

NICOLAS TERRY
PRESENTS

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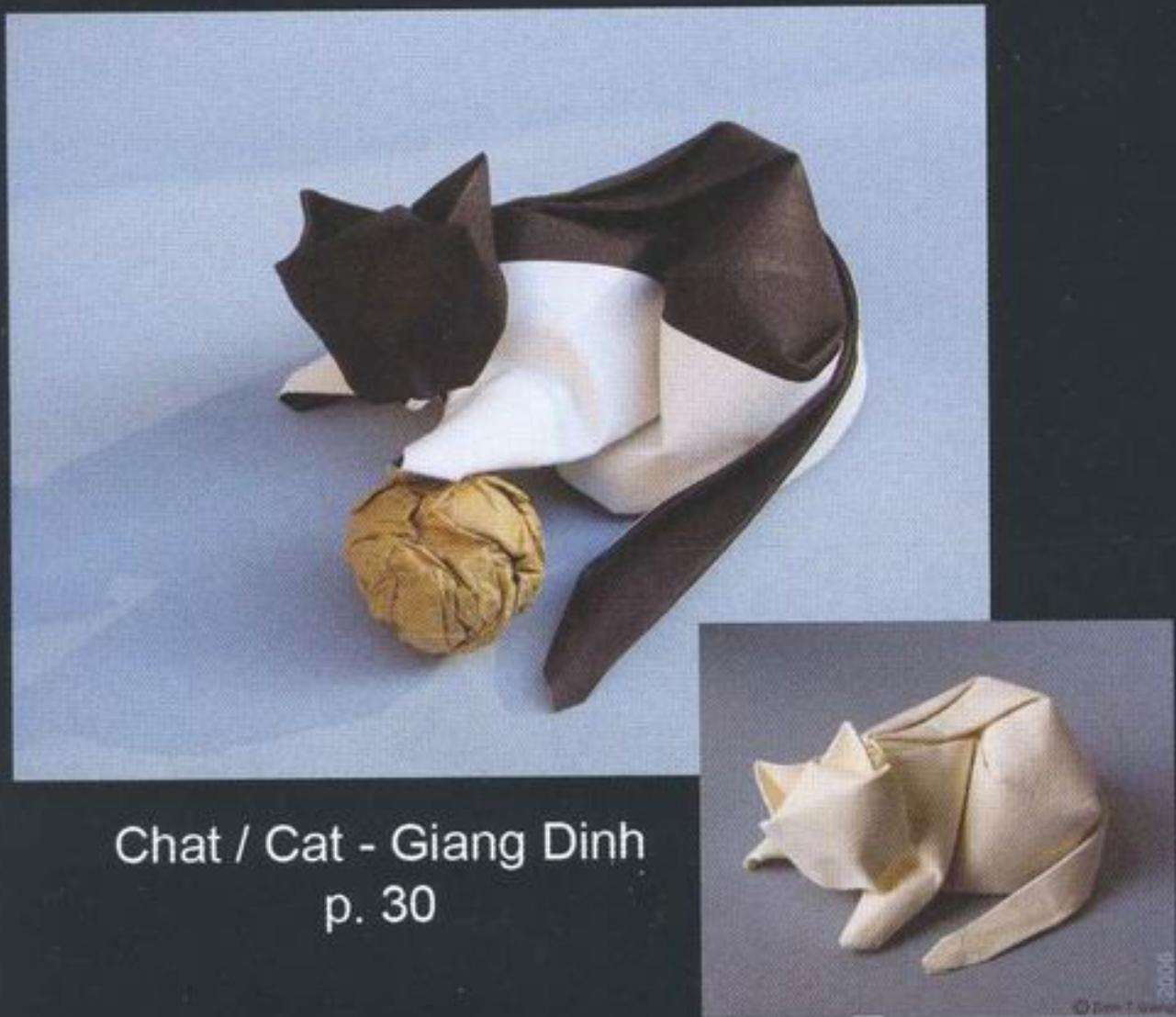
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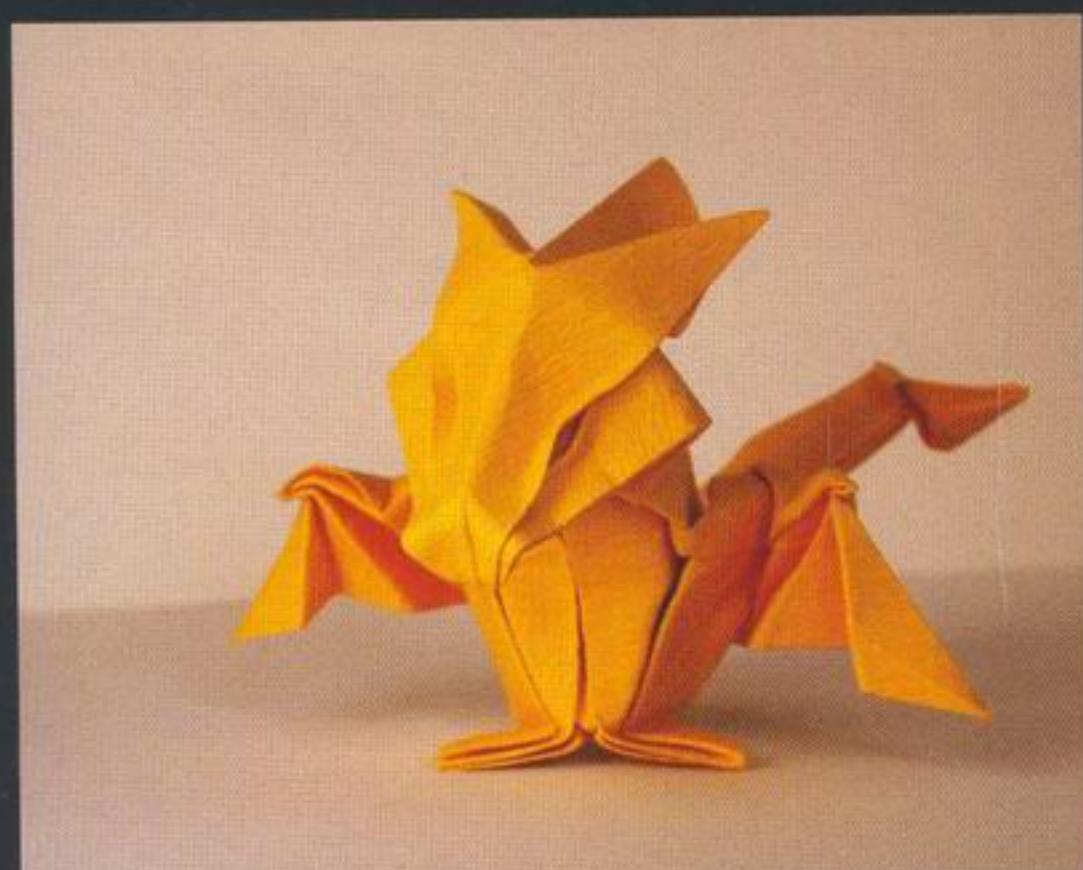
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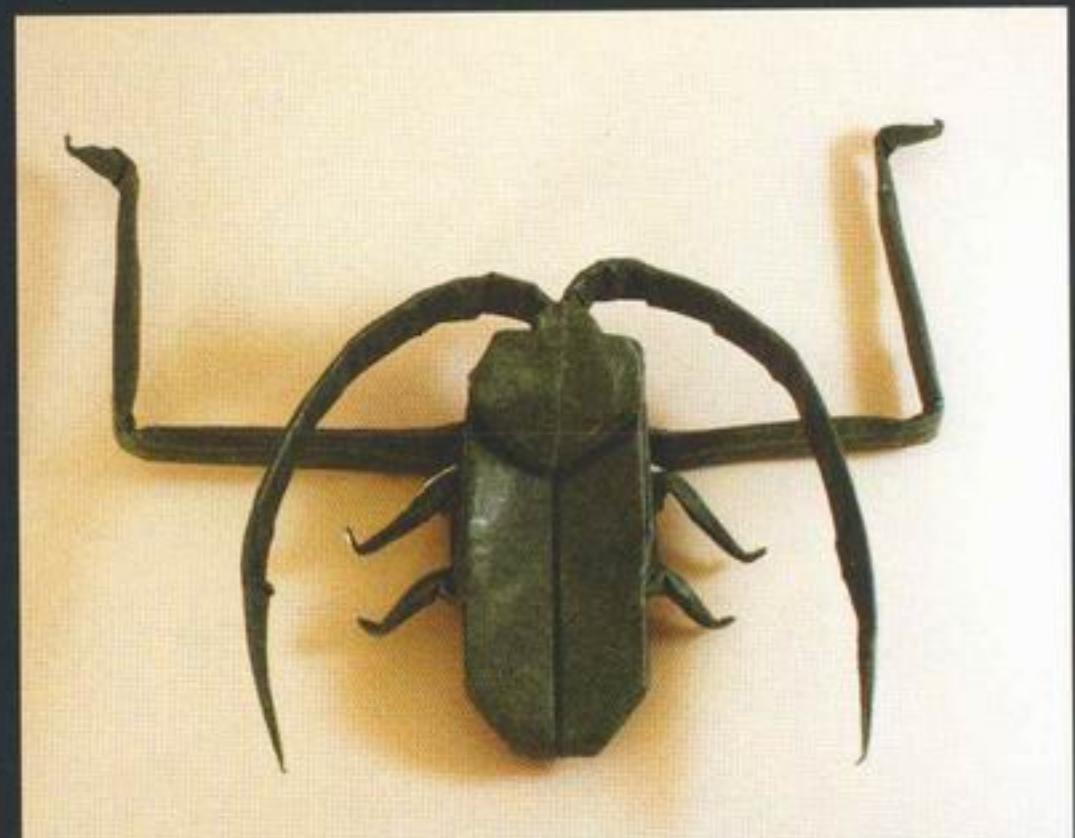
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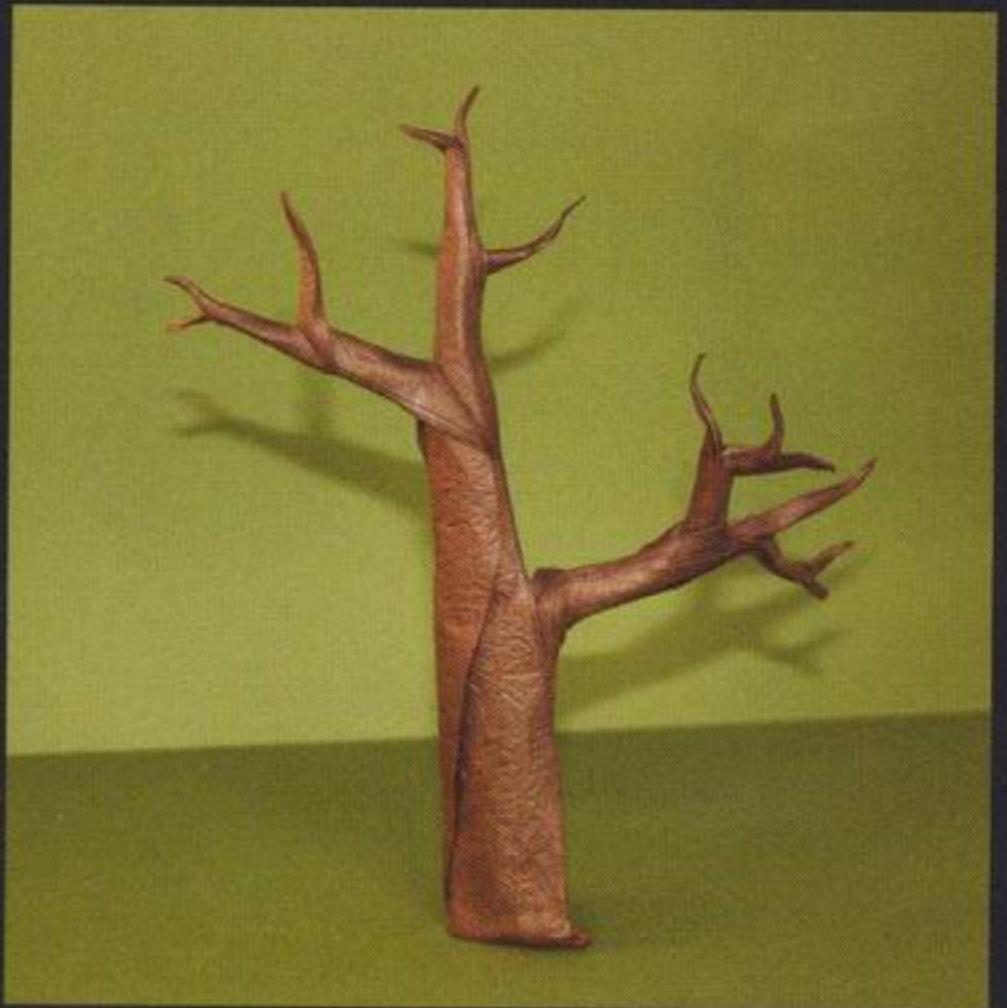
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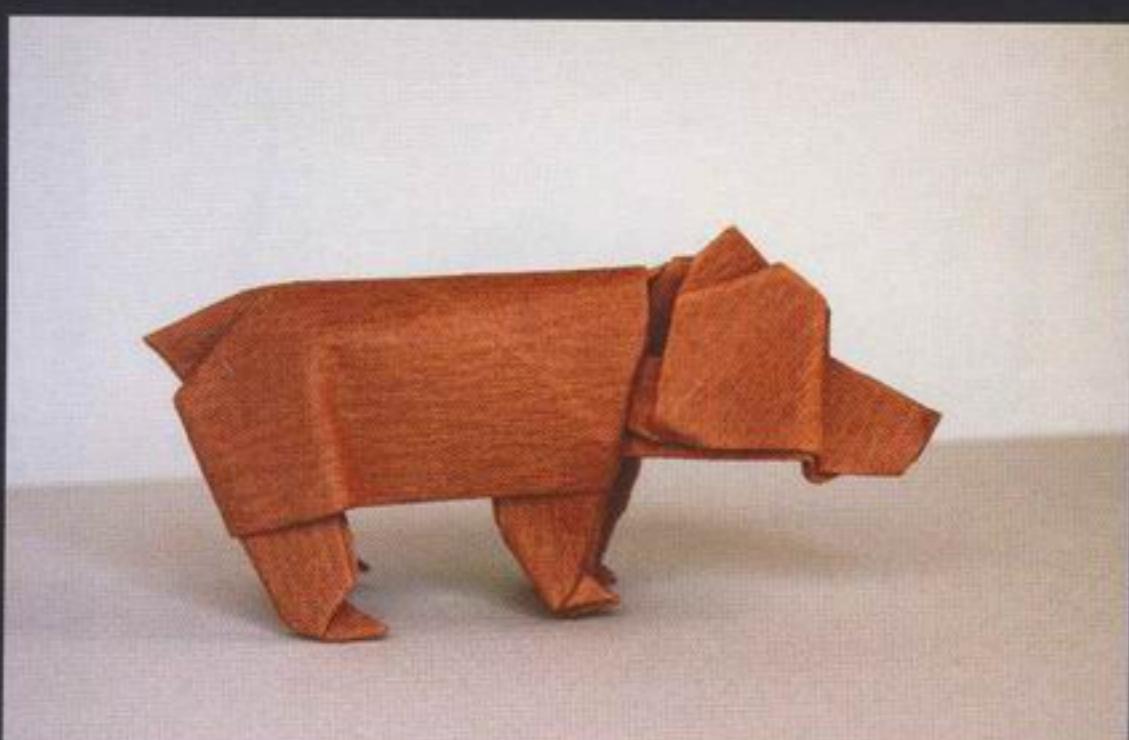
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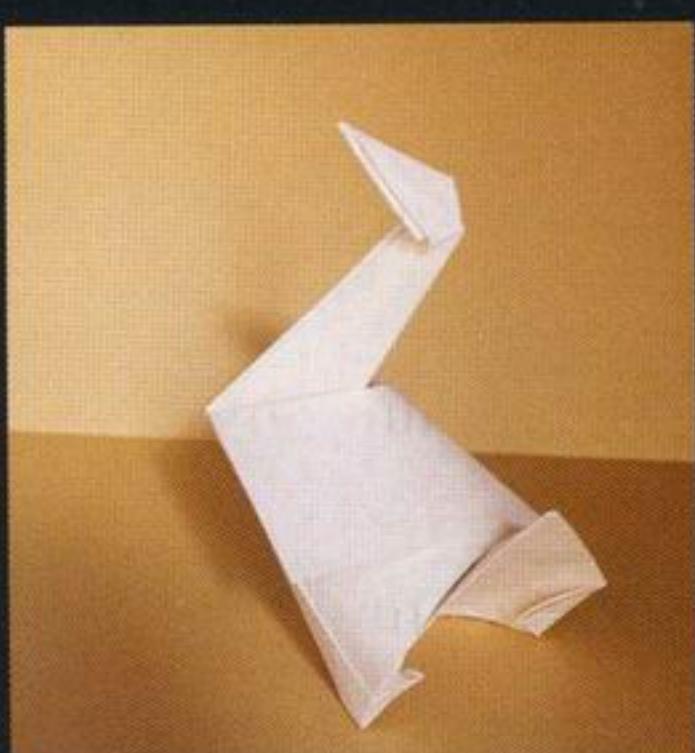
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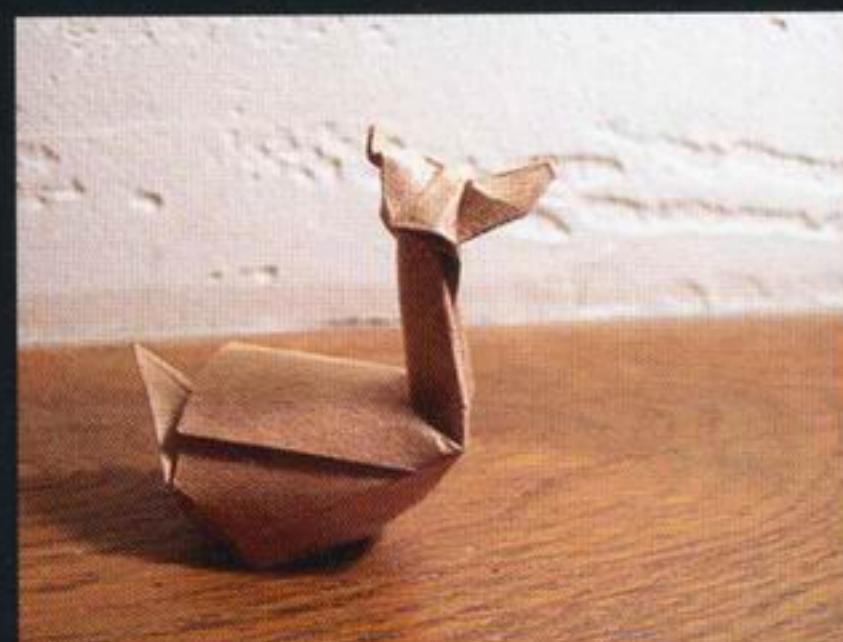
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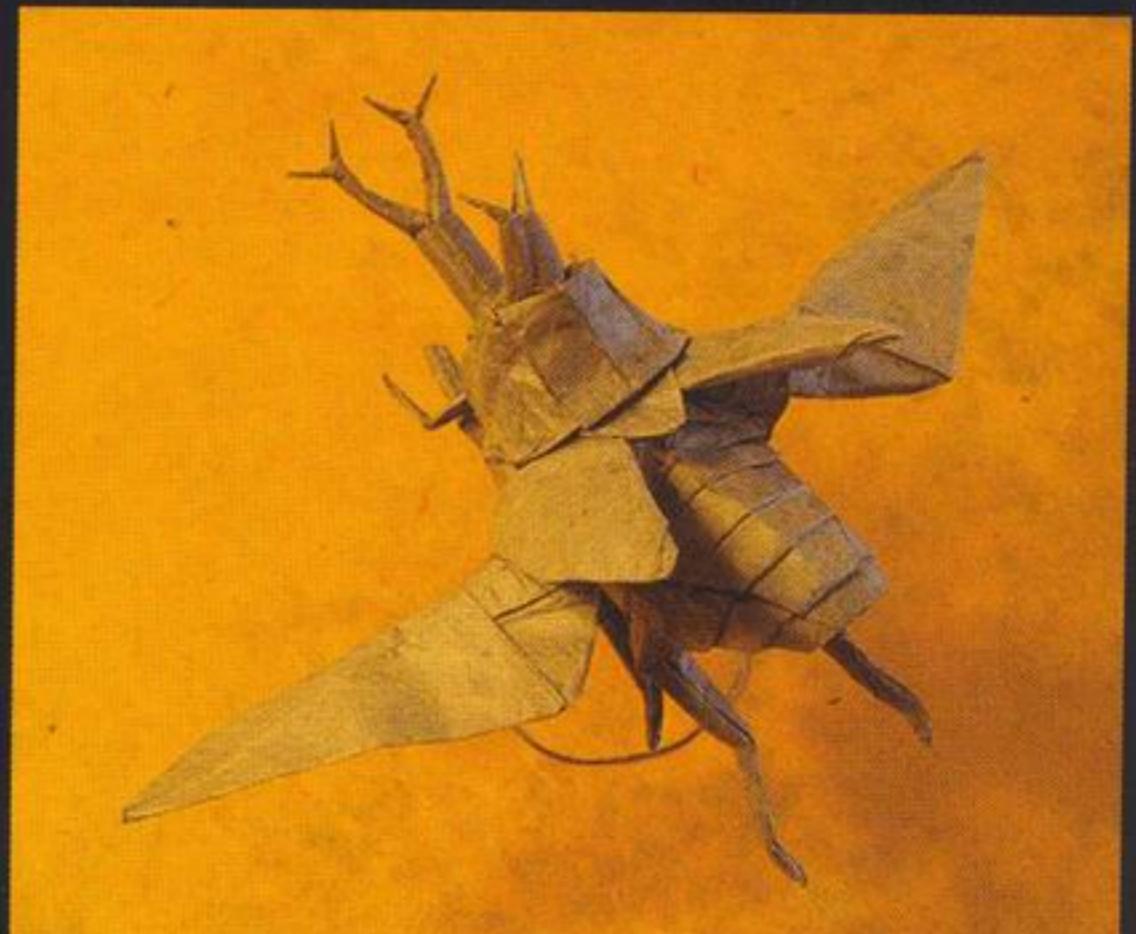
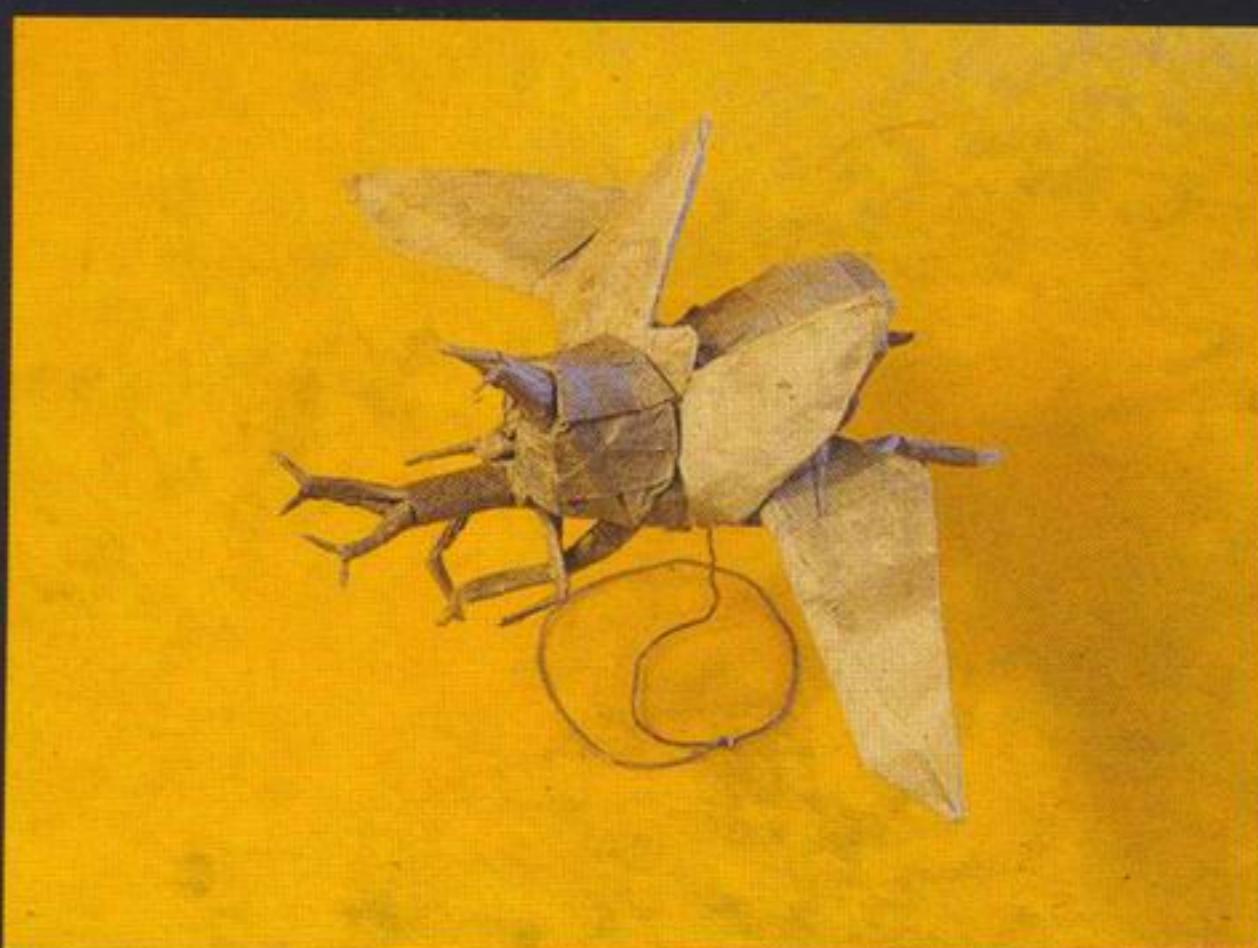
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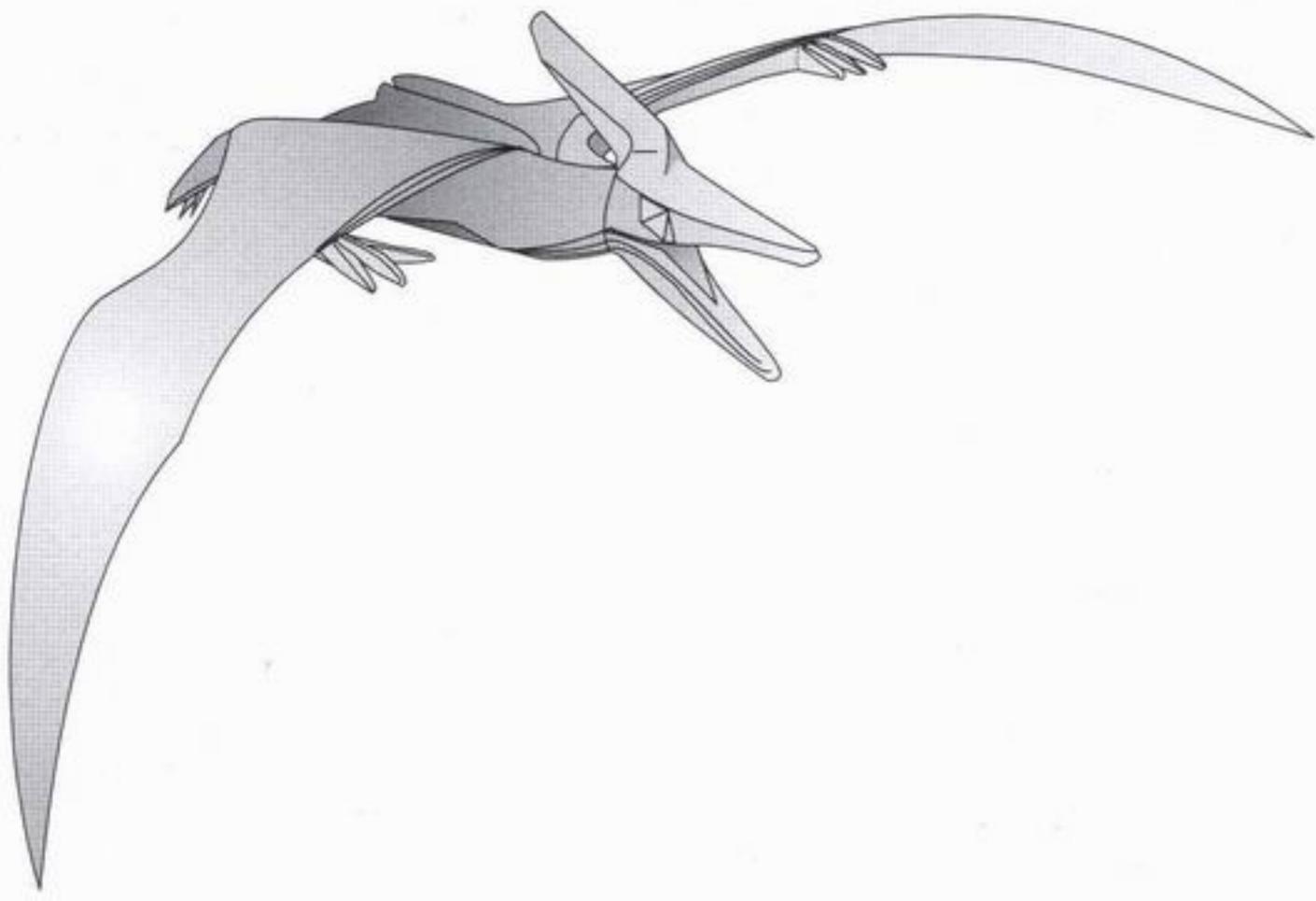
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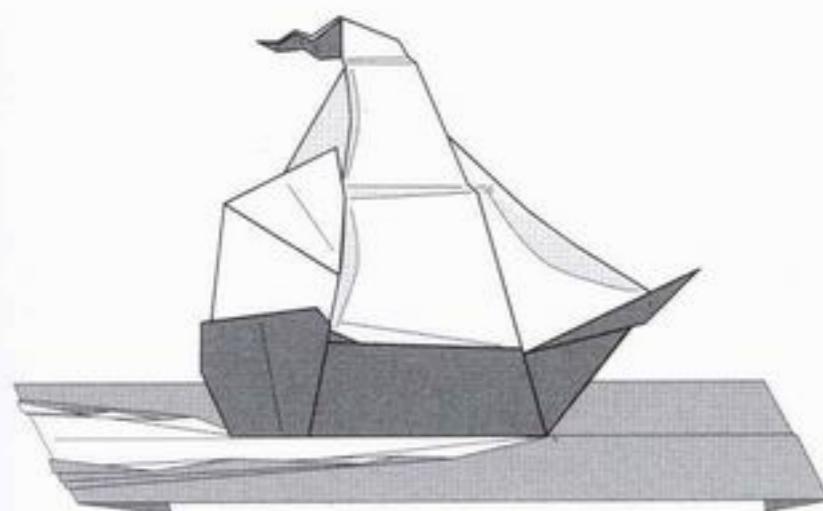
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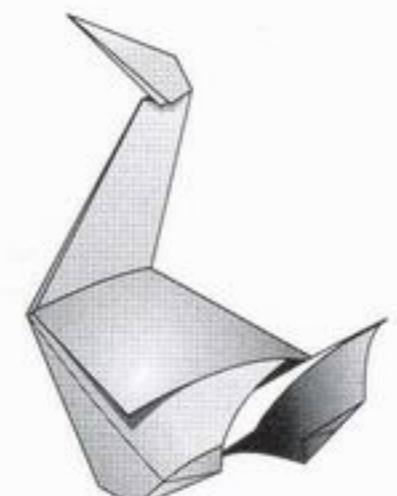
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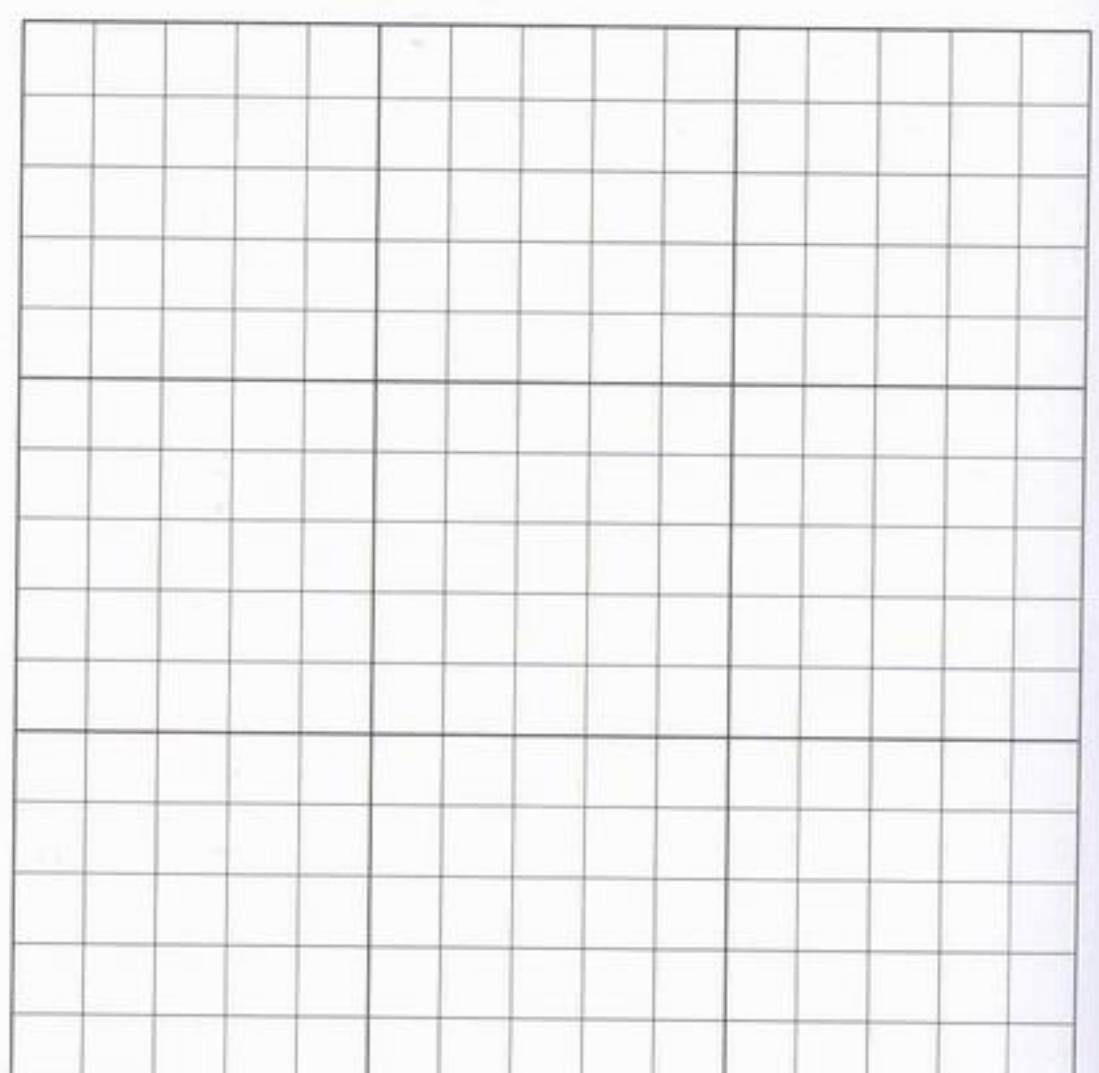
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Aide / Help : _ _ Y O U _ _ _ _ _ ?



Remerciements

Merci aux créateurs des modèles pour la confiance qu'ils m'ont accordé en acceptant de participer à ce livre. Merci pour le temps qu'ils ont consacré à m'enseigner leurs modèles, à les diagrammer et/ou à les adapter au format du livre.

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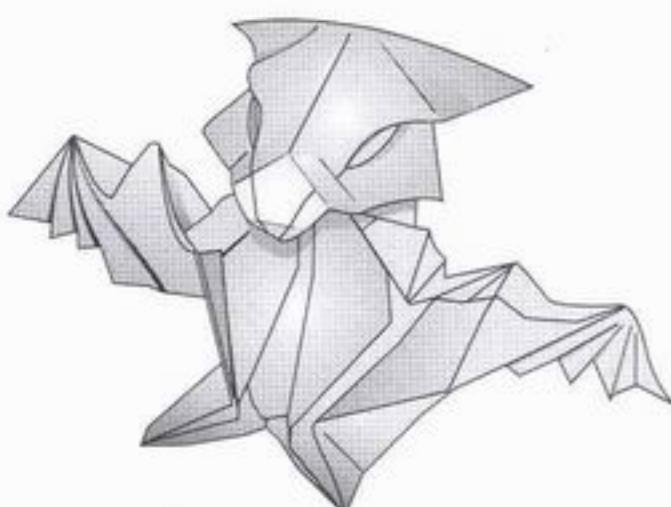
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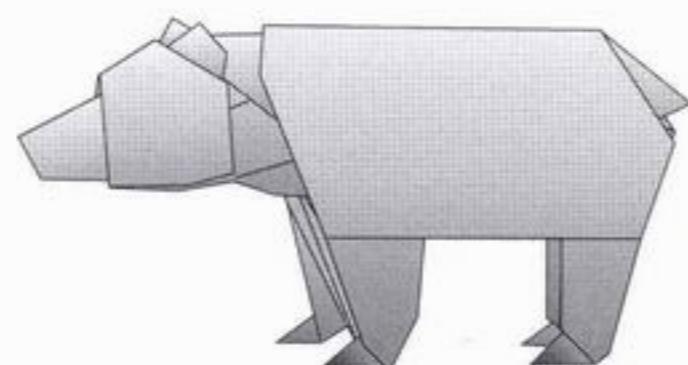
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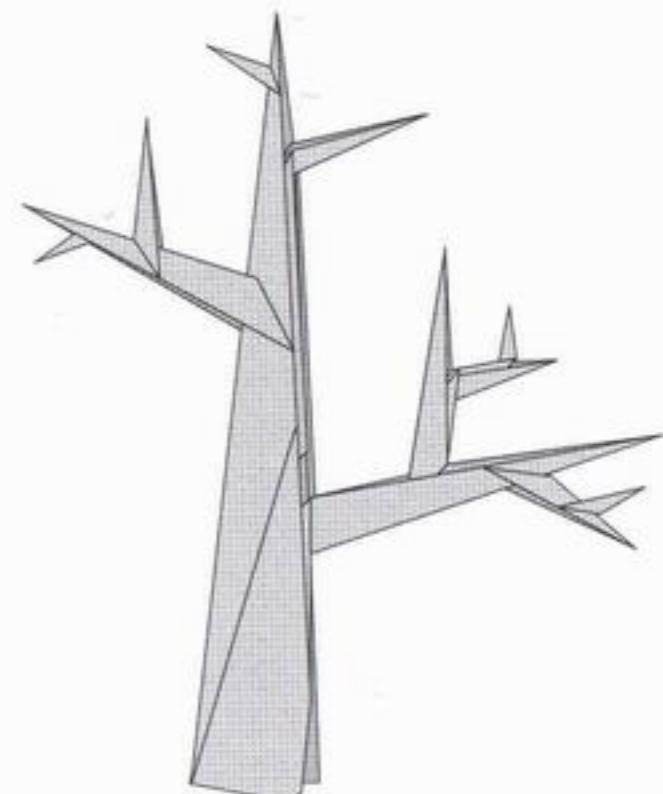
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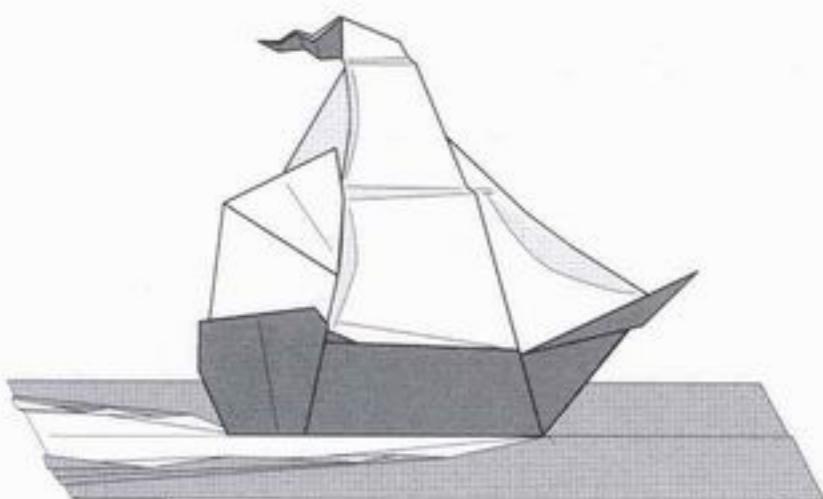
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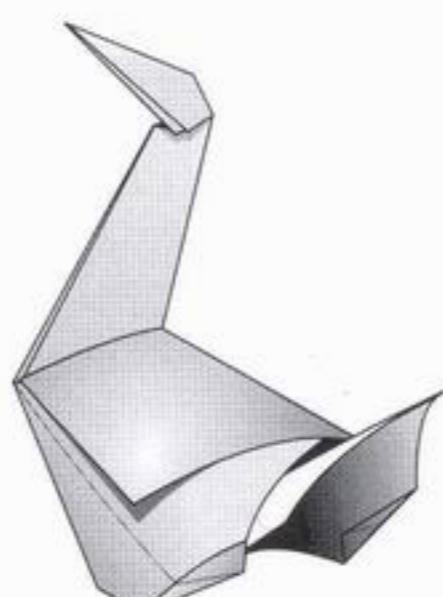
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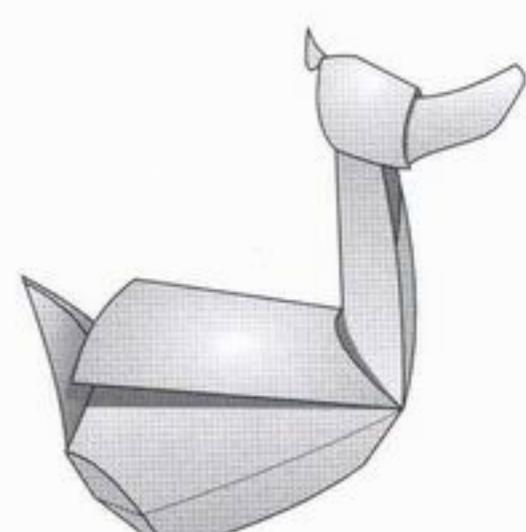
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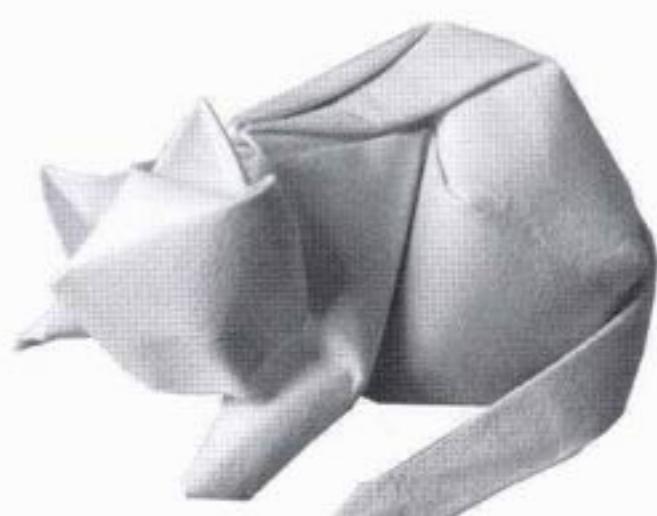
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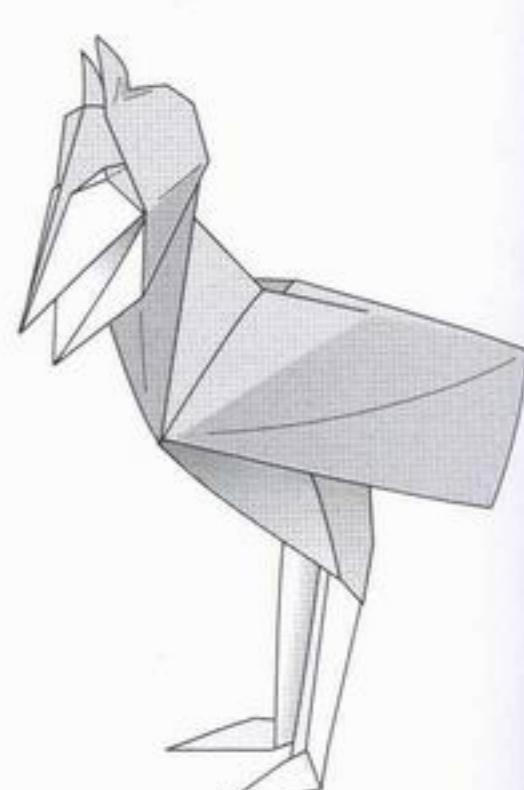
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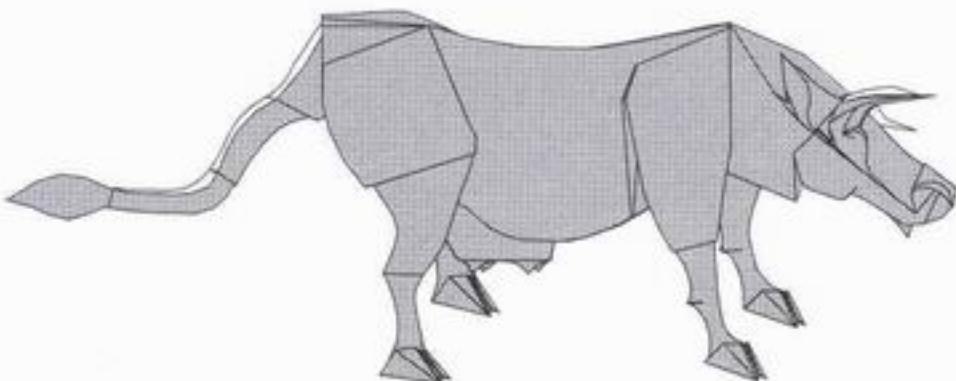
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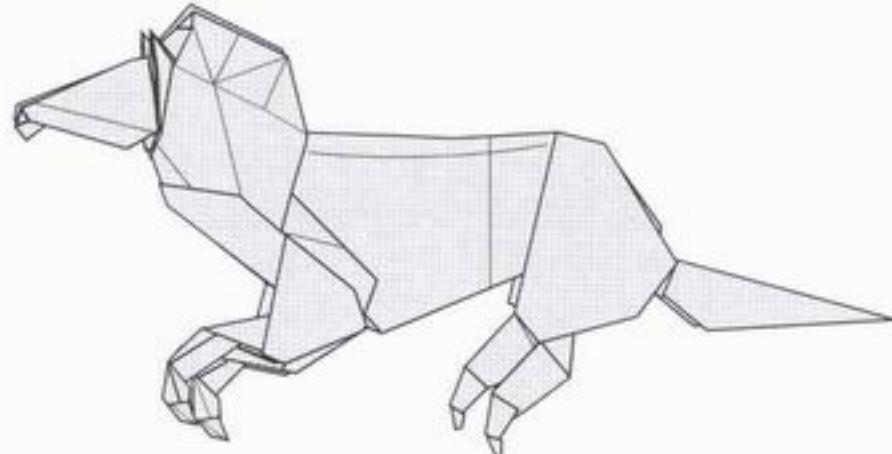
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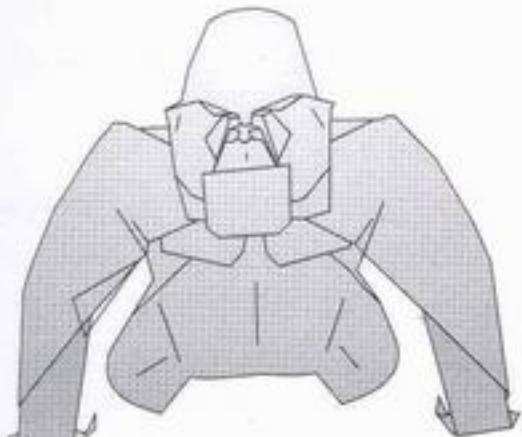
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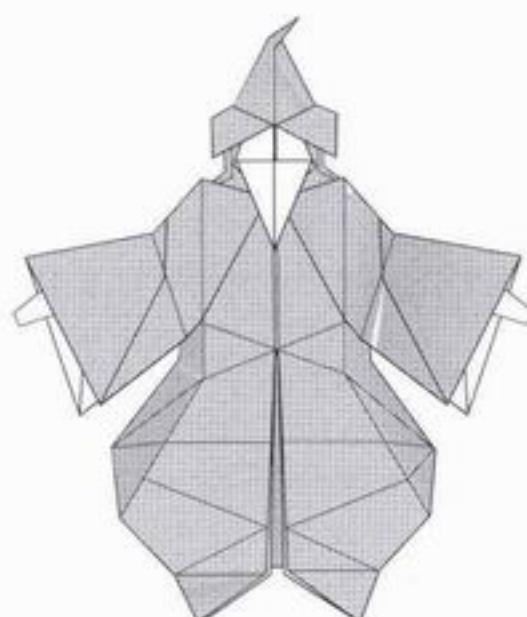
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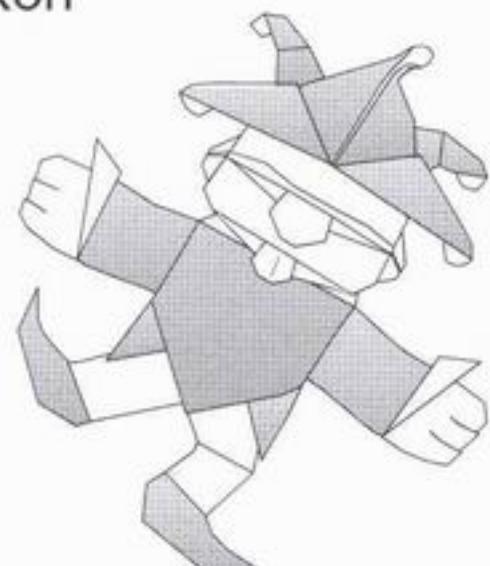
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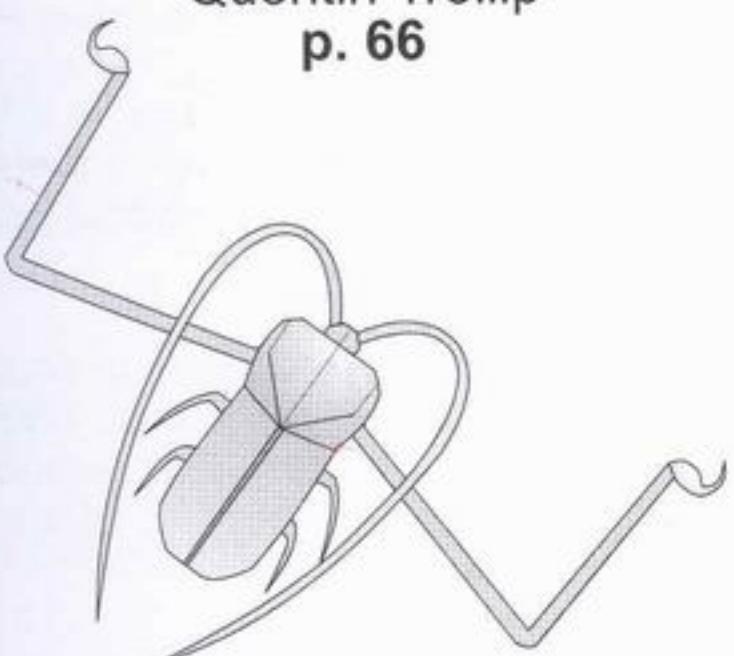
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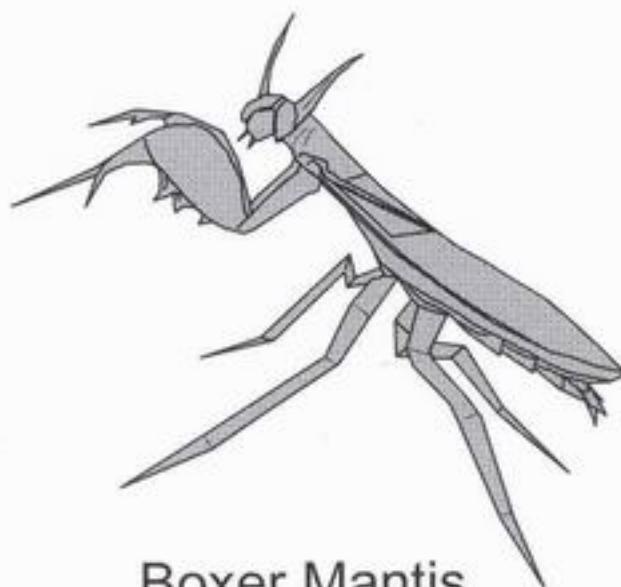
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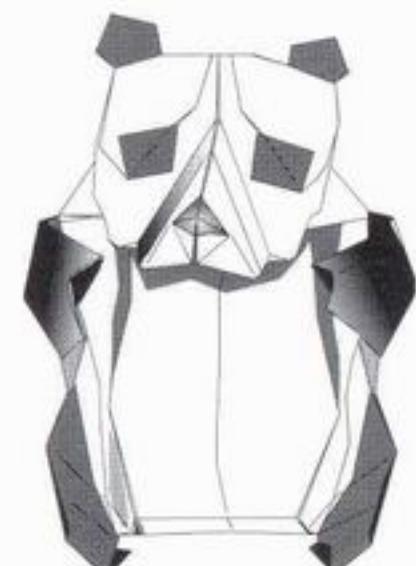
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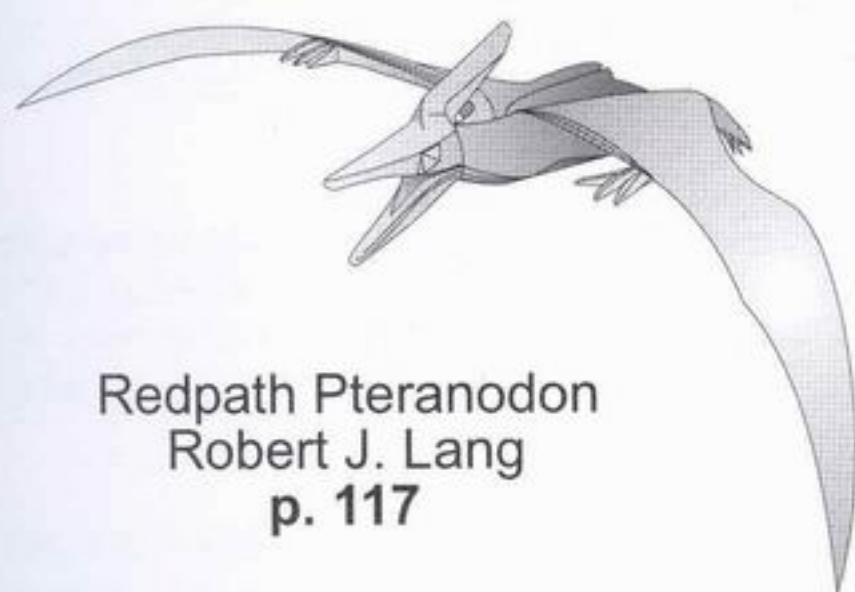
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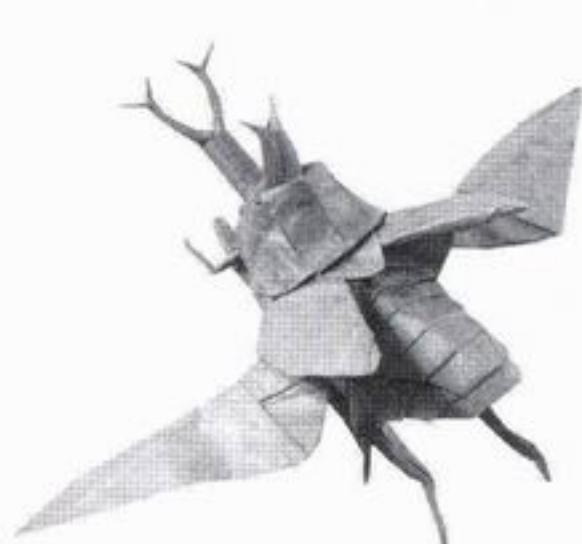


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Introduction

Je me souviens que lors de mes premières années d'origami, ce qui me plaisait le plus était de découvrir des modèles rares, inédits, que je dénichais en fouillant de nombreuses heures dans des livres oubliés, des livrets de convention ou encore des magazines peu connus, parus à l'étranger. Je me souviens de l'émotion ressentie en trouvant certains modèles, de purs bijoux égarés dans d'obscures publications puis tombés dans l'oubli. Comment le monde de l'origami pouvait-il passer à côté de ces modèles ? Je me souviens du bateau de Patricia Crawford dans Origami Step by Step, un chef d'œuvre, heureusement sauvé de l'indifférence grâce à sa parution dans le livre d'Harbin. Qui se souviendrait de ce modèle sans cette publication ? Je me souviens avoir découvert, dans des cartons d'artistes célèbres, des modèles extraordinaires qui resteront probablement à jamais méconnus.

Lors de ma participation à la convention italienne en 2005, je suis tombé sous le charme de deux modèles incroyables qui n'ont pas quitté mon esprit durant ces trois dernières années. Il s'agit d'un petit bateau de F. Miglionico qui attira mon regard grâce à sa voilure gonflée et l'originalité du pliage simulant son sillage dans l'eau ; l'autre étant un petit dragon de Daniela Carboni, tellement mignon et craquant qu'il fut le succès de cette convention et le grand gagnant du concours organisé. Mais qui se souvient de ces deux modèles aujourd'hui ?

C'est ainsi qu'a germé l'idée de ce livre : sauver de l'oubli de petits chefs d'œuvres, mais aussi mettre en lumière durablement, dans un livre, des modèles exceptionnels. J'ai donc décidé de prendre mon chapeau d'Indiana Jones et je suis parti à la recherche de ces trésors perdus. De conventions en conventions, de galeries en blogs sur internet, j'ai découvert de petites perles. En discutant avec leurs auteurs, je me suis à nouveau rendu compte que beaucoup de leurs pièces ne seront pas diagrammés. Pourquoi ? Certains créateurs ne réalisent pas les qualités de leurs modèles. D'autres n'ont pas le temps ou les compétences pour dessiner un diagramme. Parfois, ils n'ont tout simplement pas l'opportunité de publier leur diagramme dans un livre.

Je n'ai donc pas lancé d'appel général pour collecter ces diagrammes. J'ai d'abord sélectionné les modèles. Puis, j'ai contacté chacuns des auteurs pour voir s'il était possible de trouver une solution pour publier leur modèle. Ca n'a pas toujours été évident : il y a eu des rendez-vous manqués. Mais il y a surtout eu de belles rencontres. Parfois, il a fallu voyager pour rencontrer l'auteur pour suivre en direct son enseignement du modèle. Parfois, j'ai dû diagrammer moi-même le modèle. Quelquefois, la difficulté se situait dans l'adaptation du diagramme au format d'un livre. Chaque modèle publié ici, est ainsi, à sa façon, un défi que nous avons relevé et le résultat final en valait la peine.

Si les œuvres sont importantes, il ne faut pas non plus oublier les artistes ! C'est pourquoi j'ai voulu que chaque diagramme soit accompagné d'une photo et d'un texte présentant l'auteur. J'ai aussi souhaité lancer de jeunes artistes dans leur première publication, grâce au soutien de grands maîtres de l'origami qui ont accepté de participer au projet. Enfin, j'ai souhaité mettre en lumière deux artistes prometteurs grâce à une interview et un article sur leur façon de concevoir un modèle.

Merci à vous tous. Ce fût vraiment une belle aventure !

Nicolas

I remember that during my first years of doing origami, what I enjoyed most was discovering rare, unpublished models, that I had unearthing by rummaging for many hours in forgotten books, convention booklets, or little known magazines published abroad. I remember my feelings on finding some models, pure gems mislaid in obscure publications which had been completely forgotten. How could the origami world pass by such models? I remember Patricia Crawford's fully-rigged ship in Origami Step by Step; a masterpiece, fortunately saved from oblivion by its publication in Harbin's book. Who would have remembered the model without this publication? I remember discovering outstanding models that are likely to remain forever unsung in the boxes of famous artists.

When I took part in the 2005 Italian convention, I fell under the spell of two incredible models that have stayed with me for the last three years. One is a small ship by Francesco Miglionico that caught my eye with its swelling sail and its original design simulating its wake in the sea; the other is a small dragon by Daniela Carboni, so sweet and cute that it became the convention success story and the big winner of the folding contest. But who remembers these two models today?

That is how the idea behind this book arose: saving small masterpieces from oblivion, but also highlighting outstanding models in a book. So I decided to put on my Indiana Jones Fedora and to go in search of those lost treasures. From convention to convention, from internet gallery to blog, I have uncovered little gems. In discussion with their authors, I was again reminded that many of their pieces were destined never to be diagrammed. Why? Some designers do not understand the qualities of their models. Others have no time or lack some of the skills to draw a diagram. Sometimes, they simply do not get the chance of publishing their diagrams in a book.

Therefore I did not send out a general request for these diagrams. I selected the models first. Then I contacted each of the authors to see how we could publish their models. This has not always been easy: there have been some missed appointments. But above all there have been some great meetings. Sometimes I had to travel to meet the author, so that he could teach me the model. Sometimes, I had to diagram the model myself. Sometimes, the difficulty lay in adapting the diagram to the format of the book. Each model published here was, in its own way, a challenge we took, and the final result was worth it.

If these works do matter, the artists will not be forgotten! That is why I wanted each diagram to come with a picture and some text presenting the author. I also wished to launch young artists in their first publication, with the support of origami grand masters who agreed to take part in the project. Lastly, I wanted to highlight two promising artists with an interview and an article about their approach to designing models.

Thanks to all of you. It has really been a tremendous adventure.

Nicolas

Symboles et techniques de pliage

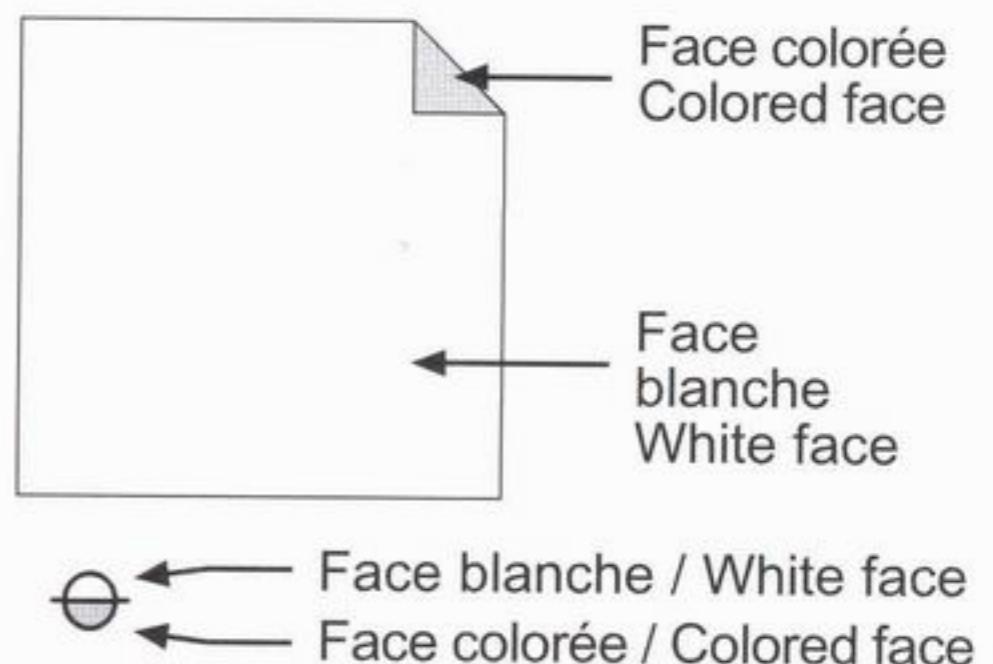
Symbols and folding techniques

Les diagrammes de ce livre combinent des textes et des instructions graphiques pour une meilleure compréhension. Les instructions utilisent les symboles internationaux de l'origami. Si vous n'êtes pas déjà familiarisés avec les diagrammes en origami, je vous conseille vivement de lire avec attention les prochaines pages.

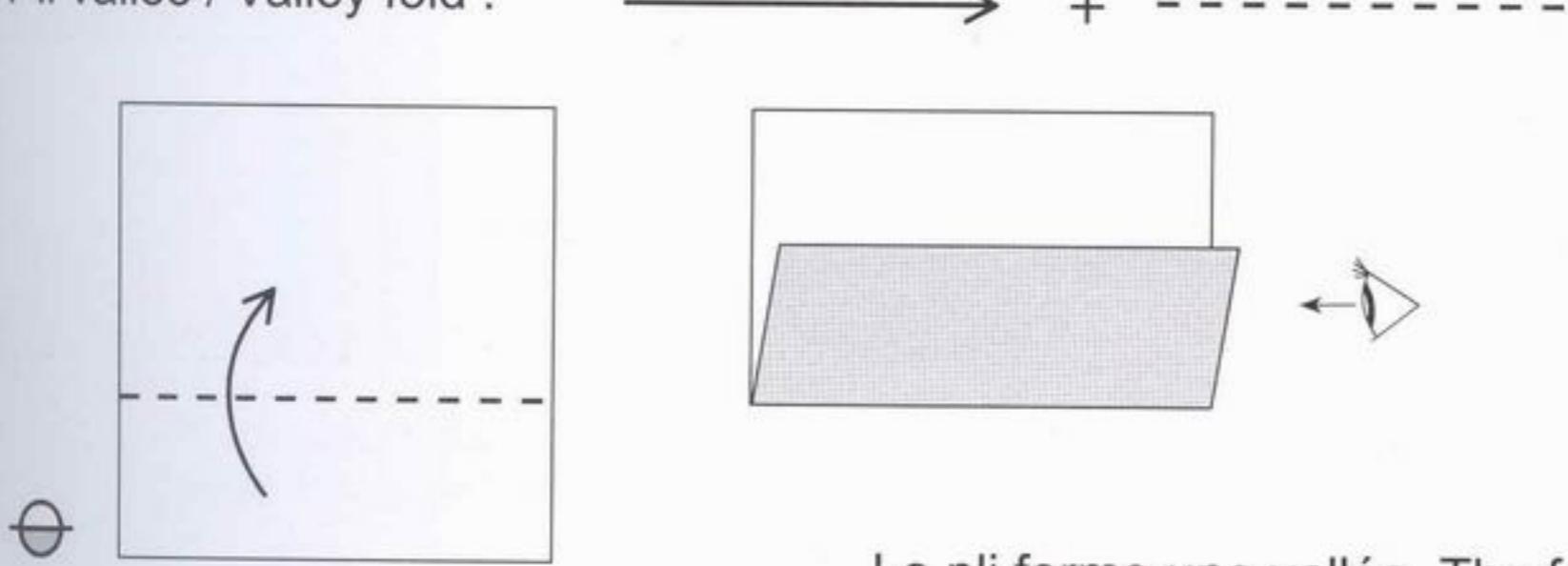
The diagrams in this book combine text and drawing instructions to help you understand them. The instructions use the international symbols of Origami. If you are not used to origami diagrams, I recommend that you read the following pages carefully.

Voici un carré de papier dont un coin est plié. Dans ce livre, les deux faces sont différenciées : l'une est blanche, l'autre colorée. De nombreux papiers d'origami sont ainsi bicolores.

This is a square with one folded corner. In this book, the two faces of the paper are different : one is white and the other is colored. Many types of origami paper are like this.

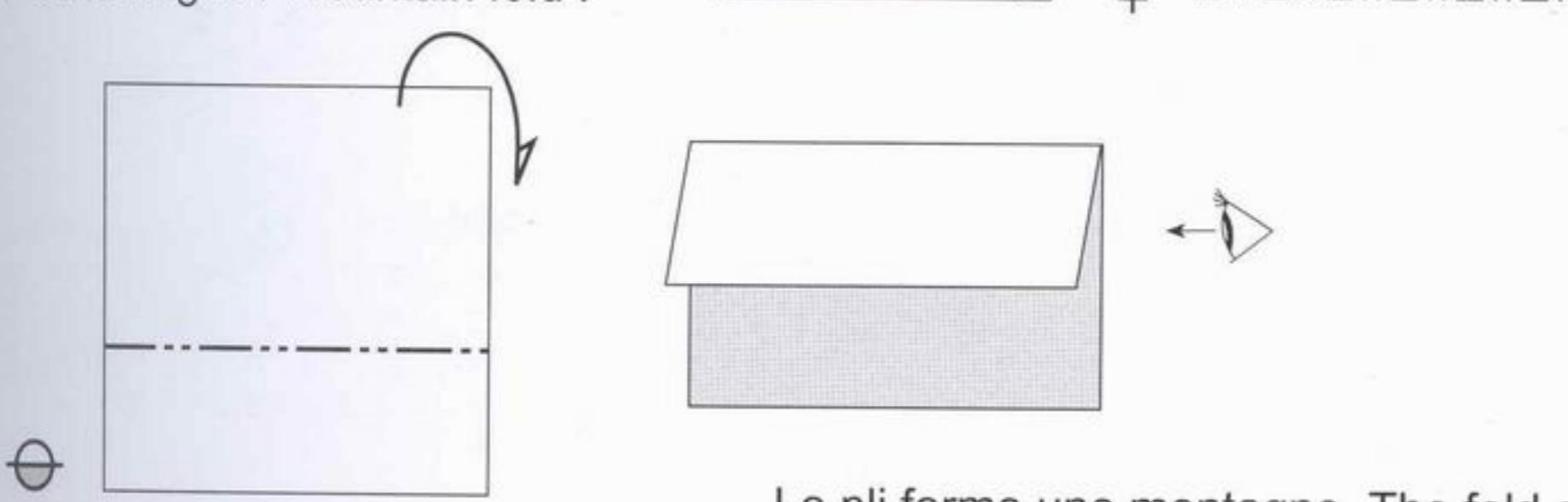


Pli vallée / Valley fold :



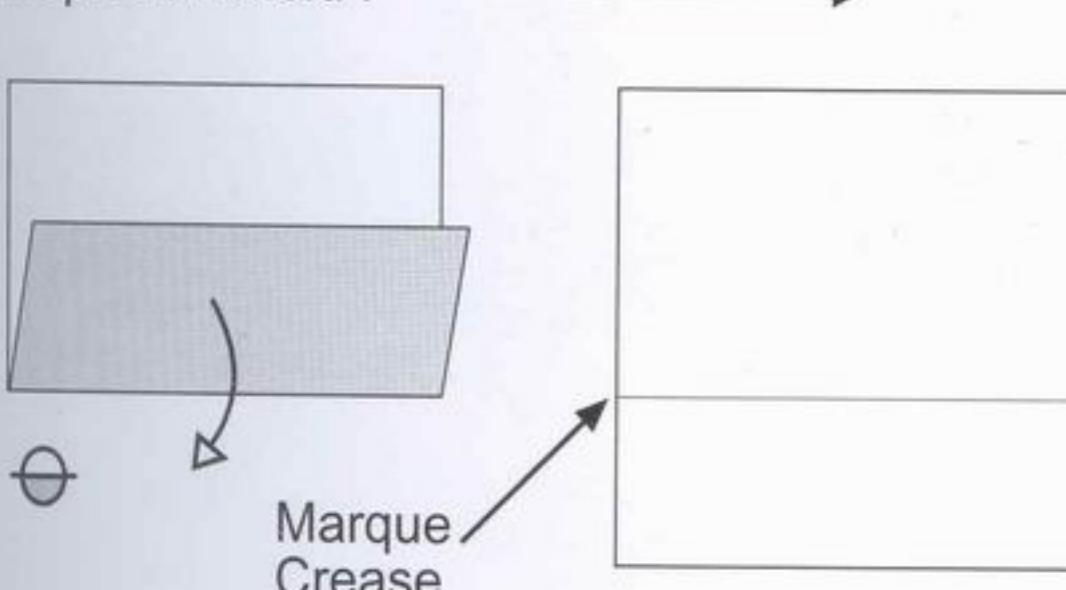
Le pli forme une vallée. The fold creates a valley shape.

Pli montagne / Mountain fold :

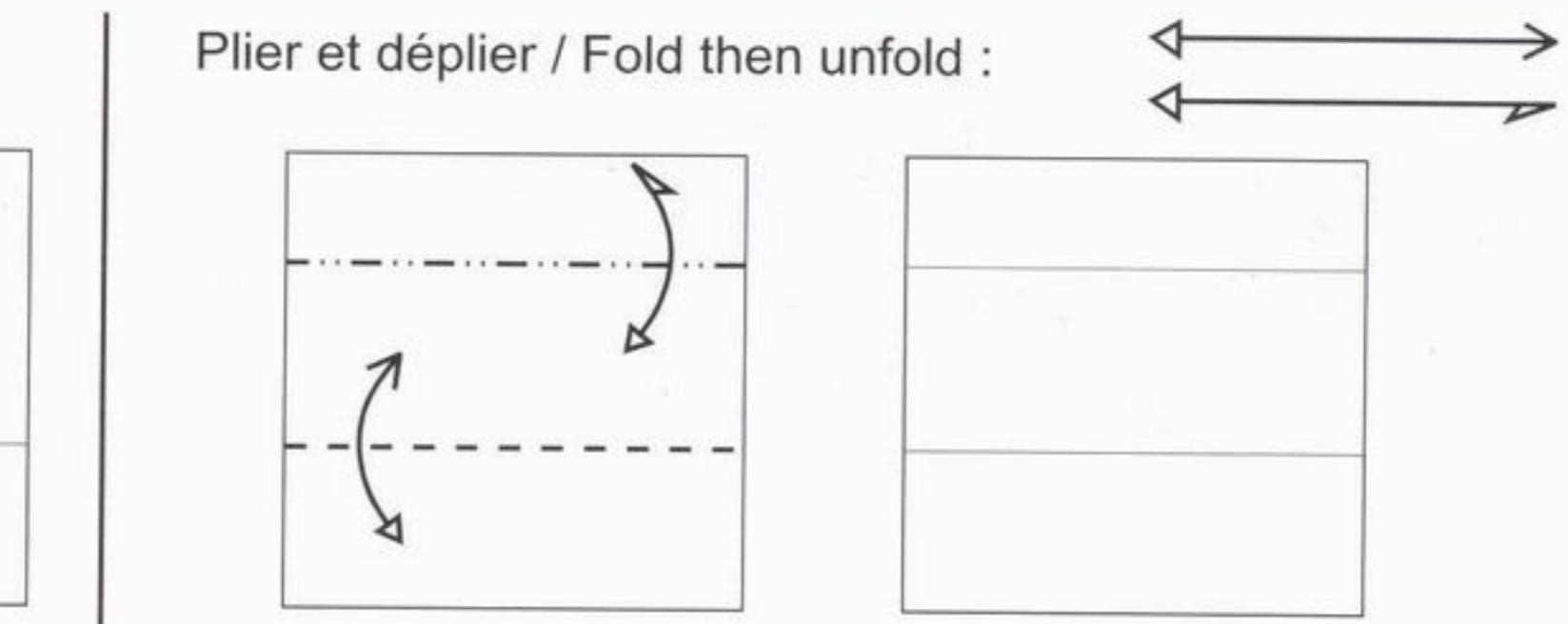


Le pli forme une montagne. The fold creates a mountain shape.

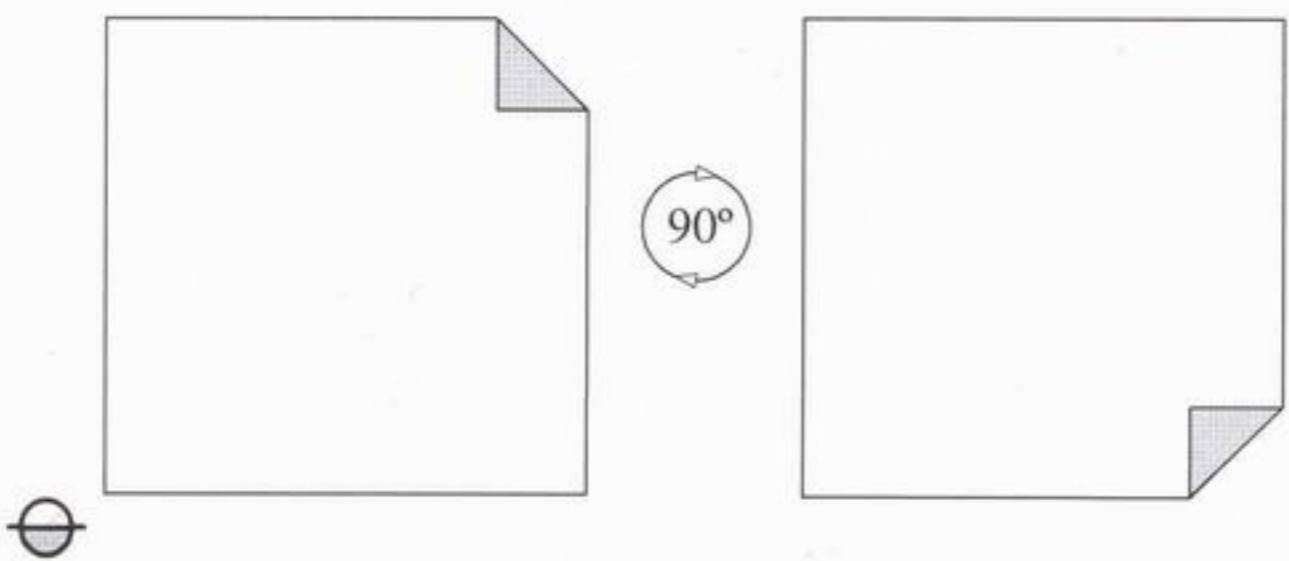
Déplier / Unfold :



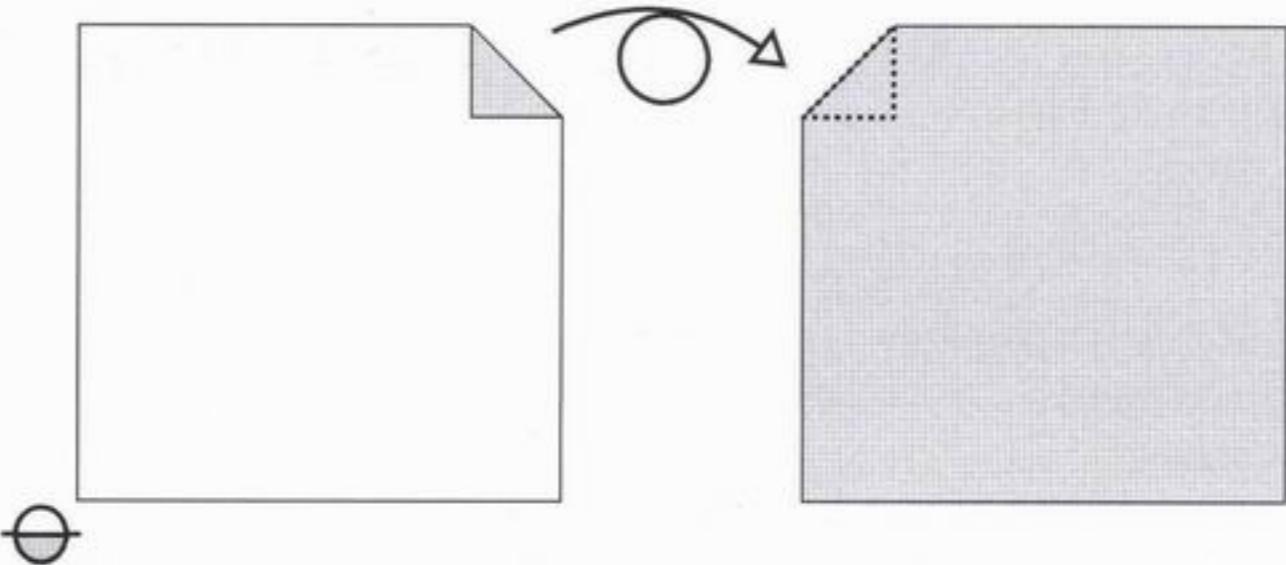
Plier et déplier / Fold then unfold :



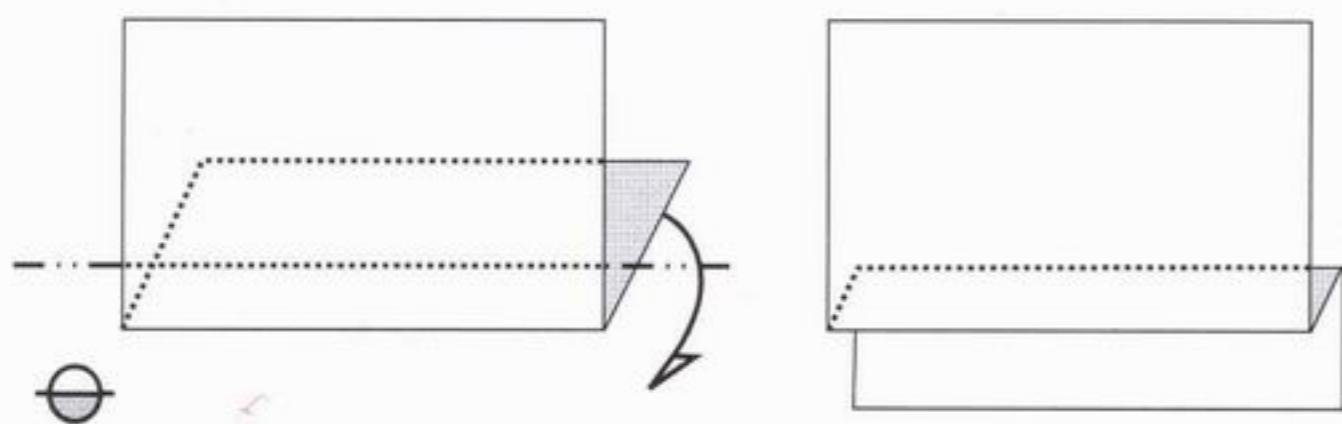
Rotation du modèle / Rotate the model :



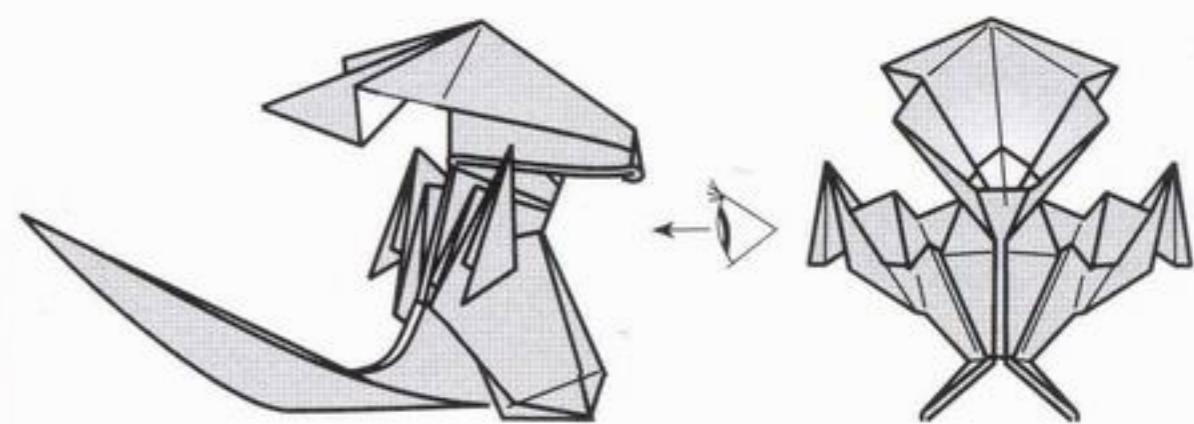
Retourner le modèle / Turn the model over :



Trait, pli ou volet caché / Hidden edge, fold or flap :



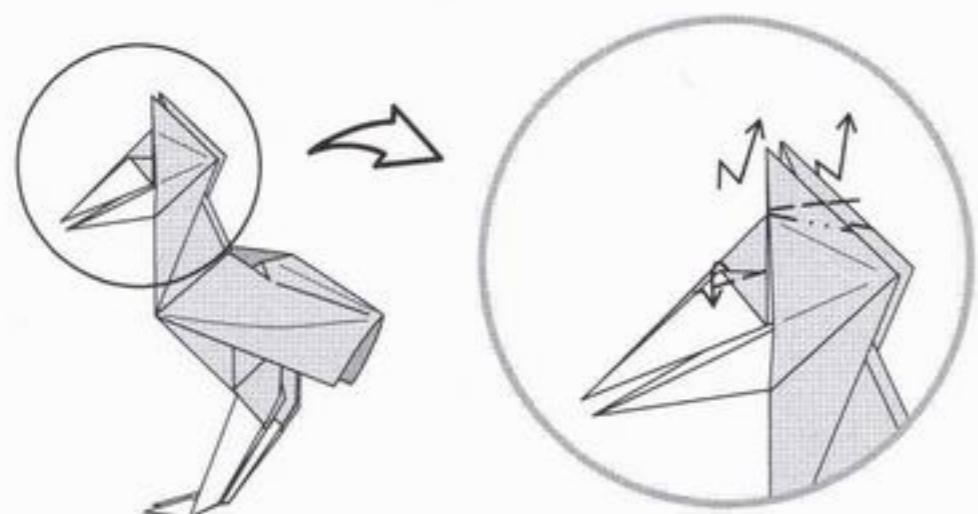
Changement de la vue / Change of view :



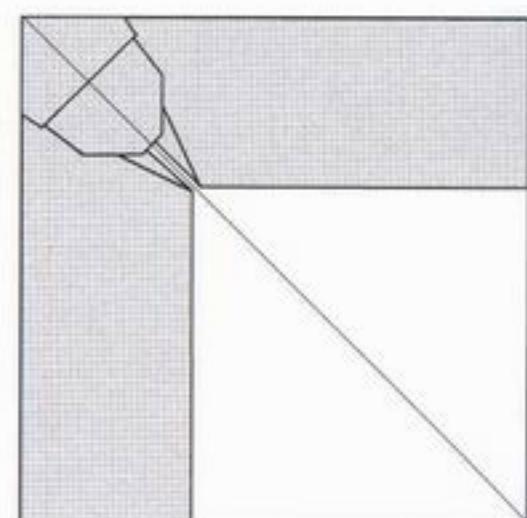
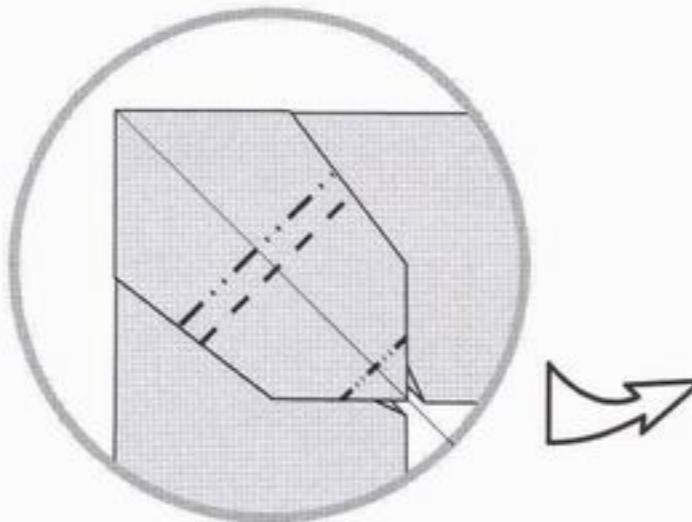
1. Vue sur le côté.
Side view.

2. Vue de face.
Front view.

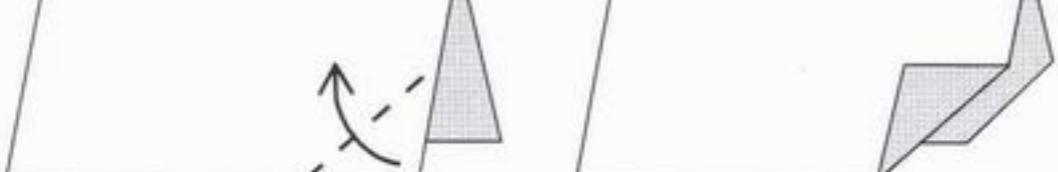
Zoom sur une zone / Zoom in :



Elargissement / Zoom out :



Répéter le pli derrière
Repeat behind :



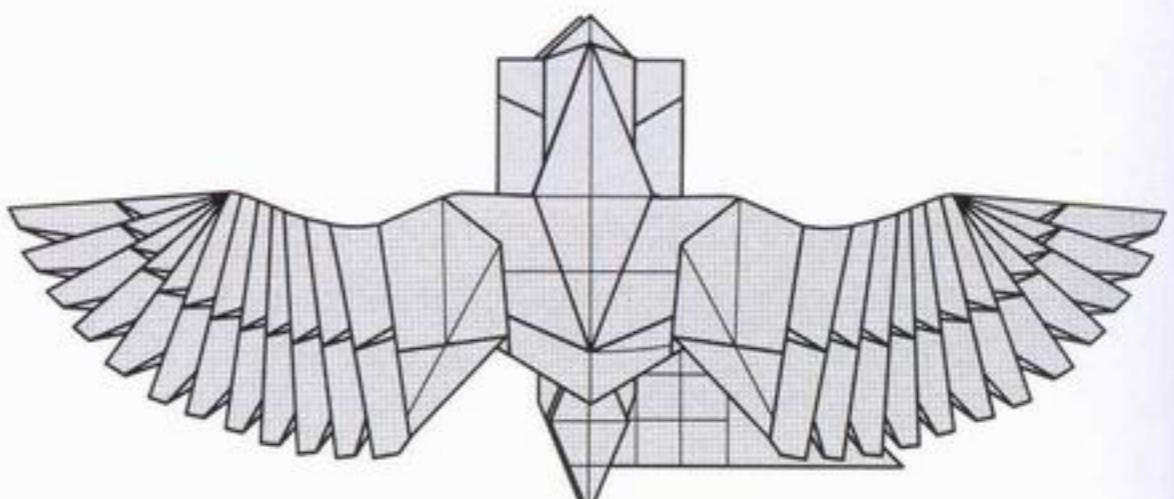
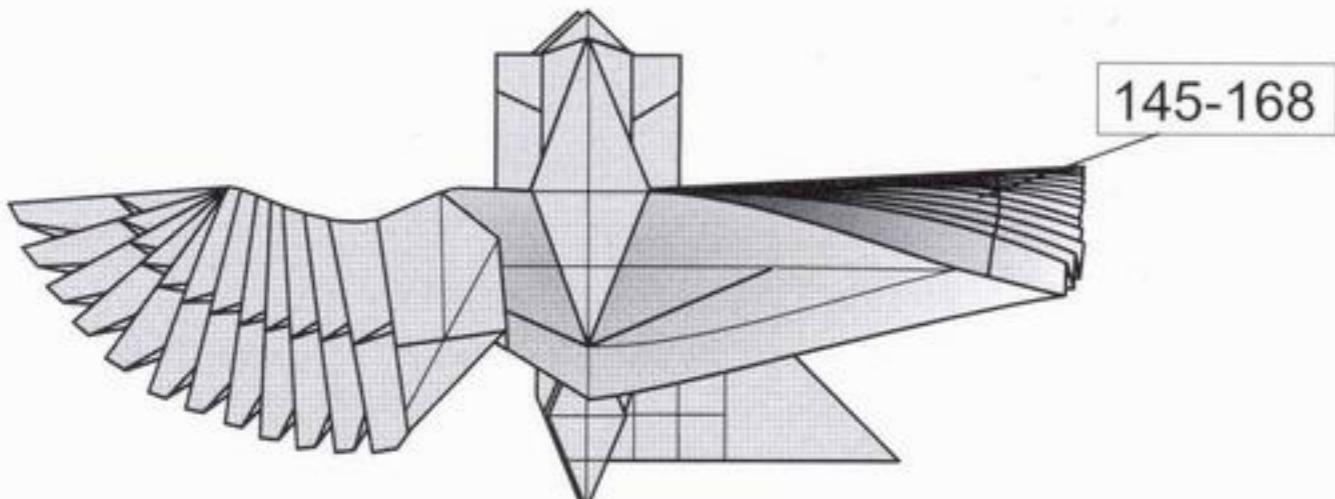
Répéter le pli derrière deux fois, trois fois ..etc
Repeat behind two or more times ... :



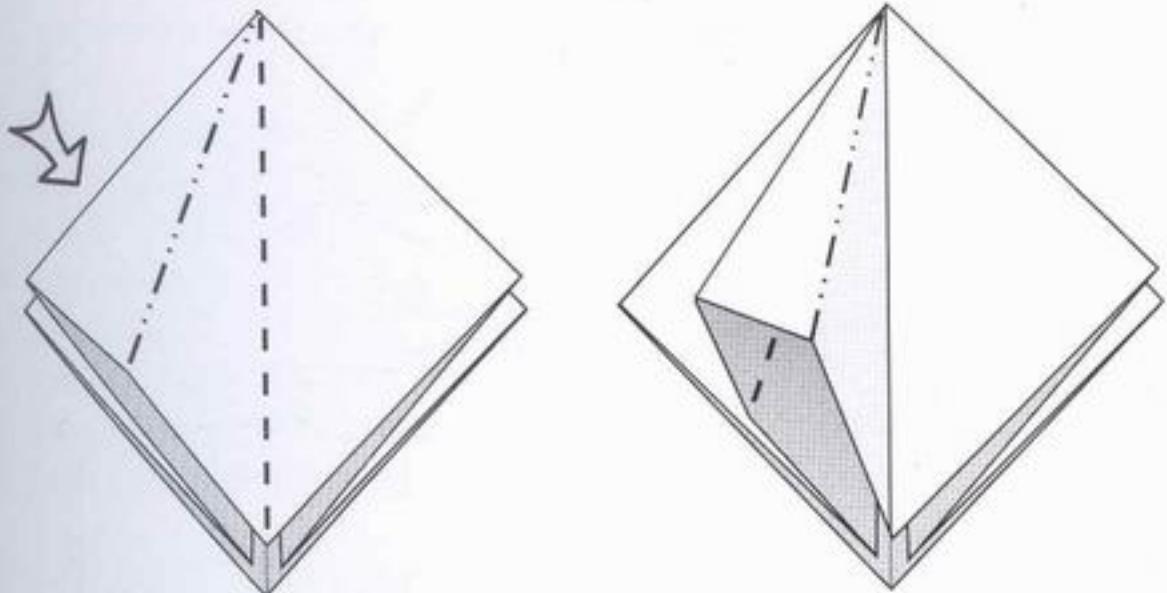
Angle droit / Right angle :



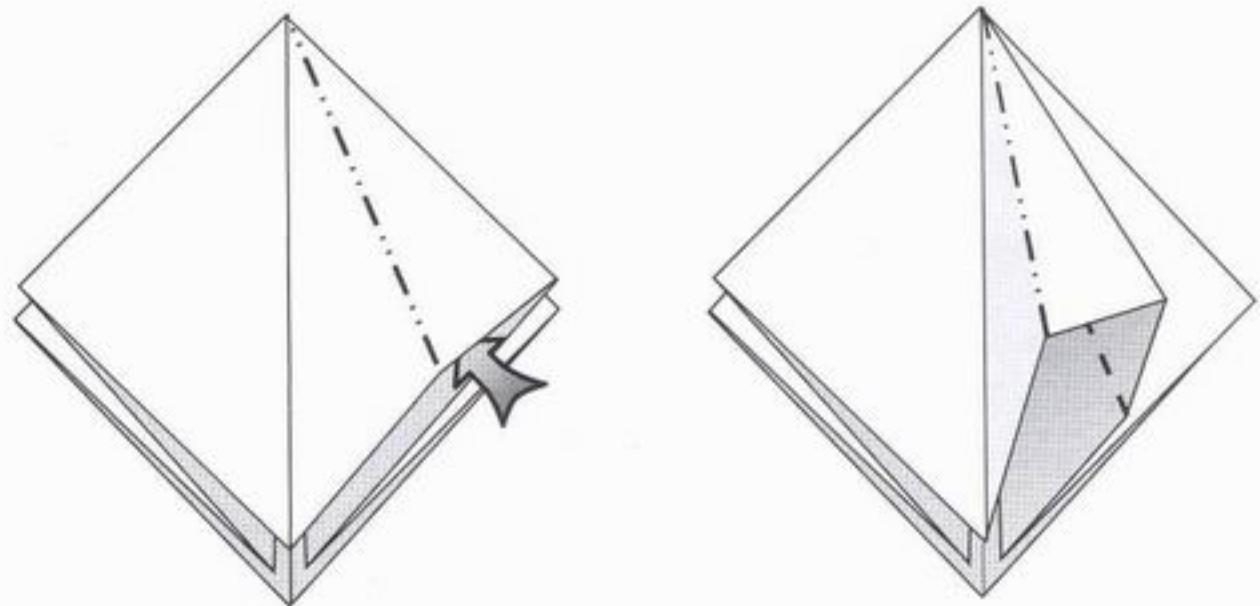
Répéter des étapes sur une partie du modèle
Repeat some steps on another part of the model :



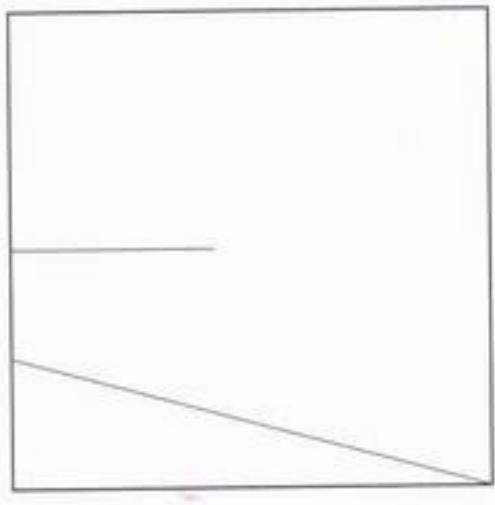
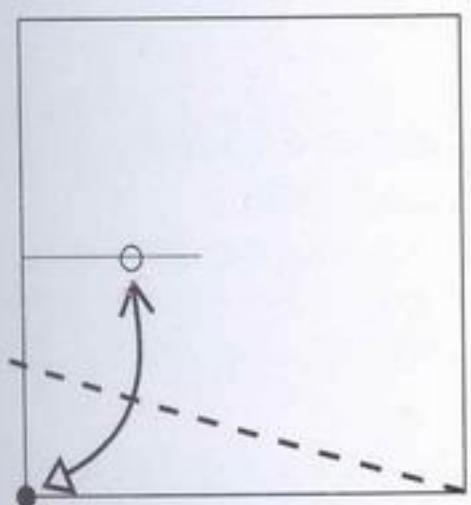
Enfoncer, pousser, appuyer
Sink, push, squash :



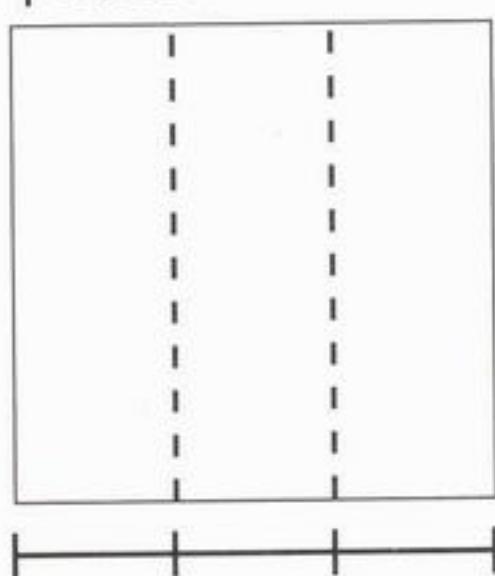
Ouvrir, écarter les couches
Open or spread the layers :



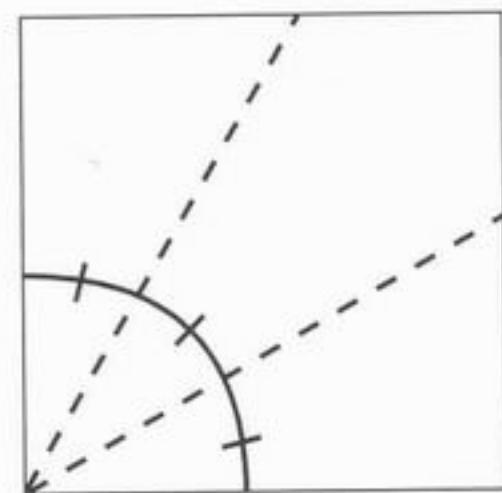
Superposer les points / Align the points :



Distances égales
Equal distances :
points :



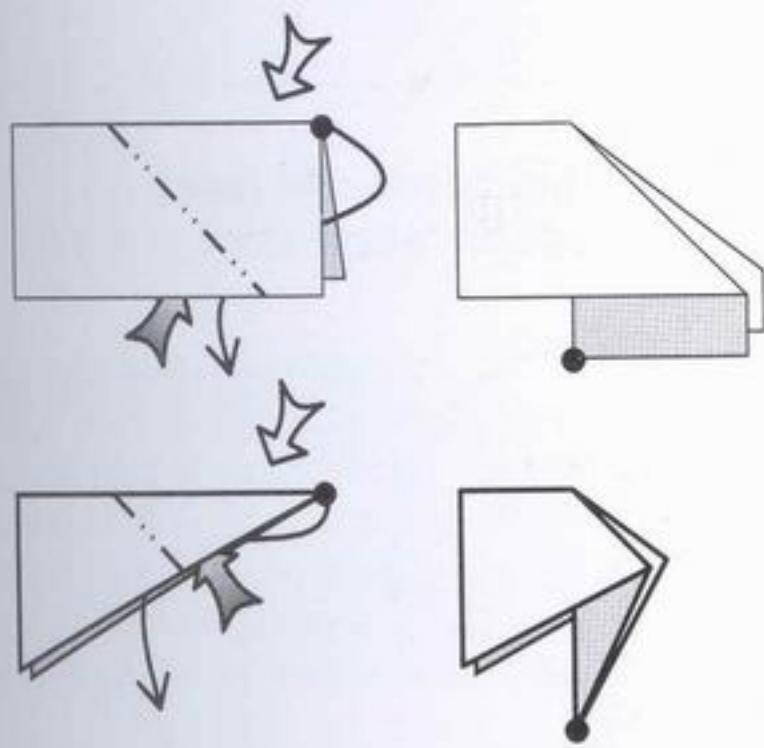
Angles égaux
Equal angles :



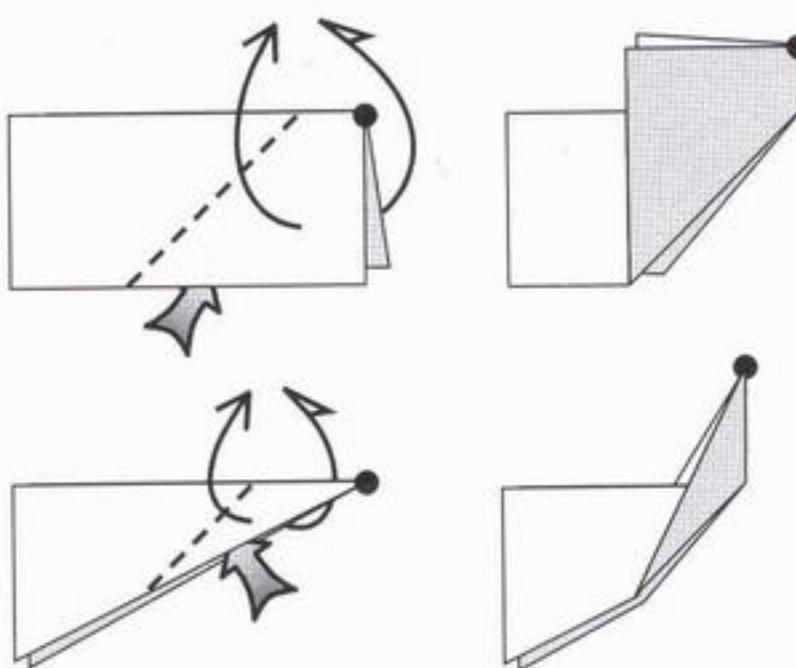
Plier en superposant le point noir sur le point blanc et déplier.
Valley-fold the square aligning the black point with the white point then unfold.

Plis de base / Basic folds

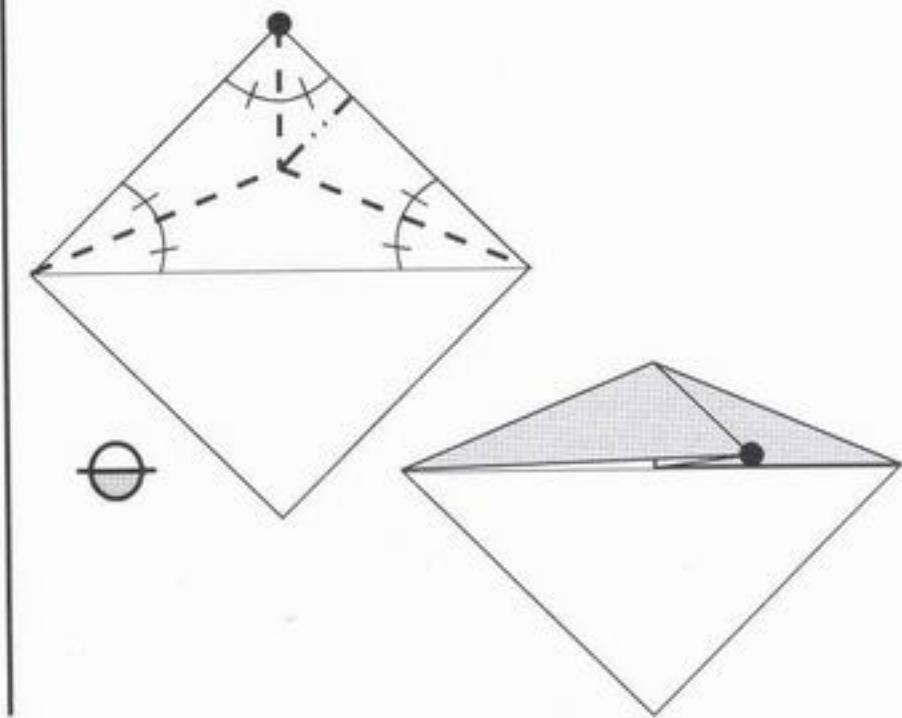
Pli inversé intérieur
Inside reverse fold :



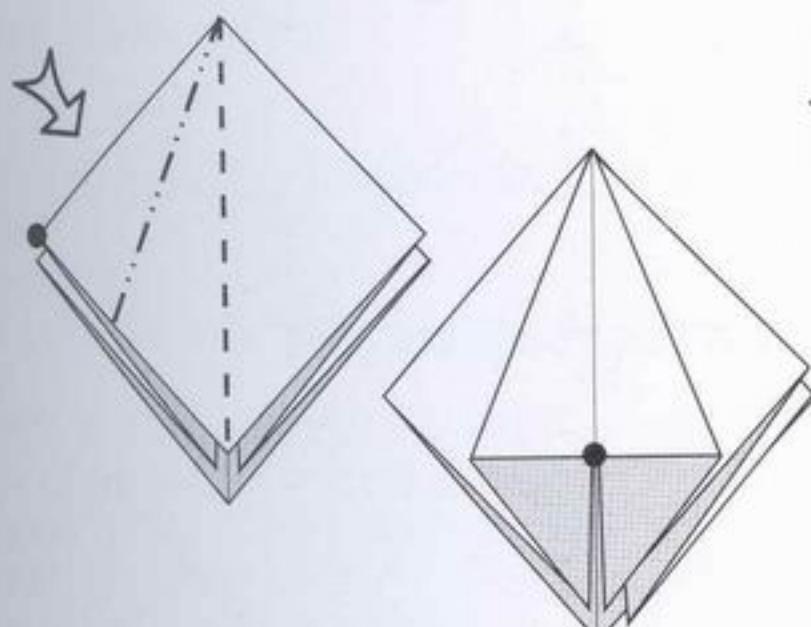
Pli inversé extérieur
Outside reverse fold :



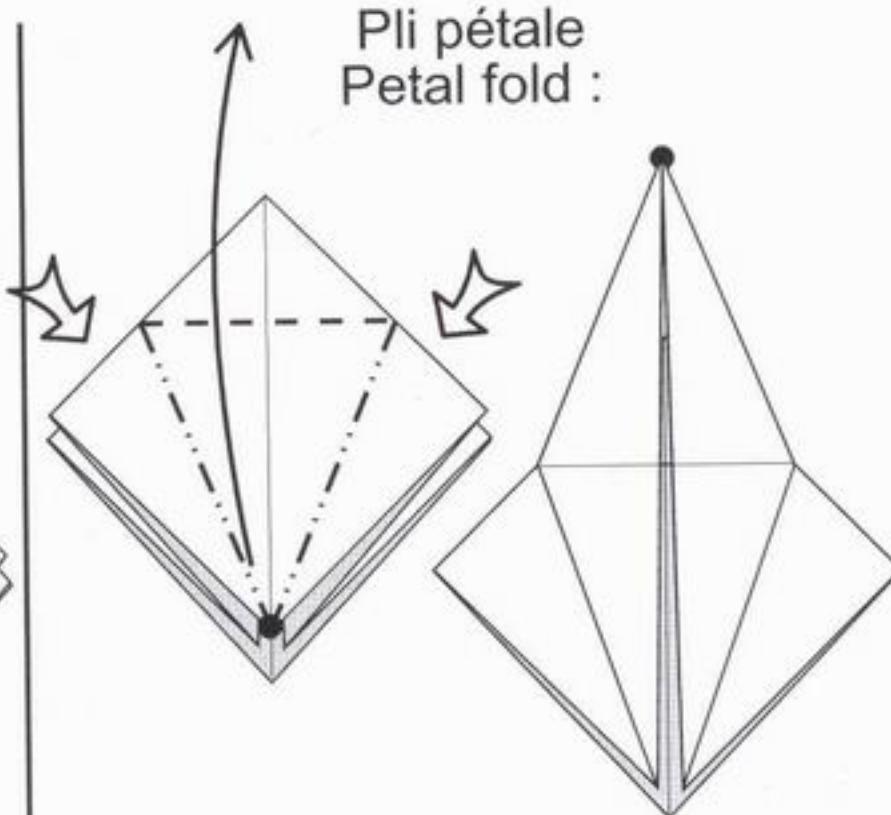
Pli oreille de lapin
Rabbit ear :



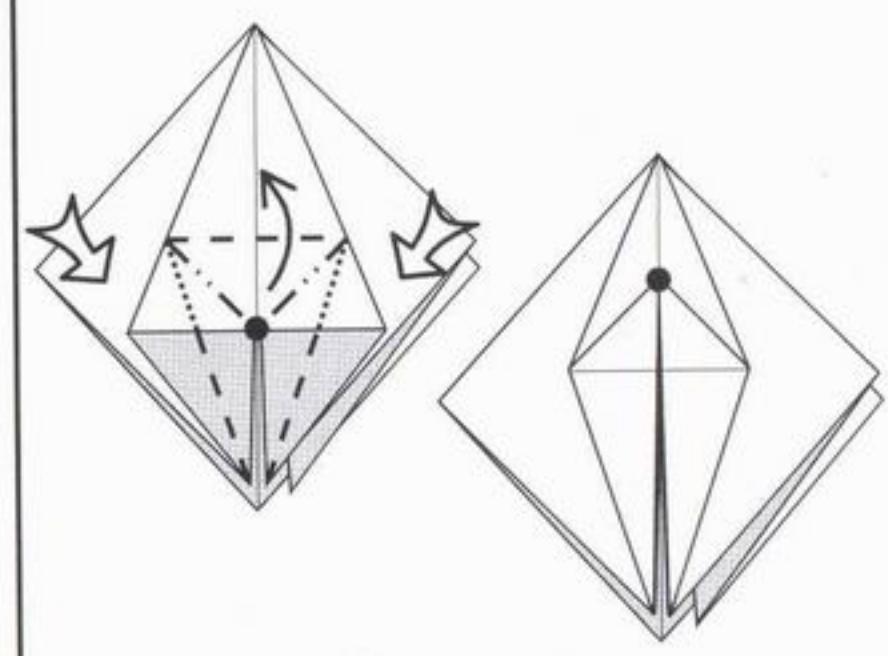
Pli aplati
Squash fold :



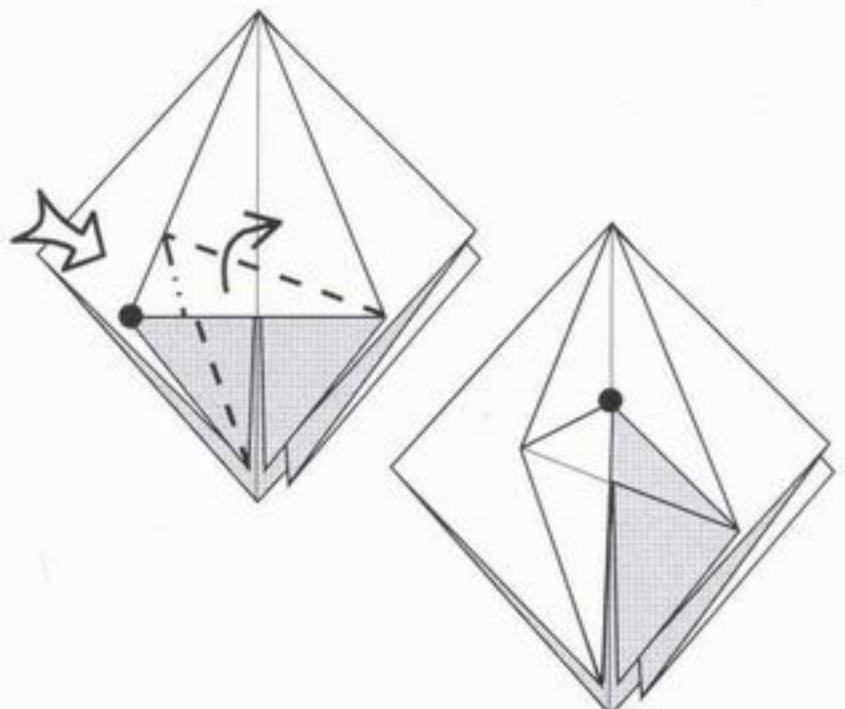
Pli pétale
Petal fold :



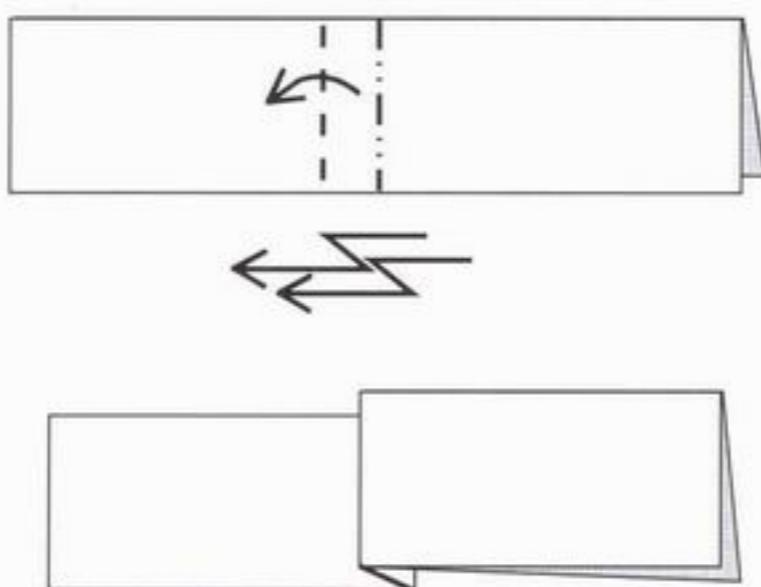
Pli pétale version II
Petal fold version II :



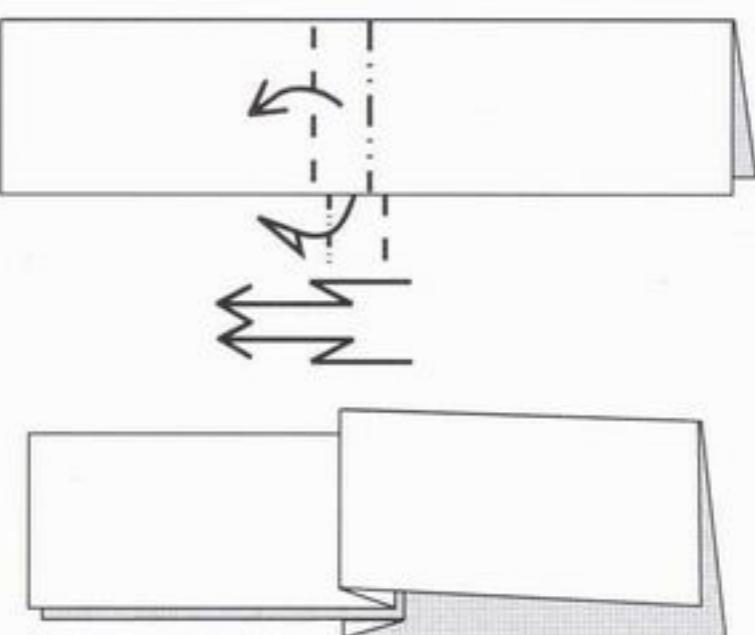
Pli pivot
Swivel fold :



Repli
Pleat fold :

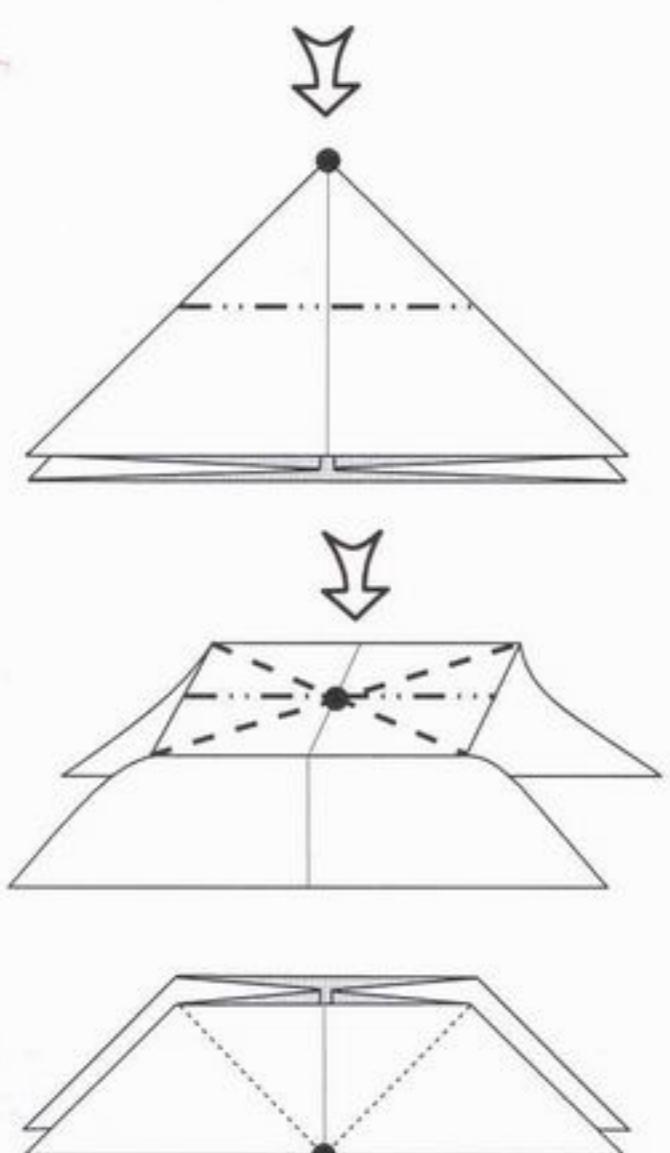


Repli double
Crimp :

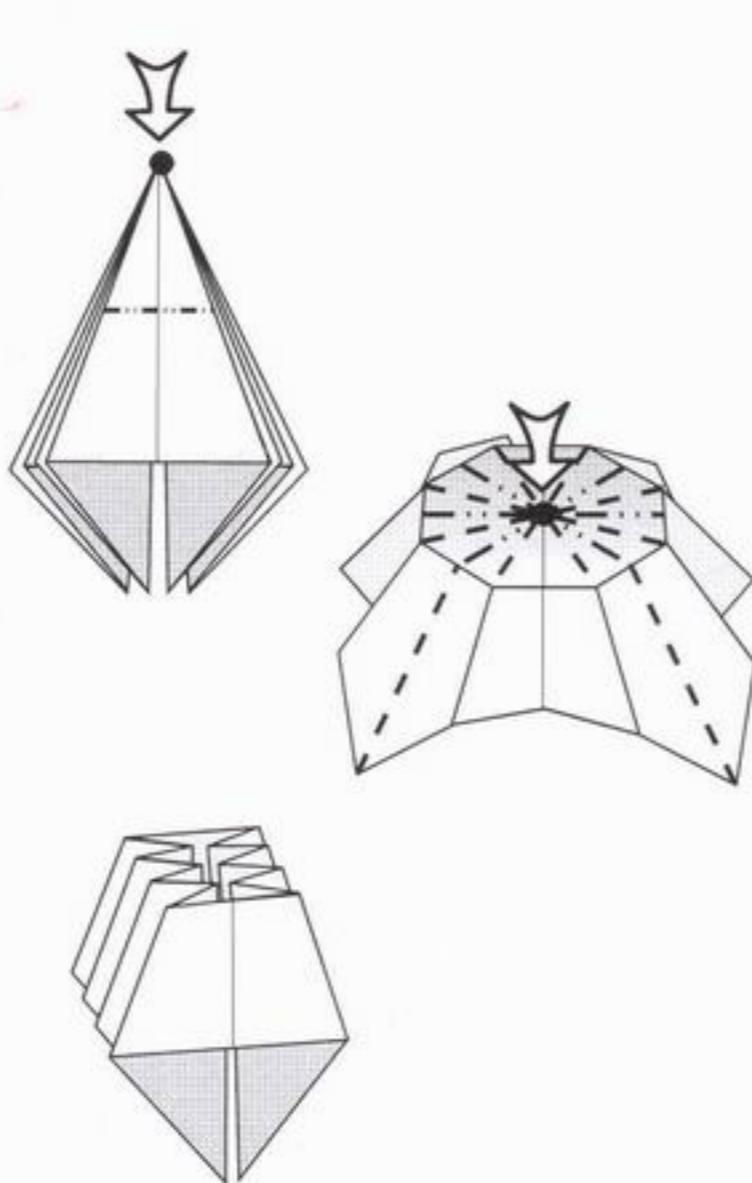


Plis plus complexes / More complex folds

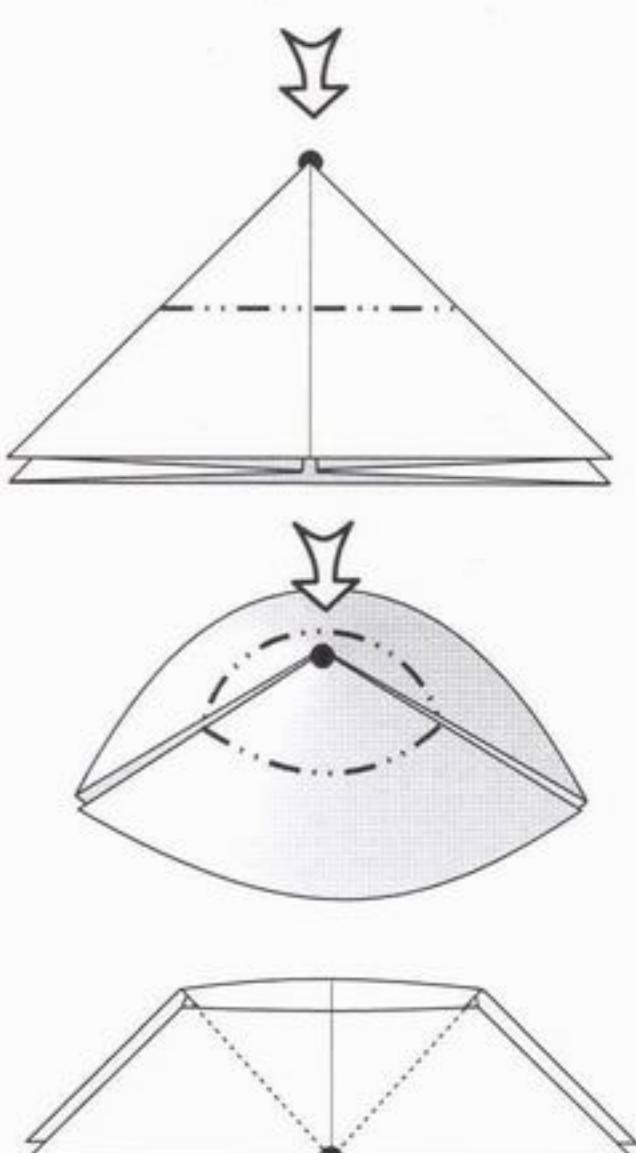
Enfoncement ouvert
Open sink :



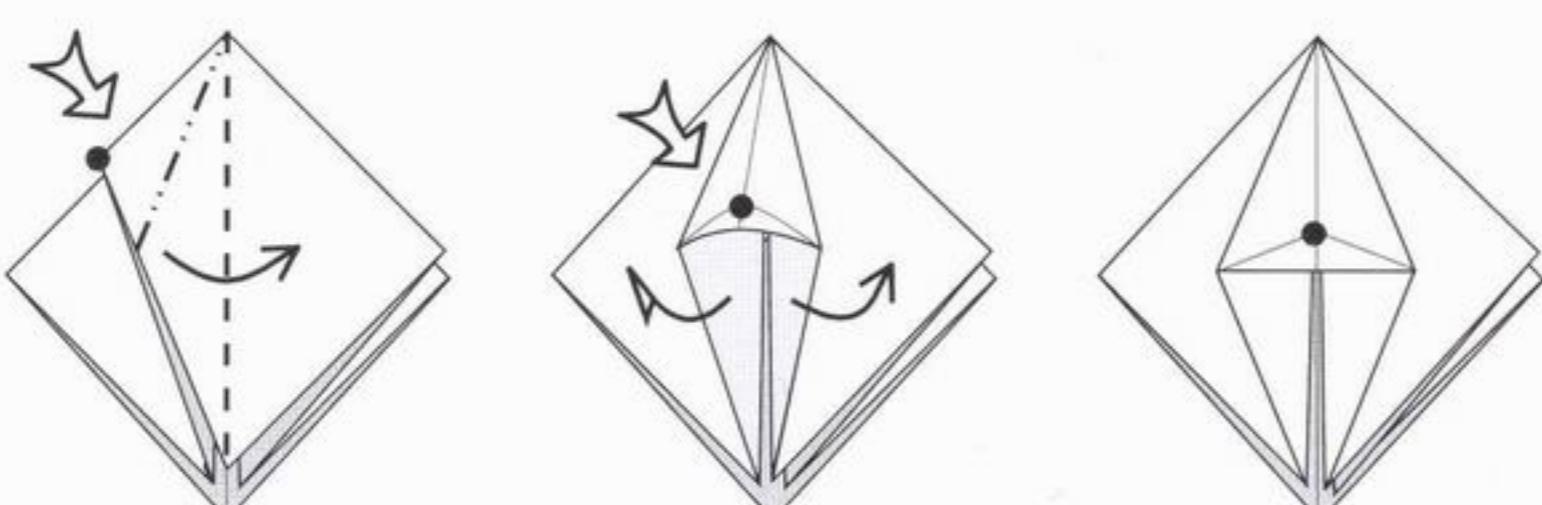
Enfoncement ouvert complexe
Complex open sink :



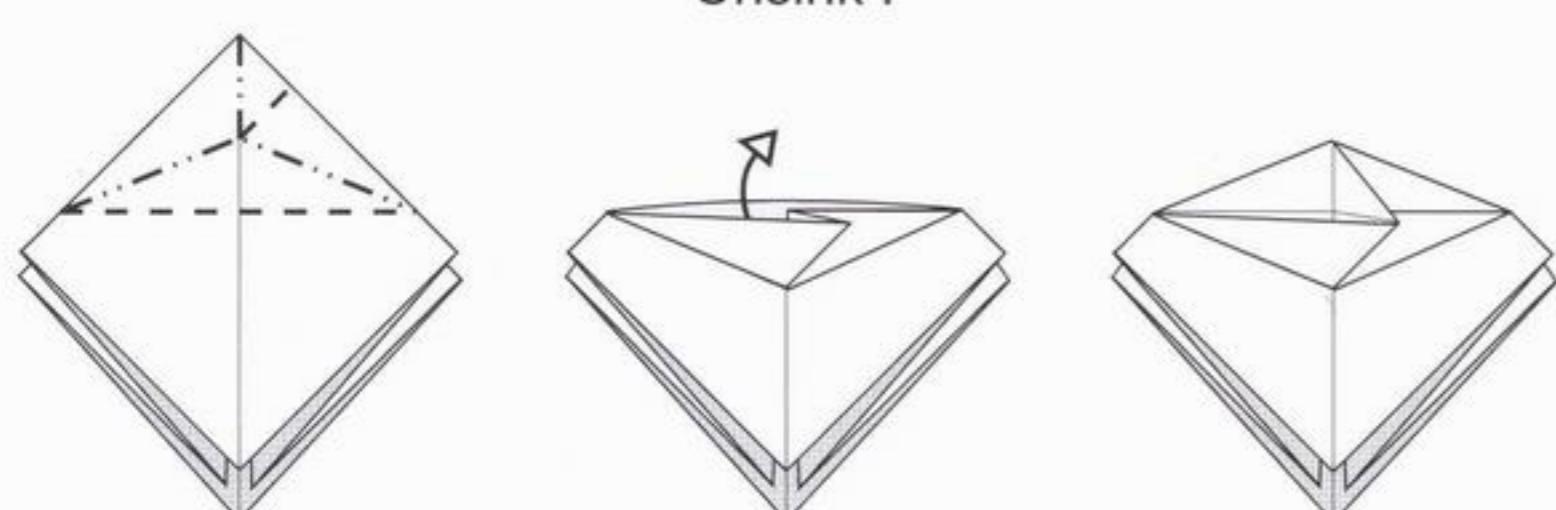
Enfoncement fermé
Closed sink :



Enfoncement étiré
Spread sink :

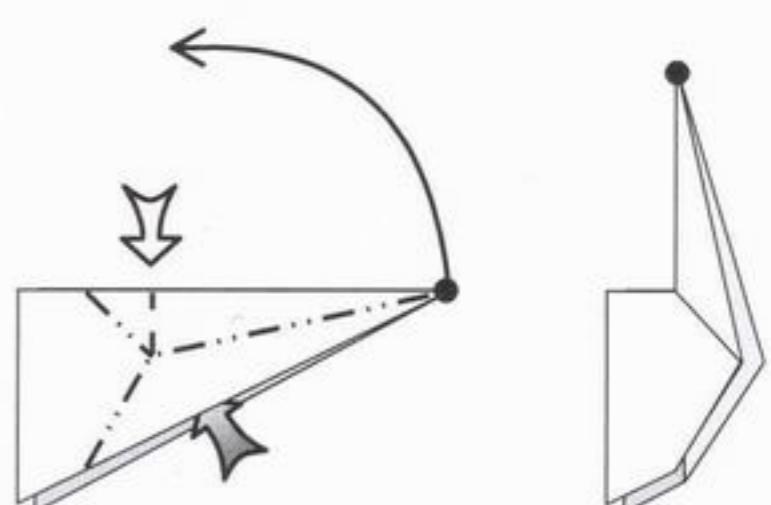


Unsink :

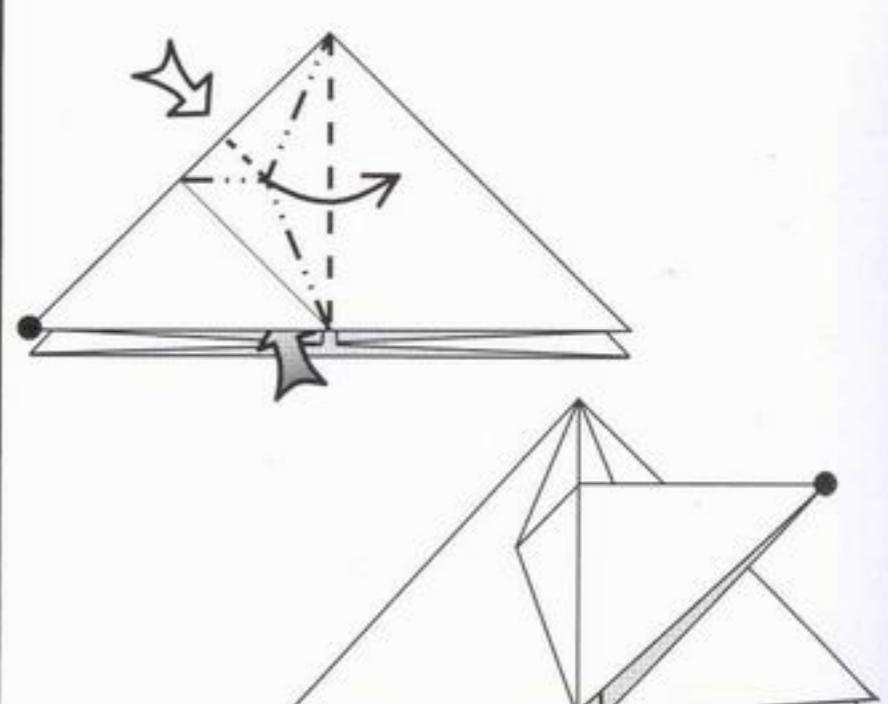


Pli oreille de lapin sur toutes les couches.
Rabbit-ear through all layers.

Double oreille de lapin
Double rabbit ear :



Pli pétale appuyé
Petal fold version 2 :



Papiers et techniques de pliages

Papers and Folding techniques

Le choix du papier est particulièrement important dans la réussite d'un pliage. Certains modèles, souvent les plus simples, se plient parfaitement à l'aide d'une simple feuille de papier machine. En revanche, dès que le pliage se complexifie, ce papier atteint vite ses limites. De nouvelles approches ont été alors élaborées ces dernières années. J'ai retenu ici les trois principales : le papier sandwich (Tissue-foil), l'utilisation de Methylcellulose (MC) et le papier mouillé (wet-folding). Lorsqu'un papier ou une technique est déconseillé, j'indique No. Si le pliage est faisable, j'indique ✓. Enfin, le papier ou la technique conseillée est soulignée.

Paper : 35 x 35 cm
 Standard paper
 Tissue-foil / MC
 No Wet folding

Choosing the paper is instrumental to the success of a fold. Some models, often the simplest ones, can be perfectly folded from printer paper. However, as the model increases in complexity, this kind of paper quickly shows its limitations. That's why other approaches have developed in recent years. I have indicated three main alternatives: tissue-foil, Methylcellulose (MC) and wet folding. When a paper isn't advisable, I indicate No. When the model can be folded with the paper, I indicate ✓. I underline the paper which I find best suited for the model.

Papier classique / Standard paper :

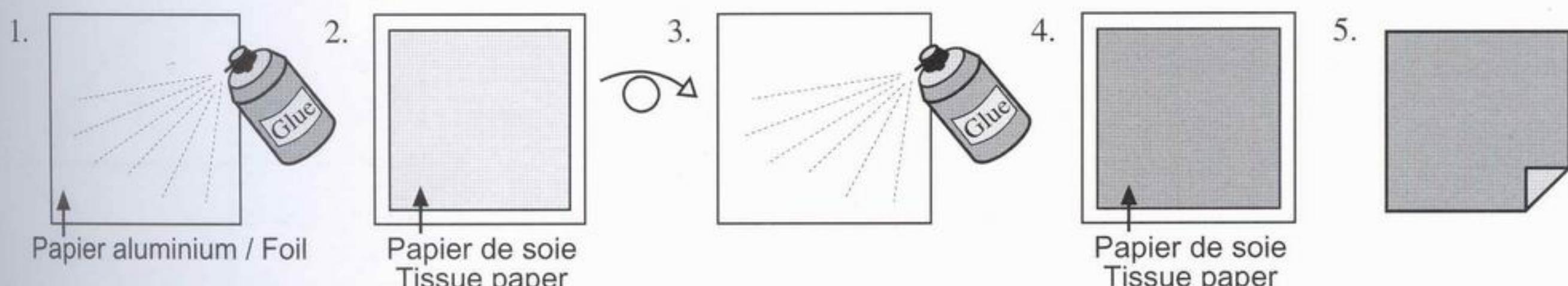
Papier machine, papier cadeau, papier origami, kraft, papiers japonais washi ou kami, tous ces papiers supportent bien le pli. Cependant, les modèles vieillissent mal et le modelage final est difficile. Enfin, il est nécessaire de prendre de grandes feuilles (au moins 25 x 25 cm) dès que le modèle présente quelques complexités.

This covers the papers most commonly found: typing paper, gift paper, origami paper, Kraft, Japanese papers (washi, kami...). All these papers hold creases well. However, models made with this paper don't always age gracefully and final shaping is difficult. Lastly, you need large sheets of paper (at least 25 x 25 cm) as soon as the model gets a bit complicated.

Papier sandwich / Tissue-foil :

Il est formé d'une feuille de papier d'aluminium alimentaire sur laquelle est contrecollé, sur chaque face, du papier de soie. Vous pouvez aussi utiliser du papier origami métallisé qui possède une face blanche. C'est un papier qui garde parfaitement le pli. Résistant et particulièrement fin, il supporte les surépaisseurs. Il est donc particulièrement adapté aux pliages complexes. Le papier sandwich "fait maison" permet de créer le papier adapté à n'importe quel modèle grâce au large choix de papier de soie (chloré, naturel, texturé ...etc). Enfin il apporte une sculpture plus riche du papier car chaque forme se fixe aisément.

It is made of a sheet of kitchen foil covered on both sides with tissue paper. You can also use metallic origami paper which has a white side. This paper holds creases perfectly. Being extremely thin and strong, it works well when there are a lot of layers. It is therefore particularly suited to complex folds. Handmade tissue foil allows you to create paper suitable for any of your wishes with a large choice of color and texture of tissue paper (chlorinated, natural colours, textured effects ...). Finally, it is easy to 'fill out' the model, and any fine details you add hold well.



Methylcellulose (MC) :

C'est une technique très récente qui permet de plier directement le papier de soie. Fabriquez de la colle à papier peint (contenant donc du MC). Elle doit être ni trop ferme ni trop liquide. Placez votre papier de soie sur une plaque de plexiglass, de verre, ou une planche lisse (le plus : collez sur la planche un adhésif décoratif transparent de type Vénilia ou Fablon). Etalez à l'aide d'un rouleau en mousse, un pinceau à poil long, ou mieux à la main, la colle sur toute la surface de votre papier. Décollez avec précaution la feuille avant qu'elle ne sèche complètement et laissez la sécher, pendue à un fil. Lors du pliage, en humectant un peu le papier, vous pourrez fixer aisément les formes que vous souhaitez donner à votre modèle.

This is a recent technique that allows direct usage of tissue paper. Make up some wallpaper paste (which contains MC). It must be neither too thick nor too runny. Place your tissue paper on a sheet of plexiglass, glass, or a smooth board (you could stick some decorated transparent plastic such as Vénilia or Fablon on the board). Spread the glue with a foam roller, a long-haired brush, or, better, with your hands, on the surface of your paper. Peel the sheet off carefully before it dries out, and let it dry by hanging it on a wire. When folding, dampening the paper a bit will allow you to fix the shapes you want to give to your model.

Papier mouillé / Wet-folding :

Avec un vaporisateur ou une éponge, humidifiez chaque face du carré de papier avec de l'eau chaude. Attention à ne pas détrempé le papier. Recoupez le carré, qui s'est déformé, pour obtenir un nouveau carré. Pliez le modèle rapidement. N'écrasez pas les plis. Donnez au contraire de la rondeur. Enfin, terminez en séchant progressivement le modèle.

With a spray bottle or a sponge, dampen both sides of the square with warm water. Be careful not to soak the paper. It should not crinkle either. The action of the water may have turned the square into a rectangle, so you may need to cut it again to get a new square. You will need to fold the model quickly, but take care not to crush all the folds too flat; what is really wanted is a sort of roundness to some of them. Lastly, finish by drying the model progressively, letting it dry out completely over a full day.



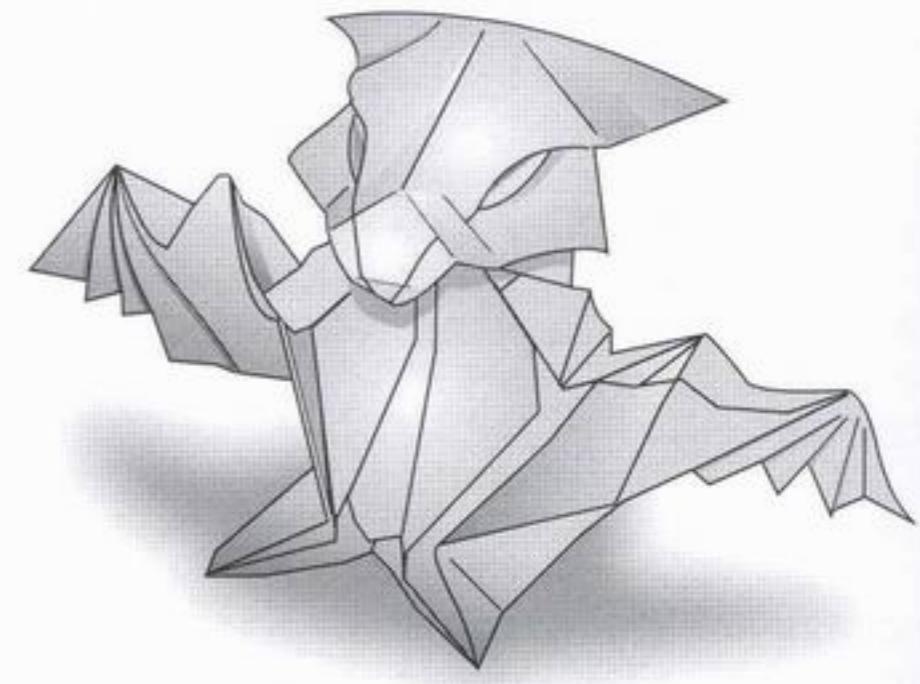
Daniela CARBONI

- Nationality : Italian
- Lives in Italy
- Born in 1970
- Job : Quality control in aeronautical industry

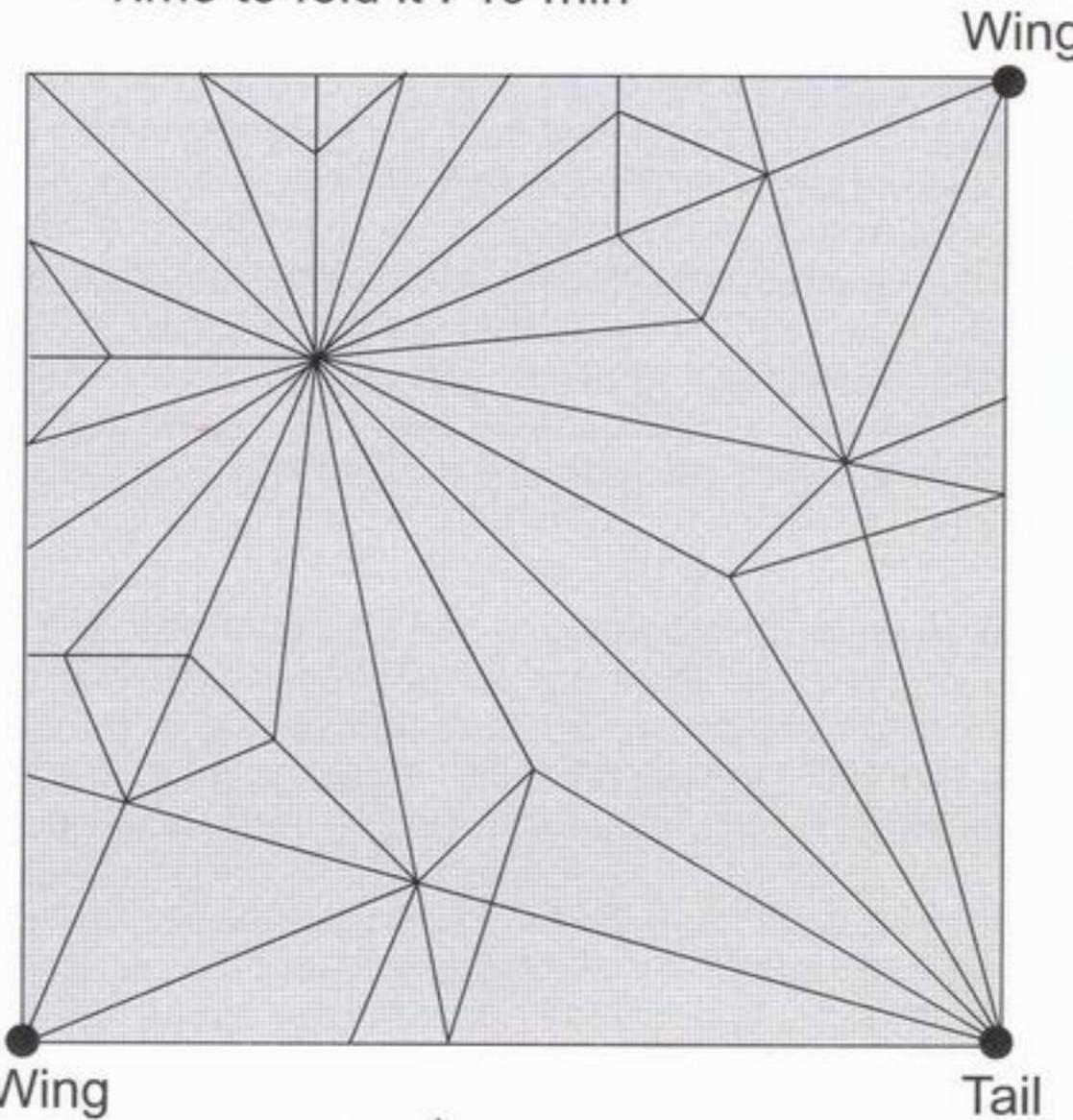
I have been folding paper since the age of 3. At the beginning I only knew the traditional ship and some paper airplanes. At the age of 5 I was given my first origami book by my mother. I practised origami sporadically until I started studying at university in 1989. At that time I was fascinated with modular origami. After some frustrating attempts at creating my own origami modules, I turned to figurative origami in 1994. In 1997 I joined the Italian origami association, the CDO, and since 1999 I have participated in CDO conventions in order to meet other paper folders. That gave me the opportunity to teach my models, to learn models from other creators and, most of all, to meet lots of new paper folding friends.

The inspiration for this baby dragon came to me during the summer holidays of 2005. I was resting in the sun doodling with some metal foil paper on a beach in Corsica. The first version of this model was a 3D bird, which already had eyes made from the two layers of paper that come out from the main part of the head. I like dragons, as do many other paper folders, so I thought of slightly modifying the 3D bird to obtain a baby dragon. The head and wing design was good from the beginning. But, the tail and rear legs needed some extra adjustment for a satisfactory final shape. The winter 2005 CDO convention contest was dedicated to the Middle Ages and fantasy. During the train trip to San Marino (the location of the convention) I folded two baby dragons from 20 cm x 20 cm orange elephant-skin paper squares. The cute appearance and ease of folding this model was valued by the convention participants. I was asked to teach the baby dragon again and again, even at the CDO convention held in the following years. For me this is the real and greatest reward: to have made people happy by folding a new shape, and to have shared the joy of creating a new origami model.

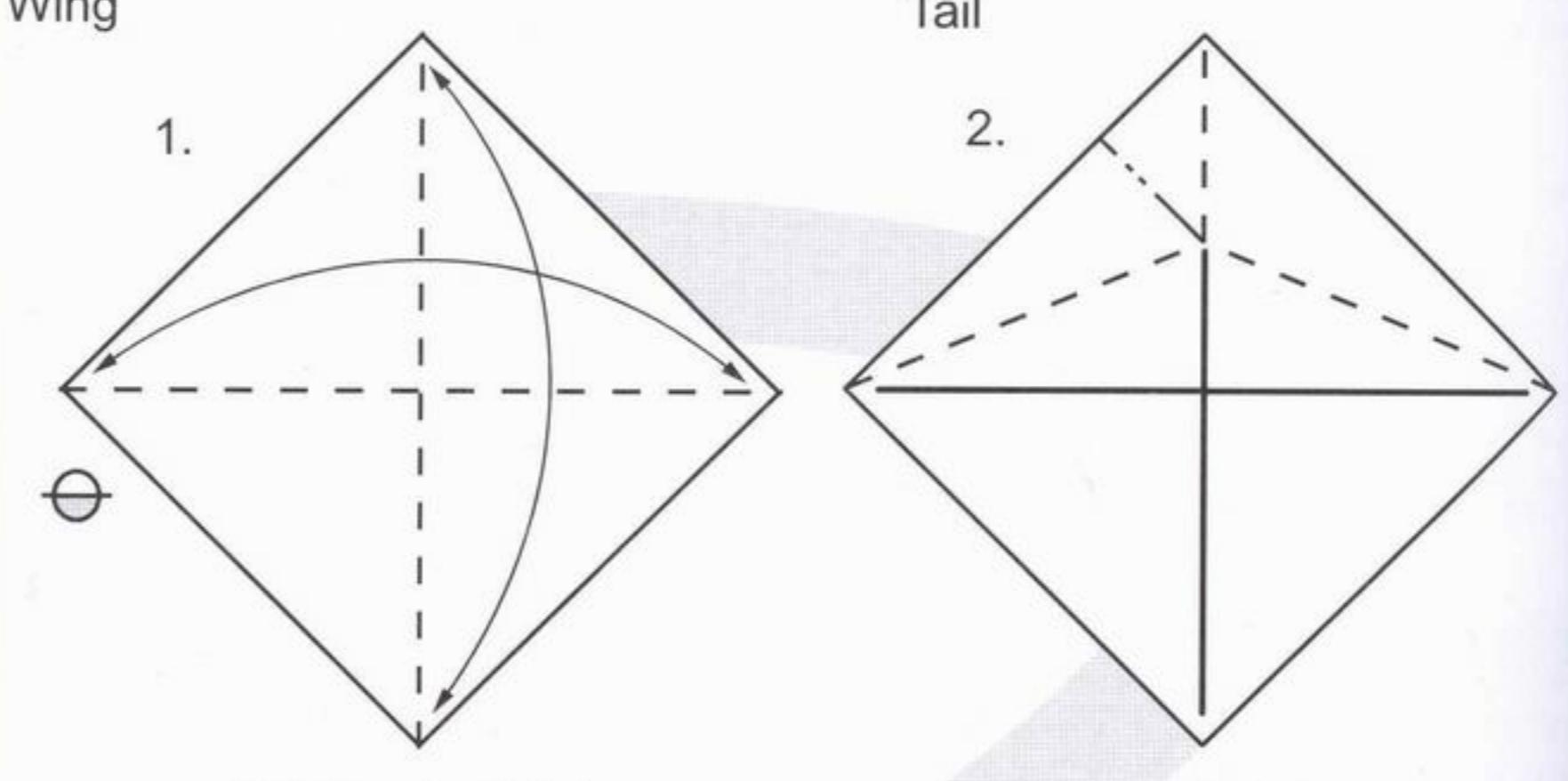
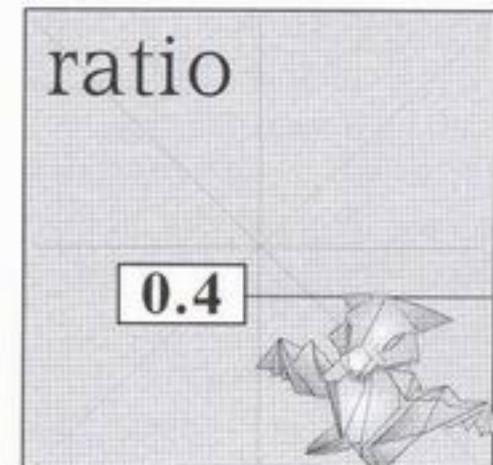
Baby Dragon



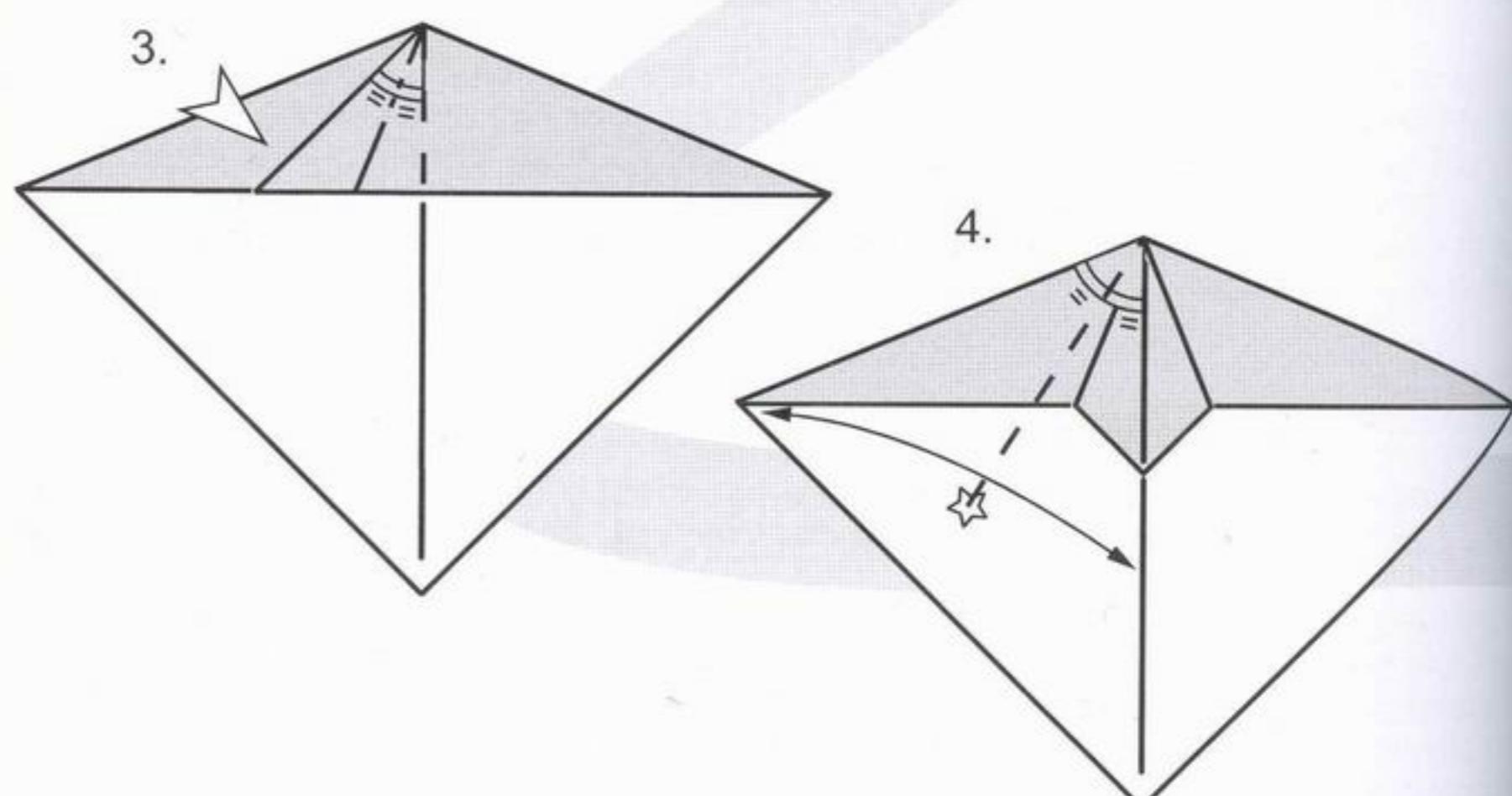
- Creation & Diagram : Daniela Carboni
- Date : 2005
- Level : Intermediate
- Time to fold it : 40 min



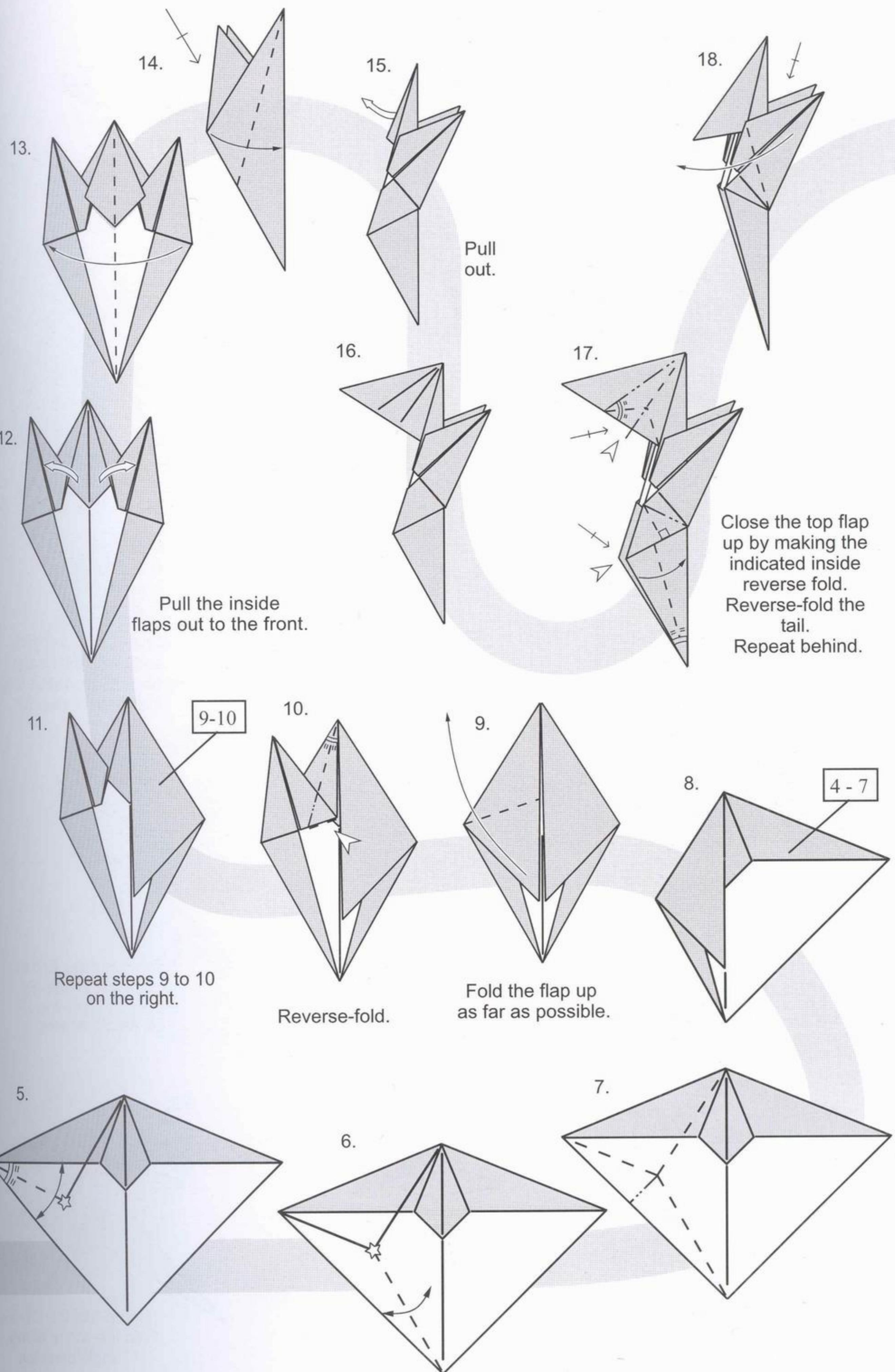
Paper : 20 x 20 cm
 Standard paper
 Tissue-foil / MC
 Wet folding



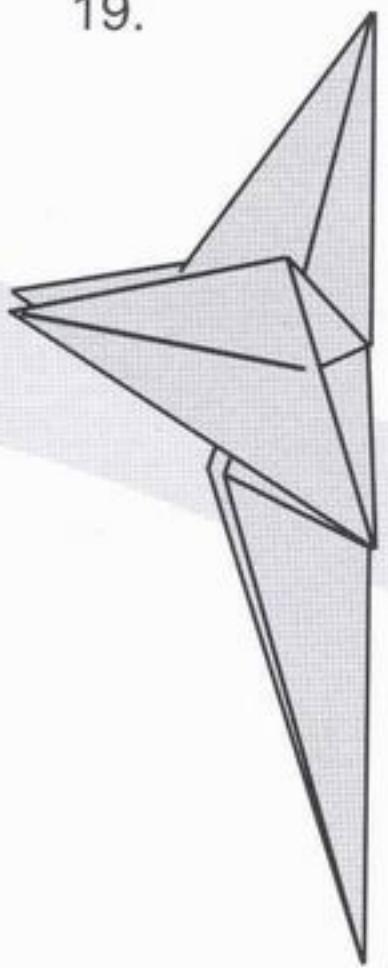
Fold and unfold.



Rabbit ear fold.

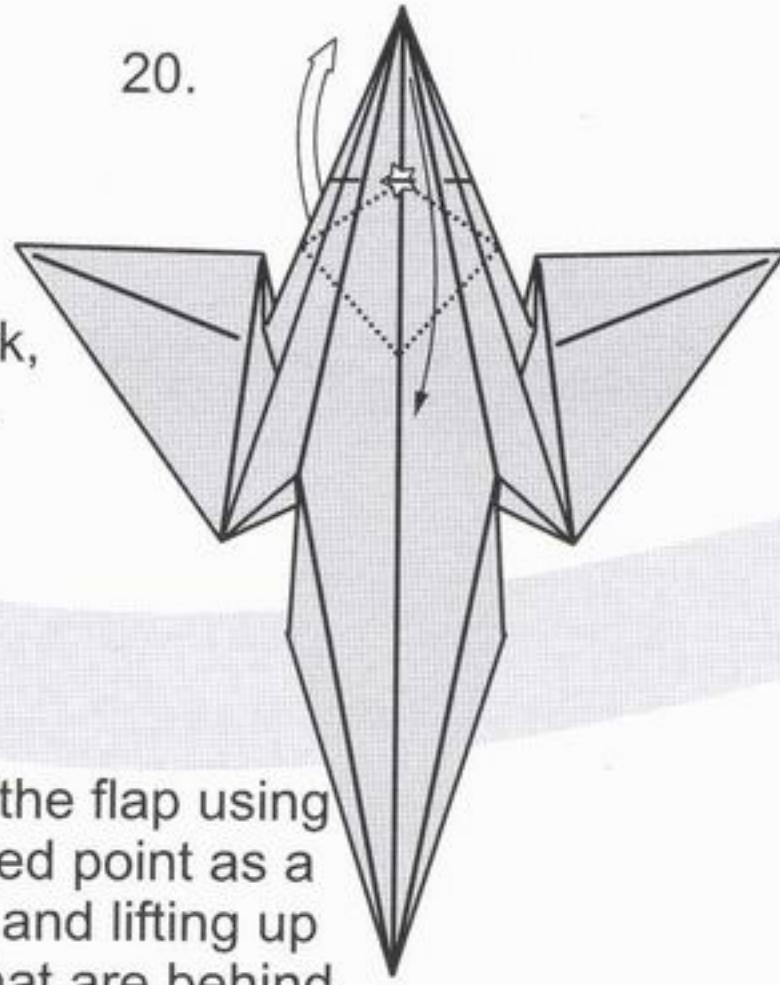


19.



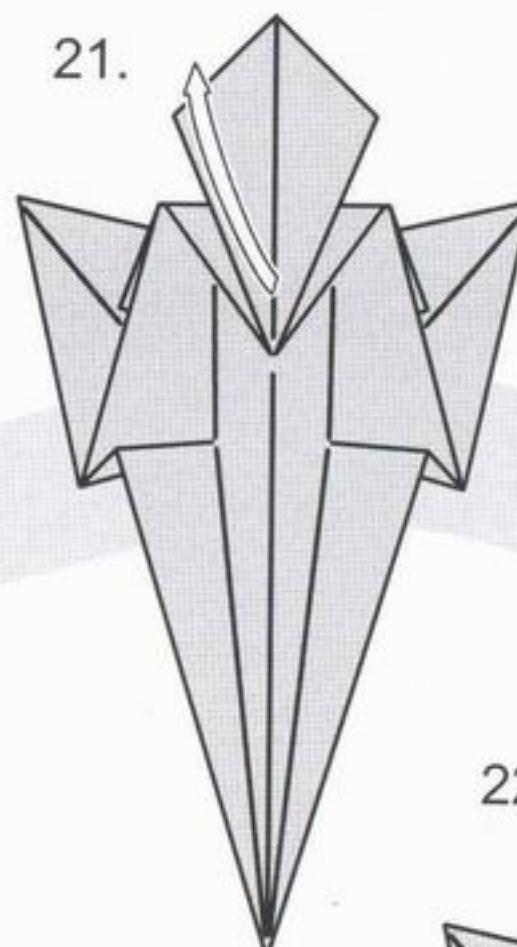
Open the back,
do not flatten.

20.

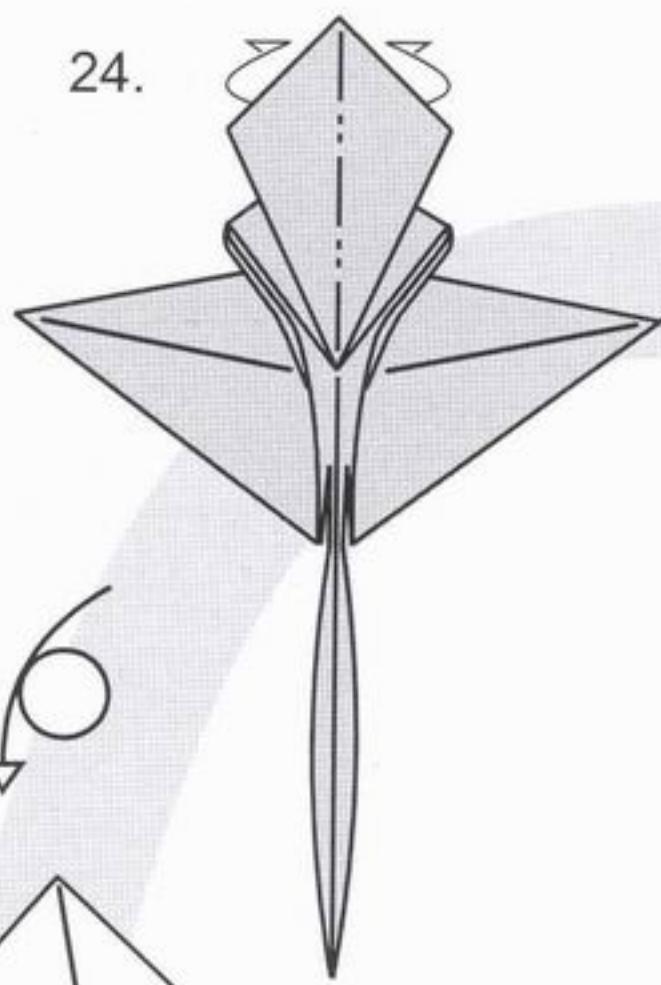


Fold down the flap using
the indicated point as a
reference, and lifting up
the layers that are behind.

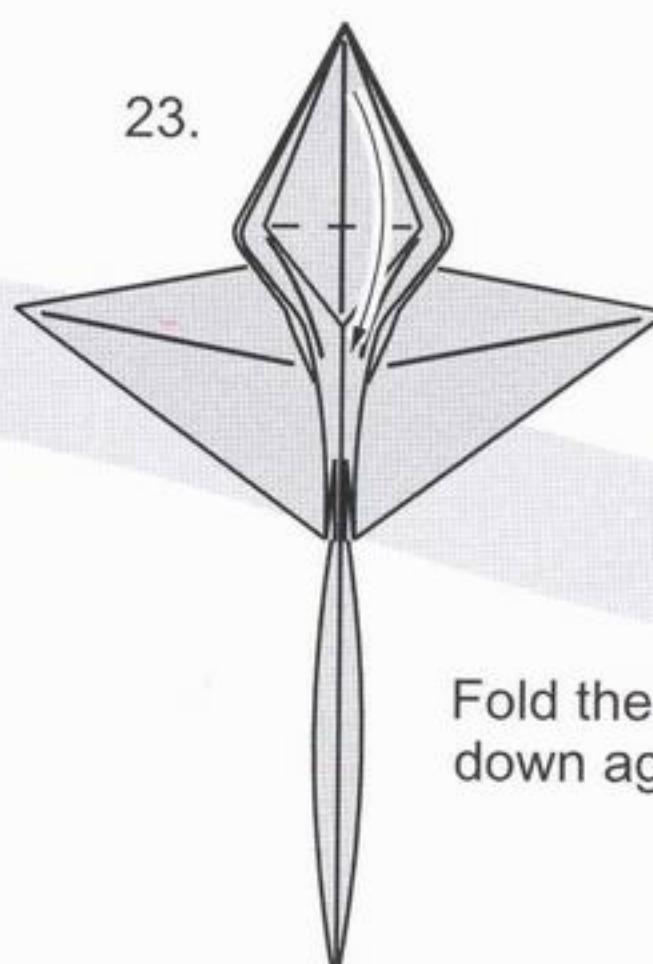
21.



24.

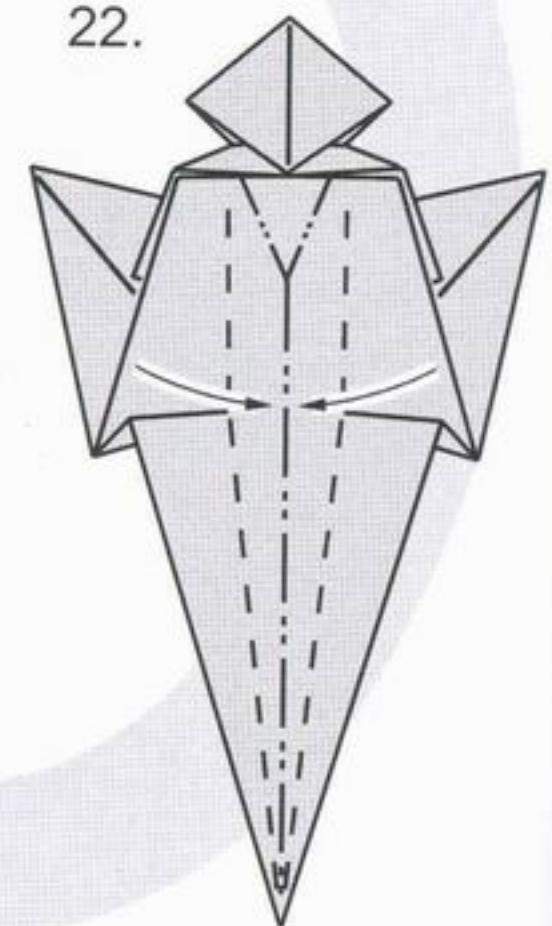


23.



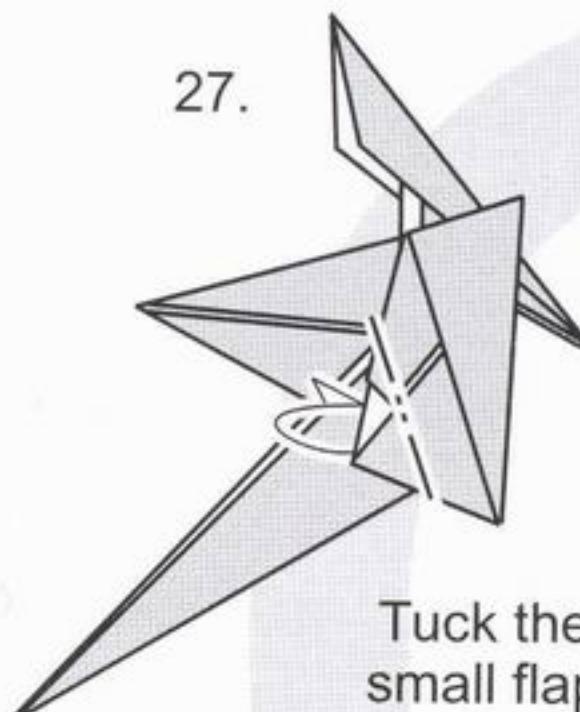
Fold the flap
down again.

22.



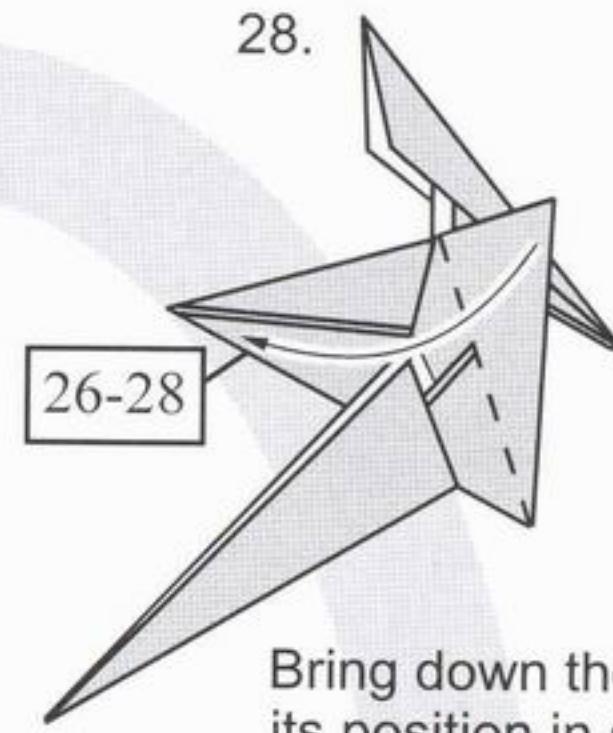
Raise the flap slightly
and close the model
making the mountain folds
indicated in step 22.

27.



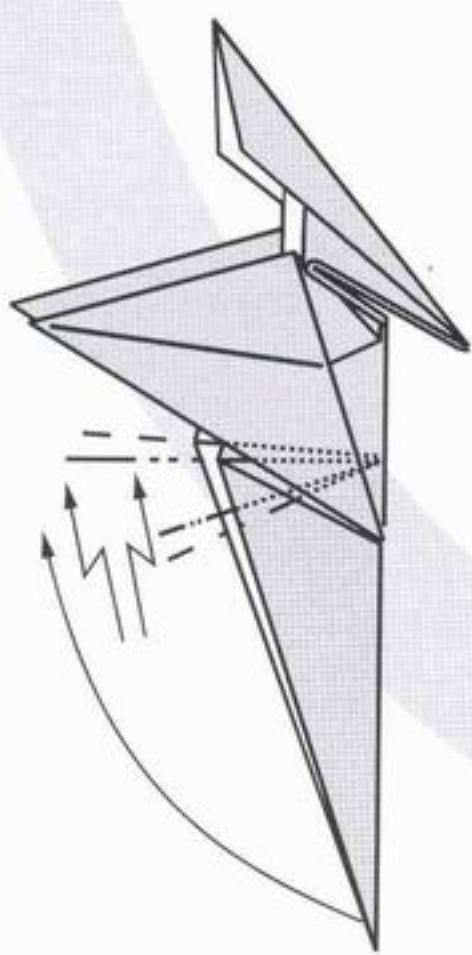
Tuck the
small flap
behind.

28.



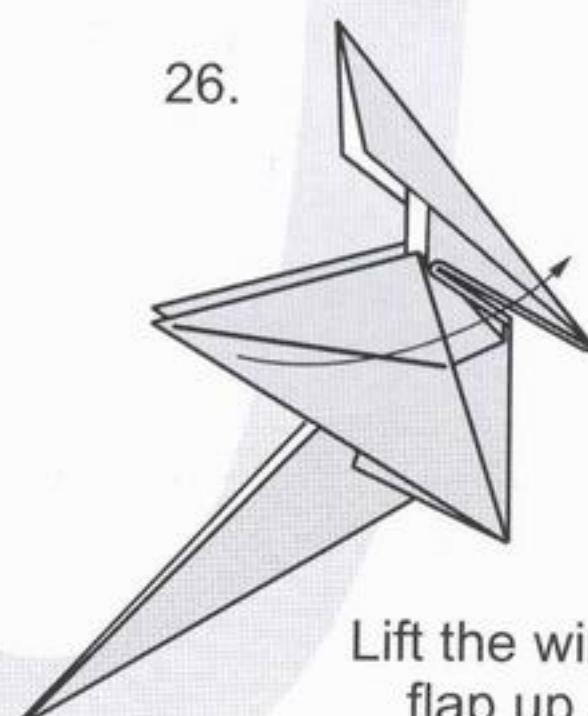
Bring down the flap to
its position in step 26.
Repeat steps 26 to 28
on the other wing.

25.



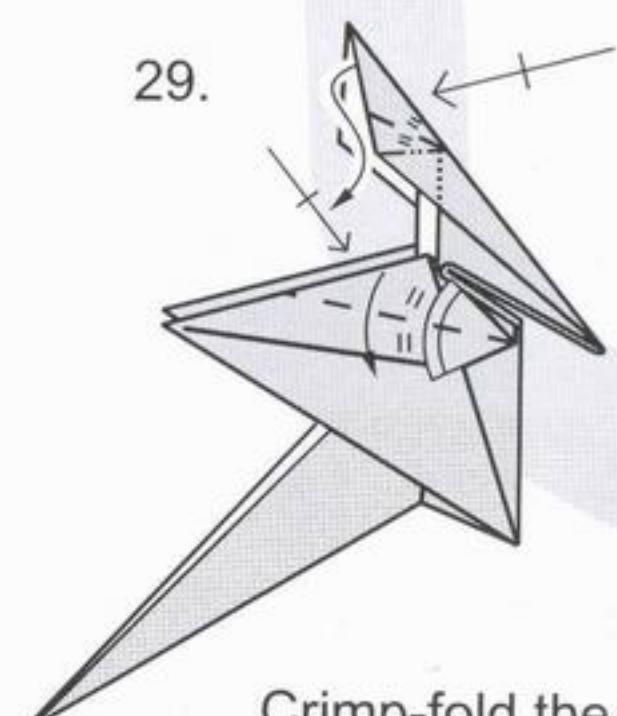
Raise the flap
upwards with
a crimp fold.

26.

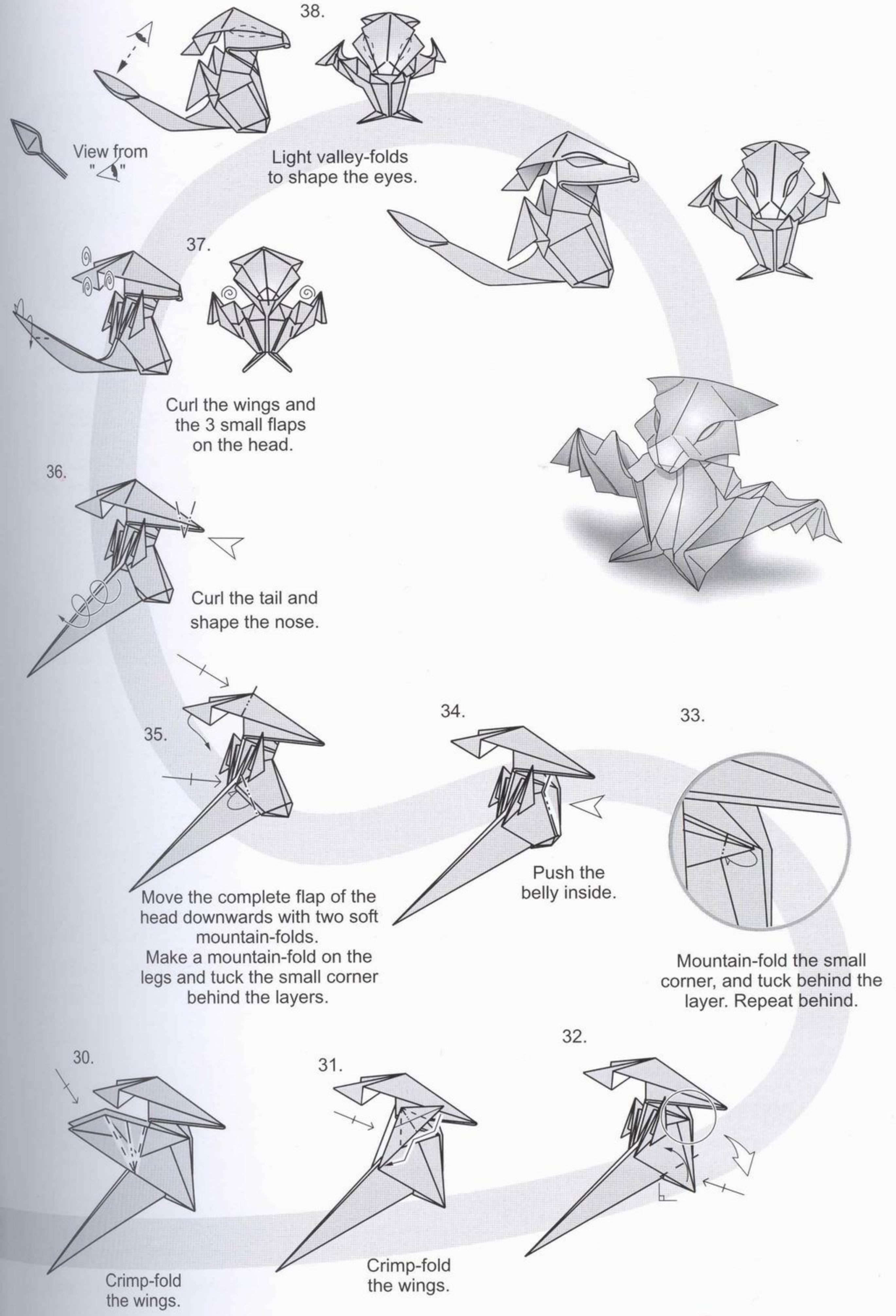


Lift the wing
flap up.

29.



Crimp-fold the top flap.
Fold the wings along the
angle bisector.





John Montroll

- Nationality : USA
- Lives in : USA
- Job : Mathematics Teacher

John Montroll pioneered modern origami with the publication of his first book, *Origami for the Enthusiast*; Dover Publications, 1980, which was the first origami book where each model is folded from single square sheet and no cuts.

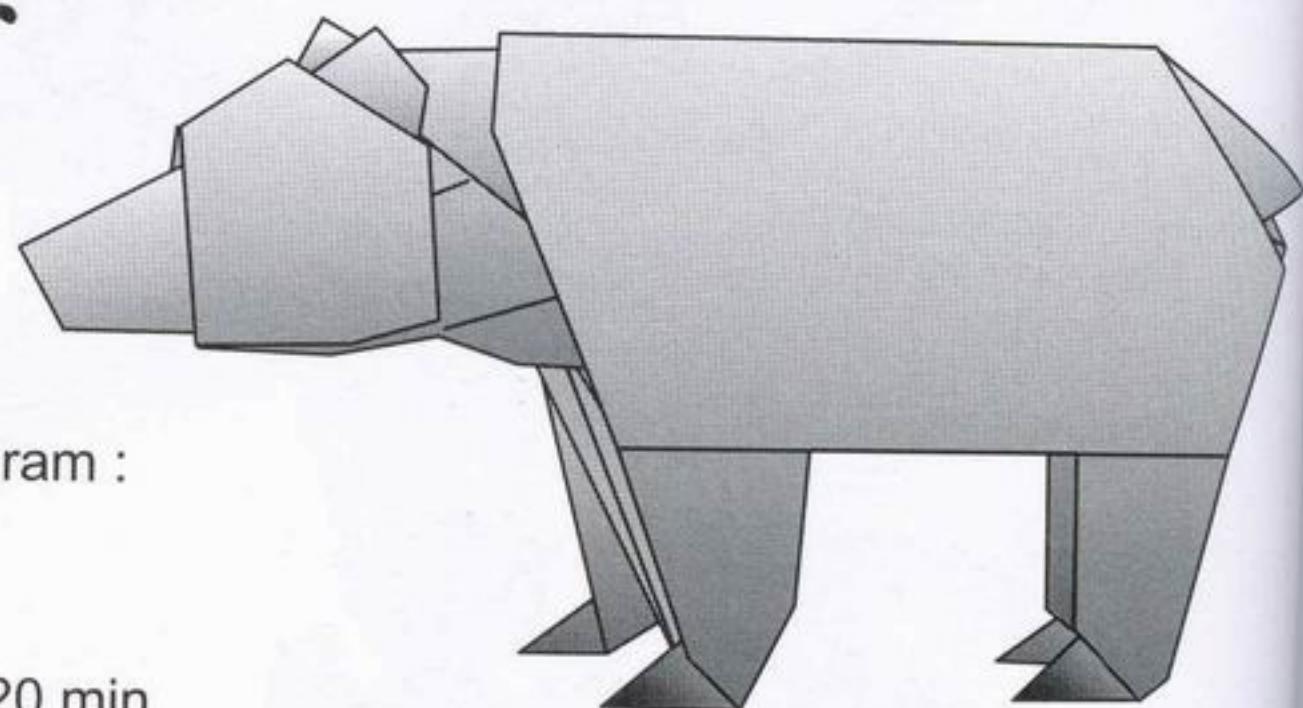
In the same book he also introduced the origami term "double rabbit ear fold".

He has published at least 24 origami books and is recognized for the exceptional clear diagrams which make his models accessible to so many.

Some publications :

- A Constellation of Origami Polyhedra
- A Plethora of Polyhedra in Origami
- African Animals in Origami
- Animal Origami for the Enthusiast
- Birds in Origami
- Bringing Origami to Life
- Bugs and Birds in Origami
- Christmas Origami
- Dollar Bill Animals in Origami
- Dollar Bill Origami
- Easy Origami
- Favorite Animals in Origami
- Mythological Creatures and the Chinese Zodiac in Origami
- North American Animals in Origami
- Origami for the Enthusiast
- Origami Inside-Out
- Origami Sculptures
- Origami Sea Life
- Prehistoric Origami
- Teach Yourself Origami

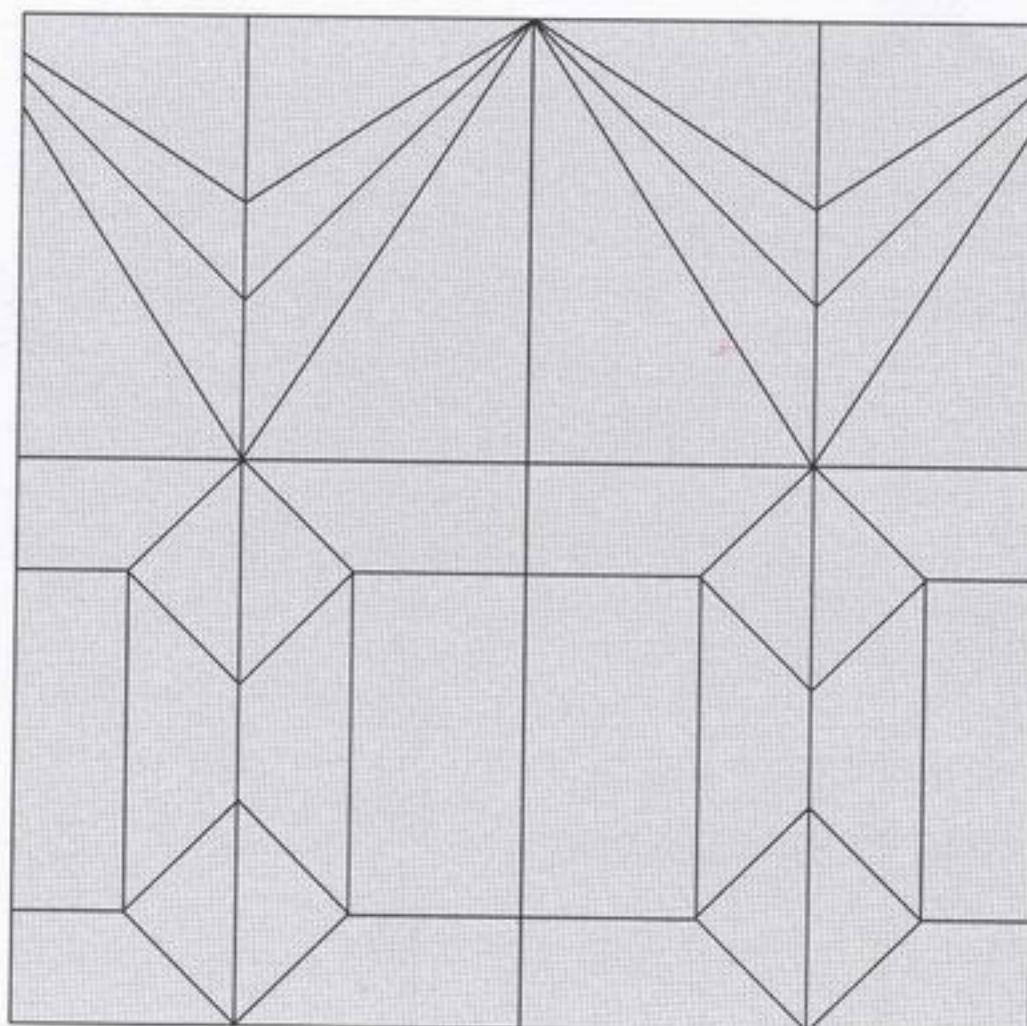
Bear



- Creation & Diagram :

John Montroll

- Date : 2008
- Level : Simple
- Time to fold it : 20 min

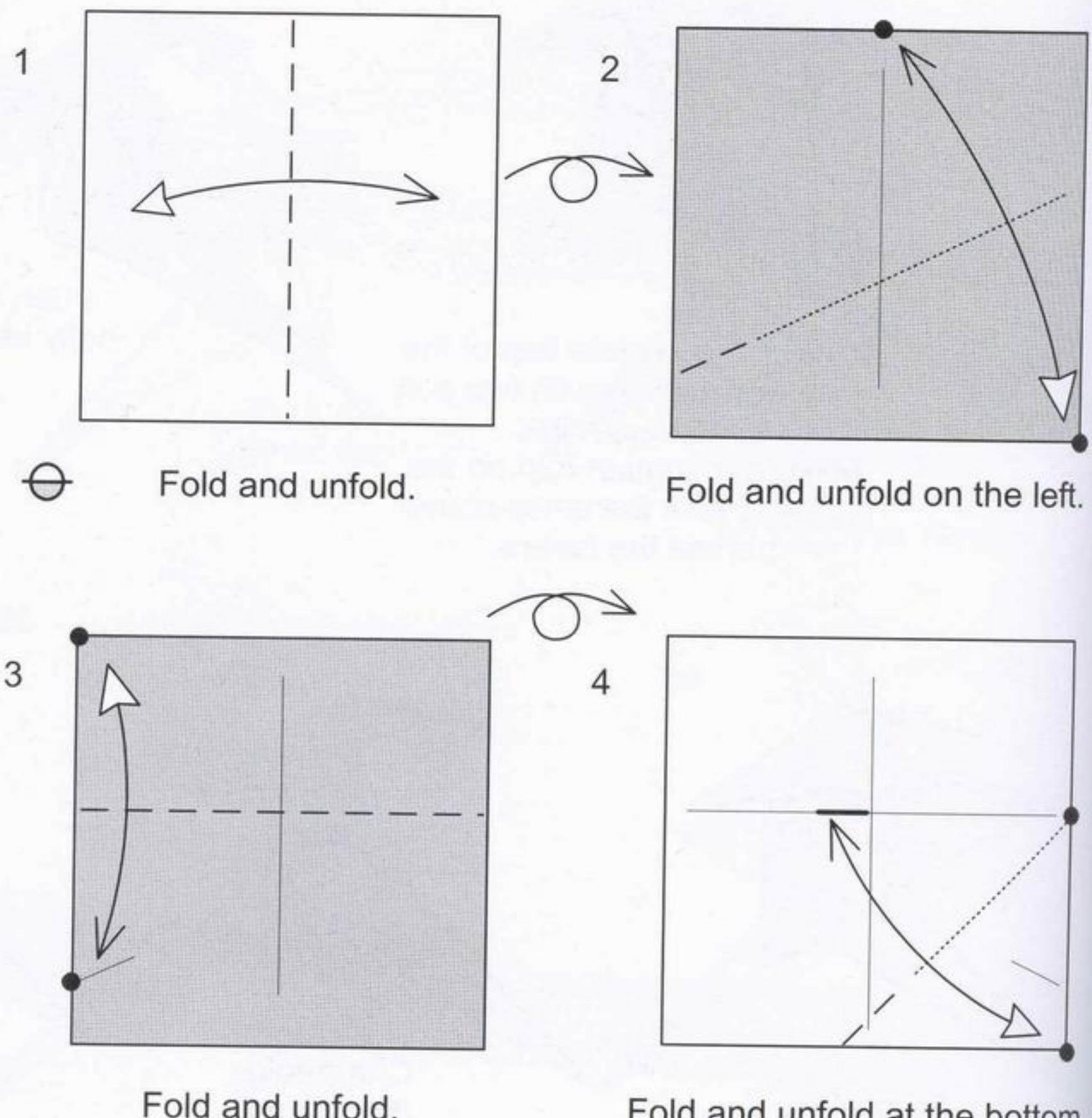


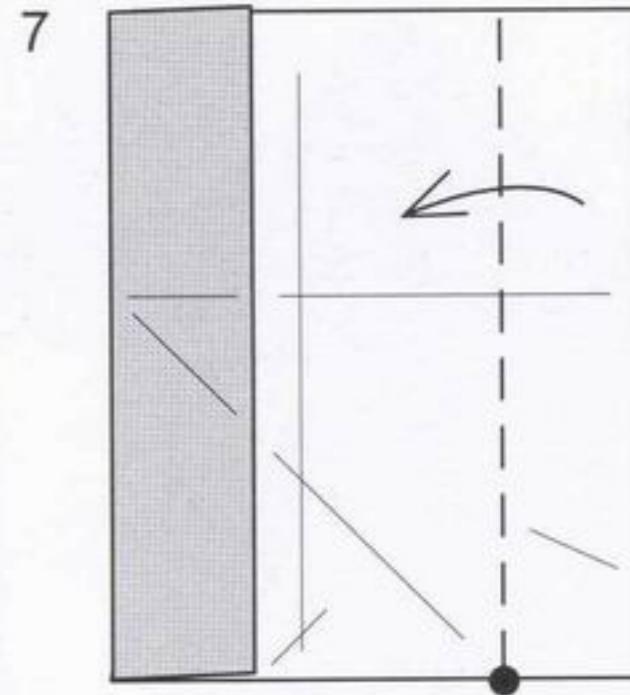
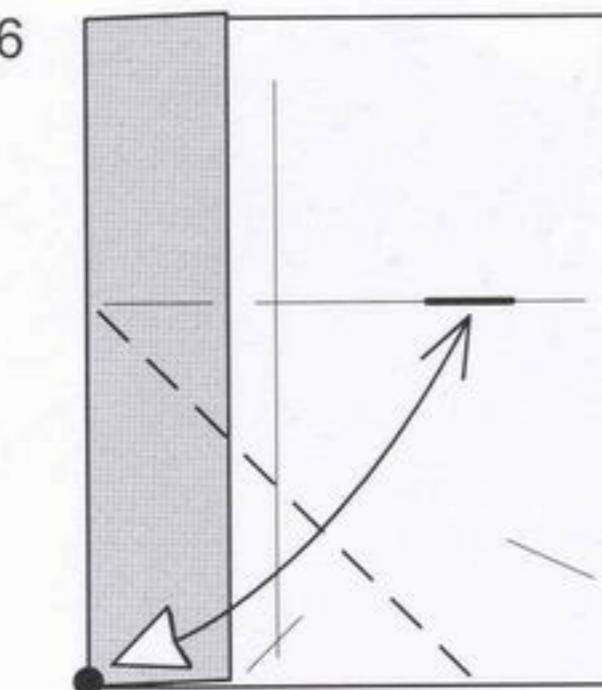
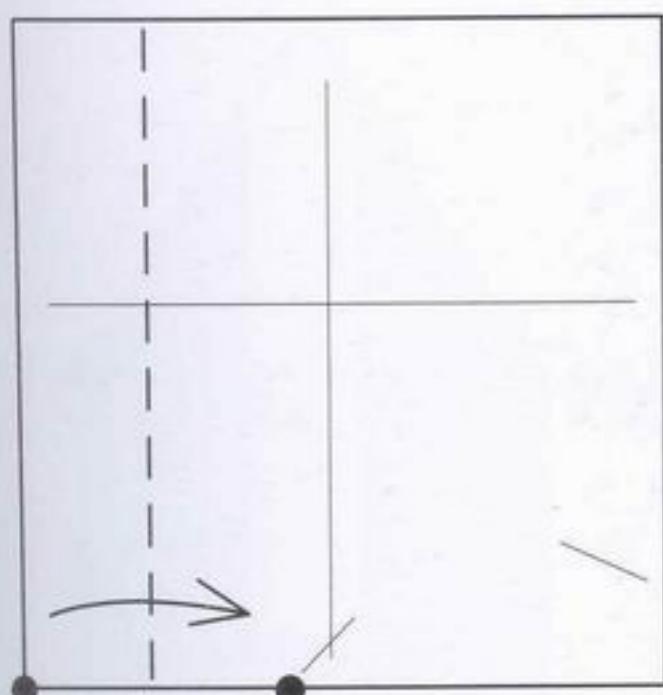
Paper : 20 x 20 cm

- Standard paper
- Tissue-foil / MC
- Wet folding

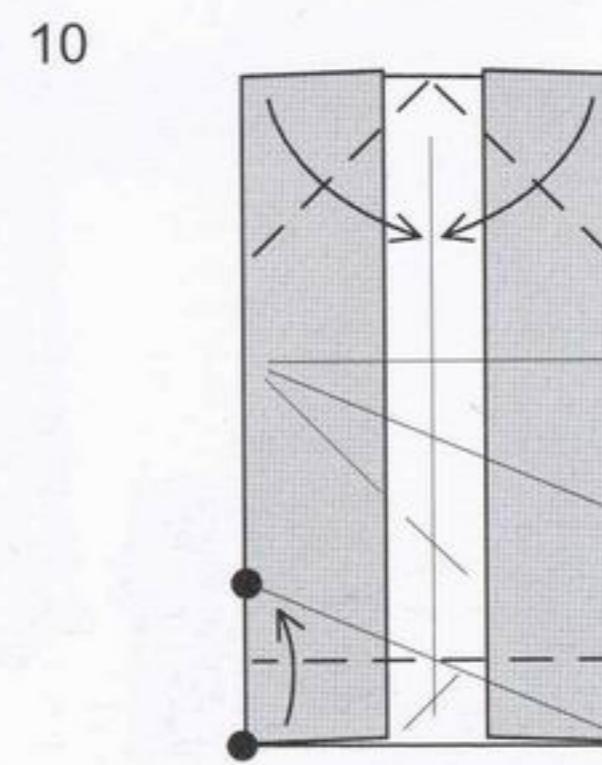
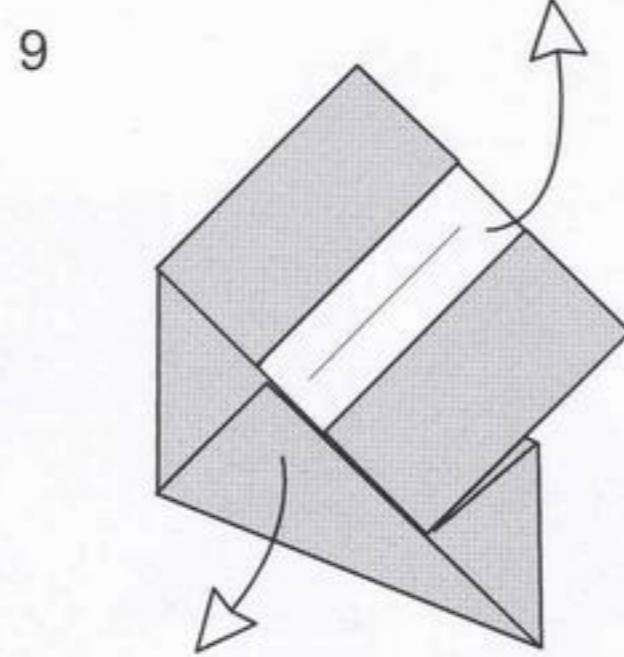
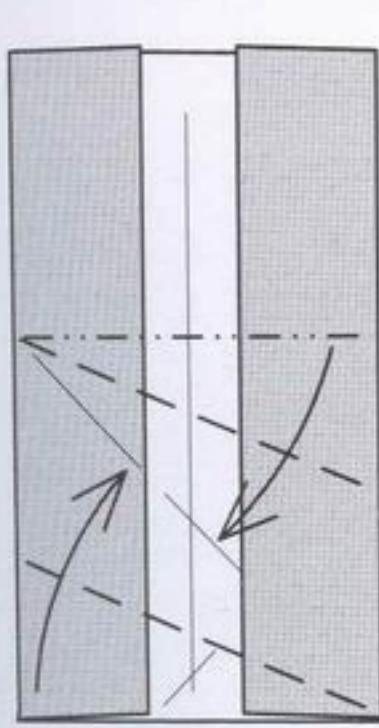
ratio

0.22





Fold and unfold.



Unfold.

Writing a piece about Monsieur John Montroll when you are a folder yourself is like singing a karaoke version of "Love Me Tender" before a gathering of Elvis look-alikes. It is tough. But this is the mission I have been assigned, so I will try my best.

If the art of origami had to be explained with a metaphor, I think a tree is the most appropriate image. Roots, a strong and massive trunk, and from this trunk, dozens of branches, both short and long, full of blooms and leaves, dense and rich with a colorful, noisy, and disparate life.

If origami was a tree, this tree would find its roots in the tradition of its century-old bases: bird, frog, windmill, kite... All these unchanging models passed from generation to generation, from mother to daughter, from father to son, would be the inexhaustible resource that feeds the inspiration of yesterday's branches, and that makes today's flowers bloom and tomorrow's buds grow.

If origami was a tree, the trunk would be its strength, the backbone you can quietly rely upon. Akira Yoshizawa would be this trunk and all the origami masters would join him to make it even more robust, strong and majestic. And beyond, where the trunk turns to branches, you will find Legman, Harbin, Elias, Randlett, Oppenheimer, Grey, Cerceda... all the ones that did so much to give origami its worldwide appeal. If the art of origami was a tree, every branch would start with the name of a great folder and the influences he brought.

If origami was a tree, then I would be a flower somewhere at the end of a branch, one day in the light, the other day in the shade, but I would feel good.

And what about John Montroll? Would he be a trunk, a branch, a flower?

No. If John was in my tree, I would put him on top of the trunk in the company of his fathers. To me, John is the timeless link between synthetic and mathematical origami and artistic origami. There are very few who have evolved in this area. Very few to have chosen the way of devoting their time to bringing their technical knowledge to the masses in such an open manner. Very few to stick with this when a large number want to turn a popular art into an artistic movement, a bit autistic and reserved for an elite. With his remarkable work of synthesis and his unique view, John has become the link for past and future generations towards a means of expression that becomes simple and accessible again, and, no doubt about it, more personal with time and artistic maturity.

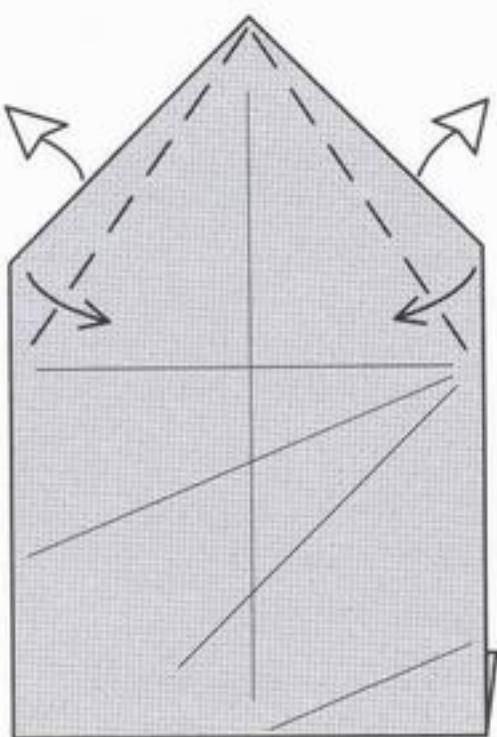
To all of those that only see in Montroll's work angular, flat and disembodied models, I reply that such a vision merely reflects their own perception of the world. When I open a book by John, every page is for me a master class. Every fold enriches me with its accuracy towards the geometry of the square and its respect towards the paper.

When, for some people, John's folding stops at the last step of the diagrams, I would say it actually starts there. Many people regard Montroll's work as a collection of models, I see it as a heritage with as many doors that one day will allow me to reach a branch or, who knows, become its bud.

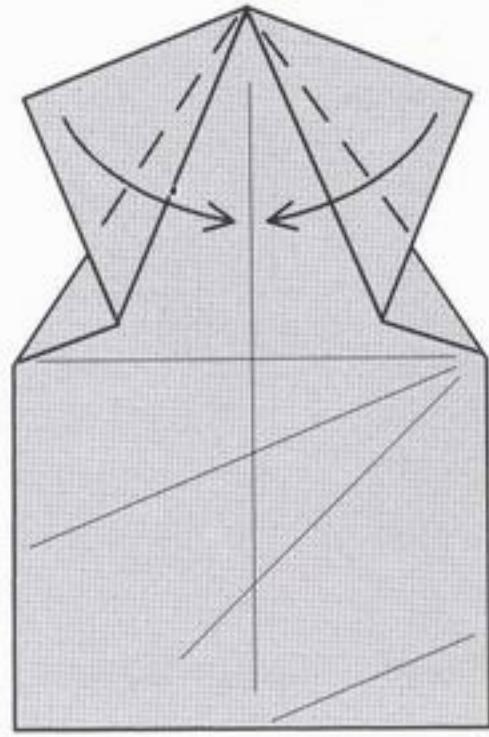
Thanks Monsieur Montroll for this magnificent gift.

Lionel Albertino (translation : Patrick Bergeot)

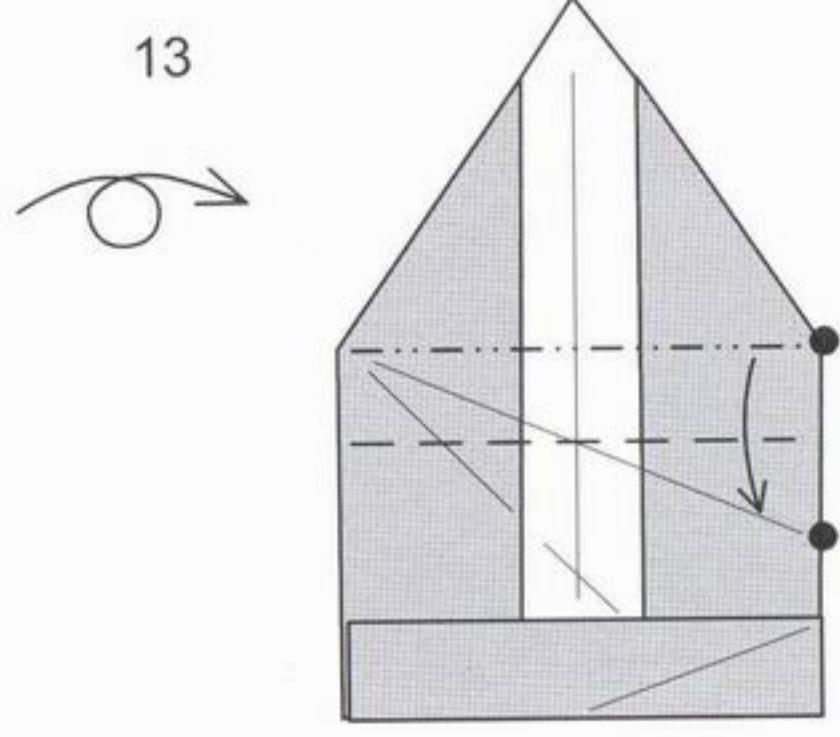
11



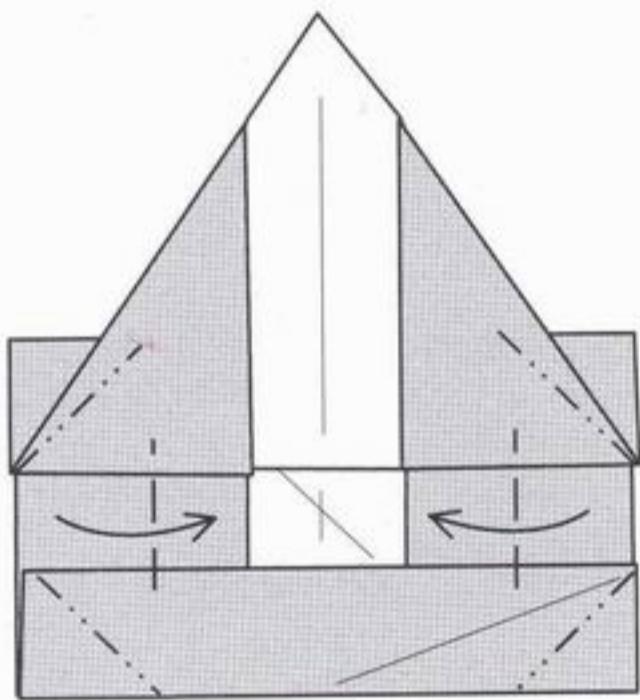
12



13

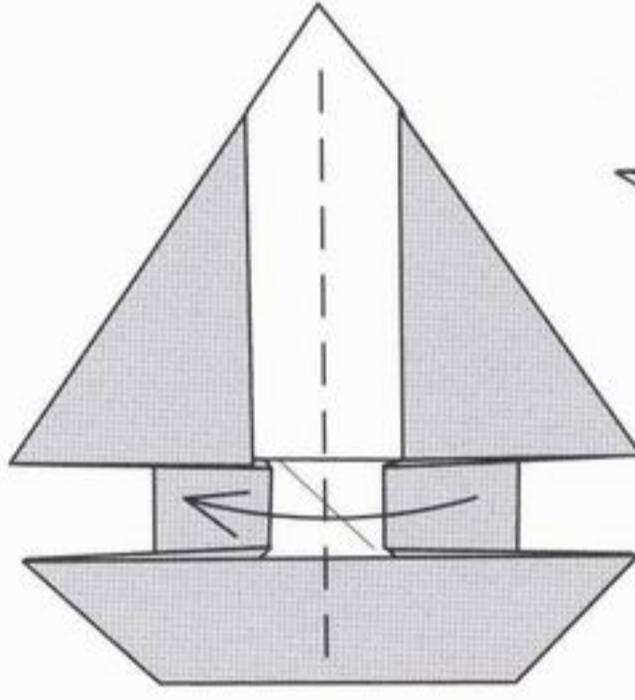


14



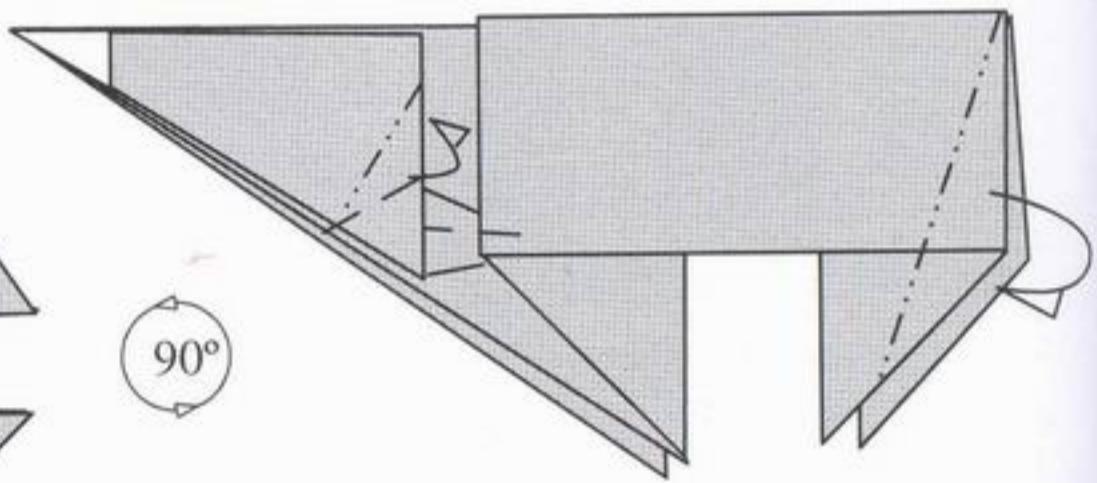
Petal folds.

15



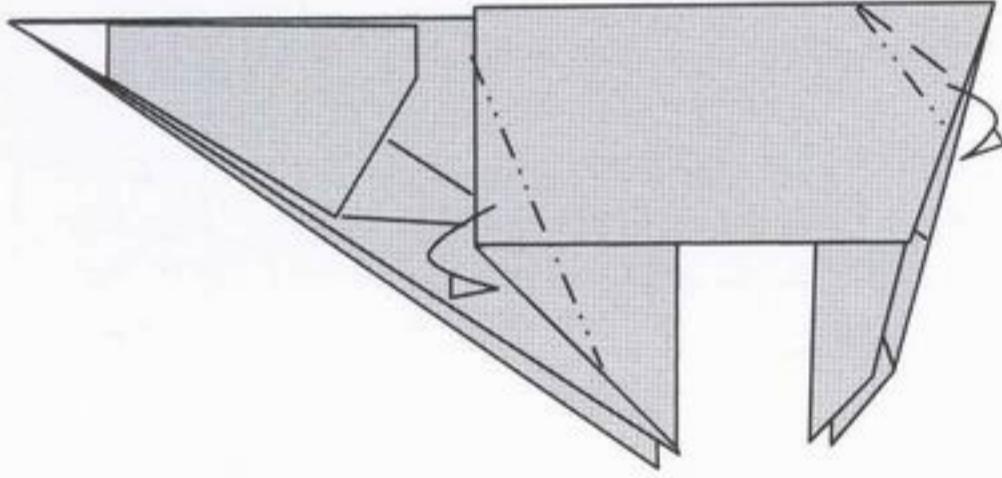
Rotate

16



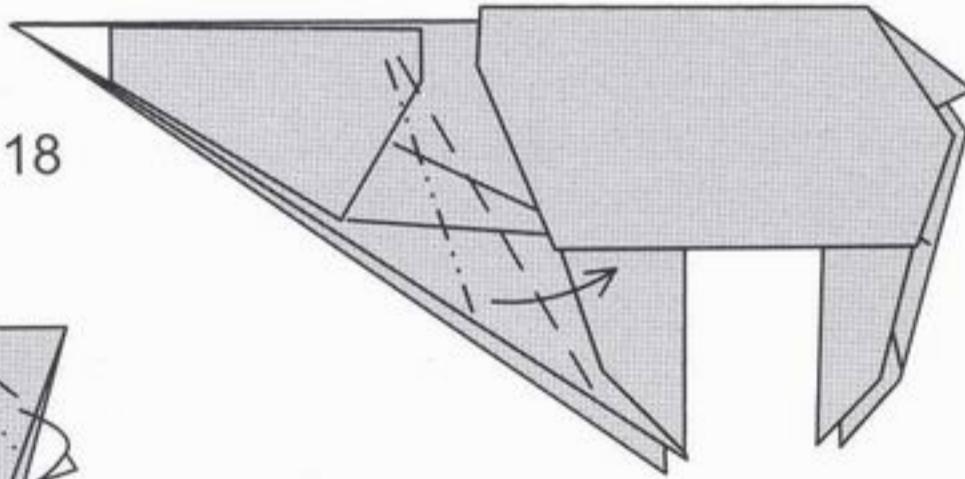
Repeat behind.

17



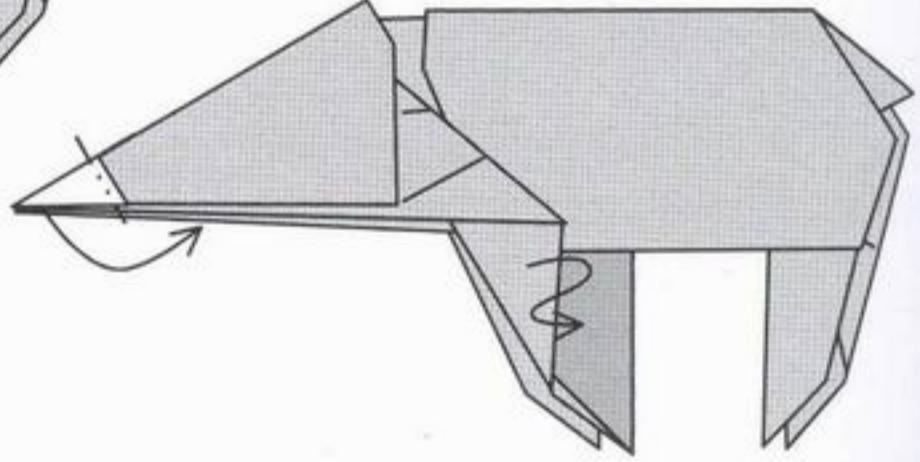
Crimp-fold the tail. Repeat
behind at the front leg.

18



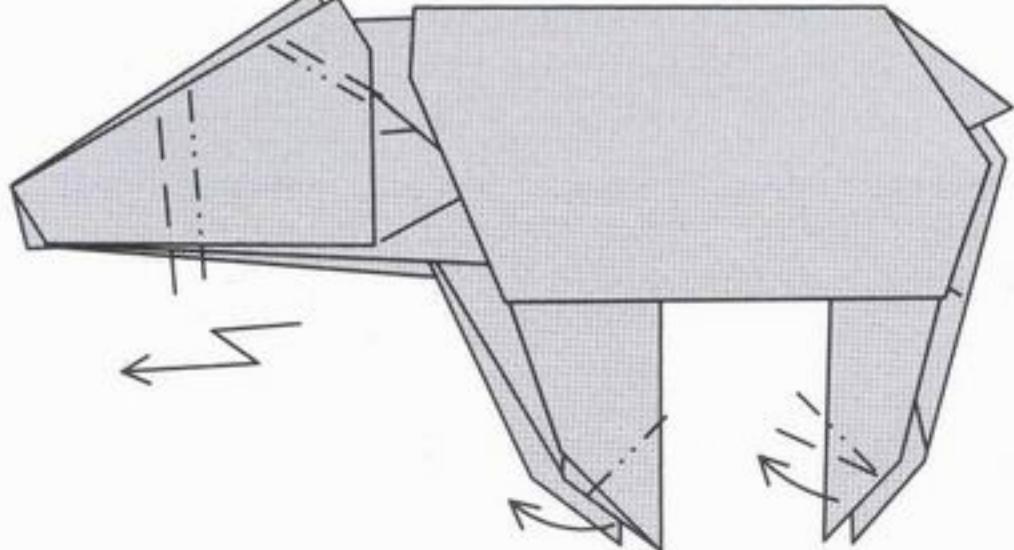
Crimp-fold at the neck.

19



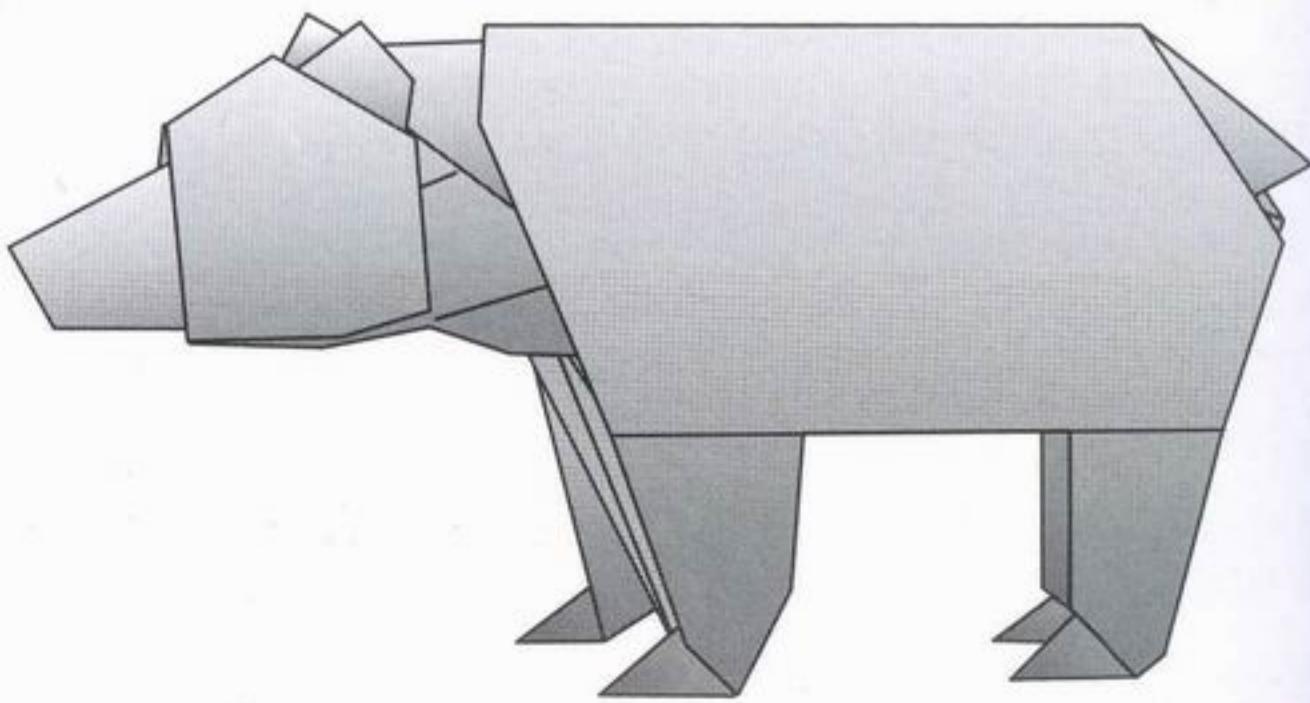
Reverse-fold at the head, tuck
inside at the front legs. Repeat
behind.

20



Crimp-fold the face, pleat the ears,
reverse-fold front legs, and crimp-fold back
legs. Repeat behind.

21



Bare Tree

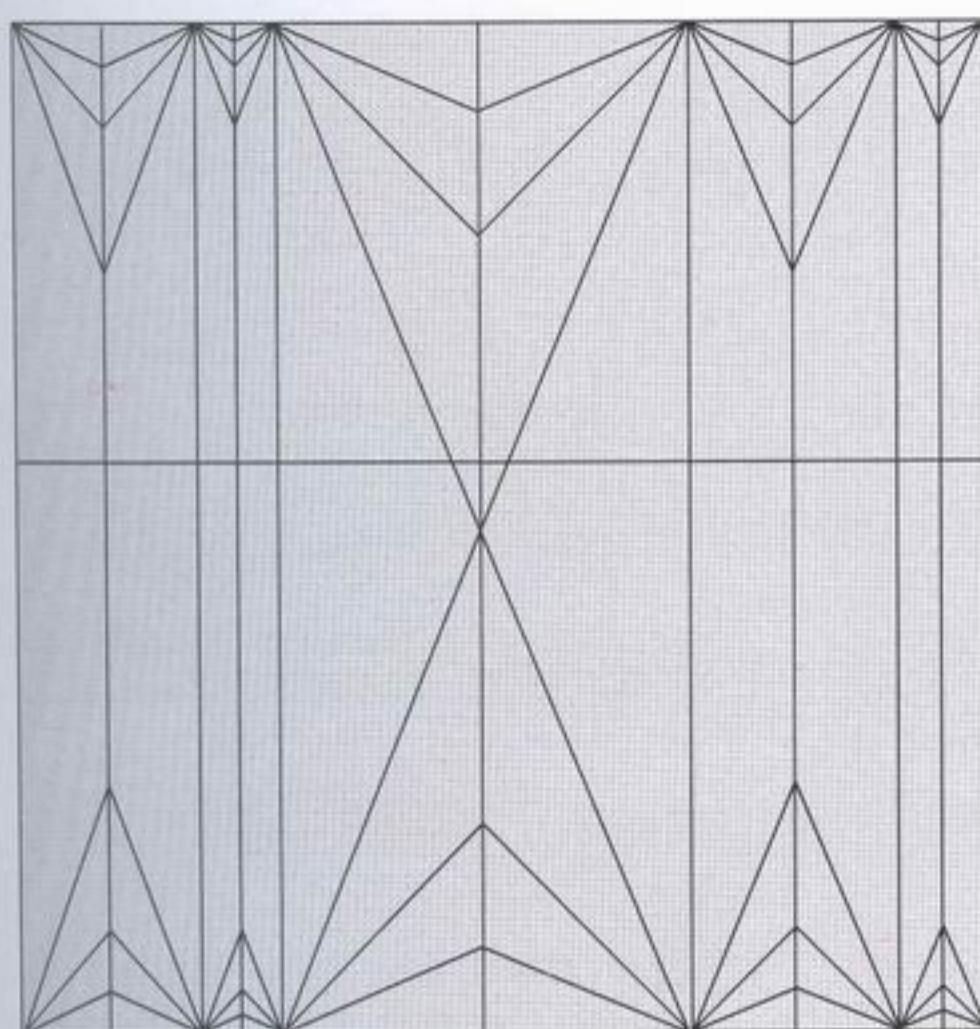
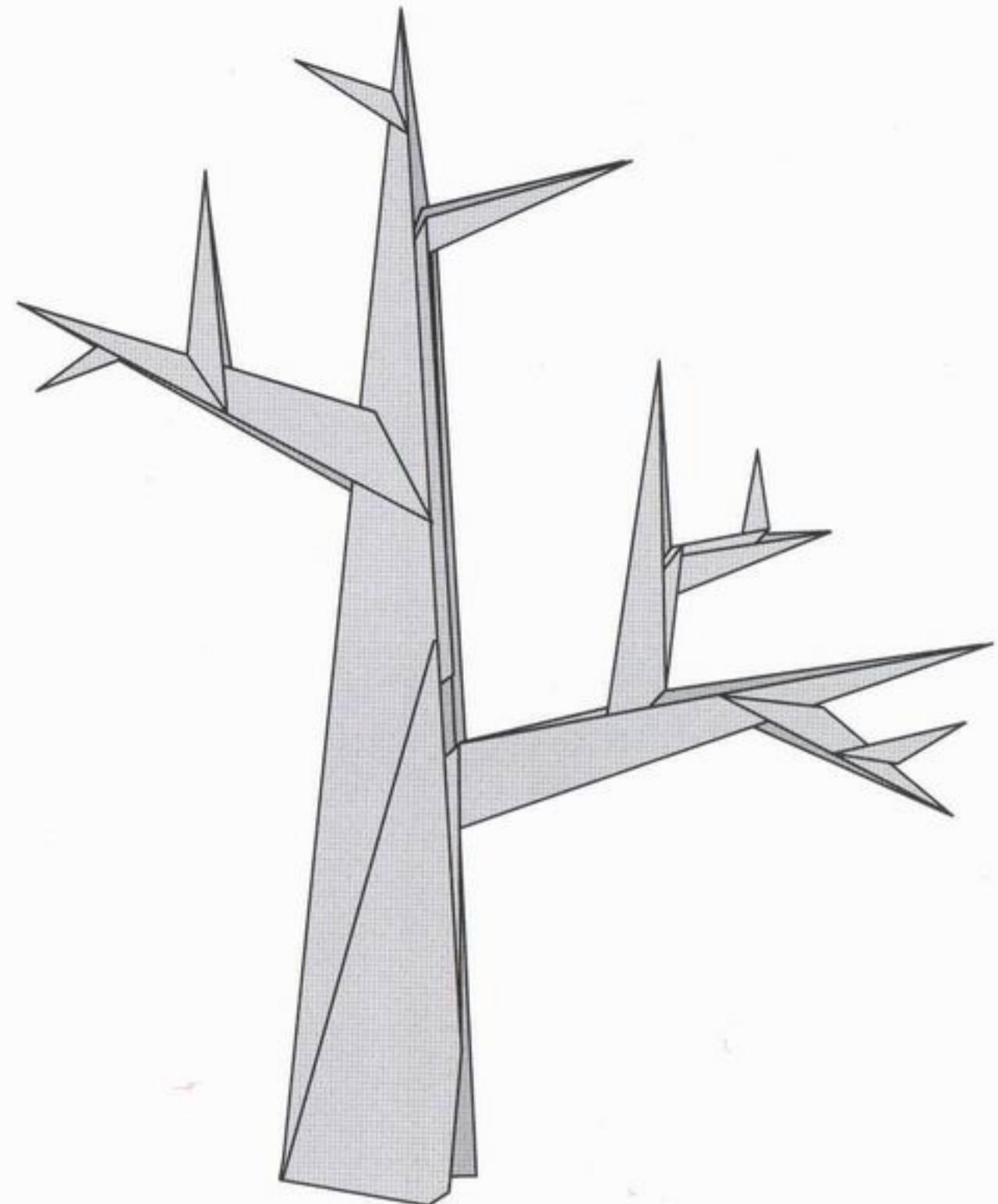
- Creation & Diagram :

John Montroll

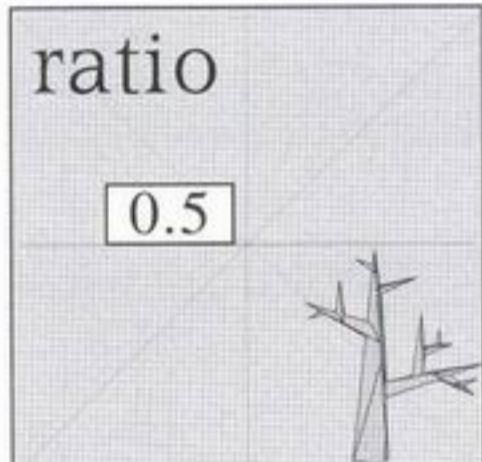
- Date : 2008

- Level : Simple

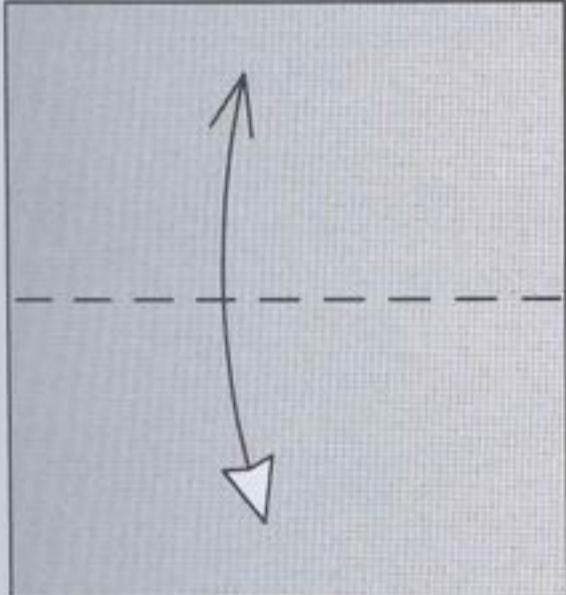
- Time to fold it : 30 min



Paper : 20 x 20 cm
 Standard paper
 Tissue-foil
 Wet folding

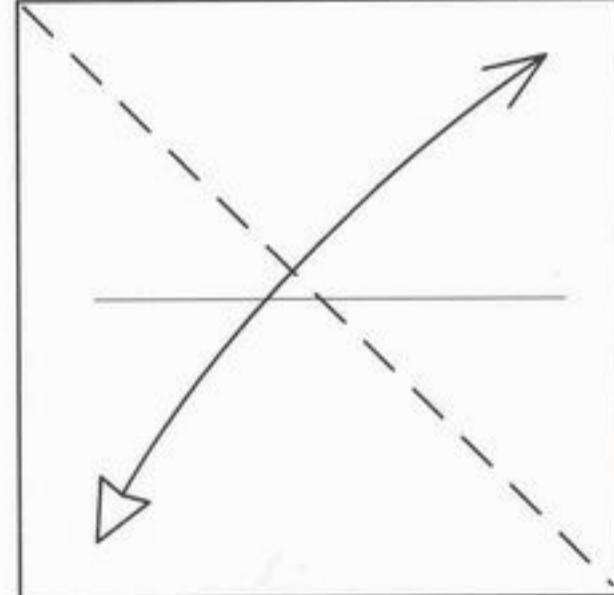


1



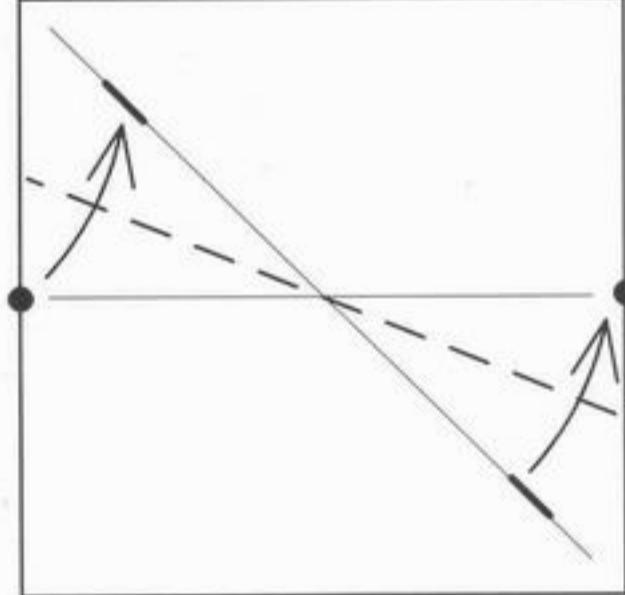
Fold and unfold.

2



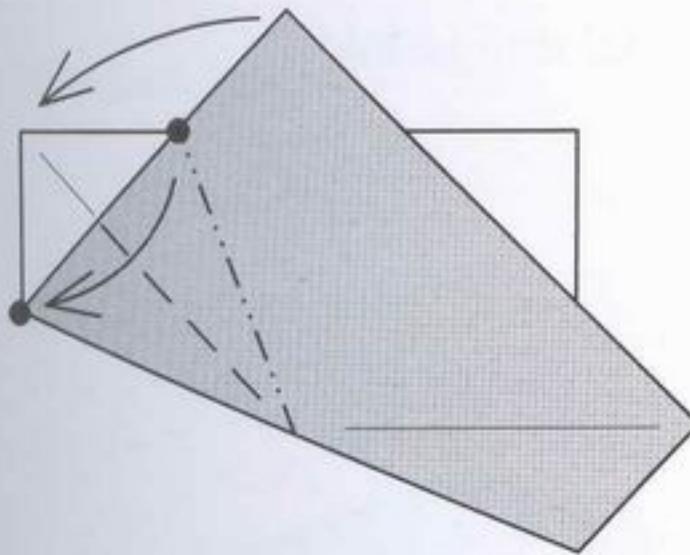
Fold and unfold.

3



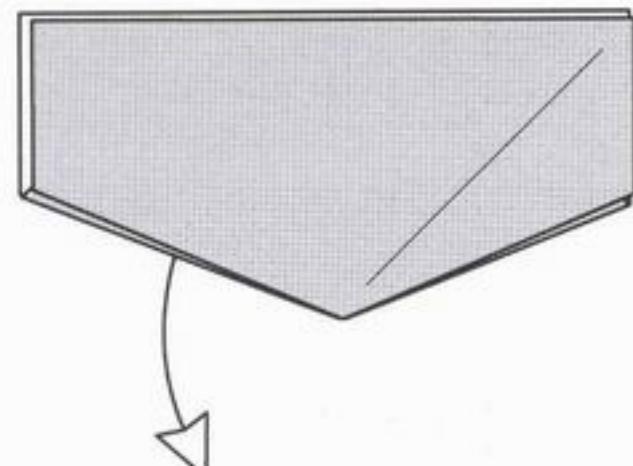
Fold to the landmarks and turn over to check on the back.

4



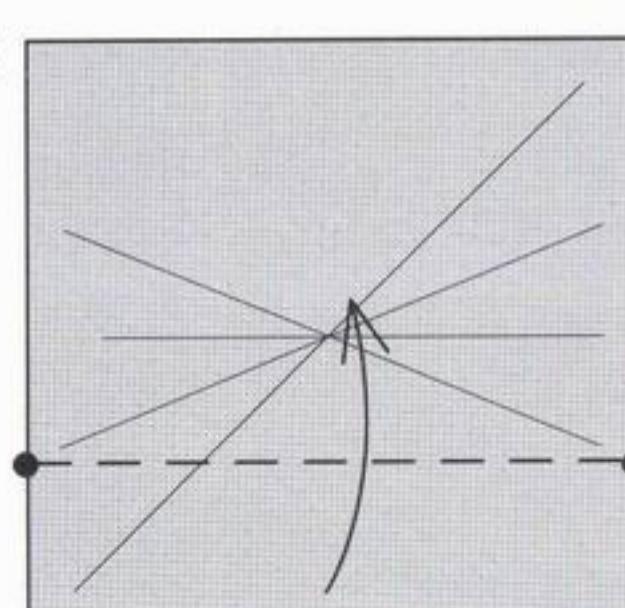
Turn over and repeat.

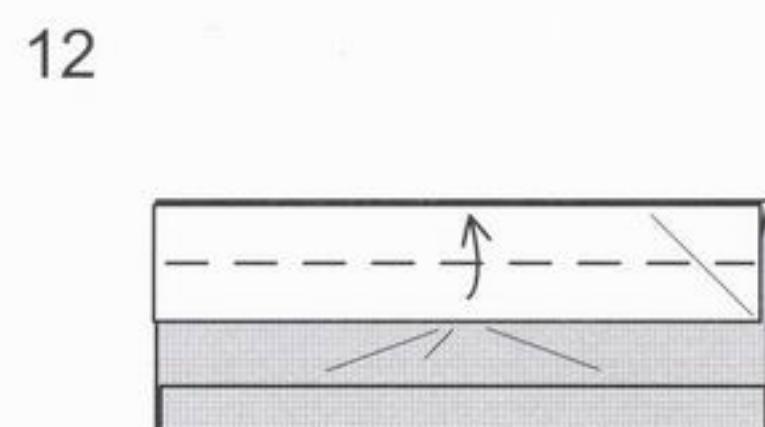
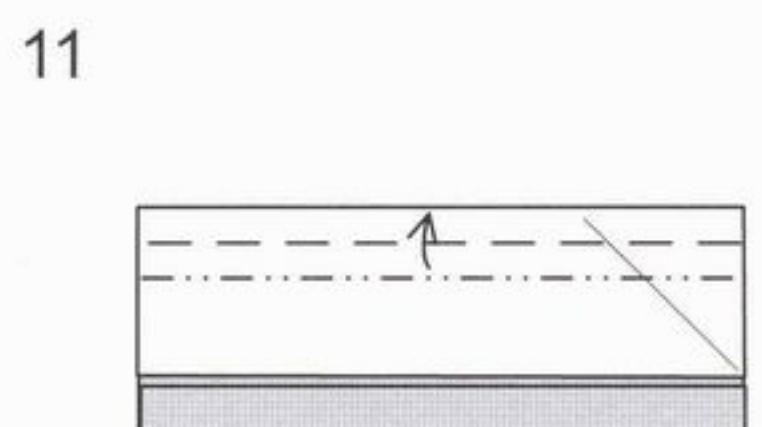
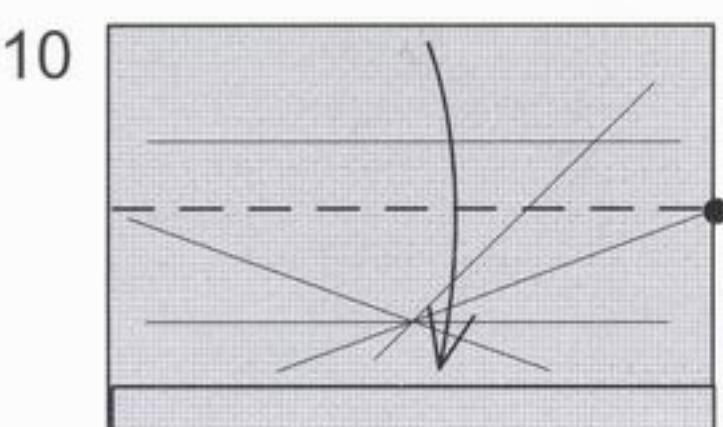
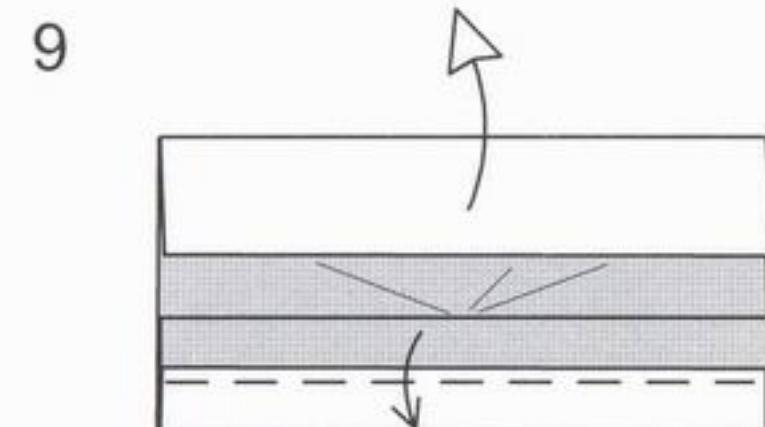
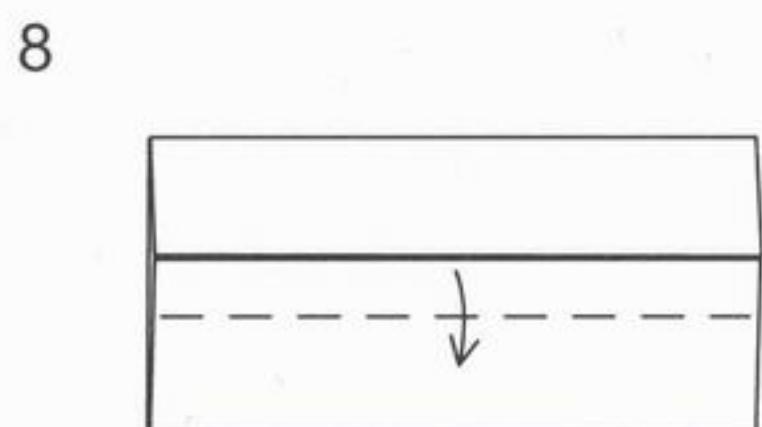
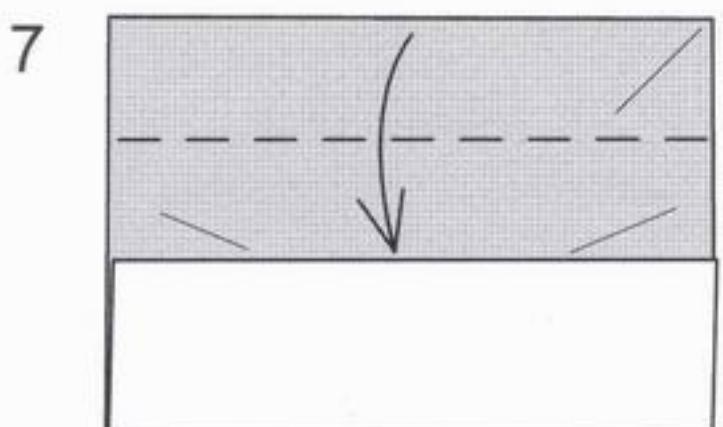
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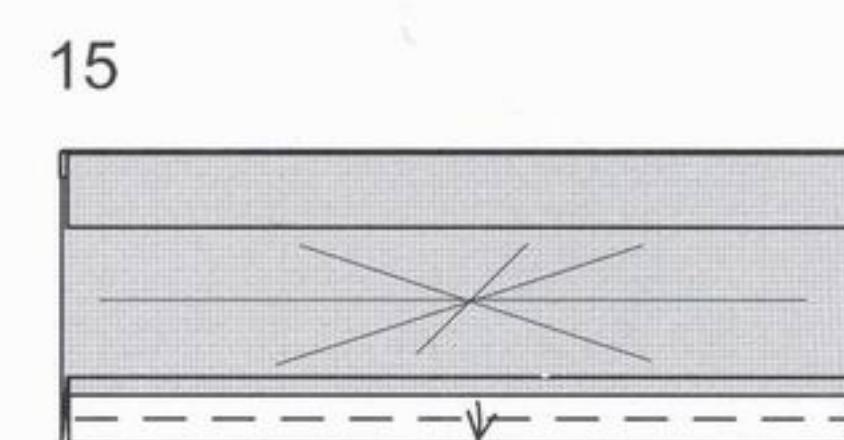
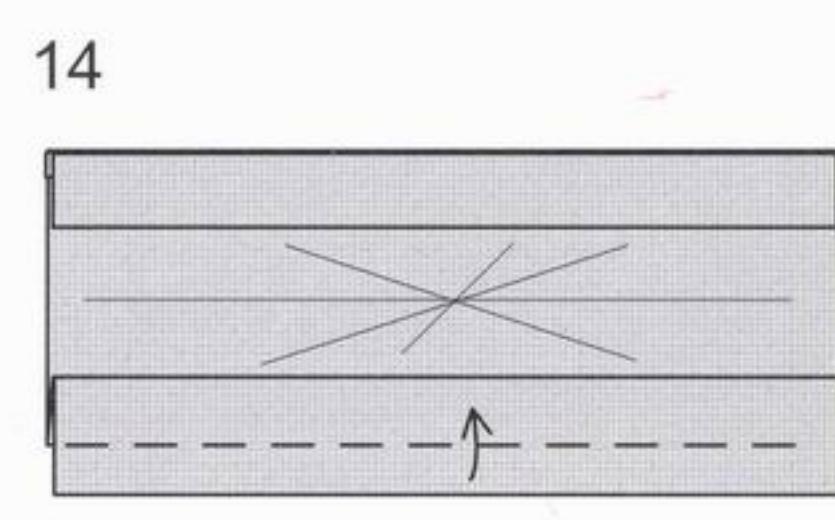
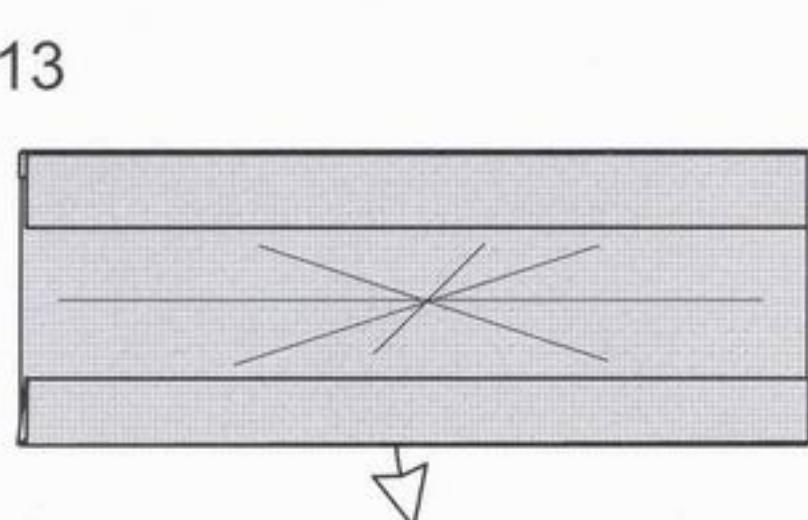
Unfold.

6



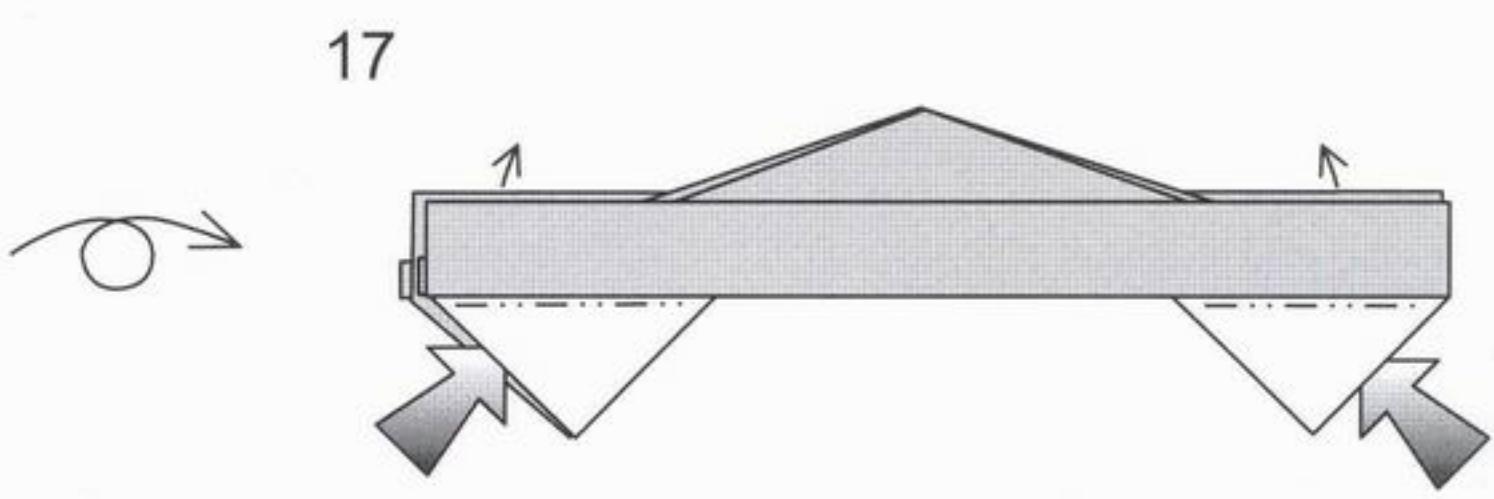
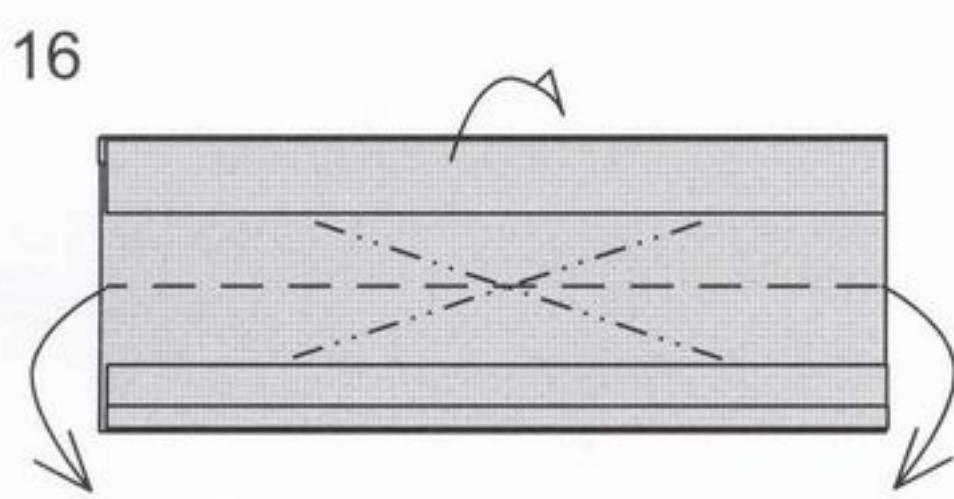


Fold along a hidden crease.
Unfold at the top.



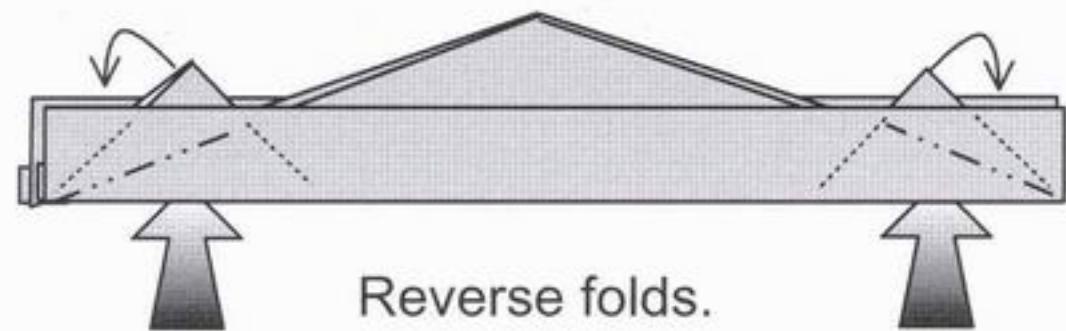
Pull out the hidden edge.

Fold along the crease.

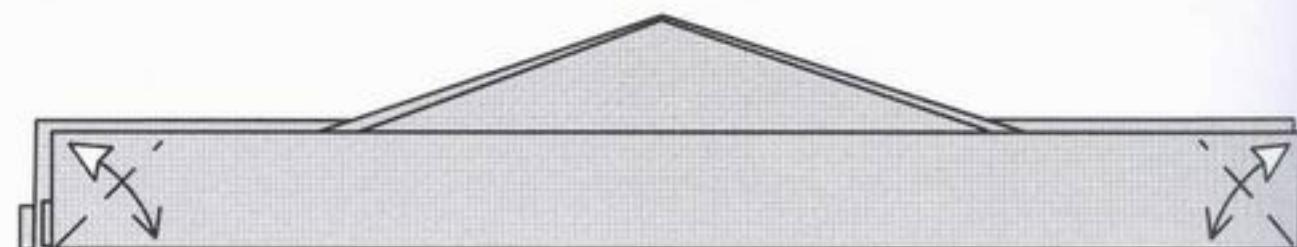


Refold along the creases.

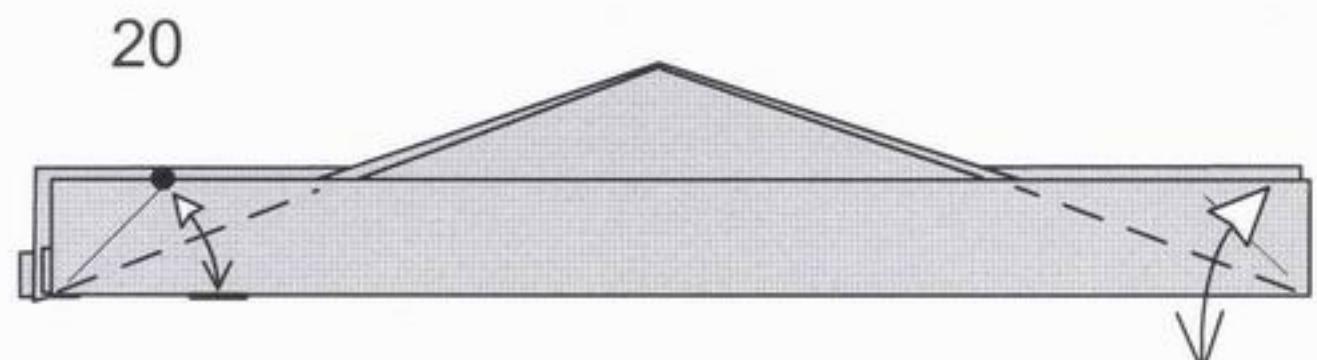
Reverse folds.



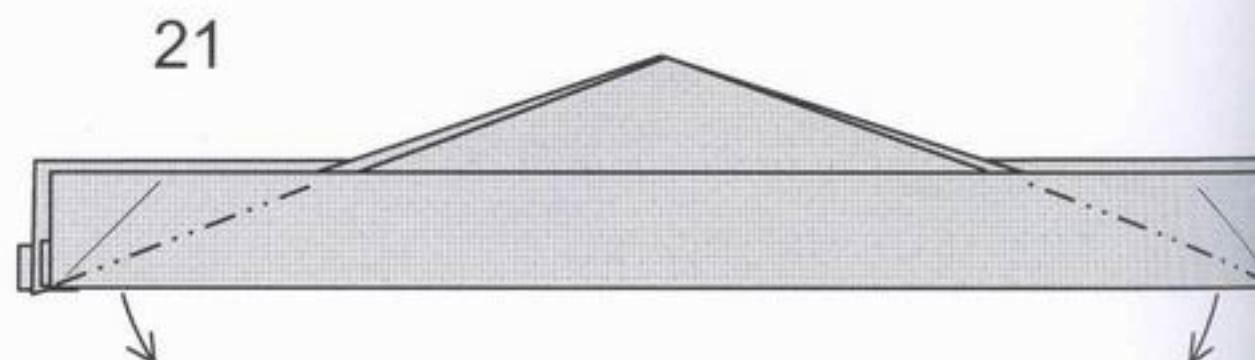
Reverse folds.



Fold and unfold.

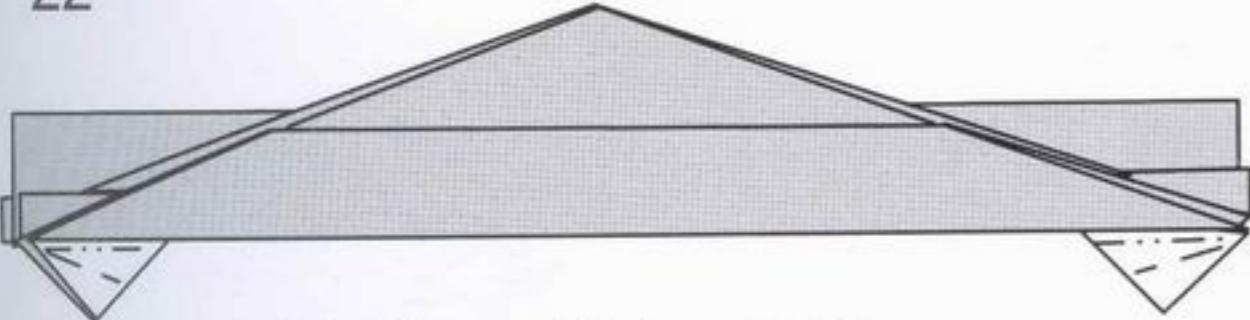


Fold and unfold.



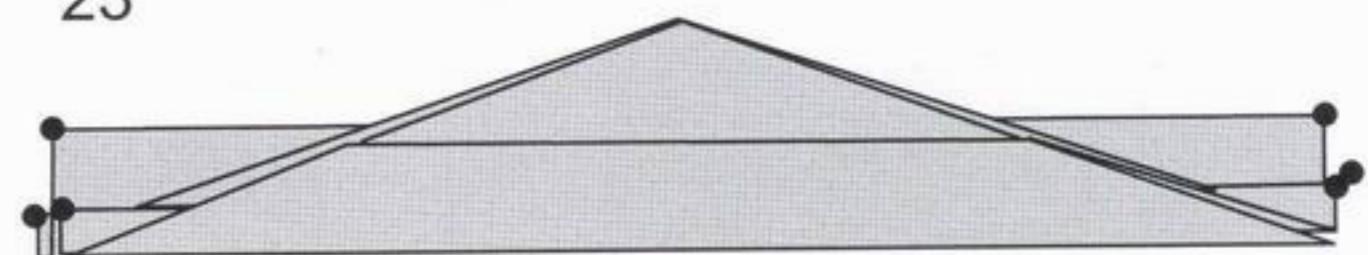
Reverse folds.

22



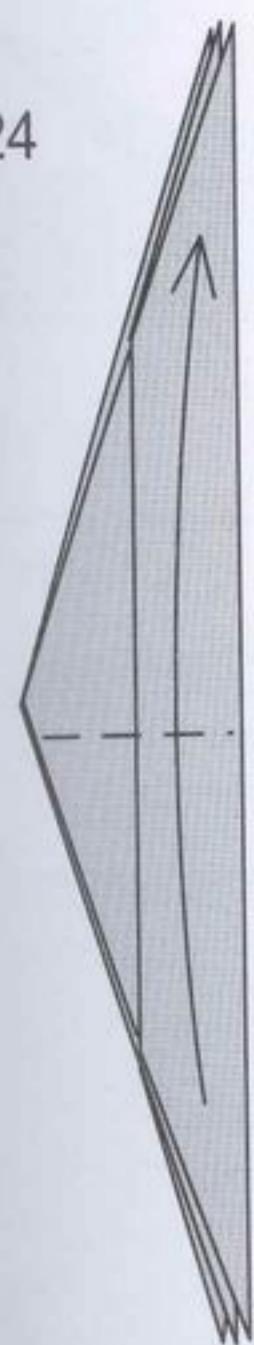
Continue with two more reverse folds on each side.

23

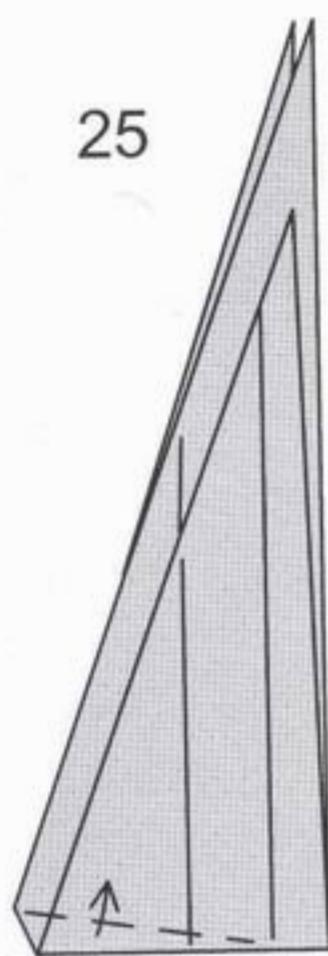


Repeat steps 19–22 on each of the corners to make three reverse folds (of different sizes) six times. Rotate.

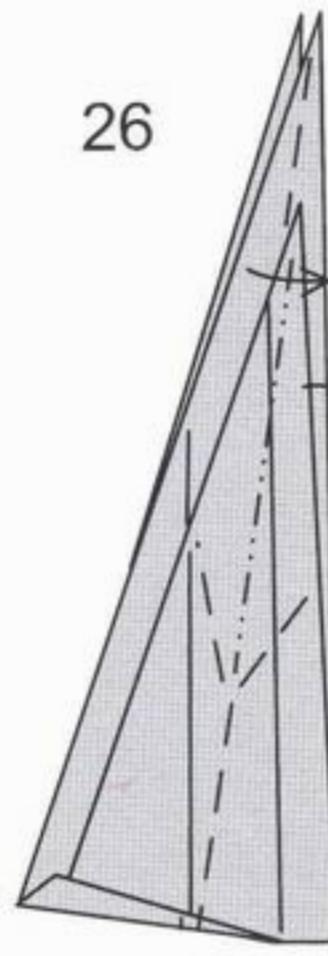
24



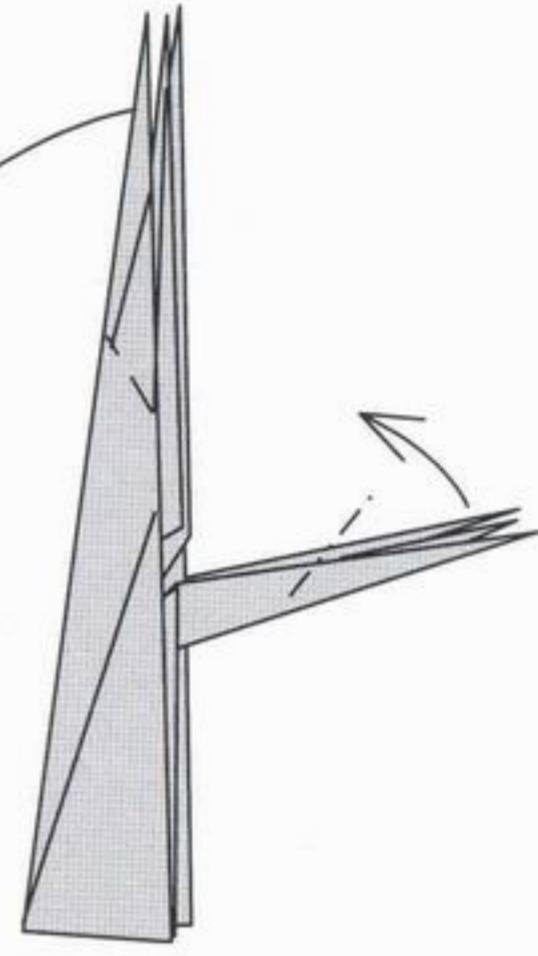
25



26



27

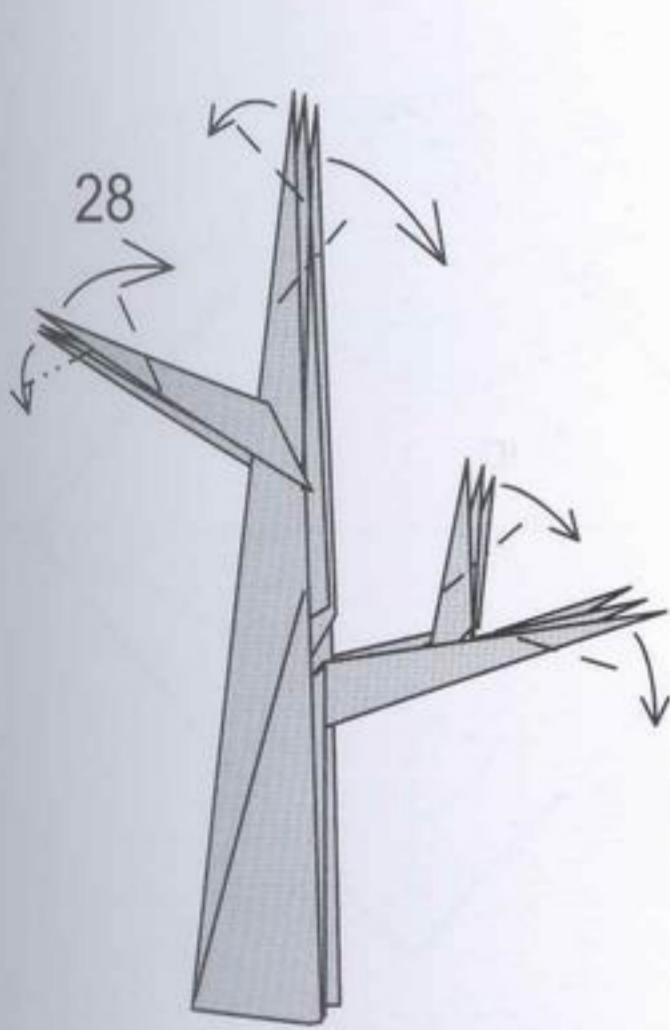


Fold a thin strip. The right amount will allow the tree to stand.

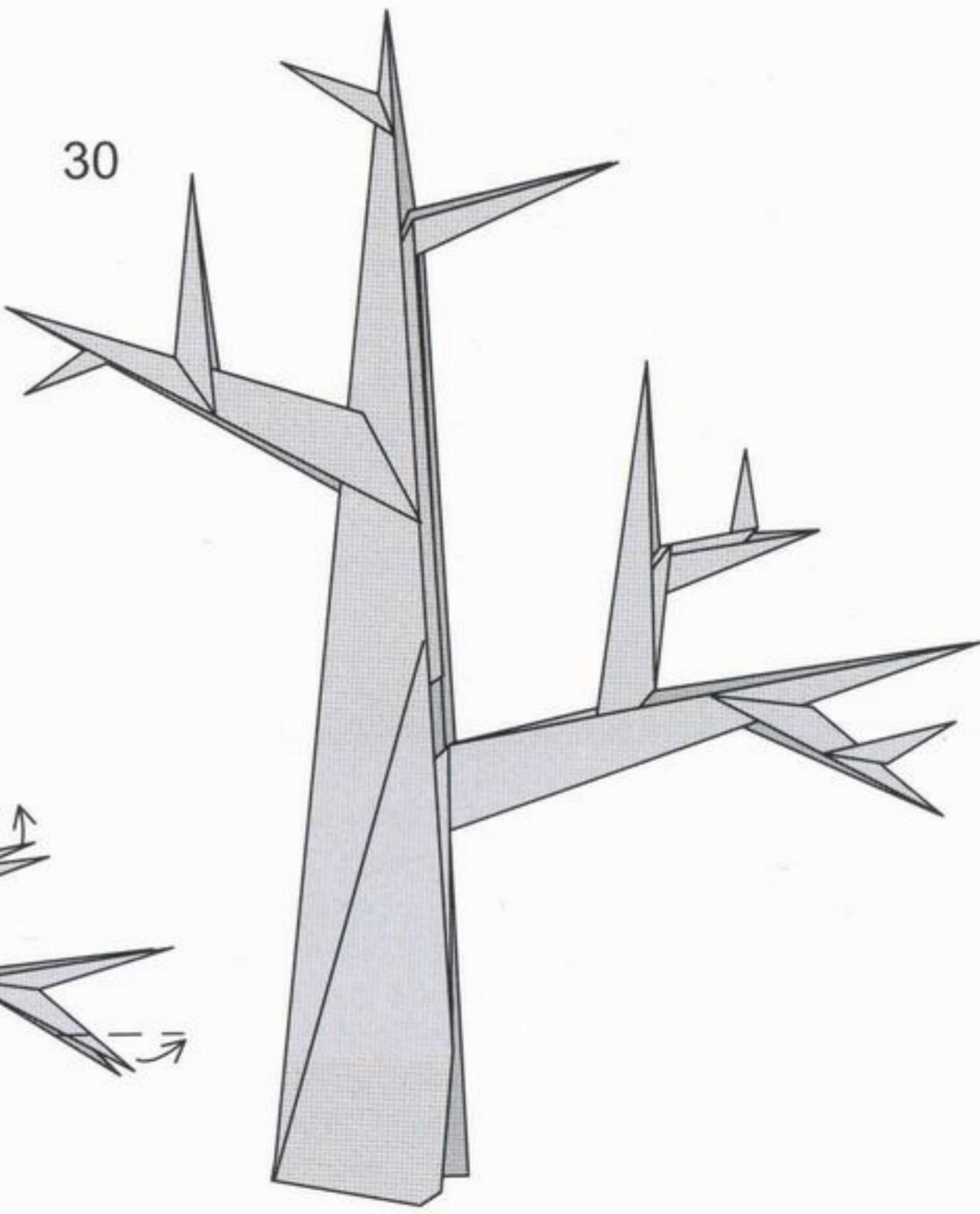
Reverse-fold groups of branches.

Note there is only one vertical line running through the model on this side. There are two lines behind.

28

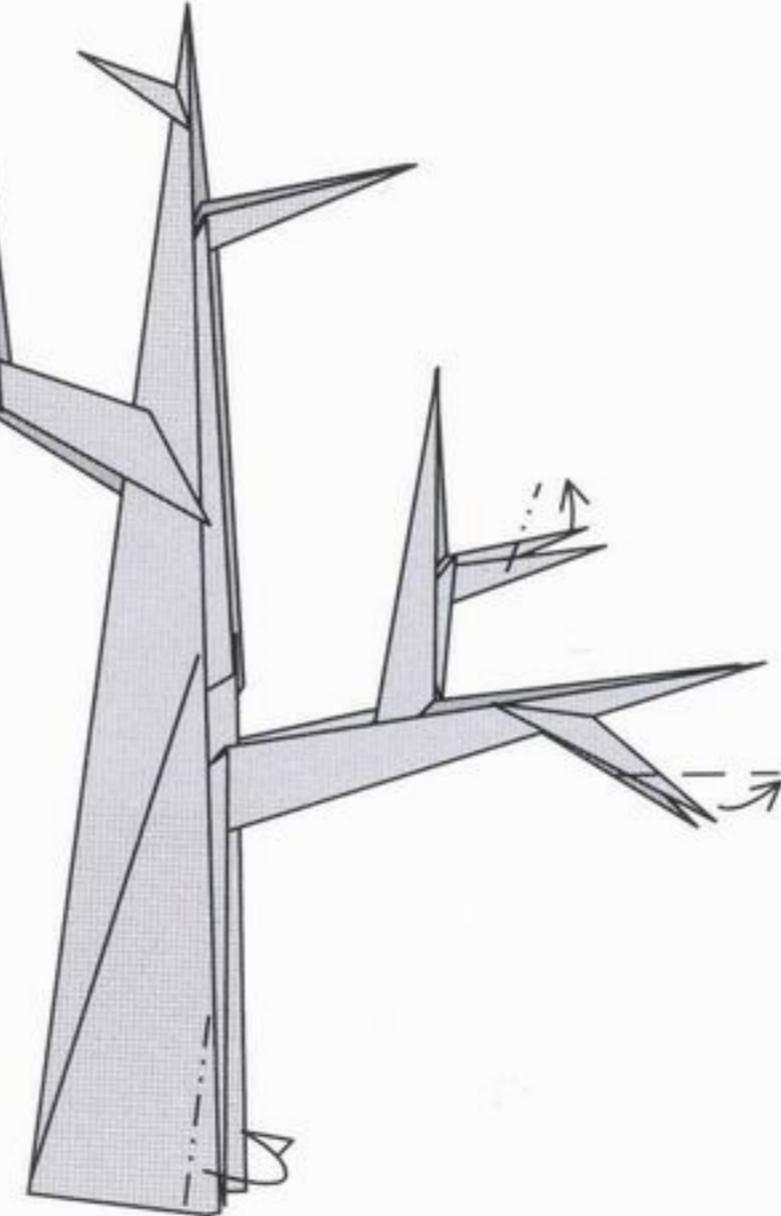


30



Reverse folds.

29





Francesco MIGLIONICO

- Nationality : Italian
- Lives in Potenza
- Born in 1960
- Job : Graphic Artist

My passion for origami started many years ago and never left me. I joined the "Centro Diffusione Origami" straight away and now I'm the graphic editor of our newsletter "Quadrato Magico". I like creating "clean and intuitive" origami, and for this reason my models are simple. The members of the CDO tell me I have only one fault: I'm a smoking origamista (sorry!).

Fran(es)o:

A few days before leaving for the CDO convention in 2005, a new model was born: a sailing ship ploughing through the waves.

Folding the side of a small white and brown square to its diagonal, I saw a sailing ship. Once the model was finished, I wanted to give it a sense of movement, but I realised that it was not easy. First I imagined swelling sails, then a waving flag but it wasn't what I was looking for. I wanted something else.

Then... EUREKA!!!

I imagined representing a sailing ship with the wave on the sea, the tangible effect of the movement.

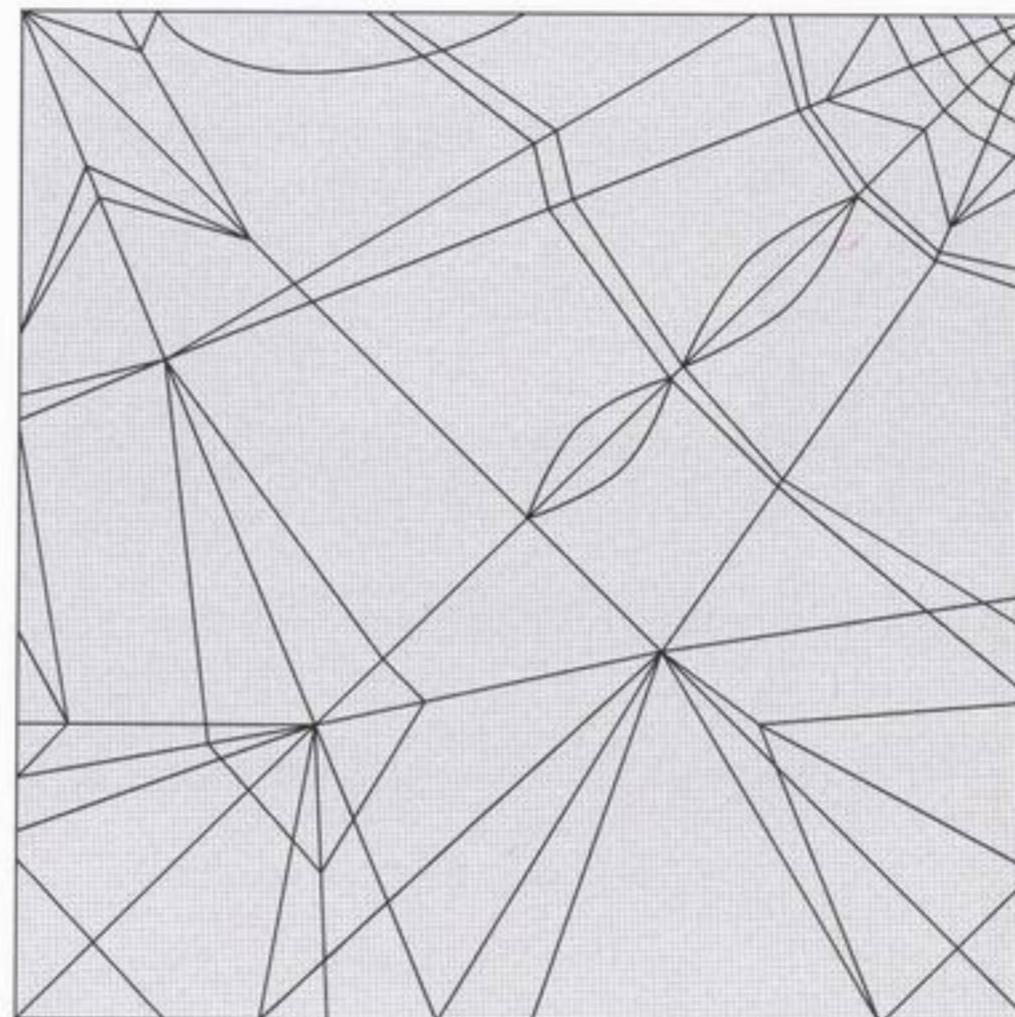
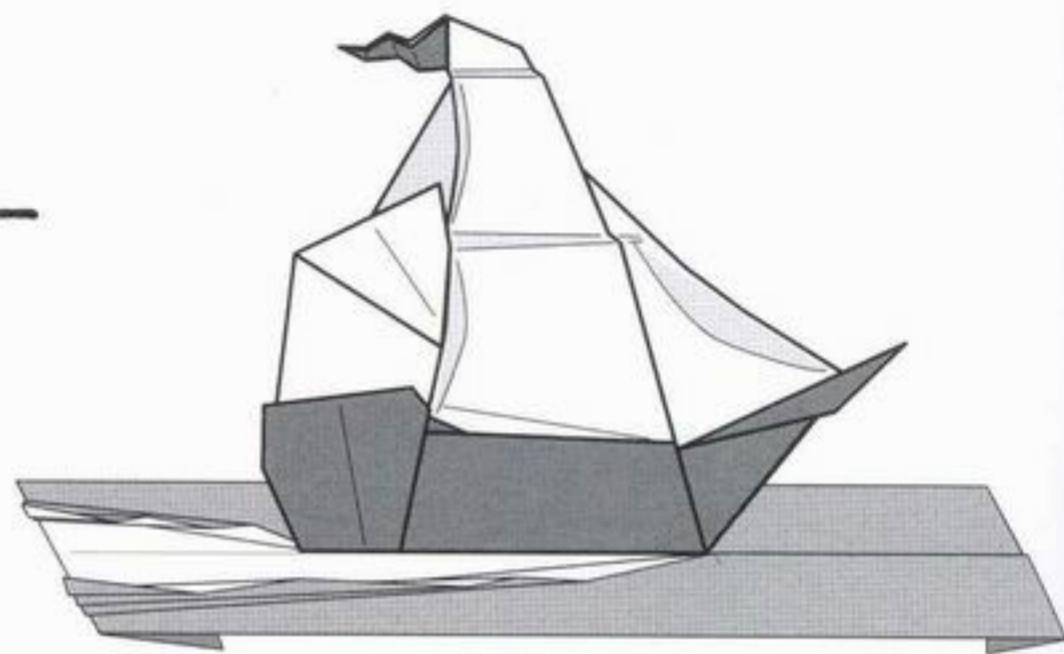
No sooner I said that, it was done ... I decided to exhibit the sailing ship at the CDO convention even though it was not diagrammed. Later on, I put it back in a box in the bottom of a drawer and there it "went to sleep", until on a beautiful day, Nicolas woke it up ... and here it is, ready to "raise its anchor and set sail" for everyone.

Buon Origami

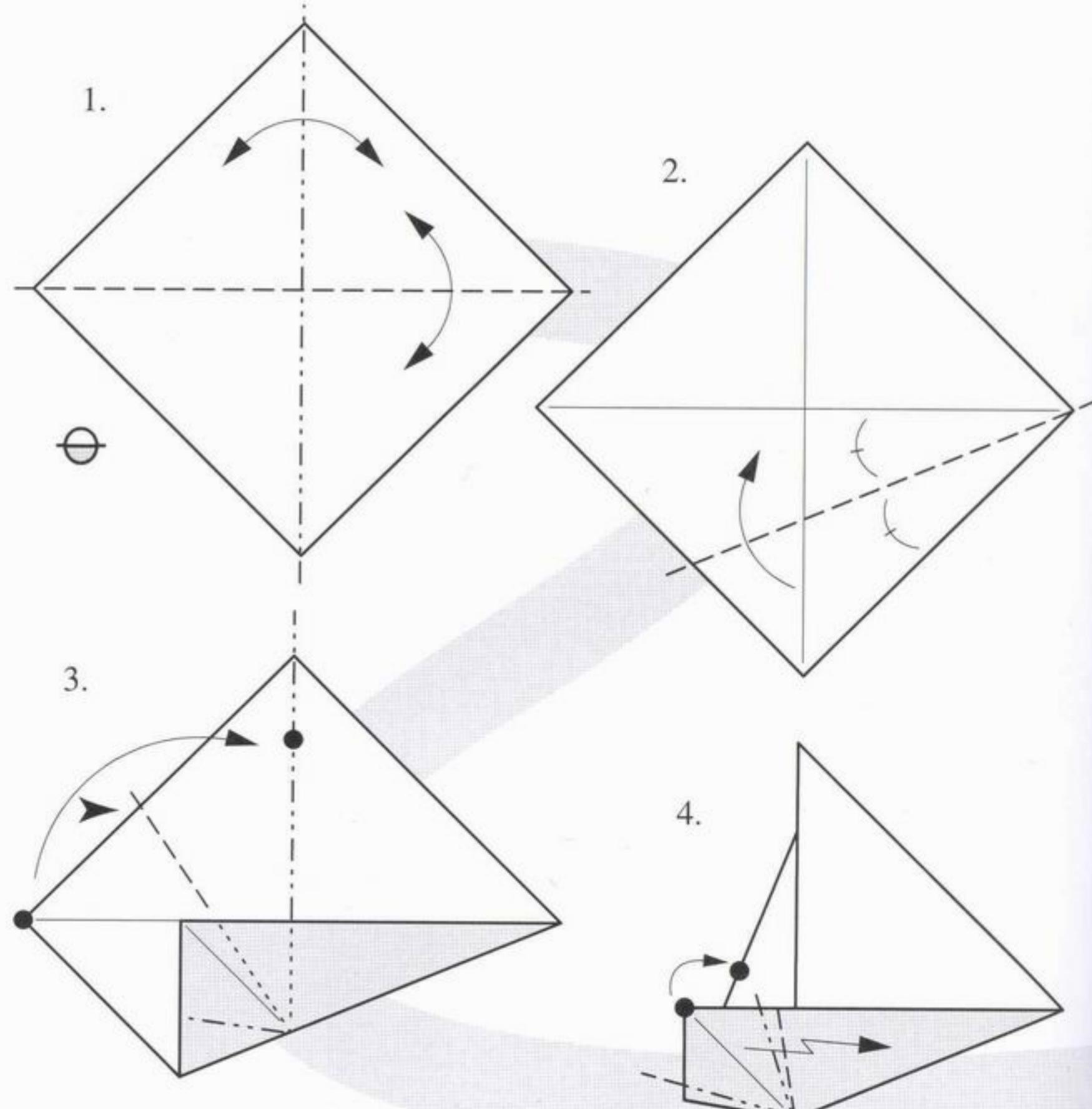
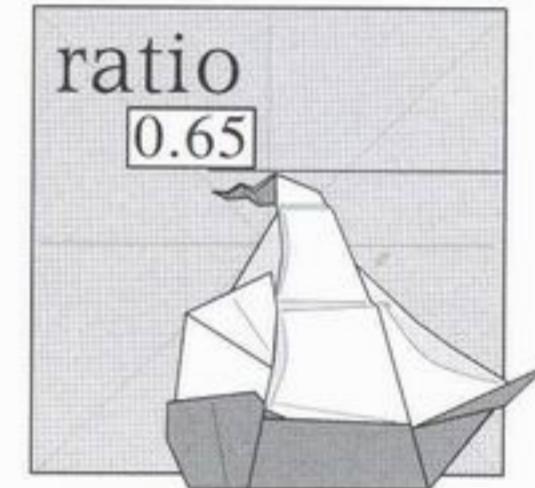
Sailing ship ploughing the waves

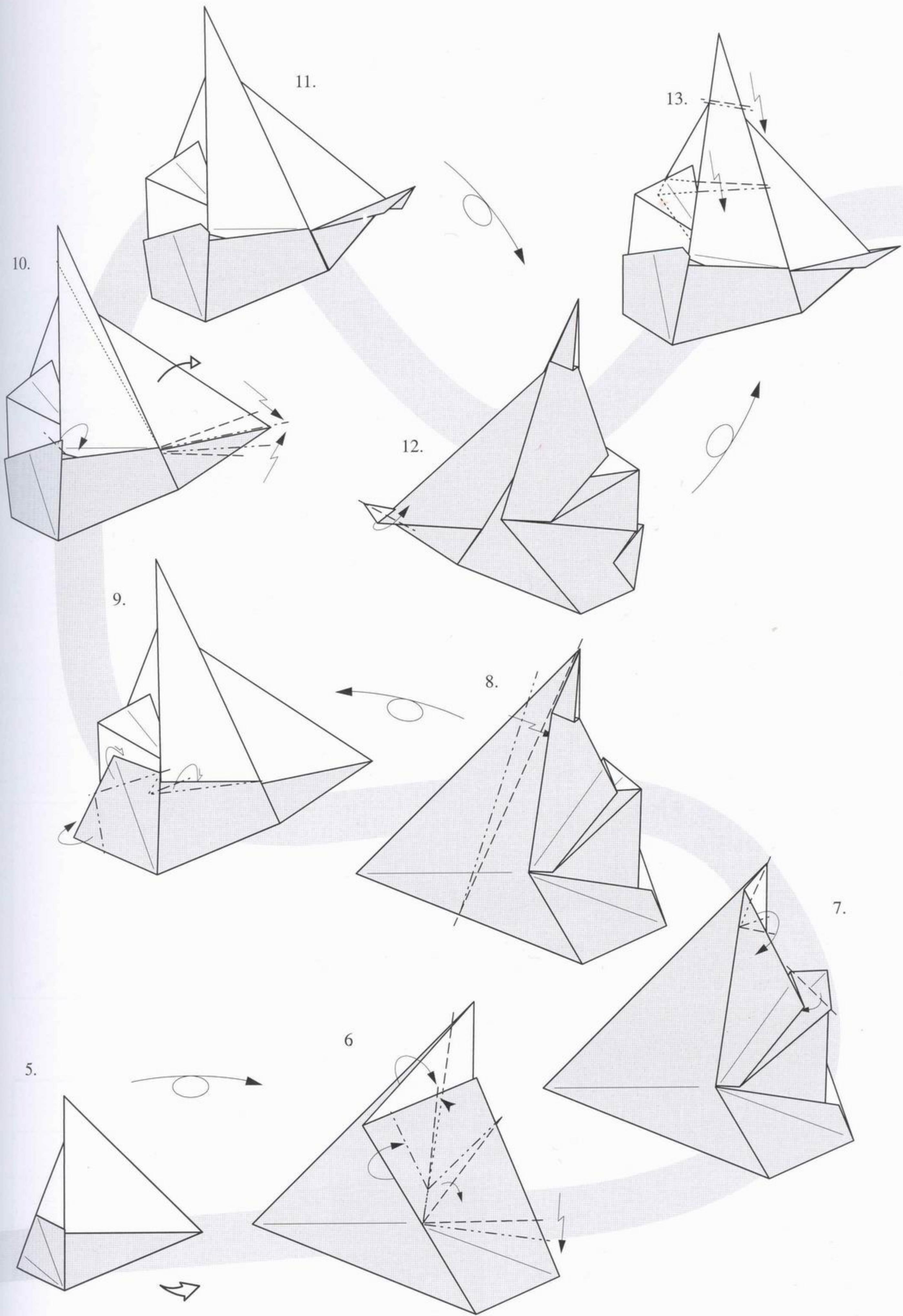
-Sailing ship -

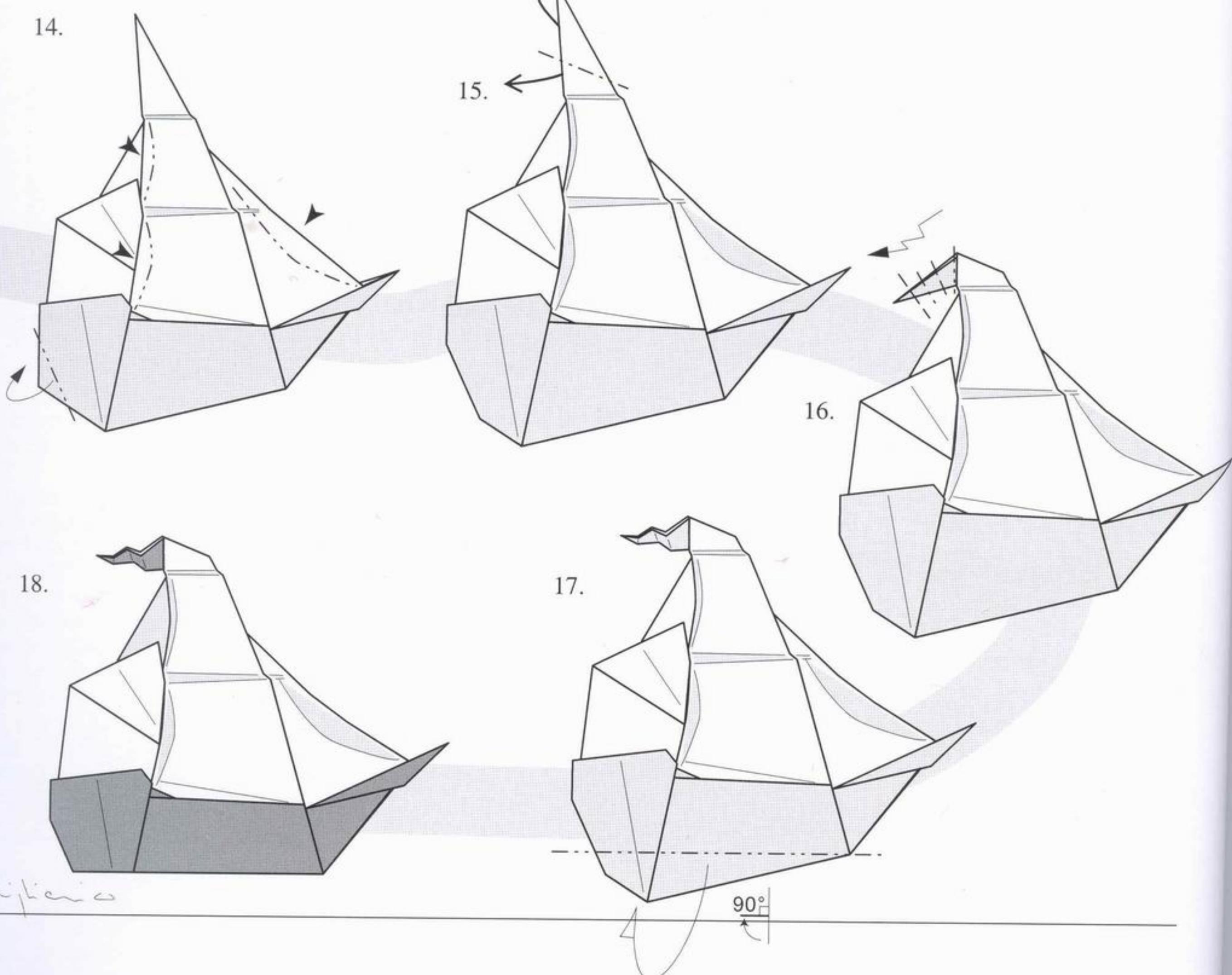
- Creation & Diagram : Francesco MIGLIONICO
- Date : 10/2005
- Level : Simple
- Time to fold it : 20 min



Paper : 15 x 15 cm
 Standard paper
 Tissue-foil / MC
 Wet folding



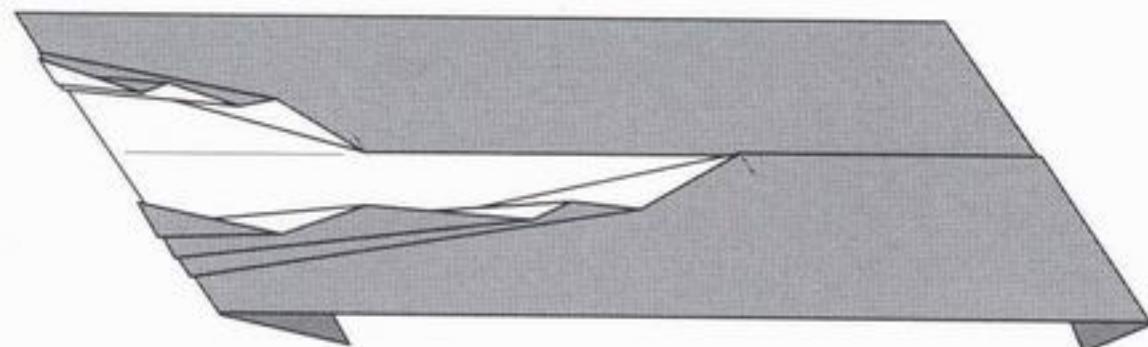
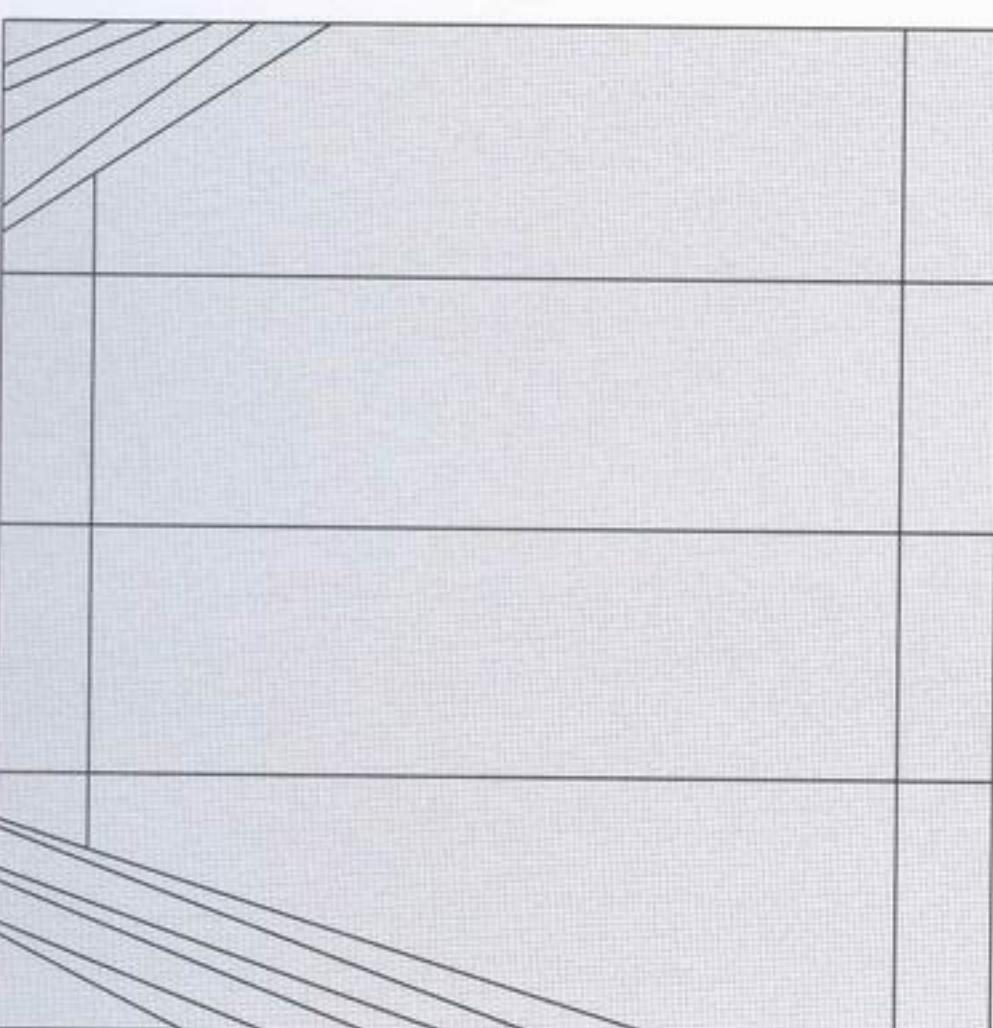




Sailing ship ploughing the waves

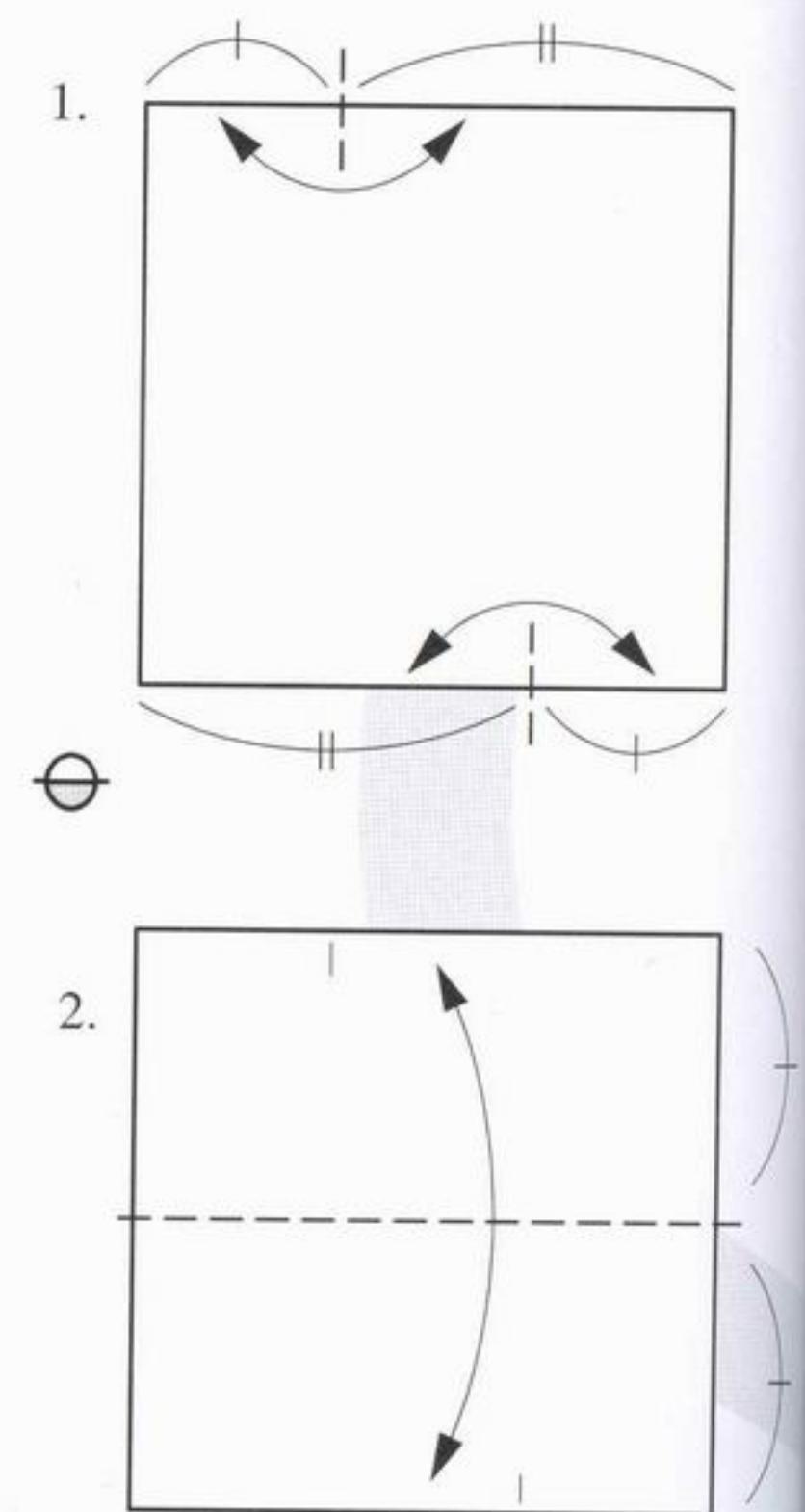
- Sea -

- Creation & Diagram :
Francesco MIGLIONICO
- Date : 10/2005
- Level : Simple
- Time to fold it : 5 min

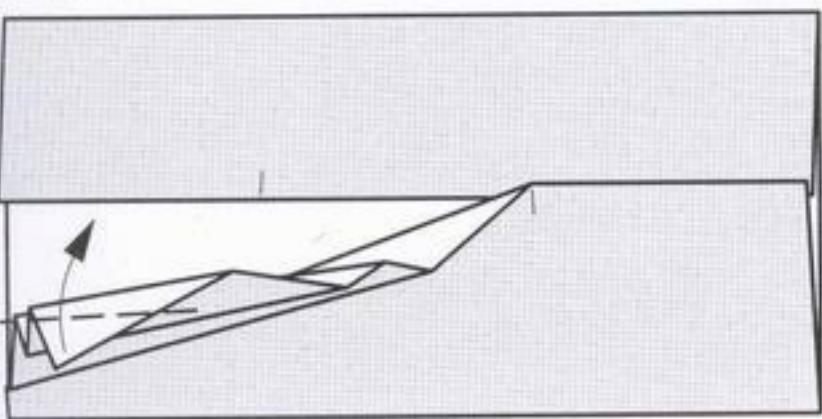


Paper : 24 x 24 cm
 Standard paper
 Tissue-foil
 Wet folding

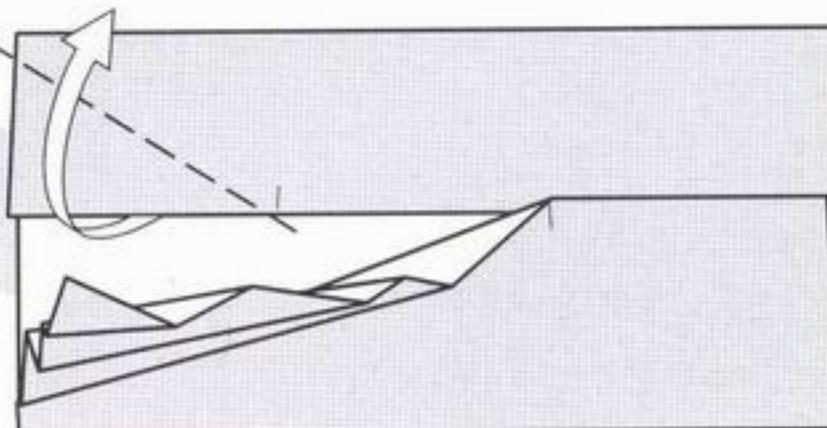
ratio
0.50



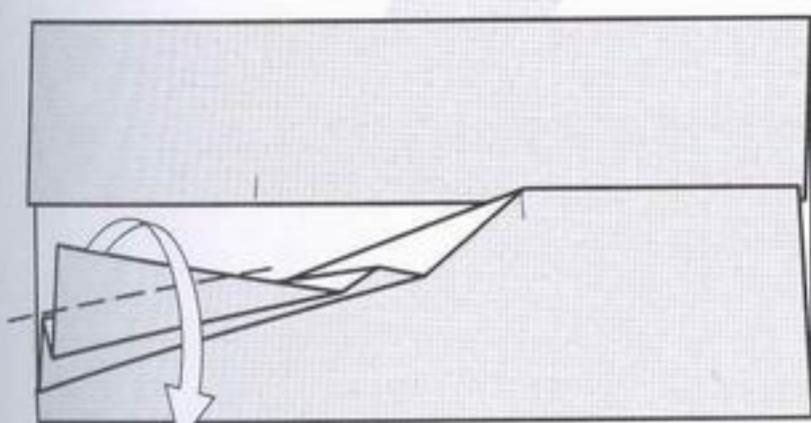
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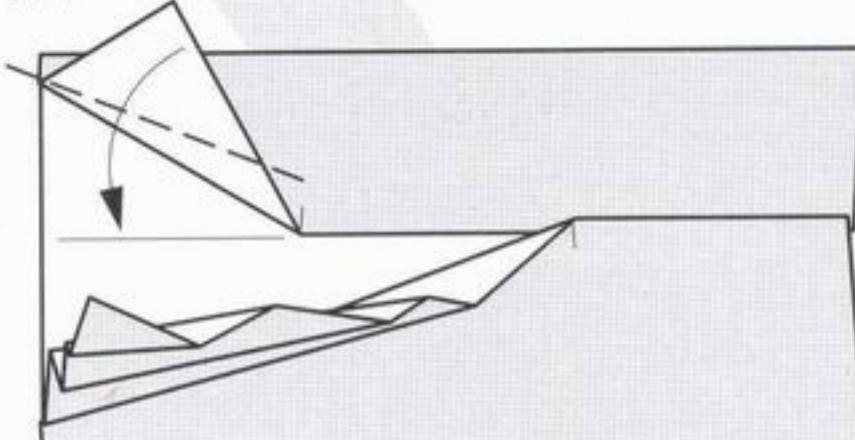
12.



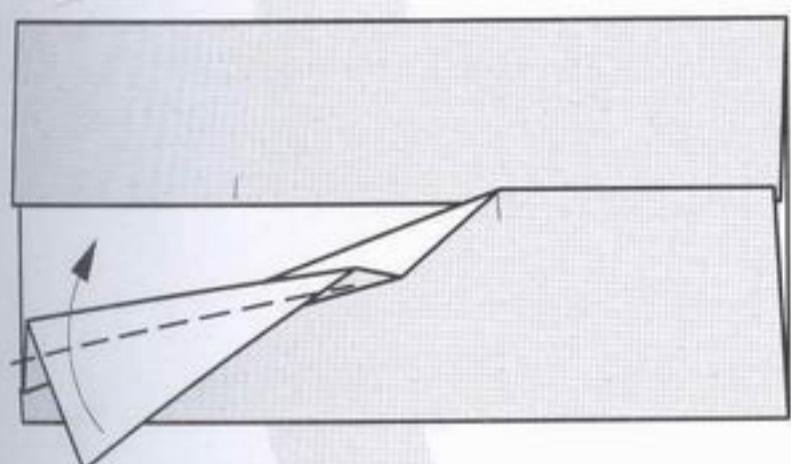
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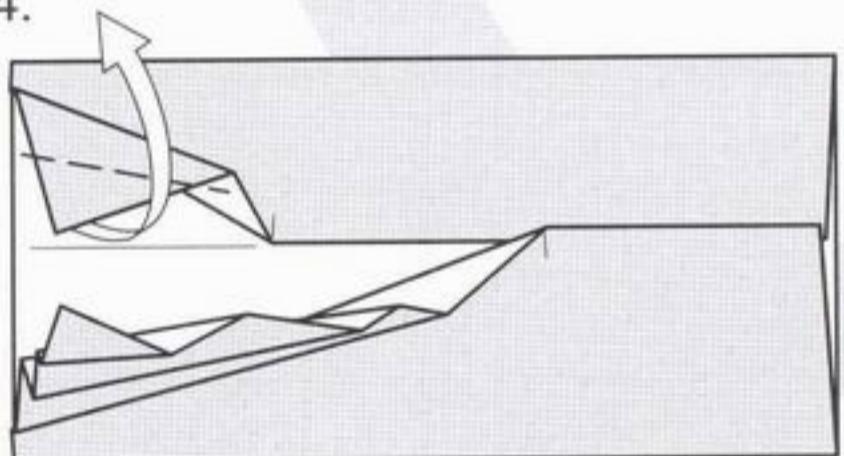
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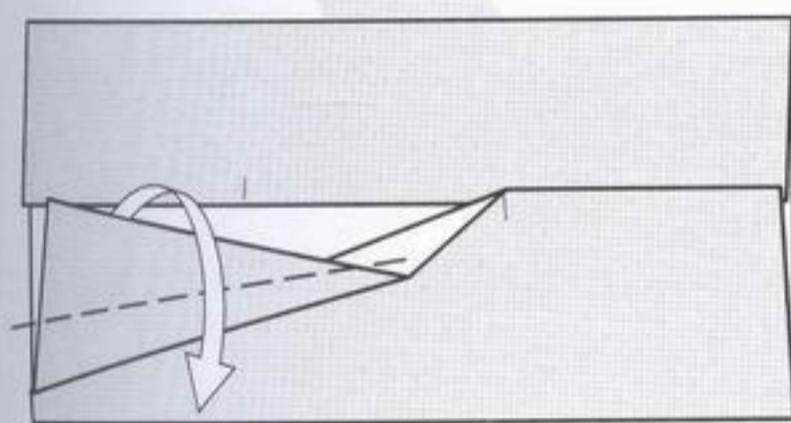
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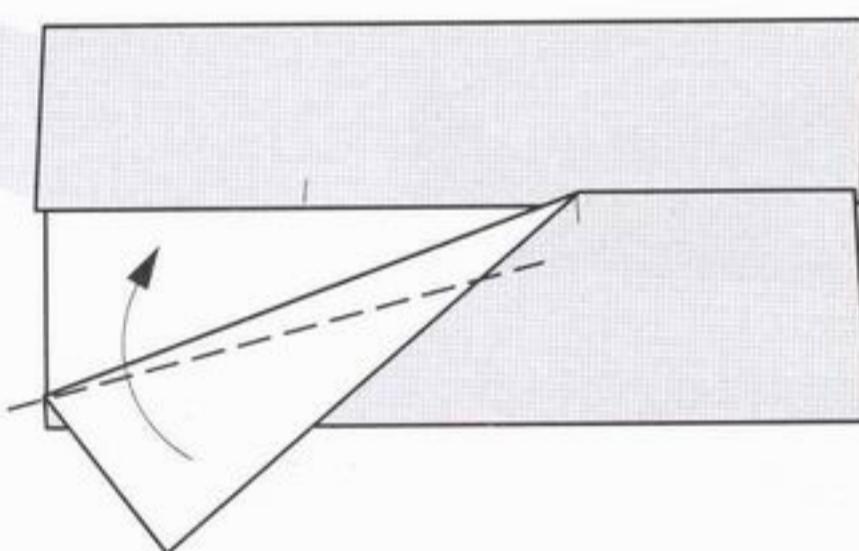
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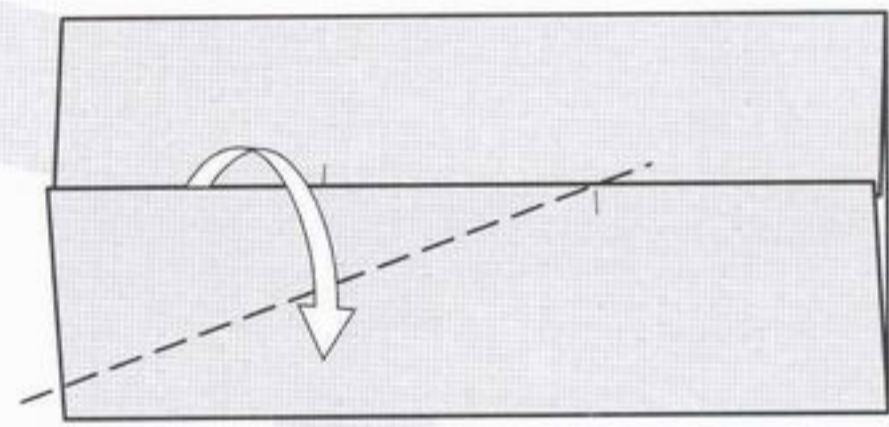
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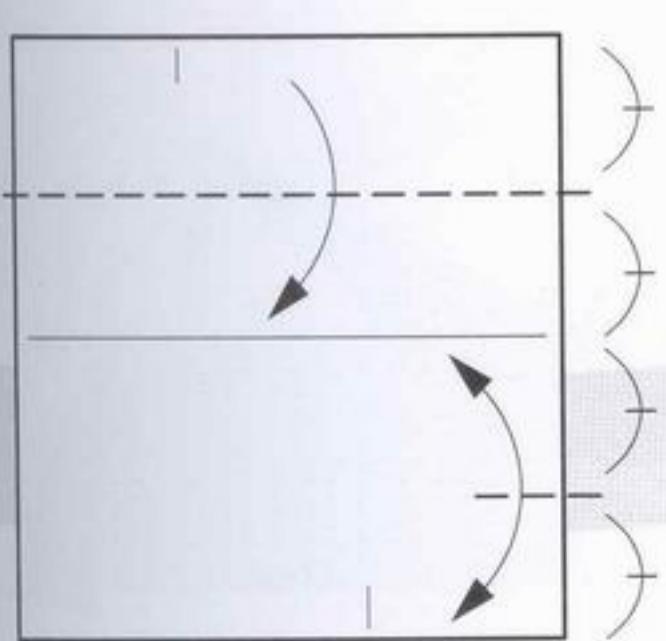
7.



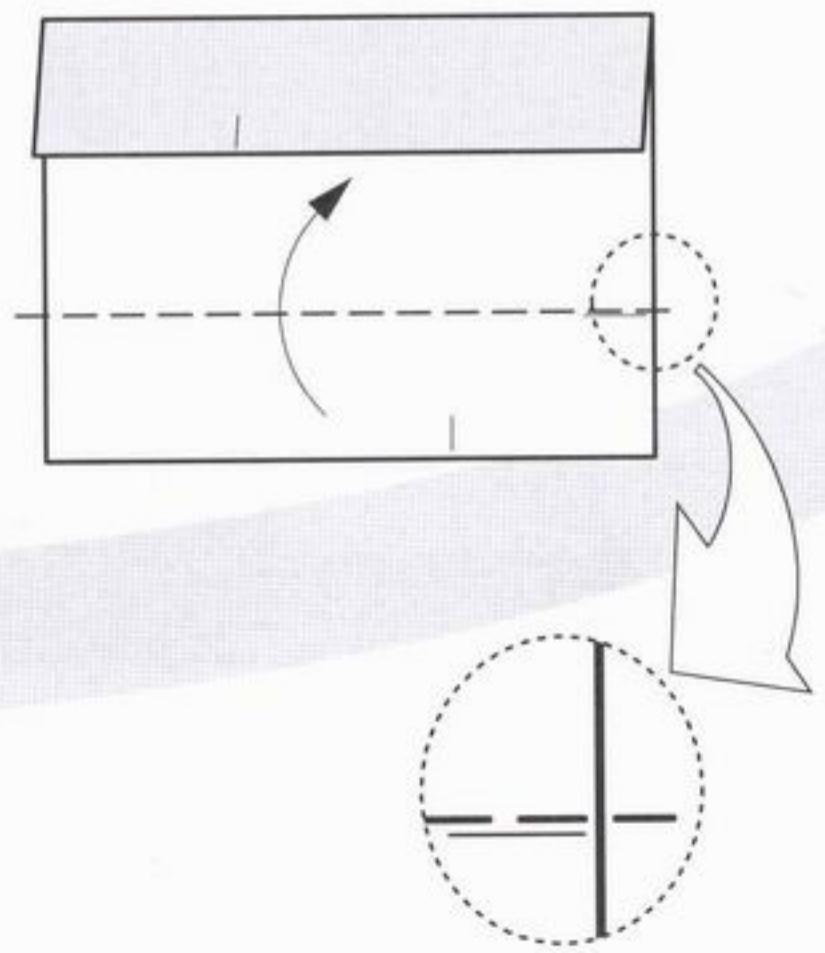
6.



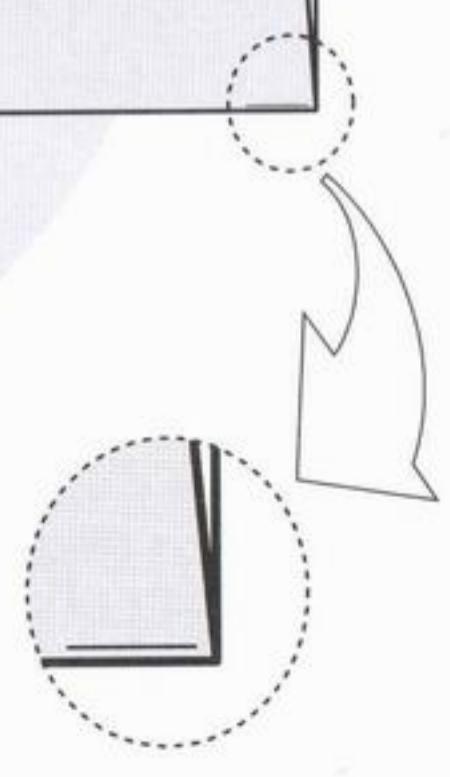
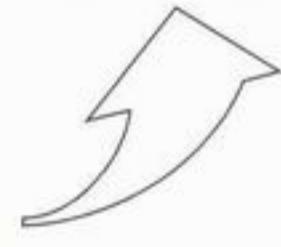
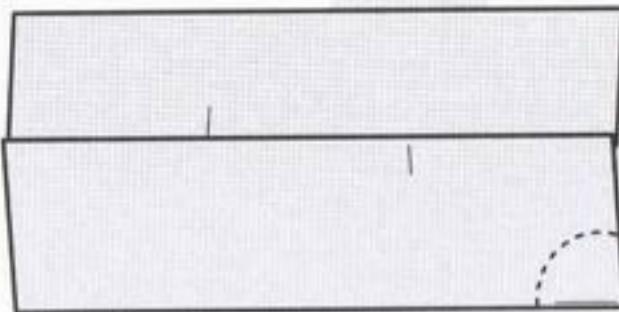
3.

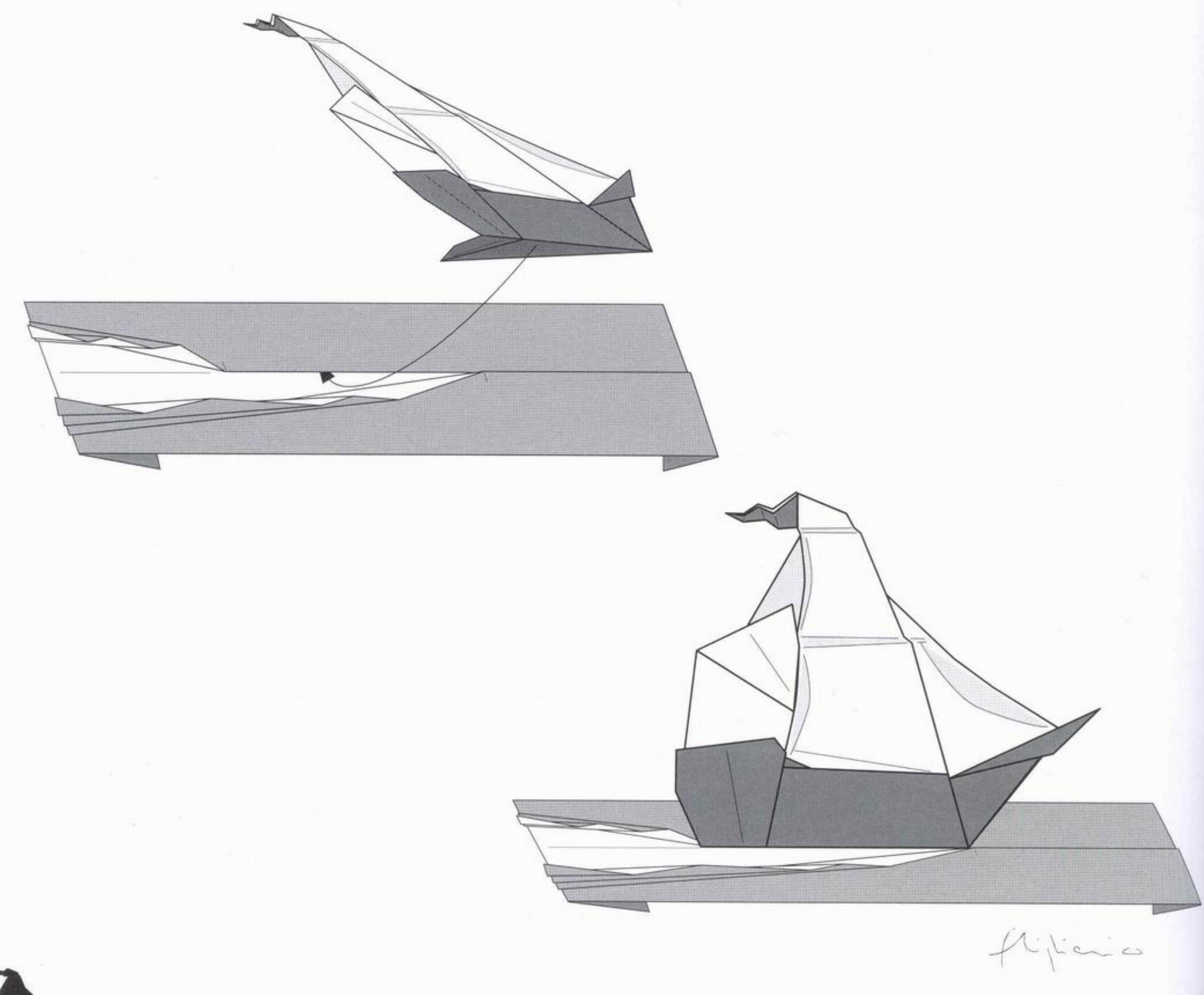
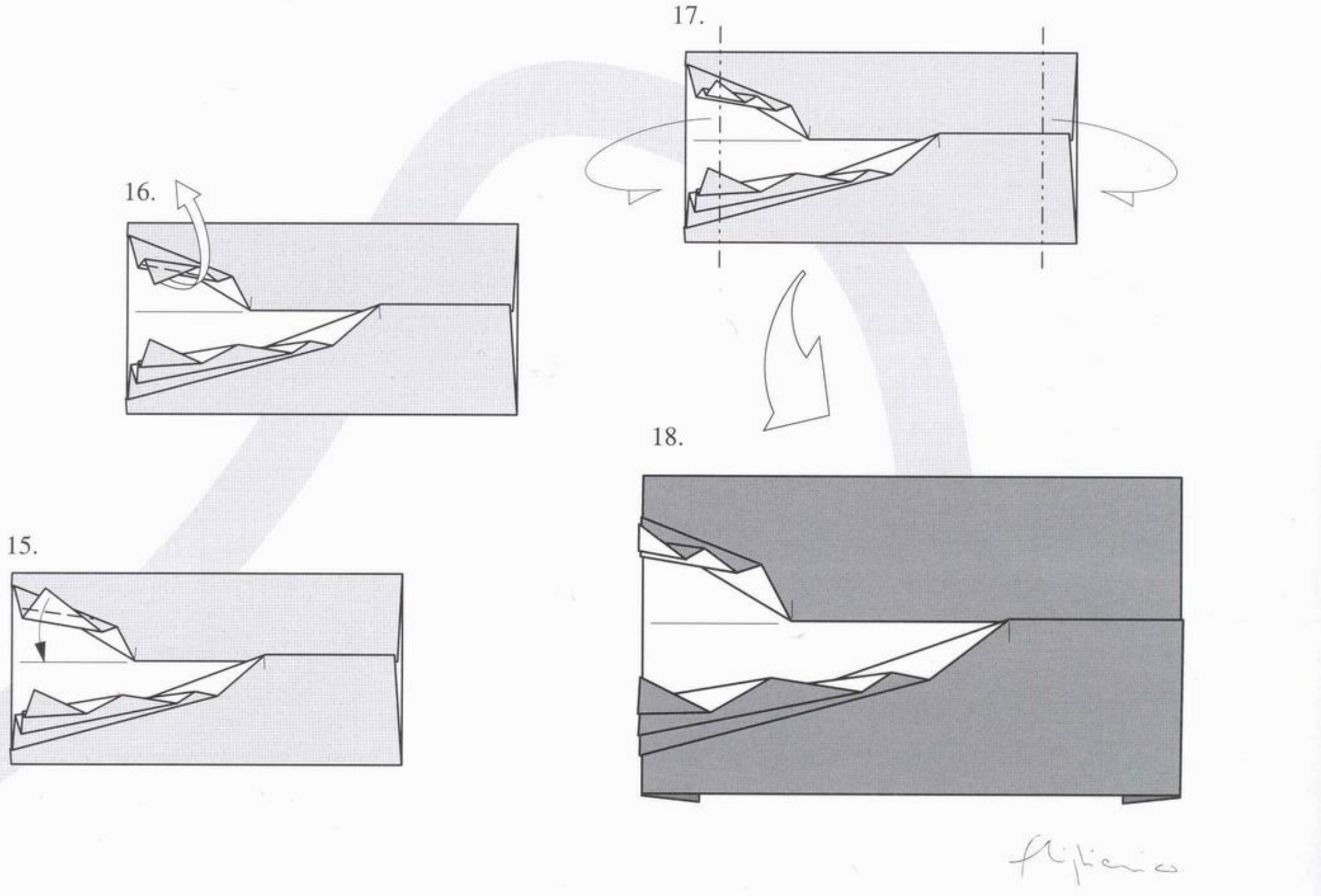


4.



5.







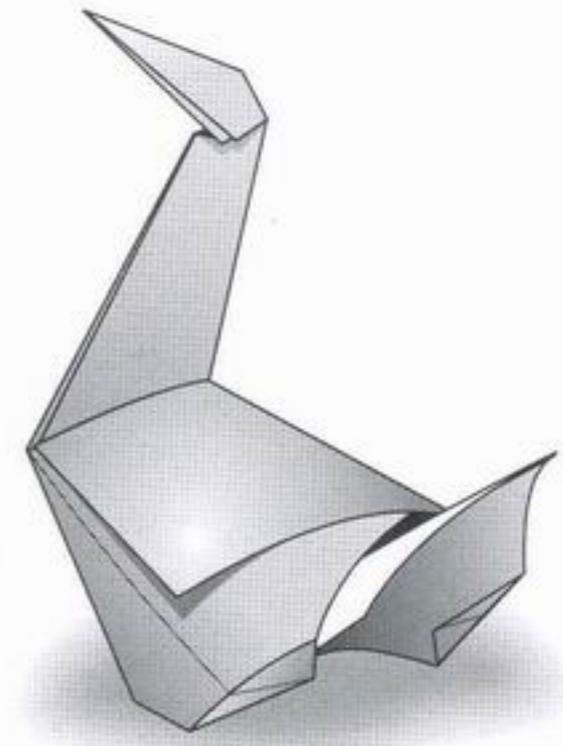
Nicolas TERRY

- Nationality : French
- Lives in: Grenoble, France
- Born in: 1974
- Job : Origami Artist

It used to be no more than a pastime, the simple pleasure of folding paper, then it became a passion: travelling to the ends of the earth, meeting people, projects, books ... now it's become a profession.
What next?

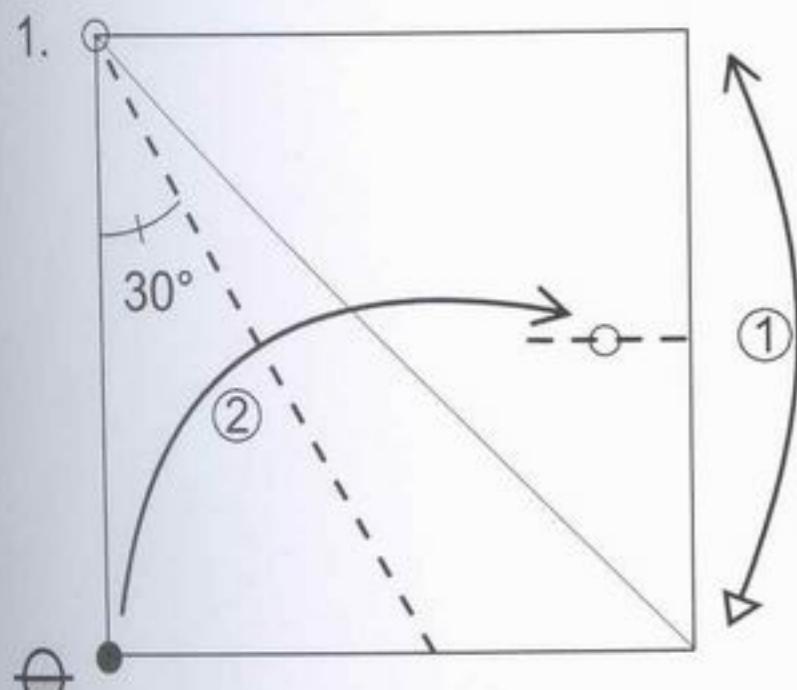
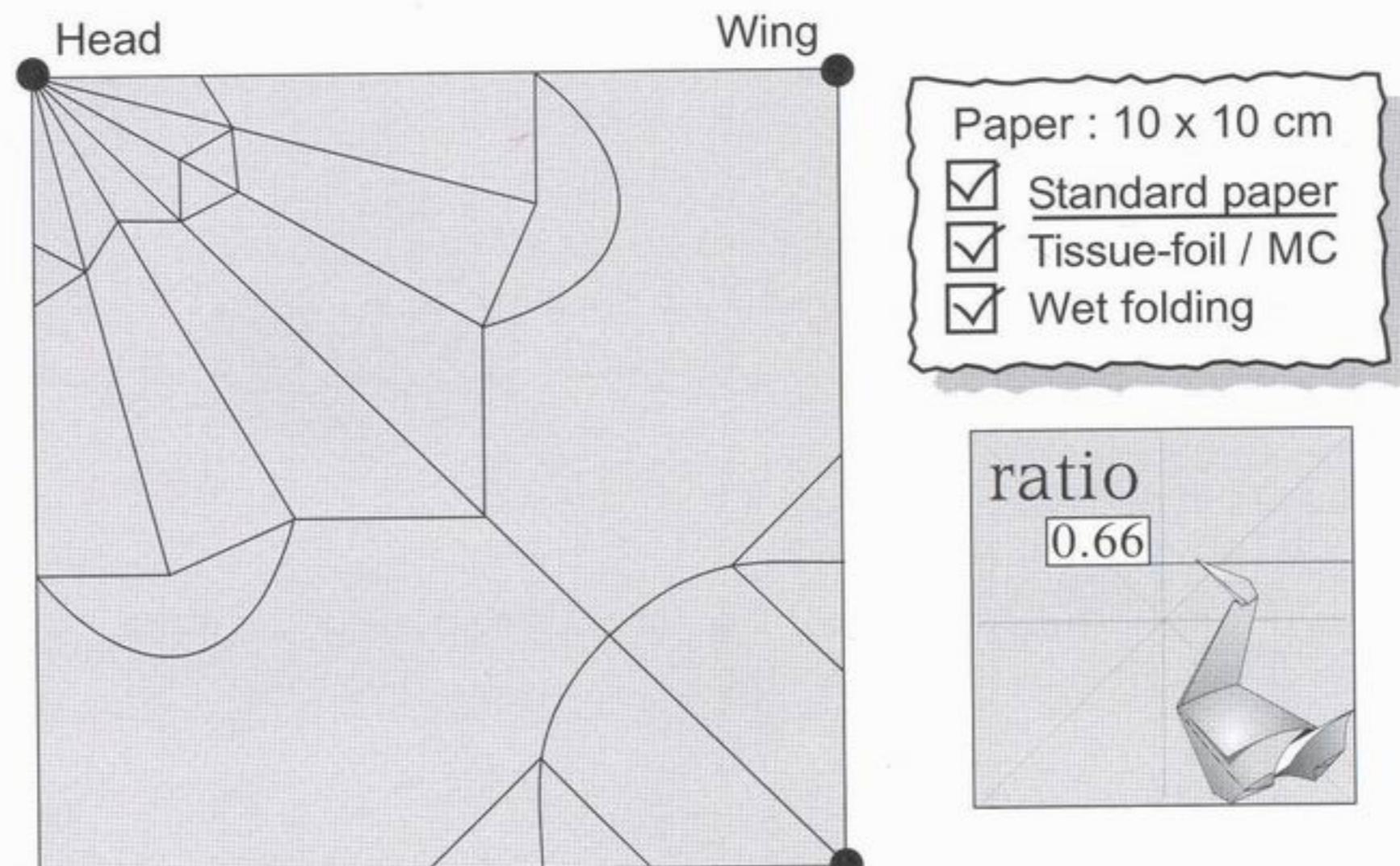
It was whilst nonchalantly playing with a Post-It that this goose suddenly appeared. So obvious, so elegant in its simplicity. Since then, it has become the model I'm most proud of. It is therefore natural that I should dedicate it to my wife.

3D Goose

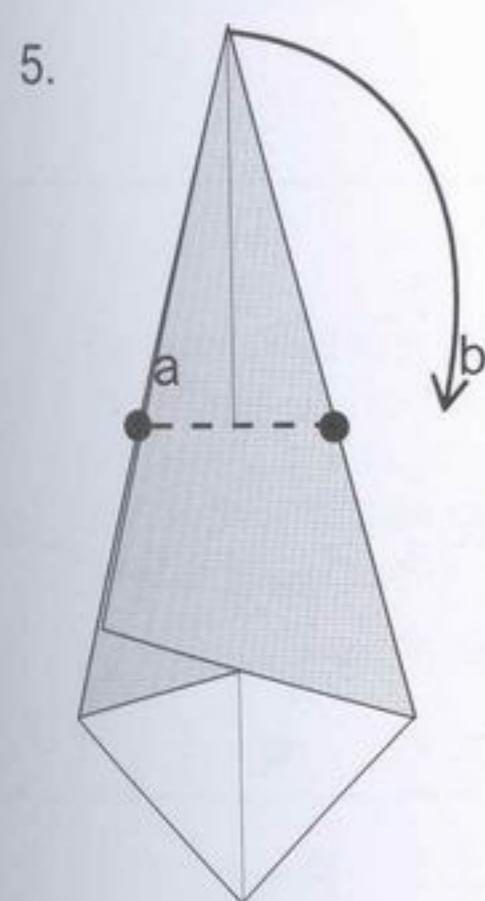
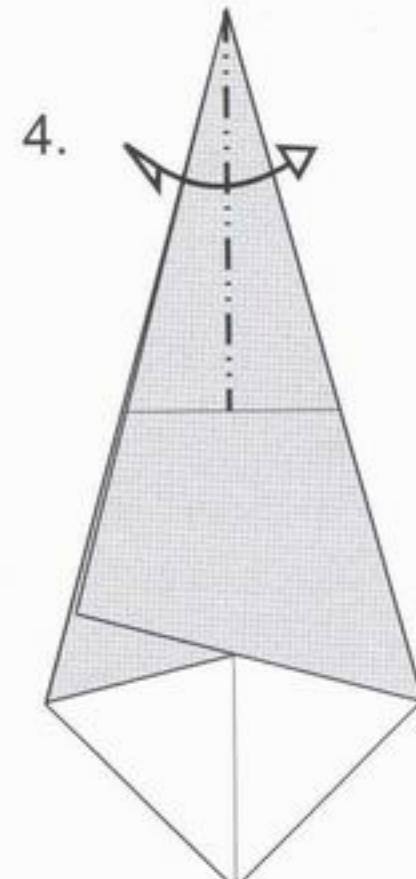
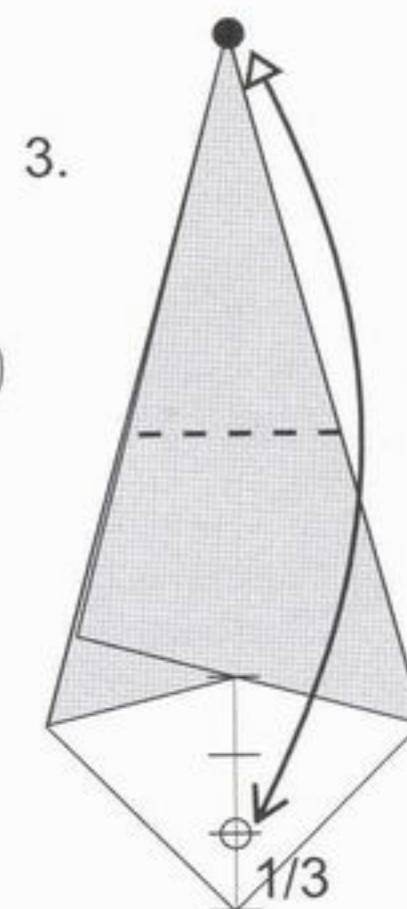
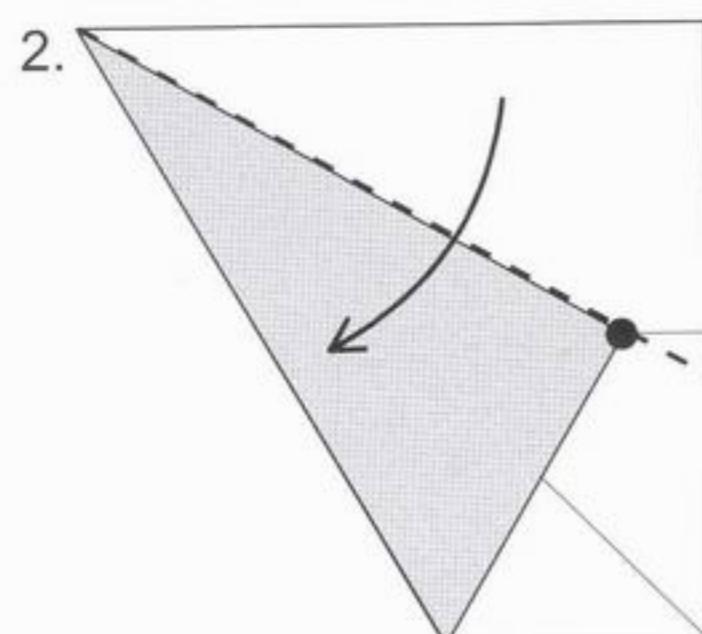


- Creation & Diagram : N. Terry
- Date : 2006
- Level : Simple
- Time to fold it : 5 mn

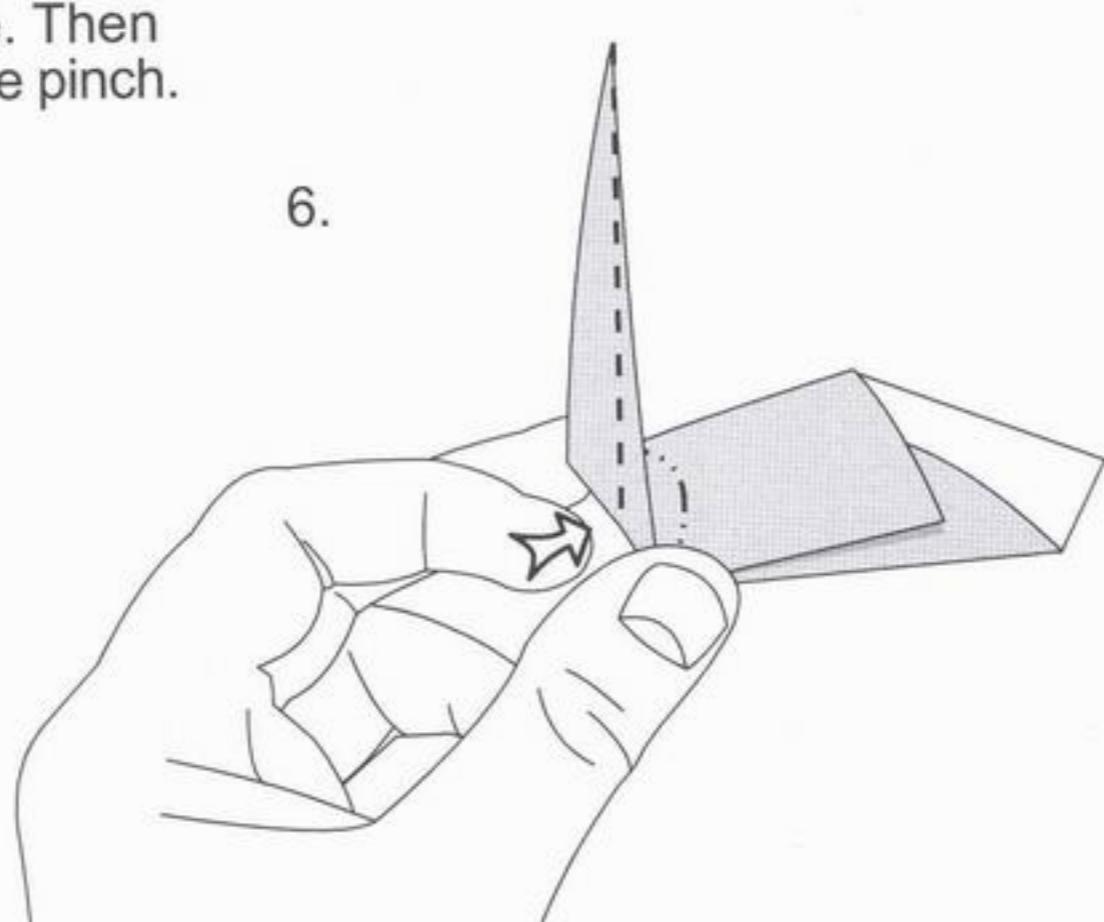
Dedicated to my wife Claire



First, pinch on the edge. Then bring the left corner to the pinch.

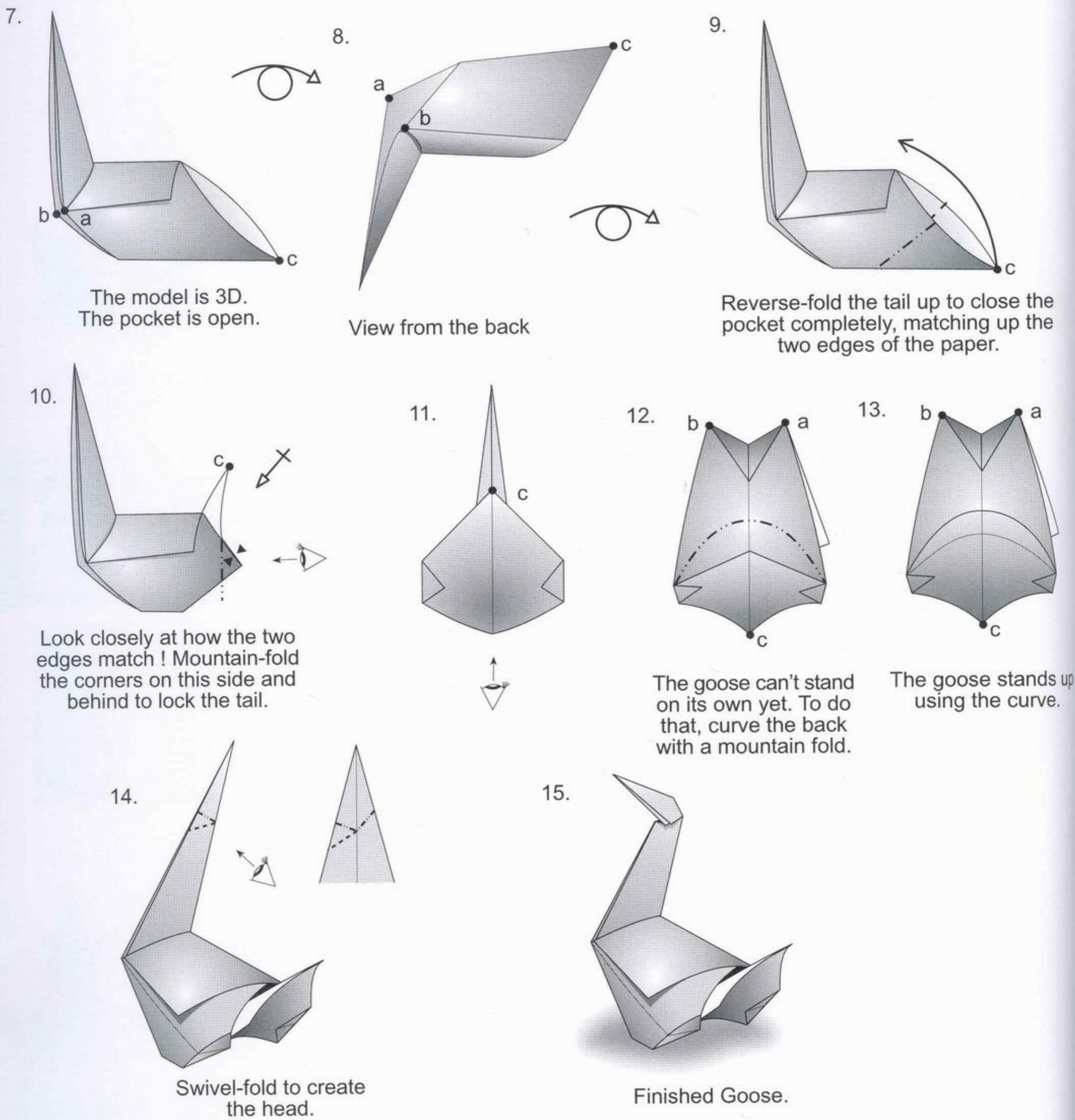


Valley-fold to a 90° angle.

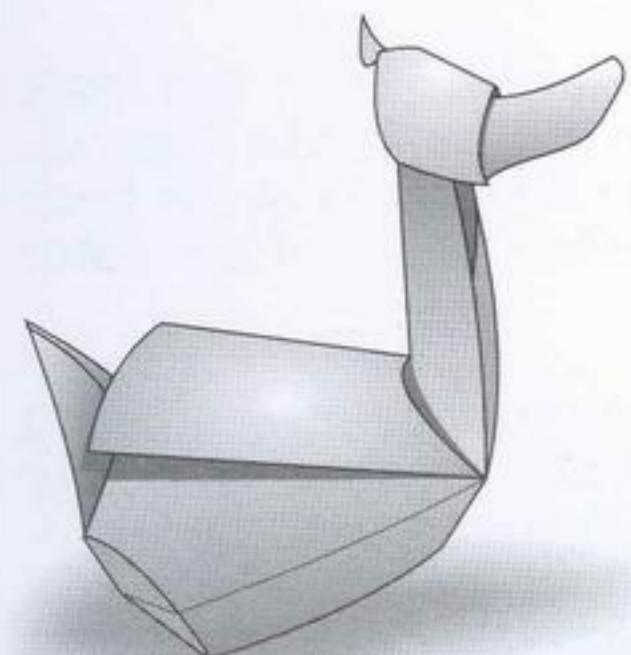


1/ Put your fingers in this way, thumb on "a" and middle finger on "b". Open the pocket at the back gently with a finger of the other hand.

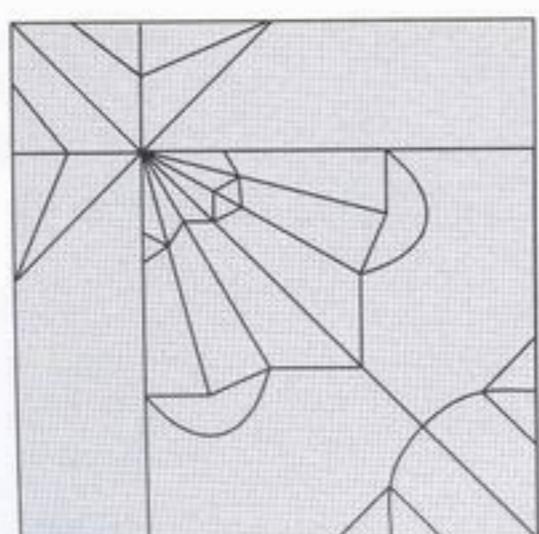
2/ Fill out the model by pushing with the index finger on the center of the neck to make a valley-fold. At the same time, squeeze the sides of the model with your thumb and middle finger. Round the model out to open up the pocket.



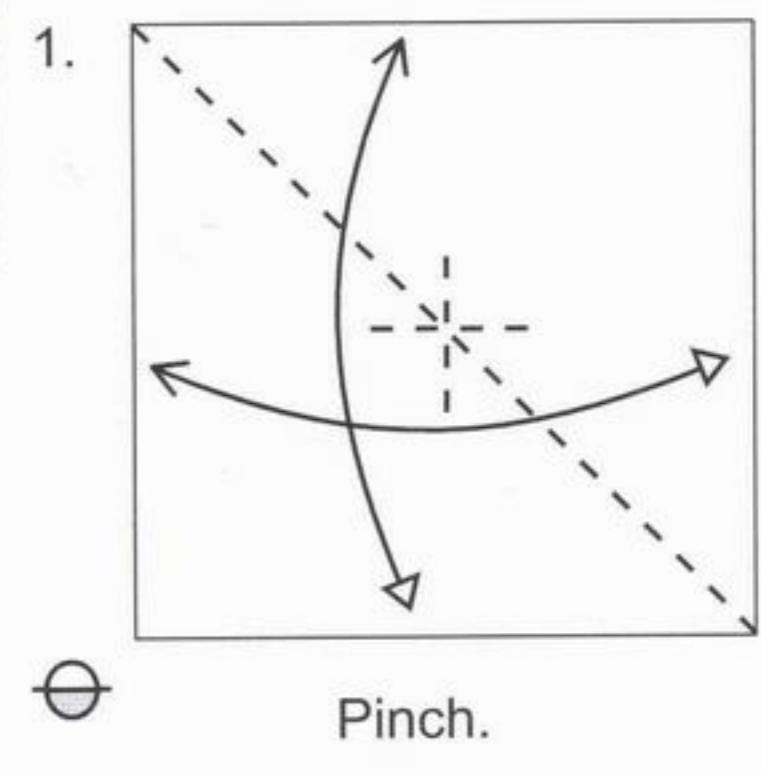
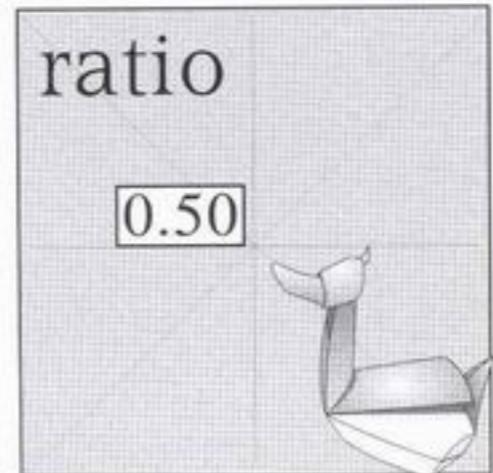
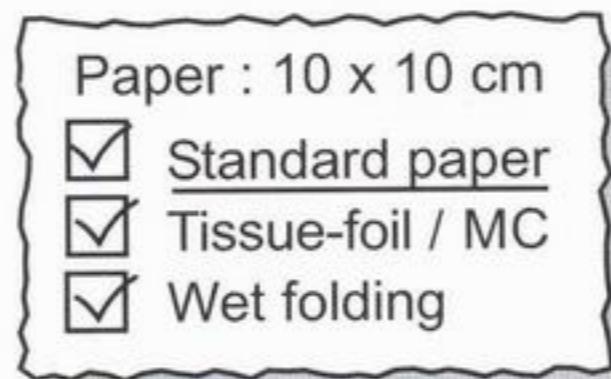
3D Duck

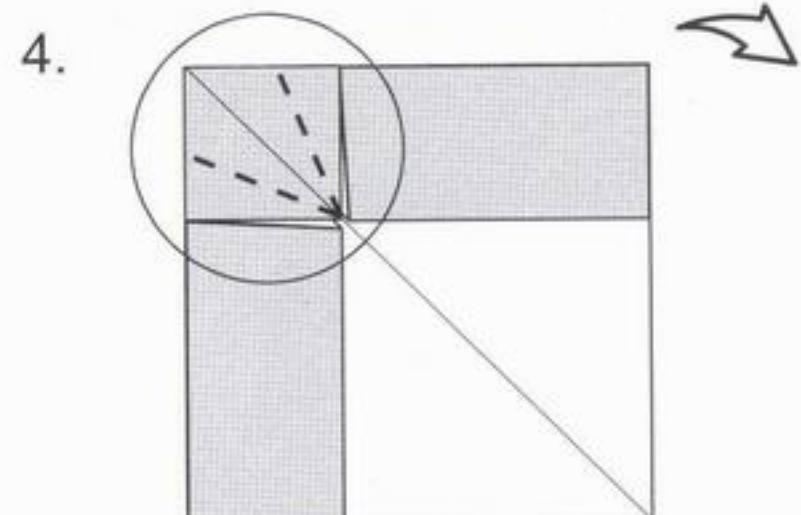
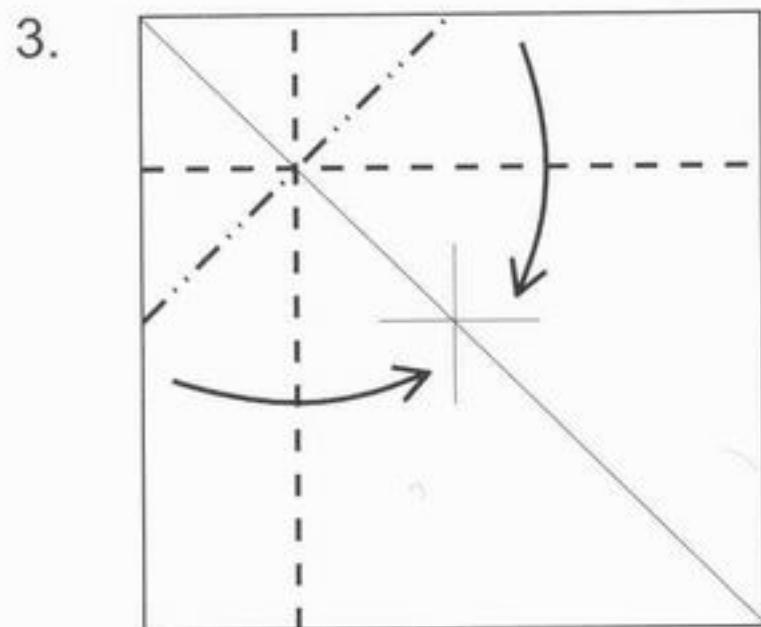
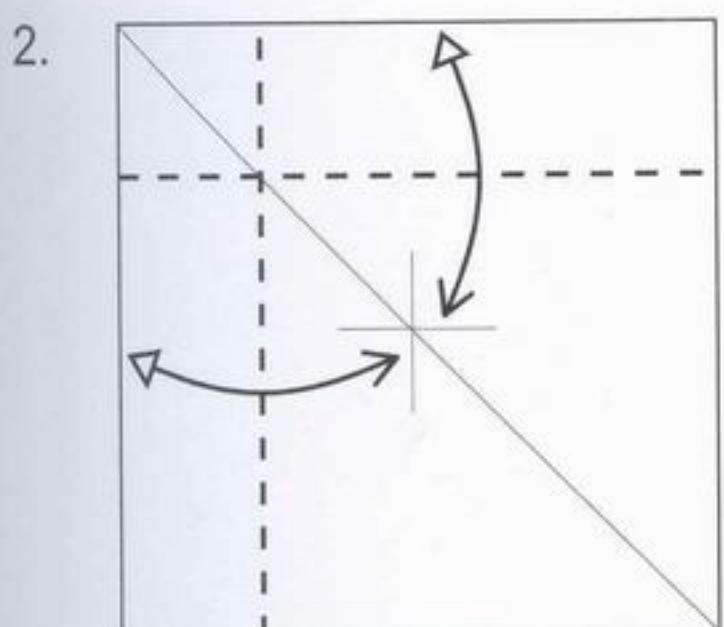


Dedicated to
Jan Polish

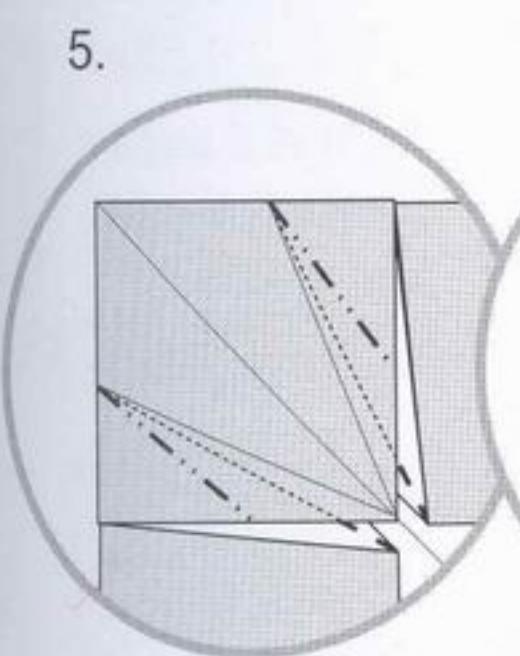


Add a graft to generate more paper for the

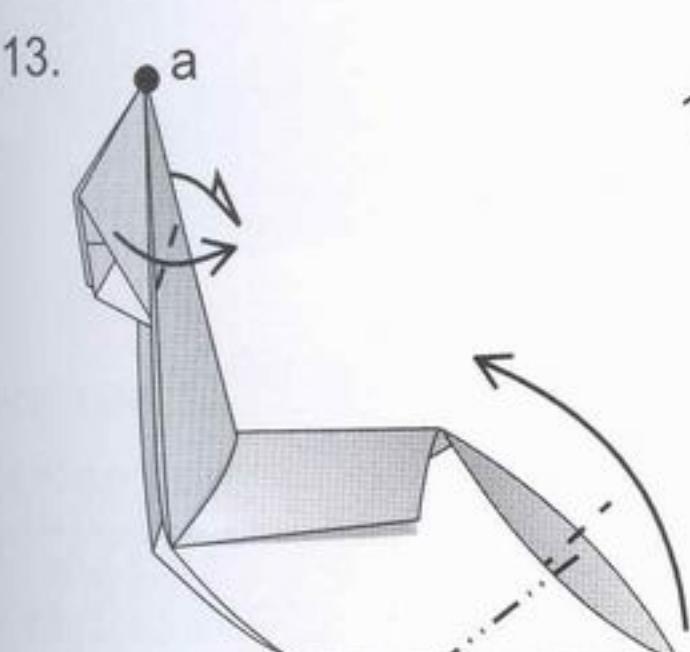
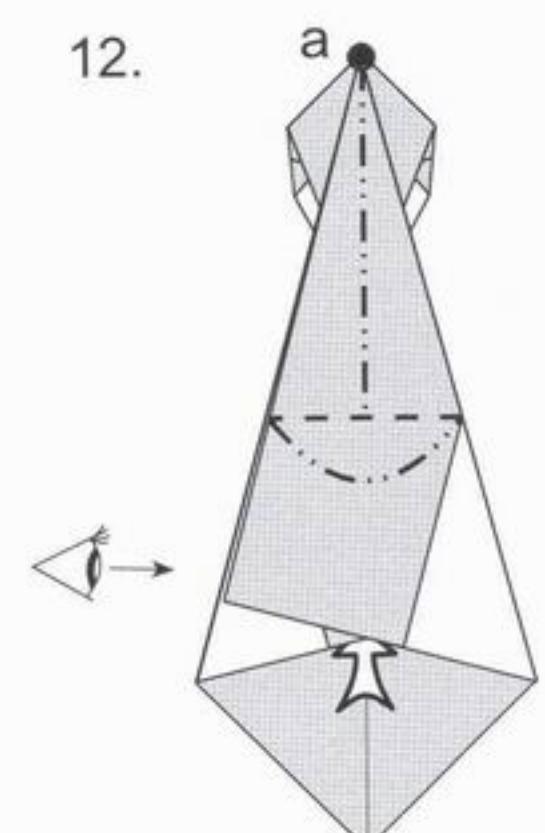
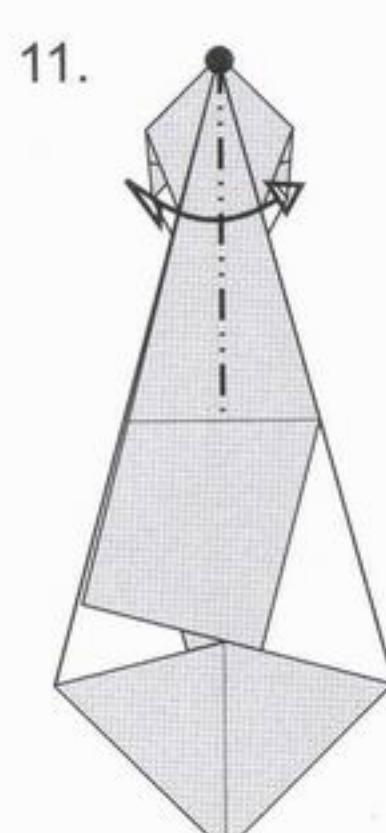
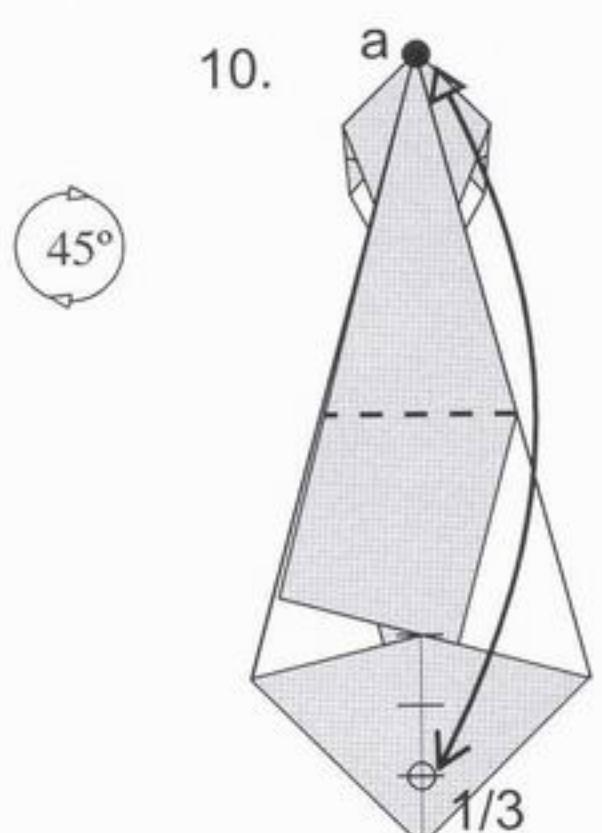
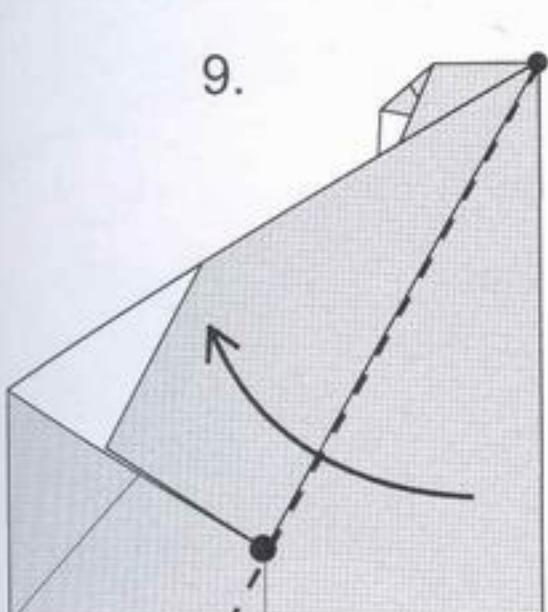
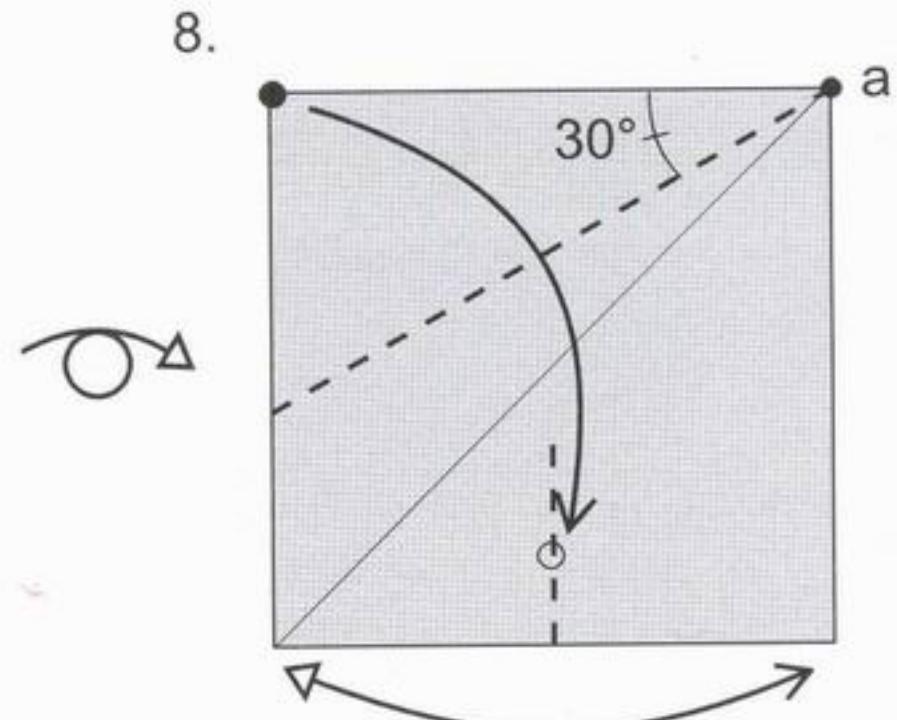
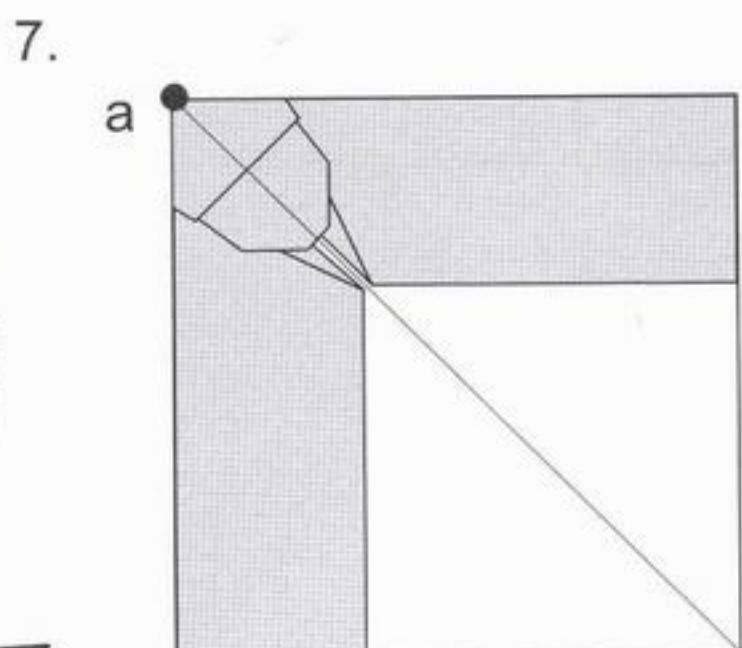
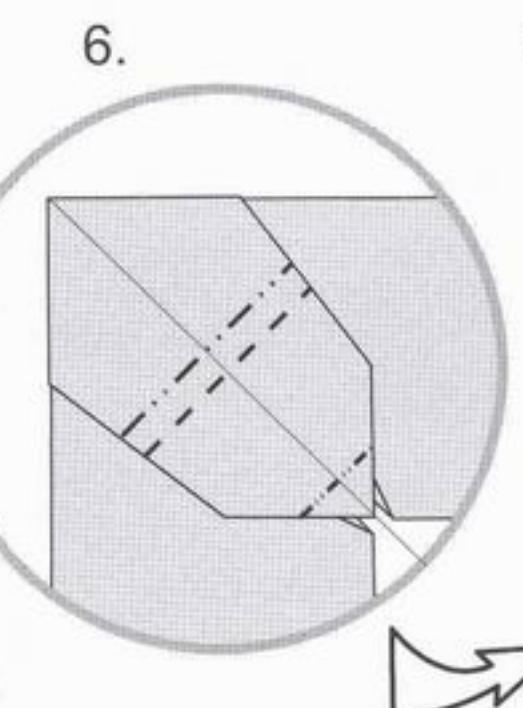




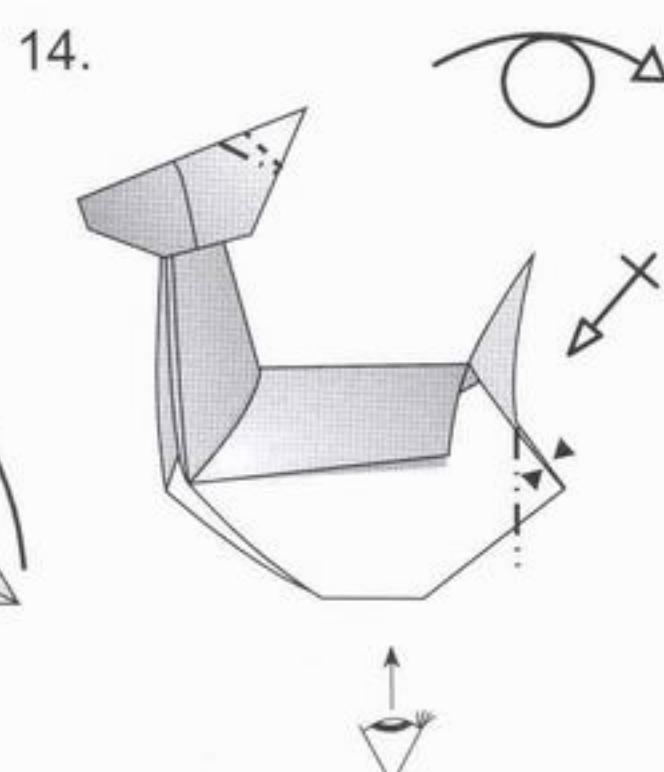
Fold and unfold along angle bisector.



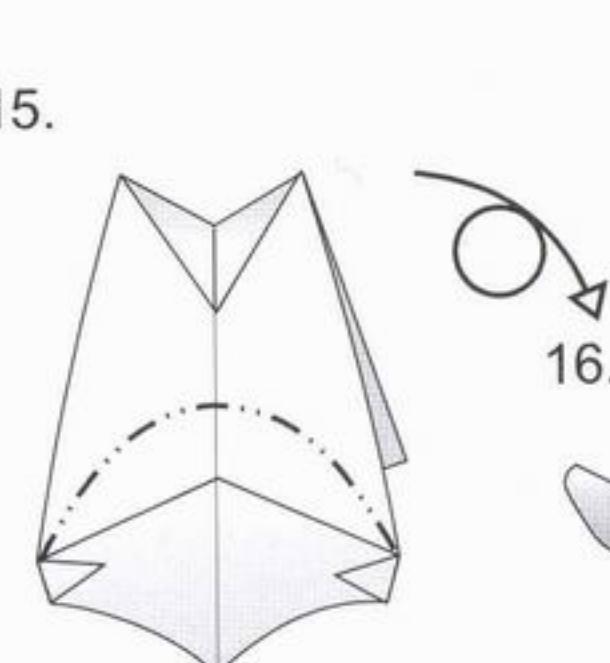
Reverse-fold.



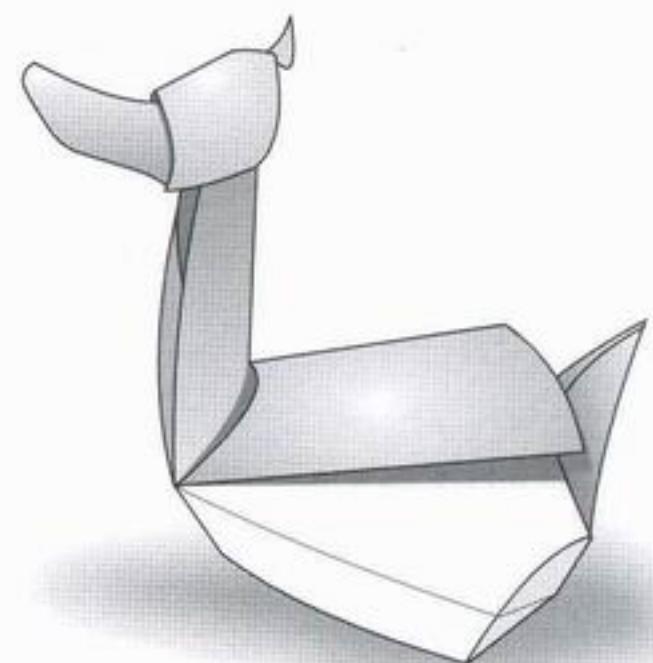
Reverse-fold the tail up to close the pocket completely, matching up the two edges of the paper.



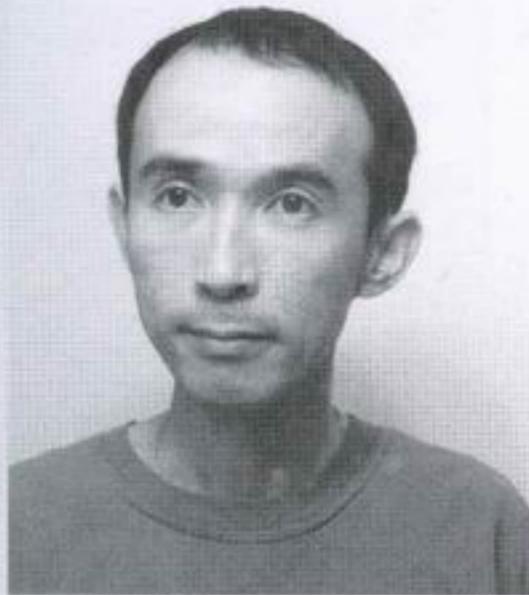
Look closely at how the two edges match! Mountain-fold the corners on this side and behind to lock the tail.



The duck can't stand on its own yet. To do that, curve the back with a mountain fold.



Open the pocket at the back gently, then fill the model out, moving the neck to a 90° angle to the body.



Giang Dinh

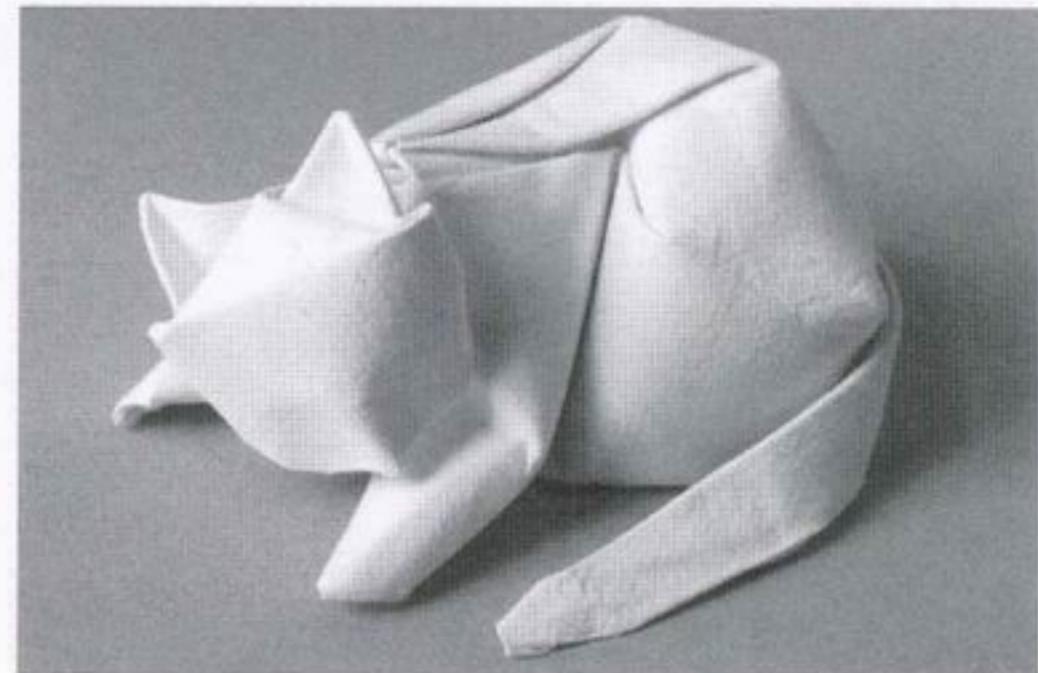
- Nationality : Vietnam/ USA
- Lives in USA
- Job : Architectural designer

Cat images have always played their part in my imagination. Growing up in Vietnam, my family owned a number of cats. My feline pets first appeared in a pastel sketch in 1988, and other paintings and home-made New Year Greeting Cards thereafter. My 1999 New Year card, the Year of the Cat, was of a cat sleeping. Its sleeping body formed the shape of a full moon.

After sketching and painting many images of cats, it is only natural that I should create an origami sculpture of one; a "dreaming cat". I had not seen one in origami form (nor have I seen a dreaming dog). The result is here. I hope you enjoy folding it.. I particularly enjoy this origami model because it has no reference points. Origami models without reference points are fun. With each new fold the result is different. For this piece, I recommend wet folding; it will help capture the softness of the model.

Cat

- Creation & photos :
Giang Dinh :
- Diagram : G. Dinh
& N. Terry
- Date : 2006
- Level : Intermediate
- Time to fold it : 30 mn

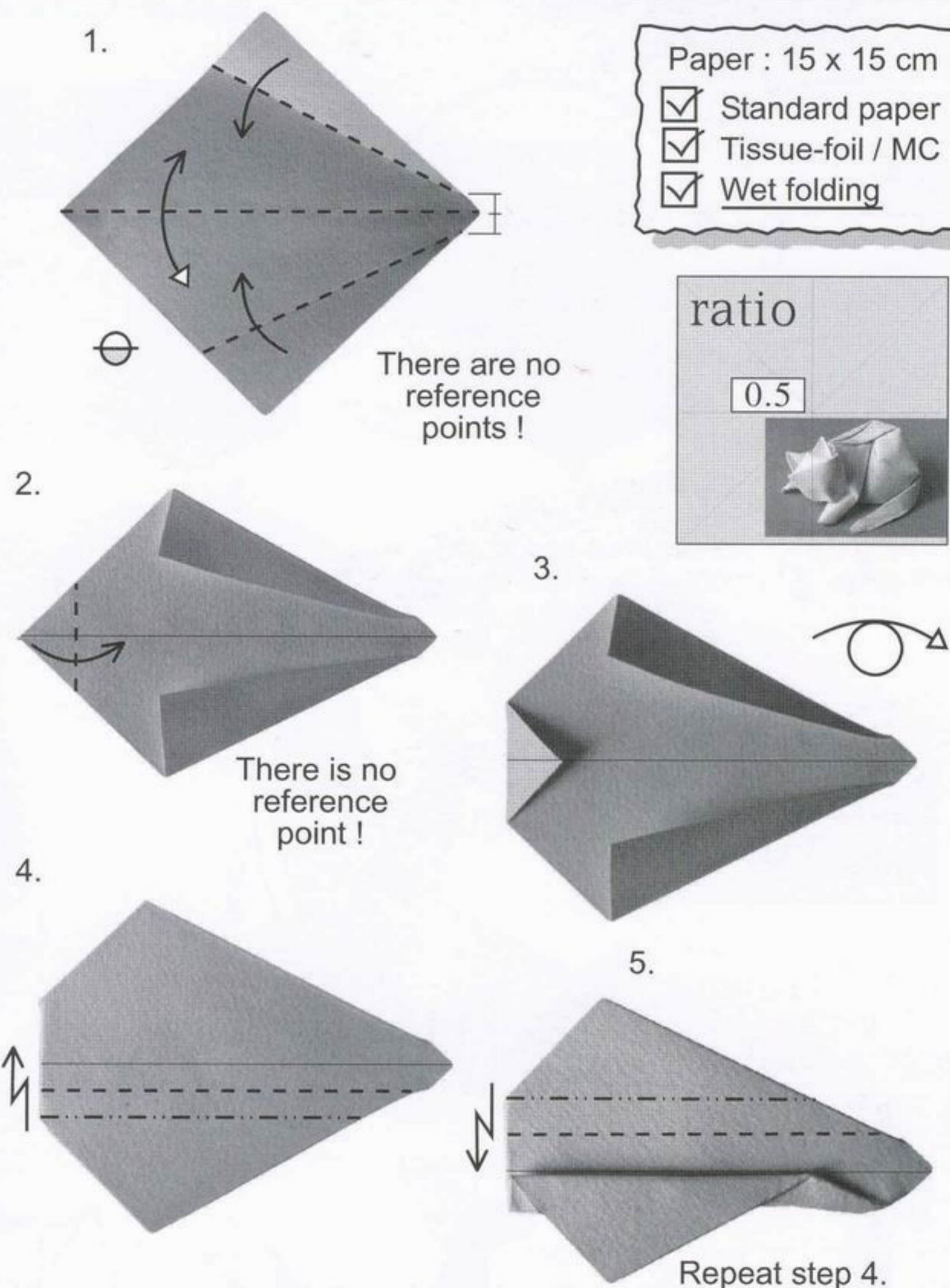
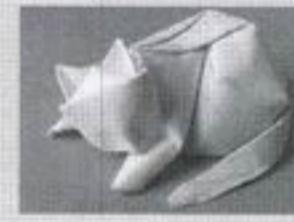


Paper : 15 x 15 cm

- Standard paper
- Tissue-foil / MC
- Wet folding

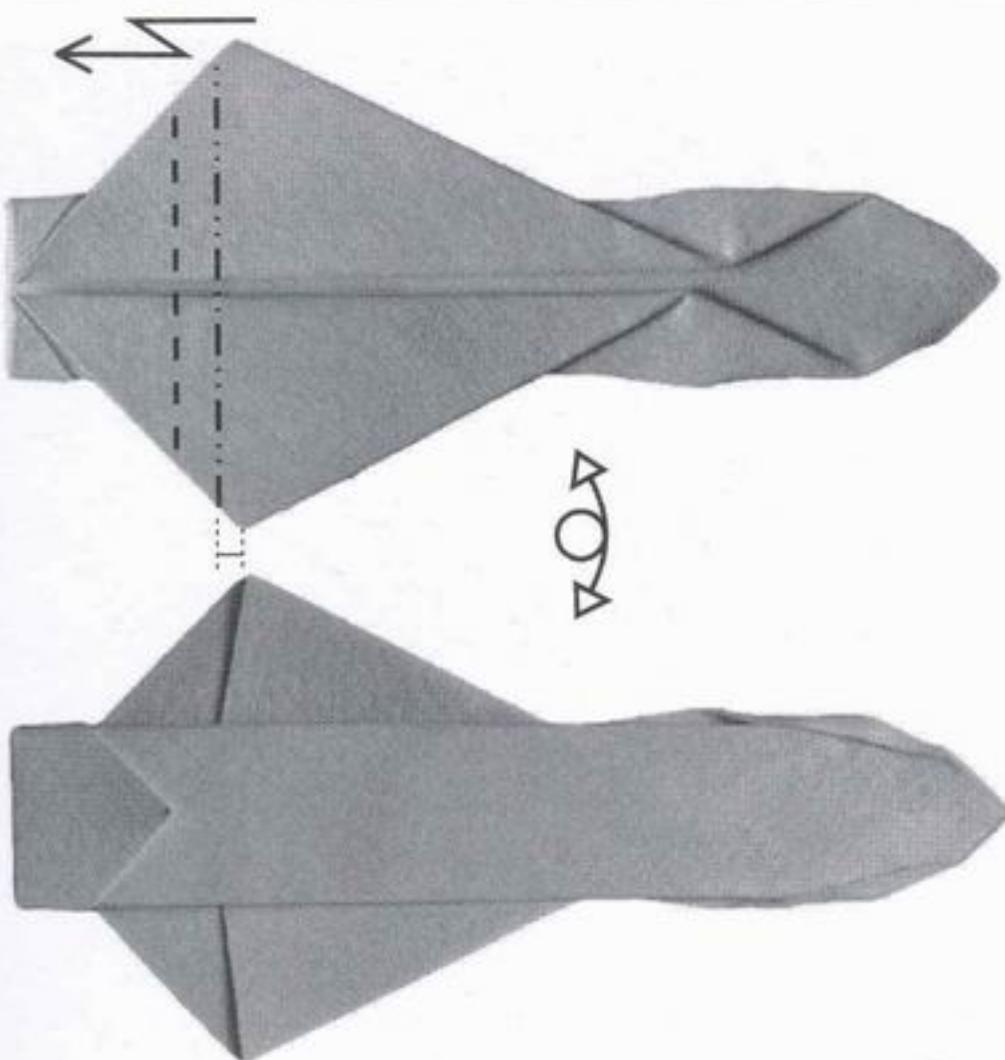
ratio

0.5



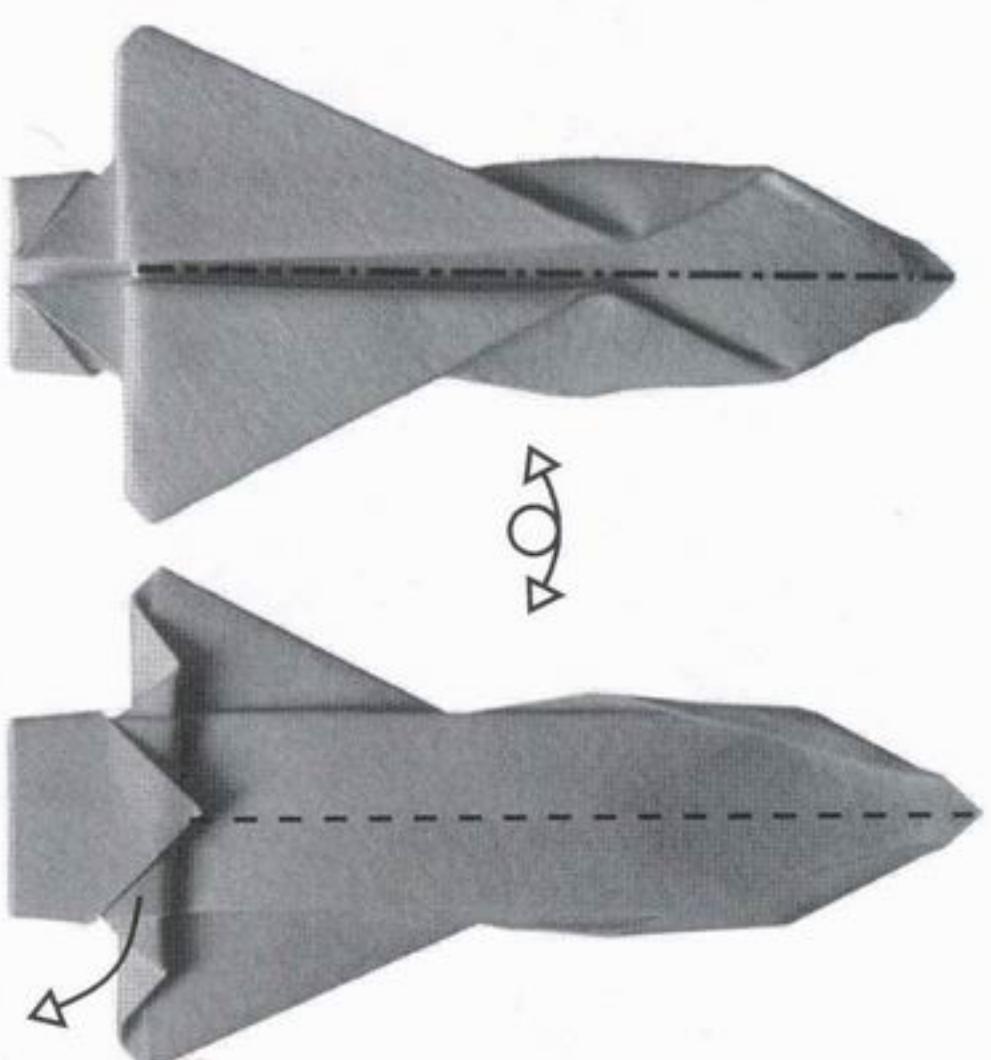
People don't talk enough about Giang Dinh, and that really is a shame! Could it be because Internauts are only interested in designers who produce a lot of diagrams? Or in creators whose models include 250 steps and are more likely to dumbfound their friends? Or maybe because his models look too simple to novices? Giang is one of my favorite folders. Nobody else in the world is able to infuse as much emotion and sensibility into the art works he presents to us. His work is very much in the same vein as that of Yoshizawa Sensei, where what matters is to give life to paper, to suggest rather than mimic nature, while minimising the number of folds and layers as far as possible. This runs contrary to the path taken by many of today's designers, and in my opinion it is this that makes Giang's work interesting: what makes you happy, without caring about influences or trends. Let's not be mistaken: Giang's models are VERY complex. Art is a label to be earned. It is more than likely that the first results obtained with his diagrams will be, er... disappointing... You will need to try many times before you can expect a satisfactory result, or even before you can be successful with wet folding. But if you are patient enough to practise over and over again, there is no doubt that the results you will get will be interesting and that you will have reached another level of folding, even with other designers' models. Seldom have I found such a desire for perfection, be it in the models, the pictures, the diagrams - simply gorgeous - or his Web site. This is "quite simply BEAUTIFUL", and to me this is the greatest compliment we can pay him. Keep filling us with wonder, Giang! Eric Joisel

6.



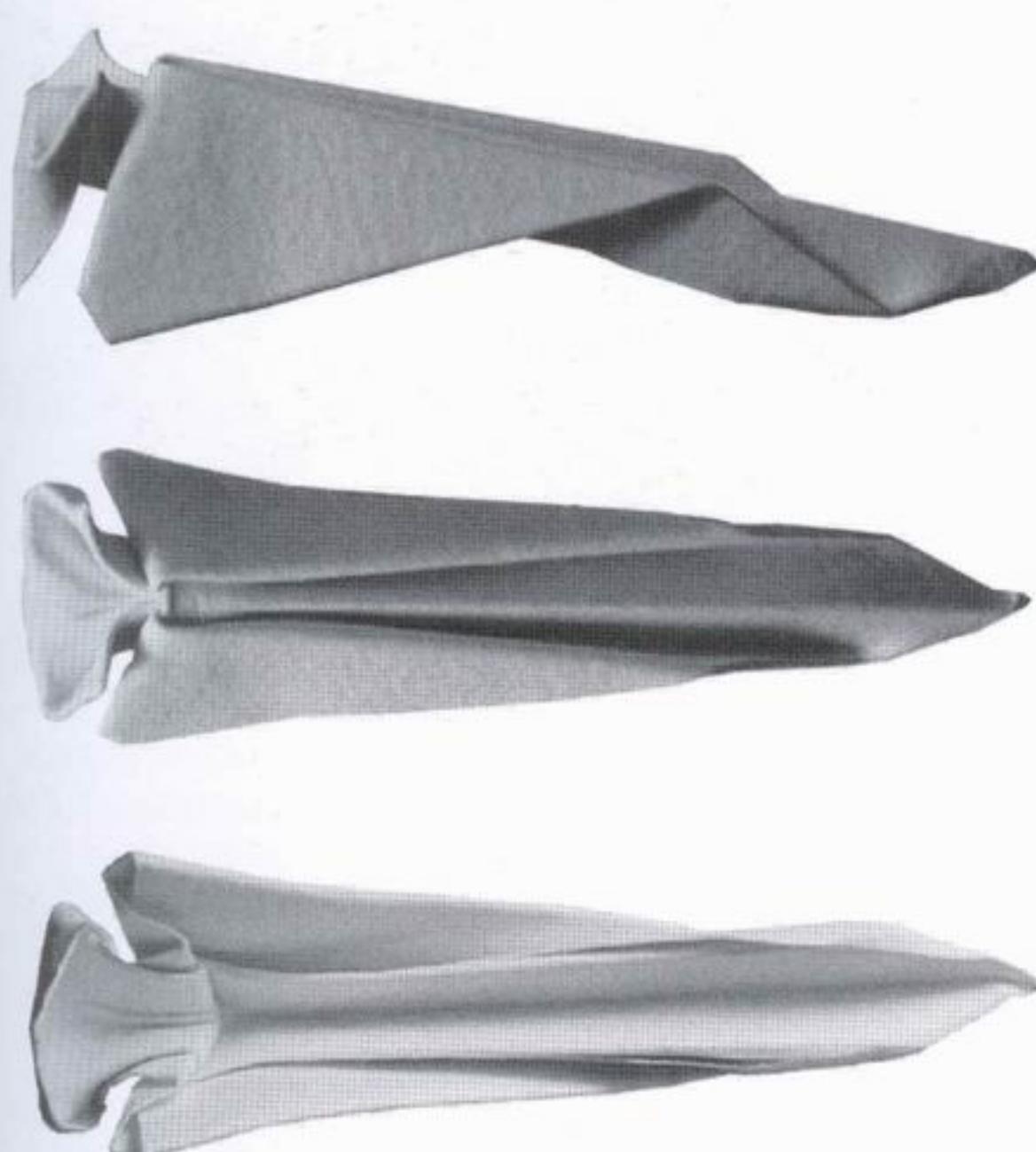
In order to help you, the diagrams show you different views of the same step.

7.

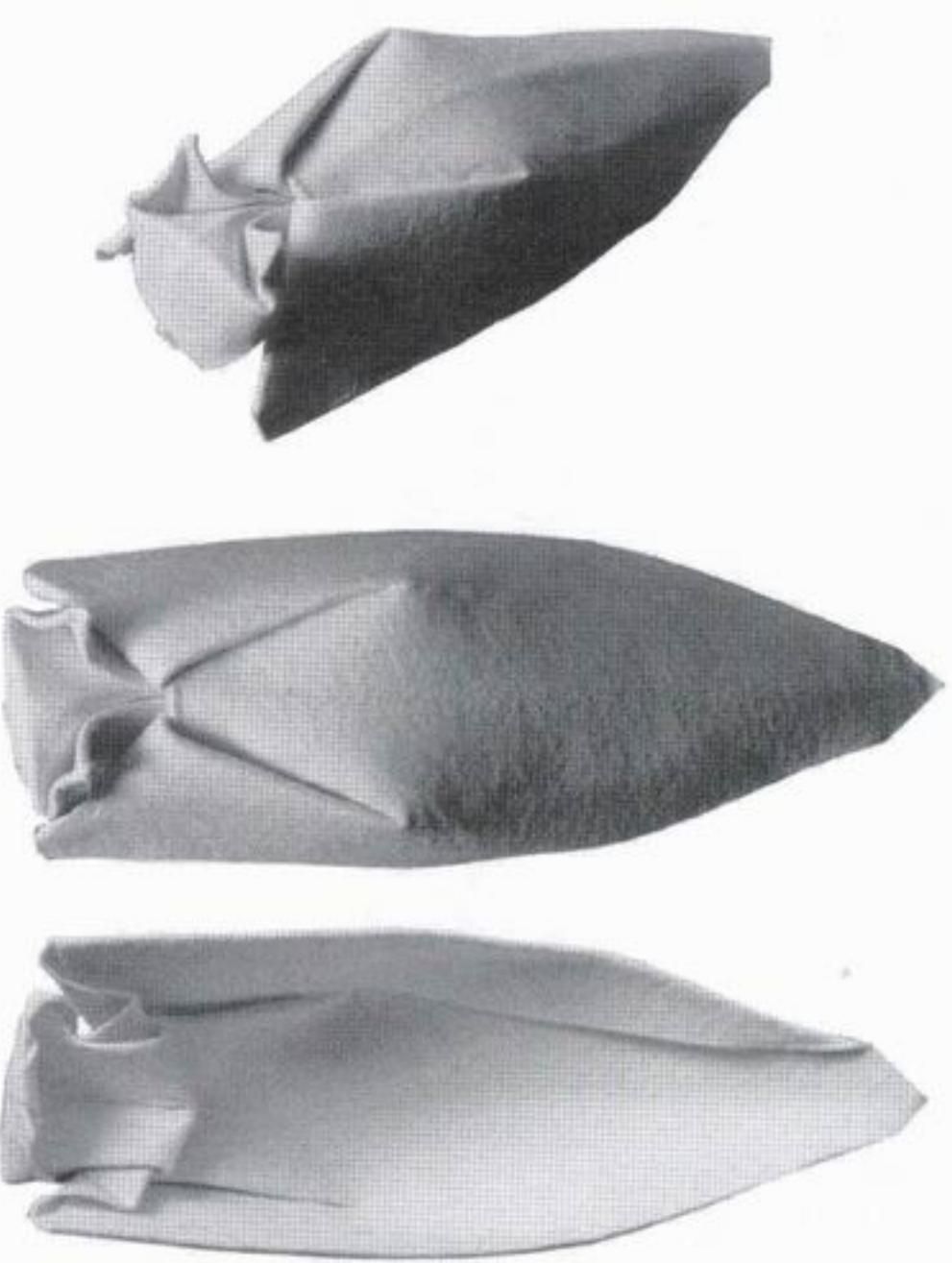


Pull out the small corner and straighten the head. Then valley-fold in half.

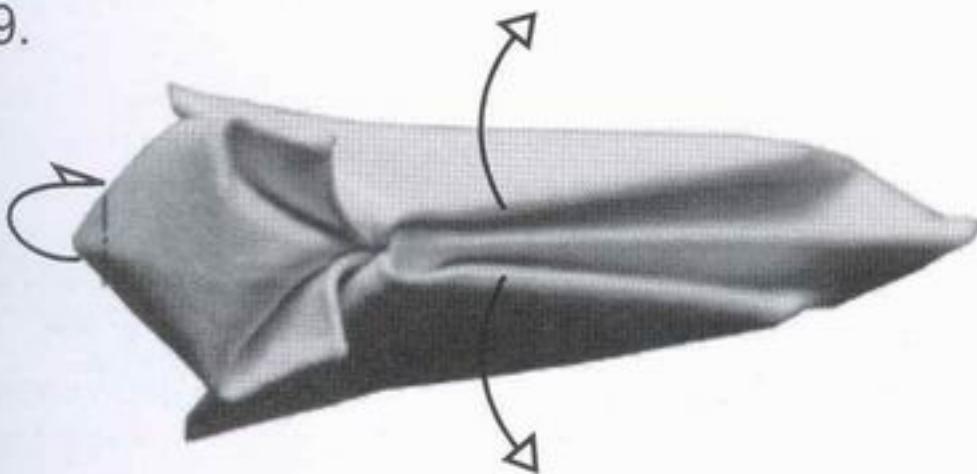
8.



10.



9.



Open the layers of the back and mountain-fold the muzzle. In case you want a color change, change the mountain-fold into a valley-fold to obtain a white nose.



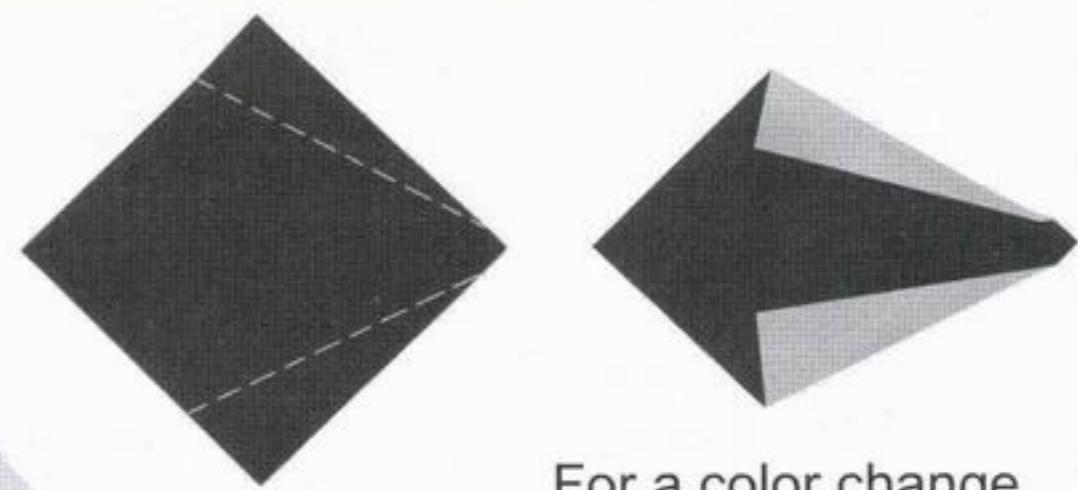
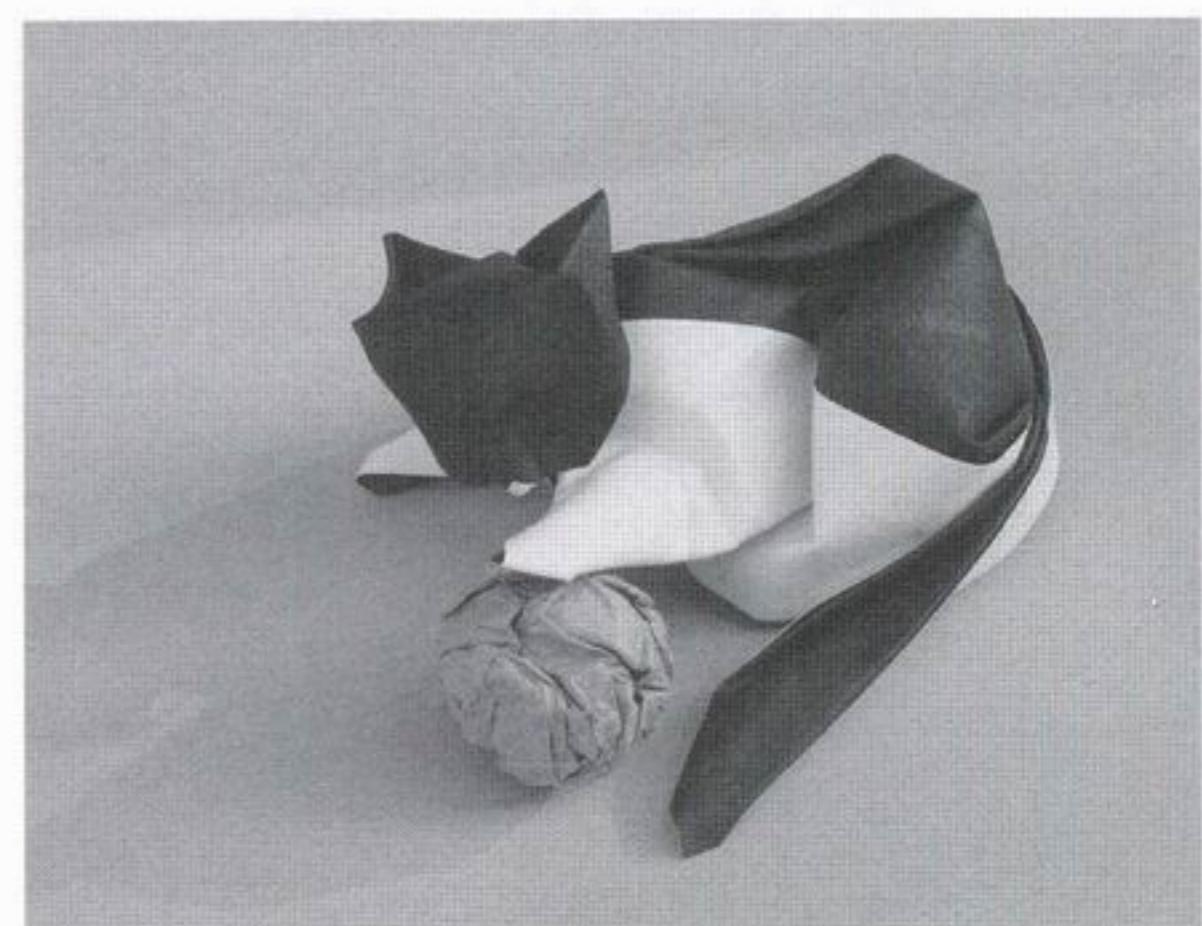
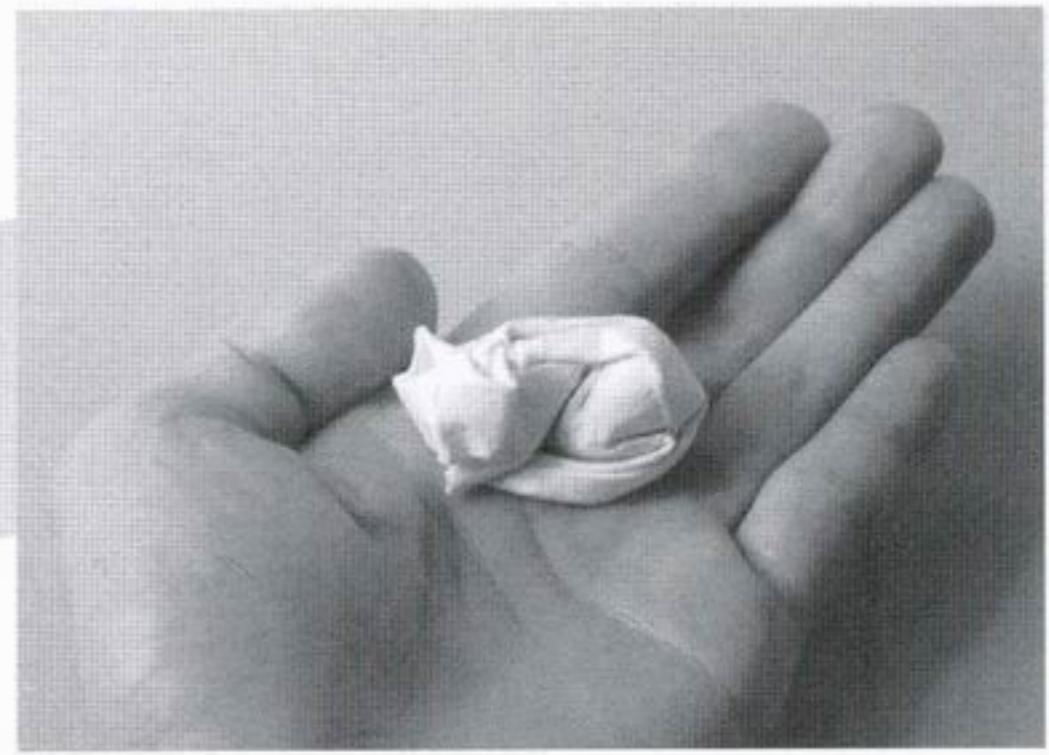
Shape the head.



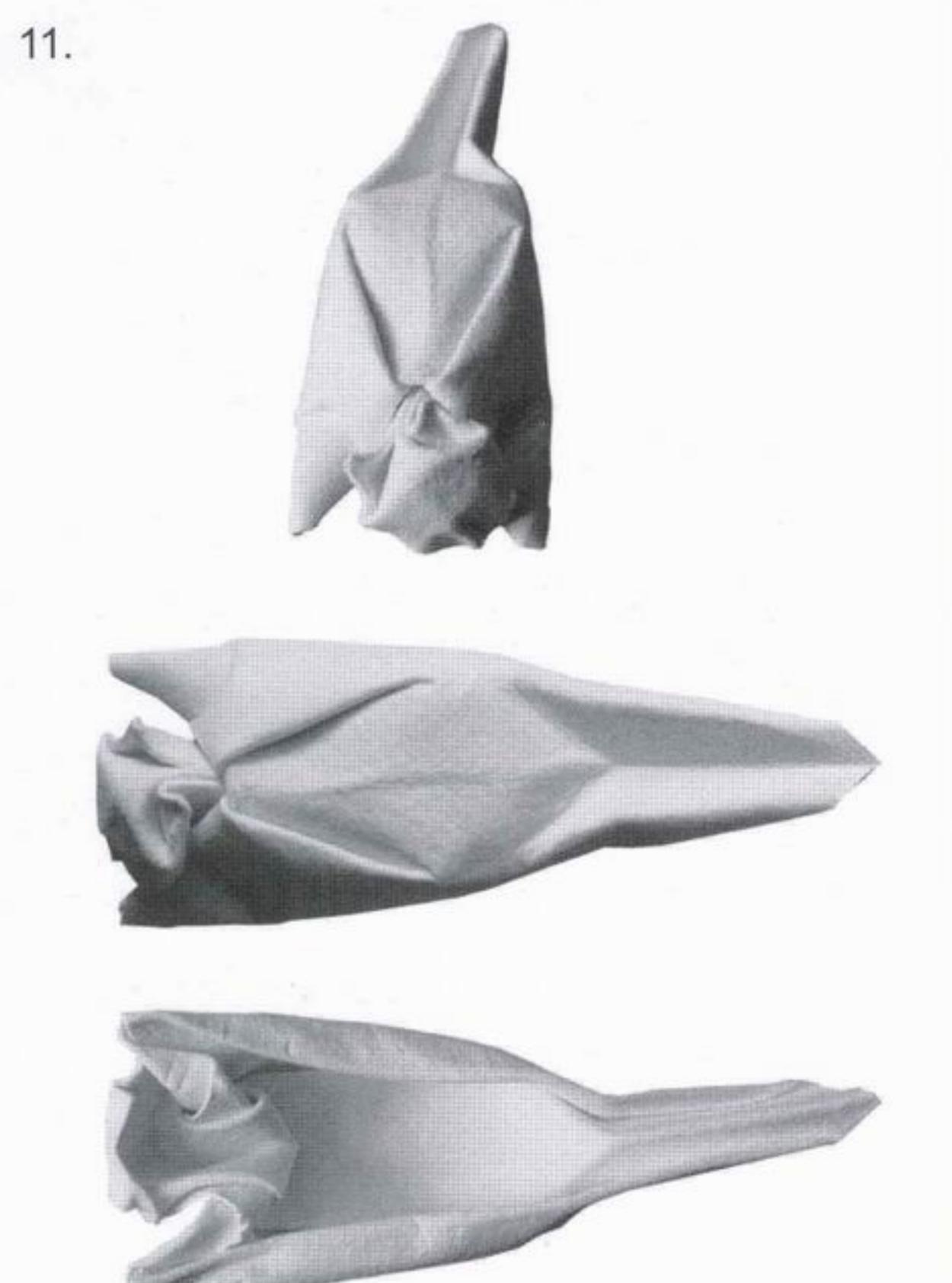
Example with a color change.



Shape !



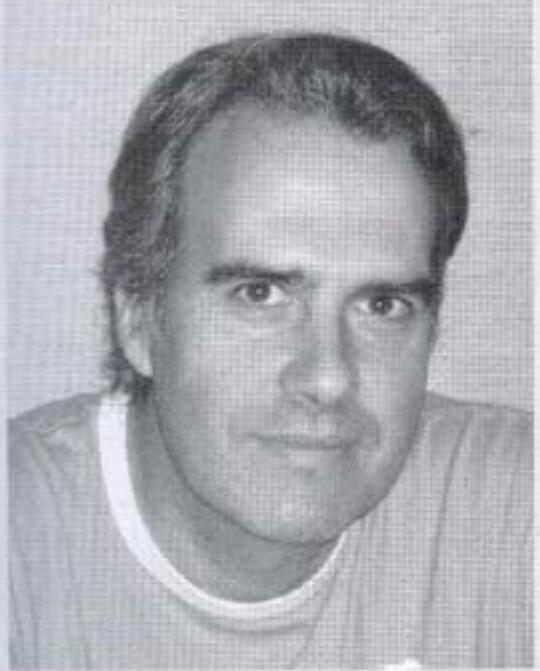
For a color change,
valley fold the two flaps
on the colored side of
the paper to make
them appear on the
cat's body.



11.

12.





Halle

- Nationality : Spanish
- Lives in Spain
- Born in 1969
- Job : Financial adviser

The first thing that I learnt was, to learn! And so, as in life, it is with origami....

People wonder how and why I started in the fascinating world of origami. Life has taught me that I must write my own future, and to write it with sweat and tears. Through origami, I look for a door to my dreams, to enter into a special dimension, using the language of paper, images, colors and silence, in which my dreams might live. I look and hoped to find a new dimension within origami.

For a long time I folded models created by other designers. One day, inspiration knocked at my door, but I wasn't able to create. I needed new ideas, a new approach. I could only see one way forward, to break rules, avoid familiar ideas and to try and find a new direction. If I failed, at least I had tried. If I achieved some success, I would have something both new and inspiring. The human brain is highly complicated and our solutions often tend towards complexity. The famous magician, Fu Manchú, had the honour to perform before Albert Einstein. At the end of his performance, he asked Einstein to guess how the trick worked. The solution he gave was very complicated. The correct solution (in fact the simplest) had not occurred to him. These models are my attempt to present the folder with the beauty of simplicity. I love external simplicity that somehow represents deep complexity within.

The two models that I present here represent many hours of work. Whilst passion and creativity are the main characteristics of all art, I also feel that the objective of a good creator should be not only to astonish everyone who looks at their work, but also to add beauty as well as elegance, harmony, color and simplicity. I don't know if I have actually achieved this, but it has always been my ambition, and as I strive to achieve it, I have developed my own style.

I invite you to approach this book by looking for the beauty that lies hidden within the mystery and the astonishment. I believe that with lot of modern origami, the main aim of the creator is usually the same: to overcome a technical challenge. In contrast, I try to express emotion in my work and hope to receive it in return from the sympathetic viewer. Origami is my personal and artistic means of expressing the emotion that I feel.

In all my years of folding, I have dedicated my studies towards finding and developing my own style, ignoring trends towards complex techniques and mathematics. As time passes, I try to look at my work and feel a style has emerged. I have tried to be faithful to that style. I continue to search for beauty and art, trying both to entertain and astonish at the same time.

People wonder: what is my creative approach? This is my answer:

"A wise master and his disciple meditate in front of a lighted candle.

The boy asks suddenly: "where does the flame come from?"

The masters blows out the candle and replies "If you can tell me where the flame is, I will tell you where it came from"....

Enjoy my work and search for your own flame!!
Halle (translation : Nick Robinson)

Cartoon Mouse



- Creation : Halle
- Diagram : Anibal Voyer
- Date : 2008
- Level : Simple
- Time to fold it : 1 h

Prepare the following squares :

Brown:

- 2x12 cm squares x 3 (Head / Body / Ears)
- 10x10cm square x 1 (Tail)
- 9x9 cm square x 1 (Arms)
- 6x6 cm squares x 2 (legs)

Orange:

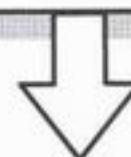
- 6x6 cm square x 1 (Belly)
- 5x5 cm square x 1(Muzzle)

Pink:

- 4x4 cm squares x 2 (Ears)

White / Black:

- 4x4 cm square x 1(Eyes)



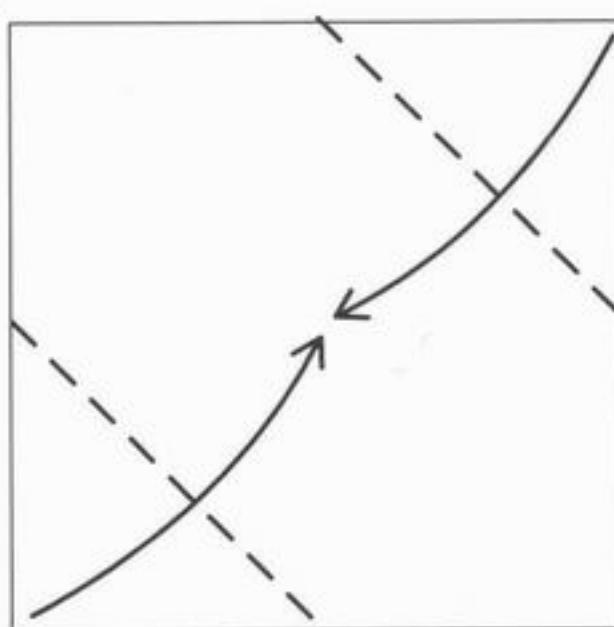
10 cm

Paper :

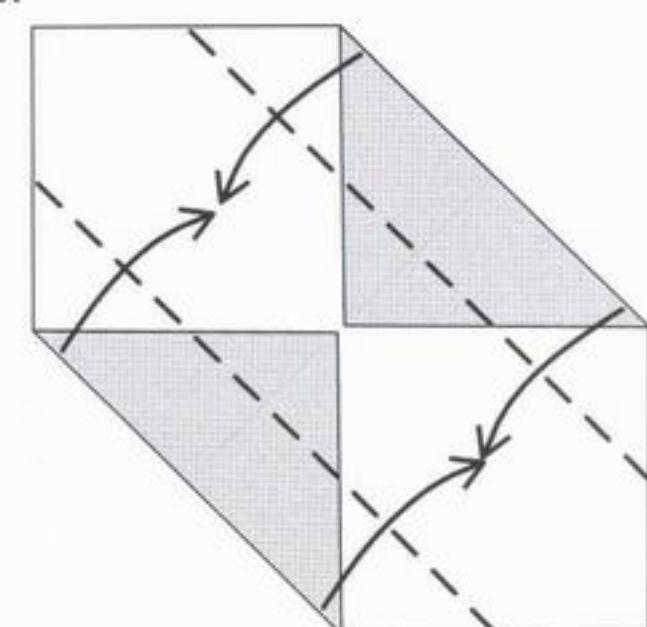
- Standard paper
- Tissue-foil / MC
- Wet folding

Legs :

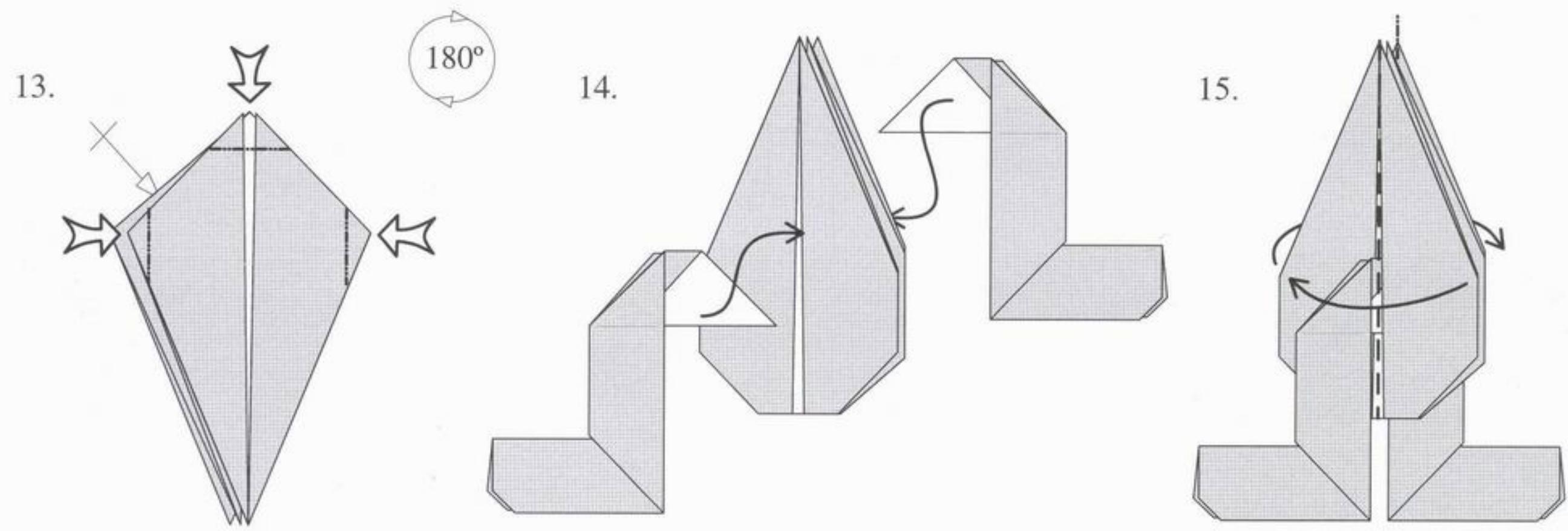
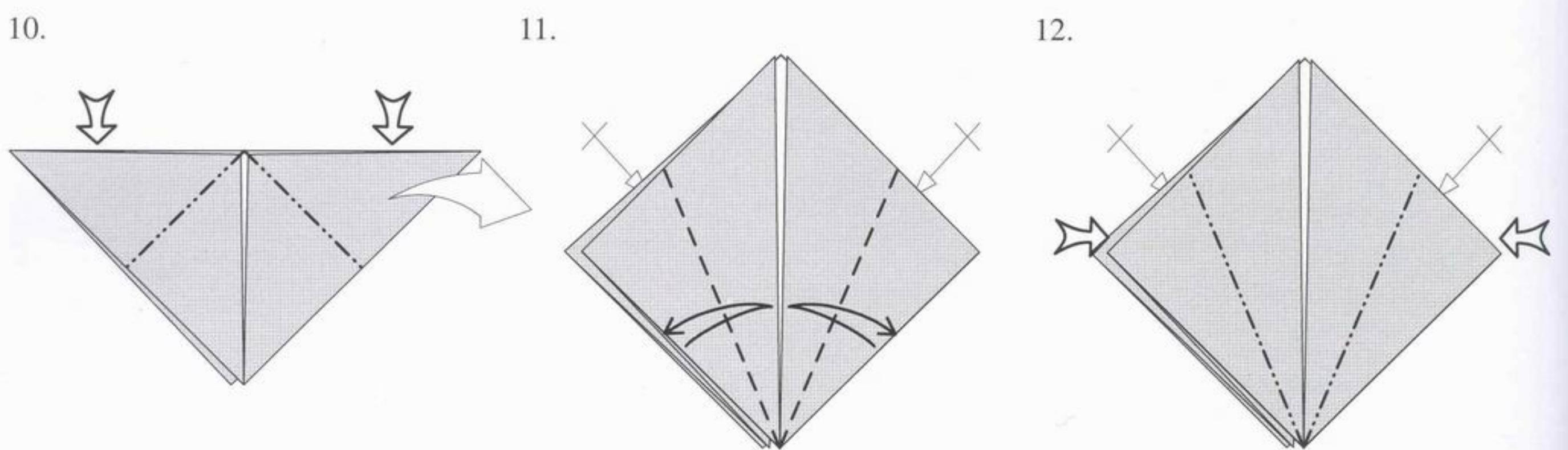
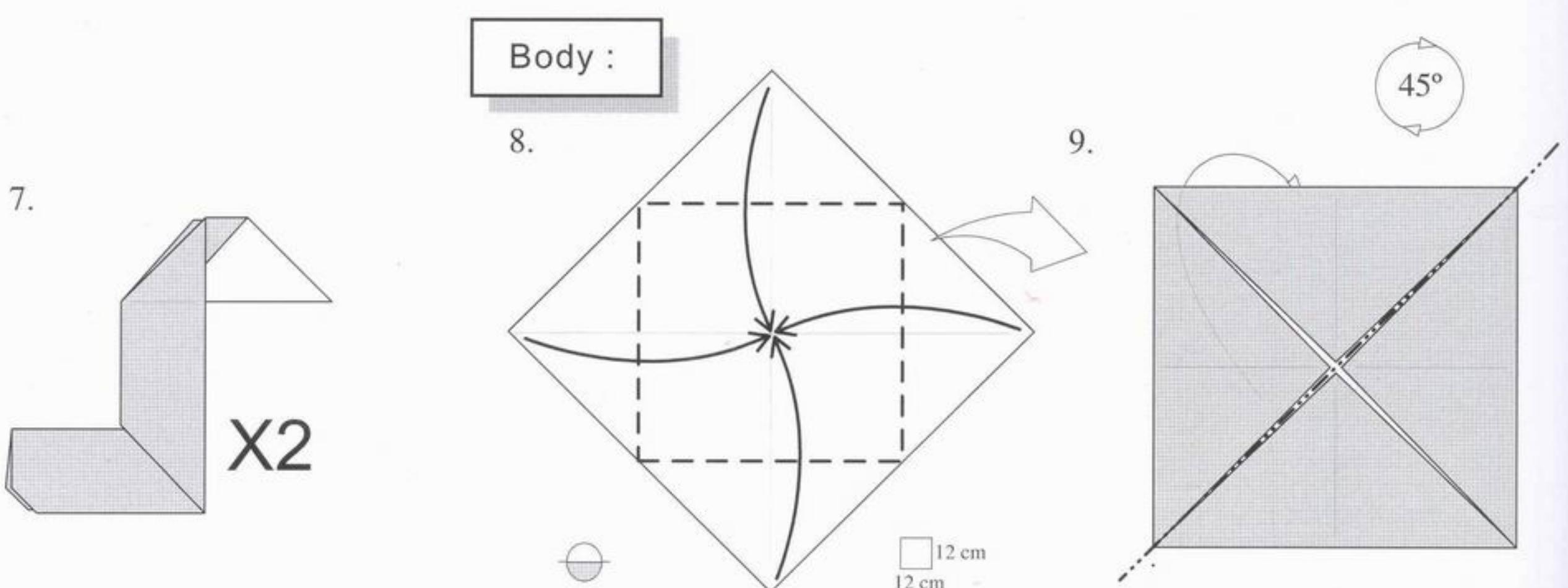
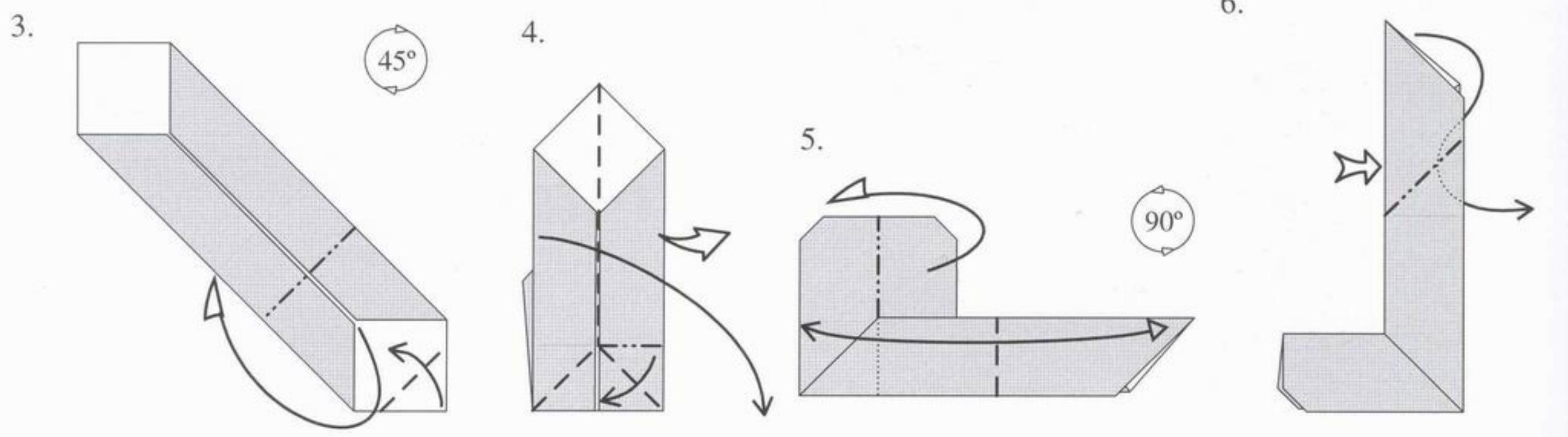
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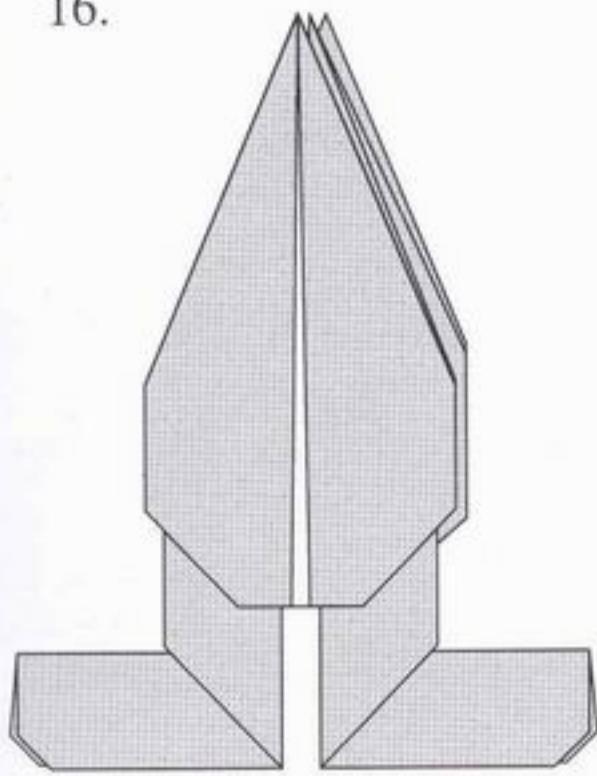
2.



6 cm
6 cm

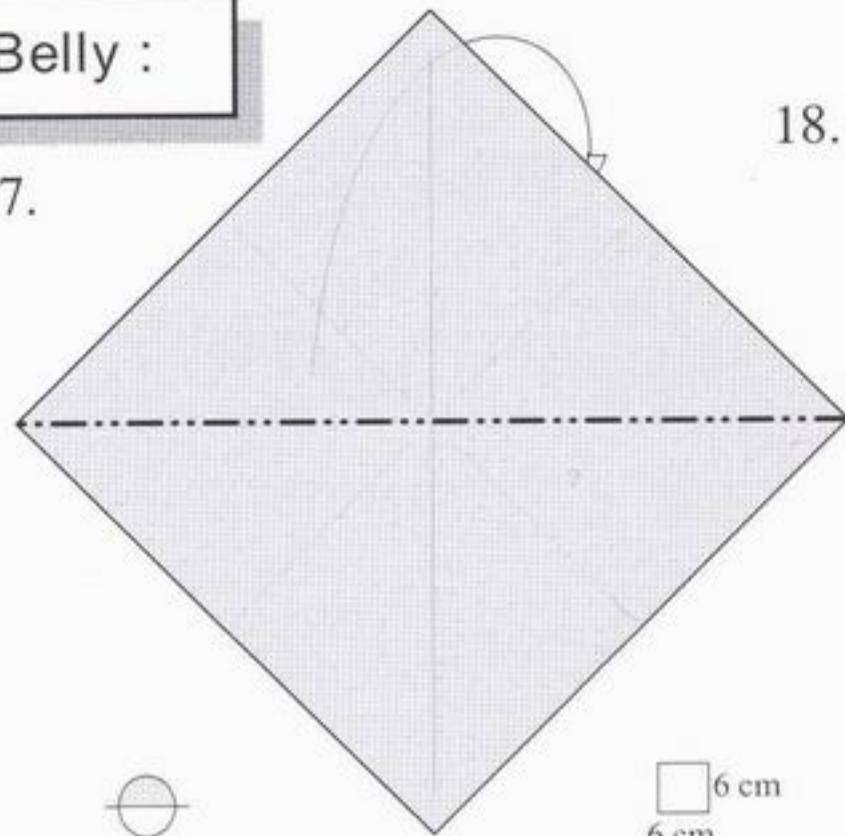


16.

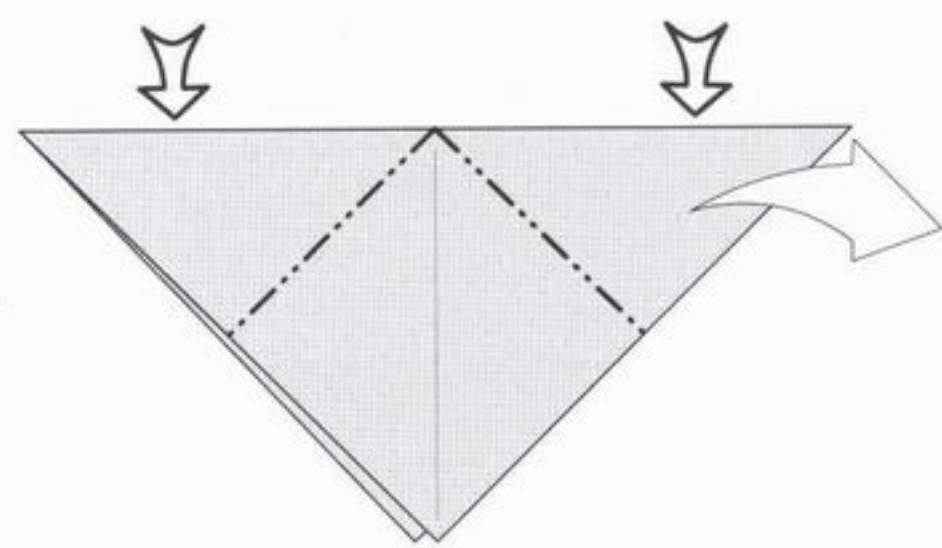


Belly :

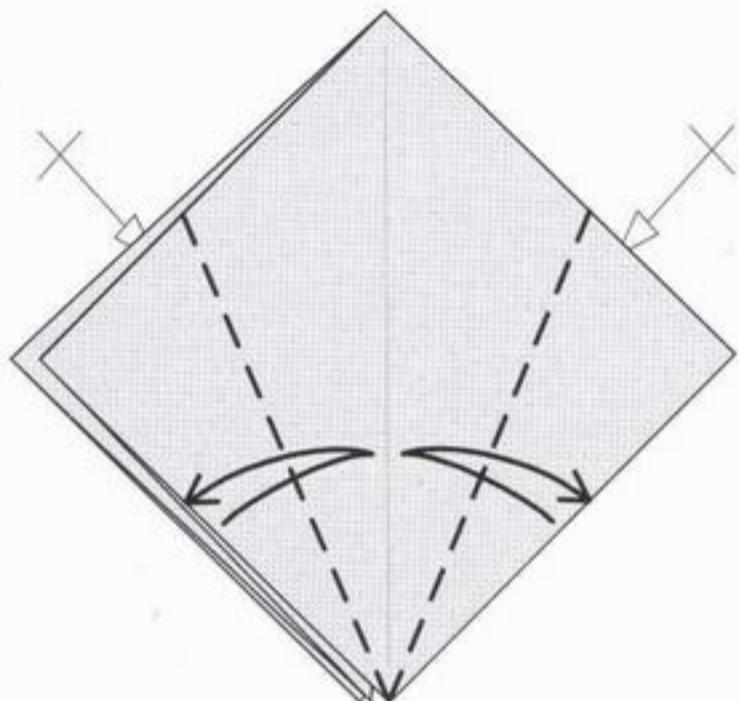
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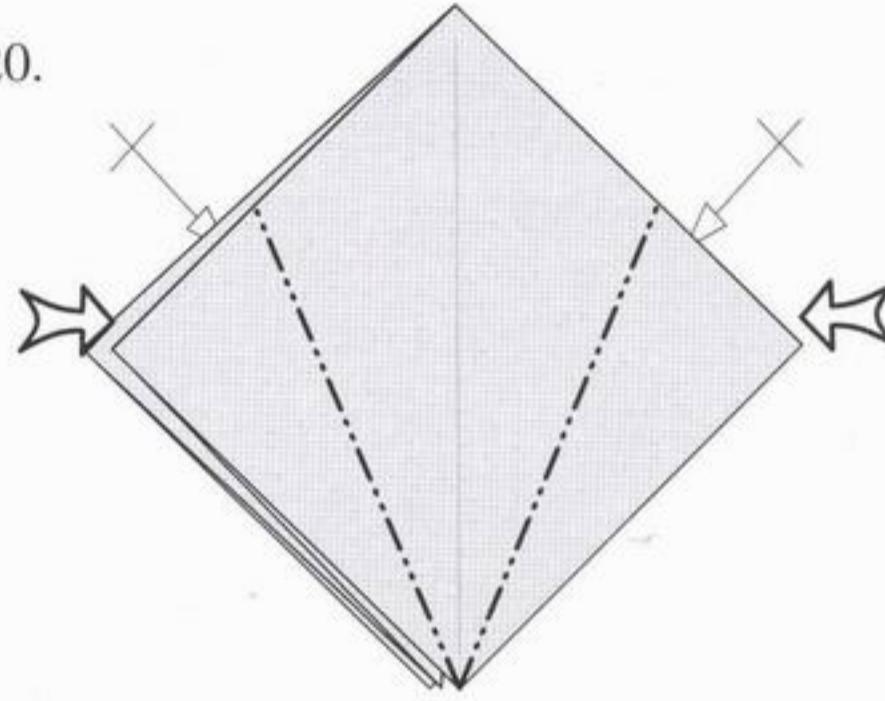
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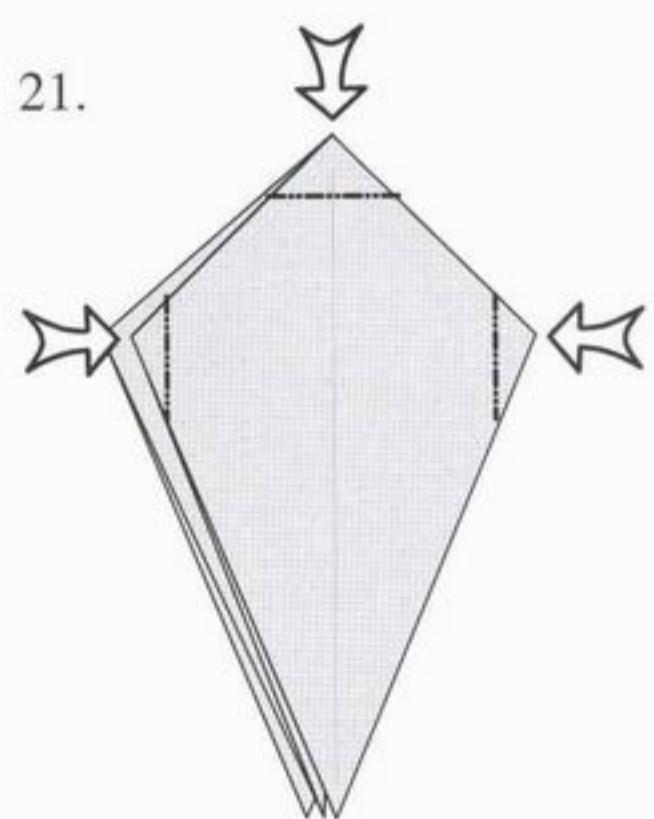
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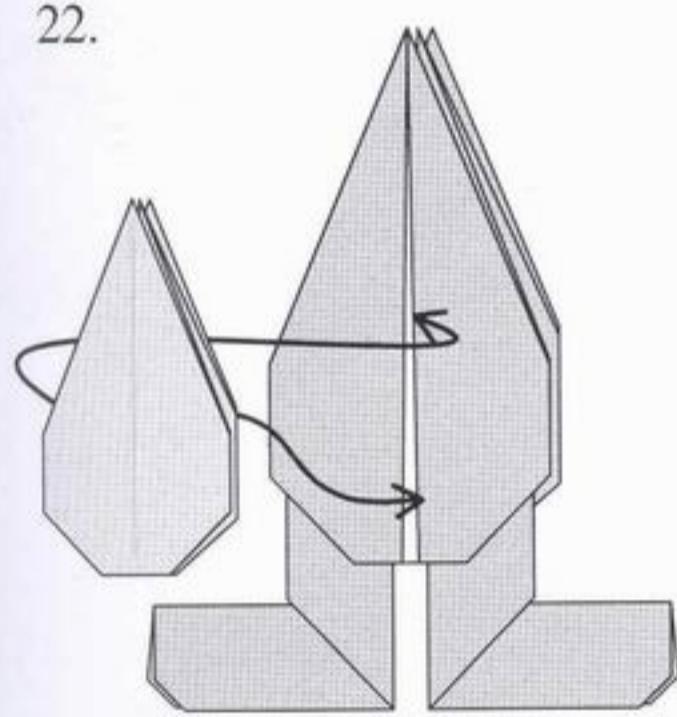
20.



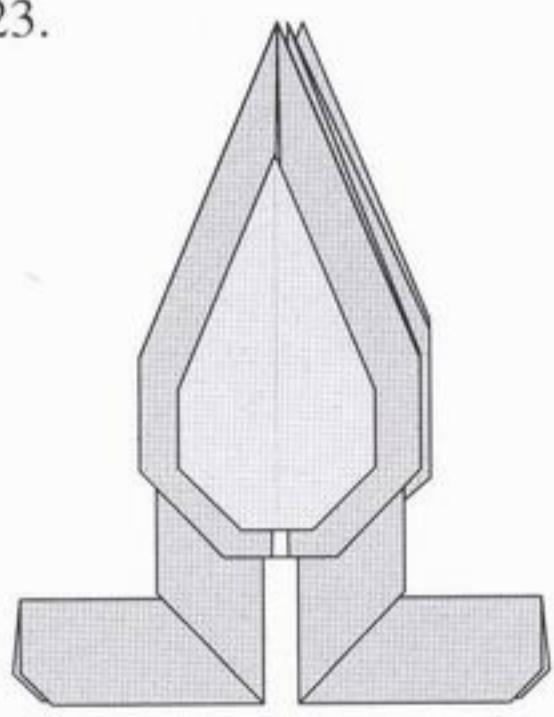
21.



22.

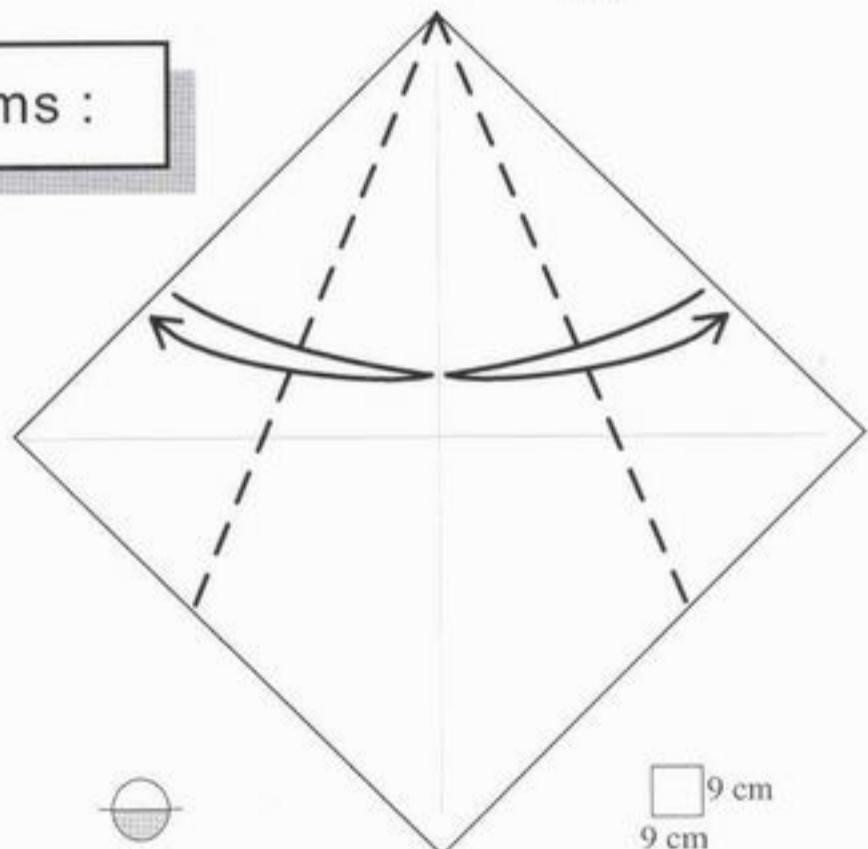


23.

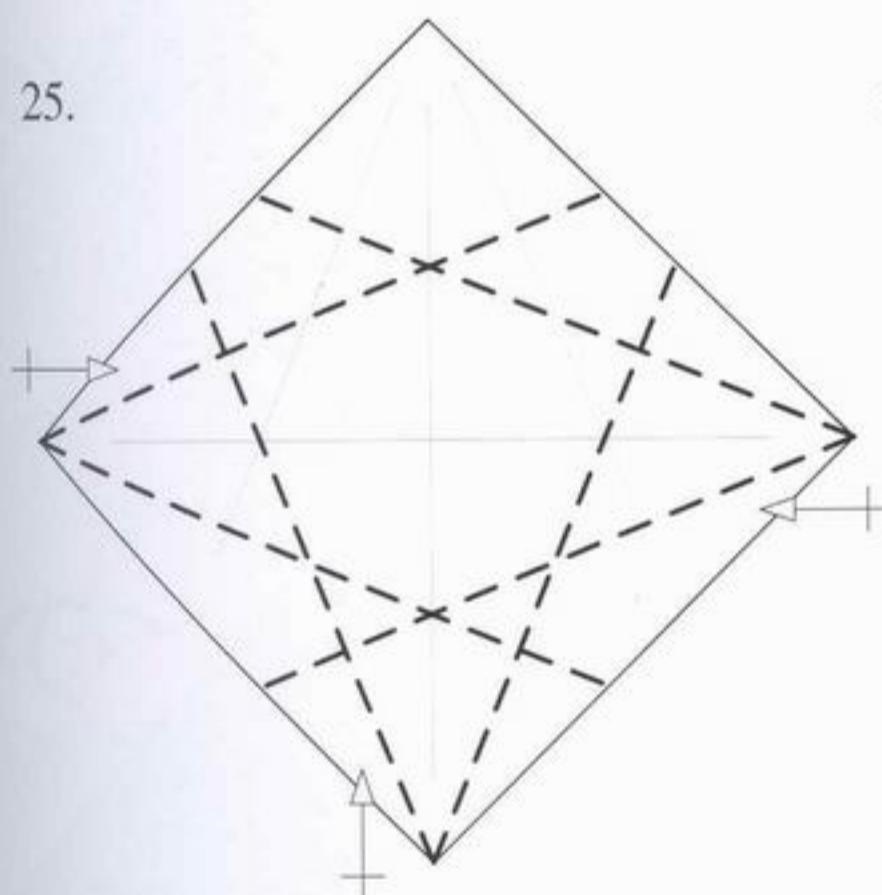


Arms :

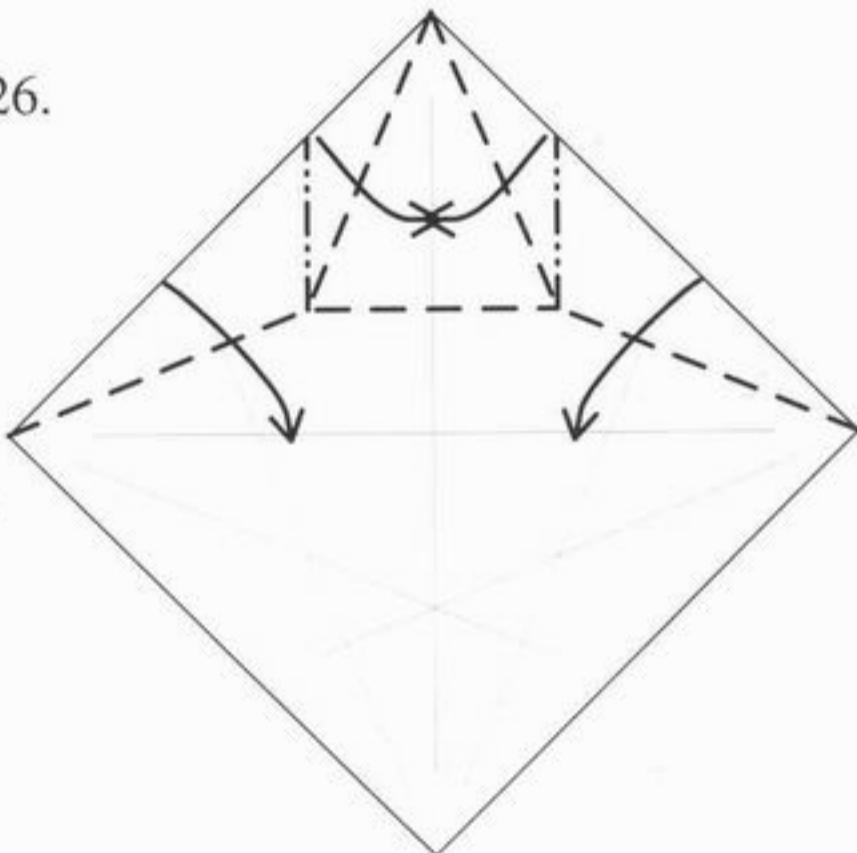
24.



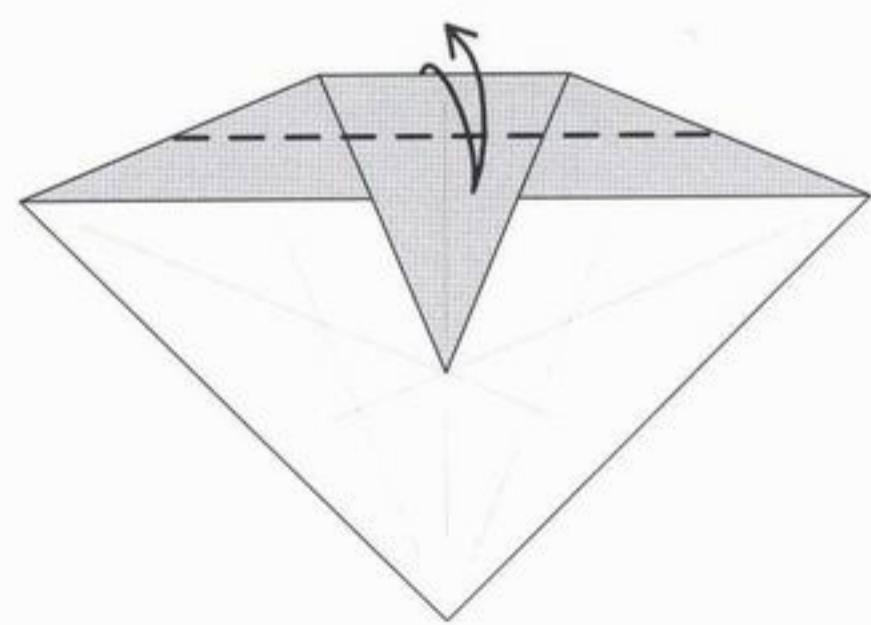
25.



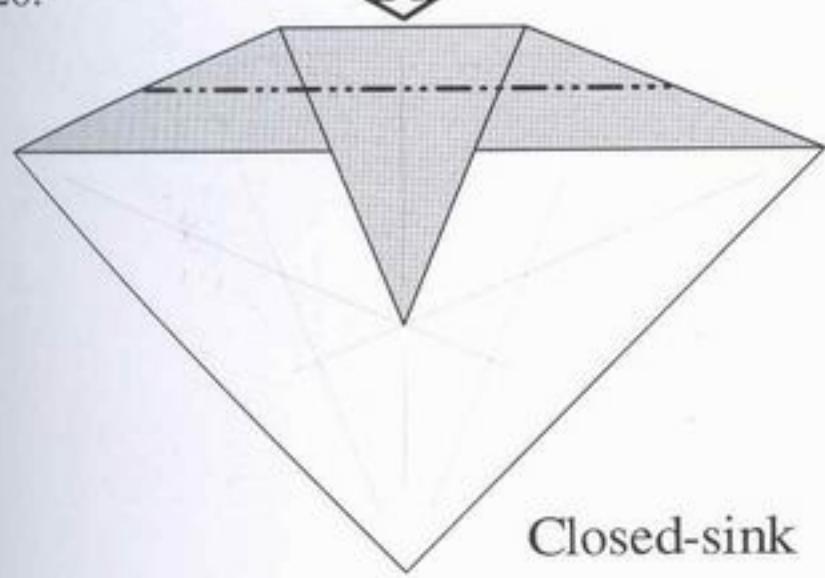
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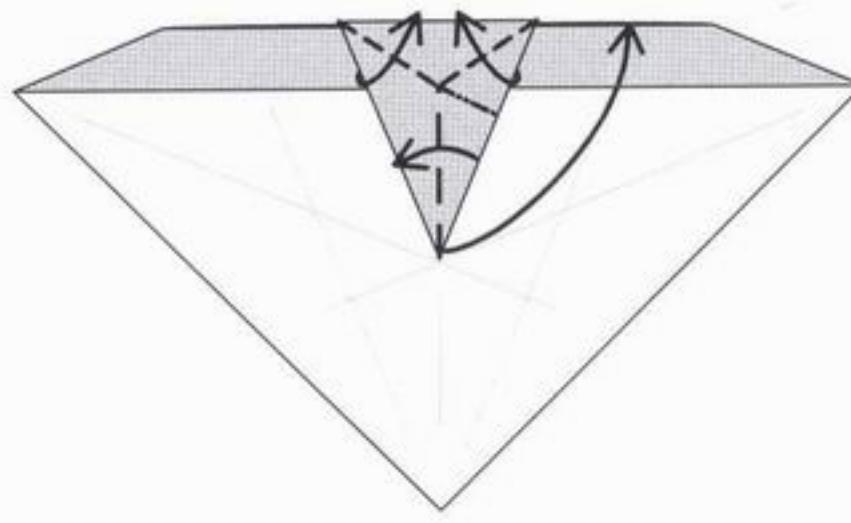
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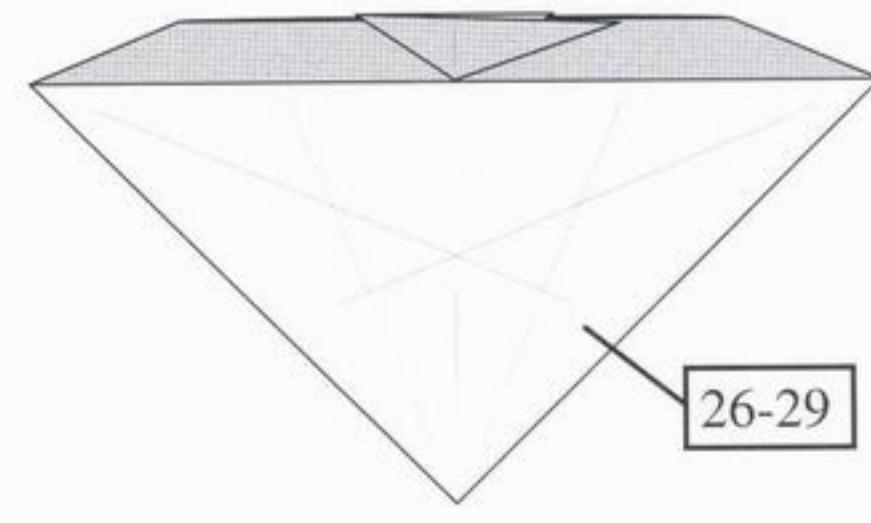
28.



29.



30.



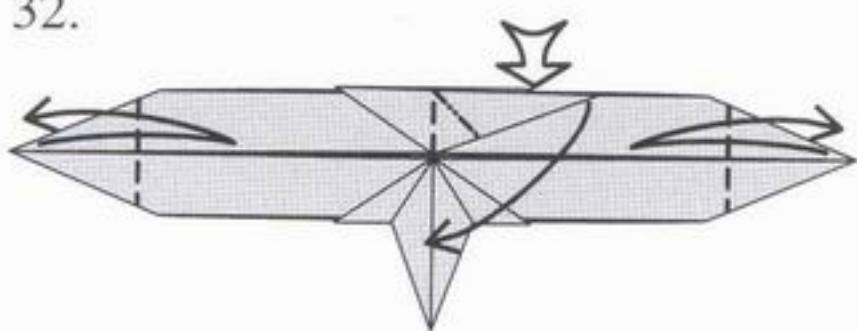
Closed-sink

26-29

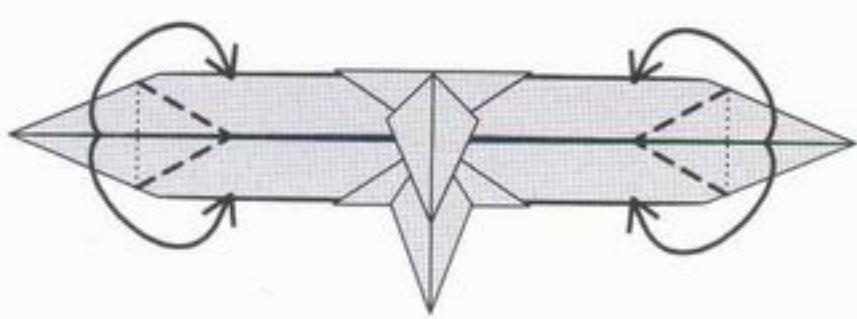
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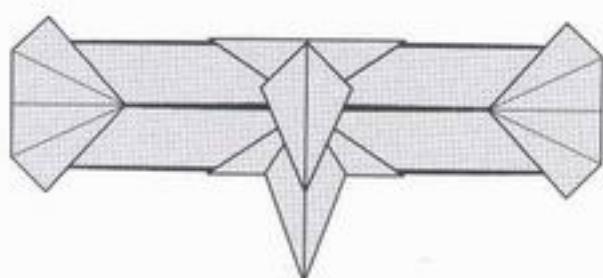
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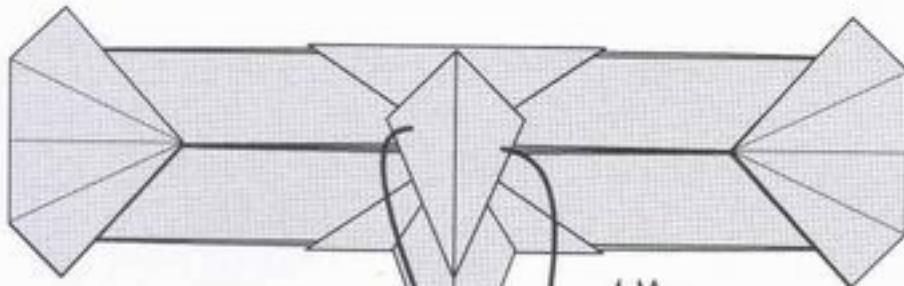
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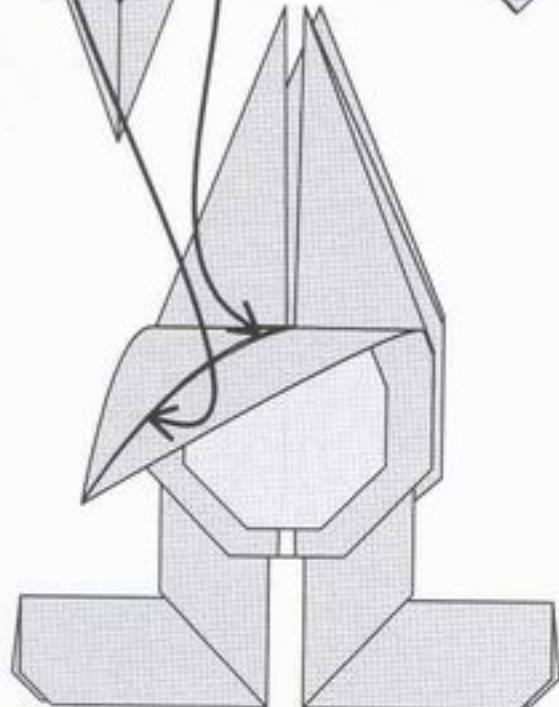
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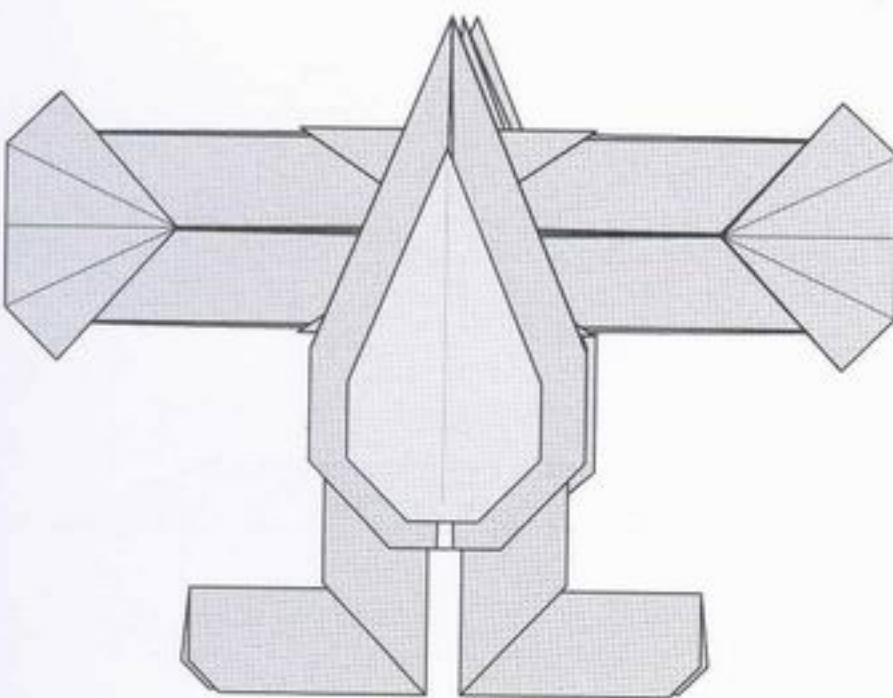
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36.

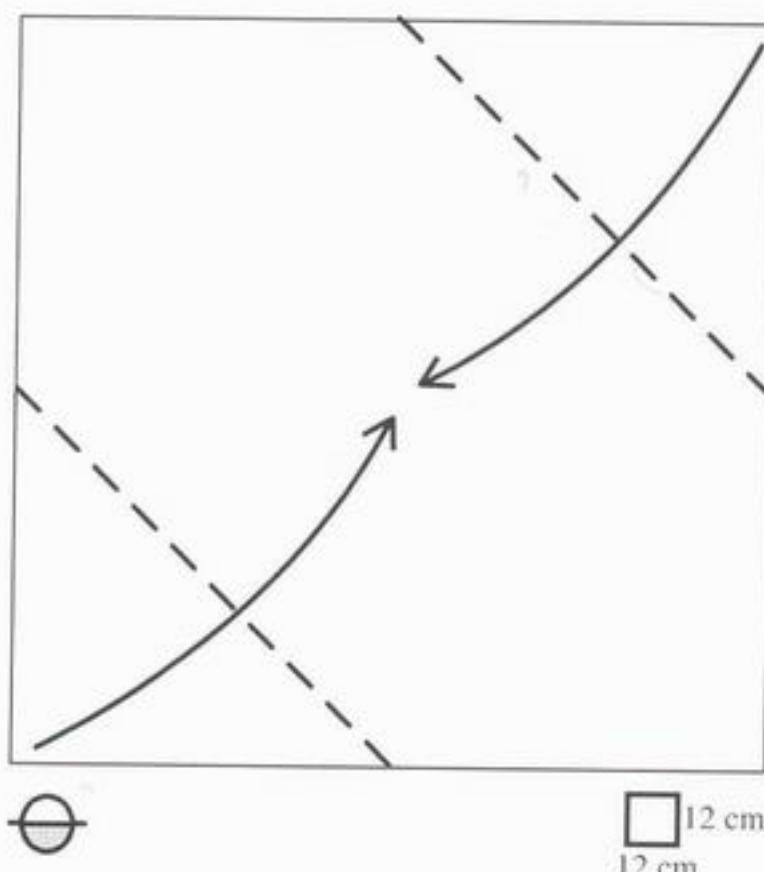


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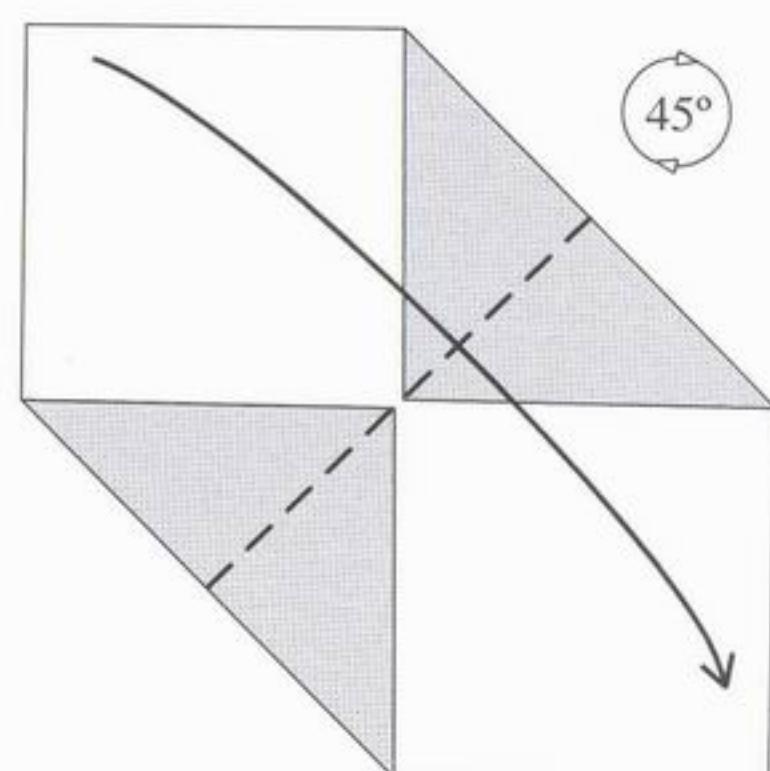


Head :

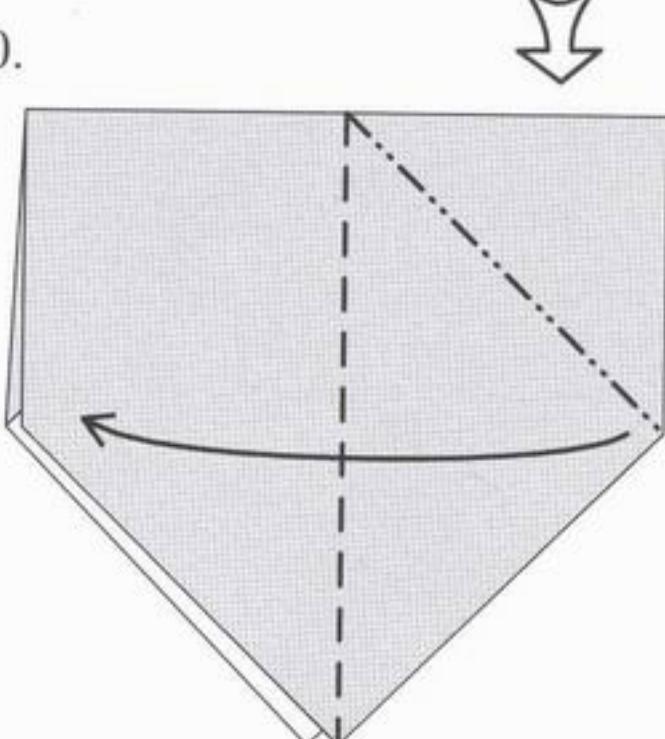
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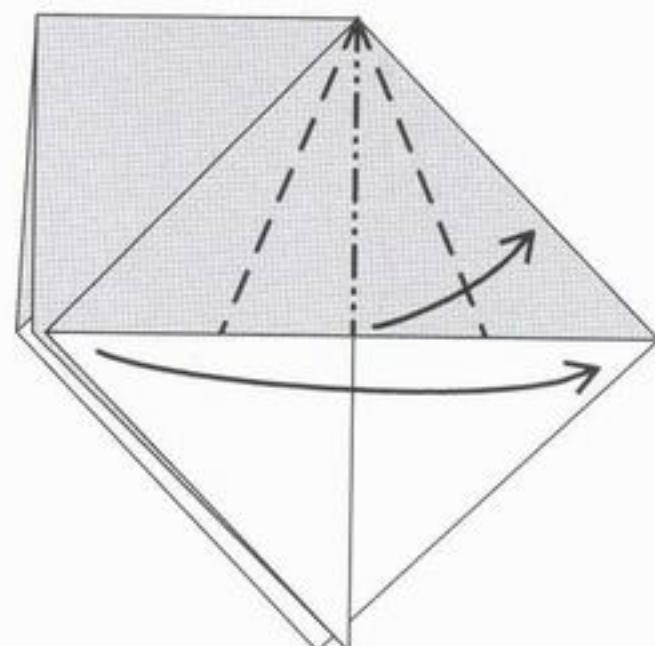
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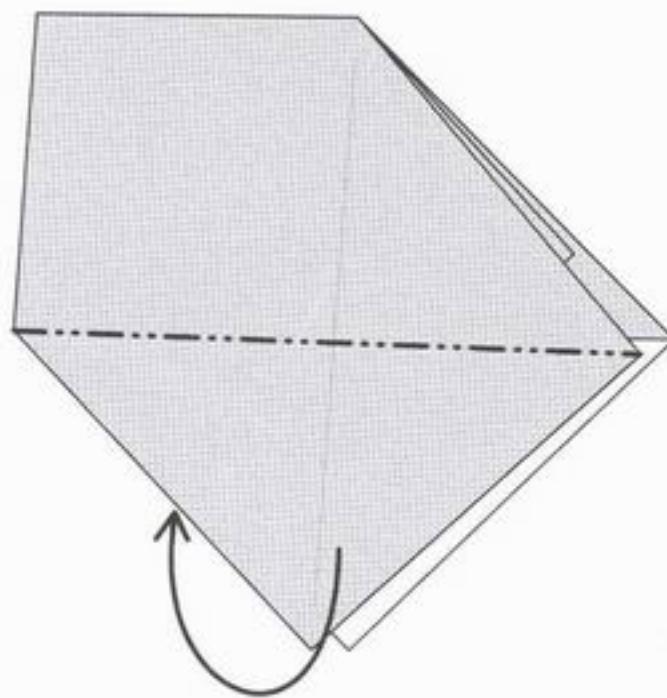
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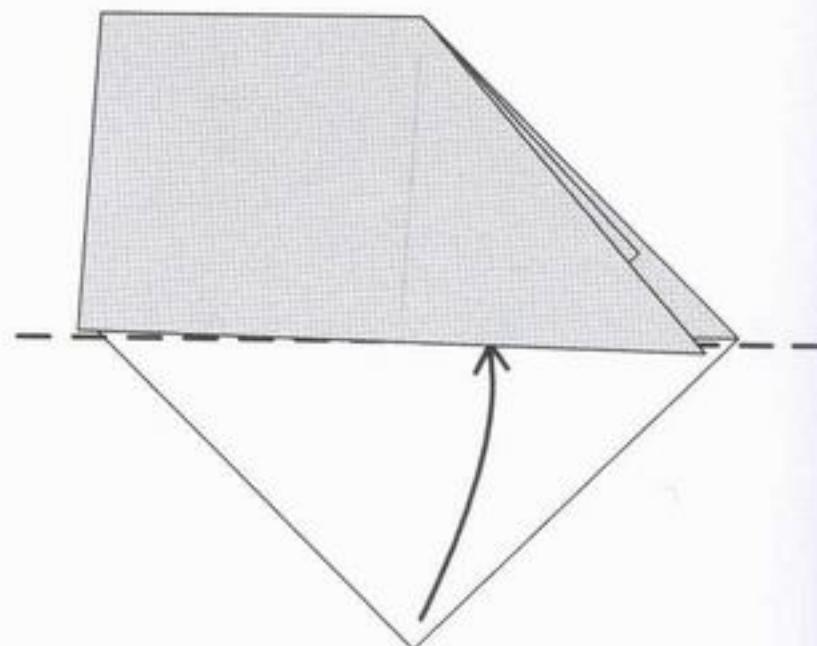
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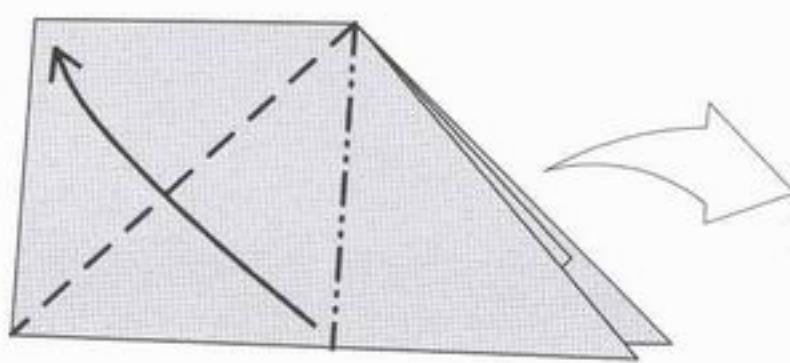
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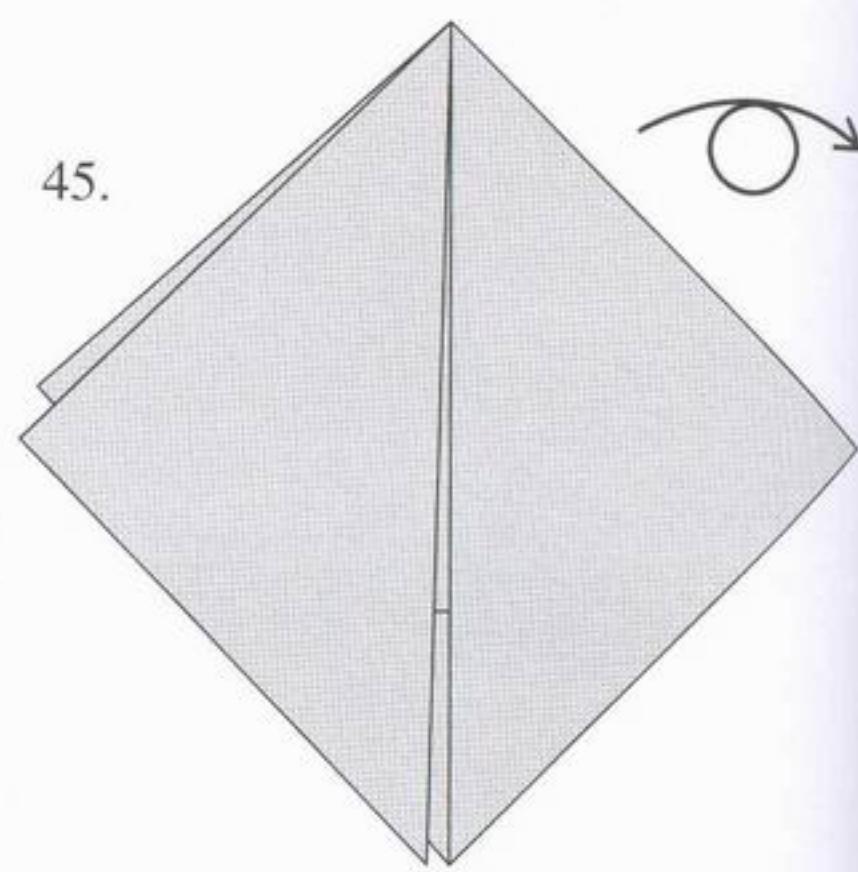
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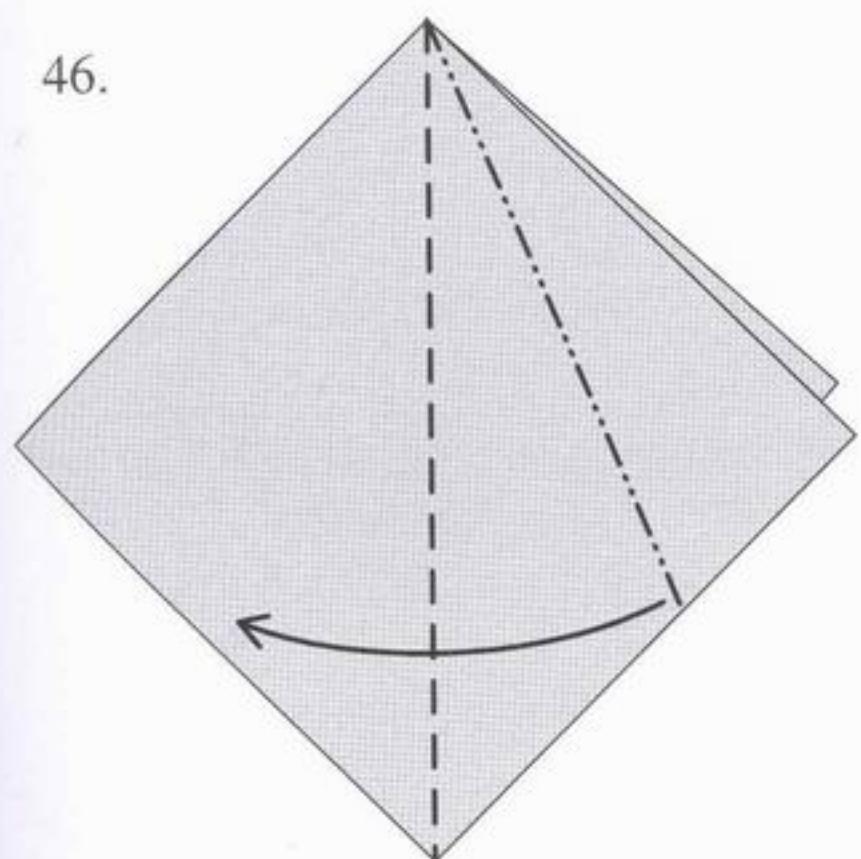
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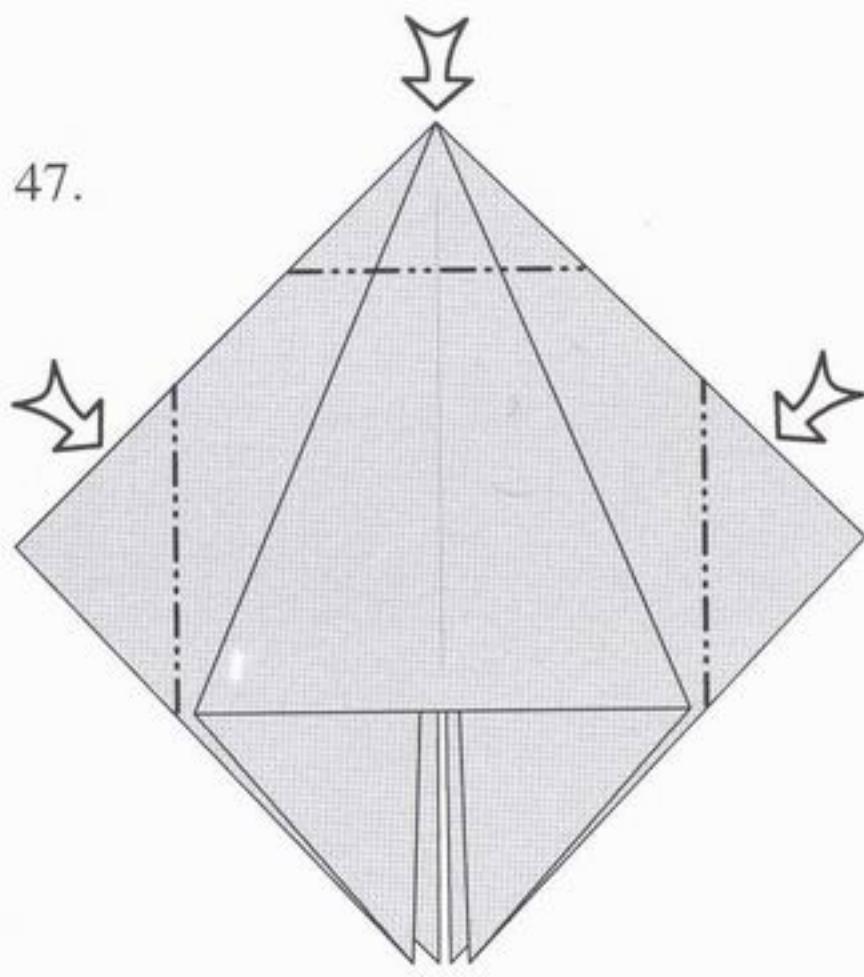
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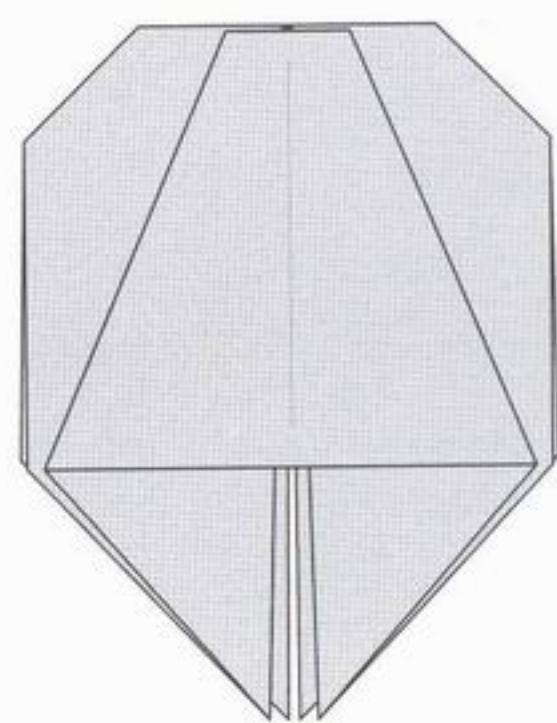
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47.



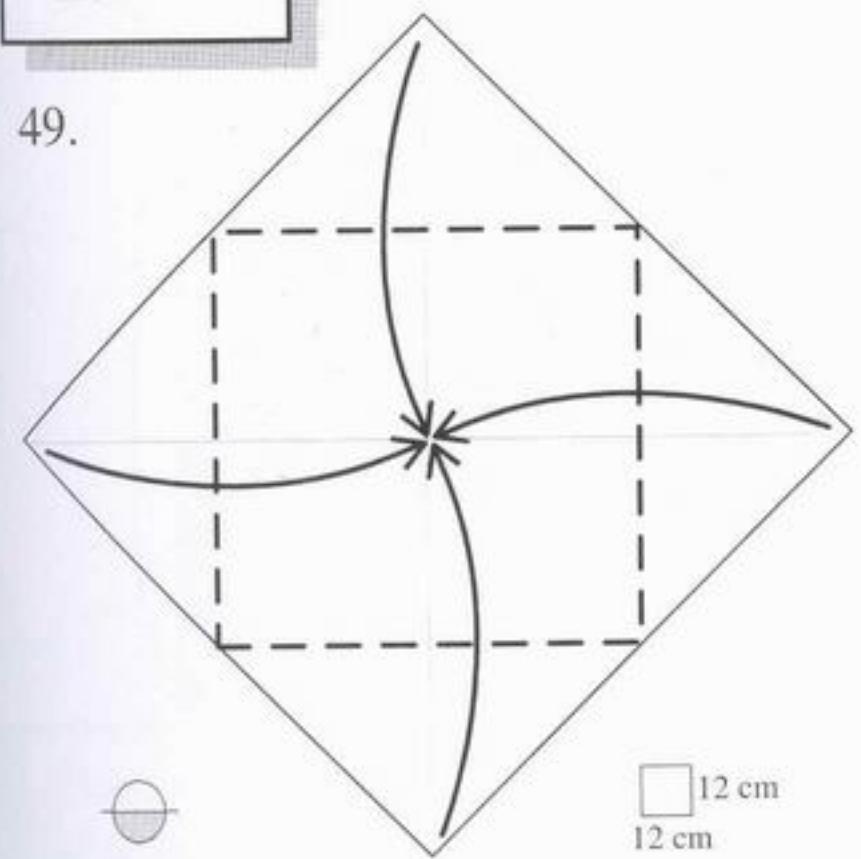
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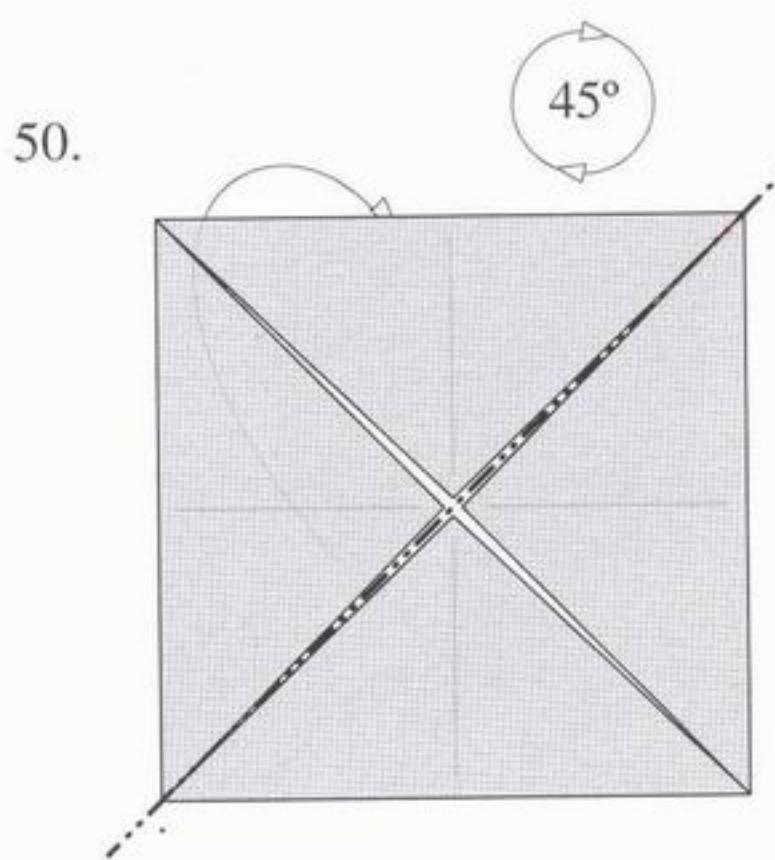
Open-sink on the top and reverse-fold
the right and left flaps.

Ears :

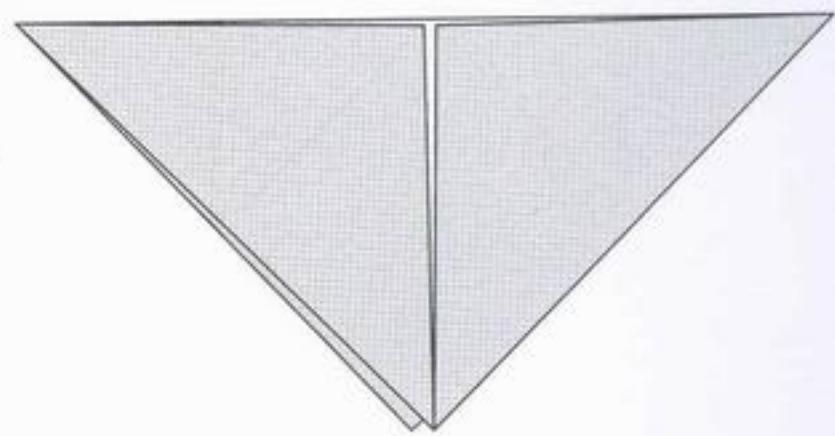
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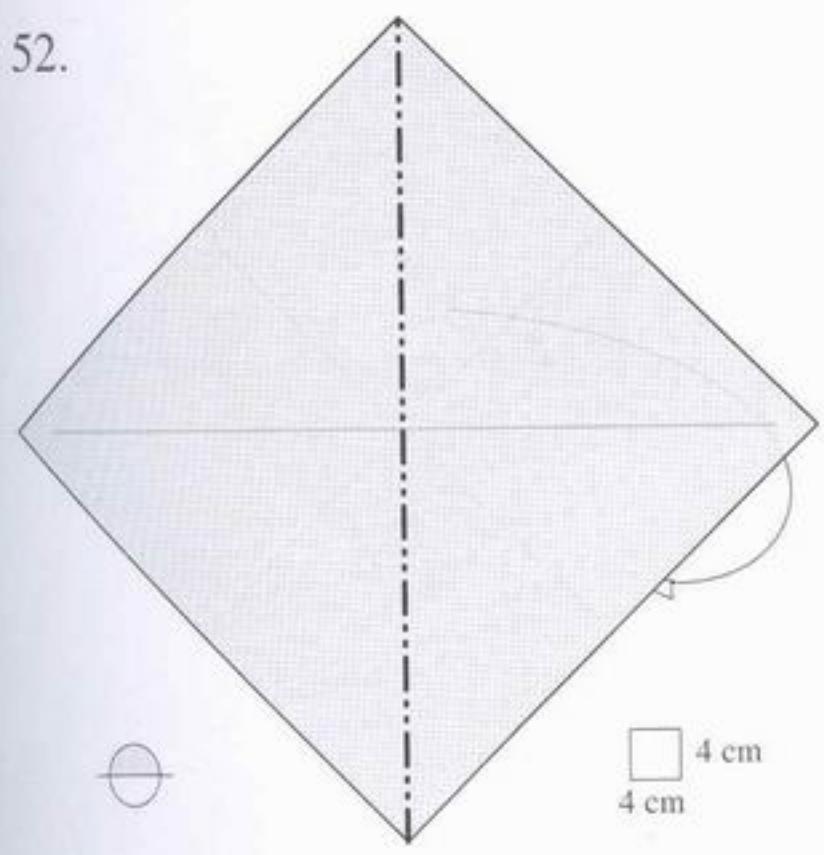
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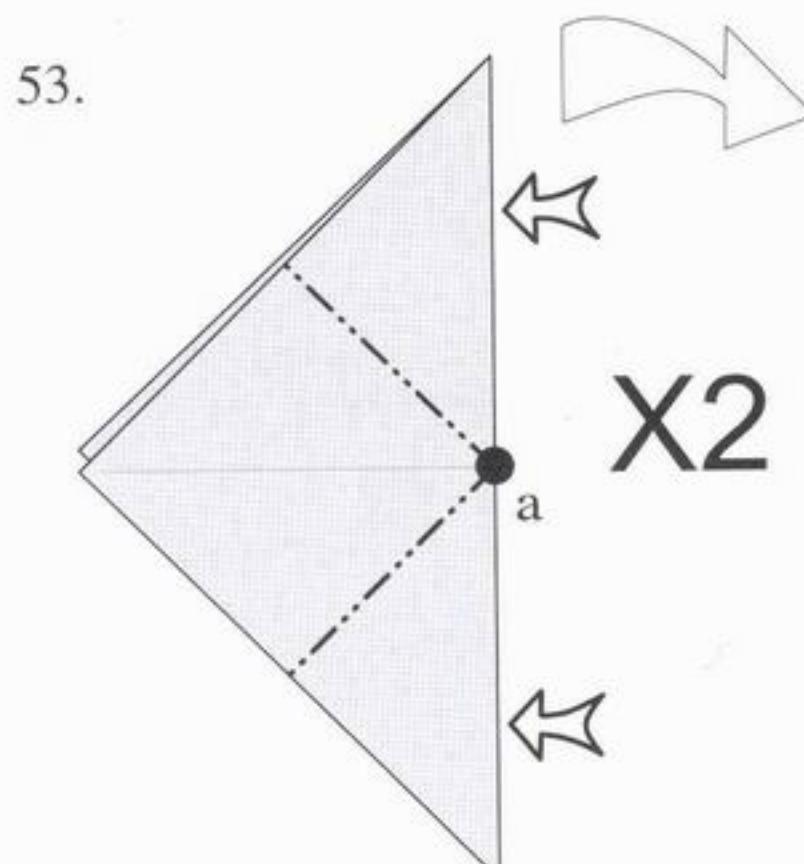
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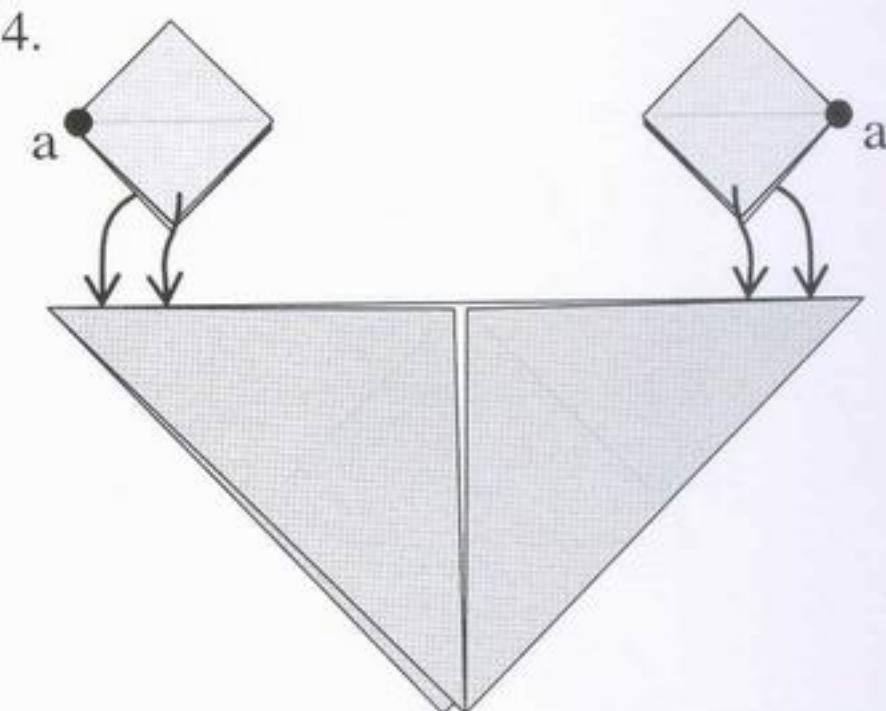
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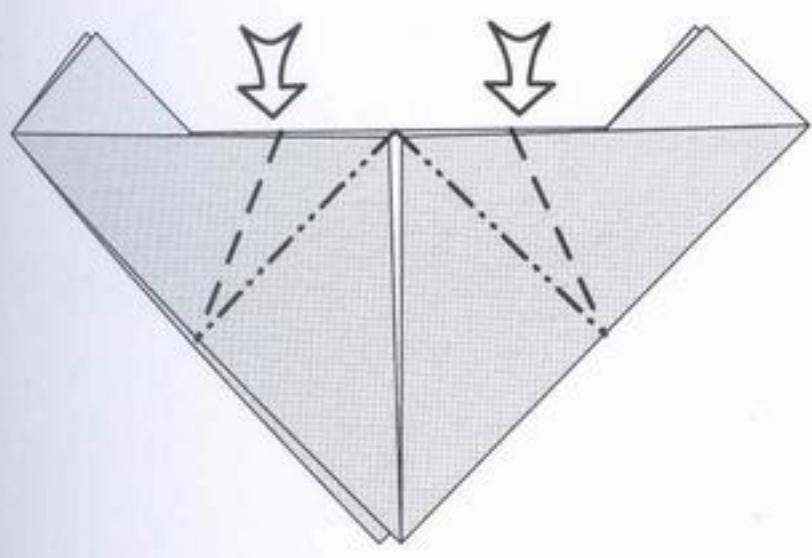
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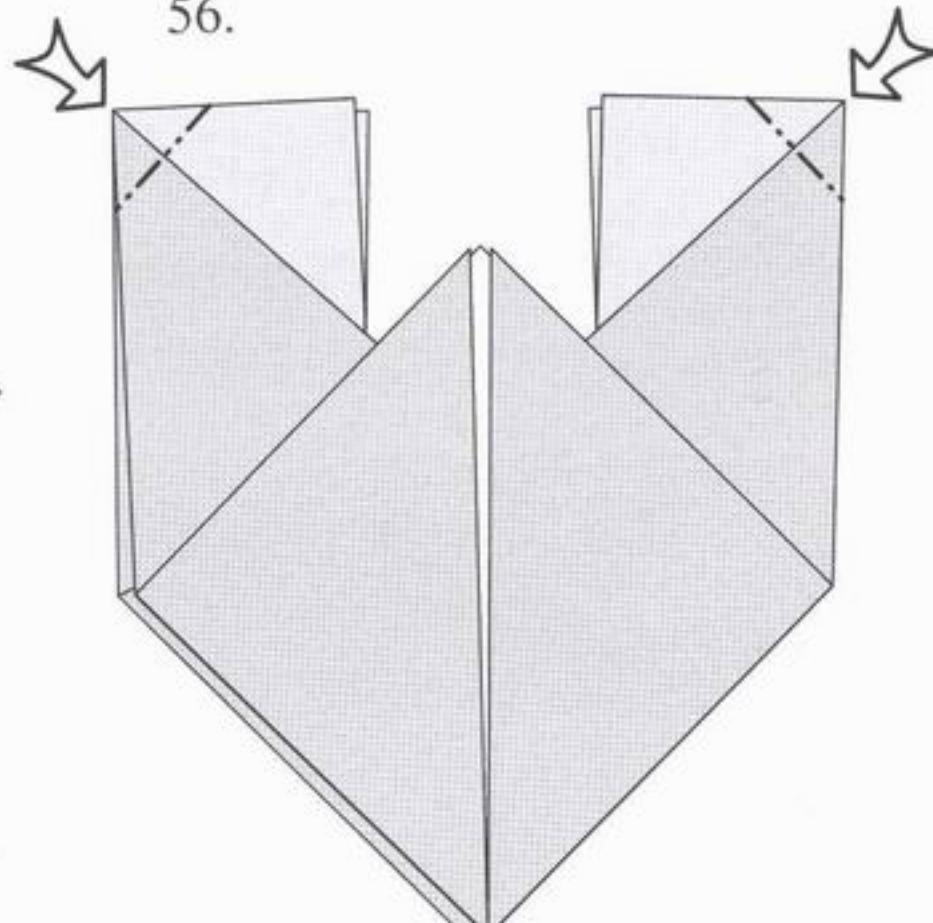
54.



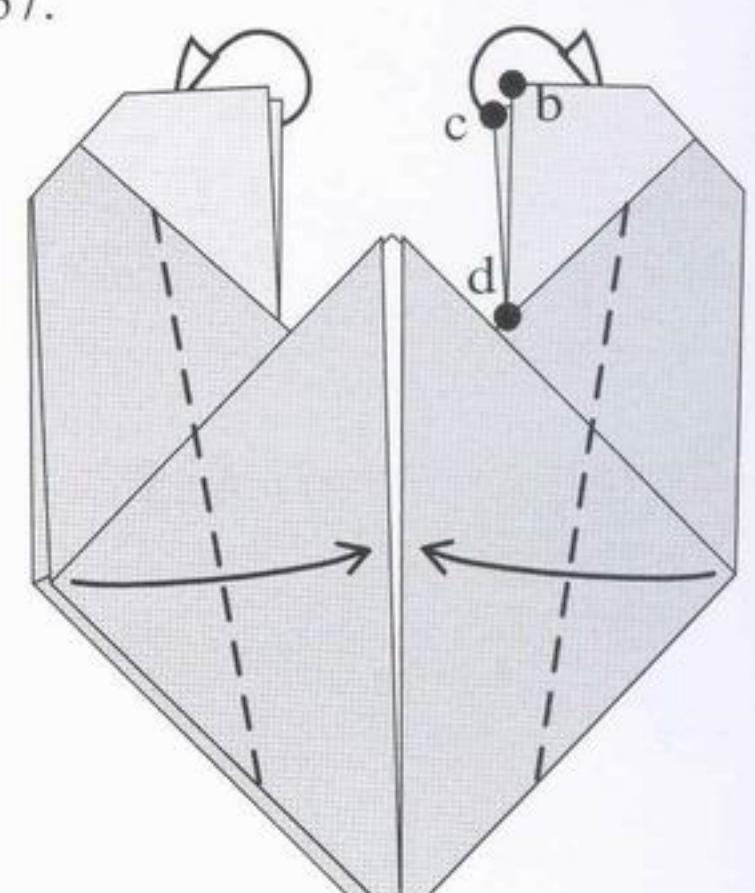
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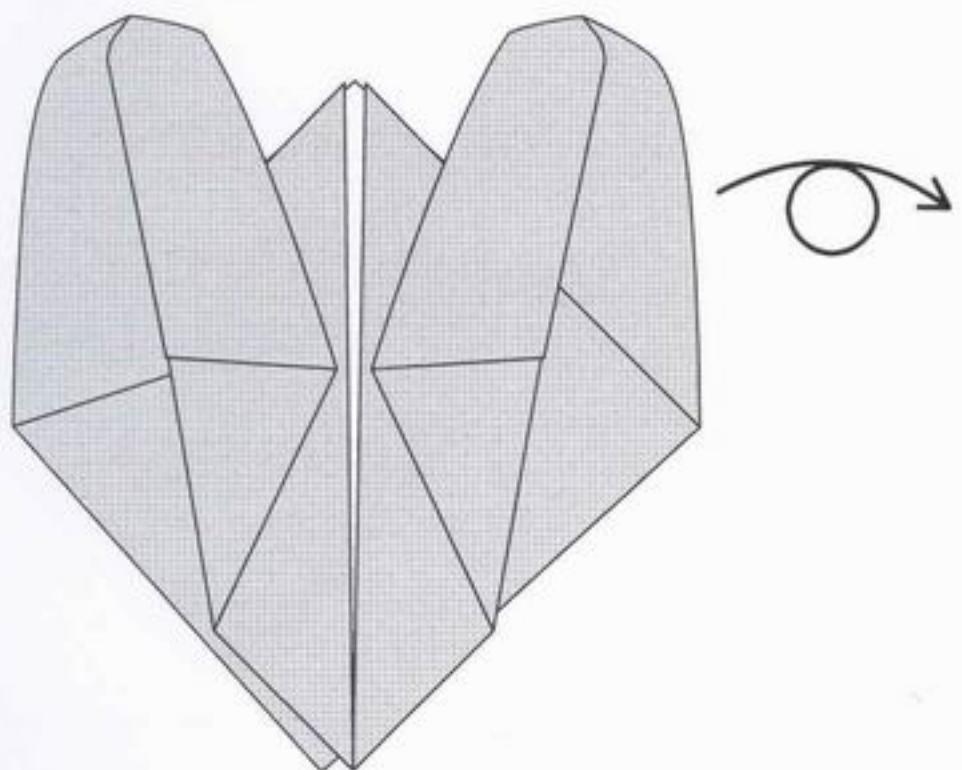
56.



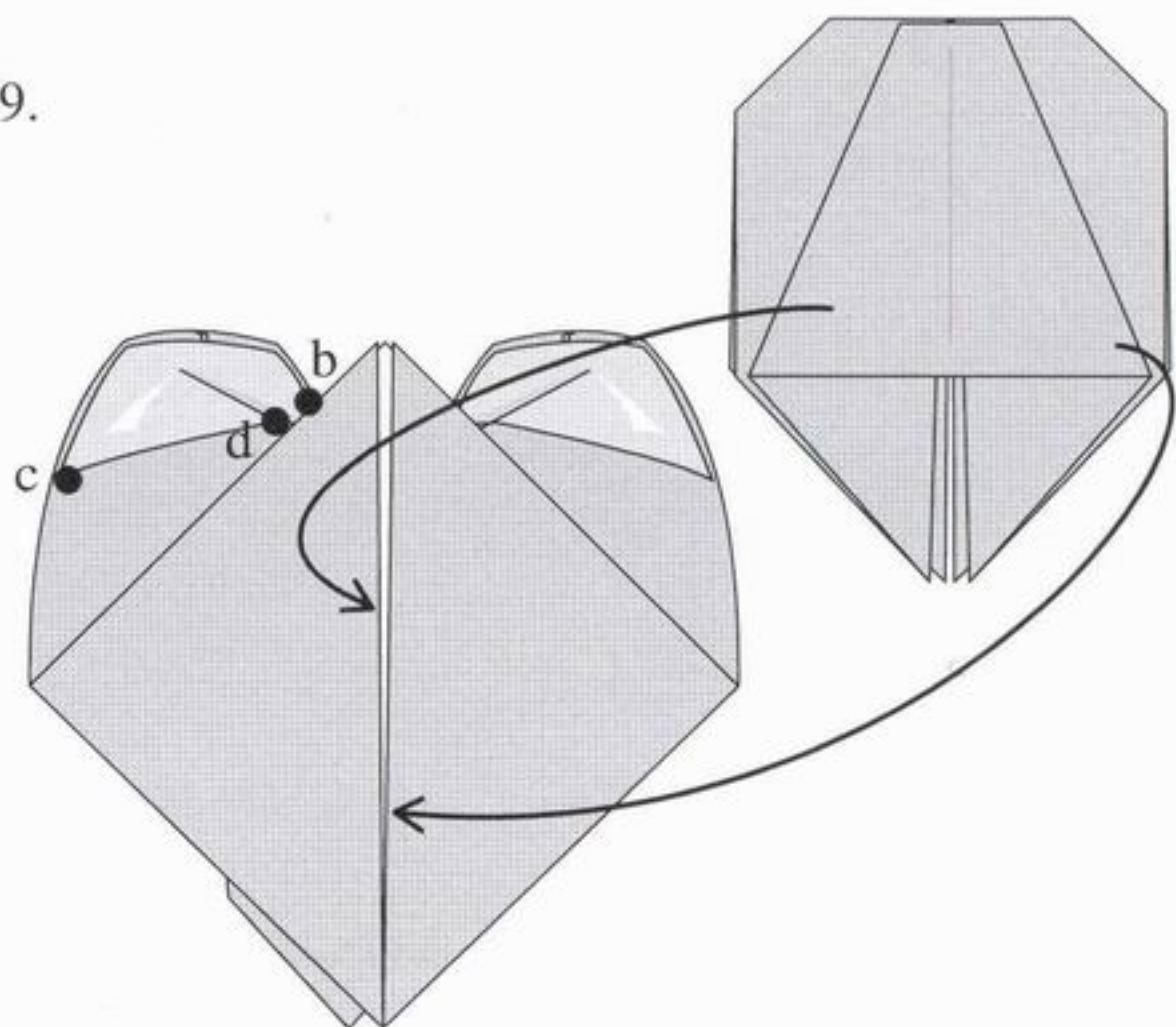
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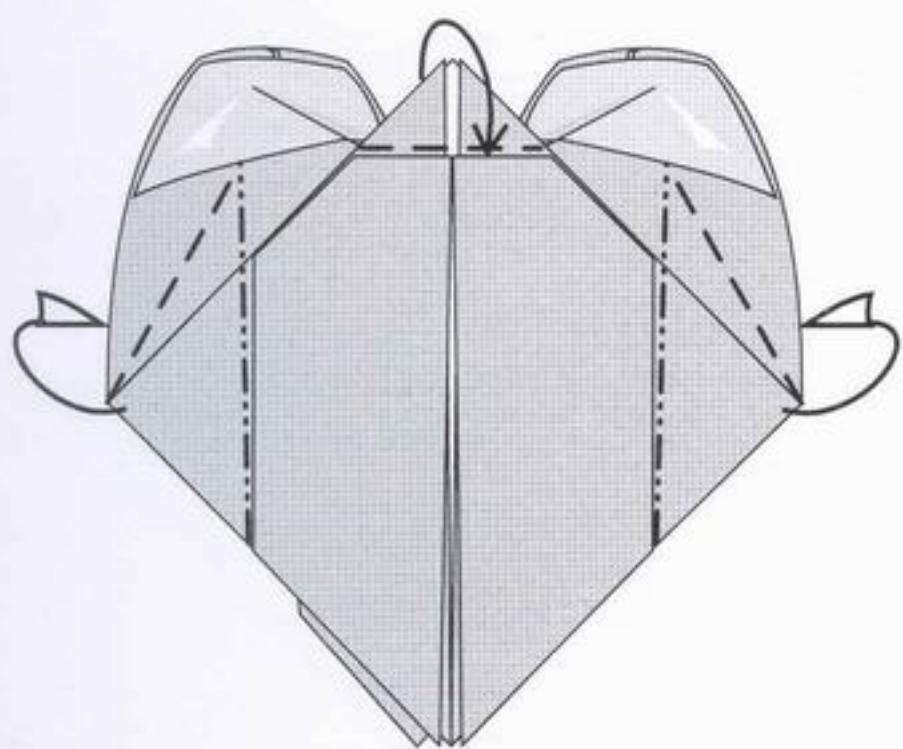
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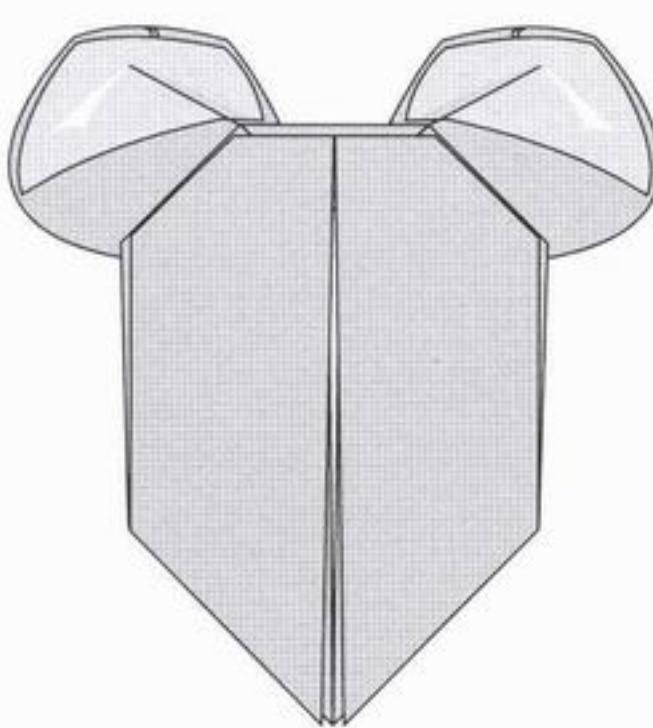
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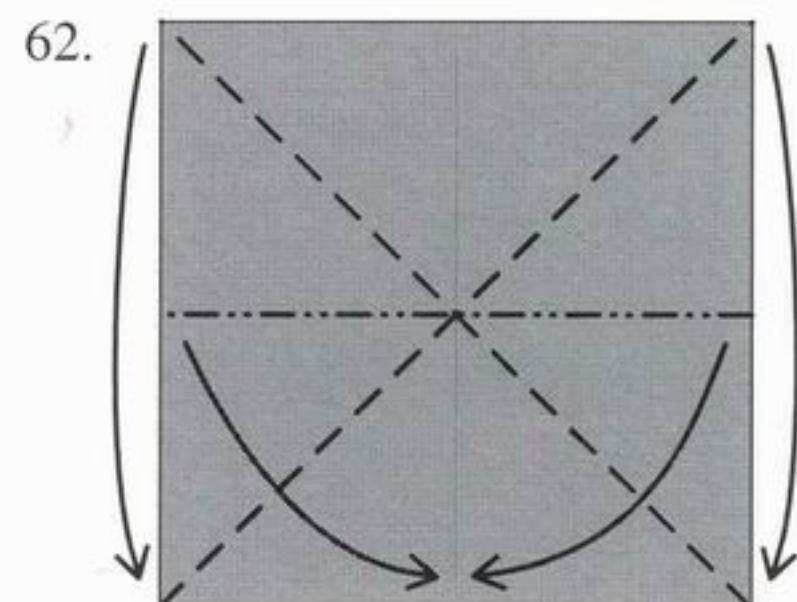
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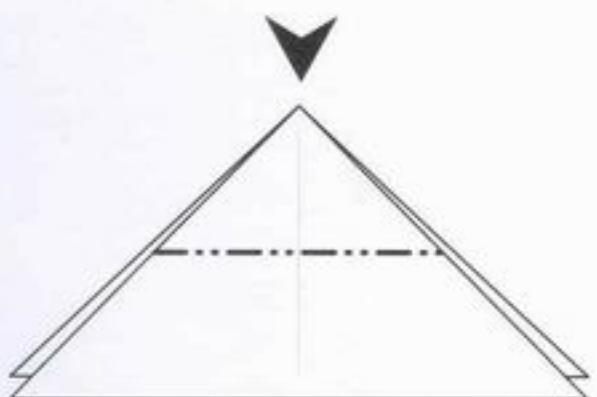
61.



Eyes :

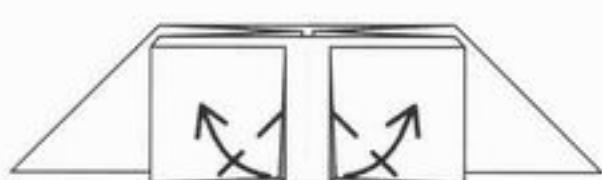


63.

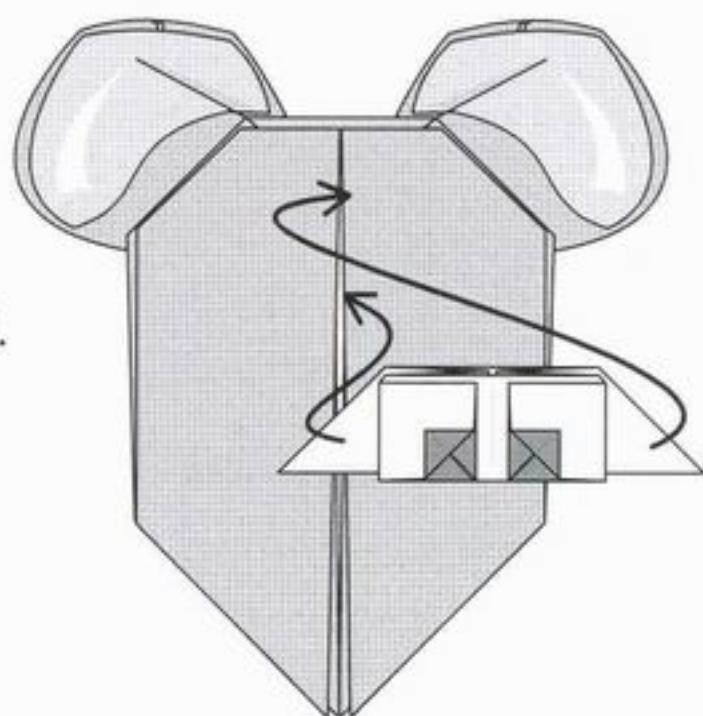


Open-sink

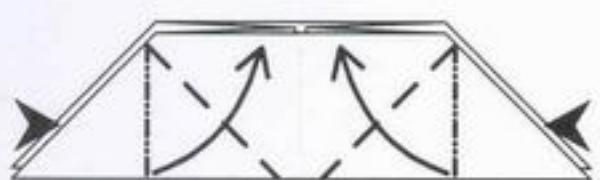
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67.



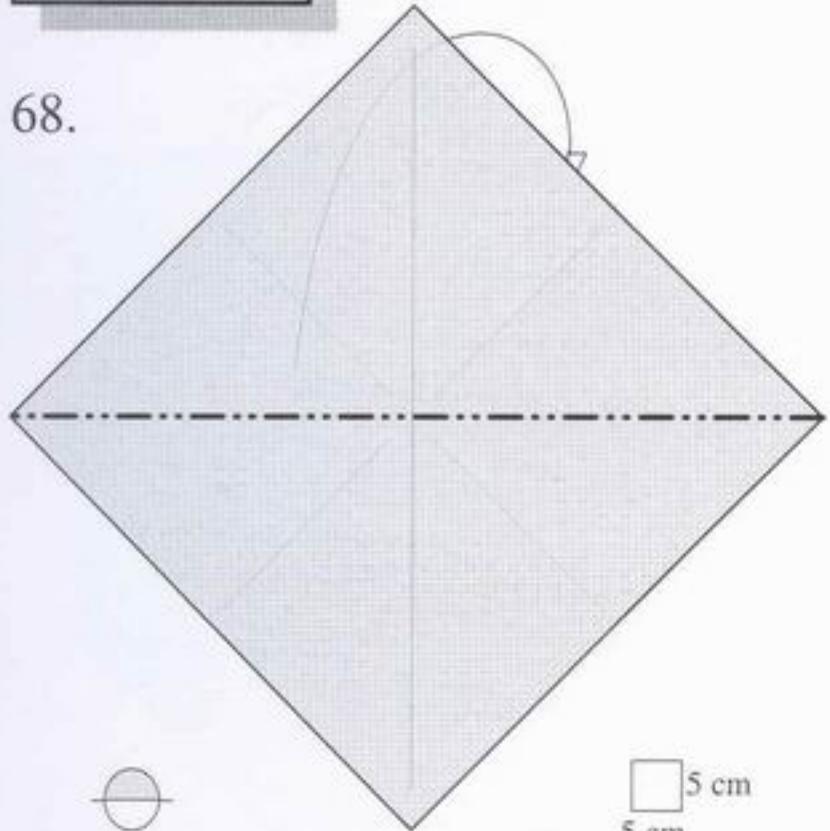
65.



66.

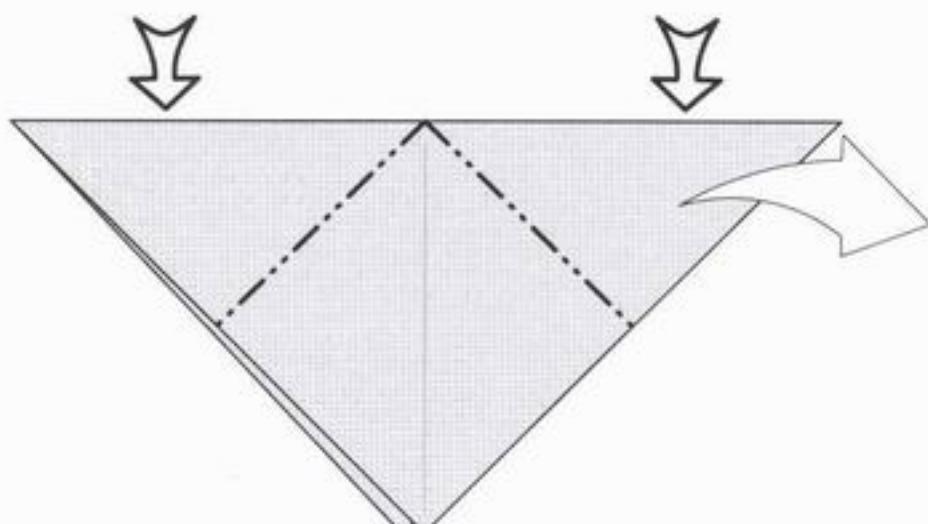


Muzzle :

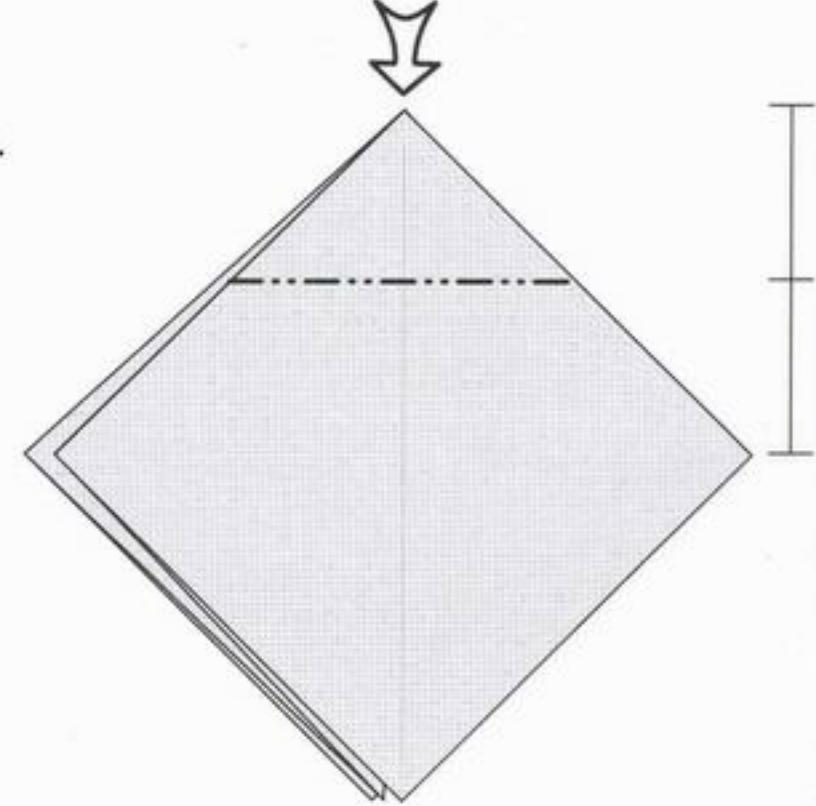


68.

69.

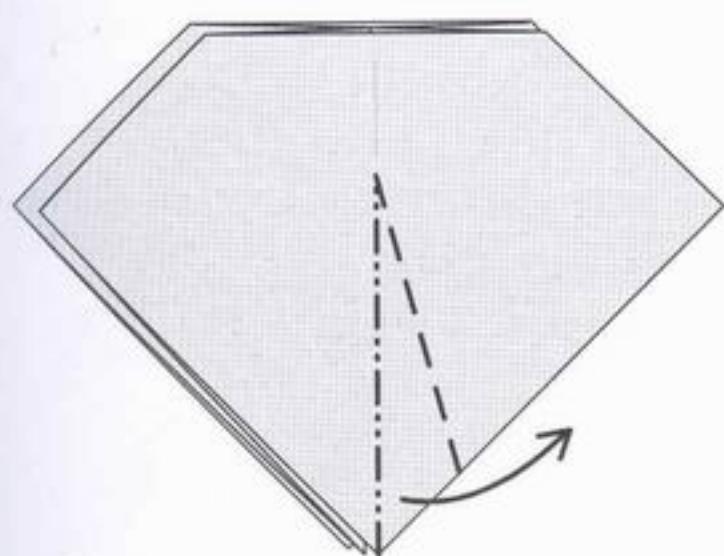


70.

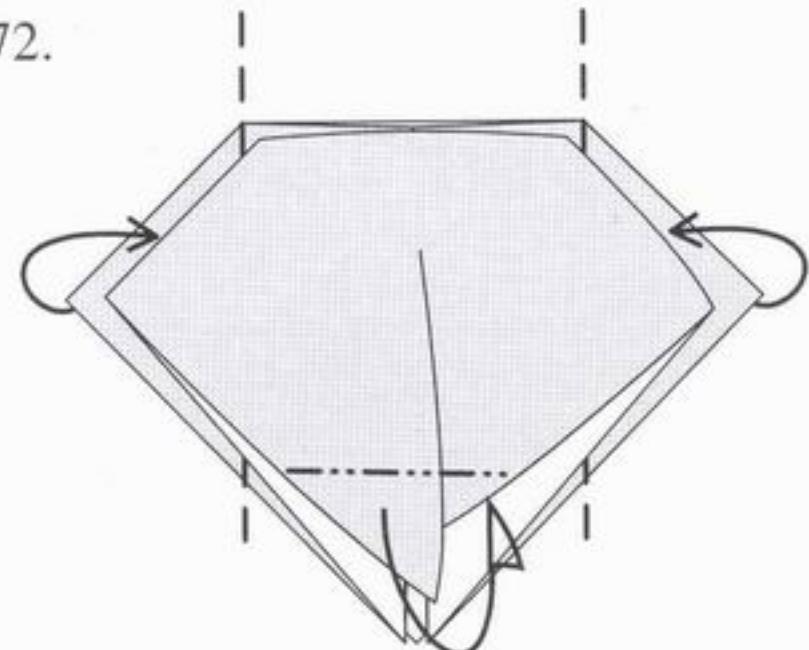


Open-sink

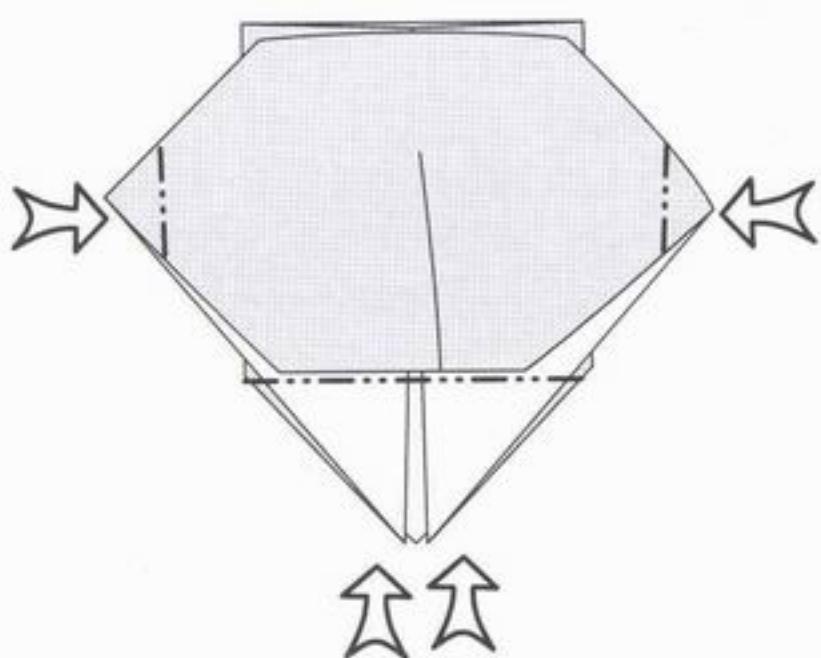
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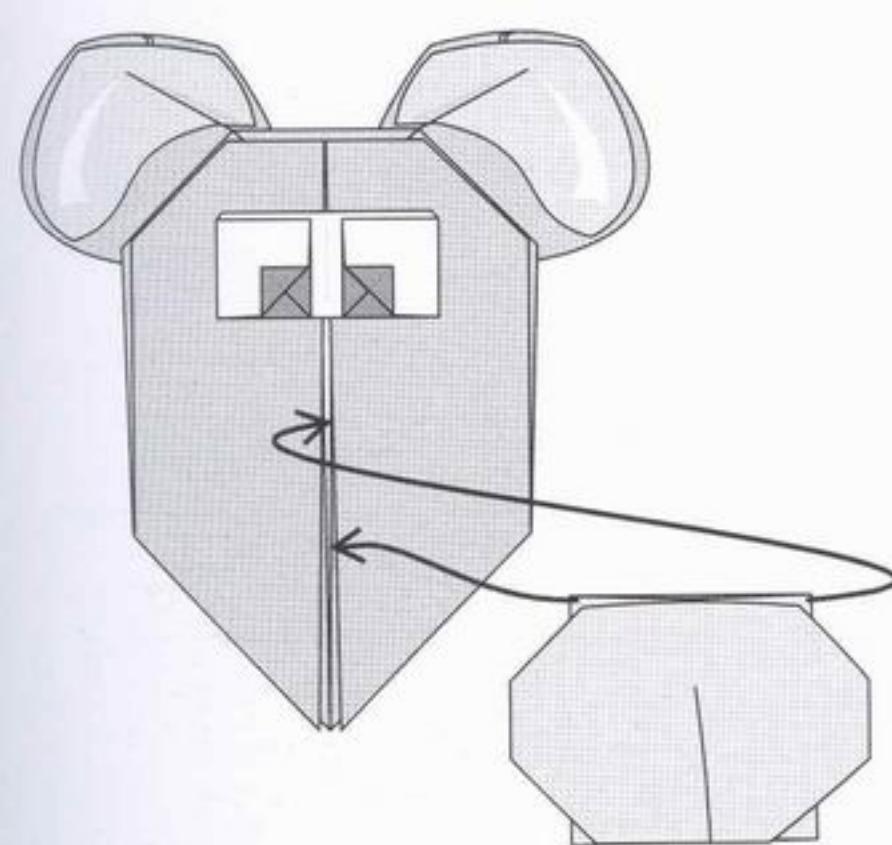
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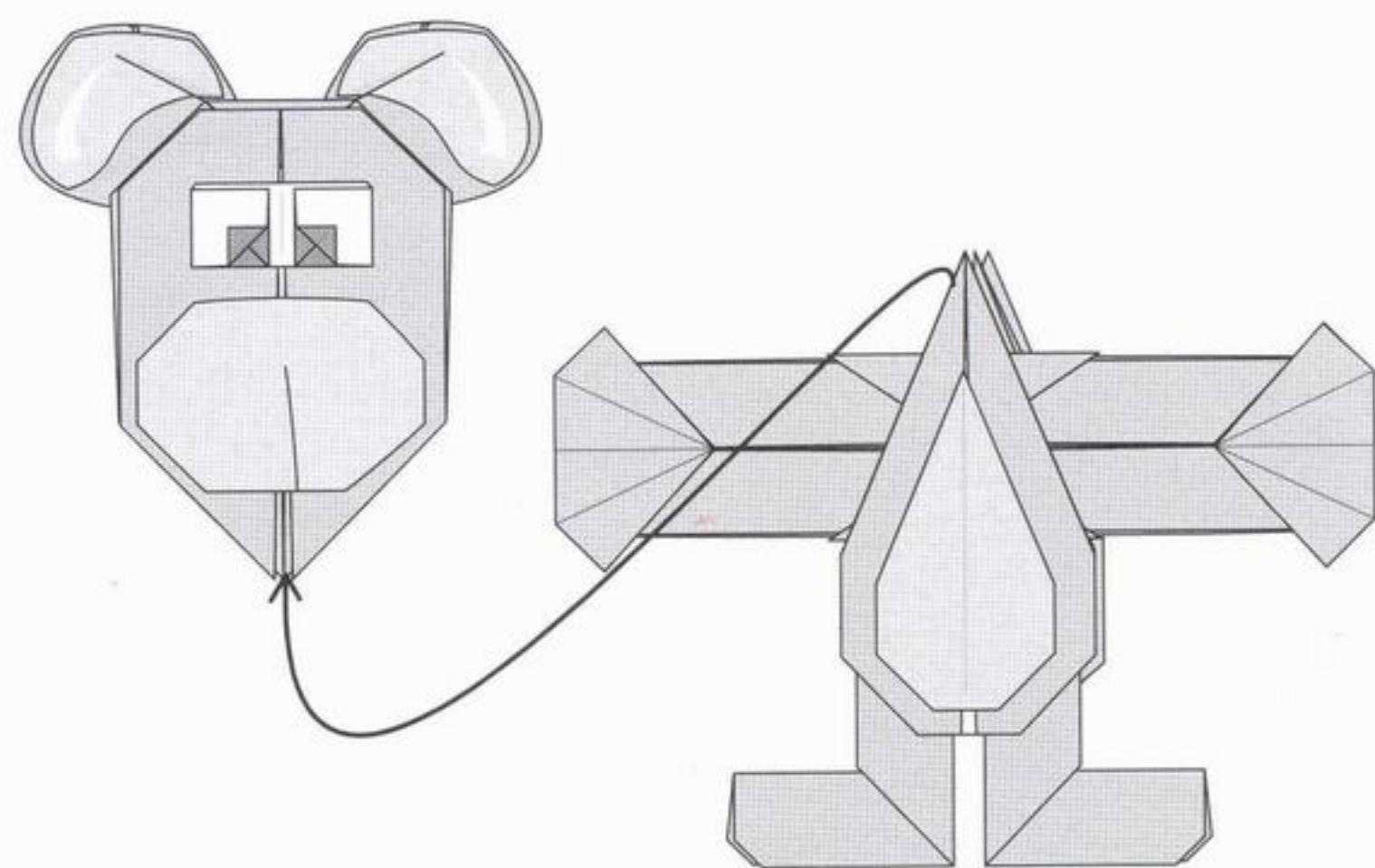
73.



74.

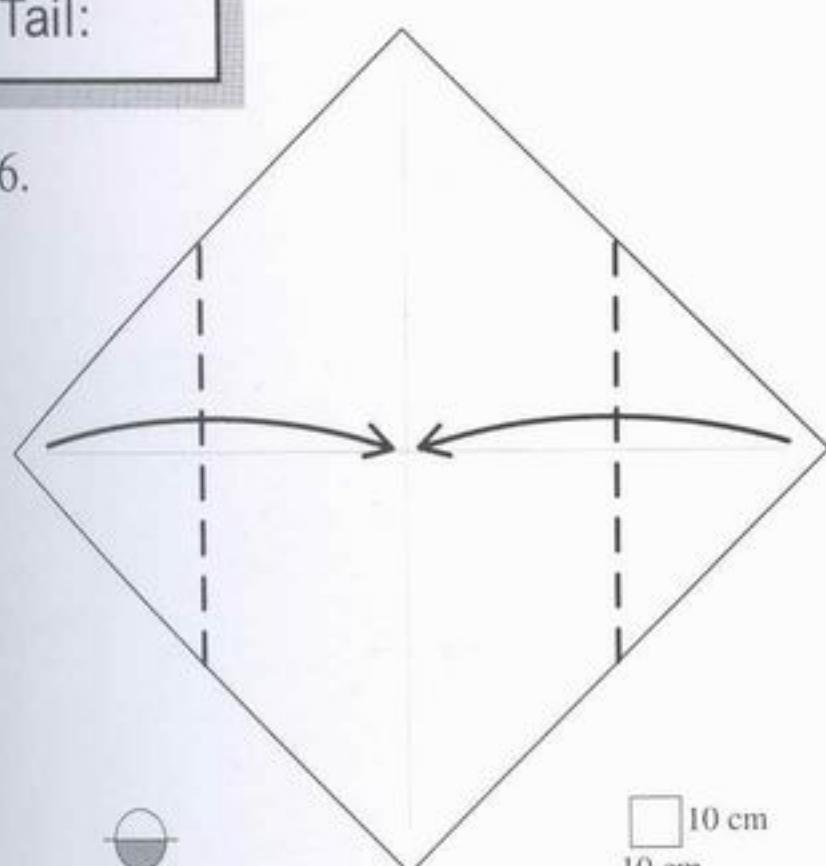


75.

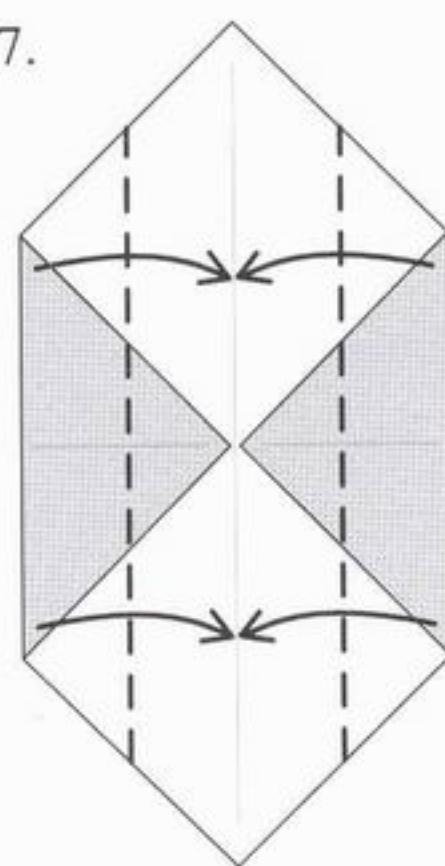


Tail:

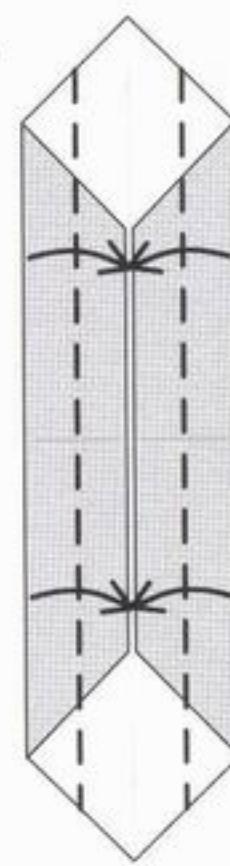
76.



77.



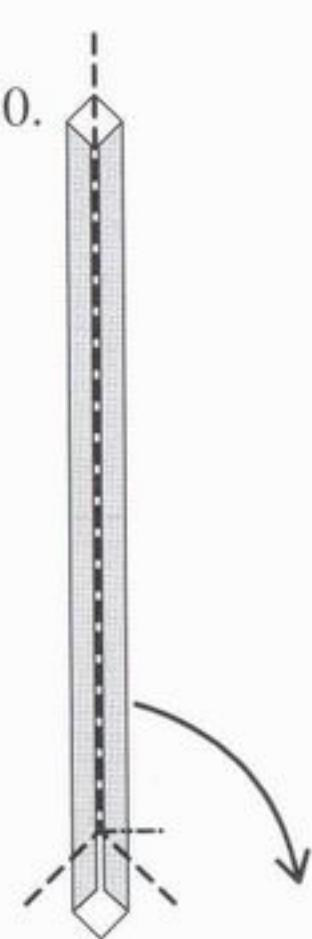
78.



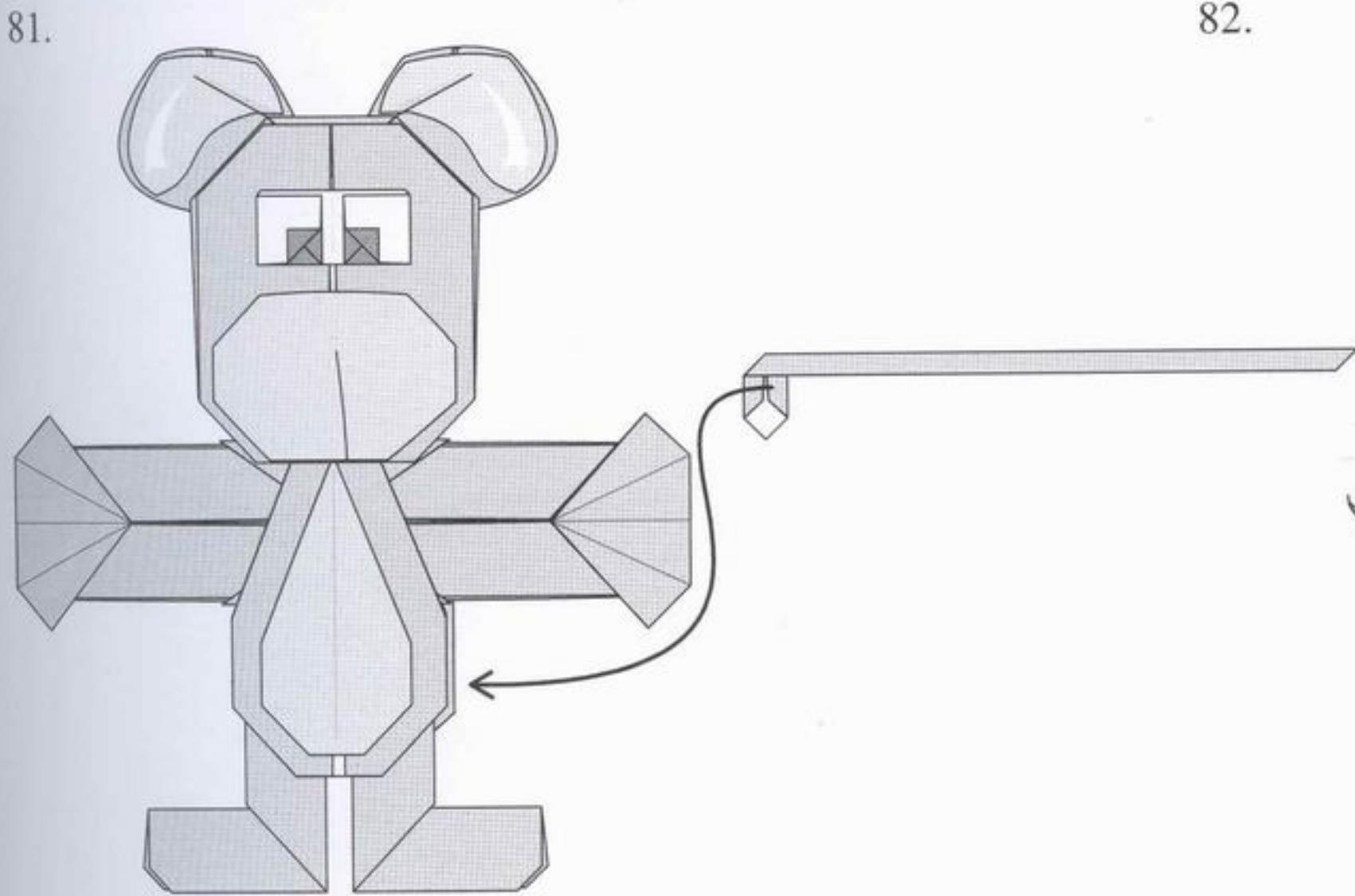
79.



80.



81.



82.



Prepare the following squares :

Grey/White

- 15x15 cm squares x 2 (Legs)
- 15x15 cm square x 1 (Arms)
- 10x10 cm square x 1 (Tail)

Grey:

- 20x20 cm square x 1 (Body)
- 15x15 cm squares x 2 (Head)

white:

- 10x10 cm square x 1 (Belly)
- 10x10 cm square x 1 (Muzzle)
- 5x5 cm square x 1 (Muzzle)

Grey/Pink:

- 8x8 cm square x 1 (Ears)

Yellow :

- 4x4 cm squares x 2 (Eyes)

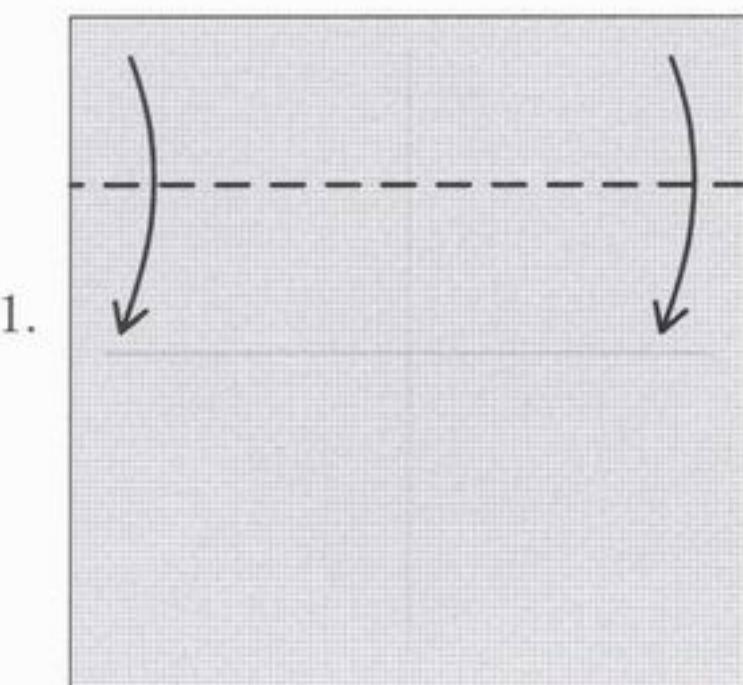
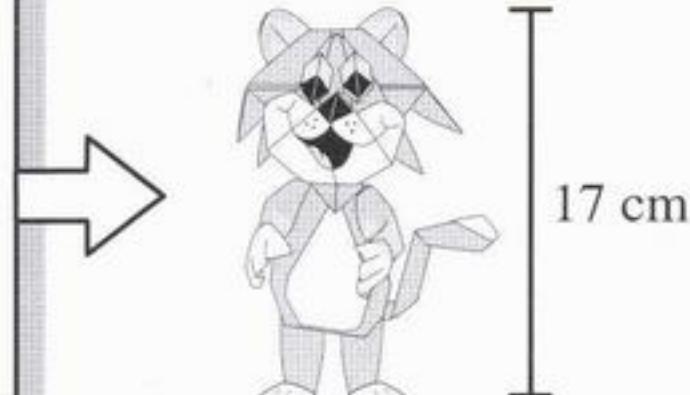
Black :

- 1.5x1.5 cm squares x 2 (Eyes)

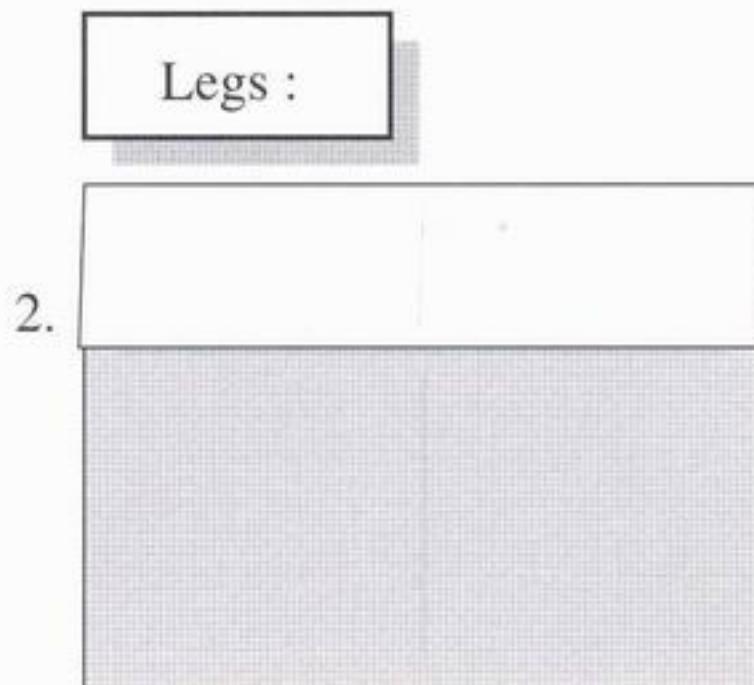
Cartoon Cat

Papers :

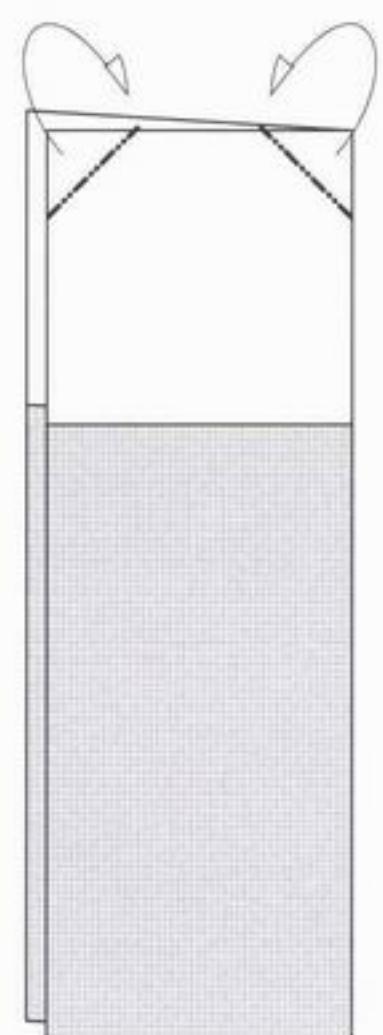
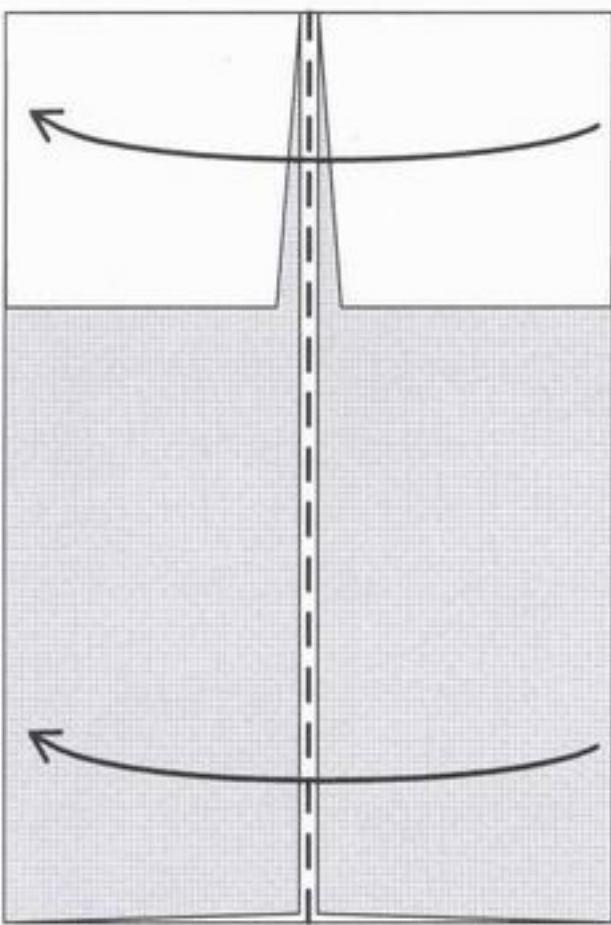
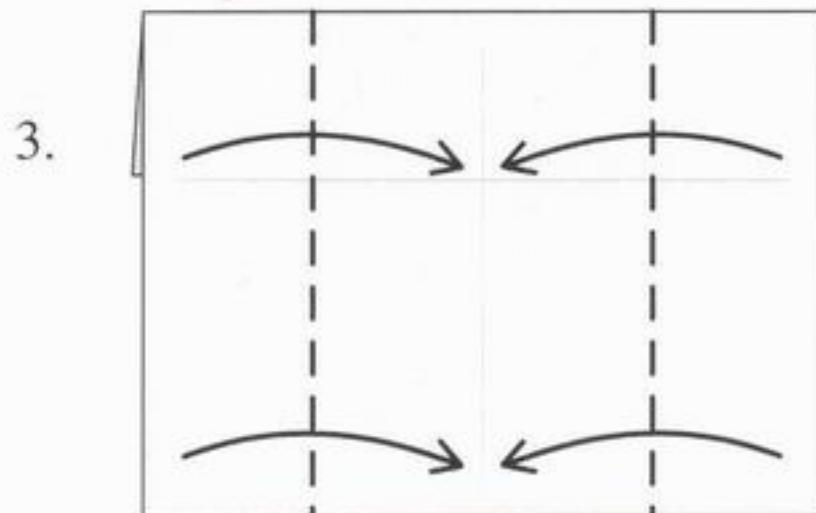
- Standard paper
- Tissue-foil / MC
- Wet folding



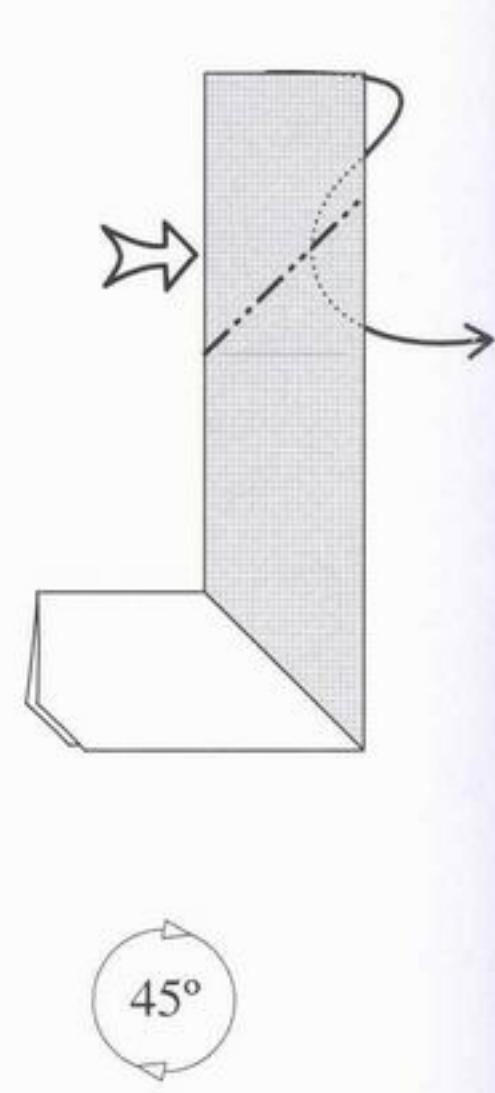
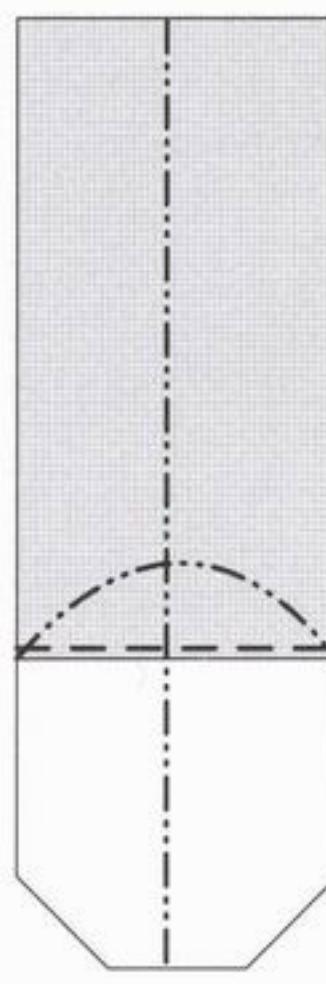
15 cm
15 cm



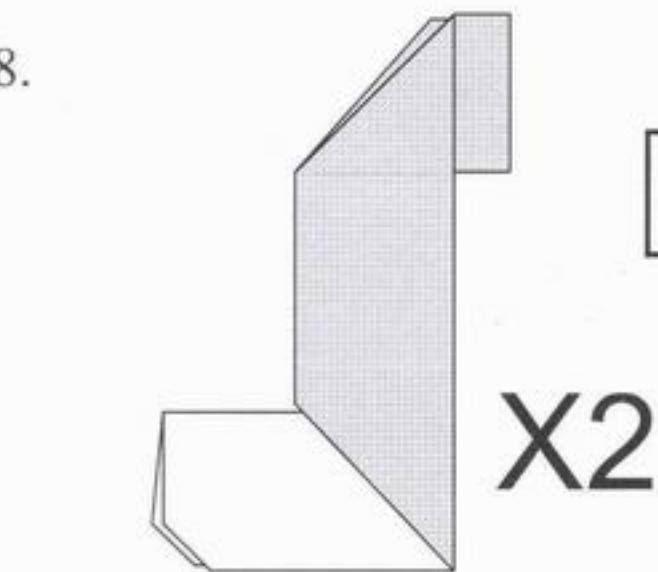
Legs :



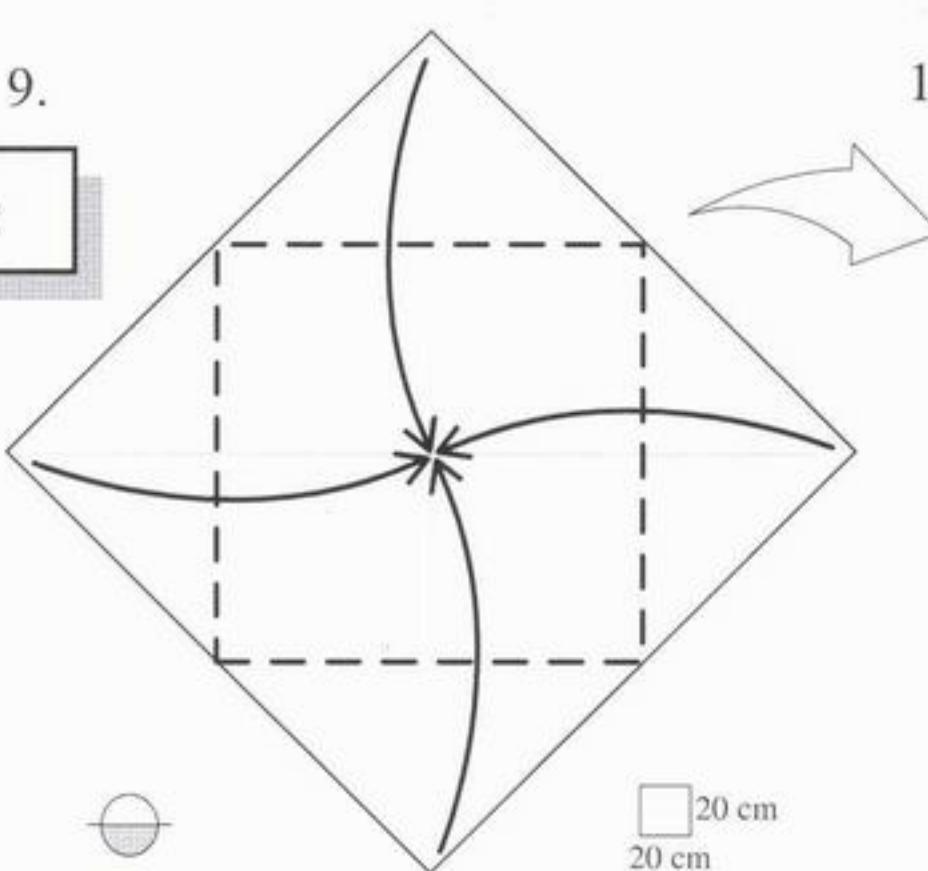
180°



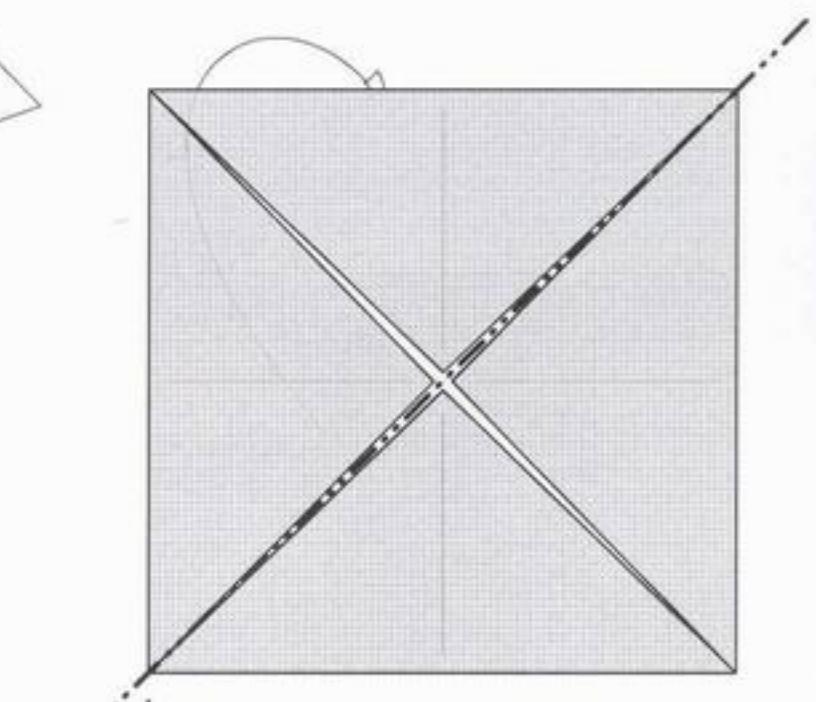
45°



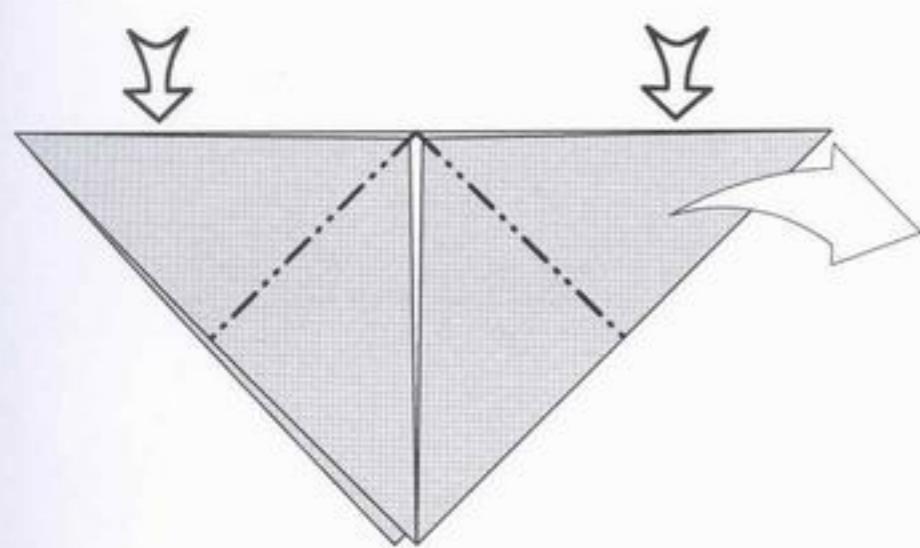
Body :



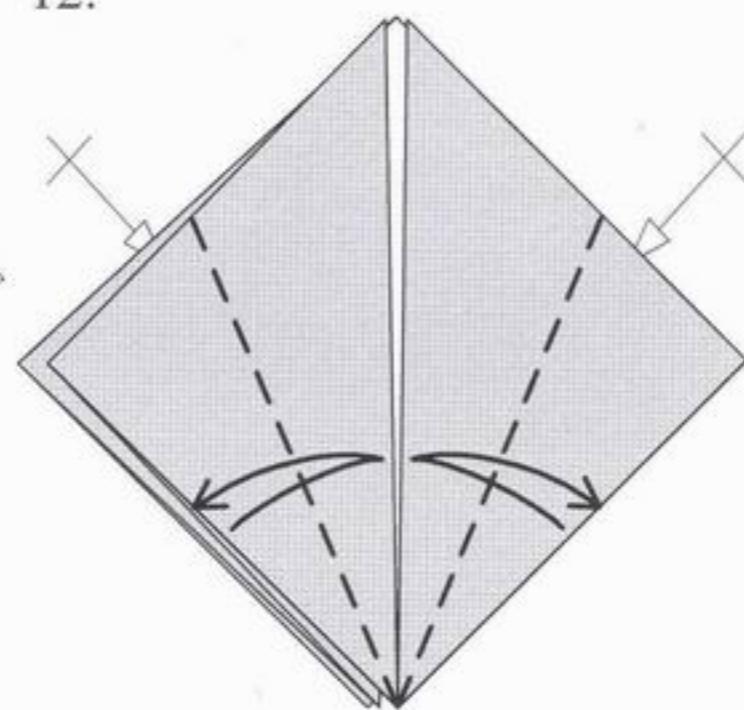
20 cm
20 cm



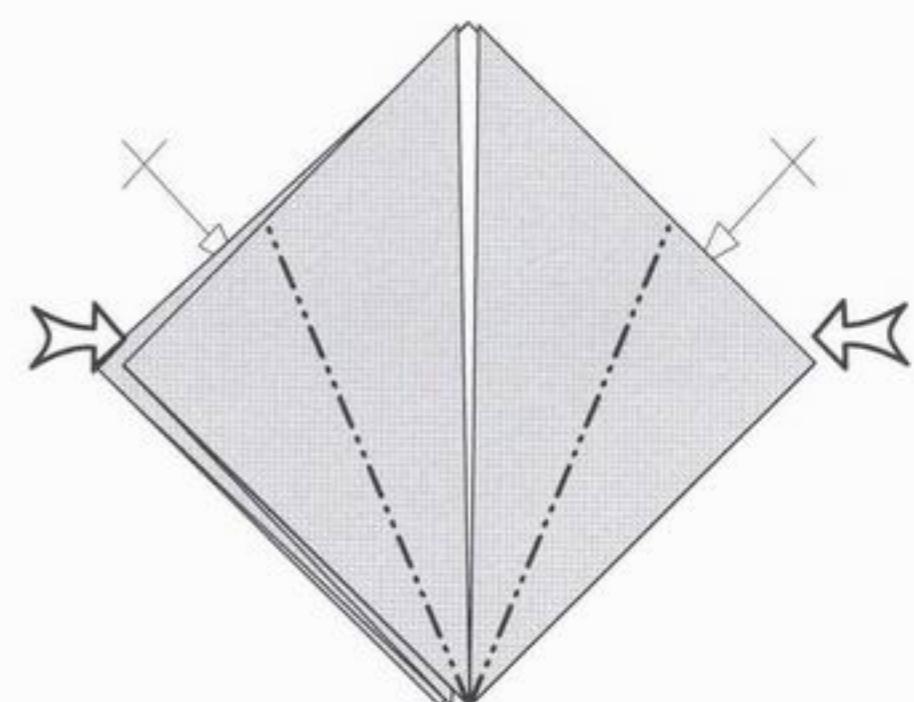
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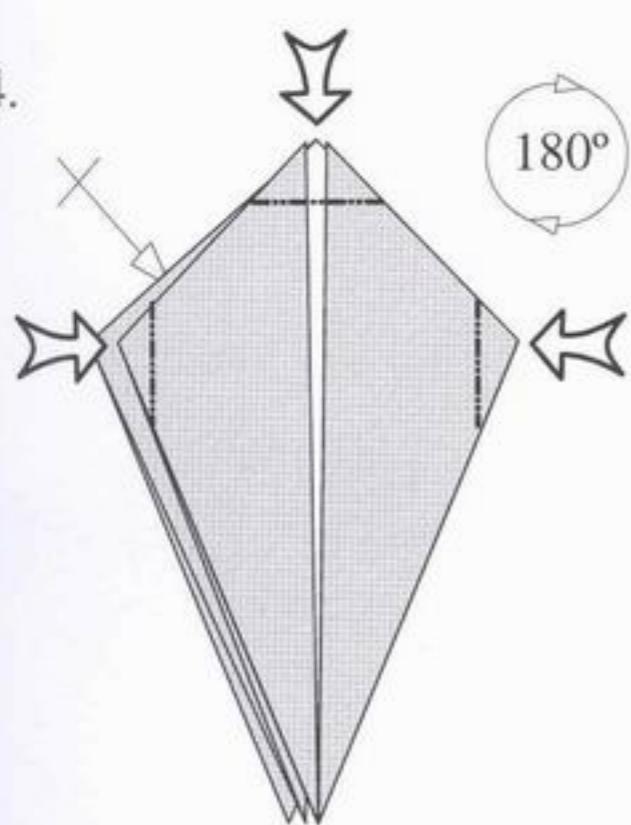
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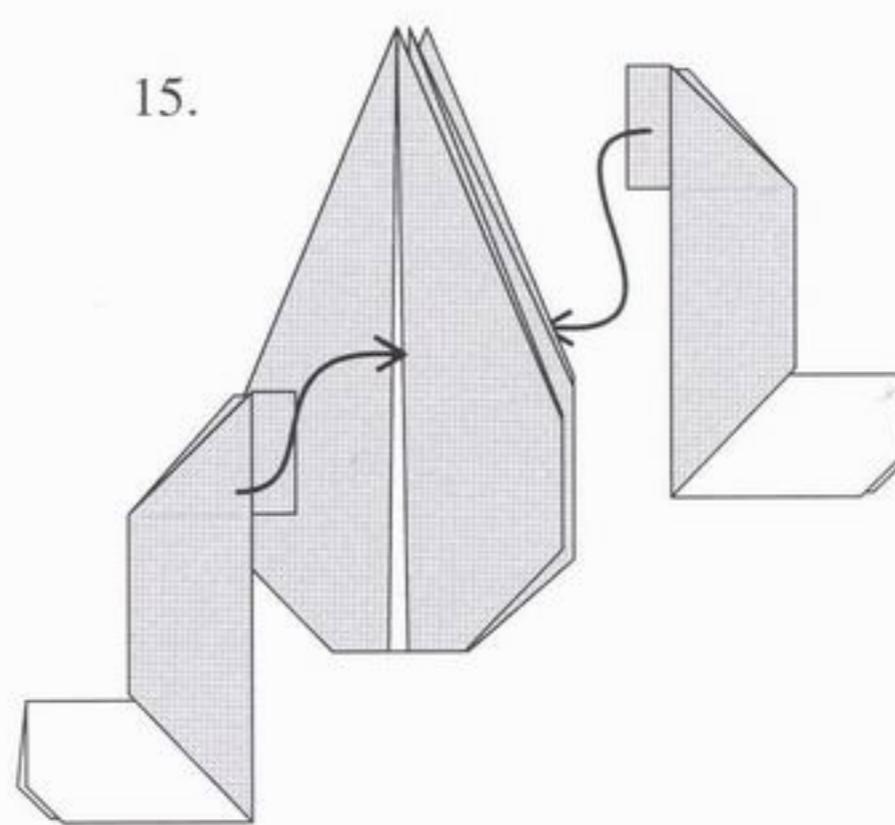
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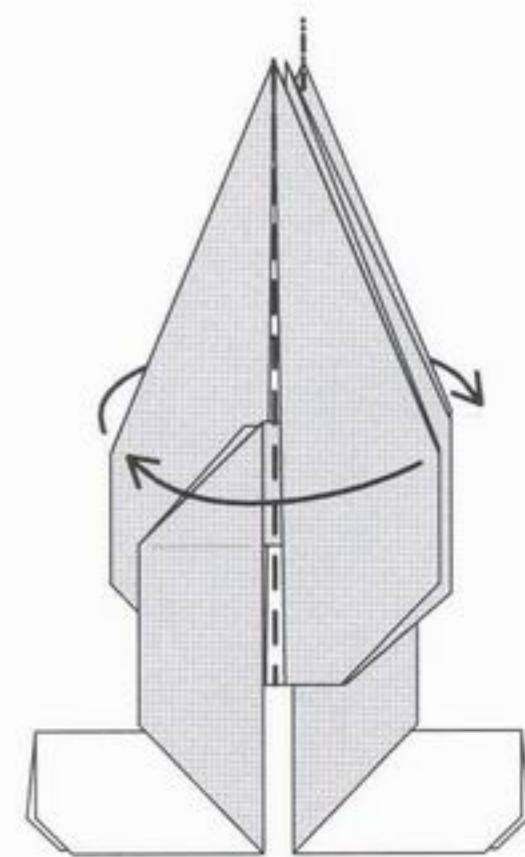
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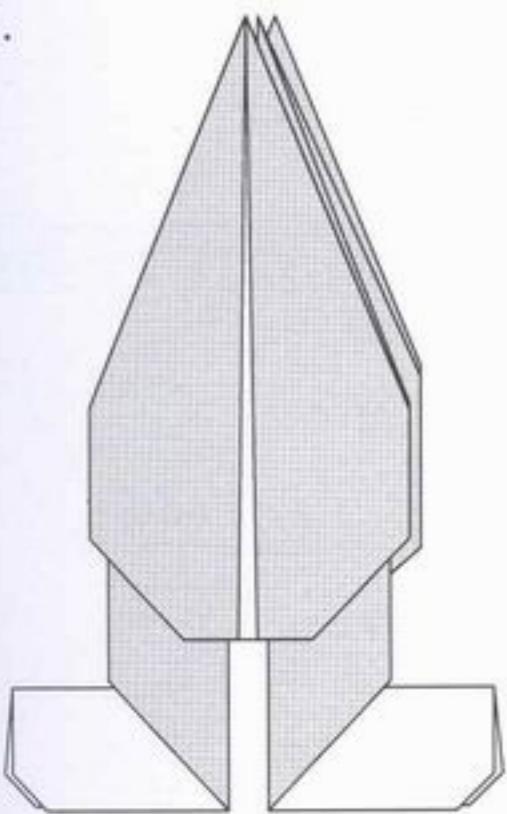
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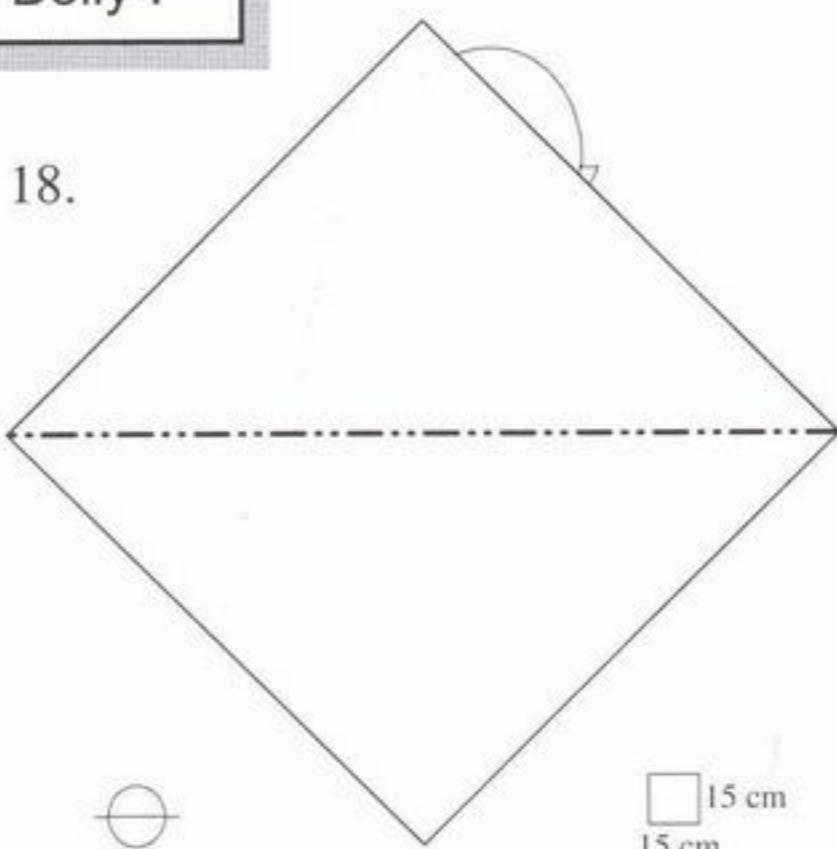
16.

**Belly :**

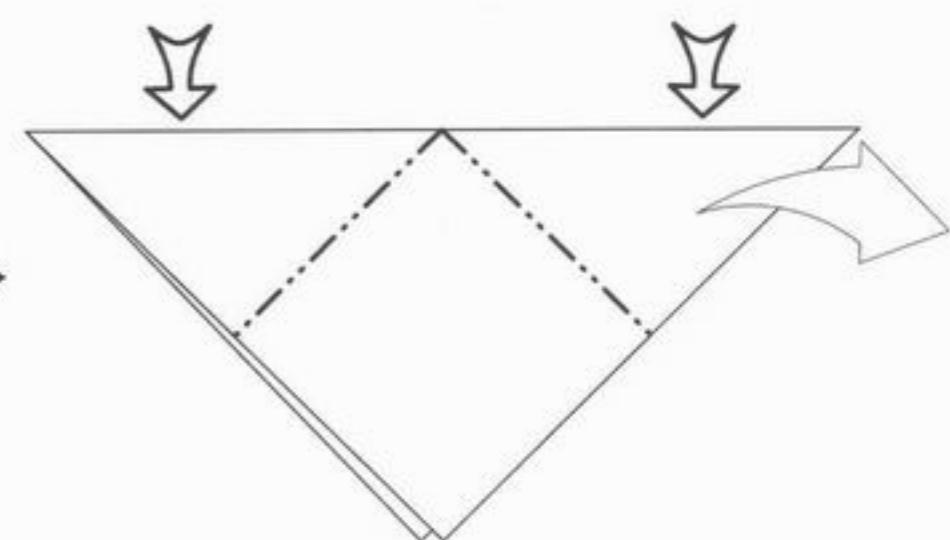
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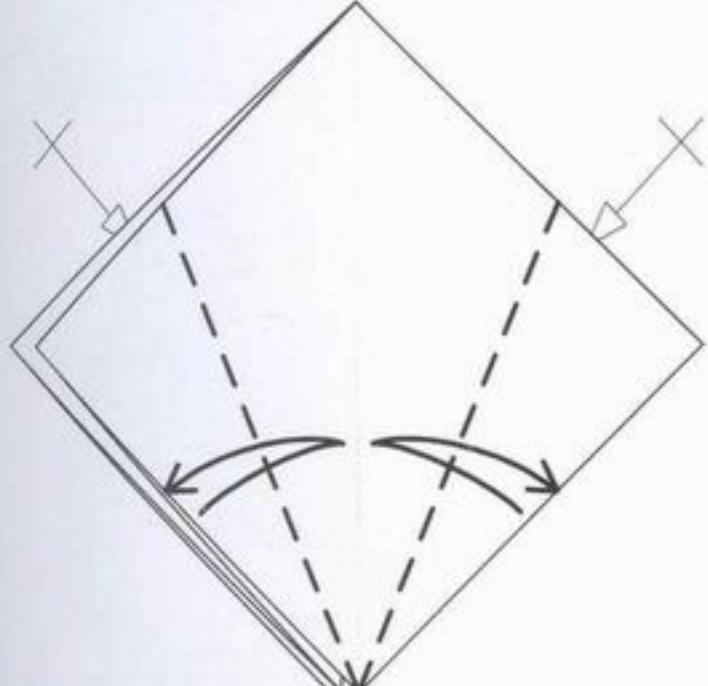
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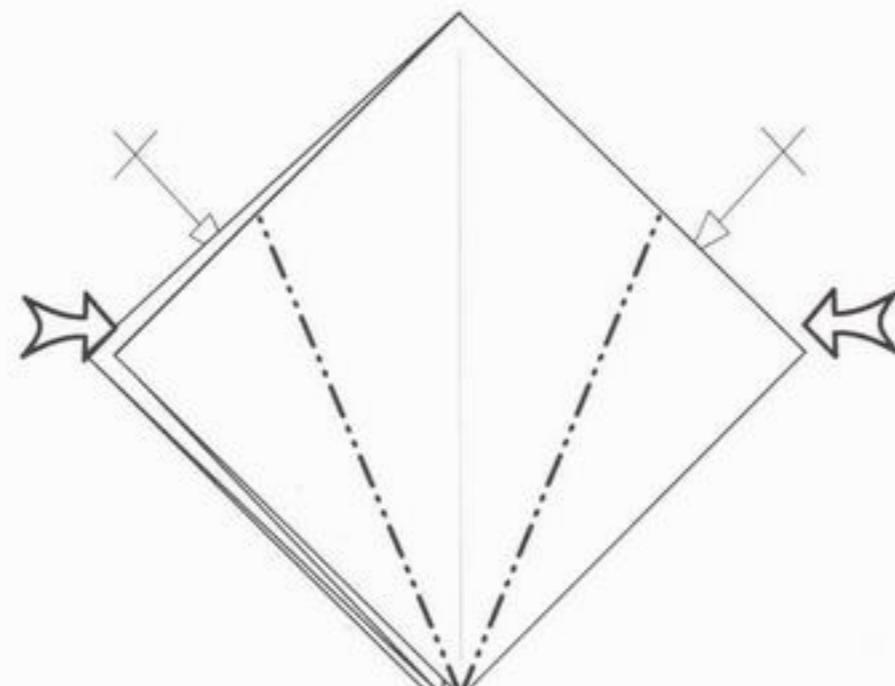
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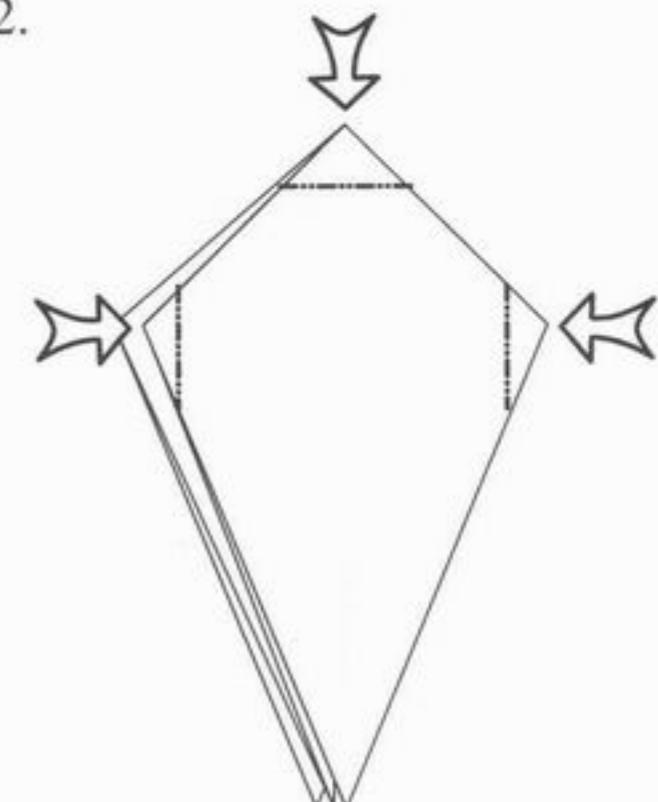
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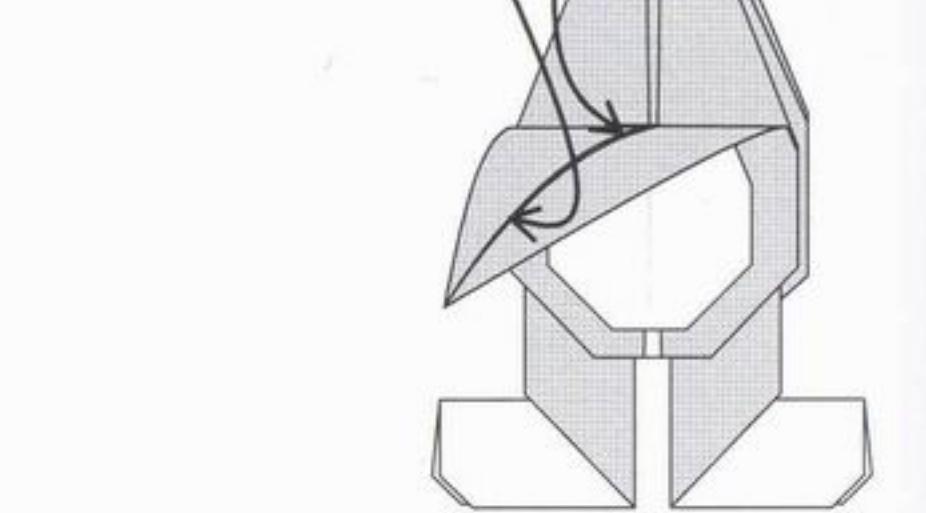
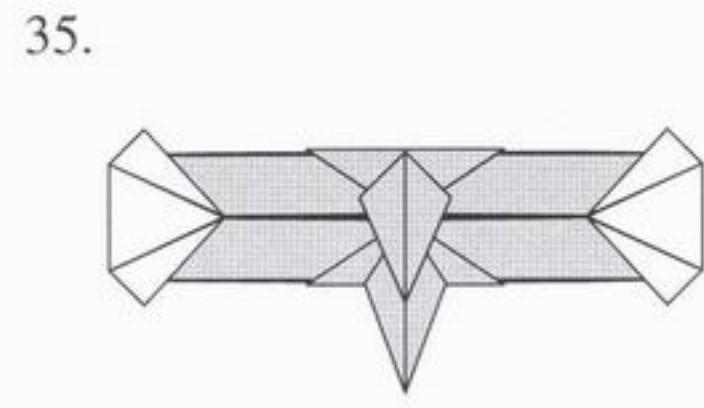
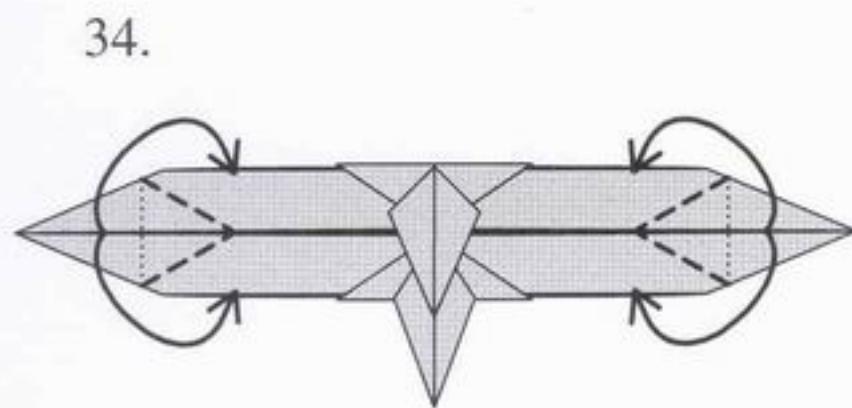
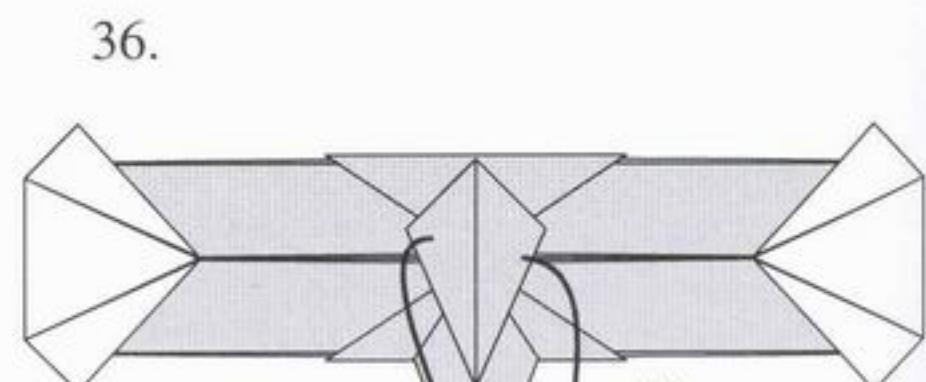
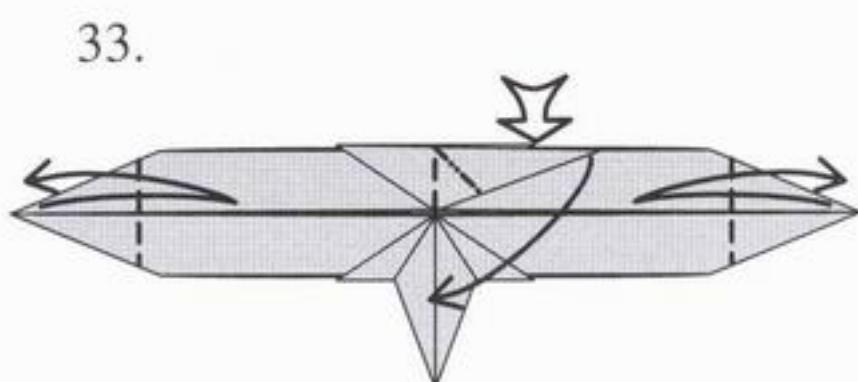
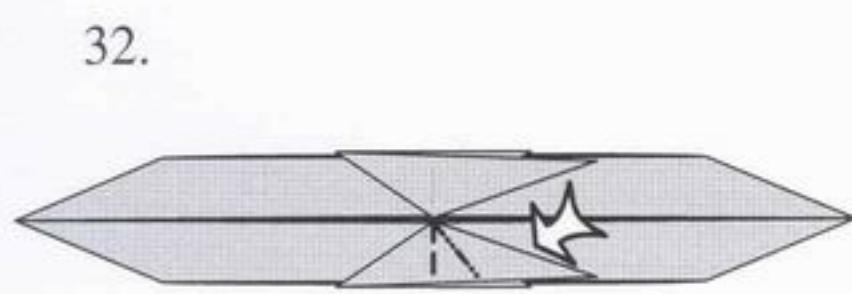
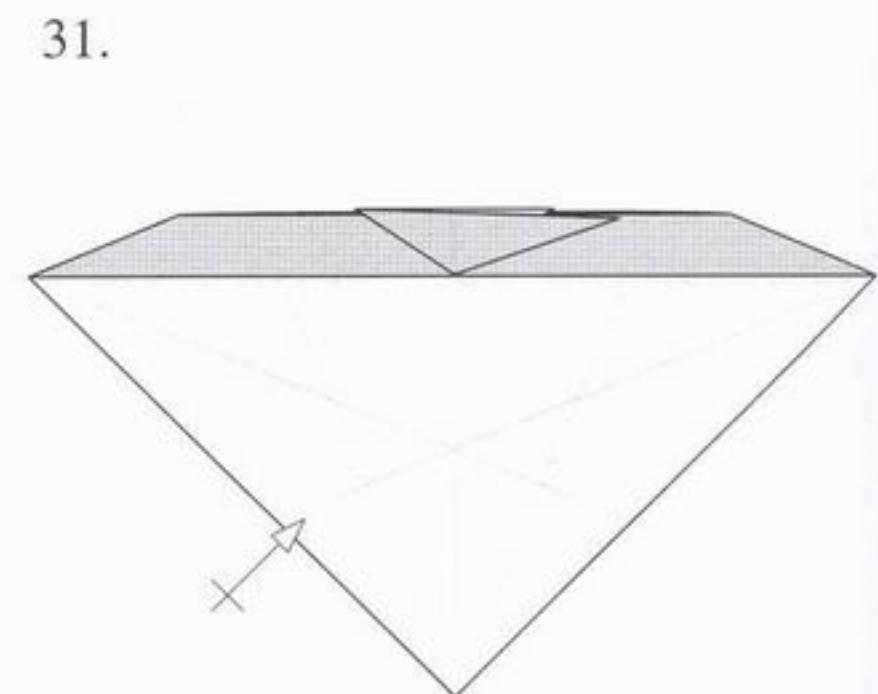
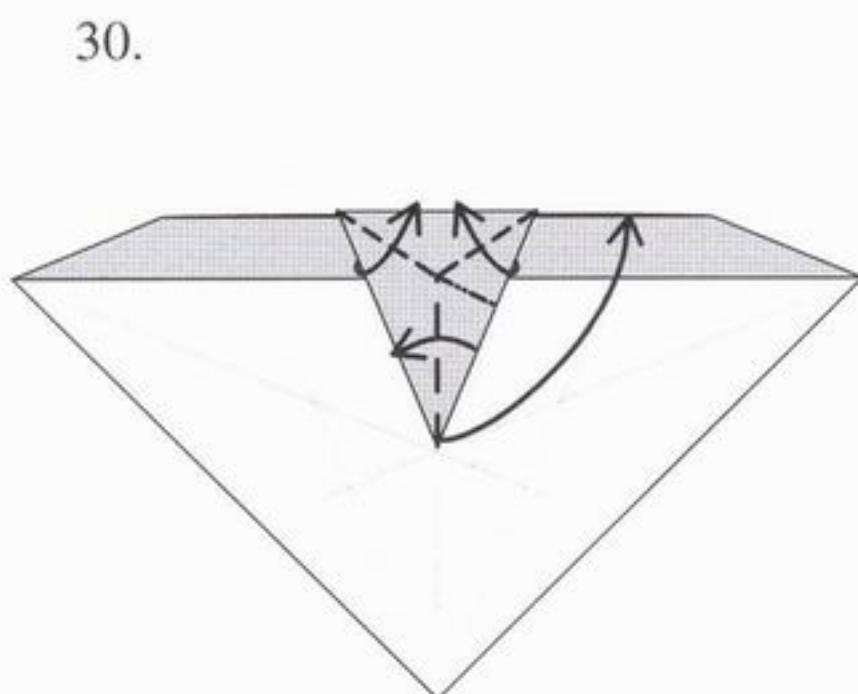
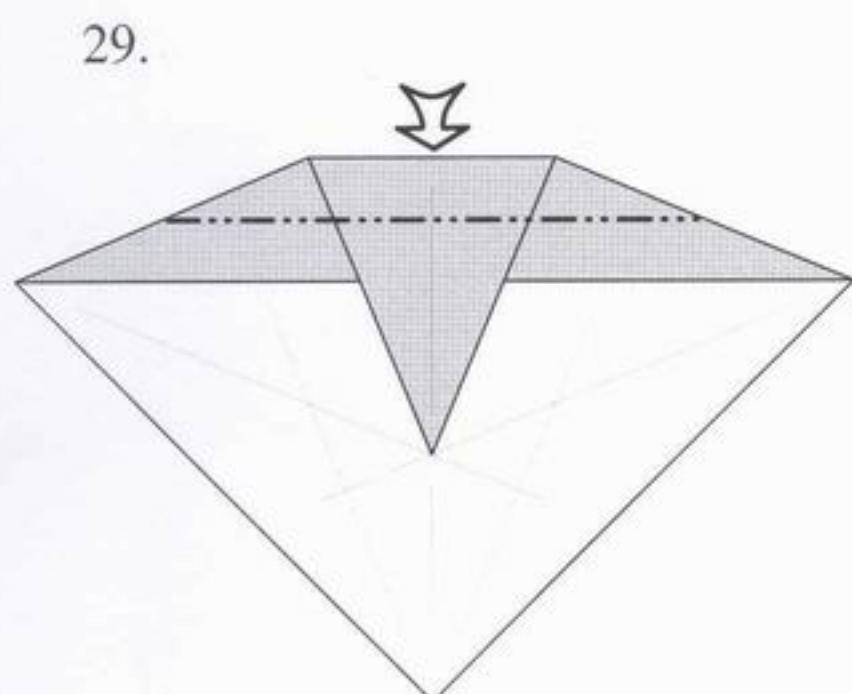
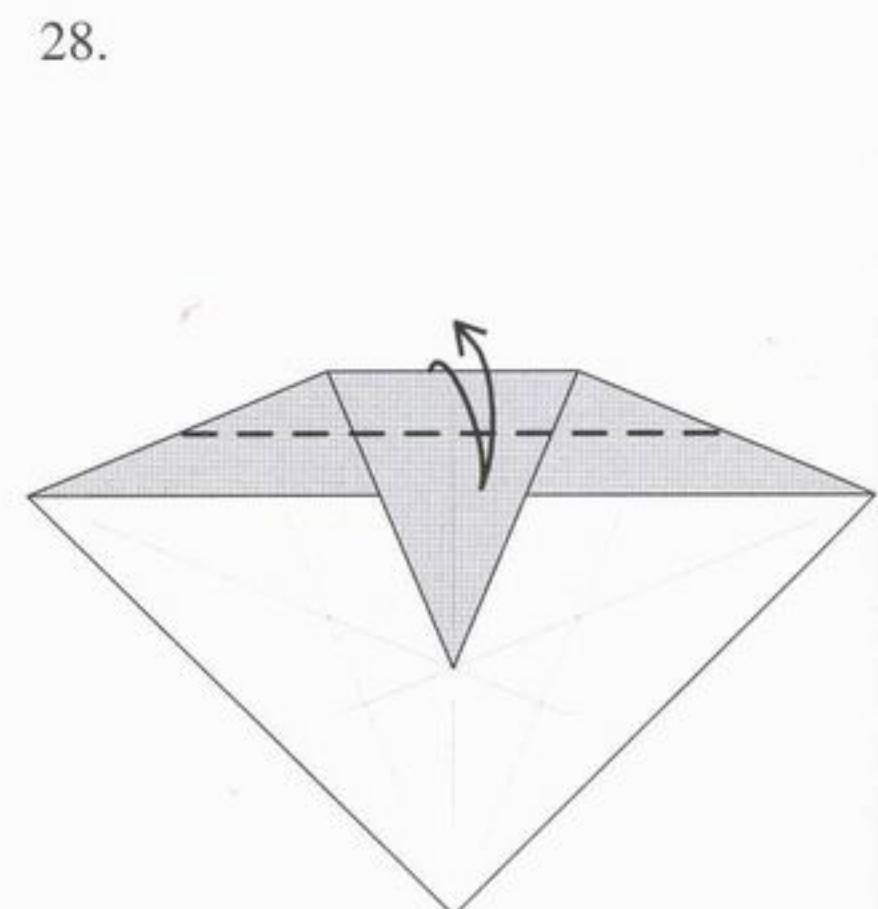
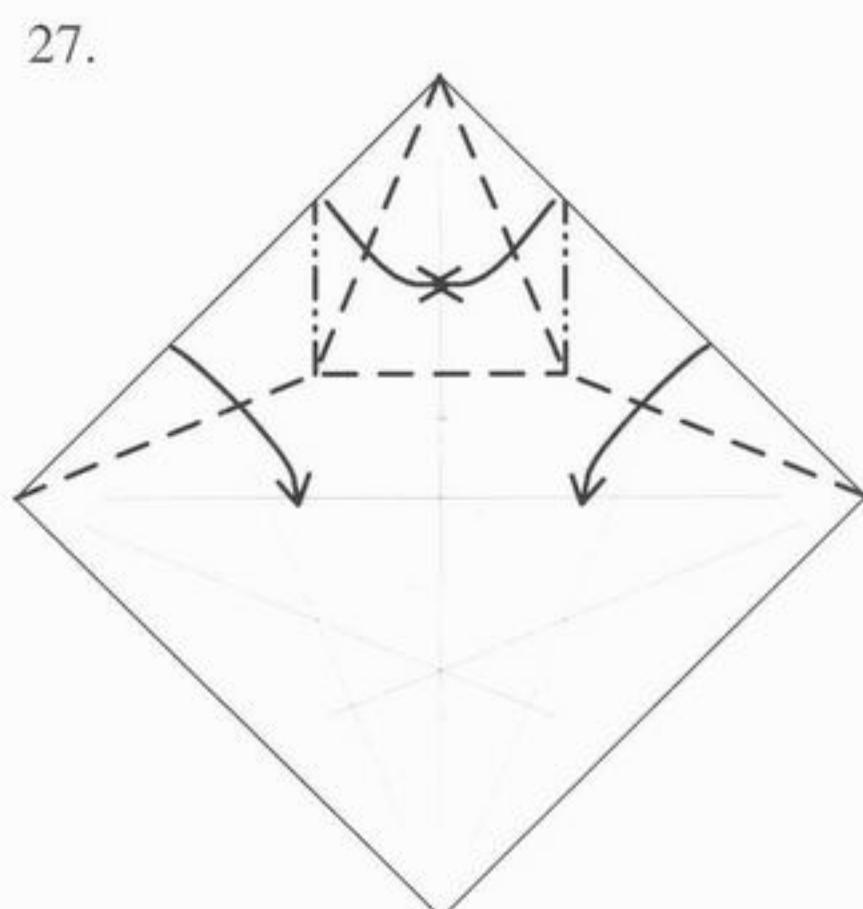
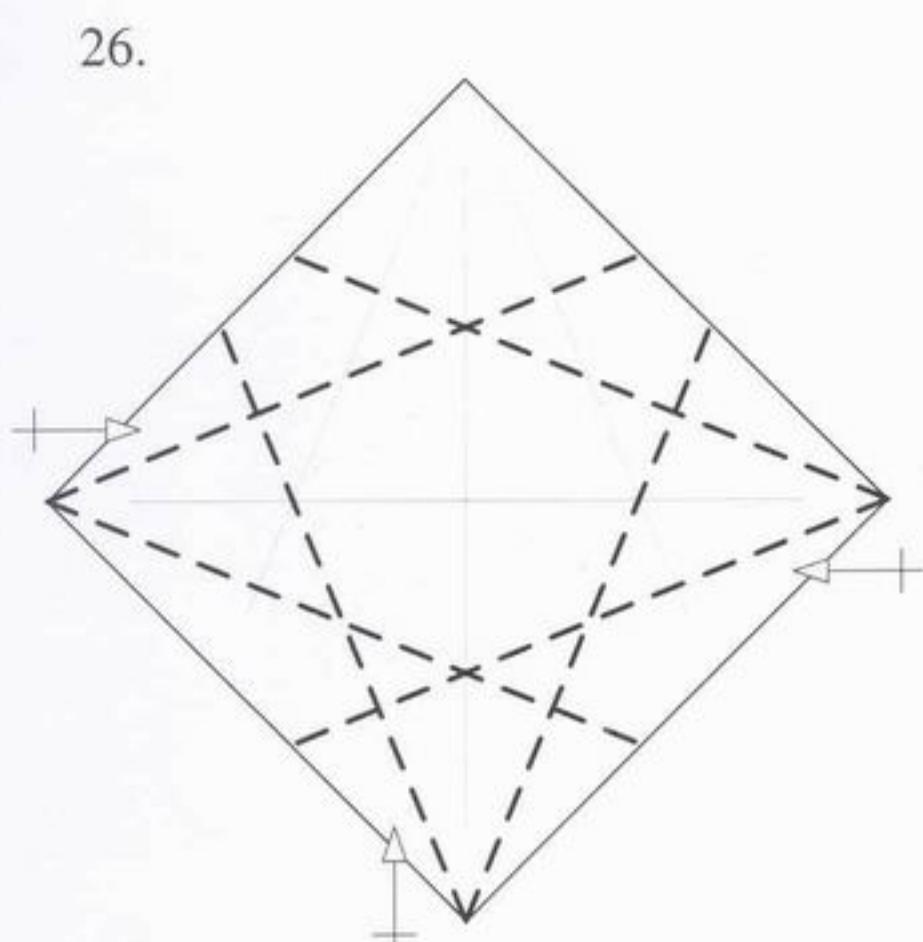
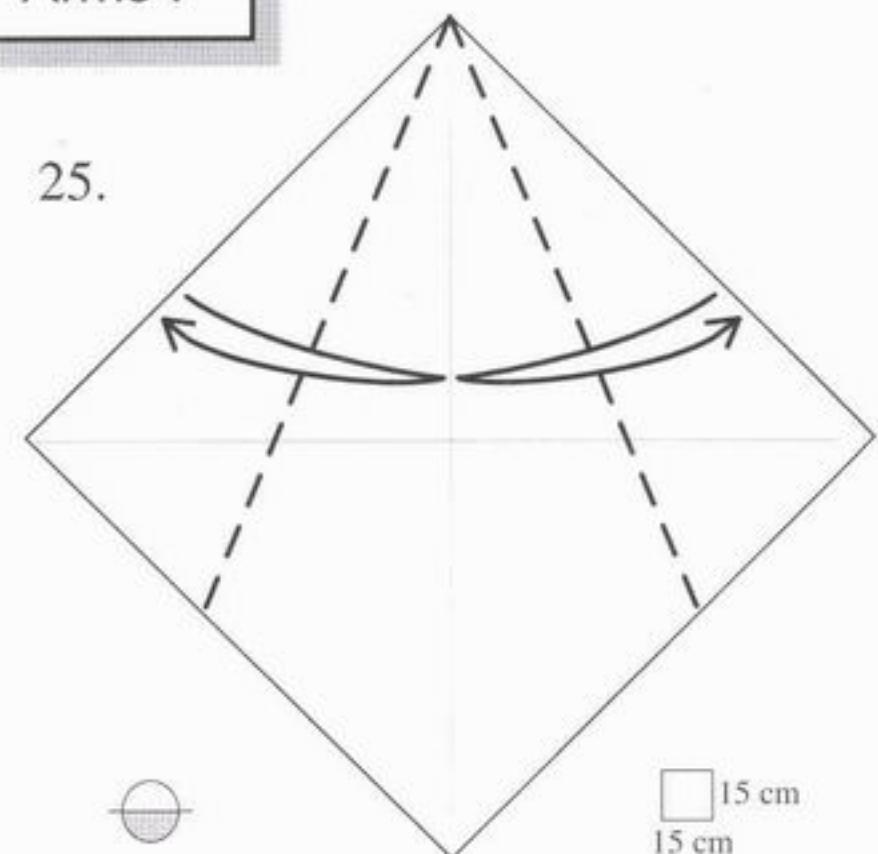
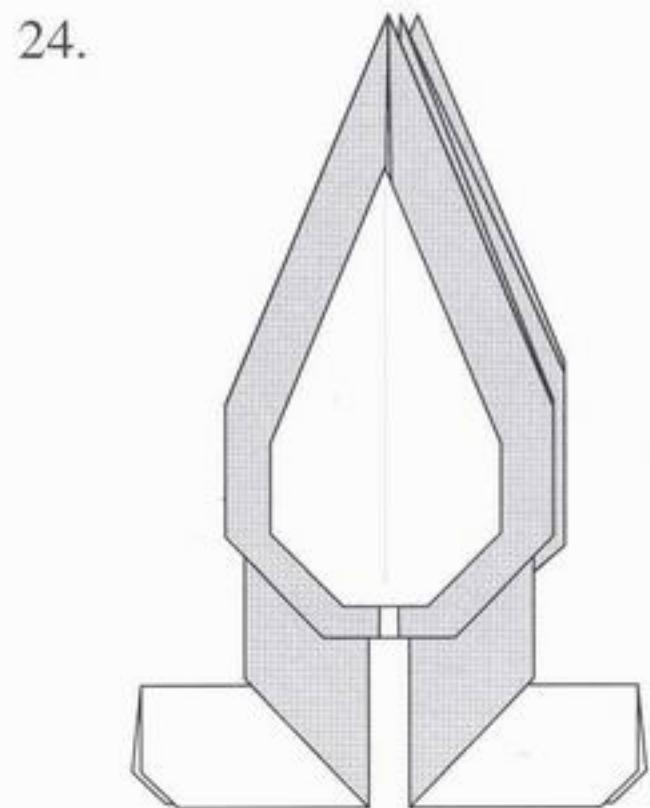
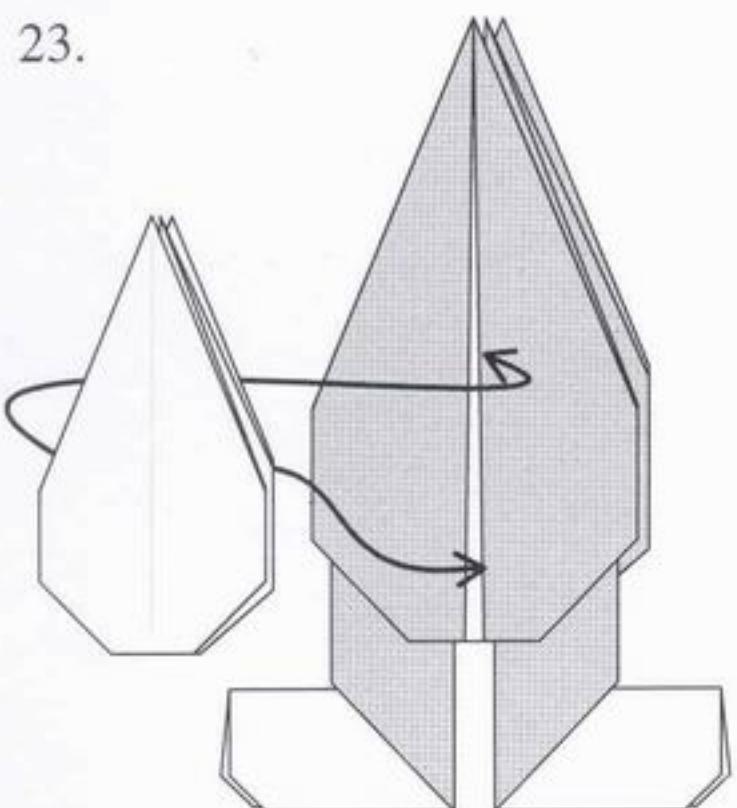
21.



22.

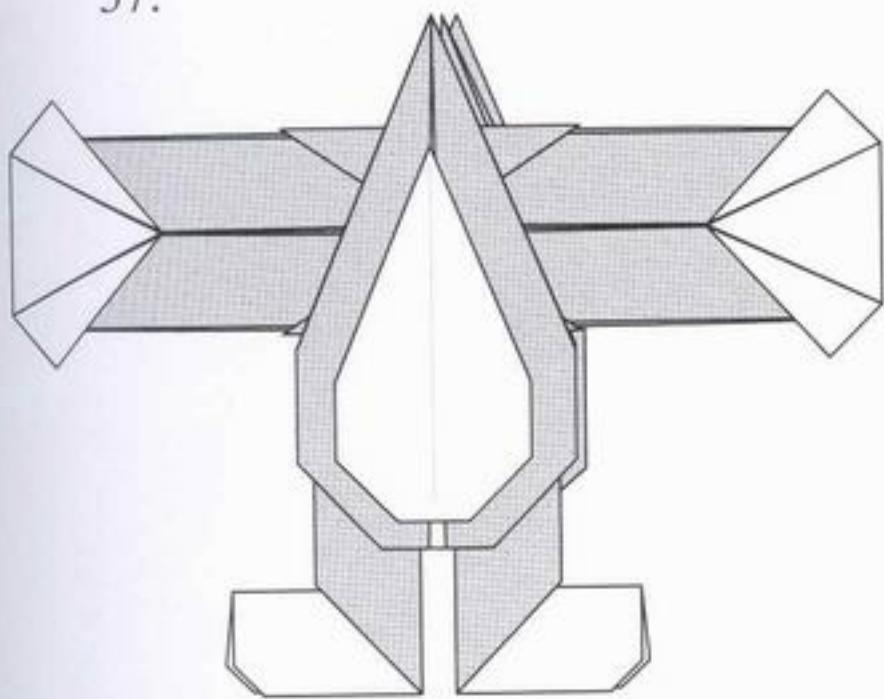


Arms :

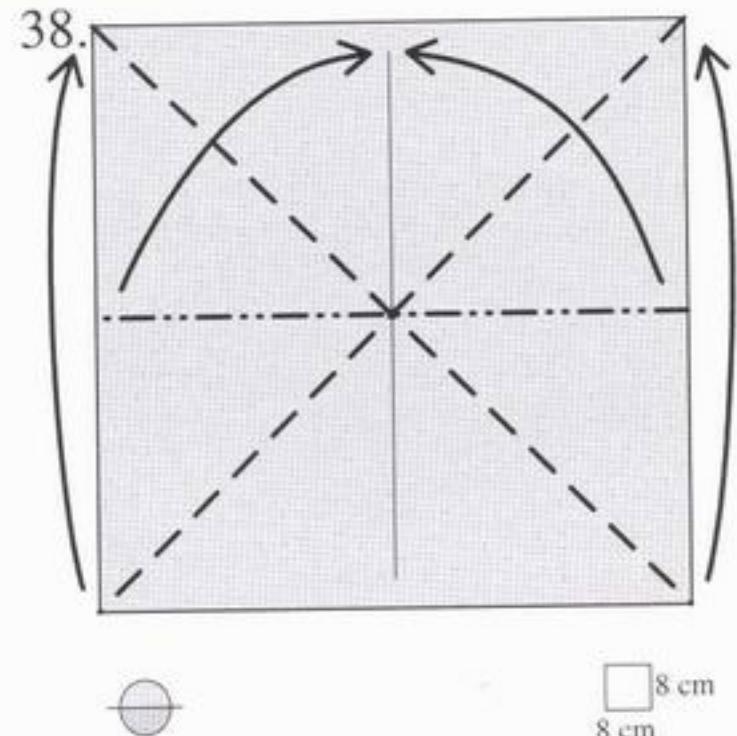


Ears :

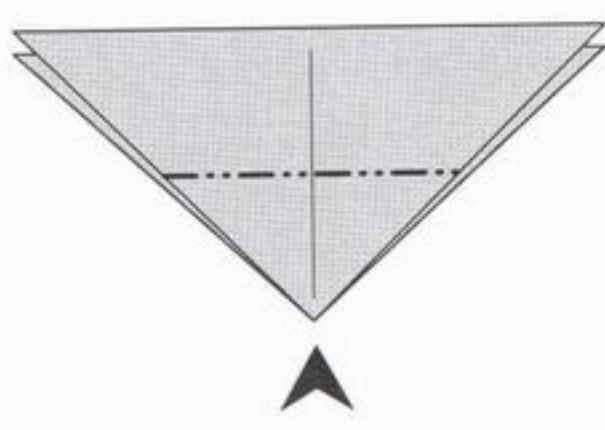
37.



38.



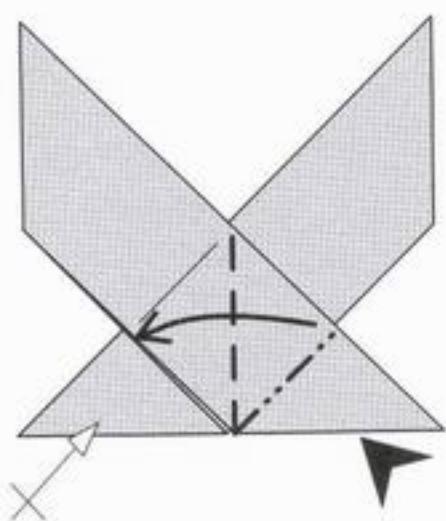
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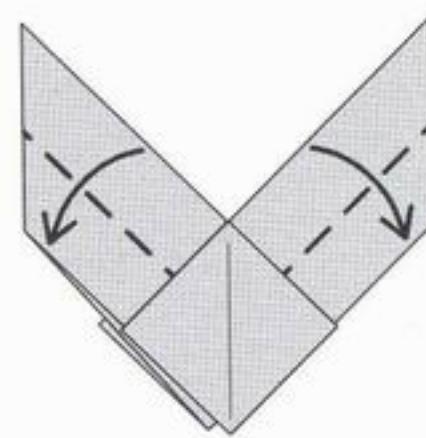
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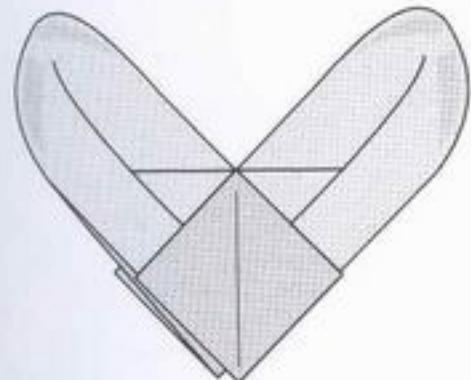


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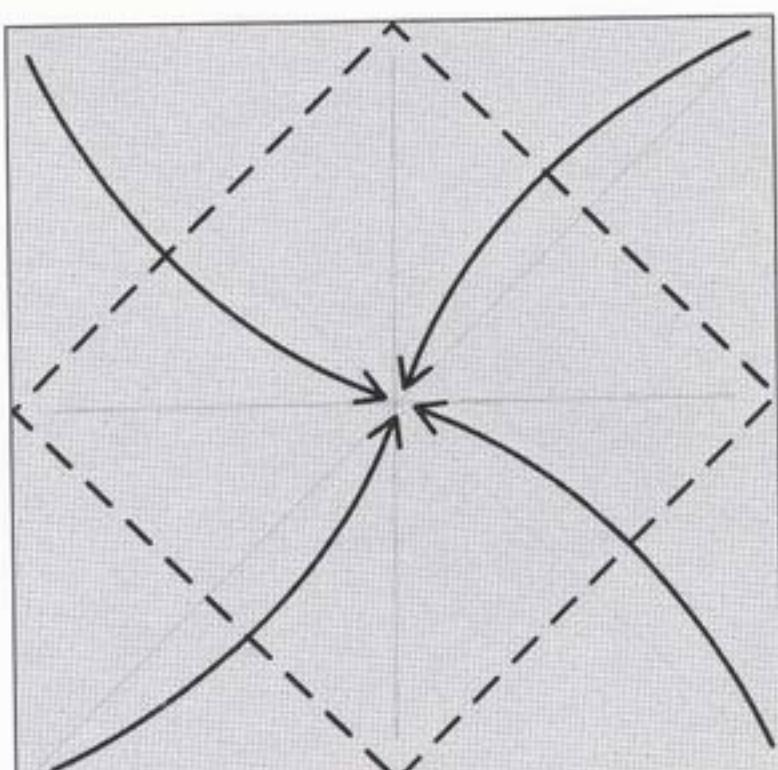


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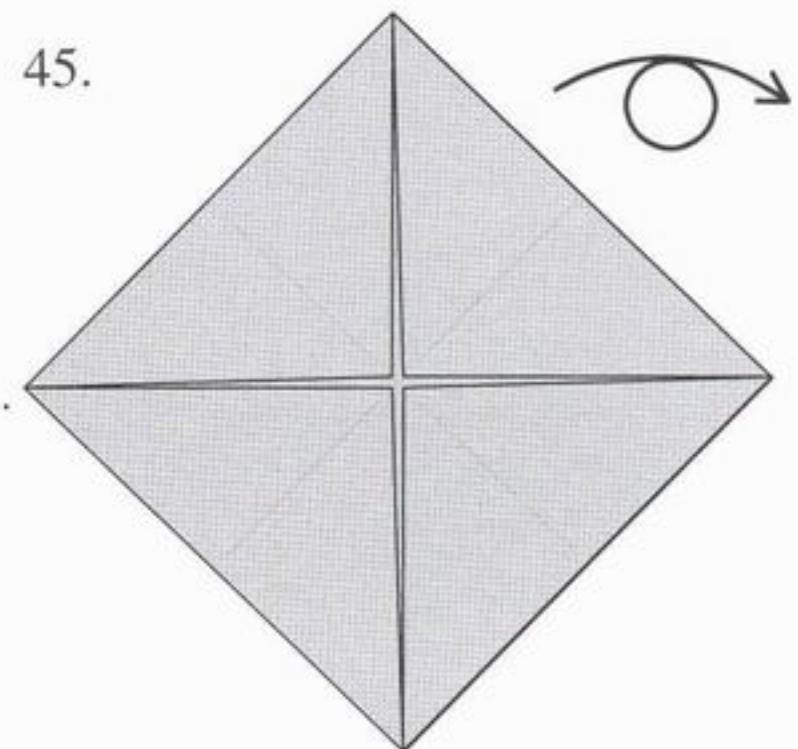
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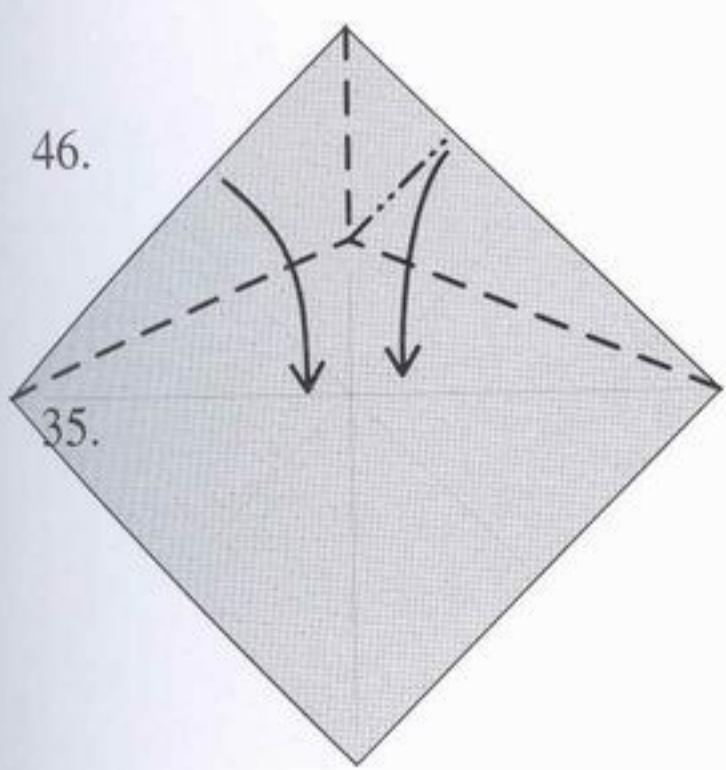
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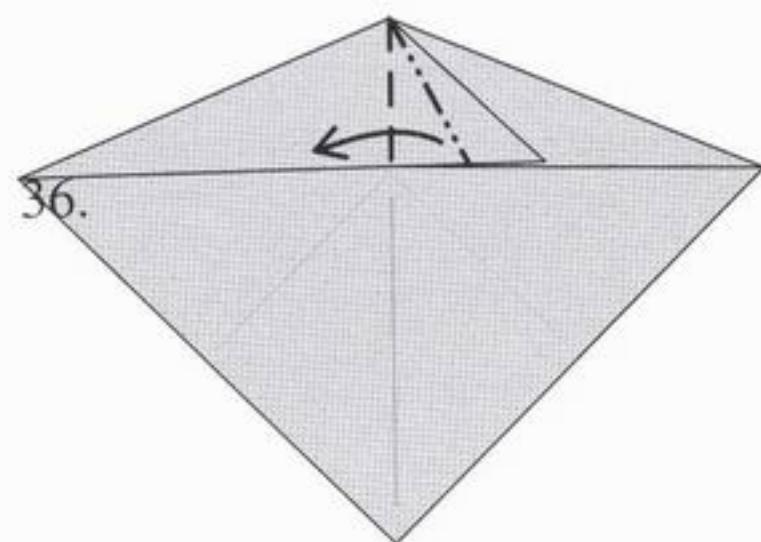
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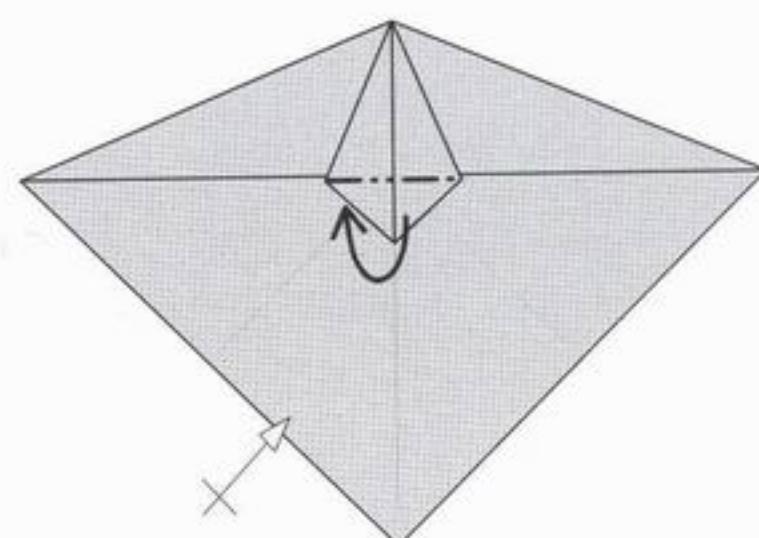
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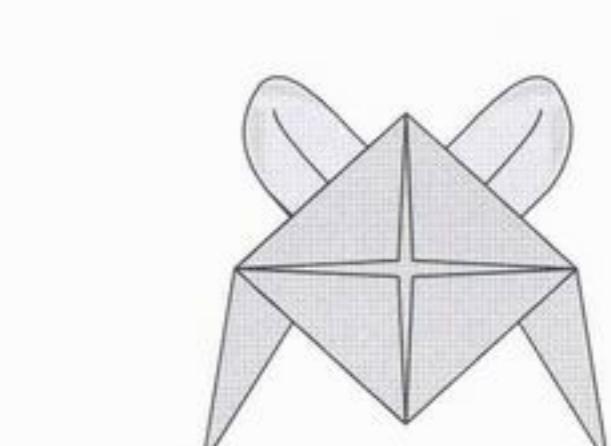
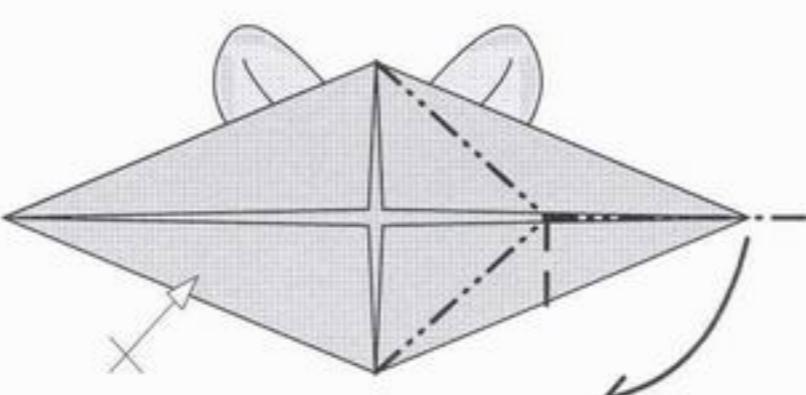
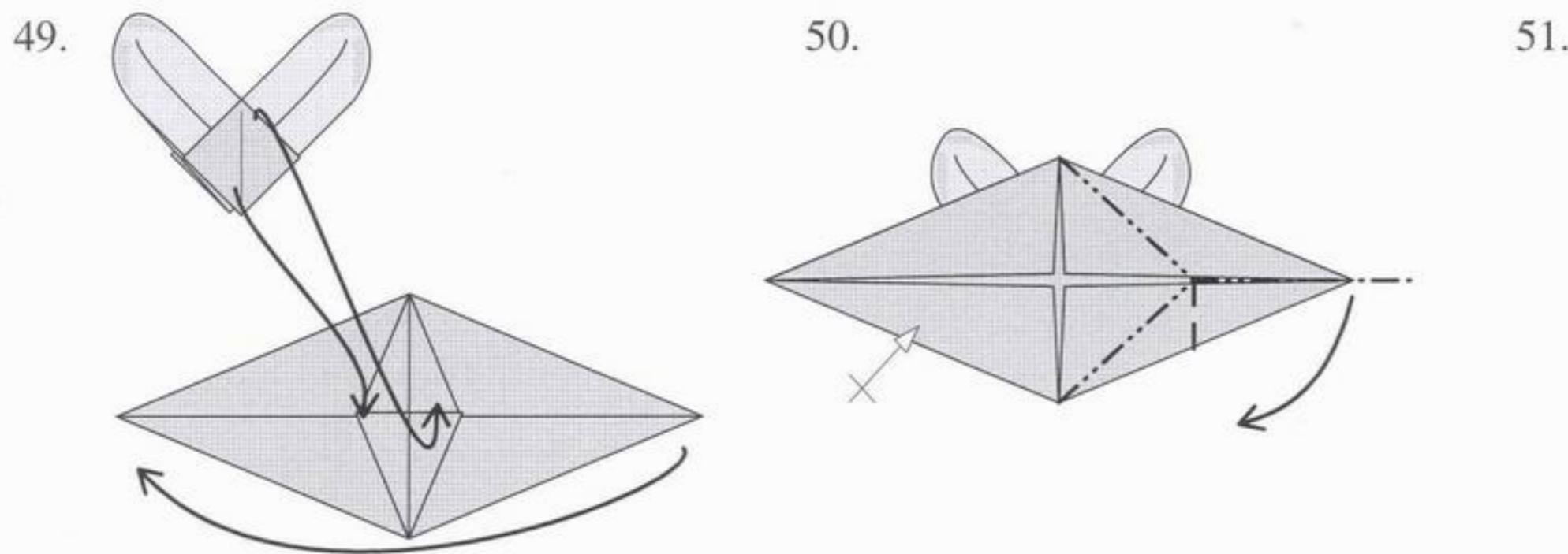


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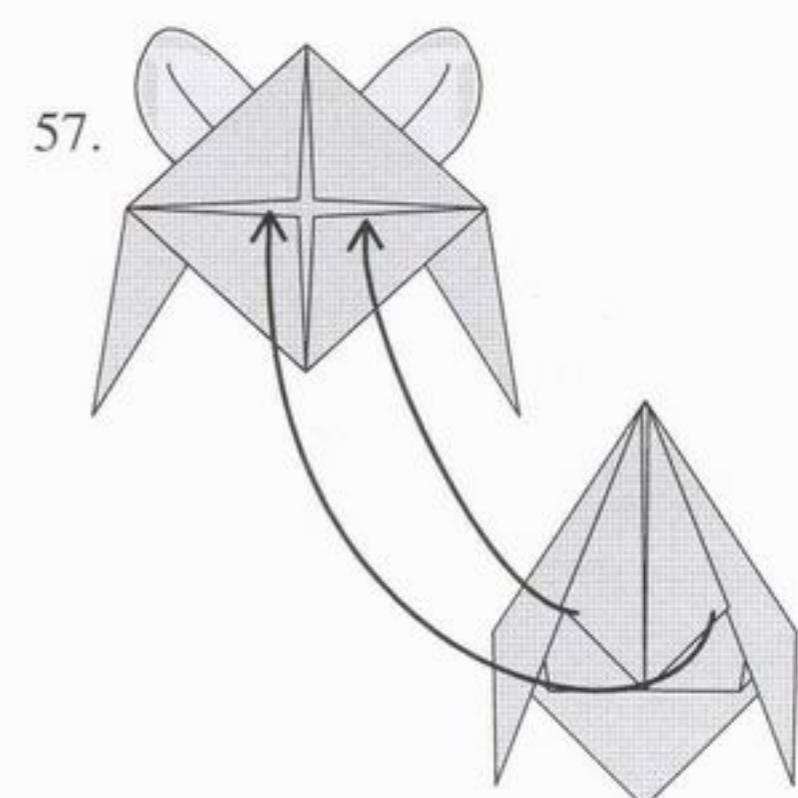
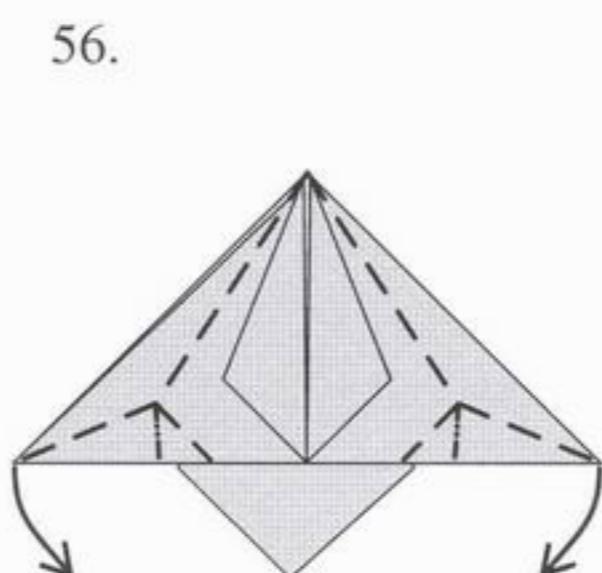
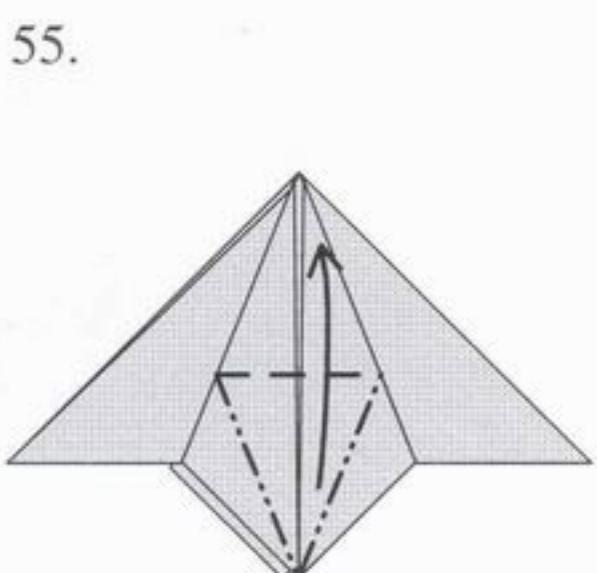
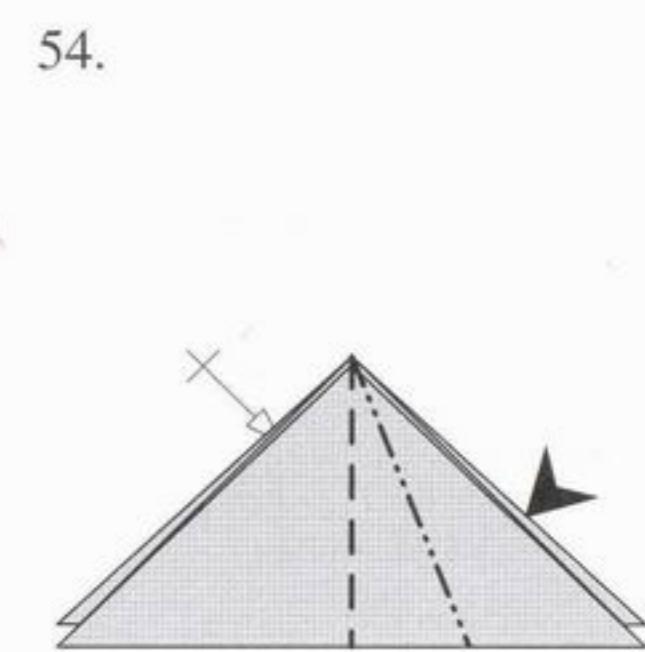
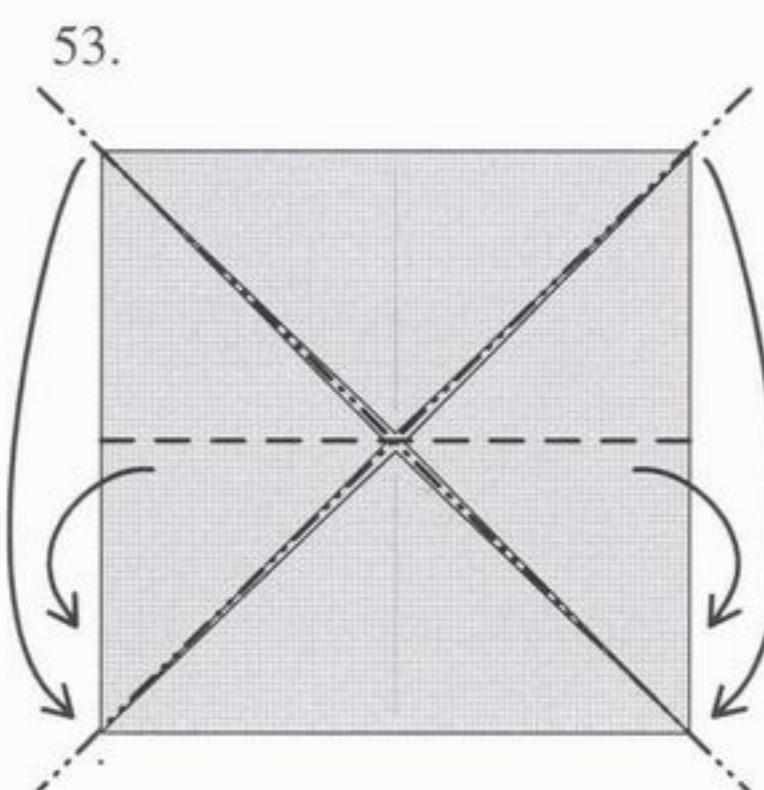
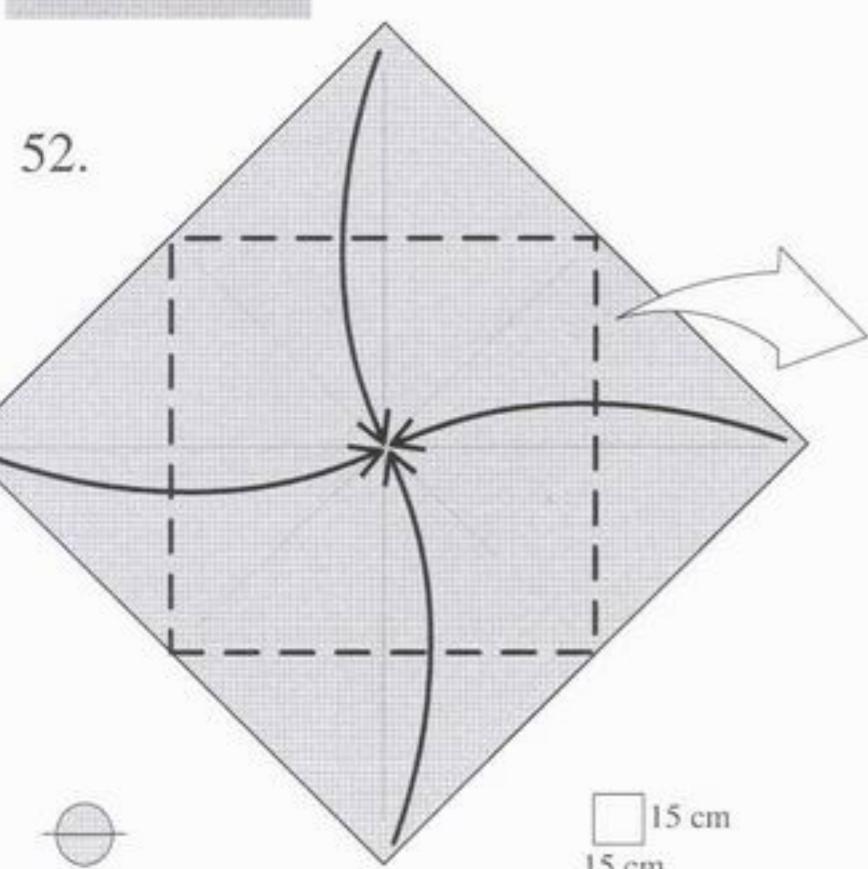


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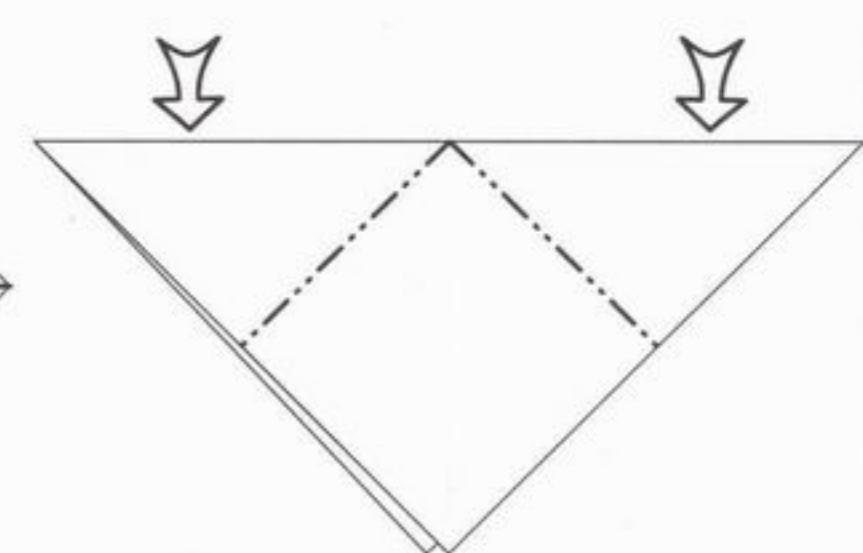
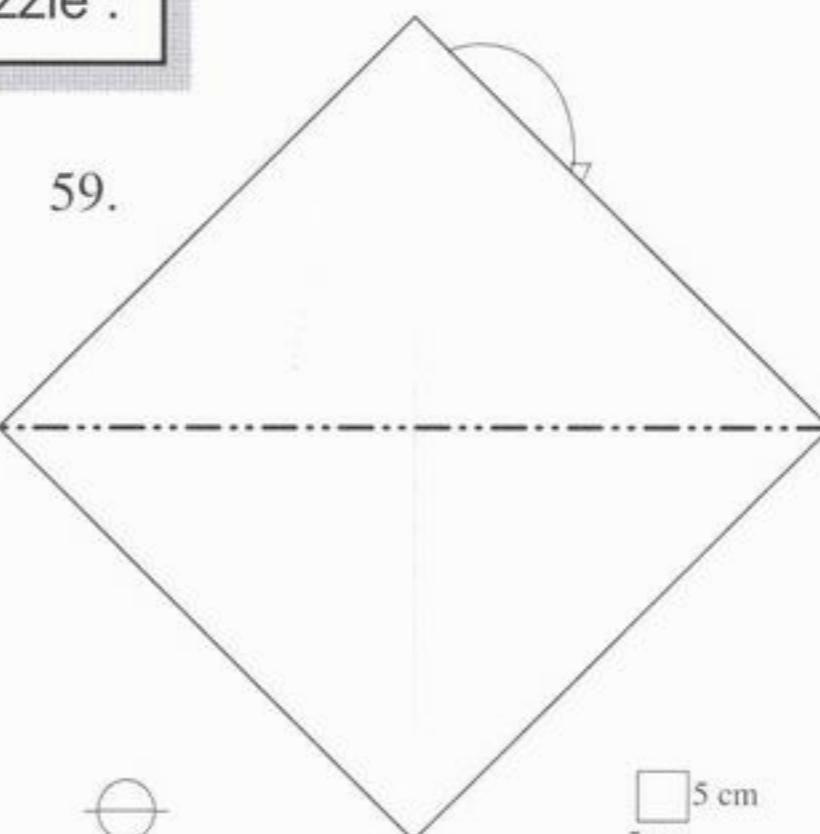
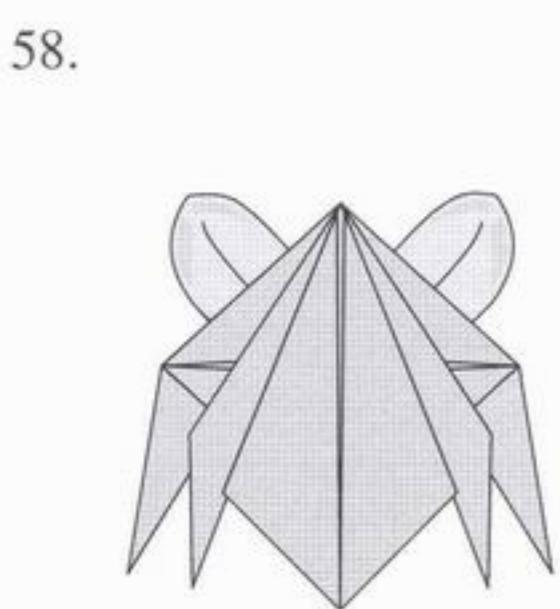




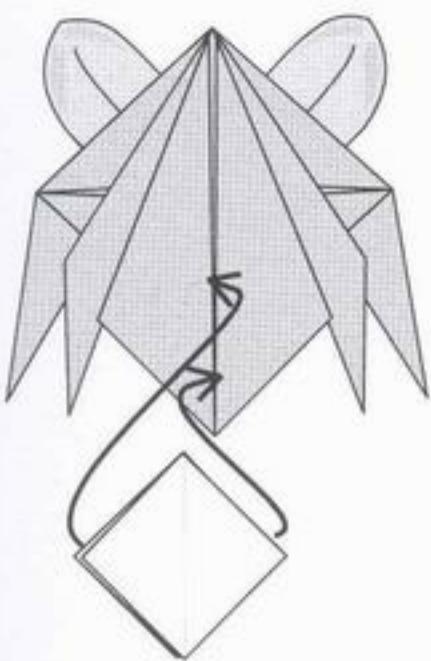
Head :



Muzzle :

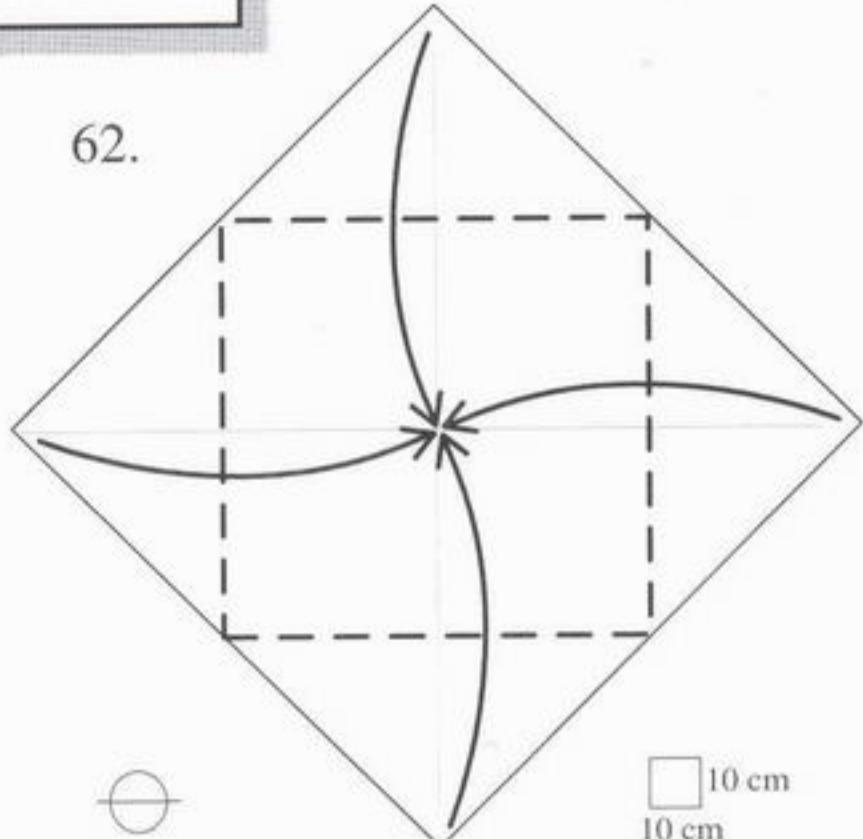


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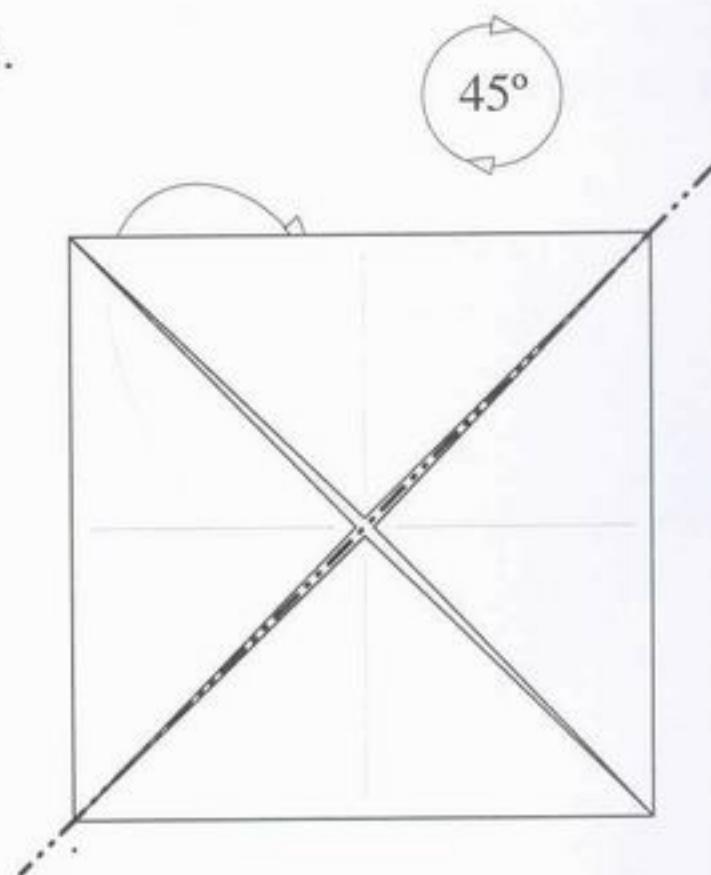


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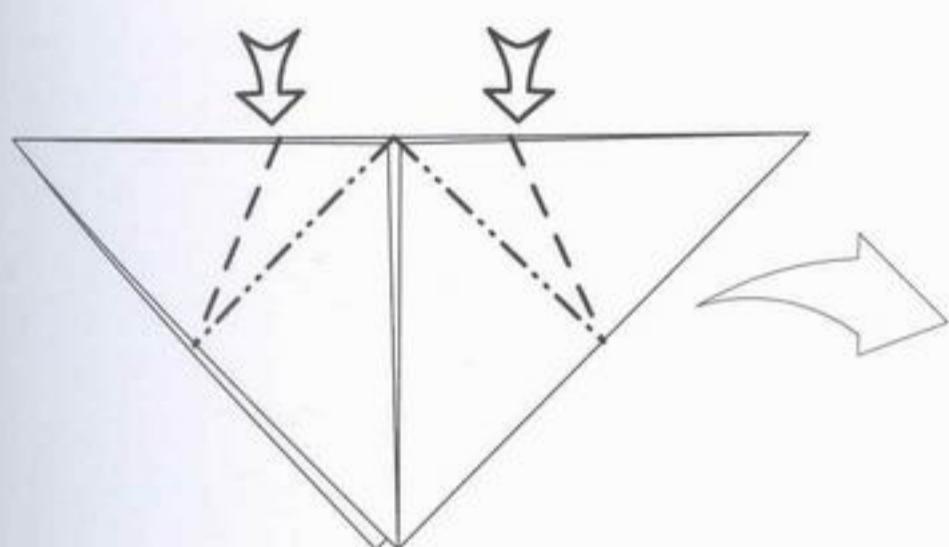
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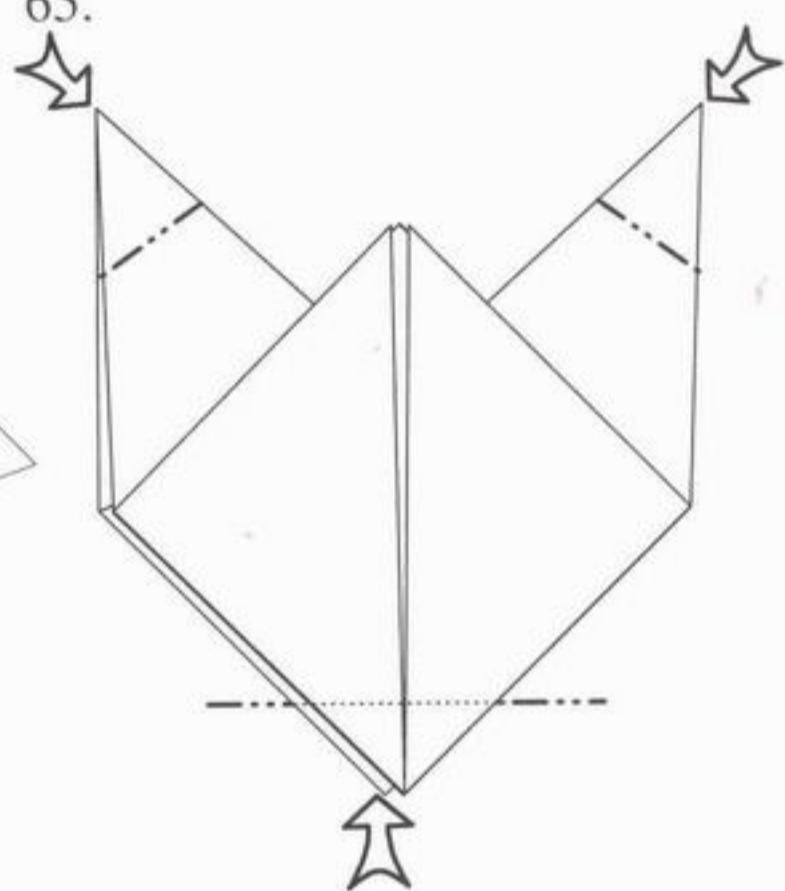
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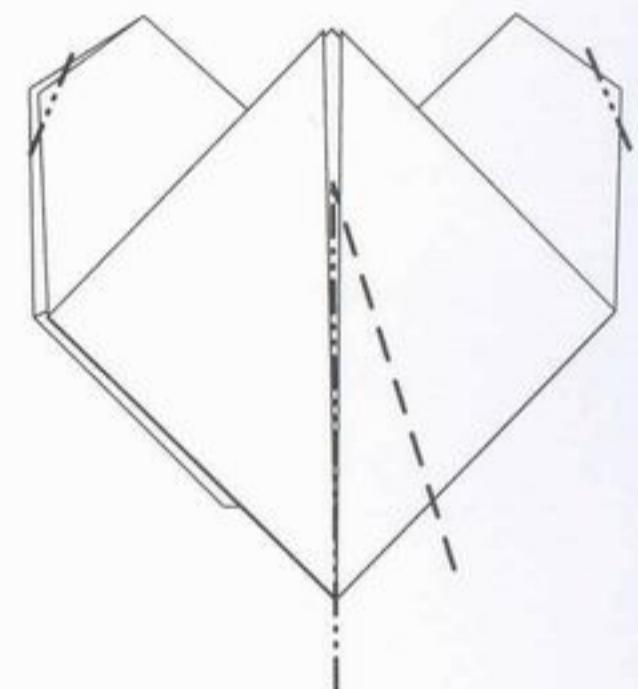
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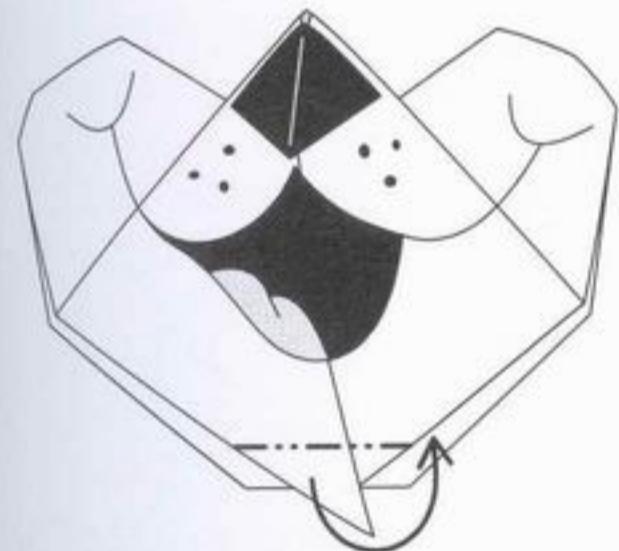
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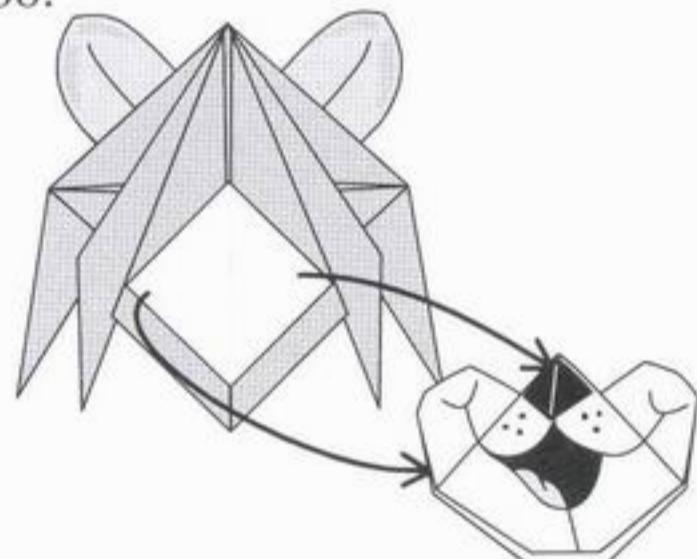
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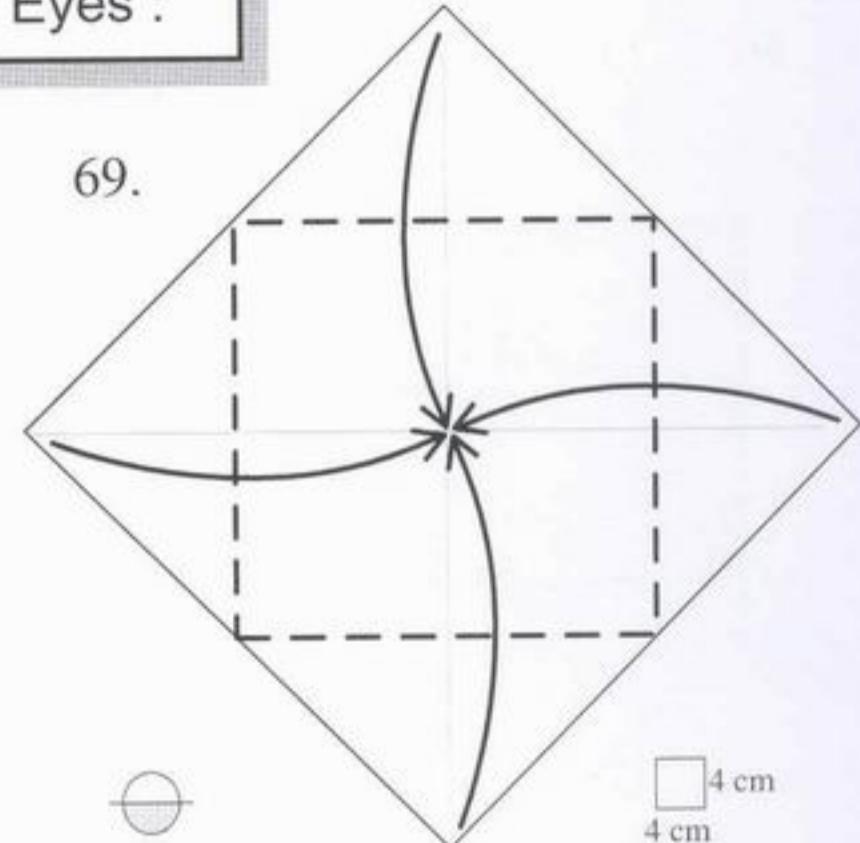


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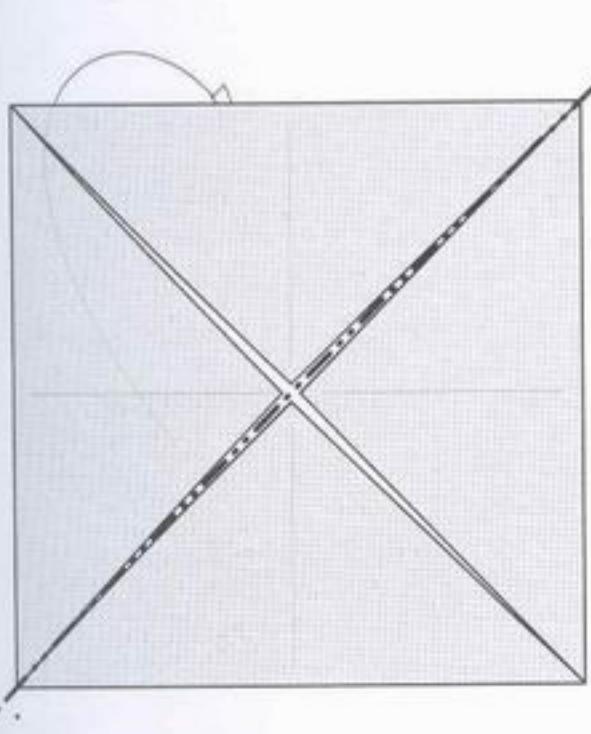


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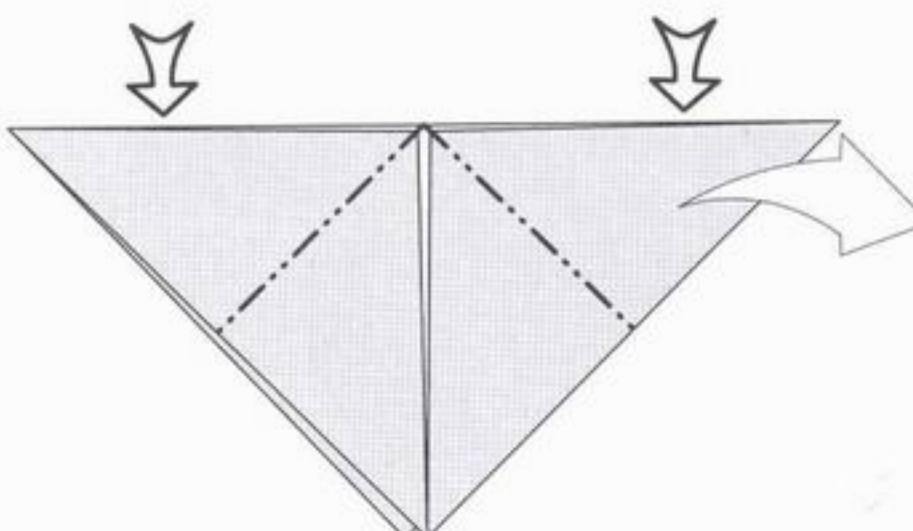
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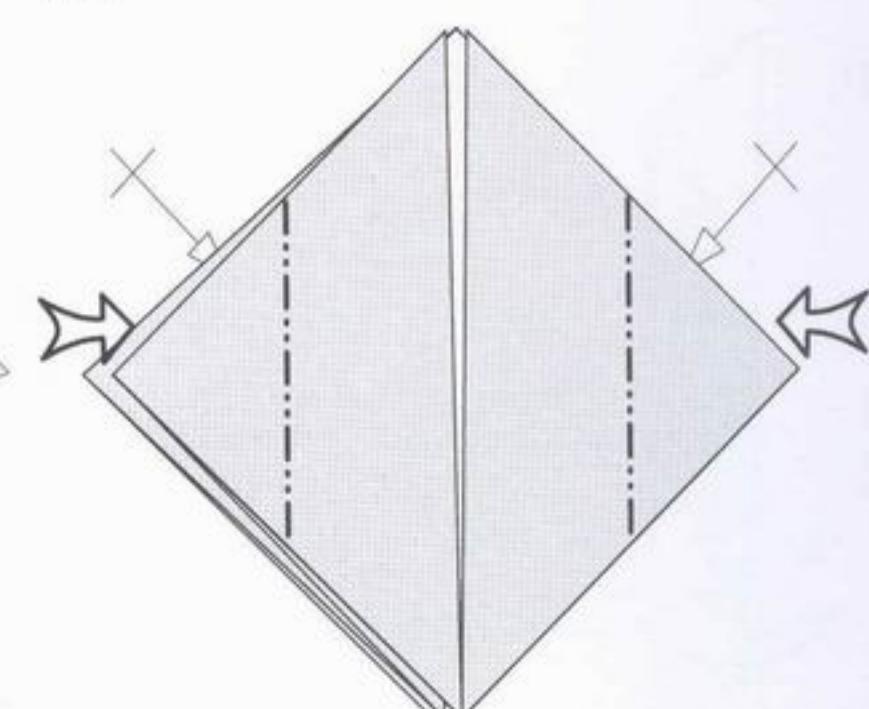
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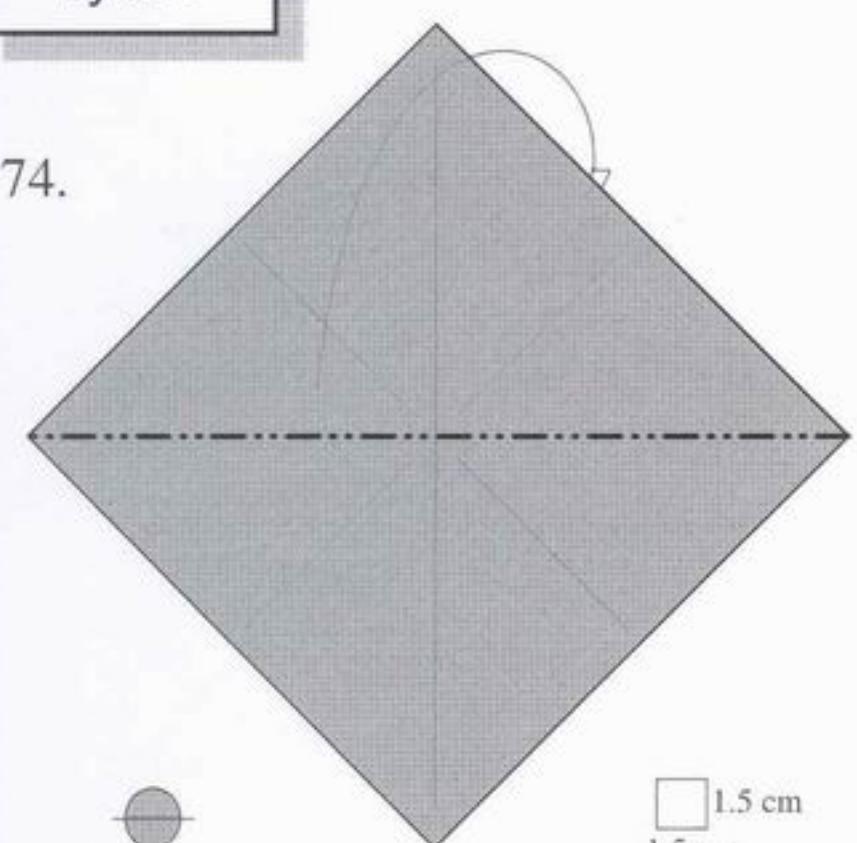
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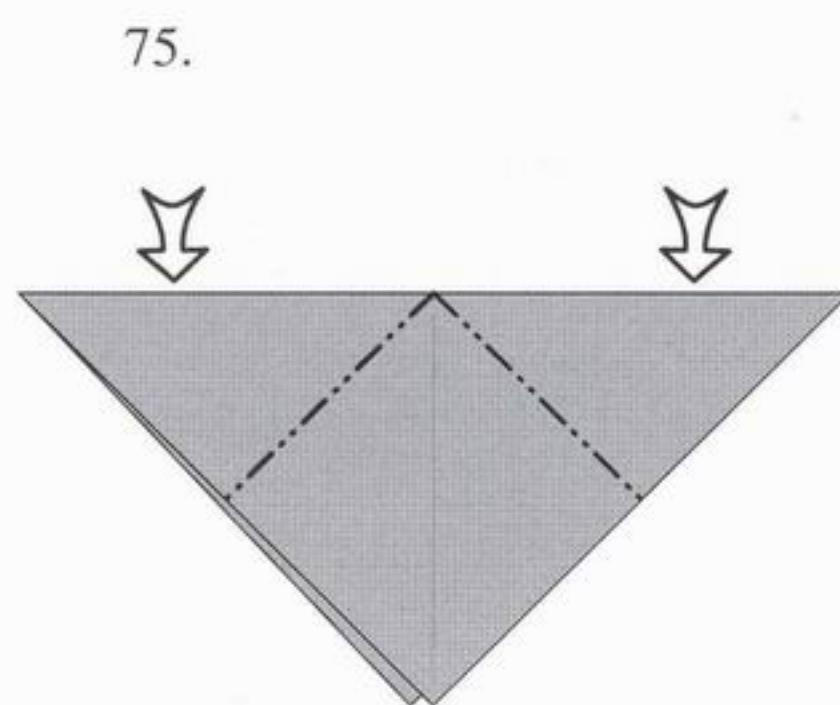
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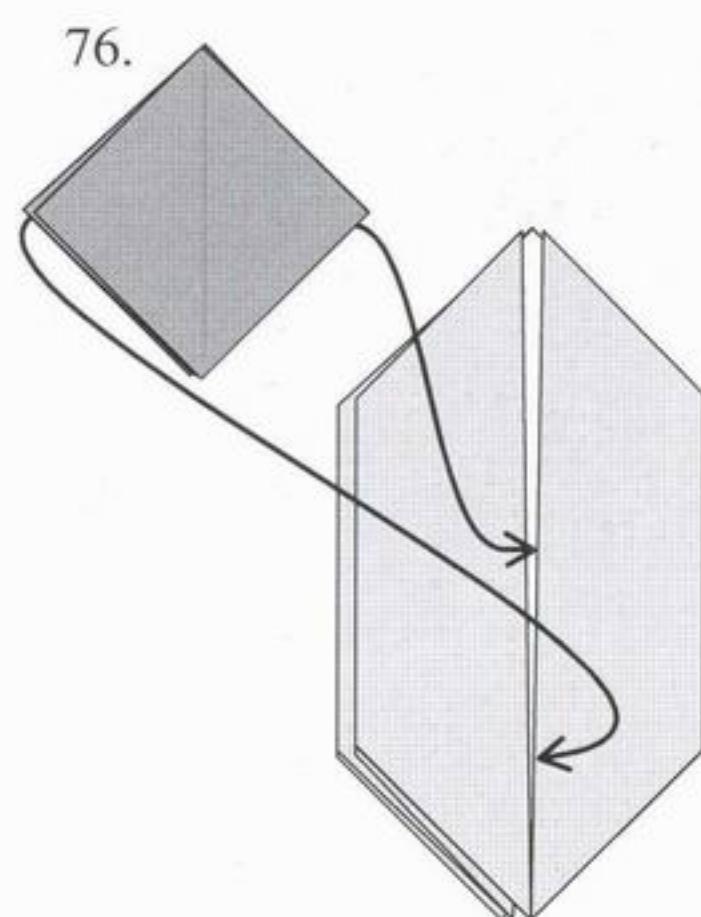
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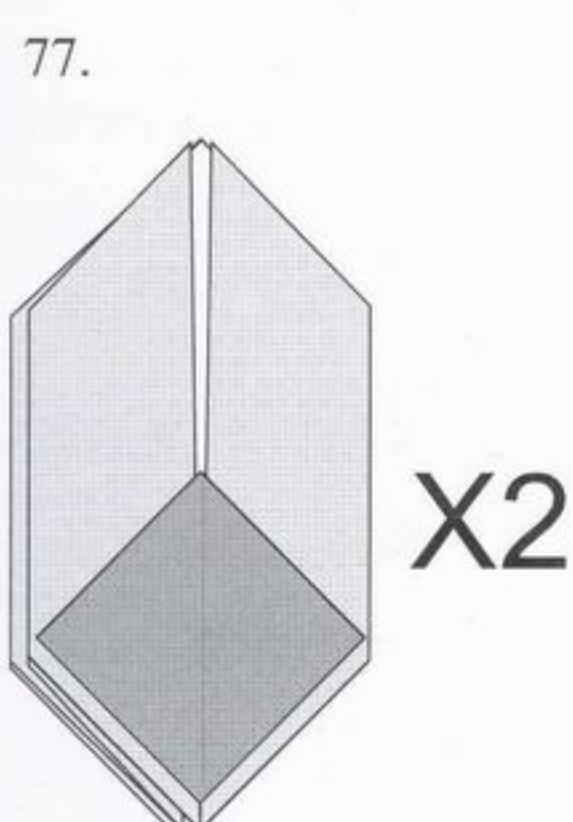
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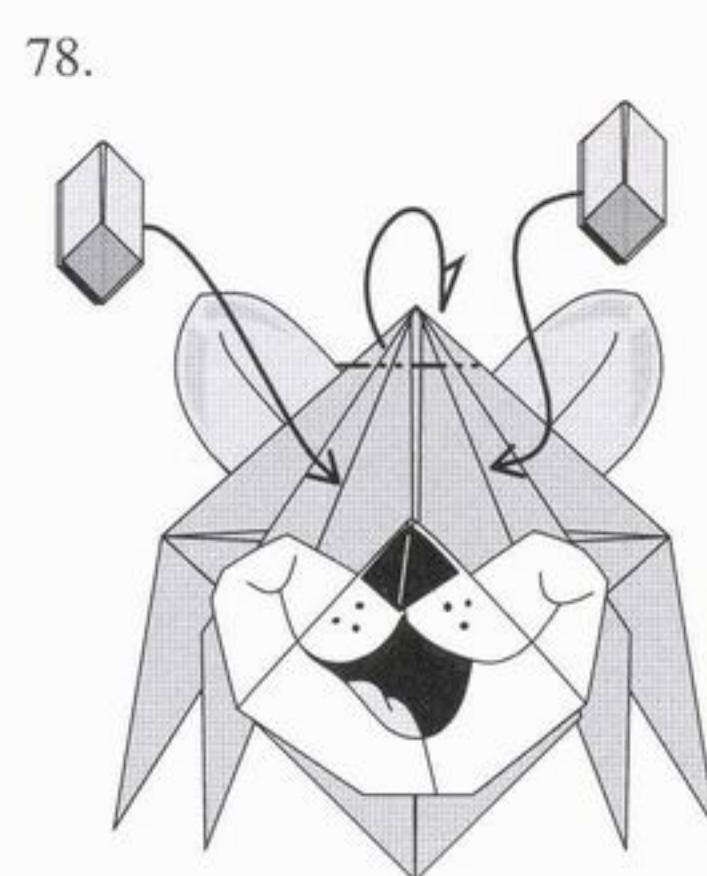
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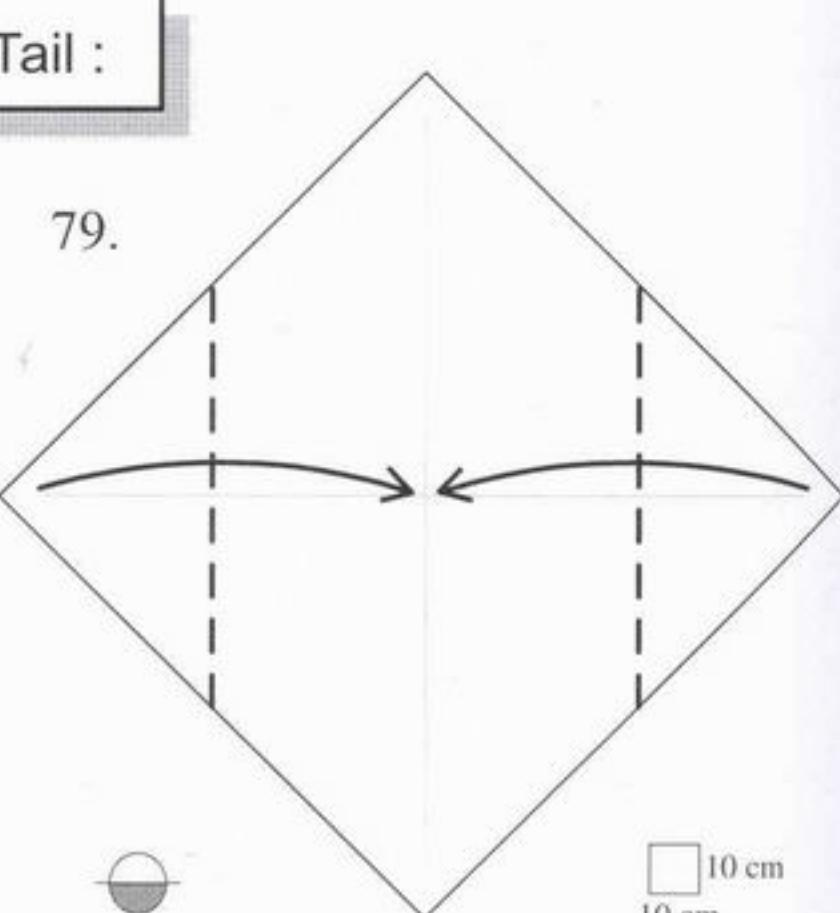
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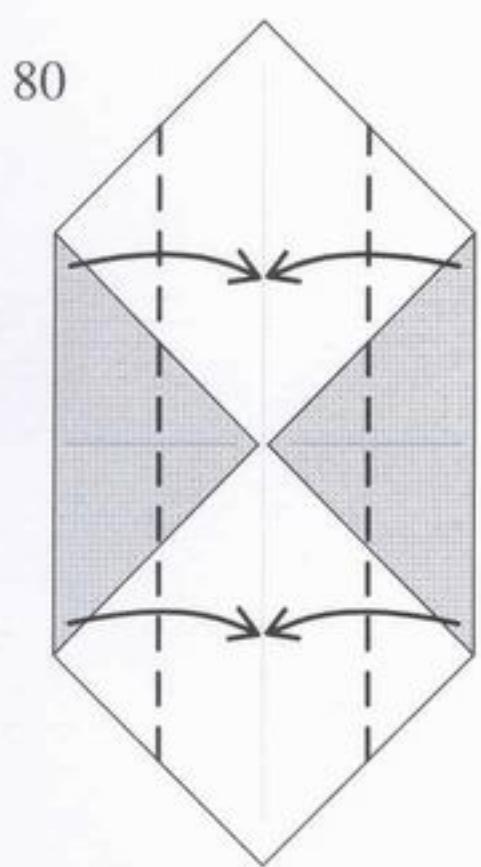
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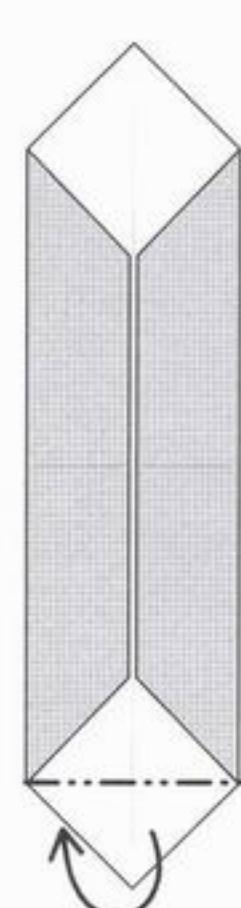
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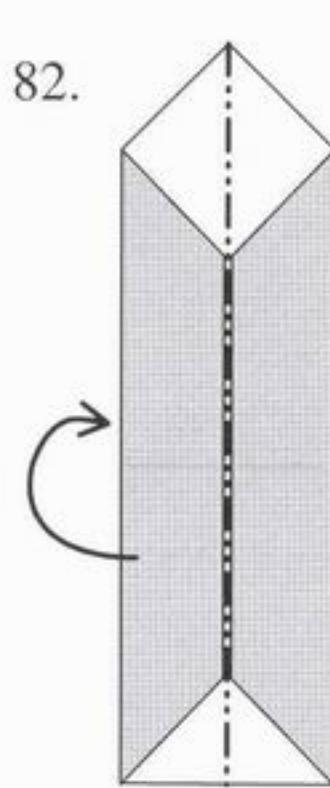
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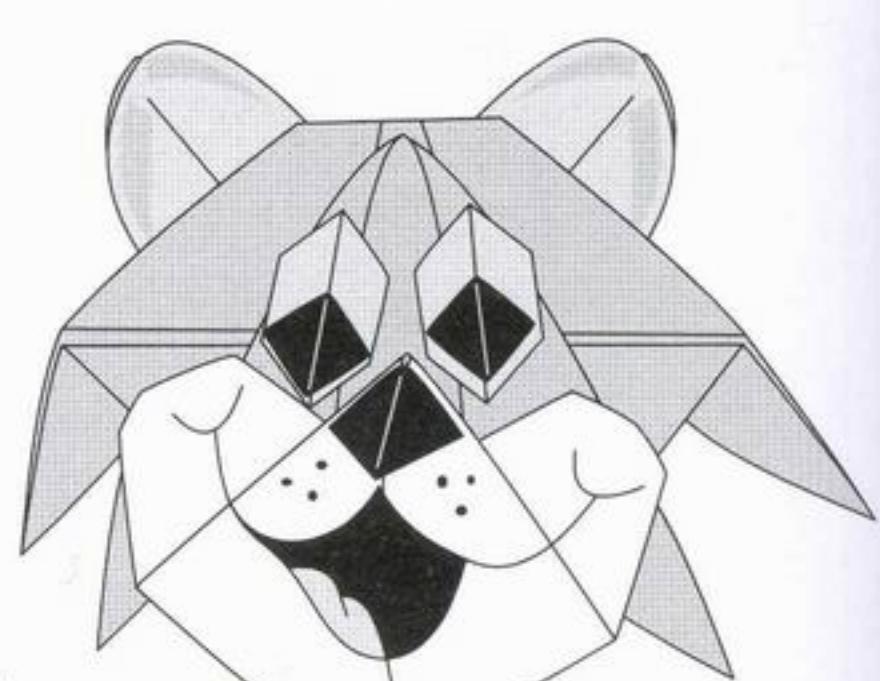
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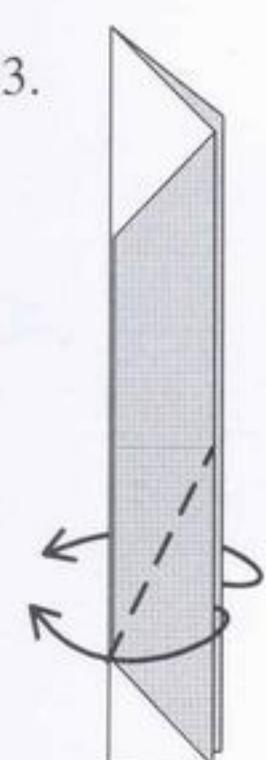
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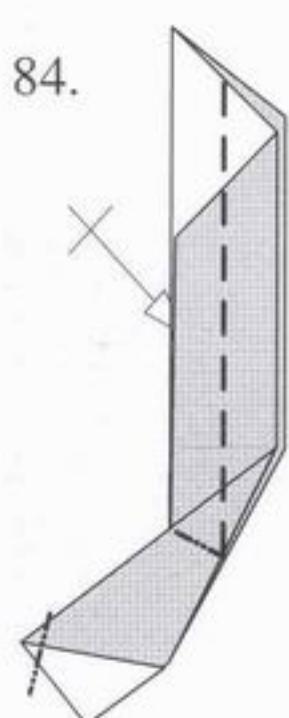
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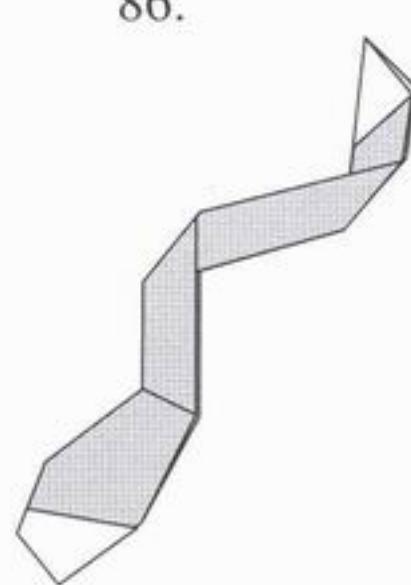
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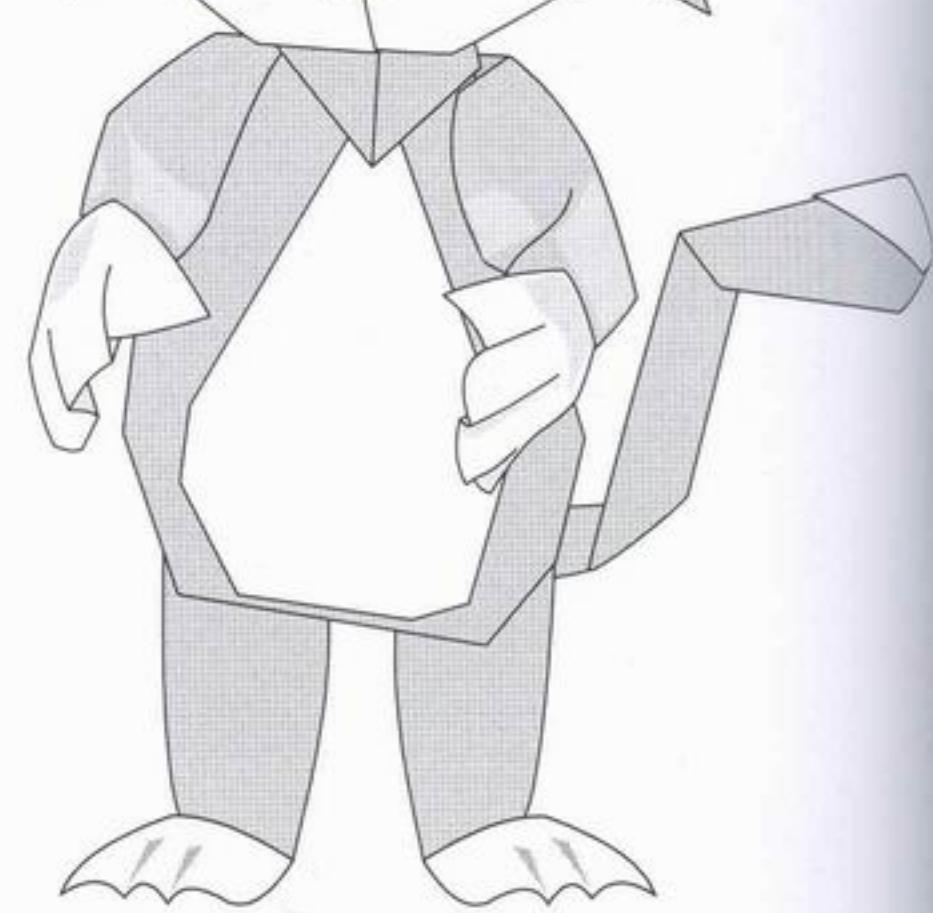
84.



85.



86.





Roman Diaz

- Nationality : Uruguayan
- Lives in Canada
- Born in 1968
- Job : Veterinarian

The current trend of designing origami with impressive technical aspects and mathematical equations has brought tremendous advances in the theory and practice of paperfolding. Thanks to that, today we can design models that would simply be impossible to imagine intuitively.

But let's be reasonable, that's only one of the possible ways to design amongst many others.

For this bird I have purposely avoided thinking about the optimal use of paper and instead given priority to other thoughts. None of my designs has never been so "wasteful" of paper while so light in appearance.

The original idea came months ago, when I thought about a bird whose beak was made of two equal halves, drawn perfectly and without unnecessary layers. With minimal observation it becomes clear there is only one way to achieve it and that is by using the two opposite corners of the original square.

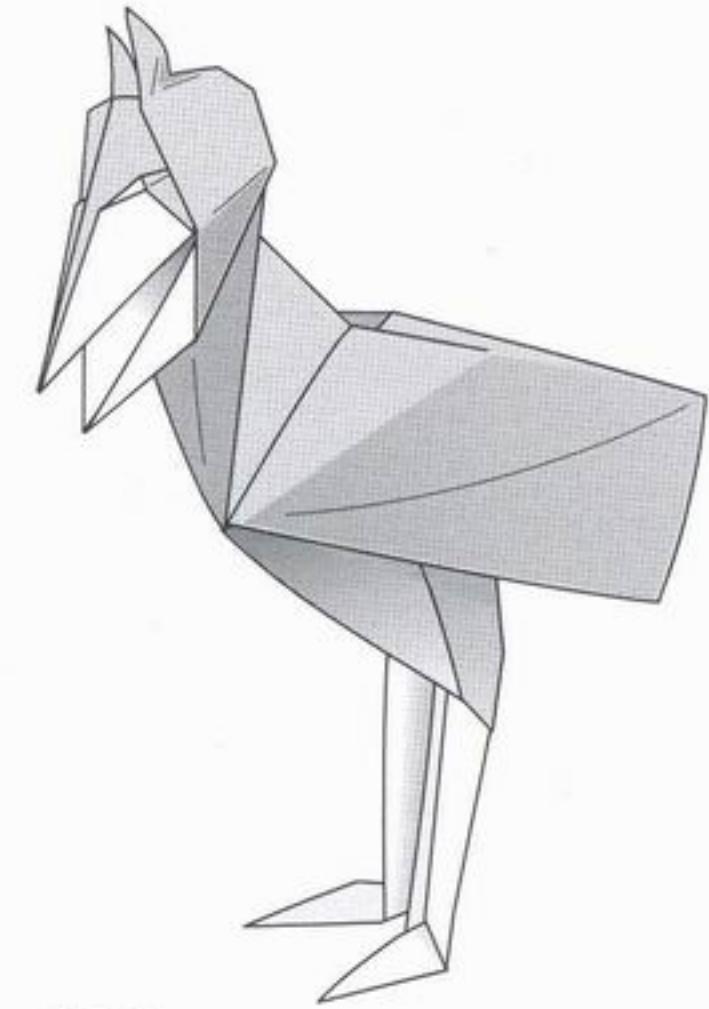
The problem is the rest of the bird has to be designed from the triangle we get by folding the square along its diagonal. All this enormous waste of paper would be unthinkable in the world of optimized origami. But in our world, it is not only possible but desirable, because there may be many optimizations. In this case, I have optimized the use of paper in such a way as to create the beak in a way that comes closest to what I had in mind.

It's the concept and idea behind the model that make it better and there is no science behind this.

Roman Diaz's book :

Origami Para Interpretes - (Ed
Passion Origami - 2006)

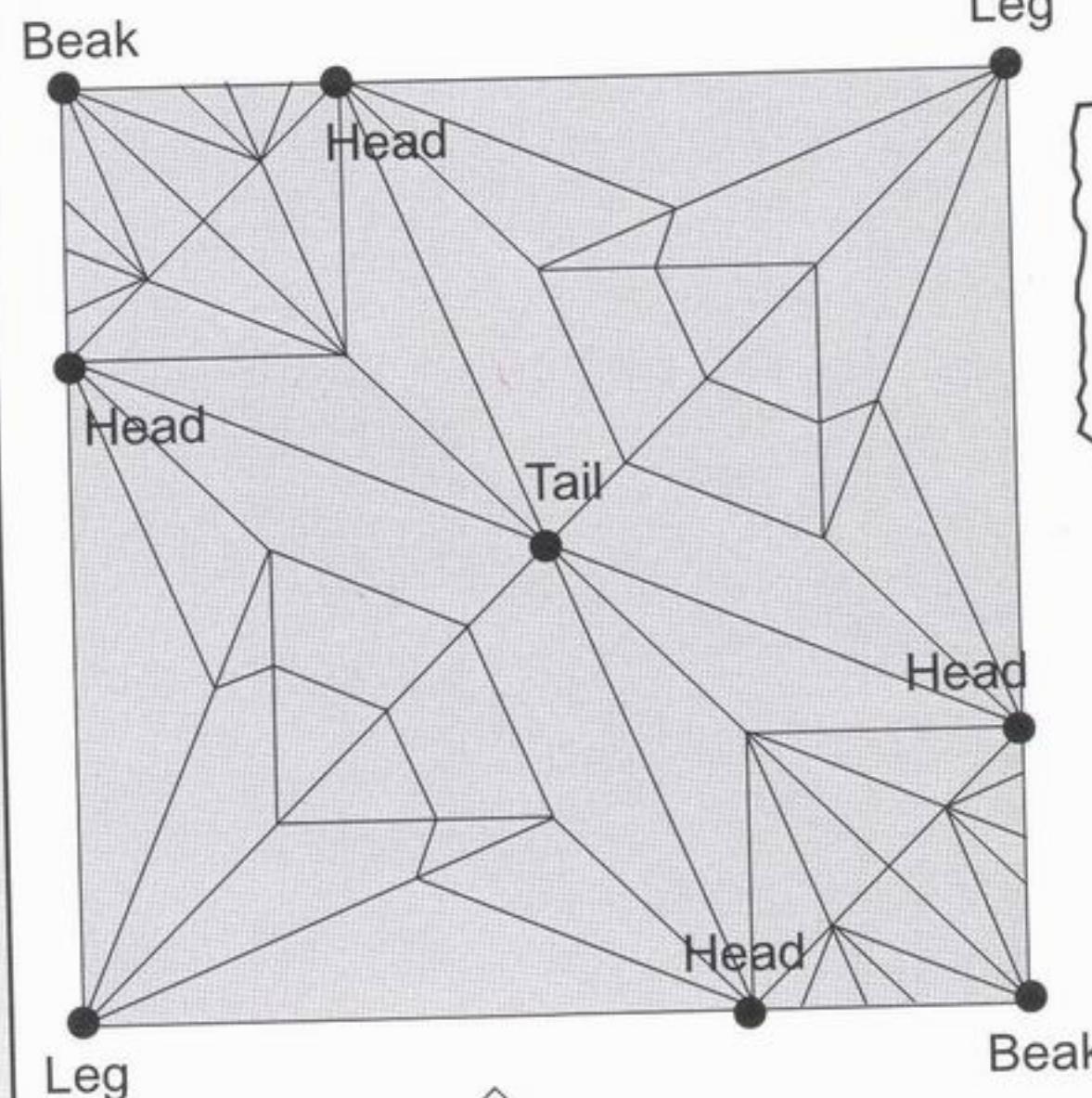
Prehistoric Bird



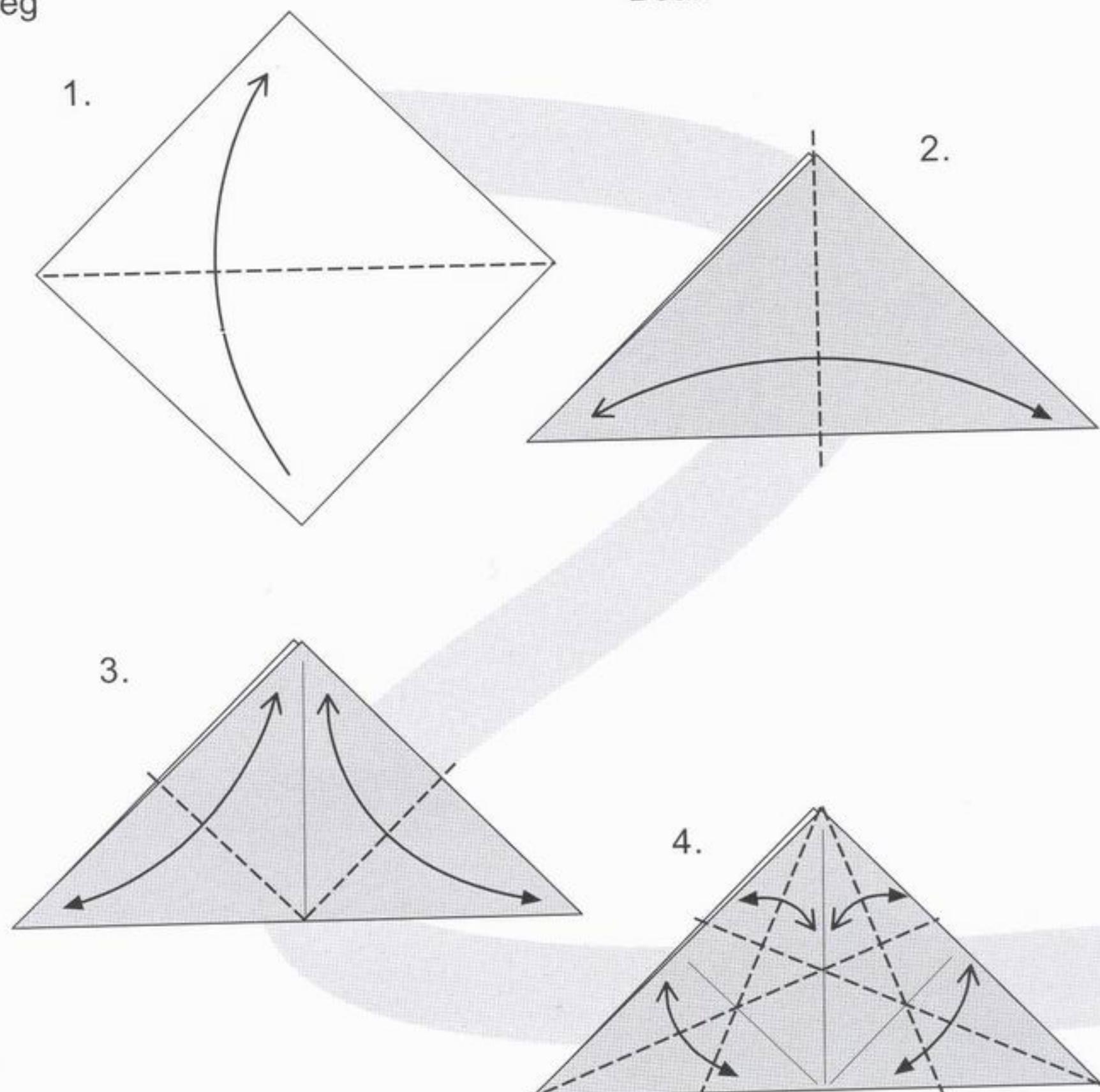
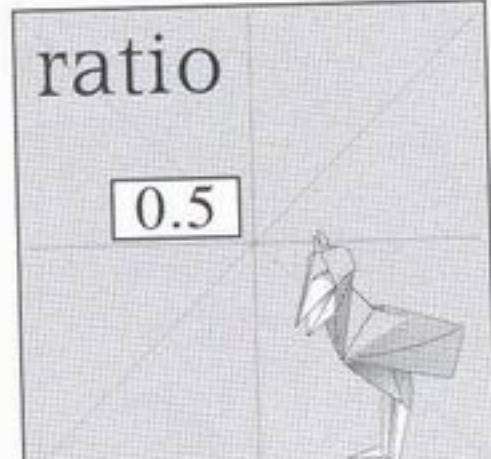
- Creation & Diagram :

Roman Diaz

- Date : 2008
- Level : Intermediate
- Time to fold it : 45 mn

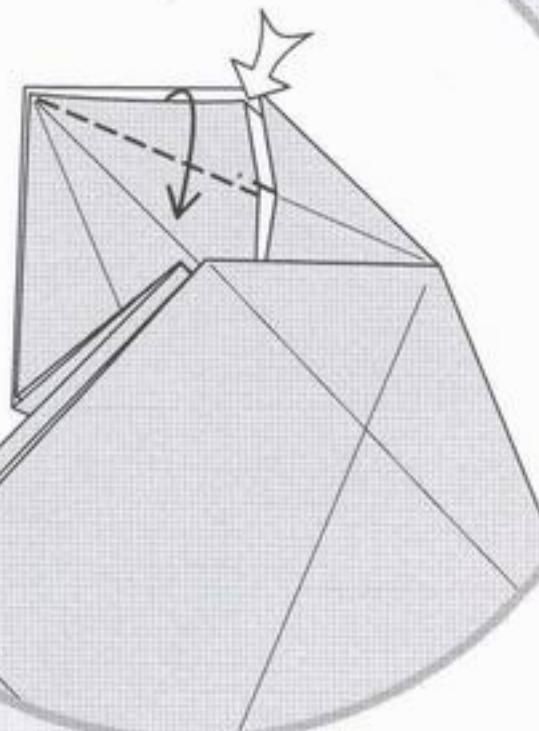


Paper : 20 x 20 cm
 Standard paper
 Tissue-foil / MC
 Wet folding

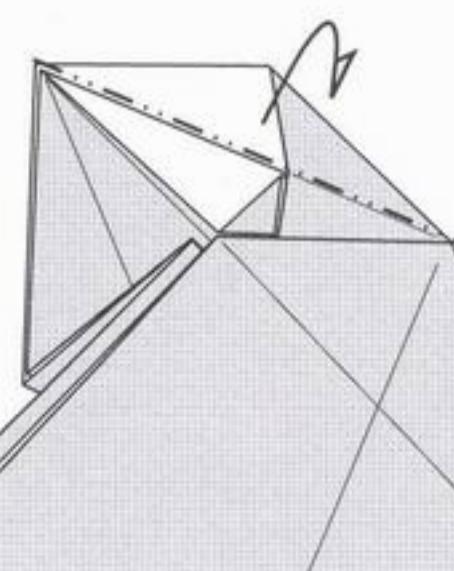


Fold through all layers.

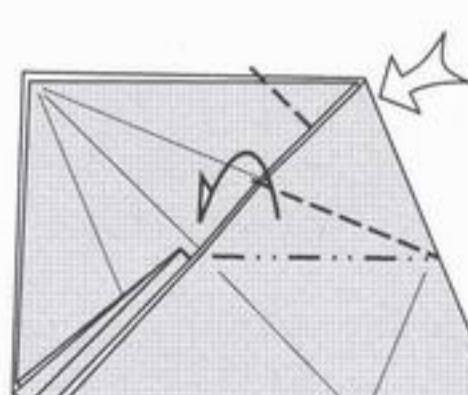
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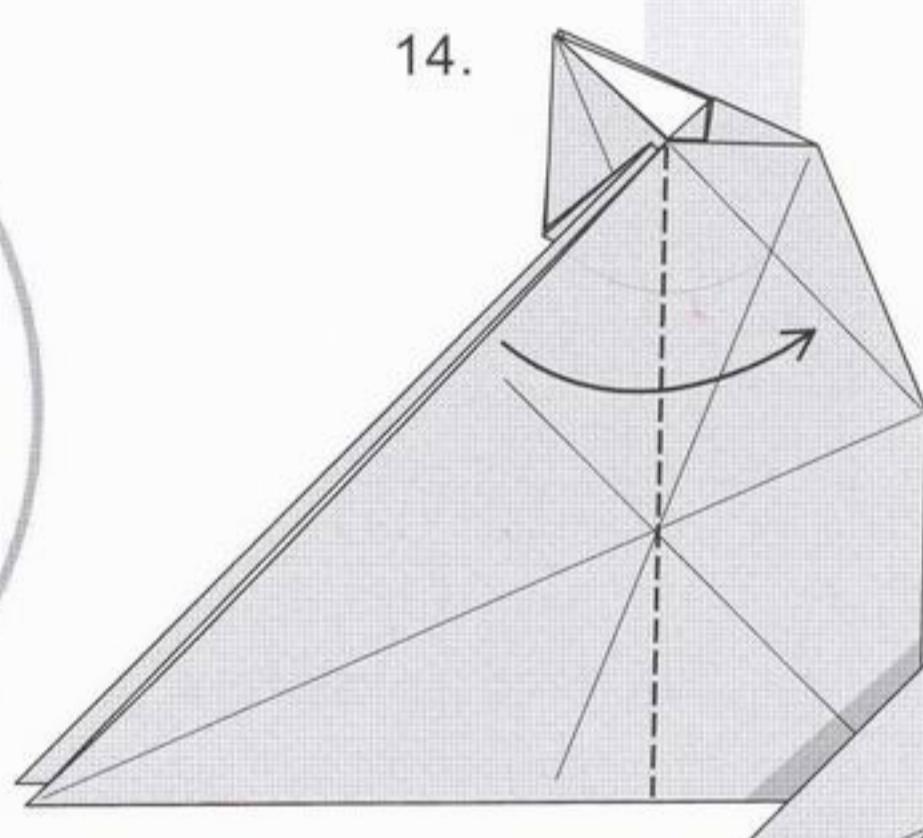
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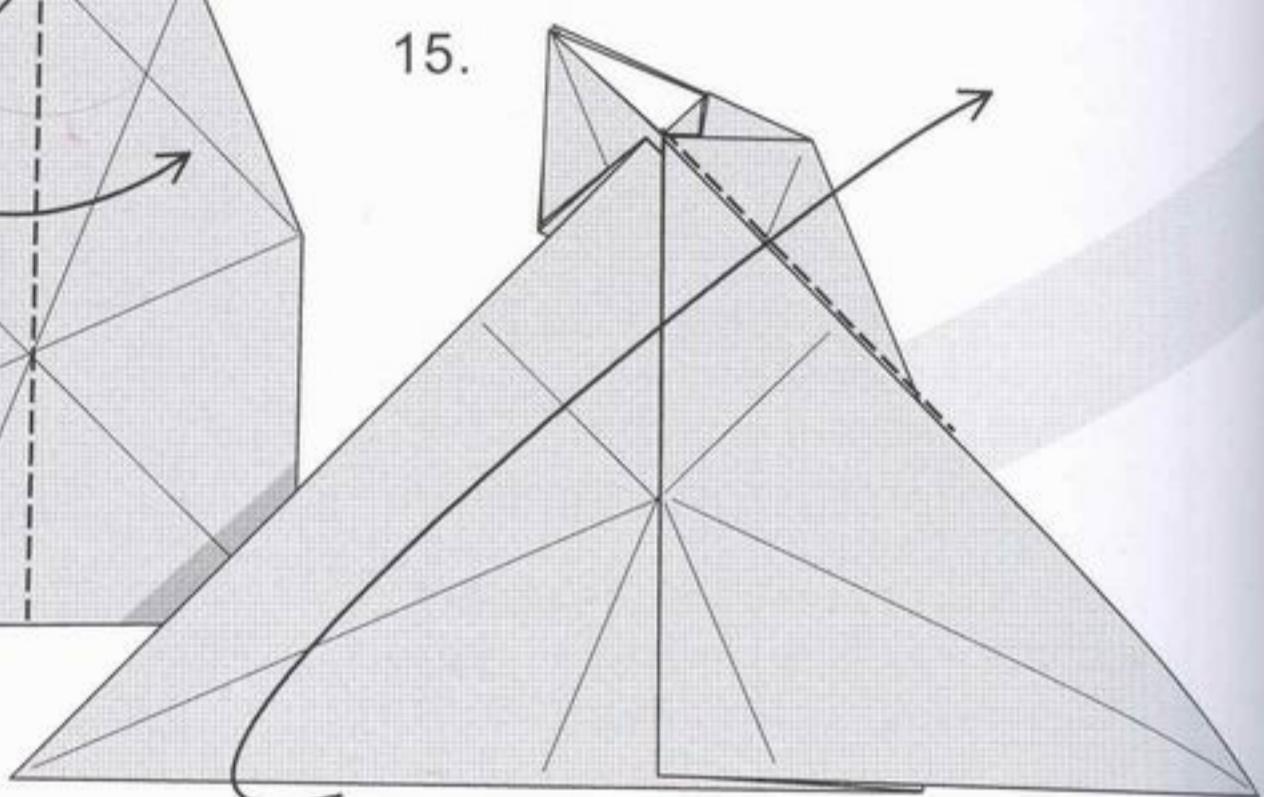
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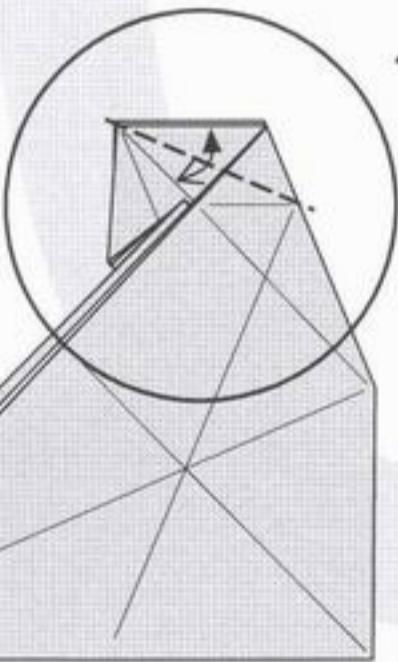
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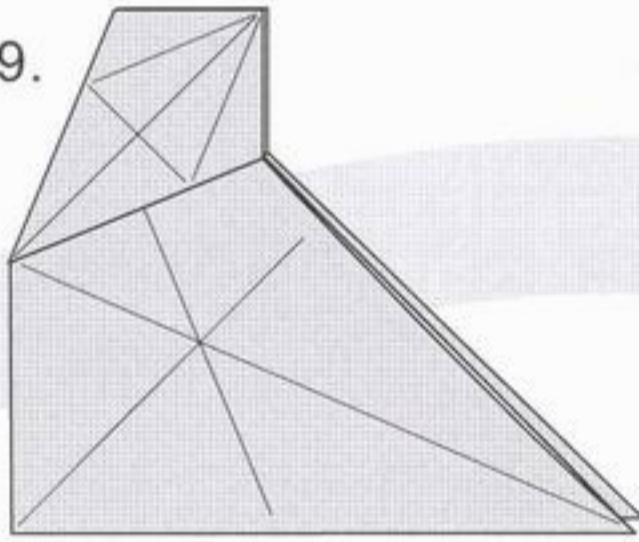
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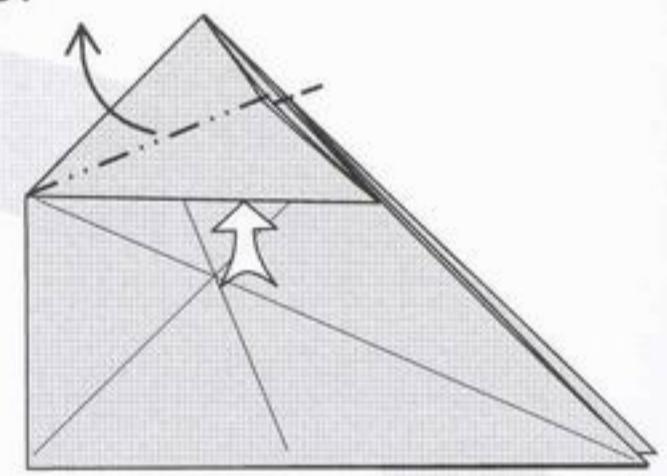
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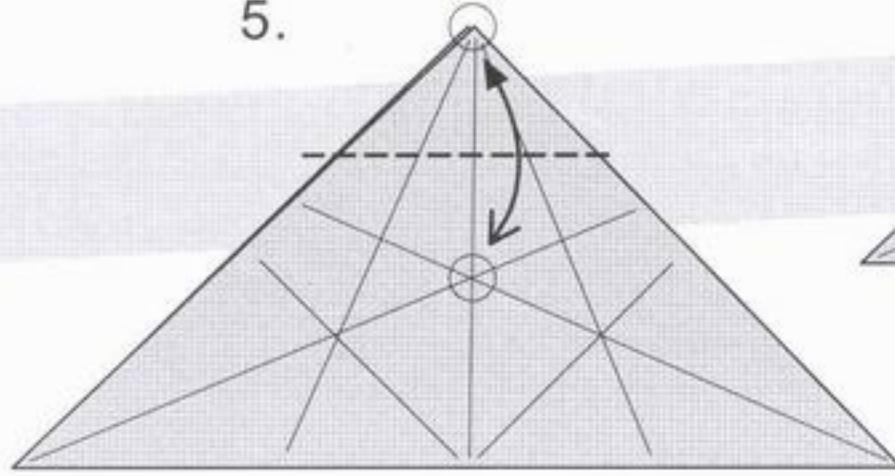
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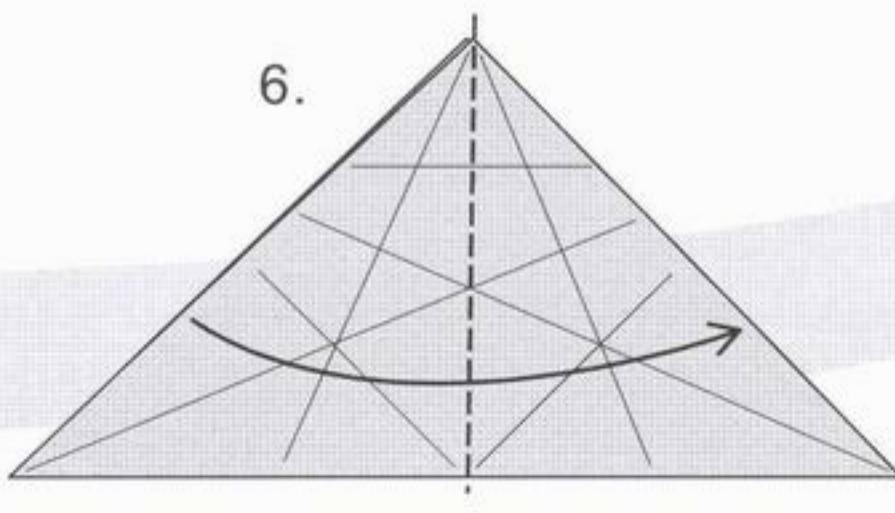
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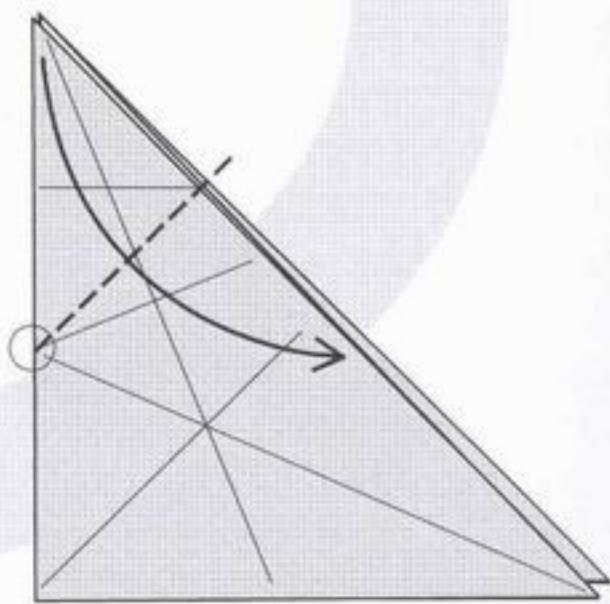
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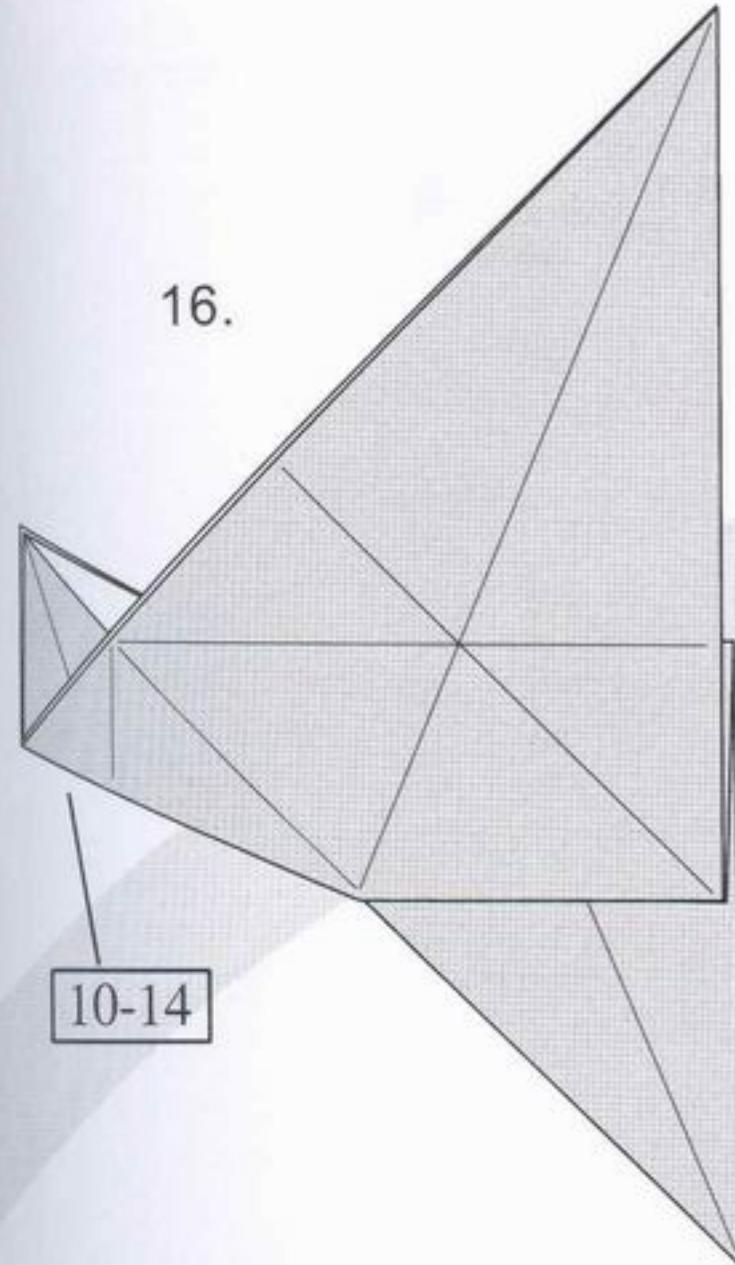
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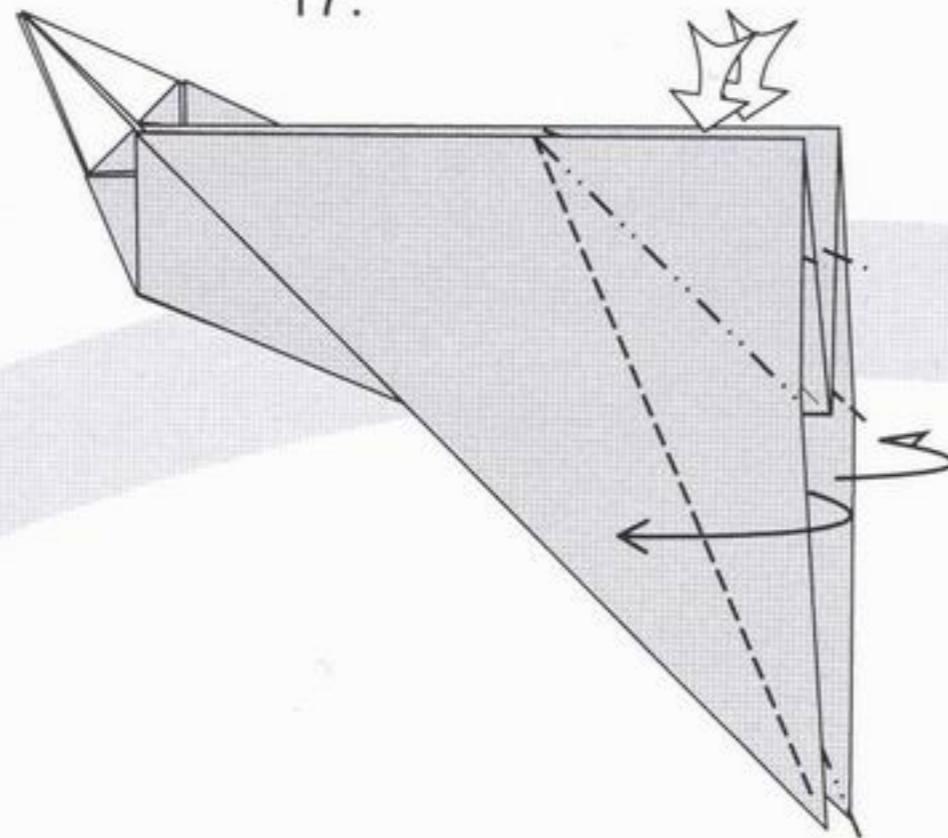
Fold through all layers.

Fold through all layers.

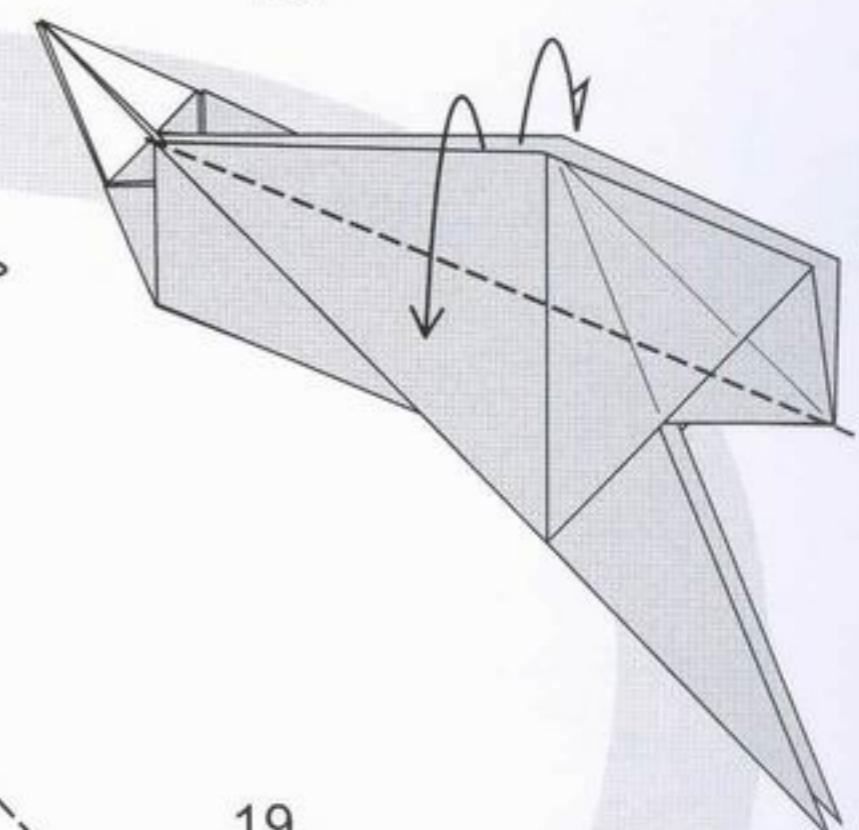
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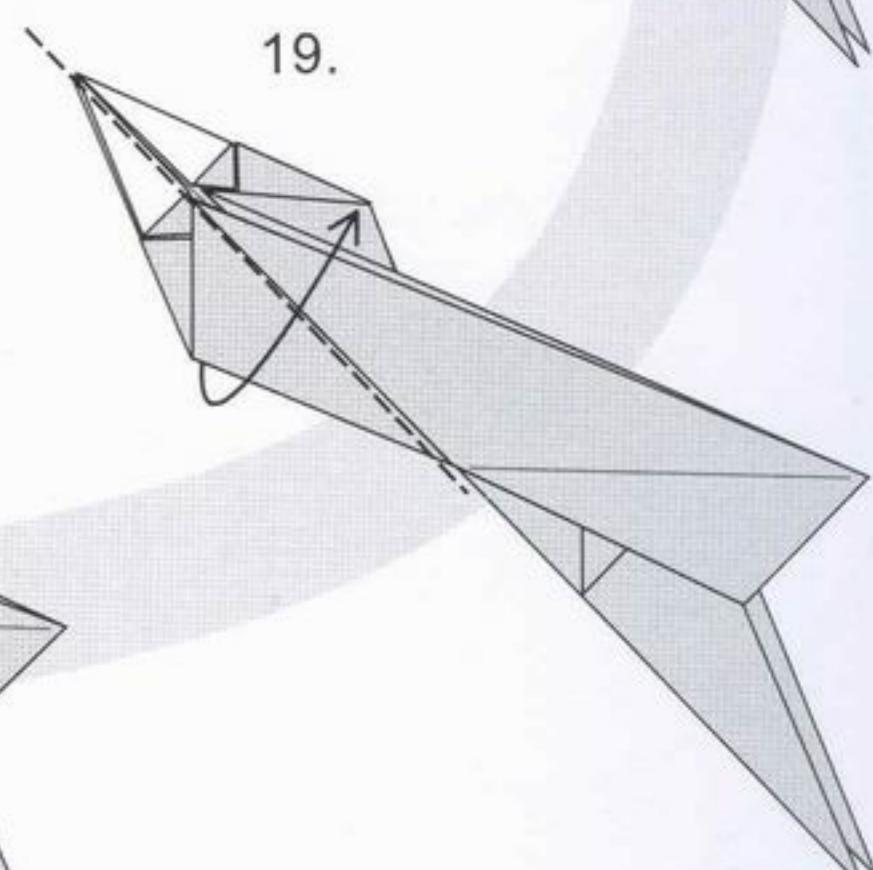
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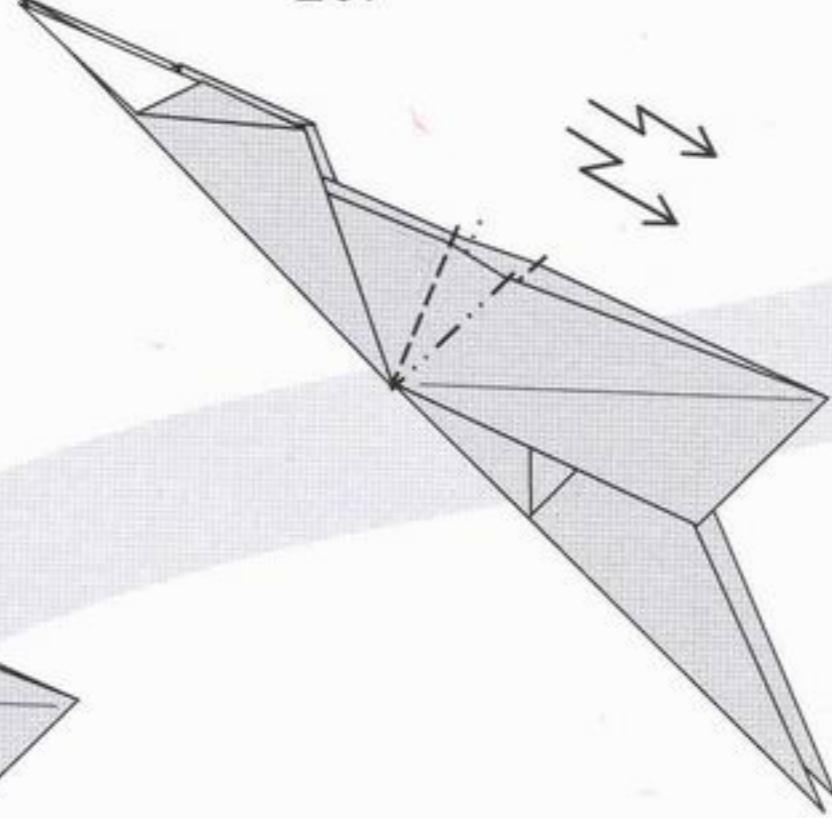
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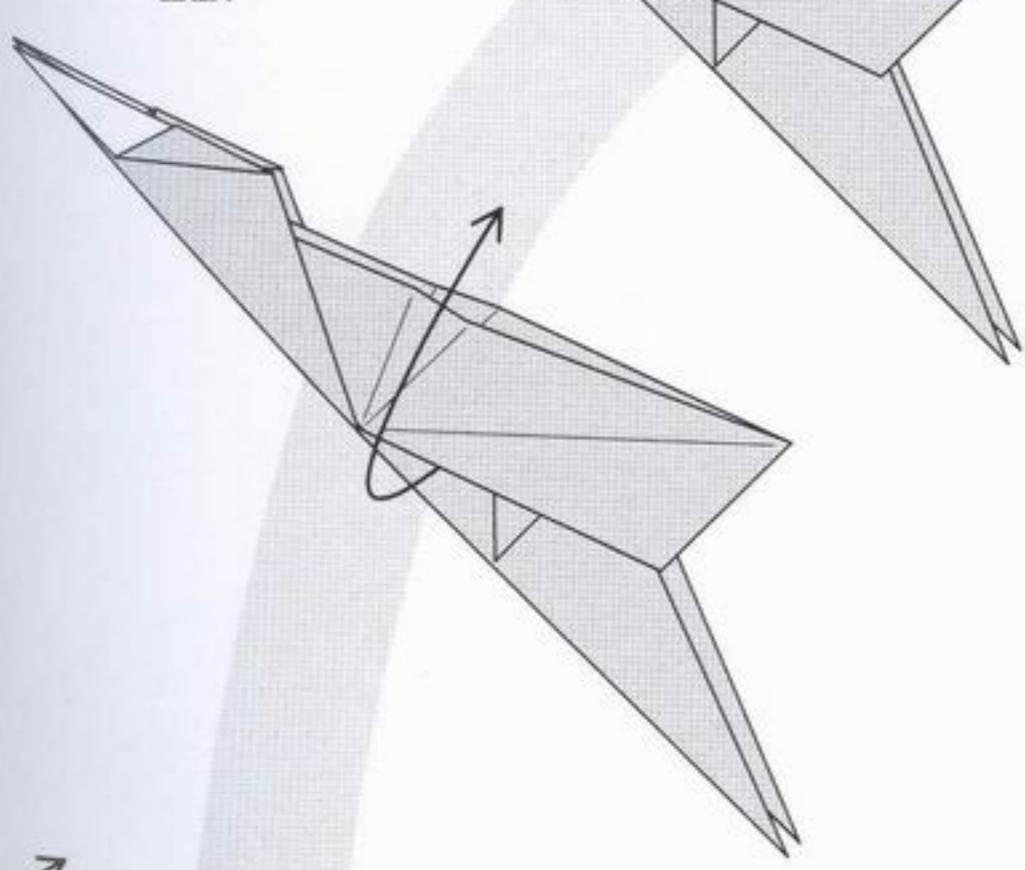
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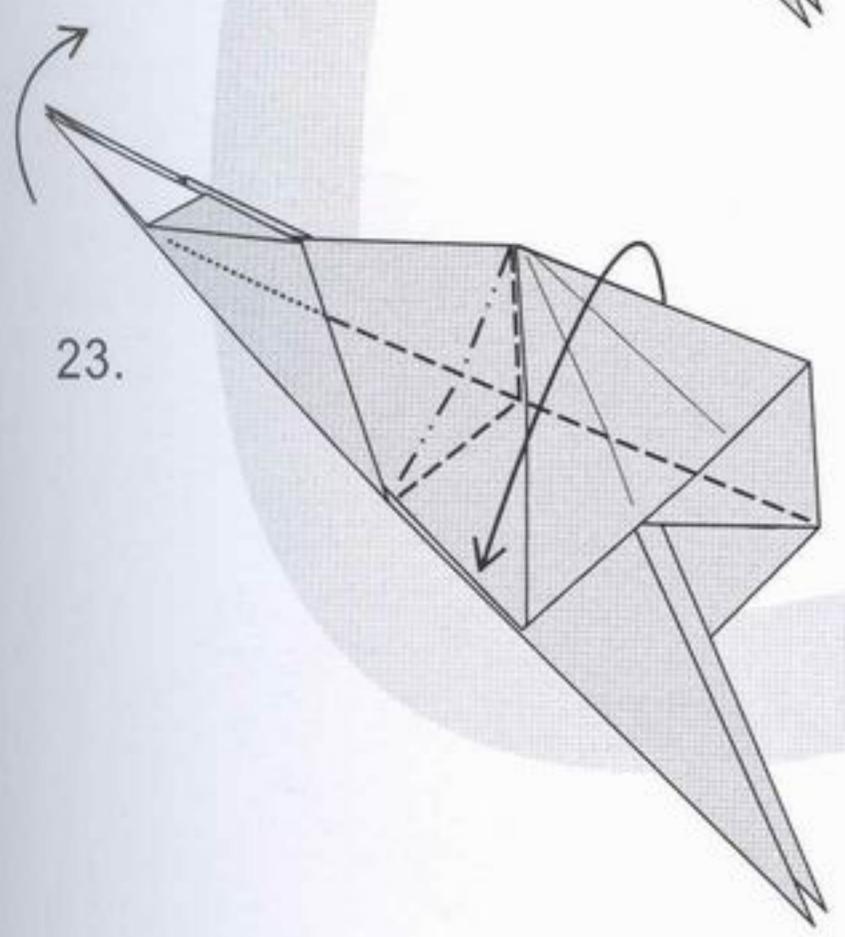
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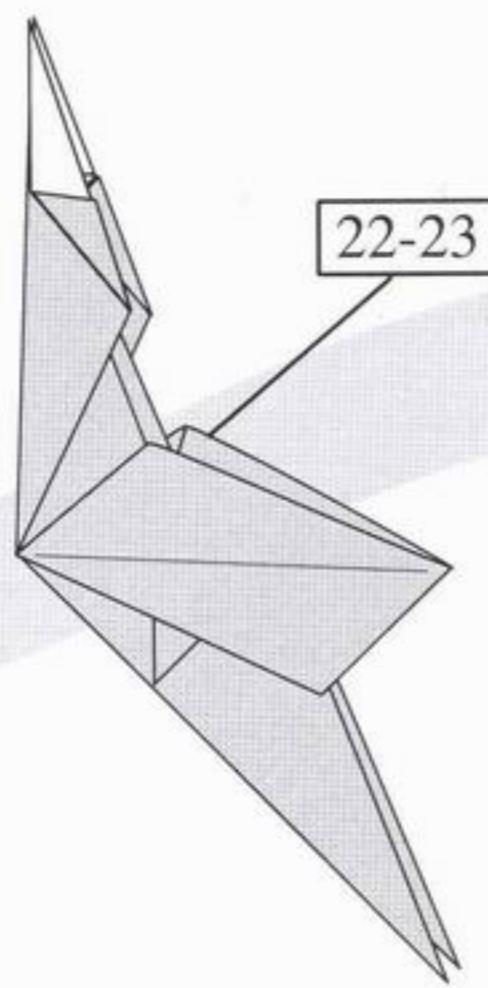
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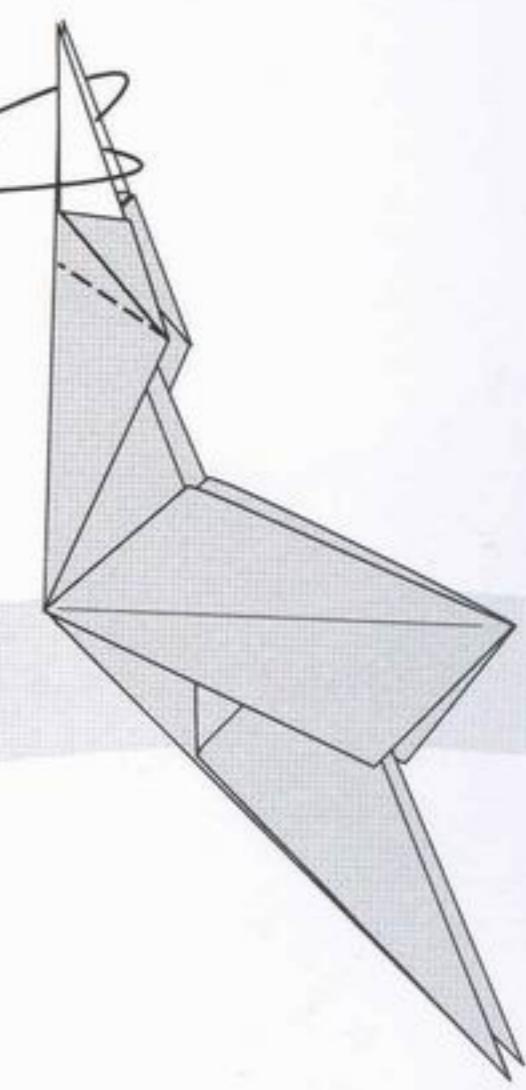
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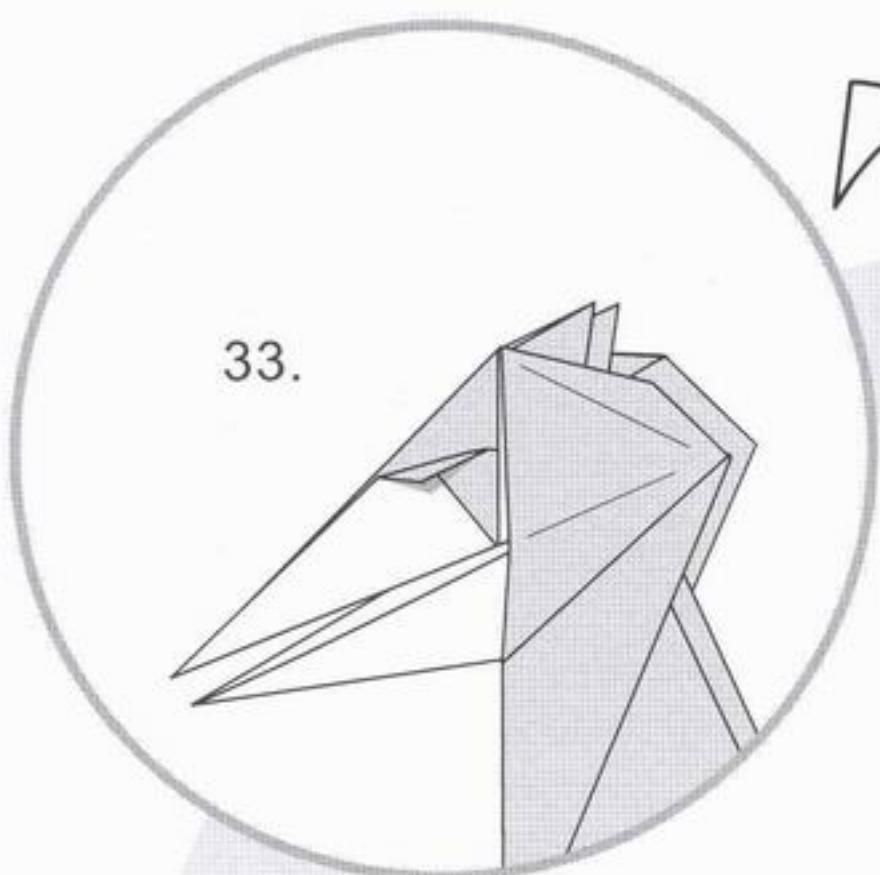
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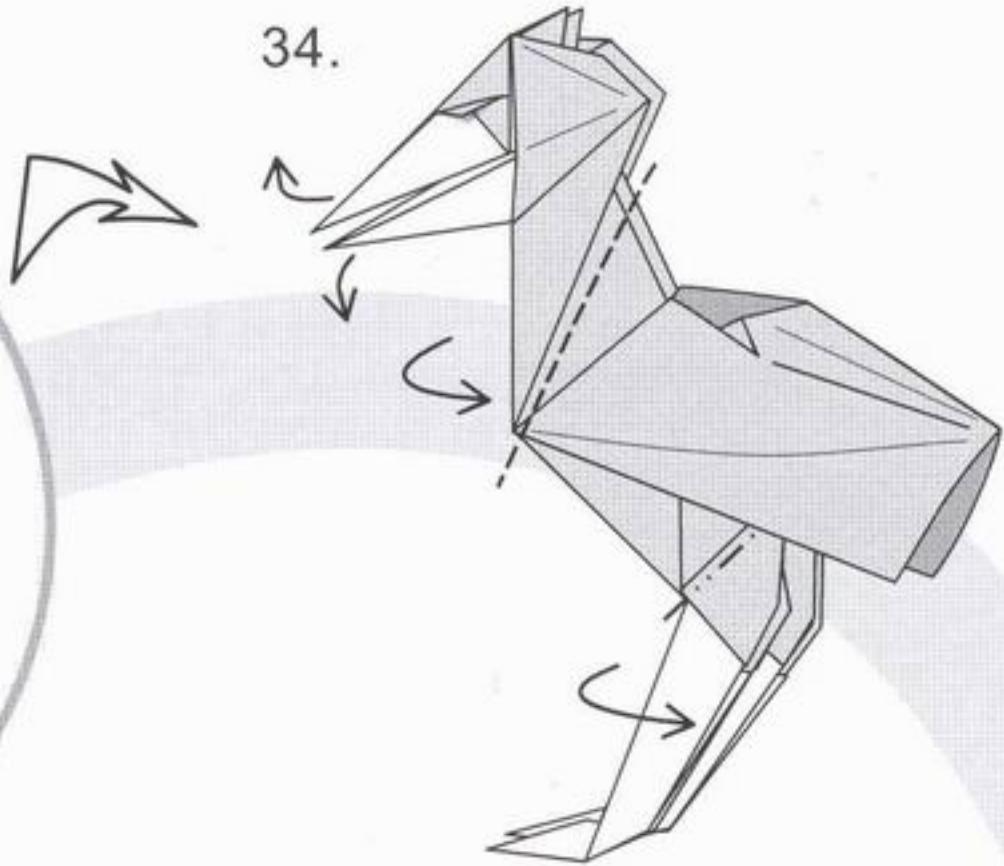
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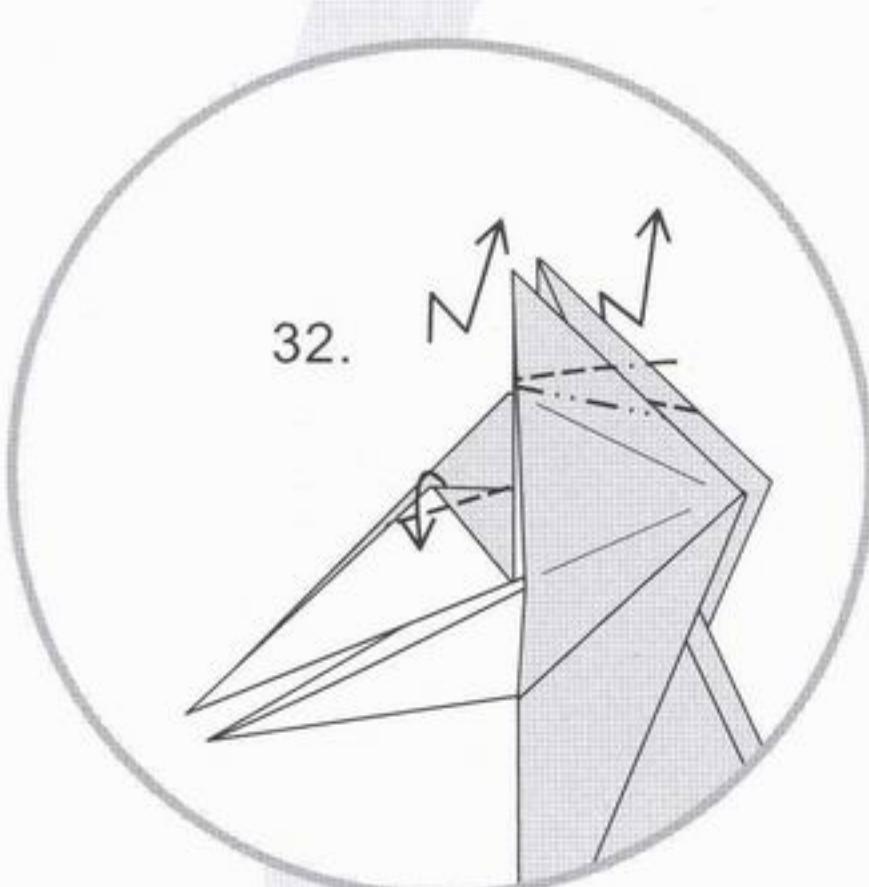
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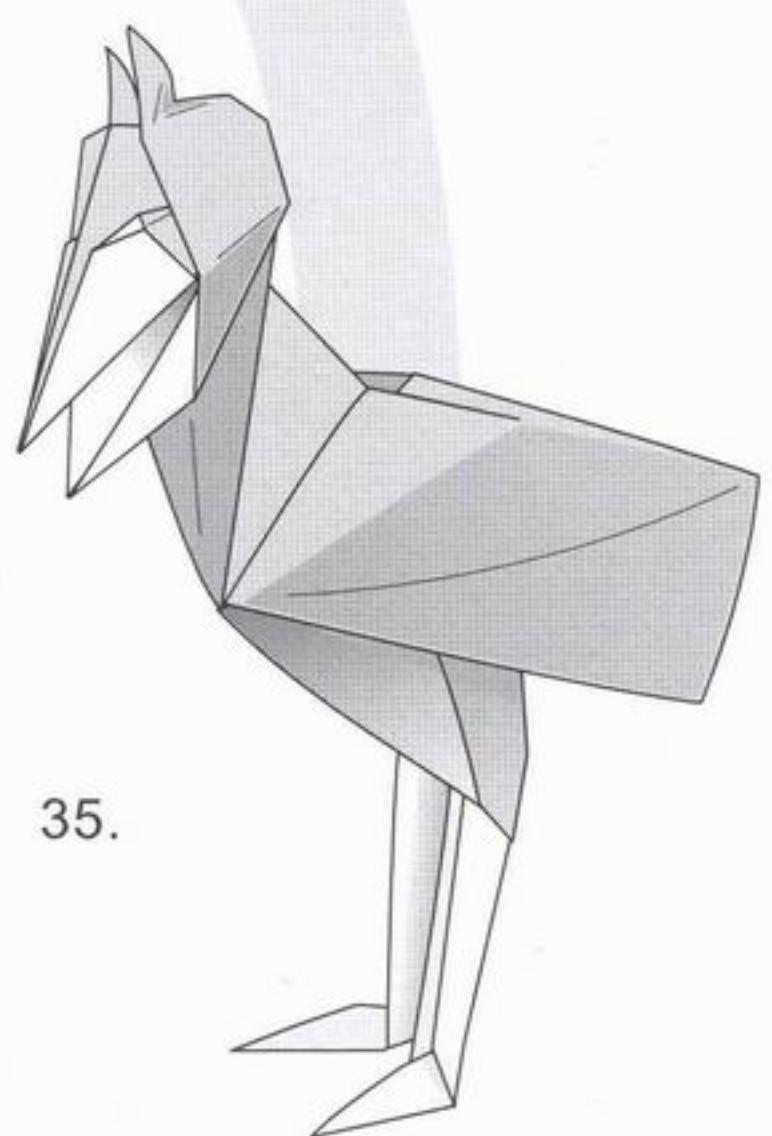
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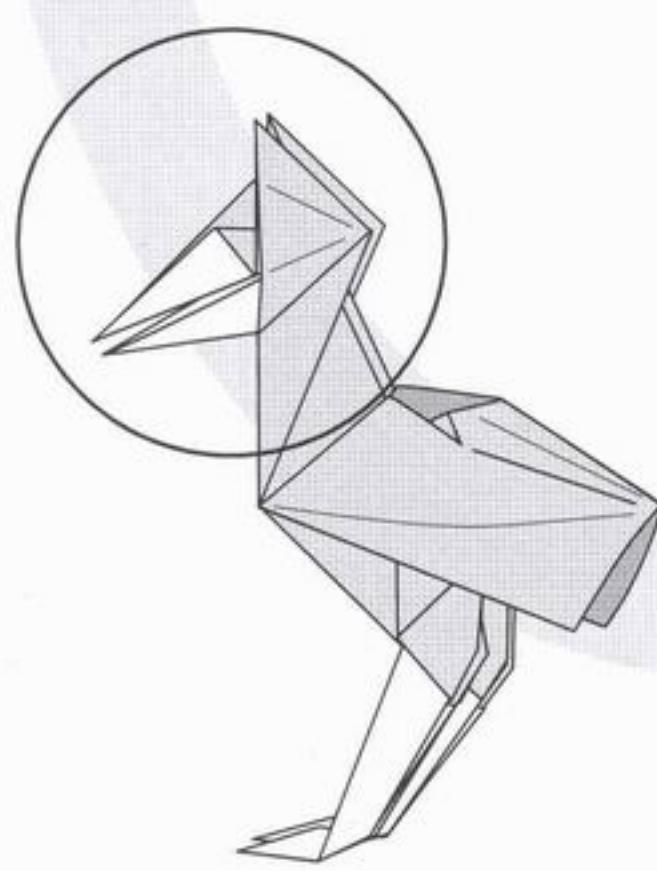
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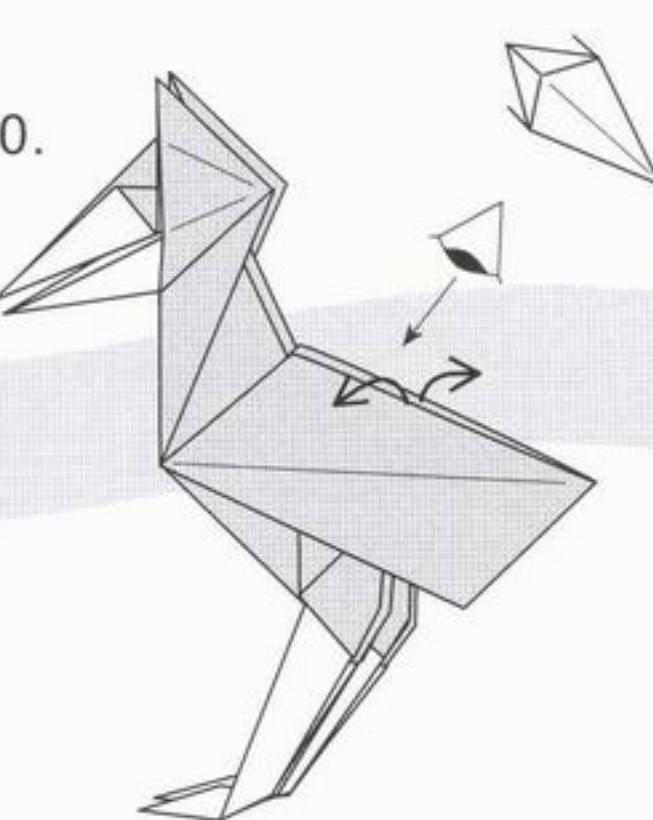
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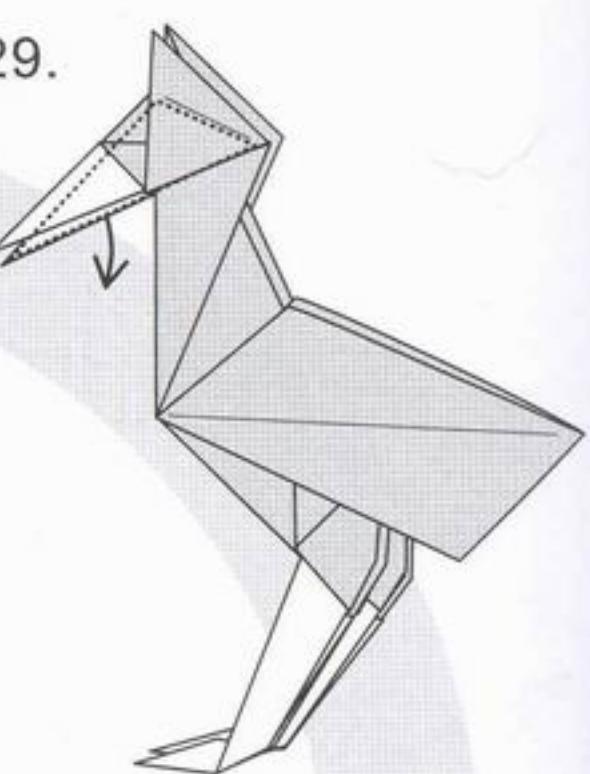
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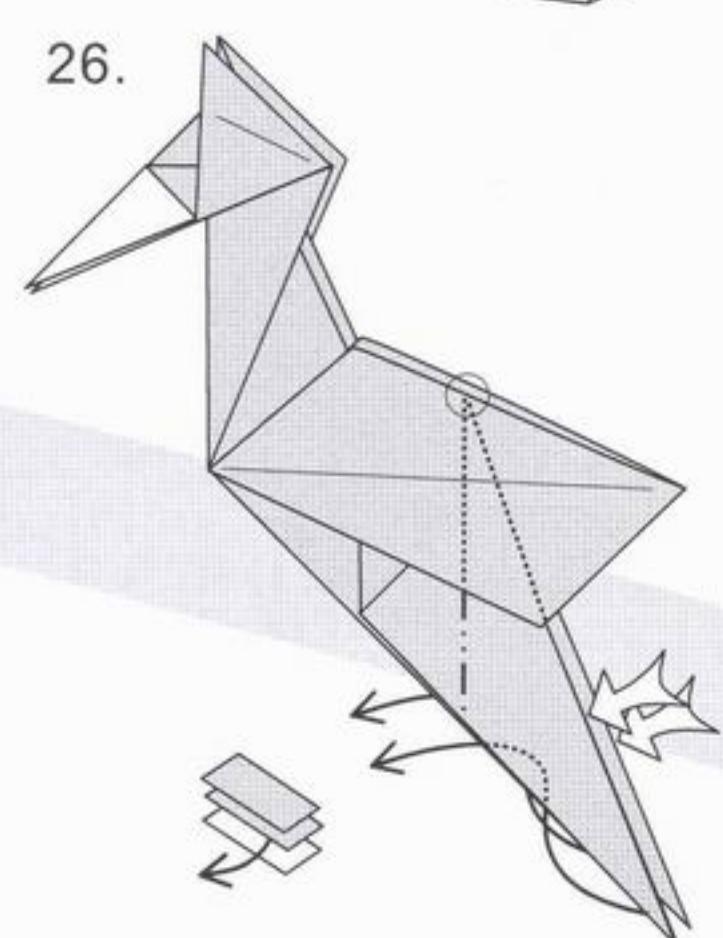
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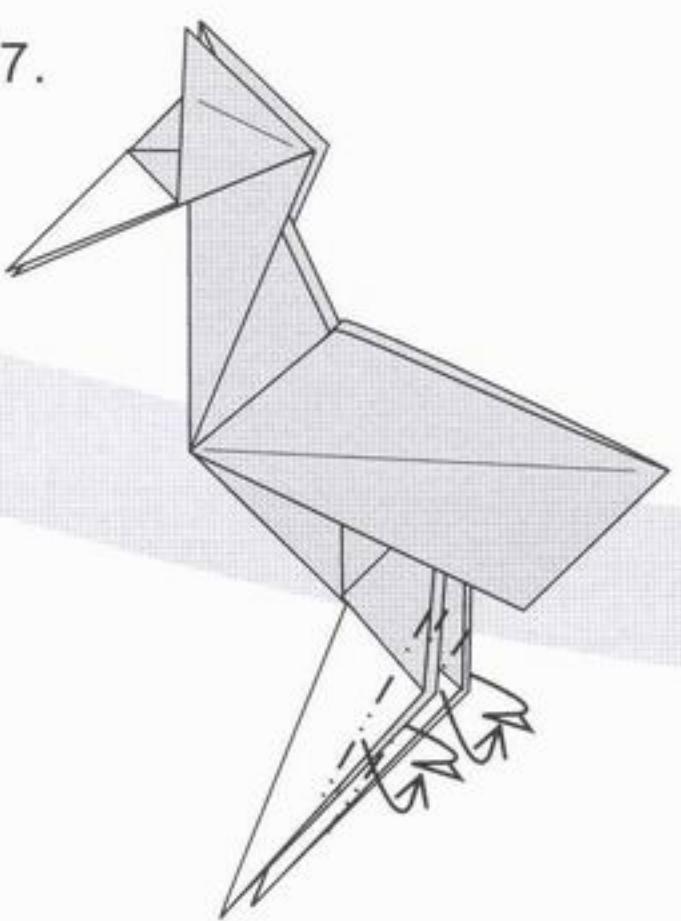
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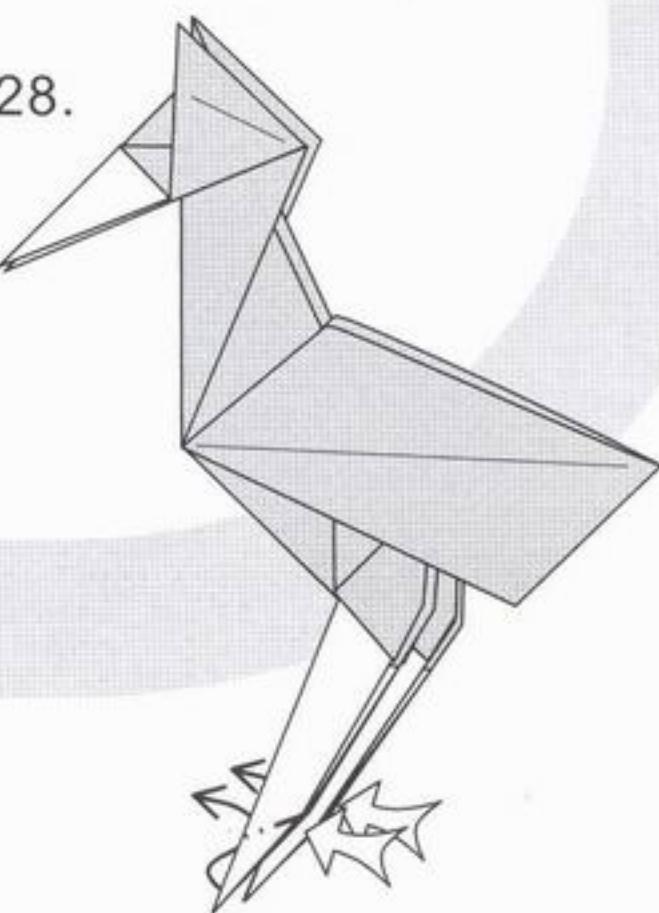
26.



27.



28.





David LLANQUE

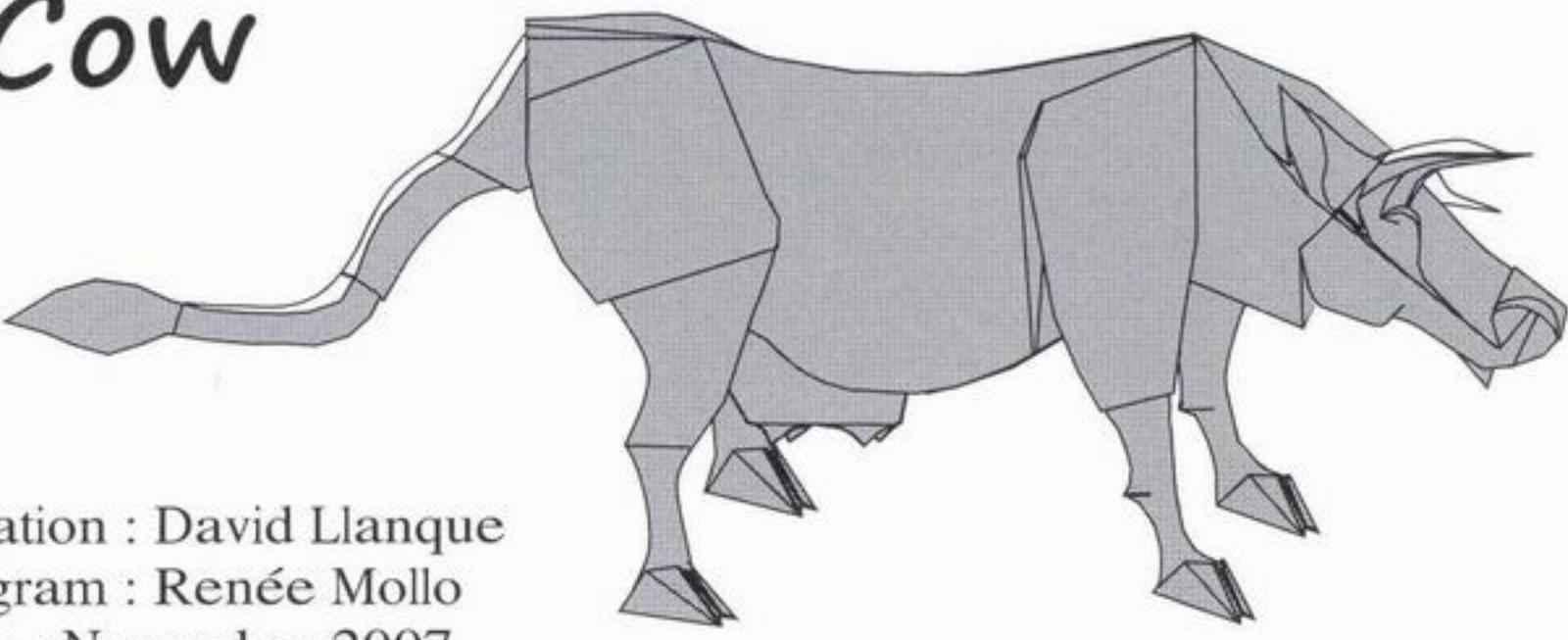
- Nationality: Peruvian
- Lives in: Arequipa
- Born in 1986
- Job: Student

Origami has been present in my life since I was very young: first at school then at university. The turning point came with the USA conventions. Each of them was an enchantment. First I just wanted to learn the model the teacher was teaching but then my curiosity increased and I became really fascinated. I tried my hand at creating simple things myself, then came miniatures and little by little I got it. I understood how you could design models and that is just incredible !

I have made great friends and due to a special model of Pegasus by Anibal Voyer I have formed an origami group. Origami has always been part of my life and it will certainly continue to be there throughout my life.

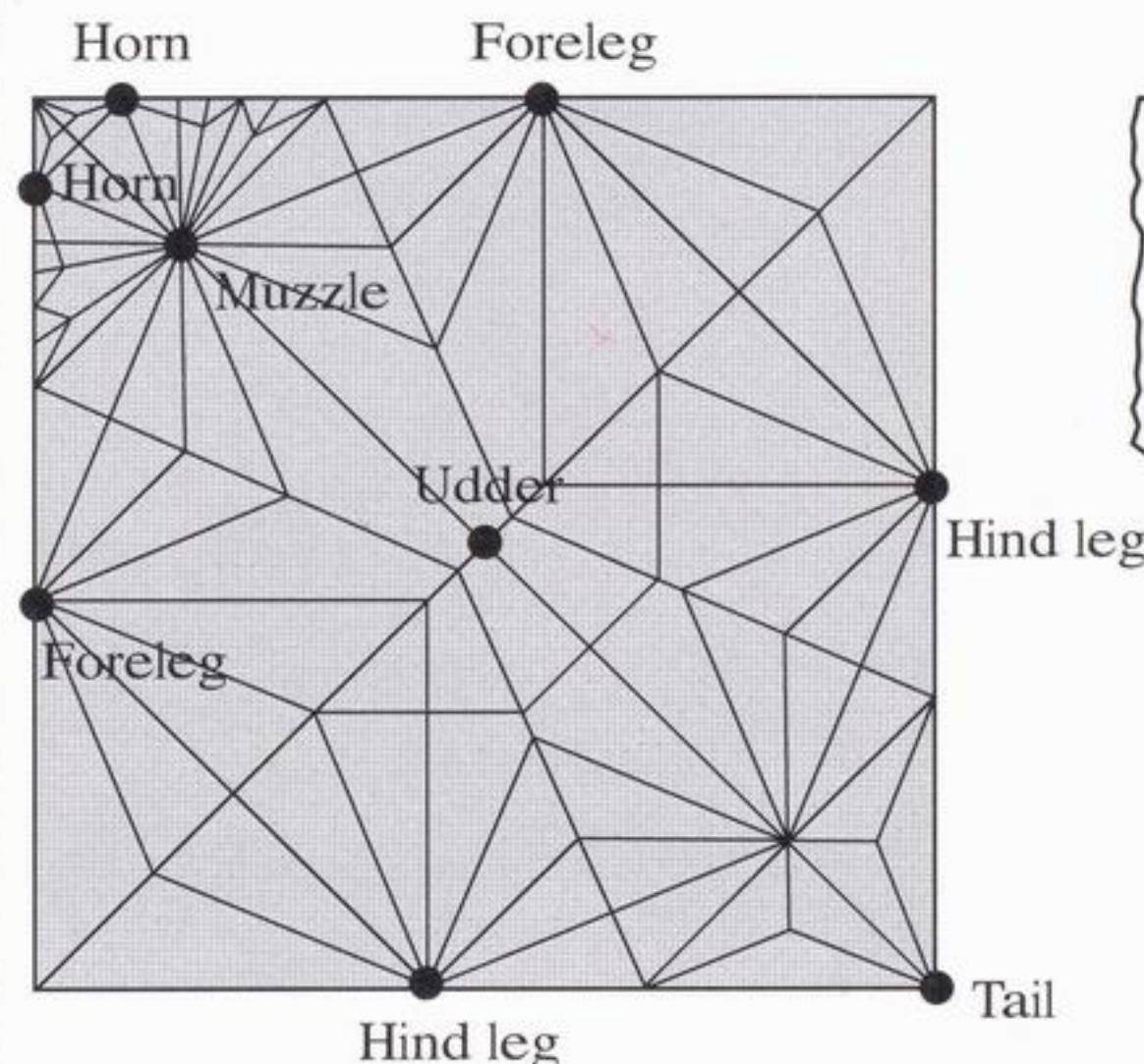
Creating a cow means a lot to me, as it has been one of my challenges since I saw models by Joseph Wu like his water buffalo and was enchanted by brilliant models like Eric Joisel's bull. I have tried to equal them and I feel quite happy with the result.

Cow



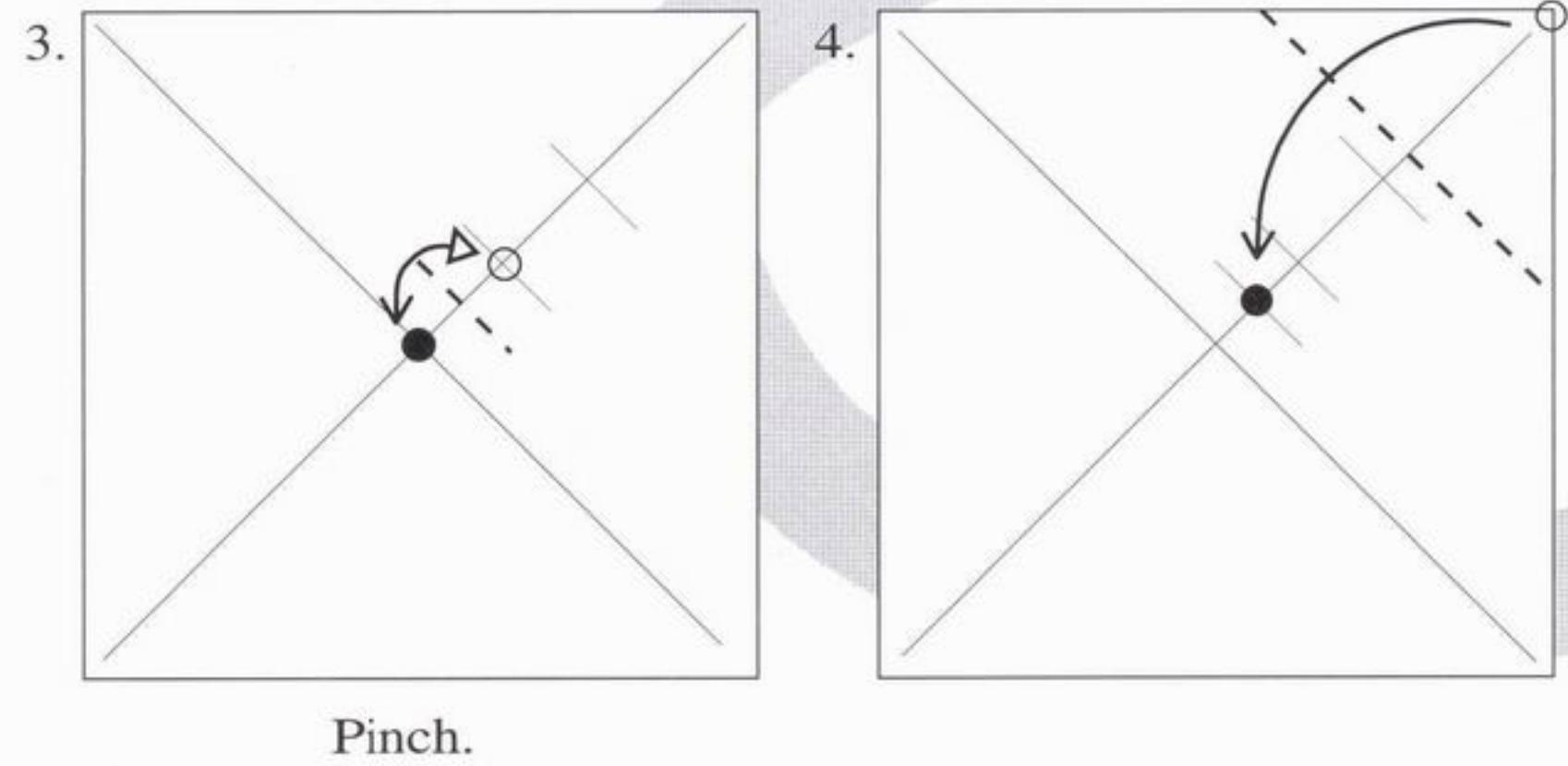
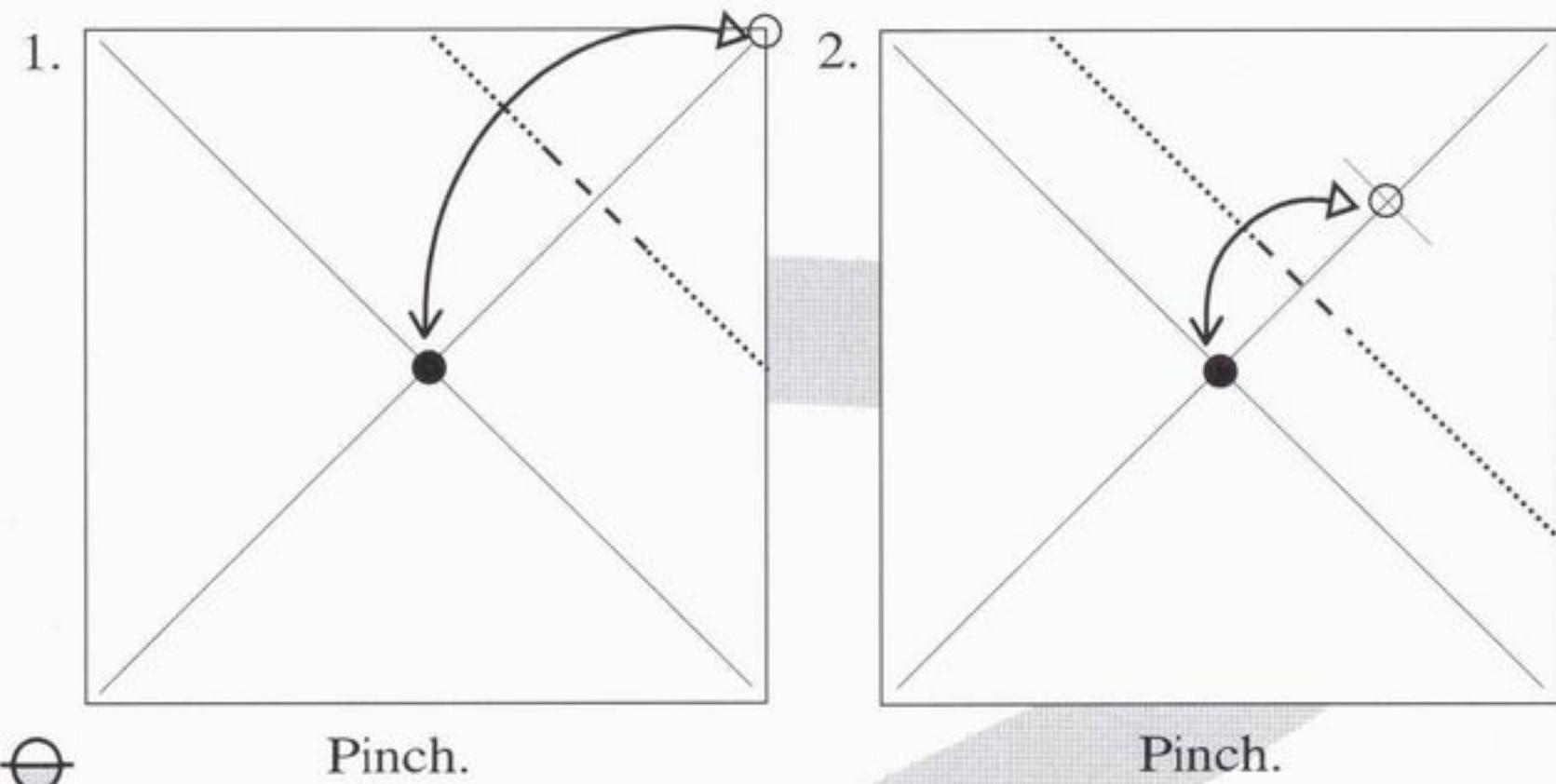
- Creation : David Llanque
- Diagram : Renée Mollo
- Date : November 2007
- Level : Complex
- Time to fold it : 2h30

Dedicated to Felipe Moreno

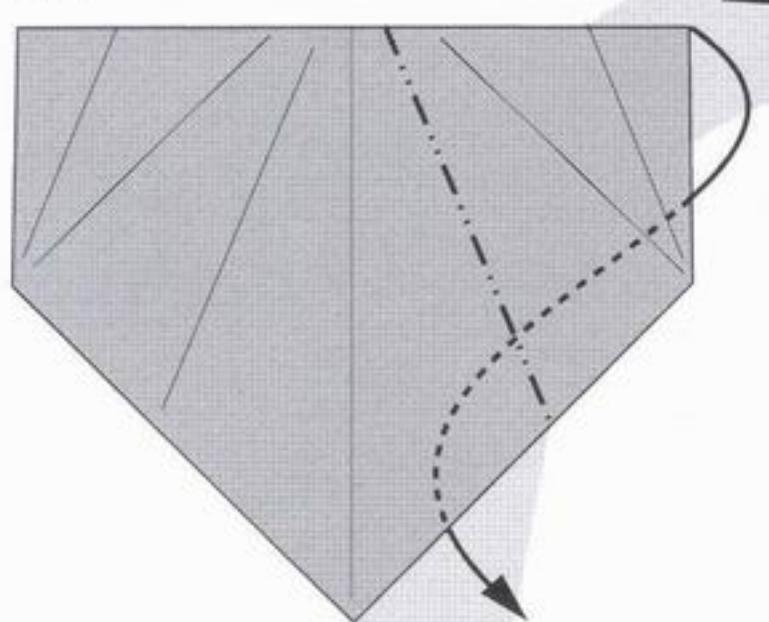


Paper : 50 x 50 cm
 Standard paper
 Tissue-foil / MC
 Wet folding

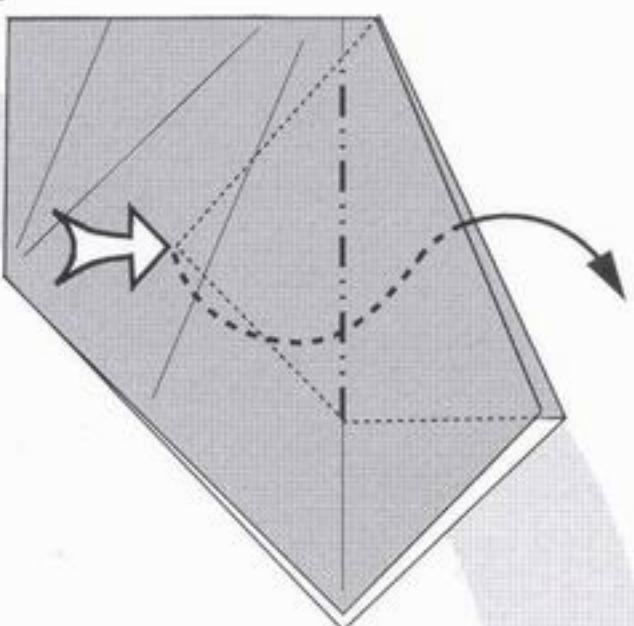
ratio
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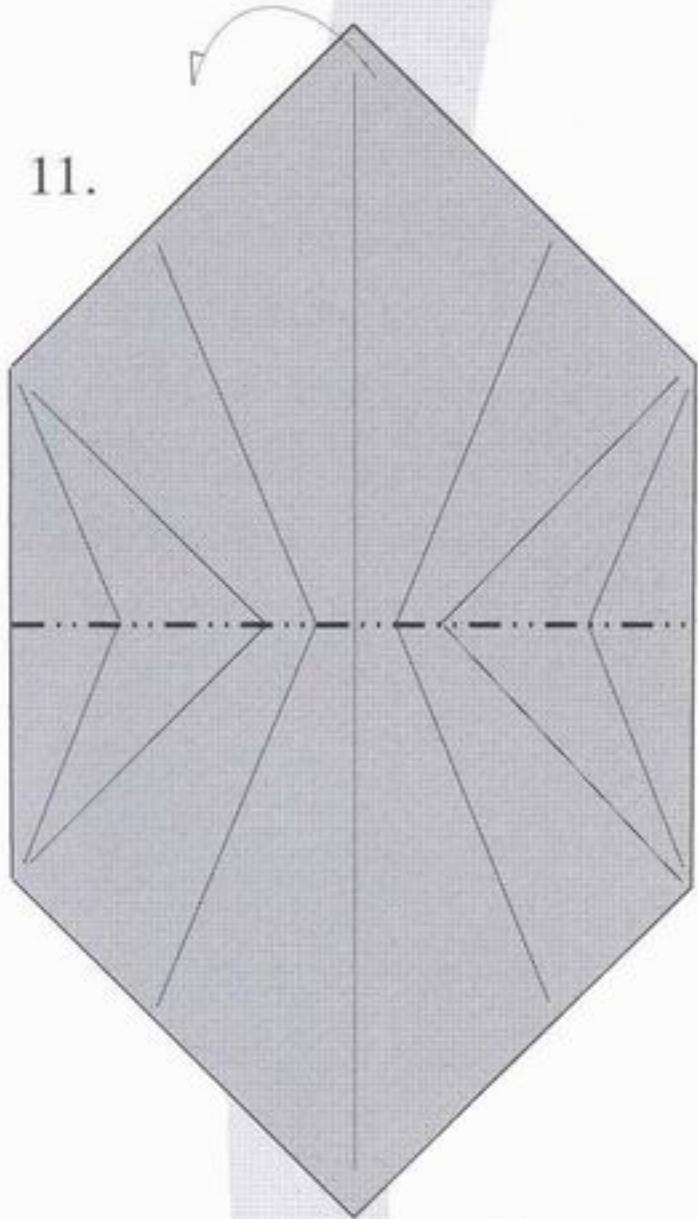
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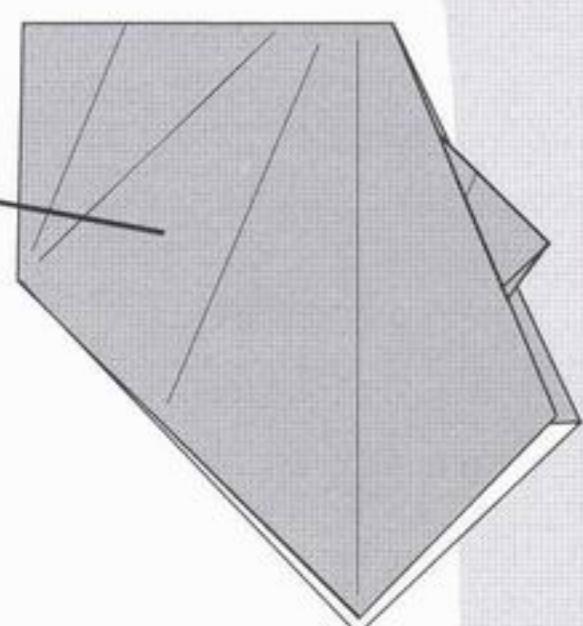
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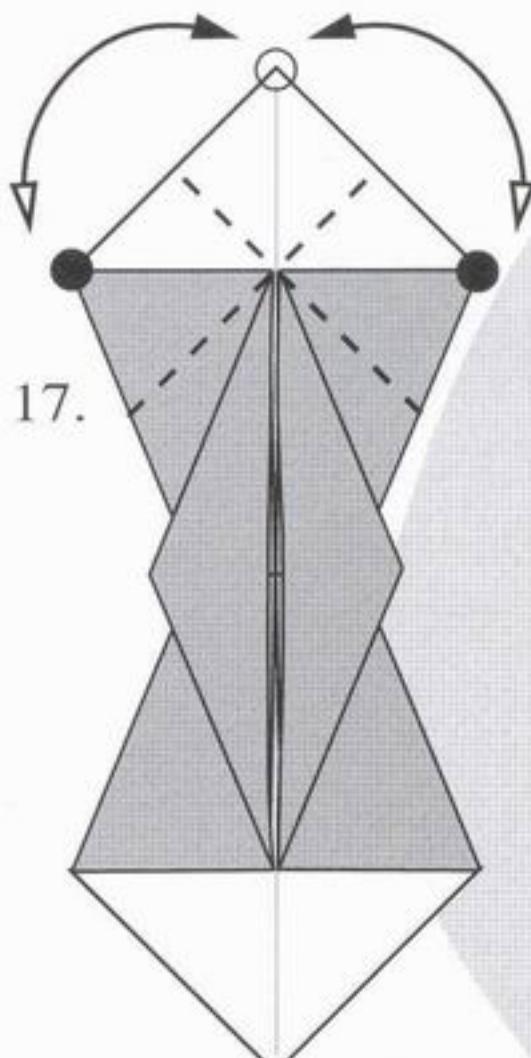
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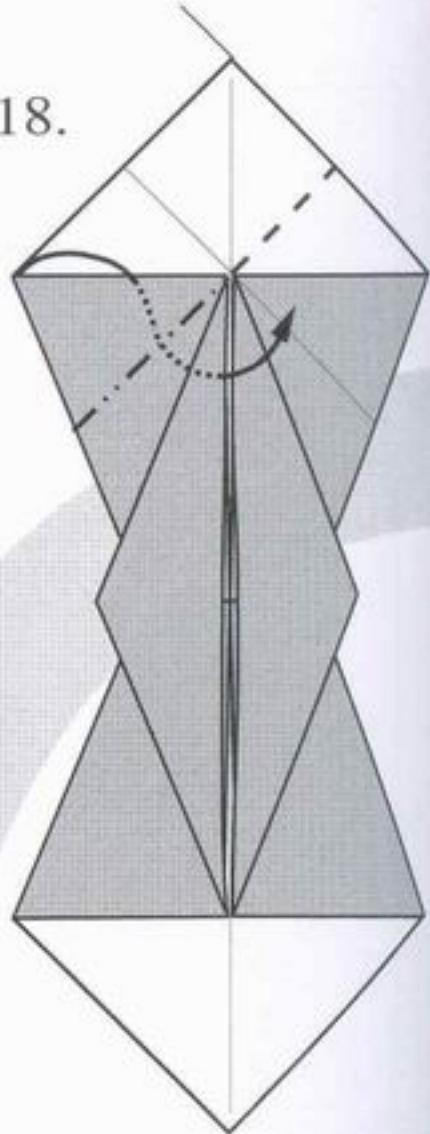
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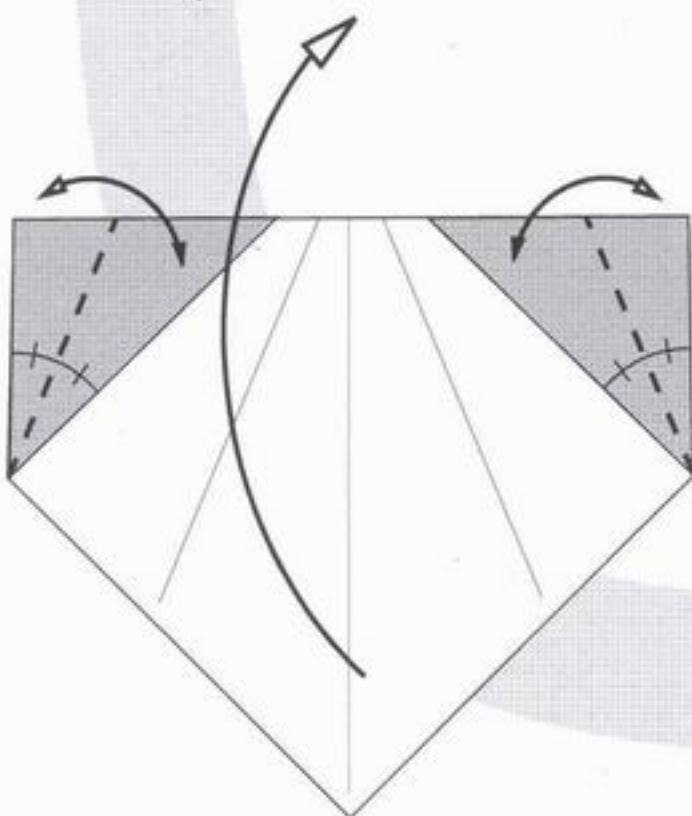
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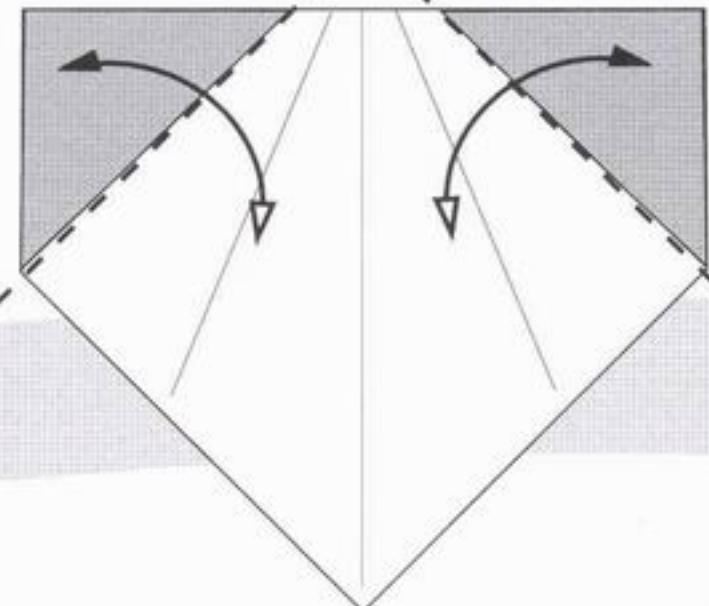
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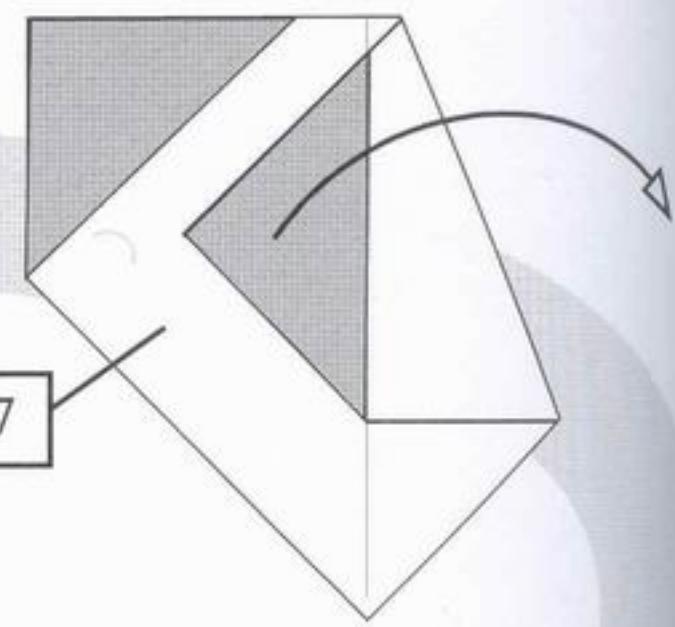
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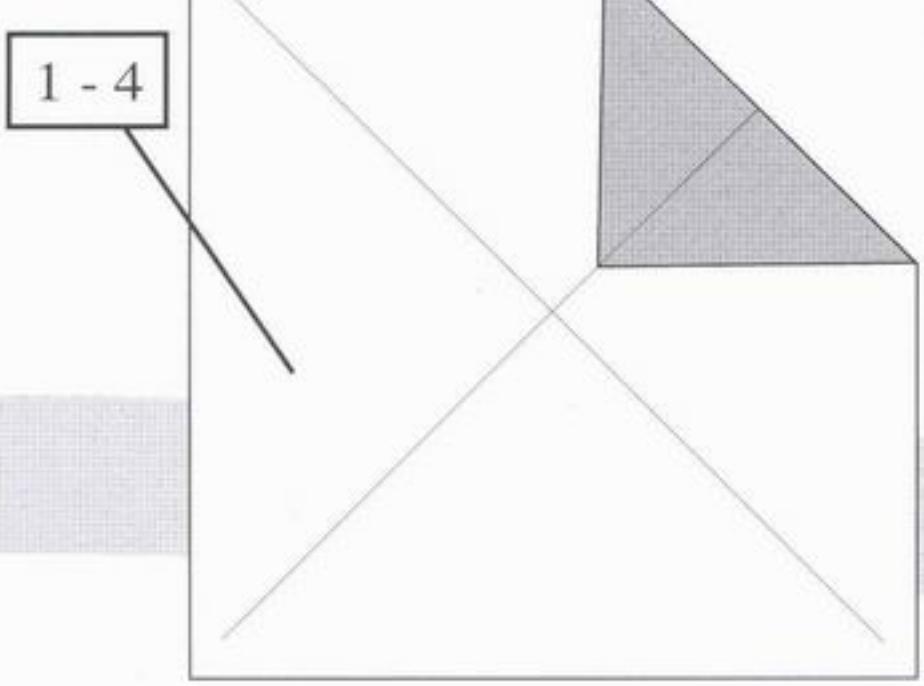
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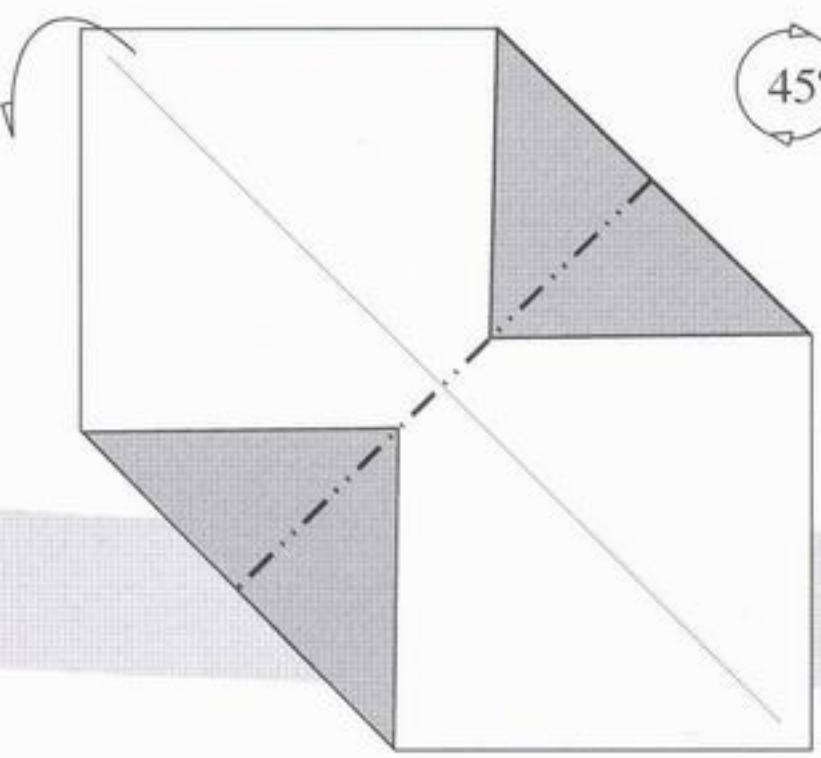
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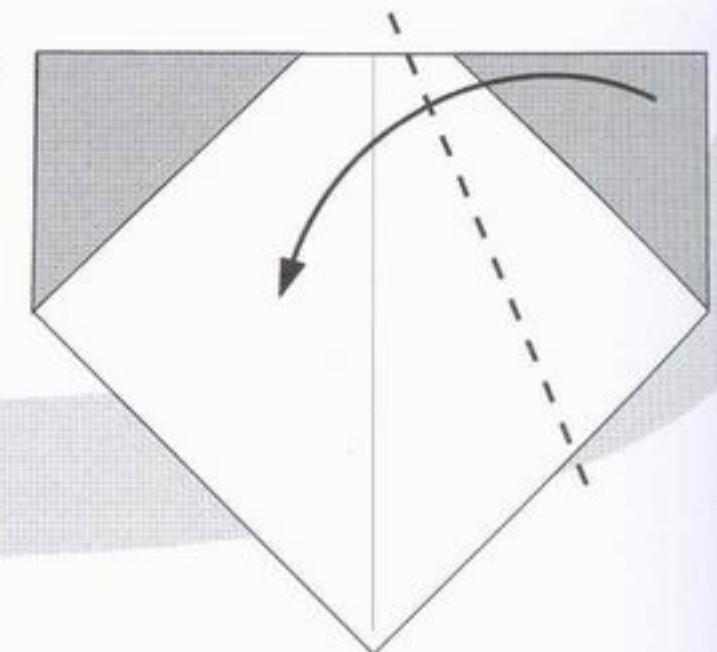
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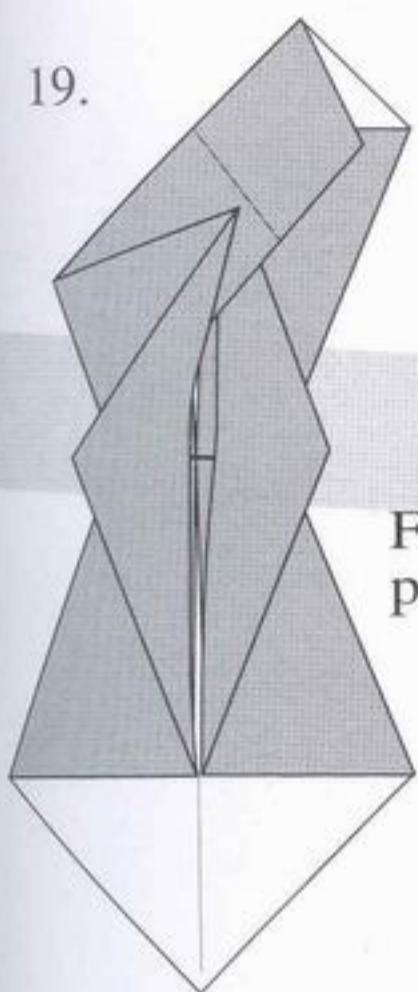


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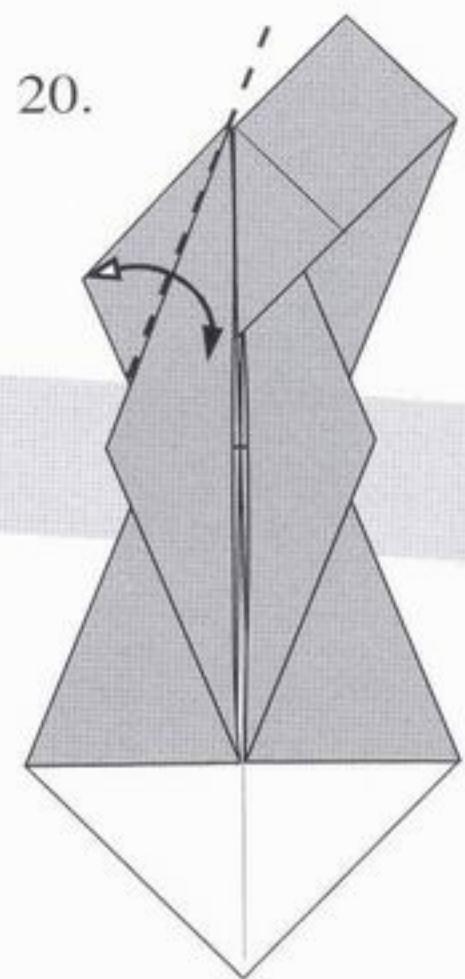


Repeat steps 1 to 4
on the opposite corner.

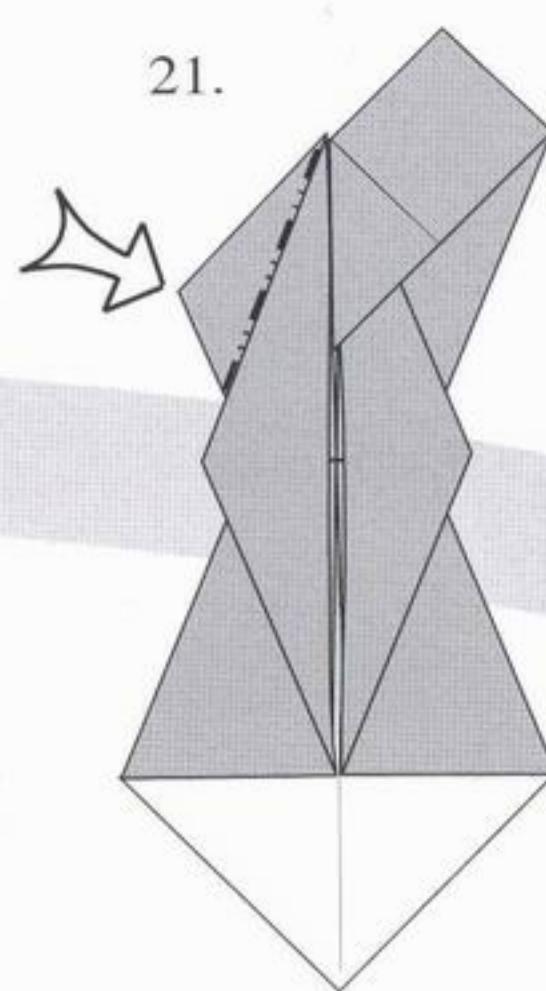
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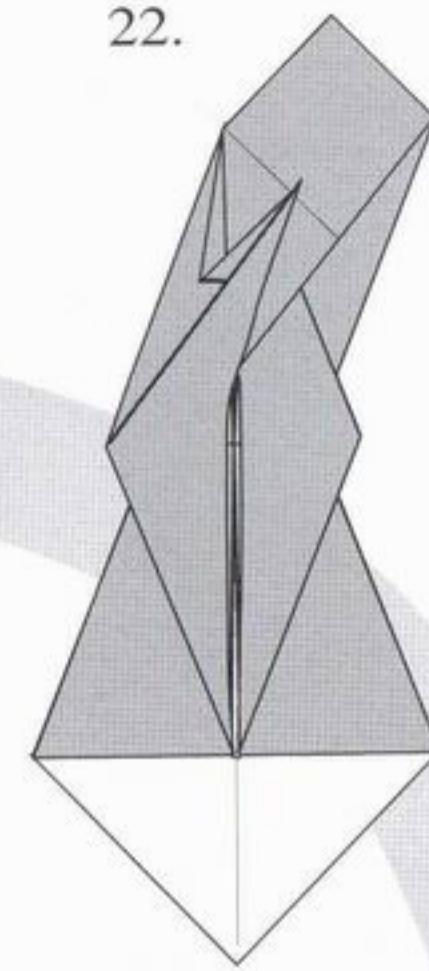
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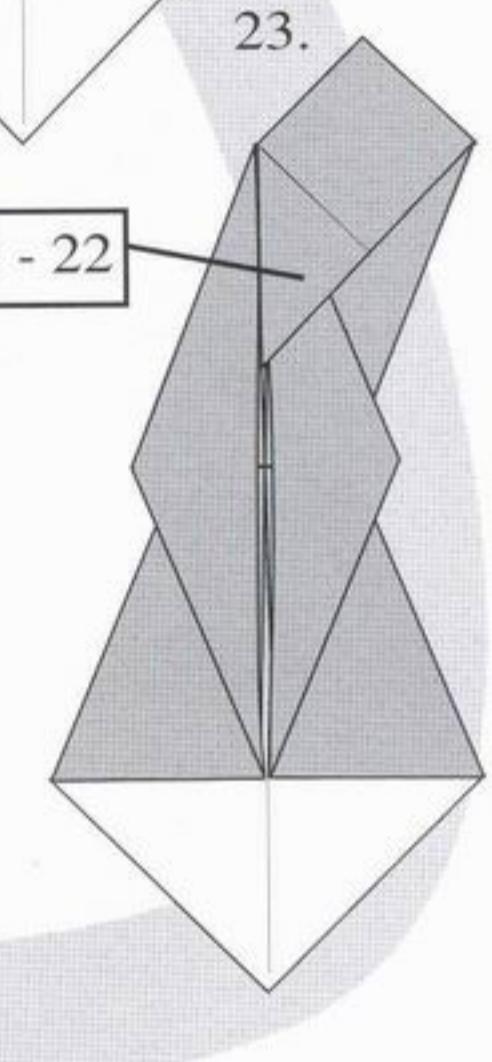
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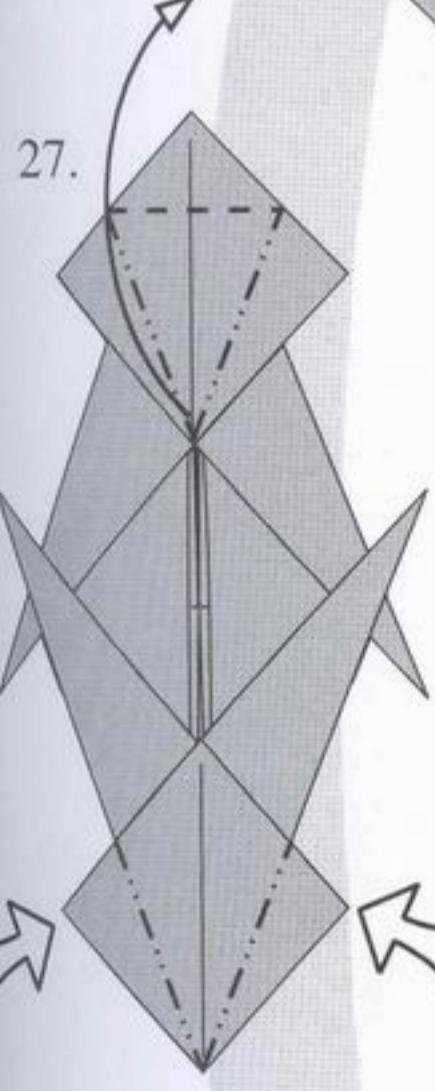
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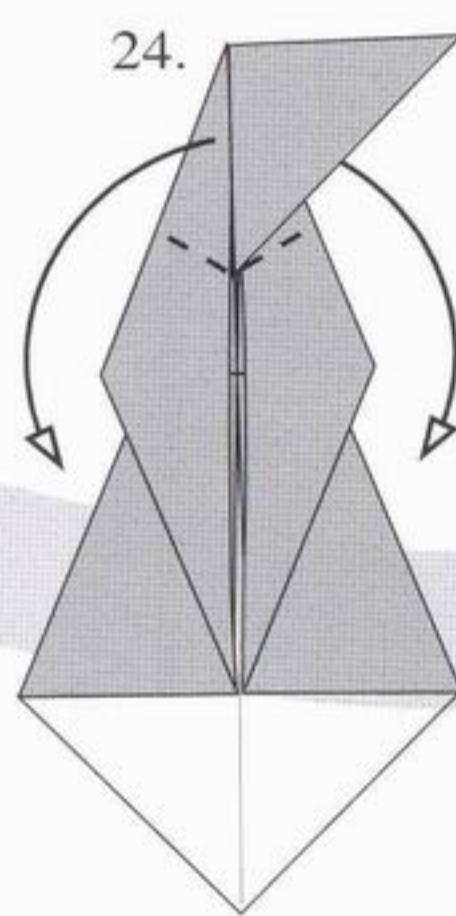
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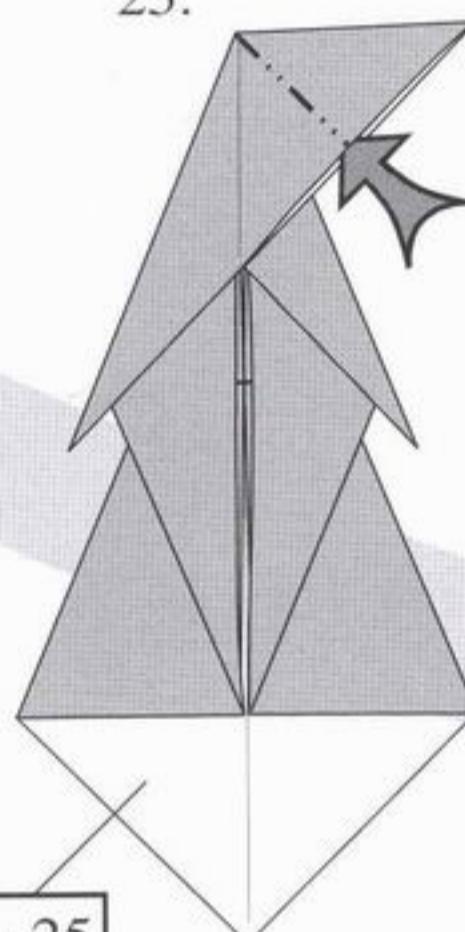
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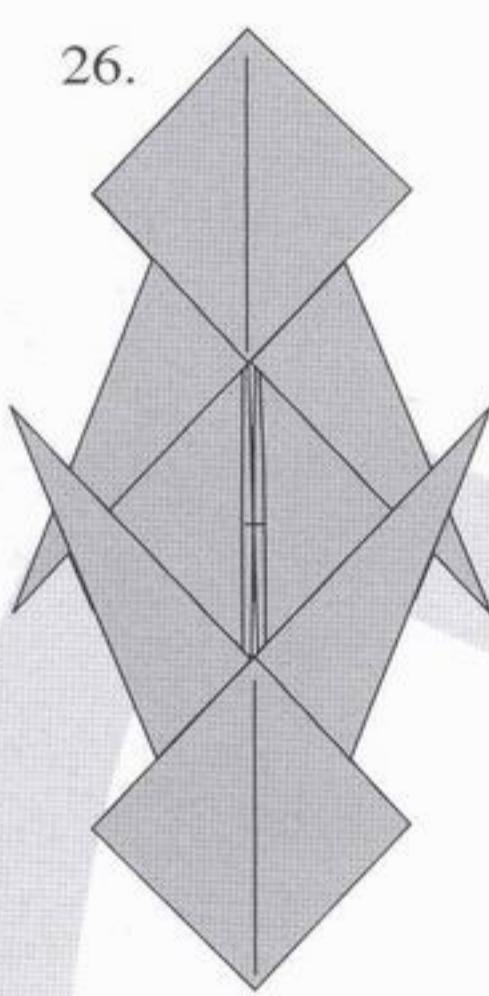
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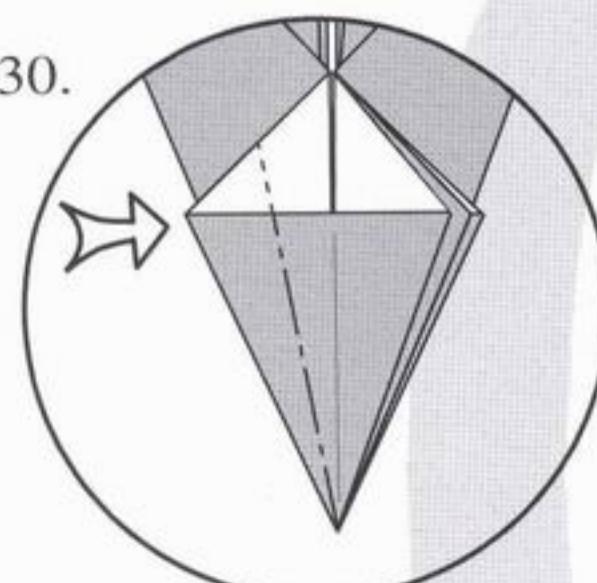
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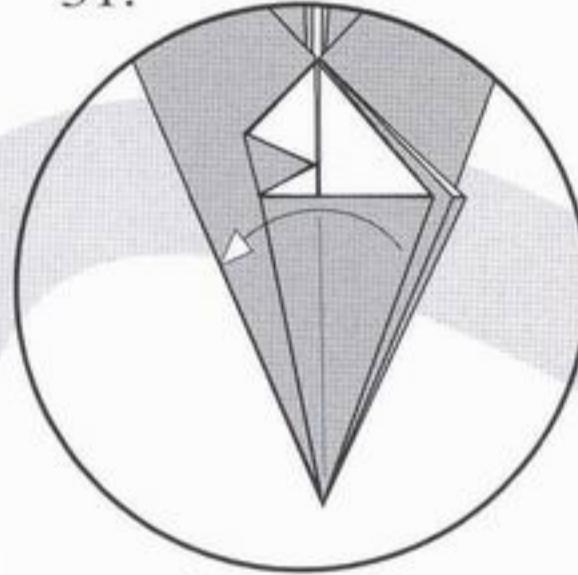
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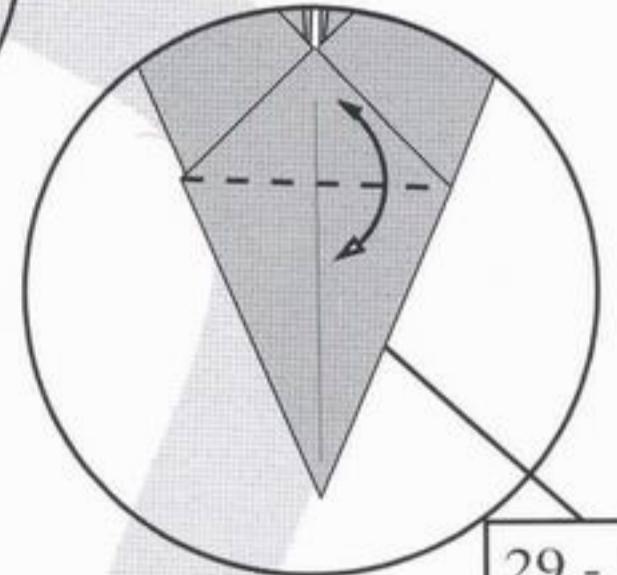
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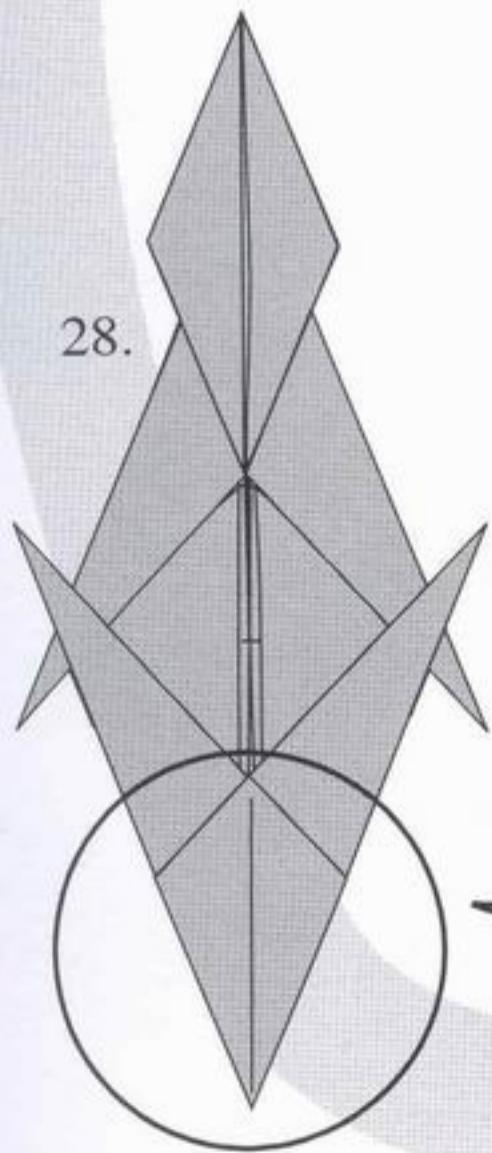
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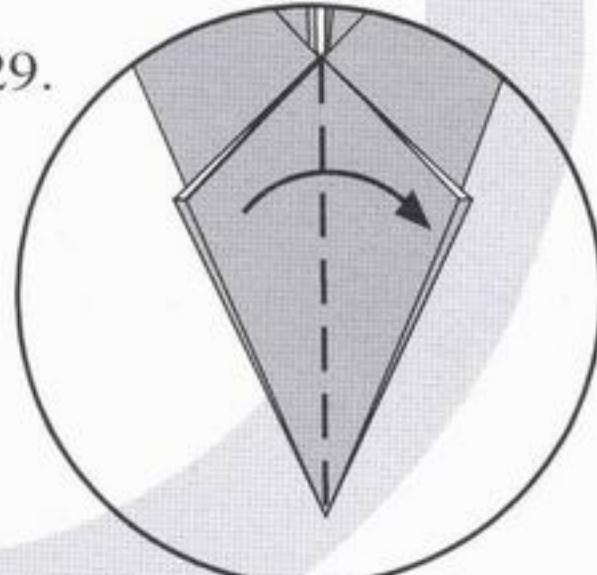
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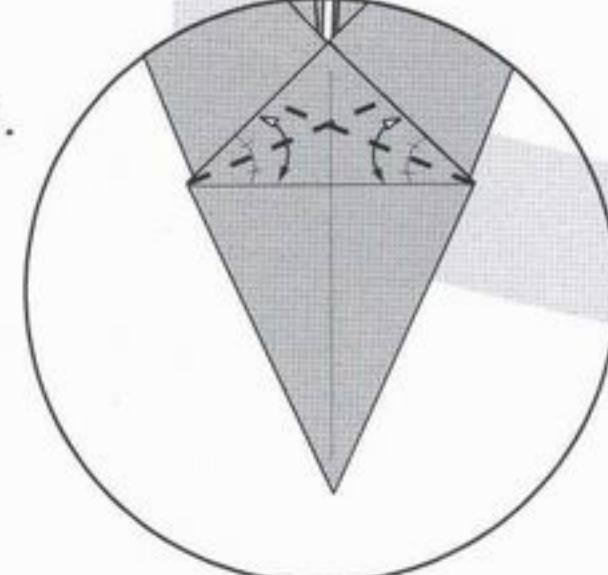
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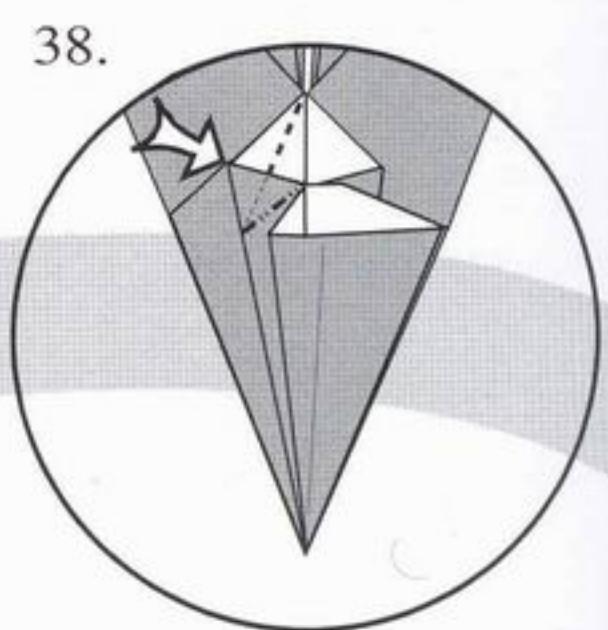
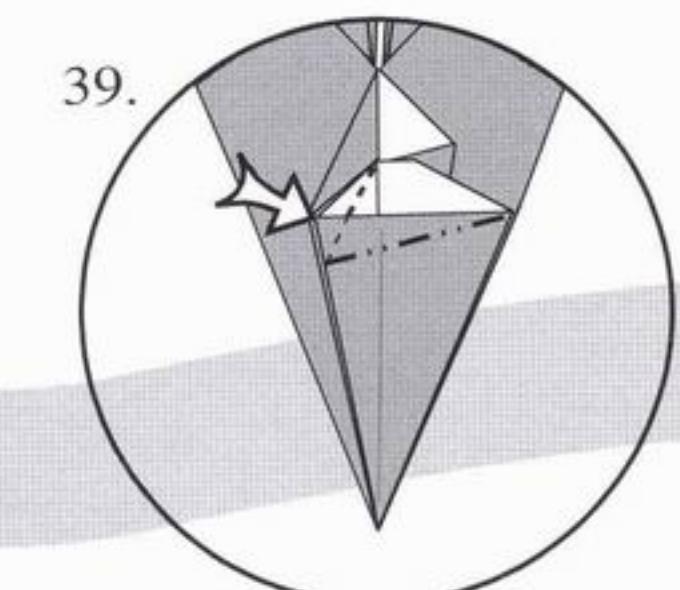
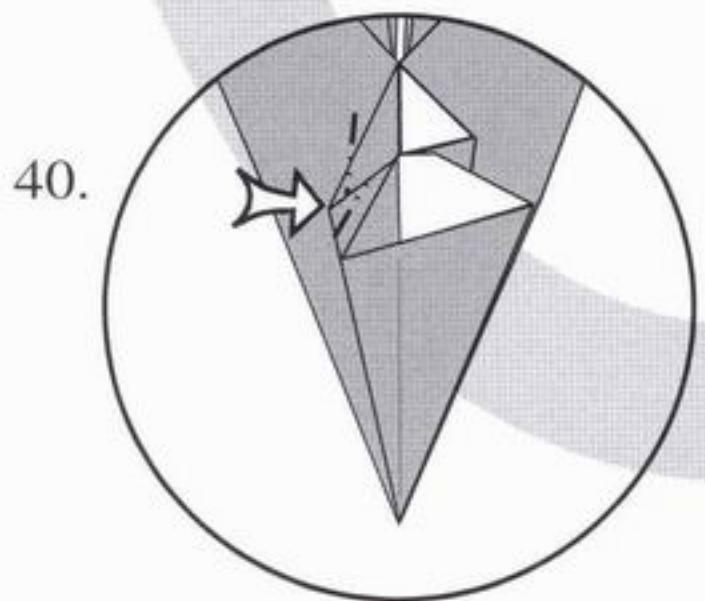
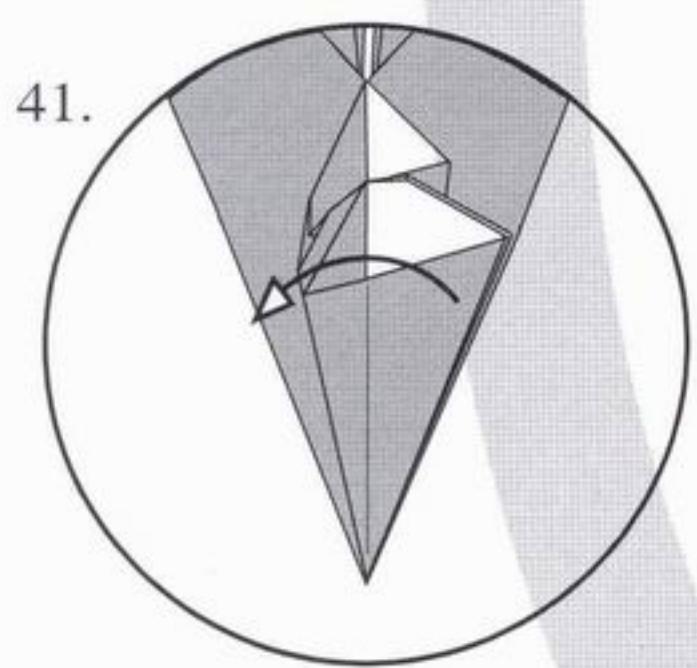
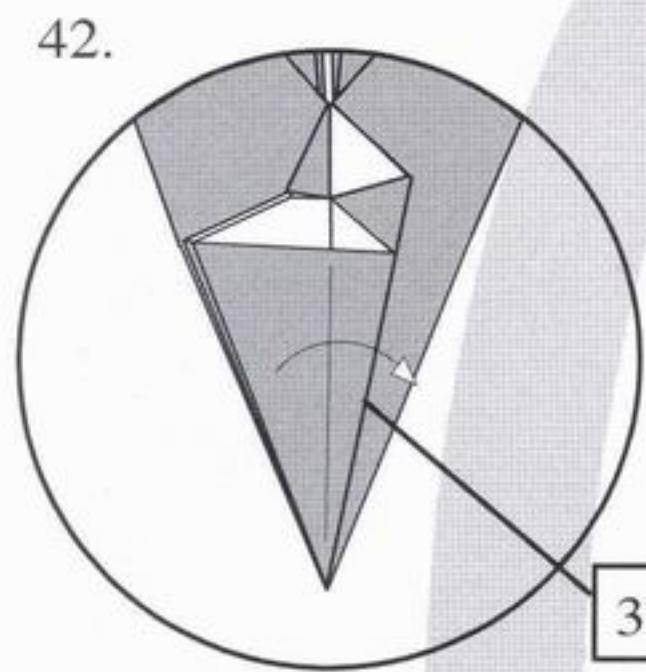
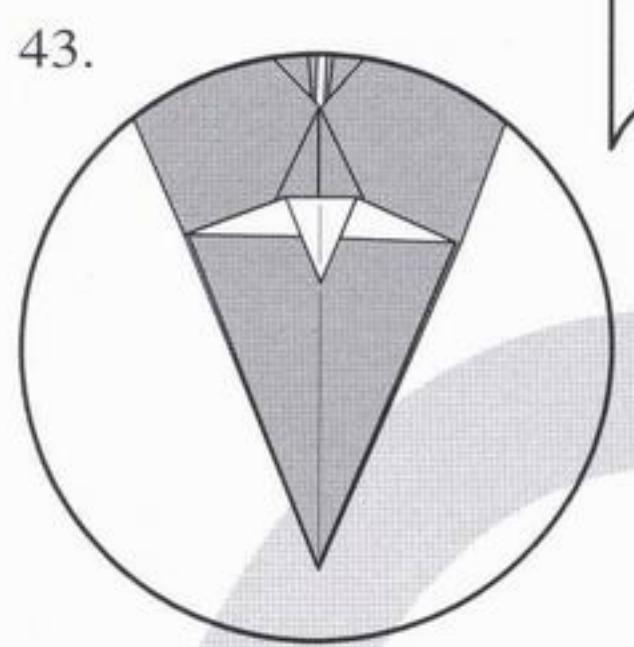


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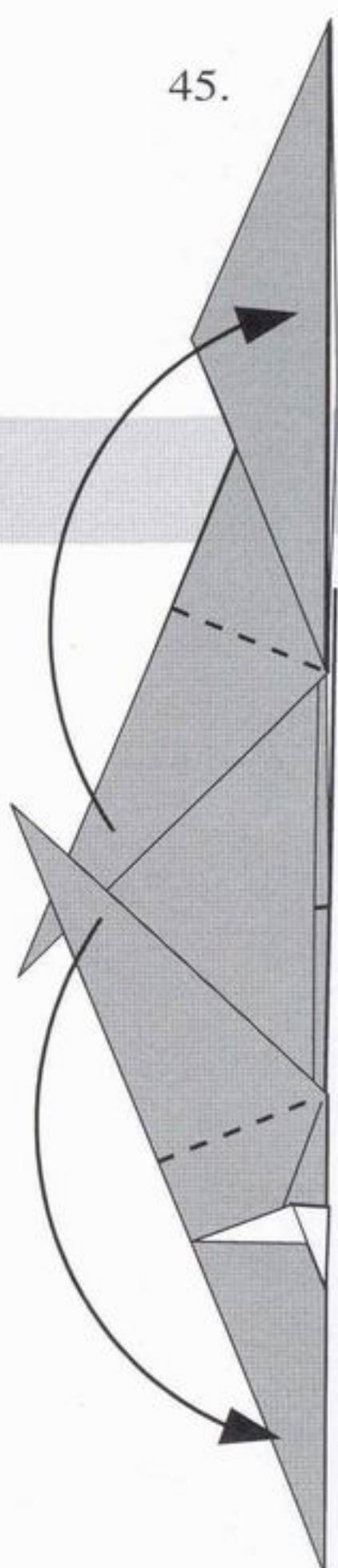
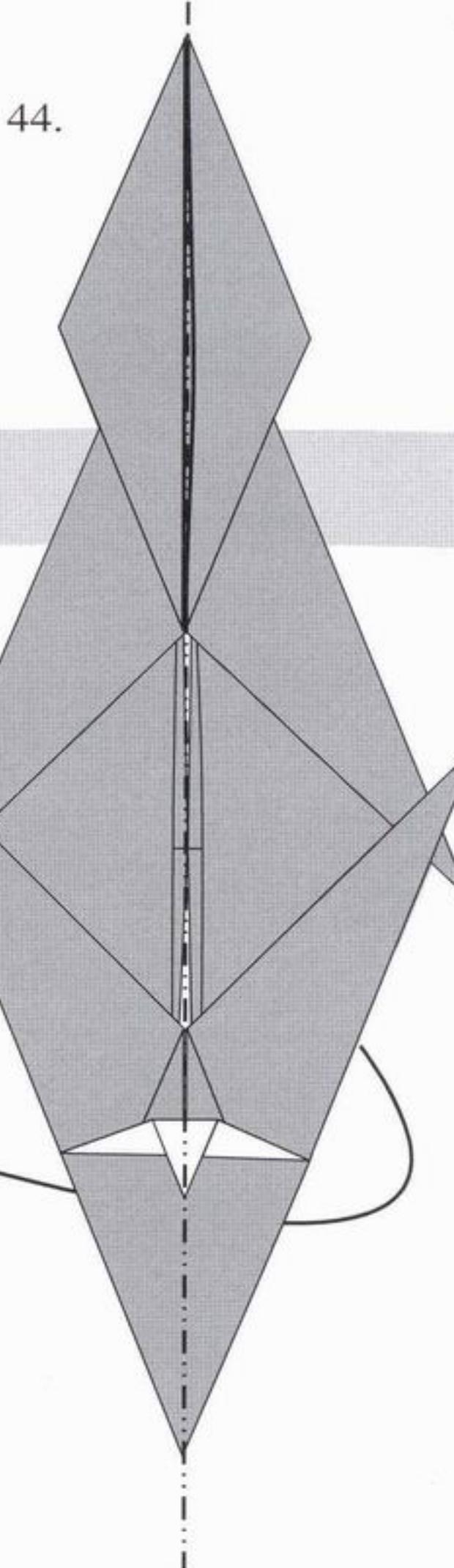
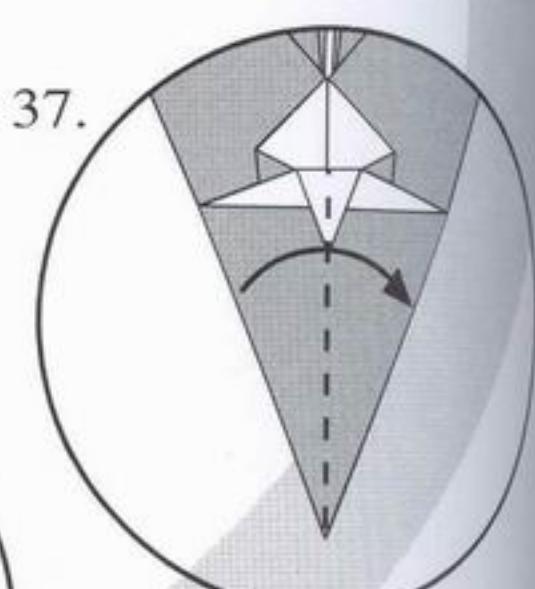
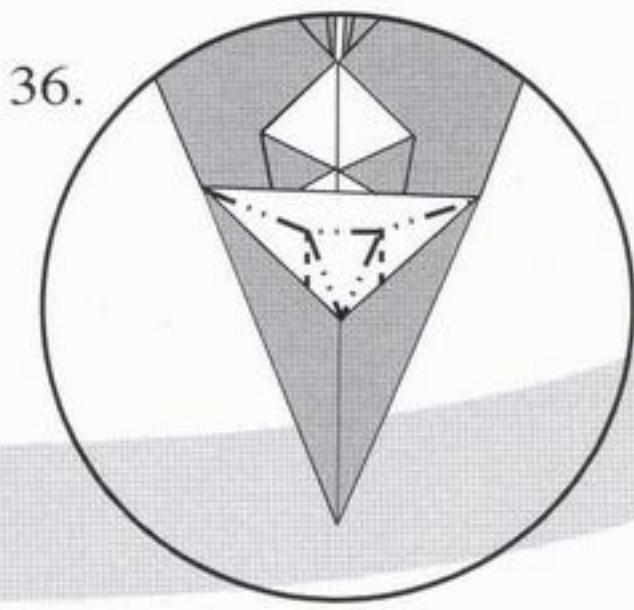
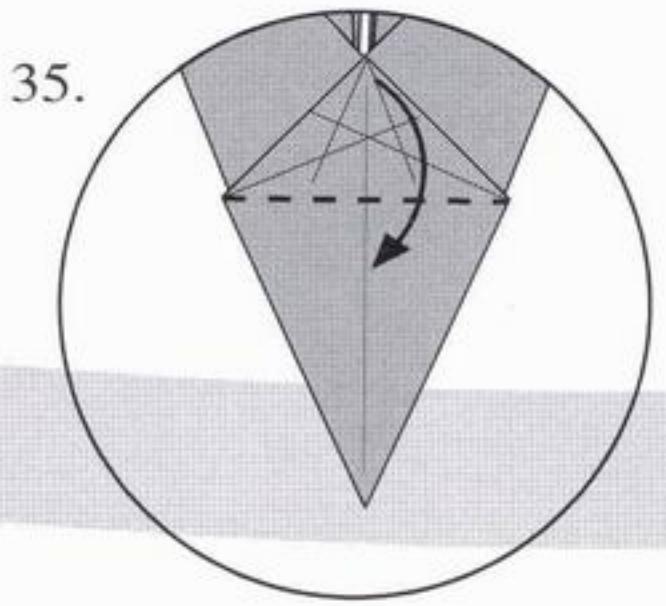
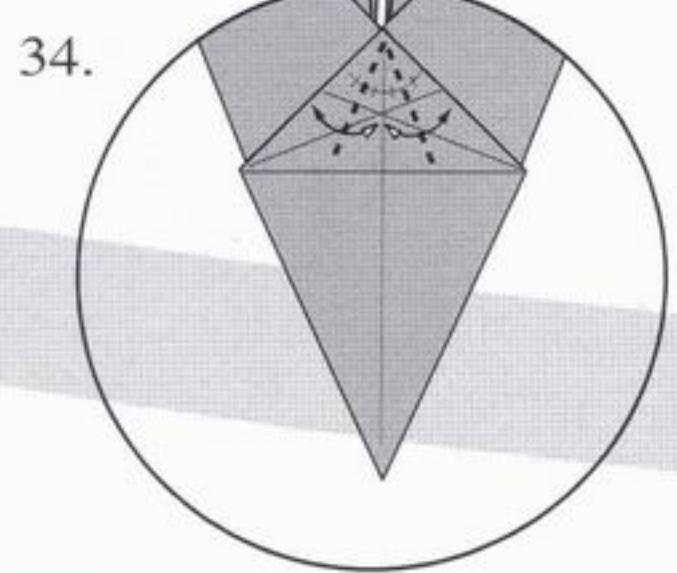


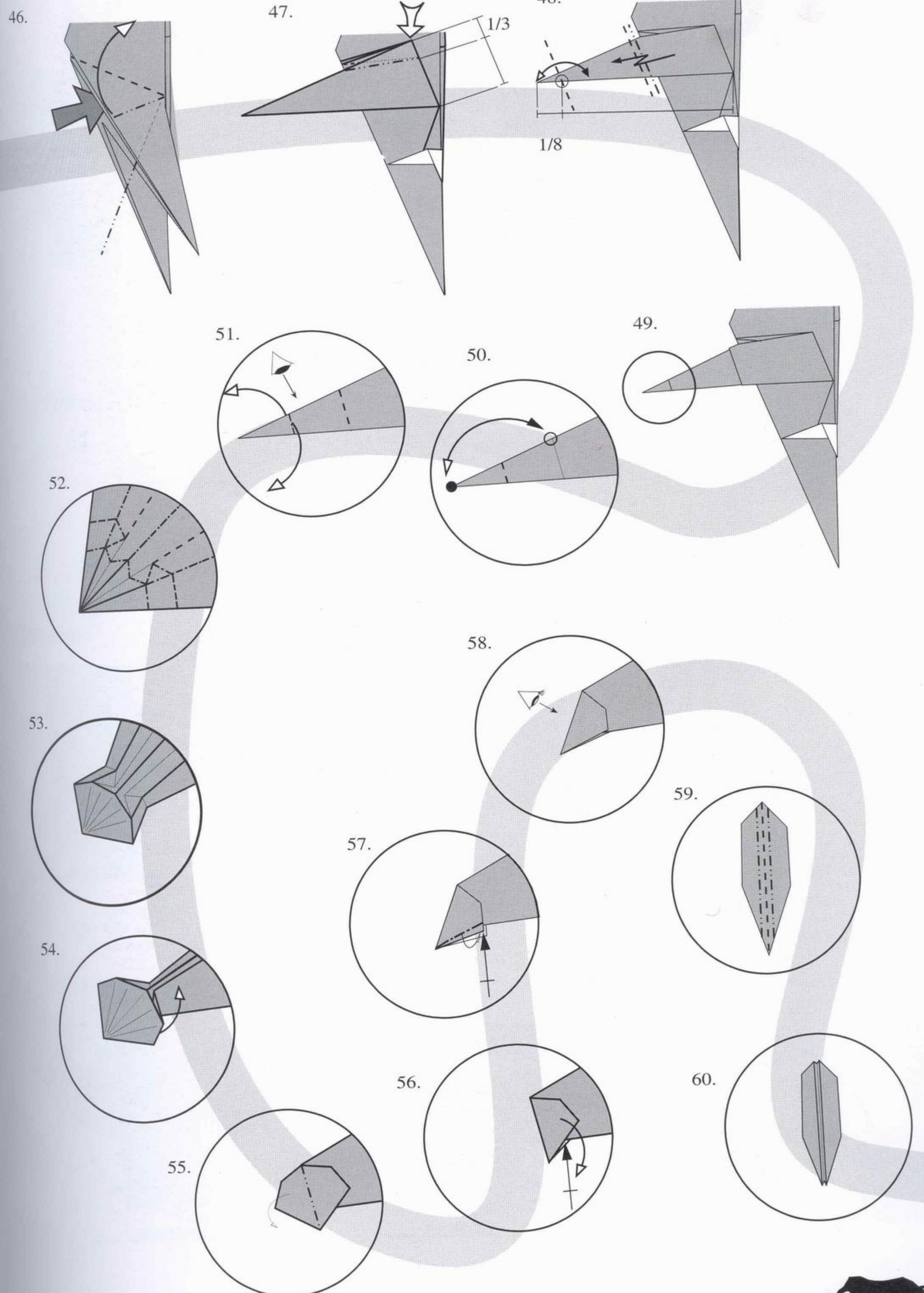
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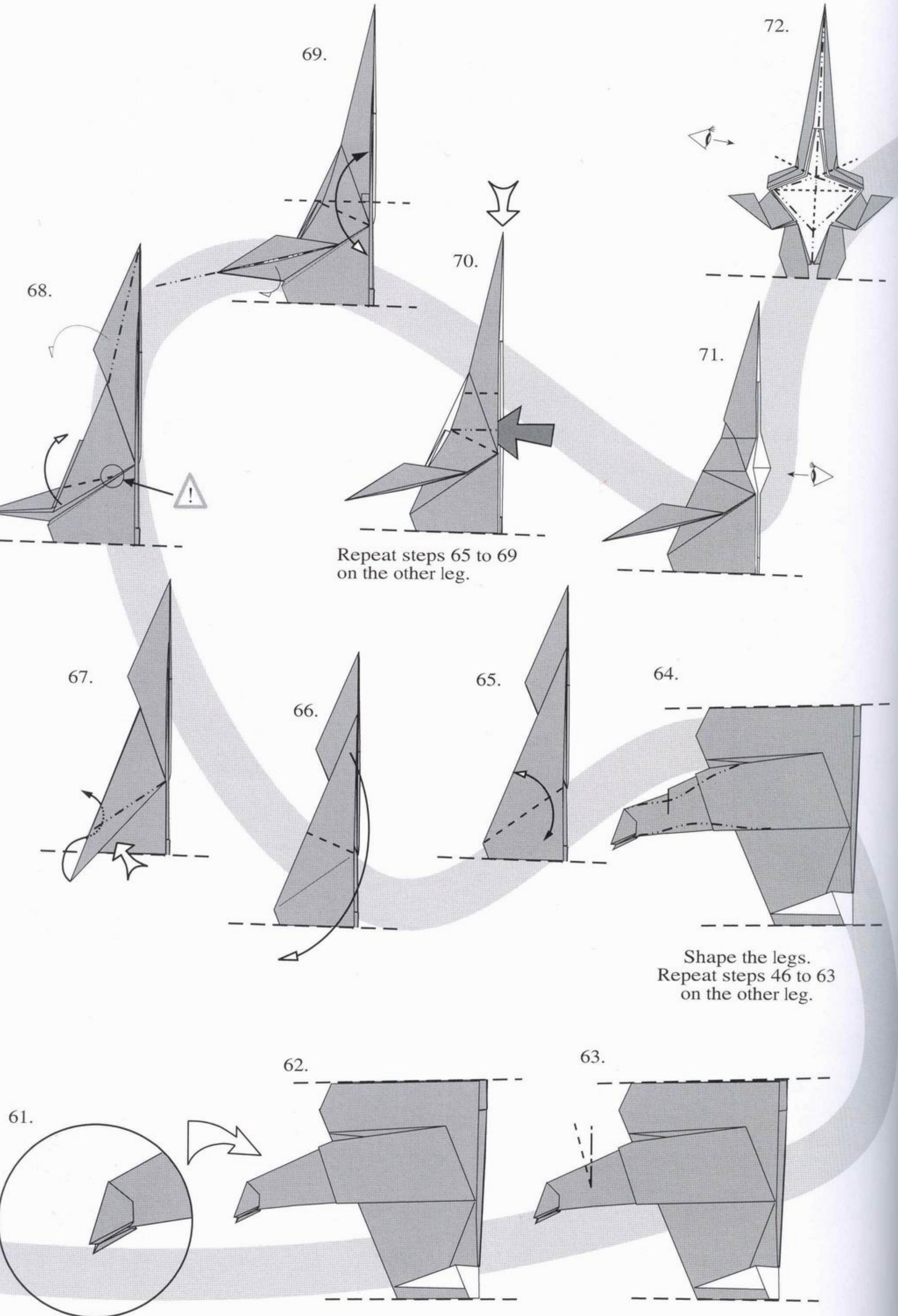


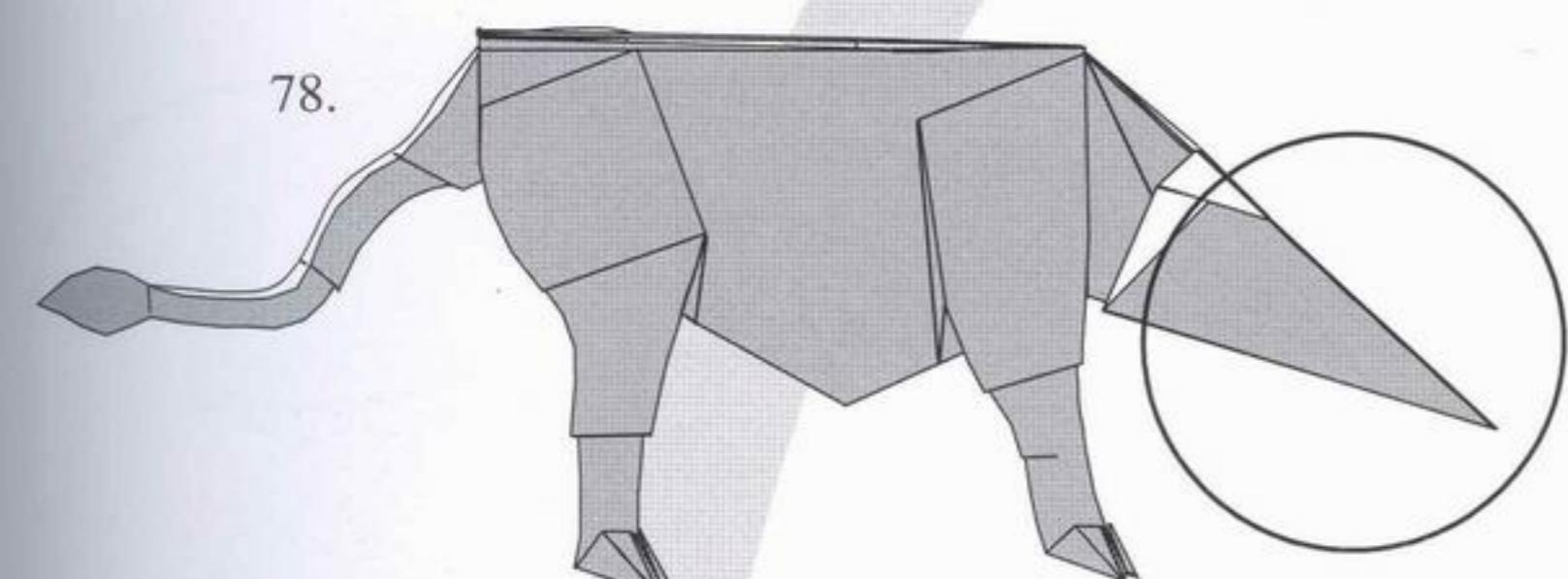
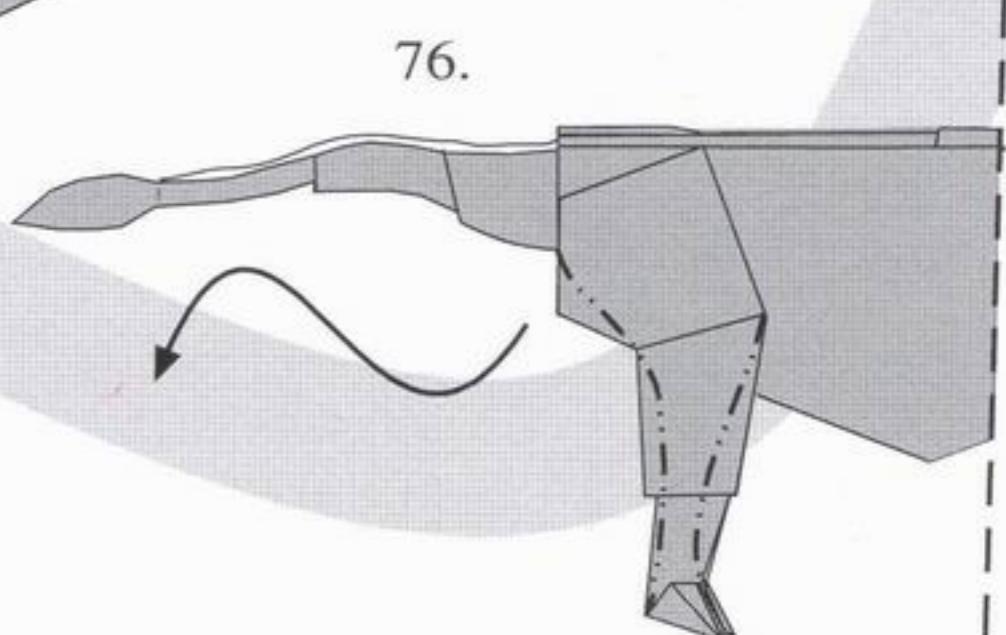
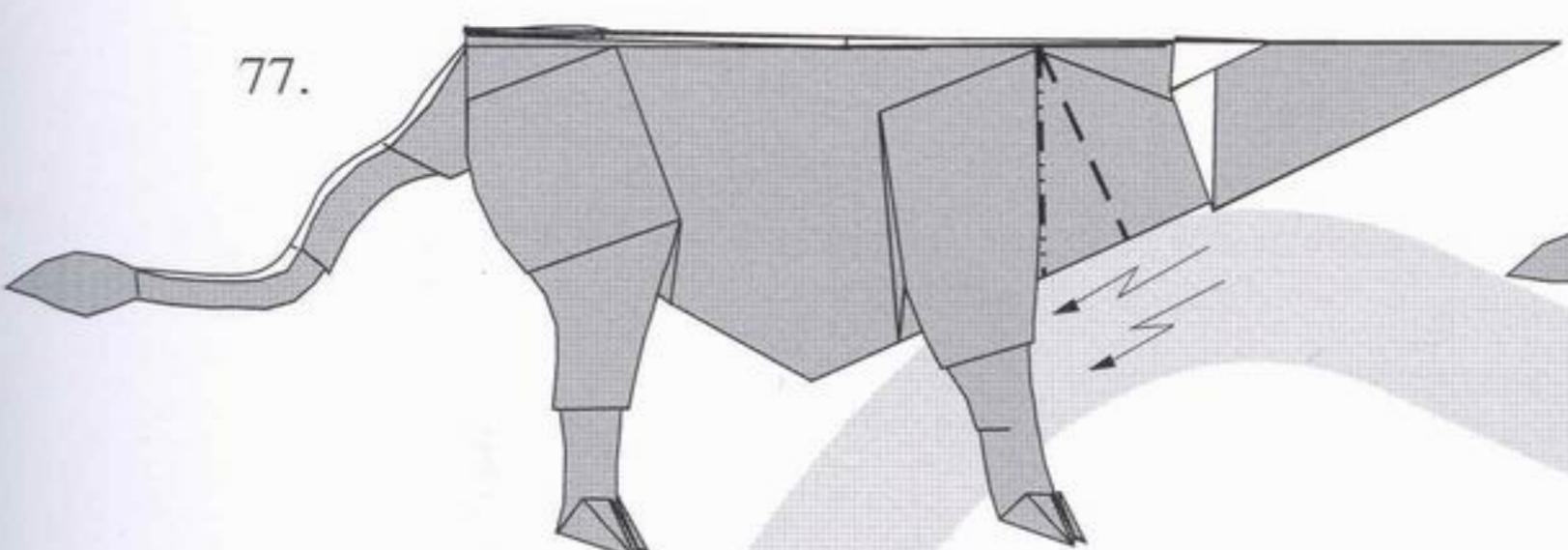
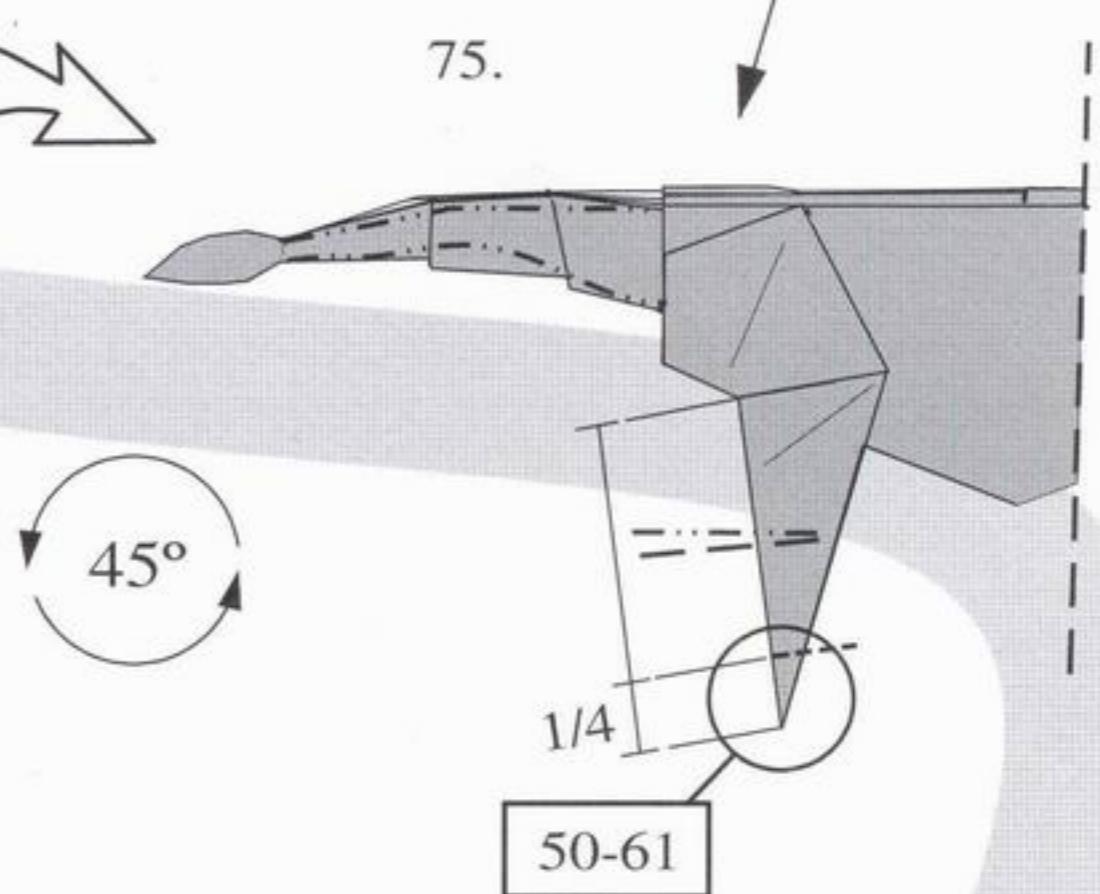
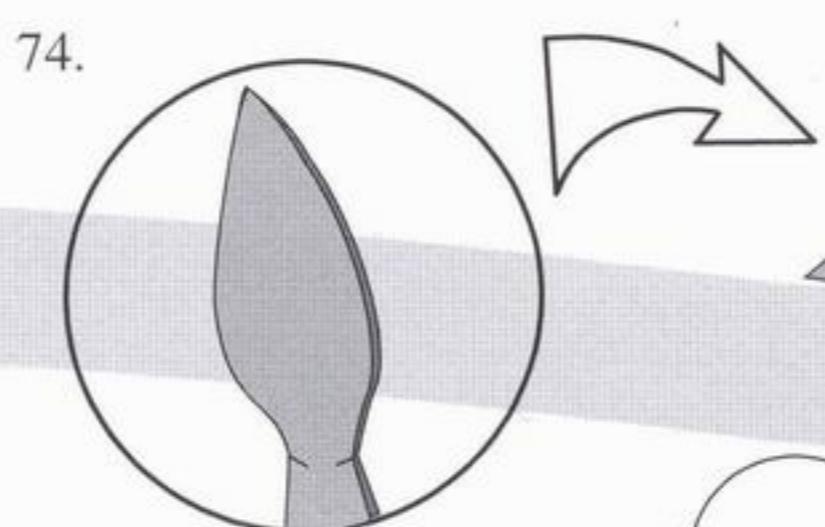
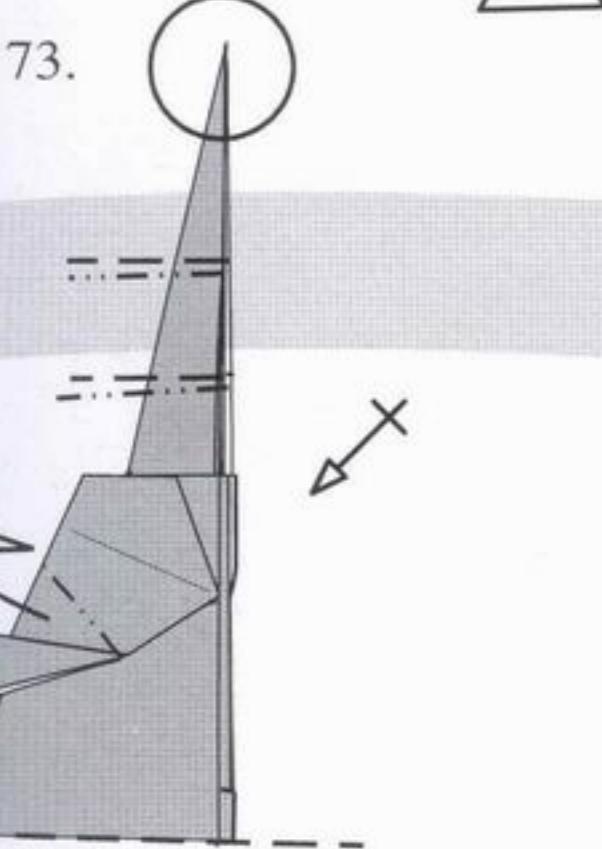


Open-sink.

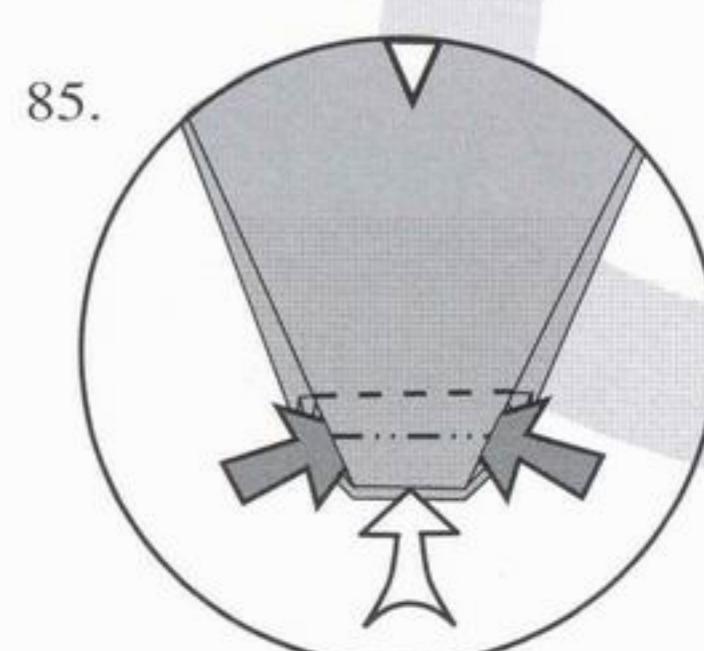
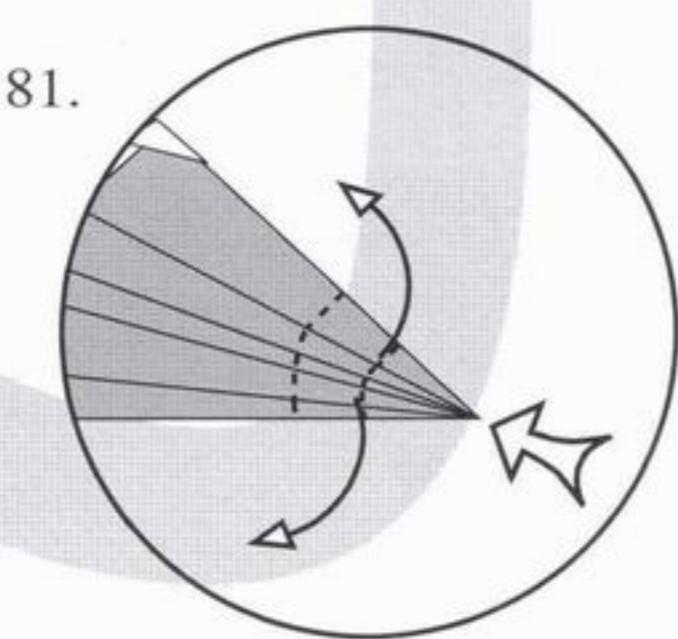
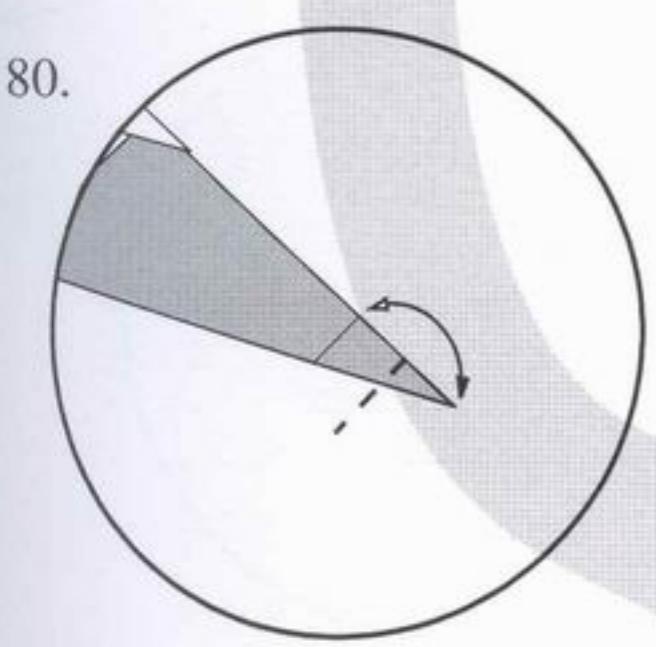
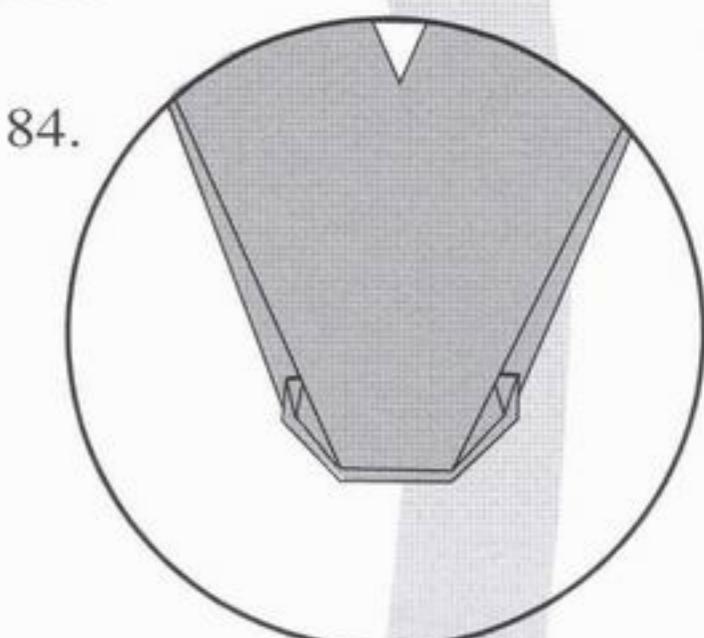
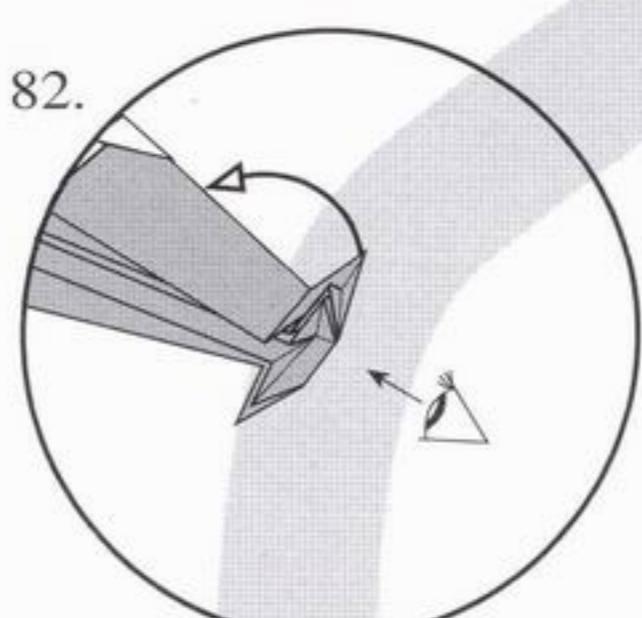
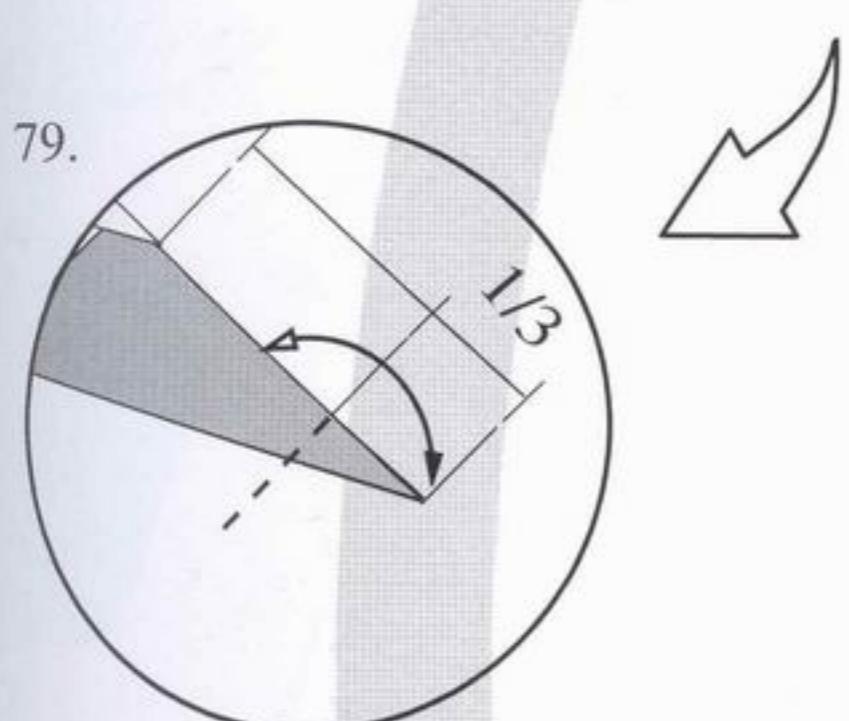
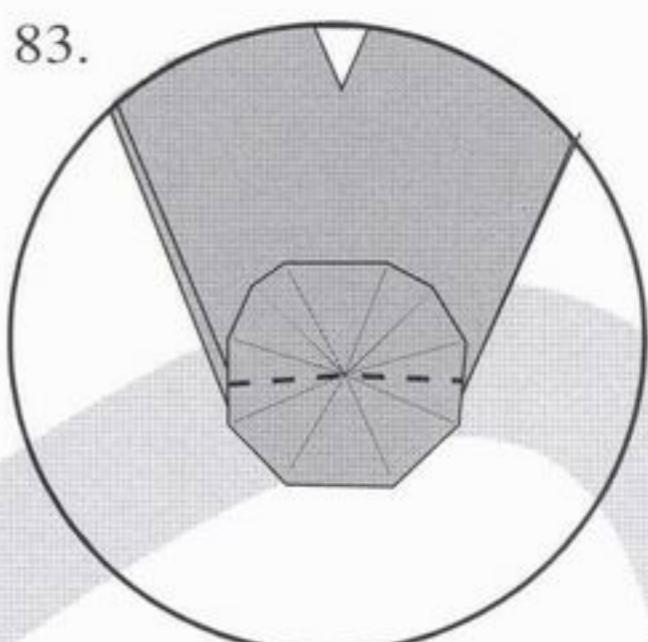


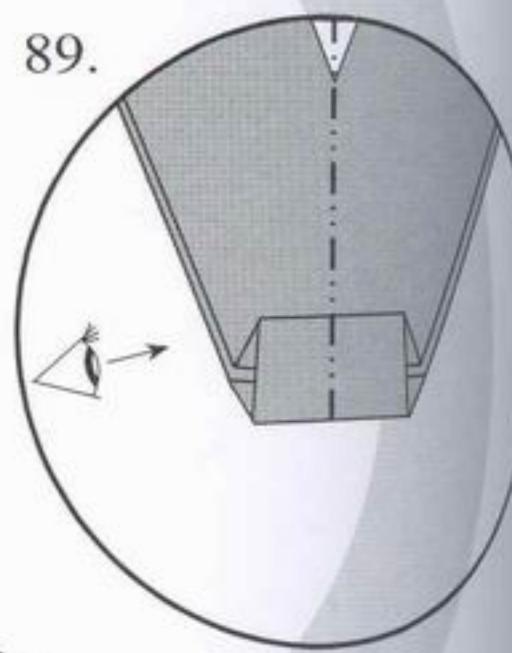
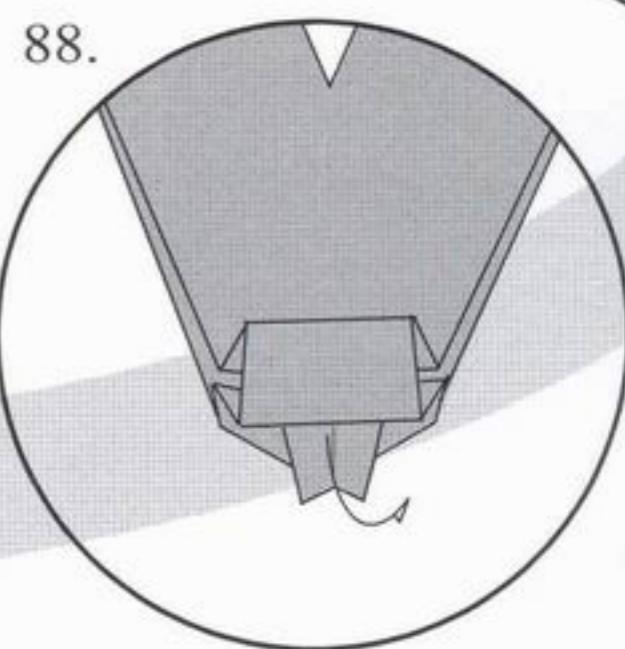
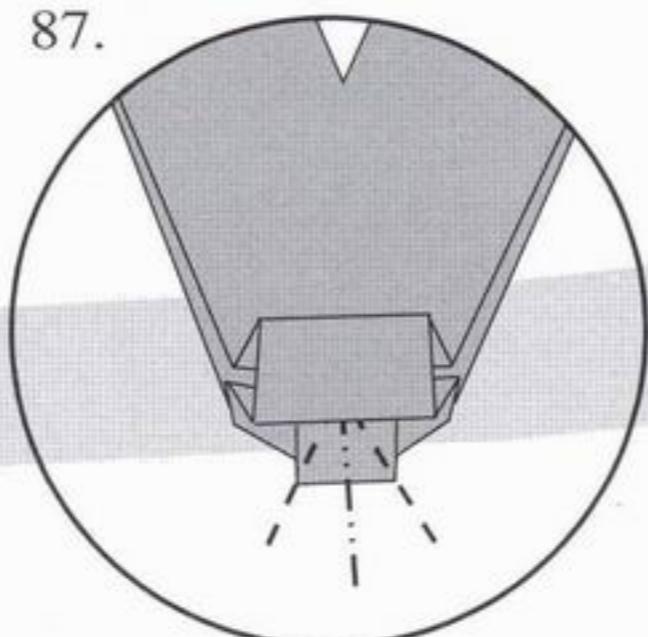
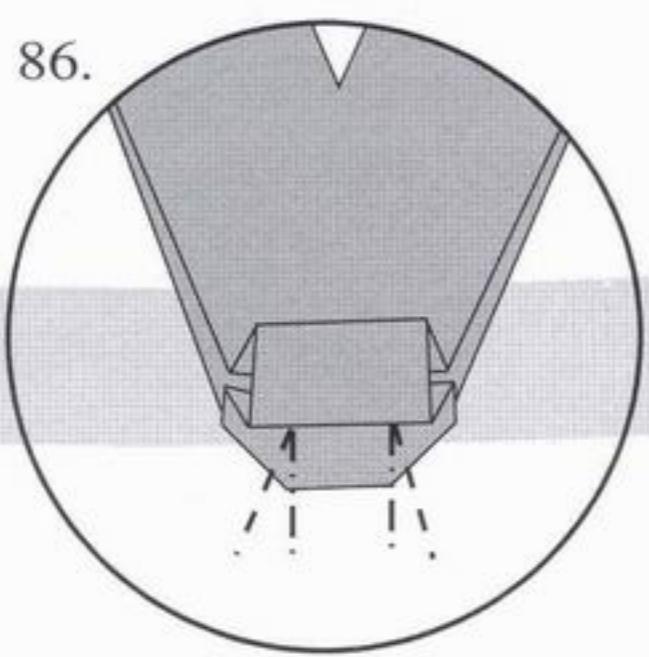
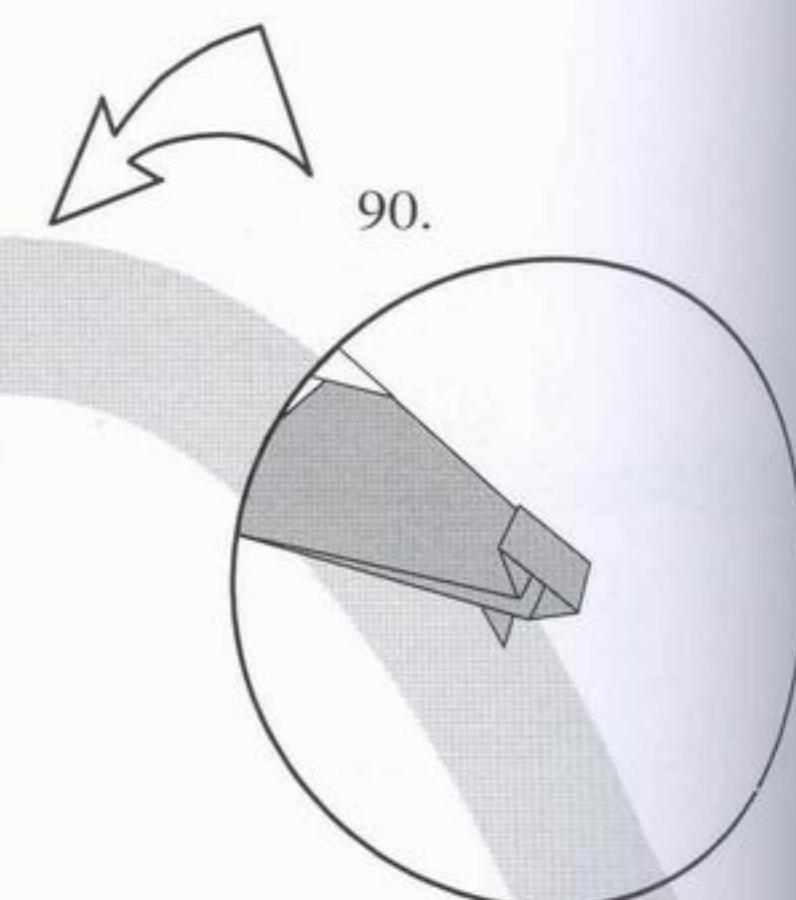
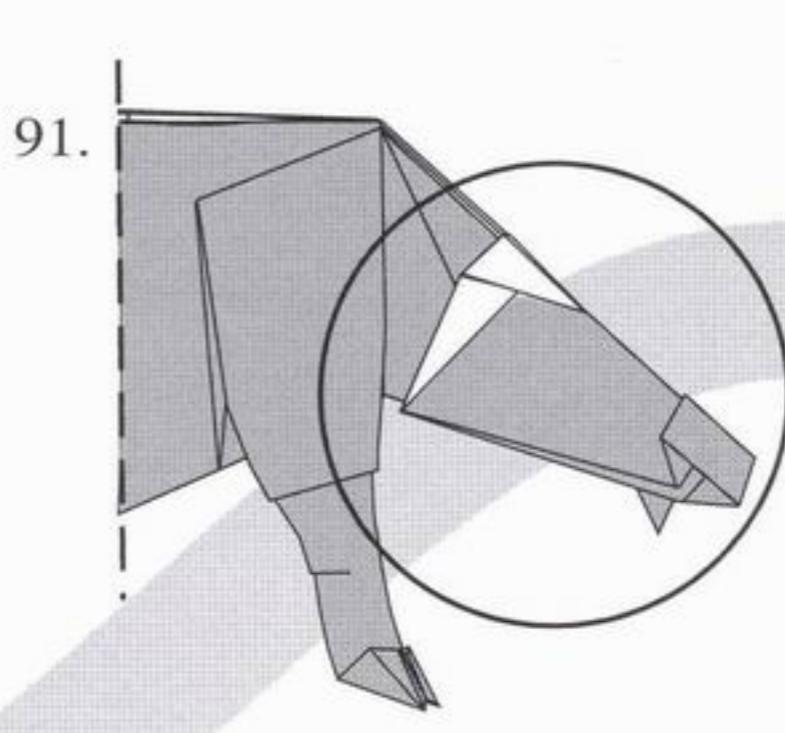
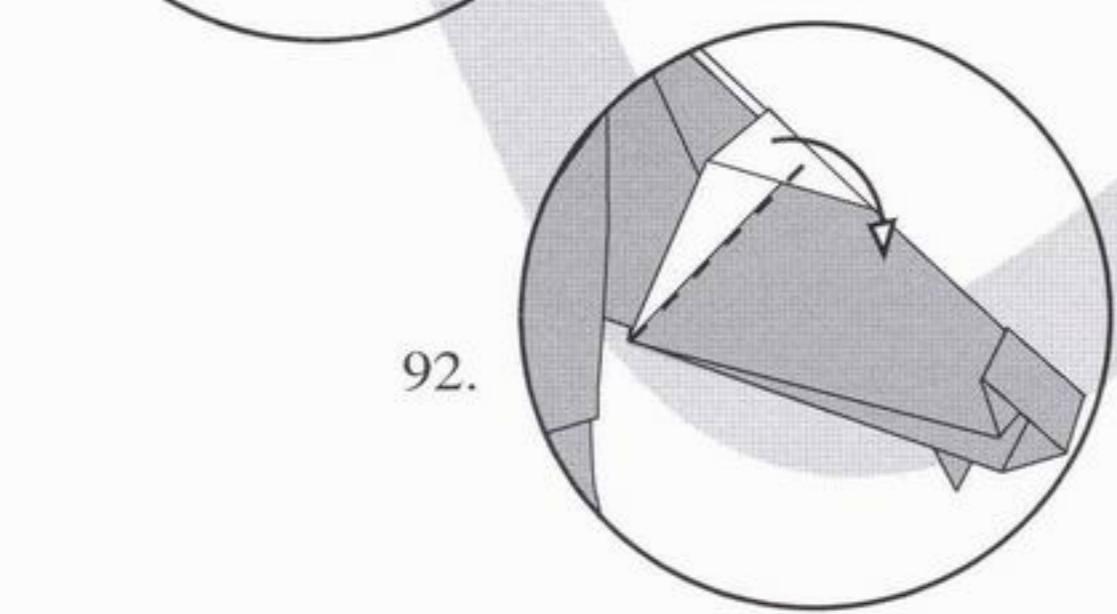
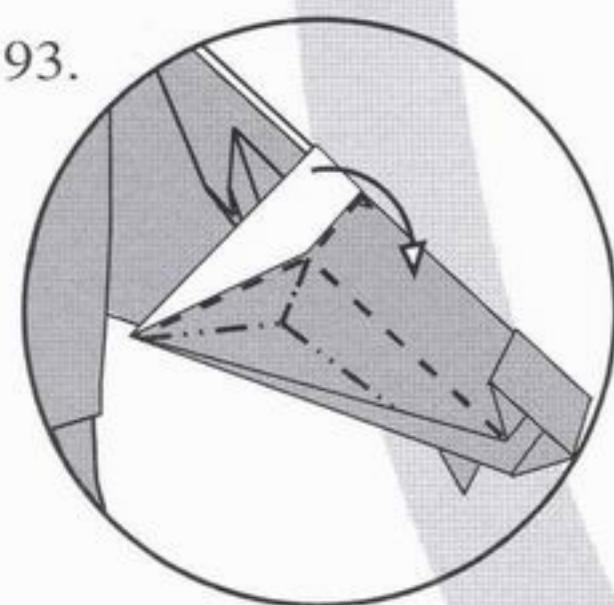
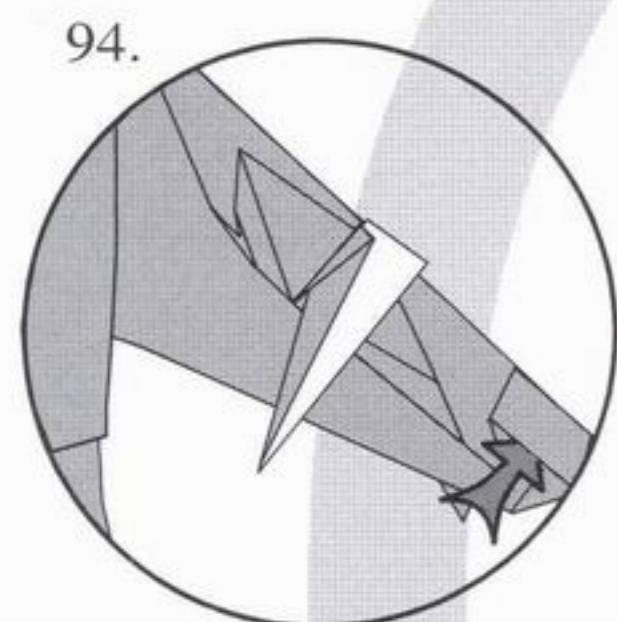
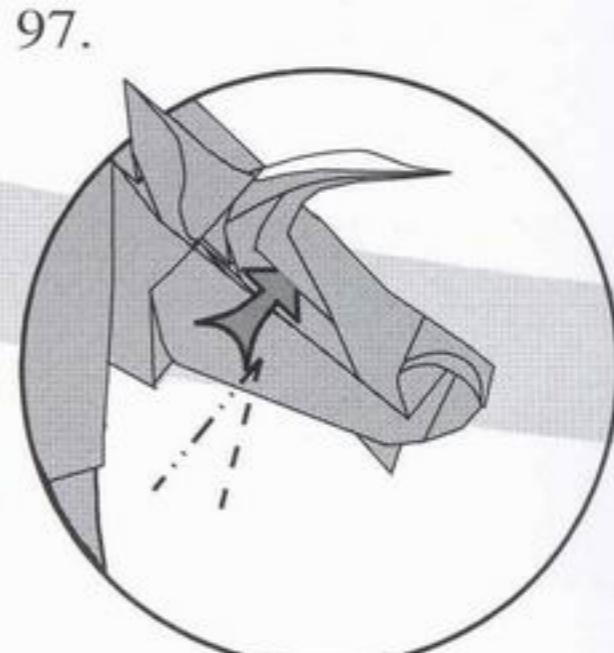
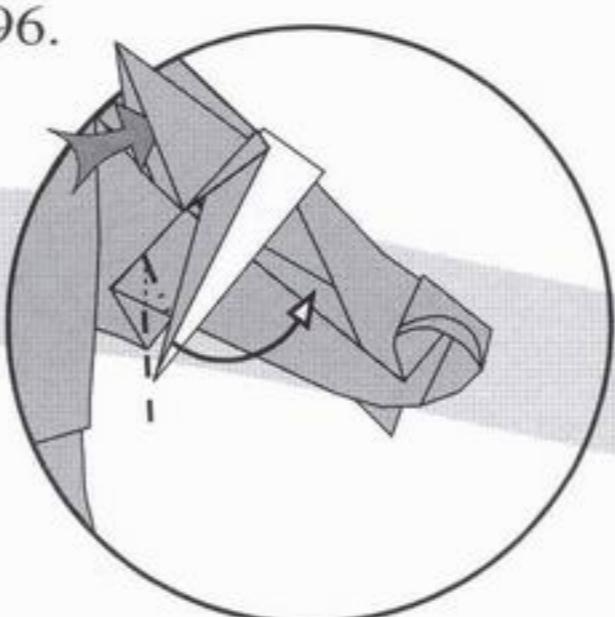
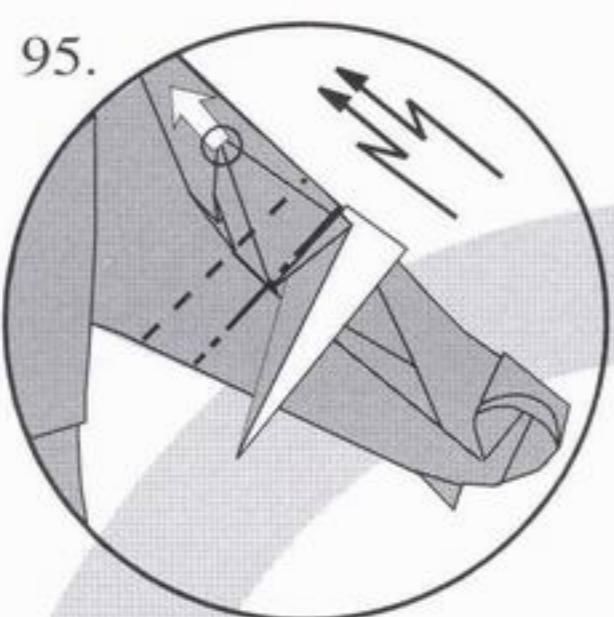




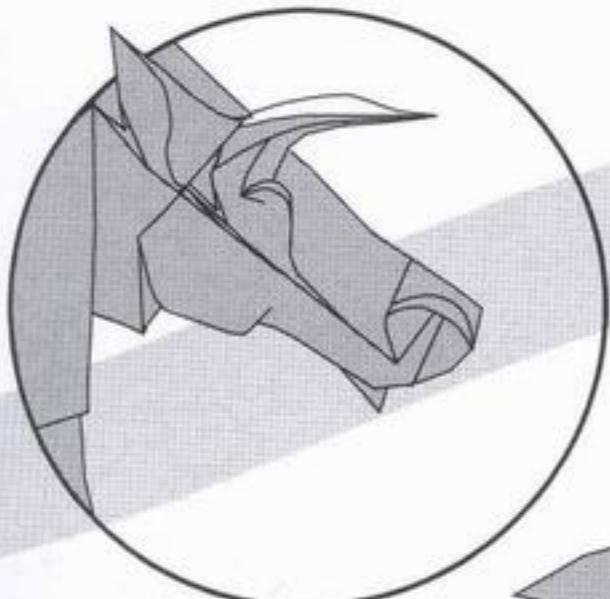


Shape the tail
and the legs.

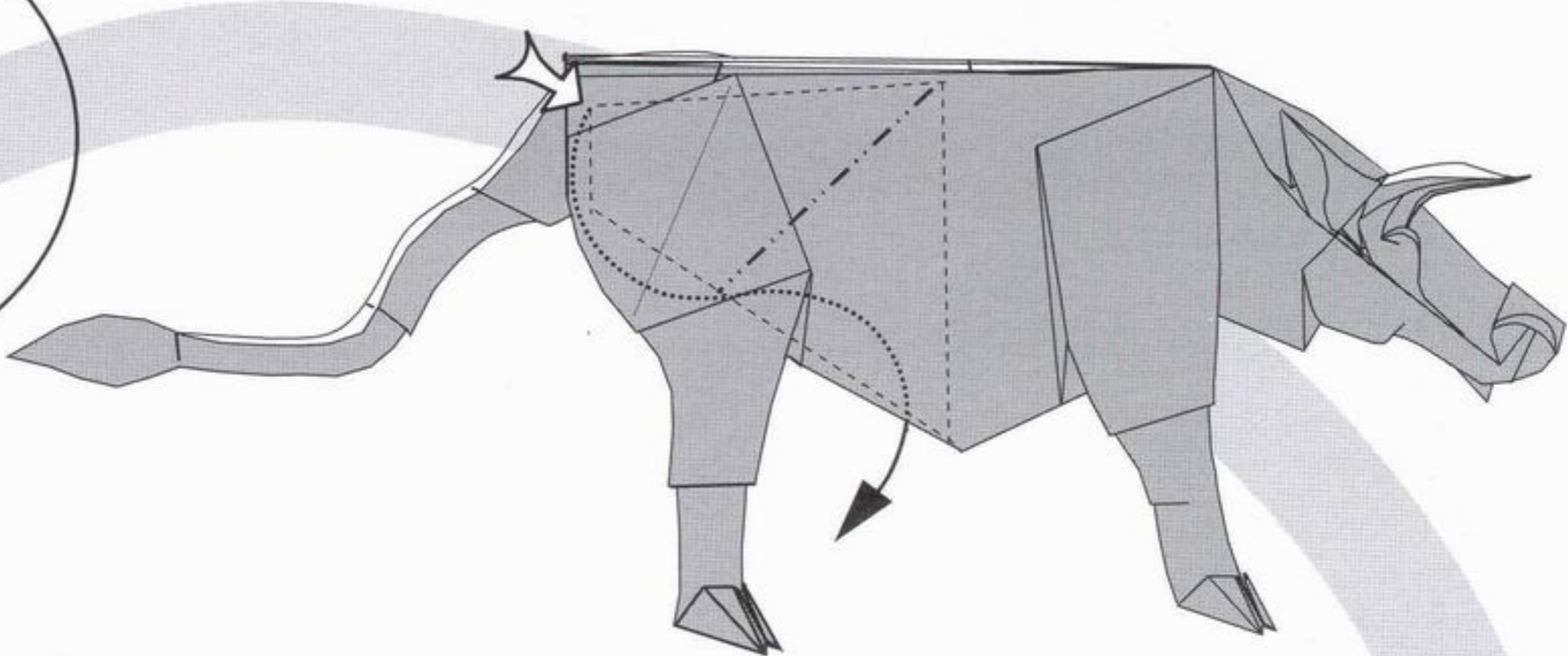




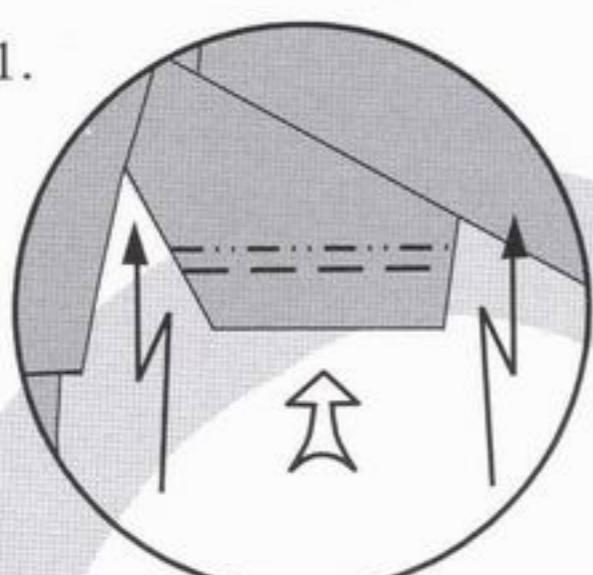
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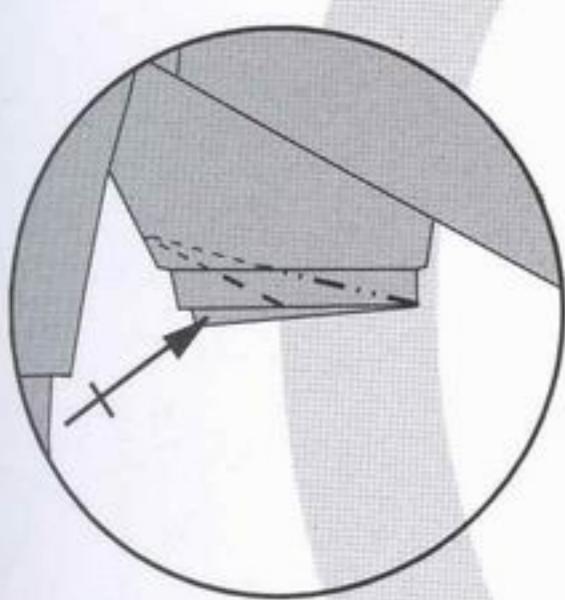
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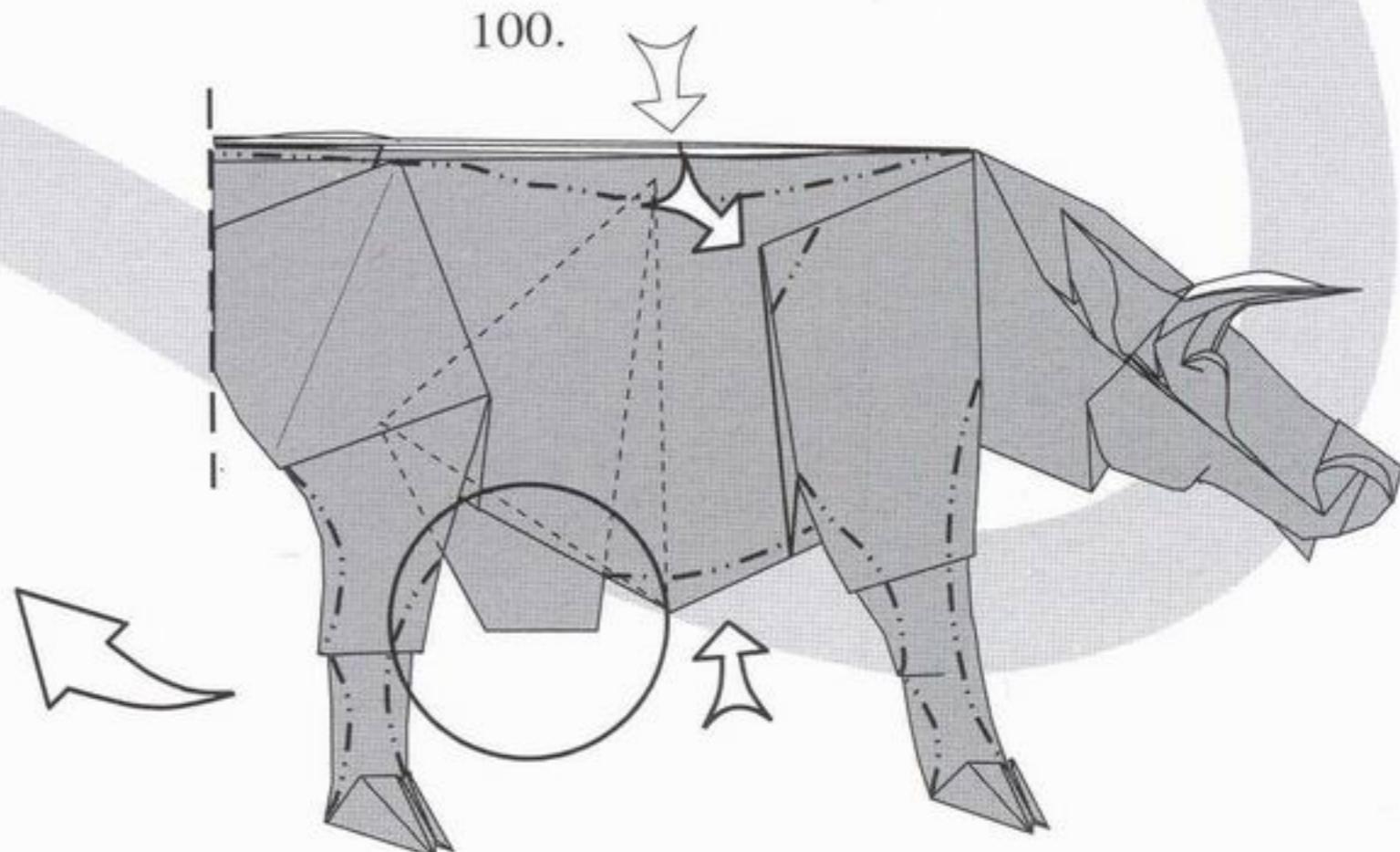
101.



102.

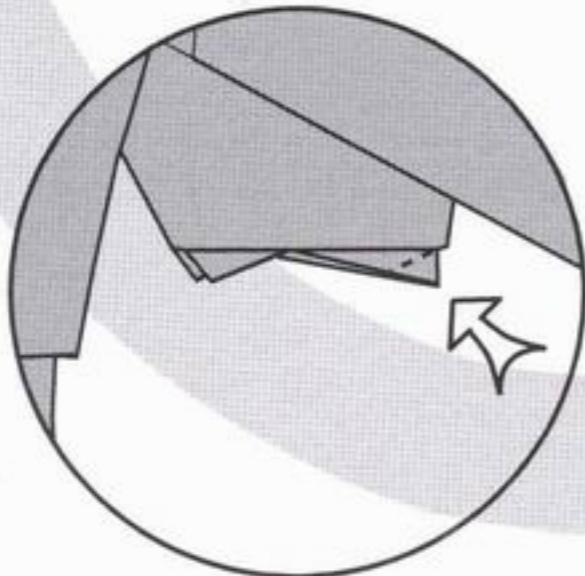
Repeat
behind.

100.

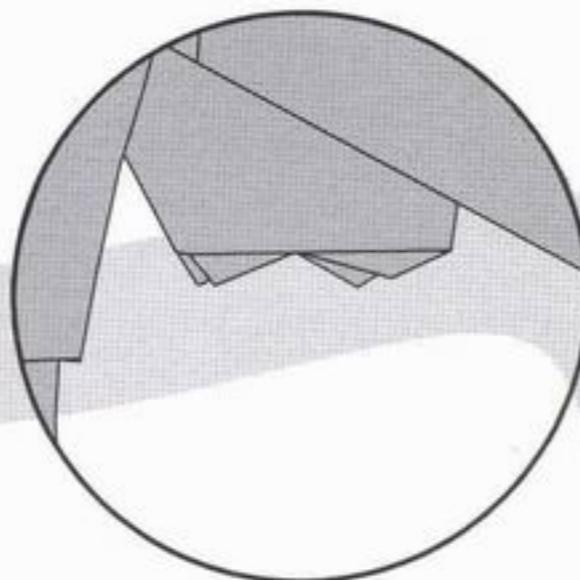


Shape the legs and body.

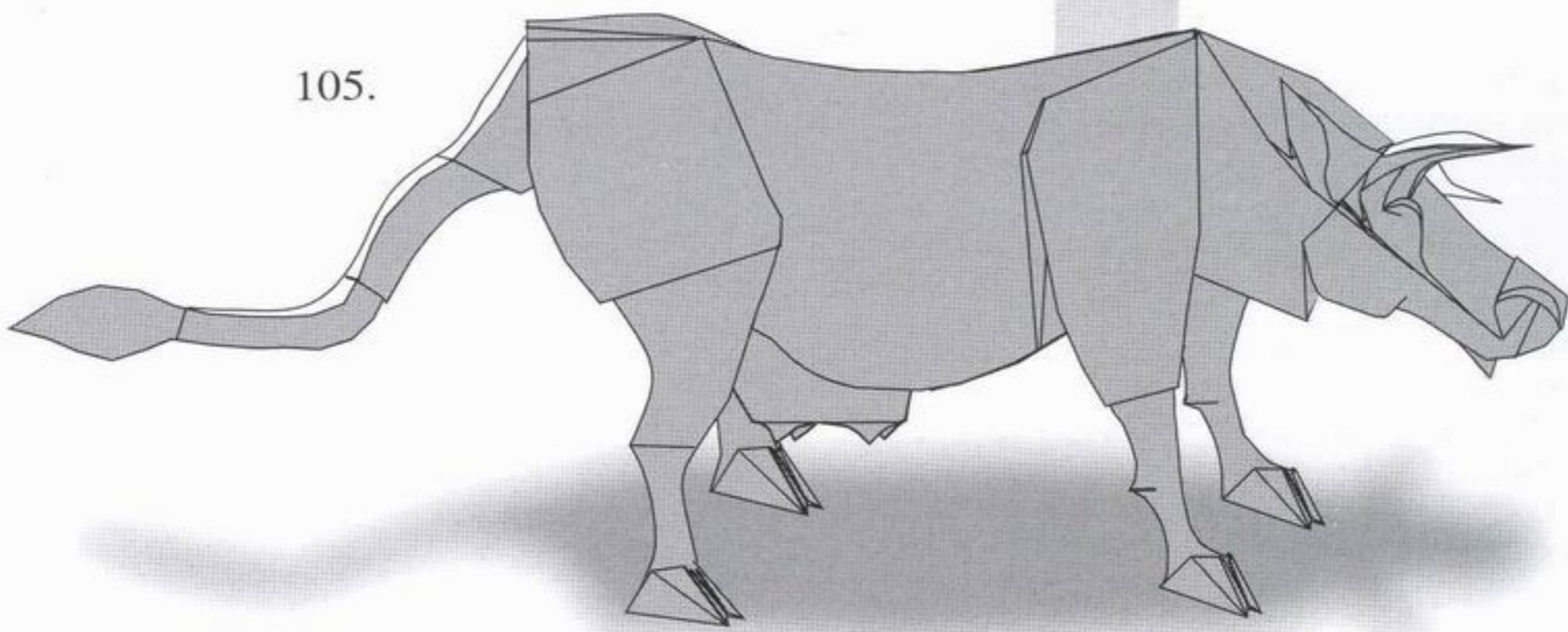
103.



104.



105.





Ronald KOH

- Nationality : Singaporean
- Lives in Singapore
- Born in 1948
- Occupation: Origami Artist

I was drawn to origami many years ago after watching Robert Harbin's TV series, "Mr Right and Mr Left". A short time later, I managed to buy a copy of Robert Harbin's "Secrets of Origami". From then on, I was really hooked.

It was not long before I started creating models of my own. Two of my earlier creations, including a simply ashtray, were published in Robert Harbin's "Origami 4" in 1977.

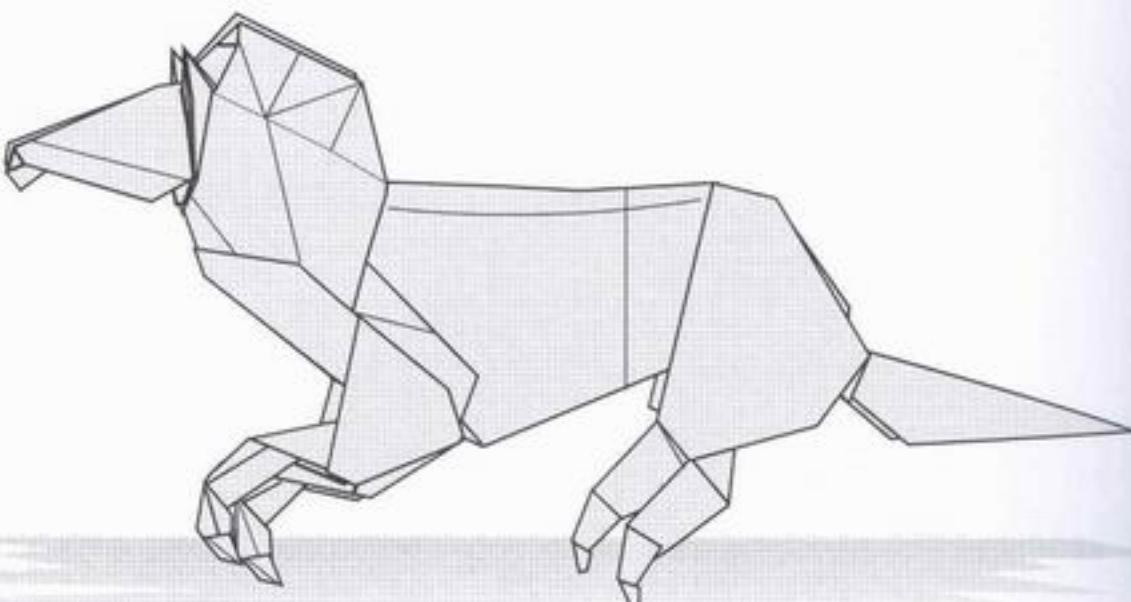
Over time, I began focusing on animal subjects, which reflected my love for nature. Diagrams for many of my origami creations have been published in the publications of origami societies around the world as well as my first origami book, "Origami Goldfish".

In 2006, I was commissioned by Discovery Channel to produce ten origami designs on endangered animals for Animal Planet. One of the animals was a tundra wolf.

I was folding the wolf when a friend came along and remarked that the 'base' I was using could be used to fold a nice looking horse. That did not sound interesting to me at that time as I had already designed a horse.

Several months later, for want of something to do, I decided to work on the suggestion. This is the result.

Horse



- Creation & Diagram : Ronald KOH
- Date : 2007
- Level : Complex
- Time to fold it : 1 h

Head

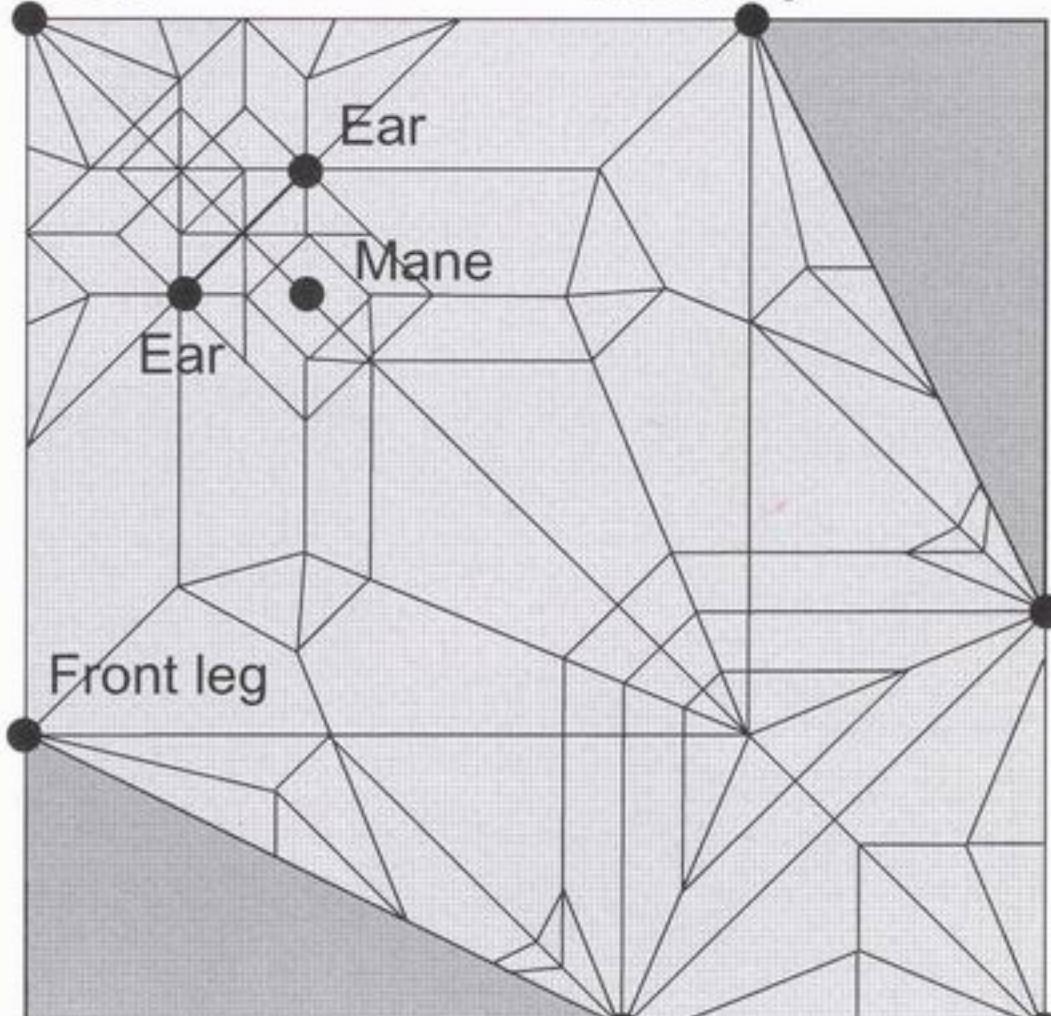
Front leg

Front leg

Back Leg

Back Leg

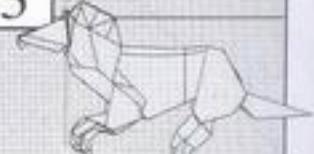
Tail



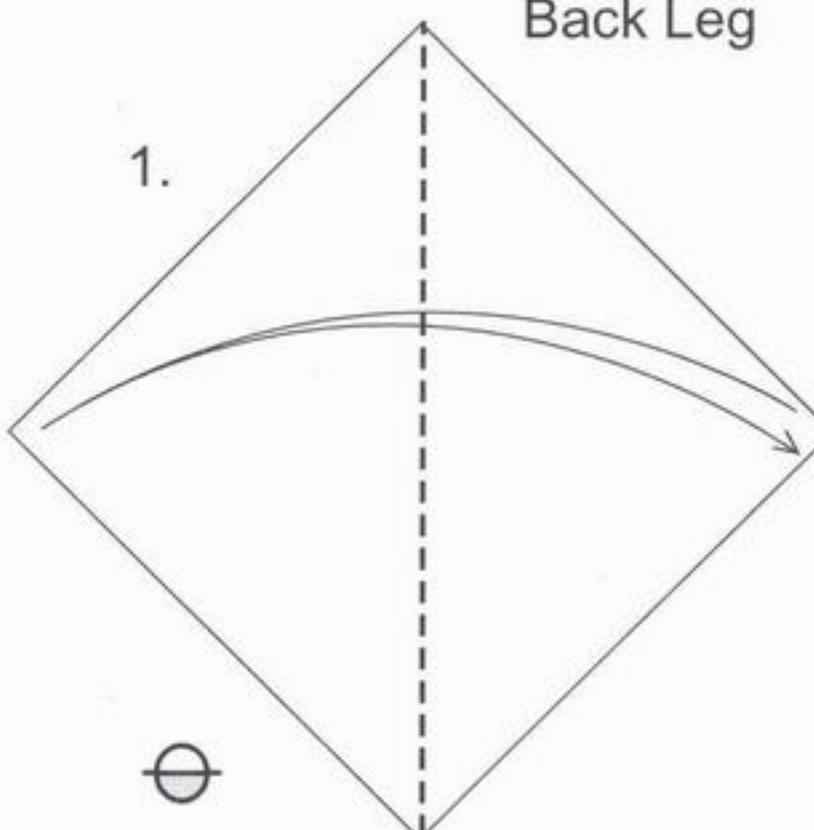
Paper : 25 x 25 cm
 Standard paper
 Tissue-foil / MC
 Wet folding

ratio

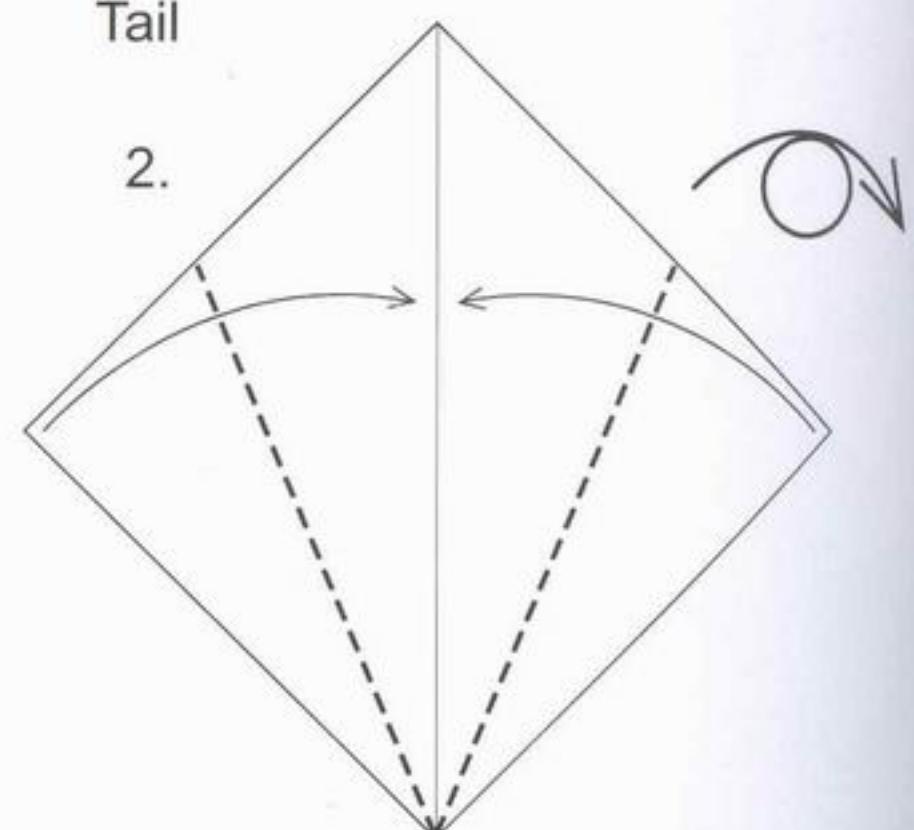
0.3



1.

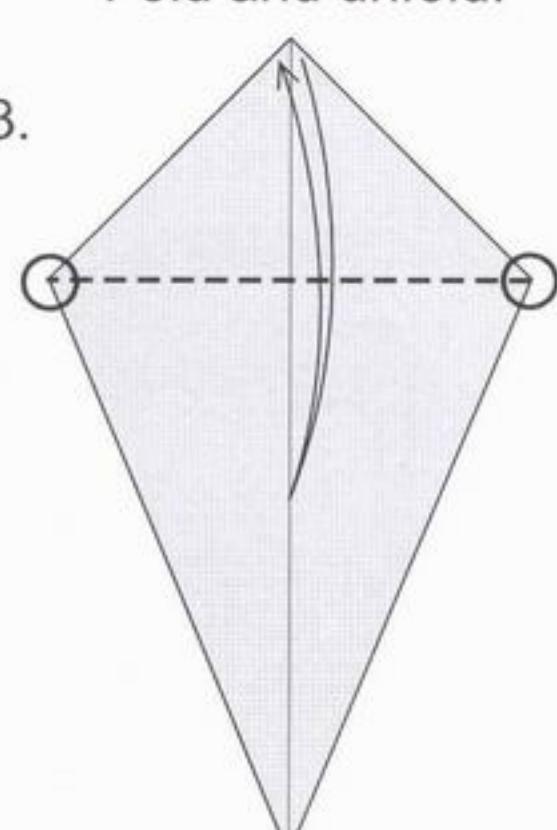


2.



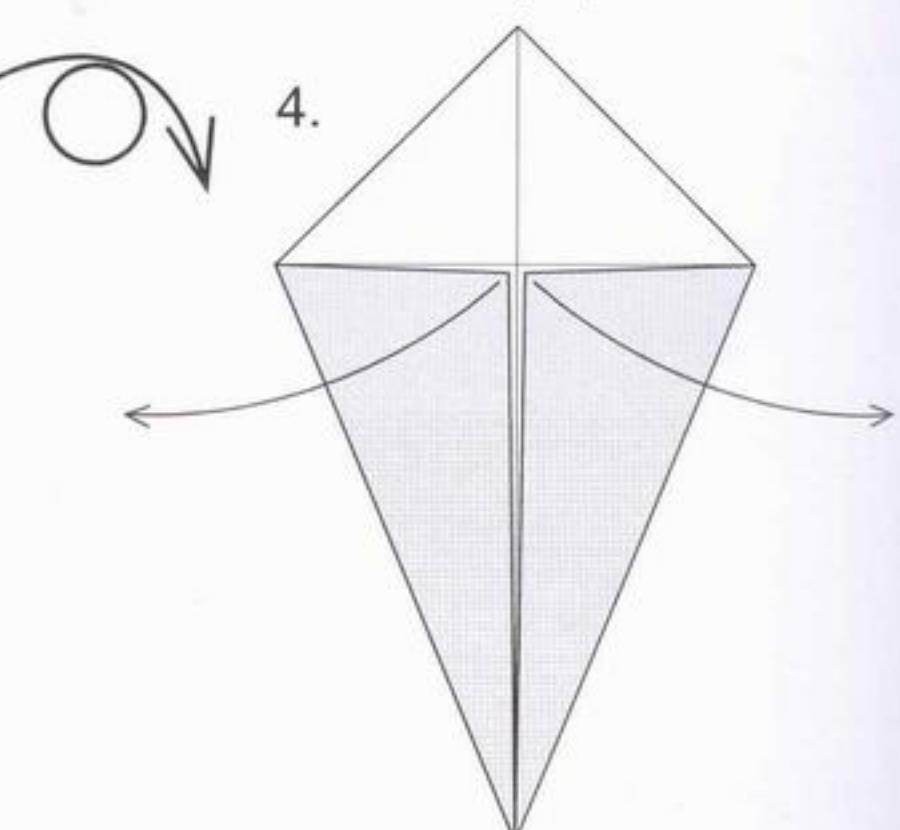
Fold and unfold.

3.



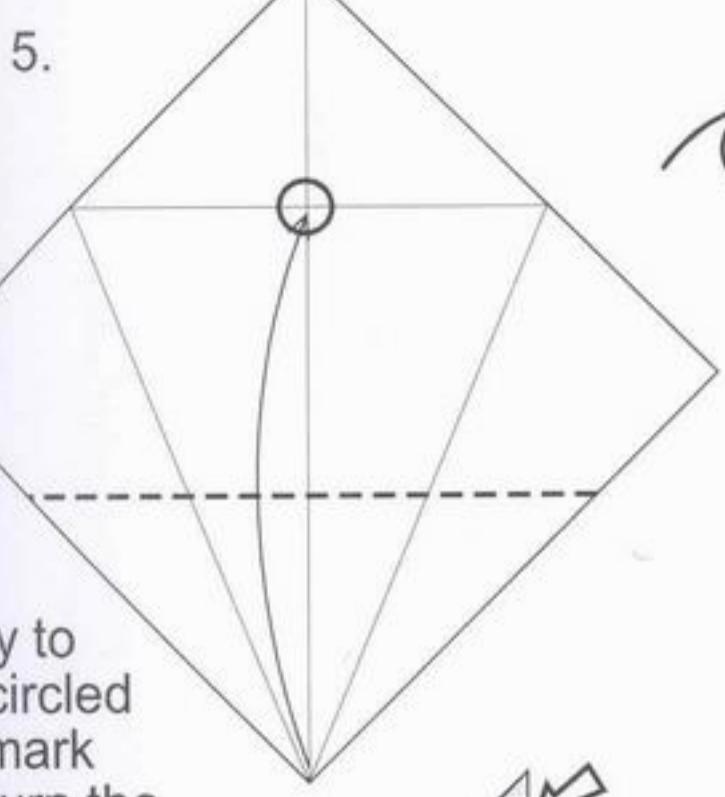
Fold the lower diagonal edges in line with the vertical crease in the center.
Turn paper over.

4.

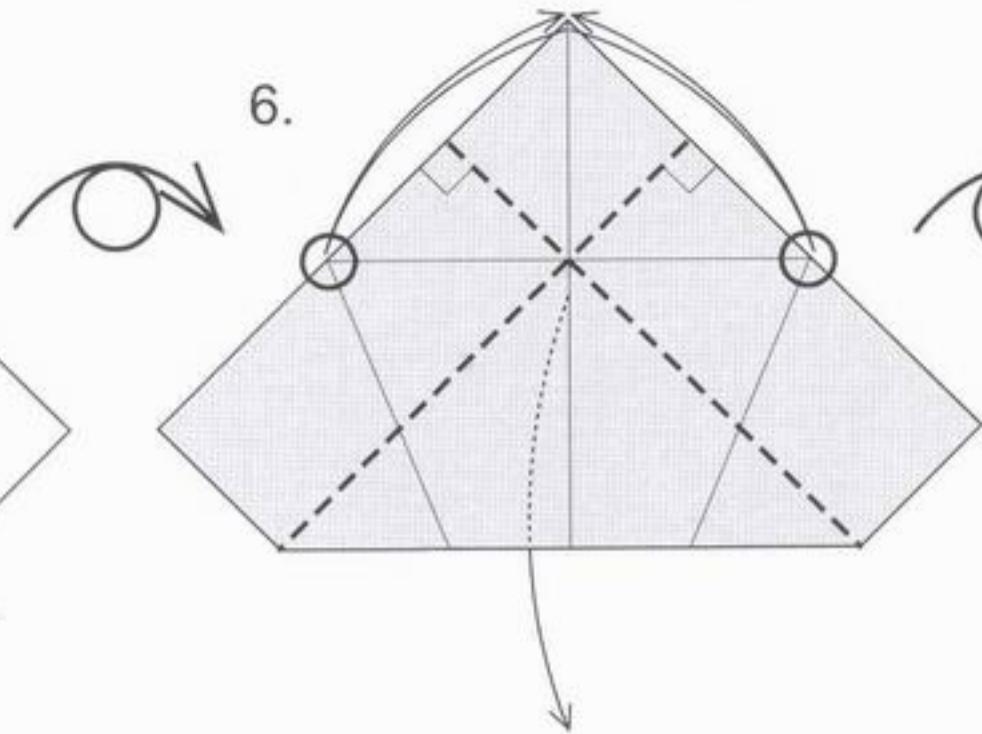


Fold and unfold again, then turn over.

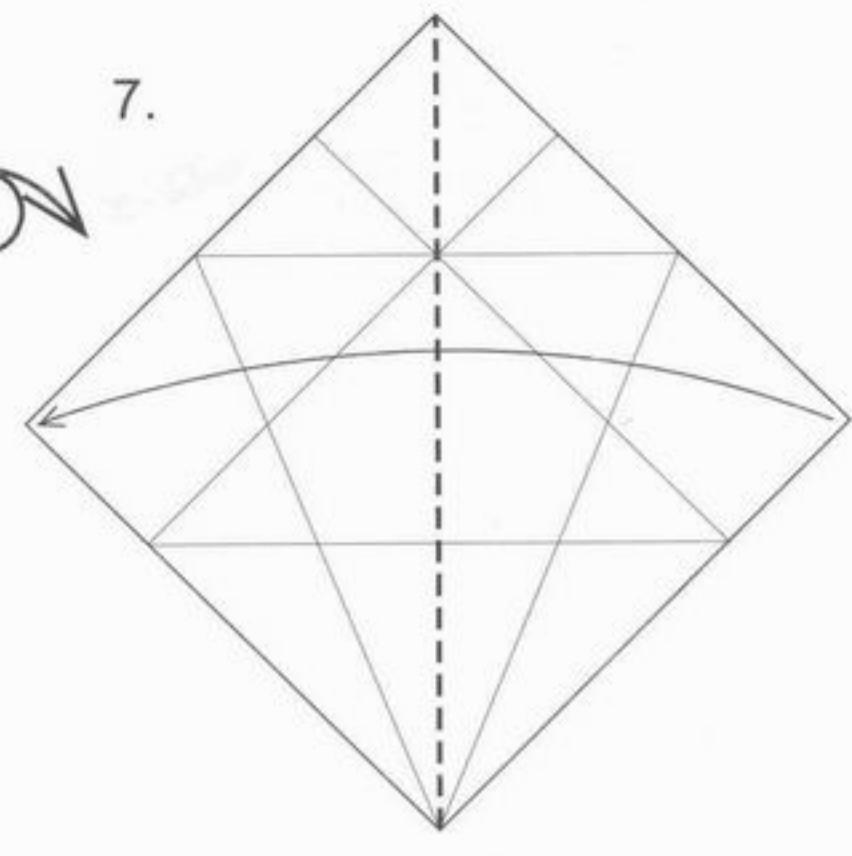
Unfold completely.



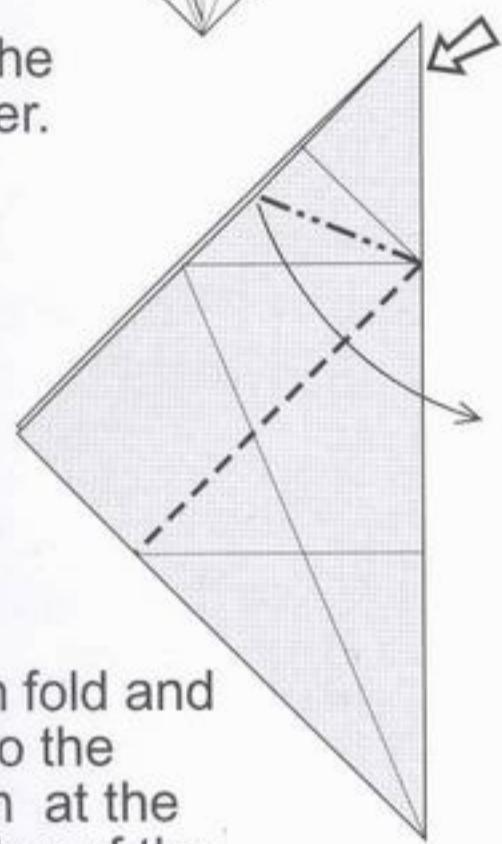
Valley to the circled landmark and turn the paper over.



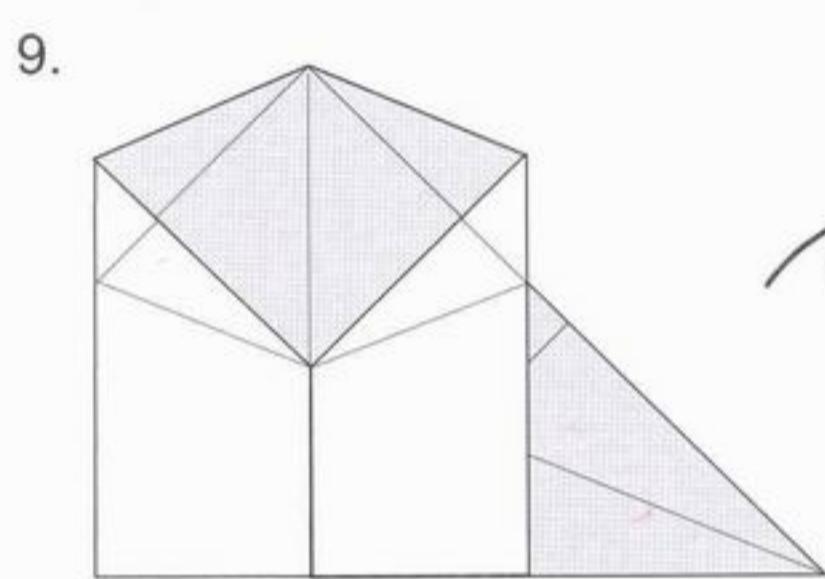
Fold and unfold in both directions, then open out completely again. Turn over once more.



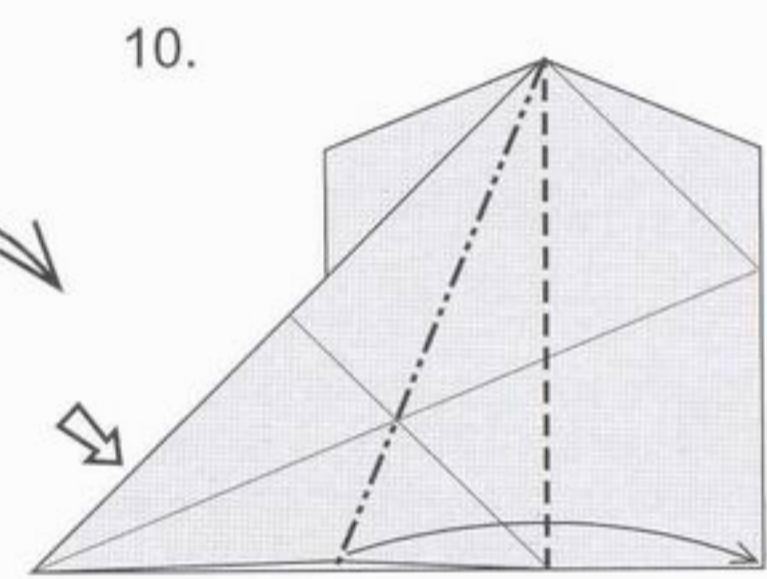
Valley fold in half.



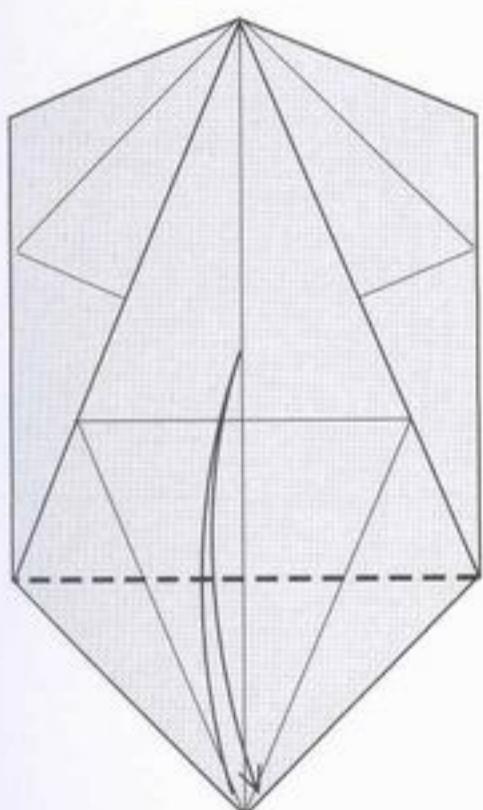
Squash fold and rotate to the position at the beginning of the next step, ...



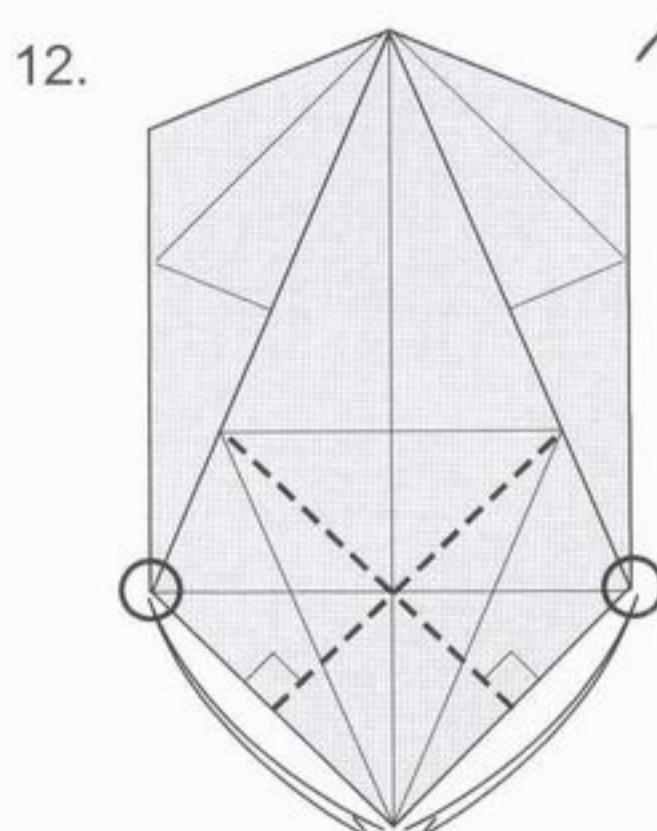
... like this. Turn over, ...



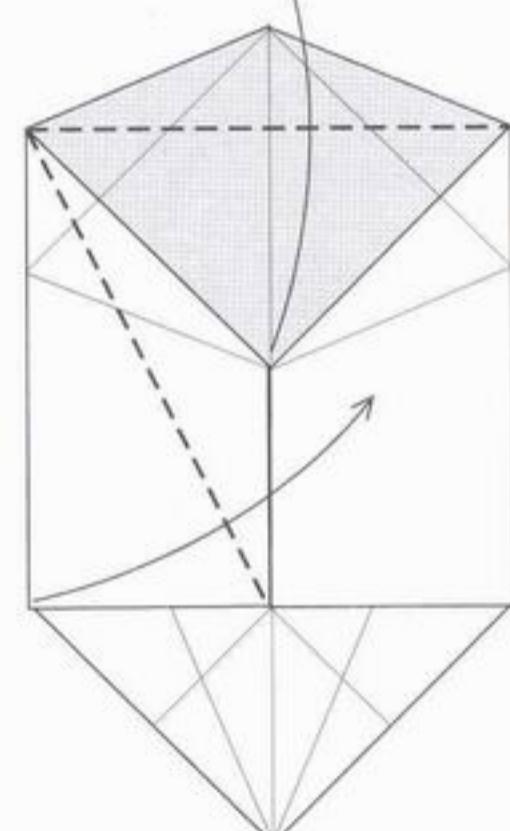
... and squash fold.



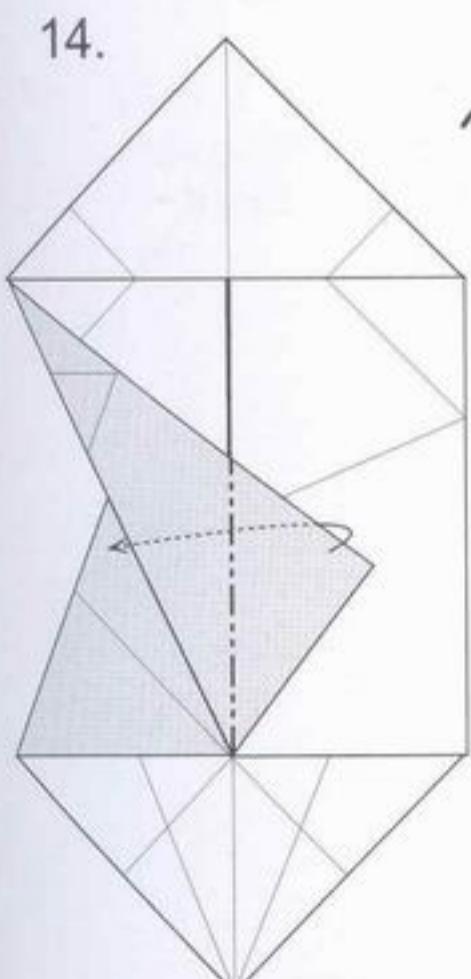
Fold and unfold, ...



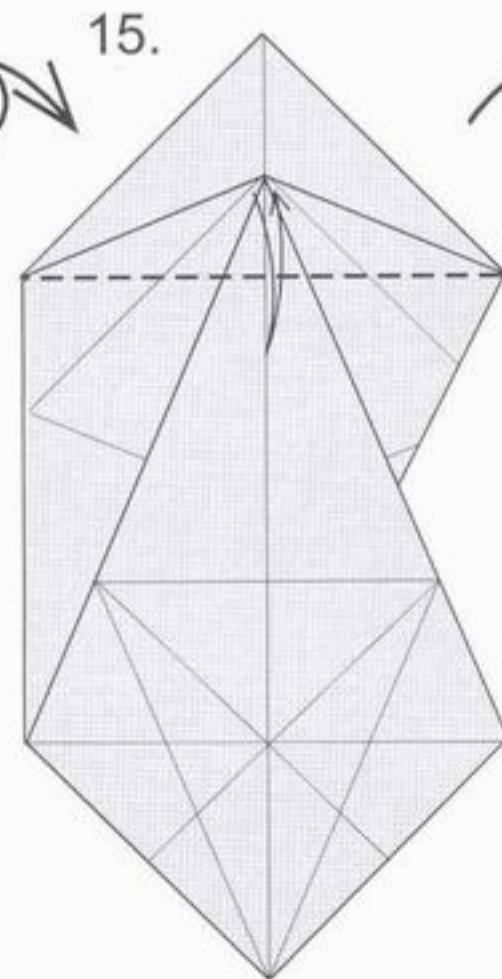
... then fold and unfold twice more, as indicated. Turn over.



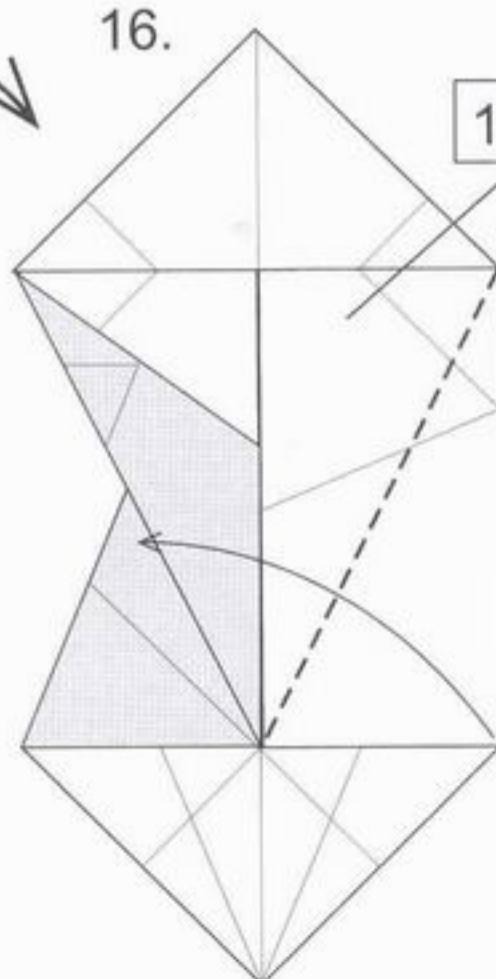
Fold the coloured triangular flap to the top, then valley fold as shown on the left.



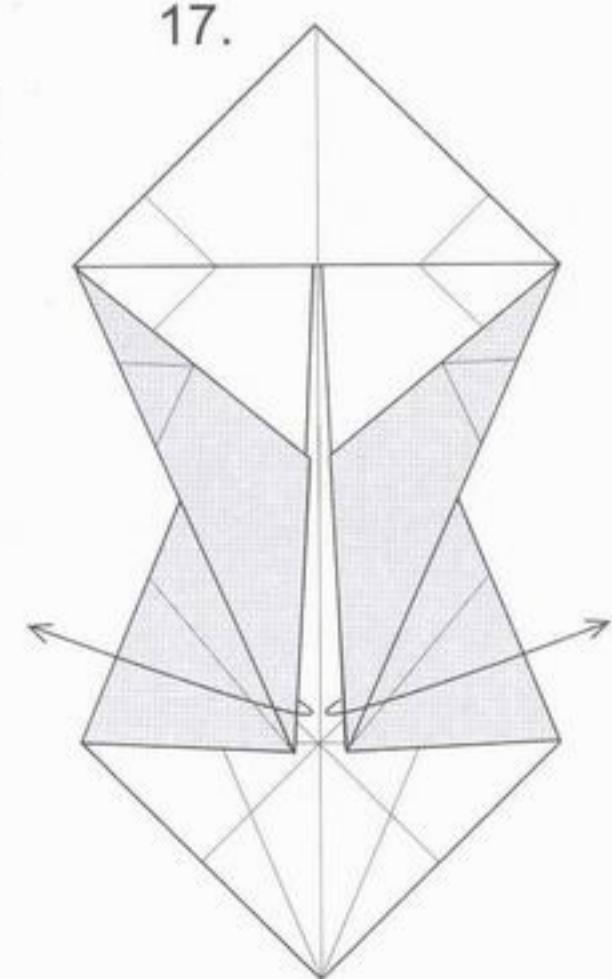
Mountain fold under the lower edge. Turn paper over.



Fold and unfold, then turn over again.

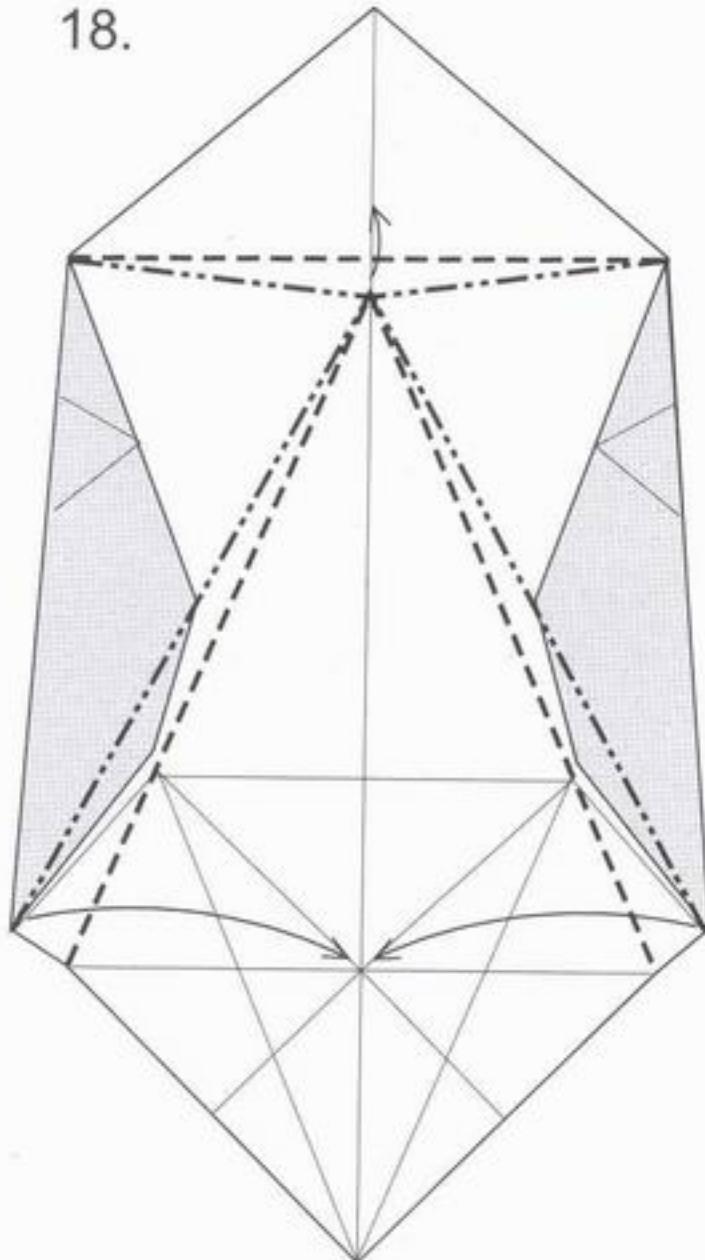


Repeat the second part of step 13 on the right side, followed by Step 14.



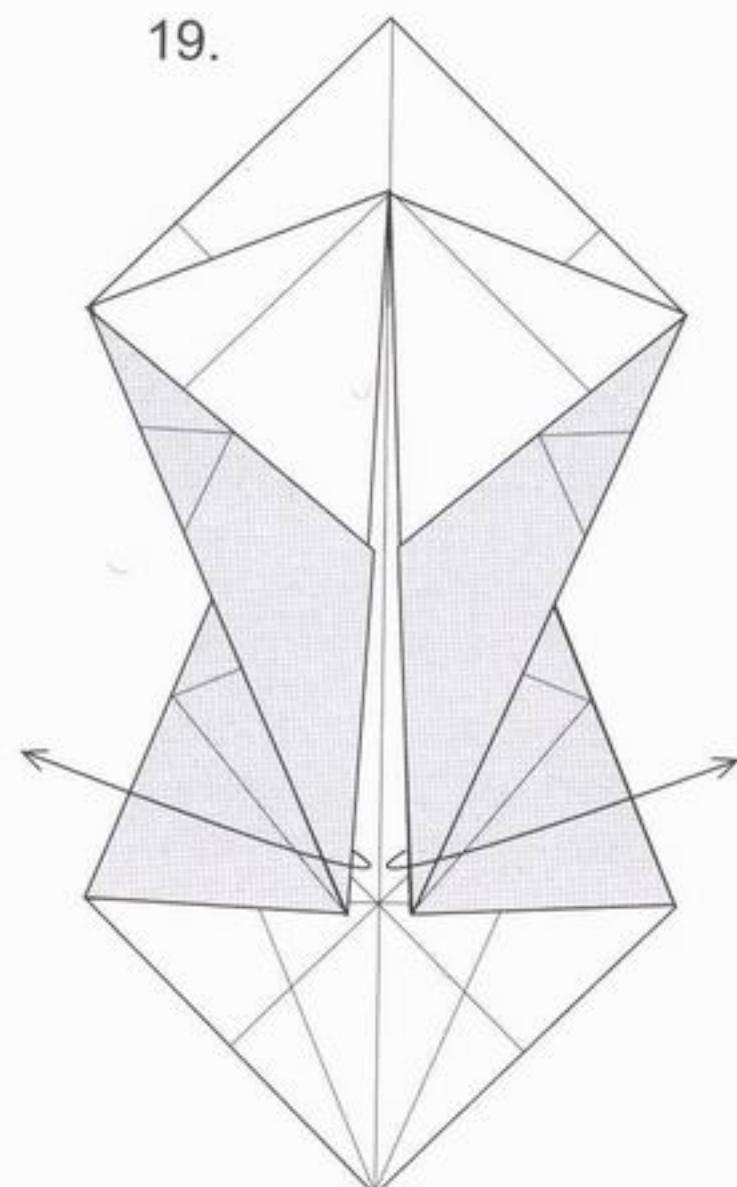
Open out gently, ...

18.



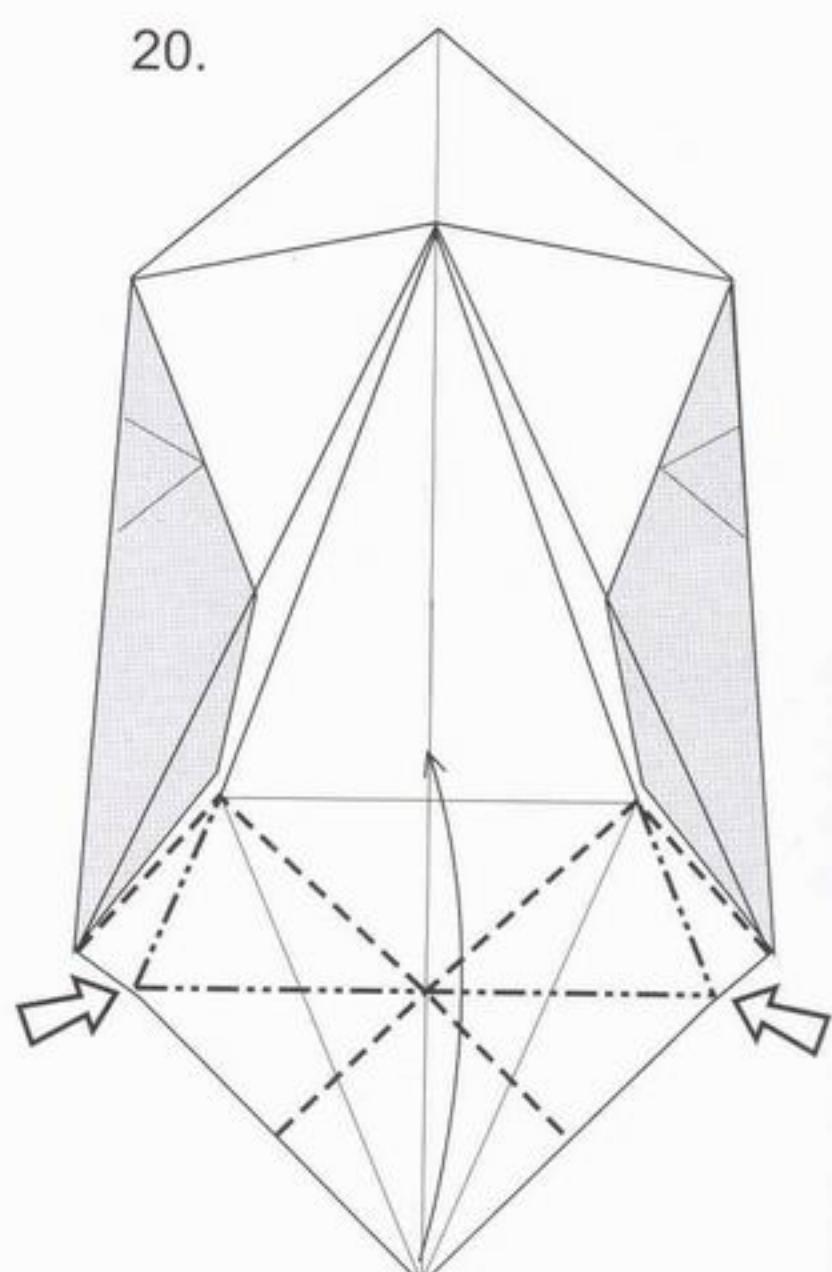
... push the paper from behind to reverse fold the triangular portion in the upper half towards you before closing up, ...

19.



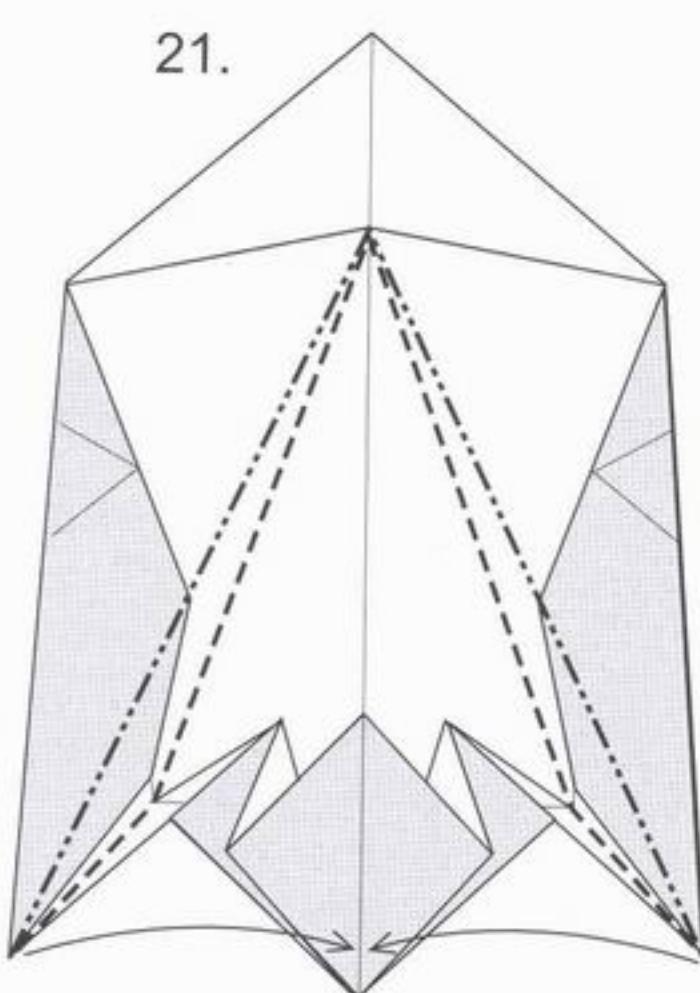
... like this. open up temporarily again, ...

20.



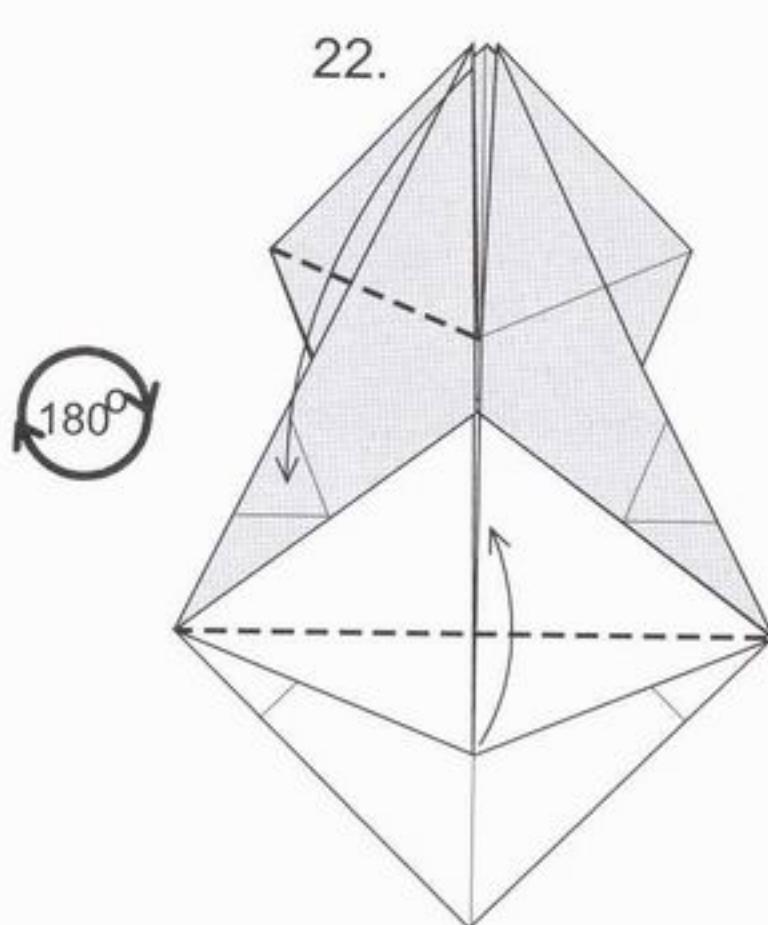
... and collapse the lower half along existing crease lines, ...

21.



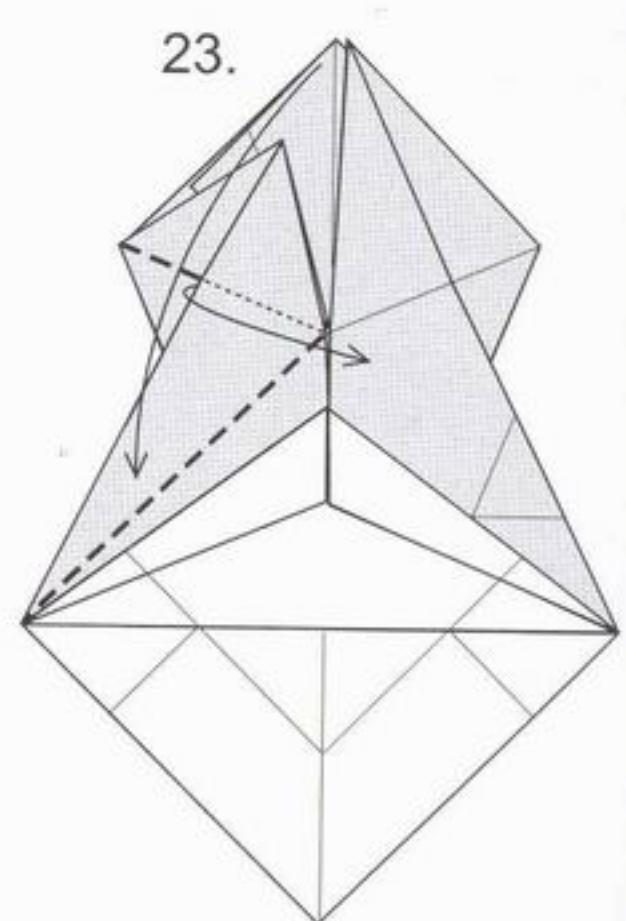
... before closing up once more. Rotate the paper through 180 degrees.

22.



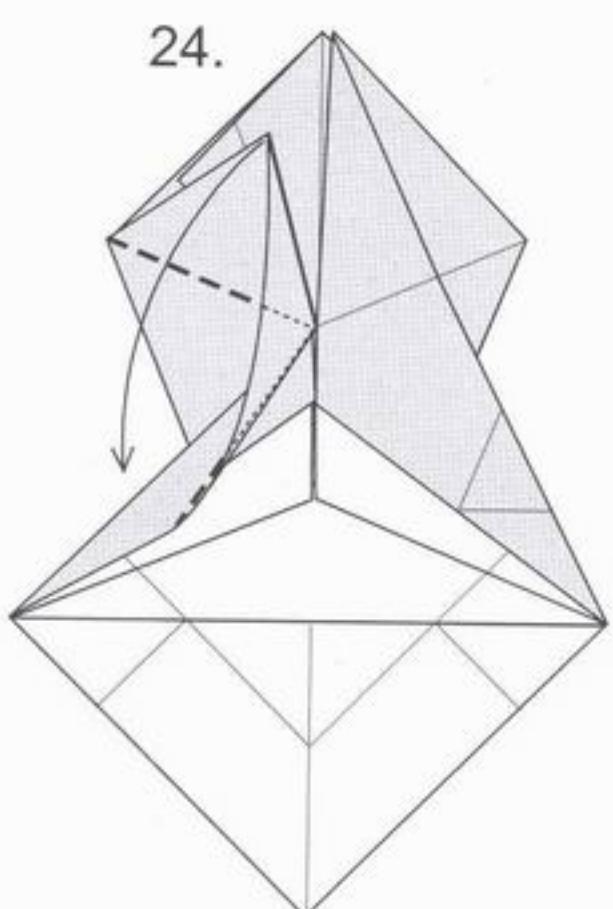
Bring down the flap on the top left, ...

23.



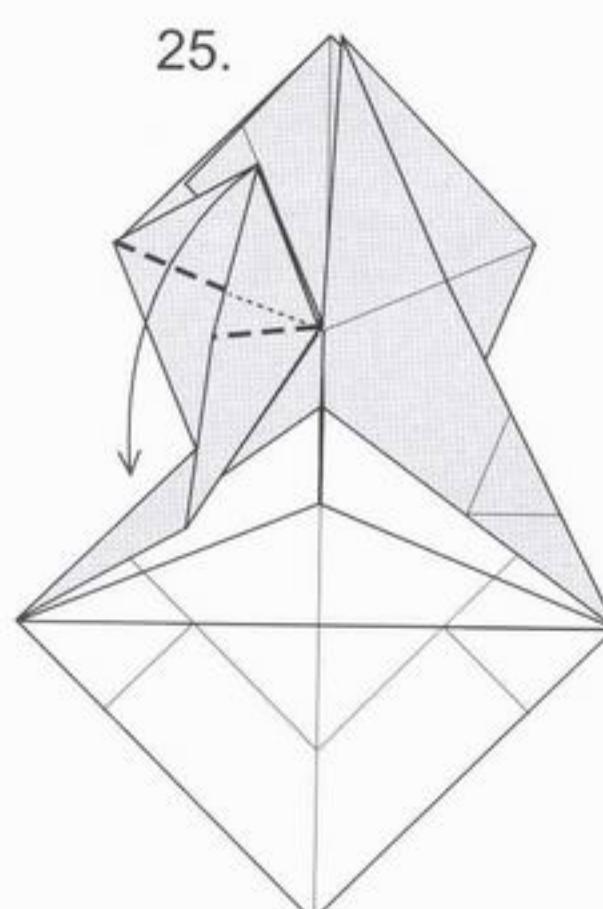
... while valley folding the layer immediately below to the right, ...

24.



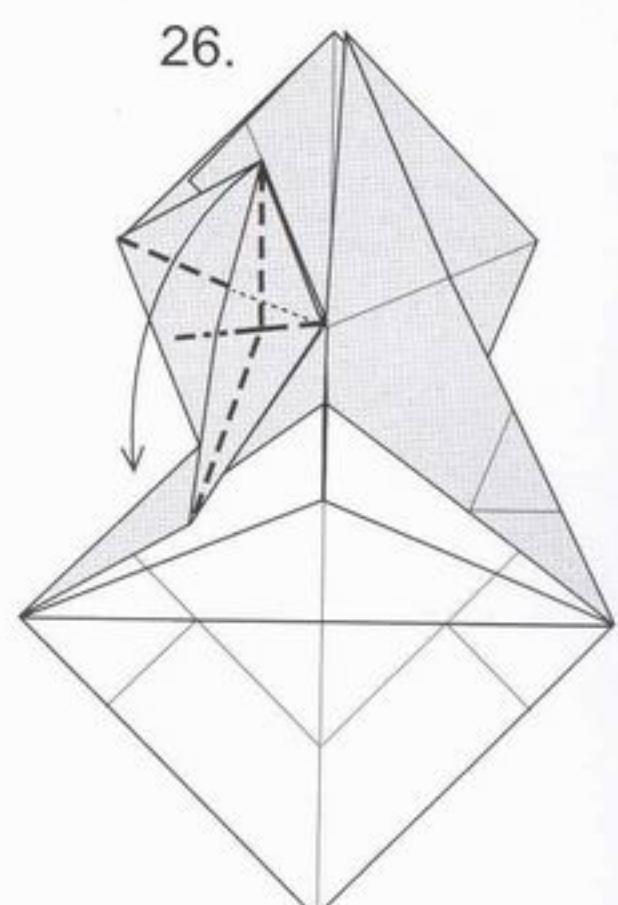
... then fold to the left, ...

25.

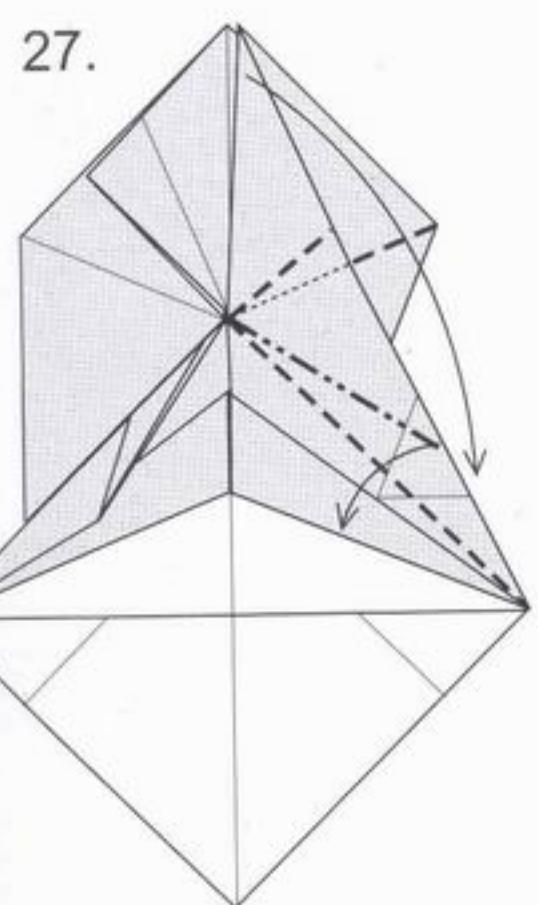


... like this, ...

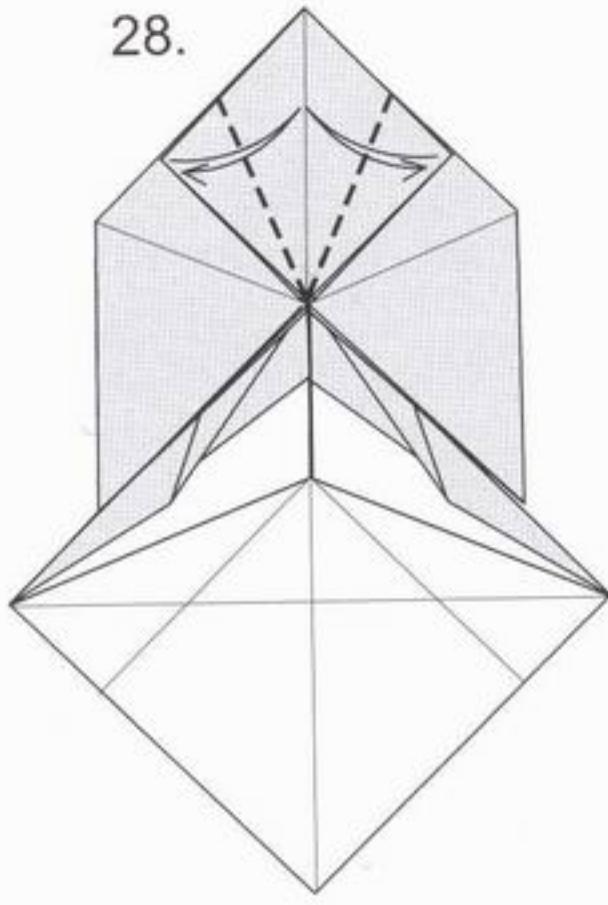
26.



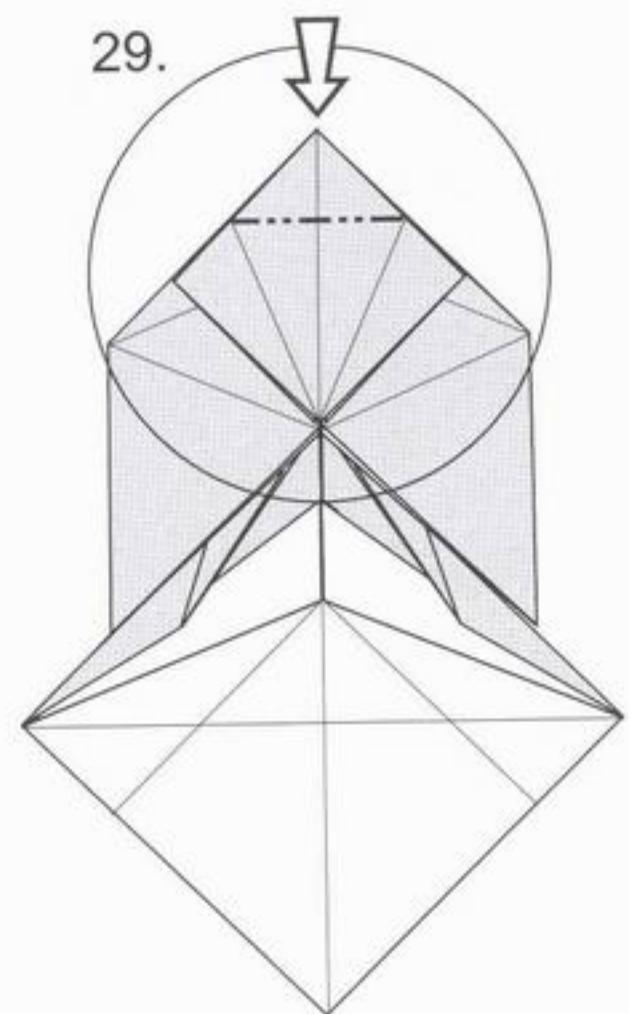
... and to the right again.



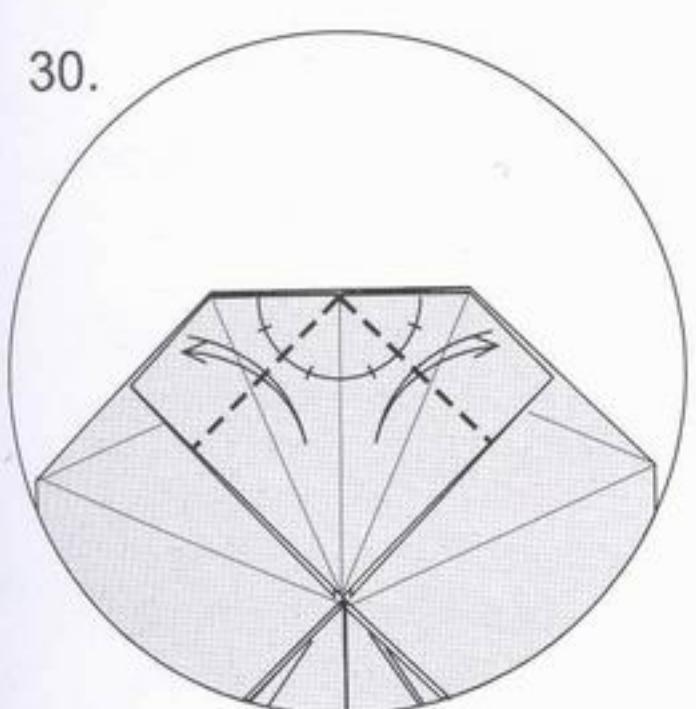
Repeat from step 22 on
the right side.



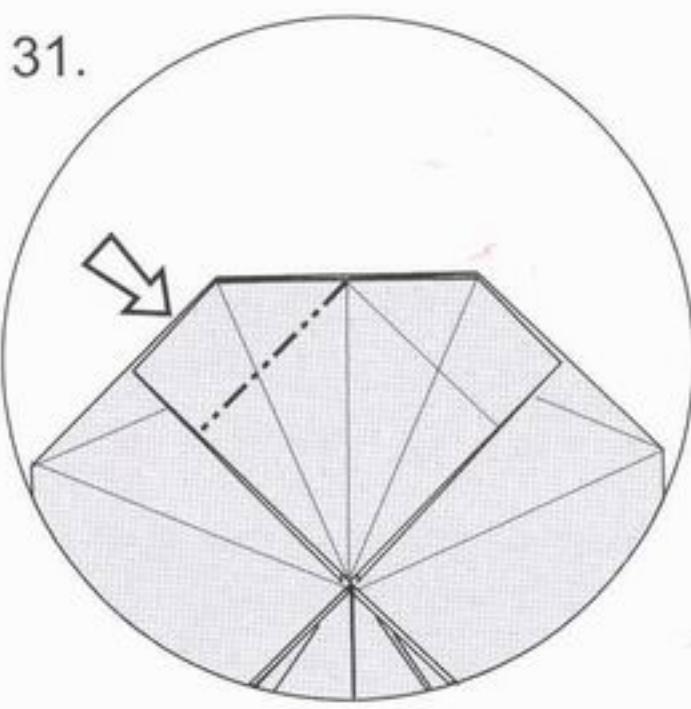
fold and unfold, ...



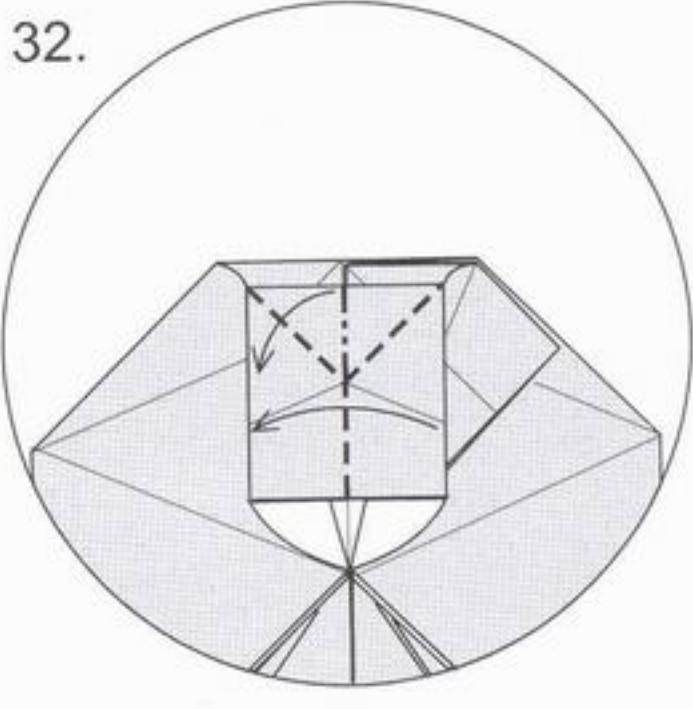
and open sink.



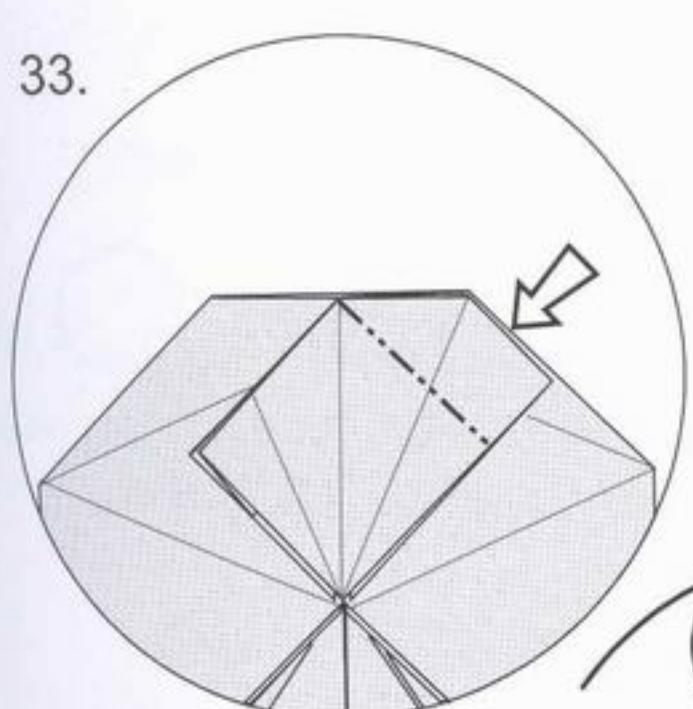
Fold and unfold, ...



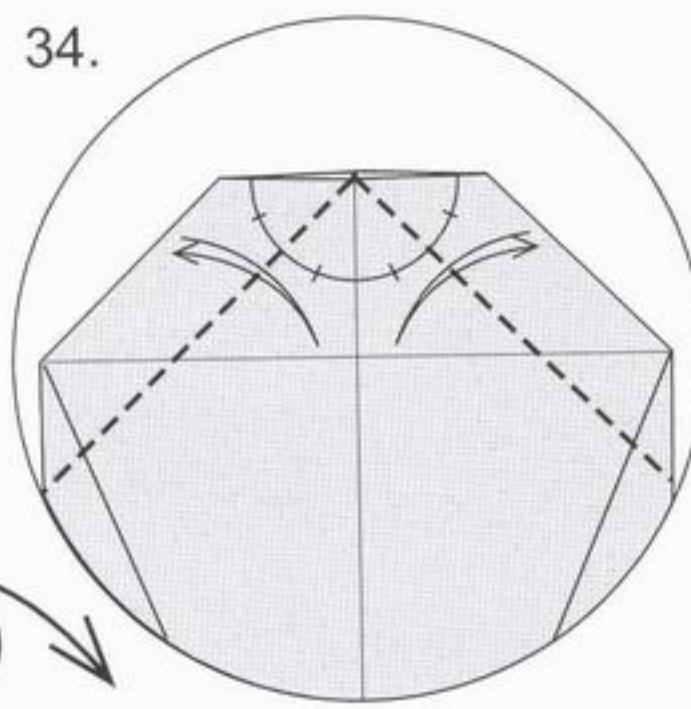
... then and open sink on
the left, ...



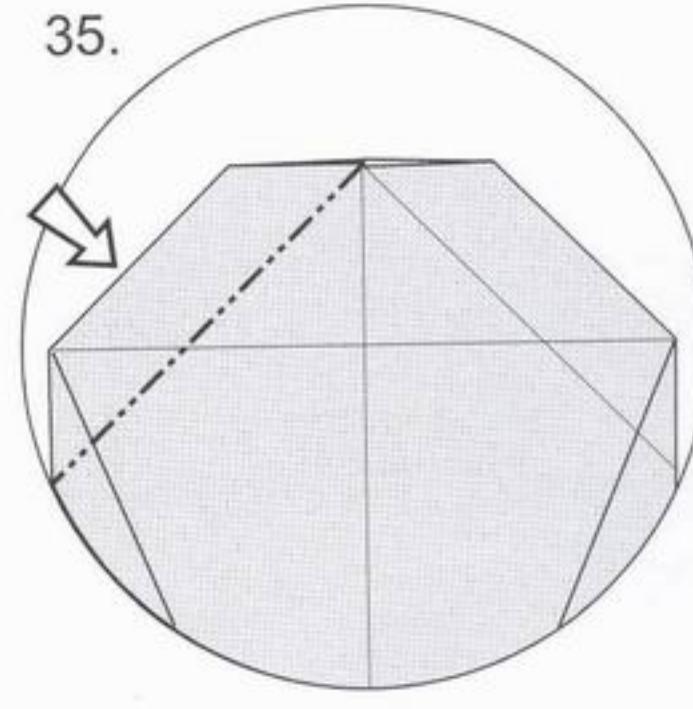
... like this, ...



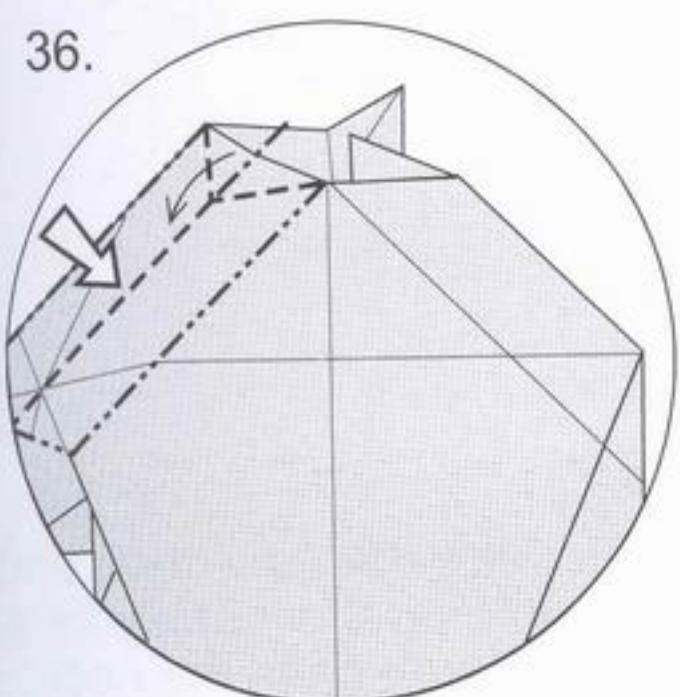
... and this. Repeat from
step 31 on the right and
turn the paper over.



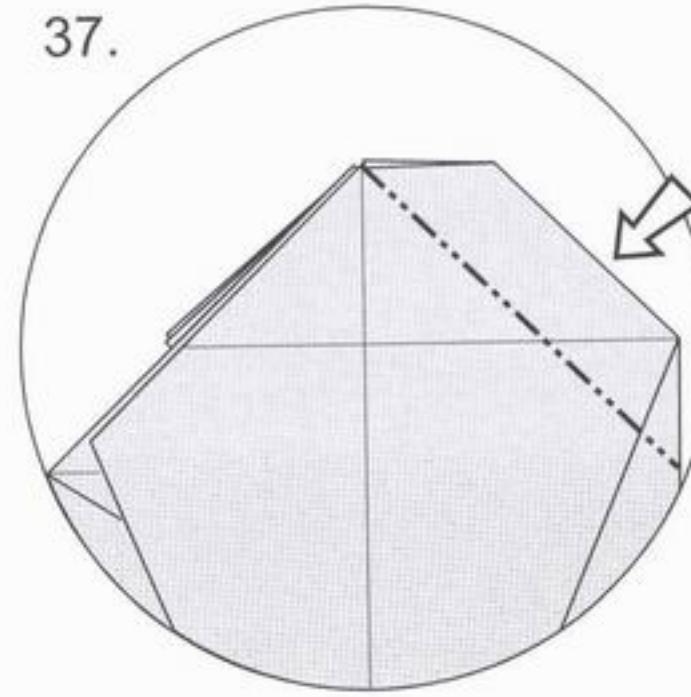
Fold and unfold, ...



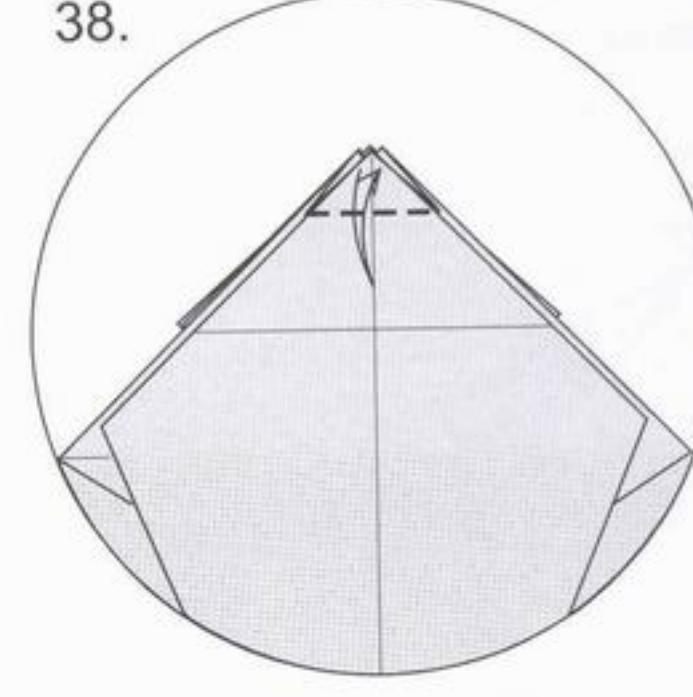
.. and open sink on the
left, ...



... like this.

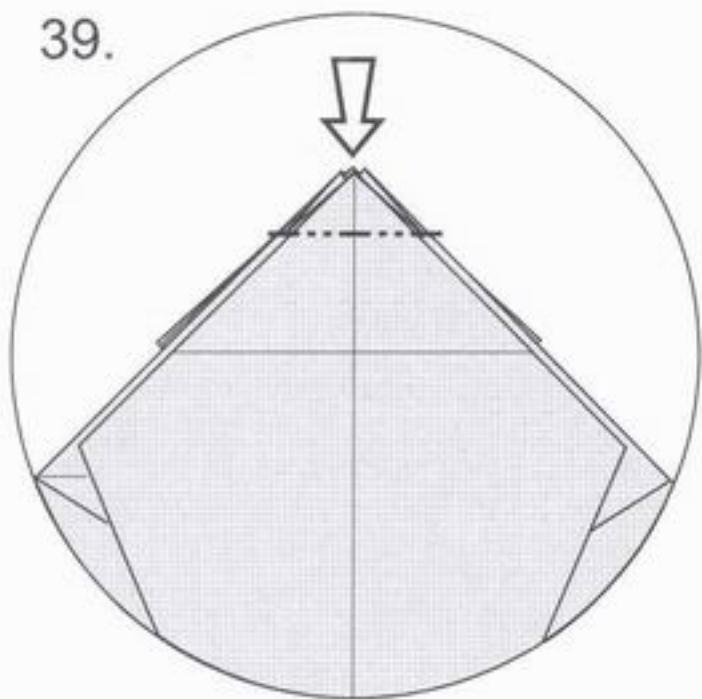


Repeat from step 35 on
the right side.



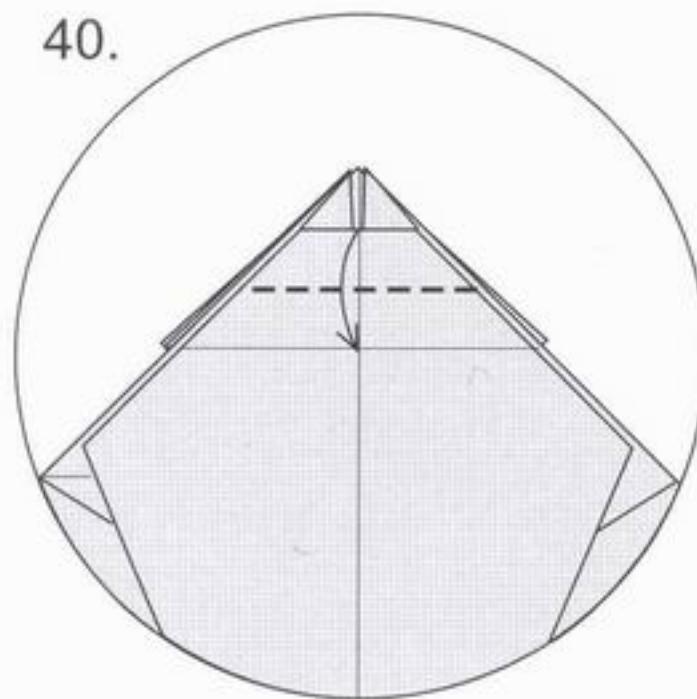
Fold and unfold again, ...

39.



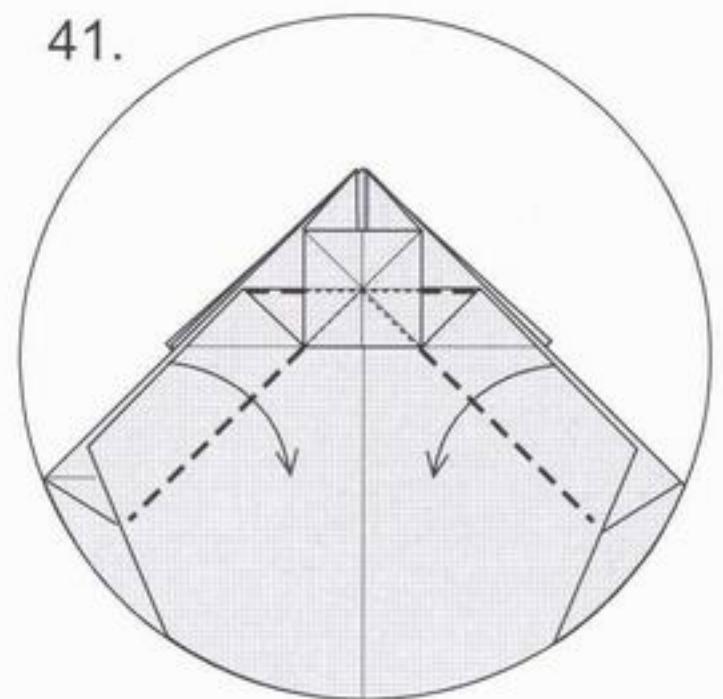
... and open sink again.

40.



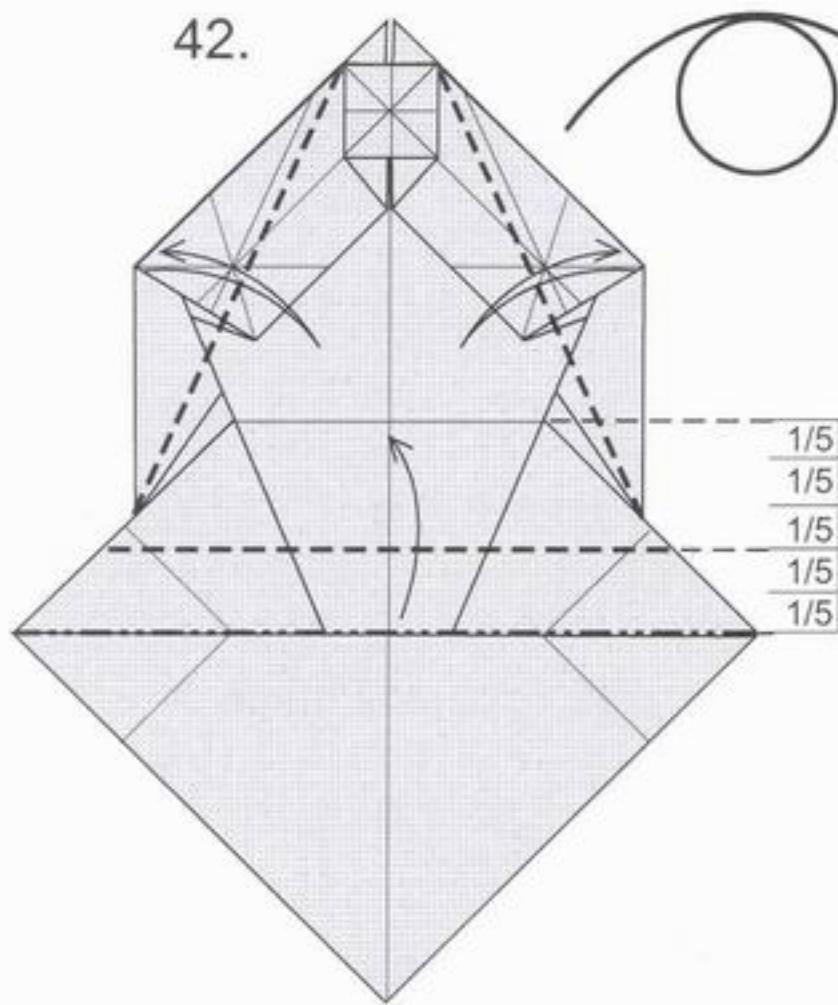
Valley fold down, ...

41.



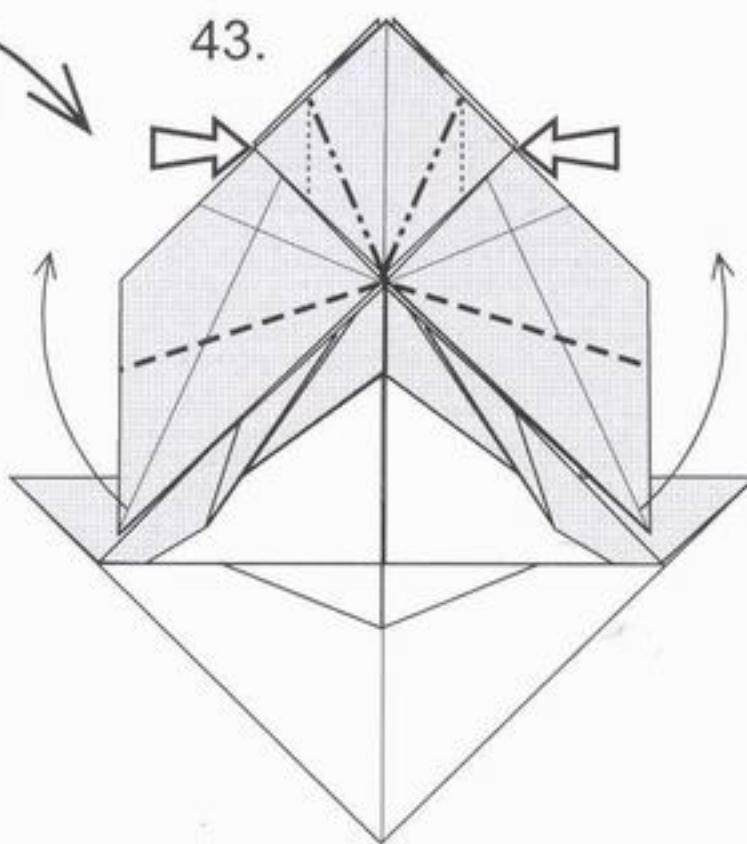
... and valley fold one layer on each side.

42.



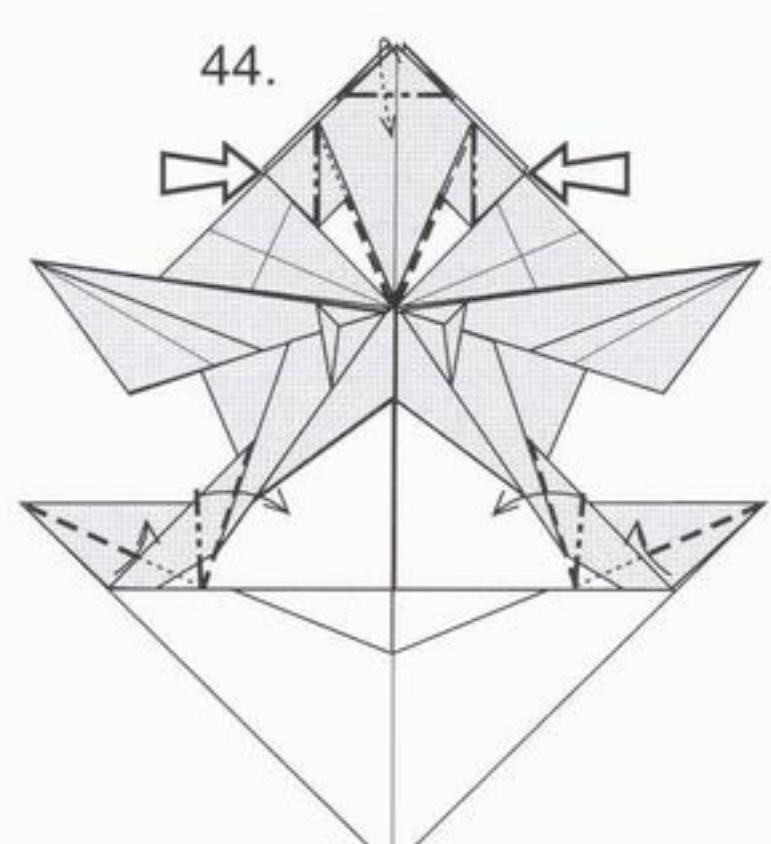
Fold and unfold the sides at the upper section and pleat fold horizontally as illustrated.

43.



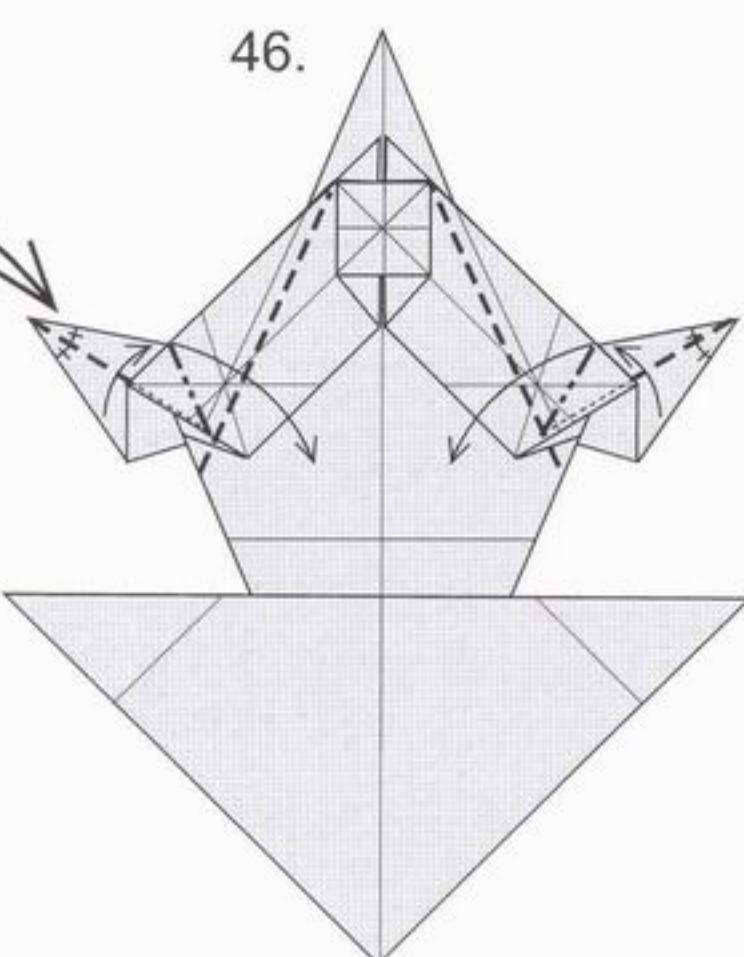
Reverse fold the sides at the top, then bring up the points on the sides with valley folds.

44.



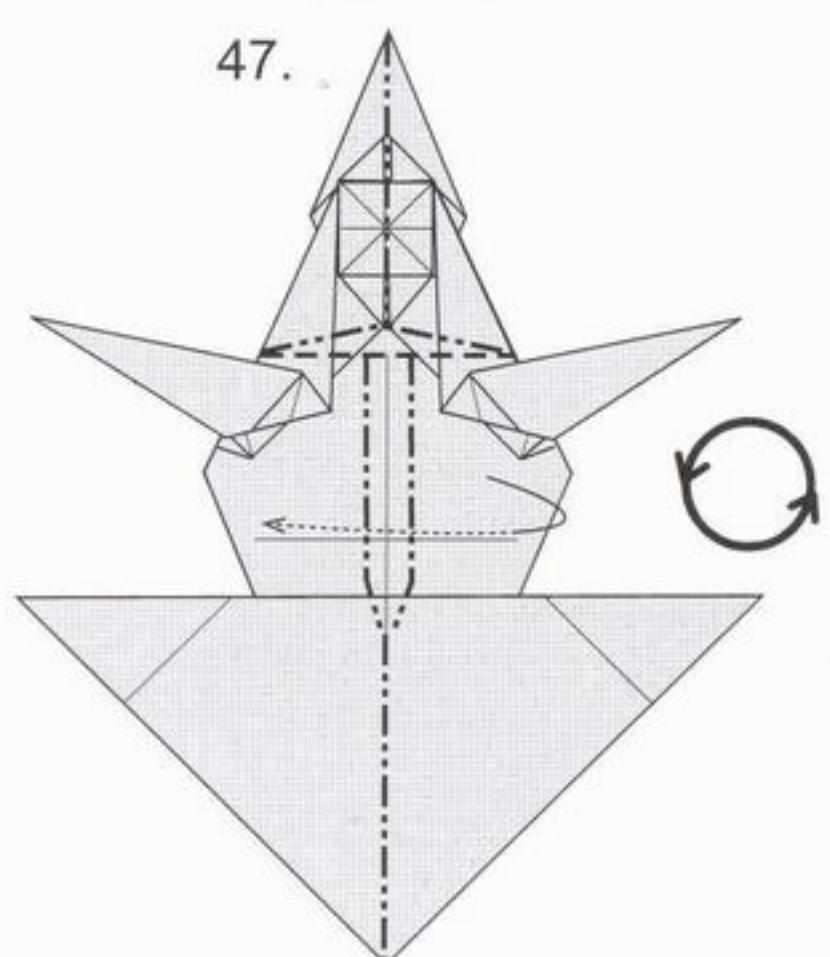
Reverse fold the next layer at the top, and crimp fold the lower corners at each side as shown.

46.



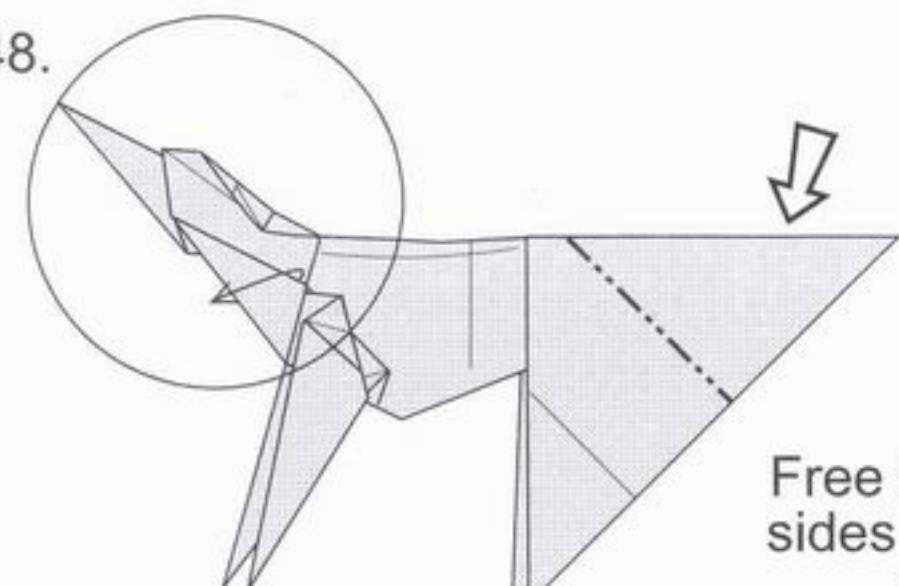
Narrow the upper points and sides as shown.

47.



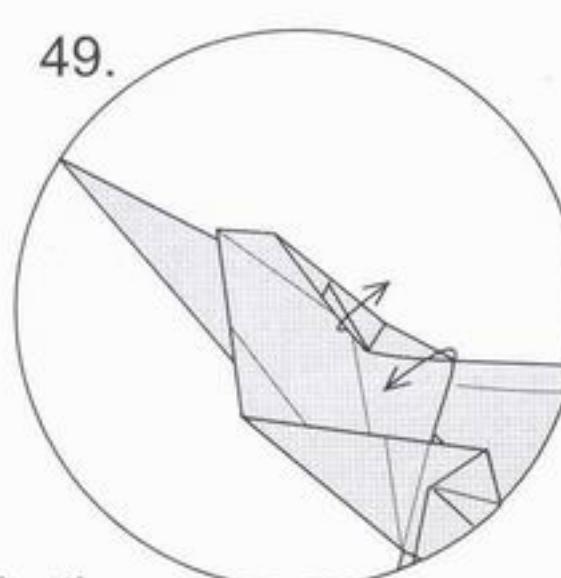
Crimp fold to lift up the point at the top, while gently folding the model vertically in half.

48.

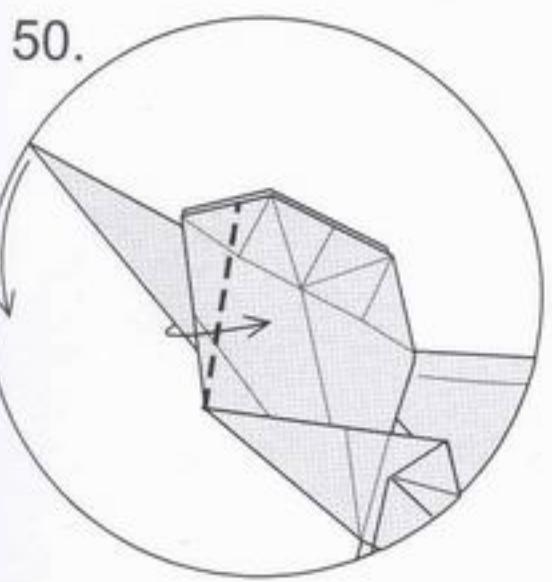


Free the first layer on both sides of the neck. Reverse fold on the right

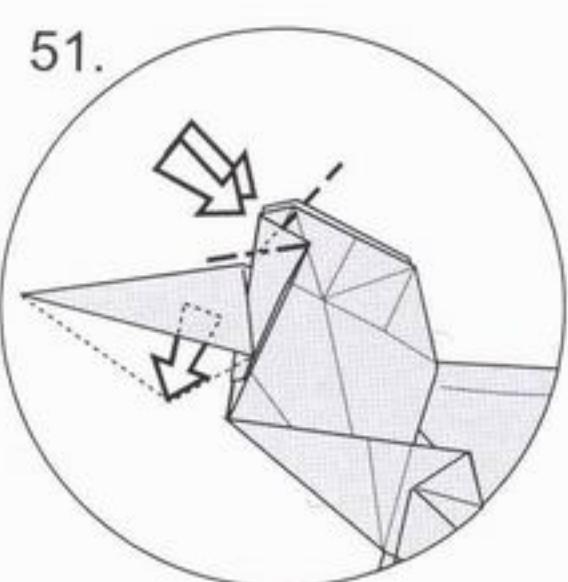
49.



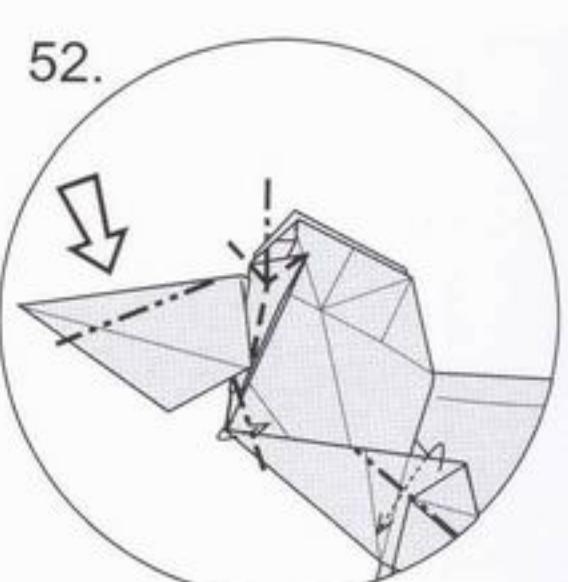
Free the next layer and fold up the lost layers at the back of the neck.



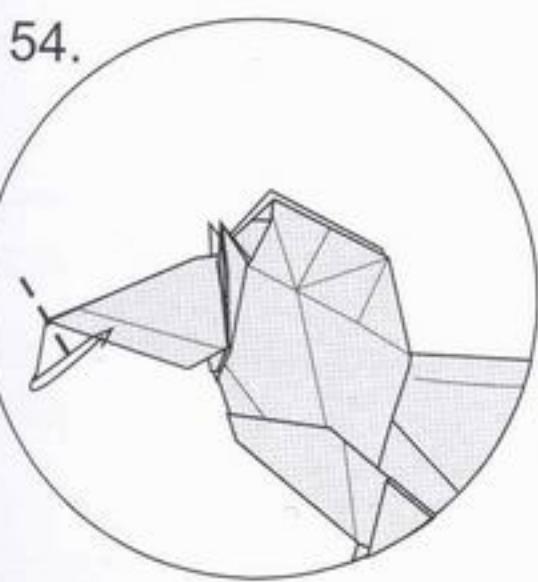
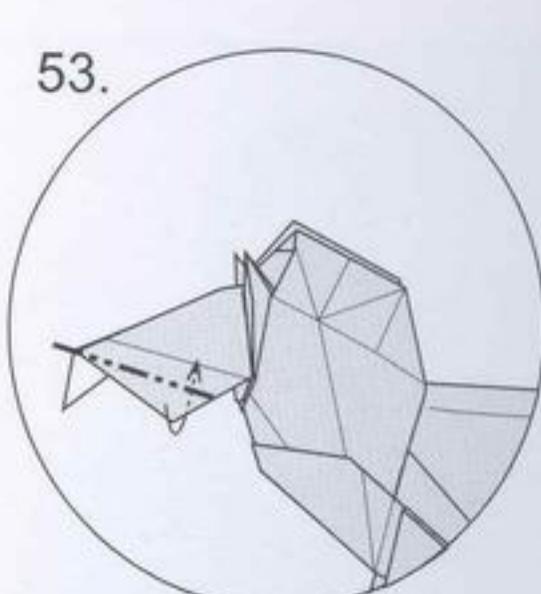
50. Valley fold both sides simultaneously to bring down the head piece on the left.



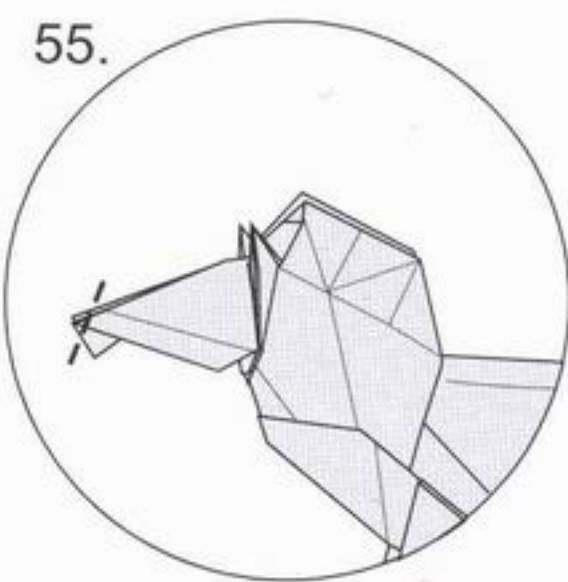
51. Pull out the layers from under the head and reverse fold at the top. Repeat behind.



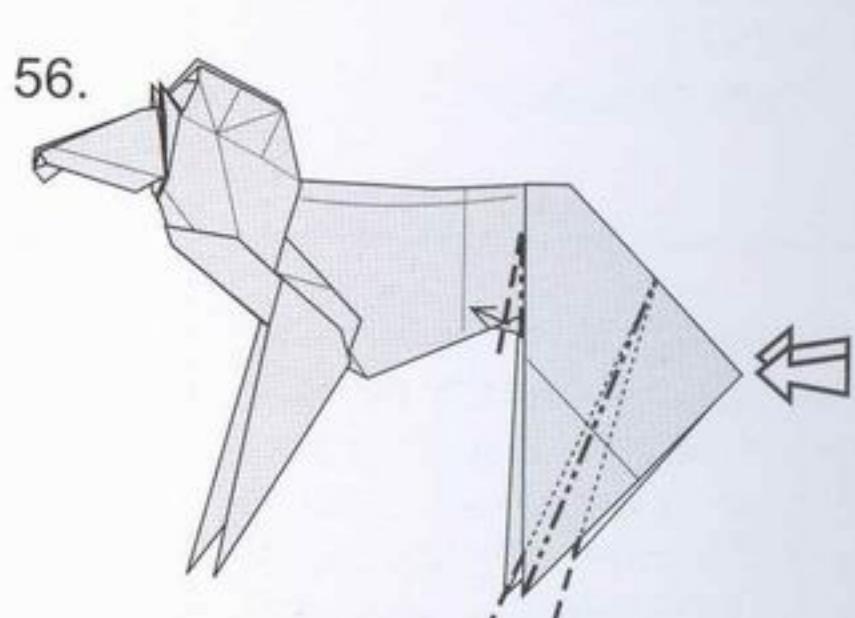
52. Continue shaping the head as shown through step 54, repeating behind.



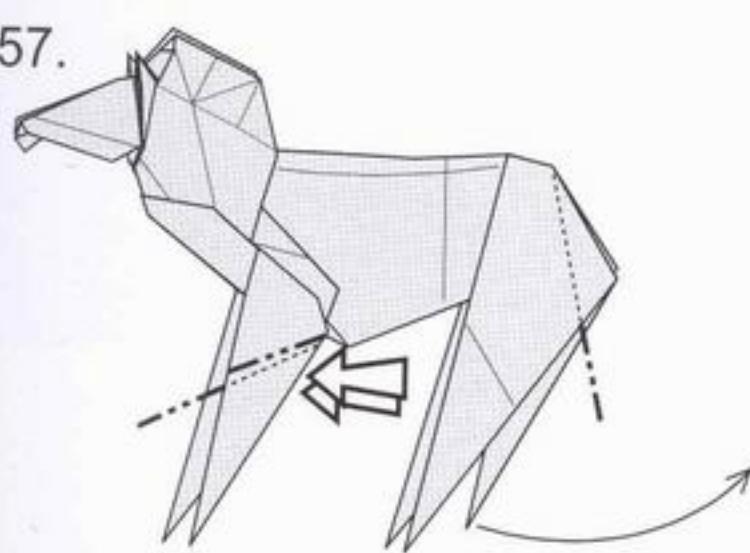
54. This is an outside reverse fold



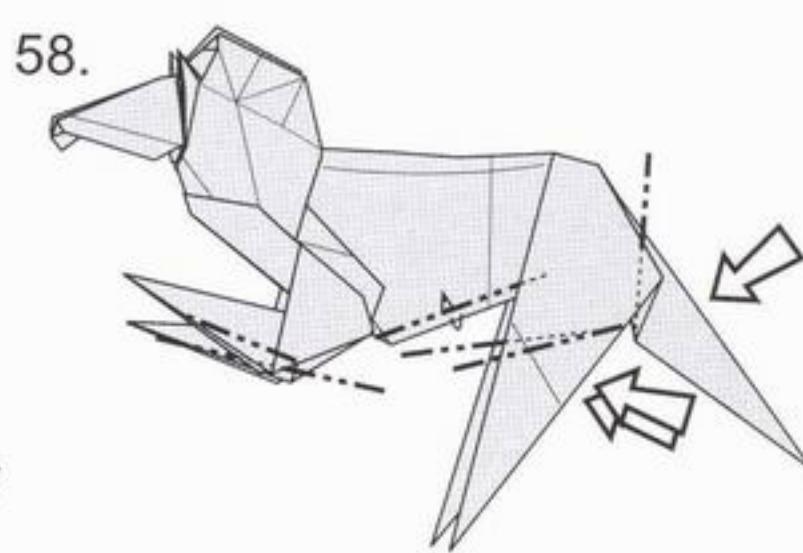
55. Valley fold the corner at the nose



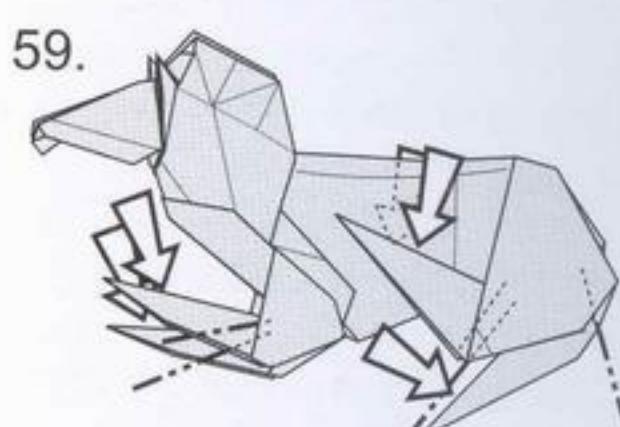
56. Reverse fold on the right to form the hind legs and tail, then crimp fold the body.



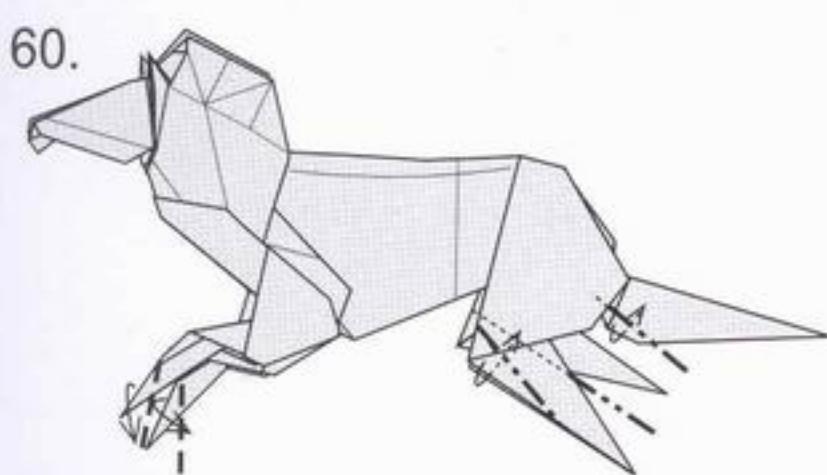
57. Reverse fold the forelegs and tail.



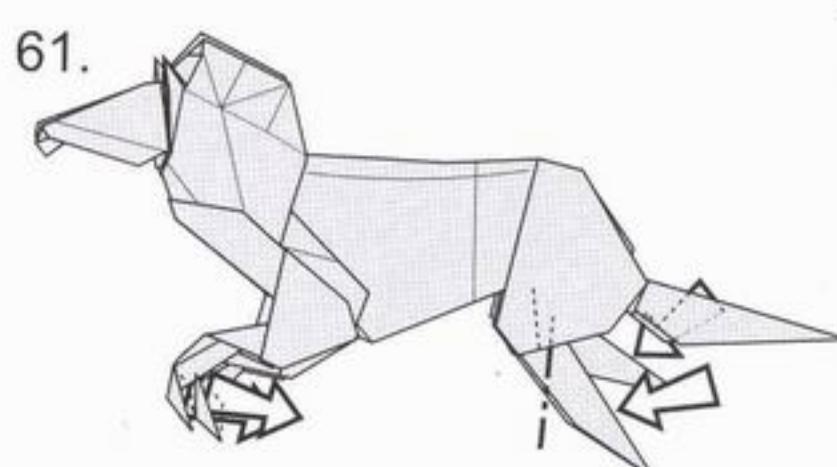
58. Mountain fold both sides of the body and forelegs to narrow, and reverse fold the hind legs and tail as illustrated.



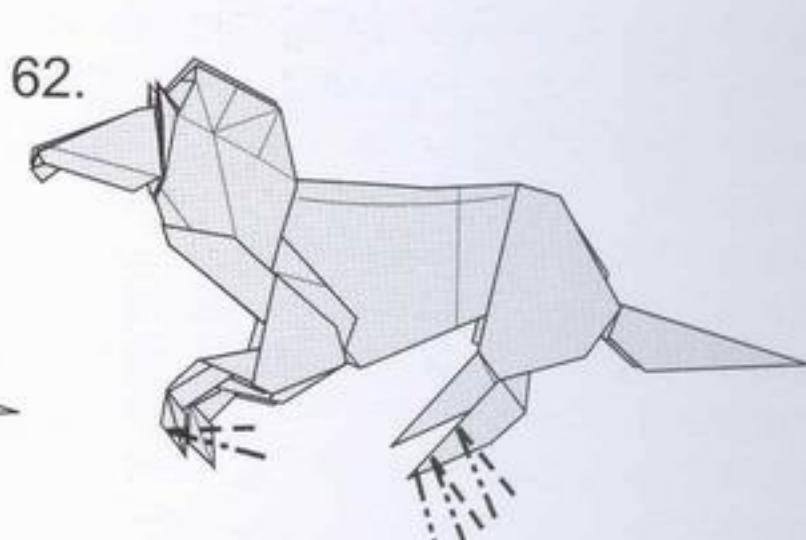
59. Reverse fold all four legs and tail again.



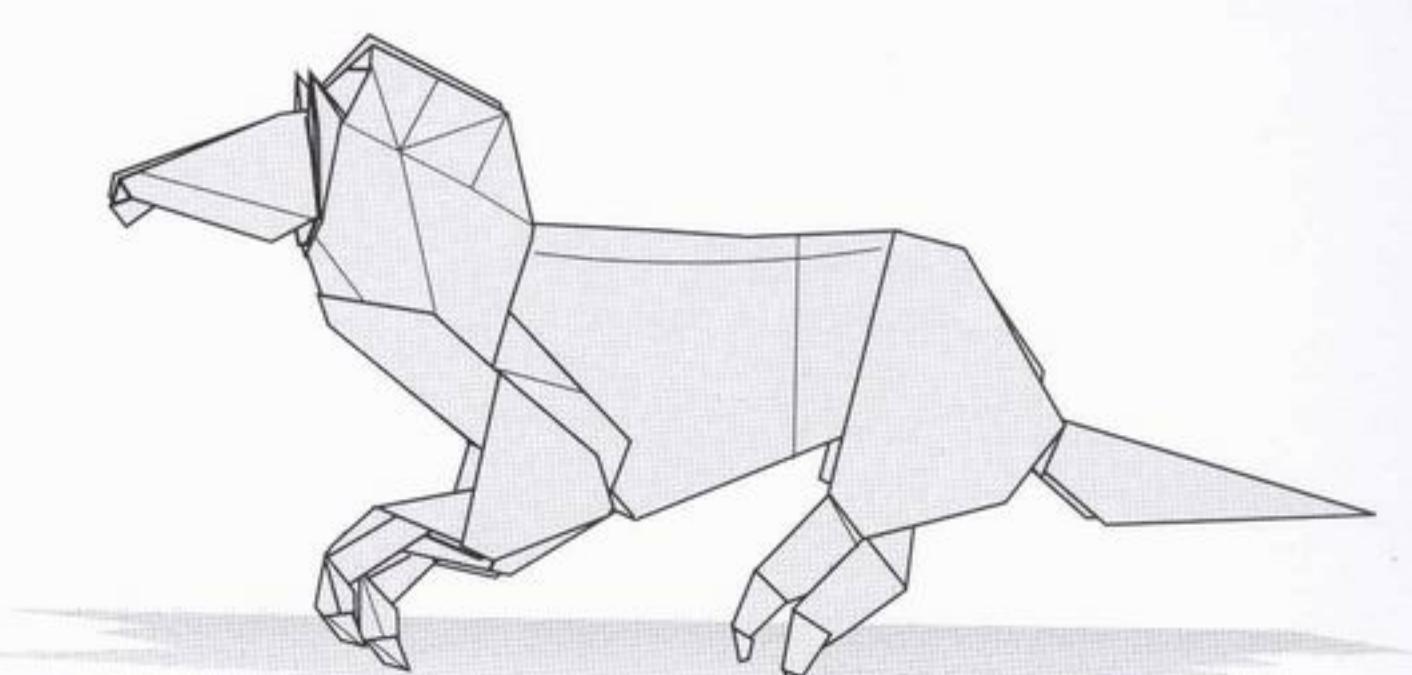
60. Outside reverse the forelegs, then mountain fold both sides of the hind legs and tail as illustrated.



61. Lift out one layer on one side of the forelegs and reverse fold the hind legs again.



62. Crimp fold all four legs as shown, and the horse is done.





Quentin TROLLIP

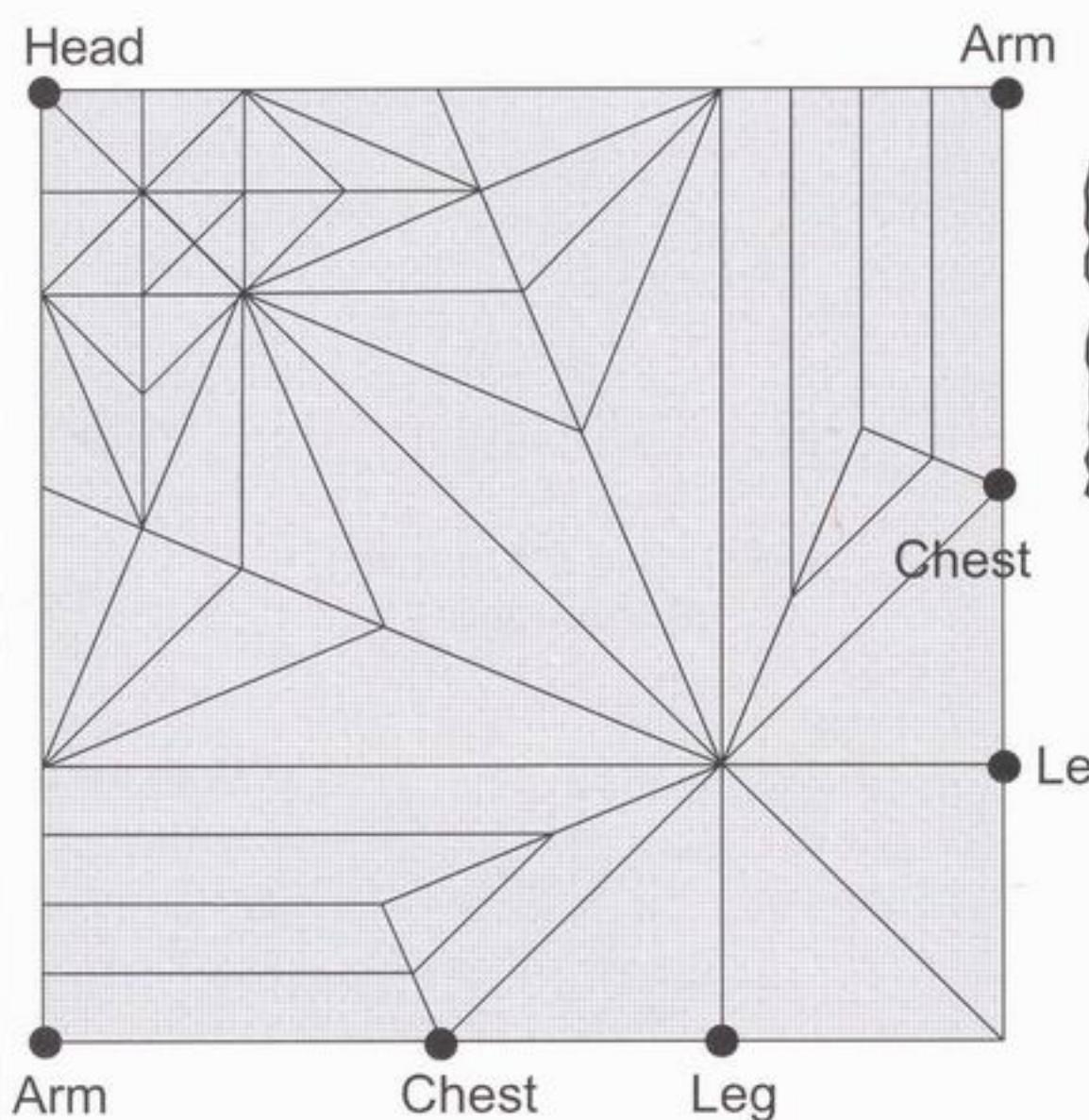
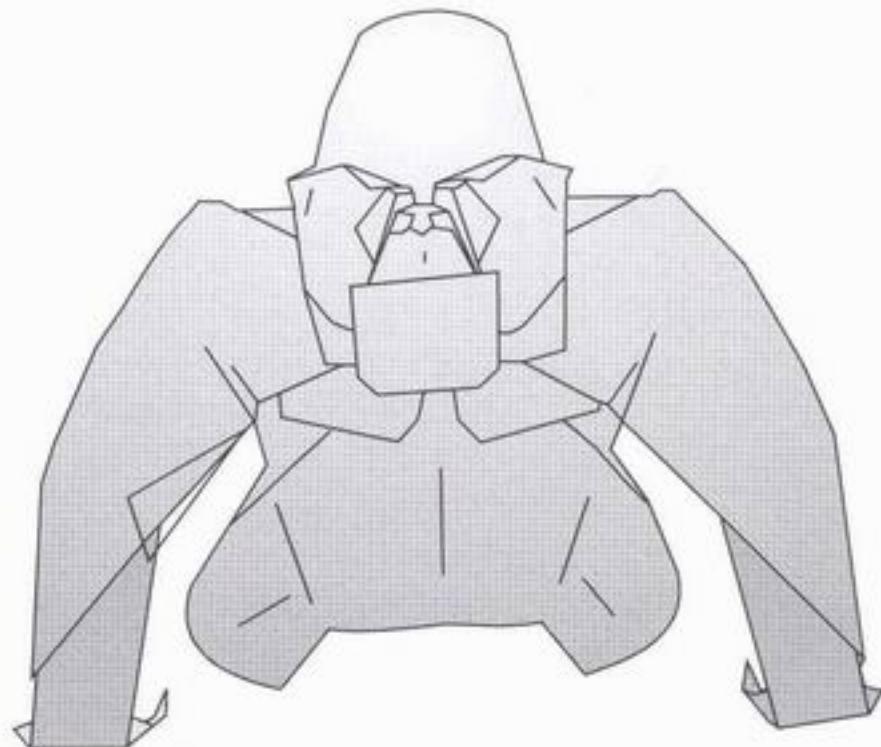
- Nationality : South African
- Lives in Canada
- Born in 1977
- Job : Physiotherapist

I started folding paper at the age of about 10. In South Africa, origami is not very popular, so I was folding in isolation, mainly from a Robert Harbin book. It was in 1995 when we got Internet, that origami became more serious for me. I bought many books on the net and improved my folding skills. I started designing my own origami in 1998. In 2003 I went to London for 2 years and joined the British Origami Society. Meeting other folders for the first time in my life was a very positive experience. I now live in Canada, and hope to meet more origami enthusiasts here!

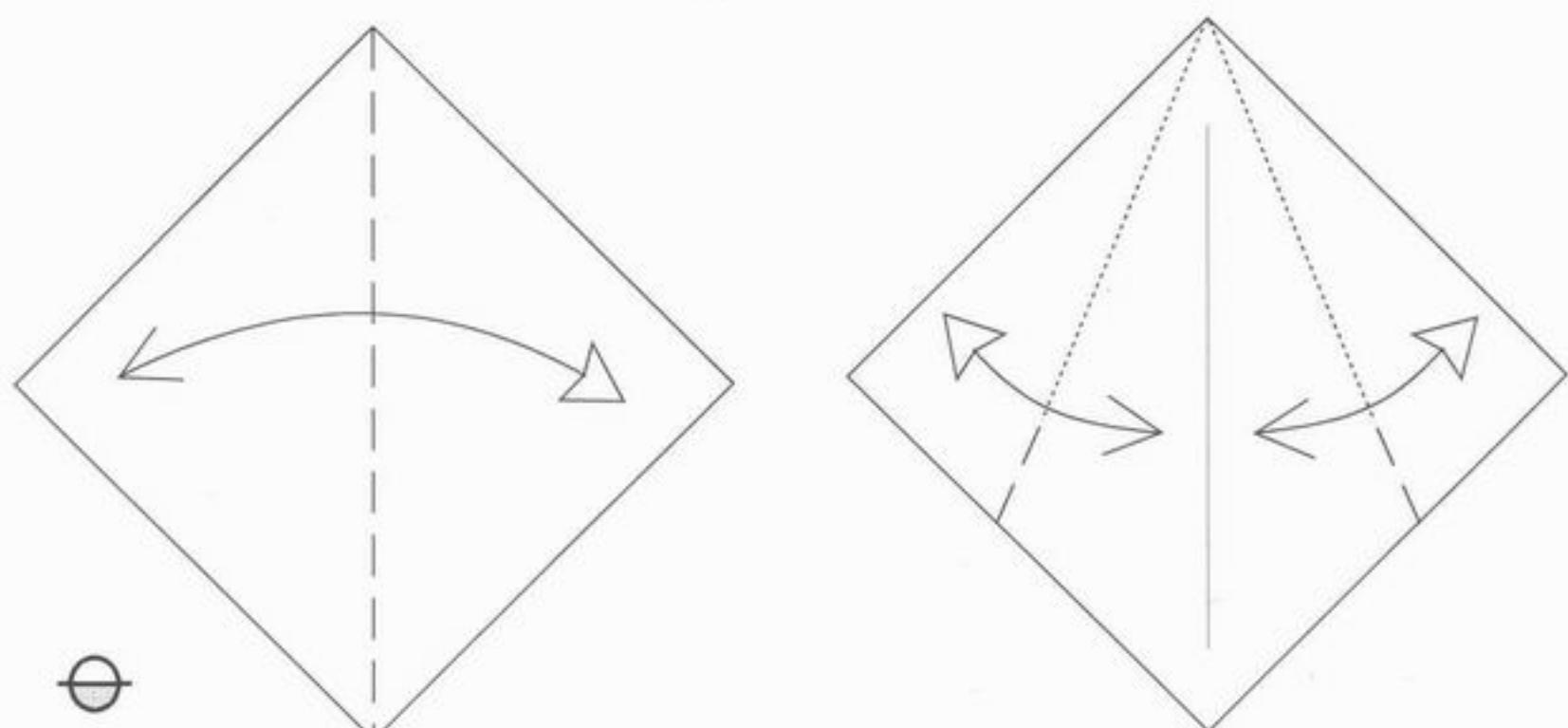
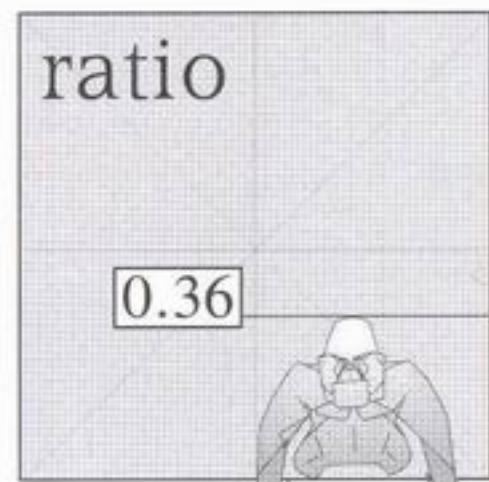
To me, the essence of a gorilla lies in the massive shoulders and arms, the muscular chest, the big bum and obviously the facial features. This design needed many layers for the face to shape it in 3D and to be able to fold the facial features instead of just shaping them. As soon as I figured out how to create the face, the rest of the model came easily. The 3 dimensional shaping for the head is easier than it looks. The folder can use his or her own initiative to make the body 3 dimensional. I hope you enjoy folding this gorilla as much as I enjoyed designing it!

Gorilla

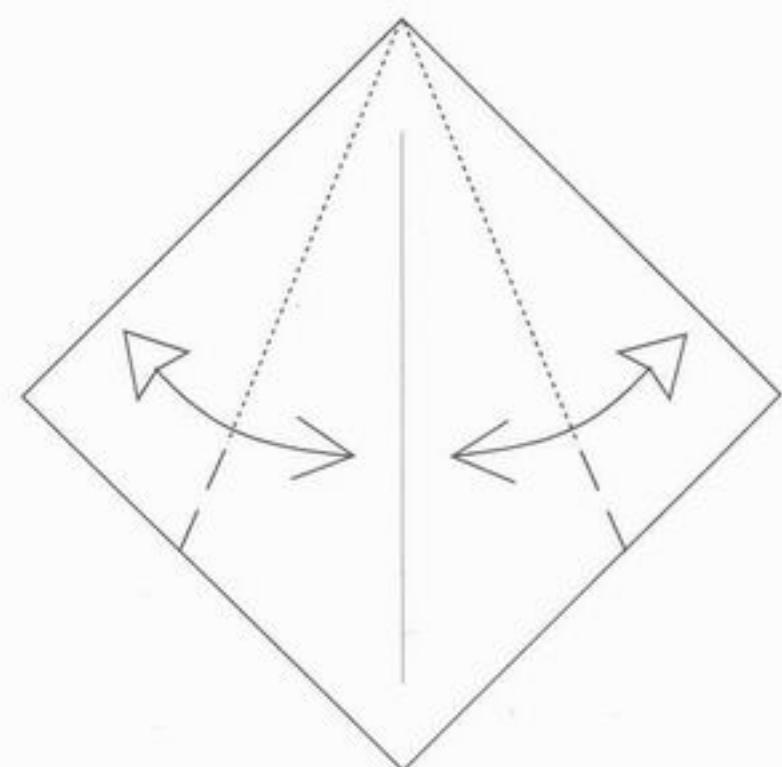
- Creation & Diagram : Quentin Trollip
- Date : 12/ 2004
- Level : Complex
- Time to fold it : 1h30



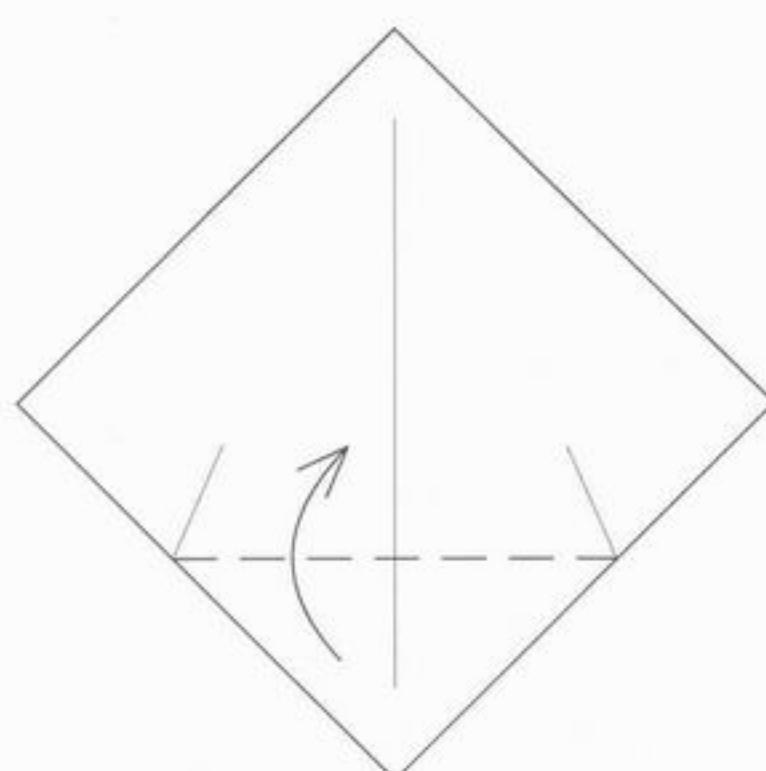
Paper : 50 x 50 cm
 Standard paper
 Tissue-foil / MC
 Wet folding



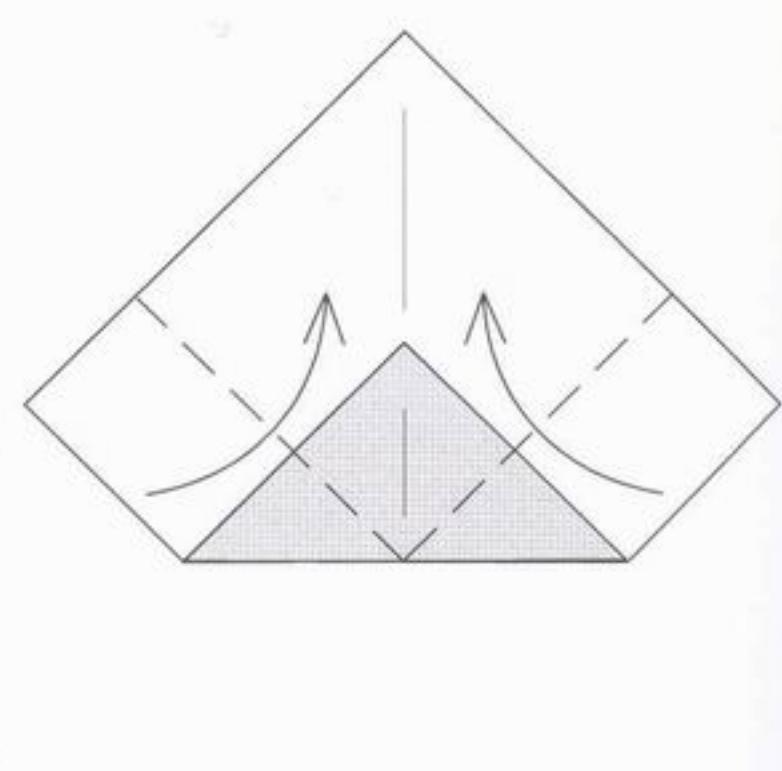
1. Pre-crease.



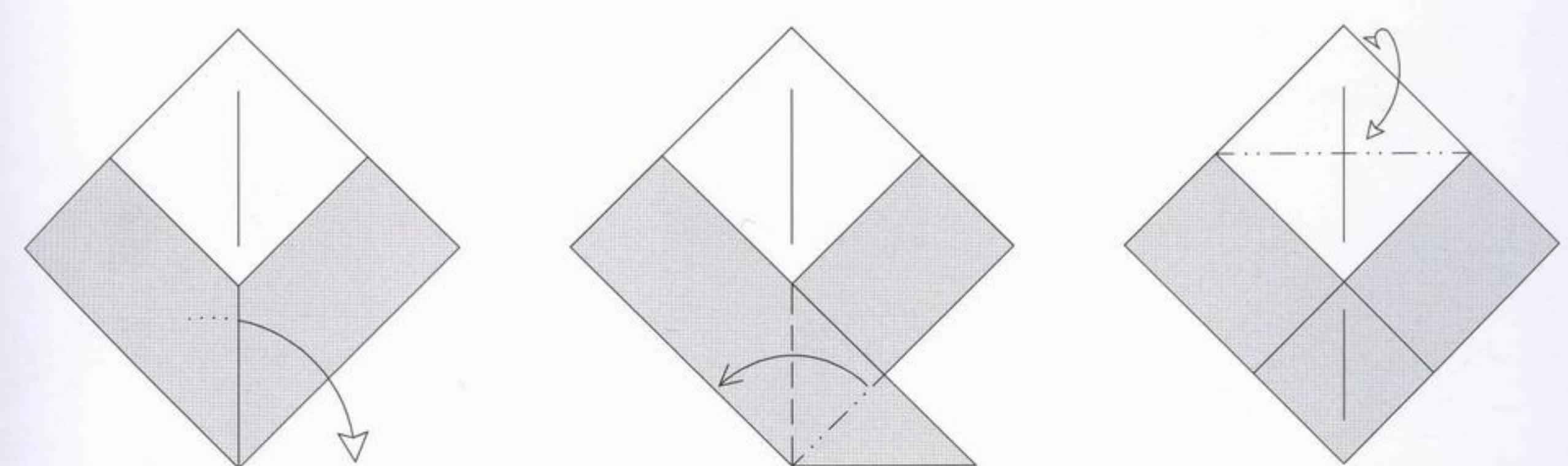
2. Pinch both sides



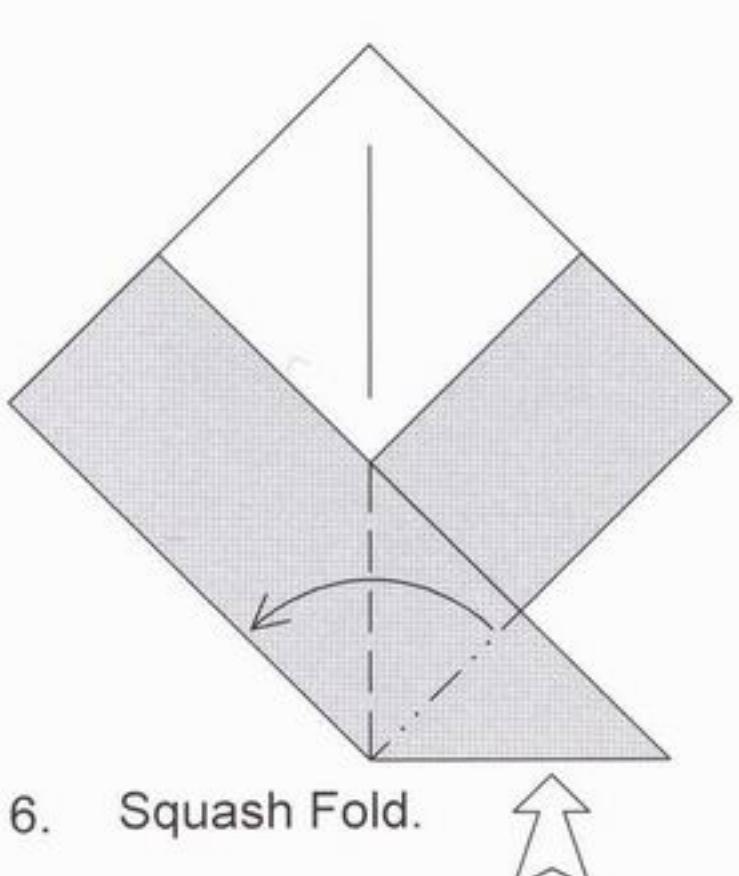
3. Valley Fold.



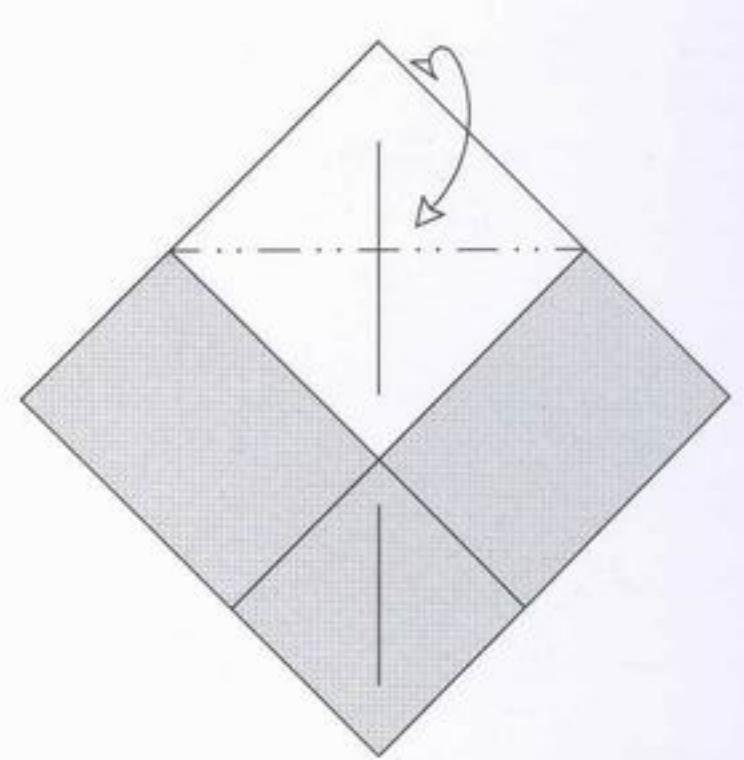
4. Valley Folds.



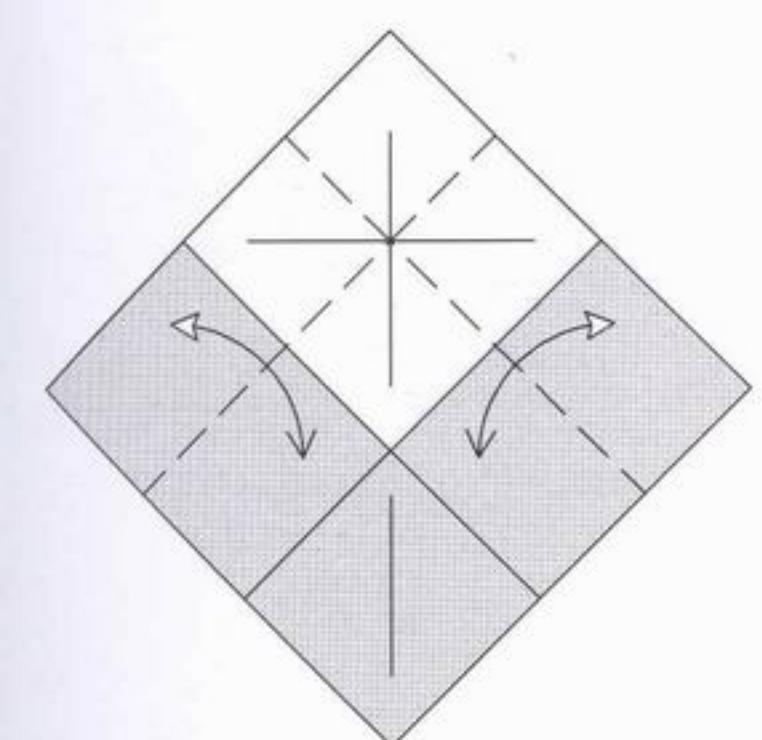
5. Pull out the trapped paper.



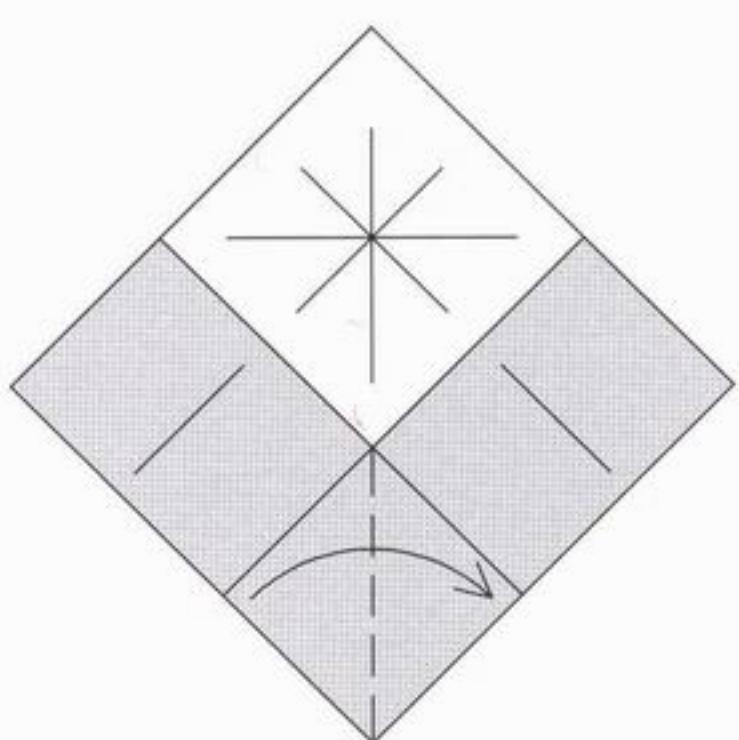
6. Squash Fold.



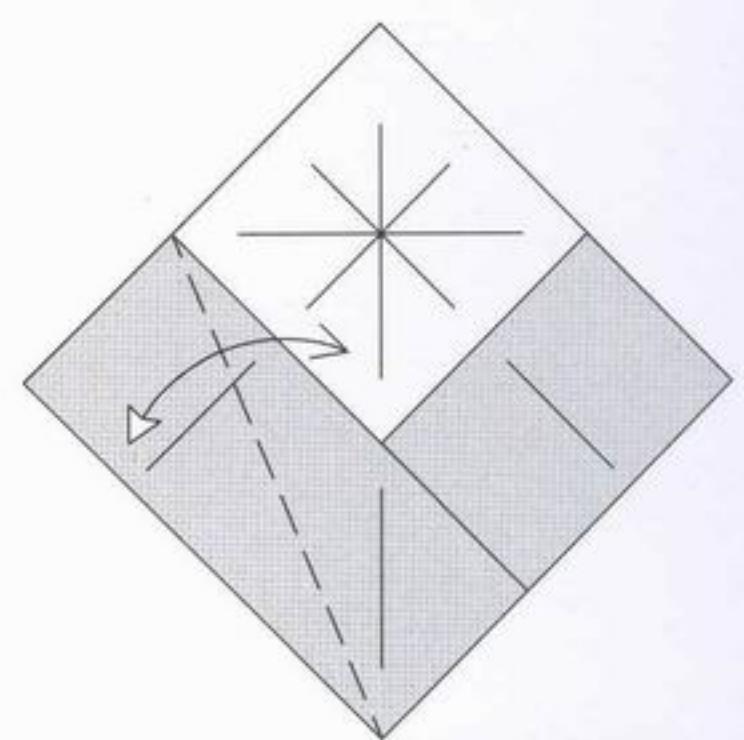
7. Mountain Fold and Unfold.



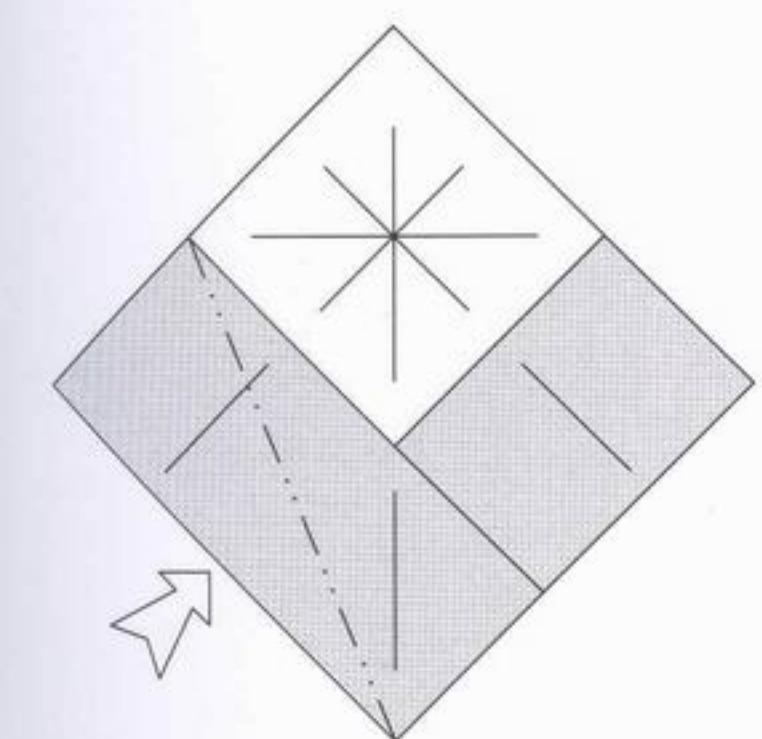
8. Pre-creases.



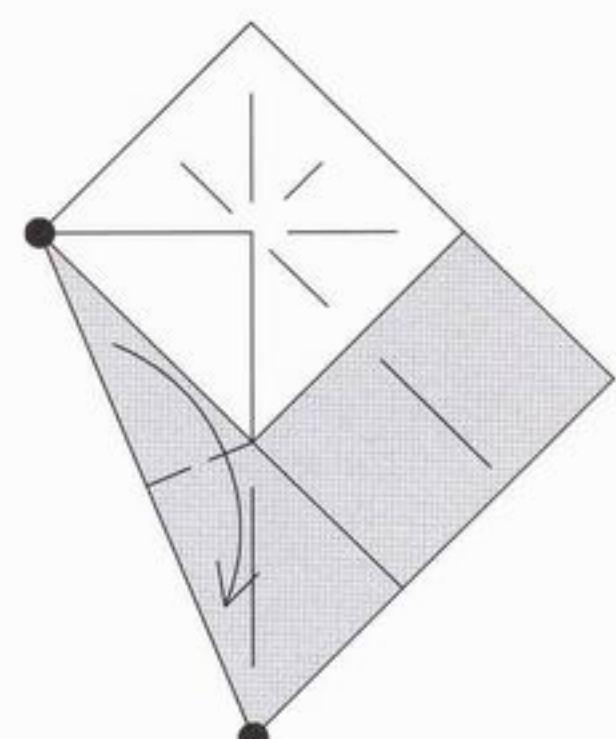
9. Valley Fold to the right.



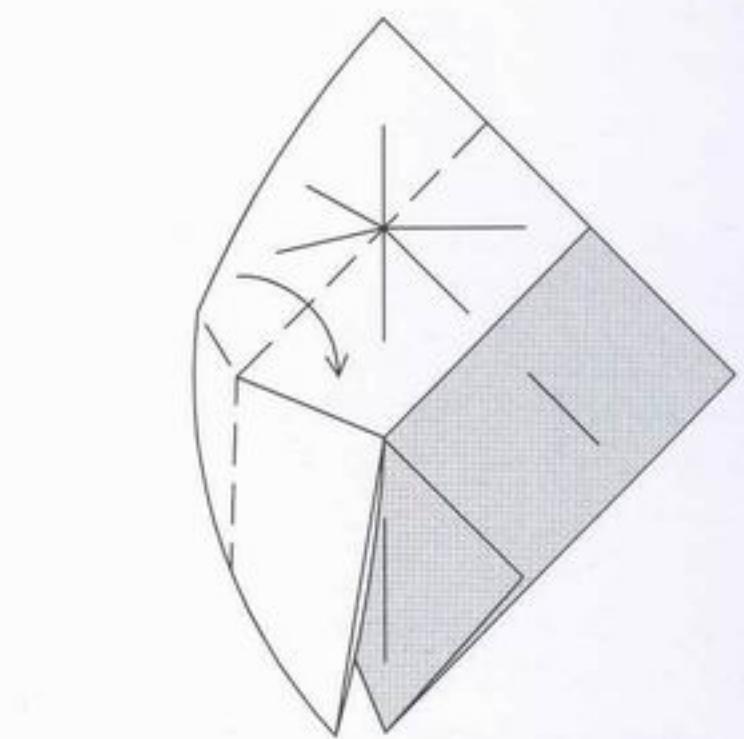
10. Valley Fold and Unfold.



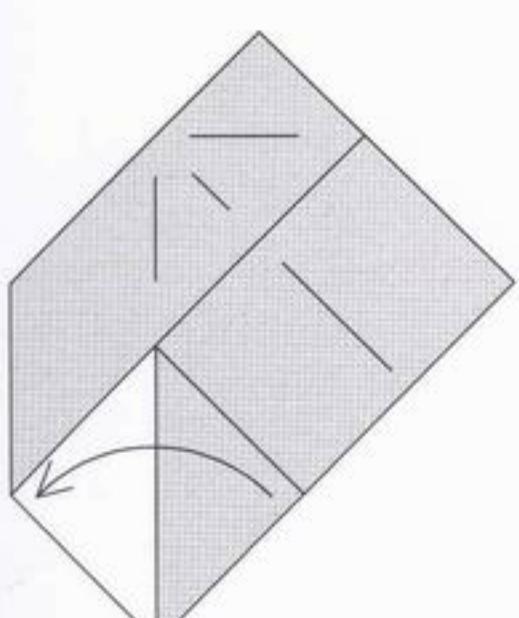
11. Inside Reverse Fold.



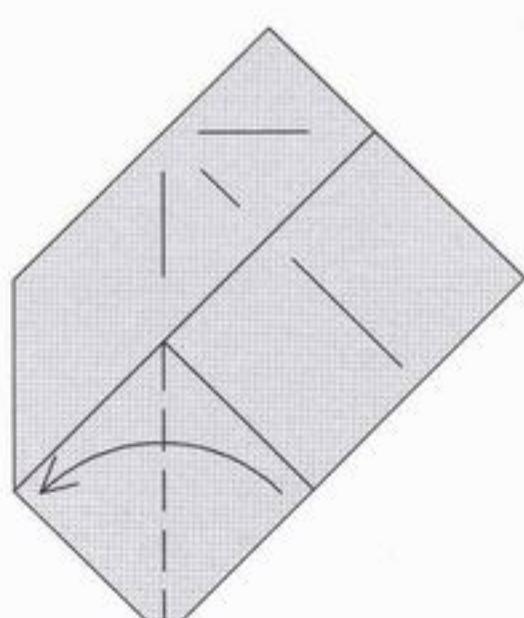
12. Valley Fold marker to marker.
The model will not lie flat.



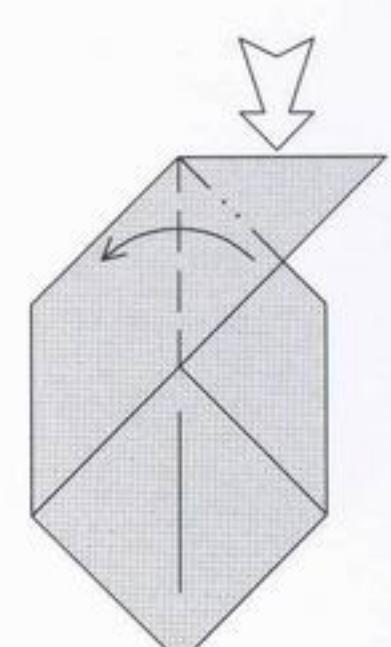
13. Flatten on existing creases.



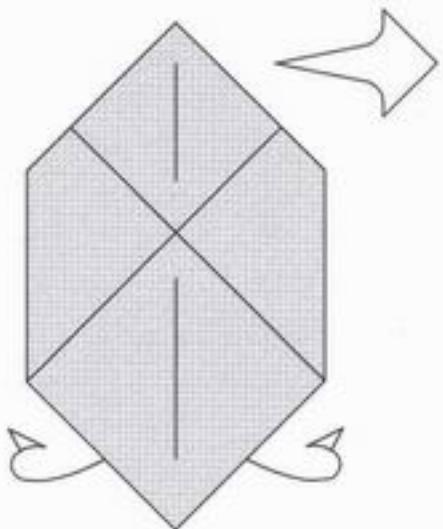
14. Like this.
Valley Fold to the left.



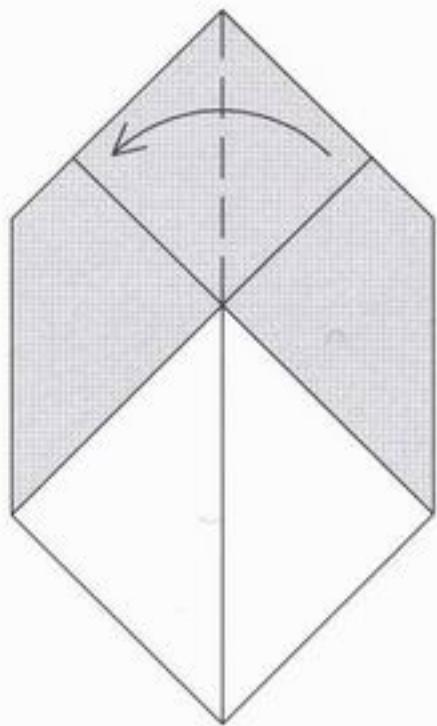
15. Valley fold to the left and
repeat steps 10 to 14 on the right.



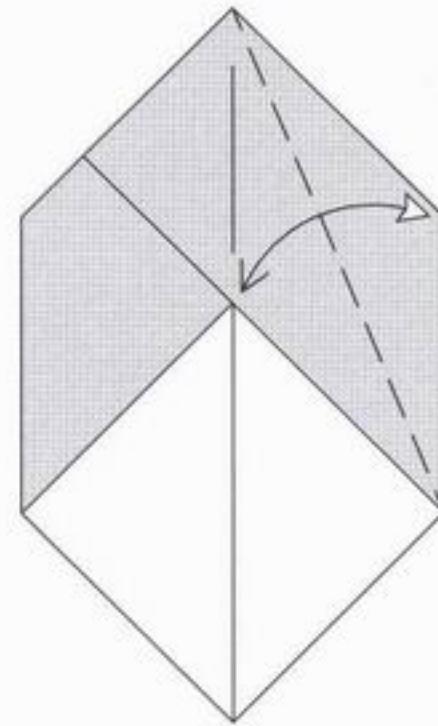
16. Squash Fold.



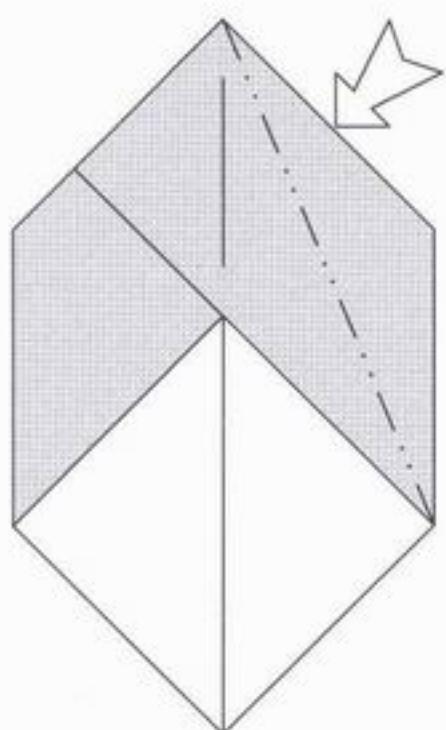
17. Bring the hidden points to the front.
Enlarge.



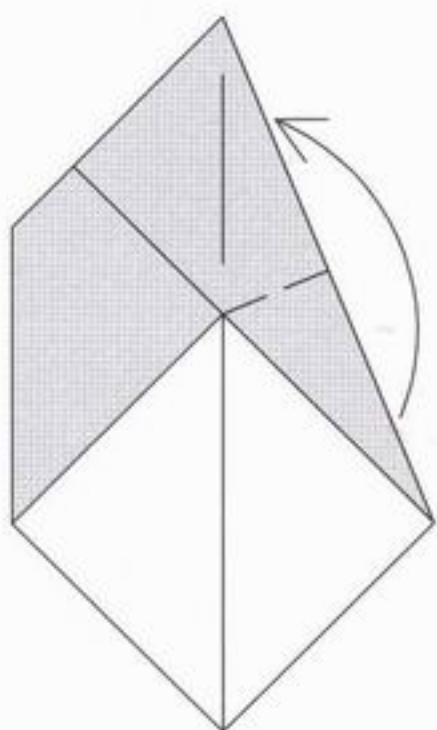
18. Valley Fold to the left.



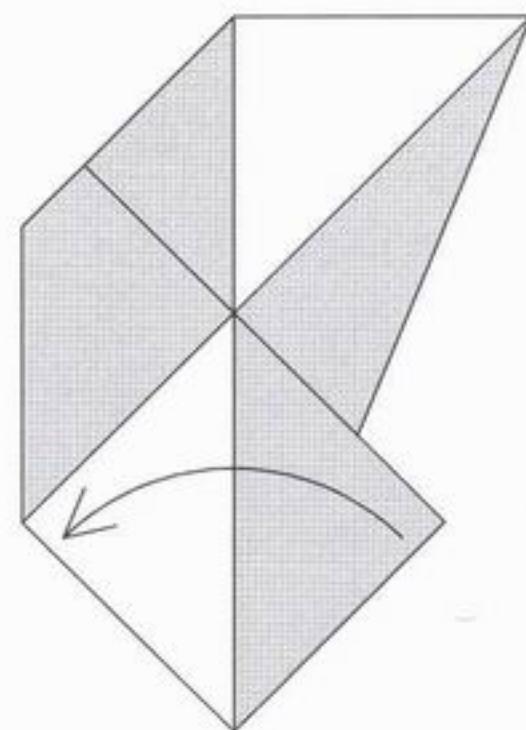
19. Valley Fold and Unfold.



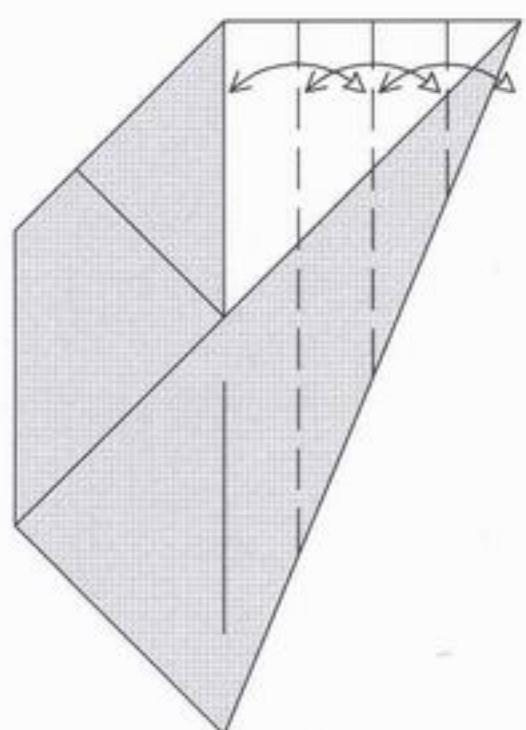
20. Open Sink.



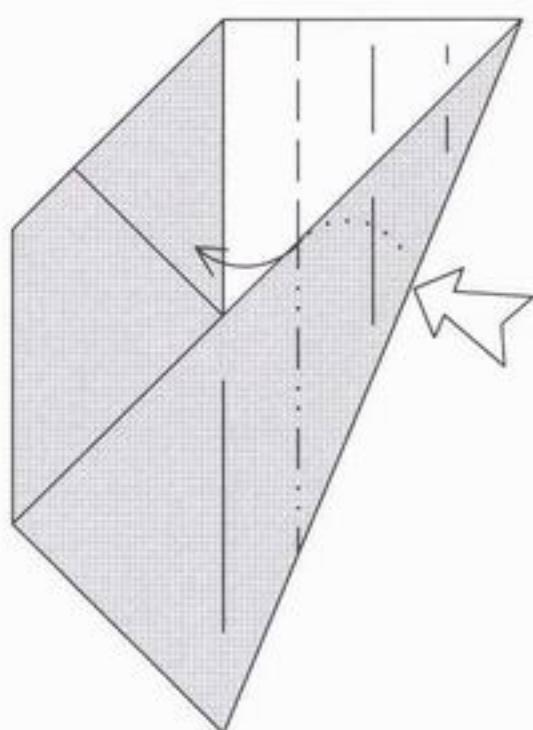
21. Valley Fold up and flatten on existing creases.



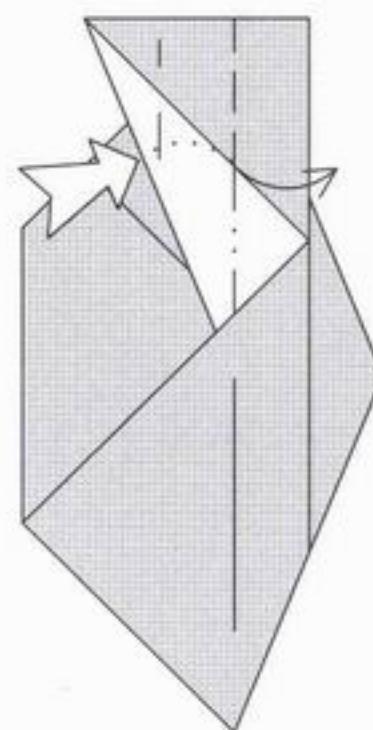
22. Valley Fold to the left.



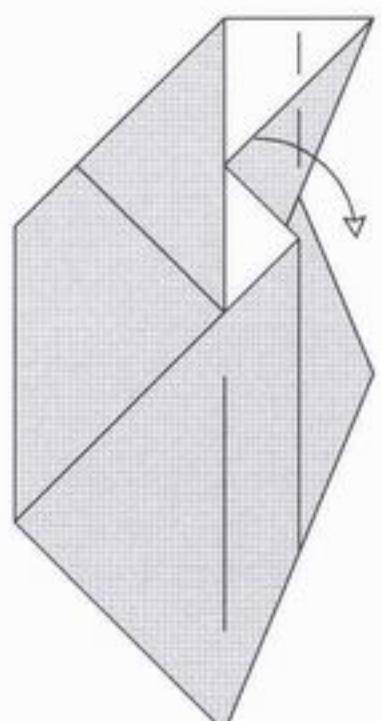
23. Divide into 1/4 and Unfold.



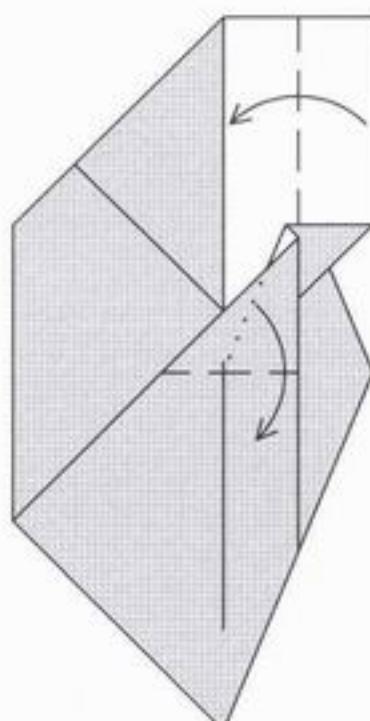
24. Inside Reverse Fold.



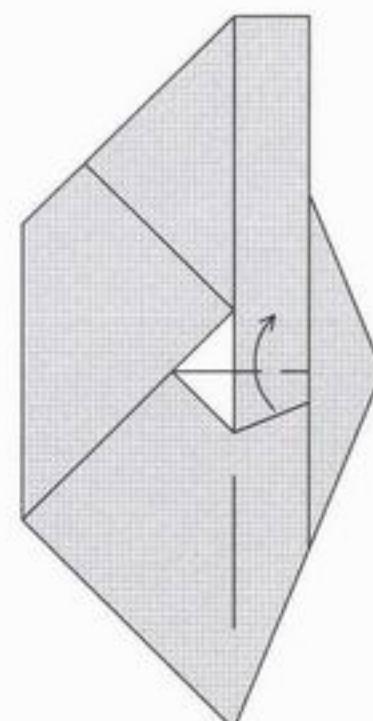
25. Inside Reverse Fold again.



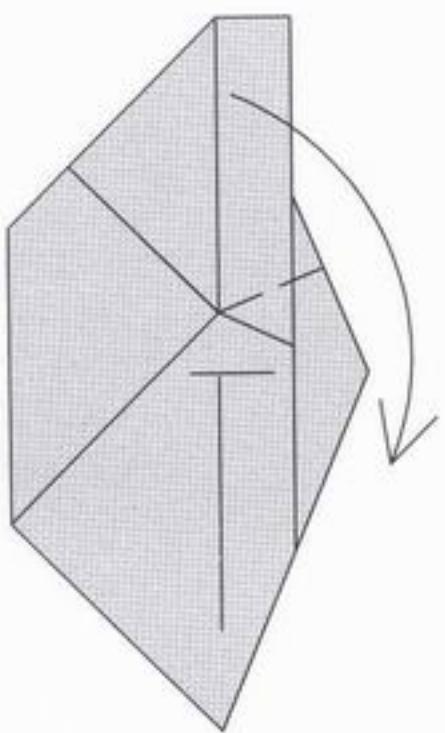
26. Pull out the raw edge.



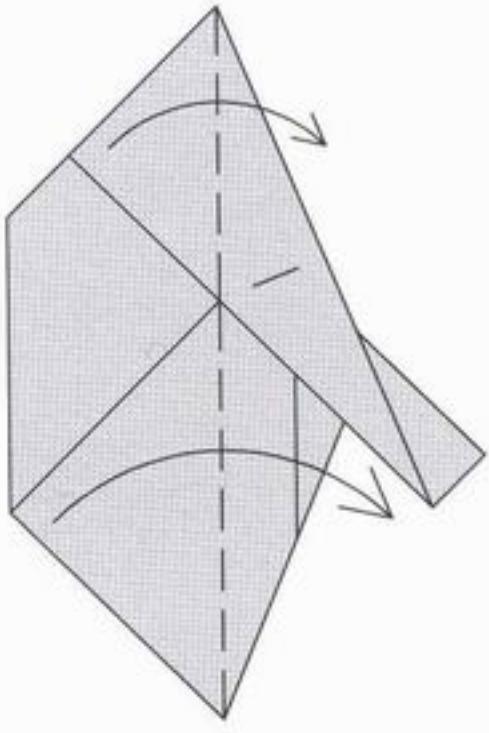
27. Swivel Fold down and flatten on existing creases.



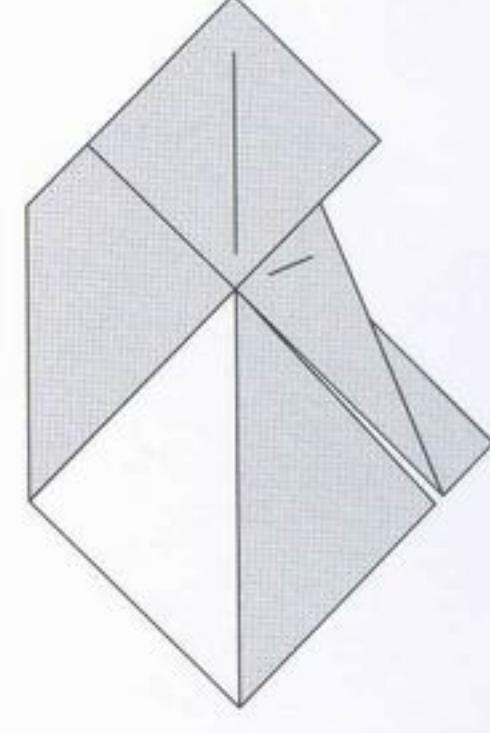
28. Valley Fold up.



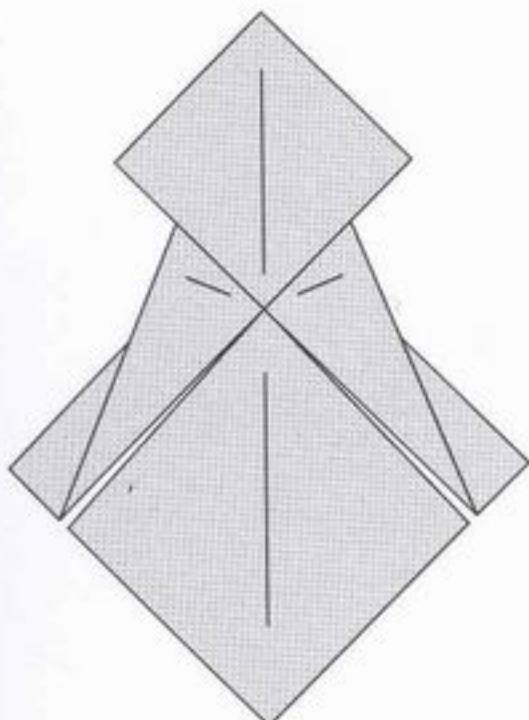
29. Valley Fold the point down on existing crease.



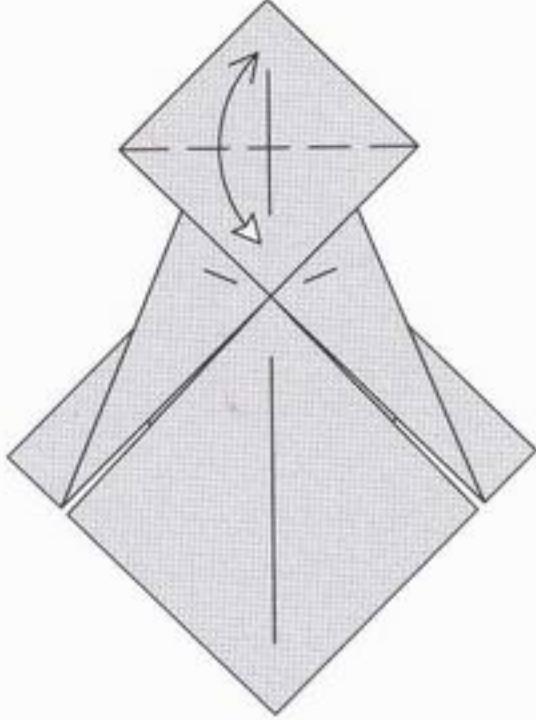
30. Valley Fold both corners to the right.



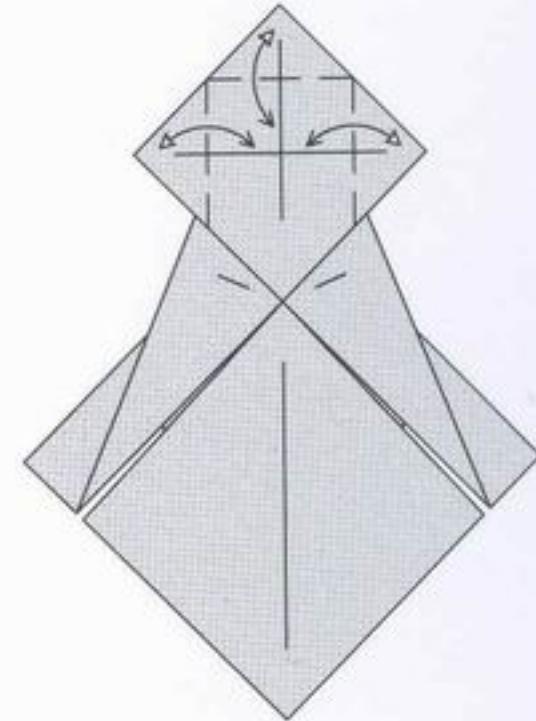
31. Repeat steps 18 to 30 on the left.



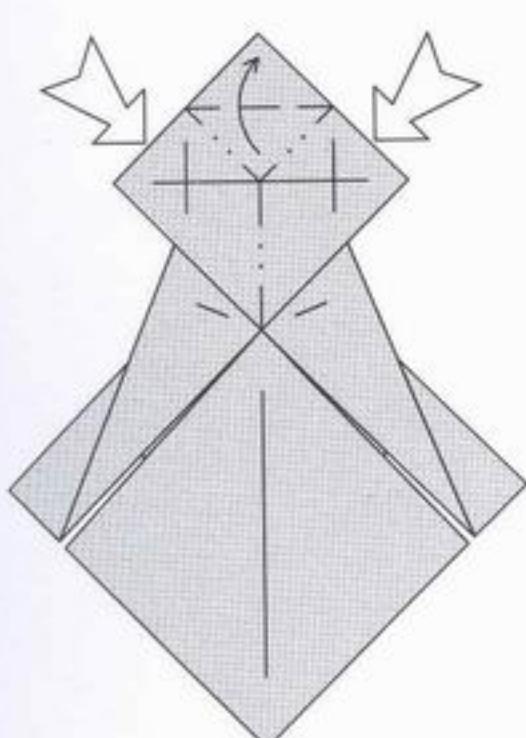
32. Like this.



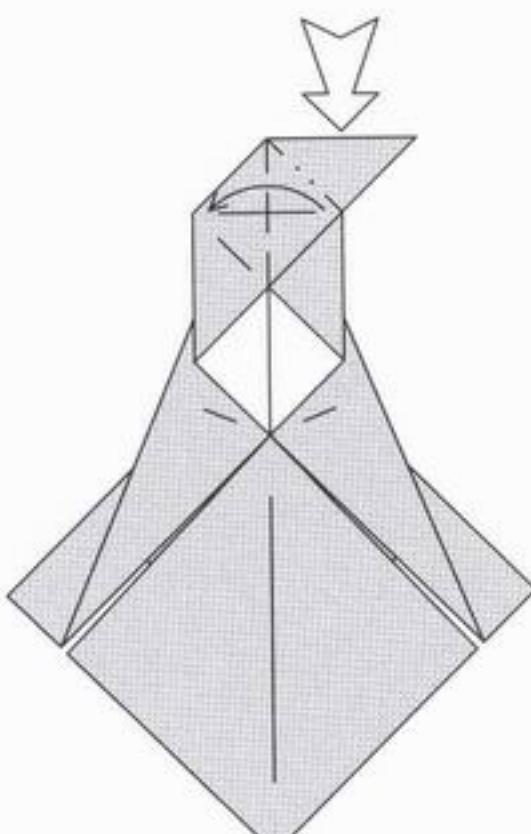
33. Valley Fold and Unfold.



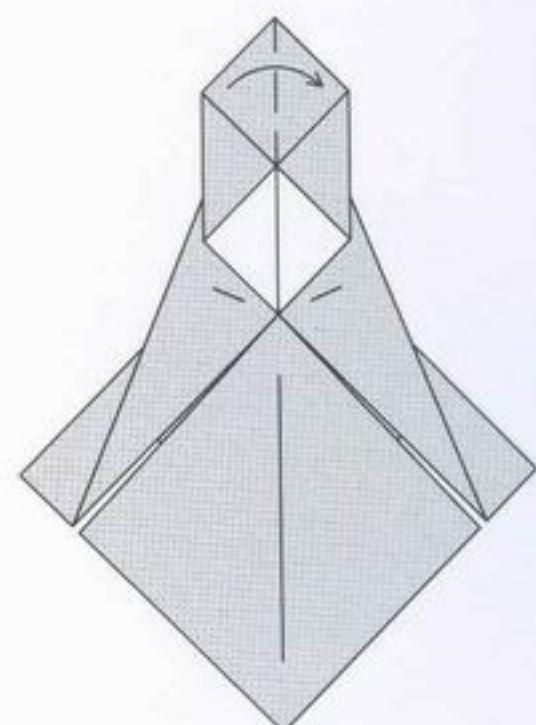
34. Valley Fold and Unfold three corners to the center.



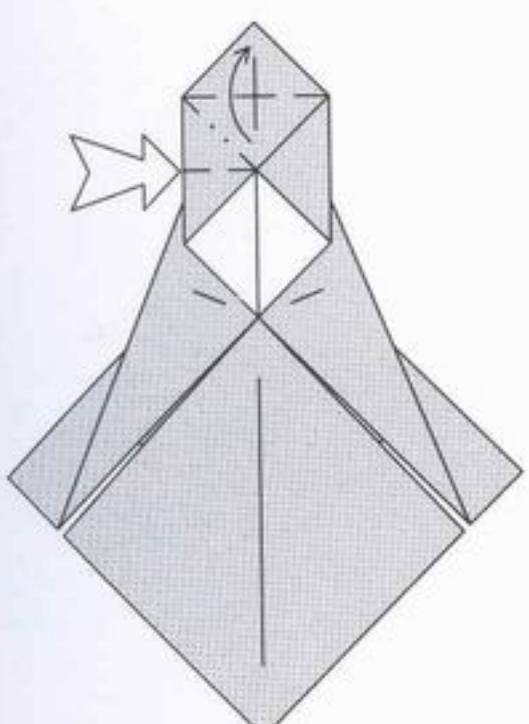
35. Squash Fold.



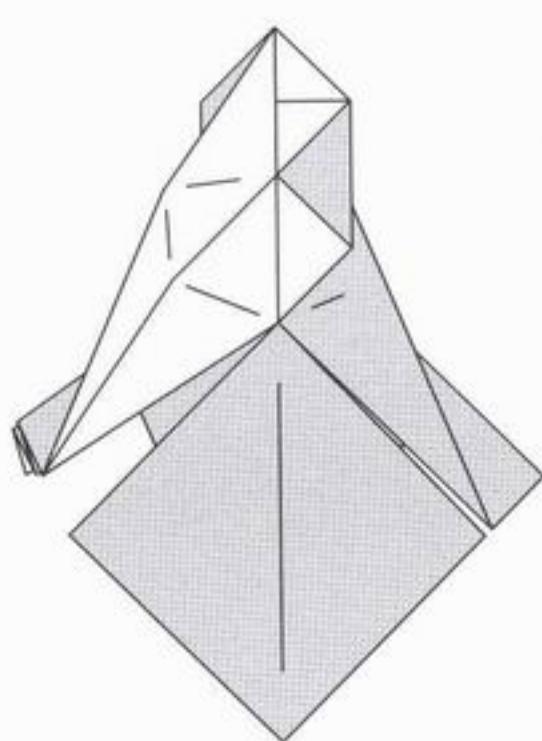
36. Squash Fold again.



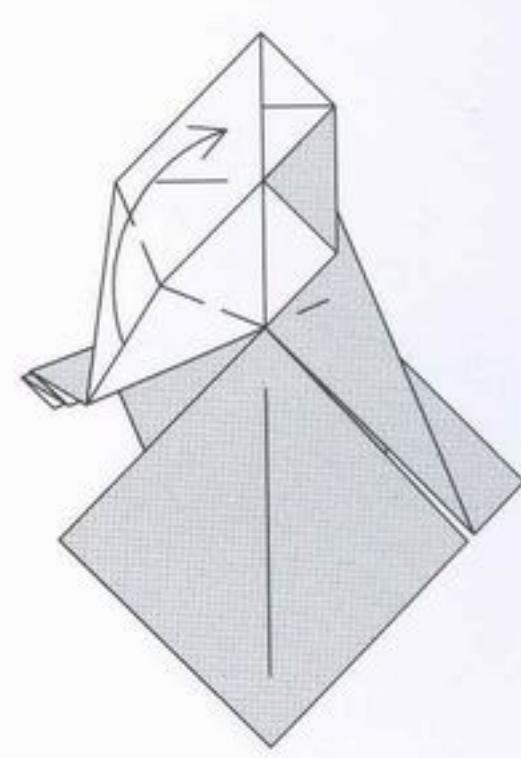
37. Valley Fold to the right.



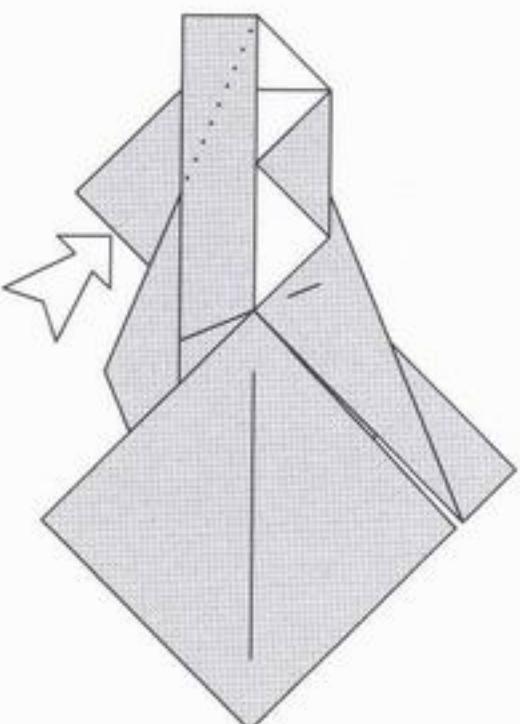
38. Squash Fold on existing creases.



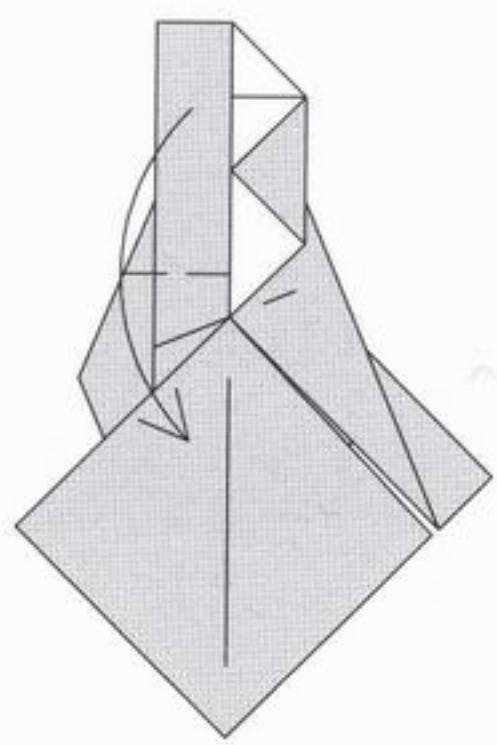
39. Like this.



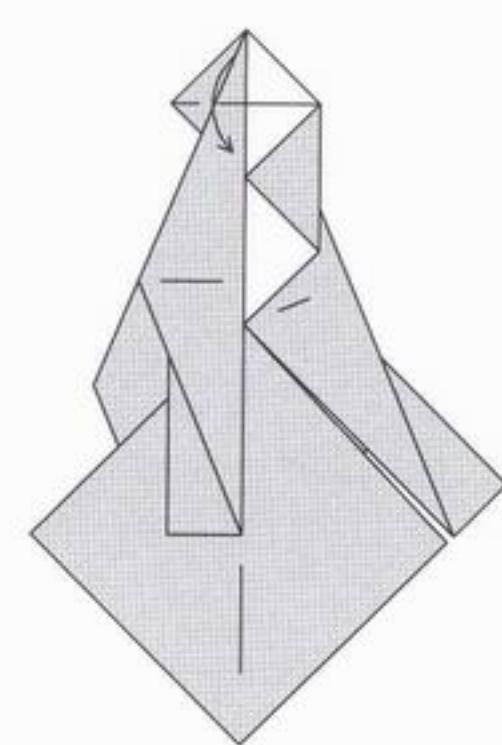
40. Valley Fold the point up and flatten.



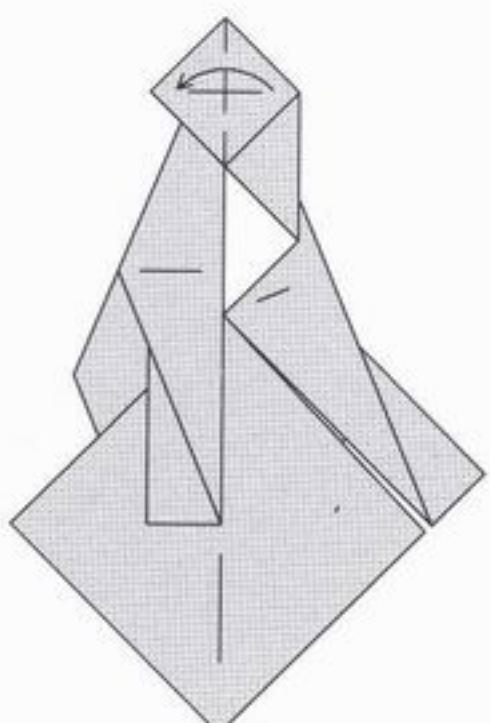
41. Inside Reverse Fold.



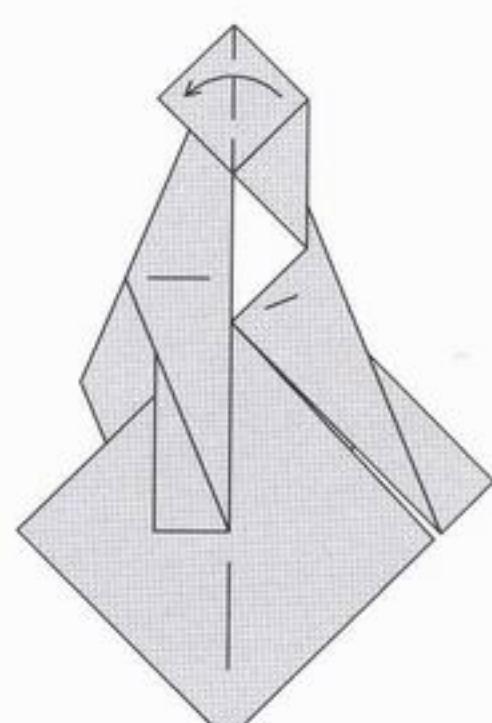
42. Valley Fold the point straight down.



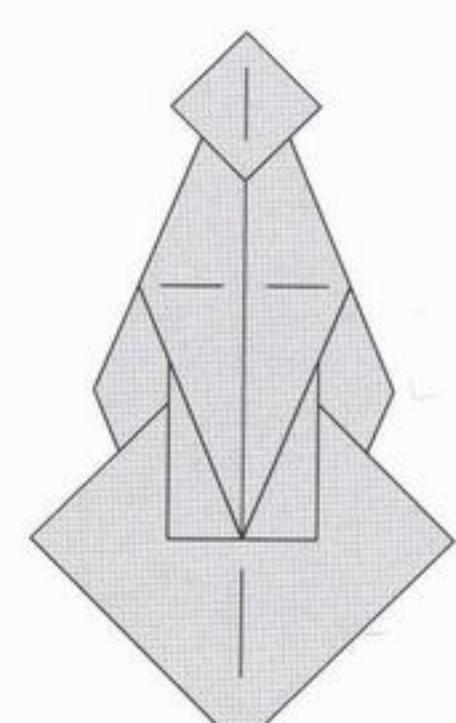
43. Valley Fold down.



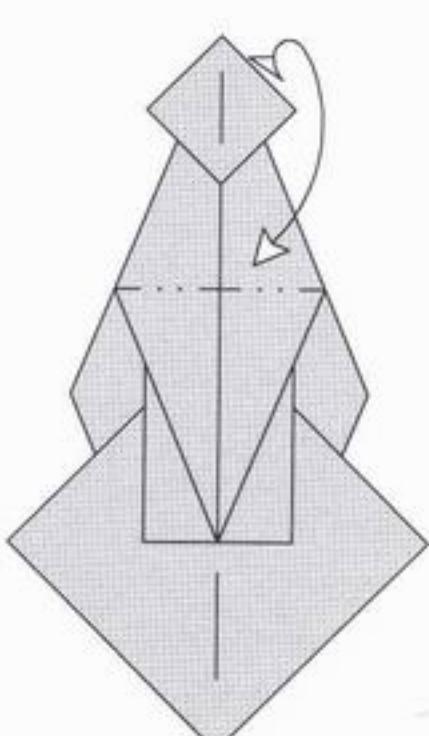
44. Valley Fold to the left.



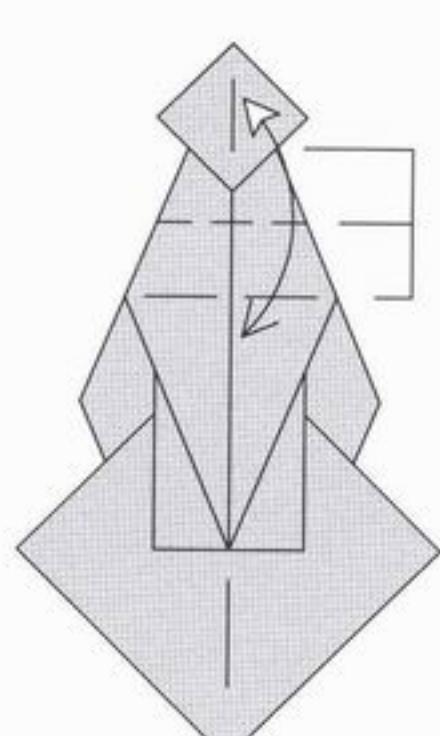
45. Repeat steps 37 to 44 on the right.



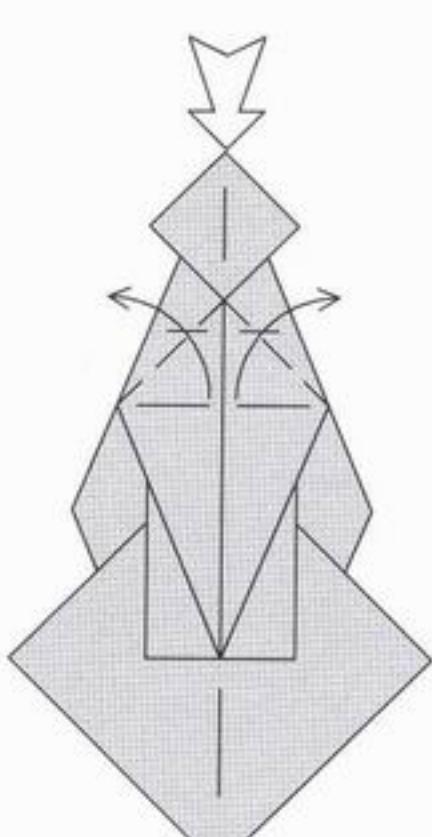
46. Like this.
The base is complete.



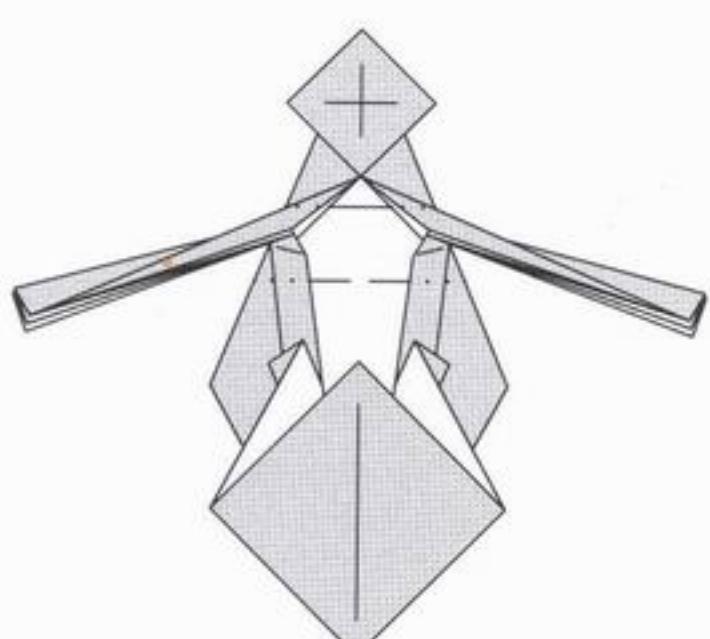
47. Mountain Fold and Unfold through all layers.



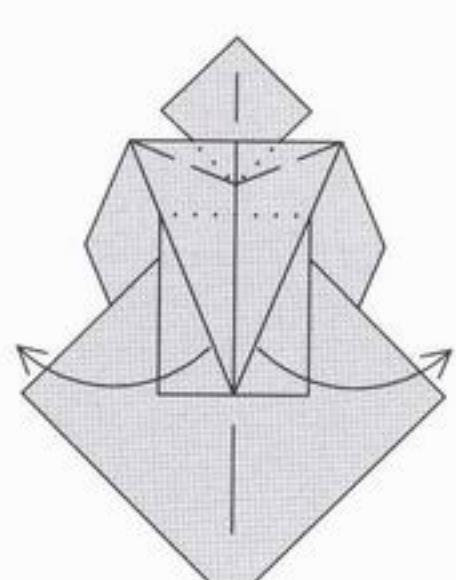
48. Valley Fold and Unfold through all layers.



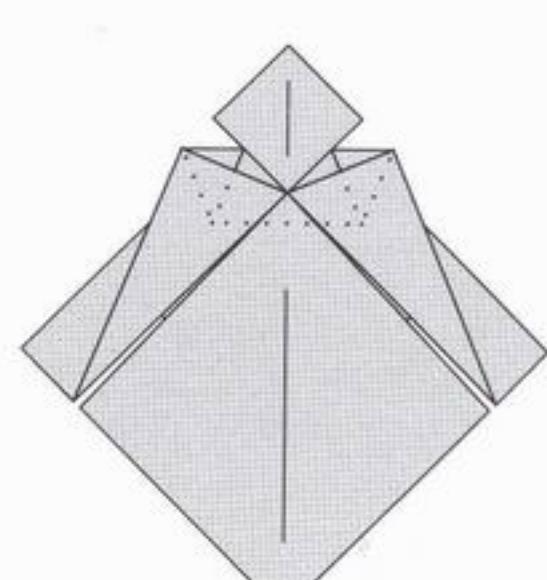
49. Open all the layers and Closed Sink In and Out on the creases made in steps 47 to 48.



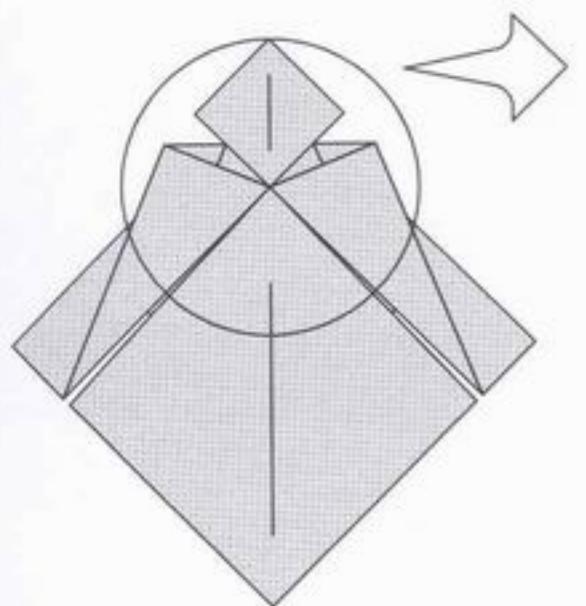
50. In progress.



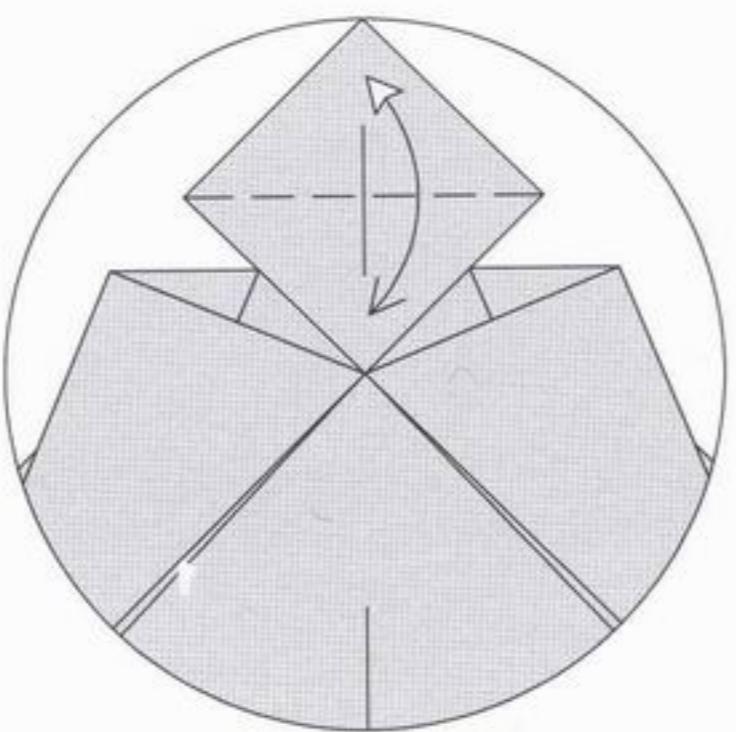
51. Slide the points out to the sides.



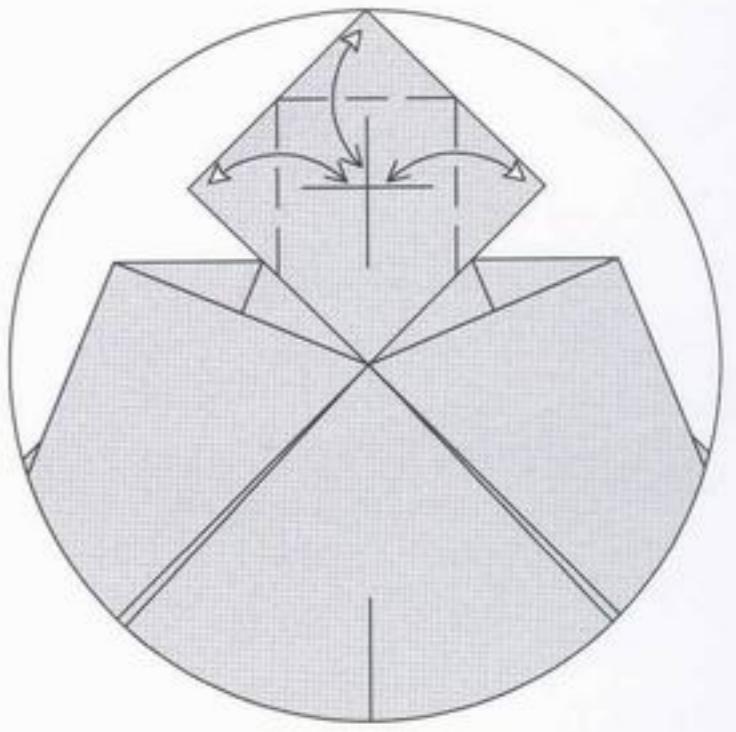
52. Like this.
Now for the finer details...



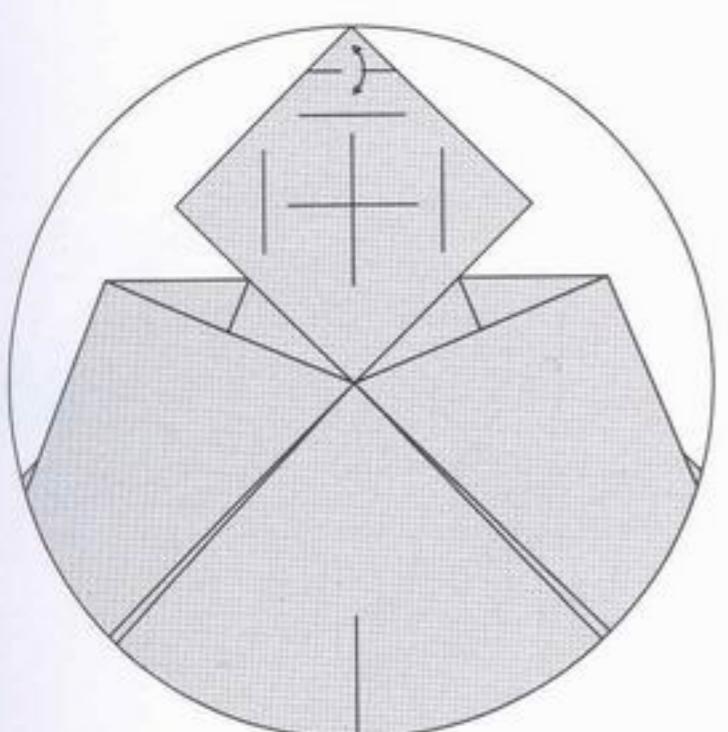
53. Enlarge.



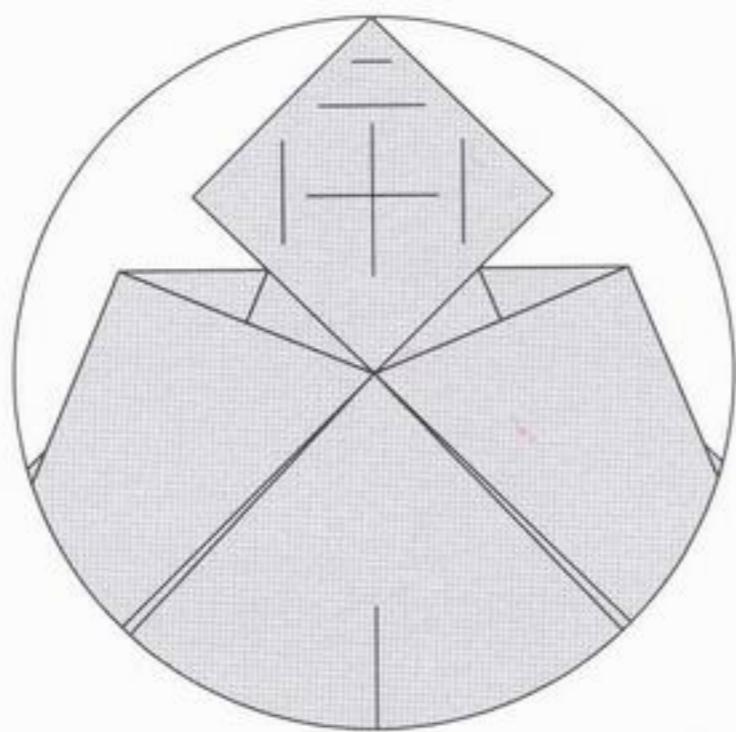
54. Valley Fold the top corner down and Unfold.



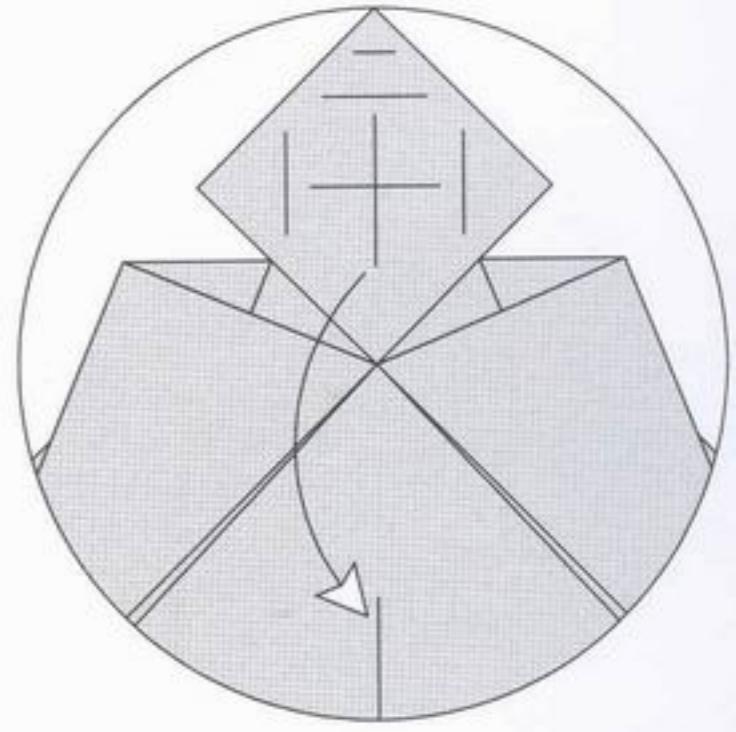
55. Valley Fold and Unfold three corners to the center.



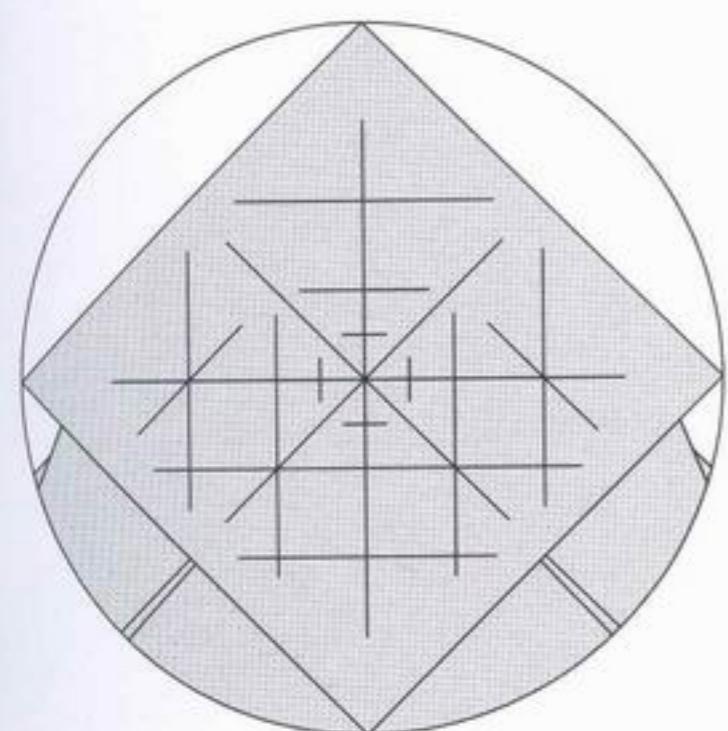
56. Valley Fold and Unfold.



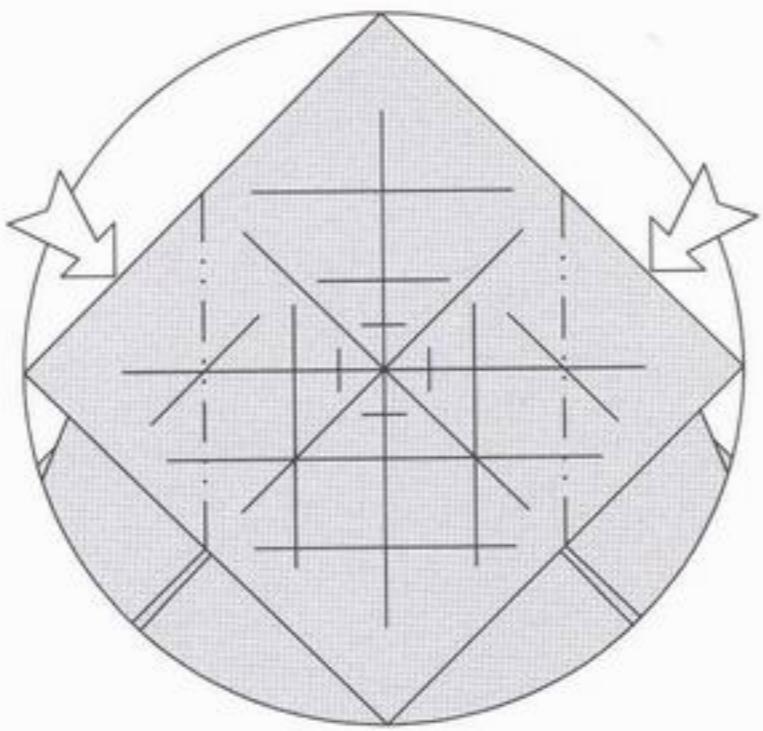
57. Like this.



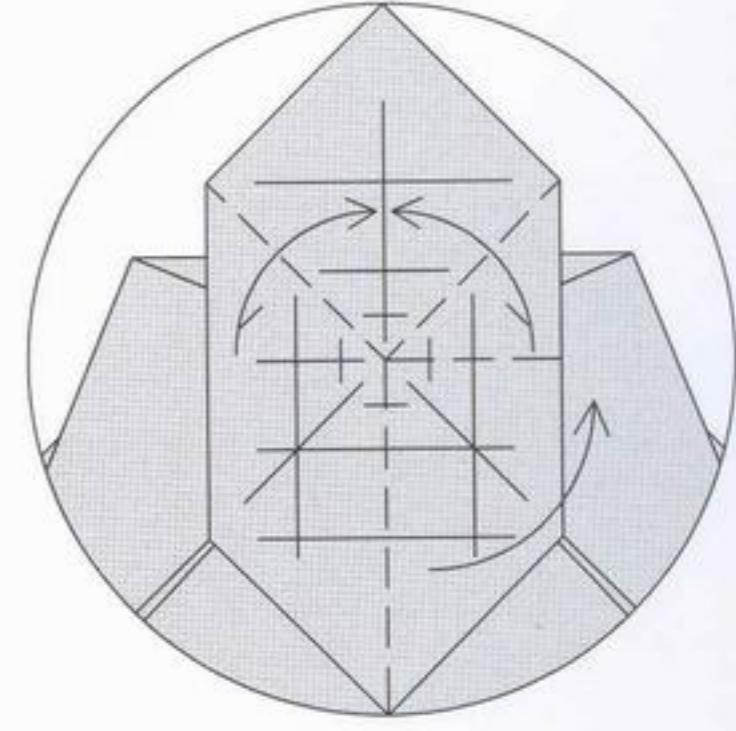
58. Unfold the raw corner.



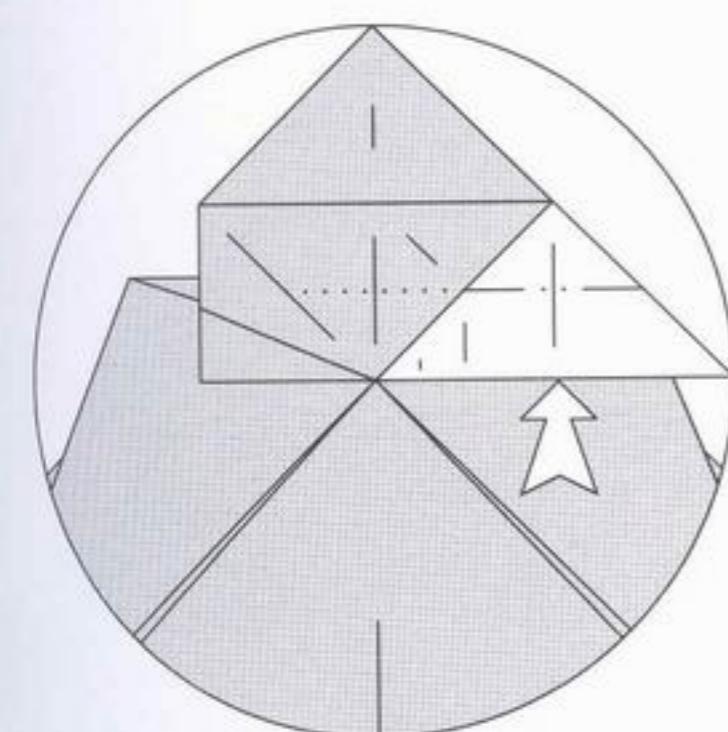
59. Like this.



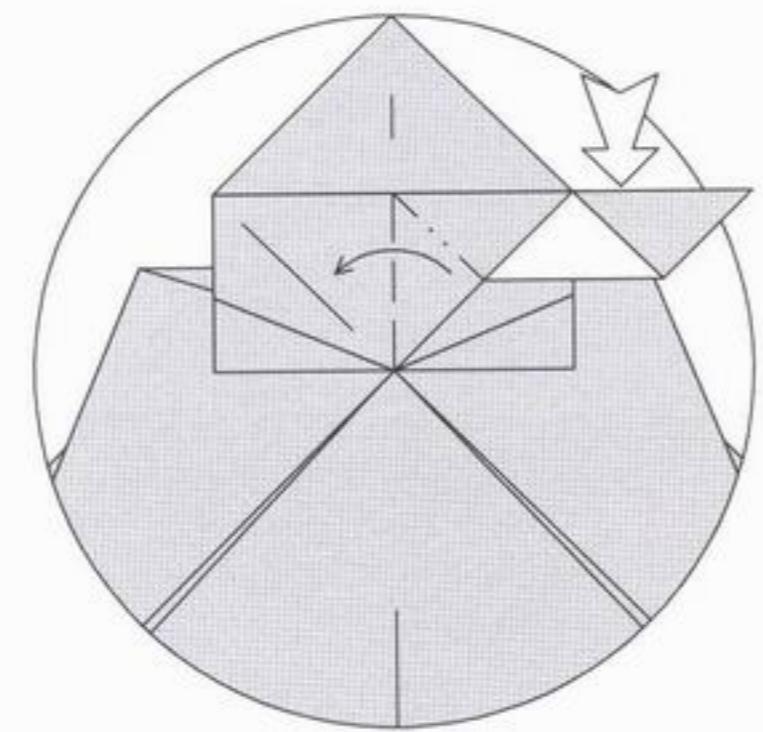
60. Inside Reverse Folds.



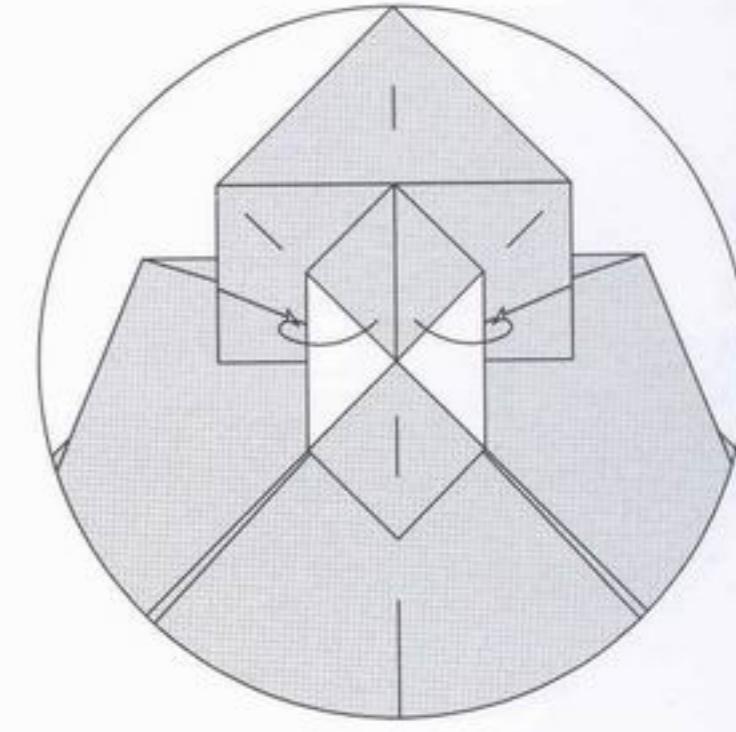
61. Rabbit Ear to the right.



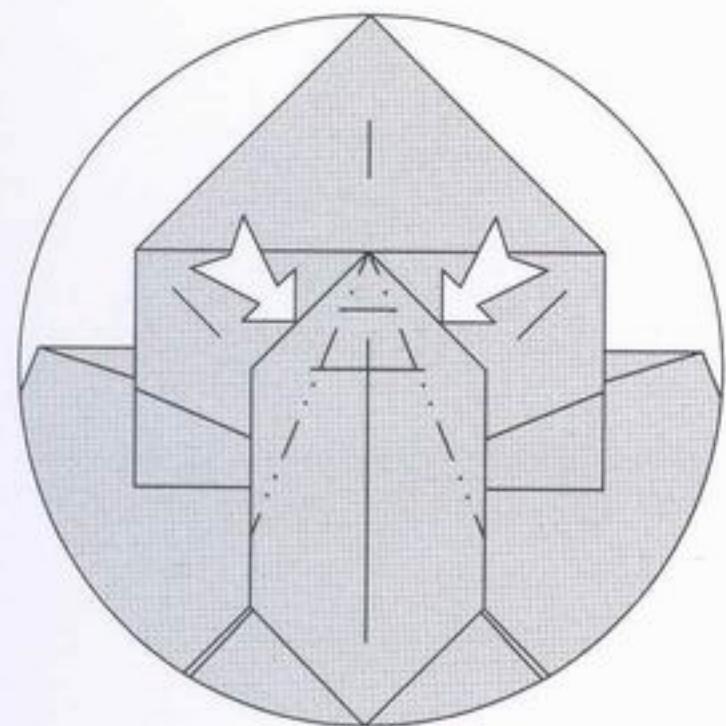
62. Open Sink the edge on existing creases.



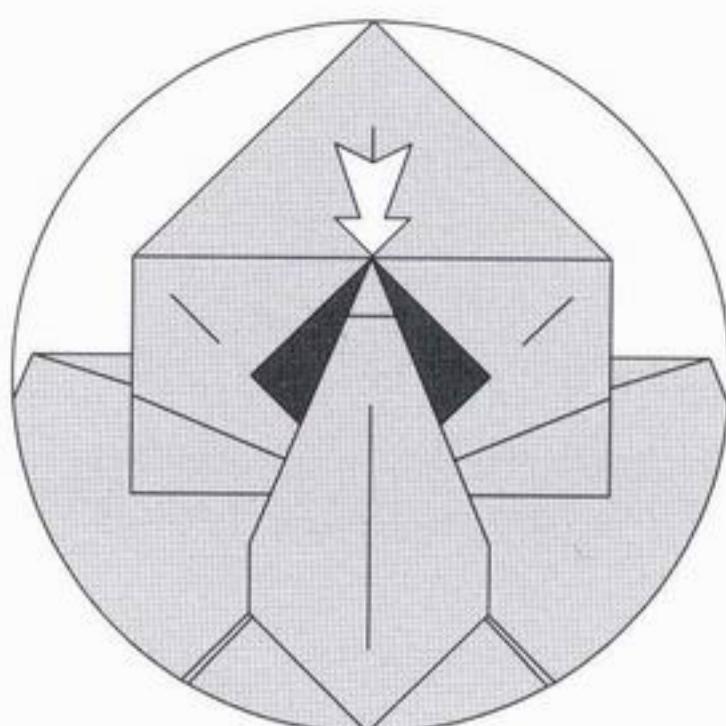
63. Squash Fold symmetrically.



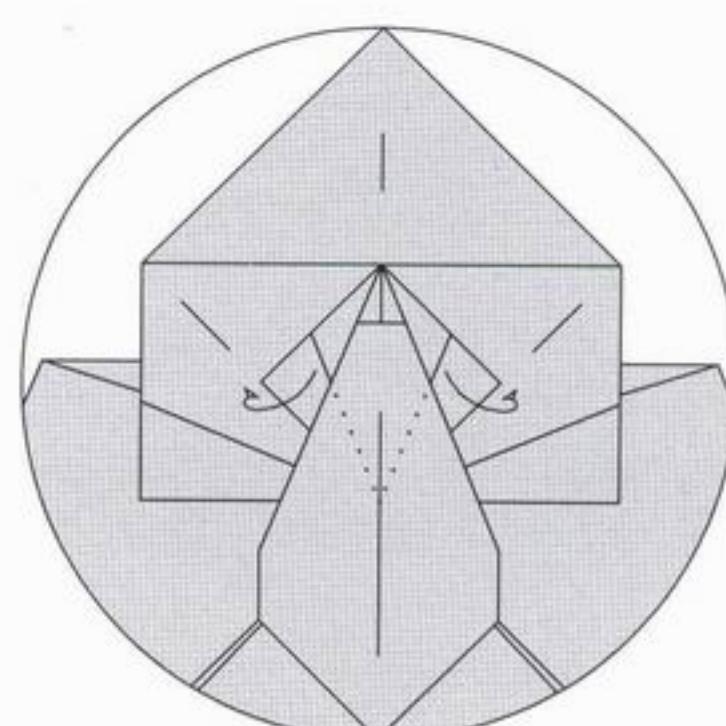
64. Wrap the front layers around to the back.



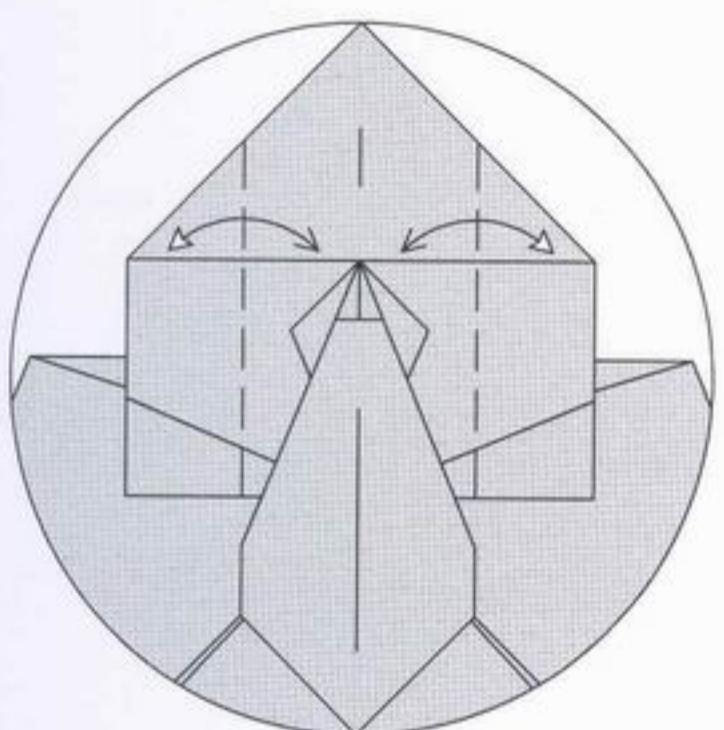
65. Open Sink both sides.



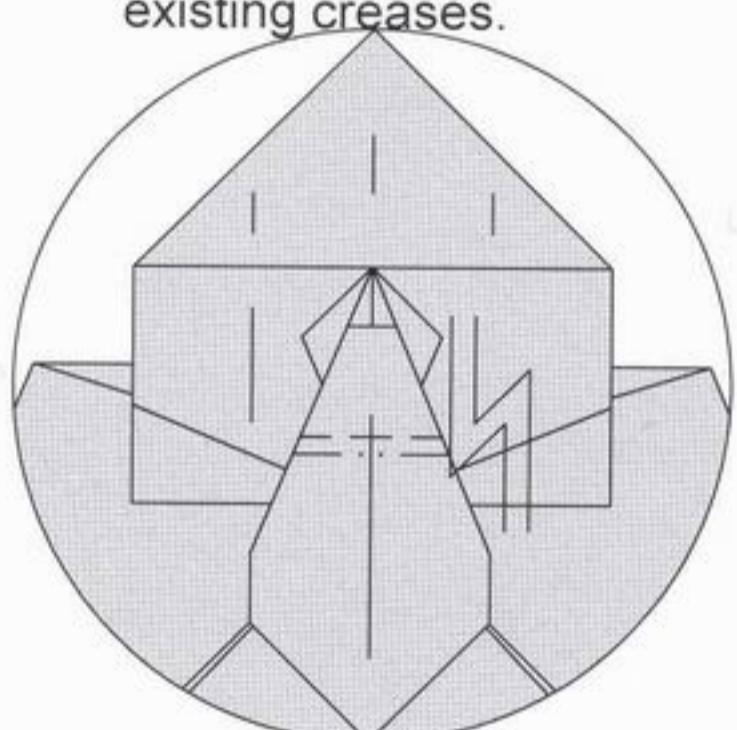
66. Make sure the dark layers are in place, otherwise pull them out from under the top layers. Open Sink the point on existing creases.



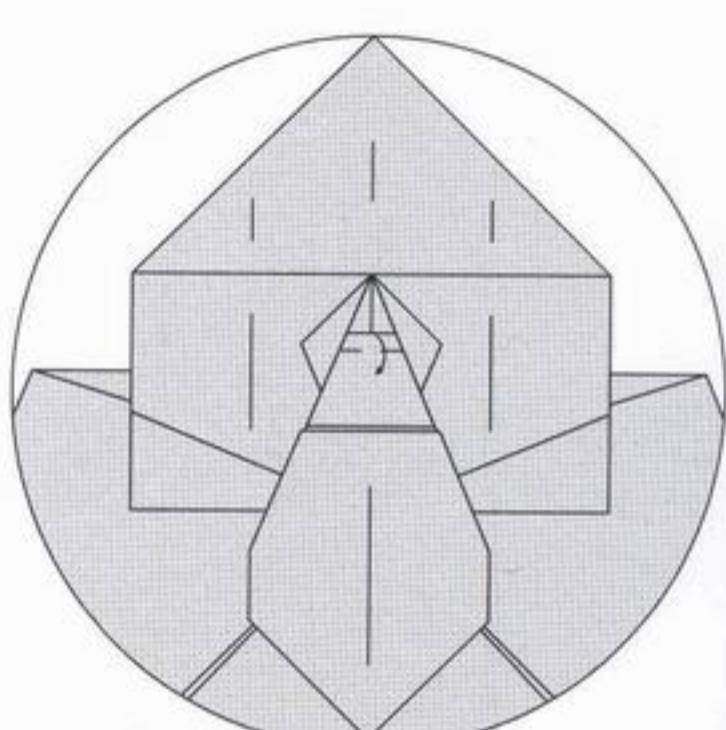
67. Mountain Folds.



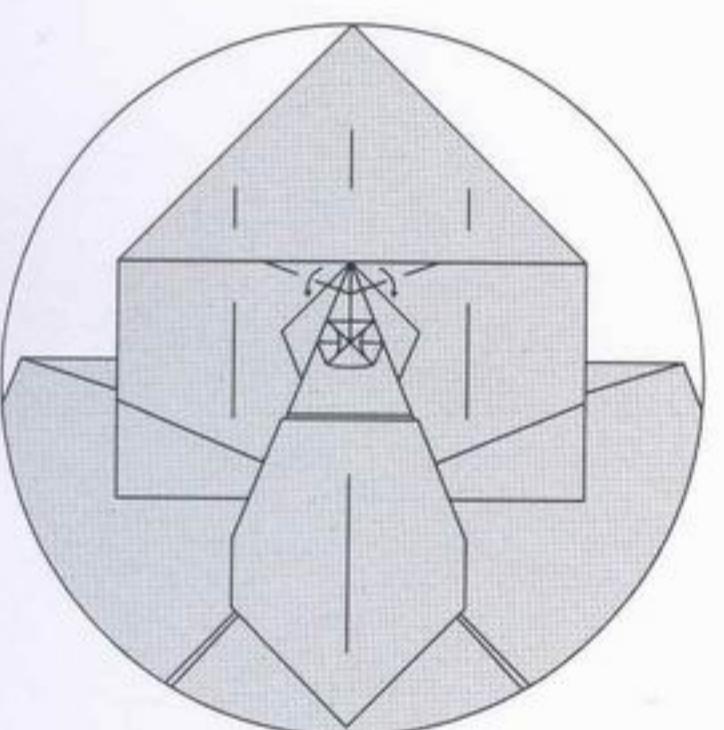
68. Valley Folds and Unfold.



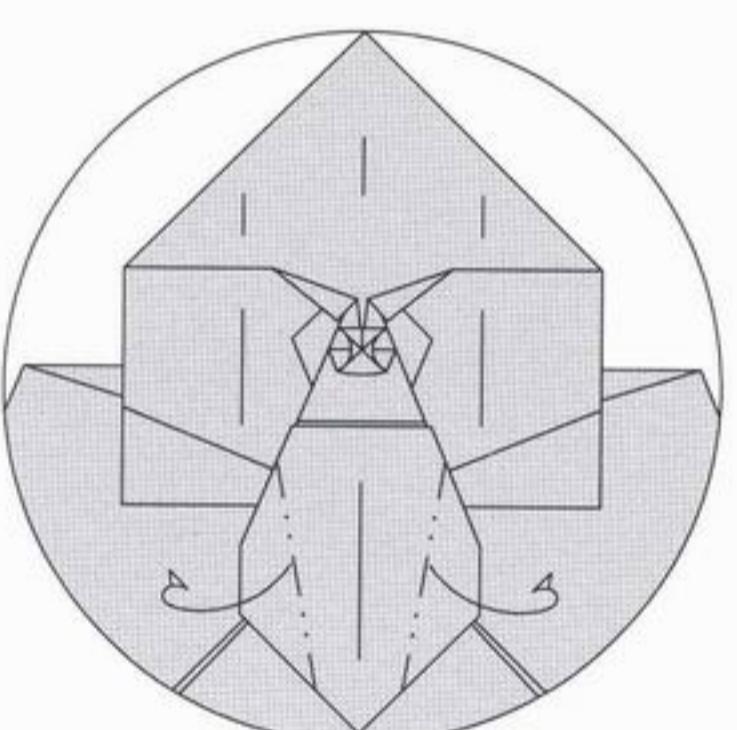
69. Pleat Fold to form the mouth.



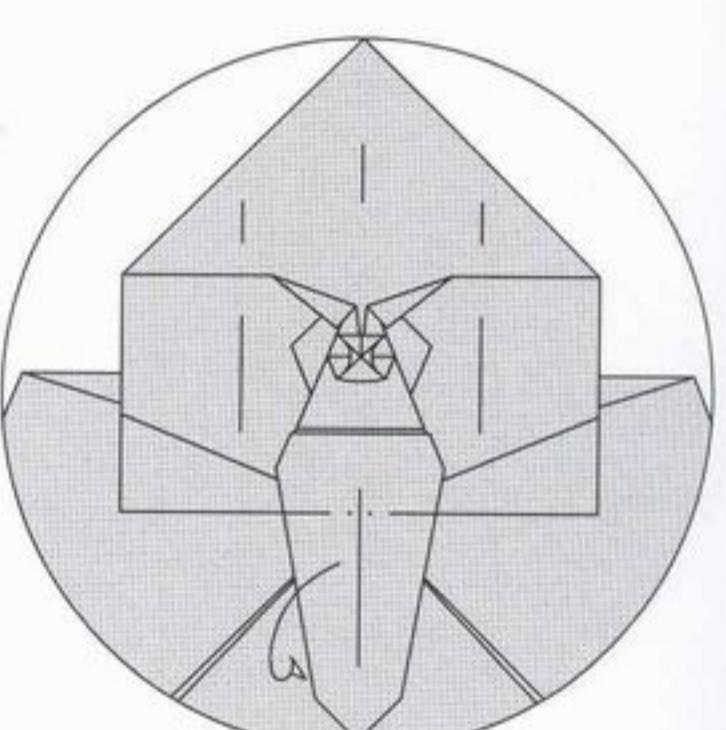
70. Valley Fold down to shape the nostrils.



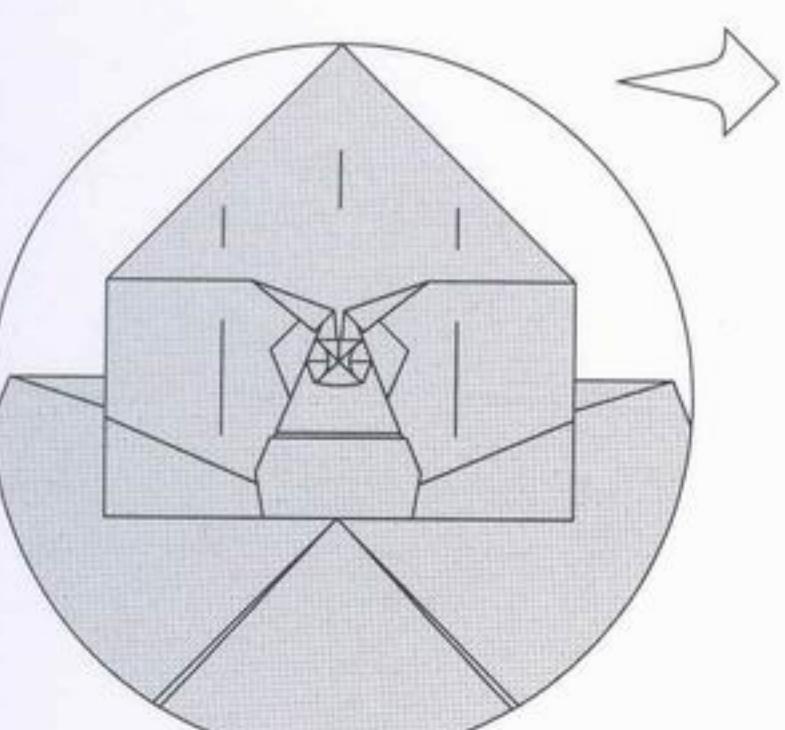
71. Valley Folds to shape the eyes.



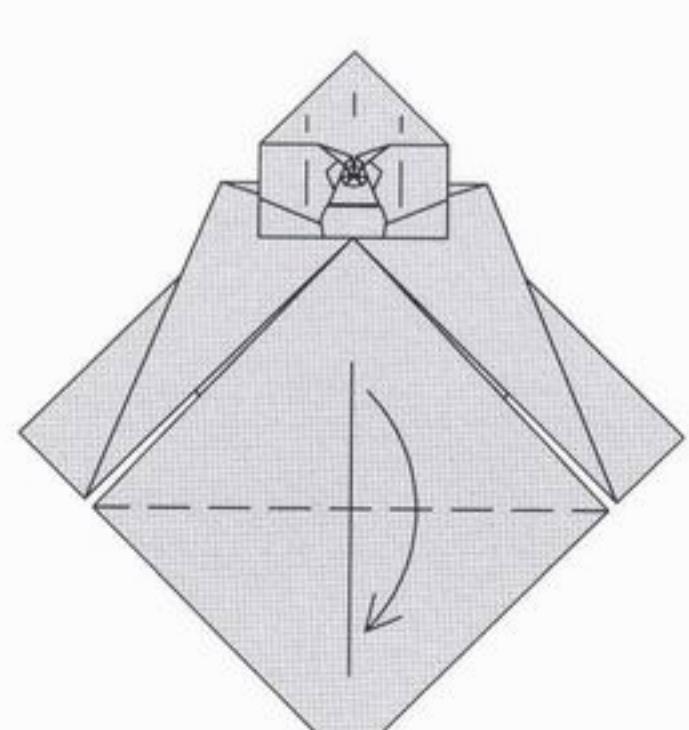
72. Mountain Folds.



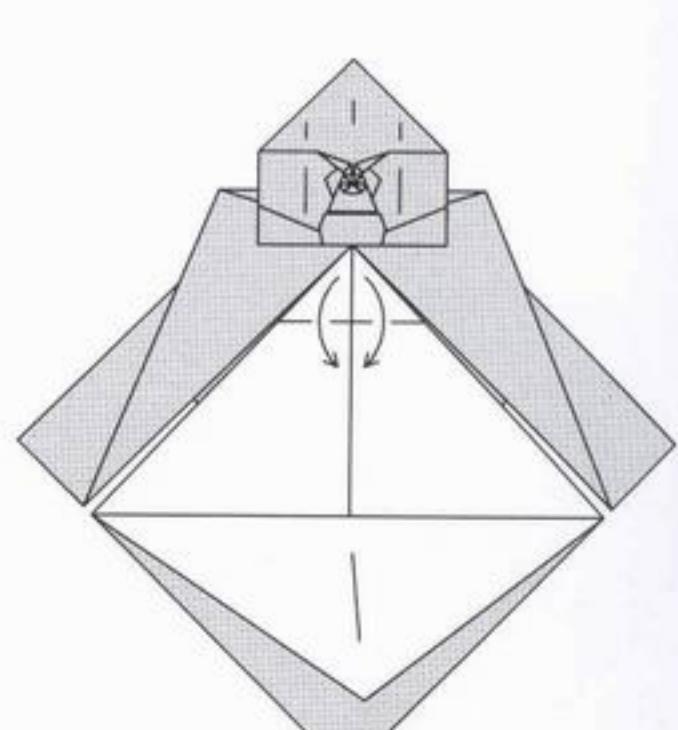
73. Mountain Fold inside.



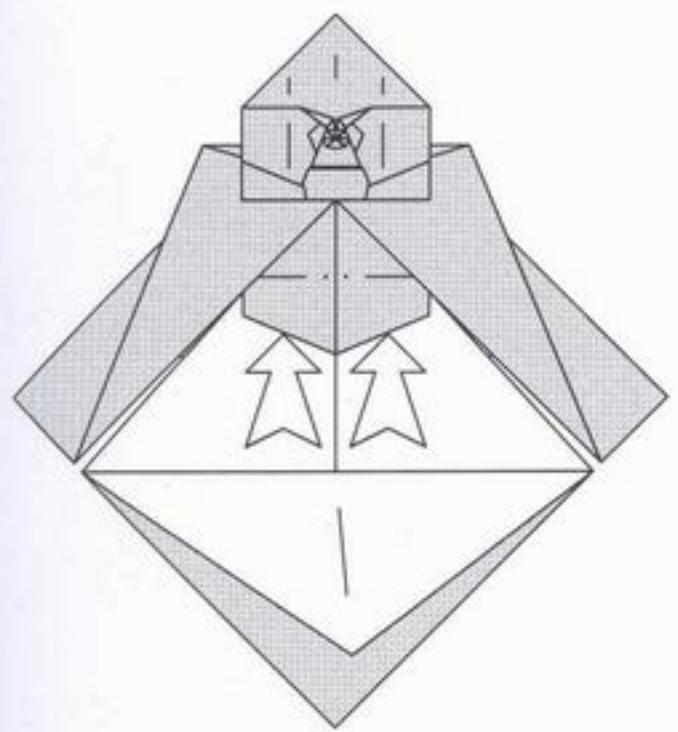
74. Scale change.



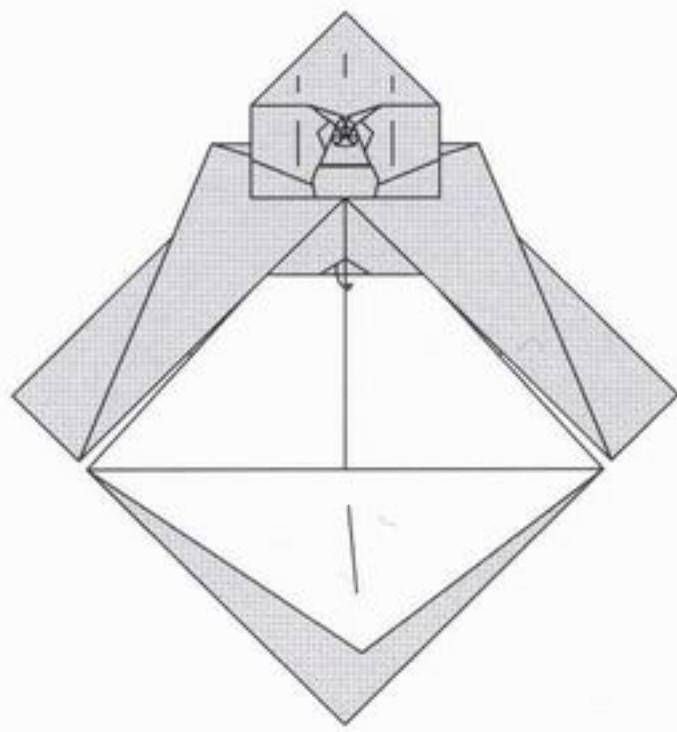
75. Valley Fold the raw corner down.



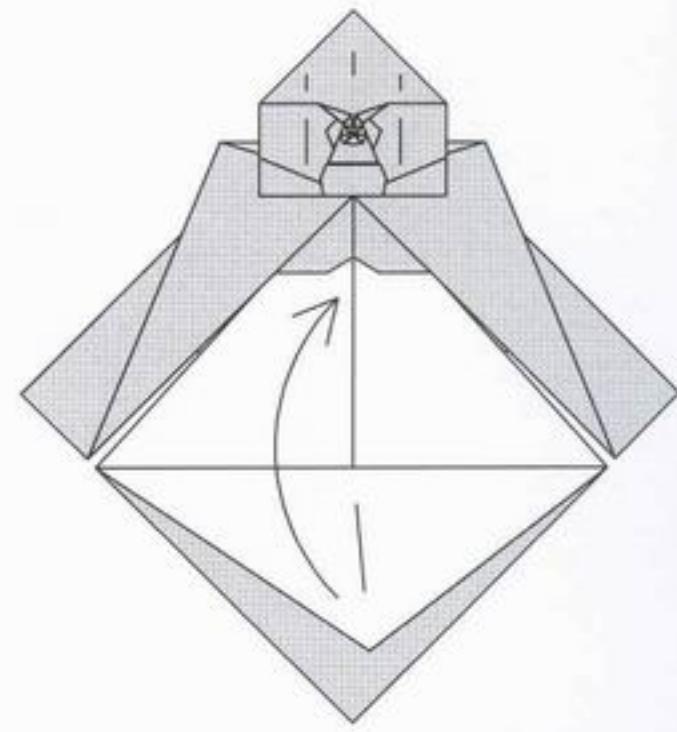
76. Valley Fold two points down as far as you can.



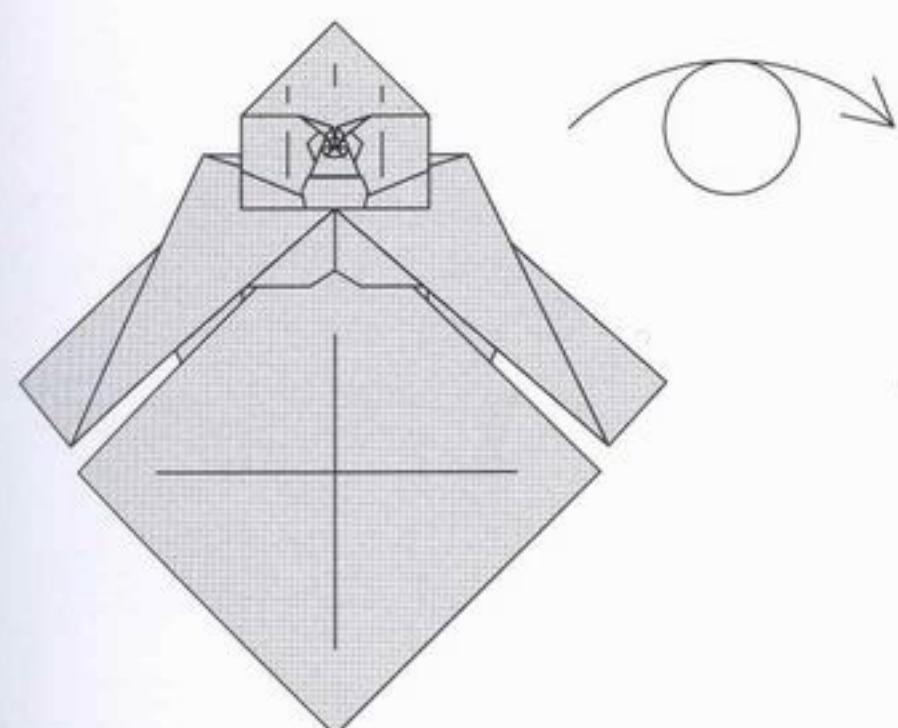
77. Closed Sink up.



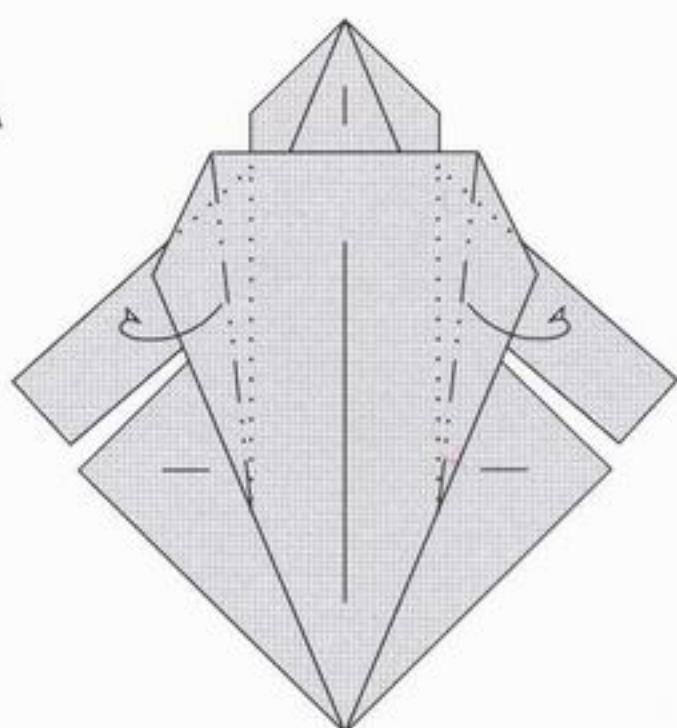
78. Mountain Folds to shape the chest.



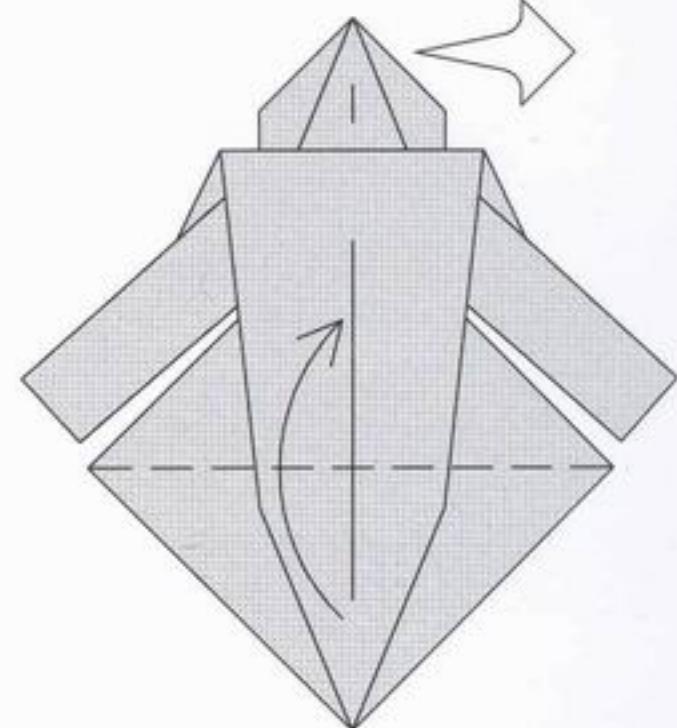
79. Place the raw corner under the layers of the chest.



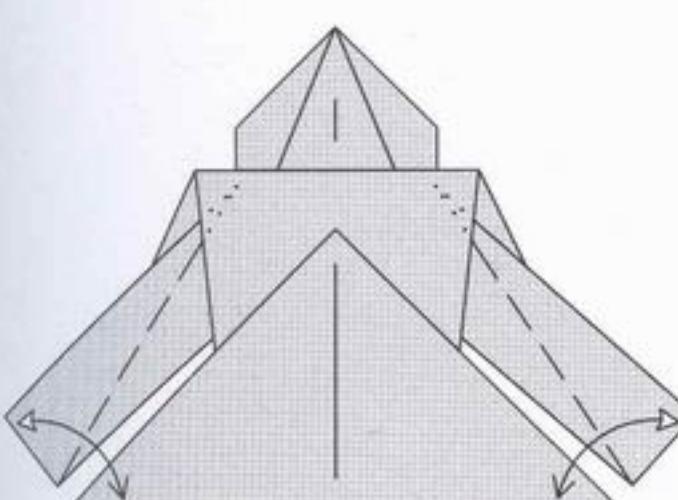
80. Turn around.



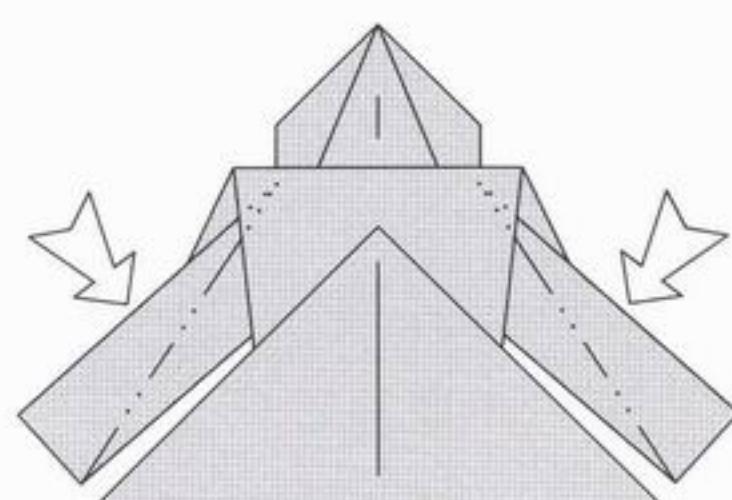
81. Mountain Fold into the pockets of the layers underneath.



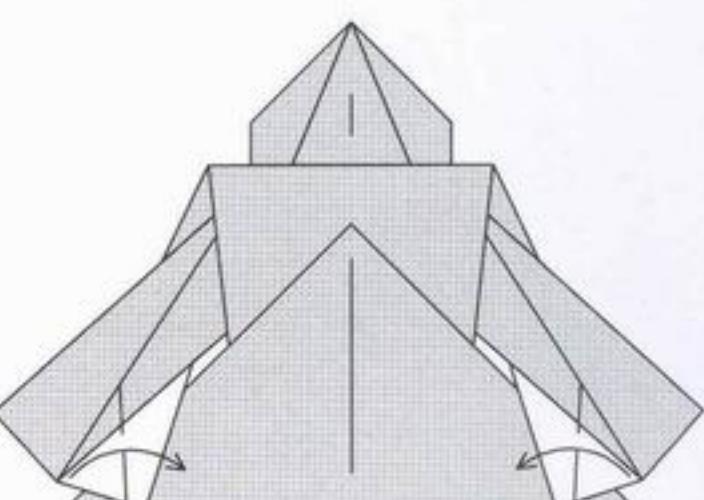
82. Valley Fold the bottom corner up. Enlarge.



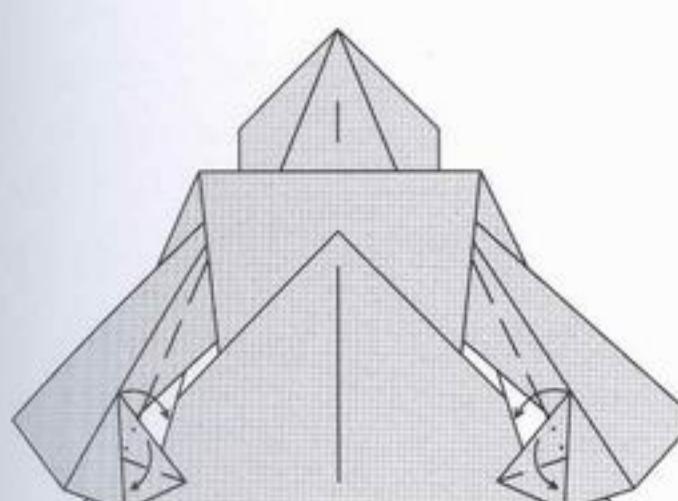
83. Valley Folds and Unfold both layers on each side.



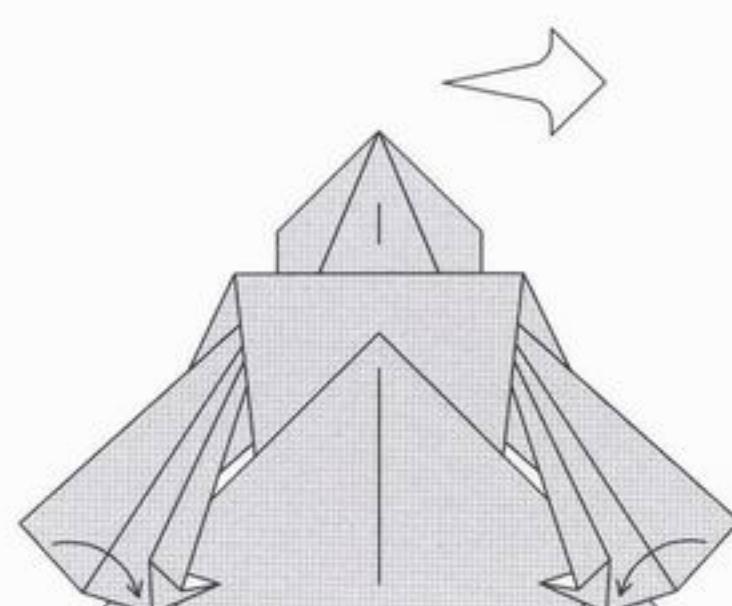
84. Inside Reverse Fold the top layers only.



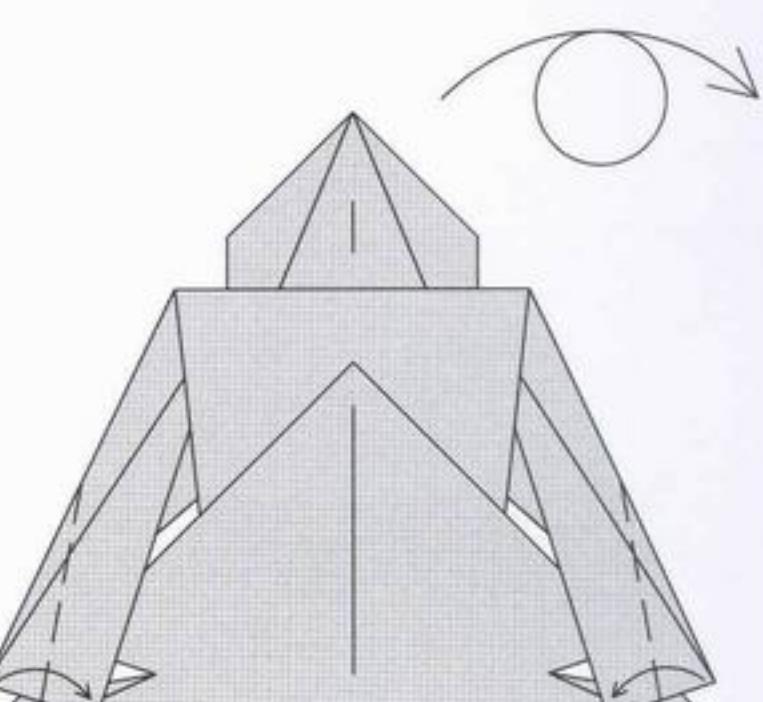
85. Valley Folds.



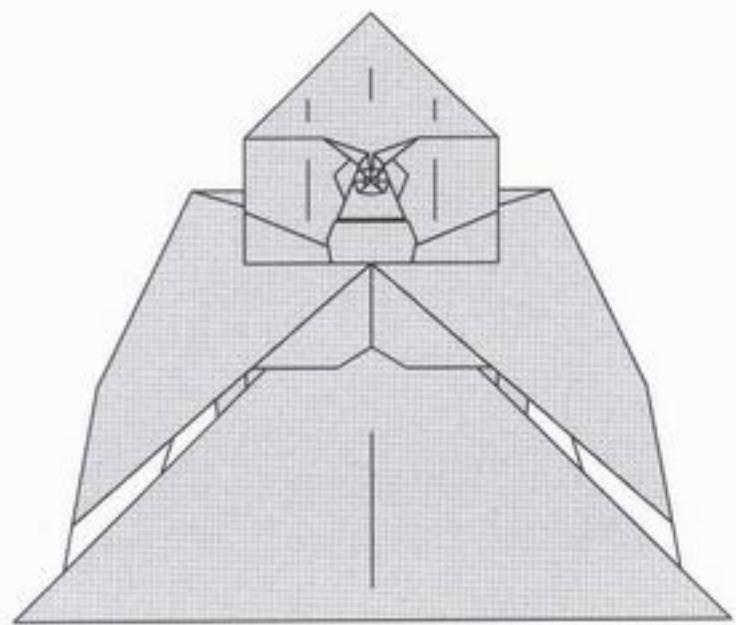
86. Swivel Folds.



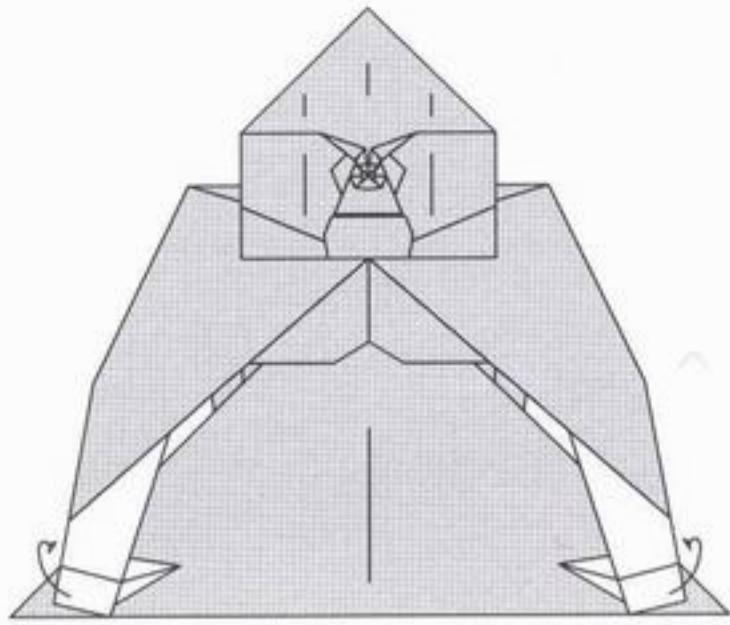
87. Valley Folds.
Enlarge.



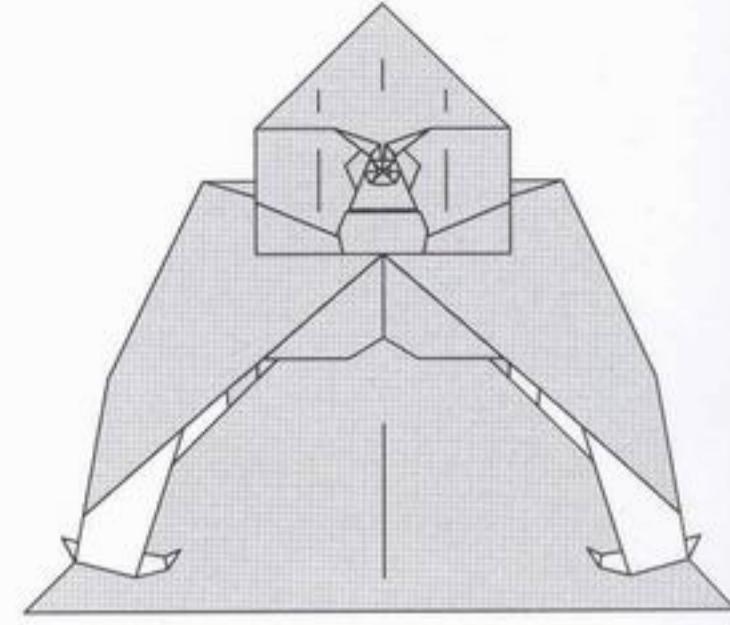
88. Valley Folds.
Turn around.



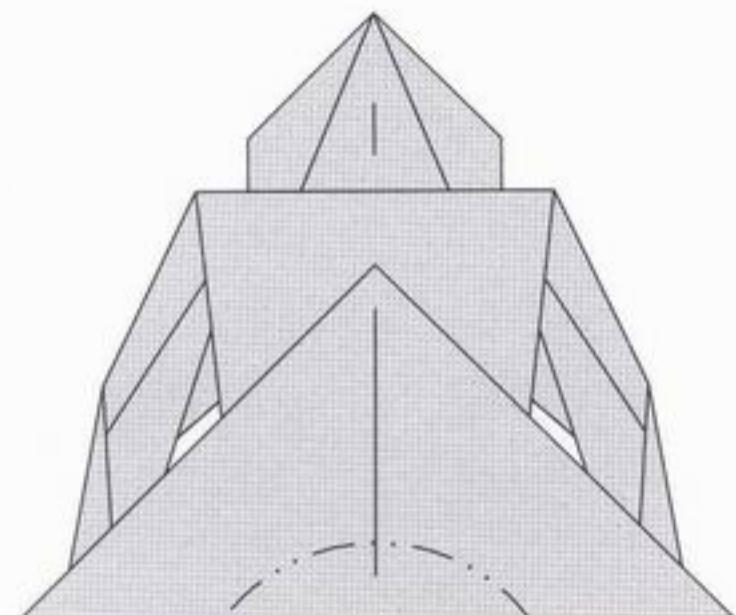
89. Bring the arms to the front.



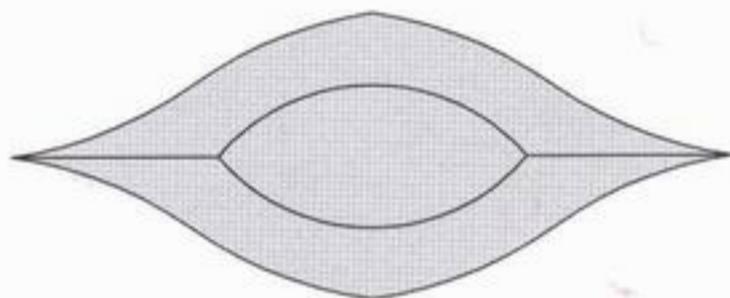
90. Mountain Folds to shape the hands.



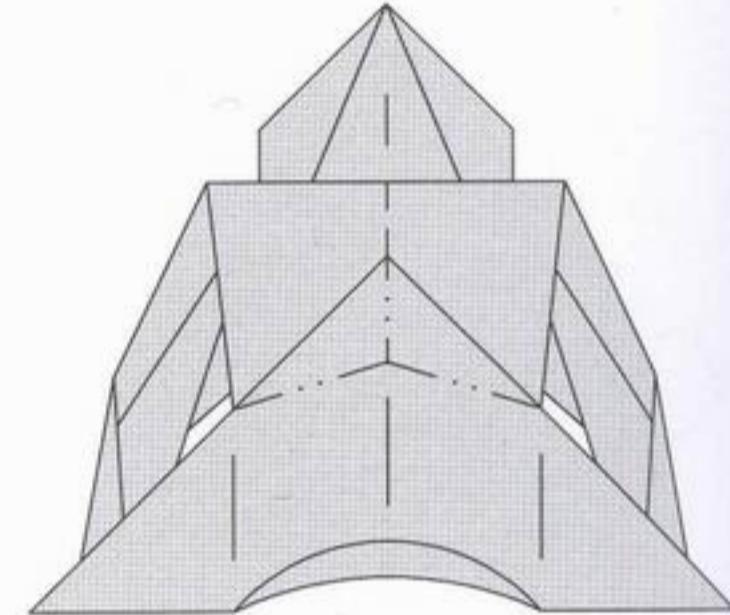
91. Turn around.



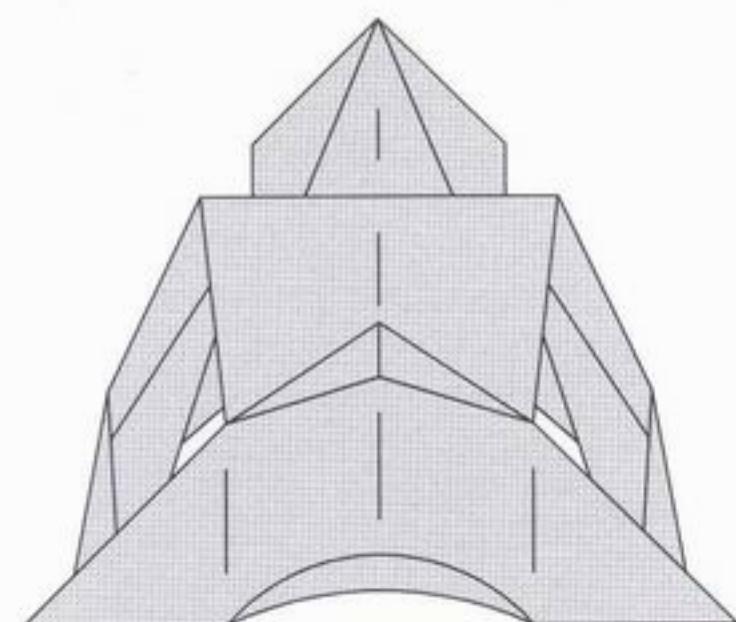
92. Push up to round the back-side and the stomach in the front. (Shape the body 3D).



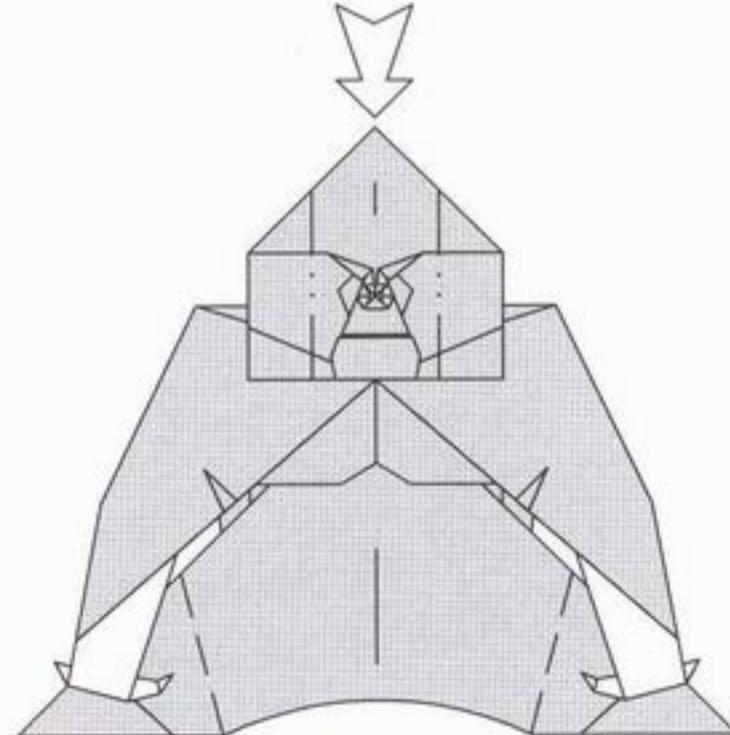
93. Bottom view of the back and stomach.



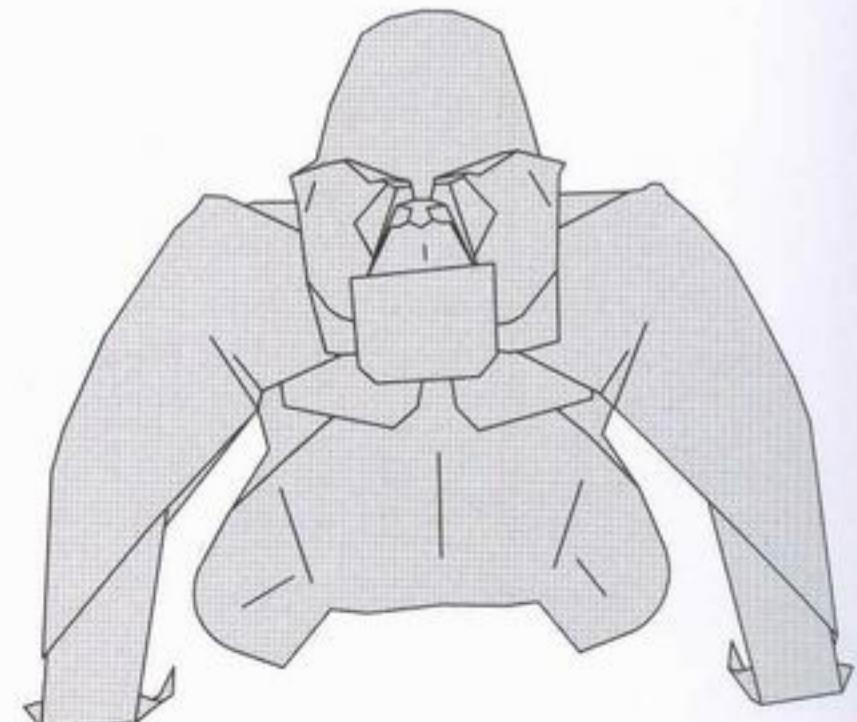
94. Fold the corner in to lie against the concave edges of the back.



95. Turn around.



96. Round the head, Pleat Fold the arms and curl the legs.



Gorilla.



Noboru MIYAJIMA

- Nationality : Japanese
- Lives in Tokyo, Japan
- Born in 1975
- Job : Office Worker

I discovered Origami when I was 4 years old and I have enjoyed it ever since. In Japan, every child has the opportunity to experience Origami, because Origami is part of a child's education. But it is not common for a person to keep practising Origami. In Japan, there is a general perception that Origami is only for young girls, but I think Origami is also an attractive proposition for adults. I have fought against this prejudice for many years by displaying my origami models, and proving that Origami is a kind of art, and a highly intellectual puzzle.

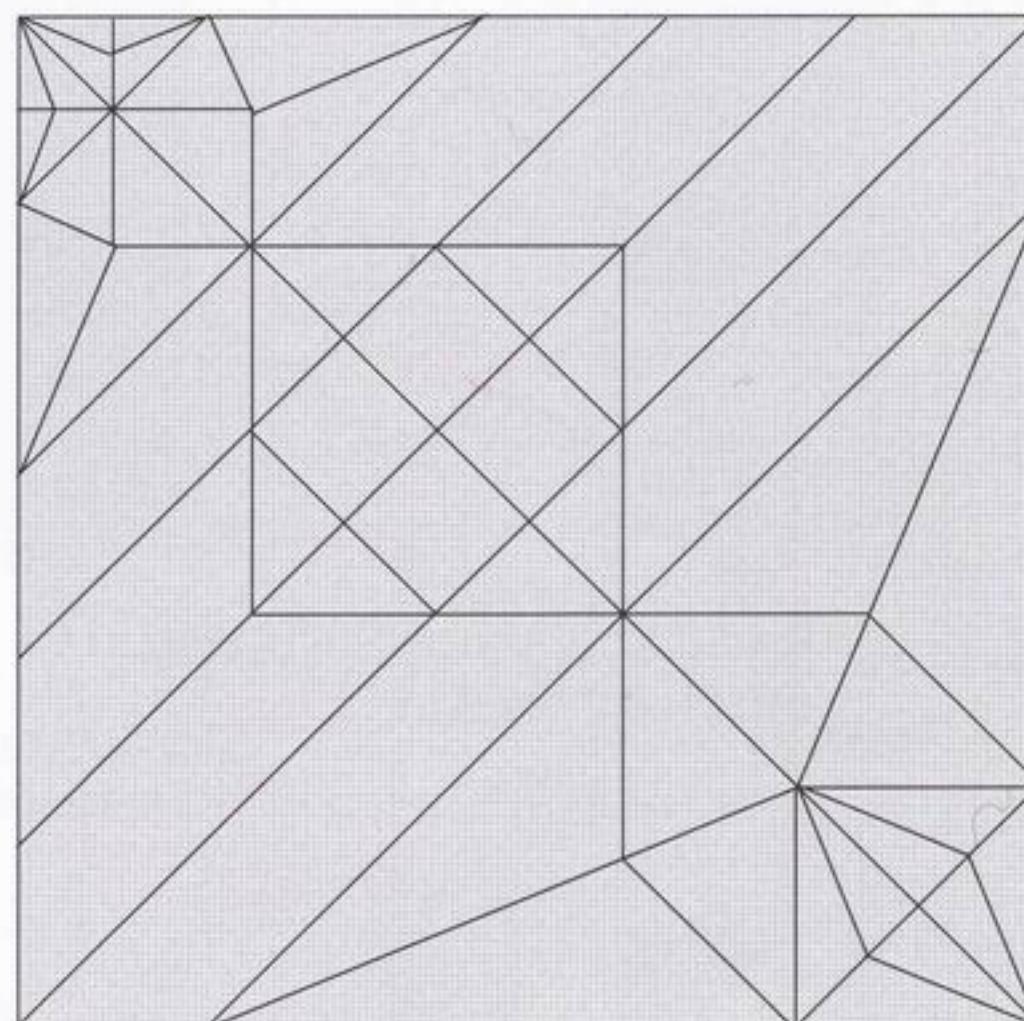
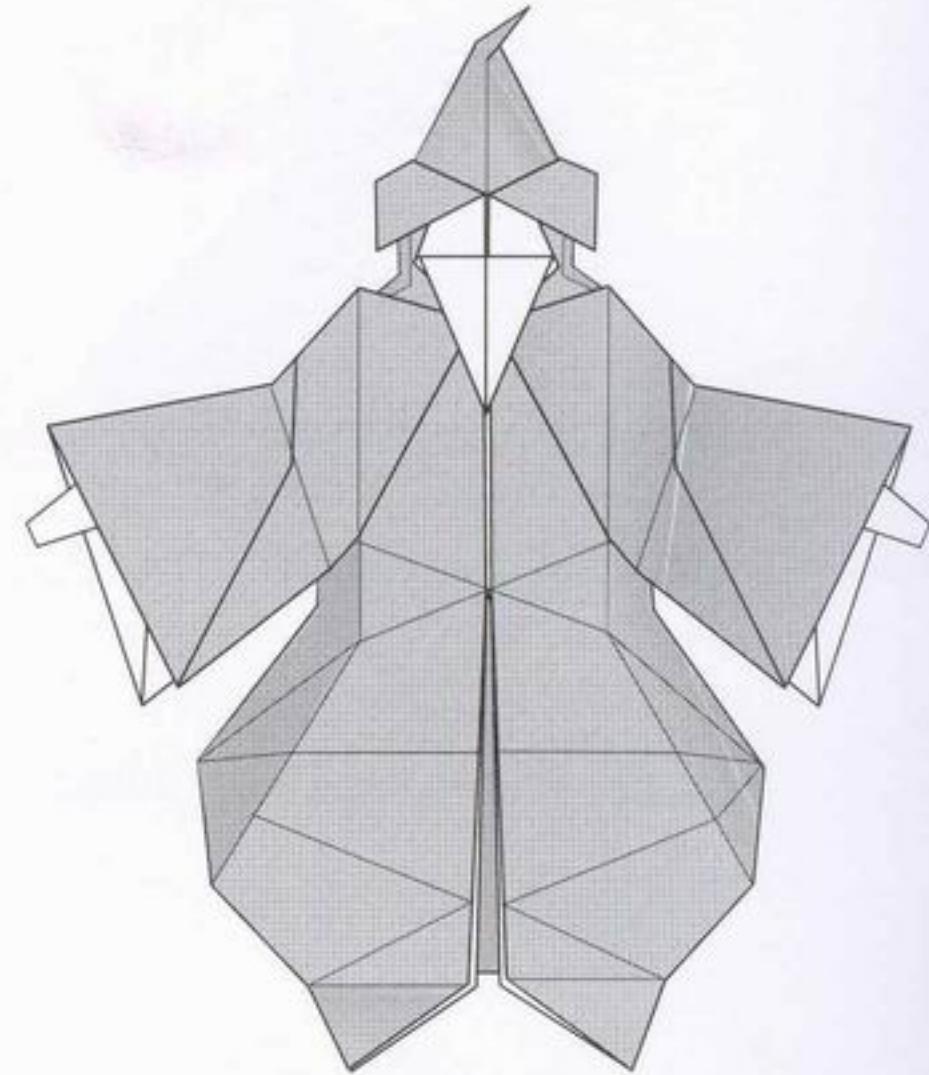
I joined the Japan Origami Academic Society, JOAS, 10 years ago, and have developed from there where I met many people who love Origami. Influenced by Jun Maekawa and Fumiaki Kawahata, I started to design original models at the same time.

I have only one ideal when designing Origami. It is that the model is easily identifiable. Everyone, whether for example, young or old, Japanese or foreign should be able to figure out what it is at first sight.

"The Wizard's Apprentice" is a variation of the "Reaper" (which is said to be my masterpiece). In my repertoire, this is much simpler. But it is my favourite because it can be folded from plain origami paper, and it stands up by itself!

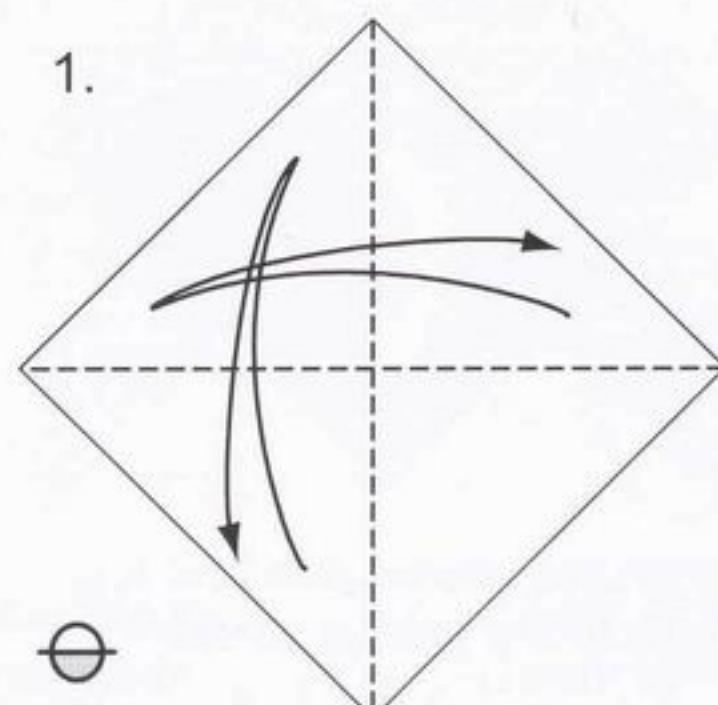
The Wizard's Apprentice

- Creation & Diagram : Noboru MIYAJIMA
- Date : 07/2005
- Level : Complex
- Time to fold it : 1h

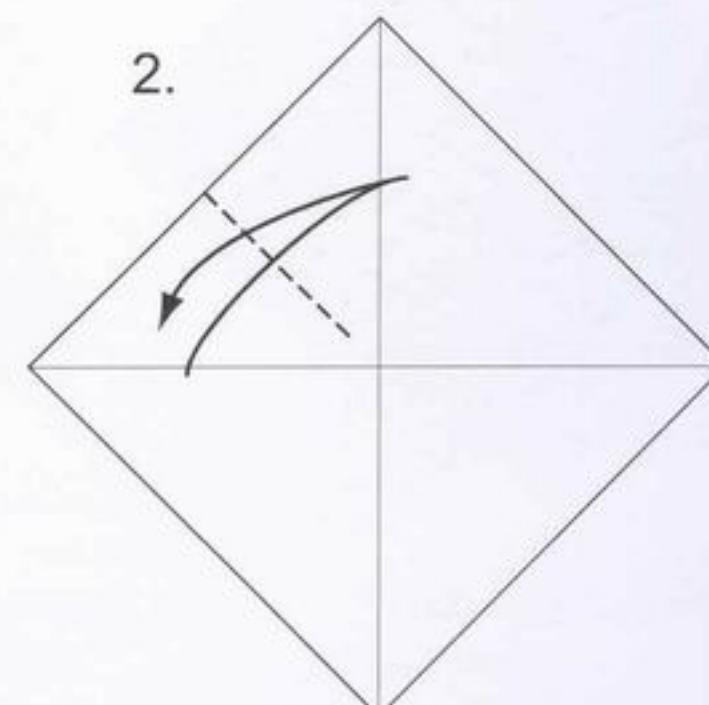


Paper : 24 x 24 cm
 Standard paper
 Tissue-foil / MC
 Wet folding

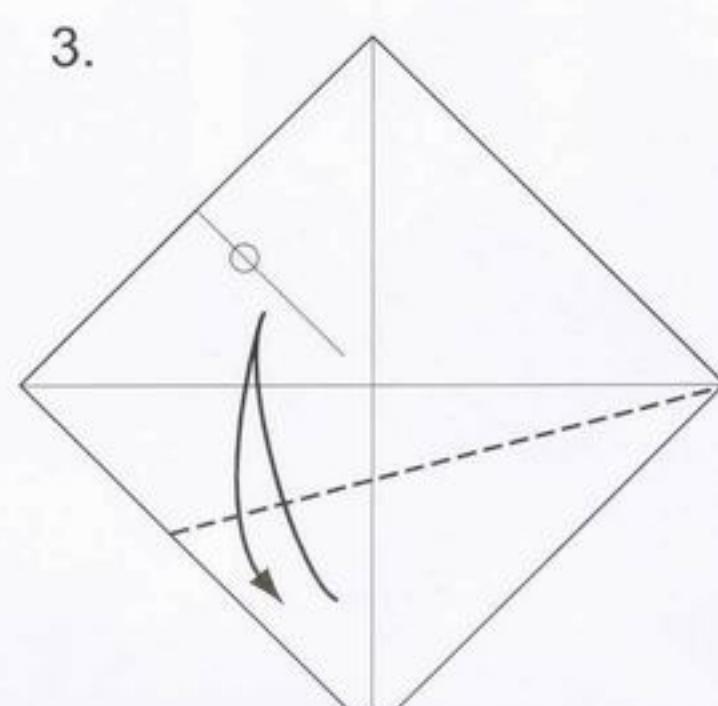
ratio
0.4



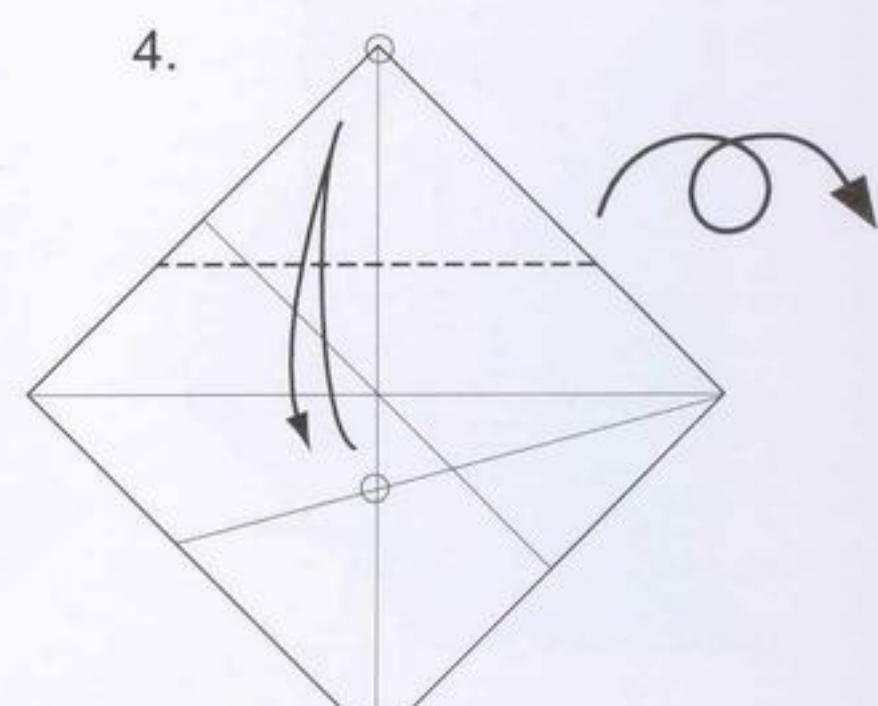
Fold the diagonals and unfold



Fold edge to edge and unfold

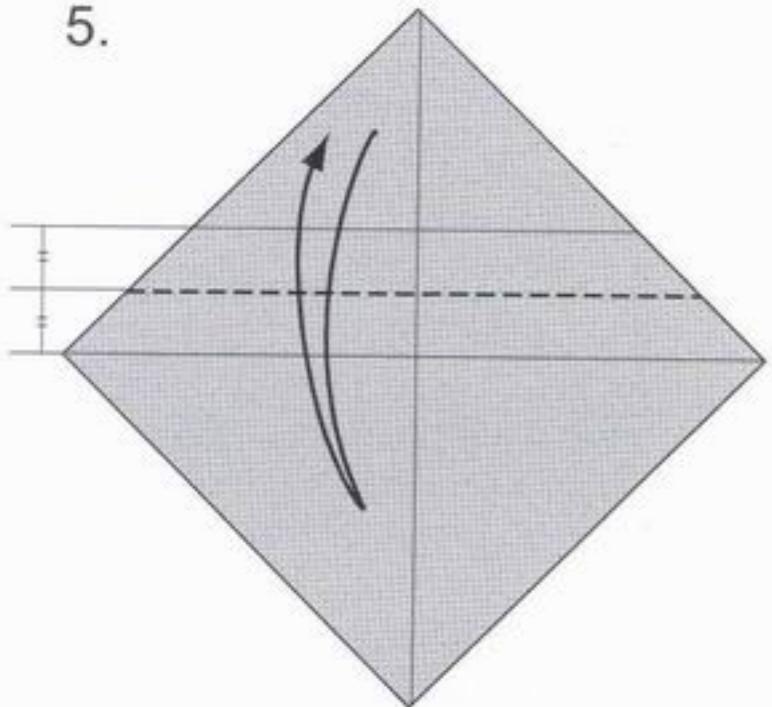


Fold the bottom corner to the crease line and unfold



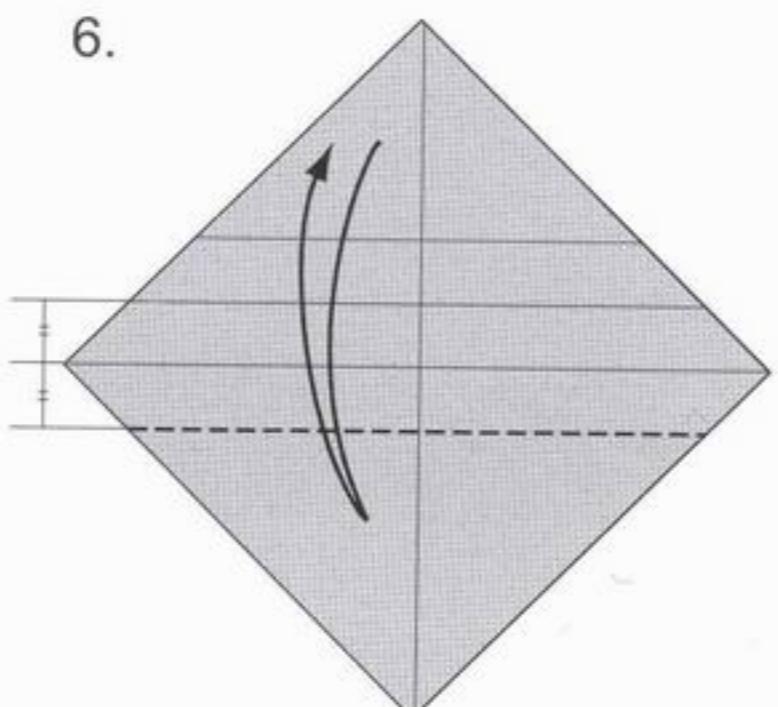
Fold down the corner to the intersection and unfold

5.



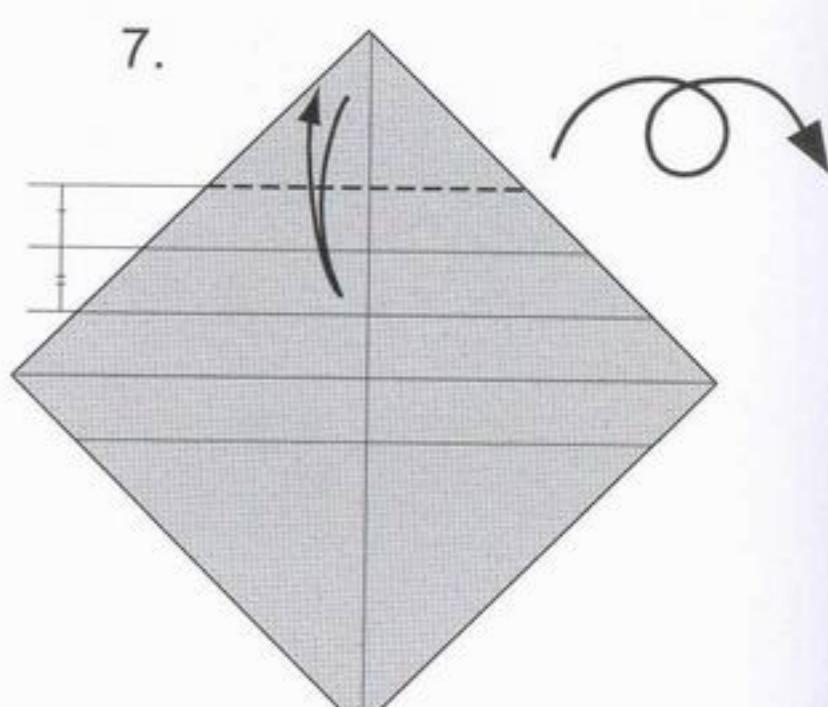
Align the crease lines and unfold

6.



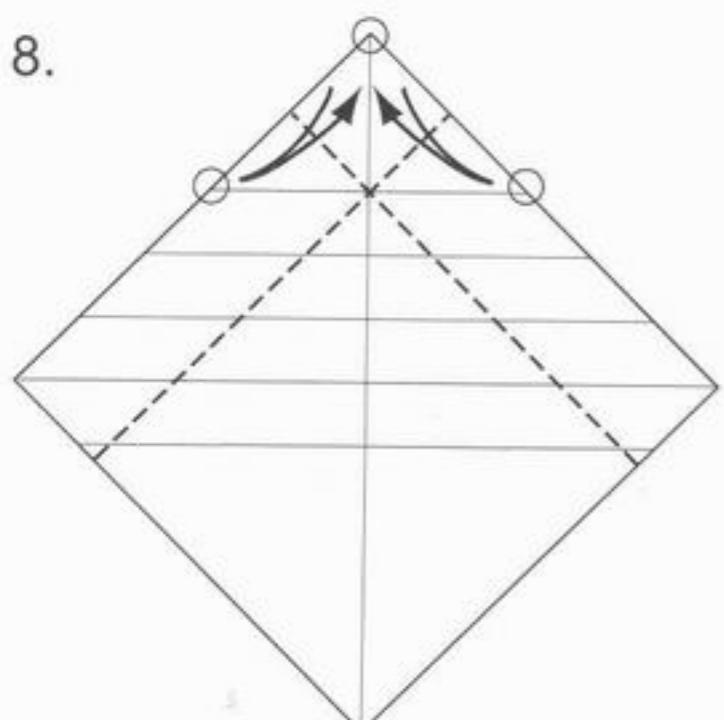
Add the crease line below
with the same width

7.



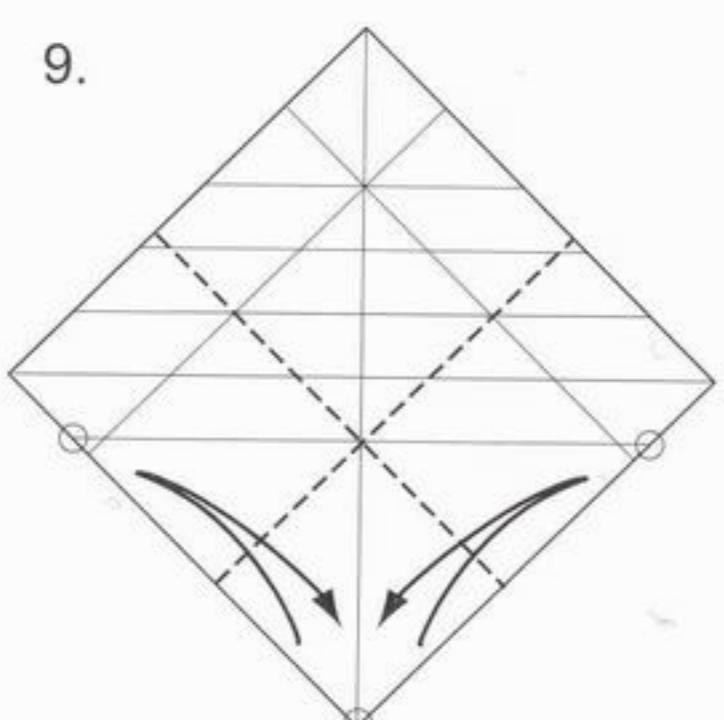
Add the crease line above
with the same width

8.



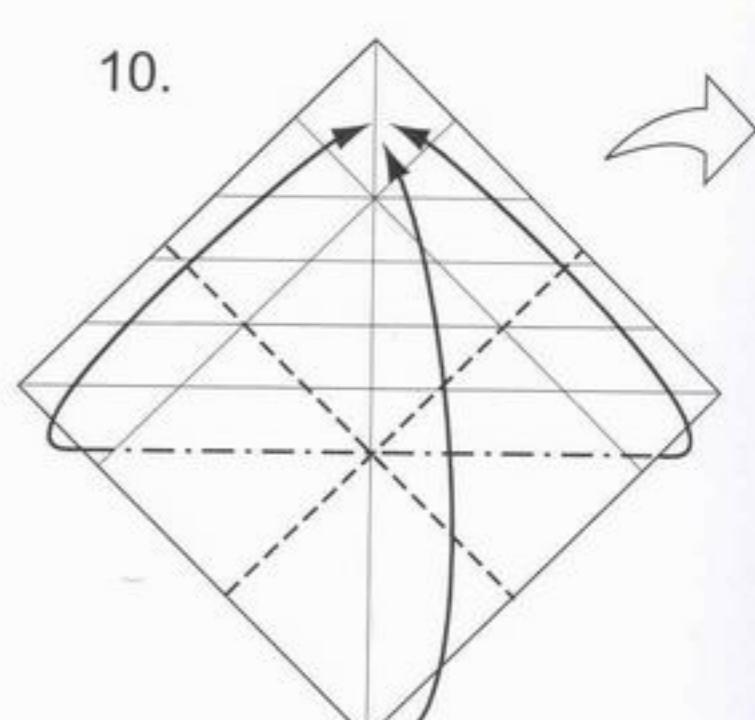
Fold the corners to the circled
points and unfold

9.



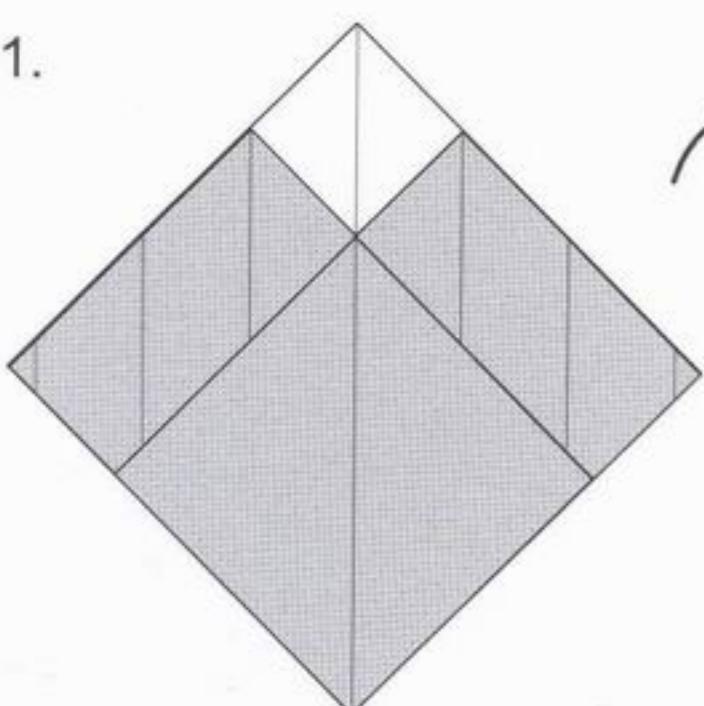
Fold the corners to the circled
points and unfold

10.

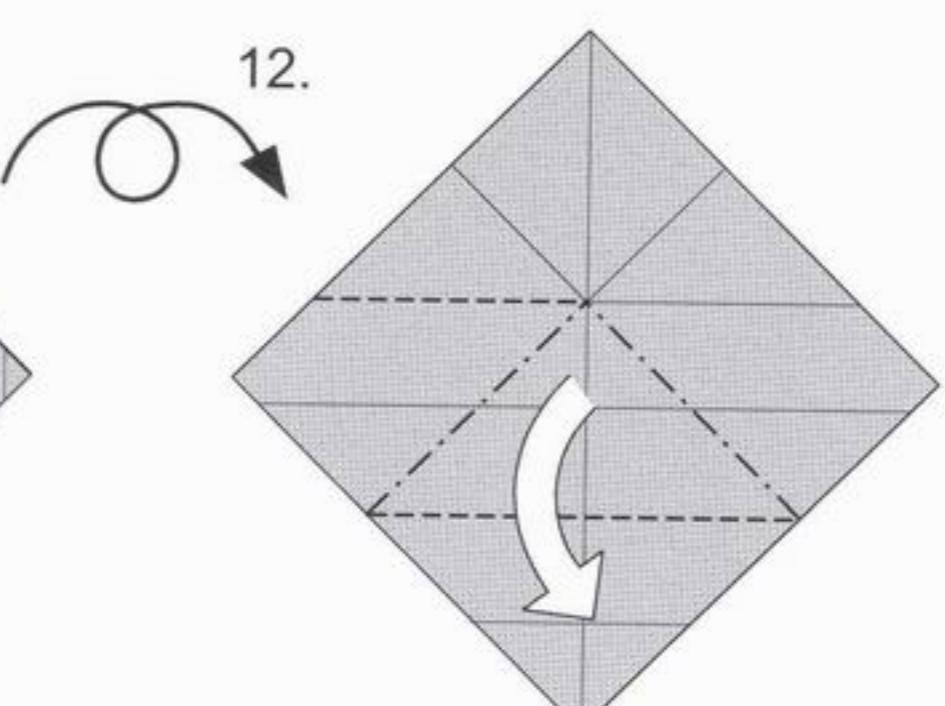


Collapse using the existing
creases

11.

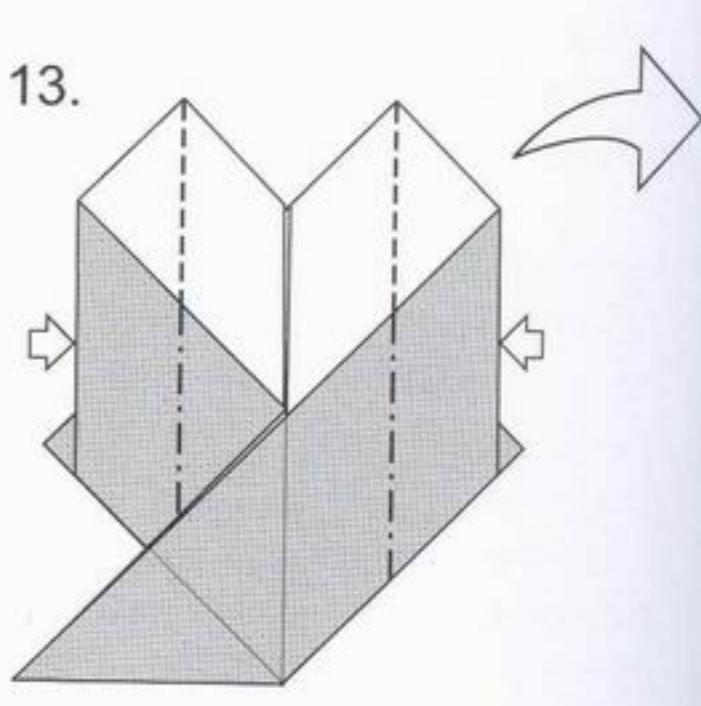


12.



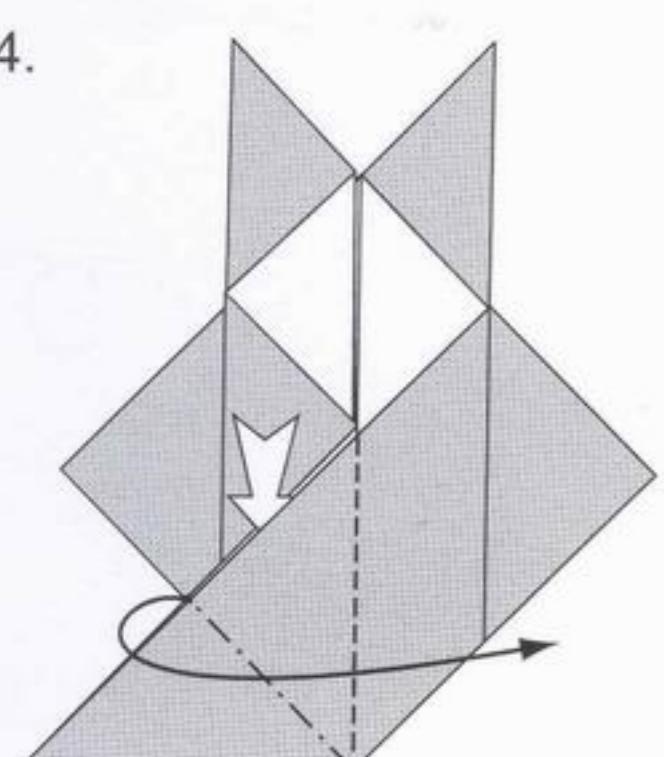
Pinch the intersection and fold
down to the bottom corner

13.



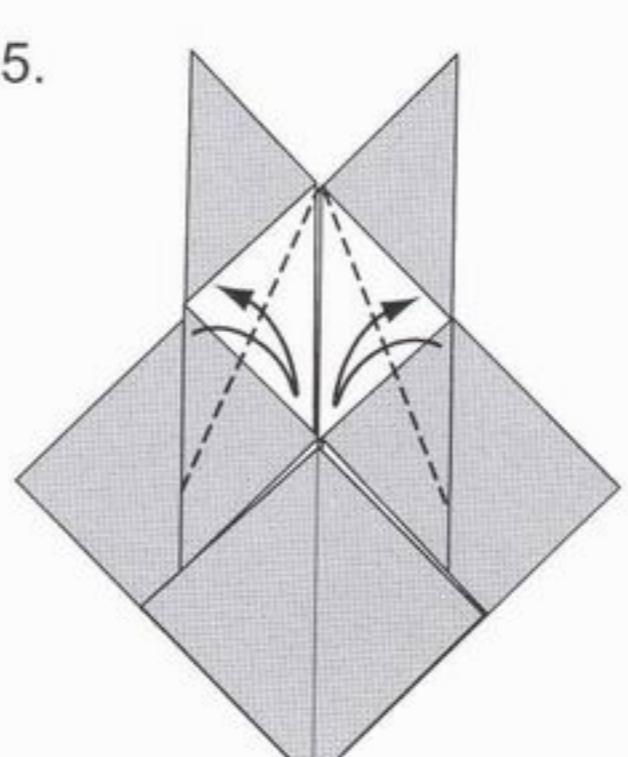
Open sink

14.



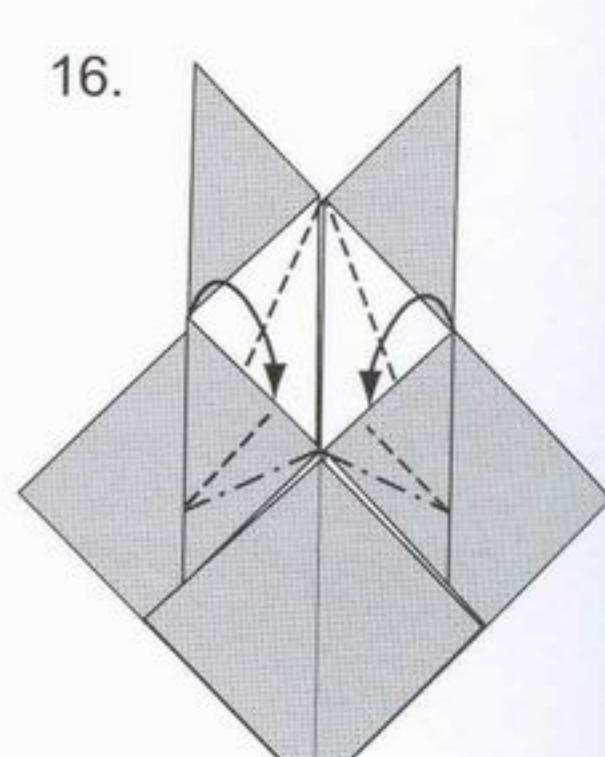
Open a layer and make a
squash fold

15.

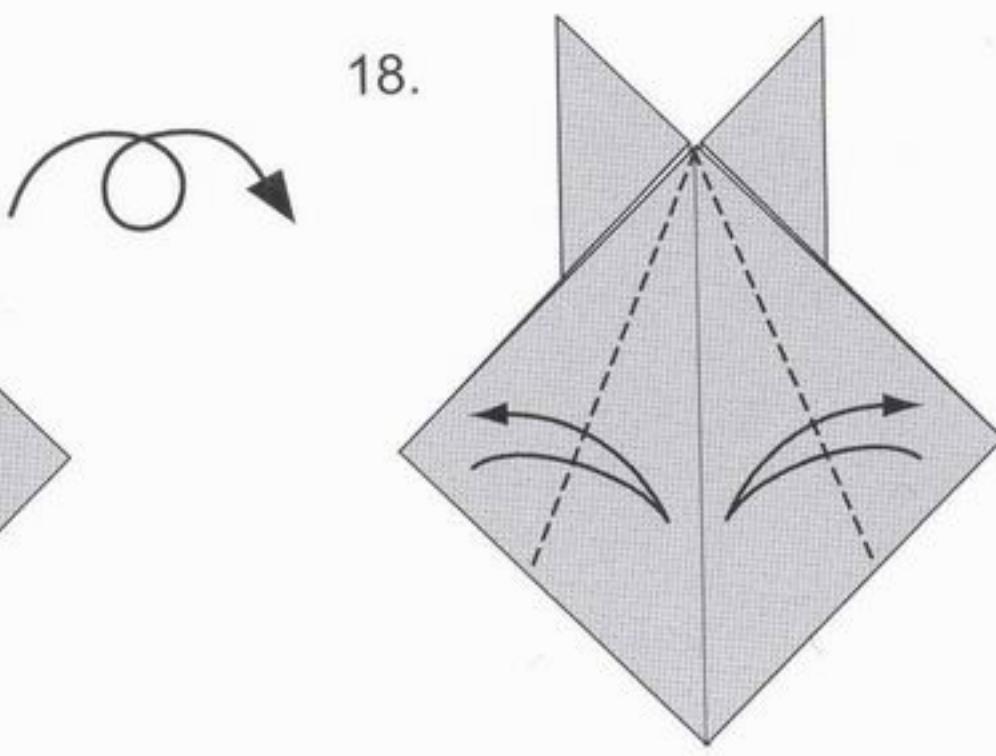
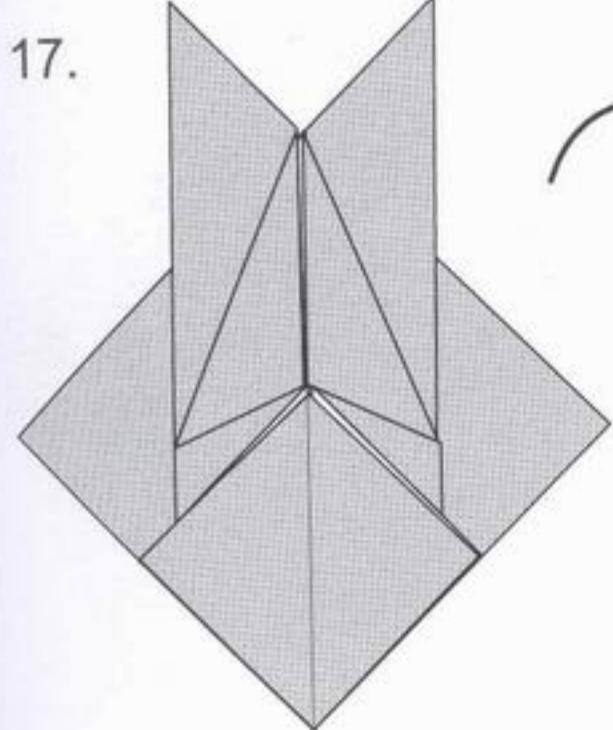


Fold the edges to the center line
and unfold

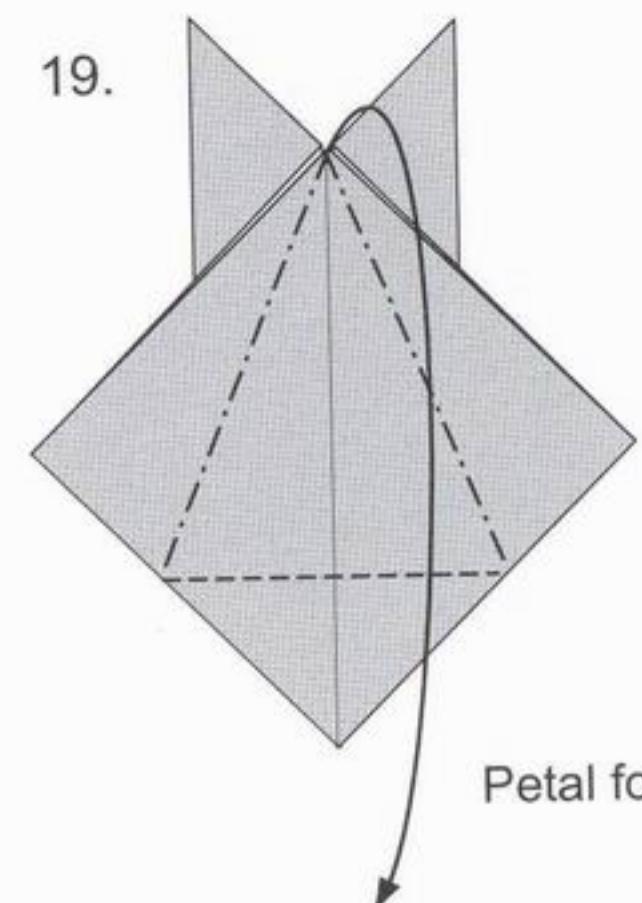
16.



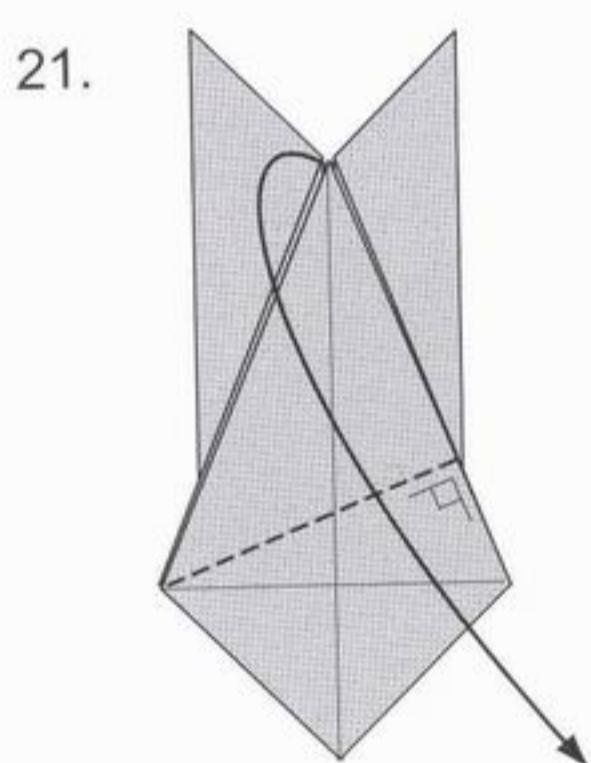
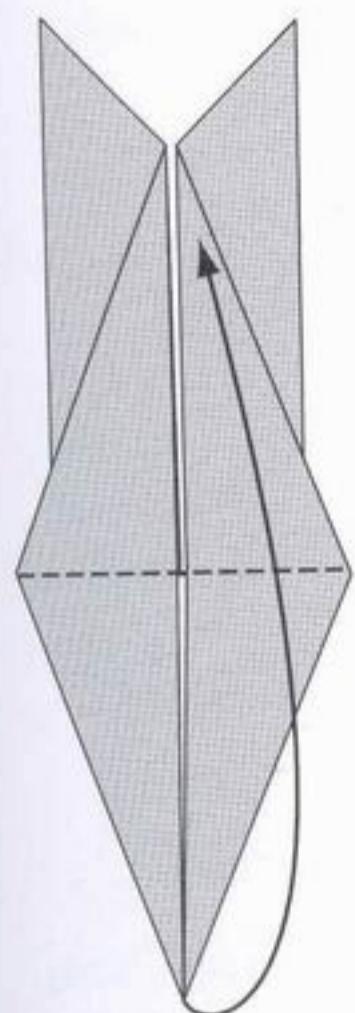
Inside reverse fold



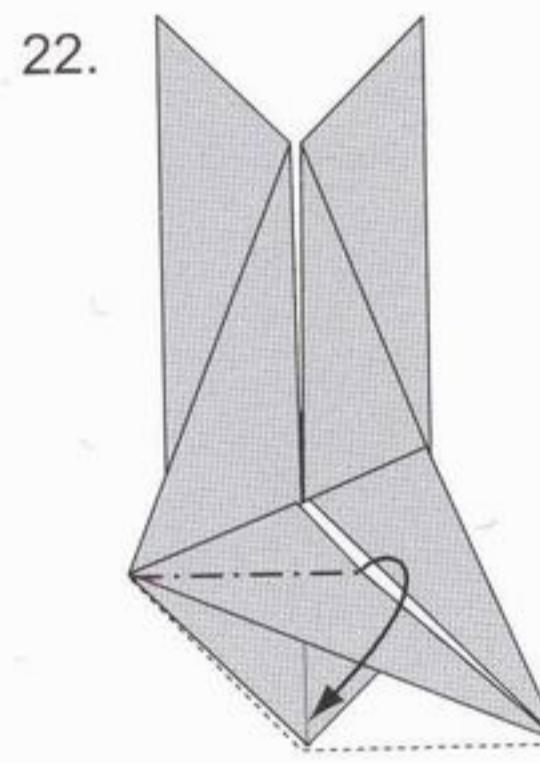
Fold edges to the center line
and unfold



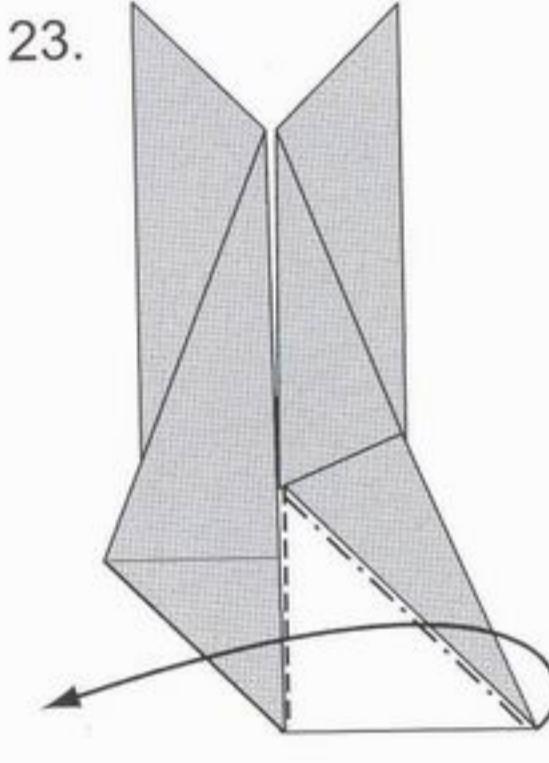
Petal fold



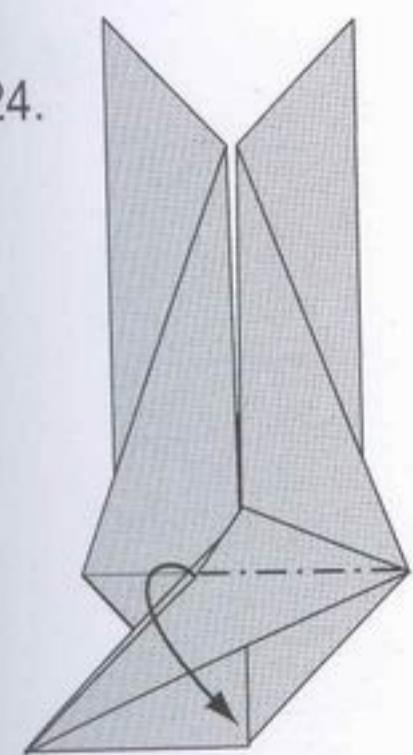
Make a crease at right
angles to the edge



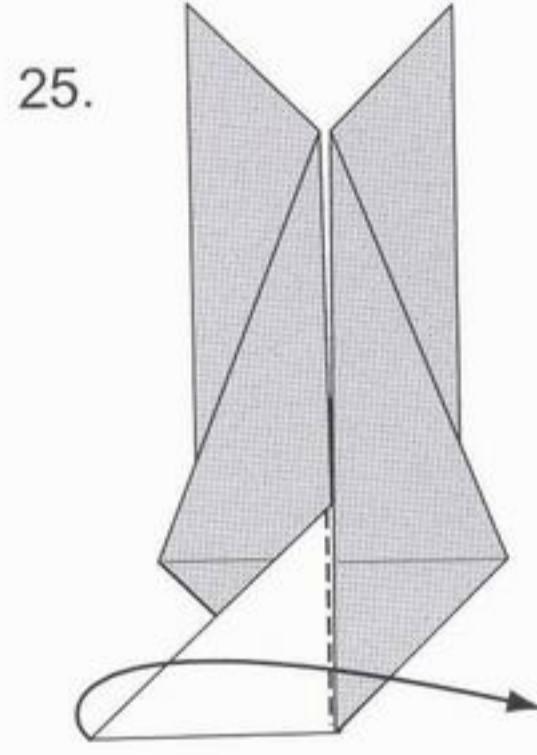
Unwrap top layer
as shown



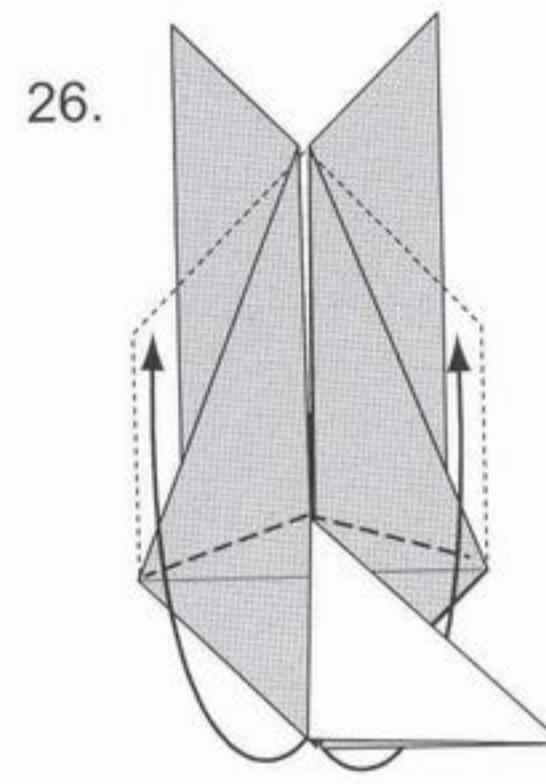
Fold the corner along the center
line, moving the flap to the
left side



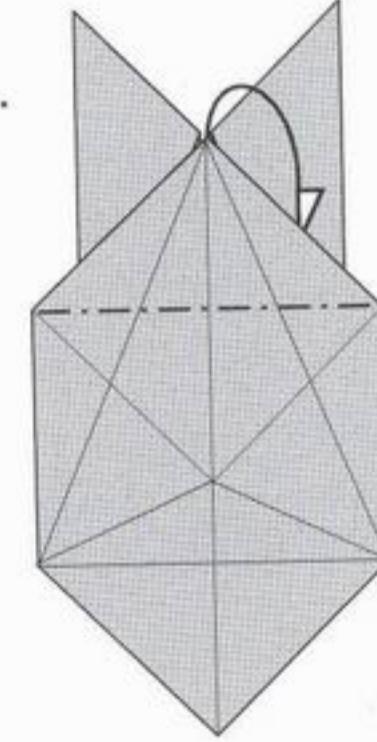
Unwrap top layer
as shown



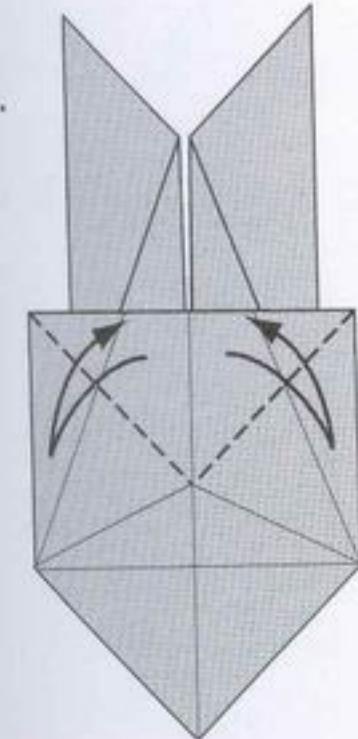
Fold the flap to
the right side



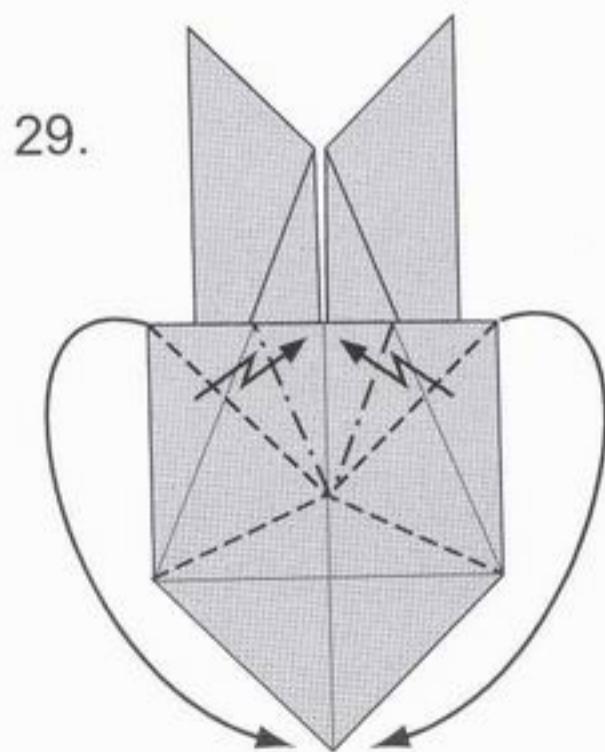
Fold up the corners
and open a layer



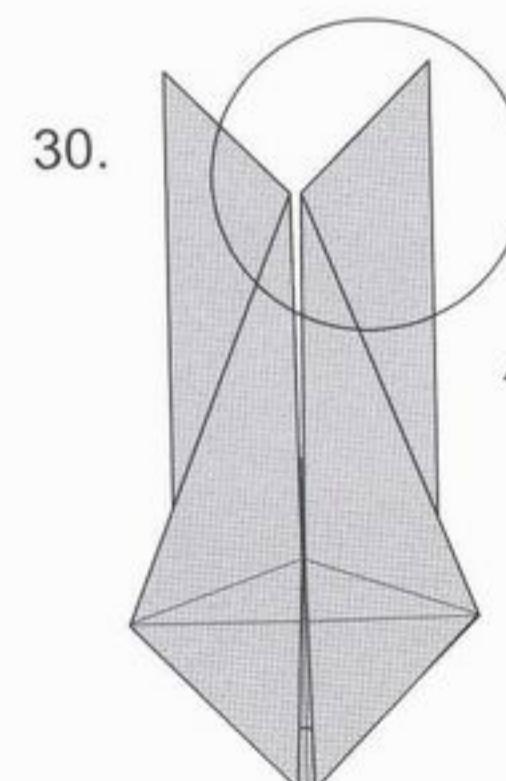
Fold the corner
behind



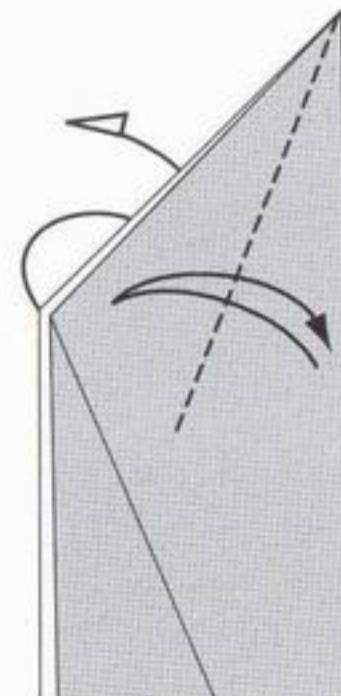
Crease the angle
bisectors



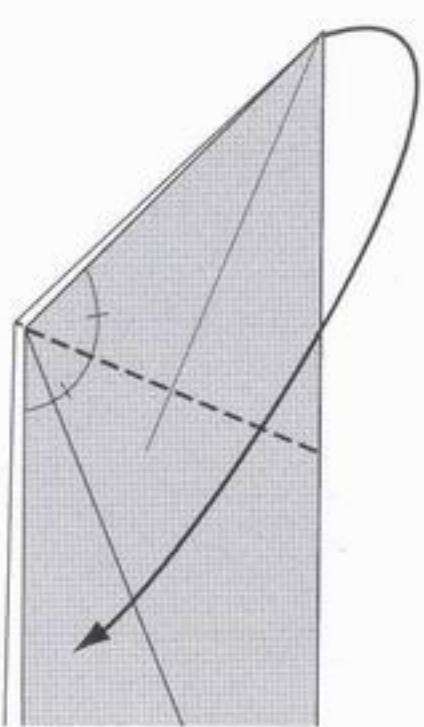
Align the corners and fold down to
the bottom corner



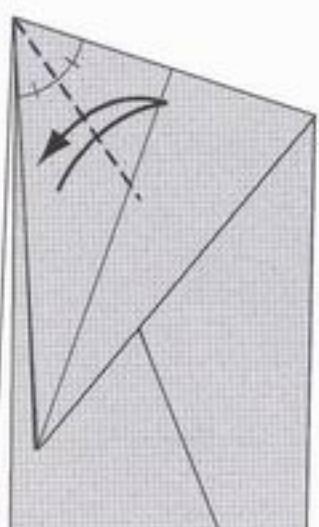
31.



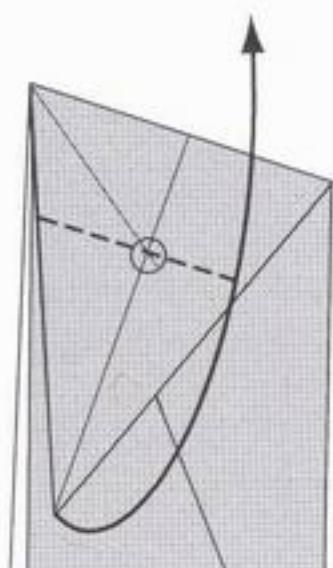
32.



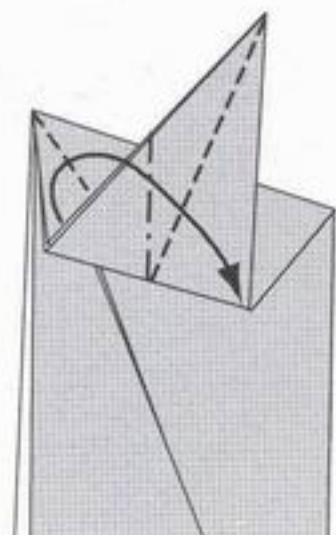
33.



34.



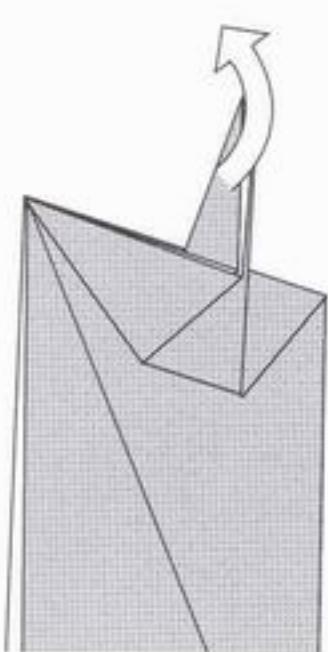
35.



Fold edge to edge

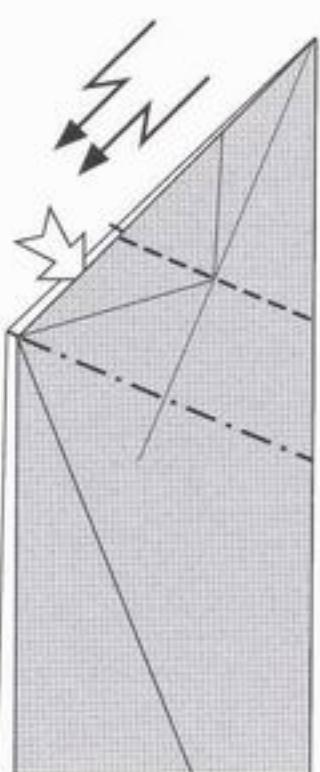
Fold edge to edge
and unfoldFold up the corner at
the intersectionSwivel fold along the
existing creases

36.

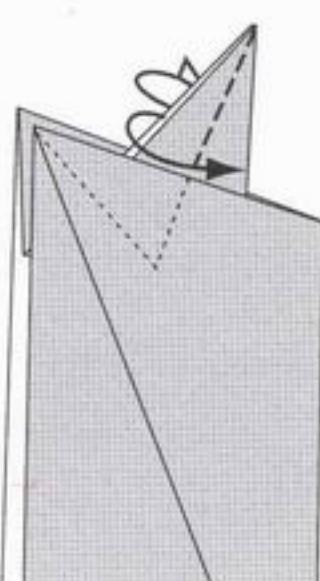


Unfold

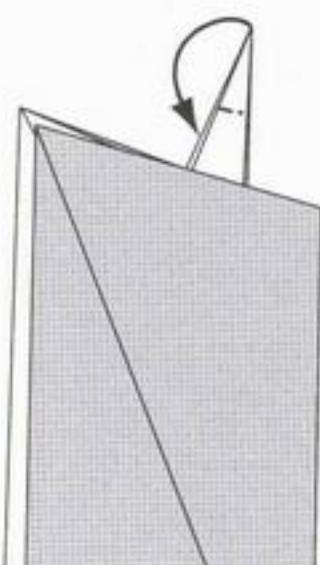
37.

Make a crimp inside on
both sides

38.

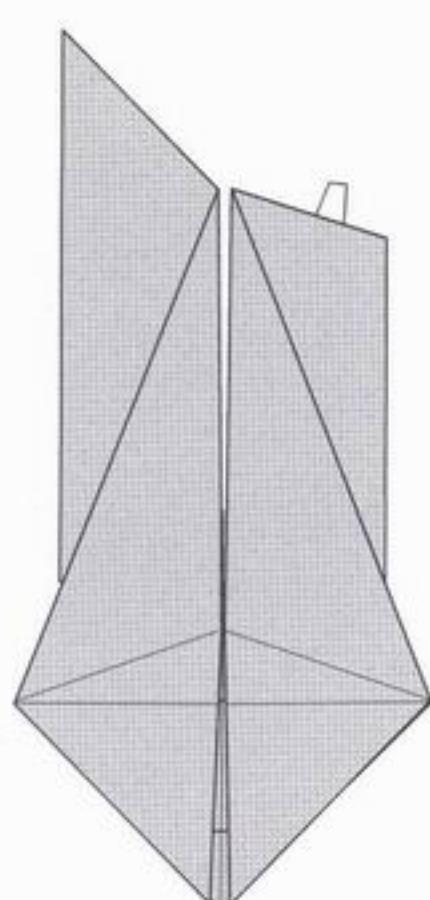
Swivel fold along the
existing creases on both
sides

39.

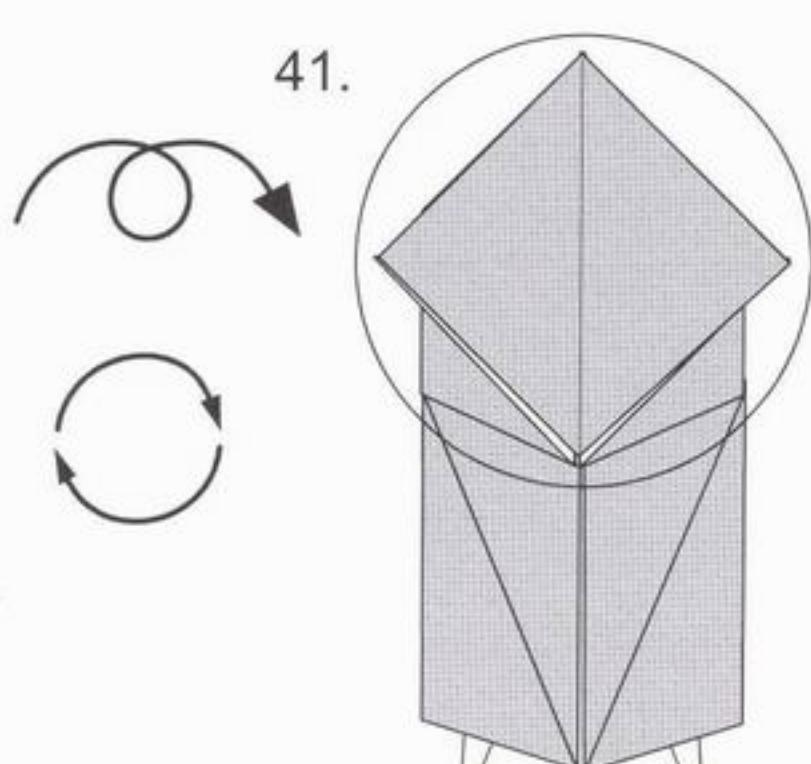


Fold the tip inside

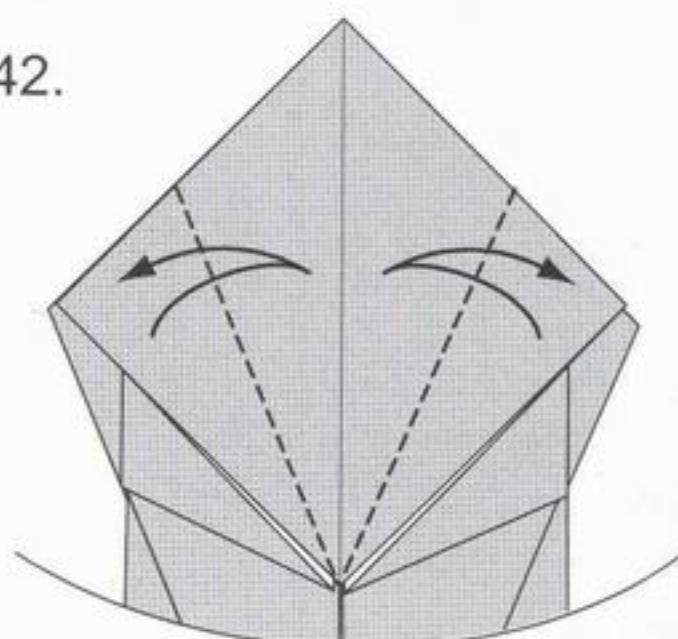
40.

Repeat on the left side
(31-39)

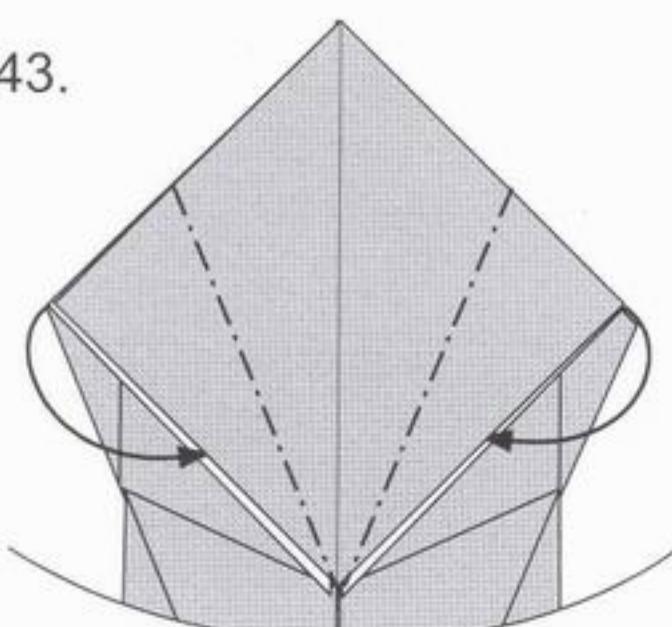
41.



42.

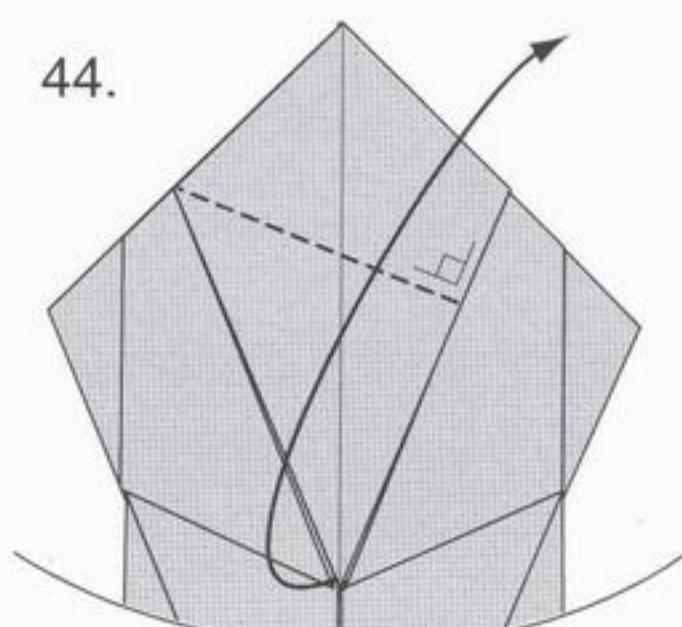
Fold the edges to the center line
and unfold

43.

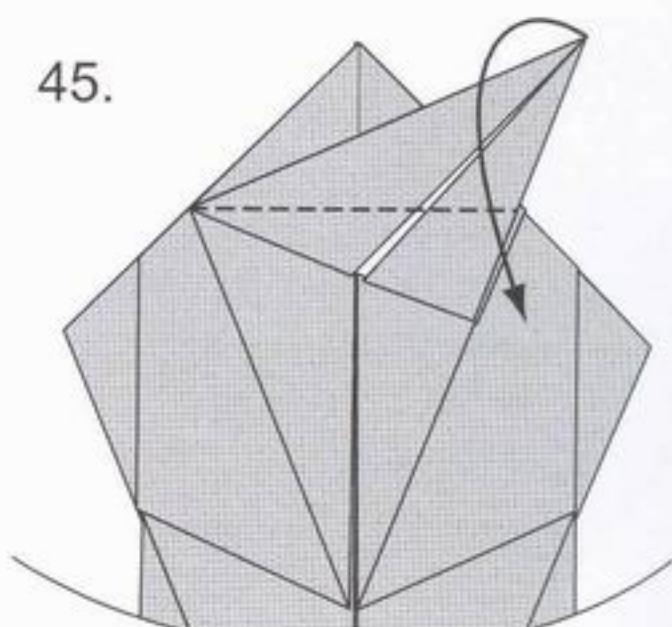


Inside reverse fold

44.

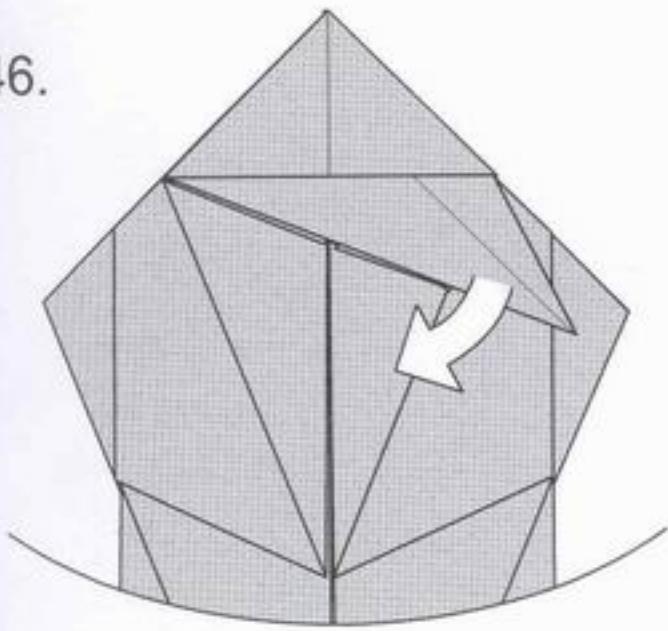
Make a crease at right angle
on the edge

45.



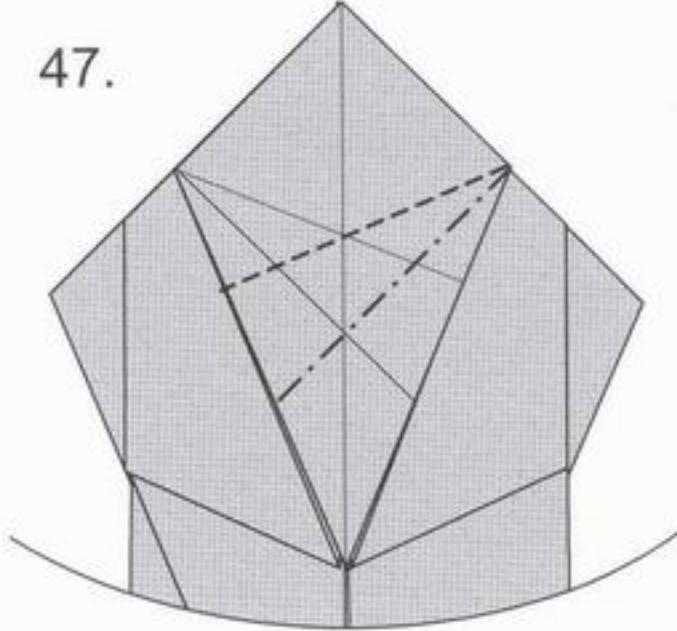
Fold edge to edge

46.

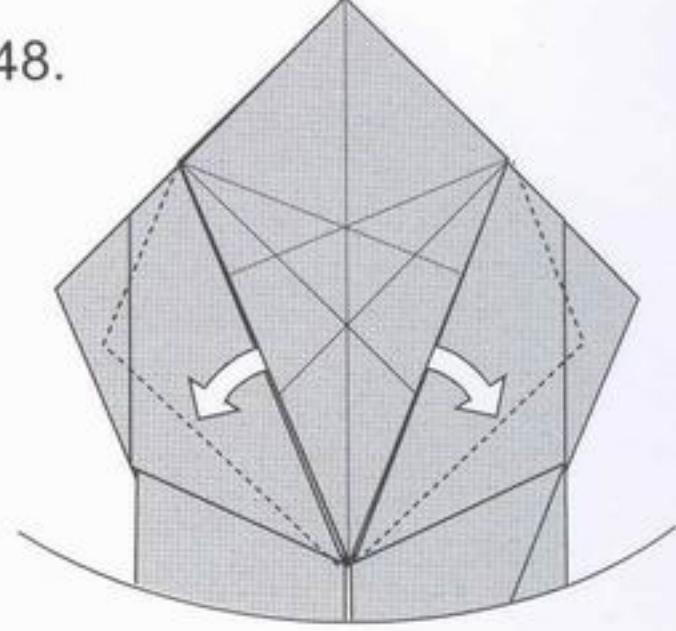


Unfold

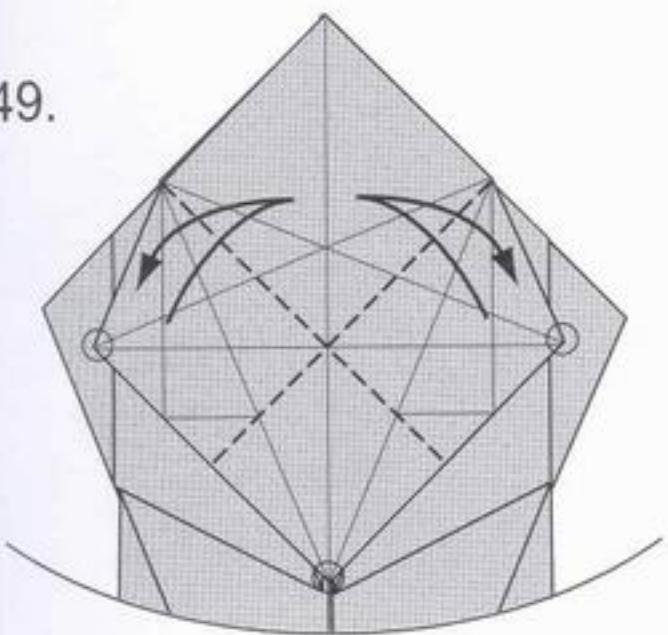
47.

Repeat on the other side
(44-46)

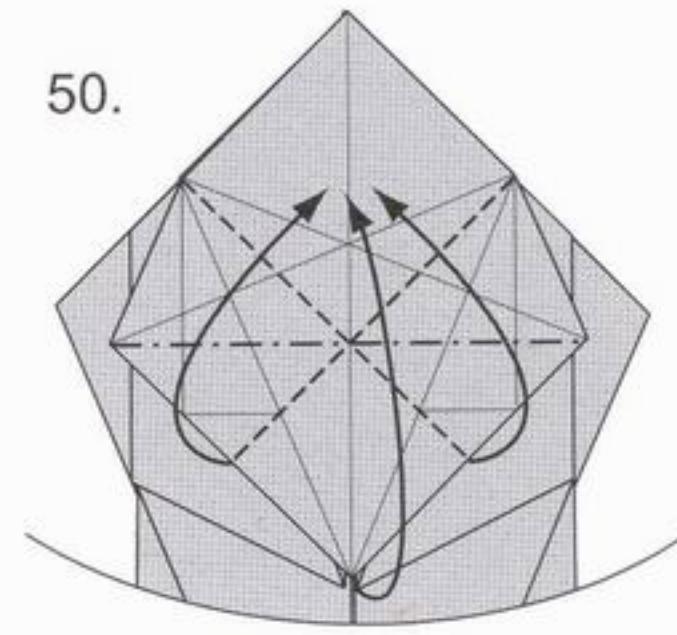
48.

Using existing creases,
pull out inner layers as
shown

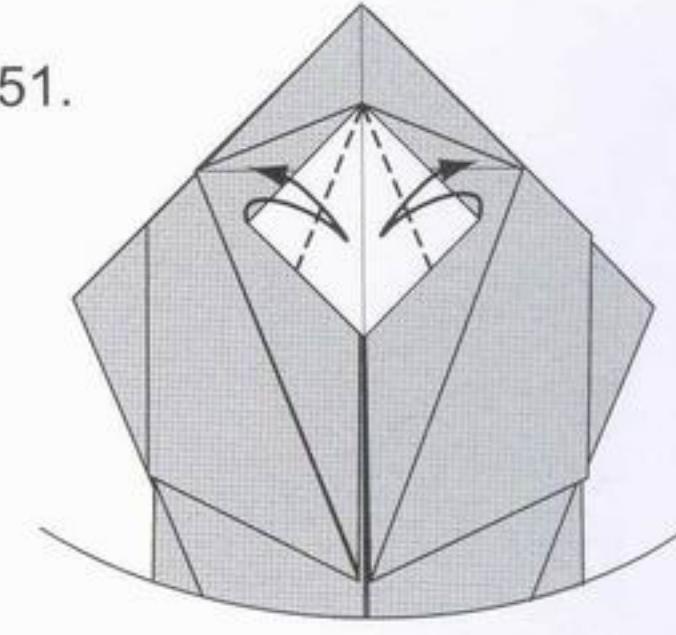
49.

Fold corners to corners
and unfold

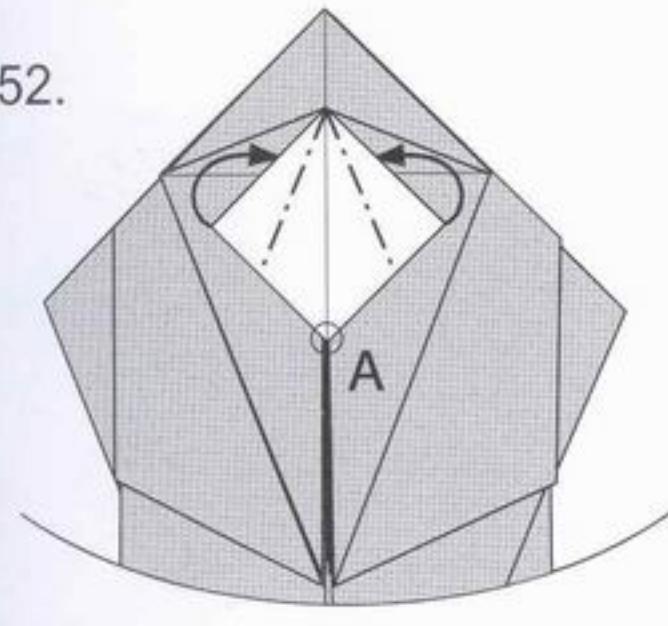
50.

Collapse using the existing
creases

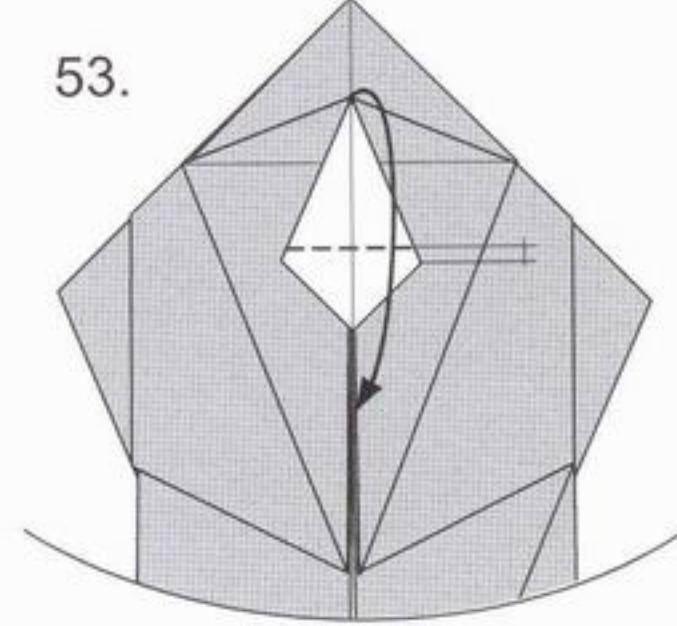
51.

Fold edges to the center line
and unfold

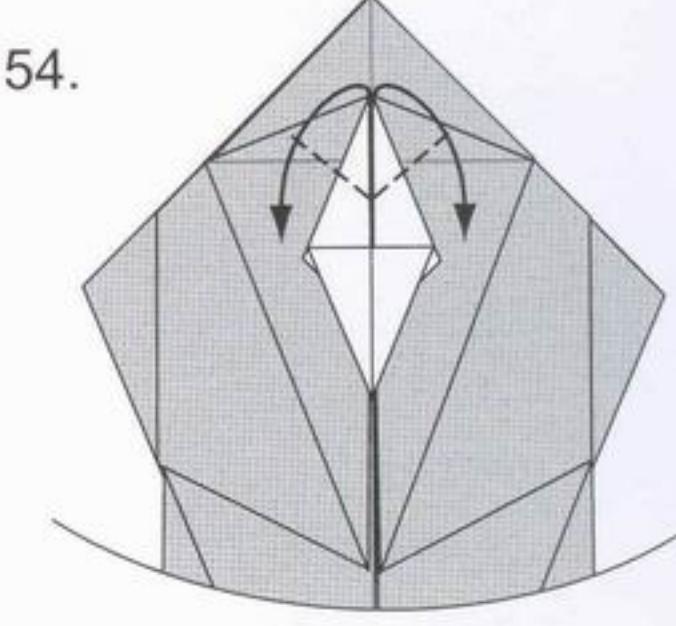
52.

Inside reverse-fold
(Point A will be used as a
reference point in step 62)

53.

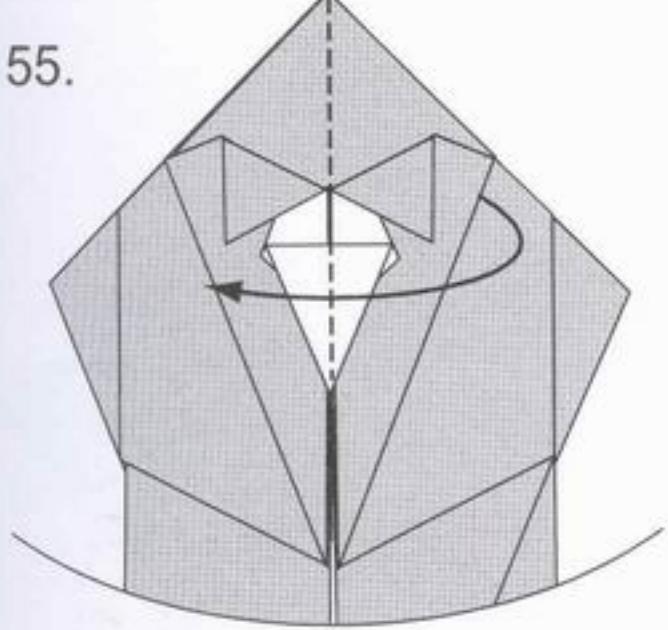
Fold down the flap leaving a
little margin

54.



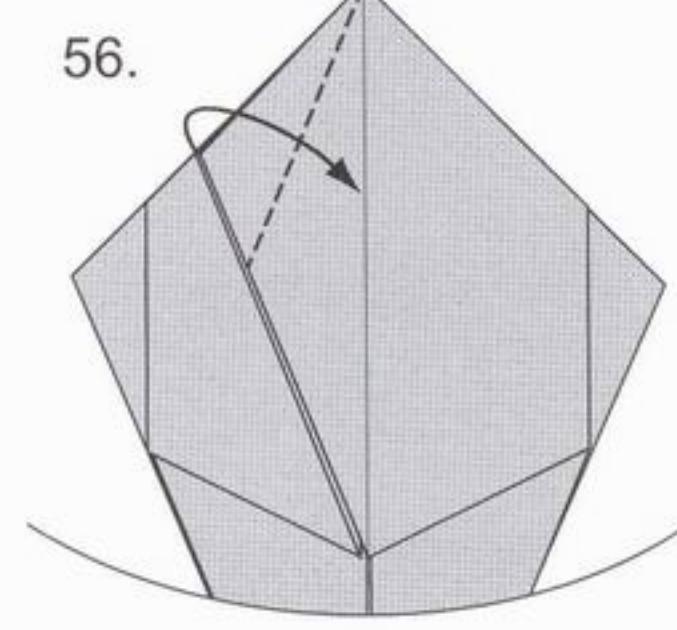
Fold down the corners as shown

55.



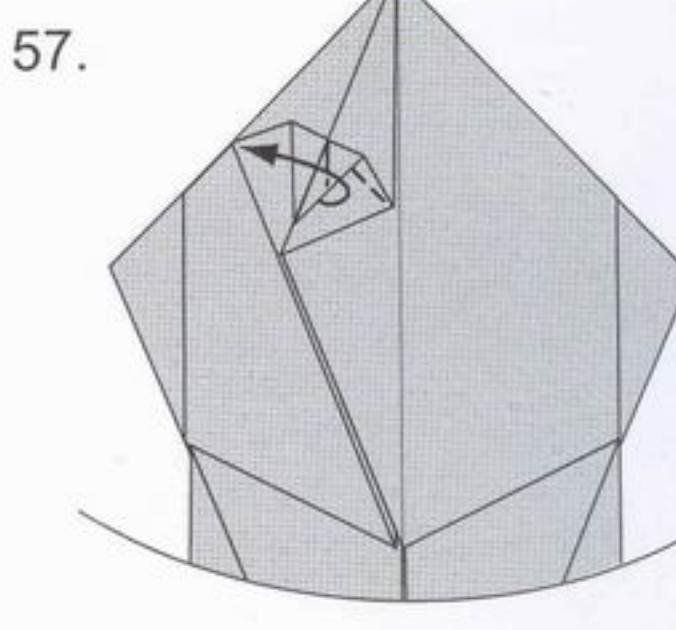
Fold a layer to the left side

56.

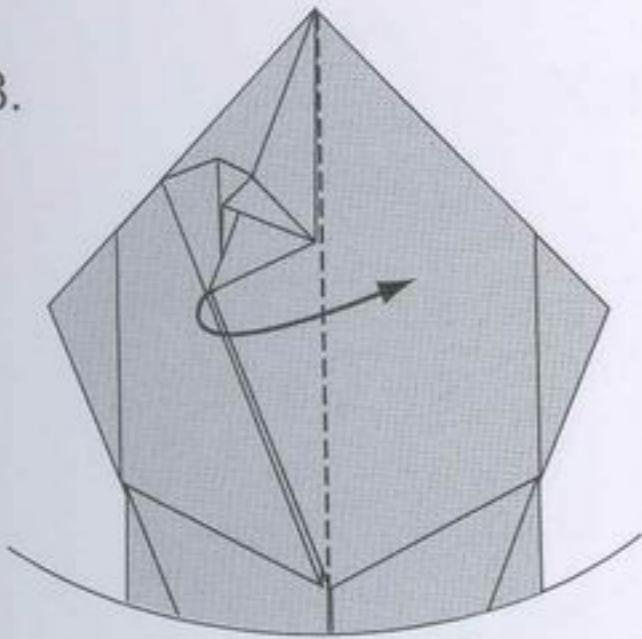


Fold the edge to the center line

57.

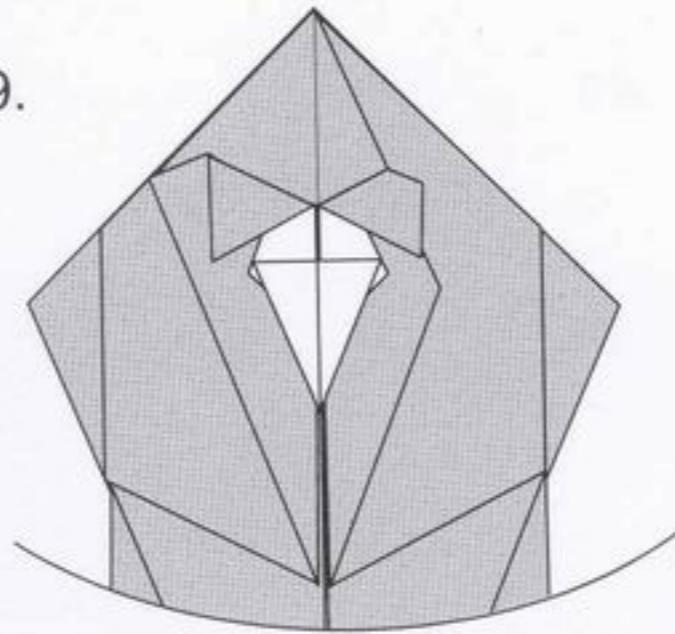
Pinch and pull out the edge
toward outside

58.



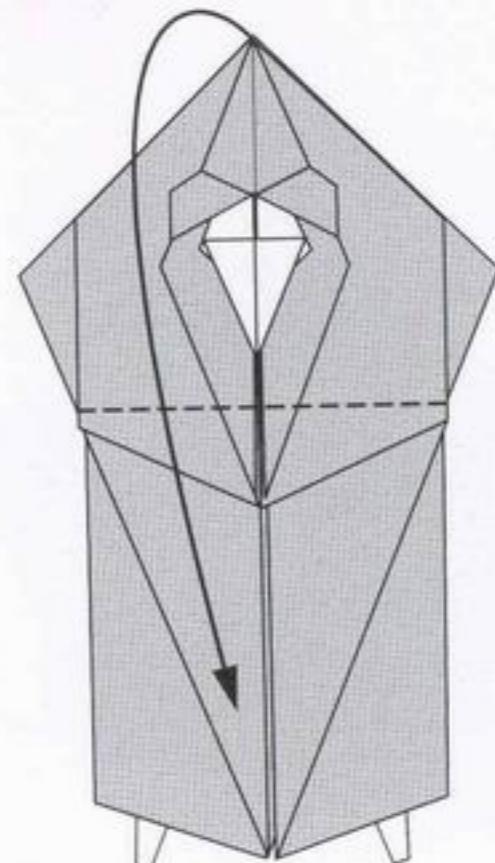
Fold a layer to the left side

59.



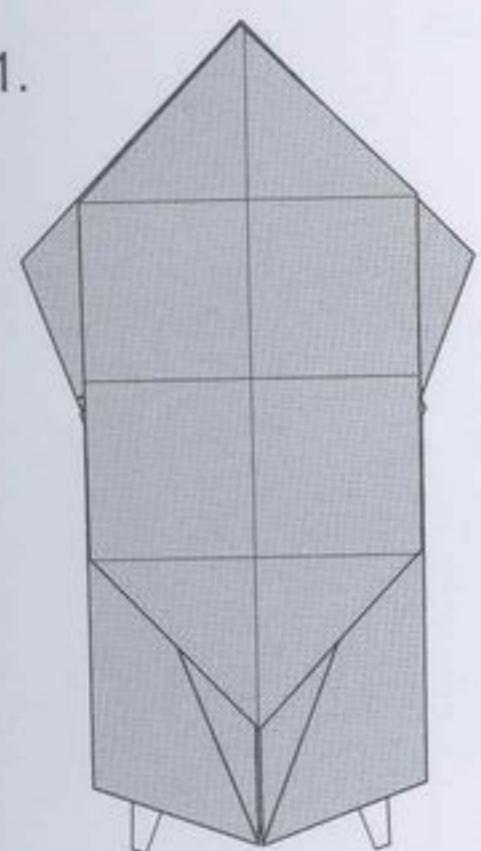
Repeat on the left side
(55-58)

60.

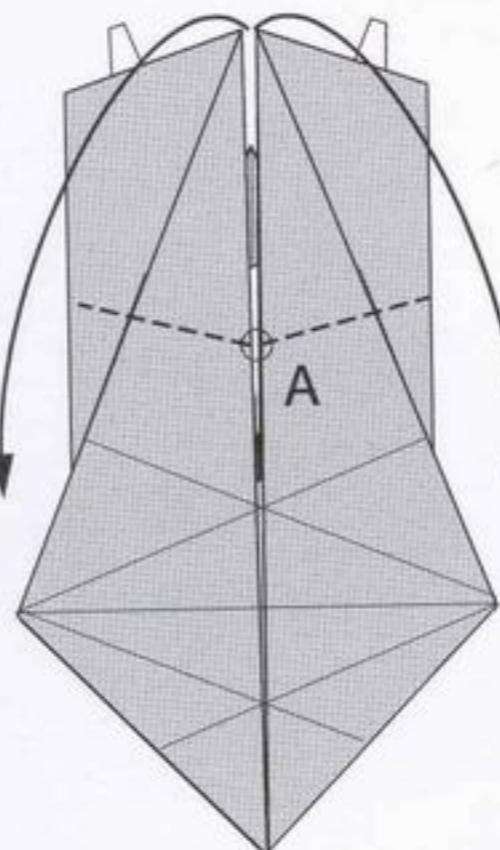


Fold down the top flap

61.

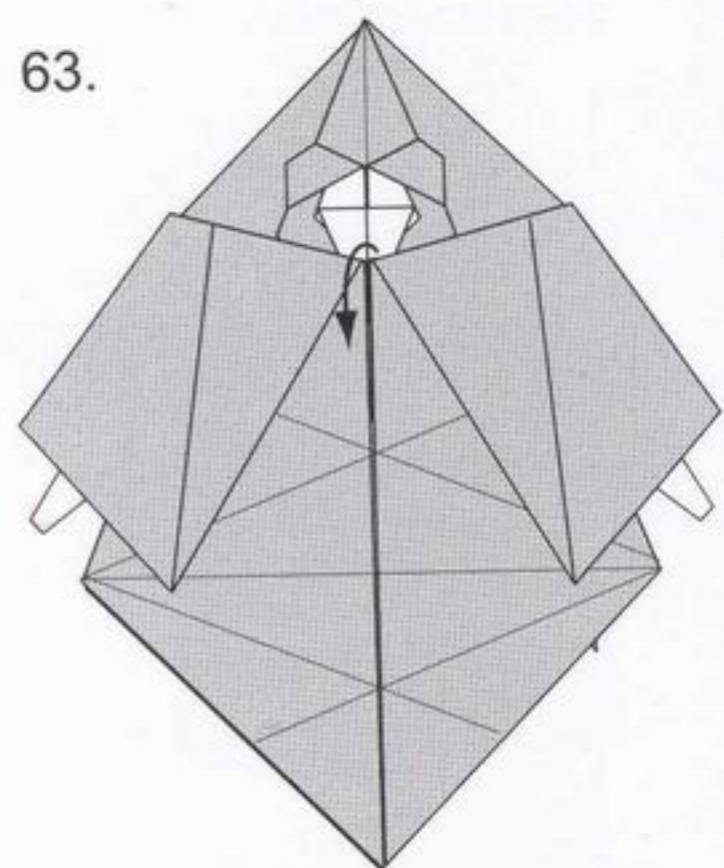


62.



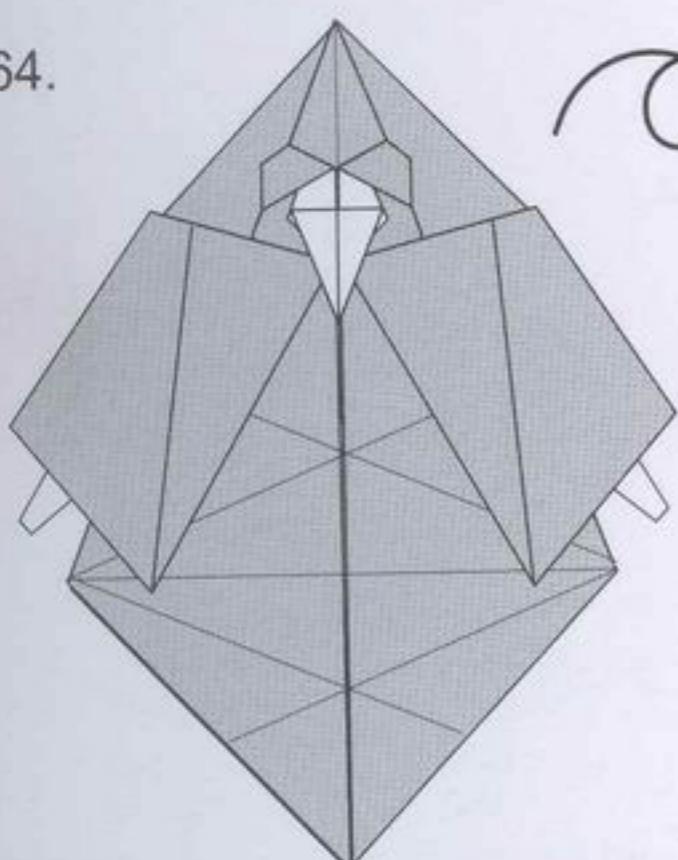
Fold down both corners
(Creases start from the reference
point A of step 52)

63.

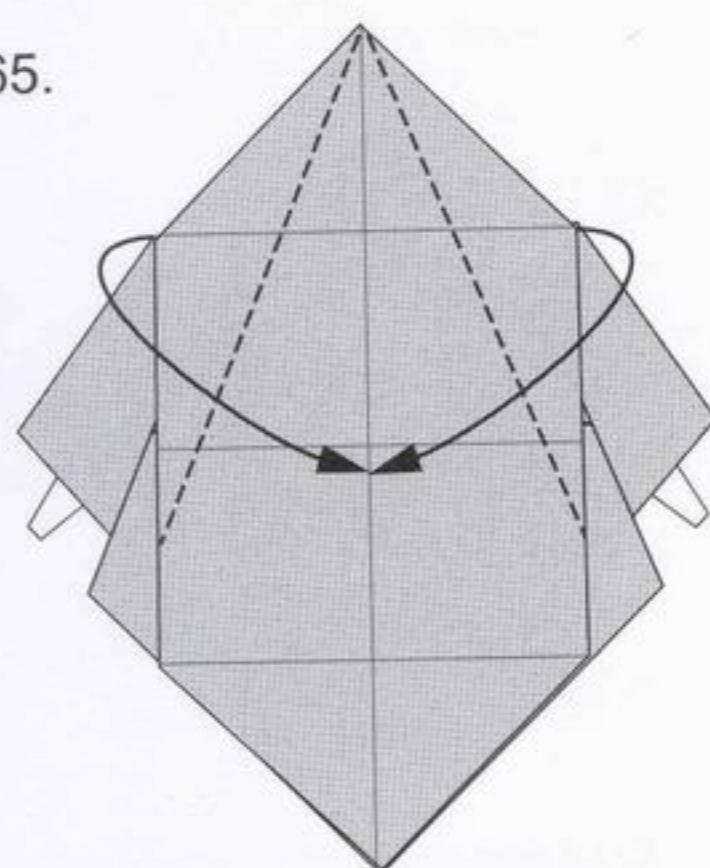


Pull out the flap from
underneath.

64.

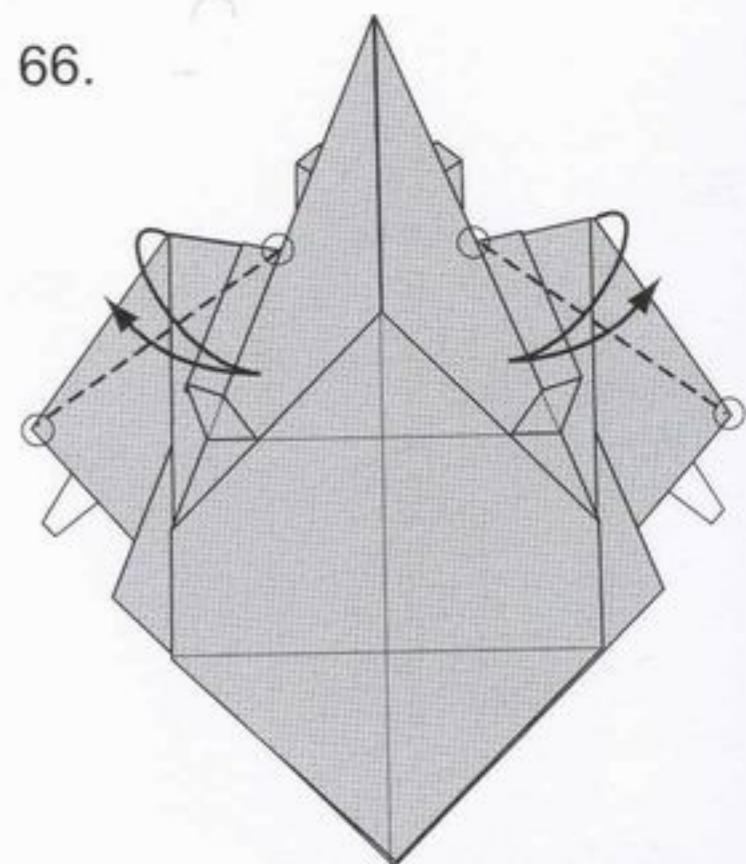


65.



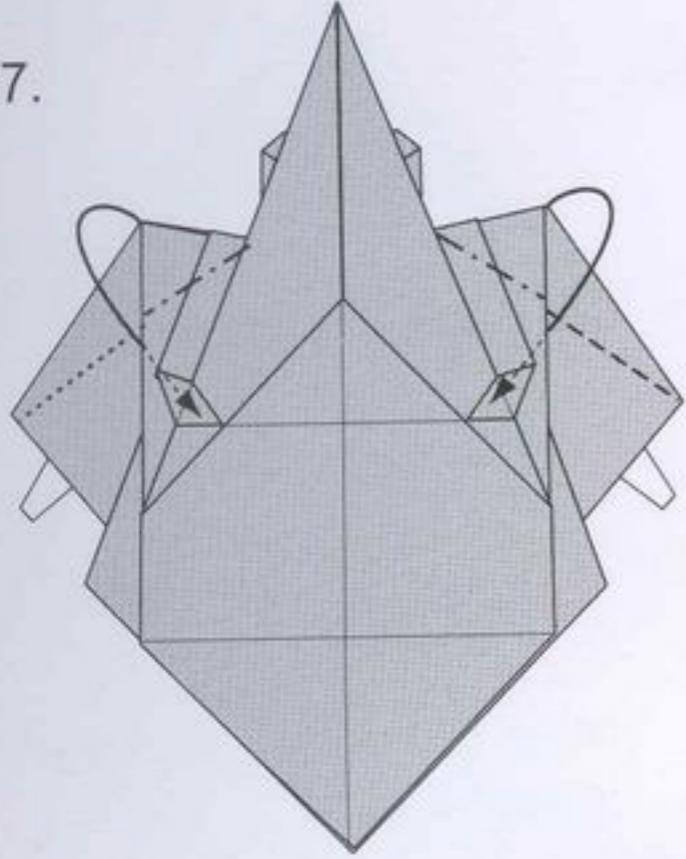
Fold the edges to the center line,
causing two small squash folds to
occur on the layer below. See the
next diagram for the detail.

66.



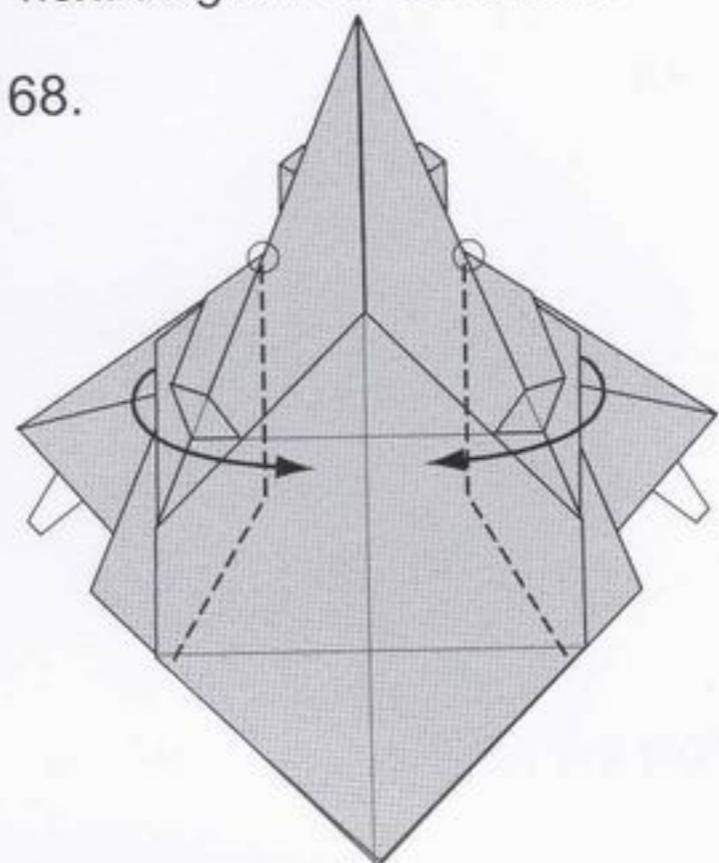
Fold the corners along the lines
connecting the circled points
Unfold.

67.



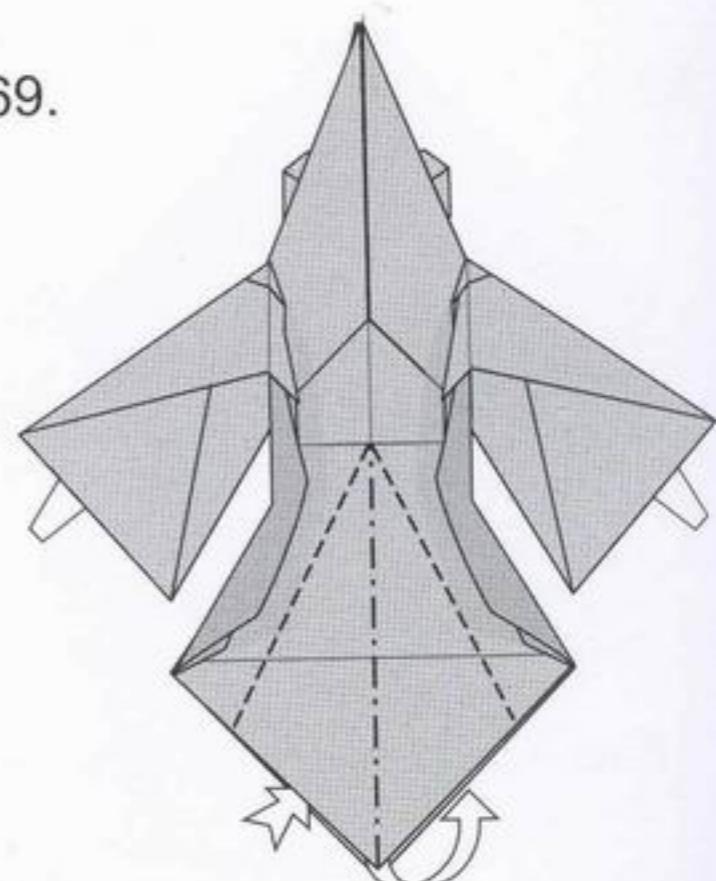
Inside reverse fold

68.



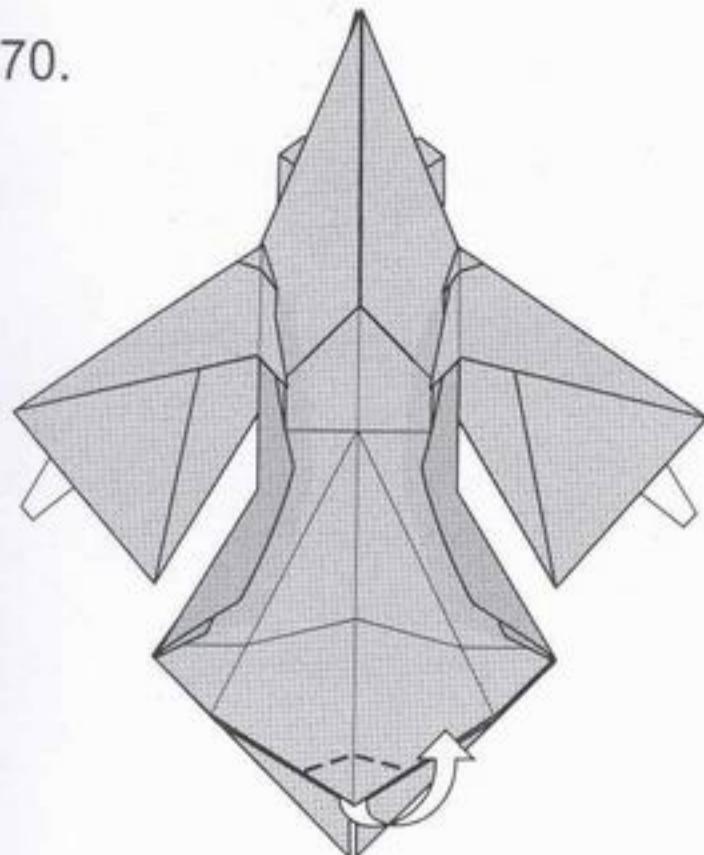
Fold the side edges along the shown
crease lines (It becomes 3D)

69.



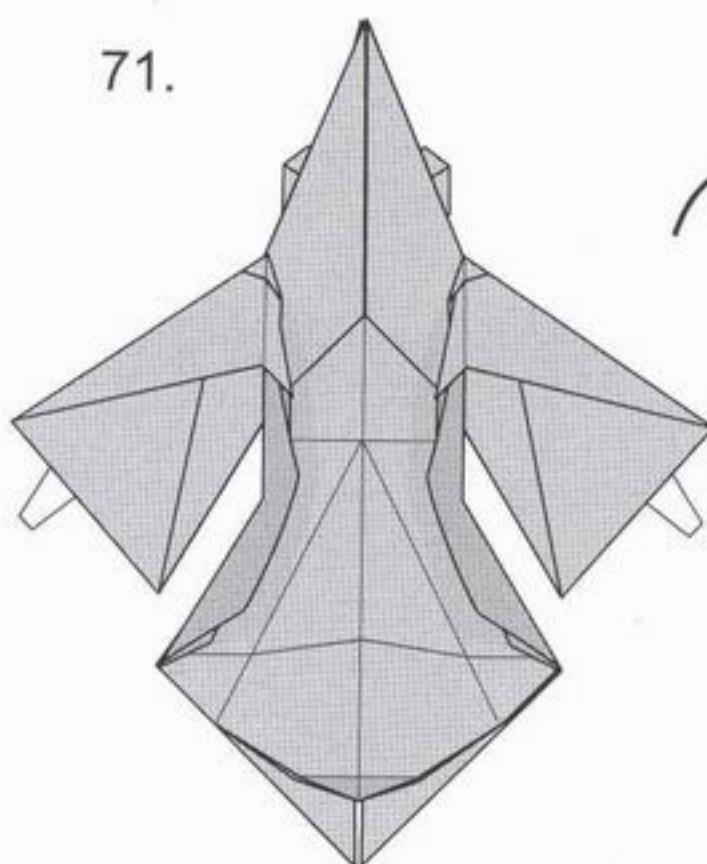
Crease the top layer as shown and
raise it towards you.

70.

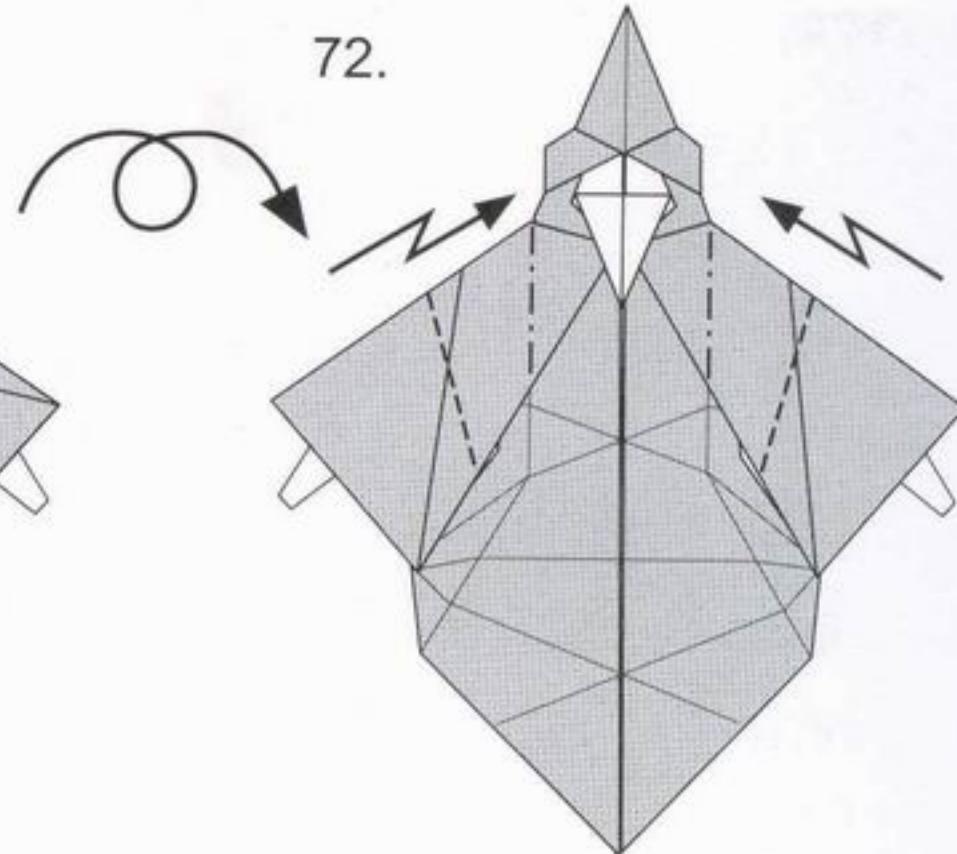


Fold up the tip (this part is the support to make the model stand up)

71.

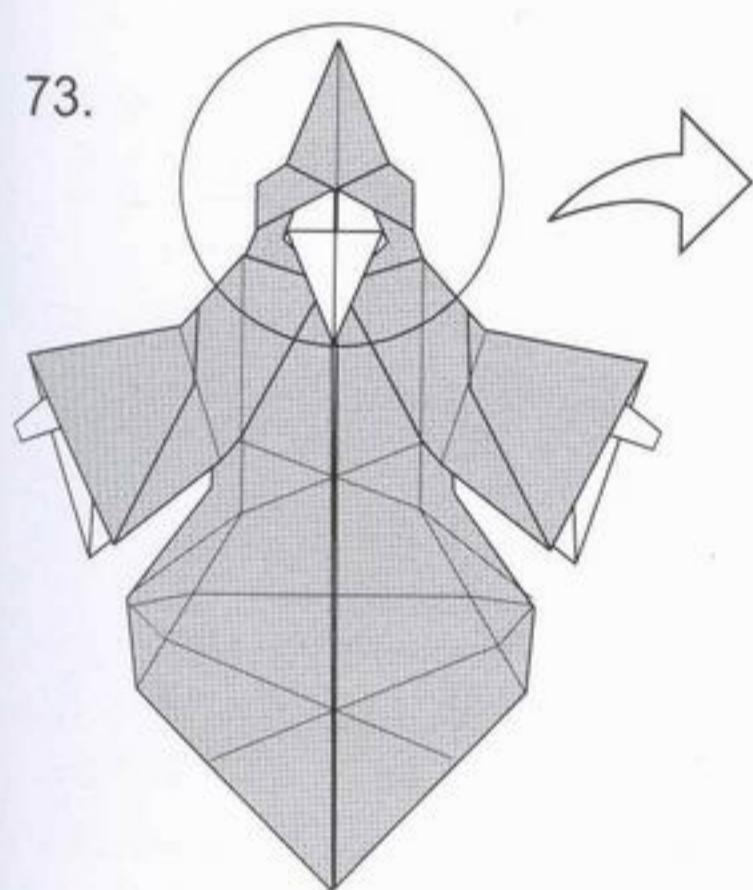


72.

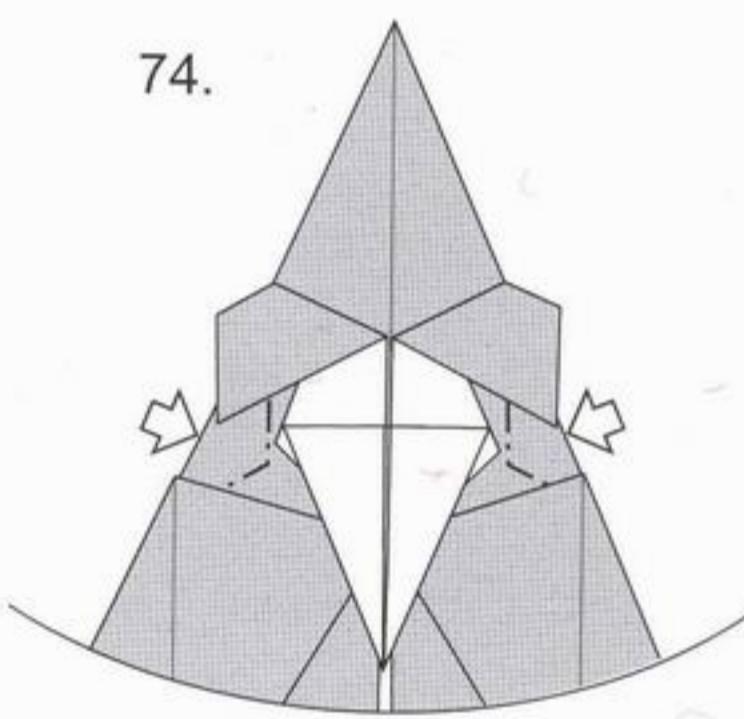


Make pleats

73.

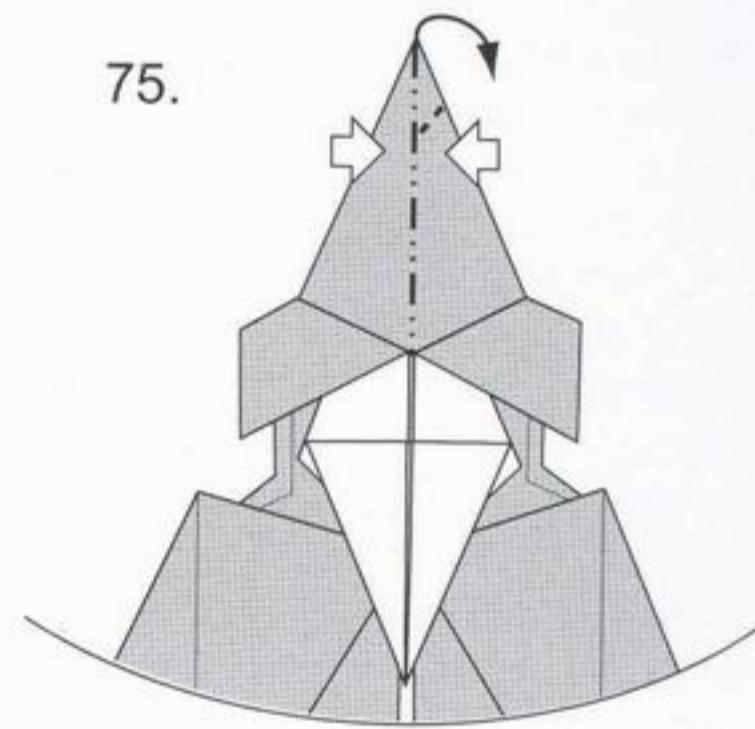


74.



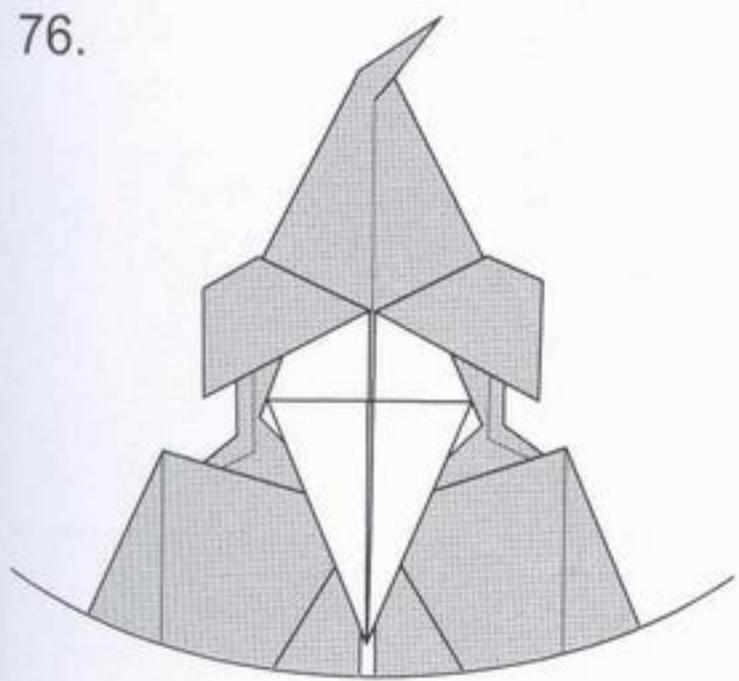
Push the side edges as shown

75.

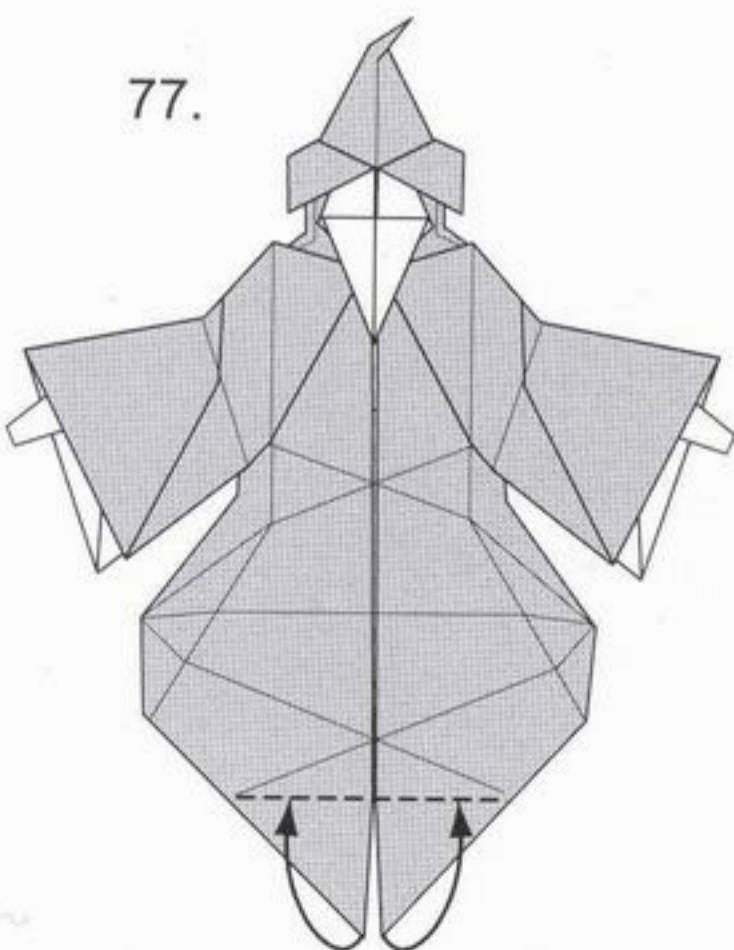


Pinch and fold the tip

76.

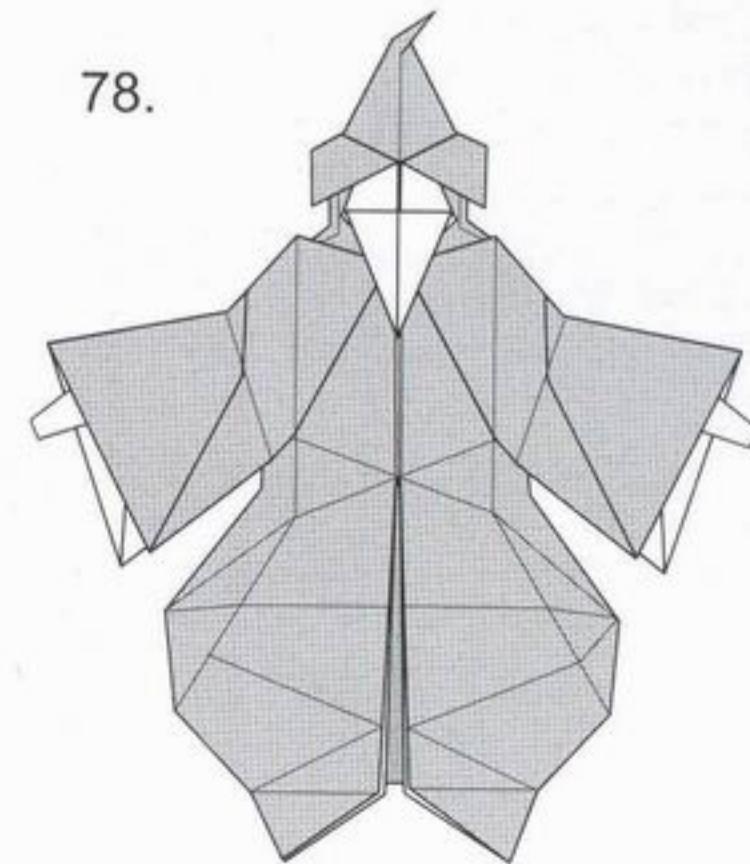


77.



Fold up the corners

78.



Model Completed



Fernando GILGADO

- Nationality : Spanish
- Lives in: Madrid
- Born in: 1975
- Job : Archivist

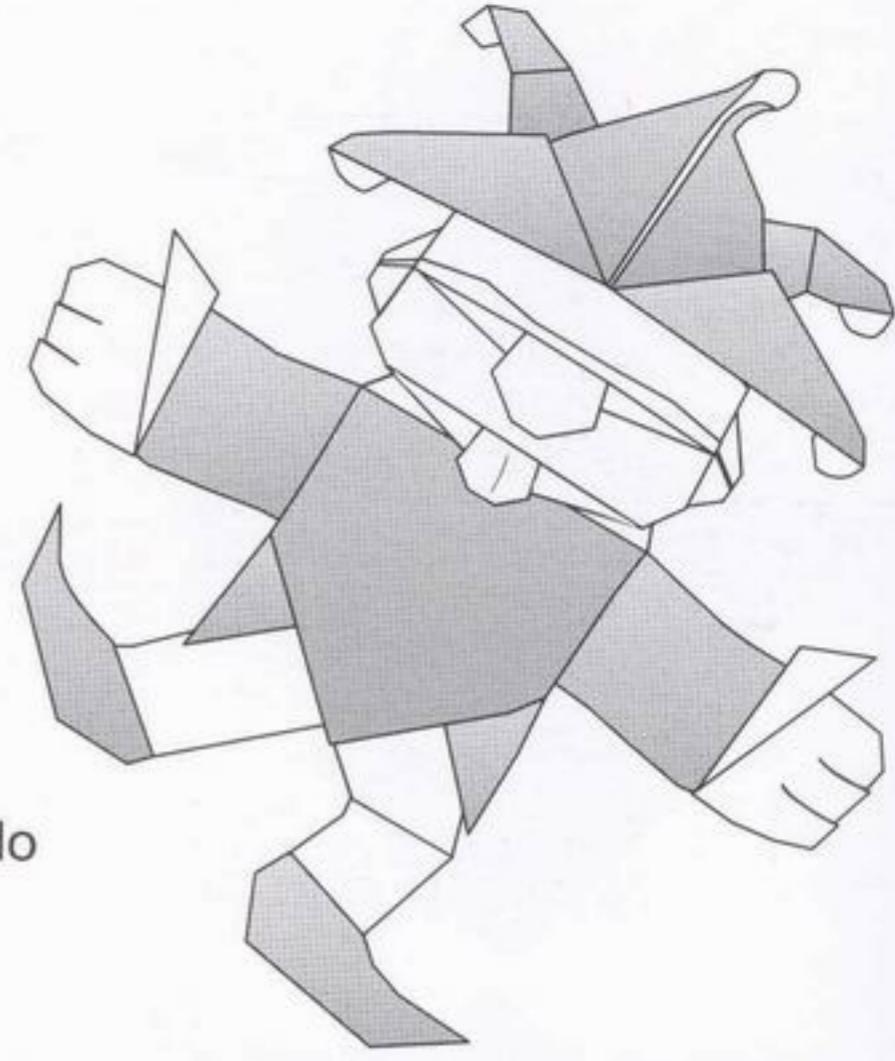
I had occasionally folded paper ever since my childhood, but it was not until 1994 that I contacted the Madrid branch of the Spanish Origami Association and discovered the incredible world of paperfolding. By stages I began to fold models by all the origami masters of the world, trying more and more complicated things, until one day I invented my first model. After that, all my efforts were focused on creating new models and showing them to my friends. I like models with "colour changes" because I like using both faces of the paper. I have published several books but what matters most are the wonderful experiences and meeting lots of wonderful people from all over the world.

I invented this model at the request of a friend who has a musical group called "Jester's Blood". I tried with several different bases, but what was important was to achieve colour changes for the shoes, the clothes and the cap. I had problems doing the tips of the cap. Drawing the diagram was difficult for me because the model has many creasemarks and three-dimensional steps. Take care with steps 32 and 33 because they are three-dimensional. Sink the paper carefully at steps 50 and 51. If you have any questions, you can even write to me at elfernand3@hotmail.com

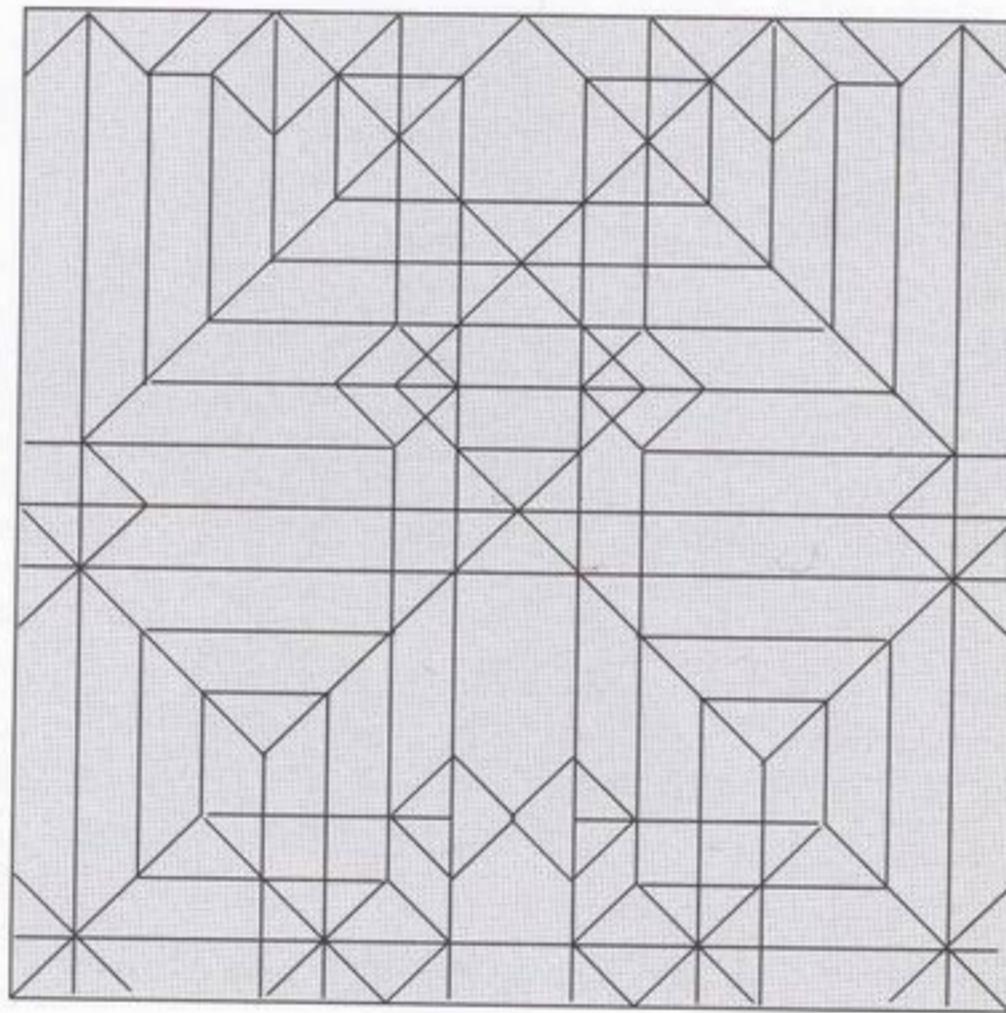
F. Gilgado's books :

- Papiroflexia Dinosaurios : 1 + 2 + 3
- Papiroflexia Magica
- Fantasias de papel
- Navidad de papiroflexia
- Monstruos de Papel
- Papirolandia 1 + 2

Jester



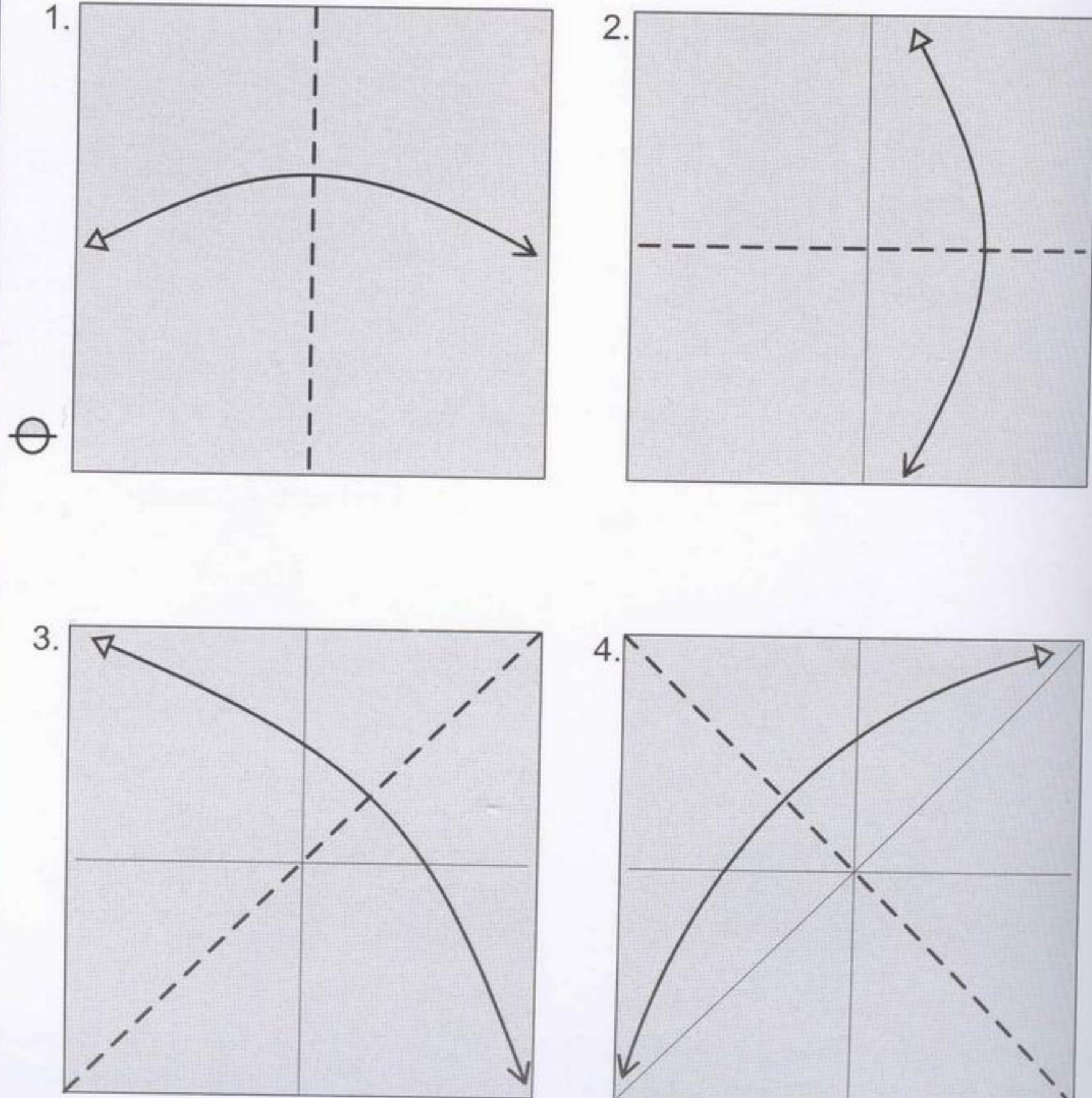
- Creation & Diagram : F. Gilgado
- Date : 01/2008
- Level : Complex
- Time to fold it : 1h20

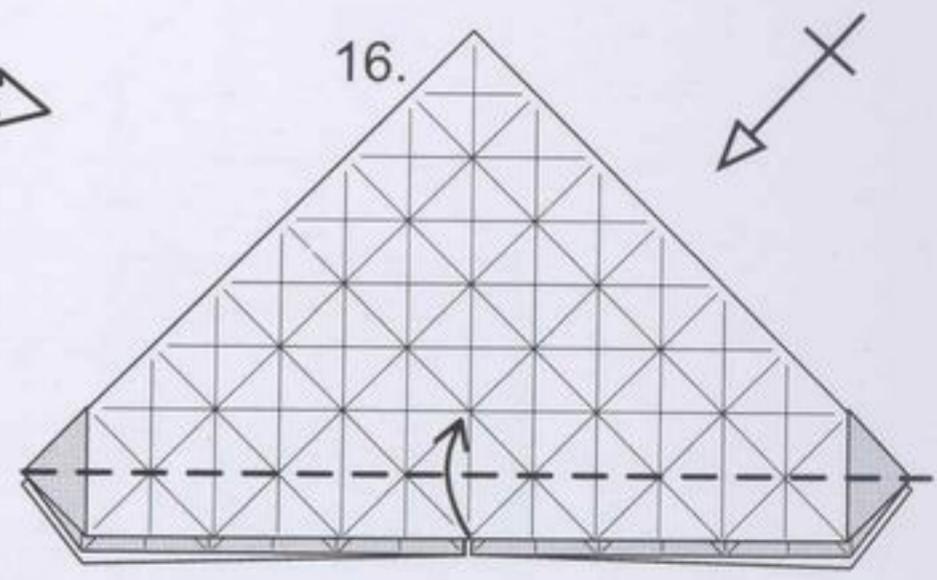
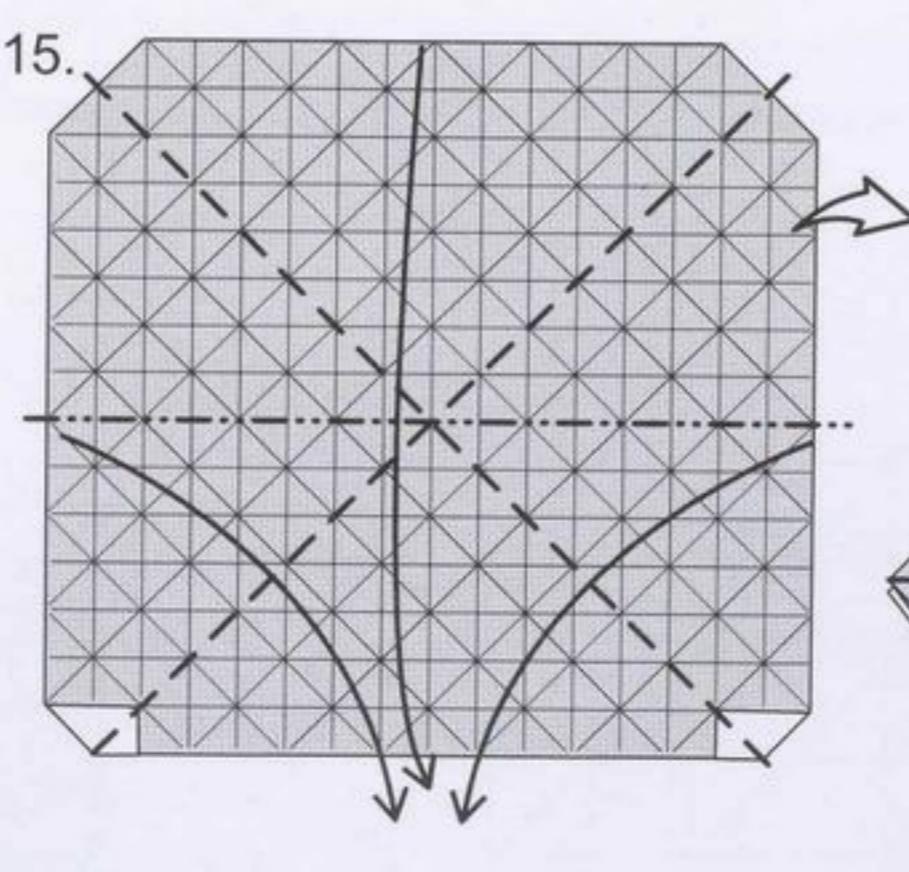
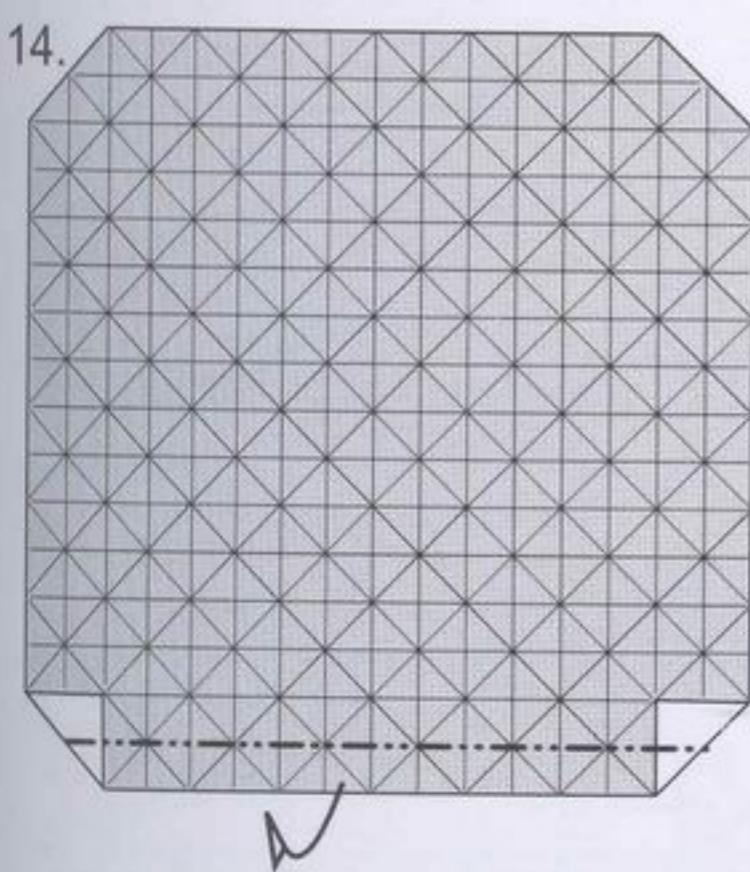
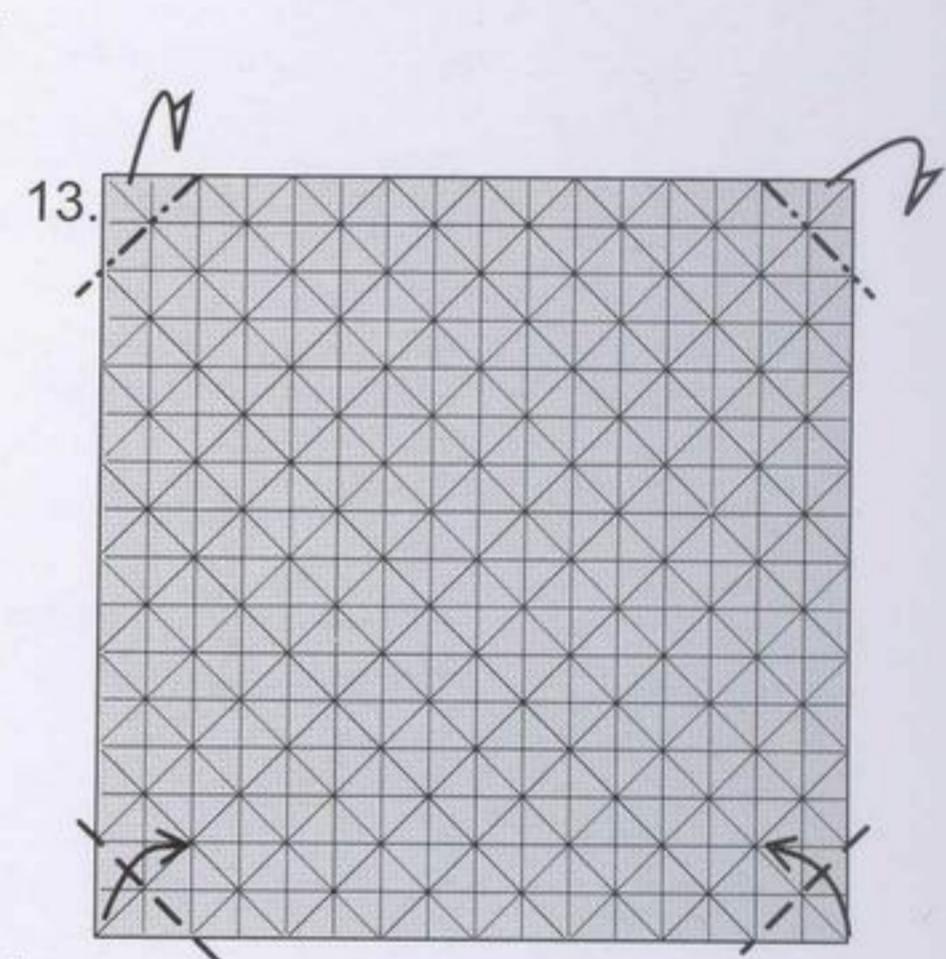
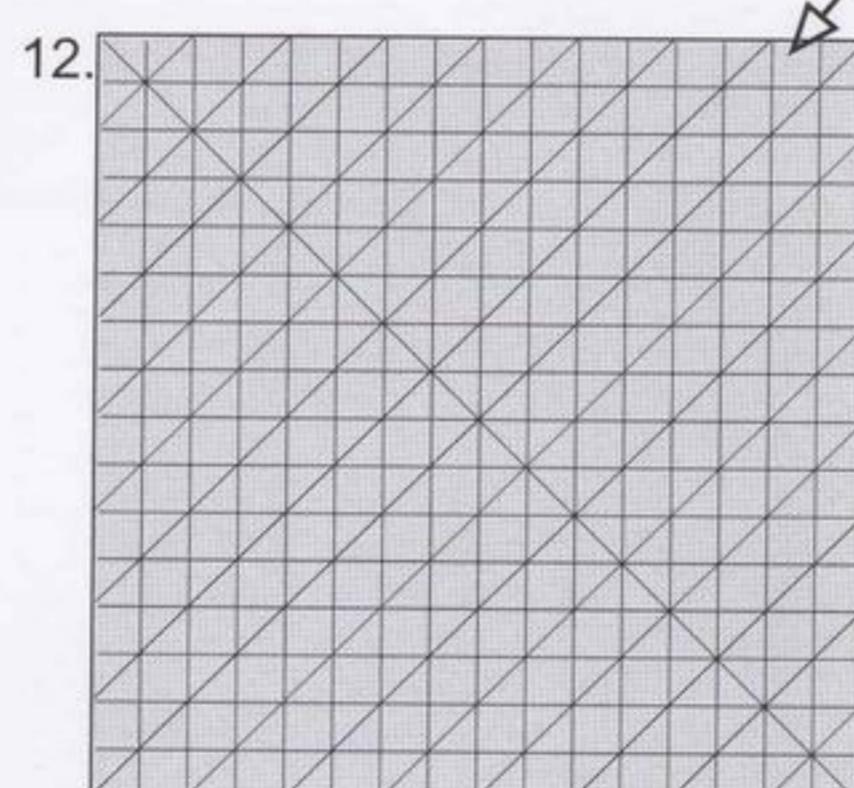
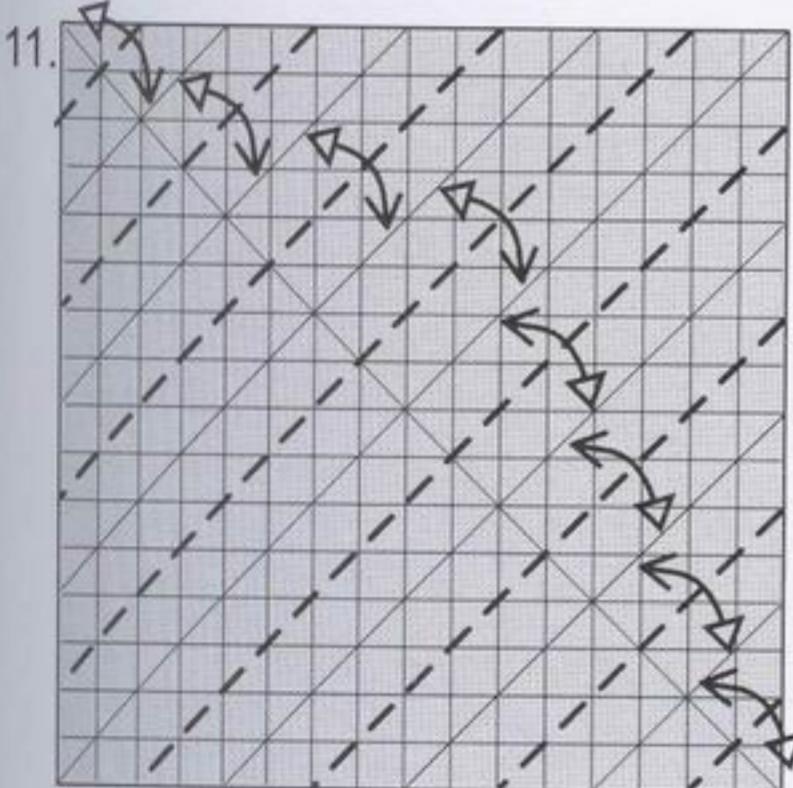
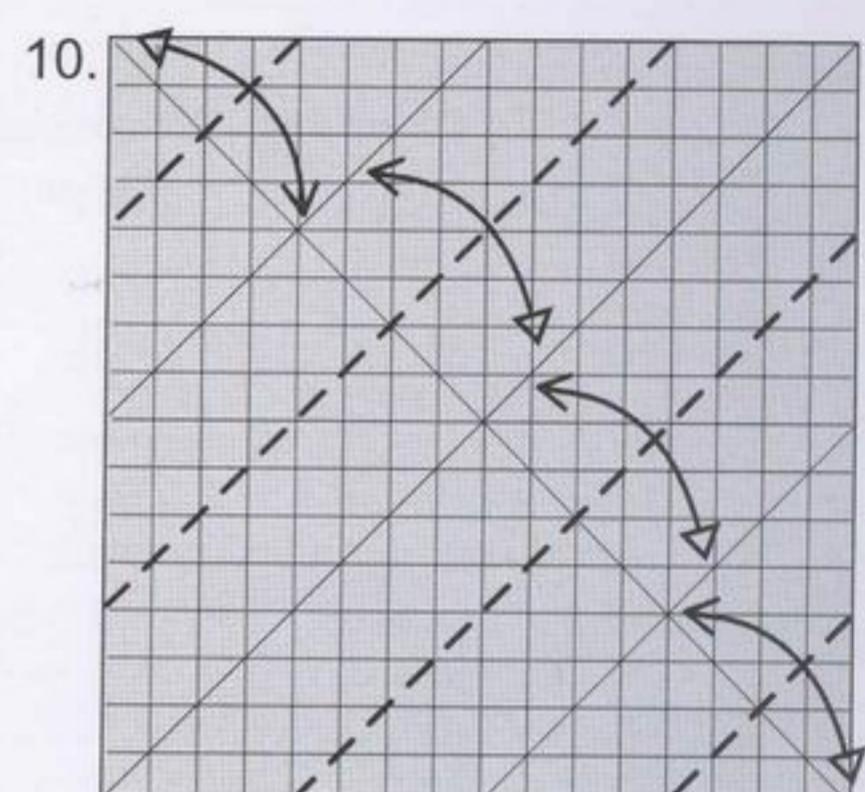
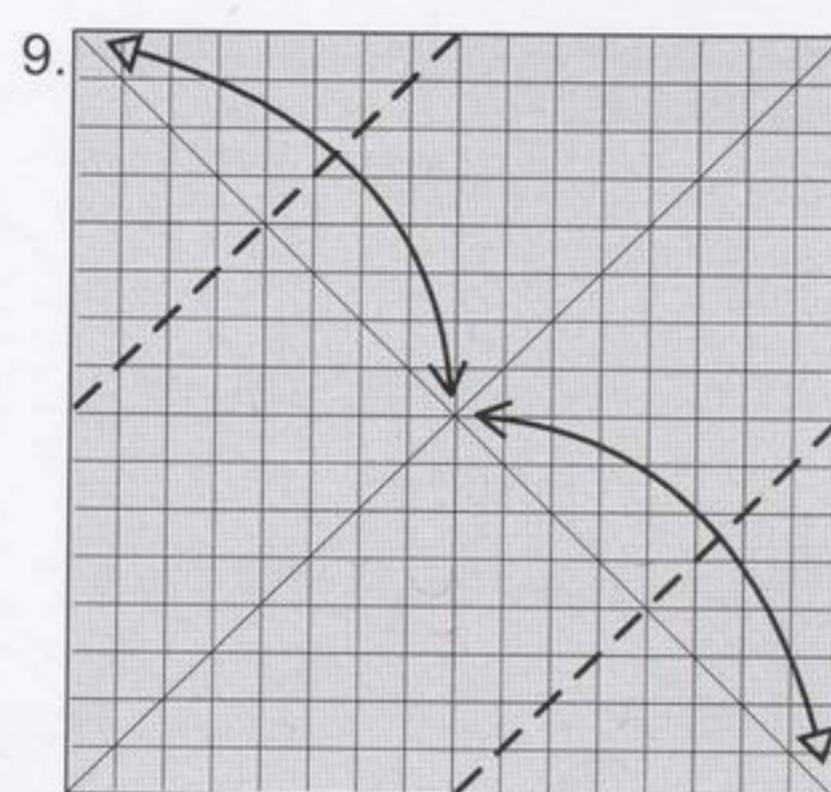
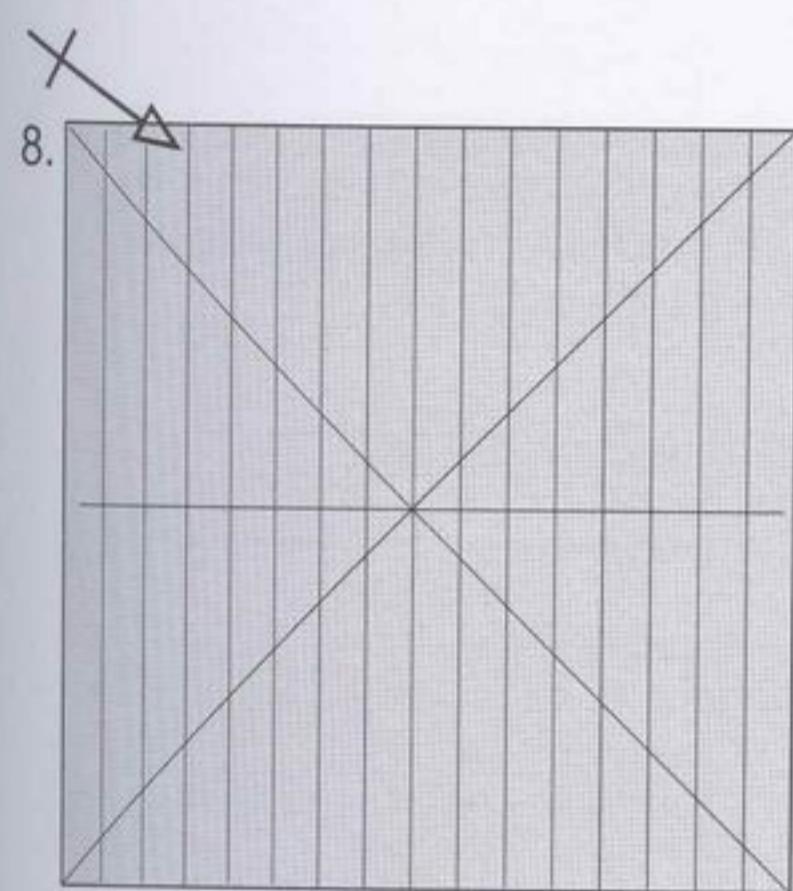
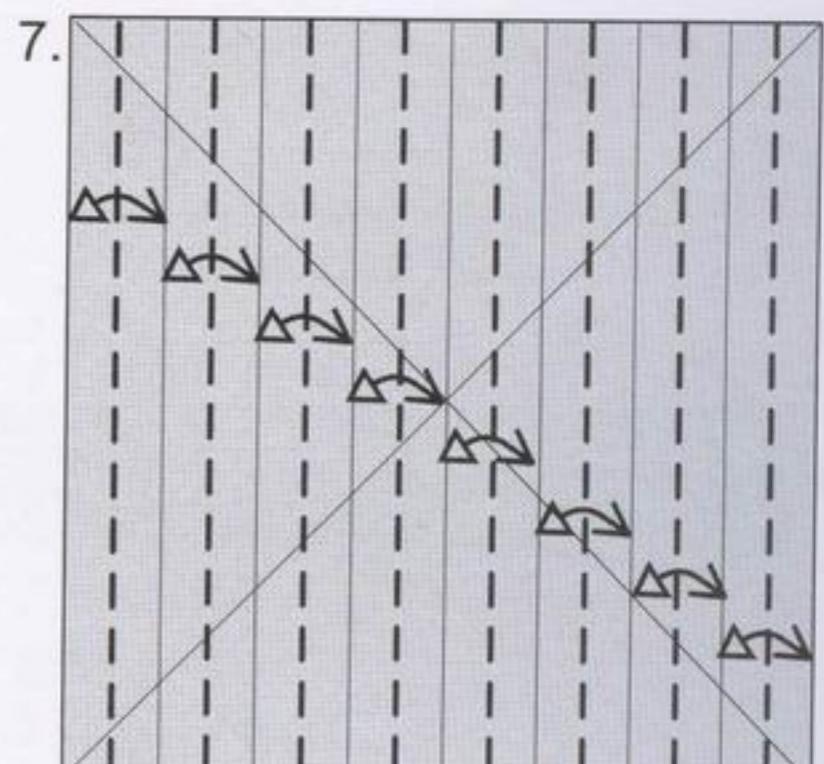
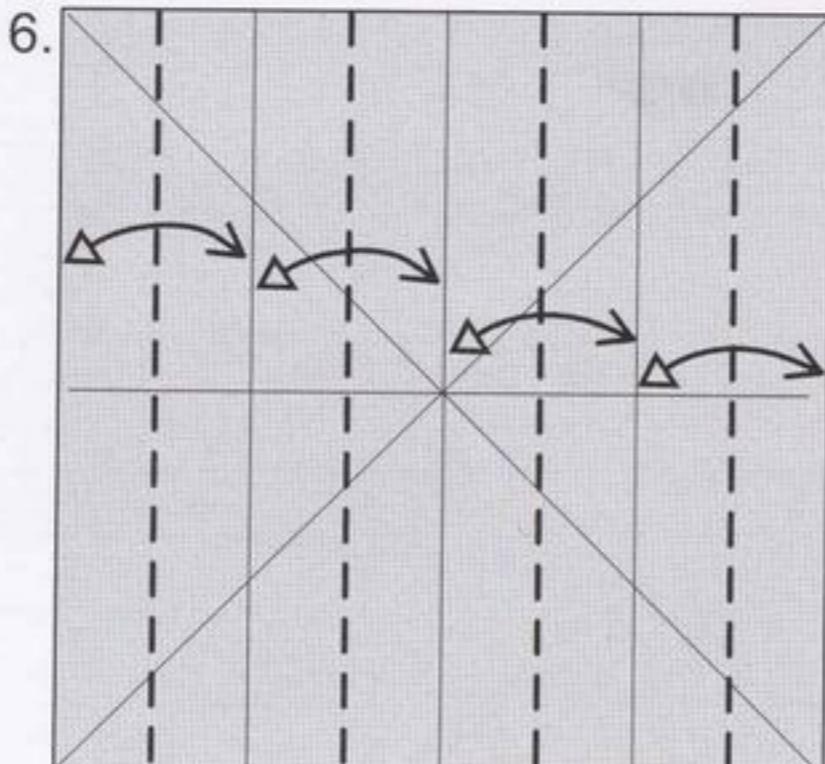
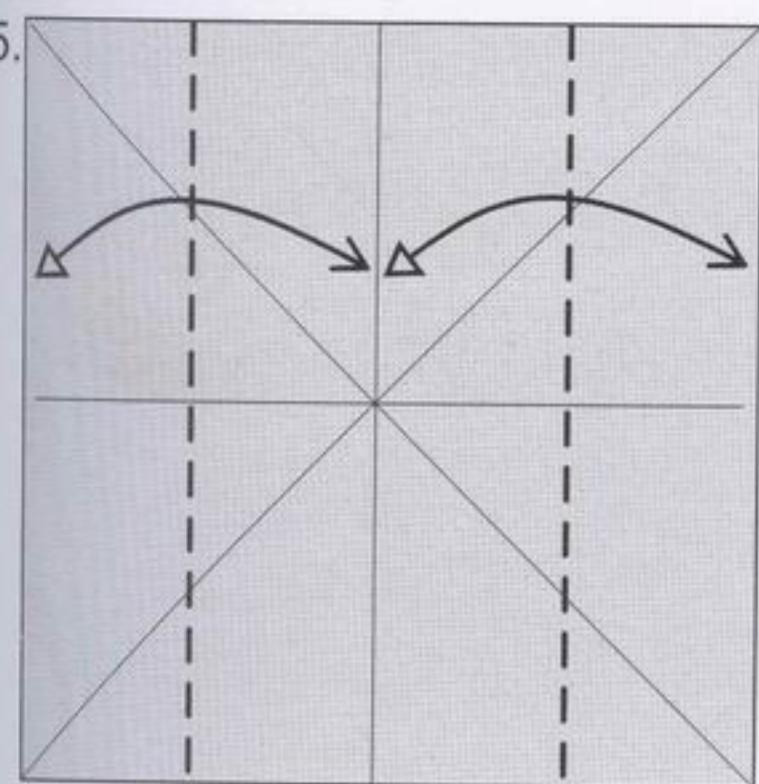


Paper : 24 x 24 cm
 Standard paper
 Tissue-foil / MC
 No Wet folding

ratio

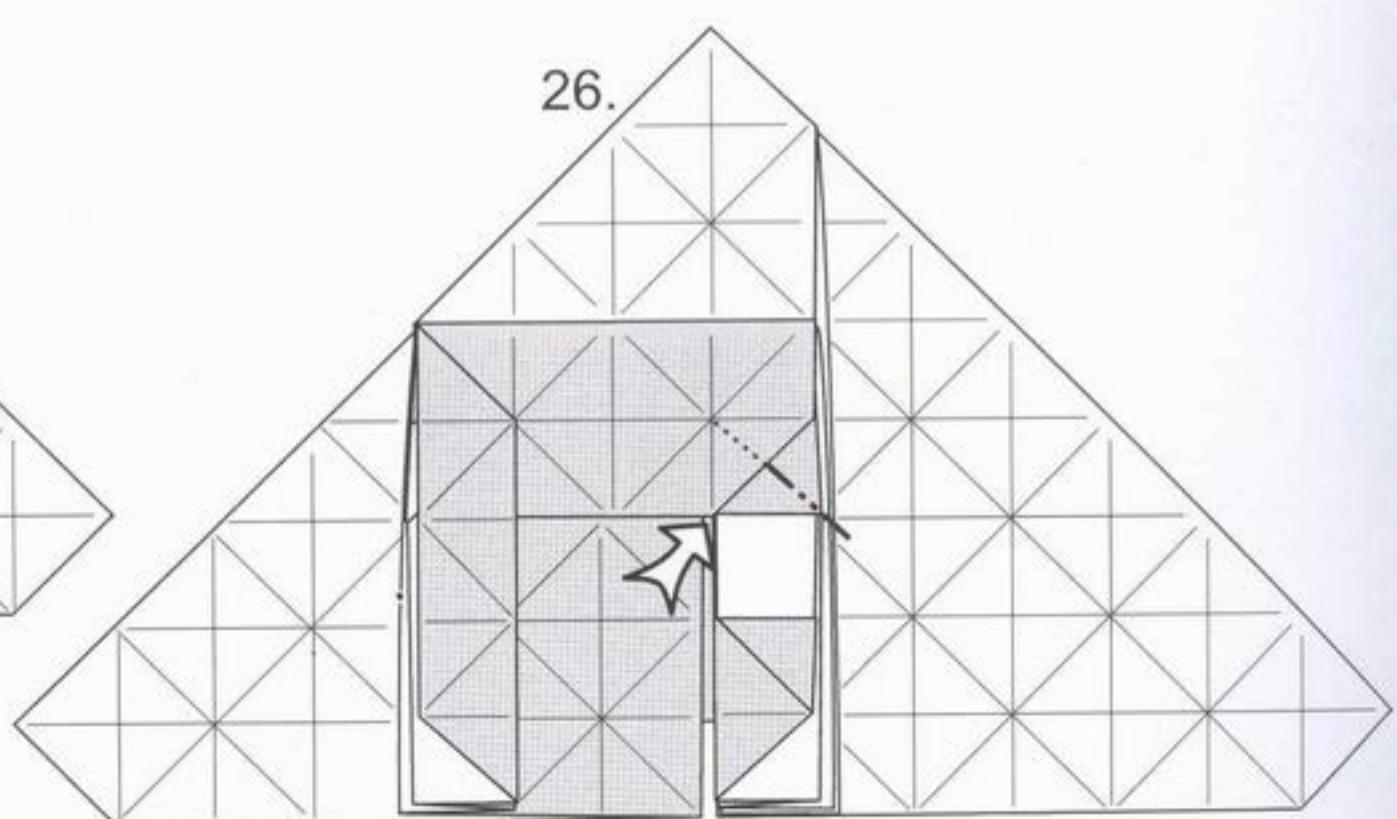
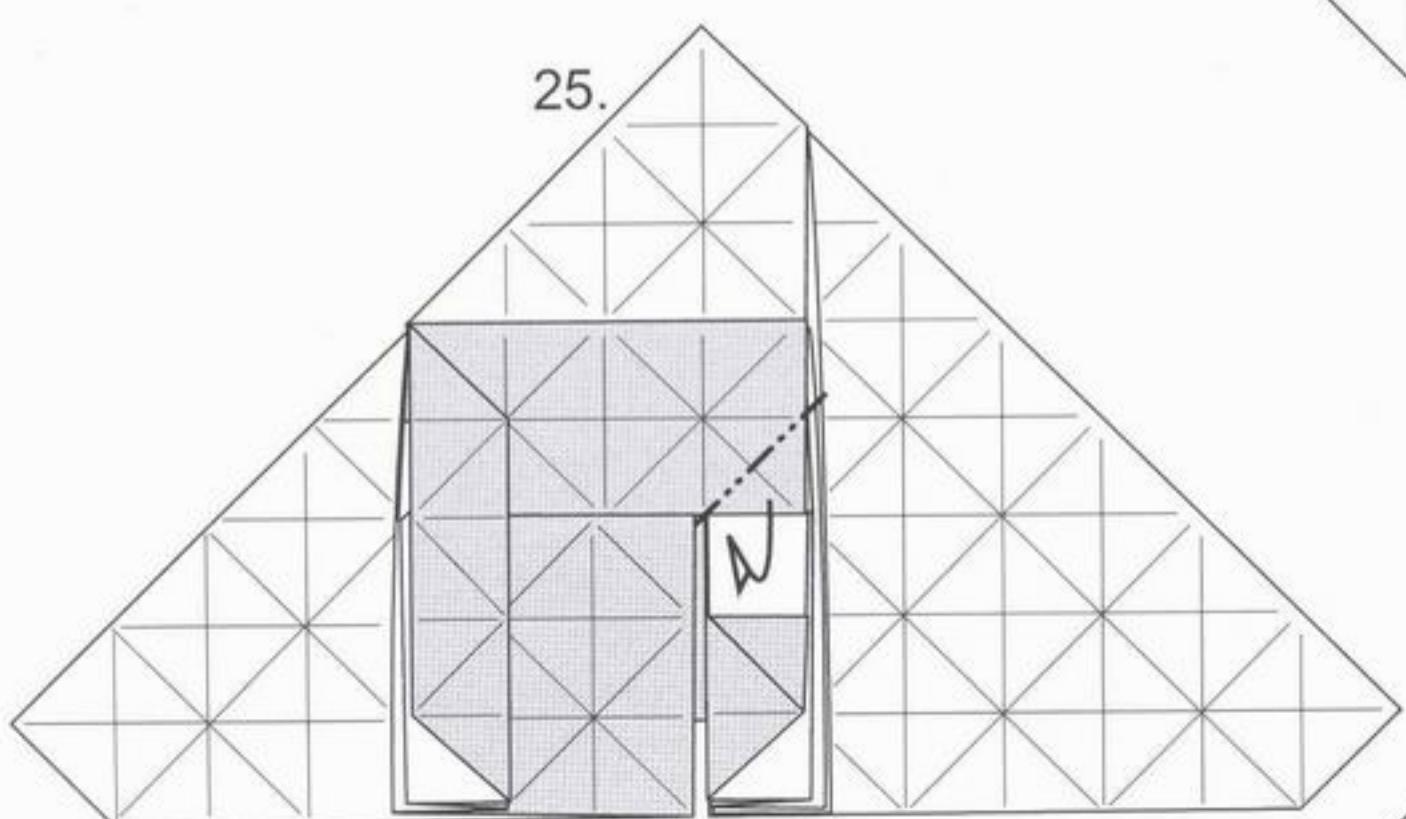
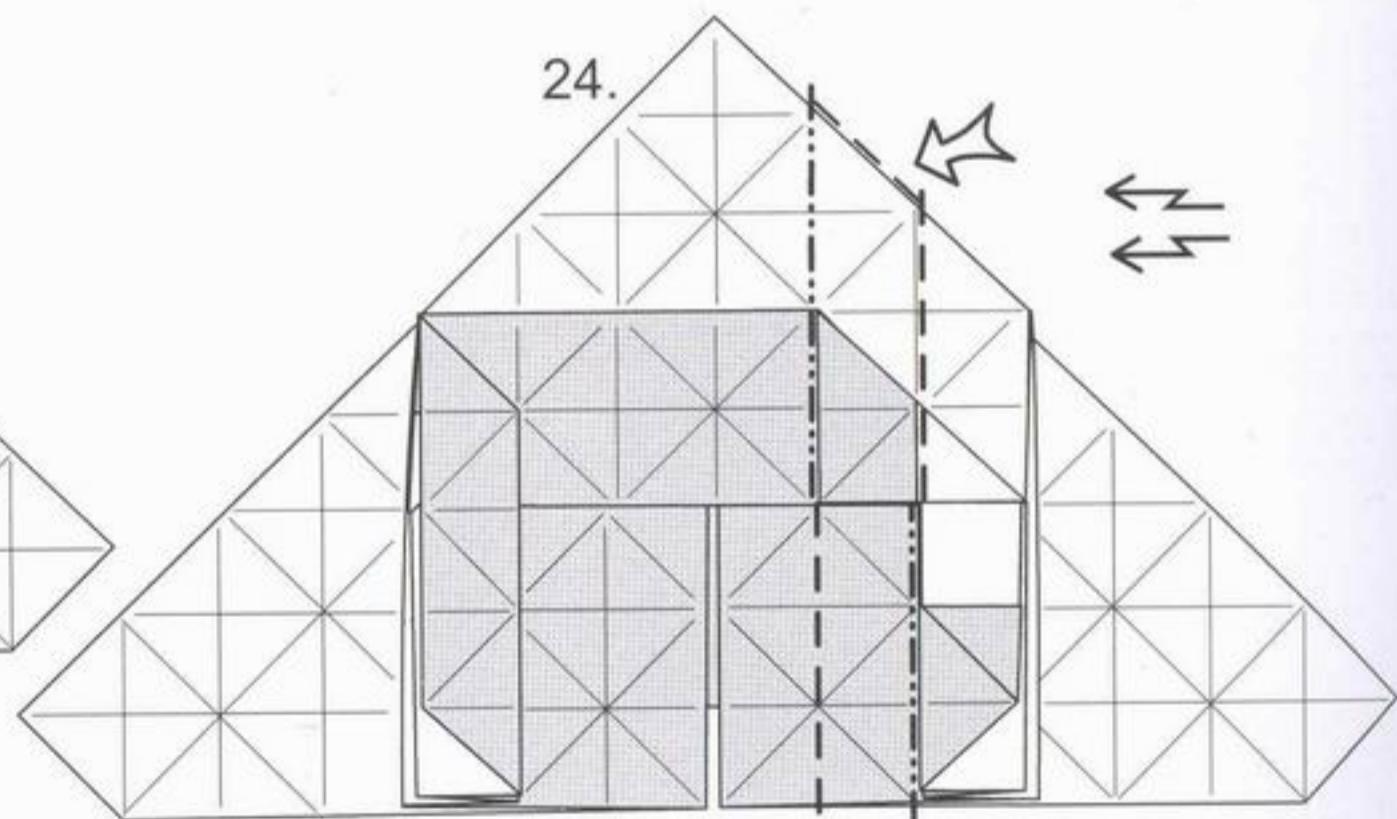
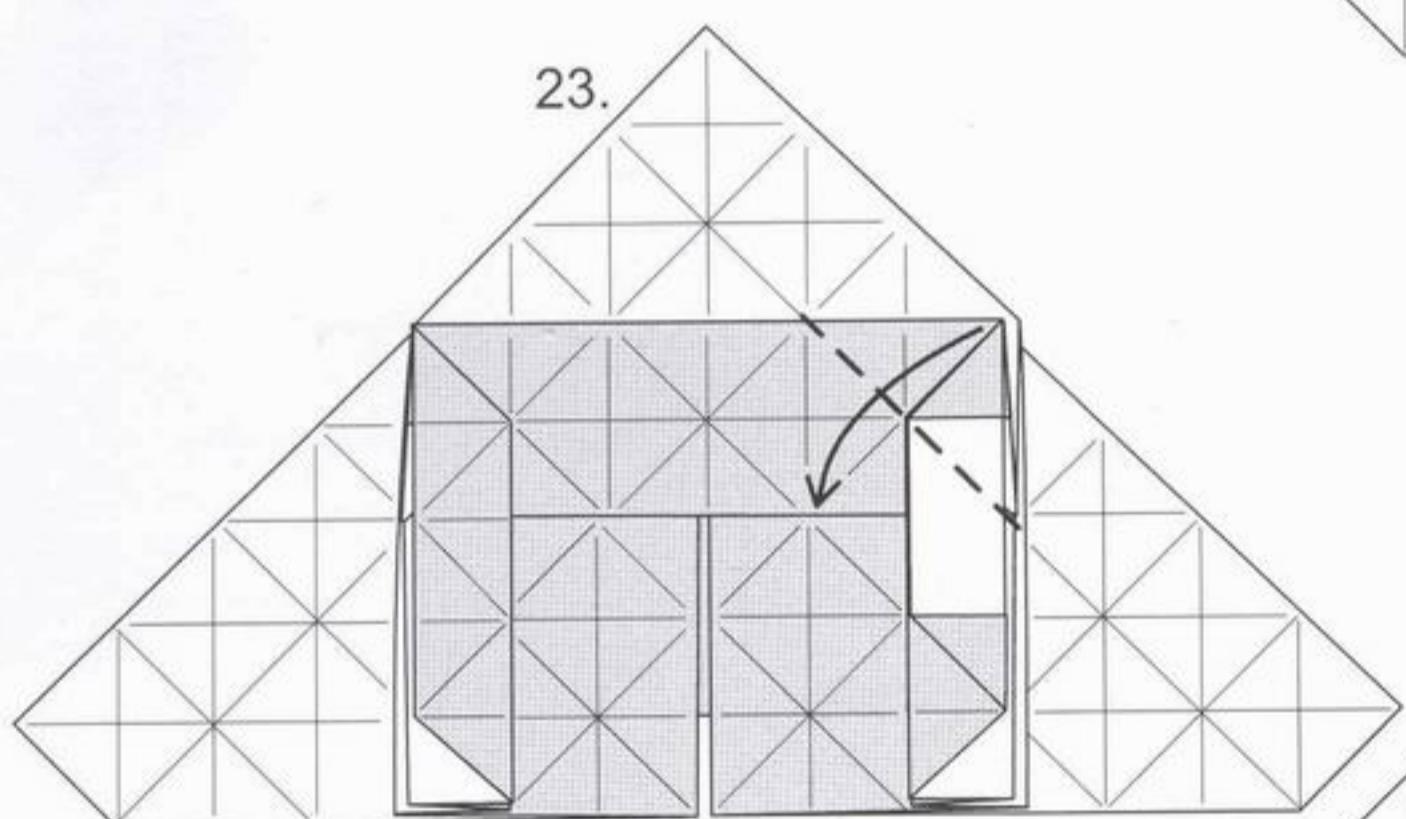
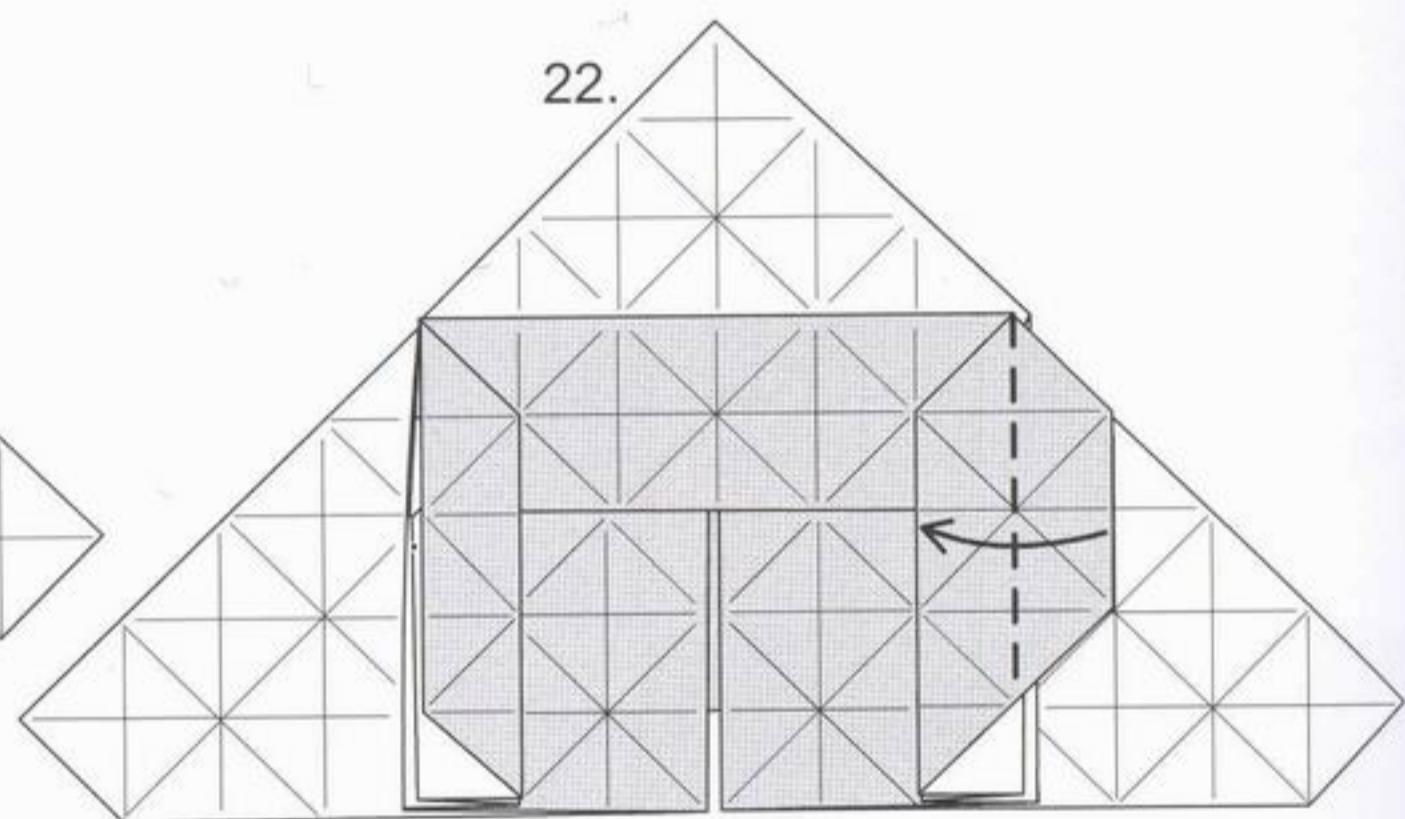
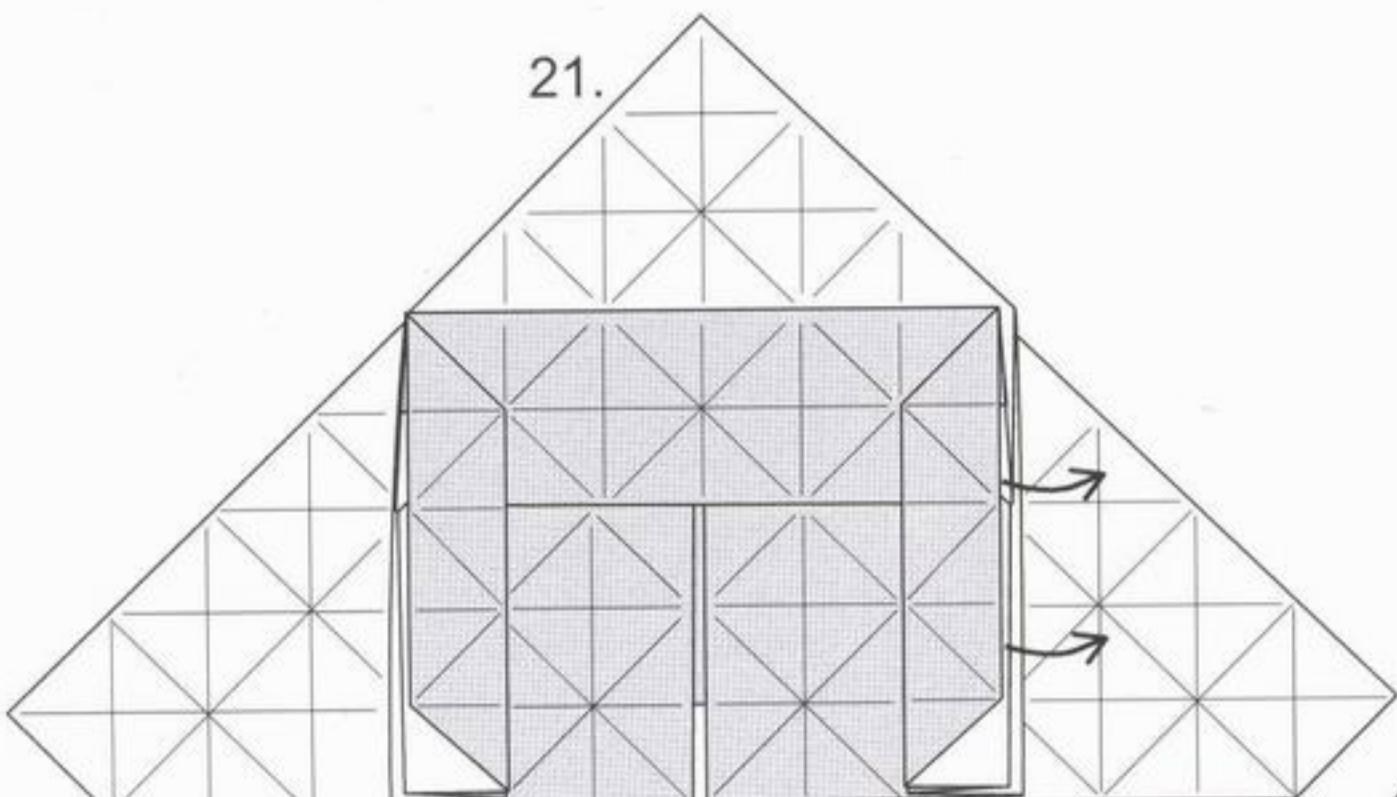
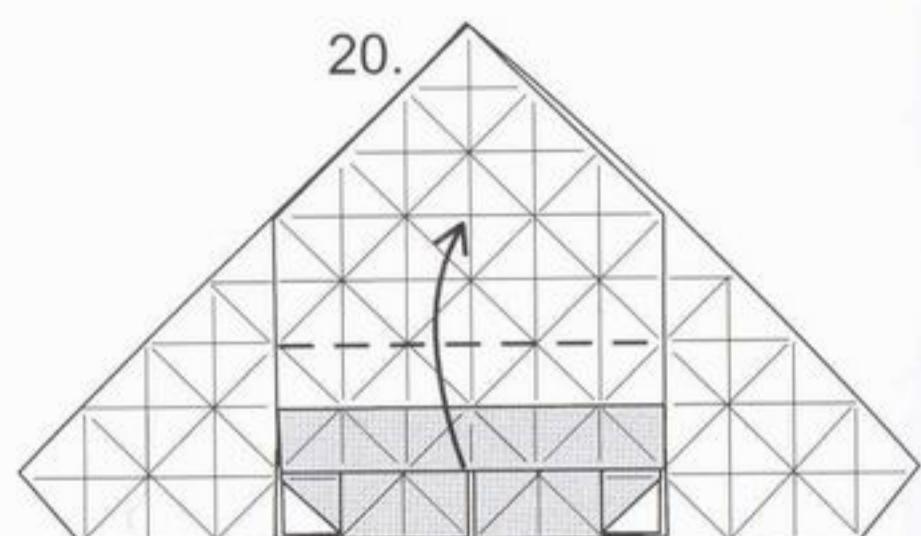
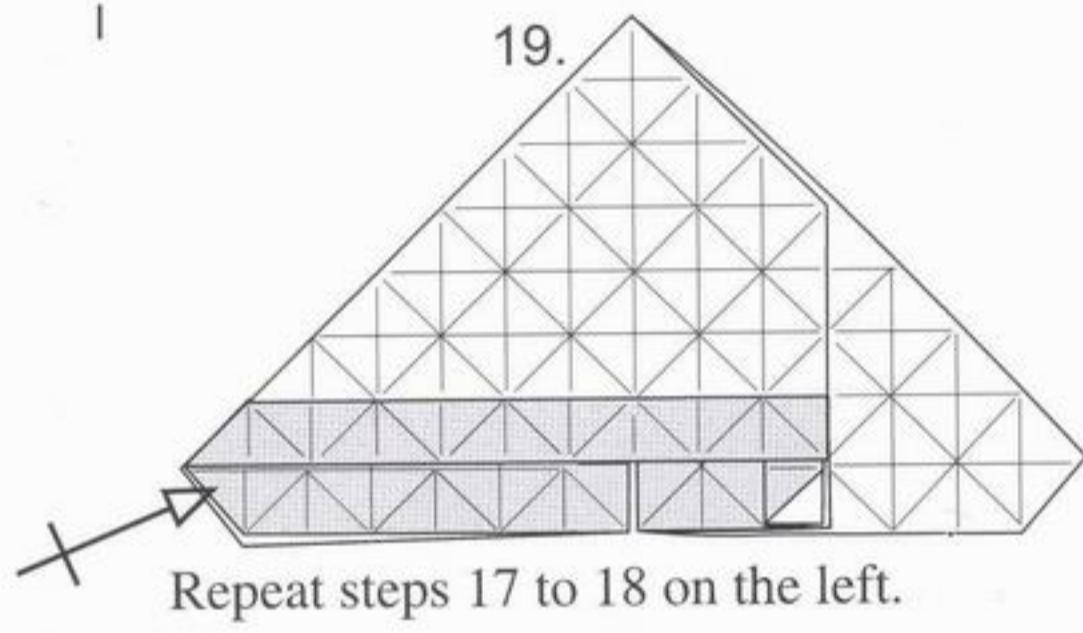
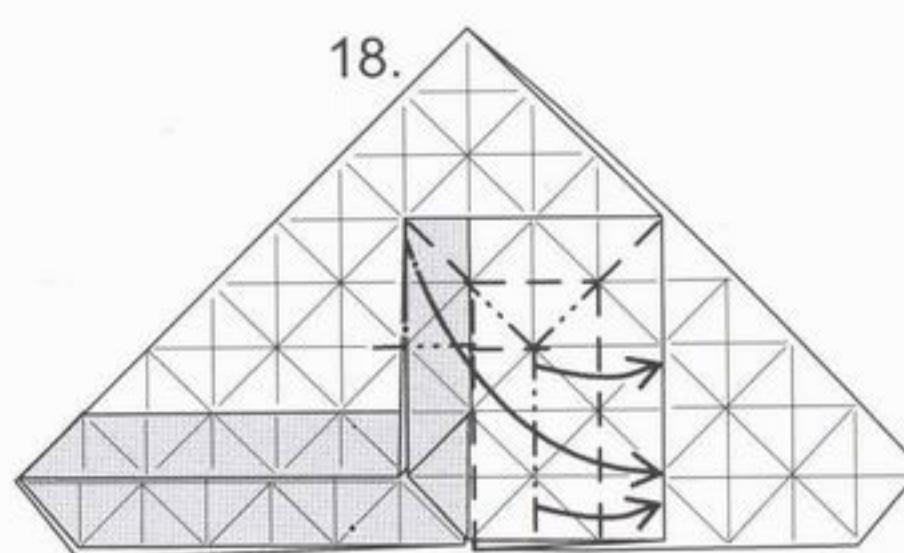
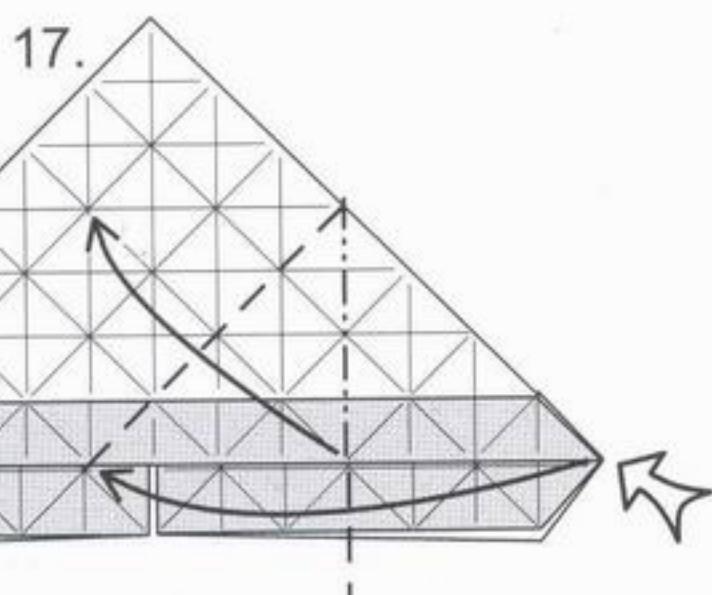
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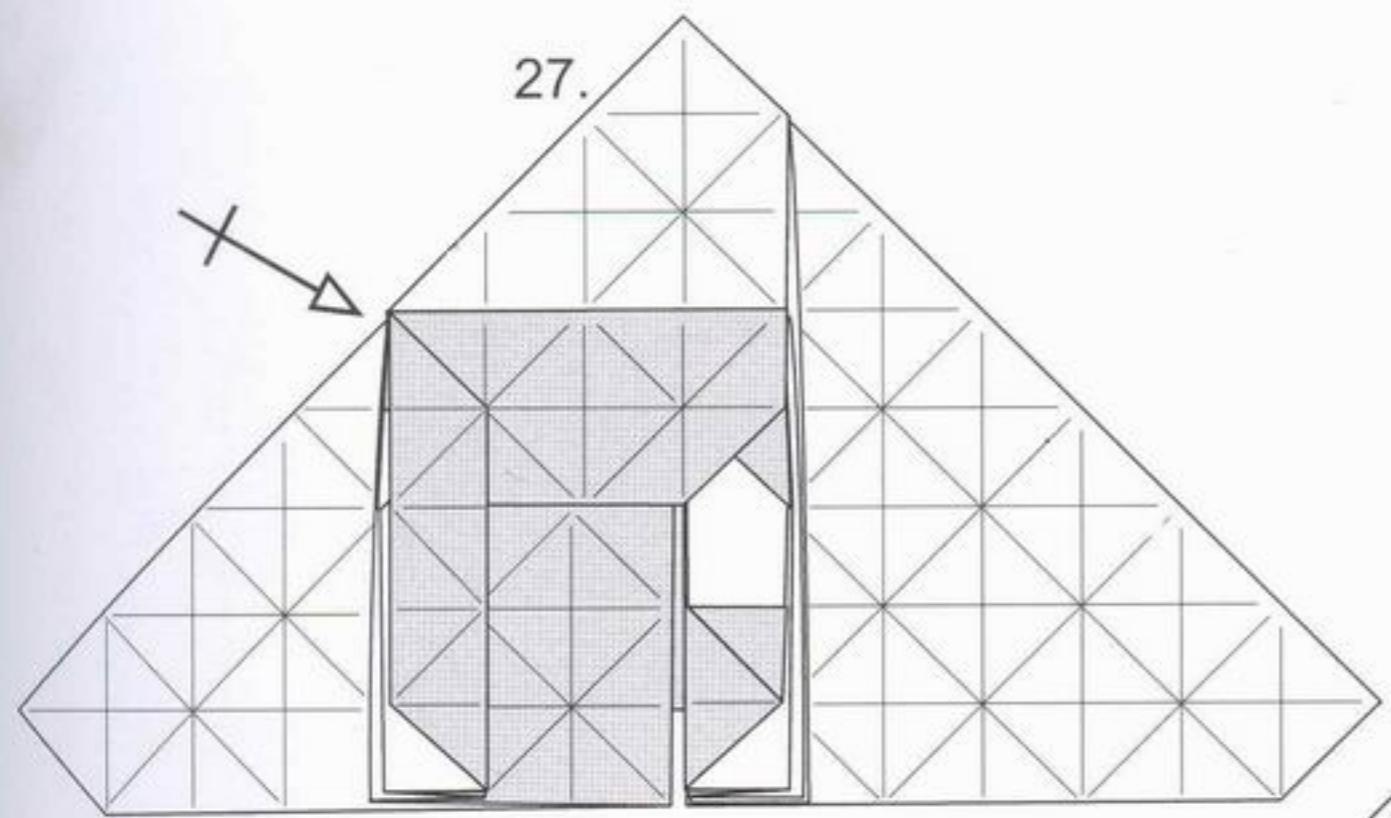
Repeat steps 5 to 7 horizontally.

Repeat steps 9 to 11 on the other diagonal.

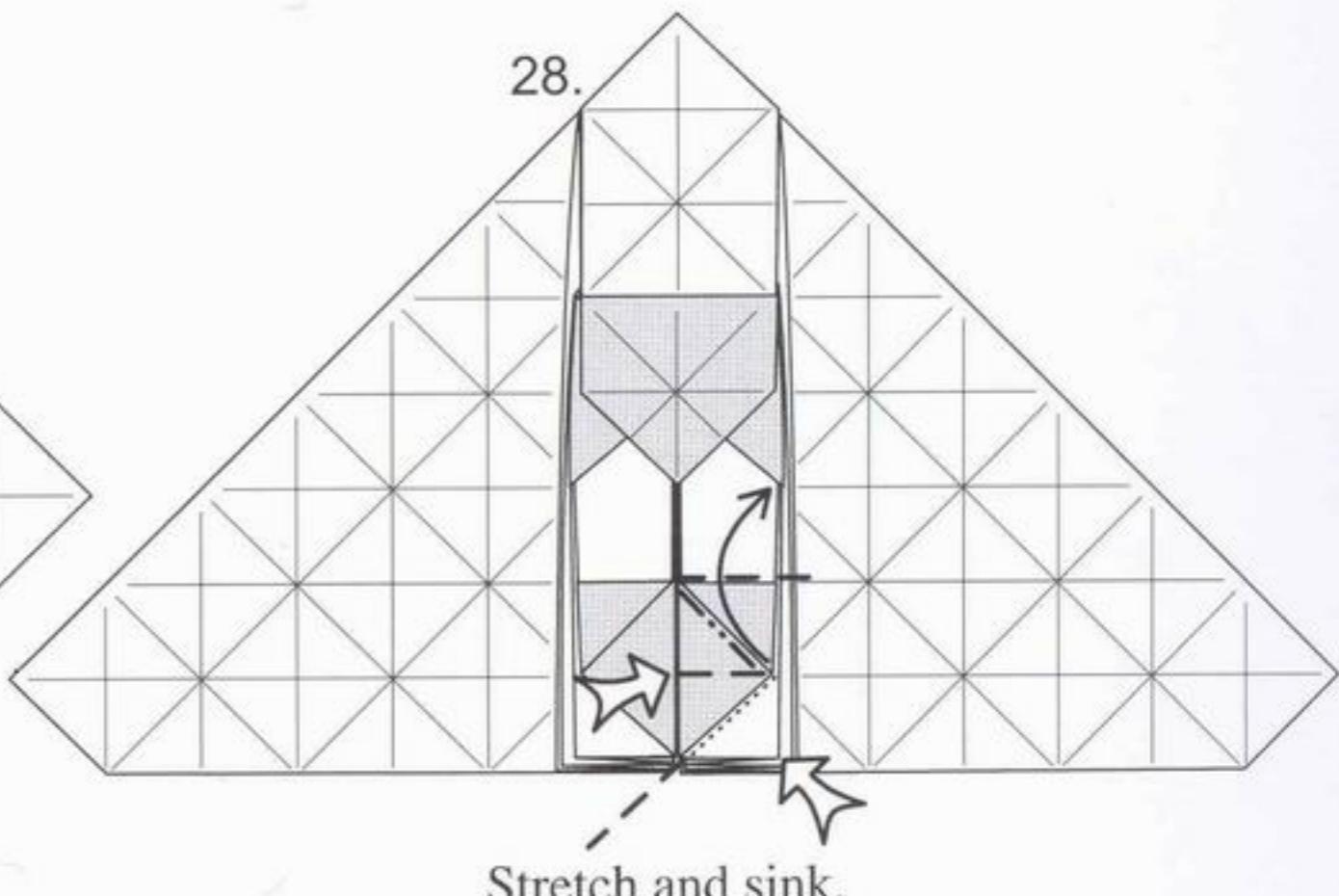


Reverse-fold.

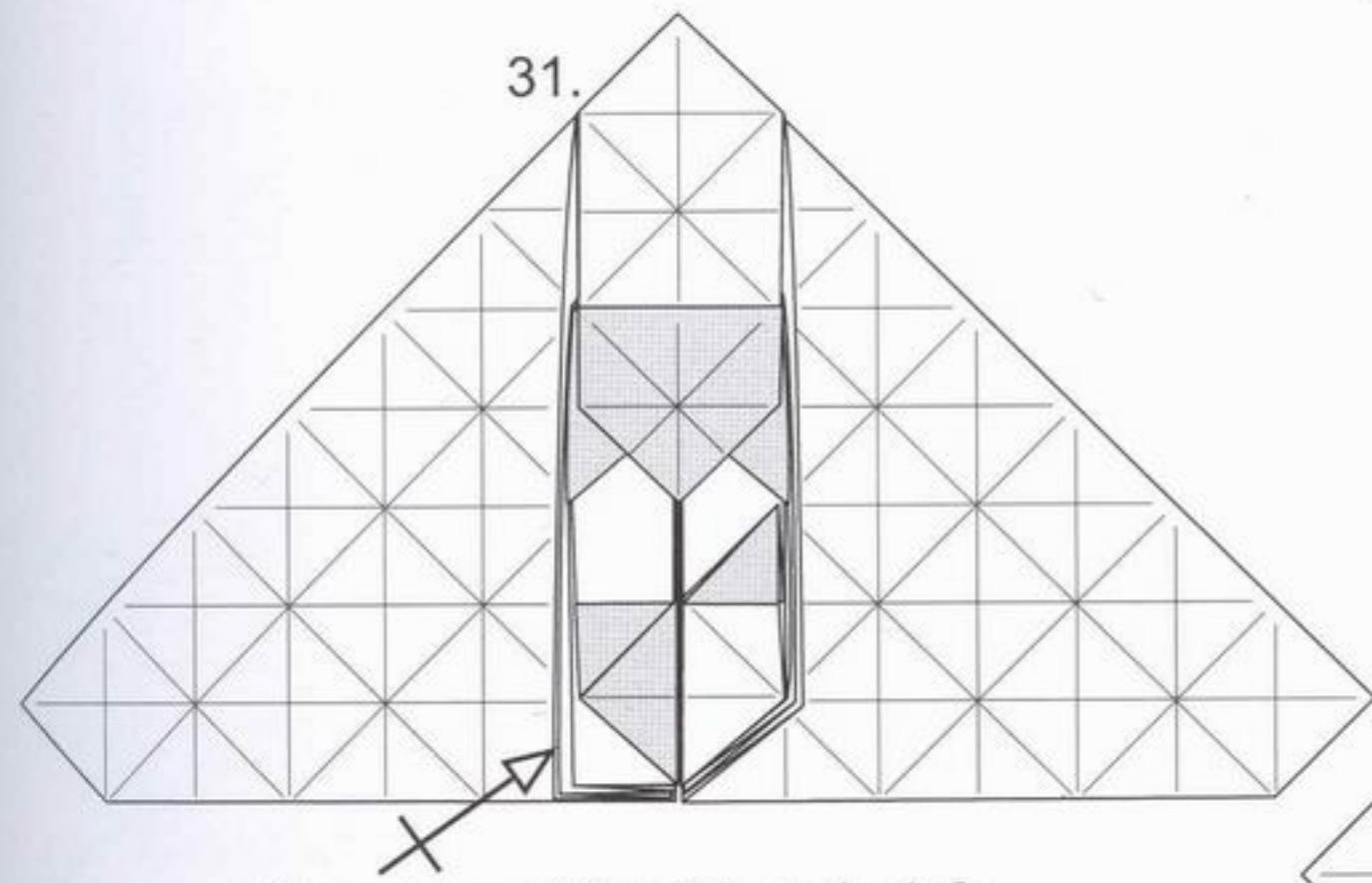
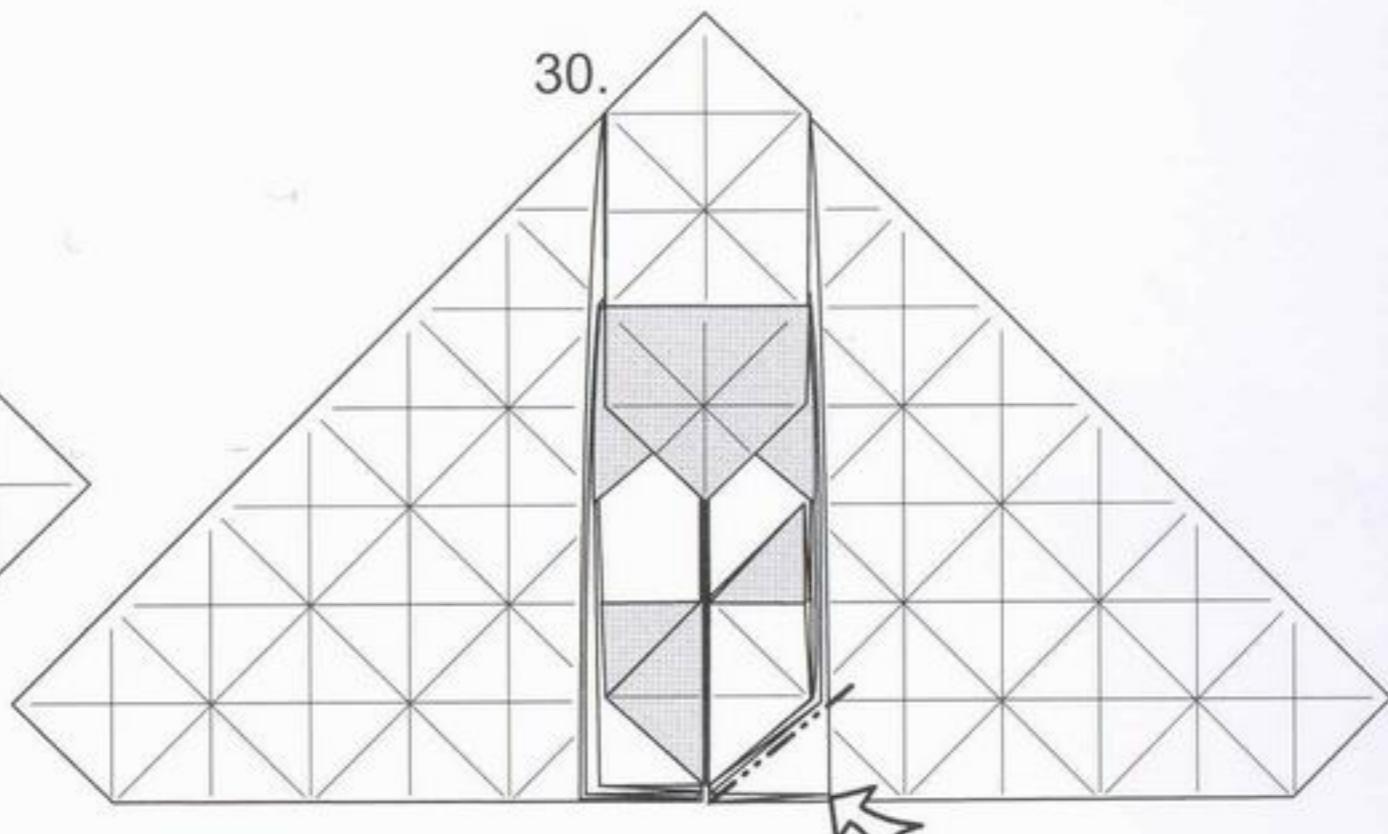
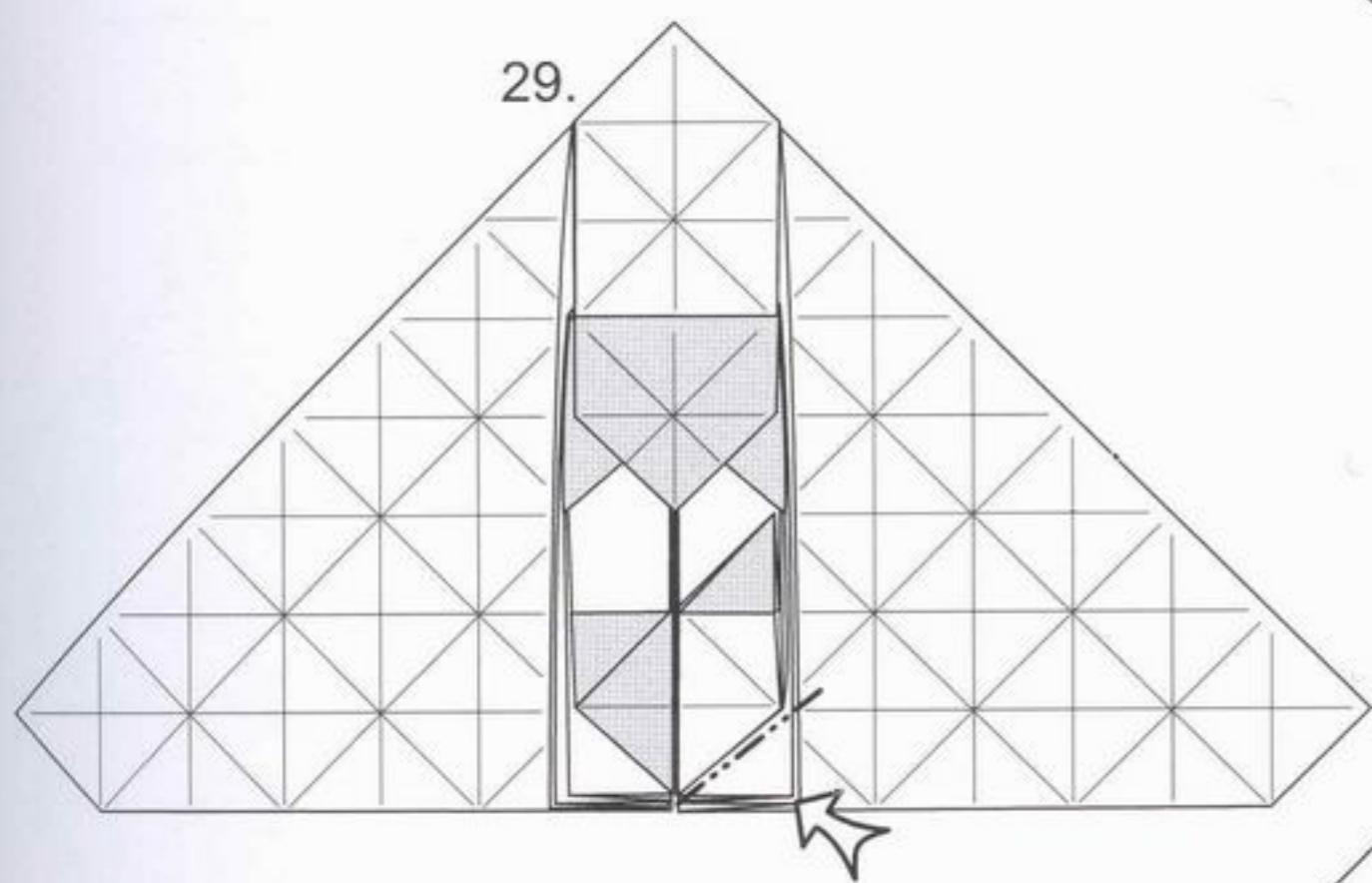




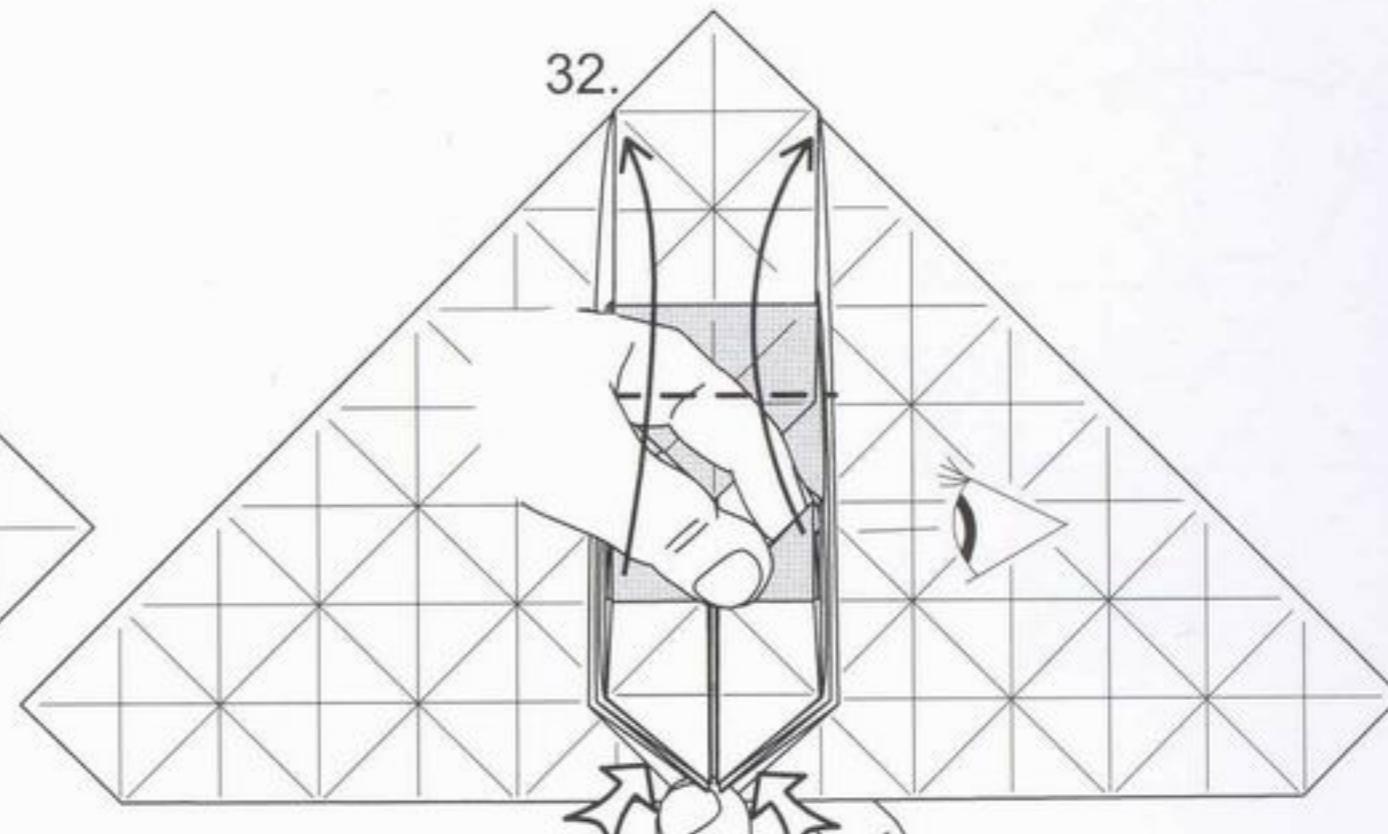
Repeat steps 21 to 26 on the left.



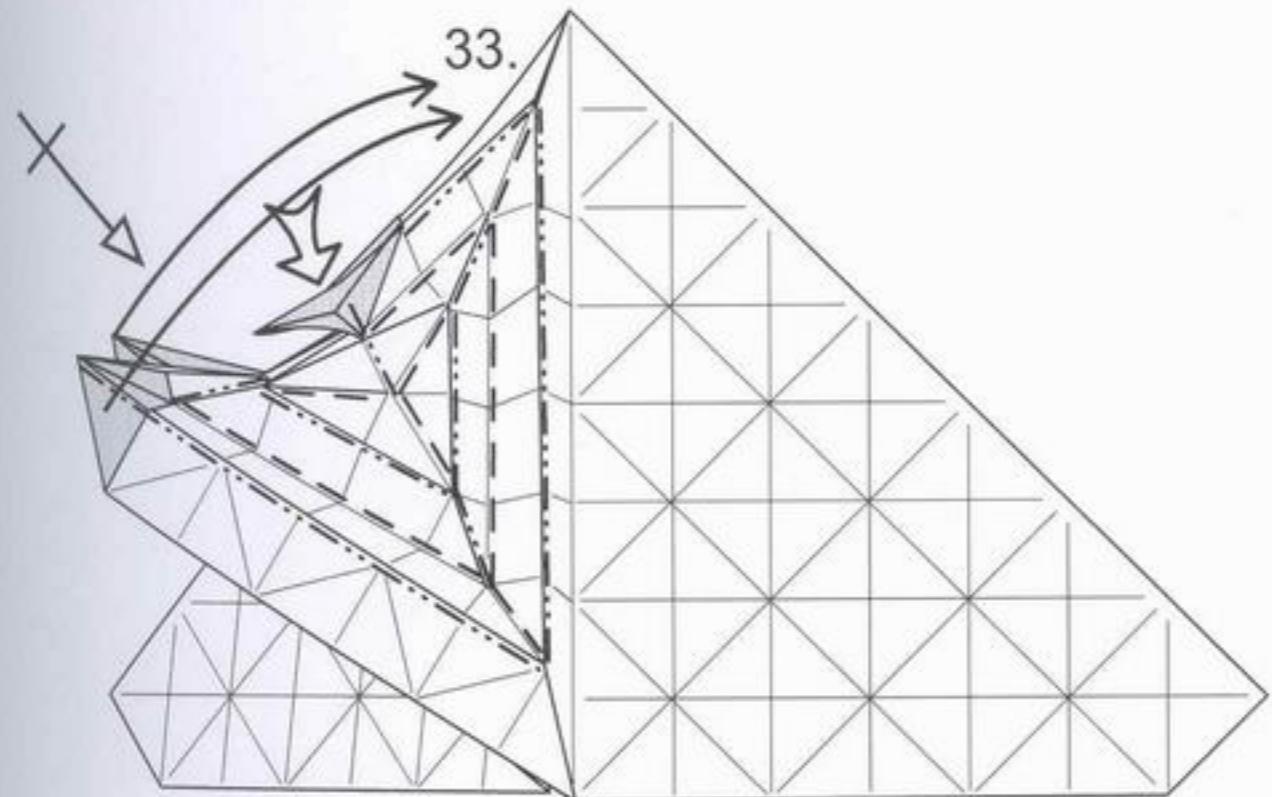
Stretch and sink.



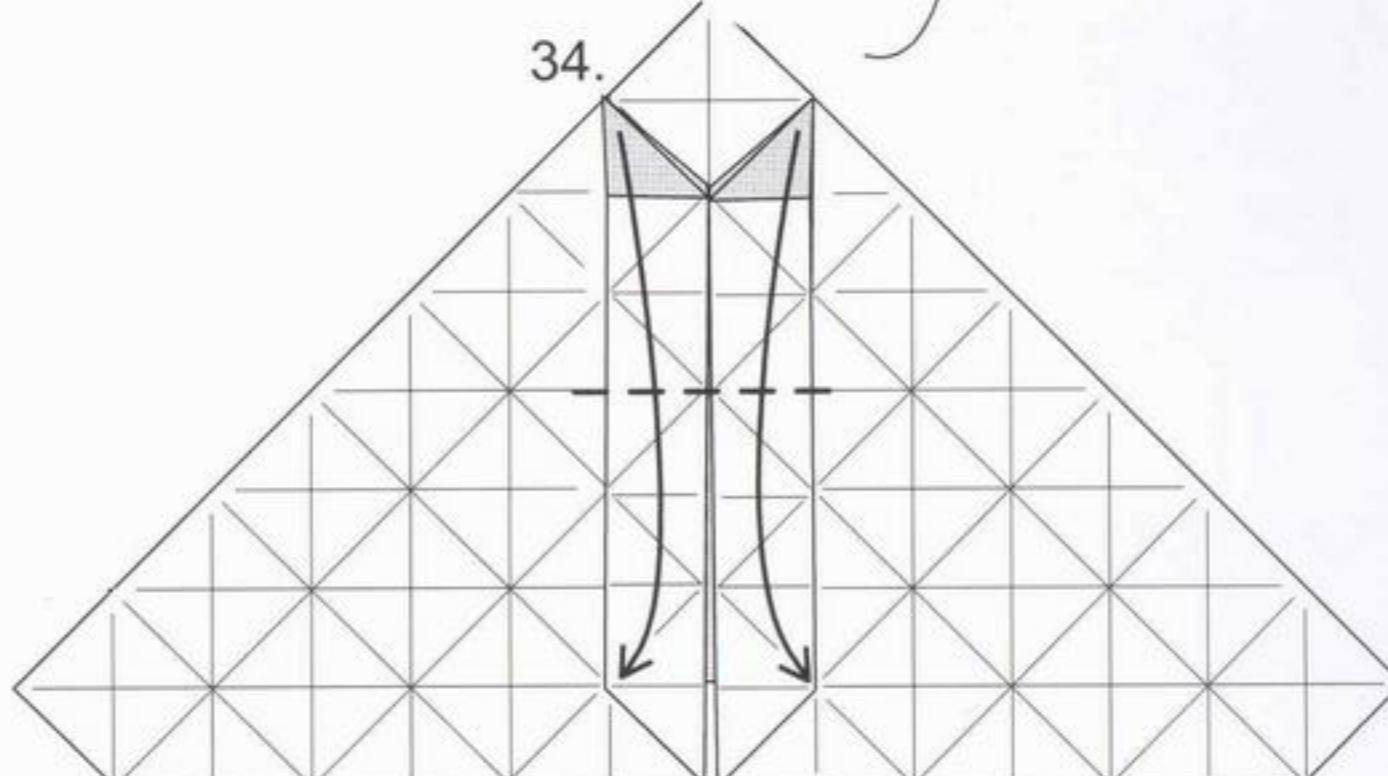
Repeat steps 28 to 30 on the left.

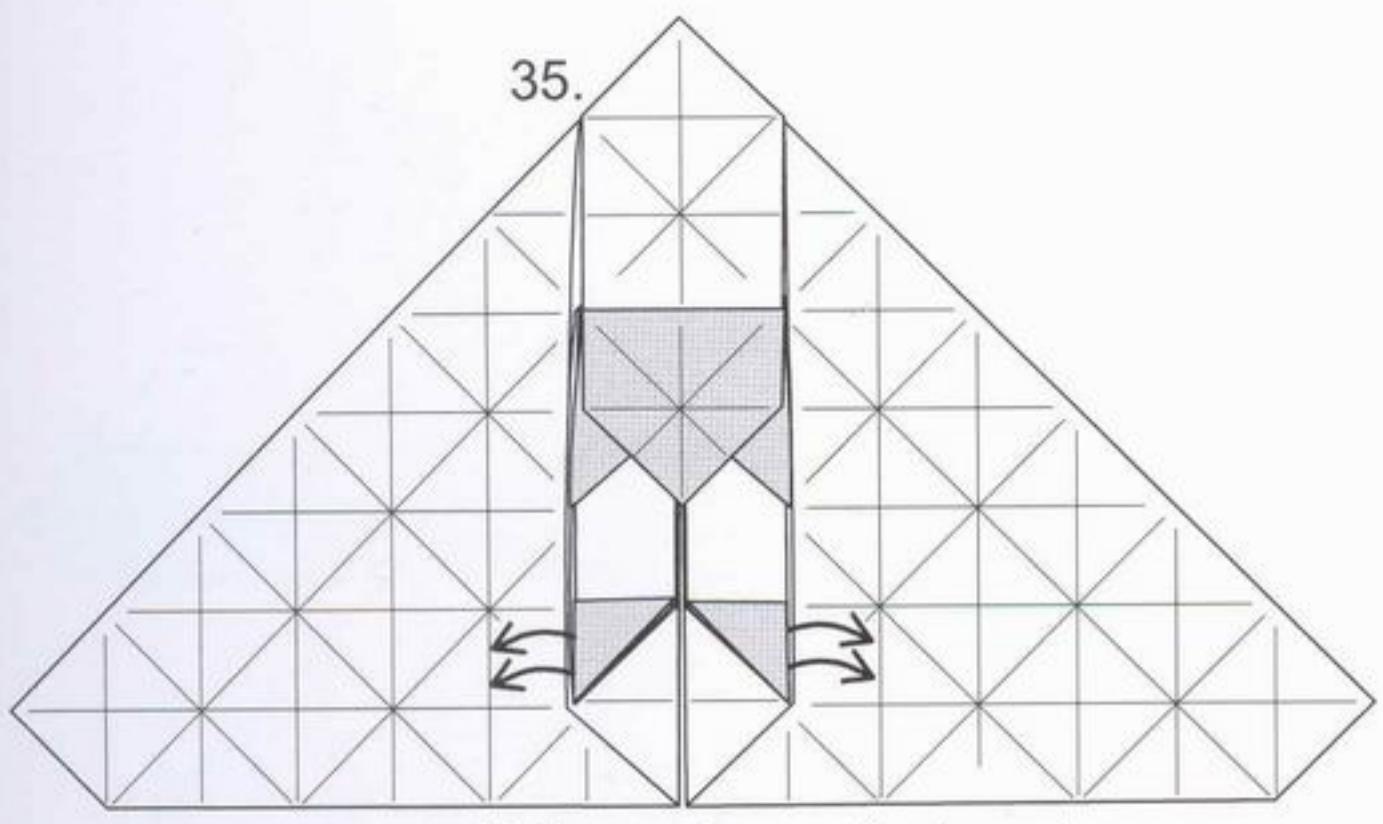


Stretch the paper of the legs
(double Elias stretch).

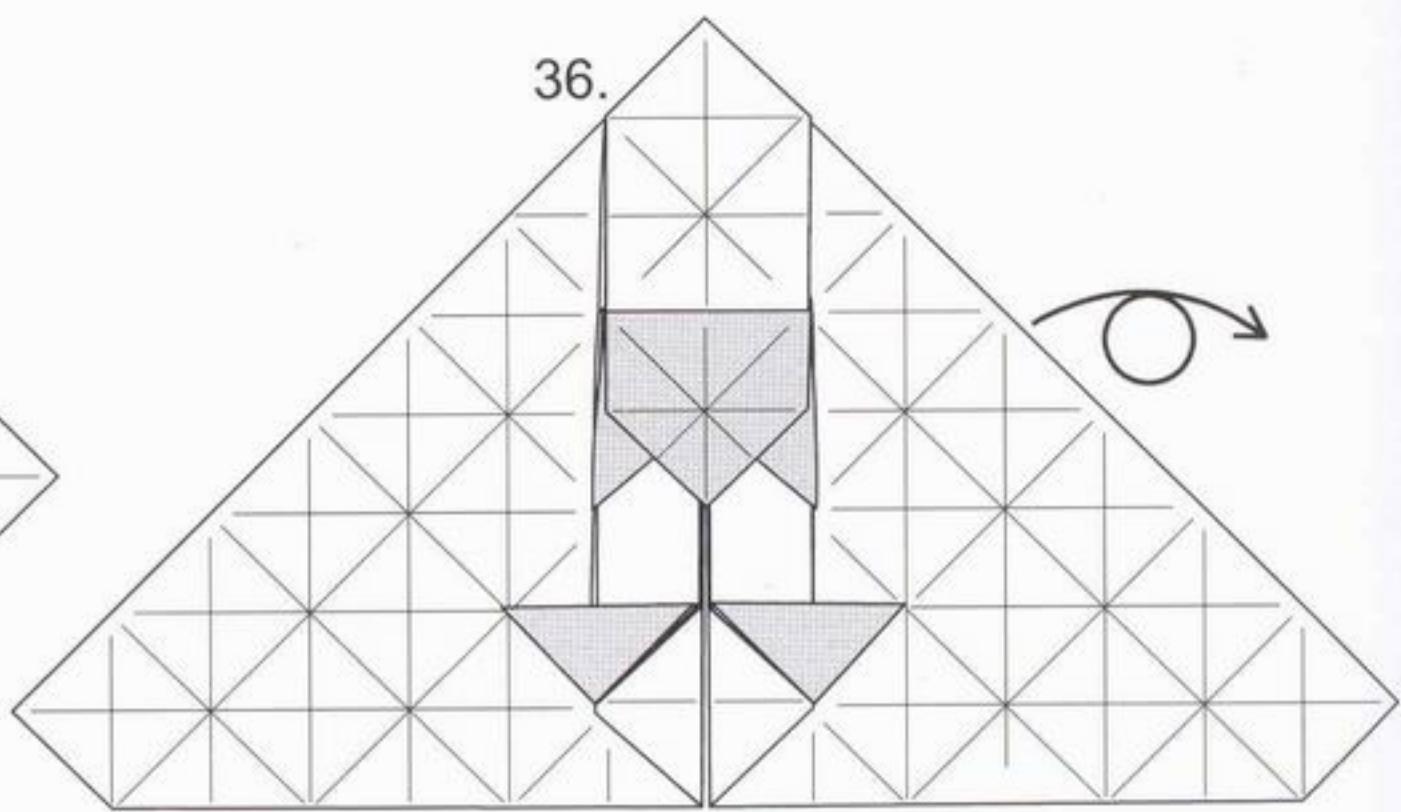


Intermediate view. Repeat with the other leg.

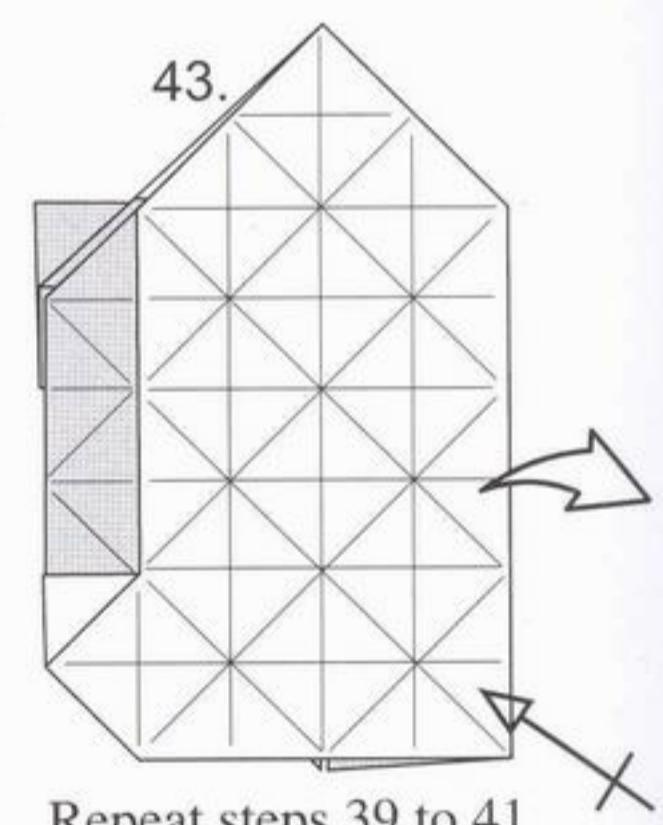
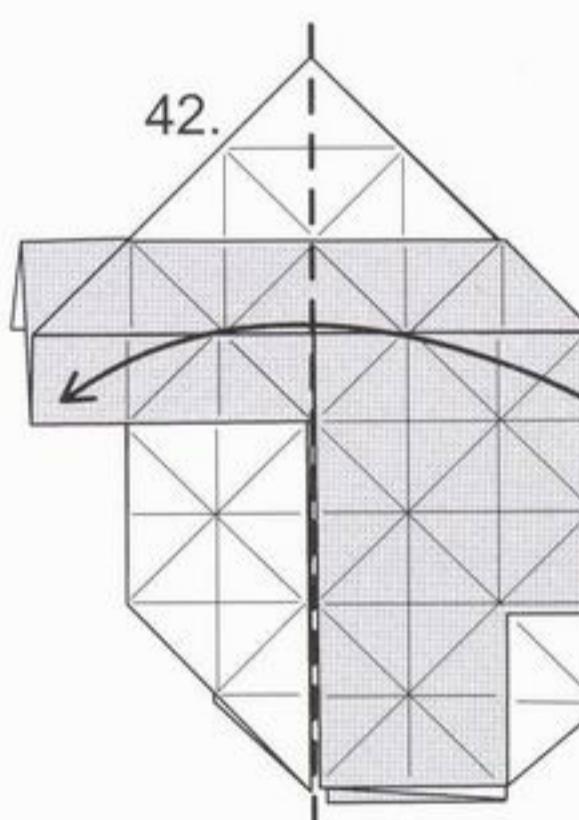
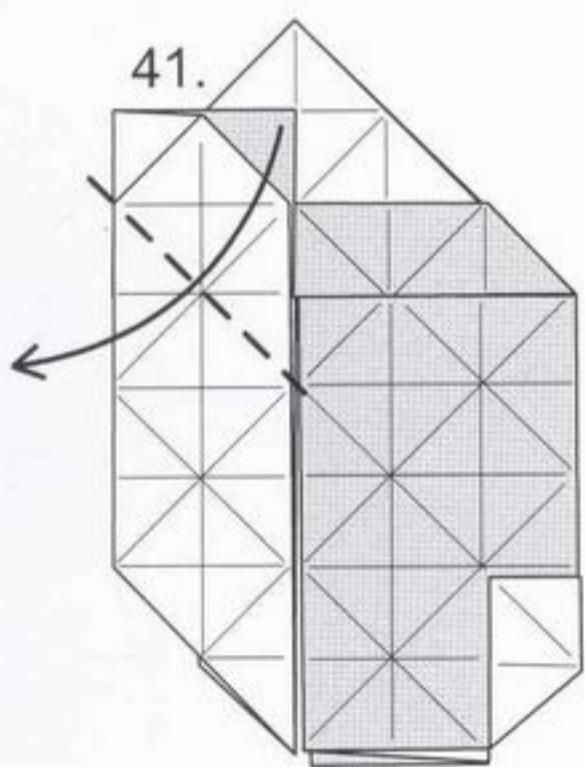
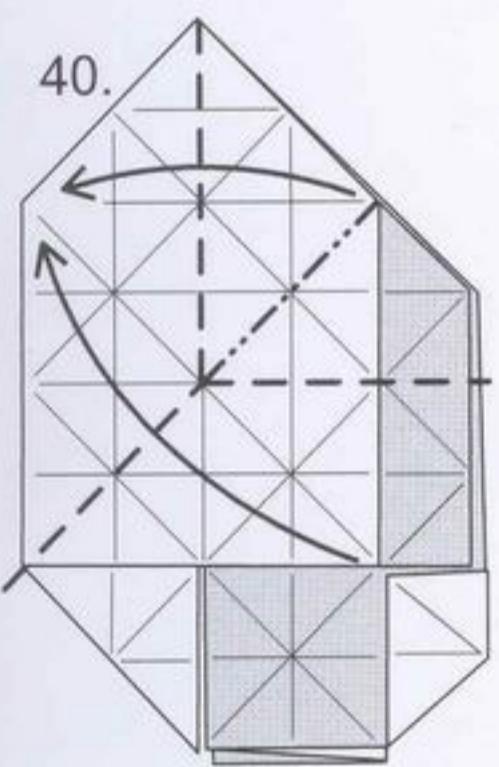
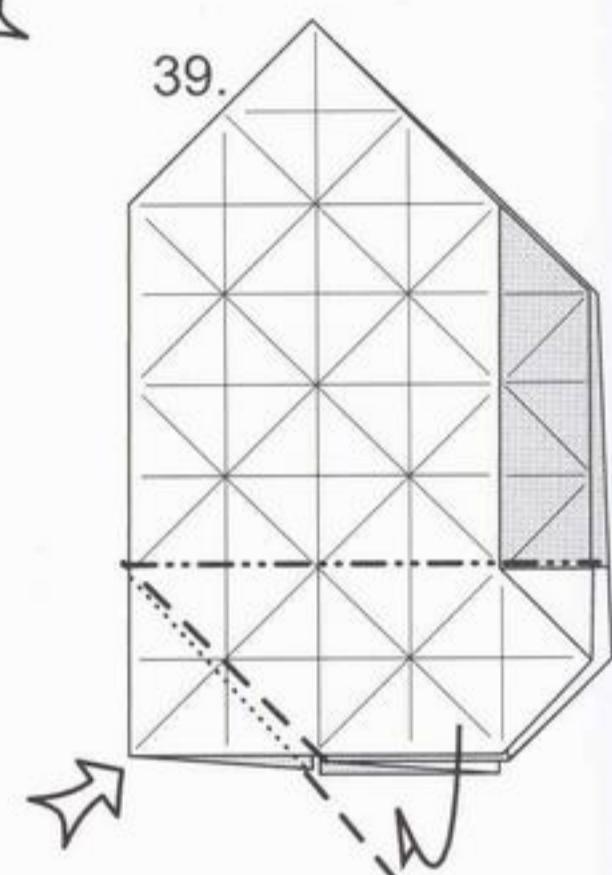
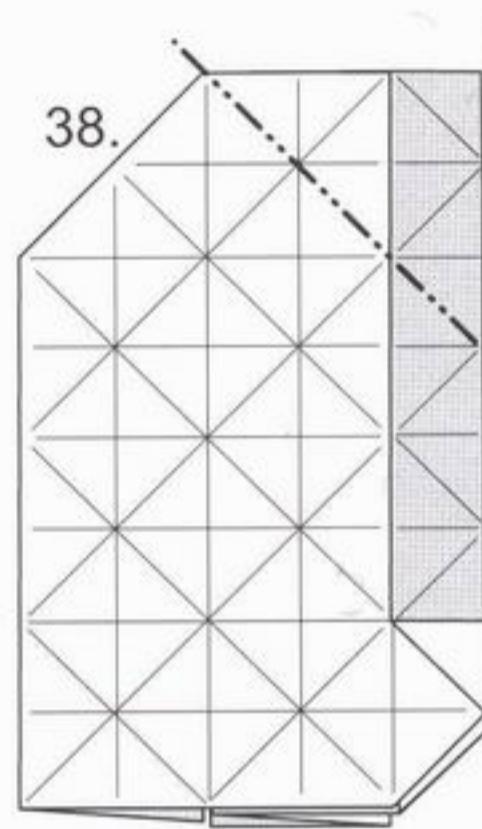
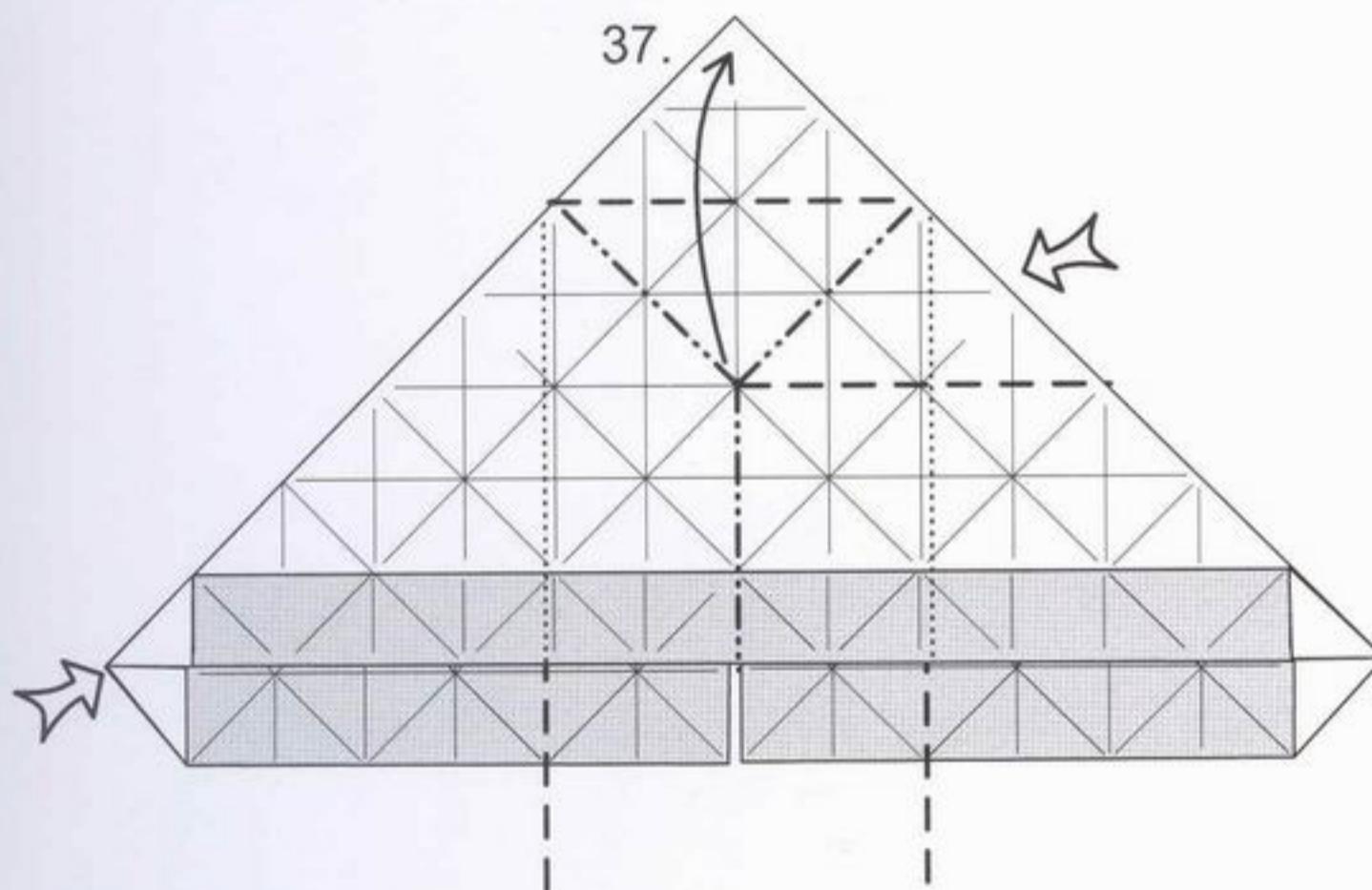




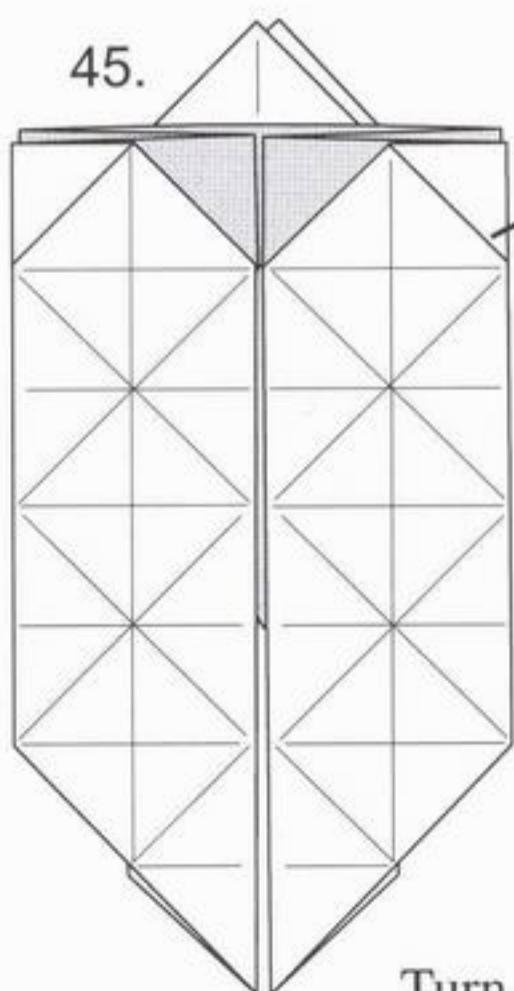
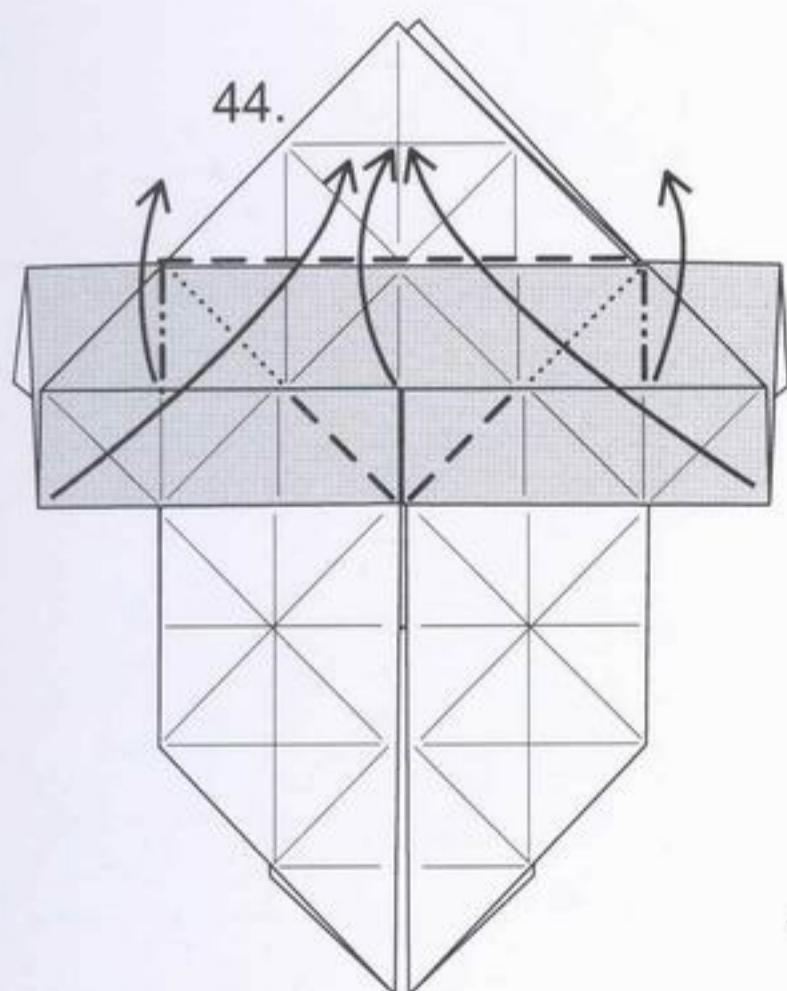
Pull out a layer of coloured paper.



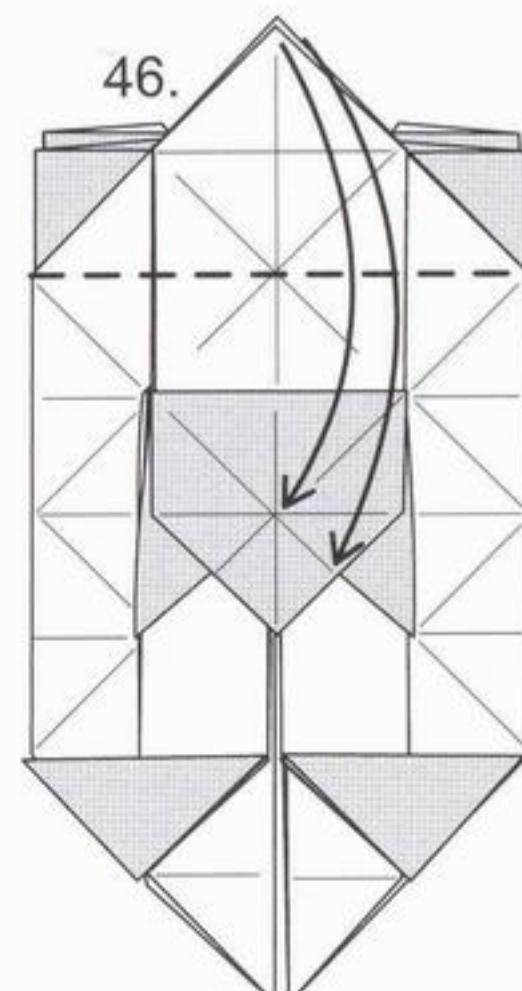
Turn over.

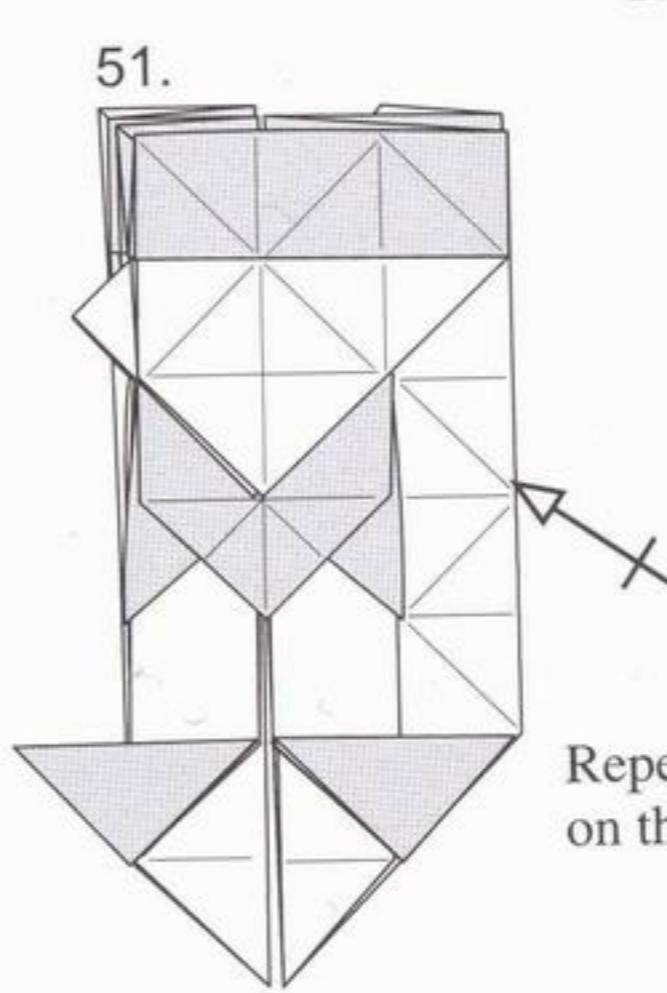
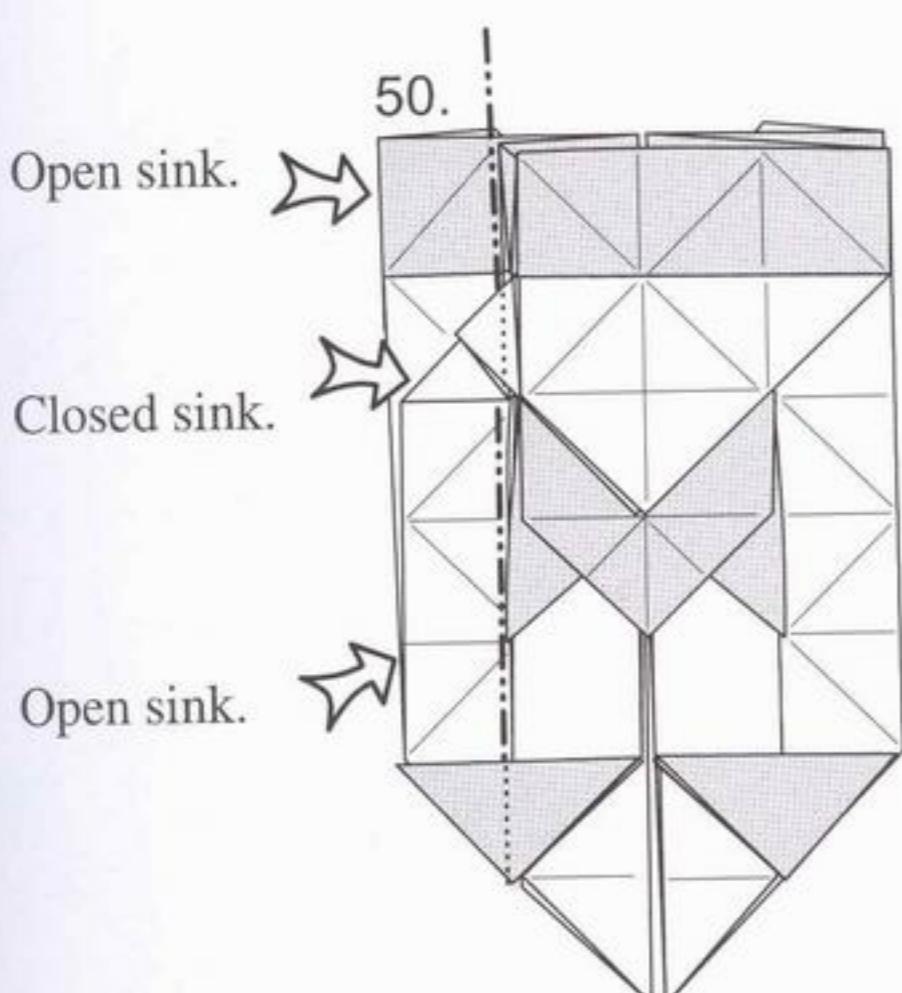
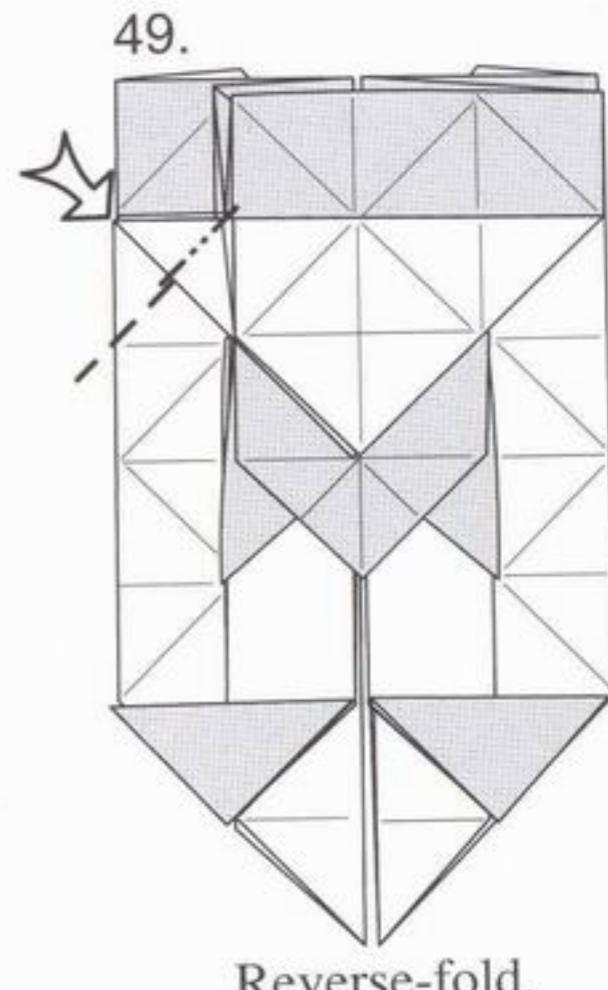
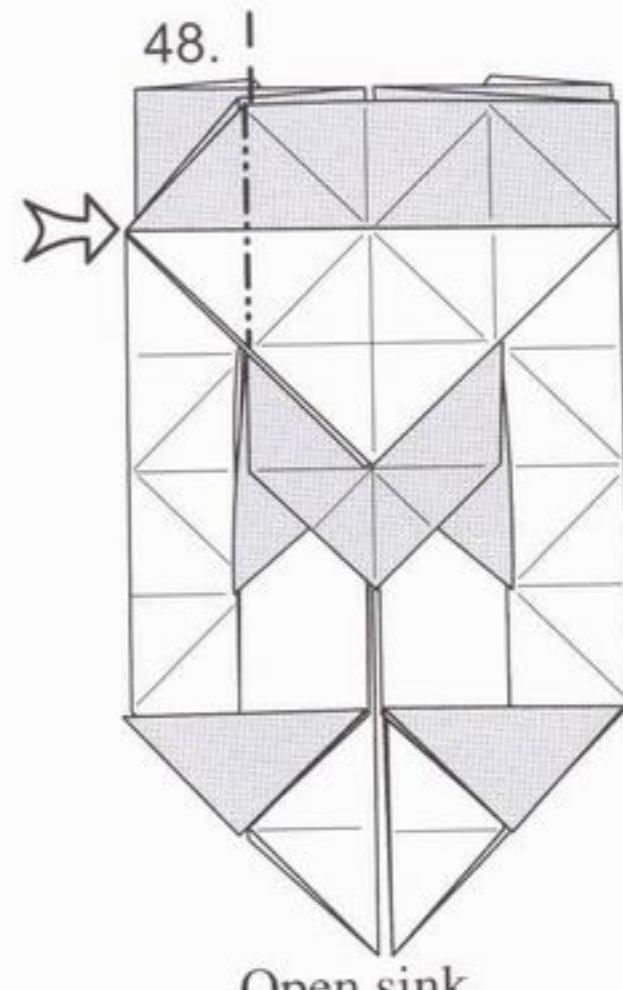
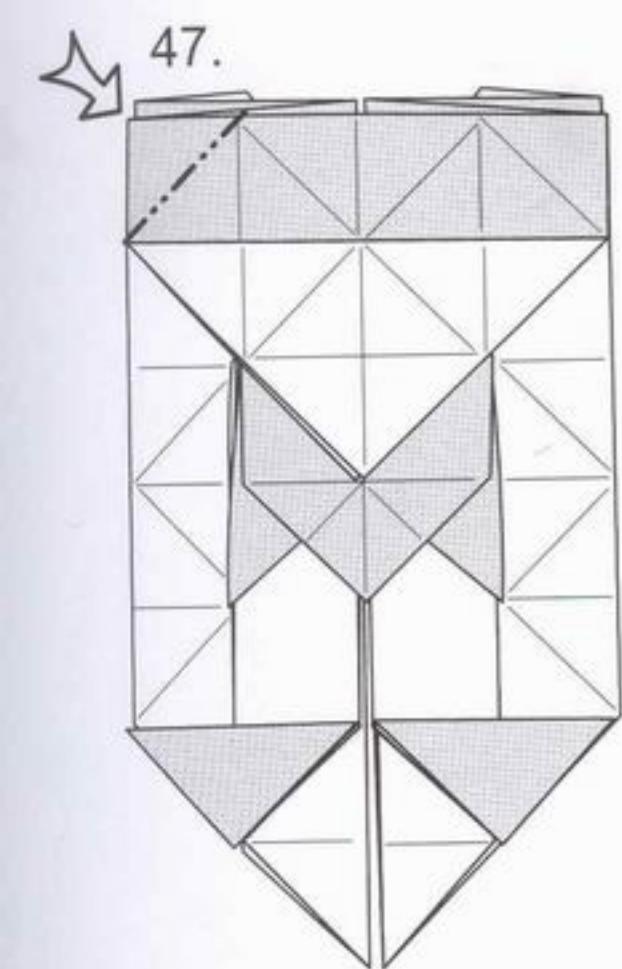


Repeat steps 39 to 41
on the right.

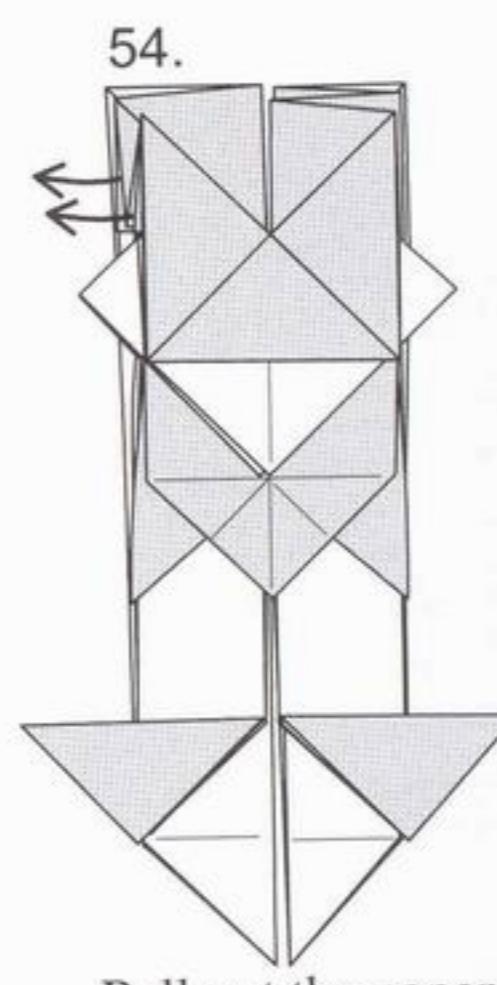
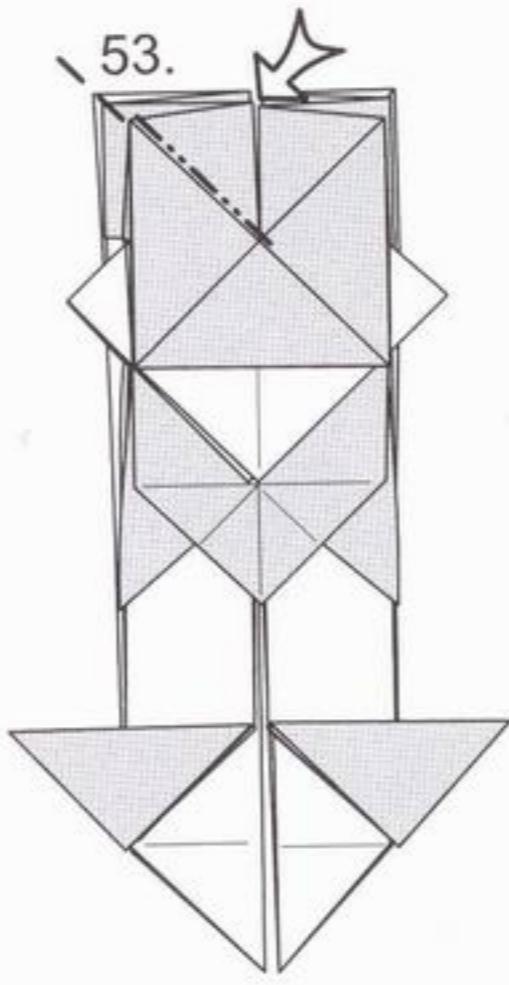
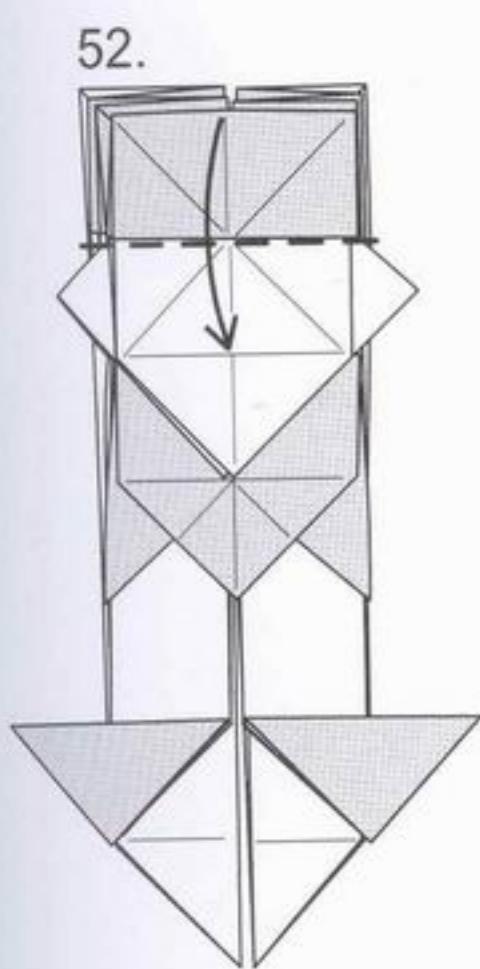


Turn over.

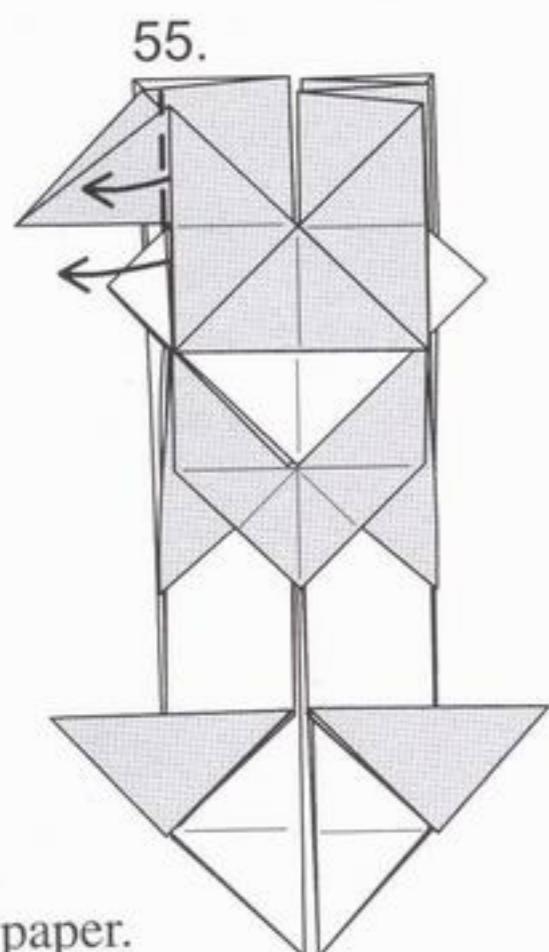




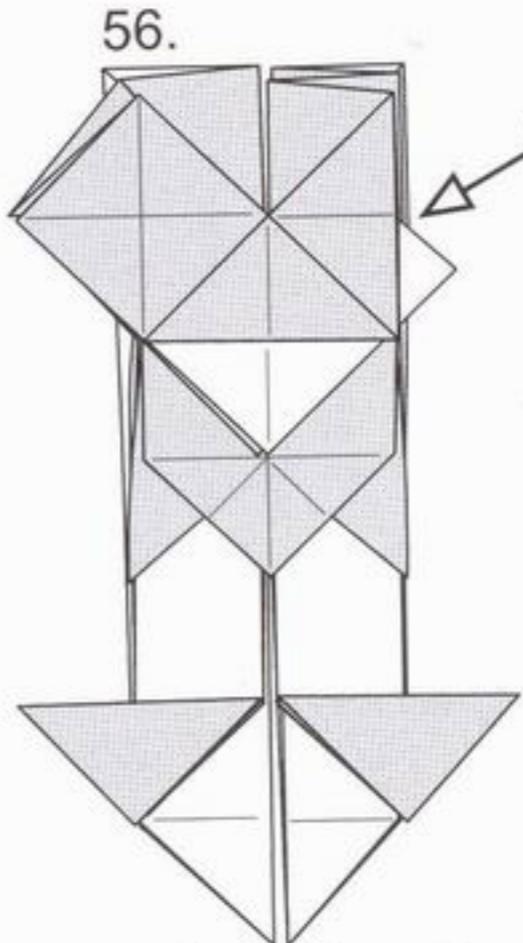
Repeat steps 47 to 50
on the right.



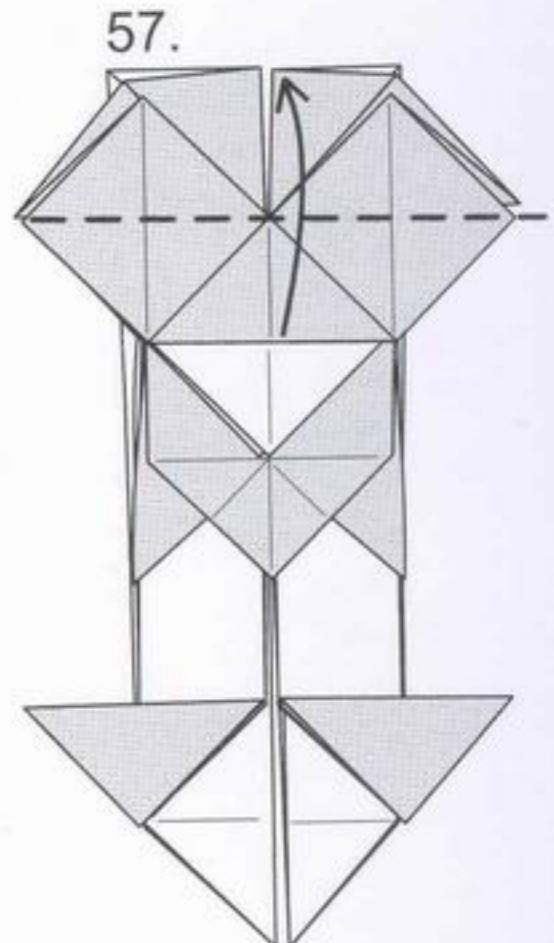
Pull out the paper.

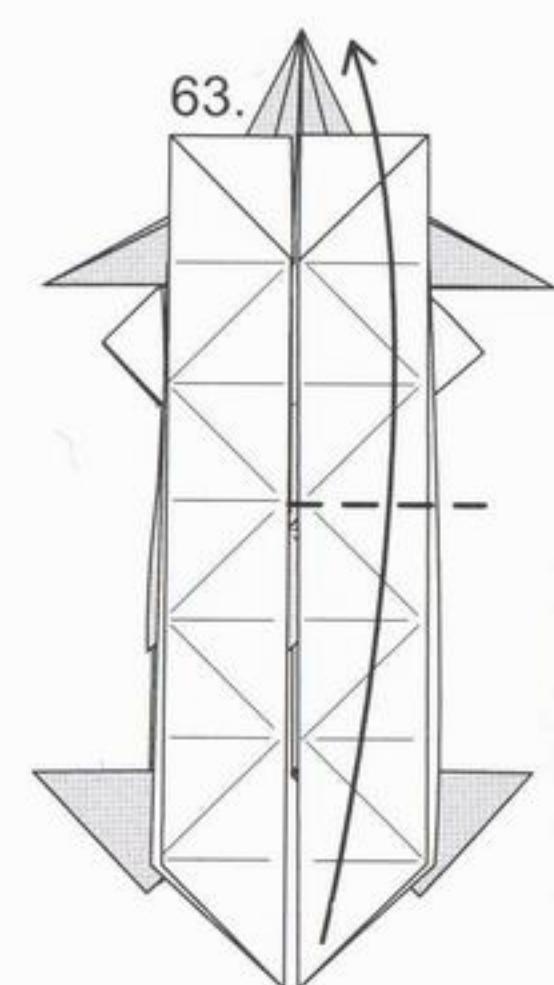
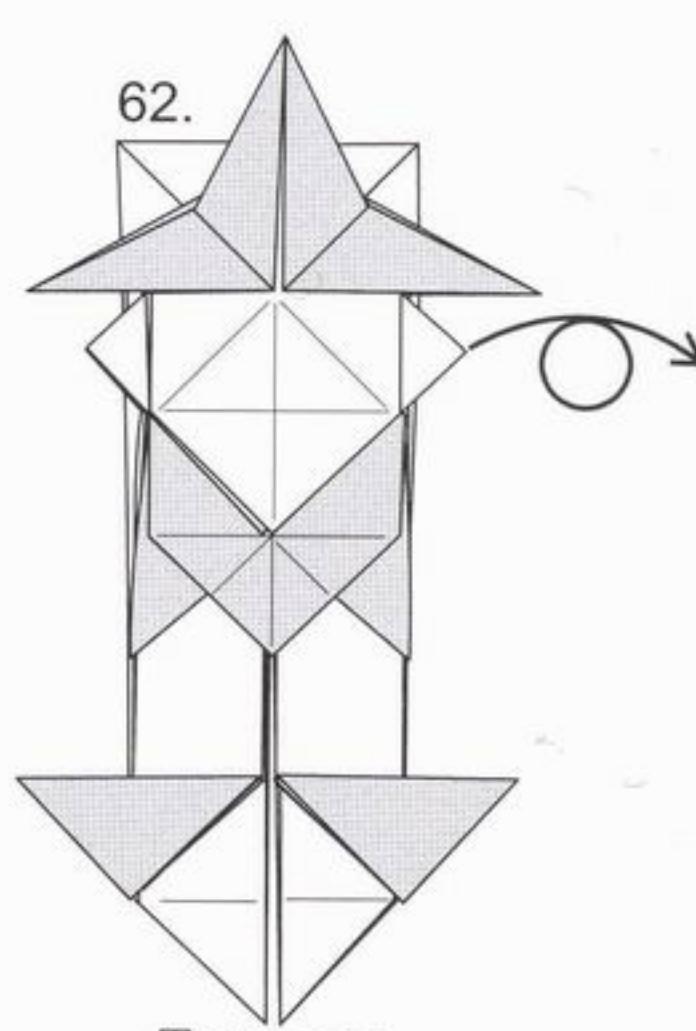
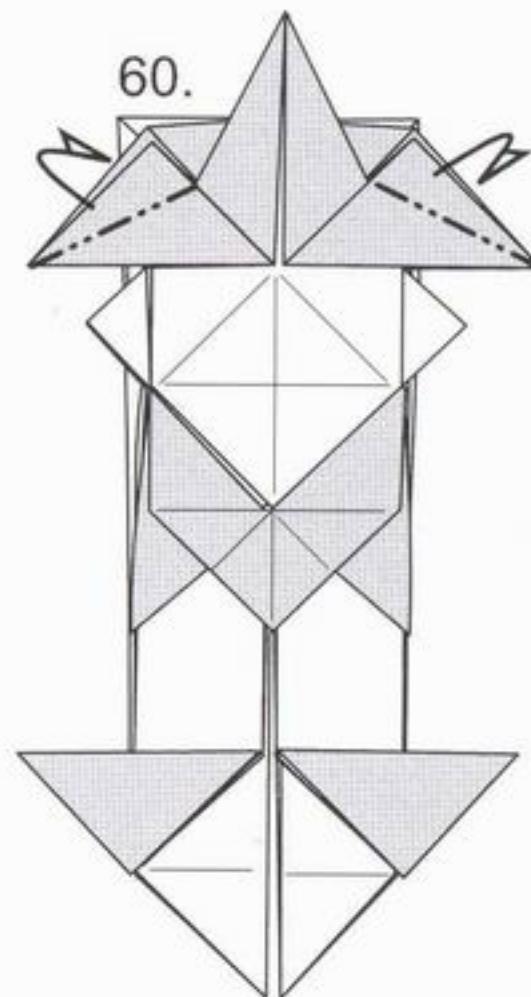
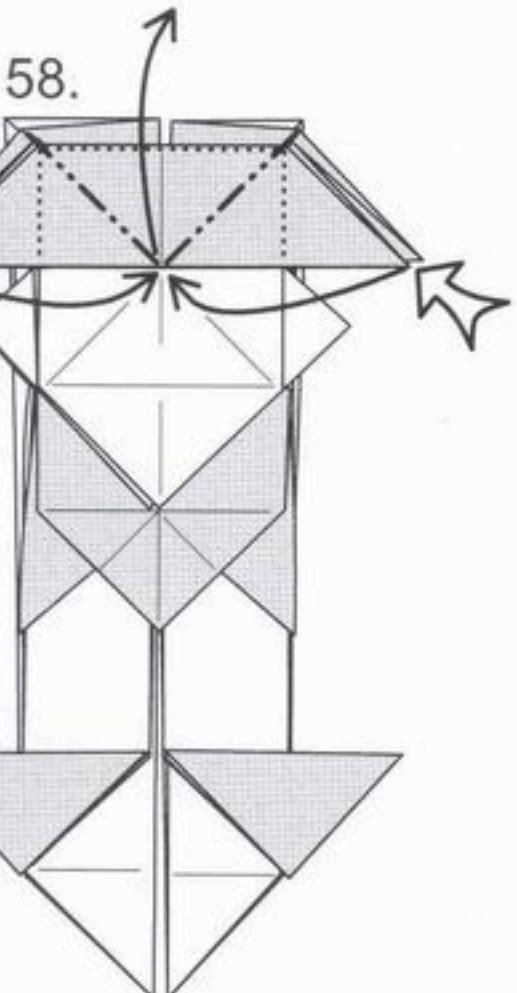


Pull out the paper.

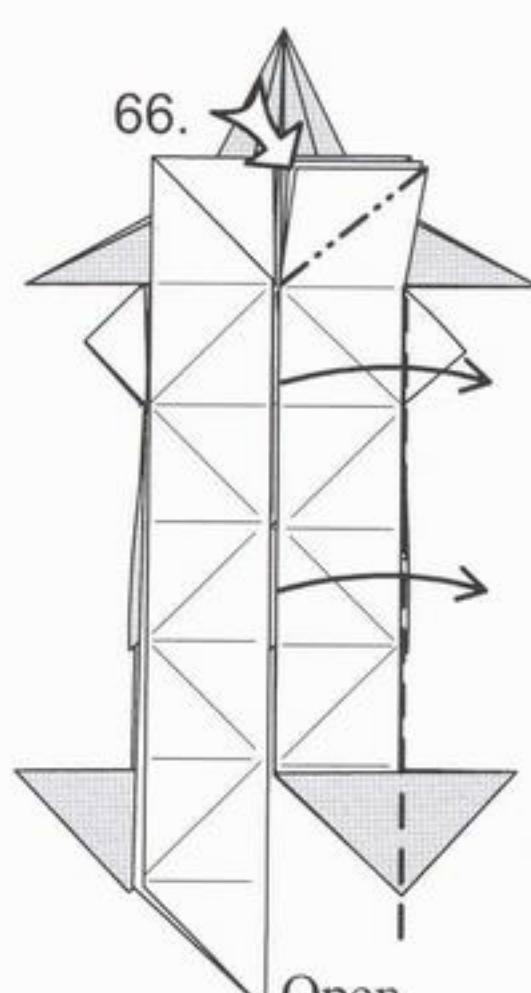
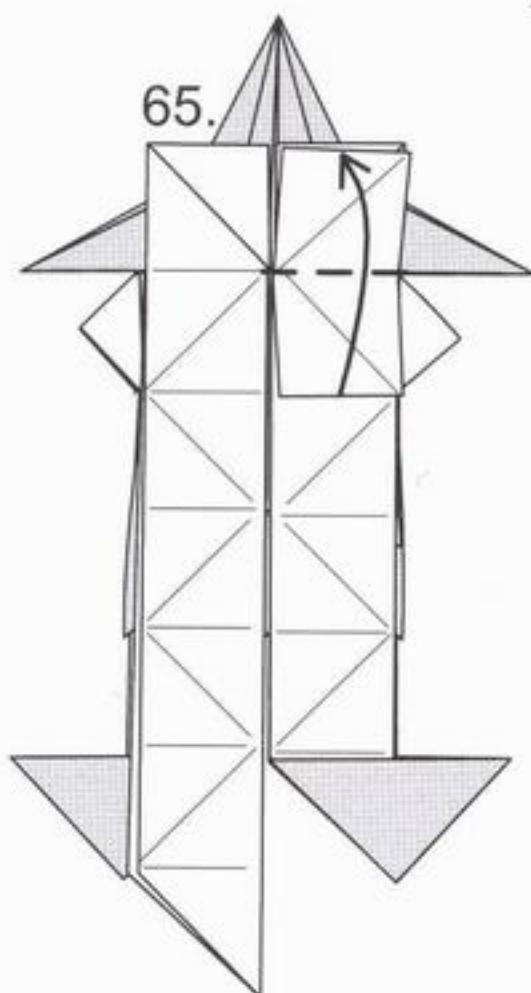


Repeat steps 53 to 55 on the right.

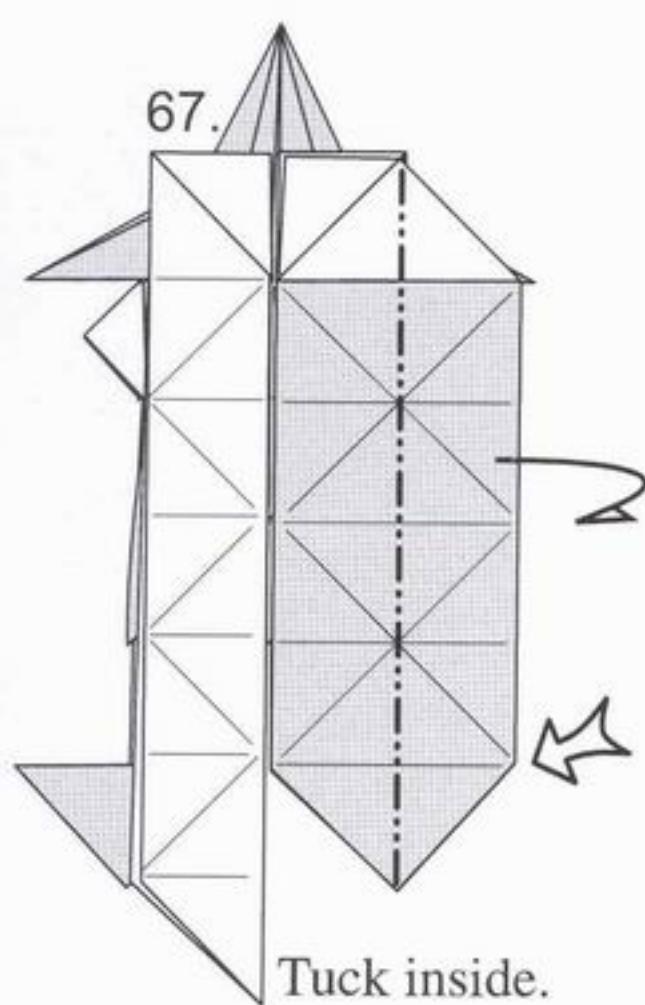




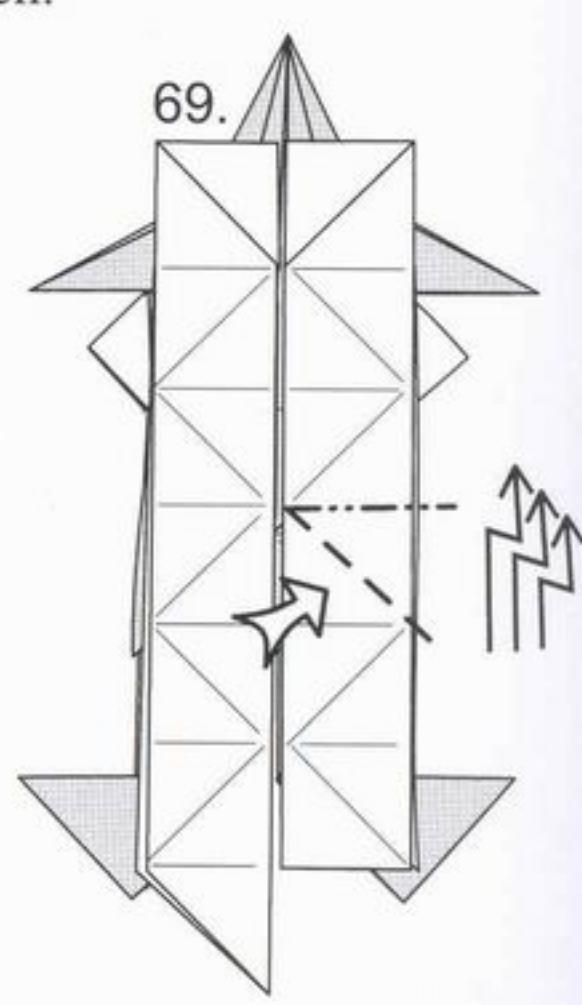
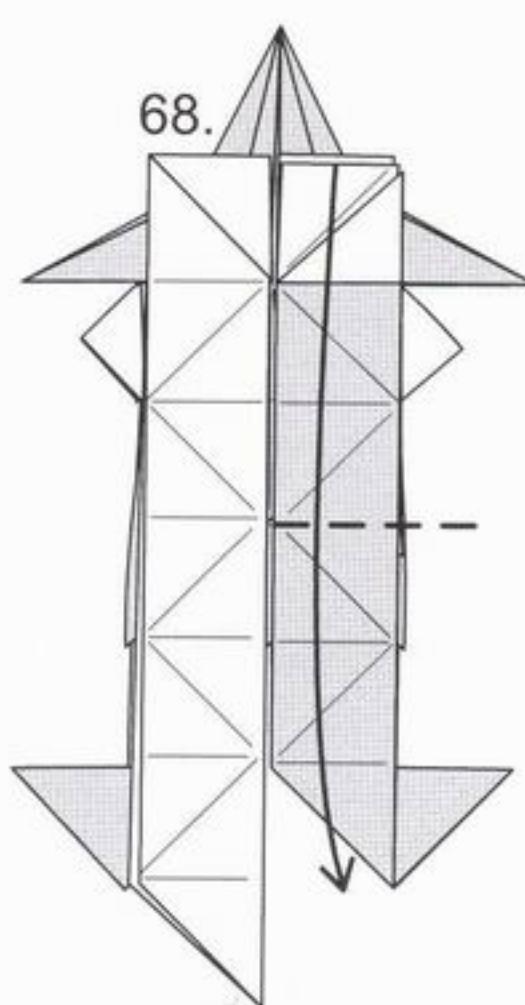
Elias
stretch.

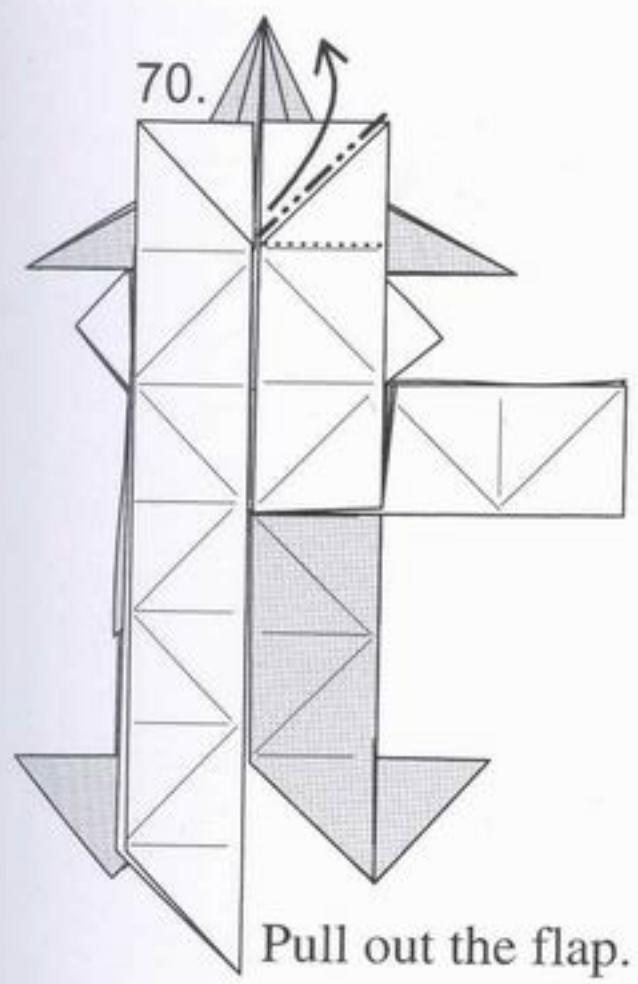


Open.

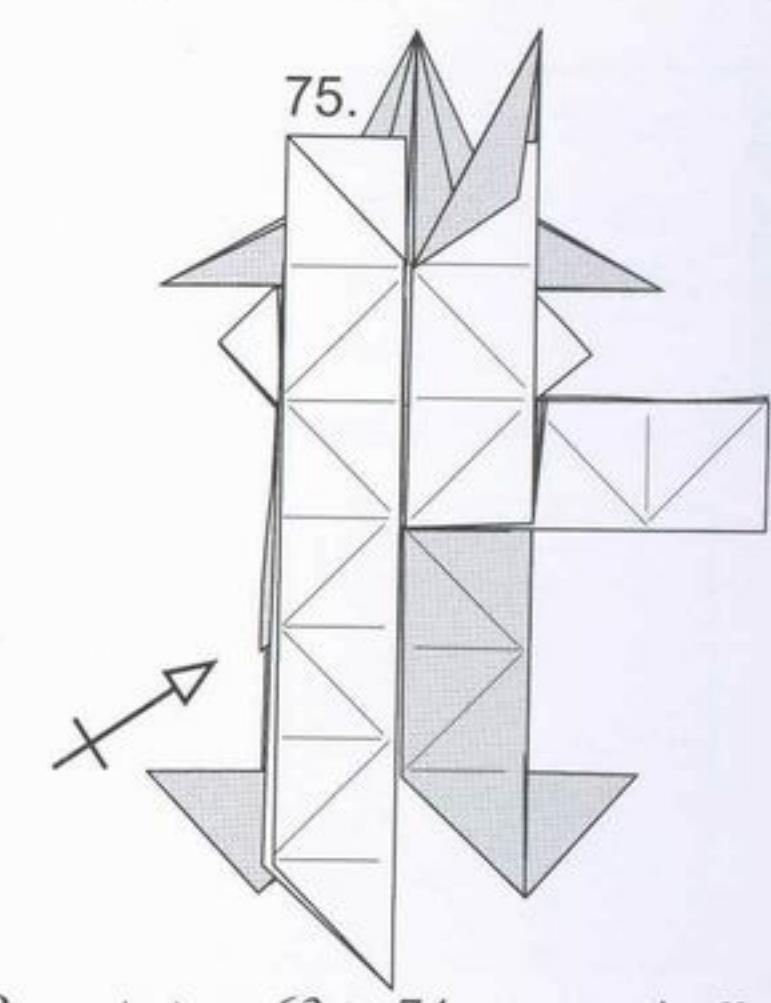
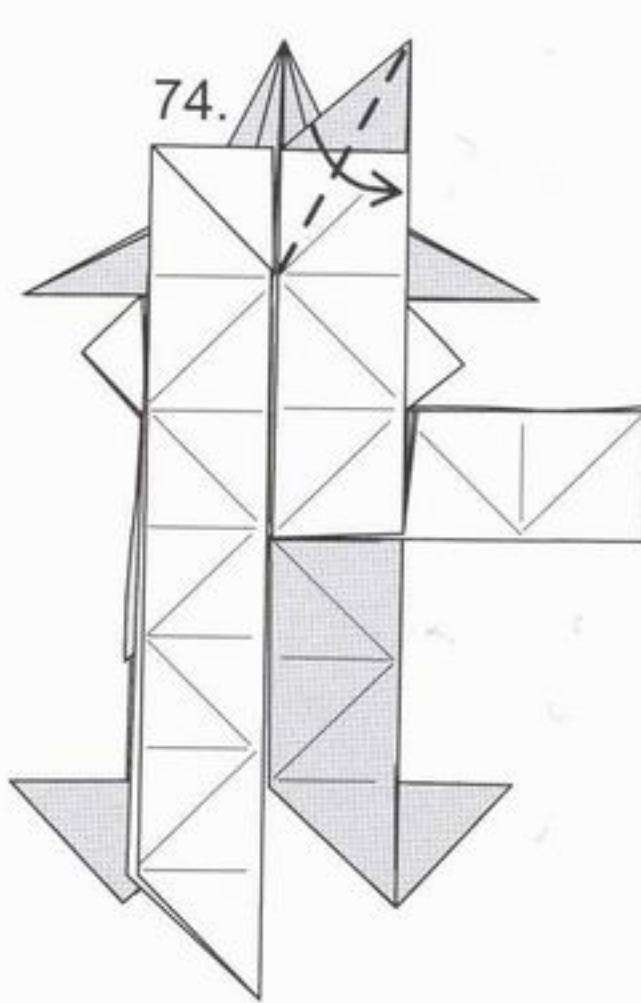
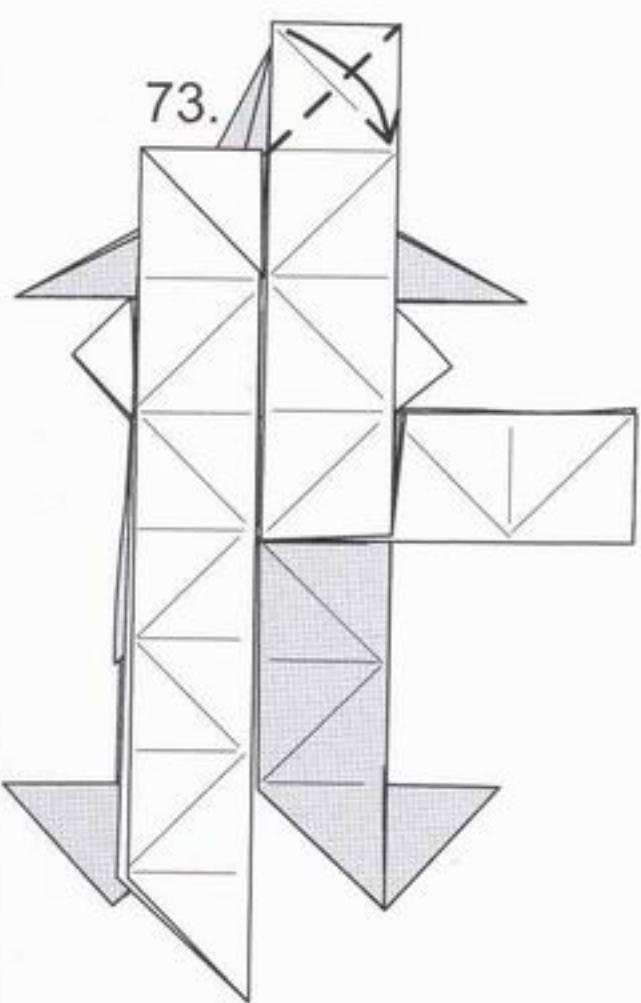
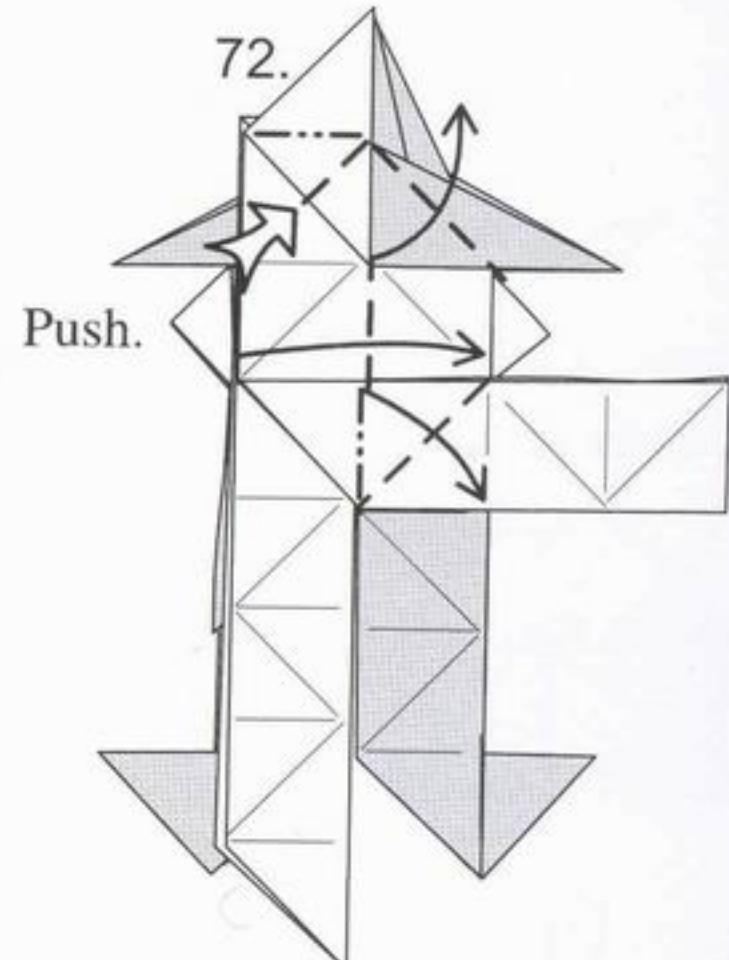
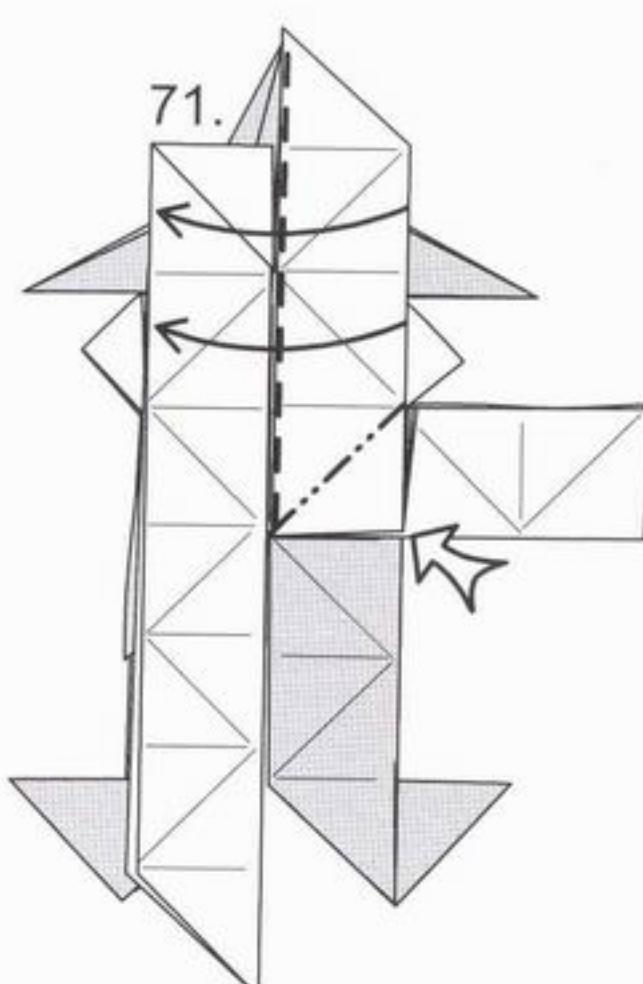


Tuck inside.

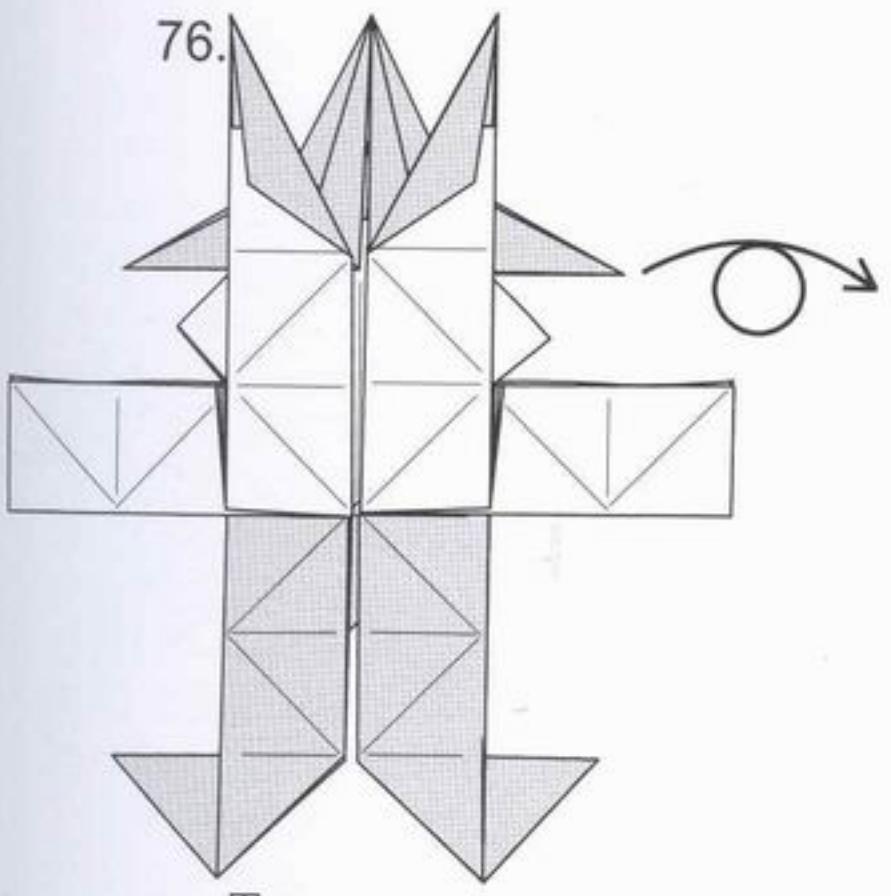




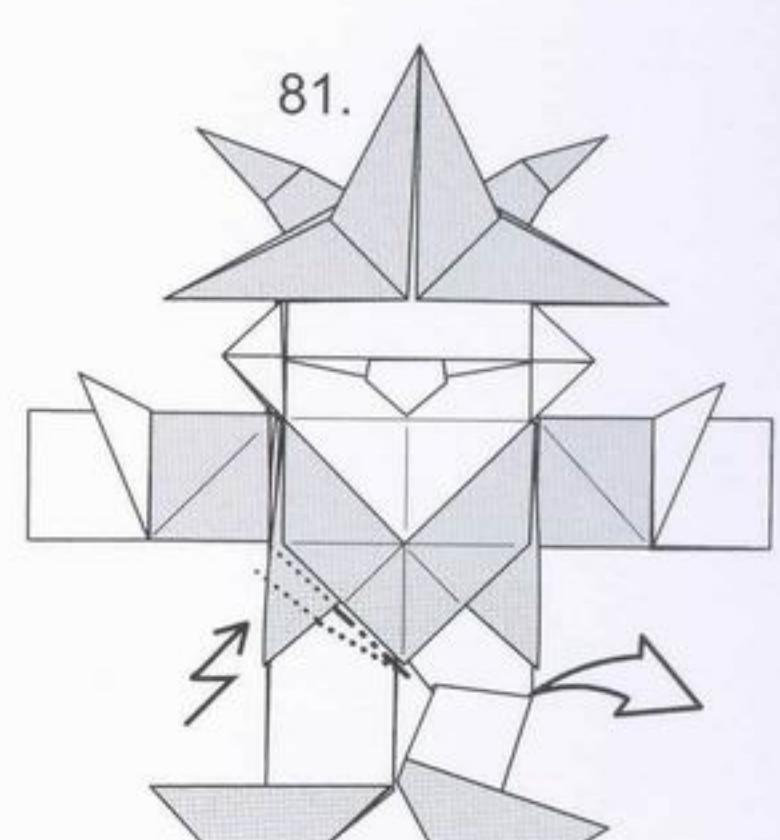
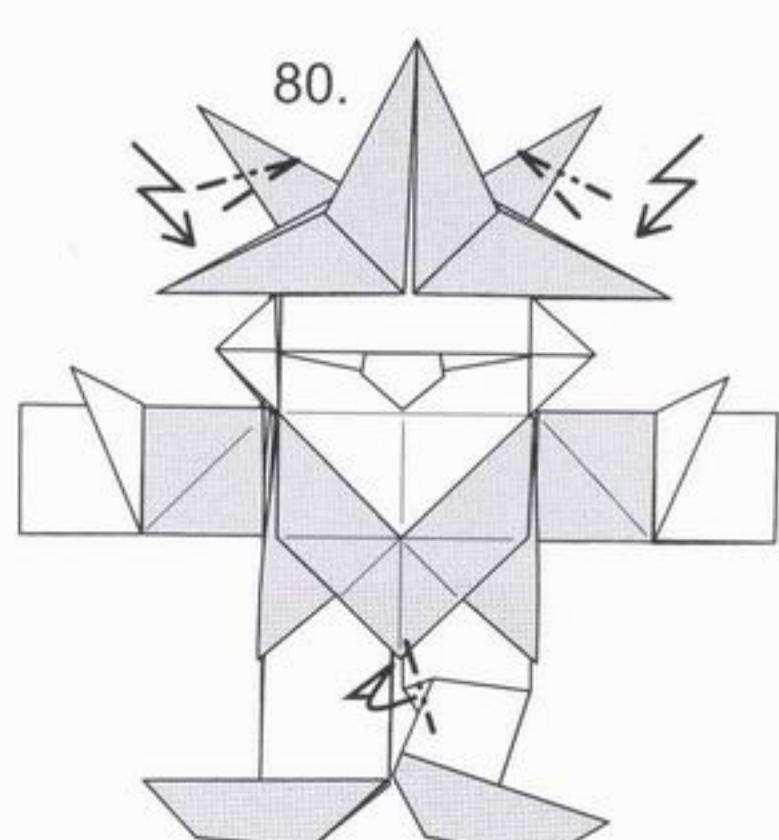
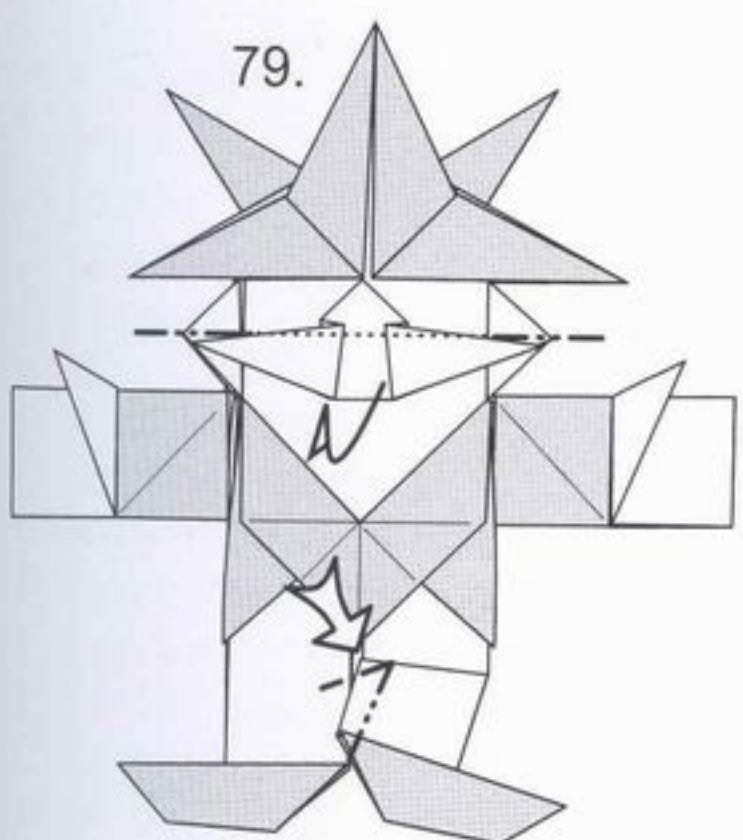
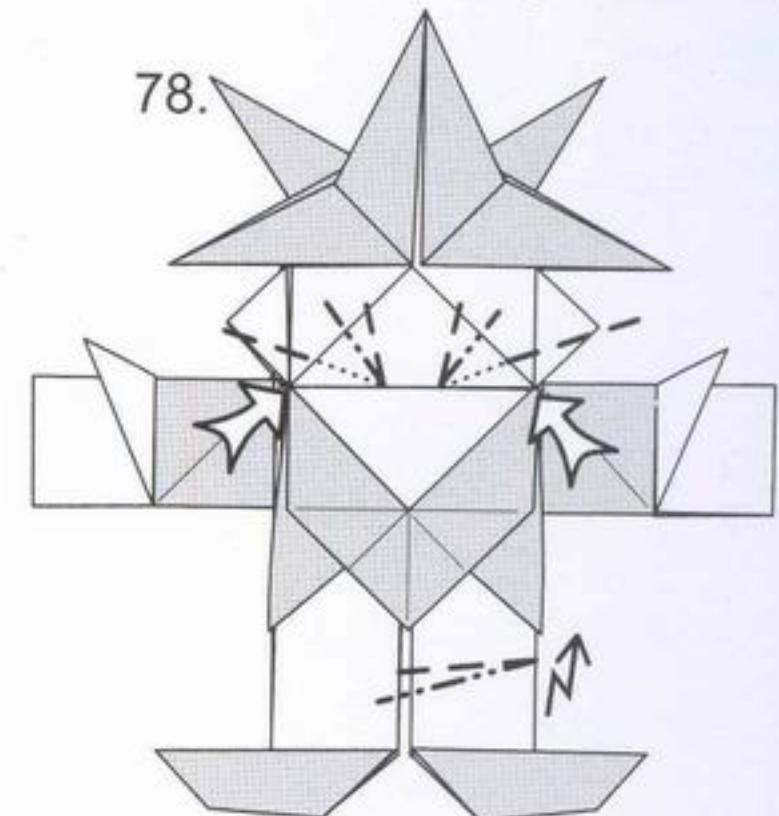
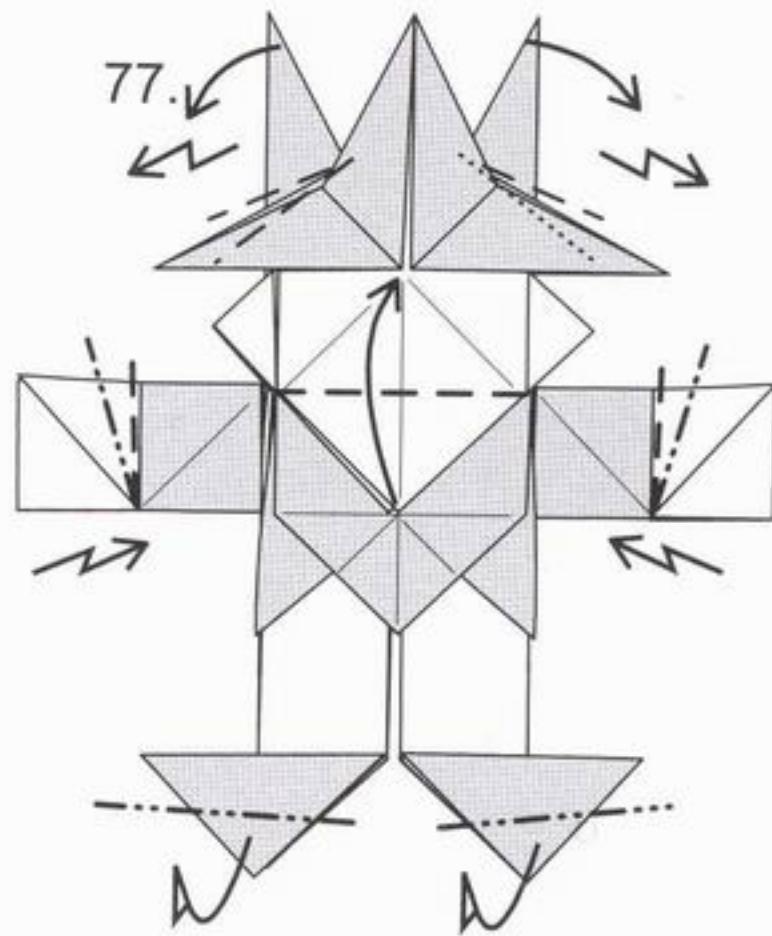
Pull out the flap.

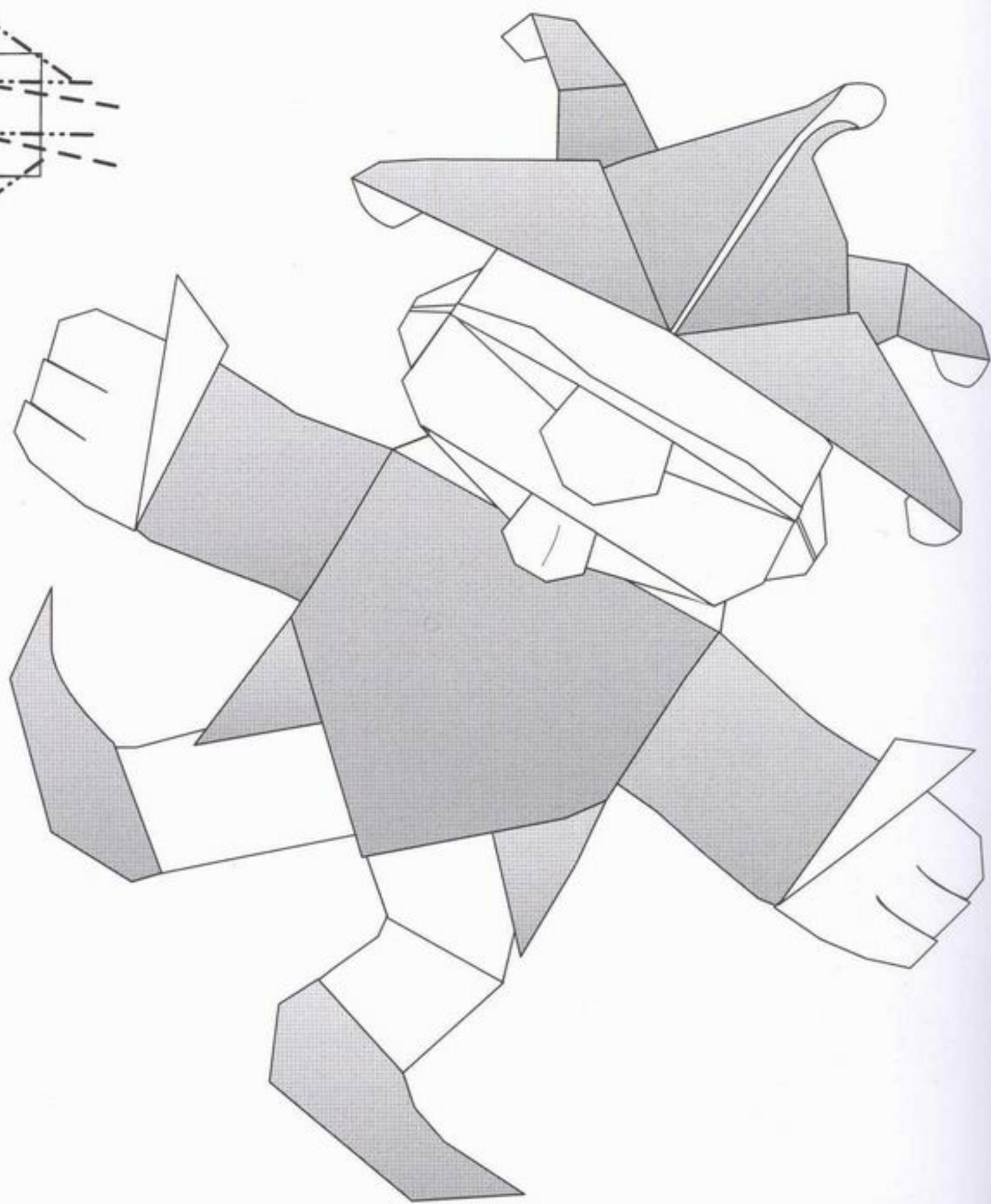
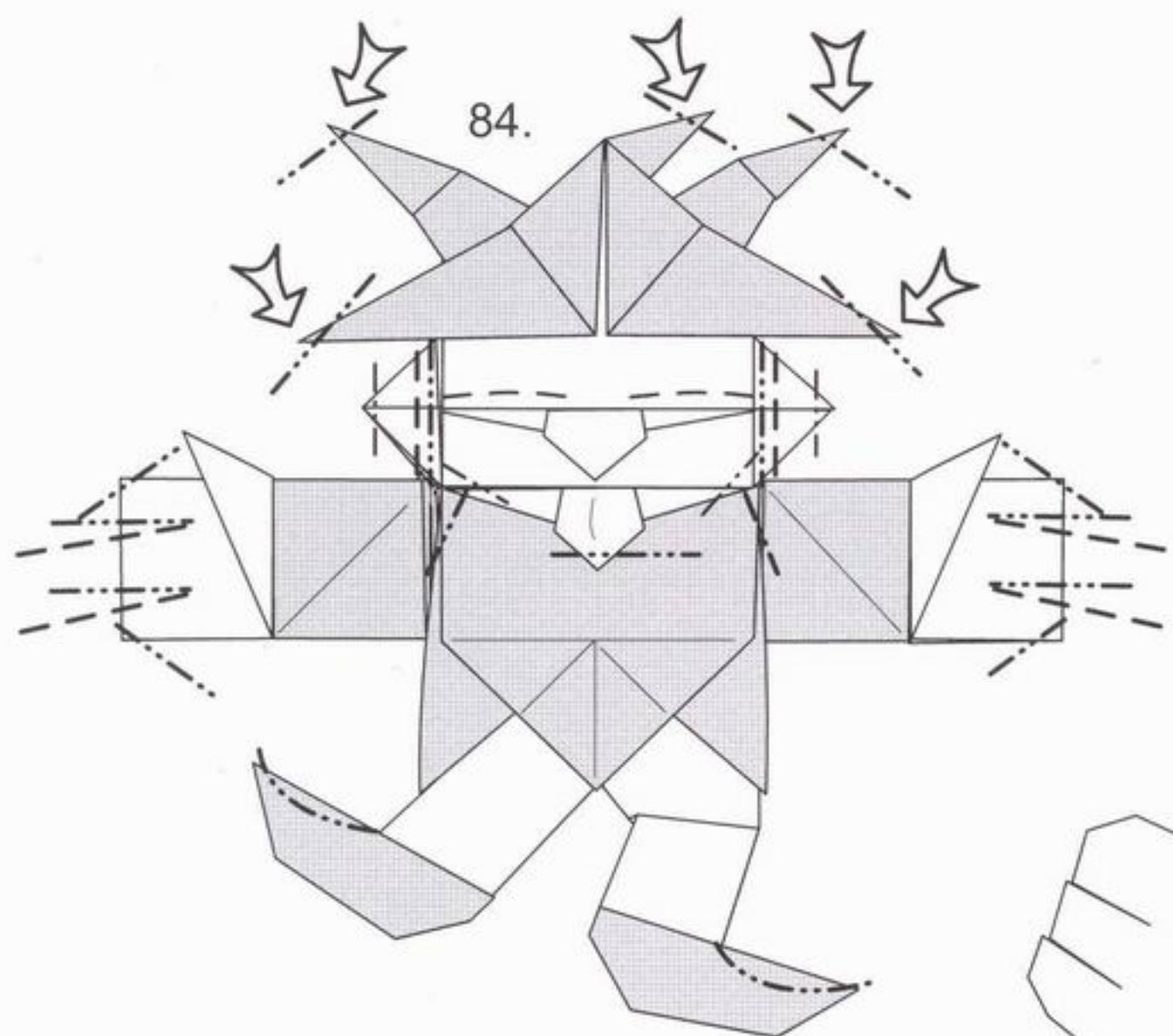
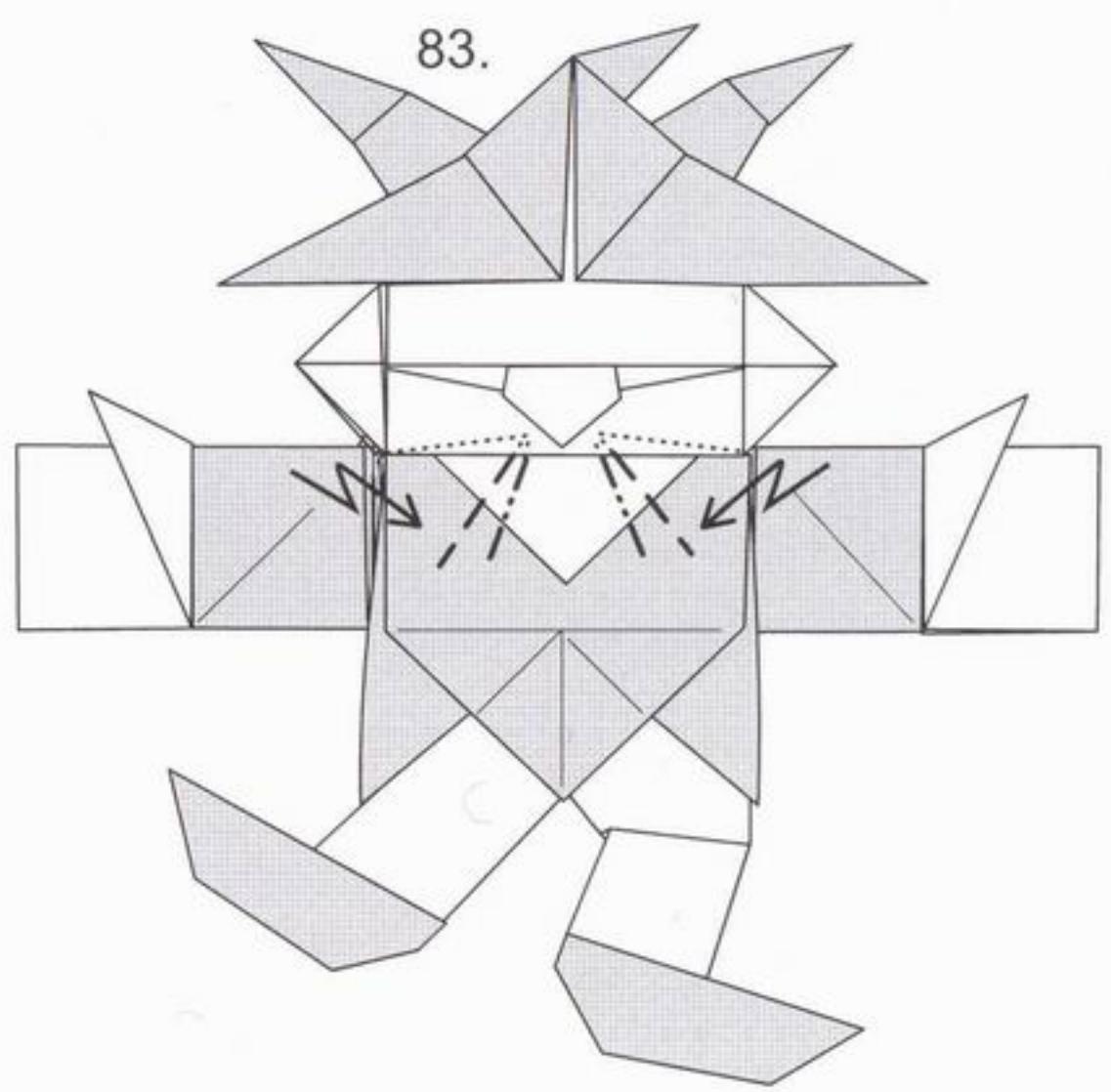
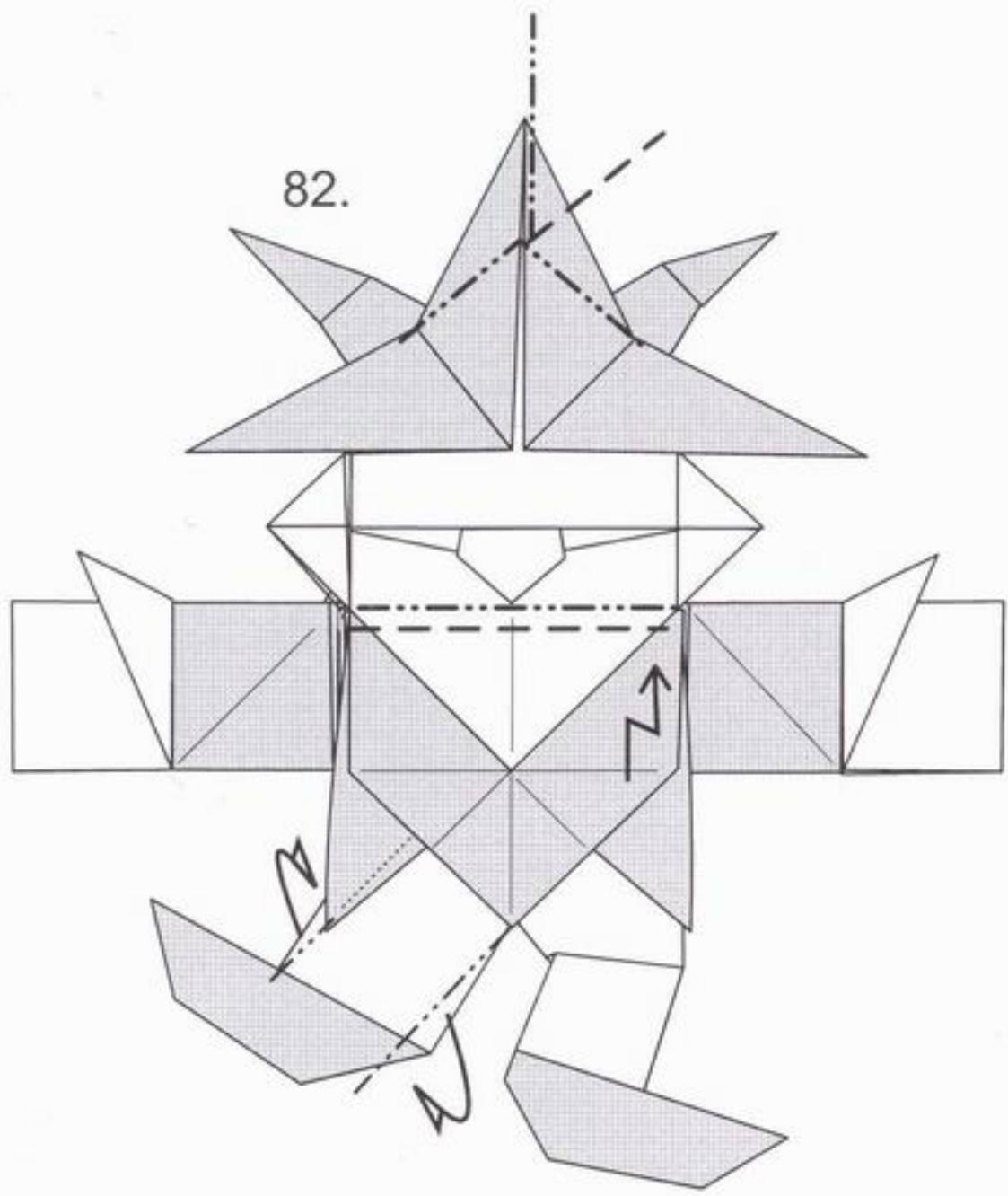


Repeat steps 63 to 74 symmetrically.



Turn over.







Lionel ALBERTINO

- Nationality : French
- Lives in France
- Born in 1970
- Job : Graphic designer

Lionel Albertino is one of the most creative and most recognized French designers. He is the author of several origami books, including:

- Origami Safari
- Insectes Tome 1
- Origami 23 pliages en papier

The birth of this model dates back some years.

The first attempt probably comes from 1999 or 2000 as these years were exclusively devoted to producing insects.

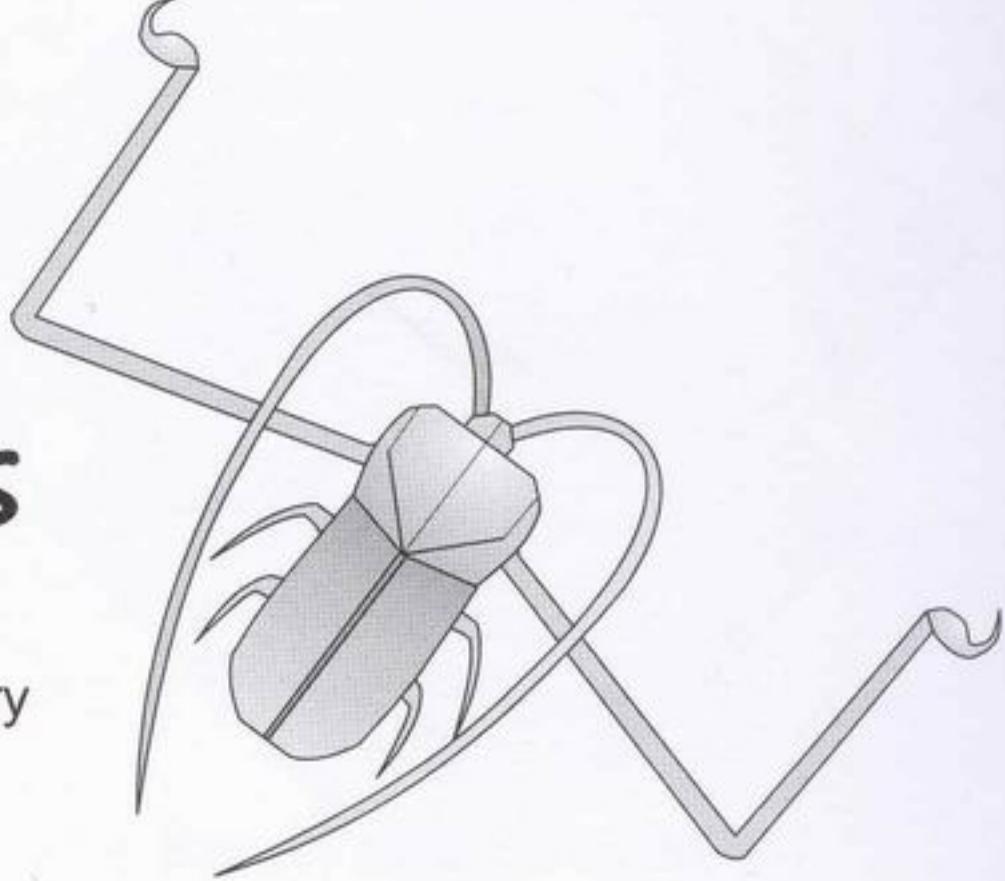
To be honest, the first version was absolutely disastrous, as I had simply produced the same number and length of points as the original insect. But the model suffered from bulkiness because of the over-abundance of ill-controlled layers.

A second version was produced in the same vein as the first one. This time, I focused on the shape of the insect and simply observed the latter as if it were an origami model and not an organic being. I discovered then that *Acrocinus-Longimanus* was nothing more than a frog base and that this base already had all the features of the arthropod.

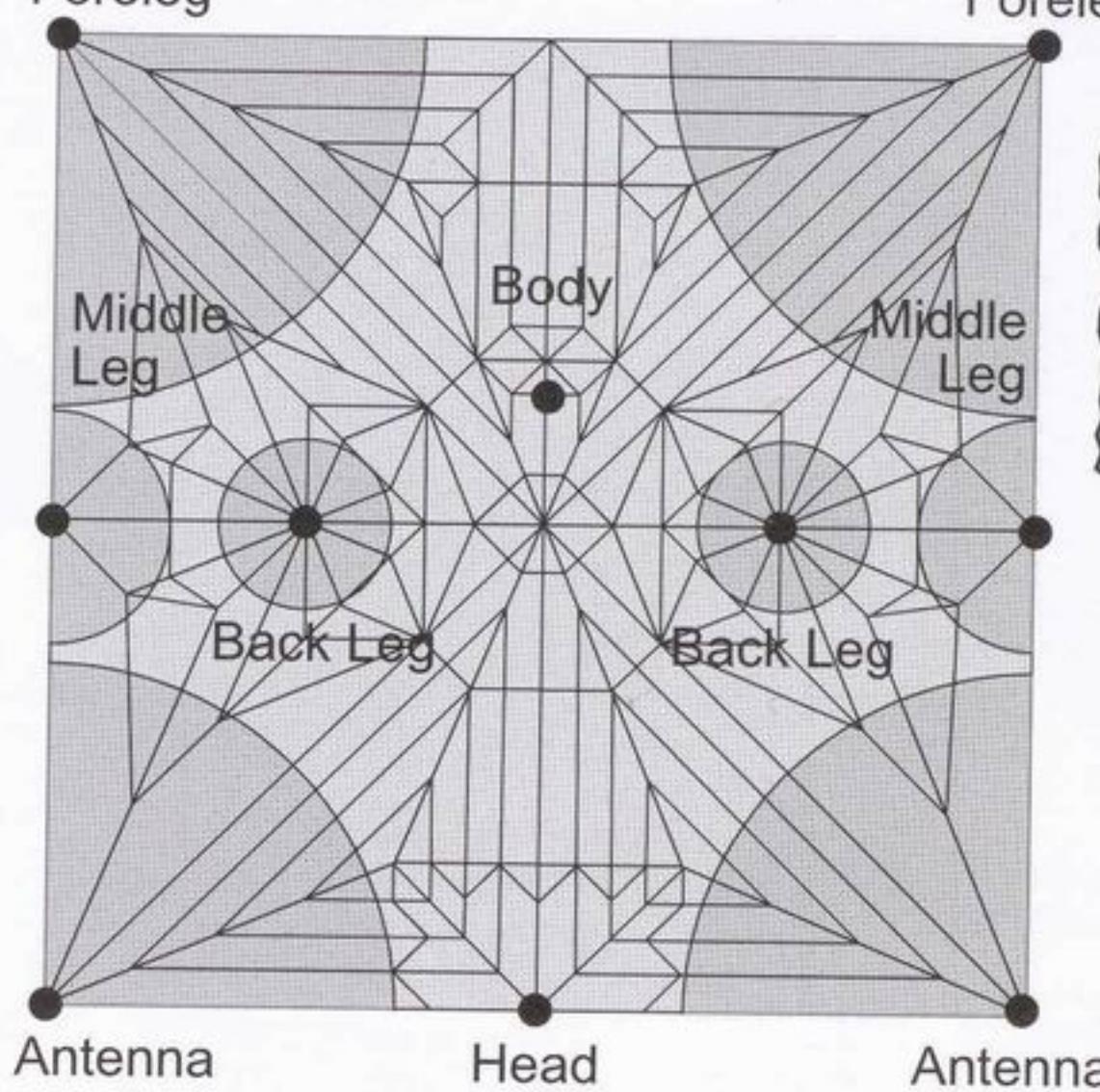
A second model, much more controlled, came into being. During the course of 2003, I displayed my collection in a museum dedicated to insects. I was faced with the real *Acrocinus* - until then I had only seen it on entomological plates. Confronted with the arthropod, my model looked completely incongruous. I reconsidered my model for a third time and tried to find the best folds to match the original. This is the mixture you are now discovering. Happy folding!

Acrocinus Longimanus

- Creation : Lionel ALBERTINO
- Diagram : L. Albertino & N. Terry
- Date : 2005
- Level : Complex
- Time to fold it : 1h30



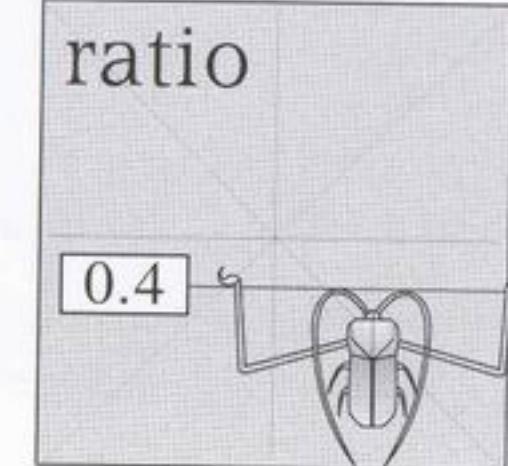
Foreleg



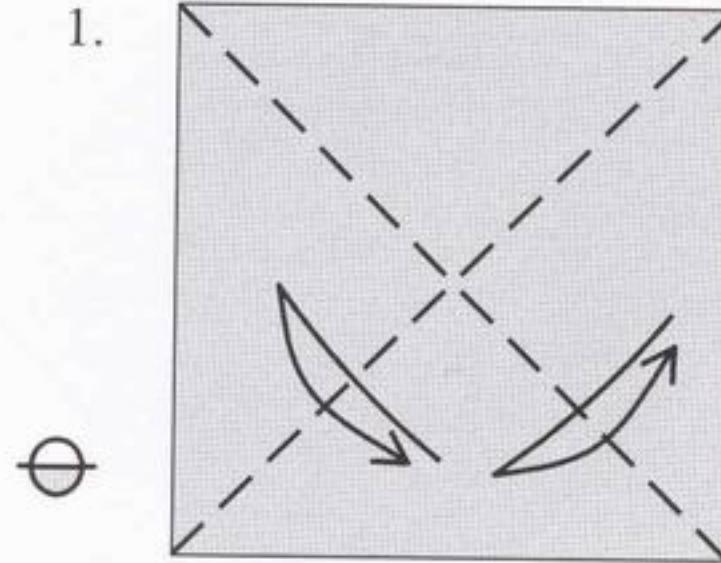
Paper : 35 x 35 cm
 Standard paper
 Tissue-foil / MC
 No Wet folding

ratio

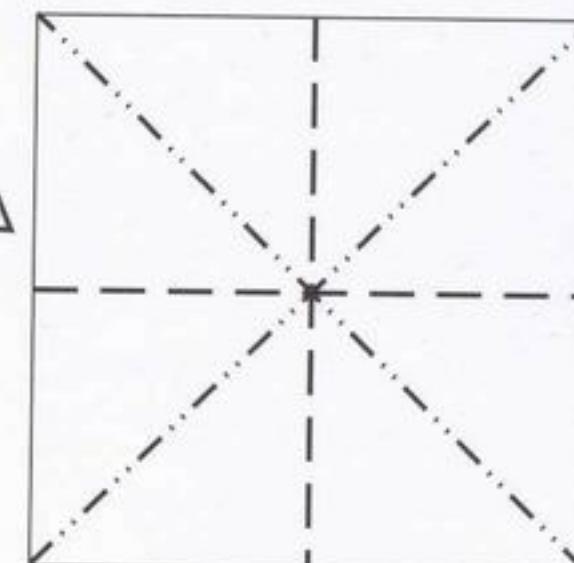
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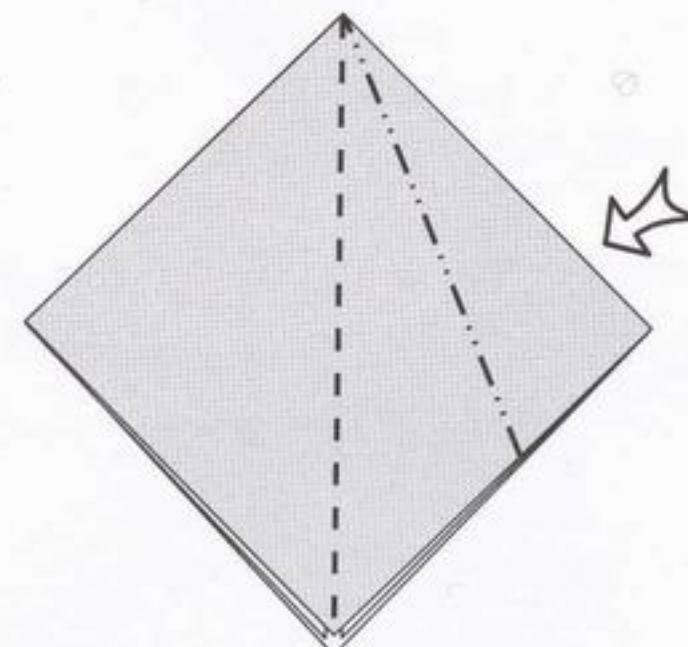
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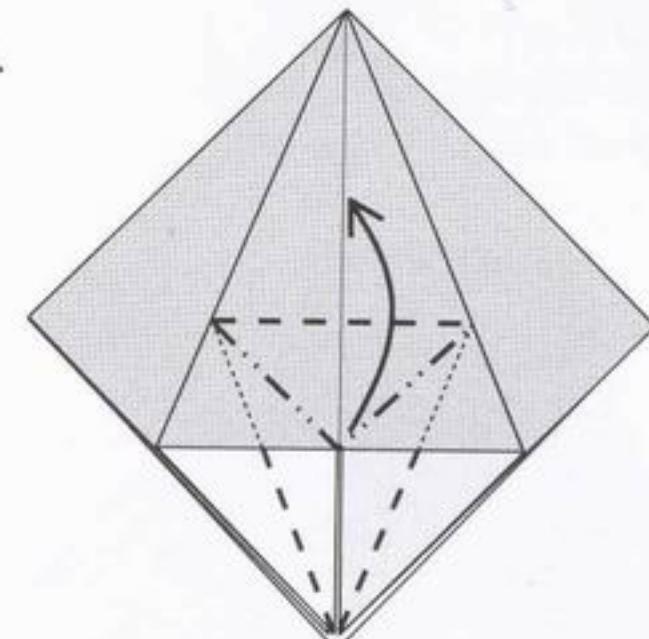
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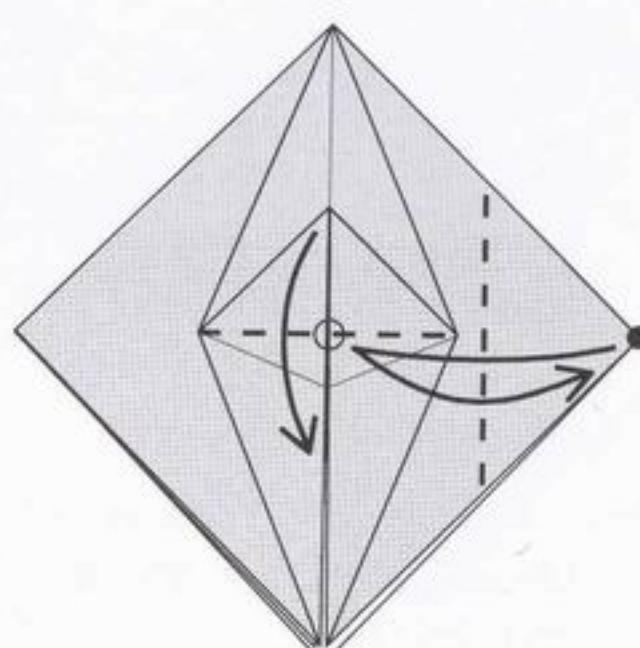
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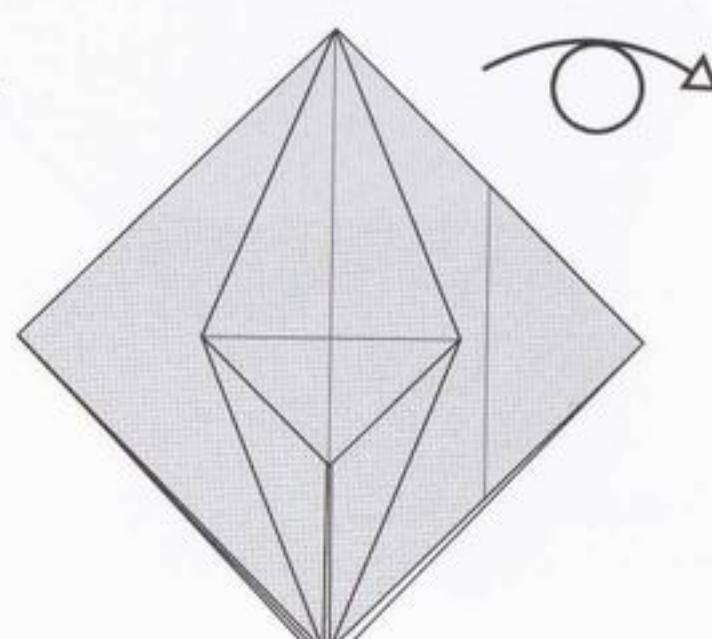
4.



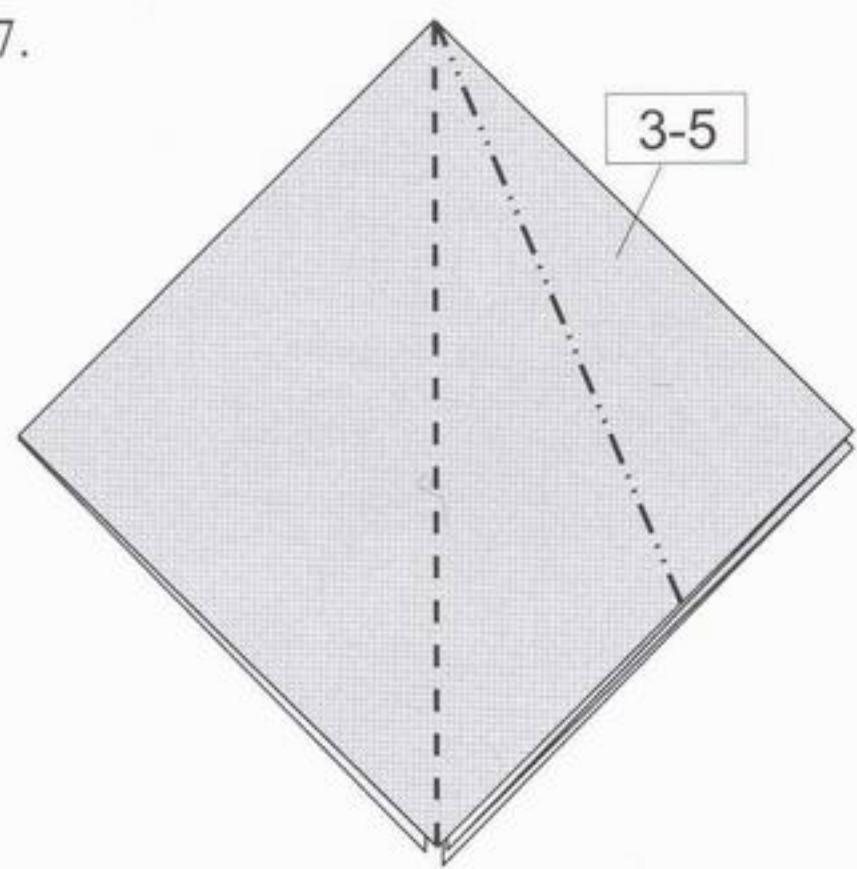
5.



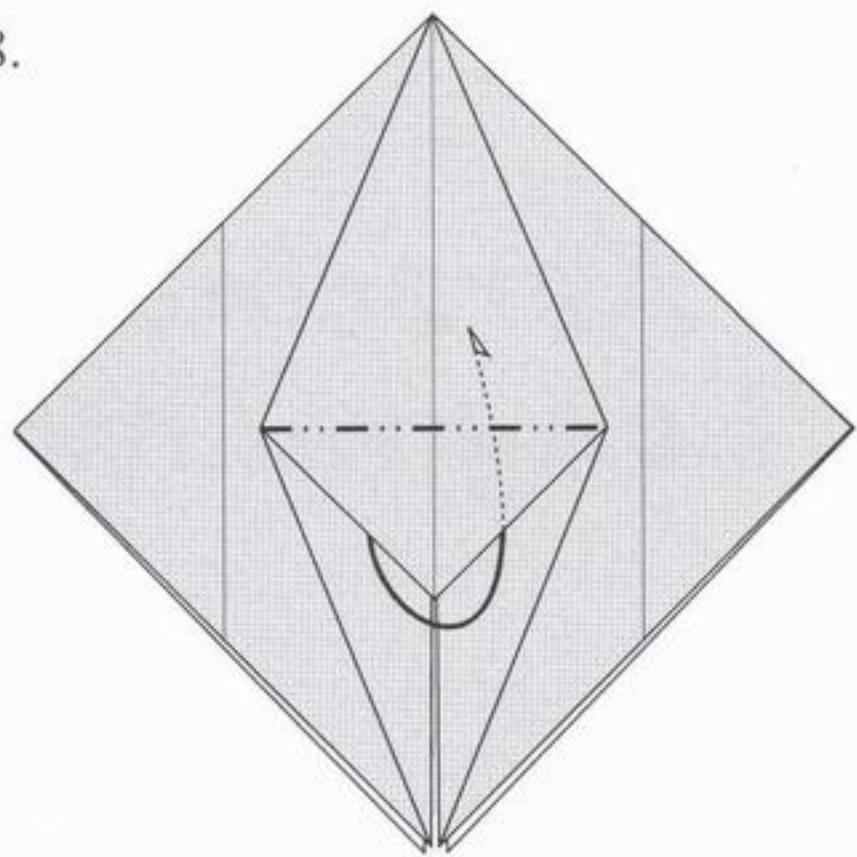
6.



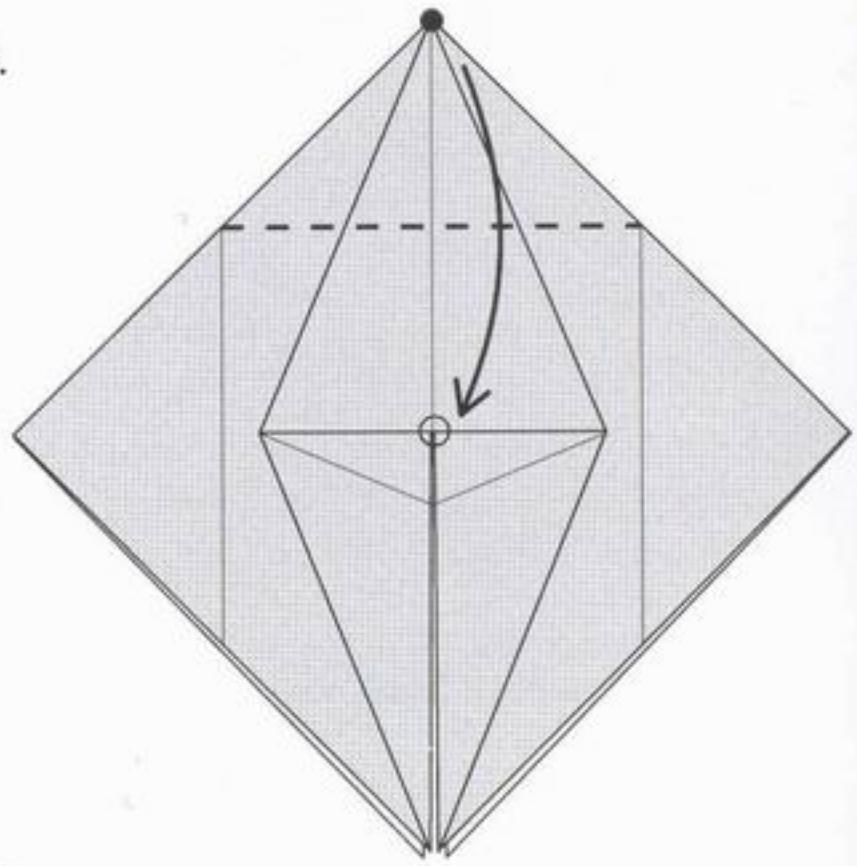
7.



8.

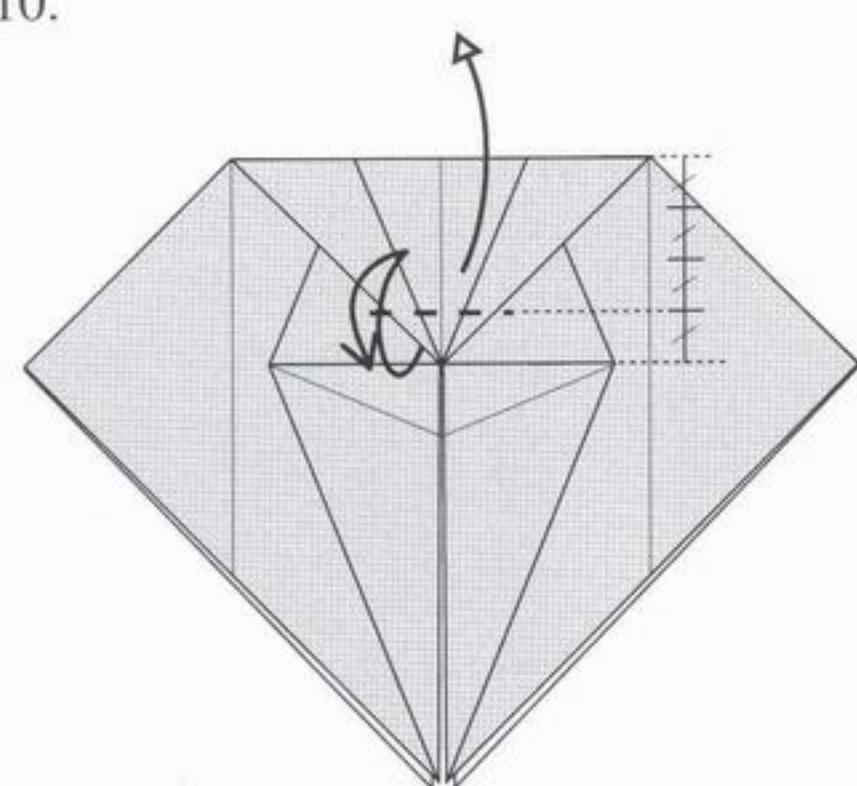


9.

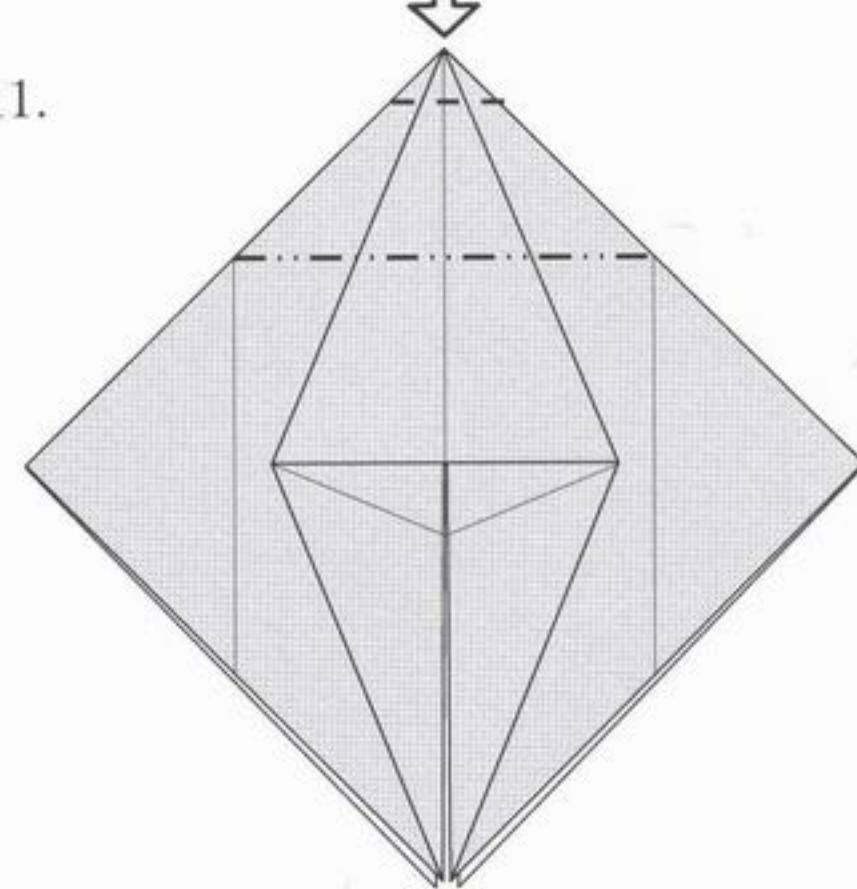


Repeat steps 3 to 5.

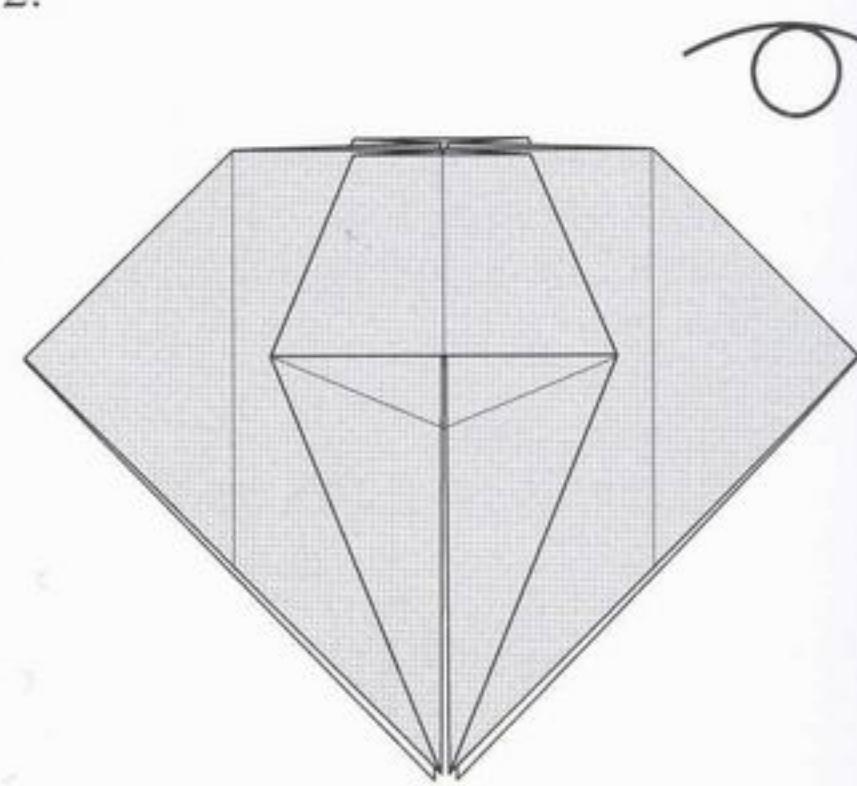
10.



11.

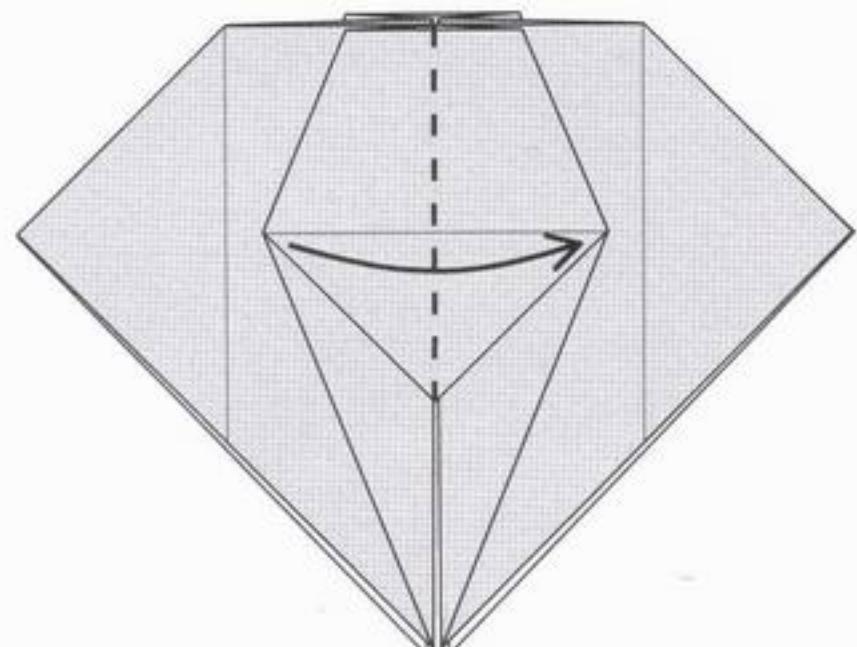


12.

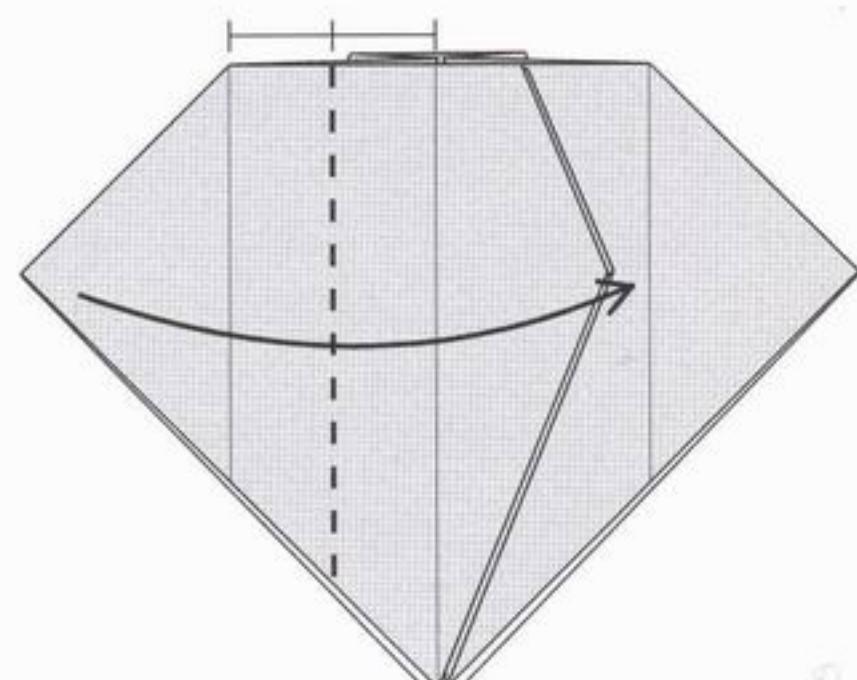


Complex open-sink.

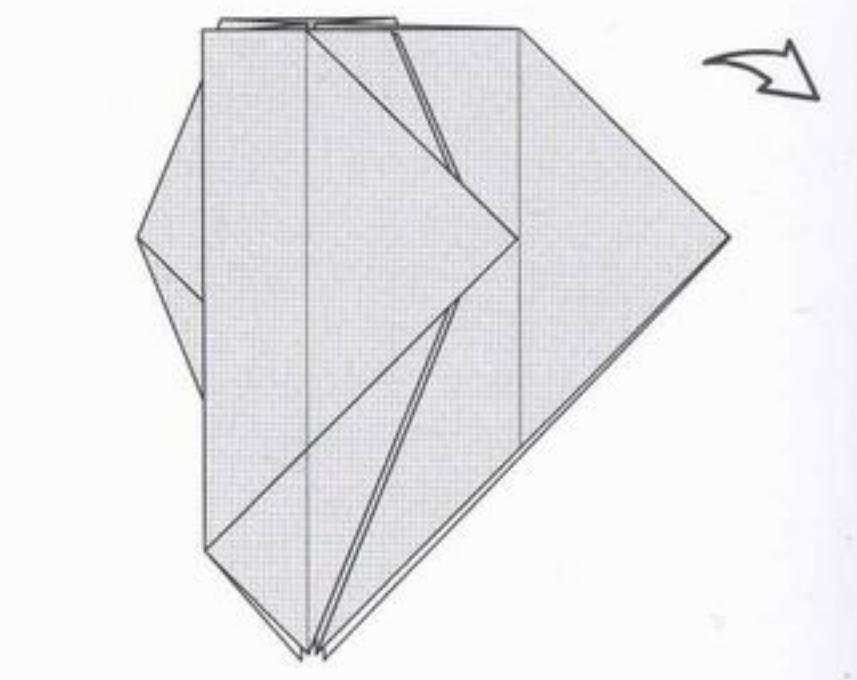
13.



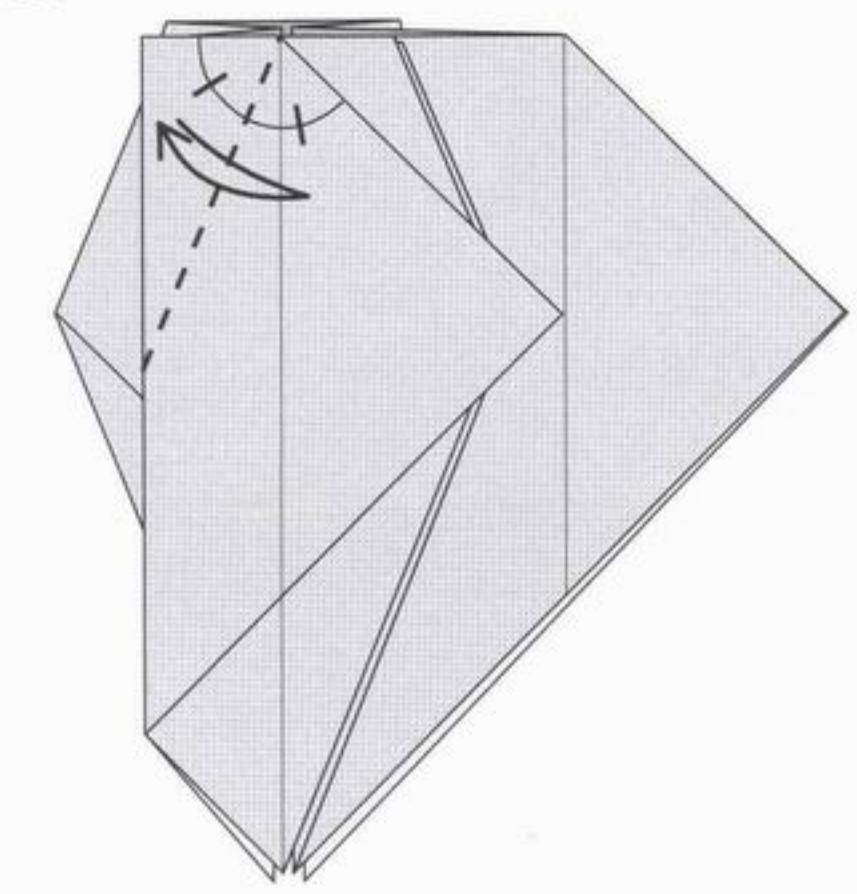
14.



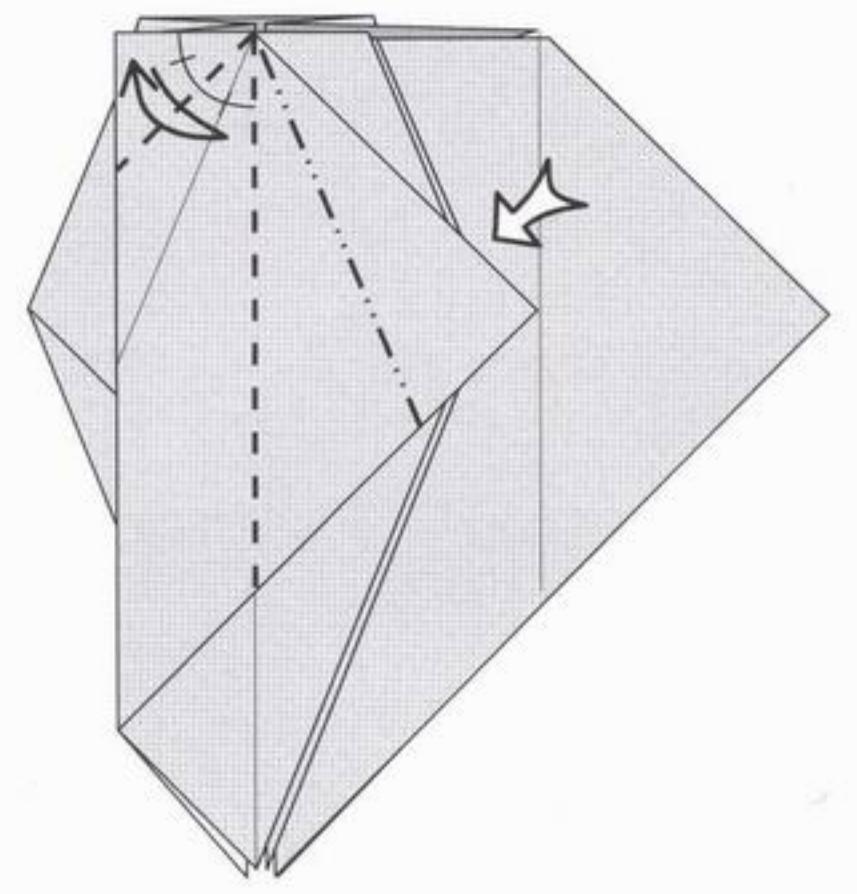
15.



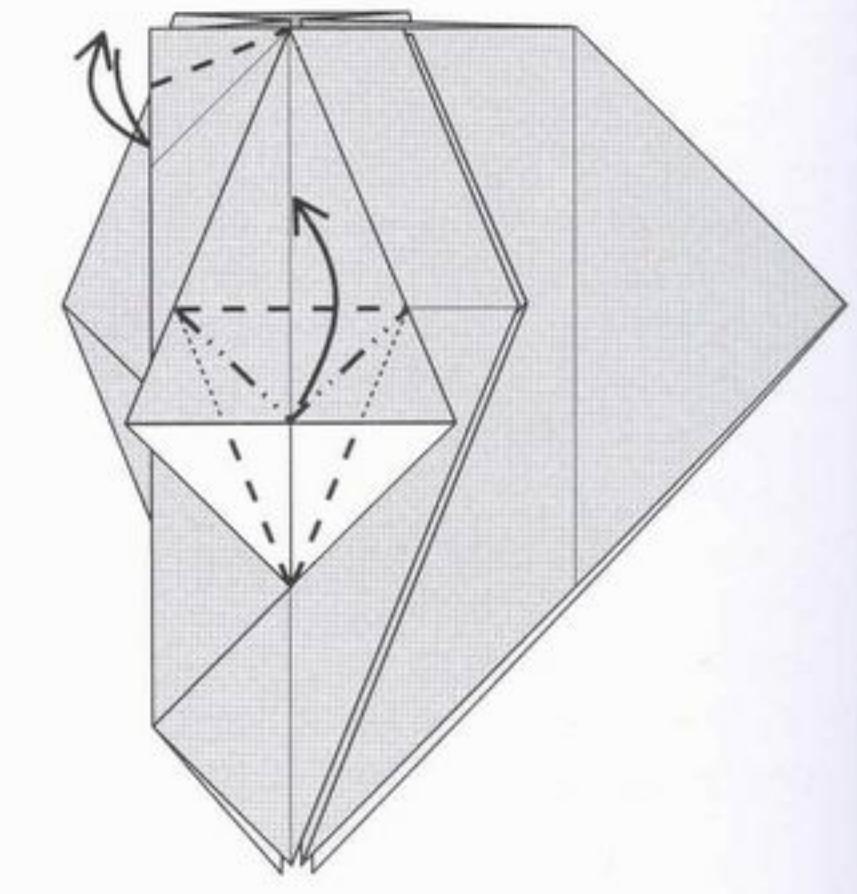
16.



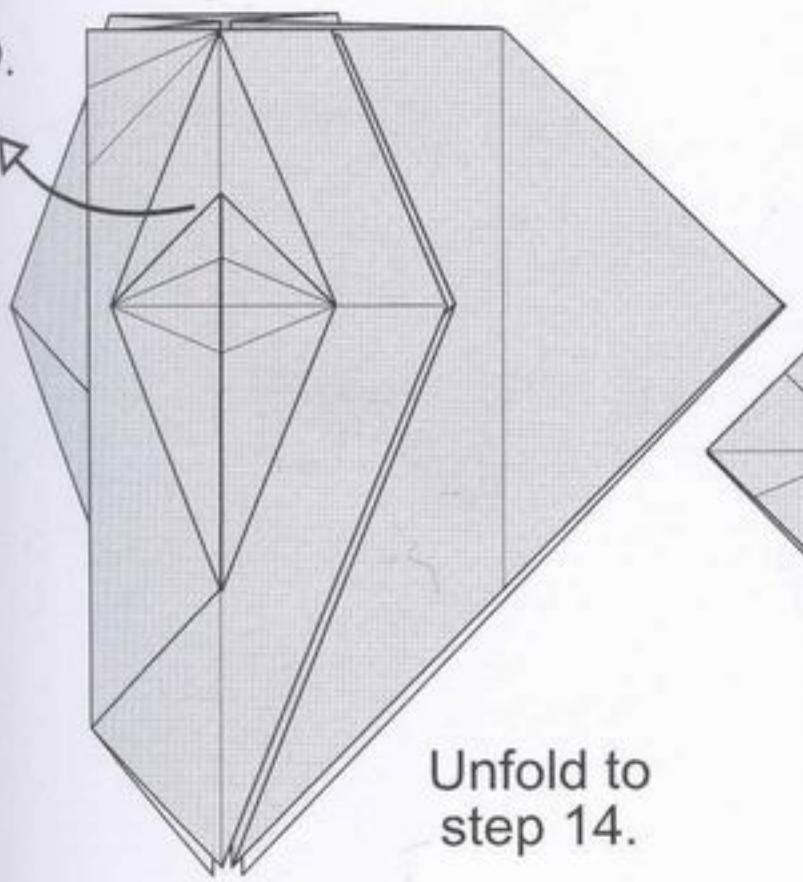
17.



18.

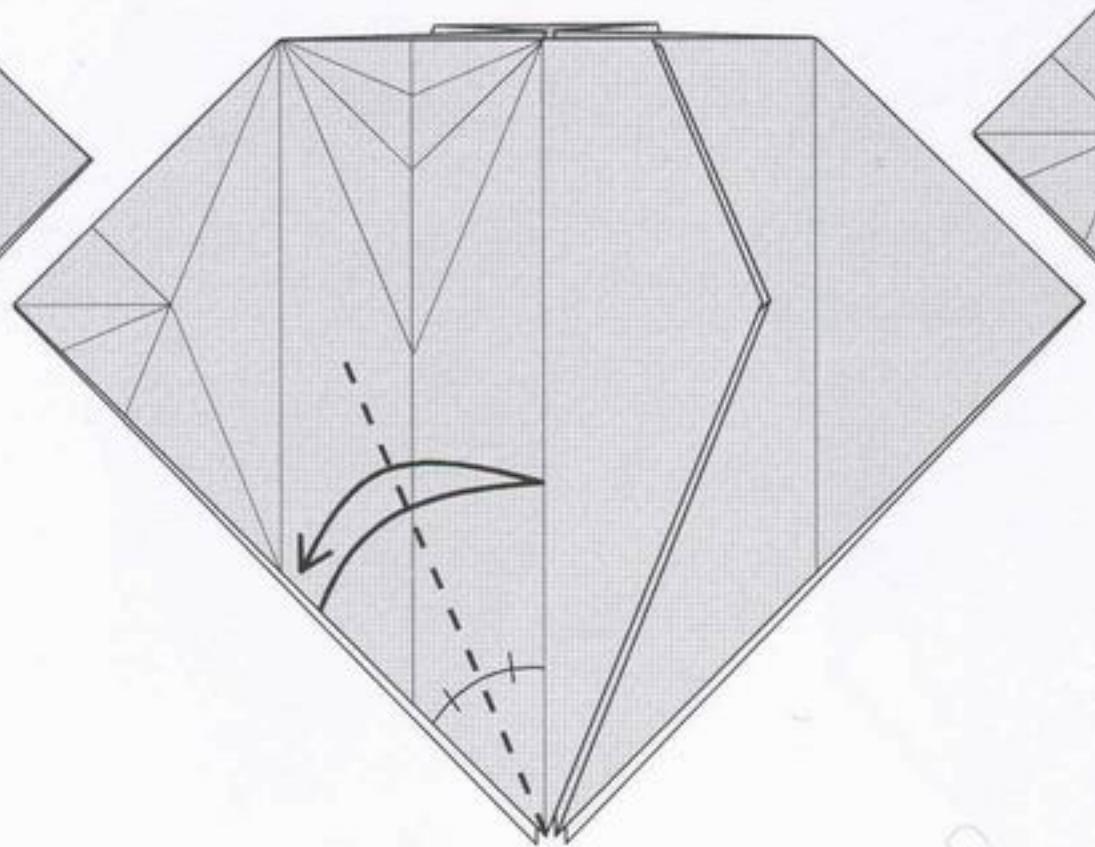


13-20

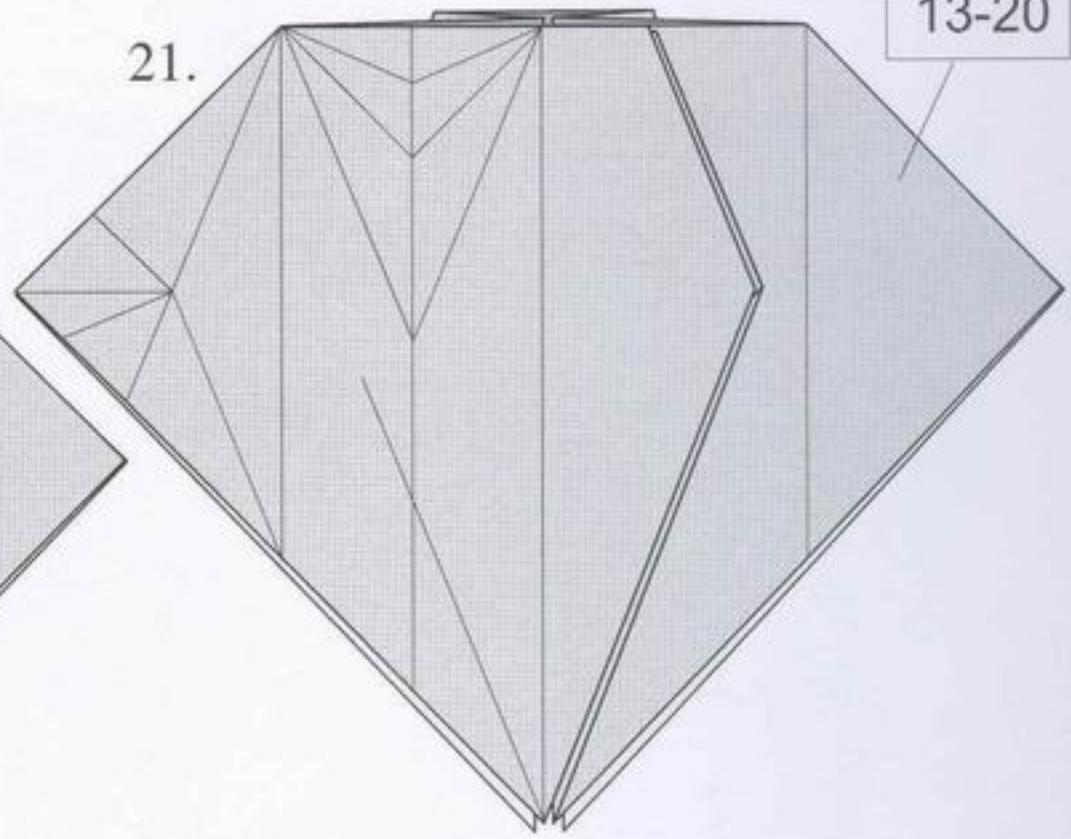


19.

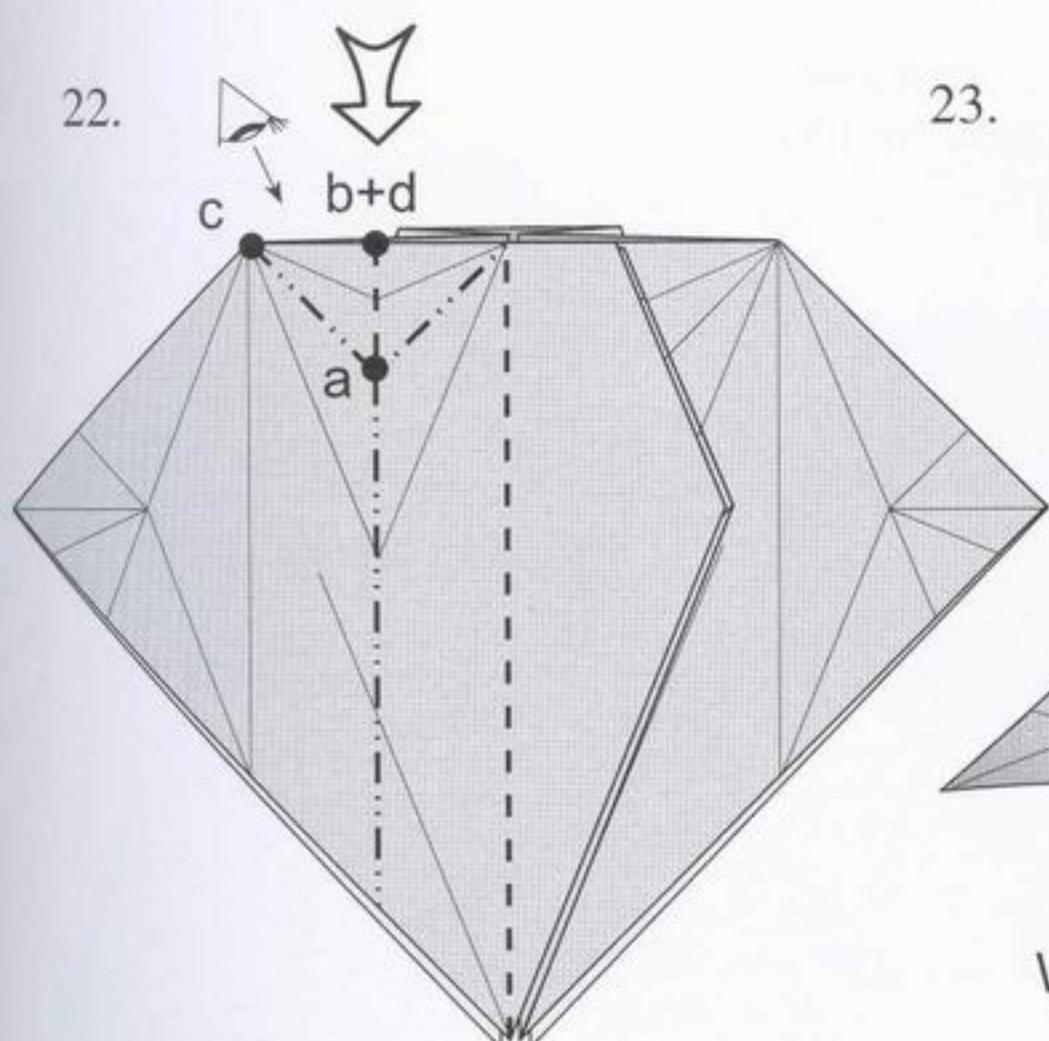
Unfold to step 14.



20.

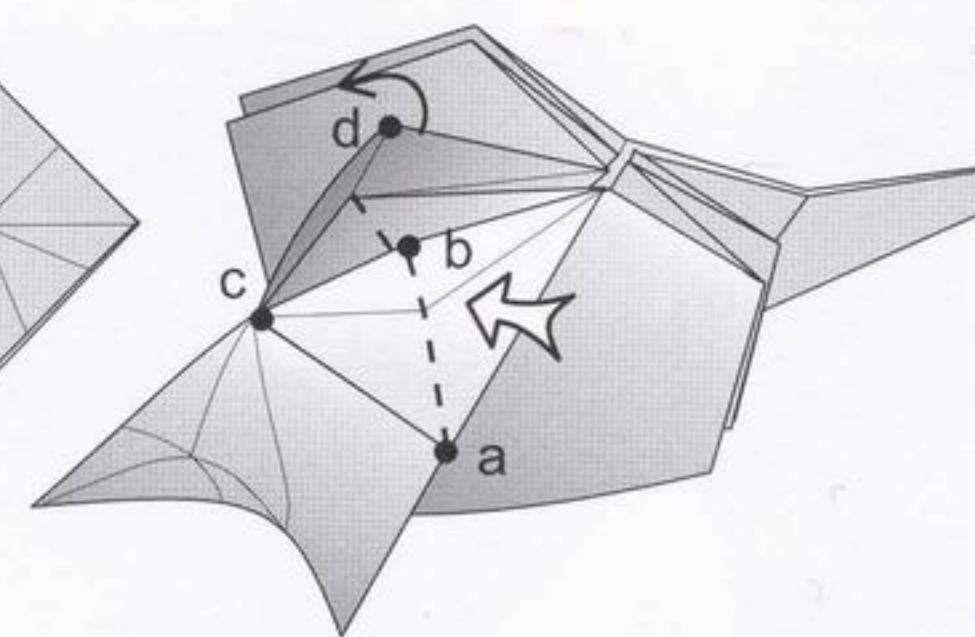


Repeat steps 13 to 20.



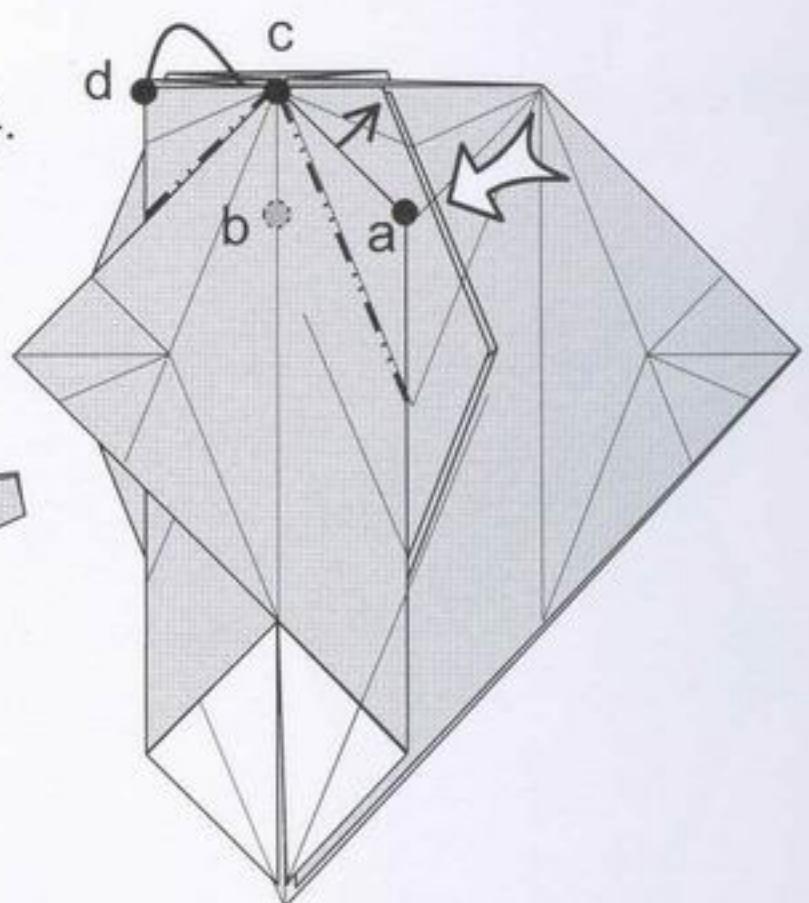
22.

23.

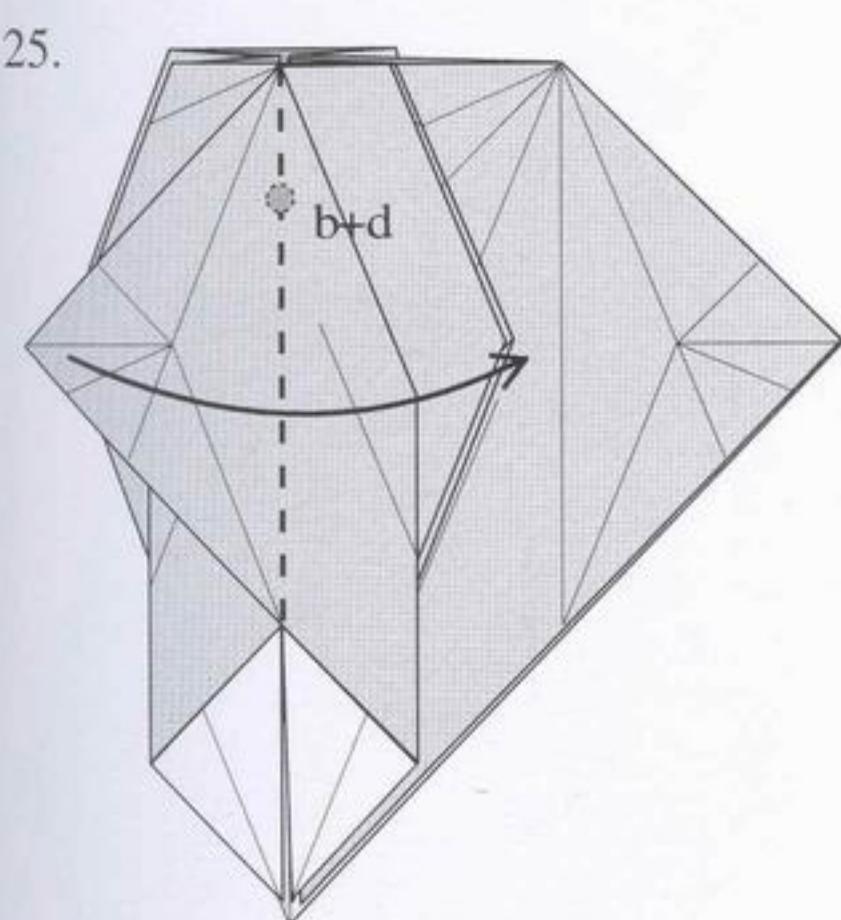


Work in progress. Separate points "b" and "d".

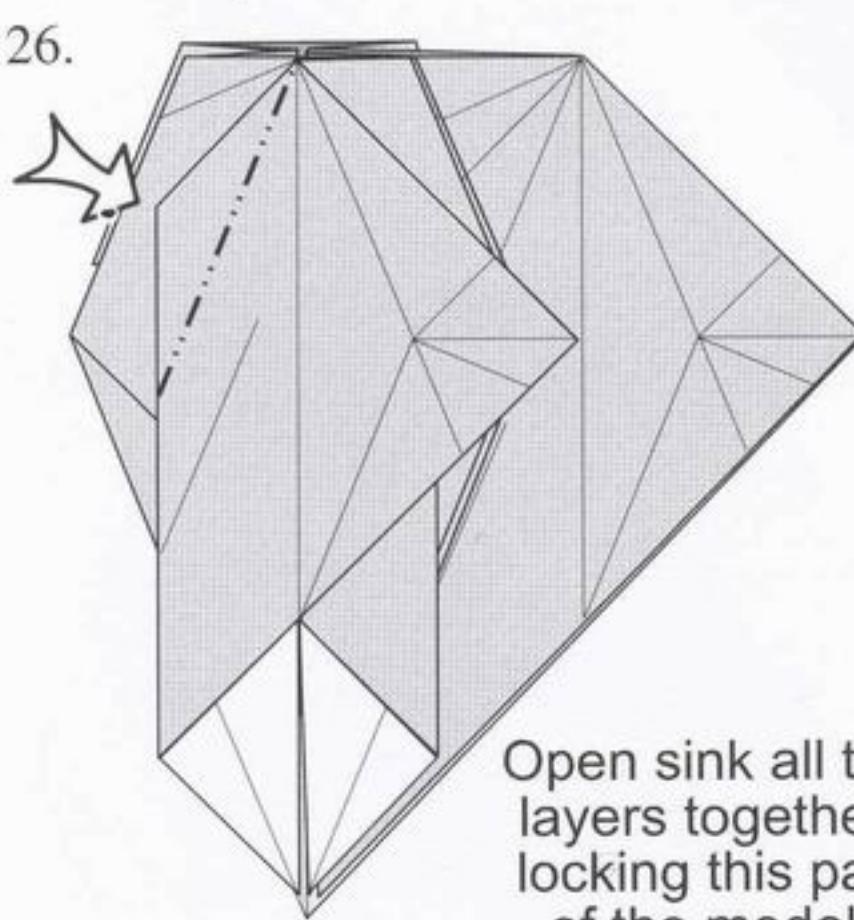
24.



Reverse-fold point "d" joining "d" and "b". Then open-sink point "a".



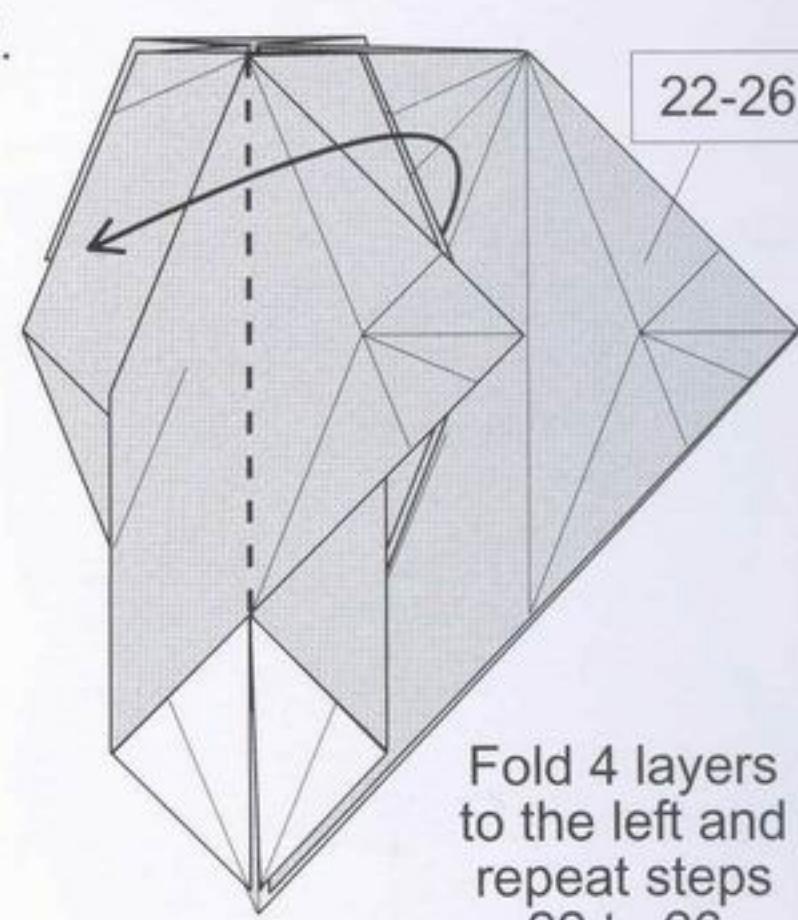
25.



26.

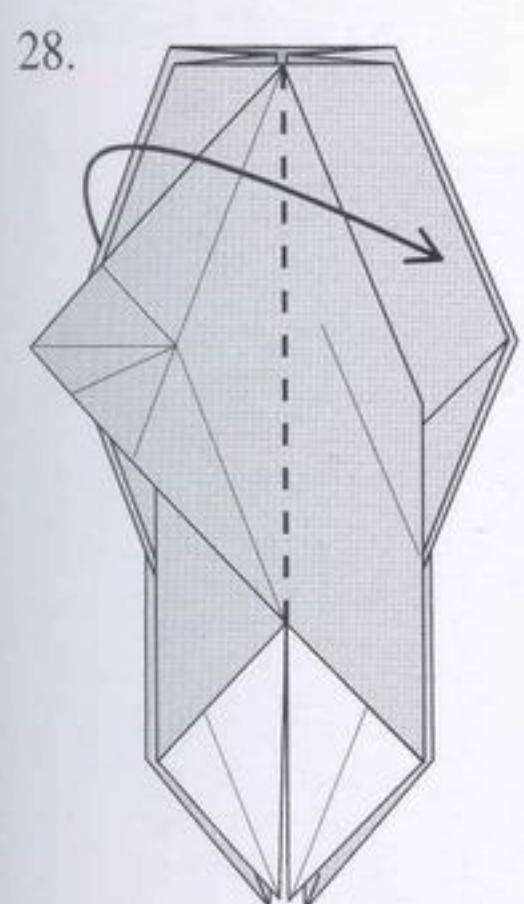
Open sink all the layers together, locking this part of the model.

27.

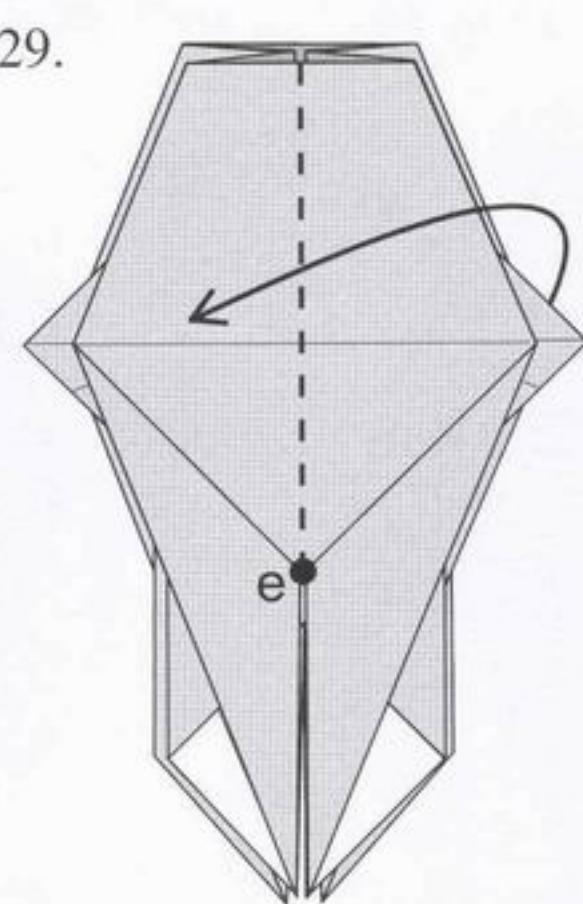


22-26

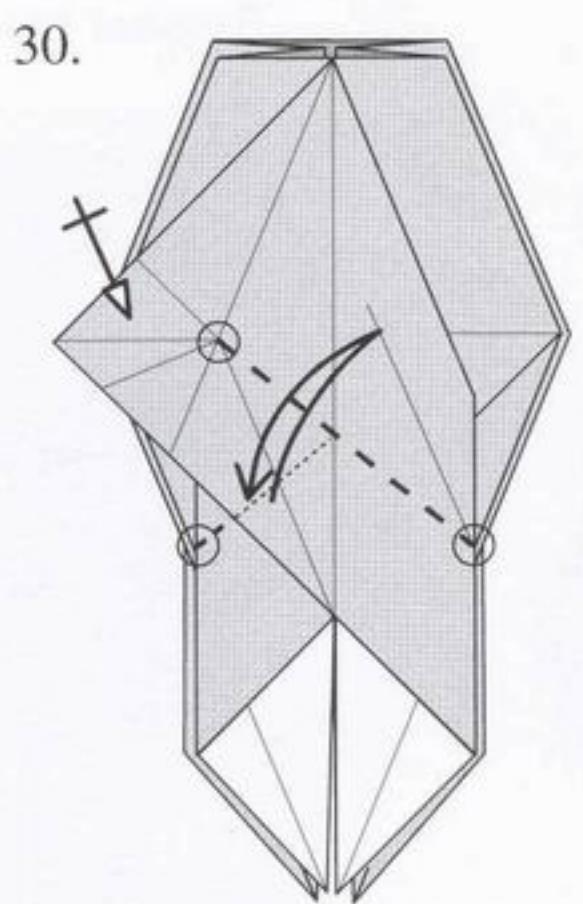
Fold 4 layers to the left and repeat steps 22 to 26.



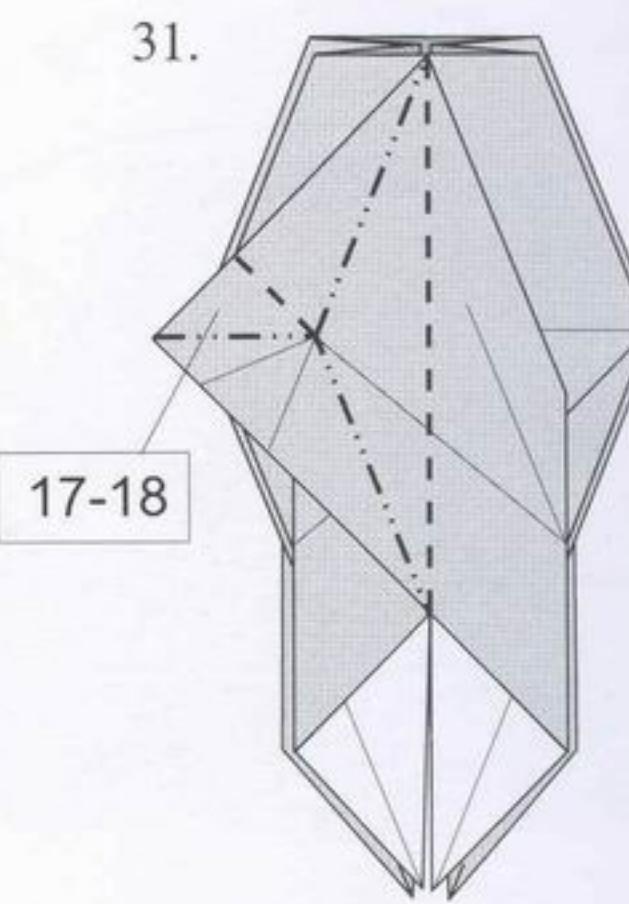
28.



29.



30.



31.

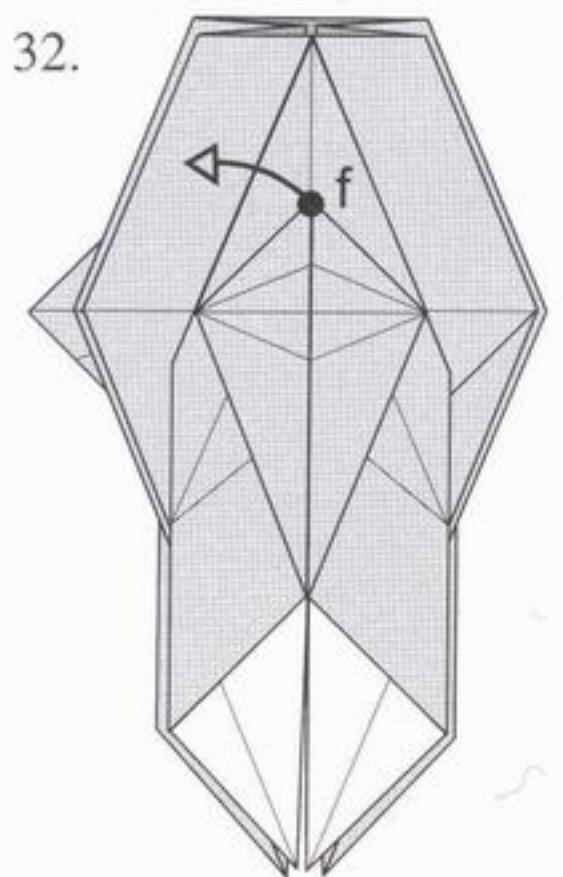
17-18

Squash-fold and petal-fold the flap as steps 17-18.

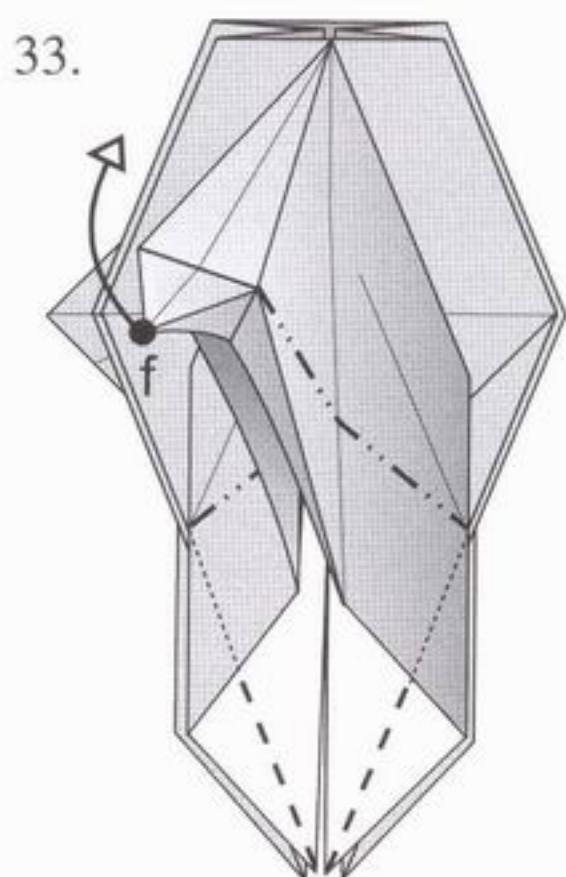
Fold 3 layers to the right.

Check that the point "e" is in front. Fold 3 layers to return back to step 28.

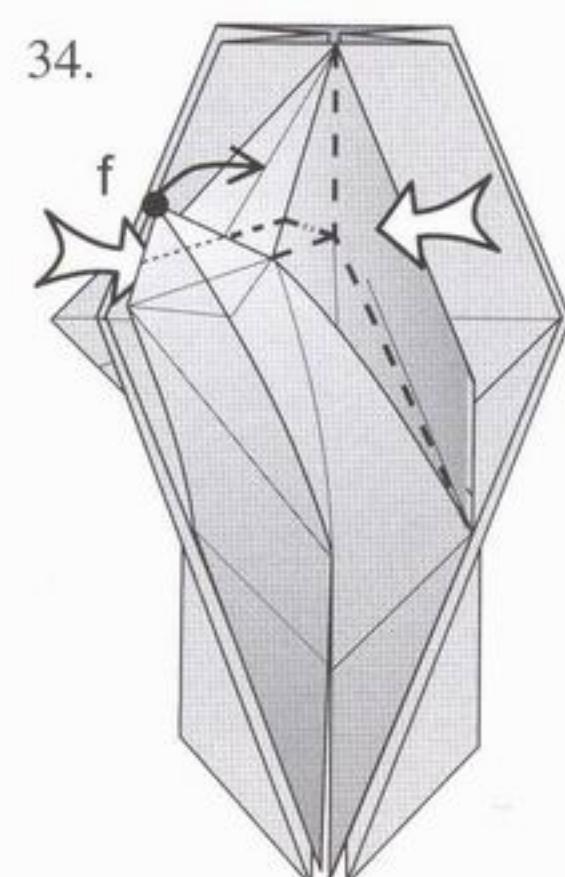
Fold and unfold. Then repeat behind on the same flap.



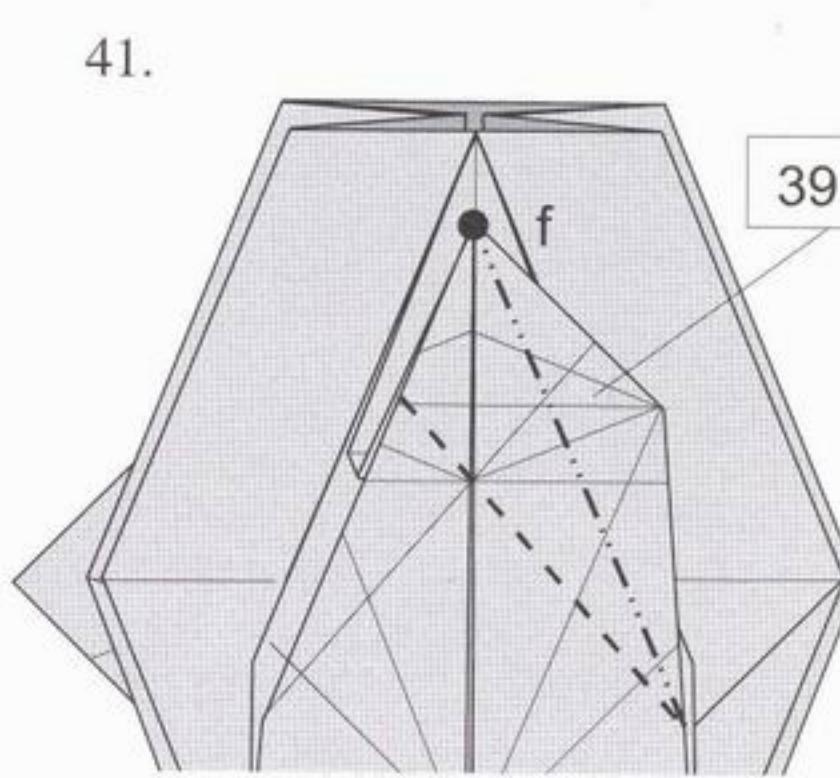
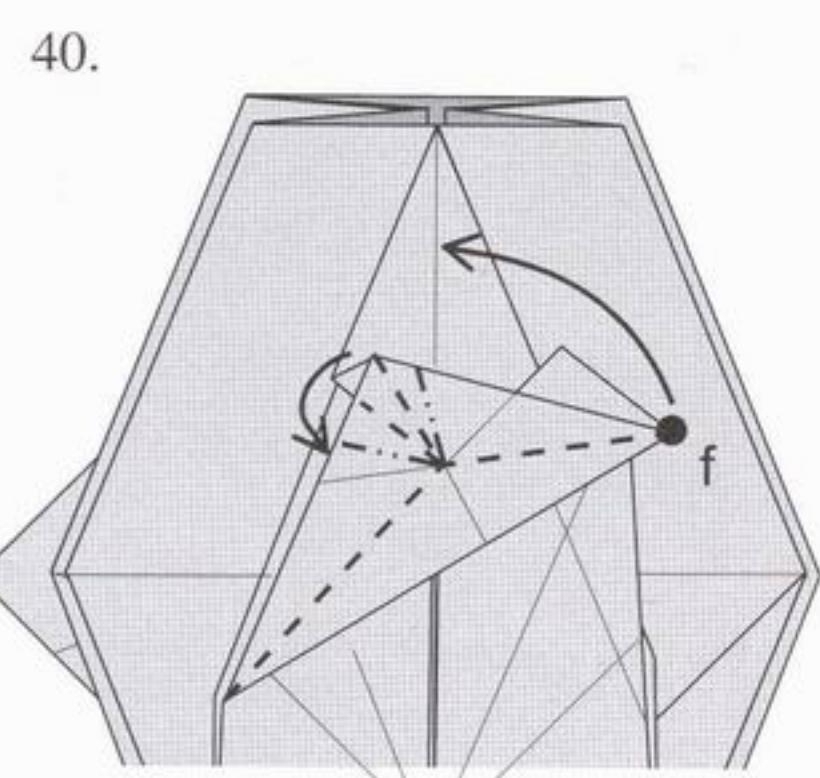
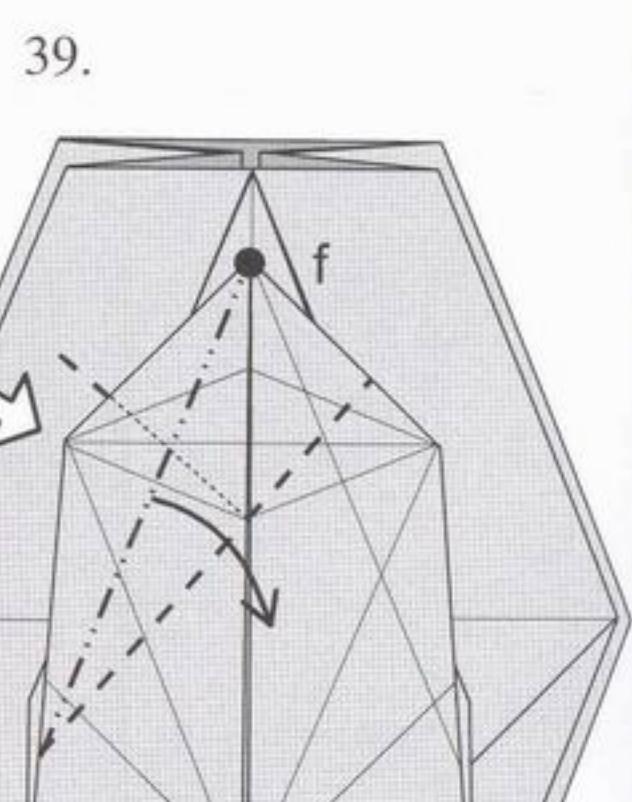
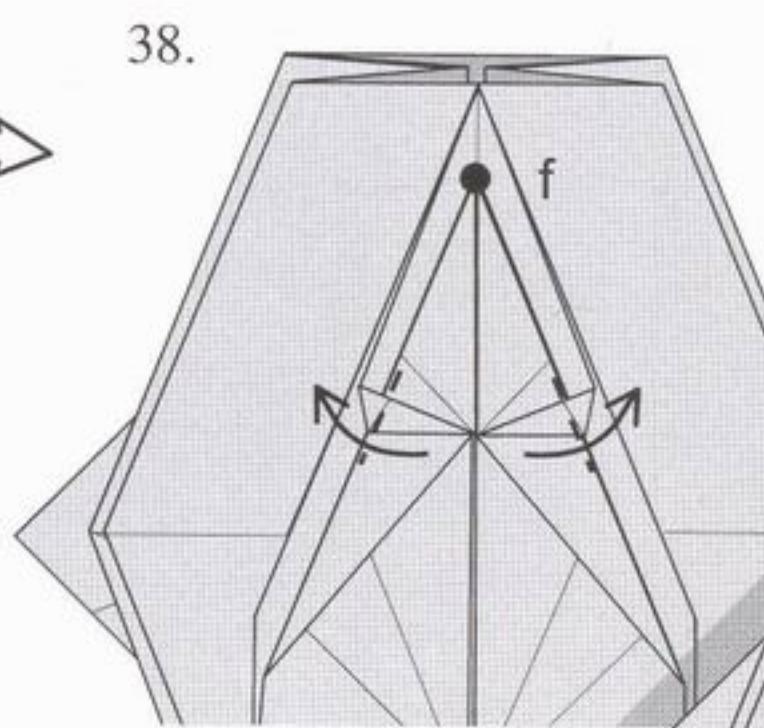
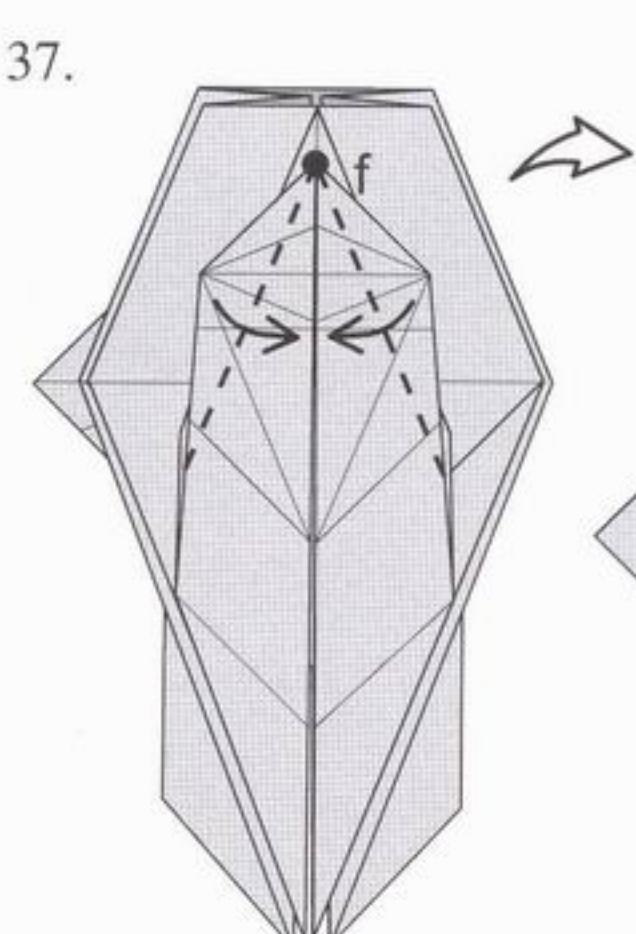
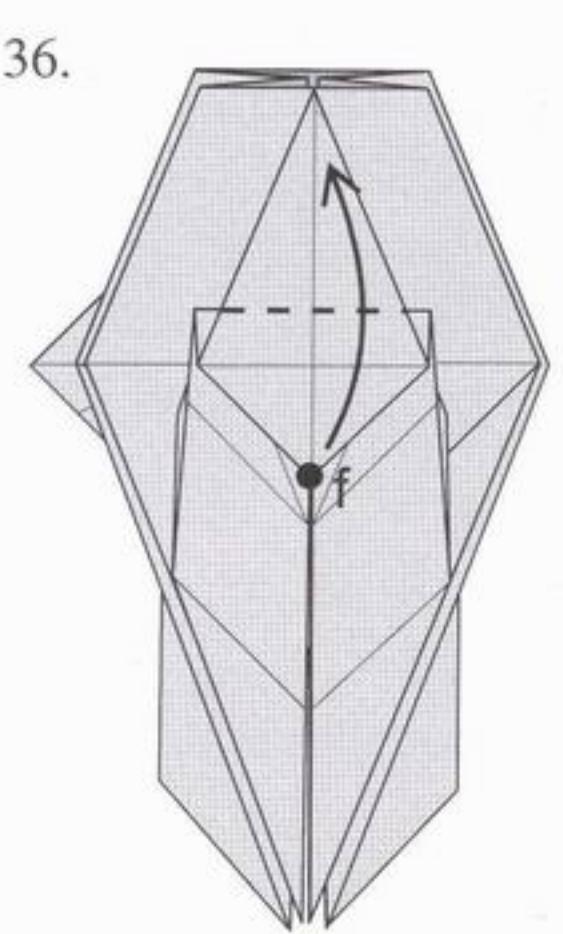
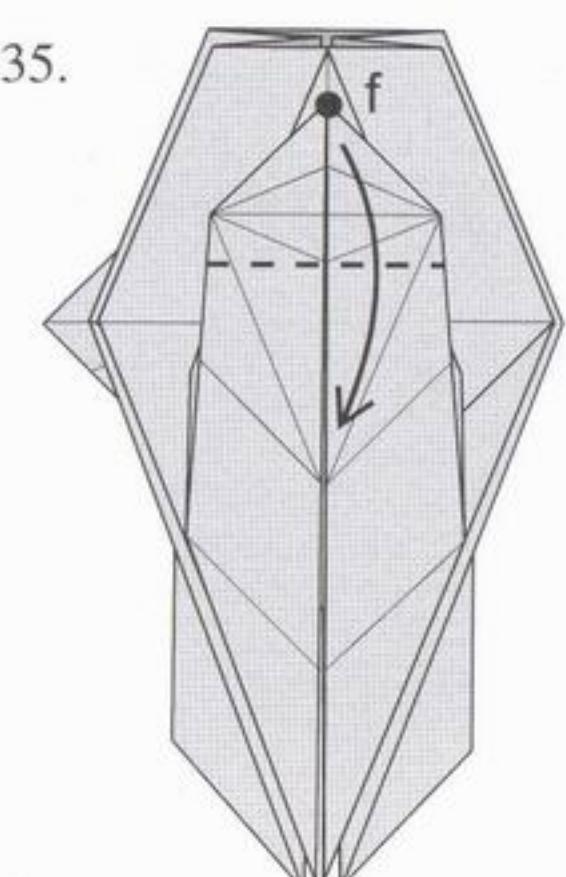
Pull out point "f" to make the flap 3D.



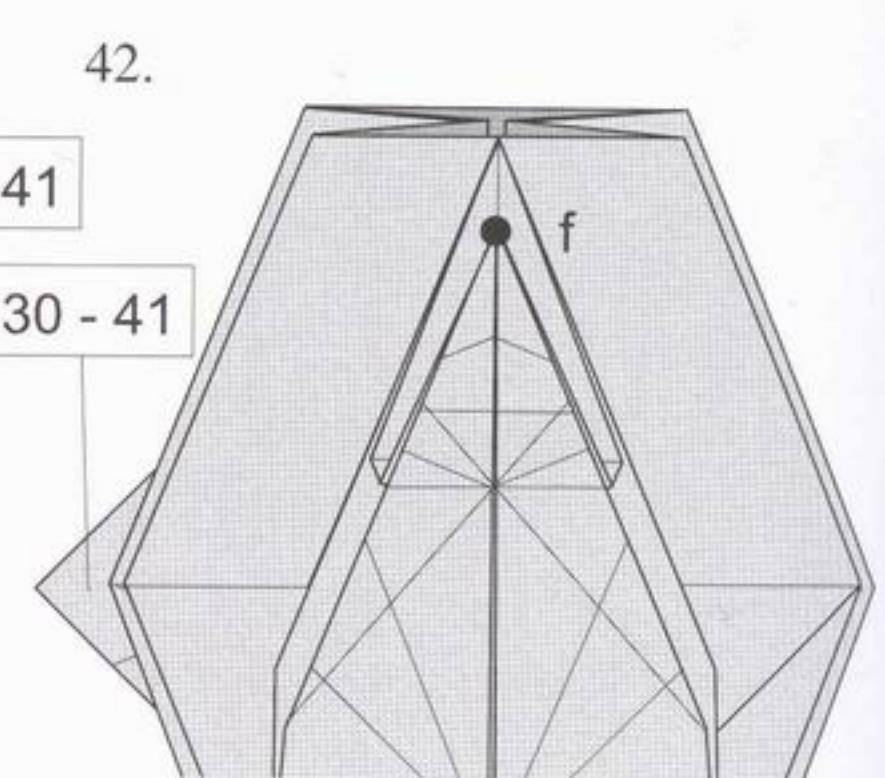
Pull up point "f" and swivel-fold using crease made in step 30.



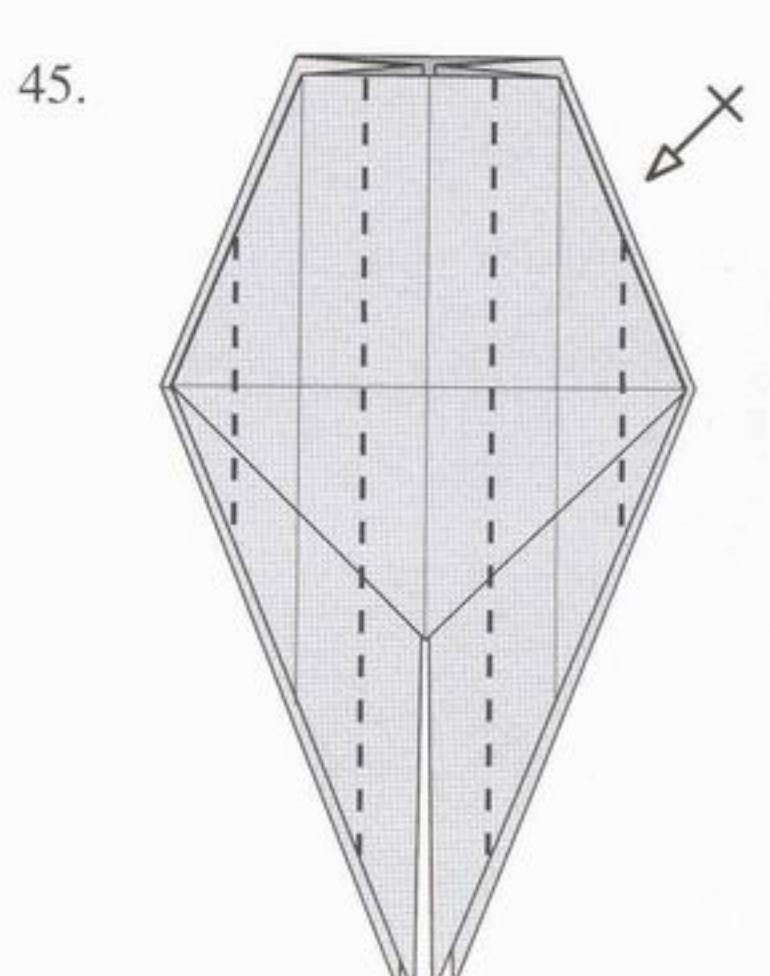
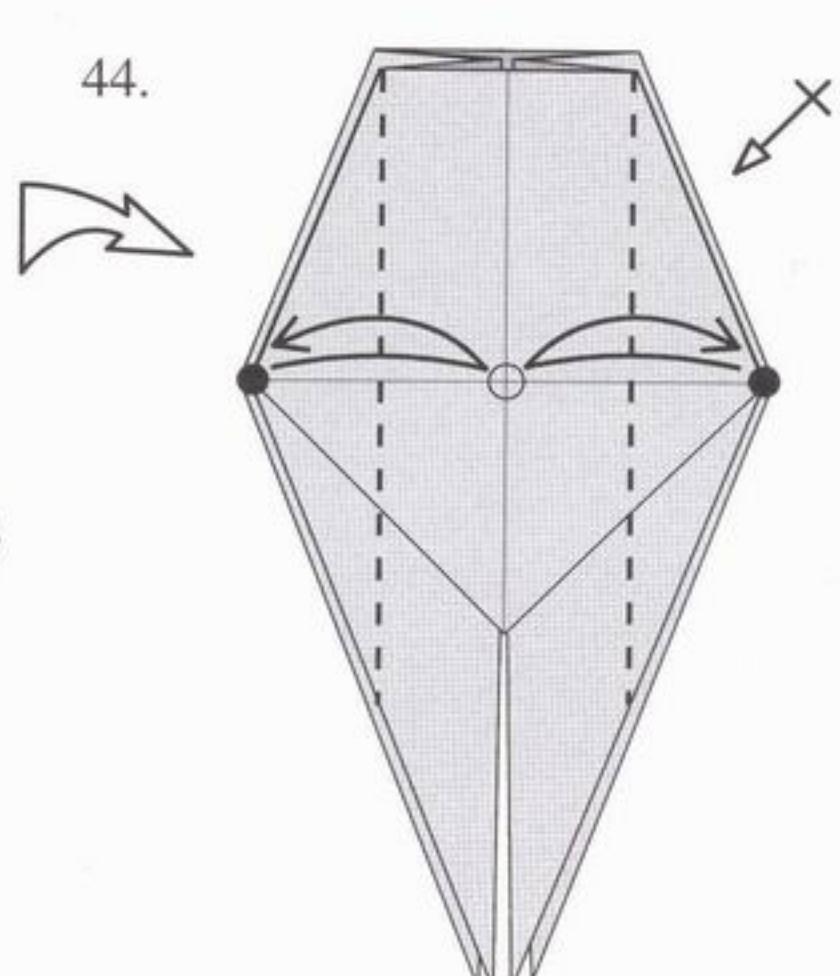
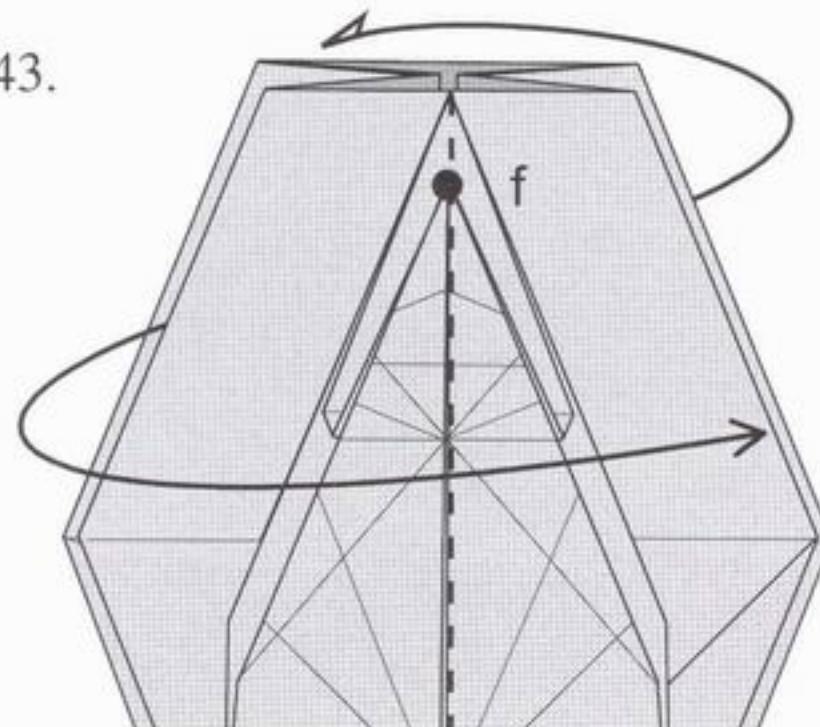
Flatten the model using a valley-fold for point "f".

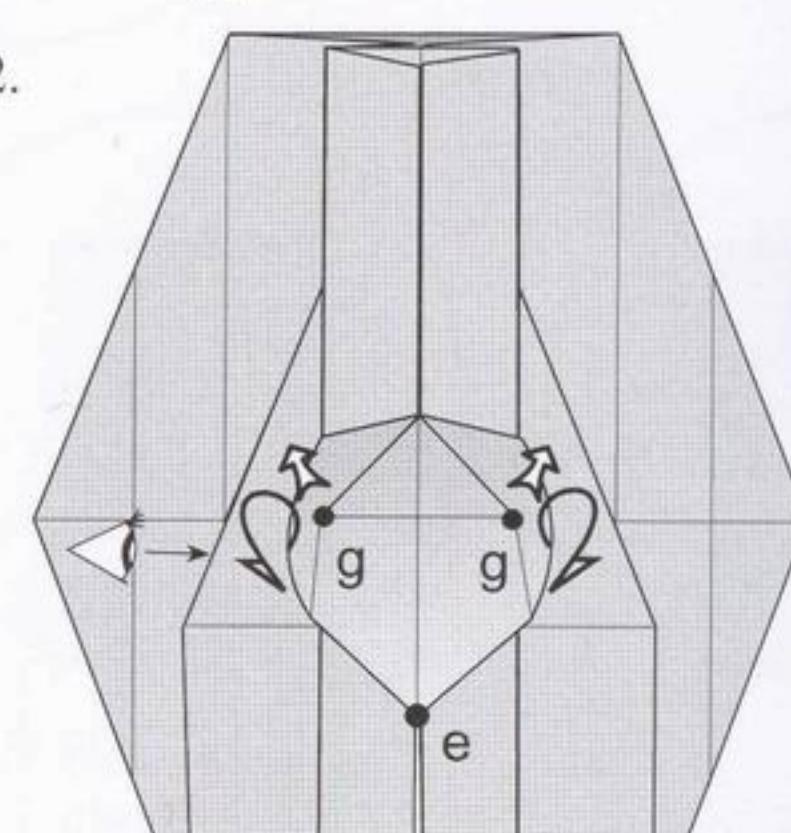
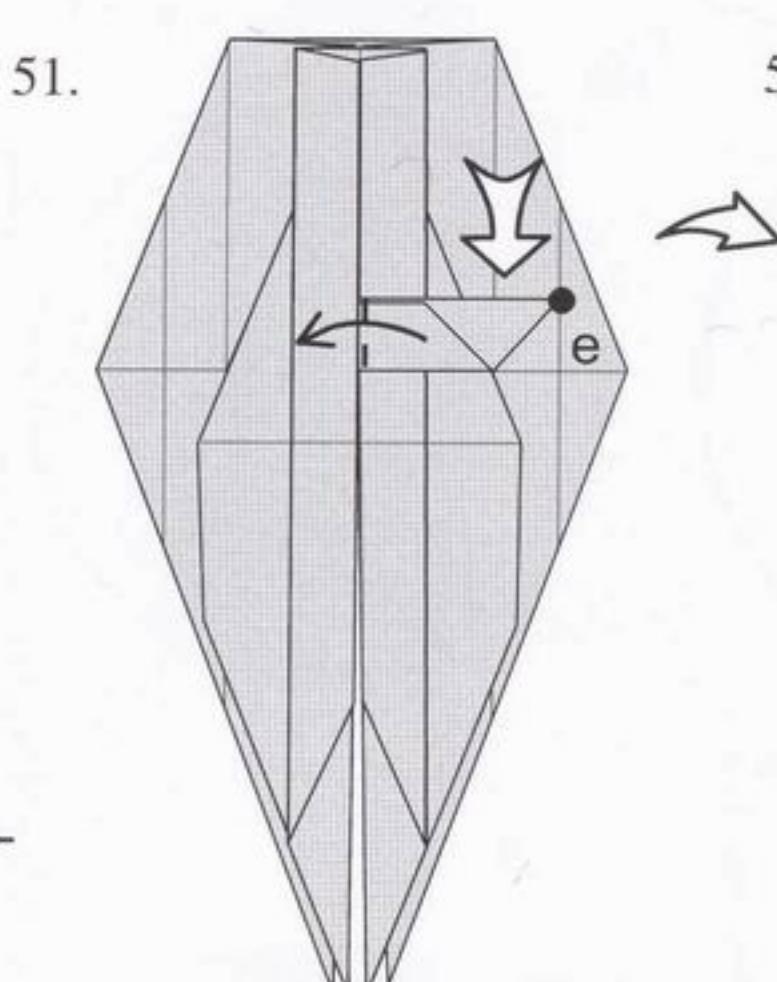
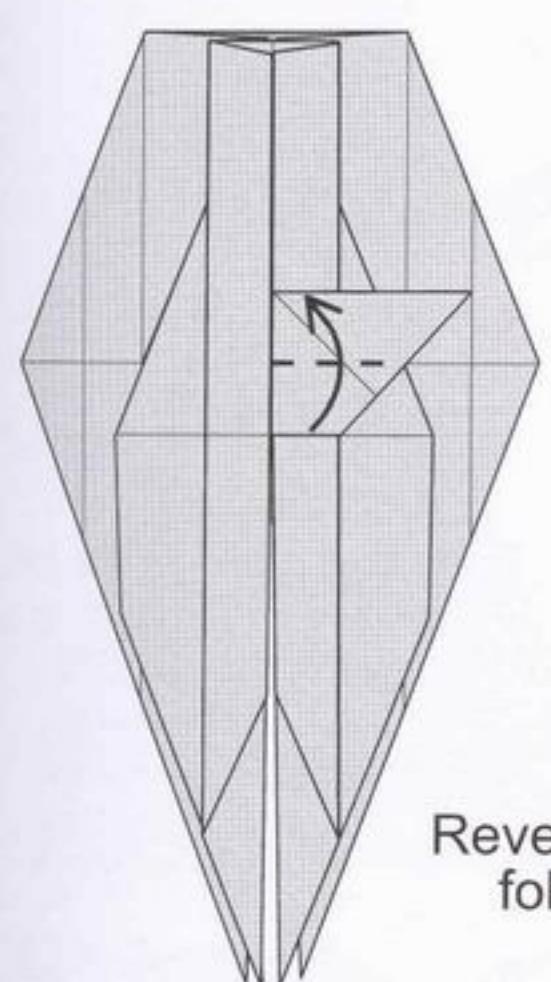
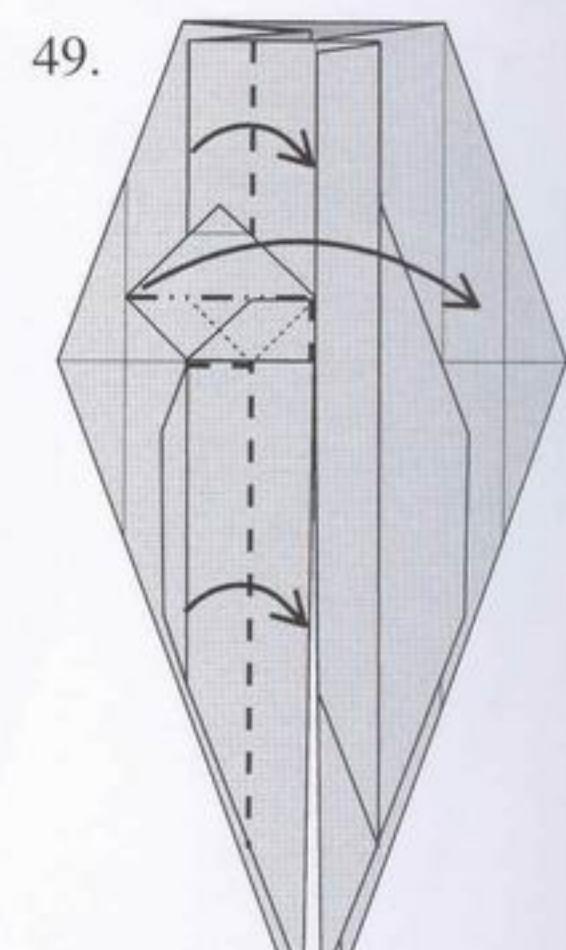
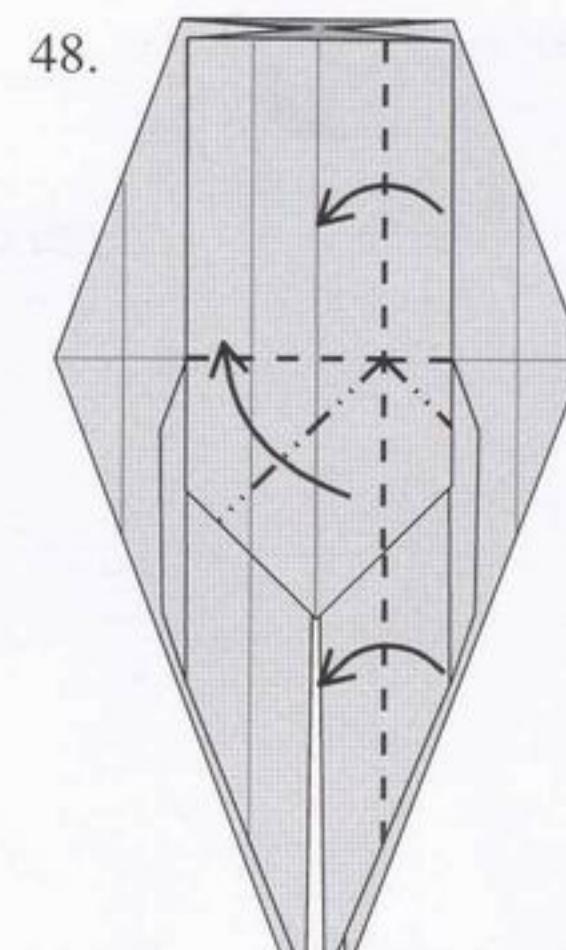
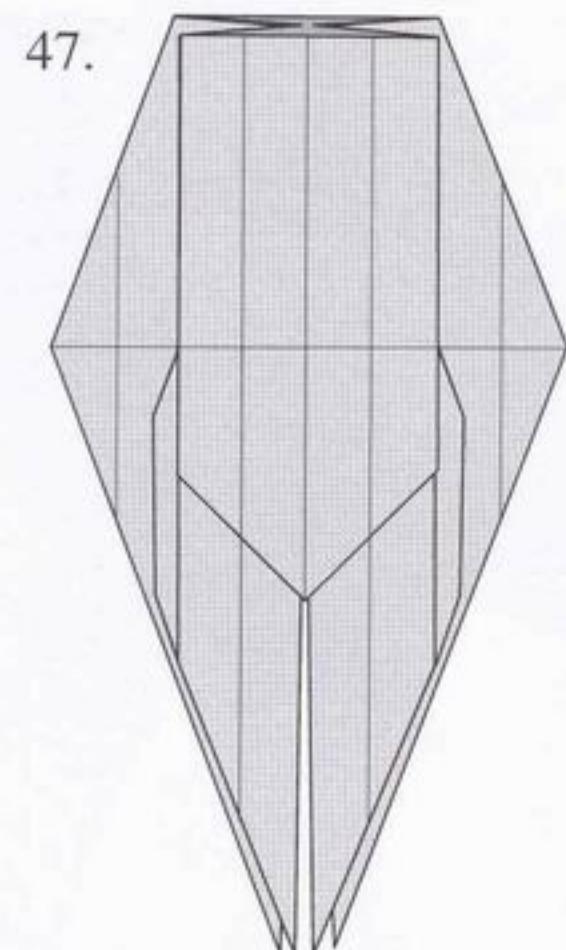
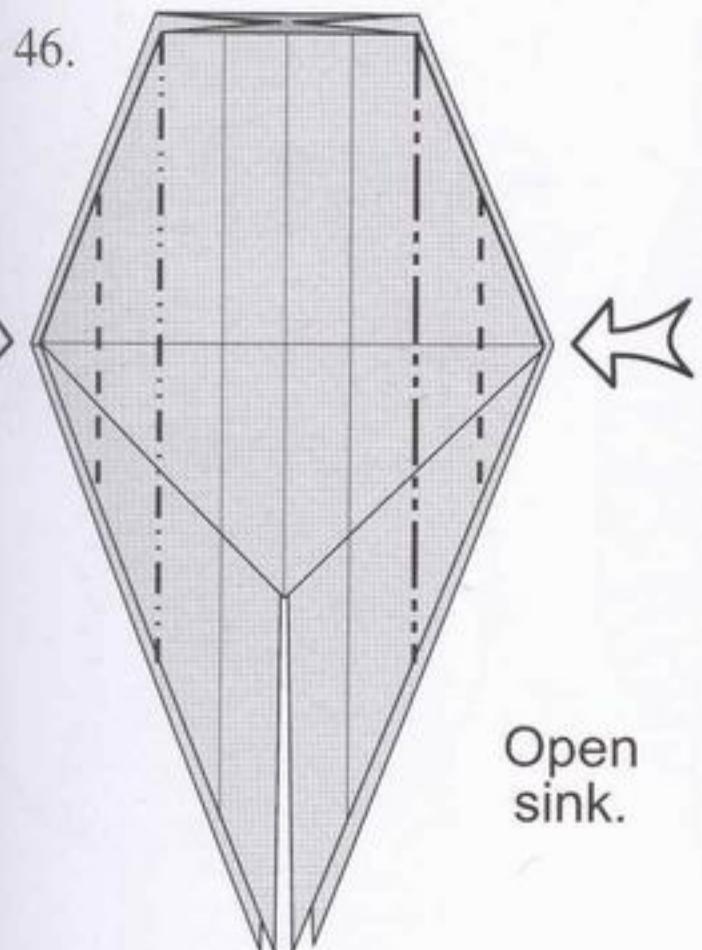


Repeat steps 39 to 41.

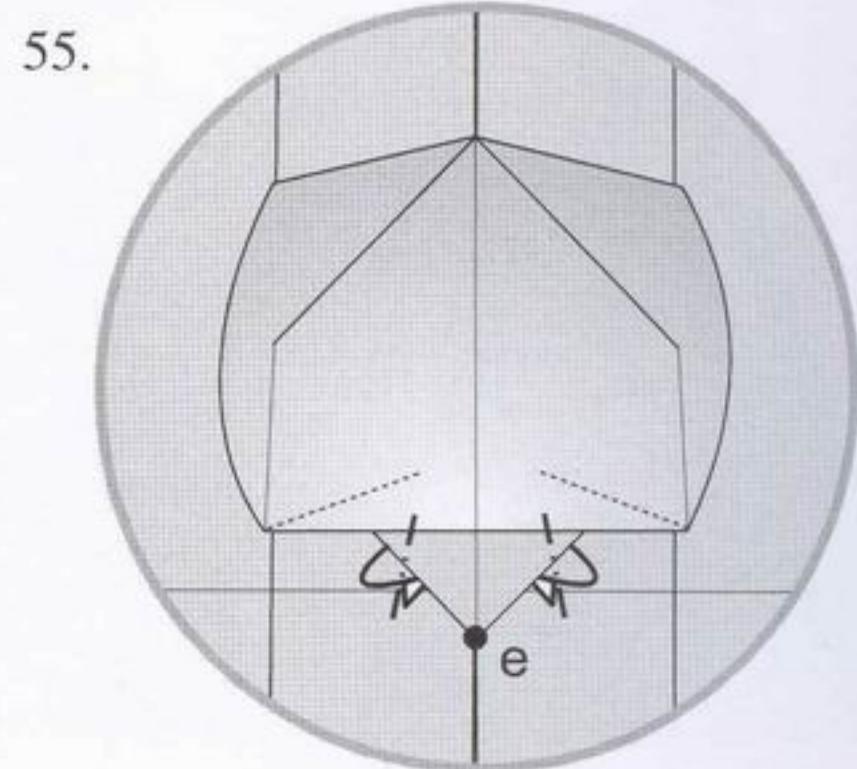
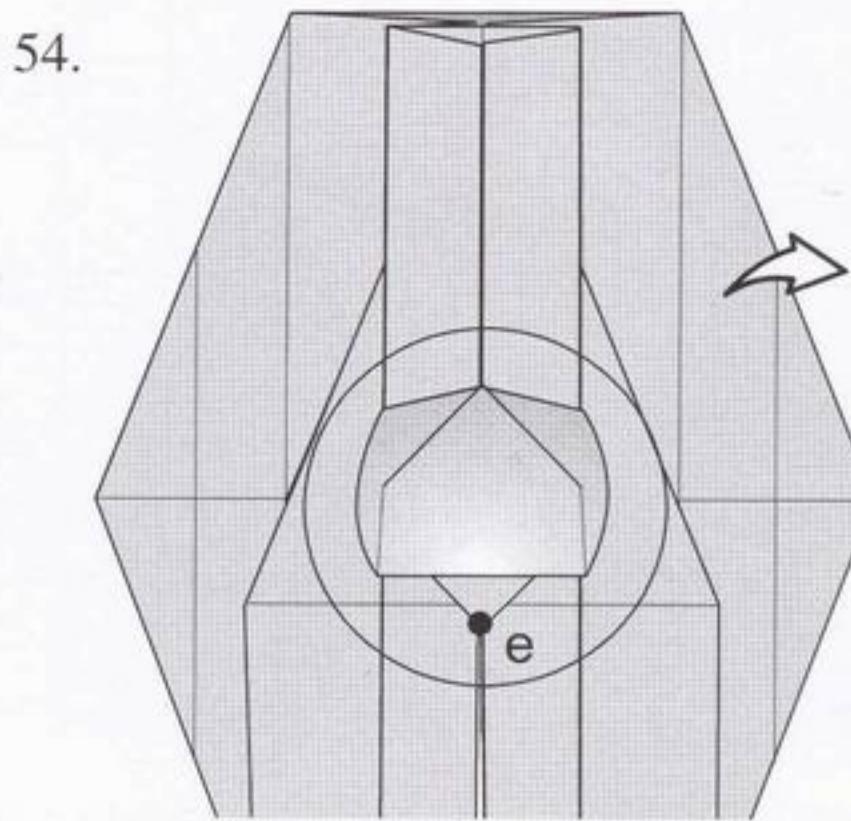
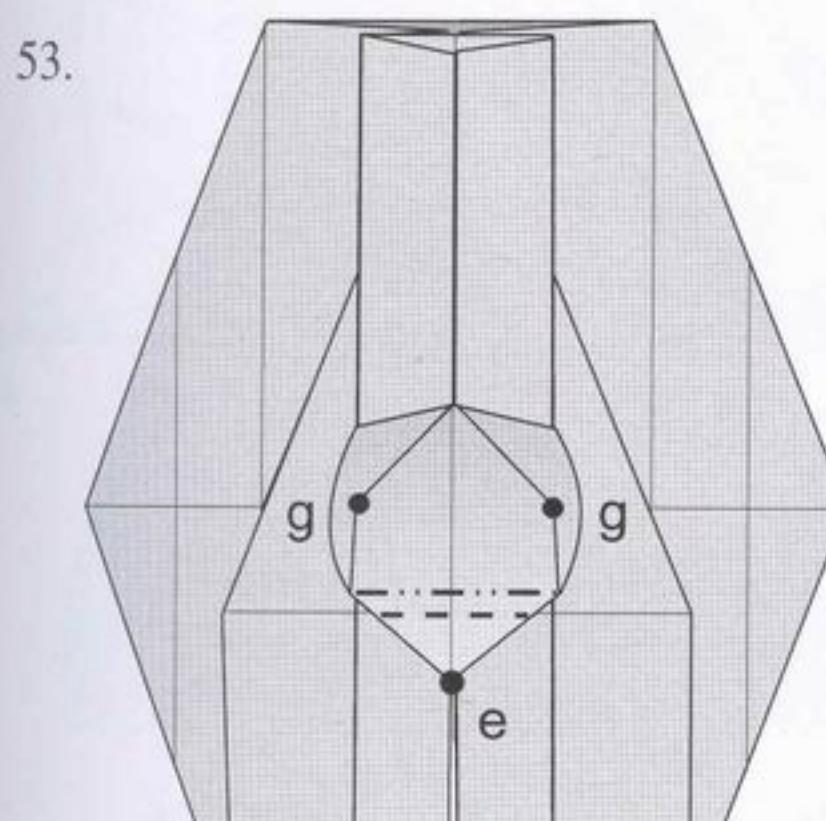


Repeat steps 30 to 41 behind.



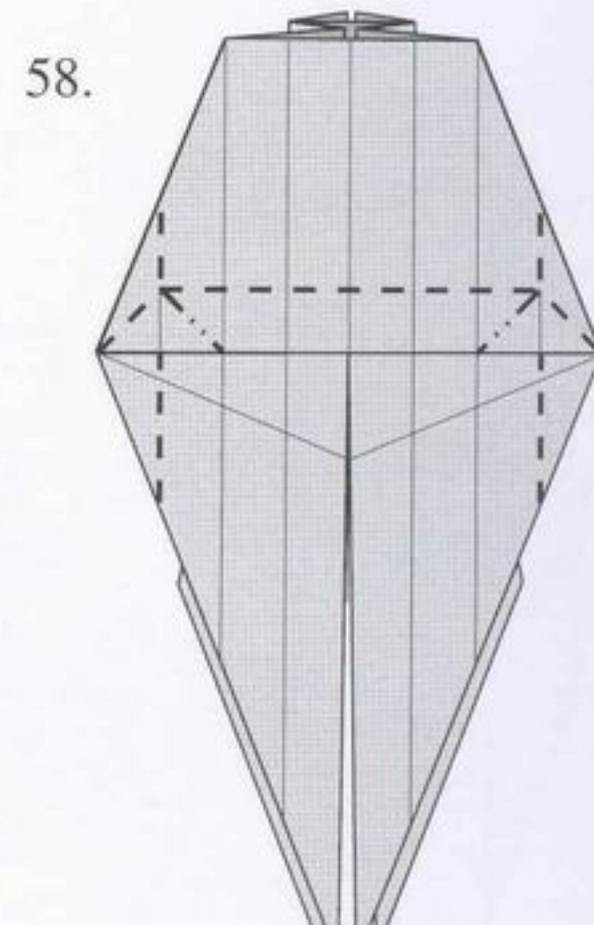
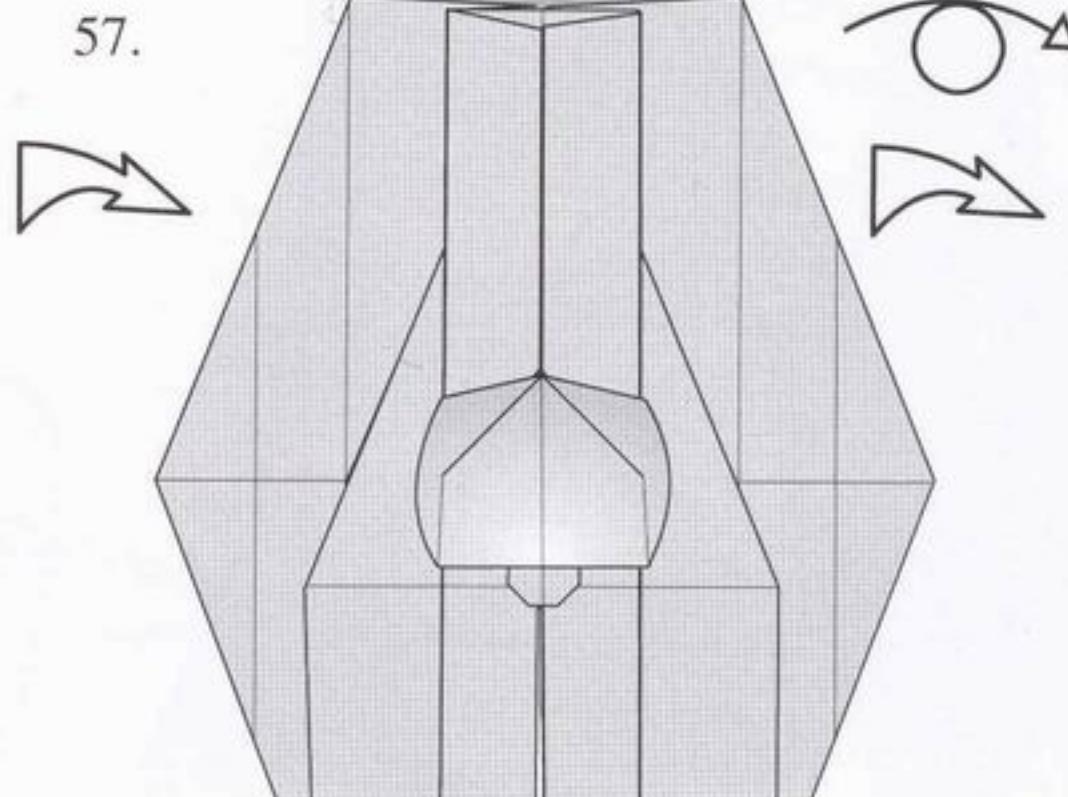
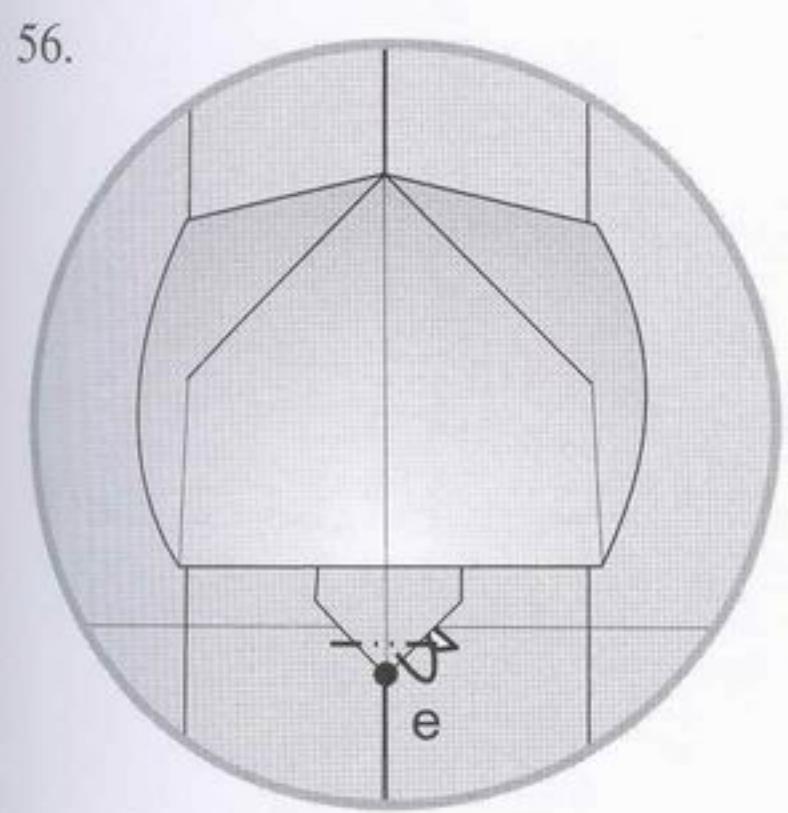


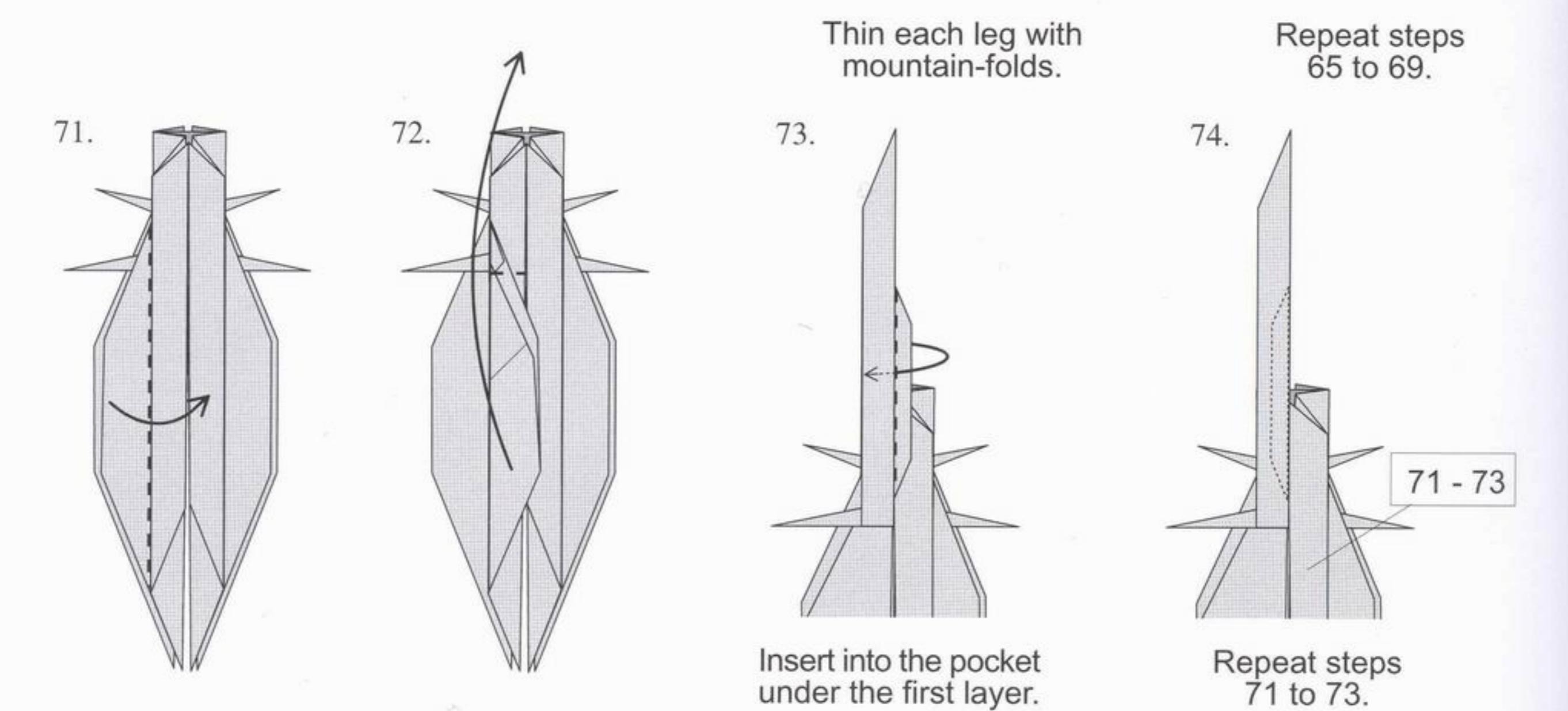
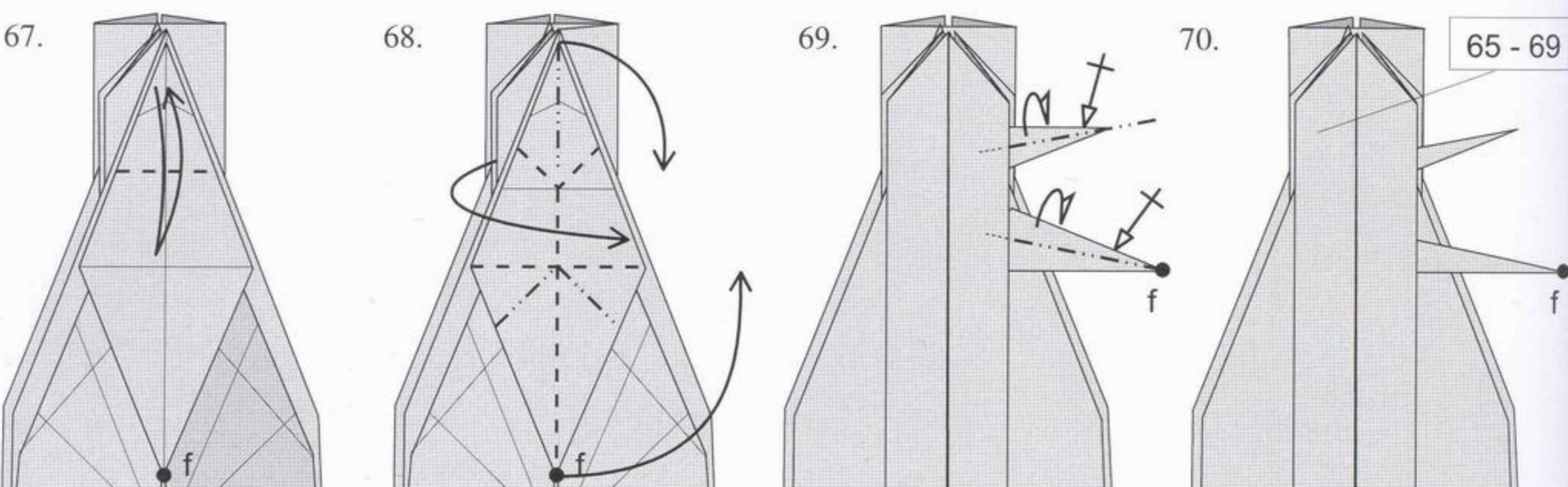
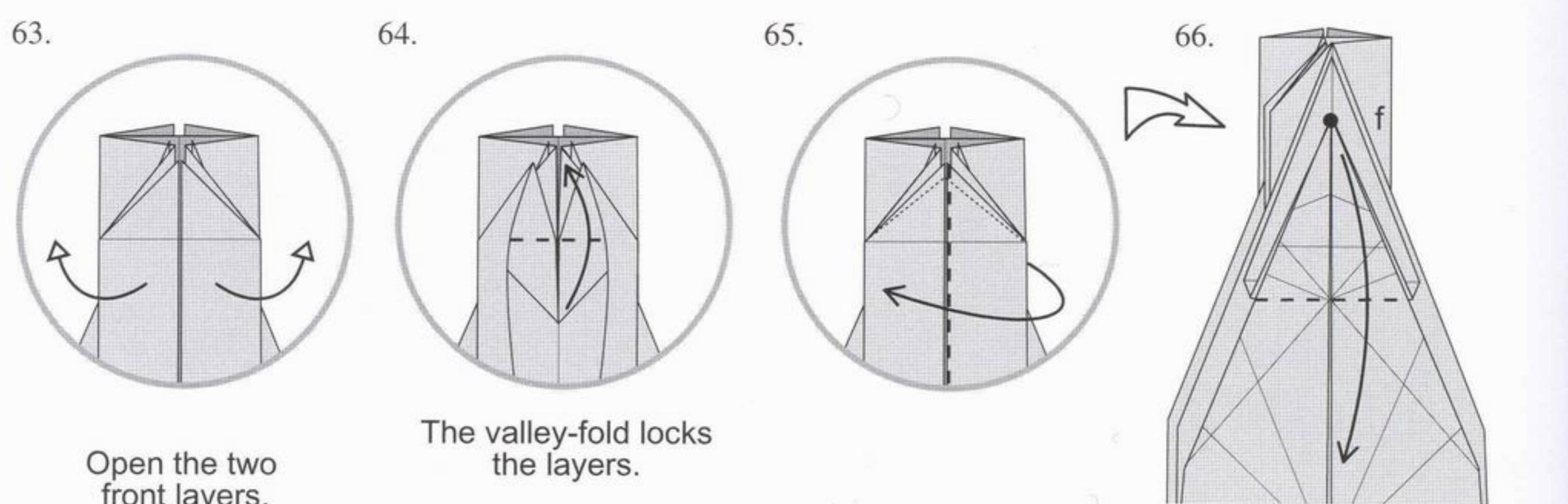
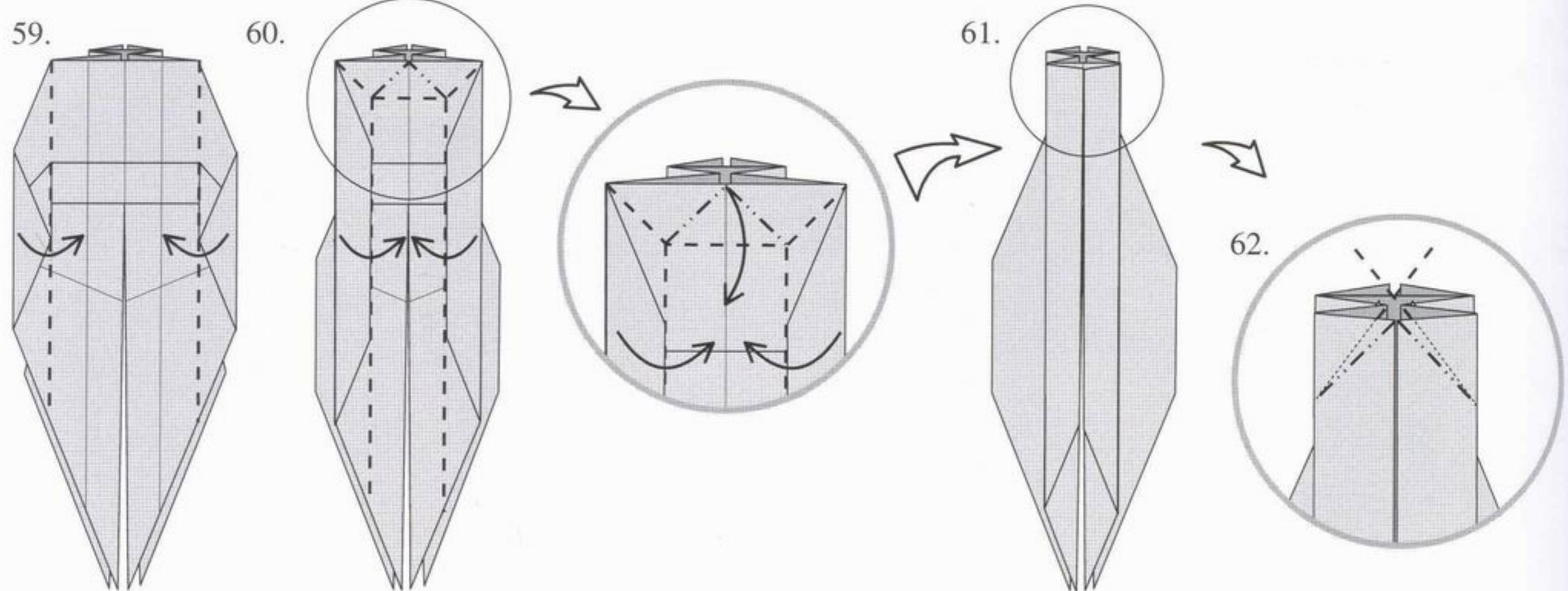
Pull out points "g"
unwrapping the edges.



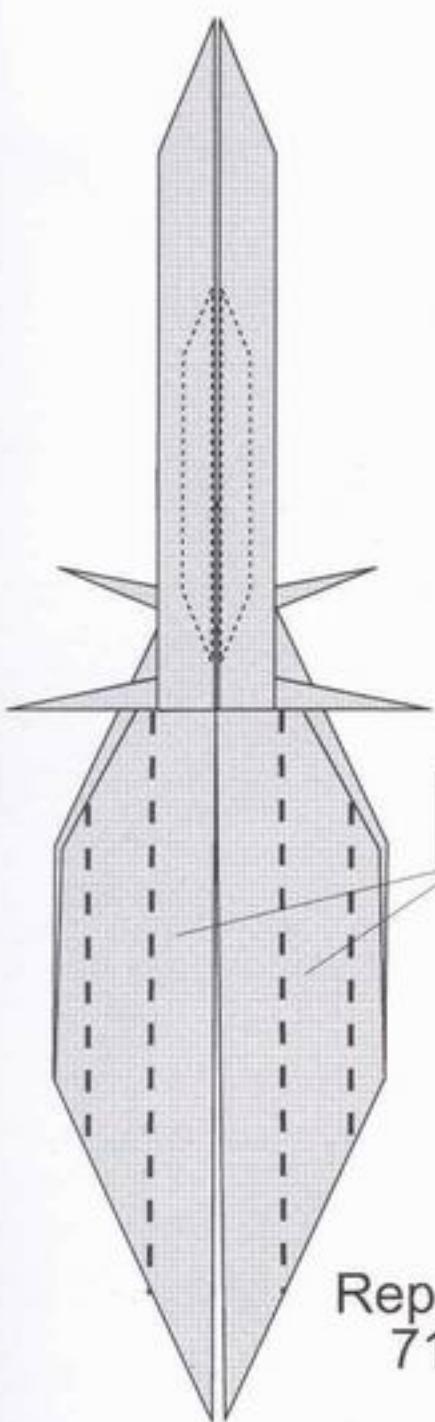
Swivel-folds

Do not flatten the model. The head
must stay 3D.

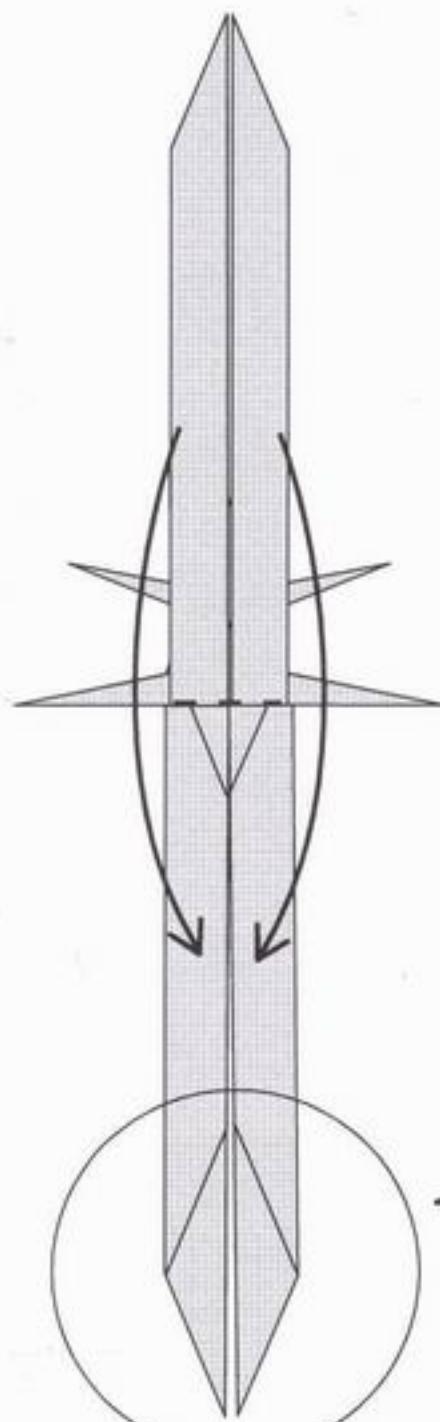




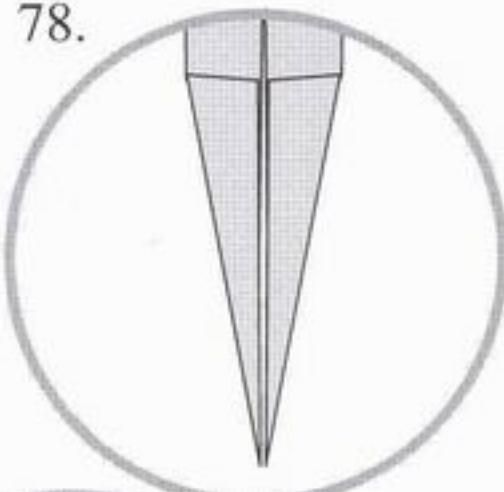
75.



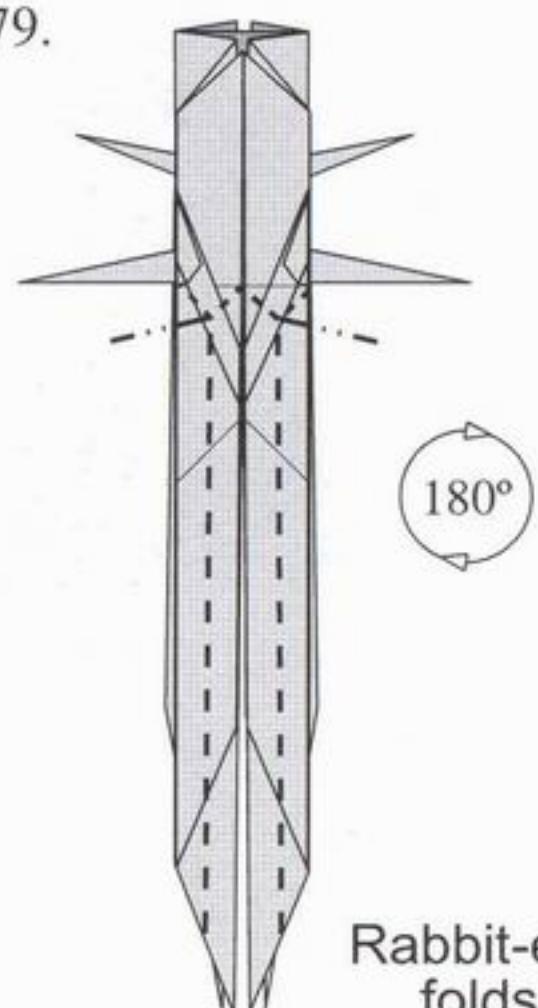
76.



78.



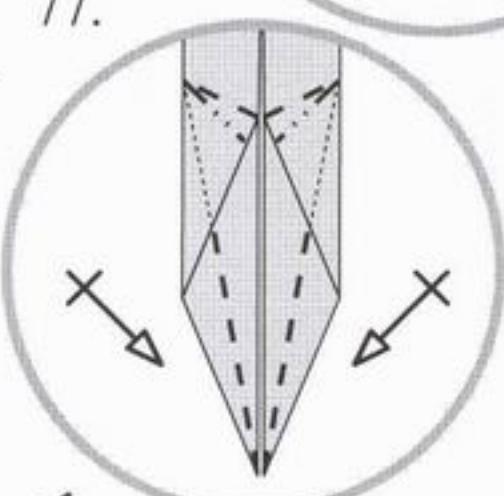
79.



71 - 73

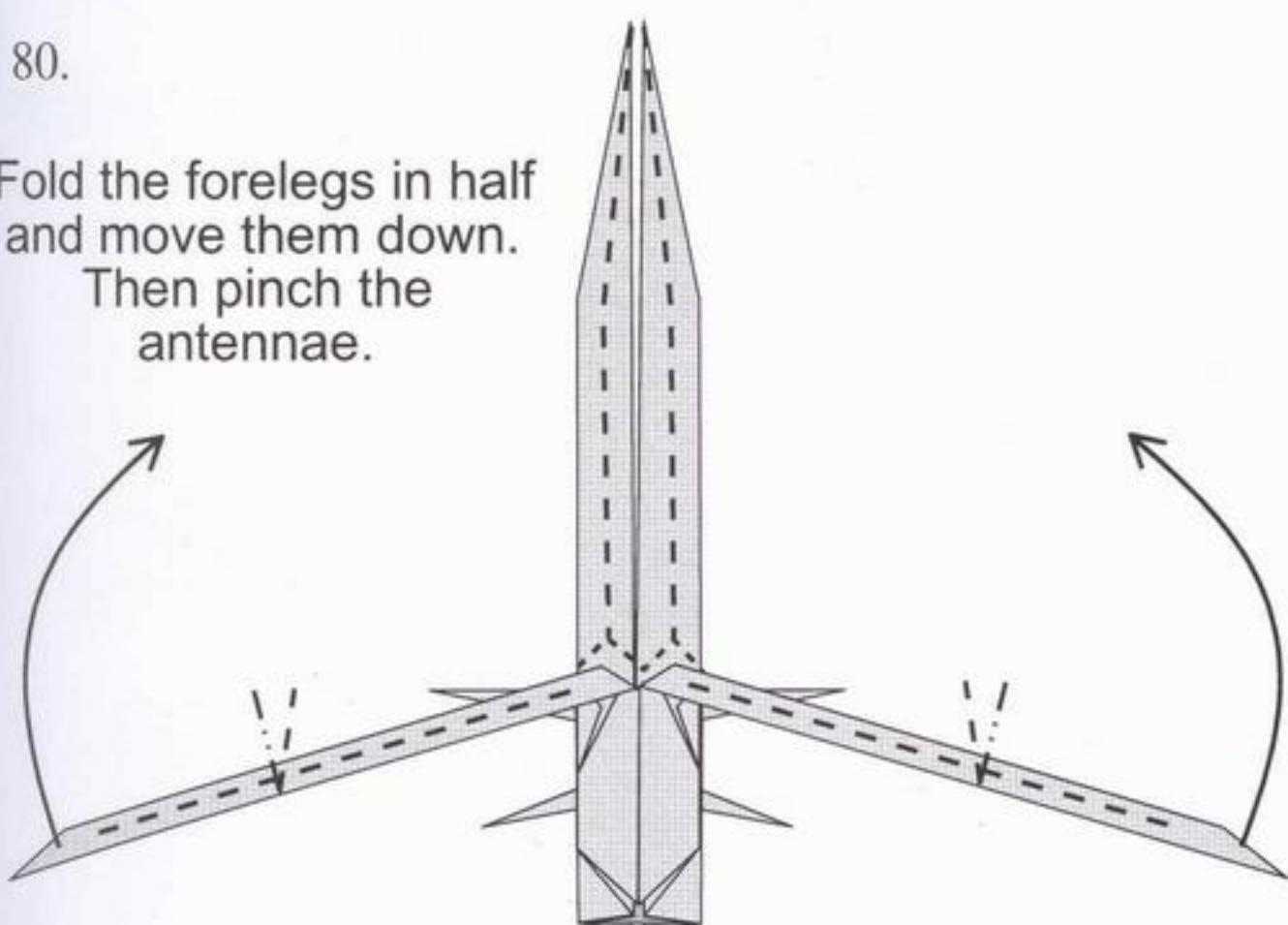
Repeat steps
71 to 73.

77.

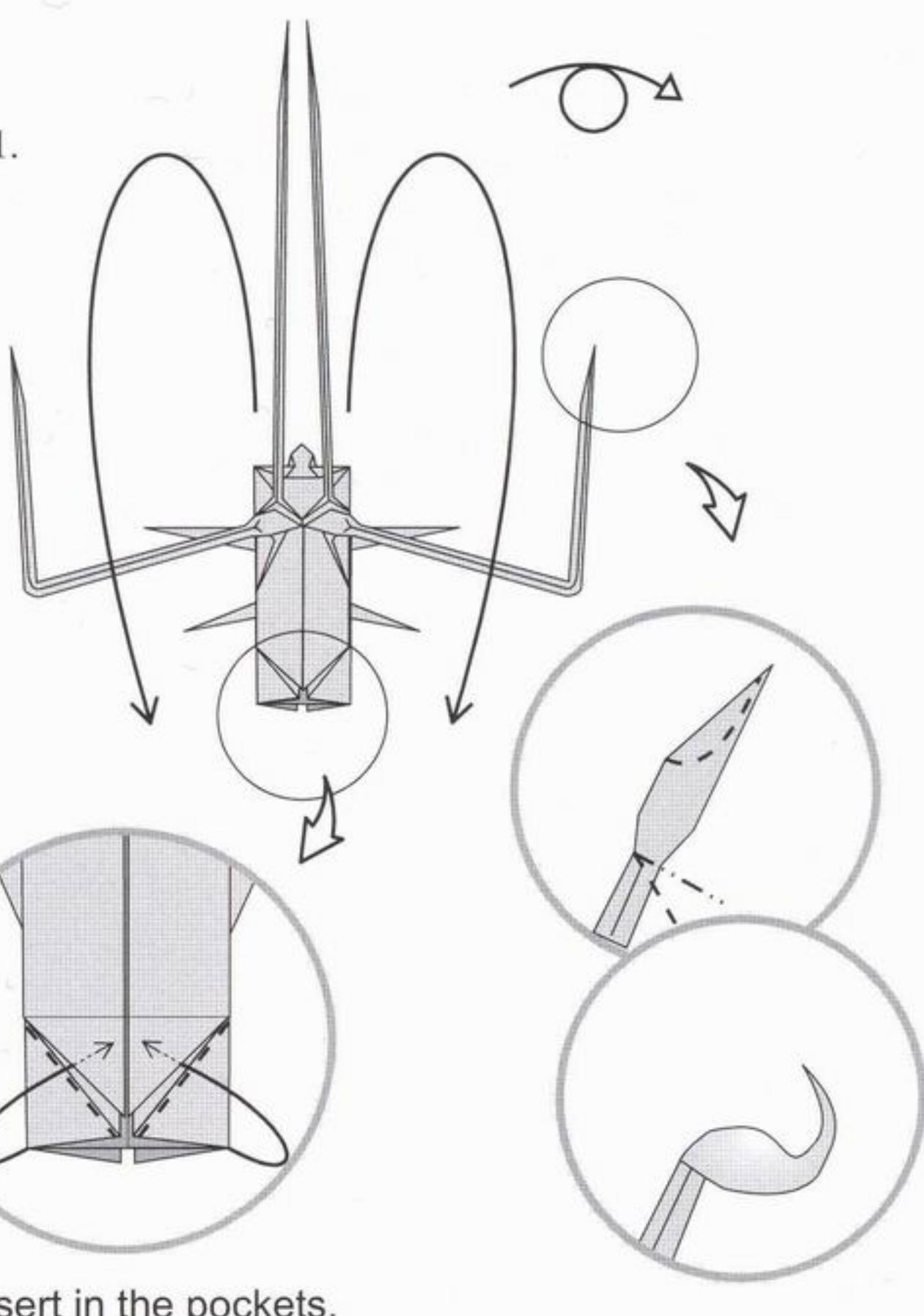


80.

Fold the forelegs in half
and move them down.
Then pinch the
antennae.

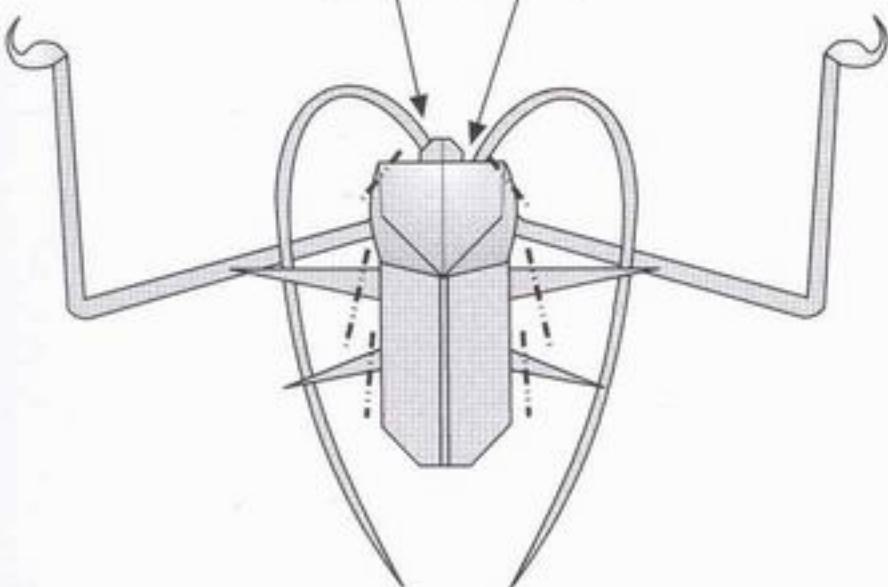


81.

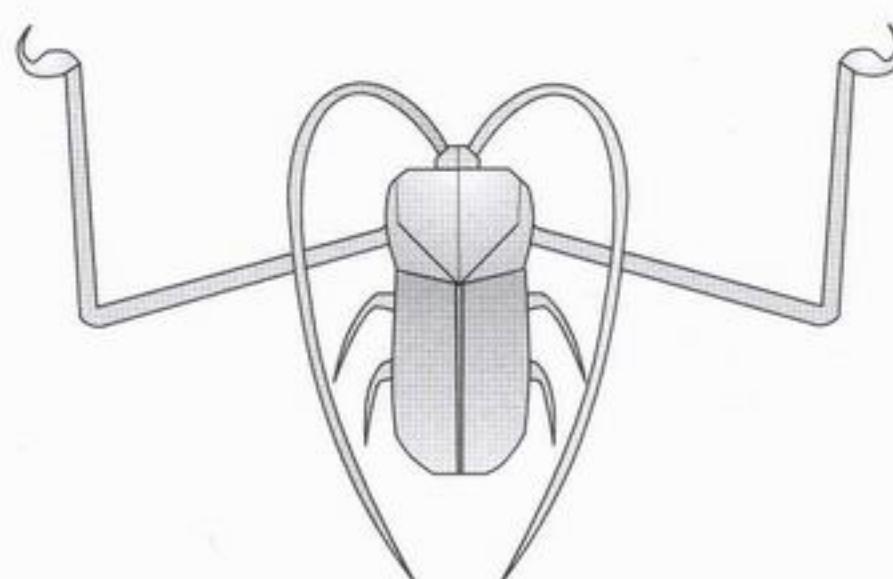


Insert in the pockets.

OK No



83.





Manuel SIRGO

- Nationality : Spanish
- Live in Léon, Spain
- Born in 1960
- Job : Physic Teacher

I started to practice origami when I was six. My father taught me how to fold my first model, which was a paper airplane.

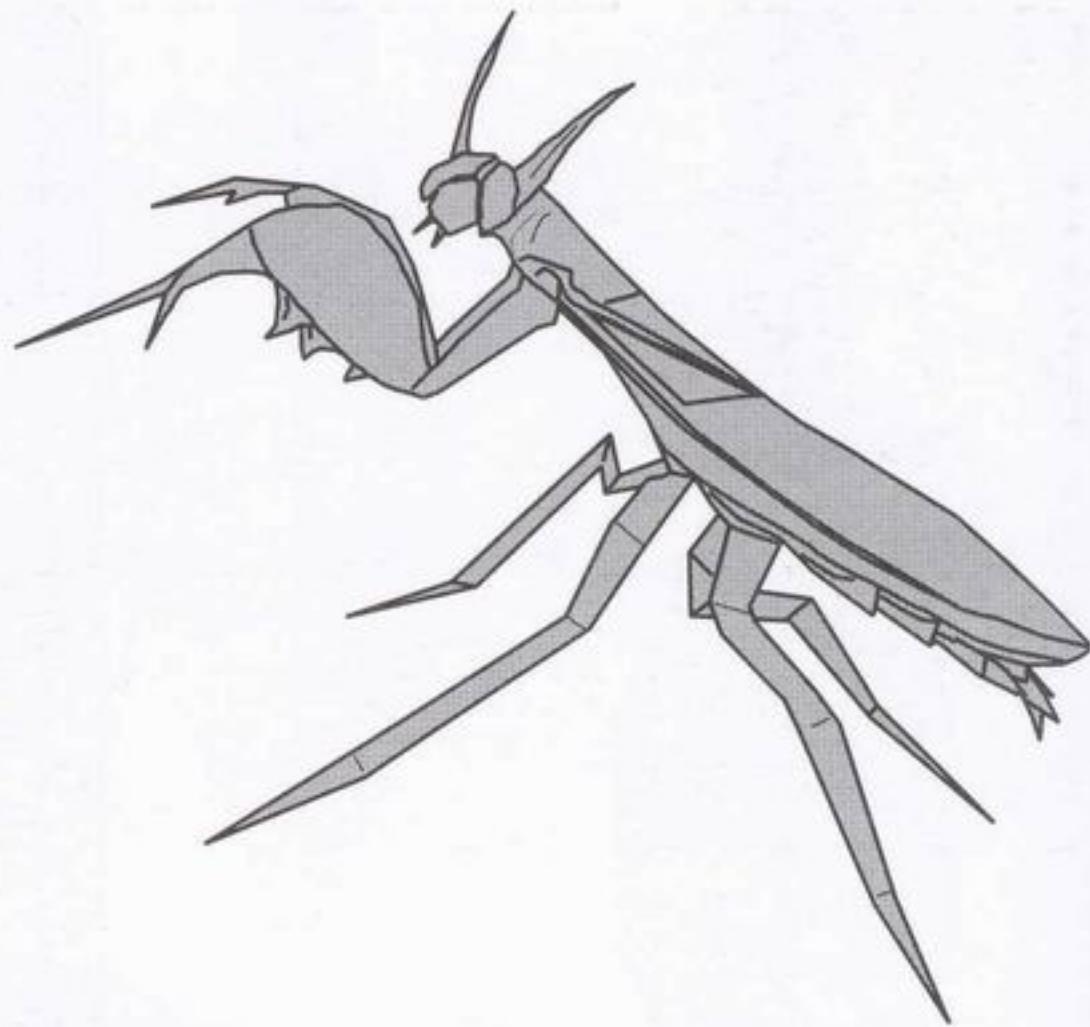
I have been folding other people's models for many years, but in 2001 when I wanted to fold a spider, I couldn't find any in the books. As a result, I created my own spider, and that was the moment when I realized I could design my own models. I have published two books since then, I have participated in many conventions and just now I am the chairman of the Spanish Association of Papiroflexia.

Mantises are my favorite insects. I have had the privilege of observing many in my back garden, including the Empusidae (stick mantis). I love insects, which I have always considered to be some kind of aliens....

The Mantis Boxing (acromantis) is famous for having very broad forelegs that look like boxing gloves. There are some other species which are also called boxer.

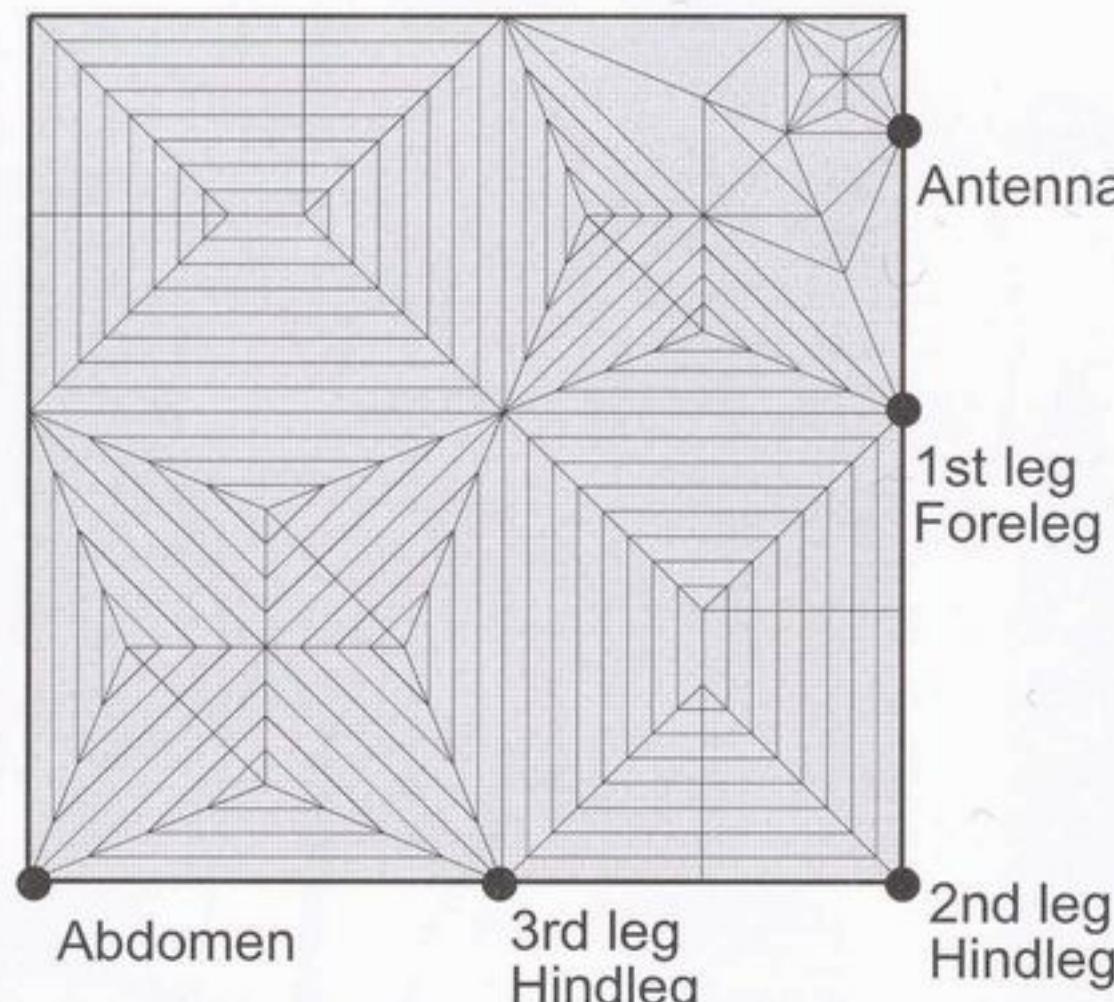
The phasmidae and the mantidae share almost the same body structure, but I modified the base of my walking stick model and I adapted it to make the head of the mantis: it has very big eyes and palpi just like the real insect.

Mantis Boxer



- Creation & Diagram :

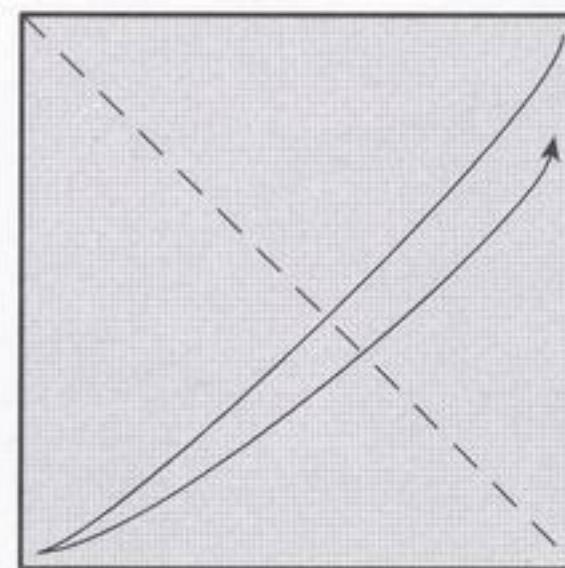
Manuel Sirgo
- Date : 2008
- Level : Complex
- Time to fold it : 2 h



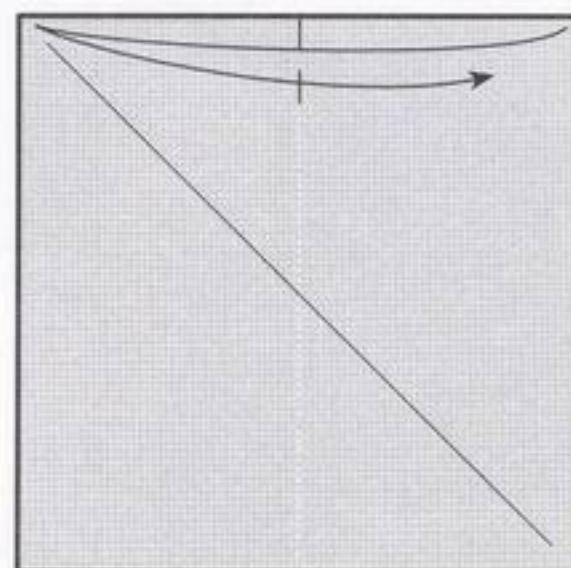
Paper : 40 x 40 cm
 Standard paper
 Tissue-foil / MC
 Wet folding

ratio

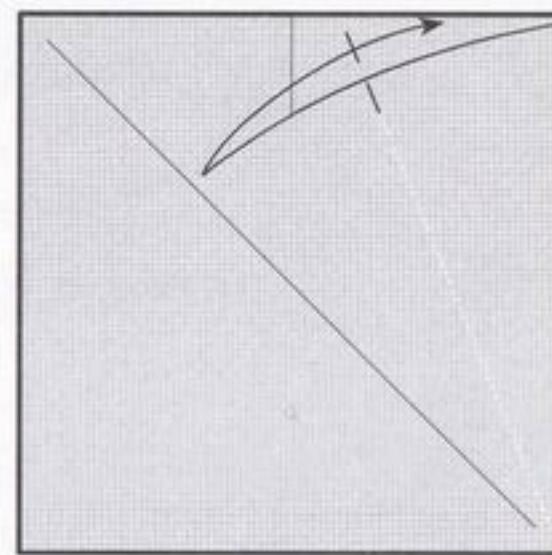
0.4



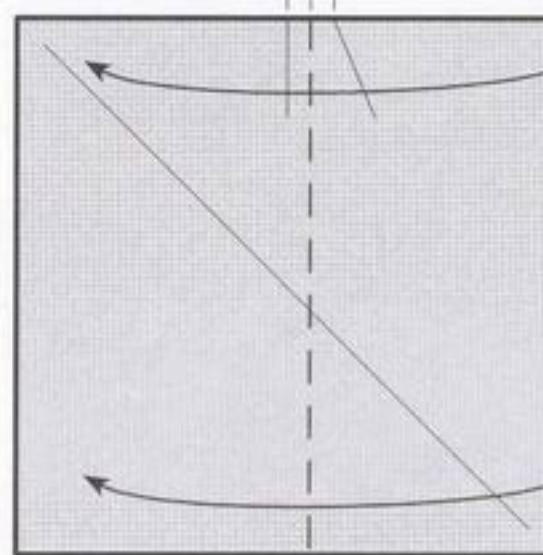
1



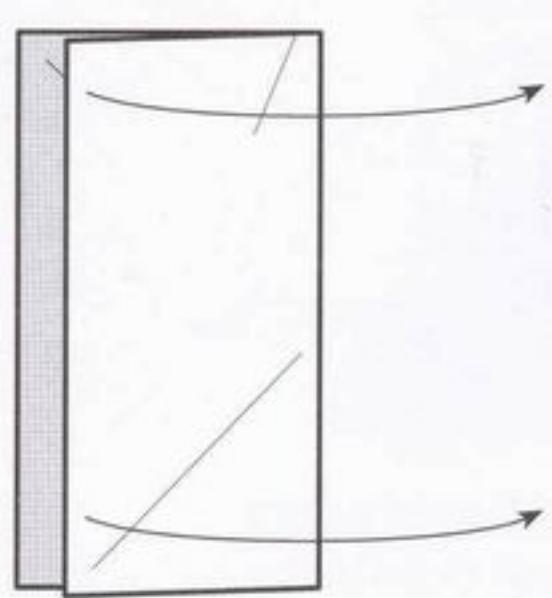
2



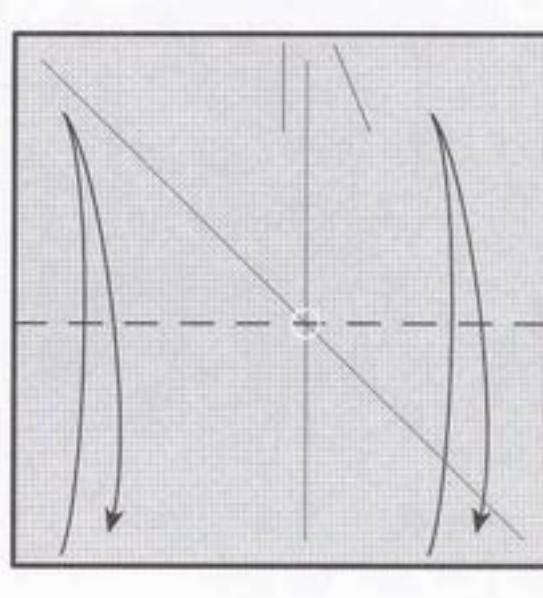
3



4



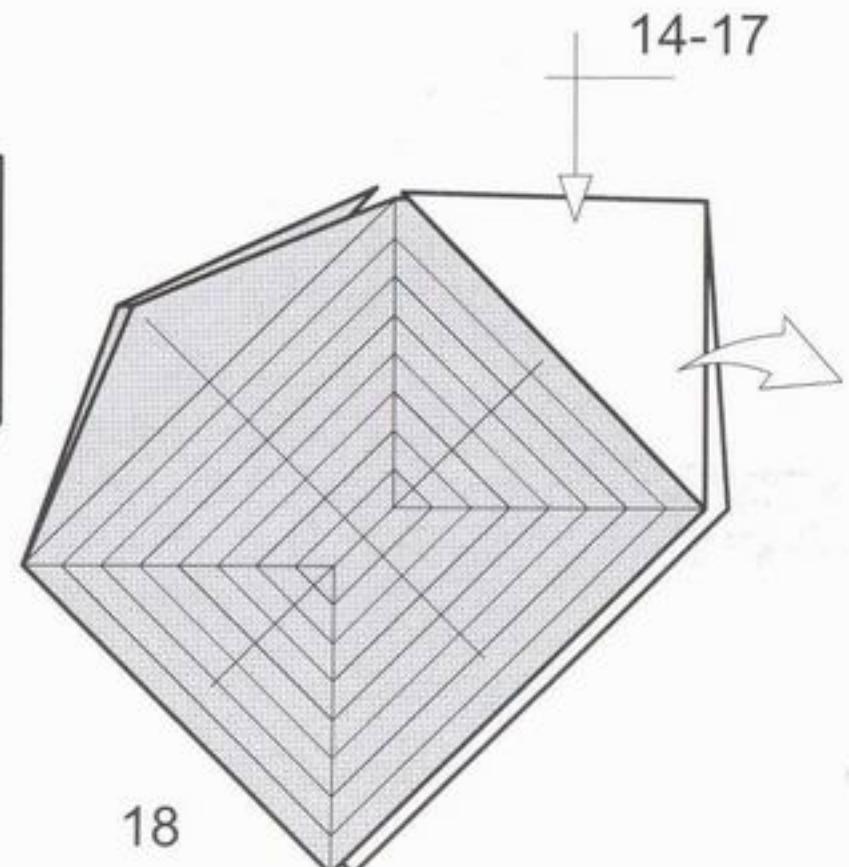
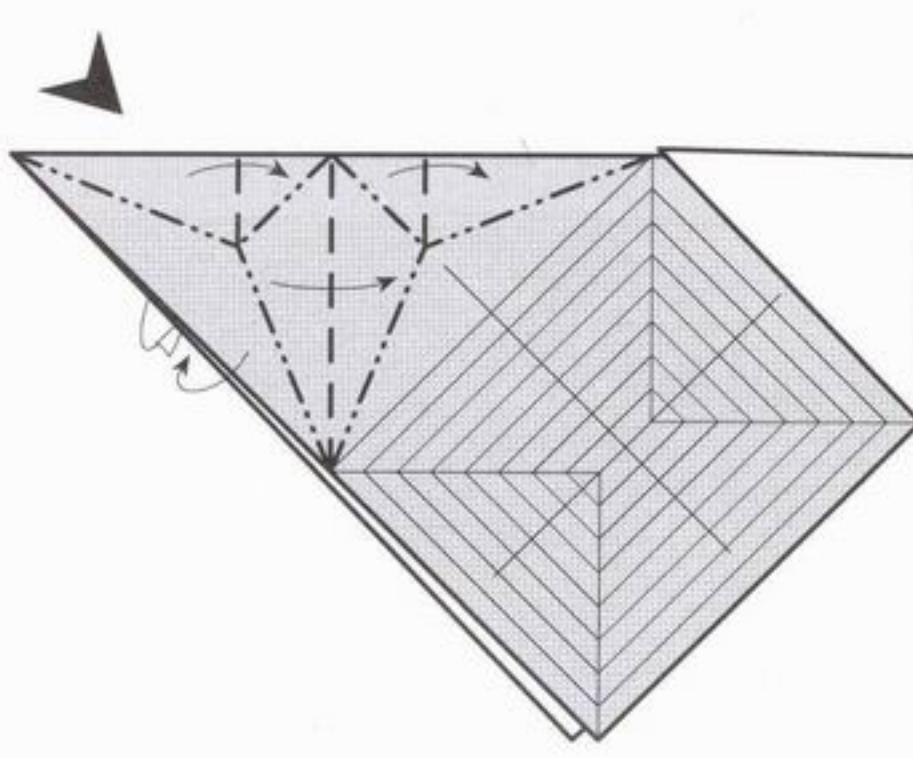
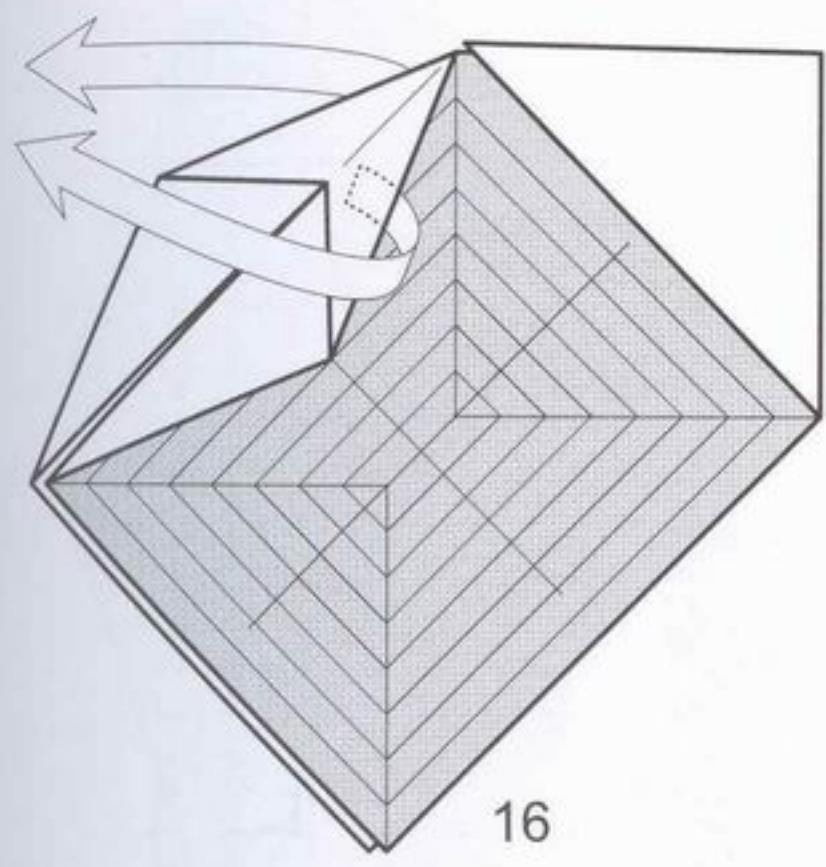
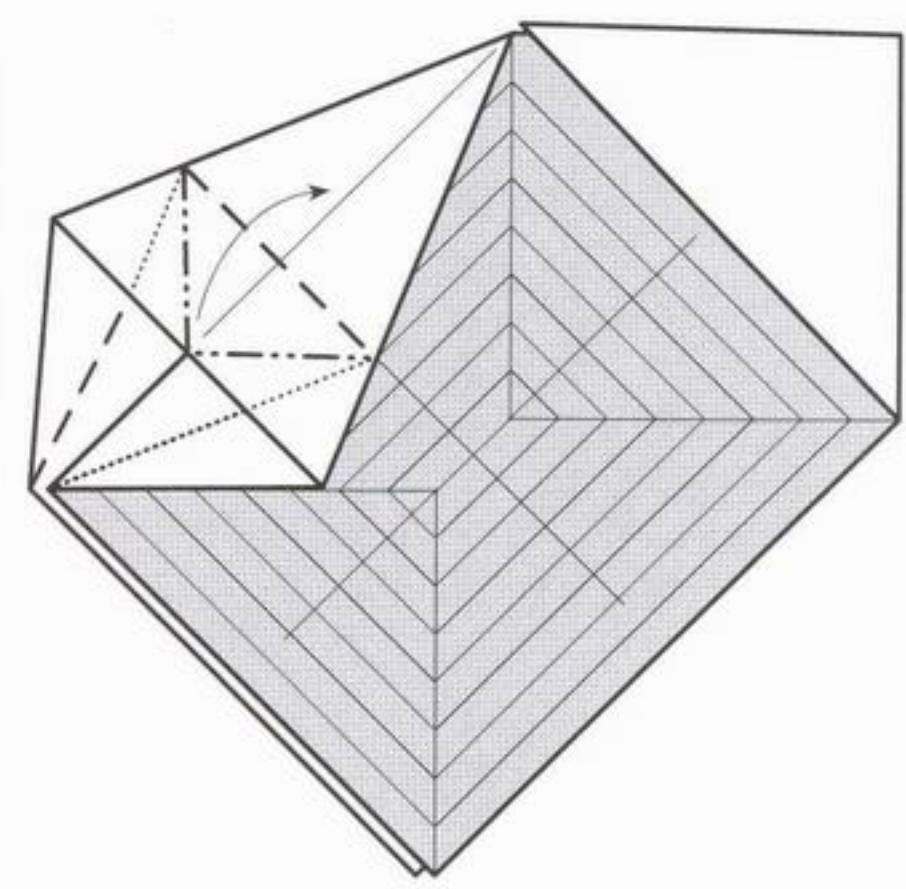
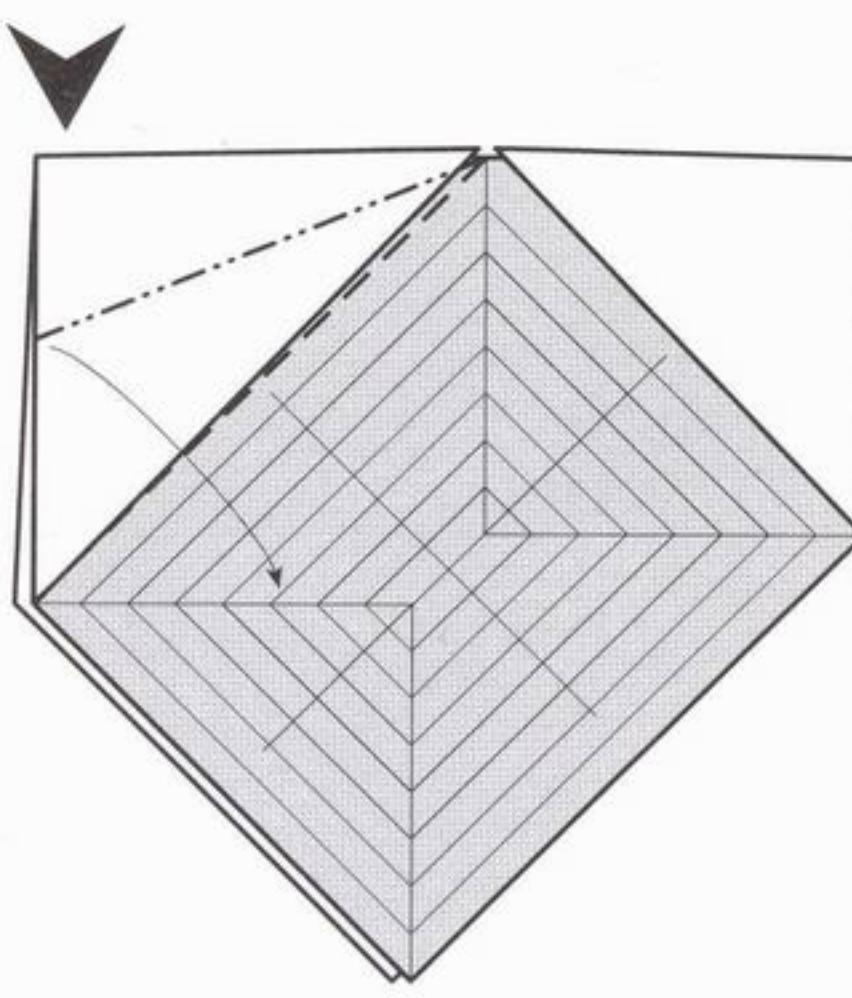
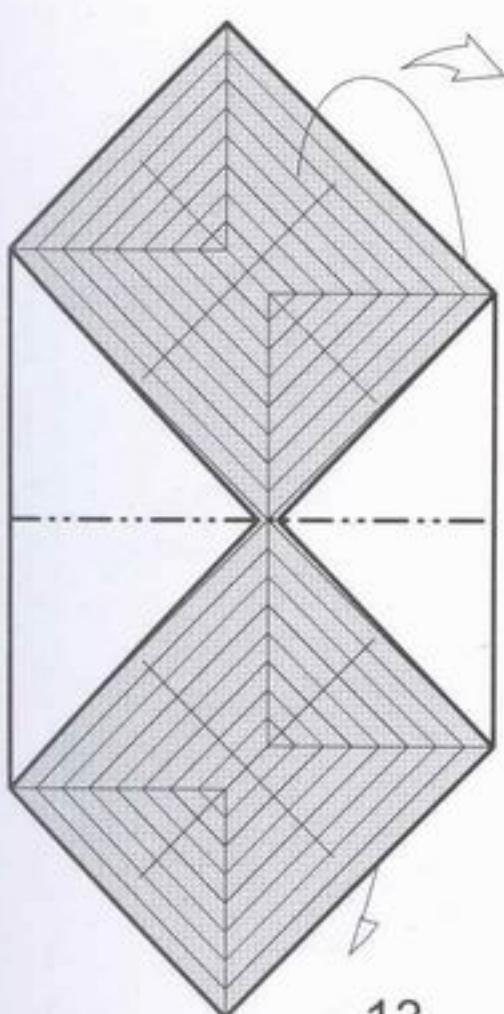
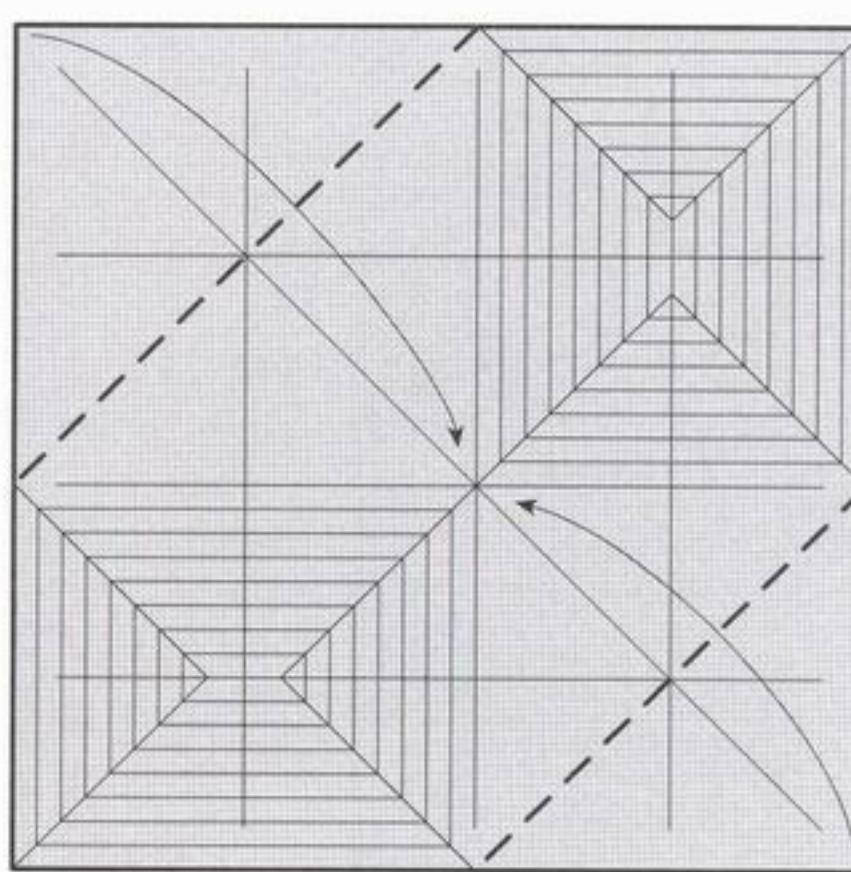
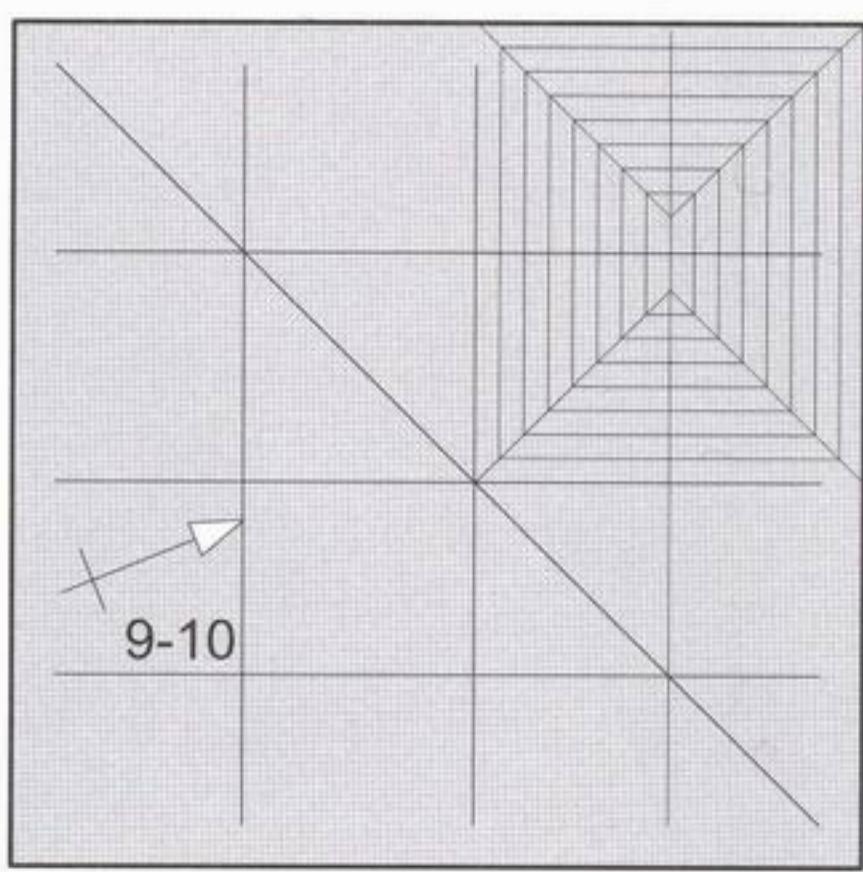
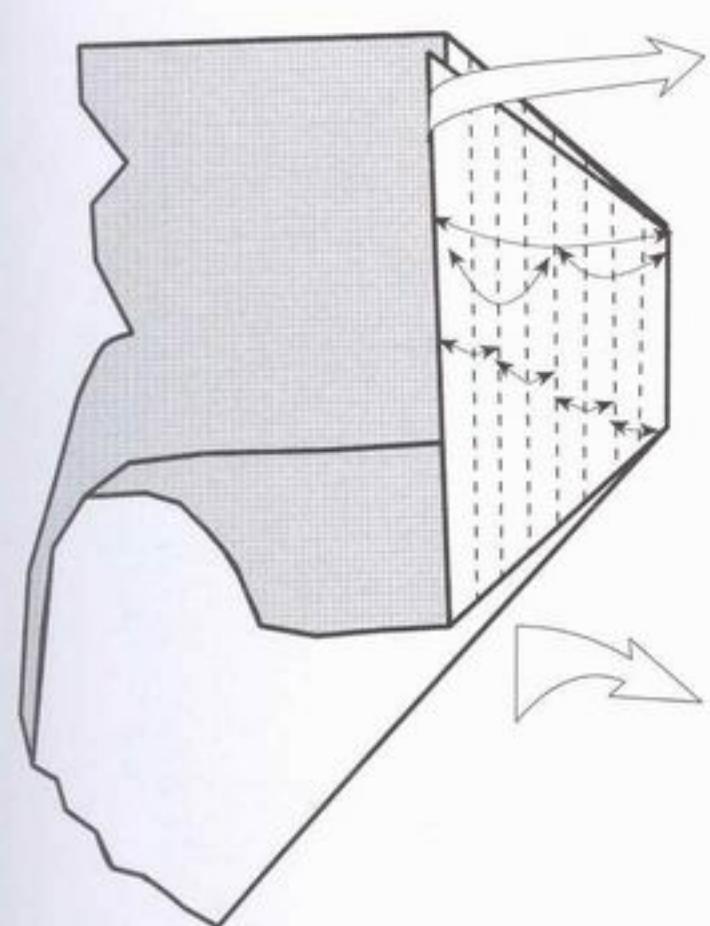
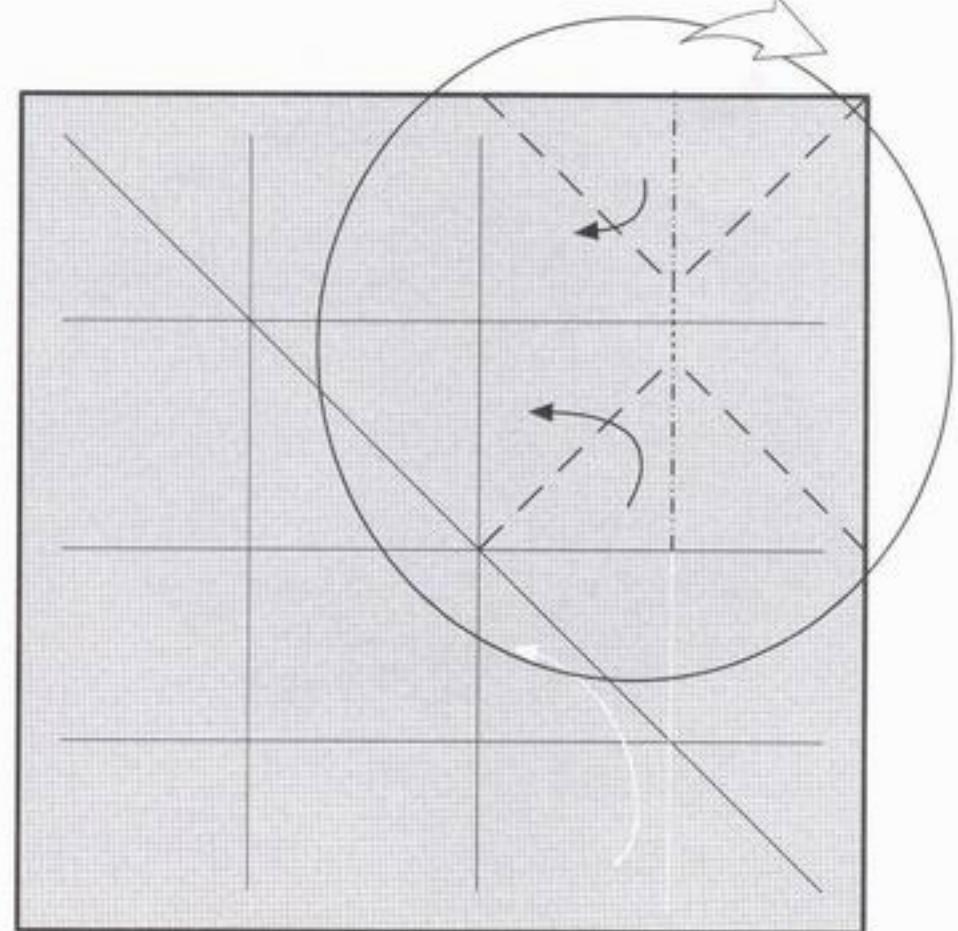
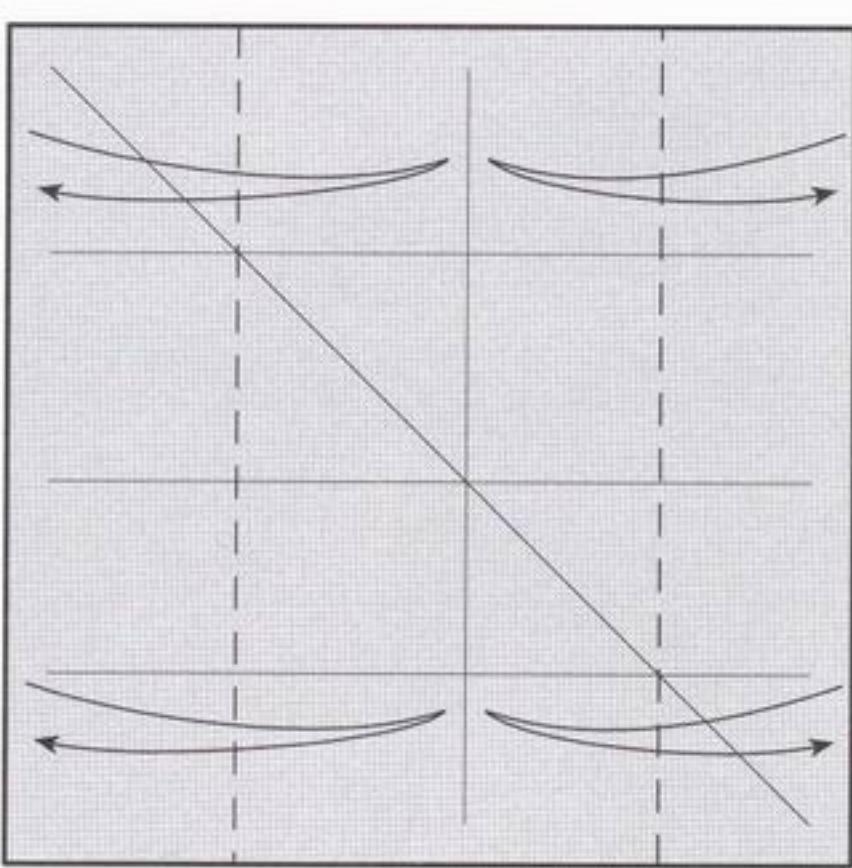
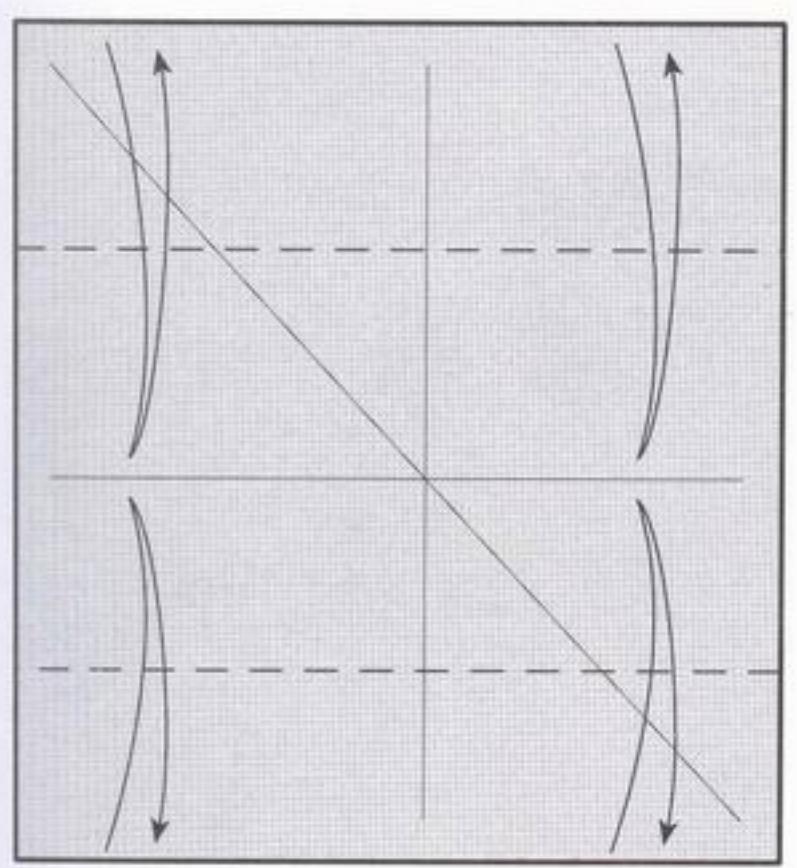
5

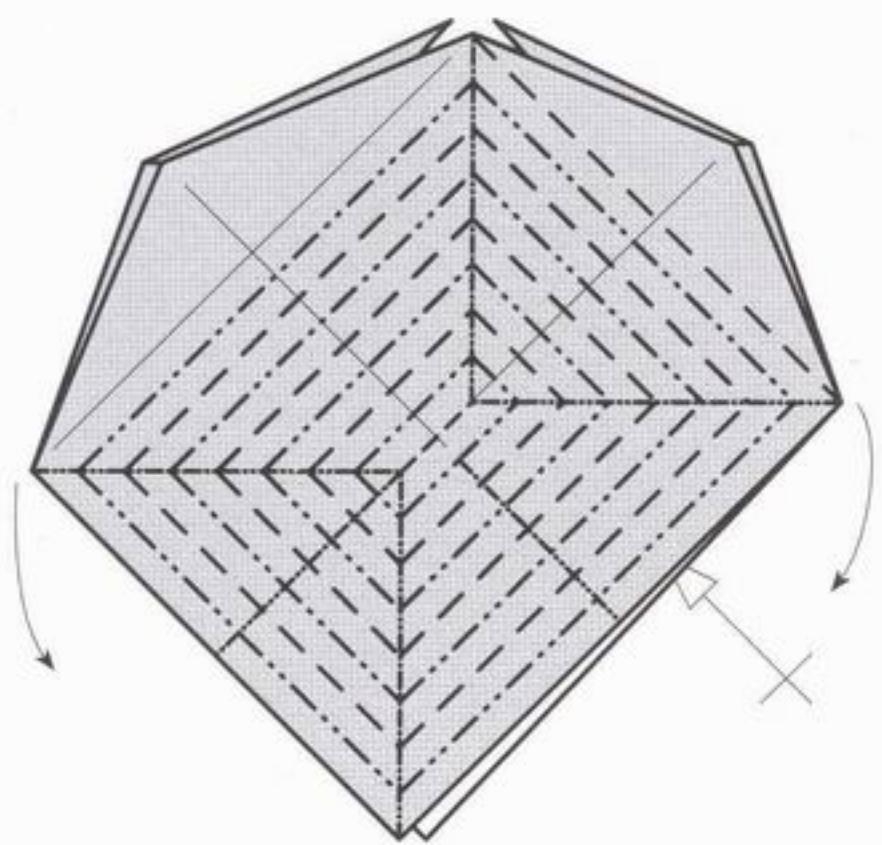


6

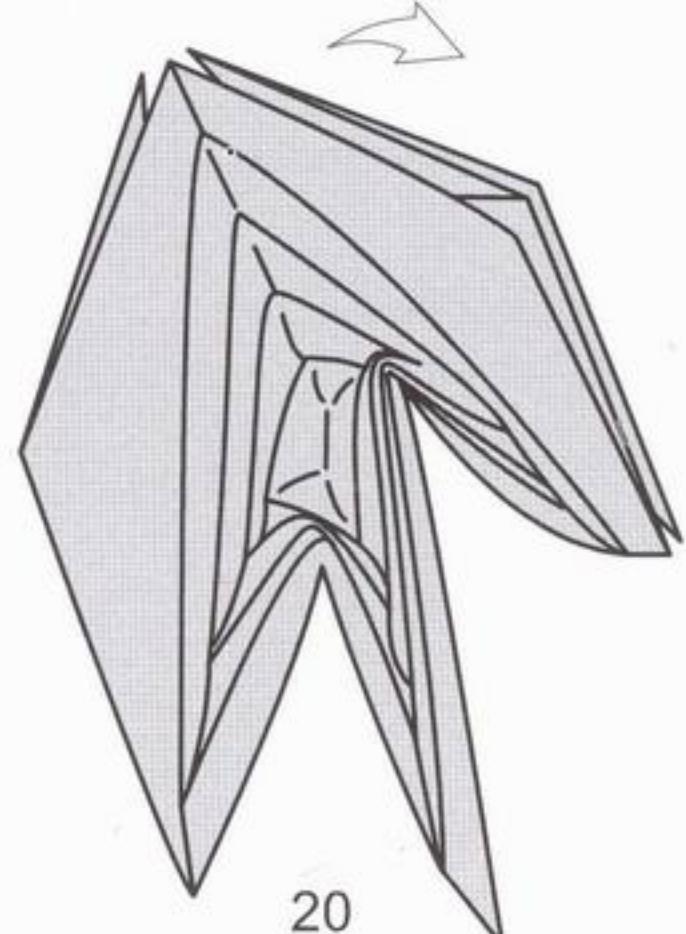
Manuel Sirgo's books :

- Papiroinsectos y otros origamis exóticos (Ed. Salvatella - 2004)
- Imaginando en papel (Ed. Salvatella - 2006)

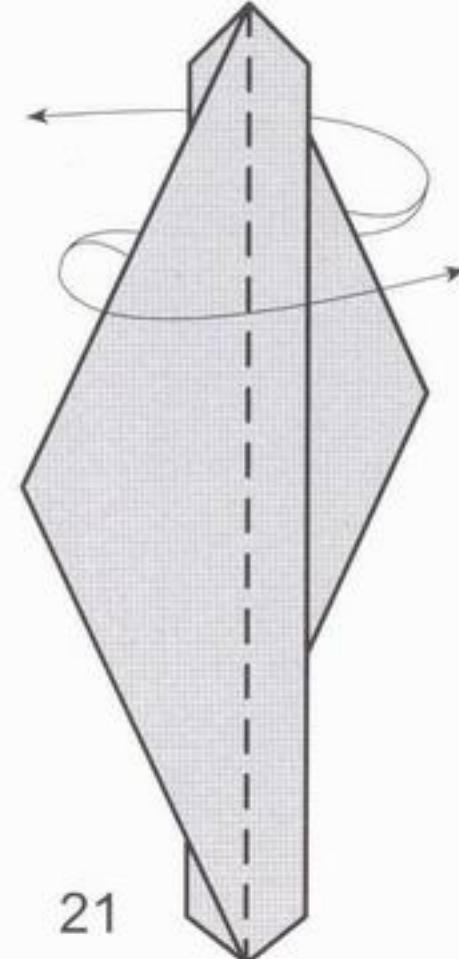




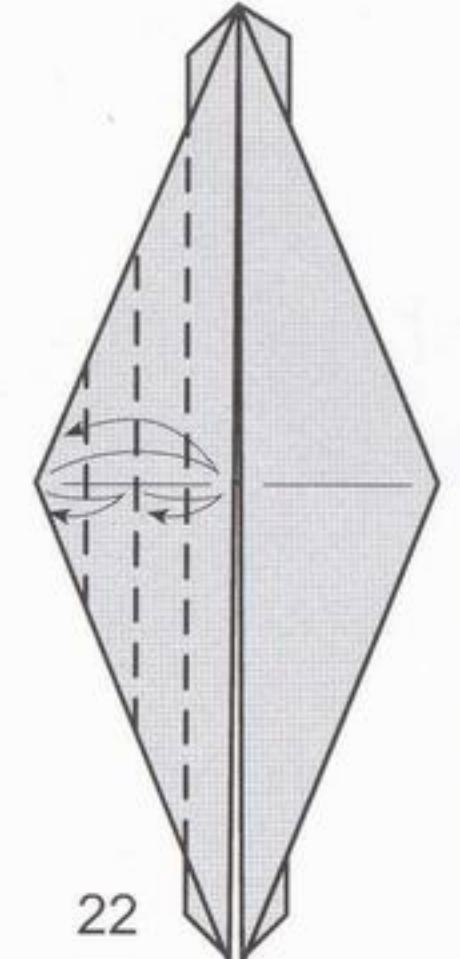
19



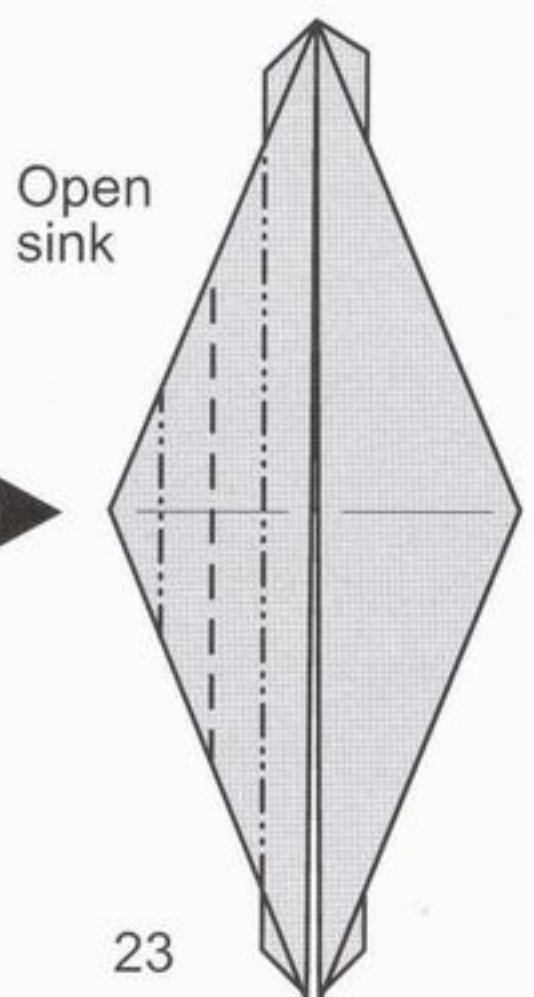
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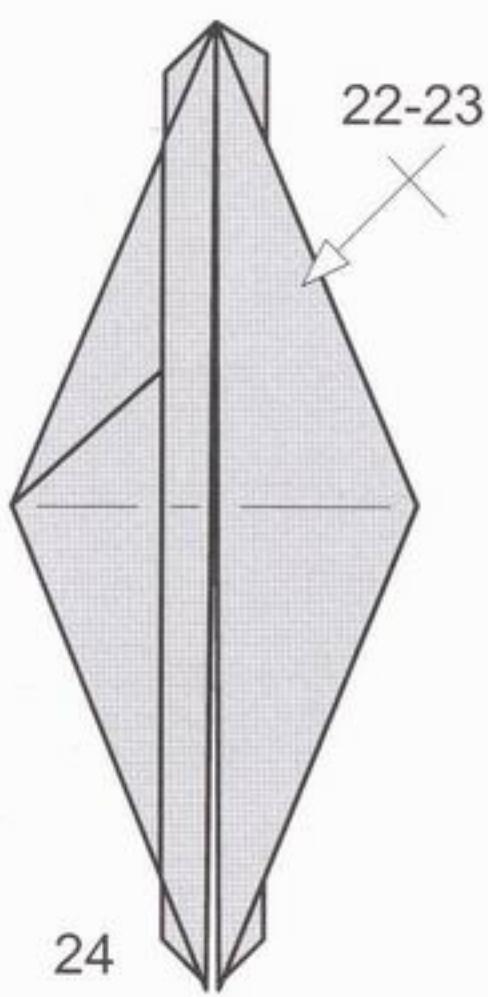
21



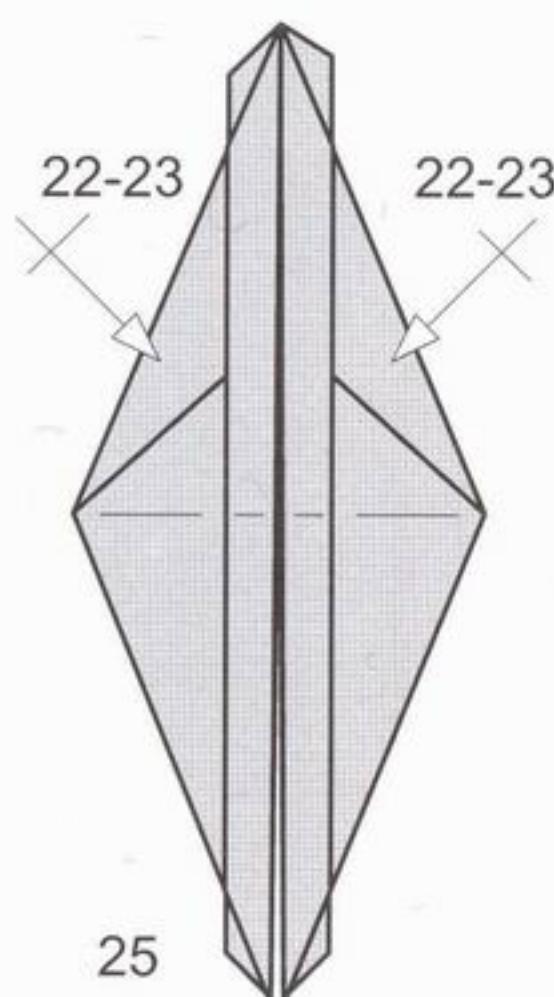
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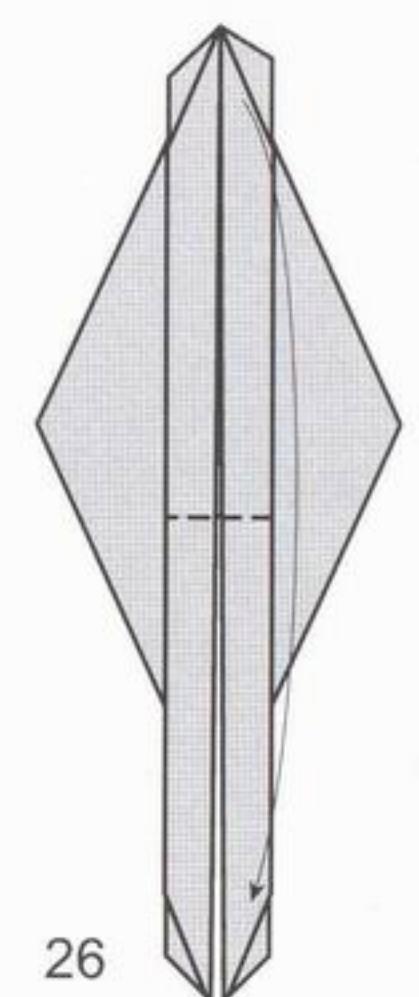
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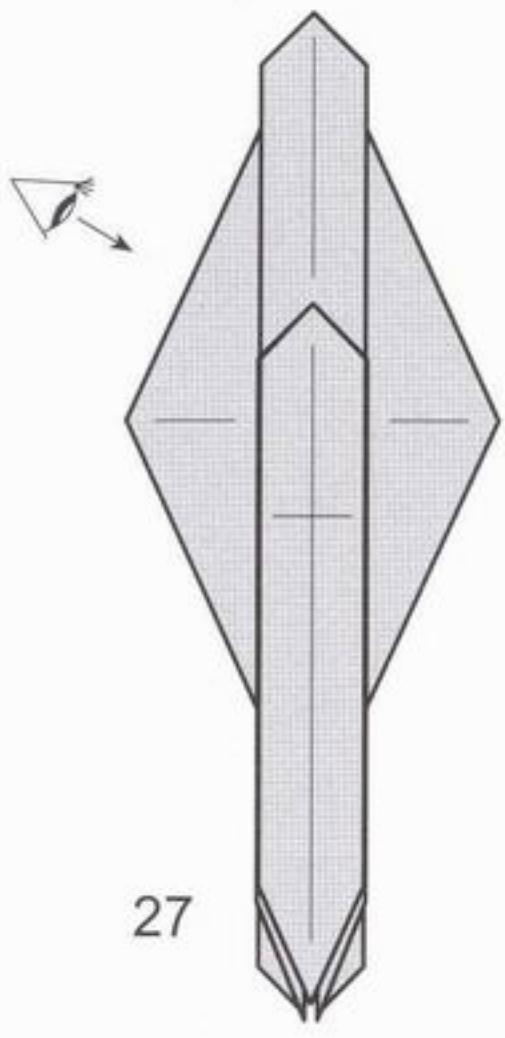
24



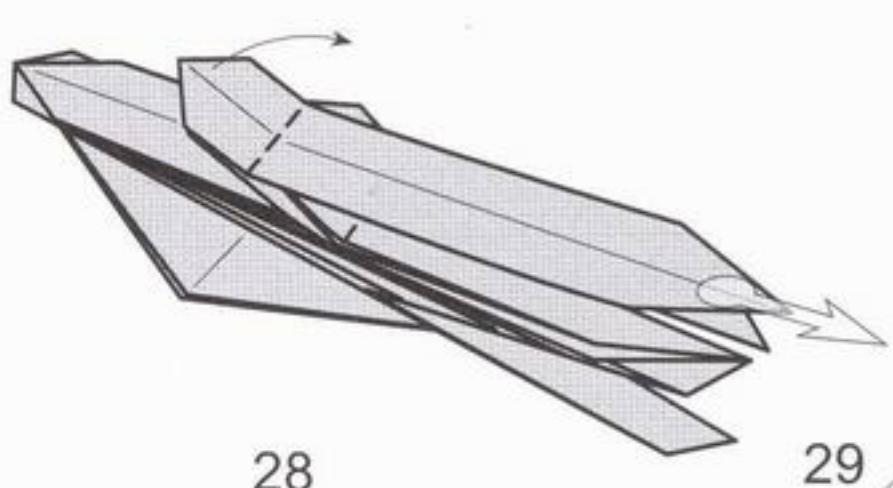
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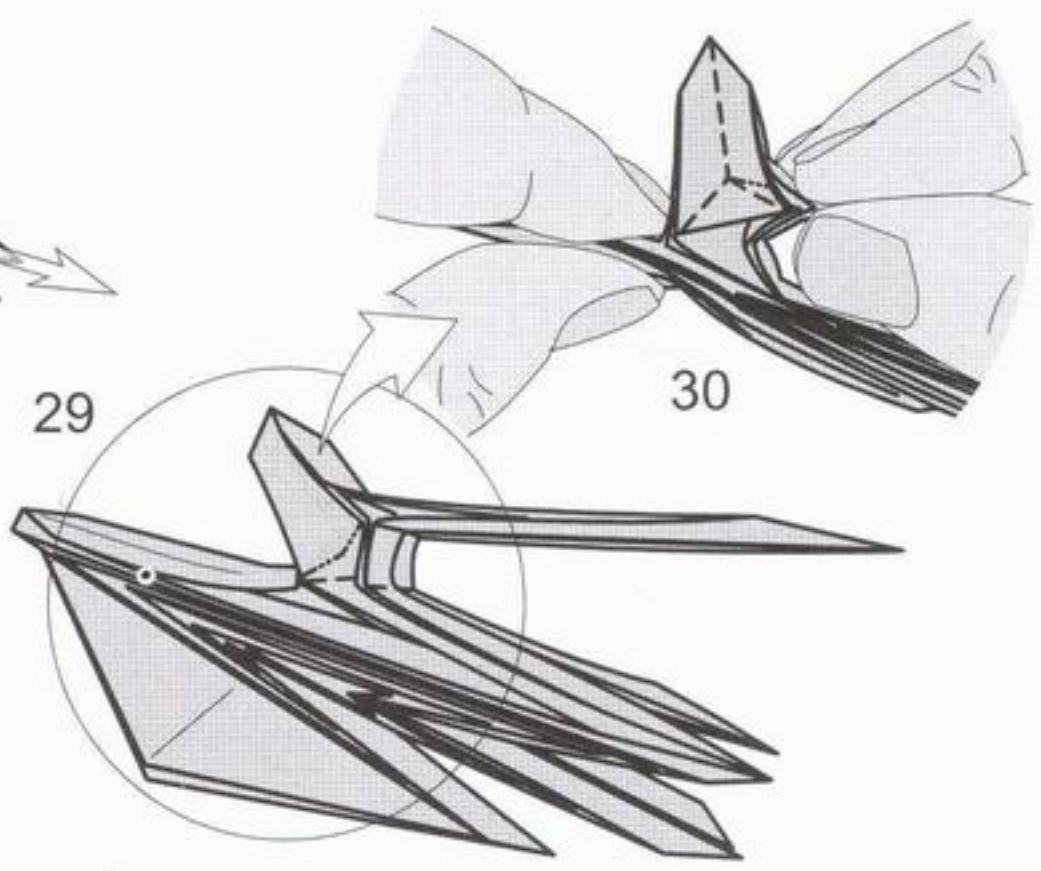
26



27

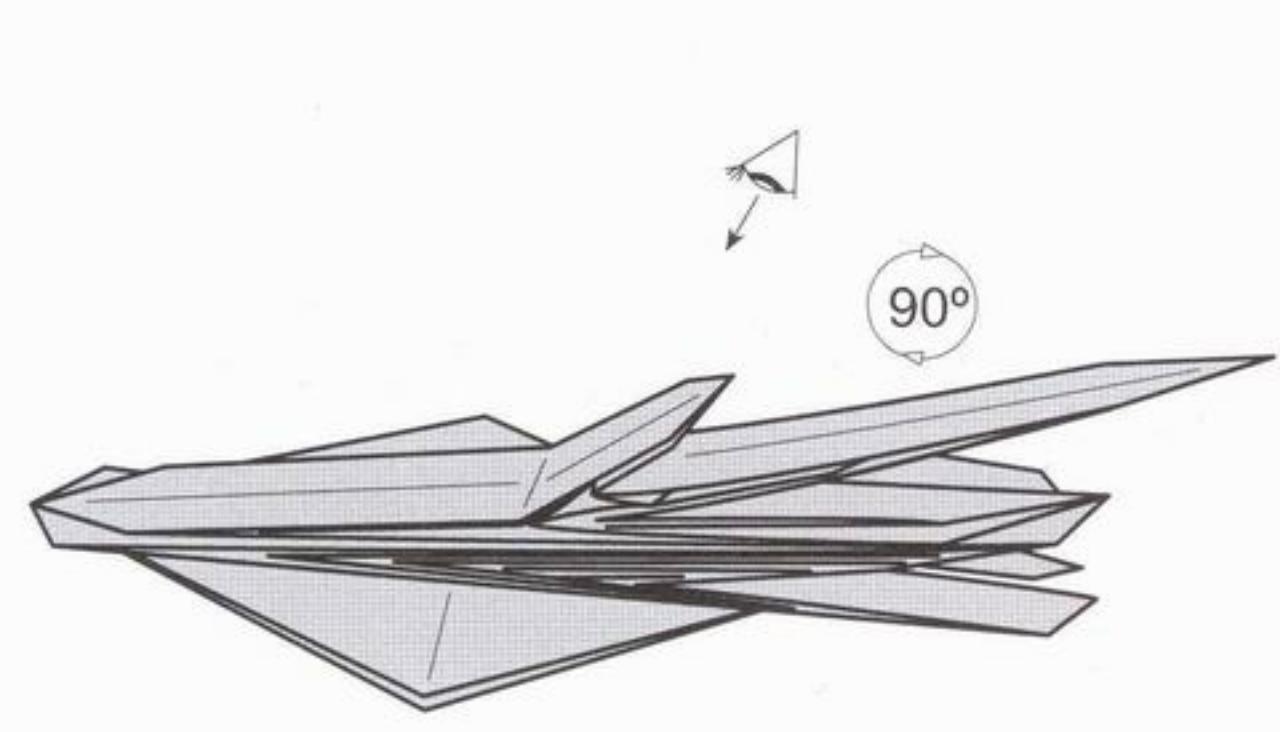


28

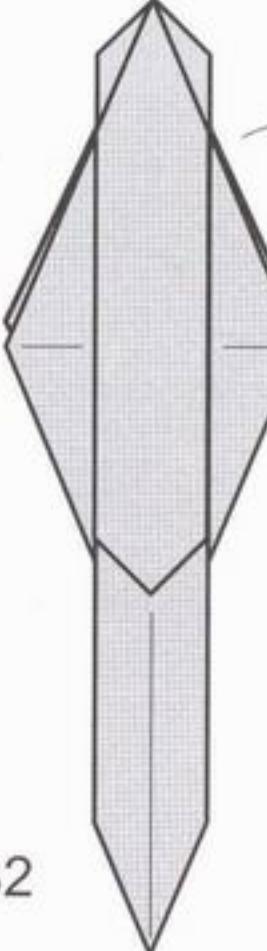


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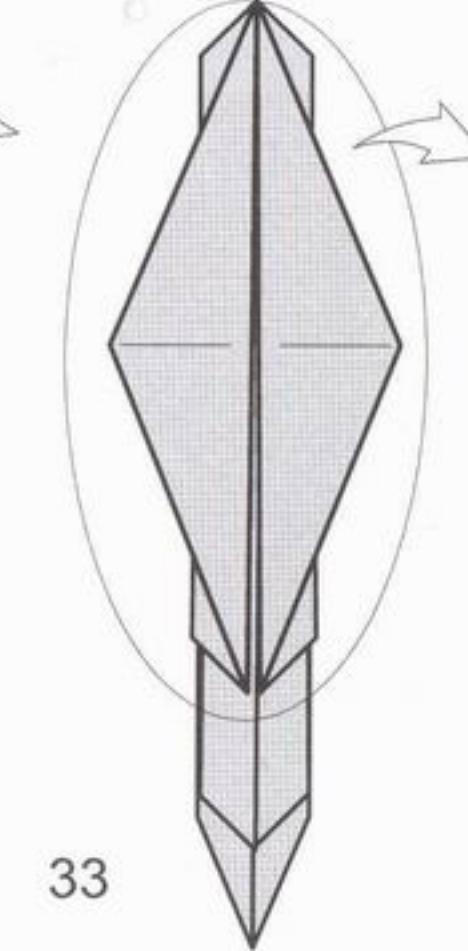
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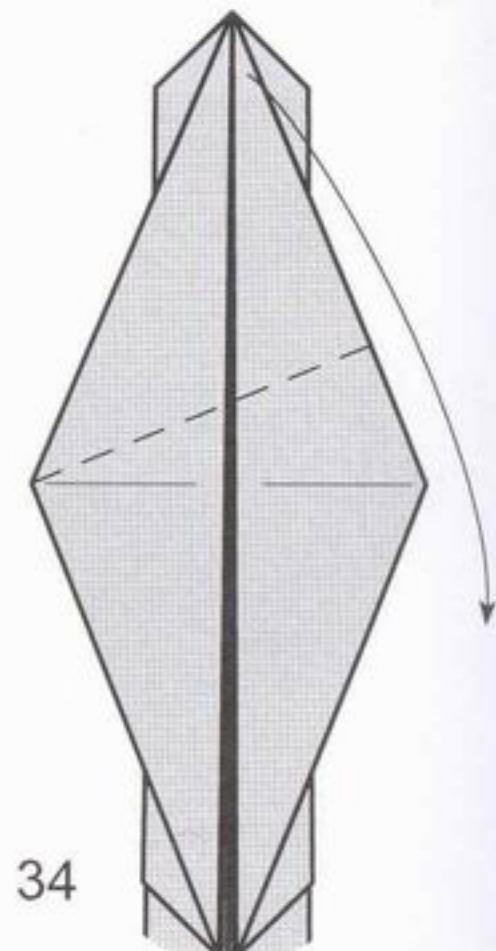
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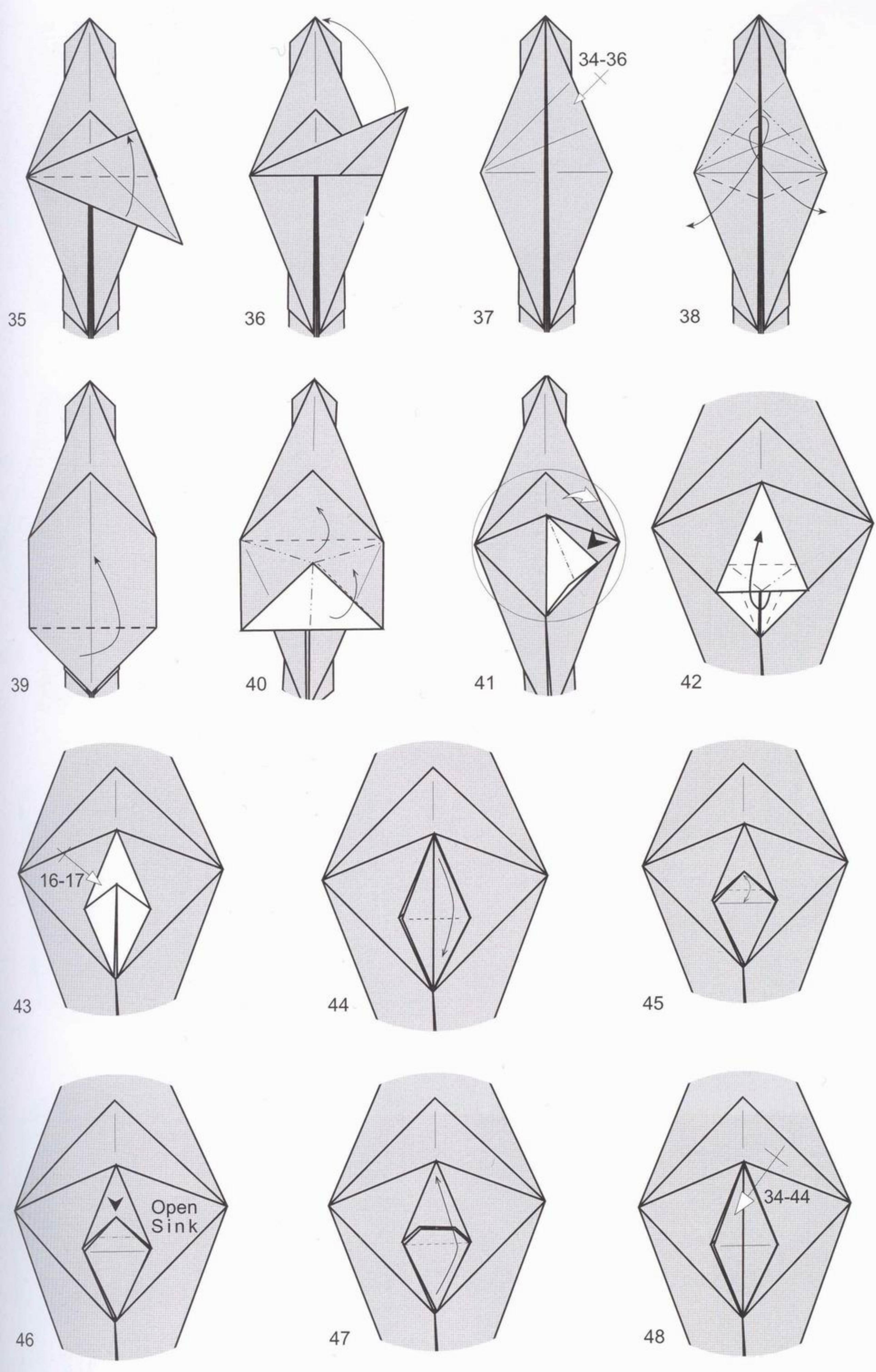
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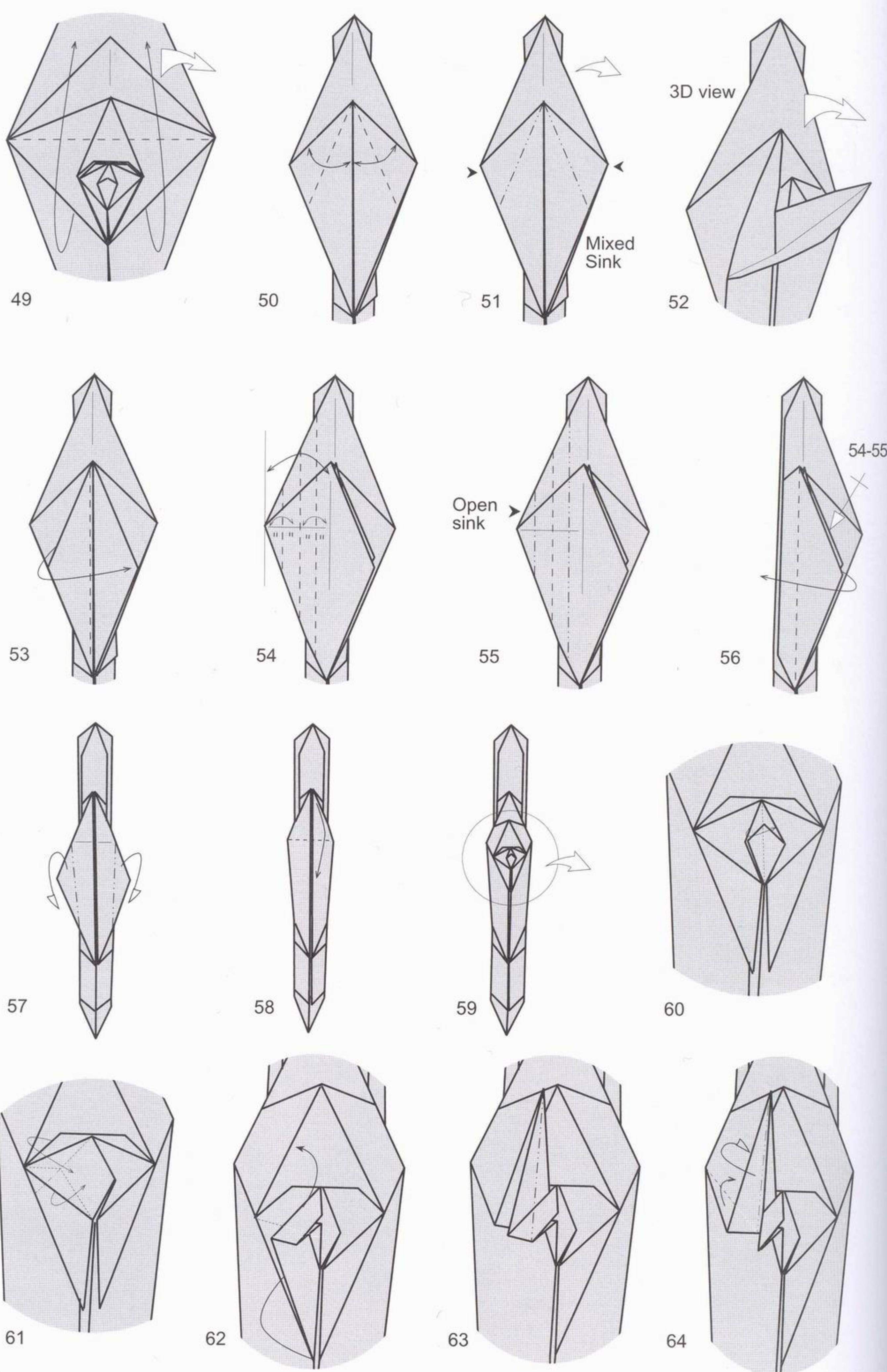


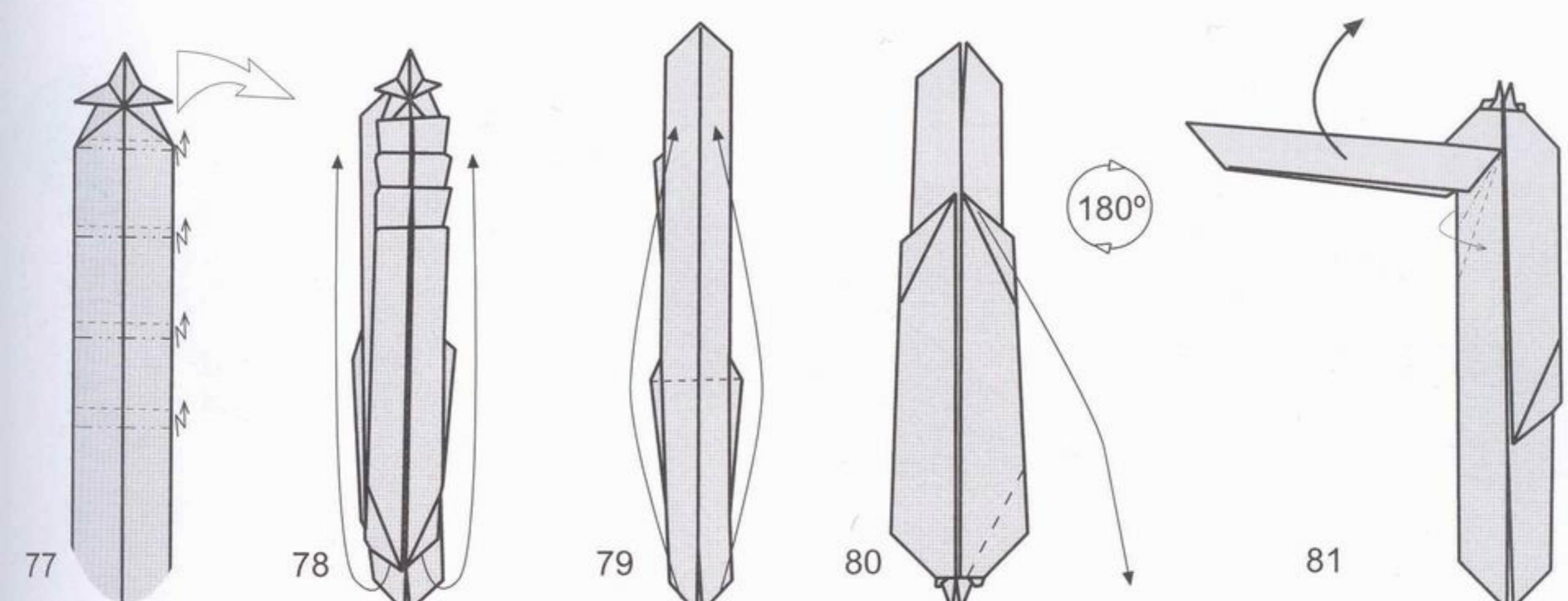
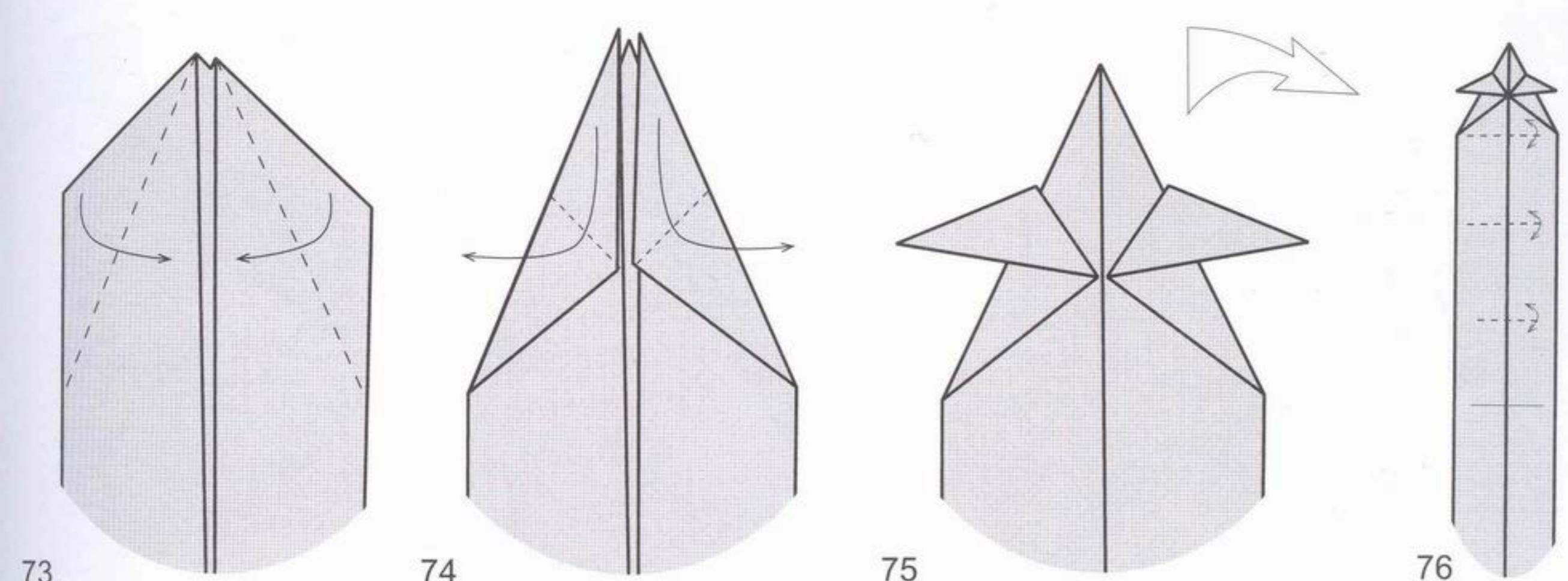
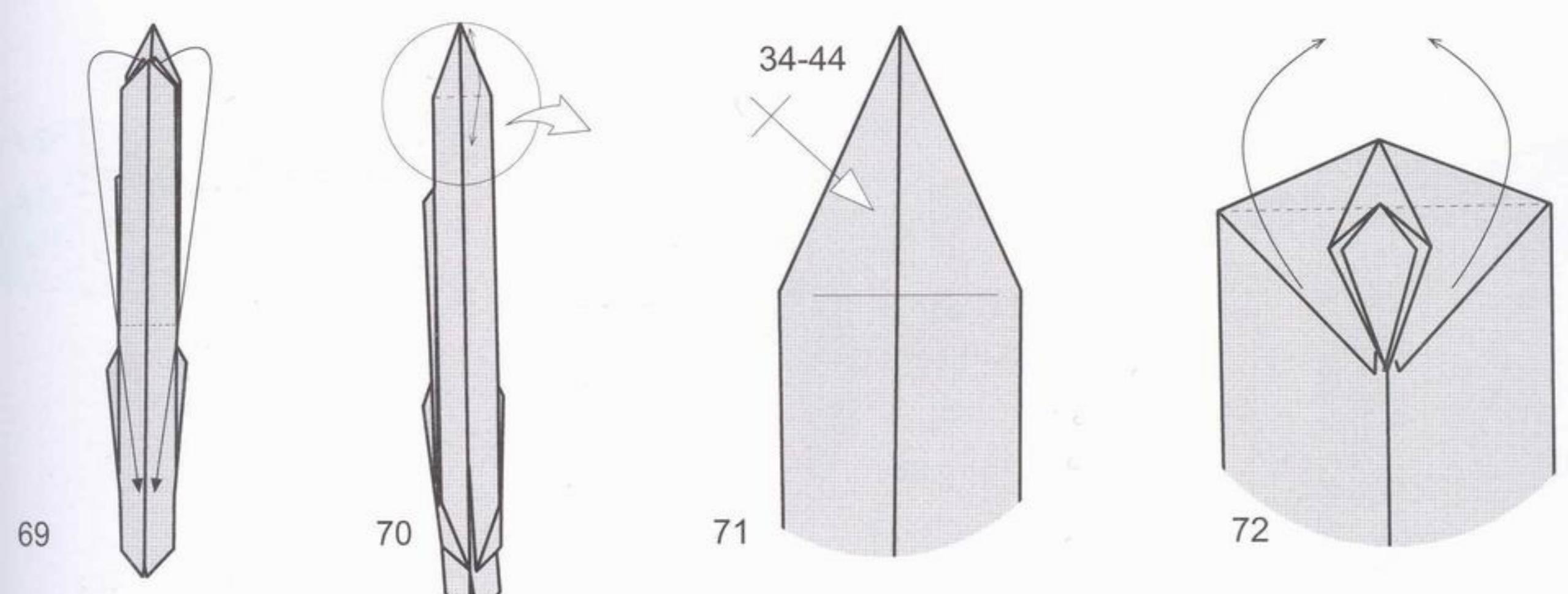
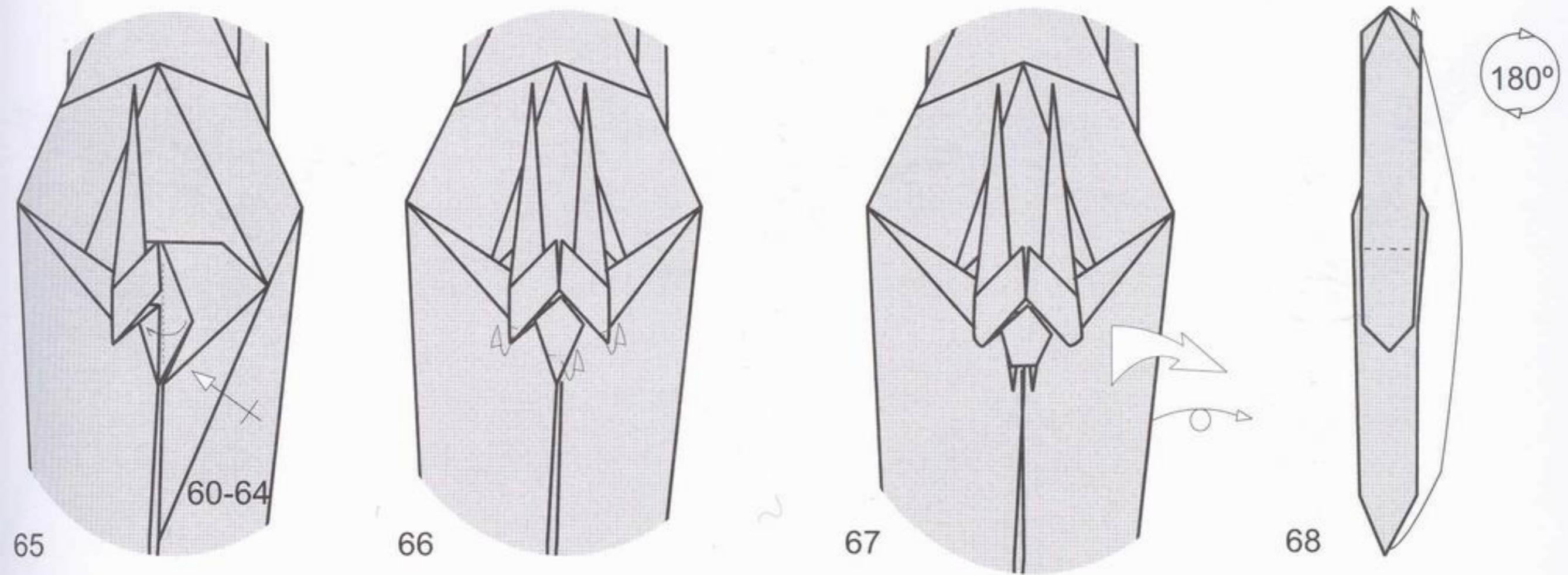
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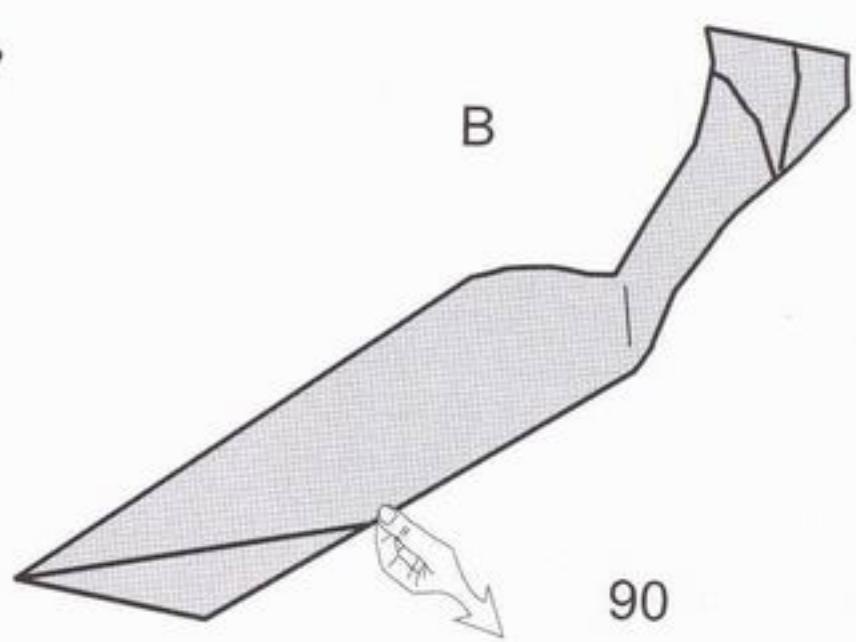
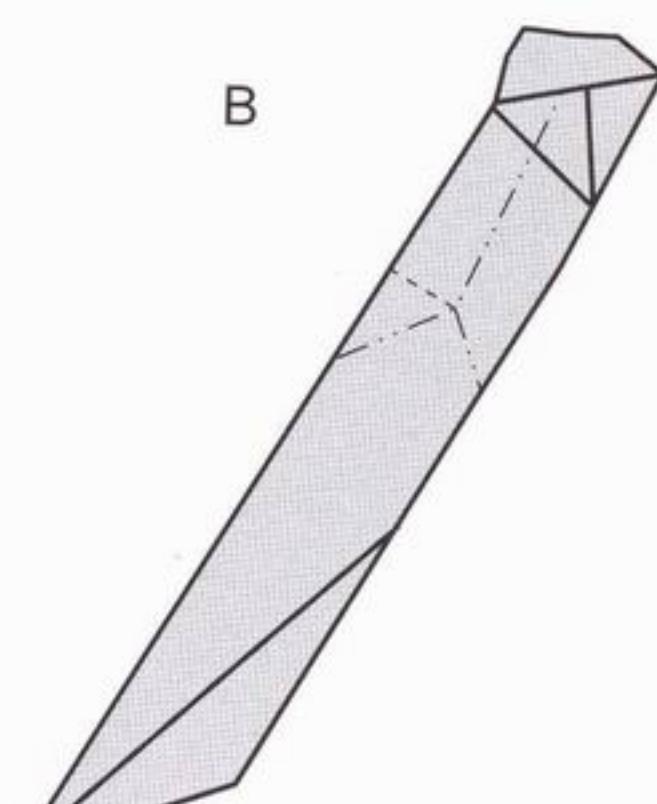
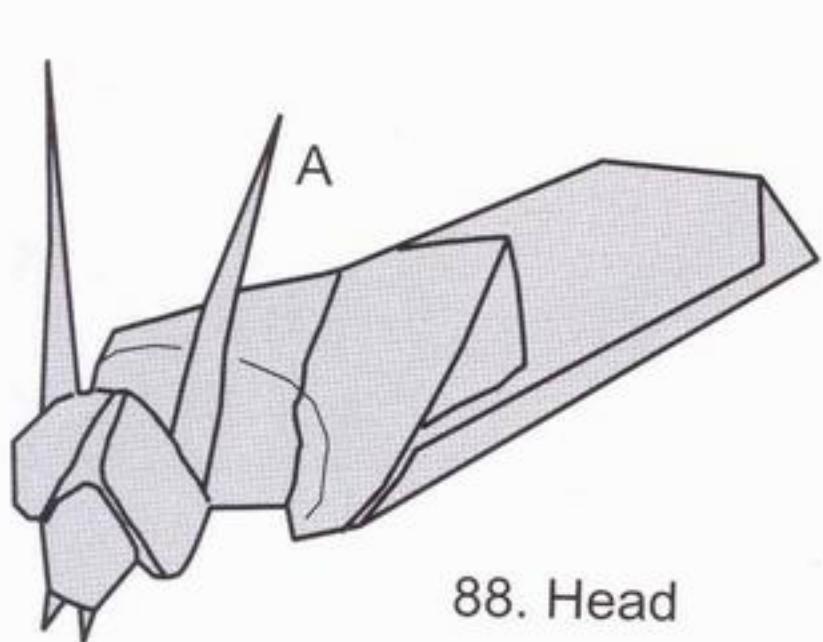
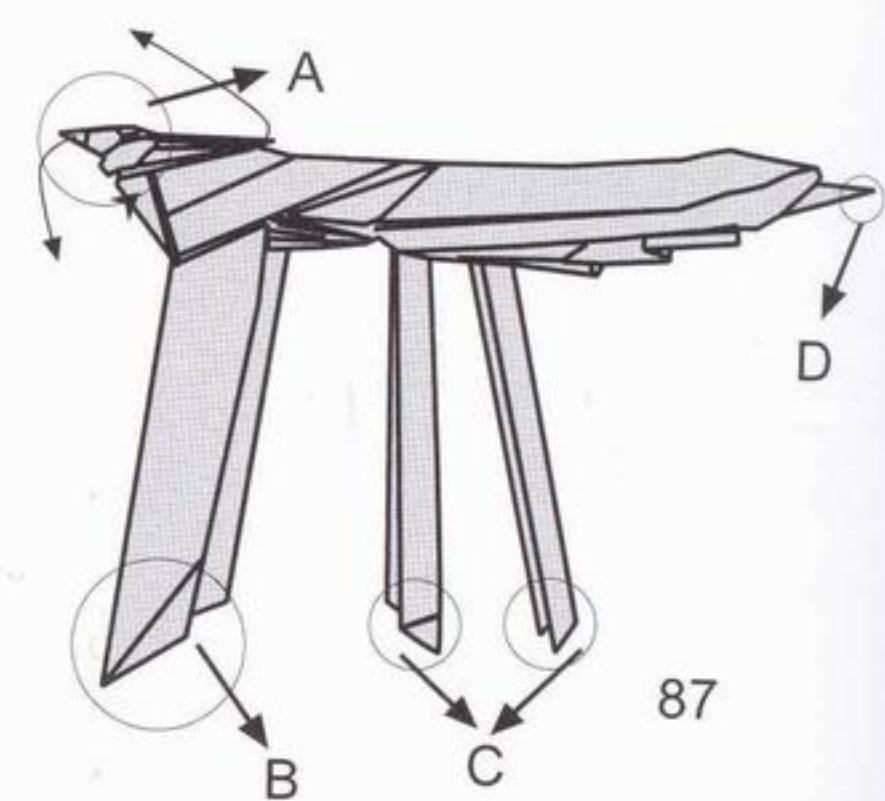
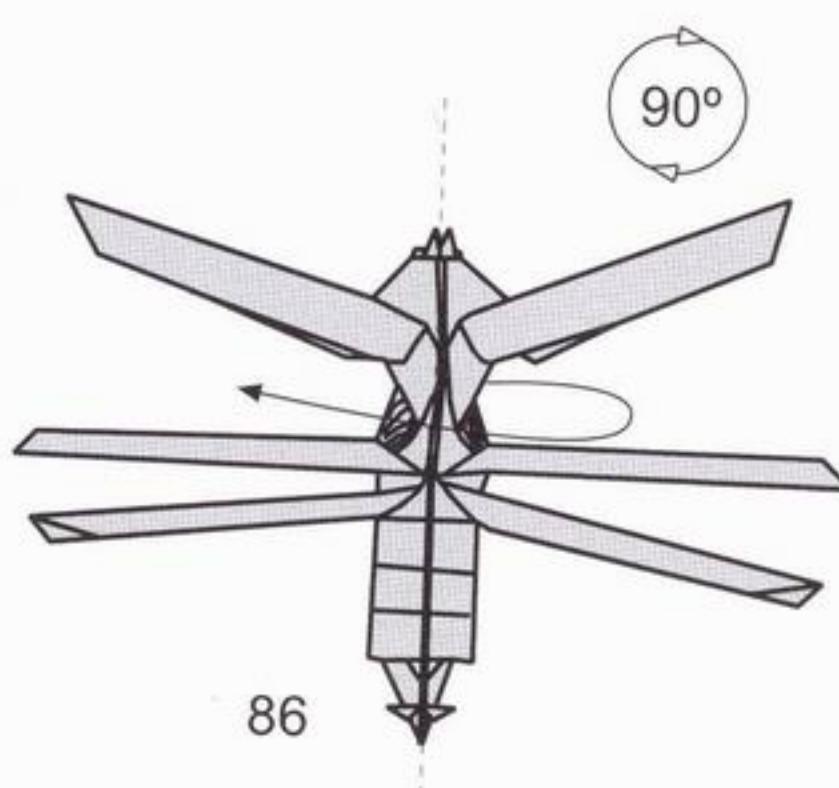
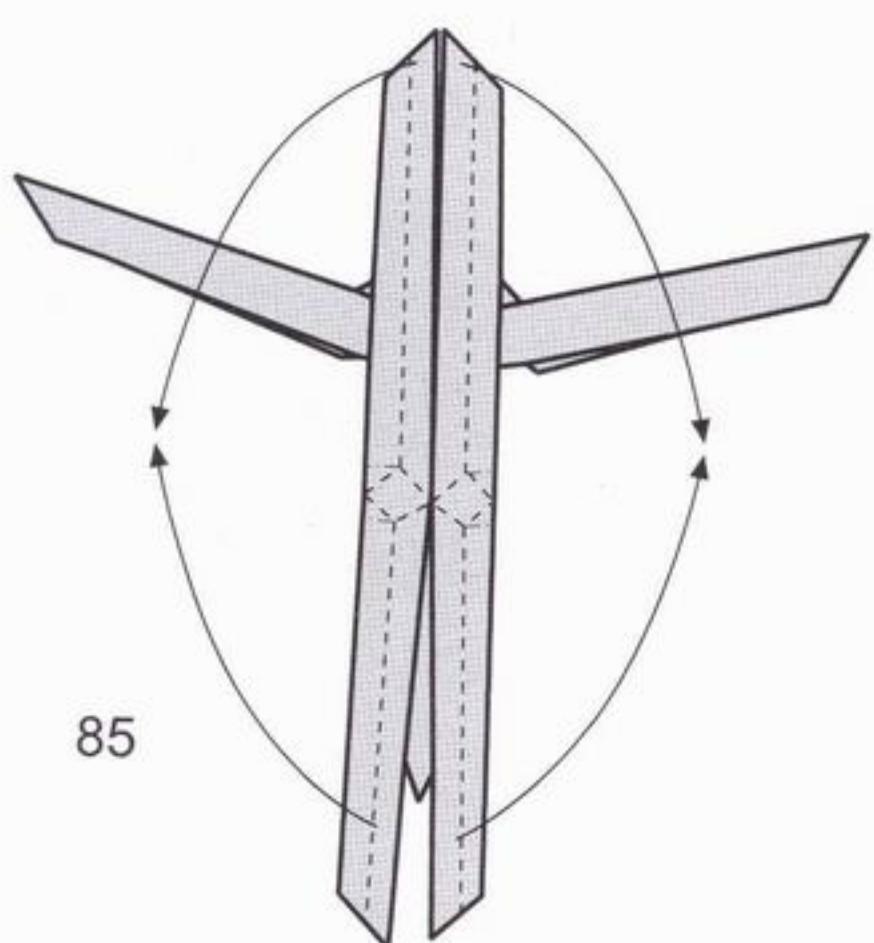
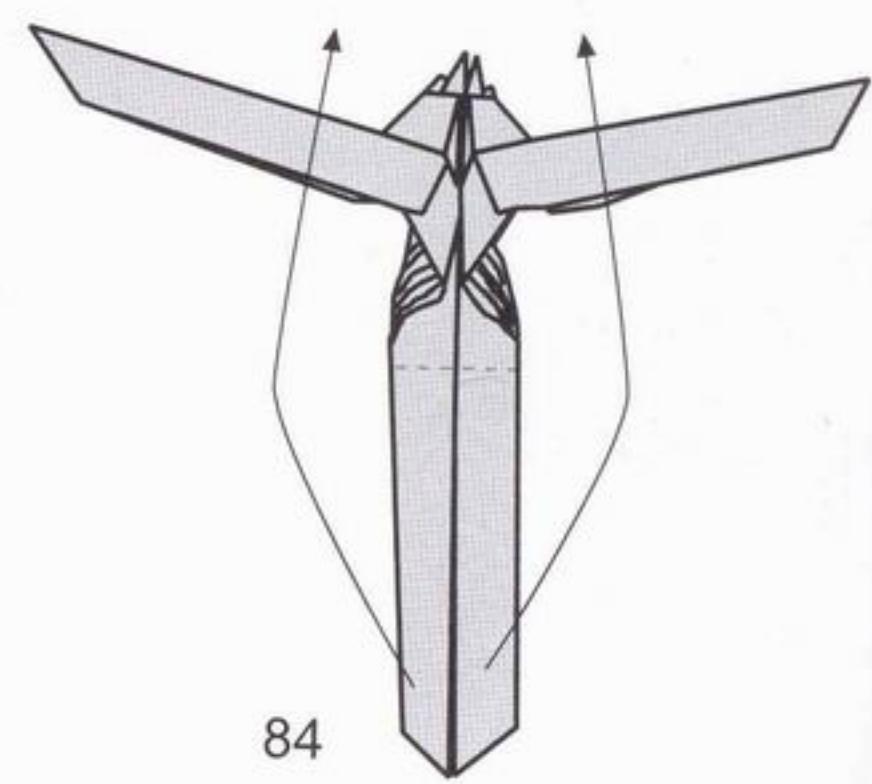
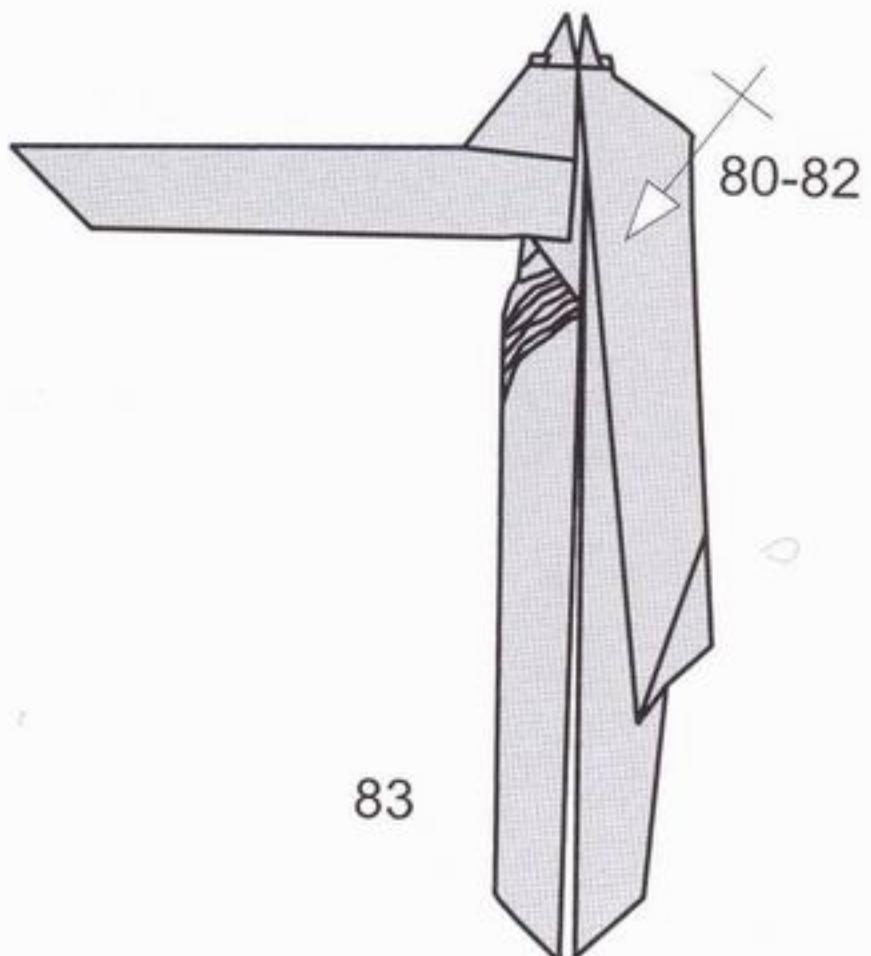
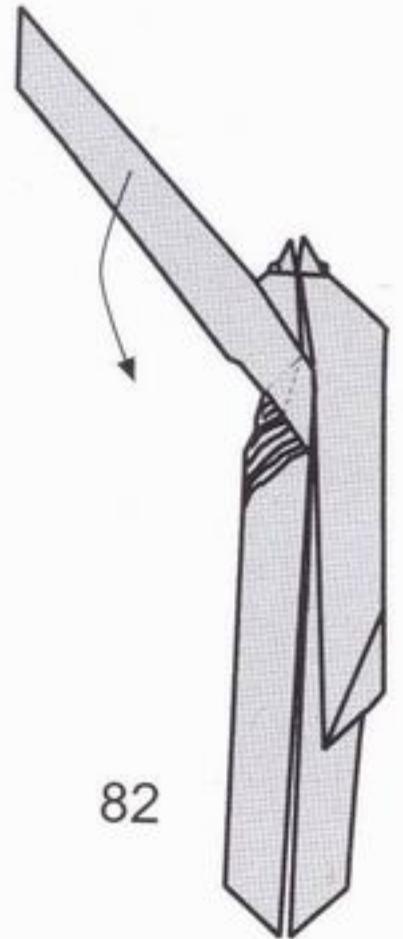


34

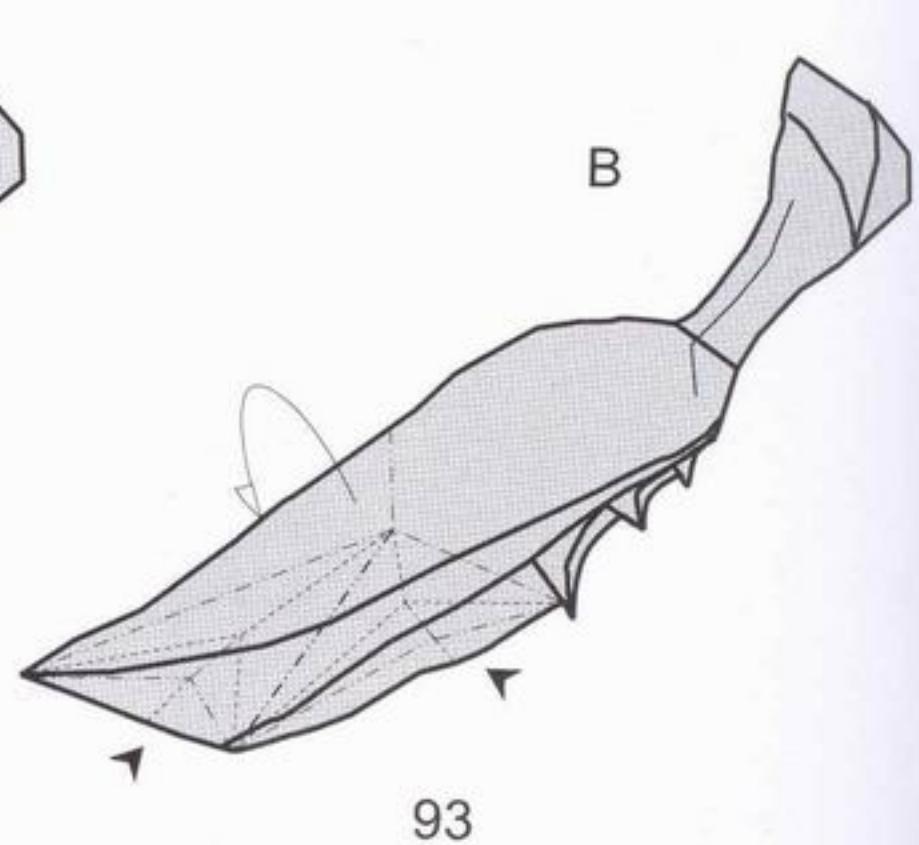
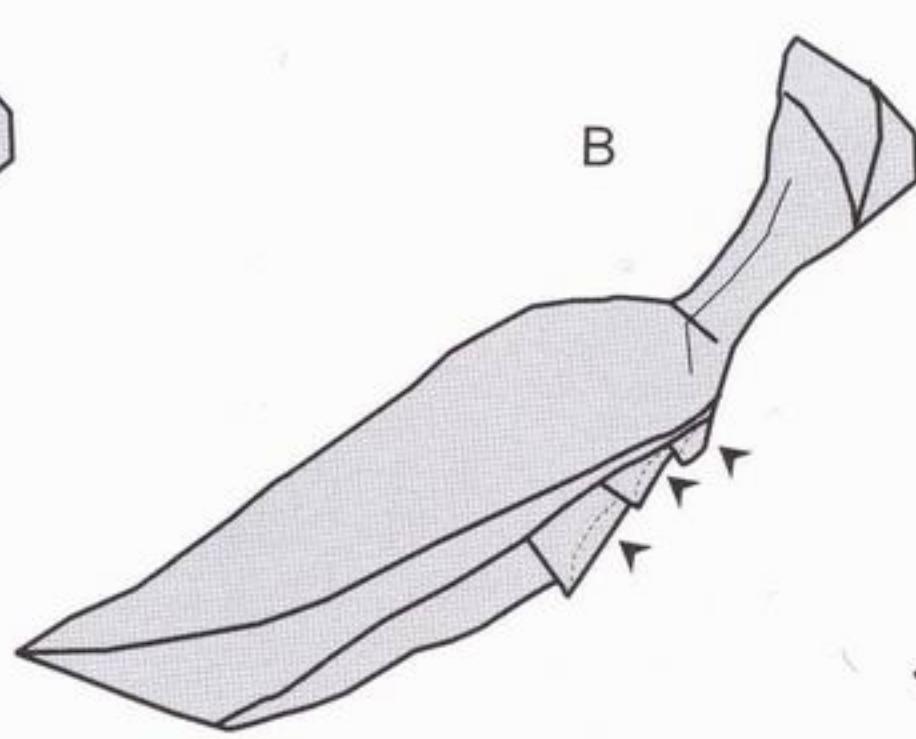
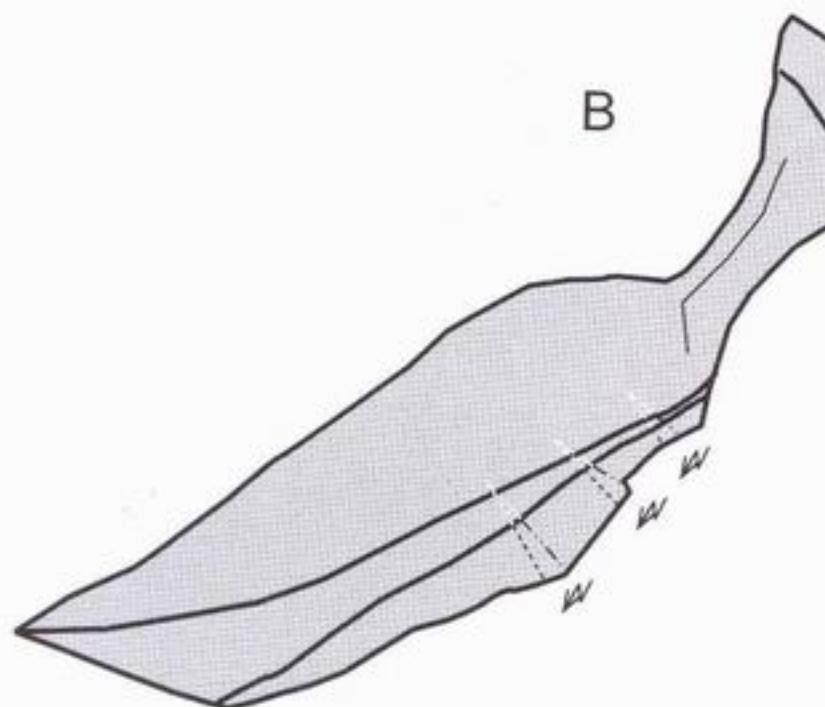








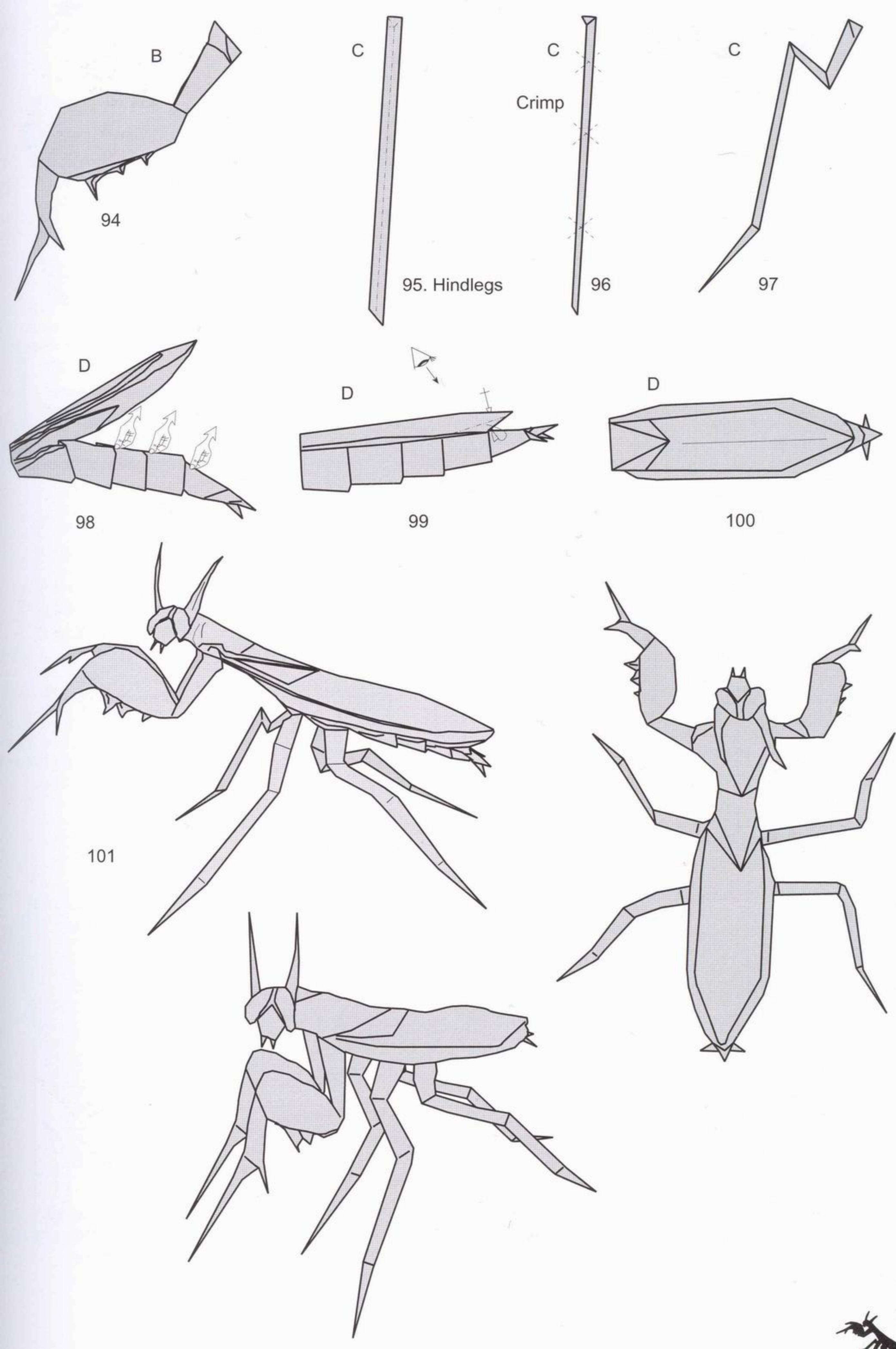
89. Forelegs



91

92

93





Didier PIGUEL

- Nationality : French
- Lives in France
- Born in 1968
- Married with 2 daughters

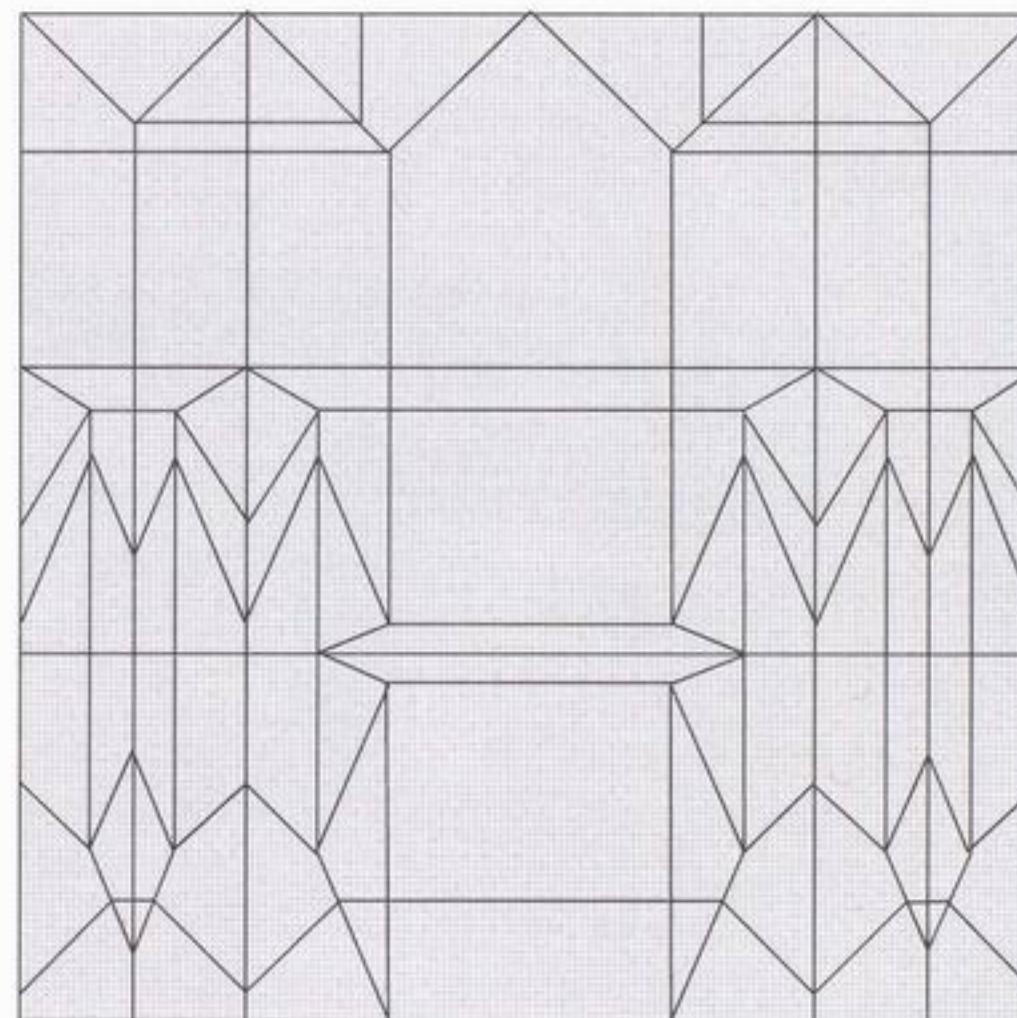
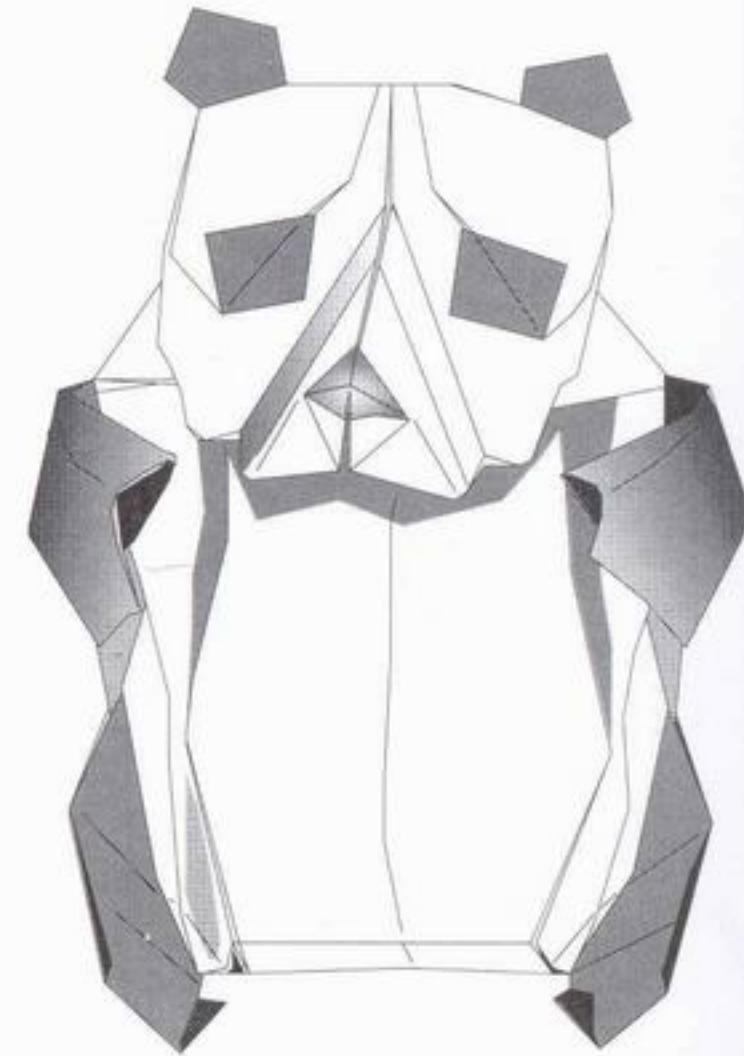
I discovered origami first with my father who taught me my first models, then through some occasional books. But I really discovered all the universe of Origami much later with the French Origami Society, the MFPP. So I started to create my first models, and then I participated in the French origami conventions. Those meetings are great moments to meet and share with many other folders and designers. They open your horizon and show the many facets of this art.

Pandas are quite a popular subject in origami, but none of the models I knew had that "furball" look that makes them the favorite teddy bear of many kids. So I took on the job of designing one myself, with the goal of creating a fully 3D model, visible from all sides: that is, with no opening under or behind the model.

I fairly quickly found a base that allowed me to create the body, but the proportions I had initially chosen did not leave me with enough paper to make a decent head. I therefore changed it, starting from 1/6ths and ending up with 2/9ths, the best compromise between final size and the paper needed. Once these general proportions were found, I had to refine every feature: eye, nose, ear, belly... Each one has been worked out separately, with dozens of variations, to lead to the version presented in this diagram. The last challenge was to make the panda stay "closed": that is what the pockets created in steps 37 to 45 are used for; they also fill out the back of the model a bit more.

Giant Panda

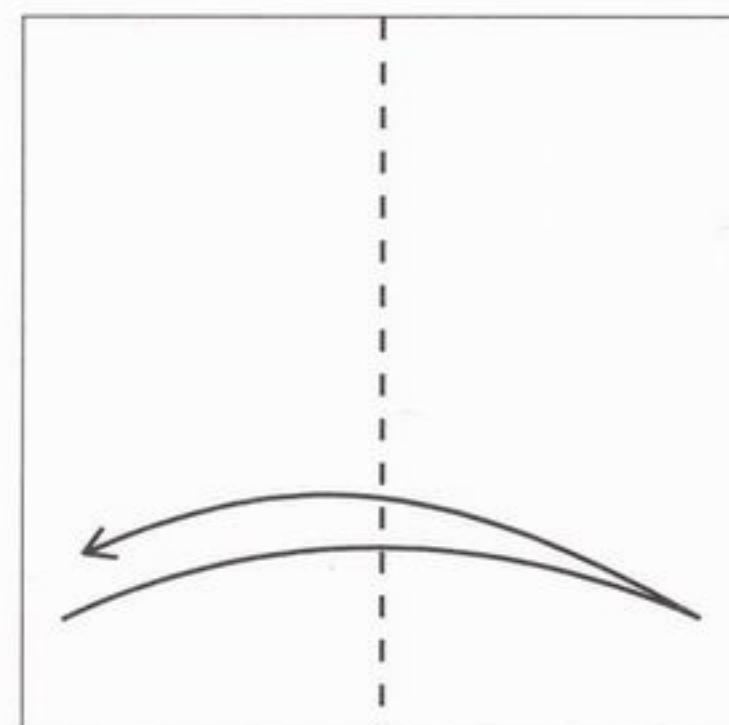
- Creation & Diagram :
- Didier Piguel
- Date : 07/2005
- Level : Complex
- Time to fold it : 2h30



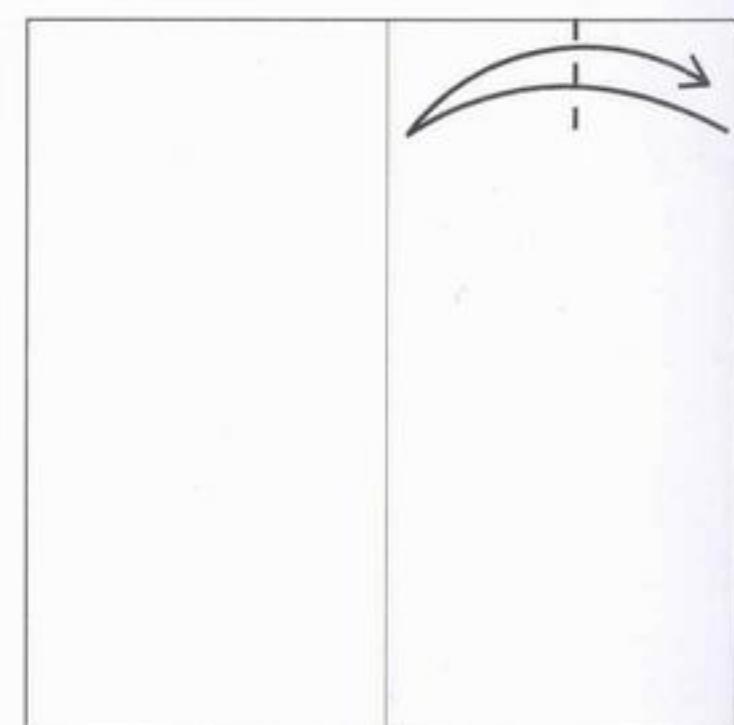
Paper : 50 x 50 cm
 Standard paper
 Tissue-foil / MC
 No Wet folding

ratio

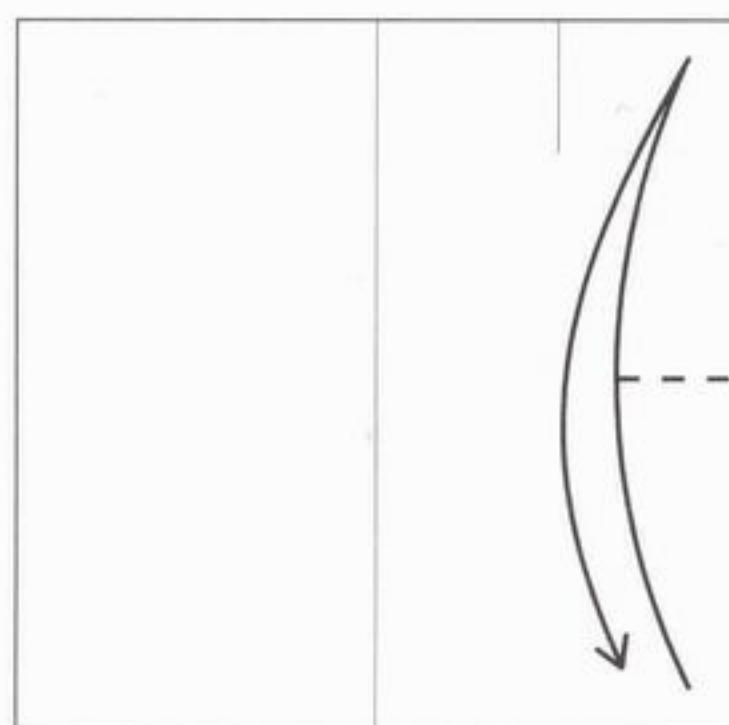
0.34



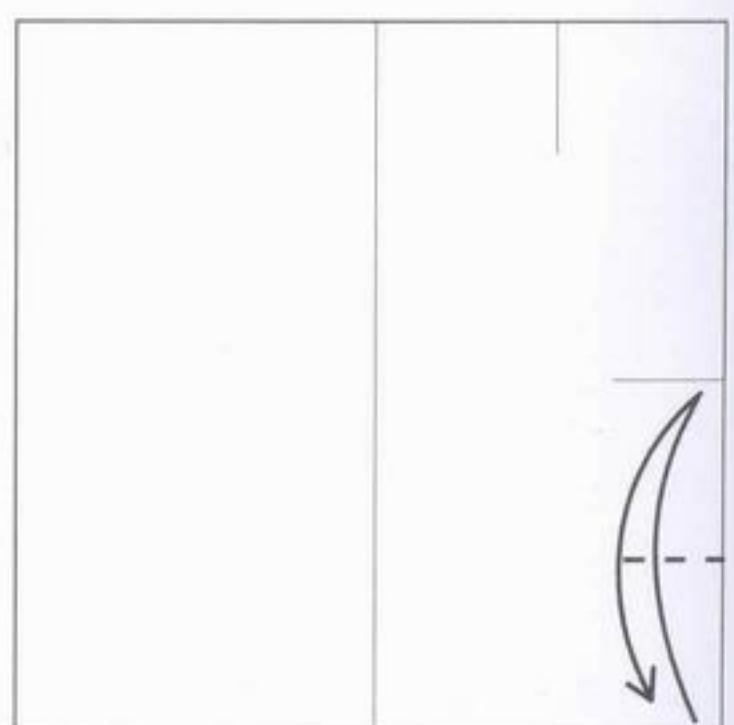
- ⊖ 1. Fold and unfold the median line.



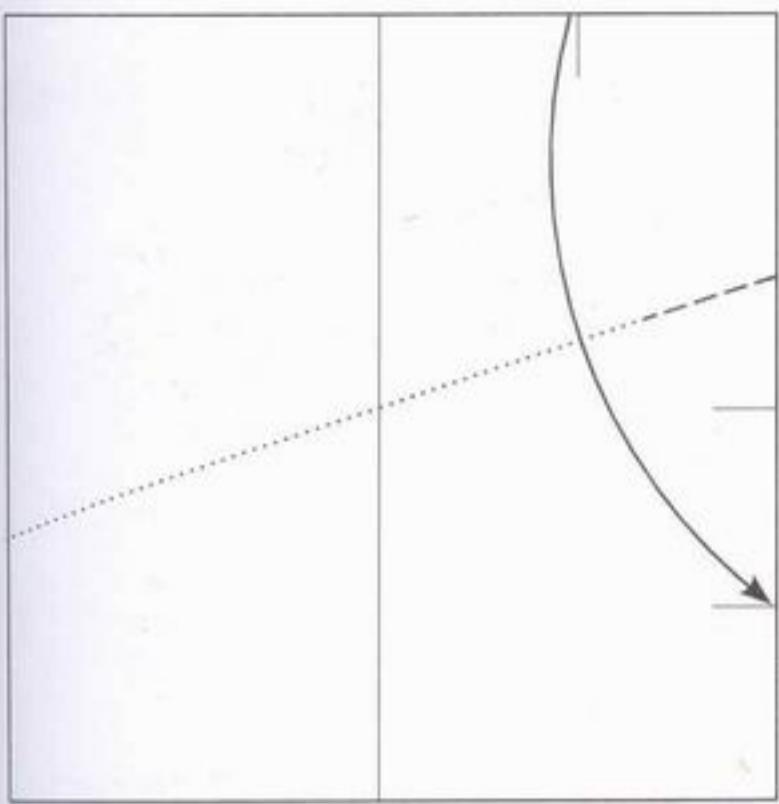
2. Pinch and unfold.



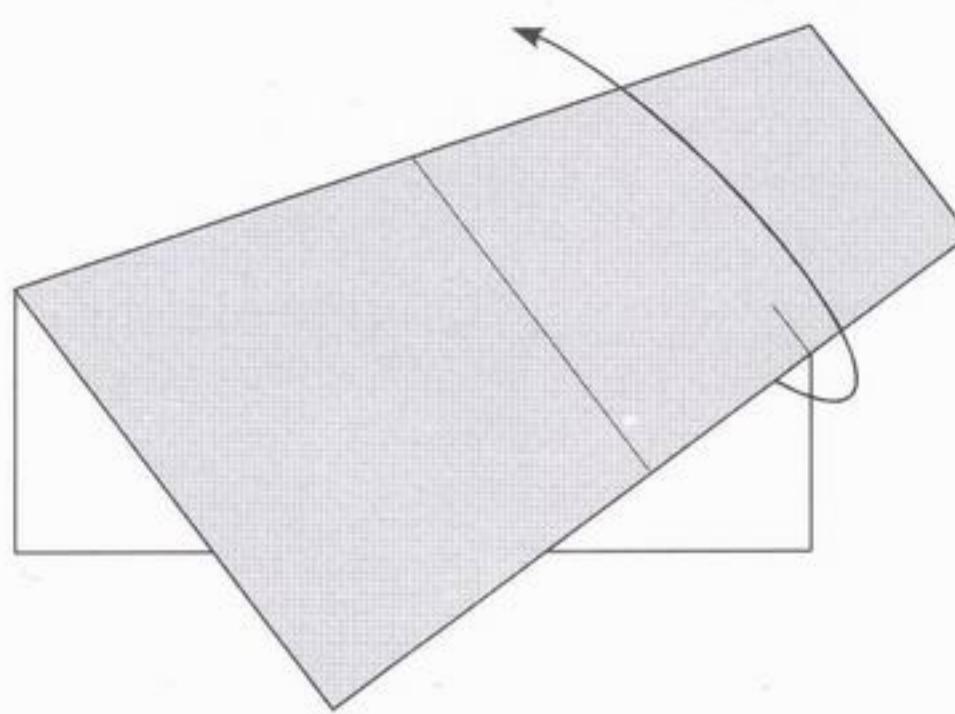
3. Pinch and unfold again...



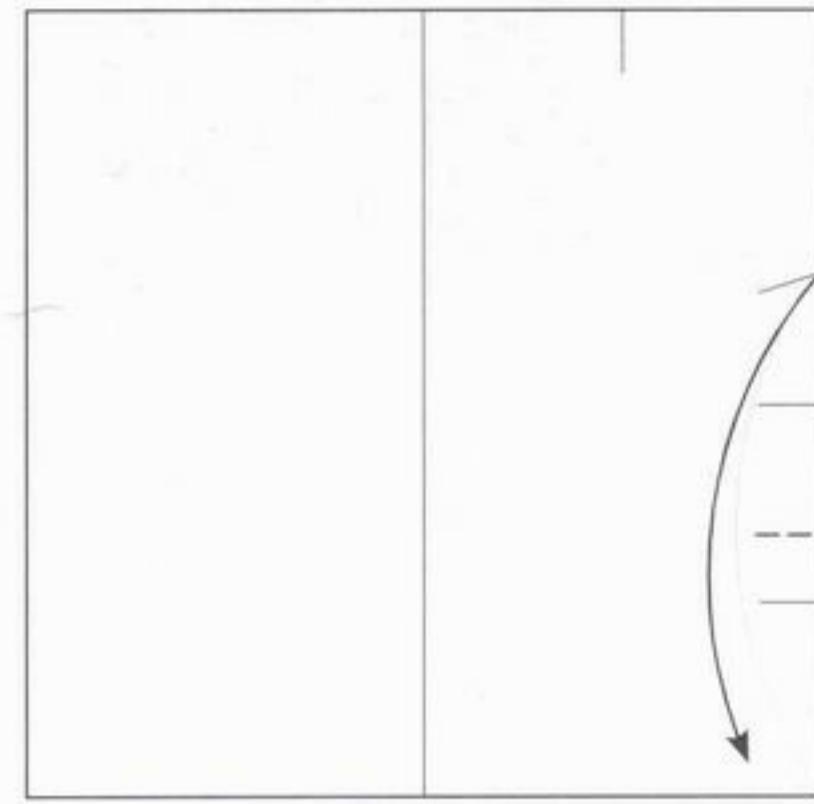
4. ...and again.



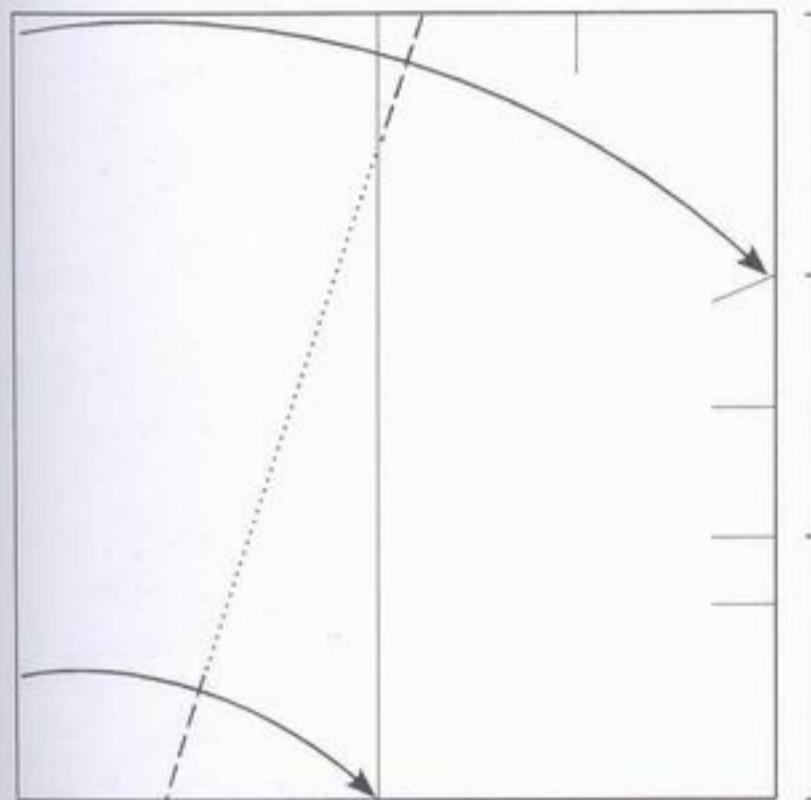
5. Bring the right quarter mark of the upper edge to the lower quarter mark of the right edge, and pinch only at the right end...



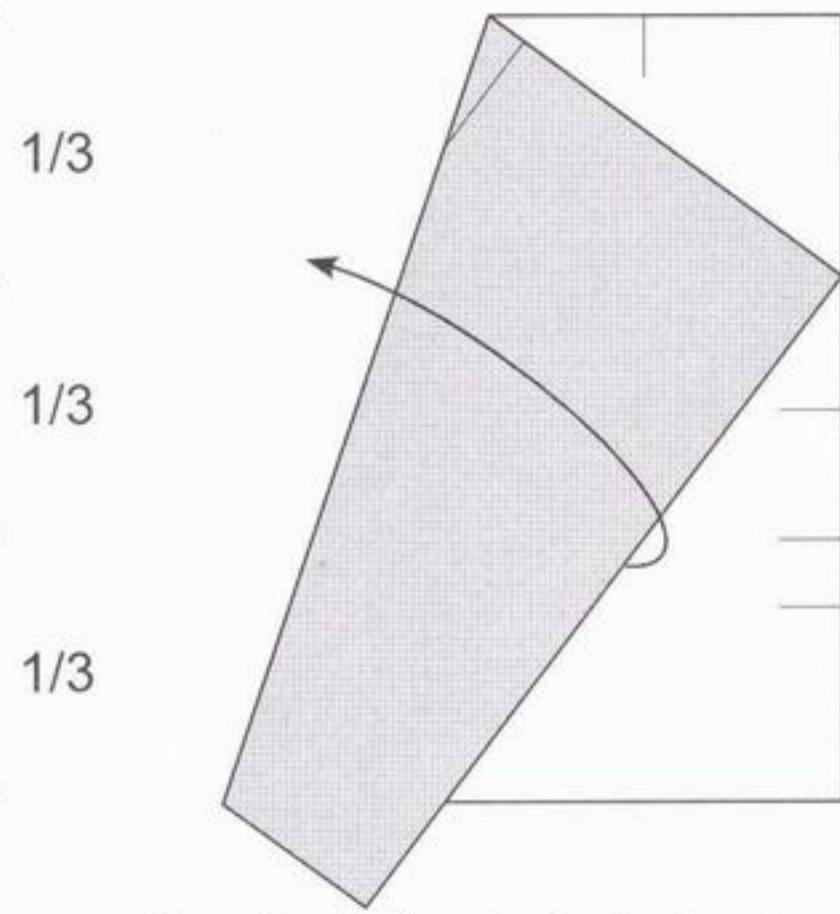
6. ... like this. Unfold.



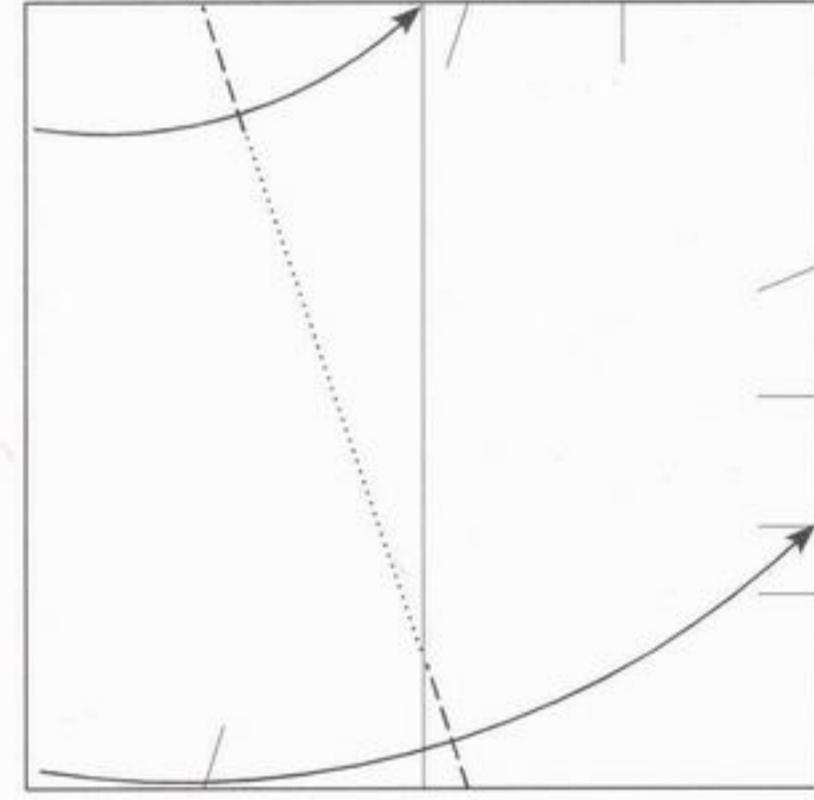
7. Bring the lower right corner to the pinch mark of the last step. The last 2 steps divide the right edge into thirds.



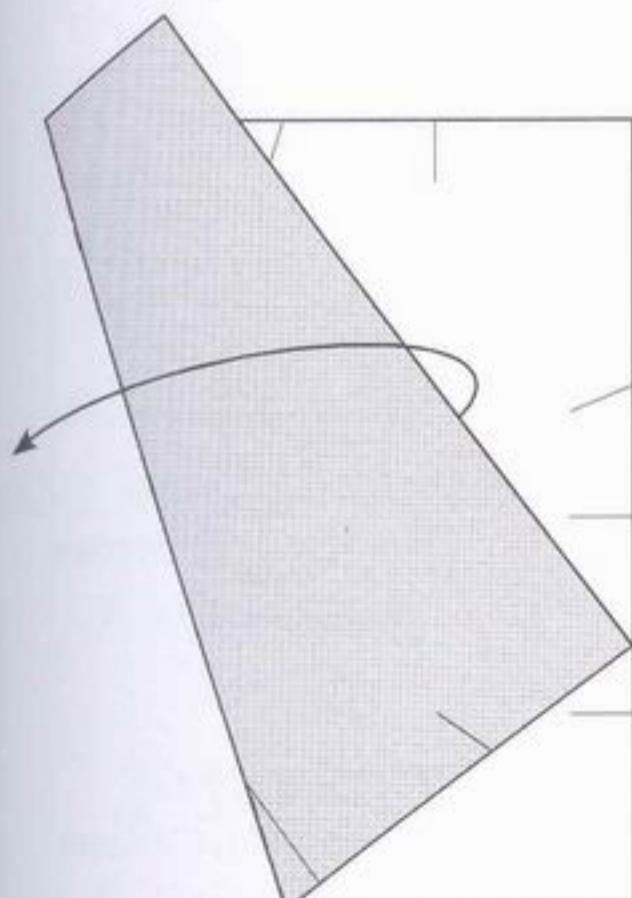
8. Bring the top left corner to the upper third mark of the right edge. The left edge should meet the mid-point of the lower edge...



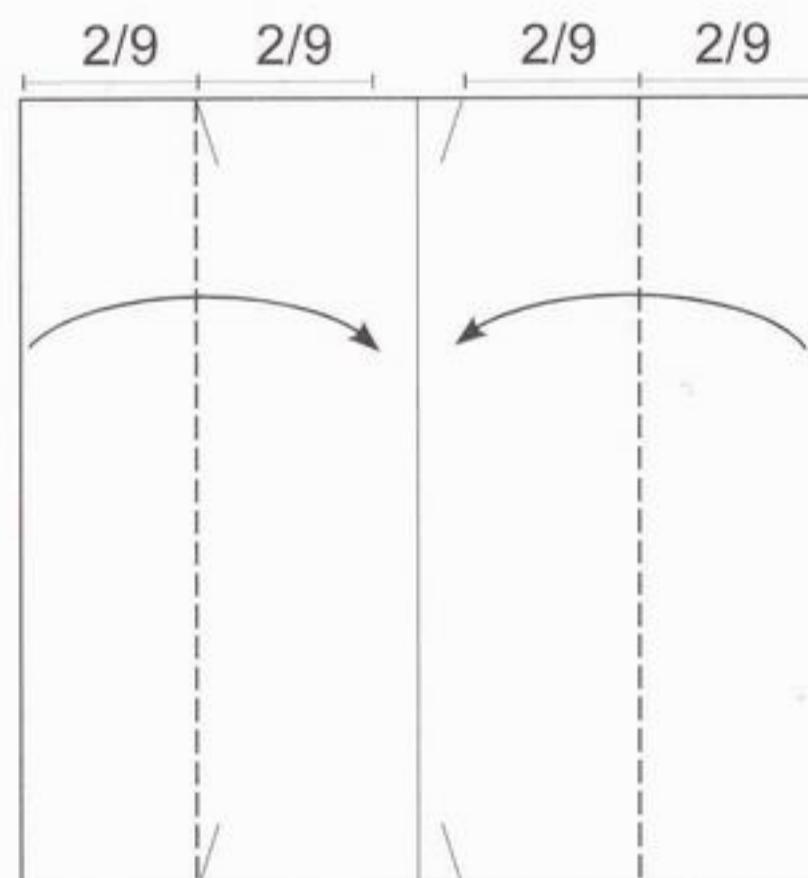
9. ...like this. Just pinch at both ends of the line and unfold.



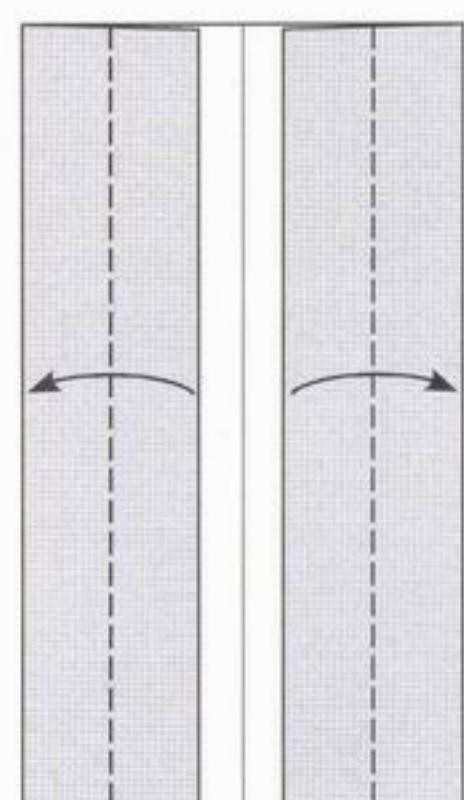
10. Now bring the bottom left corner to the lower third mark on the right side. The left edge should meet the mid-point of the top edge...



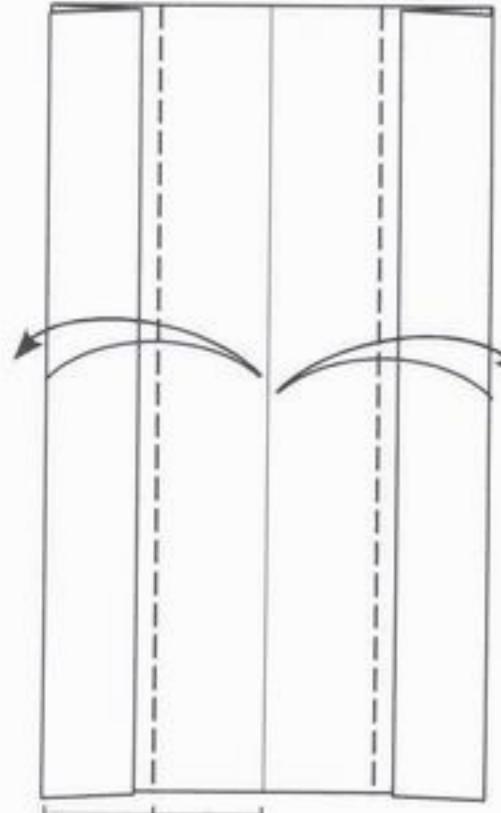
11. ... like this. Just pinch at both ends of the crease and unfold.



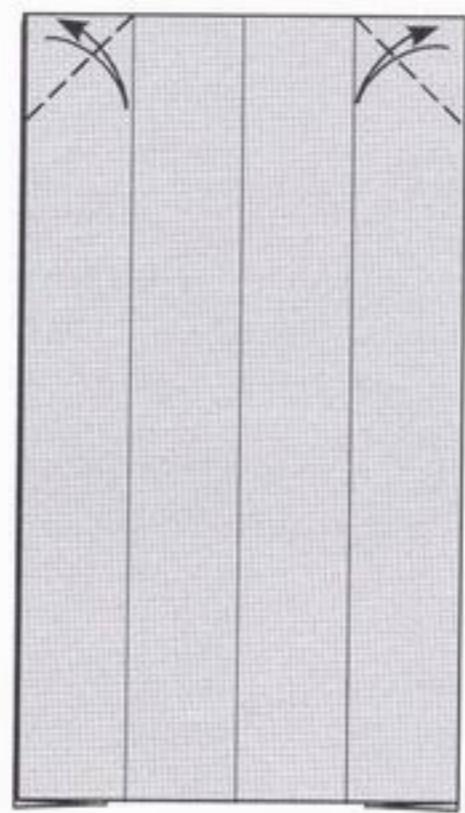
12. Valley-fold.



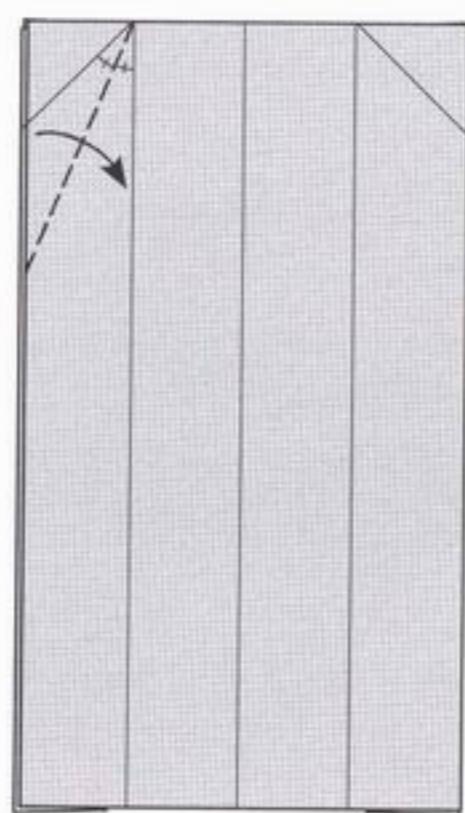
13. Valley-fold again.



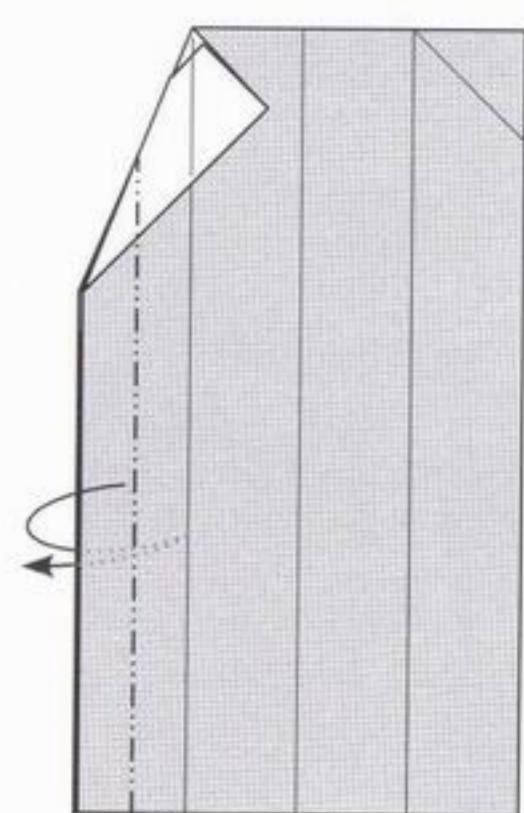
14. Fold and unfold, then turn the model over.



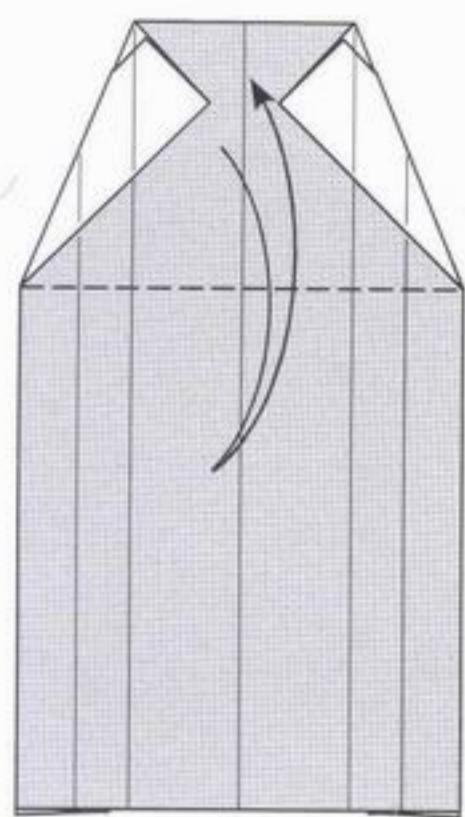
15. Add valley fold creases through all layers.



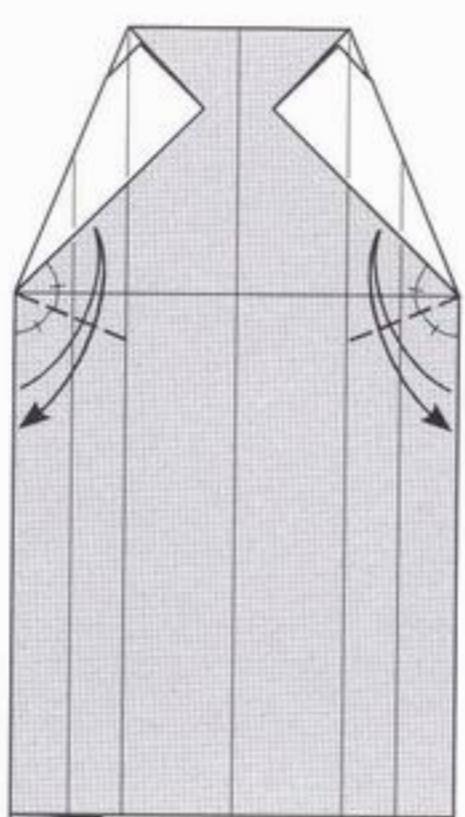
16. And bisect again.



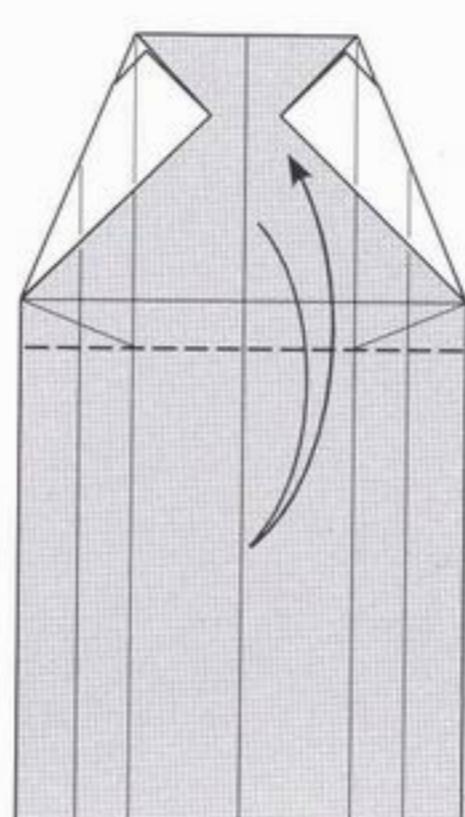
17. Mountain fold all along the left side and unfold. Repeat on the right side from step 16.



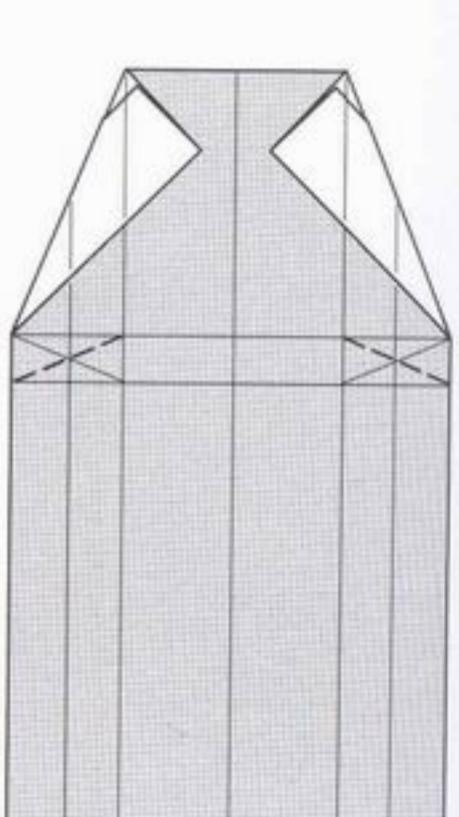
18. Valley-fold and unfold.



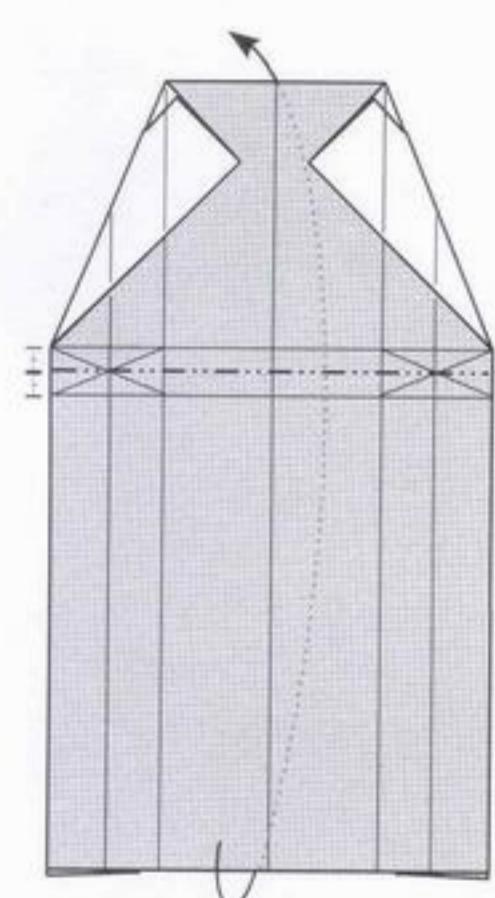
19. Valley-fold as indicated and unfold.



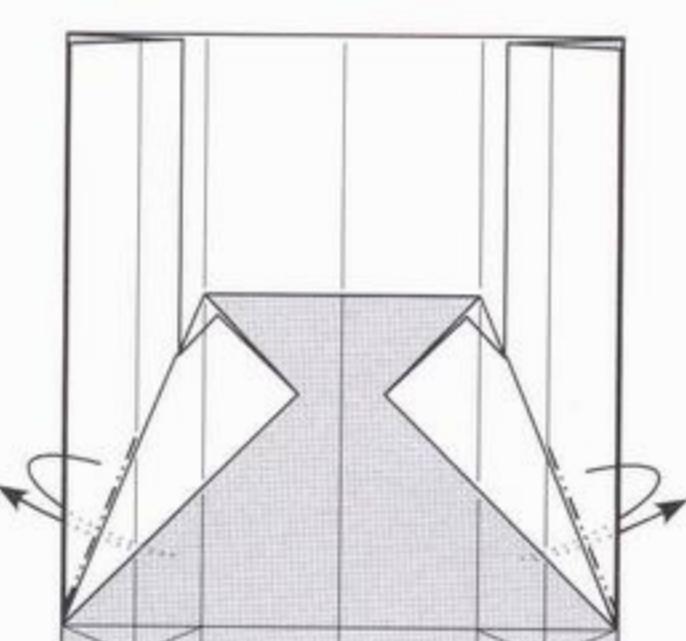
20. Valley-fold again. The crease meets the ends of the creases from the last step. Unfold.



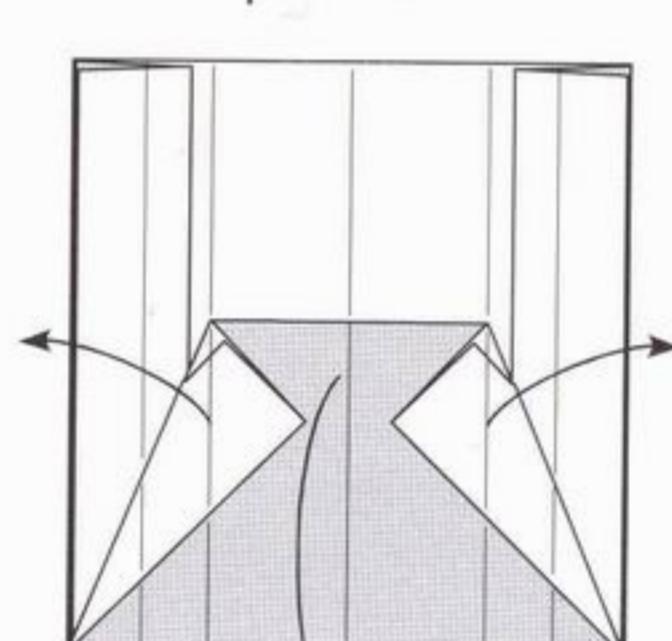
21. Add more valley creases...



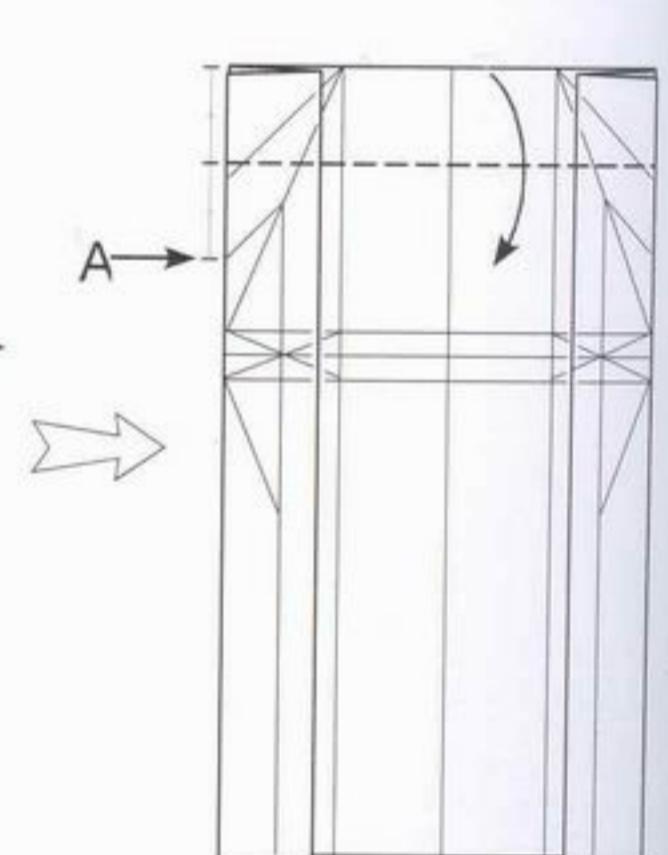
22. ... then bring the lower flap back and up.



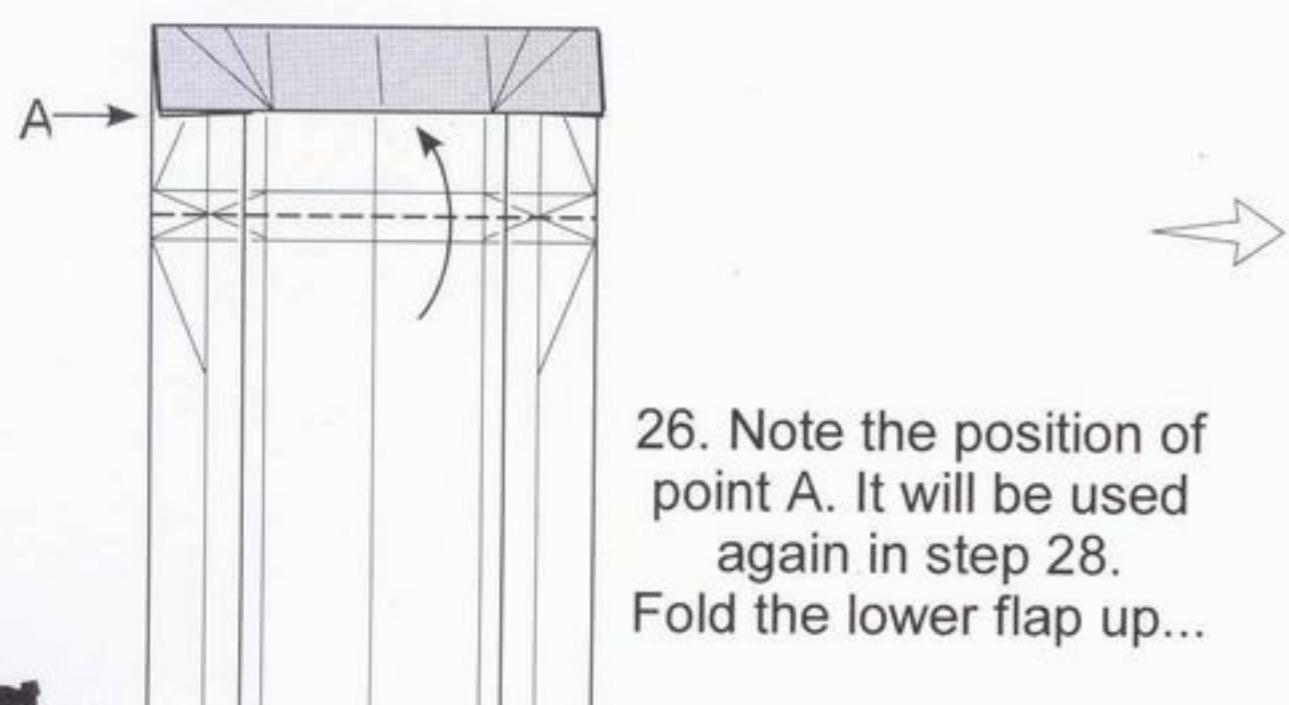
23. Enlarged view : add two mountain creases.



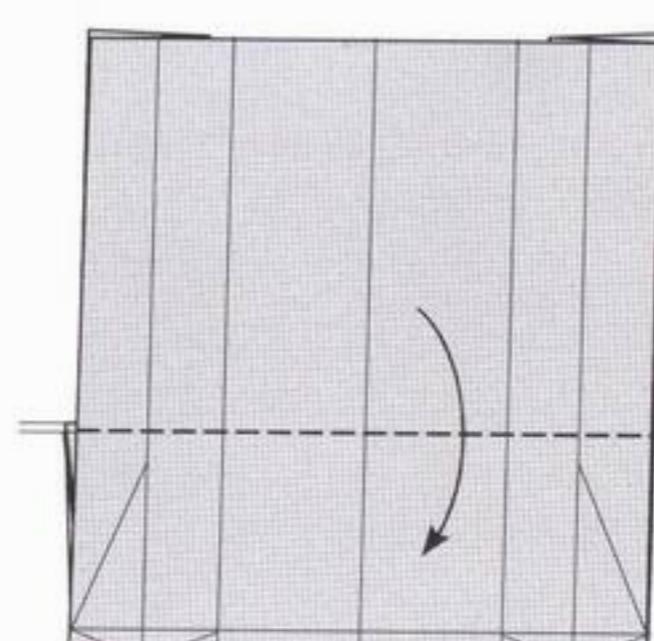
24. Unfold to step 14.



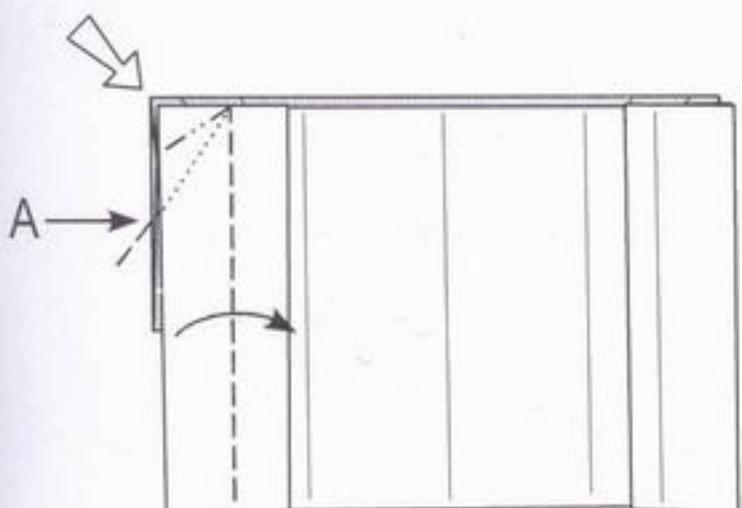
25. Fold the upper edge. The top left corner meets point A.



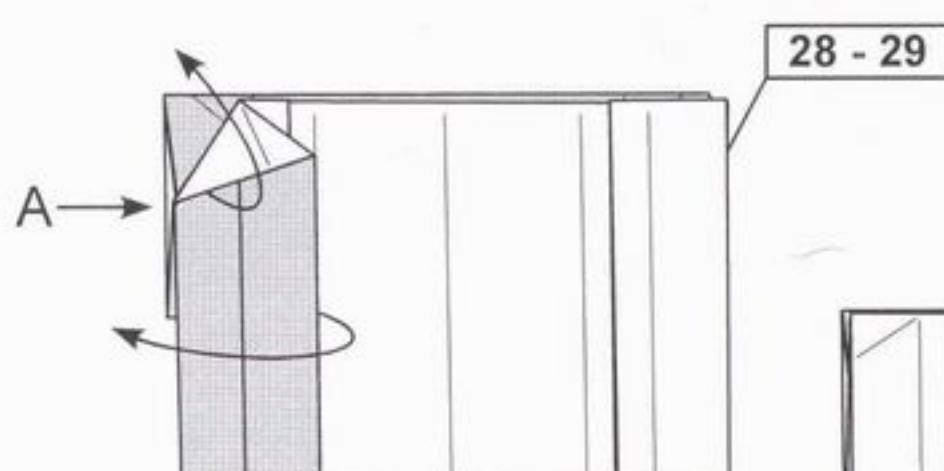
26. Note the position of point A. It will be used again in step 28. Fold the lower flap up...



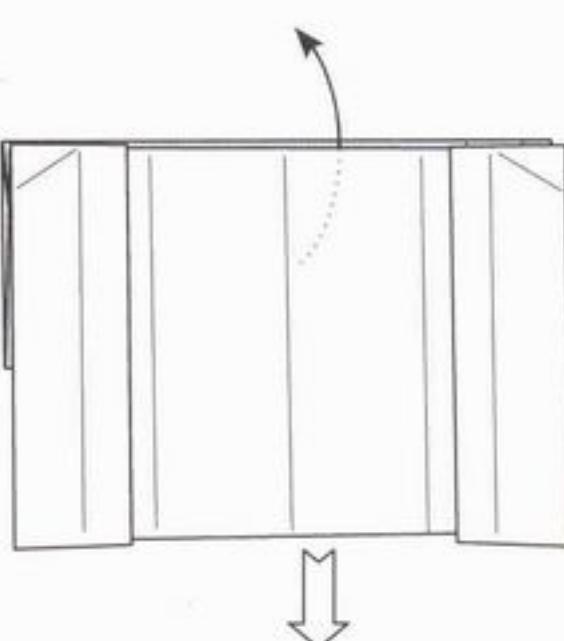
27... then back down, leaving the flap behind about 2 millimeters above that fold.



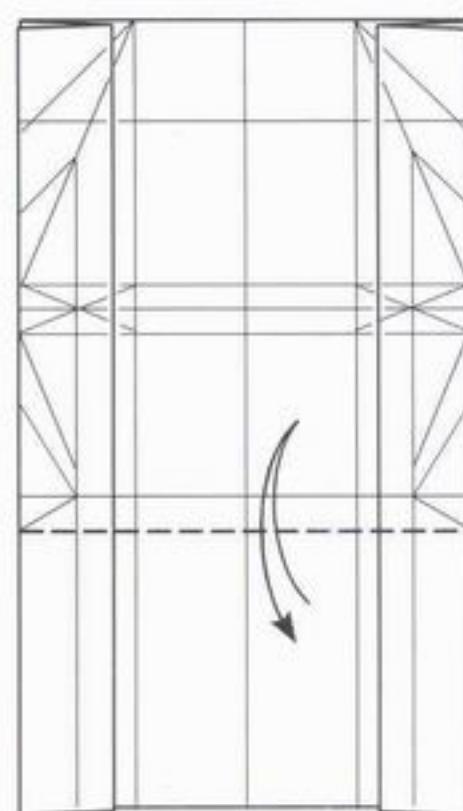
28. Squash fold. Note the position of point A again.



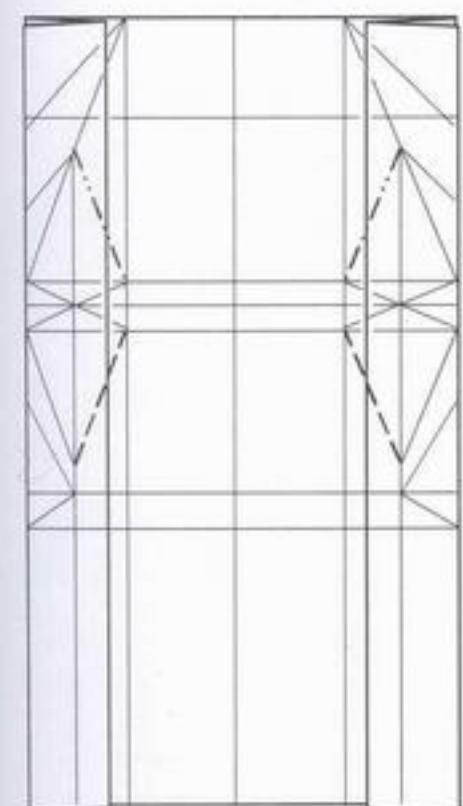
29. Unfold step 28, and repeat steps 28 and 29 on right side.



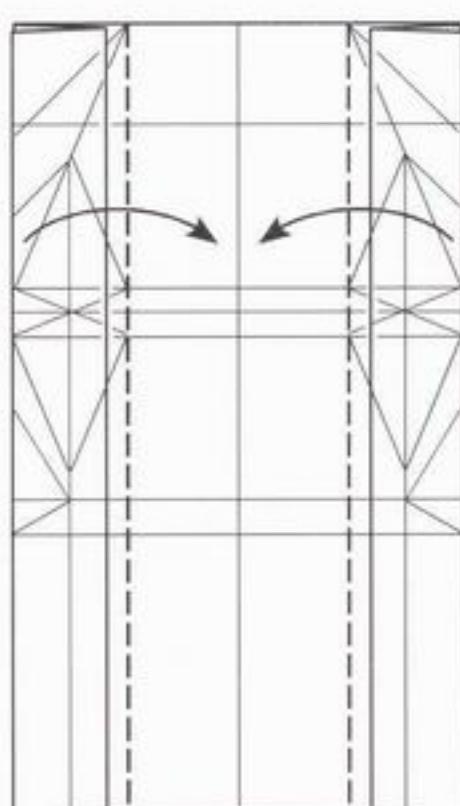
30. Unfold to step 25.



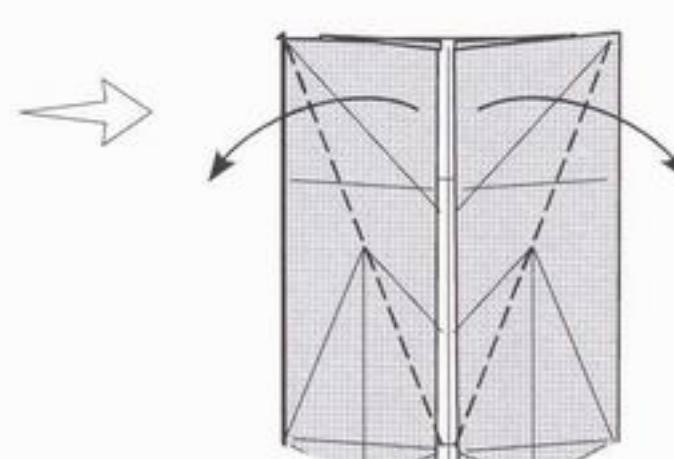
31. Crease horizontally.



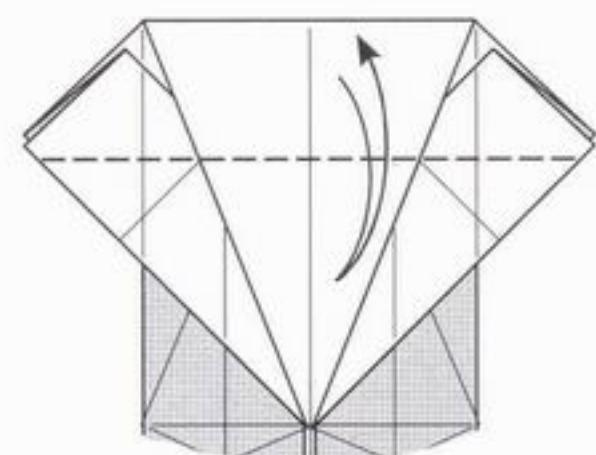
32. Crease as indicated.



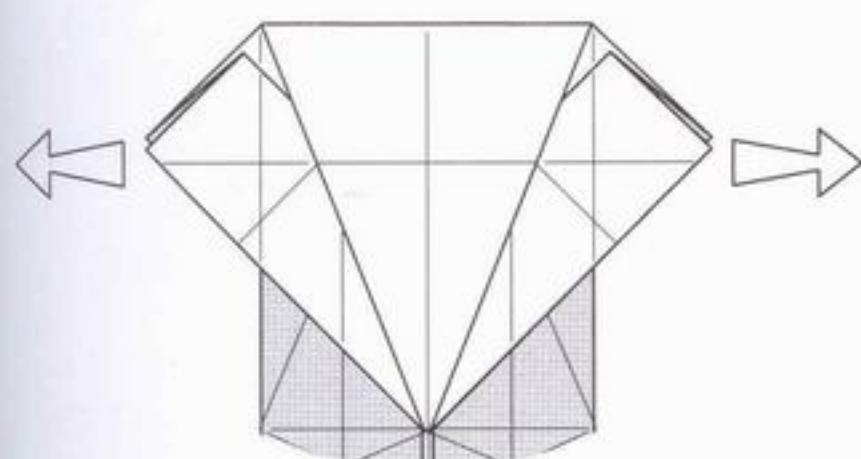
33. Close the model.



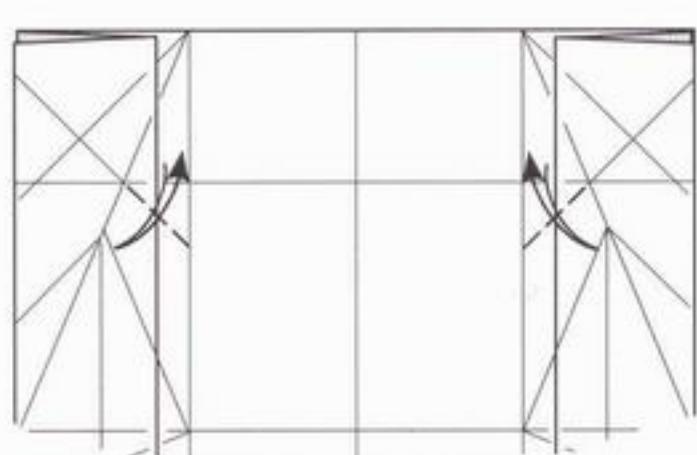
34. Detail of upper part. Open with two valley folds.



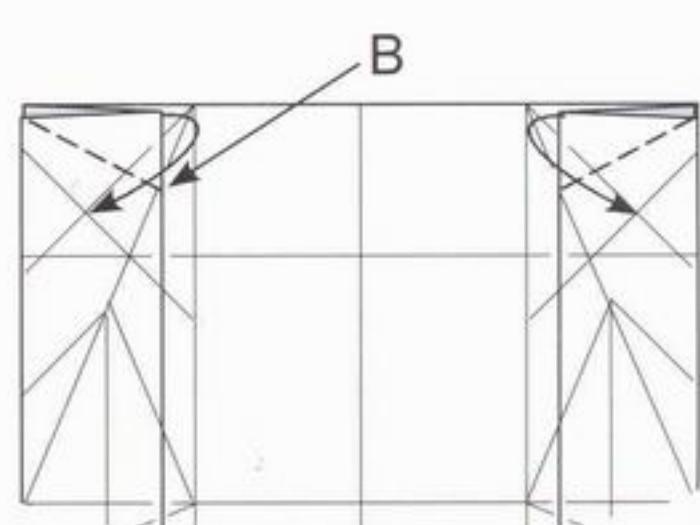
35. Crease horizontally on existing line.



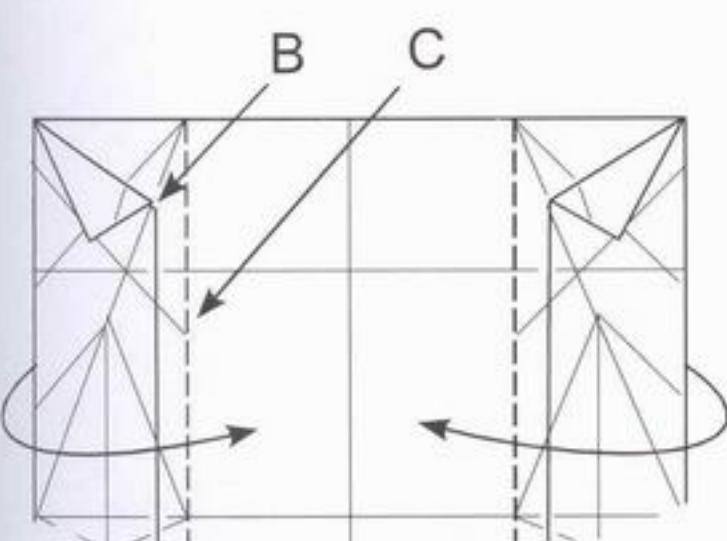
36. Unfold the model once again to step 33.



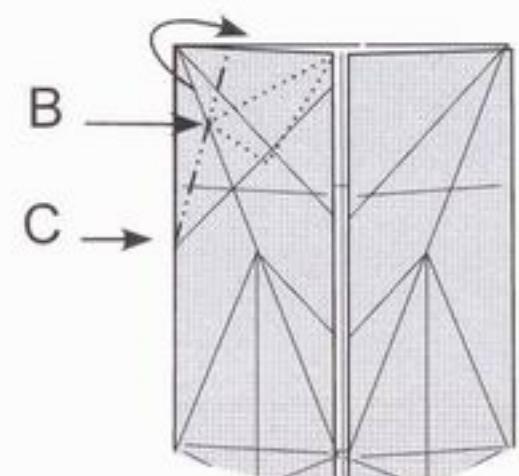
37. Extend the valley folds made at step 35 to the vertical line shown. The valley folds end at a point we will name C in the next steps.



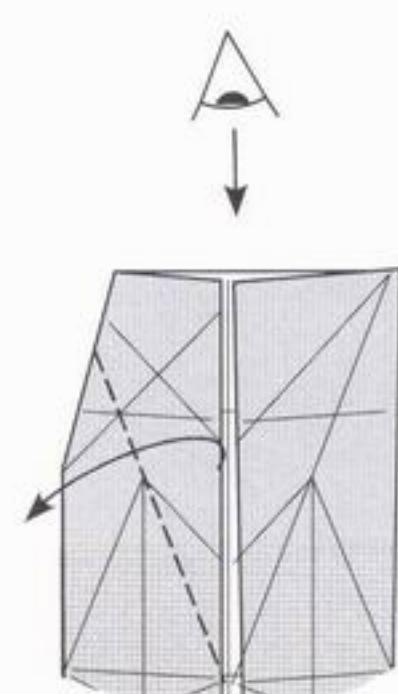
38. Fold the top layers on each side, following a line going from the corner to point B. Point B is at the intersection of an edge and an existing crease.



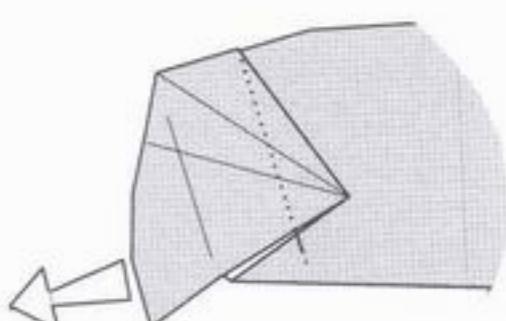
39. Note carefully the position of landmarks B and C, then close the model.



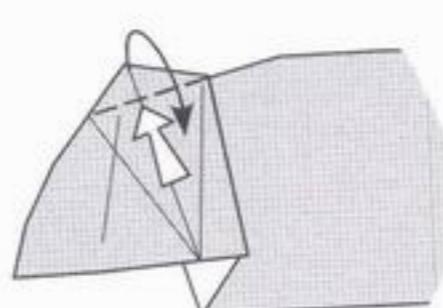
40. Mountain fold. The fold starts at point C, and goes through point B. The layers inside the model will allow you to feel point B through the paper.



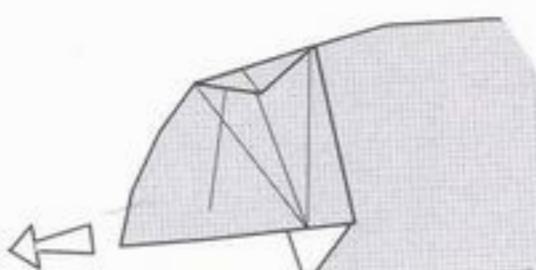
41. Open again. The model doesn't lie flat at this stage. Steps 42 to 44 are viewed from above.



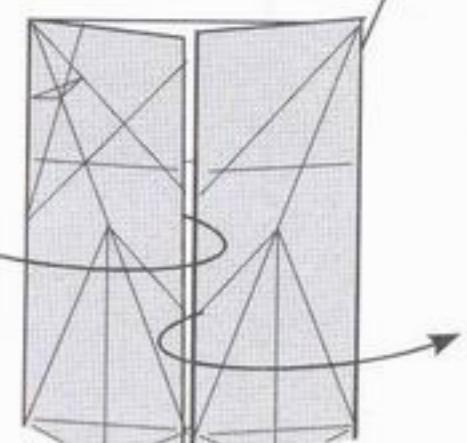
42. Detail of left side. Pull the flap while keeping the paper in place at points B and C...



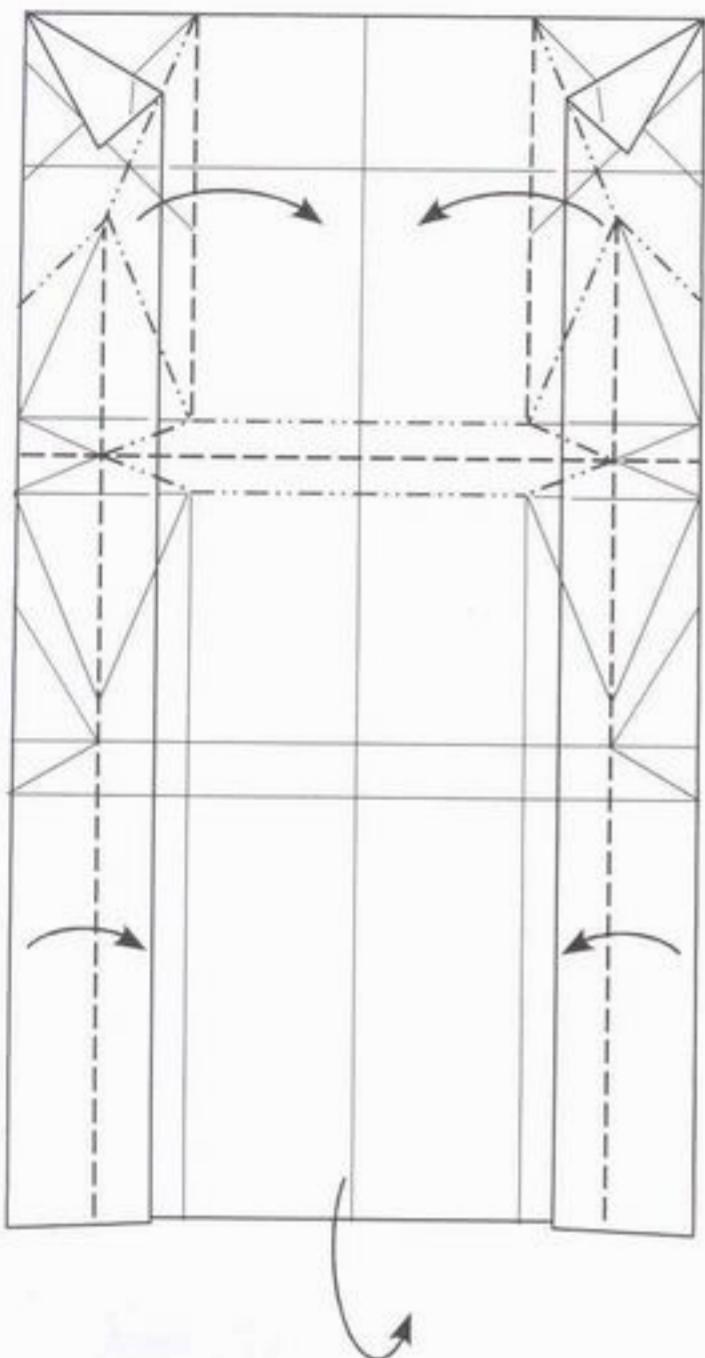
43. ... until the edges of paper lie parallel. Then squash the protruding paper that formed...



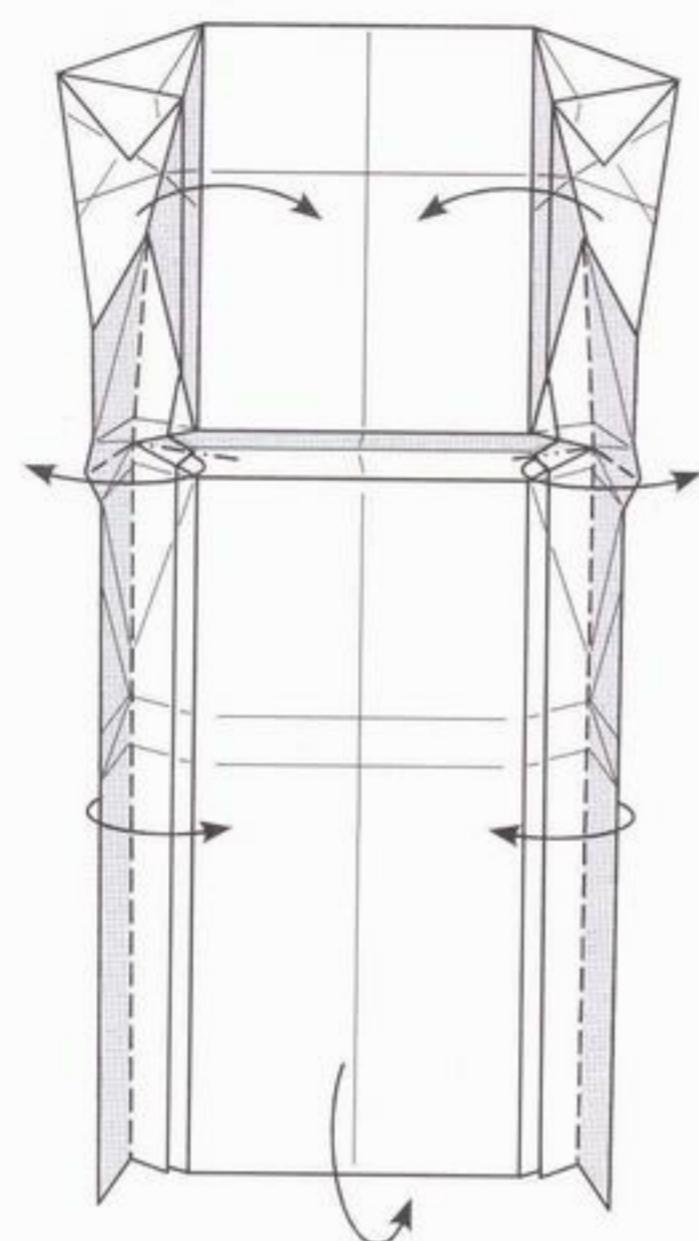
44. ... like this.
Unfold to step 40.



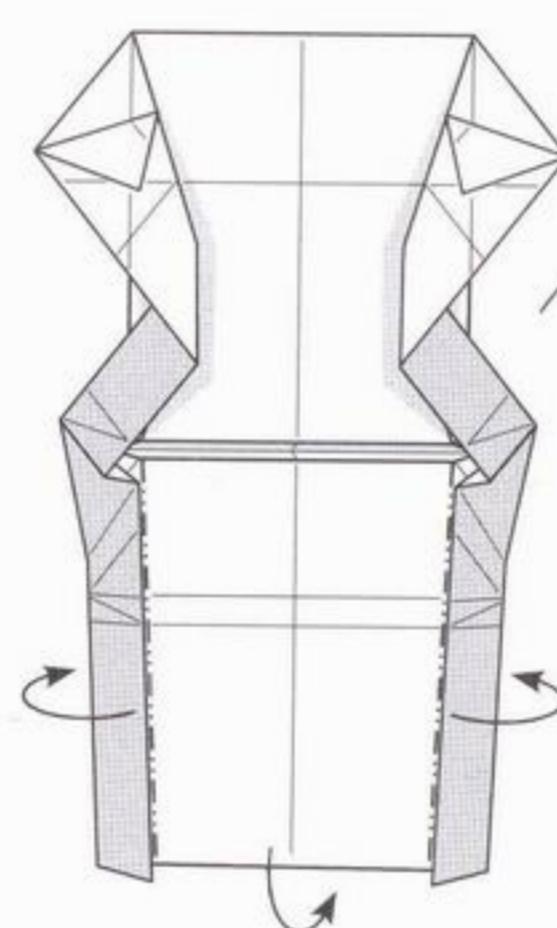
45. Repeat steps 40 to 44 on the right side, then unfold to step 39.



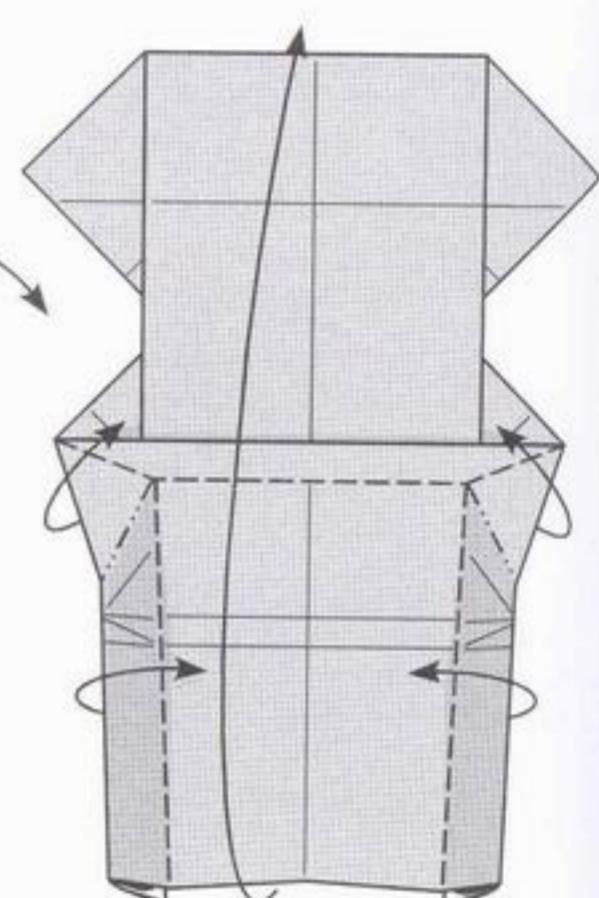
46. Back to a complete view of the model. Begin to collapse the base along indicated lines. All the folds needed to form the base already exist.



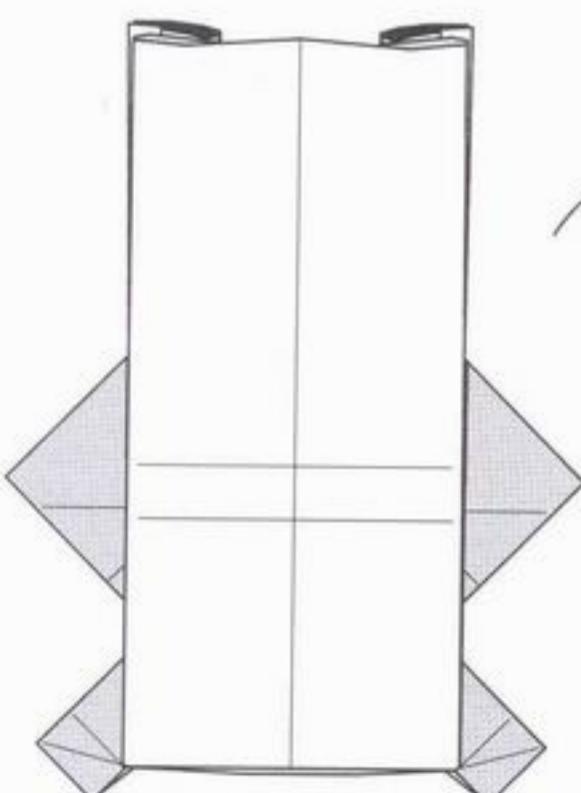
47. In progress.
3D view.



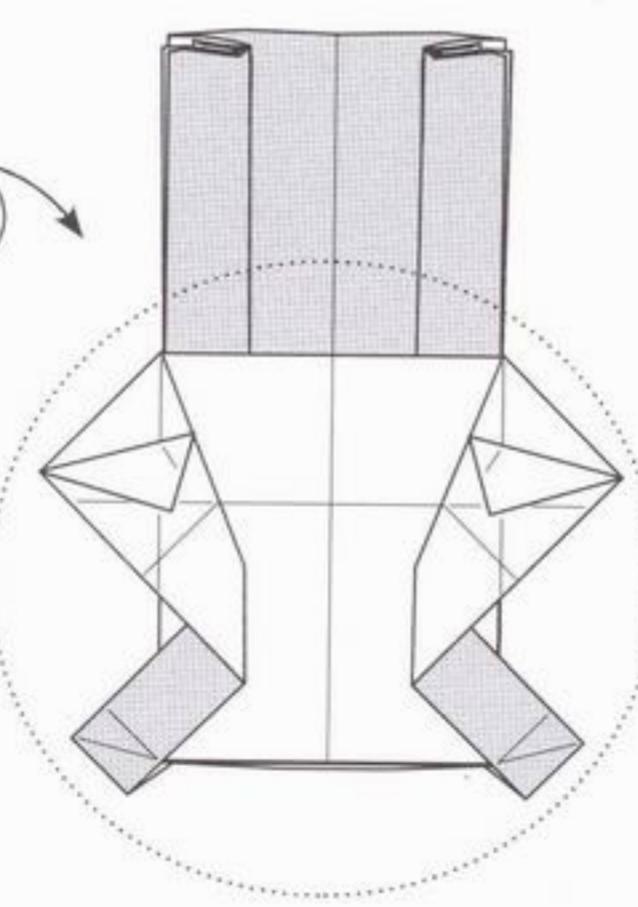
48. Add two mountain folds and go on bringing the bottom flap toward the back and top.
Turn the model over.



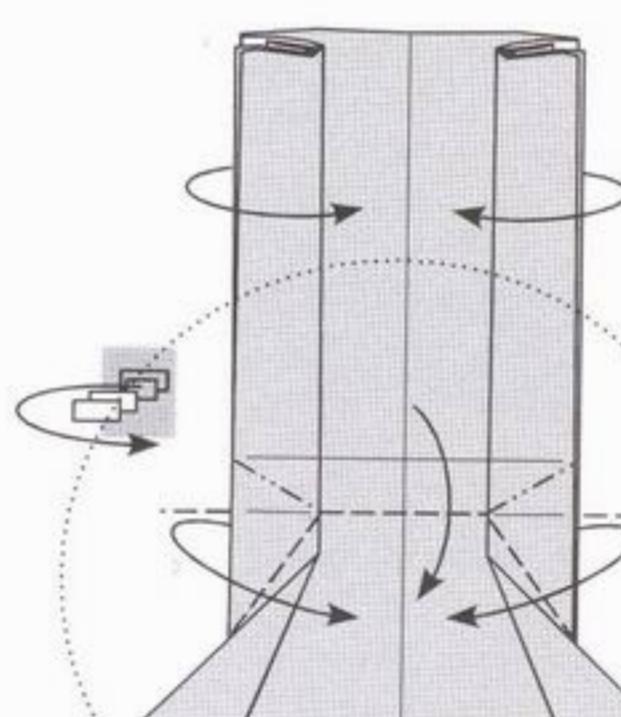
49. Bring the lower flap completely to the top using the folds indicated to complete the collapsing of the base...



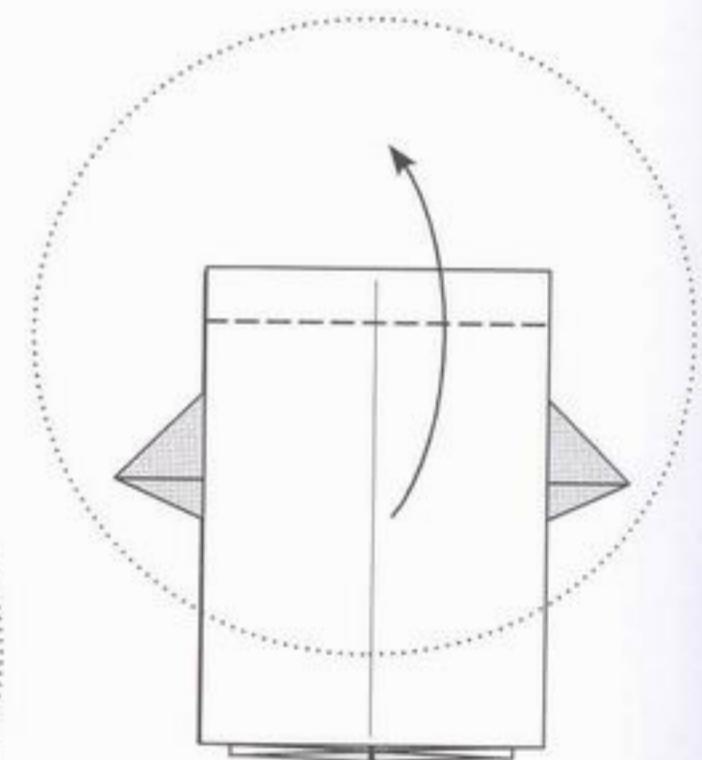
50. ... like this.
Turn the model over.



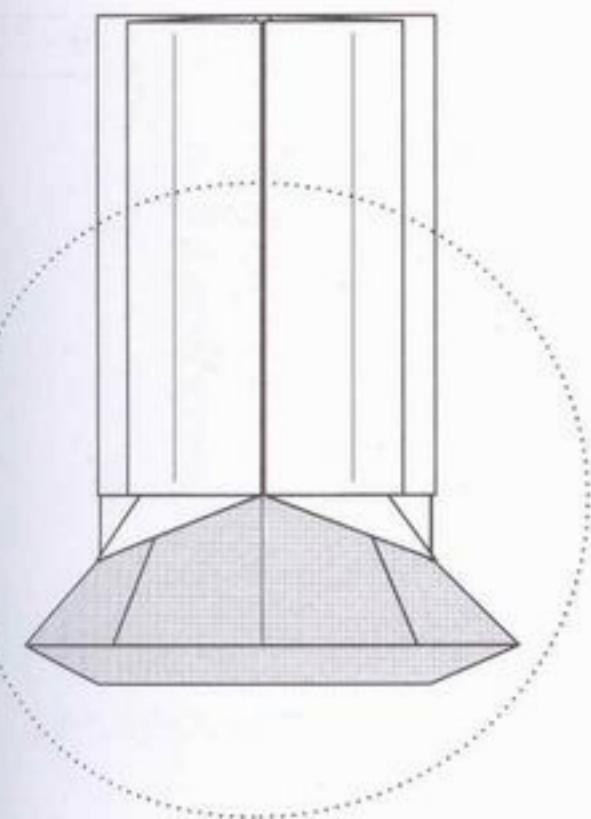
51. X-Ray view : the front layers won't be drawn in the circled zone for the next steps.



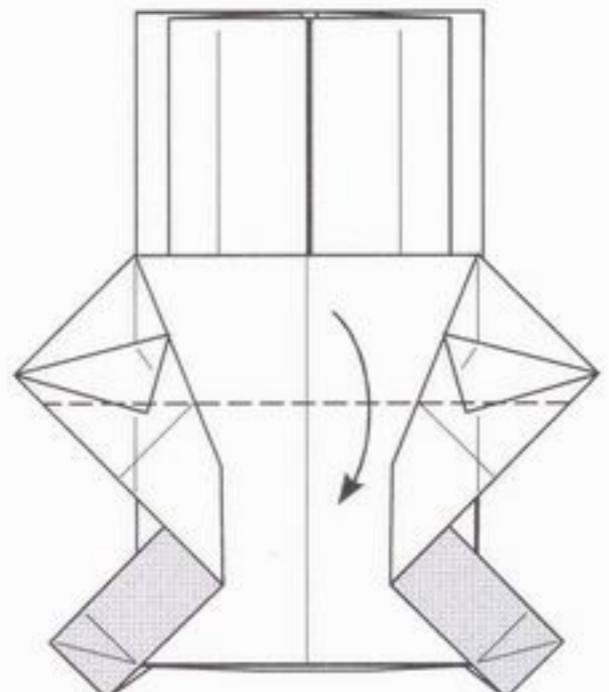
52. View of the circled area without the front layers.
Bring the top flap down with a valley fold, while incorporating a pleat on the sides for the two foremost layers. All crease lines exist already.



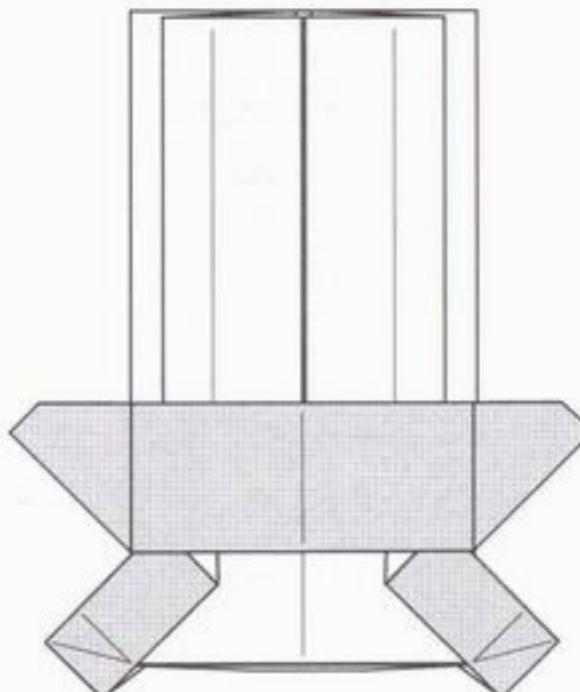
53. Bring back the white flap to the top with a valley fold...



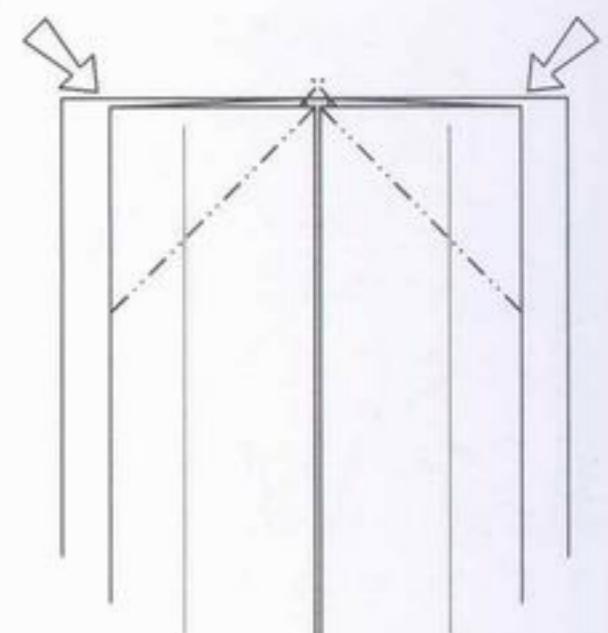
54. ... to get this result.



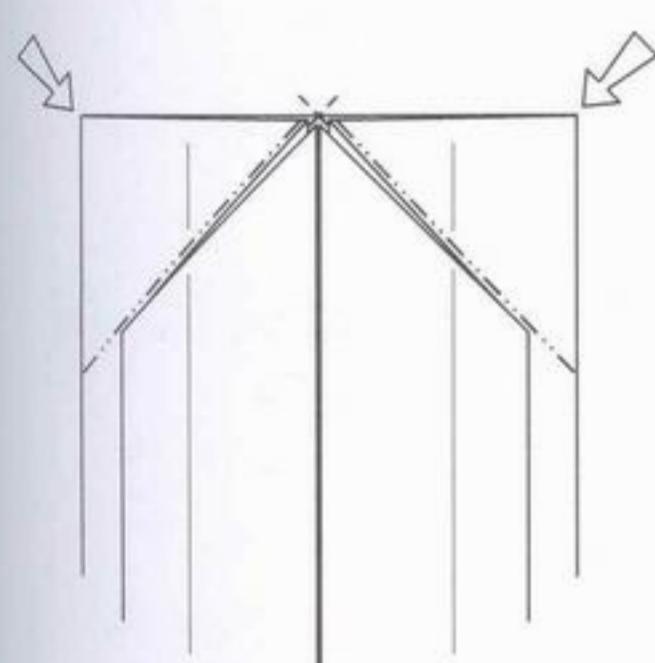
55. Back to a complete view of the model. Bring the back of the panda down on the existing crease.



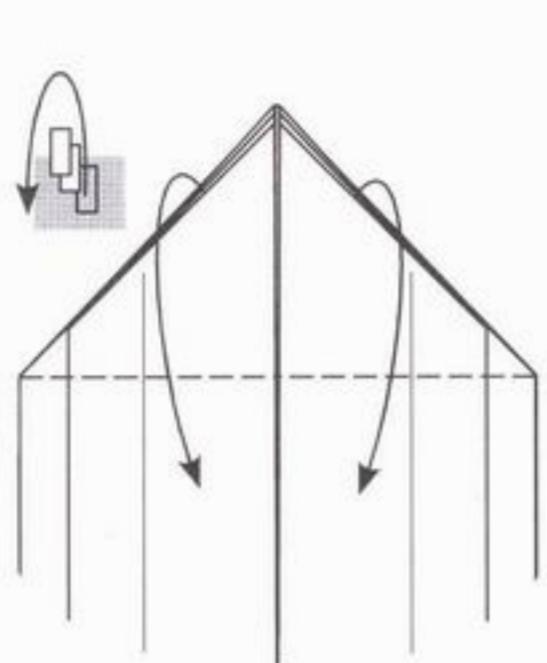
56. The panda base is complete. The next steps will focus on the head.



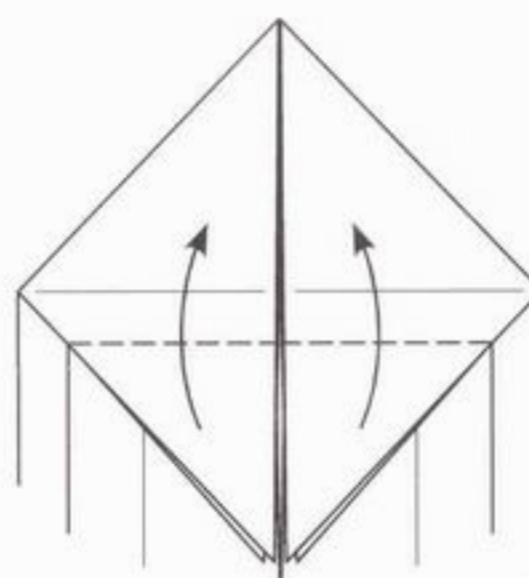
57. Inside reverse folds.



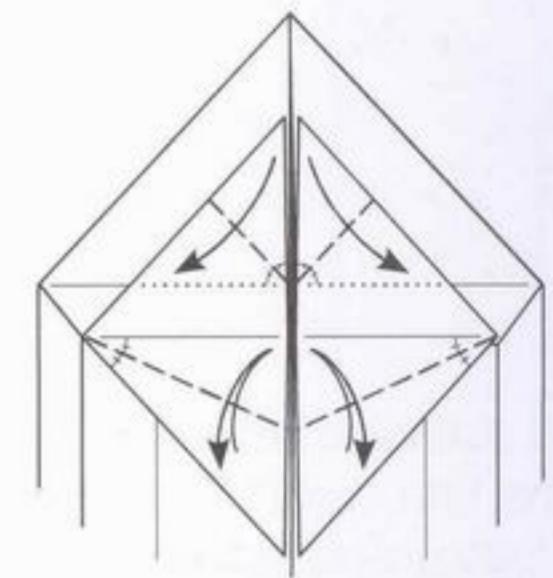
58. Inside reverse folds again.



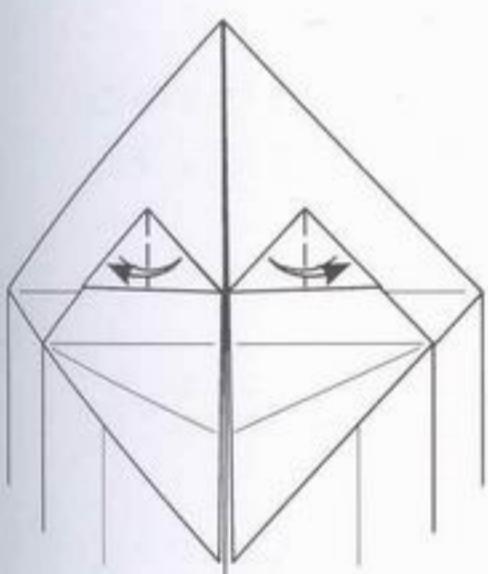
59. Bring two flaps to the bottom.



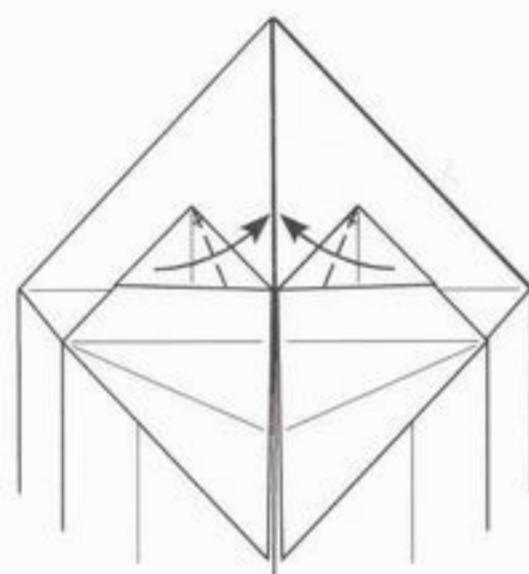
60. Bring one flap back to the top.



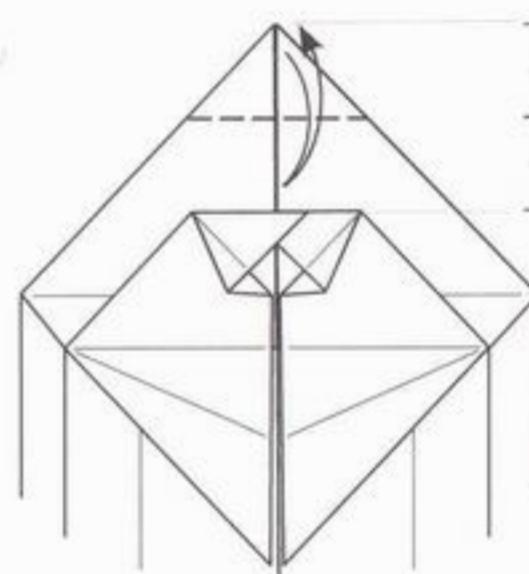
61. Valley fold the eye flaps. Bisect the ear flaps and unfold.



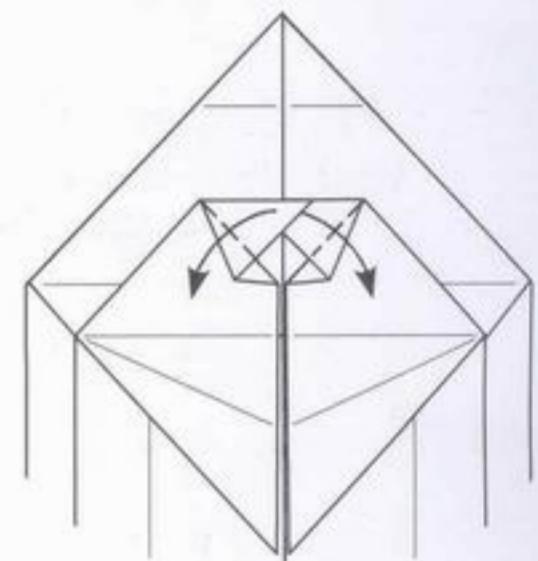
62. Valley fold, and unfold.



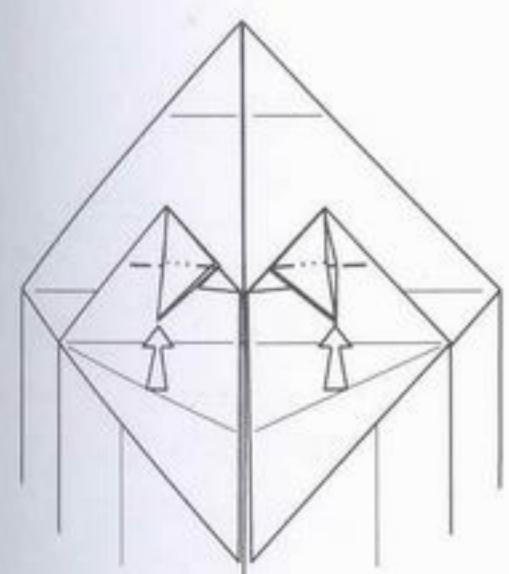
63. Valley fold;



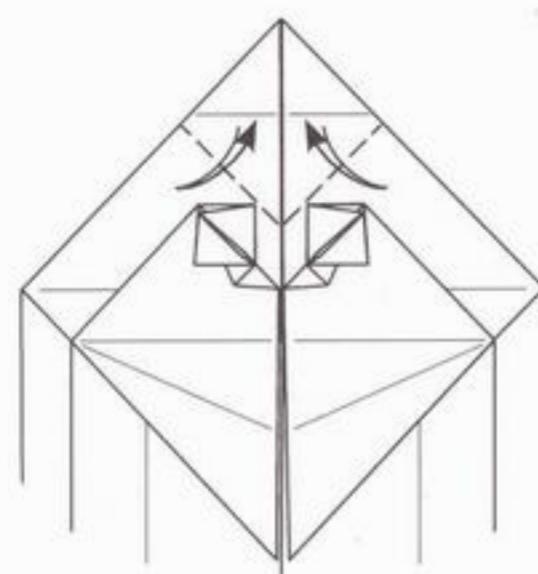
64. Crease as indicated.



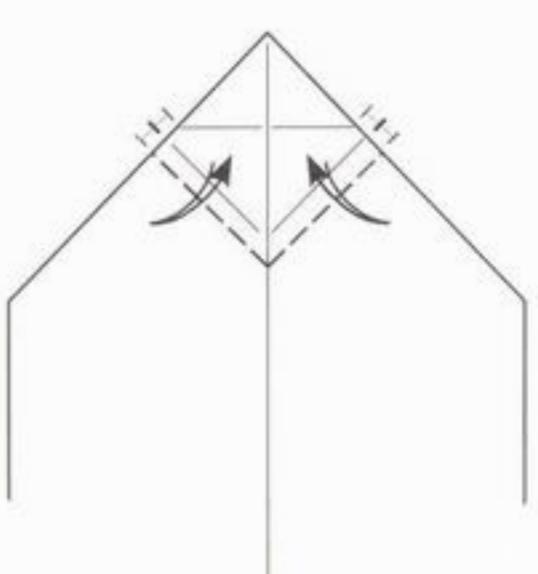
65. Valley fold.



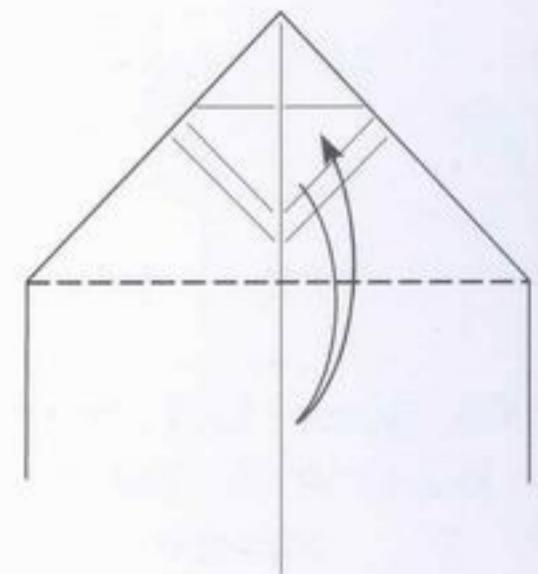
66. Squash fold.



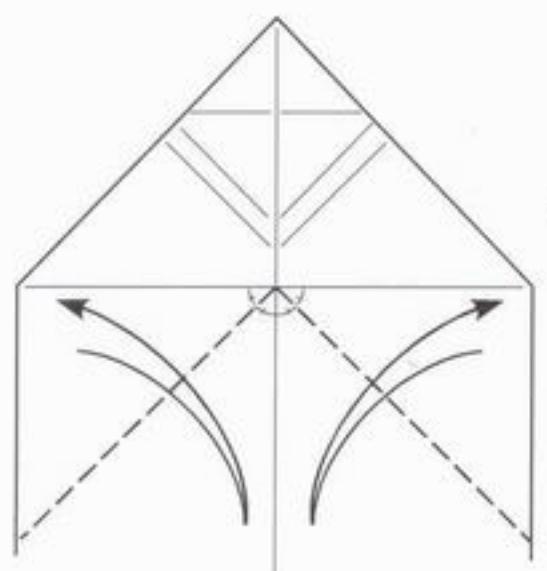
67. Valley fold and unfold. The fold line touches the corner of the eye.
Turn the model over.



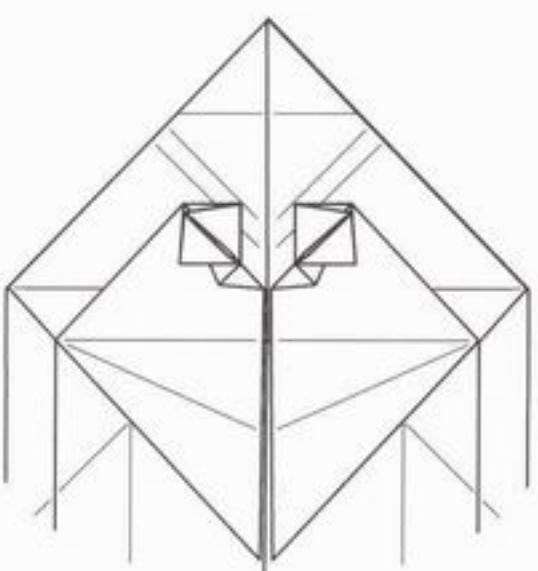
68. Valley fold and unfold. This fold is parallel to the previous fold.



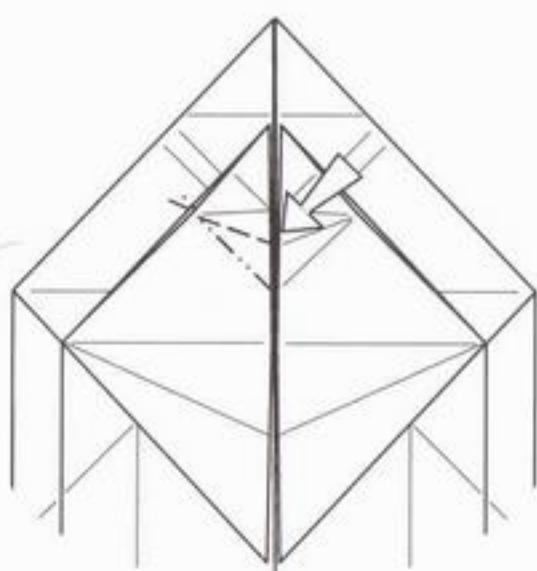
69. Valley fold and unfold



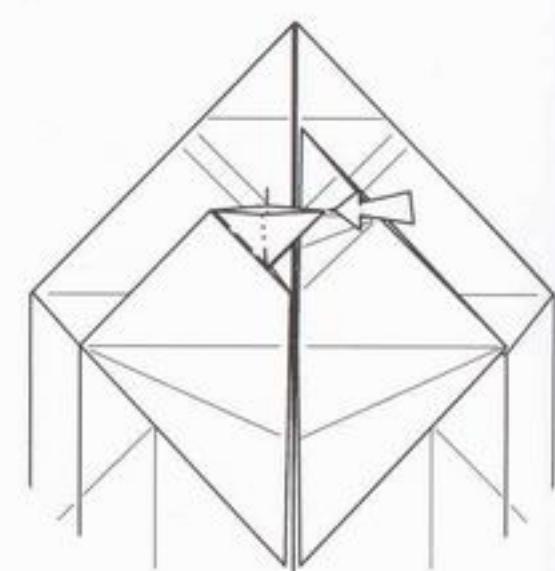
70. Valley fold and unfold.
Don't fold the triangles at
the back.
Turn the model over.



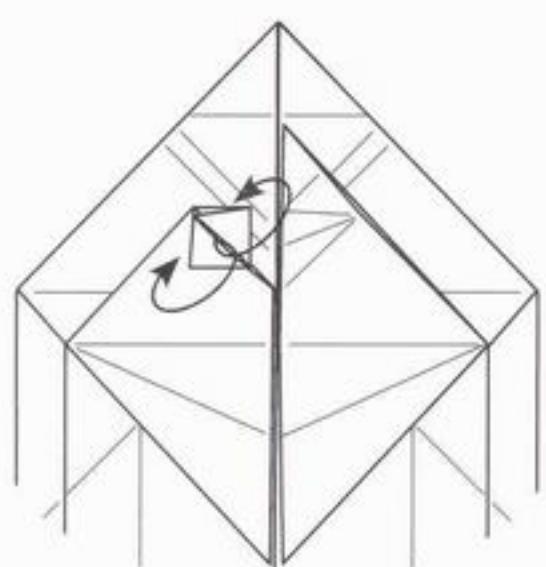
71. Unfold to step 61.



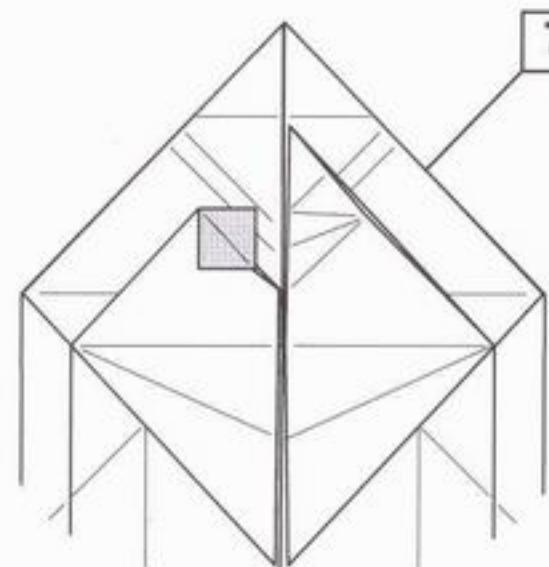
72. Crimp.



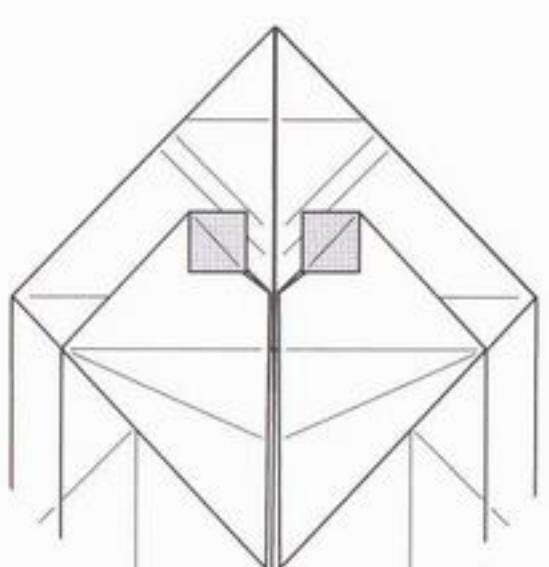
73. Squash fold to
the left.



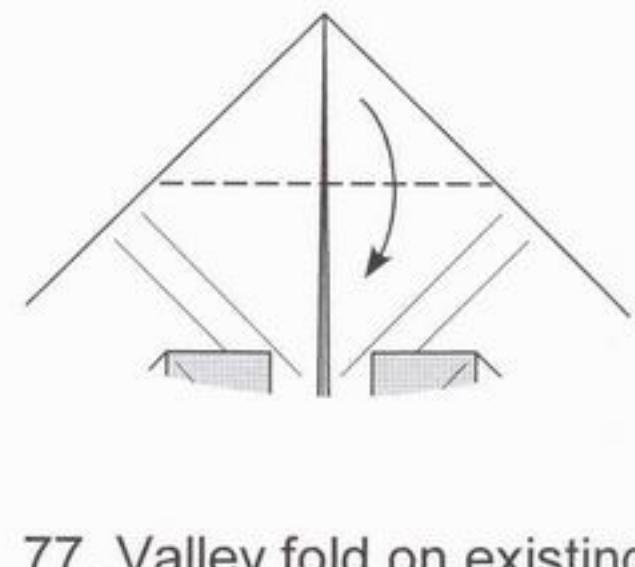
74. Color change : unwrap
the first layer. You'll need
to unfold partially to
achieve this. Be careful not
to tear the paper.



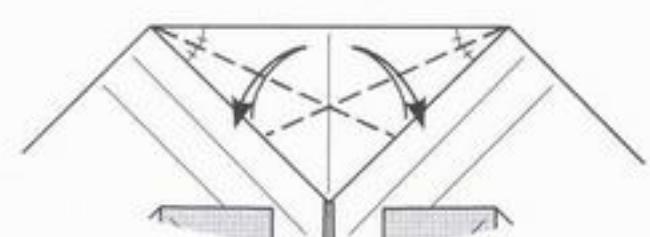
75. Repeat steps 72
to 74 on the right
side.



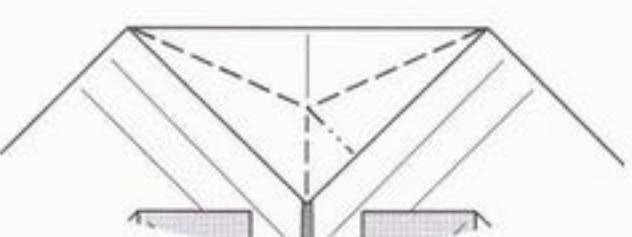
76. Eyes are finished.
The next steps
describe the nose.



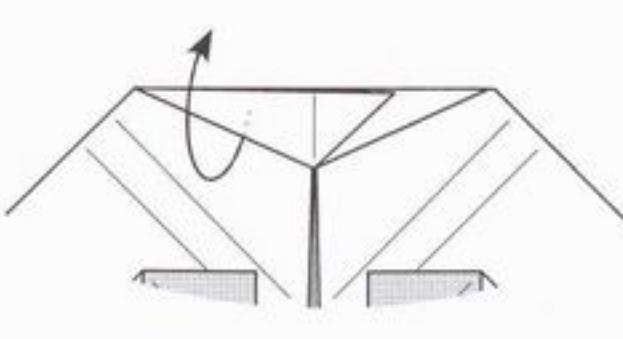
77. Valley fold on existing
crease



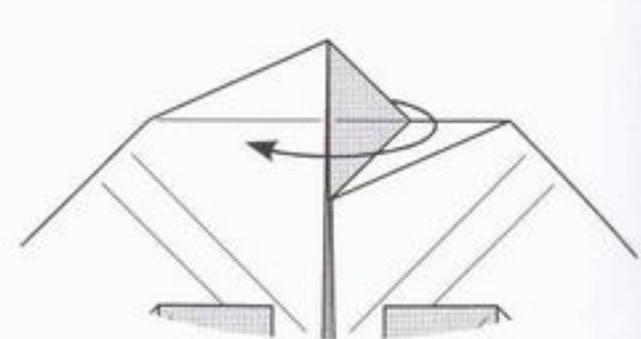
78. Crease the two
bisecting lines of the
triangle.



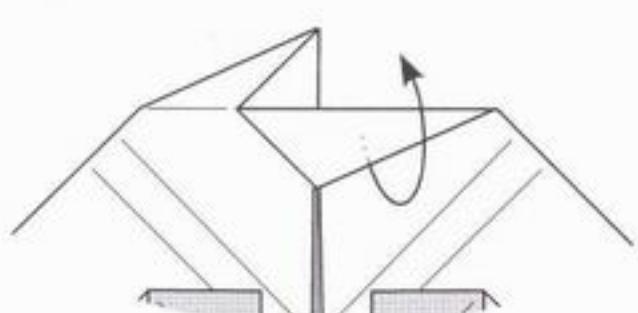
79. Rabbit ear.



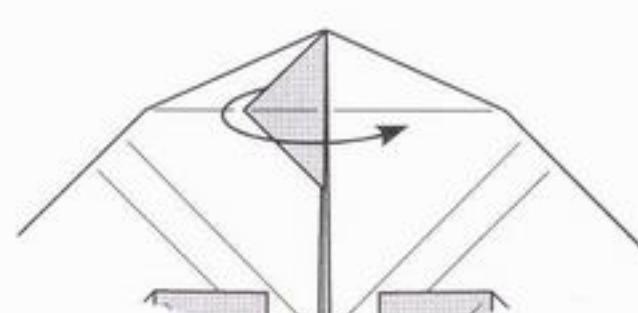
80. Unwrap a layer.



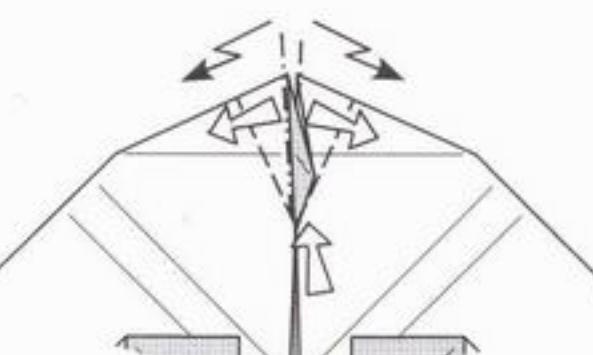
81. Swivel the dark
triangle to the left.



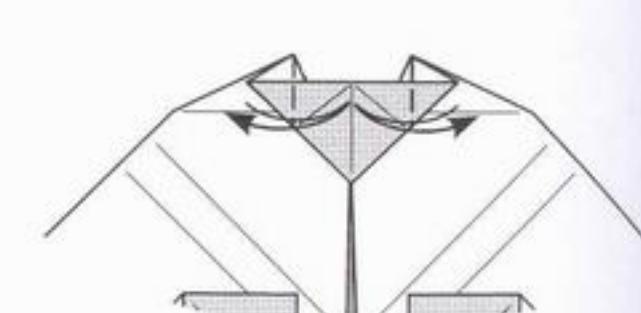
82. Unwrap a layer.



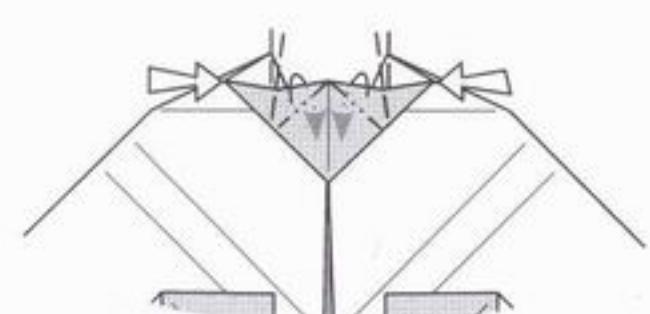
83. Raise the nose at
90 degrees to the
model.



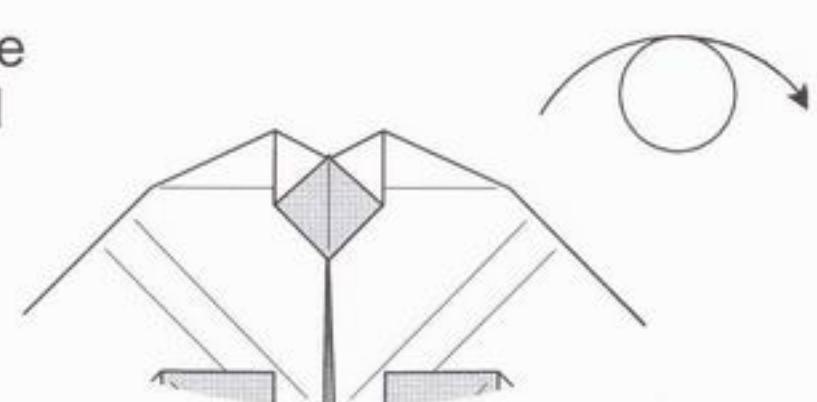
84. Squash the nose
symmetrically with two
pleats.



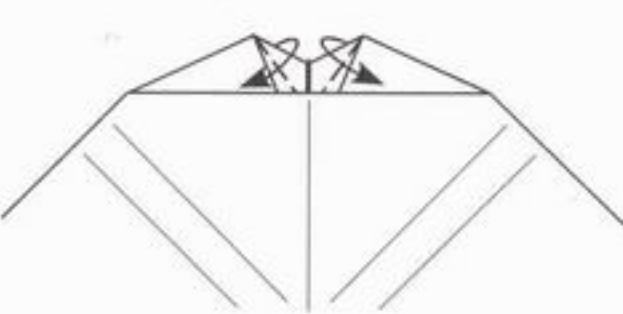
85. Crease the sides
of the nose.



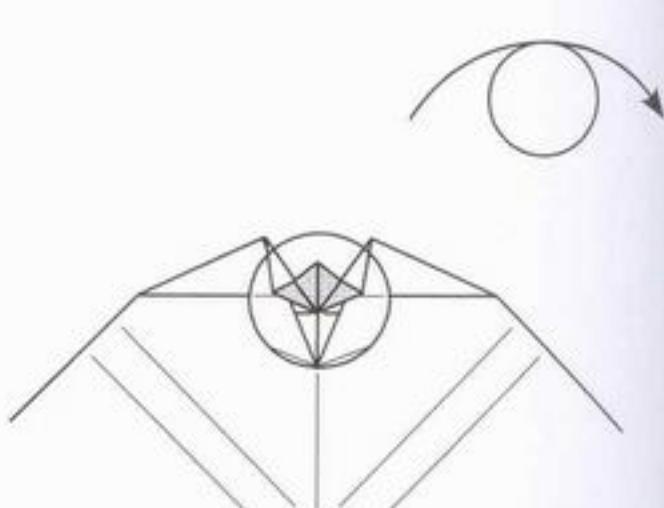
86. Swivel fold : bring the
paper under the central
square ...



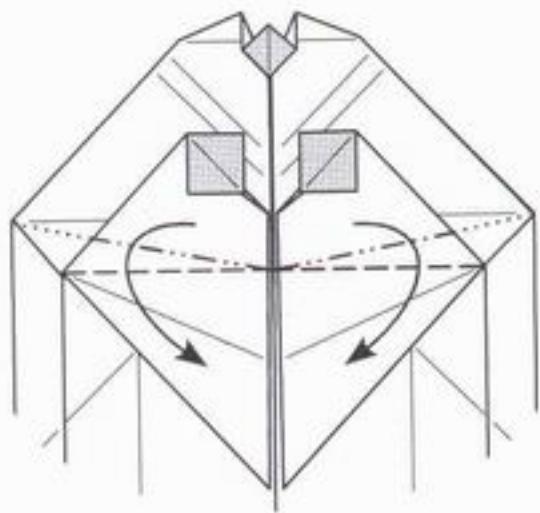
87. ... like this. Turn the
model over.



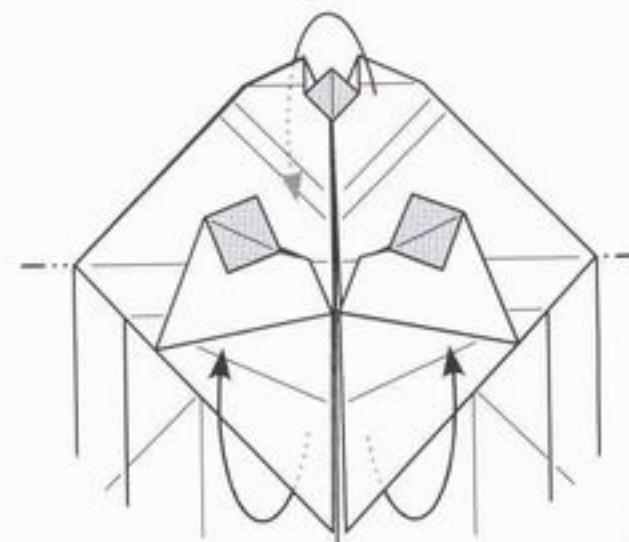
88. Valley folds : the fold
begins at the bottom
corner. See next step for
the landmark.



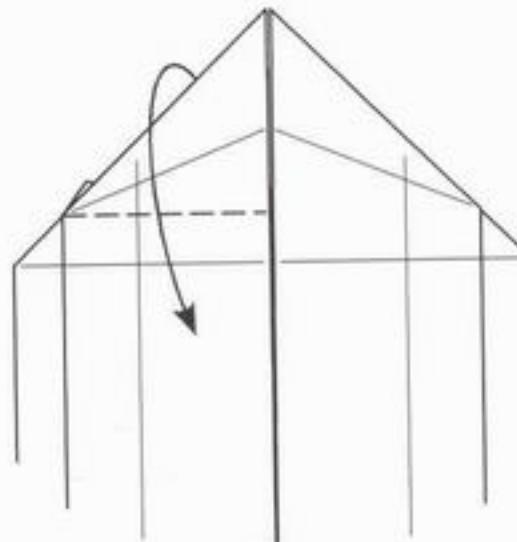
89. Result seen through
the top layer.
Turn the model over.



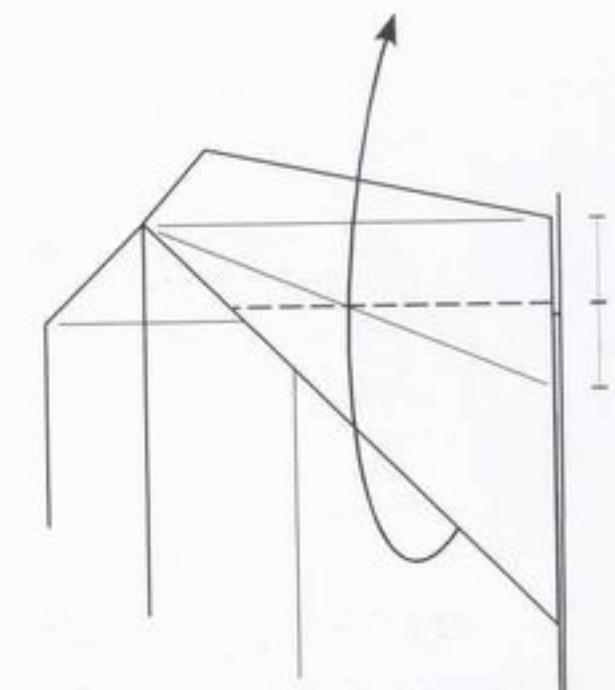
90. The nose is finished. The next steps describe the ears. Swivel fold : the mountain fold line would meet the corner indicated if extended.



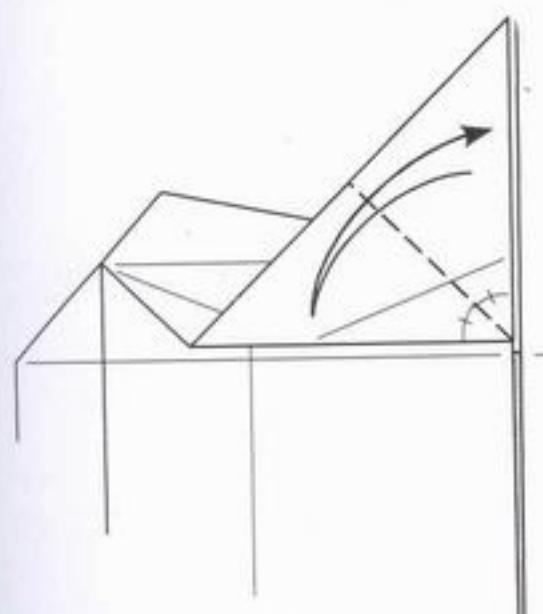
91. Swing the top flap behind while bringing the two bottom triangles to the top.



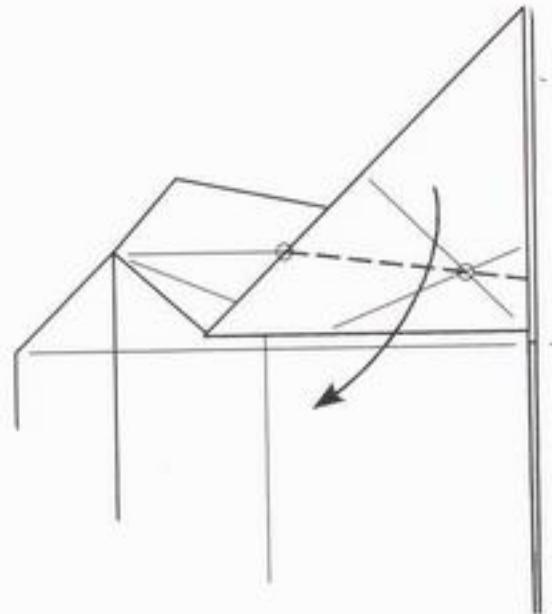
92. Valley fold as far down as possible.



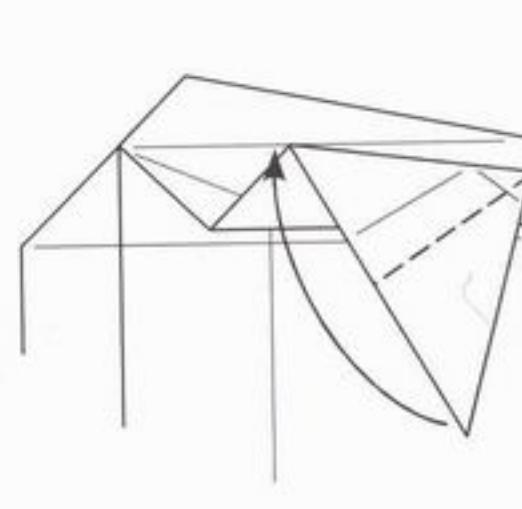
93. Detail of left side. Valley fold. Note the landmark.



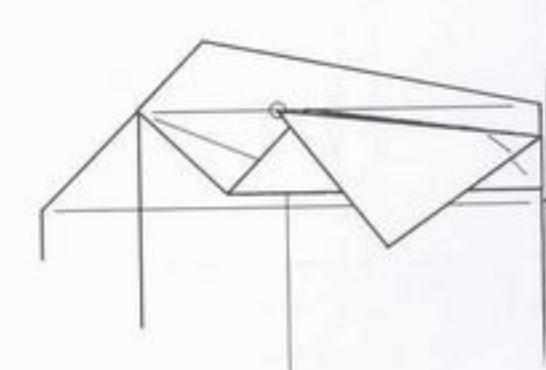
94. Fold and unfold.



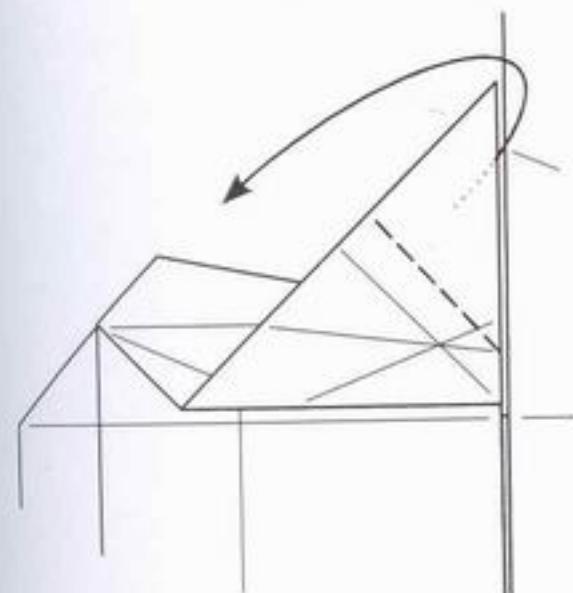
95. Valley fold. Note the landmarks.



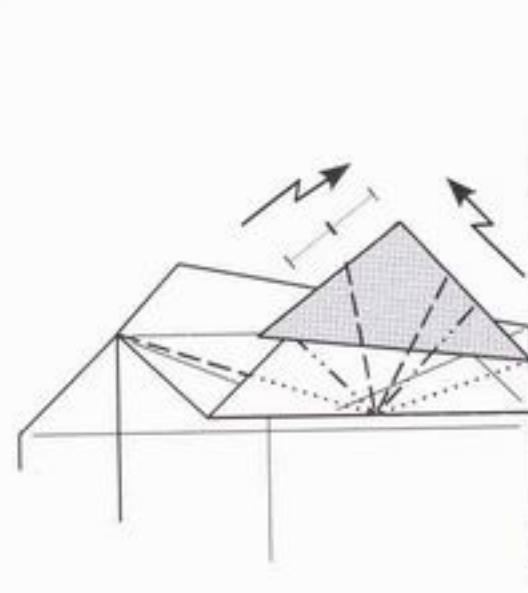
96. Valley fold. See next step for the landmark.



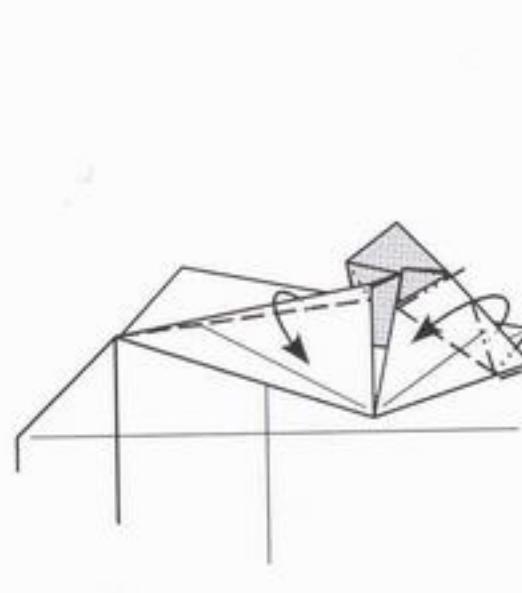
97. The corner of the triangle meets the line indicated. Unfold the model to step 94.



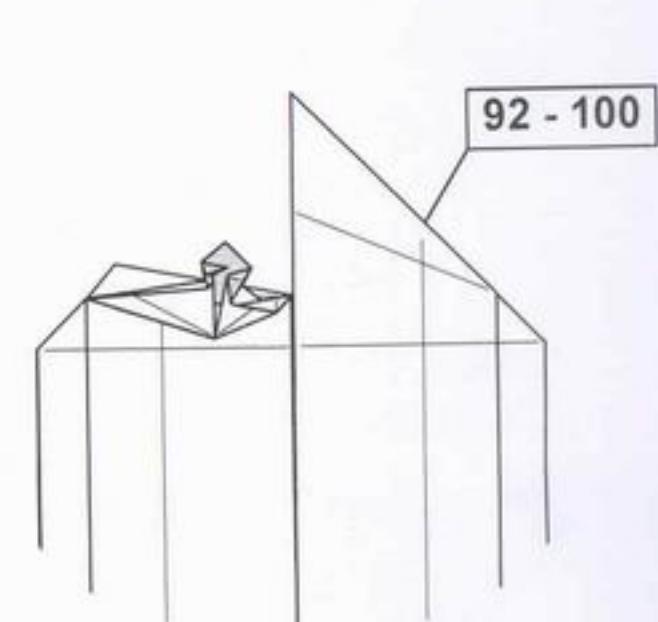
98. Color change the ear with an outside reverse fold.



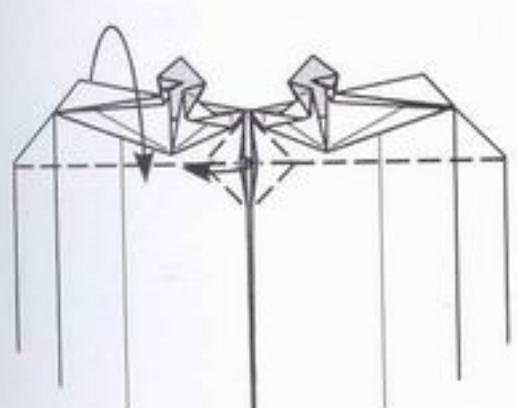
99. Pleat the ear. Note the landmark, and try to make it symmetrical.



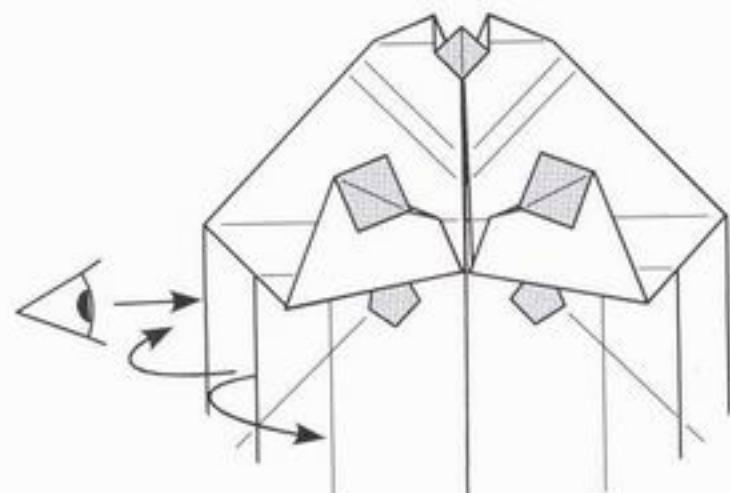
100. Fold to narrow the ear. Try to get nice proportions (see step 103 to see the final result).



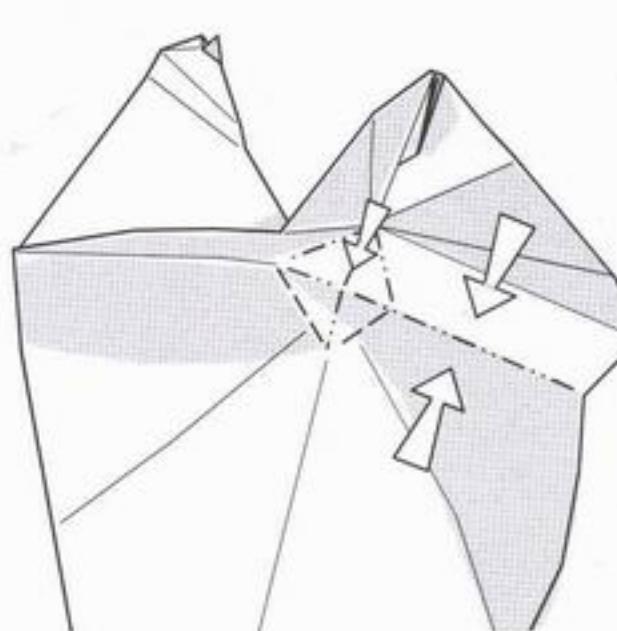
92 - 100
101. Repeat steps 92 to 100 on the right side.



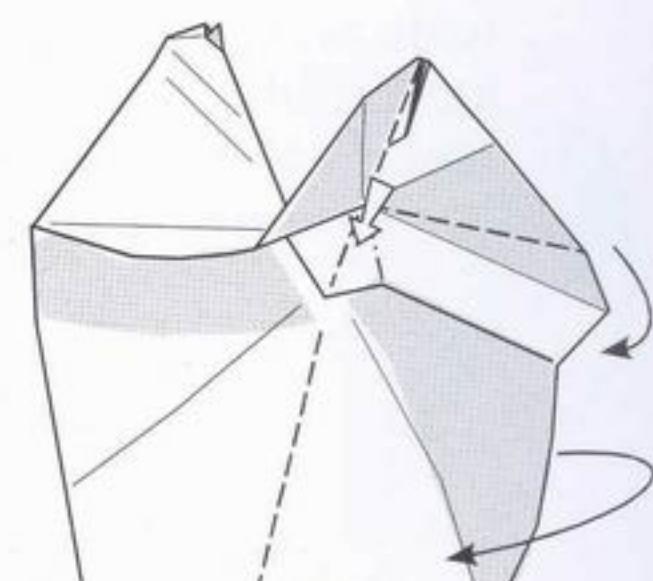
102. Swivel the head back, incorporating two reverse folds with all layers at the center. Arrows are shown only for the left part.



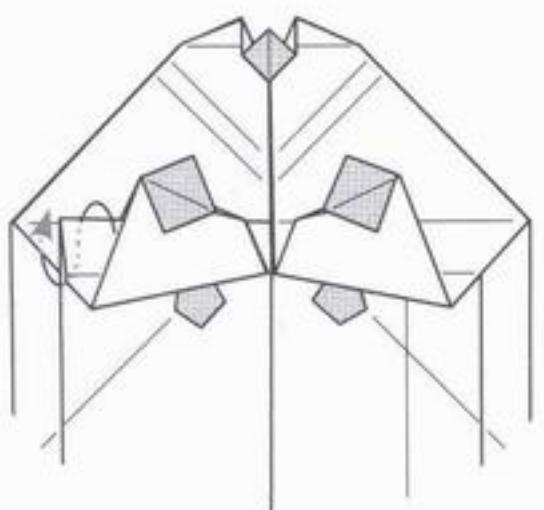
103. Open the left part between the two flaps and unfold the reverse fold from previous step. Next steps are viewed from left side.



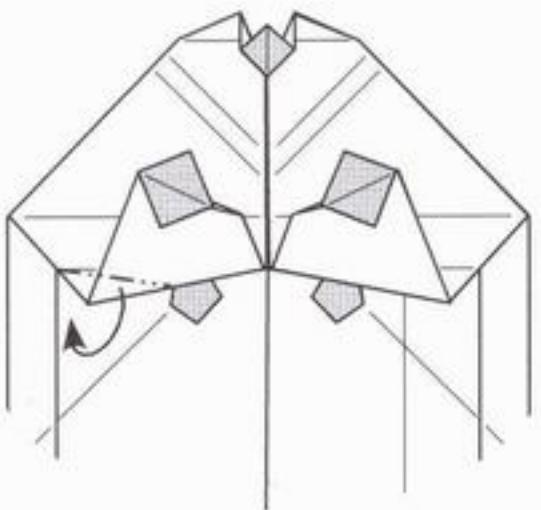
104. 3D view : first fold the long mountain fold, then push on the indicated part to collapse the small triangle...



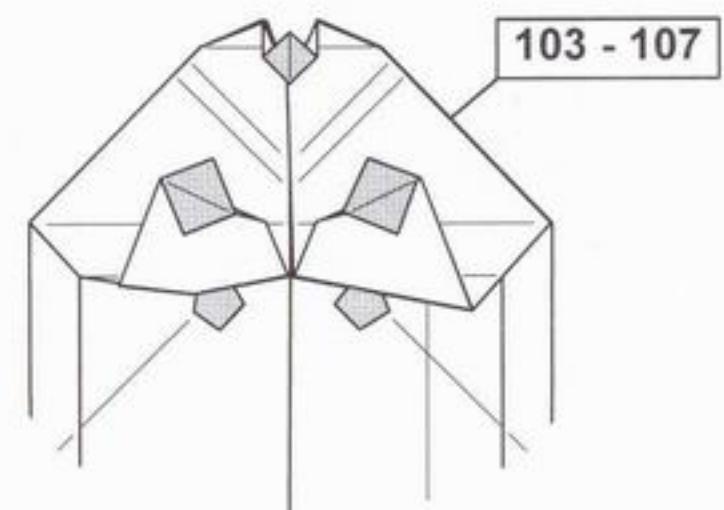
105. ...in progress... Close the model as indicated. This locks the top of the head.



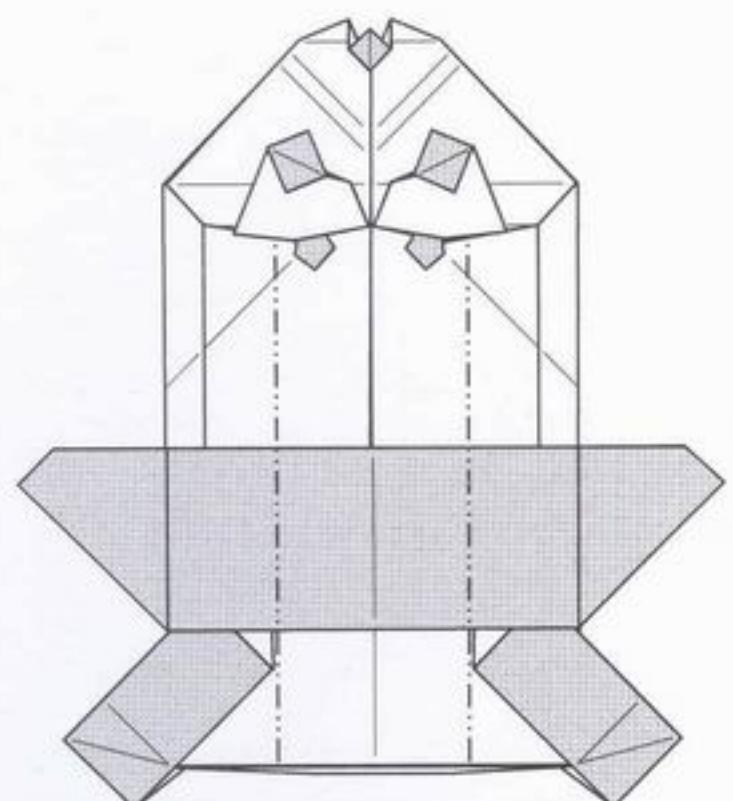
106. Bring the indicated layer under the underlying flap, without undoing the folds made in steps 103 to 105.



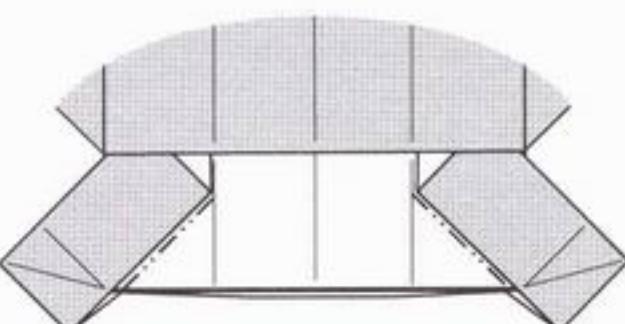
107. Mountain fold to narrow the back of the head.



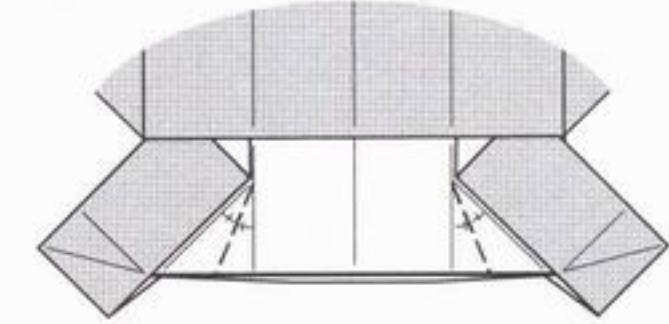
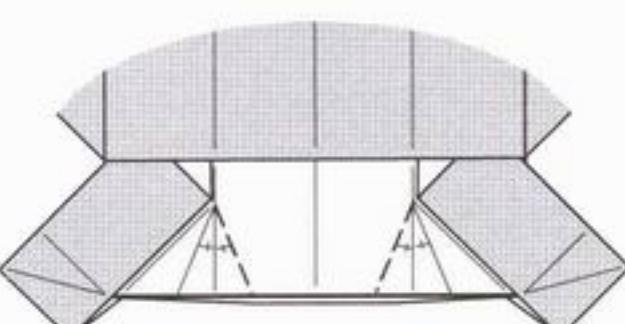
108. Repeat steps 103 to 107 on the right side.



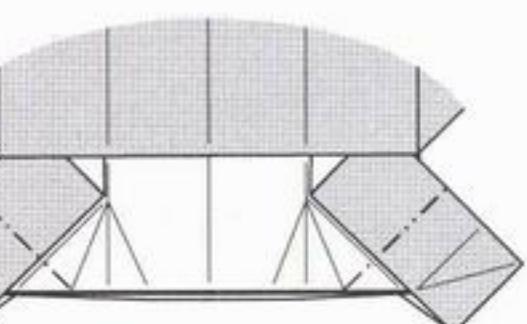
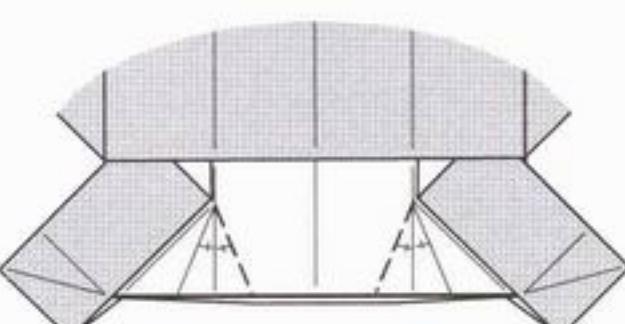
109. Back to a complete view of the model. Crease with mountain folds, creasing lightly toward the head. This will help while making the body 3 dimensional.



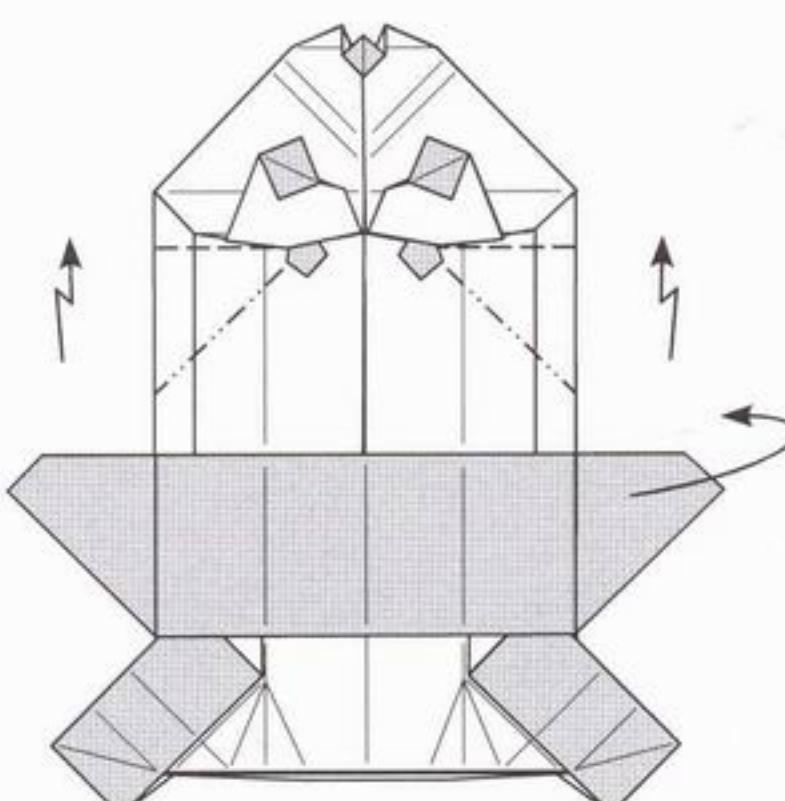
110. Detail of the bottom of the model : crease with mountain folds.



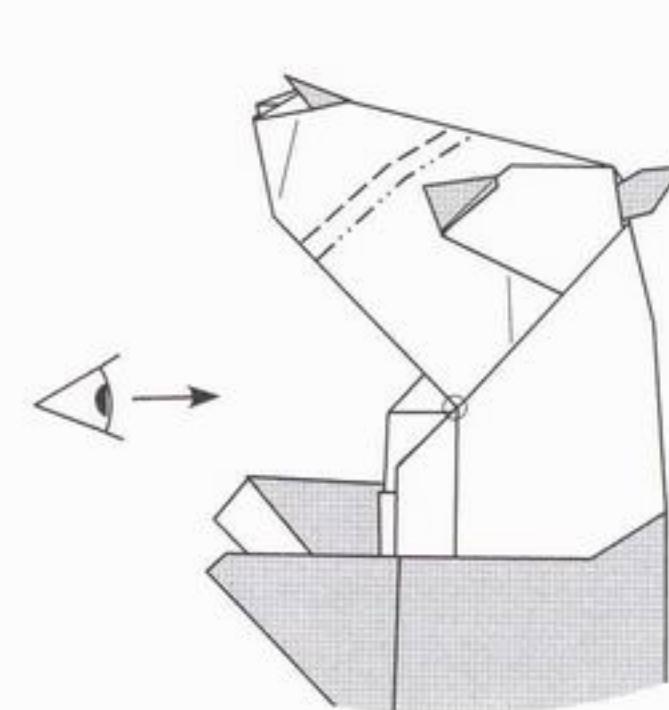
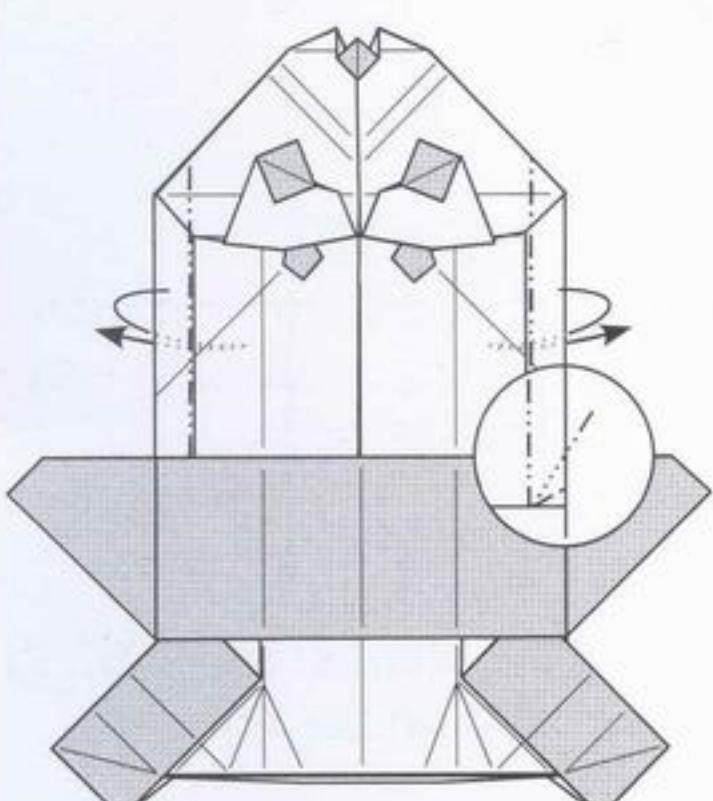
111. Crease with valley folds.



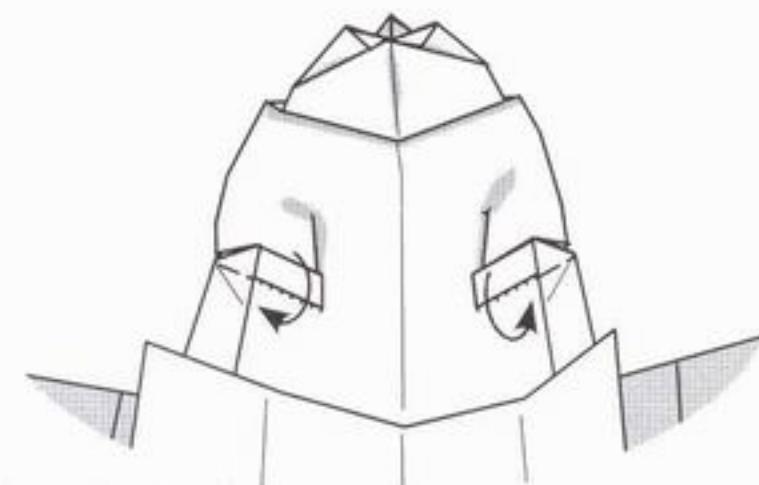
112. Crease with mountain folds;



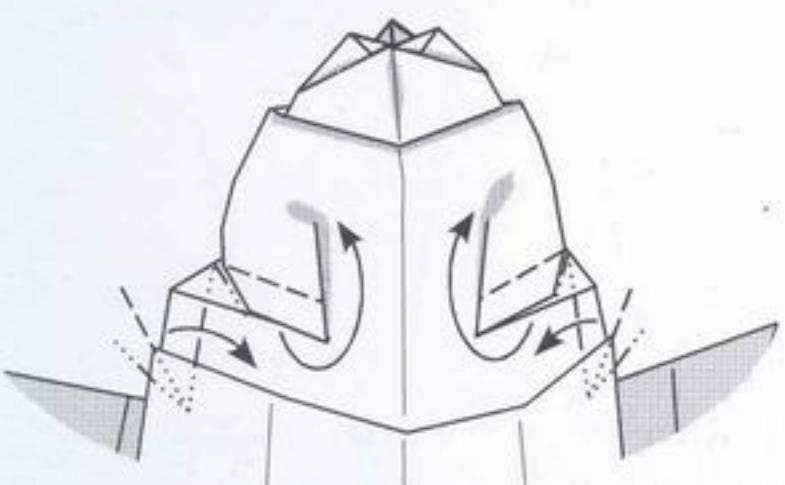
113. Reverse folds on existing creases to make the muzzle. Next steps are viewed from under the head.



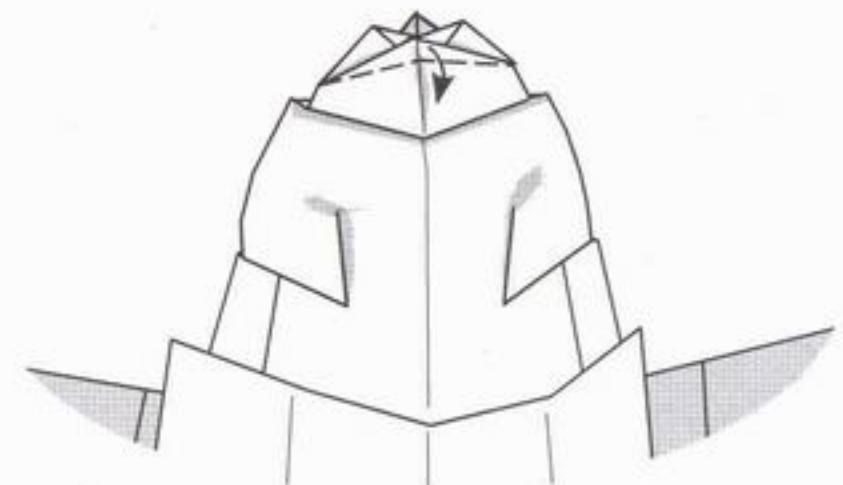
114. Crease with mountain folds along the external sides of the top white layer. On the right, details of the fold can be seen through the layers.



115. Make the head 3D, while rounding the body. Note the landmark of the following step.



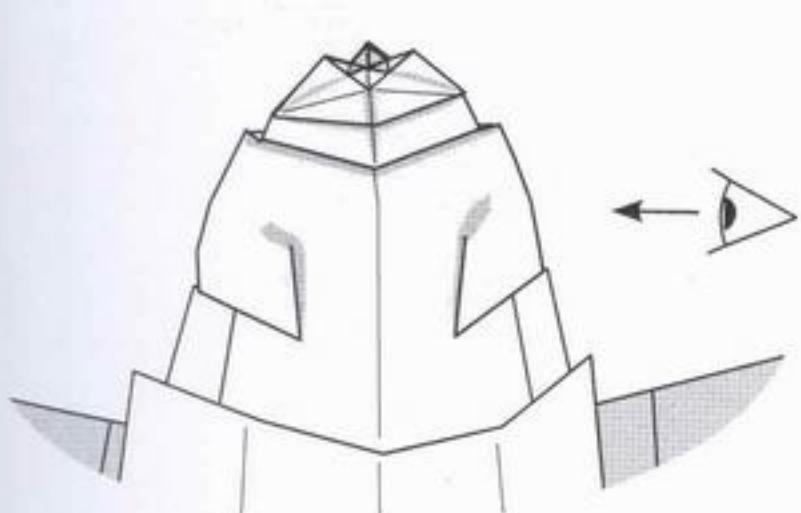
116. Reverse folds on existing creases to make the muzzle. Next steps are viewed from under the head.



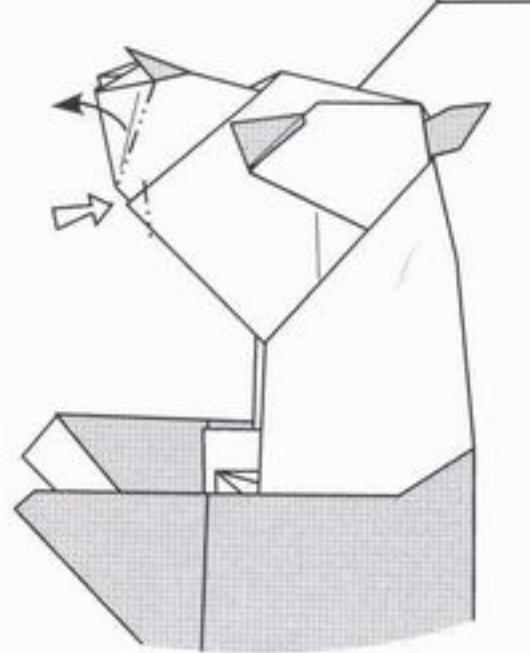
117. Swivel fold along creases from step 114 : bring up the bottom sides of the head while folding the sides of the neck.

118. Tuck the flaps under to lock the head.

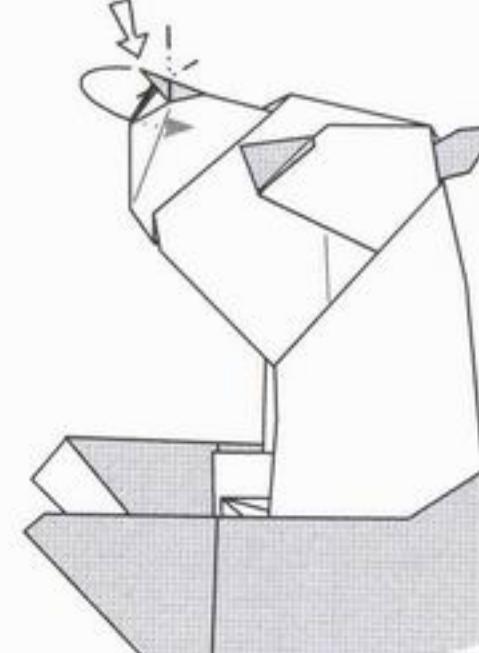
119. Bring the flap down, following the natural crease line.



120. Result. Back to a side view.



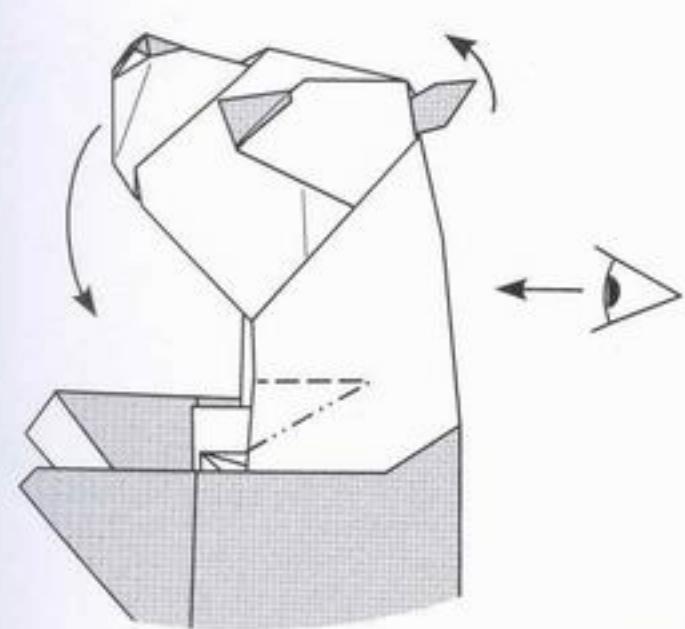
121. Fold the front of the muzzle to close it. Narrow the sides of the head. Repeat on the other side.



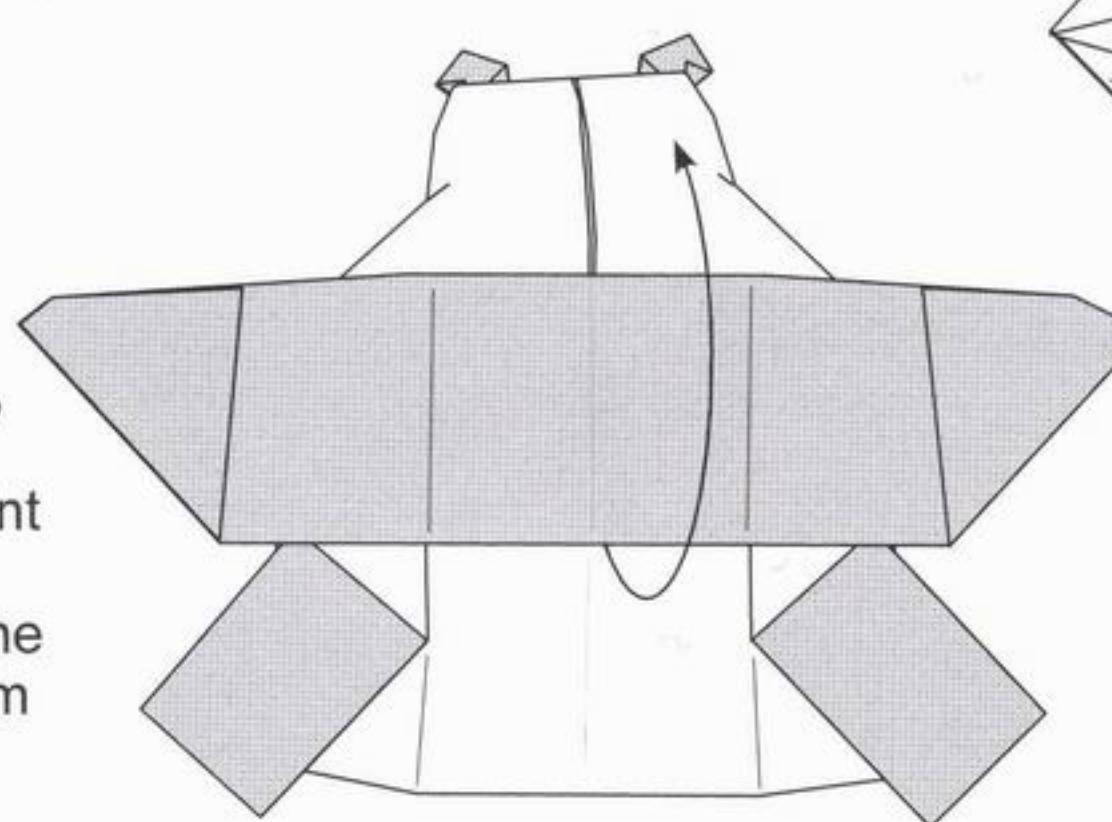
122. Close the nose by inserting the point in the central hole.



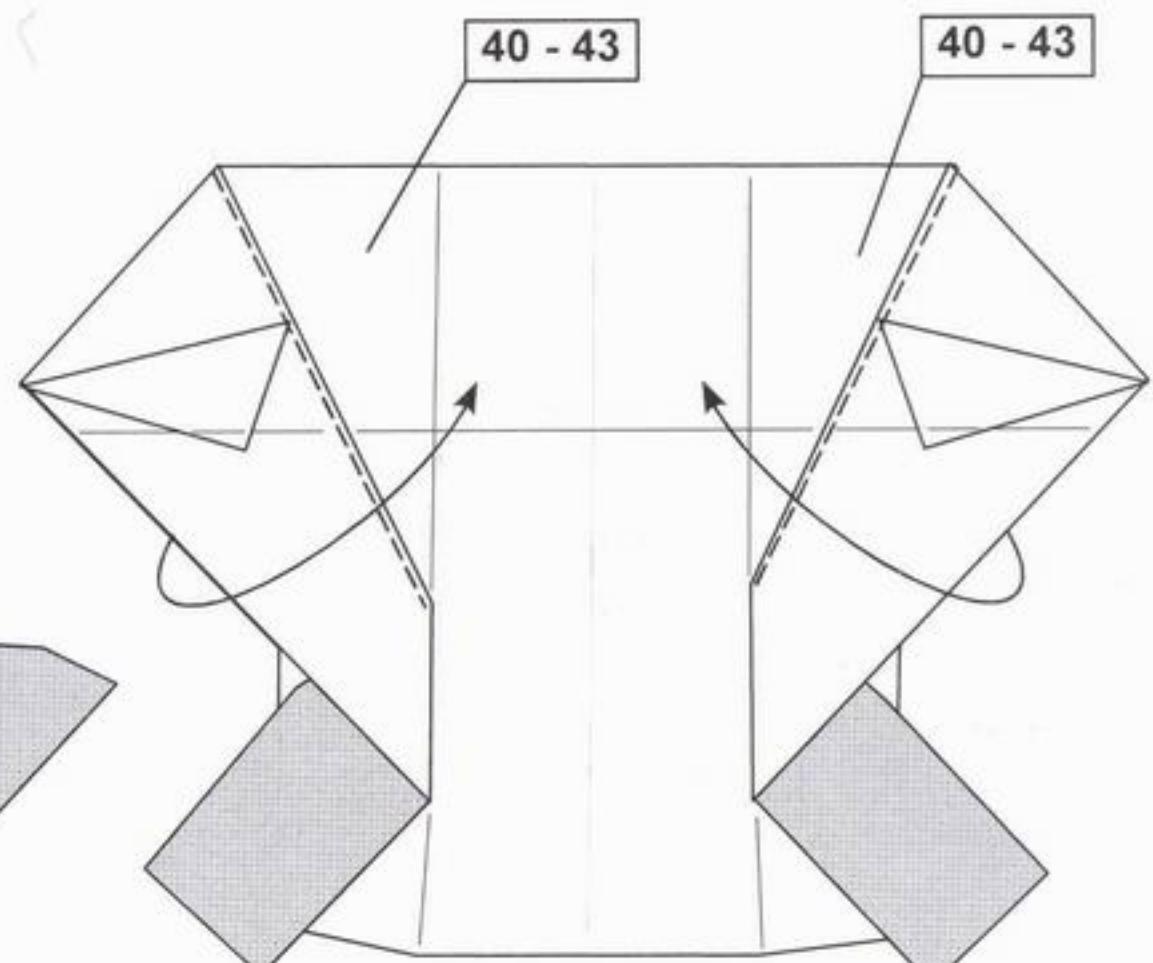
123. Detail of the muzzle viewed from the front.



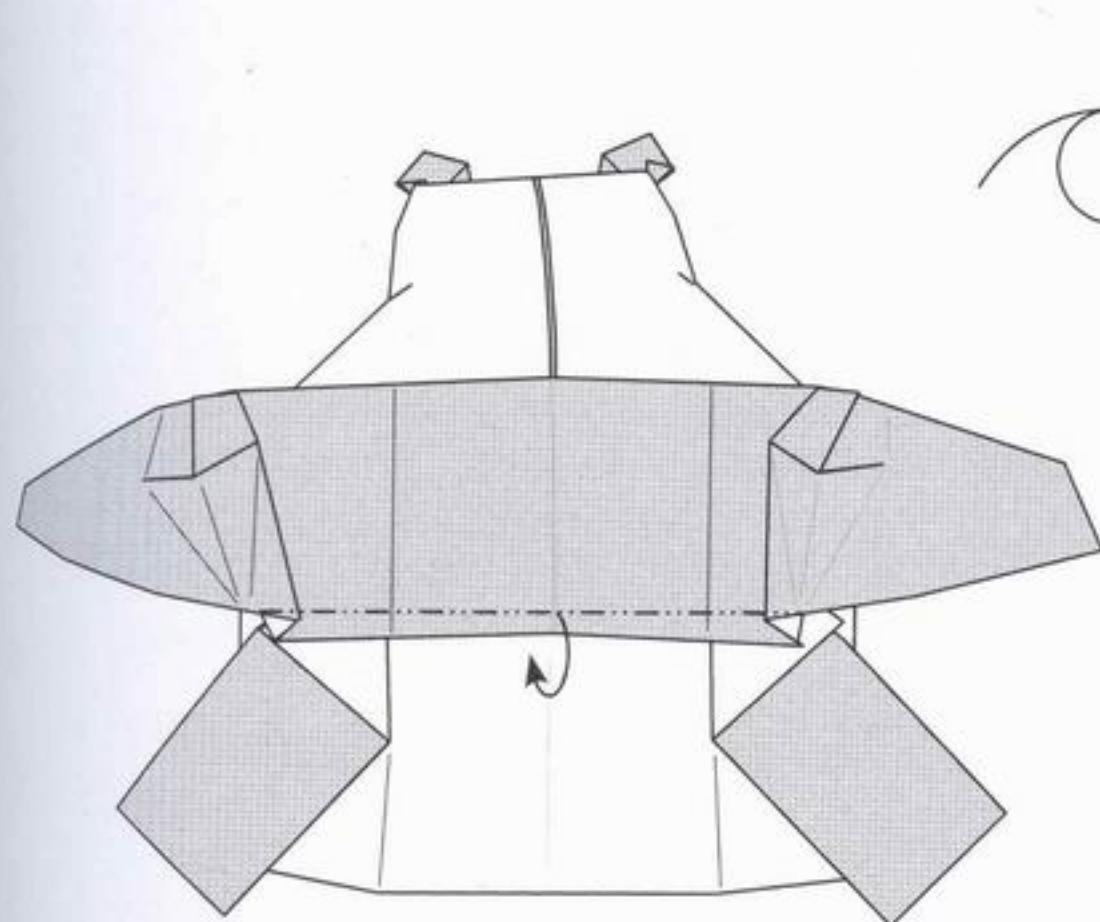
124. Reposition the ears, then crimp the neck to position the head. The point is midway between the sides of the white layer. The next steps are viewed from the back of the model.



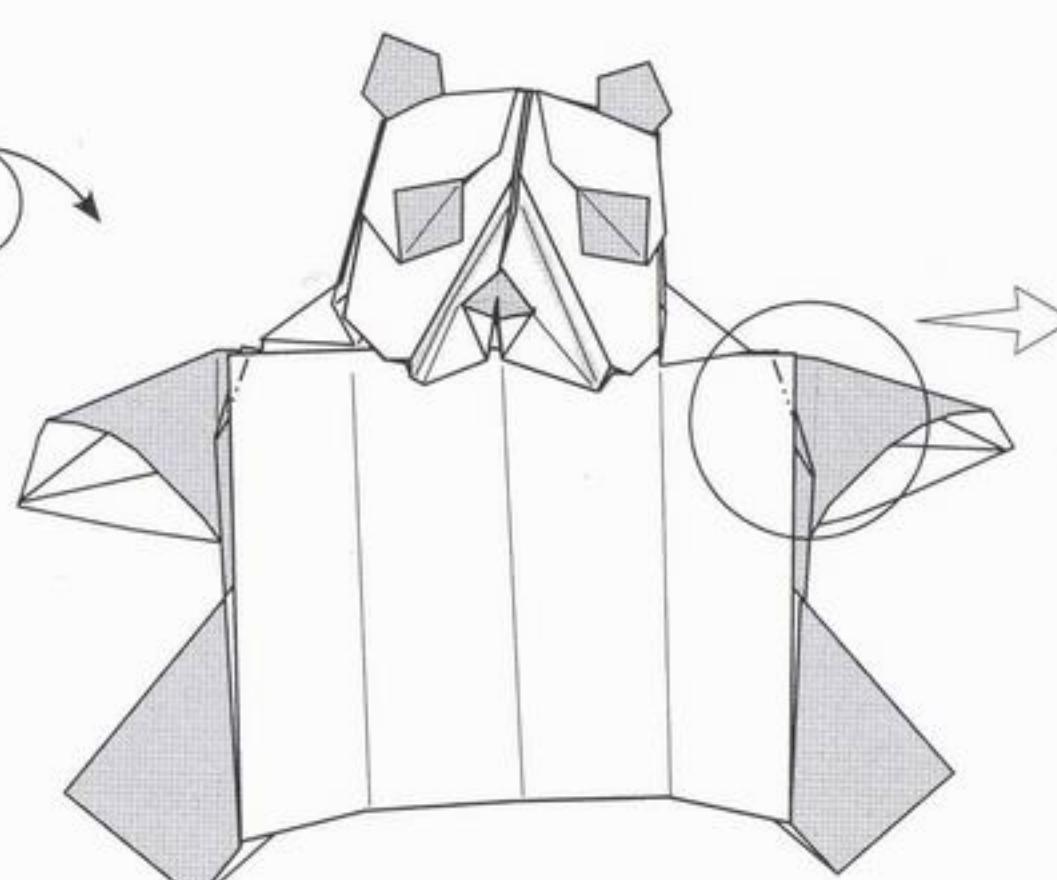
125. Bring the back up.



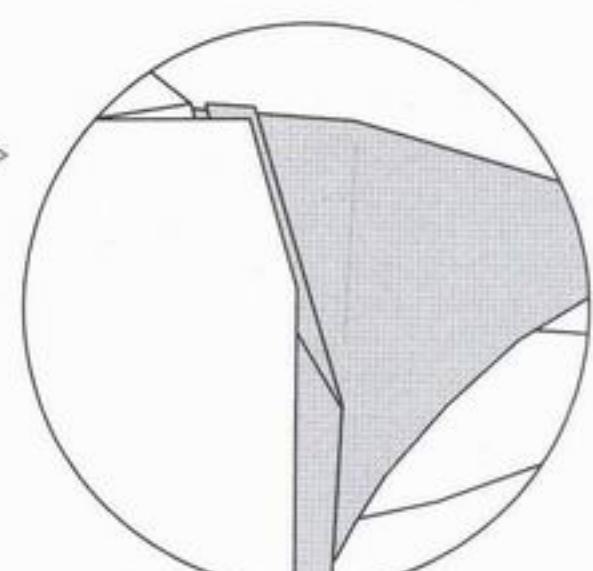
126. Close up the forearms on both sides at the same time, refolding steps 40 to 43 as well.



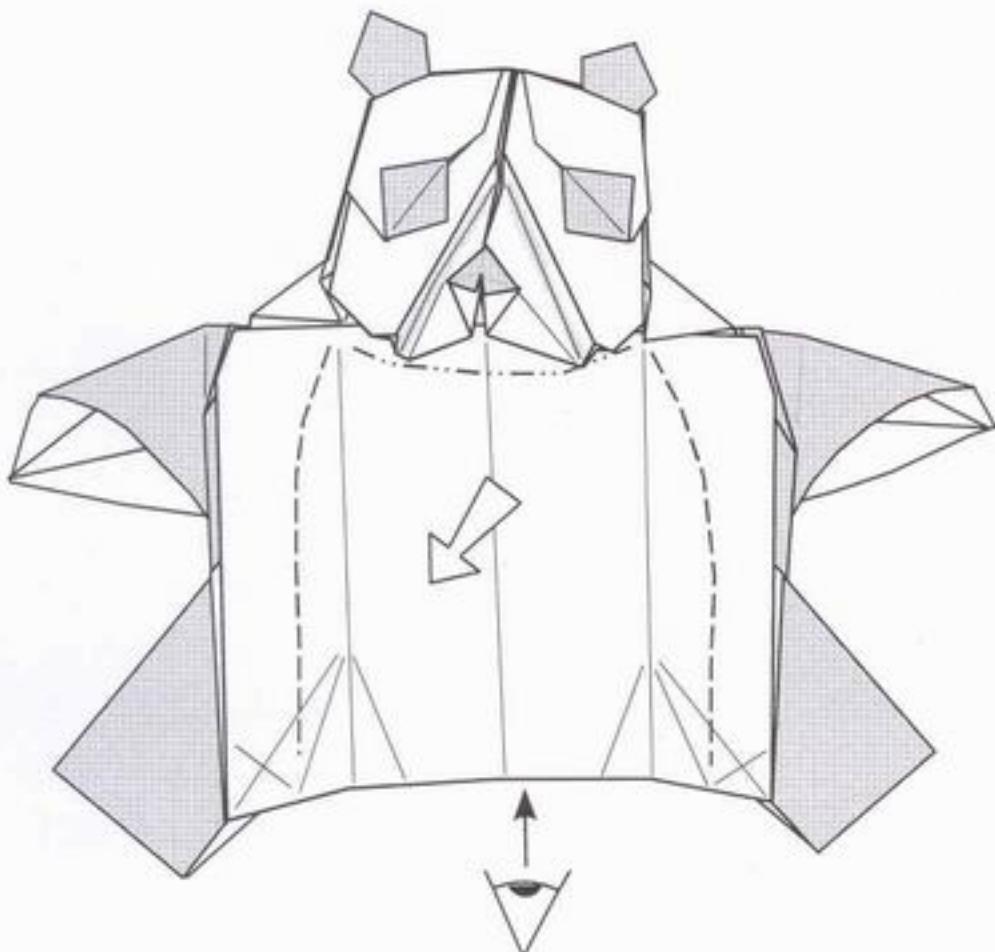
127. Result. The back doesn't lie flat any more. Narrow the black part with a mountain fold, then turn the model over.



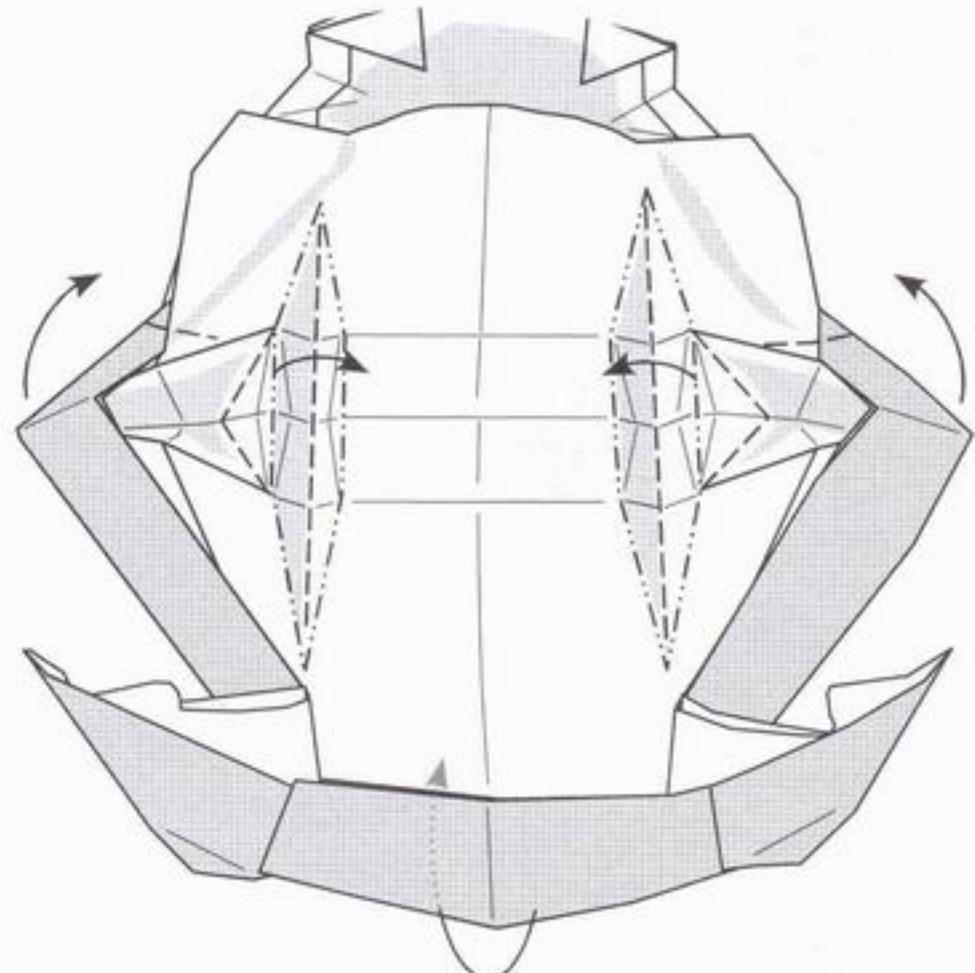
128. Add two mountain folds to the top of the belly to be able to lock the model at the end.



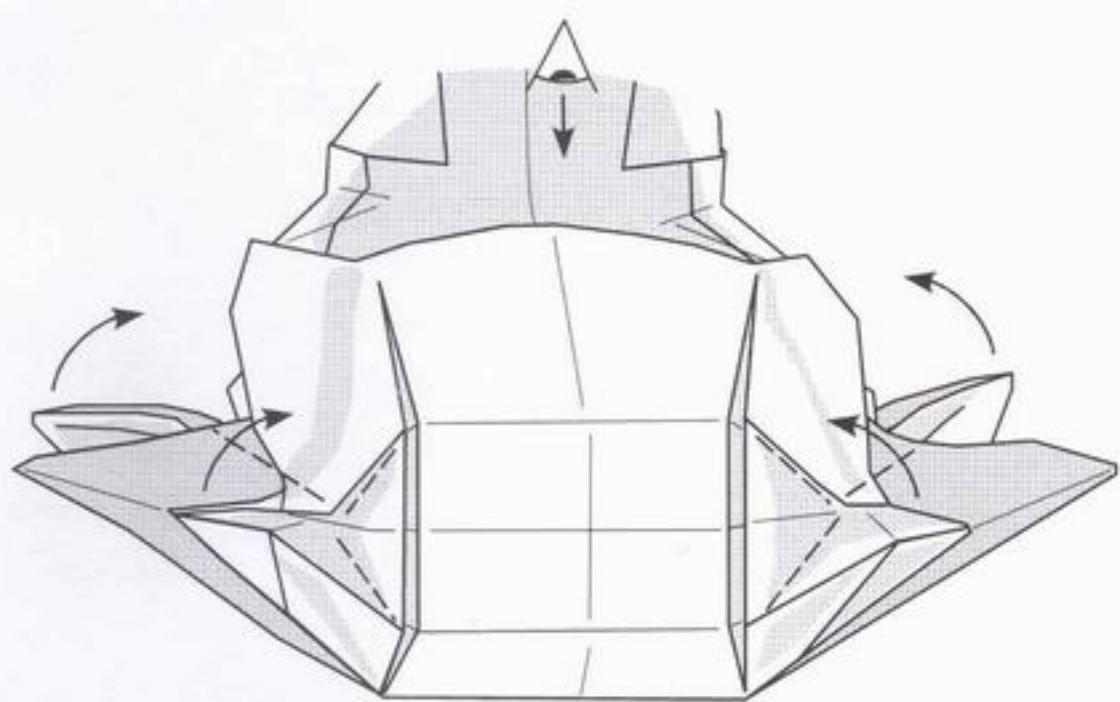
129. Detail of the model on the right side : the model will be locked by inserting these corners in the underlying pockets.



130. Now let's make the body 3 dimensional : precreasing of the bottom is shown again. Open the model and separate the layers forming the back and the belly at the bottom, while beginning to shape the sides and top of the belly.

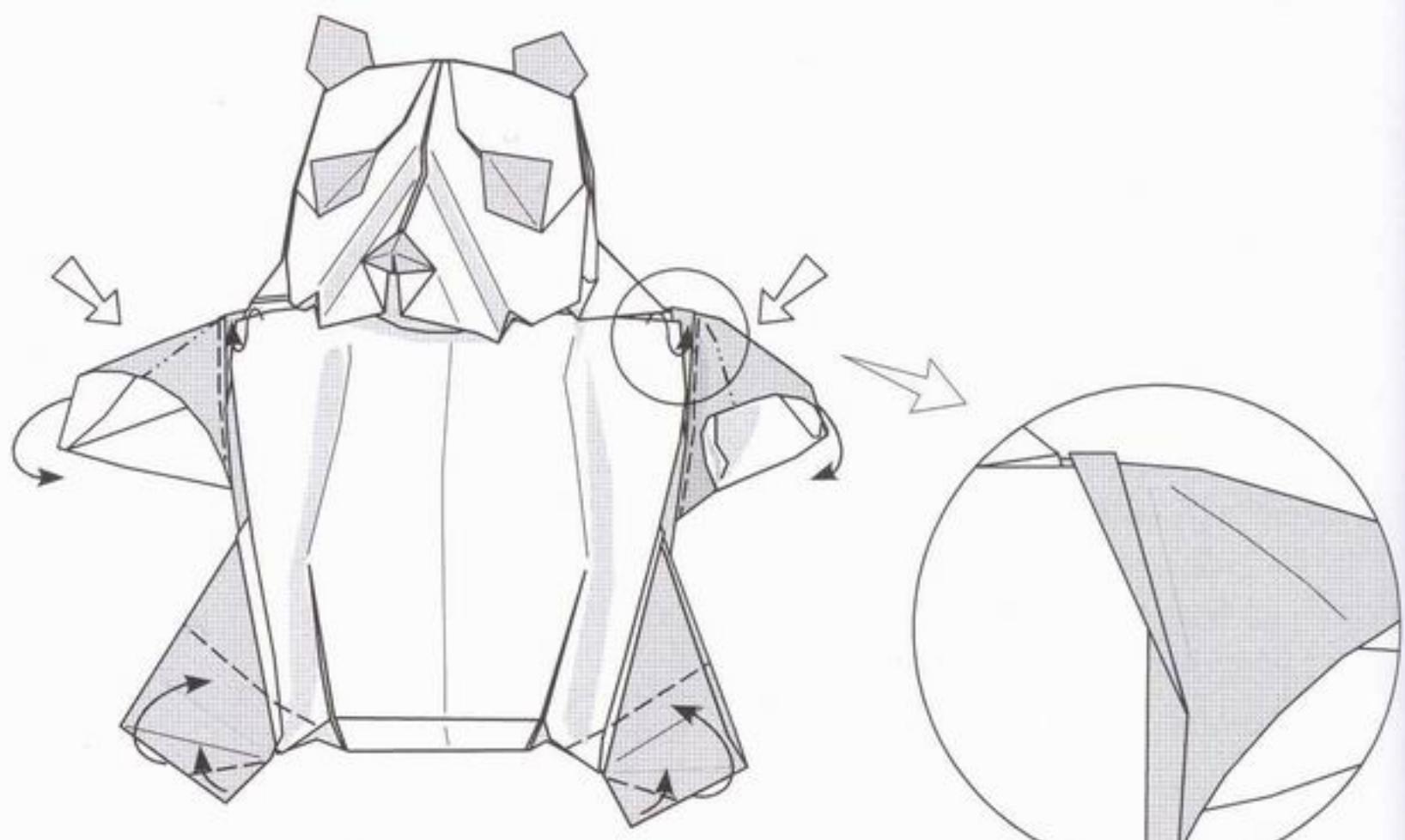


131. View from the bottom : use precreasing to form two sinks on the bottom. Close these sinks (you can reach the paper from inside to help), then close the back while making the hindlegs point towards the front of the model.



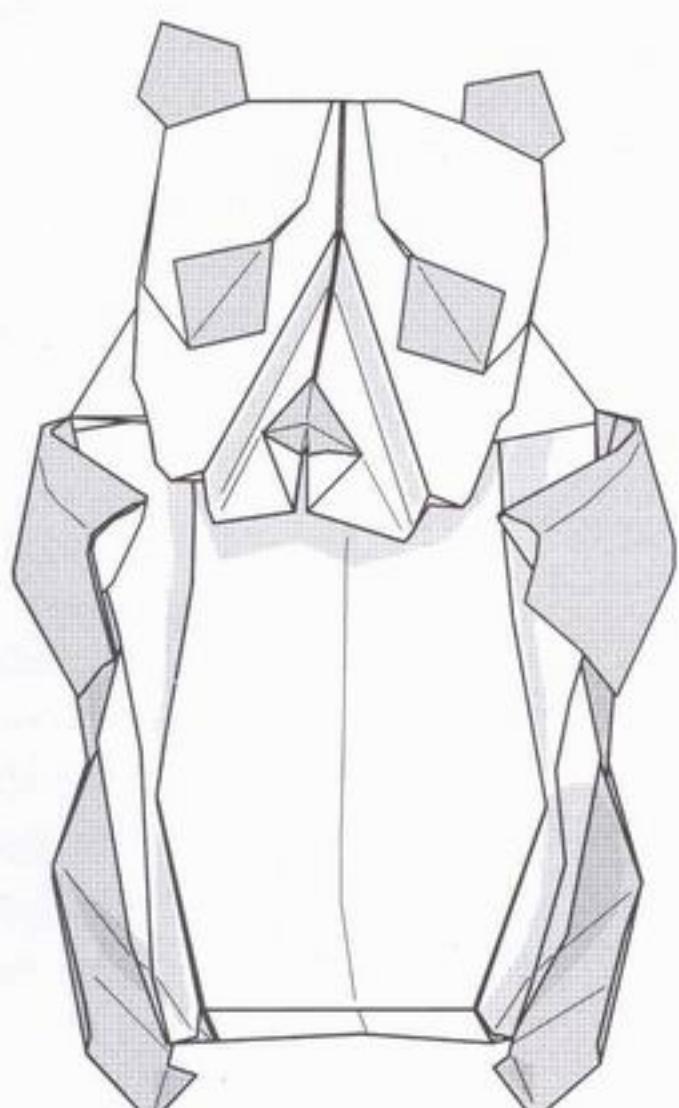
132. Result from sinking the bottom of the belly. Keep closing the model and fold the legs a bit towards the front. The pockets on the sides must be fully closed on the finished model. The following steps are viewed from the front.

Note :It is possible -but not necessary- to insert some cotton wool inside the belly at this step to make the model stronger.

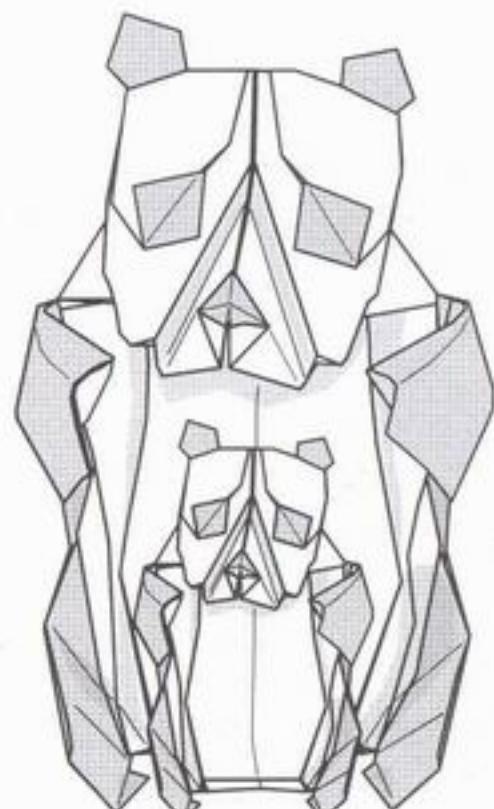


133. Finish closing the model. Lock the belly by inserting corners into underlying pockets created at step 126. Add a valley fold on the rear legs to make the panda stand. Shape the legs.

134. Detail of the belly lock.



Finished !

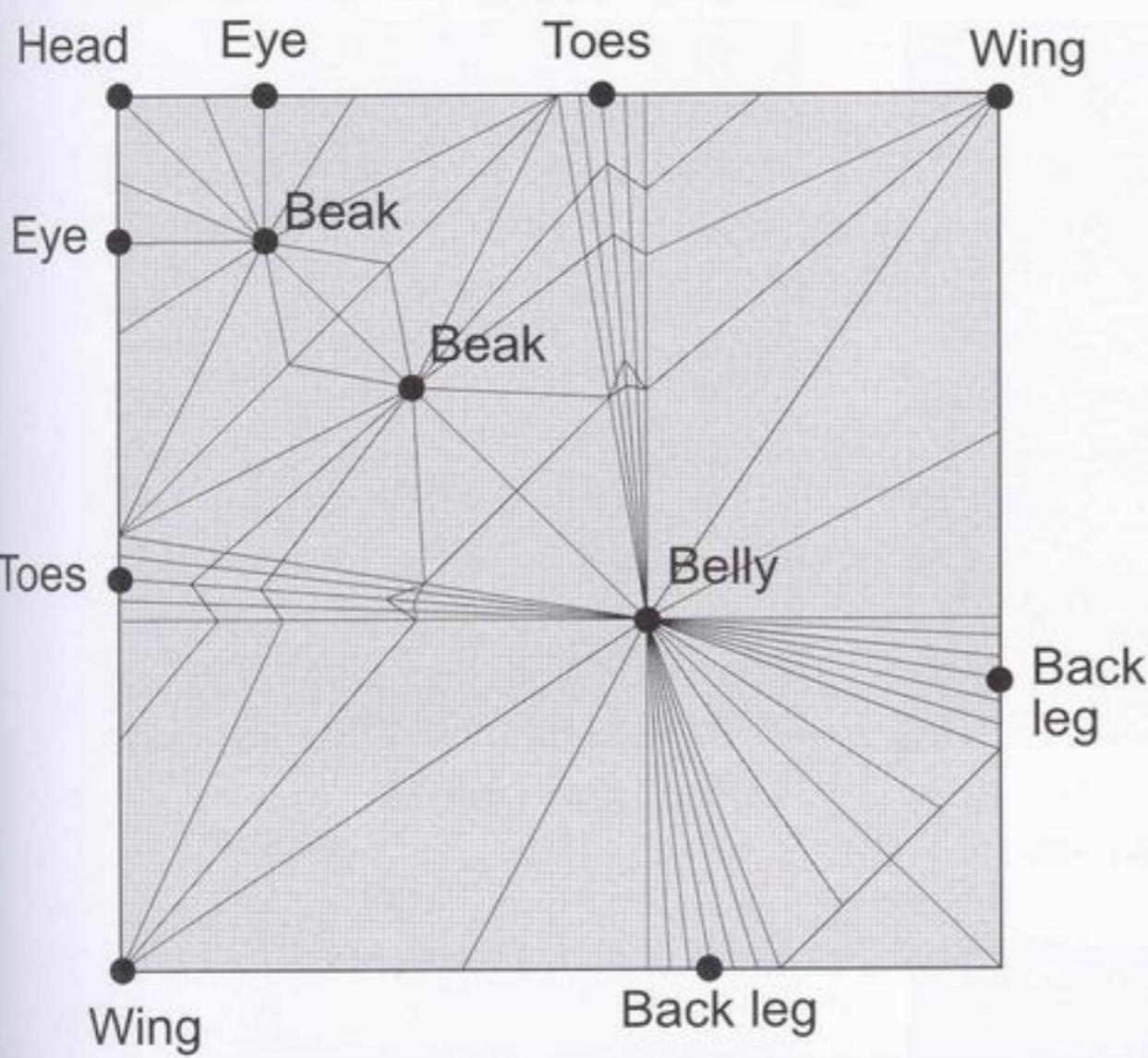


If you want to make a baby panda, take a square half the size of the adult.



Robert J. Lang

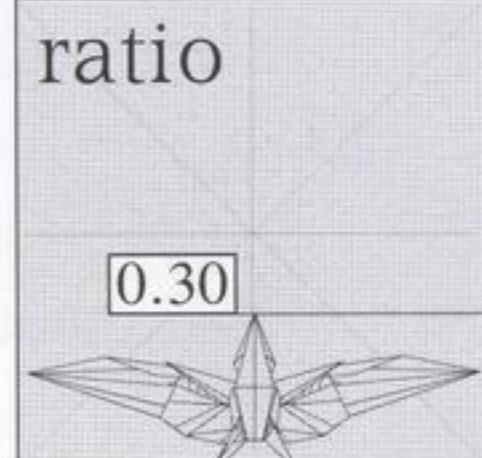
- Nationality : American
- Lives in Alamo, California, U.S.A.
- Born in 1961
- Married 21 years, one son
- Job: Origami Artist
- Website : langorigami.com



Redpath Pteranodon

- Creation : Robert J. Lang
- Diagram : R. Lang & N. Terry
- Date : 2008
- Level : Complex
- Time to fold it : 2h

Paper : 35x35 cm
 Standard paper
 Tissue-foil / MC
 Wet folding

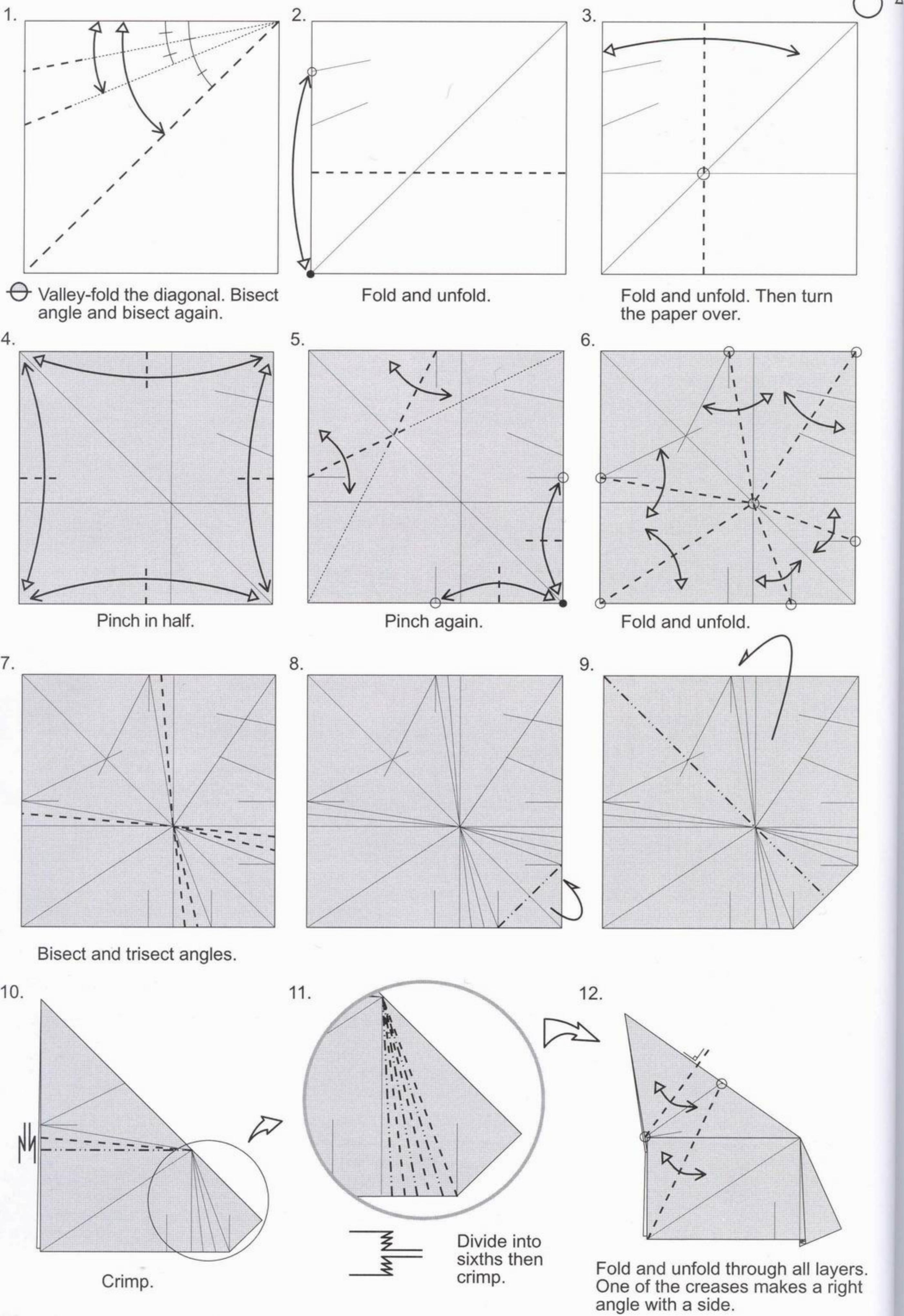


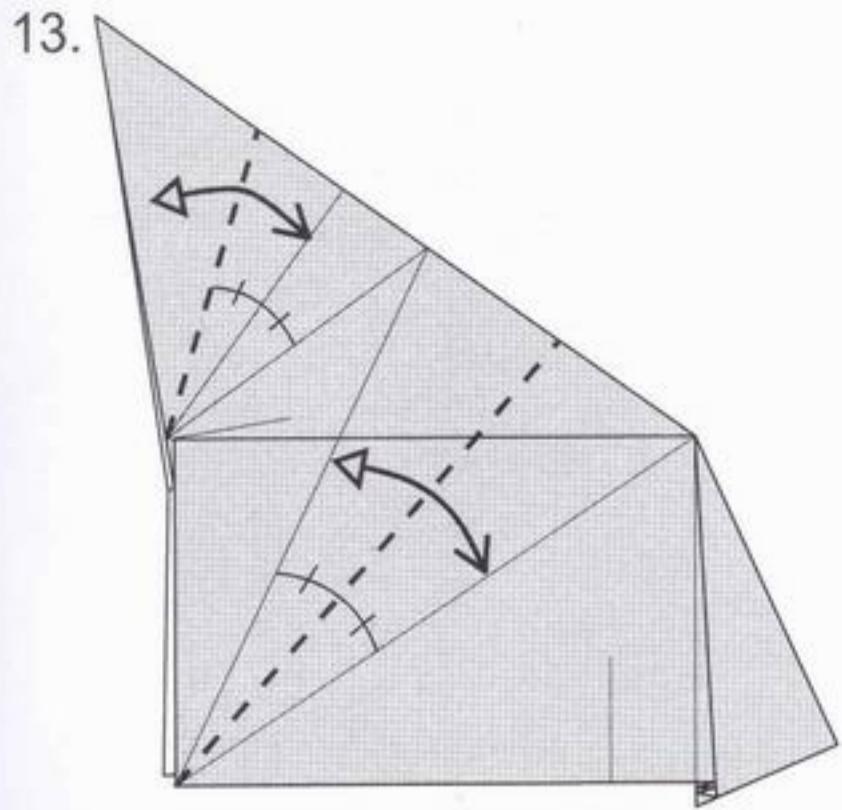
I began folding origami at the age of 6, when one of my teachers gave me a book that had a few instructions in it. I was hooked immediately; here was a way to make toys from simple, free materials: scrap paper. My parents fed my habit by giving me books on origami over the next few years, and when I received Harbin's *Secrets of Origami* on my 11th birthday, things really took off! I folded everything I could from that book, and then, when I couldn't find instructions for more subjects, I started making up my own designs using the techniques I saw in the published models. By my teens, I probably had about 50 designs. I'm now at over 500.

For most of my life, origami was a hobby and a passion. But I was also interested in mathematics and science, and so I went to college to study science and engineering. After getting degrees in Electrical Engineering and Applied Physics, I began a career in science and engineering, working first at the NASA Jet Propulsion Laboratory, then at a company, Spectra Diode Laboratories. Throughout my scientific career, I was primarily a theoretician: I would develop a mathematical description of the phenomenon or device I was interested in, then use mathematical tools to understand it better or design a better version. Fairly early in my career, it occurred to me that the same approach could be applied to origami, and I have spent many years studying mathematics and algorithms that apply to origami — partly for its own interest, but in large part because the mathematical and geometric techniques and ideas could help me more completely realize the types of figures I wanted to fold.

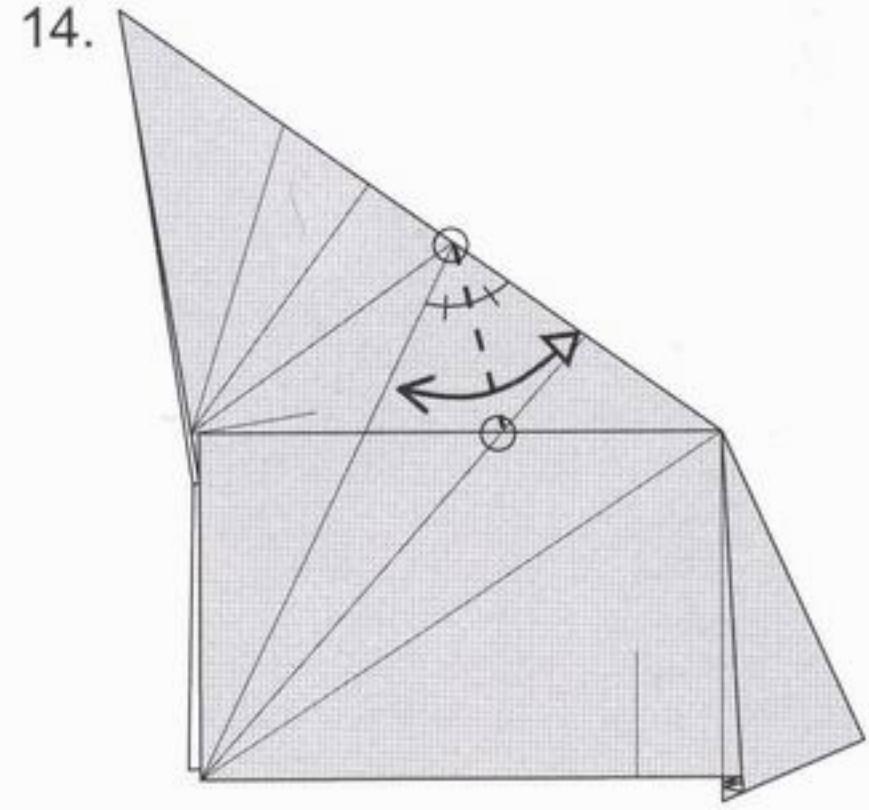
In 2001, I took the big plunge: I quit my job (as Vice President of laser manufacturer JDS Uniphase) and began to work full time as an origami artist. I think my colleagues must have thought I was crazy. While I often have doubts about things I'm trying, this was one of a very few examples in my life where I knew it was the right decision (marrying my wife, Diane, was another!). I have enjoyed the origami life greatly; it resulted in my magnum opus book, *Origami Design Secrets*, in many new origami techniques and artworks, and, I hope, will result in much more creation in the future.

This Pteranodon was commissioned for folding a near-life-size version for the Redpath Museum of Natural History in Montreal, Canada. The final version was folded from a 4.25 meter square and had a 4 meter wingspan. Key issues in the design were that it be reasonably efficient, so that the finished figure came out large relative to the size of the square, and that it have a sequential folding method, rather than the precrease-and-collapse method that often characterizes origami sekkei folds. I carried out initial designs using TreeMaker, then shifted to Mathematica to adjust the relative proportions of the neck, head, wings, and feet, which finally gave me the desired base.

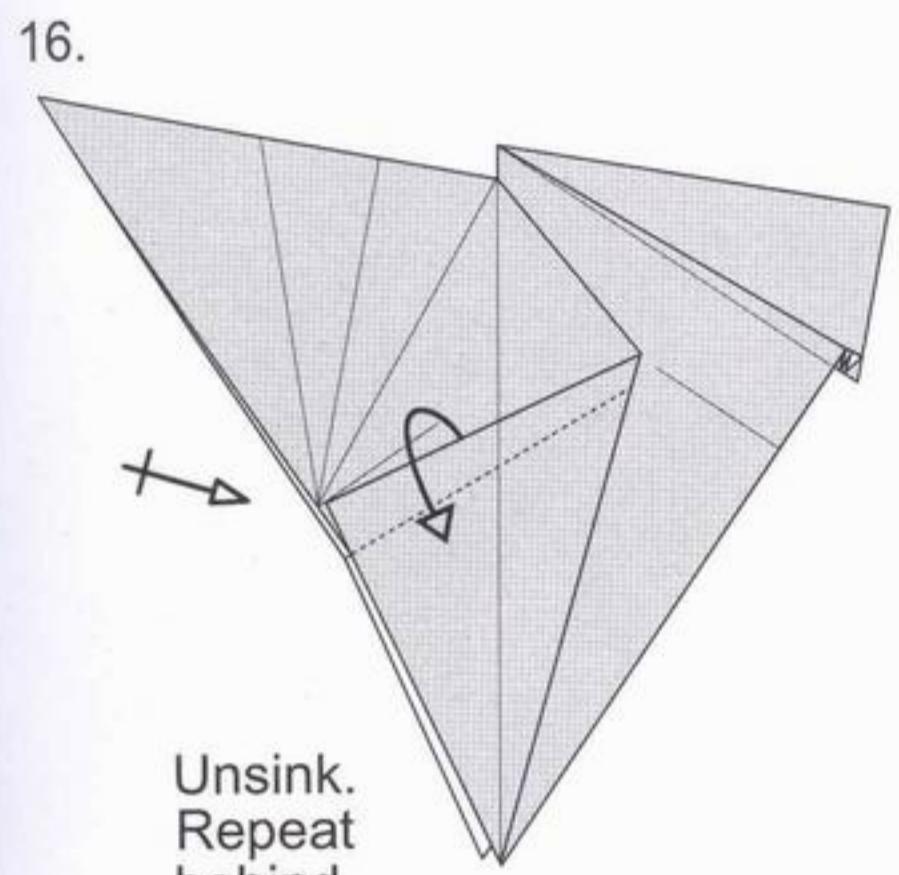
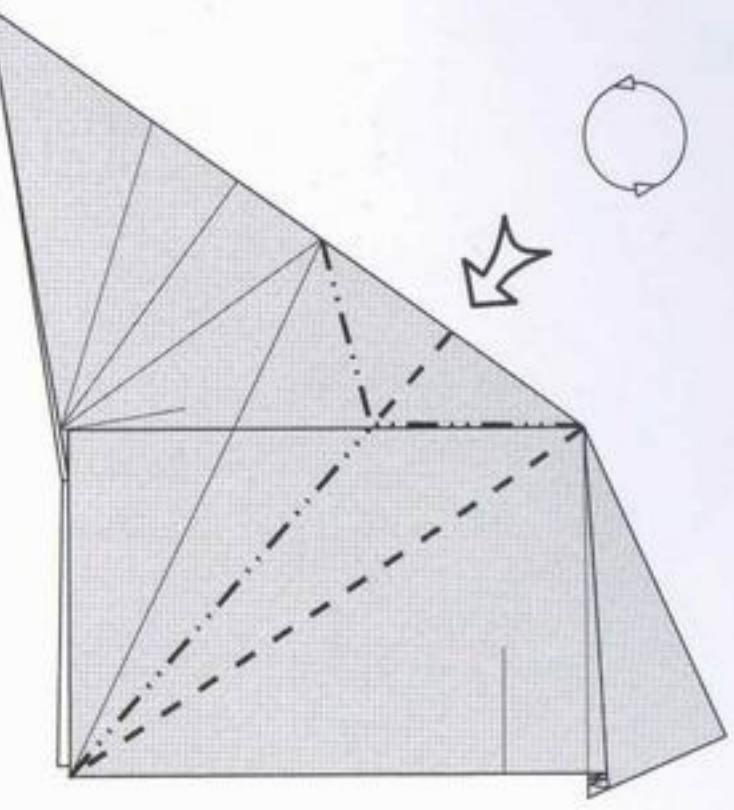




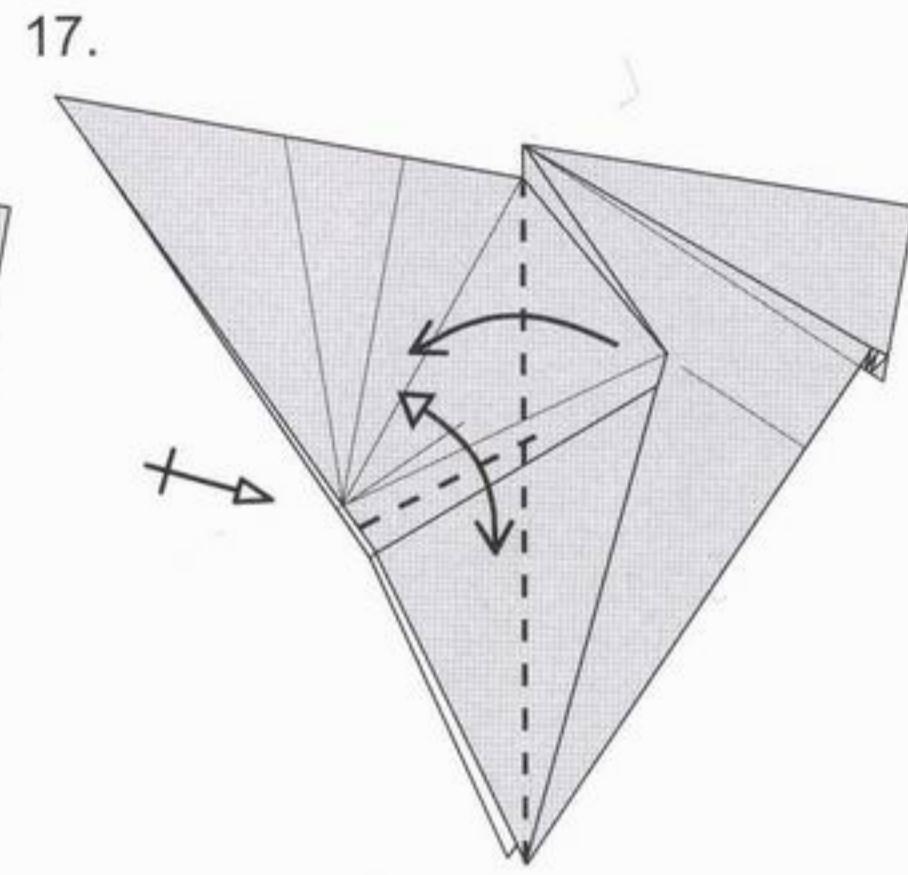
Use angle bisector to fold the creases.
Fold through all layers then unfold.



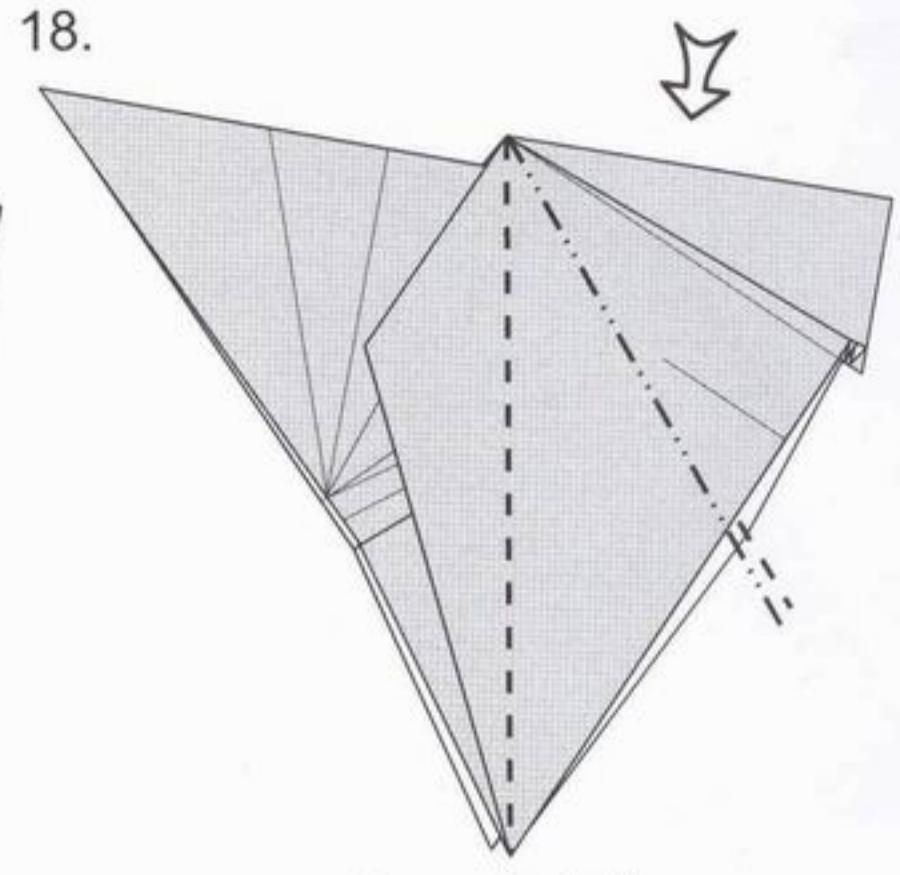
Fold through all layers
then unfold.



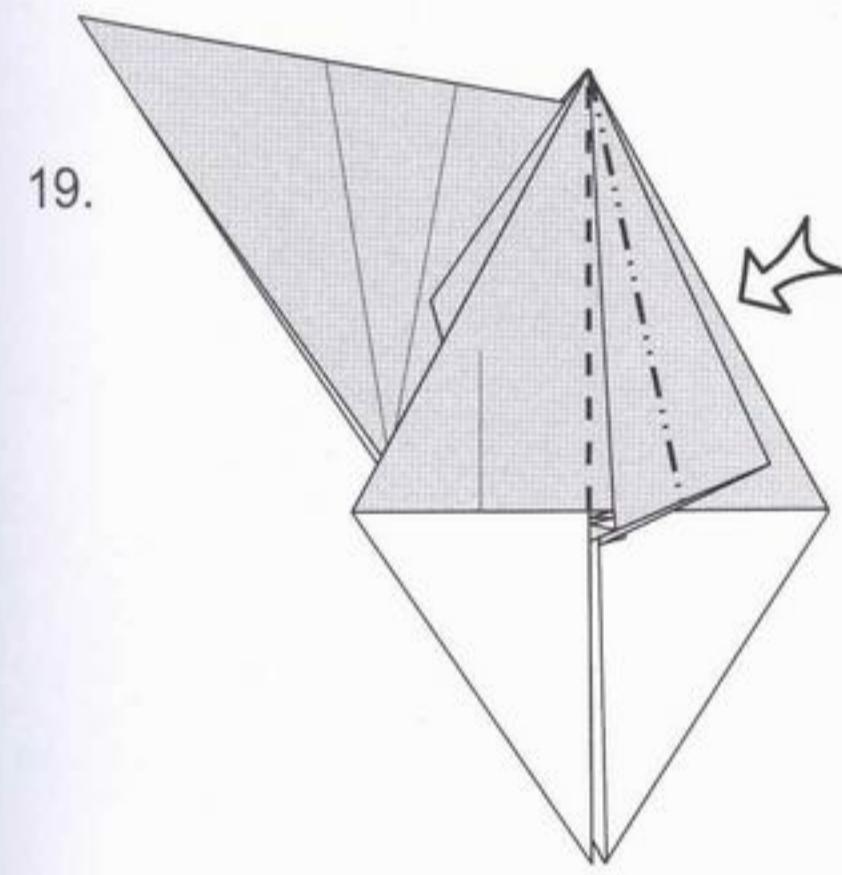
Unsink.
Repeat
behind.



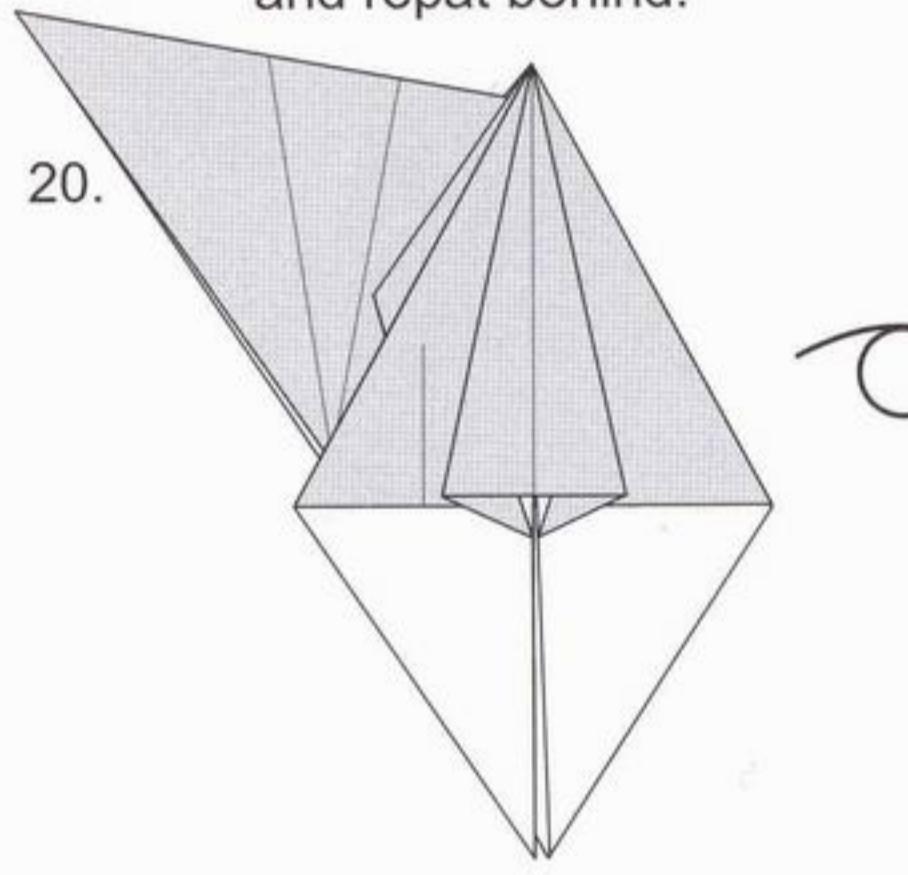
Fold and unfold. Repeat behind.
Then valley-fold the flap to the left
and repeat behind.



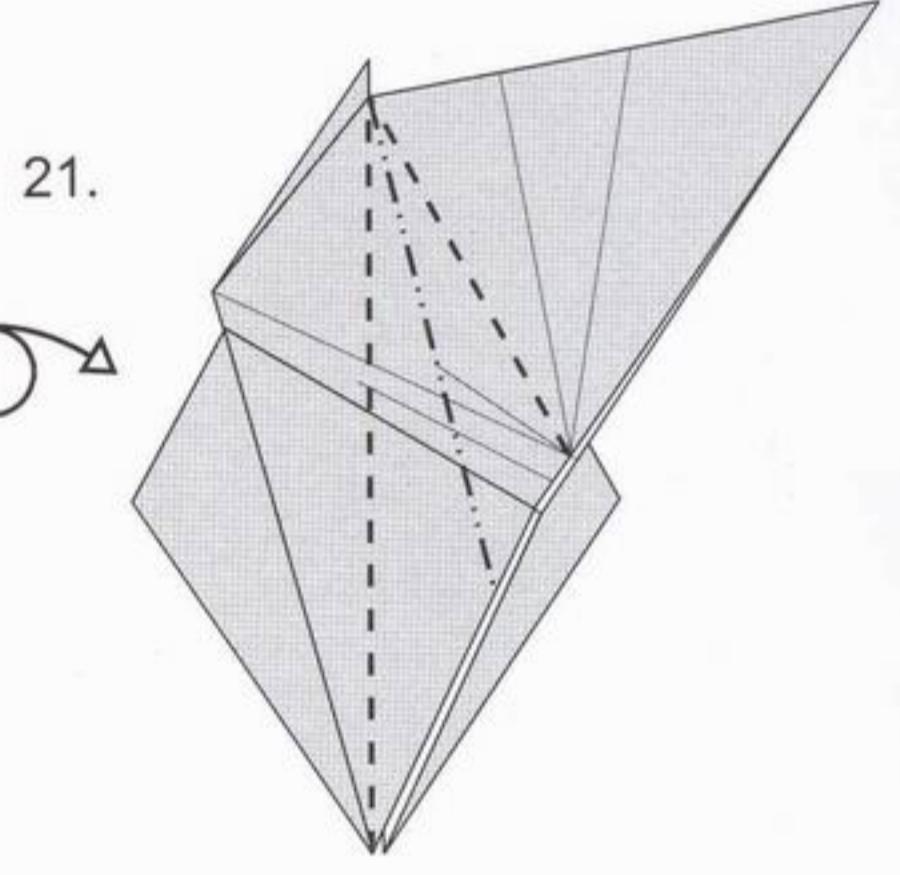
Squash-fold.



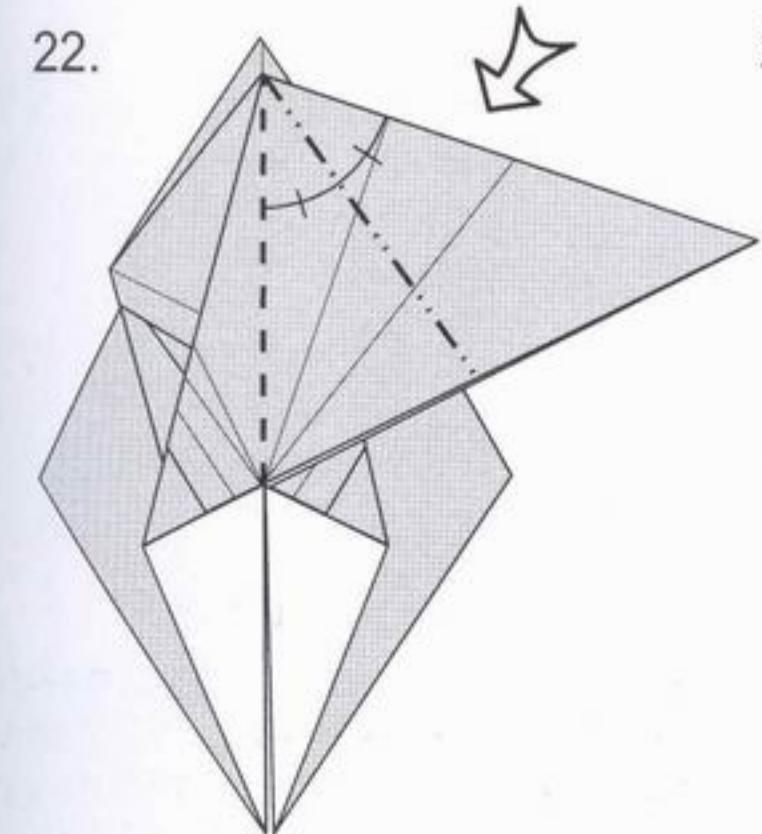
Squash-fold.



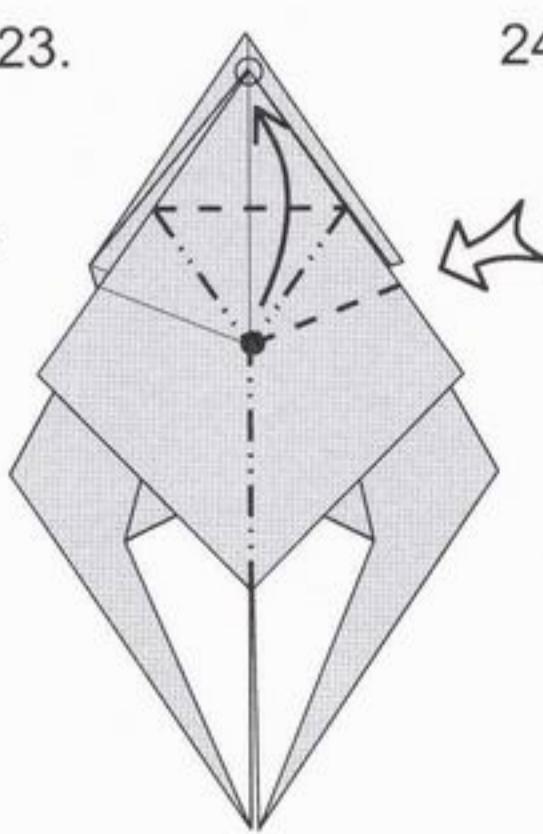
Turn over.



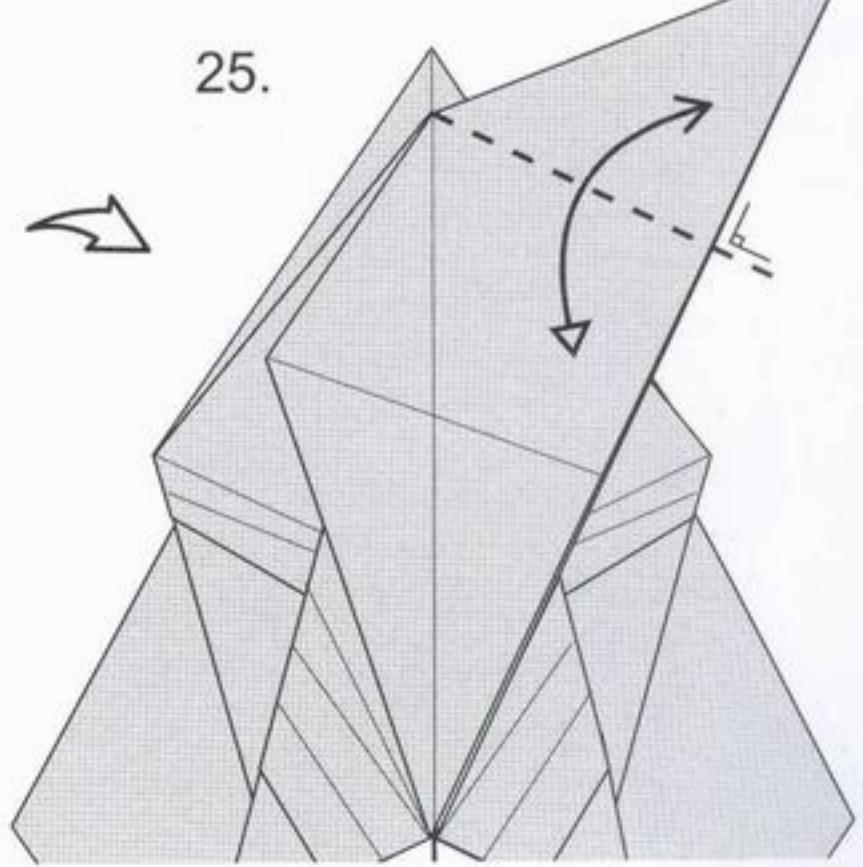
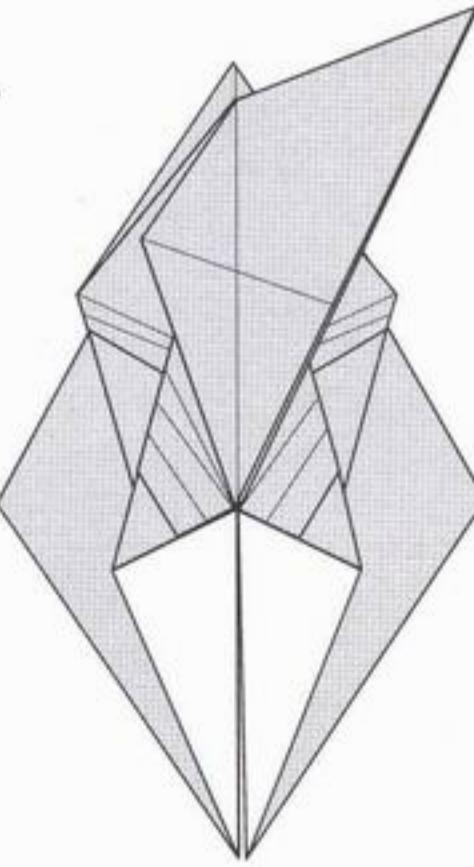
Squash-fold.



Squash-fold.

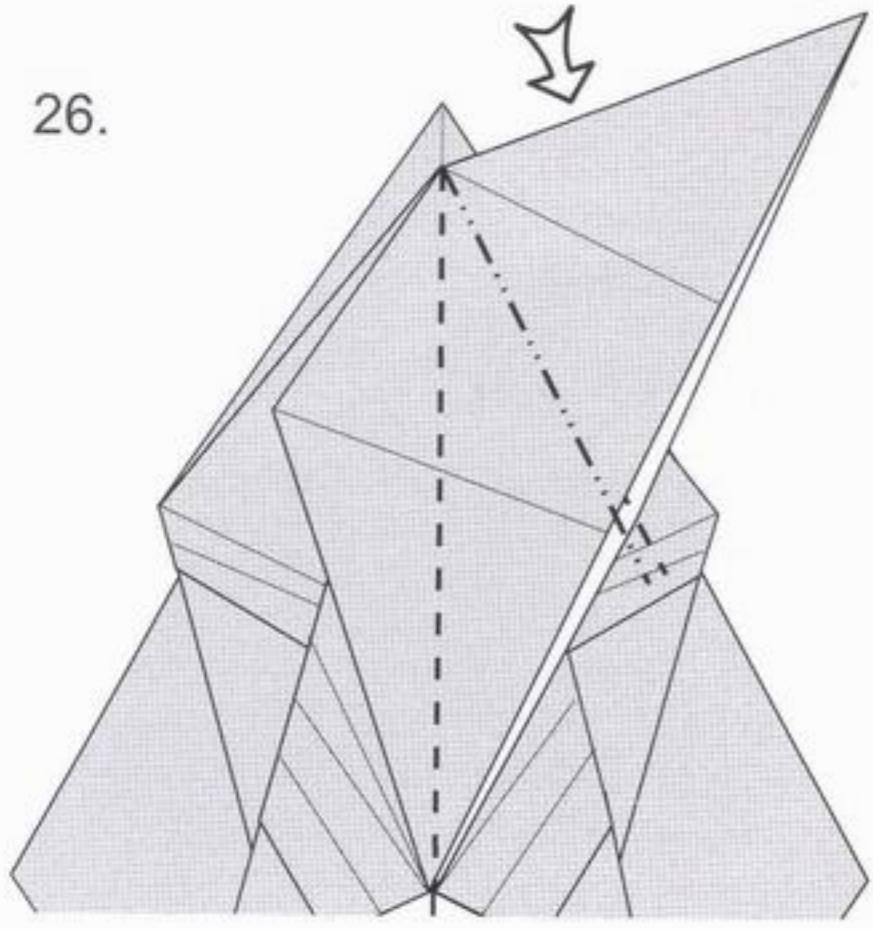


24.



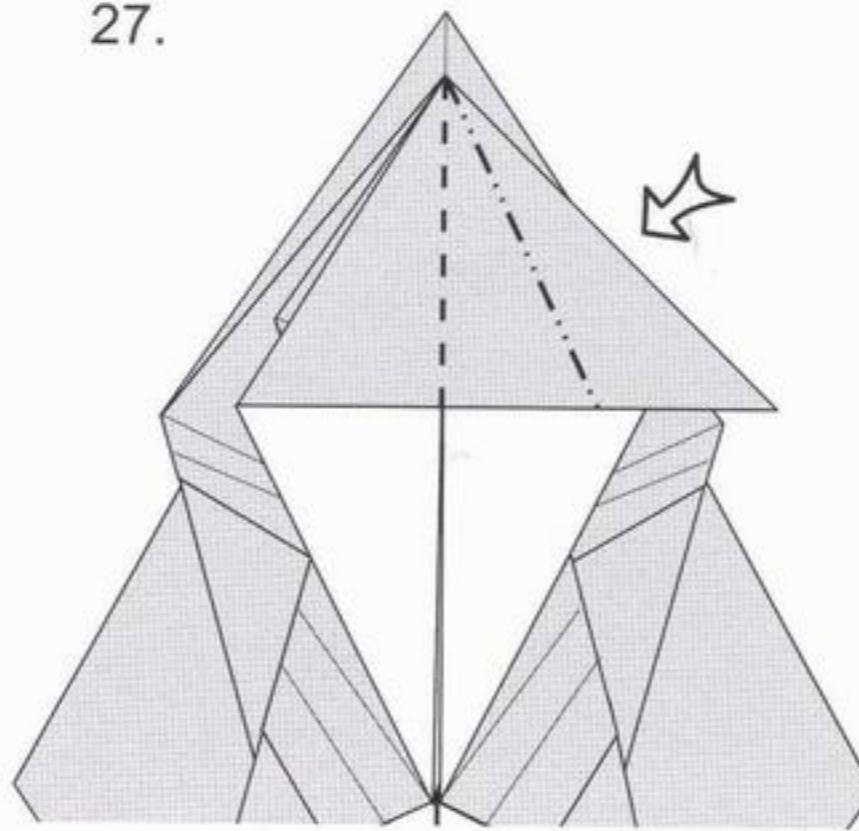
25.

26.



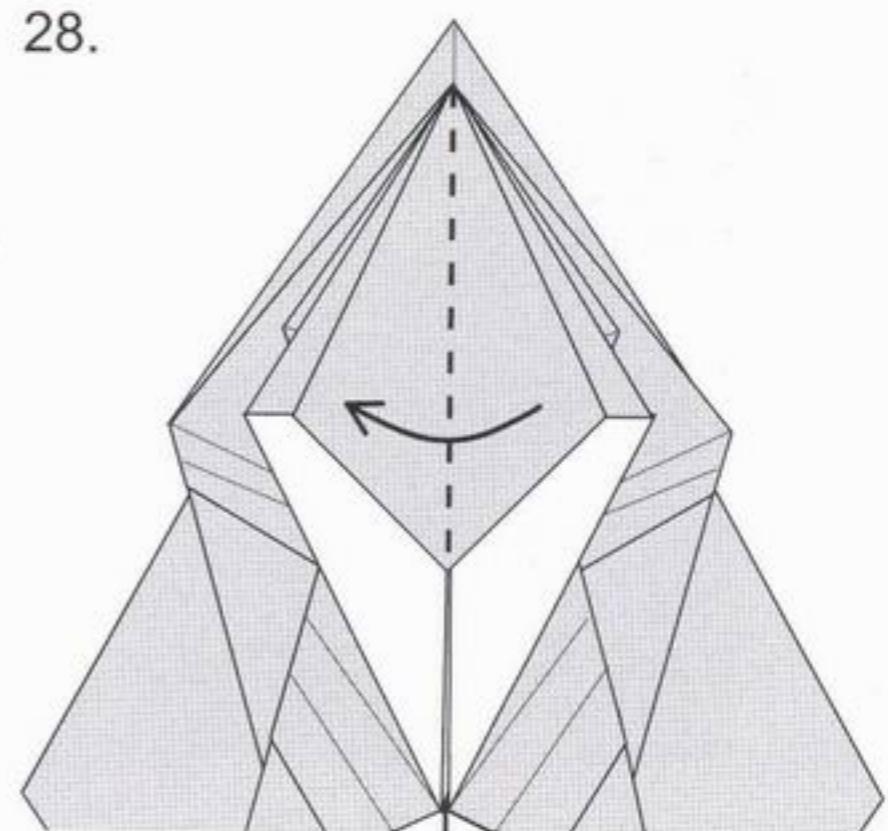
Squash-fold.

27.

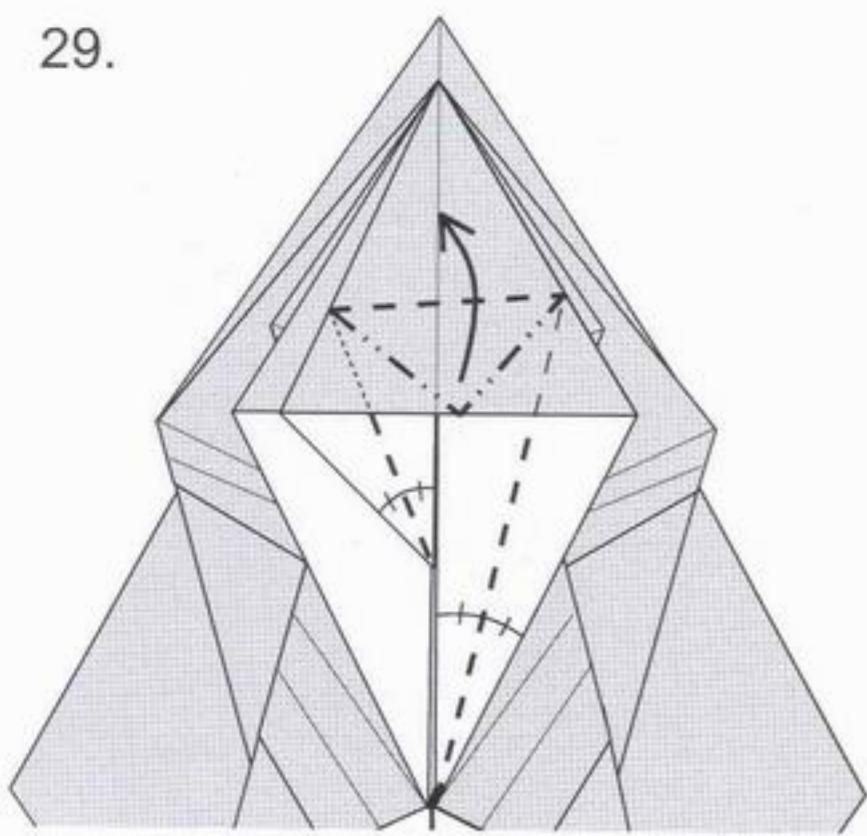


Squash-fold.

28.

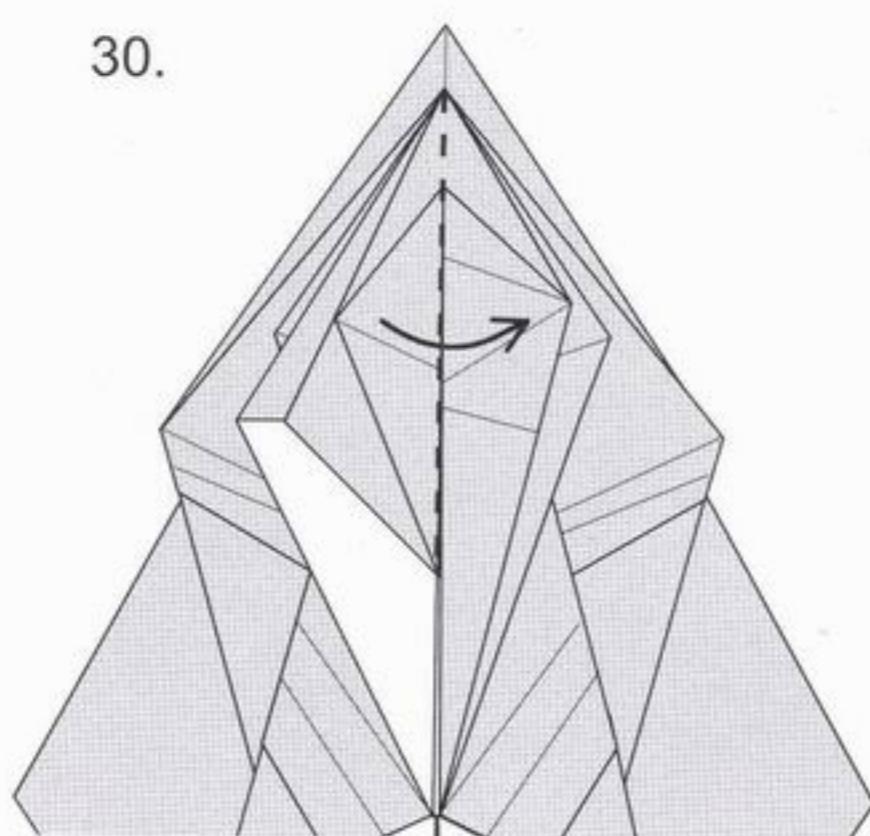


29.

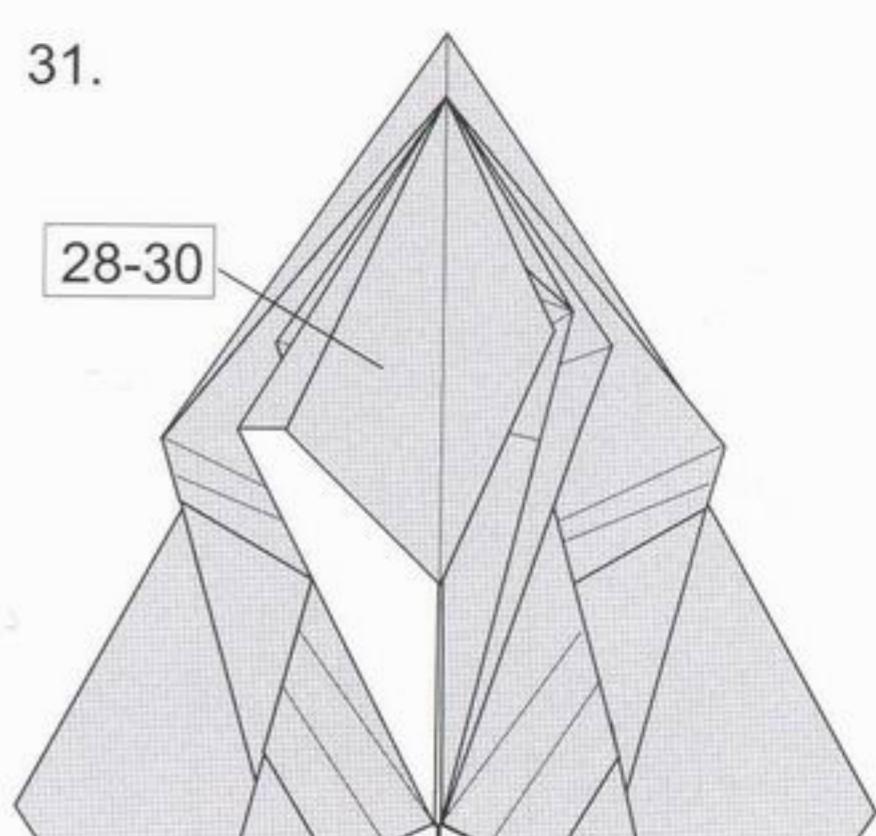


Petal-fold.

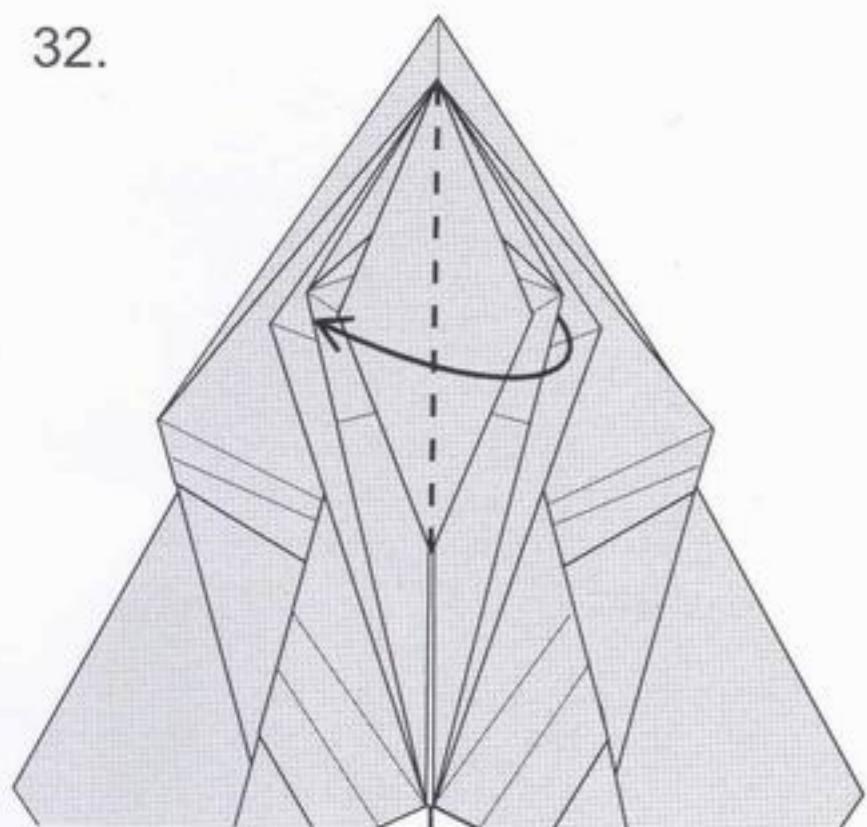
30.



31.

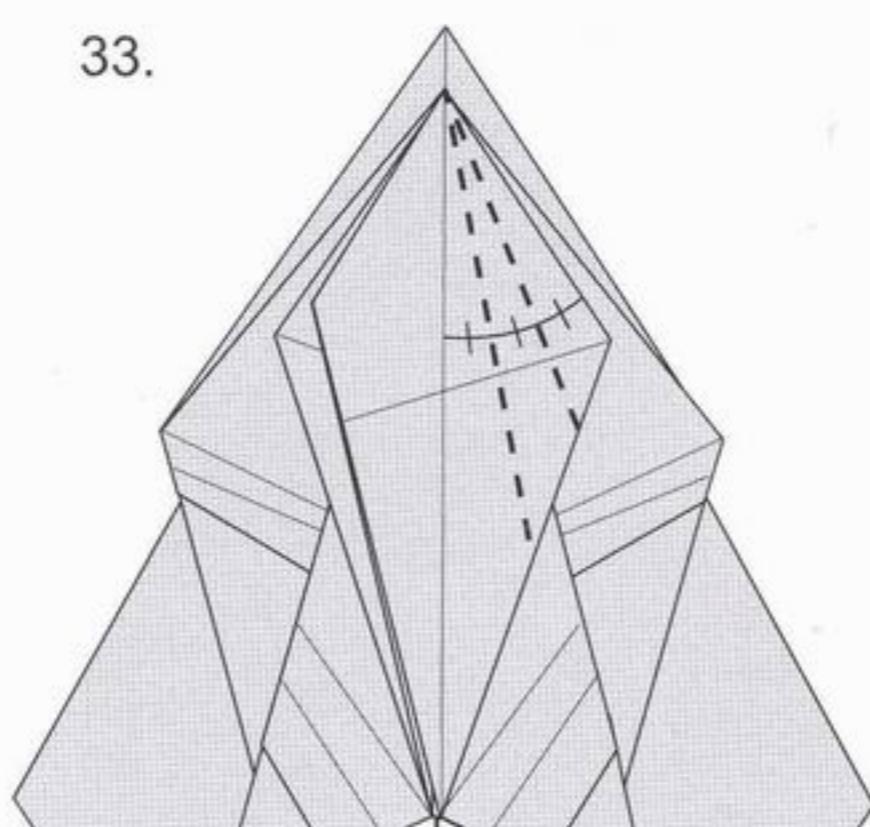
Repeat steps 28 to 30
on the left side.

32.



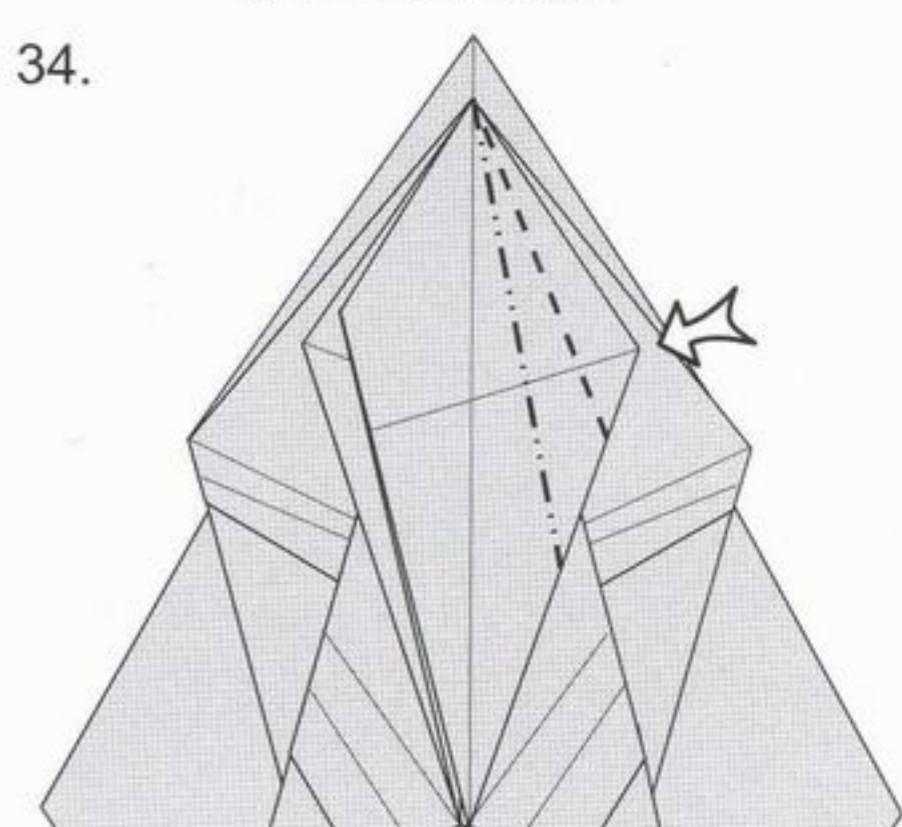
Fold two layers to the left.

33.



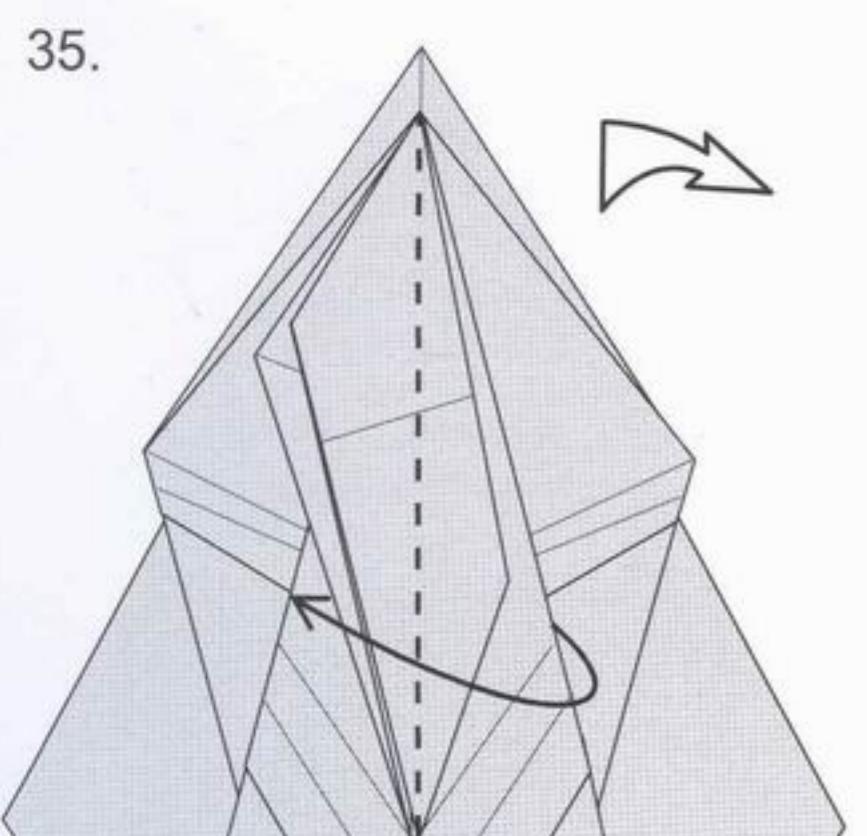
Decrease in thirds and unfold.

34.



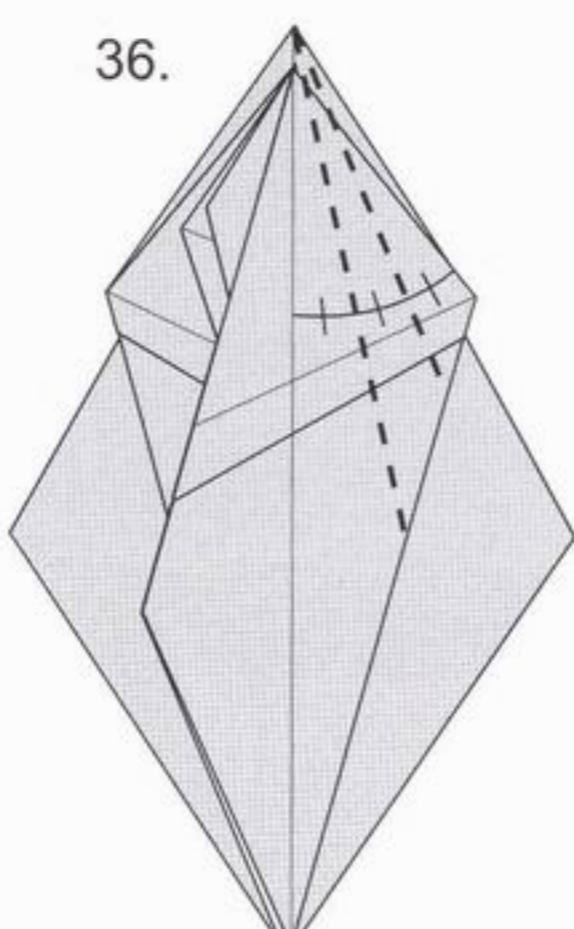
Sink in and out.

35.



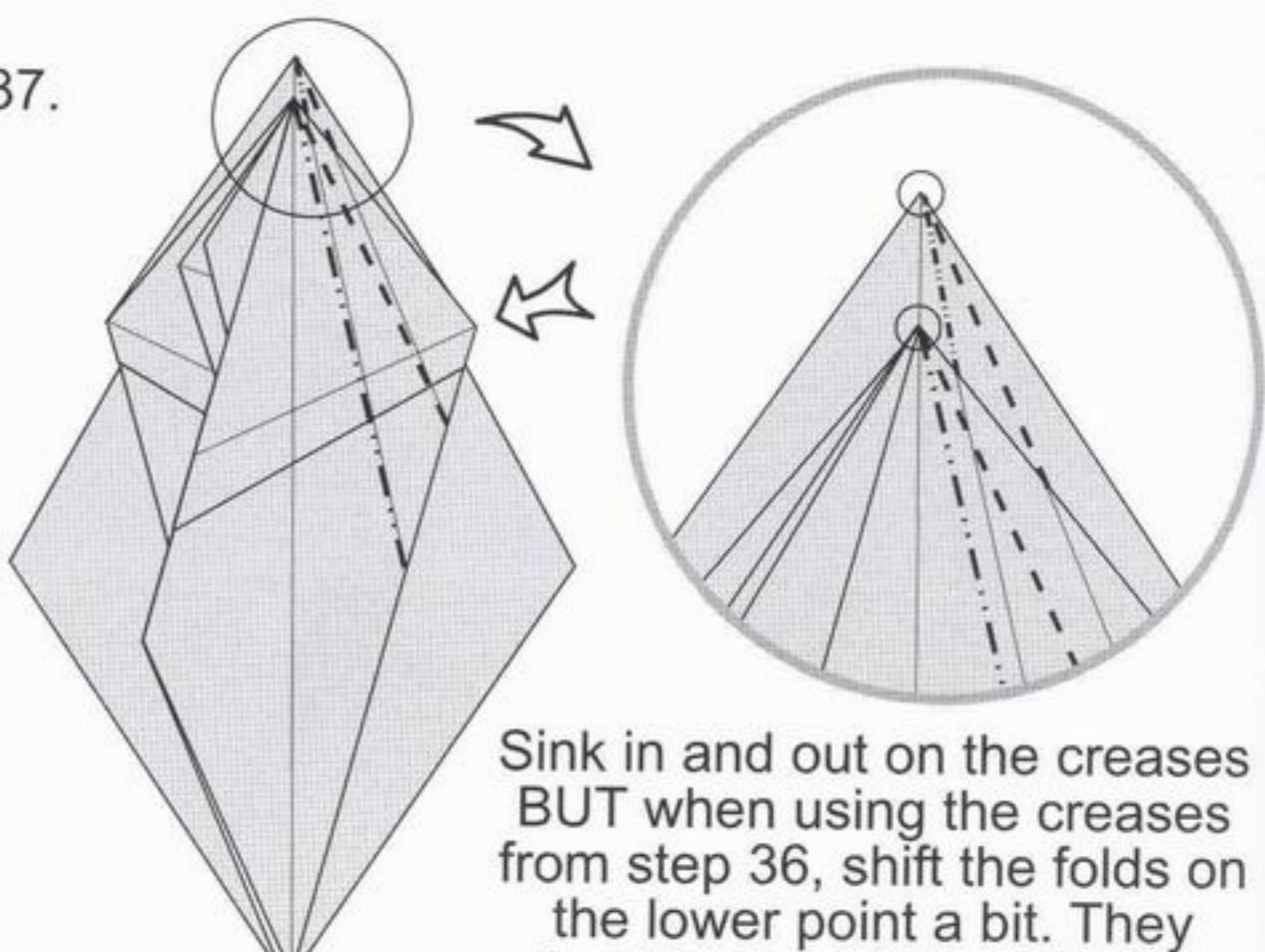
Fold 2 layers to the left.

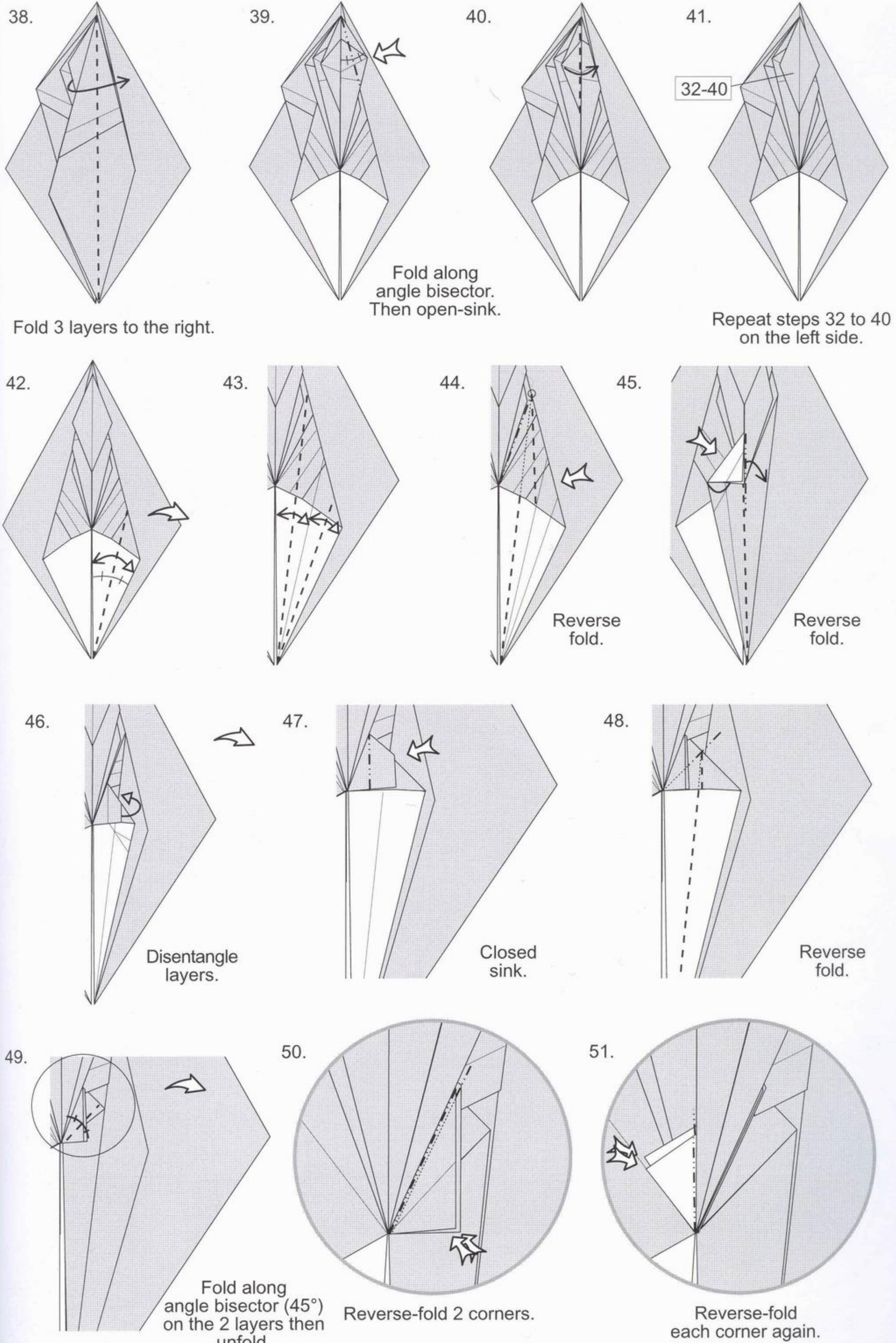
36.



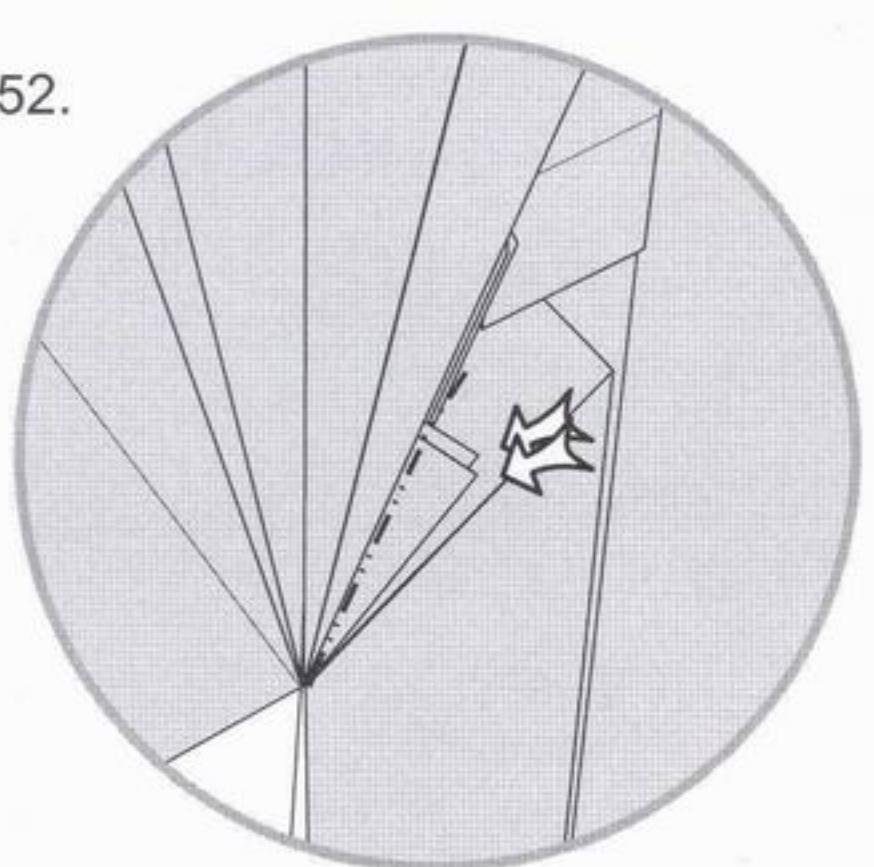
Decrease in thirds and unfold.

37.

Sink in and out on the creases
BUT when using the creases
from step 36, shift the folds on
the lower point a bit. They
should run to the apex of the
lower point (the precreases are
a bit off).

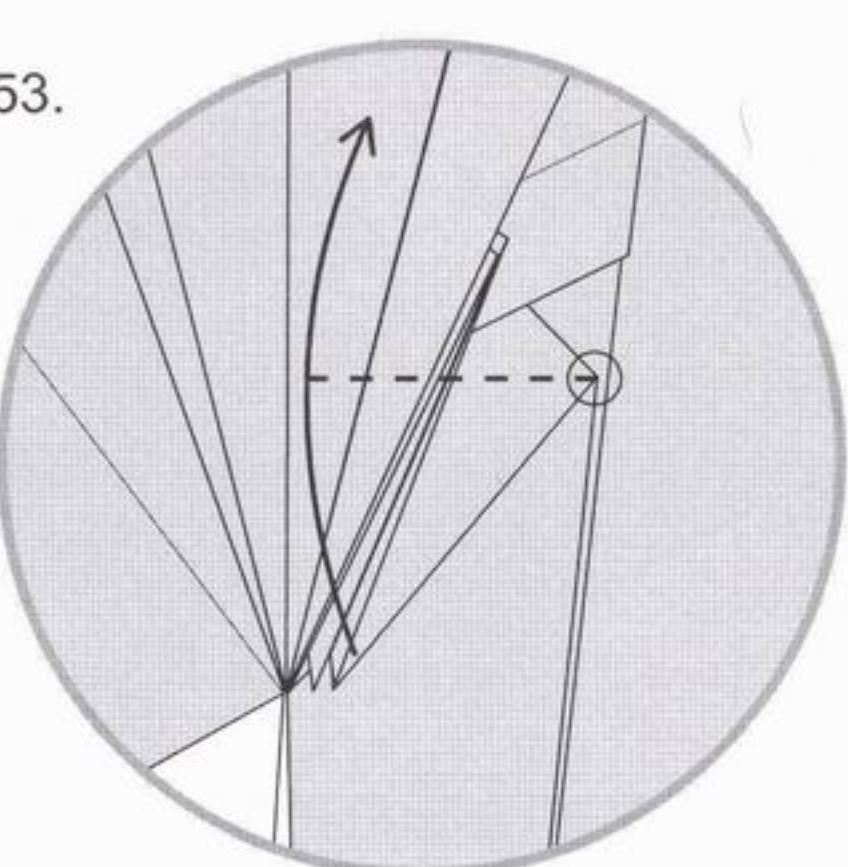


52.



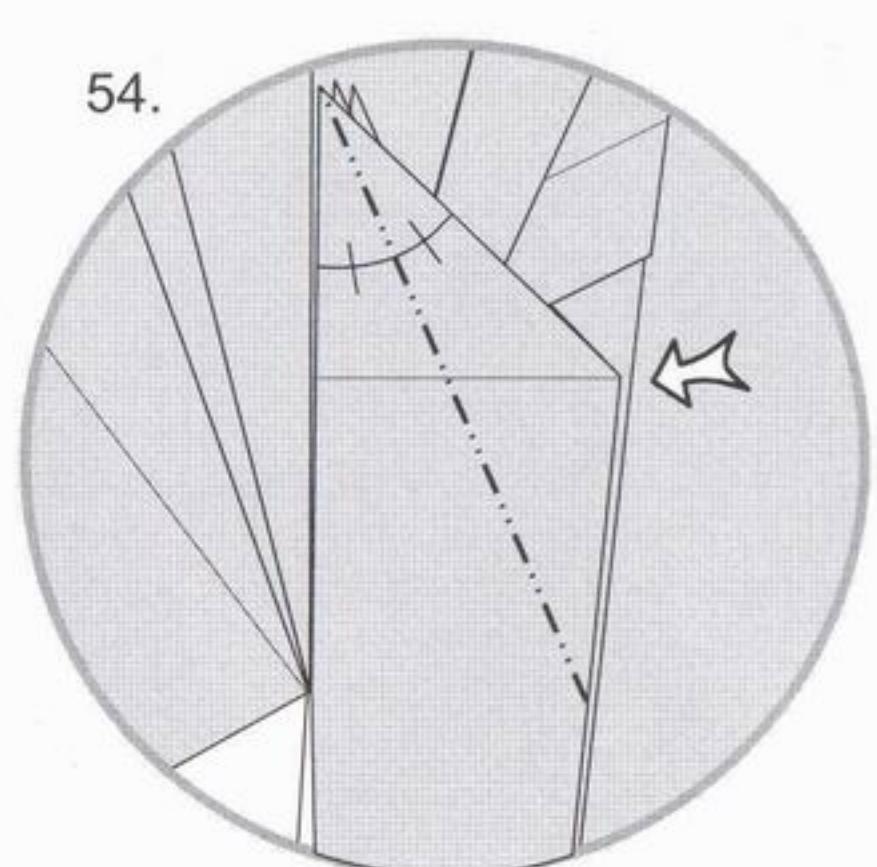
Reverse-fold each corner again.

53.



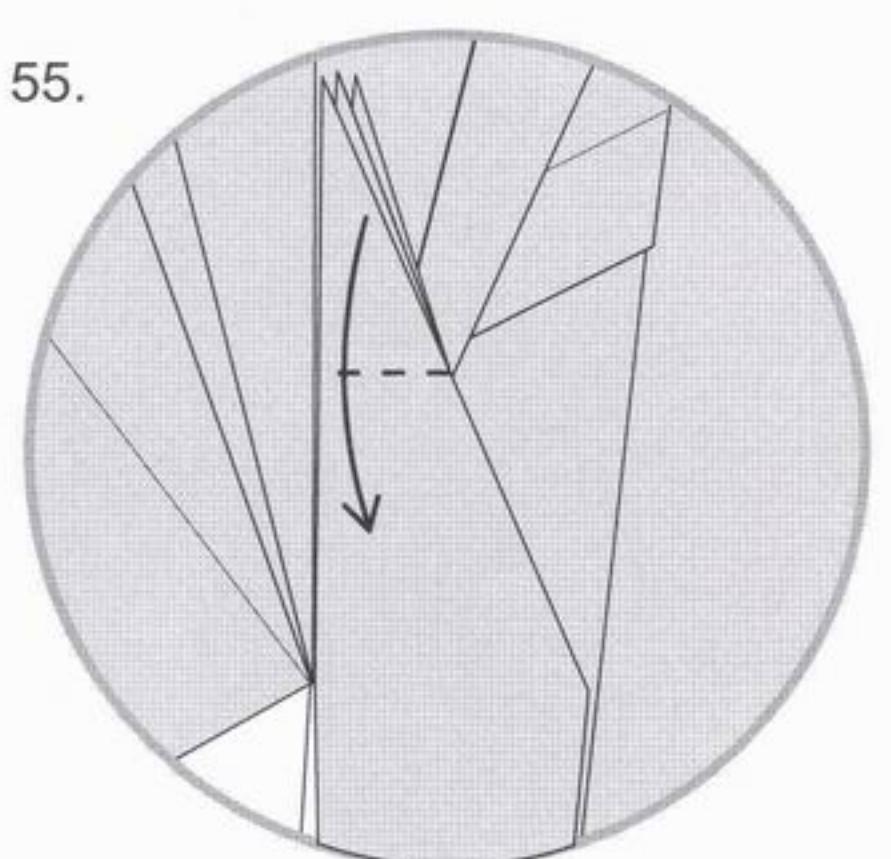
Valley-fold the 3 flaps.

54.

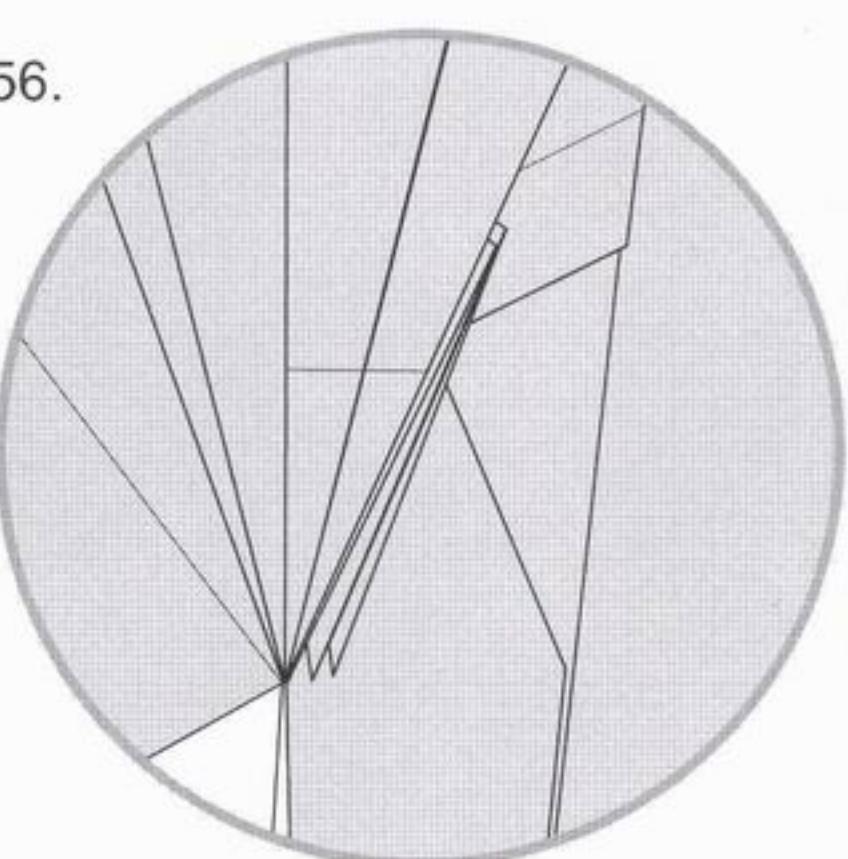


Open-sink.

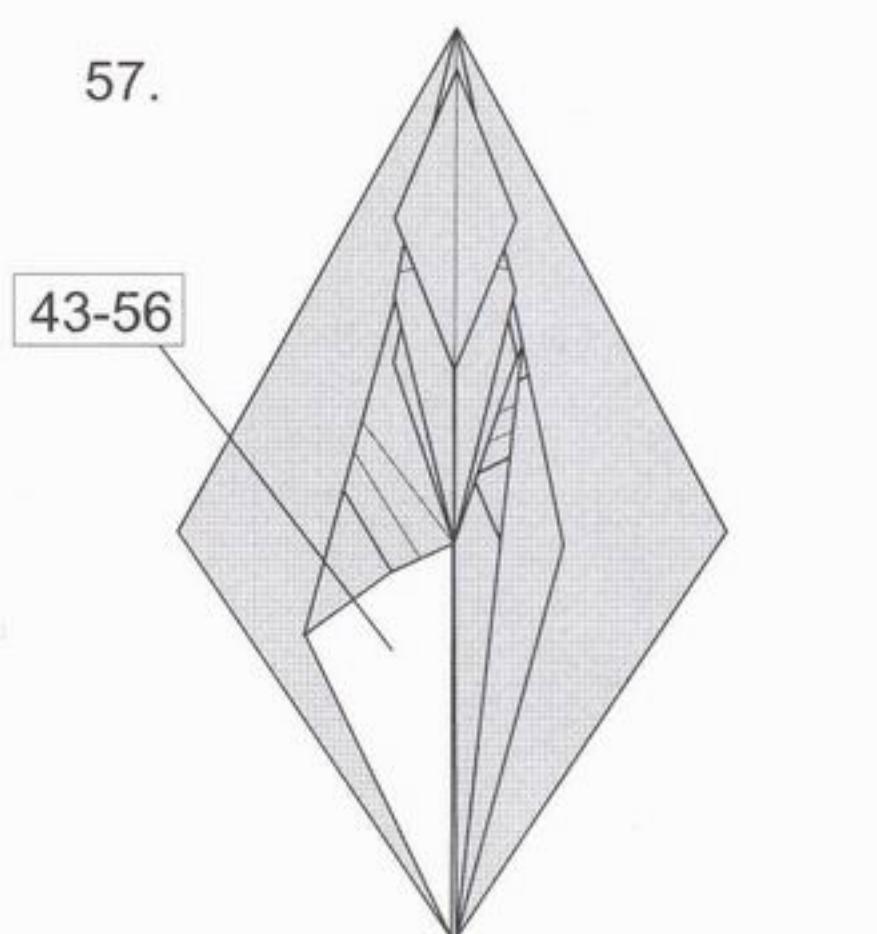
55.



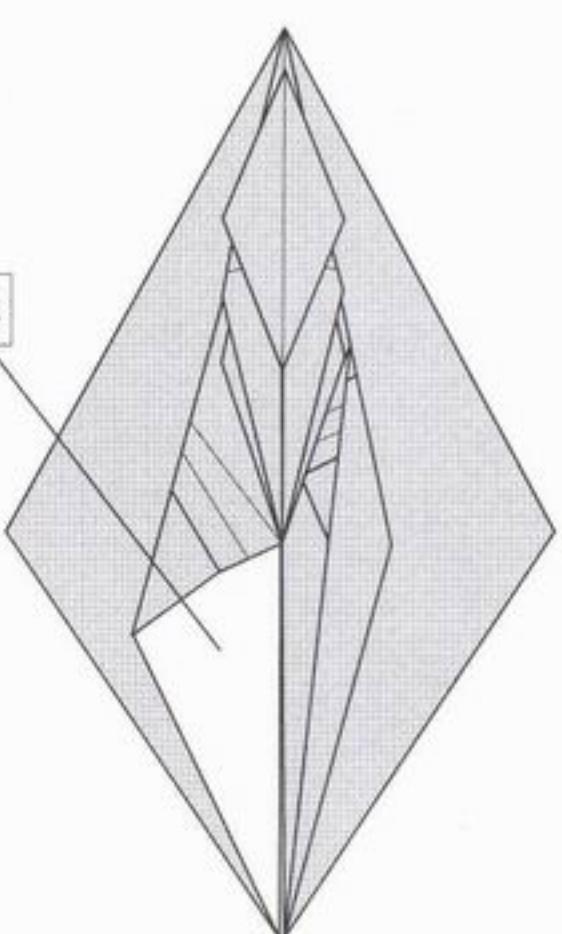
56.



57.

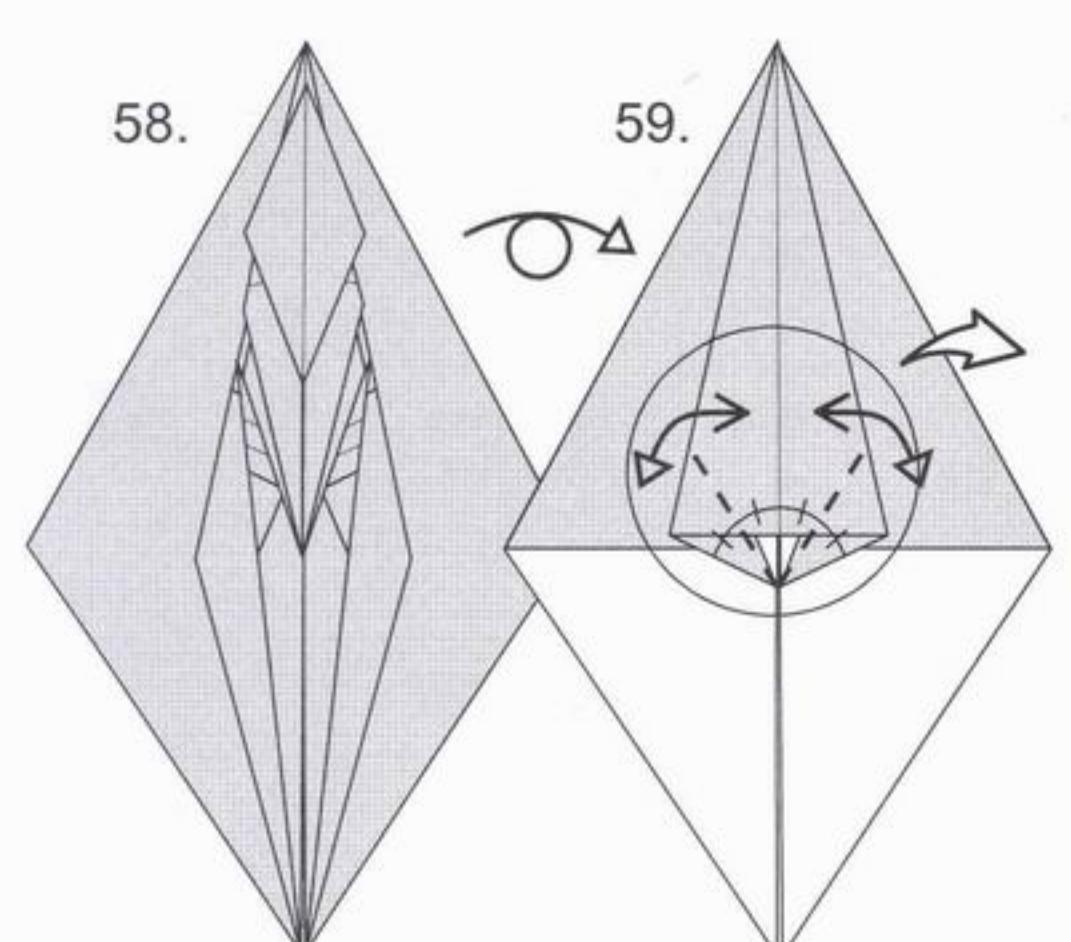


43-56

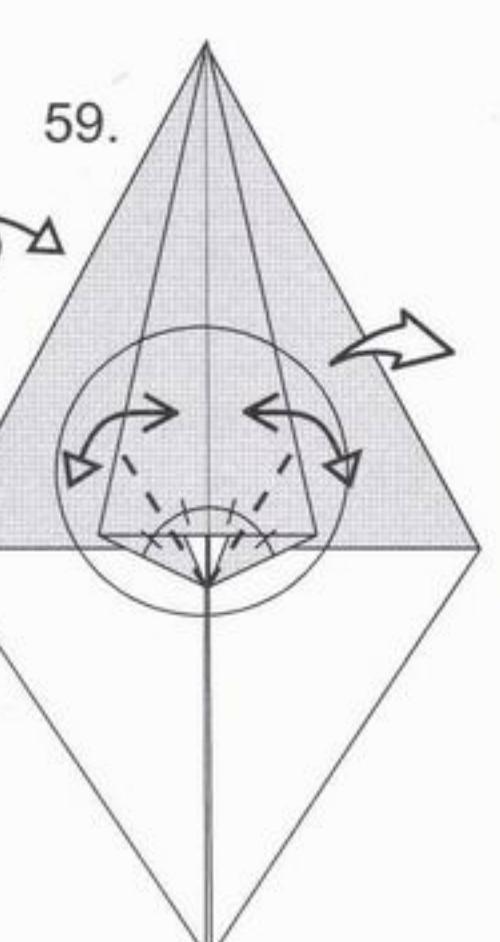


Repeat steps 43 to 56
on the left.

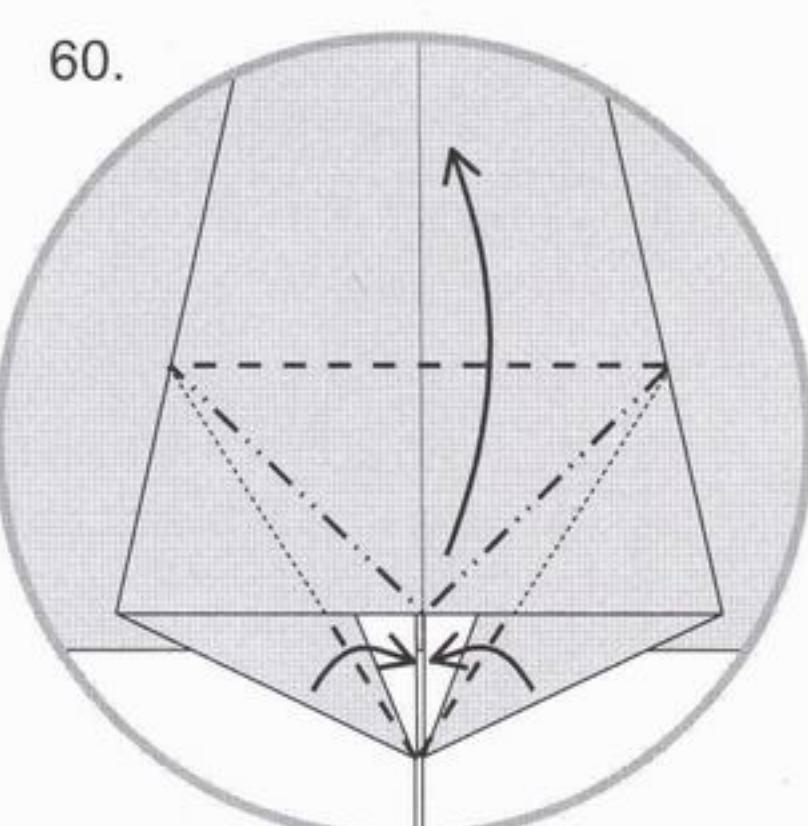
58.



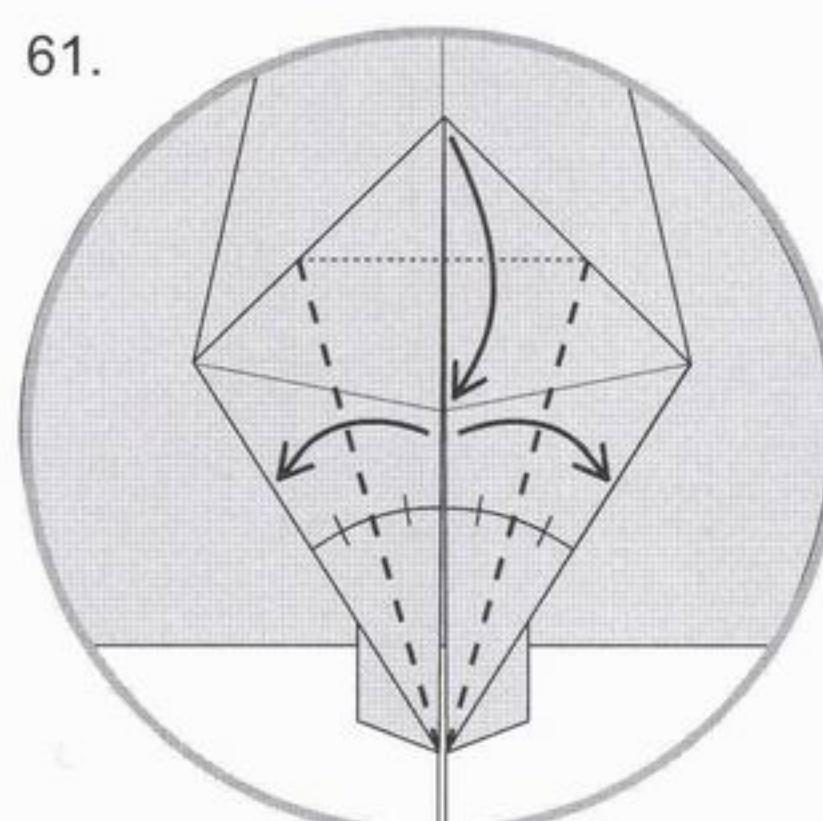
59.



60.

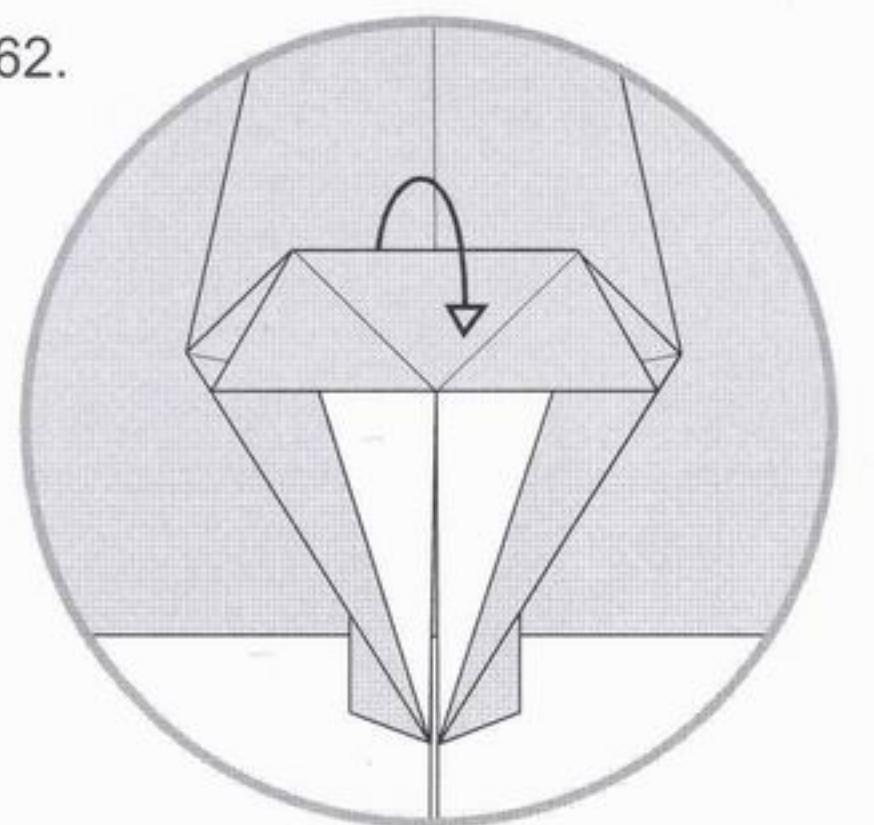


61.

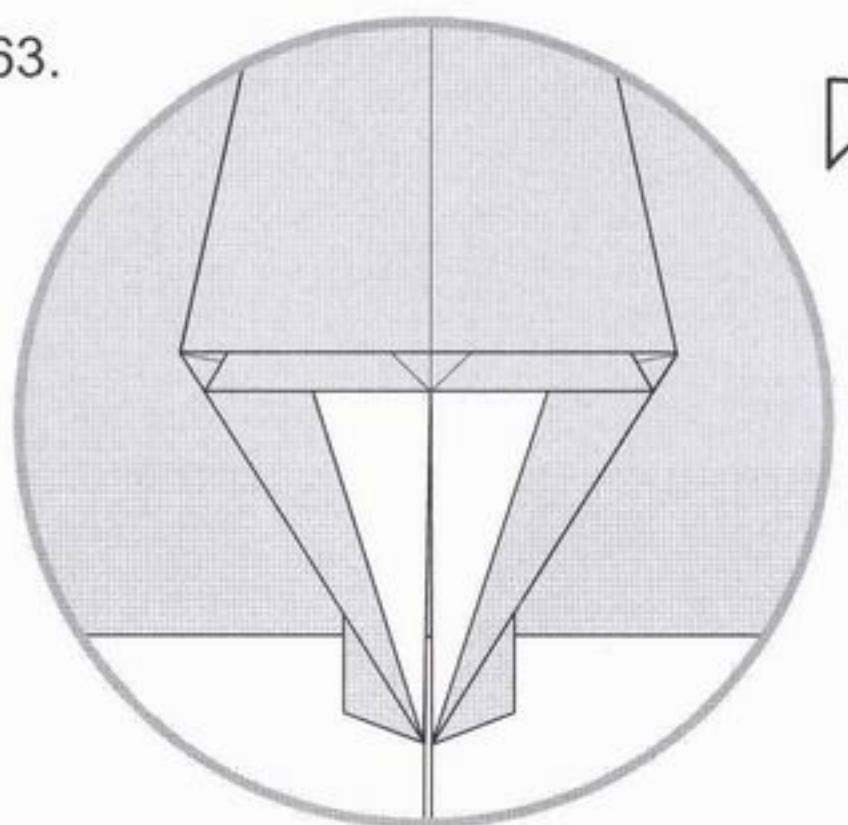


Petal-fold.

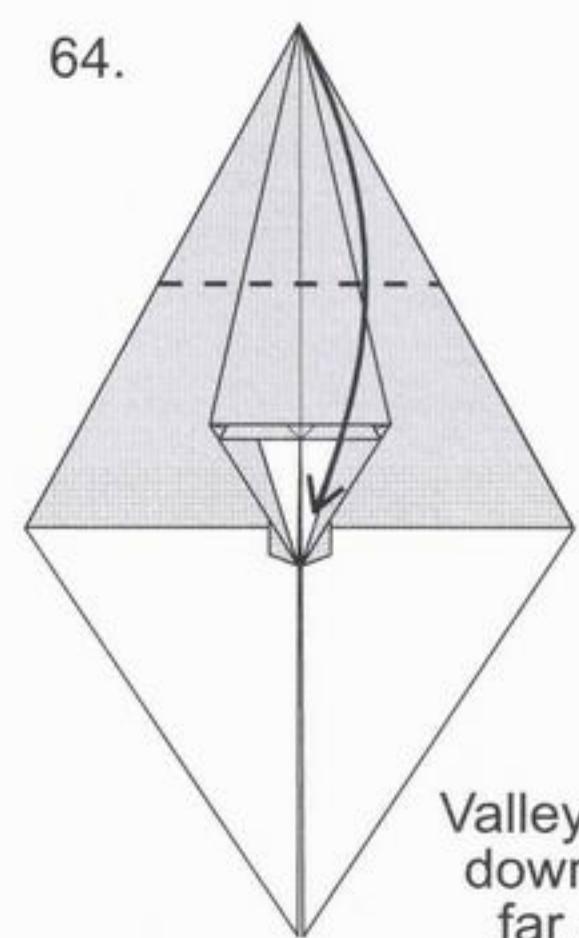
62.



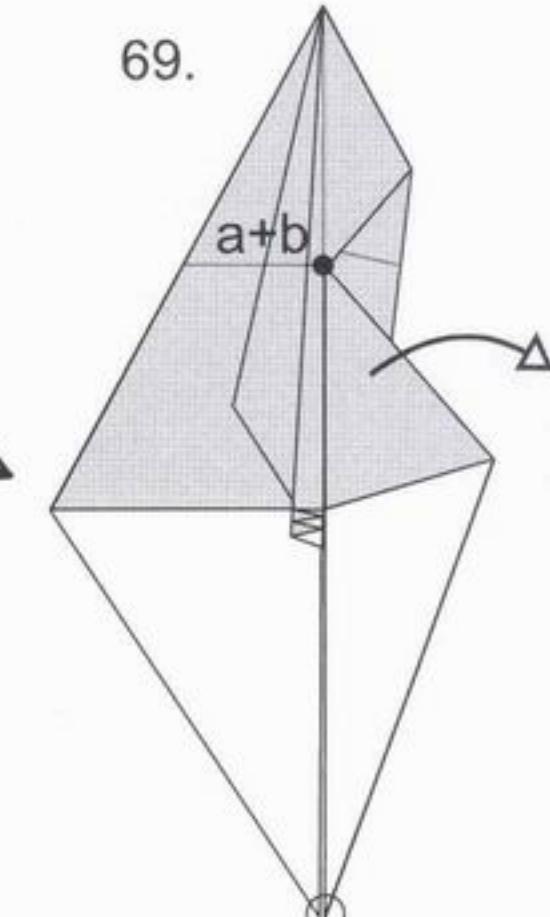
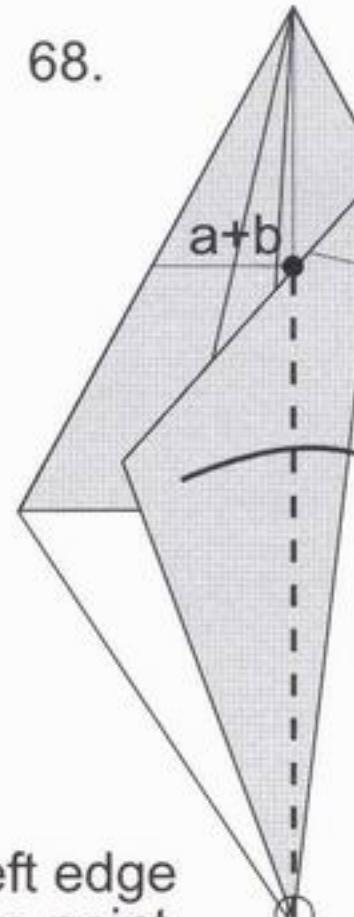
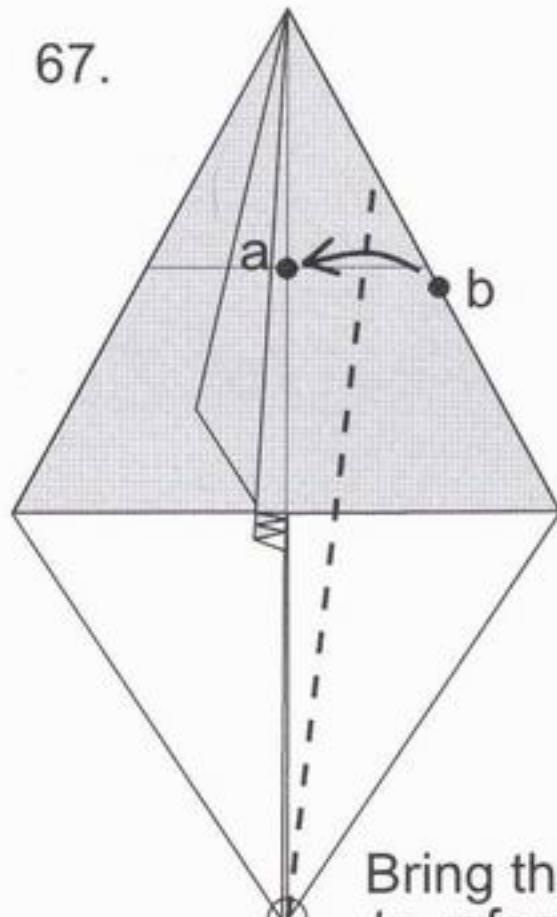
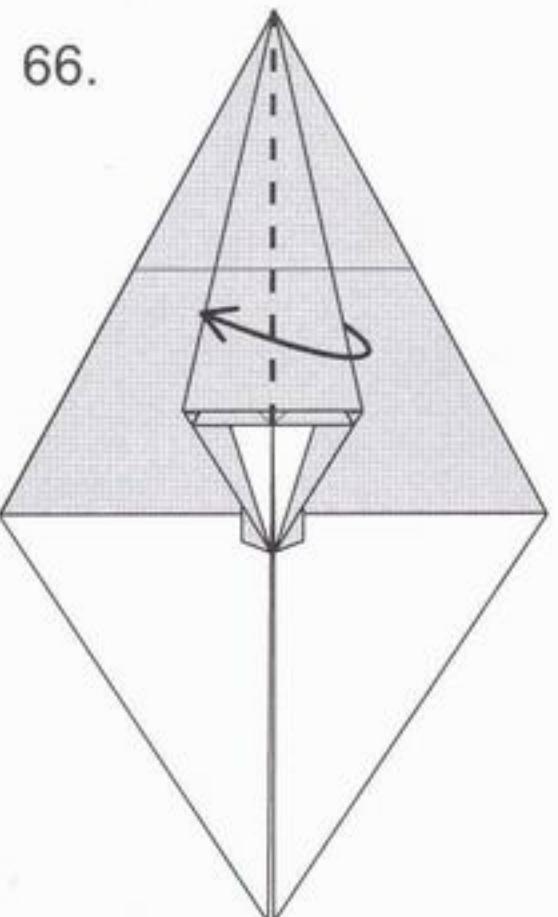
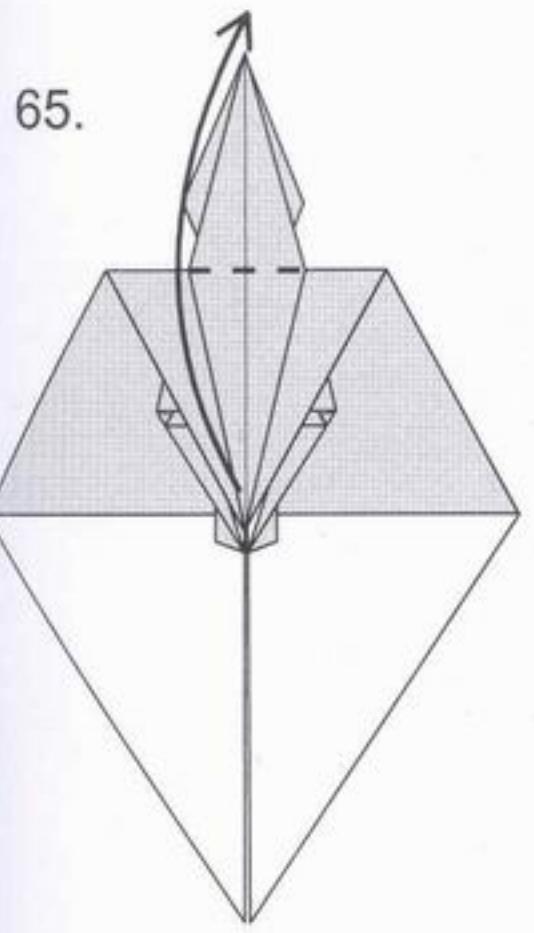
63.



64.

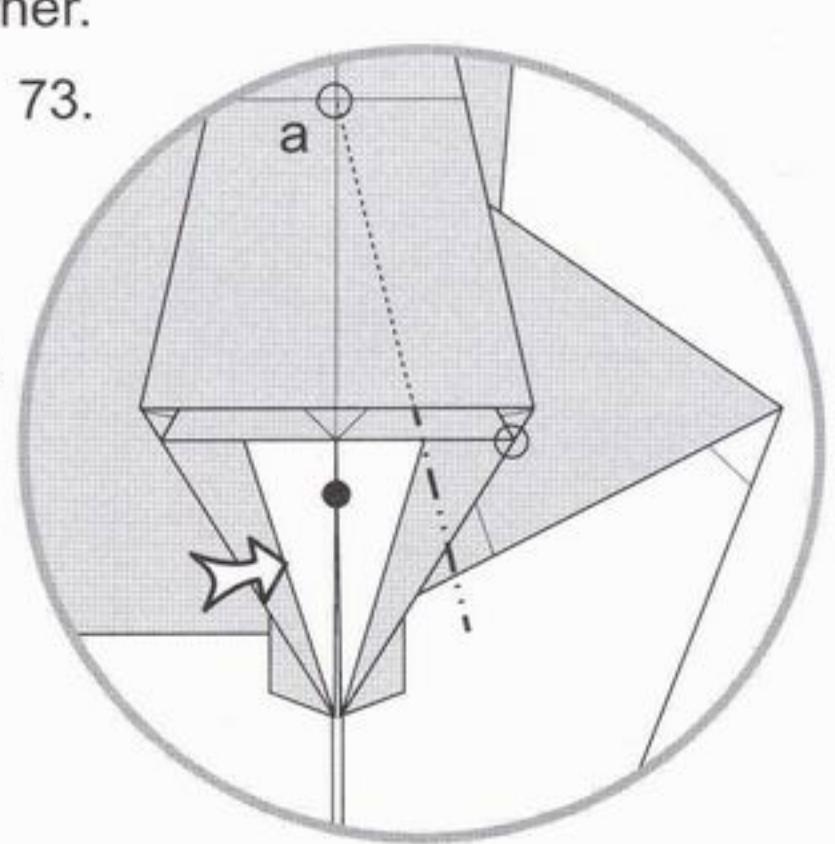
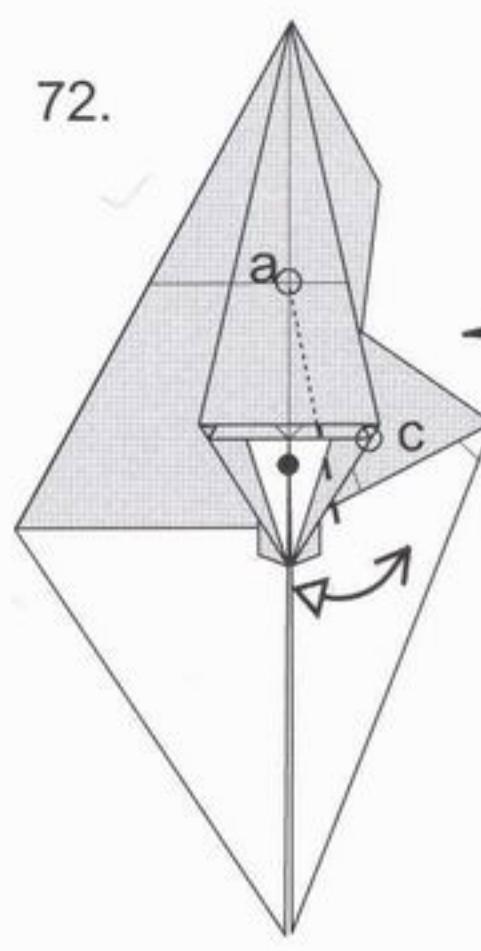
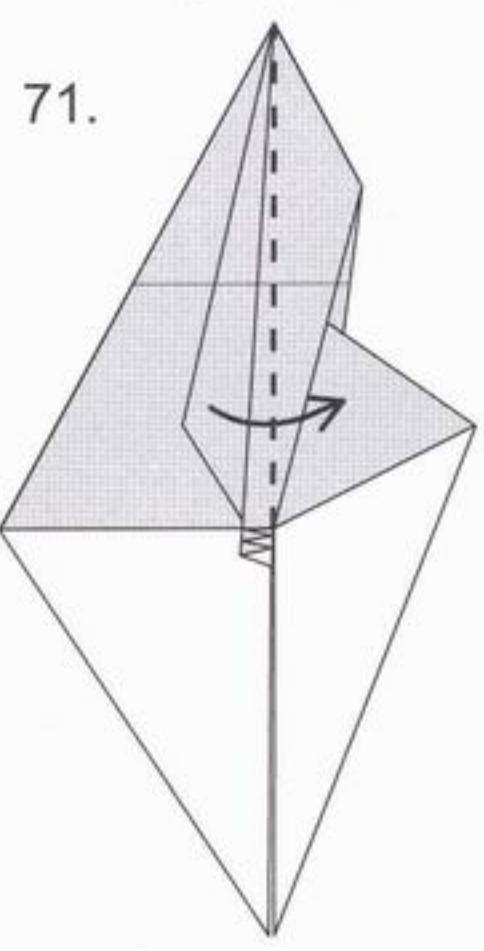
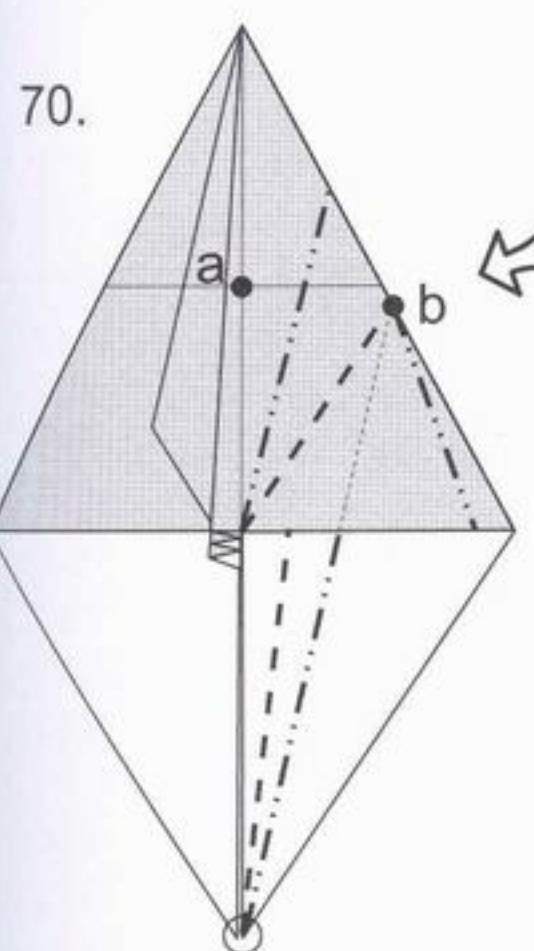


Valley-fold
down as
far as
possible.



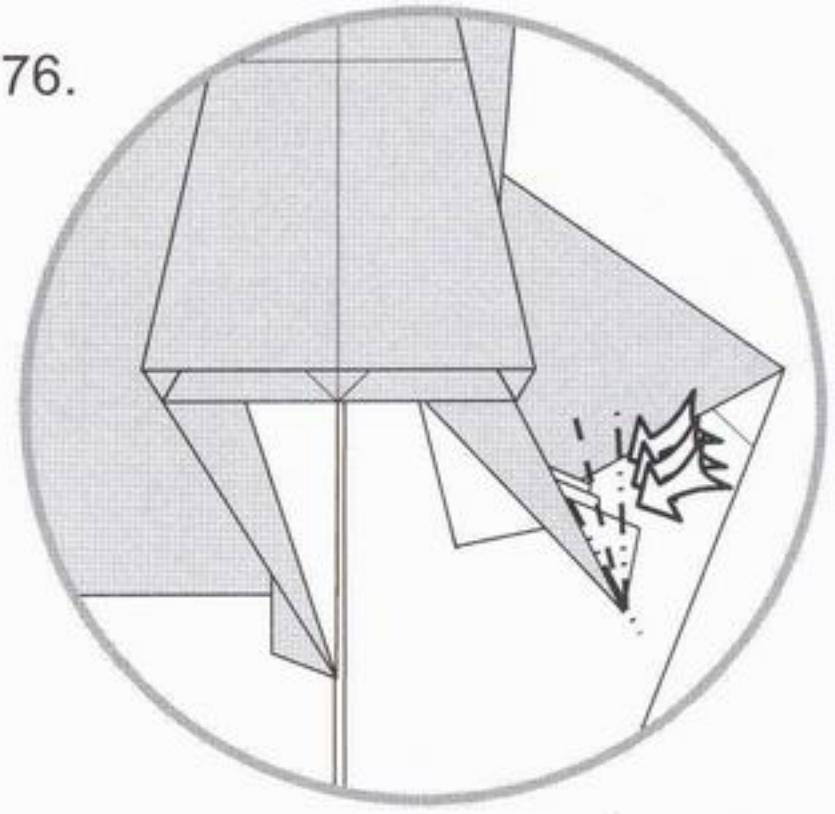
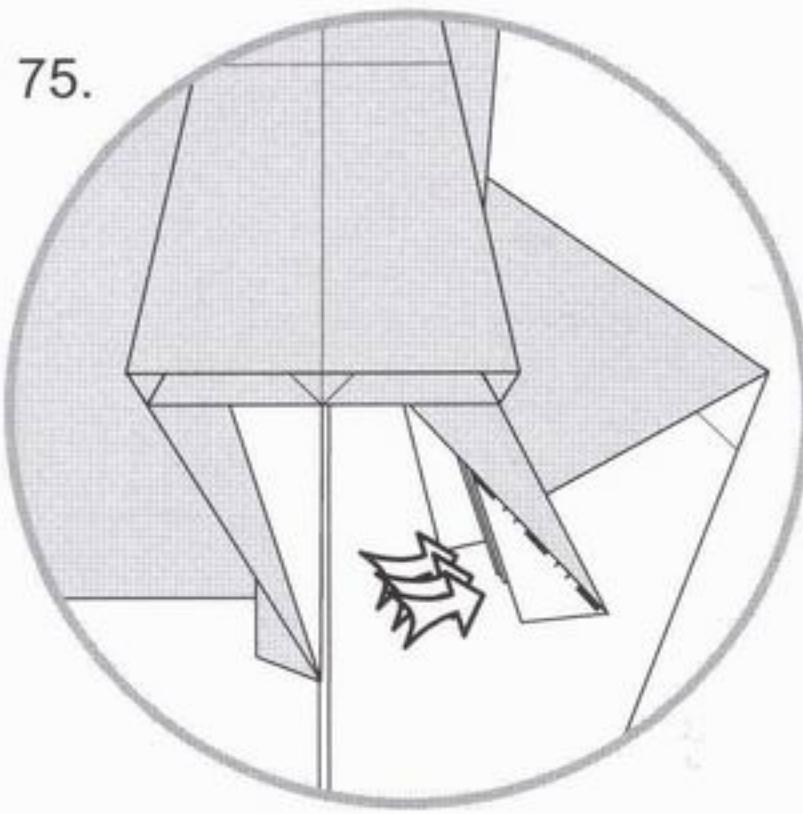
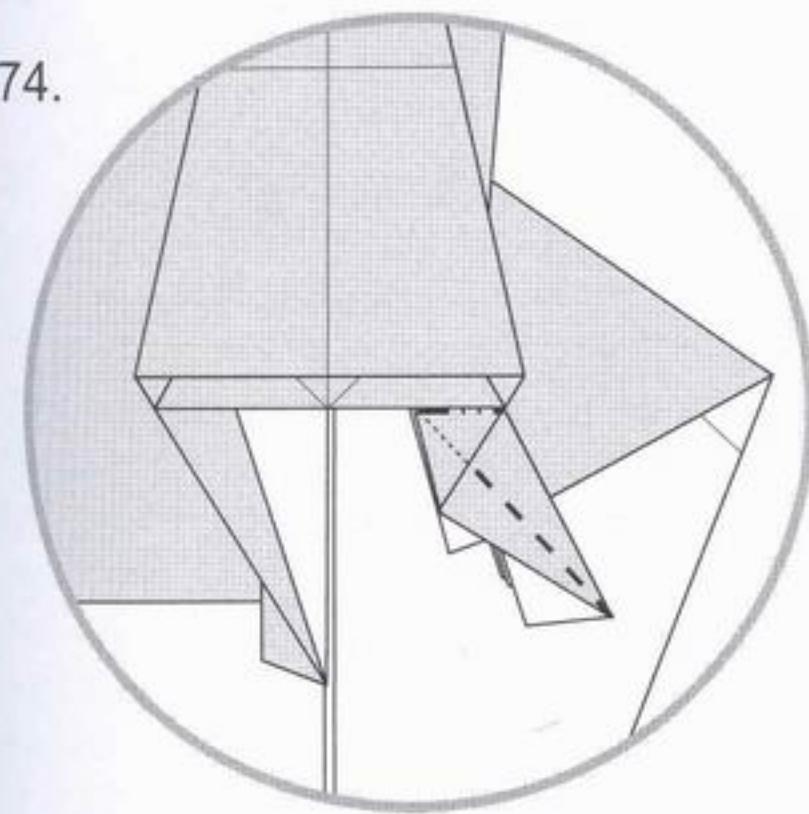
Valley-fold 4 flaps to the left.

Bring the left edge to reference point "a", creasing through the bottom corner.



Bring the middle edge on the reference point "c" through "a". Crease firmly through all layers and unfold.

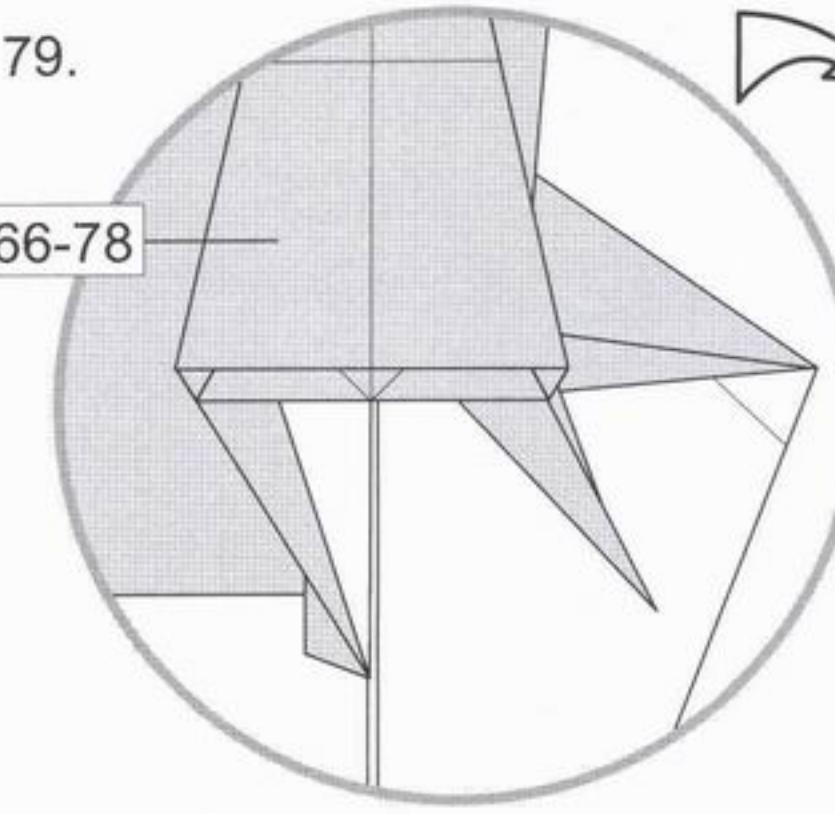
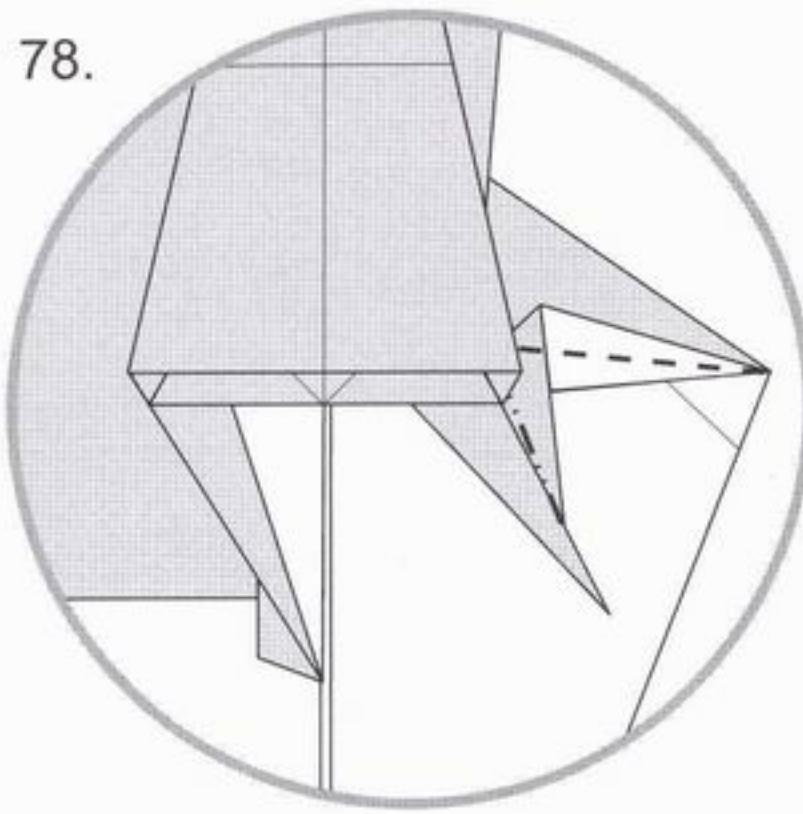
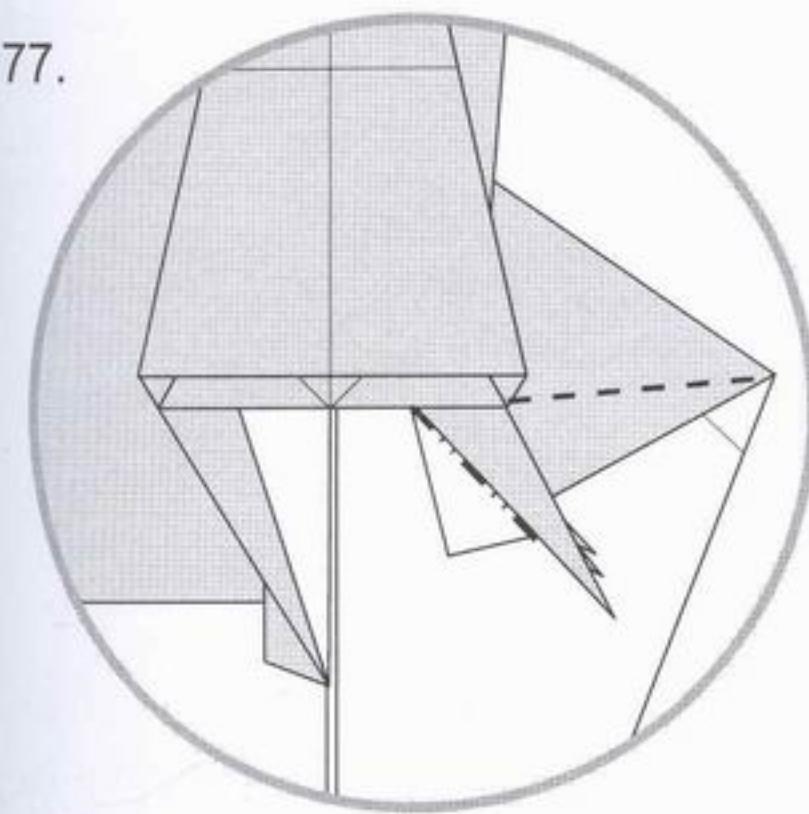
Reverse-folds on each of 4 layers.



Swivel-fold.

3 reverse-folds.

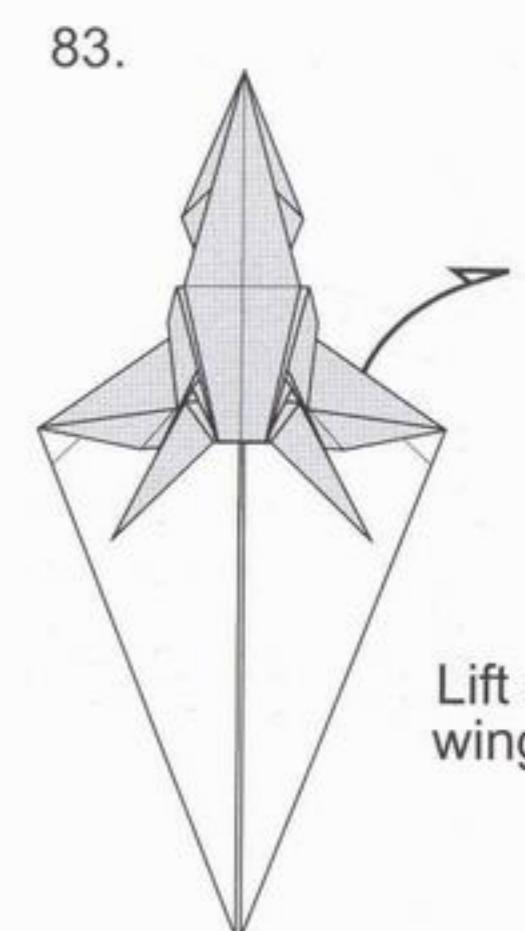
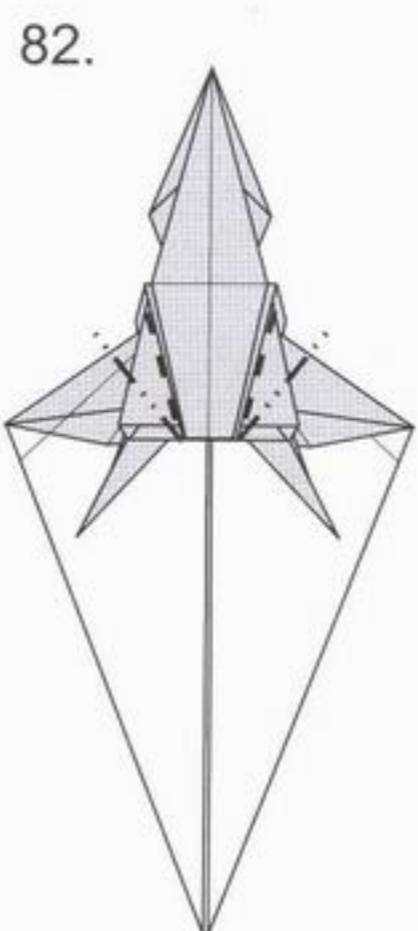
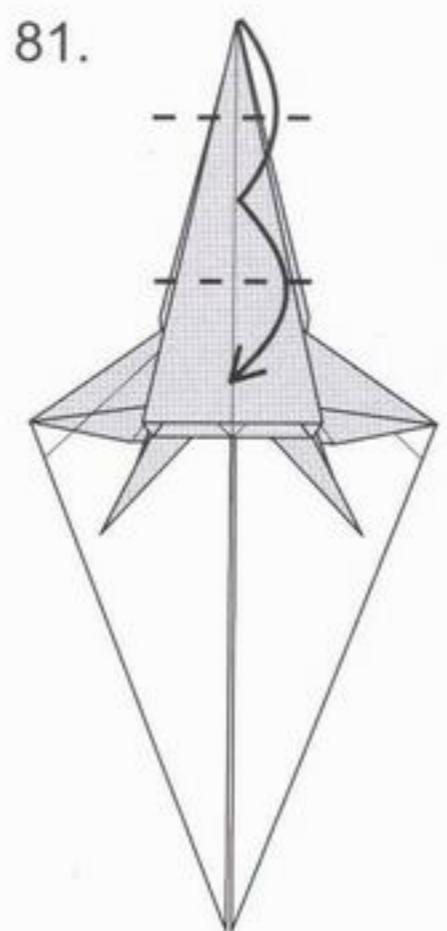
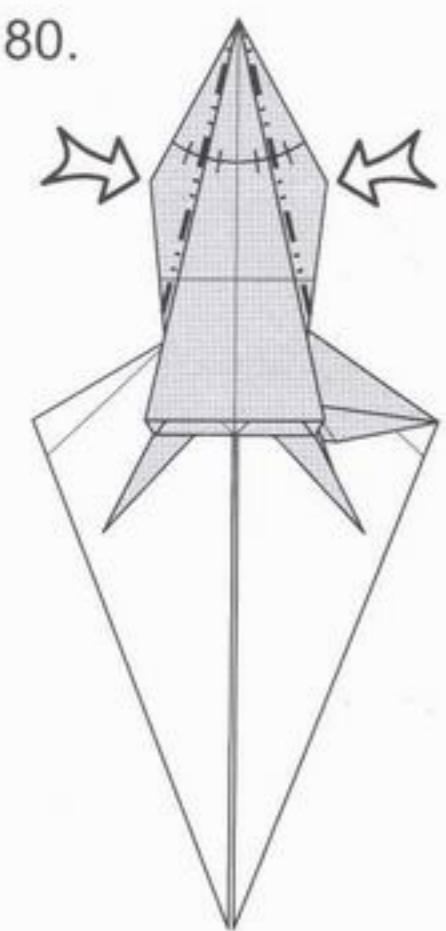
3 reverse-folds on each tip to narrow them.



Reverse-fold.

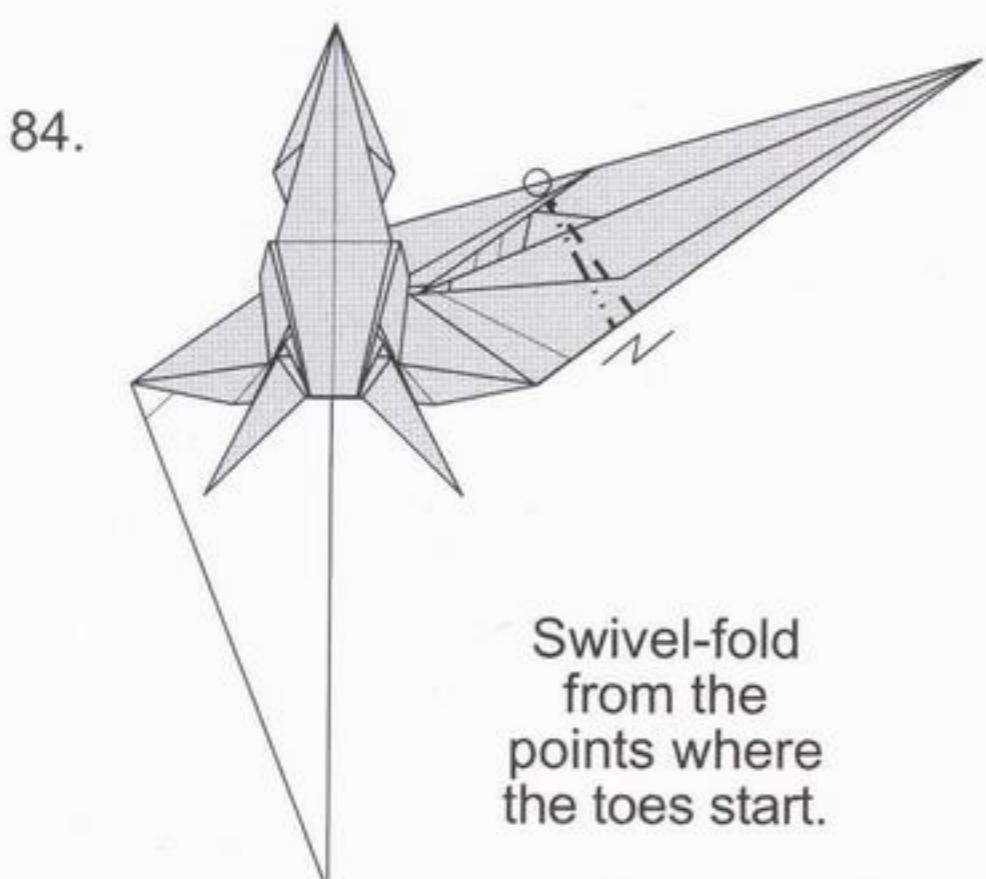
Swivel-fold.

Repeat steps 66 to 78 on the left side.

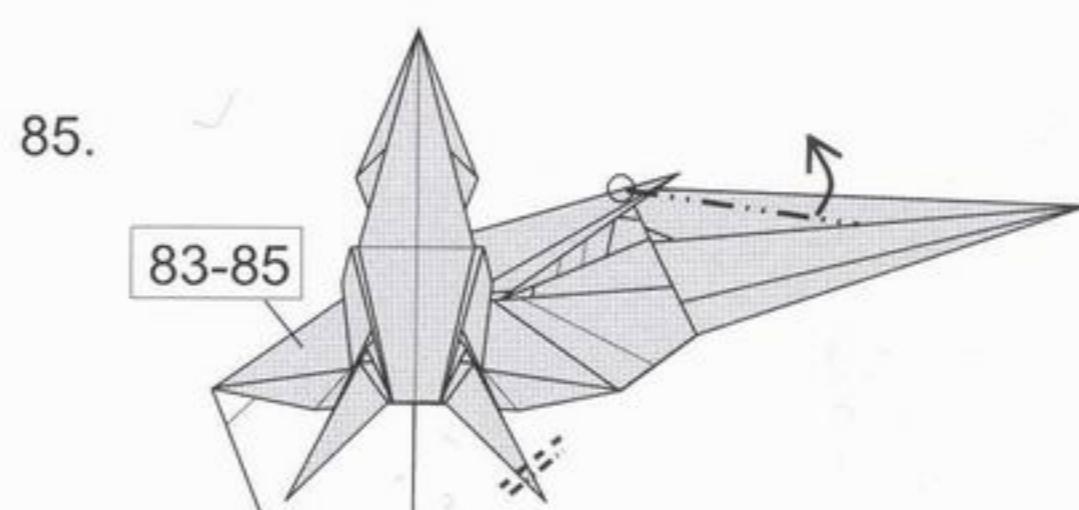


Lift up wings.

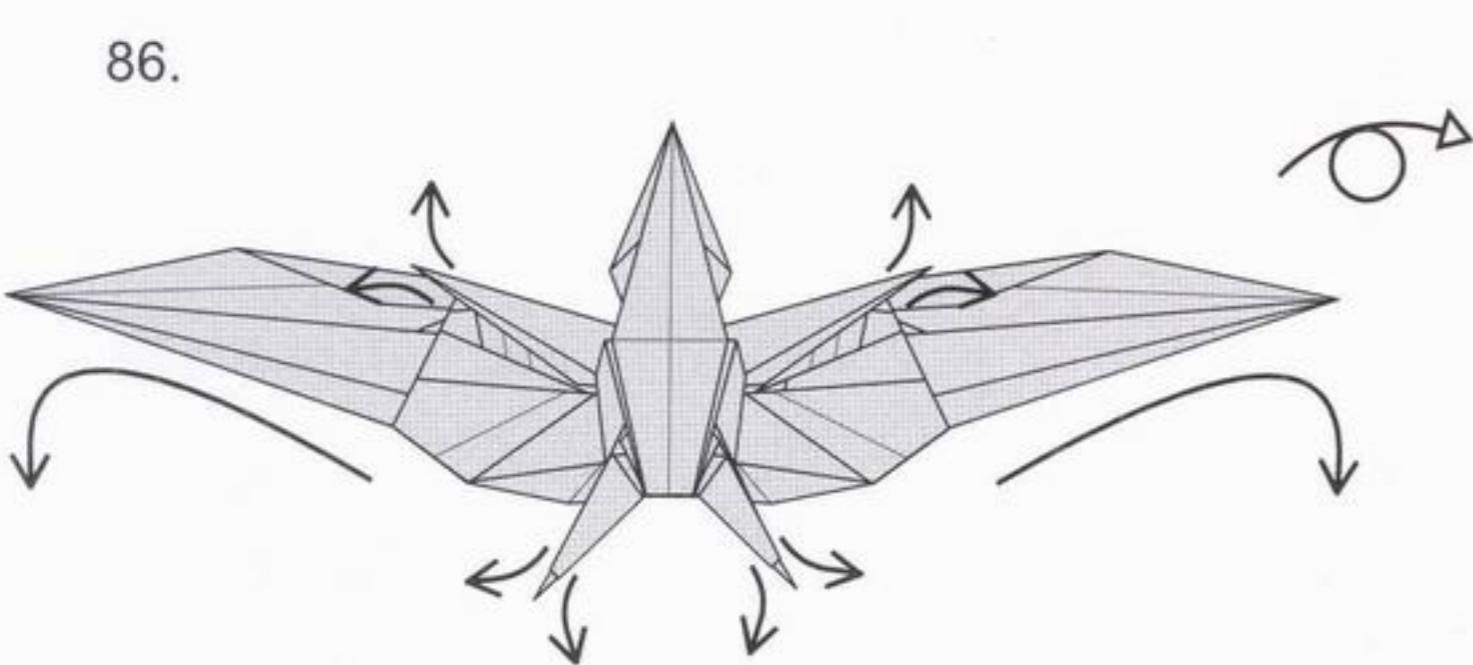
Swivel-fold, tucking the flaps into the pockets.
This locks the belly.



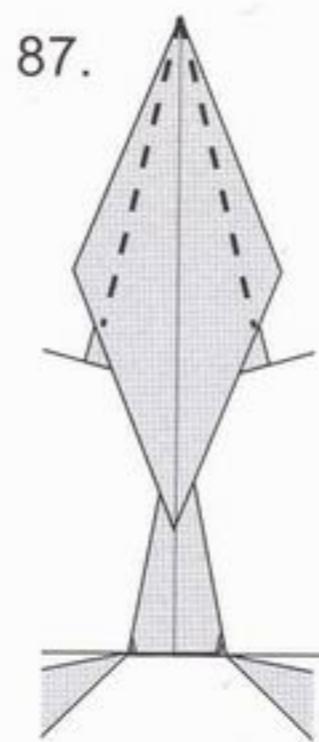
Swivel-fold
from the
points where
the toes start.



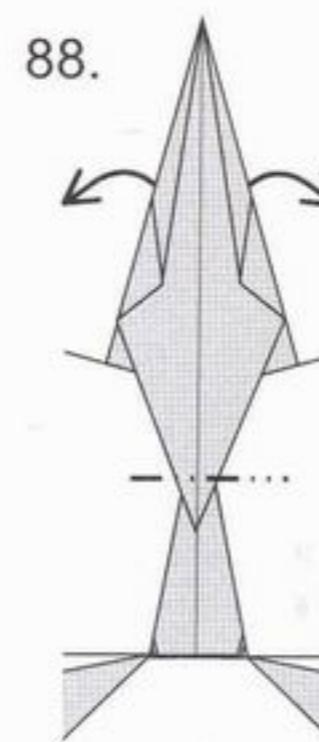
Pleat fold the front toes to adjust
them. Repeat steps 83 to 85 on the
left wing.



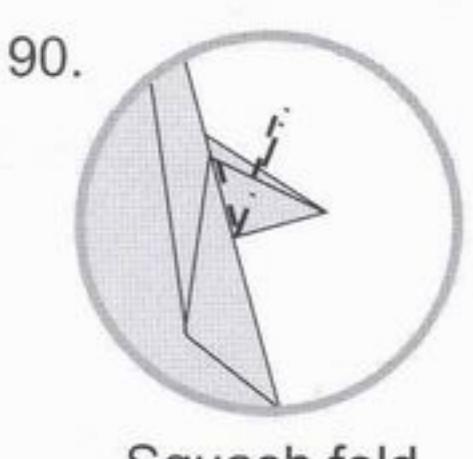
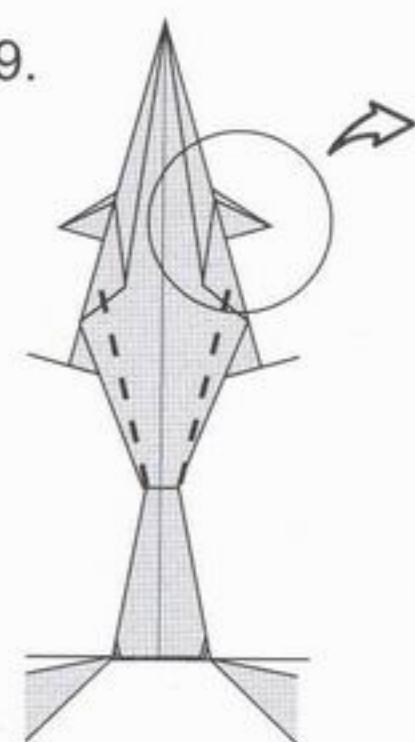
Spread toes.
Round the wings.



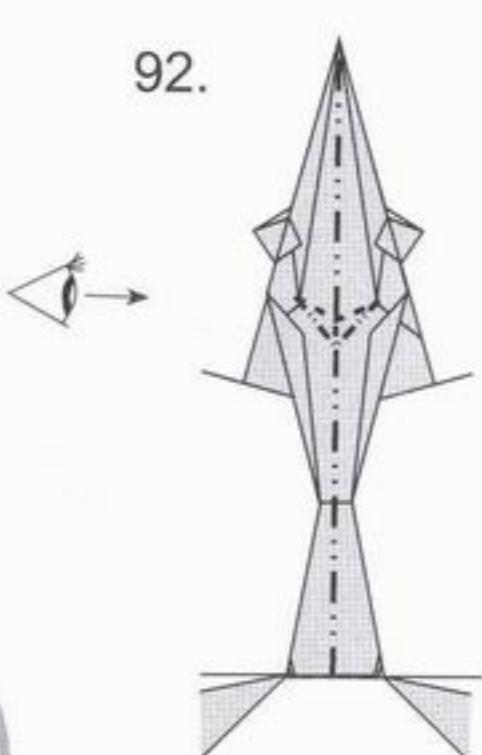
Narrow the
head by 1/3
on both sides.



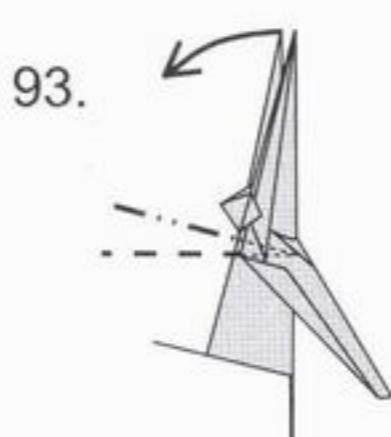
Reverse eyes
out.
Mountain-fold
the tip.



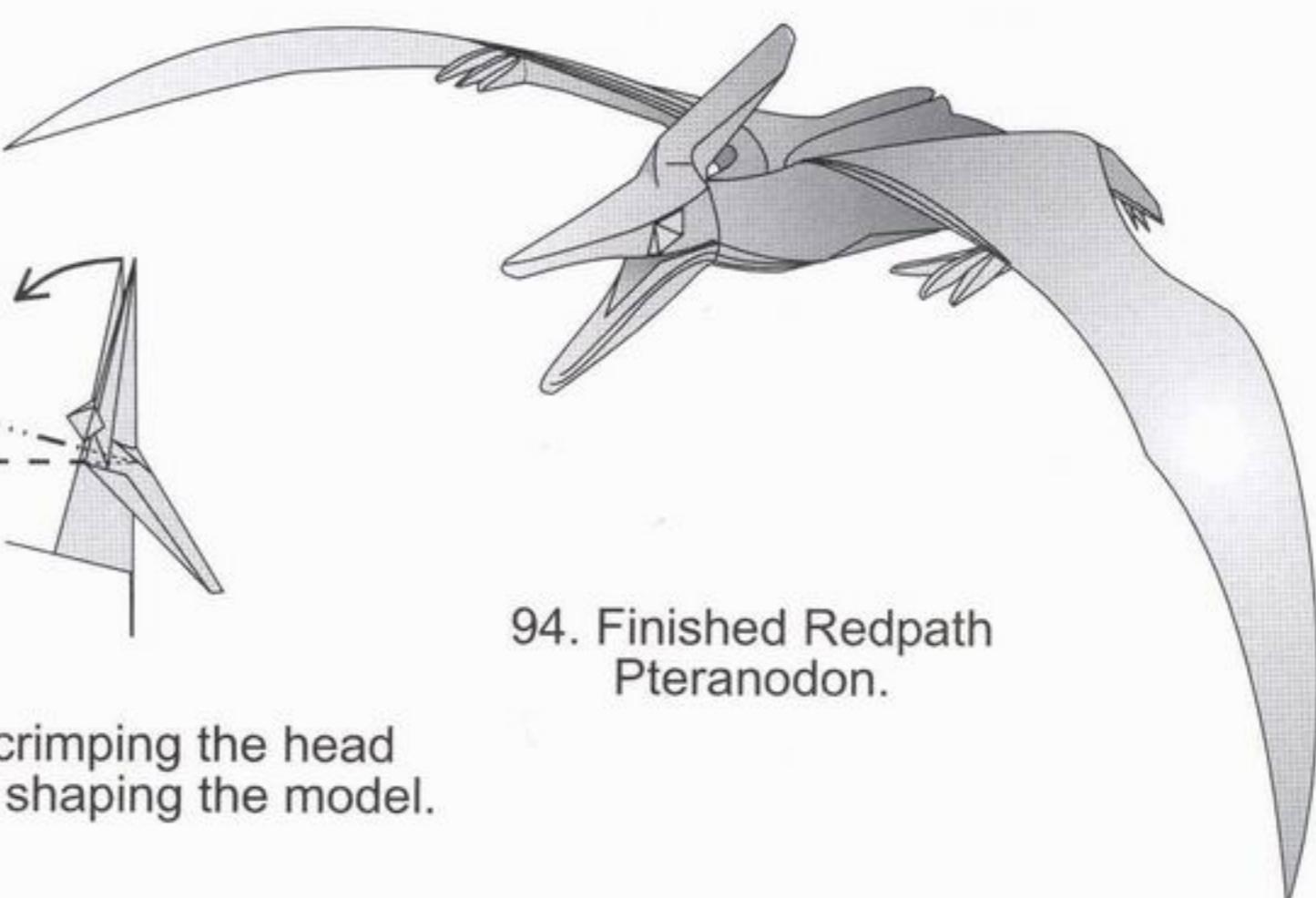
Squash fold.



Mountain-fold the
model in half while...



...crimping the head
and shaping the model.



94. Finished Redpath
Pteranodon.



Hoàng Trung Thành

- Nationality: Vietnamese
- Lives in Ha Noi , Viet Nam
- Born in 1988
- Occupation: Student

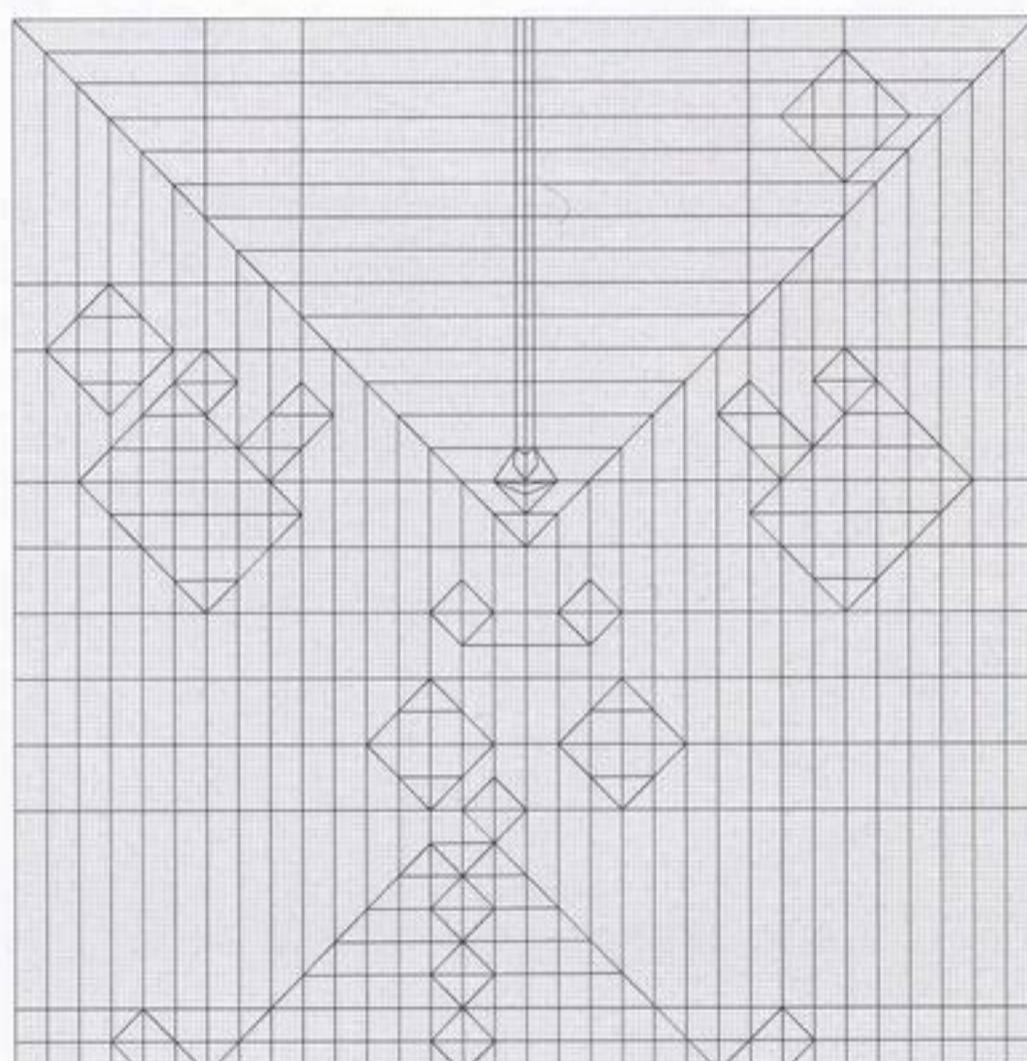
I first got to know origami when I was ten and immediately fell in love with it . I was one of the first VOG (Vietnam Origami Group) members back in 2005. Since then, I have met many people who share the same passion for paper folding. I have always tried to learn from them and I have designed a number of models of my own. You can see the influence of the 2 origami authors that I most admire, Satoshi Kamiya and Takashi Hojo.

Swordsman

Version 3.0



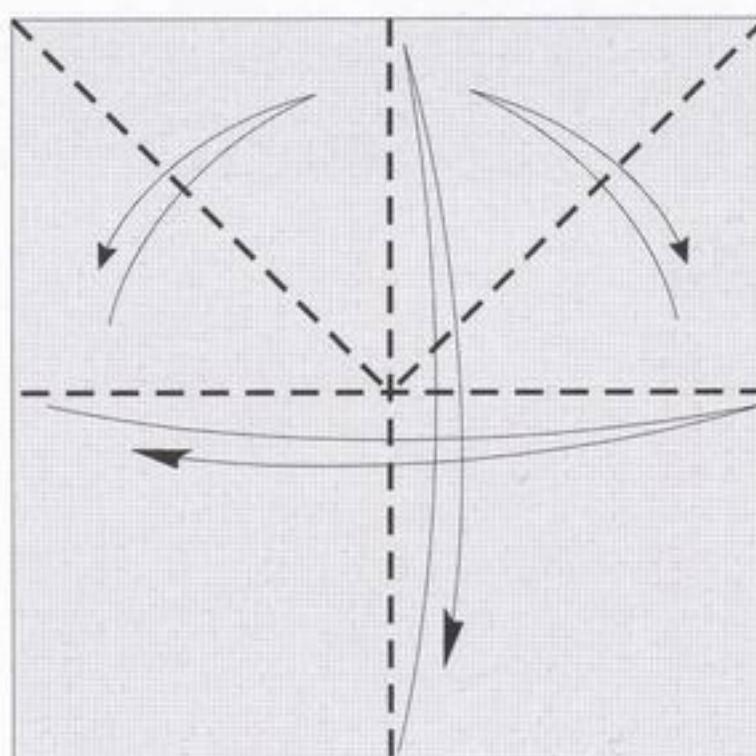
- Creation & Diagram :
Hoàng Trung Thành
- Date : 2006
- Level : Complex
- Time to fold it : 3h



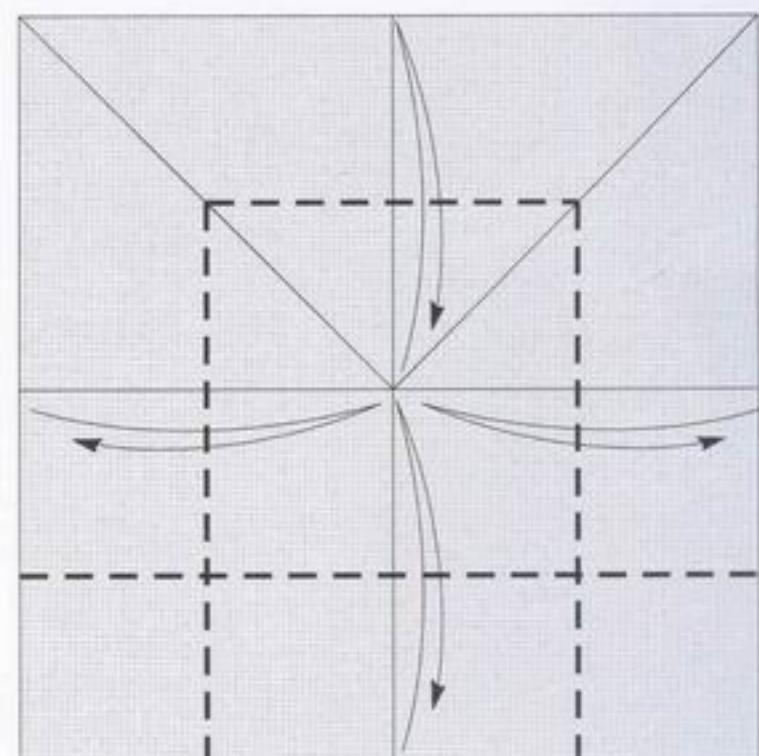
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 No Standard paper
 Tissue-foil / MC
 No Wet folding

ratio

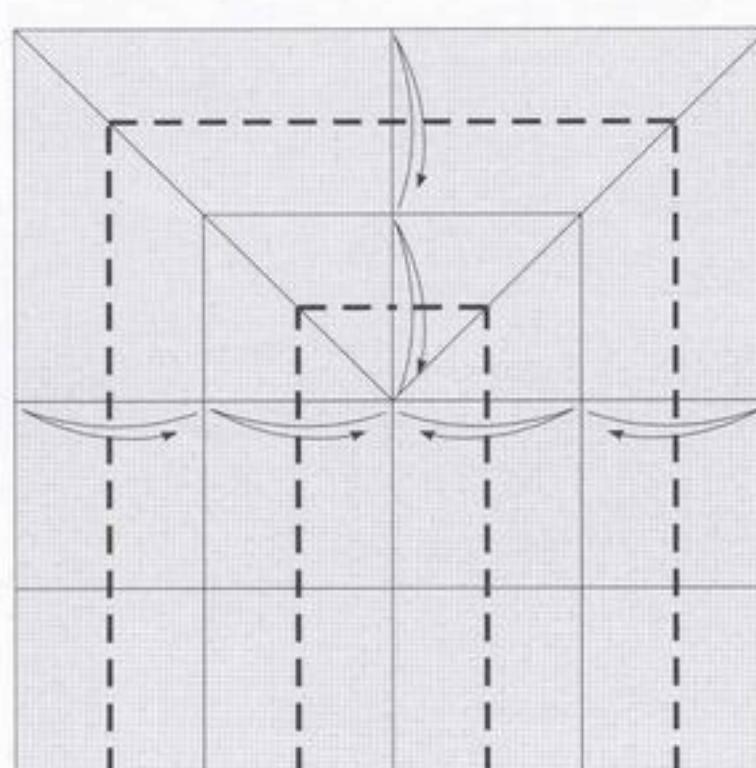
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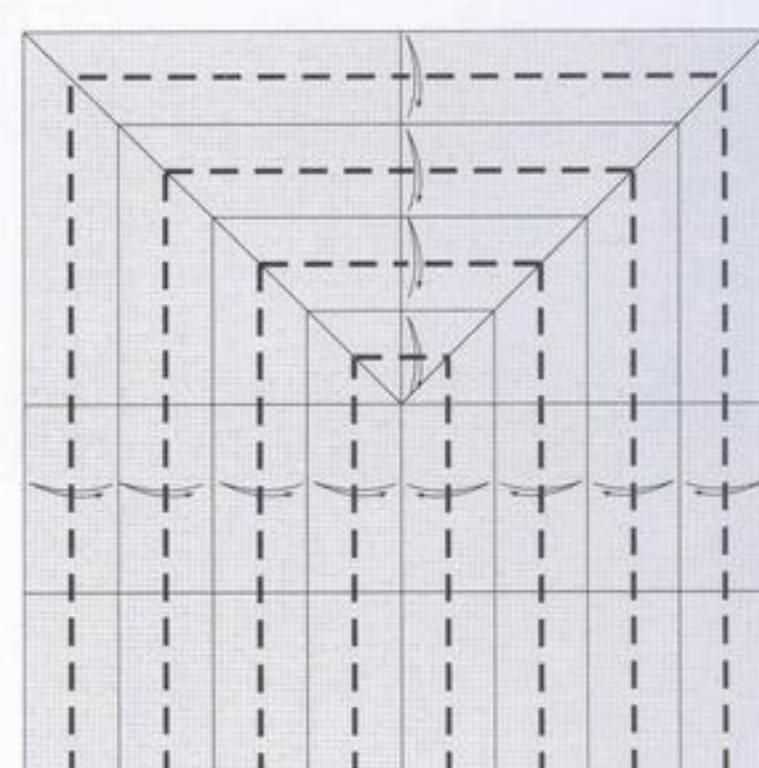
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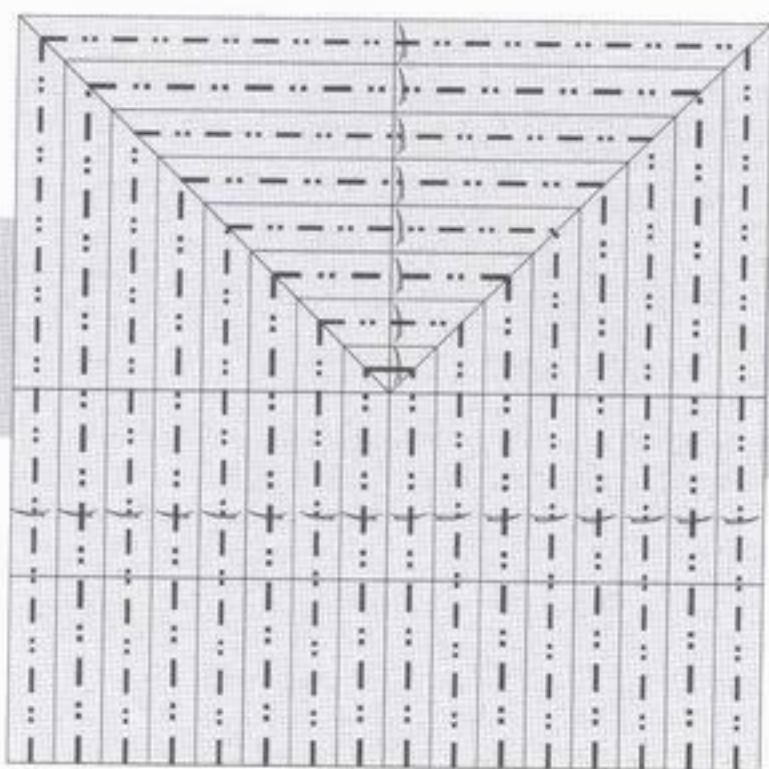
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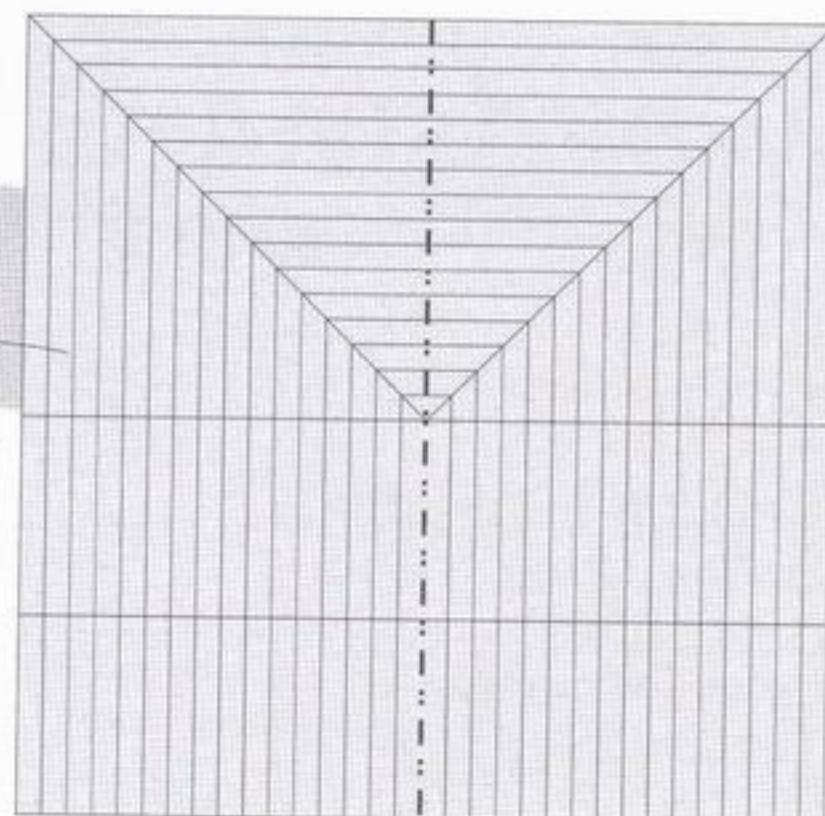
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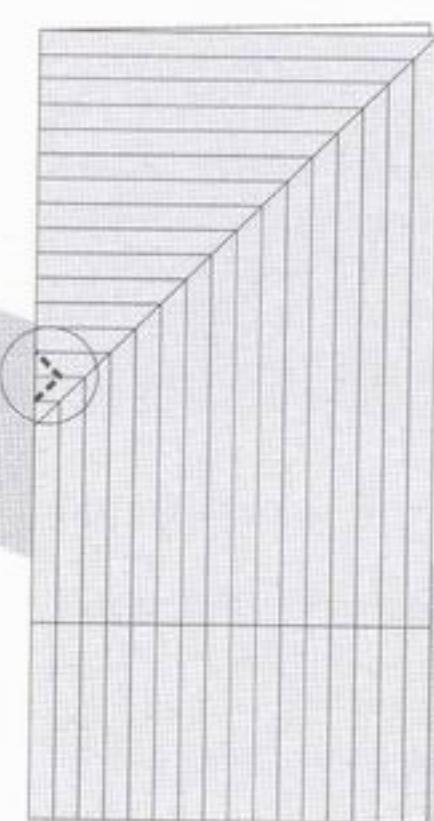
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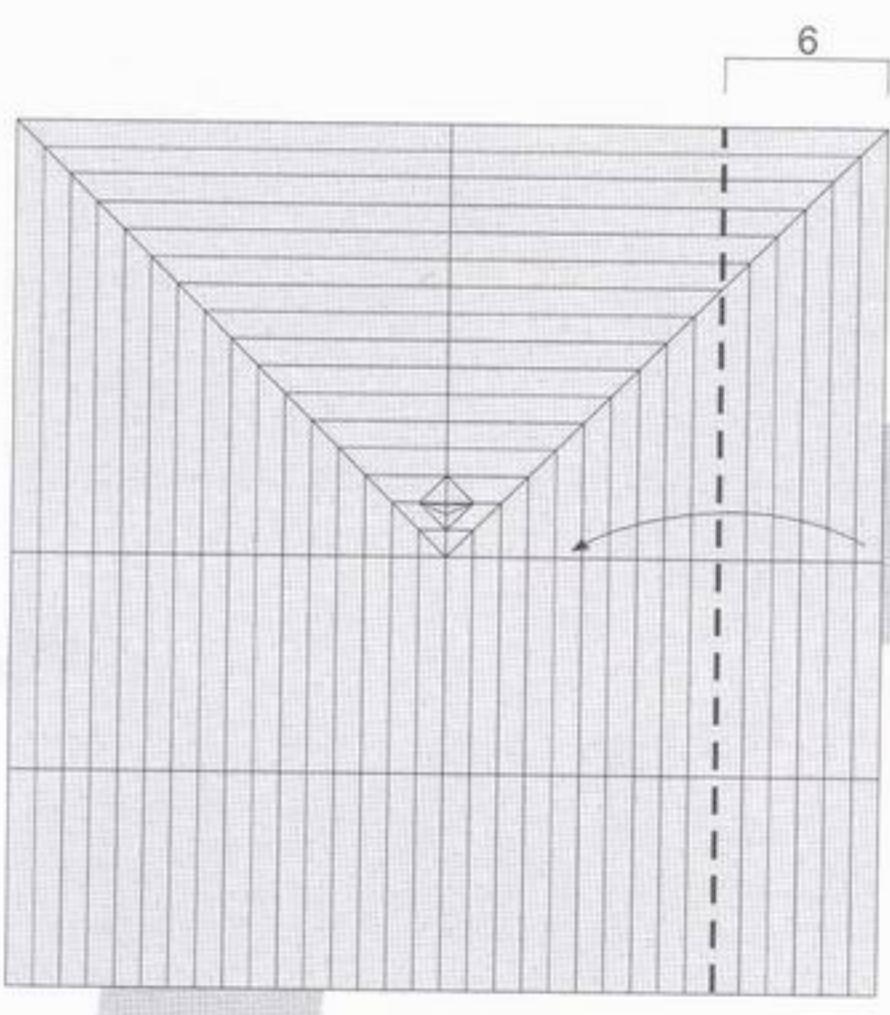
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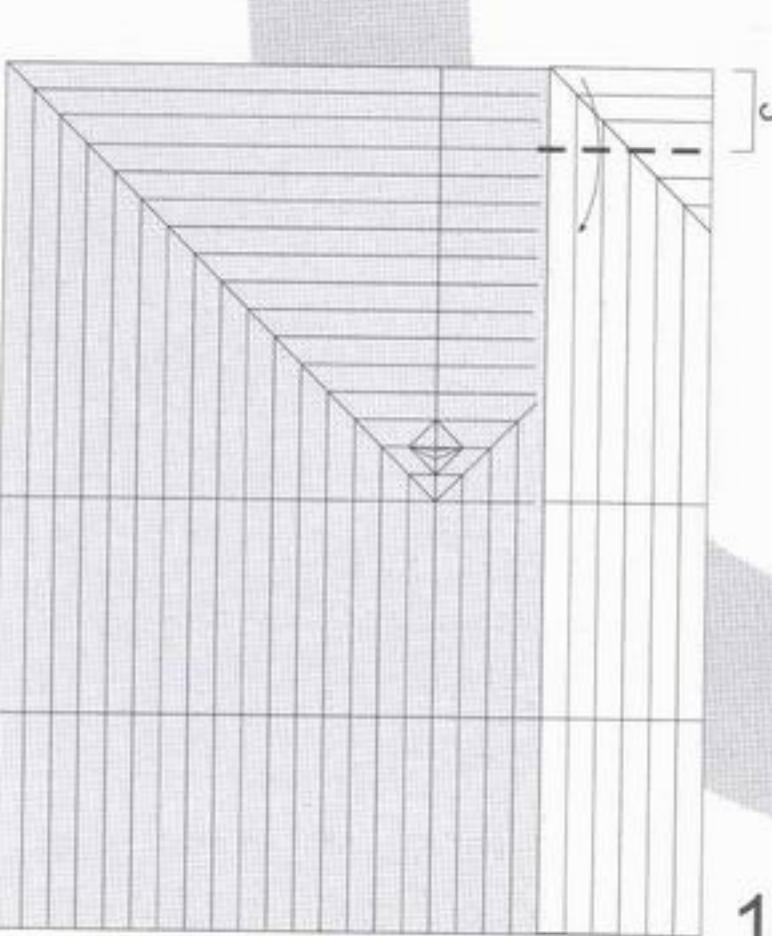
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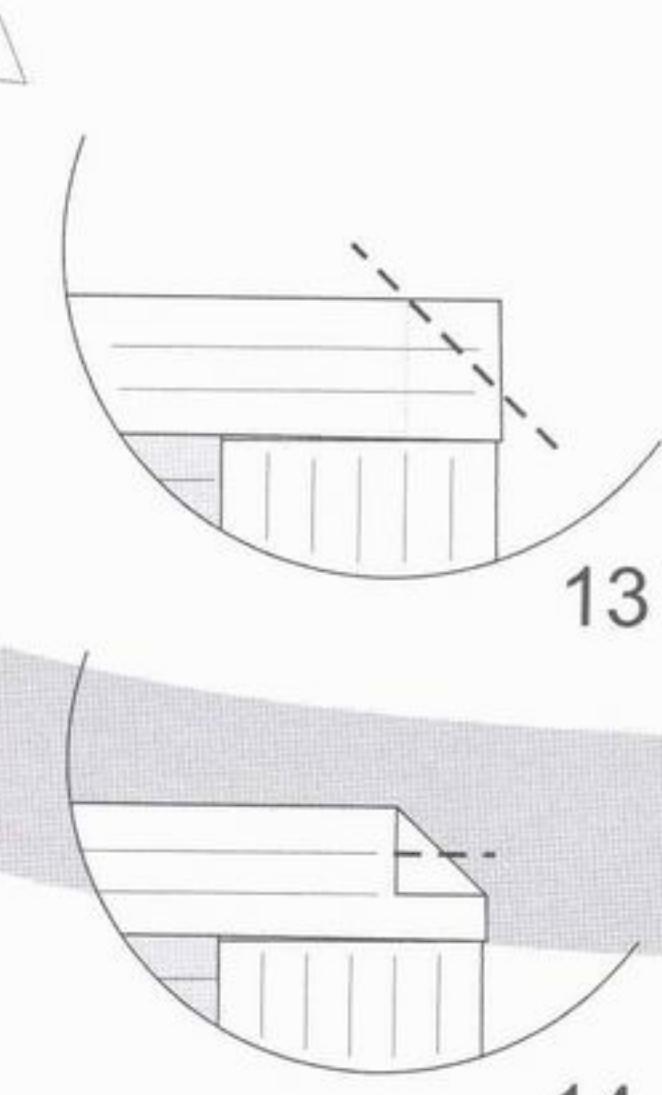
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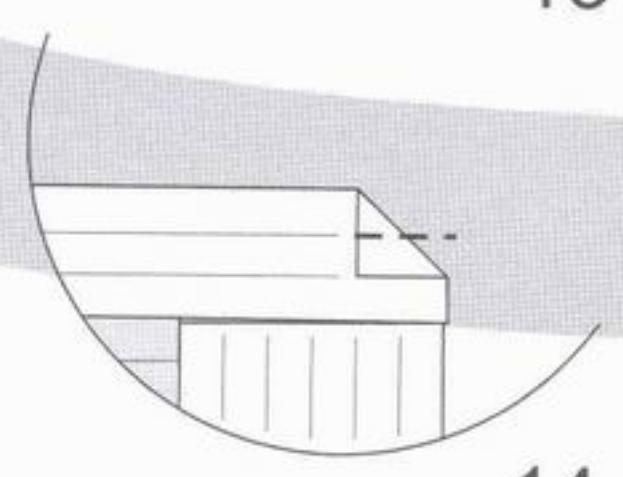
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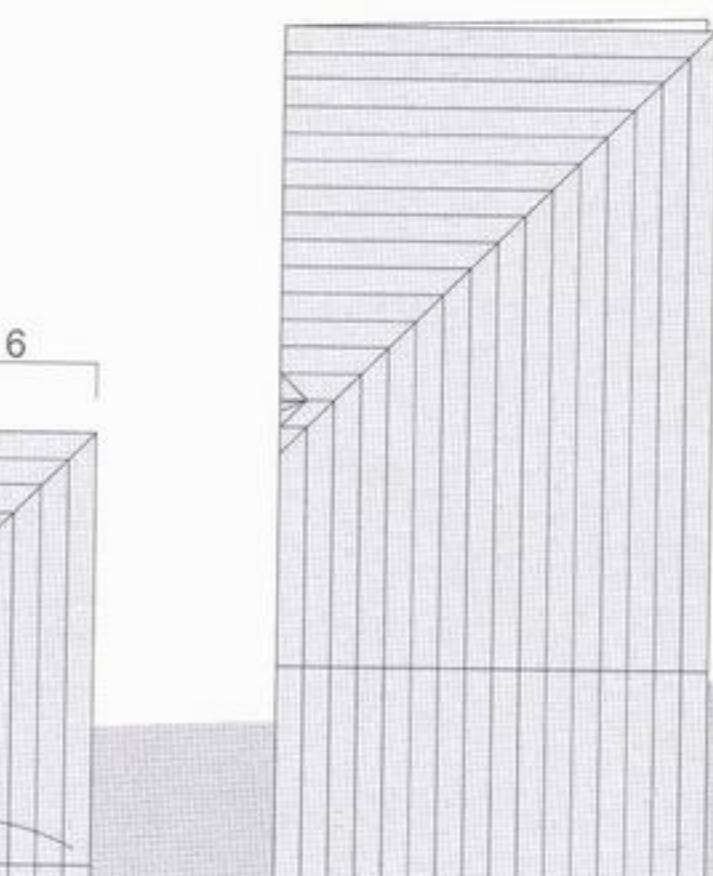
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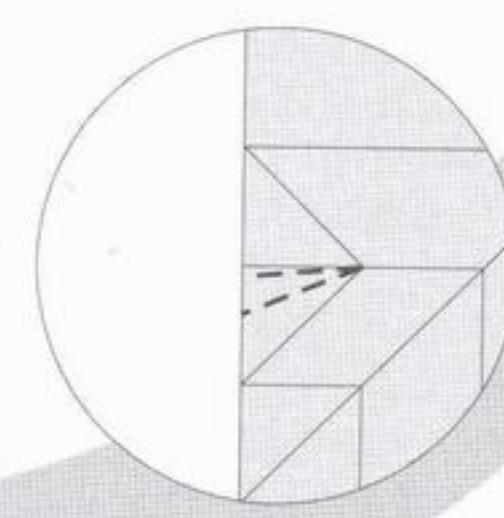
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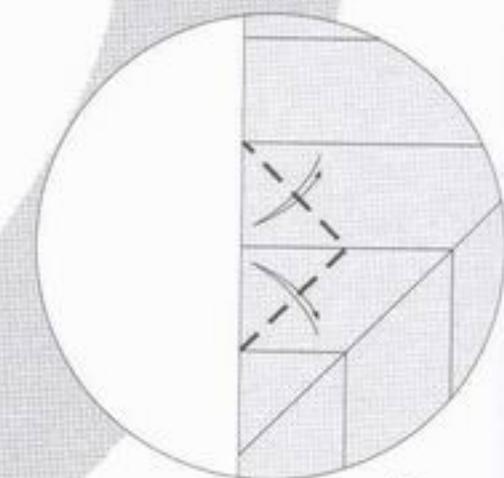
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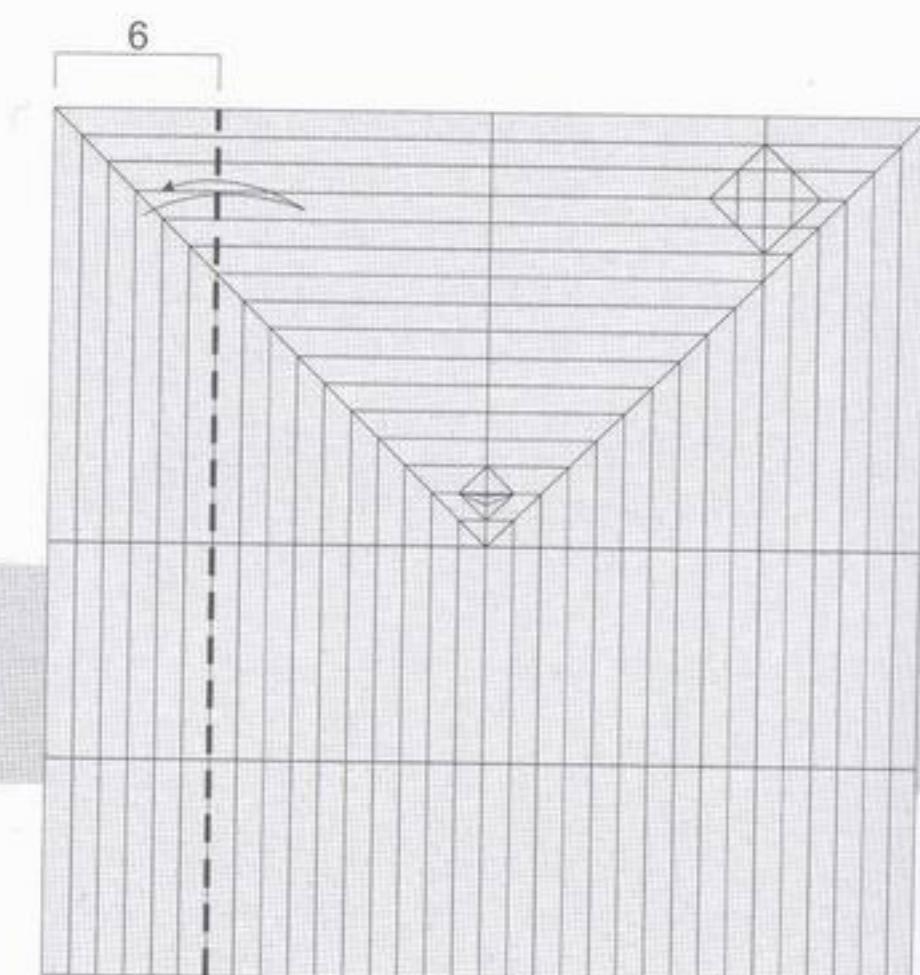
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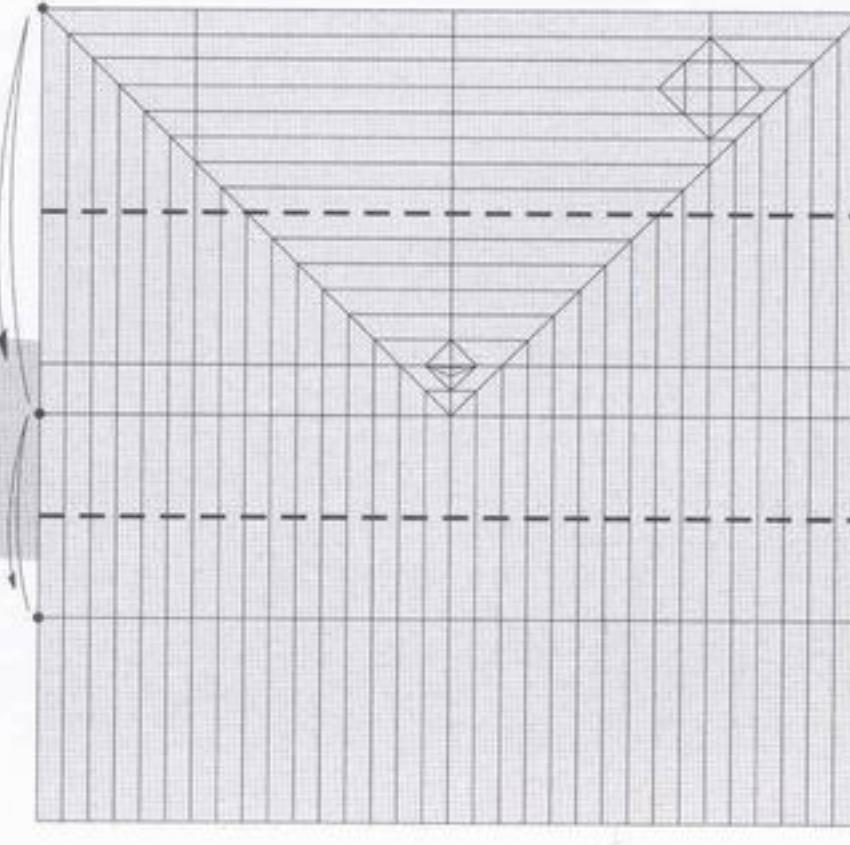
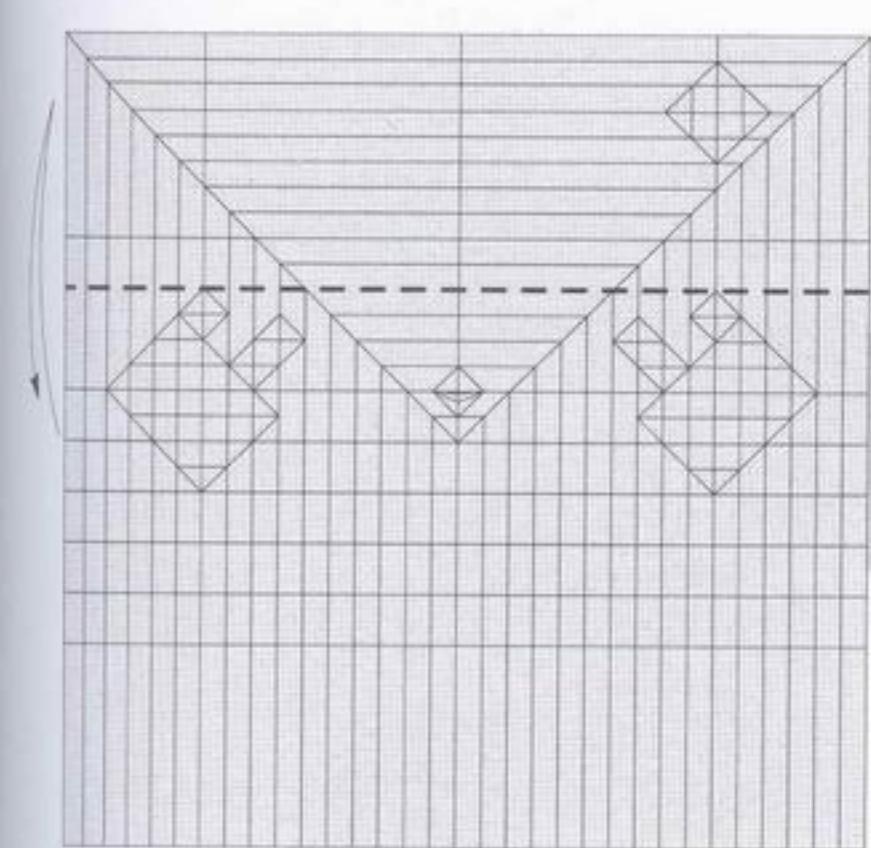


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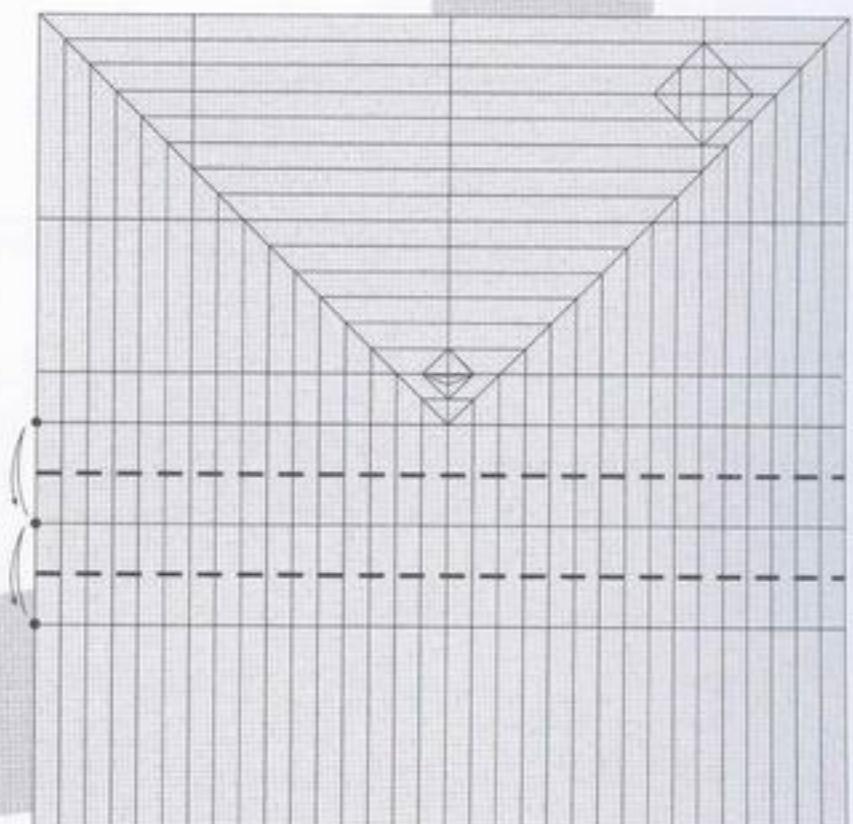
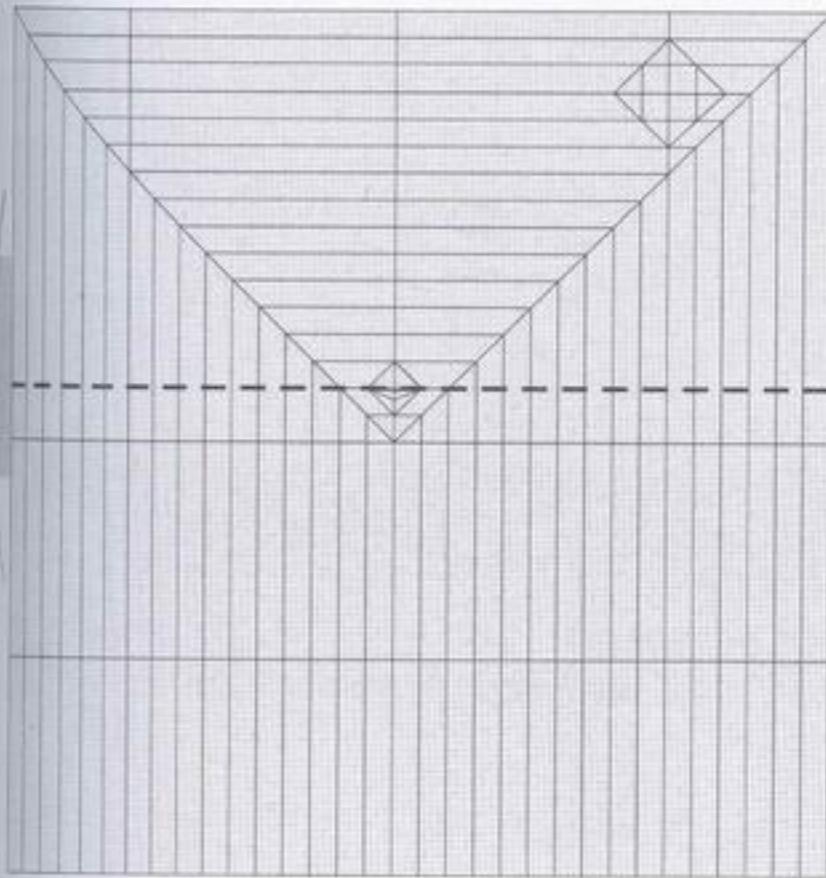


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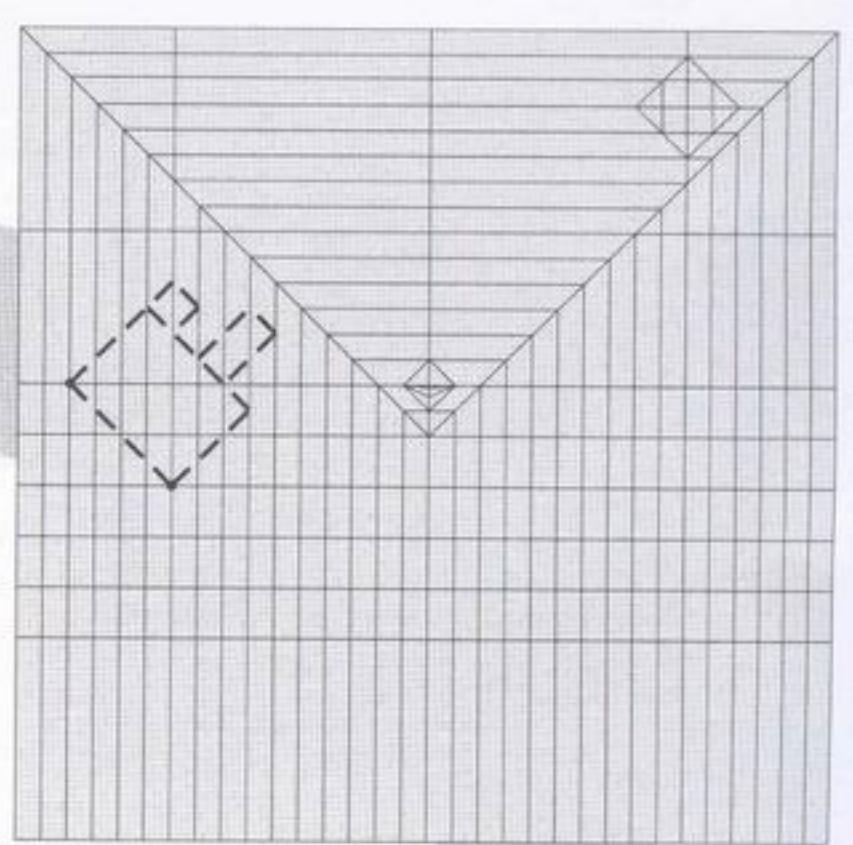
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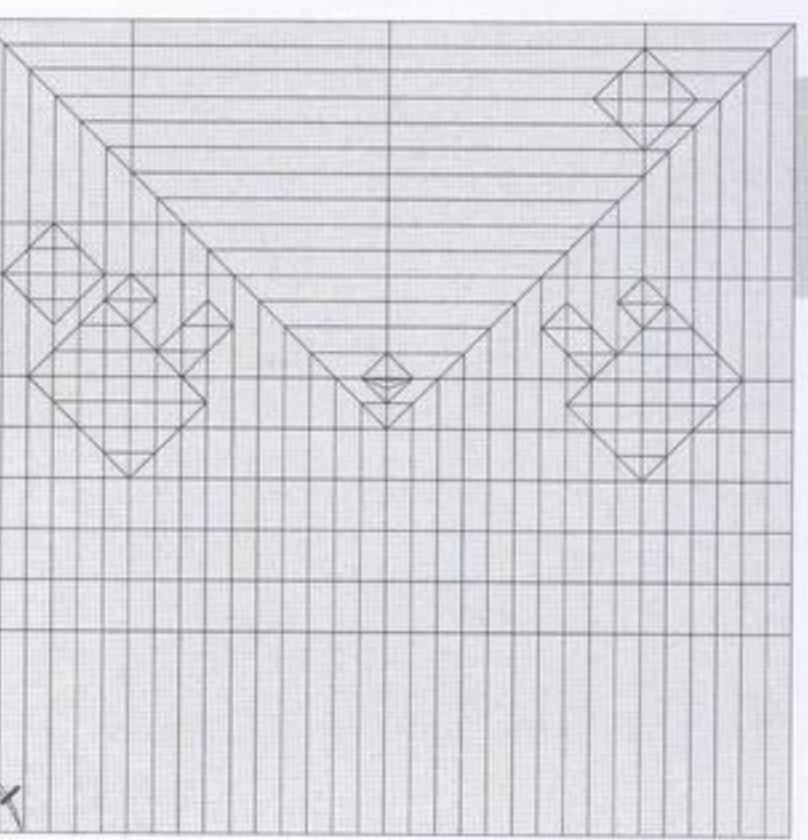
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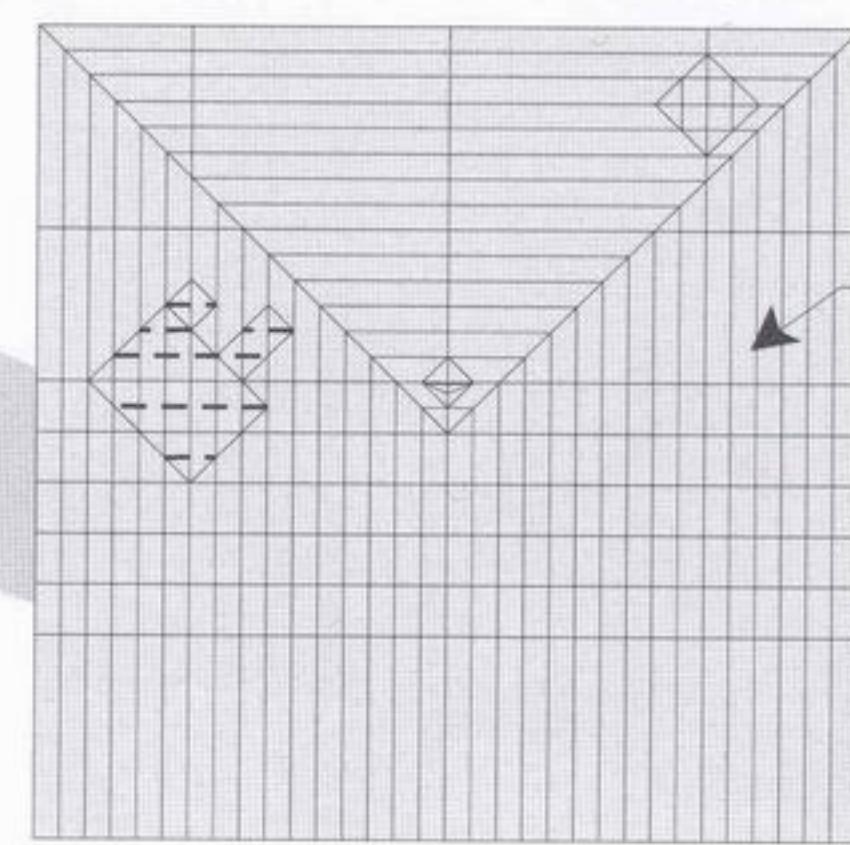
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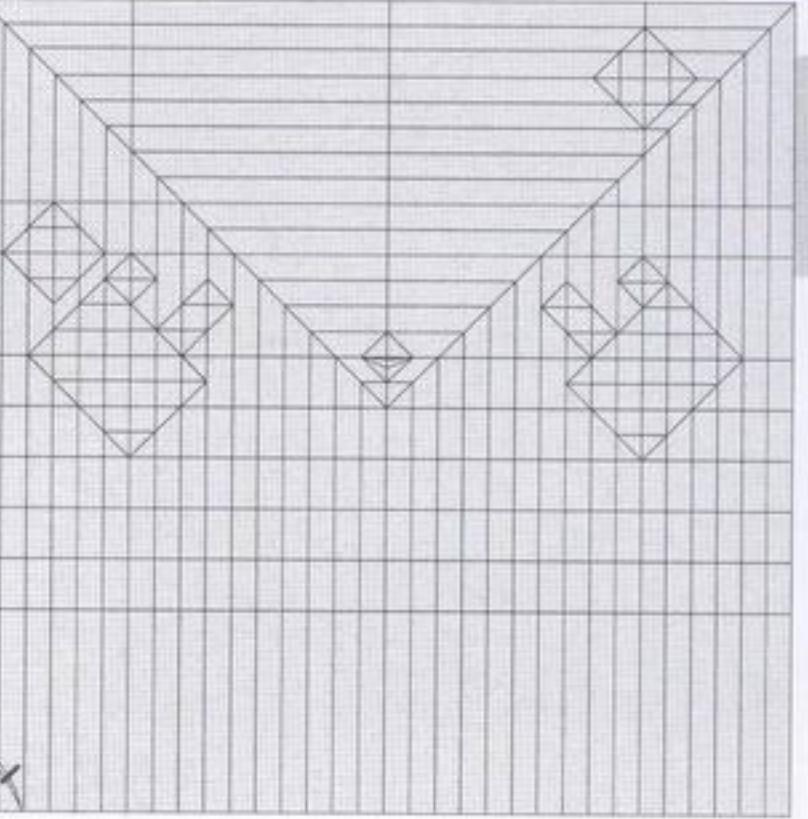


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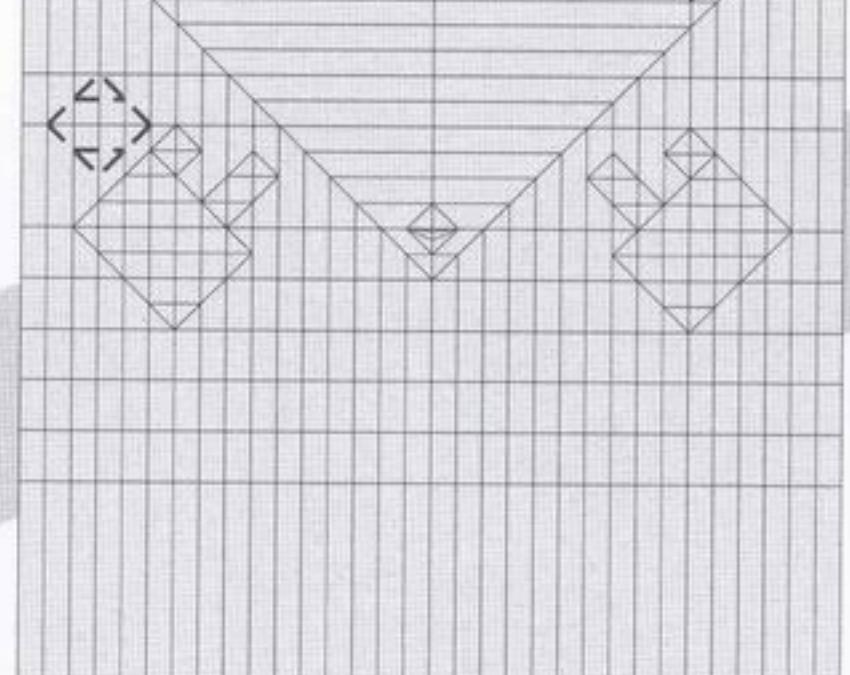


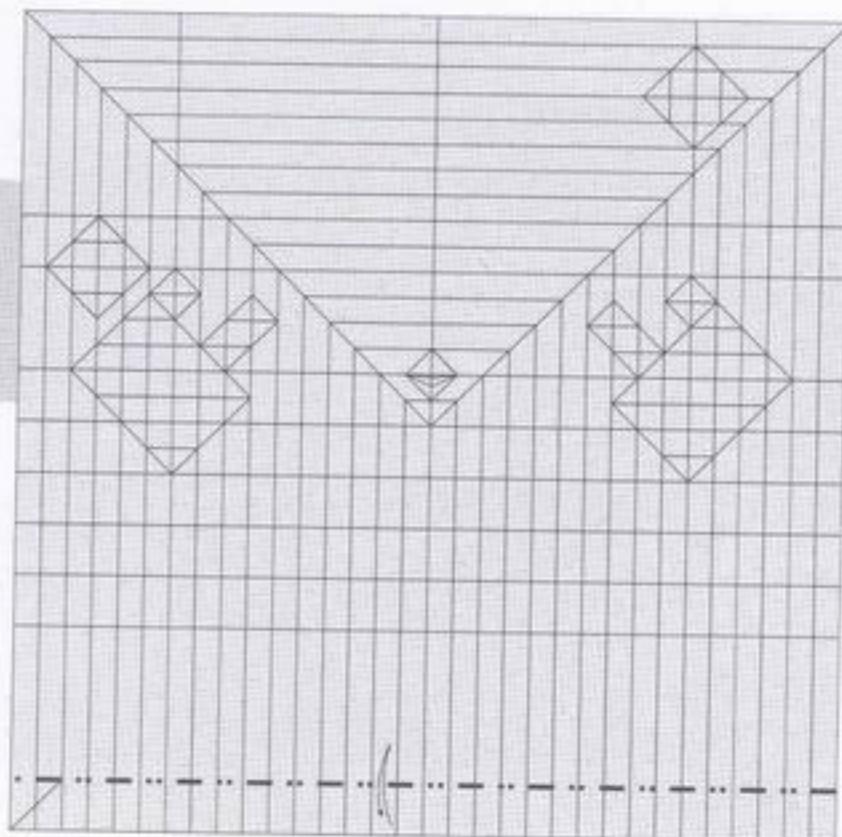
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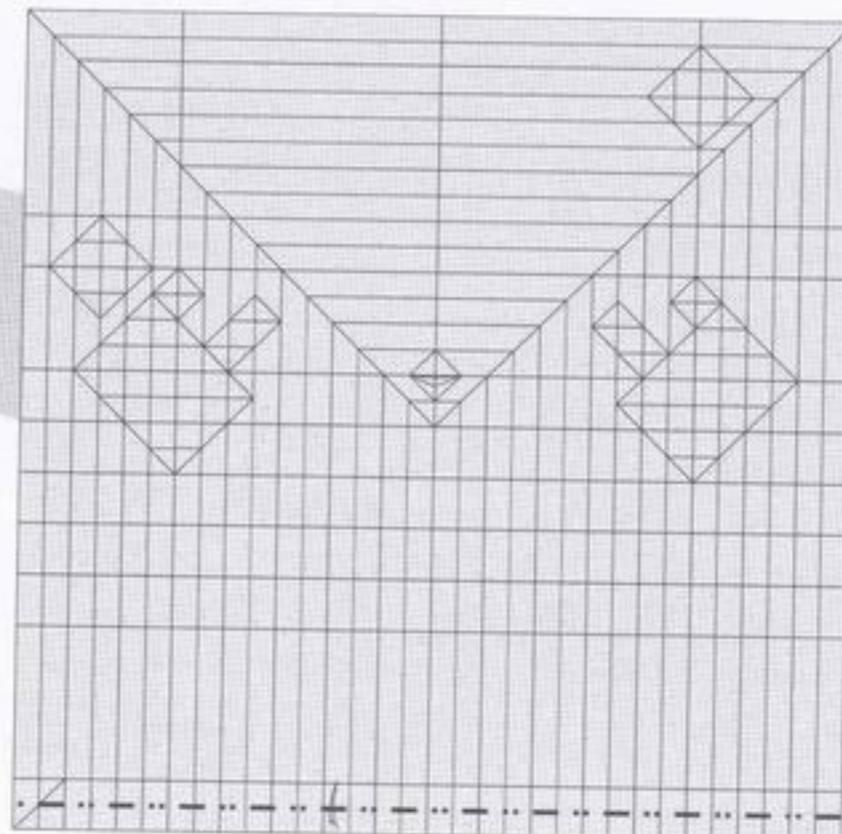


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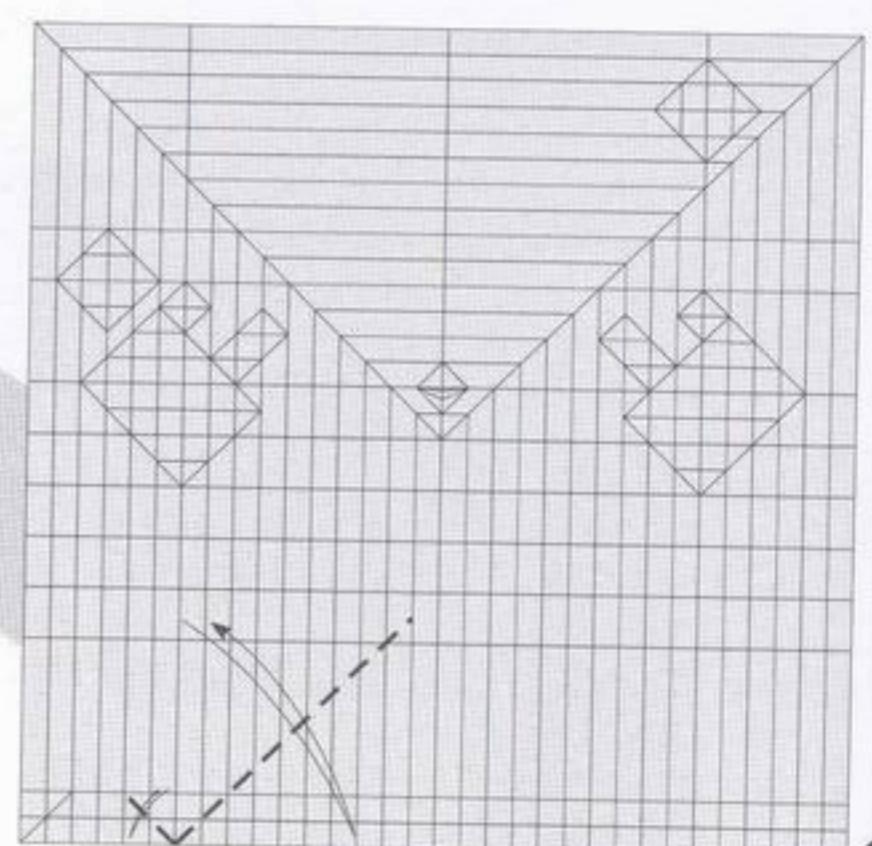




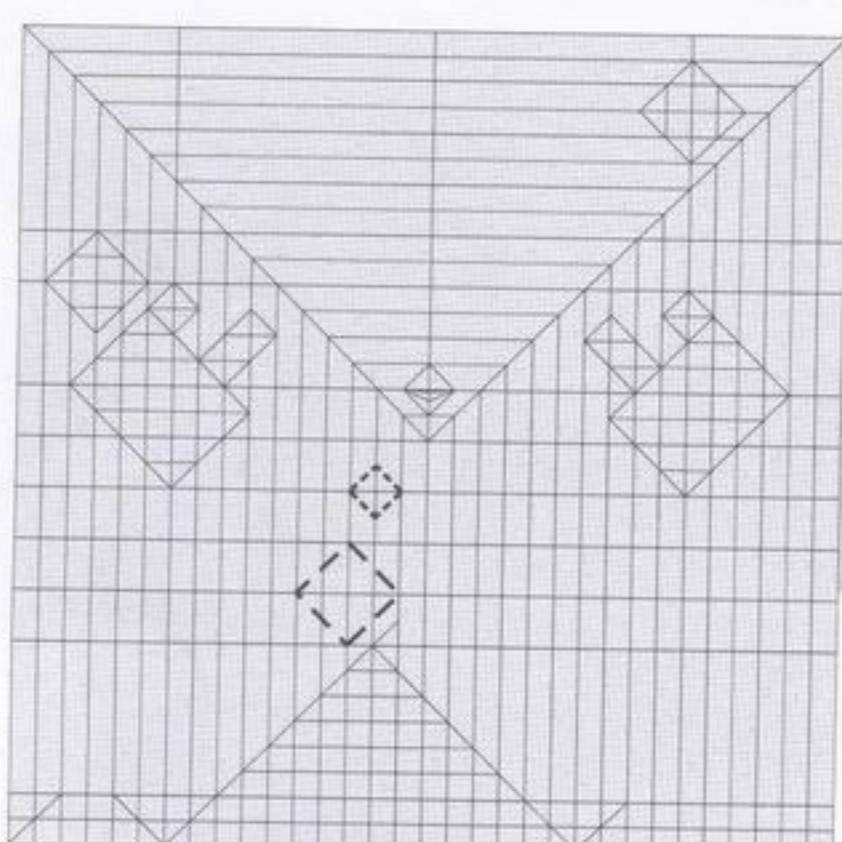
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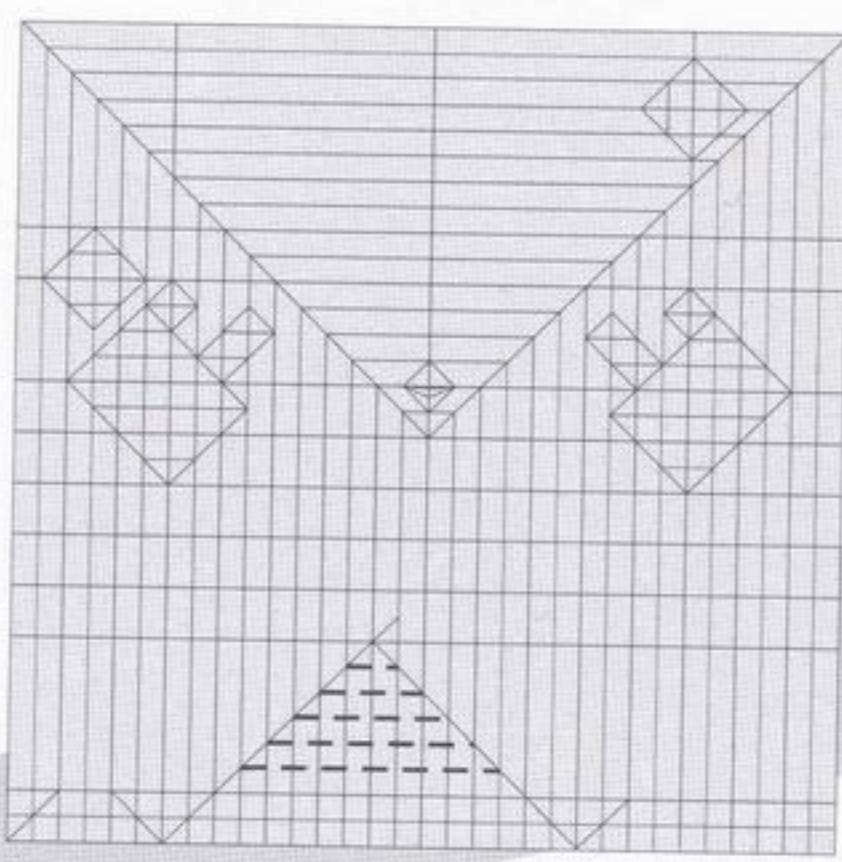
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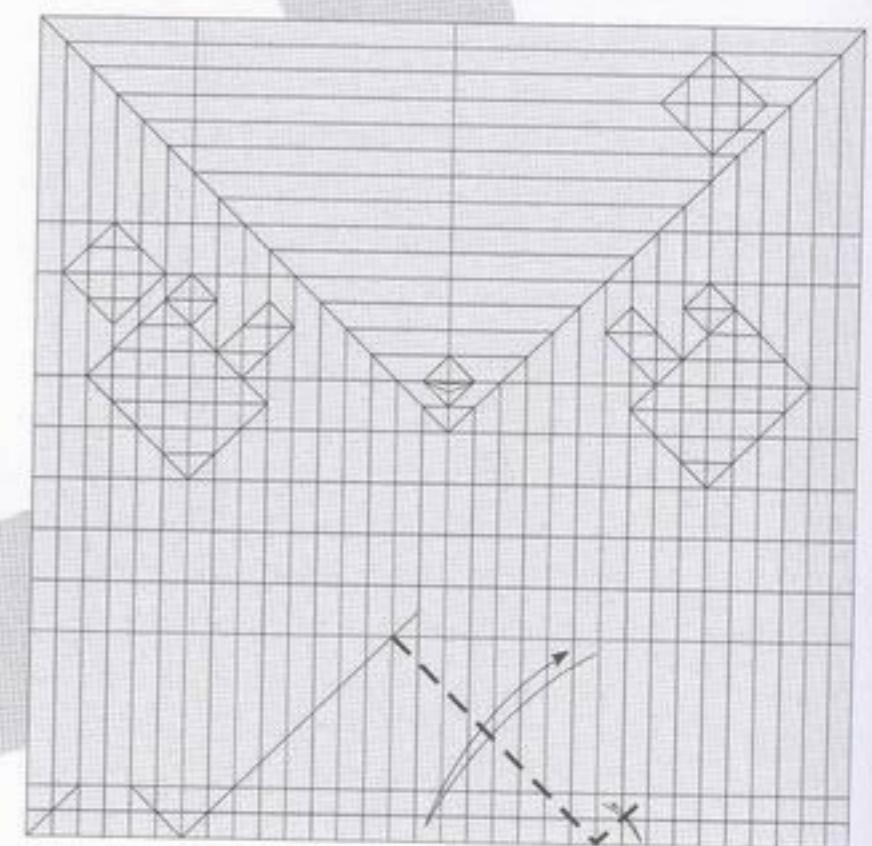
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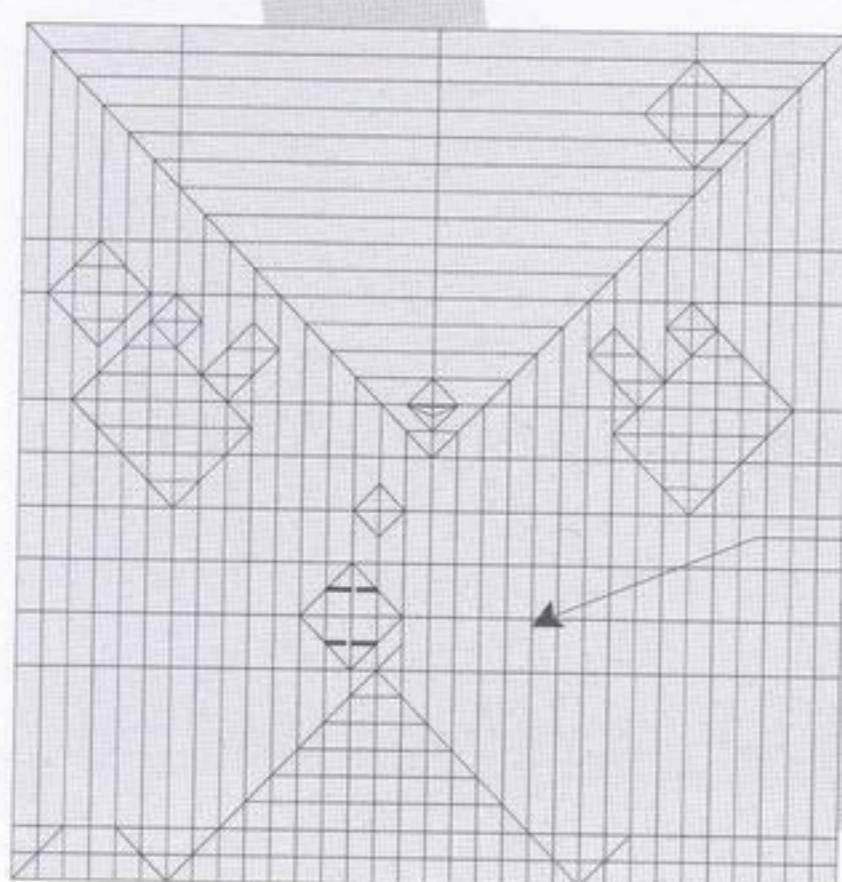
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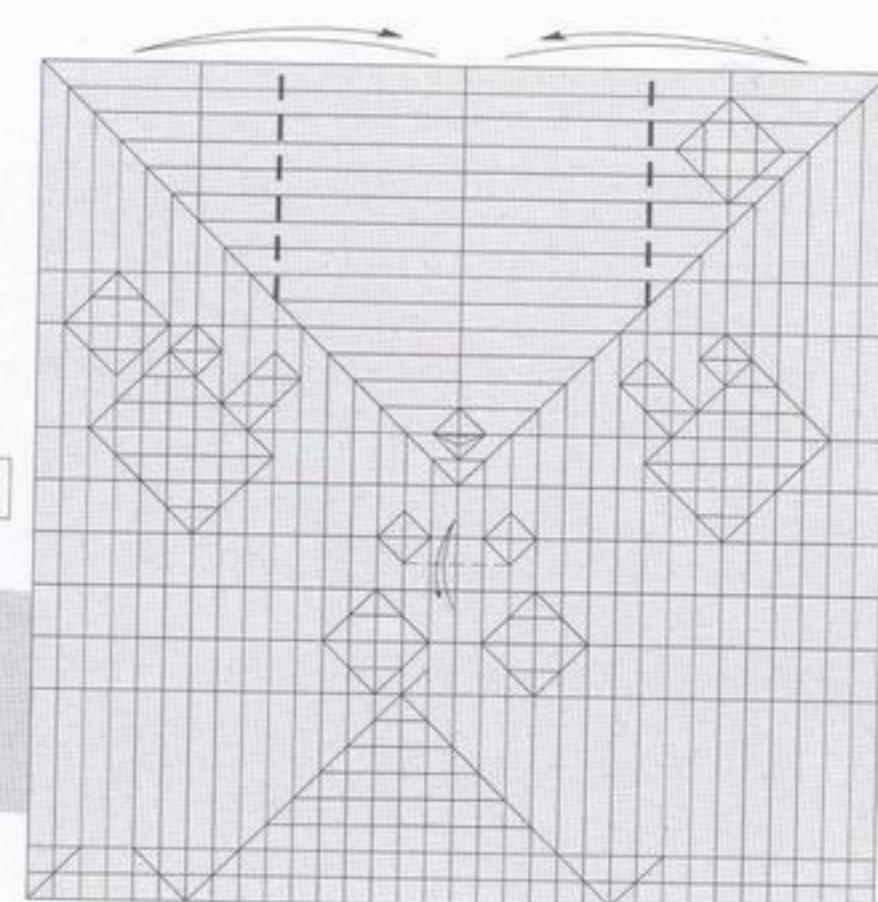
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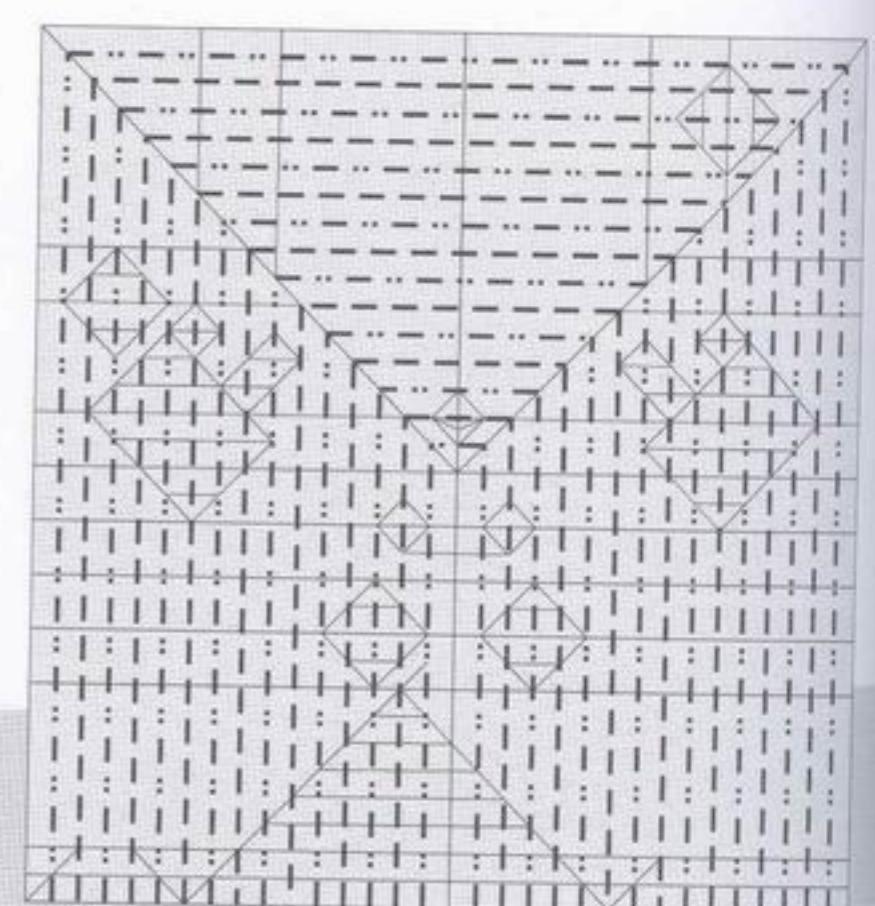
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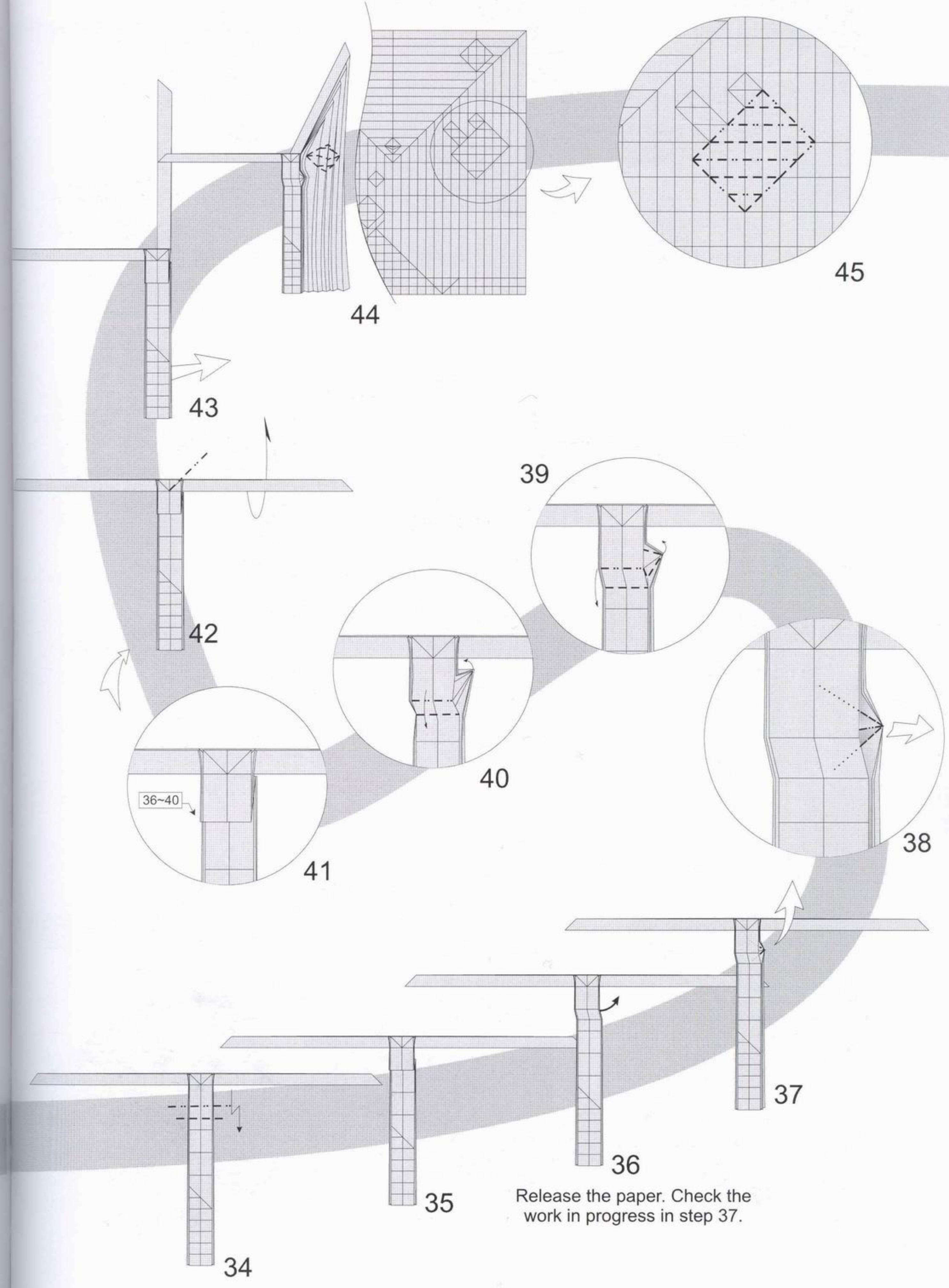
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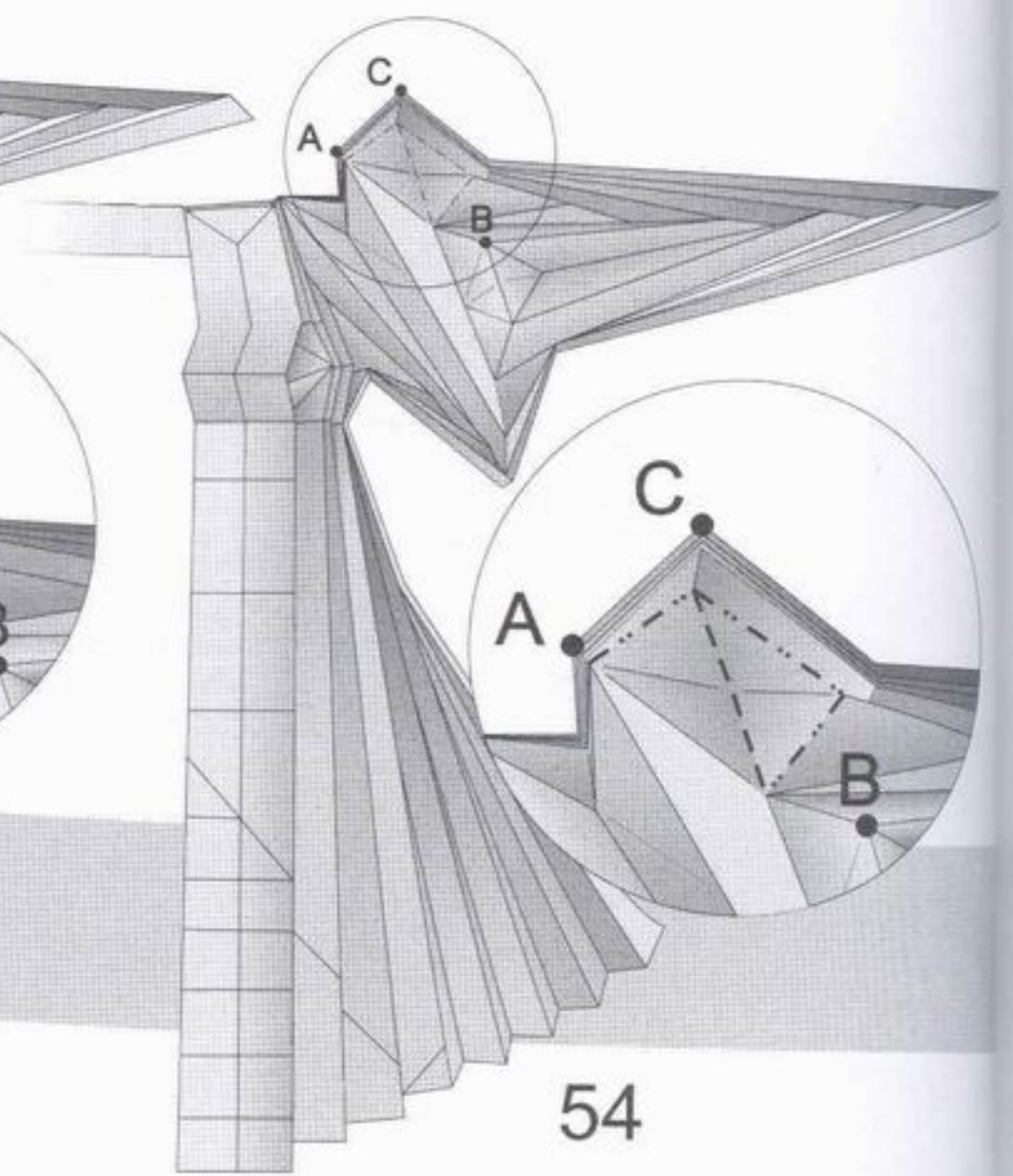
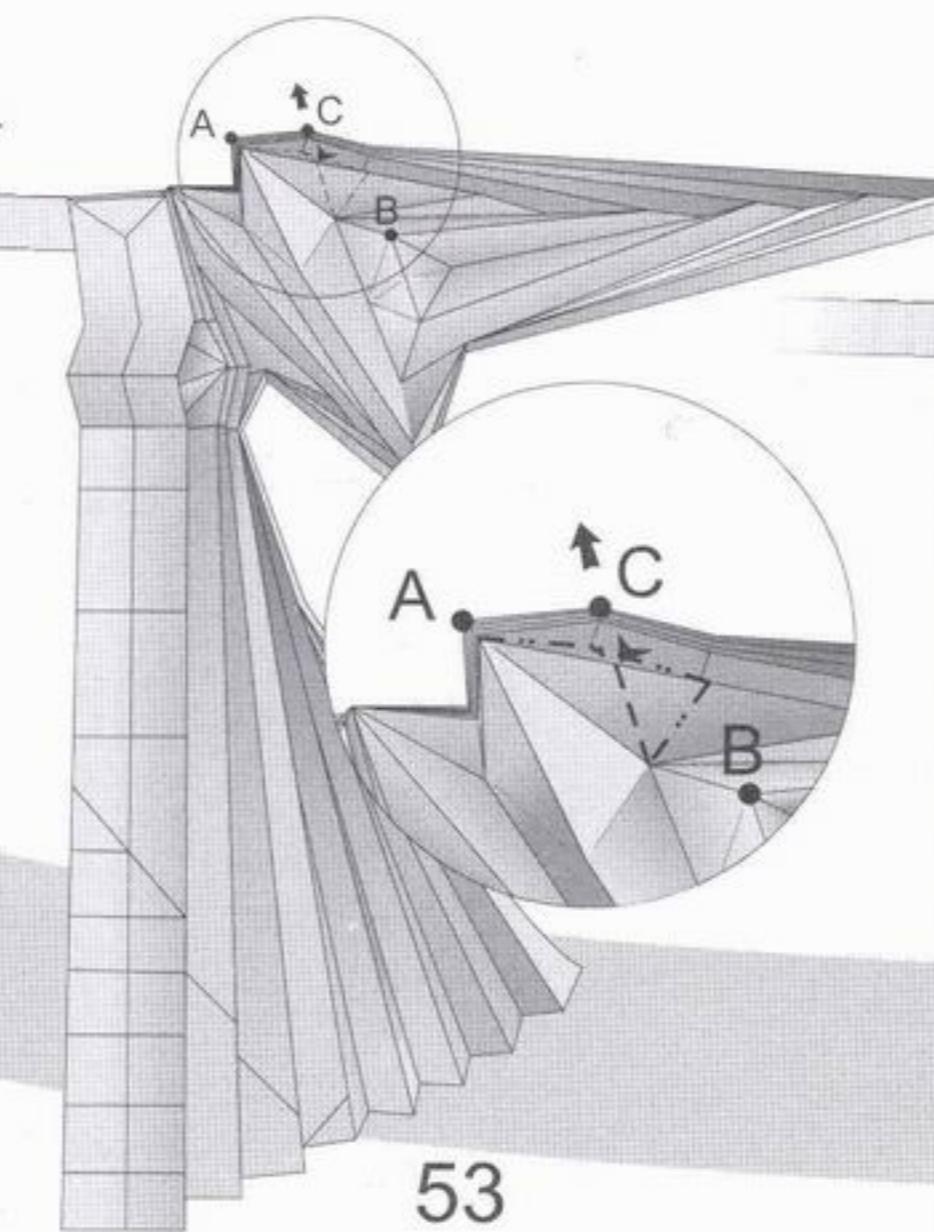
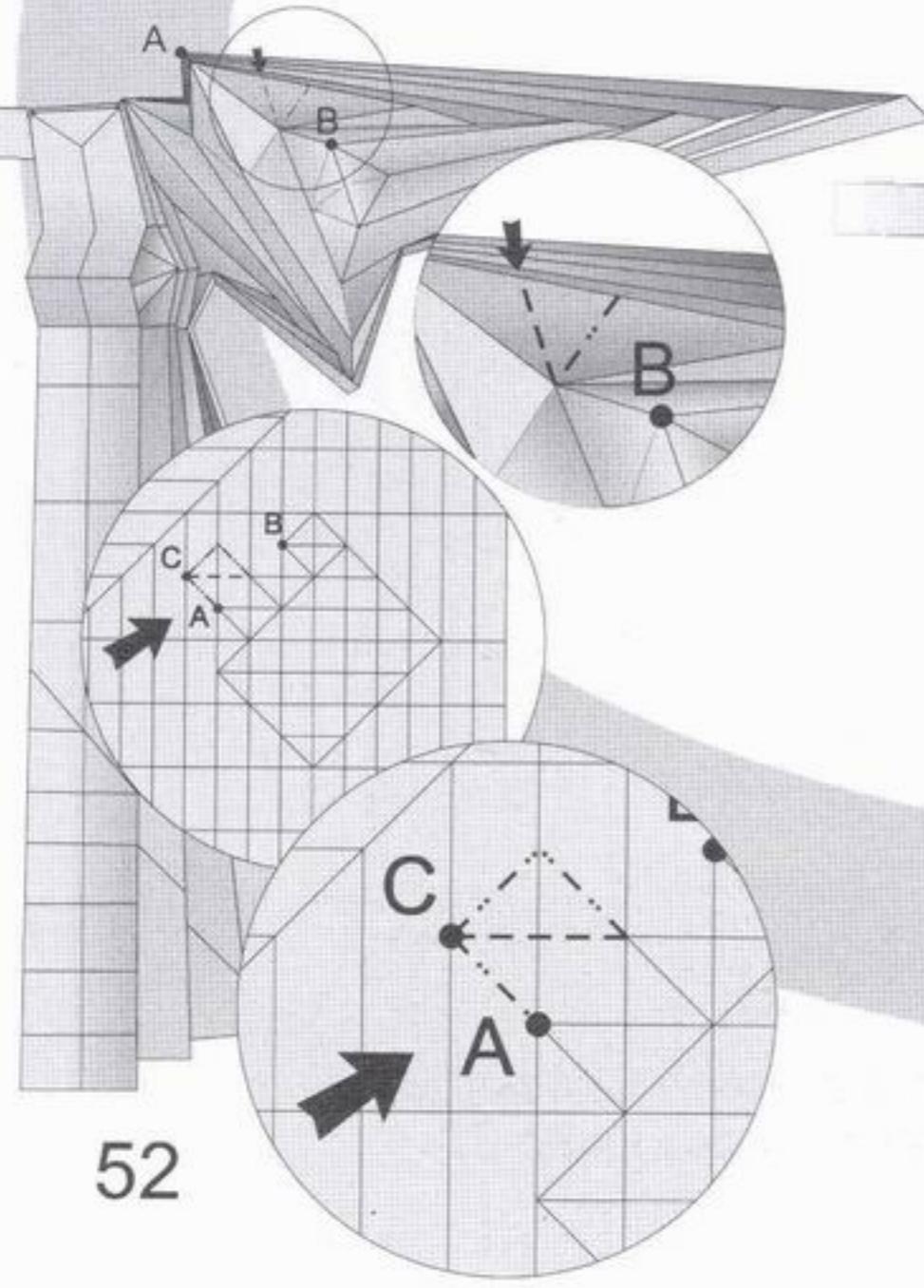
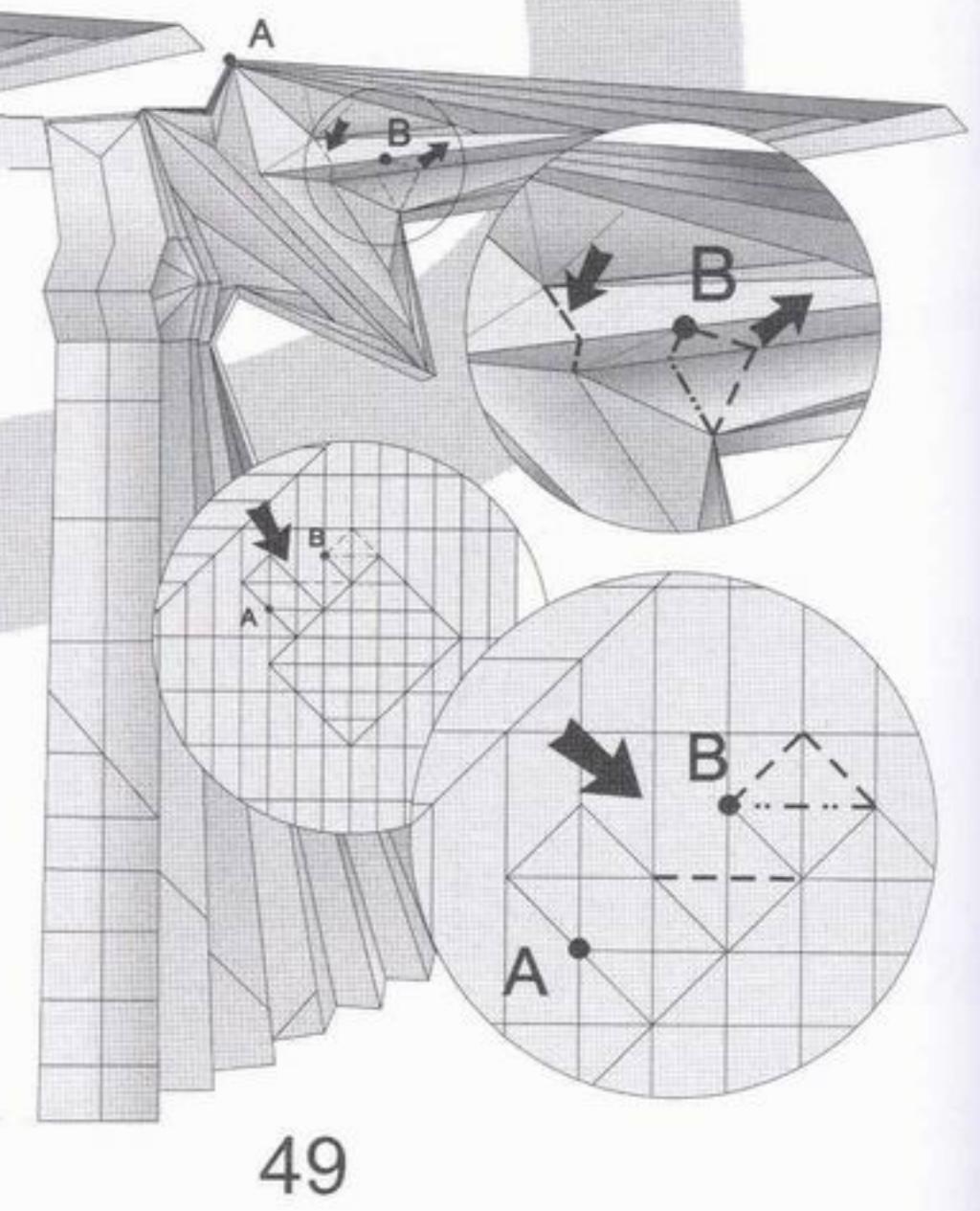
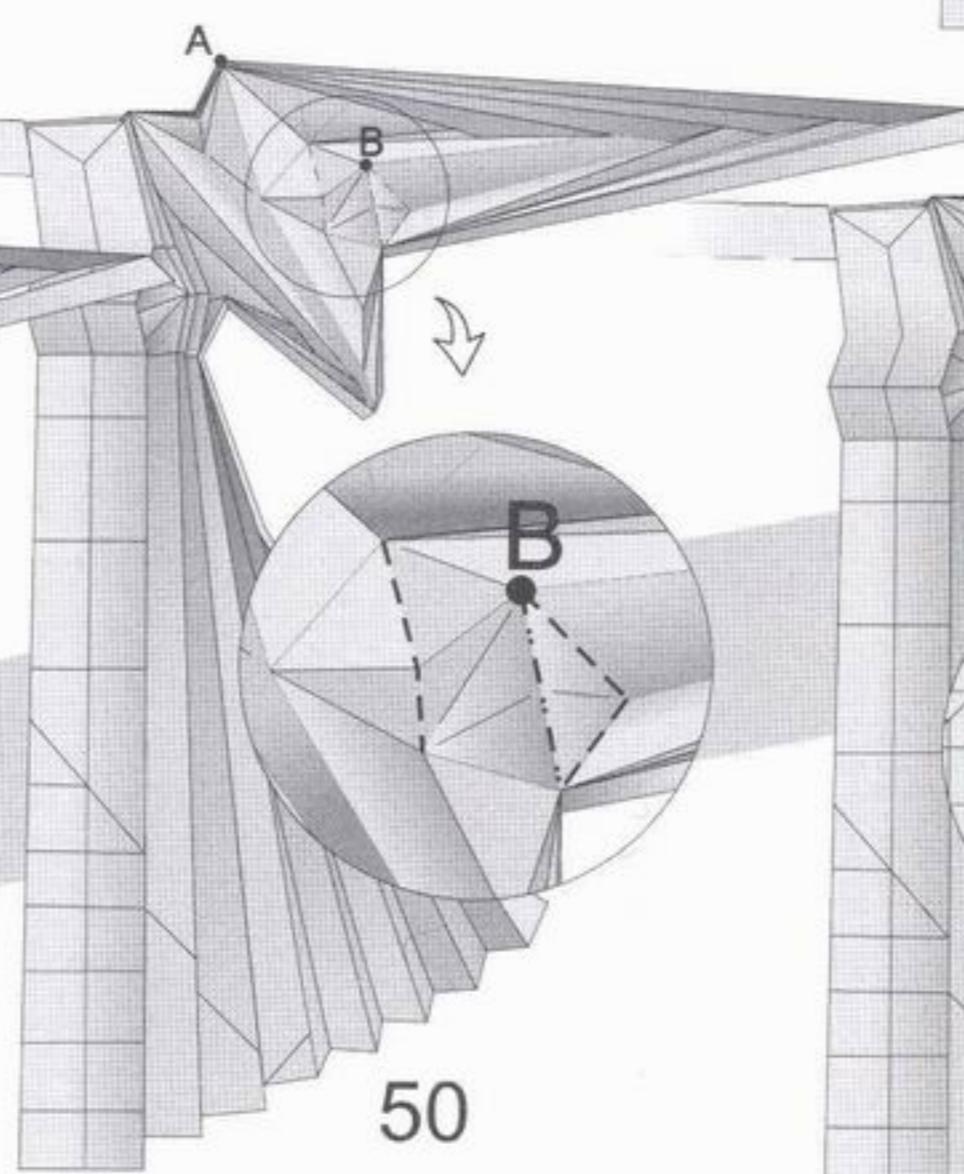
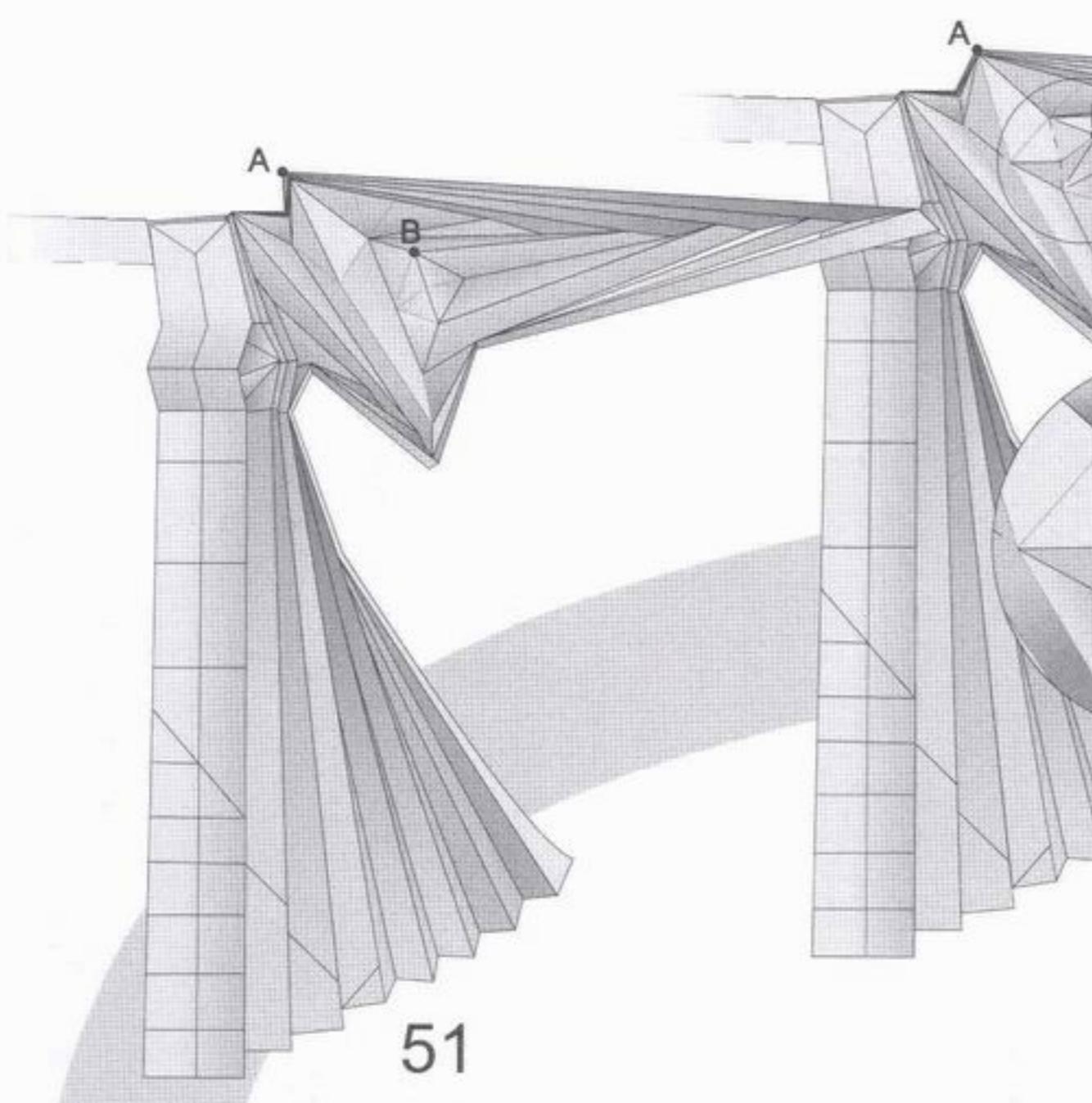
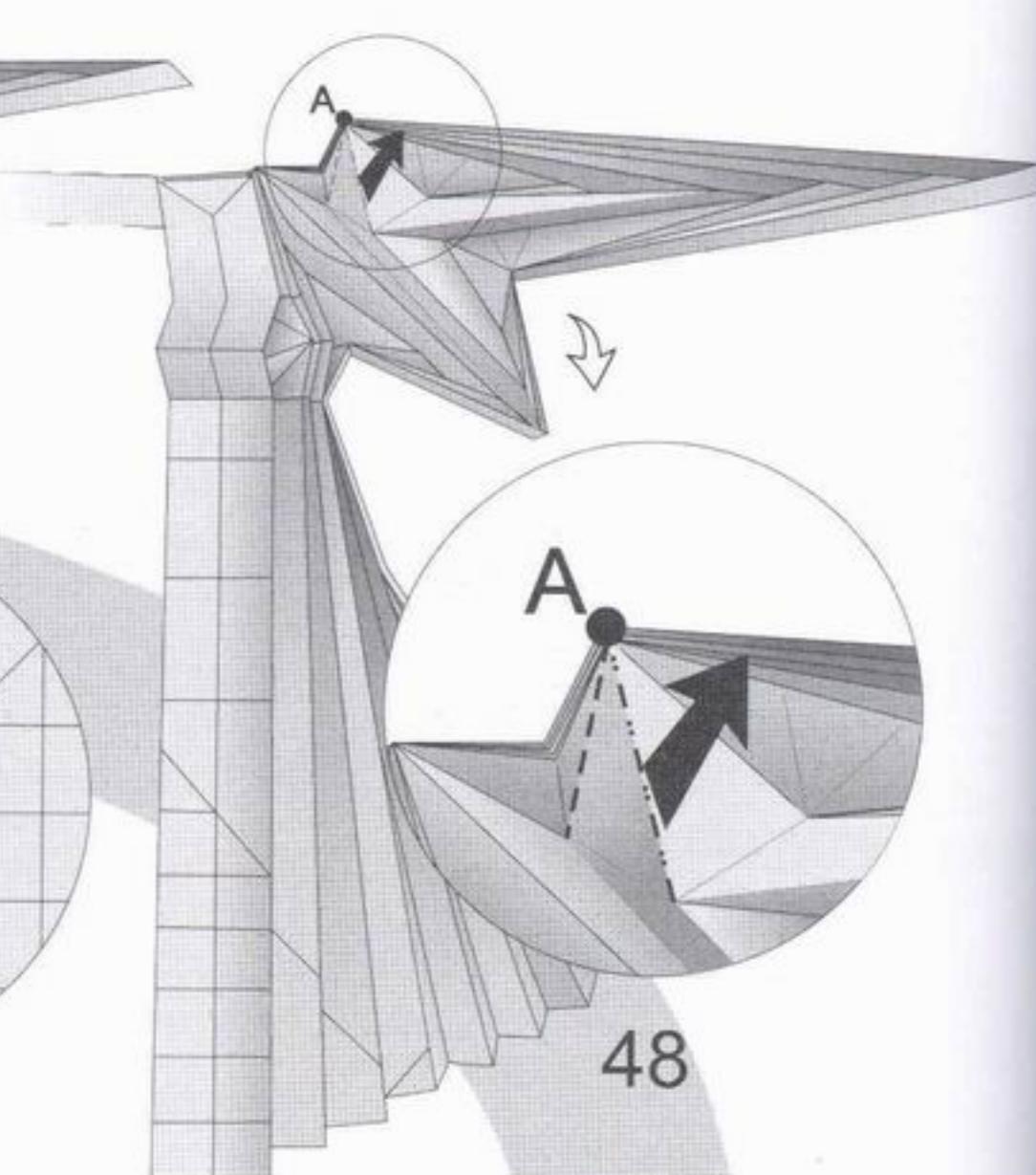
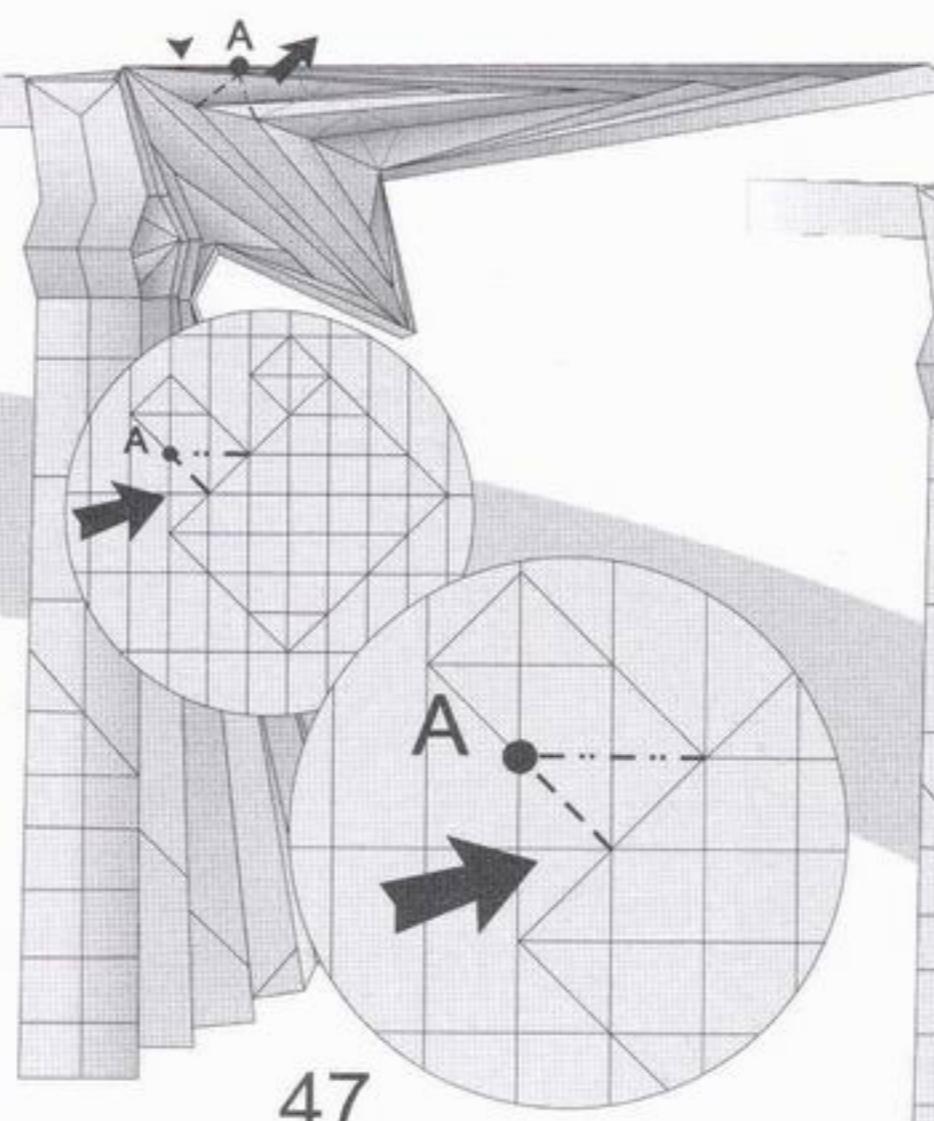
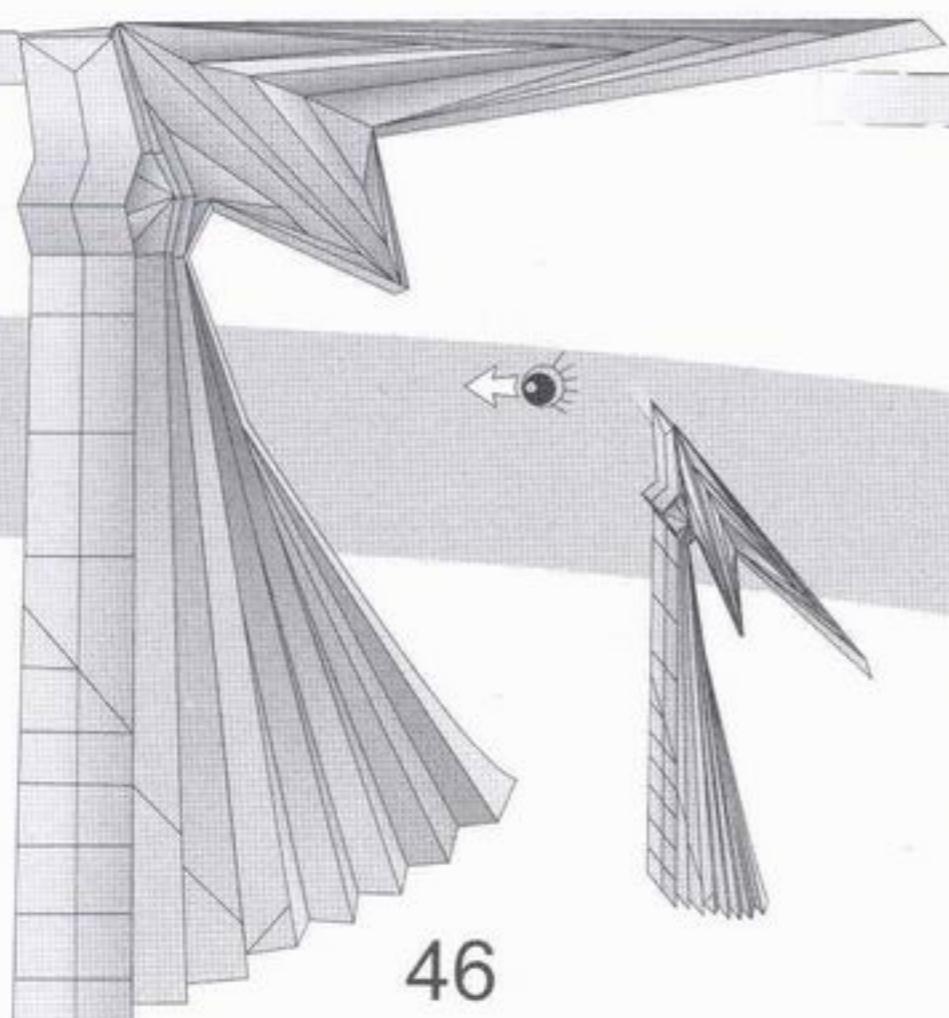


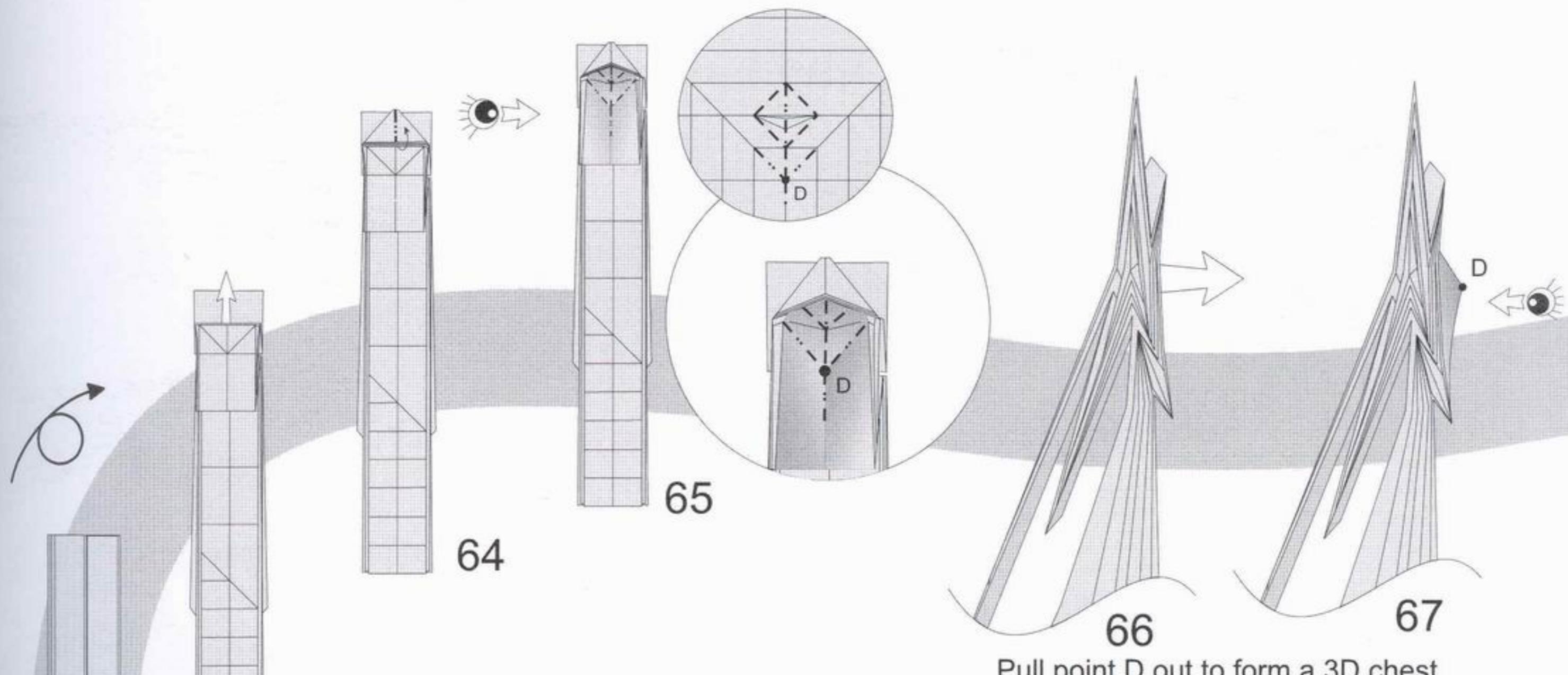
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Collapse the model.

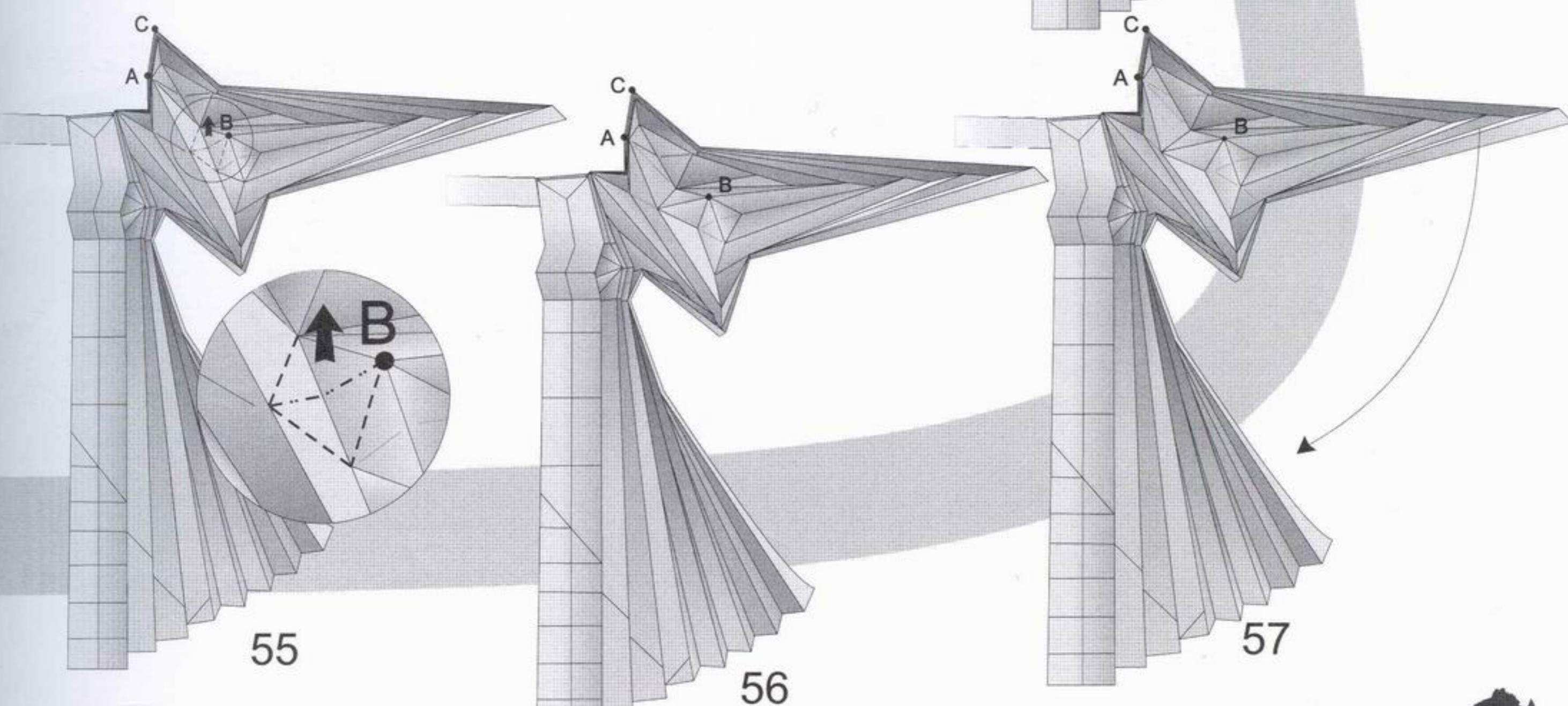
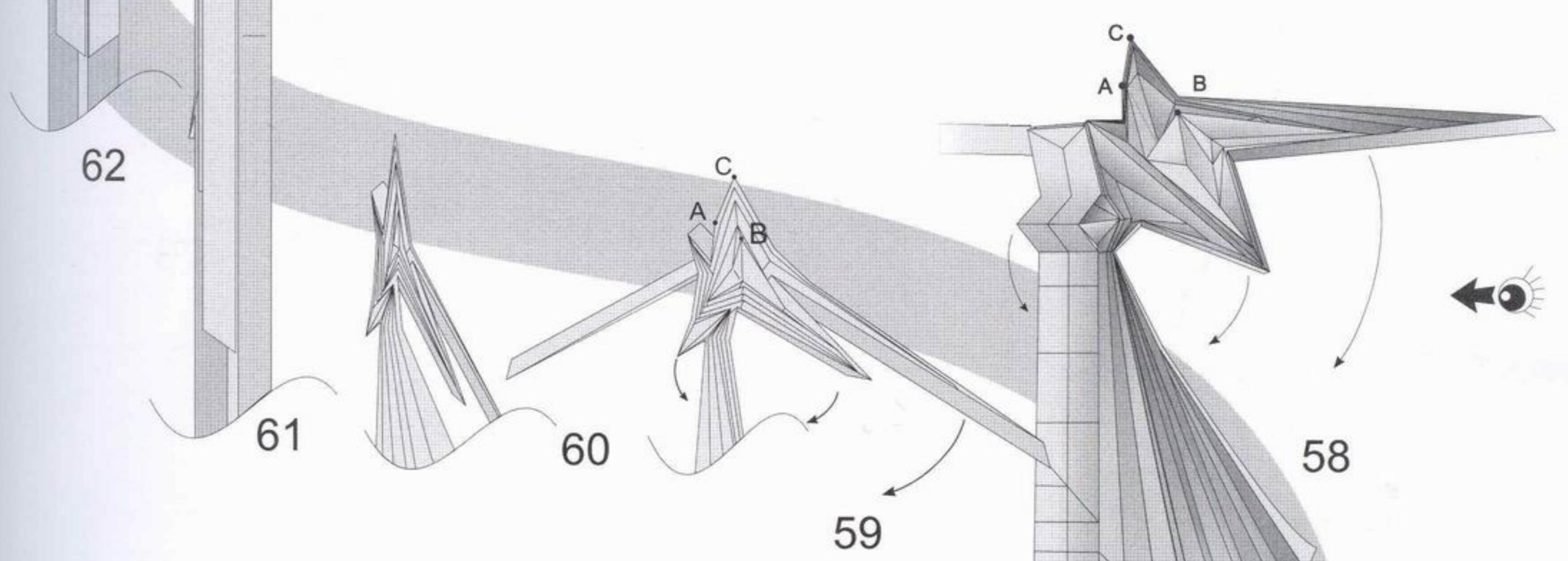
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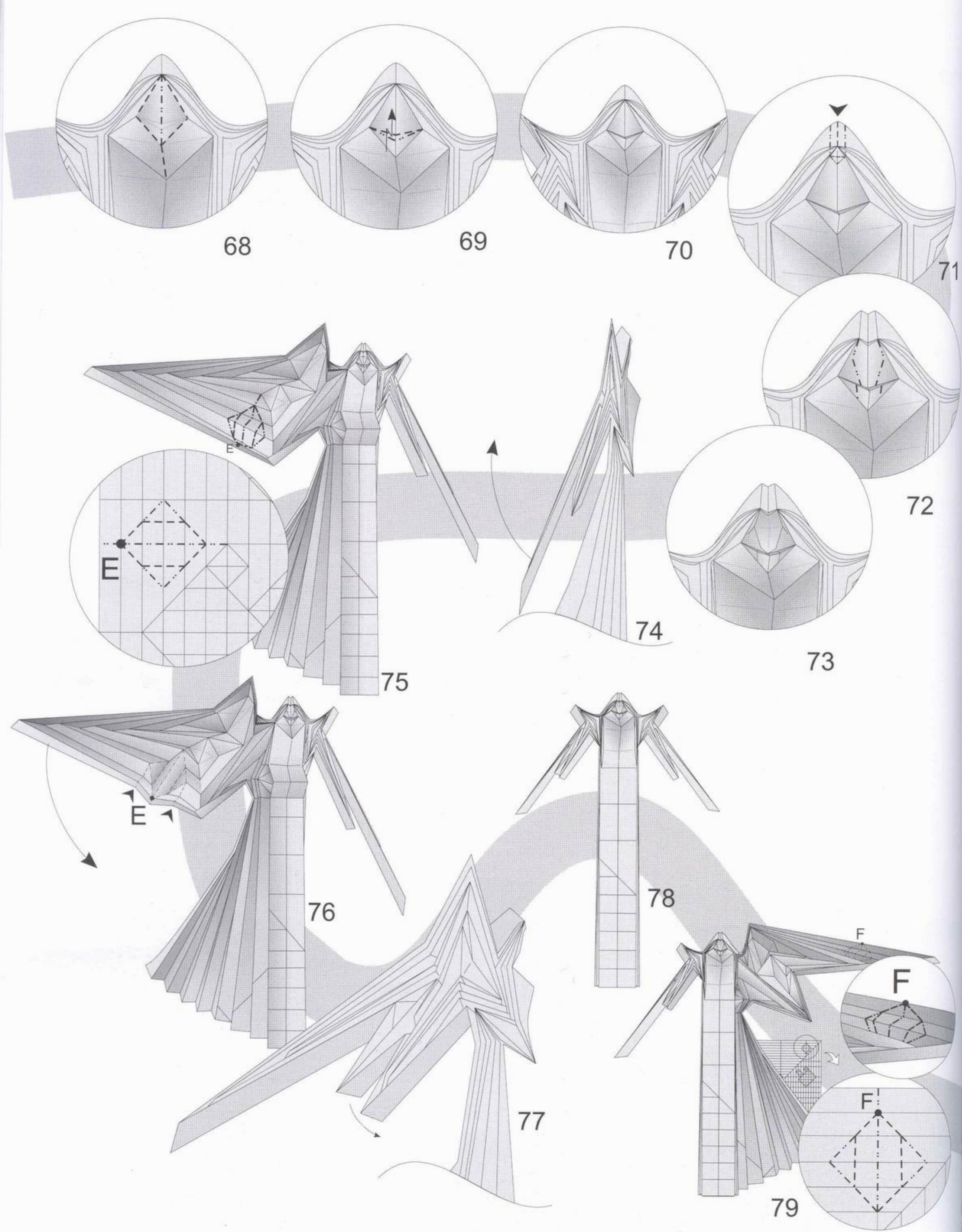


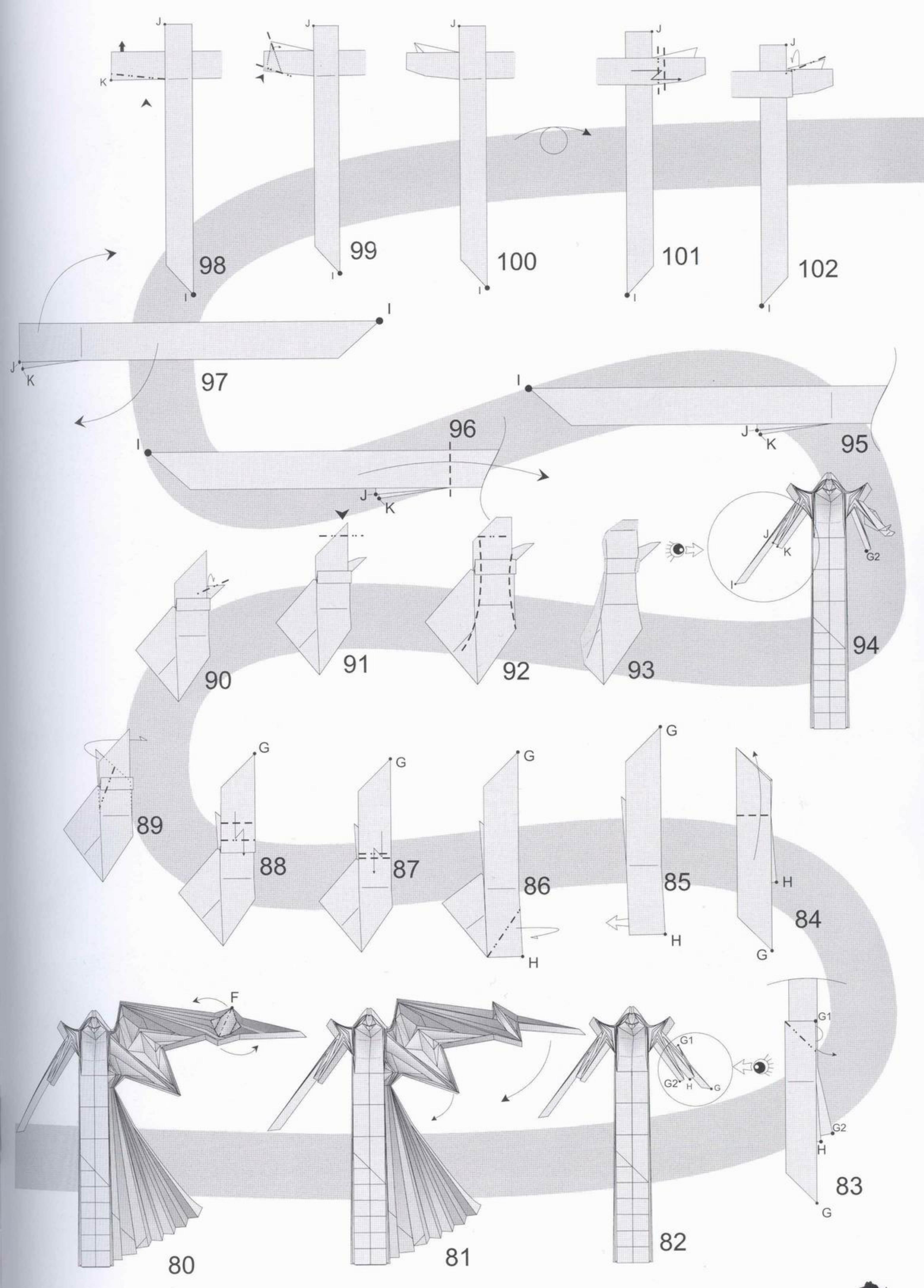


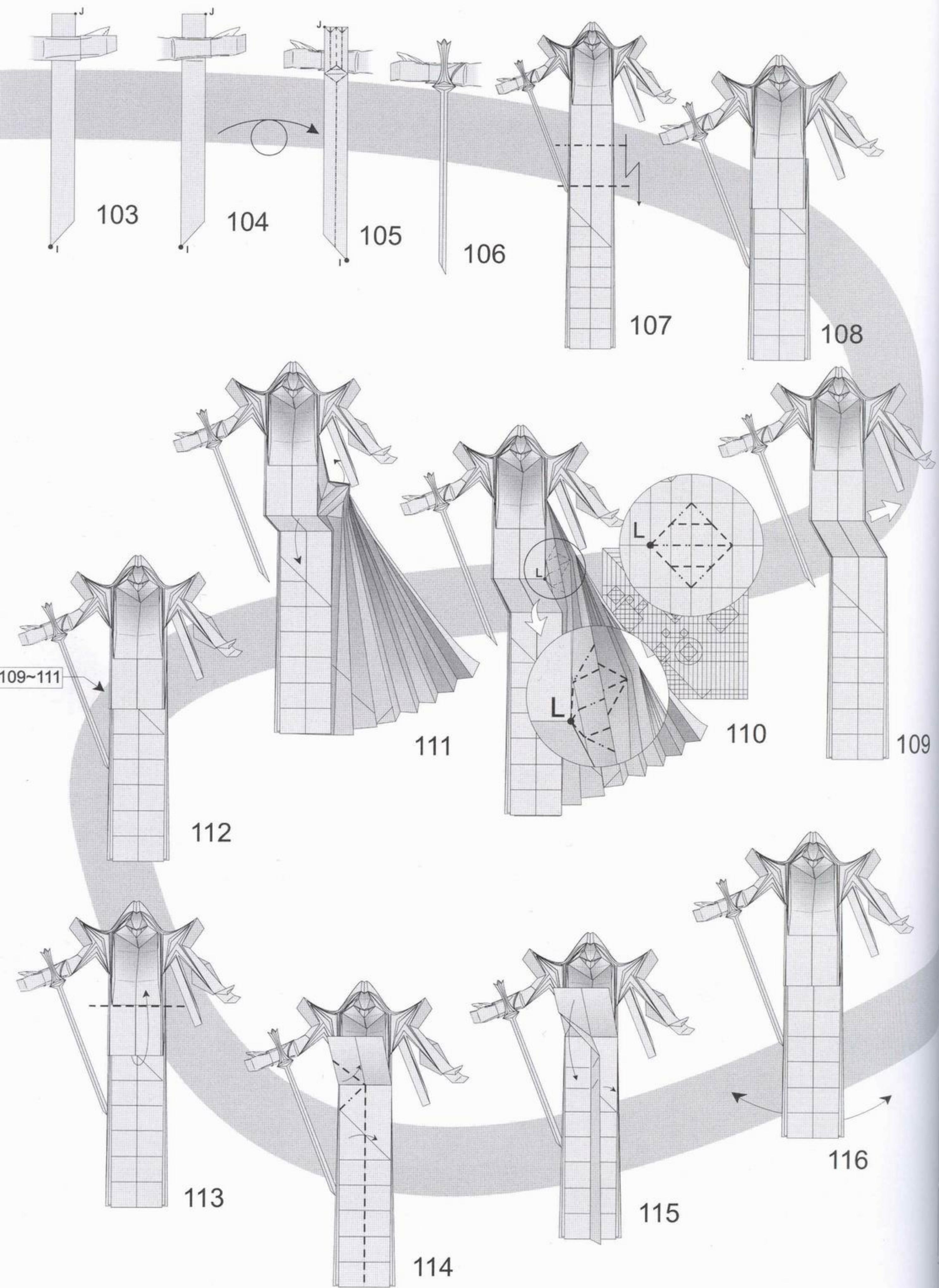


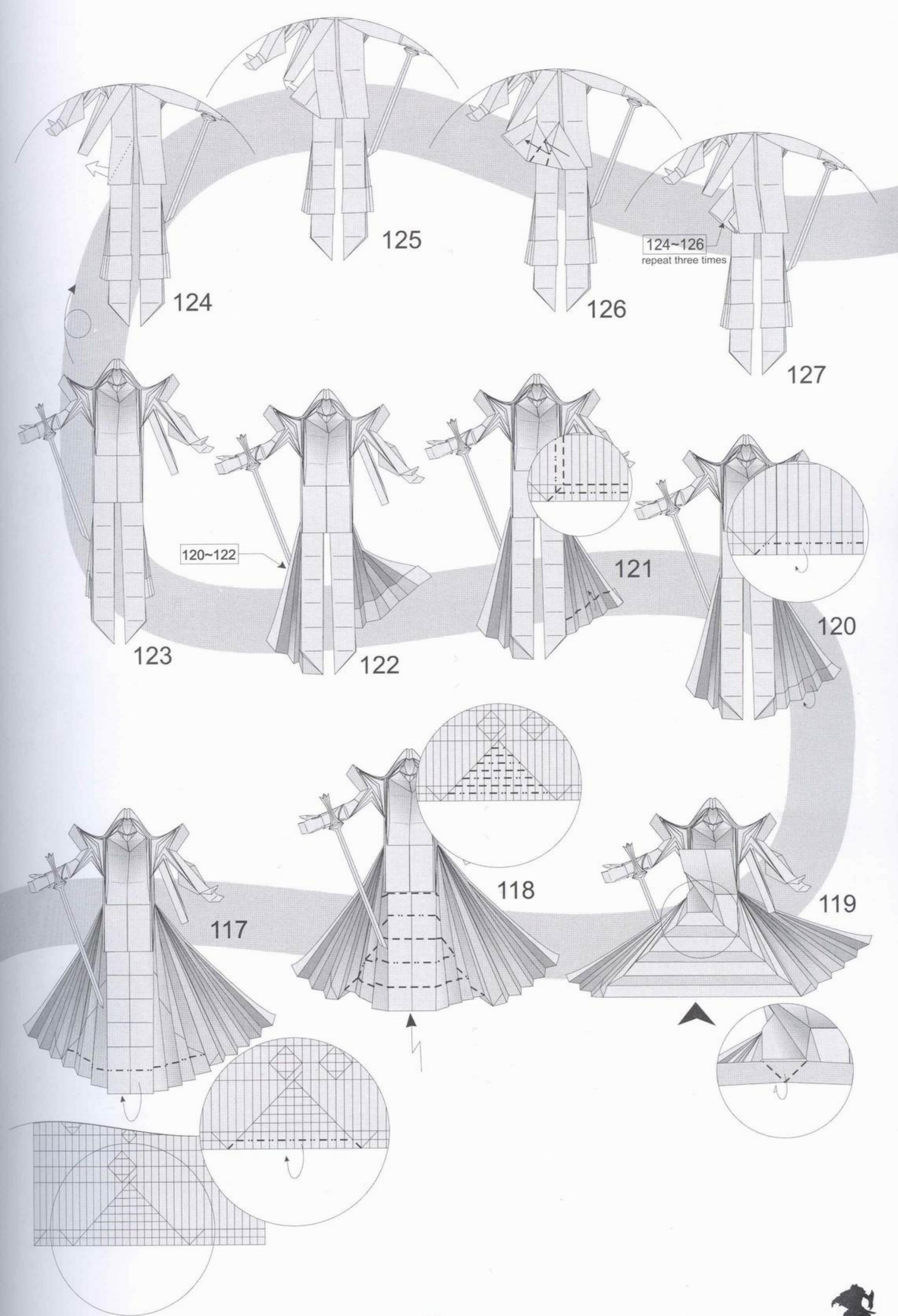
Pull point D out to form a 3D chest

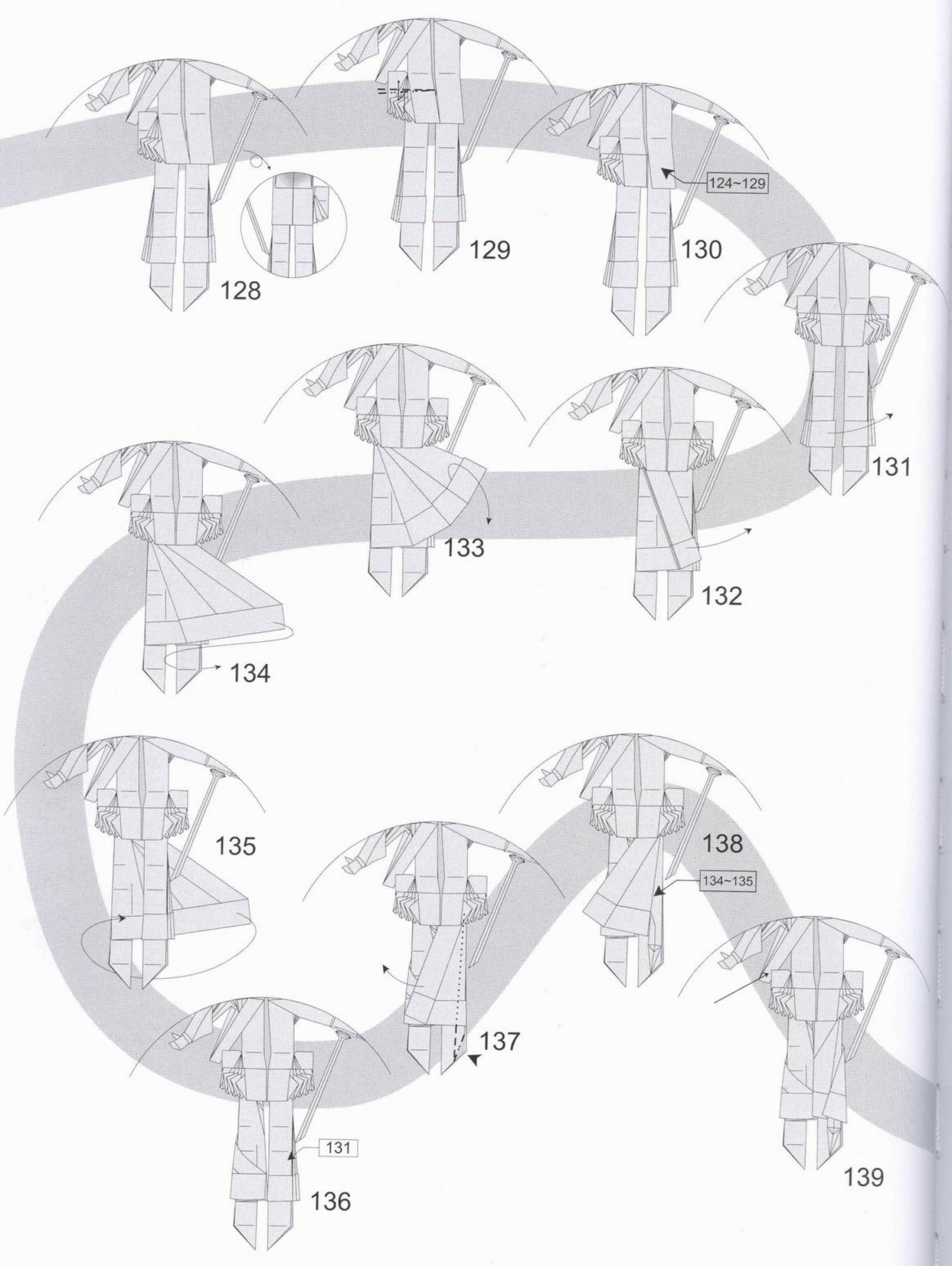


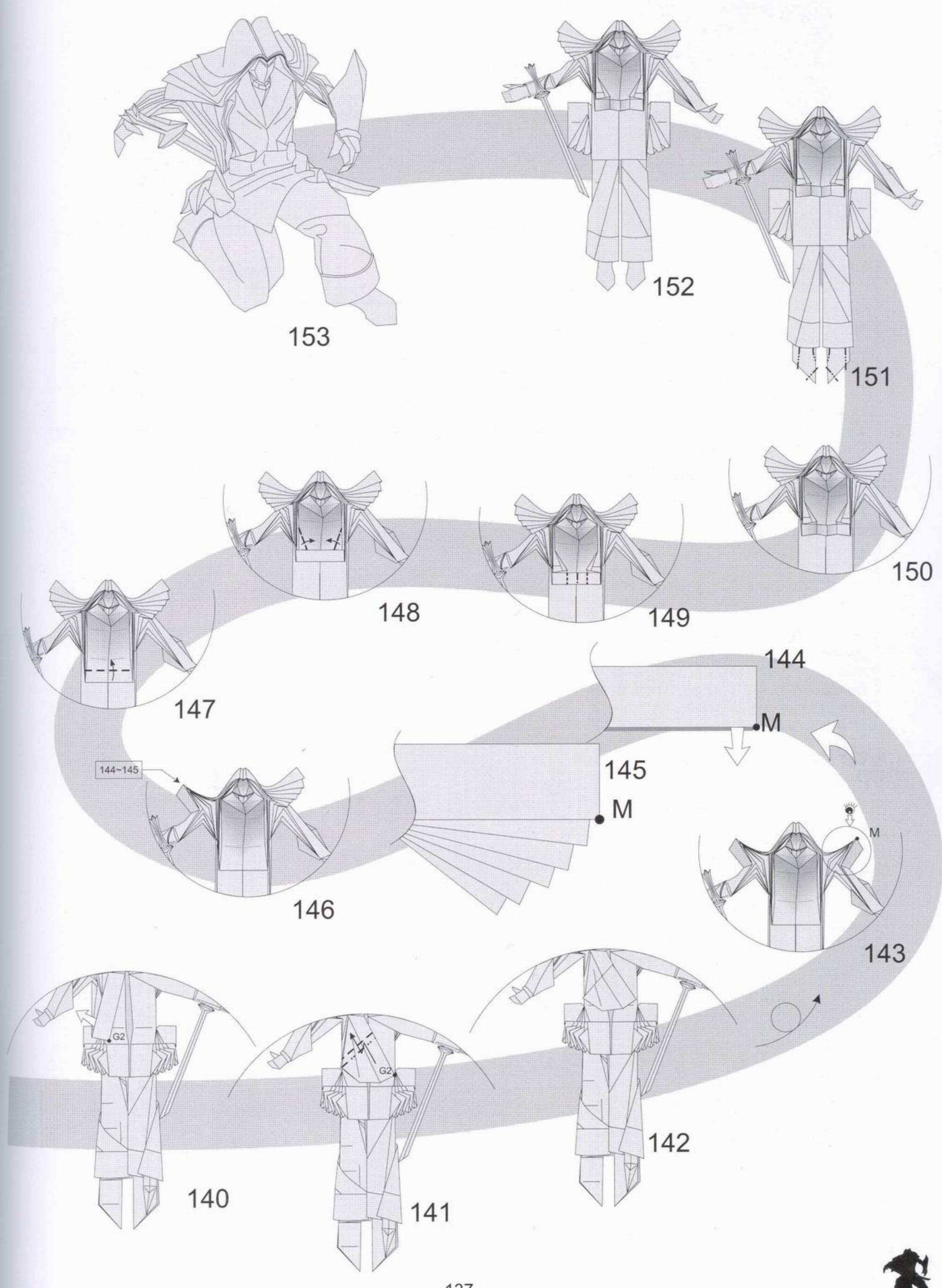


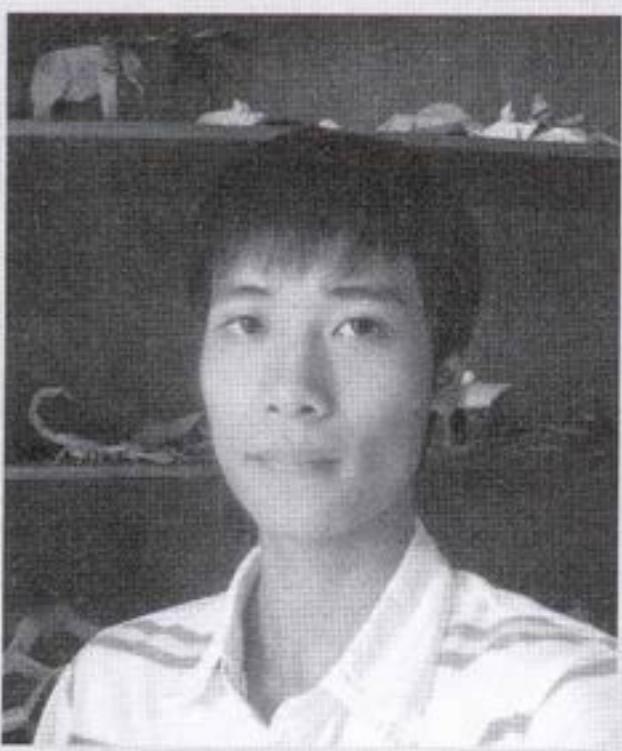












NGUYEN Hung Cuong

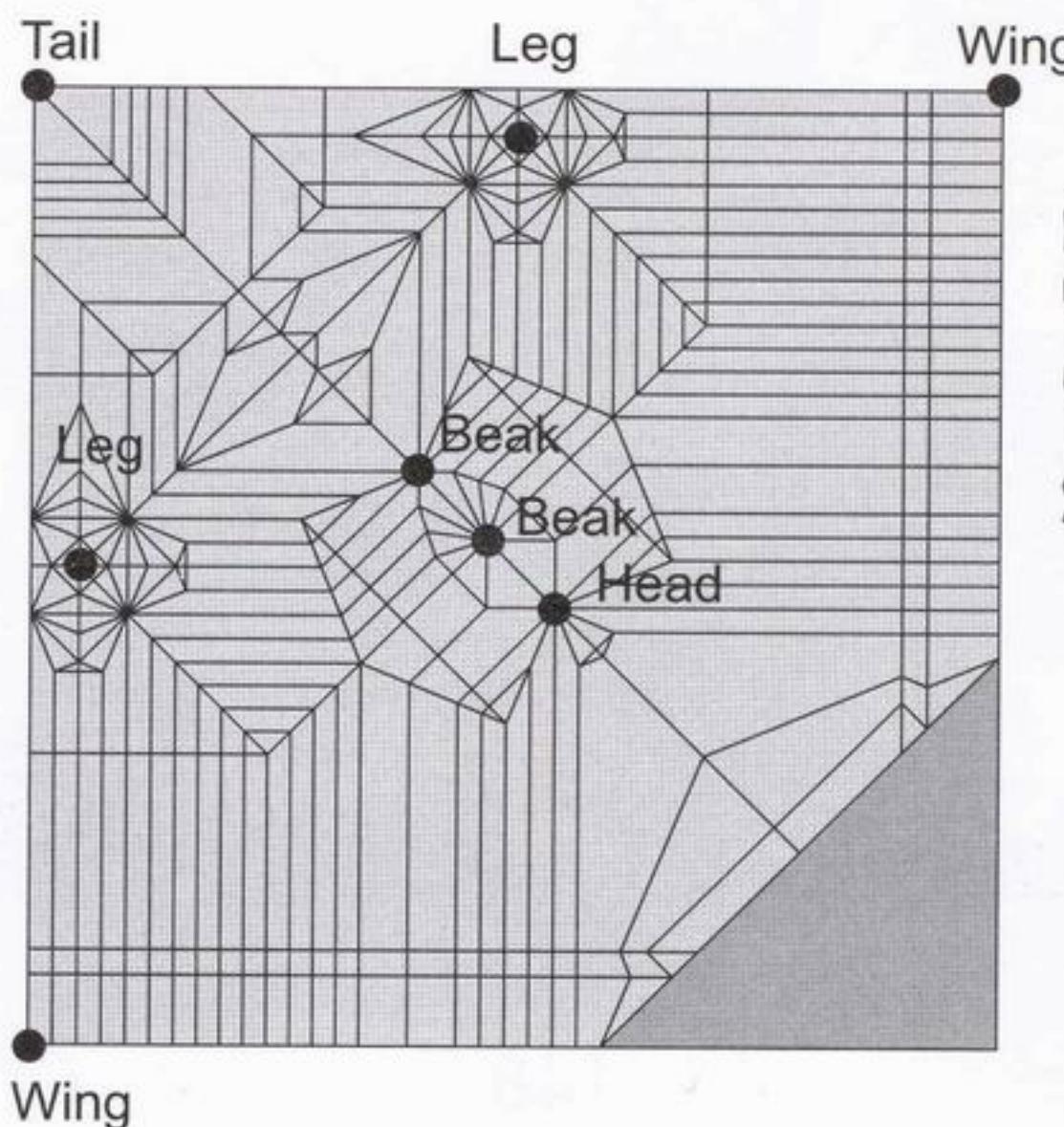
- Nationality : Vietnamese
- Lives in Hanoi
- Born in 1989
- Job : Student at Hanoi University of Technology

I have been doing Origami since I was 6. Paper folding is a subject in junior school. So I was taught to fold many simple models. In 1997, my mom bought me my first Origami book: "Prehistoric Origami" by John Montroll. The book made me an Origami lover. I tried to seek and fold all the diagrams I could find. But it was very difficult to find books about Origami in Vietnam. When I couldn't find anything new to fold, I began creating my own models. In 2004, I met Hiba and joined the Vietnam Origami Group (VOG). Since then, I met and became friends with many Origami enthusiasts. Among all Origami authors, I admire Robert Lang; his book "Origami Design Secrets" helps me a lot in designing. I consider him as my first origami teacher.

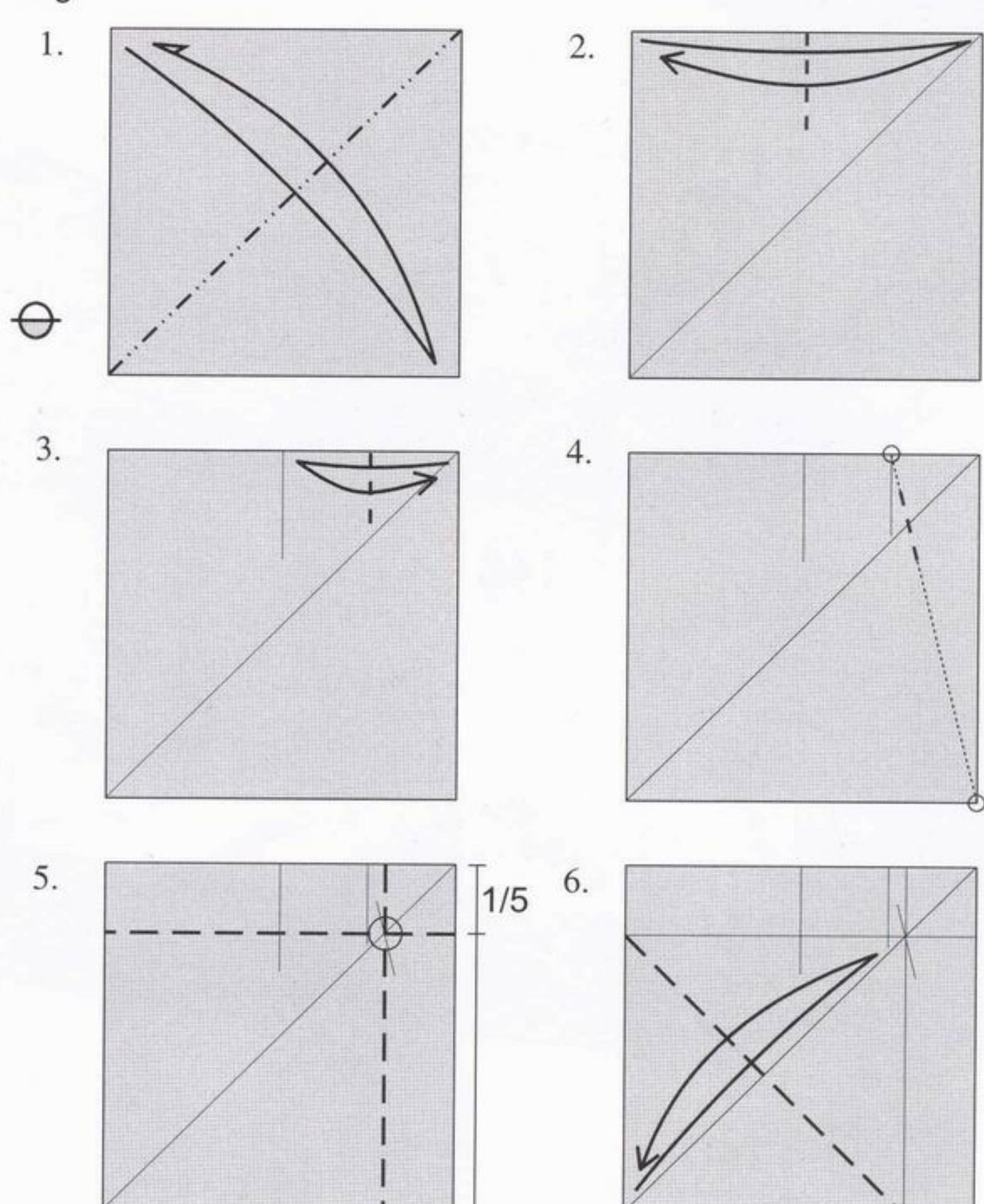
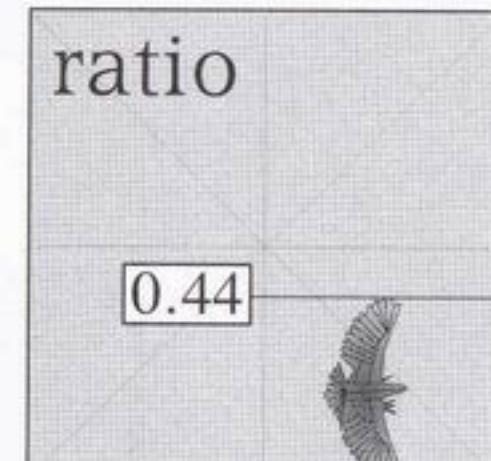
This eagle was upgraded from my old version of 2006. In the first version, I had just focused on the wings, trying to make them large and detailed. So I had used the entire two edges of the square paper for the wings. The wings were inspired by Kamiya Satoshi's phoenix and Robert Lang's dancing crane. I had also created feathers for the tail because I found that many Origami eagles do not have detailed enough tails. For this last version, I have paid attention to other parts of the model. I had added eyes to the head and claws to the feet. Now the model looks quite good and I am happy that people like it.

Eagle

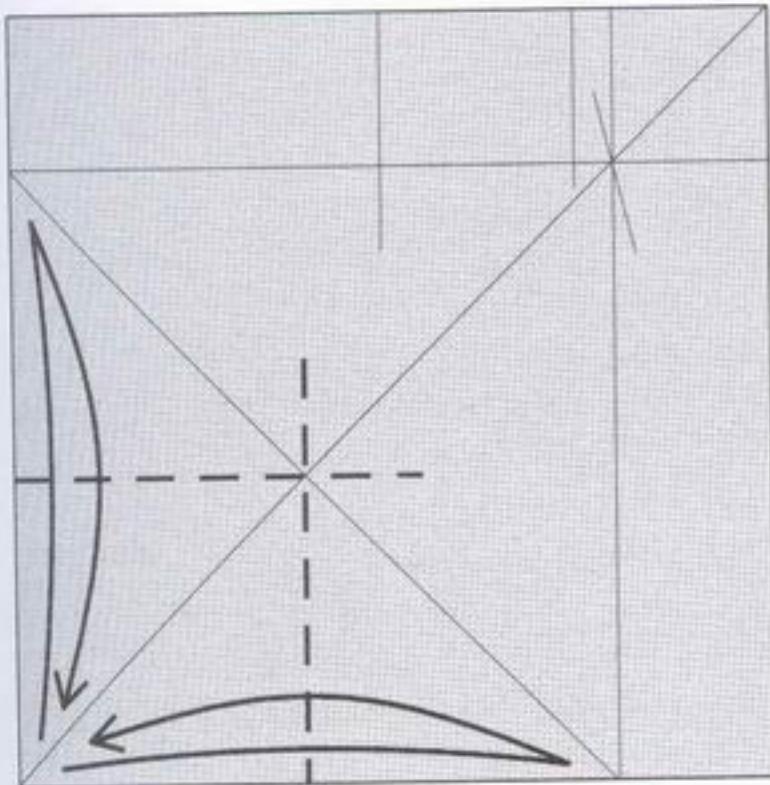
- Creation : NGUYEN Hung Cuong
- Diagram : NGUYEN H. + TERRY N.
- Date : 13/04/2008
- Level : Complex
- Time to fold it : 6 h



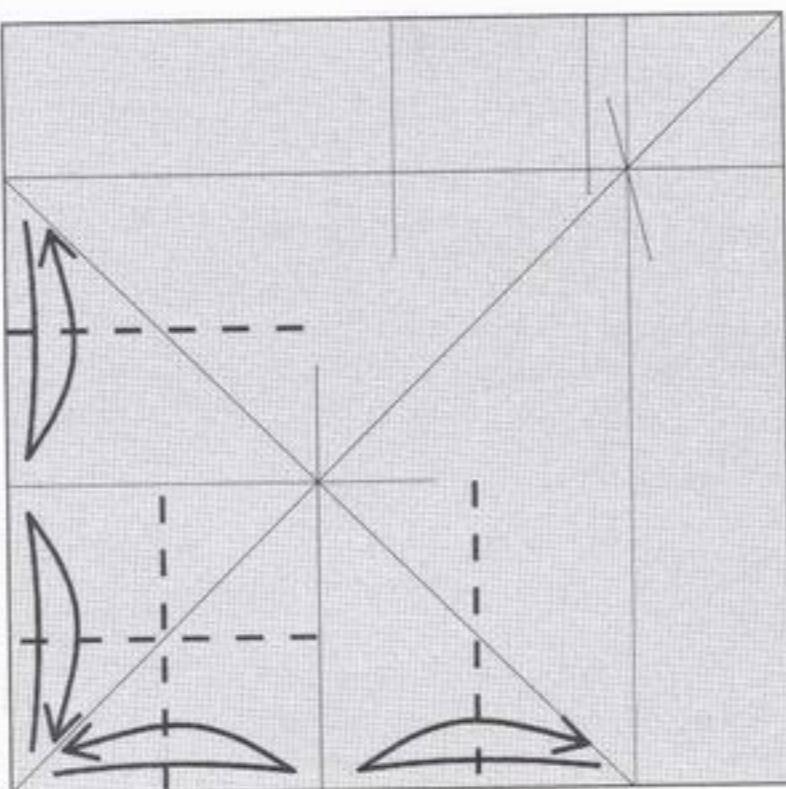
Paper : 50 x 50 cm
 Standard paper
 Tissue-foil / MC
 Wet folding



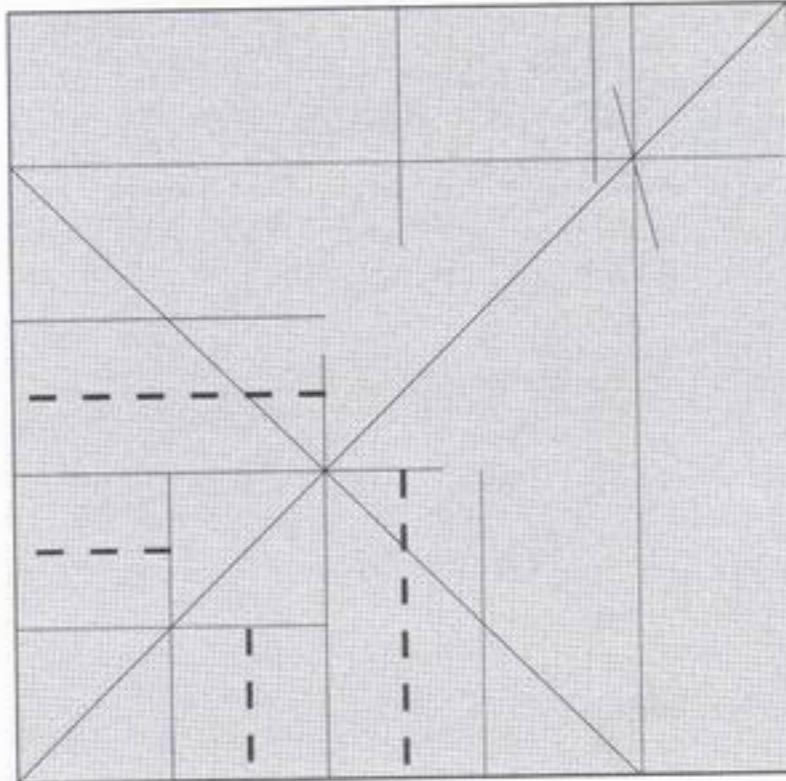
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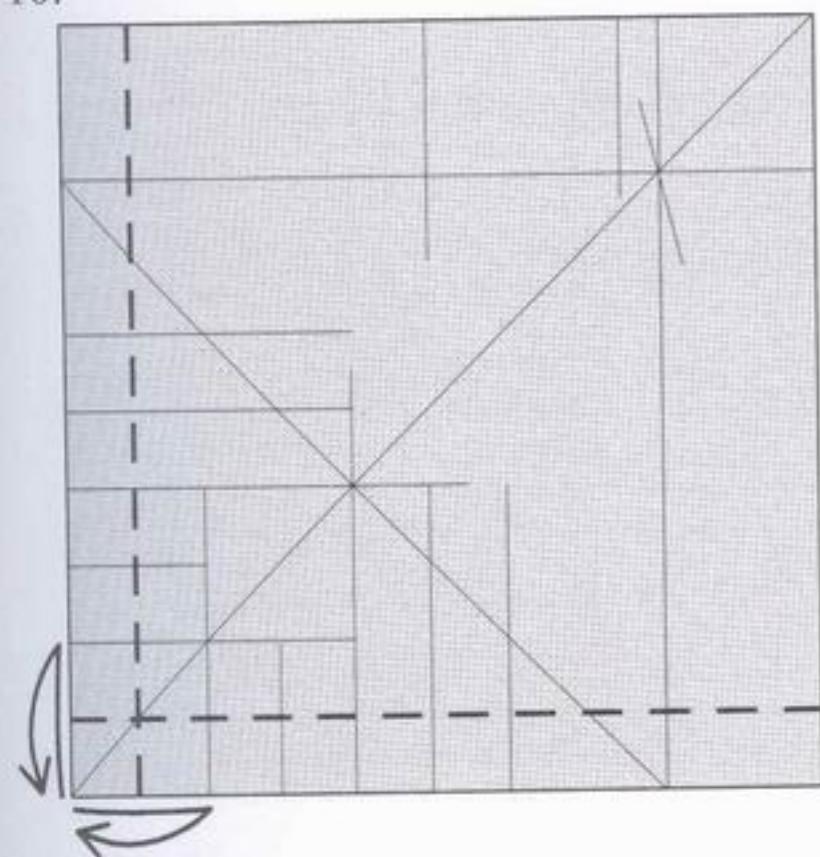
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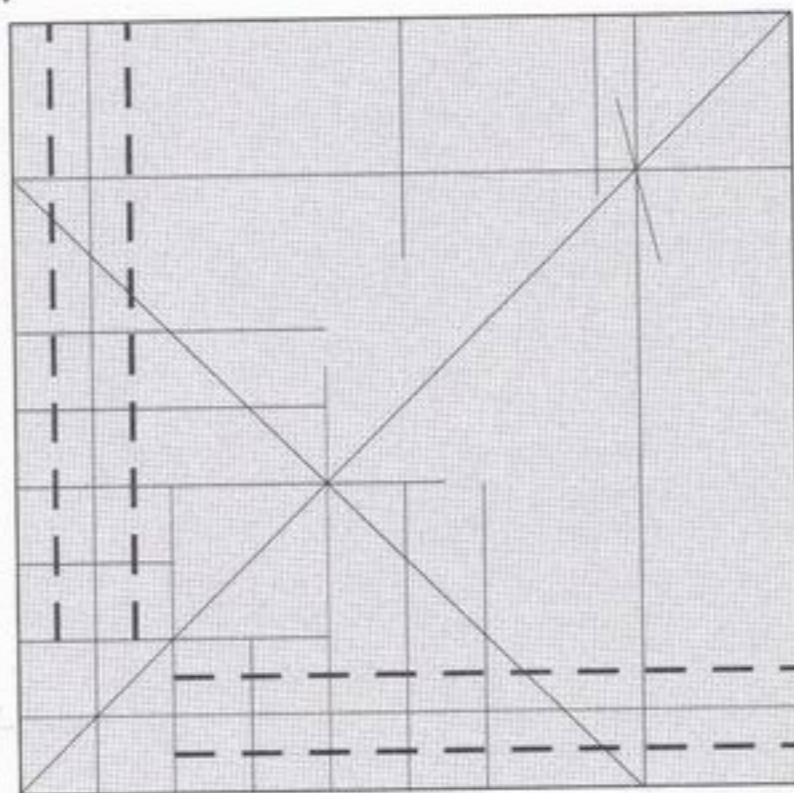
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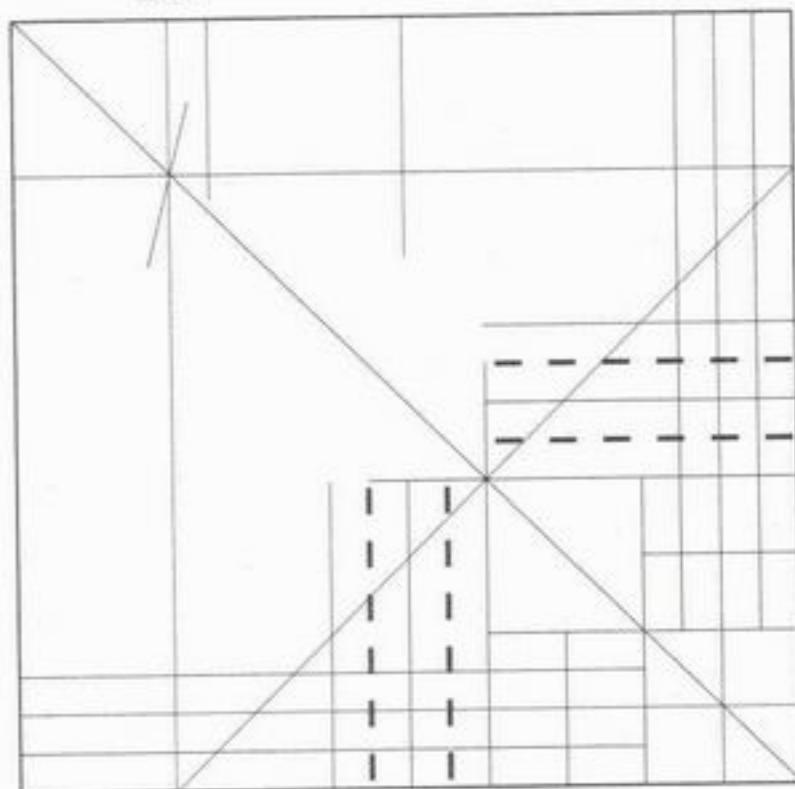
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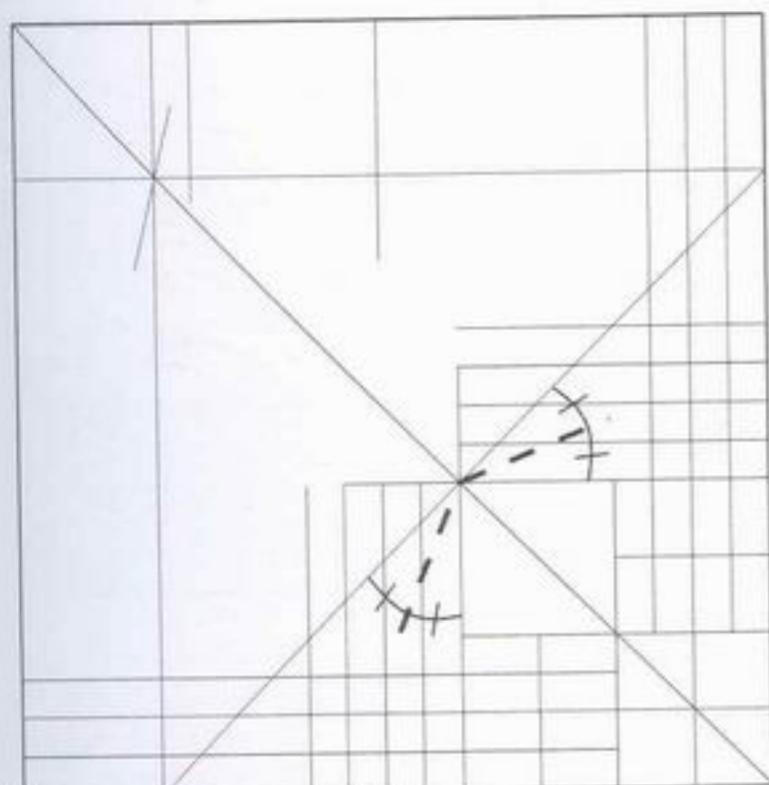
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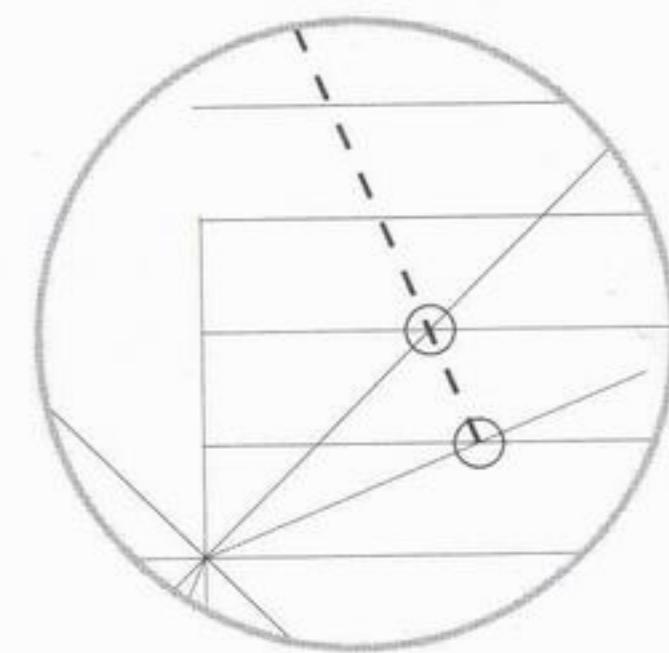
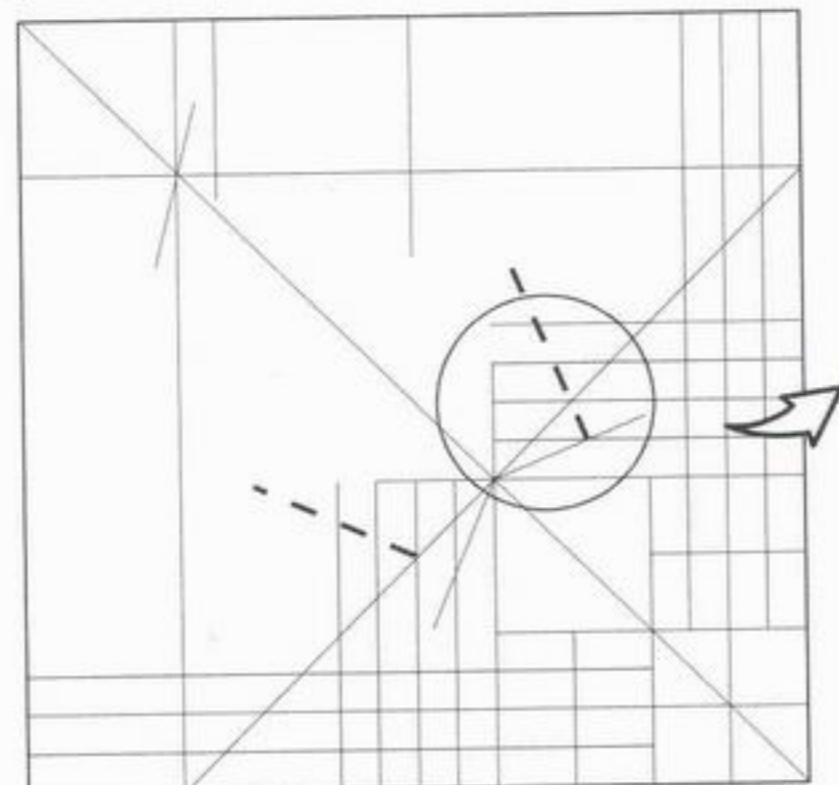
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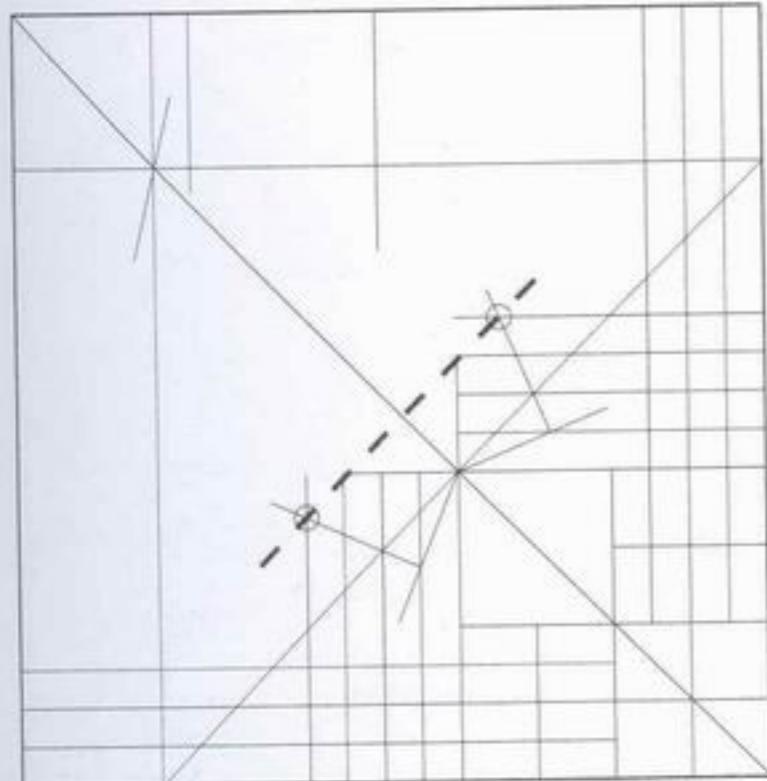
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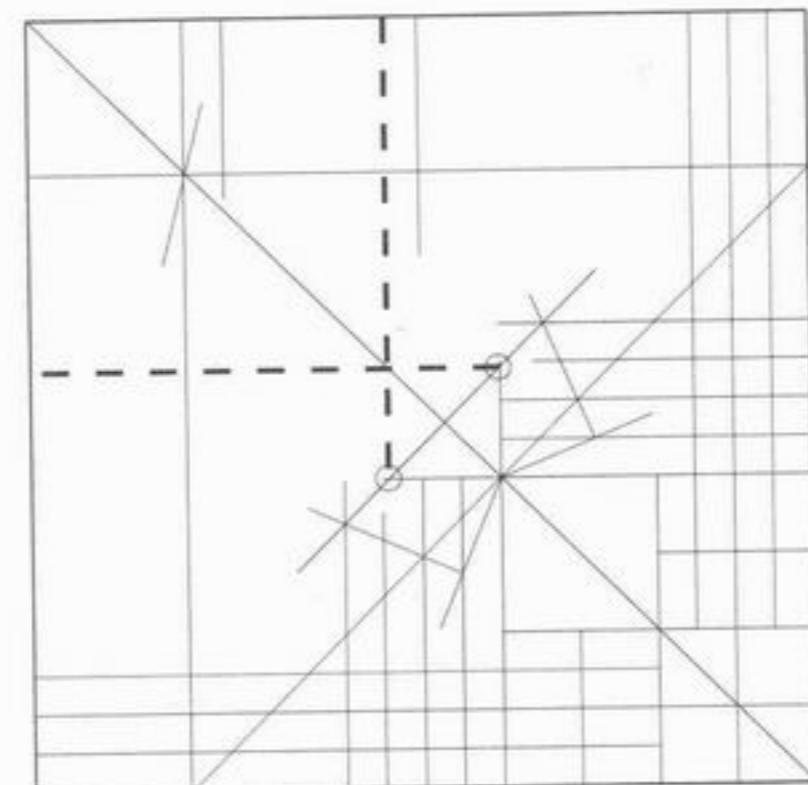
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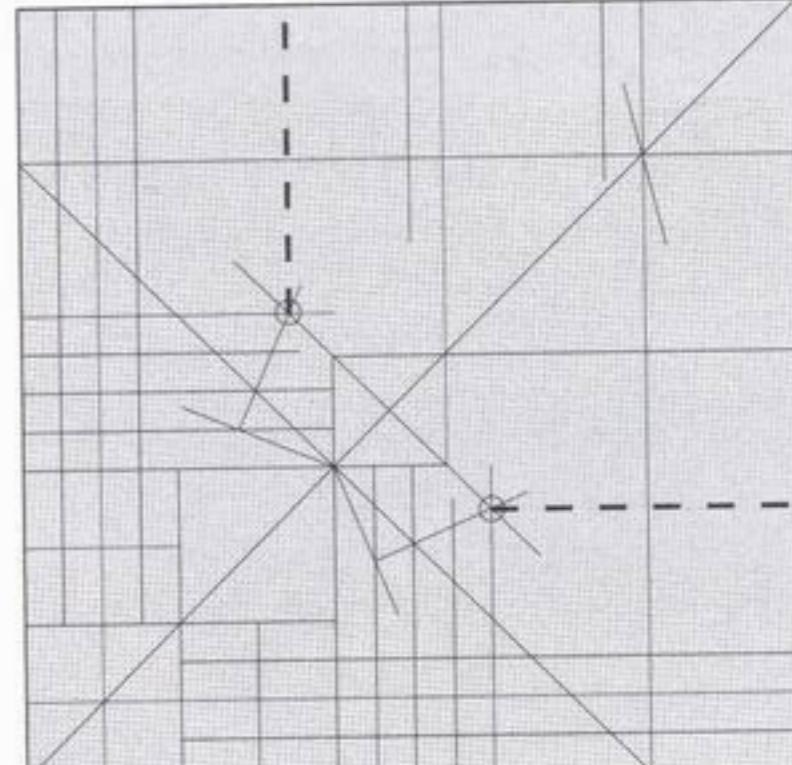
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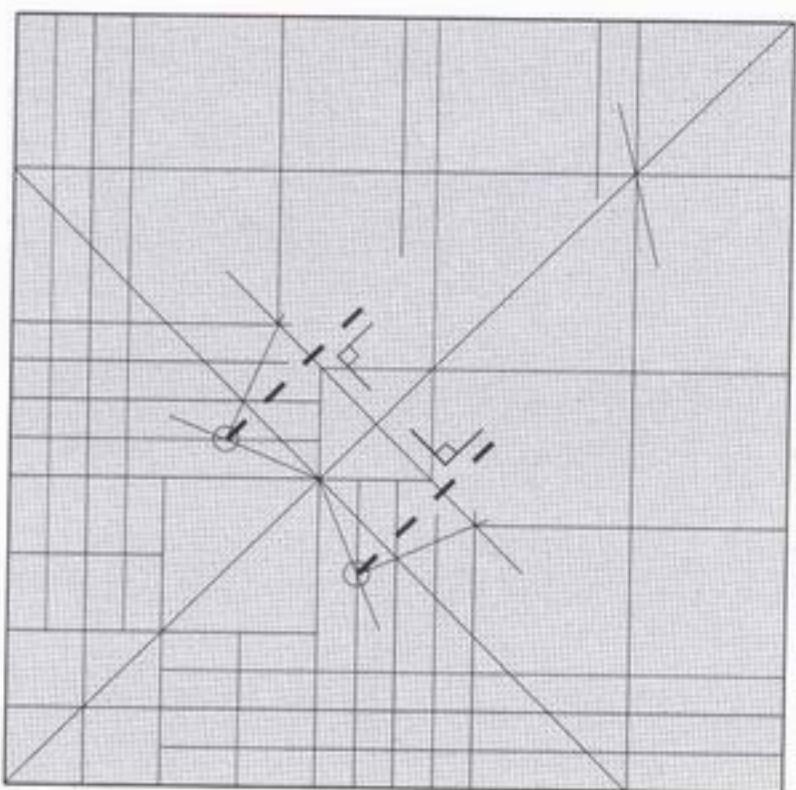
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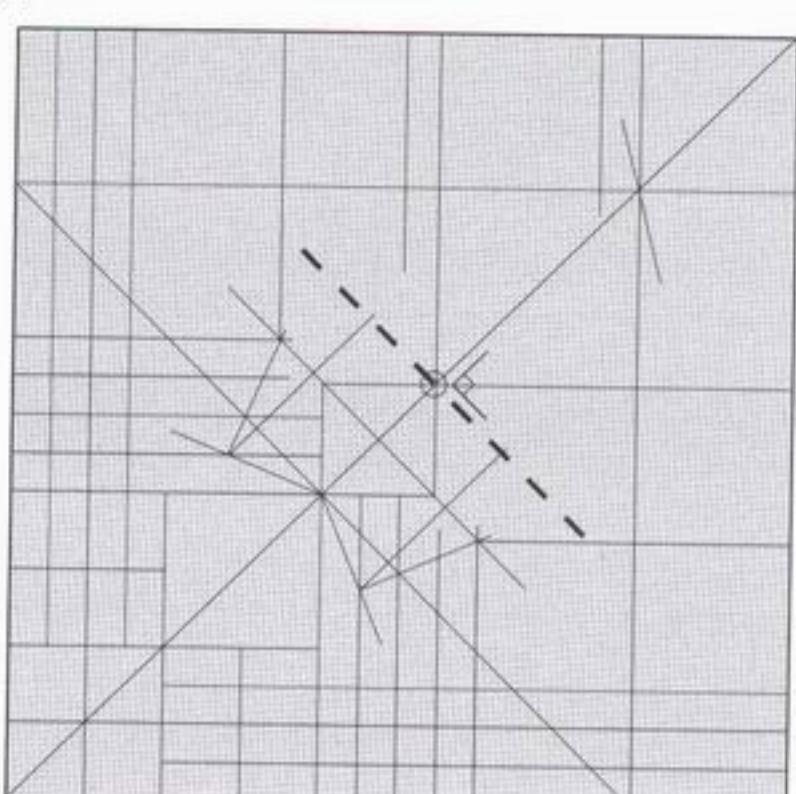
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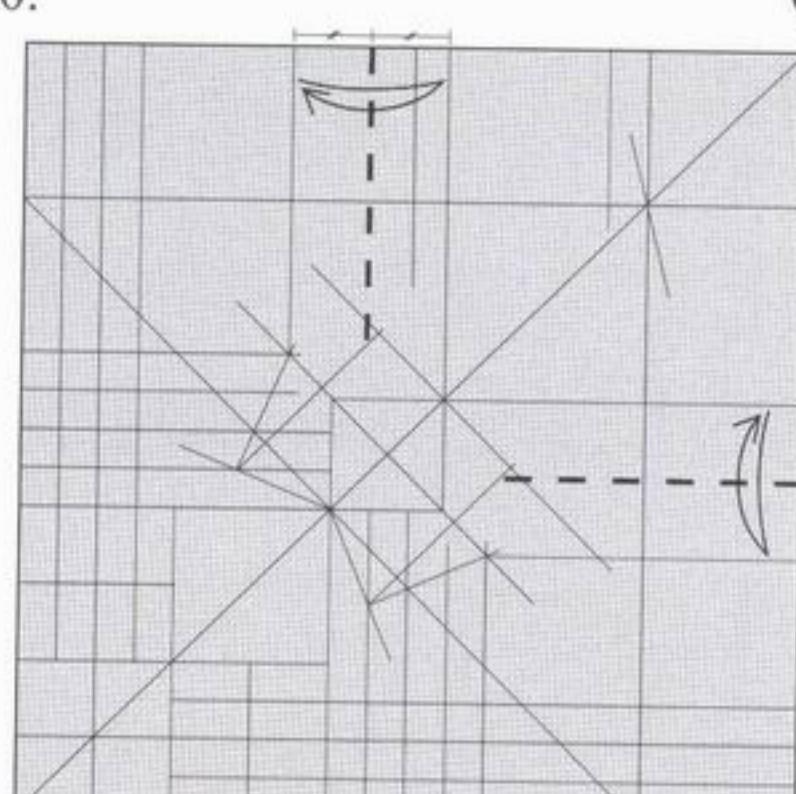
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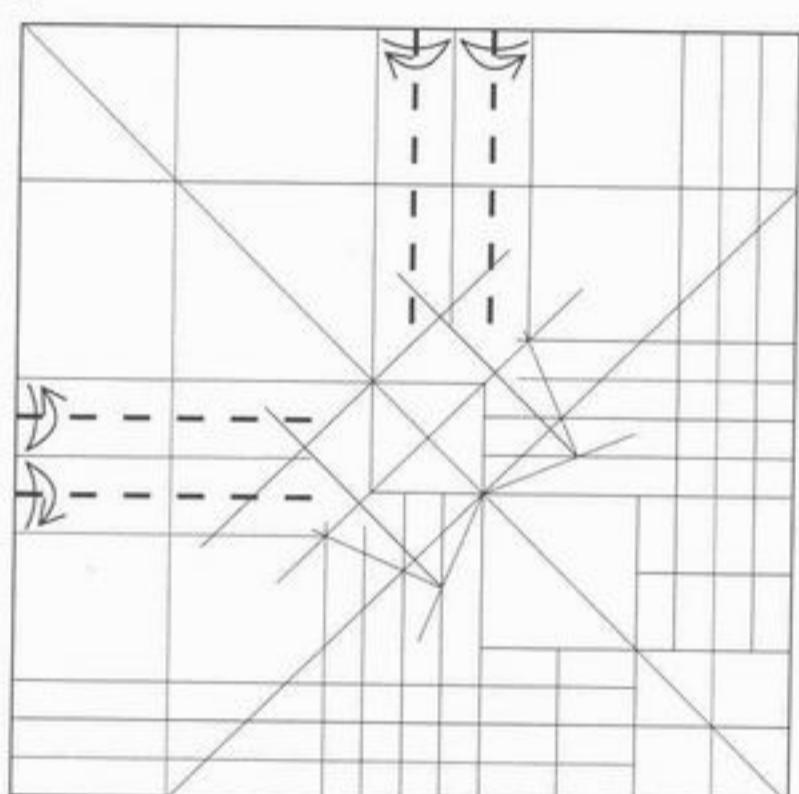
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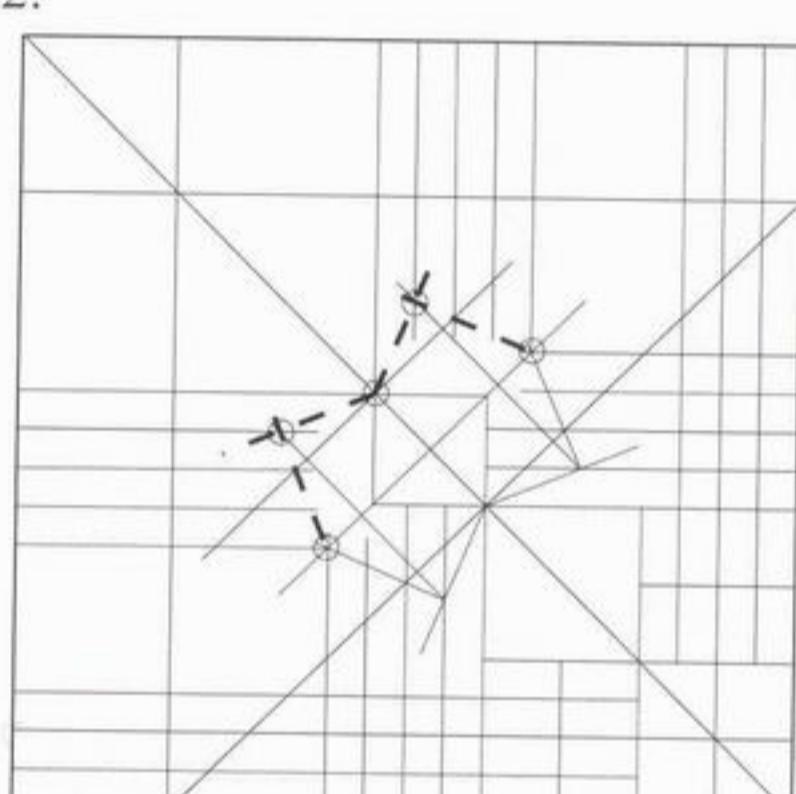
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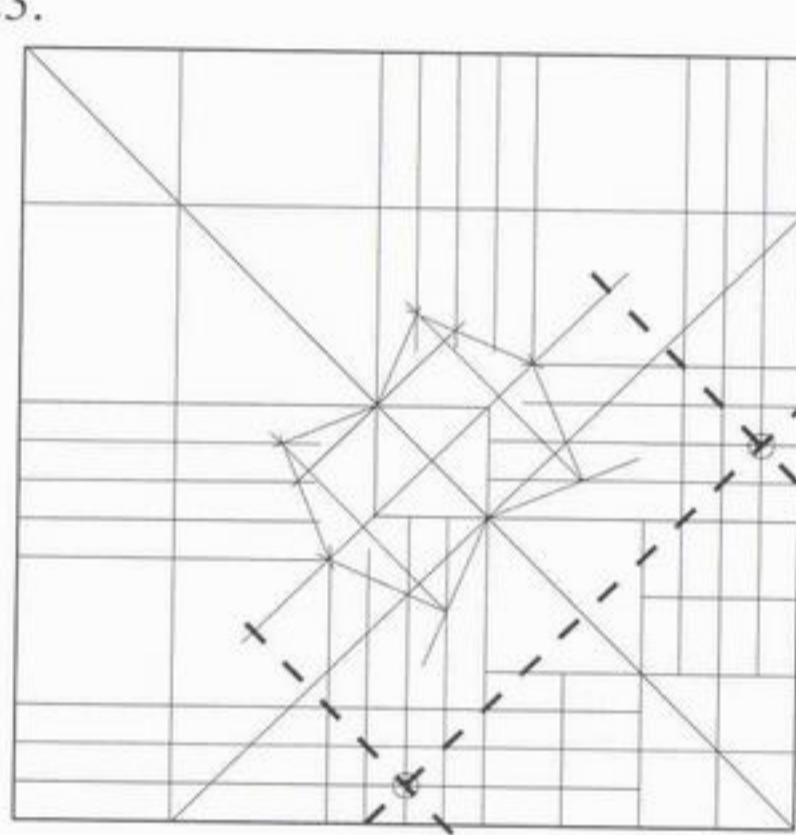
21.



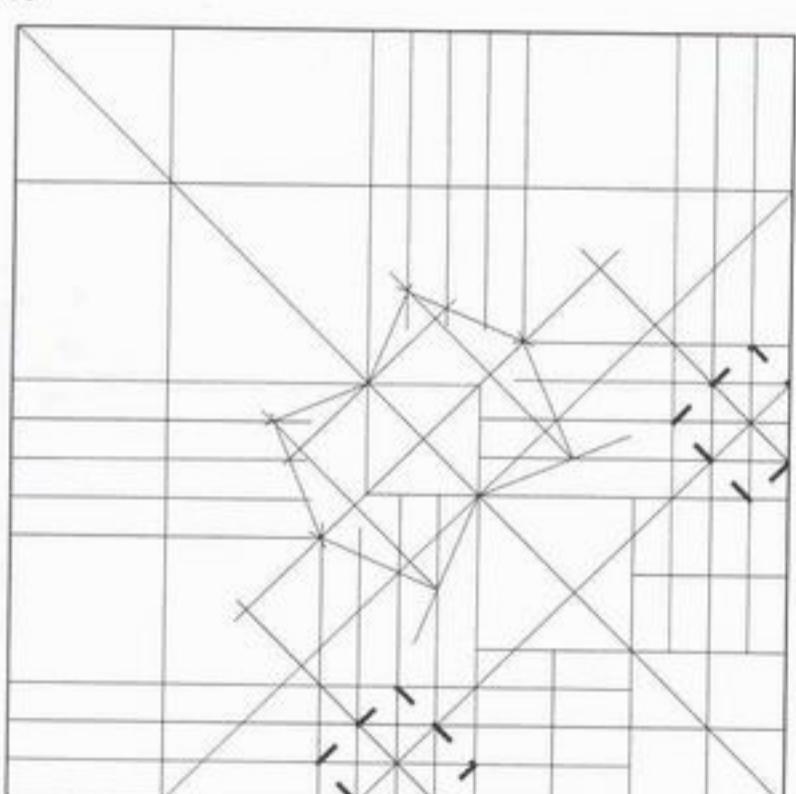
22.



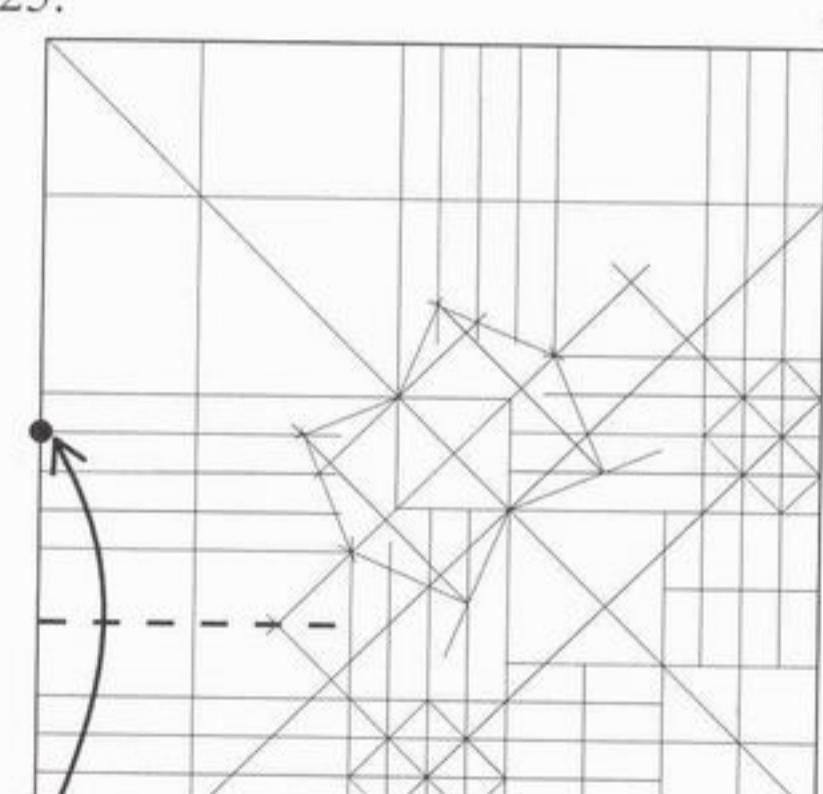
23.



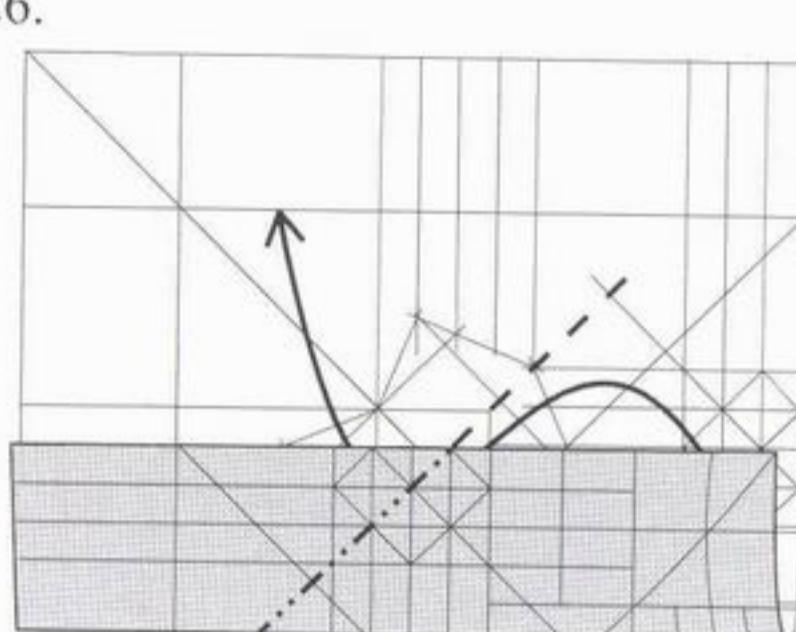
24.



25.

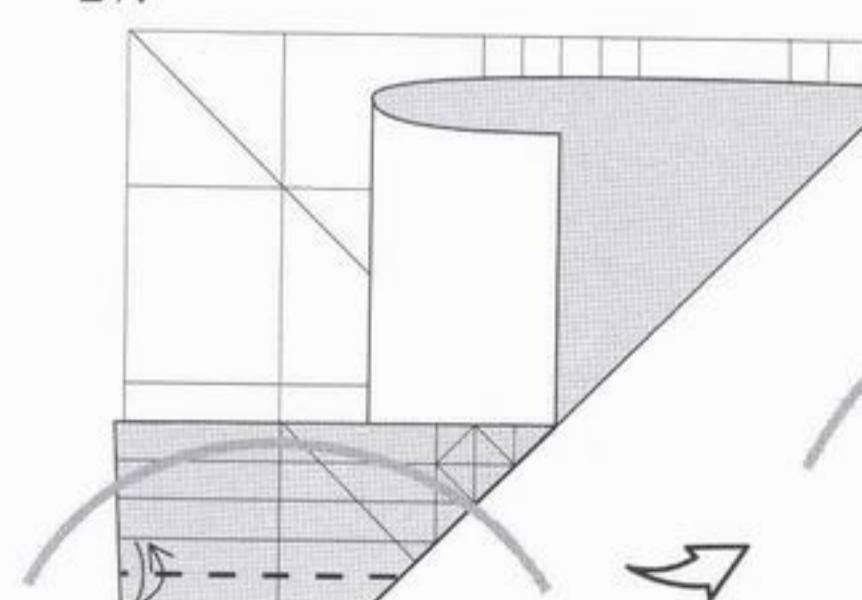


26.

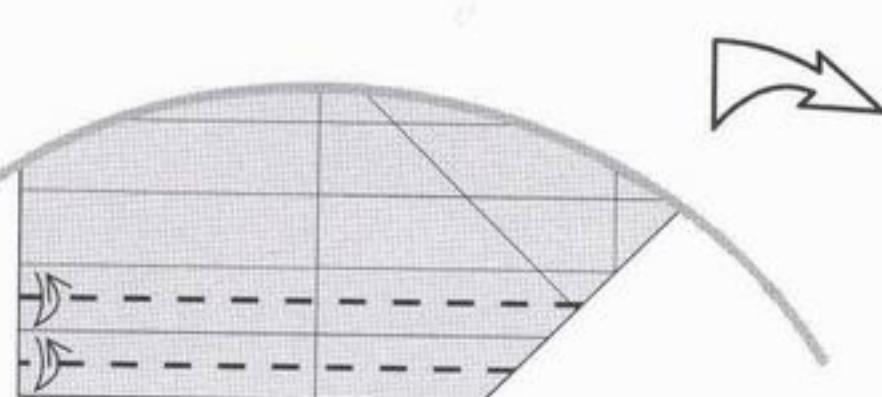


Reverse-fold

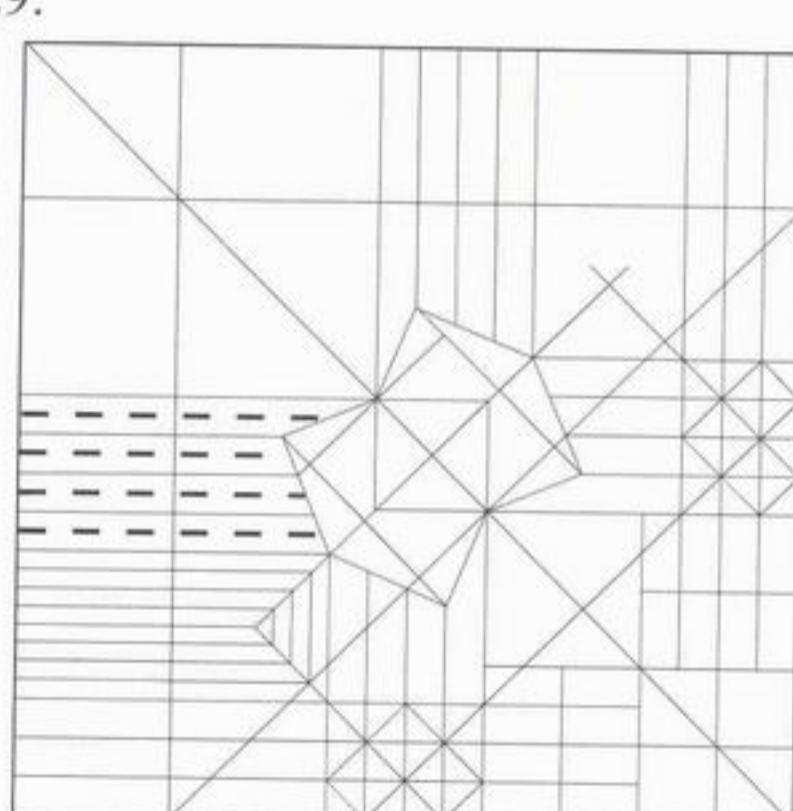
27.



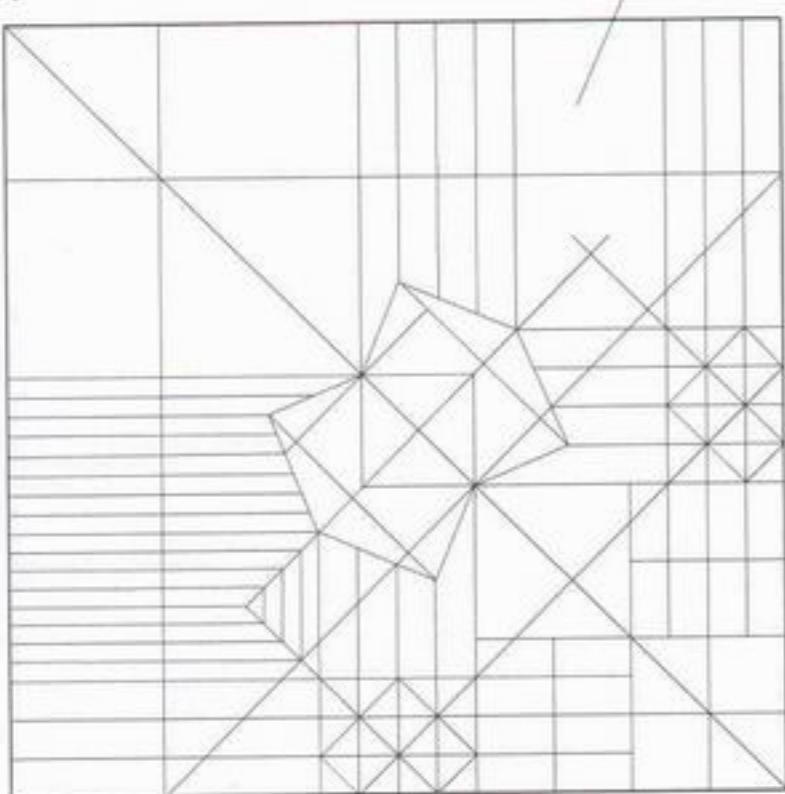
28.

Fold and unfold. Then
unfold step 25.

29.

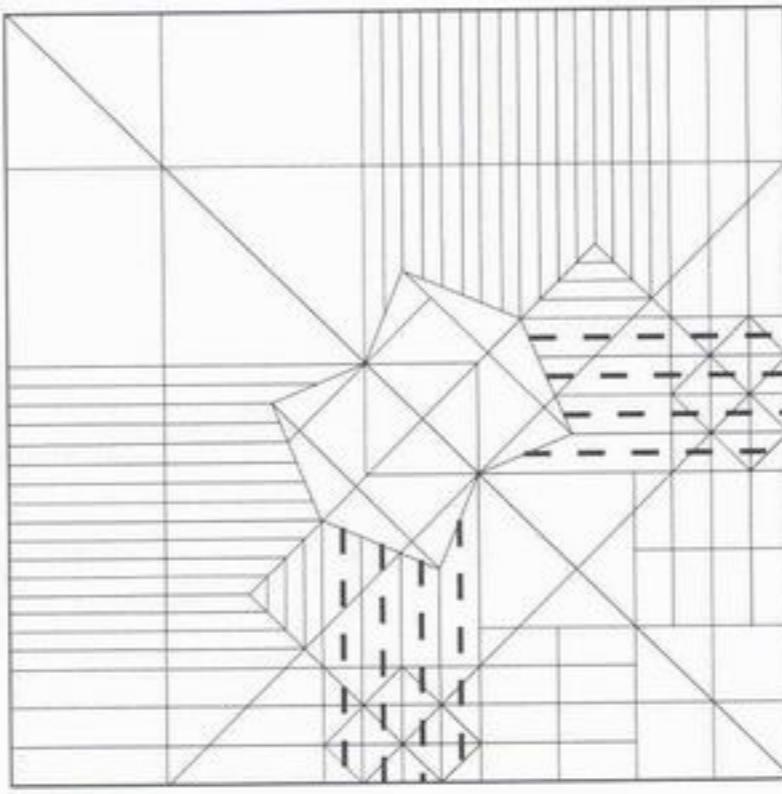


25-29

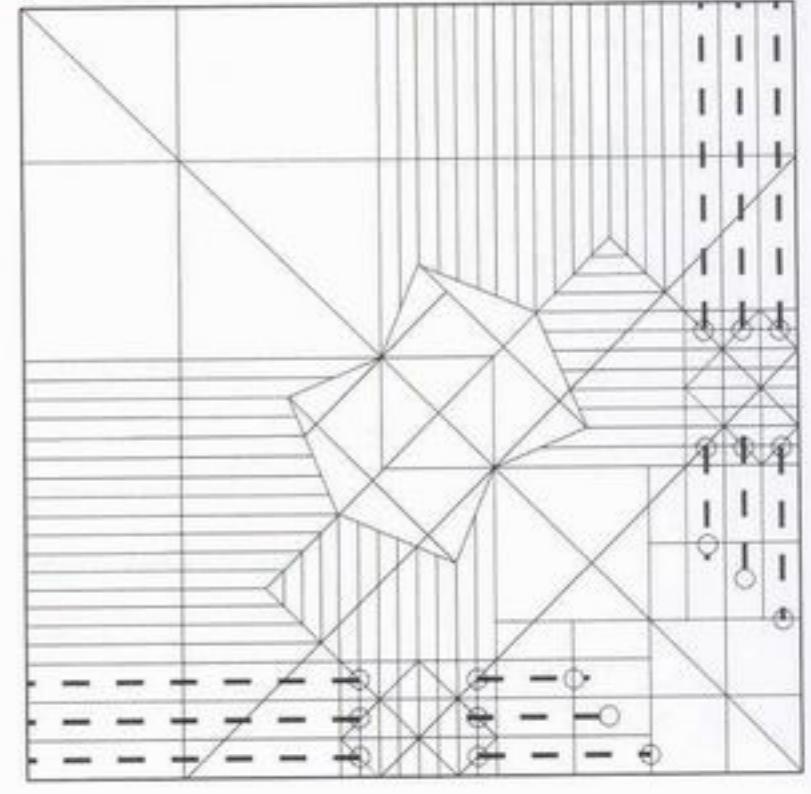


Repeat steps 25 to 29.

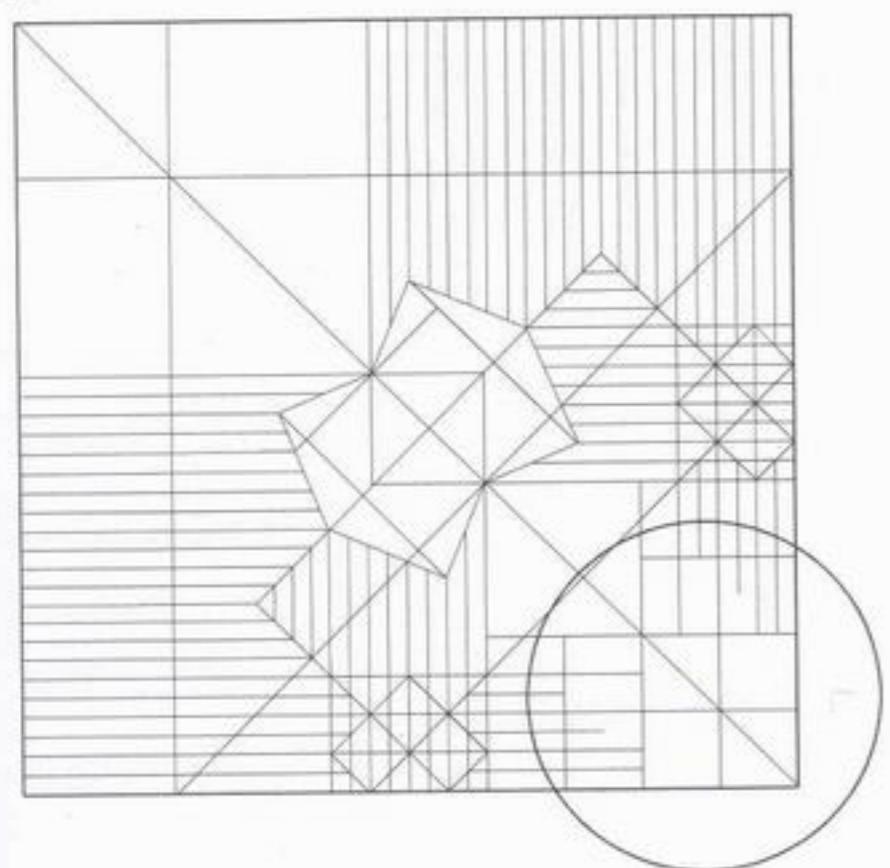
31.



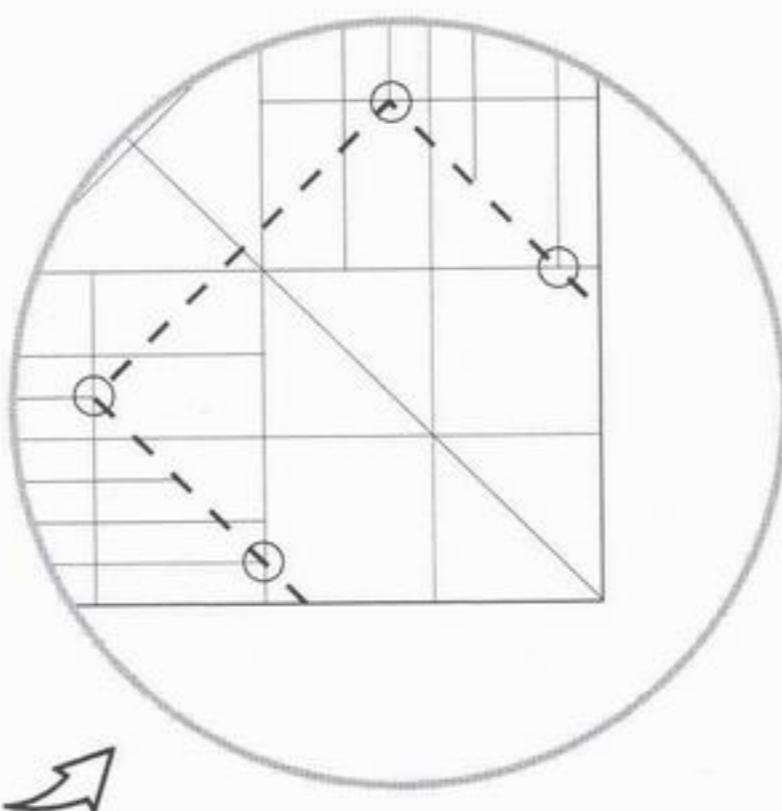
32.



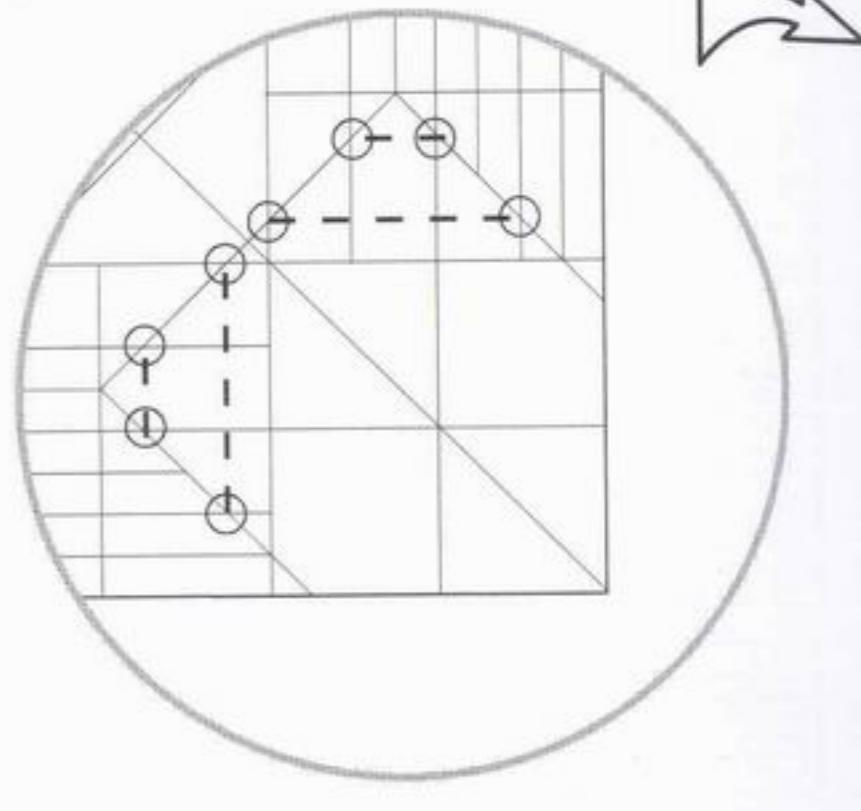
33.



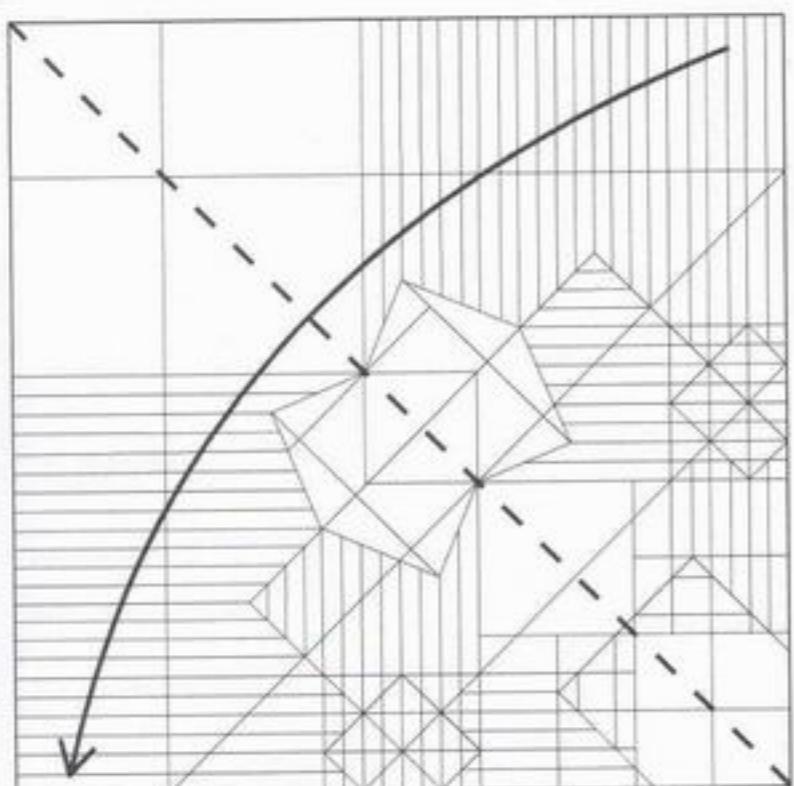
34.



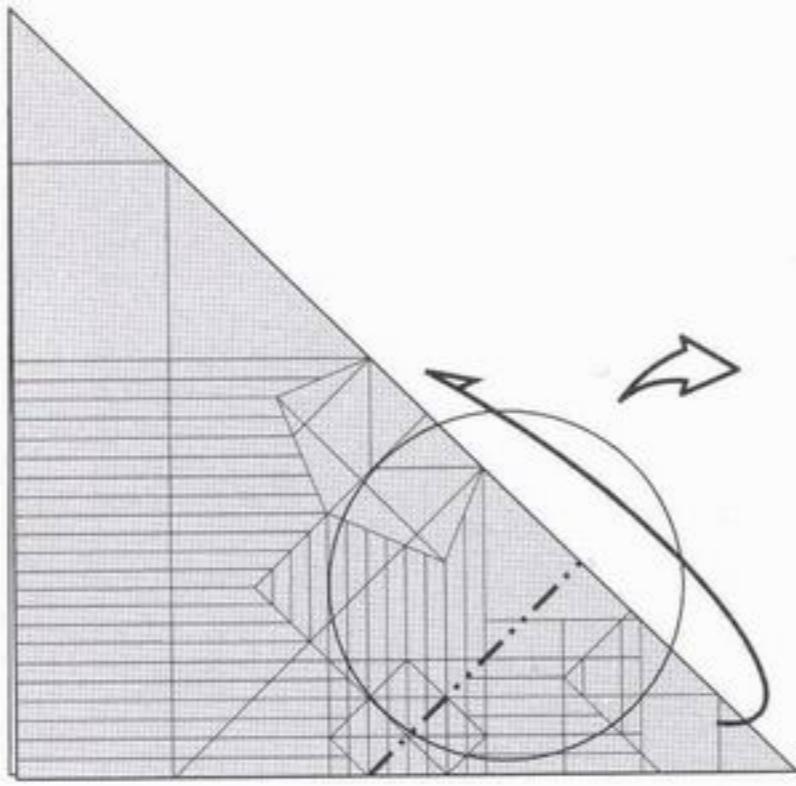
35.



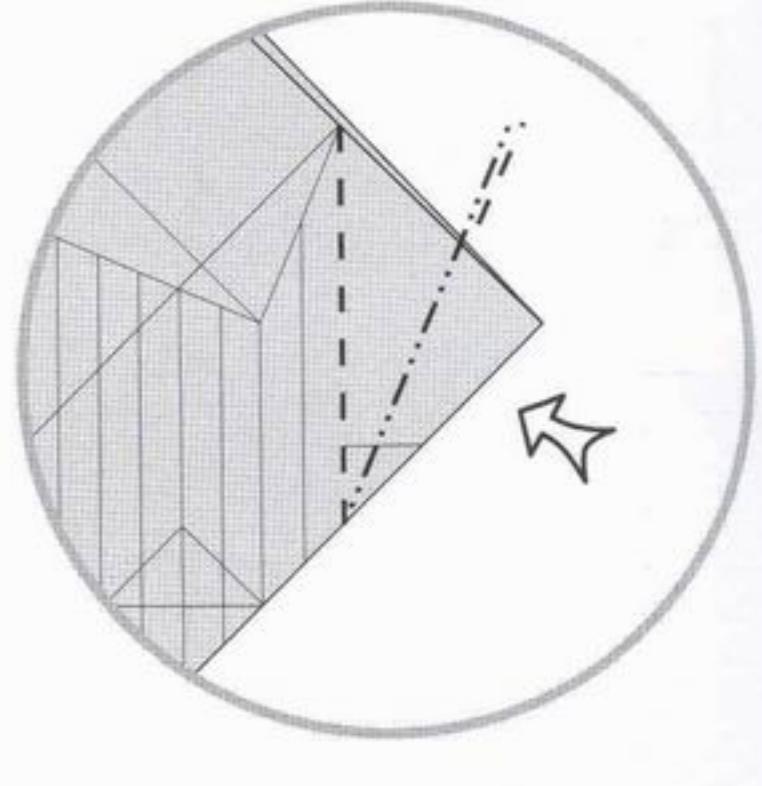
36.



37.



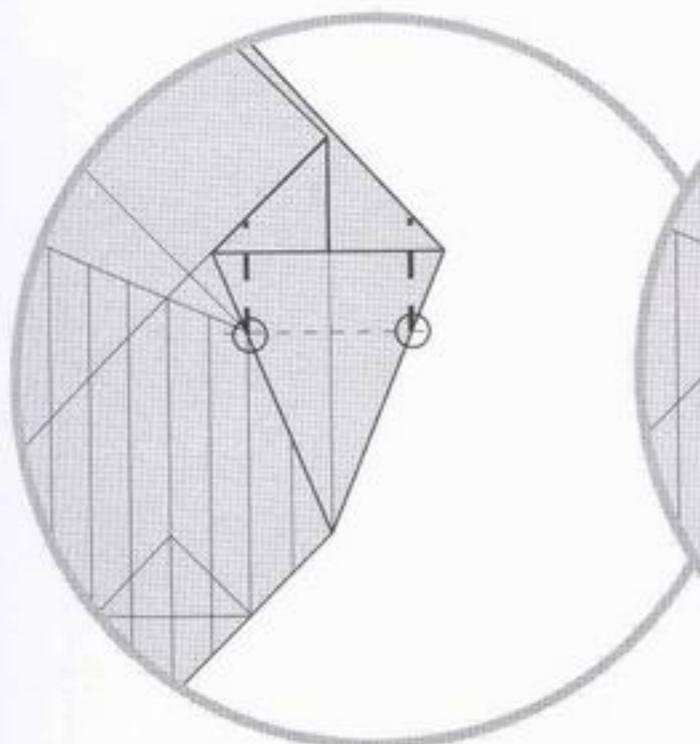
38.



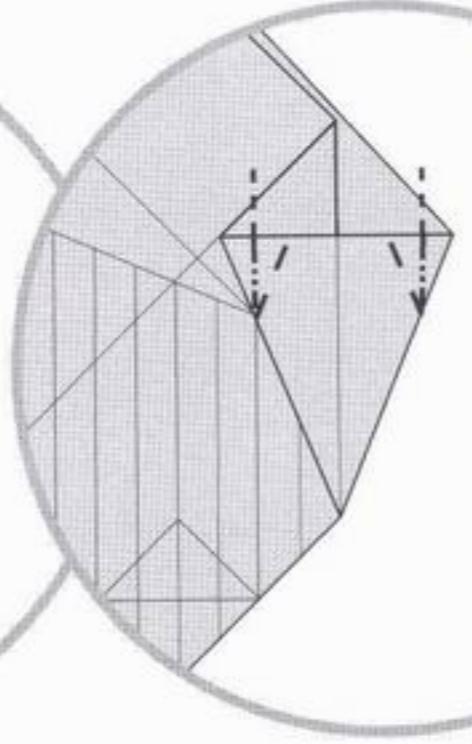
Mountain-fold.

Squash-fold.

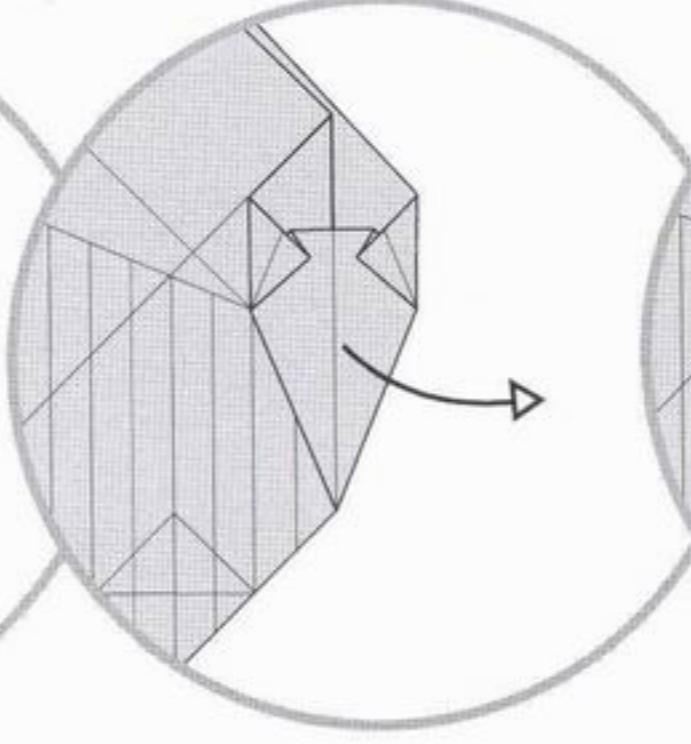
39.



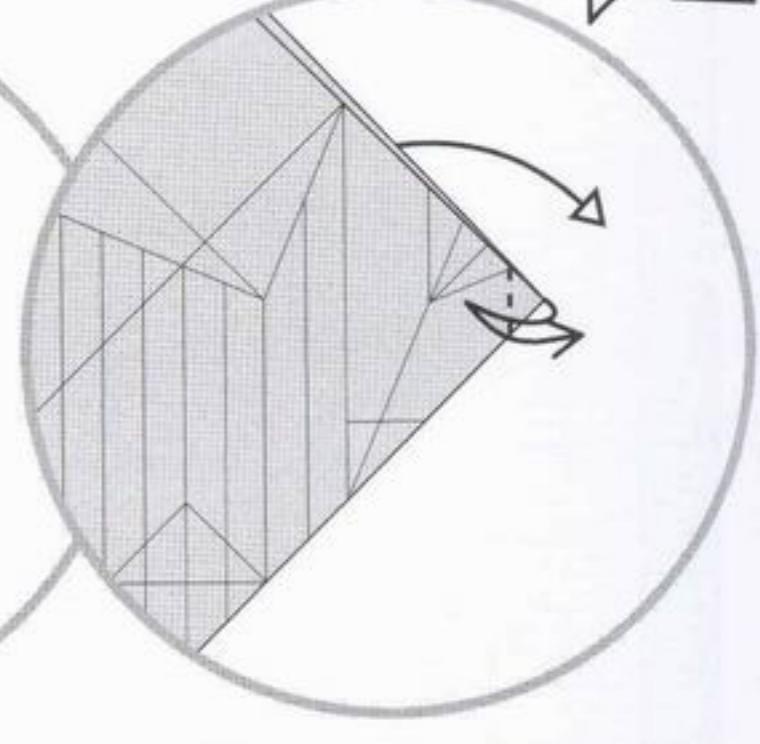
40.



41.



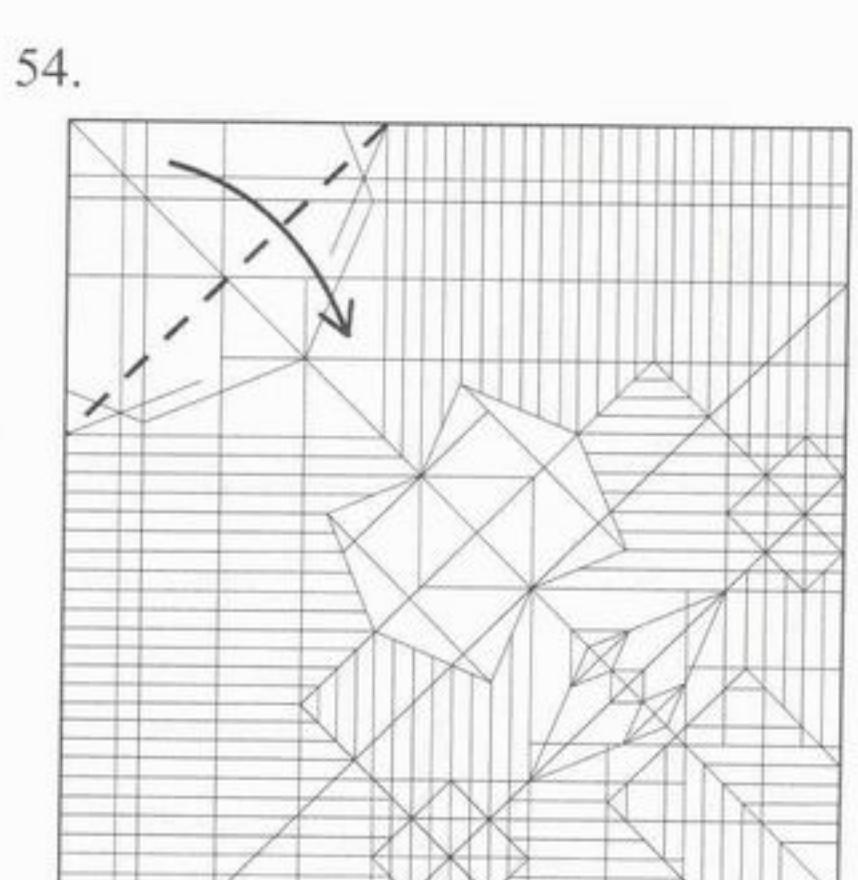
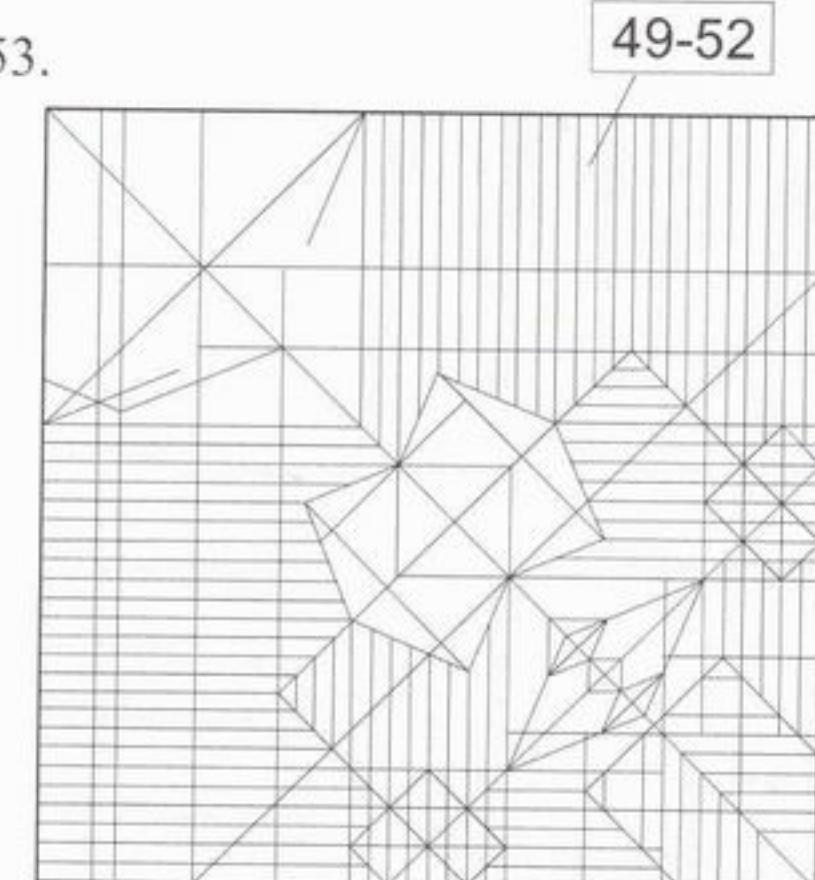
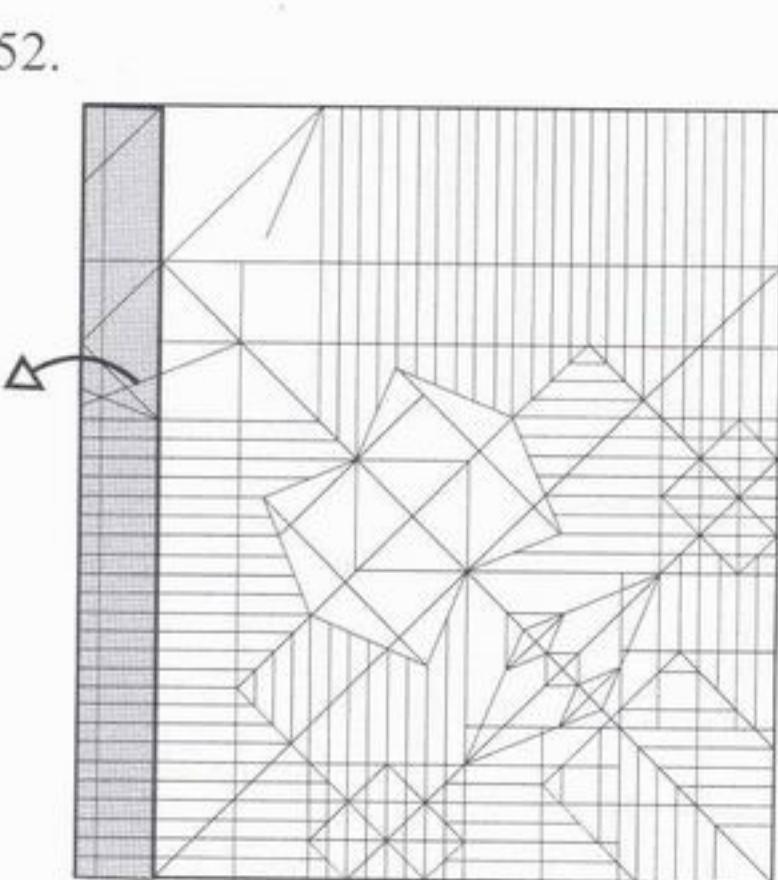
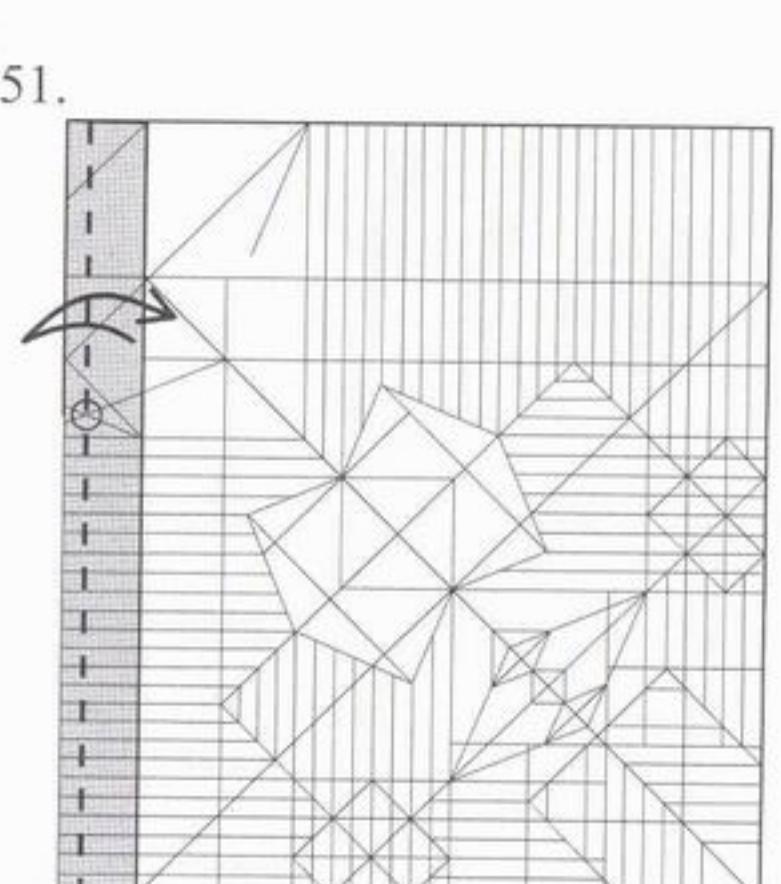
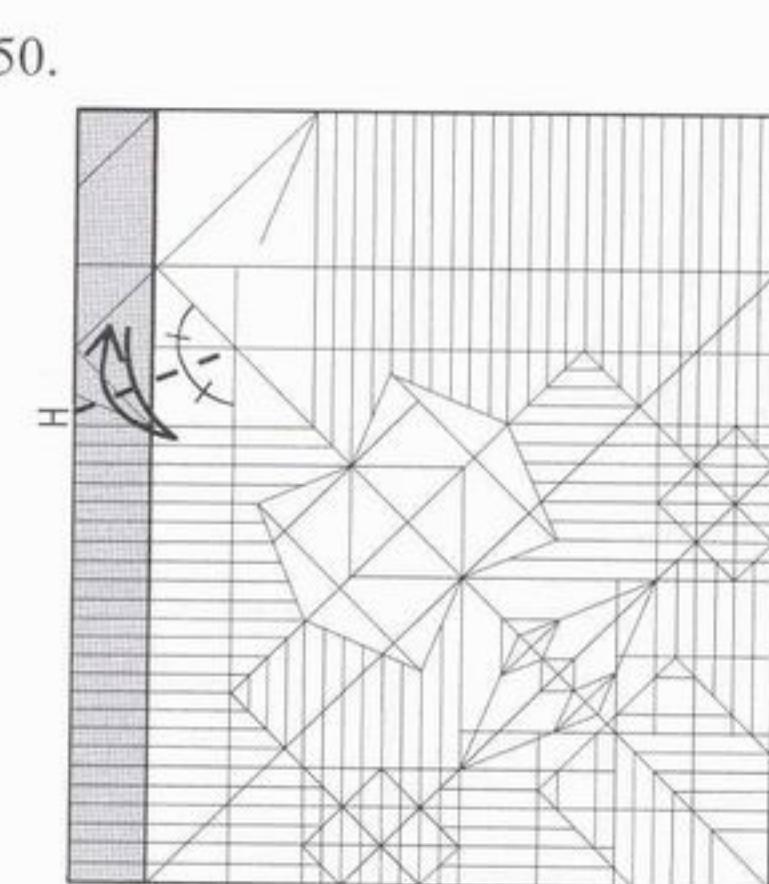
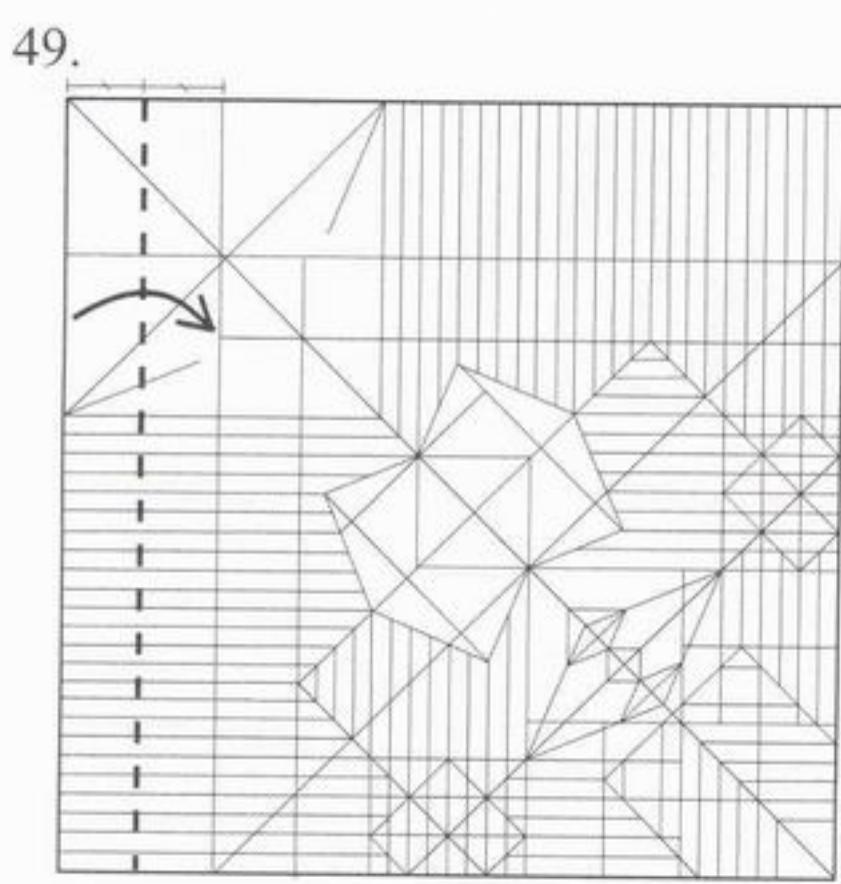
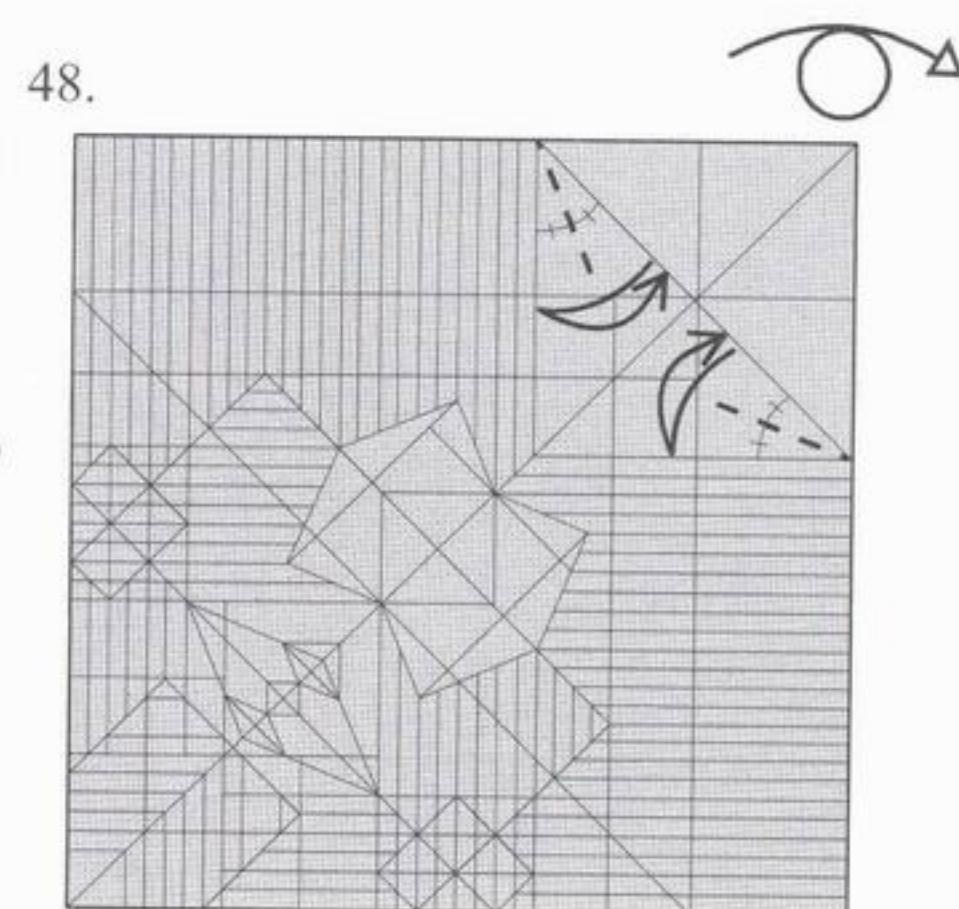
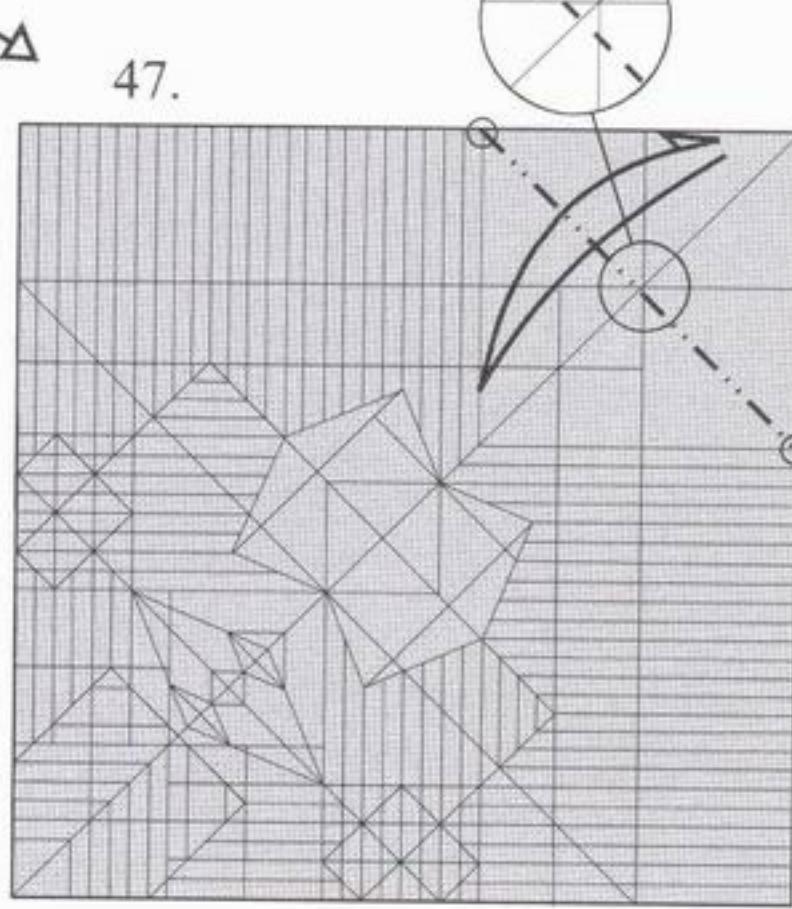
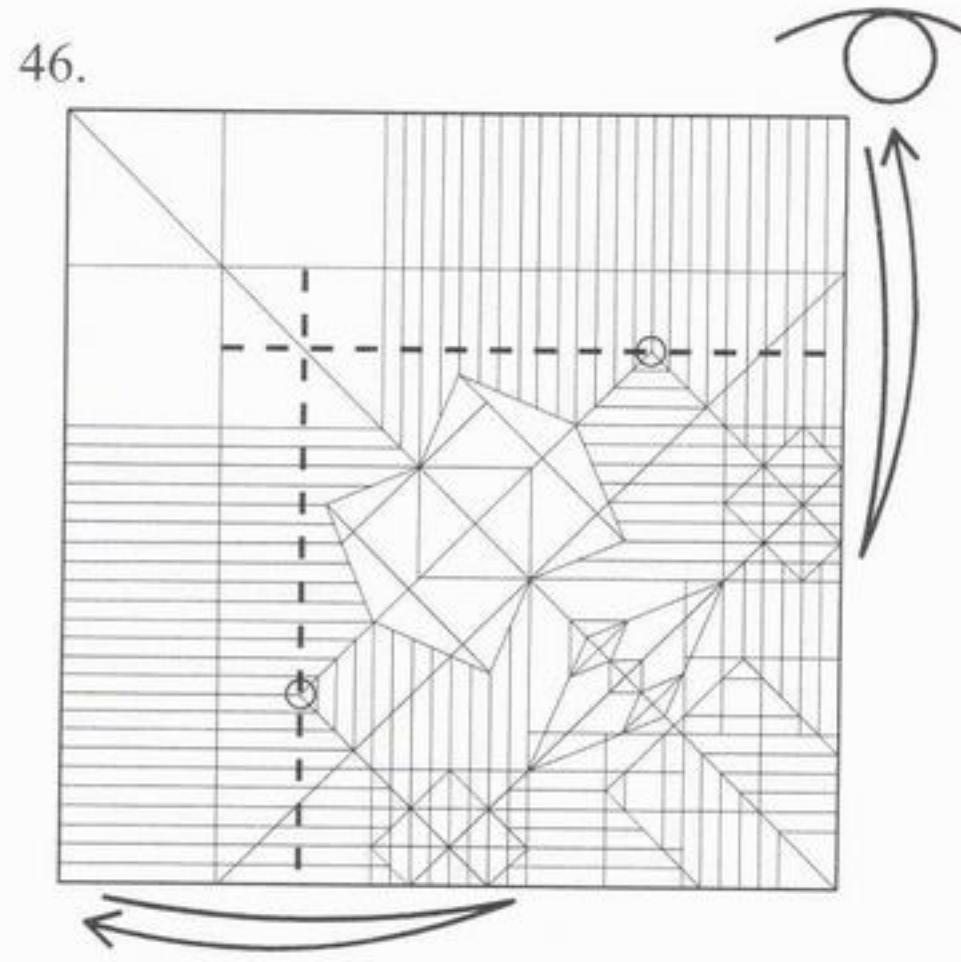
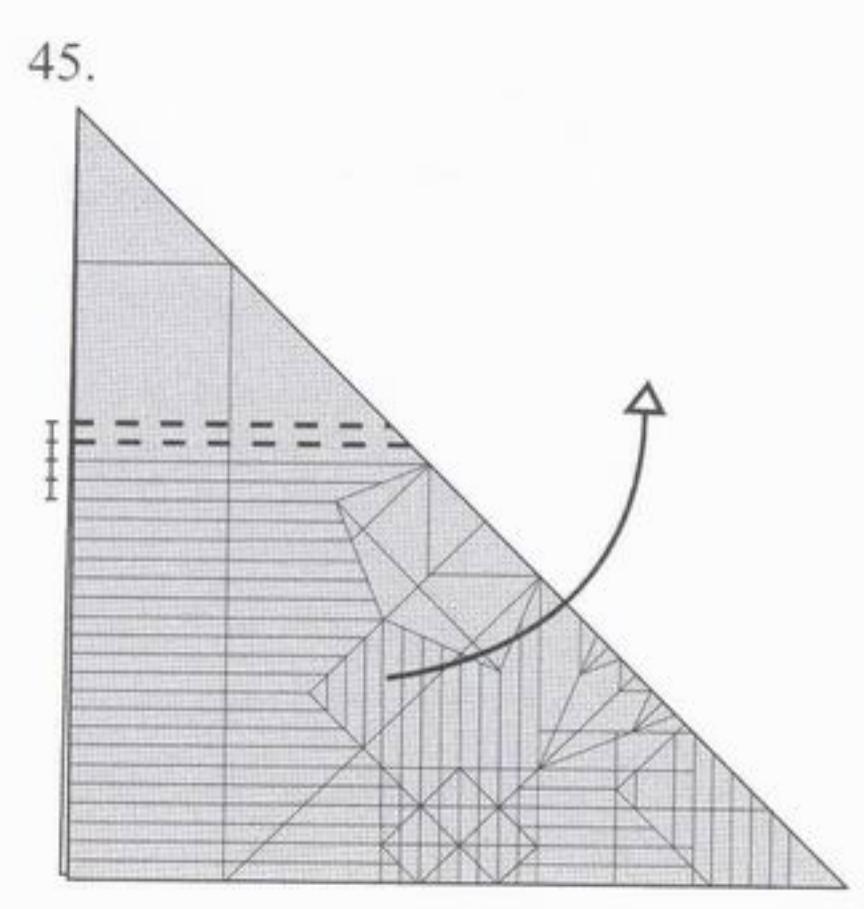
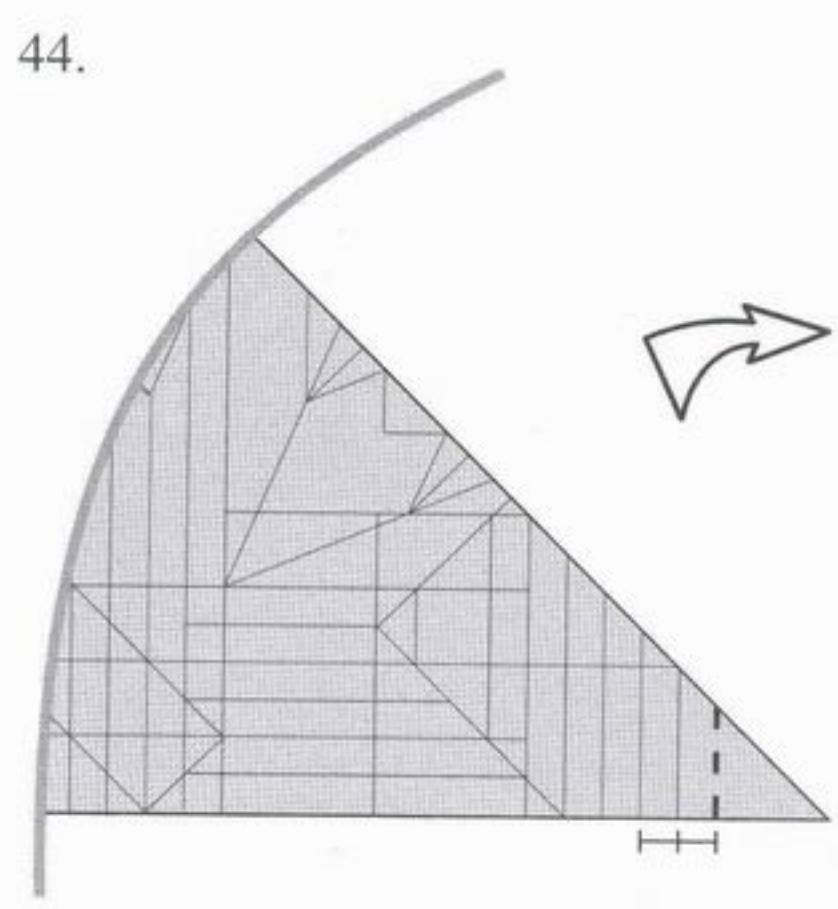
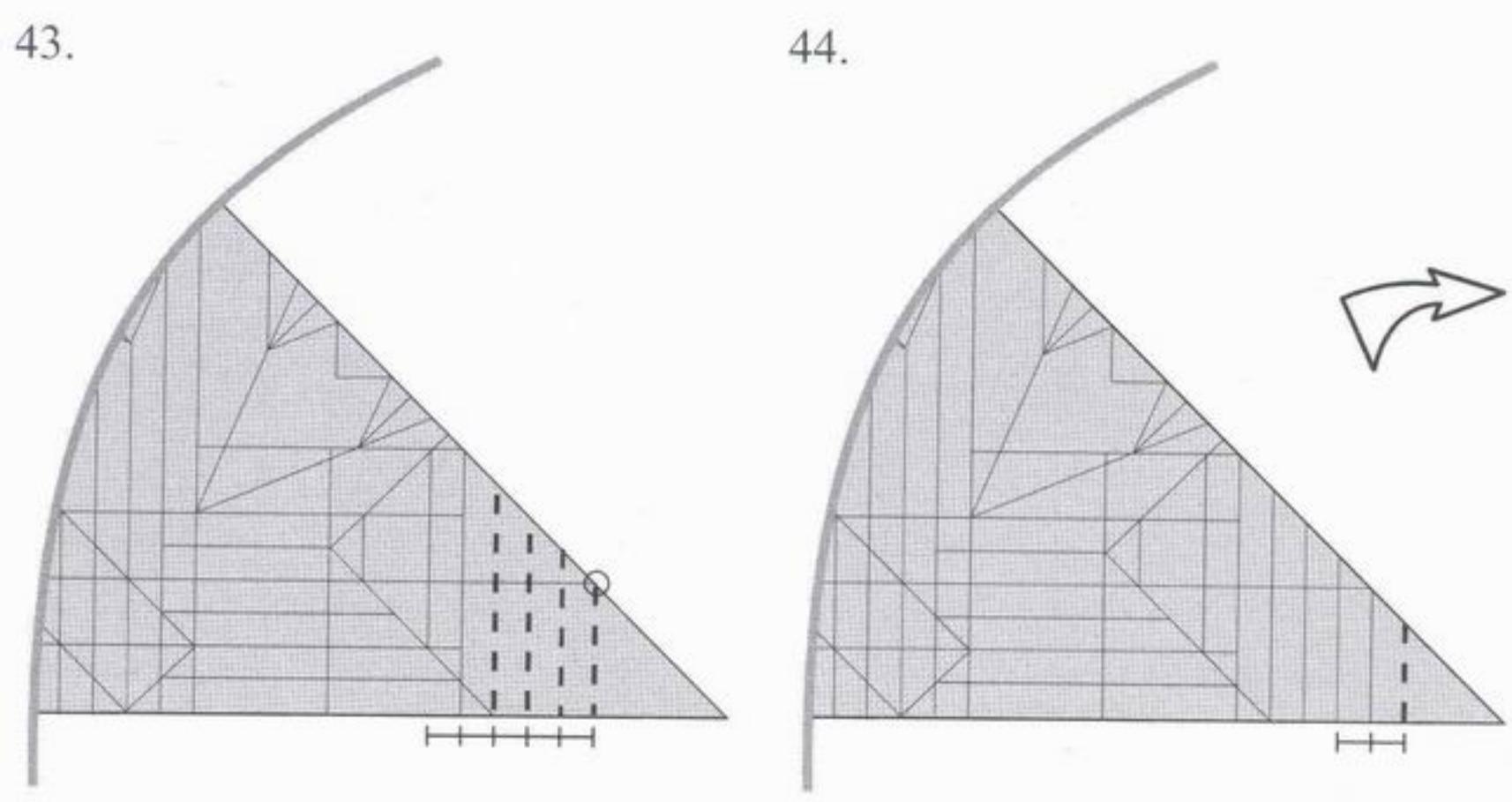
42.



Fold and unfold.

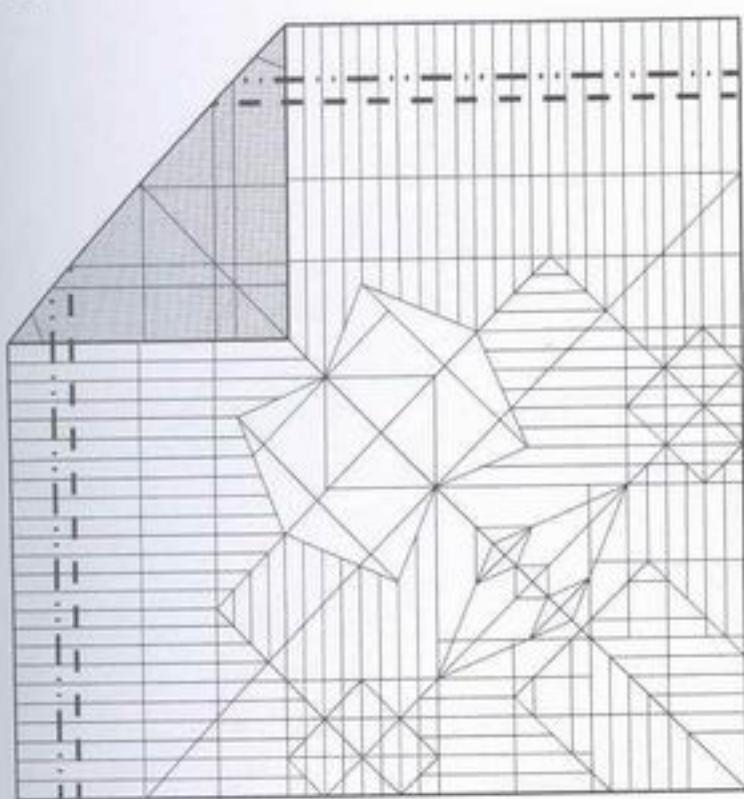
Unfold.

Fold and unfold.
Then unfold to step 36.

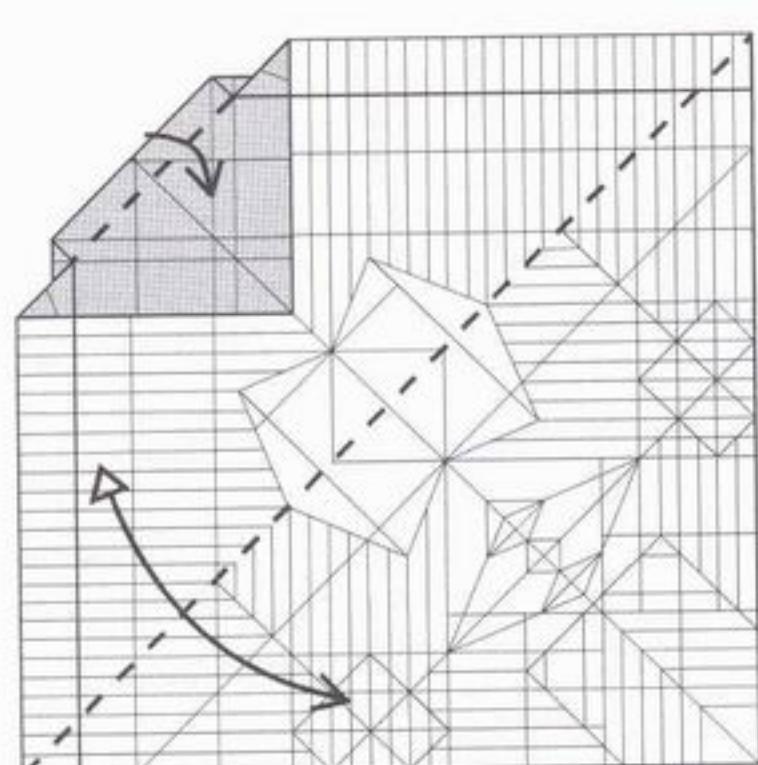


Repeat steps 49 to 52.

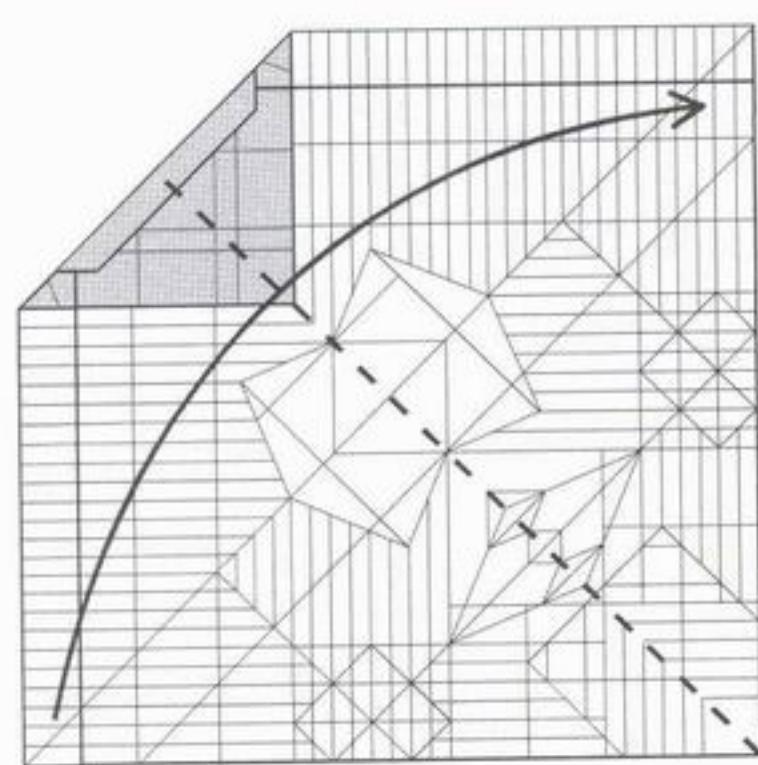
55.



56.

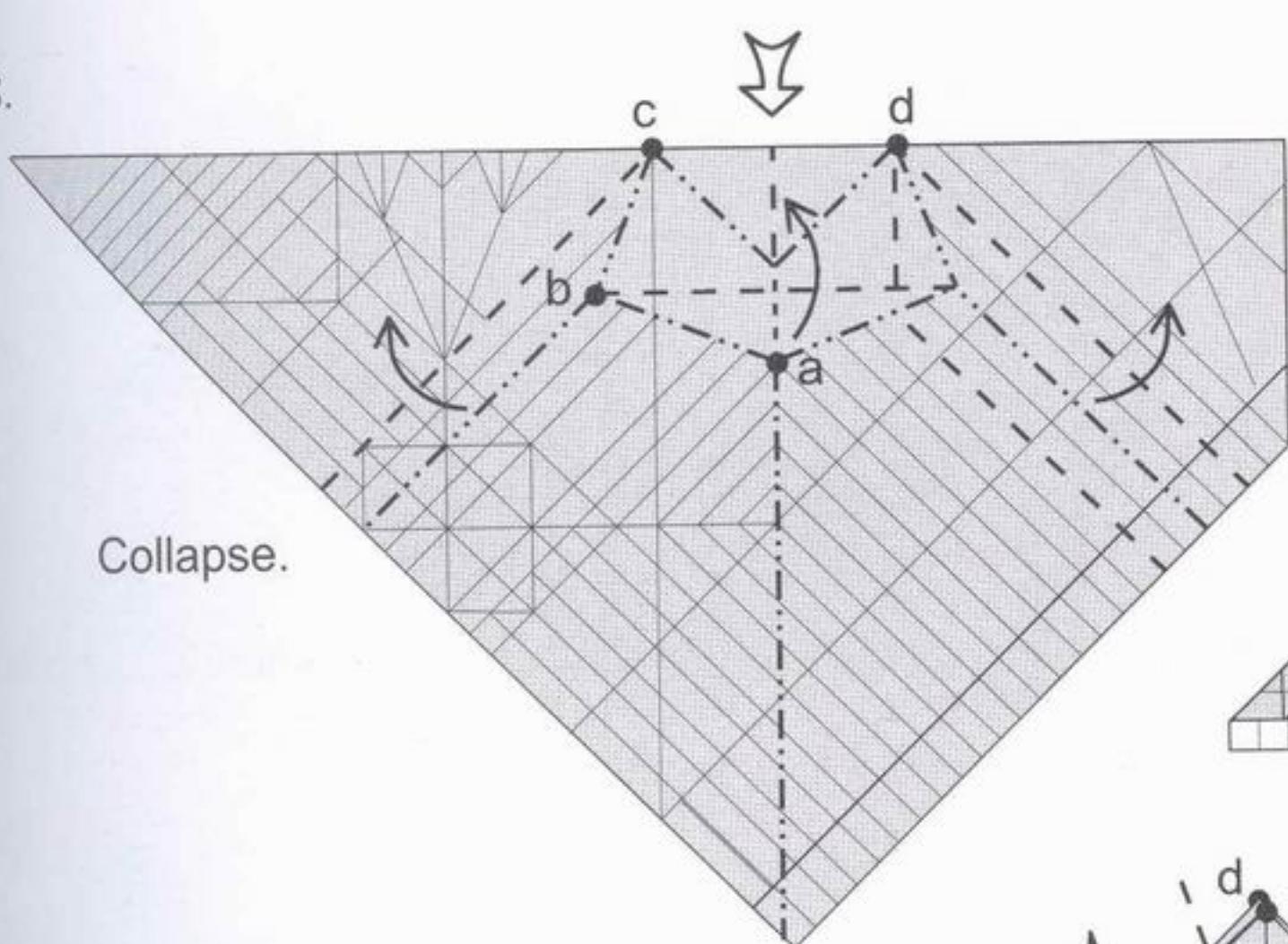


57.

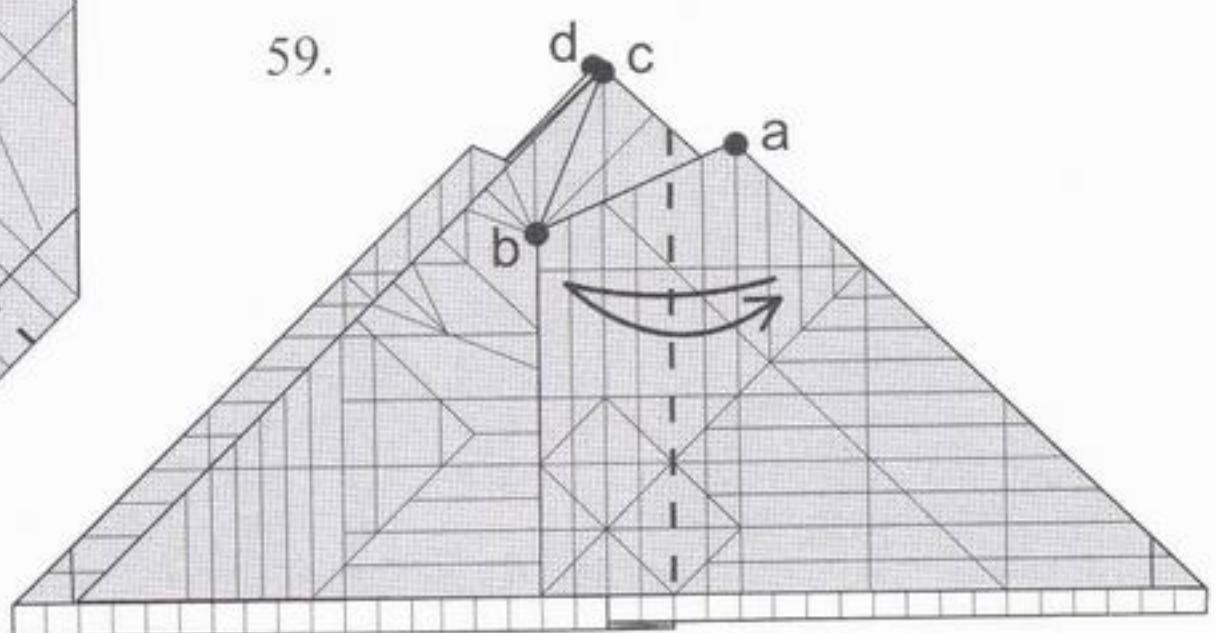


135°

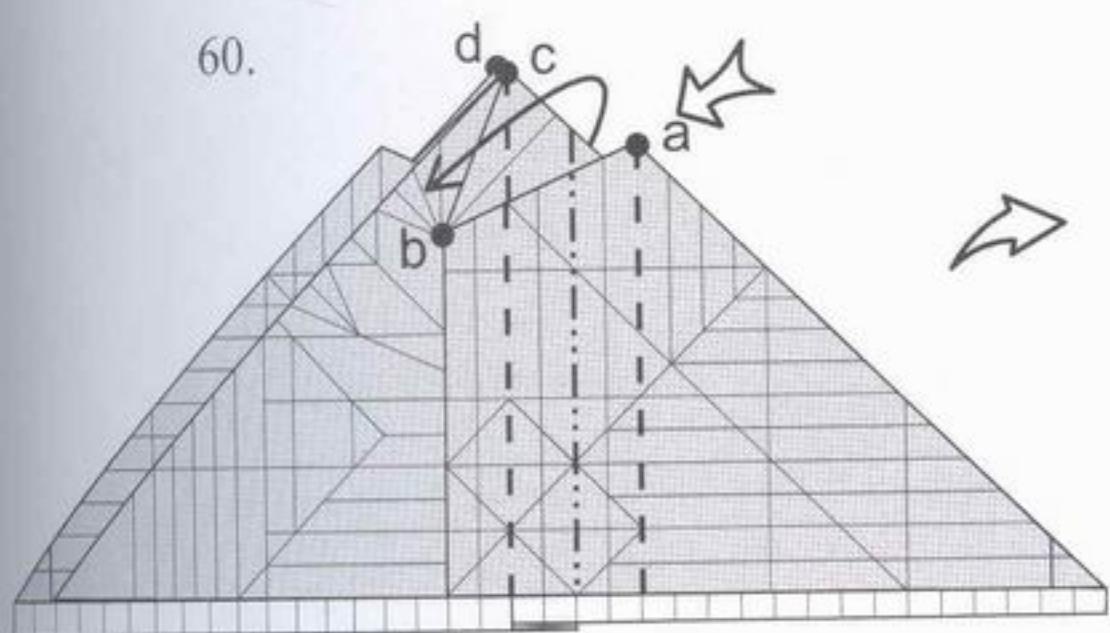
58.



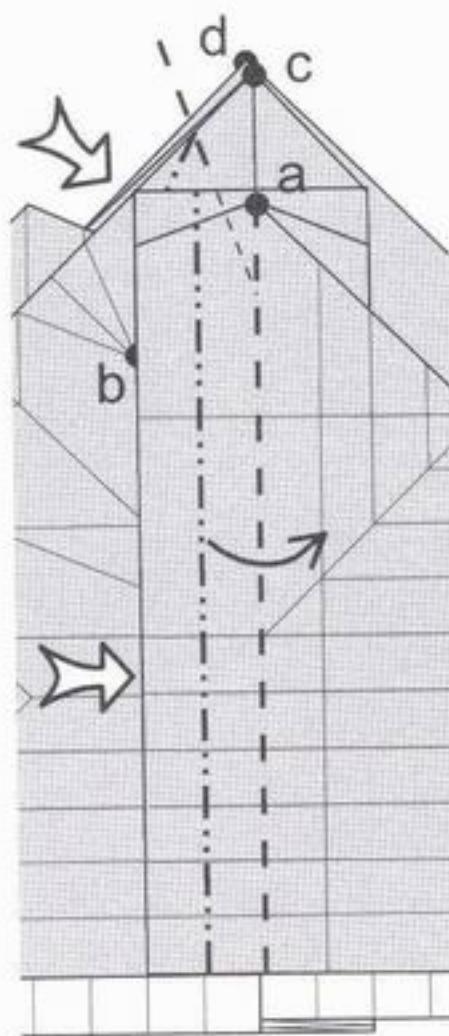
59.



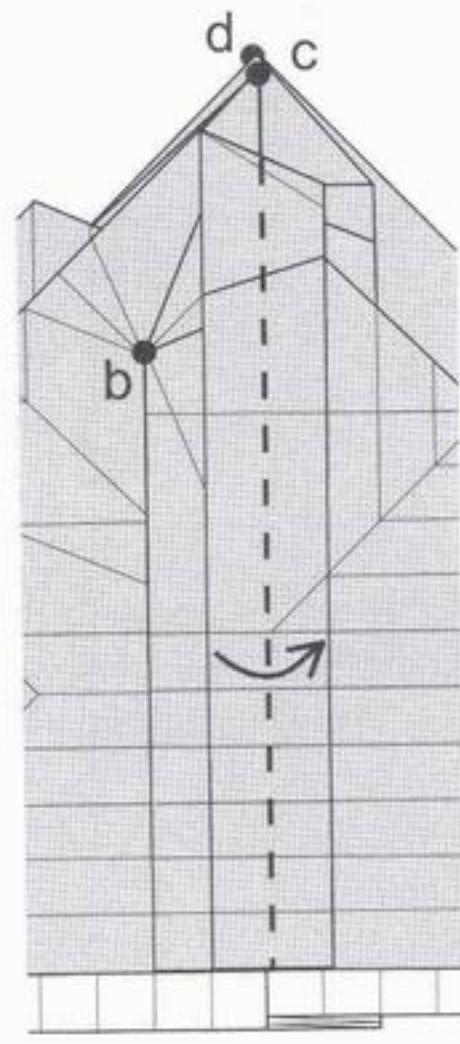
60.



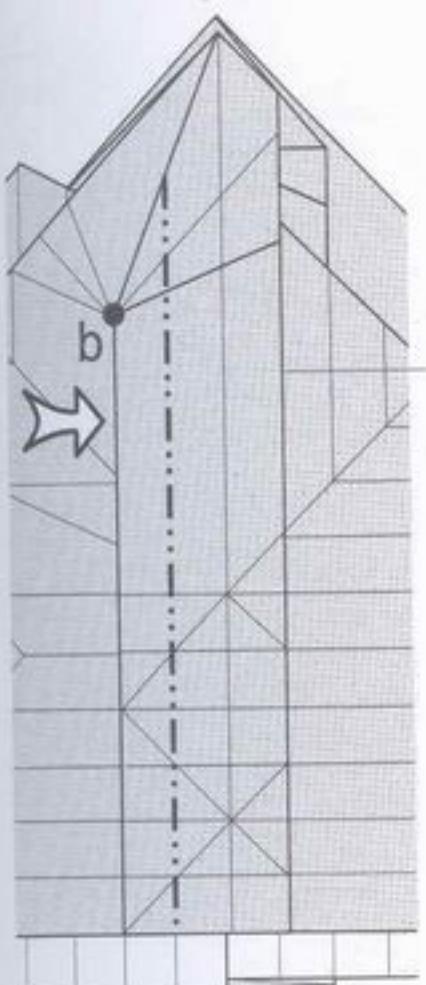
61.



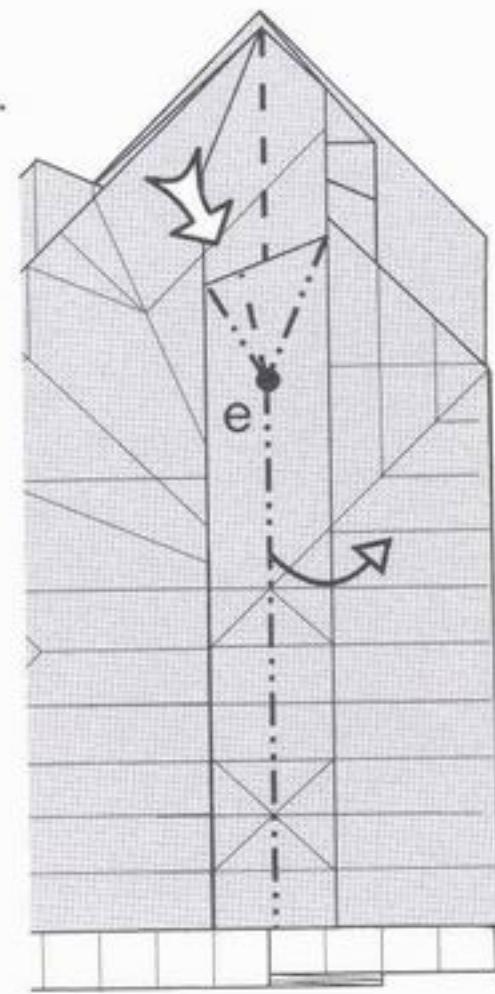
62.



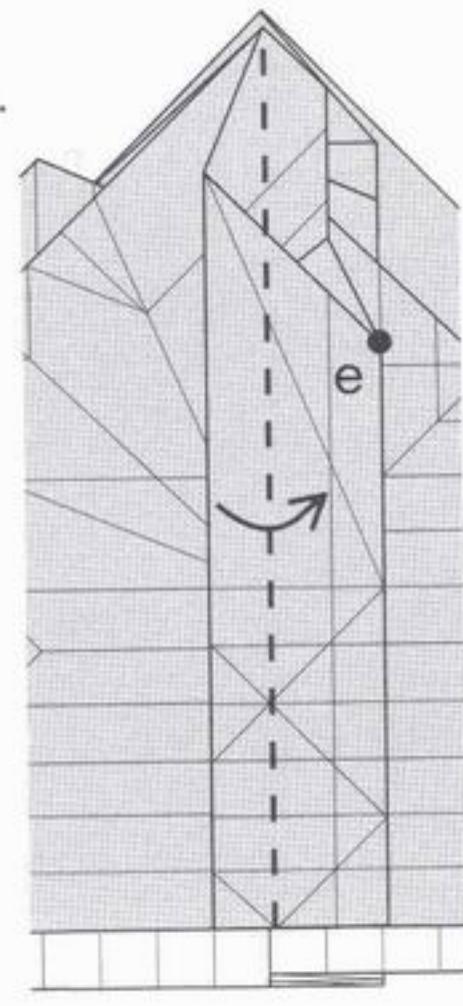
63.



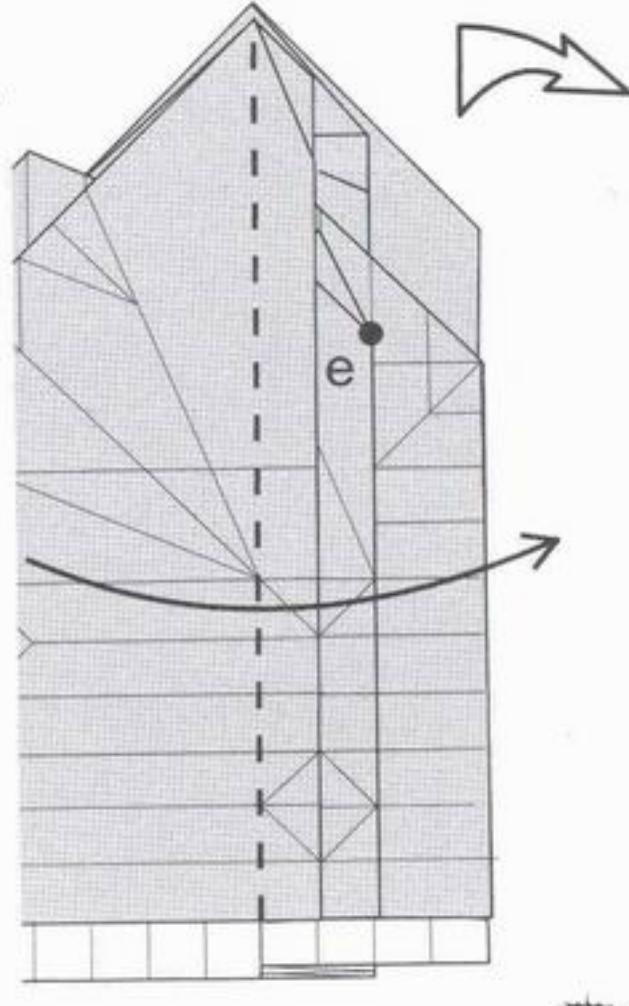
64.



65.

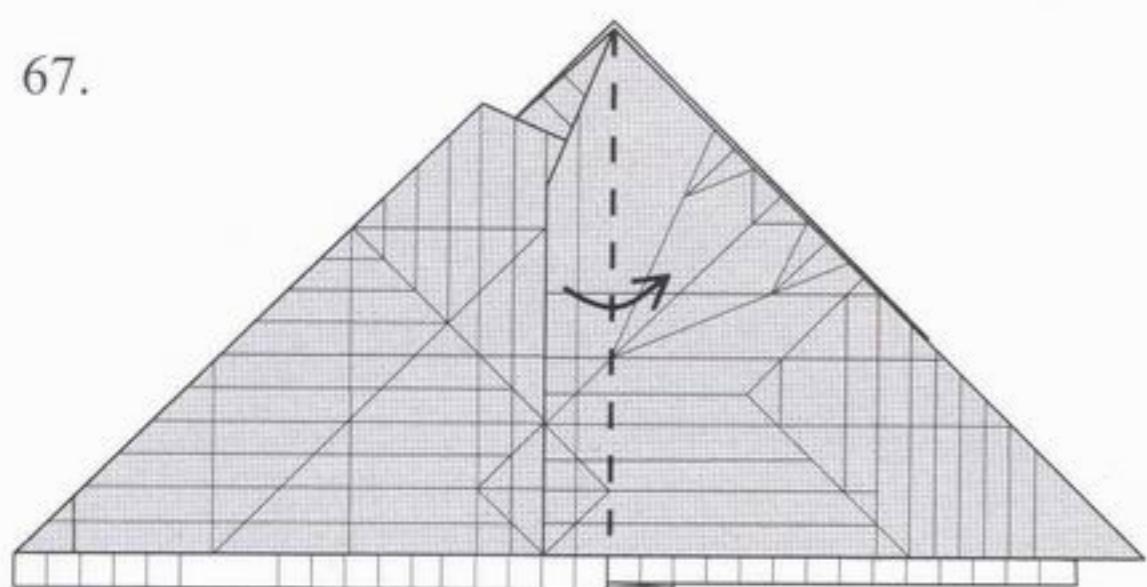


66.

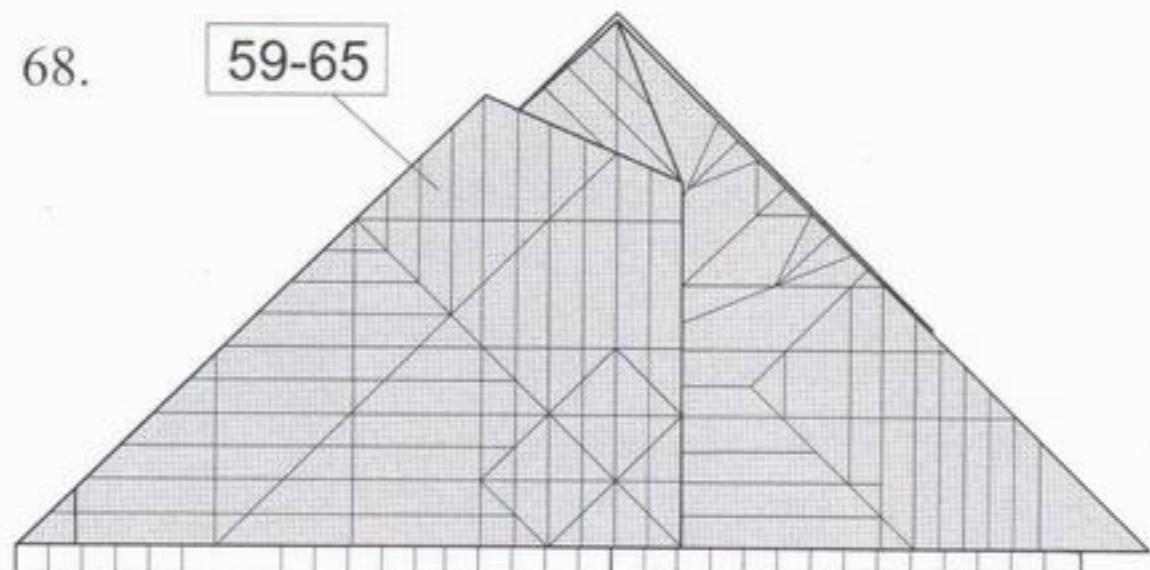


Open-sink.

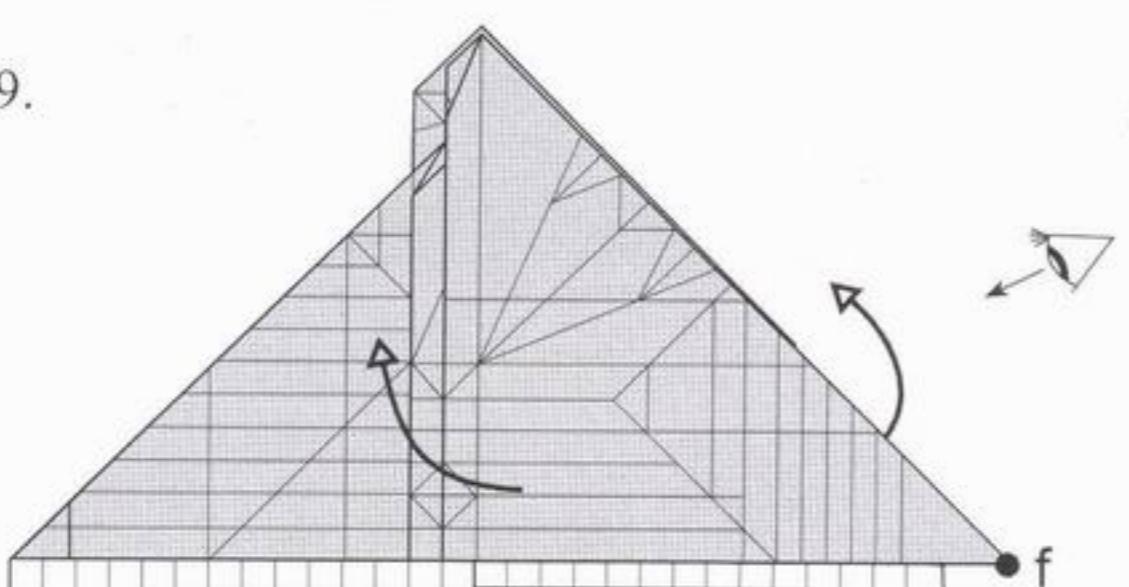
67.



68.

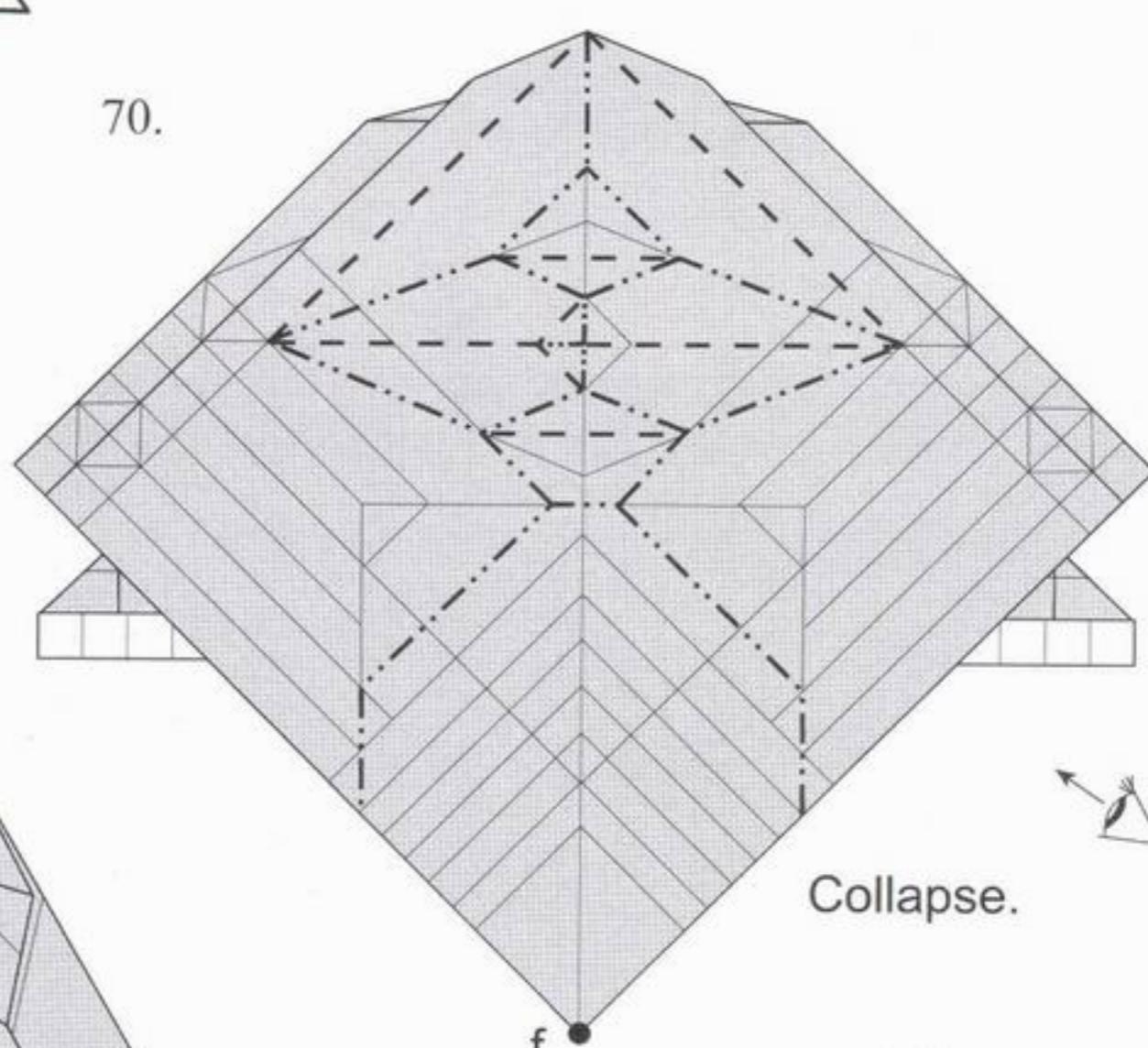


69.

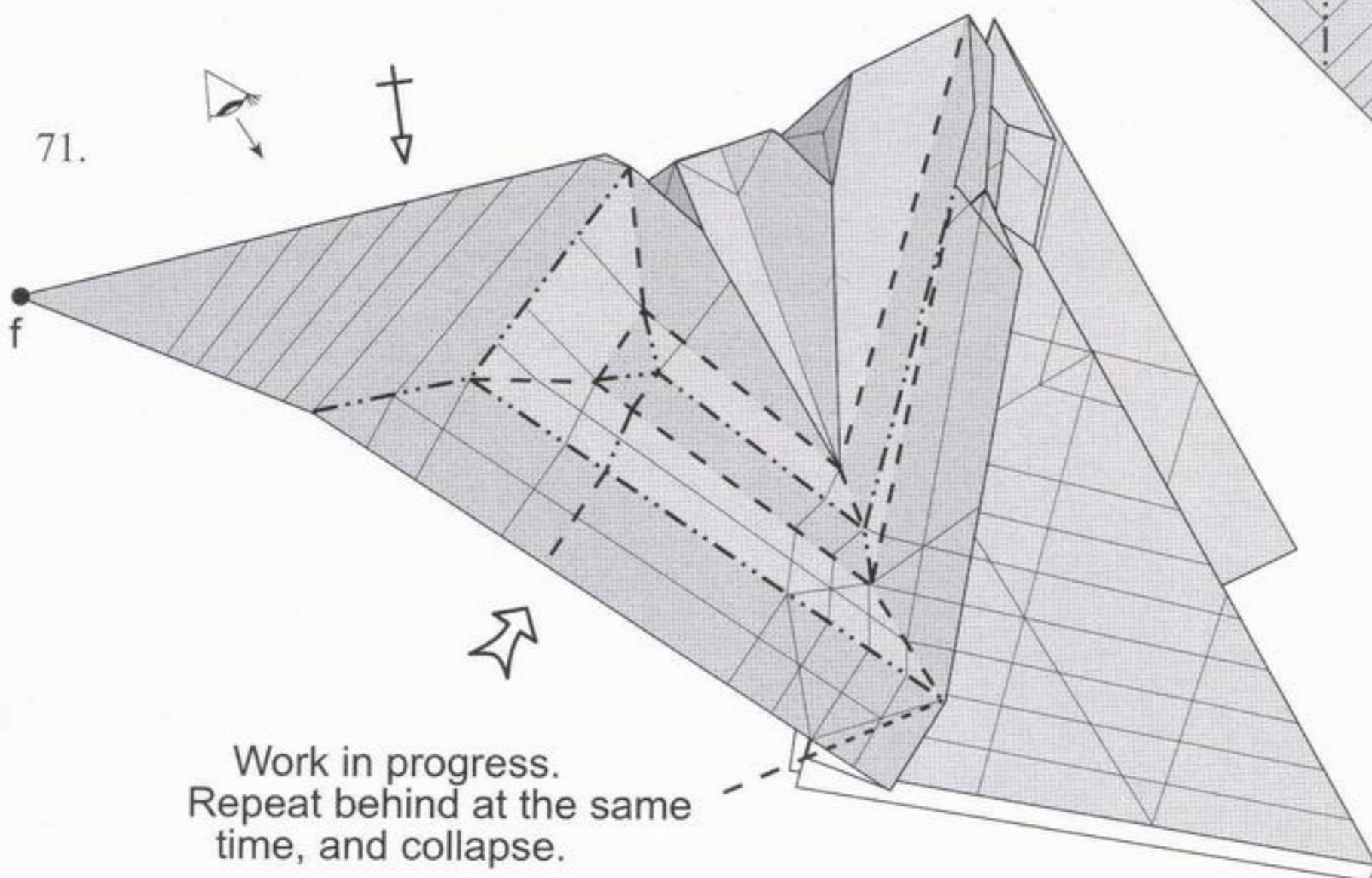


Repeat steps 59 to 65.

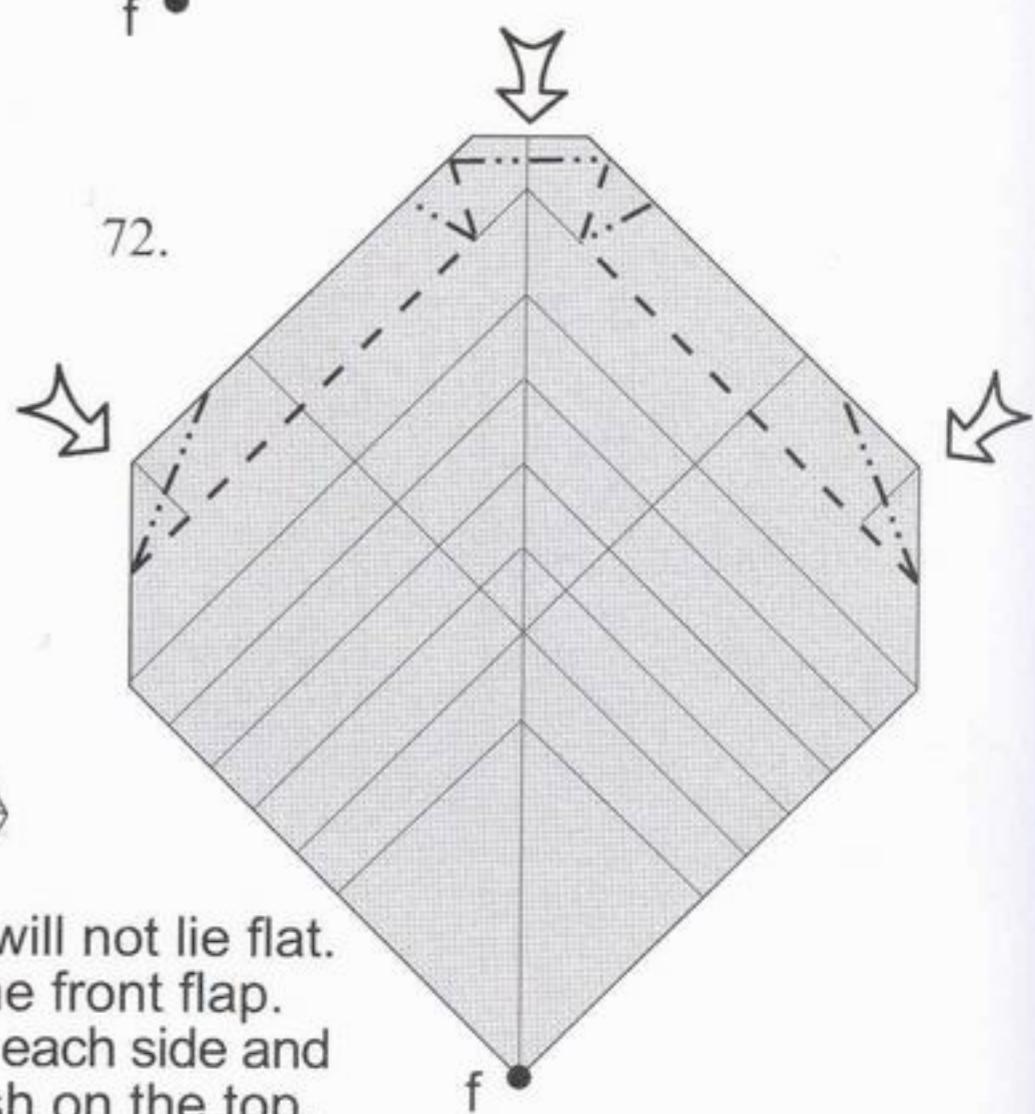
70.



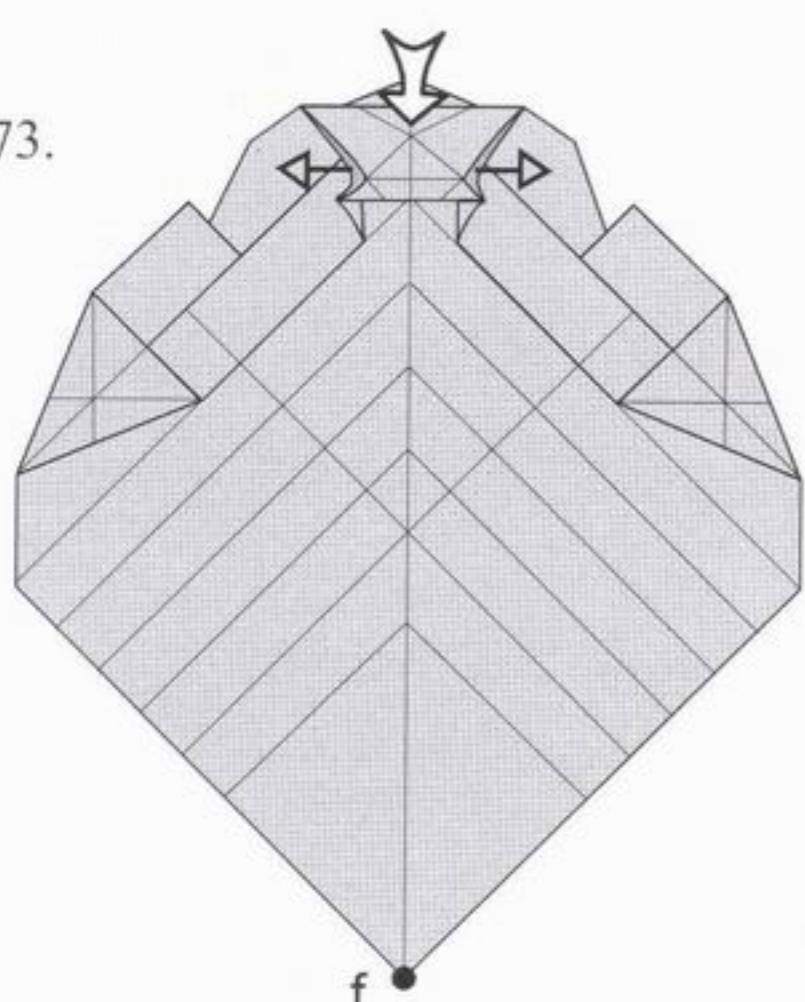
71.



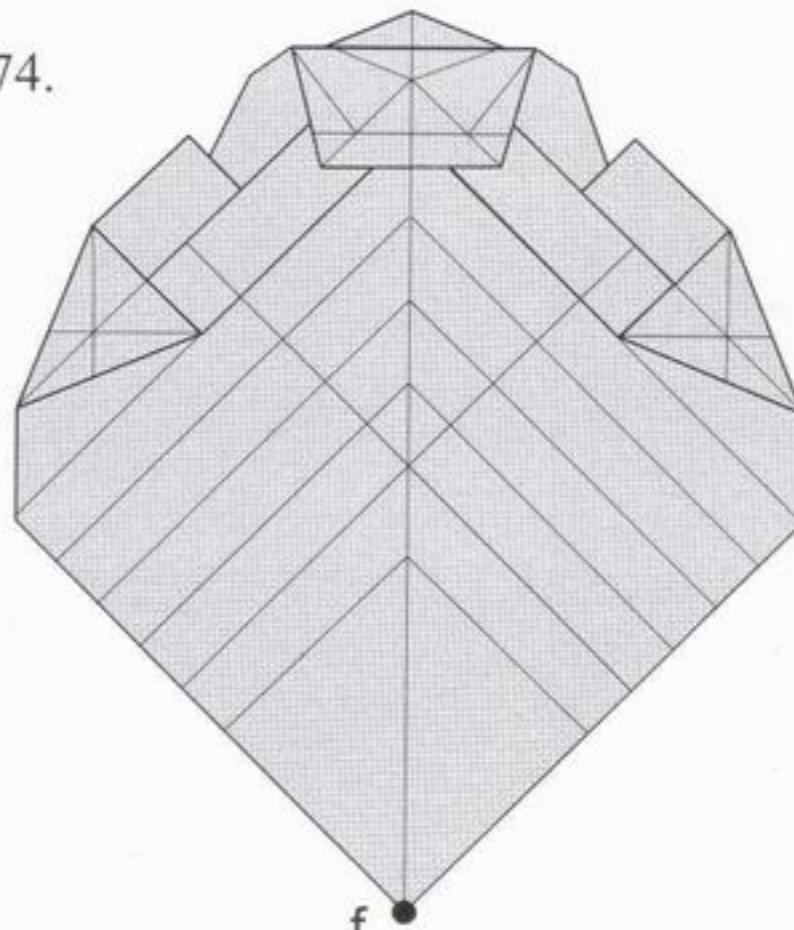
72.



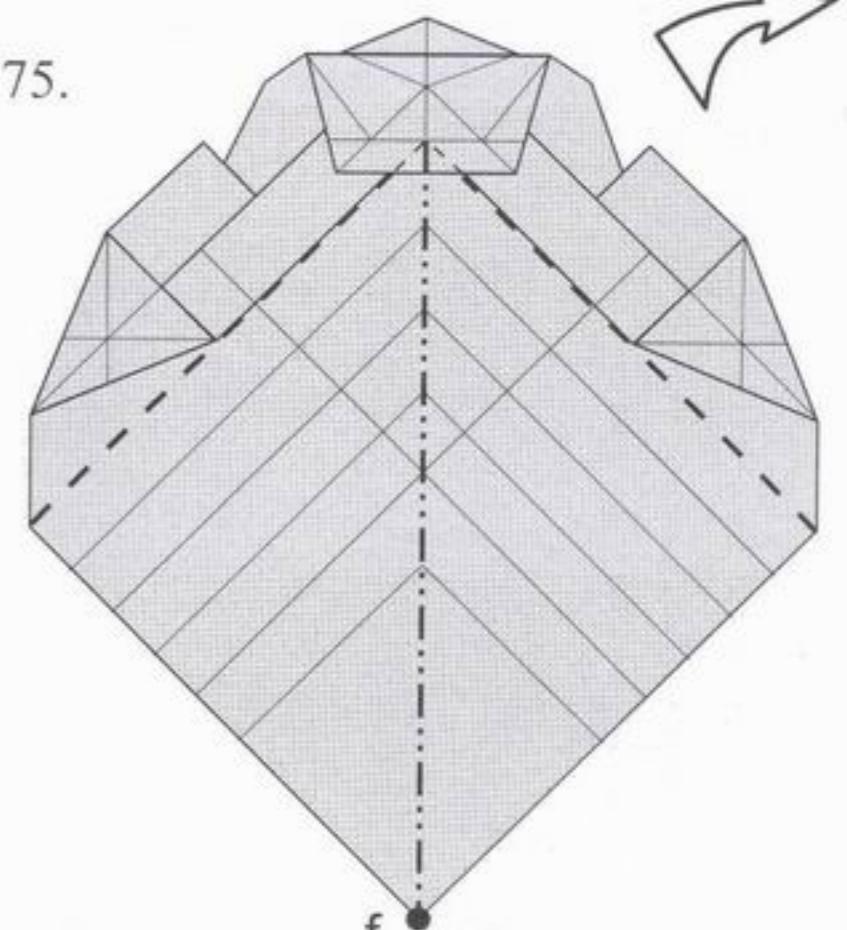
73.



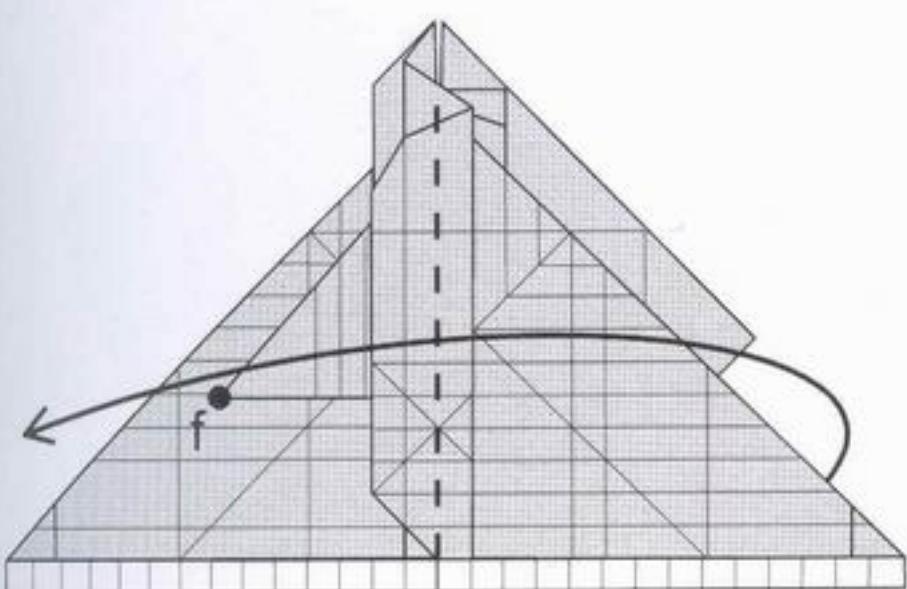
74.



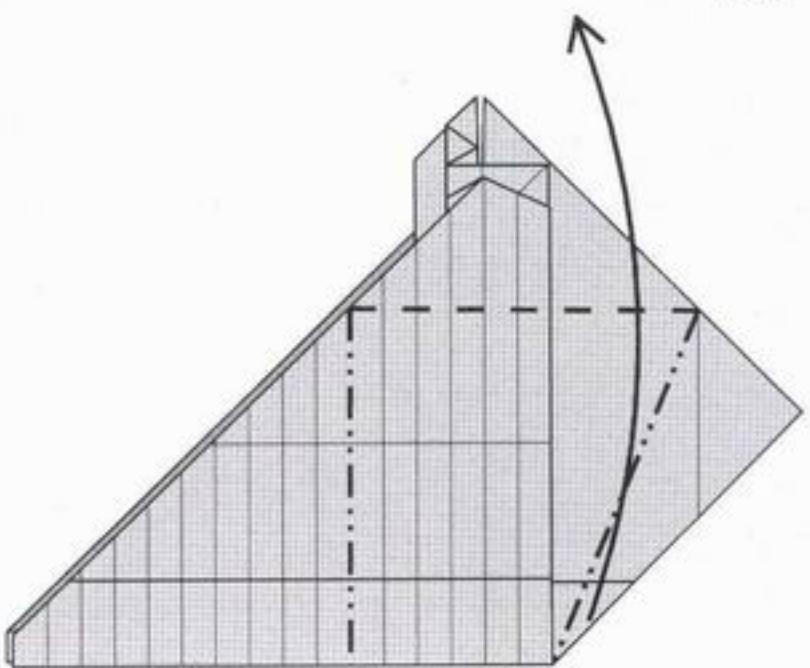
75.



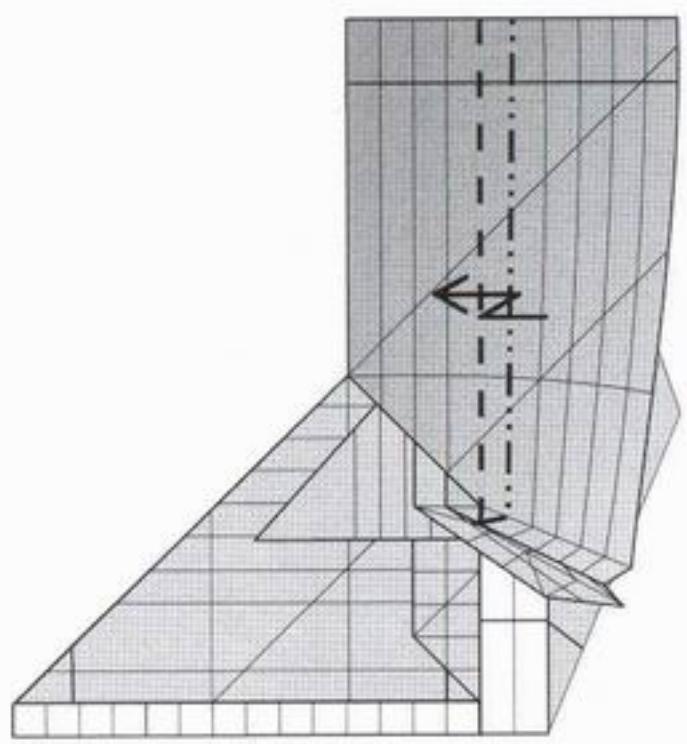
76.



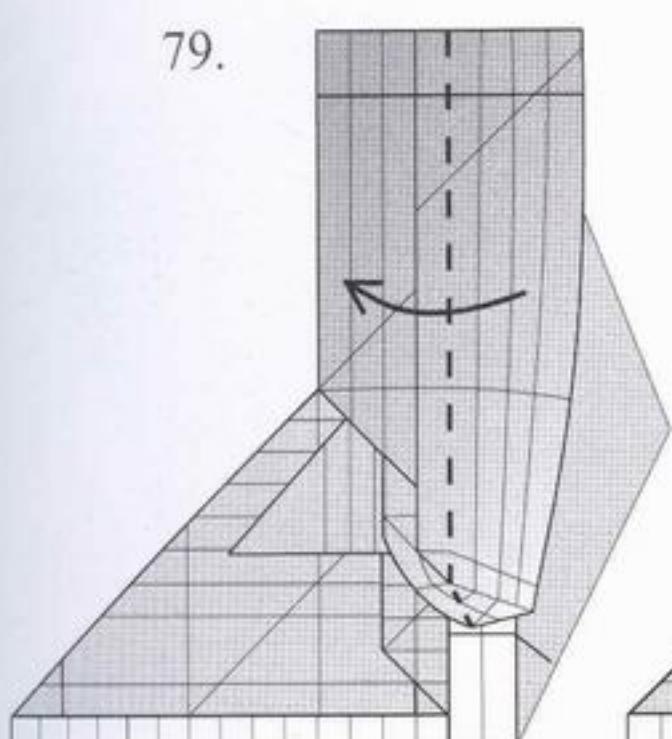
77.



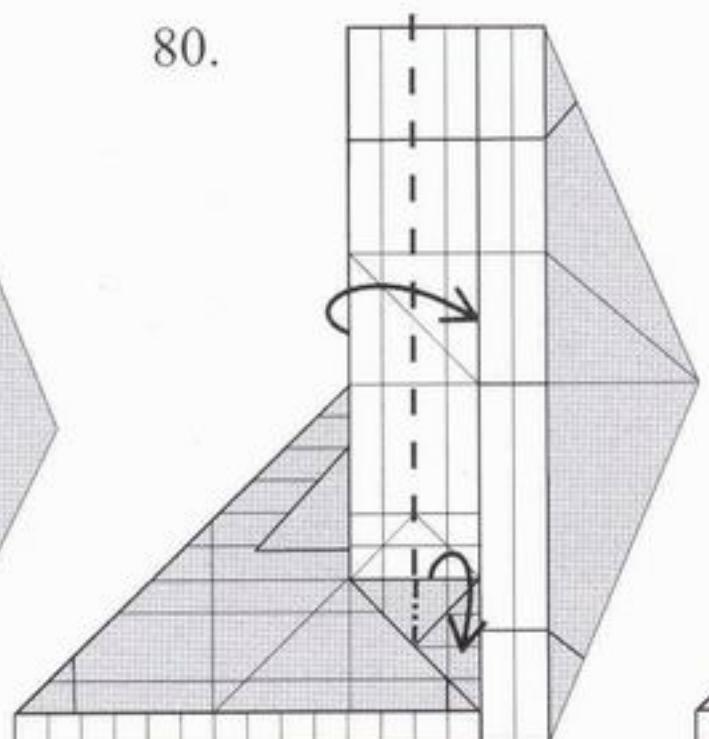
78.



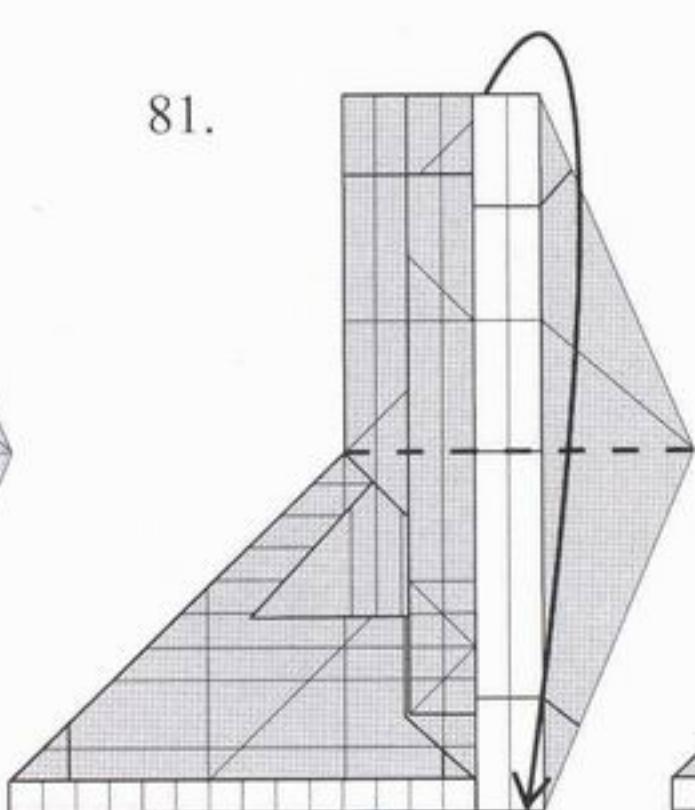
79.



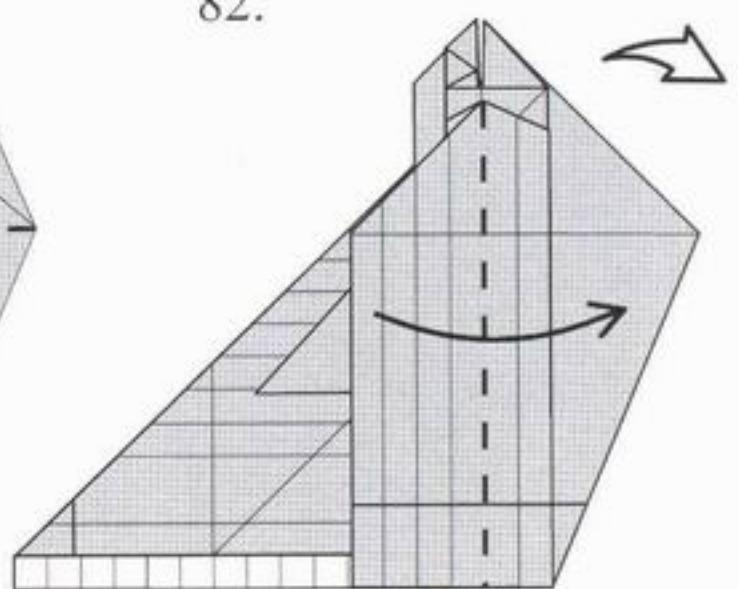
80.



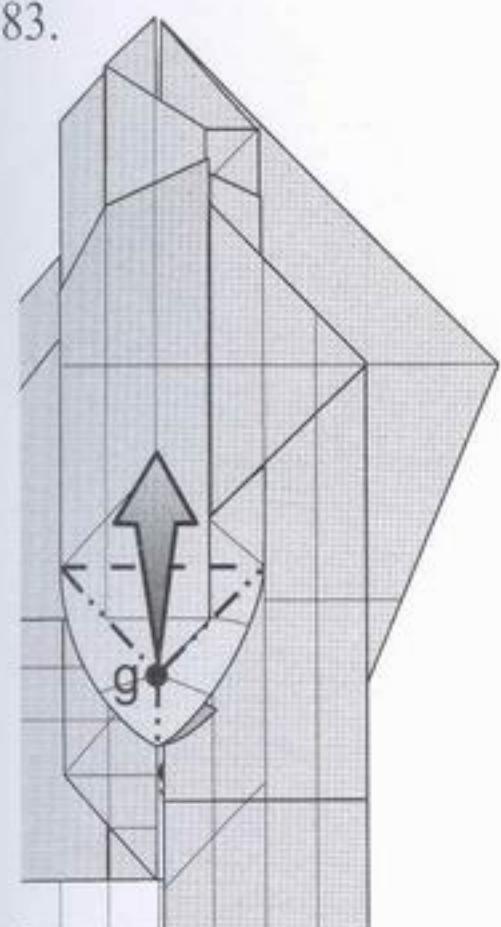
81.



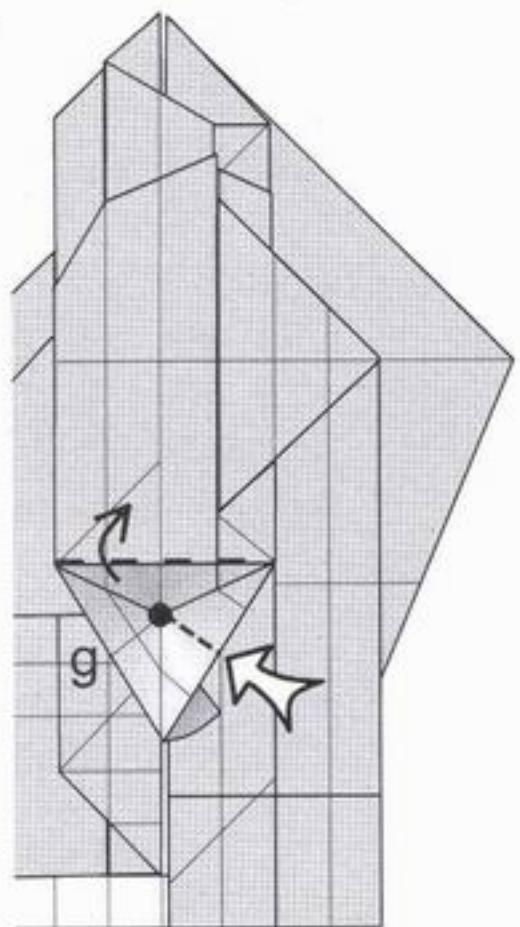
82.



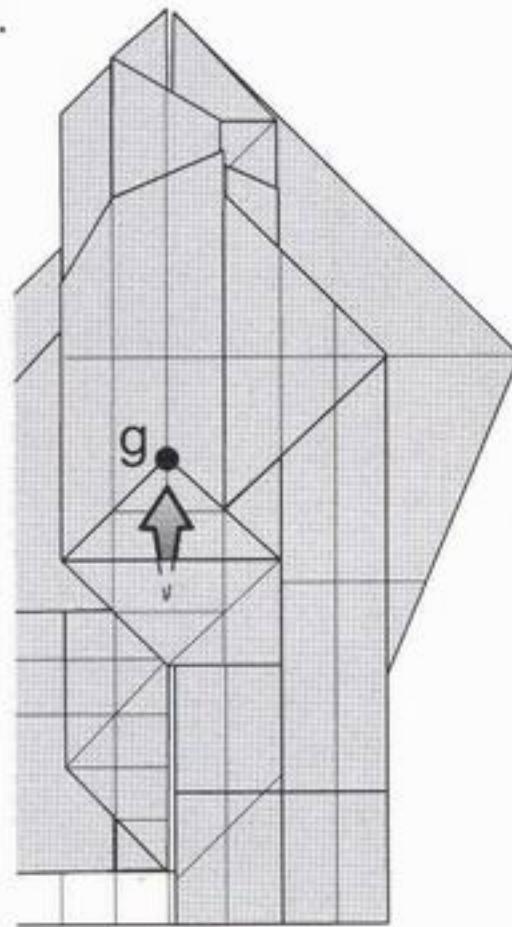
83.



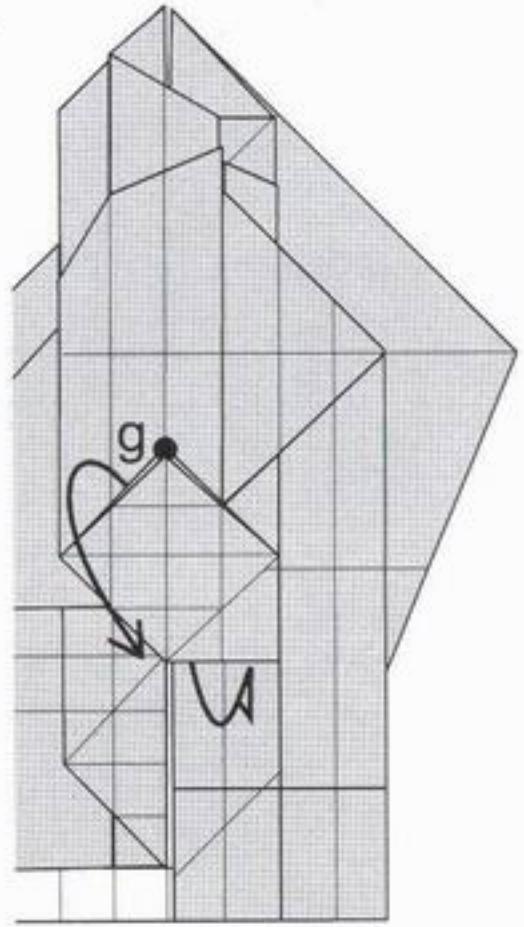
84.



85.



86.

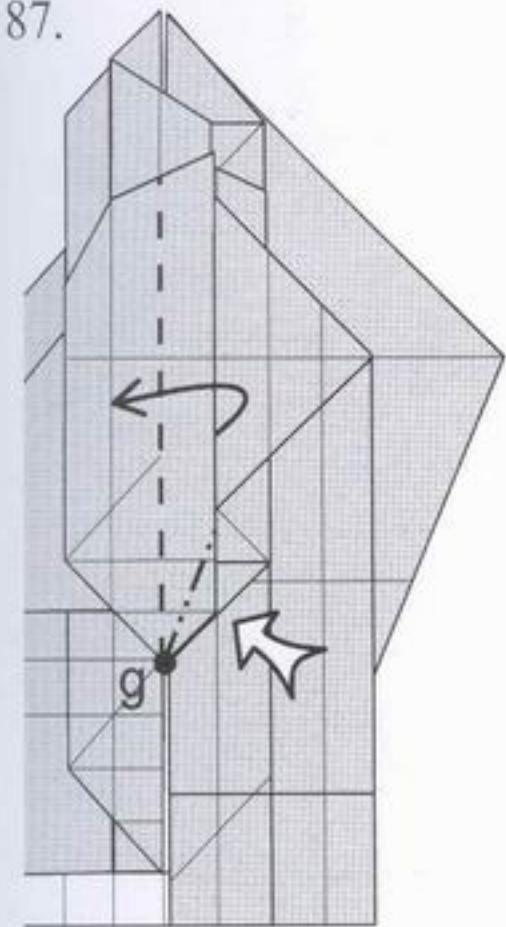


Pull out the point "g".

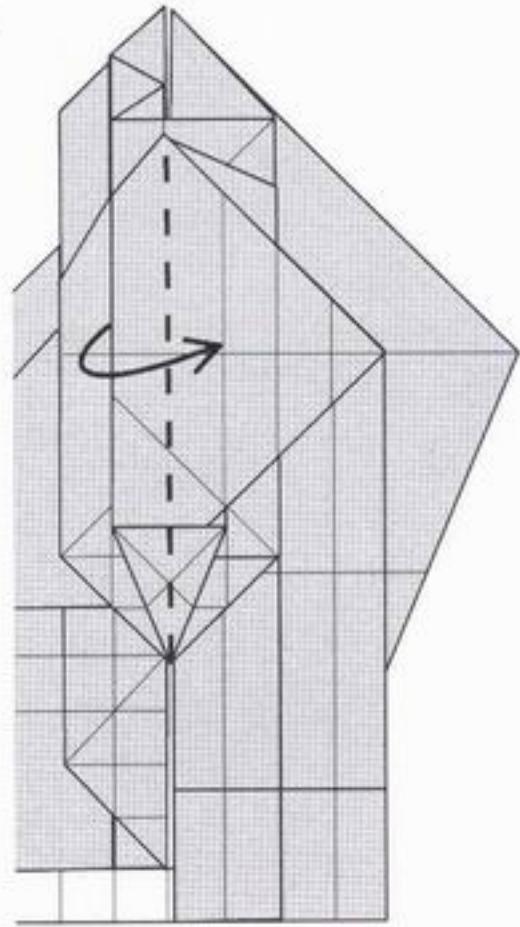
You will obtain a 3D pyramid. Flatten it.

Unsink.

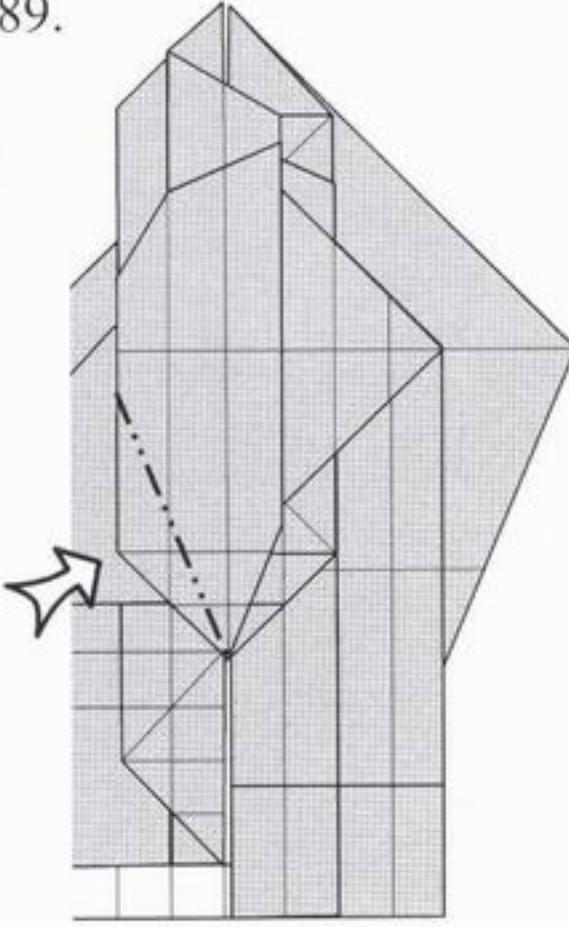
87.



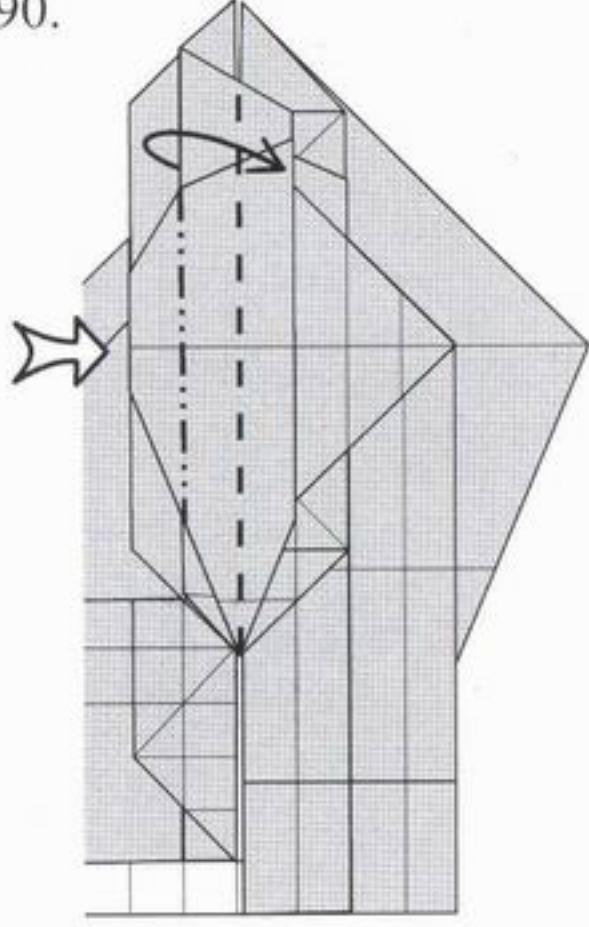
88.



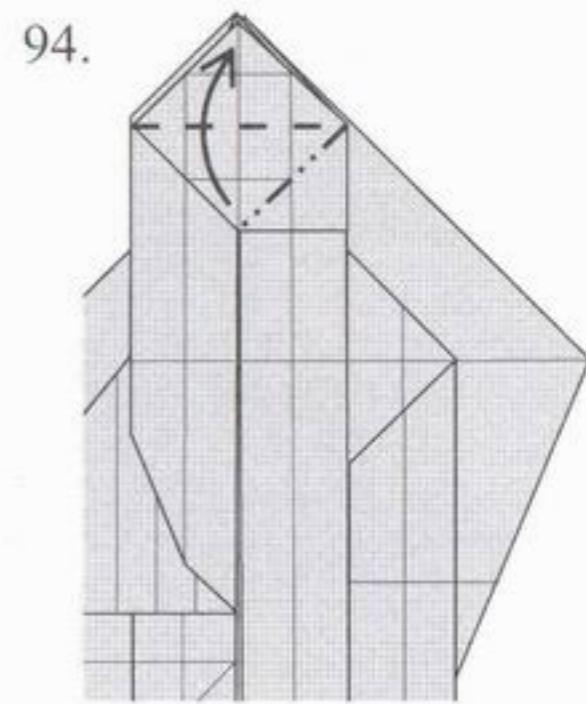
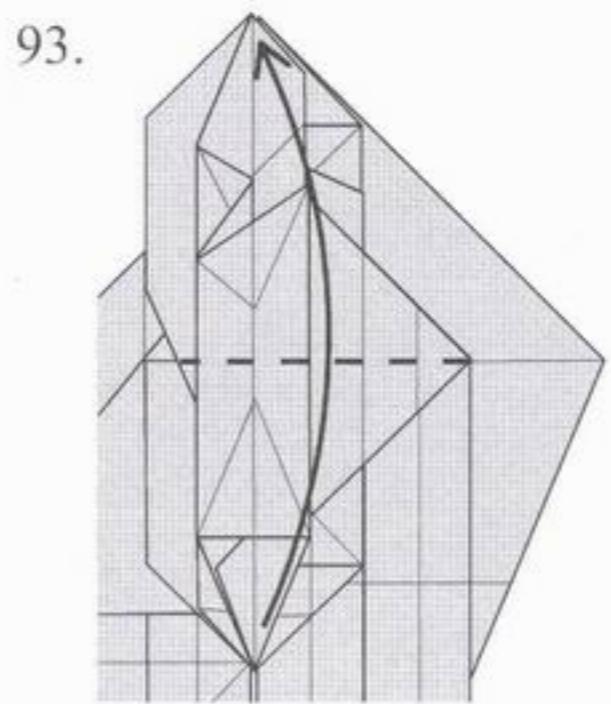
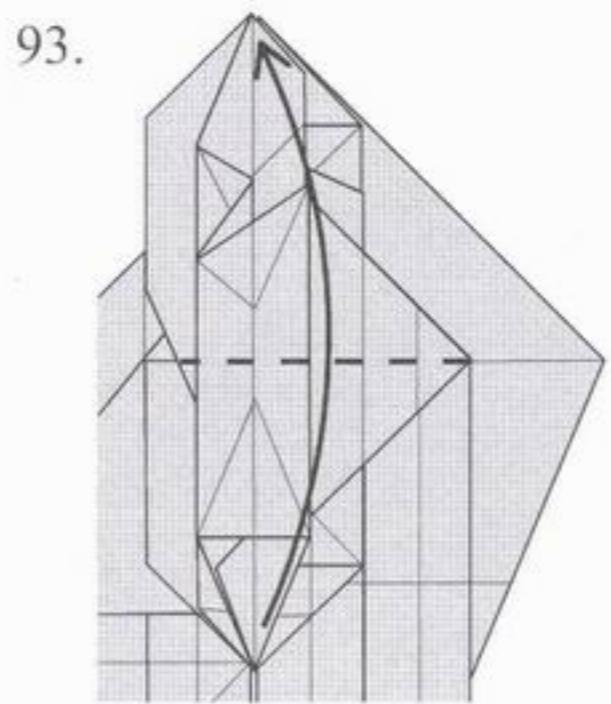
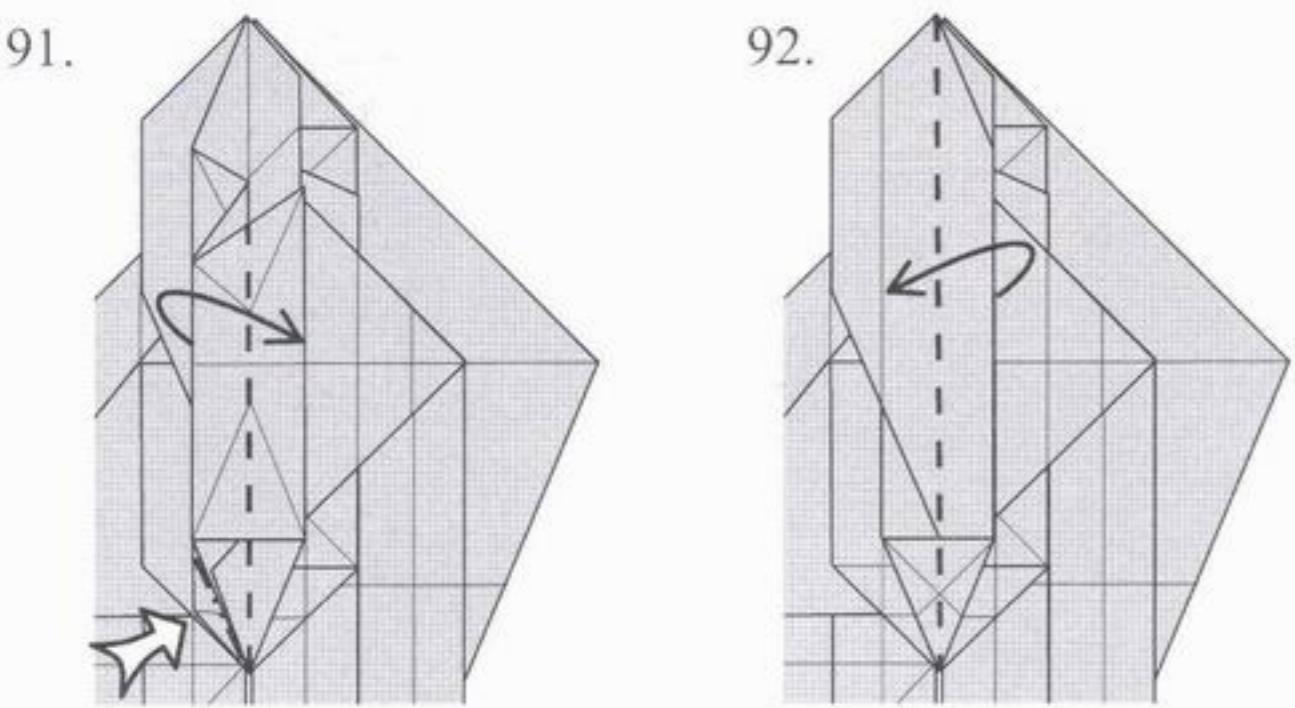
89.



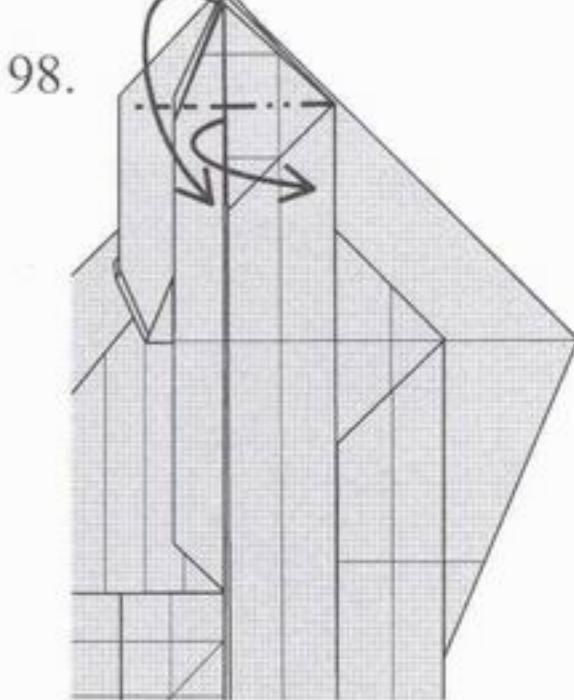
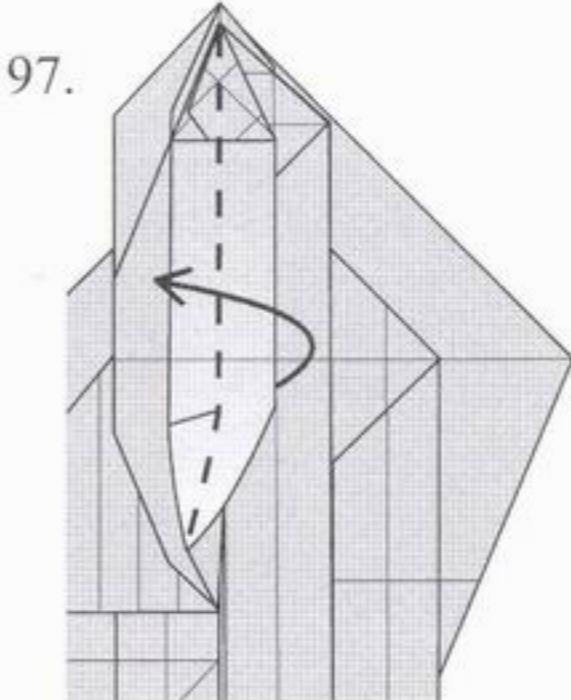
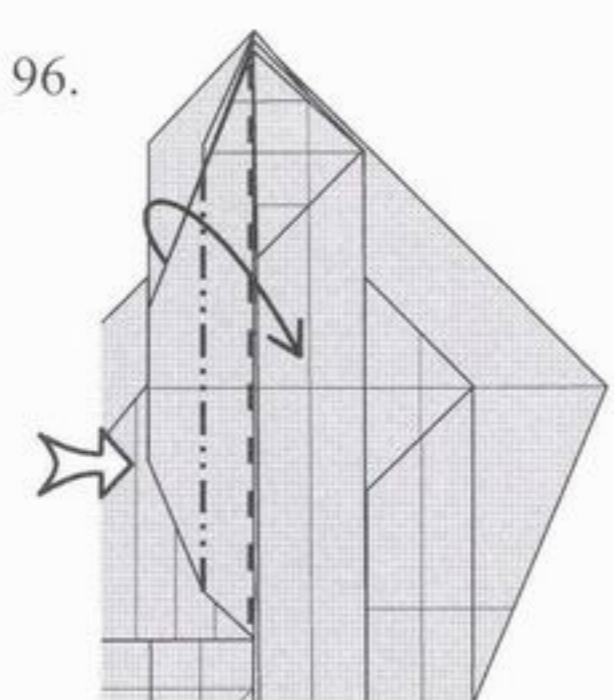
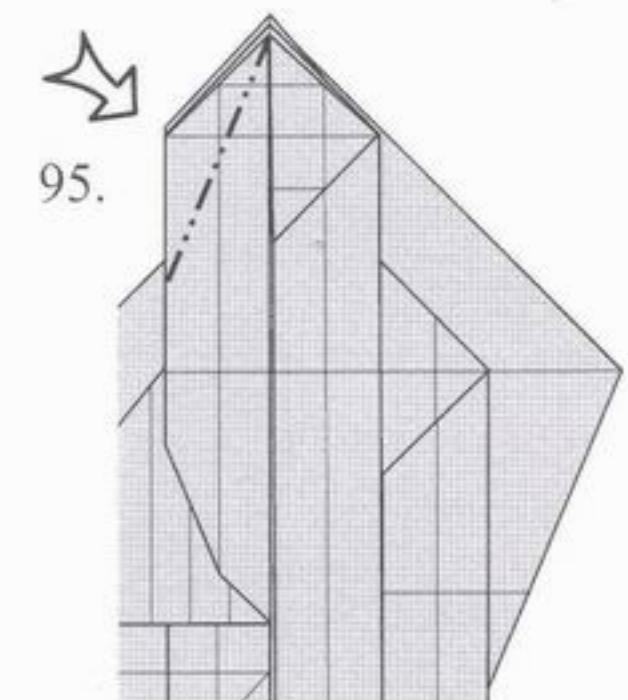
90.



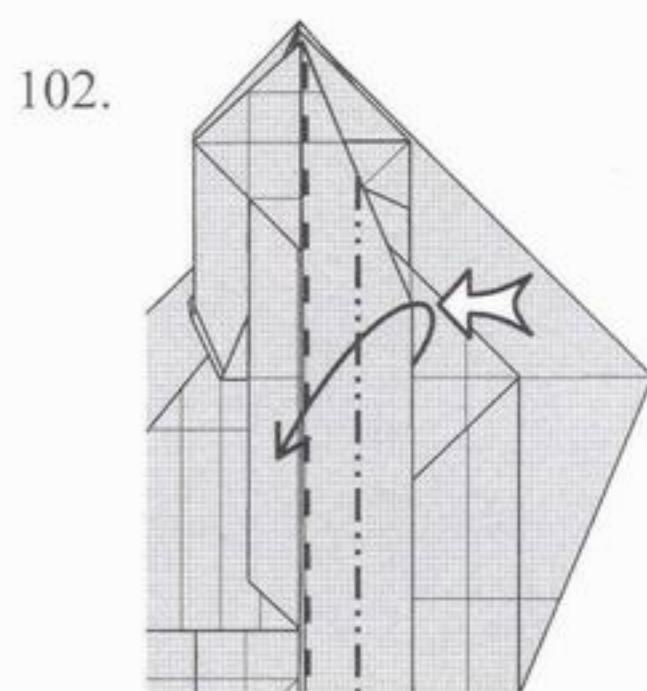
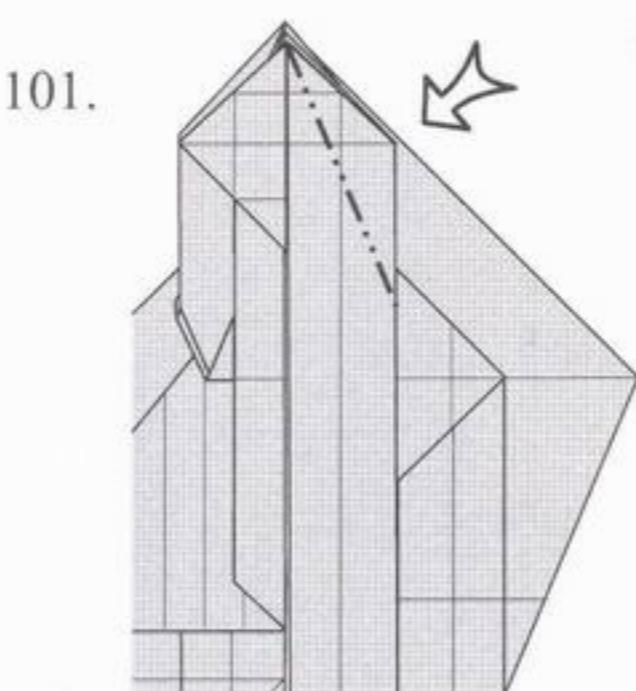
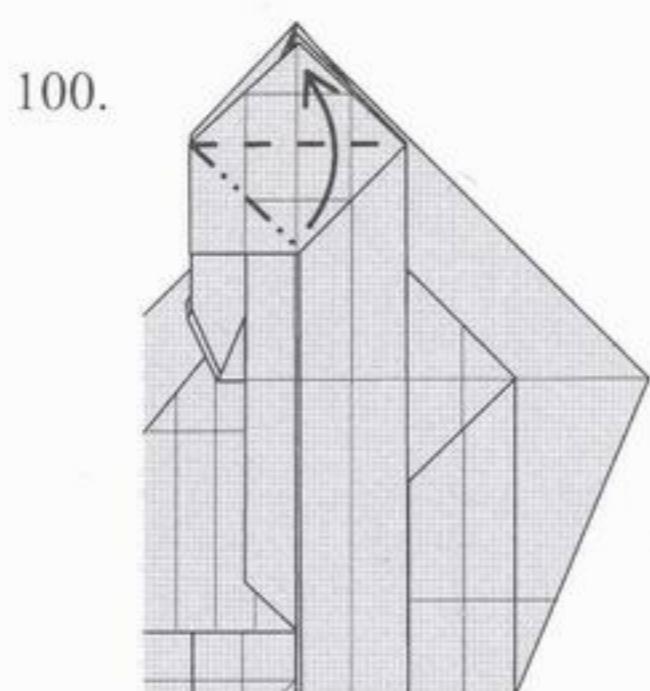
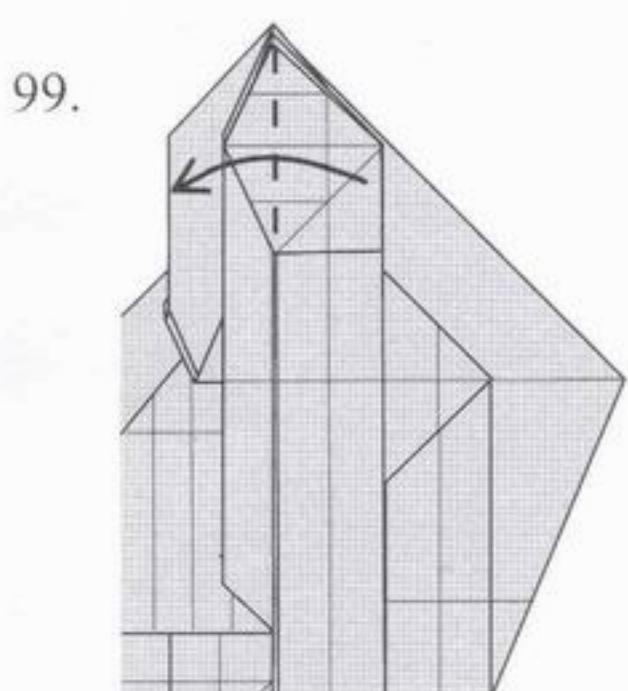
Open sink.



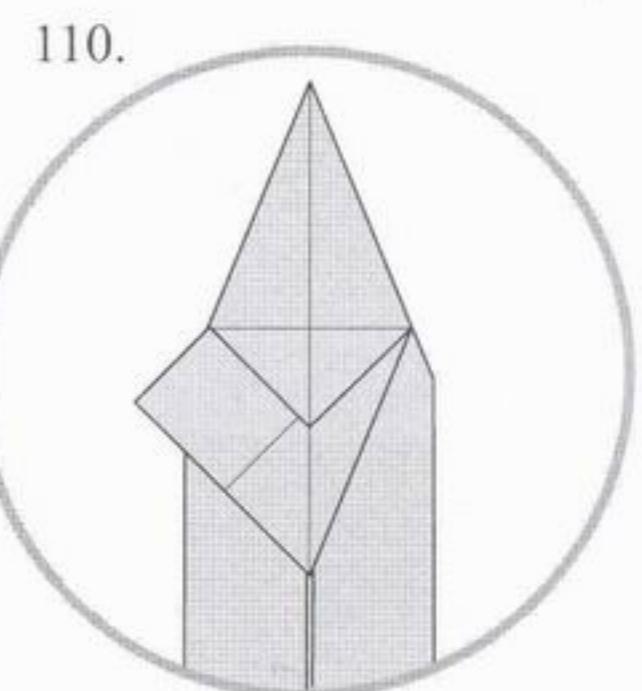
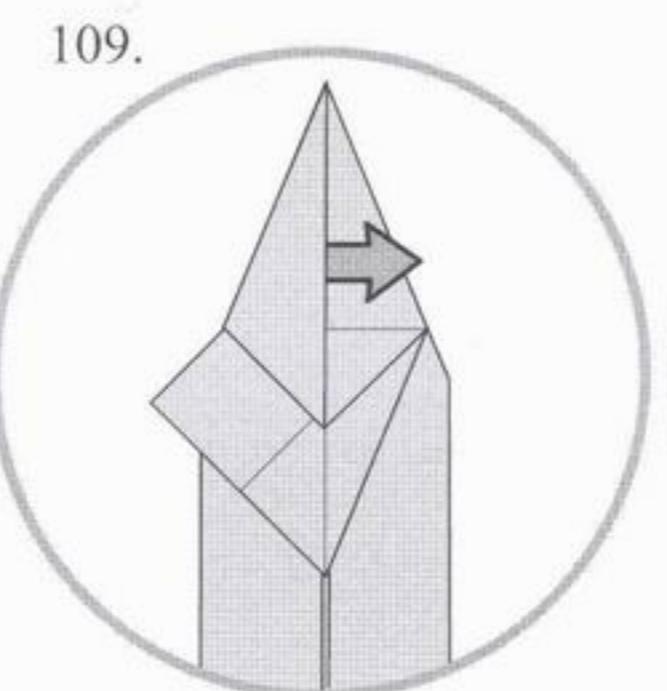
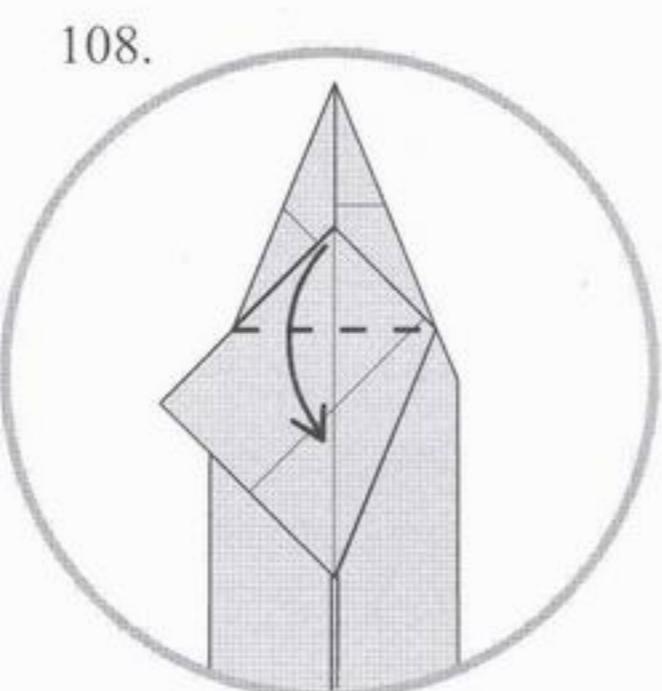
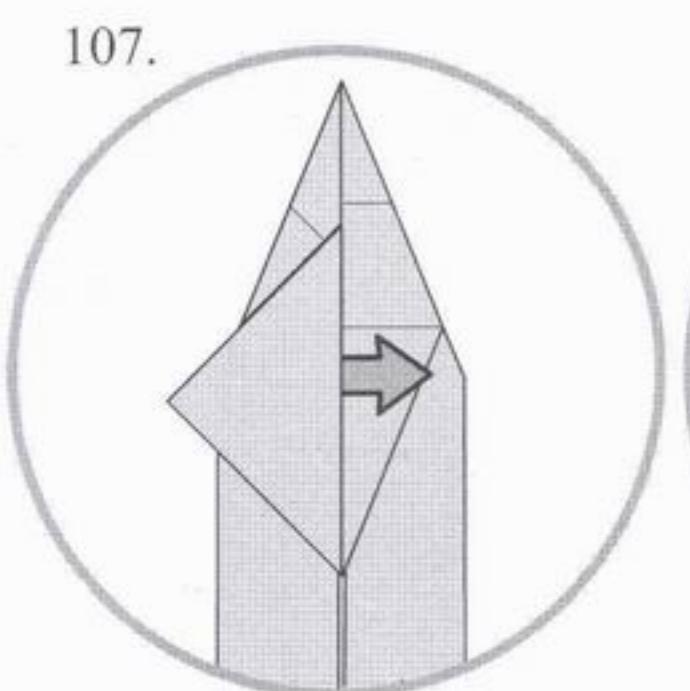
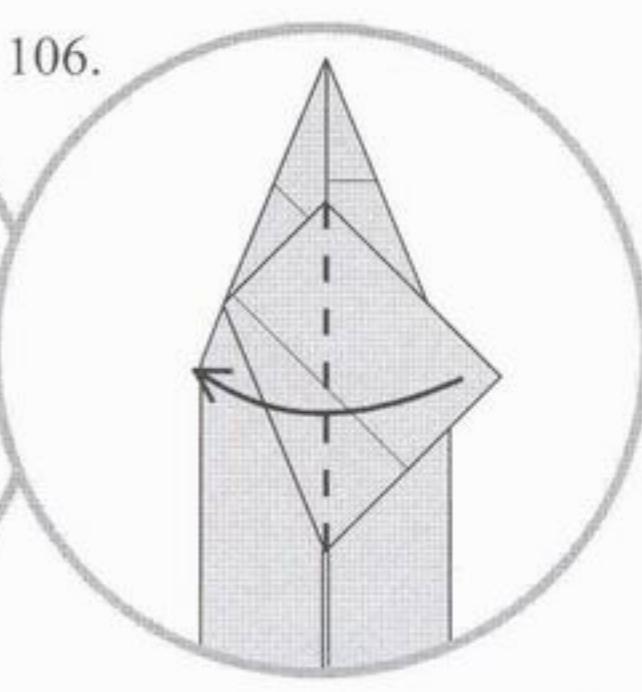
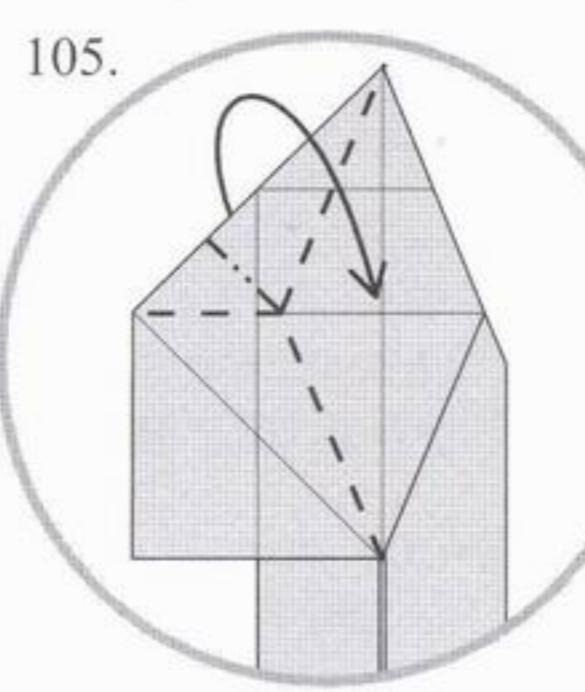
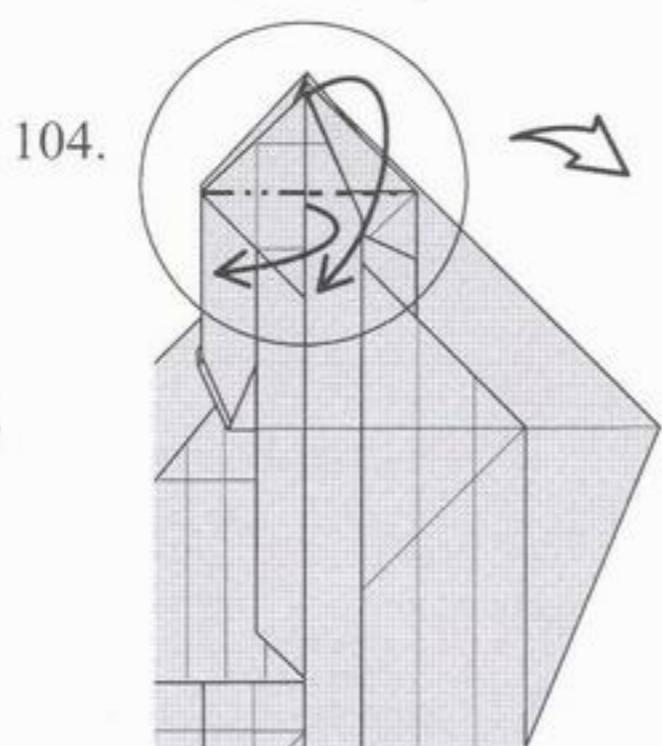
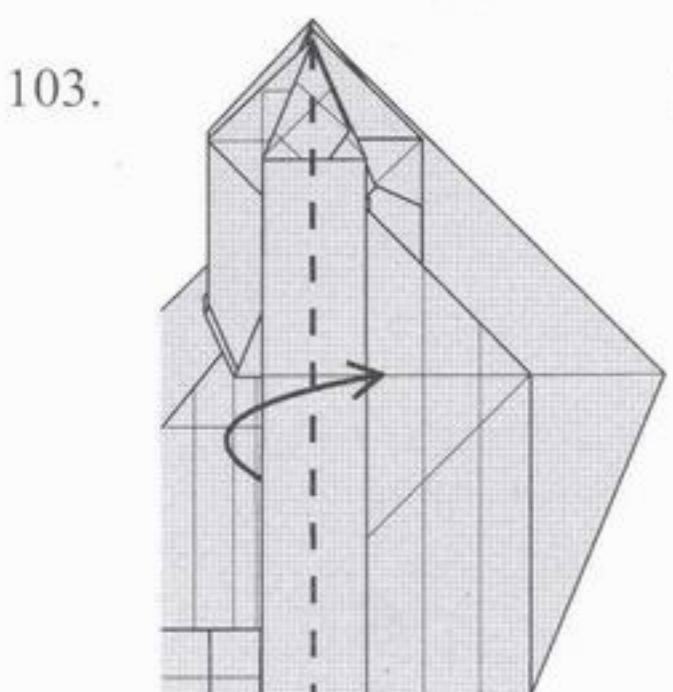
Fold two layers
to the left.



Open-sink.



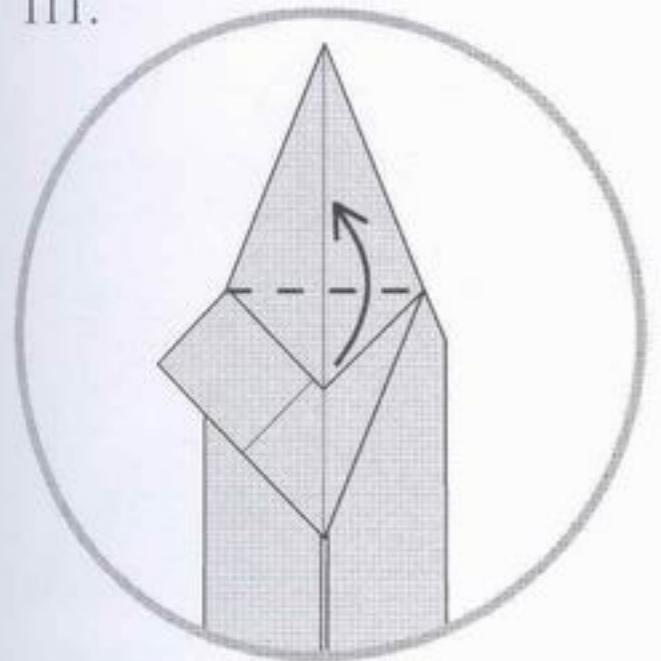
Open-sink.



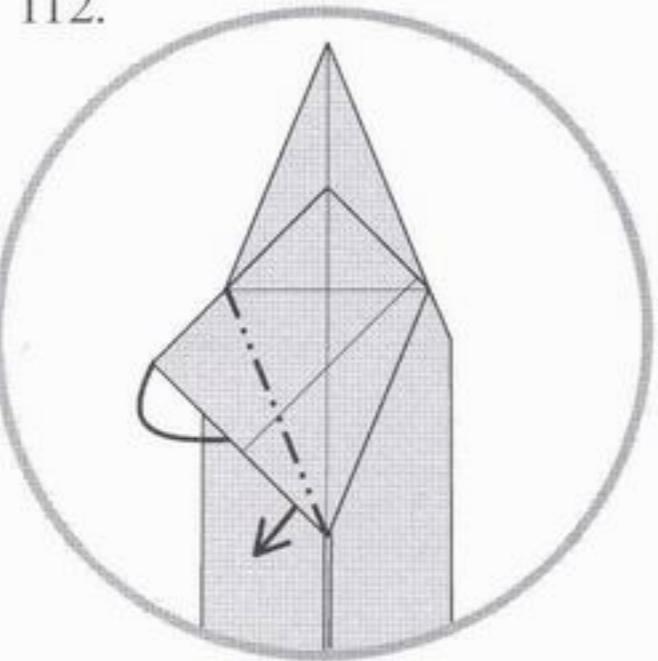
Pull-out some paper
from inside.

Pull-out some paper
from inside.

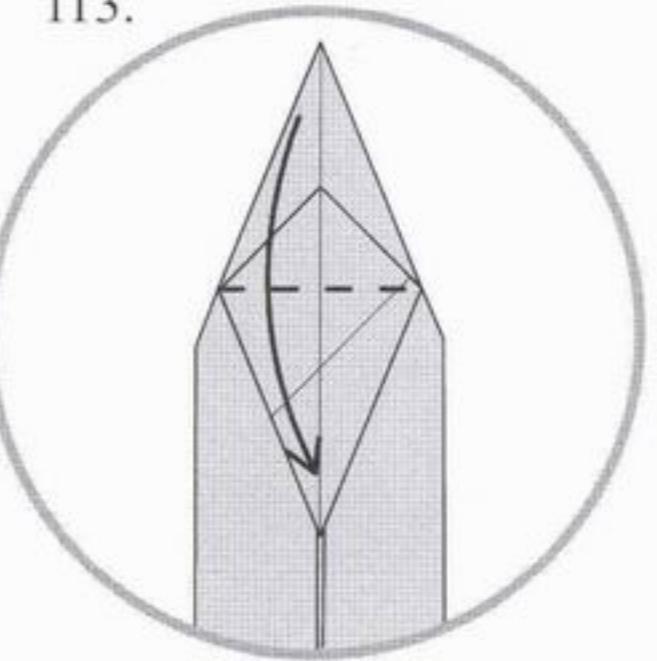
111.



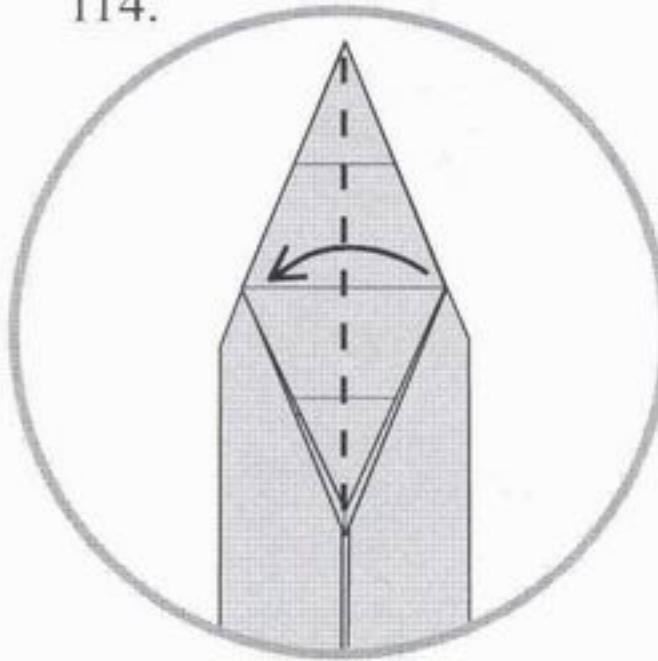
112.



113.

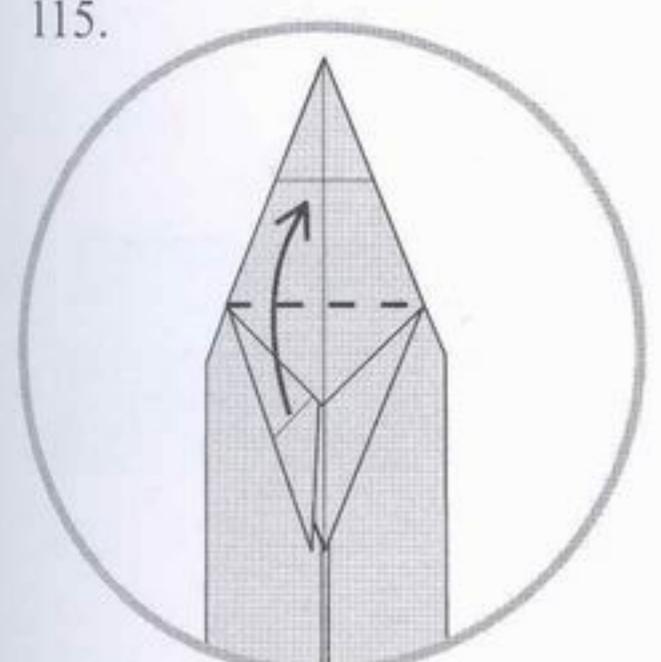


114.

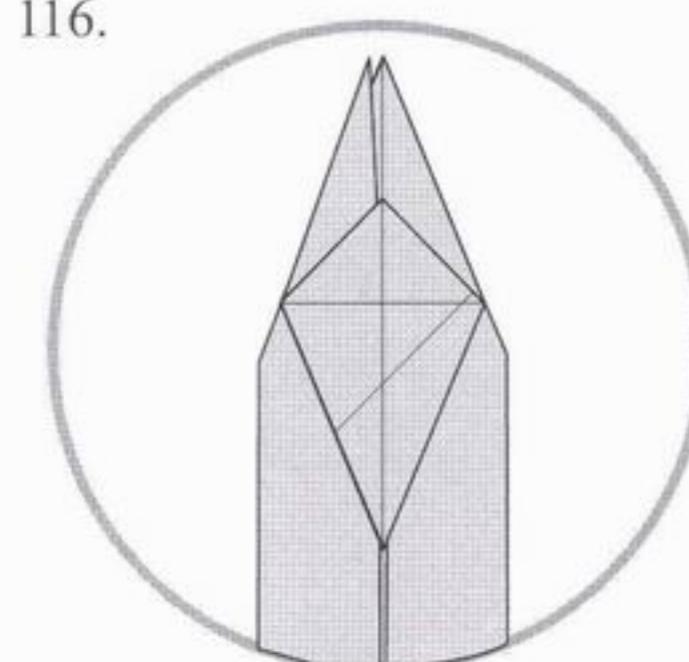


Reverse-fold.

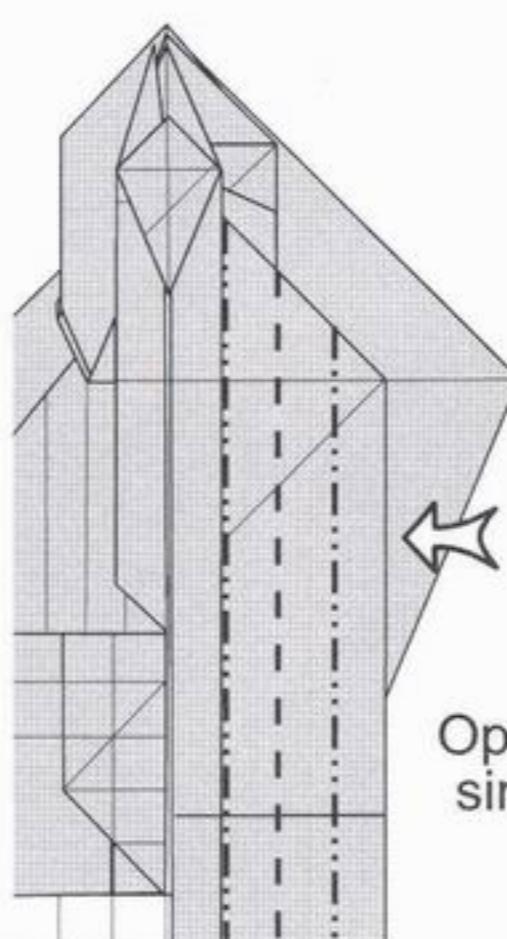
115.



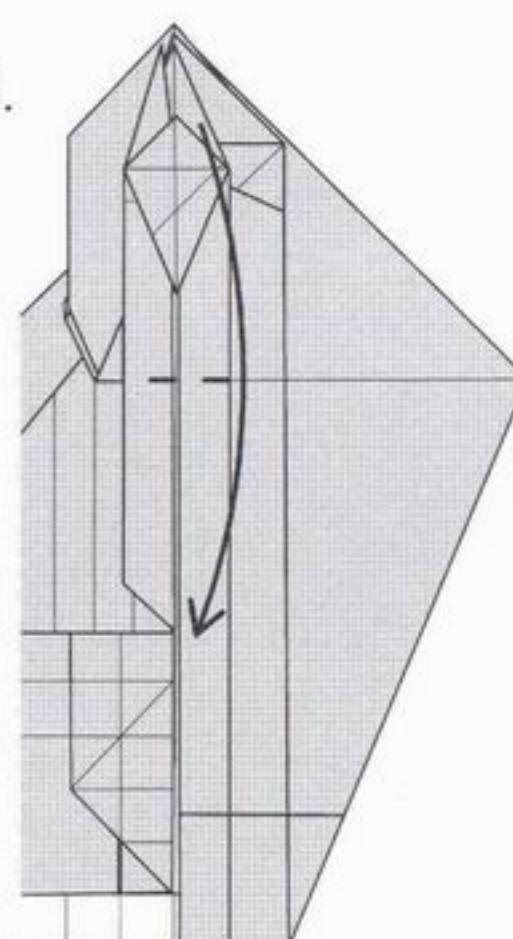
116.



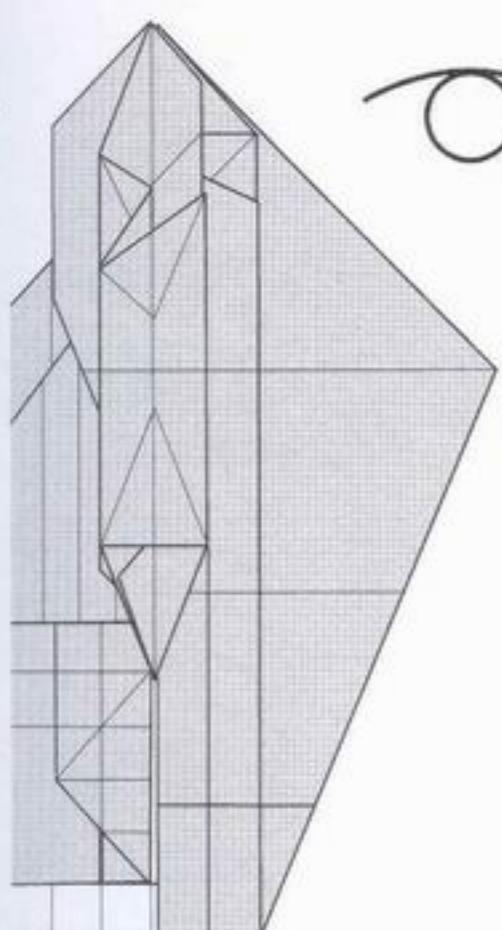
117.



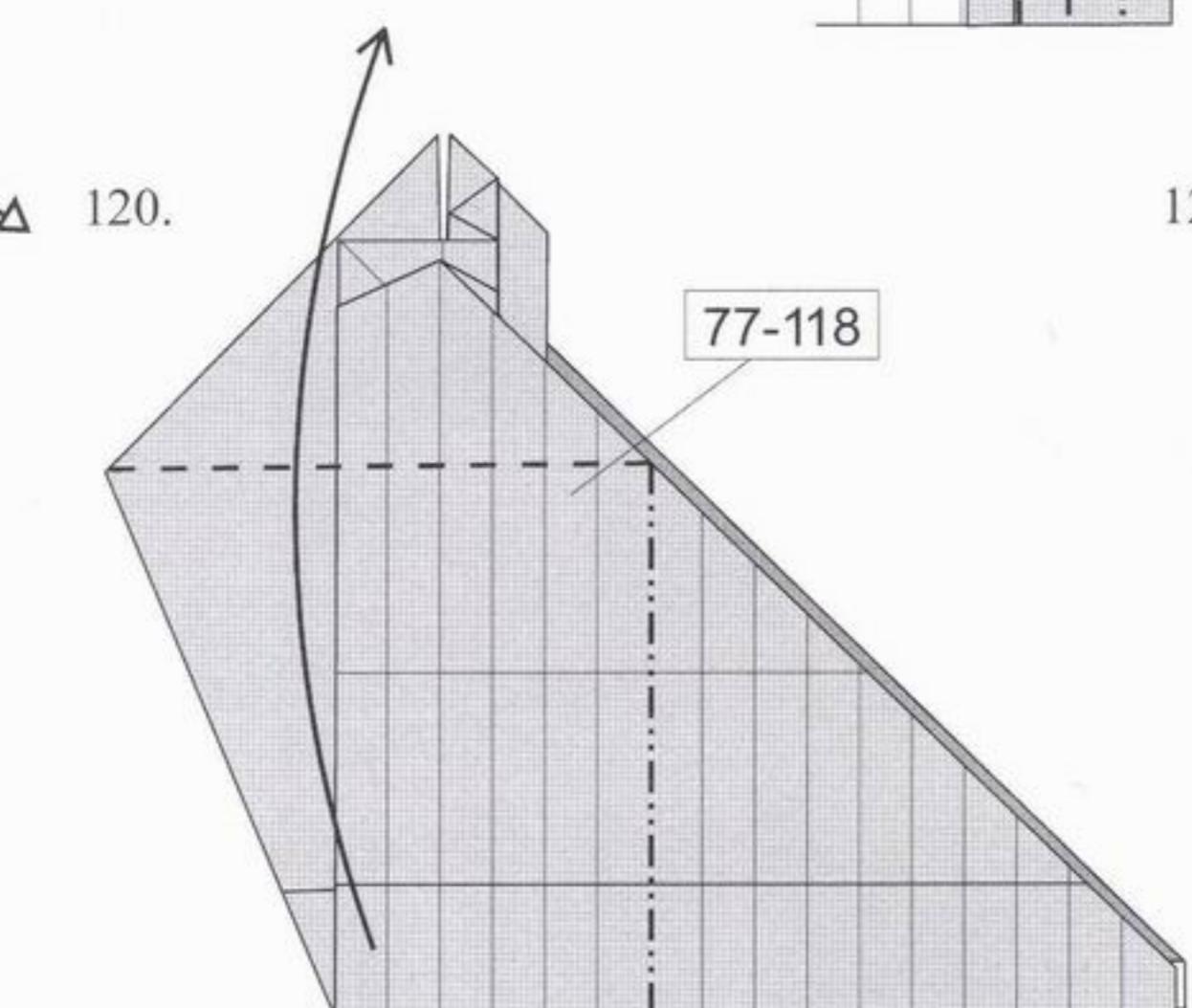
118.



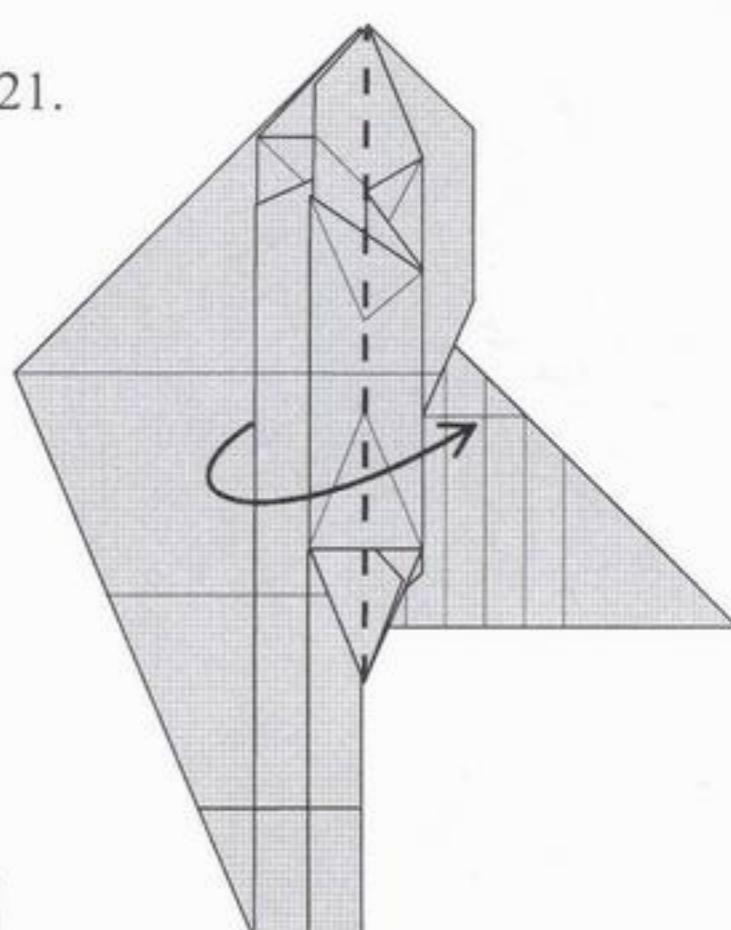
119.



120.

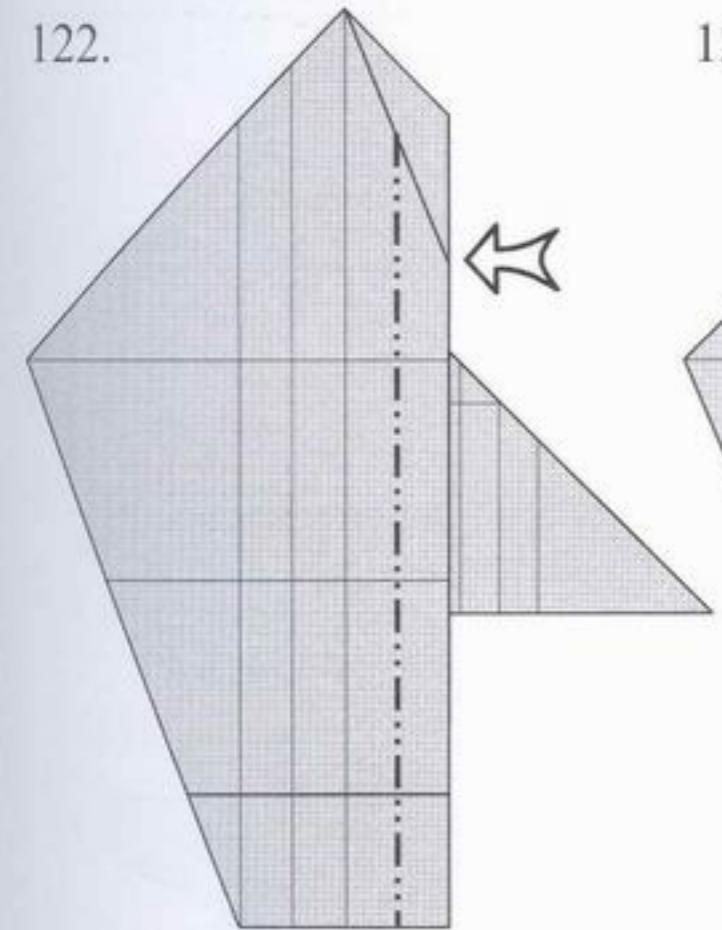


121.

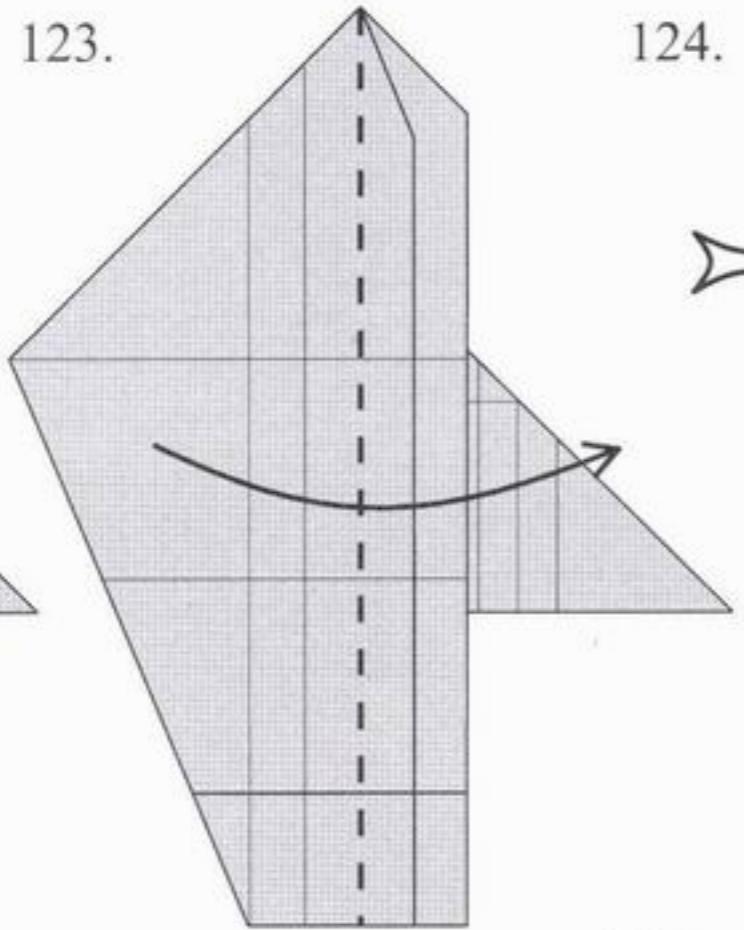


Repeat steps 77 to 118.

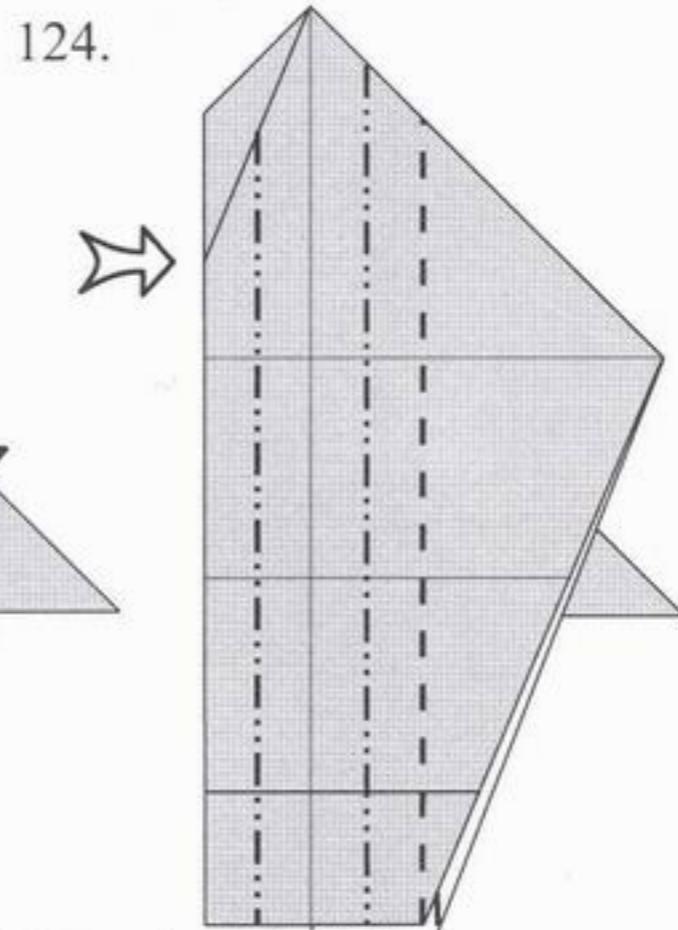
122.



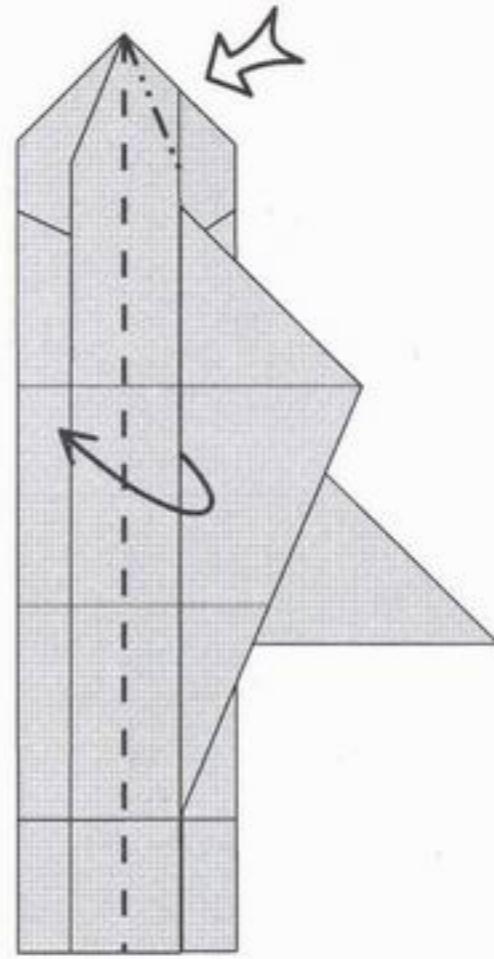
123.



124.



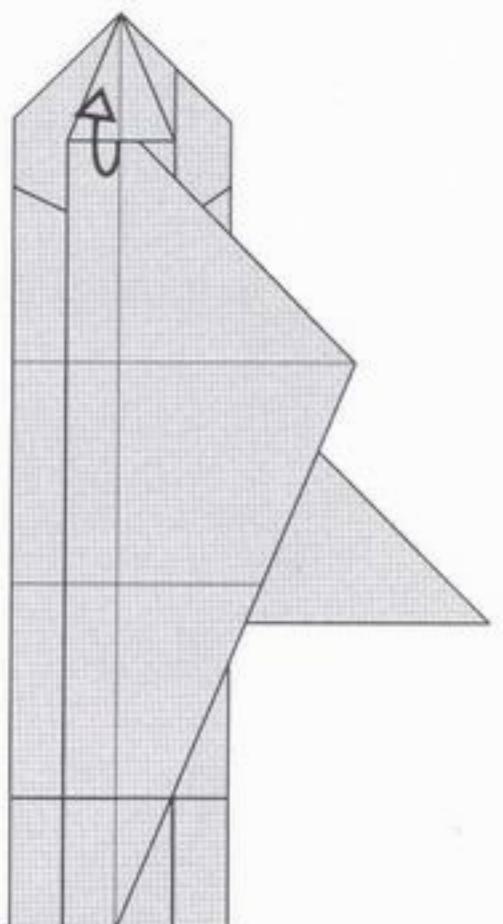
125.



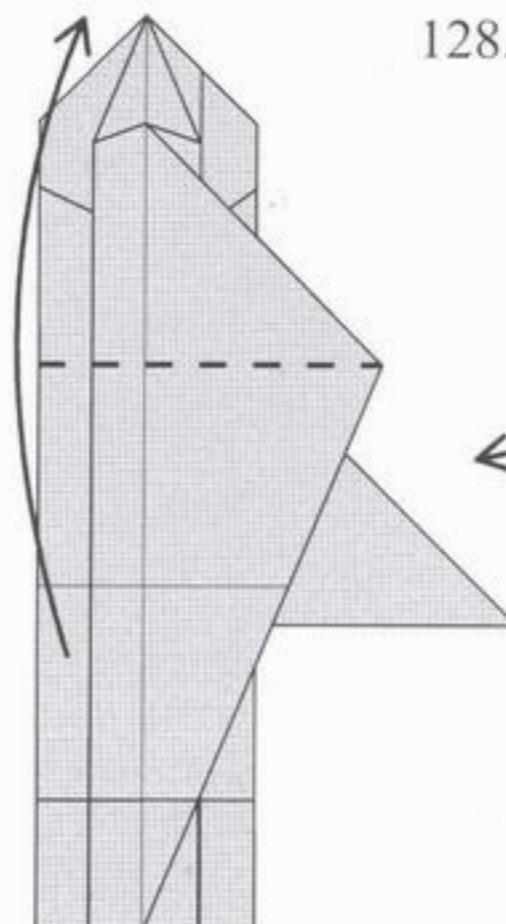
Closed-sink.

Closed-sink
on the left side.

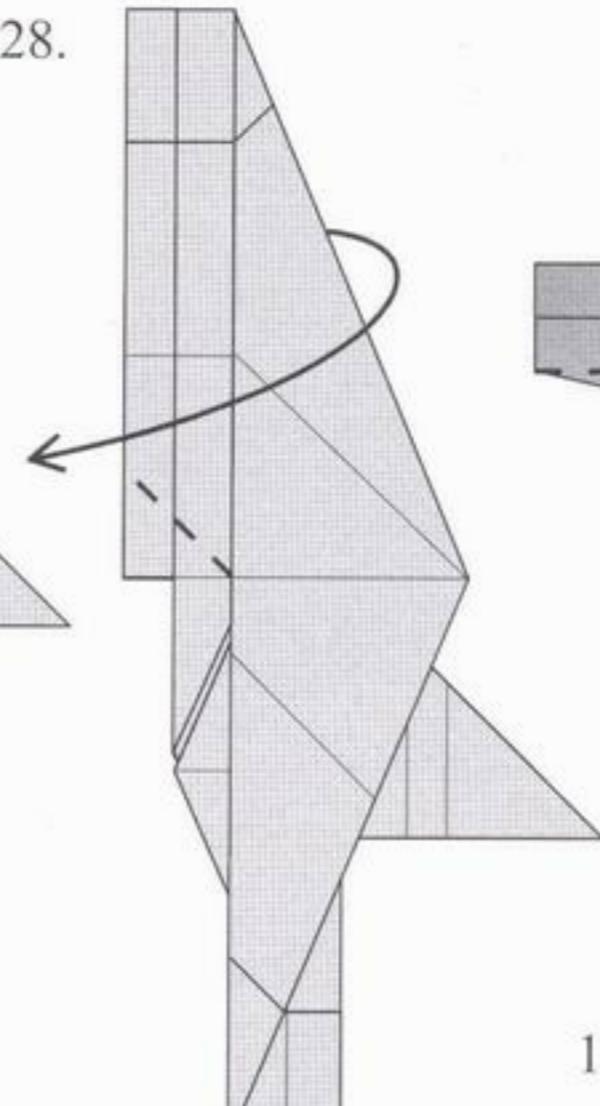
126.



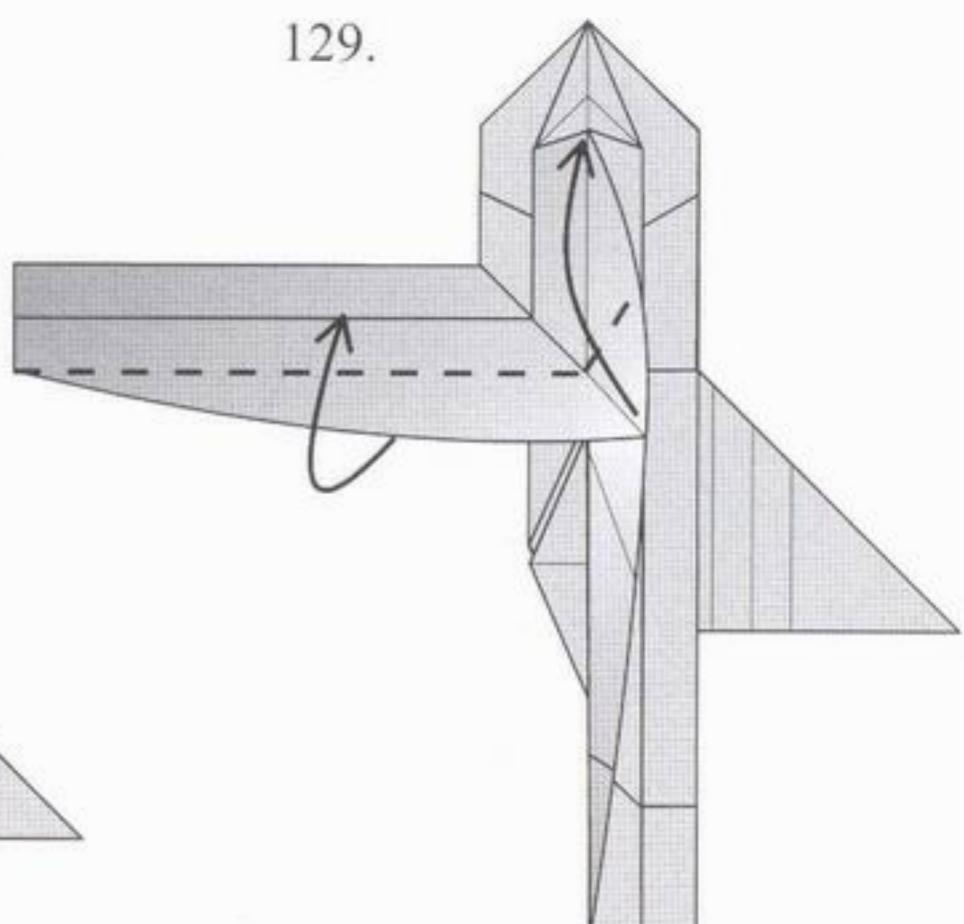
127.



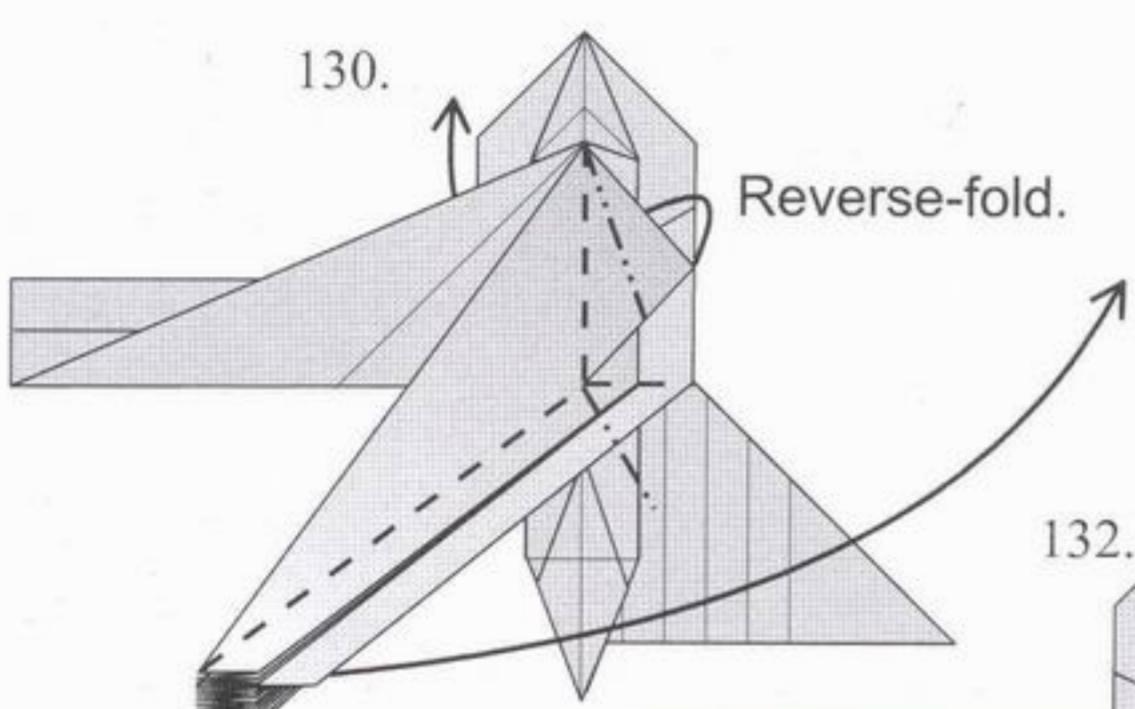
128.



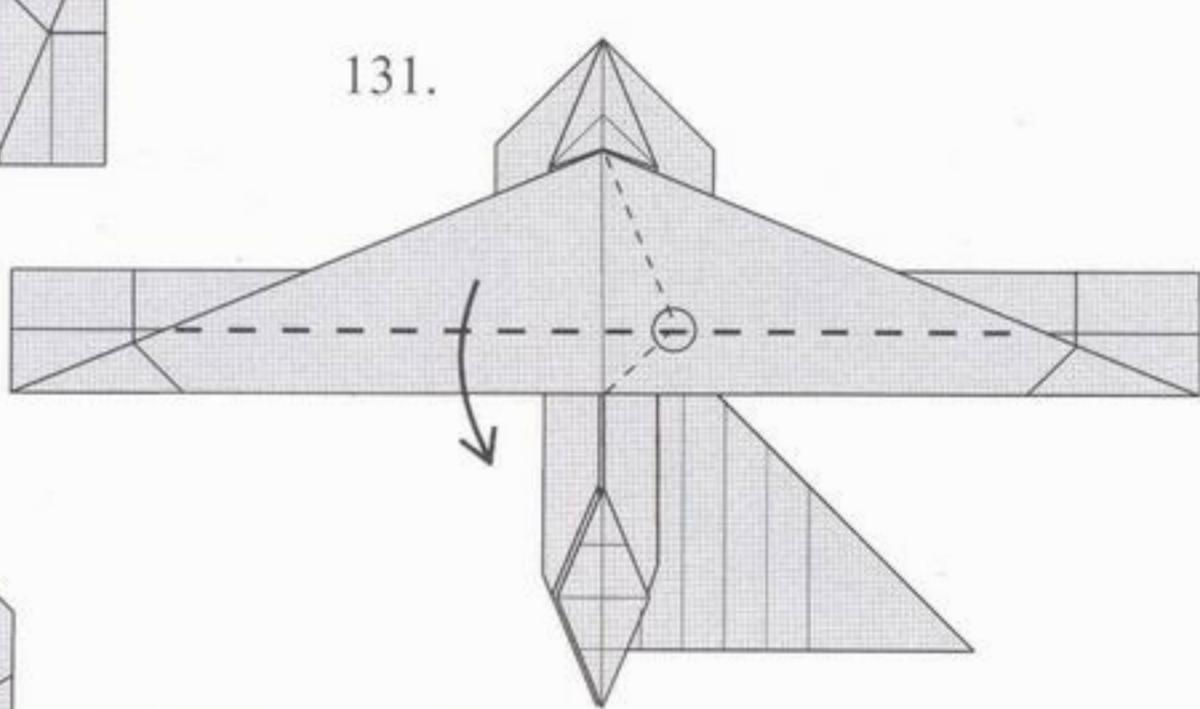
129.



130.



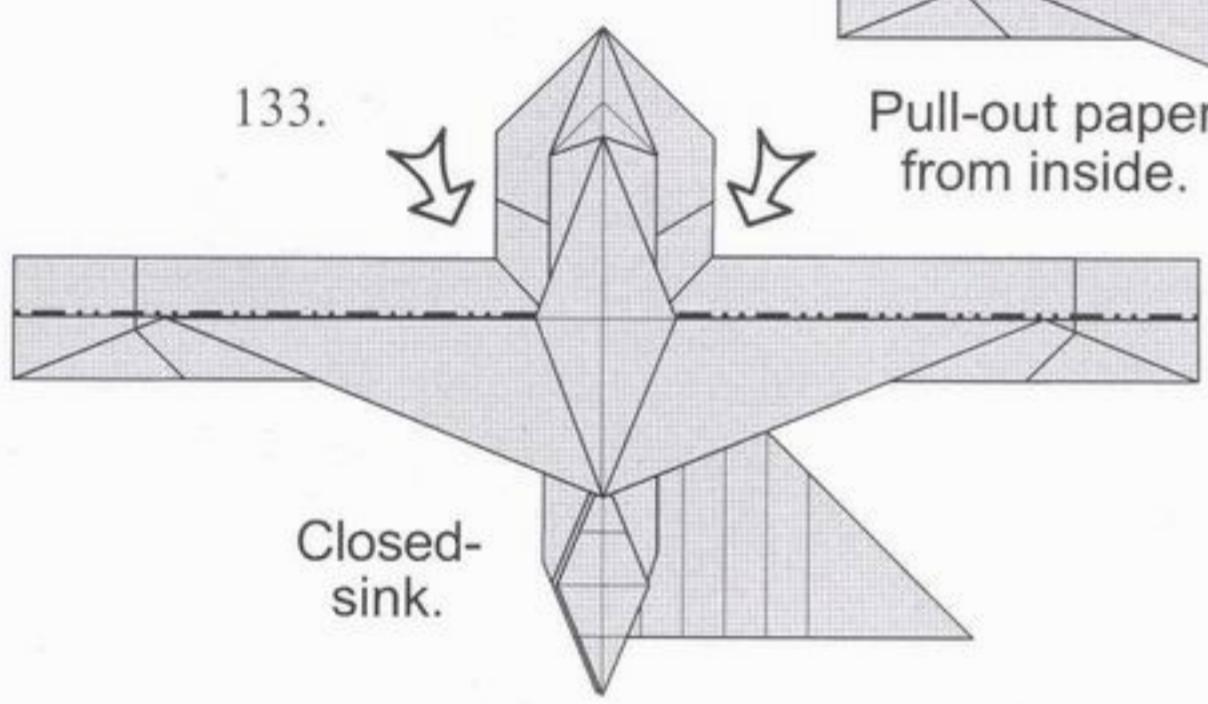
131.



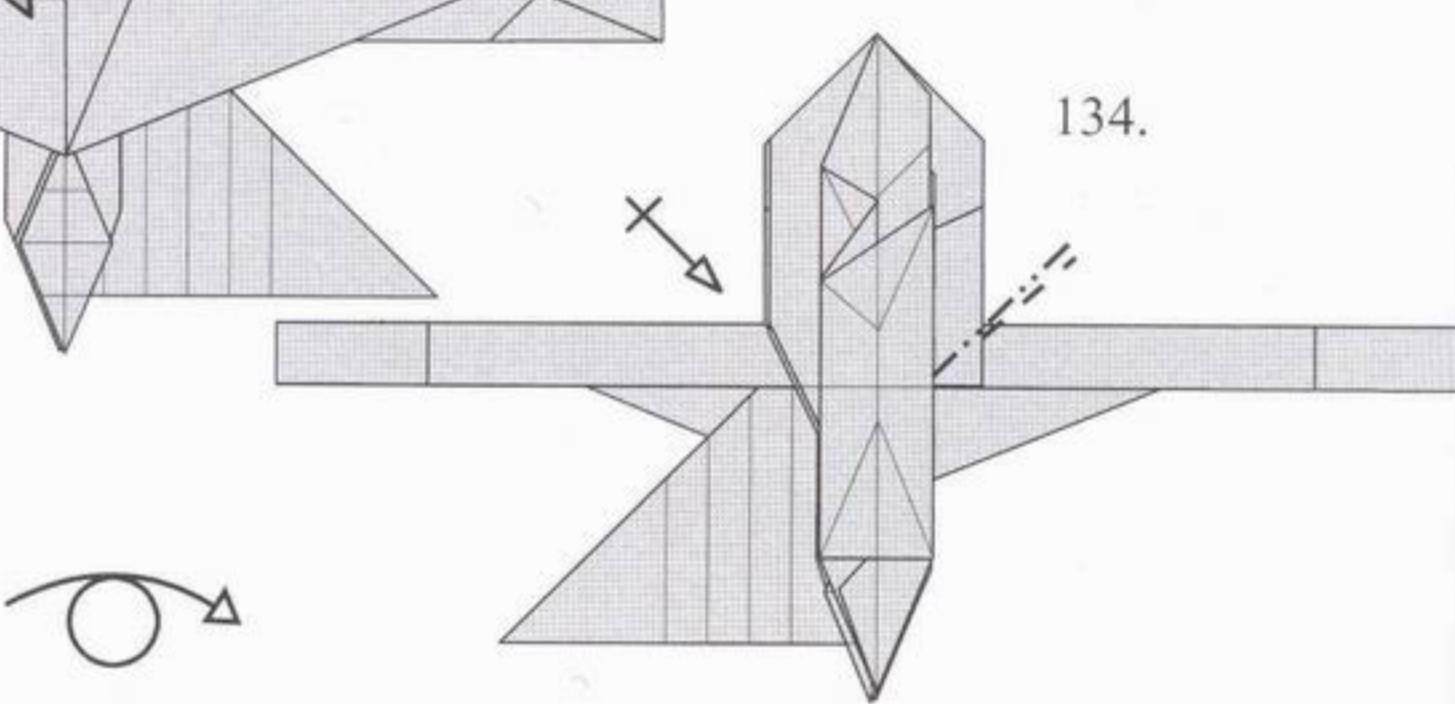
132.



133.

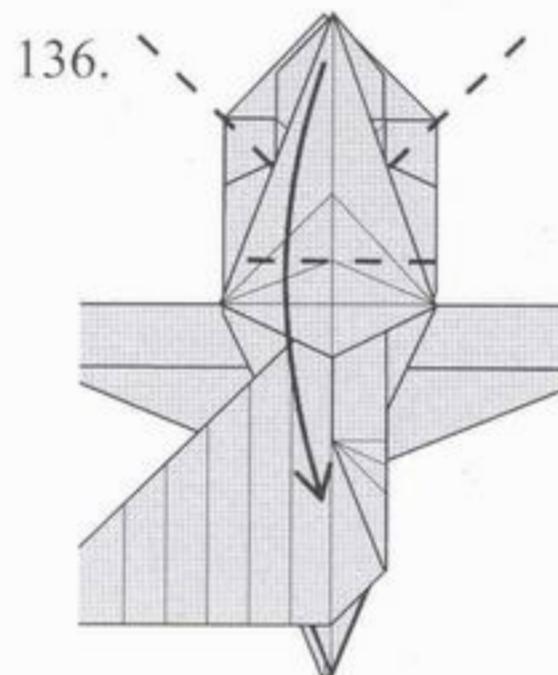
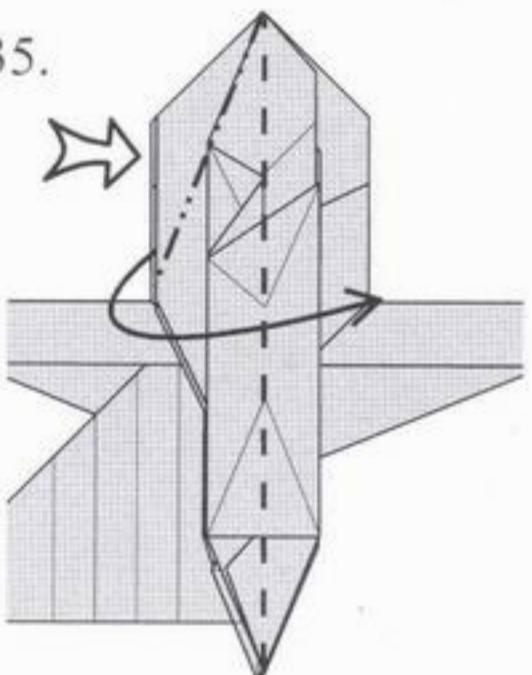


134.

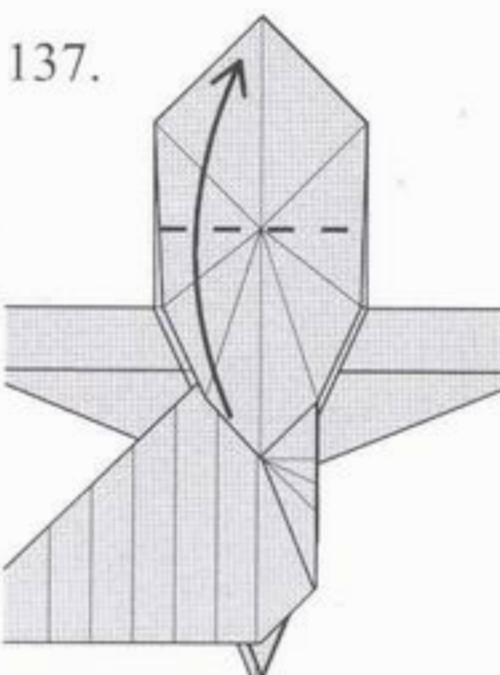


Closed-sink.

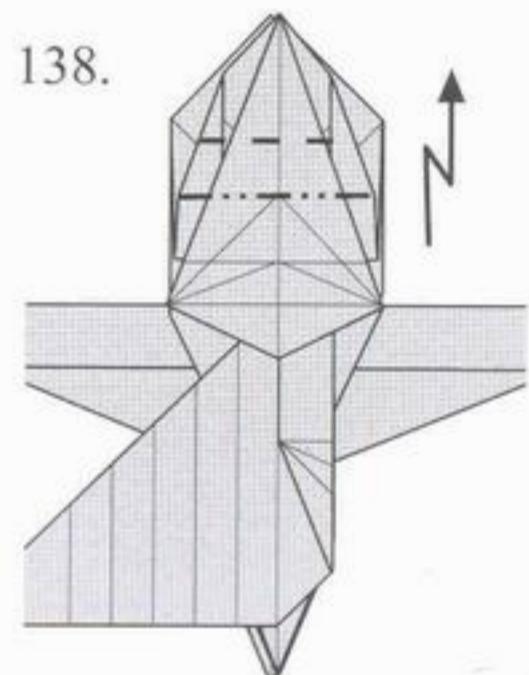
135.



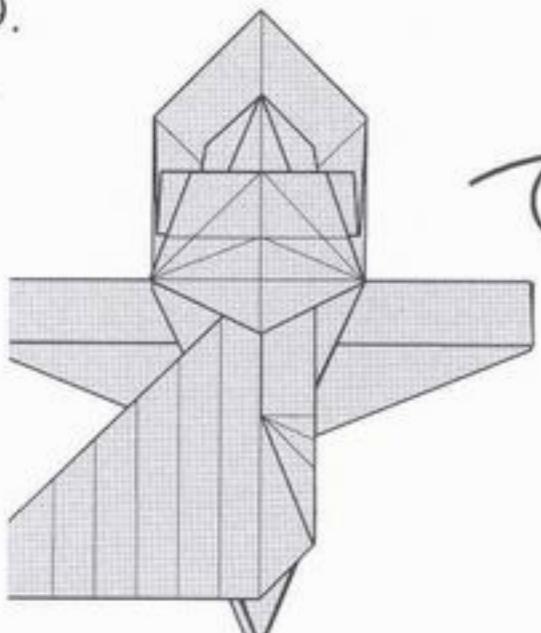
137.



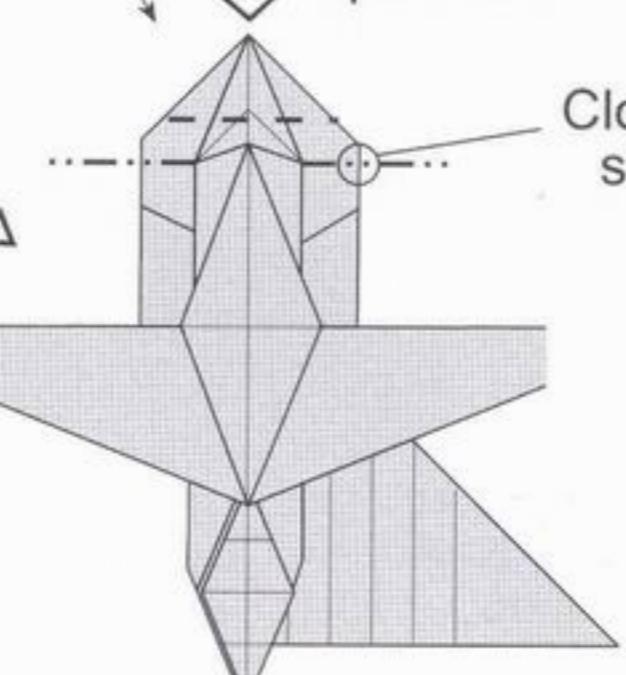
138.



139.



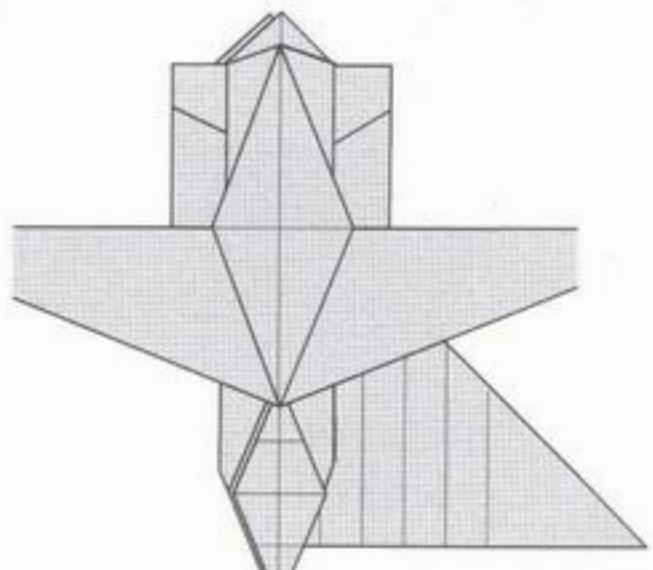
140.



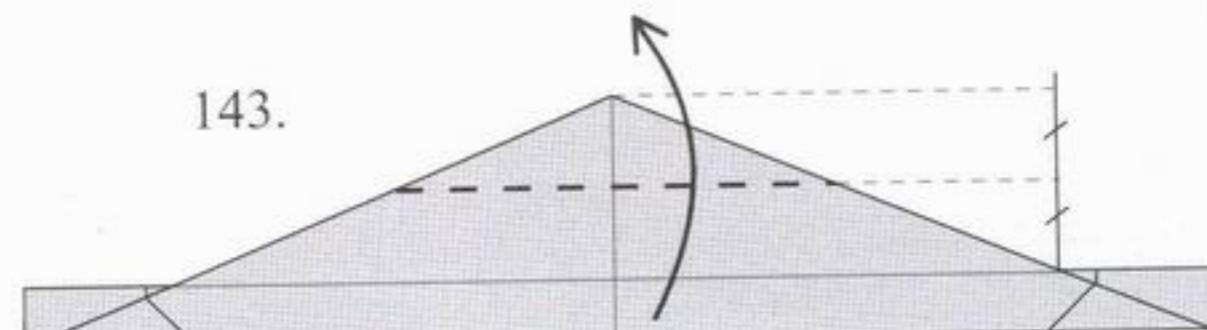
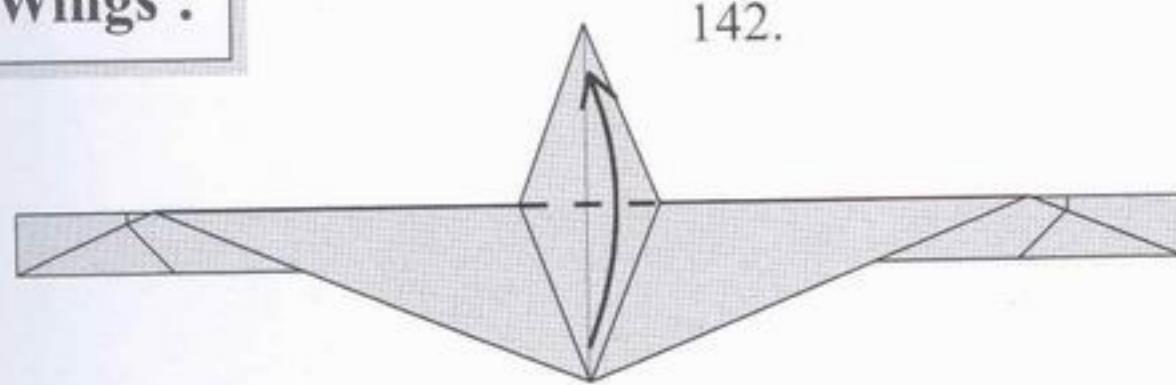
Closed-sink.

Open-sink.

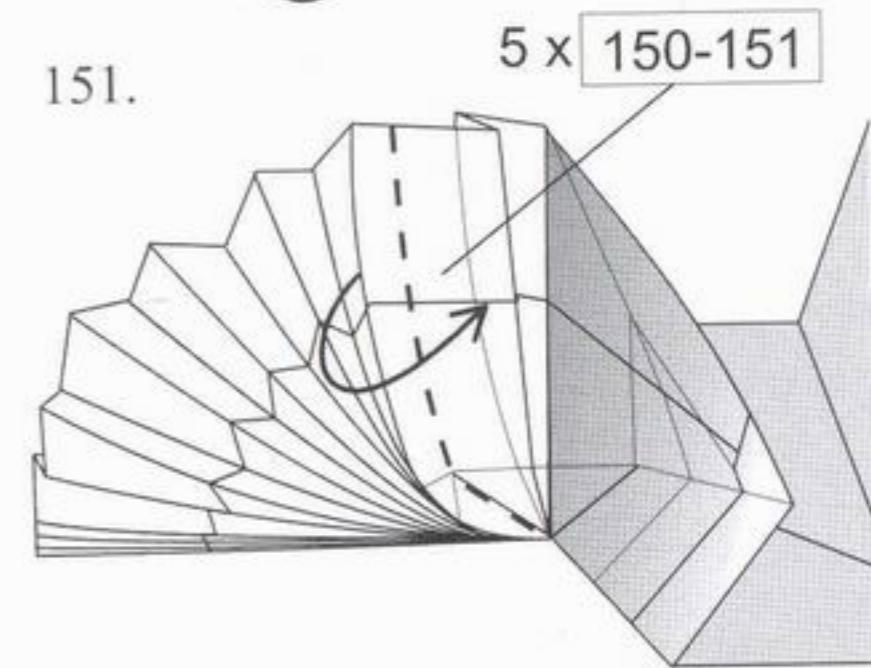
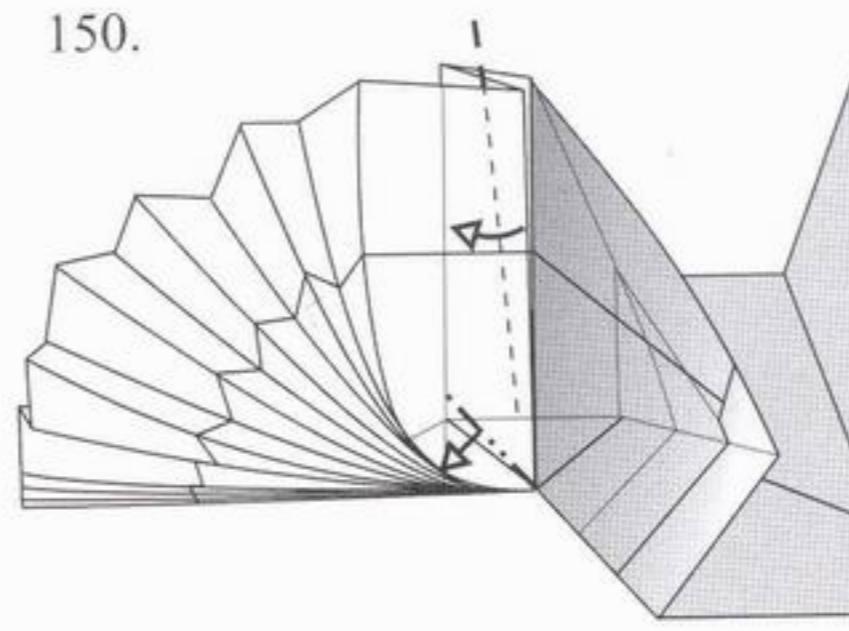
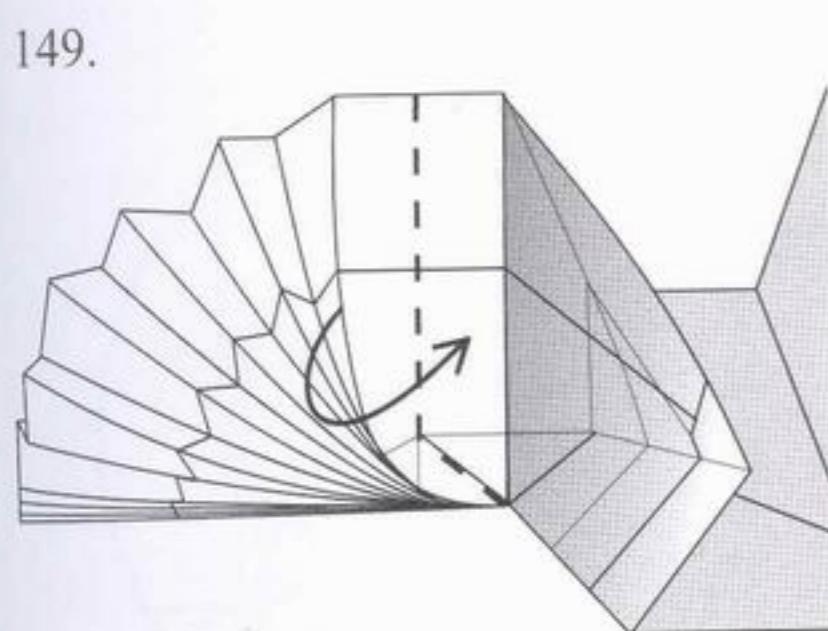
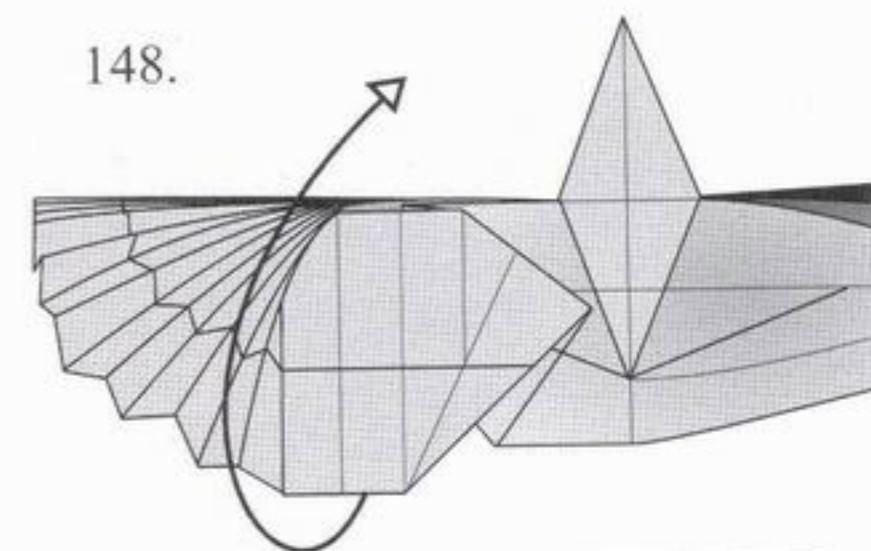
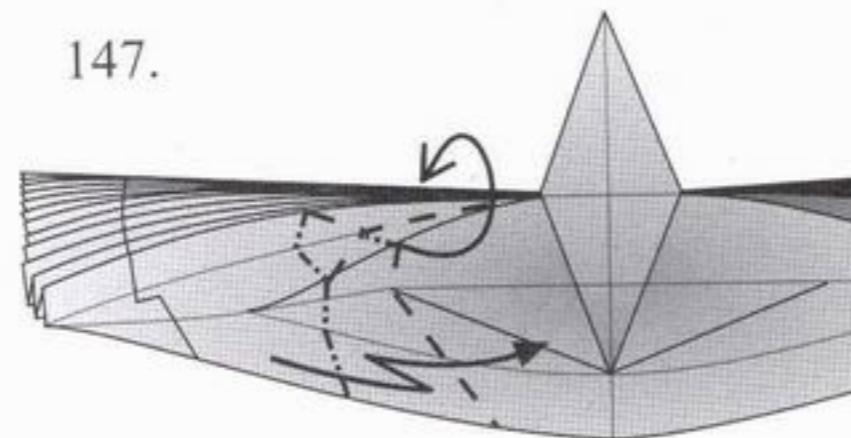
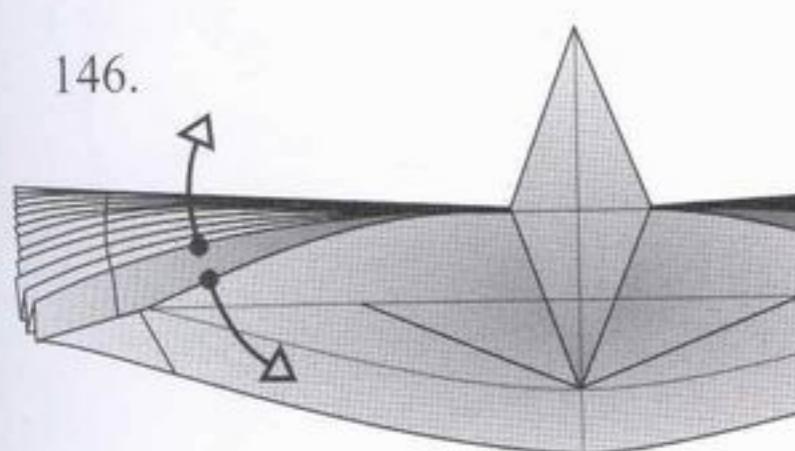
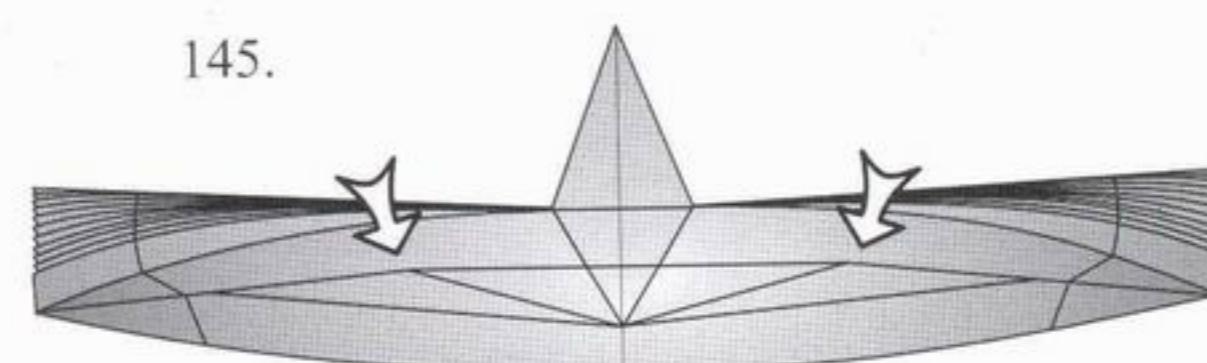
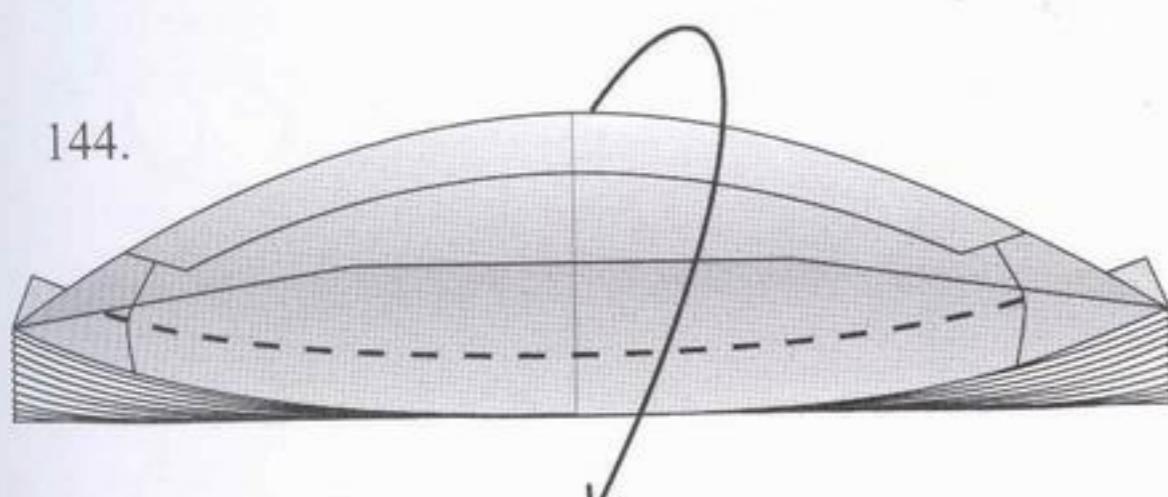
141.



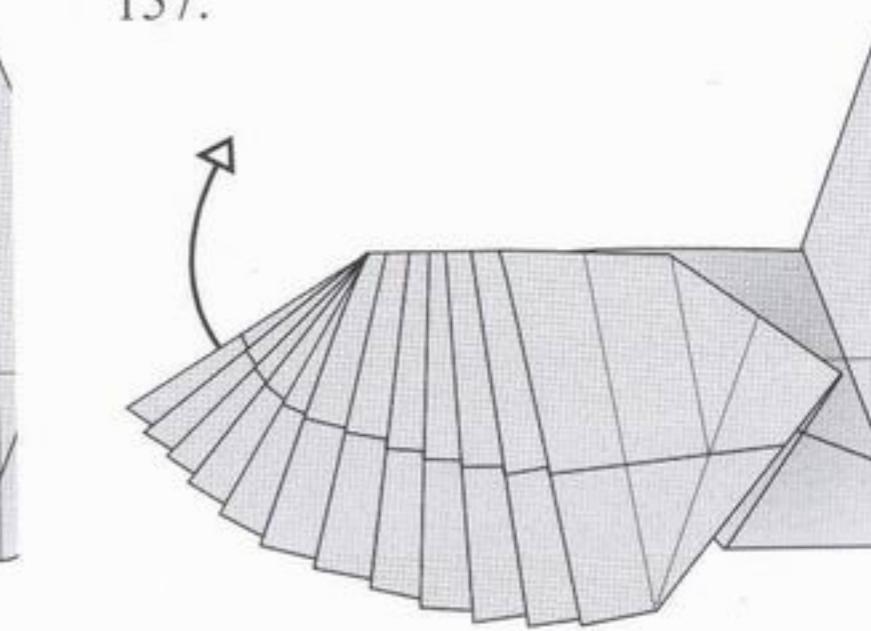
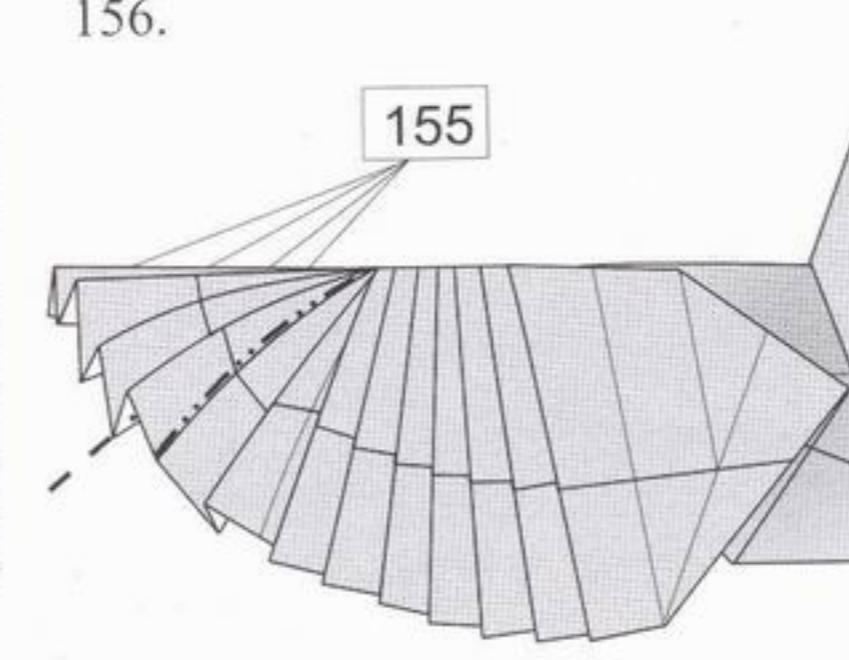
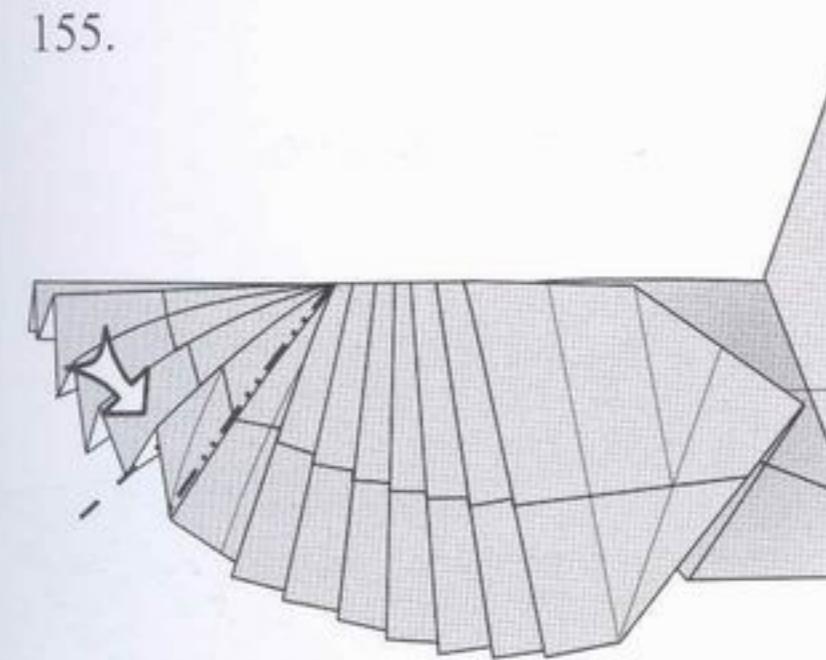
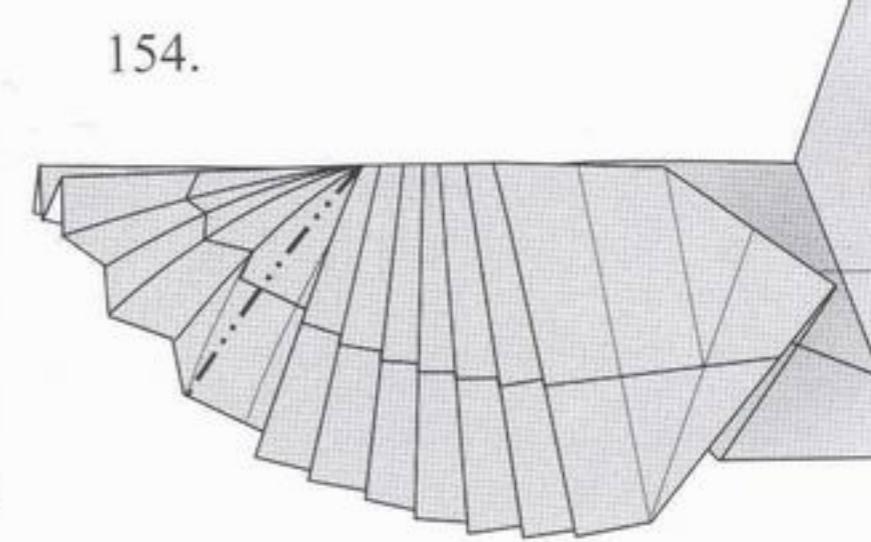
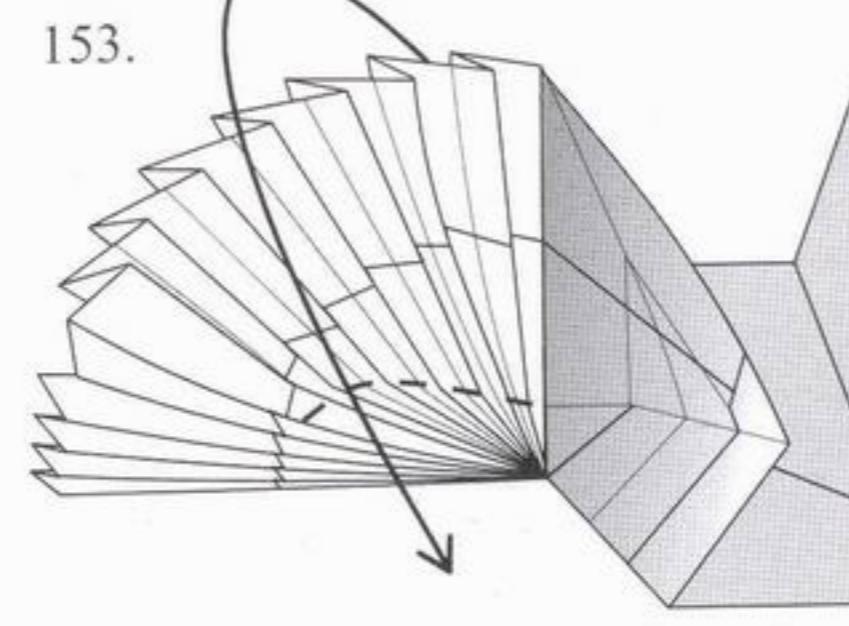
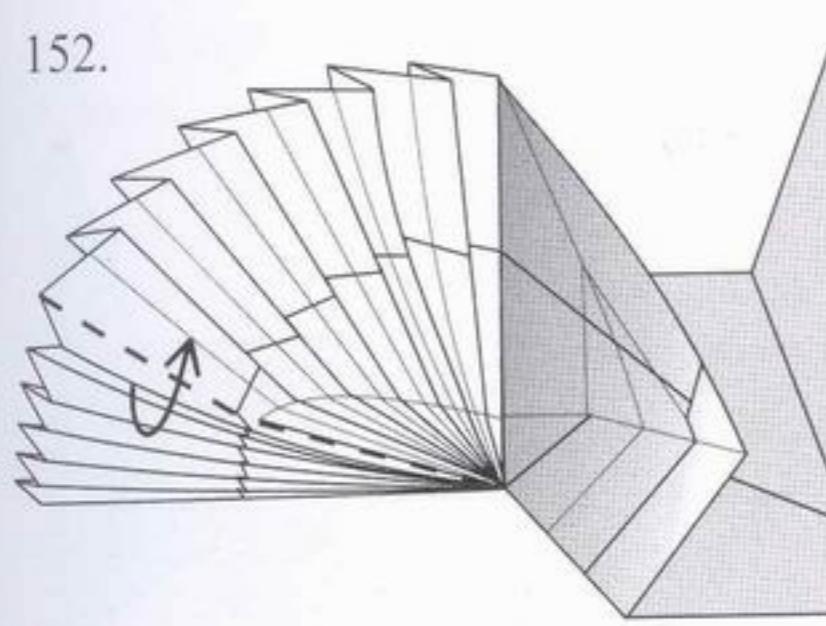
Wings :



The model won't lie flat until step 157.

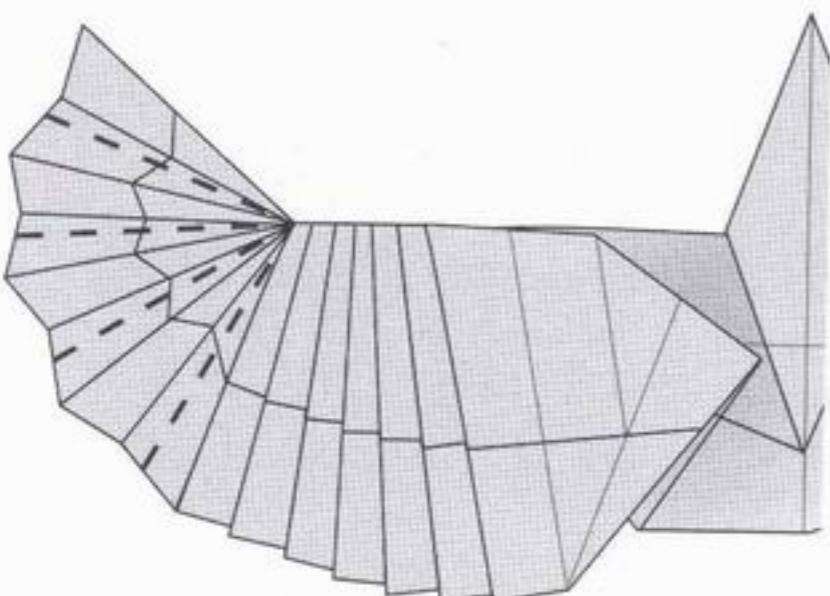


Repeat steps 150 to 151
5 times.

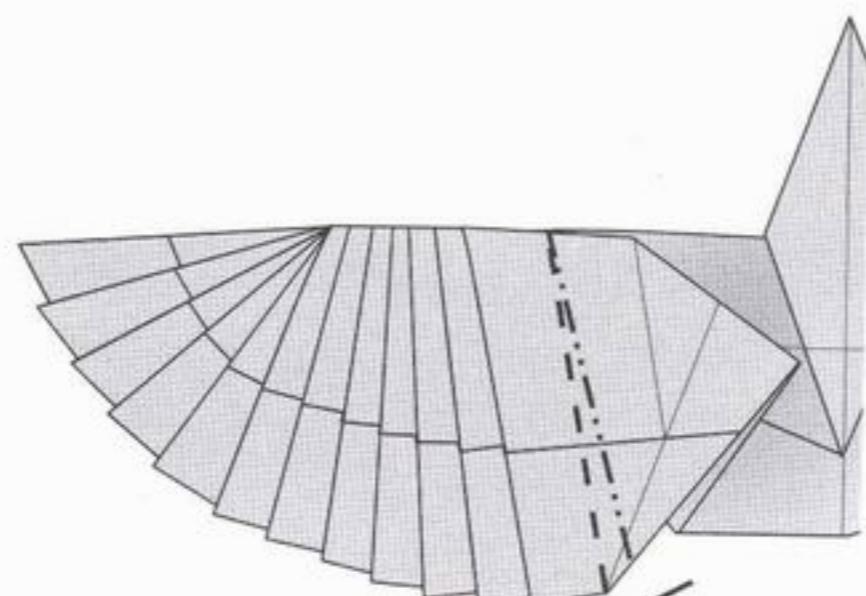


Repeat step 155 on all
4 flaps.

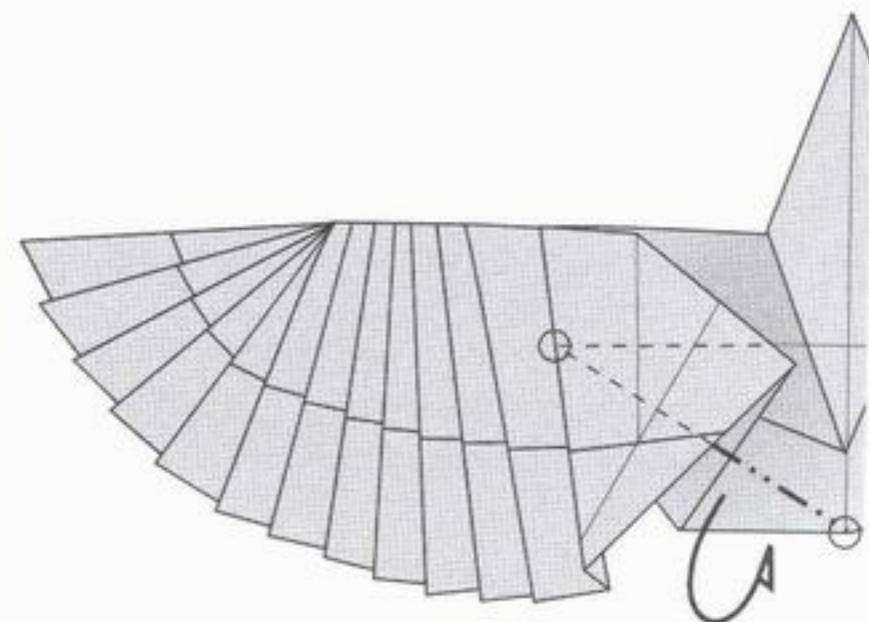
158.



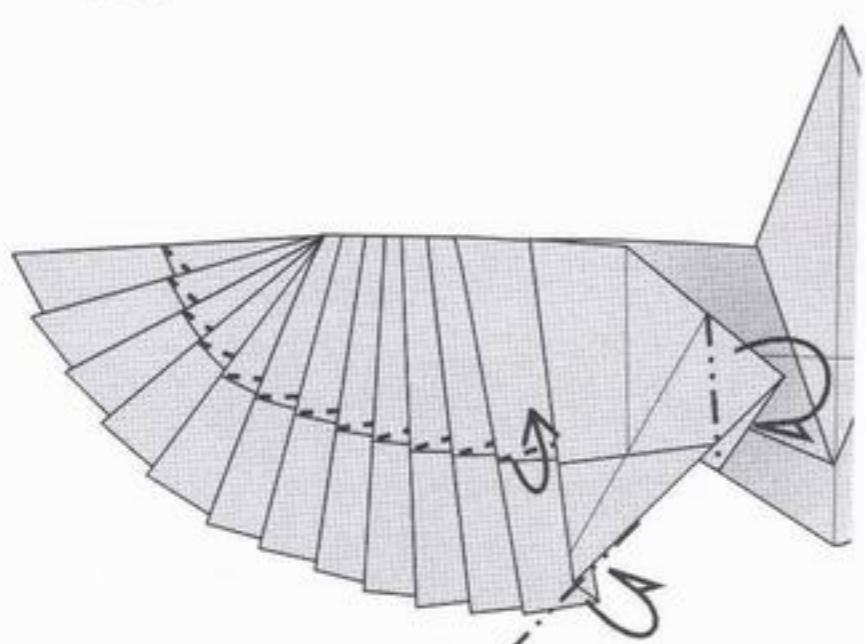
159.



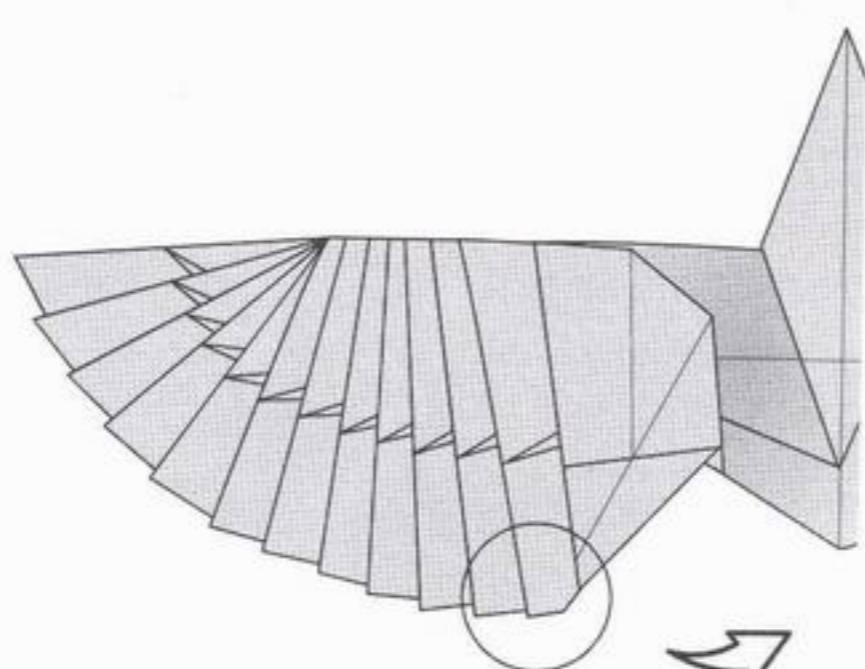
160.



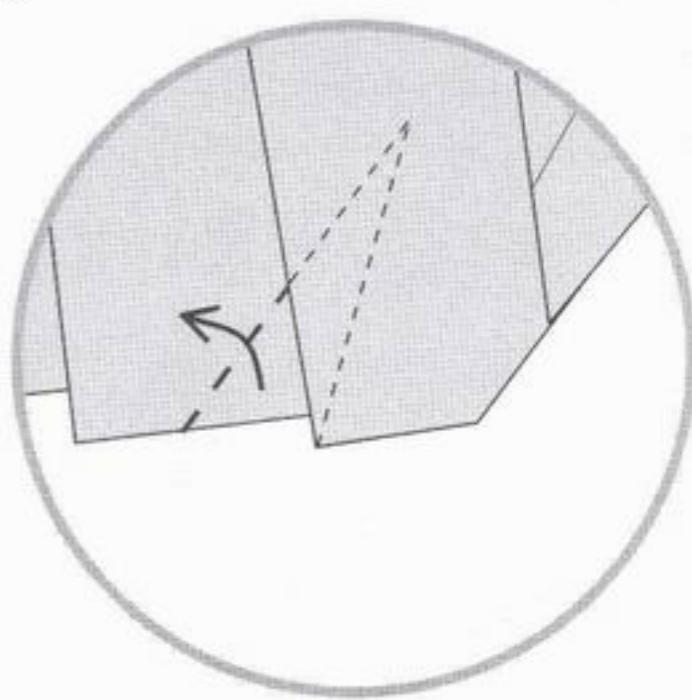
161.



162.



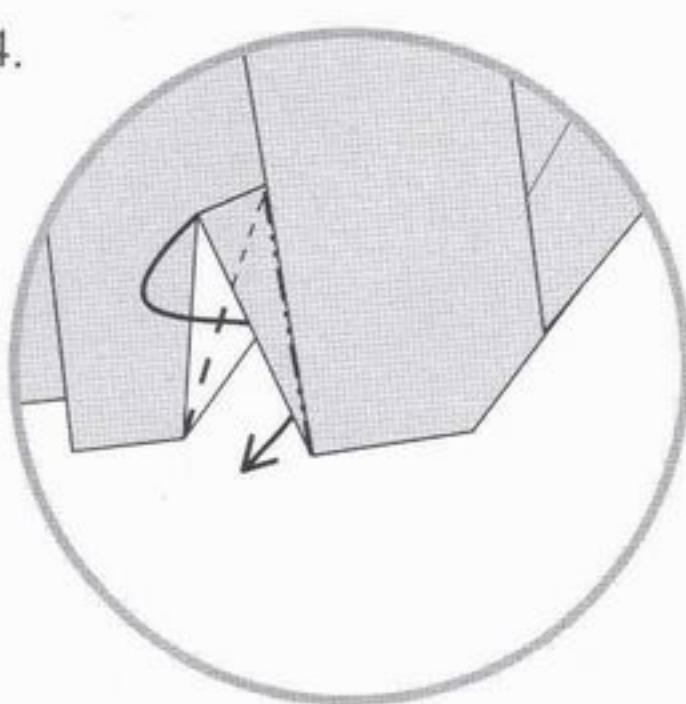
163.



Mountain-fold the corners.
Then swivel-fold each layer in
the center of the wing.

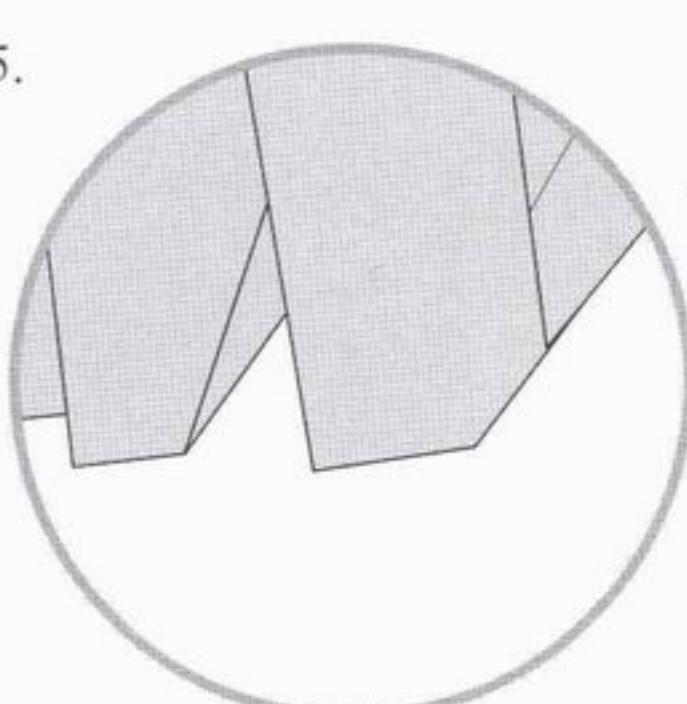
Swivel-fold.

164.



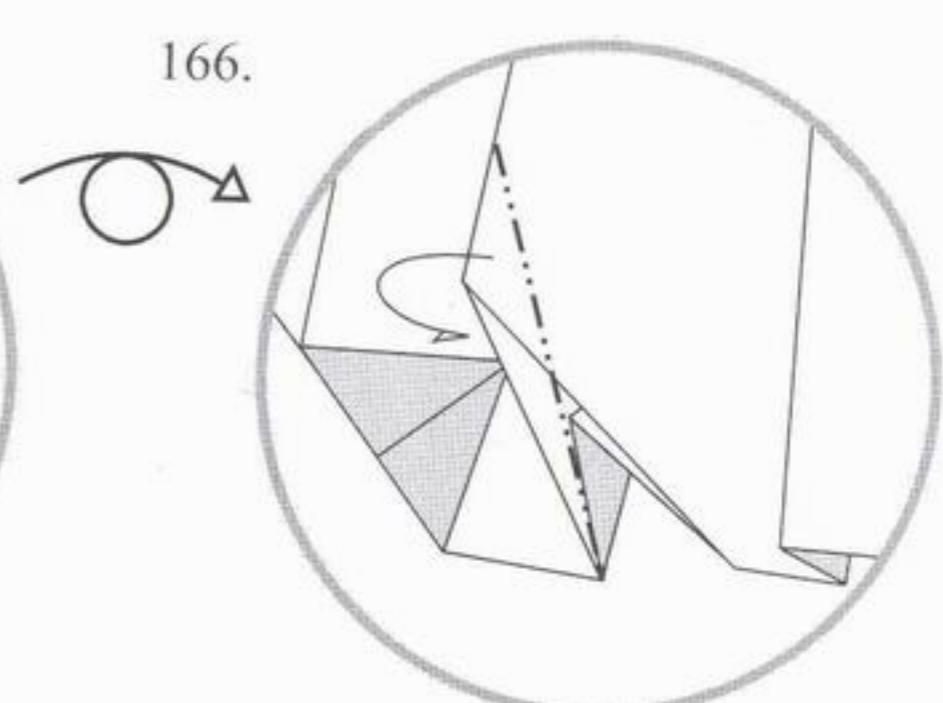
Reverse-fold.

165.

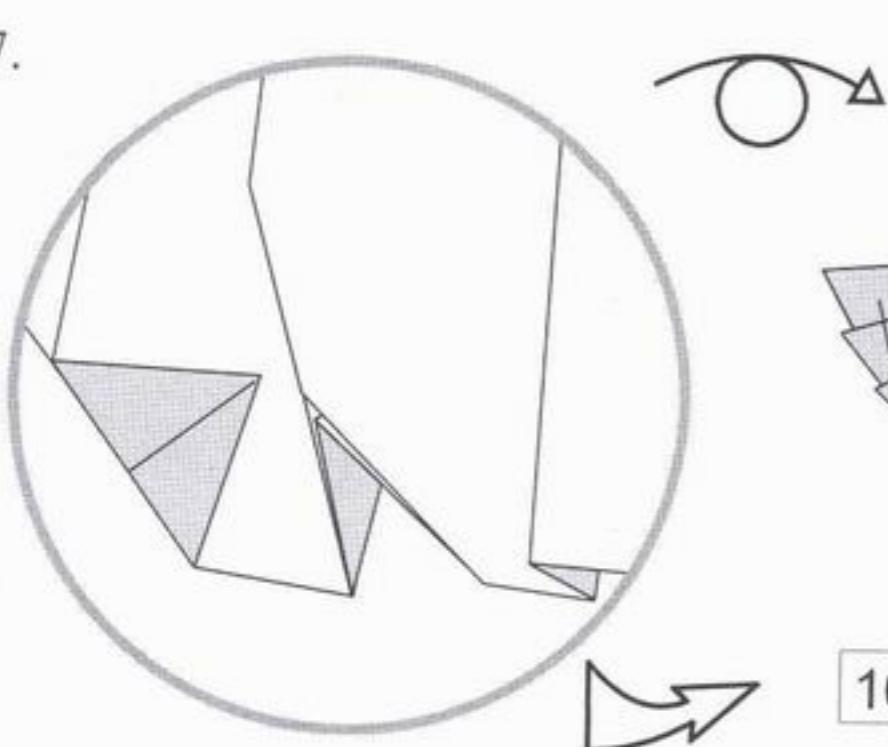


Turn the model over.

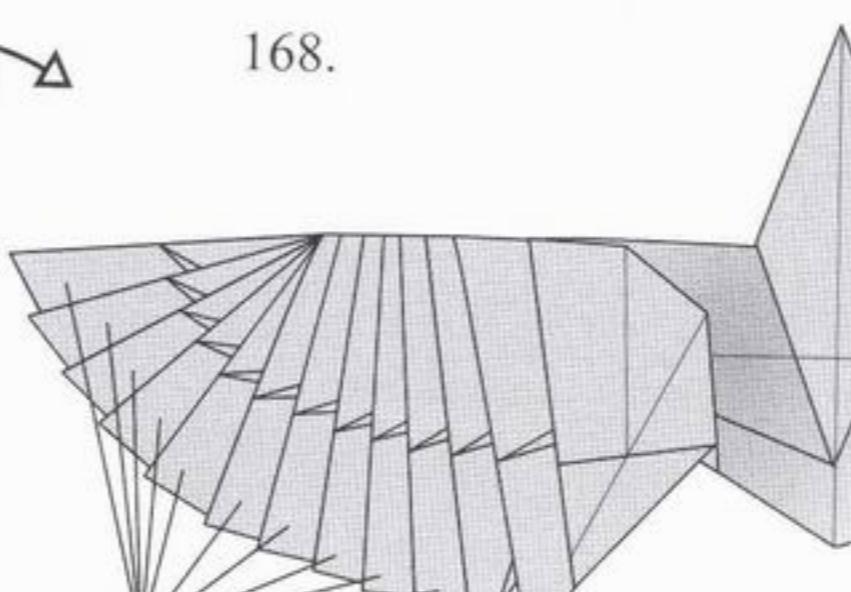
166.



167.

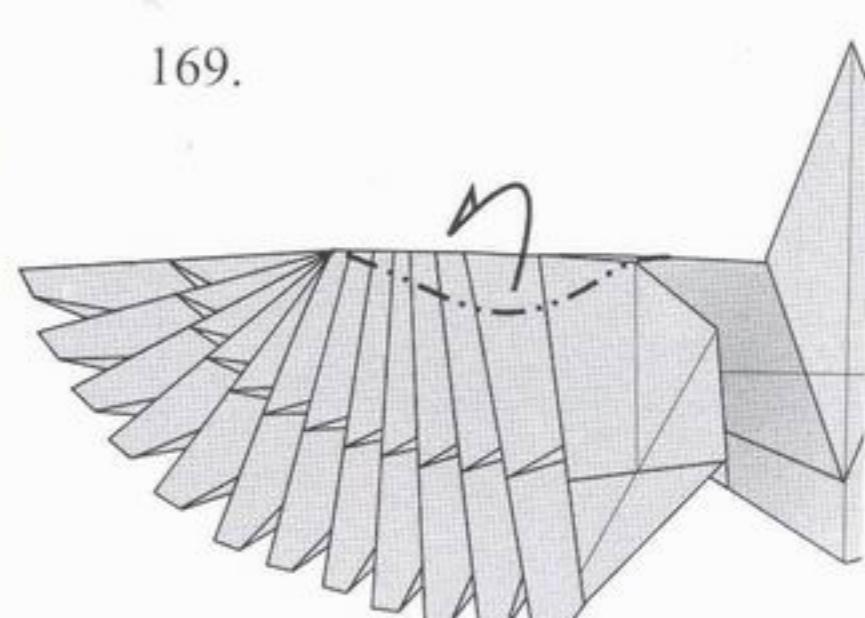


168.



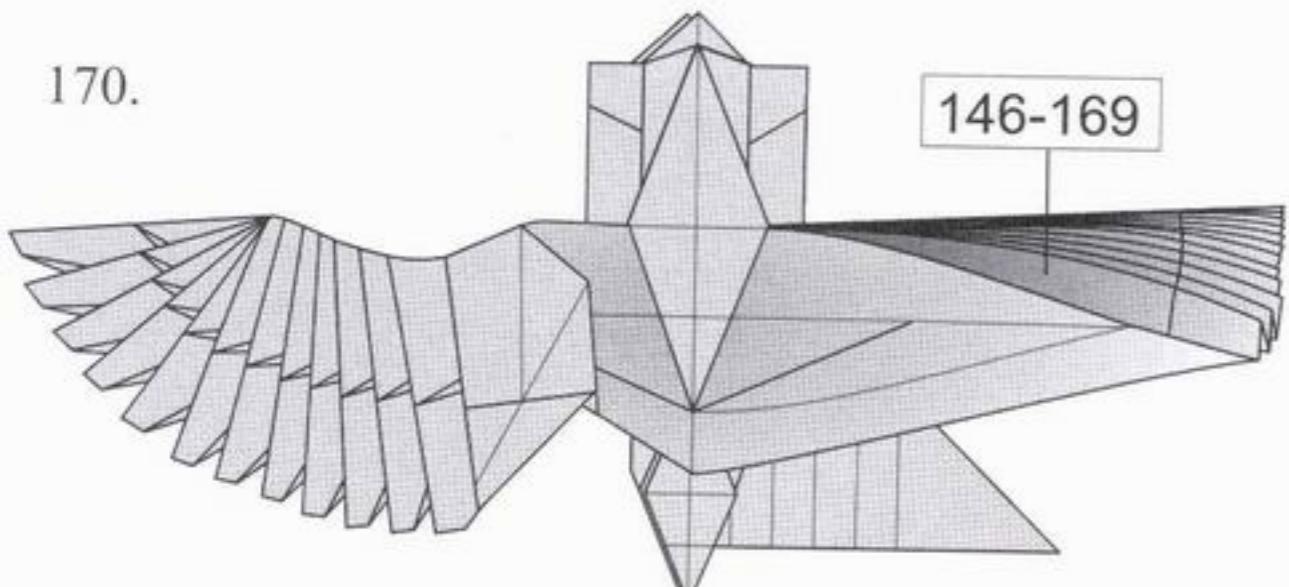
Repeat steps 163 to 166
on all the flaps.

169.



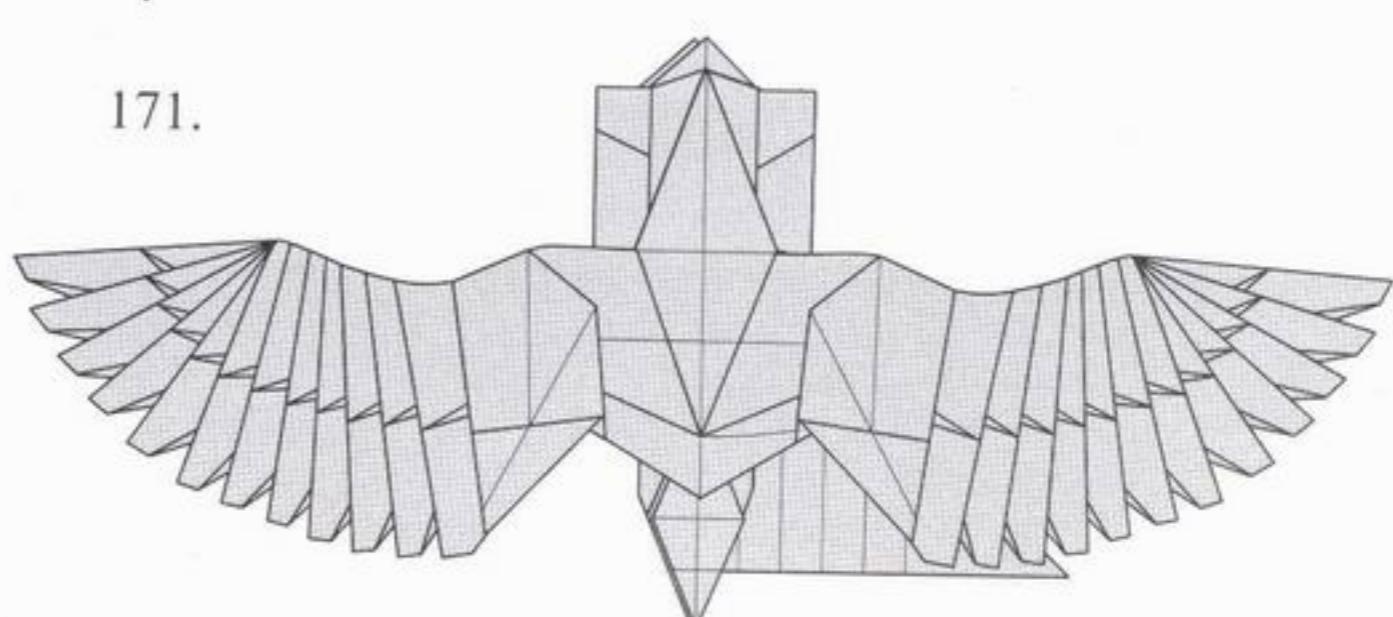
Shape the wing.

170.



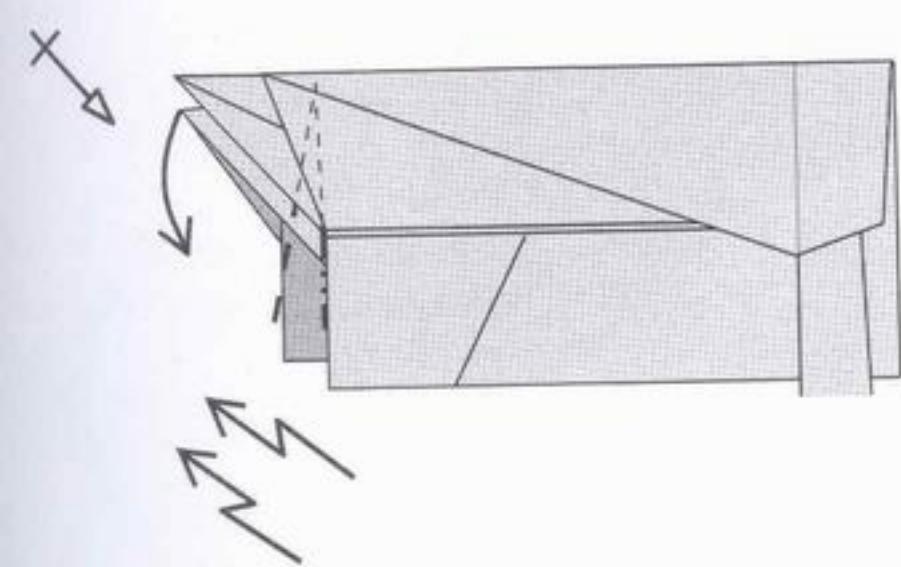
Repeat steps 146 to 169
on the right wing.

171.

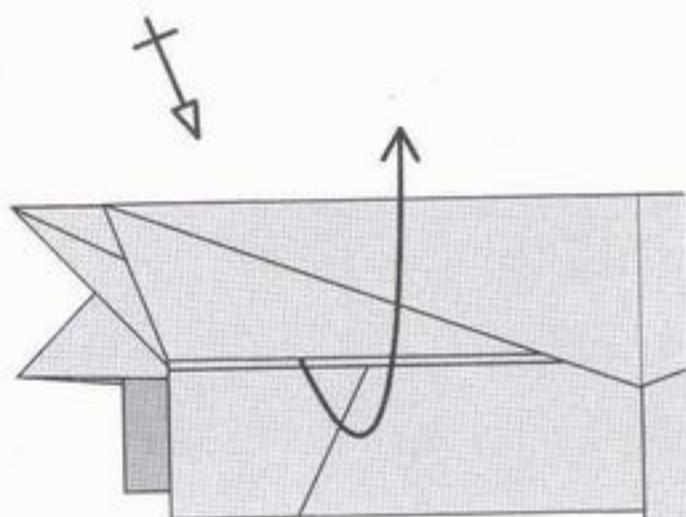


Head :

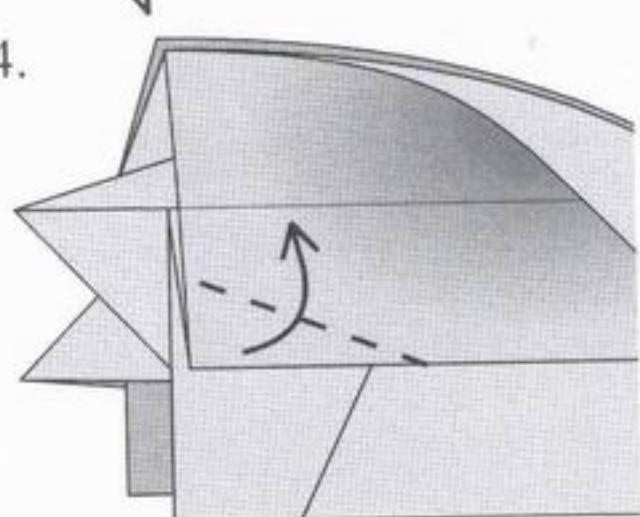
172.



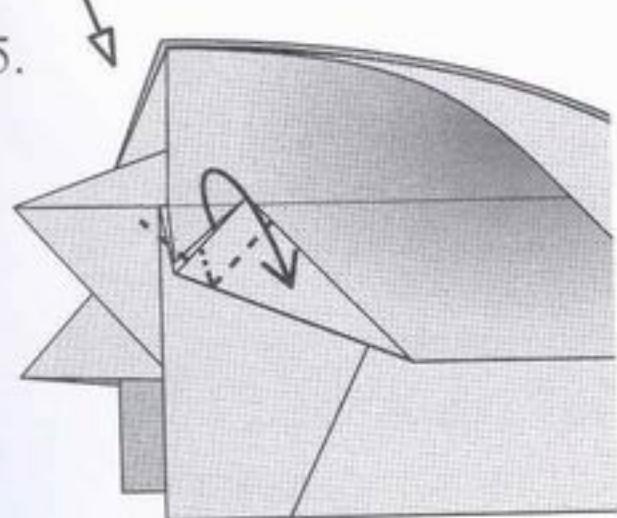
173.



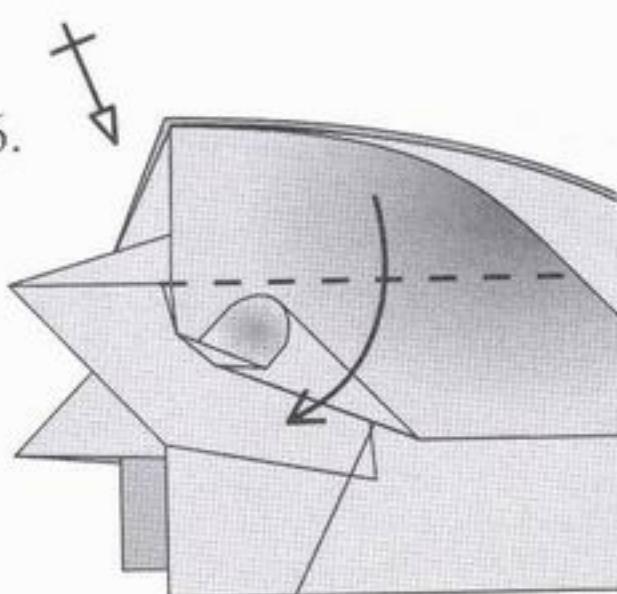
174.



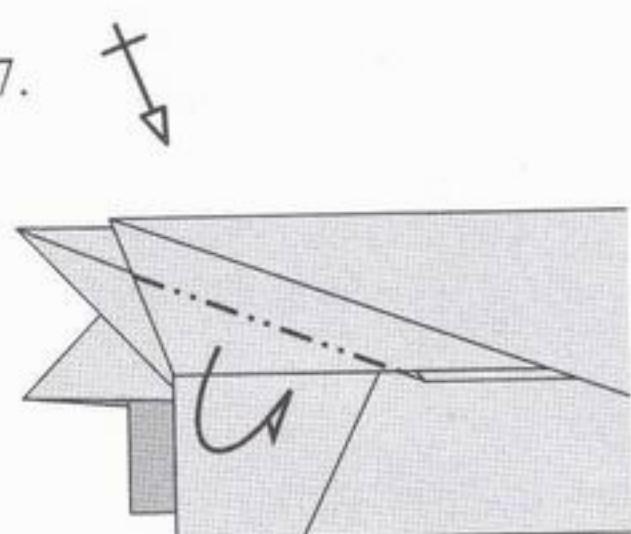
175.



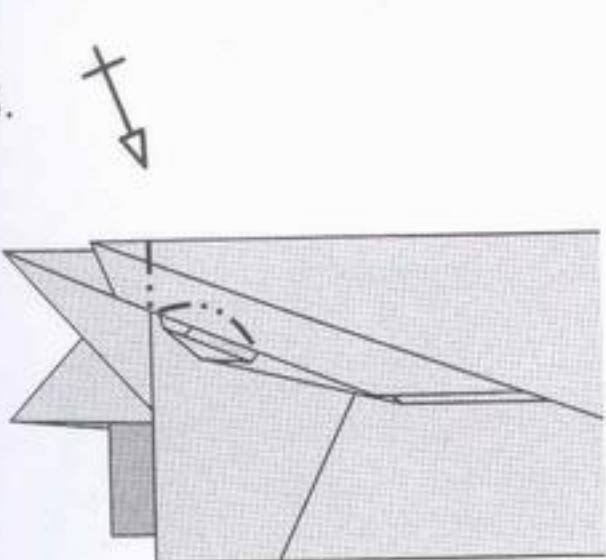
176.



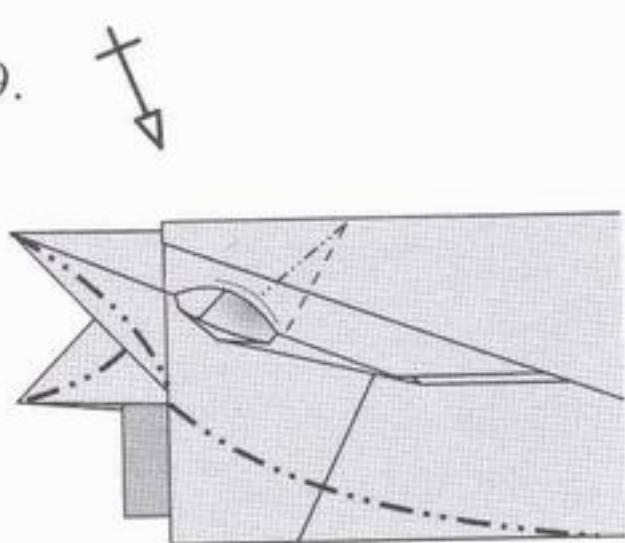
177.



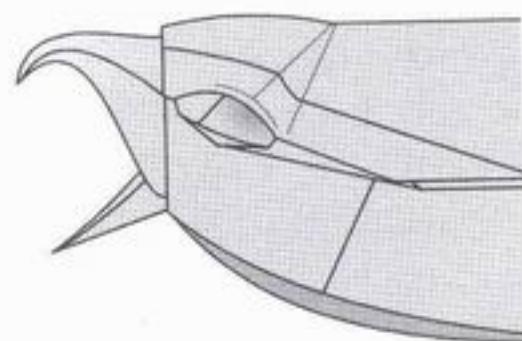
178.



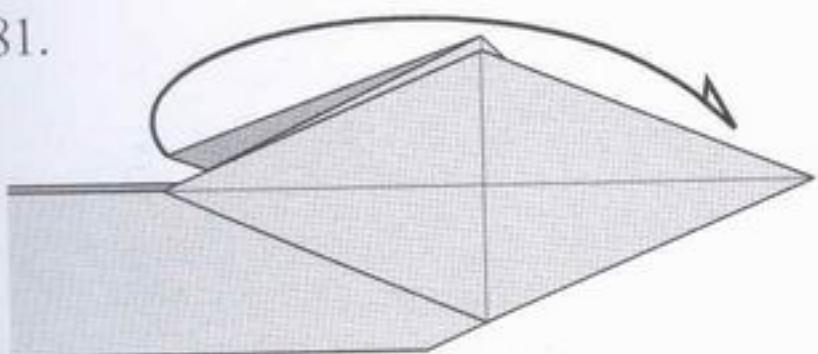
179.



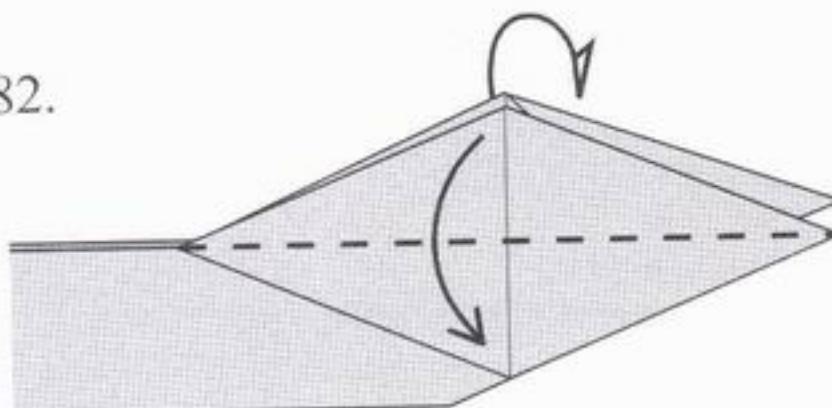
180.

**Legs : x 2**

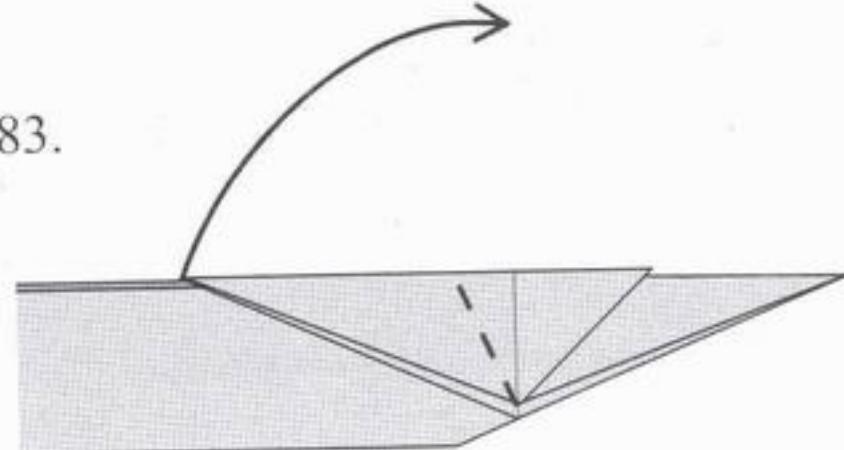
181.



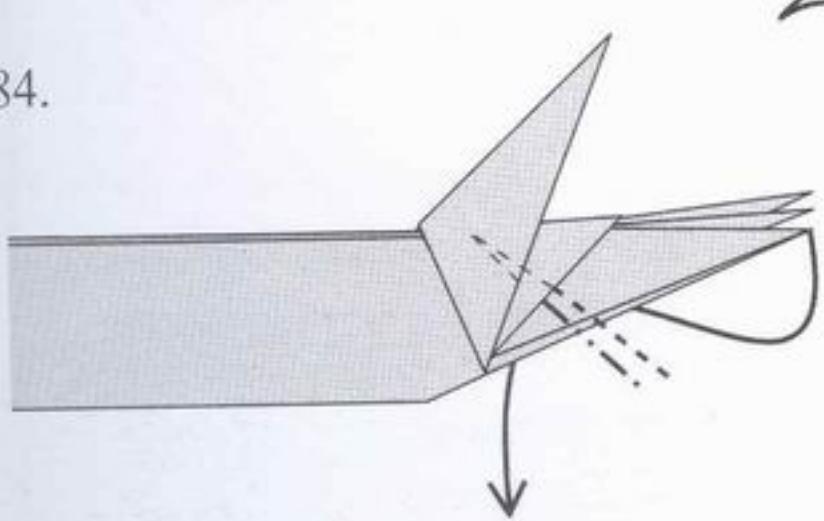
182.



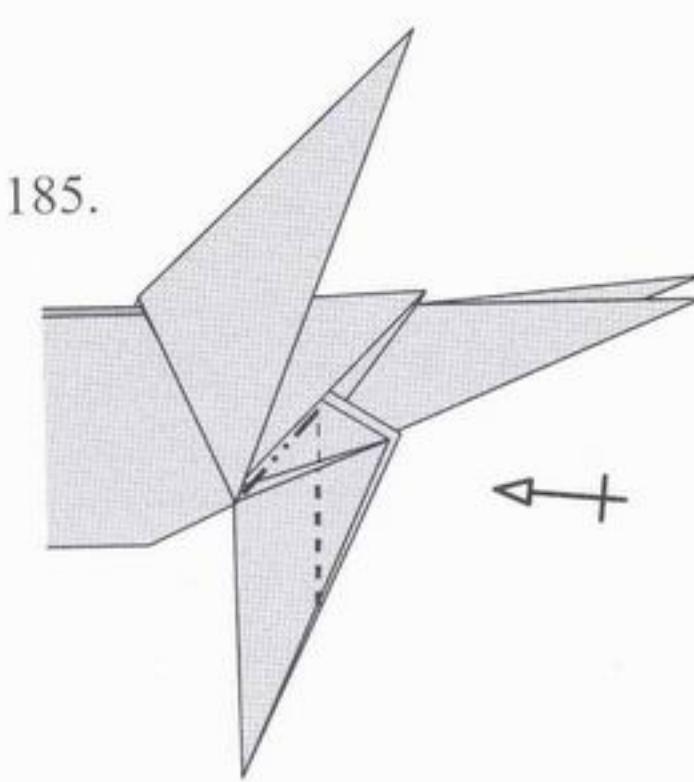
183.



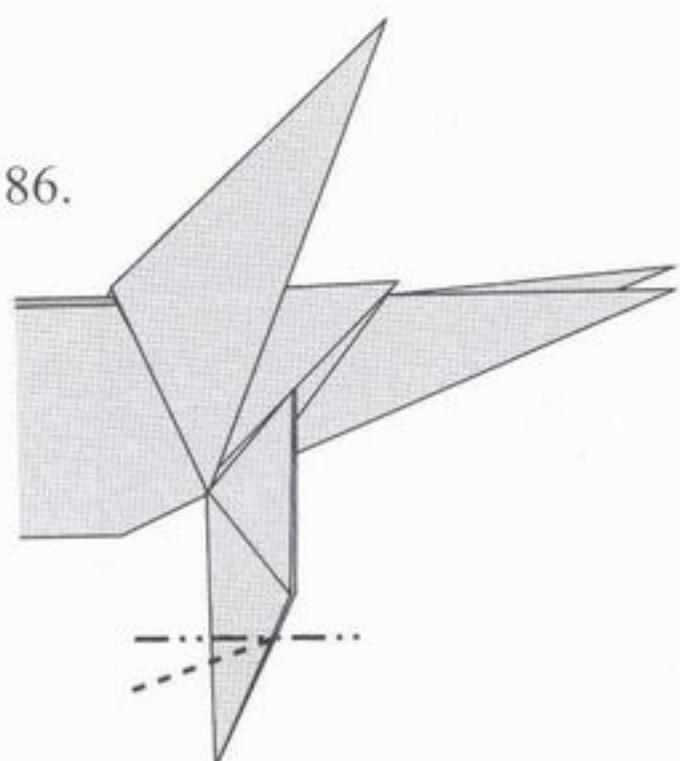
184.



185.



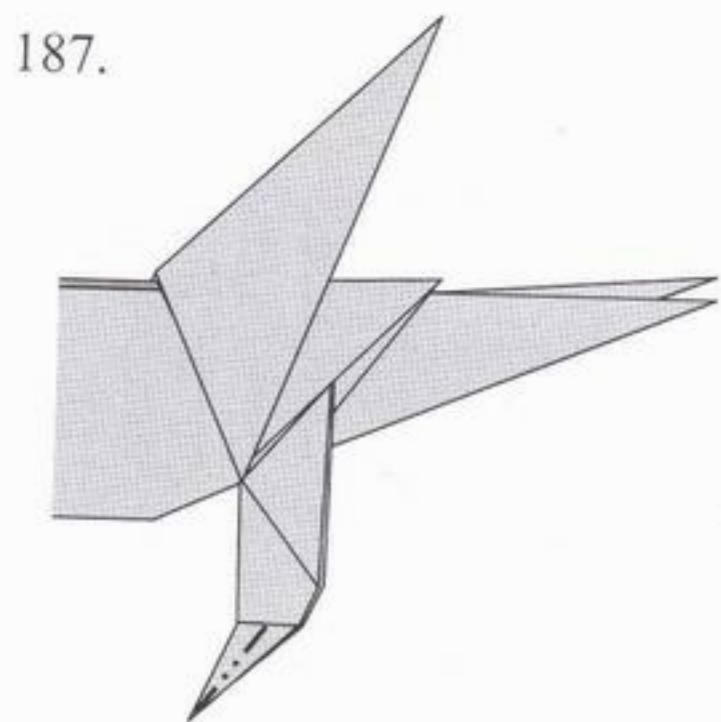
186.



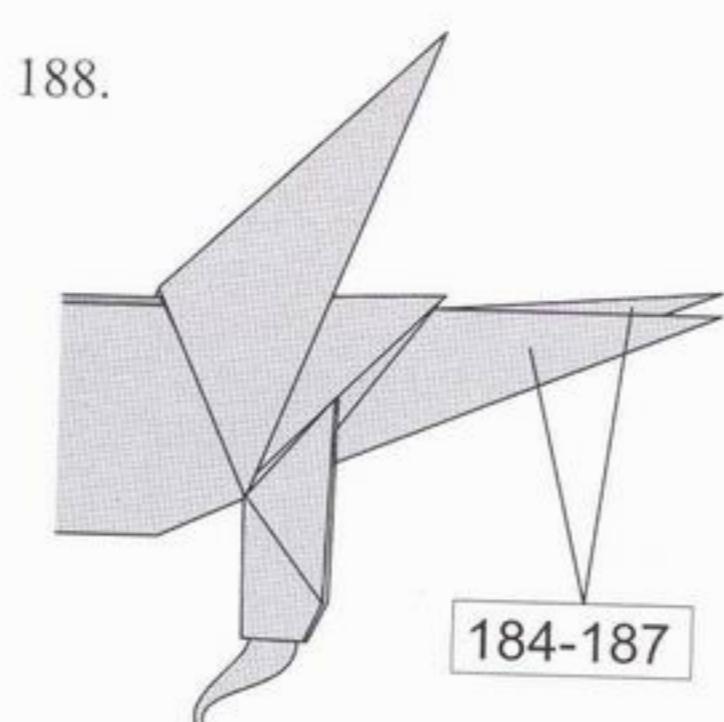
Reverse-fold.

Swivel-fold.

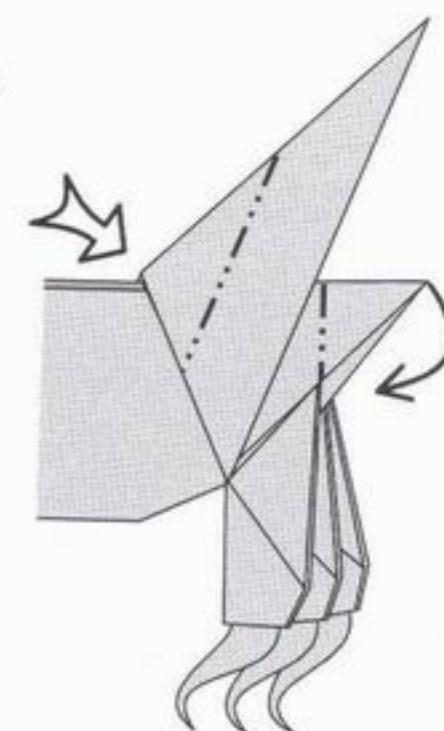
Crimp.



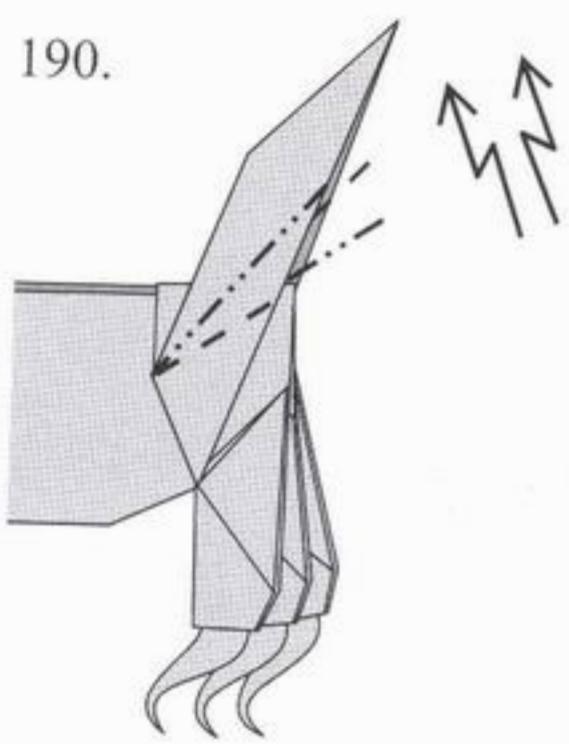
Shape.



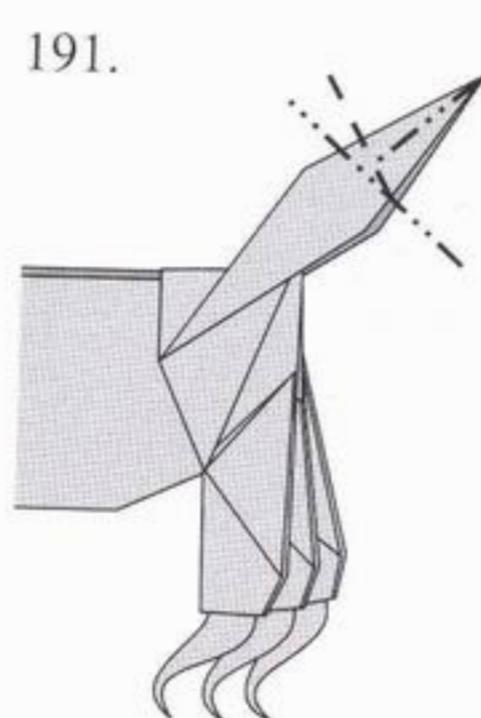
Repeat steps 184 to 187
on the other two flaps.



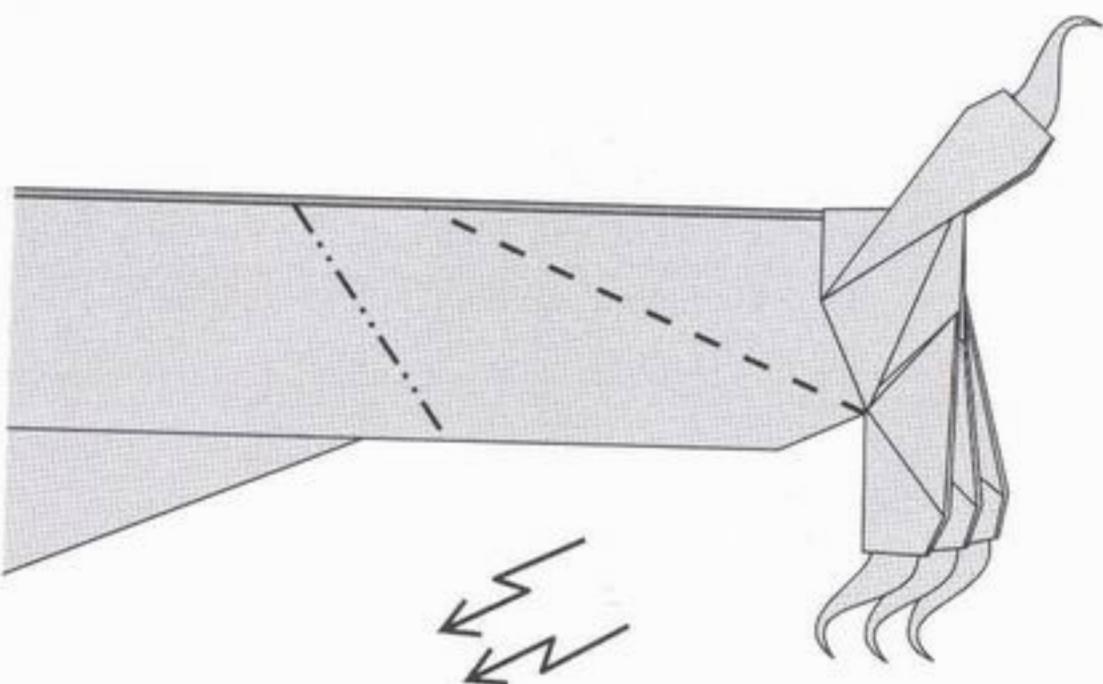
Open-sink the top flap.
Mountain-fold the small flap.



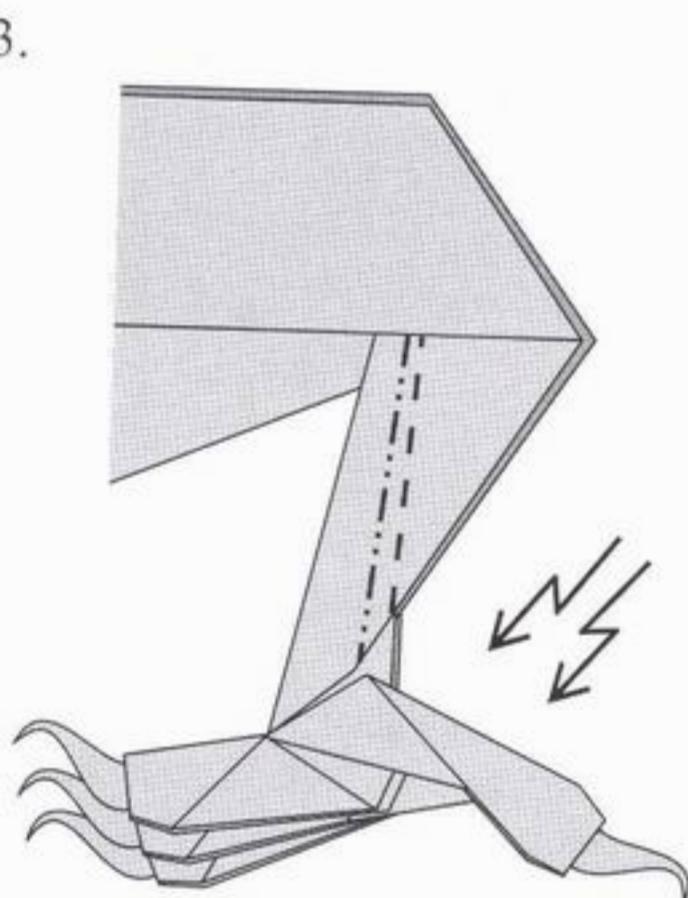
Crimp and
shape.



192.

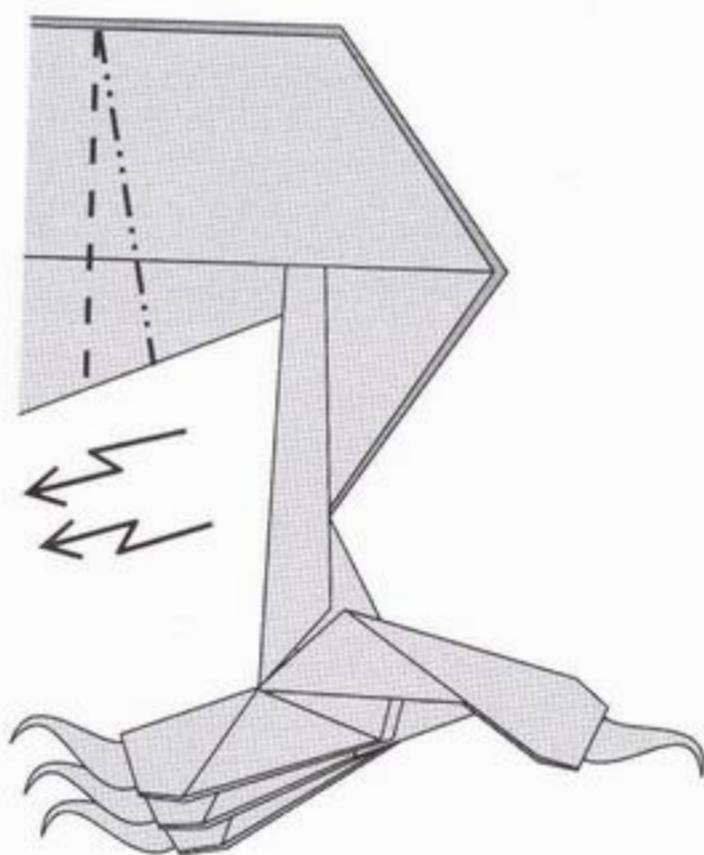


Crimp.



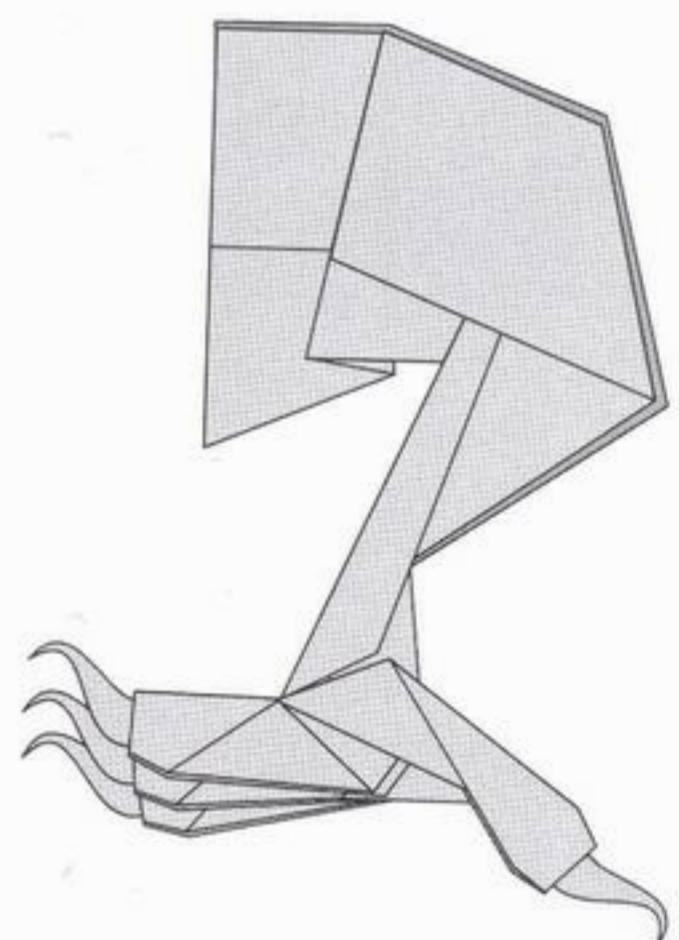
Crimp.

194.



Crimp.

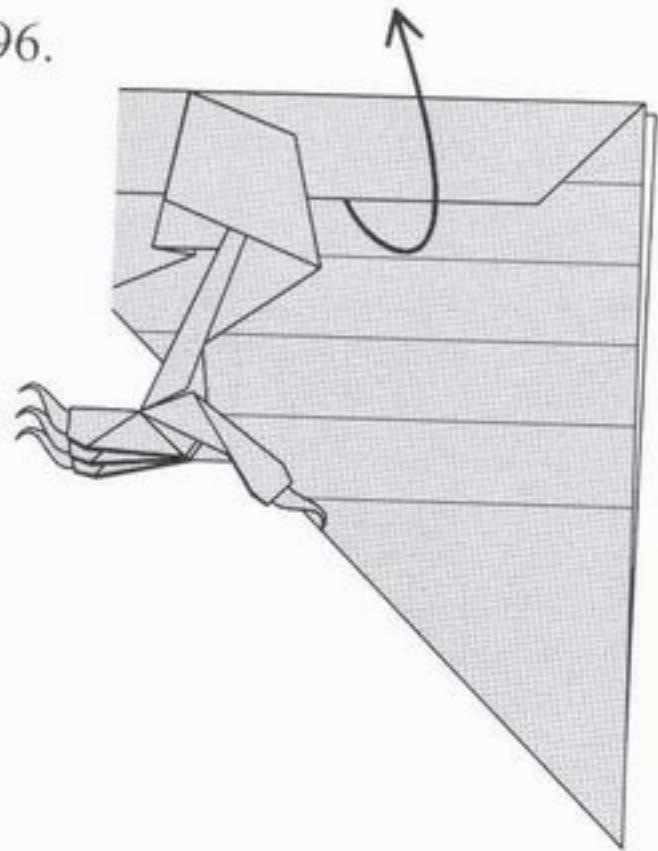
195.



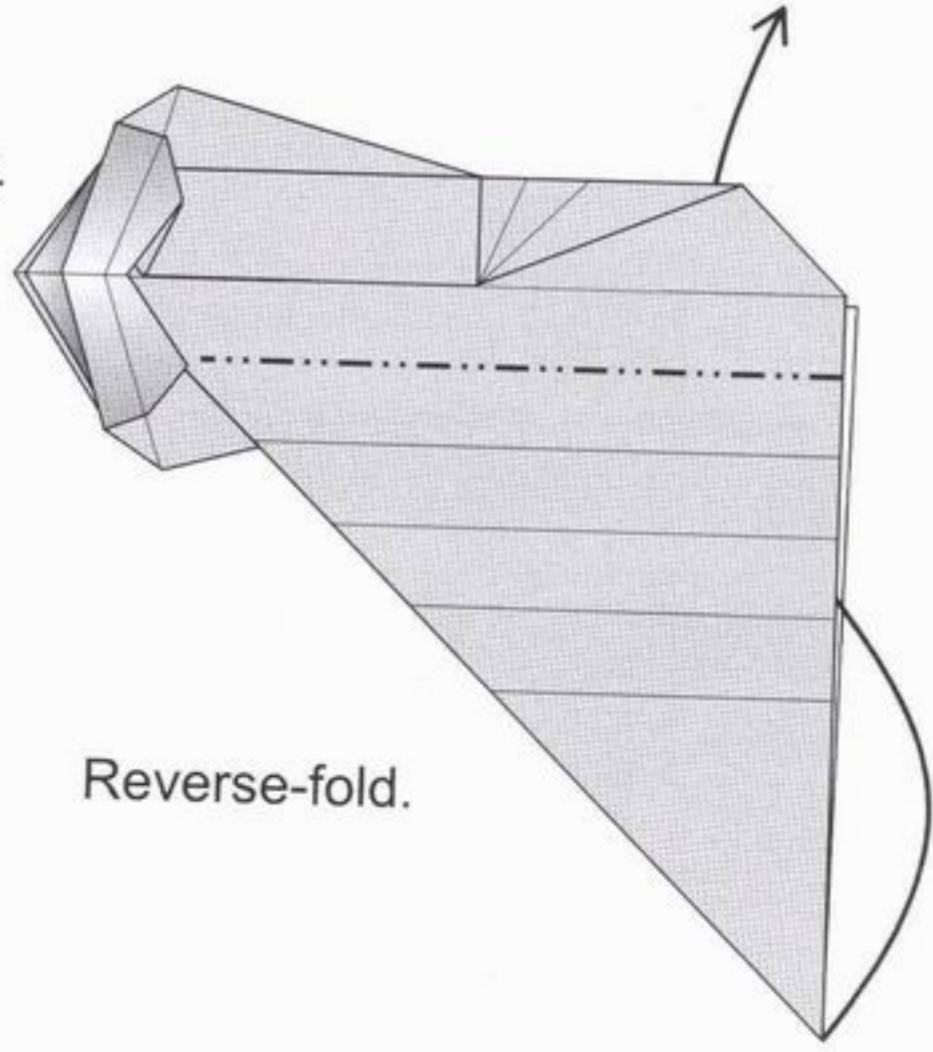
Repeat steps 181 to 195
on the other leg.

Tail :

196.

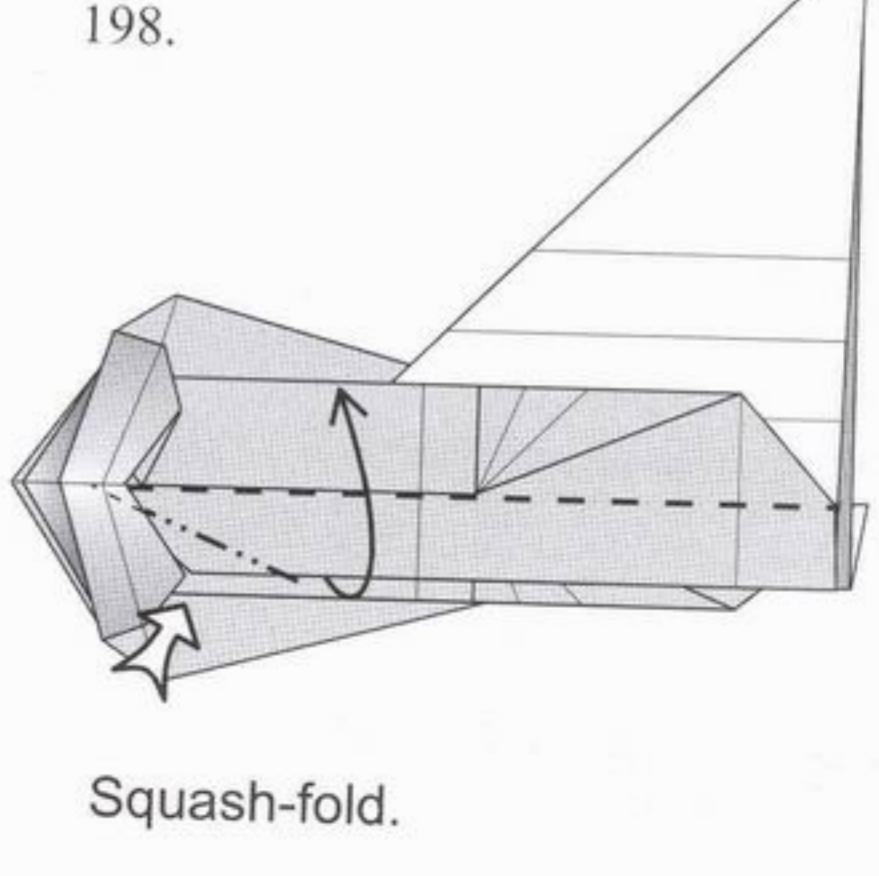


197.



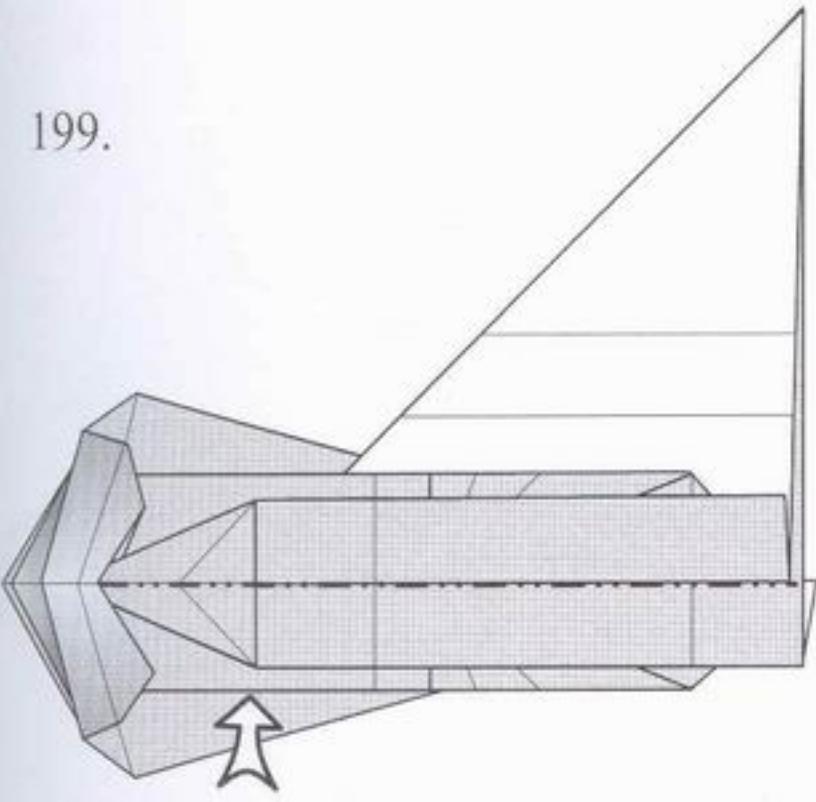
Reverse-fold.

198.



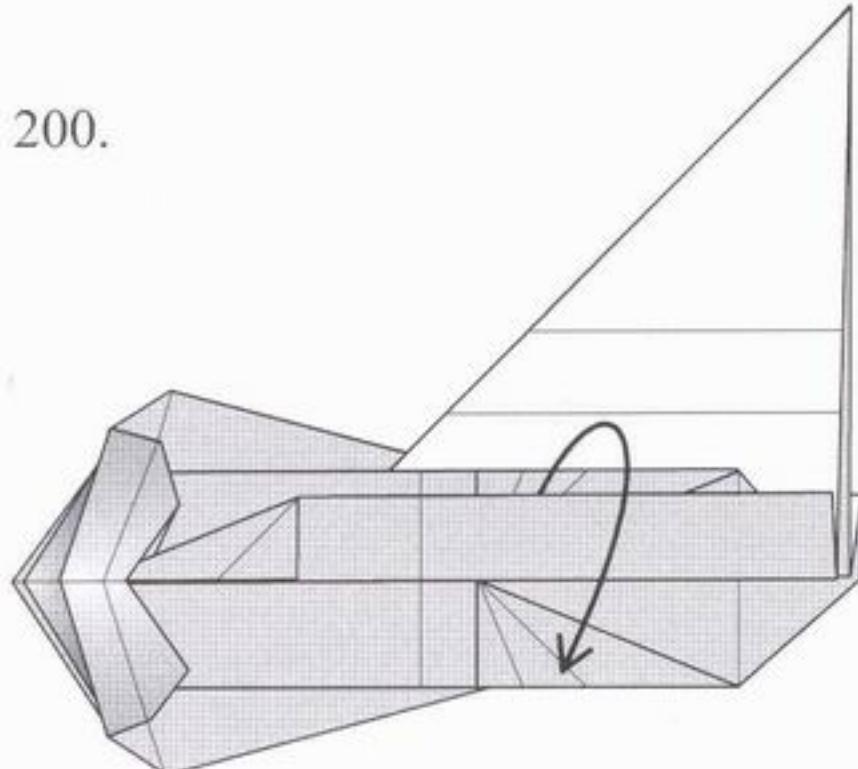
Squash-fold.

199.

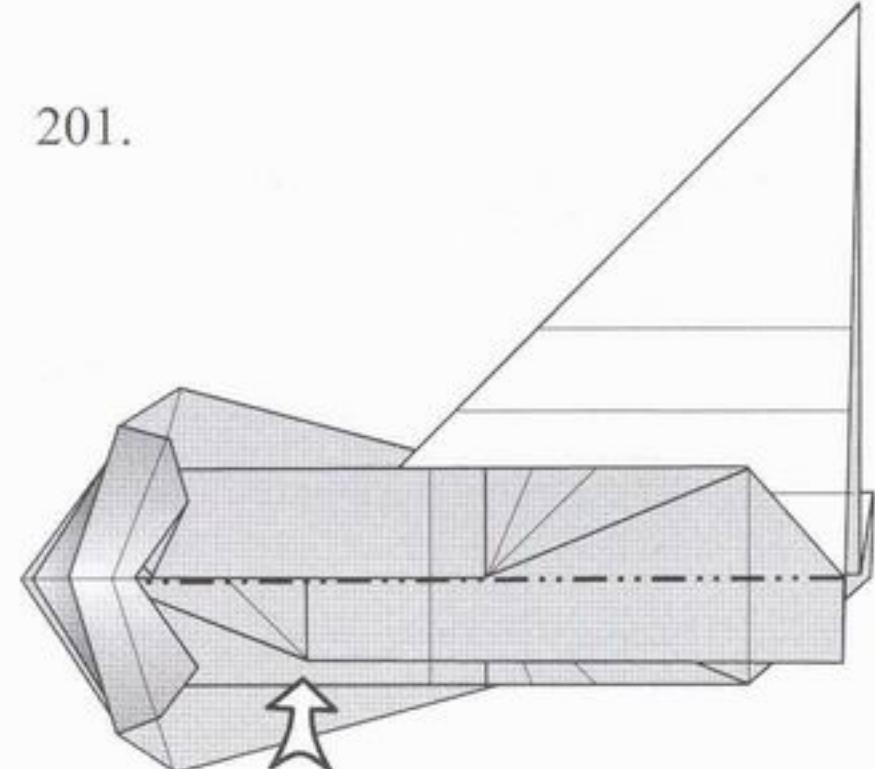


Closed sink.

200.

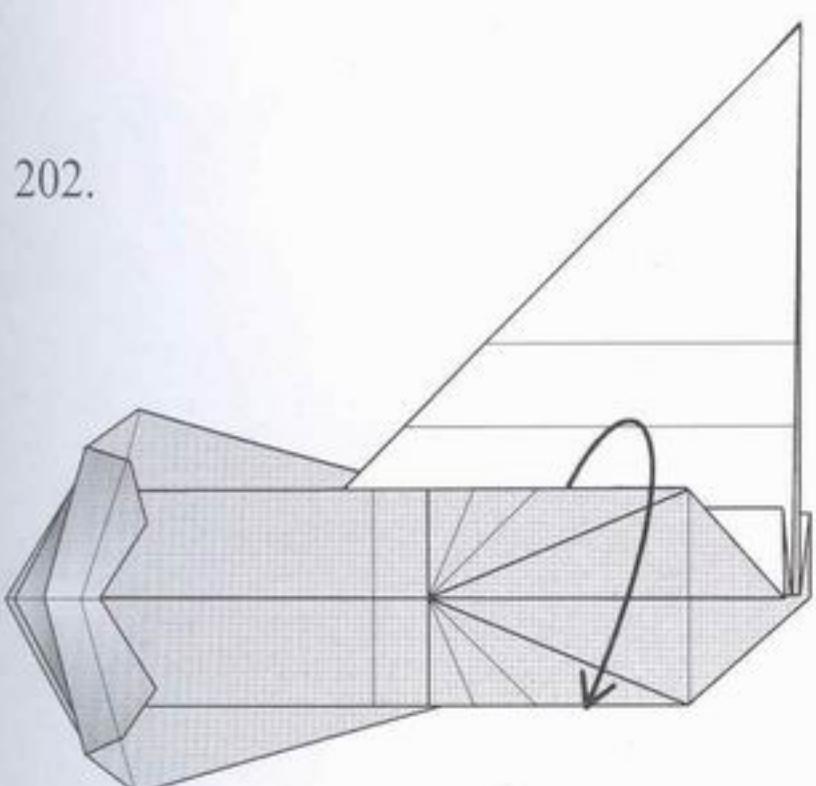


201.

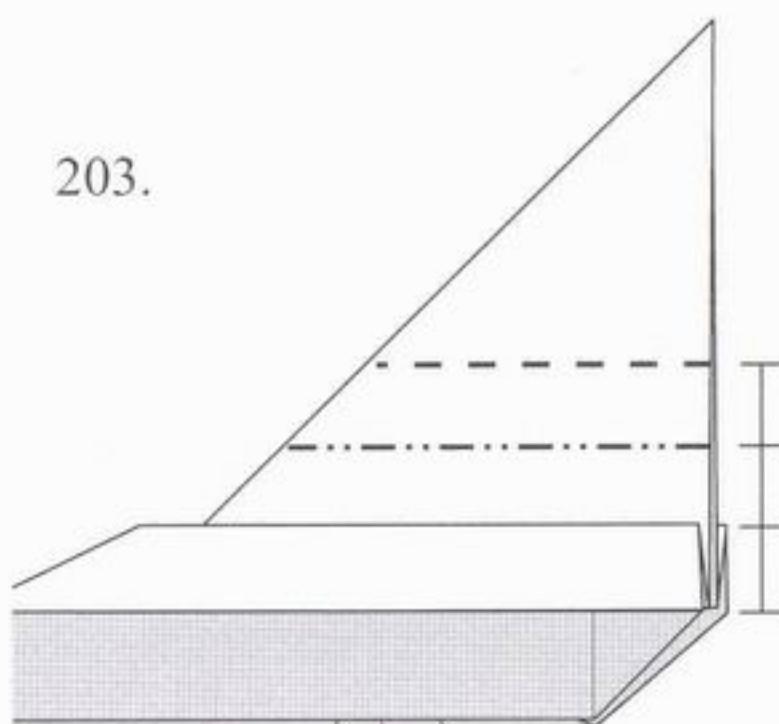


Closed sink.

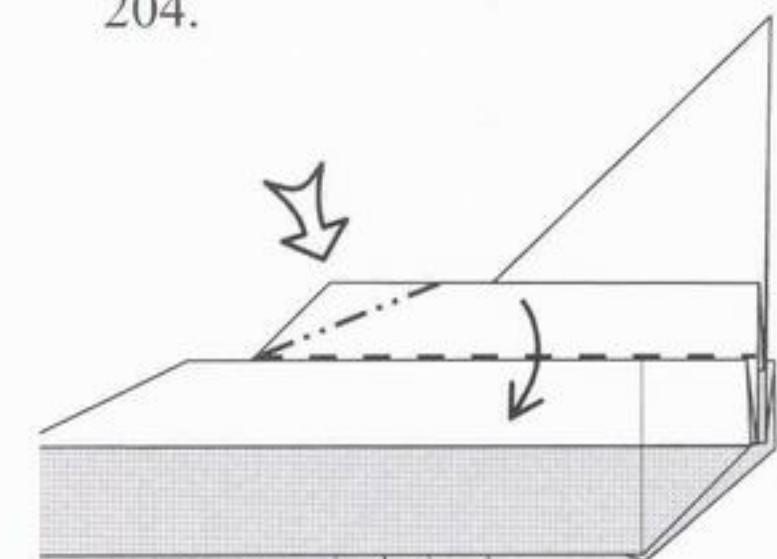
202.



203.

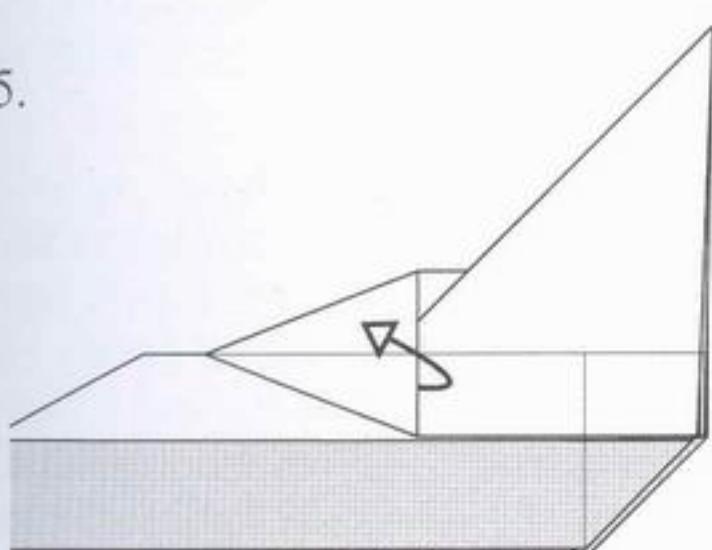


204.



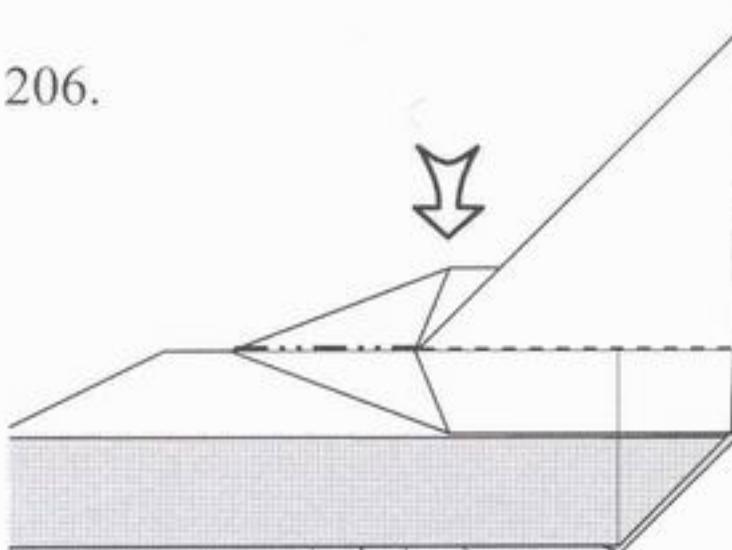
Squash-fold.

205.



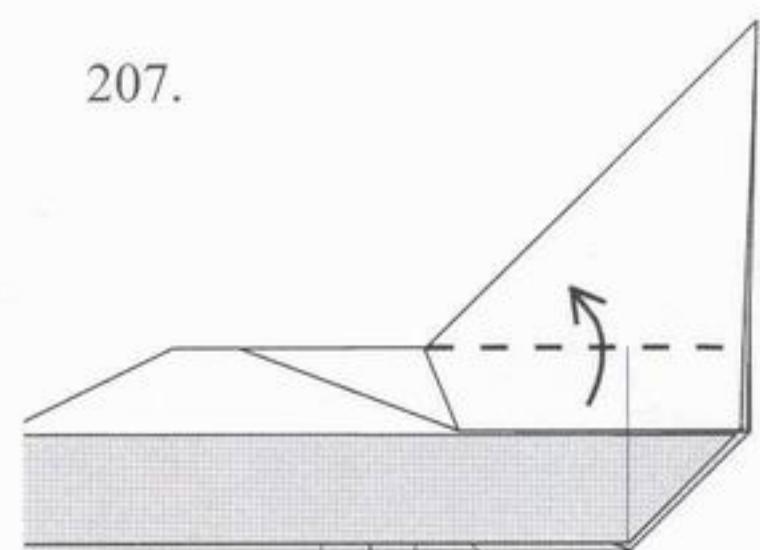
Pull-out.

206.

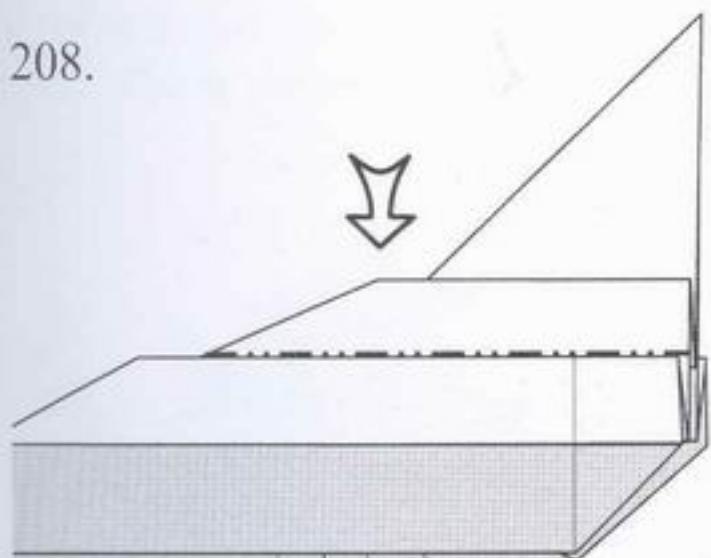


Closed sink.

207.

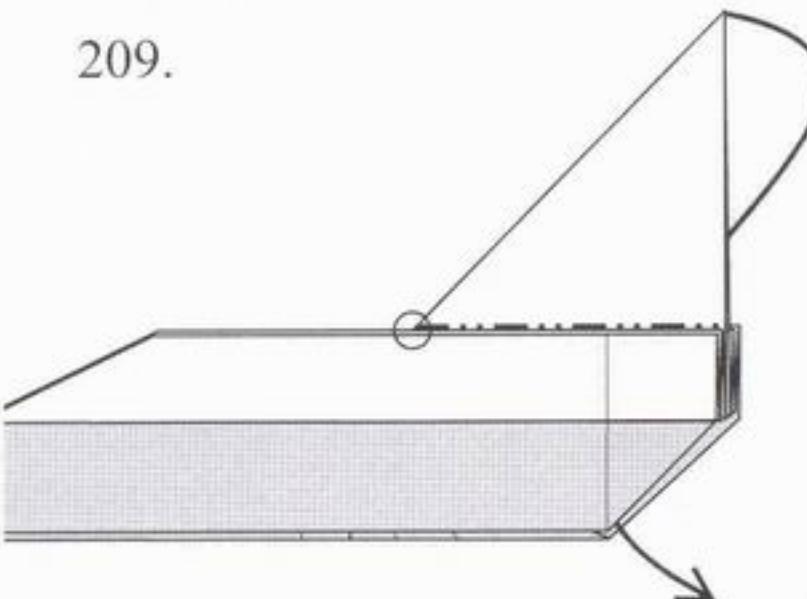


208.



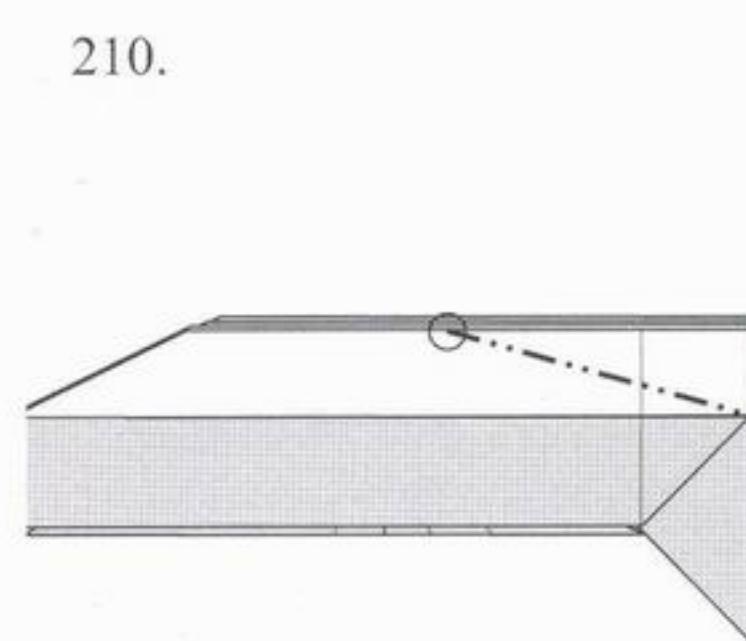
Closed sink.

209.



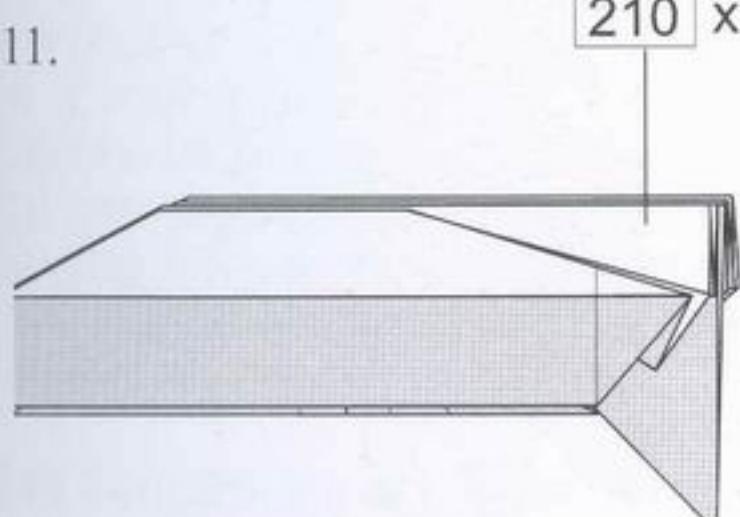
Reverse-fold.

210.



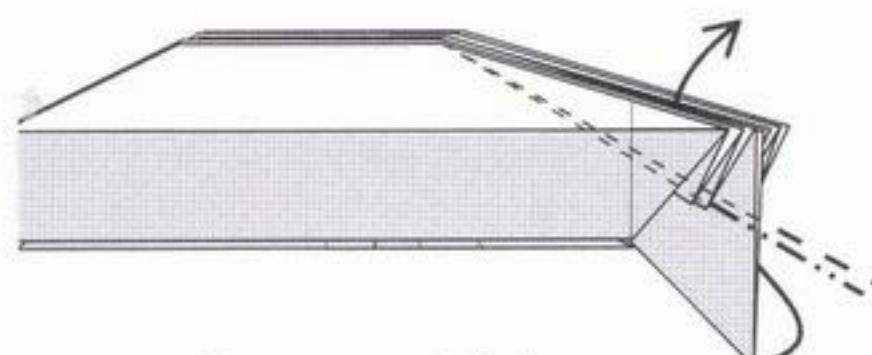
Reverse-fold.

211.



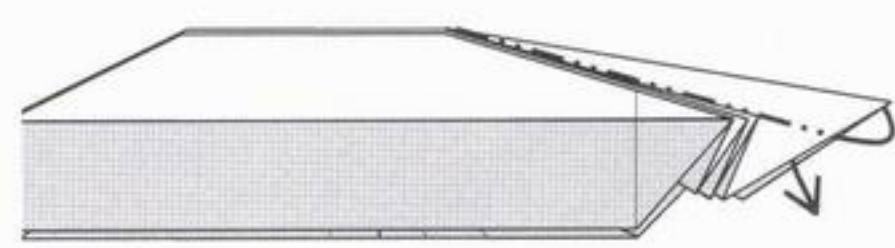
Repeat step 210 on the other 5 flaps.

212.

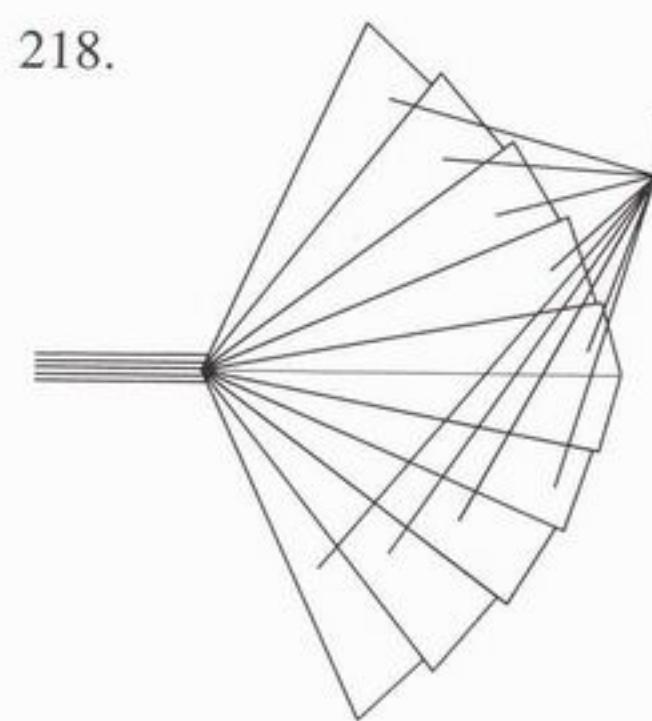
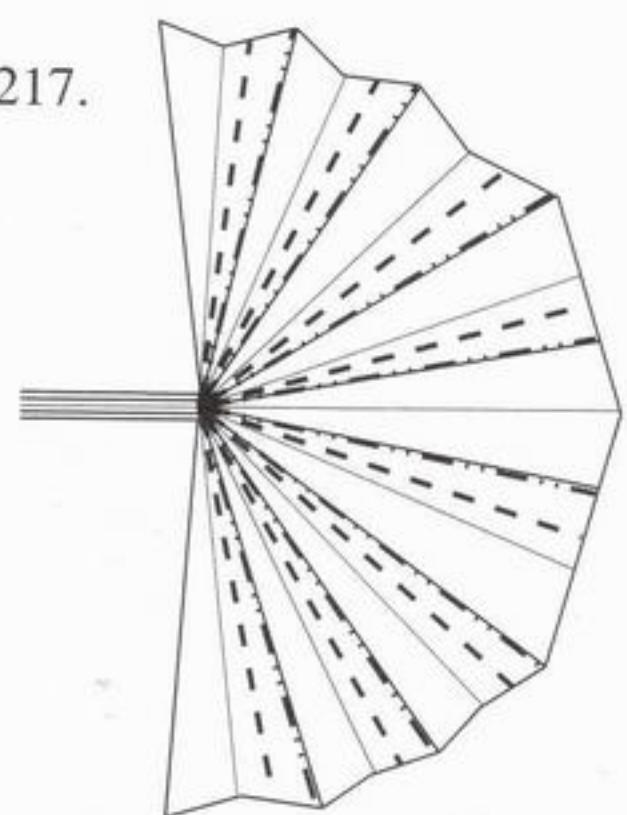
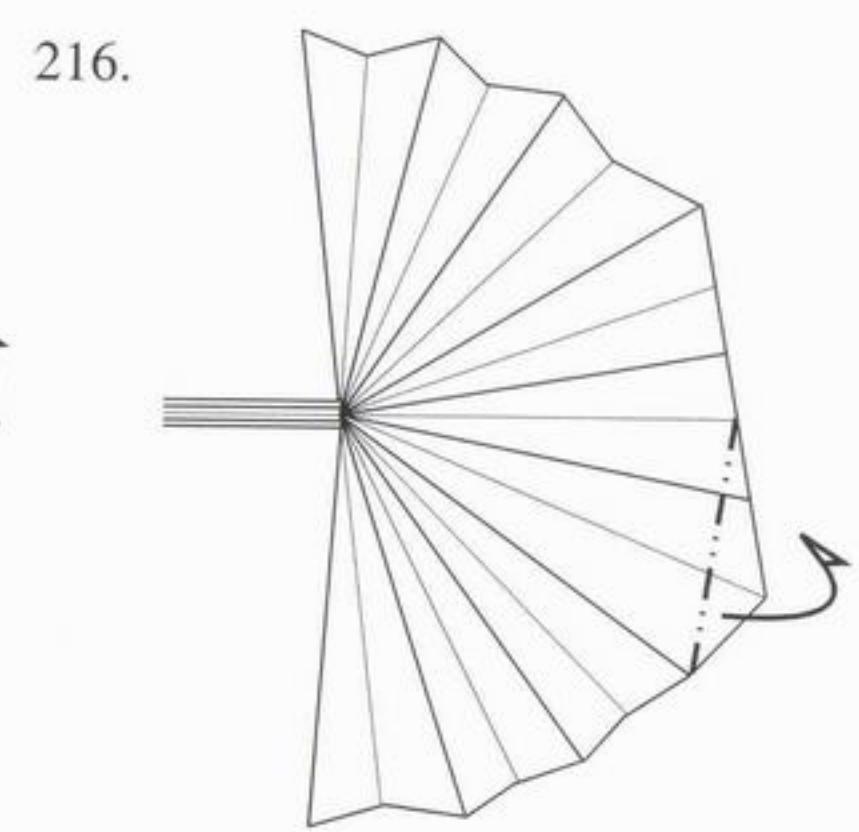
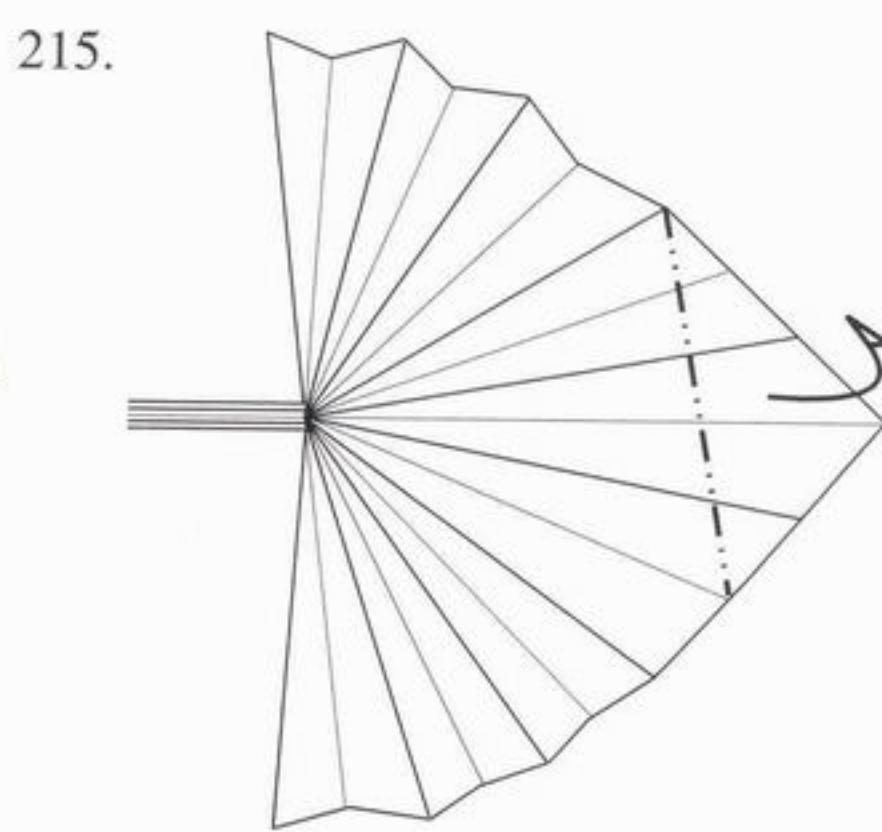
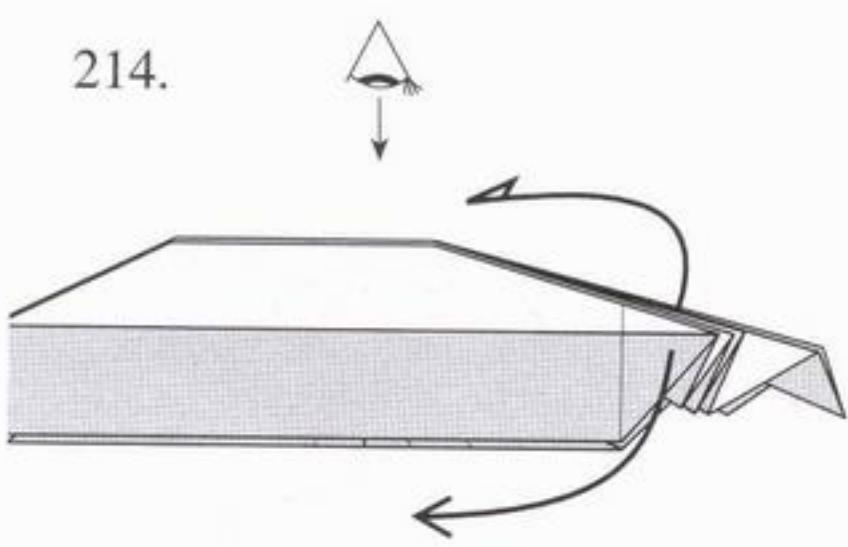


Reverse-fold.

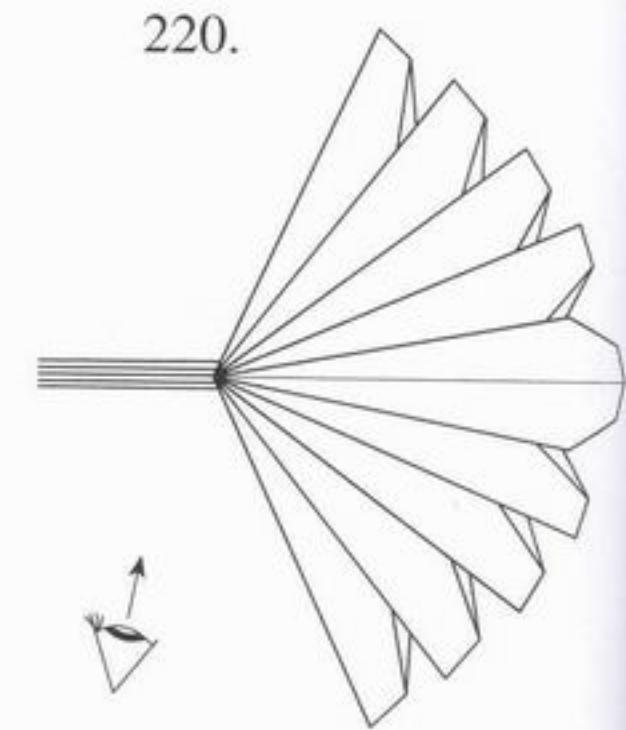
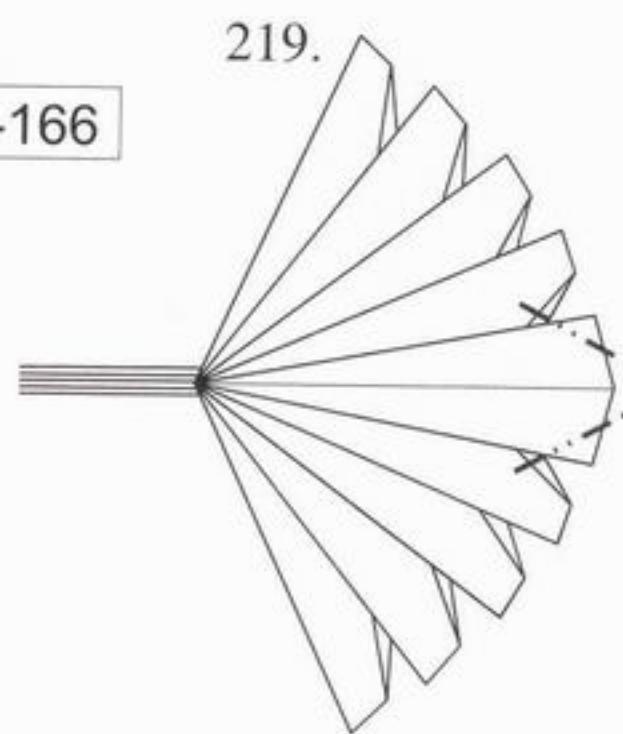
213.



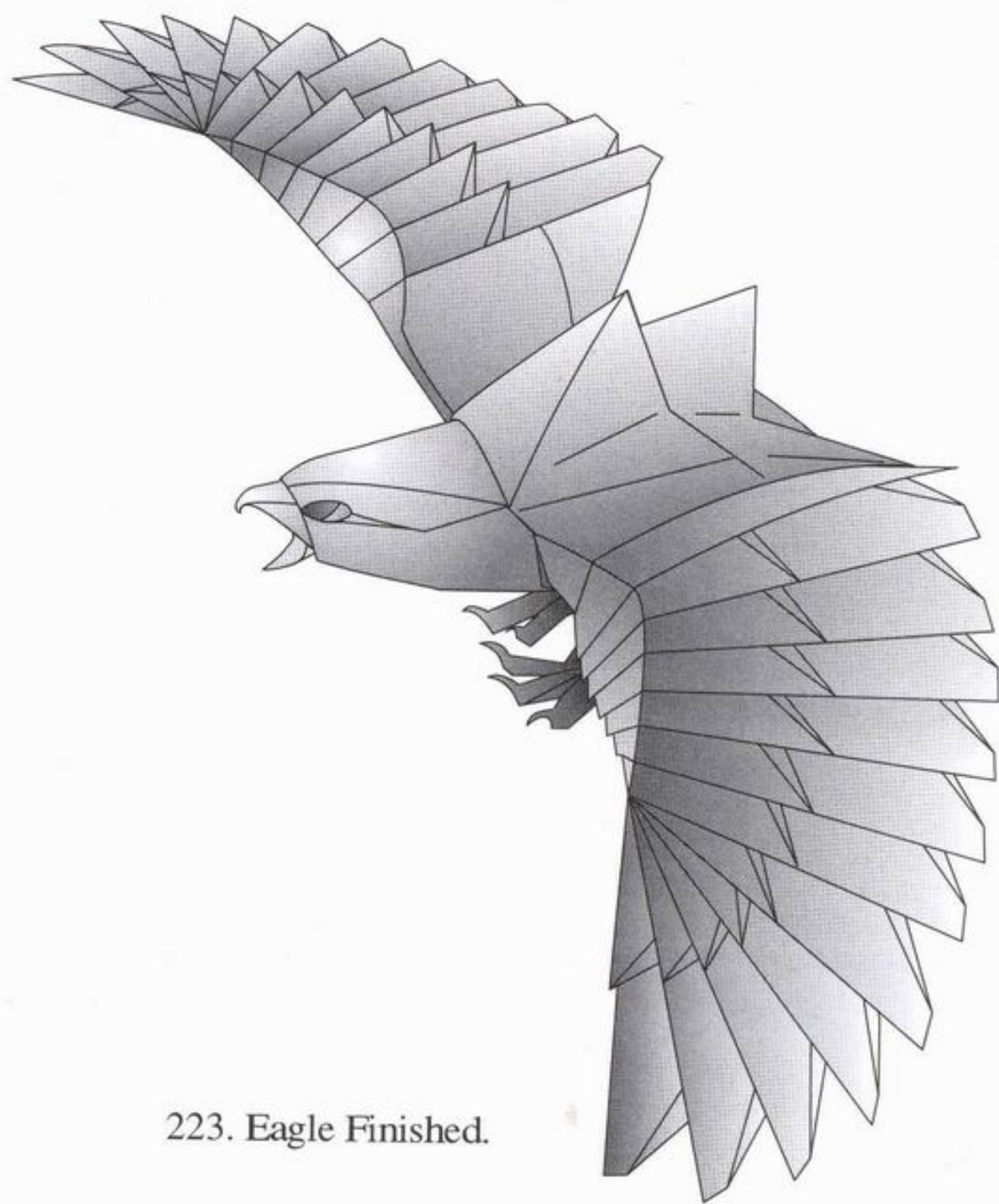
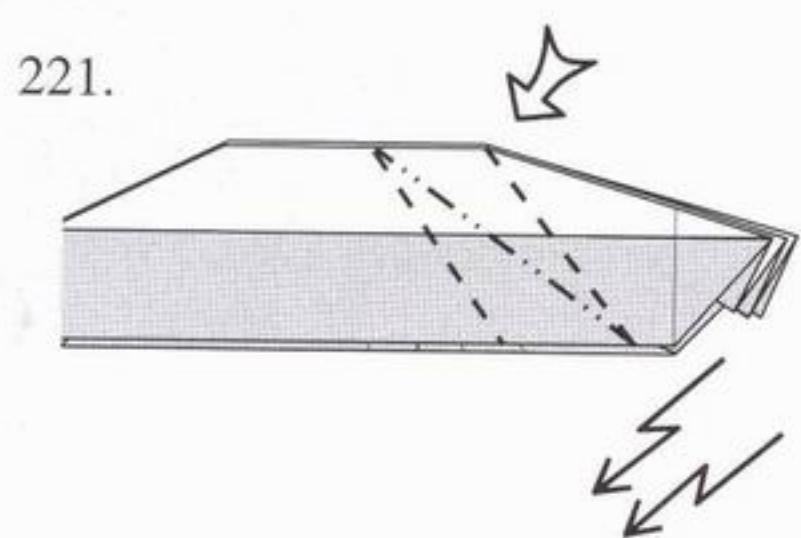
Reverse-fold.



163-166



Repeat steps 163 to 166
on all the flaps.



223. Eagle Finished.



Nguyen Hung Cuong

Focus on a new Origami Rising Star



Chef Rat

Interview:



Scorpion

1/ Tell us something about yourself.

My name is Nguyen Hung Cuong, I was born in 1989 in Hanoi, Vietnam and I am a student. My father is retired and my mother is a teacher. I have a sister, who is very interested in Origami but not patient enough to make the more complex models.

2/ How and when did you discover Origami?

I learnt paper-folding in junior school. At school, I was satisfied with simple models. My friend and I used to organize some mini contests with the things we had folded, such as flying paper airplanes or jumping frogs. In 1997, my mother bought me a book by John Montroll: "Prehistoric Origami". This book made a deep impression on me because of the numerous complex models.

I learned that paper folding is not only a childish game but also an art with an international name: Origami. There are very few Origami books in Vietnam, so I try to fold everything in the books I can find. In 2004, I met Hiba and other Origami enthusiasts, and we established the Vietnam Origami Group (VOG) to gather people who love Origami in Vietnam. With many new friends, my knowledge of Origami has enlarged considerably.

3/ How and when did you start to create your own models?

What creative technique(s) do you use?

It was about 1999, when I couldn't find any new books or models in my country and I didn't know anything about the Internet that I decided to create a model by myself. I began with simple bases and developed them into a new style to make new things. In 2005, after reading "Origami Design Secrets" by Robert J.Lang, I found out that there are many creative techniques. But it seemed that I didn't really understand them. I have read that book again and again to apply those techniques to my creations. I usually design using Box pleating which I think is a popular and useful technique. I also use TreeMaker 5.0 to design a few experimental models. But to become a better author, I had to study more and more new techniques to achieve suitable effects for each model.



Elephant

4/ What is your preferred subject in origami?

My favorite subject in Origami is insects, especially flying ones. I prefer to design insects which have huge body parts like the stag beetle (with its big mandibles) or the longhorn beetle (with its long antennae). I always try to make my models look lifelike with as many parts as the real one. Apart from that, I also like birds and mammals.

5/ Do you use special paper?

I can only find and use wrapping or tracing paper in Vietnam. I usually fold insects with tracing paper although there aren't too many colors available, but it is the thinnest paper I can find. I wish someday I could make my own paper like Michael G. LaFosse.

6/ What advice do you have for a young person who want to create?

I'm a young person too, so I think we should fold as many diagrams and crease patterns as possible to improve our skills and techniques. Moreover, remember that you can always learn from others, but you should not copy them. You can always develop from what you have learnt and invent your own new figures. Young people have a lot of imagination; the problem is how to make everything you think of come to life.

7/ Is Origami an art, a technique, or what? In your view, where does the future of origami lie?

I think Origami is a friendly art and is suitable for all ages. So I think it can bring people together and will reveal many other applications in our lives.



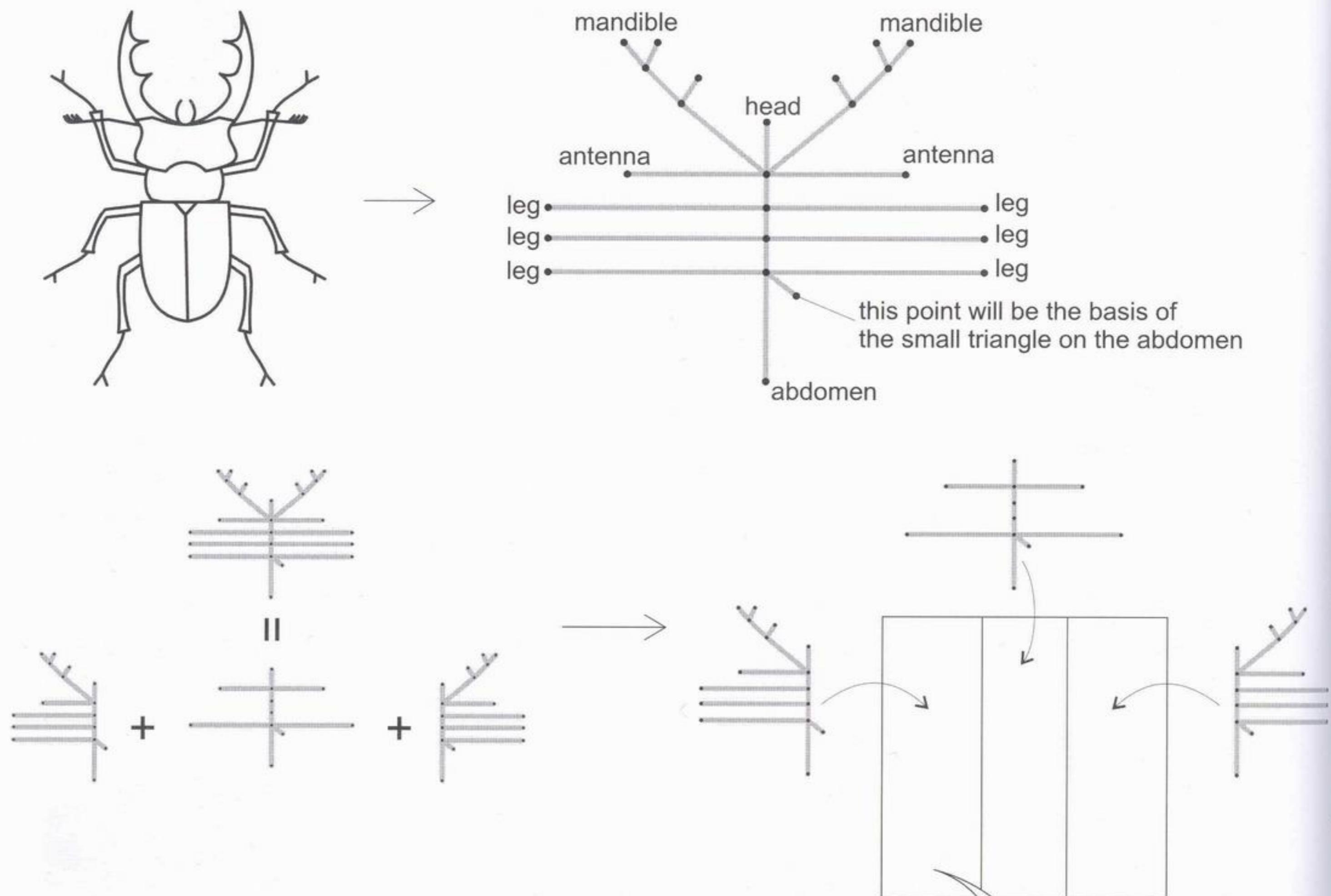
Cyriopanus



Cyclommatus metallifer

Design: *Lucanus Cervus*

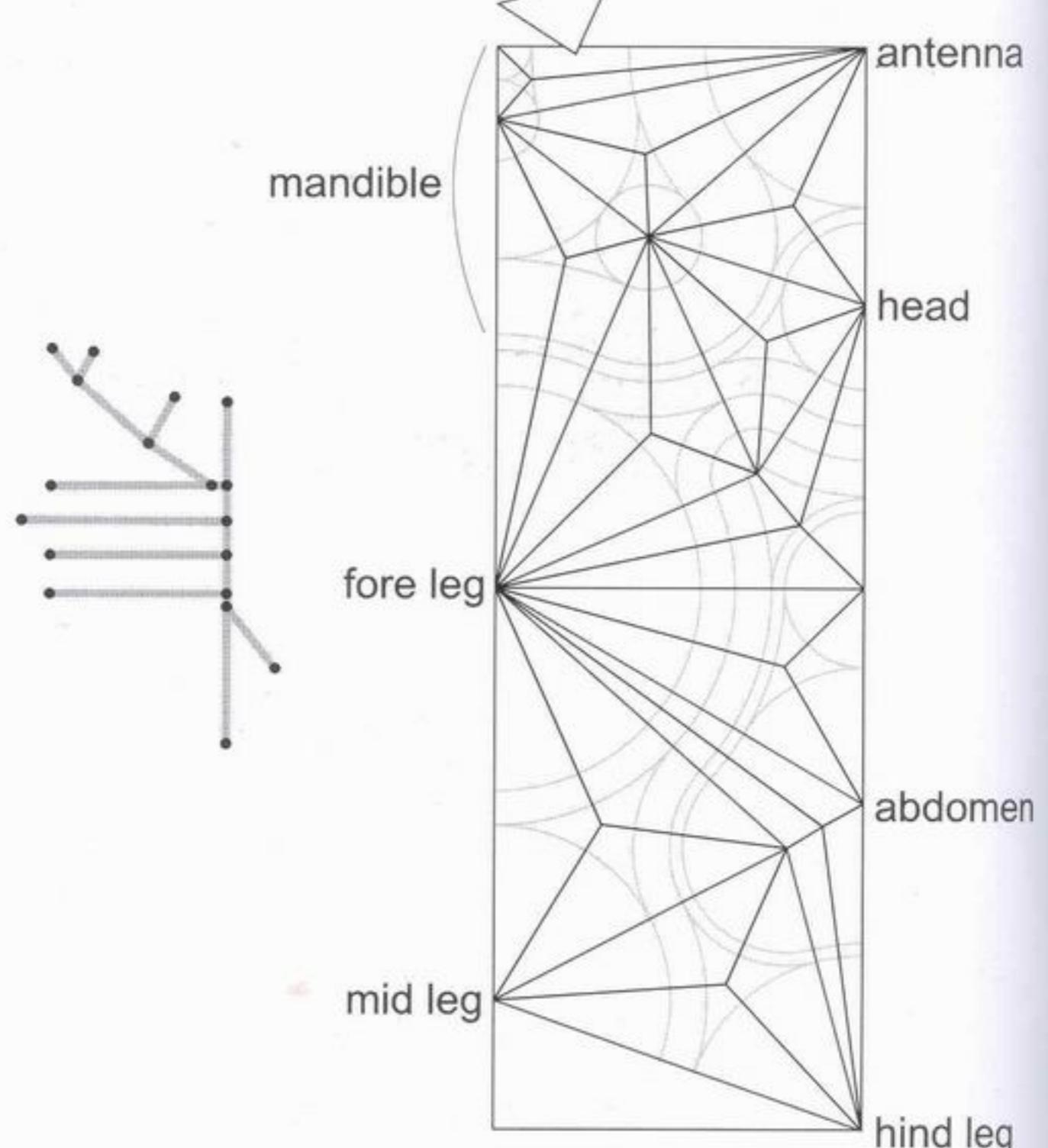
To create this model, at first I made a tree adapted from the real insect. It had six legs, two antennae, one head, two huge mandibles and quite a long abdomen. The ratios you see in the tree below are just relative. The length of the edges could be changed to make them be suitable for any problems that might arise later.



Then I had to design a crease pattern corresponding to that tree. To make this work easier, I divided the tree into three smaller trees and made the crease patterns from three parts of the square paper. As you see in the picture, the initial square is divided into three rectangles.

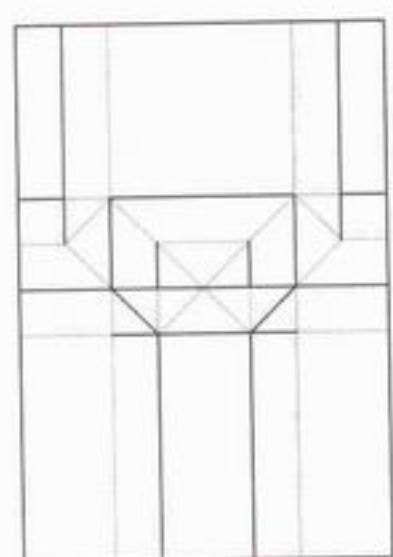
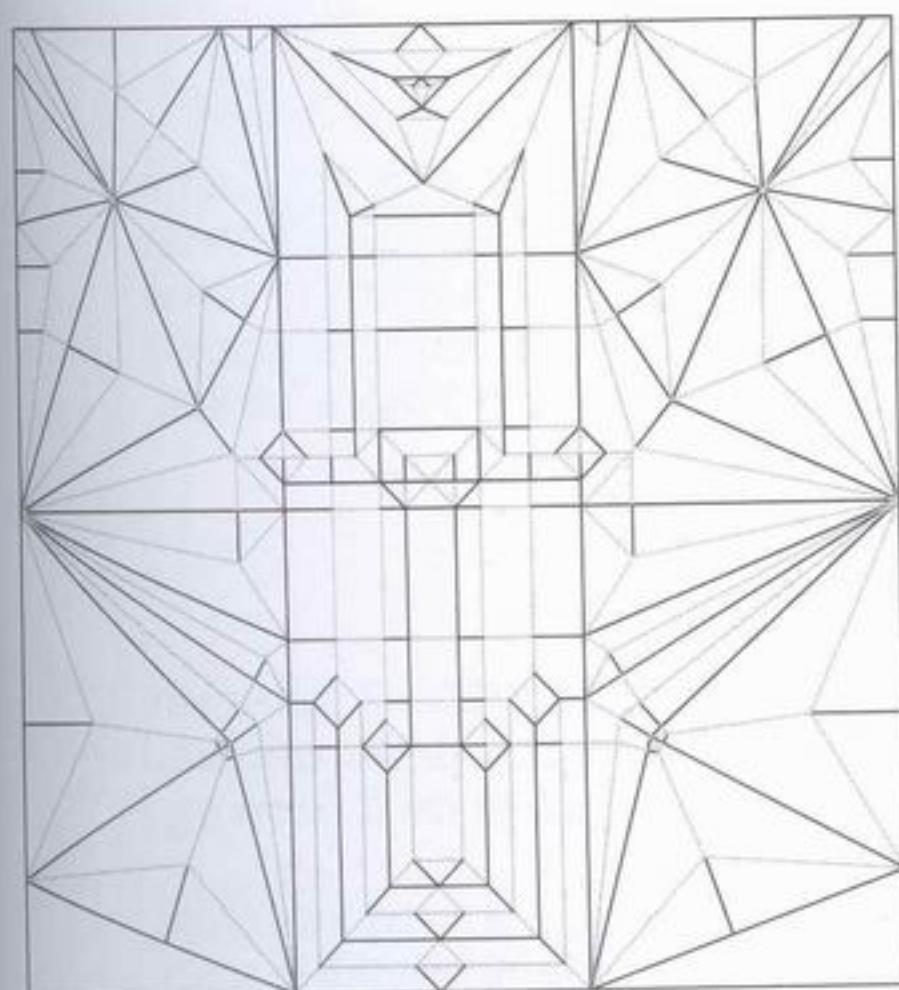
I made the CP of the left rectangle first. I intended to create this model as an experimentat in using TreeMaker to design. So, I used TreeMaker 5.0 to make the crease pattern like the illustration. The corrected tree is on the left. You can compare the result of this CP with that tree.

I designed the fore legs to be longer than the others because I thought it would make my model more lively. I fixed the nodes from the right edge of the paper (antenna, head, abdomen, hind leg) so that I could combine this rectangle with other parts. But after that, I realized that the ratios I had estimated were not good: the mandible seemed to be too long and it didn't suit the body.

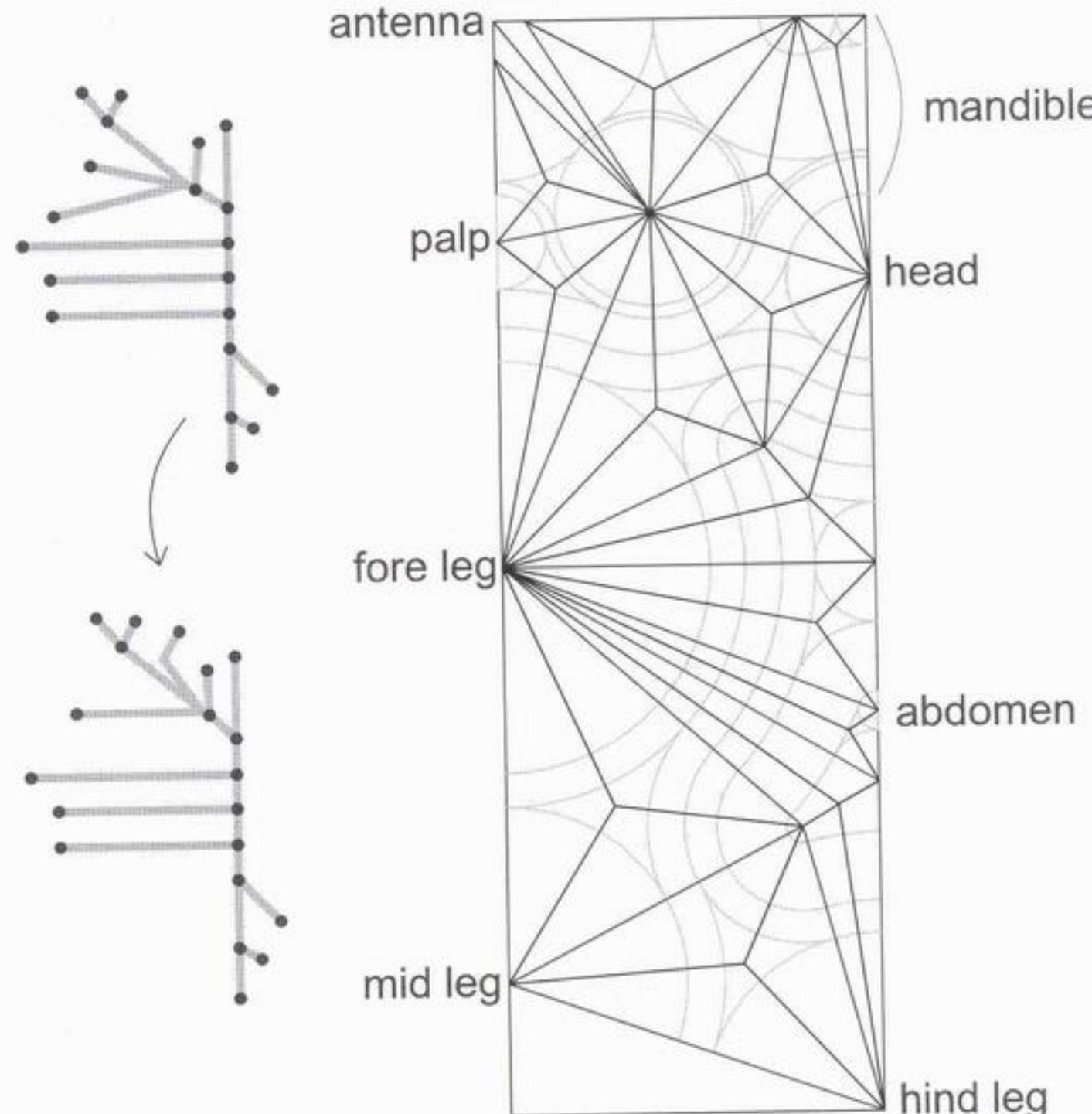
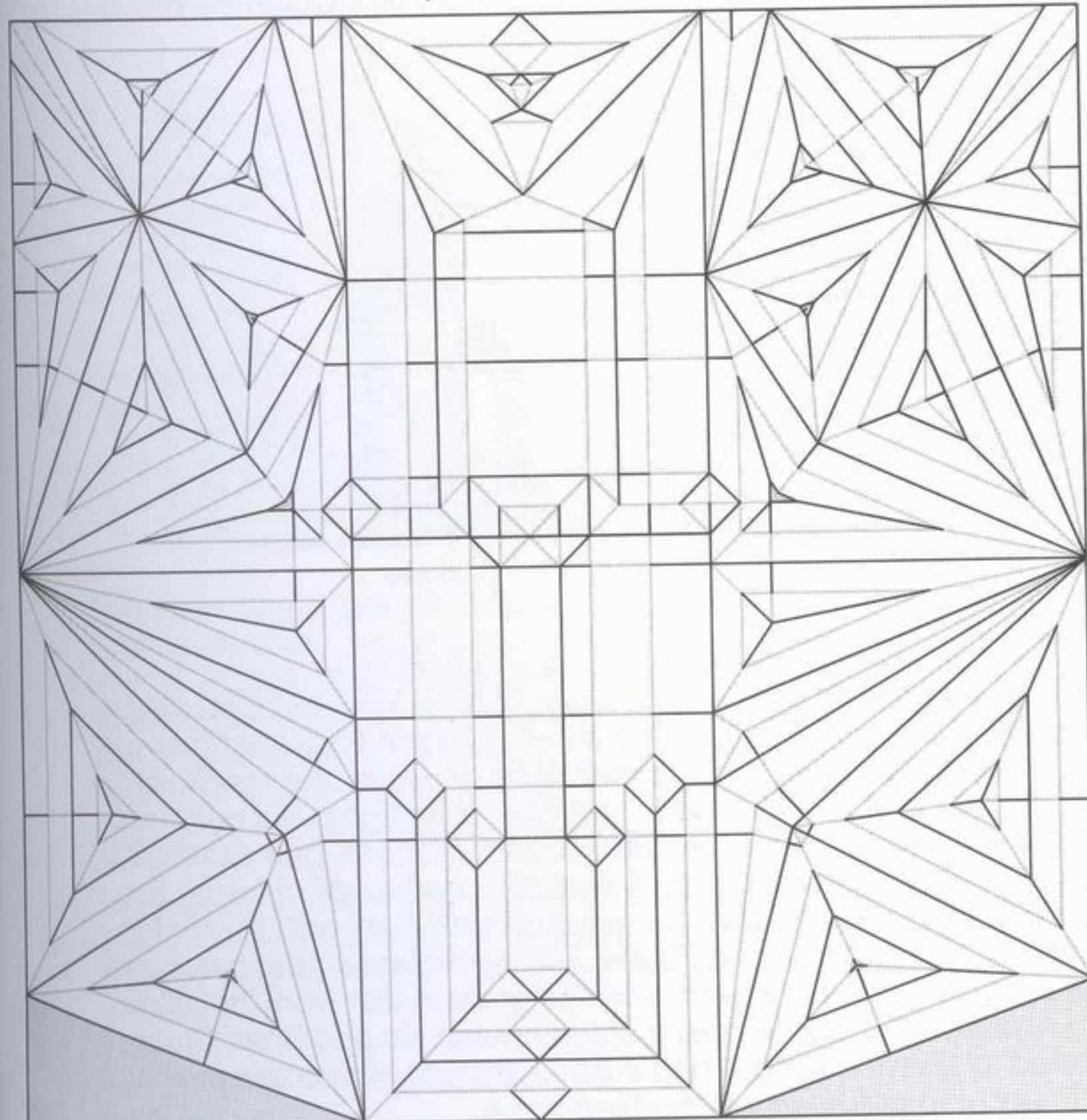


So, I changed the crease pattern and arrived at this new result. The corrected upper tree is on the top left and bellow it is the modified one that looks like the tree I wanted to design (see the illustrations).

I improved the previous crease pattern so that the ratio of the mandible to the body was better. I felt that the abdomen in the first crease pattern was longer than necessary, so I added one more node in the abdomen to make it a bit shorter. Besides, the antenna was improved to become a branched antenna and a new part was added on the head: the palp. I thought those changes would make my model look more like the real insect. Finally, the work in the left rectangle was complete. The crease pattern in the right rectangle is symmetric the mirror image of this one.

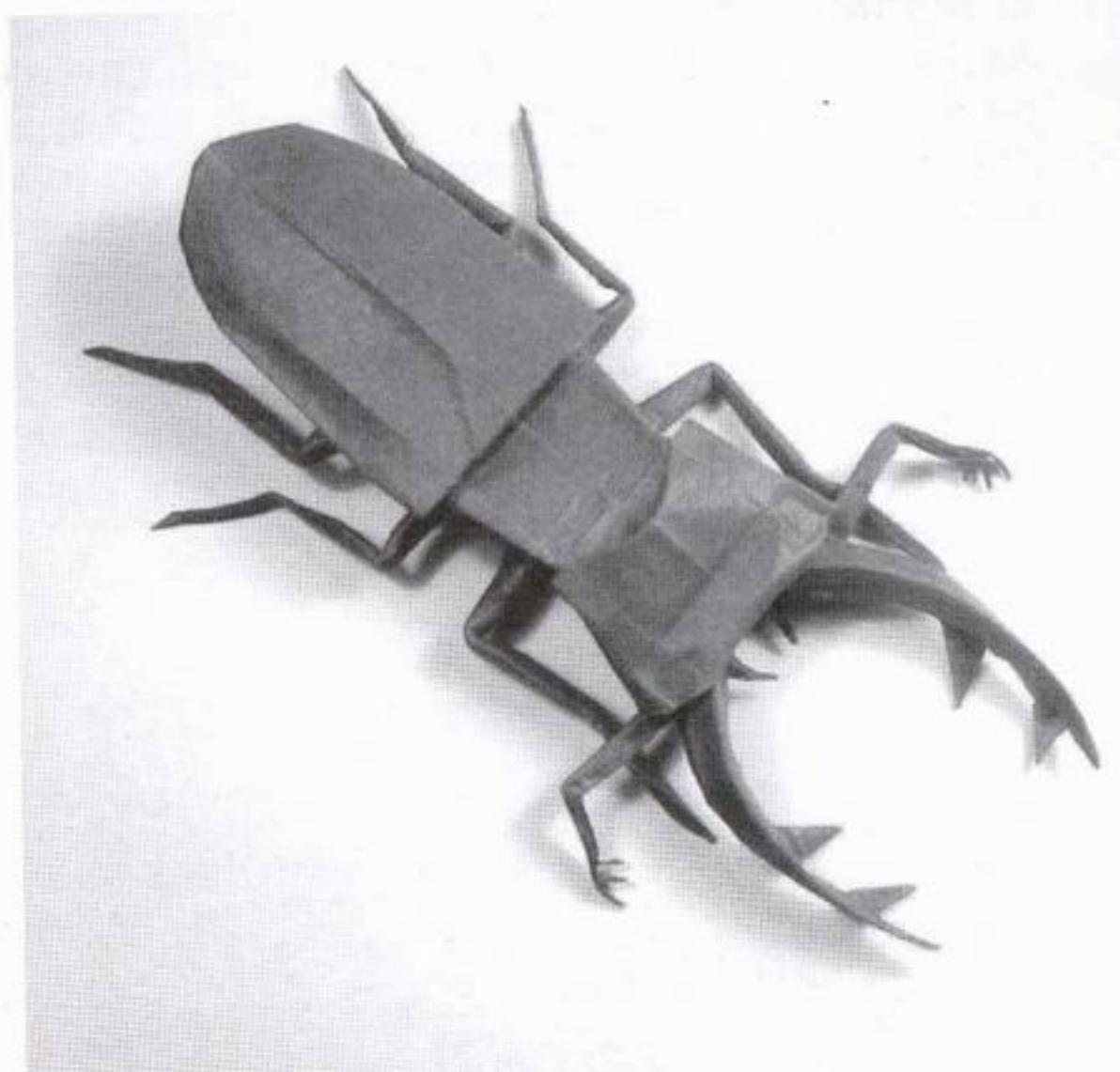


The completed Crease Pattern:



Next, I combined the left and right parts into the initial square and made a crease pattern in the central rectangle. I didn't use Tree Maker for this part because it was not as complex. I felt I could solve it more easily with Box pleating.

The rectangle which is near the CP is the center of rectangle. I added it to the CP to create the small triangle on the abdomen (see the illustration).

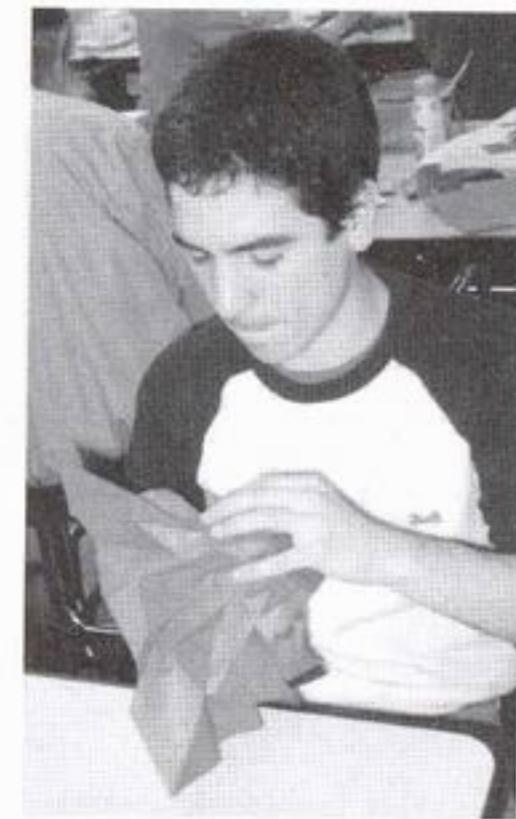




Focus on a new Origami Rising Star

Seth FRIEDMAN

Interview:



Blue Bar Pigeon

1/ Tell us something about yourself.

My name is Seth Friedman, born in 1988 in Brooklyn NY, where I still live. I attend the Brooklyn City College and I am a junior.

2/ How and when did you discover Origami?

I began folding when I was 8 years old. The mother of one of my friends came into a class one day to teach us the flapping bird. After school, I returned home very excited, so I asked my dad for an origami book. He happened to have one in the house already. It was an old Japanese book. From that book I learned some traditional models, like the waterbomb, the frog and many others.

3/ How and when did you start to create your own models?

I started to create my own models during my second year in high school. I was not much of an artist or musician as many of my friends were. But, I wanted to do something creative with my time. I hadn't done origami in a while but it was the only creative outlet I could think of doing. For it to be creative I had to do it from my imagination rather than from books and I found this to be extremely difficult.

I gave it my best though, and for a long time, I only free folded (I called it "freestyling" which is a term from hip-hop music). Then, one day, desperate for some help or guide in my origami endeavors, I searched the web for terms like "origami design". To my absolute astonishment, Robert J. Lang, the author of my childhood origami books had just written what seemed like a text book on origami design! What a day that was! I quickly bought the book, and read it page by page. Still, it took a long time for me to design anything that I would be proud of.

4/ What techniques do you use in your creations?

As I am a student of Robert Lang's circle packing theory, circle packing is a large part of my design technique. However, I always admired the works of Satoshi Kamiya, so much so that I adapted his style of designing in the 22.5 degree system, in which all lines of the crease pattern radiate at multiples of 22.5. This is similar to a bird base, and so I like to call it the bird base system.

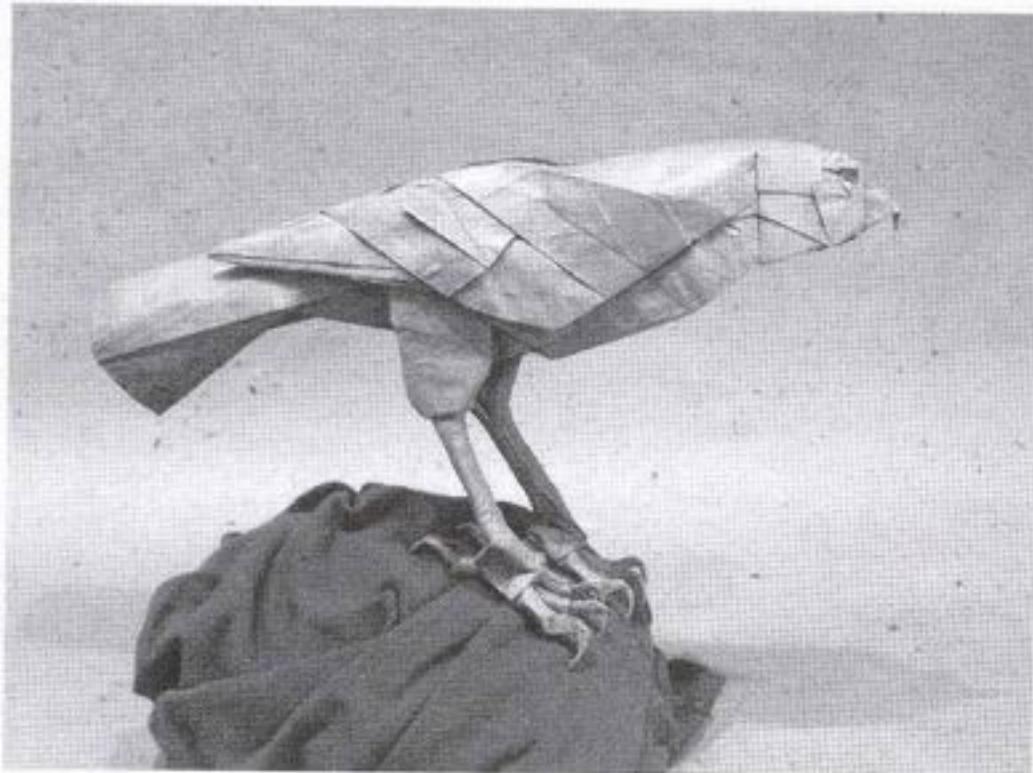
I am also very fond of integrating boxpleating into my origami like many of the masters do. Boxpleating allows for details such as fingers and toes, feathers on birds, scales etc. And it also integrates with the 22.5 degree system well.



Blue Jay

5/ What is your preferred subject in origami?

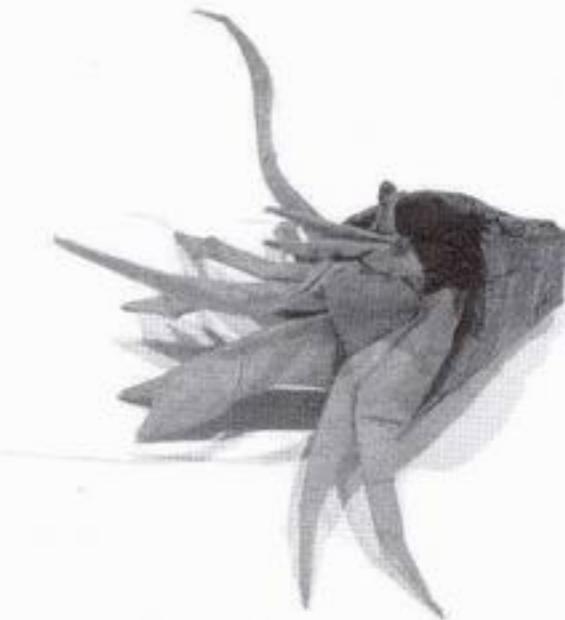
I first attended the origami convention in New York in 2004. I had only a few models to display and they were not very impressive. I took Daniel Robinson's class which was an Egret. He mentioned during the class that there were many bird designs, but very few were done at the high level that modern origami has reached. Coincidentally, I am an avid bird watcher, and lover of birds. So, it became my challenge to do what others had not: to design complex and realistic origami birds. But, sometimes peer pressure gets the best of us, and when I saw the great insect work that other young American designers were doing (Jason Ku and Brian Chan), I decided to give it a shot. I had a good amount of success making insects and I look forward to making more.



Red Tailed Hawk

6/ Do you use special paper?

Finding good paper is very important for making good origami. Now I have found a good source for handmade paper in New York at a store called New York Central Art Supply. And also, I finally had the chance to purchase some of Michael Lafosse's Origamido paper, which is the finest paper you can use, in my opinion. But, unfortunately it is sometimes too small for what I want to fold. I am also very interested in hand paper making, and have begun to do research on the subject. I am currently working part time in the paper mill called Carriage House Paper which was Michael Lafosse's supplier of plant fibers and pigments. In the future I hope to make all the paper for my origami myself.



Hermit Crab

7/ What advice do you have for a young person who wants to create?

There are so many young designers recently. I am amazed at how quickly they pick up origami design. For me, it took a long time. And still, I work very hard to create just a few models which I am really proud of. I advise any aspiring origamist to be extremely patient, and not to expect origami design to be fast or easy. One other thing, use grid paper! I need not explain this. One will see as they sketch out crease patterns how helpful it is.

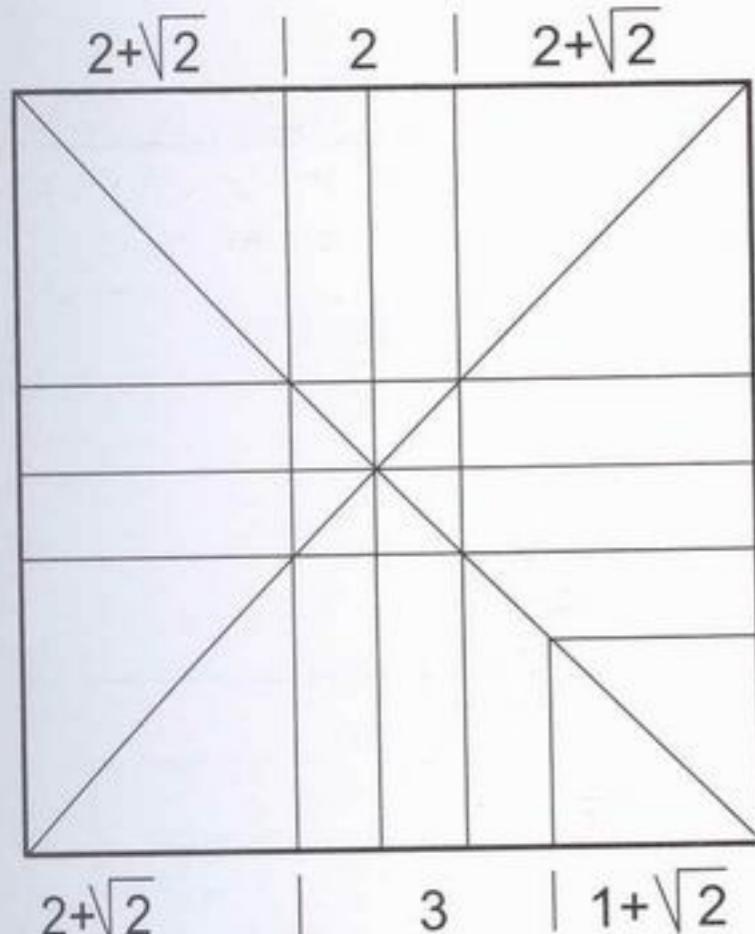


Stag Beetle

8/ Is Origami an art, a technique, or what?

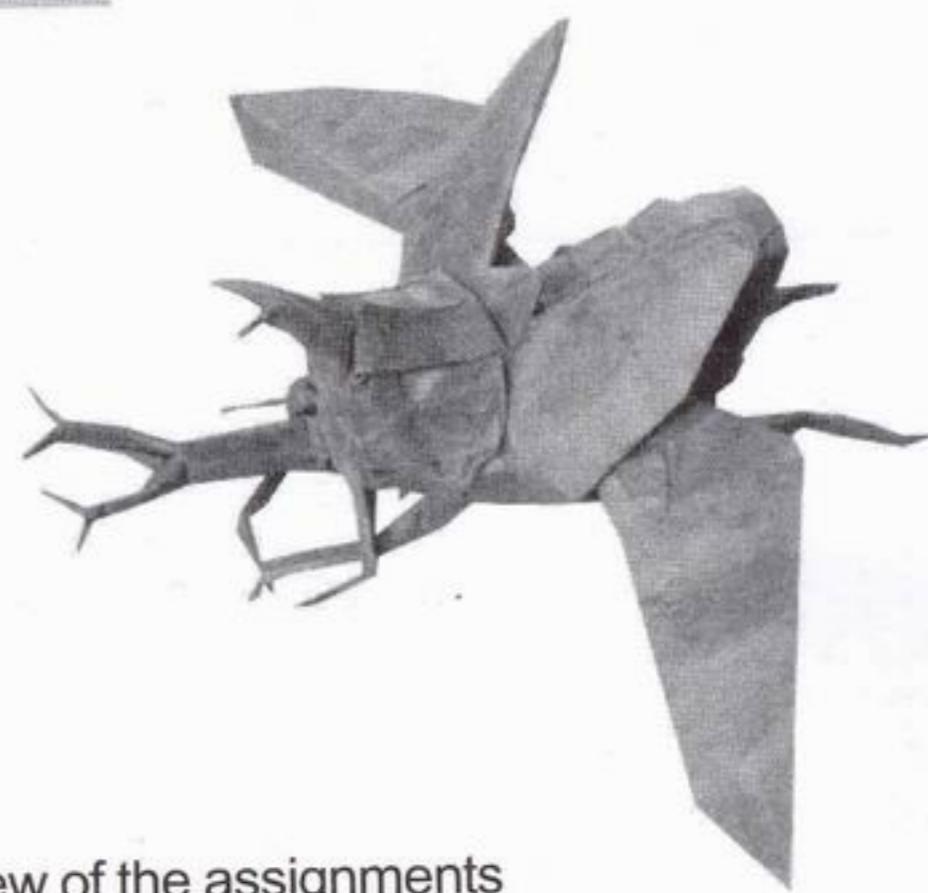
Origami is a very special art form in my opinion because of the way it unites mathematics (geometry) and natural forms. Some say that the technical age in origami has led us off the path of truly elegant form that was led by Akira Yoshizawa Sensei. I strongly disagree and feel that the combination of high technical skills and elegant form and structure is an extremely high form of art, and is a continuation of the innovations that Yoshizawa made.

Design: Kabuto Beetle



The first decision that one must make in designing an origami model is not something that can be easily explained.

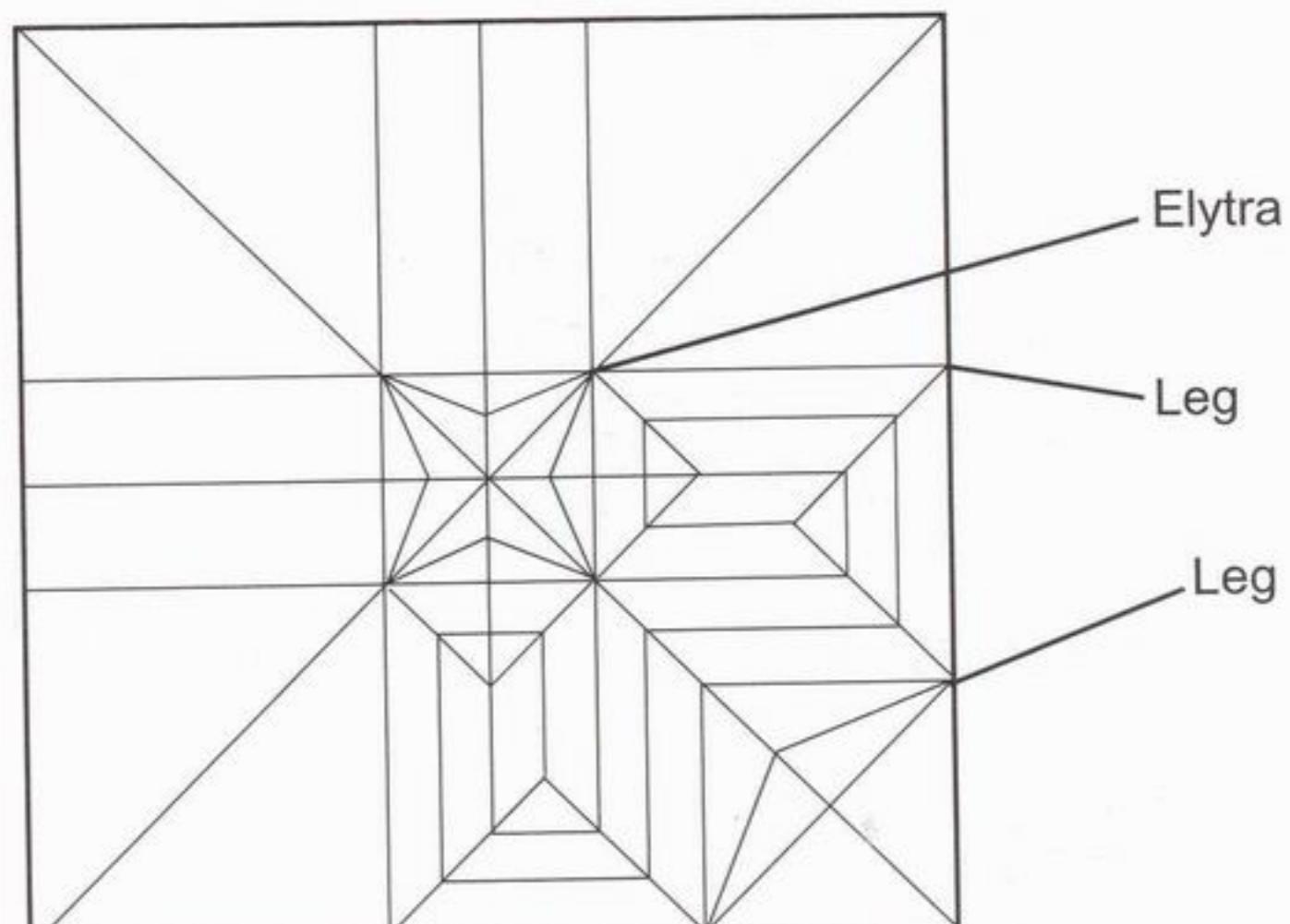
At the start of this model I chose to work with a specific proportion which I had found by chance in 4 other designs. Why it worked so well... I don't know, call it inspiration (or maybe luck).



After deciding on the proportion, a few of the assignments of flaps were relatively clear. Two pairs of legs had been assigned and the elytra.

After this stage was completed, the rest of the CP was a mystery. I had the intention of making a flying insect, but I was not sure what kind. Eventually, after trying many things, the magic of the proportion revealed itself to me. There was an arrangement of molecules that allowed a pleated graft to run up a diagonal of the square.

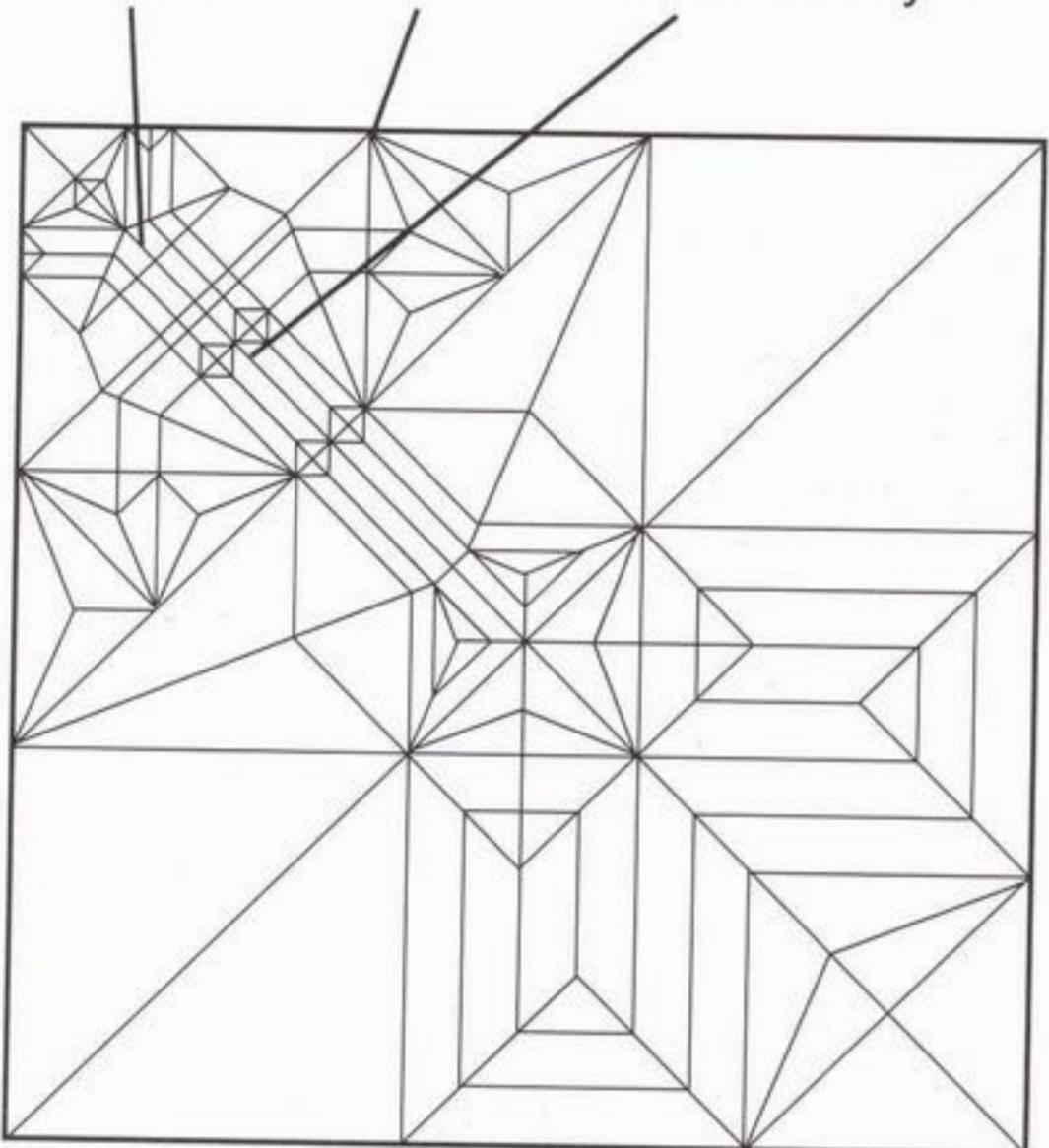
This allowed the extra points necessary for the many horned Samurai Helmet Beetle. The third pair of legs was also assigned as well as the prothorax.



What was left to do was to get large wings, and a long horn that branches into two sets of two flaps.

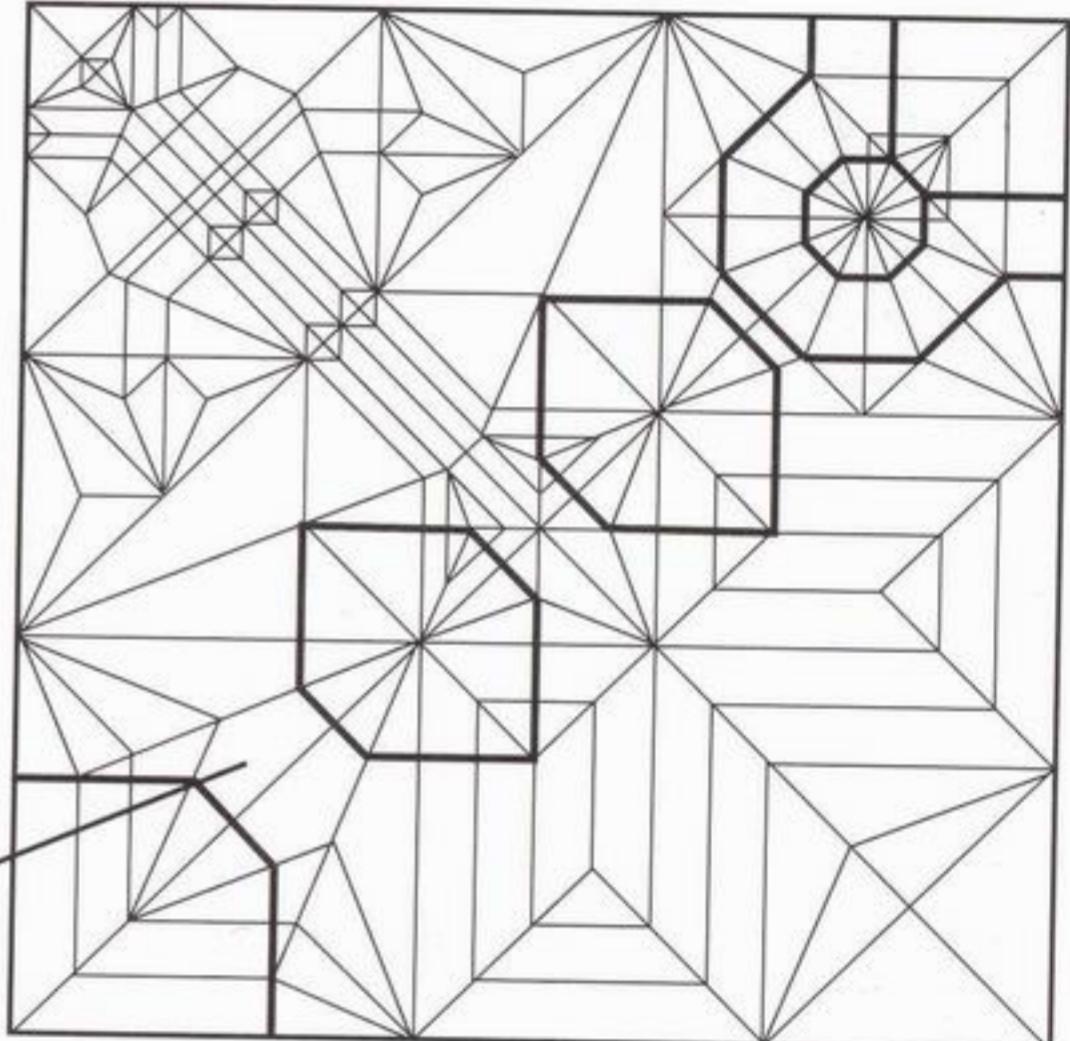
I was able to achieve the latter with standard bird base molecules, but I needed to make a point split that would send the pleated graft in two directions. I was also fortunate to have antennae and a small flap for a head and eyes.

Point split Antenna Head and eyes

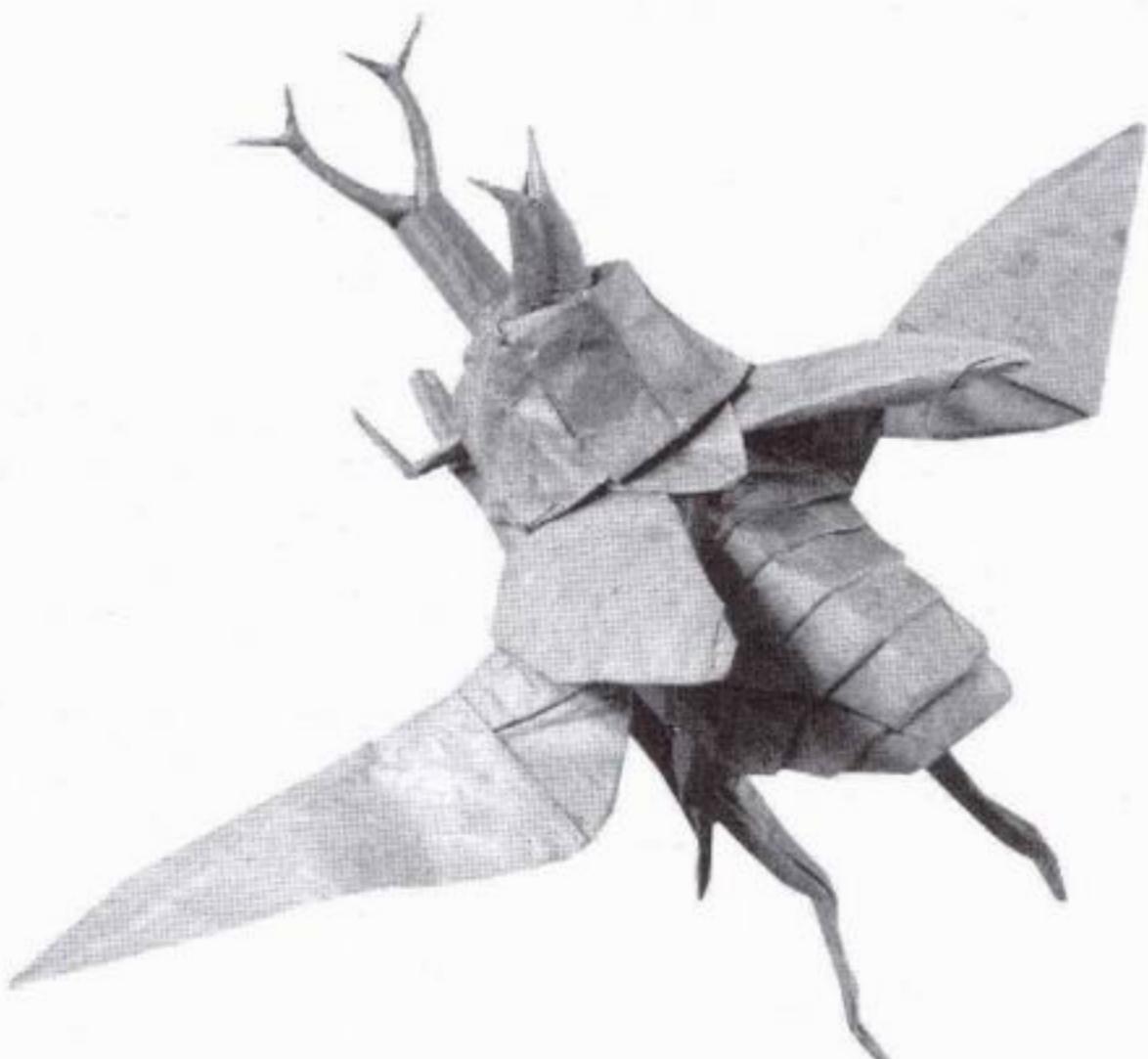
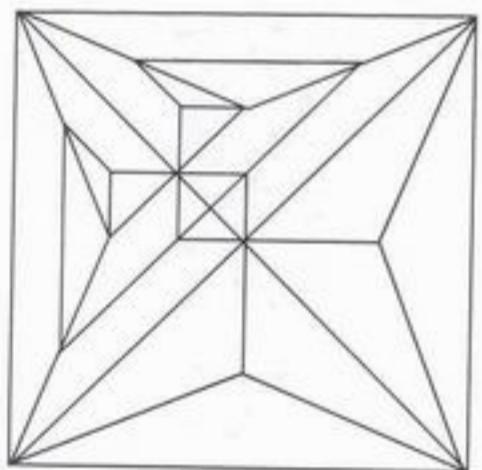


I decided on a way to do the wing flaps, but later realized that it did not work the way it should. The size of the flaps was fine, but their placement was wrong. Notice the large river between the elytra and the wing on the bottom left corner of the crease pattern.

Large river

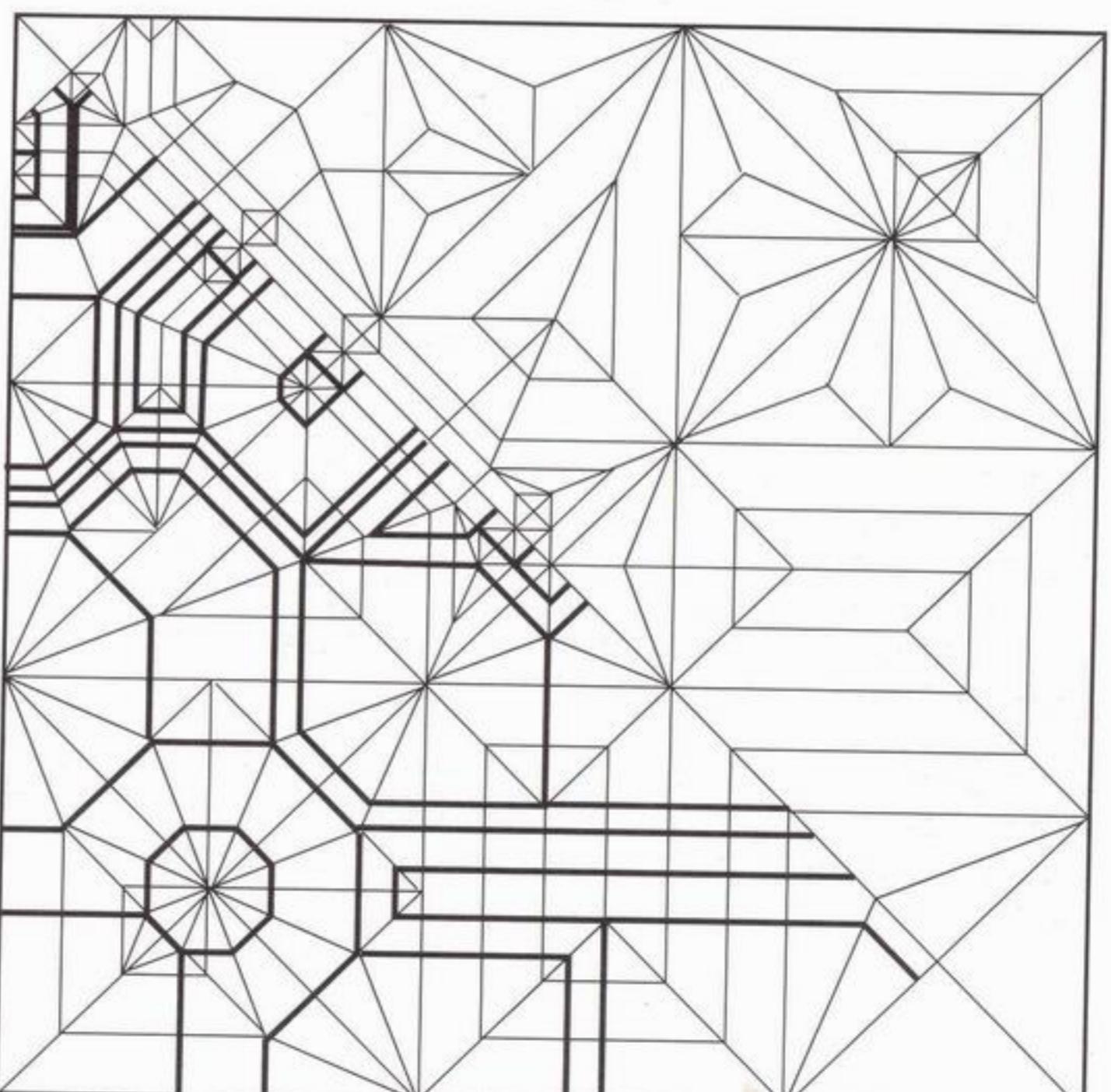


This is the central square, slightly modified to create the small triangle on the abdomen.



The correct method that I used in the final model is shown below :

The completed Crease Pattern :





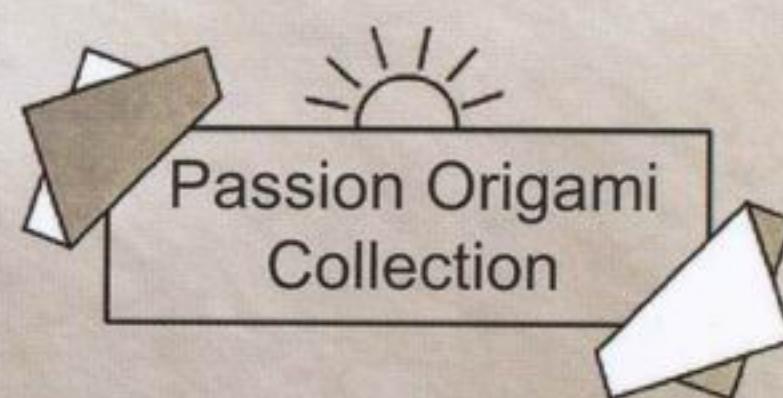
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