

# BRITISH ORIGAMI

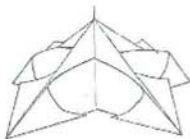
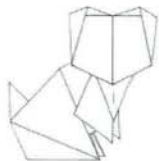
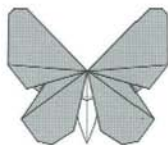
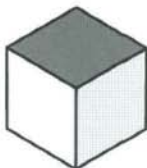
## ISSUE 247 DEC 07



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*Inside back cover by Nick Robinson*



*Issue 247 December 07*

## Contributions

Diagrams, articles, news, gossip, cartoons, puzzles, photos are always welcomed. We cannot promise to use it, but everything will be greatly appreciated. Contributions may be republished in electronic format.

If you have an article, please send it to:  
[articles@britishorigami.info](mailto:articles@britishorigami.info)

news items to  
[news@britishorigami.info](mailto:news@britishorigami.info)

all other offerings to  
[editor@britishorigami.info](mailto:editor@britishorigami.info)

Thanks to the regular contributors, great stuff, please don't change it.

Once again please keep the diagrams and article coming in, without them it would be really boring!!

***Deadline for February issue is 16th of January.***

Photo front cover by Robin Macey of Max Hulme Nativity

back cover Moon folded by Sharon Turvey, Werewolf folded by & photo Paul Hanson

# BOS matters

## COUNCIL MEETINGS

are held quarterly every year. If you wish to bring up an issue with the council, or stand for a council position at the AGM; please write to the magazine or contact one of the council members. Council Meeting dates for 2008 - Feb 16th - May 10th - Aug 16th - Nov 22nd

Also the AGM at the Autumn Convention.

## MEETINGS

**Bristol** : Held bi-monthly, first Saturday of the month 2pm at Tony's in Bristol. For details & to check dates, contact Tony O'Hare 0117 9023892 or email [tohare@blueyonder.co.uk](mailto:tohare@blueyonder.co.uk)

**Birmingham**: the last Sunday of each month. Contact Dave Venables 01564 824255 or Peter Borchers 0121 475 3029.

**Nottingham**: contact Robin Macey 0115-8541028 or [robinmacey@aol.com](mailto:robinmacey@aol.com) November Nottingham mini meeting will be held on Sunday 20 Jan at Nottingham University

**London**: 2nd Saturday of each month from 2-5pm @ the Queen Elizabeth Hall - Cafe, Southbank - Contact Paul Hanson, [londonorigami@btinternet.com](mailto:londonorigami@btinternet.com).

**Manchester**: 3rd Saturday of each month from 14:00 to 17:00 (sharp!) at the Hazel Grove Methodist Sunday School, Wesley St, Hazel Grove, Stockport. Contact - Margaret Taylor 0161 283 9932 - [mat@margaret-taylor.freeserve.co.uk](mailto:mat@margaret-taylor.freeserve.co.uk)

**Sheffield**: every other month on the first Sunday 2pm. Contact Nick Robinson.

**Scotland**: (Central Belt): Last Sunday of every other month.

Contact Dennis Walker: 01383 880193 or [dennis@origamidennis.me.uk](mailto:dennis@origamidennis.me.uk)

**Buckinghamshire** : contact Pauline Trew 01494 675645 for details.

So the schedule for the next few months will be: December 15, January 19, February 16, March 15 - But it is advisable to check before travelling, just in case!

**North East** : bi-monthly in Newcastle. For details, contact Mark Leonard ([mleonard@origami.34sp.com](mailto:mleonard@origami.34sp.com)) ... 0191 3860655 ; or James Dobson ([j.dobson@ic24.net](mailto:j.dobson@ic24.net)) ...01661 833895.

## CONVENTIONS 2008

08 - 10 February 2008

• 5th Swiss Origami Convention (Switzerland / Genf) • <http://monsite.orange.fr/origami-vernier/>

17 - 20 April 2008 • OSN Origami Convention (Netherlands / Mennorode)

• <http://www.origami-osn.nl>

22 - 25 May 2008

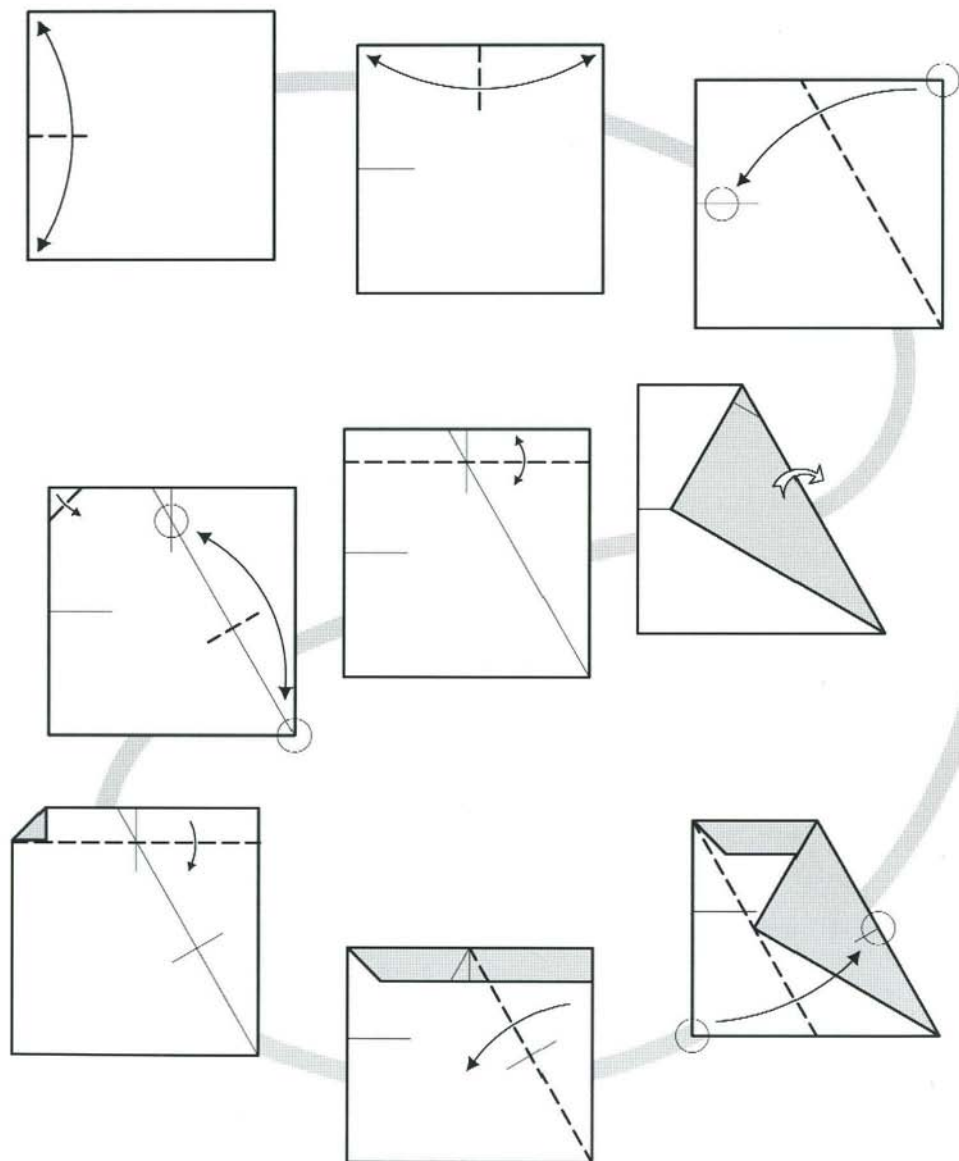
• 20th International Convention of Origami Deutschland (Germany / Freiburg-Munzingen)

27 - 30 June 2008 • International Convention of Origami USA (USA / New York) • <http://www.origami-usa.org/>

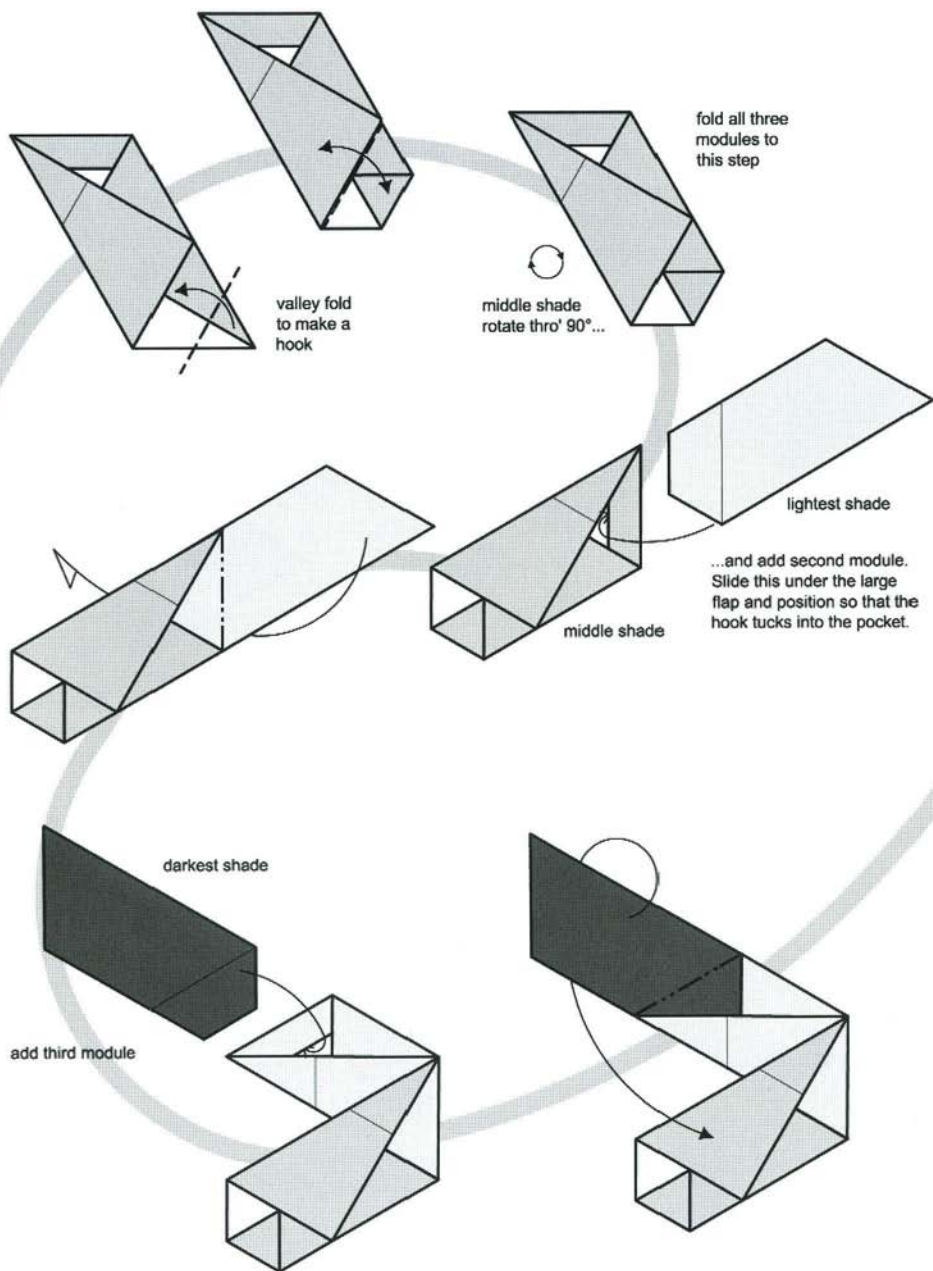
# CUBE ILLUSIONS by Mick Guy

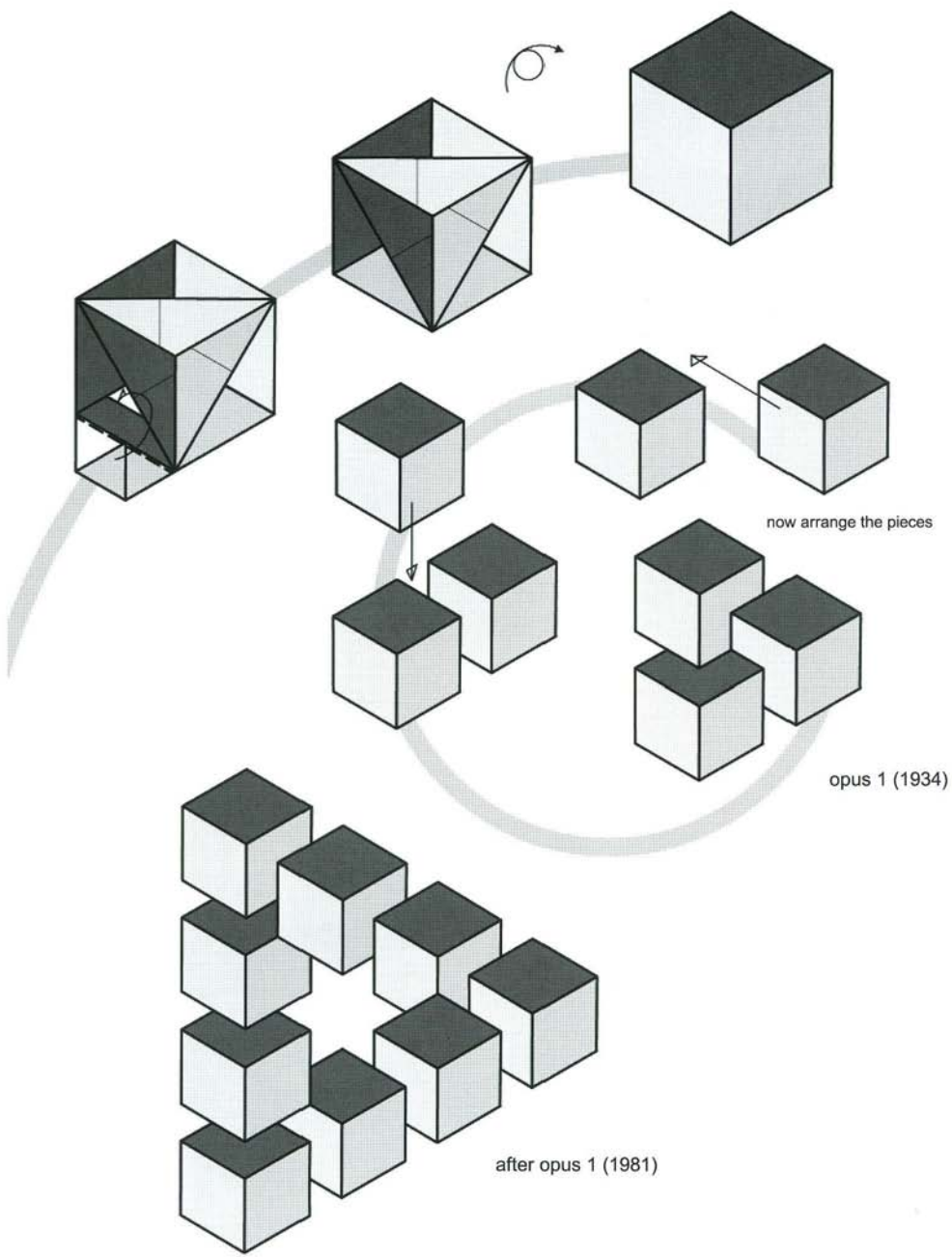
Inspired by the work of Oscar Reutersvärd (1915 - 2001)

For the basic unit, use three 7.5cm squares with the pieces being shades of the same colour.









## Hideaki Nakatsugawa's "Origami Cats and Dogs"



I don't really know whether that is the name of the book, as it is entirely in Japanese and I have no way of finding the translation of the title, but "Origami Cats and Dogs" conveys pretty well the subject matter of this book. Its ISBN is 978-4-7765-1264-6.

The book contains instructions for 10 models: six dogs (Shiba, Collie, Siberian Husky, Welsh Corgi, Dachshund, and Labrador Retriever) and four cats (Persian, Abyssinian, Norwegian Forest Cat, and Bengal). Not all of these, I admit, I immediately recognized. Thankfully, the book's cover depicts all ten models, with English titles.

The book is in full colour, and contains picture diagrams. That is, instead of drawings showing you what must be done, there are photographs of each and every step. I am not too fond of this method, but the photographs are clear. However, they are severely lacking in arrows -- there are no folding symbols in the book. Without knowing Japanese, one needs to figure out what must be done by using the photographs as "before" and "after" shots.

All the models in the book are folded using the same base. The first few pages in the book give directions on how to fold it. Basically, it is half a bird base and half a frog base, with a big, long, cut. Some of the models employ some more cuts (or tears, according to the pictures) to produce various colour-changes, ears, etc.

The book ends with some photographs of other models that can be made from this base: an elephant, a horse, and a fox. There are no detailed diagrams for those, but no doubt folding these involves cutting as well.

I am not very happy with this book purchase. I hadn't known in advance that this book relies so heavily on cutting. Also, I don't find the models to be that great.

## Tomoko Fuse's "Origami Boxes with Partitions"

This title is my guess at the book's title, based on its general theme. Its ISBN is 978-4-416-30705-2. This book is another book in Tomoko Fuse's gorgeous new series of books, published by Seibundo Shinkosha.

The book begins with a pictorial menu, showing the various models that can be learnt from this book. Then, there are some 30 pages or so of gorgeous colour photographs, showing some arrangements of the boxes in the book. All are beautifully folded and photographed. The paper selection for the models is also exquisite.

After the beautiful pictures, start the diagrams. The first few models are accompanied by a colour picture, but the rest either have no picture at all or have a monochrome picture. All models, though, are pictured in the beginning of the book.

I am not quite sure why there is such a separation, but this is a recurring theme in the books in this series.

The book concentrates on how to make boxes, all from one sheet, and partitions to fit inside the boxes. The boxes are in various shapes: rectangular, diamond-shape, triangular (various different triangles), and hexagonal. Some from squares, some from rectangles. Some of the boxes double as partitions – the rectangular and the triangular boxes.

For each box, Fuse makes sure to show us what the bottom dimension of the box is going to be, so that we could easily determine what partitions we can make. Of course, she also tells us what size of paper is required to get partitions in the correct sizes.

The book ends with a few more models. First, Fuse shows us how to make chests, boxes to which the lid is attached with a hinge, from one sheet. She has both a rectangular and a triangular chest diagrammed. Then, there are diagrams for a few other lids, with handles.

This is a beautiful book, and a welcome addition both to this series and to any folder's library.

## Tomoko Fuse's "Origami for the Dining Table"

The ISBN of this book is 978-4-416-30706-9. Without knowing Japanese, it is difficult for me to give the correct title for this book. This title is what I would call the book, based on its contents. I was struggling between this title and "Origami for Chopsticks," but the latter title seems to suggest that the book only has models for chopsticks. Since this is not true, I have opted for "Origami for the Dining Table."

As hinted above, this book, another one in the beautiful series of books published by Seibundo Shinkosha, is all about origami folds that are useful at the dining table. As for the other books in this series, the book begins with a pictorial menu of the models and gorgeous photographs of the models in the book in various settings. None of the photographs show food, but many show chopsticks.

The book has instructions for folding chopstick wrappers out of squares,



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with various interesting decorations, such as a crane, a bunny, a shell, a fan, etc. There are also diagrams for chopstick rests from squares. These are used to rest the tip of the chopsticks on when you are not using them. The rests are also all from squares, and are cleverly designed to match the wrapper (a shell chopstick rest to match the shell-decorated chopstick wrapper, etc.). You need a place to hold all the chopstick rest that you fold, right? The book has a wide range of decorated boxes in which you can house the rests you have folded. Some of the boxes have generic decorations, but some have decorations that match your "set" (a box with a fan on it, for the chopstick rests that look like a fan, and a fan-decorated chopstick wrapper). Finally, there are a few coasters as well.

A useful feature is suggested paper sizes for the models. It would have been disappointing to fold an entire set of wrappers and rests only to find out that they do not match the standard chopsticks. Most wrappers are from standard 15 cm squares, and the rest from 7.5 cm squares.

This is another great book to add to your library, and something you may want to consider the next time you host an Asian style dinner party. (Heck, it might even make you want to host one!)

## Tomoko Fuse's "Origami of Wrapping and Boxes"

The ISBN of this book is 978-4-569-69285-2. This book is divided into two parts. The first part is about boxes, and the second part is about wrappings. Like many Fuse books, this book begins with some pictures of the models in the book. As always, the models are folded from carefully selected paper and really make you want to pick up some paper and fold them.

The boxes chapter contains instructions for several different boxes: A masu box with a matching decorated lid (the decoration is done using a separate sheet of paper that locks into the lid); a great four-unit box and lid, with several beautiful lid variations; and a triangular box and lid, again with several lid variations. The models here are not new — many, if not all, have appeared in other Fuse publications, but they are good nonetheless. I had completely forgotten about the square box, for example, and was happy to rediscover it. It makes a fantastic model.

The second and final chapter of the book is the wrappings chapter. It contains instructions for various purses, in which you can put money, stamps, or other flat trinkets. They all lock rather well, and are quite attractive. Fuse begins with small purses of various shapes, and ends with flat rectangular wrappings to hold a postcard or a photograph. These last wrappings are designed with a slit to insert decorations, such as a small folded heart or flower, to make an attractive wrap. After the flat wrappings, Fuse shows us how to extend those ideas to wrap a package or present. The flat wrapping with the slit is extended to wrap a package, and a variety



of decorations that can be inserted in the slit are presented. This is a great way to wrap a present, without the need for glue. Following that there is also a crane letterfold and a couple of decorative bowls. This is a gorgeous book, a pleasure to look at and to fold from. It is well recommended.

## Florence Temko's "Origami Party Time"

The ISBN of this book is 978-0-8048-3762-0.

Florence Temko doesn't seem to ever rest, and this is yet another book that she has published. This book is published by Tuttle, and rather than publishing it as a traditional book, it is published as a kit. It comes inside a large box with some nice squares to fold from.

The book itself is a pleasure to look at. It is in full colour, with photographs of the projects accompanying the instructions. This book is aimed at the beginner, and so rather than "models," this book contains "projects" for the reader to do. Each project begins with a short introduction: what the project is, who came up with it, creative ideas on what can be done with it. Also, for each project Temko lists the required material, usually the required paper.

The theme of this book is origami for parties, and the projects are selected accordingly: an invitation, a coaster, a dish for candy, and more. There are also some table decorations, such as a ladybug, or the more humorous Charles Esseltine's bucket of fries. Hats and masks are great at any party, hence they make an appearance in the book. And what's a party without a goody bag for the guests? Temko has one of those for us as well.

The models are well selected and appeal to kids of all ages. For some of the models, Temko has some creative suggestions for other uses. For example, Temko explains how the catstep garland can become a cute cat, or even a jack-in-the-box.

The instructions are all very clear and even someone who has never folded before will be able to follow them with great success. A clever thing about this book is the introduction section, which also has an interesting and enticing write-up about origami. If I were a kid picking up this book for the first time, I would be intrigued by that introduction. It is this way we bring more people into the fold.

All in all, this is a great book to introduce kids to origami. Or, for parents, this could be a fantastic way for you and your child to work on his or her party together.

Reviews by Boaz Shuval





# Animated Origami Faces

By Joel Stern

Reviewed by Paul Hanson

This book contains twelve models of faces, almost all the designs would fall under the simple category in terms of folding difficulty with one or two possibly straying into intermediate. However none are difficult to make. Despite the 'simple' label all the models have one added factor - they are all capable of movement.

The introduction describes the book as bringing together the art of paper folding and animation. This was a slightly confusing description for me as I associate the term animation with single frame movie animation (and for a moment I hoped the book would contain more of the type of work presented on animation and origami at the last BOS convention. But unfortunately I was disappointed to find it was not this type of animation the book is referring to. Animation in this context means moving in real time not single frames at a time. This type of movement is also known as 'action origami'.

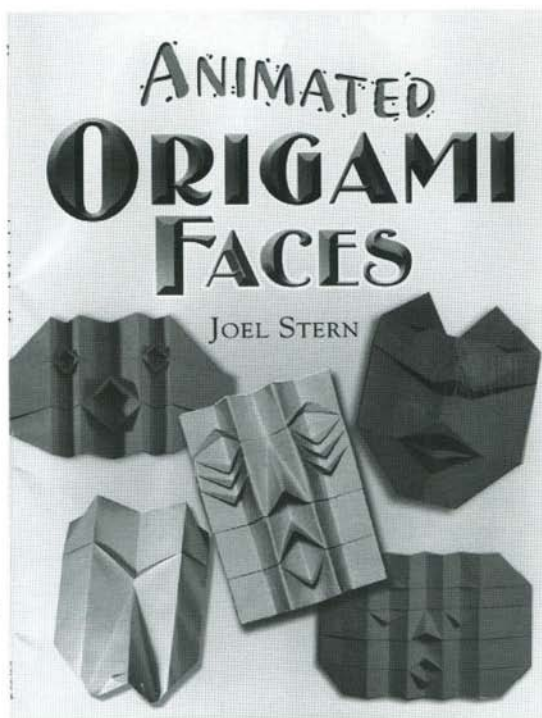
The 'animated' movement comprises either mouths and eyes which open and shut or jaws which snap and ears, which pop out.

The diagrams are clear using common symbols and should be of no difficulty to a beginner. The designs of the models are of a geometric abstract nature. Most of the designs are complete in origami terms and some include the suggestion of drawing eyes and noses.

I particularly like the section in the book showing how to create your own models in a similar style. This adds value to the book as it inspires creation beyond the book.

The paper used for the models is standard American letter paper. The book advises European users (we use A size writing paper) to cut the paper to size. I always find it off putting when you need to cut paper before beginning to fold. But the same problem would apply for a European book using A sized paper, in the USA; so this can't be helped.

Apart from my minor quibble about the reference to animation, this is a very pleasing book probably more suited to the younger audience (of those young at heart) who favour action models. But it has made me think how interesting it would be to see a book about combining the art of origami and animation!



# Japanese Trip

Judith Laing and I had decided that this year we would go to a Japanese origami convention; the JOAS meeting was the one we chose. The whole two weeks were spent with folders but other crafts were included. Susumu Nakajima, Emiko Susuki and others took a group of folders and us to Yu-Ki to visit a silk weaving factory. As well as being a manufacturer, they have a small museum and are set up so that visitors can experience weaving silk for themselves. This was especially pleasing to me as I did my first bit of weaving at the age of 16, but had never worked with silk before. We finished the day at a firework display in Tokyo.

The next day Yuumi Nakajima (daughter of Susumu) was our tour guide and we began the day at a children's Matsuri - a festival. The very young children were carrying shrines - with help from their parents - and were drenched with water at various parts of the procession. This was welcome as the temperature was 36°C! The rest of the day was spent sight seeing.



Monday we met up with Anne Lavin, Elsa Chen, Marcio Noguchi when shopping was the order of the day with paper, other craft supplies and books etc were purchased. Towards the end of the afternoon we found the Traditional Japanese Craft Centre where classes were available in a variety of craft. We planned to spend some time the following day painting silk and making marquetry coasters after visiting the Origami Centre in the morning.

The following two days Judith and I were delighted to be guests of Tomoko Fuse and Taro Toriumi in the mountains. How I wish I could set myself up in one





of the houses on the mountain with my spinning wheel, loom and of course, paper for folding!

We travelled back with Tomoko for the convention which began on the Friday. After giving my speech on the beginnings of origami in Britain (information gleaned from David Lister and John Smith), ably translated by Koshiro Hatori, I was able to enjoy the rest of the meeting. Those of you who were

able to come to Cambridge would have seen part of wonderful exhibition pieces from Japan which are shown on our BOS web site. The JOAS guests were Manuel Sirco from Spain and Ben Muller from Australia. Janet and Mike Yelle and Nikolai Lifanov also came to the convention from America so there was quite a large overseas contingent. I did like the way the convention was organised - each teaching session was arranged with a ten minute gap between the times so that you could get to the next meeting - that is when the class did not over run!

Then followed a wonderful two day excursion led by Makato Yamaguchi, with June Sakamoto, all the overseas guests and others in various cars and minibuses, to Mount Fuji. We stopped at a vineyard, a paper making factory and a paper doll museum on the way to a fantastic traditional ryokan where we had a very formal dinner after bathing in an onsen (hot springs). The papermaking facility had a small museum and we made paper and decorated it with leaves and paper flowers so that we can use it to decorate the lamps we purchased.

We had splendid views of the mountain from the hotel. We travelled to the Fifth level - as far as you can go in a car - and were delighted to see the top of the mountain which is usually covered by cloud at this time of the year. As we began our journey down again after visiting the shops there, the cloud began to drift over to obscure the top! On the journey back we visited a paper museum which had examples from the early 20th century as well as those that they manufacture today.

On our last day we visited the NOA office with Susumu, Emiko, Elsa, Mario, Janet and Mike. We then took the opportunity to make sure we had enough paper by visiting the Kurasawa shop for special origami paper, Sakurahorikiri for washi and hobby kits and Kobyashi. After a final meal with most of those who had gone on the trip to Mount Fuji with Yamaguchi-san we had to do our final packing for our early start to the airport the next morning.

I am sorry there has not been more about paperfolding in this travel article but we were with paper folders all the time! Thank you to all of those who made our holiday so wonderful .

Joan Homewood

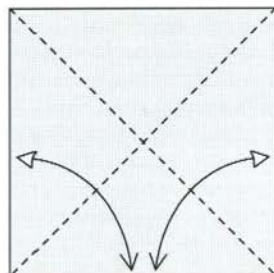
# BOS Butterfly

Designed by Robert J. Lang

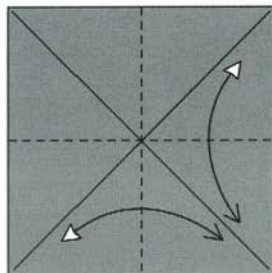
Composed for the British Origami Society 40th Anniversary

Convention, September 7-9, 2007.

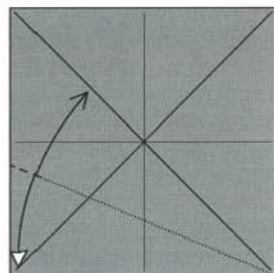
Copyright ©2007 by Robert J. Lang. All rights reserved.



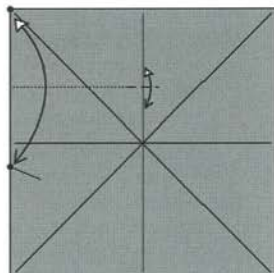
1. Begin with a square, white side up. Fold and unfold along both diagonals. Then turn the paper over.



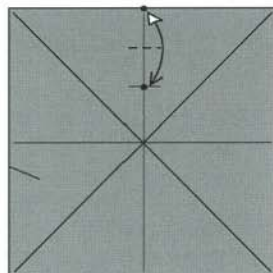
2. Fold and unfold vertically and horizontally.



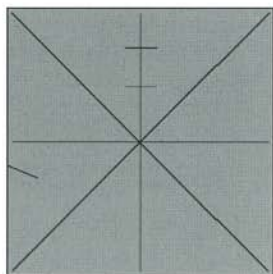
3. Fold the bottom edge up to lie along the diagonal; make a pinch along the left edge and unfold.



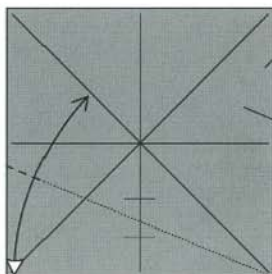
4. Fold the top left corner down to the mark; make a pinch in the center of the folded edge and unfold.



5. Fold the top edge down to the mark; make another pinch in the center of the folded edge and unfold.

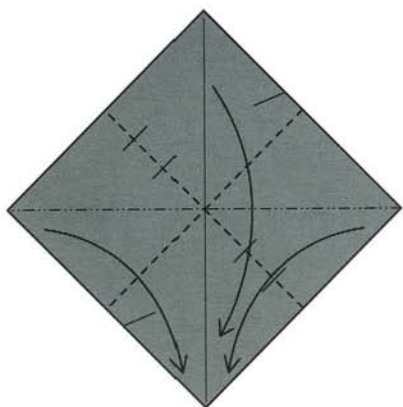


6. Rotate the paper 1/2 turn.

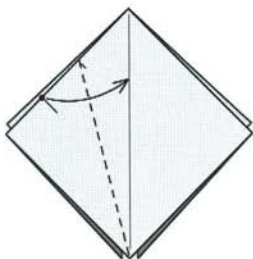


7. Repeat steps 3-5. Then rotate the paper 1/8 turn.

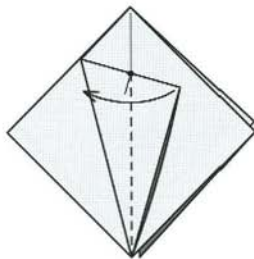




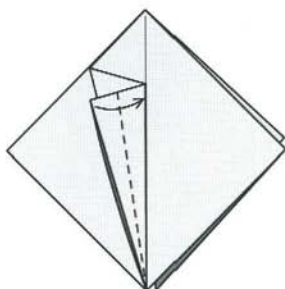
8. Fold a Preliminary Fold from the existing creases.



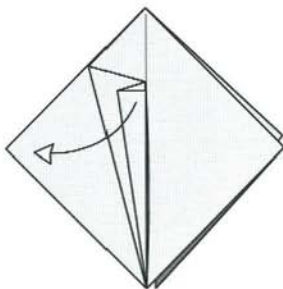
9. Fold one flap over so that the indicated mark lands on the center line of the model.



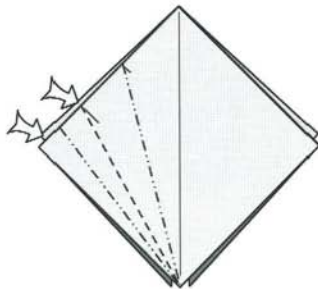
10. Fold the flap back to the left along the center line.



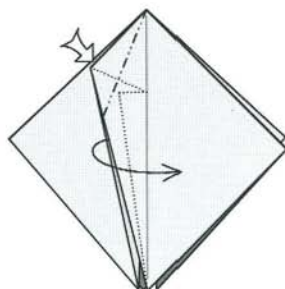
11. Fold the flap back in to the center line.



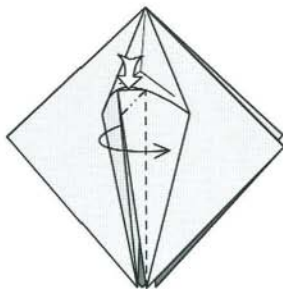
12. Unfold to step 9.



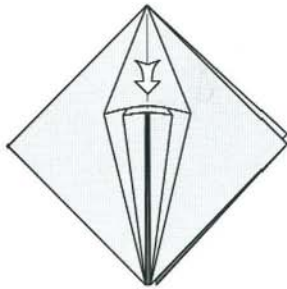
13. Reverse-fold in and out on the existing creases.



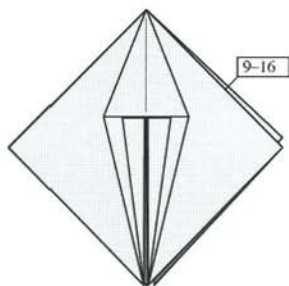
14. Spread-sink the corner symmetrically.



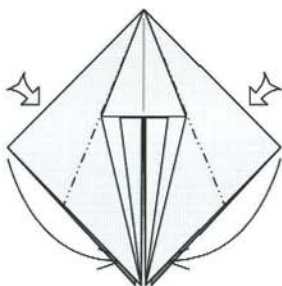
15. In progress. Spread-sink the corner inside symmetrically as well.



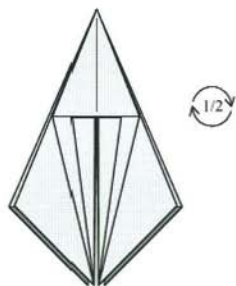
16. Flatten completely.



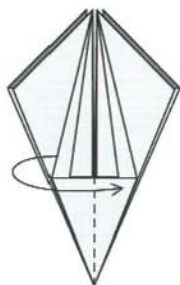
16. In a stroke of incredible karmic confluence, the two horizontal edges line up perfectly. Repeat steps 9-16 behind.



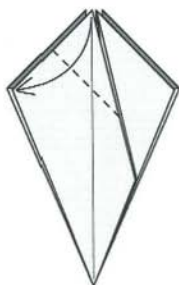
17. Reverse-fold the side edges in to the center line.



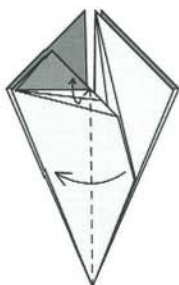
18. Rotate 1/2 turn.



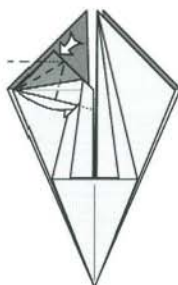
19. Fold one layer to the right.



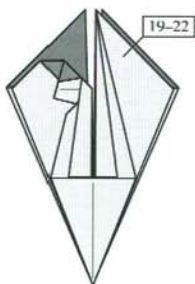
20. Fold the top corner down to the side corner.



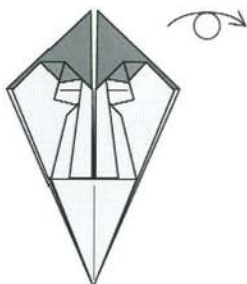
21. Fold the flap back to the right. At the same time, pull upward the narrow white horizontal edge at the top.



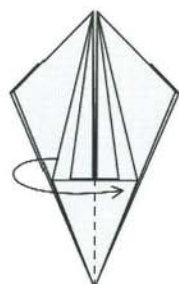
22. Mountain-fold the corner inside while swivel-folding the top corner.



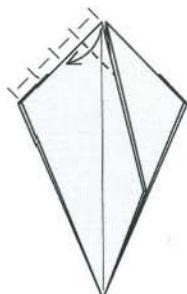
23. Repeat on the right.



24. Turn over.

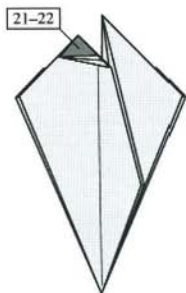


25. Fold one layer to the right.

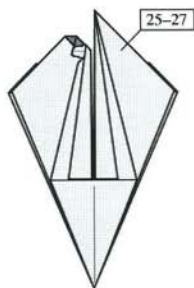


26. Fold the corner about halfway along the edge.

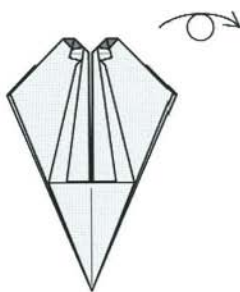




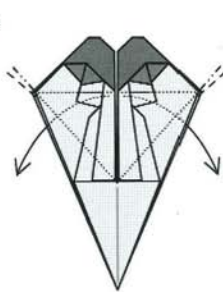
27. Finish the corner in the same way as the last two (but smaller).



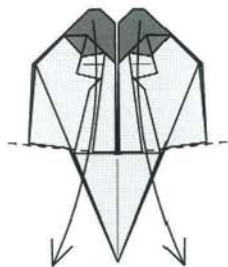
28. Repeat on the right.



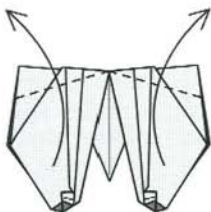
29. Turn over.



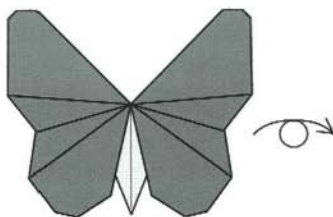
30. Reverse-fold two edges as far out as possible.



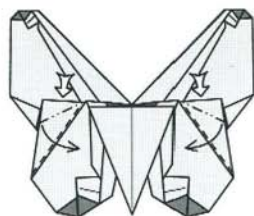
31. Fold both pairs of flaps down at a slight angle.



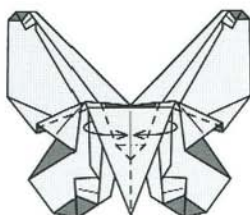
32. Fold the two near flaps up and outward.



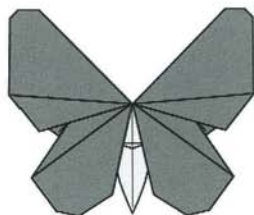
33. Turn over.



34. Squash-fold two flaps.



35. Pinch and shape the body and turn the model over.



36. Finished Butterfly.

## Sidney French Medal Presentation to David Petty



In a short ceremony held during the October North West Mini Meeting Ian Harrison presented David Petty with the framed Sidney French Medal and Citation awarded by the council, and announced at the gala dinner at Downing College in September. Although the presentation lacked the surprise, it was a most appropriate venue. Dave is a regular and popular contributor to our mini meetings, and gives freely of his knowledge and expertise.

There had been a plan to make a surprise presentation at the September meeting. A celebration cake was prepared, and all due ceremony made ready. Unfortunately Dave was unable to attend, and although



James Simon

the membership was all able to wait for the next mini meeting, the cake was not. Please be assured that the cake did not go to waste.

## Sheffield mini-meeting Sept 31st 2007

Nick Holmes, Darren Rogers, Thea Anning, David Tittle, Wayne Brown & Ruth Evans met at Nicks house for an afternoon of folding and discussion. Sadly, Margaret & Ruth Taylor were



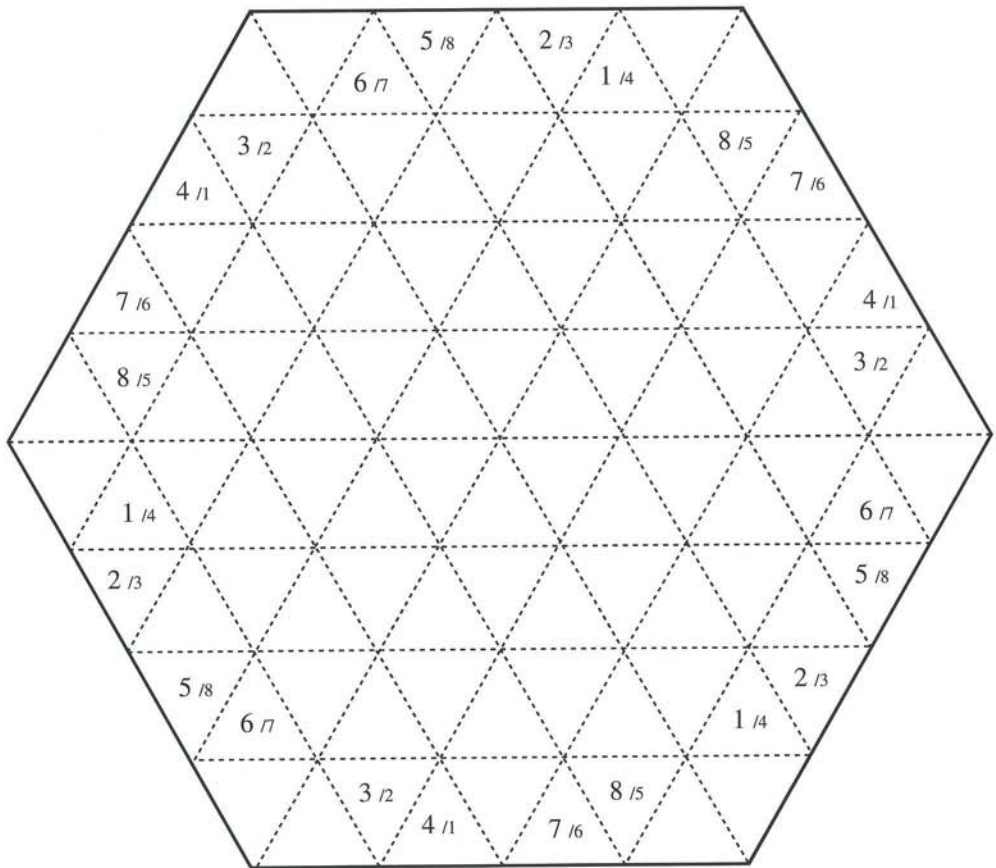
held up in Stockport as the main line to Sheffield was closed. We folded a couple of butterflies, Shen's Pinwheel, the Lazy Susan, a box, Kawahata's Elephant, Yamanashi's Frog and set the origami world to rights. A wide selection of nibbles were on offer and much black coffee was drunk. We talked about whether origami symbols actually help



beginners to learn and the best way of learning apart from 1 to 1 teaching, deciding video was the best medium and easily accessible these days. We watched several of Derek Stancombe's amazing Flash animations and finally retired to the Dilshad for much-needed curry.

# Hexagon Folding Puzzle,

Ralph Jones, 07/17/06



This puzzle starts with a hexagonal piece of paper with creases at  $1/8$ ,  $1/4$ ,  $3/8$  and  $1/2$ , as indicated.

The puzzle is to fold a smaller hexagon

(determine the valley/mountain folds, using only existing creases)

with only the digit 1 on one side, and only the digit 2 on the other side.

Or 3 & 4, or 5 & 6, or 7 & 8, respectively. Each of these four patterns can be done.

Hint: first fold an iso-area pinwheel.

The notation  $K/n$  means that  $K$  is to be printed on the front side, while  $n$  is to be printed on the other side.

# Origami 4 Beginners

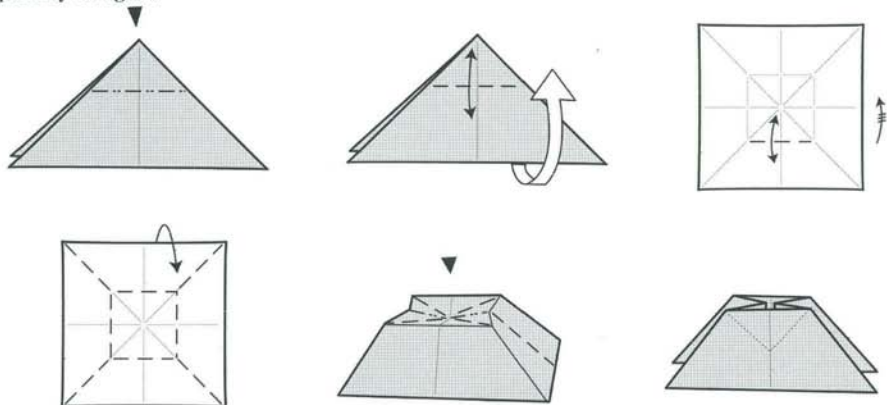
Folders with many years experience often take for granted the intricacies of origami diagrams. We can wade equally well through a hand-drawn sketch as a set of "professional" diagrams. However, it's wrong to assume everyone who reads British Origami is a skilled folder, so here are some hints and tips. Please feel free to send me an errors, tips, ideas, examples that you think would be suitable.



## Sinking!

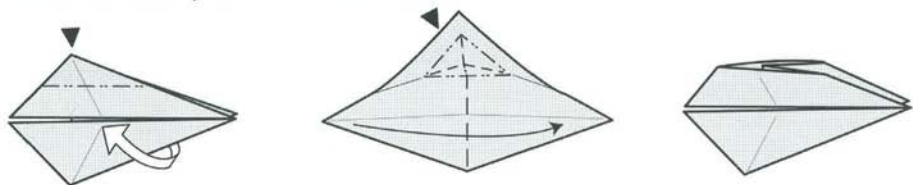
Nothing fills a novice folder with more dread than the phrase "sink the point". As you progress, you will learn to enjoy that sinking feeling and fear "closed sink the point" even more. A sink is typically applied to a "closed" corner point, such as the top corner of a waterbomb base. Some people use the term loosely, such as when pushing in an open corner, but that is more properly known as an inside reverse fold.

The section of paper above the sink line "disappears" completely into the paper. This is another technique that often foxes beginners, but if you precrease accurately and fold carefully, it shouldn't present a problem. The hard part is to have the creases inside the sink lie neatly. If you fold from foil paper, this can be almost impossible! You may be lucky enough to come across a double sink, where the paper goes in, the comes partially out again!



- 1) This is the way a sink is usually indicated, a mountain crease with a "press here" arrowhead.
- 2) Precrease a valley firmly along the "sink line". Open the paper out to the white side.
- 3) Change all similar crease to valleys, where necessary - one of them will already be a valley.
- 4) Form into 3D, creating a kind of flat table in the centre.
- 5) Start to press in the centre. Whatever crease is on the outside of the central square, the continuing crease inside needs to be the opposite. So the outside crease from the corner is a mountain. As it passes the edge of the sink line, it becomes a valley. Fold carefully and don't force the paper, pinching at the corners as it starts to fold back into the centre.
- 6) Complete.

Ideally world, the inside is as neat as the outside. Open the paper from underneath to check! Have a look at Sara Adams' video : [www.youtube.com/watch?v=onOULFtkd1o](http://www.youtube.com/watch?v=onOULFtkd1o) Some folders suggest you make the crease in step 2 both ways (i.e. valley, then mountain) to strengthen it, but if you make step 3 properly, it shouldn't be necessary. Here's the same move on a fish base.



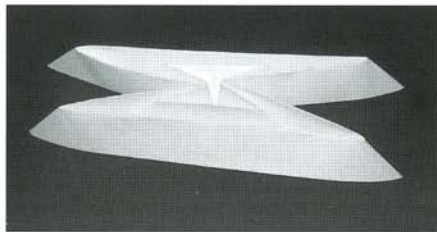


## Multiple Sinks

Whilst many sinks are "single", you can also make multiple sinks. The principle is exactly the same, but a series of precreases is needed. As with the standard sink, you can precrease through all layers before sinking, but with multiple sinks, you can achieve a neater result by precreasing through a single lay. This means unfolding the paper, sometimes fully, and putting the creases in exactly as you want them.



For this example, precrease and unfold a waterbomb base, then add four quarter creases on one side of the paper. Turn the paper over and add 1/8th and 3/8th creases. Everything is now in place and the only creases which need to change direction are short sections of the diagonal, in-between alternate eights creases. Have a go at making this and see if it inspires you to invent an abstract design!

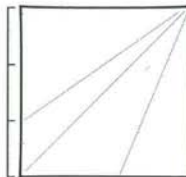
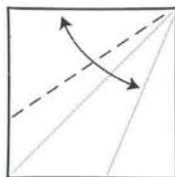
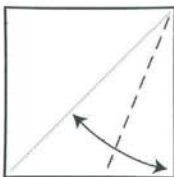


You can extend this idea as often as you like. At Brilly's mini-meetings in the 80s, Ted Norminton had a period when almost every design he made had a sink of some kind (often fiendish!) - he would say "you just pop it in" and could never understand how the rest of us found it so tricky. In his book "Origami - a Complete step by step guide", Paul Jackson included instructions for John Emmet's fabulous "Hyperbolic Parabola". This uses exactly the same method described above, but you need to precrease the square into 32nds! The result is beautiful and well worth the effort - a perfect example of why sinks are useful! There's a "hyperbolic" video here :

[www.youtube.com/watch?v=8P1uPb6Hbbs](http://www.youtube.com/watch?v=8P1uPb6Hbbs)

Divisions of 2, 4, 8 etc. are easy to achieve. If you want to sink in and out in equal distances, you'll need to be able to divide the edge into thirds.

There are several methods for finding a third of an edge, but here's one that Robert Land discovered using his amazing ReferenceFinder™ software. Its accurate to a factor of 0.0015, close enough for most of us!



Another example of what you can achieve with a sink is shown here. The models is by JC Nolan and called "Andrea's Rose" (although Yoshihide Momotani was probably the first to discover this.) Diagrams are here [http://dev.origami.com/images\\_pdf/andrea.pdf](http://dev.origami.com/images_pdf/andrea.pdf) - beginners may find it challenging!



As with any origami technique, you should try and explore every possibility - many exciting new designs are waiting to be discovered. If you want to be truly original, don't be afraid to think laterally. Here is David Mitchells interpretation of a sink ;)

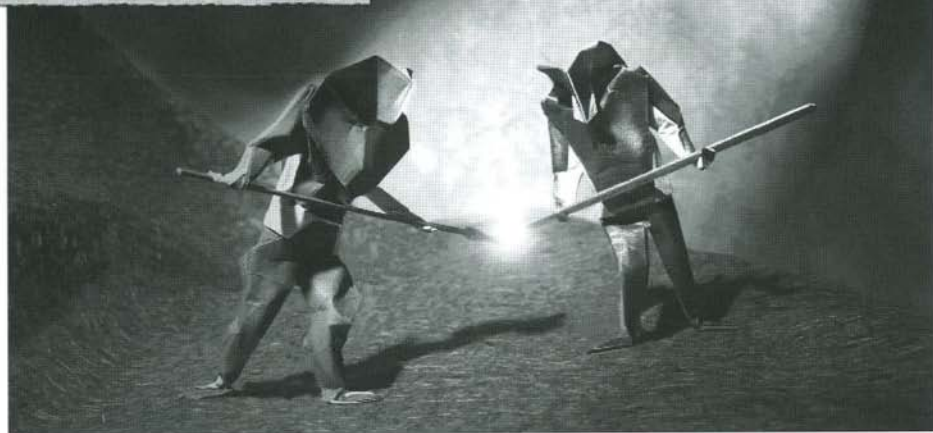


photo by Sara Adams

Artwork @ text © Nick Robinson 2007

# OruWorld

The Lost Knowledge



## Part 4 The dragon of lost times

By Paul Hanson

Adam plummeted from the sky yacht falling into the large cave. This entrance to the cave was like a pit having rock walls which, he judged descended hundreds of standard square lengths below. He had a long fall. Feeling the air currents sweep past him, Adam realised that he could slow his decent by unfolding his body from its humanoid shape. Moving as quickly as the force of the air currents would allow, he quickly had unfolded himself back to a blintzed bird base with two half frog bases which now fluttered in the wind - with one final effort he managed to unfold himself to a square and his descent curtailed. Swooping to and fro he managed to gently ride the air currents, but his fate still lay in the cave below. Then he saw another shape fall past him, and recognised it as Canston, one of Denos' followers who had also been cast from the sky yacht for daring to show initiative. Despite Canston's previous treatment of Adam, he could not see this humanoid-square fall to certain injury or death. He reached out his mind.

The inhabitants of OruWorld do not utter sound waves to communicate. They project thoughts. A form of telepathy, which could be as private as sound wave communication or as public as a loudspeaker. The telepathic power diminishes

over distance, but is effective for at least three hundred standard squares.

'Open yourself out to a square, it will slow your decent,' he said.

Canston followed Adams advice and catching the air currents in his expanded form, glided to the bottom of the pit of the cave, followed shortly after by Adam himself. They both quickly refolded themselves into their normal humanoid shapes, Adam saw Canston's spear and picked it up, holding it aloft Canston picked up Adam's staff, which had landed on the cave floor. They faced each other.

'Did you fall from the sky yacht?' asked Adam.

'I was cast out by Rootac. He saw me as a threat to his command,' said Canston.

Adam looked around. The cave was deep below the surface, the opening in the roof of the cave was high above them. There appeared to be passages leading out from the pit where they were standing. However these were the Caves of Unknowing and legends say there is only one way in, and one way out - upwards. They both looked skywards at the unreachable exit.

'Whatever our differences Adam, I think we should work together,' Canston handed Adam his staff, 'it was my suggestion to throw this staff after you that got me thrown off the



sky yacht. I thought you should at least have something to defend yourself with.'

'Against the creature?' Said Adam.

'If the legends are true - yes against the creature.'

'I agree we should forget our differences,' said Adam.

'For now,' said Canston. The spear and staff were exchanged.

'The symbols on your staff are strange,' said Canston, 'what do they mean?'

'I don't know, my grandfather says they have a meaning which was long forgotten,' said Adam.

'Your grandfather is Theos is he not?' said Canston.

'You know him?'

'I have heard of his theories - they are not unknown to Denos.'

'And what does "the great Denos" think of his theories?'

'You speak in a mocking tone Adam, I have great respect for Denos - so should you.'

'His actions have only earned my disrespect.'

'I'm going to let your comment pass; yet in truth your grandfather and Denos have something in common...'

Before Canston could complete the sentence they both felt the ground rumble beneath their feet and heard a screaming banshee of a sound resounding in the cavern. They both turned in the direction of the sound. Emerging from the entrance to a tunnel opening from the cavern was a large being about four times the size of Adam and Canston. The creature stood on two legs, had a tail, a long neck and as it emerged further into the cavern, two large wings mounted on its back could be seen.

'A dragon?' suggested Adam, 'so the legends are true!'

Legends about the caves of unknowing were rife in the village, and one of the stories tells of a creature known as a dragon. This being was said to be formed of a tough skinned square, much larger than a humanoid-square. It is also said to exude a vapour which combusts on

contact with air.

'No this proves the legends are not true,' said Canston.'

'What?' said Adam.

'Dragons have four legs. This is a wyvern.'

'What's the difference?'

'A wyvern has two legs, a dragon has four,'

'But they're both fierce - right?'

The wyvern-square slowly walked towards them.

'It does not look friendly,' observed Canston.

'Perhaps it's just a front,' said Adam, and a large trail of flame ejected from the dragons mouth, they felt the heat above their heads as they both ducked.

'There is a danger in being an optimist Adam,' responded Canston and they both started to back away from the advancing creature. Canston looking round saw the entrance to another tunnel, and they both ran towards it. The dragon unfolded its wings and made a flying leap towards its prey. But Adam and Canston managed to enter the tunnel before it could land and raced along its length as fast as they could - predicting the wyvern's next move - and soon they could feel the heat from the wyvern's flame chasing them. Fortunately the flame quickly dissipated and did not reach the length they had penetrated into the tunnel.

'That was close,' observed Adam.

'We've not reached the last step yet Adam - look,' Canston pointed to the opposite end of the tunnel. At this point the tunnel seemed to widen and turn to the right. Drifting across the wall opposite the turning they could see a shadow which gradually formed the shape of...

'A dragon!' said Adam and as they came to a halt the owner of the shadow finished turning the corner. It was indeed a dragon, upon noticing them it turned and studied them both intently and this time there was no alternative tunnel to afford an escape. They were trapped.

Next: The forgotten knowledge

# BOS helps to celebrate a Centenary of Scouting

Fortunately, rain didn't stop play on Saturday, 22<sup>nd</sup> September when BOS agreed to spend a day in a West Country field entertaining 300+ children.

For their part Taunton Deane Scouts supplied a large tent, furnished with tables and chairs. This gave Joan Homewood, Tony O'Hare and Sophia Roberts ample space in which to teach models; and to exhibit models, books and supplies. Because we



were so few we agreed at the outset (to avoid certain exhaustion!) that we would take it in turns to teach forty-five minute sessions to groups of about twelve children. The youngsters, who were supervised, were aged between 6 and 16. Most had never done any origami before. During the formal teaching sessions we showed how to create a box, with a lid, from a sheet of A4, whilst wearing a folded hat on your head; then went on

to demonstrate how to fill the box with – amongst other things – a mouse and a rugby shirt.

Everyone learned something – including some of the Akalas! And beaming faces all round suggested a great time was had by all, which was later confirmed by the District Commissioner. He sent copies of photographs and a Certificate of Thanks, and advised in his covering letter that we had generated a lot of interest. Furthering it was a "Good job, well done."

We say thank *you* Scouts for inviting us to your party. BOS thoroughly enjoyed being guests at the Centenary Camp and we look forward to helping you again in 2008, at the Taunton Flower Show.

Sophia Roberts





# BOOKENDS

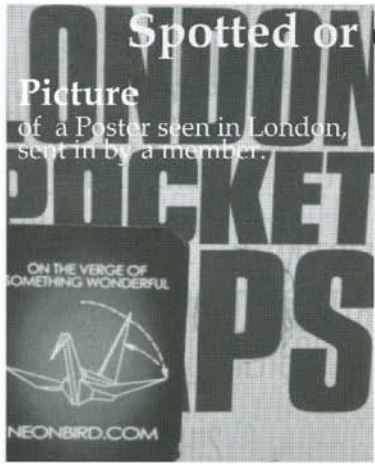
BOOKENDS PAPERWORKS



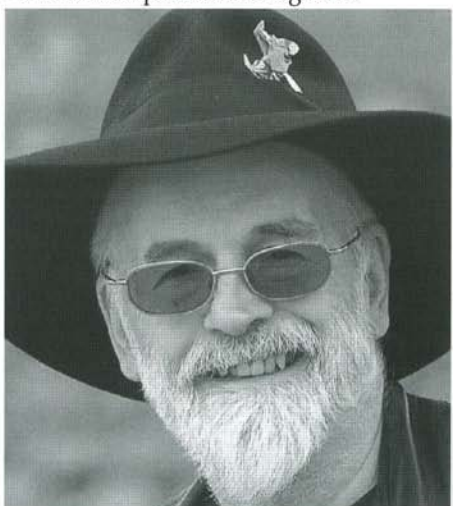
66 Exmouth Market, London EC1R 4QP  
The nearest tube stations are,  
Farringdon, Barbican or Angel Islington.  
We hope you will visit us when you are in London.

Email [info@bookendslondon.co.uk](mailto:info@bookendslondon.co.uk)  
Tel: 020 7713 8555

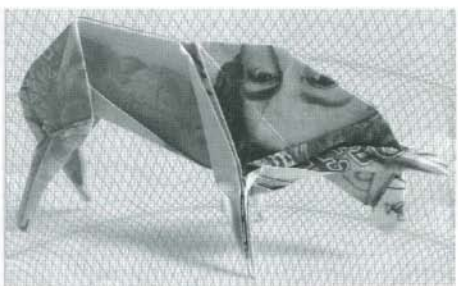
## Spotted or done by members!



**Fantasy Writer** - *Terry Pratchett*, in a London paper recently, talking about having had a stroke, but the papers used an old photo - I know this, because I gave him the Joisel Rat thats in his hat band - and it was quite awhile ago! Ed



**Origami** seen in Septembers *Legal Business* magazine, shows Ash Malik has folded a banknote into a Bull (Ash what a suprise!) and his fellow Londoner Paul Hanson gives us something more festive with an Angel - keep spreading the origami, guys.



## Creation on their Minds // Edwin Corrie by Boaz Shuval

1) How did you start folding and how long have you been folding?

My very first encounter with origami was at quite a young age through a small Japanese book for children that was sold complete with paper. One of the models in it that fascinated me most was the classic Talking Fox Head. A little later came the four Harbin paperbacks, but although I managed to fold quite a lot from them I was eventually put off by the more difficult models. A

few years after that, a reference to Robert Neale's Bunny Bill in a magic book sparked an interest in dollar bill folds. I bought Cerceda's "Folding Money" books and also Randlett's The Flapping Bird from a magic book dealer, but it was not until my discovery of Eric Kenneway's "Origami Paperfolding for Fun" around 1982 that I started to pay real attention to origami. I found the

address of the BOS and wrote to ask about Bunny Bill, only to be told it was only available to members through the library. This prompted me to join the BOS, and I attended my first convention in Oxford in the spring of 1983.

2) What do you do when you do not fold?

I work as a technical translator, translating patent-related material mostly from German into English but sometimes also from French into English. Languages have always been a big interest of mine, and over the years I have studied about a dozen different ones to varying levels, including a fair amount of Japanese. Most of these have now given way to Italian because my wife

Cinzia is Italian. Apart from that, my other principal hobby is magic, especially card magic. I also have two daughters - Sarah (6), and Giulia (nearly 2).

3) When and why did you start creating?

My first attempts at creating were in about 1987, but these were mostly minor adaptations of other people's models and a few rather primitive designs of my own. The impetus probably came because by then I'd folded quite a lot from books and was starting to become more adventurous. One of the first models that I really thought was original and worthwhile was the Ox in

my first BOS booklet Animal Origami, which was designed in 1988. Since then I have never really stopped creating, although there have been some fallow periods and plenty of models along the way which either were or should have been consigned to the wastepaper basket.

4) What is most important to you in creating a model?

I've always been interested in unusual bases and folding

sequences that get away from the conventional approaches. There are endless variations on the standard Bird from a Bird Base, and although the results can be very appealing they are essentially all the same model. I prefer to explore sequences I've never seen before and try to discover "nice moves" that make the model interesting and satisfying to fold.

5) Which three creators have influenced you the most?

I think we're all influenced to some extent by everything we fold. Even if you fold a model and find you don't like it, you're influenced by the fact that you don't like that particular style, and so you try to





avoid it. My biggest positive influence has probably been from Kasahara's animal folds, because I admire the simple style and try to achieve something similar in my models. Two other creators whose highly original and ingenious folding methods have been a source of inspiration to me are Peterpaul Forcher and Marc Kirschenbaum.

6) Which three models by other people are your favourites?

It's hard to say, because there are so many great models to choose from. Wayne Brown's Top Ten in BO239 includes a lot which would be high on my list too, and there are others besides. Three that come to mind which he didn't mention are Neal Elias' Bull (one of the best animal folds I know), Fred Rohm's Puzzle Box (for sheer ingenuity) and a Fox by Peterpaul Forcher (very nice to fold and a really striking result).

7) What is your favourite origami book?

This is another question which I'd prefer to answer with a Top Ten list, as I like different books for different reasons. Some of the ones I bought early on used to hold a special fascination for me, and still do – classics such as Harbin's Secrets of Origami and Origami – A Step-by-Step Guide, and Randlett's Best of Origami and The Flapping Bird. Then there are more recent works that also contain a wealth of outstanding models, such as those by Vicente Palacios and one of Kasahara's lesser-known books called Origami Doobutsu (Origami Animals). For overall inspirational value, though, I'd probably have to say Kasahara's Top Origami or perhaps Dave Brill's Brilliant Origami.

8) What is the best piece of advice you can give someone who would like to start creating origami?

I'd say it's best to fold as much as possible from books and diagrams before trying to create something original. That way, you get a solid background in techniques and a good idea of what has been done before and what is generally considered worthwhile. Also, be critical of your own

work and don't rush to publish something just because it's your first creation. If it's a model of an elephant, compare it with other published elephants and try to assess it honestly. Where possible, try to get feedback from other folders. It's hard to be objective about one's own work, but sometimes you just know whether something is good or not. You can always keep it and return to it later to see if there are improvements to be made.

9) Tell us a bit on your design work.

Most of the time I just experiment with unusual starting points and moves that seem interesting and nice to do. In some cases a model emerges fairly quickly, but more often I will need to come back to it over a period of several days to work out problems and produce a satisfying result. Because it is mainly the folding process that interests me I try to devise smooth and elegant folding sequences, and to provide preparatory creases and location points wherever possible. Practically all my models can be made from standard origami paper or A4 copy paper, or brown wrapping paper for a slightly nicer effect. One of the things I strive for most is originality of method, and while there are some ideas that I have used more than once I do try to discard inferior variants and ensure that the finished models are distinct enough to warrant recording separately.

10) Which of your designs is the most special/important to you? Why?

Often it's my latest model that is the most interesting to me, and when I look back at a lot of my older designs I sometimes wonder why I bothered with them. Some do tend to stick in my mind, though, and without going through the whole collection I'd probably single out the Pig from BO200 and the Cat which accompanies this article.

11) How often do you fold (others' work, your own work)?

I used to buy a lot of books and fold as much as possible in front of the television, but now with two small children there is very little time for that. In any case, there

comes a point when you find you can get an idea of what a model is like by just looking through the diagrams, so you no longer need to actually make it. Nowadays I usually only fold in order to design new models, and when that happens I'll keep at it until I'm happy with the method and the result. Once a model has been diagrammed it is usually put to one side unless I have to teach it, which is not very often.

12) How often do you create original work?

When I first got into the swing of creating I tried to come up with at least one new model each month. Some of the results were reasonably worthwhile, but looking back now I find many things that are not up to the standard I would like. Others incorporate interesting ideas but are not properly realised, and there are a few which I've gone back to and modified. The Pig mentioned above is one example – at the recent Spanish convention I was asked to teach it and ended up making a number of significant improvements, as well as simplifying the folding sequence. I still enjoy devising new models but no longer create on a regular basis. In fact I even try to limit myself because every new design means more diagramming work.

13) How do you choose your subject matter?

I don't usually choose a subject in advance. Normally it's a case of just starting to fold and trying out different ideas until something interesting starts to emerge. Many of my models are generic representations of either dogs, birds or other "standard" animals, but since my focus is mainly on the folding process and on finding new and pleasing sequences this doesn't worry me too much. Sometimes I might end up with a new dog that looks very similar to a previous one but is folded in a totally different way, which, to me, justifies its existence. I do have a number of models that came from deliberate attempts to achieve a particular result, but they are the exception rather than the rule.

14) Is your origami art? Why? If not what

is it?

My feeling is that origami can be either an art or a craft. People with artistic ability can express themselves through paperfolding and make it an art, but origami is also a craft because there are many models which are easily reproduced by people who would not consider themselves artists. My own work is definitely in the latter category. Not all of it is simple, but once you have understood the techniques it's easy enough to duplicate the models.

15) Where do you see origami in ten years?

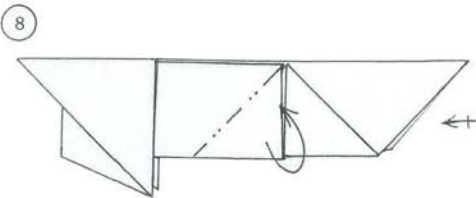
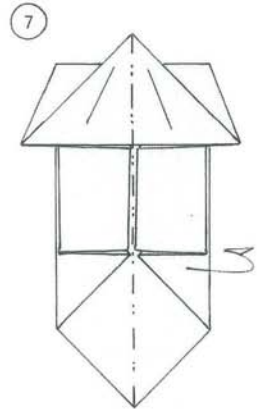
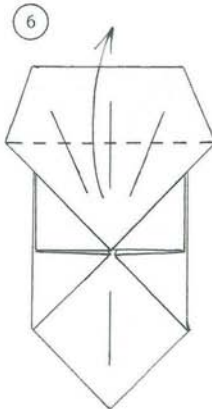
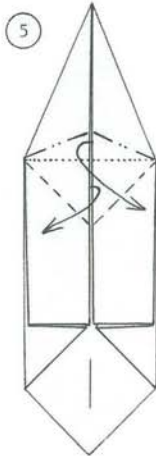
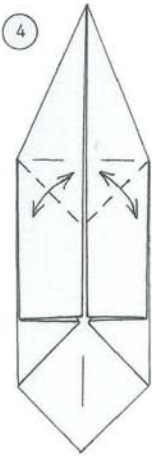
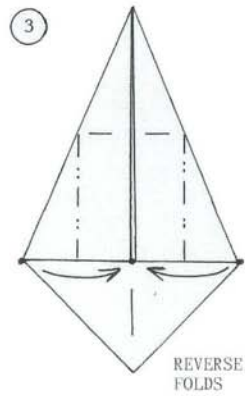
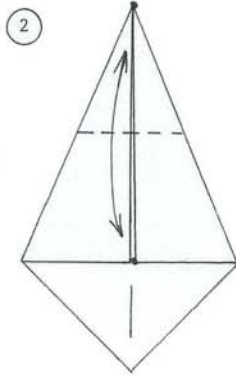
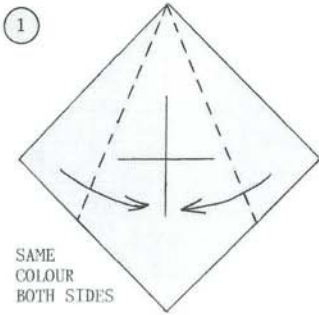
With the Internet and all the books that are available these days, origami is far more accessible than ever before, and it looks as if this is likely to continue. Because there are so many more folders there are also more creators, and we are definitely seeing new ideas and increasing levels of complexity. It's interesting, though, that while many of us go through a phase of wanting to make complex models, the longer we stay in origami the more we seem to look for simplicity. To my mind the sheer quantity of material available also poses problems. Twenty-five years ago, when I started folding, new models and books were fairly few and far between, and this made each one quite special and exciting. Nowadays there are so many that it is impossible to keep up with them all, and inevitably also there is a lot of repetition. The other unfortunate thing about having so much new material is that the names and works of some of the pioneers of origami from the 1960s and 1970s are tending to get overlooked, because even if some of the old techniques have been improved on there is still a lot of outstanding material from the early days that people today are not aware of. Maybe one of our tasks for the future is to try to showcase the best of these designs for newer generations and ensure that they do not remain lost in old out-of-print magazines and convention books.

I would like to thank Edwin for doing this interview. You can find more models of Edwin's in his excellent series of BOS booklets.



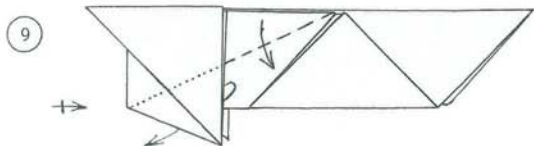
# CAT 7

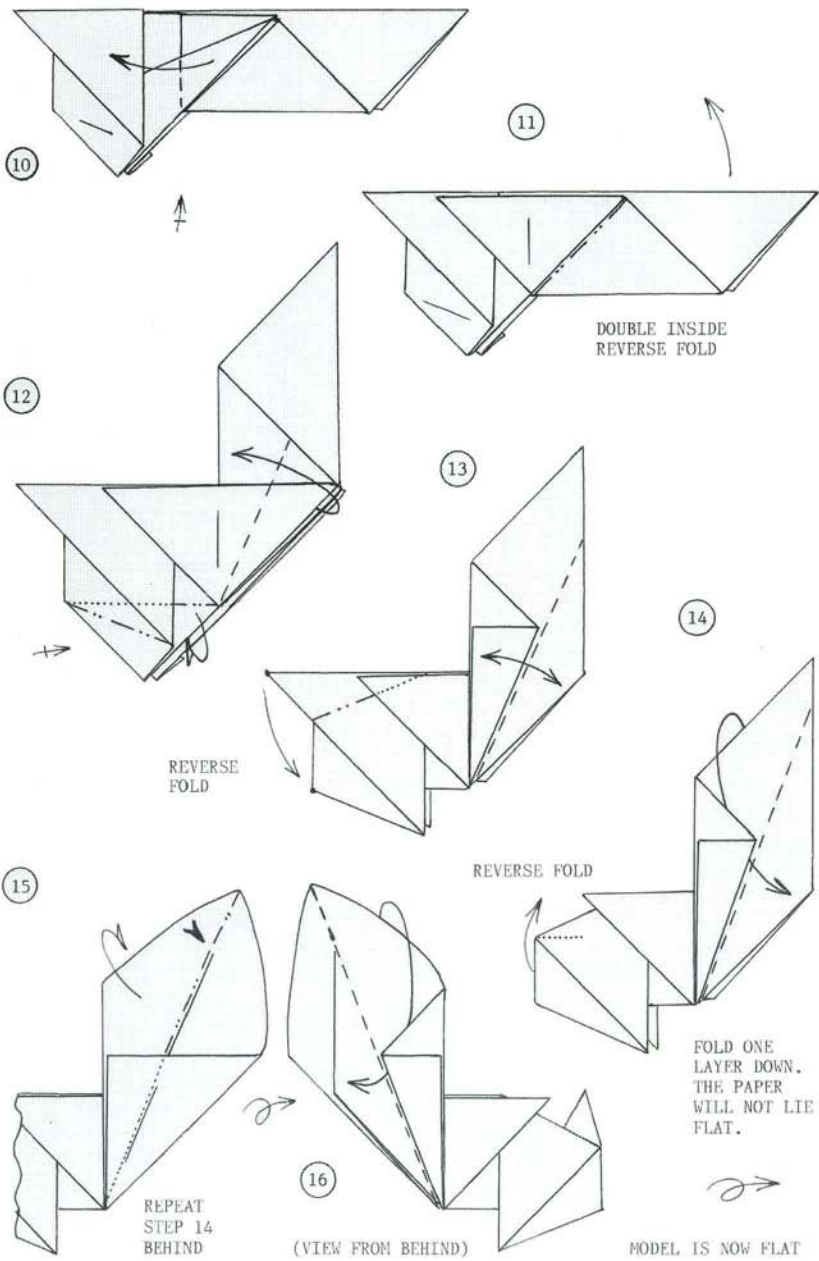
Edwin  
Corrie



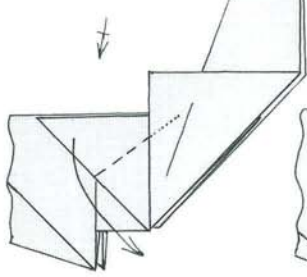
REVERSE FOLD

FOLD ONE LAYER DOWN  
AND PULL OUT AT THE  
BOTTOM

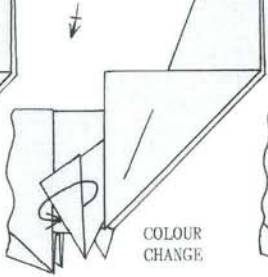




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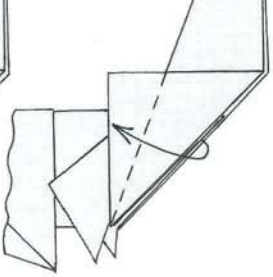


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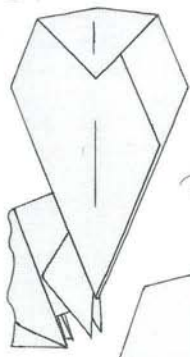


COLOUR CHANGE

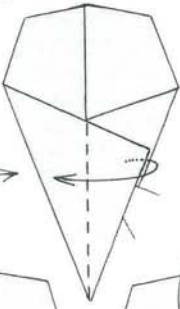
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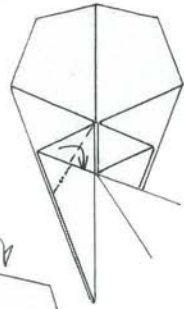
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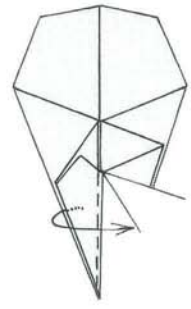
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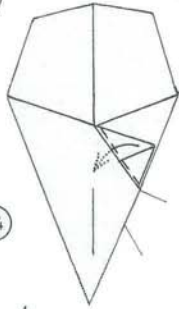
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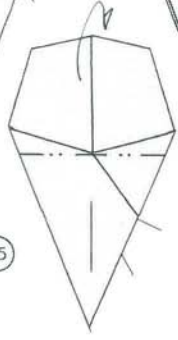
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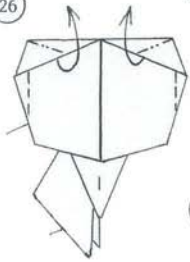


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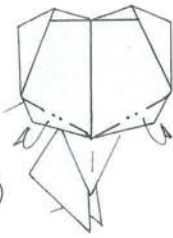


IngoIstadt,  
1.7.98

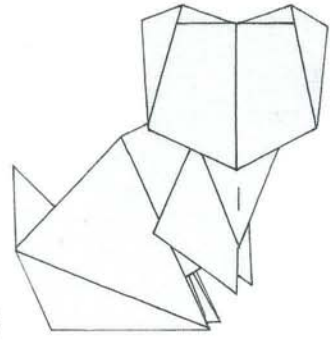
26



27



28



## FOLDING AUSTRALIA 2

*Under the Southern Cross we stand  
Folded papers in our hand  
To passers-by it looks plain barny  
But to those who know, it's origami.*

The 2nd biannual Folding Australia convention took place in Melbourne Nov 3-4 2007. This superbly organized event took place at the South Melbourne Community Centre, a well-appointed facility, with a 3min walk to shops, restaurants, and public transportation that any origami group in the world would be proud to get its hands on. When I reflect on top class origami organizations with several decades of experience in staging these kinds of events I'm in awe of the maturity, professionalism, and creativity this talented bunch of Aussies bring to the world origami stage. At the present rate of acceleration it won't be long before you start to see the stuff that other origami organizations only dare to dream of.

Pull out your 'A1 Convention Checklist' and immediately mark off top class international guests, superb model menu with equally balanced schedule of classes, gigantic displays, professionally published biannual collection of diagrams, slick looking t-shirts, public classes, never before seen novelty competitions, and inexpensive post-convention sight-seeing trips. It's difficult to single out any individual entirely responsible for this remarkable feat because they are such a solid team, each contributing their unique skills to an event any city would be proud to host. So in one breathe and no particular order let me mention Darren Scott, Steven Casey, Matt Gardiner, My Trinh Gardiner and Martin Liu, ably propped up by Charmaine Cruise, Brenda Saunders, Mike Hopkins, Virginia Parker, Joe Clark, Gareth Louis and a list of sponsors to die for. Top of that list has to be Dragon Papers who generously provided the smorgasbord of tasty papers major origami events have been known to feed their attendees. You name it, kami, copier, unru, glassine, washi and

chyogami. And now about the special guests who represented the entire western edge of Pacific Rim nations and beyond. At it's hub from Hawaii the inimitable Origamido team of Michael La Fosse and Richard Alexander served as pinions of paper, talent and knowledge wherever they turned. From the northern regions of western pacific rim nations the exuberant, raw talents of Go Kinoshta, and acting as ambassador for the JOAS organization, Makoto Yamaguchi. Centre stage of this international coalition is Ron Koh from Singapore who while present in spirit and convention book was unable to attend due to last minute refusal from his doctor to sign papers permitting him to travel, we can only hope he folded something really nice out of them.

Then there are the Aussies. They come from all corners of their continent and like all other conventions each with a story to tell on how they got hooked on that folding paper fancy stuff. Each deserves to be told but this would take too long yet I cannot resist sharing at least one of these epic sagas just to give you a flavor of folding yarns from down under. This tale concerns one Chris Davis from Mildura, a small town on the border of New South Wales and Victoria. A locomotive engineer by trade Chris would return home in the evening to find his housebound granddad surrounded by numerous pieces of paper representing half-finished models folded while watching Robert Harbin on the TV. In order to allay Granddad's frustrations at not being able to keep up with the maestro of the tiny screen, Chris would patiently dissect and work out how to complete the models without further assistance from Harbin, in turn teaching his perplexed student. On the occasional 1500km trip to one of the big cities he would find a book or two on it and so began his journey along the paper path less travelled. A chance meeting with the doyen of Aussie masters Steven Casey, who generously shared his skills, meant that not only was he hooked but that hundreds of children in his remote outback town would benefit from Chris' rapidly expanding knowledge



and skill. Steve and Chris lost contact and years went by before Chris happened by chance to see a poster advertising Folding Australia 2. The rest is history, Steve and Chris reunited and the discovery that he is part of an extended origami family only emphasizes the importance conventions play in getting the word out to the general populace.

I've got to squeeze in a least one more amazing highlight that strays in to previous uncharted territory for any origami event so far staged in the 40 year history of these types of gatherings. I'm referring to the Sunday night "Oribotics-3rd Generation" experience where nearly half the convention was transported in to the heart of the city to witness. By arrangement with the internationally acclaimed Melbourne Arts Festival and under the marsupial genius of none other than FA's Matt Gardiner, they have installed a new generation of man made creatures known as 'Oribots'. These mechanical devices reveal craftsmanship you would expect to find in complex aviation equipment and support a delicate membrane that takes advantage of strategically placed mountain and valley folds to expand and contract. This all seems routine until you realize the mechanical armatures controlling these functions are connected to the internet. From here it receives commands based on the input from thousands of individuals around the world who in turn are responding to visual and written information. I can't help thinking one is witnessing the emergence of an entire new field of study encompassing origami/robotics/and global communication. A convergence of origami minds featuring nations from around the entire Pacific Rim, oribots interpreting the ideas of hundreds of designers all at once, entire origami design inspired buildings, this is the stuff of dreams but not for long, with the Aussies at the helm anything is possible.

So make a note FA 3 - 2009 and plan to be there, you can't afford to miss another, they are just too good.

Jonathan Baxter

## Letter to the Zoo-Keepers

Since you're reading this you've no doubt figured out that the latest issue of the magazine has made it through the presses unscathed, or maybe not as it is a little...well let's just say thickness-challenged.

I've been manhandling this menagerie now for a year and getting the beasts into their pages can be a little difficult as times, especially as I have so many that try to escape.

There's a reason for this, but before I tell you what it is, I'd like to ask you all a couple of questions. Firstly, what are your three favourite animals (or articles)? Secondly what pets would you rather see taken back to the editorial pound?



Okay, now I hope you've answered those questions, because the next bit is really important. This issue is a little thinner because the origami zoo-keepers (that means you folks, by the way) aren't releasing enough critters to my tender loving care. The only way I can keep this menagerie going is by you zoo-keepers letting me loose with your animals.

# Landmarks



## Spring convention 2008 Nottingham

The BOS Spring convention will be held at Nightingale Hall in Nottingham University between 28th-30th March 2008. Our special guest will be Max Hulme, one of Britain's most innovative folders who has created thousands of models over many years of involvement with origami. A booking form is included with the magazine. Anyone booking before 15 February 2008 will obtain a 10% discount.

## 2008 Nottingham – Model Collection

We are in the process of producing the model collection for the convention. If you have any models that you would like to contribute, then please submit your diagrams to me. I can process diagrams in most electronic formats, so either email to me or send printed copies to;

Mark Bolitho,  
32, Church Street,  
Hatfield,  
Herts  
AL9 5AW  
Email: [Secretary@britishorigami.info](mailto:Secretary@britishorigami.info)

## Membership Renewal

Included with the magazine is a renewal form, so make sure you renew your membership for 2008. The 2008 rates have been held to the 2007 rates for UK members and we have made a reduction for overseas members to provide some compensation for changes in international exchange rates.

When renewing could you make sure that all of your details are up to date, especially your email address, (if you have one). Although most of our correspondence will be by mail, there are occasions when we need to contact our members and email is the most cost efficient way of us doing this.

## Publications

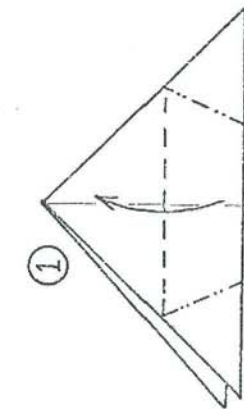
We still have a vacancy for a Publications officer on the council. Publishing model designs by members has been an important part of the Society's activities, both in its booklet series, the magazine and in the bi-annual model collections. If you have any experience in this area or would like to have some involvement in helping with society's publications, then please contact a member of the council.

Mark Bolitho 12th November 2007  
Email: [Secretary@britishorigami.info](mailto:Secretary@britishorigami.info)

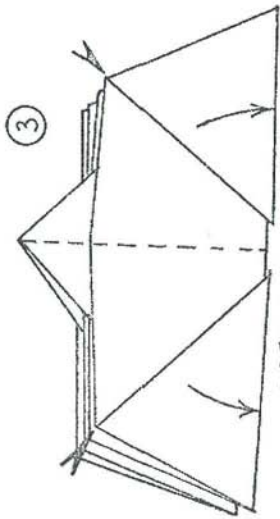


# DECORATION

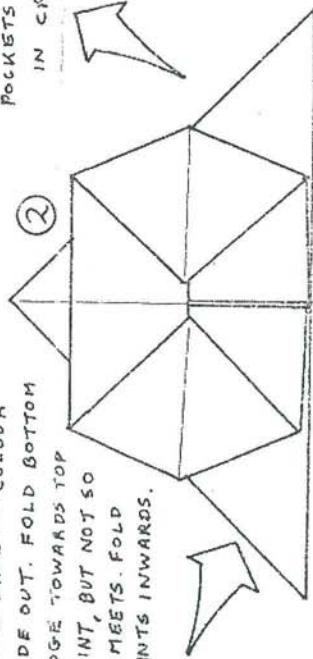
By Florence Temko



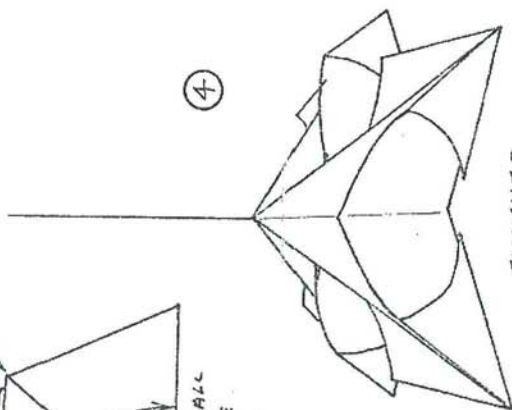
①  
BEGIN WITH A WATER-  
BOMB BASE — COLOUR  
SIDE OUT. FOLD BOTTOM  
EDGE TOWARDS TOP  
POINT, BUT NOT SO  
IT MEETS. FOLD  
POINTS INWARDS.



②  
OPEN OUT EIGHT SMALL  
POCKETS & ARRANGE  
IN CROSS SHAPE.



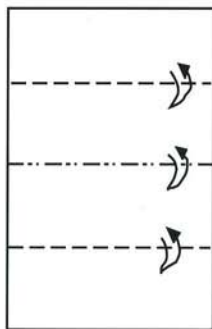
③  
THE RESULT. REPEAT THIS



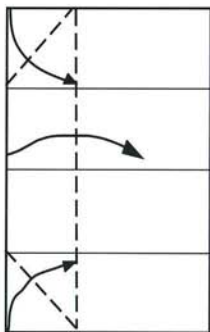
④  
FINISHED  
DECORATION



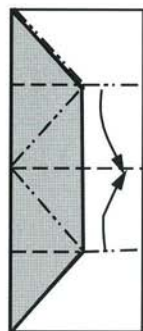
# ELEPHANT from a silver rectangle.



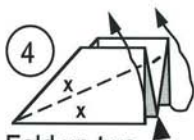
1 Colour down.



2



3

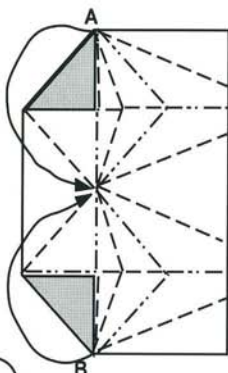


4 Fold up two outside edges, and reverse fold all intermediate flaps to the same line.

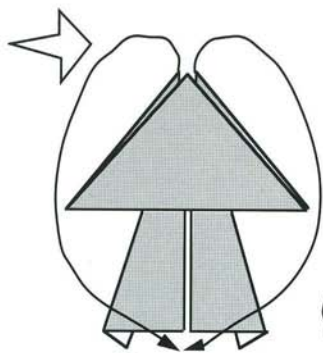


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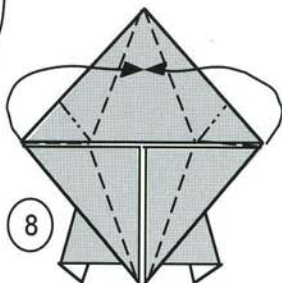
Open out all but two corner creases made in step 2.



6 Right side of AB refolds on existing creases.



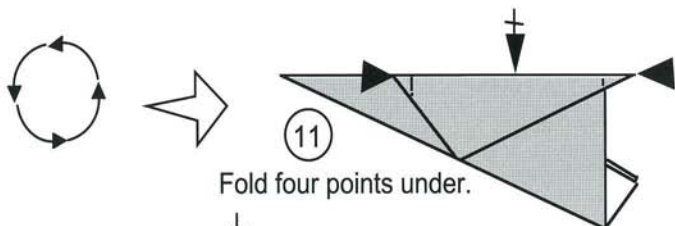
7 Fold down two points



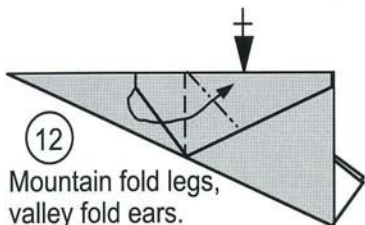
8



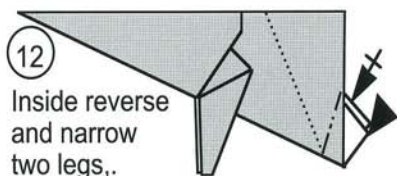
9 Mountain fold in half.



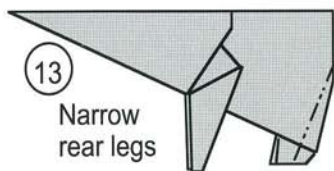
11 Fold four points under.



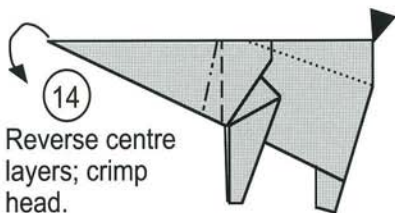
12 Mountain fold legs, valley fold ears.



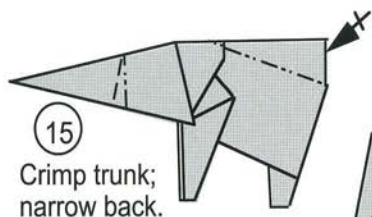
12 Inside reverse and narrow two legs.



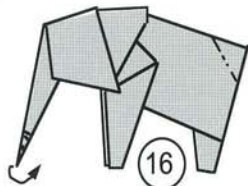
13 Narrow rear legs



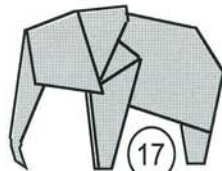
14 Reverse centre layers; crimp head.



15 Crimp trunk; narrow back.

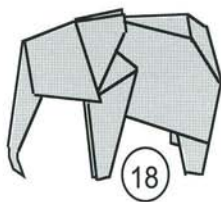


16



17 Complete

**Comment.** At one of our folding sessions using paper the same colour on both sides, I was shown an effective modification; instead of reversing the centre layers in step 13, use the centre layers to separate the rear legs and so 3D the body.



18

## NEW MEMBERS

Here are the new members up to mid November, why not contact them if they live near you, it makes membership of the BOS more personal if you know someone else who is a member.

### Ordinary Members

Helena Davey - Amlwch, Gwynedd.

### Junior Members

Benjamin Kubiak - Essex

### Family Members

Justin & Jan Wells - Leafield, Oxfordshire.

Leaphiny Sang - Colchester joins Mike Bridges as a family member.

### Overseas Members

Maria de Fatima Ferreira Garcia - Lisbon, Portugal. Michele de Crow - Santa Barbara, CA. USA.

The booking form for the Nottingham 2008 convention is with this magazine. This is an

ideal way for new members to find out what we do and get to look at our wide range of supplies rather than just see them on a list, we hope that Bookends will be there too.

Don't forget to book before 15th February to get the 10% discount.

The membership list is ready, if you want a copy please let me know if you want it emailing to you (pdf file) or if you want a printed copy.

Have a very Happy Christmas and New Year, Hope to hear from you very soon with your membership renewal!

Penny

[penny.groom@btinternet.com](mailto:penny.groom@btinternet.com)

### The BOS council

President: Joan Homewood • Mill Cottage, Arlington, Barnstaple, North Devon • EX31 4LN email: [president@britishorigami.info](mailto:president@britishorigami.info)

Vice Presidents: David Lister • David Brill • John Smith

Chairman: Mick Guy • 193 Abbey Road, Smethwick, Warley, West Midlands B67 5NG • tel. 0121-429-2059 • email: [chair@britishorigami.info](mailto:chair@britishorigami.info)

General Secretary: Mark Bolitho • 32 Church Street, Hatfield, Herts • AL9 5AW tel. 01707 258021 email: [secretary@britishorigami.info](mailto:secretary@britishorigami.info)

Treasurer: Sue Pope • 22 Marlton Way, Lancaster LA1 5BW • tel. 01524 62217 • email: [treasurer@britishorigami.info](mailto:treasurer@britishorigami.info)

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Publications Officer: Rikki Donachie • 14 Otway Close Aylesbury Buckinghamshire tel. 01296 432121 email: [publications@britishorigami.info](mailto:publications@britishorigami.info)

Other council members: Margaret Taylor, Martin Gibbs, Michael Formstone, Colin Rowe, and David Mitchell.

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### Ori-cards : Kunihiko Kasahara

You can buy a full set of these fabulous "origami celebrity" playing cards designed by Carlos Gonzales Santamaria (Halle) from Nic Terry's site: [www.passionorigami.com](http://www.passionorigami.com)



Margaret Taylor's 40th convention gift of a teddy, following "improvements" at a NW mini-meeting...

## nick robinson's Funny Papers



Well I just got in from Edinburgh  
I fold paper but I ain't no nerd  
The lassies all want a flapping bird  
Dennis where's your kami?

Let the folds go high  
Let the folds go low  
Down the street in my kilt I go  
And all the ladies say hello  
Dennis where's your kami?

A lassie asked for a modular ball  
but no, it would not lock at all  
I nearly gave Montroll a call  
but then I found my kami!

Chorus

To fold a kilt is my delight  
It isn't wrong, I know it's right  
The Treemakers would get a fright  
If they saw me with me kami

Chorus

Well I made a frog all for a show  
but in 3D it wouldnae go  
So I hiked up my kilt and I gave it a blow  
Now you can't do that with kami!

Chorus & fold



## Dictionori

by Edna Wrinkles & Boris "Sonic" Hanlon

La Fosse : a restaurant in the centre of Cardiff  
Landmark : the location a folded corner or edge  
doesn't quite meet

Lang : a classic early creation of the Treemaker  
software

Lavatori : folding the ends of toilet rolls (see  
Karsigami)

Le Pli : a masculine fold

Legislatori : the laws of origami

Leveque : French folder referenced in the song  
"Gentile Alouette"

Librori : Any collection of origami books

Lingorie : Underwear folded from flimsy, lacy paper

Listers : people who compile facts about origami  
history

Literori : writing about folding

Lorlei : Paper mermaid, said to lure folders to their  
death with her enticing creases

Luminori : a) an Eminent Folder or b) a folded  
lampshade

