

About - Origami Tanteidan Digest

The Tanteidan Digest has the objective to share the articles on Origami Tanteidan magazine and provide an English summary of most (but not all) articles. The numbers indicated as "Page xx" refer to the page numbers of the original articles in the magazine.

While not everything will be translated, we hope it will give you an idea about content of the article. Depending on the context, a "Translator's Note" will be provided for clarity or terms that might not translate easily either because of the language or technical nature.

We hope you will enjoy. Let us know if there is anything we can do to improve or any further

comments. Please contact our editorial department at: info@origamihouse.jp

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Translated by Marcio Noguchi

**(Page 7) Origami and Its Neighbors
 #118 – Chinese Hwamei
 By Tomoko Fuse**

When the cherry blossoms bloomed, I heard a bird chirping for the first time. A few birds were chirping here and there in the thickets of the forest, melody loudly and funny, cheerfully, or rolling the scale at a fast tempo. It's a fun verse, but to put it bluntly, I can't imagine the unreserved cry of Japanese birds. There aren't as many wild birds in Japan as plants and insects, so even if I've never seen one, I often look at pictorial guides. I think I know most of them except for waterfowls. Taro and I wondered what kind of bird it was, and if it might be an alien species, but for a while we couldn't see it clearly. I was finally able to confirm it, and it turned out to be a Meadow bunting. It seems that a pet escaped from the cage and bred. It is included in the 100 worst invasive alien species in Japan. I agree. At this time of year, Blue-and-white flycatchers and Japanese thrushes migrate to the area, and you can hear their echoing voices. The ecosystem is starting to change. It is a pity that the voices that I used to hear have disappeared, and that the plants that were once commonplace can only be rarely seen due to the deer's feeding damage. Rather than accepting new things with curiosity, anxiety such as global warming crosses over and it is not possible to think positively. Come to think of it, when I visited a friend's house in Setagaya a few years ago, there was a flock of green parakeets in the garden.

In the past few months, I have been restless in

preparation for the exhibition in Nagaoka (although it will have already finished by the time this article reaches you). I went back and forth with an alumnus of the hometown of Yoita in creating exhibitions from scratch. Kumiko Watanabe, who lives in Nagaoka City and was the only committee chairperson with a connection to origami, led everyone with her bright voice and smile. All committee members took their hats off. When she told a friend of hers in Omachi City about her success, she said, "If there is no one to rush, things will not move forward." I think she is right. We were under intense pressure from the public. I'm grateful. And I can't thank you enough for the unexpected support I received from JOAS. I deeply treasure all my school and origami friends.

**(Page 13) Makoto or Not? Memoirs by
 Makoto Yamaguchi
 #1– The Dawn of the Origami Tanteidan
 Convention**

I'm going to write down little by little what I've seen, heard, and done, as I remember it.

Each time the convention season approaches, I remember about the impetus for holding the first Origami Tanteidan Convention in Japan.

In 1994, I was a first time participant in the New York convention of OrigamiUSA. It was a great event run entirely by volunteers. It was also shocking to me to see the volunteers enjoying the activity itself.

After being shown the wonderful aspects of the

NY Convention, I decided to hold the first Origami Tanteidan Convention in 1995, wondering if a similar style convention could be held in Japan. I had no experience at all, so I just based on the style of the NY Convention. In that way, it was like a copy of NYCon. The venue for the first convention was the Bunkyo Civic Center [in Tokyo], and it was a haphazard project that started with about 80 participants. The class program, ticketing, and handouts to participants, were all based on the NY Convention, making it possible to be held smoothly. There was no doubt that this was the impetus for its success. As you know, this style continues today.

In 1997, the Yoshino Issei Fund (hereafter referred to as Issei Fund) allowed to initiate the special guest invitation system. Issei Yoshino, who co-founded a small group called the Origami Tanteidan, passed away in the summer of 1996 from cancer. The lifelong fund, which I set up with the desire to convey his thoughts on origami, is made up of donations from everyone. It is mainly used to invite special guests to Origami Tanteidan conventions and has continued since the 3rd convention. In the case of Tokyo convention, usually two origami creators (a young creator, and a well-known designer) are invited to create more excitement to the event. In addition, a portion of it is used for special guests for Origami Tanteidan conventions of the other regions in Japan.

Although the convention started on my own initiative, I think it is beautiful that it is supported by many participants. Origami Tanteidan conventions around Japan follow a similar style. From now on, please support in any way, the change to the new younger generation.

(Page 14) Close-up

JOAS Origami Instructors' License [Certification]

By Seiji Nishikawa

Seiji Nishikawa = Born in 1963, 1990: One of the founding members of the Origami Tanteidan, 2021: Experiencing parting with dogs, 2023: Resuming life with a new puppy

Since 2004, Japan Origami Academic Society (JOAS) has been certifying members as Origami Instructors who (1) have taken an instructor class, taken a written test, and (2) taught at a practical class, and achieved the required results. Figure 1). This is one of the origami popularization and promotion projects advocated by JOAS. More than 100 members have been certified so far, and about 60 people have been certified to continue or renew their membership (renewal fee = 1,500 yen). Initially, we were only certifying people

living in Japan, but from 2019, we have also been certifying Japanese-speaking people living overseas. We are also considering various international certifications, such as exempting instructors from the Korea Origami Association from the practical skill test. Since 2020, the holding of in-person conventions was stopped [due to Covid], making it difficult to conduct new certification exams. In addition, since 2013, with the cooperation of many origami creators, we have provided instructors with information on models that can be used in classes ("model information"). It has been promoted as an important joint business.

What does Japan Origami Academic Society (JOAS) Instructor certification measure?

- History of origami
- Guidance on consideration of copyright in creative origami
- Knowledge of traditional origami
- Ability to interpret diagrams
- Basic knowledge about origami crease patterns

All these contents are subject to change and to be revised, due to the latest developments, so it is important to update the information. To guarantee the update of information, being a JOAS member is a requirement for instructor renewal. None of the content is difficult, but even when teaching how to fold origami models, it is assumed that we will create resources who can give guidance with consideration for a certain model background. In addition, we will conduct practical training, comprehensively review how the training progresses, and evaluate the trainees to confirm the suitability as an instructor.

"Model information" that can be used in classes and instruction sessions

With the cooperation of many origami artists, JOAS instructors are provided with information ("model information") regarding the use of models in classes. "Model information" has the following characteristics.

- The "model information" summarizes the creator's comprehensive intent, so individual permissions are not required for certified origami instructors when teaching the listed origami models.
- In addition to certified origami instructors, those who can use the "model information" are ones who take exam classes held at each convention in order to receive certification. In addition, instructors are limited to those whose certificates are still valid, so please do not forget to pay the annual renewal fee for

origami instructors.

- In addition to origami classes for specific or general public spaces in Japan and overseas, the models can also be used in the exam classes for obtaining the origami instructor certification.
- In the past, only face-to-face class was accepted, but online courses were also added in consideration of the restrictions due to Covid. However, online classes will be limited to a live system (such as Zoom) that can limit the number of participants and not broadcasting or re-distributing recorded videos, unless specific permission is granted.
- Regardless of whether the class is free or paid (involving payment for the lecturer or a tuition fee for the student), in principle there is no fees for the creator. However, in the case of activities with a commercial value, involves high profit or high instructor fees, specific inquiry and confirmation with the creator is required.
- The "Work information" is a compilation of comprehensive licenses from each creator (copyright holder) on the premise of the above conditions. It is extremely useful information, allowing JOAS certified origami instructors to use models in their classes, without request for permission or usage fees (in principle), if the model is within the conditions set by the creators.

Origami has a very wonderful characteristic that you can easily enjoy it anytime and anywhere if you have paper. However, if information about creative origami models is available at any time for free and without permission, and there is a culture where intellectual property is not costly, it will be difficult to motivate creators [and cultivate creative activities]. Conversely, even if a high usage fee is unilaterally set, if there is no need to meet it, it will be just a theoretical paper. Respect for copyright holders (creators) is a principle confirmed by the participation of origami artists and researchers at the 1st Origami Copyright Conference held in 2008. The provision of this "model information" is to achieve both respect for origami copyright (the aspect of sustainable development of creators [and creative activities]) and facilitate the use of origami copyright (the aspect of contributing to popularization). This is one of JOAS's very valuable efforts to contribute to the development of origami culture. It is also important to enhance the network that shares values with OAC (Origami Authors & Creators), OrigamiUSA, and origami organizations in each country. In addition to having a certain level of knowledge and skill, the mission of JOAS instructors is to disseminate origami with members of a community that shares these values. This kind of thinking is the

embodiment of the philosophy that JOAS upholds, and I think that it is necessary to foster it systematically in the future. Regarding "model information", please refer to the detailed explanation by Tomoaki Ono, a patent attorney who has been working hard to compile such information, published in the 194th issue of this magazine.

Trial to start in 2023

In the 2023 certificates, a QR code was included (Fig. 2). It will link to the screen where you can confirm that you are a certified instructor and that you are within the valid period. In addition, the QR code will allow you to check the latest version of "model information" (mentioned above), included in the certificate letter of transmittal. We would like to continue to improve the design of the linked information so that you can check your own expiration date and improve the convenience of the "model information". In addition, we believe instructors may be asked to teach origami at libraries and various community centers. We hope that by providing certification information through the website, the understanding of the requests will improve. We hope you will take advantage of it.

Currently, updating the latest information on origami basically depends on everyone's curiosity. I think that information will be collected in various ways through the Internet and books, articles, and papers in JOAS's "Origami Tanteidan Magazine" and "Origami no Kagaku" as well as regular meetings of "Tomo-no-kai" local area groups. The Internet is full of tutorial videos of various models, but many of them do not necessarily have the creator's permission or a clear source of information. So, it is necessary to be especially careful. JOAS, we are considering planning a workshop for instructors that will provide a variety of origami topics and help them receive updated information. Online communication technology evolved during Covid, and we hope that the seminars that can be held for instructors in Japan [potentially overseas too] regardless of their location of residence, and will help instructors as a source of information.

Voice of the Certified Instructor

Ayumi Hayatsu (Origami Certified Instructor since 2019)

In recent years, origami has been gaining attention in the educational arena in the United States, and just the other day I was asked to teach tessellation for a high school subject called Paper Engineering. When I teach, I try to add a little bit about the history of origami and information about the copyrights of the creators, so the

instructor training is very helpful. Since I was certified as an instructor, I have mainly worked online. But I think that face-to-face activities will soon resume. To continue the activities to disseminate origami, I would be happy if there were review sessions for instructor classes and study sessions where instructors can talk.

Tomoaki Ono (Origami Certified Instructor since 2011)

The Origami Instructor certification seems to leave a strong impression and trust as an "Origami Sensei". In my case, a close work colleague constantly advertises me: "Ono is an Origami Sensei." This led to requests for visiting origami classes at six nearby elementary schools and Origami workshops at multiple community shopping street events.

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Figure 1 – Origami Instructor Certification process

Figure 2 – Sample Instructor certificate card with QR code

(Page 16) From the Bookshelves of the JOAS Library

Book #89: "Origami Hearts" by Francis M. Y. Ow (Translated by Fuse Tomoko) Article by Miyuki Kawamura

Miyuki Kawamura = This year, I have more opportunity to go to face-to-face events.

"Speaking of heart origami, we think of Francis Ow." I think it's a phrase that everyone has heard once. Francis Ow's models have been often presented in [various] origami books and magazines for a long time. But with this book published by Chikuma Shobo in April 1990, helped with the popularization of origami heart models and the model names by Francis Ow Both would spread in the Japanese origami community. The basis for this book was "Origami Hearts", which was published as a self-published book in 1988. Tomoko Fuse oversaw supervising the translation, and it seems that it was rare even at the time that the Japanese version was published ahead of the rest of the world. In the afterword by Fuse, she wrote, "So far, very few foreign individual origami collections have been published in Japan. Therefore, this is a wonderful for both him and us." Back in 1990, the Internet was not yet popular in Japan, so the exchanges were by international mail. The title of the postscript is "Unseen friend", and it looks like the publication was made without any face-to-face meeting. Ow describes Fuse as "the amazing modular origami that overwhelmed me". In this book, you can feel the strong and warm exchange between Ow and

Fuse.

The first thing that catches our eyes when opening the book is the hand-drawn folding diagram. Not only the wide and narrow lines as well as arrows are drawn with a pen, but also the expression of the paper color is hand-drawn with pointillism technique. I think that origami books at that time were already often expressed in gray with screen tones, but the uneven lines and dots are pleasing to the eyes, and just looking at them gives me a warm feeling.

There are a total of 67 types of models, including variations. The first is how to fold a single heart, 2 types of 1:2 rectangles and 2 types of squares. This is followed by practical models such as envelopes, rings and boxes. The single-heart piece has become a standard all over the world and can be incorporated into various models because of its simple structure. So, where to incorporate it depends on your creativity. Let's look at some of Ow's free thinking.

The "Valentine Card" is a combination of a heart and a card. When the card is opened, the heart pops up. The lower part of the heart is doubled to fit with the flap inside the card, making it different from the first "simple heart". The following "Love Letter" is a large heart folded from a single sheet of A5 or A4 paper and is classified as letter folding. The back side of the model is asymmetrical and interesting. "Heart with a stand" has the triangular legs behind the heart so that the heart can stand on its own. "Heart to Stick" is designed to insert a stick in the back pocket, so you can use it by inserting cocktail sticks, hairpins, rolled love letters, etc. "Heart Box" (Fig. 2) is a model in which a two-dimensional heart is stretched and expanded to form a three-dimensional box in the center. It's a standard idea now, but was the origin of the idea by Ow? It is a model with a high degree of perfection. "Makoto no Ai" (Fig. 3) is a design with an arrow stuck in a heart. Many similar works have been announced since then, but when I first saw them for the first time, I thought it was a great idea! I think that this impression is connected to each person's creative motivation. "Knot of love" and "Key to open love" (Fig. 4) also creates knots and alphabets from strips of paper. Making it into a ring, such as the "lover's ring", is already a standard. "Double heart" is the same idea, making a heart on each end of a rectangular piece of paper. This will lead to "Heaps of hearts", in which a lot of hearts are folded out continuously using longer sheets of paper. "Heart Ace", which is folded from a wide paper, has one small heart in the center of a rectangular card. It's cute just by itself, but if you write an A on the two corners with a pen, it will instantly turn into a playing card! "Pop-up Heart" is an action origami with a pleated spring attached to the back of the heart. Put it in a box or card and "boing"! It can be used for

small pranks. There are also many models with various parts attached to the center of the heart-shaped base, such as "Heart Cross" and "Heart and Crane". In addition to pajaritas and stars, there are fish, boats, alphabets, and even bomb motifs. And perhaps the most famous one from the models in this book is "Ai no Tsubasa ni" (Fig. 5). A heart with wings. The theme and structure are simple and clear, and the shadows of the pleats on the wings add depth to the model, giving it a warm impression. As Ow says in his preface, "I hope (this book) will inspire you to create your own models," it makes sense that similar and derivative models are being created around the world. I think it's one of his masterpieces. On the other hand, the model "Heart ni Te" (Heard Hand) incorporates Jun Maekawa's "Devil's hand" attached to the heart, and it is somewhat profound. The preface also says, "Black hearts are for nagging bosses and teachers," which conveys Ow's creative style, full of emotions.

This book includes models by authors other than by Ow. "Message of Love" (Fig. 6) was created by Dokutei Nakano, and Ow's "Book of Love" was introduced as an arrangement of it. Originally, a 4-page notebook was attached to the heart of the base, but in Ow's arrangement, the position was slightly changed. Also, Nakano has a folding diagram of "Heart ni Fan (8 pleats)", and "Heart ni Fan (16 pleats)" is posted as an arrangement by Ow. "Heart to Heart Part 1" is a design with a slightly smaller heart inside the heart, and "Part 2" has almost the same appearance but is introduced as a completely different model devised by Paul Yi. Sumiko Momotani's "Valentine's Envelope" is a model that looks like a heart by covering the central part of the upper side of the home base with a 90-degree corner. The corners also serve as stoppers, and it's fun to see the shape and function come together at once. Ow's models inspired by it is "Love Elixir". The gourd is its motif, and it is finished in a very humorous shape. The "Universal Heart" is also made based on the same concept. As its name suggests, it is made into a bookmark or a ring, and is concluded with a 6-piece modular.

In addition, the names of Shuzo Fujimoto, Philip Shen, Walter Tan, and Max Hulme are listed in the afterword, indicating that the book was completed with the collaboration of many artists. Ow, who was born in Singapore in 1949, has been playing with origami since he was a child, according to Fuse's postscript. When he entered junior high school, he was given a book by Robert Harbin as a gift, and he began to create. After joining the British Origami Society (BOS) in 1980, his talent grew even further, and he became able to draw diagrams. After the book was published in 1990, he continued to create heart models, with several self-

published books and a sequel in English in 1996. Francis Ow passed away in 2018, but "his heart" is still alive in many parts of the world.

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Figure 1: Cover

Figure 1: Book Cover

Figure 2: "Heart Box"

Figure 3: "True Love" and variations (below)

Figure 4: "Key to open love" and variation (below)

Figure 5: "Wings of Love"

Figure 6: "Message of love (above)", "Book of love (lower left)", "Fan Heart"

(Page 18) Here We Are, THE ORRRIGAMI TANTEIDAN

This section will explore a wide range of topics related to origami. Let us know of any questions, and additional information from readers. Please, feel free contact us via email webman@origami.gr.jp.

#65 – Origami Tanteidan Past Special Guest Comments - Part 2 By Marcio Noguchi

Marcio Noguchi = Board member of Japan Origami Academic Society (JOAS). Chief editor of Tanteidan magazine. Past board chair of OrigamiUSA. Has participated in several conventions as interpreter.

Beth Johnson (US, 2014 8th Shizuoka, 2017 23rd Tokyo, 2018 8th Kyushu, 2018 19th Kansai, 2019 12th Nagoya, 2021 26th Online Tokyo Conventions)
(Editor's note: See issue 179 of Tanteidan magazine, "Tanteidan Grand Slam" for more information on Beth's special guest to all Tanteidan conventions)

This past year I had the great honor of creating a solo exhibition for the EMOZ museum in Zaragoza, Spain. I spent a great deal of work creating a couple dozen new pieces for this show. Last summer, I also participated in my first artist-in-residence program. I spent two weeks in a cabin in the wilderness, without electricity or running water (or internet or cell reception). It was a phenomenal experience; I divided my time between hiking and designing, without interruptions and with endless sources of inspiration. I have completed diagrams for a book, but have not yet pursued publishing this, so this is a big goal of mine for this upcoming year. And I continue to teach and design, though I have not had nearly as much time as I'd like for the latter. My origami travel has slowed down due to the pandemic, and I miss this greatly.

I particularly miss my trips to Japan. I am beyond

thankful to Yamaguchi-san and JOAS for their special guest invitations to Tanteidan. I consider these experiences to be one of my life's greatest fortunes, and they hold such a special and meaningful place in my heart.

Peter Budai (Hungary, 2001 7th Tokyo Convention)

Year 2001 was when I received the honor to visit the Tanteidan Convention as a special guest and this was also the second year of my university studies (in the field of environmental engineering, at the Budapest University of Technology and Economics), which I finished in 2005.

Coming back to the memory lane, although more than 20 years have passed and it's hard to recollect details, I particularly remember to joyful, and at the same time very serious event of folding paper cranes using only our feet at the convention, as well as the travel to Fuji-san and the visit we paid to a washi manufacture (which allowed me to have a peek into the countryside Japan besides the busy streets of Tokyo, where the convention took place).

I am very grateful and honored to have had the opportunity to visit the Tanteidan convention, which could not have happened without the generosity of JOAS, selecting me as one of the special guests, and also the loving support and encouragement of my family, especially my mother, whom I sadly lost five years ago. Many thanks for reaching out to me for this retrospective, it is highly appreciated!

Dennis Walker (England, 2012 18th Tokyo Convention)

These days I am still enjoying origami but I'm no longer as active in the community. The work that I was doing at the time on the Origami Database (www.oriwiki.com) was completed, but it is now entirely in the hands of a Dutch friend (Helma van der Linden) who is also updating the look of the website.

I thoroughly enjoyed my time with you all, meeting and folding with people who had only really been names in a book or an email was wonderful. One particularly fond memory is when we set off as part of the Origami Caravan and ended up teaching young Japanese children living in temporary accommodation since the Fukushima incident. I remember a LOT of laughter!

Origami will continue to provide fun, enjoyment and relaxation, but I hope that it becomes more widely known and appreciated.

Even over a decade later, I still treasure the memories of that visit and I am immensely grateful and thankful that JOAS gave me that opportunity.

June Sakamoto (US, 2007 8th Kansai Convention)

Although I am still in love with folding origami, I have become interested in bookfolding and making ribbon leis for various occasions. I began the latter a couple of years ago when my niece graduated, and I saw the beautiful ribbon leis she wore in her school colors. I learned how to make them via the internet and have since made over nearly 1,000 of them for various organizations and events. The book folding involves marking and cutting each page at precise locations and then folding the pages of the book. The result is a 3-D pattern in the open area of the pages between the front and back covers. The designs require a certain height and number of pages of the book to get successful results. Both of these new passions make use of my origami folding experience. To see examples, you can do a search on the internet. There are many websites with tutorials to learn these crafts.

In addition to my new hobbies, I'm also looking after a few friends with medical issues. I take them to doctor appointments and run errands for them as they are unable to drive.

Unfortunately, a side effect of all these activities is anxiety which creates panic attacks. My claustrophobia (fear of tight places) has made it very difficult to travel in a plane. So, for the time being, I am unable to visit Japan and other far away places. I'm hoping after the pandemic that my panic disorder will subside and allow me to travel and attend a Tanteidan convention someday.

Jean Baden-Gillette (US, 2003 9th Tokyo, 2014 4th Kyushu Convention)

I have fond memories of both my visits to Tanteidan conventions. The people were very friendly even with our language differences. I really enjoyed the presentations I provided 1) on how volunteering grew up in OrigamiUSA and 2) how we started doing ATC cards in the origami community.

I no longer live in NYC, and although I recently pulled back on some of my volunteering for OUSA I do what I can long distance. I am very happy to see the younger generation of folders moving in to take over some of the volunteer responsibilities

We moved to Colorado in 2016 where there is almost 300 days of sunshine, beautiful mountain views and lots of outdoor activities. I did belong to two origami groups here until Covid. They haven't seemed to get resurrected as yet, although we are trying. I mostly do online groups now or go to the vast number of origami books I have for inspiration for folding projects. Outside of the Covid years I do usually get back to NYC 1-2 times a year, especially for convention.

My days are usually filled with going to the gym 4

days a week, playing Mahjong, visiting areas within Colorado, and of course, folding. I am still involved with an ATC group as well.

Please give my fondest regards to Yamaguchi-san. My time in Japan is a wonderful life memory I cherish.

Wendy Zeichner (US, 2017 18th Kansai Convention)

In 2018, I had the pleasure of attending the Kansai Convention as a special guest. I loved every minute of it. Spending time with Yamaguchi-san and Miyuki Kawamura was wonderful. My favorite memories include a trip to Sembazuru Museum in Kuwana city. I also remember being amazed by the models displayed from the ICOA (Inter Collegiate Origami Association). I was so impressed with the number of origami clubs in universities in Japan. What am I up to now? The usual, of course-- planning the next in-person Convention in New York City and looking for more ways for OrigamiUSA to spread the joy of paperfolding.

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(Page 36) Orisuzi ("Fold Creases") An Origami Leaves Carrying Out Photosynthesis?! By Harumi Goto

When I folded Tomoko Tanaka's colored paper model "Shukaido" (*Begonia evansiana*), I felt that it was a composition that I had never folded before. Filling the screen are heart-shaped leaves of different sizes on the left and right. Five or six small pink flowers resembling geraniums are blooming. The flowers were so small that I thought, "Is this the main character?" However, when I pasted the stems and flowers onto the colored paper, and then pasted the leaves one by one, the pink flowers began to shine and became a lively "Shukaidou". I thought, "Tanaka's model is quite enjoyable!"

This led me to purchase a collection of Tomoko Tanaka's works titled "Enjoyable Flower Colored Paper Origami Throughout the Year" (Nippon Vogue Publishing) by Makoto Yamaguchi.

When I got the model collection, I wanted to try folding "Cineraria". *Cineraria* is a plant of the Asteraceae family, and many flowers bloom from one plant. In the model, the leaves and stems overlap in layers, and 12 purple flowers of about 2 cm are blooming together. I wanted to fold it, but the overlapping leaves and stems were complicated, and I thought, "It's a high hurdle for

me."

The leaves are folded with green "Itajime" washi paper with different tones, but it was difficult to choose the color. If you don't make a difference in the brightness of the green, the leaves and stems will become a mass of green, and you won't be able to create the three-dimensional effect of the plant. It required a few sequences of fold and reject, fold and reject. So, it took a lot of patience to choose the color of one leaf and stem from the "Itajime" washi paper I had in hand.

While attaching the folded parts to the colored paper, I noticed that one flower always had one stem, resulting in 12 stems. Although this is commonplace in the natural world, it is sometimes omitted in colored paper works. "*Cineraria*" is not a flower that blooms floating in the air, but a flower that receives nutrients from its roots and blooms.

Both "Shukaido" and "*Cineraria*" have the power to produce nutrients for life through photosynthesis, and each leaf has a strong presence.

Through the creation of the model, I felt that the charm of Tanaka's work lies in the vitality of the leaves.

(Page 37) One Thousand and One Nights of Origami By Jun Maekawa Story 1 - Opportunity in Disguise

I took over this column once again from Seiji Nishikawa. "Origami Zanmai" the previous title of Seiji Nishikawa's essays included the number "three" ("San" pronounced "Zan" in Japanese) so my column was named "Origami shirokujichu" literally meaning 4 times 6 hours, or 24 hours. Following the theme based on numbers, from 3 → 4, I jumped all over to 1,000.

"One Thousand and One Nights" is just under three years old. It means that the days we were at the mercy of the Covid pandemic are longer than the number of nights when Scheherazade told numerous adventure stories. It's been years to reform the suspicious king of tyranny. On the other hand, there is also the feeling of being connected to yesterday. When I checked, I found out that exactly three years before I wrote this (April 18, 2020), I was a lecturer at the first online meeting of the Origami Tanteidan Tokyo Tomo-no-kai.

After that, with the help of various people, including Nishikawa, online regular meetings were established. There are also advantages unique to online, such as being able to connect over distance. However, that alone is not enough. Origami is a quiet hobby that you can do by yourself. Yet we are social animals and need connection with others.

Three years have passed, and JOAS is starting to move little by little. In June, the first origami science, mathematics, and education research meeting since December 2019, and in the summer, the first Origami Tanteidan convention in four years since August 2019 will be held face-to-face.

I remember that it was a line from "Joruri" lyrics, but there is a phrase "three years of misfortune, time". I would like to ask [the late] Masao Okamura about such classics and Japanese stories, but Okamura has been in heaven in the last three years. The meaning of this word is that the experience of misfortune will become something positive after three years. In fact, I think it would be nice if that were the case.

By the way, the number 1001 is 7 x 11 x 13, and the important numbers in the calendar, 7 days and 13 weeks (one run of a television series).

(Page 38) Crease Pattern Challenge Challenge 145: Dalmatian (dog) By Kazuki Fukuroi

Created: 2022/11/xx
Paper Size: 35 × 35cm
Length: 11.5cm

Dalmatian is packed with elements that tickle the curiosity of origami lovers, such as large triangular drooping ears, stylish body lines, and countless black spots on a white background. It was one of the motifs that I wanted to fold someday when I started creating. Since there are several examples in the past, this time, when designing it, I aimed to create an origami-like model by being conscious of the body line and incorporating the naturally occurring geometric patterns as they are.

"First, I decided on a rough arrangement of points." In the end, I settled on a structure that uses additional areas on each of the two sides [color and white sides] that come out of the edges of the square. I have resolved both the amount of information on the head and the spotted pattern on the body side. The structure of the body is like a modified bird base, and it is designed to make the tail and head look longer to increase the efficiency of paper usage. By unifying the shape of the spotted pattern on the sides of the body based on 22.5 degrees angle design, the overall sense of tempo is created. For the structure of the head, I aimed for a simple but charming shape. Then, after I have filled in what I wanted to do, the model of subtraction started. I was particularly concerned about the spots. I aimed for a line "to the very limit", not too much and not too little.

As for the actual procedure for folding the crease pattern (CP), it would be a good idea to start by folding the torso first. After that, if you proceed with the spots on the body side and the head, you will be able to fold smoothly. The CP itself is relatively simple, so I don't think it will be too difficult. After folding everything, I will finish it with reference to the example. I think that the spotted pattern on the side of the body can be mostly reproduced at the stage of folding the CP. The head needs to be shaped with an awareness of the balance of the overall parts. For the ears, pull out the overlapping folds and reverse it to express the drooping ears. The upper jaw part expresses a dog-like appearance by giving a three-dimensional effect from the inside. The inner corner of the body side is folded toward the base of the neck to express the neckline. It would be impossible to list them one by one, but I recommend that you fold them while comparing them with examples. In the example, I used 35 x 35 cm "Moisulaiku" black paper (purchased at Takeo). I recommend around 35 cm considering the thickness and details of spots.

(Page 39) Paper Folders on File File #97 – Shigeru Mitsuda Report by Editorial team

Shigeru Mitsuda = Born in 1974, Chiba prefecture. His creations are published on Twitter and Instagram. The images in his smartphone are overwhelmingly based on many more pictures of cute little animals than origami (laughs).

■ How did you start origami?

Since I was a child, I have liked crafts in general, and I have always liked making things such as plastic models and paper crafts, and origami was one of those options. One day about 10 years ago, I became interested in origami again when I saw a Kawasaki Rose folded by a work colleague. Then, I became completely addicted to origami when I encountered Jun Maekawa's "Genuine Origami - From Simple to Complex". I also started to get my hands on Kamiya's red book and Origami House's garage book series, and I became completely swamped with origami (laughs).

■ How did you start creating?

While looking at various origami books and folding, I was driven by the desire to create my own and started to do it little by little. At first, I folded a two-dimensional face of my favorite character using color-change technique. In retrospect, I think this is connected to the current color-change style. Also, referring to the

theory of origami in Jun Maekawa's book, I thought about how to design in my own way, based on trial-and-error approach. And for the first time, the "Toddling Penguin", which was created with the structure in mind, was completed. After that, I think that I finally came to see how to create an angle system after incorporating the creation method from the basic form that I heard from Gen Hagiwara at the Tokyo [local area] meeting and as I started creating several models.

■ When did you join the activities of the Japan Origami Academic Society, and did anything change?

The first time I participated in a regular meeting was the Tokyo regular meeting in June 2019. When I was wondering if there was an event where people with similar interests could get together, I found out about the Japan Origami Academic Society (JOAS) on the internet and decided to participate. Talking with people who have the same hobby and seeing their work gave me inspiration and increased my motivation to create. And while I was giving classes at regular meetings and conventions, and posting my origami diagrams, I feel that before I knew it, I was recognized as an artist. Now, "creation" and "folding diagram drawing" are completely incorporated into the rhythm of life. I also gave a lecture at OrigamiUSA's World Origami Days, but I decided to try to explain in English as much as possible, so I studied English. I never dreamed that I would be studying English so much at the age of 50 (laughs).

■ What do you think about origami?

In terms of creation, I am particular about when people look at my model, I want them to think, "No matter how you look at it, it's ○ ○", not just "It looks like ○ ○". To do that, I am thinking, "How much information and form do people recognize the motif?" And I think that if you reduce the amount of information to the minimum necessary, it will be easier to structure in a simple aspect. And when you look at it, it will be refreshing and easy to see. Also, I think one of the attractions of origami is "reproducibility", so I try to fold according to the standards as much as possible.

■ Please tell us about your future activities and directions.

"My primary goal is to publish my own collection of works." I have a lot of models, but I haven't caught up with drawing the folding diagrams, so I would like to put more effort into drawing the folding diagrams in the future. Also, less than a year after I joined JOAS, there were no real events due to Covid, so I hope that in-person events will be resumed in the future and I can

interact with everyone.

(Page 40) Rabbit Ear Information



◆ The 28th Origami Tanteidan Convention announcement

August 12 (Sat)-13 (Sun), 2023 Yayoi Auditorium, Yayoi Campus, University of Tokyo (Bunkyo Ward)
Special guests: Park Jong Woo and Anicé Claudéon

Park Jong Woo

Born in 1989. He started origami when he was about four years old. He now works as a flight attendant for an airlines company. He mainly uses 22.5 degrees [technique] to create animals and dinosaurs, and he would like to expand the range of motifs in the future.

Anicé Claudéon

Born in Amiens (France), he graduated with a Master's Degree in Product Design. He has been doing origami since he was 11 years old and has been creating since a few years. His goal is to create expressive works.

For the first time in three years, it was decided to hold a convention in-person, albeit on a smaller scale. For the first time in Tokyo, it will be a hybrid event that will be held locally and online (from one room). This time, it is planned that the young staff will play a central role in organizing this event.

● Overview

Participants number: 200 people (planned)

Participation qualifications: Origami enthusiasts of elementary school age and above (elementary school students must be accompanied by a guardian)

Entry fee:

Local adult = 7,000 yen

Local student = 5,000 yen

Online = 3,000 yen

* Local elementary school students must be accompanied by a local adult (7,000 yen) as a guardian.

*In recent years, conventions have been held with a scale of 400 people, but this time the maximum number of people is limited to 200 due to the size of the venue. As a result, we decided to increase the participation fee. We apologize for the additional burden, but we appreciate your understanding.

*This time, there will be no online passports or discounts for members and subscribers.

* Due to operational reasons, online transmission will be limited to just one single classroom, and not for all events and classrooms.

● Participation application:

Starting June 25 (Sun) Application method: Tickets will be sold online both locally and online. Please apply and pay for the participation registration form on the special page on the website of the Japan Origami Academic Society. Applications will be accepted from 19:00 on June 25, and will be accepted on a first-come, first-served basis. The deadline for local participation is July 14 (Friday), but it will be closed as soon as the capacity is reached. Online registration deadline is Friday, August 4th. After application: An acceptance completion email will be sent to those who we have accepted the application. Then, we will send an email with a summary of participation to each of the on-site and online participants. Please read carefully before participating. Class Ticketing Number: Local participants will be given a class ticketing number as usual.

● Main contents (planned)

○ **Special guests: Park Jong Woo from South Korea and Anicé Claudéon from France**

○ Special lecture: The special guests will give lectures on the morning of the 12th. Online transmission is also planned.

○ Origami classes: A total of 54 sessions of 1 or 2 periods of 50 minutes (subject to change depending on the situation). The program will be published at the start date of registration.

○ Sales: The 28th Origami Tanteidan Convention Origami Book will be available on sale.

○ Exhibition: Models by the special guest artists and local participants will be exhibited. Non-local participants are welcome to observe, but an admission fee of 500 yen will be charged.

* It is possible for local participants to exhibit the models on behalf of participants who are not present at the event. However, the local participants are responsible for set-up and break-down.

○ Creative origami contest: Held for the first time in

three years. See separate section for details.

○ OATC exchange meeting: An exhibition and an exchange meeting are planned.

○ Social gathering: 18:00 to 20:00, Participation fee = 5,000 yen Pre-registration required. Cancellation after the deadline (July 14th) is not possible.

*Origami auction is not scheduled.

● Inquiries

Email: convention@origami.jp

*Please inquire separately about application to the Origami Instructor exam.

*Convention content is subject to change without notice. For applications and details, please visit the convention website:

<https://origami.jp/convention/28th/>

◆ General Assembly Meeting

The general meeting will be held online from 14:00 on Friday, August 11, 2023 as follows.

Event Name: The 24th General Assembly of Japan Origami Academic Society (JOAS)

Date: August 11, 2023 (Friday) from 14:00

Holding method: Online via Zoom

Eligibility: Members of Japan Origami Academic Society as of June 30, 2023 (resident in Japan) *Please note that subscribers are not eligible.

Participation method: Information will be mailed to members in a sealed letter in mid-July 2023.

◆ Call for application: origami instructors

We are looking for someone who will oversee origami instructors at conventions.

○ Application conditions: There are no restrictions on age or qualifications, but limited to local participants [of the Tanteidan Convention in Tokyo].

○ Recruitment period: May 25 (Thursday) to June 8 (Thursday)

○ How to apply: Apply from the form on the special page of the convention.

○ Class time: 110 minutes for 2 sessions is limited, so we recommend 50 minutes for 1 session.

○ Class model: It does not have to be your own creation, as long as you have permission from the author.

○ Regarding selection: If there are more applicants than the number of origami instructors sessions, the executive committee may make a selection, considering the balance of genre and difficulty. The results will be notified by email by June 22nd. For

details, please see the website.

◆ Origami ATC Exchange

How to participate in the on-site exchange:

Make 64 x 89 mm (strictly required) cards with origami and exchange them with each other at the venue. There is no specific theme. Please make about 10-20 cards. If you submit one card to the person in charge of OrigamiATC, it will be displayed in the exhibition space.

◆ The 14th JOAS Creative Origami Contest

JOAS Award Special Theme Category: "Human Figure"

JOAS Award Zodiac Category: "Dragon"

<Note> This time, there are some differences from the past regarding the application method and how to bring in the model. Please check below.

- Submissions: Limited to unpublished creative models
 - Only one model per person can be submitted for each award.
 - Can be composed, but not cut.
 - Both two-dimensional and three-dimensional model will be accepted.
 - The size must be within 30 x 30 x 30 cm.
 - Application period: Pre-registration required. Please use the registration form on the website and complete the registration between June 25th and July 31st. Even if you bring your model directly to the venue, you will not be able to participate.
 - Eligibility: In principle, only local participants. The model must be carried in and out by the applicant. Others can exhibit only if they can entrust the models to a local participant who will be responsible for setup and breakdown of the model on their behalf.
 - Exhibition method: An exhibition space will be prepared based on the information registered in advance. Please display it in the designated place at the venue by 13:00 on the 12th.
 - Judging method: By 15:00 on the 13th, the local participants and the local board members will vote online using their smartphones, etc., and the best models will be decided on the day. The results will be published in this magazine and on the JOAS website.
 - Regarding Awards: Trophies will be awarded. For details, please see the website.
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◆ Call for submission of diagrams for "28th

Origami Tanteidan Convention Origami Collection"

In response to the decision to hold the [Tanteidan] convention, we have started accepting submissions for diagrams.

- Submissions: Original or arranged models, limited to unpublished self-created diagrams. (In the case of arrangements, specify the original model name and author and obtain permission from the original creator)
- Submission deadline: June 30th
- Contribution qualifications: We will also accept contributions from those who are not [Tanteidan] magazine subscribers or members of the Japan Origami Academic Society.
- diagram specifications: Diagrams must be in black and white. If possible, use Adobe Illustrator format (improves compatibility). Please note that the layout of the diagram will be performed by Origami House. Please send both the original data of the diagram and its PDF version.
- Publication announcement: We will announce at the publication of the book.
- Contributions to those whose models have been selected to be published:

<For those residing in Japan>

Diagrams less than 60 steps (equivalent to 4 pages or less): Receive a PDF version of the origami collection book / 60 or more steps (equivalent to 5 pages or more): Receive a paper origami collection book

<Overseas Residents>

A PDF version of the origami collection will be provided, regardless of the number of steps contributed.

Submission website page: <https://origami.jp/convention/28th/#diagram-book>

◆ Exhibition "The World of Tomoko Fuse Origami -OROCHI in Nagaoka-" By Kumiko Watanabe

Tomoko Fuse's dream of "holding an exhibition in her hometown Nagaoka for everyone to see" and the dreams of local volunteers have become true, creating a big wave, and "Origami Tomoko Fuse's World ~OROCHI in Nagaoka~".

"Many people visited the exhibition every day." Not only locals but also many people from far away surprised by the passion for origami and the enthusiasm of Tomoko Fuse fans.

Fuse also said, "I'm glad I did it. There has never been an exhibition like this before." I am very happy to hear

that many visitors are looking forward to the next event.

A completely amateur executive committee. Fuse-san's childhood friend was the center, and I was the only person involved in origami. I made up my mind that I had no choice but to do it for Fuse and started fumbling around.

With the brilliant achievements in the origami world, holding an exhibition might seem like an easy task, but I had a hard time because I hadn't been active in my hometown. First, we collected support signatures by knowing Fuse's activities.

We received a lot of signatures and exhibited at the "Echigo-Tsumari Earth Art Festival", which gave momentum to our activities. Thanks to the support of co-sponsoring with Nagaoka City, we were able to hold the event.

Fuse also participated in each meeting when she returned home or via Zoom. While I enjoyed the extravagant experience of working out a plan together, I thoroughly considered the models to be exhibited and the display method.

The main exhibit, OROCHI, was impressive. It surprised all the visitors. There are also many representative works of Fuse, who is known to be the queen of modular. "I saw the actual work," said a voice of emotion. Lighting of Kadoide Washi. An LED forehead that beautifully floats tessellations. A movie to watch on a big screen. It was an exhibition where you could enjoy the world of Tomoko Fuse.

I would like to express my heartfelt gratitude to the Japan Origami Academic Society, people involved in origami, and all people for their support.

(Editor's note: Photos of the exhibition venue are posted on page 24)

◆ Back number sales campaign is a success!

A special price sales campaign for back numbers, which started in April 2023, is now underway.

Target back number: Volumes 11th to 28th

**Domestic: 550 yen for each volume
(including tax and shipping)**

**Overseas: 1,800 yen for each volume
(shipping included)**

You can find the list of each back number on the JOAS website. It will end as soon as stock runs out. Please apply by postal transfer or PayPal payment from the campaign page.

<https://origami.jp/register/campaign2023/>

◆ Donation report to the Yoshino Issei Fund

As of May 12, the 34th term, we have received a total of 496,000 yen in donations from 82 people. Thanks for your cooperation. Thanks to all of you, we have been able to invite excellent young artists and well-known artists from overseas. We will publish the names of those who cooperated with us with gratitude. (Japanese Alphabetical order) Yuji Akazawa, Yutaka Anzai, Hirotsada Ishikawa, Yoshikazu Ishida, Kimiyo Ito, Hitoshi Inada, Yoko Inoguchi, Takashi Irie, Jiro Iwasa, Yukisato Ota, Mikiko Otake, Okada Ayukuto, Chisako Ogiwara, Tomoaki Ono, Tomoko Ono, Tomomi Ohara, Kiyoko Kai, Tomoko Kagaya, Azuma Katsukawa, Kyohei Katsuta, Junnobi Kaneko, Satoshi Kamiya, Chiyo Kawai, Ako Kawasaki, Fumiaki Kawahata, Yasuko Kirimichi, Kuniko Kitateta, Kimura Yoshihisa, Akiko Kuji, Takashi Kurata, Michiko Kuribayashi, Teizo Kurokawa, Keiichi Ozasa, Mitsuhiro Obana, Setsuko Kobayashi, Hideo Komatsu, Chikko Komori, Takashi Saito, Tomomi Saito, Michiyo Saito, Kazuko Sakuma, Akemi Sakurai, Masae Suzuki, Mieko Suzuki, Yasuko Suyama, Junji Takei, Koichi Tateishi, Jun Tanaka, Masahiko Tanaka, Takashi Toyomura, Yoshiko Nakamura, Takeshi Nishii, Seiji Nishikawa, Naoko Nishikawa, Masayasu Hachimori, Mineko Hatsune, Mayumi Hanaoka, Kuniyuki Fukushima, Sachiko Fujimoto, Tomo Fujiwara, Takashi Hojyo, Nahomi Honi, Kayoko Matsui, Eiko Matsuura, Nobuko Matsuura, Kosuke Miura, Junko Miura, Sadako Minagawa, Naoko Miyamoto, Mariko Miyamoto, Yoko Muraki, Tokio Moriya, Takayuki Yasutomi, Yukiyo Yamakawa, Yukihiro Yamaguchi, Mayumi Yamazaki, Fumie Yokoyama, Takenobu Yoshioka, Yukari Yoda, Ken Seonami, Kuniaki Watabe

Editor's Notes

By Eiko Matsuura

Starting this term, Marcio Noguchi will be the editor-in-chief, and I will oversee the data creation. In addition, Makoto Yamaguchi will be supporting us from behind as an assistant editor-in-chief. The three of us will be working together for a while. As for me, it took me twice as long as before, partly because I didn't know what to do with the editing work I hadn't done in a long time. I asked many people to help me. I'm still doing my best to carry on the flow so far, but I want to work hard to become independent as soon as possible and create a better magazine.