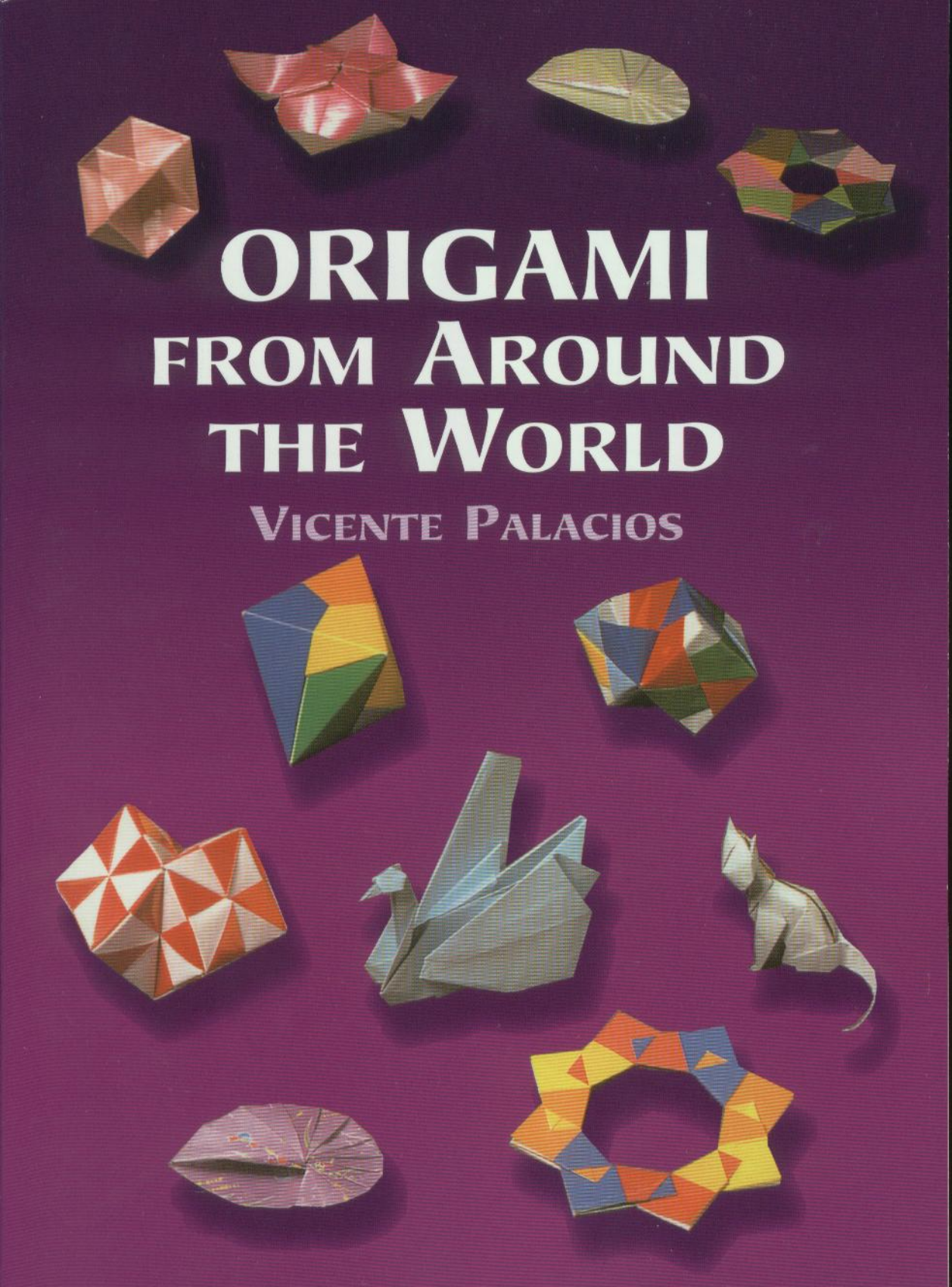
ORIGAMI
FROM AROUND
THE WORLD
VICENTE PALACIOS

ORIGAMI FROM AROUND THE WORLD

VICENTE PALACIOS

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PAPER FOLDING

Paper folding is the art, and therefore the creation, of figures with a recognizable meaning, by means of geometric folding of a sheet of paper that preferably is square. By saying "geometric," I want to indicate that the genuine fold in origami is the *fixed* fold, the fold between fixed points—for example, the fixed division of an angle in half.

This art is given various names in different countries. The most widespread name internationally is the Japanese *origami* (from *ori,* "to fold," and *kami,* "paper"), but it very commonly is called *Papierfalten* in German, *carta piegata* or *piegatura della carta* in Italian, *papiroflexia* in Spanish, *pliage de papier* in French, *papiervouwen* in Dutch, etc., all of which have the same meaning.

Paper folding gets its basis in the West in the idea of creating something from nothing. Obviously we cannot create something from nothing, but we can create something from almost nothing. So we can start off, as we are going to see, with a minimum of resources accessible to everyone, and create with them the figures that occur to us and, of course, so much the better, the more ambitious, ingenious, and original they are.

The Paper: The flat surface has been considered, since ancient times, the most similar to nothing in the world of forms. Paper, because it is economical, abundant, and accessible, is considered the material singularly apt for use in paper folding. The perfection and variety with which it can be manipulated satisfies the most demanding person.

White paper makes folds and forms stand out as no other paper does, and for this reason it tends to be used very much in paper folding, but the charm that color supplies also is very important. Very frequently we use bright-color papers, or paper of a color chosen according to the meaning of a specific model.

The Initial Form: As the object of this art is the creation of something by means of a minimum of resources, it is natural that the initial form of the paper used should be the simplest, that is, square. It may be argued that the circle or the equilateral triangle is simpler, but though that may be so in theory, it is not so in practice. To obtain a sheet of paper circular in form, it would be necessary to use a compass and a pair of scissors, which would complicate our work quite a bit from the very beginning.

Of course, it is possible to create some figure from a sheet of paper in any form. The goal here is to establish some thought-out or commonsense norms that comprise the purest essentials of paperfolding. That doesn't mean that we dislike the creation of figures from other forms of paper, at least those that also are very easy to obtain. The norms need not be entirely the most purely orthodox, but by being close to that, they will merit our interest and appreciation.

Cutting: Obviously this is excluded, because it requires a resource that is totally unnecessary. Unamuno warned that with such a resource, the figure obtained would not actually proceed from the flat surface. "Fold and fold only!" is the motto, and "the creative possibilities of a sheet of paper are mathematically infinite" (Dr. Isidro Gomá).

The Folding: Folding is the least transformation that we can apply to a sheet of paper, but all kinds of folds are not equally good in principle. Arbitrary folding is permitted if it is not overused. The overuse of arbitrary folding detracts interest from a figure, and even its own creator would not be able to make it again the same way, without taking measurements to make each fold. The genuine manner of folding in paper folding is, as we have said, the *fixed* fold.

Simultaneous Folding: This is what we call two or more folds that should be made at the same time. These sometimes are a nightmare for the beginner, but they involve true charm for the expert. Mr. Dokuohtei Nakano used to, in such cases, fold one by one each fold of the group, and then proceed immediately, after such preparation, to the simultaneous fold. At the opposite extreme was Adolfo Cerceda, for example, and much more so Mr. Shuzo Fujimoto; to see them fold was absolutely spectacular. At the 1988 convention in Verona, it was impossible for us to follow Mr. Fujimoto's folding, because he folded with all ten fingers at the same time! Fortunately for the self-confidence of hobbyists in general, these are very exceptional artists.

Folding As a Process: This in itself is of great importance. The folding must constitute an authentic metamorphosis of the paper. It must absolutely avoid the artificial and the devilishly difficult. It must hide its goal, to make the result more surprising with the enchantment of the unforeseen.

A process of folding in which, without using scissors, we need a pencil compass, a ruler marked according to the metric system or the U.S. system, and a protractor, is outside of the traditional and genuine line of our art, of which Ramón Gómez de la Serna wrote, "engaged in on a tabletop, while one is thinking of so many fleeting things, it's something indescribable." (*Variaciones*).

Which is preferable: a simple model, or a complicated model? If by simplicity we mean a small number of folds, the difference doesn't matter, but if we mean naturalness as opposed to artificiality, certainly we prefer the simple model.

The Finished Model: Obviously a three-dimensional model is superior, in principle, to a flat model. The compact or rigid model is superior to the model that seems to be made only to be seen from a distance or that unfolds by itself. A figure is superior inasmuch as it technically and artistically better reproduces the object that it represents. Among animal figures, the one that stands firmly on its feet is superior, in principle, to the one that can be stood up only with difficulty or not at all. A quadruped with three paws, or an insect with four, is a lamentable thing, besides. The model that requires a greater creative vision is superior; so is one that has more and better variants; and so is one that has had greater influence on the evolution of our art. The model is superior that embodies in its development, or in the specific features of its final form, ideas that are more original or of greater interest.

To begin creating, one can try to create a bird, which in itself requires only the four corners of the sheet of paper, or one can try a variant of a modular cube, which doesn't demand much knowledge nor much experience. Once we have gotten started, though, we should avoid "reruns," that is, trying to create what already has been created repeatedly, though in the process of folding we may have followed a somewhat different path. It is hard to know who created some figures, because they look very similar to some others. We should try to be authentically original, striving to create something new and really ingenious.

The use of hidden wires, mucilage, adhesives, etc., to give a figure body is sadly unworthy of a good paper folder and of her or his work, even if it is quite acceptable in the hands of, let's say, a show-window artist or an interior decorator.

Clearly a model can be outside the most genuine and representative line of our art, because of contradicting one of the main norms, and be, nevertheless, a masterly piece in one or more specific aspects, in which case it will merit all of our appreciation and admiration. I tend to comment in such cases, "At this moment science has achieved this! It remains to be seen, now, who may improve it by means of a procedure completely orthodox."

In a flat figure, we should not take care only with the side that is meant to be uppermost. It will be much better if both sides are good, though they may not be exactly the same. A flat figure that only has one good side reminds us of a stage set.

We think that, given what has been said, the reader will have no doubts about the authentic meaning of our art, which if it didn't exist would have to be invented. The reader will be able to consider for herself or himself, in practice, the objective value of the models presented in this book.

A question very common among beginners is what type of paper is the best for paper folding. The first thing that we must verify is whether we are able to complete the folding of the figure in question. Next we will have to ask ourselves what type of paper, what size, what color, will go better with such a figure for a better effect. A paper that very well suits one figure possibly will suit another very badly. Each figure tends to require one type, or some types, of paper and not others.

To fold, for example, a bird in flight, it would be a bad choice to use a thick and rough paper like blotting paper, because surely we wouldn't be able to make the model work, and the paper would tear. In principle a paper rather thin, and smooth, would be advisable.

In our hobby, as in any other, it is very desirable to join with other enthusiasts, so that all can learn from each other.

In the case of folding some modular cubes, it would be advisable to use glossy paper, of very intense and pretty colors, so that they contrast with each other, and it would be in principle very inadvisable to use paper of pale or dull colors. Sheets of paper four inches square will give us good results, if the folding is done properly.

It commonly is said that there is no accounting for tastes. Obviously each person may have her or his own opinions, and it may be that what seems fine to one person will seem undesirable to someone else. That, however, does not prevent the hobby from having its general norms.

Paper folding offers a very varied field of activity to its practitioners. There are people who prefer to create or fold simple figures, and there are those who prefer more complicated ones. There are those who enjoy folding boxes and those who prefer animal figures. There are those who like creating or folding modular figures and those who detest them. Not only that: there are true klutzes who as creators have brilliant ideas and there are fine folders incapable of creating the idea for a figure. The hobby, besides, requires very diverse activities. There are those gifted as organizers, or as directors, or as designers, or in giving classes, or in doing research, or in recording and reporting news of what happens within the hobby.

There are those who specialize in the creation of the most pure and complicated geometric figures and those who prefer action figures, or folding flowers, or hearts.

It is very natural that those who engage in the same specialty relate to each other especially. It would be absurd if, because one is expert in a specialty, one were to disdain those who are expert in others or in none. Everyone needs everyone else. Whoever gathers much information, whoever has an extensive acquaintance, whoever knows other languages, whoever is especially talented or creative in one area, can be

of enormous help to others who are perhaps gifted with other talents or especially interested in other aspects of the hobby.

There are those who, like Mr. Lluis Valldeneu, exercise their abilities to inconceivable extremes. He has folded a Little Bird a foot high, a Kawasaki Rose in its most complicated form, more than eighteen inches in diameter, and a Cat of 10,375 modules, and he has done all of that while organizing enormous paper folding exhibitions, including two simultaneous exhibitions.

Those who do not have much of an idea of what paper folding is tend to ask, "What is paper folding good for? Perhaps they would find it difficult to answer if someone asked them, as Benjamin Franklin once asked, "What is a newborn child good for?"

Paper folding is good for exercising one's creativity, ingenuity, and abilities. It is good for having the pleasure of folding and of contemplating what has been folded. It promotes pacifism and is not a classist hobby. It is a good remedy for loneliness. It is good psychomotor exercise for people with some kinds of illnesses. It enables making a multitude of decorative objects or gift items for those who appreciate the fruits of ingenuity. In schools it is good for learning geometry and learning about art in general. It is good for gaining a multitude of friends. It promotes learning other languages and knowledge of design.

It would be interesting to ask ourselves if, objectively, paper folding is not good for more than putting a lot of balls through baskets or scoring many goals, or smoking packs of cigarettes, or scaling mountain peaks, and a long list of other things to which perhaps much importance is conceded and which we don't attempt to question here. "Instead of idiotic parlor games," the Nobel Prize winner Miguel Ángel Asturias wrote to me in 1973, "why not encourage people to become engaged in this marvelous adventure?"

To fold a figure following some diagrams always requires an effort, and more so, clearly, if the figure is complicated and we don't have enough practice. It may be that we will not pay enough attention to some detail or some symbol, or that we will misinterpret some drawing. This happens, at times, even to the most expert person, and especially if the drawings are not very accurate. The effort to obtain the best results is an exercise that always is very useful to utilize and improve our faculties. Of course, if in spite of all our efforts, we don't manage to fold a figure well, we need to leave it for another attempt on another occasion, or to consult another paper folder. At times we trip up with something that someone else sees very clearly—and vice versa!

The diagrams, with the instructions for folding the figures, have been arranged starting with the simplest, and ending with those that require a greater effort.

VICENTE PALACIOS

SOME OF THE FIGURES ON THE FOLLOWING PAGES

Acid Lemon (page 60). Mr. Jack Skillman was folding a yellow sheet of paper when he came up with this figure. Immediately he thought of a sickly-looking lemon that had not ripened. It only was published once (in the United States), but in those diagrams a serious error was made.

Two-Seat Boat (page 82) and *Chinese Junk* (page 85). We see how the Two-Seat Boat traditionally is folded—at least in Spain—and how the well-known Chinese Junk traditionally is folded in Japan. Obviously, this basically is a case of the same creation and of the same origin. The folding of the Two-Seat Boat faithfully reproduces—in my judgment—how this figure should be created and how it has been folded from the beginning. The way in which the Chinese Junk traditionally is folded in Japan seems to be a process developed later, and perhaps from a figure already folded, with total lack of knowledge of the genuine process of its creation and folding. Perhaps whoever initiated this procedure in Japan intended to reduce the number of steps by means of a quite-original process. The procedure worked out and used until then for folding this figure, which certainly was magnificent, was relegated to oblivion.

Boxer Dog, Elephant, Bear Cub, Little Dog 2, Horse (pages 129 to 141). It is very admirable how Mr. Juan López Figueroa discovered this basic fold and this procedure, which enables obtaining a great variety of quadrupeds. Here we present a good sampling of such possibilities. What racking of the brains some figures of this kind would have required for so many other creators!

Meeusen-esque (page 142). Mr. Jeff Beynon took as his starting point, in creating this figure, a procedure used by Mr. José Meeusen. Because of a certain resemblance to some creations of his, he named the figure after him.

Waterwheel (page 145). Mr. Fred Rohm called this "Christmas Decoration." It seems to me more natural to call it "Waterwheel," for two reasons. First, because of its resemblance to a waterwheel, with the same design on both sides. In the second place, because I don't know of any other waterwheel in folded paper, while the name "Christmas Decoration" is generic and doesn't describe the specific figure.

Geisha (page 157). The most beautiful Japanese papers for origami are ideal for folding this attractive figure, so well done.

Biplane (page 161). Mr. Momotani always carries in his pocket some thin little papers, square, with a metallic coating on one side, the color of old gold. With them, and the tips of his fingers, he folds to perfection this and others of his little airplanes, in which one does not know what to admire more, the vision he has of the folding of such figures, or the exquisite perfection of their folding, which is a little complicated because of some arbitrary folds.

Muslim Praying (page 51). Mrs. Natividad Sánchez Ferrero created this in Larache, in 1926, upon observing Muslims complying with their prayer duties prescribed in the Koran. She folded it in distinct variant forms, and what was most difficult for her to invent, she told us, was the head.

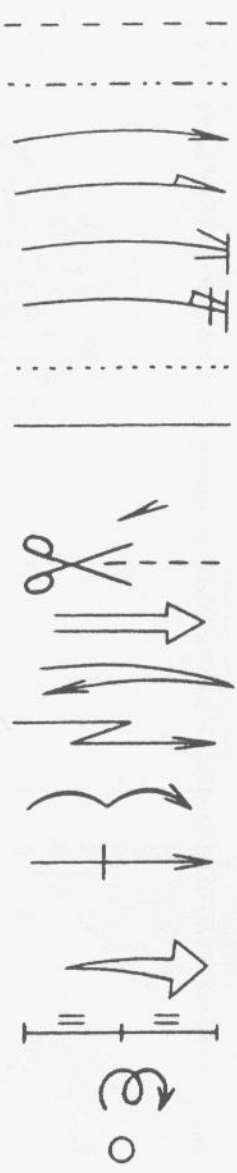
Little Bird in Boat (page 103). In my judgment, this improves upon a previous creation of Mr. Juan Gimeno, based in its turn on a famous boat by Mr. Martin Wall.

Wilfred's Crown (page 112). Mr. José Meeusen identifies his models by the date when each one was created. He has invented so many! In this case he dedicated one date's figure to Mr. Wilfred Beynon, father of Mr. Jeff Beynon, as it was the date when the former died.

Modular Crown 1 (page 67). At the Origami USA convention in New York (June 1997), a group of women wore on their heads some pretty and varied modular crowns. At the request of one of those women, Miguel Ángel, my son, conceived and folded right there these that we present here.

Armor (page 164). By now, to compose figures from several pieces of folded paper is nothing new, but in 1992 the well-remembered Mr. Issei Yoshino caused a sensation with his famous Tyrannosaurus Rex Skeleton, folded from 21 square papers, all of the same size. This inspired Mr. Francisco Caboblanco to create this elegant suit of armor.

SYMBOLS



Valley fold

Mountain fold

Fold forward

Fold backward

Fold forward and inside

Fold backward and inside

See-through view

Crease left by a fold

Sink, squash

Cut

Unfold

Fold and unfold

Pleat-fold

Fold over more than once

Repeat the fold as many times as there are perpendicular lines (in this case, once)

The following diagram is enlarged

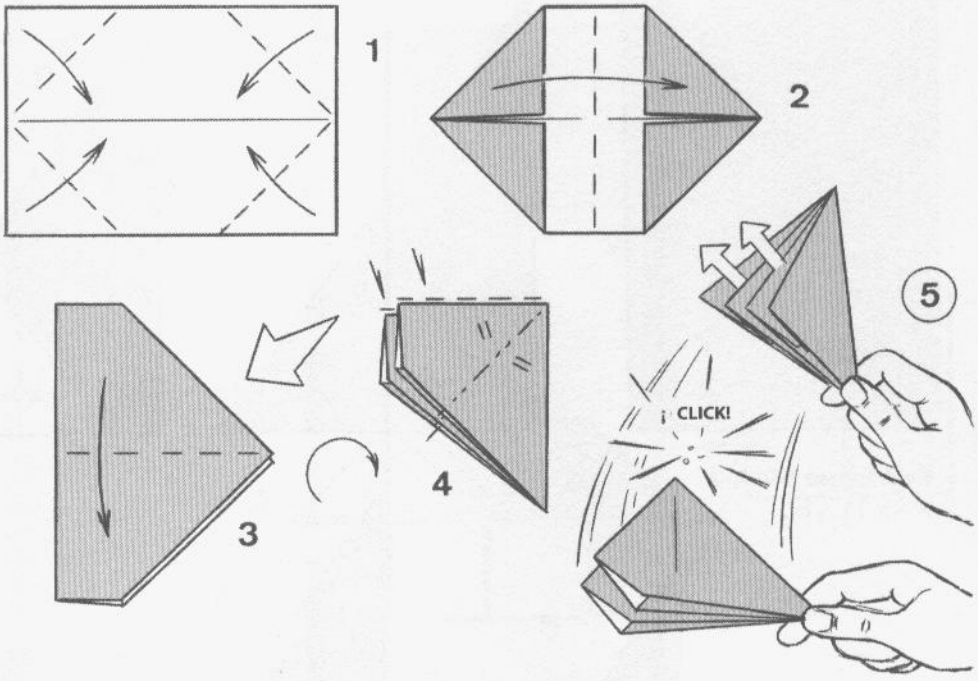
Division into two equal parts

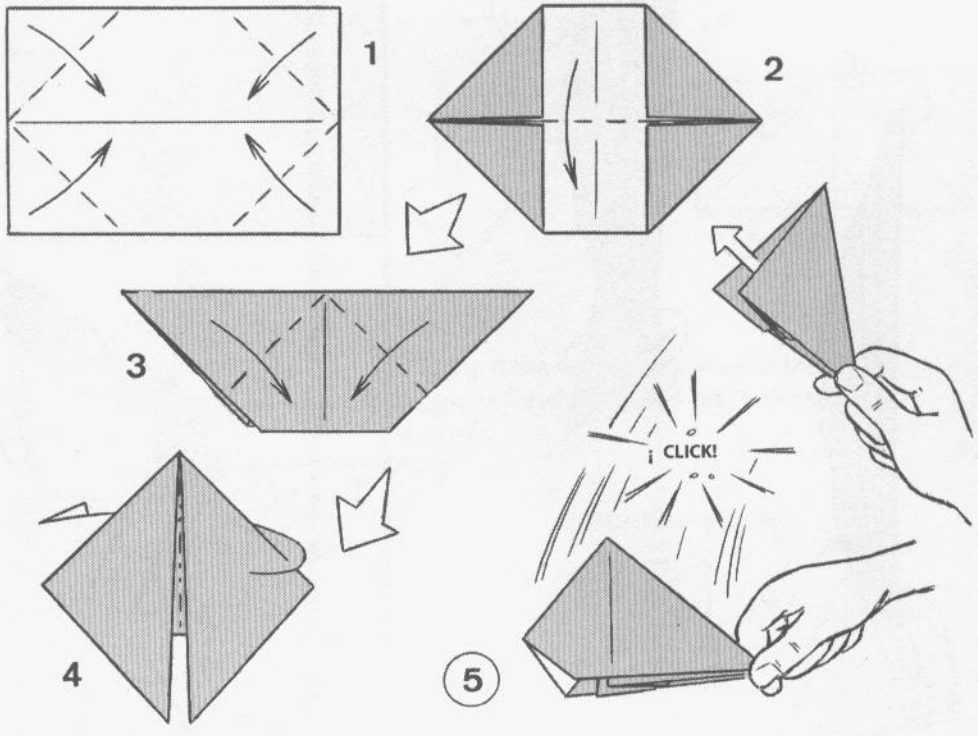
Turn the figure upside down

Reference point

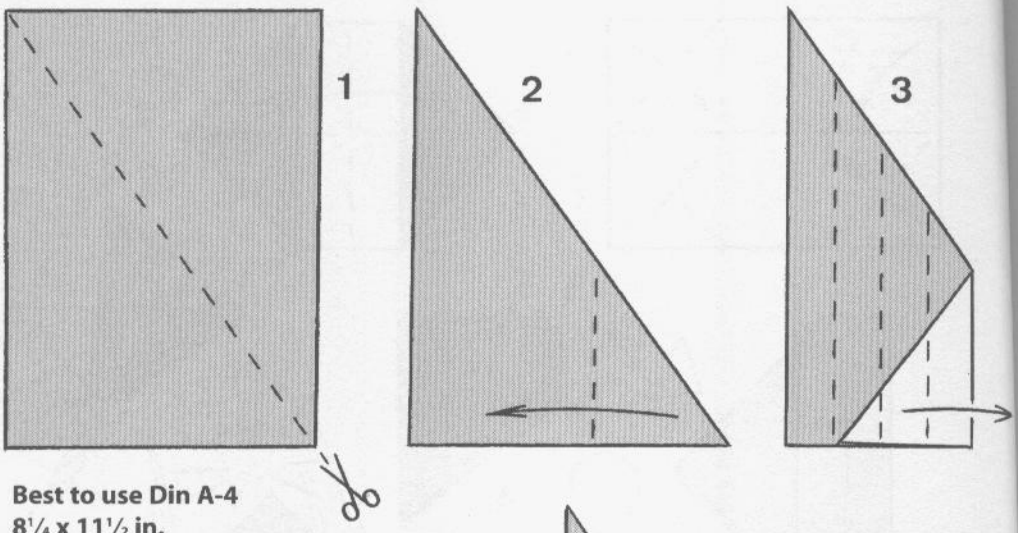
CLICKER AND ITS VARIANT

Traditional





FEATHER FOR CAP



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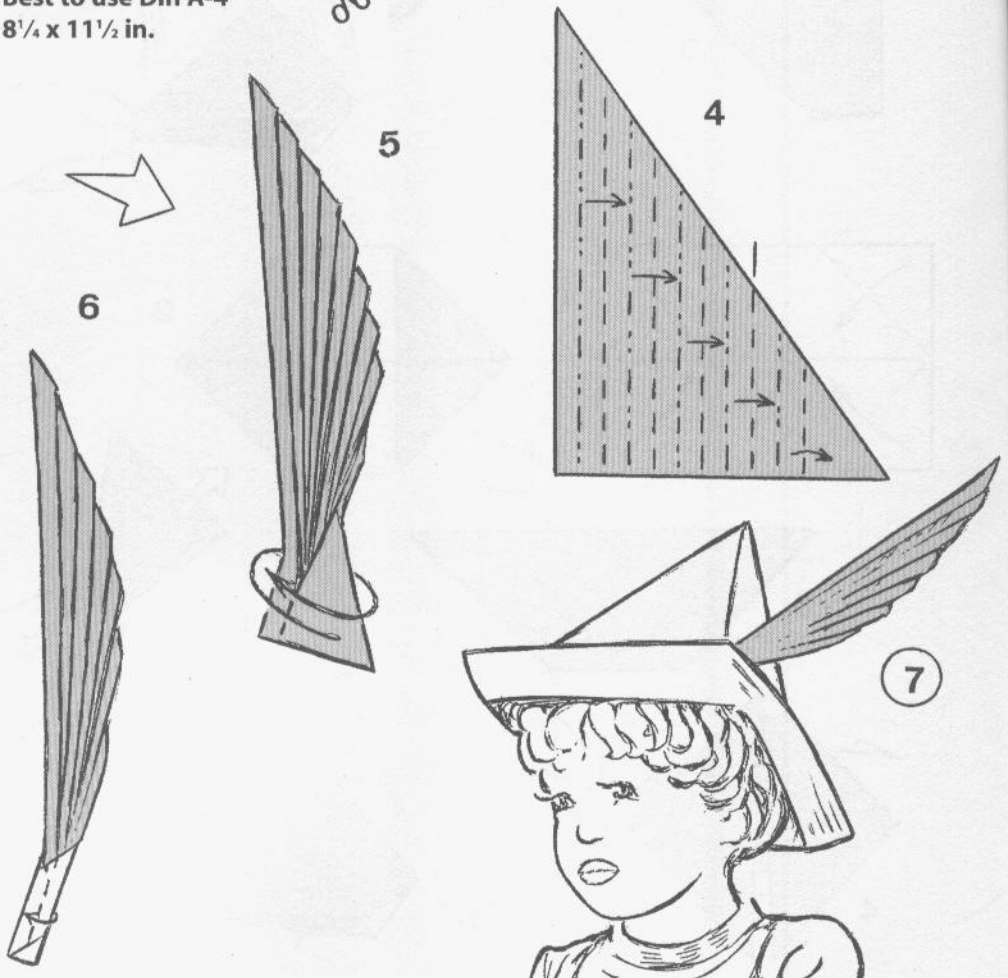
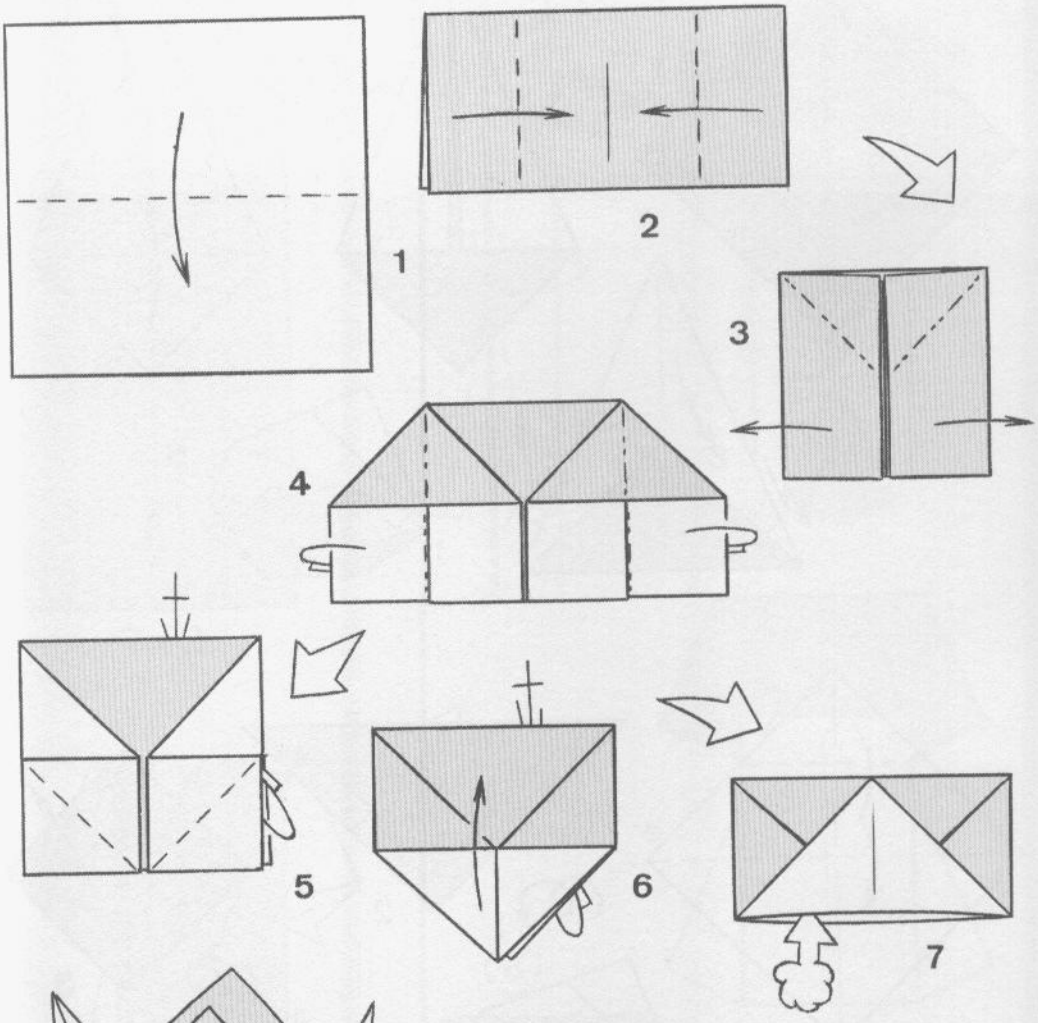
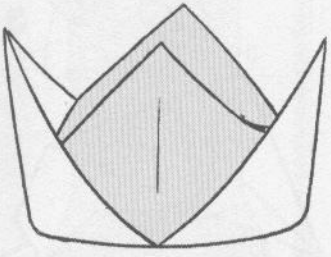


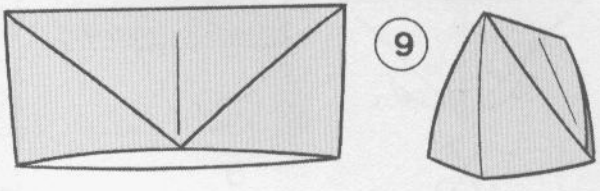




HAT (8)

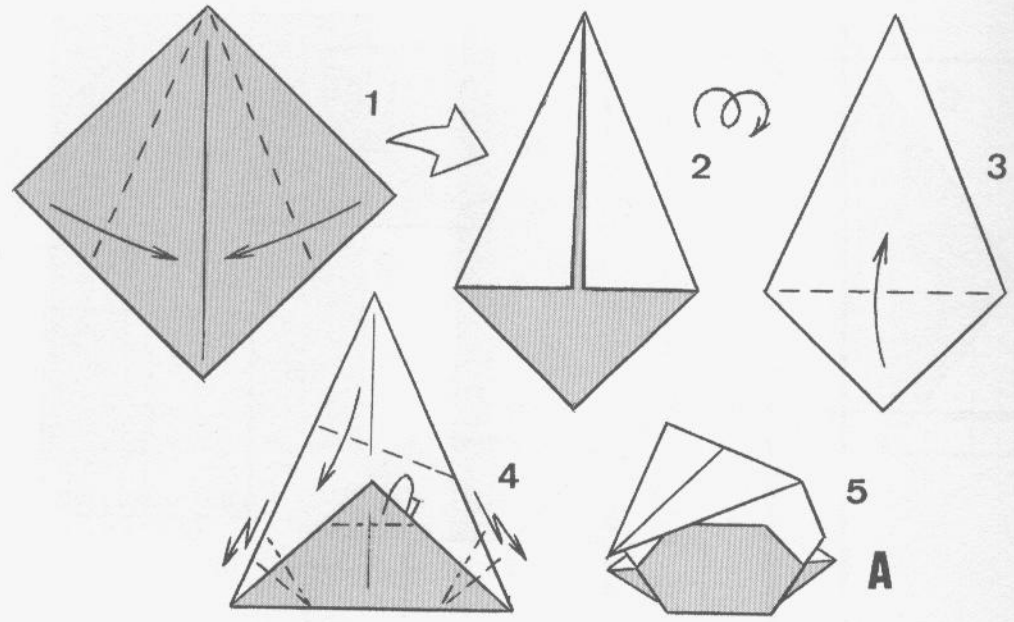
If in fig. 6 the two points are put inside (and unfolded), the legionnaire's cap is made.

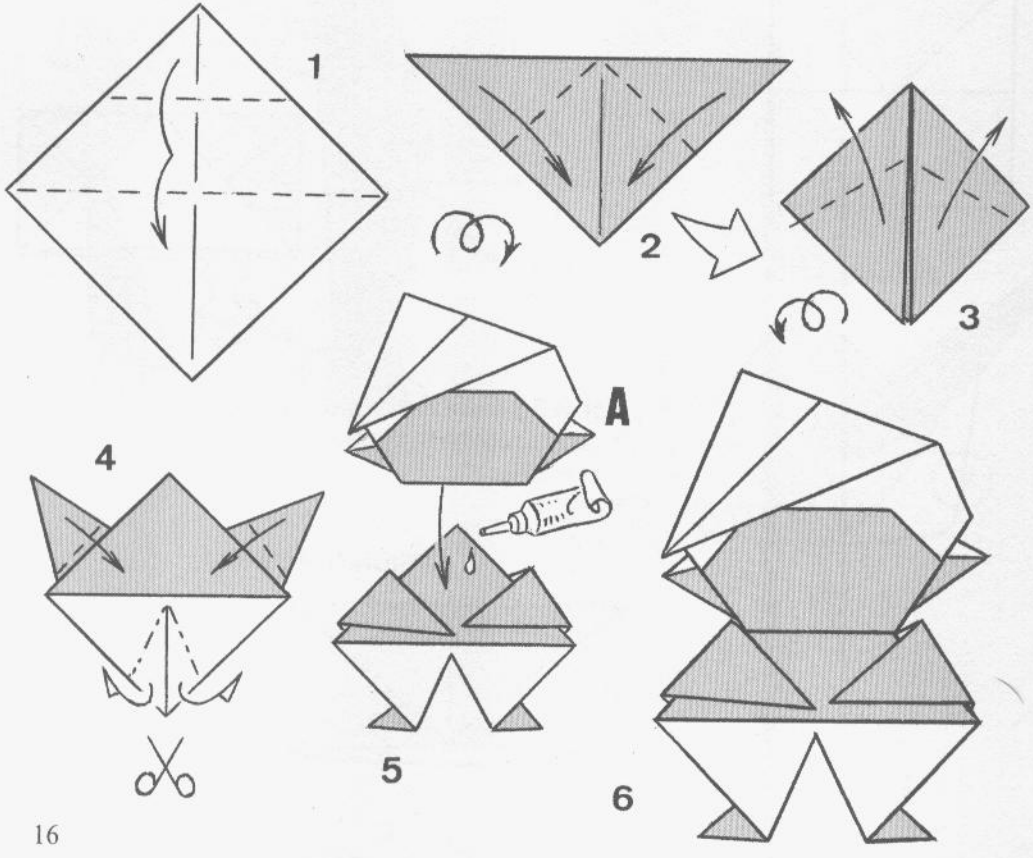
LEGIONNAIRE'S CAP



"PITUFO" (comic figure)

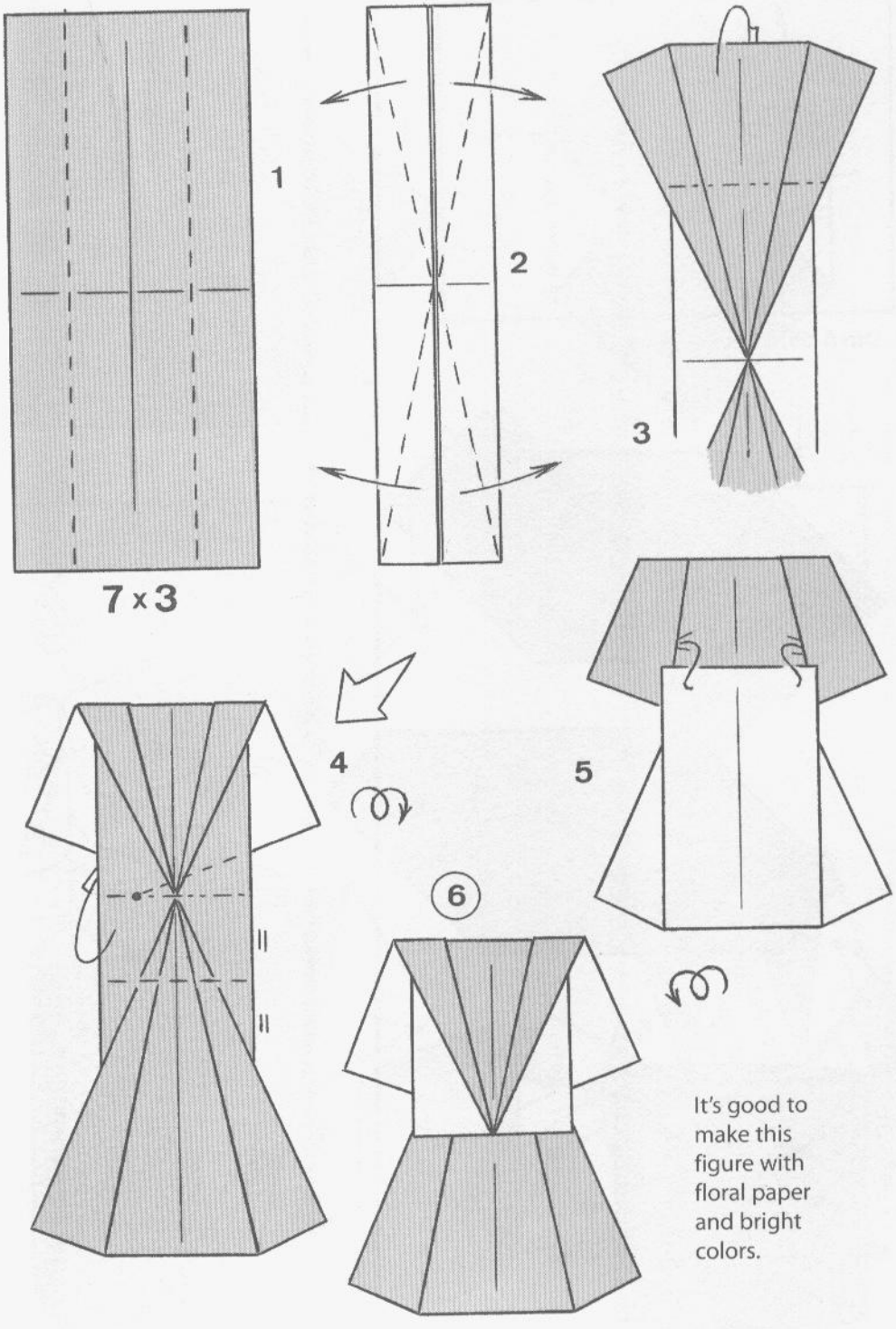
by Susana Arashiro





GIRL'S DRESS ("billfold")

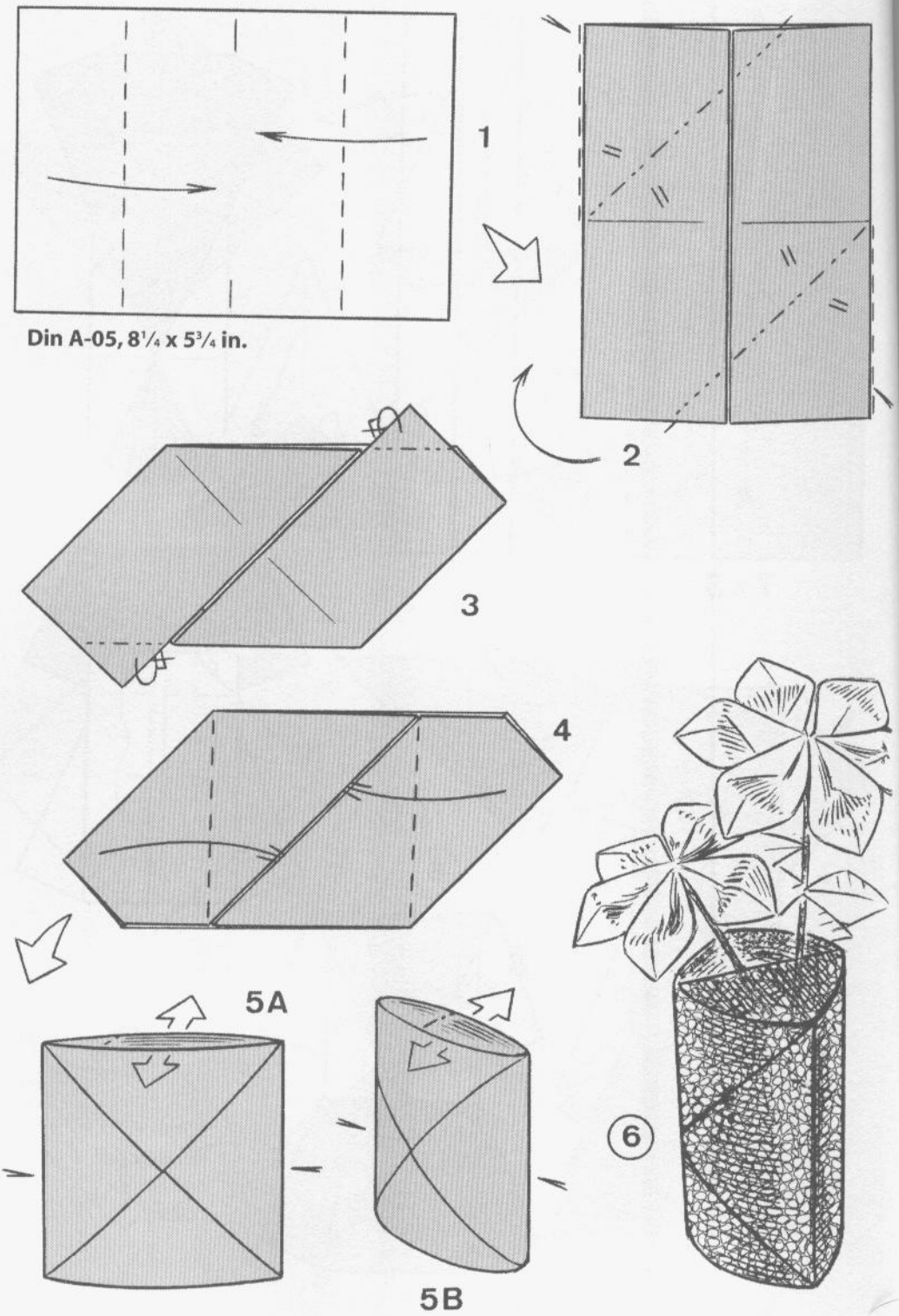
by Susana Arashiro



It's good to make this figure with floral paper and bright colors.

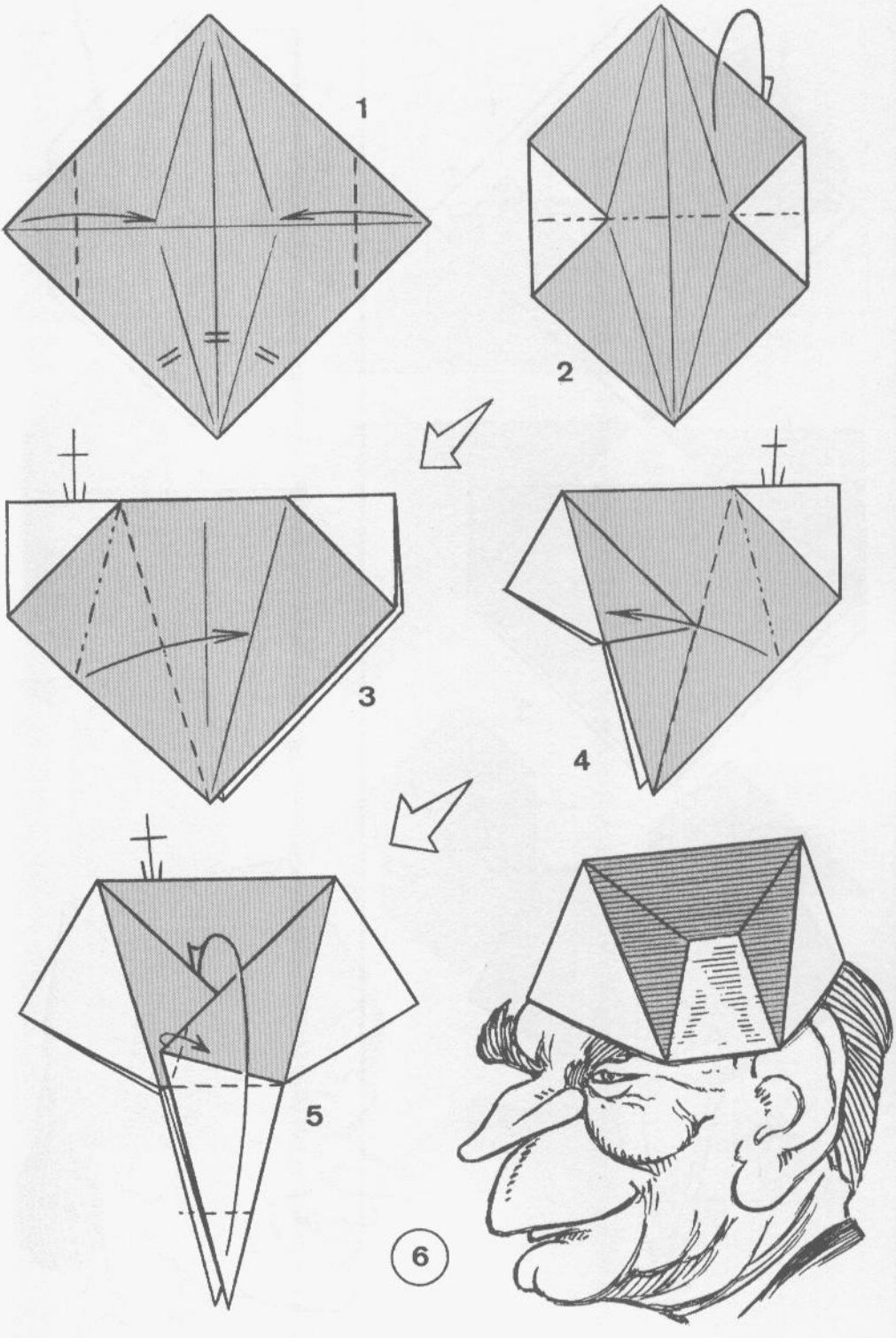
VASE

by Lluis Valldeneu



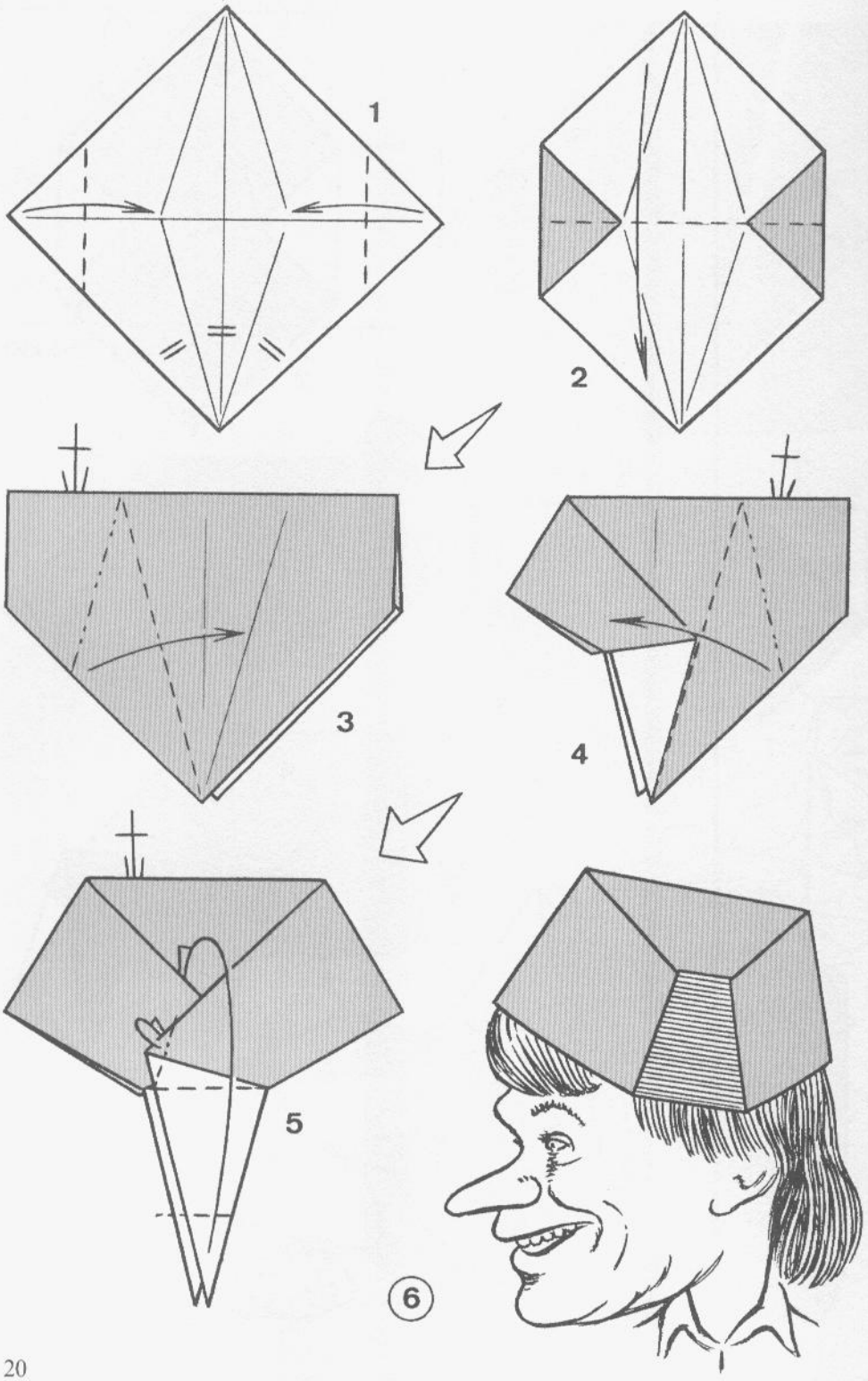
Din A-05, 8¼ x 5¾ in.

by Jeff Beynon



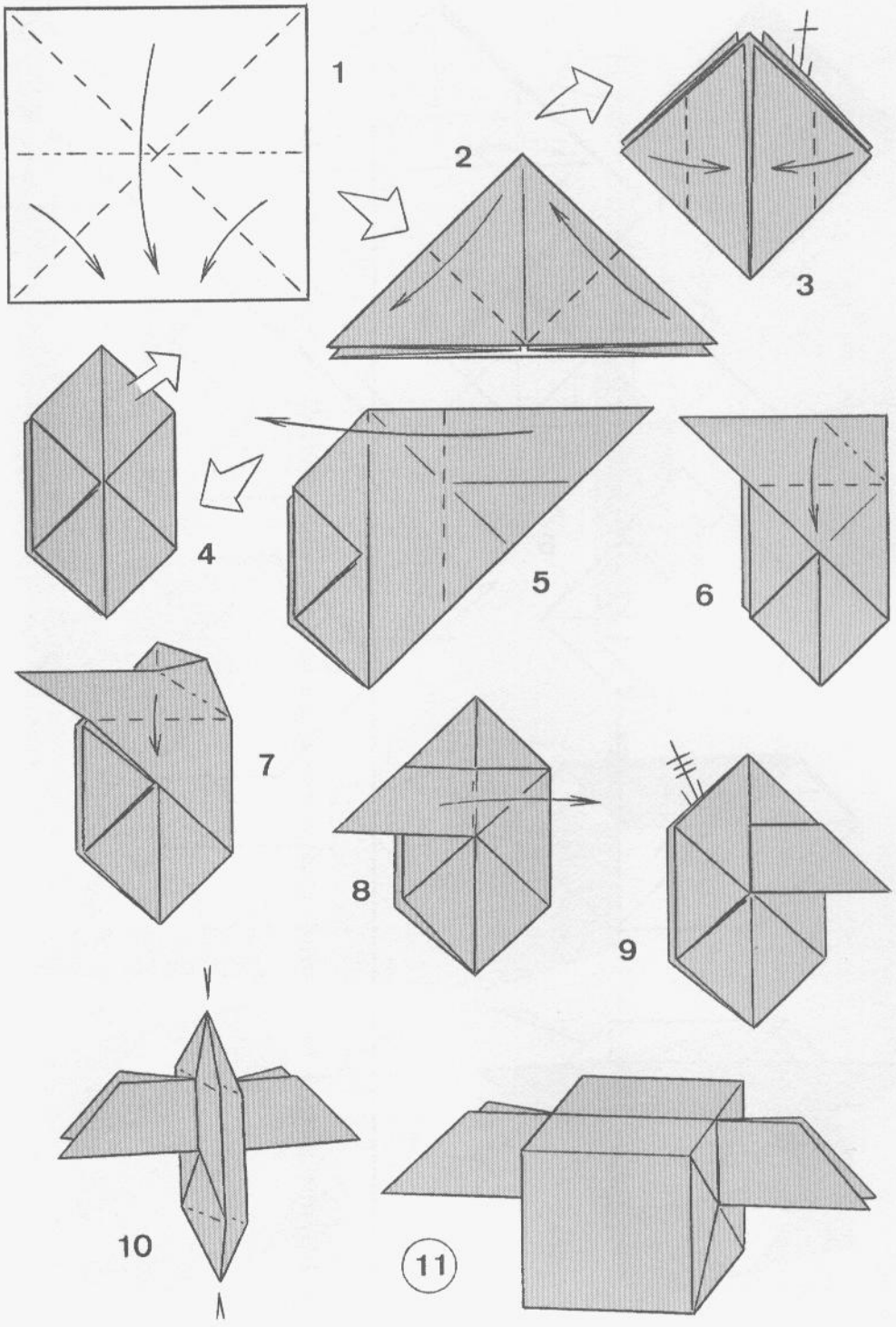
CAP 2

by Jeff Beynon



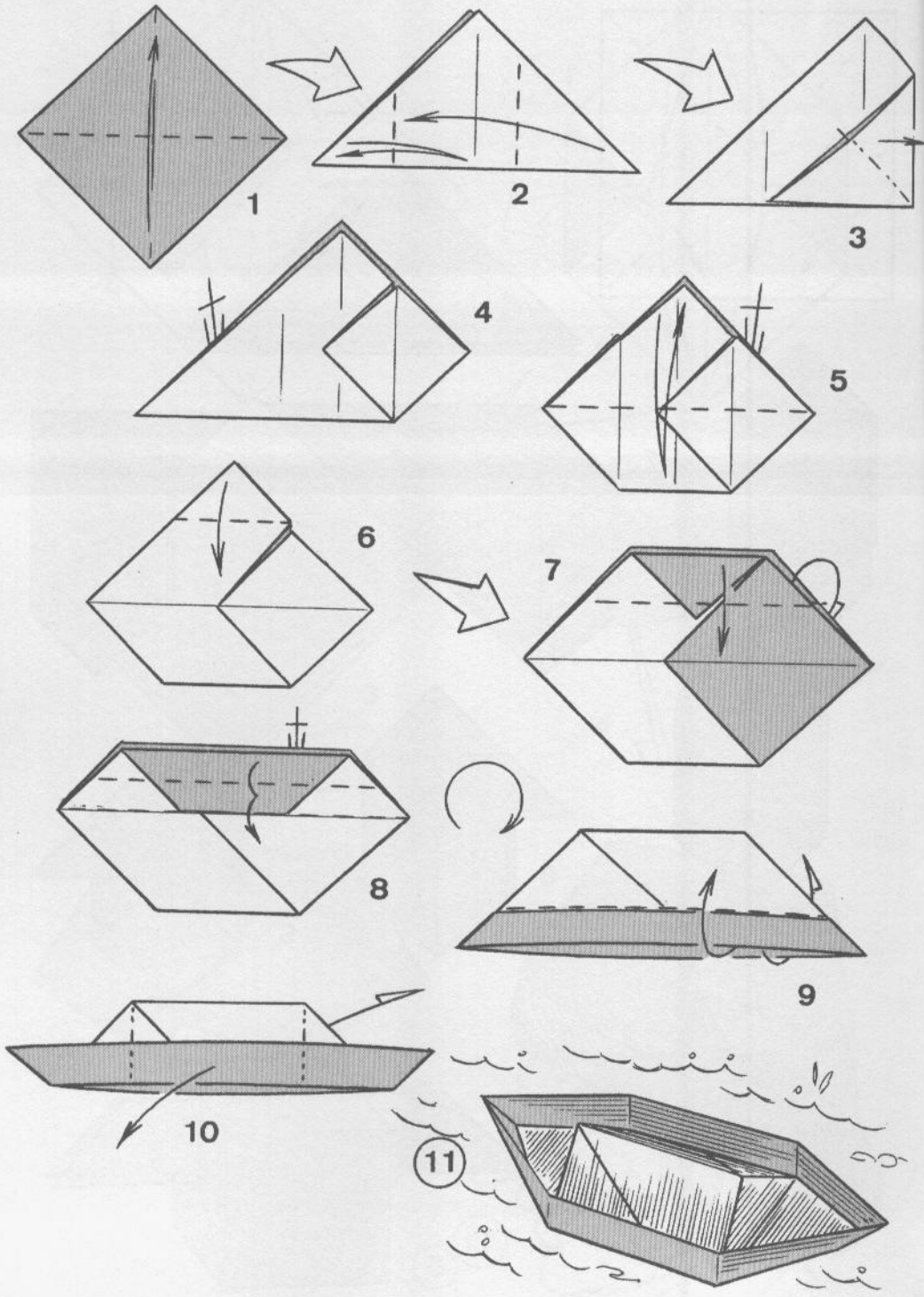
WINGED CUBE

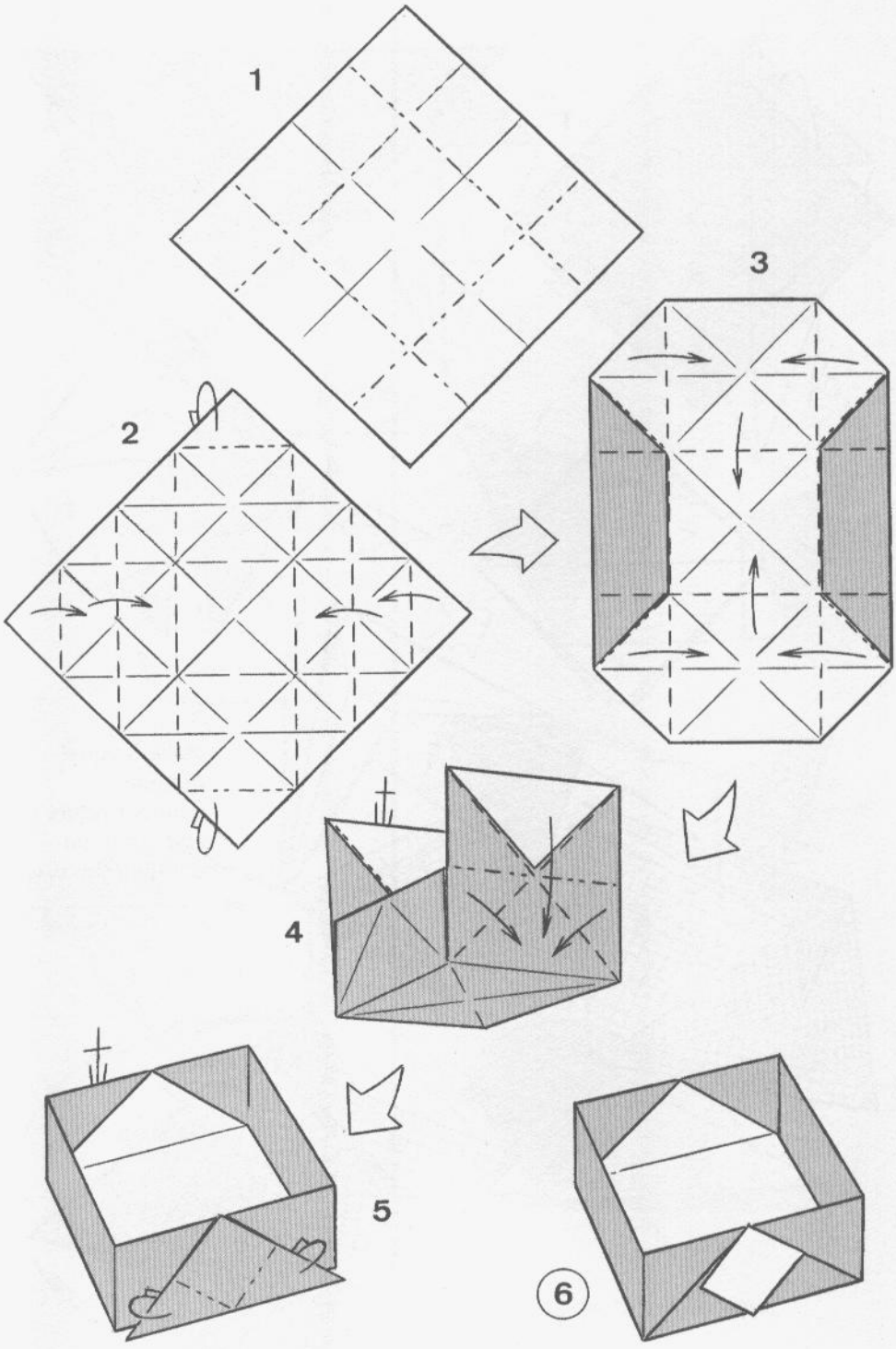
Traditional



BOAT

by Victor Laschenko

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2
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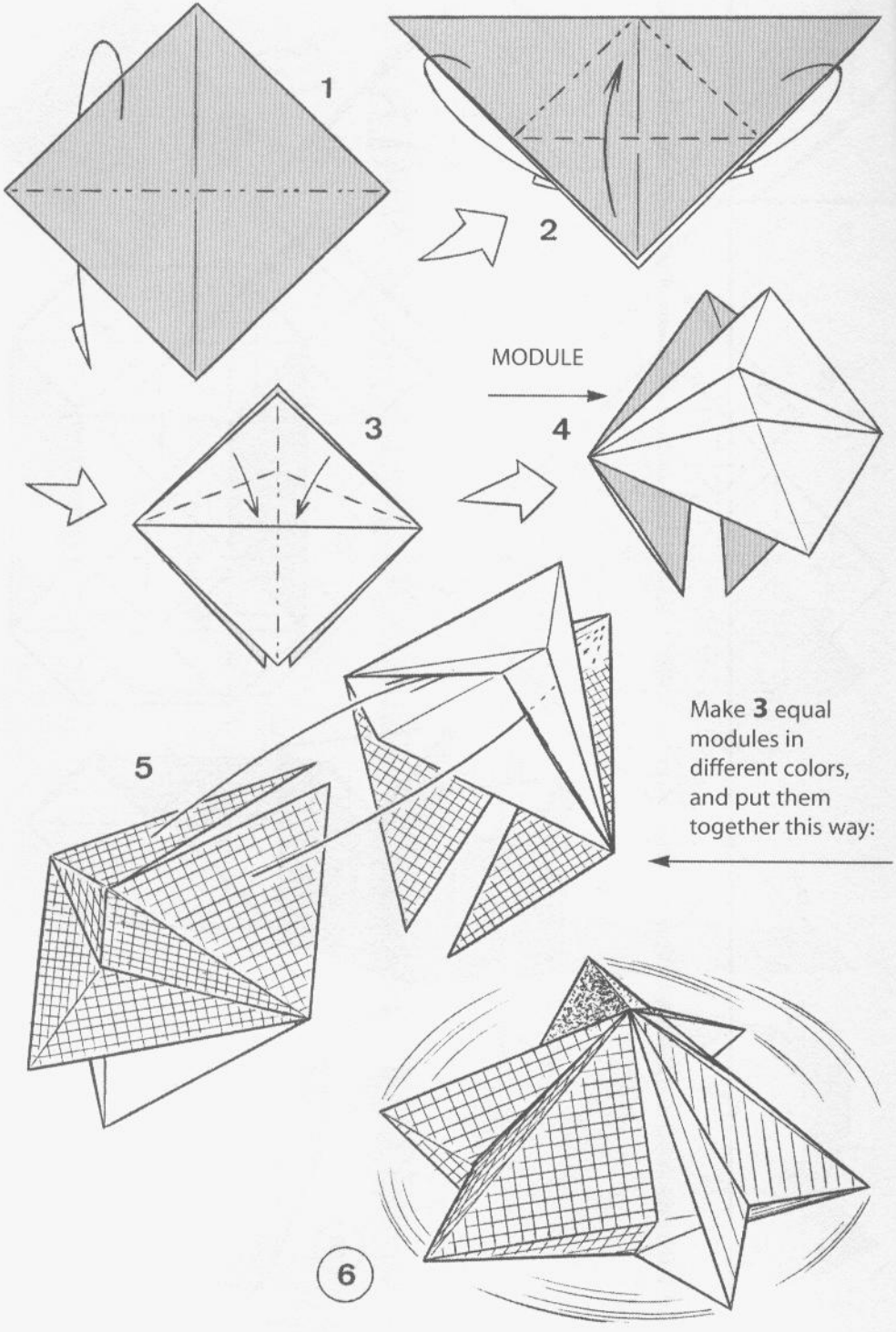
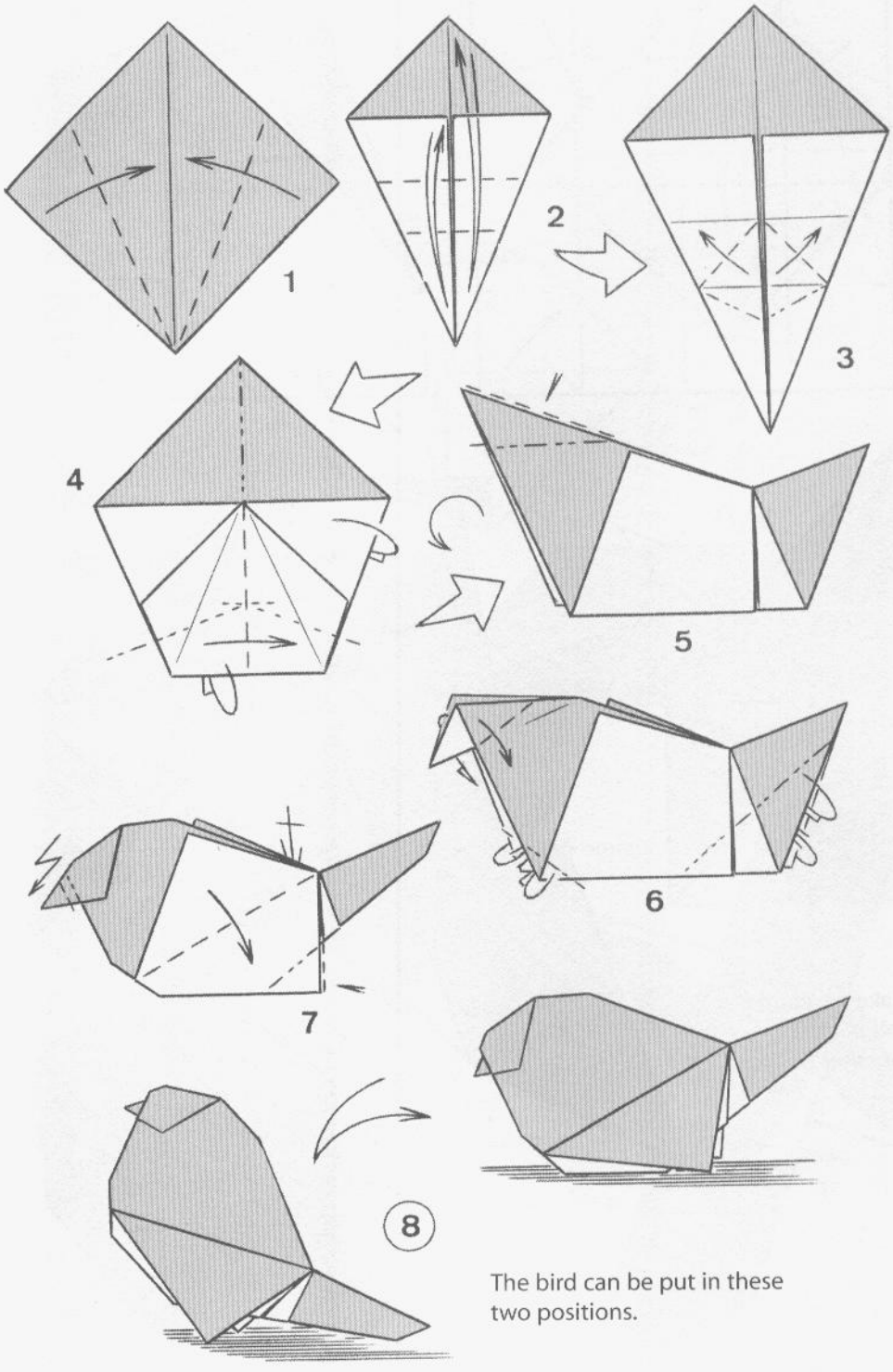
6

CENTERPIECE FOR TABLE



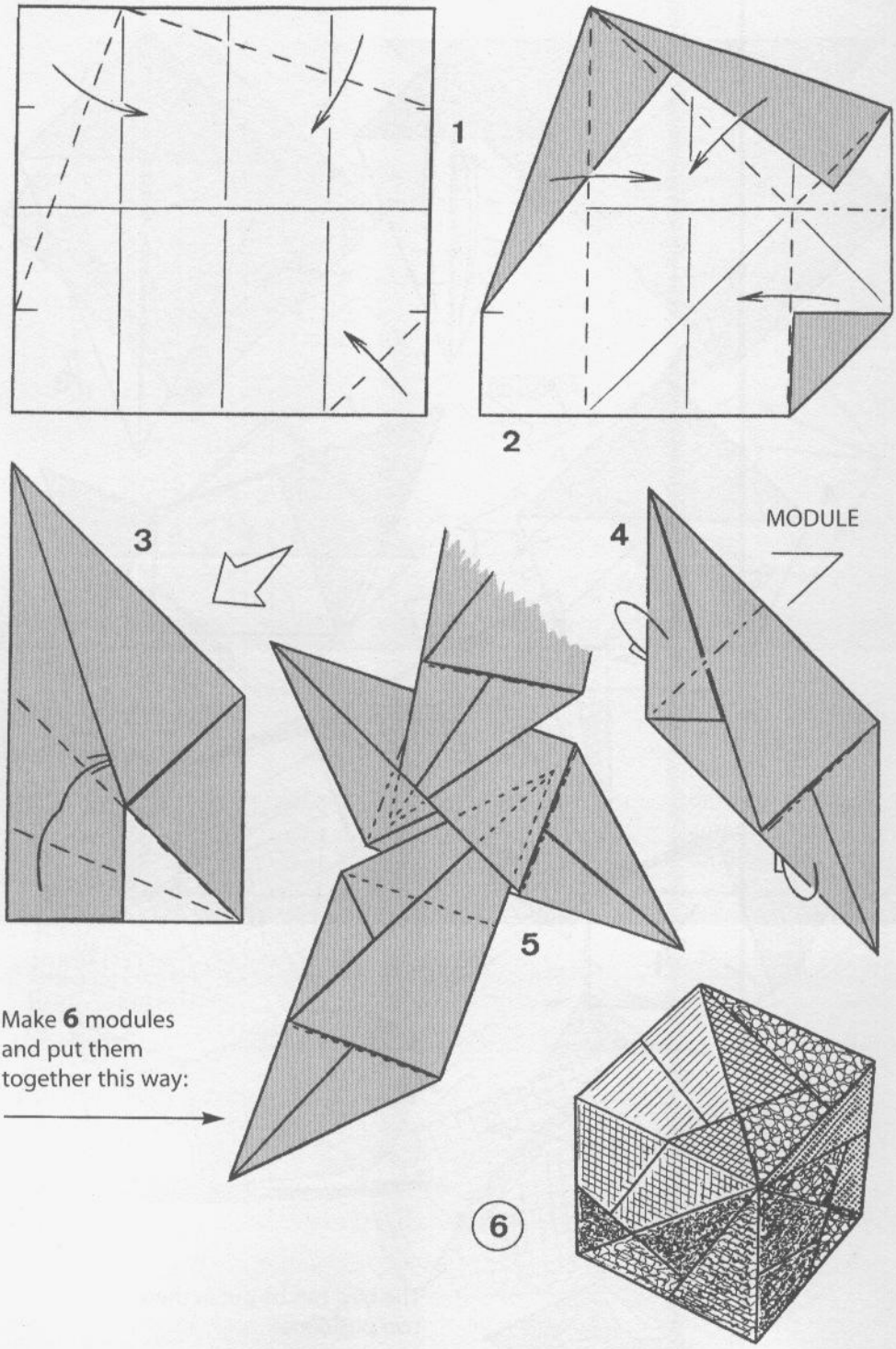
SPARROW

by Susana Arashiro



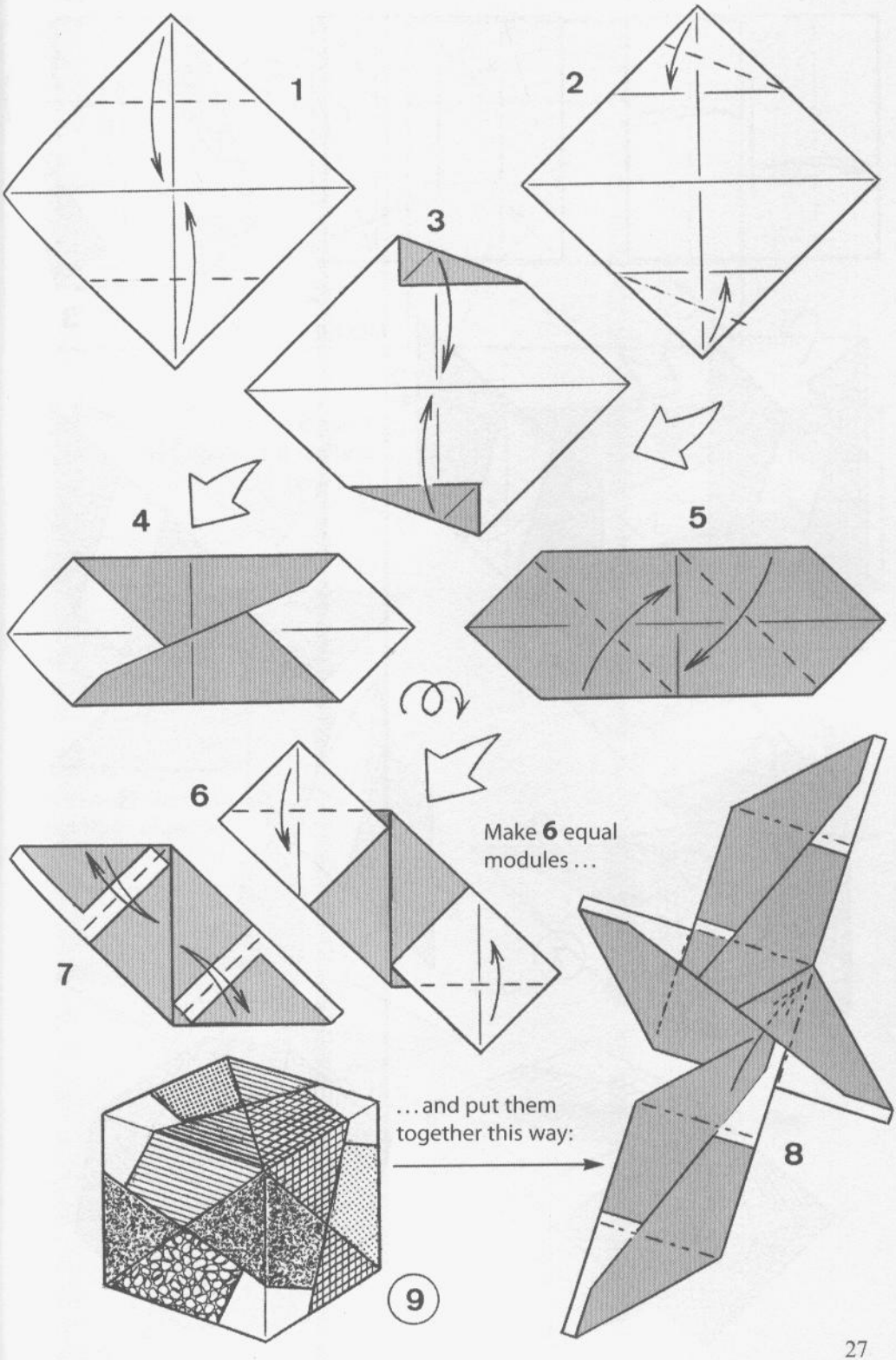
The bird can be put in these two positions.

MODULAR CUBE 1



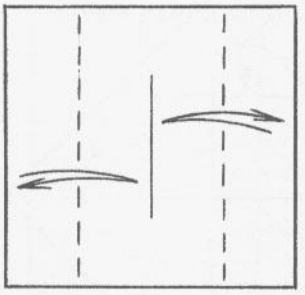
MODULAR CUBE 2

by Mari Kanegae

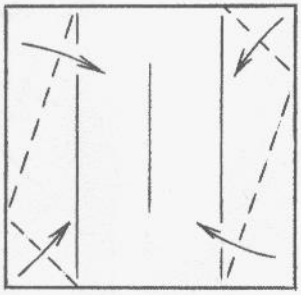


MODULAR CUBE 3

by Vicente Palacios



1



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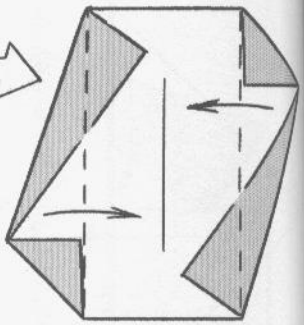
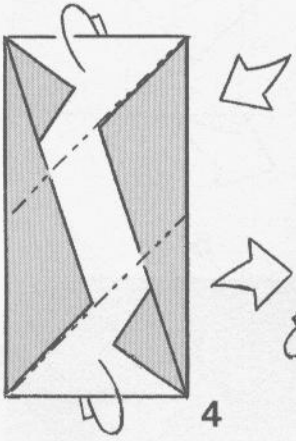


3

MODULE



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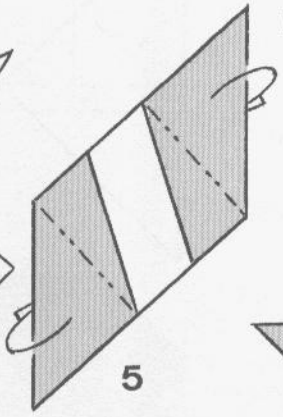
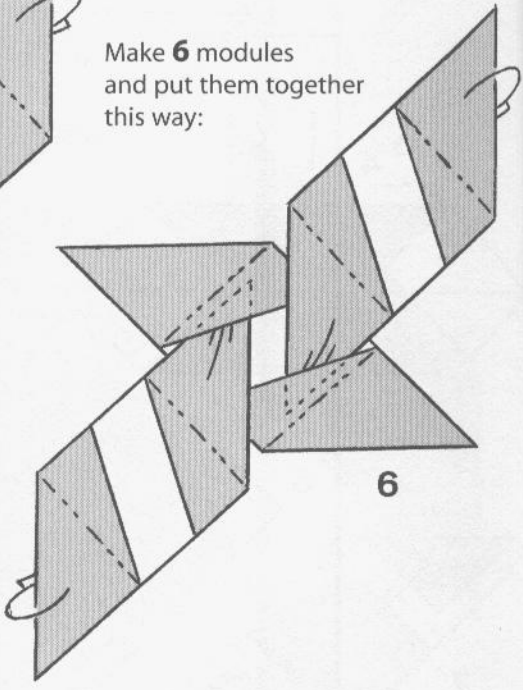


5

Make **6** modules
and put them together
this way:



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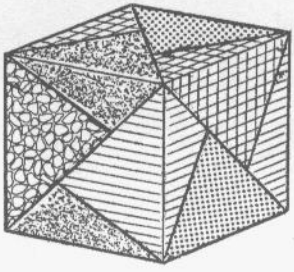
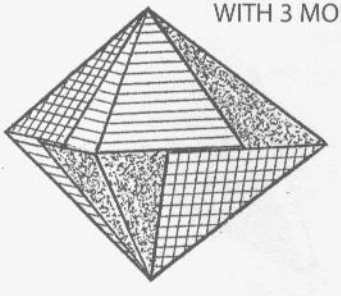
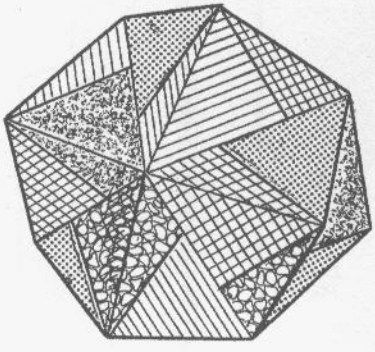


7

WITH 3 MODULES

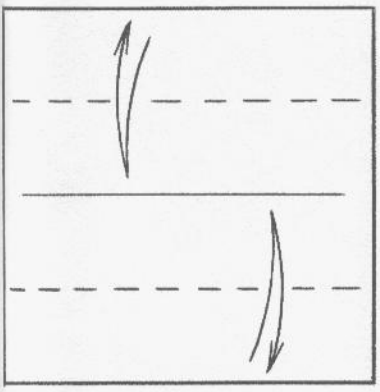


WITH 12 MODULES

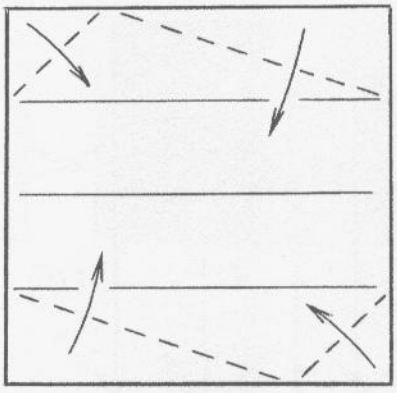


MODULAR CUBE 4

by Vicente Palacios



1



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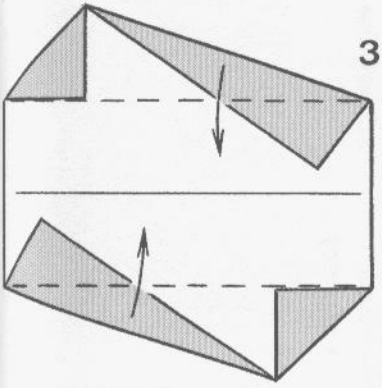

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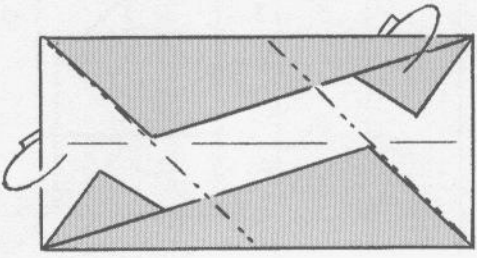

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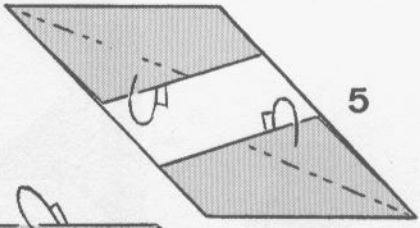
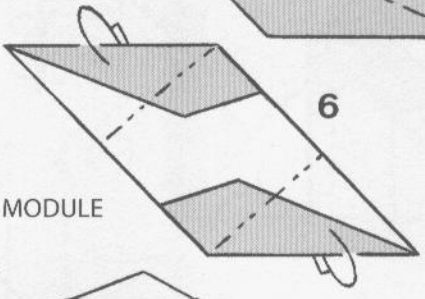


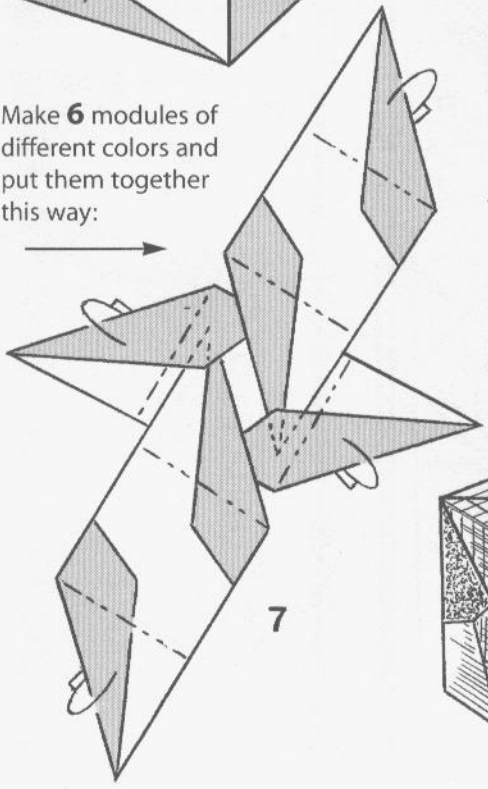
5

Make **6** modules of different colors and put them together this way:



6

MODULE



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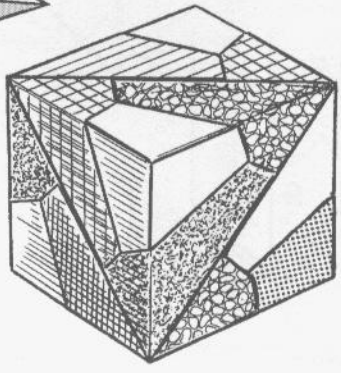
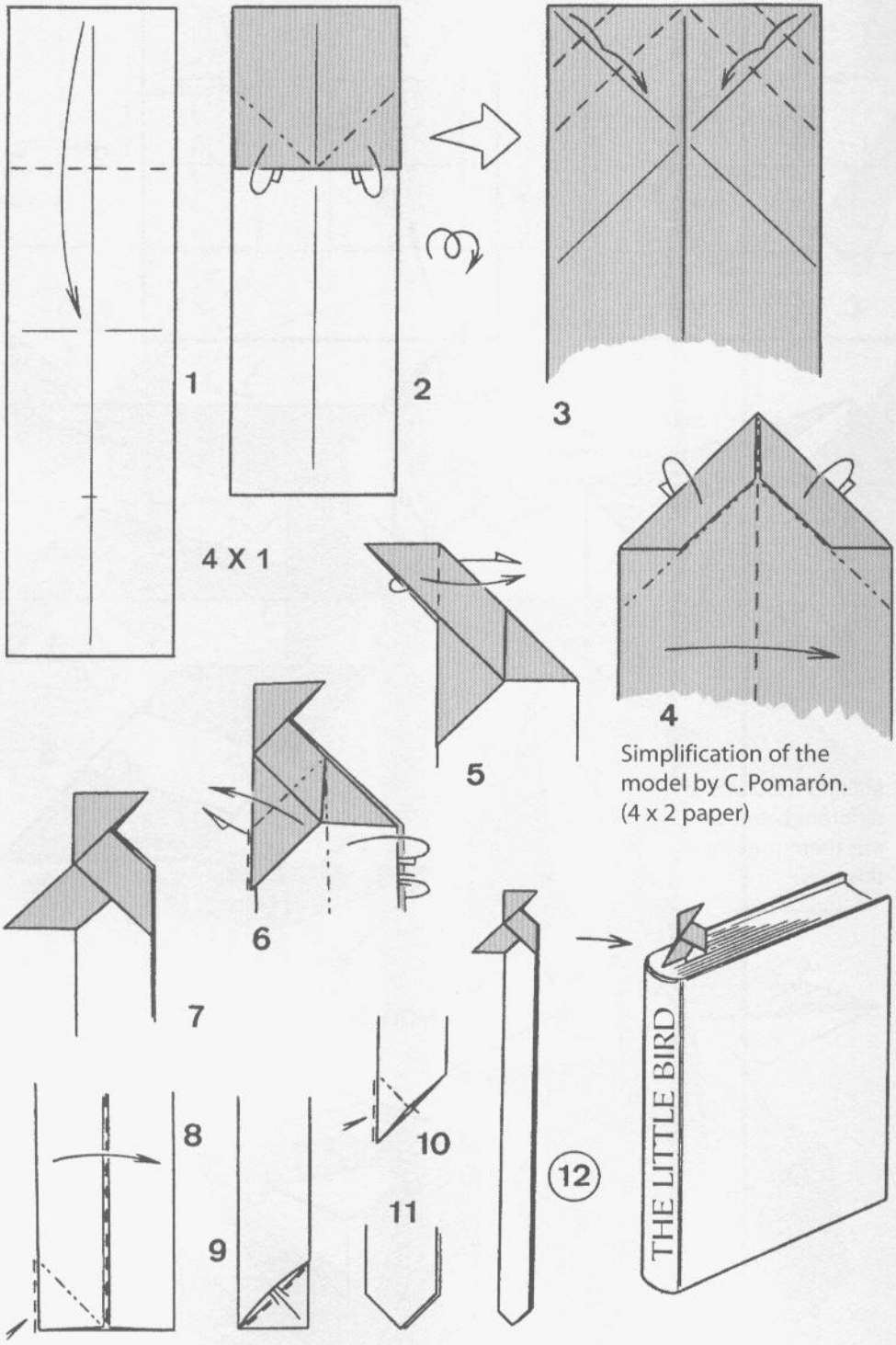


8

LITTLE BIRD BOOKMARK

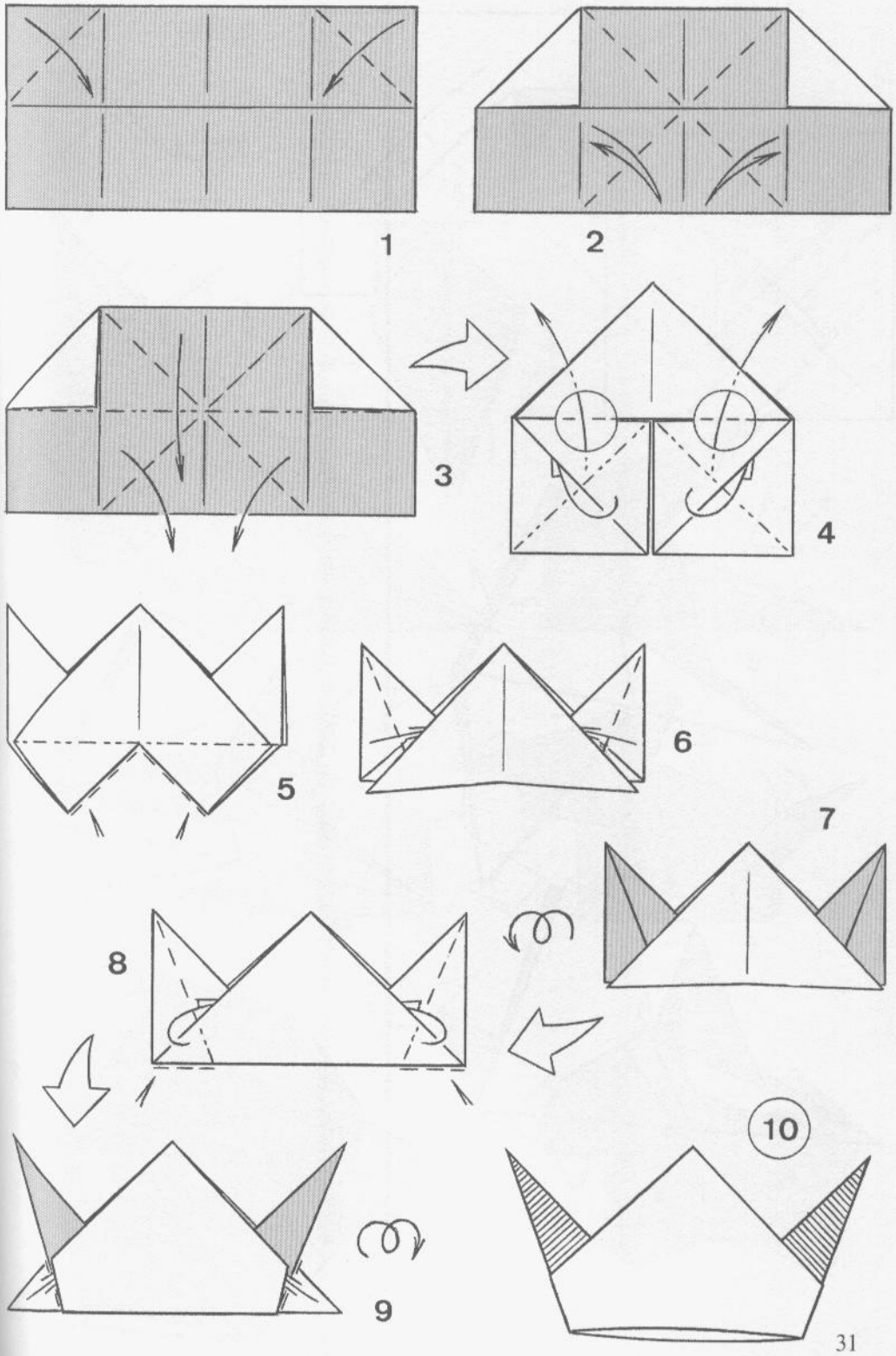
by Vicente Palacios



Simplification of the model by C. Pomarón. (4 x 2 paper)

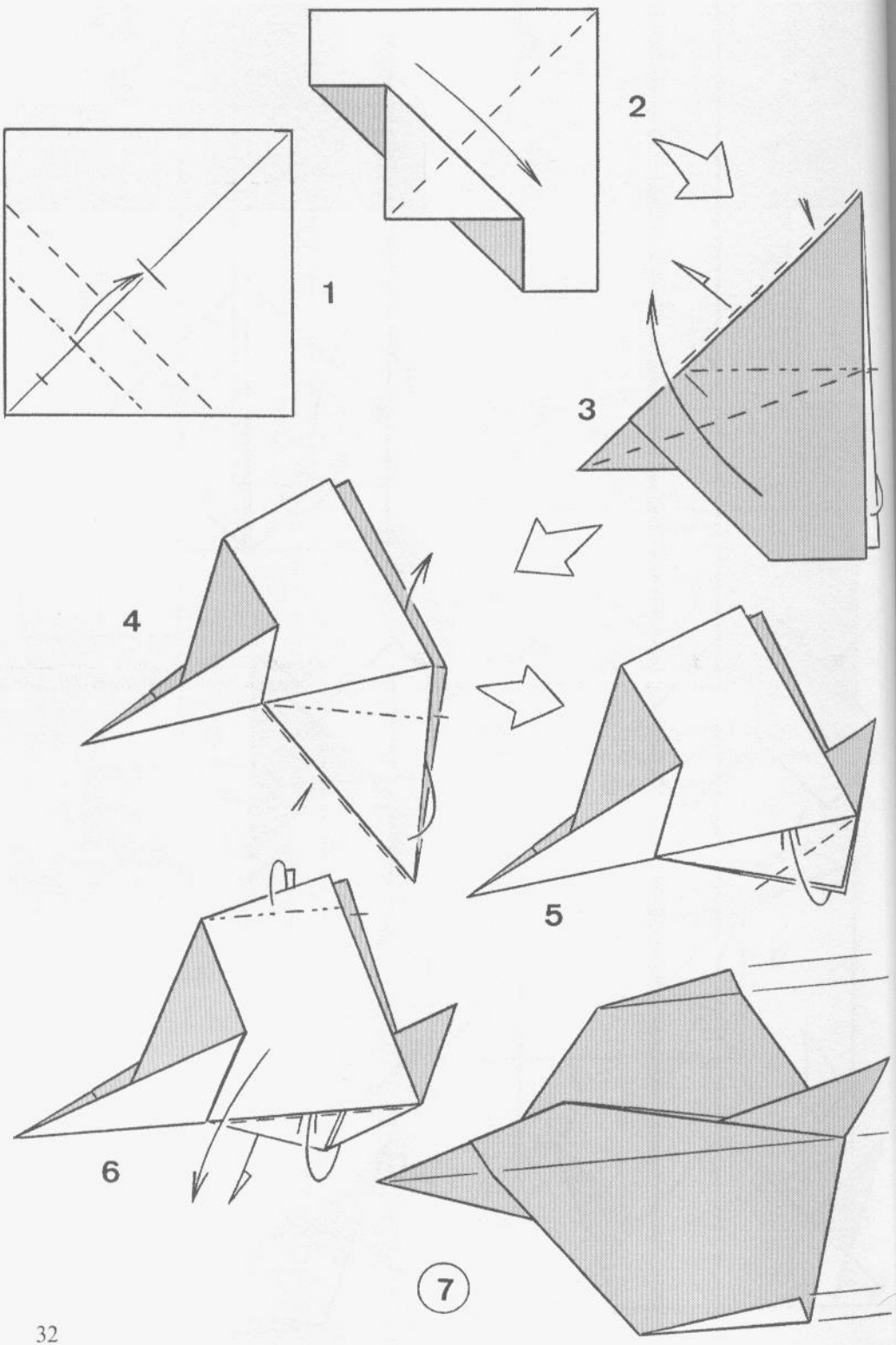
CELTIC HELMET

Traditional



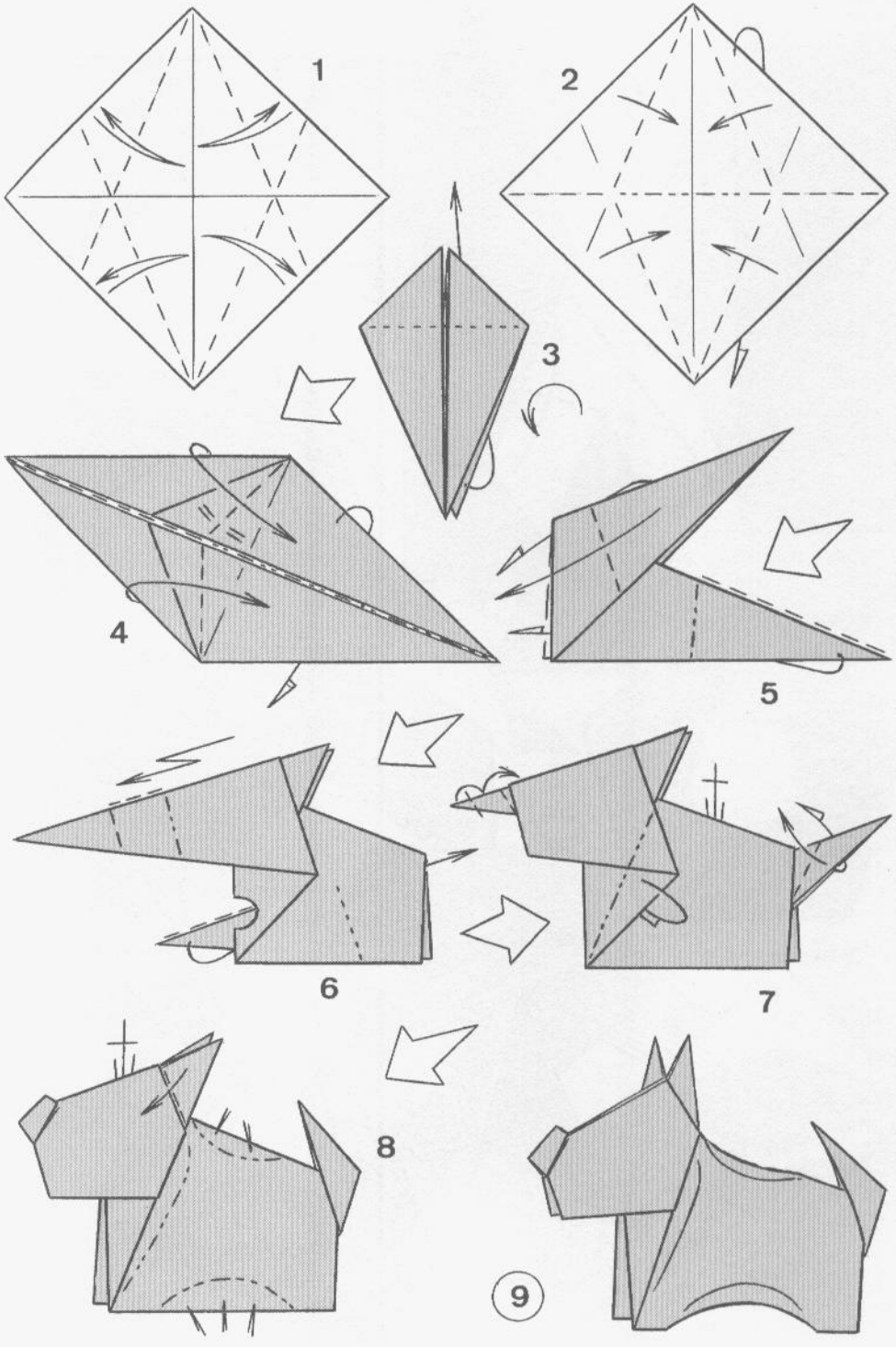
AIRPLANE

by Francisco Javier Caboblanco



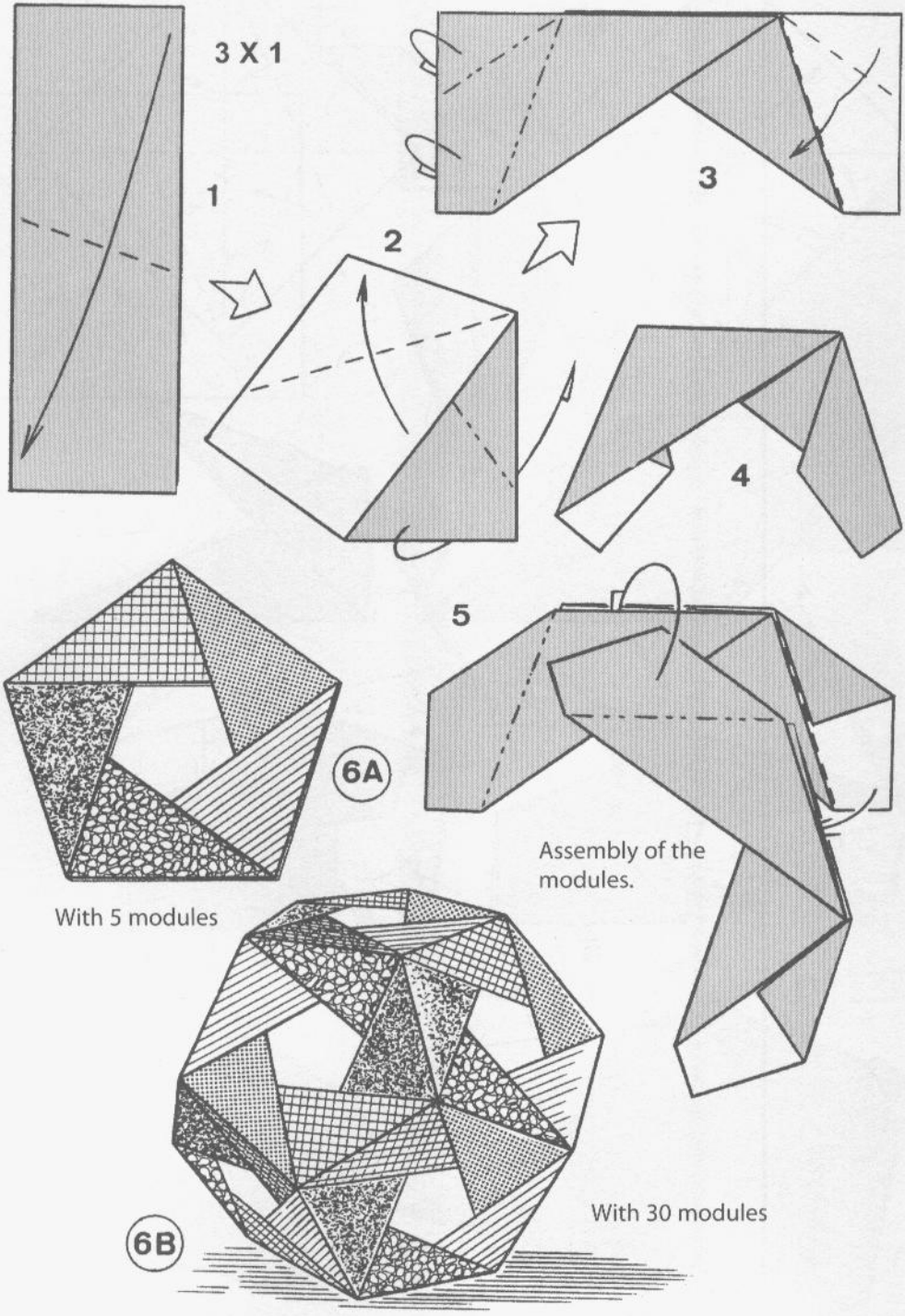
LITTLE TERRIER DOG

by Francisco Javier Caboblanco



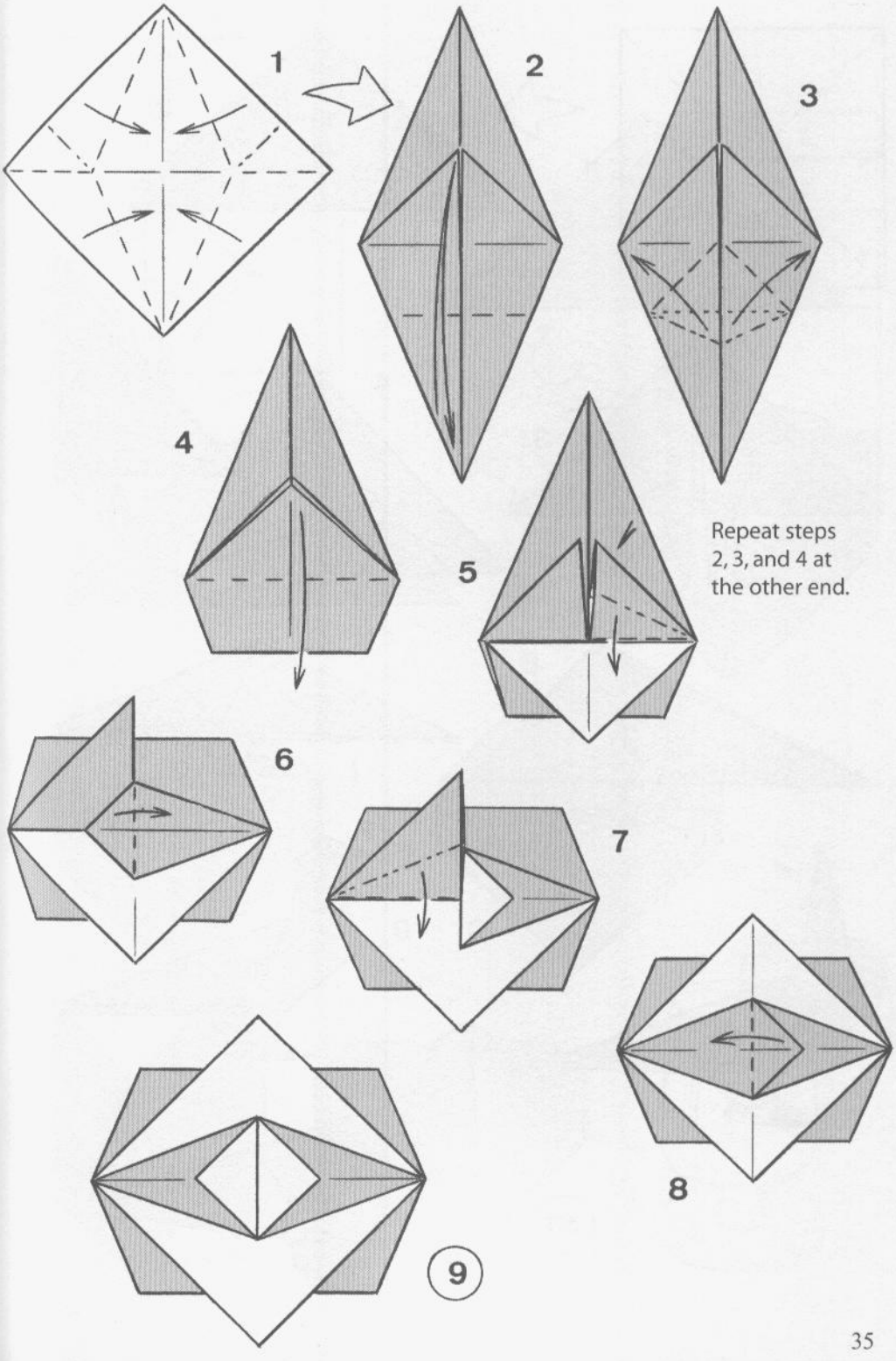
PENTAGON AND DODECAHEDRON

by Vicente Palacios



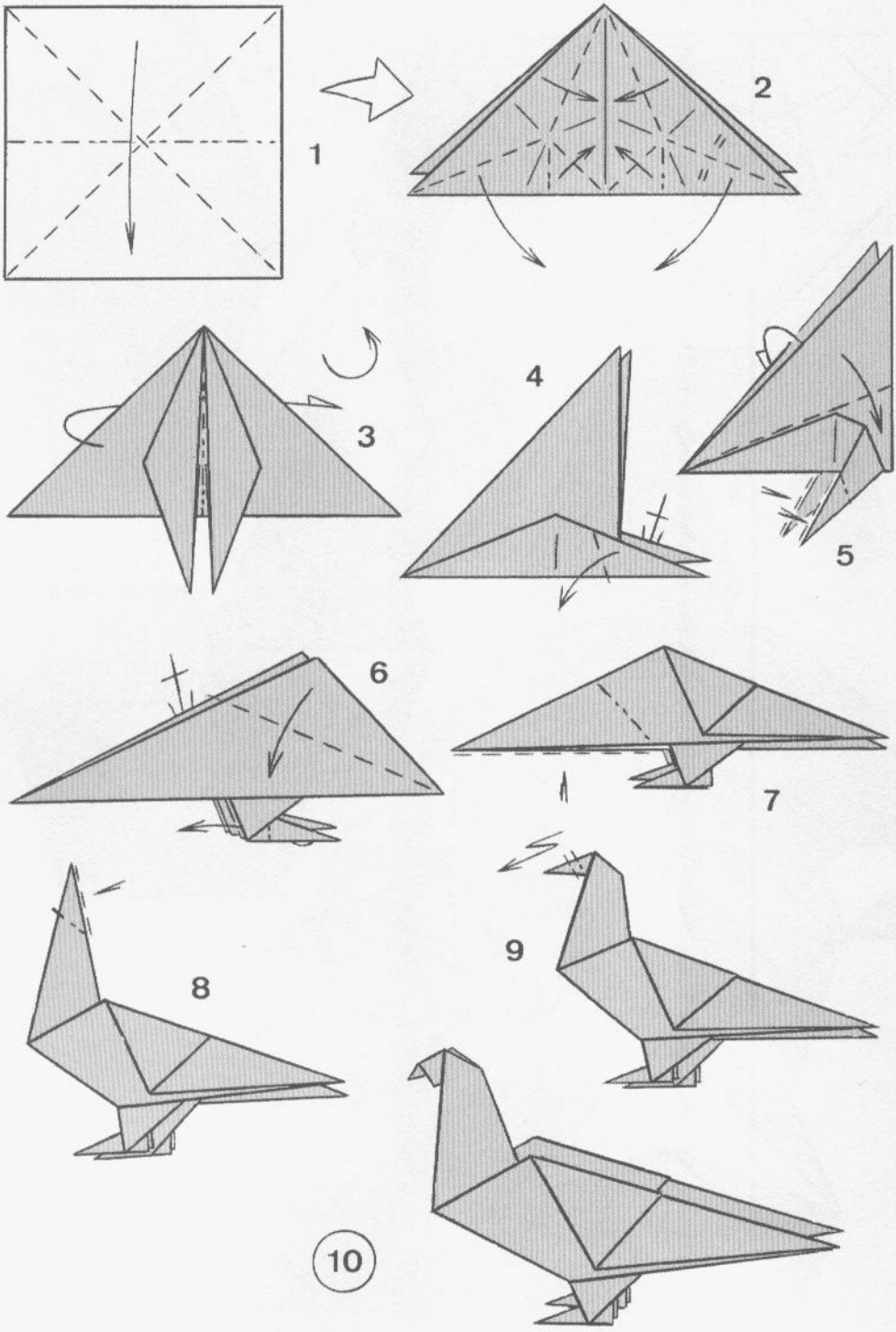
"TATO" WRAPPER

Traditional in Japan



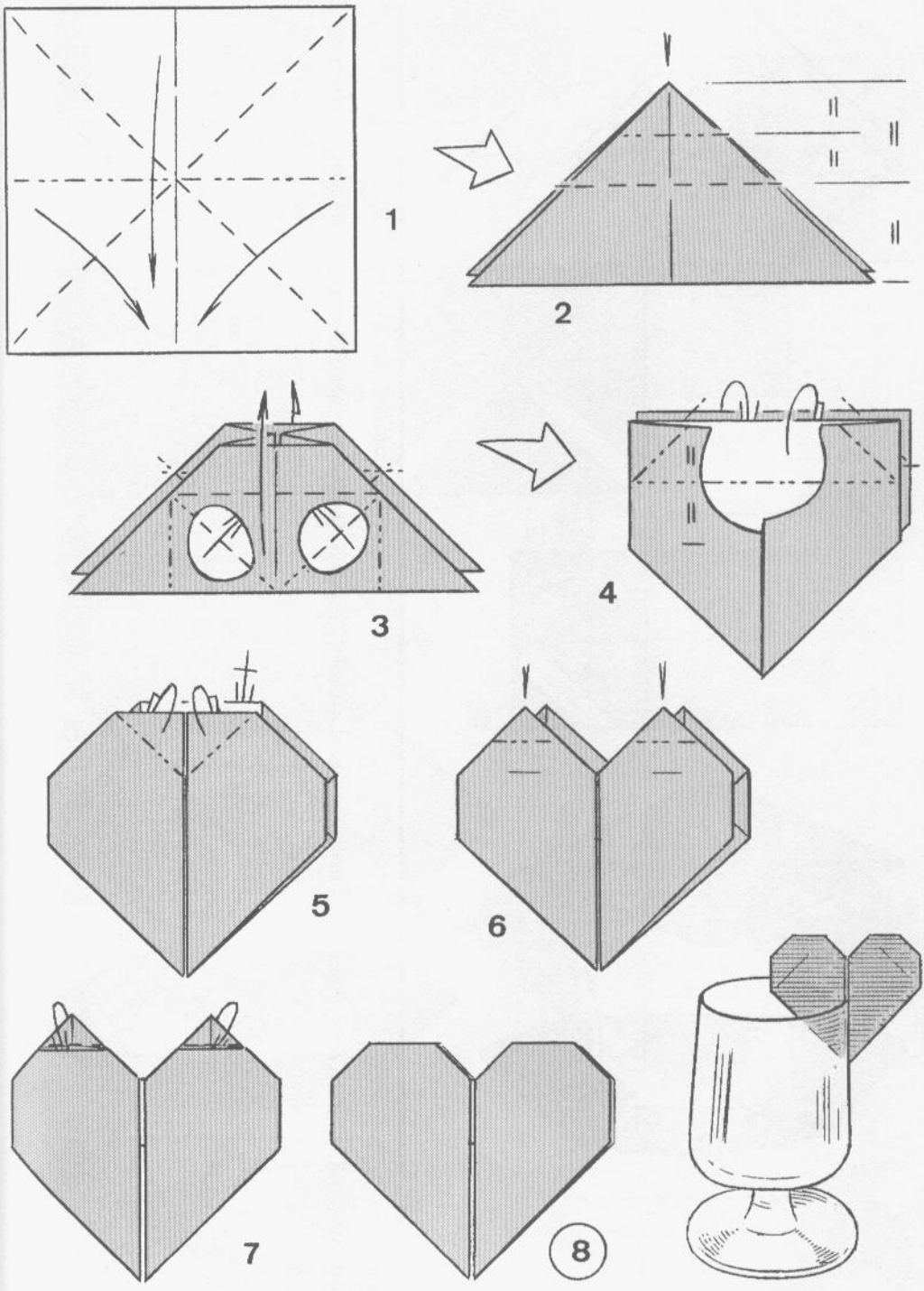
DOVE

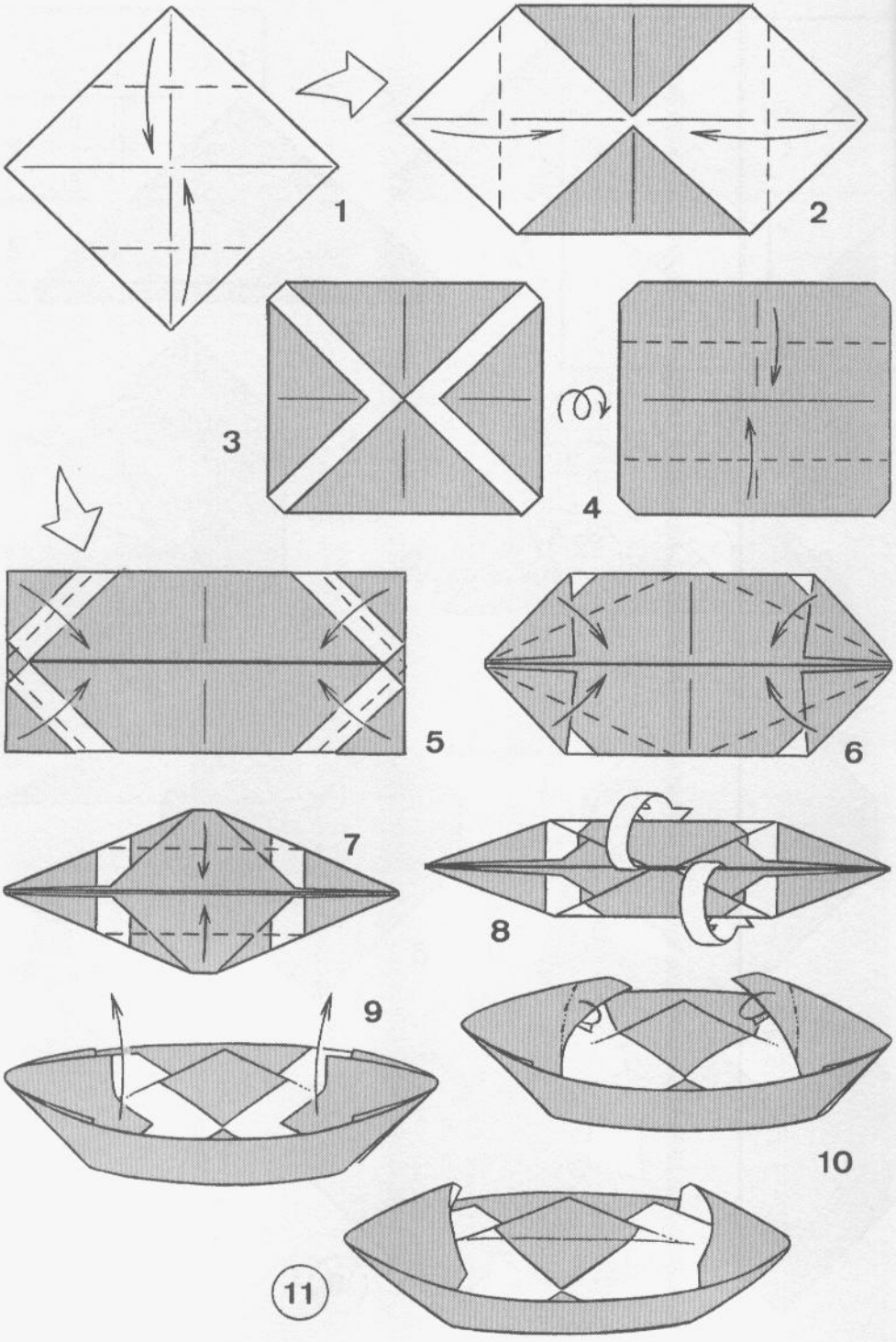
by Dr. V. Solórzano



HEART FOR A DRINKING GLASS

by Sandra Afonkina




1
2
3
4
5
6
7
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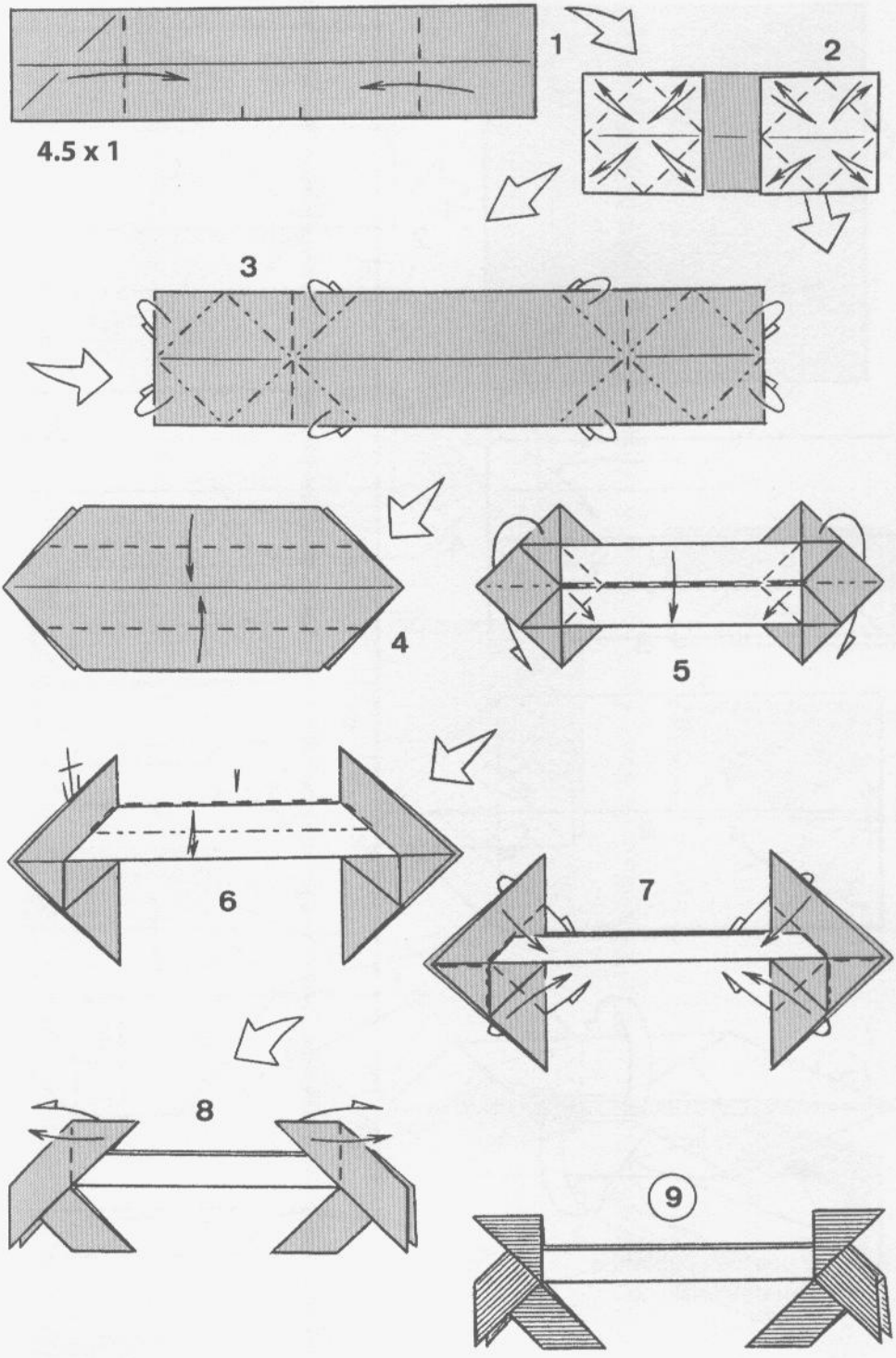
9
10
11

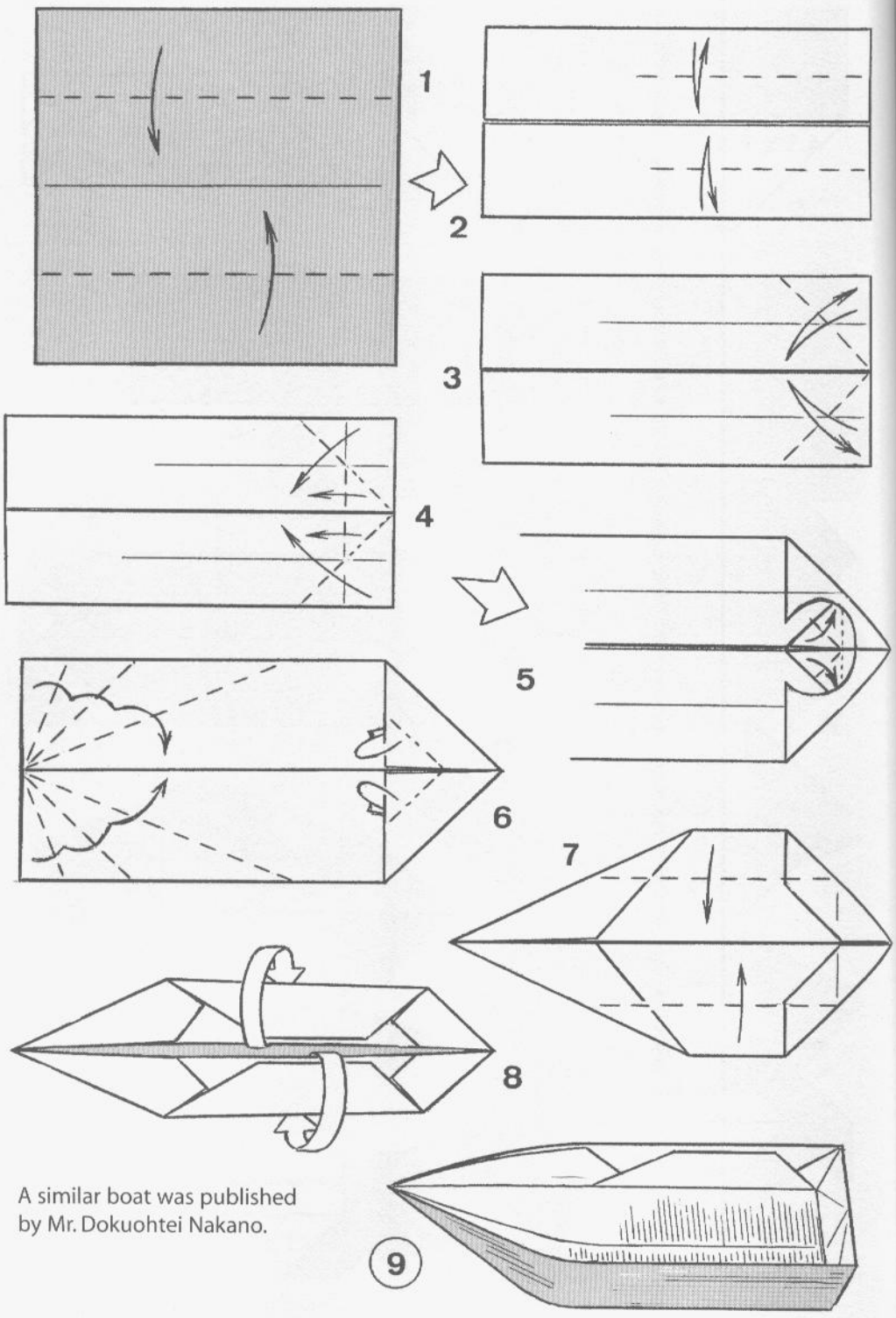
BIRD'S PERCH

by Luis Fernández



ROWBOAT

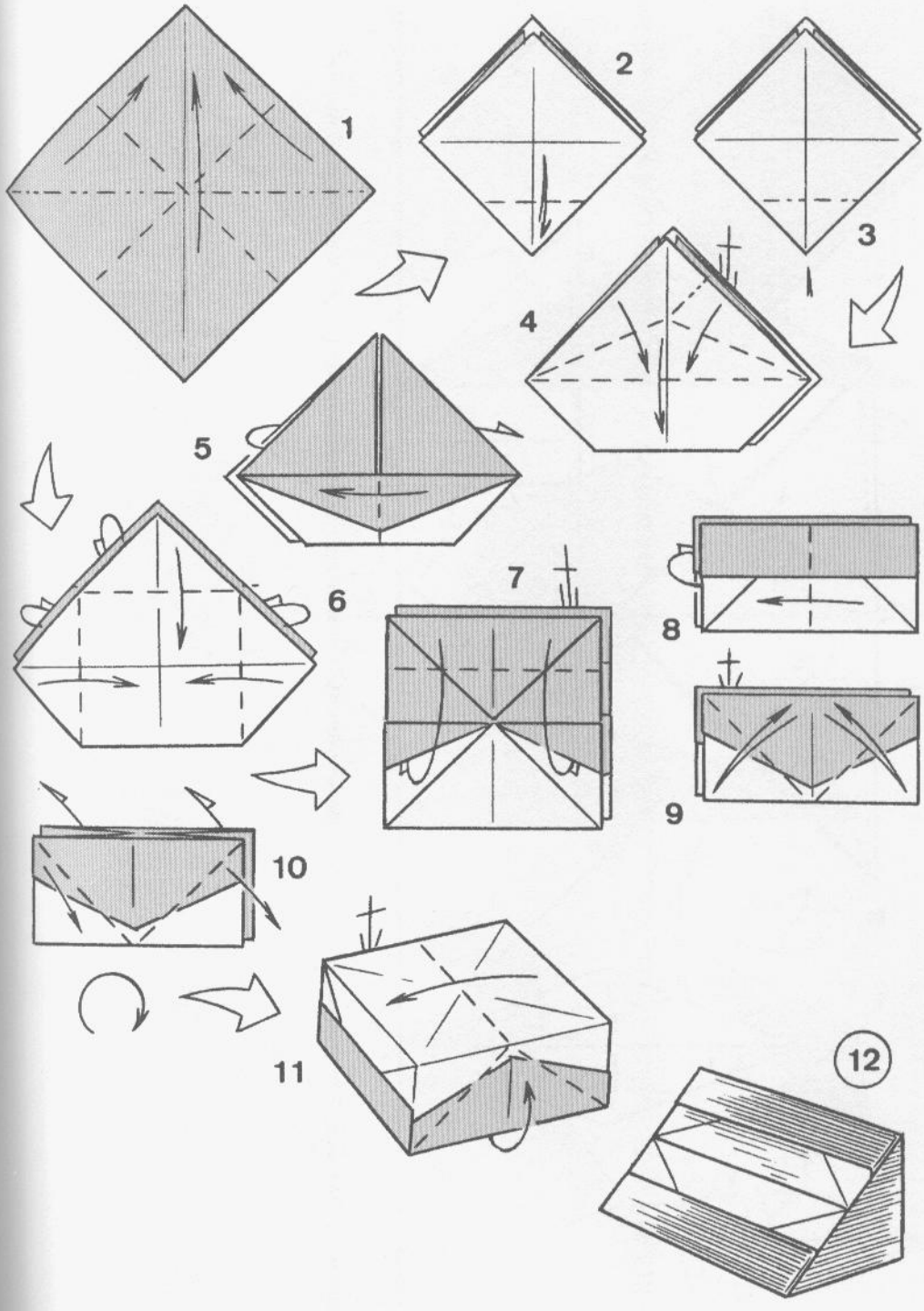
Variant by Dr. Philip Shen



A similar boat was published by Mr. Dokuohtei Nakano.

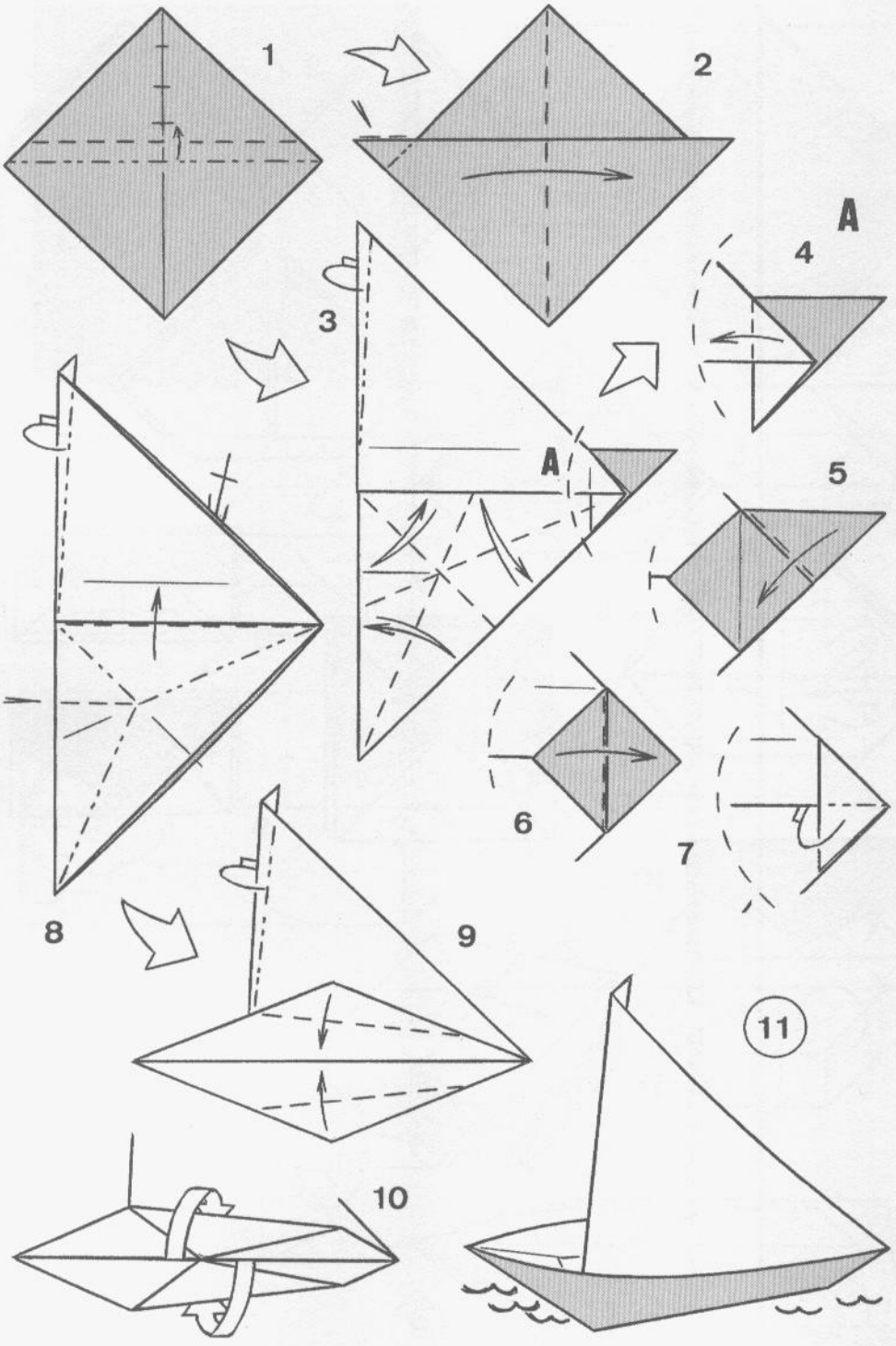
STAND (for cards, photos, etc.)

by Vicente Palacios



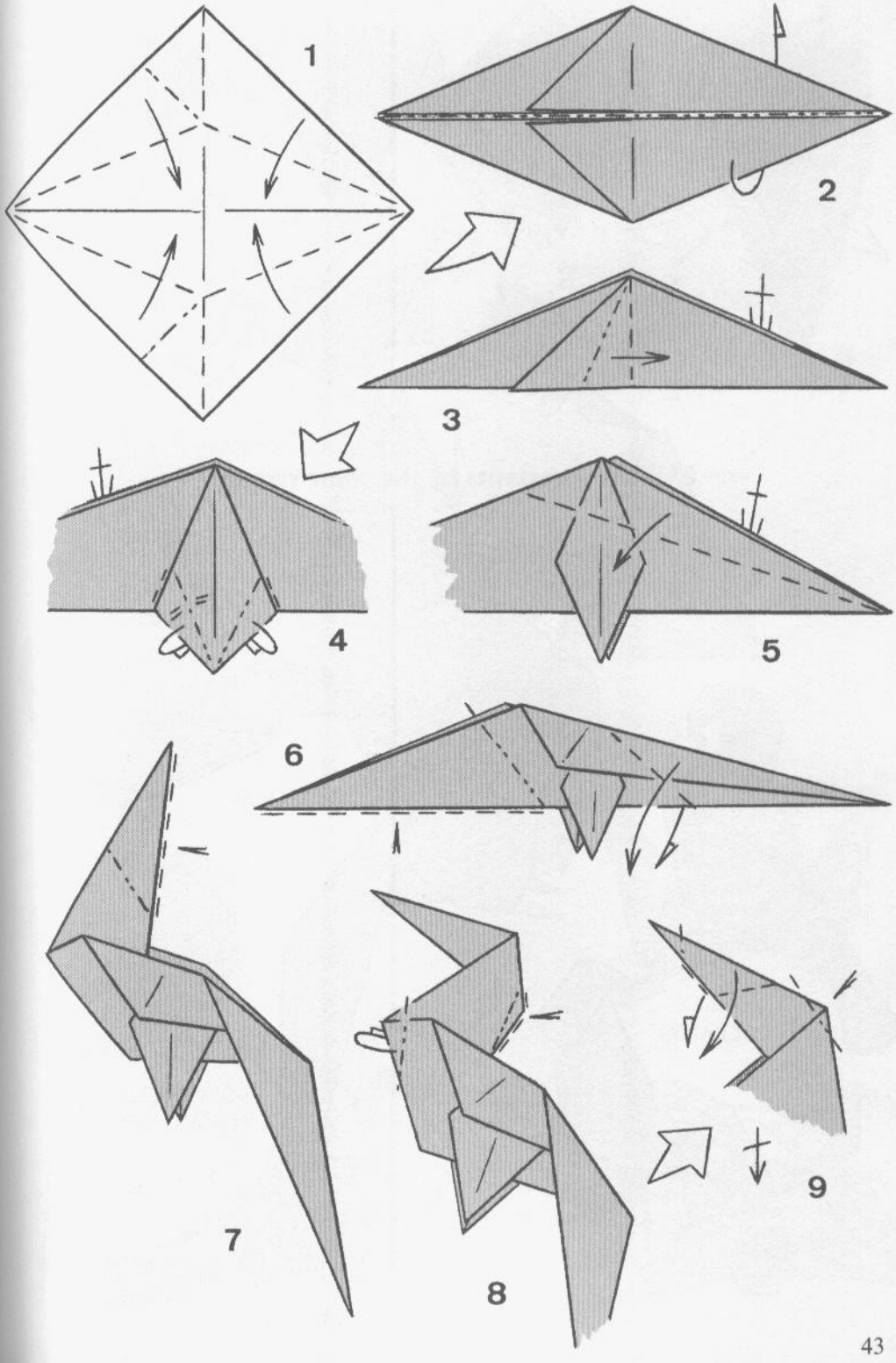
SAILBOAT, by Philip Shen

Variant by Vicente Palacios

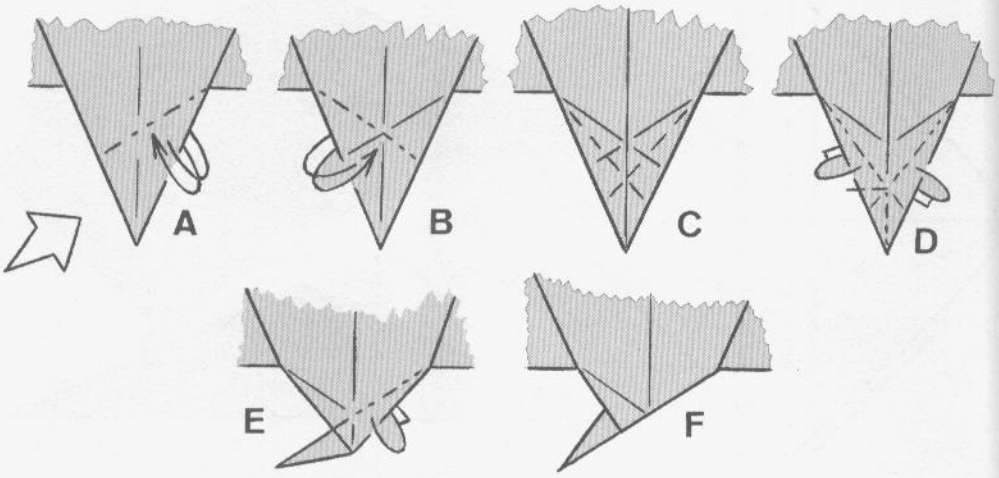


PARROT

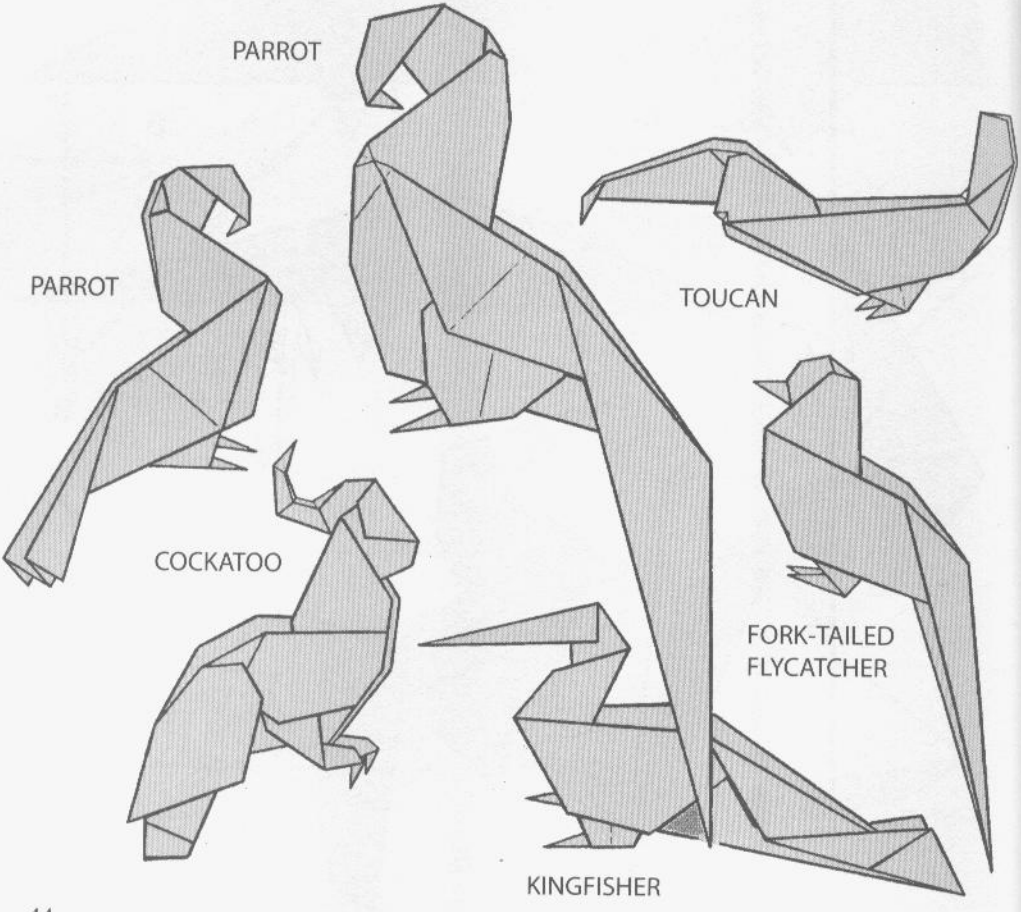
by Dr. V. Solórzano



FOLDING OF THE FEET

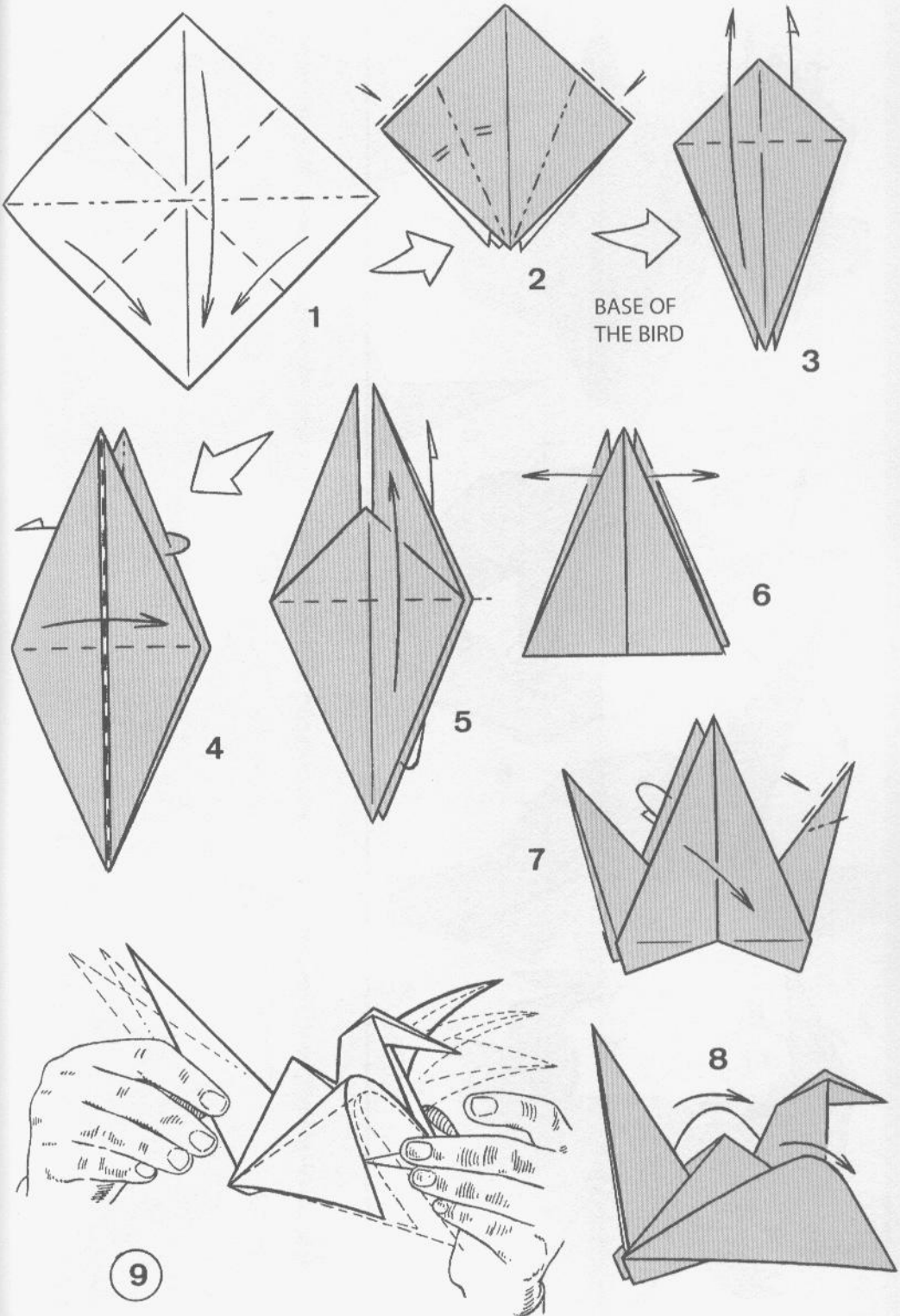


PARROT – Variants by the same creator



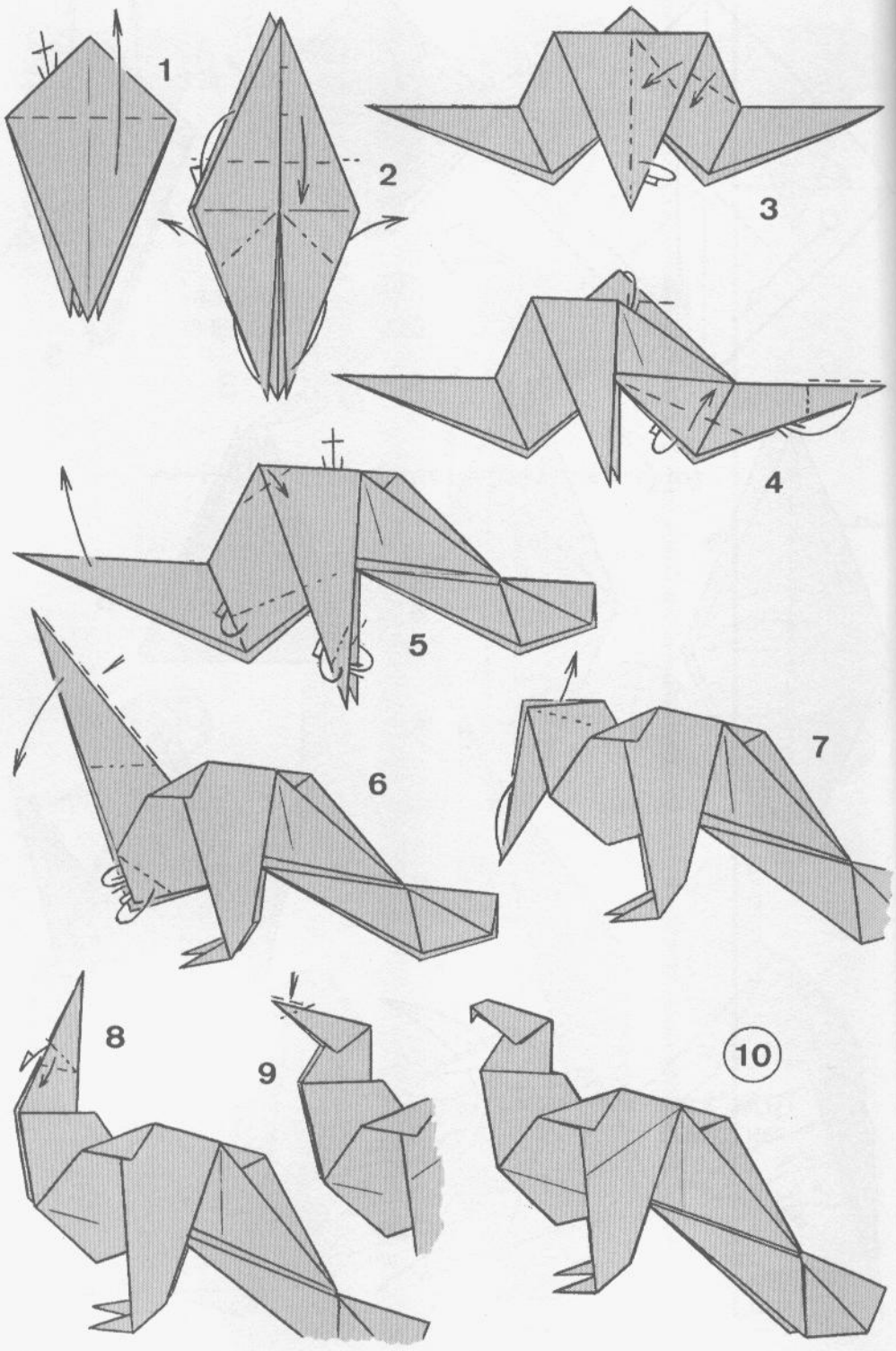
BIRD IN FLIGHT

Traditional



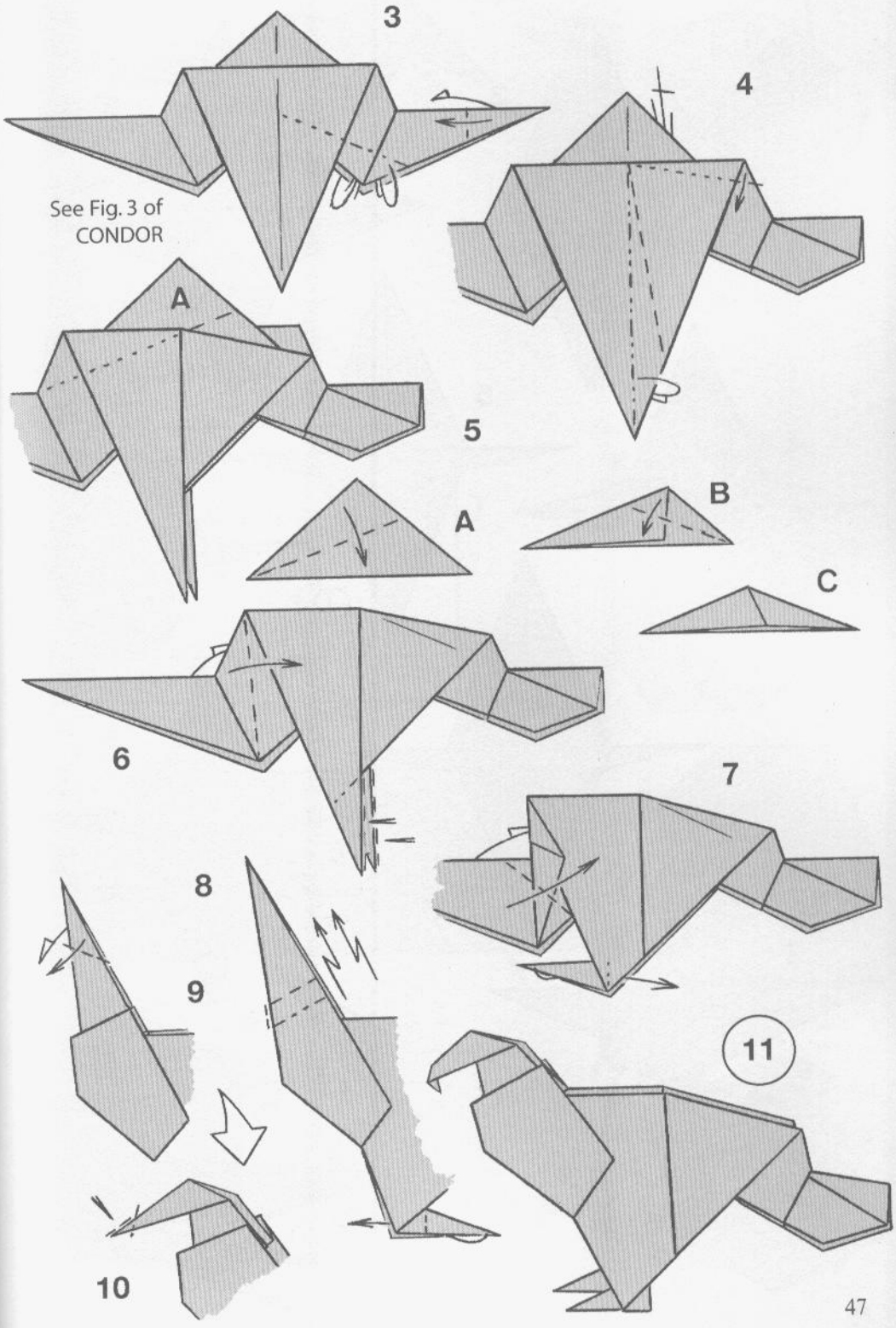
CONDOR

by Dr. V. Solórzano



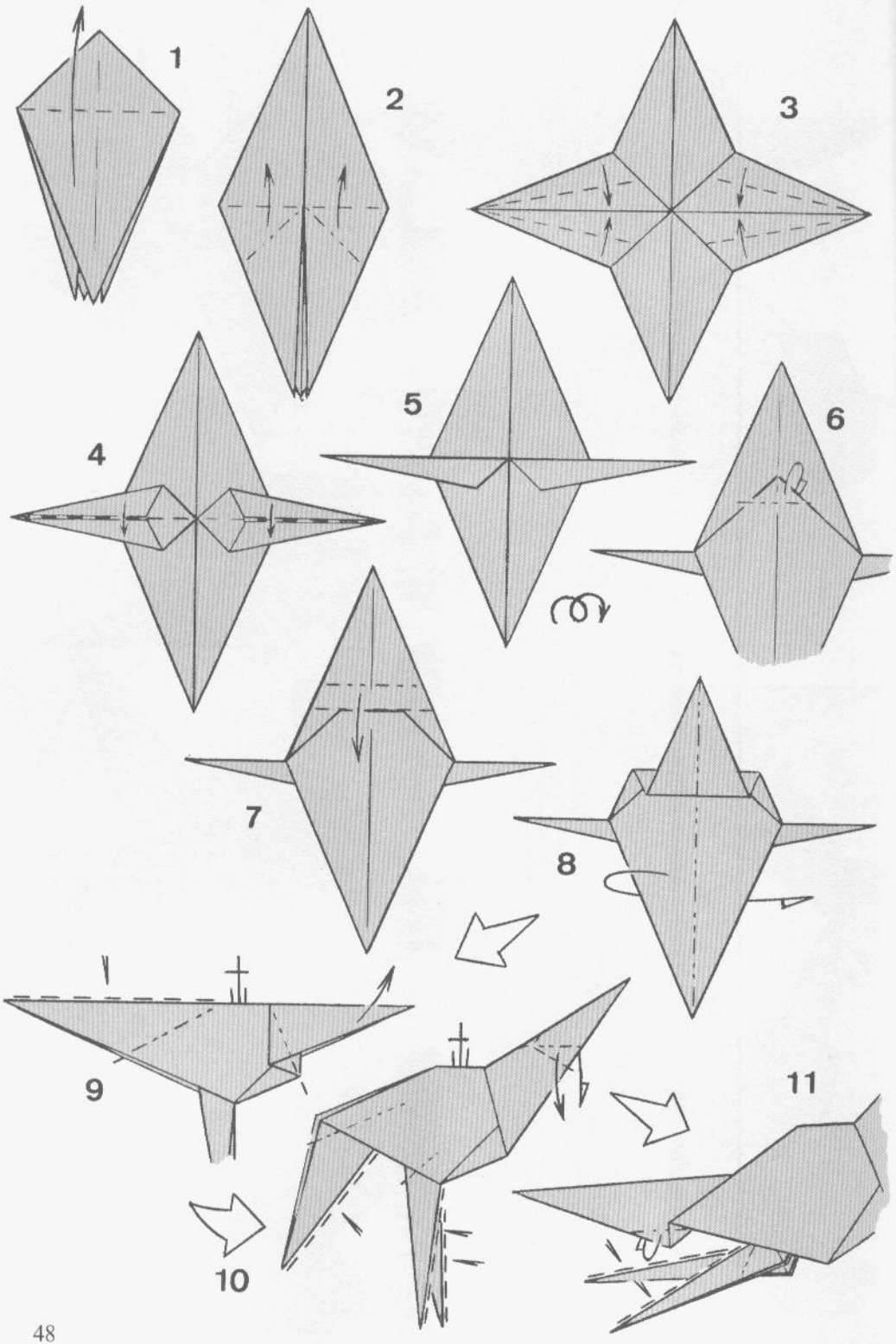
BUZZARD

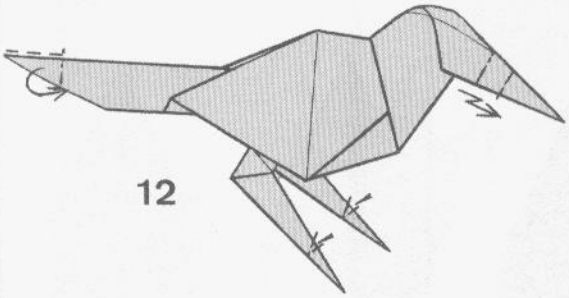
by Dr. V. Solórzano

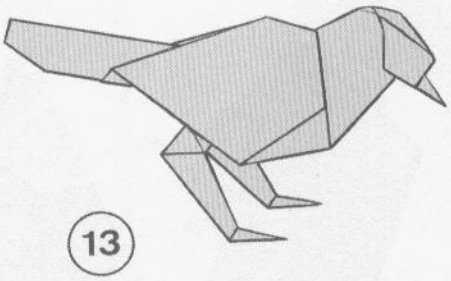


BIRD

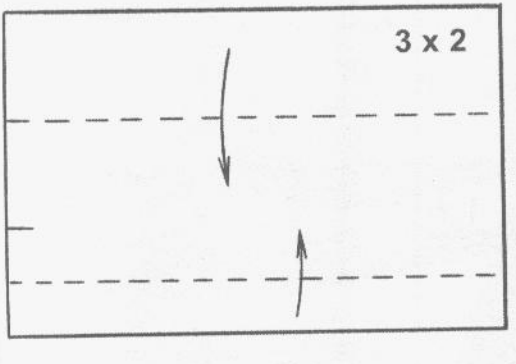
Variant of a dove by Joshizawa

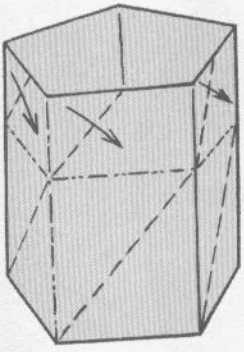


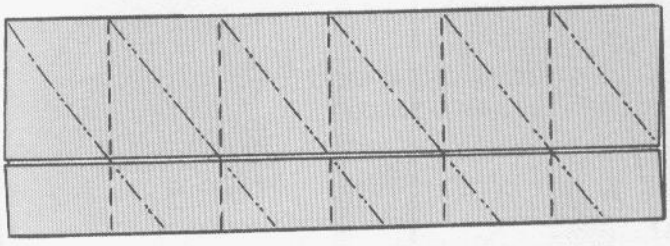


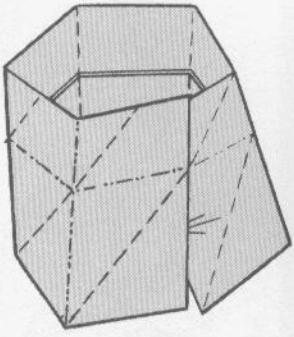


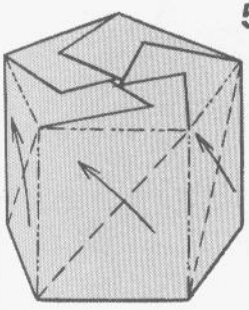
FIVE-SIDED BOX

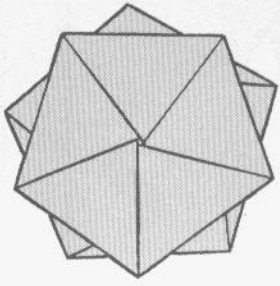


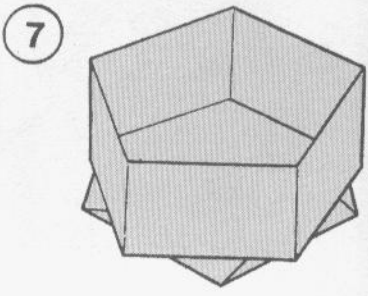






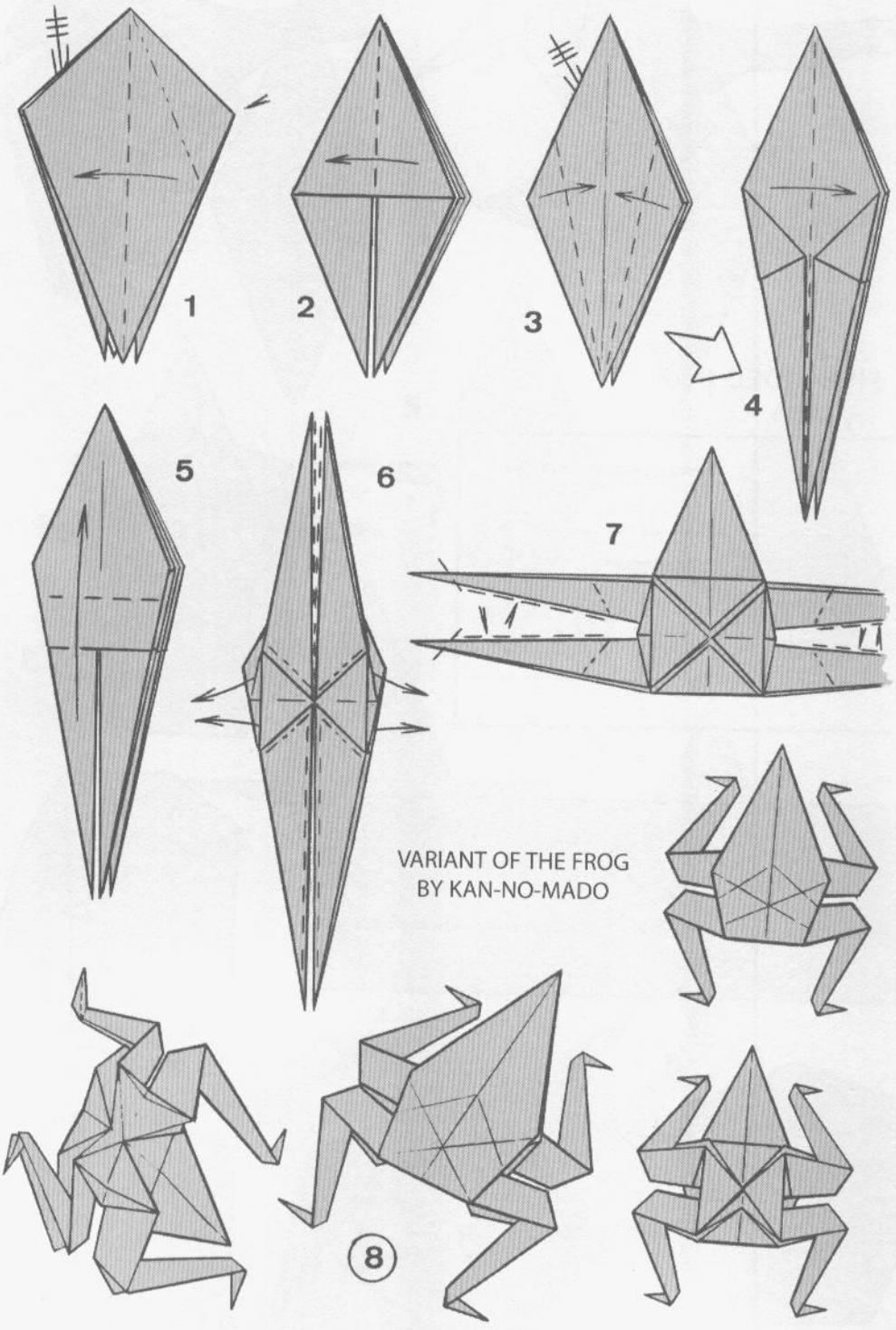






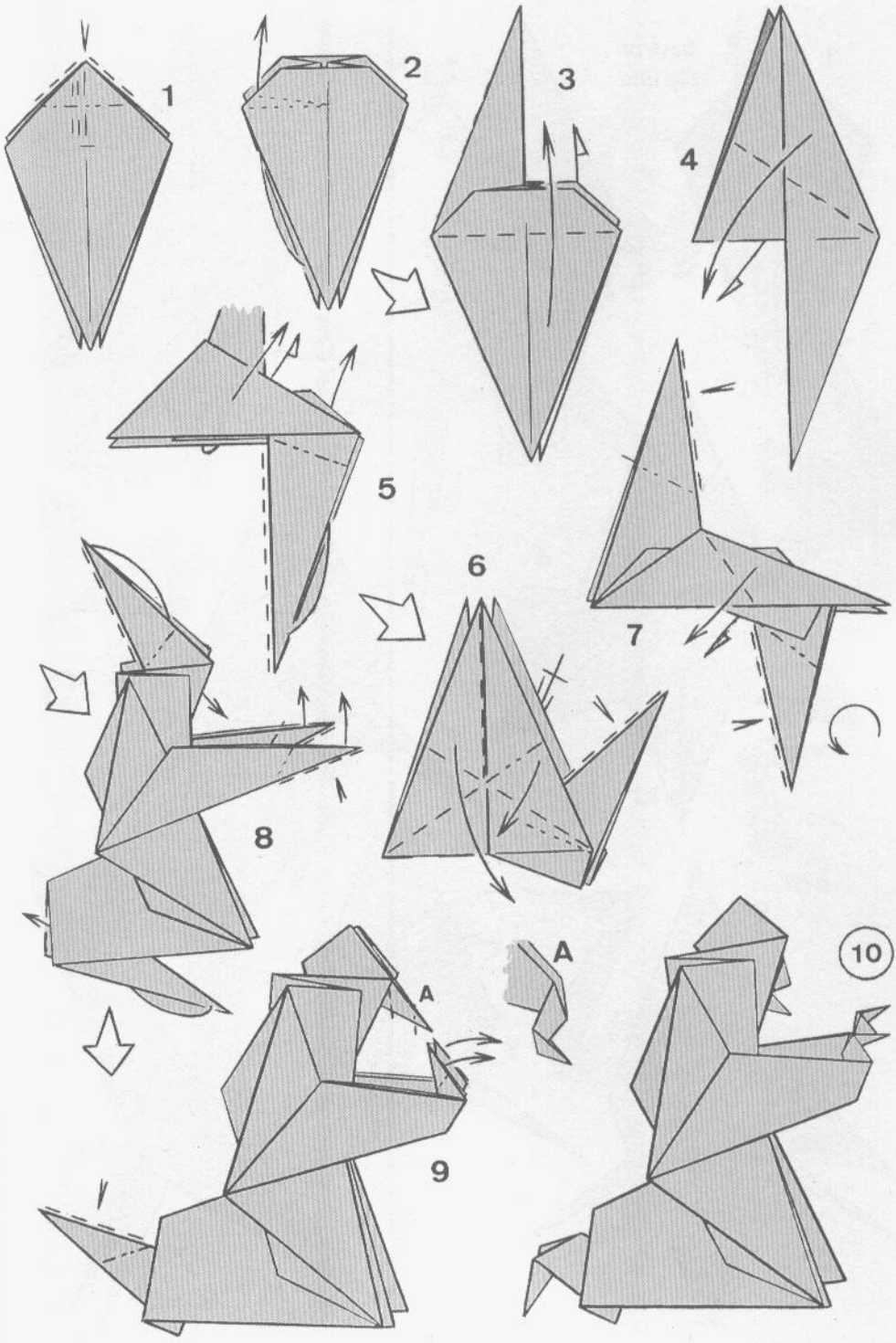
FROG

Traditional



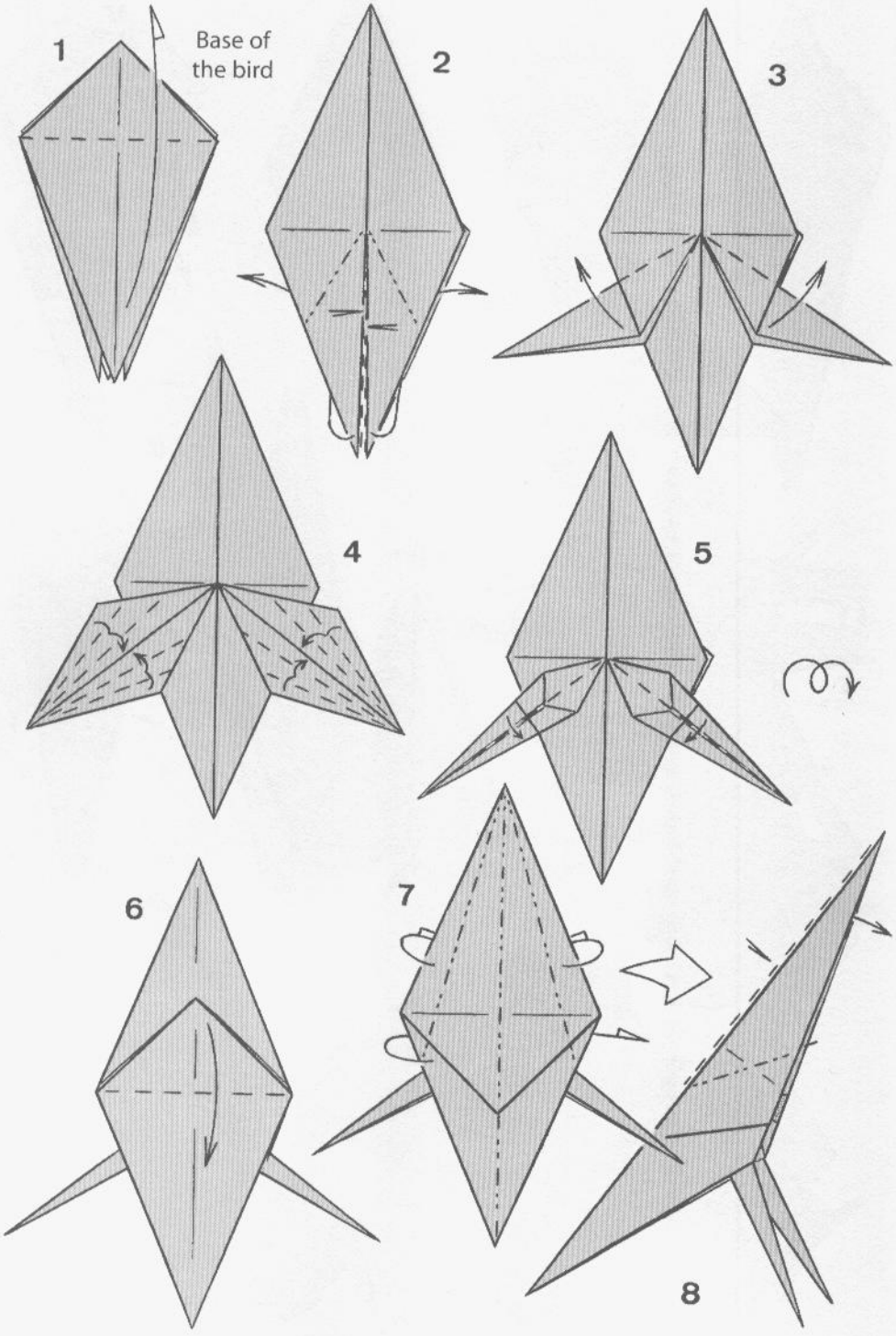
MUSLIM PRAYING

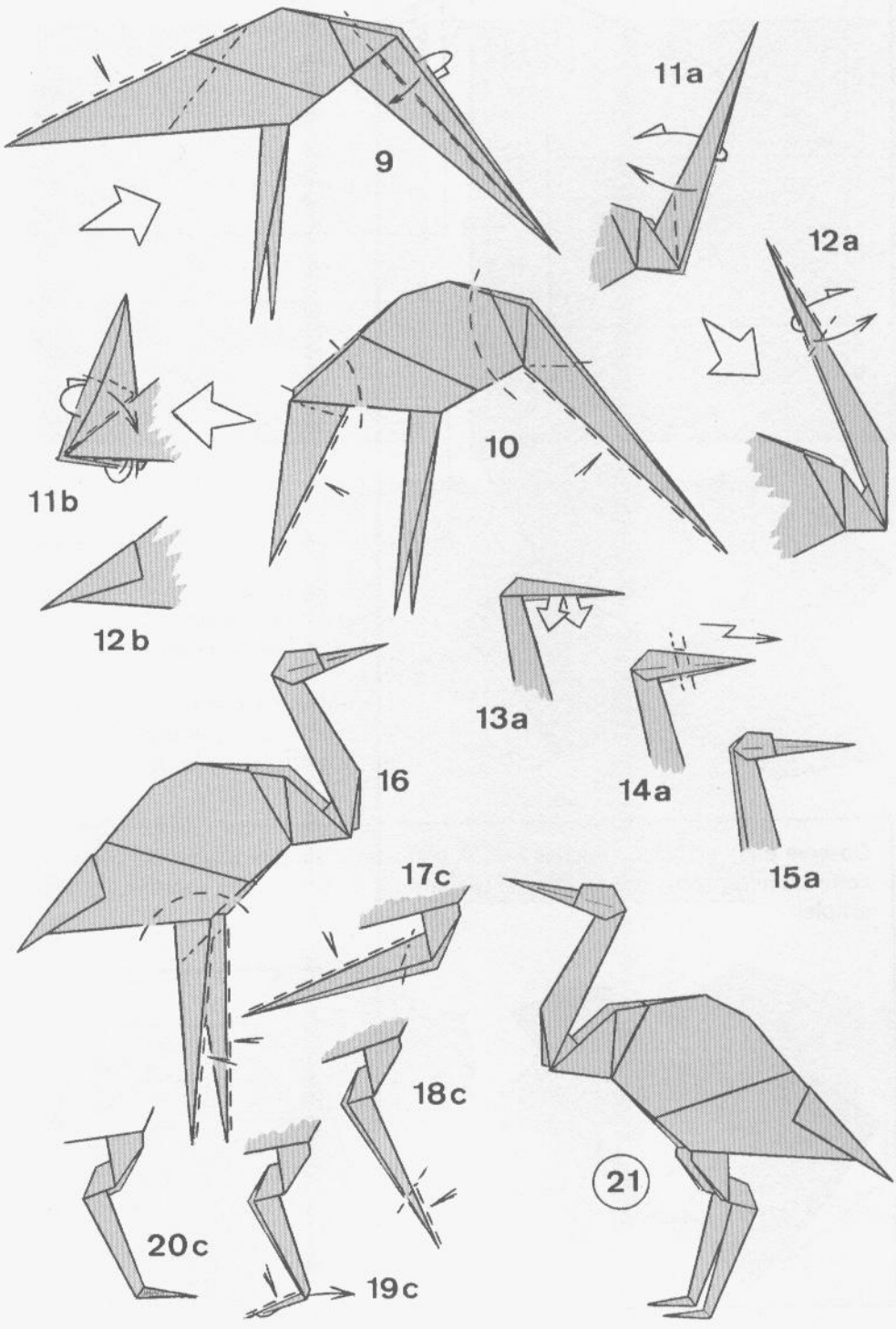
by Natividad Sánchez Ferrero



STORK

by Luis Fernández

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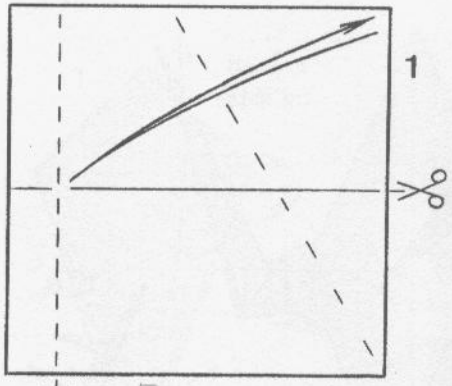
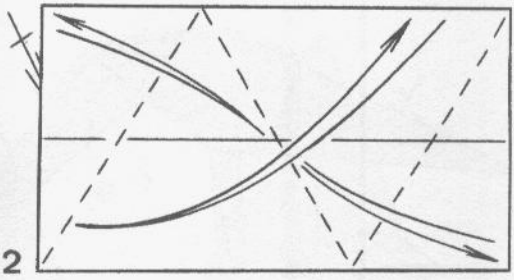
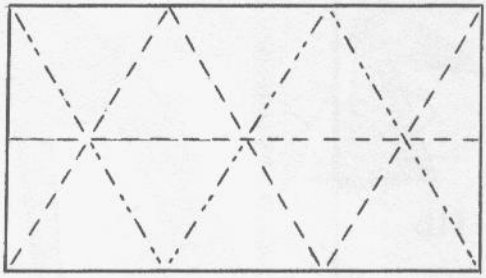
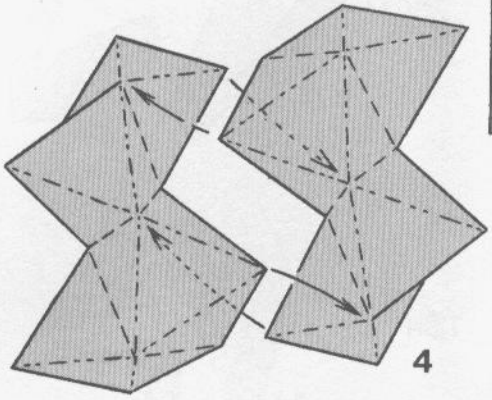
11a
12a
10
11b
12b
13a
14a
15a
16
17c
18c
20c
19c
21

CRYSTAL



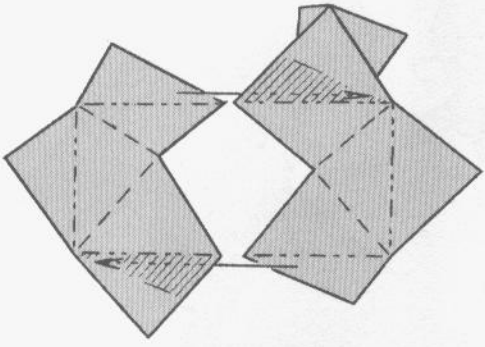


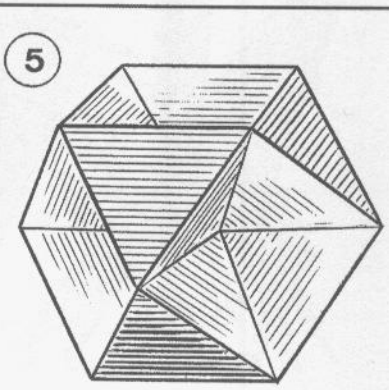




1. Fold 4 equal modules.
2. When 2 modules are put together, half of the final model is formed.
3. In the same way, form the other half, with the other 2 modules.
4. Put together the 2 halves.

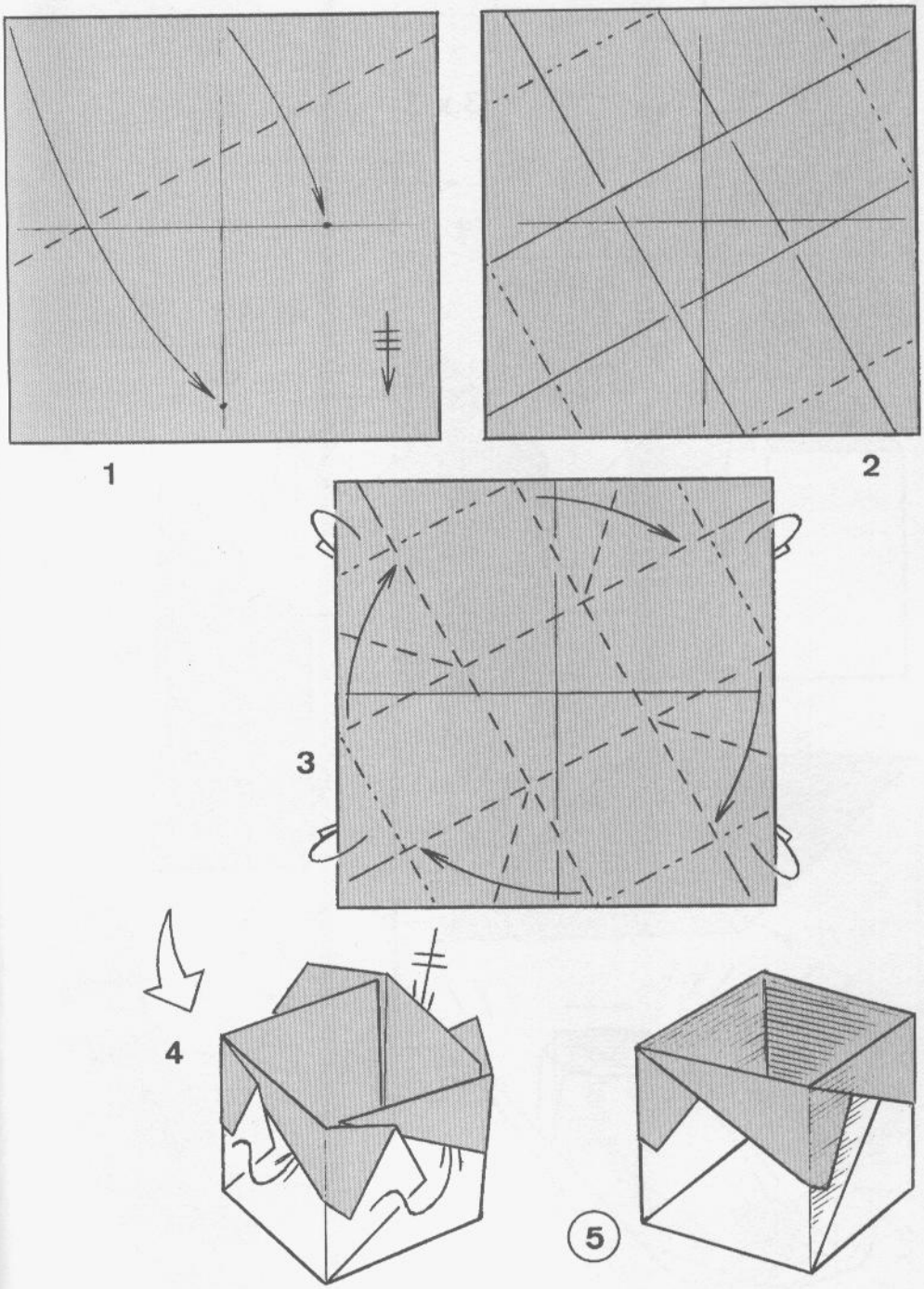
Observe that each face, which is half an equilateral triangle, always fits below its corresponding complete-equilateral-triangle face, of the other module. It's very simple!





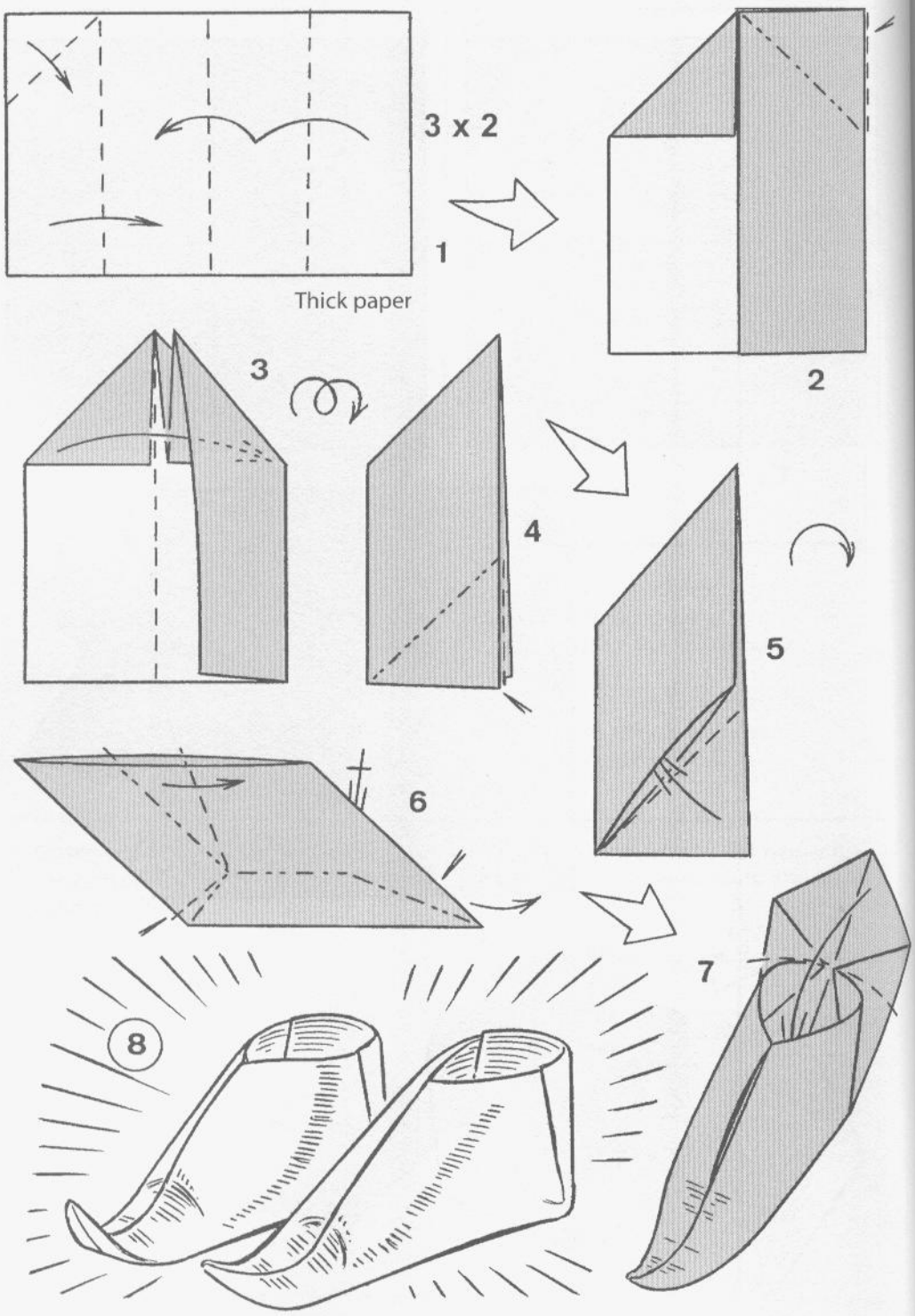
CUBIC BOX

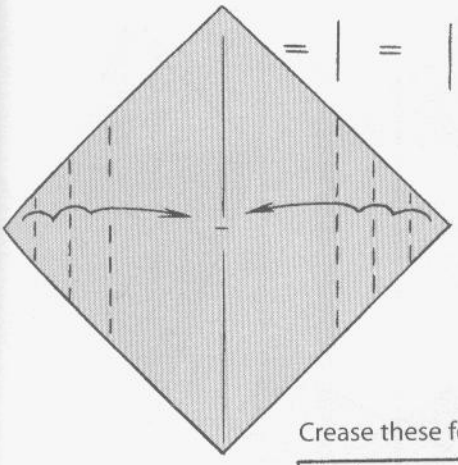
by José Meeusen



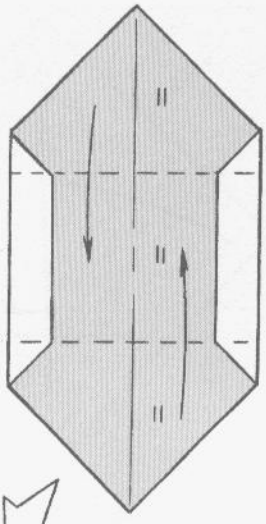
PERSIAN SLIPPERS

by Karen Reeds



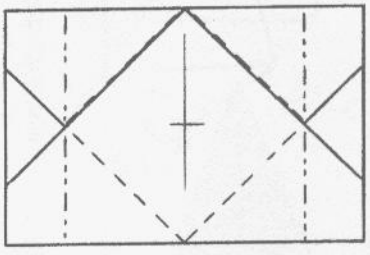


1



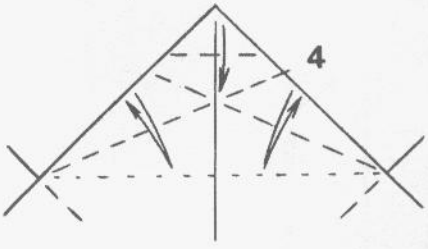
2

Crease these folds.



3

The folding of the lips:



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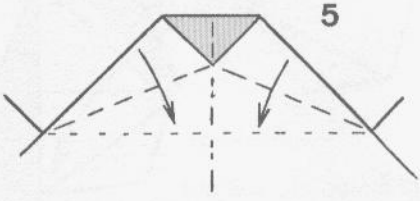

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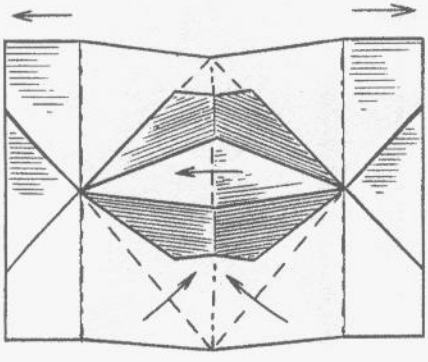

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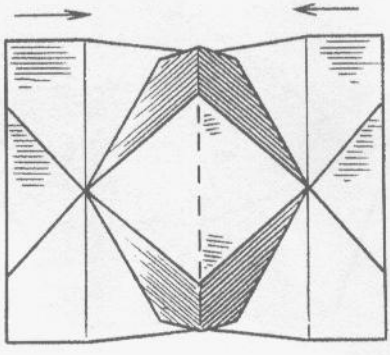
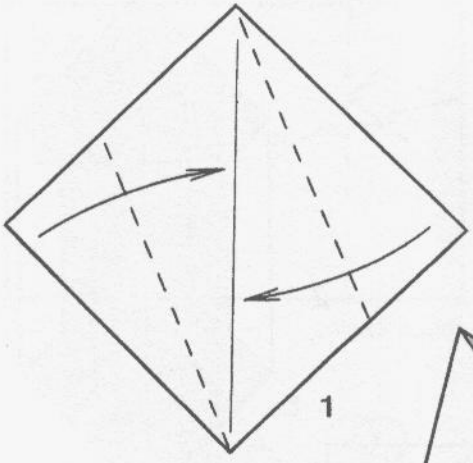
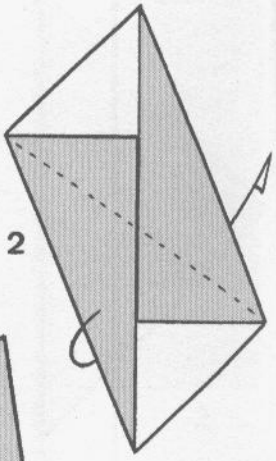
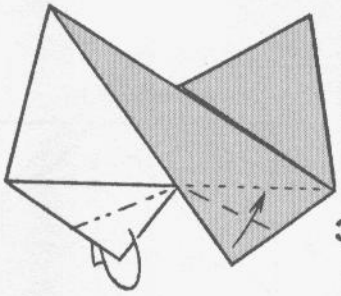


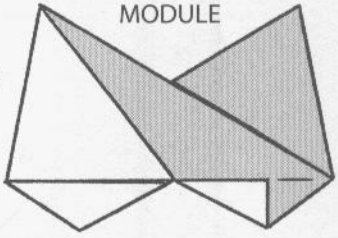
FIVE-POINT MODULAR STAR

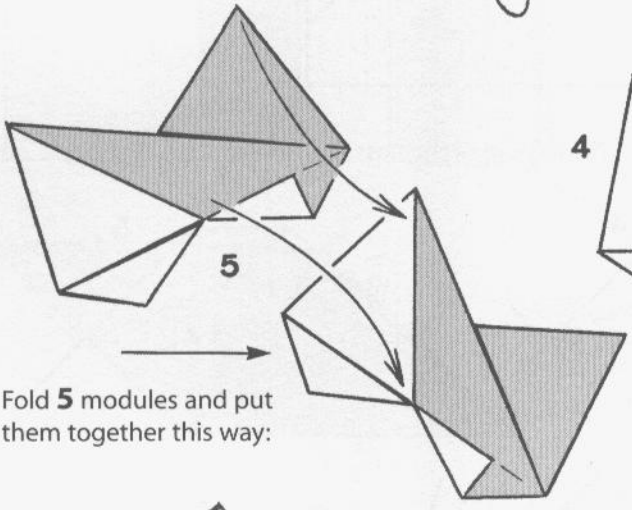
by José Meeusen



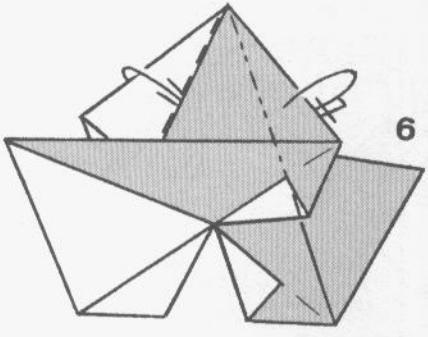


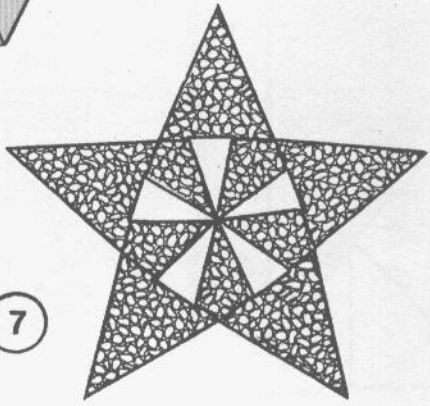






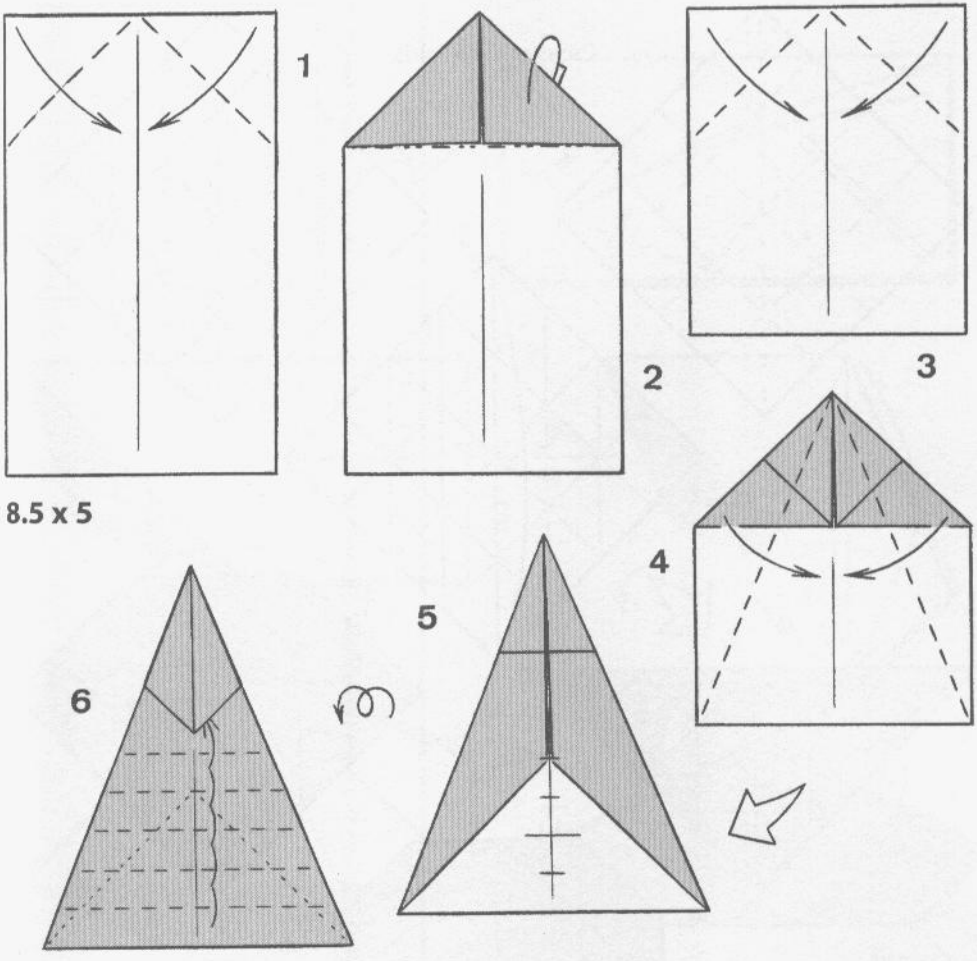
Fold **5** modules and put them together this way:





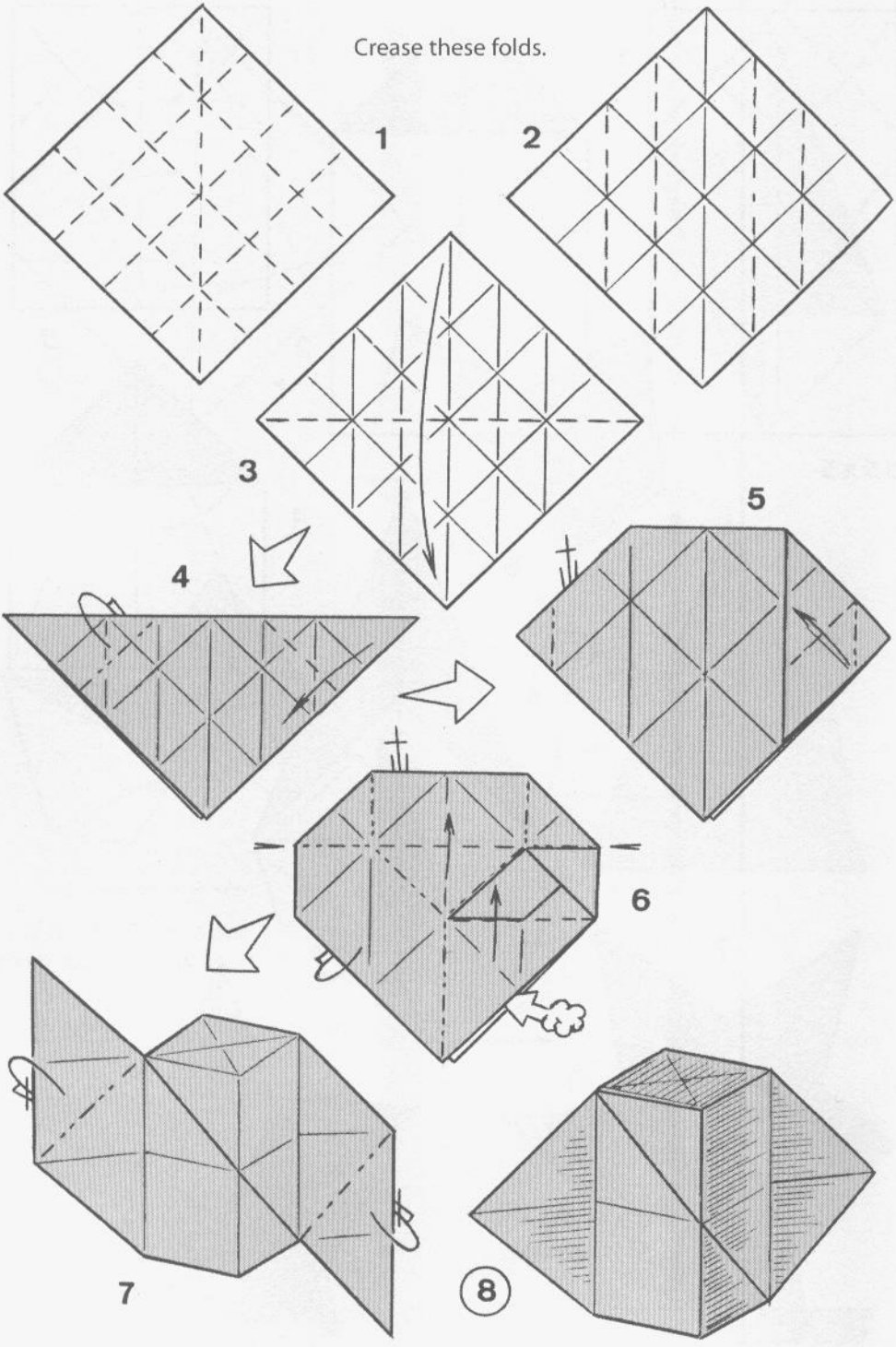
FIVE-POINT (or Six-Point) STAR

Traditional



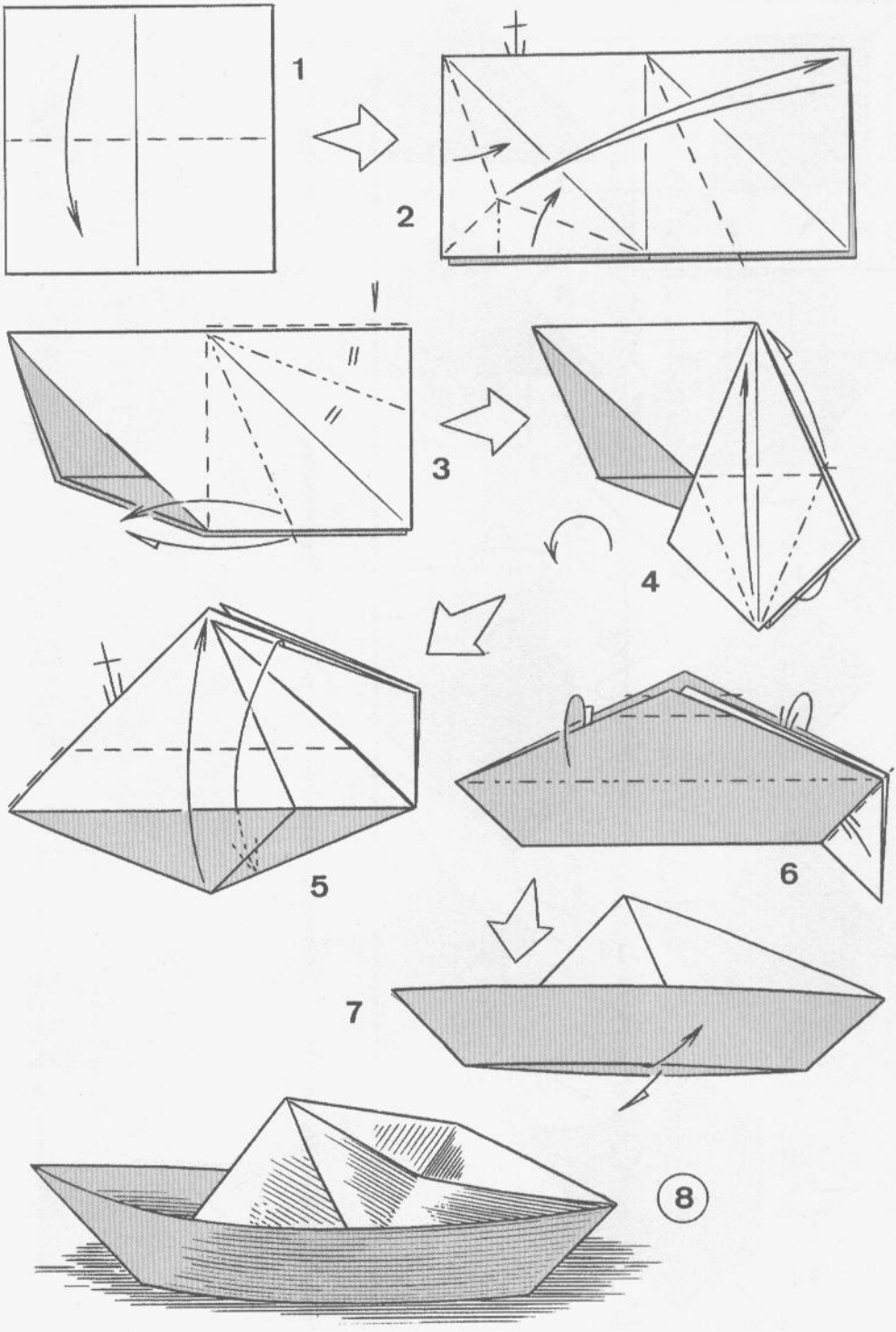
ACID LEMON

by Jack Skillman



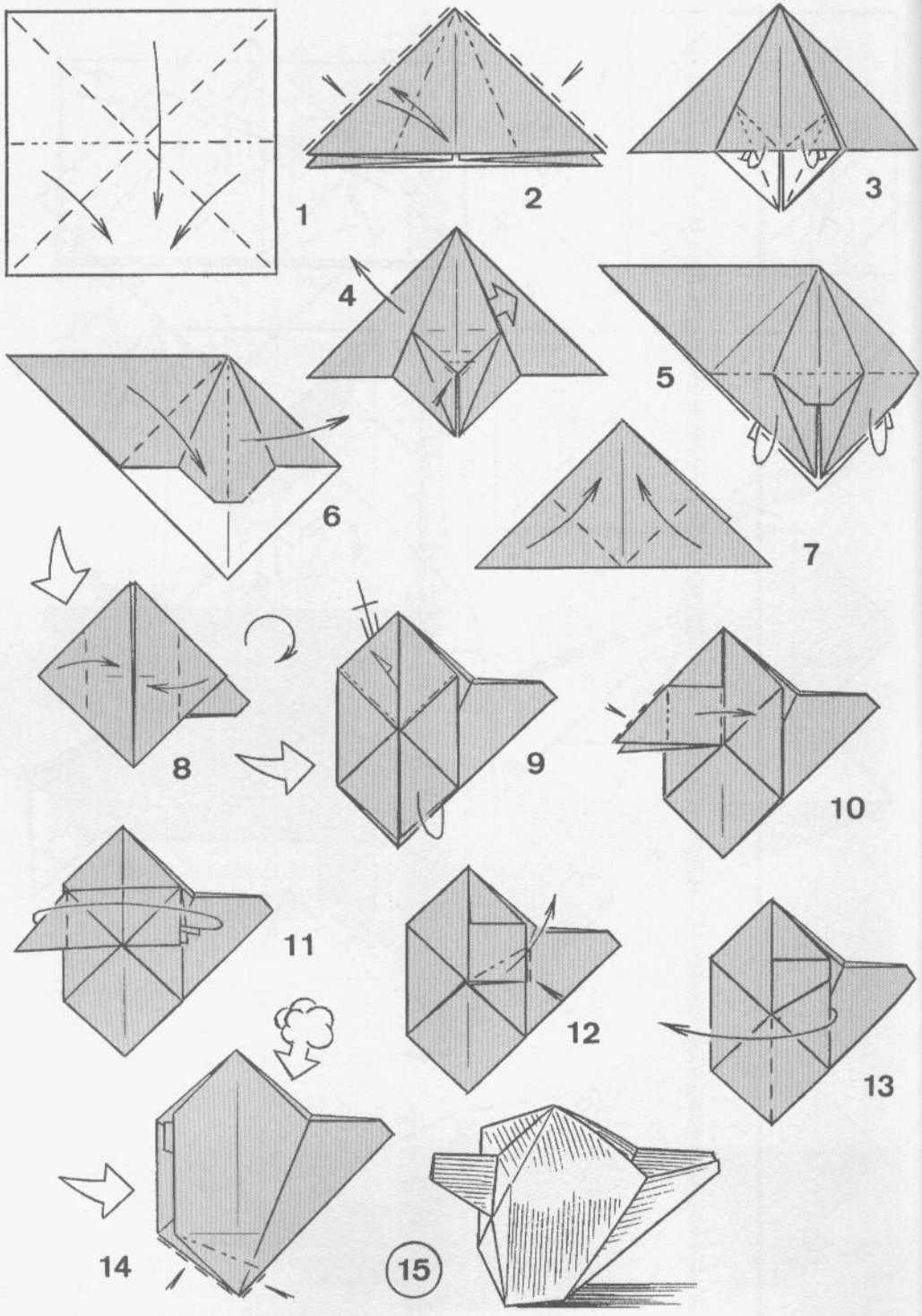
YACHT

by Vicente Palacios



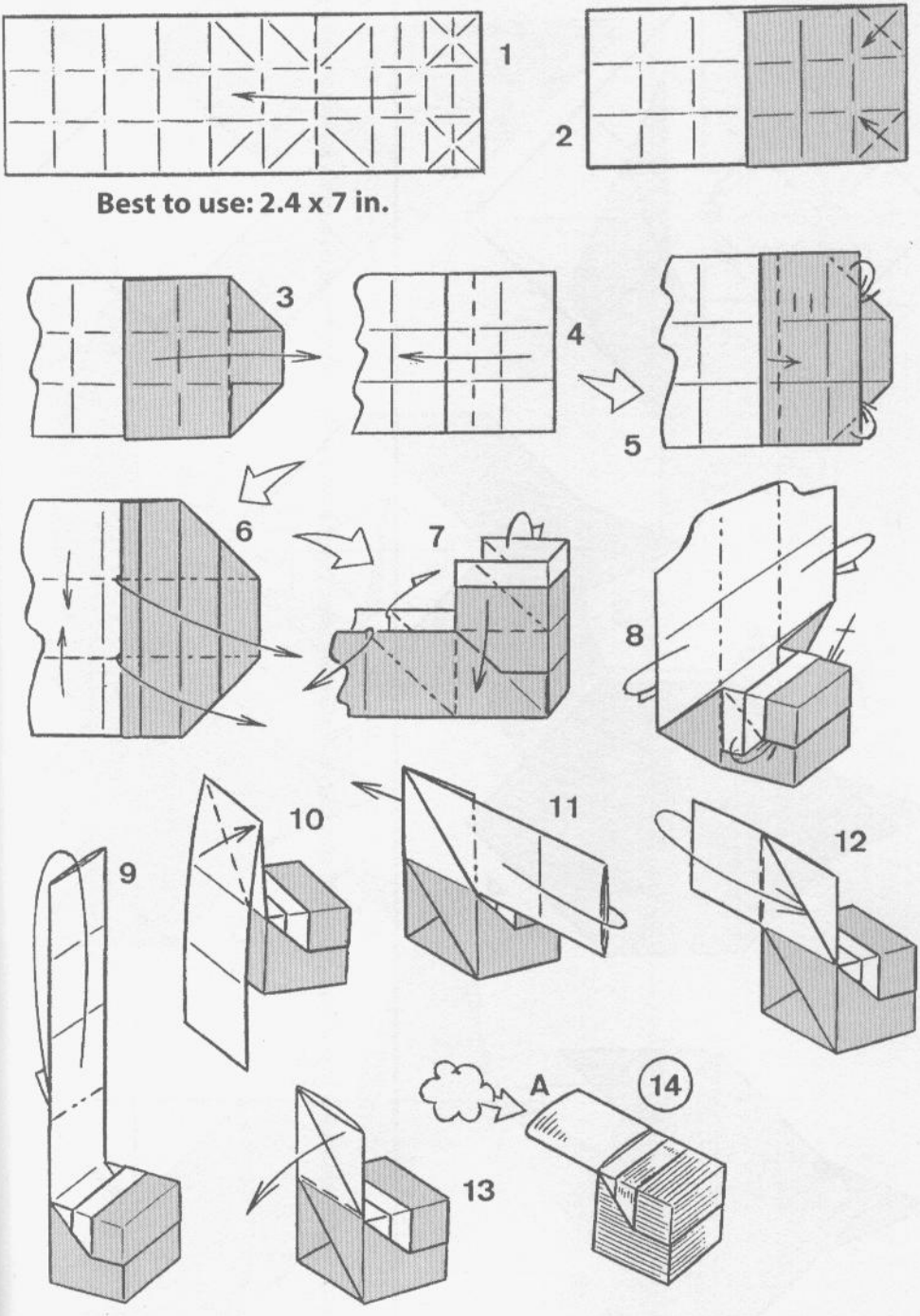
JUG

by Lionel Albertino



WHISTLE THAT WHISTLES (Assembled)

by Ángel Écija

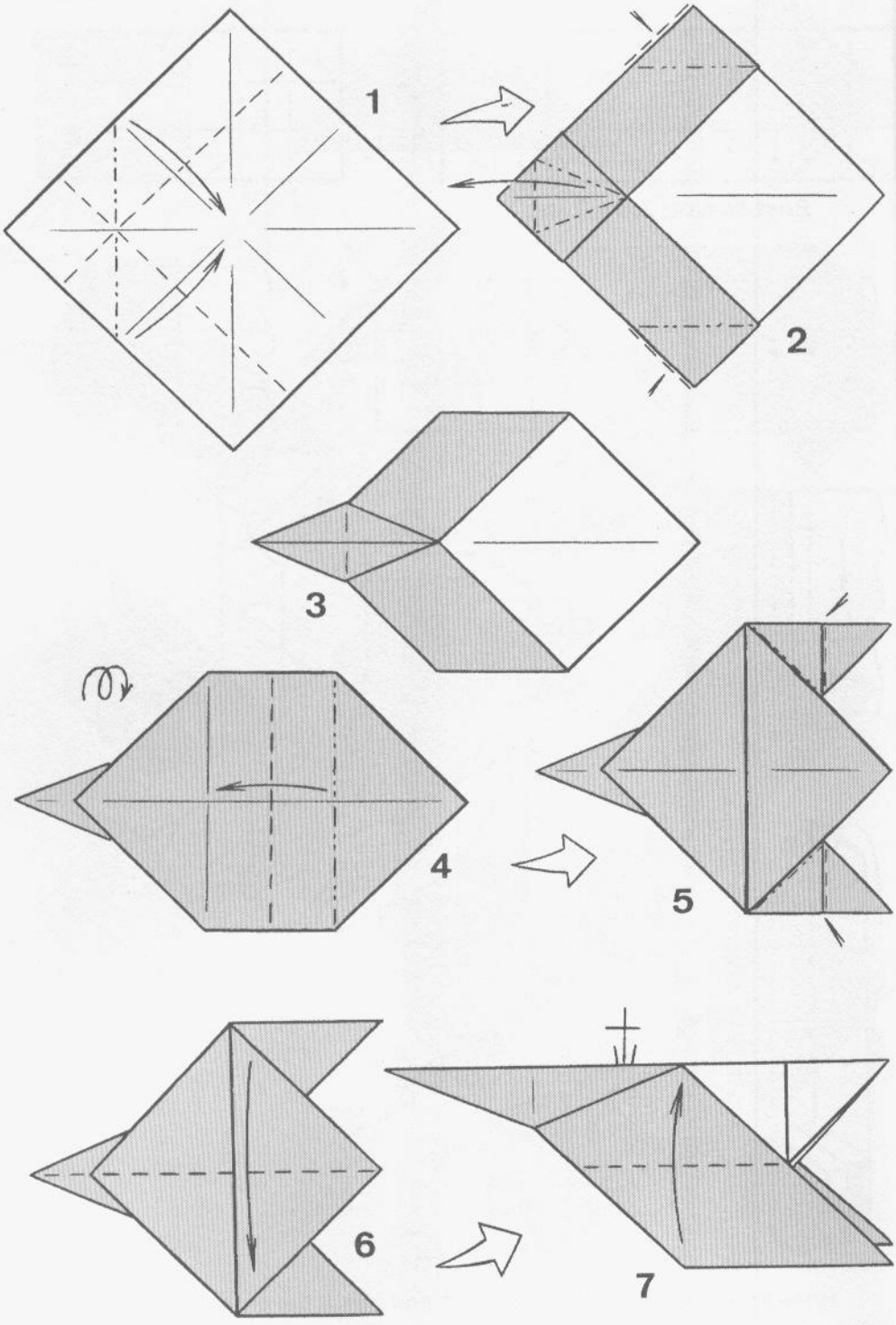


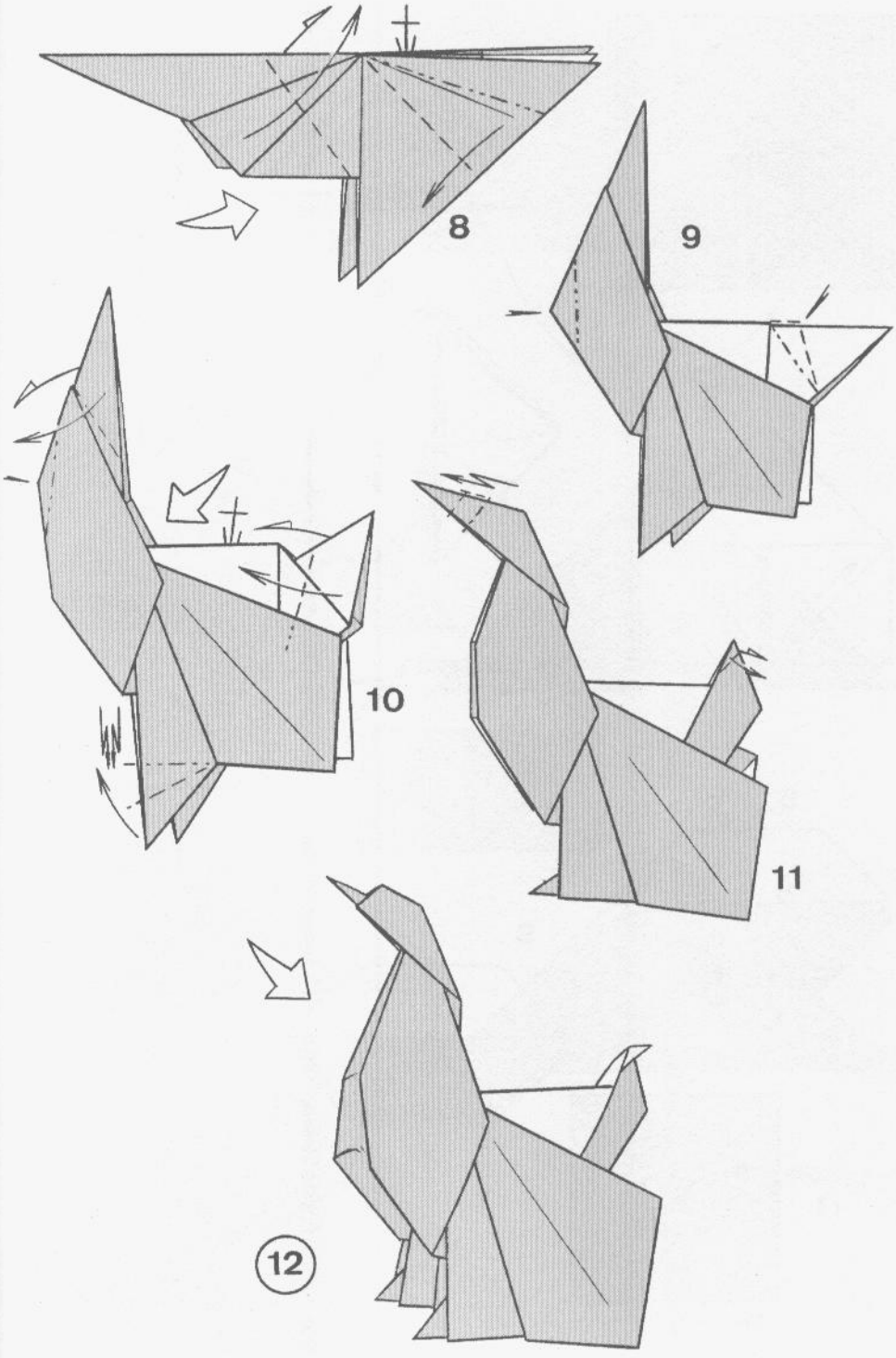
Best to use: 2.4 x 7 in.

Spread out the mouthpiece on side A and give it the proper angle.

CAPERCAILLIE (bird)

by Ludêk Sindelár

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9
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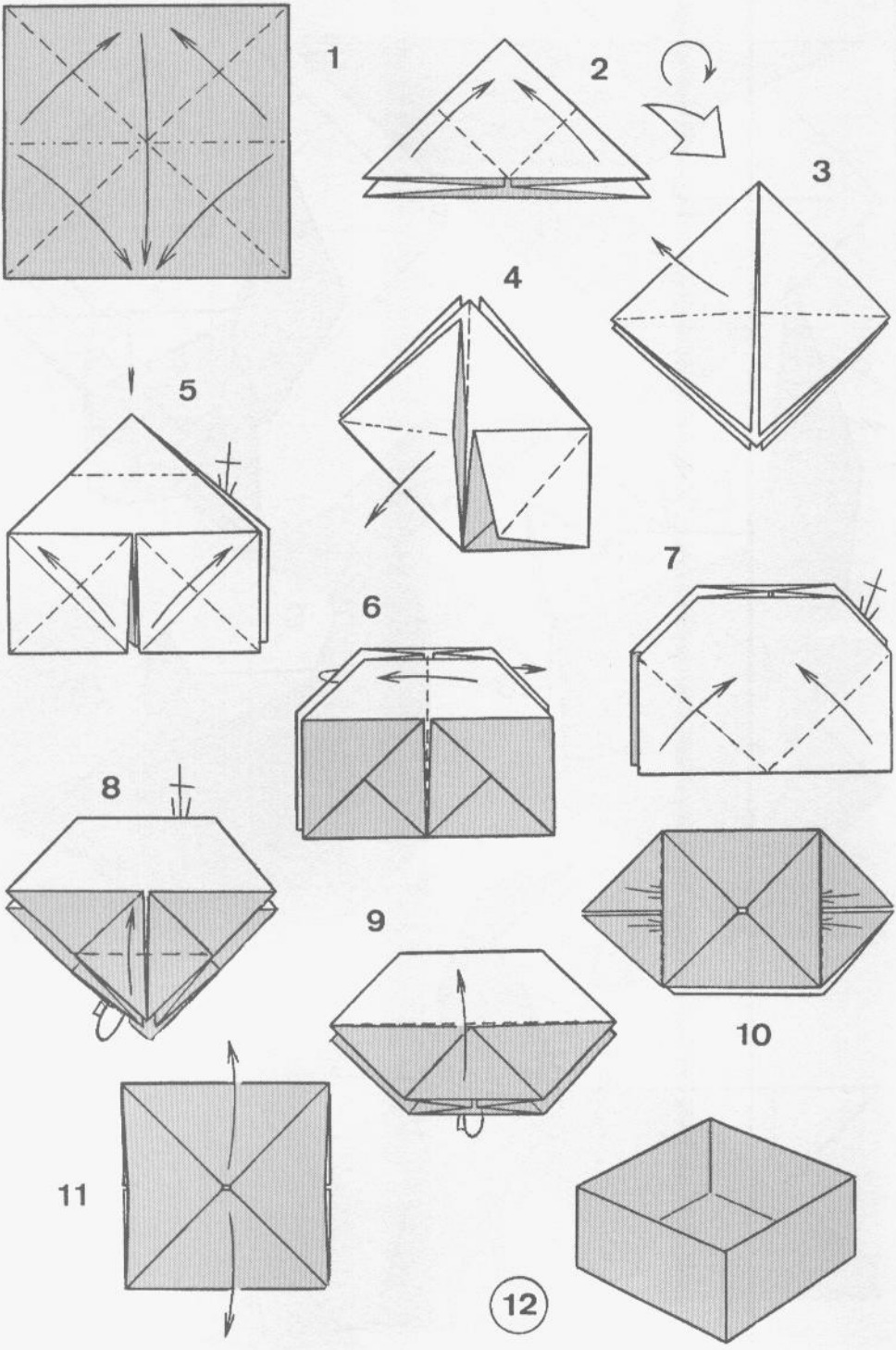
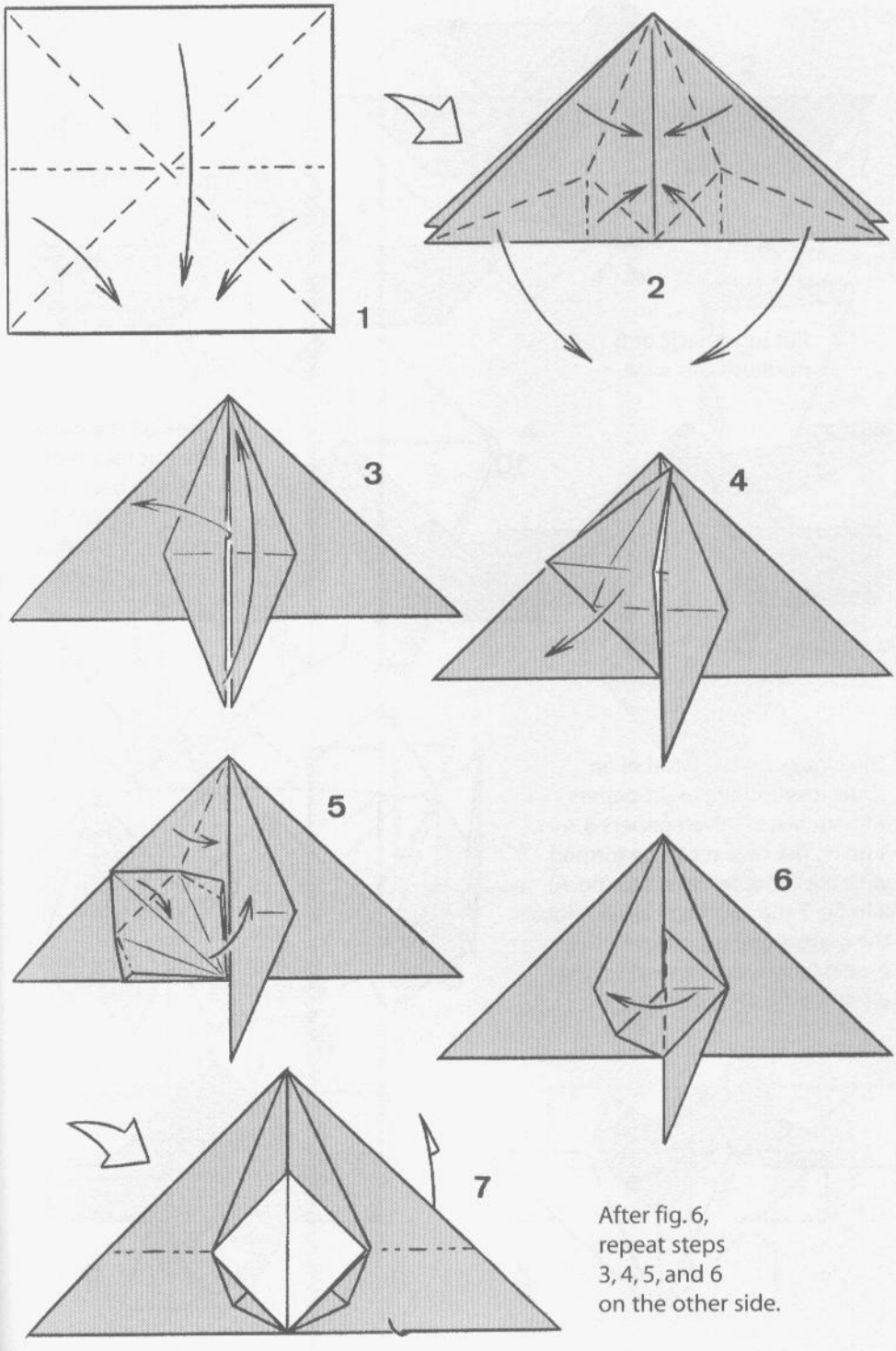
11
12

IRREVERSIBLE-PROCESS BOX by Tim Ward and Trevor Hatchett

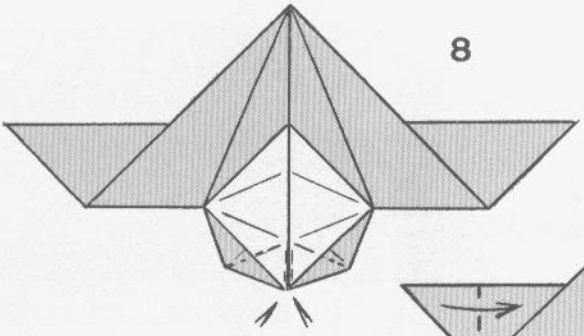


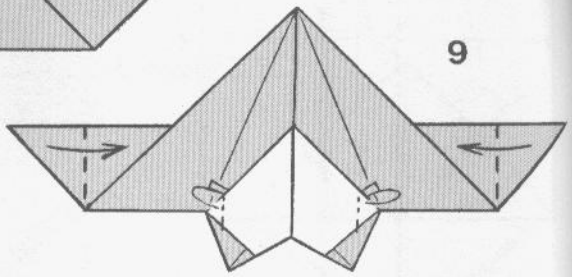
MODULAR CROWN 1

by Miguel Ángel Palacios

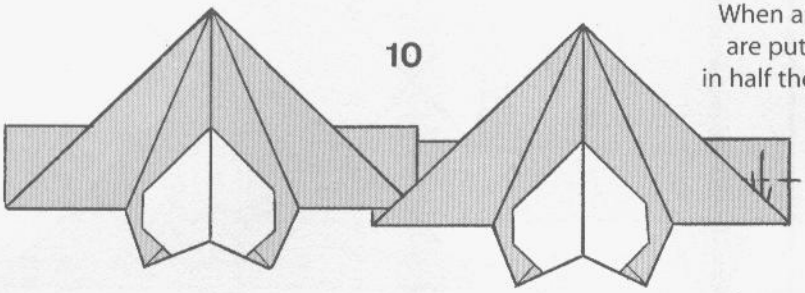


After fig. 6, repeat steps 3, 4, 5, and 6 on the other side.

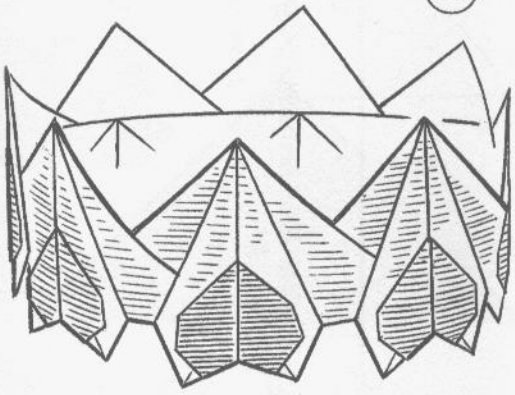




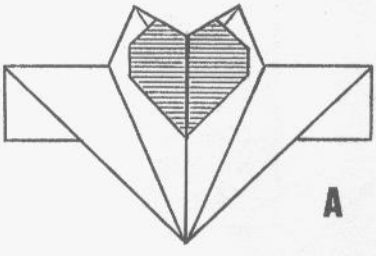
Put together 7 or 8 modules this way:

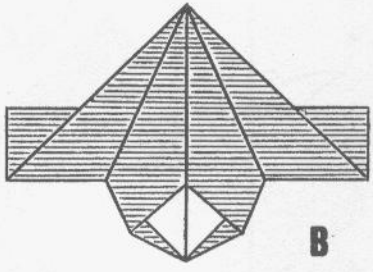


When all the modules are put together, fold in half the back strip, as shown in the adjacent drawing.



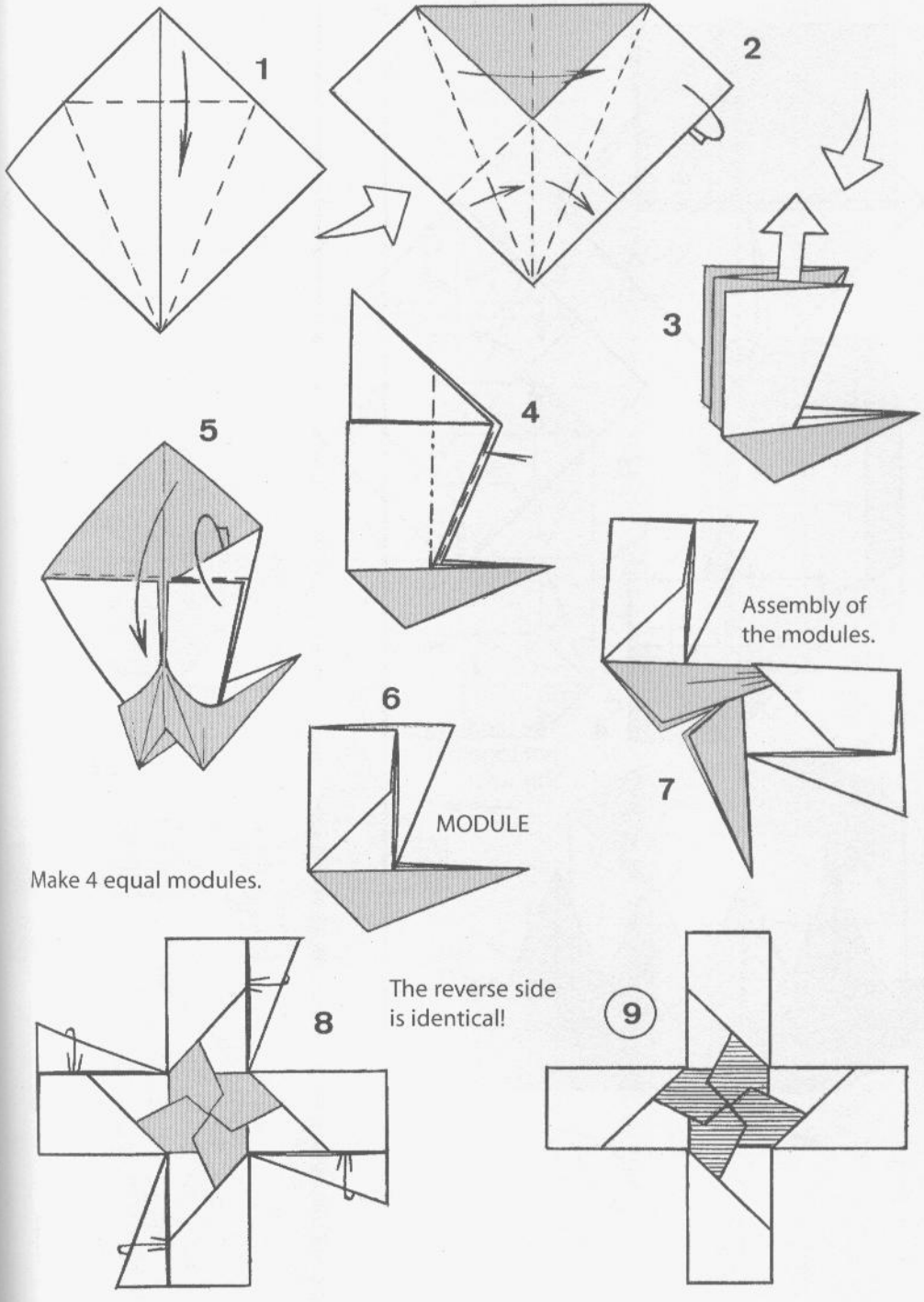
The crown, for the head of an adult, may require eight papers 7 in. square, or seven papers 8¼ in. square. The crown can be formed with the modules inverted (fig. A). If in fig. 7 the two flaps are put into the corresponding grooves, the model (also very interesting) that we see in fig. B is formed.





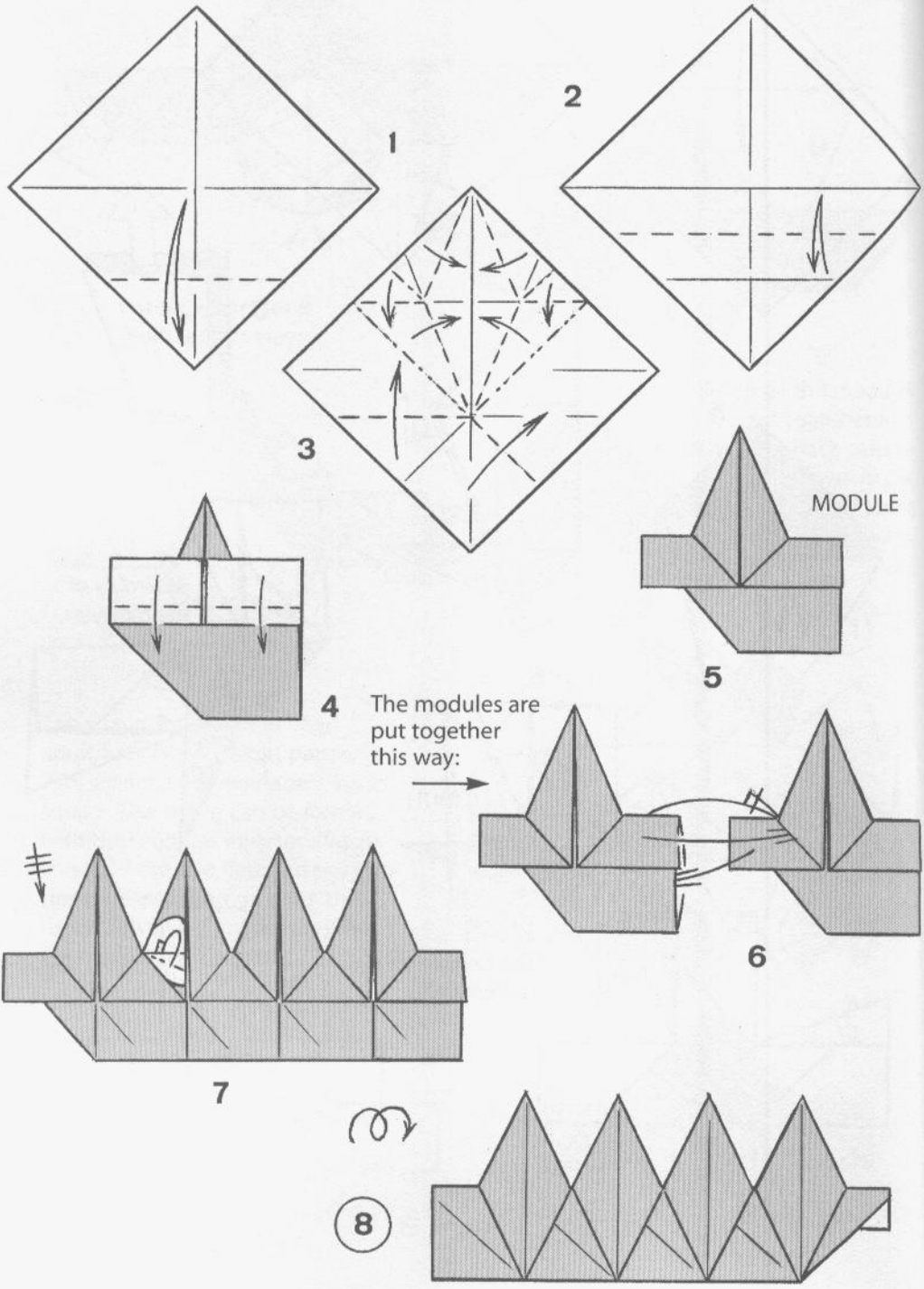
MODULAR CROSS

by Jeff Beynon



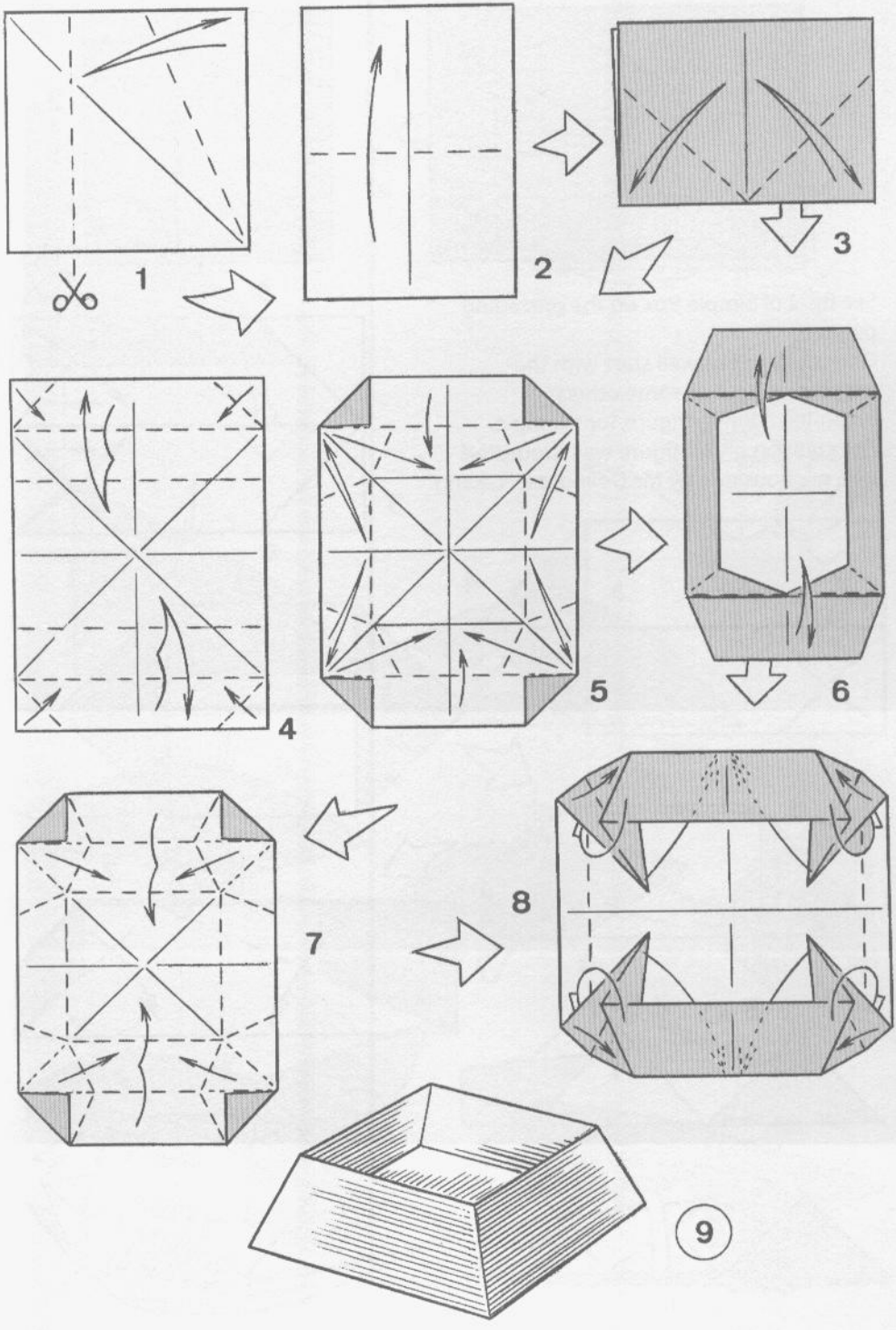
MODULAR CROWN 2

by Eugenio Fridrich



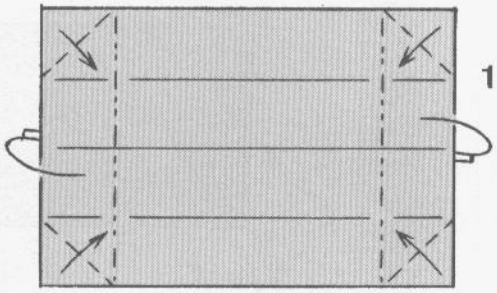
SIMPLE BOX

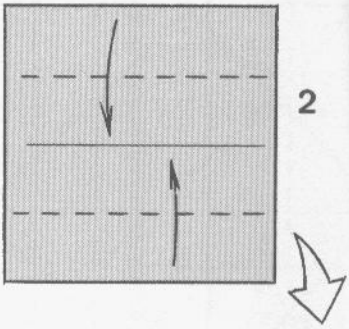
by Dr. Philip Shen



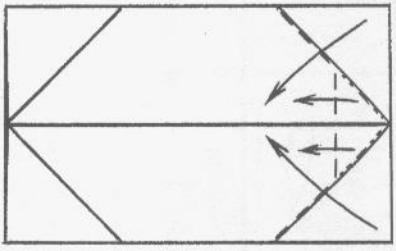
HOUSEBOAT

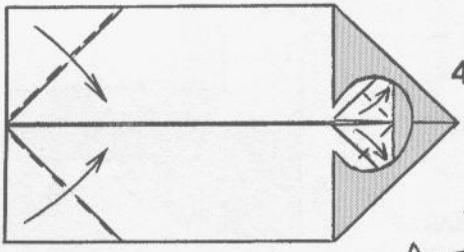
by Dr. Philip Shen

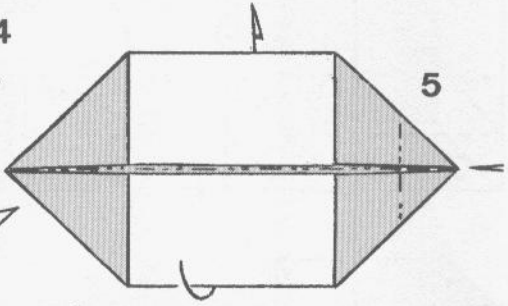


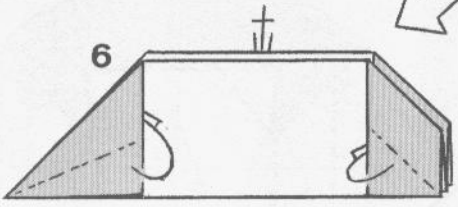


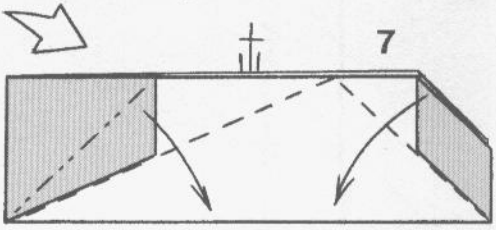
See fig. 2 of Simple Box on the preceding page.
One could just as well start with the proportion 3 x 2 or some others, obtaining a longer figure, for example.
The creation of this figure was suggested by a previous one by Mr. Dokuohtei Nakano.

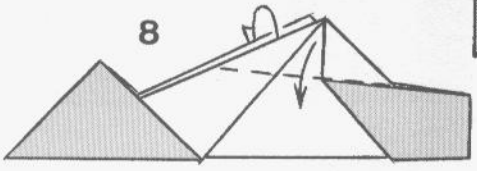


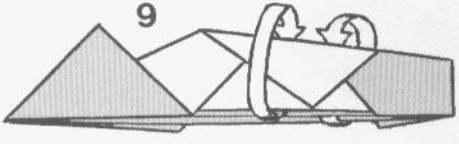


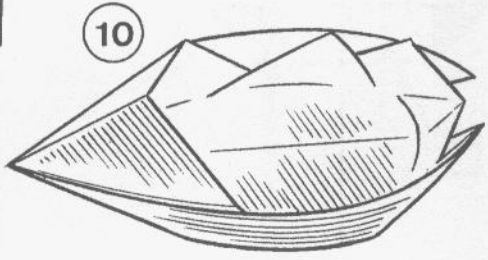






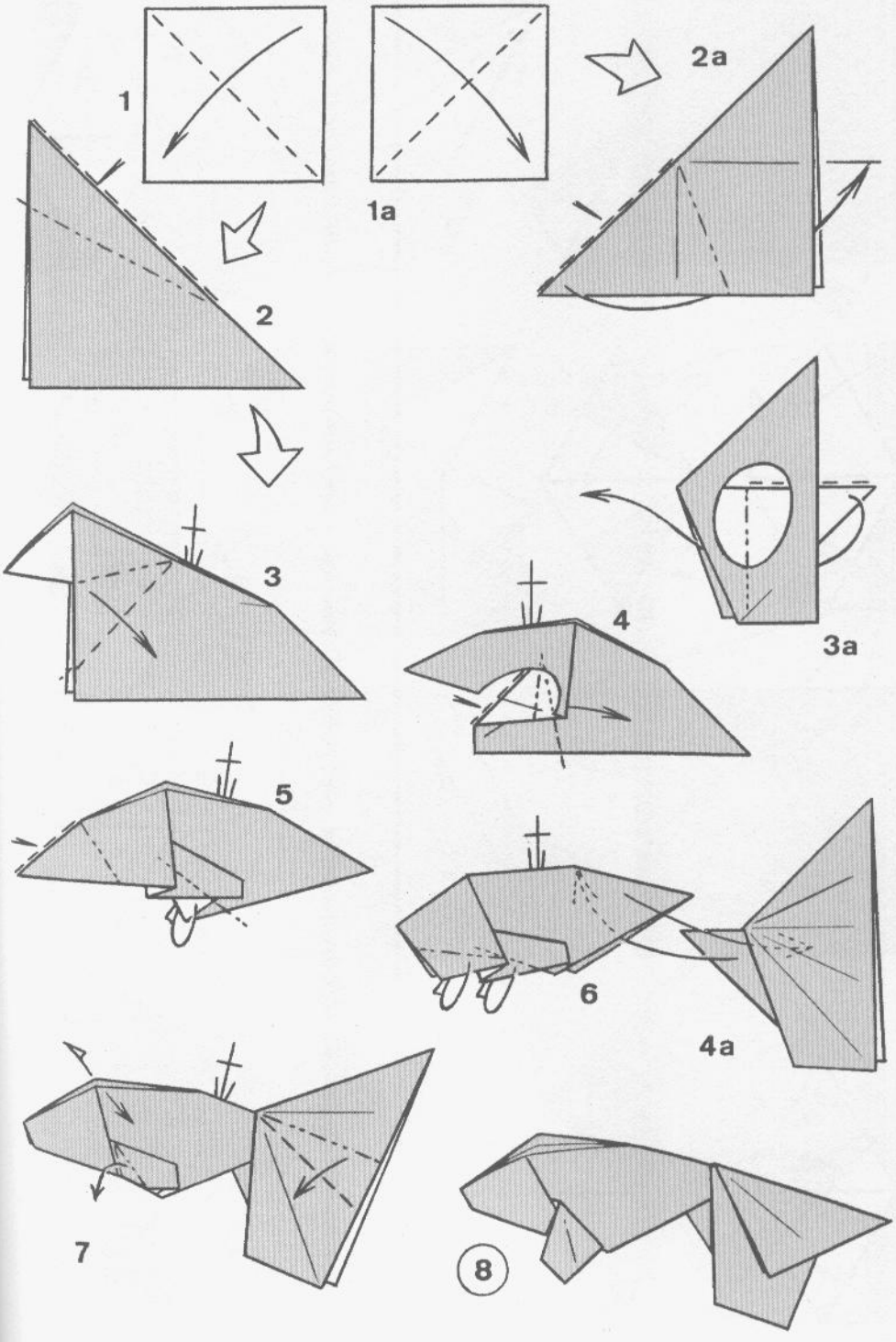






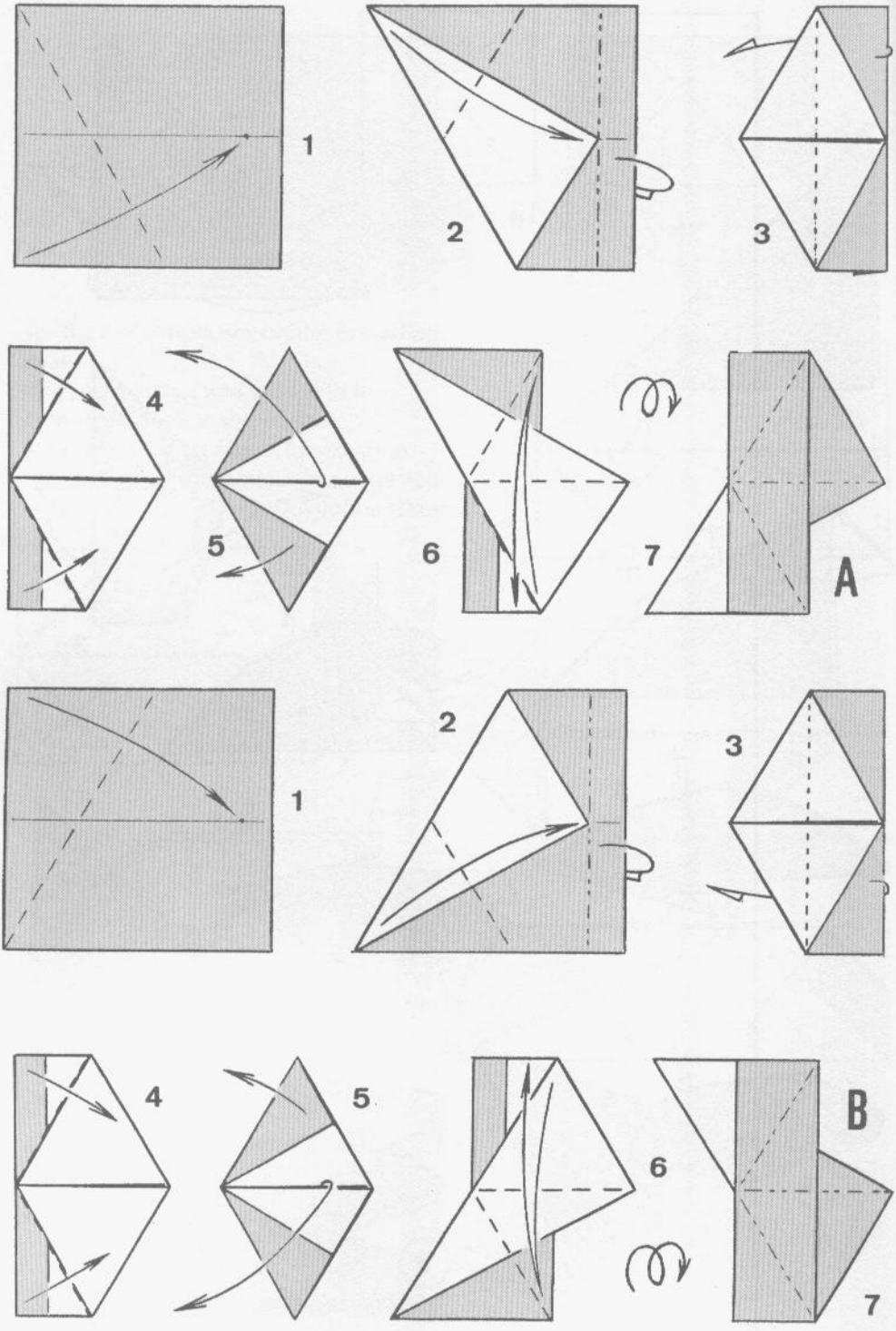
GOLDFISH

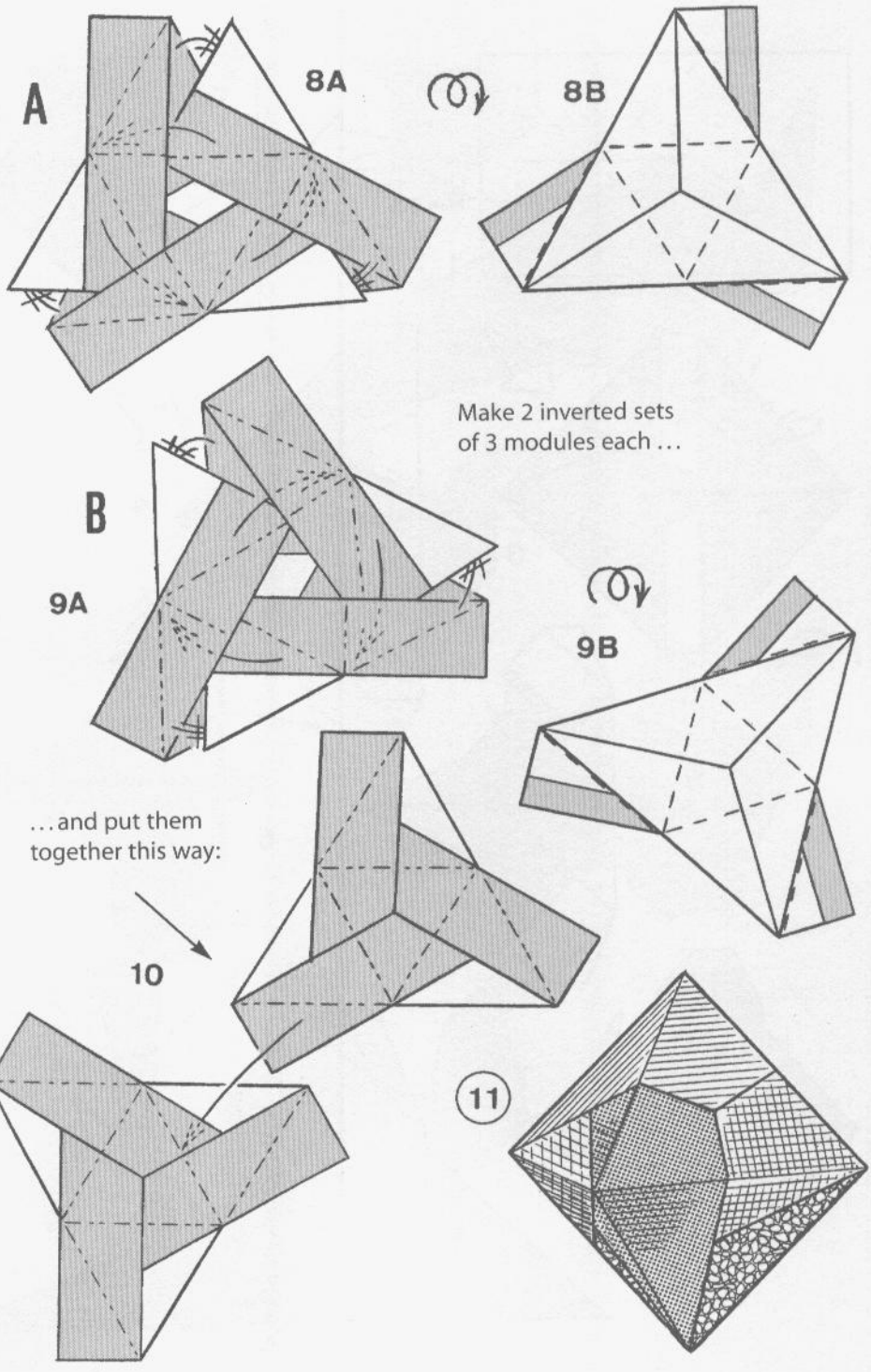
by Yoshihide Momotani



MODULAR DITETRAHEDRON

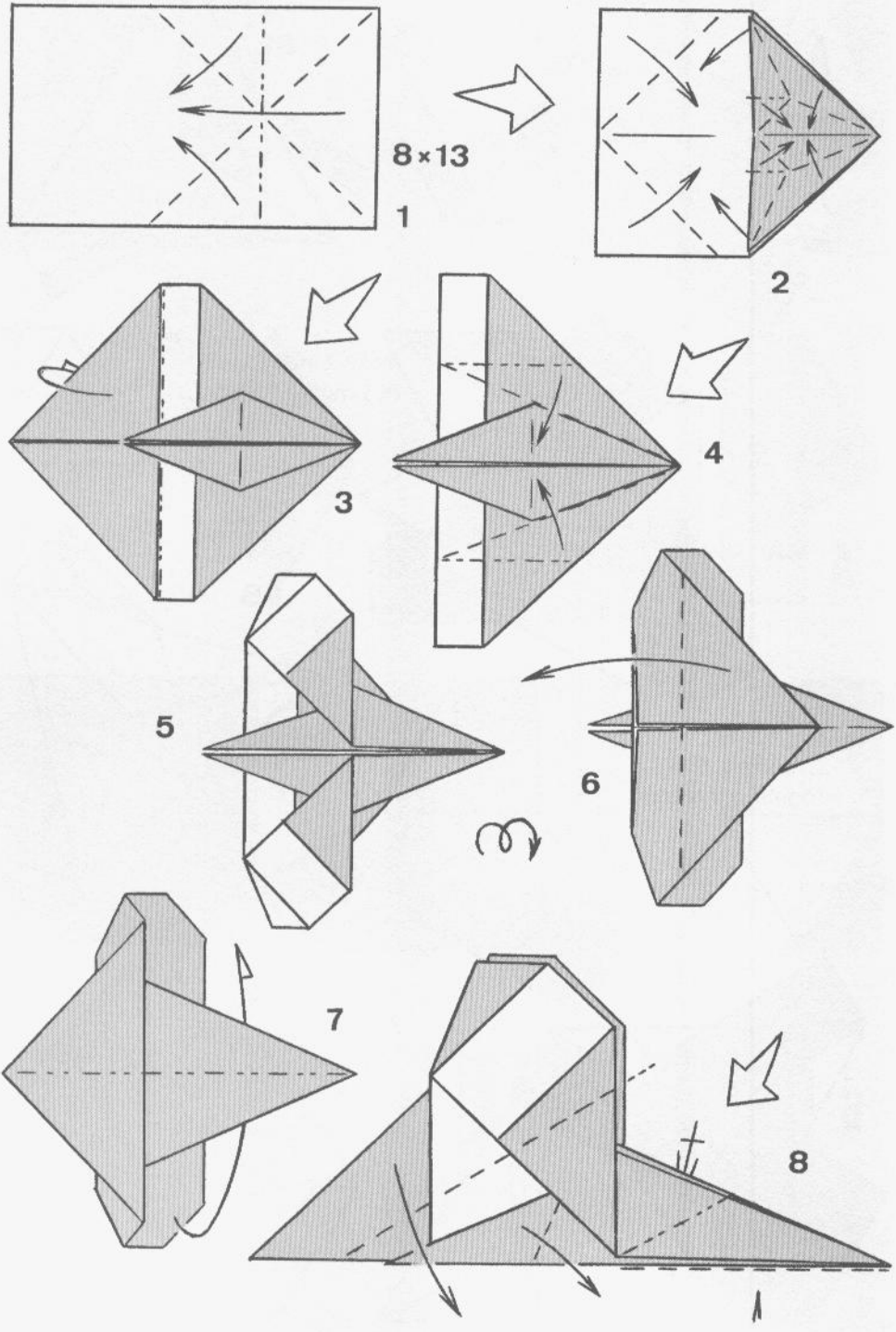
by Tomoko Fuse

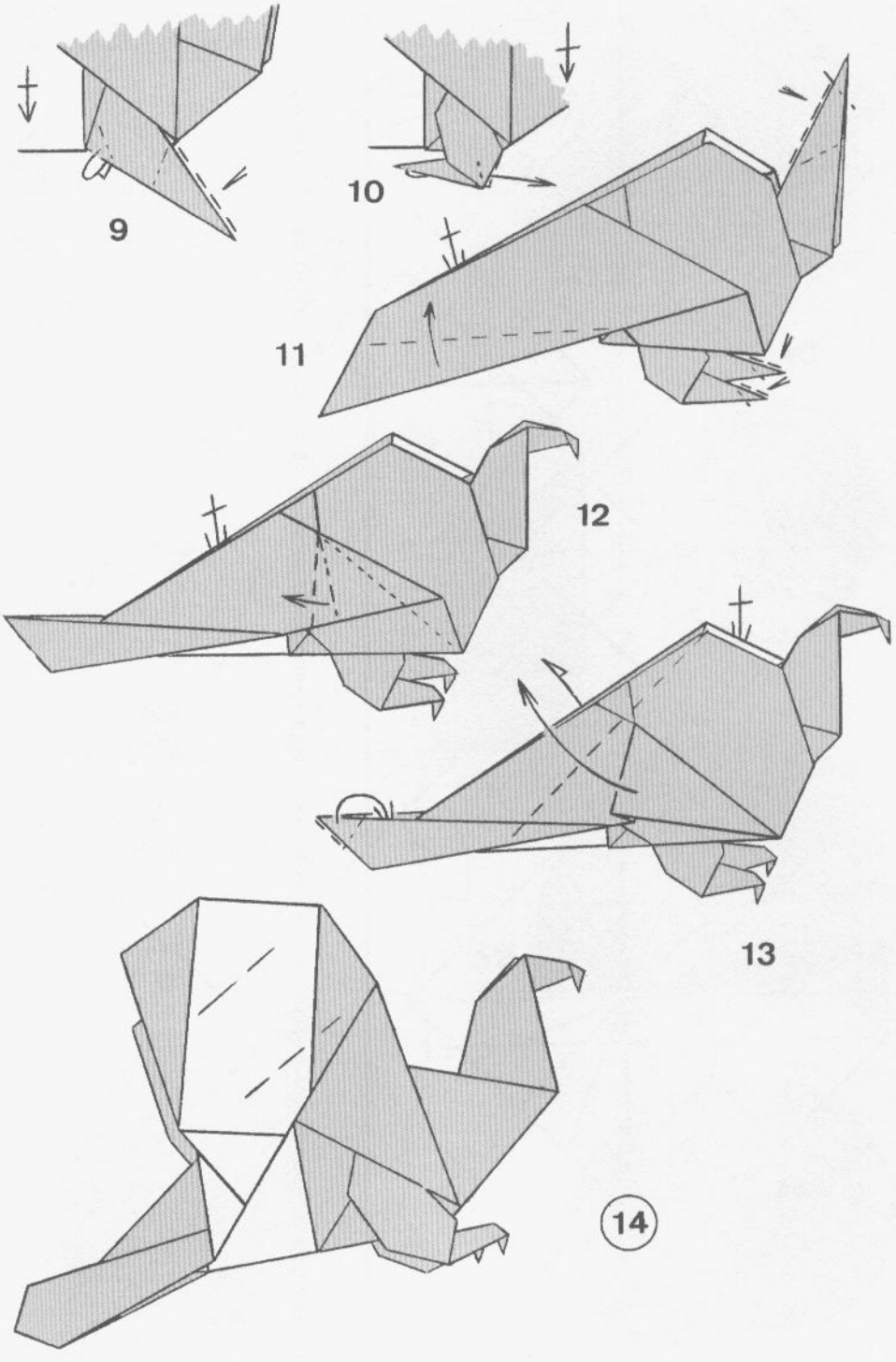



A
8A
8B
Make 2 inverted sets
of 3 modules each ...
B
9A
9B
...and put them
together this way:
10
11

EAGLE

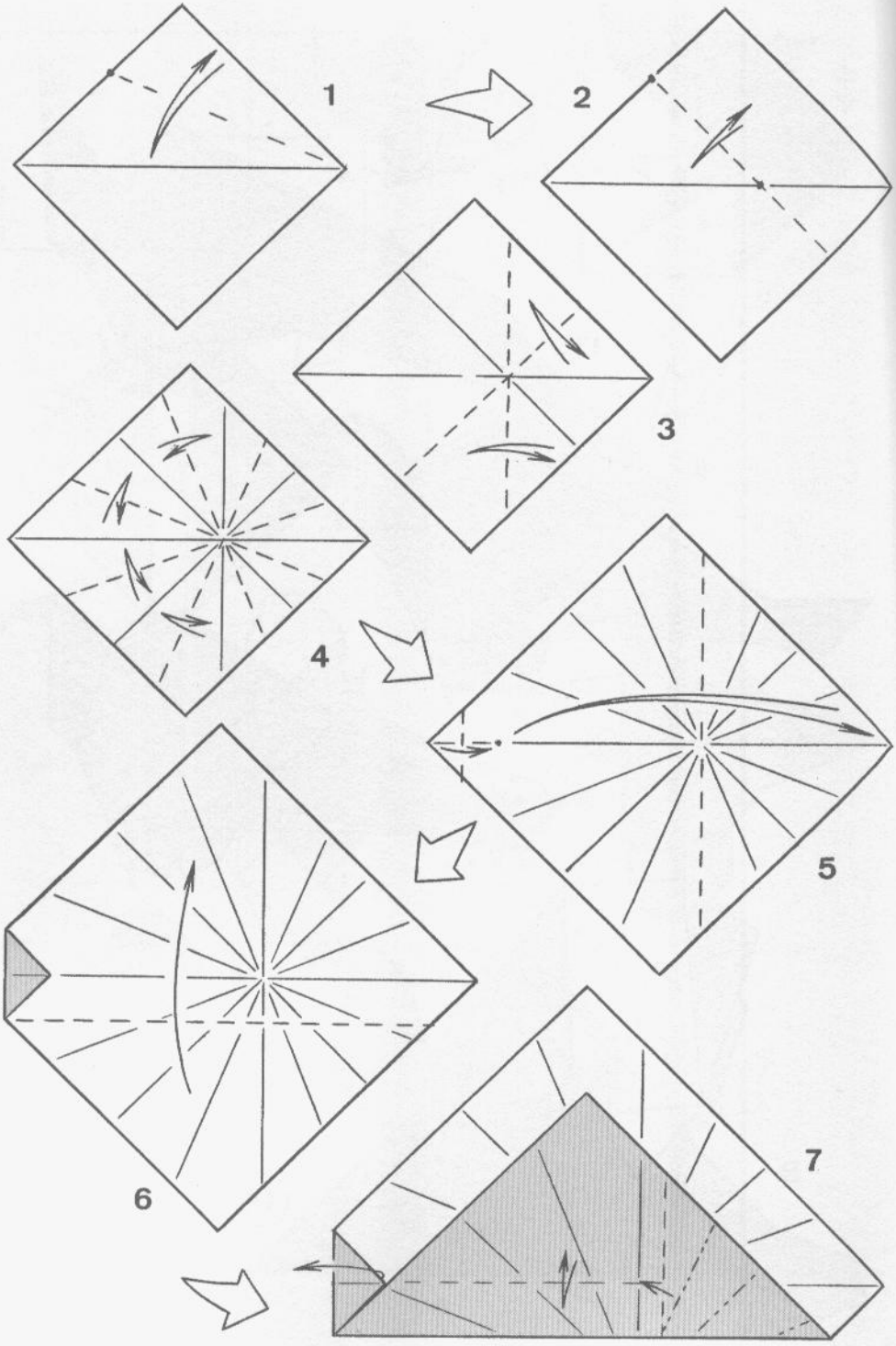
by Dr. V. Solórzano



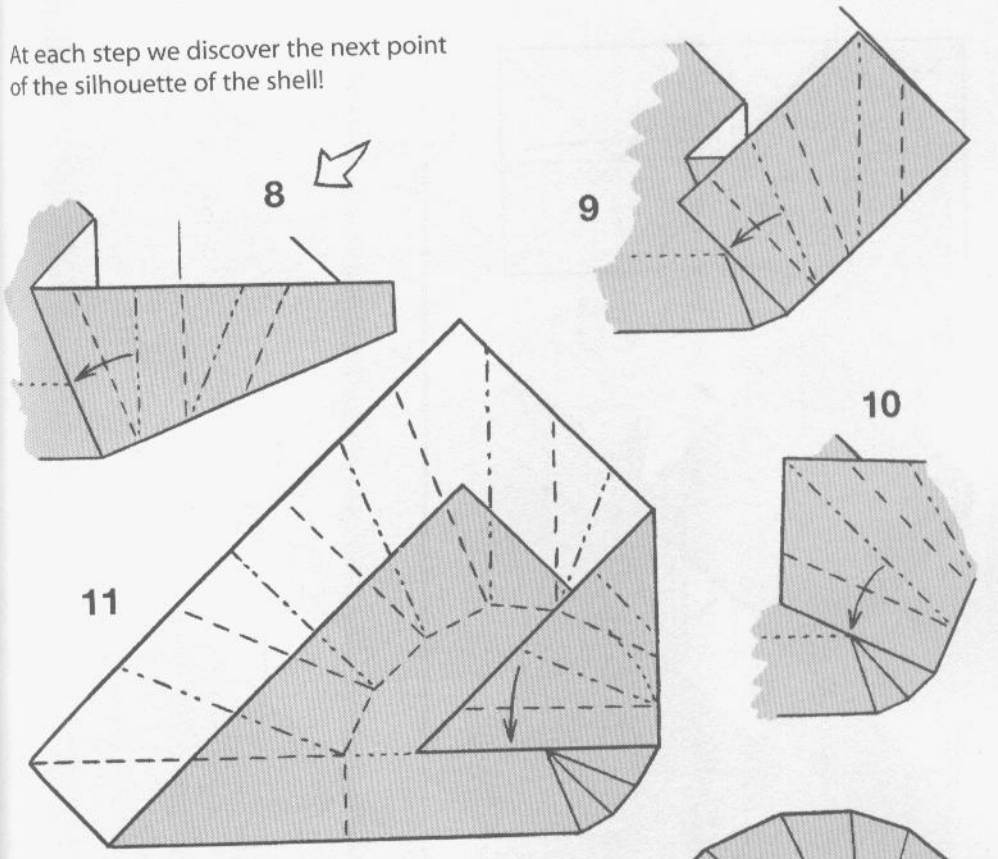

9
10
11
12
13
14

SNAIL SHELL

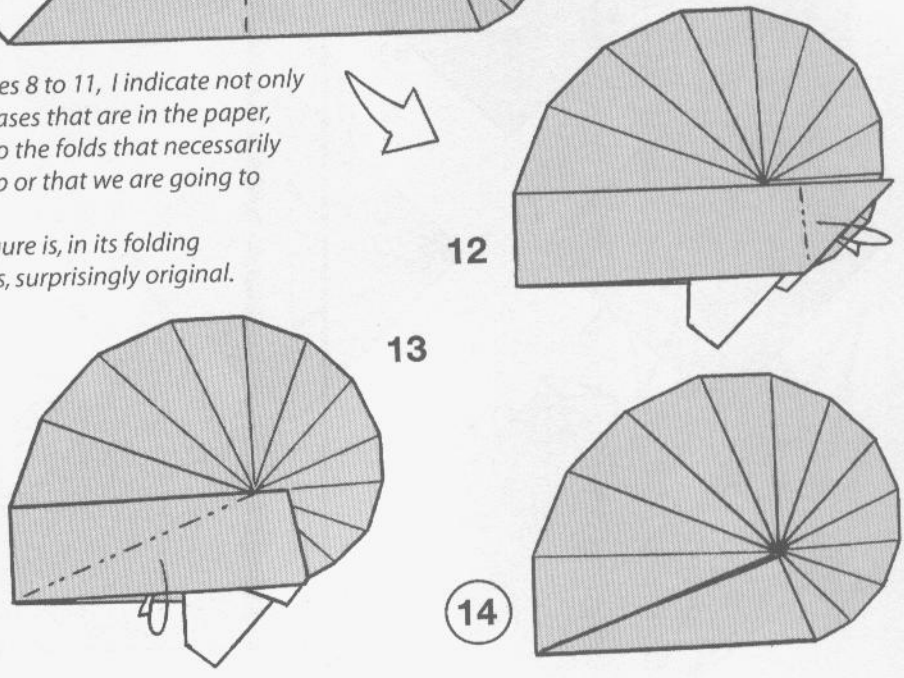
by Tomoko Fuse



At each step we discover the next point of the silhouette of the shell!

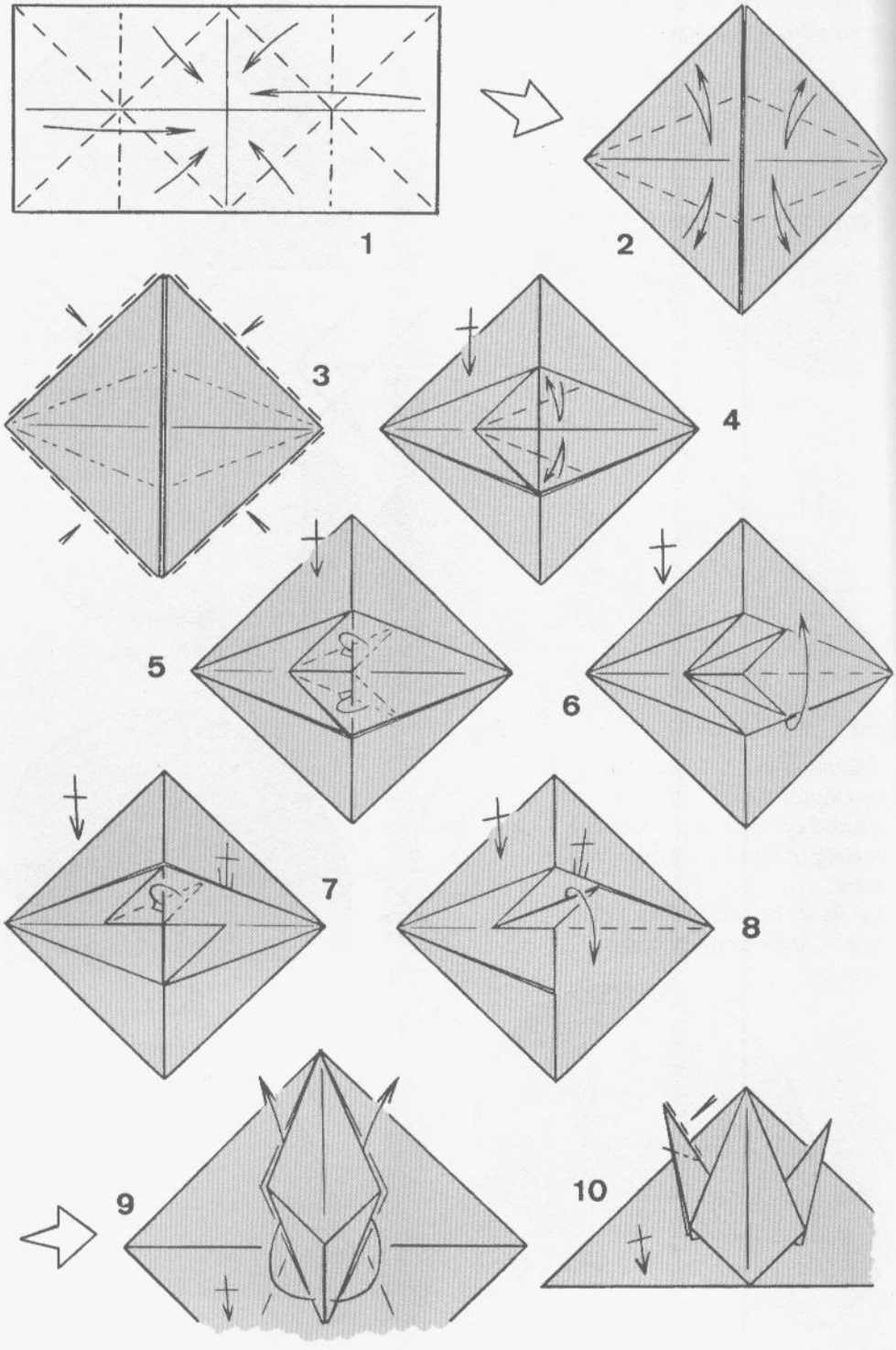


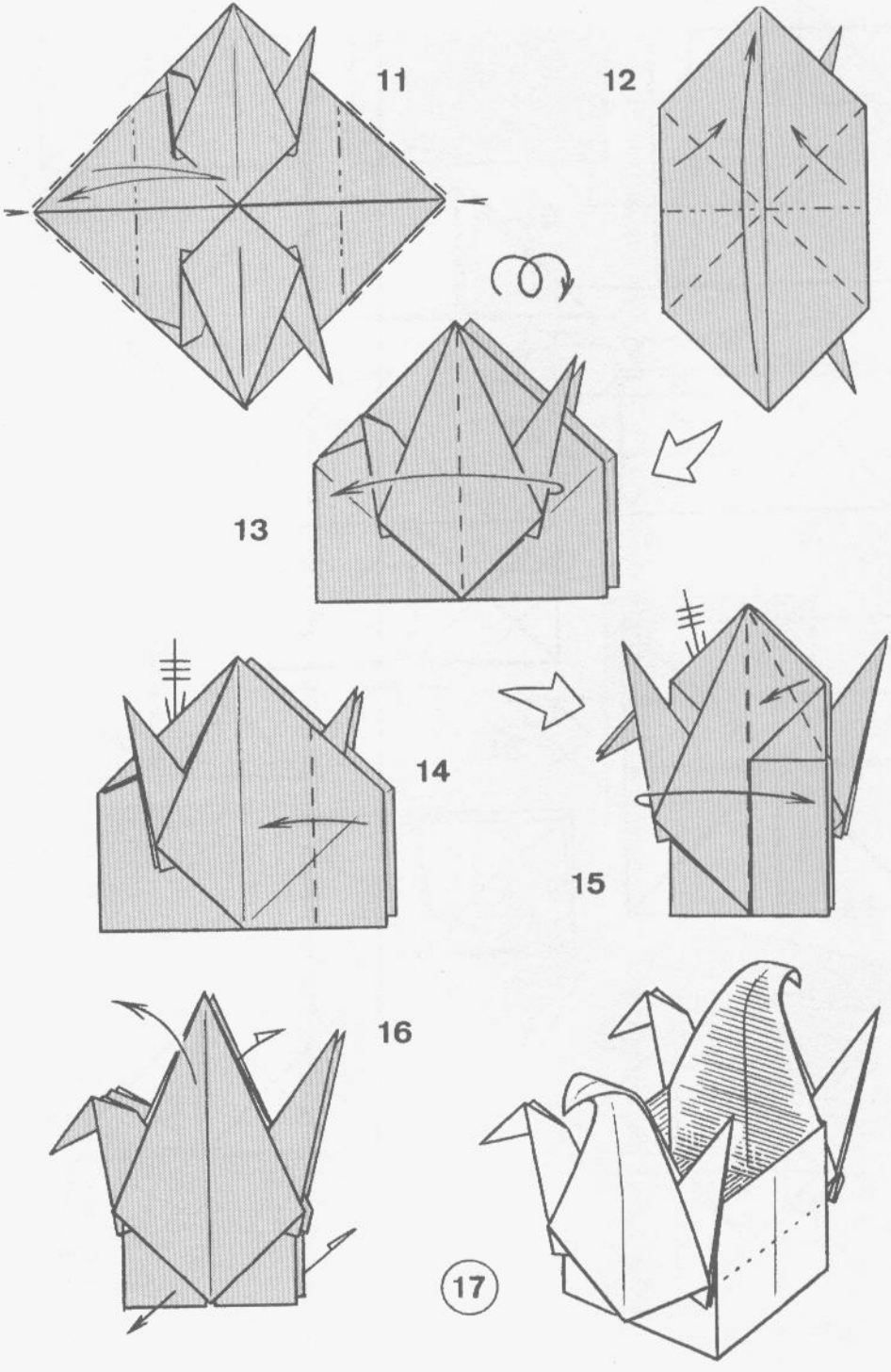
In figures 8 to 11, I indicate not only the creases that are in the paper, but also the folds that necessarily develop or that we are going to make.
This figure is, in its folding process, surprisingly original.



TROUGH WITH CRANES

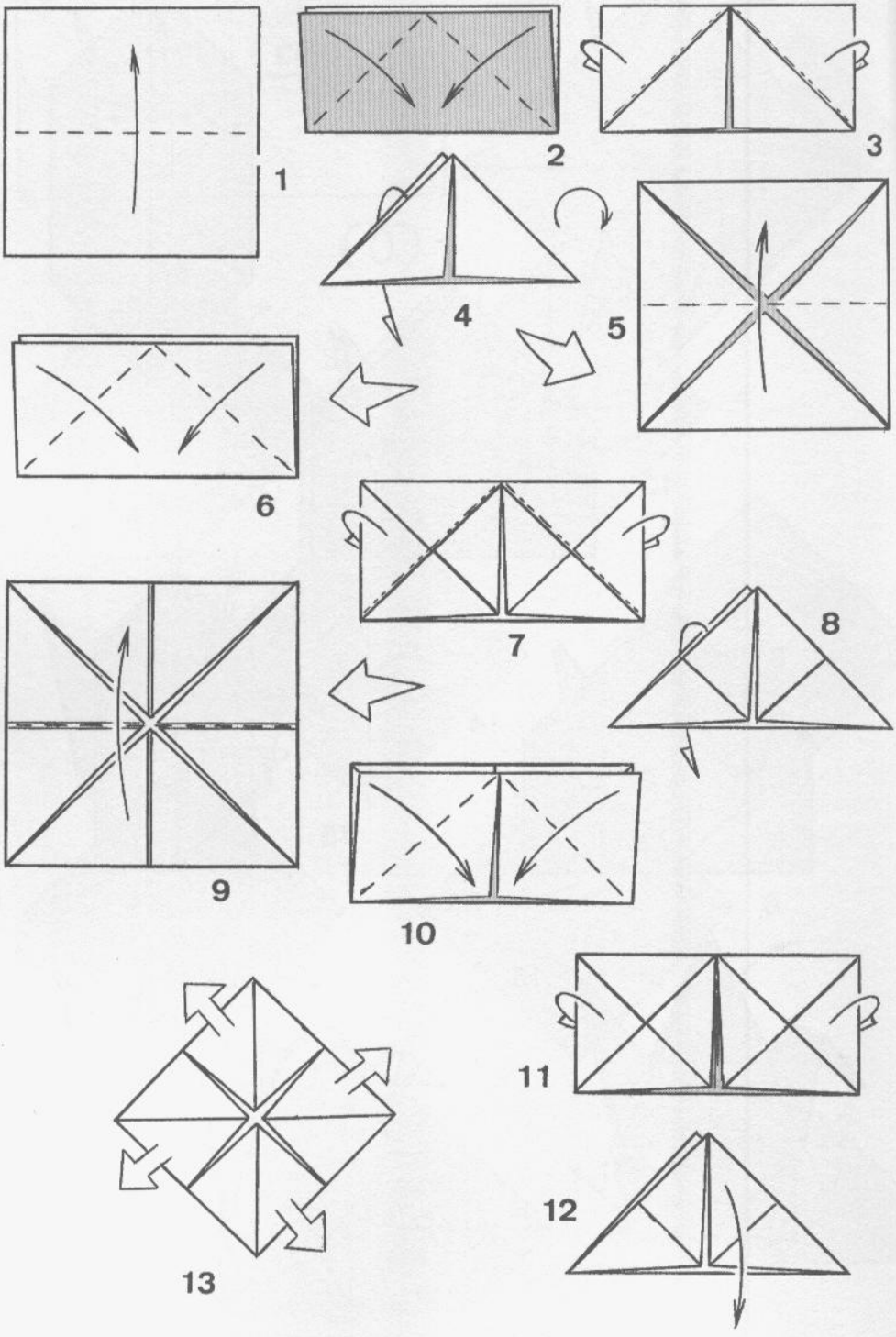
by Alisa Afonkina

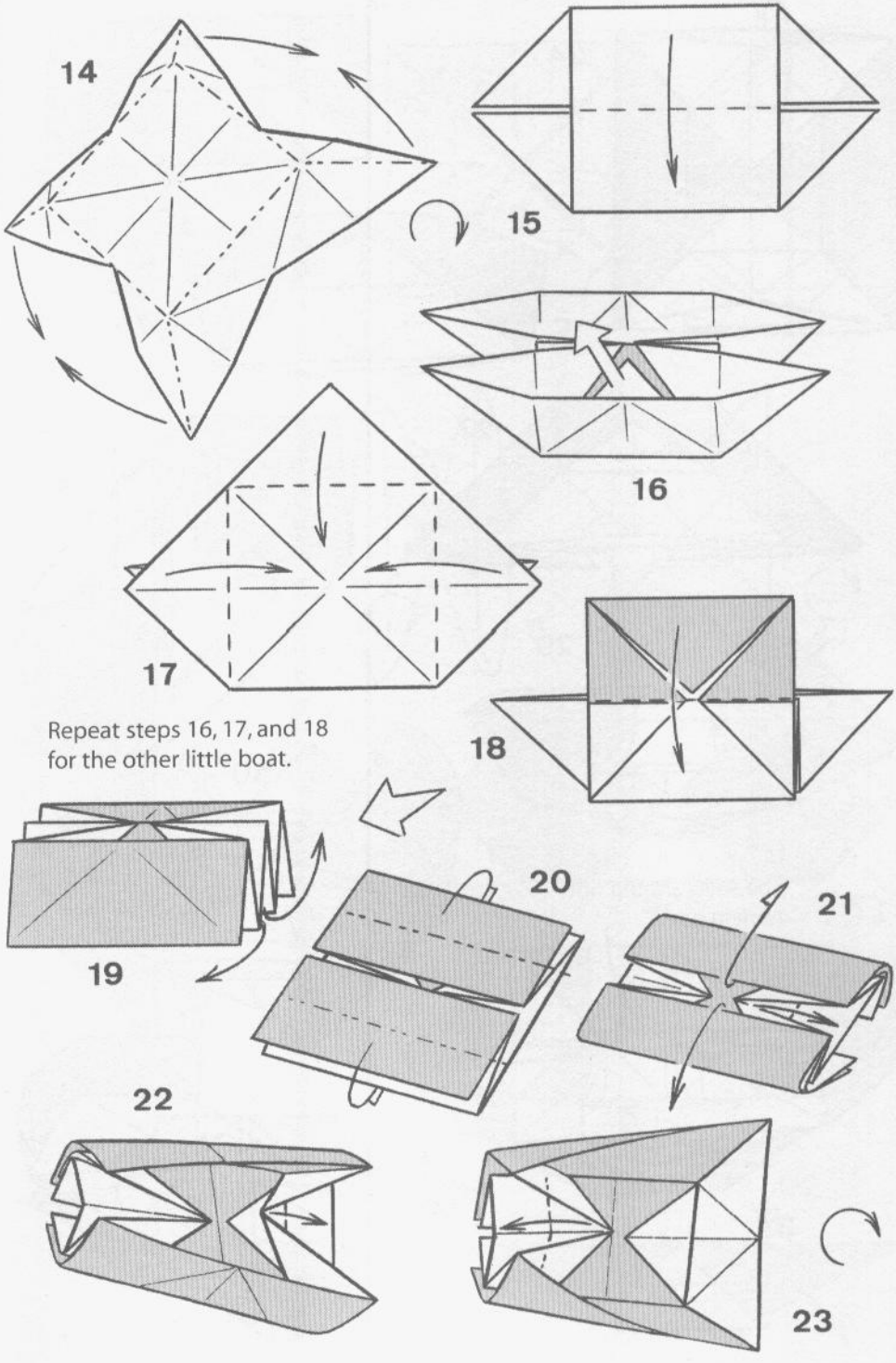


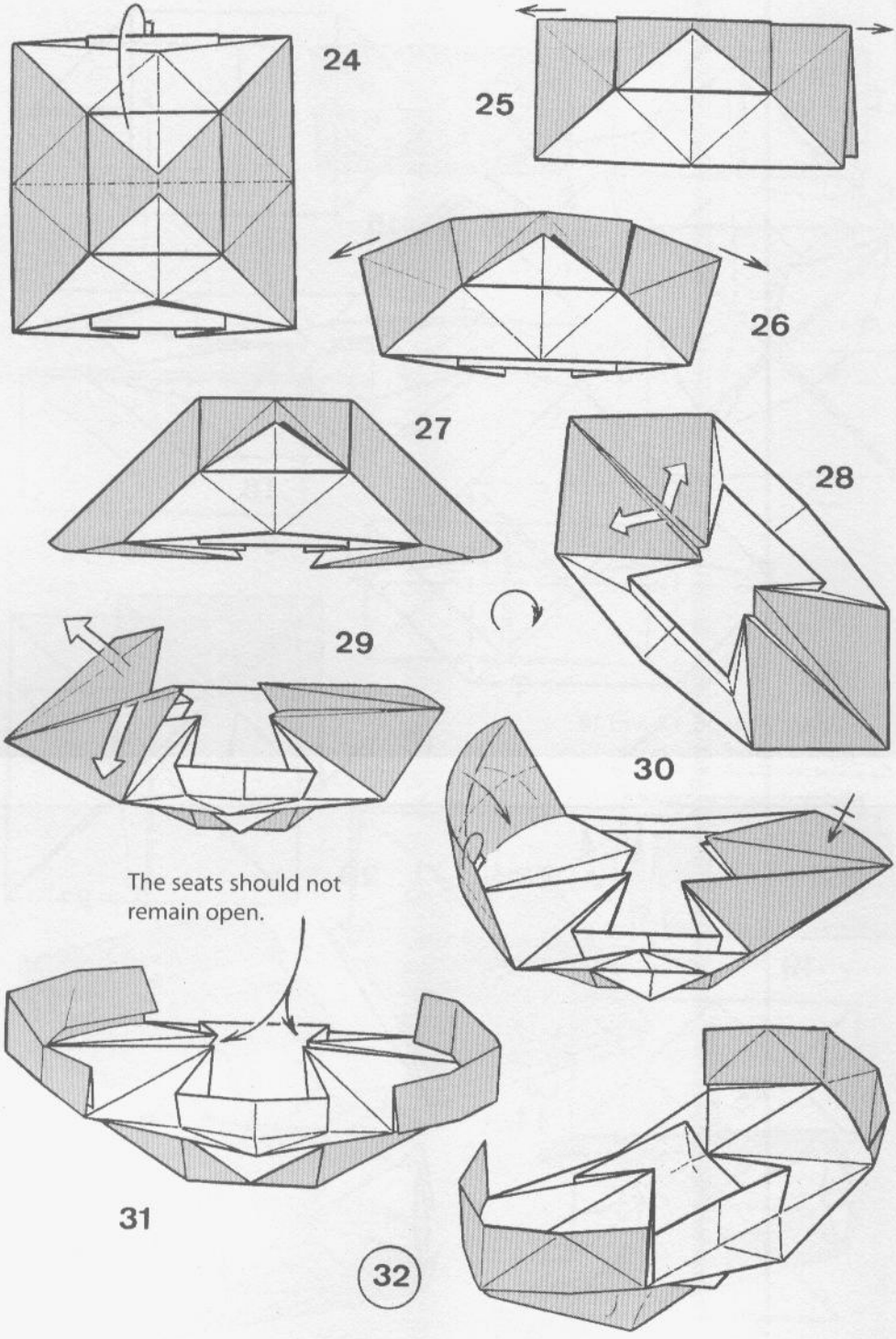

11
12
13
14
15
16
17

TWO-SEAT BOAT

Traditional

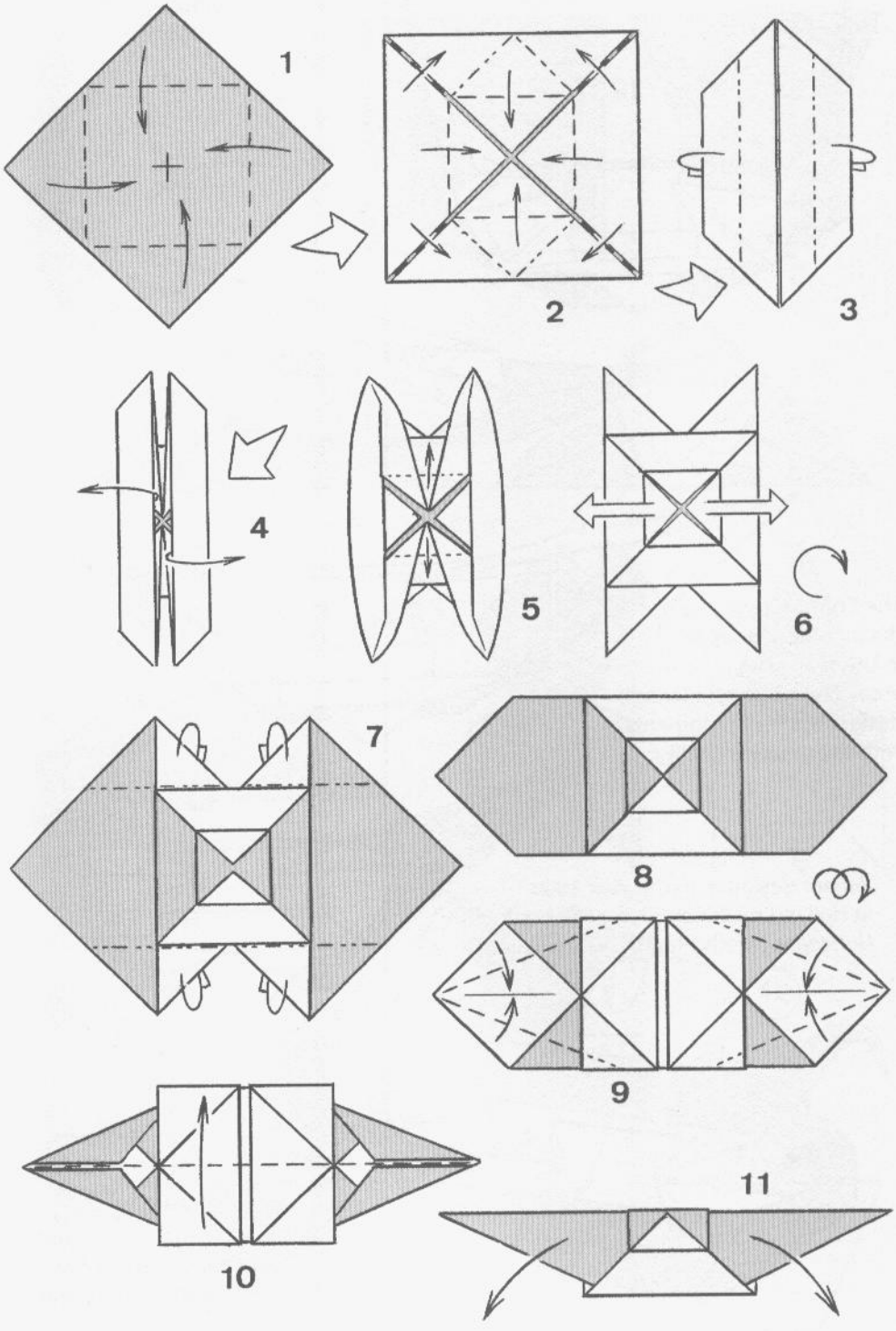


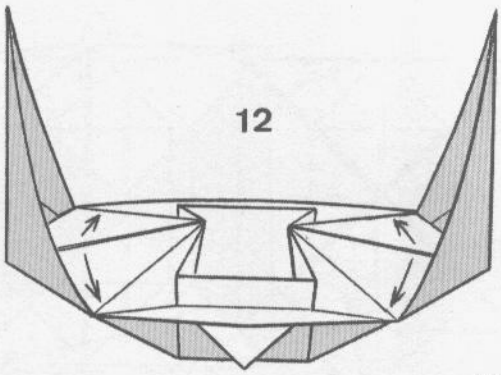

14
15
16
17
18
Repeat steps 16, 17, and 18
for the other little boat.
19
20
21
22
23


24
25
26
27
28
29
30
The seats should not remain open.
31
32

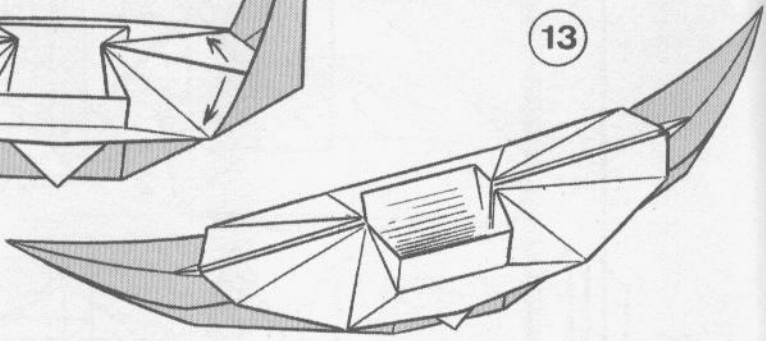
CHINESE JUNK

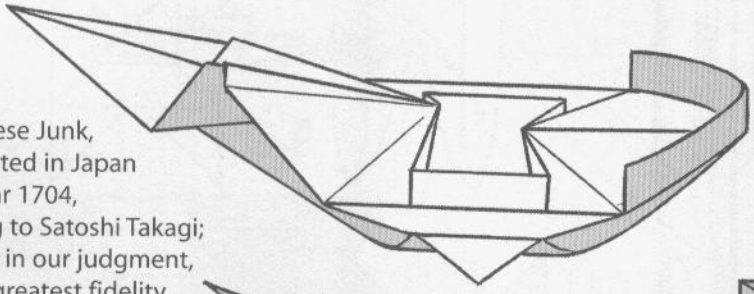
Traditional in Japan



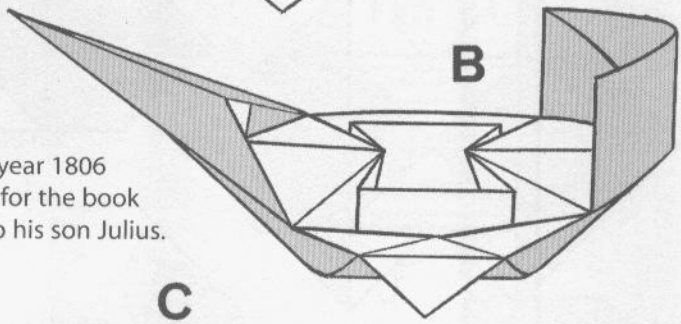


The Chinese Junk, as it is folded traditionally in Japan.

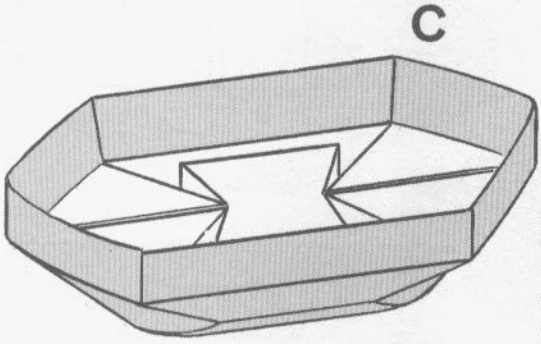




The Chinese Junk, documented in Japan in the year 1704, according to Satoshi Takagi; designed, in our judgment, with the greatest fidelity.



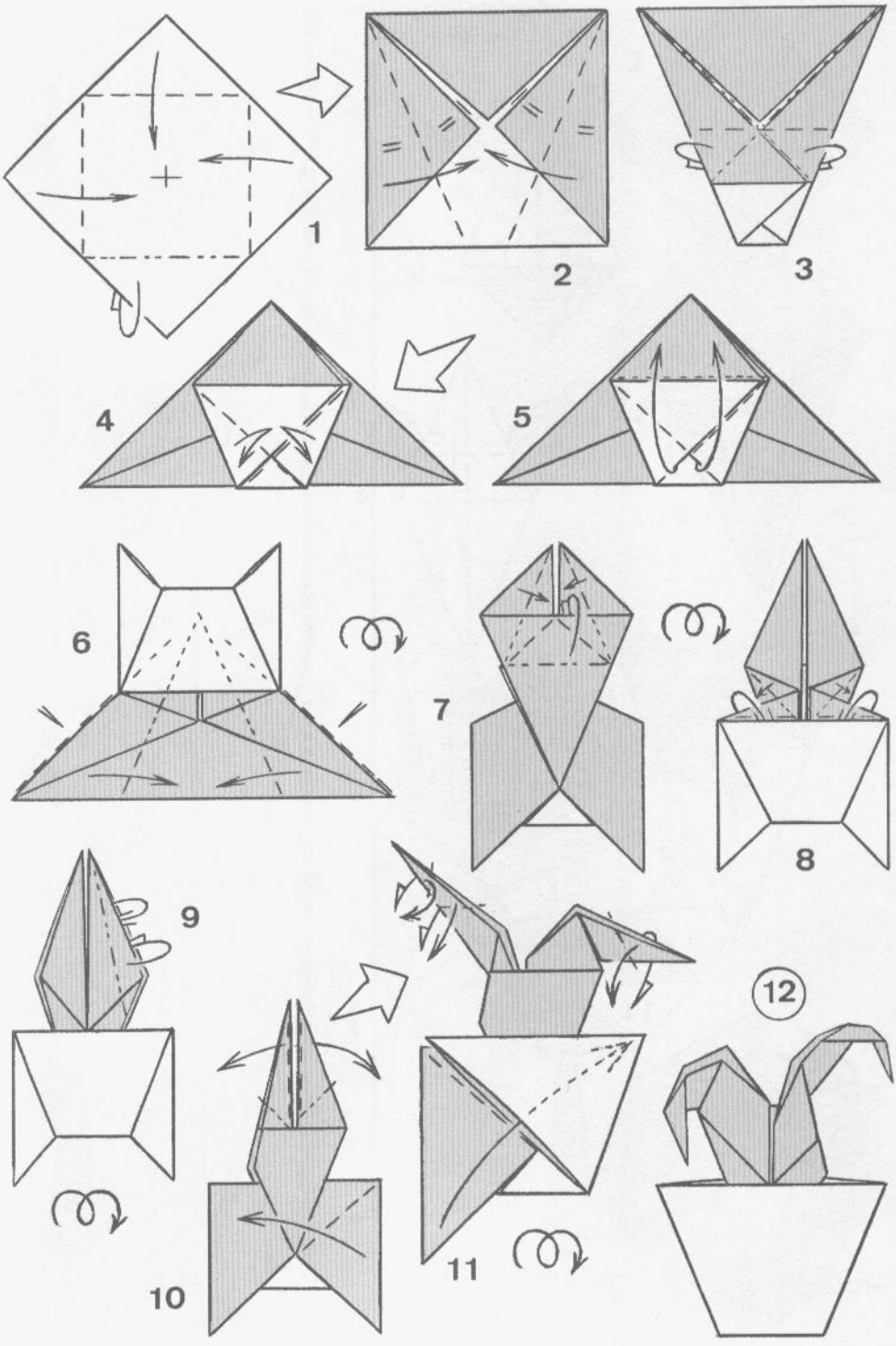
Variant designed in the year 1806 in Holland by Bilderdijk, for the book *Hanenpoot,* dedicated to his son Julius.



The closed two-seat boat in a modern version. This variant was invented by D. Gabriel Álvarez, but it already was known previously.

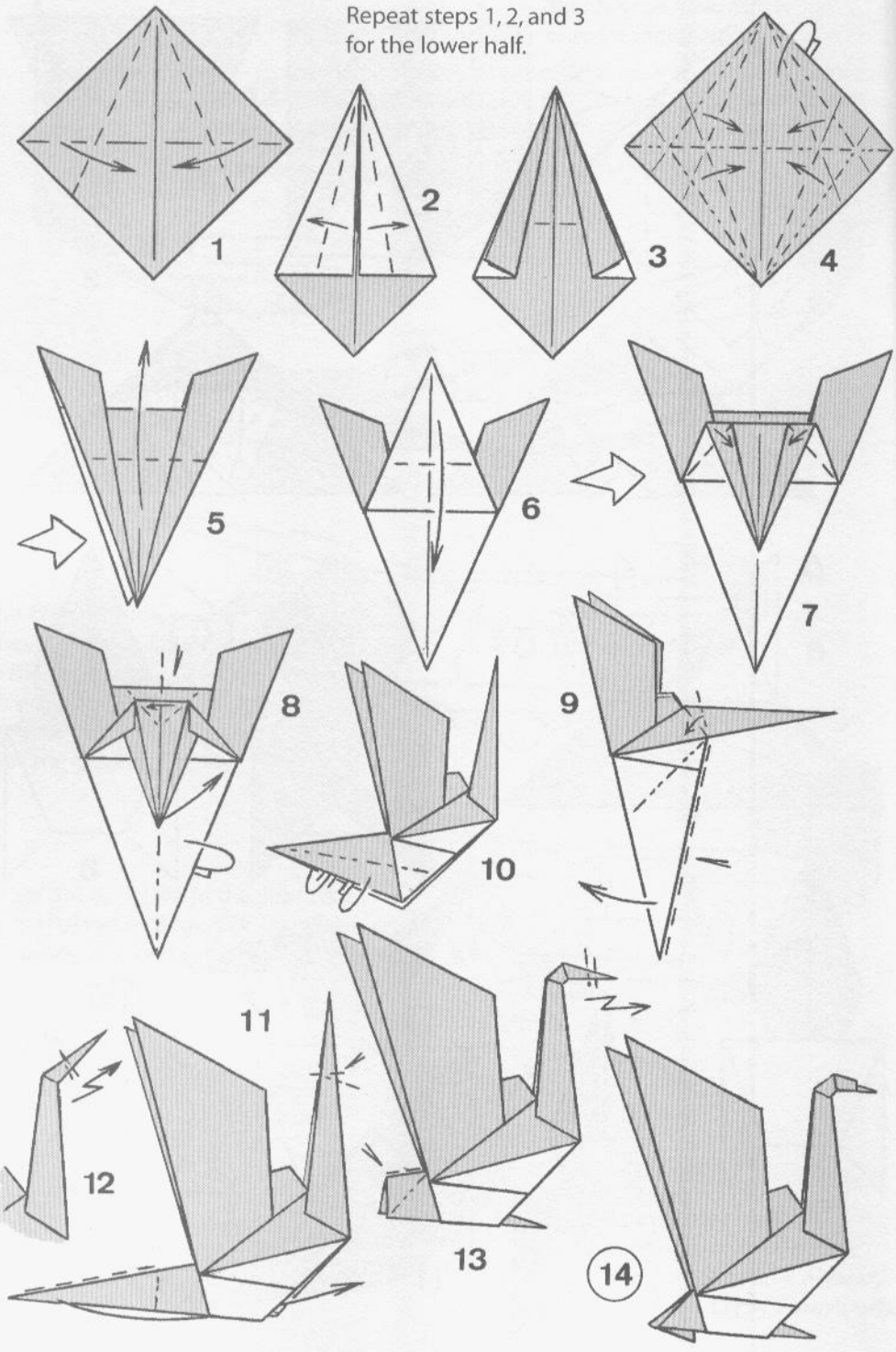
PLANT IN FLOWERPOT

by Vicente Palacios and J. Gimeno



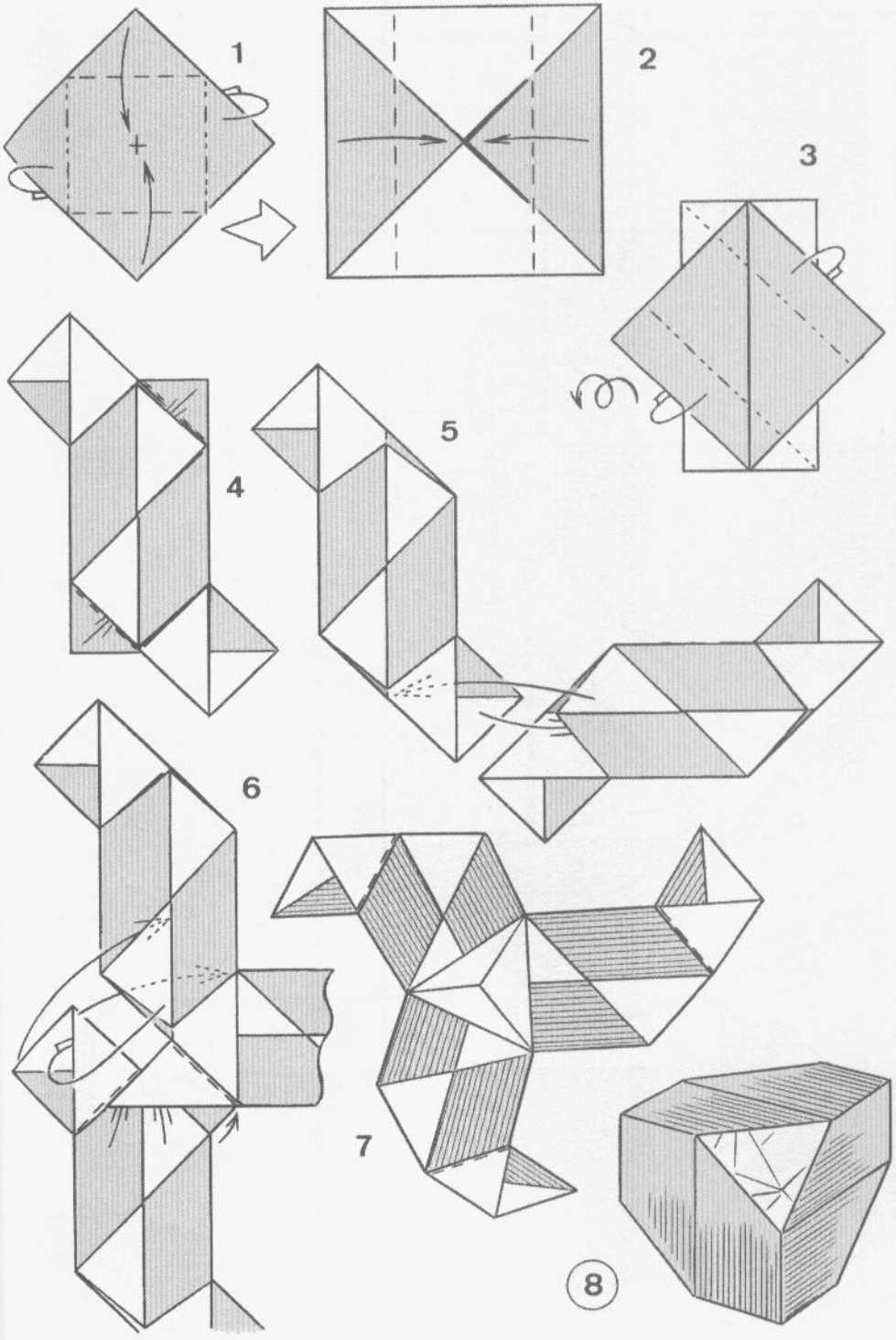
LOHENGRIN'S SWAN

by Dr. V. Solórzano



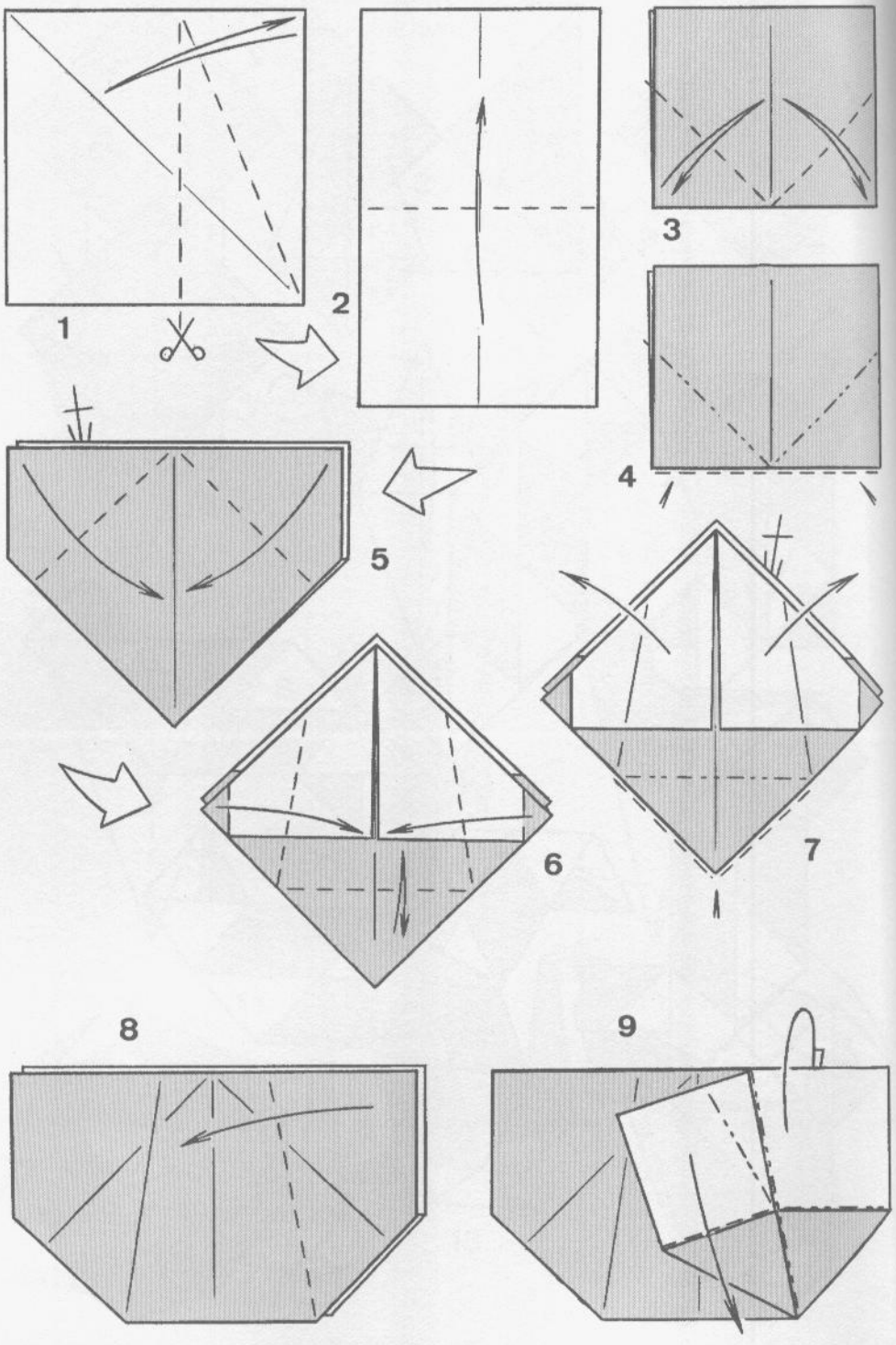
TRUNCATED CUBE

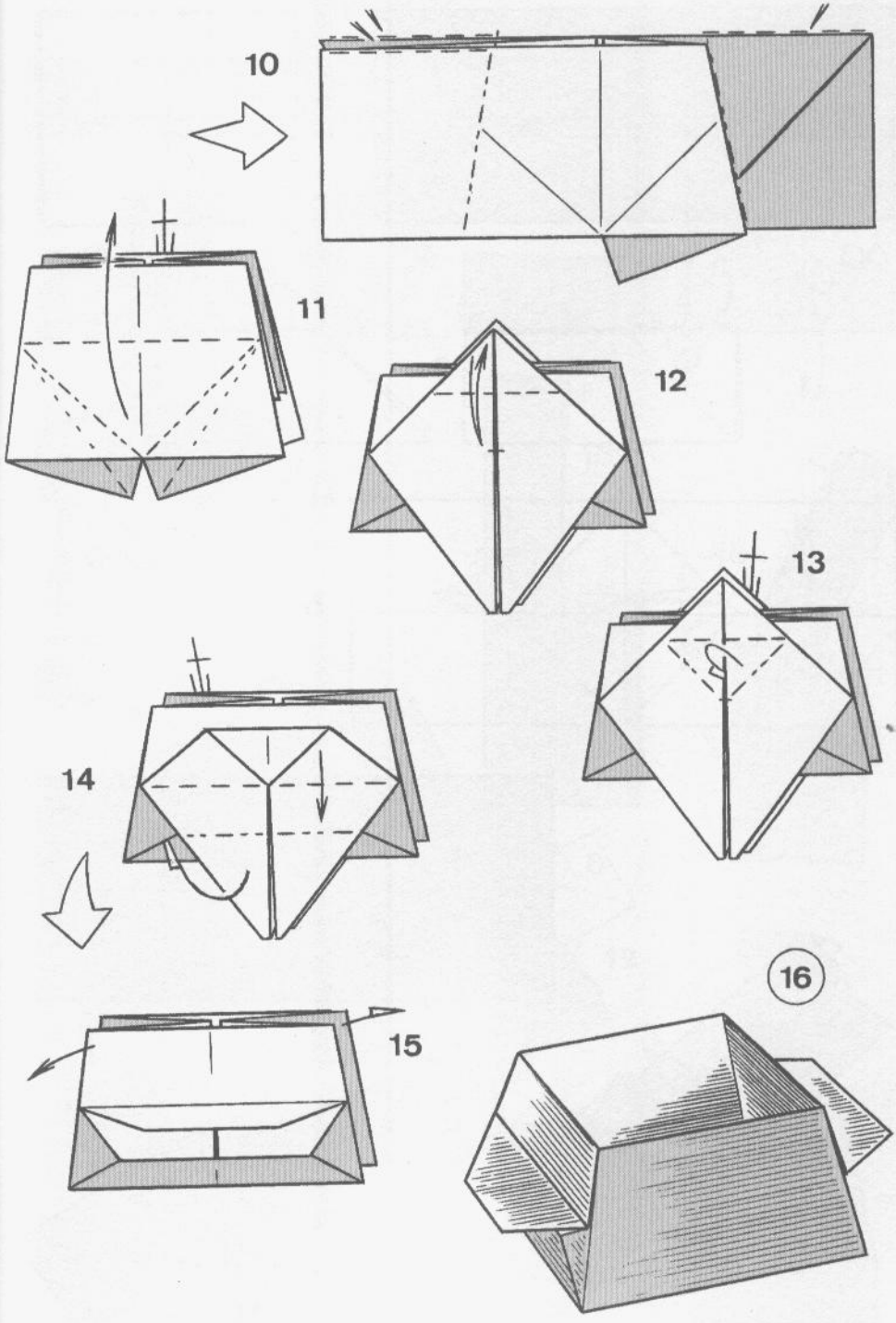
by Francisco Javier Capoblanco



BOX WITH HANDLES

by Dr. Philip Shen




10
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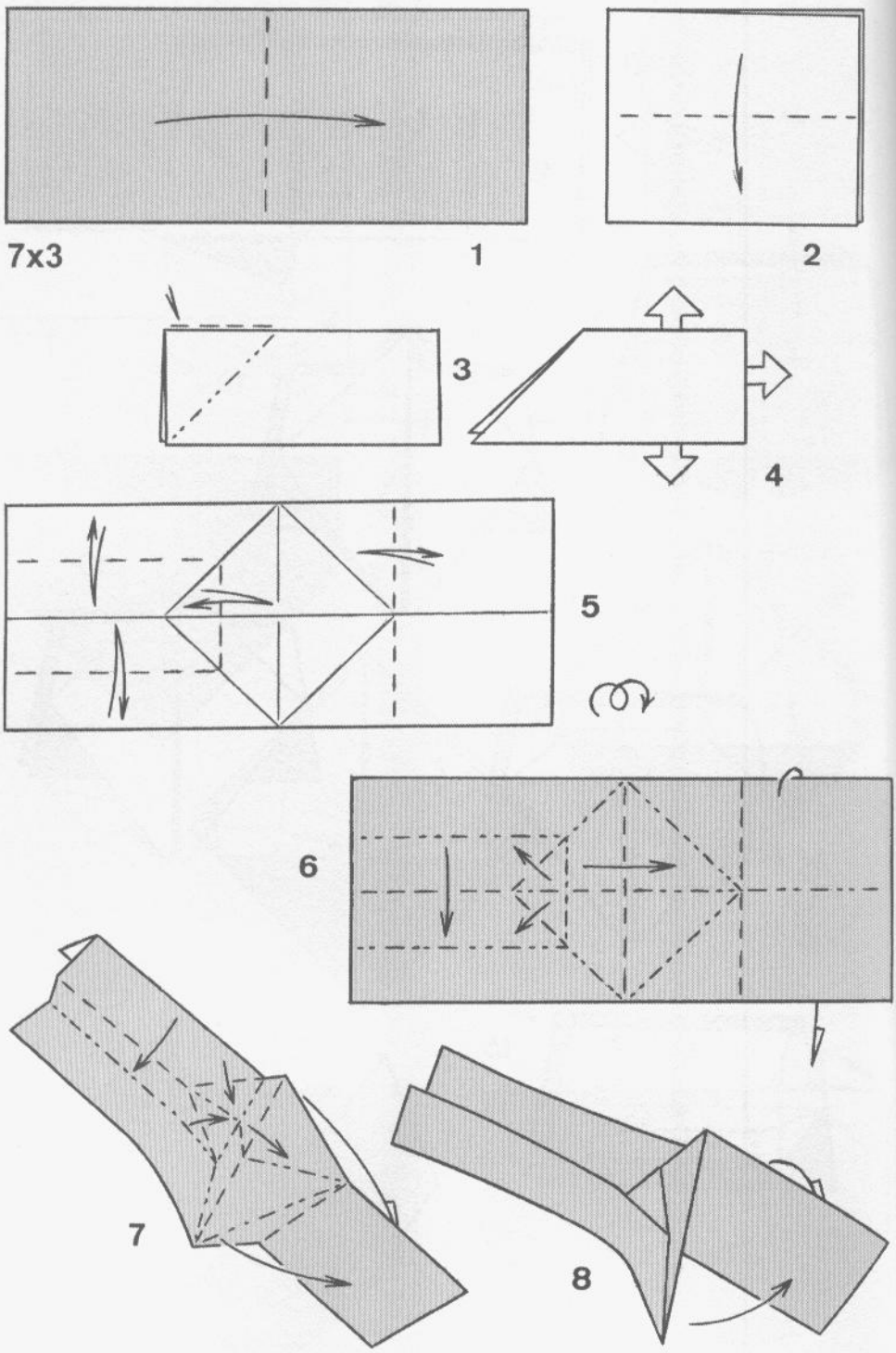
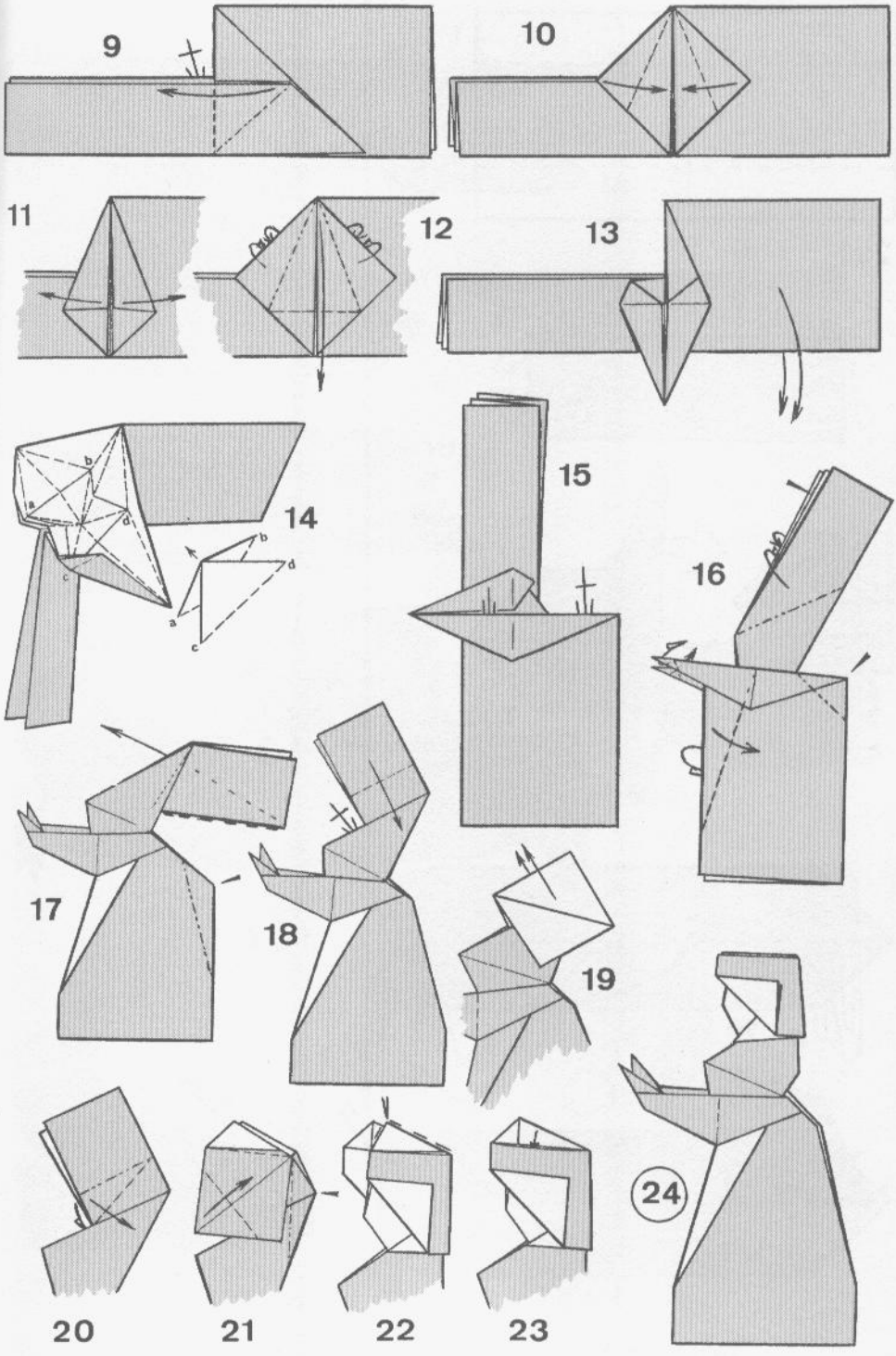
15
16

YOUNG DUTCHWOMAN ("billfold") by Fred Rohm




9
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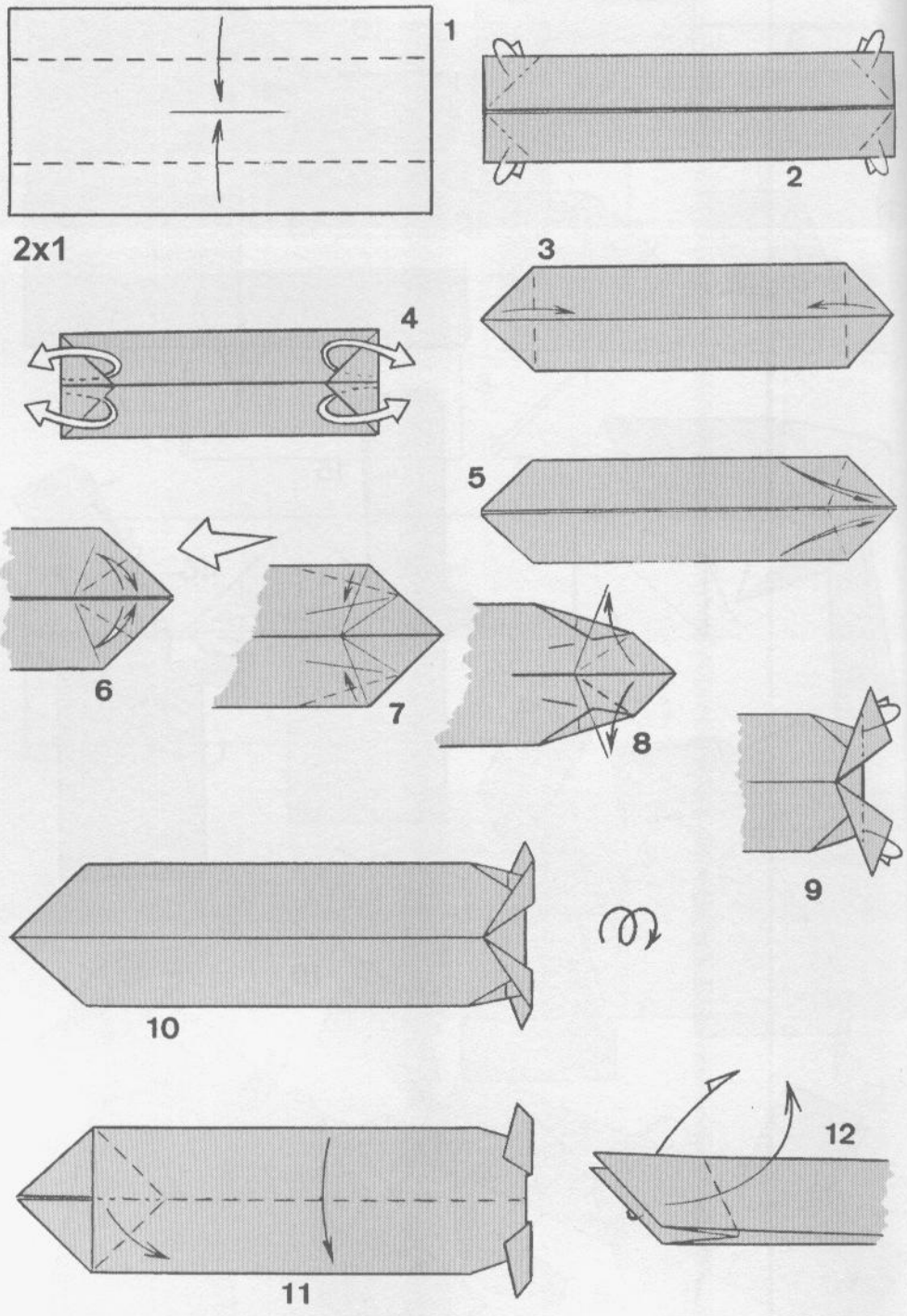
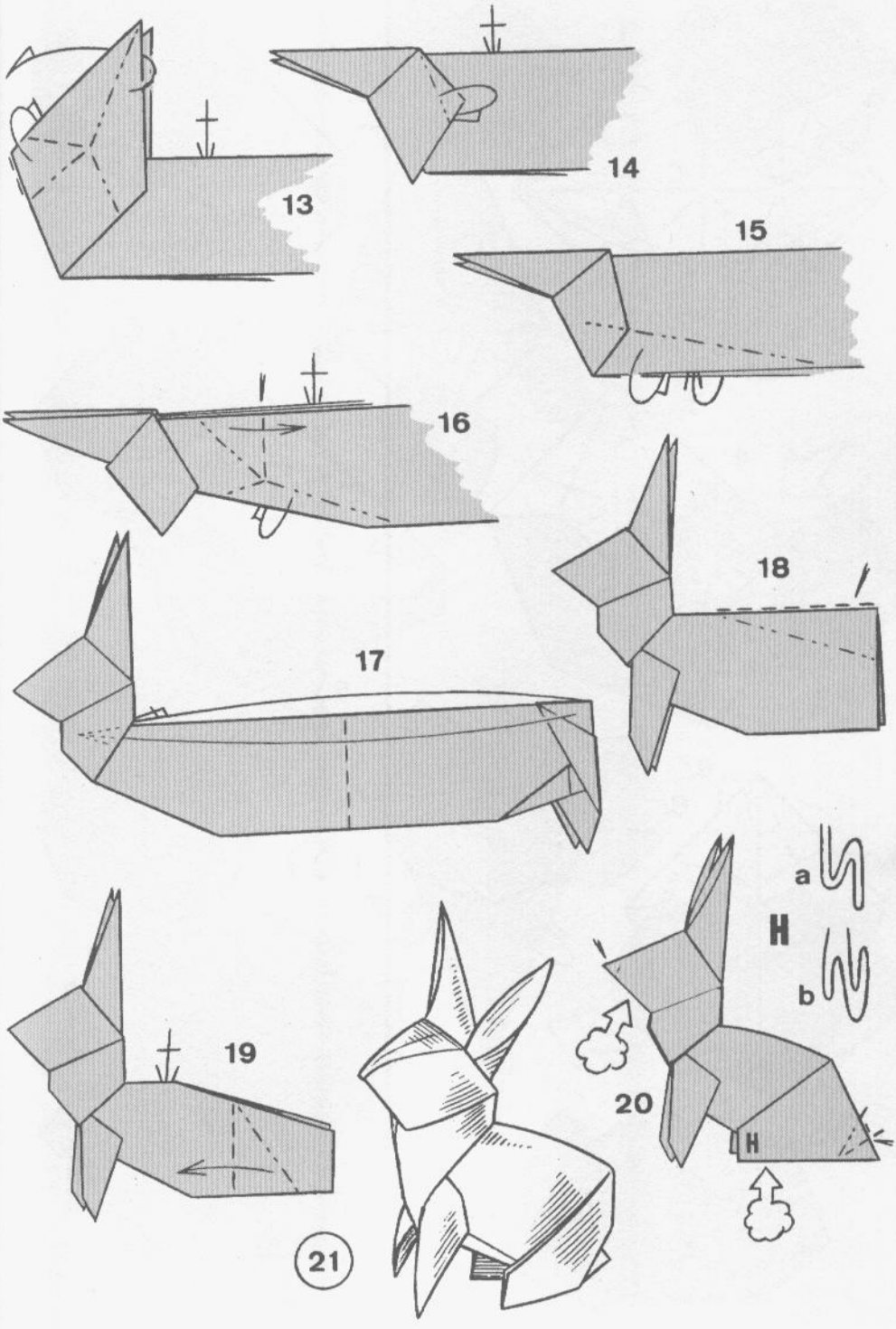
24

RABBIT

by Yoshihide Momotani

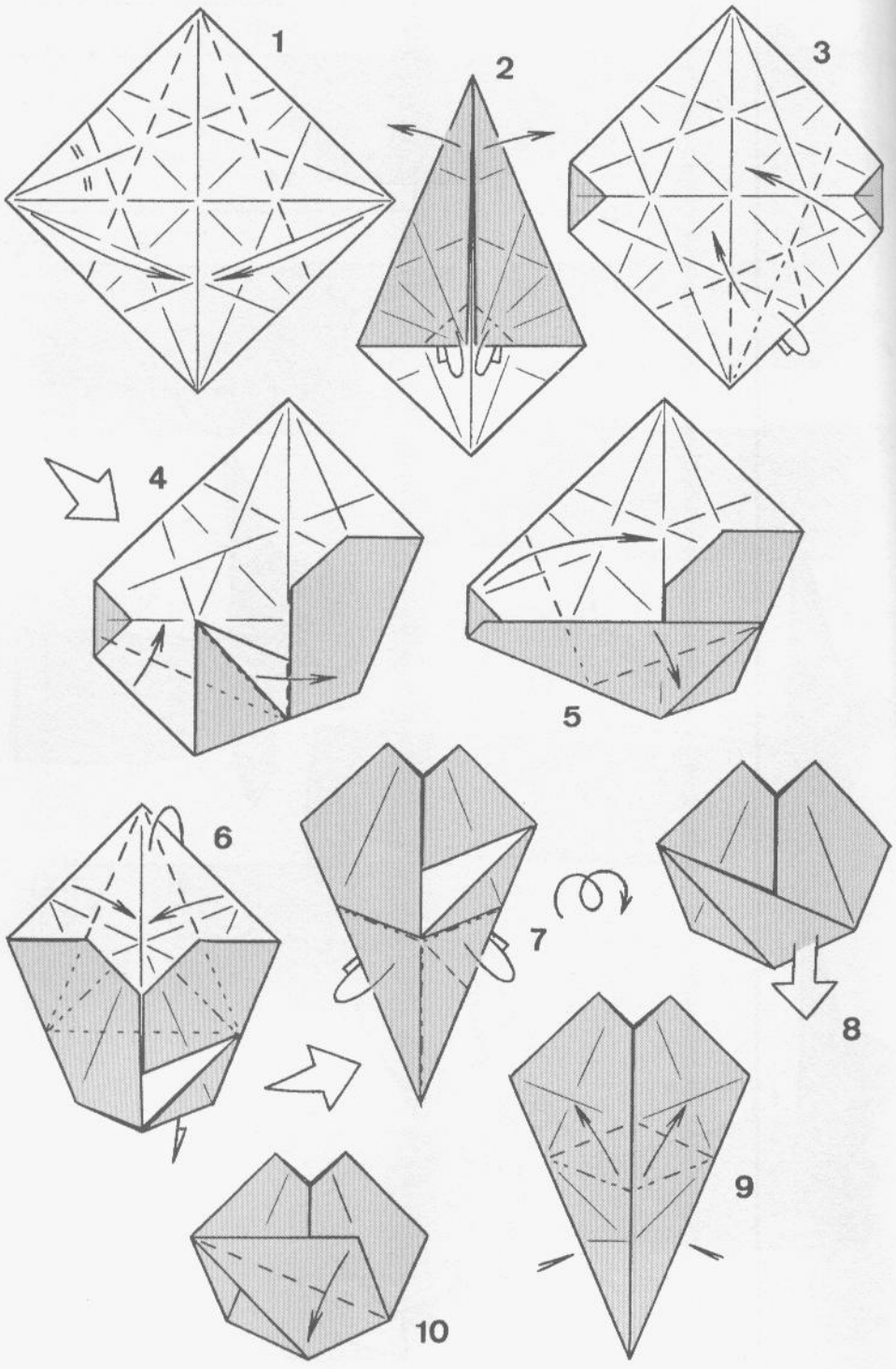


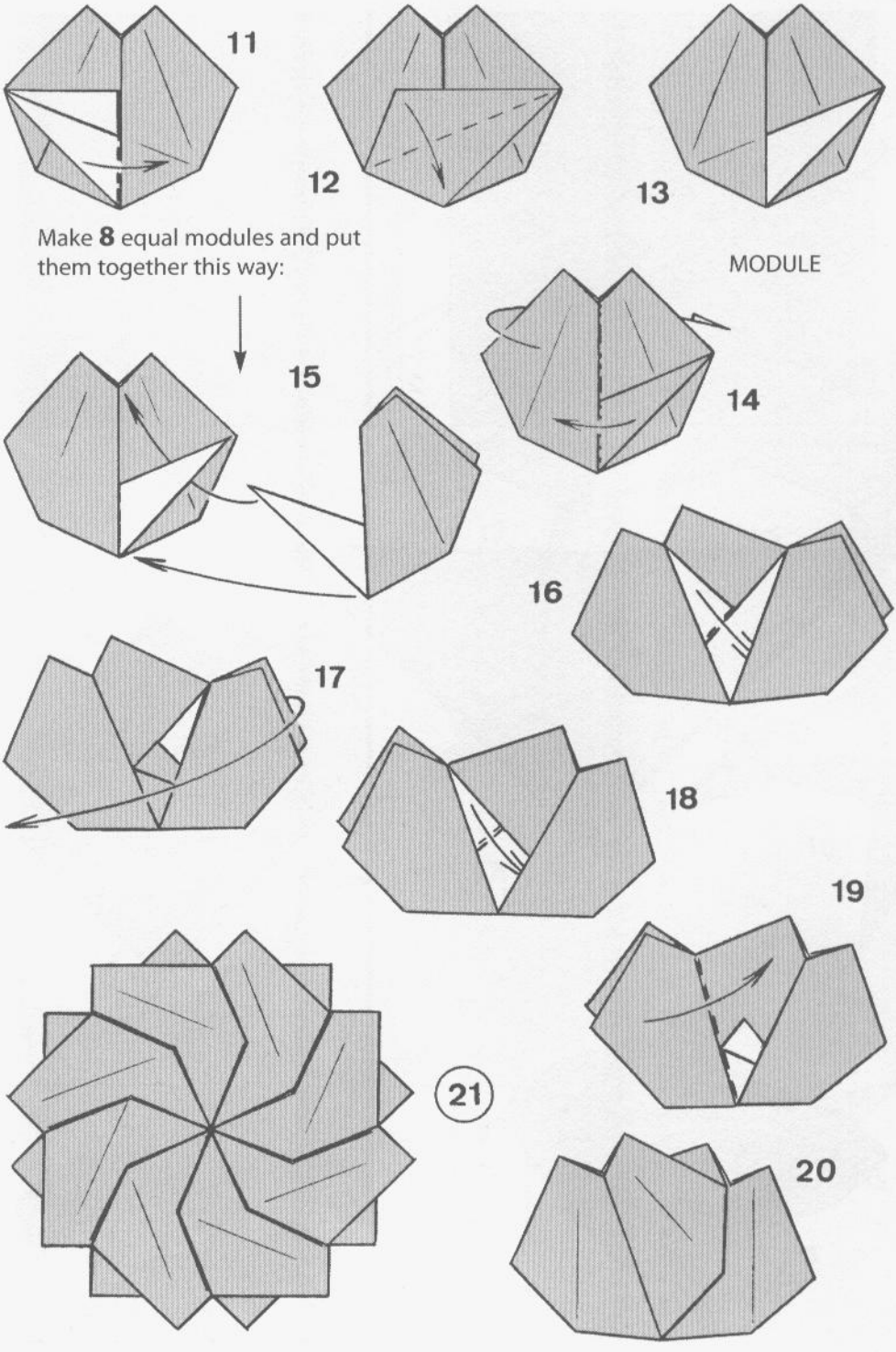
With 12-x-6-inch paper a 2.4-x-3.6-inch rabbit is obtained.


13
14
15
16
17
18
19
20
a
H
b
H
21

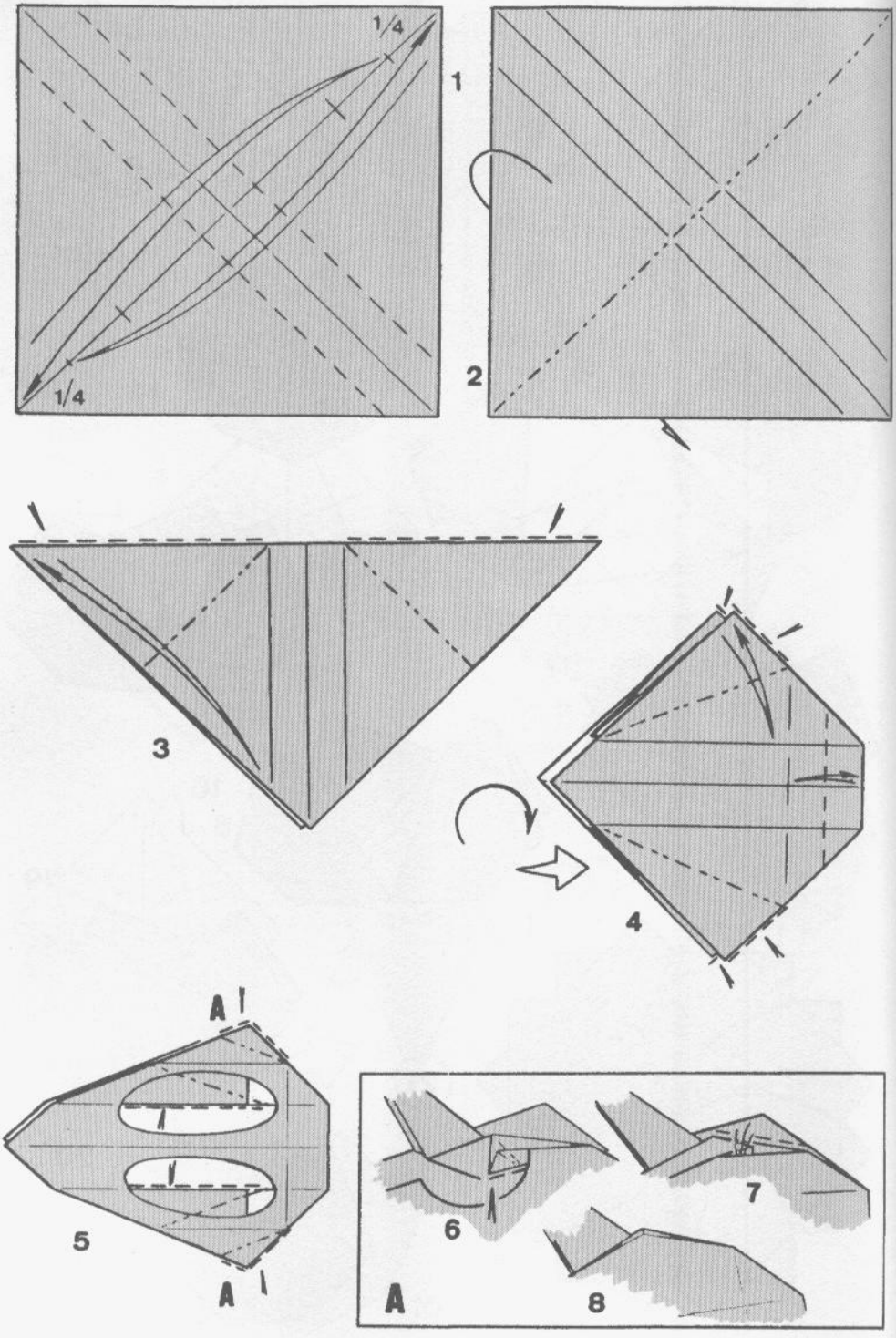
CAMELLIA

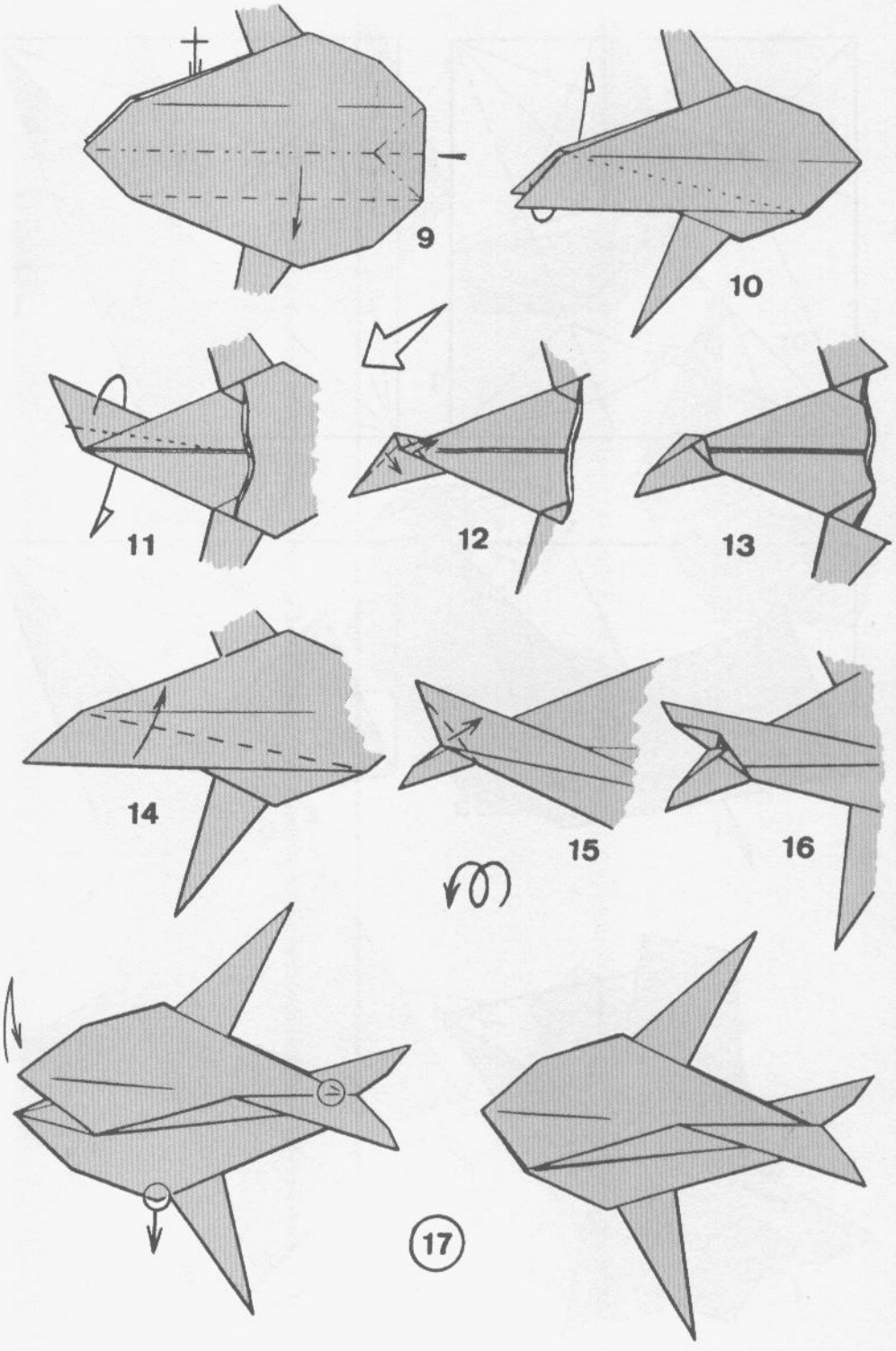
by Jeff Beynon




11
12
13
Make 8 equal modules and put them together this way:
MODULE
15
14
16
17
18
19
21
20

FISH THAT OPENS AND SHUTS ITS MOUTH by Genta Battistina




9
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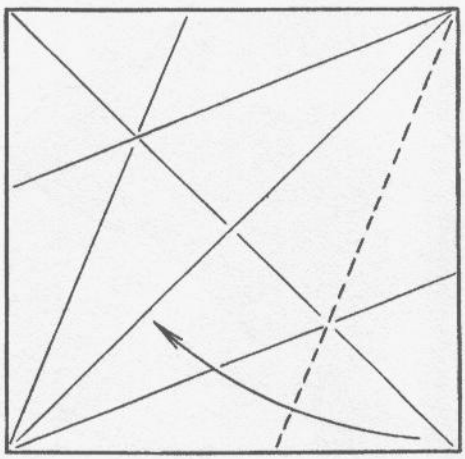
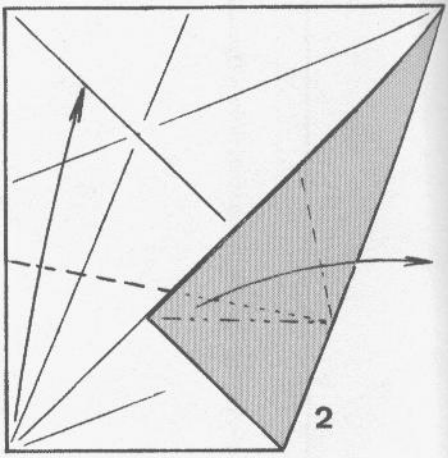
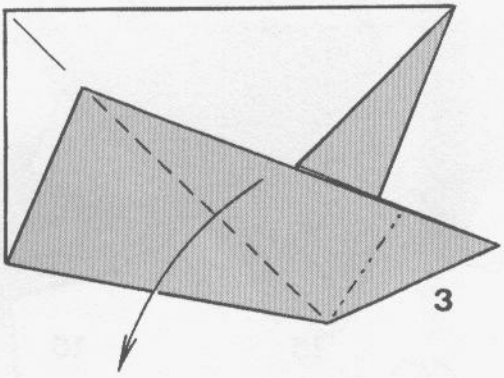
17

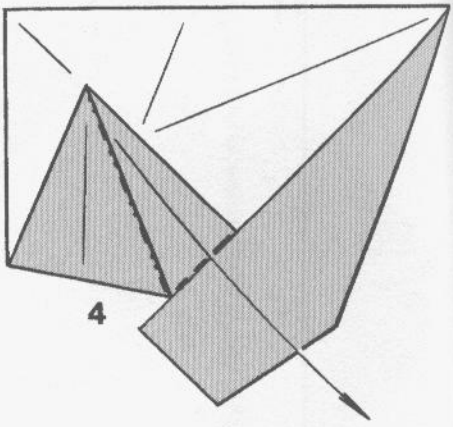
ME AND MY SHADOW (Cats)

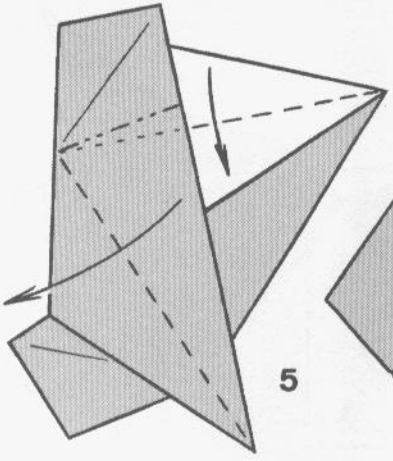
by Fred Rohm

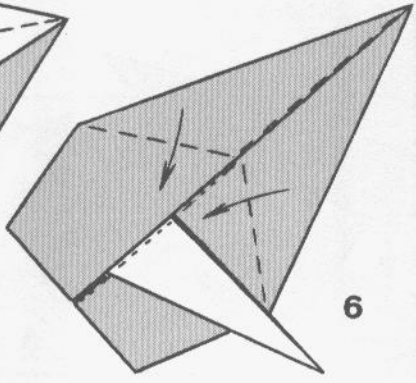


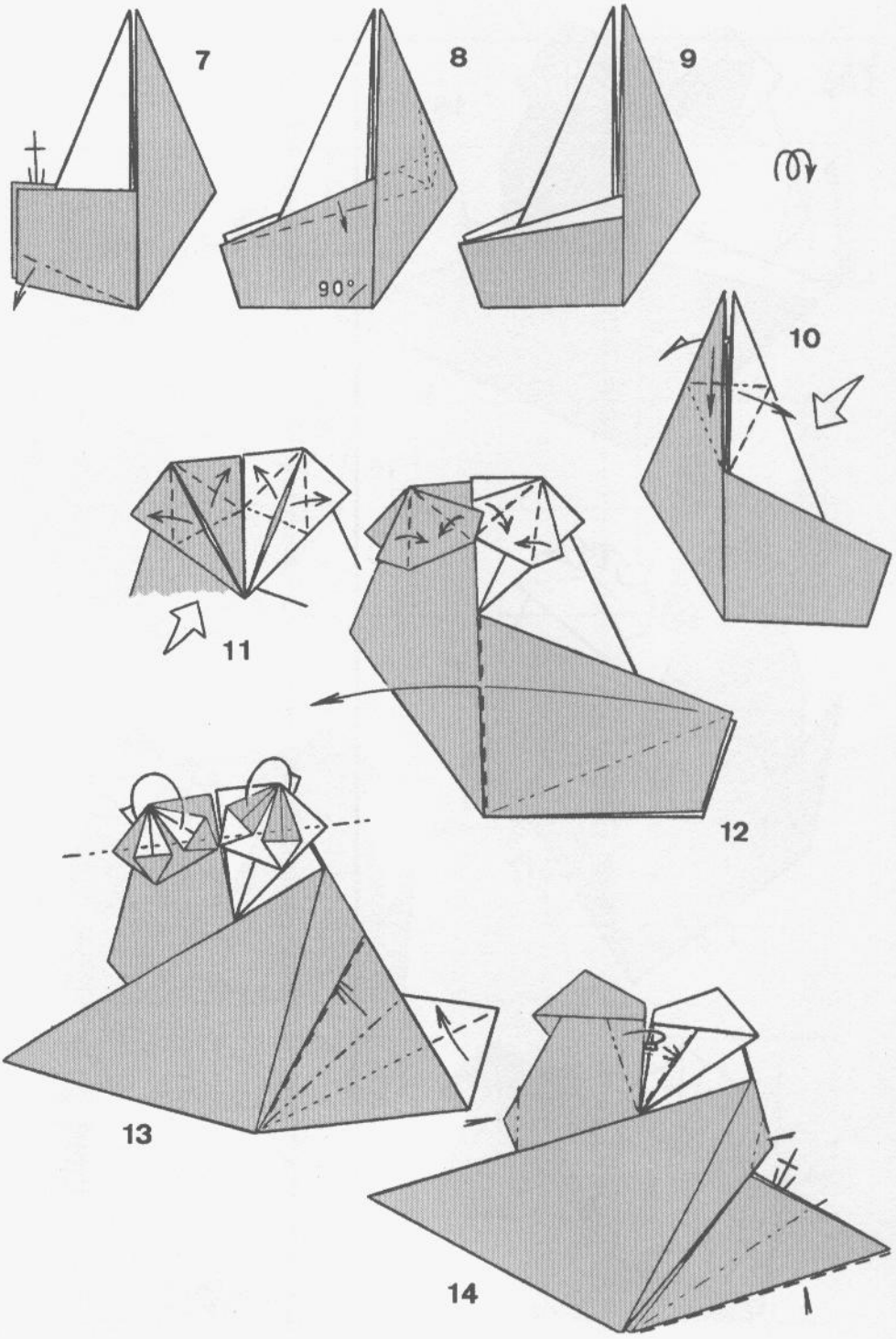


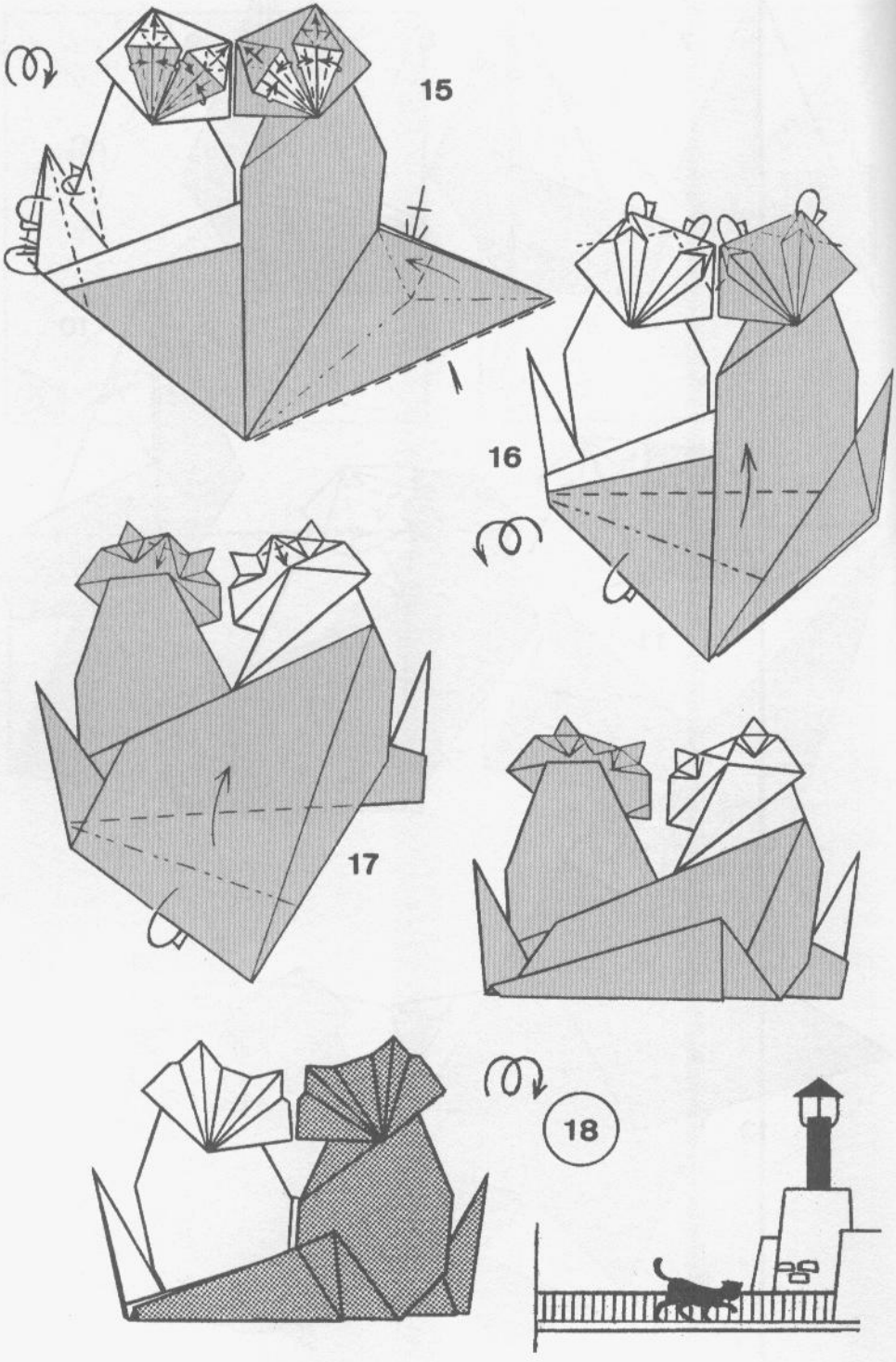






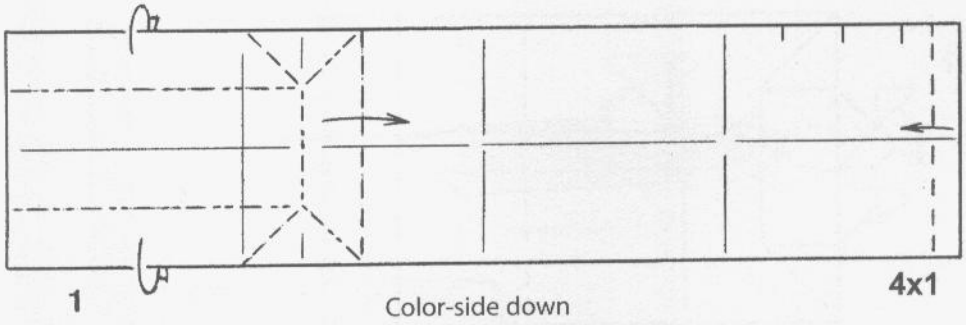


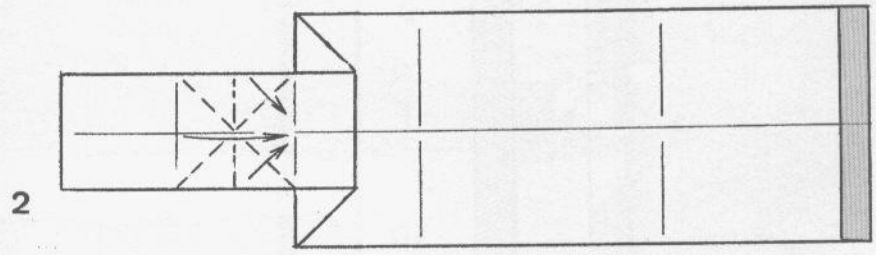

7
8
9
90°
10
11
12
13
14

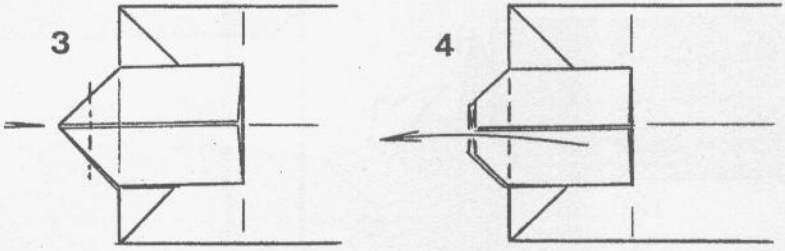

15
16
17
18

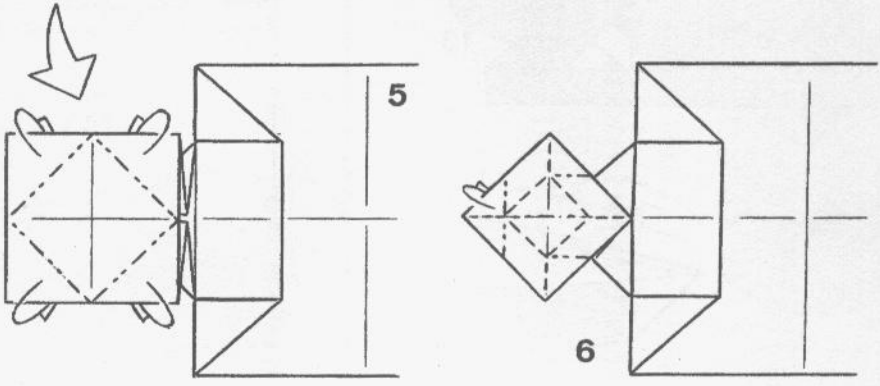
LITTLE BIRD IN BOAT

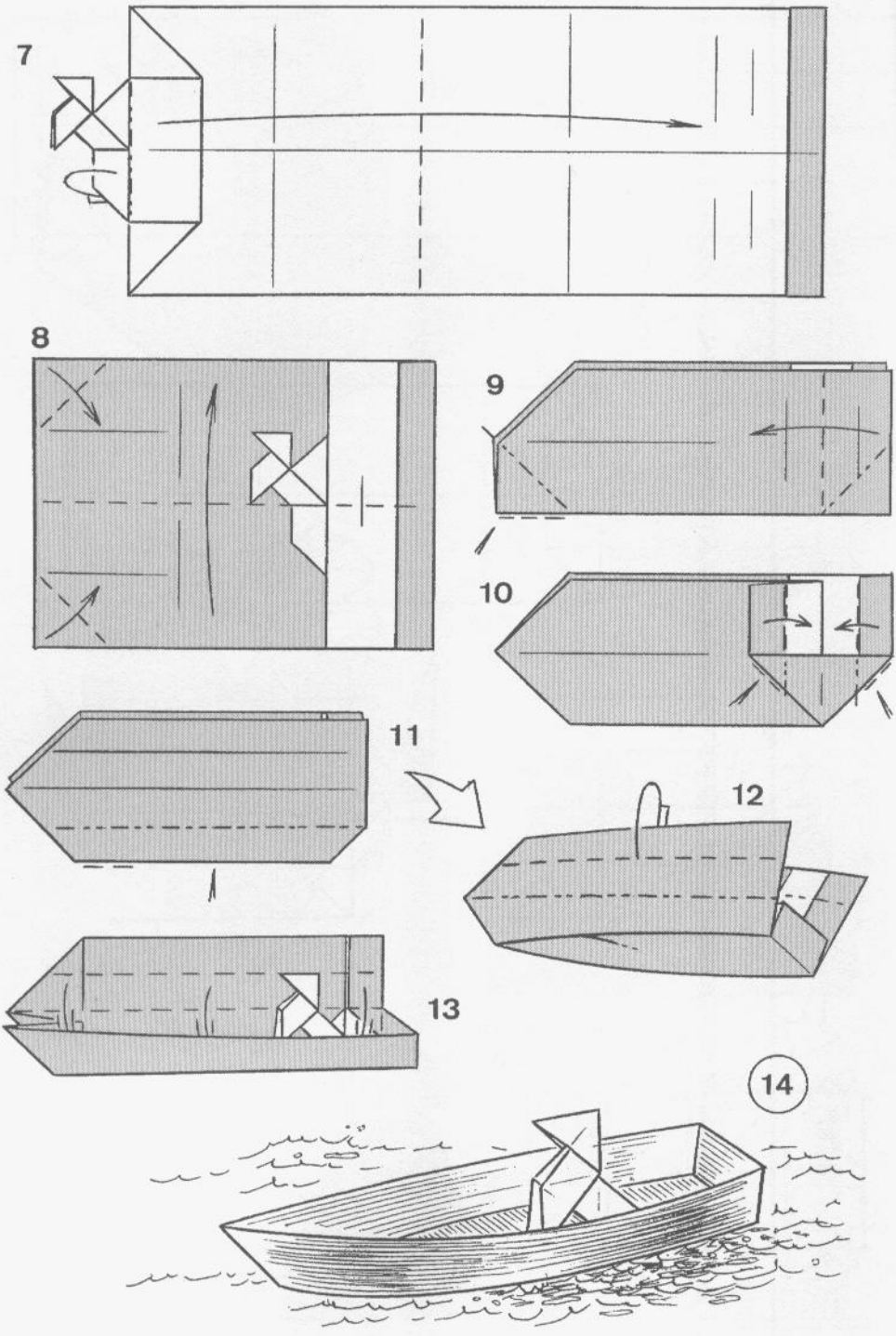
by Vicente Palacios










7
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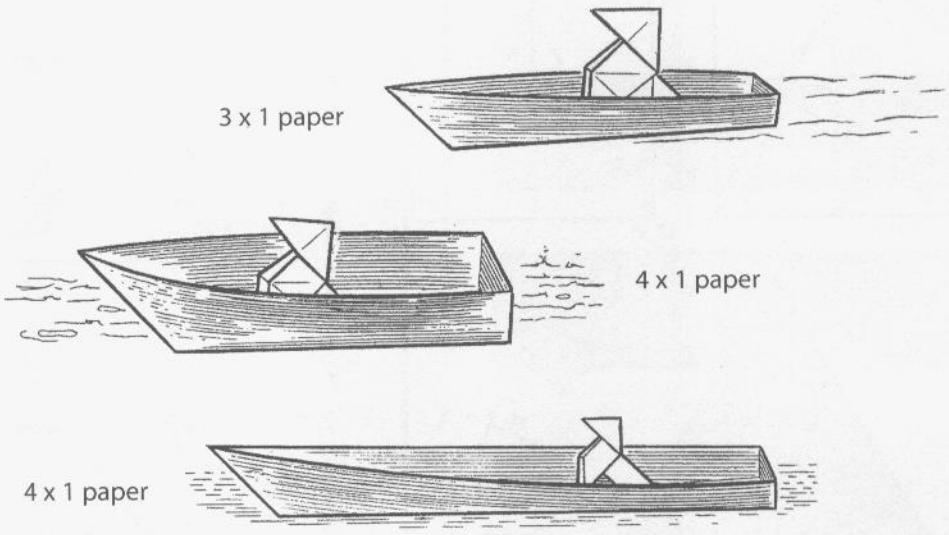
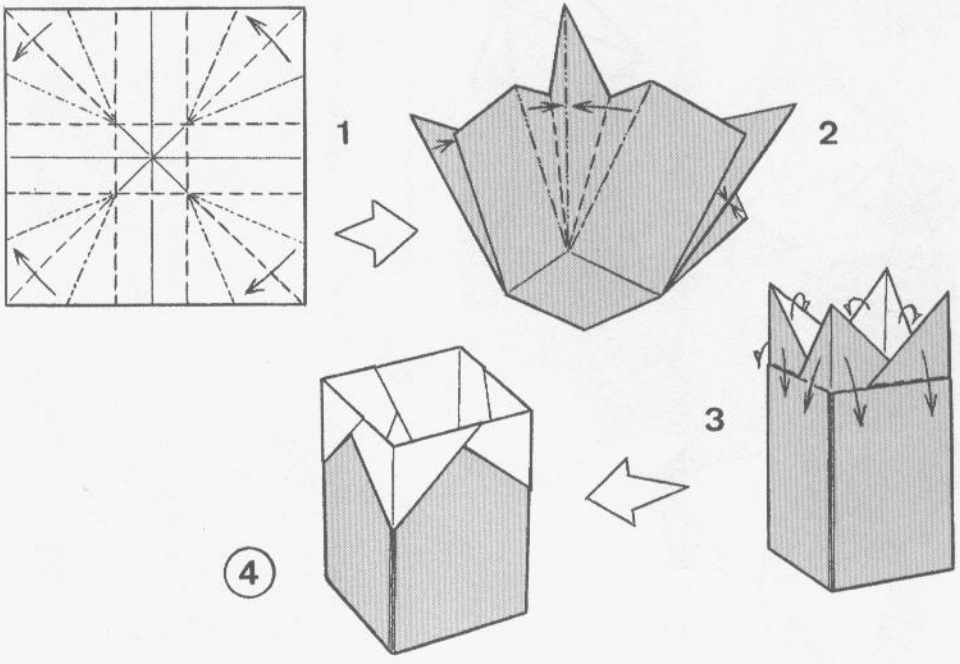
THREE VARIANTS BY THE SAME CREATOR

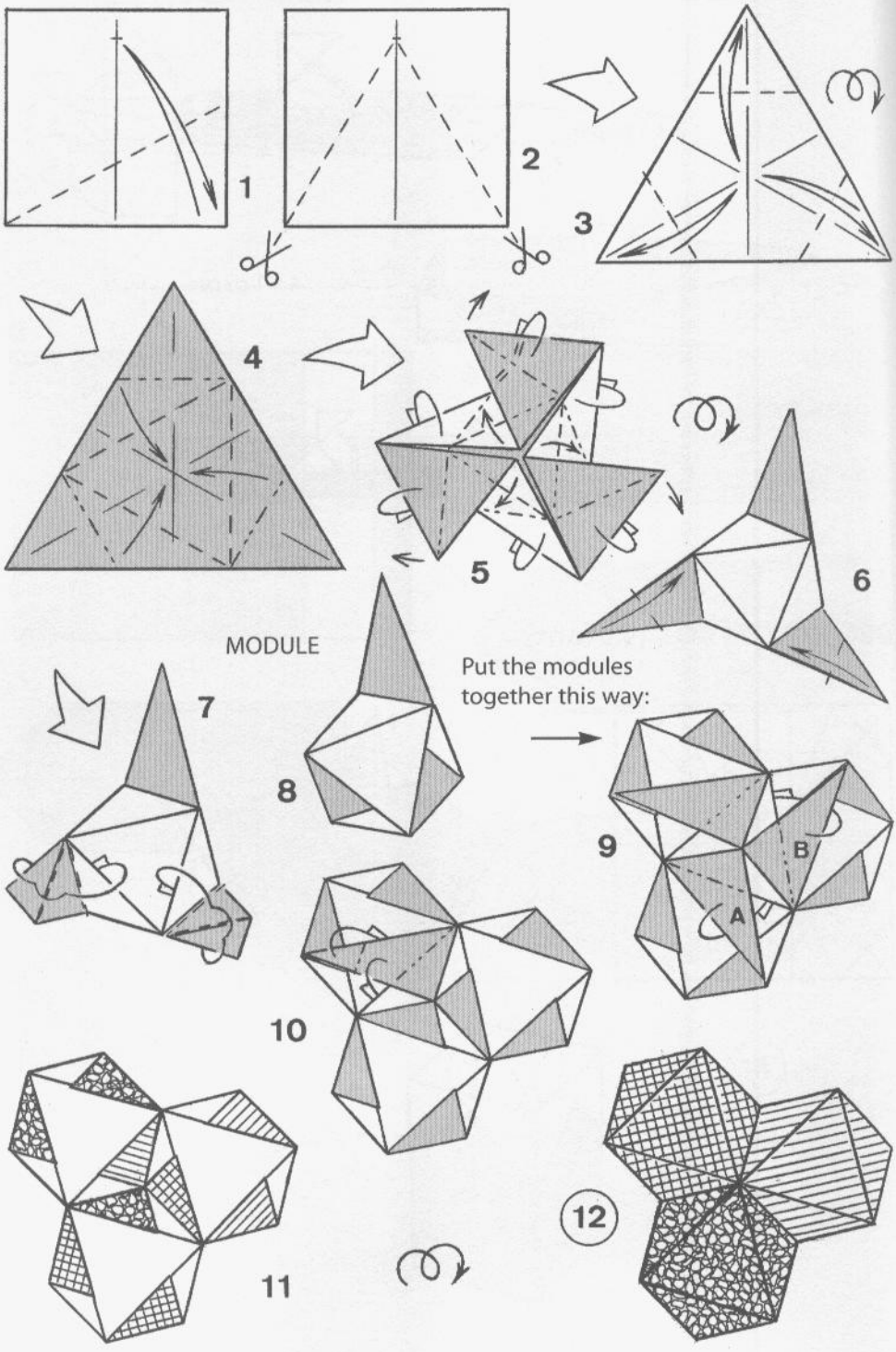


DECORATED BOX (variant)



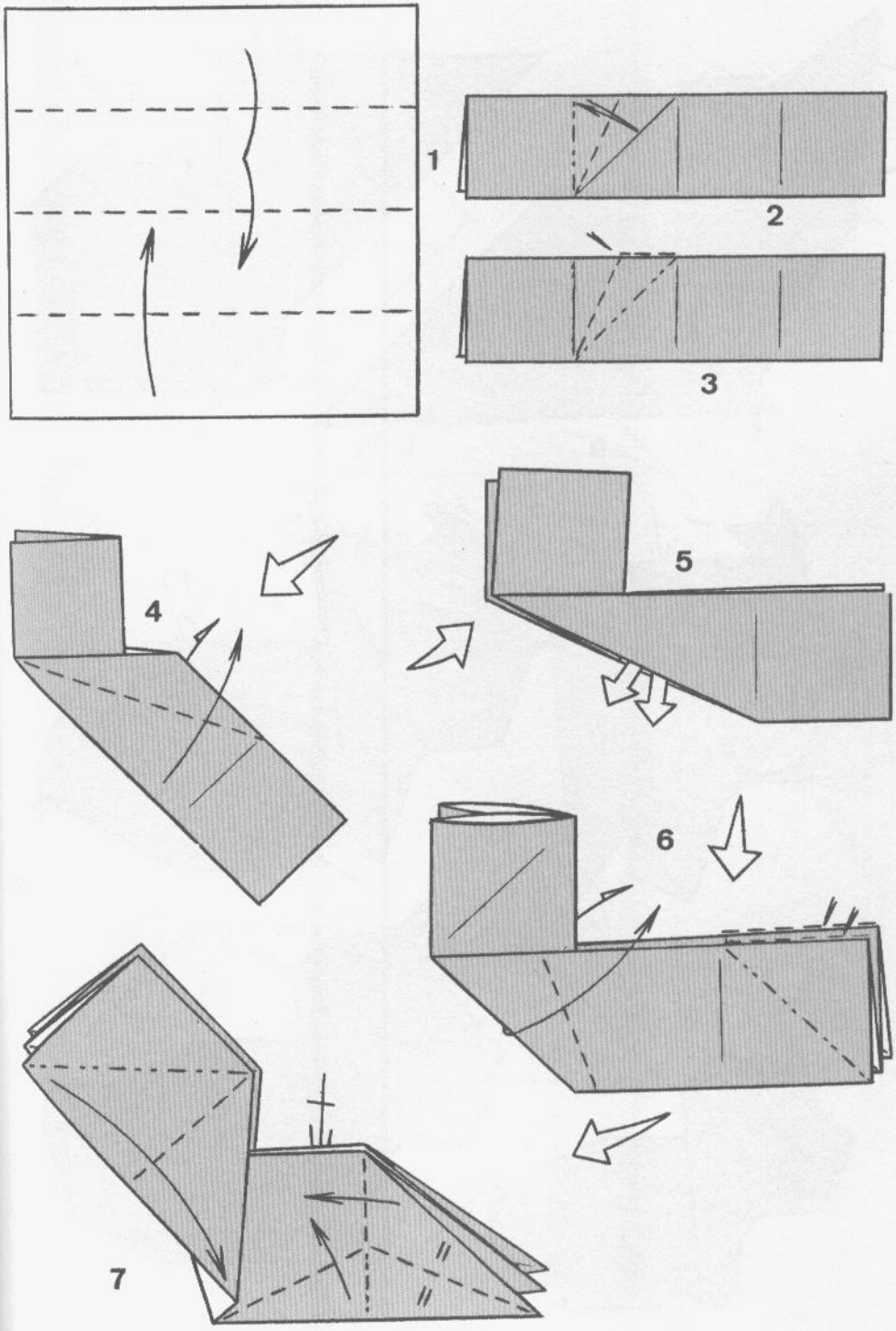
INTERLOCKED HEXAGONS

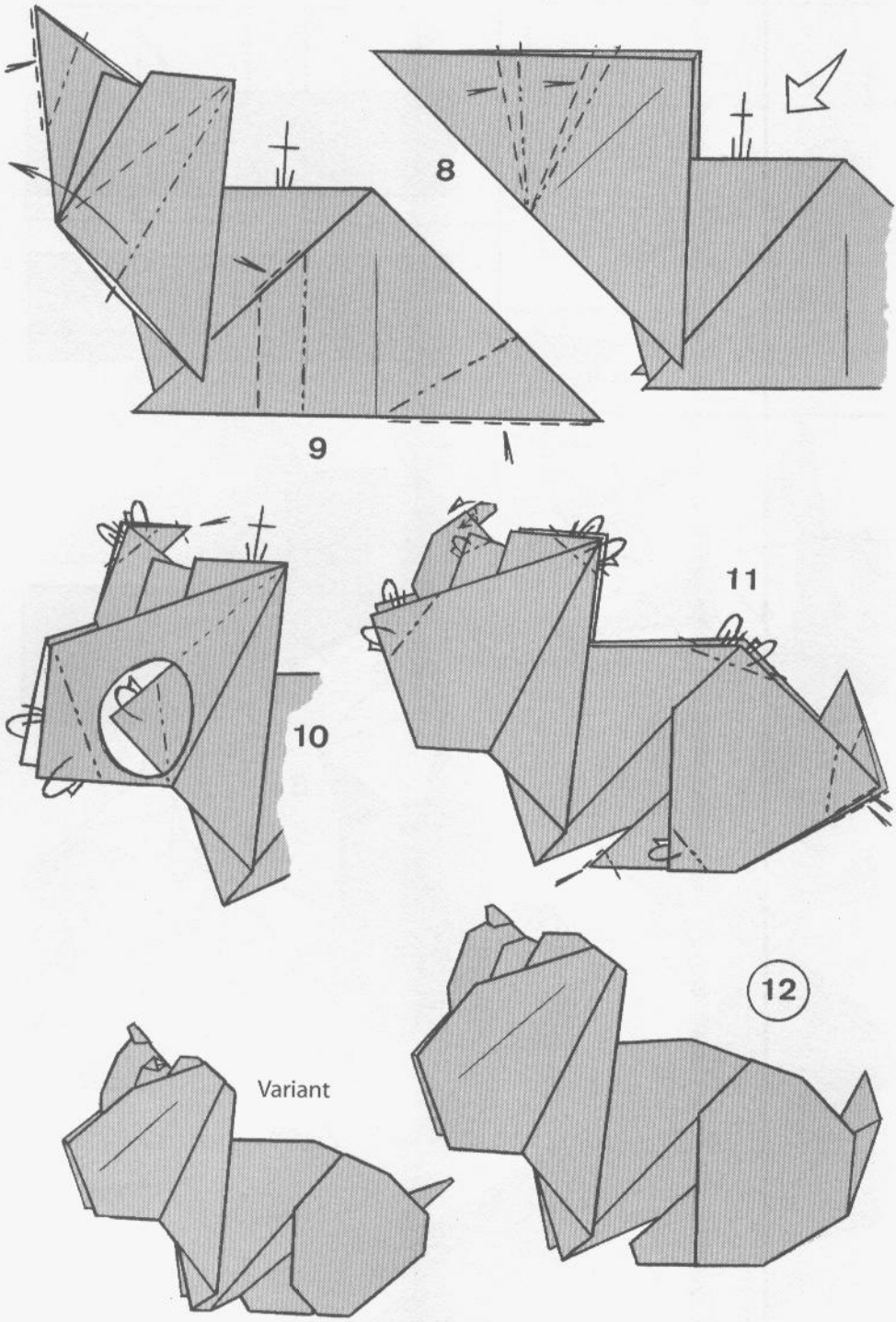
by Daniel Geriant



LITTLE DOG 1

by Fred Rohm




8
9
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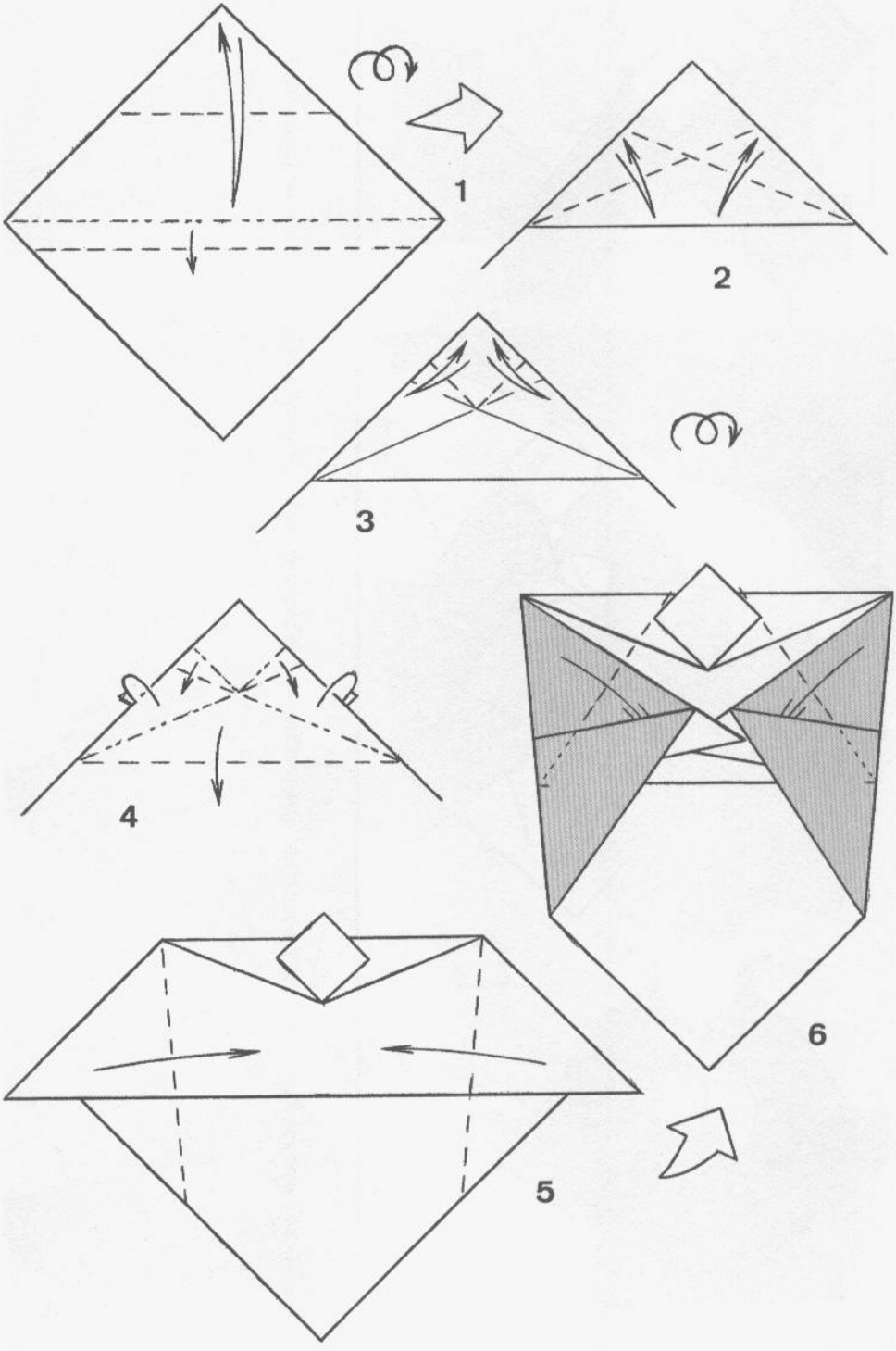
Variant


1
2
3
4
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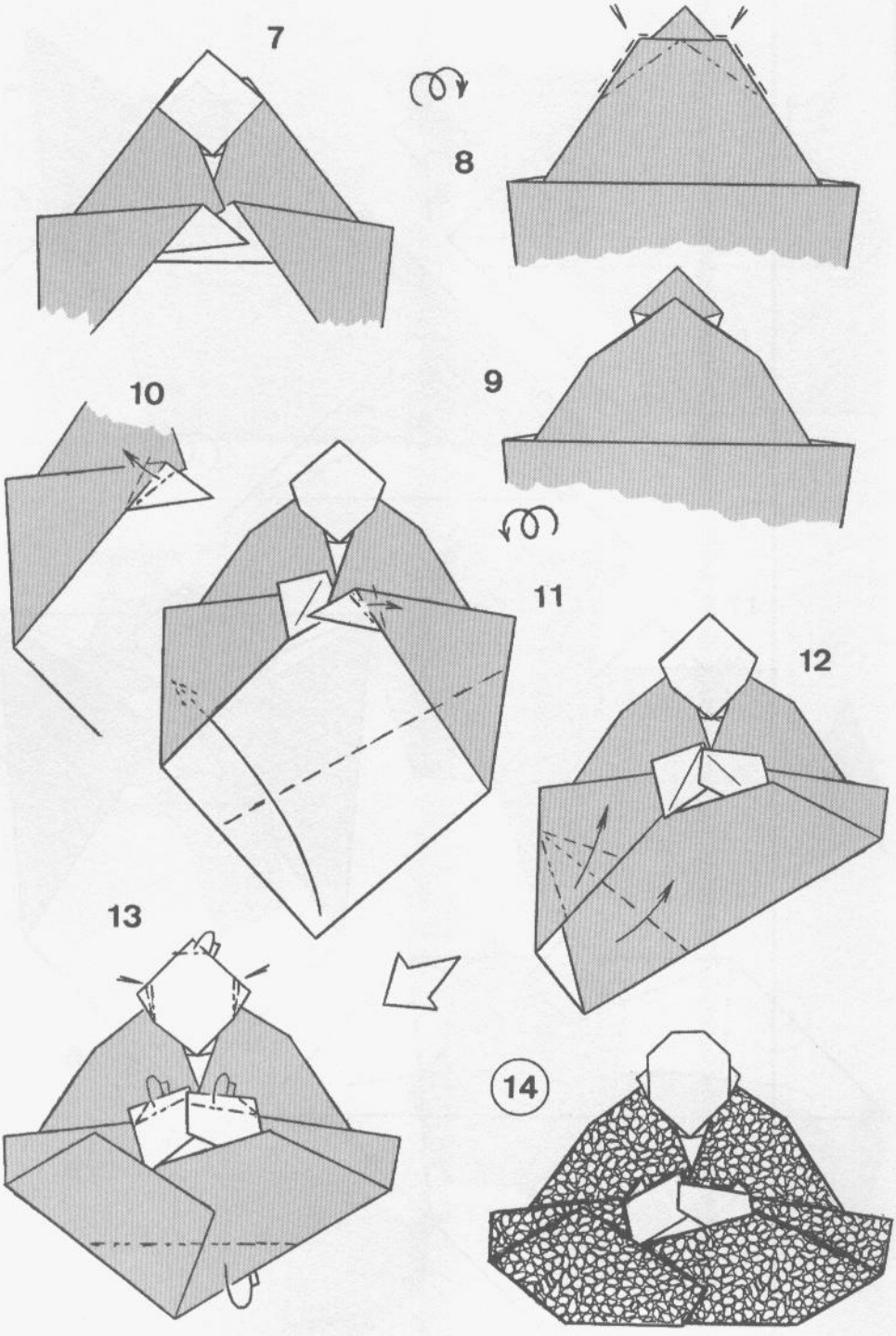
6


7
8
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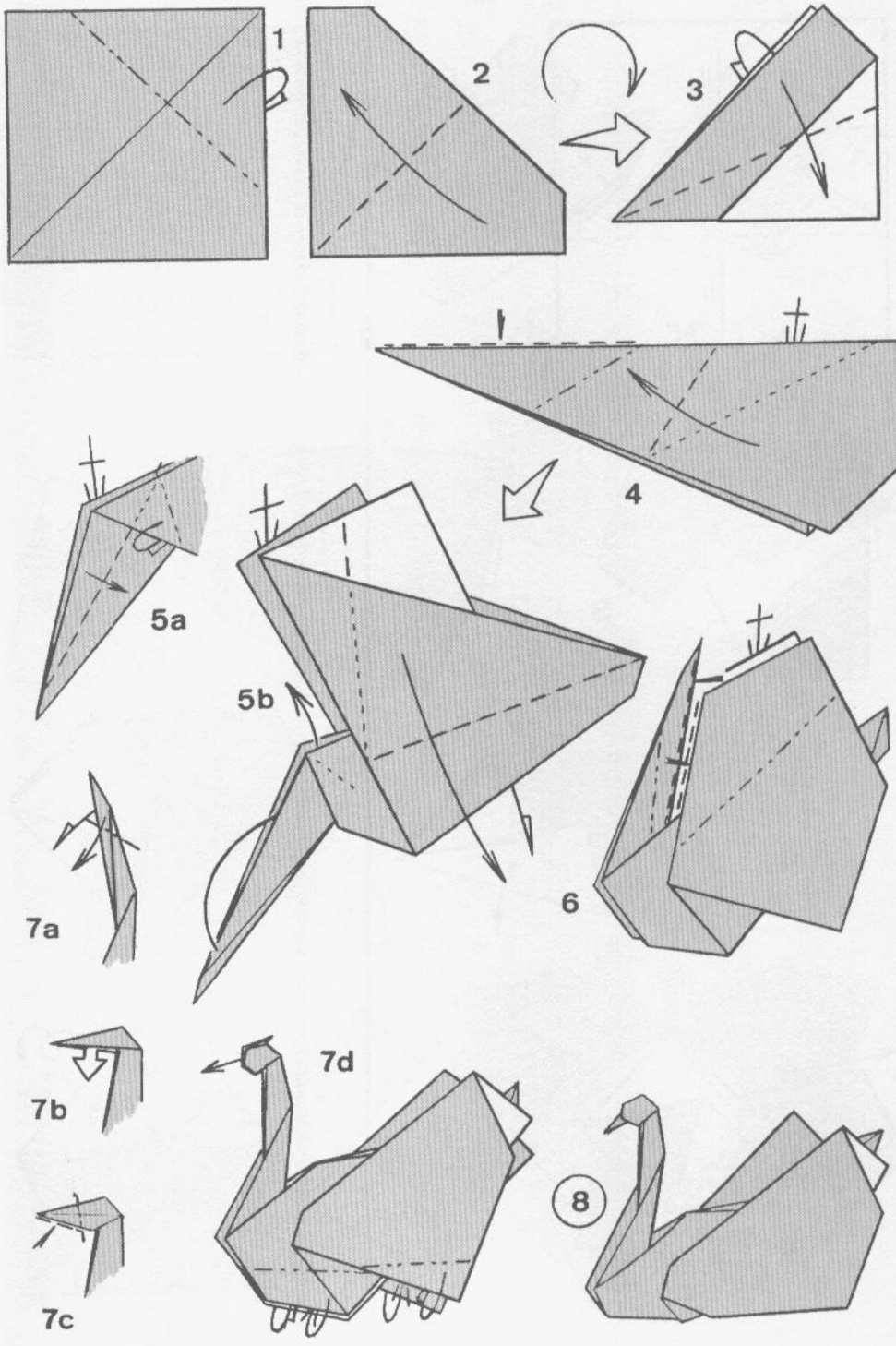
14

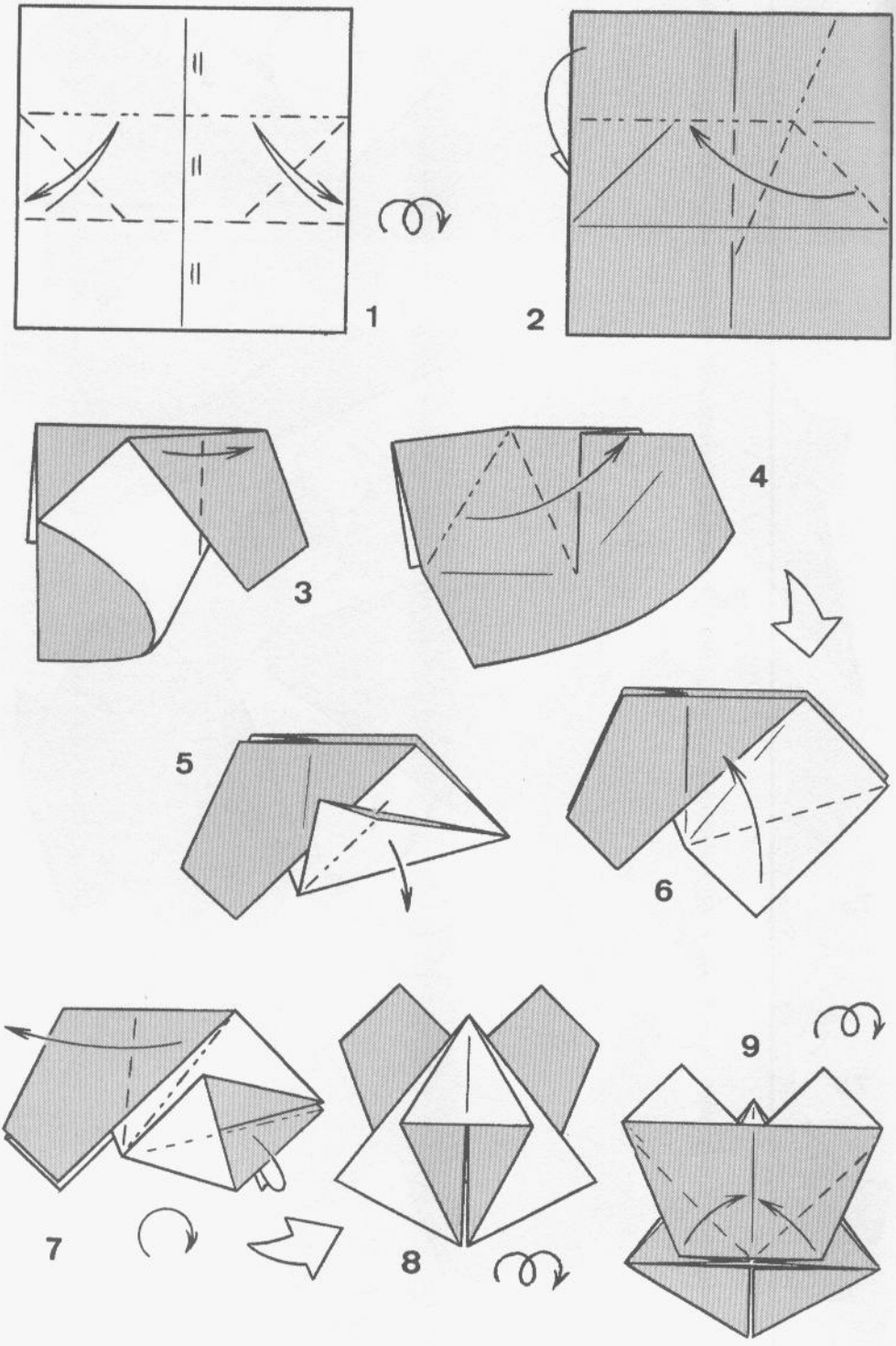
SWAN

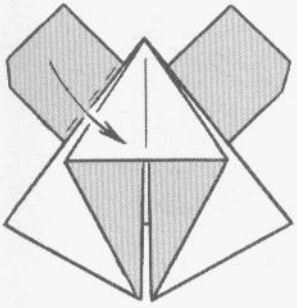
by Yoshihide Momotani (1970)



WILFRED'S CROWN

by José Meeusen (1997)





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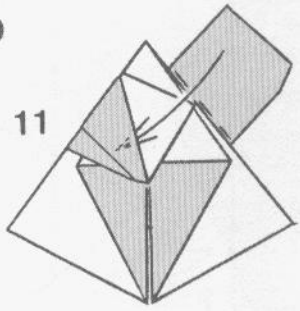

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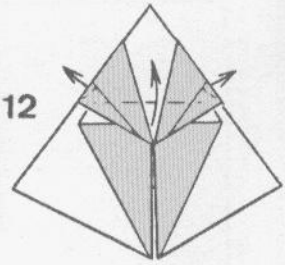
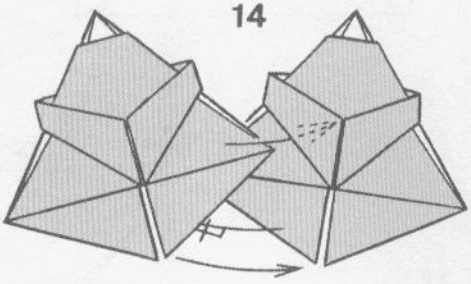


12

Make **6** modules and put them together this way:



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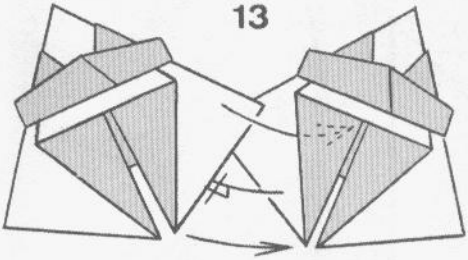

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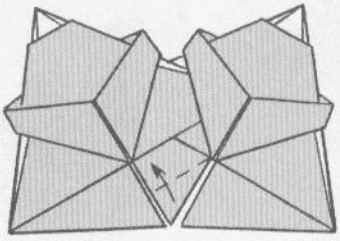

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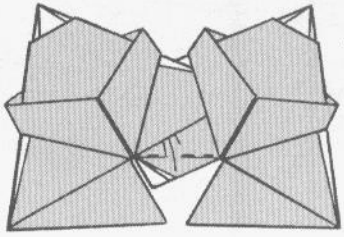

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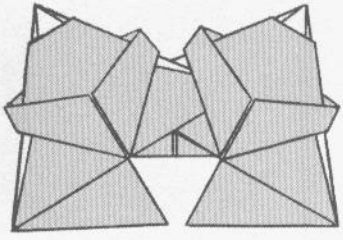

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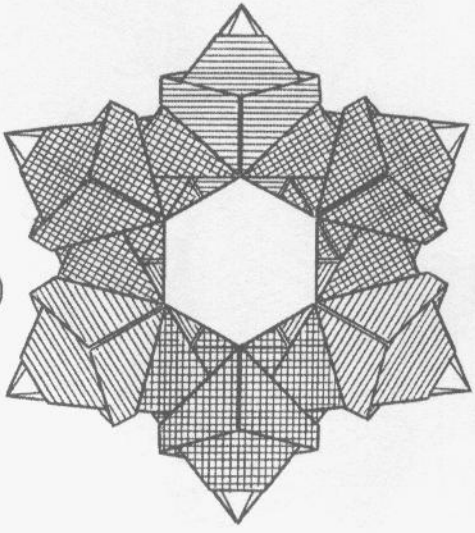
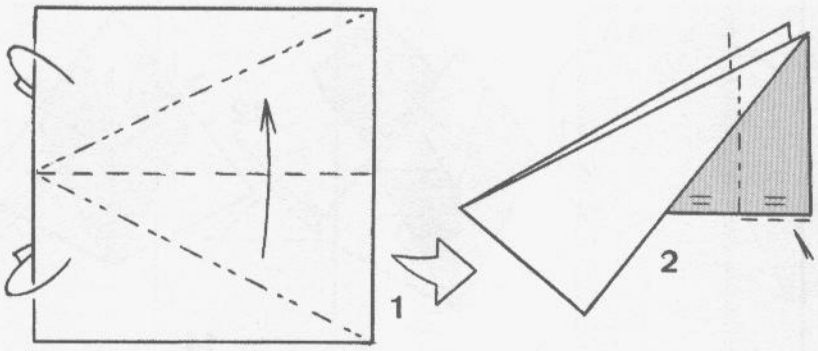


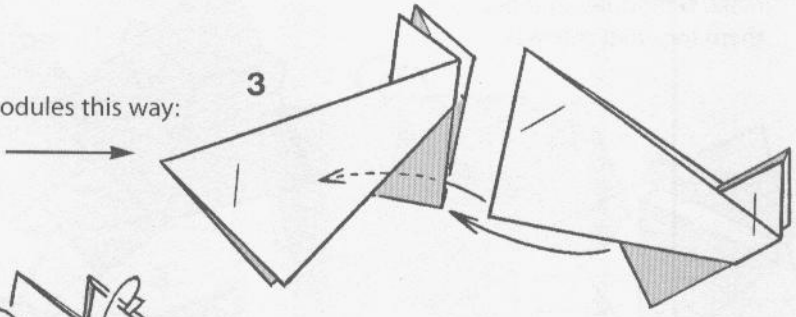
18

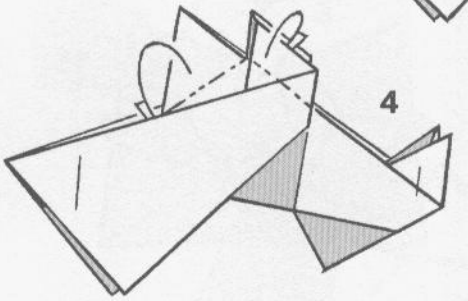
SEVEN-MODULE CROWN

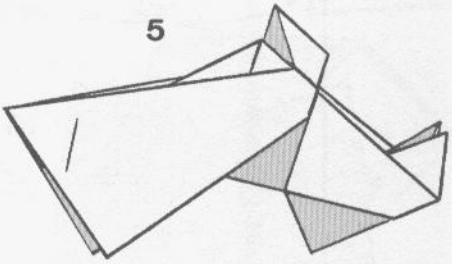
by José Meeusen

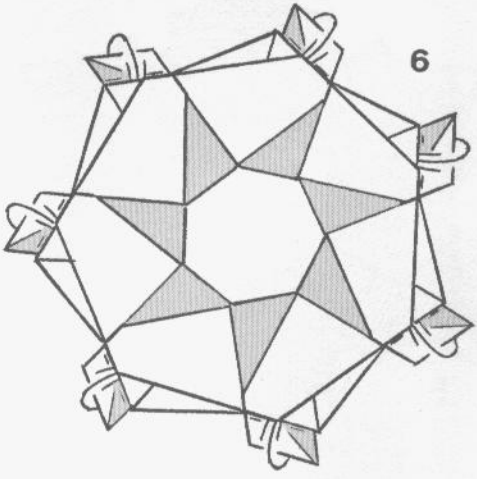


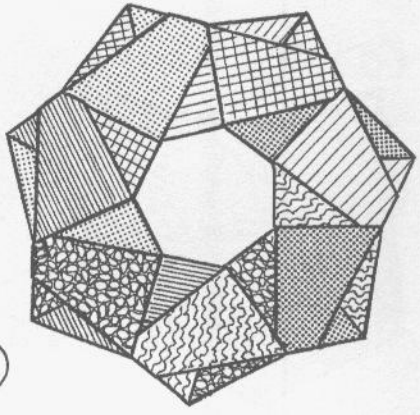
Join **7** modules this way:





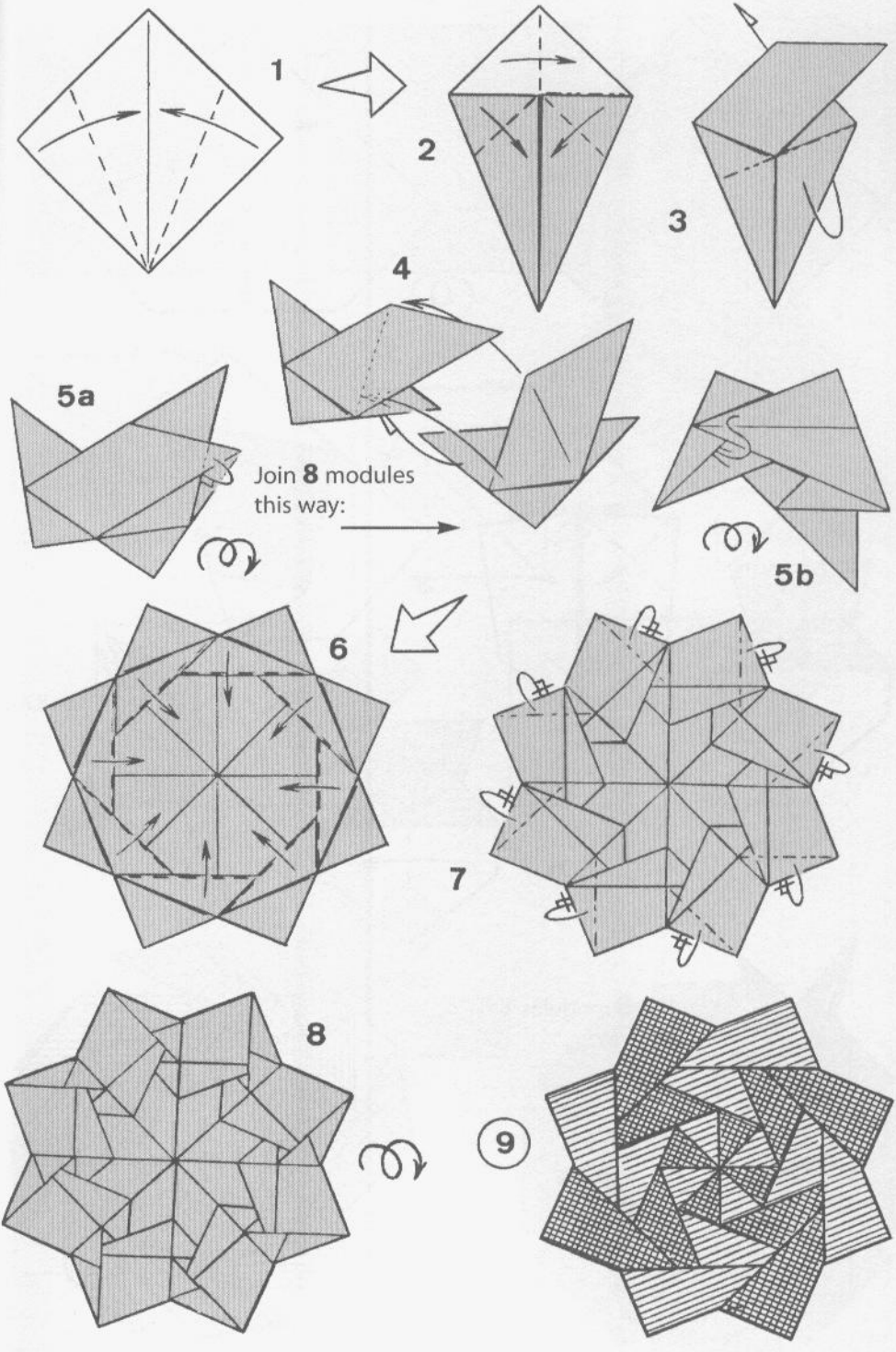






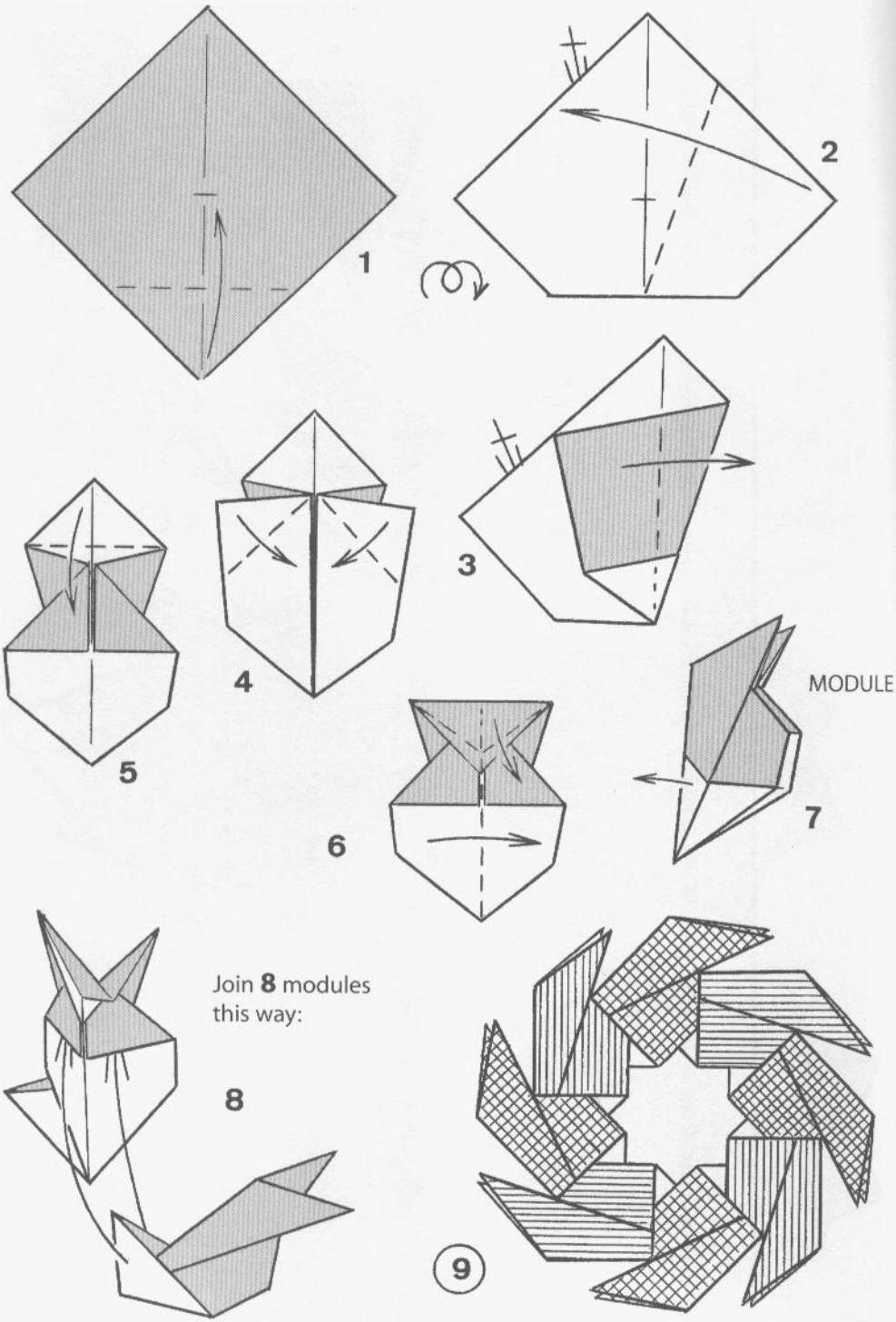
EIGHT-MODULE STAR 1

by José Meeusen



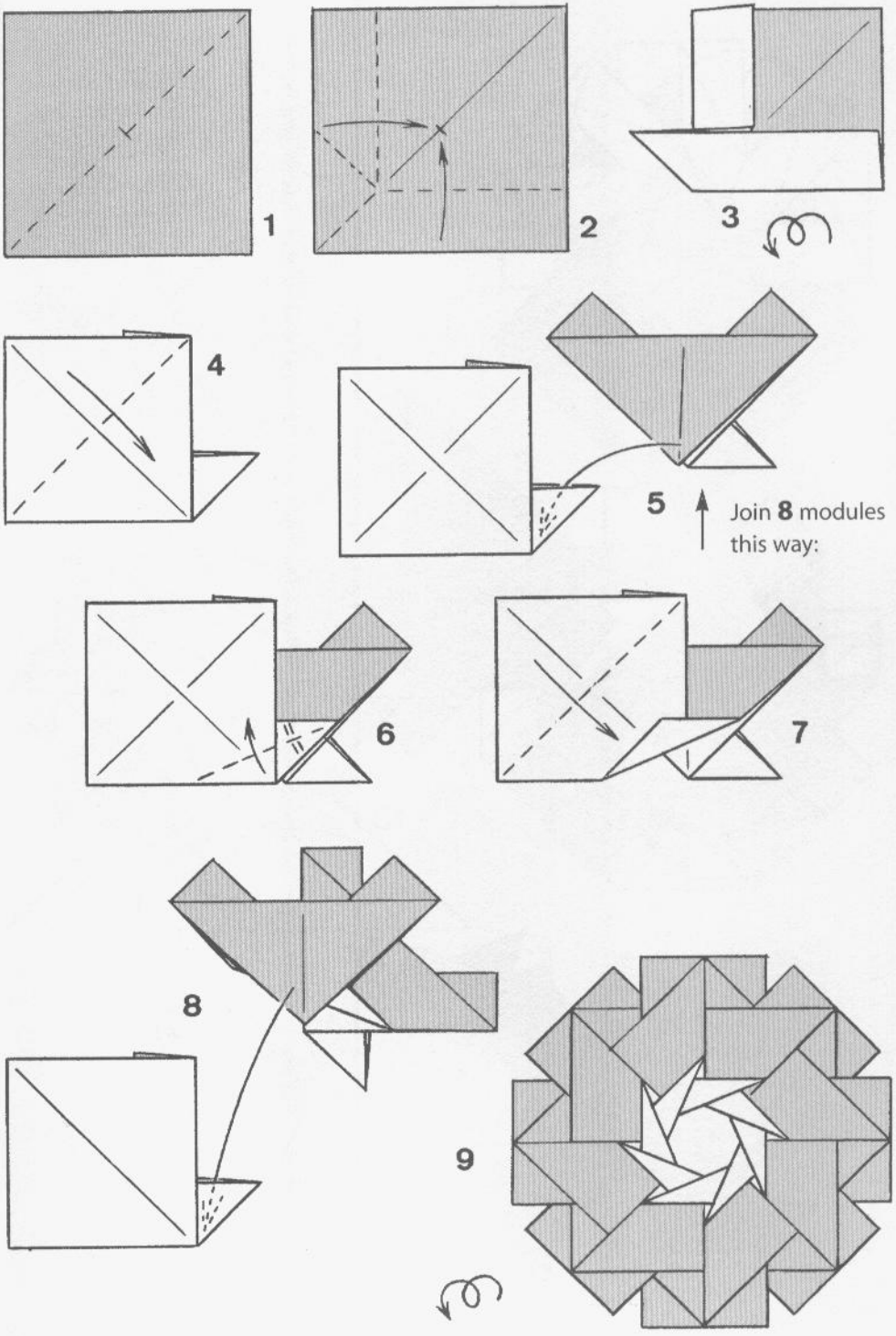
PINWHEEL

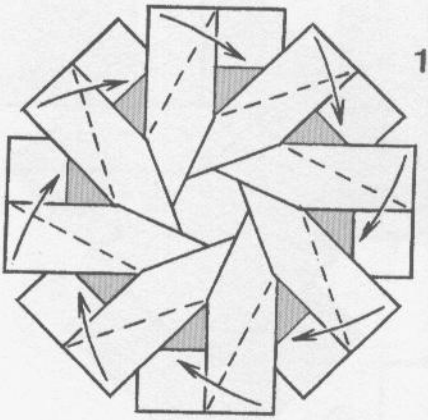
by José Meeusen



WREATH

by José Meeusen





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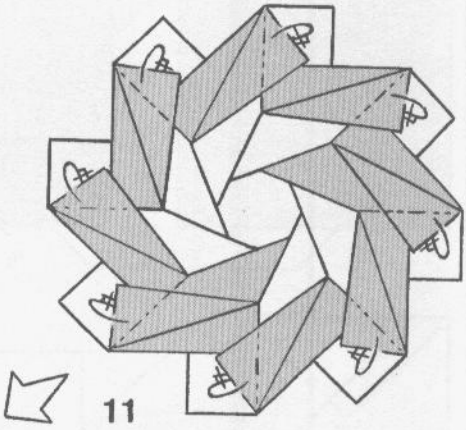

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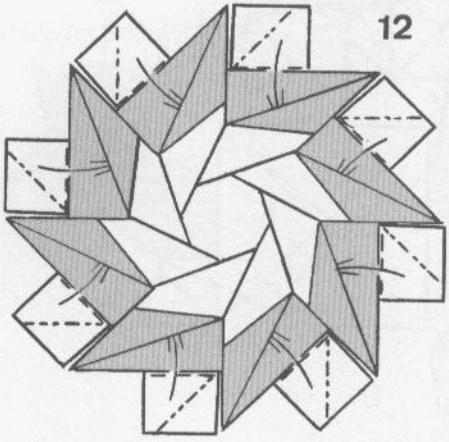

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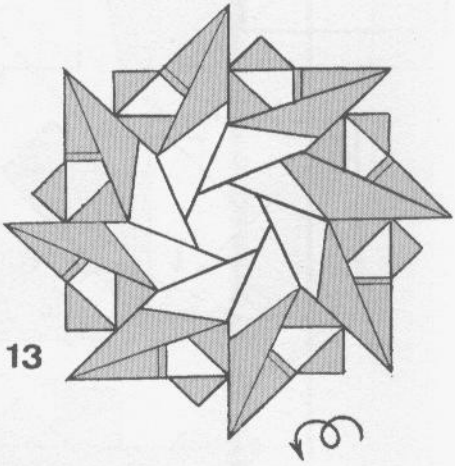

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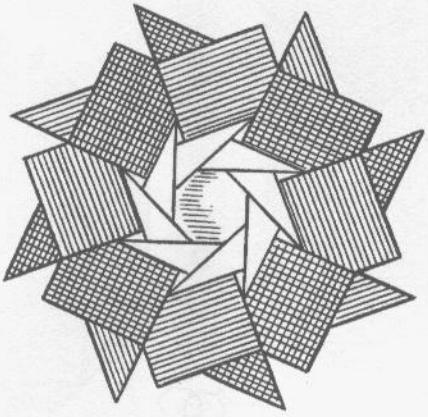
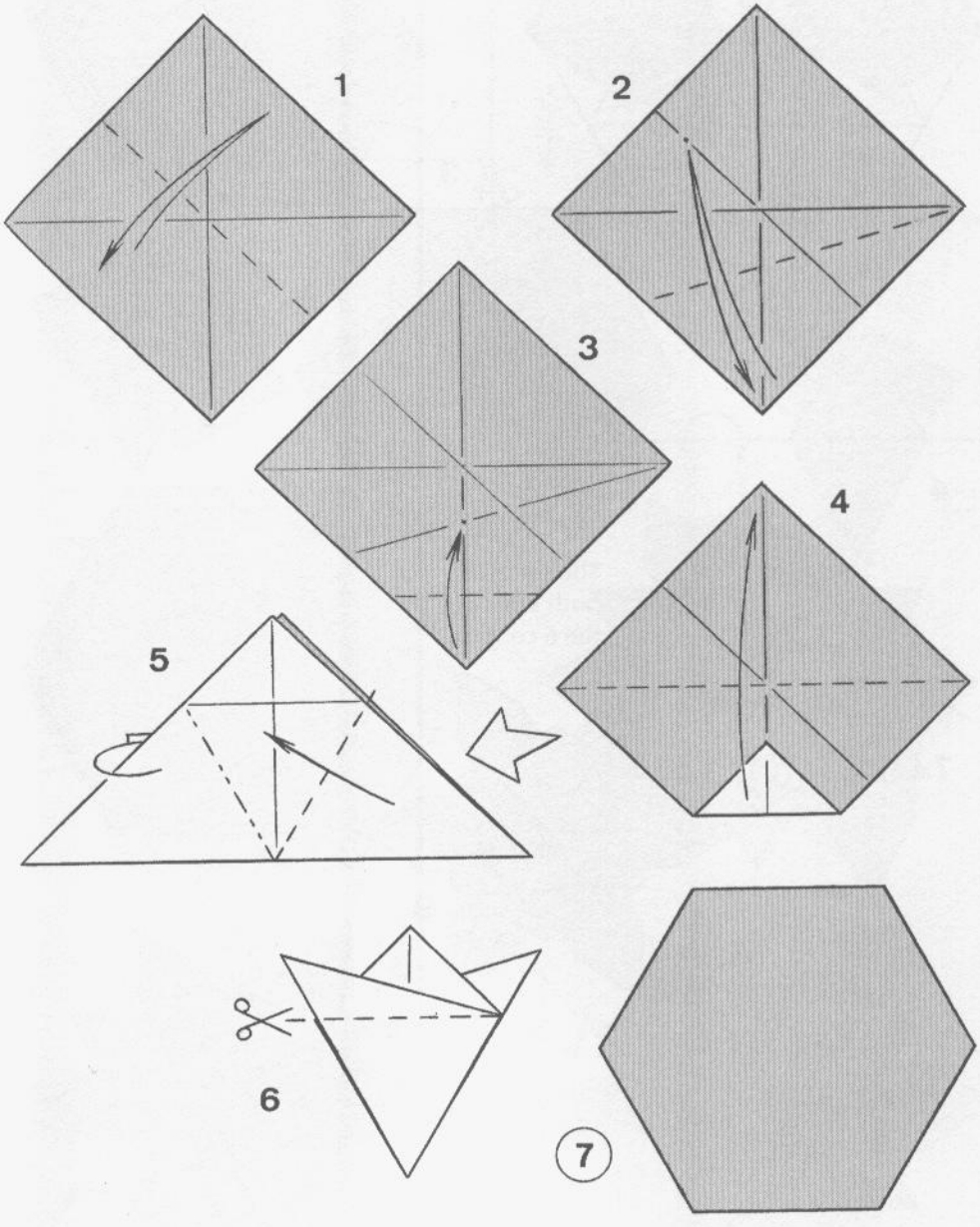
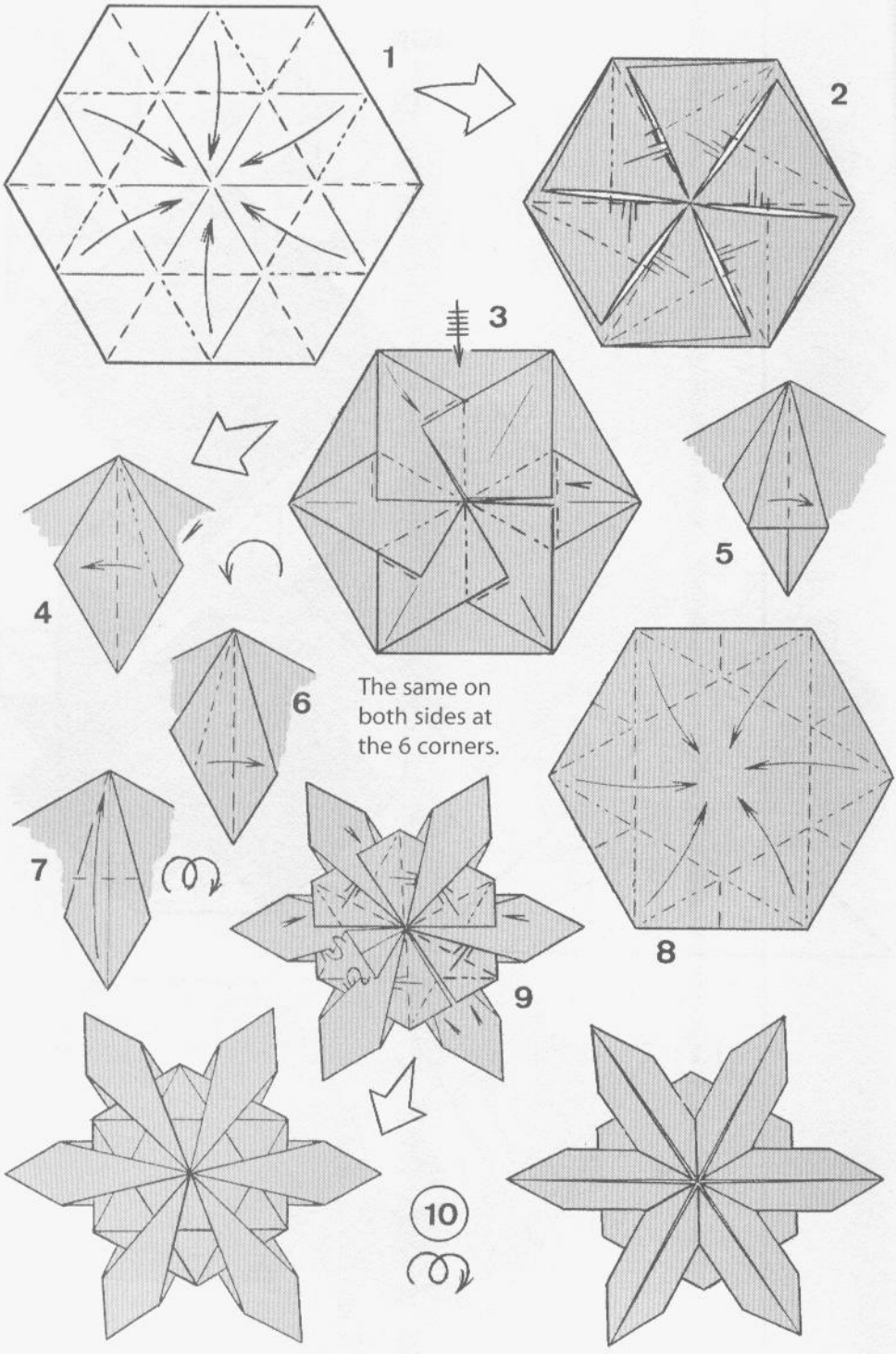


14

FOLDS STARTING WITH HEXAGONAL PAPER

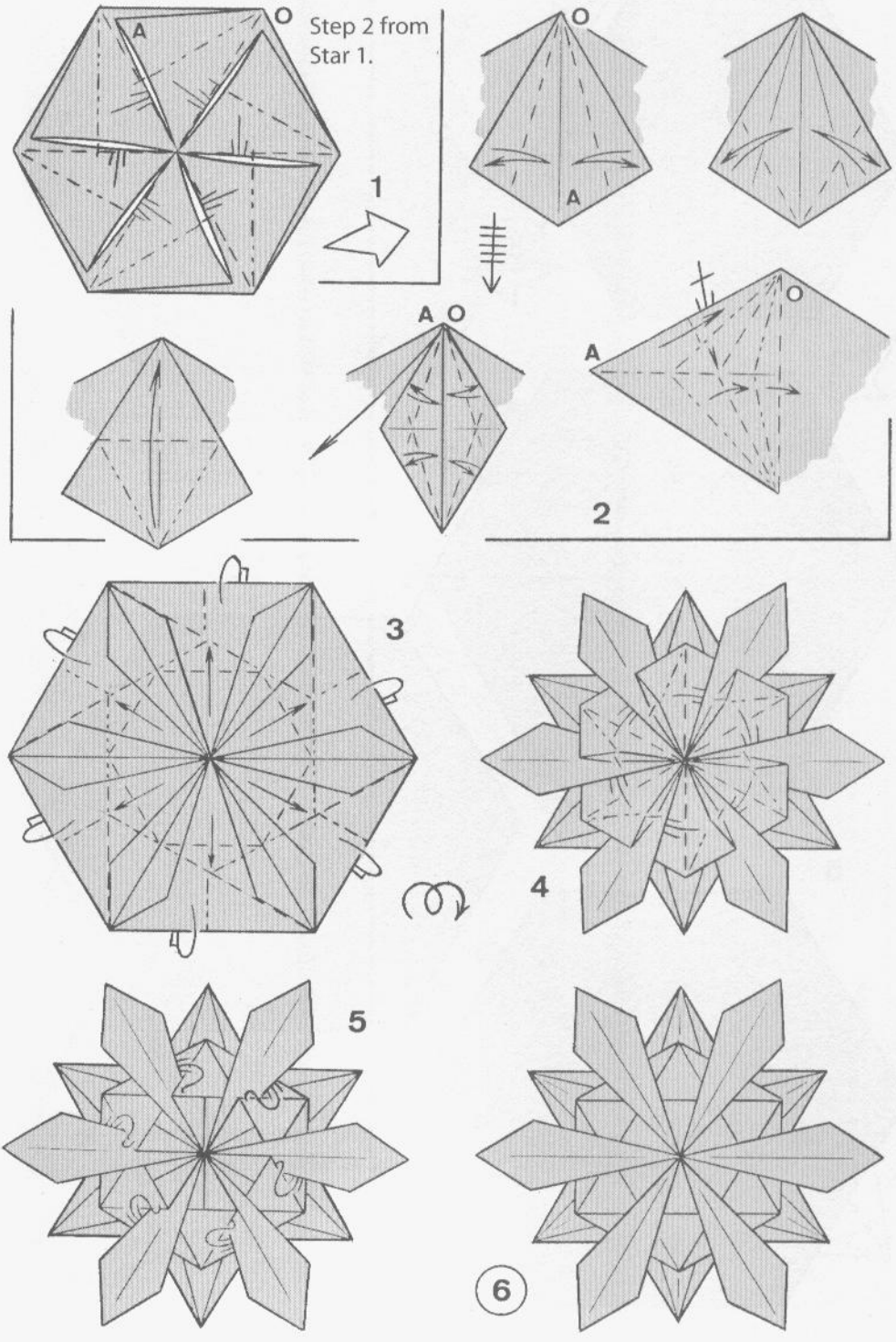
HEXAGON




1
2
3
4
5
6
The same on both sides at the 6 corners.
7
8
9
10

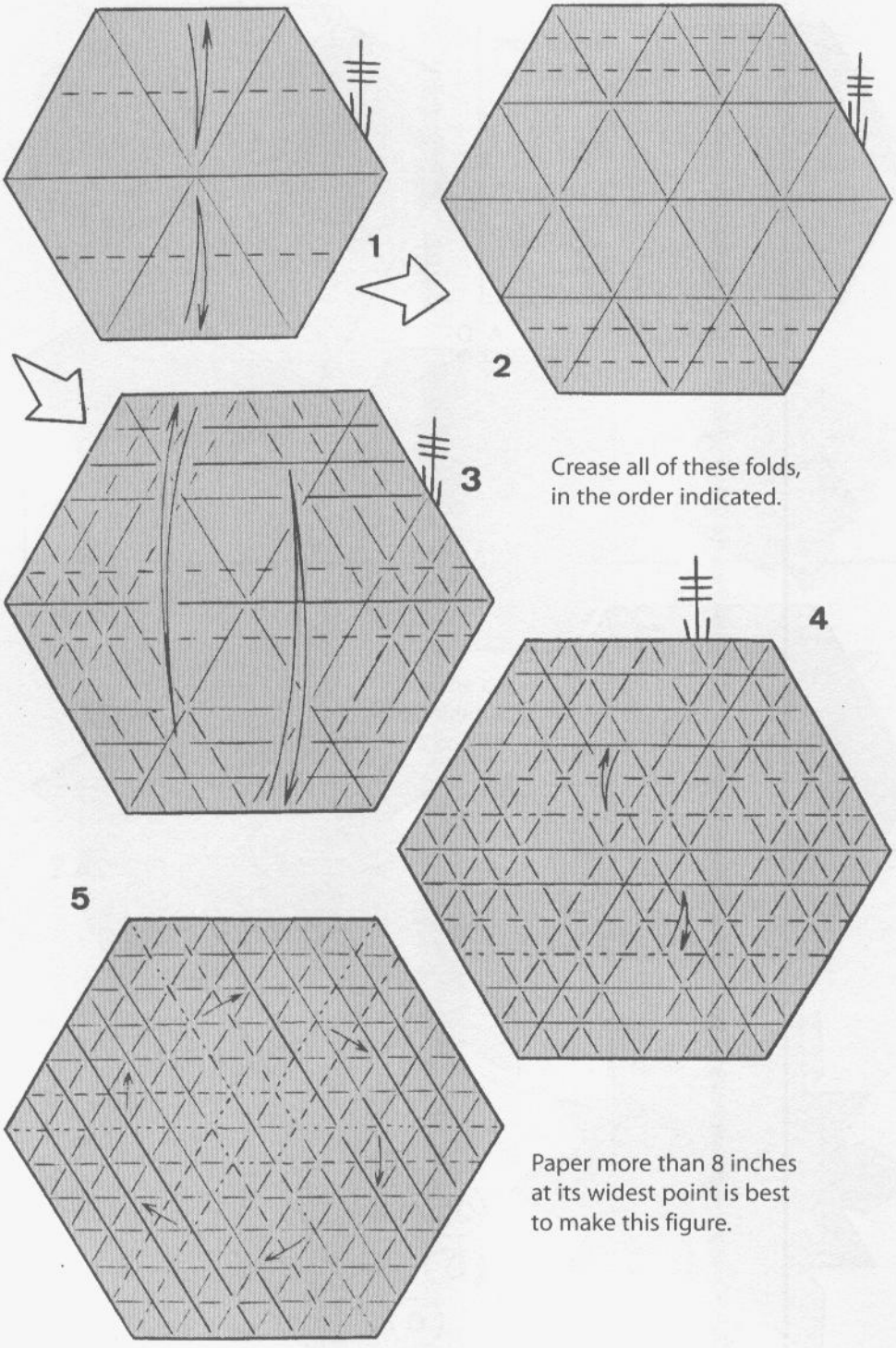
STAR 2

by Lewis Simon



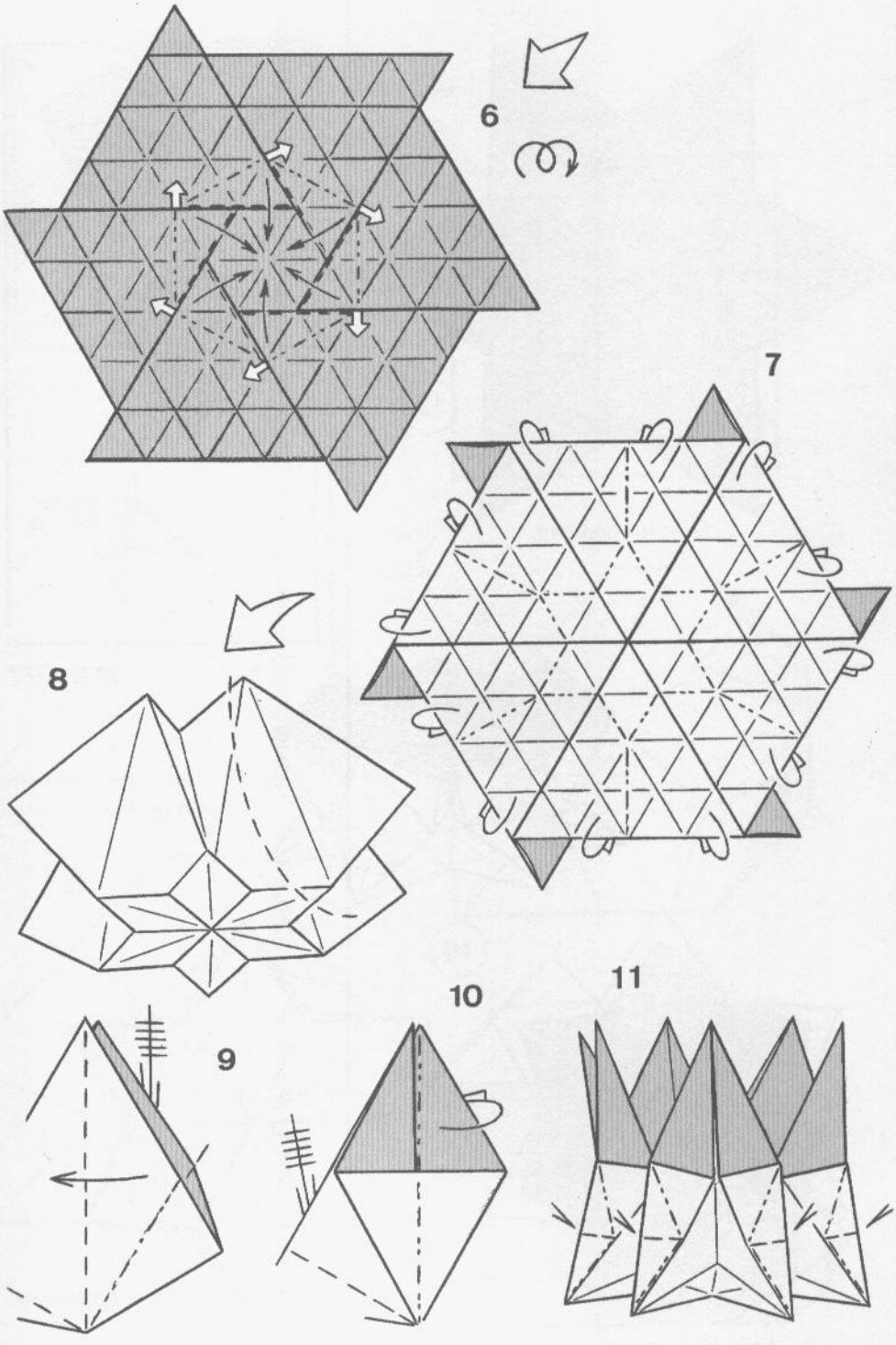
KNICKKNACK

by Luis Fernández



Crease all of these folds, in the order indicated.

Paper more than 8 inches at its widest point is best to make this figure.


6
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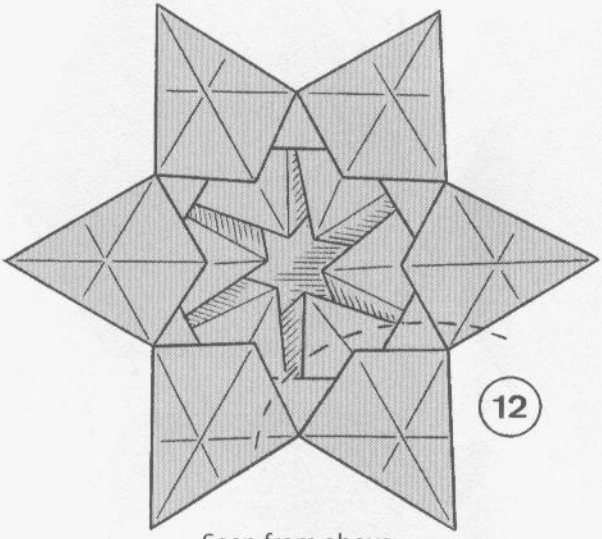
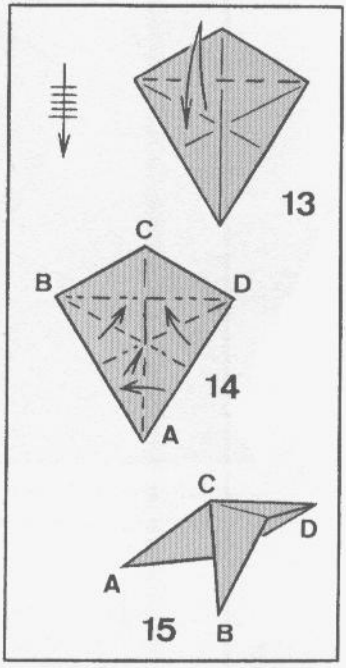
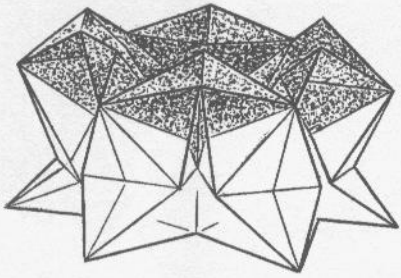


12

Seen from above.

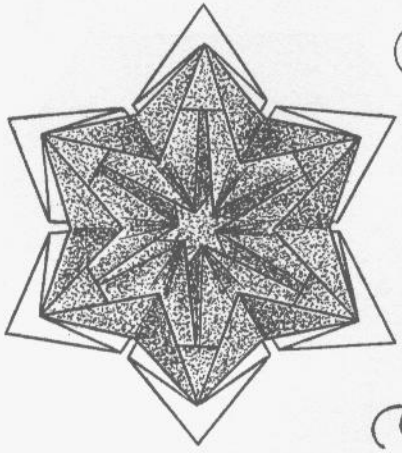


VARIANT

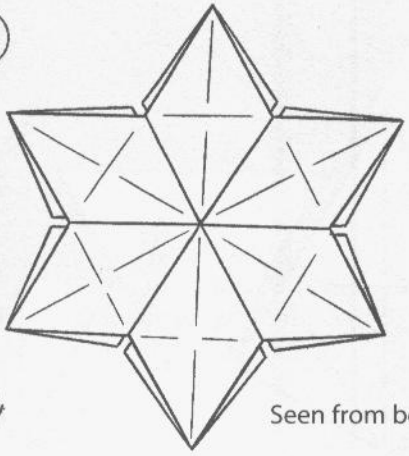


Seen in profile.

16



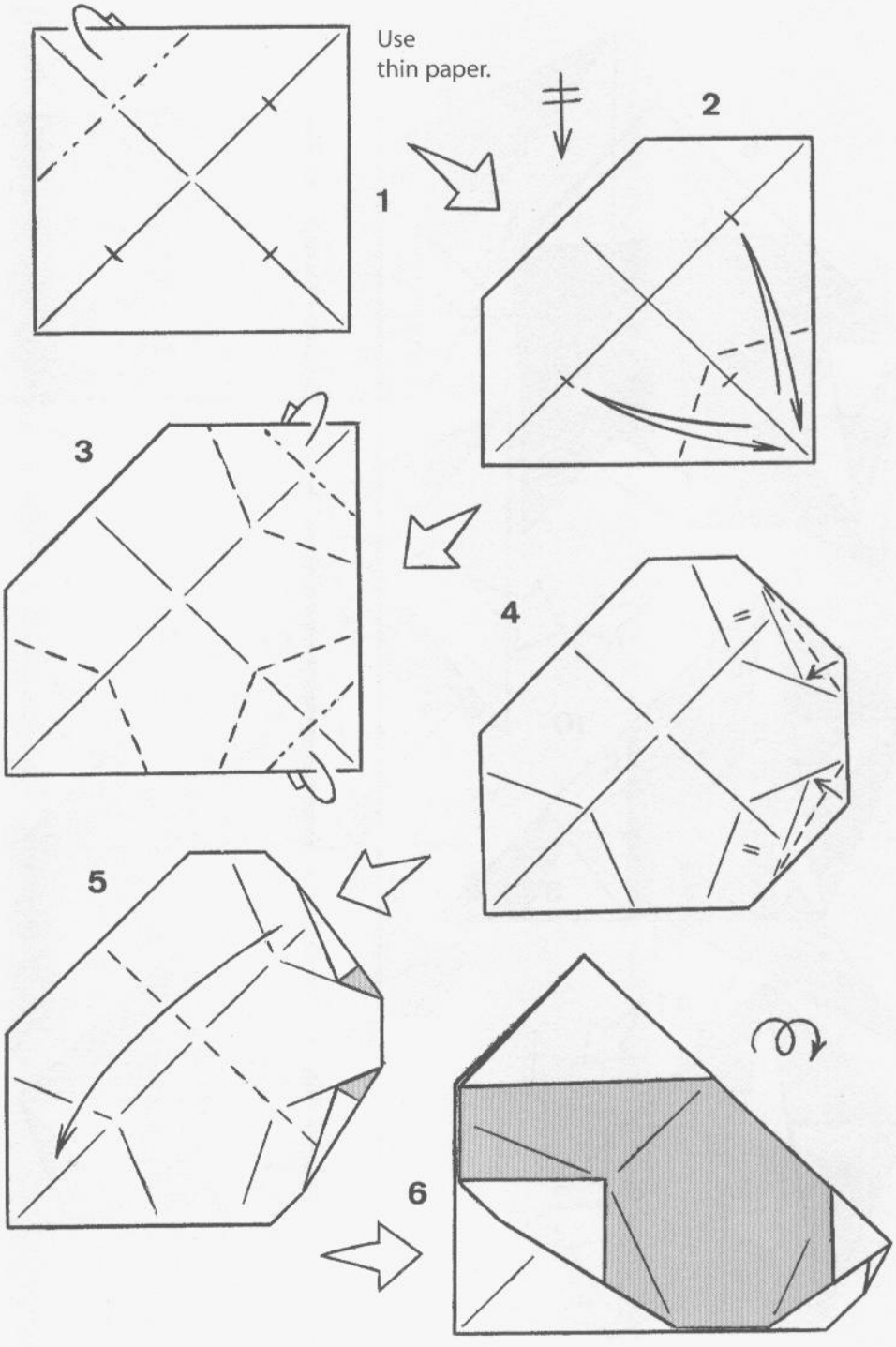
Seen from above.

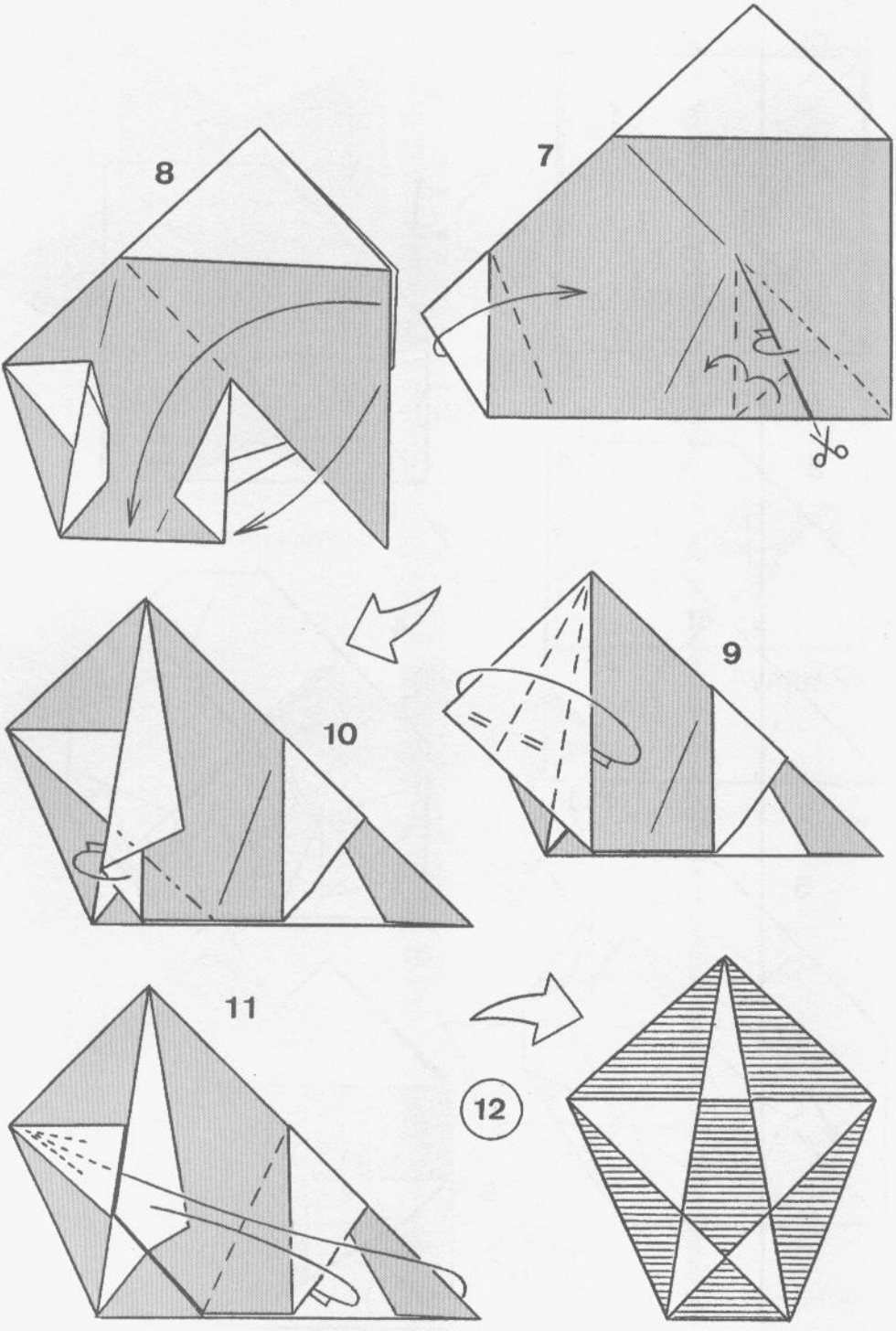


Seen from below.

FIVE-POINT STAR (with cutting)

by Daniel Geriant




8
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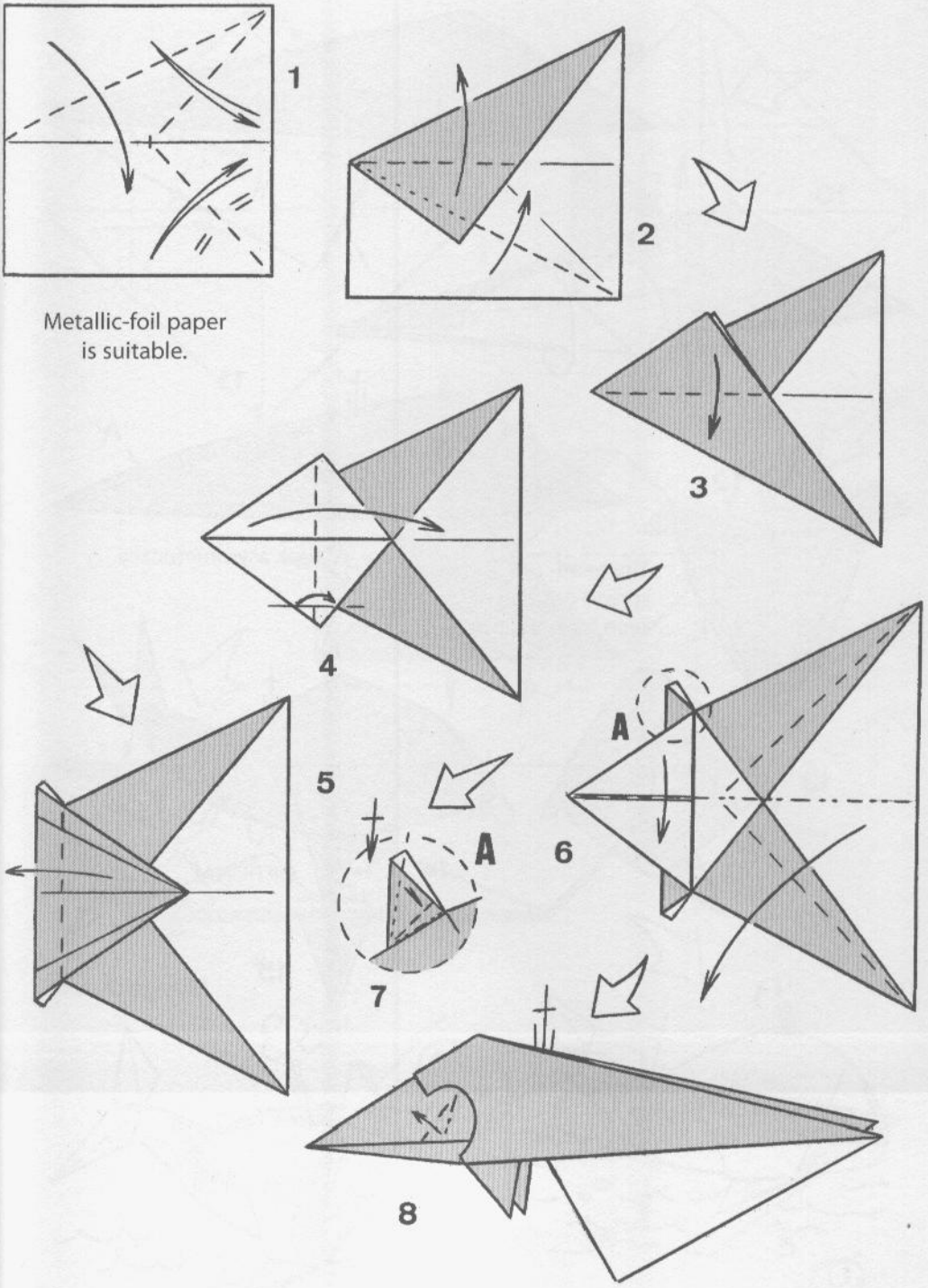
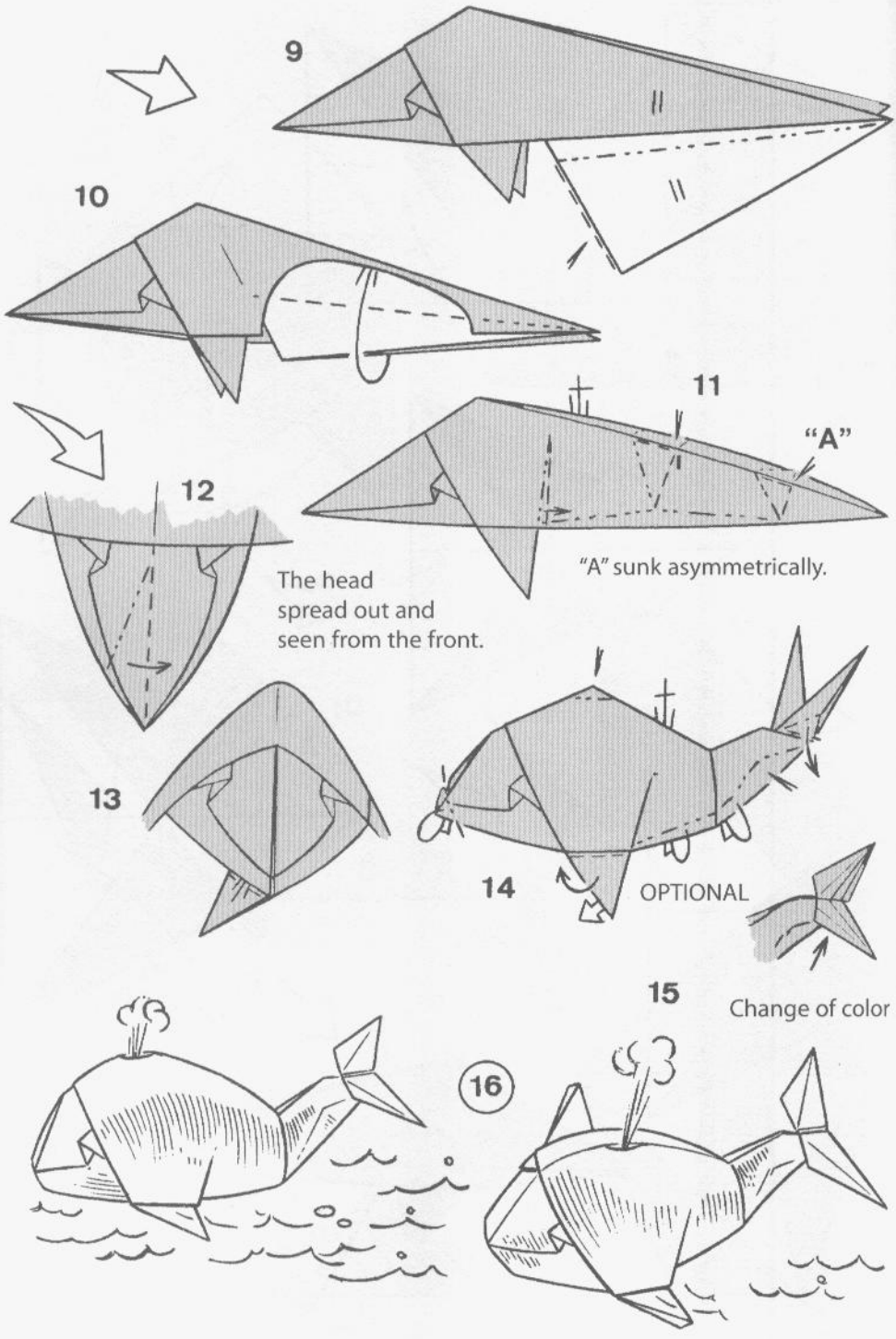
12

LITTLE WHALE

by Juan López Figueroa

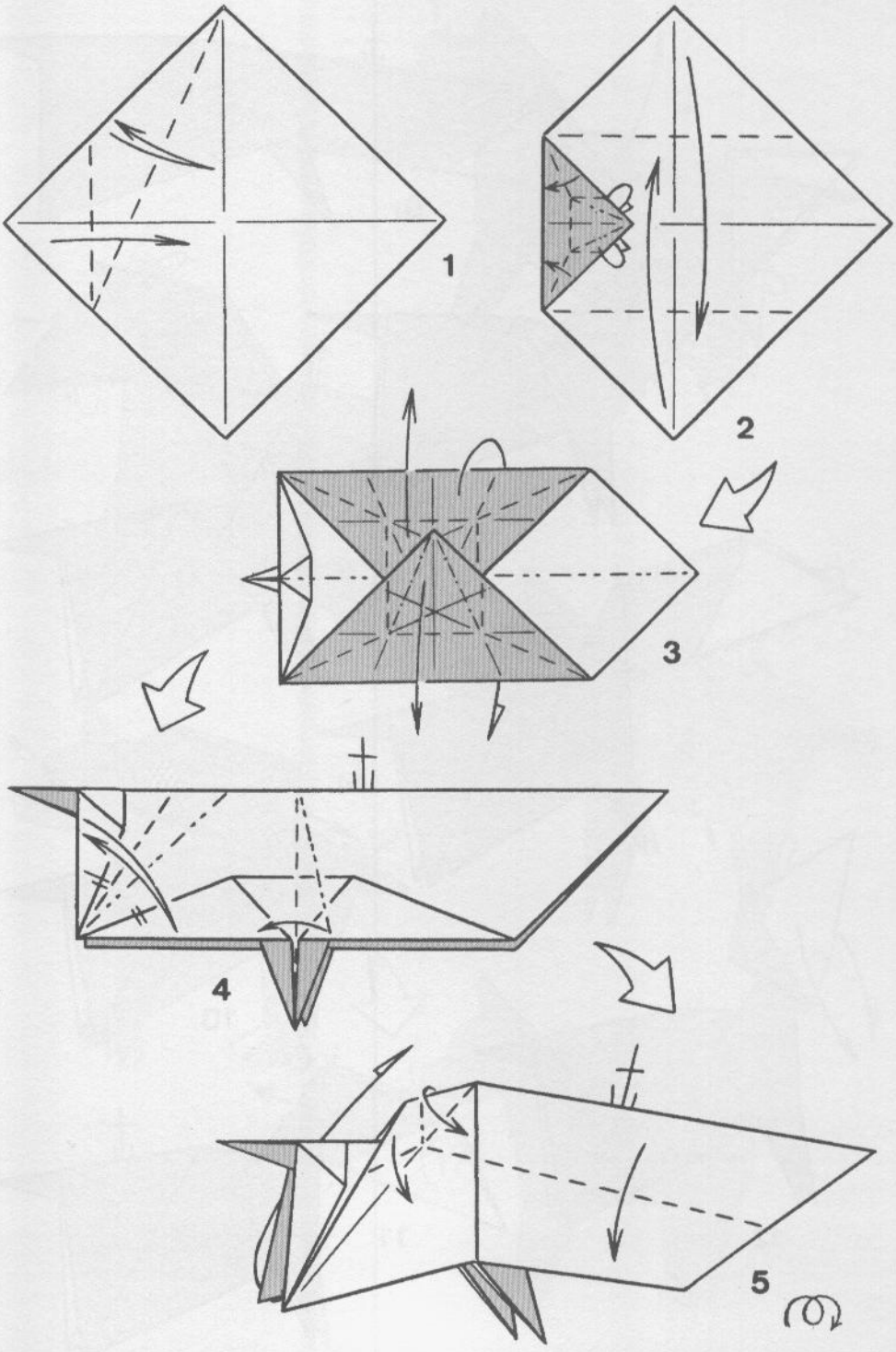


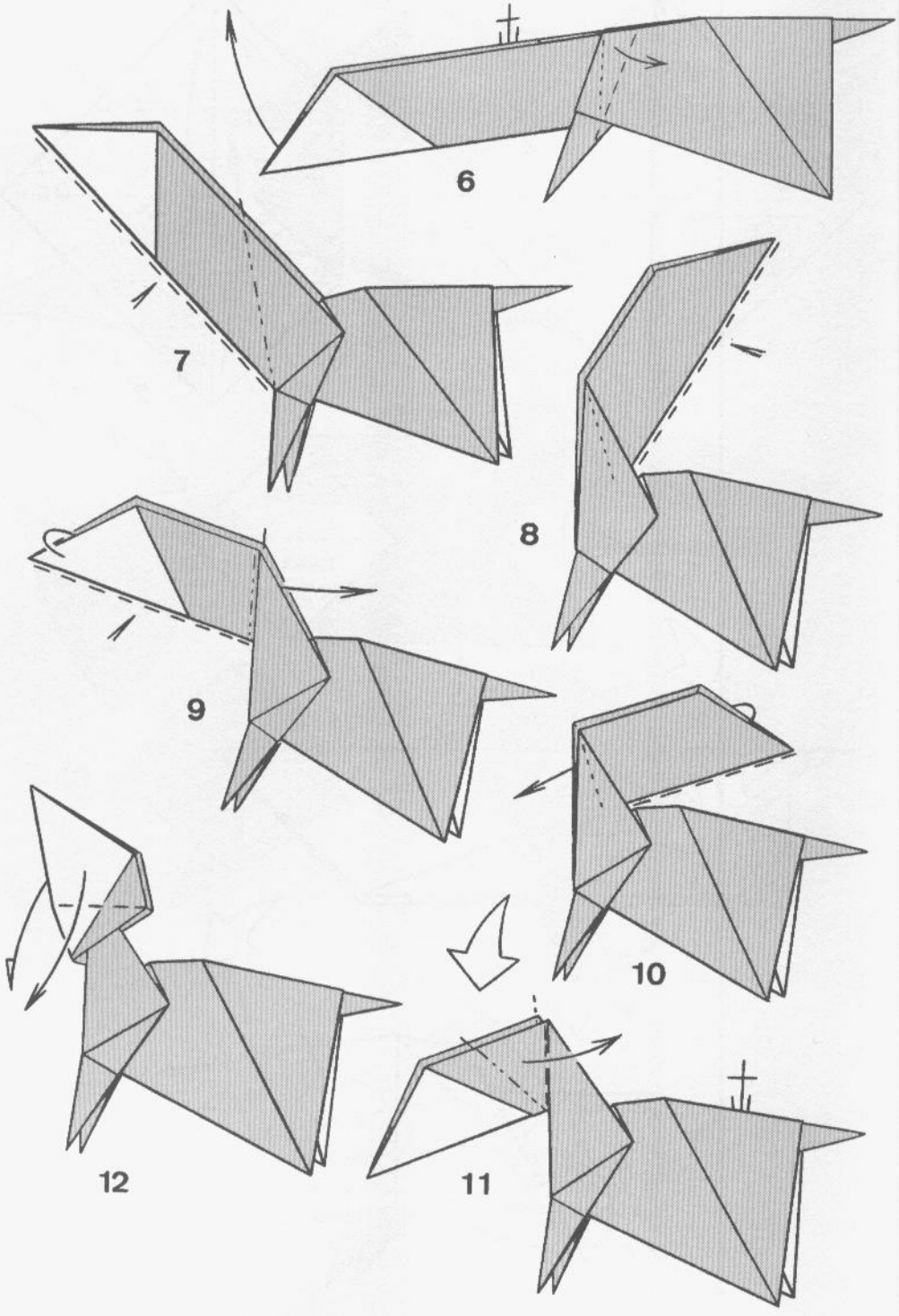
Metallic-foil paper is suitable.


9
10
11
"A"
12
The head spread out and seen from the front.
"A" sunk asymmetrically.
13
14
OPTIONAL
15
Change of color
16

BOXER DOG

by Juan López Figueroa

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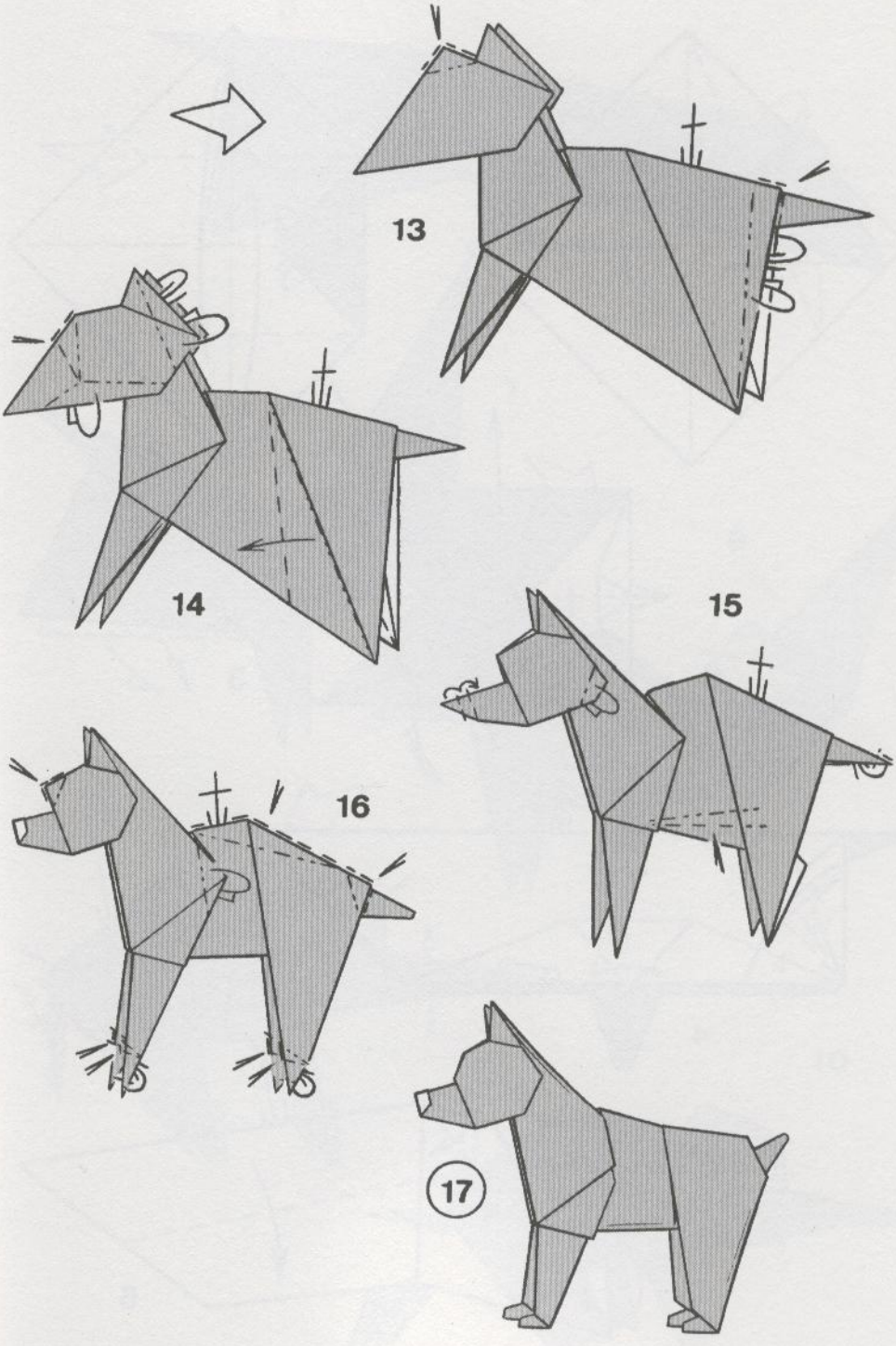
12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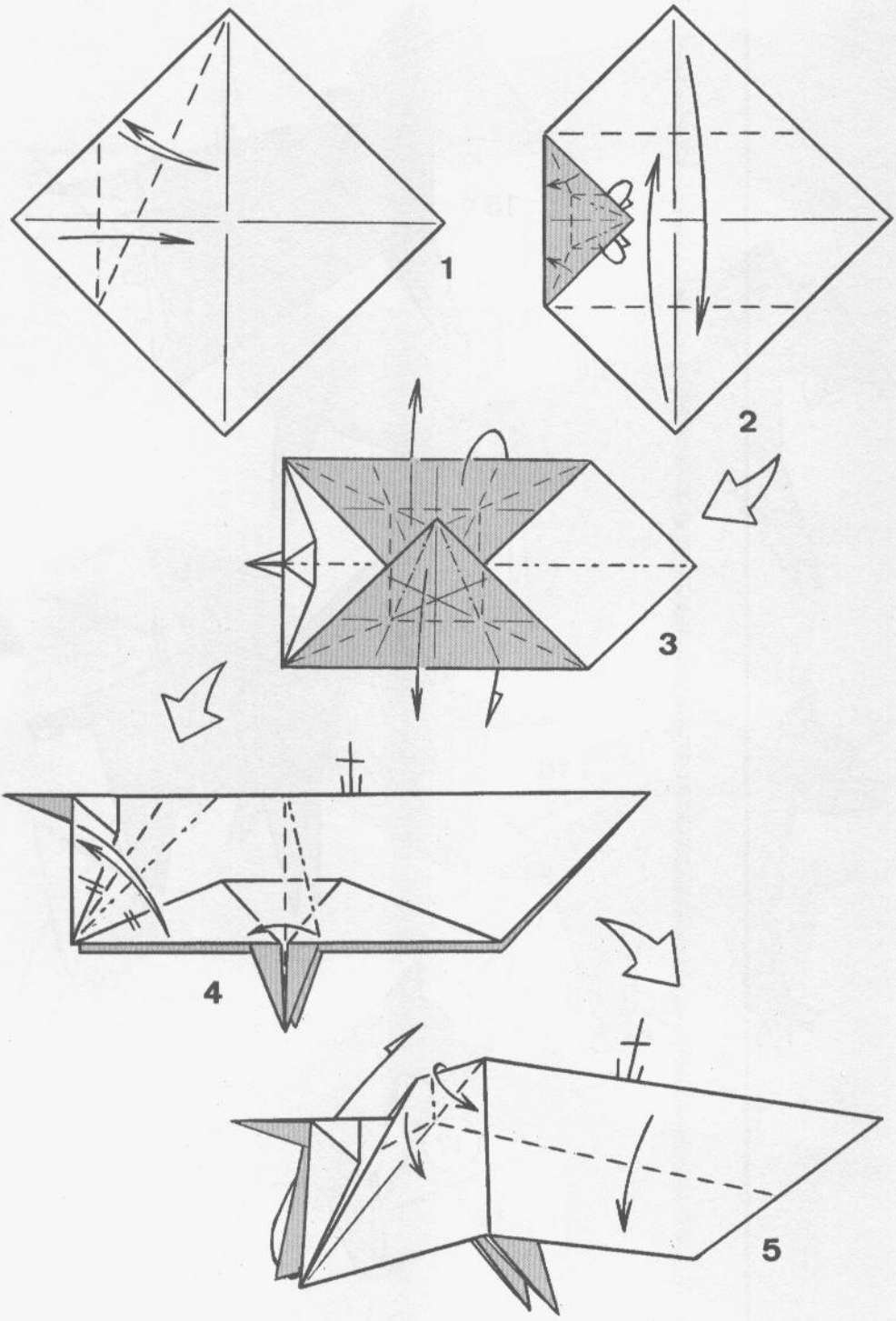
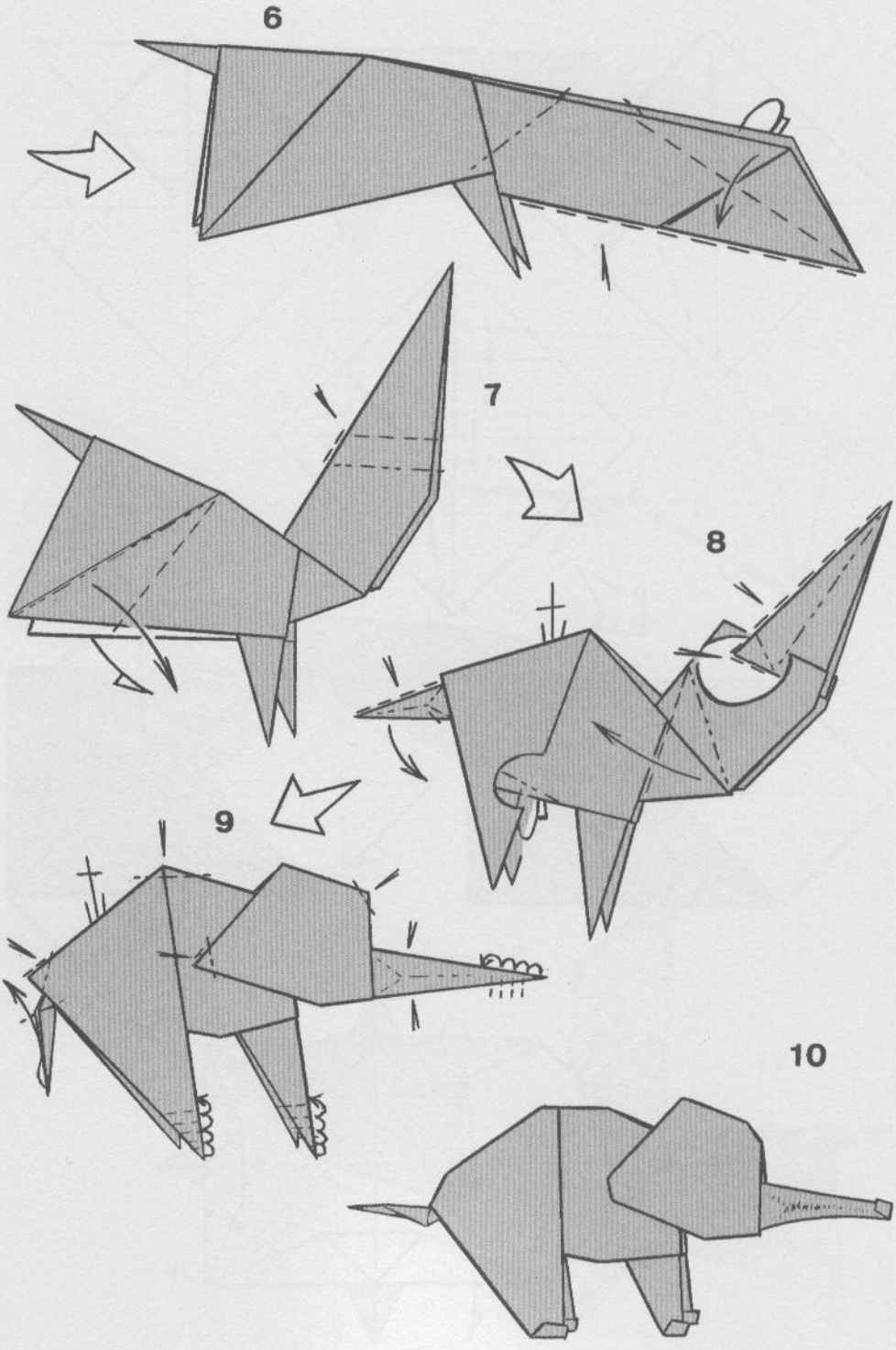
17

ELEPHANT

by Juan López Figueroa

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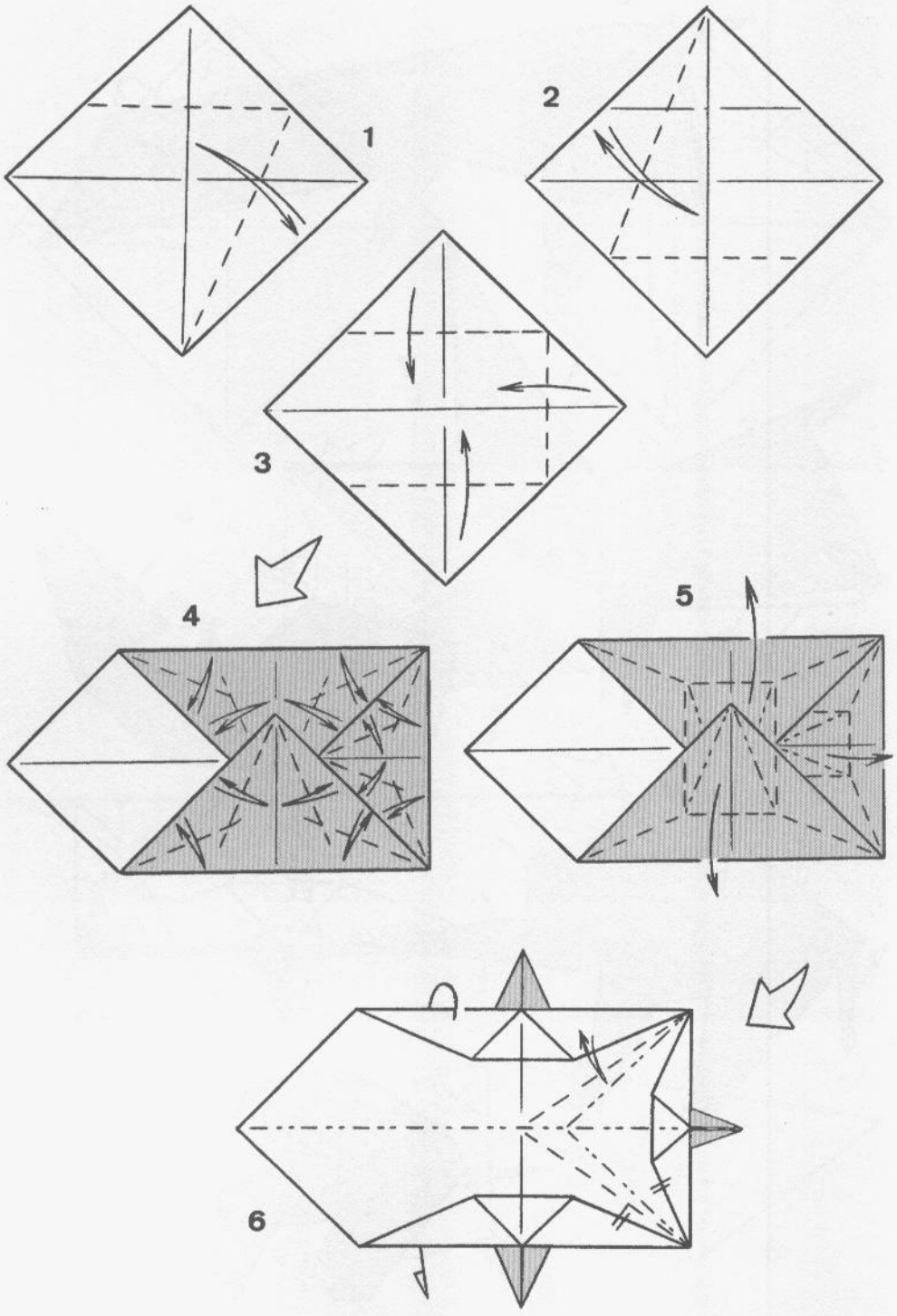
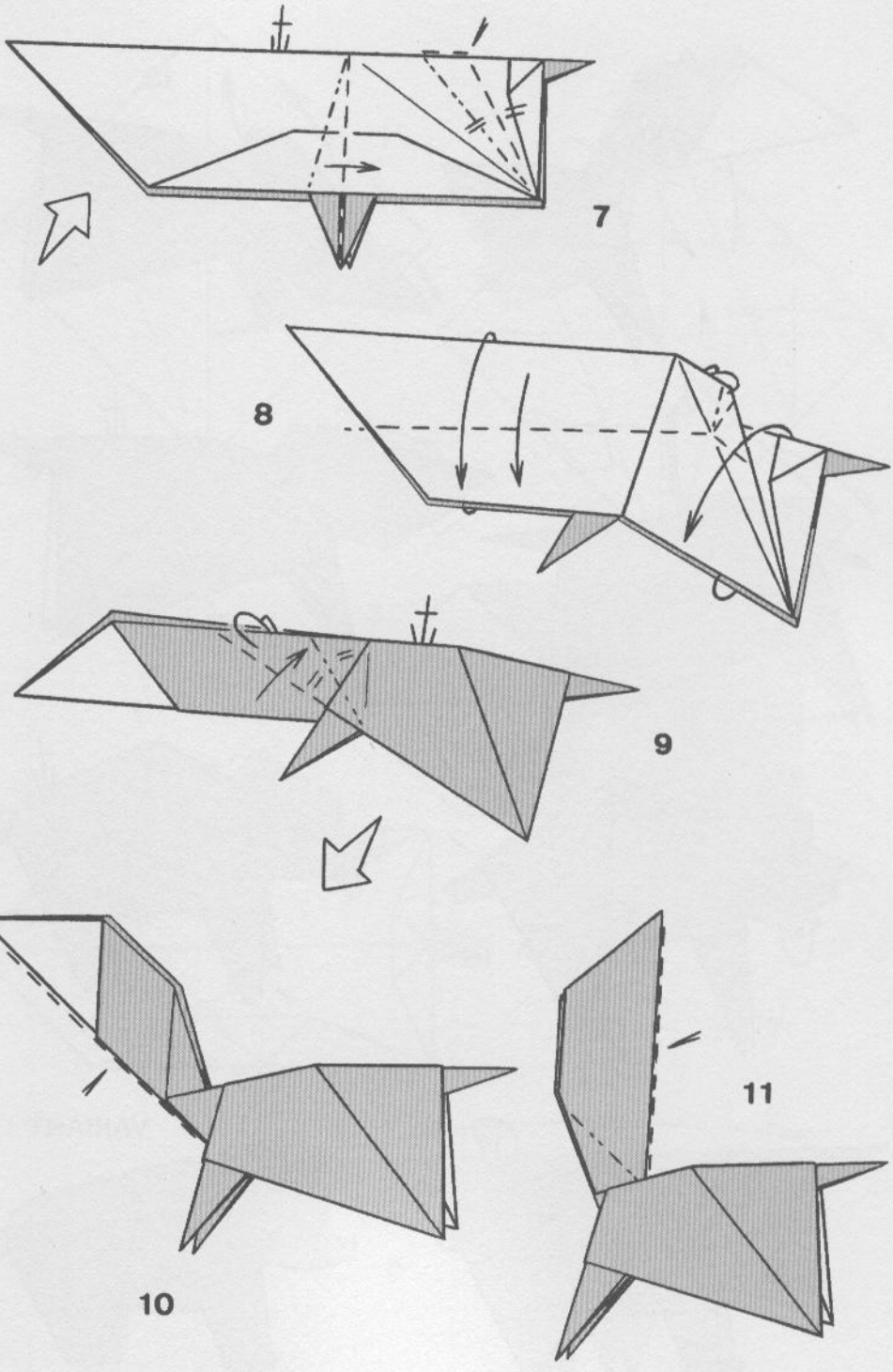
10

BEAR CUB

by Juan López Figueroa

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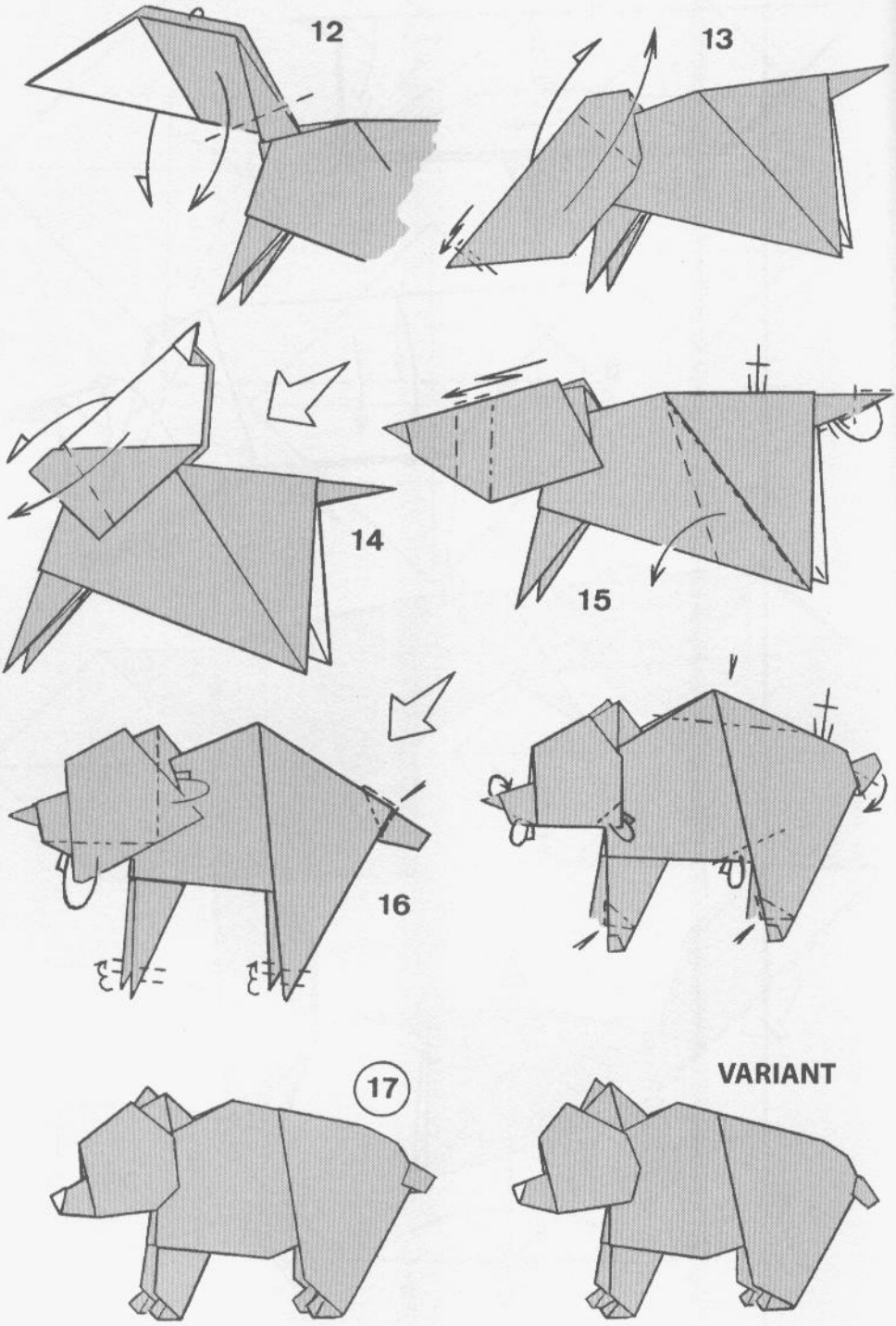
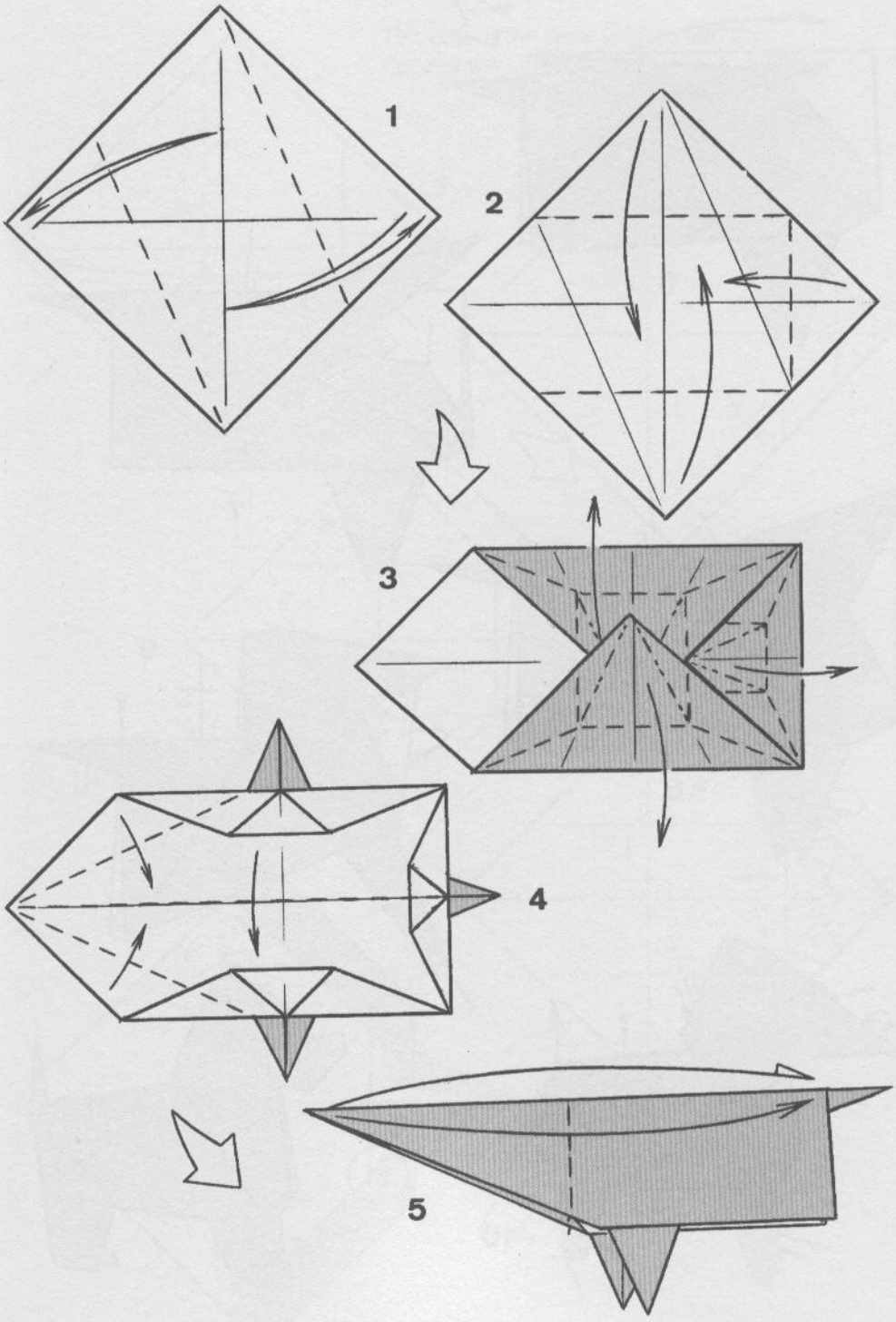
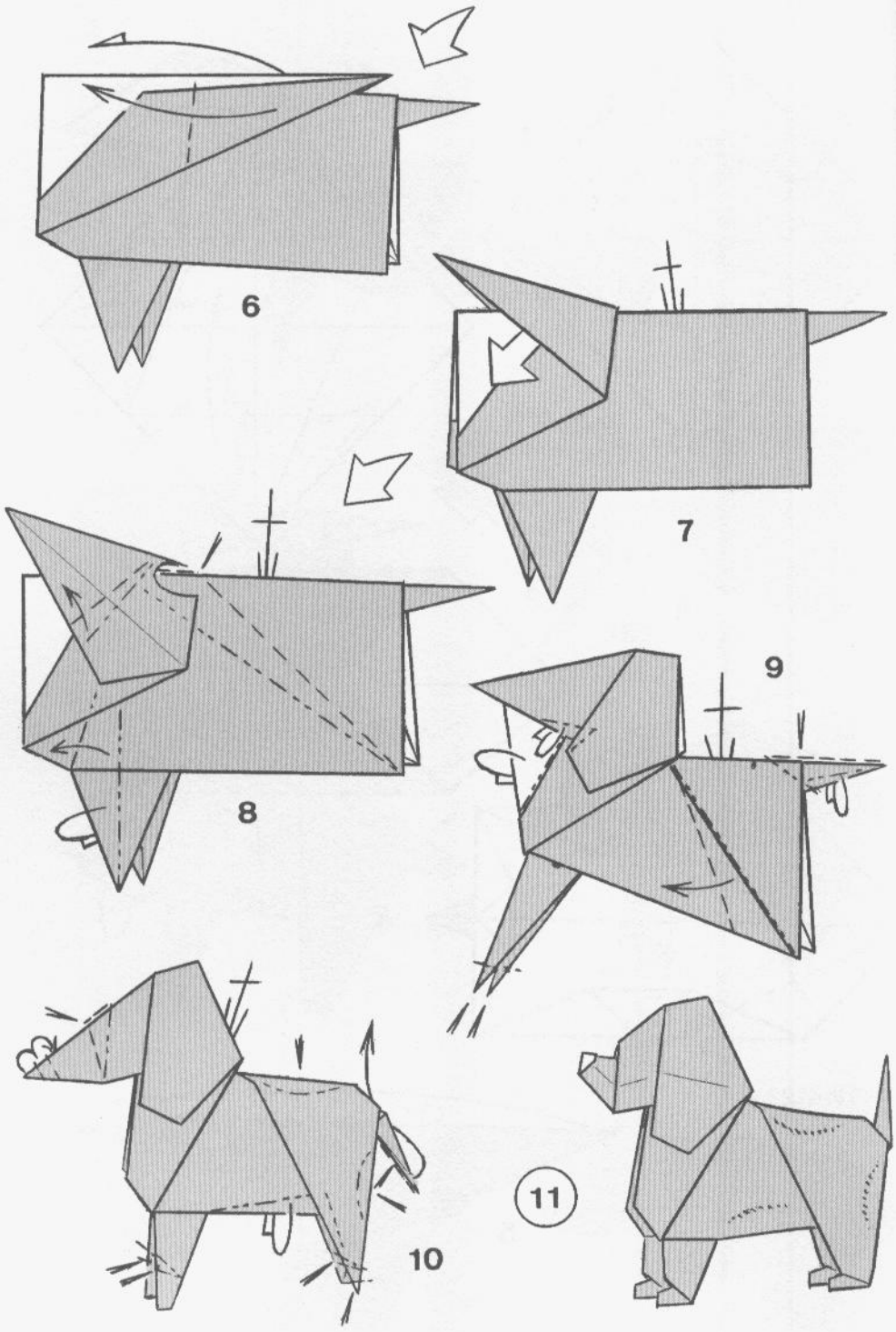

12
13
14
15
16
17
VARIANT

LITTLE DOG 2

by Juan López Figueroa




6
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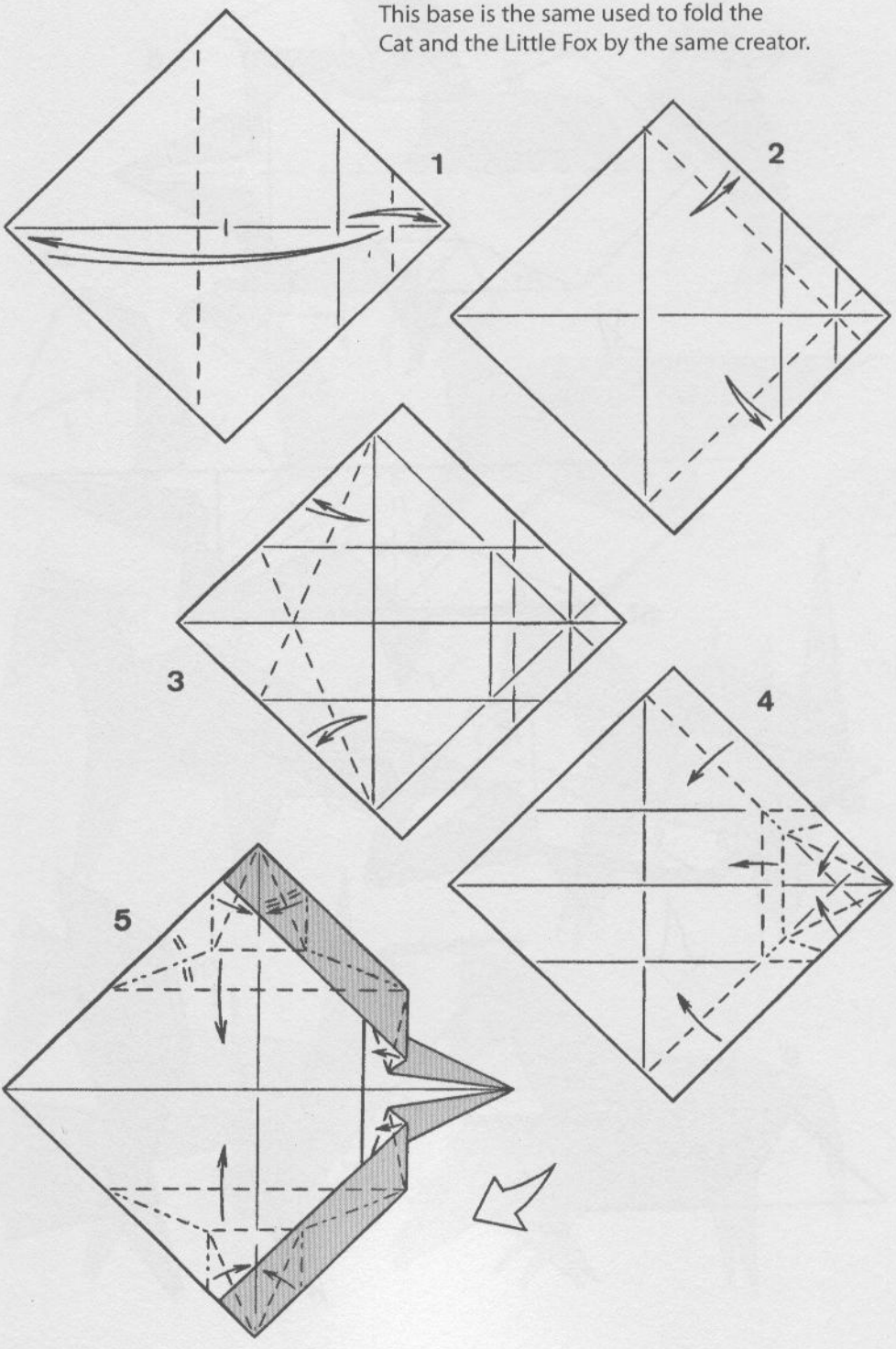
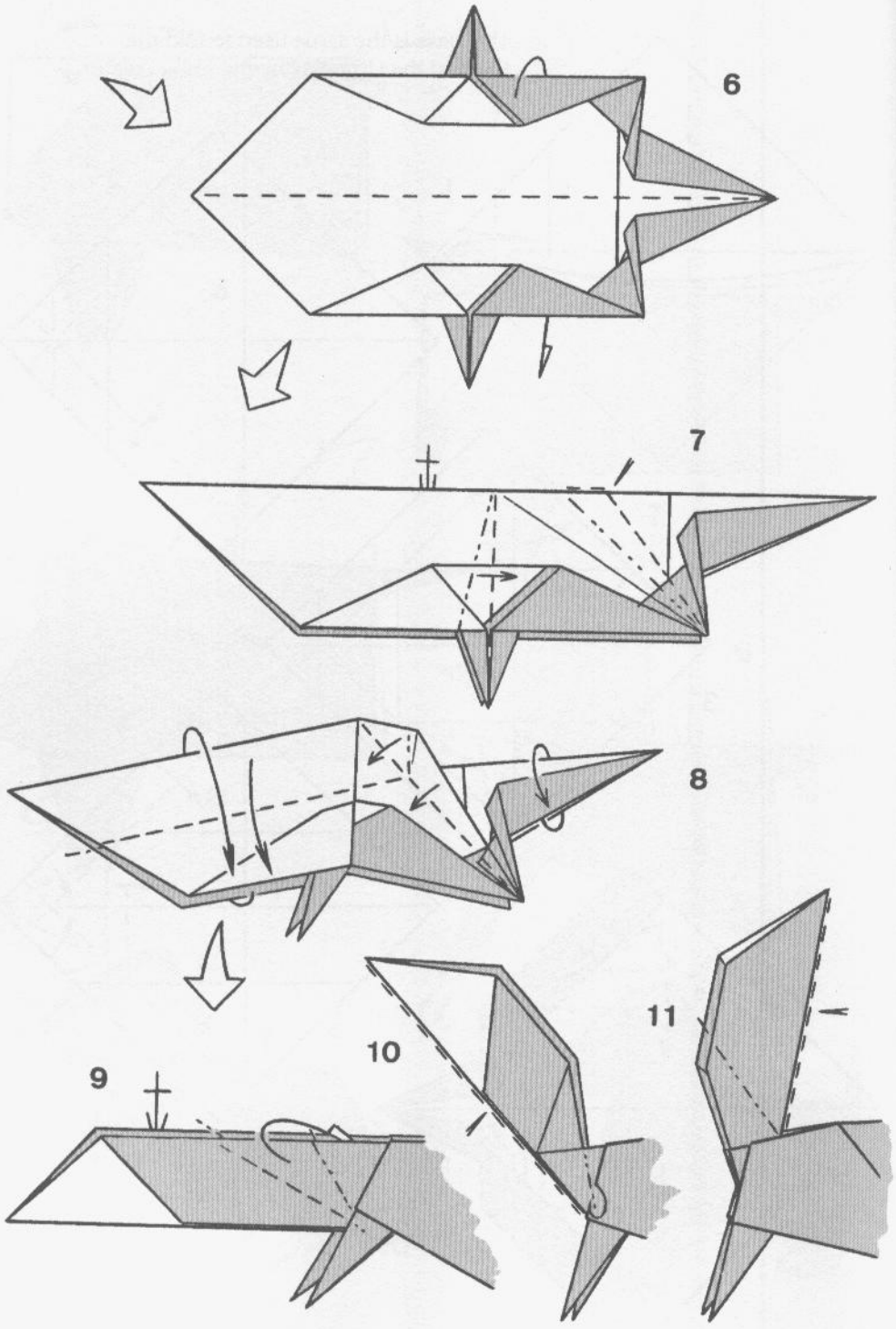
HORSE

by Juan López Figueroa

This base is the same used to fold the
Cat and the Little Fox by the same creator.

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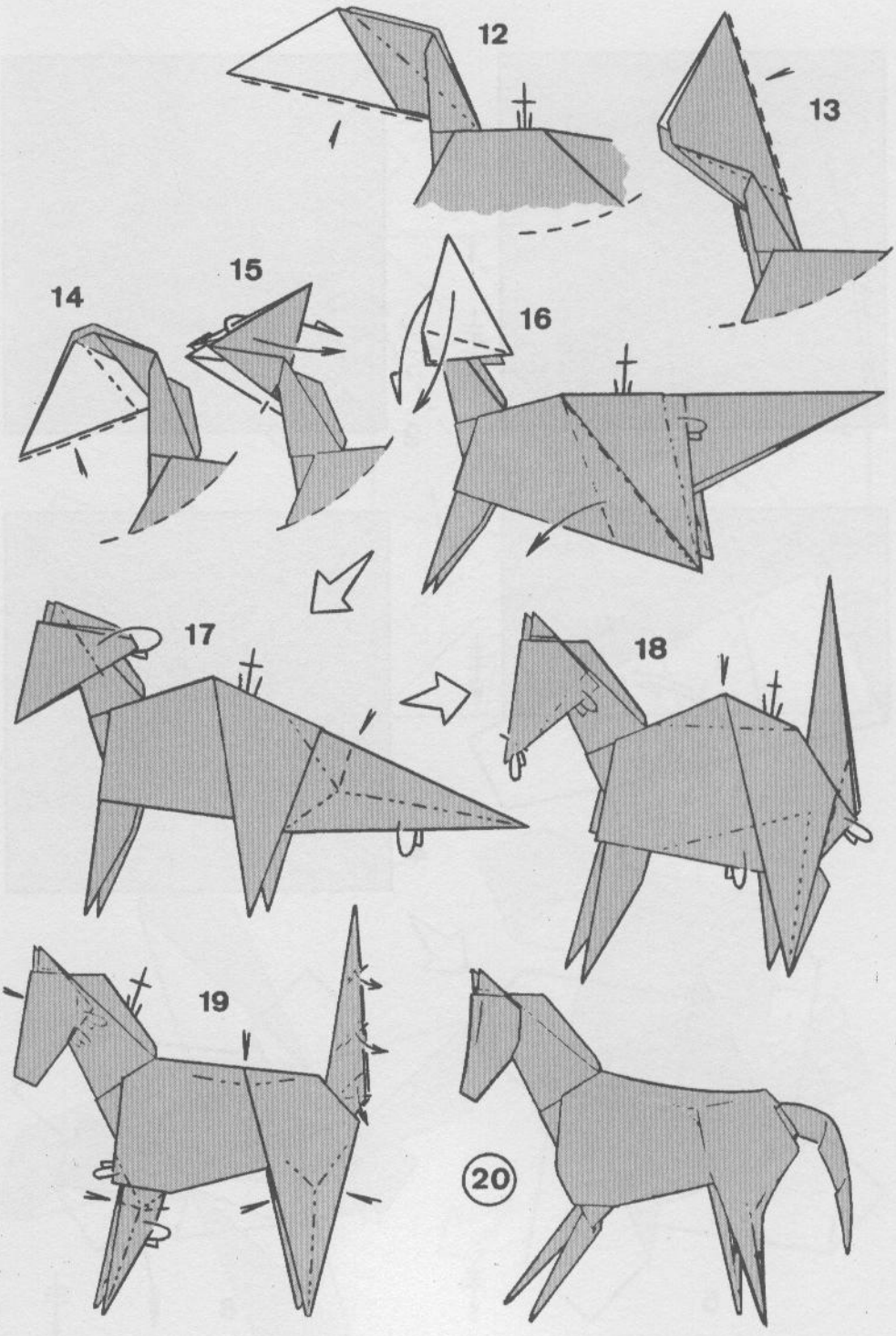
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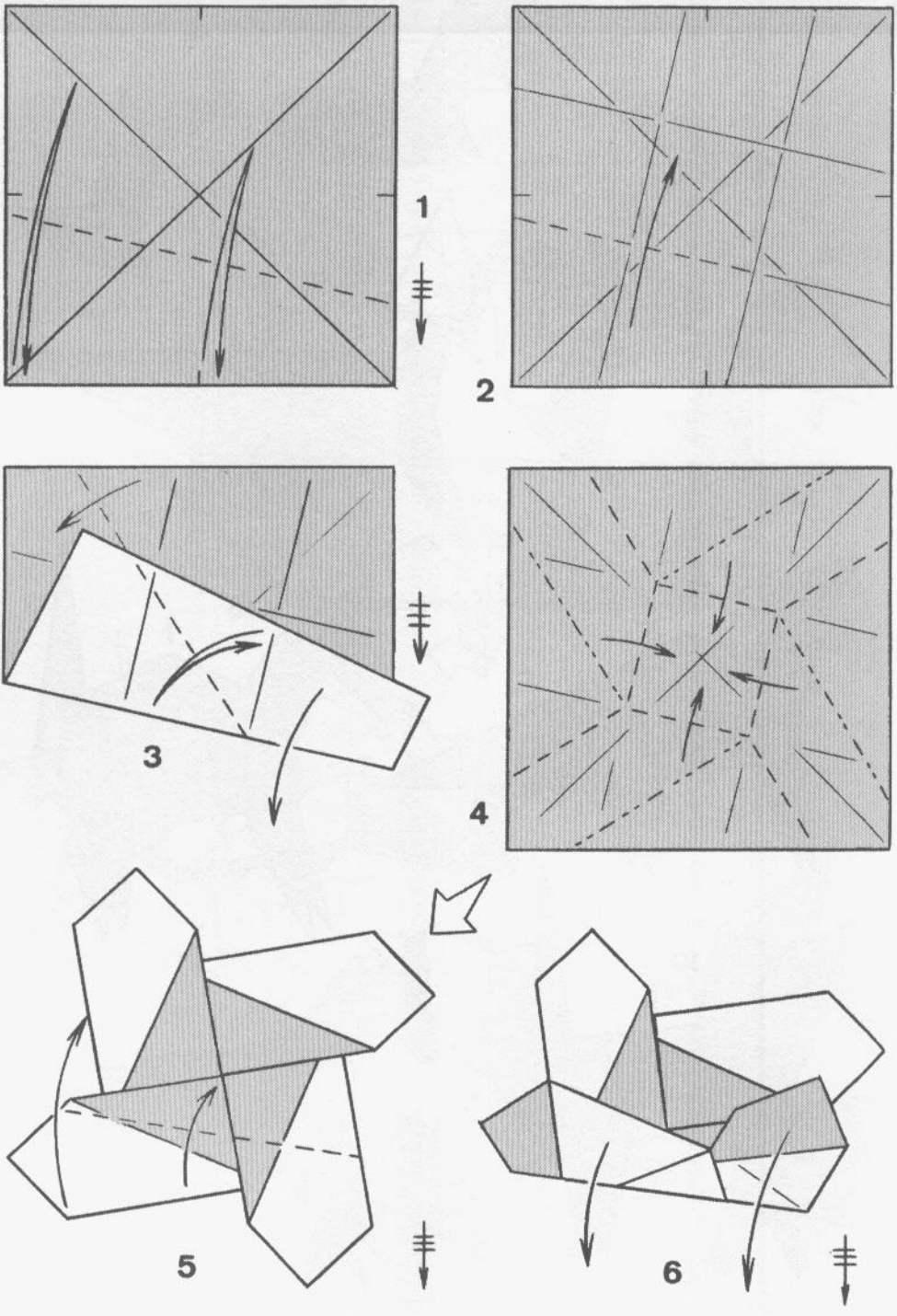
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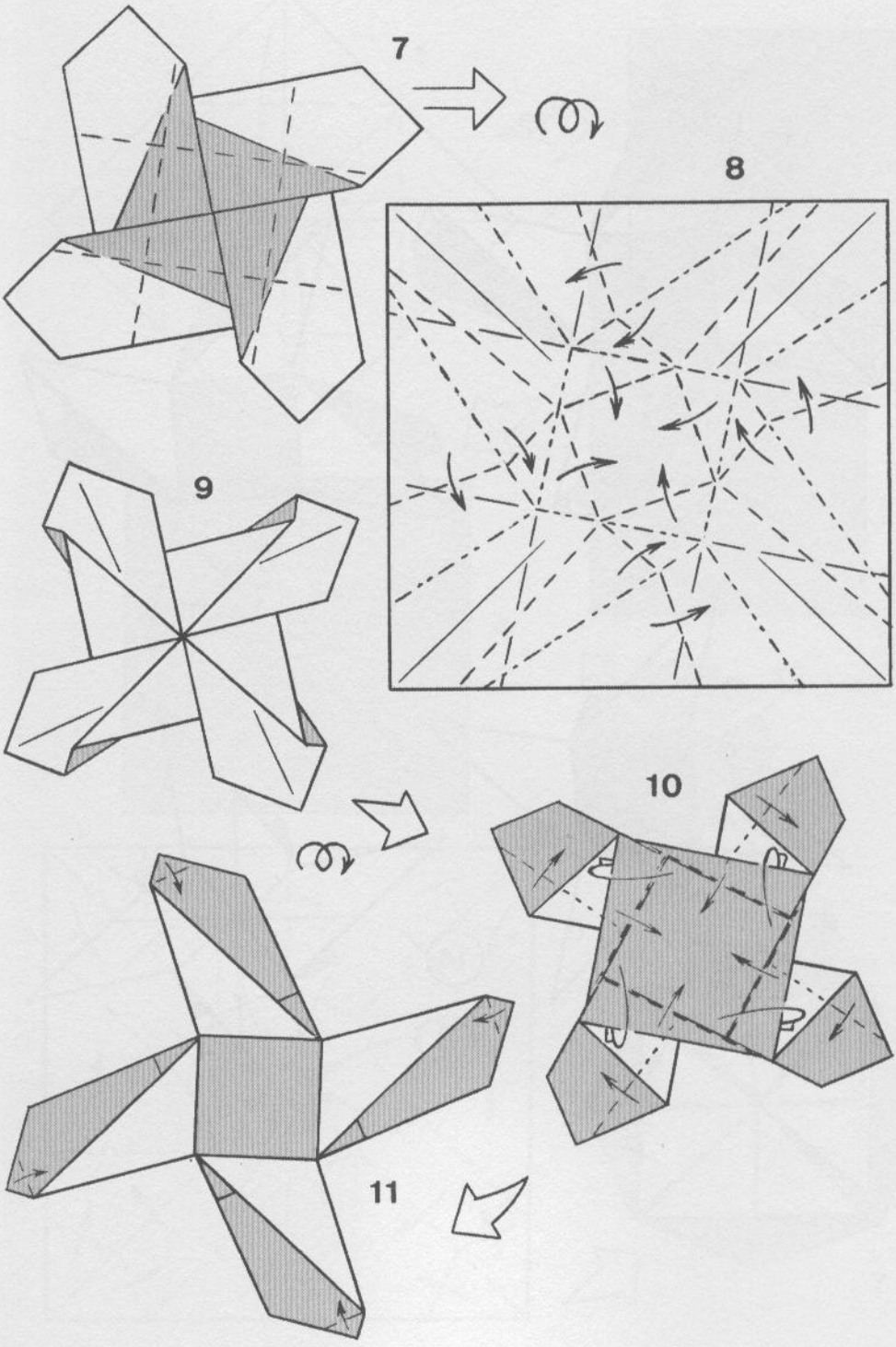
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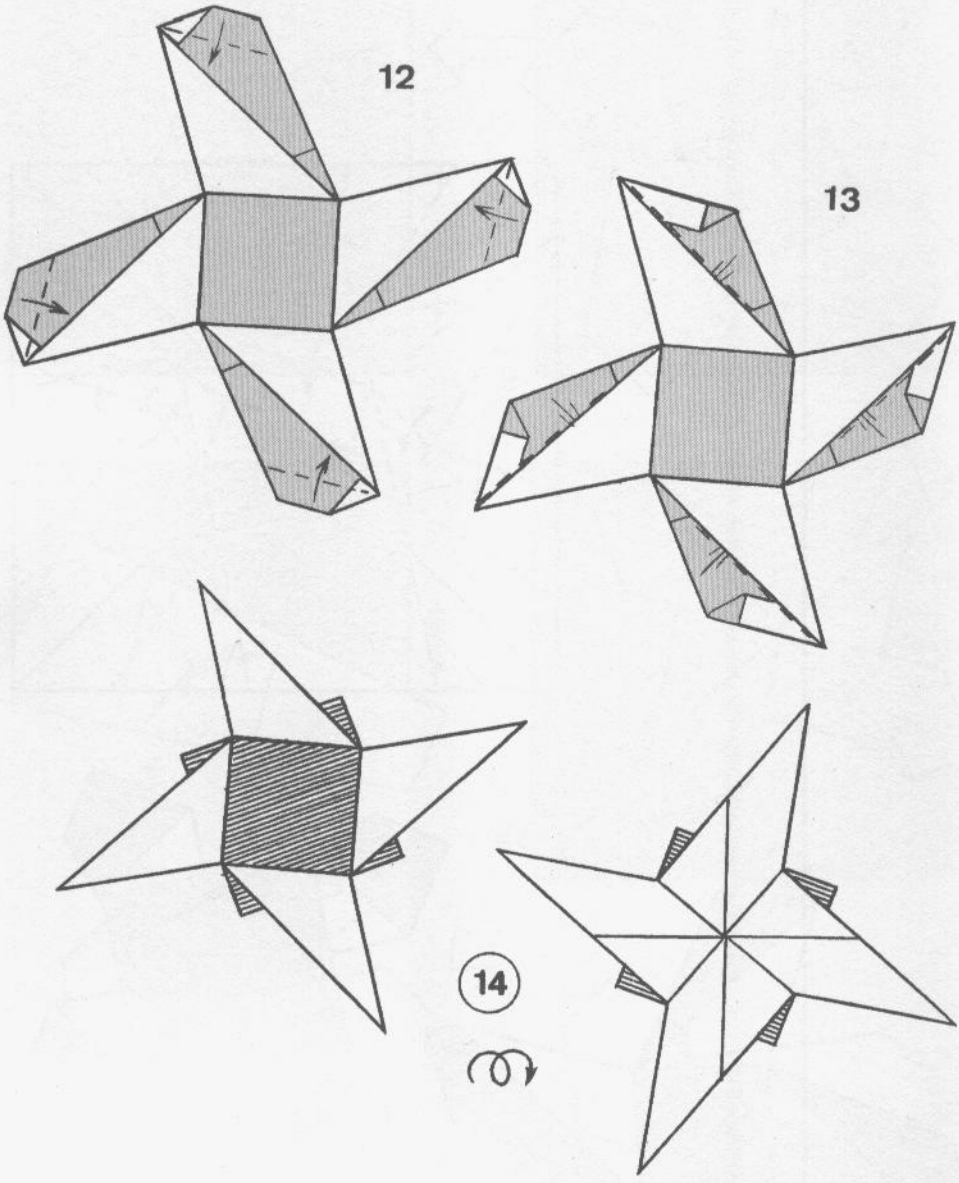
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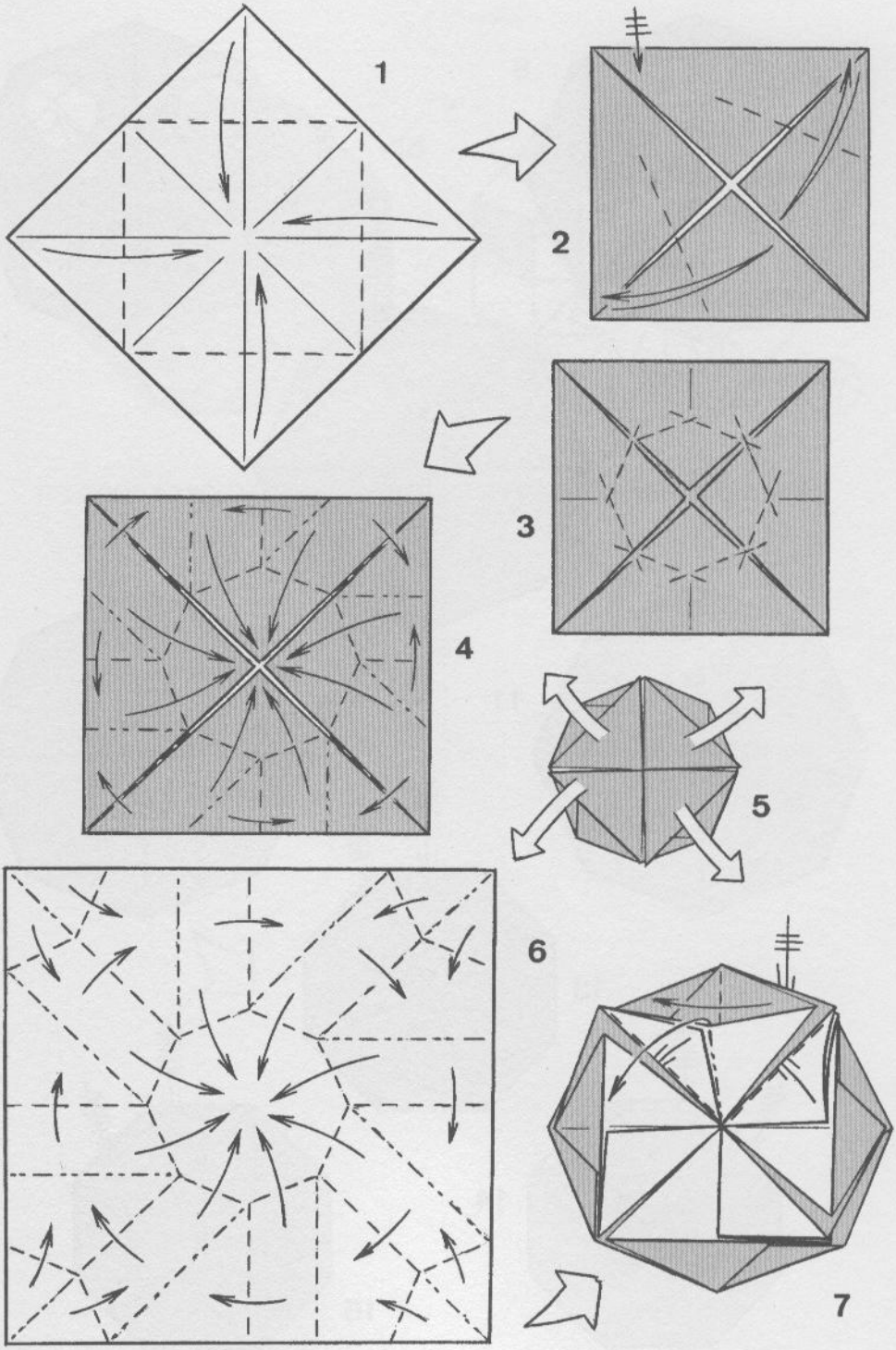
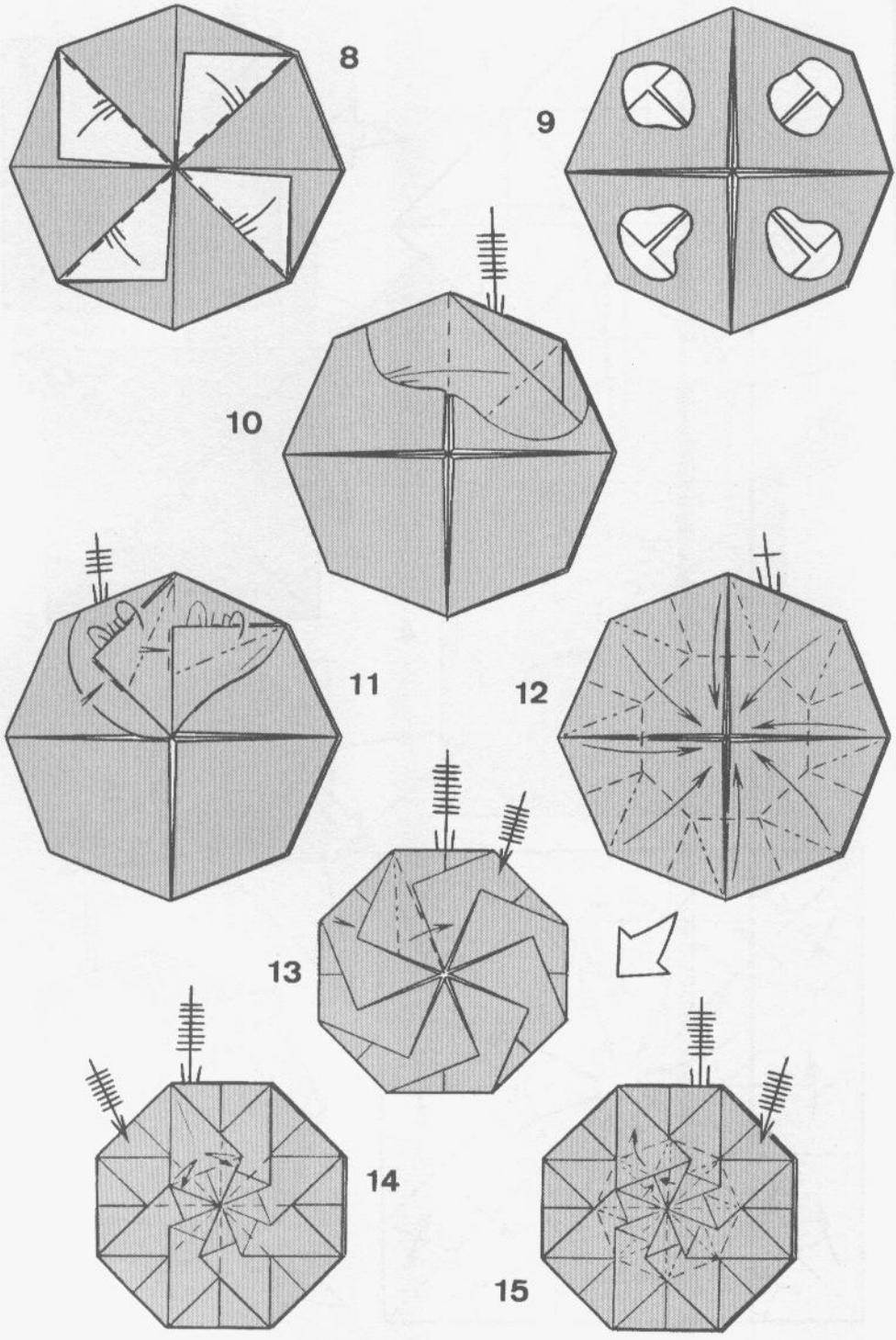
WATERWHEEL

by Fred Rohm

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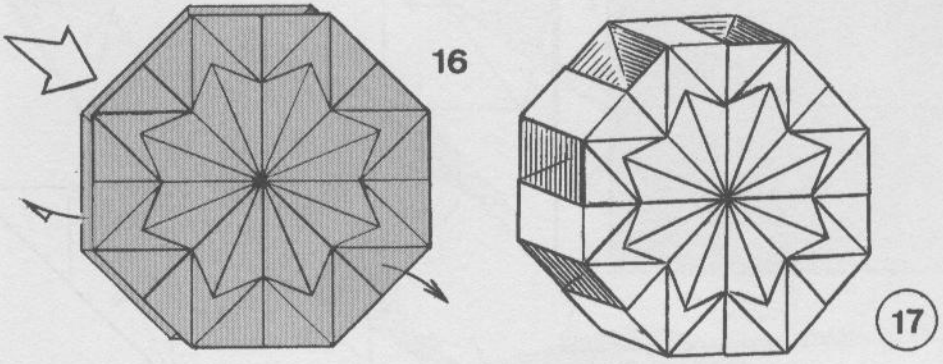
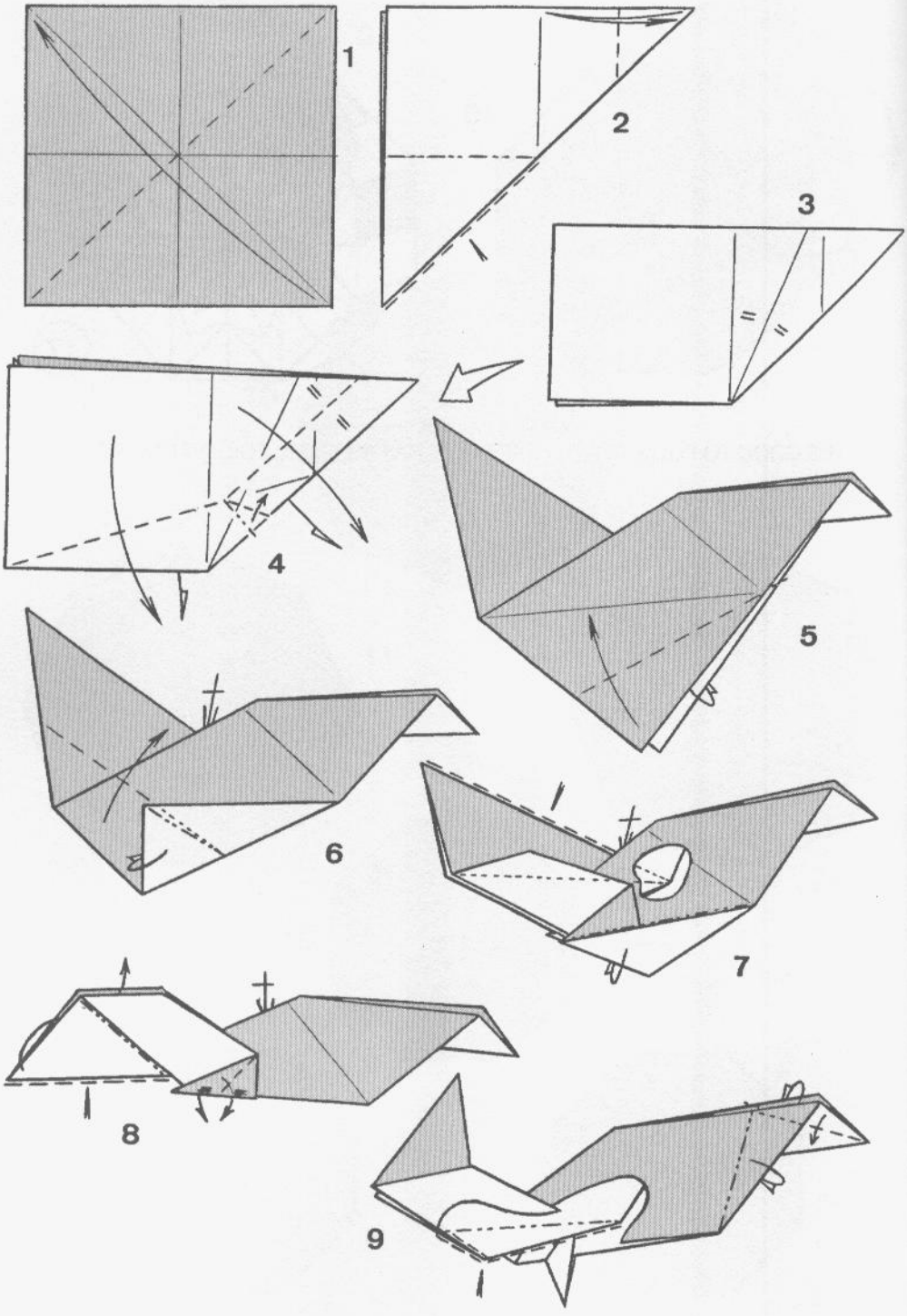
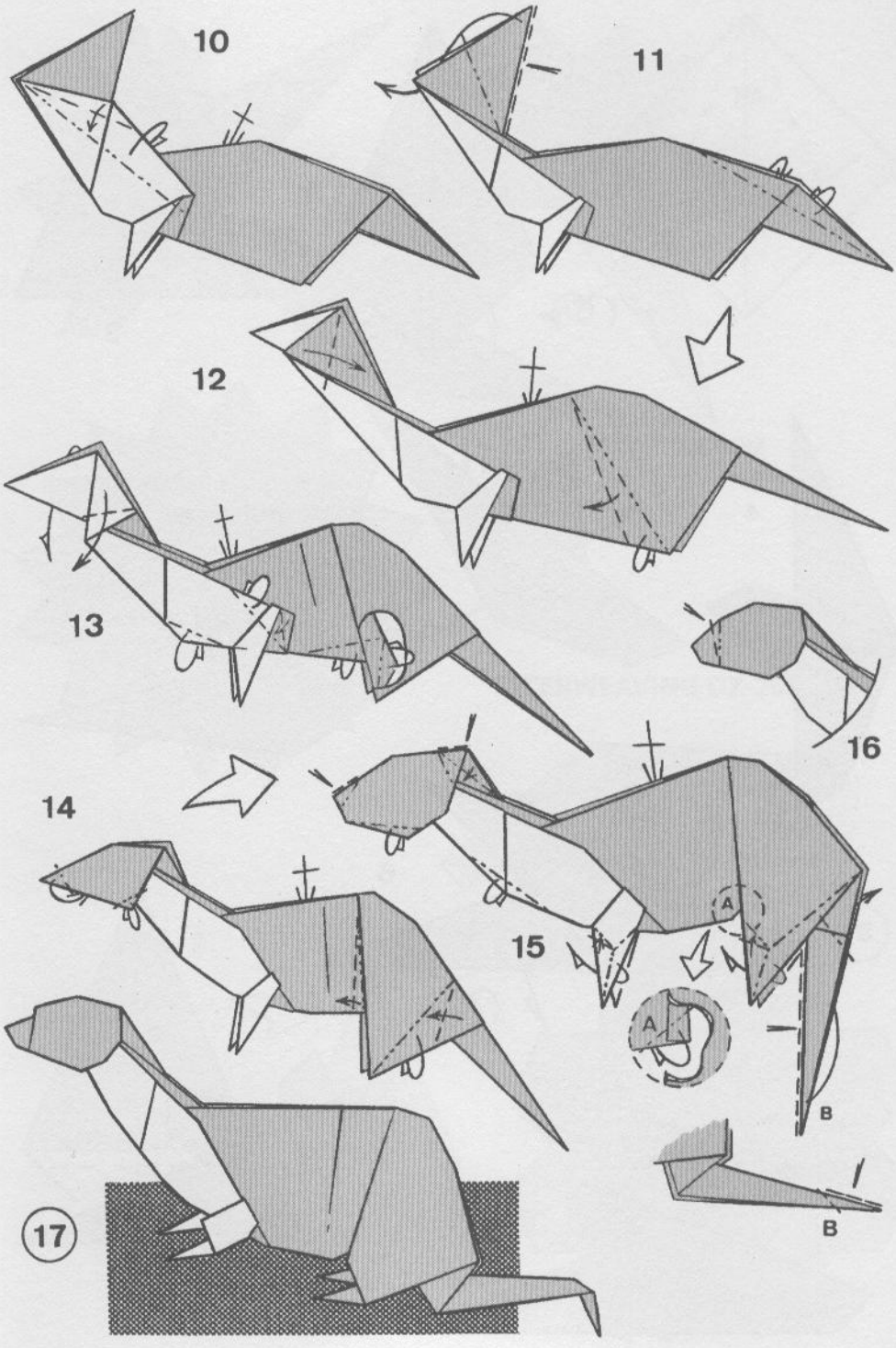


IT'S GOOD TO FOLD IT WITH PAPER THAT HAS METALLIC FOIL ON ONE SIDE.

WEASEL

by Gabriel Pons

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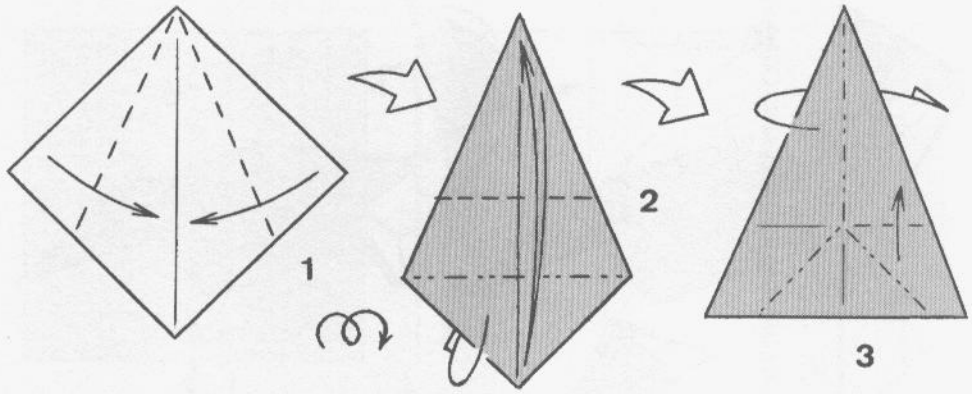
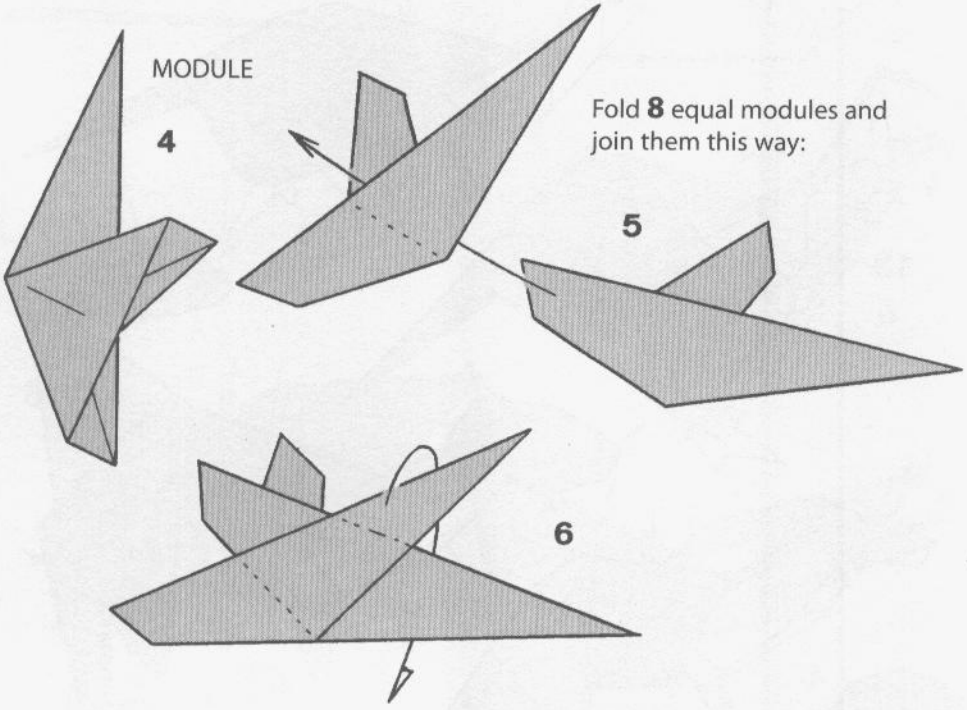
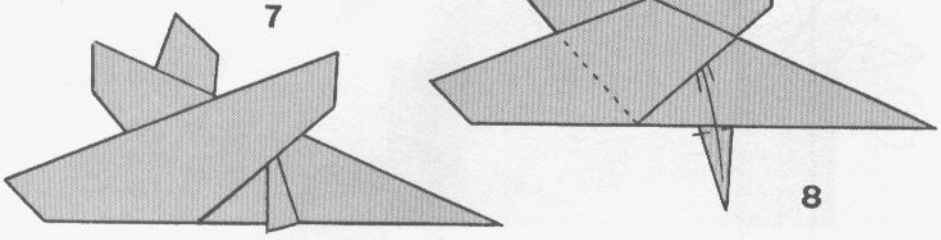
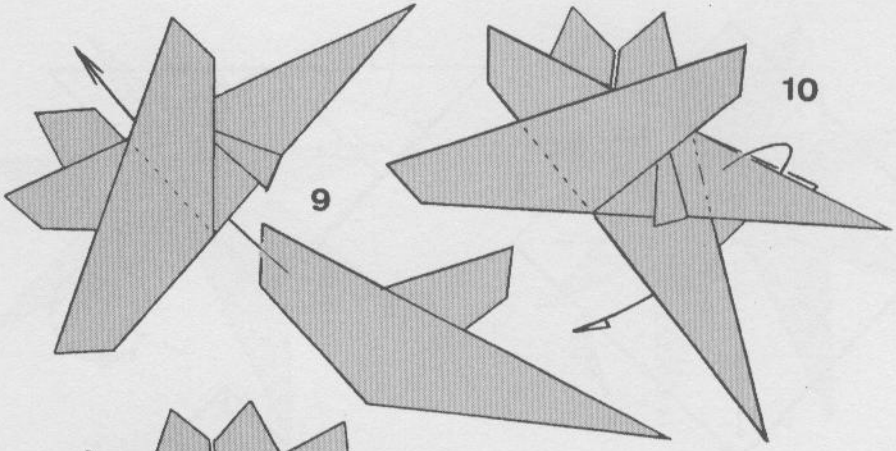
INTERWEAVINGS DZ-20A AND DZ-20B

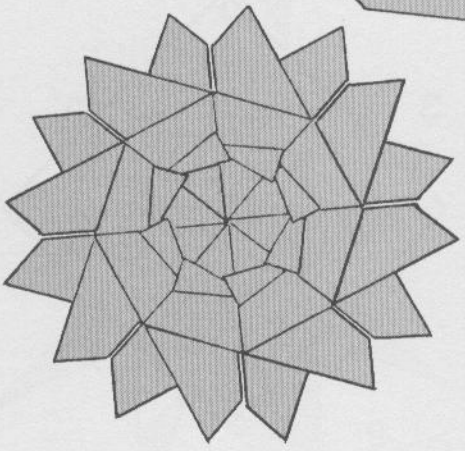
by José Meeusen



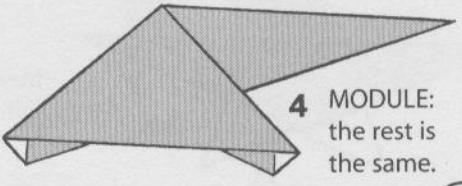


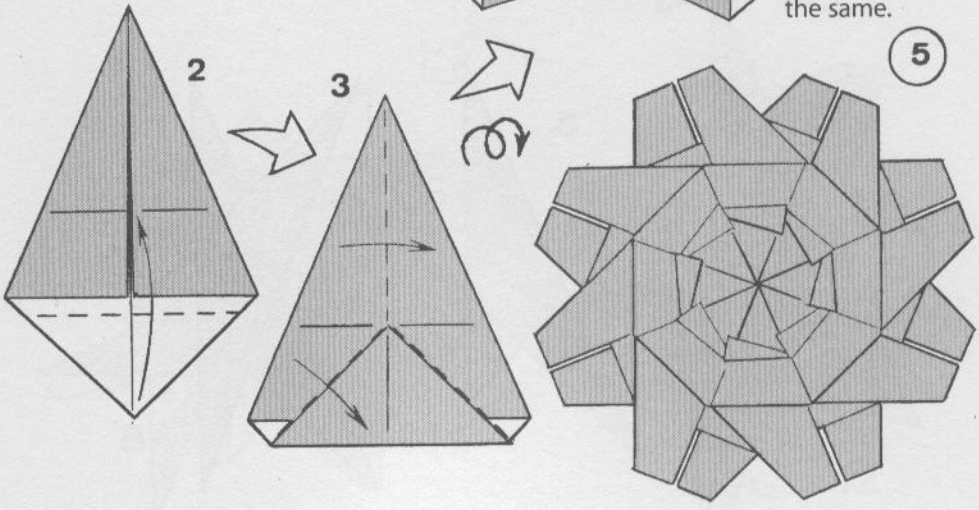






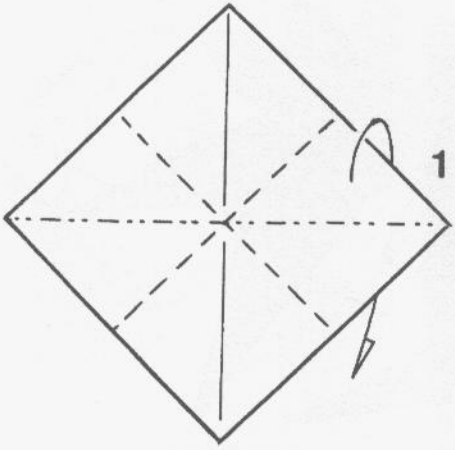
INTERWEAVING DZ-20B

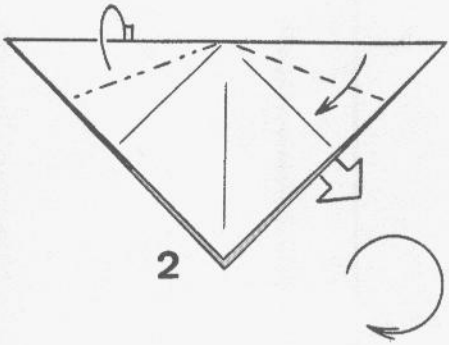


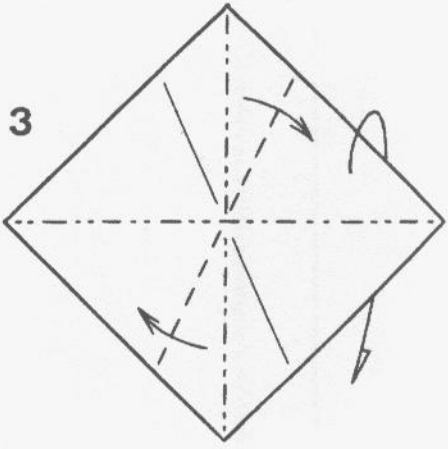


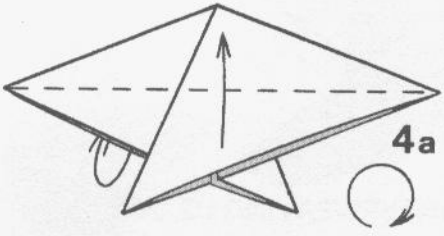
EIGHT-MODULE STAR 2

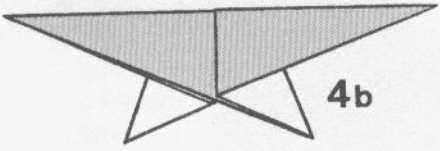
by Jeff Beynon



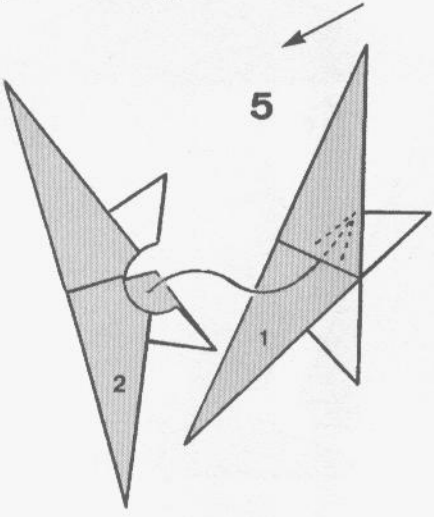


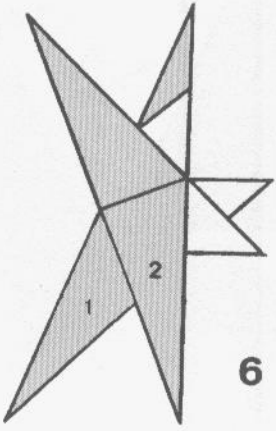


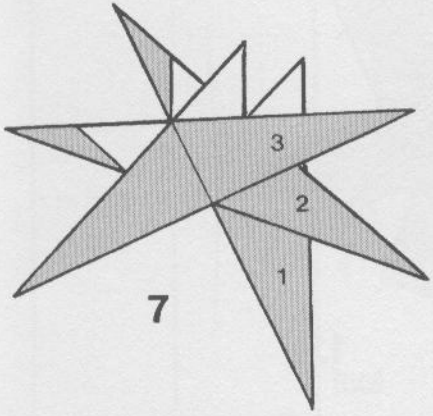




Make **8** equal modules and join them this way:







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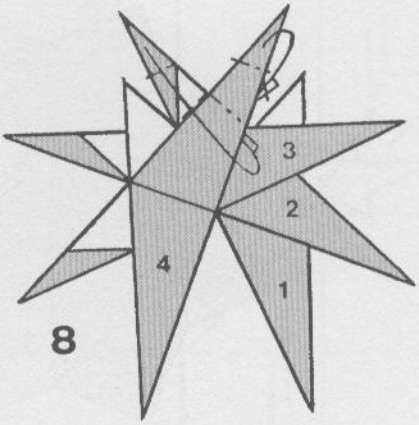

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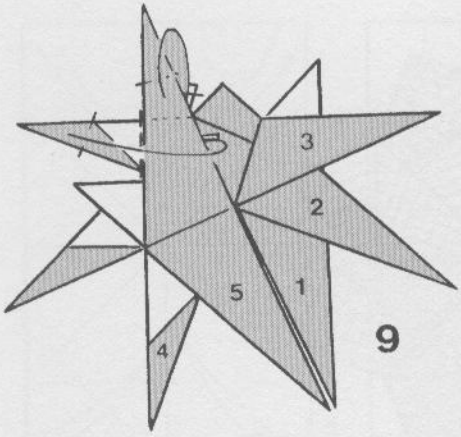

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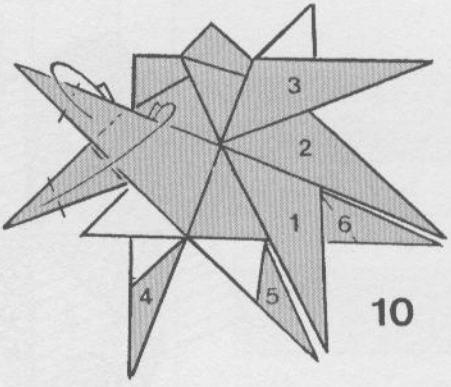

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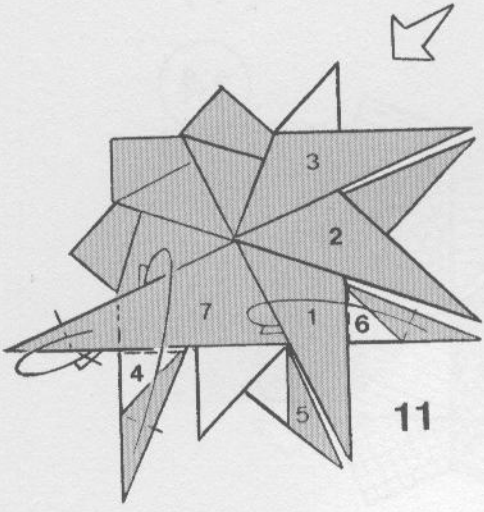

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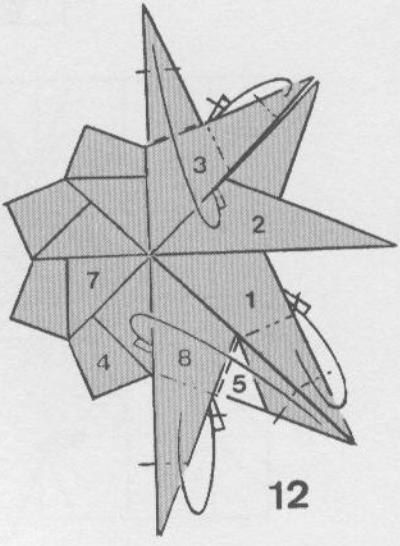

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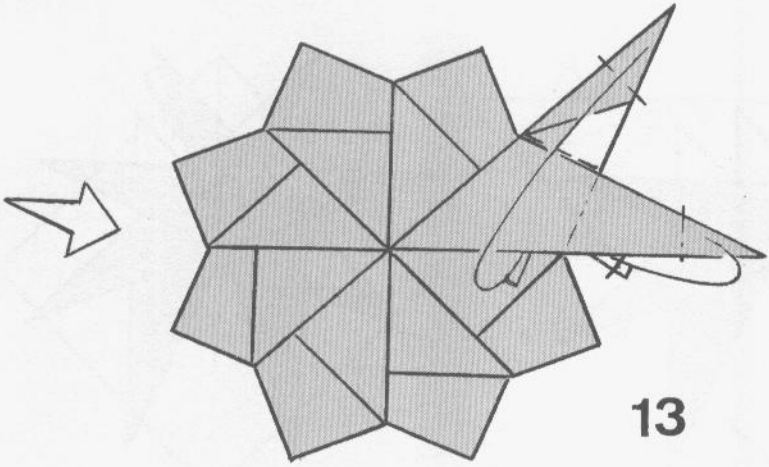

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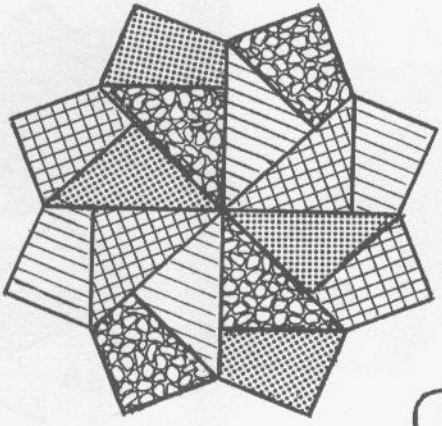

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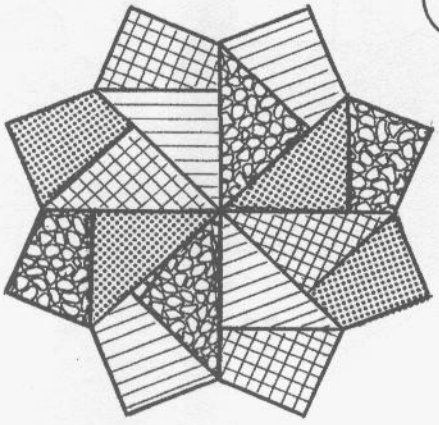
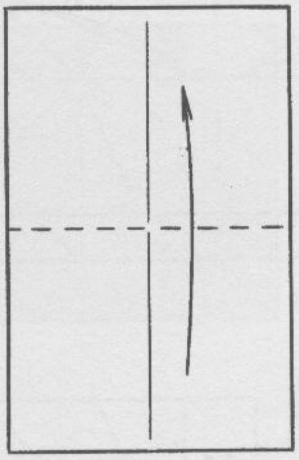


BOWL OR OPEN RECEPTACLE

by Dr. Philip Shen



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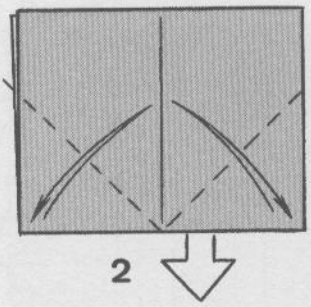

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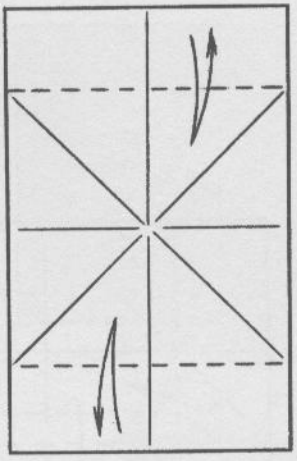

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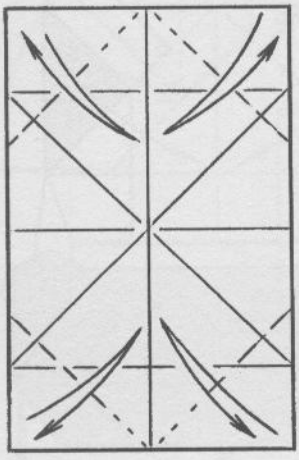

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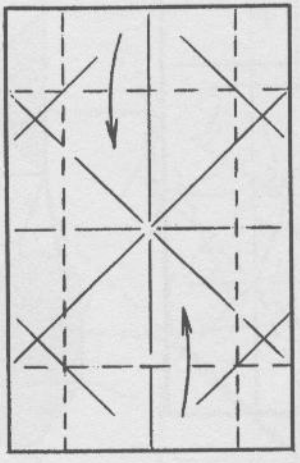

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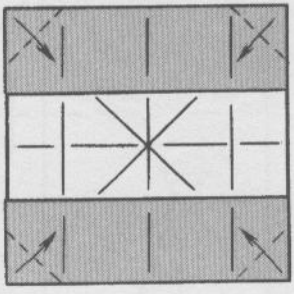

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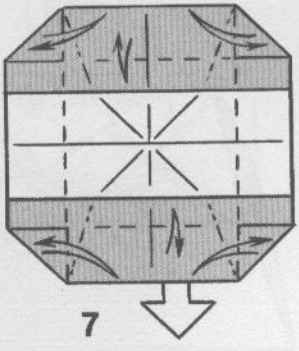

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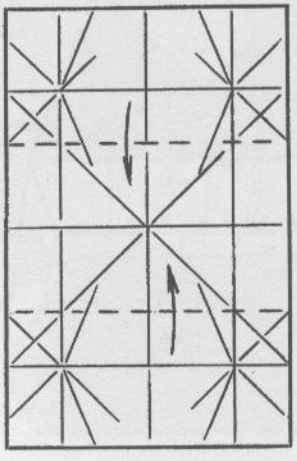

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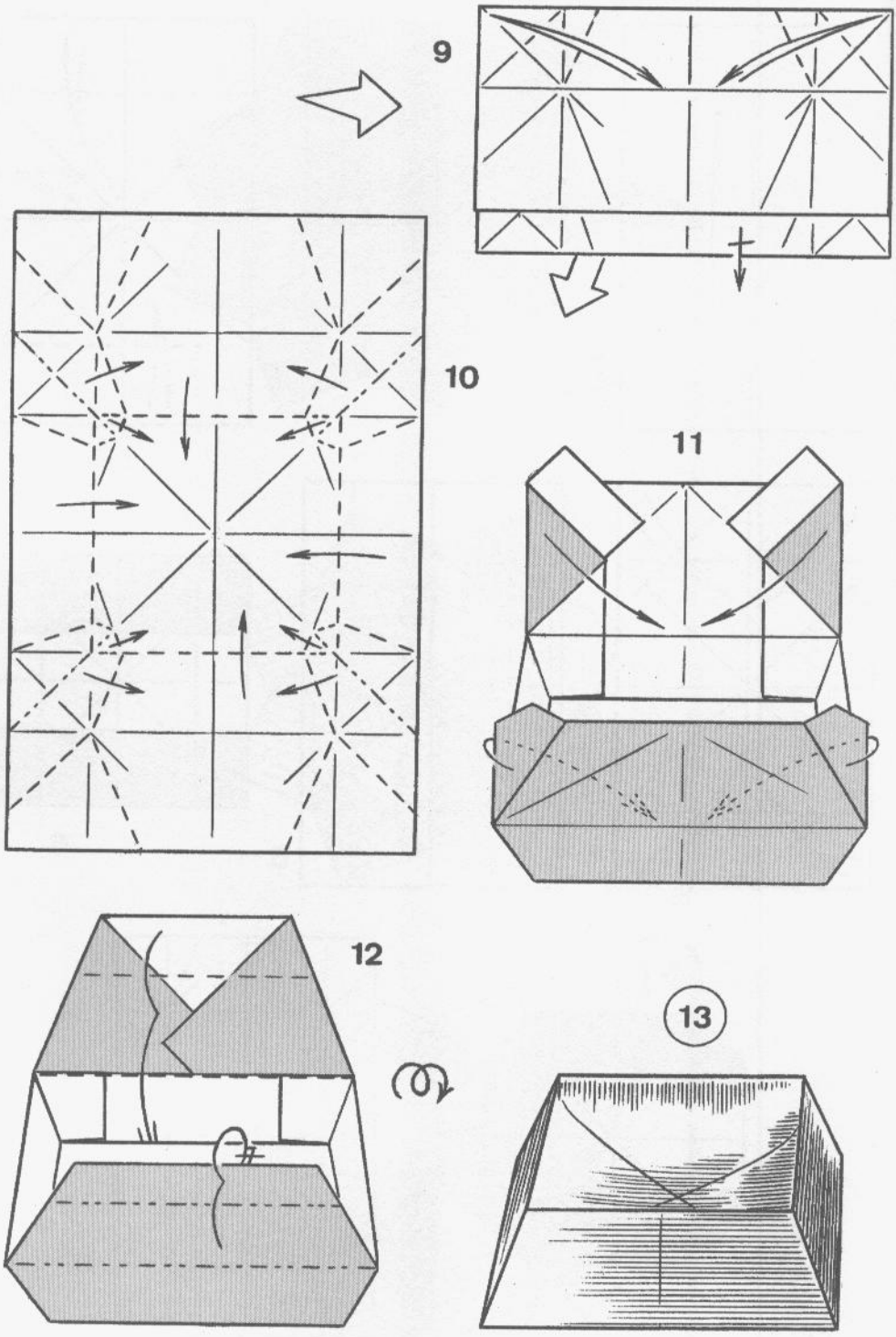
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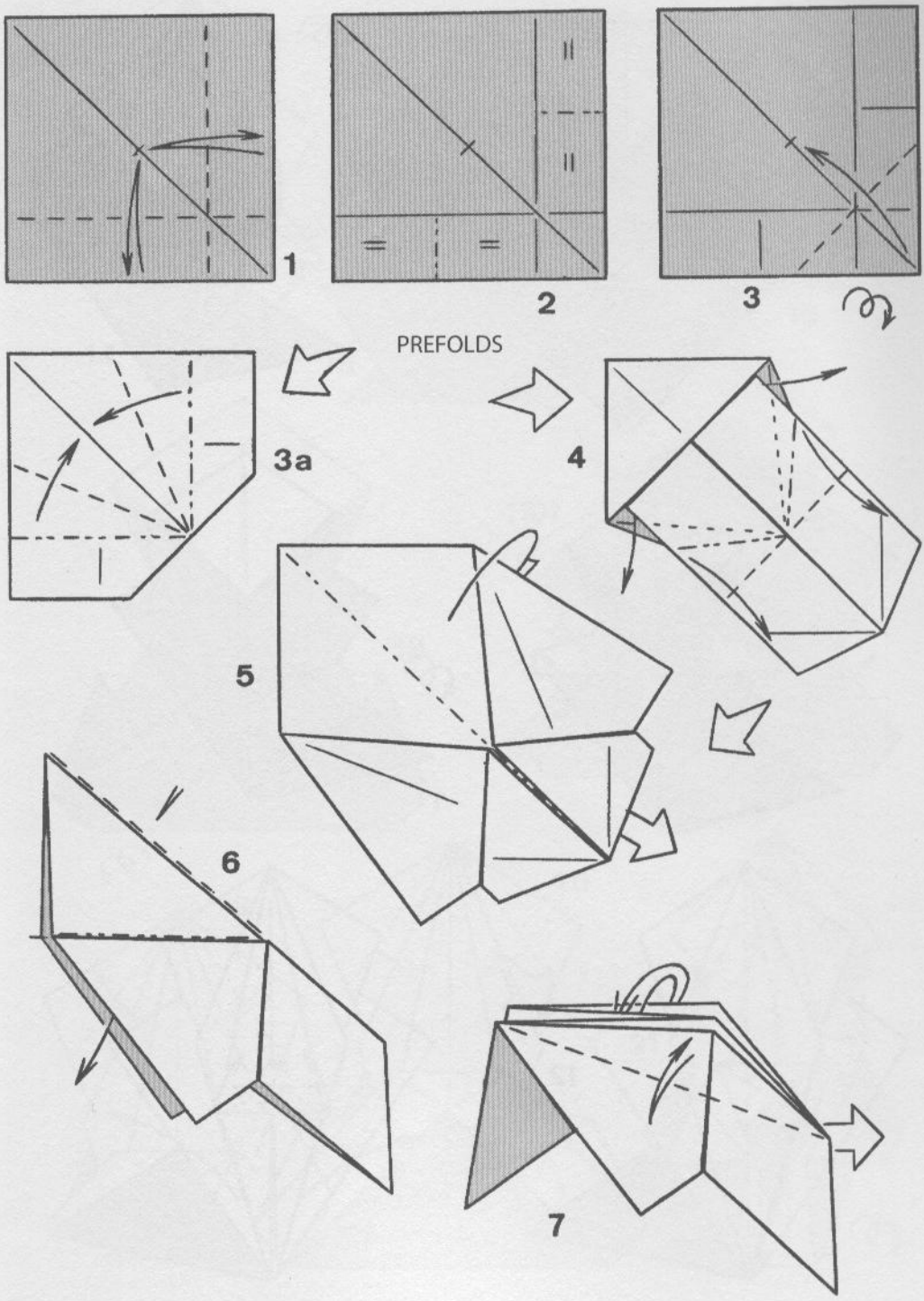
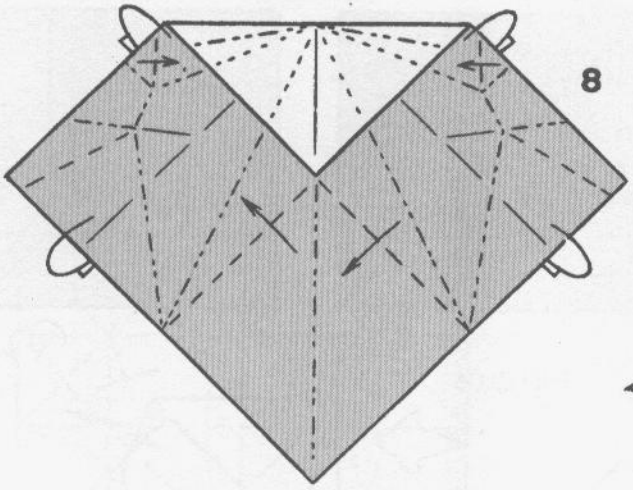
GEISHA

by José Meeusen

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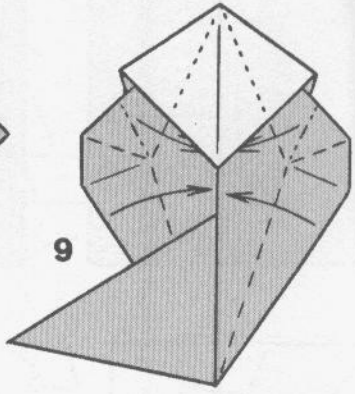
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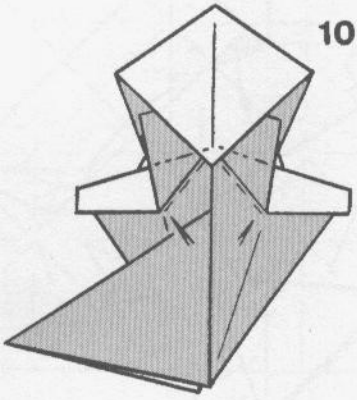
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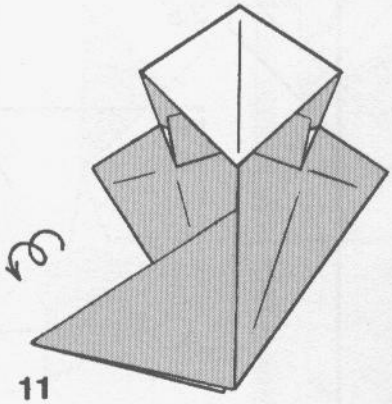
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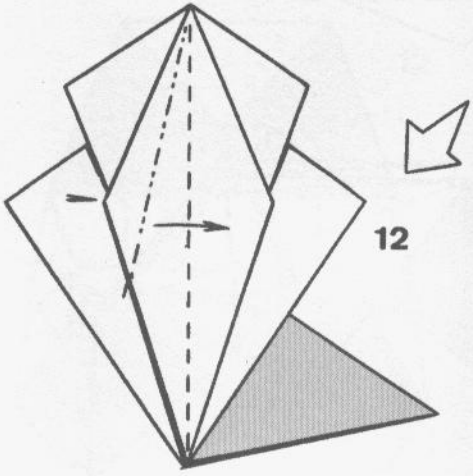
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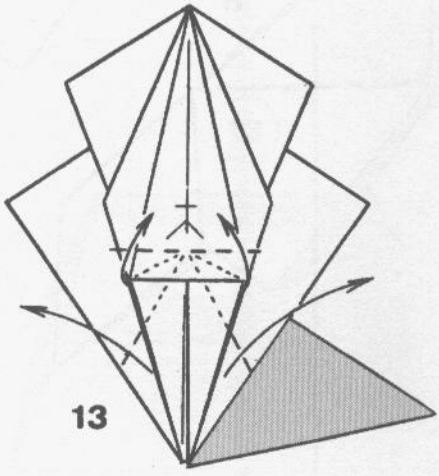
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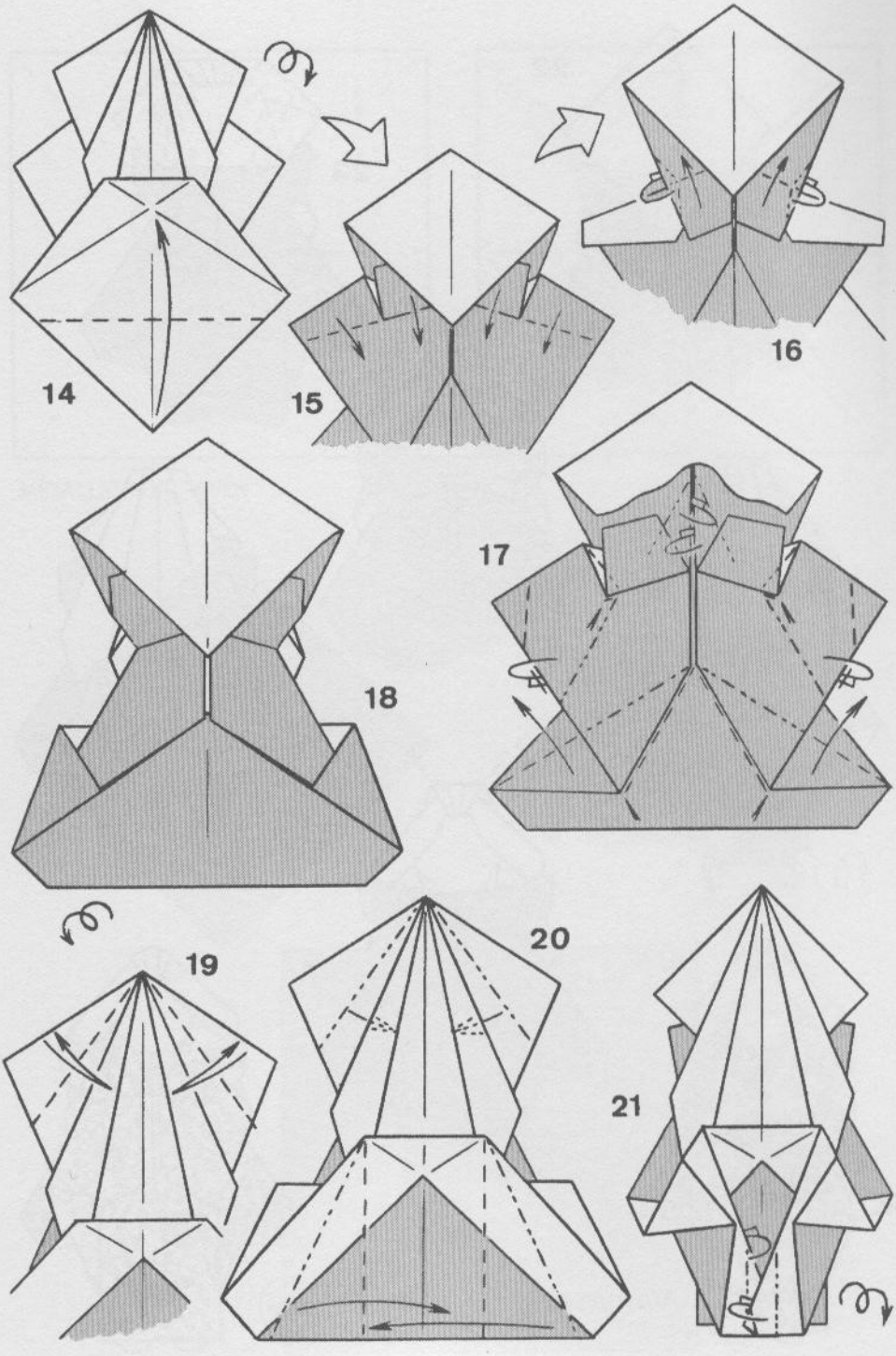
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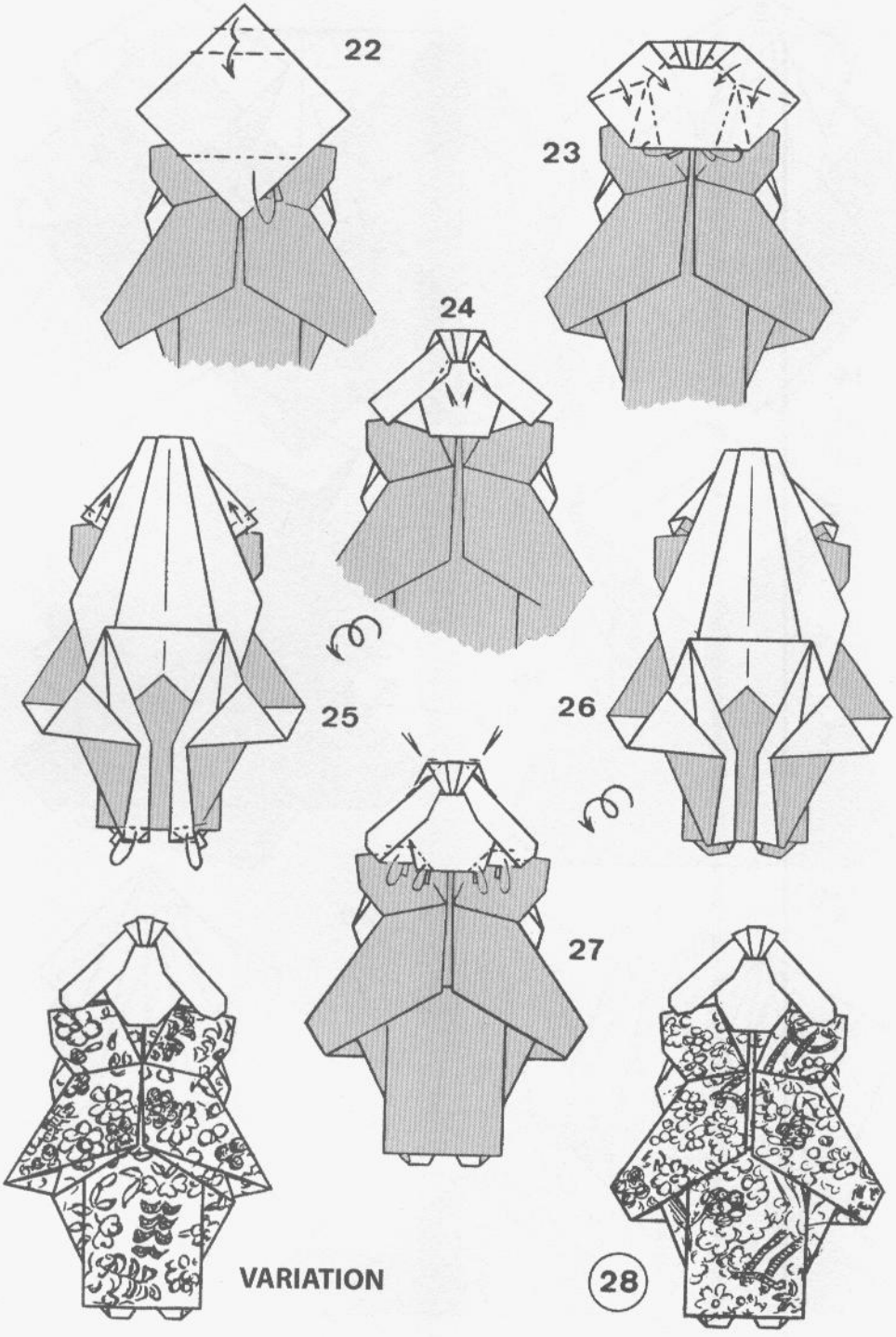
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VARIATION
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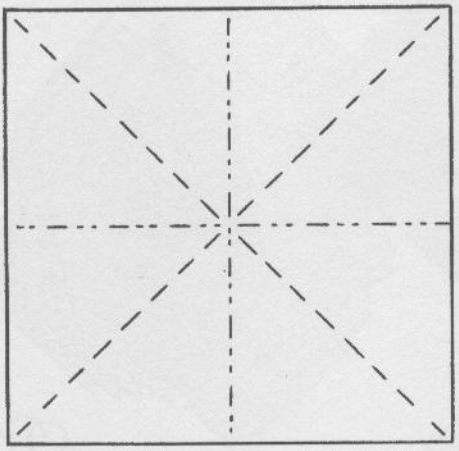
BIPLANE

by Yoshihide Momotani



METALLIC-FOIL PAPER

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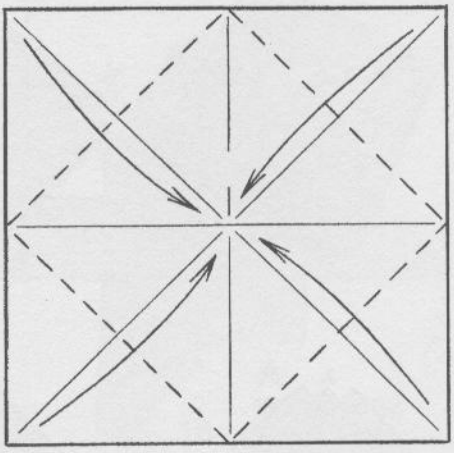

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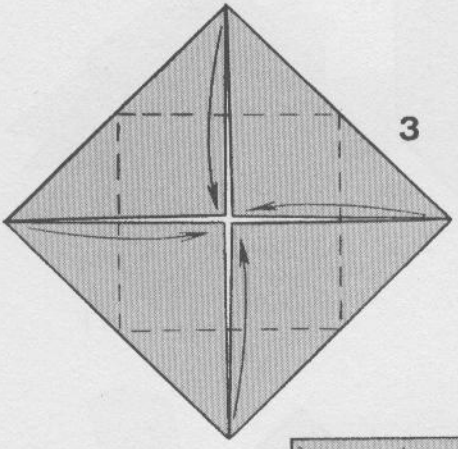

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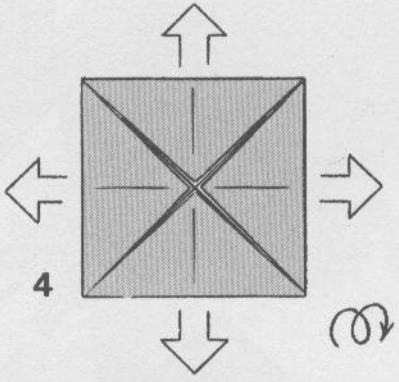

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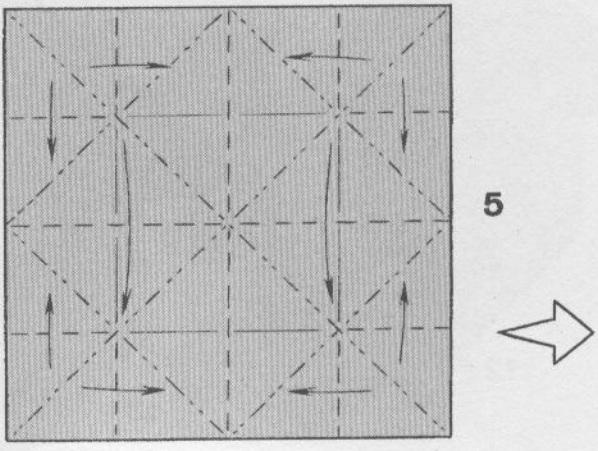

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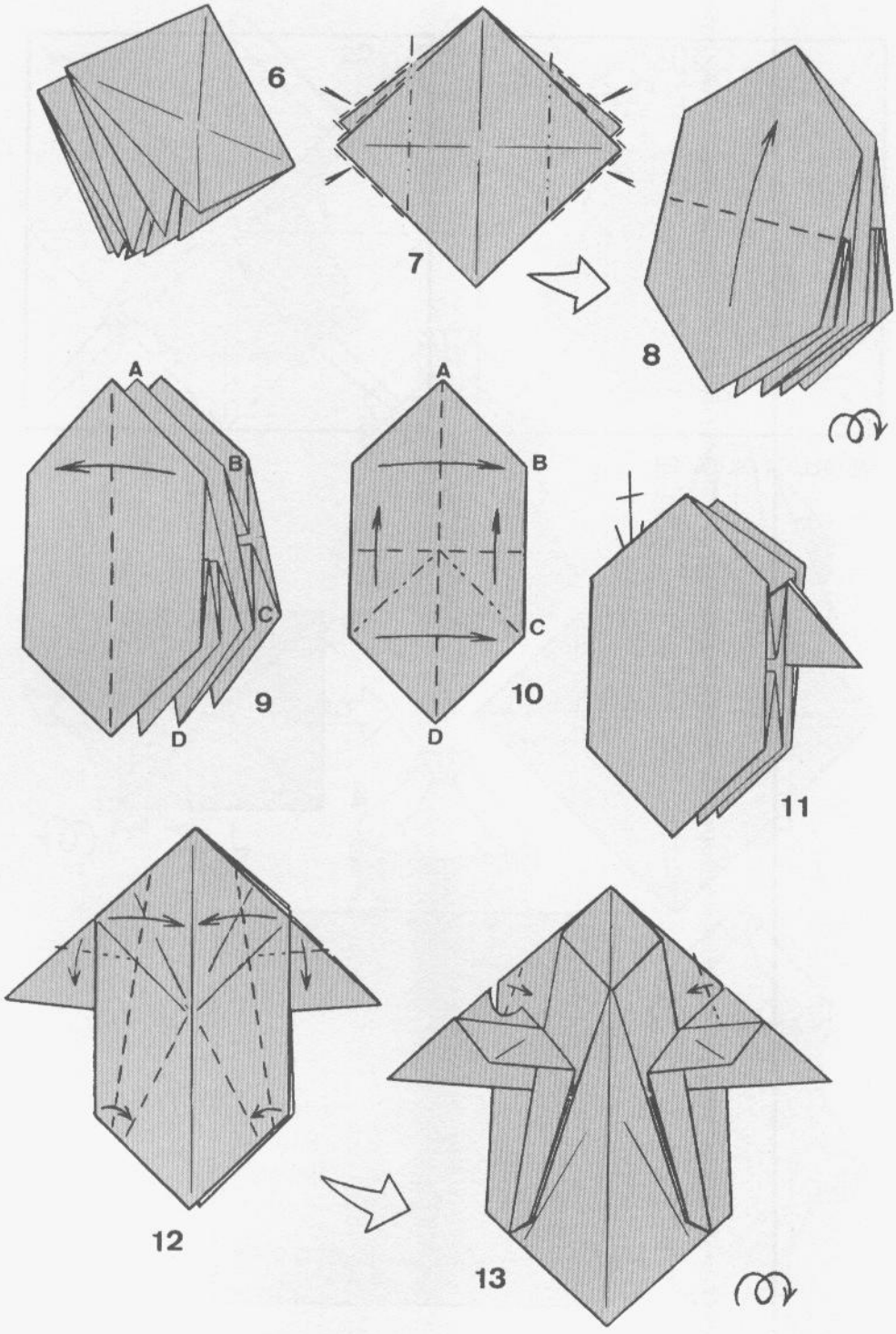
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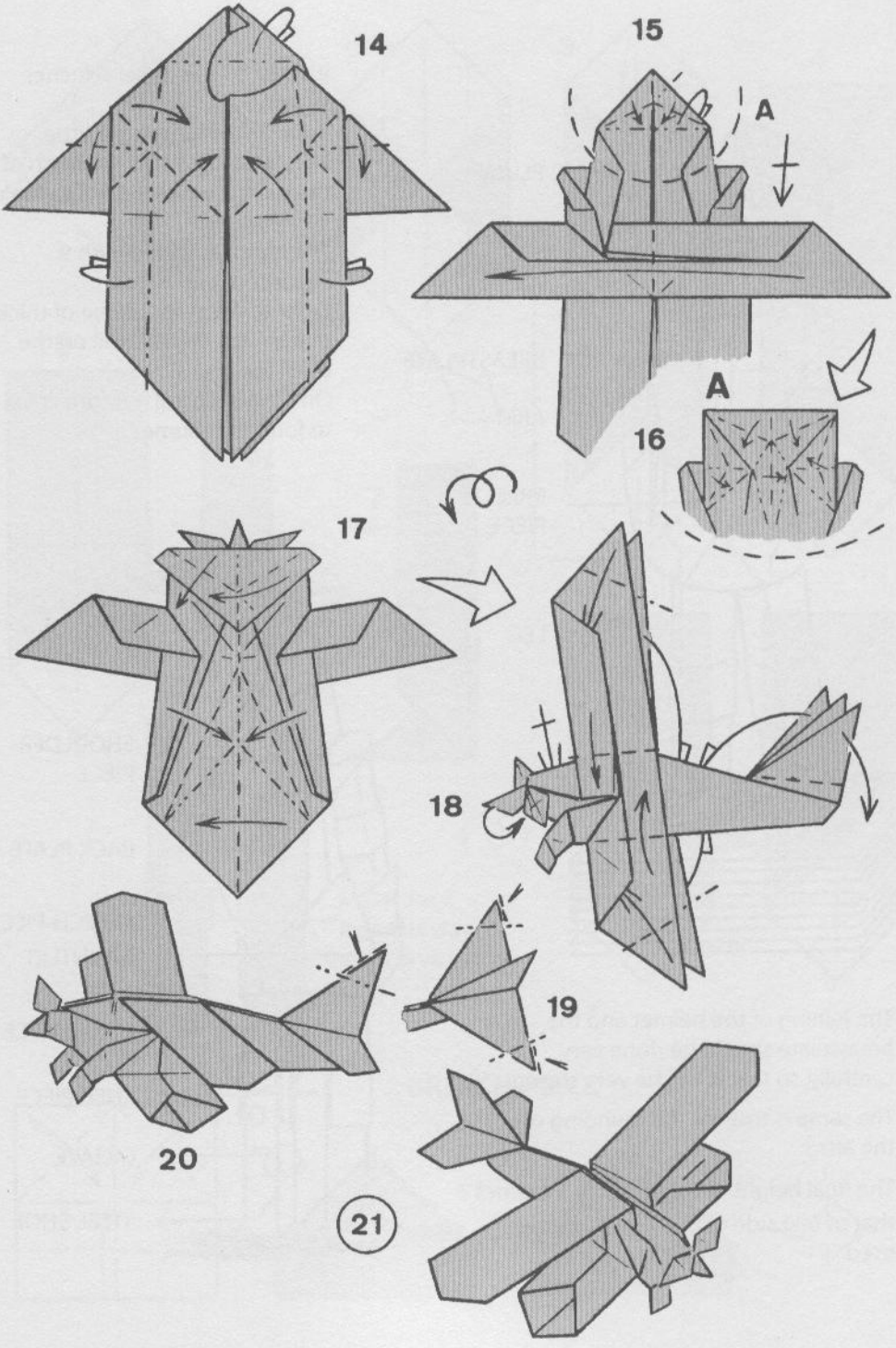
C
D
9
A
B
C
D
10
11
12
13


14
15
A
A
16
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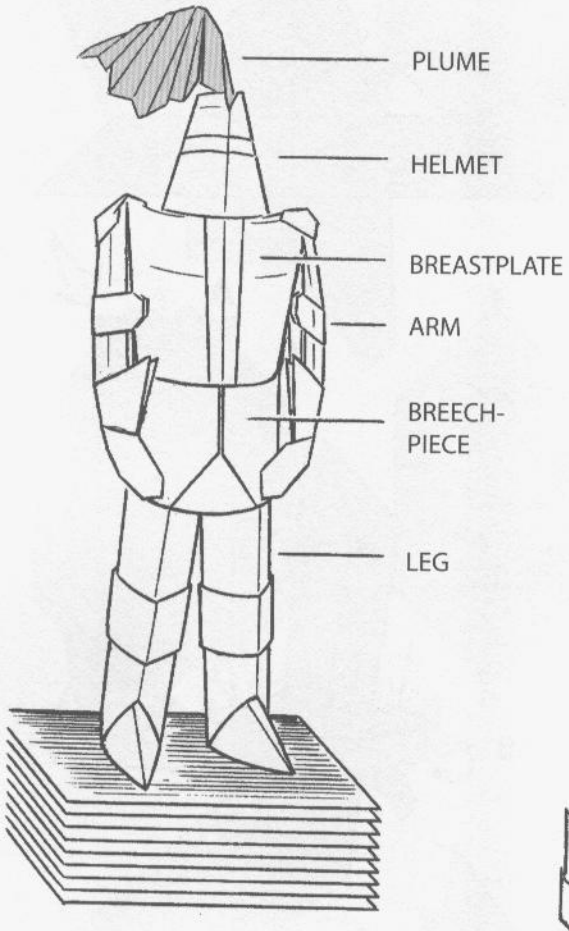
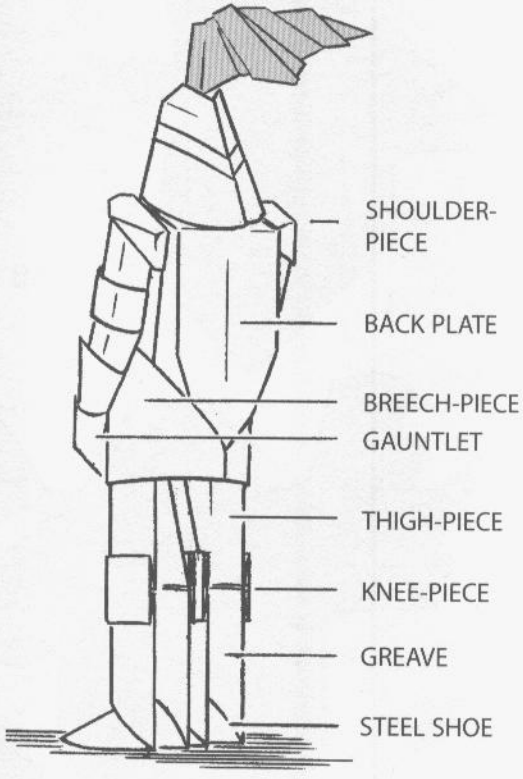
21

ARMOR

by Francisco Javier Caboblanco



It's best to use paper 6 inches square.
Round the shoulders a little.
The metallic or chrome finish of the paper makes the figure look very realistic.
The armor is folded with 9 squares of equal size.
Eight of them should be of thick paper with metallic foil on the outside.
One should be of a bright color, to form the plume.

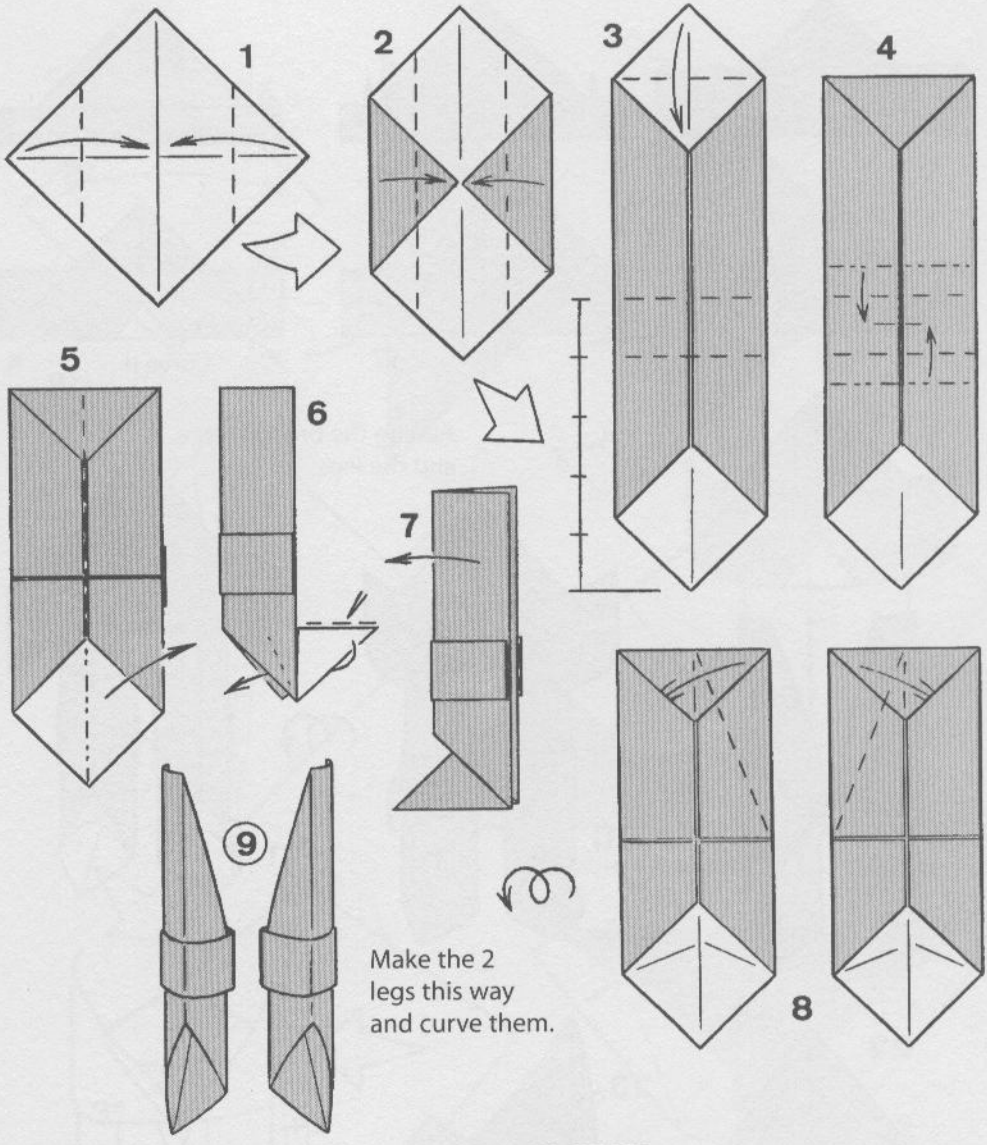


The joining of the helmet and the breastplate should be done very carefully, so that it will be very strong.

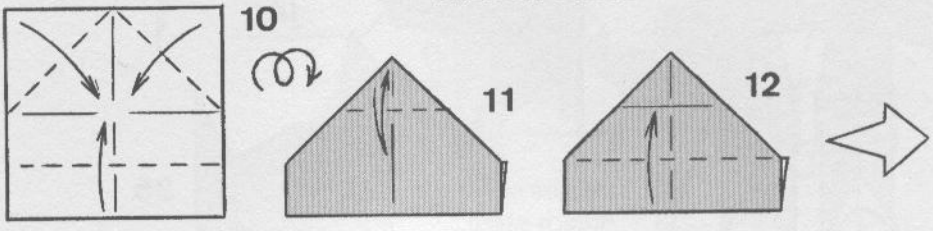
The same is true for the rounding of the arms.

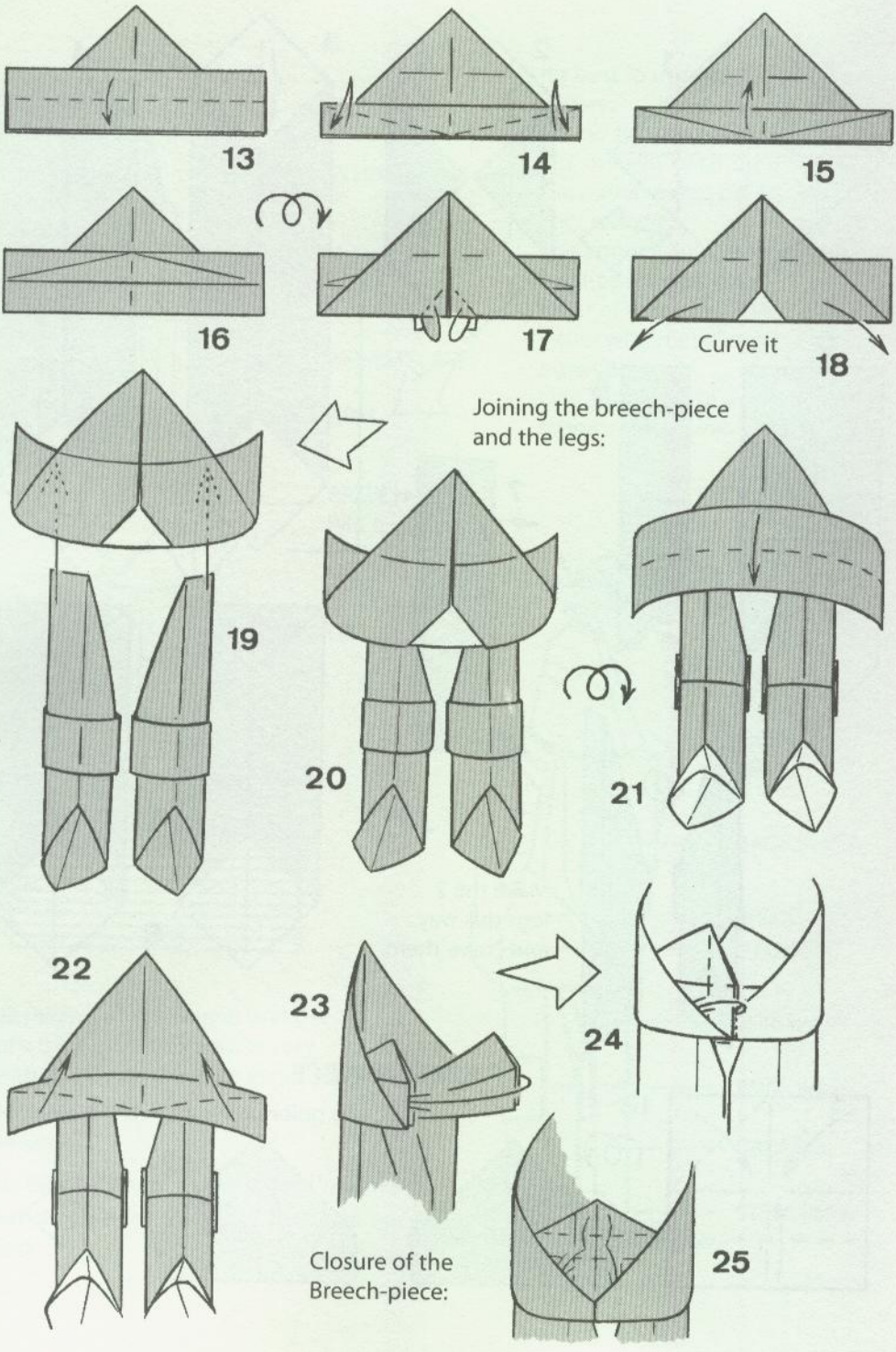
The final height of the armor is $1\frac{1}{2}$ times that of one side of the paper squares used.

LEGS

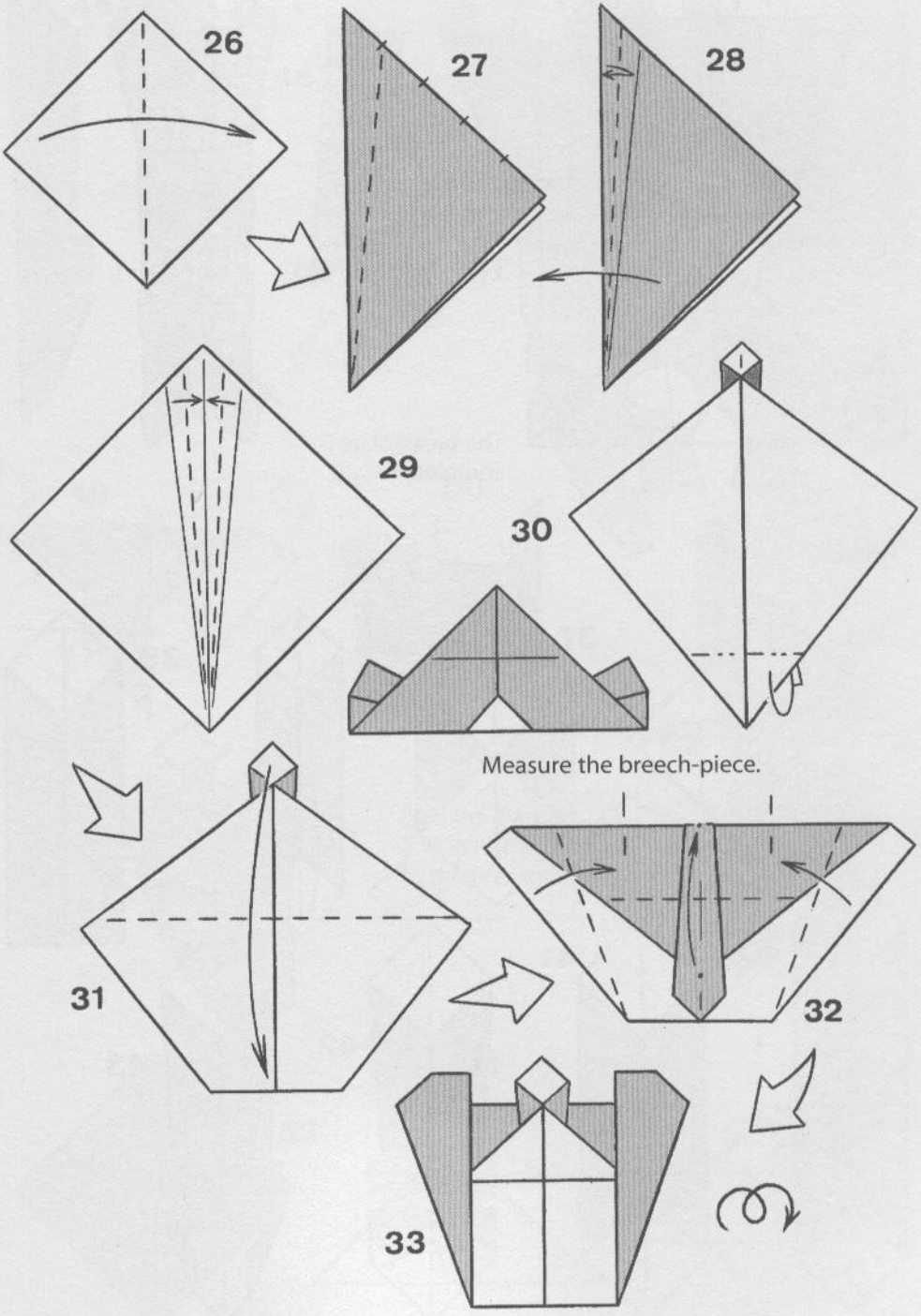


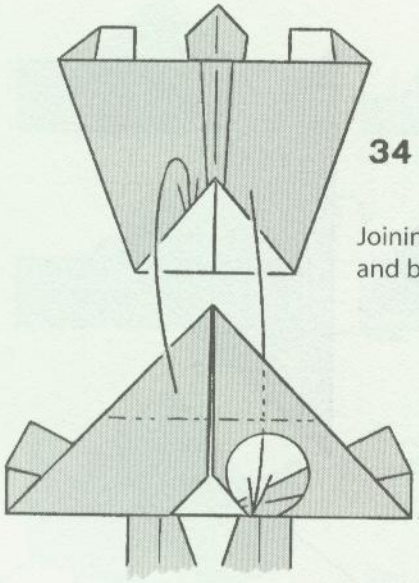
BREECH-PIECE




13
14
15
16
17
Curve it
18
Joining the breech-piece
and the legs:
19
20
21
22
23
24
Closure of the
Breech-piece:
25

BREASTPLATE





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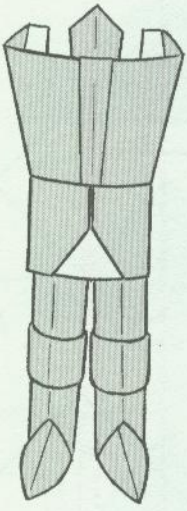
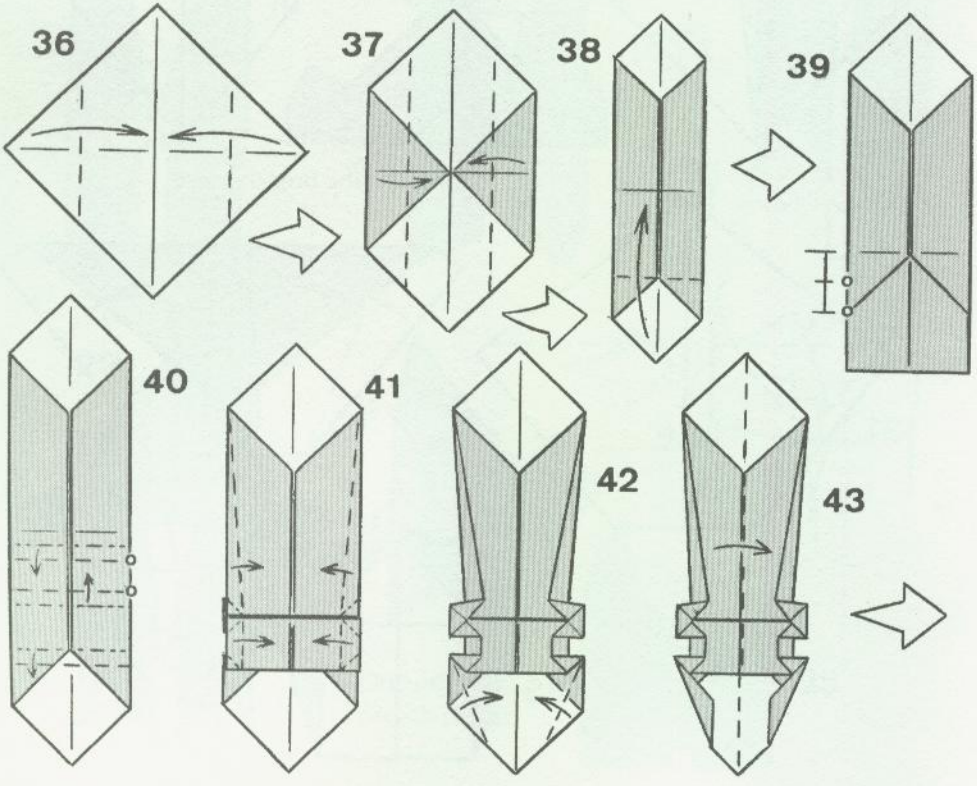
Joining the breastplate and breech-piece.

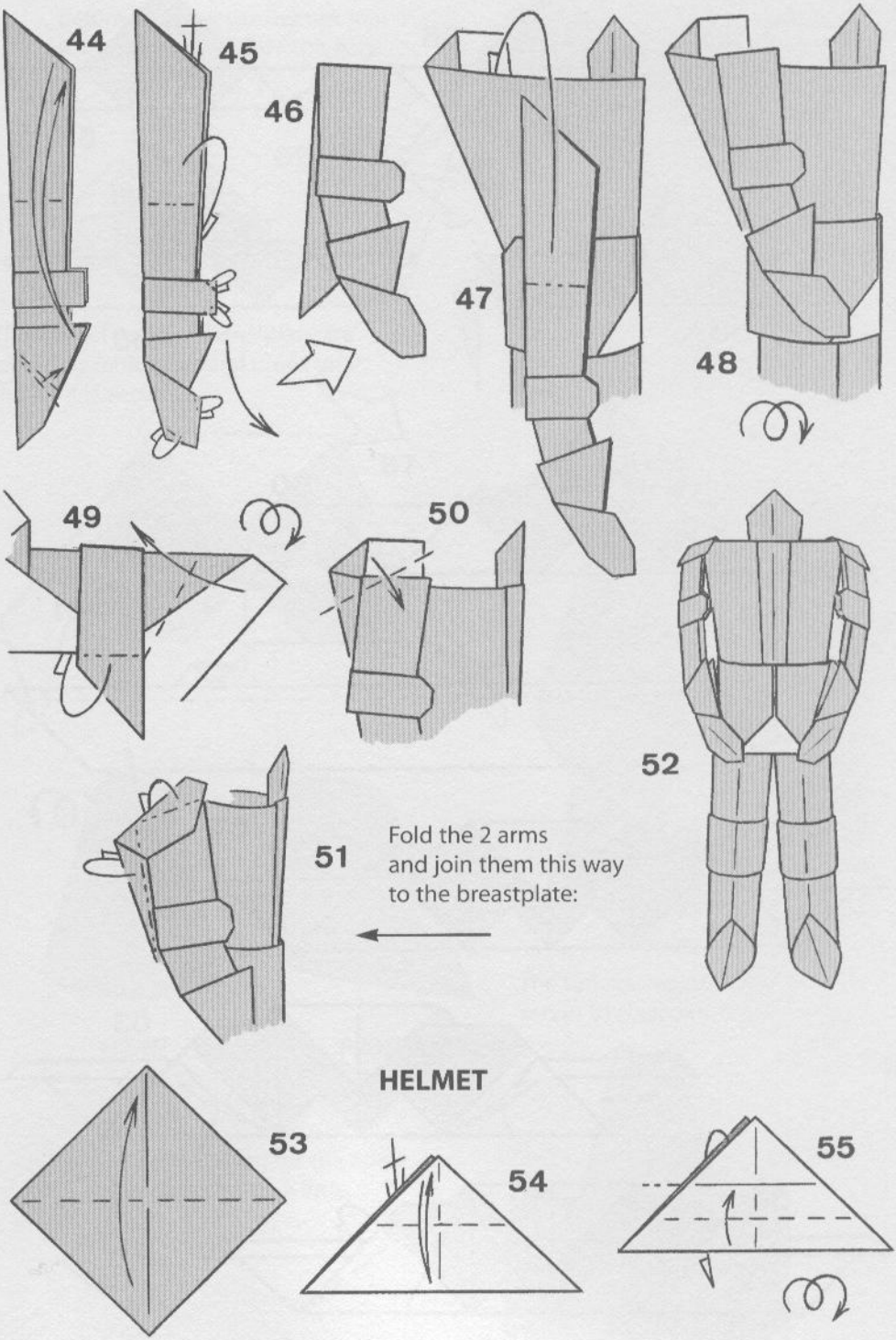


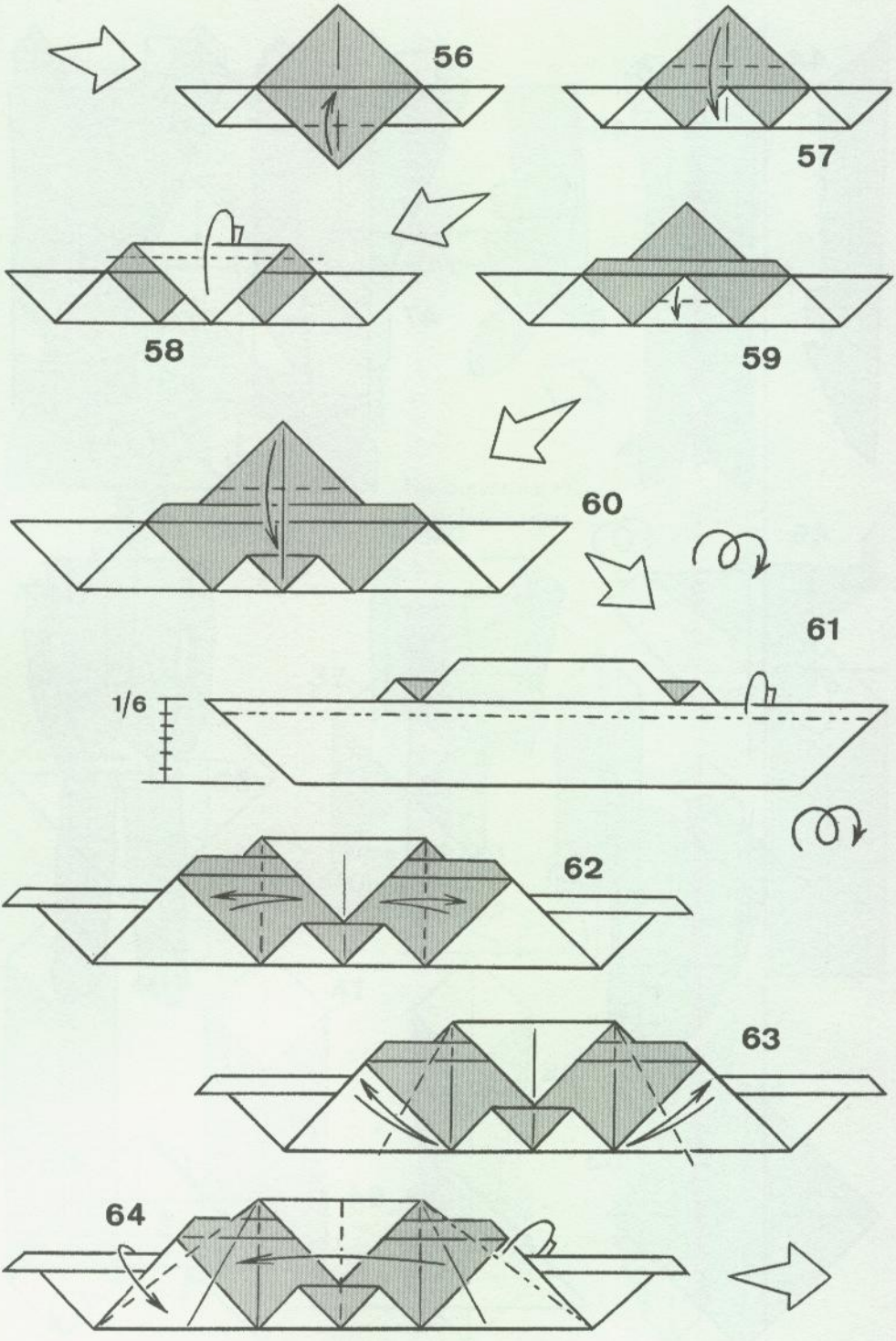
35

The breastplate is completely rigid.

ARMS




44
45
46
47
48
49
50
51
52
Fold the 2 arms
and join them this way
to the breastplate:
HELMET
53
54
55


56
57
58
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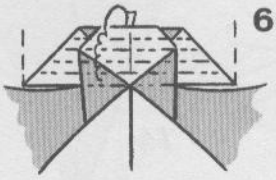
60
61
1/6
62
63
64

Before finishing the helmet, join it with the breastplate this way:



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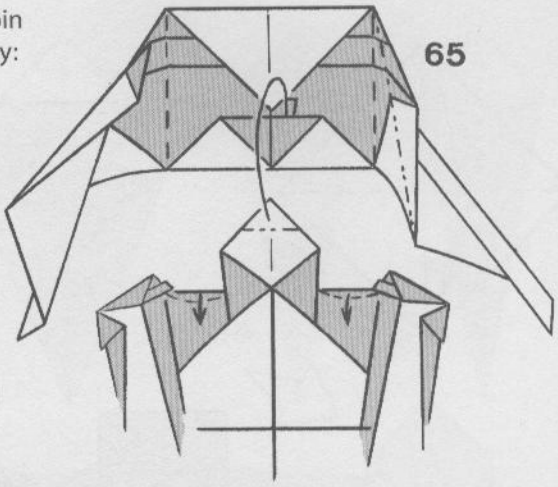

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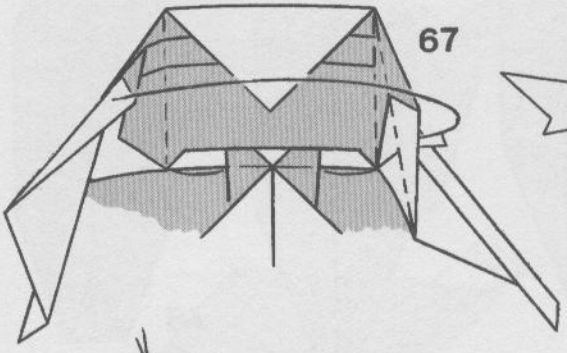
The helmet and the breastplate are joined by folding several times until the joint is secure.



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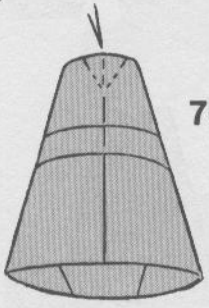

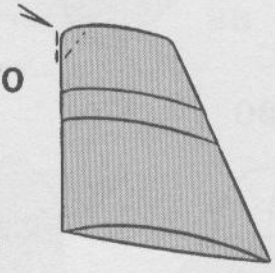

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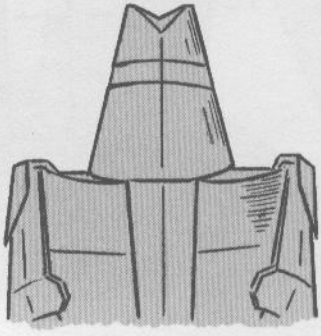
FRONT PROFILE

The sinkage made at the top serves to close the crest or peak.

The helmet overlaps the edge of the breastplate a little.



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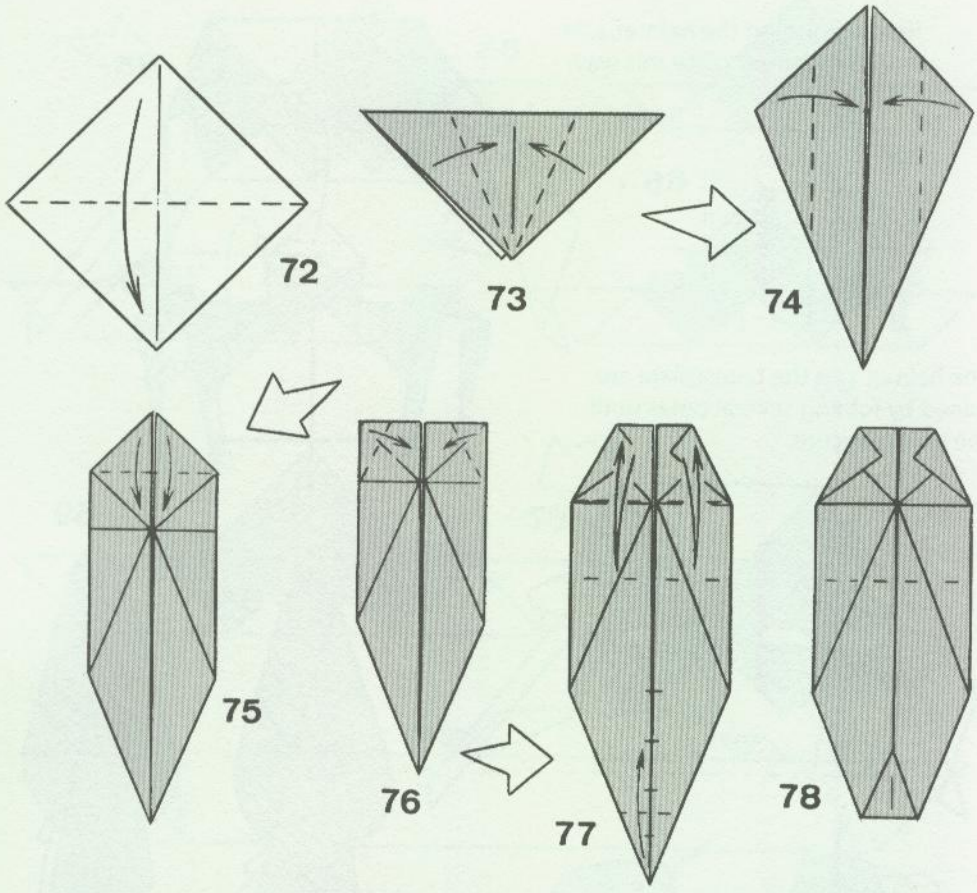
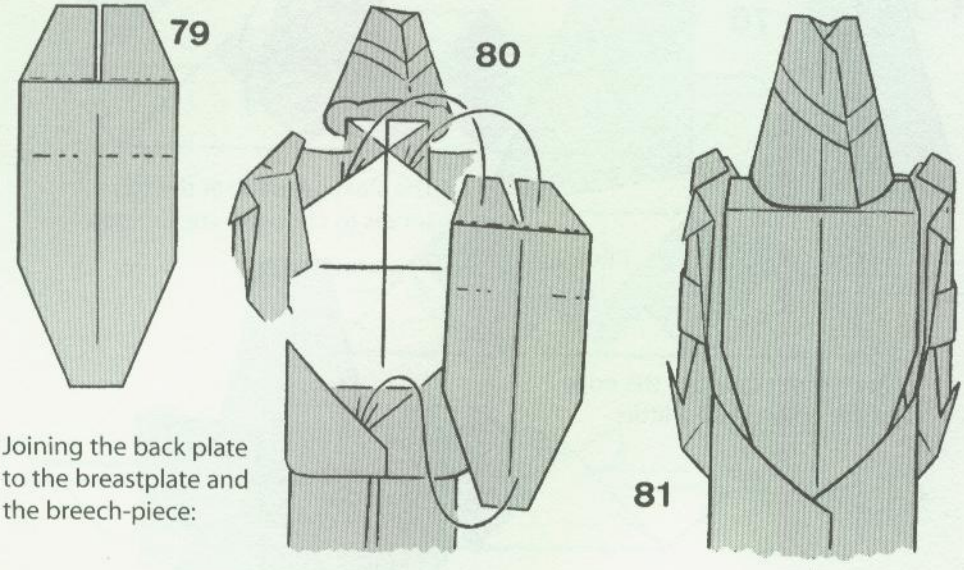
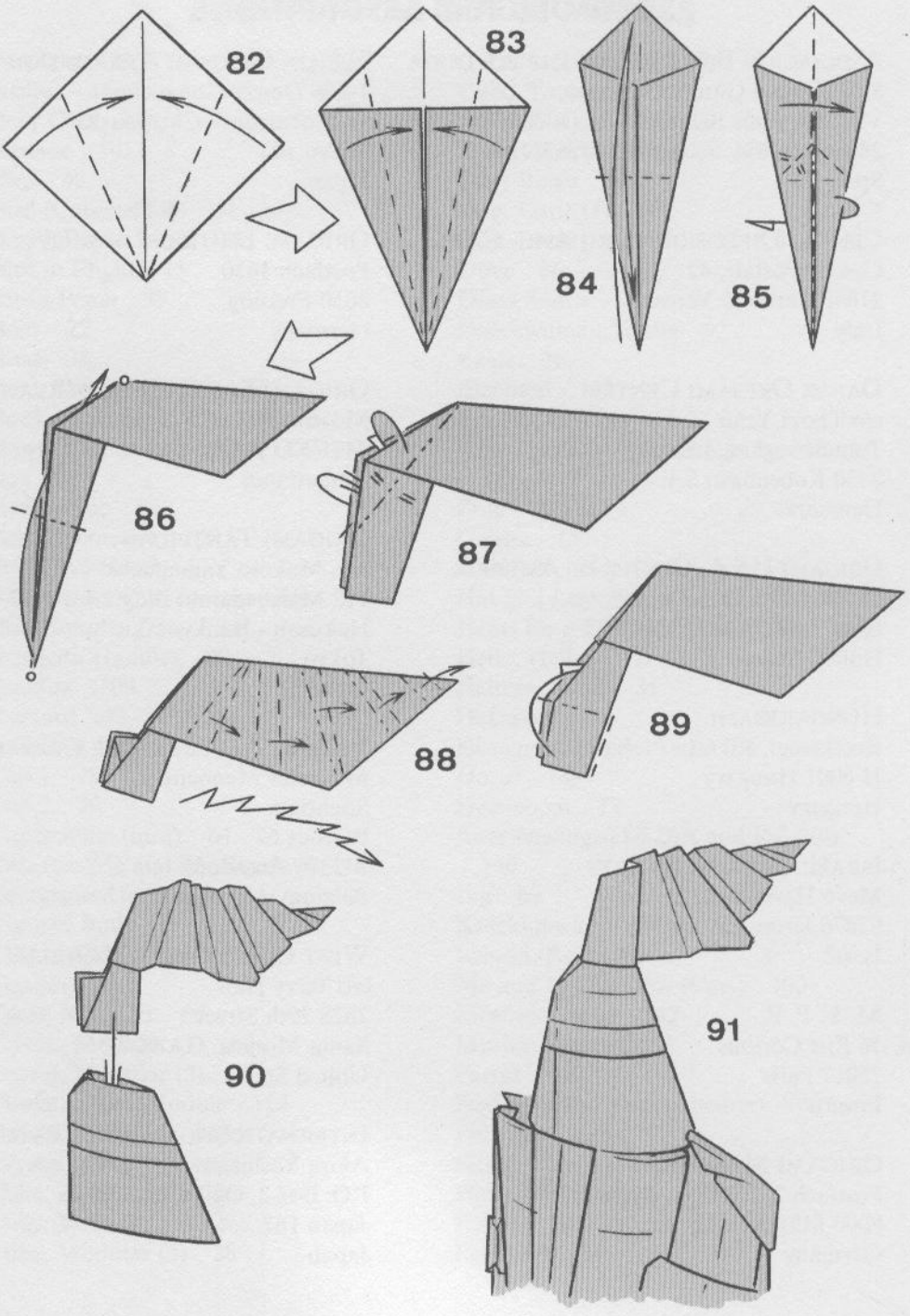
BACK





Joining the back plate to the breastplate and the breech-piece:

PLUME



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