



BRITISH ORIGAMI

ISSUE 250 JUNE 08

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Inside back cover by Nick Robinson



Issue 250 June 08

Contributions

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

If you have an article, please send it to:
articles@britishorigami.info

news items to
news@britishorigami.info

all other offerings to
editor@britishorigami.info

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

Other contributors please don't wait until your asked? if I'm asking then there isn't enough being offered!

Well here we are 250 issues -Wow! there is some old & some new, hopefully something for everyone.

Deadline for the August issue is 9th July, if I haven't got it by then it won't go in - so don't miss it.

Front cover photo of previous magazine covers.

Back Cover Thanks to Tim Whyatt for permission to reprint his cartoon.

BOS **matters**

COUNCIL MEETINGS

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

The AGM will be held at the Autumn Convention.

MEETINGS

Bristol : Held bi-monthly, first Saturday of the month 2pm at Tony's in Bristol. For details & to check dates,

Birmingham: the last Sunday of each month. Contact

Nottingham: contact

London: 2nd Saturday of each month from 2-5pm @ the Royal Festival Hall - Cafe, Southbank -

Manchester: 3rd Saturday of each month from 14:00 to 17:00 (sharp!) at the Hazel Grove Methodist Sunday School, Wesley St, Hazel Grove, Stockport. Contact

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

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

Buckinghamshire : contact for details. dates are:
June 21st - August 2nd & October 11th

North East : bi-monthly in Newcastle. For details, contact

CONVENTIONS 2008

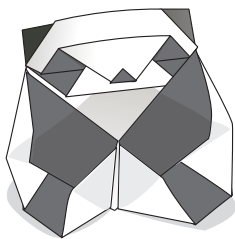
Origami USA convention June 27-30, 2008: New York, NY, USA

Origami Convention and Festival Old City of Jerusalem, 22-28 July, 2008

BOS Autumn convention: 12th-14th September 2008 Liverpool:
Liverpool Hope University

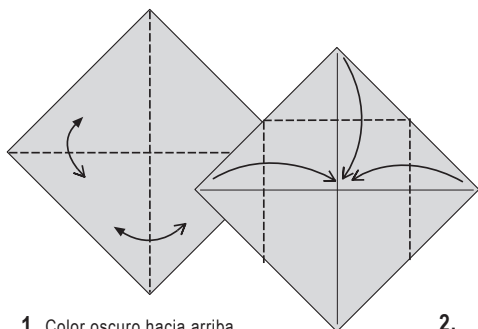
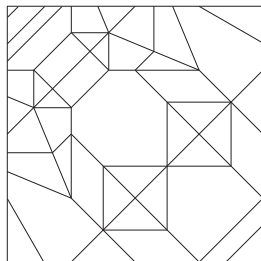
For details and links to these events see:

<http://www.britishorigami.info/practical/events.php>



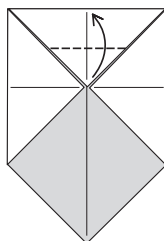
PANDA

Román Díaz

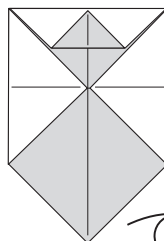


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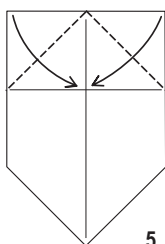
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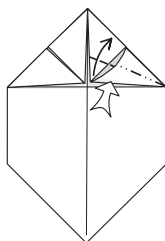
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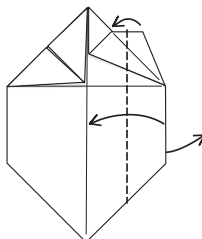
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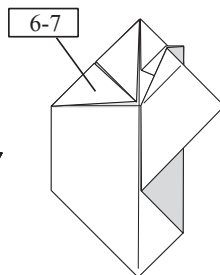
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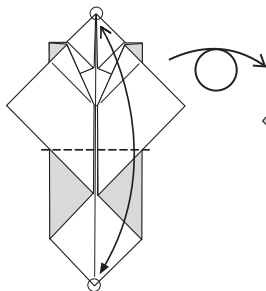
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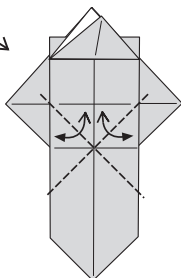
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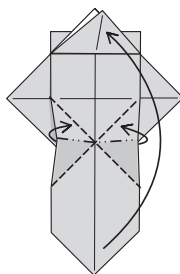
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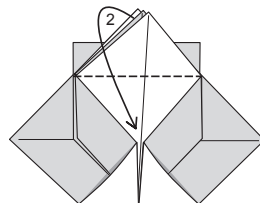
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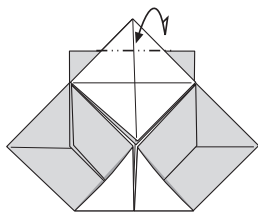
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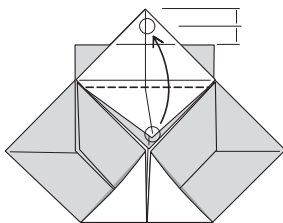
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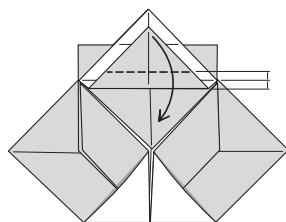
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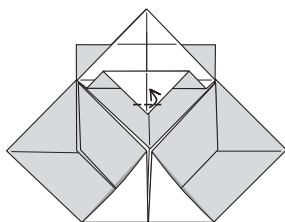
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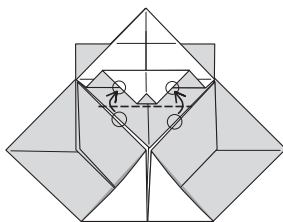
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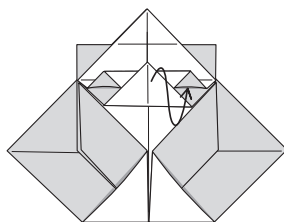
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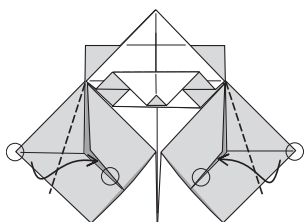
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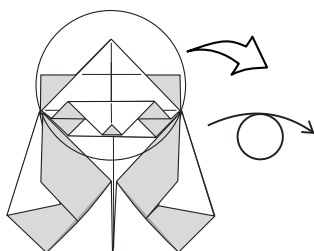
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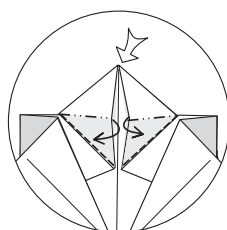
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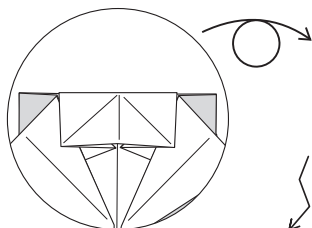
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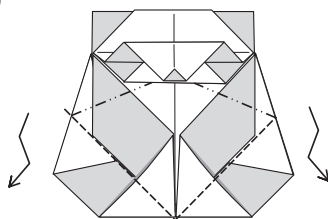
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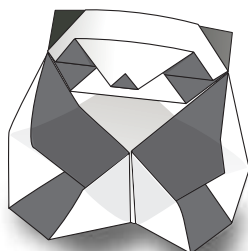
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A Report from a Dutch Convention newbie by Vishakha Apte, May 2008

At BOS 40, I met up with Janneke and Pieter Wielinga, who I've known for a few years now as they have attended several Origami USA conventions in NYC. Over the course of the weekend, Pieter mentioned that he was now the president of the Origami Society Netherlands and that they were celebrating 25 years in April 2008. I'd

Photo by Paula Versnick of Maarten van Gelder



never been to the Netherlands and so this seemed like an awesome opportunity to visit a new country, see the Wielingas again and of course, experience a new world of origami. Right away I said to Pieter that I would love to come.

The OSN convention was being held at the Mennorode convention center in Elspeet. When we got there we had tea, met up with Pieter and Janneke again, said hellos to folks I knew from before – fellow BOS members Joan Homewood and Judith Laing, fellow NY-ers Tricia Tait and Linda Bogan, and fellow Dutch folders Paula Versnick and Renée Brilleman. While waiting for registration, folks had started folding. I found myself at a table where Ralf Konrad (of nano-tessellation fame) was teaching his 8-pointed star to a group.

I attended a class taught by José Dillisse where we learned how to make a tea caddy. There was a lot of cutting and gluing involved, not my forte, but I

came away with a fun technique for a background that I can use in other crafts projects. I learned the traditional Dutch windmill model; a tiger taught by Dennis Walker; Kawamura's Maple Seed Unit taught by Janneke; various clothes models made with tea bag paper and a couple of different kimono and yakuta models too.

In the evening while folding in the main hall, I decided to teach the metrocard cuboctahedron. Metrocards are unusual folding items and so they are fun to fold. I had two other models that could be made from metrocards—the traditional frog and the clicker. When people saw the frog jump or heard the clicker work, those models became hits and the cuboctahedron wasn't that much fun anymore. Folks kept coming by the table we were at and asked if they could learn the models. All three metrocard models are simple, but a little difficult to fold as the metrocard is slippery and a tough material too. No matter, everyone ended up with great finished models.

Saturday was the official first day of the 25th OSN convention so there were special events planned for the day. Saturday's folding schedule was "make and take," which is basically half hour slots organized all throughout the conference area. There were probably 13 or 14 different classes to choose from. I started off with learning a simple tato taught by Carla van der Mei; then a modular box made from grocery store recipe cards taught by Leni Jungheim; a fun blintz-type announcement card



by Marianne Menzi; a simple 2-piece decorative model made from waterbomb bases; a flower box; a balancing crane taught by Marieke, and much more.

Later that afternoon, I had time to visit the exhibit and it was amazing. There were many wonderful artistic greeting card designs, picturesque composite pieces, a frog's world exhibit (complete with eggs, tadpoles, grass and frogs),



amazing floral arrangements, Paul's hats, Ralf Konrad's nano-tessellation work and so much more. Marieke had an exhibit of Fuse boxes. There were also envelopes by Elsje van der Ploeg.

During the various group meets in the main folding hall, each table was provided with black, red, and white kami and diagrams for a module. All the modules were put together in cubes and then further grouped to make a lovely paper sculpture that was then gifted to the Mennorode conference center.

Tomoko Fuse was the special guest at OSN 25 and during the official OSN ceremonies, she was honored. It was nice to catch up with Tomoko-san and learn two new butterfly designs from her. Sometime in the middle of all the fun Saturday events, Marieke de Hoop

performed her magic with Orikadabra.

Later on Saturday evening there was a fun origami fashion show. There were maybe 10-12 people displaying their origami garments – from 60s style dresses made from Shumakov designs, Leni all dressed in blue-purse, ornaments and all, Brigitte dressed pretty in pink sakura flowers over a black dress, to Renée and Jannie modeling fabrigami appliquéd on denim jackets. However my favorite was the Bella Rosa ensemble



piece; it was just wonderful.

Since I was leaving early Sunday morning, I decided to stay up late and catch up with folders and fold more models. ***I met Denver Lawson from the UK. He taught me one of his simple and lovely 6-piece modulars (See Page 47).*** I

also got to meet Dennis Walker who was a lot of fun to hang out with. I didn't buy any paper during the convention though I did buy one item – Paula Versnick's latest booklet. The entire OSN weekend was such a fun and warm experience. I met a lot of new people and here are some of the highlights. I met Jannie for the first time. She was nice and shared with me her latest book, heart envelope fold, a simple purse made from milk or juice cartons, and other models too.

Thank you OSN for making it so memorable and thank you Janneke and Pieter for your generous hospitality.

Obituary - Saburo Kase



Dear Friends,

Saburo Kase (age 81) has just finished his eventful life calmly 11th April 2008 at hospital in Tokyo. Thank you so very much for your sending me all heartfelt thoughts and messages for him. I tried reading your words for him in tears. it wasn't really easy at all. I became too emotional at this stage.

Kase san loved meeting people wherever he traveled, shaking hands and friendly chatting with you made him very happy. and often he expressed me all details like a sound of your gentle voice and your soft and strong hands, and even an atmosphere of each persons. he had no sights since age of 12. but in stead, he had a very sharp and sensuous mind or susceptibility.

Thank you for being friend. even just came and say hello to him and introduced yourself. you probably can't imagine how much you made him feel good. I know that, it is one

of reasons I traveled with Kase san 49 countries together during last 30 years. folding papers, meeting with people, children in difficult conditions to cheer up, and pray for a tiny happiness with his Origami. Origami was his best tool for communication in the parallel universe.

If not with Origami, he could be just a stubborn simple blind man who never like going out of Japan to meet you and see the world. Origami and Origami friends changed his life completely. On behalf of my dear fellow Kase san, I love to express my gratitude.

THANK YOU ALL!

From the bottom of my heart. If you have opportunity, please think about Kase san for a minute and fold your thoughts into papers. that model could be a legacy of Kase san. Or, please drink the toast and think of Kase san if you can. He didn't drink any alcohol, but I would join you from distance. Kase san liked my standing in for him

with big smile always.

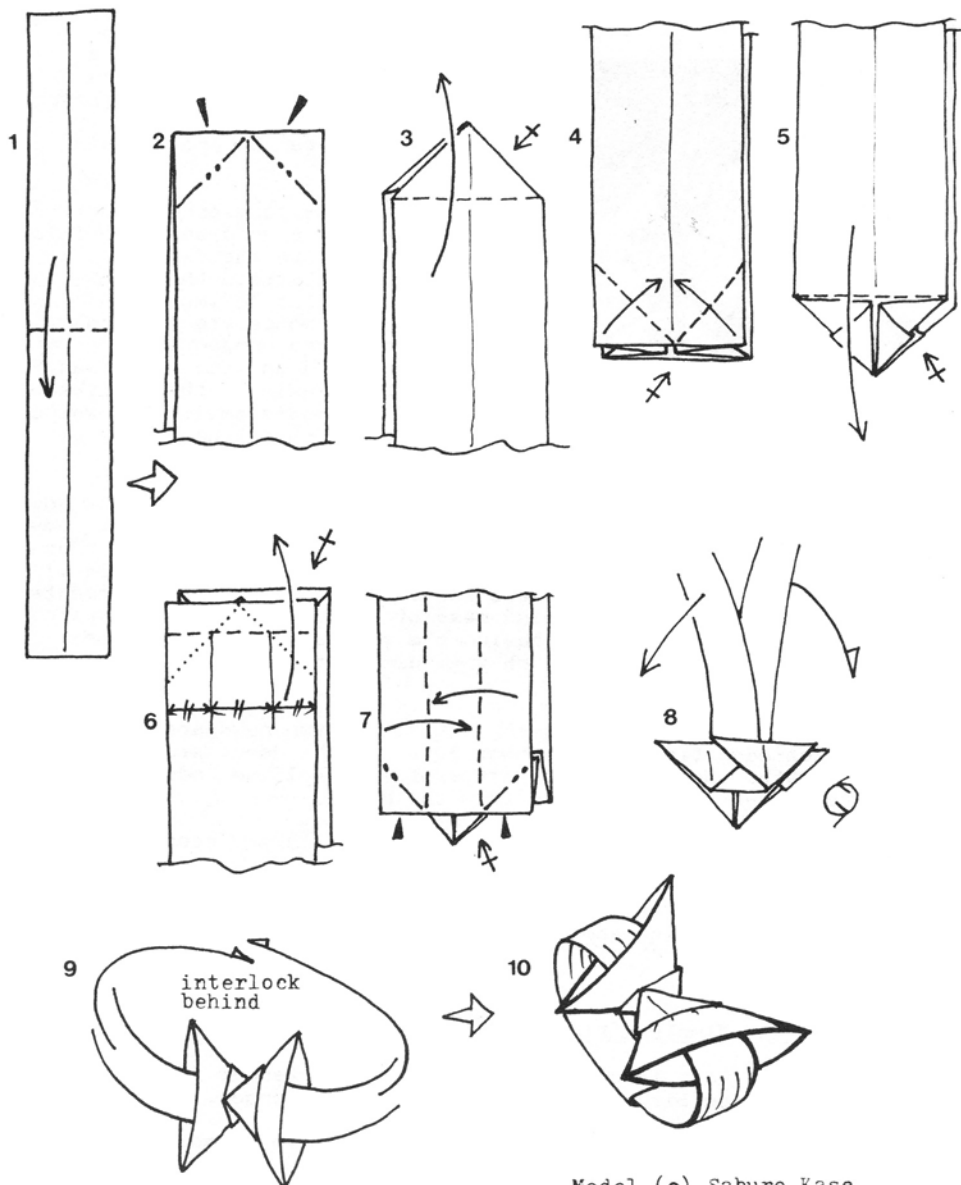
Sincerely yours,

Eiji Tajima



BUTTERFLY RING Saburo Kase

Begin with a strip 120mm x 15mm, white side up.



Model (c) Saburo Kase
diagrams (c) Paul Jackson

BOS Autumn Convention : Liverpool

12th to 14th September 2008

convention

The British Origami Society Autumn convention will be held in Liverpool at Liverpool Hope University. 2008 is a big year for Liverpool as it has been designated European City of Culture for the year. The BOS convention will be one of many creative events happening in the city throughout the year.

As well as showcasing the talents of our special guest Edwin Corrie, the convention will have a focus on origami in education. On Saturday 13th September we will be running a series of origami in education workshops alongside the usual programme of folding sessions. We will be joined by some "paper folding in education" experts; including Mike Ollerton and Liz Meenan. Some of you may remember them from the Lancaster Origami in Education day in 2005.

The convention is being widely publicised and we hope that many will come to visit the exhibition and join in sessions. Liverpool has excellent train, plane and motorway links which we hope will enable many people to join us.

Aligned with our educational theme we will be accepting and publishing essays on origami in education in the convention pack. If you would like to contribute model diagrams or education related submissions, please contact Mark Bolitho : ((e): secretary@britishorigami.info). If you would like to run a folding session please contact Tung Ken Lam ((e): tklorigami@yahoo.co.uk). If you would like to contribute to the Origami in Education day please contact Sue Pope ((e): treasurer@britishorigami.info). All General enquiries should also be directed to Sue.

Bookings for the convention are through the membership secretary Penny Groom and a booking form accompanies this magazine.

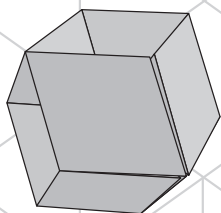
challenge



In celebration of Liverpool being European City of Culture 2008 we will be running an origami challenge to create an origami model or composition inspired by Liverpool. Who can forget the Beatles' songs "I Want To Fold Your Hand", "Strawberry Fields Forever" and "Sergeant Paper's Lonely Hearts Club Band". Whether an origami Beatle or a Liverbird, the inspiration is endless. Please bring all entries for the competition to the convention or send them to Mark Bolitho, 32, Church Street, Hatfield, Herts, AL9 5AW, United Kingdom. All entries will be displayed and judged at the convention.

We look forward to seeing you in Liverpool!

Dual Modular Concave Rhombic Dodecahedron

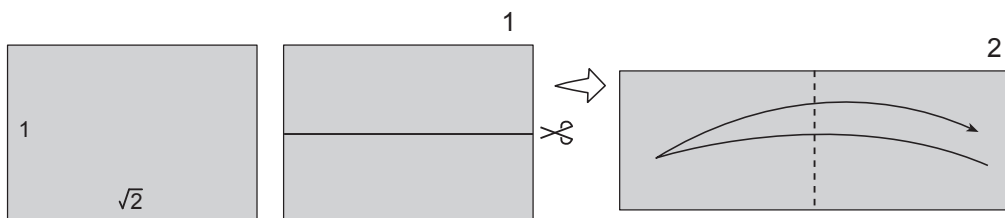


Creator :Maekawa Jun

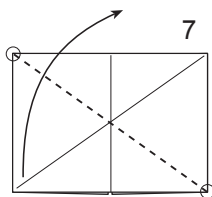
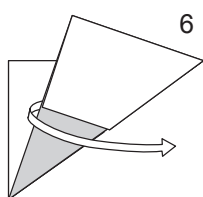
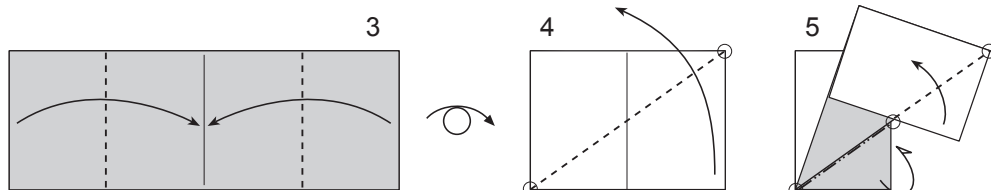
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Diagrams : Feb. 2008

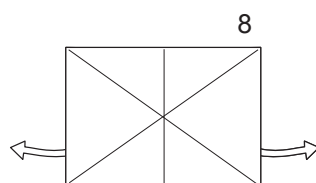
Best Material : Transparent plastic sheet
(Film for overhead projector)

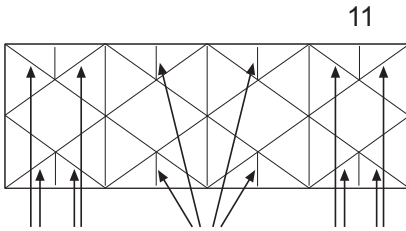
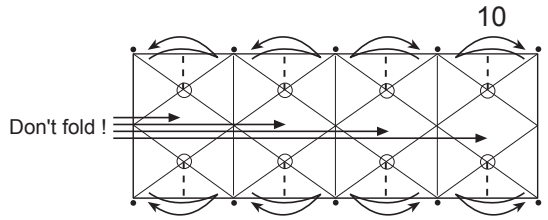
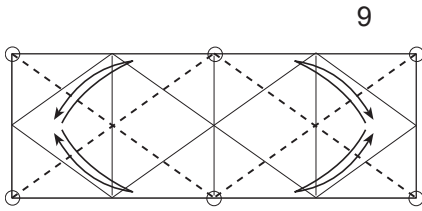


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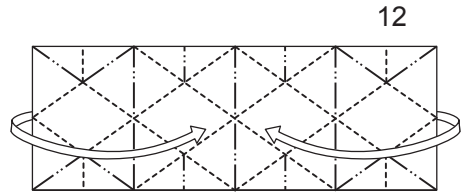


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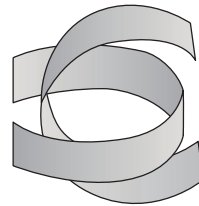
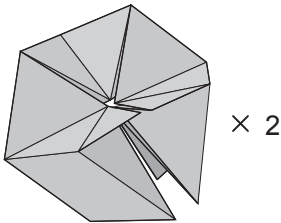




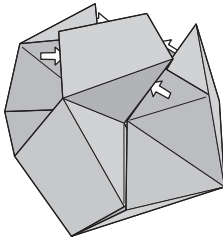
Change valley creases to mountain creases.



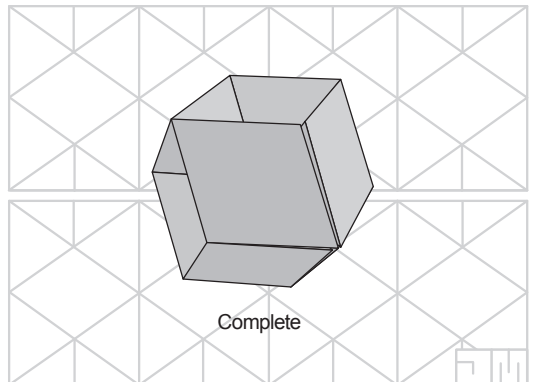
Make 3D shape.



Outline of the combination



Insert flaps into slits.



Origami Basics

By Nick Robinson

Quarto Publishing, 2008

128 pp, softback

ISBN 978-981-275-021-1

(other editions are available)

A question I'm often asked is 'Can you recommend a good first origami book?' My answer usually varies according to the asker, but not now. This book has just taken the spot.

The title seems unusually modest for a publisher, but it's accurate and the book does a thorough job of the 'Basics'.

'Origami Basics' begins with the usual brief introduction and history of Origami and then moves into a small section on paper (thankfully a more common practice in origami books these days).

ORIGAMI Basics

All you need to know to make fantastic origami creations

Nick Robinson



PAGE ONE

The next section gives a detailed step by step description of the basic folding symbols and techniques with diagrams AND photos. And here, in my opinion, is the book's greatest strength; the use of standard diagrams with some accompanying photos to show you how to fold a rabbit ear or how to get

from step 9 to step 10. Standard 'flat' diagrams sometimes don't show enough information, especially for beginners, but where this is the case here the author has inserted a little photo to show what the diagrams mean. It really does make it incredibly clear and easy to follow.

This technique of complementary diagrams and photos is continued to good effect throughout the rest of the book. Firstly on a good set of diagrams for the bases and then into the models.

Many 'beginners' books seem to suffer slightly by using an uninspiring and unoriginal selection of models. Not this book. 'Origami Basics' does present some traditional models (surprisingly no traditional flapping bird or crane), but all the others are more modern simple or low intermediate designs. The model selection includes (amongst others) a modular cube by Francis Ow, Robert Lang's 'Ibex', Florence Temko's 'Wingding' and Robin Glynn's 'Gift Box' as well as a number of Nick's own creations: 'Jaws', 'Jaws II' and the whimsical 'Mouse behind cheese'. Each model has an introduction, the diagrams, those useful photos and some helpful hints.

One small downside is that there is very little information on where to go next after you've bought this book and want to continue with origami. Seven websites and an address all buried in the back credits isn't much.

'Origami Basics' feels like a book where each aspect of what it was like to be a beginner has been considered and tackled. As a result it is a well-presented volume with a selection of models that gives said beginner a glimpse into a bigger world, but which could also tempt the experienced folder. More than that, I think it's the best primer on how to fold I've seen so far. (And I'd love to see the book followed by 'Origami Intermediate').

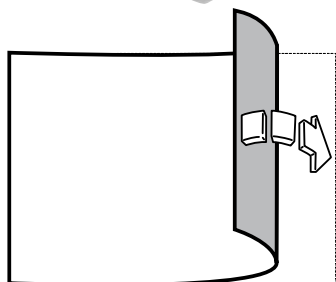
Dennis Walker



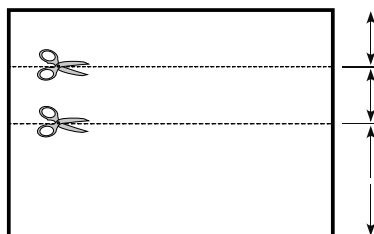
Knee Deep! Knee Deep!

© Rikki Donachie 2008

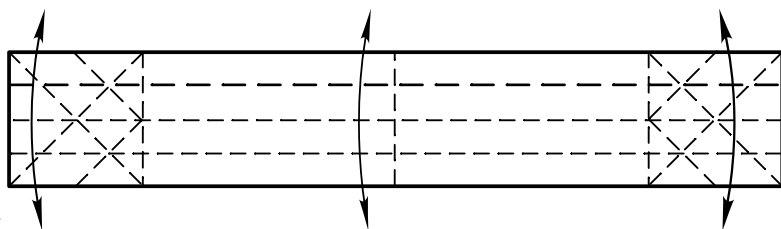
Begin with duo coloured paper of A6, A7 or A8 proportions.



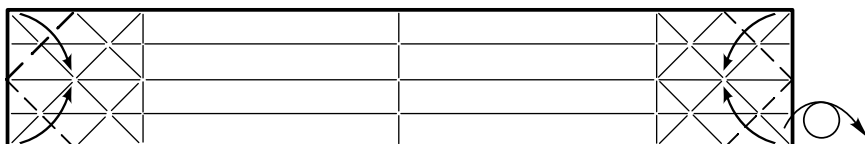
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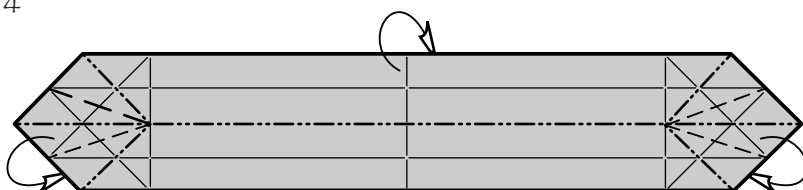
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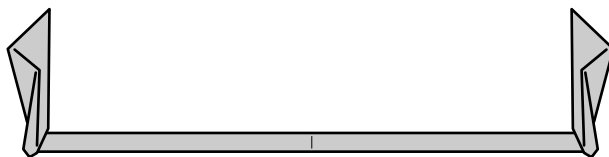
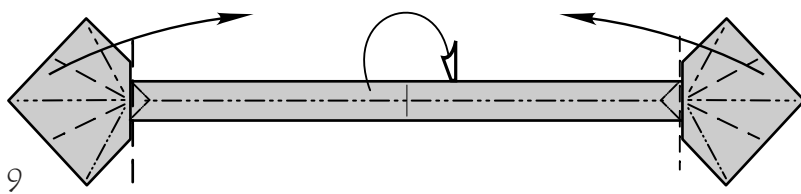
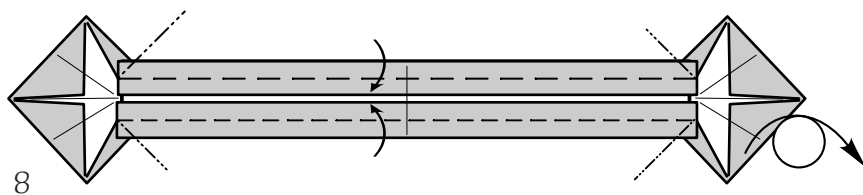
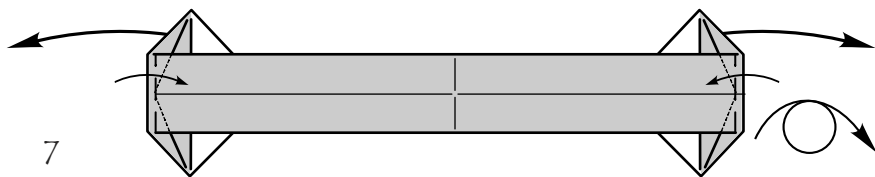
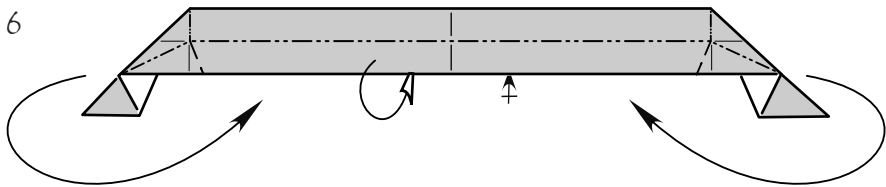
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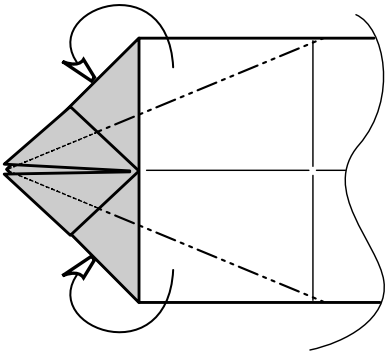
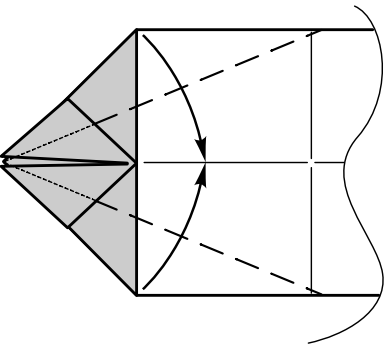
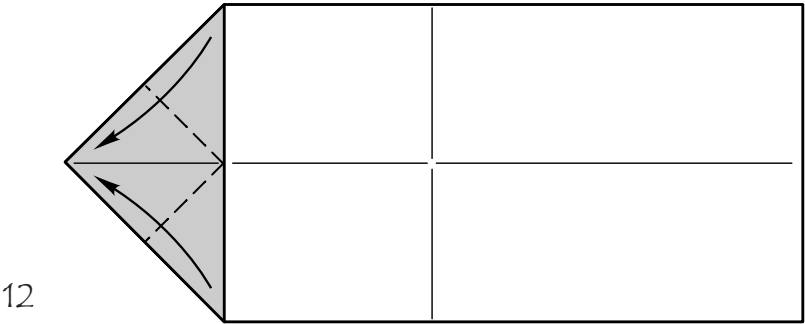
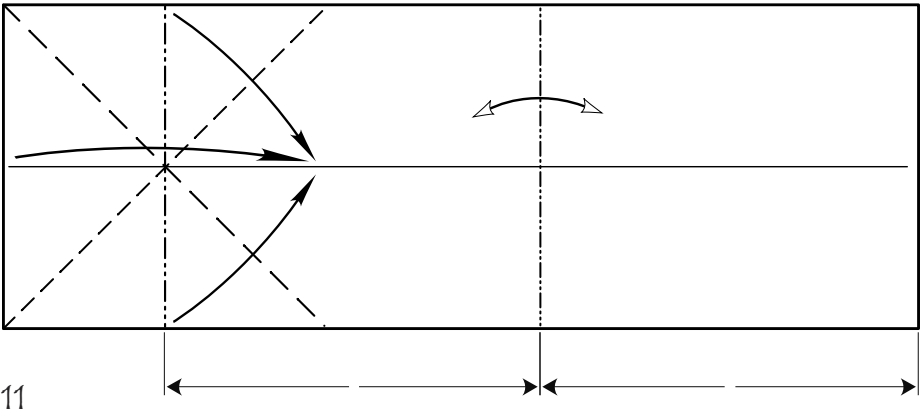


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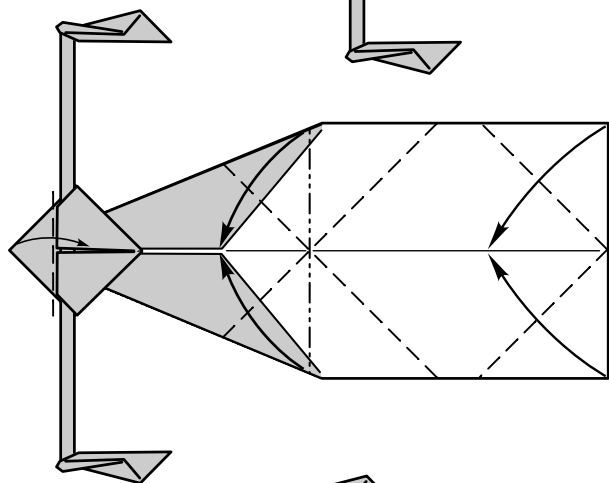
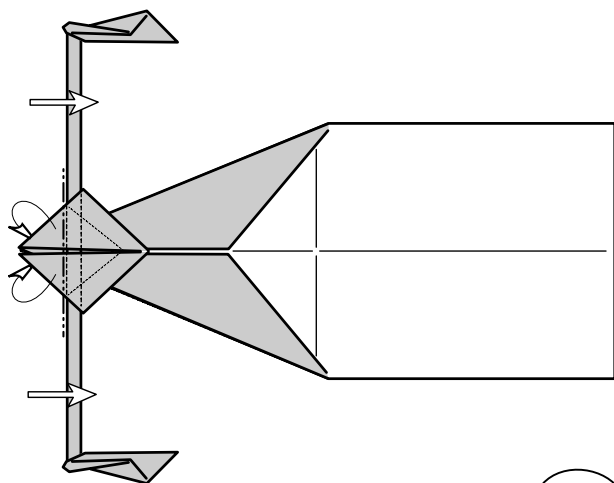


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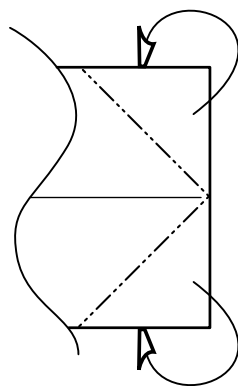
Make another pair of legs the same.



14

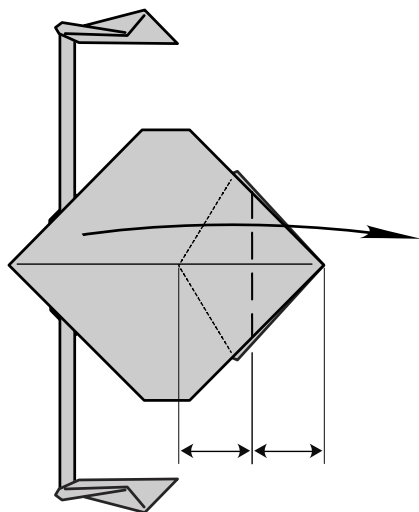


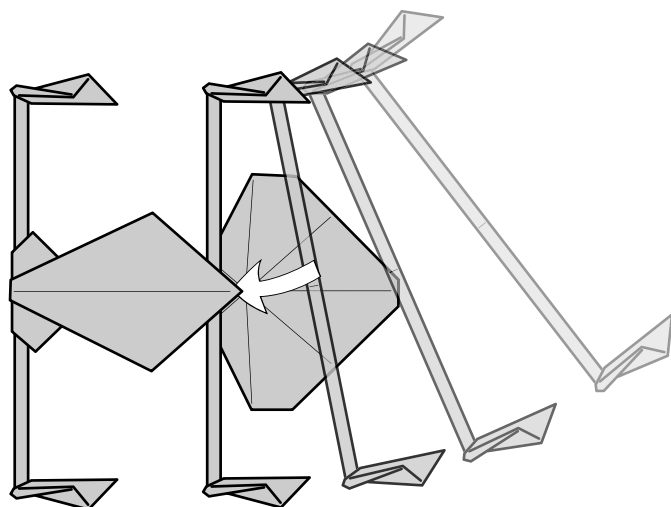
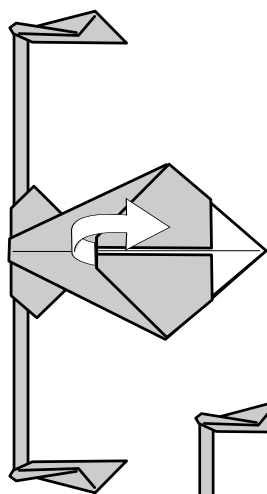
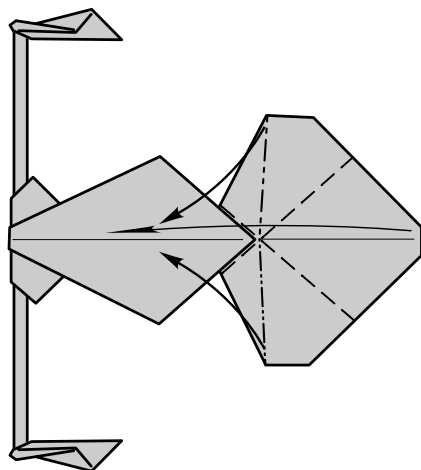
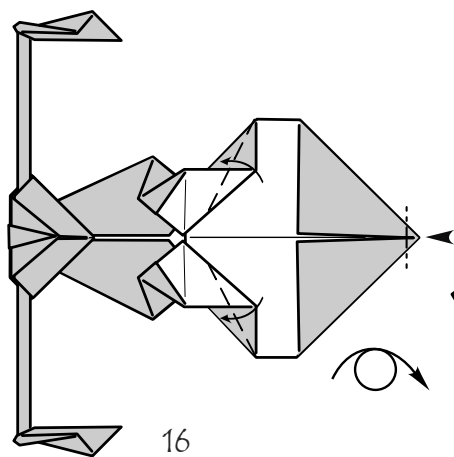
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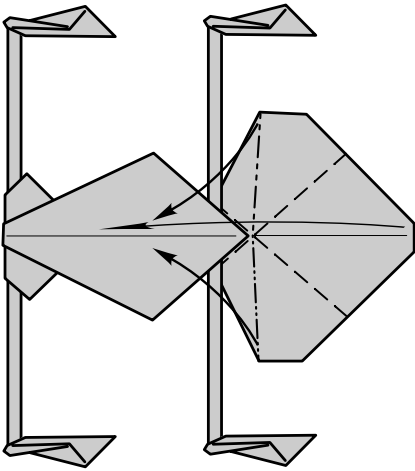


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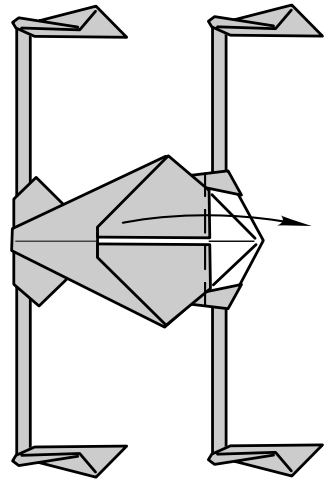
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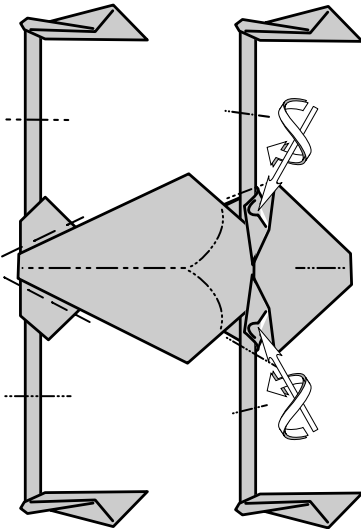




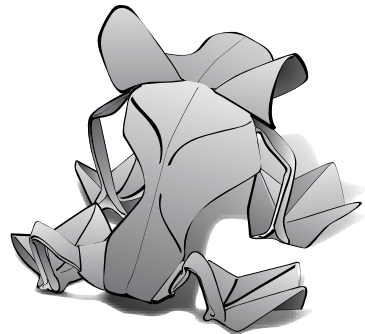
20 Refold step 17 as tightly as possible around the front legs.



21

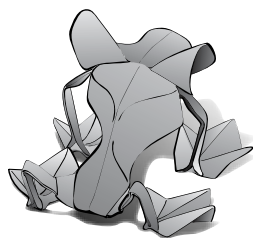


22 Round out the eyes and shape the frog to taste.

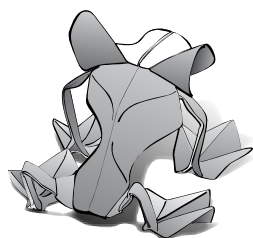
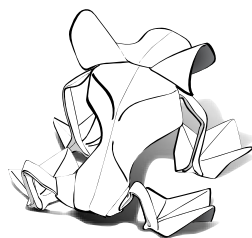


This frog lends itself to a huge number of colour variations. Just by changing a valley to a mountain, starting with some of the paper the other way up or turning the feet inside out.

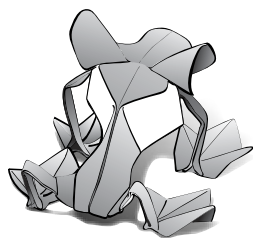
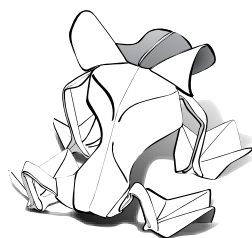
I have not actually folded them yet but I have worked out that there are at least 512 (2^2) symmetrical variations and goodness knows how many unsymmetrical ones!



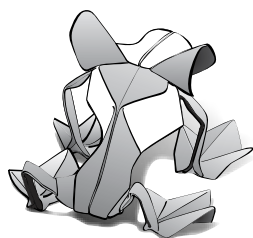
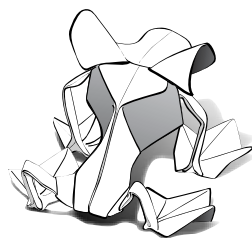
1 - 22



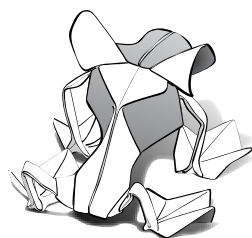
1 - 14, 15b - 22



1 - 12, 13b - 22

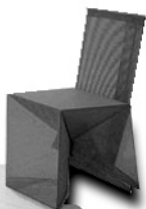


1 - 12, 13b, 14, 15b - 22



from the **CHAIR**

Mick Guy



Last November I attended a one day course on governance run by the Voluntary Arts Network which is sponsored by the Charity Commission. As well as picking up some useful advice, the day gave me an opportunity to compare the BOS with some of the other organisations that were represented. My conclusion was that we were generally in good shape and that we had an advantage over nearly all of the others. The reason was that most had money difficulties and were always having to fund raise.

The reason for our privileged position, as well as good stewardship from the various Councils over the years, is the foresight and generosity of those who have left us legacies. Robert Harbin was the first and I think it is fitting to talk about the man who so much wanted the BOS to succeed. .

I first met Bob at the first meeting of the Portfolio Society in 1966. It never occurred to me that he would be there but as I was to find out later he was a good friend of Lillian Oppenheimer and her daughter,

Rosalyn Evnine, whose apartment in Kensington we were gathered. Bob was such a public figure, in both magic and origami, that he was an obvious choice for President. He was not a committee man; all he wanted to do was to get out there publicising origami. 'Magic is my profession,' he said, 'but my passion is origami.' Because of his stature and forcefulness he could open doors and during his prolific twenty years of involvement he was responsible for many books, TV appearances and magazine articles. Above all he was a motivator. Hardly had one project finished when another was started. Members of the BOS were always asked to contribute to his books and would receive a complimentary copy and £5 for each model published. In the early days I would go and attempt to pay the hire charge for the room in which we were meeting to find that Bob had already settled it. We were very grateful for this as strange as it may seem now, we made a trading loss in our first year and struggled for the first five. His impulsiveness also led to a few frustrations for those around him. Such was our relationship after a few years, I felt I could tell him that the errors in his books possibly put some people off. He courteously agreed and asked me to proof read *Origami 4*, a task I was very willing to do. Some time after and out of the blue, I received a phone call from him asking me to come down to his apartment in London the following week. No sooner had I arrived we left, jumped into a taxi and headed for the publisher. I was given a pen, a bottle of correction fluid and a 45

minute taxi ride to check and correct the whole manuscript. So apologies for the mistakes I missed! His drawings, however, remain wonderfully alive and considering they were all drawn on a small board resting on his lap, often just outlines of step-folds, they are regarded as some of the best ever.

In the eighties, with the some of the money he left us, the BOS was able to purchase a full set of videos of his Yorkshire TV series. We smile at these 8 minute programmes, cringe at the music and the helpers made up to look like Japanese girls but we have to marvel at his clear instructions given that he was allowed no rehearsal time and had to record six programmes at a time, back to back without breaks.

Bob knew that for the art to survive there had to be a base, a club or a building for the public to meet and enjoy paperfolding. I remember that last phone call I had from him very clearly. He had, in his last years, presented his magic act on round the world cruise ships. I knew that he was fighting cancer but nothing prepared me for the news he gave me that evening. He had been flown back on an emergency flight from Australia and only had days to live. He wanted me to know that he had made provision in his will for the royalties from his books to go the BOS. We were very touched by his generosity and expected the legacy to last for about five years. Thirty years have passed and we still receive a cheque for the sales of Teach Yourself Origami which also doubled as Origami 1 for a time.

His real sadness was that he had

wanted to write two further books to honour Fred Rohm and Neal Elias just as Step by Step had honoured Pat Crawford. We have some artwork from these projects in the BOS library.

Together, with a number of members of the BOS, I attended a thanksgiving service at St Martins in the Fields in London a few weeks after his death. Rolf Harris gave an emotional address and happened to mention that as a thank you to Bob for getting him started in show business in the UK he painted a portrait of him in oils. It was winter, his flat was cold and the noise it made, when he flexed it to help it to dry became the inspiration for his wobble board. We were left at the end of the service with the feeling that we had been privileged to know a remarkable and generous man who had touched the lives on many. At the end of the pew in which we were seating was, at that time, the relatively unknown magician, Paul Daniels.

I think if Bob was here now he would possibly expect to see a headquarters like that of the Magic Circle, for origami to be part of our school's curriculum and for questions to be asked about it in parliament! Such was his vision. A new society could not have asked for a better President than Bob Harbin. He gave us the belief that we would succeed and backed it up with support that only he could give. We had him with us for twelve years, enough to get us established. I think, actually that he would have been satisfied with that.

Mick Guy

A Proof of Editors



Iris Walker - Nov 1968
BOS newsletter starts.

In issue 43 we see Ray Bolt's
name appear as joint editor
for 3 magazines.

Ray Bolt - June 1974 issue
46, until April 1982 issue 93.



Paul Jackson - June 1982
until April 1986 issue 117.

Joan Homewood - June
1986 issue 118 until April
1997 issue 183.



David Mitchell - June
1997 issue 184 until April
1999 issue 195.



Rick Beech - June 1999 issue
196 until June 2001 issue 208

Vacant - August 2001 issue 209



Nick Robinson - October
2001 issue 210 until
December 2006 issue 241

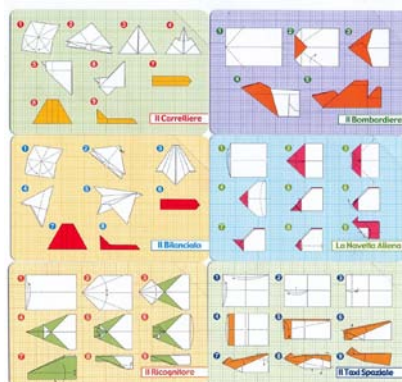
Larry Hart - February 2007
issue 242 until



TALK ABOUT FOLDING!

Recently added to Dave Petty's Web site -
Daves Origami Emporium - is info about
telephone cards with origami diagrams.

http://members.aol.com/ukpetd/origami_telecards.htm



The photos in this Collage were taken by Mark Bolitho



NOTTINGHAM

28 - 30 MARCH 2008

CONVENTION



Sometimes you just keep folding the same model over & over!



Nottingham guest folder Max Hulme folding next to Vice President Iris Walker



Part of a display of Max's incredible models all made from the same unit.....



Robin Macey does it again!





At the Nottingham Convention, Robin Macey put up a display of the group photographs he'd take at conventions since the 1970's - it proved to be an excellent walk down memory lane as can be see here.

Fabric Pleating



September 7 - 9 2006 I visited the BOS convention in Bristol.. There was a talk about fabric pleating from Terry Weinert of F Ciment Pleating Ltd. Terry's talk included:

A brief history of pleating; use of pleating in Fashion, Films, Interior design and many more applications; a guide to creating pleating patterns with several complex patterns to view.



The company he works for is established well before WOII.

The process of pleating fabric is as

follows: first they fold a pattern by hand two times. The paper they use is a special brown paper, 250g/m², where steam can go through, but still strong enough to not disintegrate after many uses. These sheets will be folded the same way in a tessellation pattern, which can be folded out without losing the pattern. The fabric will be put in between the layers. The pattern is folded again - and the fabric in between also. Then it will be steamed, so that the creases will hold in the fabric.



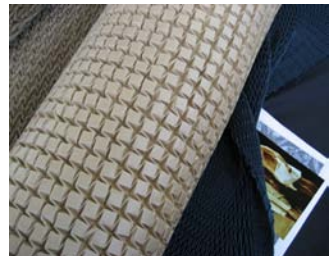
It was very interesting to see all the different patterns and to see how Terry folds the thick material.

The fabric is used mostly in costumes for movies and theaters, but also for an ice skating skirt during the Olympics!

Some of these patterns are over 100 years old!

See:

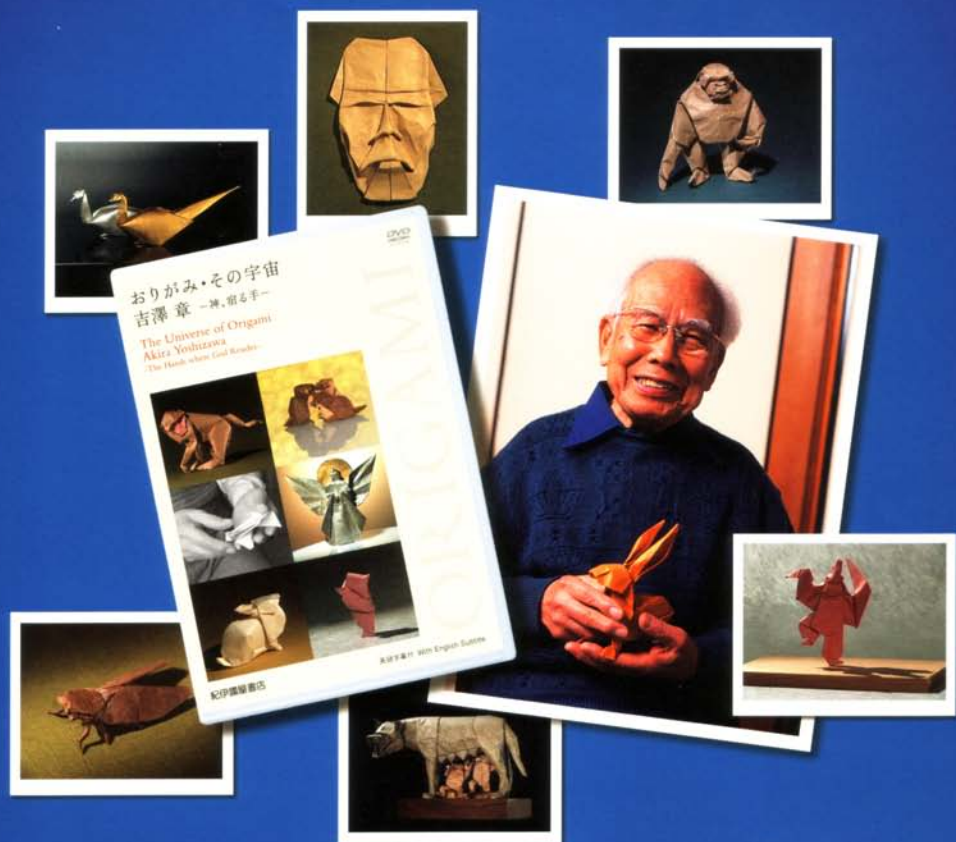
<http://www.cimentpleating.co.uk>



Paula Versnick

I wish the world filled with the beauty and joy of Origami.

— Akira Yoshizawa



The Universe of Origami Akira Yoshizawa

-The Hands where God Resides -

Akira Yoshizawa (1911-2005)

Founding the International Origami Society in 1954, Yoshizawa had his first overseas exhibition in the Stedelijk Museum in Amsterdam in which origami was first received the world's attention as a revolutionary art. He began to promote origami and Japanese culture throughout the world. He received the Mobil Children's Culture Award in 1971, and Foreign Minister's commendation for FY1986. His masterpiece, "Four Seasons", exhibited in the Japanese pavilion in the Seville Expo of 1992 established his fame. Passed on in 2005, he's been called the God of origami for his long-lasting achievements and outstanding creativity.

DVD | 4:3 STANDARD | REGION ALL | NTSC | 39min. | AUDIO JAPANESE | ENGLISH SUBTITLES

[Main volume] 29 minutes of rare images including Yoshizawa's representative works, the images of him working on origami, and his interviews. With English subtitles [Additional footage] 10 minutes including more works, and his message for origami.

PRICE: 3,990JPY (TAX INCLUDED)

Contact: INTERNATIONAL ORIGAMI SOCIETY 5-22-9 Ooizumigakuen-cho, Nerima-ku, 178-0061 Tokyo, Japan TEL: 81-3-3921-5382
Sales: KINOKUNIYA COMPANY LTD. <http://www.kinokuniya.co.jp>

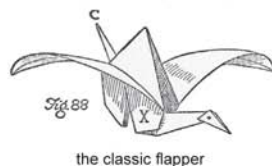
Paperweight



Many paperfolders have an extensive library of origami books and the internet is a wonderful way for you to track down obscure or old books. For the princely sum of £1 recently acquired a 1st edition of Murry and Rigney's "Fun with Paperfolding", which was published in 1928. It occurred to me that this is probably the oldest origami book still in print today and I thought I'd do some research. One obvious port of call was David Lister, who offered useful information.



William D. Murray (1858-1939) and Francis J Rigney (1882-?) were both interested in conjuring. Murray is commonly thought to have written the text and Rigney, to have drawn the diagrams. But, in fact, both of them



contributed to the book. Far from being merely the illustrator, Frank Rigney was also the creator of several of the folds within it. Their interest overlapped in other areas too - Murray was the first chairman of the National Cubbing Committee of America, and Rigney wrote a book entitled "Cub Scout Magic" and contributed a regular column to the magazine "Boys Life".

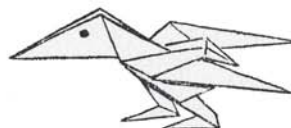
In 1960, Dover republished the book, retitling it "Paper Folding for Beginners". Once again, in 1988, they changed the title to "Fun with Paper Folding and Origami", returning to the original title and adding the buzz-word "Origami" in the hope of selling a few more copies! It's fascinating and somewhat mystifying that what is to all intents and purposes a historical text is still being marketed to the folder as a modern source of designs. However, Tuttle are still producing Florence Sakade's books from the 1950s, so perhaps we shouldn't be too surprised.



"Fun with Paper Folding" was the first book in English solely devoted to paperfolding as such. Earlier books, such as "Paper Magic" (1920) and More Paper Magic (1923) by Will Blythe did contain pure paperfolding, but also a lot of conjuring tricks using paper, hence the title "Paper Magic". Houdini's "Paper Magic" (1922) contained only six items of paperfolding.

So how does the book stand up ninety years on? The first thing that stands out is the use of the "Fold point J over on M and fold point K to lie along line XX" type of instruction. We have long since rejected this method of teaching, but I have to say, it makes things very clear from a certain perspective! The models are mostly traditional; flapping bird, frog, pagoda, waterbomb, dart, pajarita etc, with a few paper cut designs (newspaper tree & ladder).

Unusually, there are some original designs in the book, presumably created by one or both of the authors. The book ends with an extended sequence of folds that lead into each other, entitled "How Charley bought his boat". Interestingly, it isn't the familiar "captains shirt" story.



an original design from the book

Nick Robinson

The Pixel Project Continues



Friends, We inform you that the 3rd of may of 2008 in Baku, Surakhani district was held Holiday of Flowers where our organization take part and prepared and showed panel of "View". We send you for acquaintance.--With best wishes Namik Najafov.

Spotted in the leisure section by BOS member Gerry Wilson.



The Westmorland Gazette
Brewery youth dance group success
By Adrian Mullen

GREAT news from the world of dance is that Brewery Youth Dance Group has been selected to represent the North West at the Youth Dance England Festival in London. Once more, the talented youngsters from our region are flying the county's cultural flag. It has to be

said that dance development officer Helen Moffitt hasn't put a foot wrong since she joined the Brewery Arts Centre team nigh on five years ago. She has done a terrific job and the 15 year olds are taking it a step further. BYD will perform its enchanting new piece Oribody. And the doyenne of dance tells me that the concept for Oribody was created by a chance remark from one of the her students who, when watching her improvising and creating new work to teach, came out with: "Wow, its like Origami except you're folding your body instead of paper." From there, fusing contemporary and jazz dance, the piece took shape, using Japanese music and the instructions to create works of Origami as the stimulus.

Found by Paula Versnick



<http://www.stange-design.de/index.php?mod=produktshow&sub=3&filter=name&search=&pID=>



<http://www.vouwkoffer.nl/>

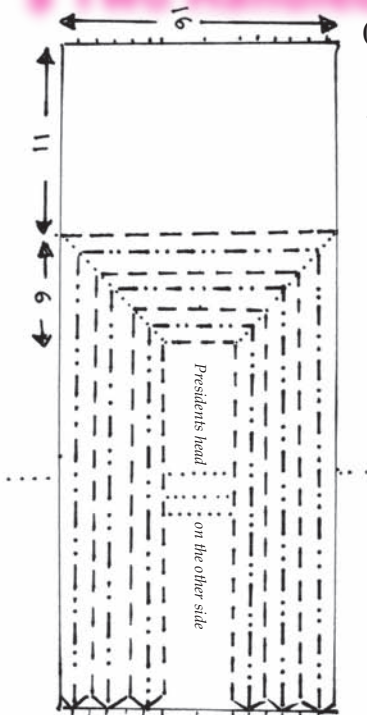


Paper curtain

Until dawn curtain by Tord Boontje
<http://www.artecnicainc.com/> This curtain is made from Tyvek.

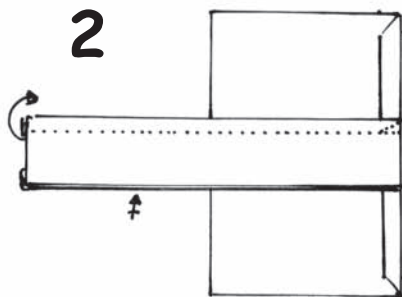
\$ Two Handled Spoon by Asghar Malik

(Not to be confused with any TV Sci Fi Space Craft)

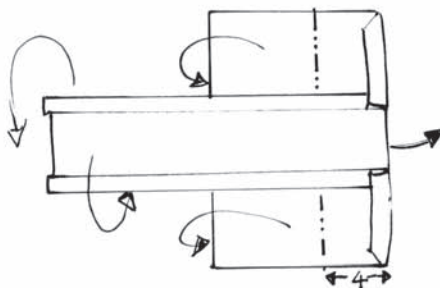


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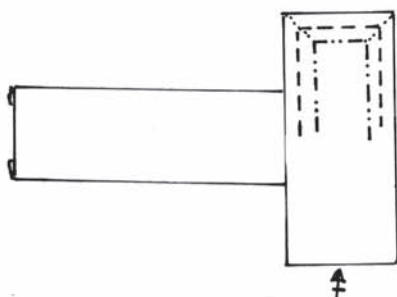
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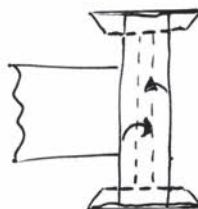
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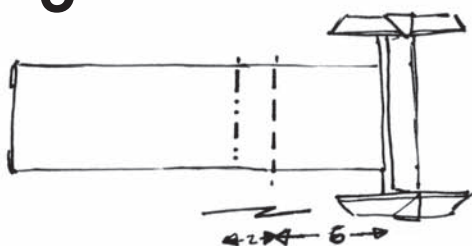
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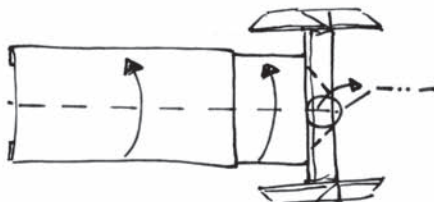
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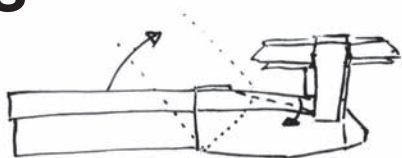
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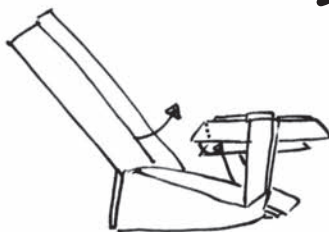
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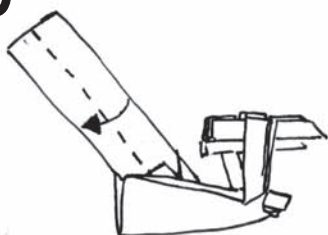
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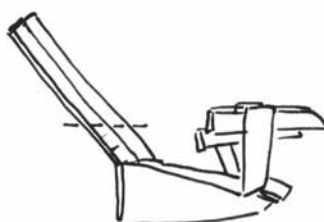
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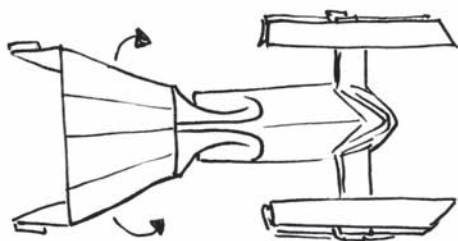
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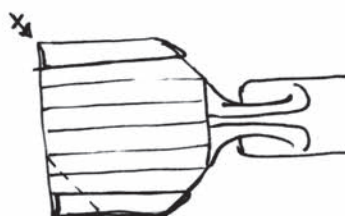
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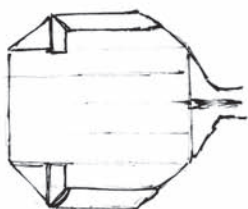
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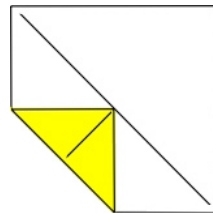
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A. Malik 2008

completed

Landmarks



News updates from The British Origami Society Council
prepared by Mark Bolitho (e): Secretary@britishorigami.info

BOM Issue 250

This issue is the 250th issue of British Origami. British Origami has been the magazine of the society and has been published bi-monthly for almost as long as the society has been in existence.

Editors over the years have included, Iris Walker, Ray Bolt, Paul Jackson, Joan Homewood, Dave Mitchell, Rick Beech, Nick Robinson, and the latest issue has been edited by Larry Hart. Each of the editors over the years has given their time voluntarily to produce the magazine and I would like to take this opportunity to thank all of them for their contribution to the development of the magazine and the society.

The magazine relies on the voluntary efforts of both the editor and the contributors. Hopefully reaching this landmark achievement will inspire all of you to keep the regular flow of material coming in to the magazine. All contributions and messages of thanks should be sent to the editor Larry Hart ((e): Editor@britishorigami.info)).

BOS Autumn convention: 12th-14th September 2008 Liverpool

Make a date in your diary for our Autumn convention in Liverpool at Liverpool Hope University. Our special guest will be Edwin Corrie. Liverpool has been designated the European City of Culture for 2008, so it's a great opportunity to both attend an origami convention and also visit Liverpool. The convention will take the normal format, but there will also be a special focus on Origami and Education. If you would like any more information or you would like to help with the event, please contact Sue Pope (e) treasurer@britishorigami.info or Ian Harrison. (e) supplies@britishorigami.info.

2008 Liverpool – Model Collection

Once again we will be producing a model collection for the Liverpool convention. Tung Ken Lam and I will once more be working on the project, so If you have designed and diagrammed any of your new designs and would like them to be considered for the collection, please email or send them to us. All contributors will receive a complimentary CD rom of the collection.

The submission deadline is 3rd August 2008. All contributions should be sent to either Mark Bolitho (Secretary@britishorigami.info) or Tung Ken Lam (tklorigami@yahoo.co.uk).

New BOS booklets

The BOS publications team have produced some fantastic new booklets, published for the Nottingham convention. The Quentin Trollipe booklet is now available featuring a collection of his work. Quentin, has an original style and the booklet features a collection of his work including his fabulous crucifix. Boaz Shuval has produced a booklet featuring the work of the late Philip Shen and we have also re-printed Paul Jackson's original booklet featuring Shen's work. A collection of Max Hulme's work has been published following our Spring convention, when he was our special guest. We have also republished Jeff Beynon's first booklet. All of these booklets are available from Supplies.

Publications

Our president Joan Homewood has done an excellent job co-ordinating the society's continuing publications programme. However, we still have a vacancy for a Publications officer. The society is always on the look out for new diagrams to publish and need to have a team of enthusiastic members to support the publishing process, if you feel that you can help as an editor, proof readers, or just to add opinions as to what should be published, let us know. If you have an interest in publishing and would like to be involved in any part of the publications process then please contact either myself or another member of the council.

2008 Nottingham – Model Collection

Tung Ken Lam has produced a fantastic model collection for the Nottingham convention. With over 200 pages it includes more than 50 models from designers including, Fumiaki Kawahata, Robert J Lang, John Montroll, and Nicholas Terry. If you haven't already ordered your copy it is available from Supplies. Please contact Ian Harrison. ((e) supplies@britishorigami.info) or myself ((e): Secretary@britishorigami.info) for more information.



Donation from Jong le Nara

On April 15th 2008 a delegation from the Korean paper company Jong le Nara met with the British Origami Society at the London book fair. Jong le Nara produce a range of origami paper and publish a couple of origami magazines. They also manufacture the popular Hanji paper. The meeting helped to build the international exchange of ideas between The BOS and Korea and the society gratefully received a financial donation from Jong le Nara which will be used to support BOS activities.

Origami USA convention

Origami USA have announced a \$50 discount on the convention price to all attendees from the UK and France. Their special guests this year will include Nicholas Terry. The convention will take place between 27th and 30th of June 2008 at the Fashion Institute of Technology in New York. 2008 will be the 50th anniversary of the founding of The Origami Centre of America by Lillian Oppenheimer, and they will be celebrating "50 Years of Origami in America. More details are available from the Origami USA

Website: (<http://www.origami-usa.org/conventions.html>).

Credit Card Membership

Following the success of our implementation of a Paypal system to pay membership we have withdrawn the option to pay membership by credit card through the BOS website. We had some concerns over the security of our credit card payment option and Paypal offers a much more secure way to exchange credit card details. You can use a credit card via Paypal.

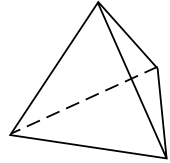
Mark Bolitho (e): Secretary@britishorigami.info

Polyhedra and the FIT

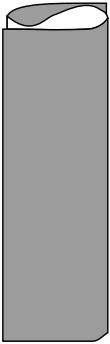
© 2008 Thomas Hull

Three dimensional solids, or polyhedra, come on many different varieties. Most common are the **regular polyhedra**, otherwise known as the **Platonic solids**. These are polyhedra where every face is a regular polygon and all the faces are the same.

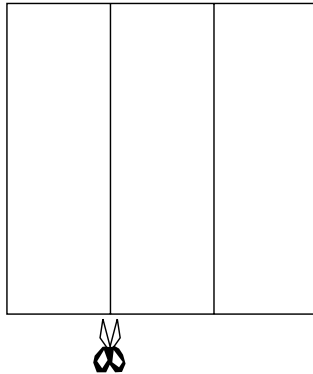
One example that you've probably seen before is the **tetrahedron**, shown here. It has four faces, each an equilateral triangle.



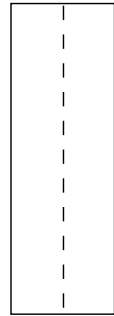
Making a tetrahedron out of origami: Francis Ow's 60° unit



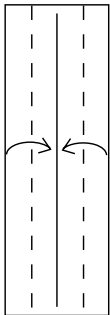
(1) You'll need two square pieces of paper. Fold them into 3rds. The easiest way to do this is to **roll** the paper, as shown above, and flatten it.



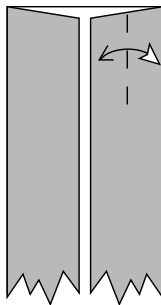
(2) Then cut along the 3rds lines to make 1 x 3 rectangles.



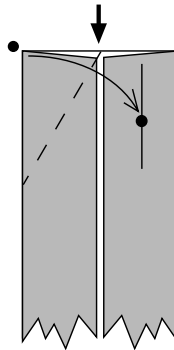
(3) Now take one of the rectangles and crease it down the middle.



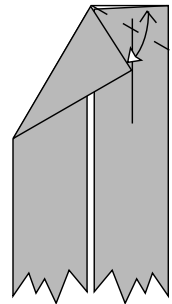
(4) Then fold the sides to the center crease line.



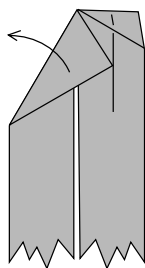
(5) Here we've zoomed-in on the top. Pinch a crease on the right side by folding and unfolding.



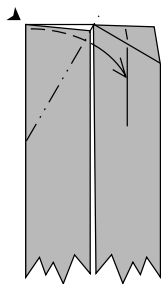
(6) Be careful here! Fold the top left corner to the pinch line, and **at the same time** make the crease go through the top center...



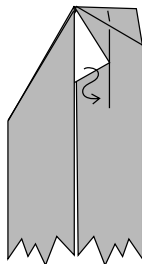
(7) ...like this. Then fold and unfold the top to meet the folded flap.



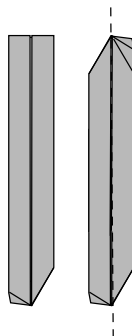
(8) Unfold the left flap.



(9) Now refold the left flap, except this time make it a **reverse fold**. This means you want it to go **inside**...

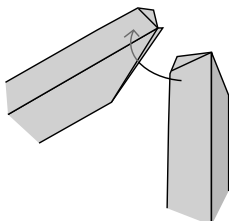


(10) ... like this. If the white flap is on top, tuck it inside.

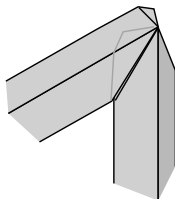


(11) Rotate the unit 180° and repeat steps 5-10 on the other side. Then fold in half along the main axis, and you're done!
You'll need **six** units to make one tetrahedron.

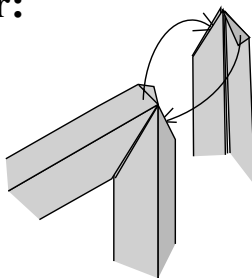
Locking the units together:



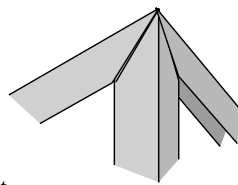
(1) Insert the flap of one unit into the pocket of another. But **make sure** the "hook" of the flap is **open**...



(2) ... like this. See how the hook goes inside the pocket and "hooks" around the crease in the other unit? That's the ticket!



(3) Then lock a third unit into the other two...

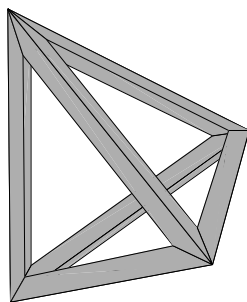


(4) ... like this! You may have to wiggle the last flap (hook) into place.

Exercise: make a tetrahedron!

Put **three** units together to make one corner.
You'll need **four** corners to make a tetrahedron (pyramid).
So how many units will it take to construct a tetrahedron?

A tetrahedron is a geometric shape with four triangle sides.
"Tetra" means four (in Greek) and "hedron" means solid.
So tetra + hedron = four-sided solid!



What is the FIT?

FIT stands for Five Intersecting Tetrahedra. It's a complex polyhedral shape. The pictures on the right show one way to think about it

First, look at the top picture. This is a Platonic solid called a **dodecahedron**. All of its faces are perfect pentagons. Try counting the following things:

How many faces does the dodecahedron have?

How many corners (vertices) does it have?

Now look at the next picture. It turns out that we can find four corners of the dodecahedron that are all equally spaced from each other. In other words, if you drew lines connecting them, you'd get a perfect pyramid, or tetrahedron! That's what the picture shows.

This process is called **inscribing** a tetrahedron inside a dodecahedron. So the picture to the right shows a tetrahedron, in grey, inscribed in a dodecahedron.

But could we inscribe more tetrahedra in our dodecahedron? The first tetrahedron only used up four of the corners of the dodecahedron. There are lots more left over!

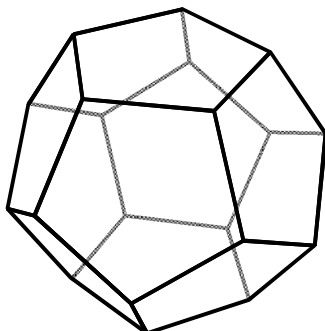
When you counted the corners of the dodecahedron above, you should have gotten 20. If we were to inscribe as many tetrahedra in our dodecahedron as possible, where each corner can only be used once, we should be able to put **five** tetrahedra inside, right? Each tetrahedron has 4 corners, and there are 20 corners total. Thus there can be $20 \div 4 = 5$ tetrahedra inside the dodecahedron.

Doing this works very well, and the last picture on the right shows what you get. This object, the compound of the tetrahedra, is called the Five Intersecting Tetrahedra.

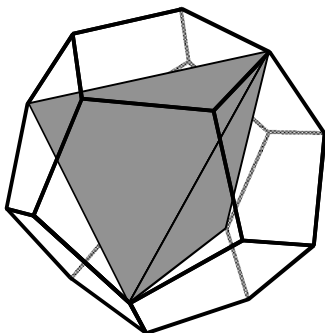
Our Goal is to make an FIT out of tetrahedral frames. We can use Francis Ow's 60° unit to do this!

You will need enough units to make five tetrahedral frames. I suggest making each one a different color. Each one takes 6 strips of paper (1 x 3 strips).

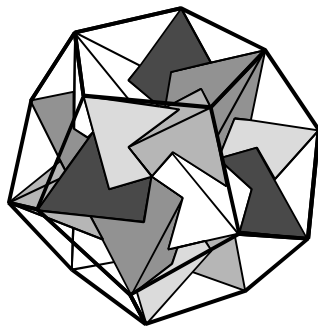
So you will need to fold 30 units total (5 x 6). Make 6 of each color.



The dodecahedron.



One tetrahedron inscribed in a dodecahedron

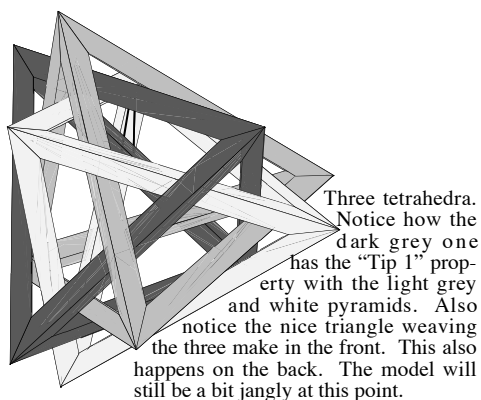
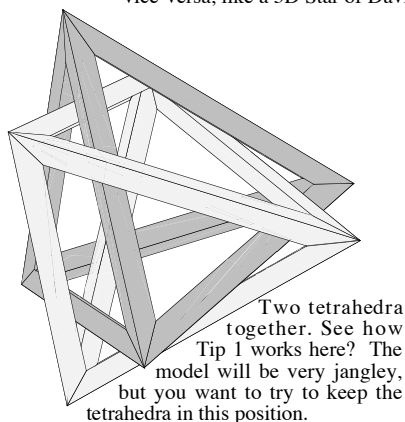


Five Intersecting Tetrahedra
(inside a dodecahedron)

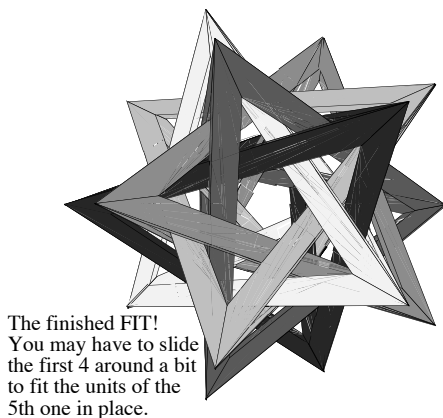
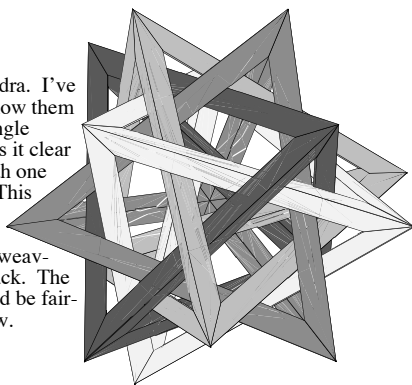
Weaving the tetrahedra together

Getting your tetrahedron frames to weave together properly to make the FIT is a very challenging puzzle. Add one tetrahedron at a time, and try to look at the following pictures carefully to see how they should interlock. I also offer some tips for help.

Tip 1: Each pair of tetrahedra should have a corner poking through a “hole” of the other, and vice-versa, like a 3D Star of David.



Four tetrahedra. I’ve chosen to show them here at an angle which makes it clear where the 4th one should go. This 4th pyramid will “cover” the triangle weaving in the back. The model should be fairly stable now.



For other pictures of the stages of making the FIT, see my web site:
<http://www.merrimack.edu/~thull/OrigamiMath.html>

About the author: Thomas Hull is a math professor at Merrimack College, near Boston, MA. He has written two origami instruction books: *Origami, Plain and Simple*, and *Russian Origami*. He also edited the proceedings book *Origami*³ and wrote the book *Project Origami*, which is about origami and math.

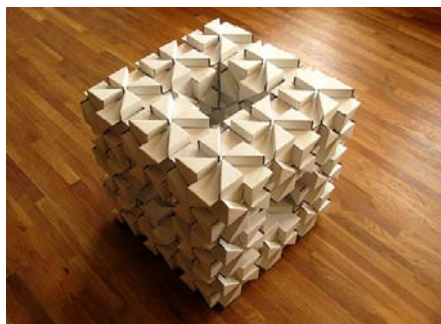
Ori-News

Collated by Dr Simon Scarle:
news@britishorigami.info

BLOXES



Described by their designers as “One part origami, one part architecture, pure genius”. Bloxes are pieces of interlocking cardboard, 9.5 inches square when assembled, that can be made into expandable and continually adaptable structures. Bloxes is a Chicago-run design company owned and run by Andrew Wilson and Aza Raskin, more information available at their website: www.bloxes.com.



Evil Electronic Origami



The folks over at the website www.evilmadscientist.com recently produced this extraordinary electronic water bomb light. The electrical circuit is actually bonded to the paper and then a disc shaped battery and an LED slip into pockets of the water bomb. Full instructions can be found at: <http://www.evilmadscientist.com/article.php/papercircuitry>



Physicists roll out Nanotube paper

Rolling a small steel cylinder across an array of carbon nanotubes (CNTs) is a quick and easy way of preparing *buckypaper*, a thin material that is an excellent conductor of electricity and heat. Invented by physicists headed by Changhong Liu at Tsinghua University, China, the new technique could be used to make material for high energy density capacitors or to remove heat from computer chips. The team claim their method is a far better than the previous one where a liquid suspension of CNTs was filtered in a high magnetic field. Paper made that way was often poorer as it was not uniformly-thick with all the CNTs pointing the same way. Liu and his colleagues report that their dry technique produces a strong and flexible film and demonstrate the claim by folding their CNT material into an origami swan.

Travel maps pop up in court battle

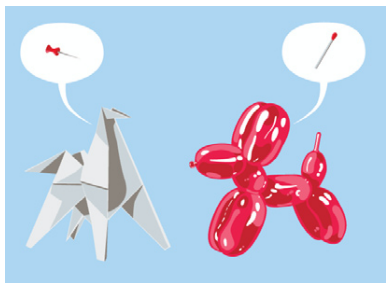


A design for a foldaway map inspired by an origami fold called the Unfolding Flower is at the centre of a High Court copyright

hearing. Derek Dacey, the inventor, claims that his design was stolen. His company, Compass Maps, is challenging the owner of Berlitz travel guides over the rights to the design. Until 2005 Compass had a distribution deal with GeoCenter, part of the Langenscheidt Publishing Group, which purchased Berlitz. In April 2006 GeoCenter launched its own pop-up maps.

Dog Fight

On line T-shirt store www.threadless.com are currently selling this fun tee of origami and balloon animal dogs sharing threatening remarks.



Not Just Flower Arranging but Folding Too

This beautiful image shows Lotus flowers with the outer petals folded, to add interest to the already stunning arrangement.



The Life of Paper



The Life of Paper is a theatre event featuring the work of Joseph Wu and theatre artists from East and West, and is described as a "journey through time and cultures, uncovering the ancient art of paper folding".

Set in a world made of paper; origami sculptures, costumes, props, set, masks, puppets, and musical instruments will be all made of folded paper.

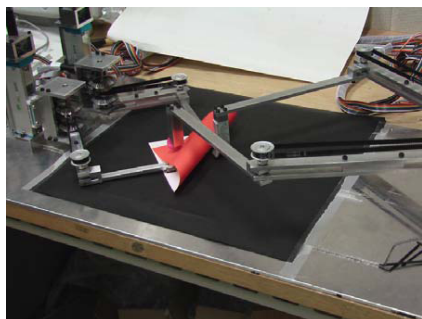
Pangaea Arts, (based in Vancouver, Canada, www.pangaea-arts.com), will mix origami with live performers from a range of artistic backgrounds, as well as world music group Orchid Ensemble, at the Roundhouse Performance Centre.

Magazine Prize

Last issues competition that started on page 18 (it really does pay to read the small print), was for an origami model folded and signed by *Akira Yoshizawa* - it went to BOS member Paul Why.

The Robot Folds Again

You may recall Devin Balkcom's origami-folding robot. His site is at <http://www.cs.dartmouth.edu/~robotics/origami.html>



Now here's a more advanced model - it can even make squash folds. There's a video at <http://www.mechatronics.me.kyoto-u.ac.jp/personal/yokokohji/hand.html#Origami>

Not Just the Hymn Books



Architect Shigeru Ban erected an entire Church out of Paper in Kobe, Japan after an earthquake ripped the region in 1995. The church was used served as a community centre for the homeless and was built by around 160 church volunteers in five weeks with materials donated by local companies. The Paper Church was named Takatori Kyokai

Church, after the original Takatori Church destroyed and brought down by the quake. It was intended to be only a temporary structure but the church kept its doors open for almost 10 years until it was disassembled in June 2005. It has now been relocated to a site in Taiwan, and sadly nothing remains at the original site.

Sing To Your Money



Available at the Karaoke Warehouse online store is this dollar fold microphone a snip at \$14.95.

Computational Origamist Wins Computer Science Prize

The Tokyo University of Technology (TUT) awarded Professor Erik Demaine one of the second annual Katayanagi Prizes in Computer Science and received a \$10,000 prize. Demaine teaches computer science at MIT. Started by Koh Katayanagi, director of the Katayanagi Institute, the prizes serve to honour high achievers in the field of computer science. Demaine's work focuses on computational origami, the mathematical aspect of paper folding.

"I want to be able to answer questions that arise in science, engineering, and art reconfiguration. Folding is everywhere: in mechanics, robotics, graphics, and biology. By solving folding problems, we may build reconfigurable robots from movies like Transformers or Terminator 3, hinging together a collection of pieces that reconfigure into arbitrary shapes," Demaine said.

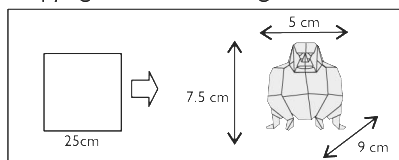
"I have never seen anything like Demaine's research in Japan," said TUT President Hideo Aisosaid. He also added that Demaine's highly praised work in origami provides a new perspective to the Japanese culture of origami through computer science.

Gorilla

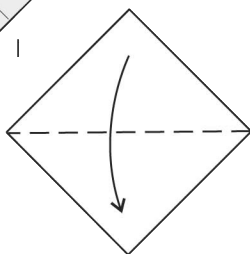
Mark Bolitho (2007)

Model designed & diagrams drawn 2007

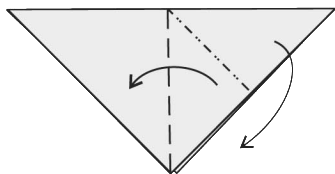
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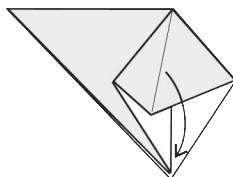
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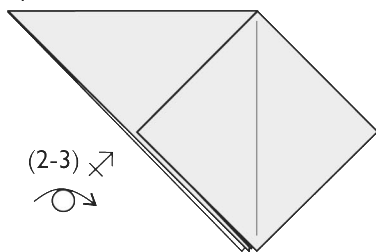
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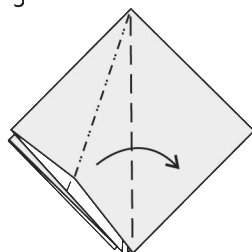
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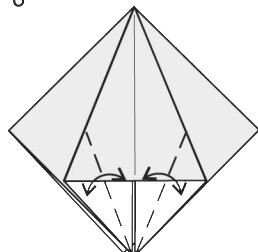
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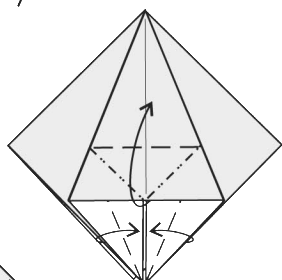
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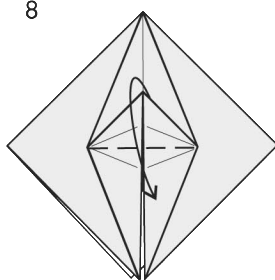
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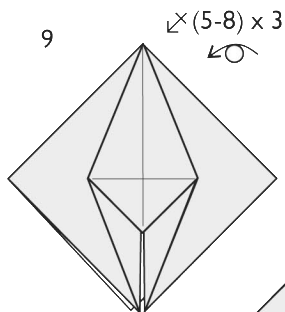
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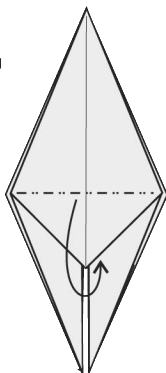


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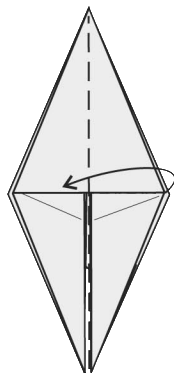




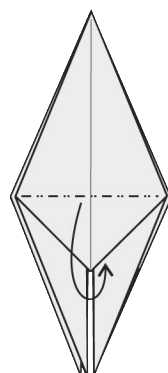
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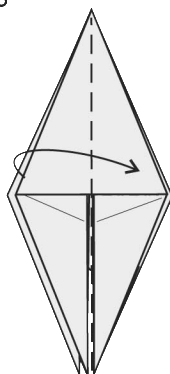
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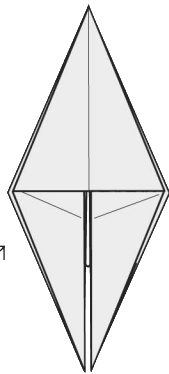
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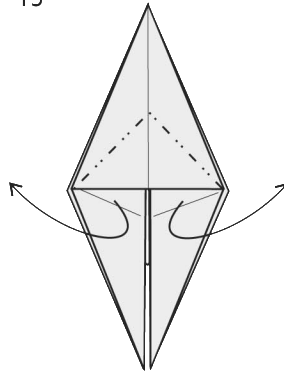
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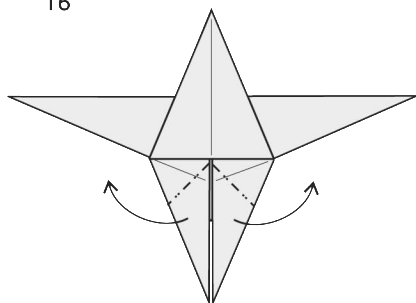


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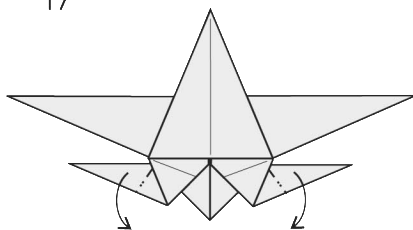


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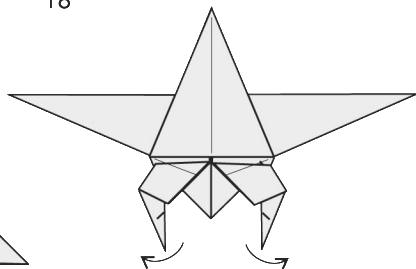
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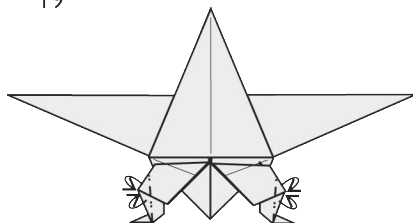
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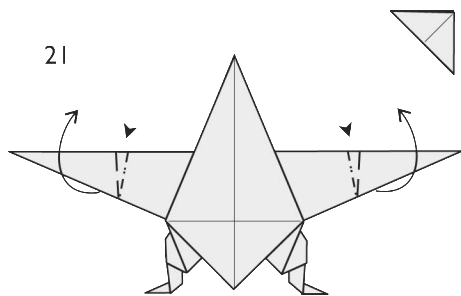
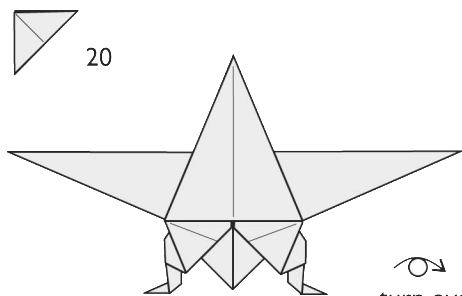


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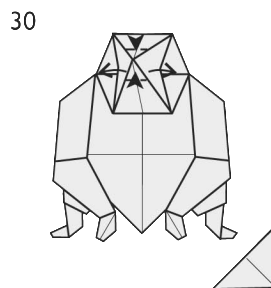
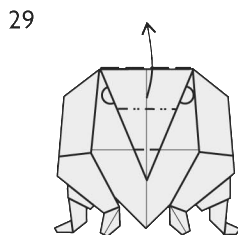
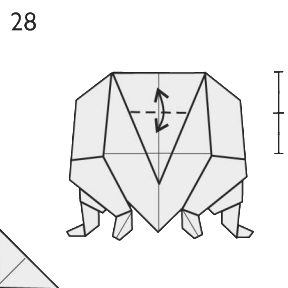
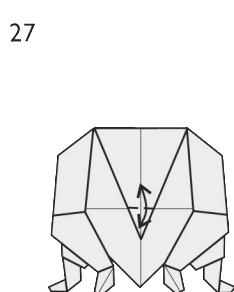
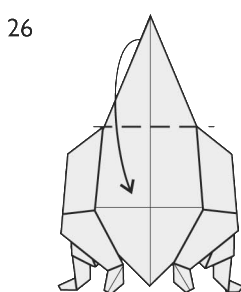
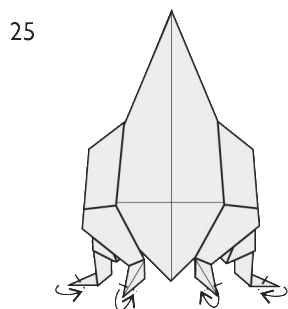
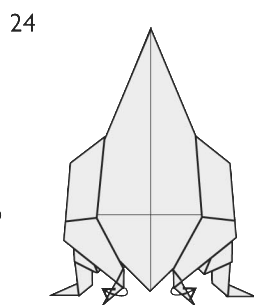
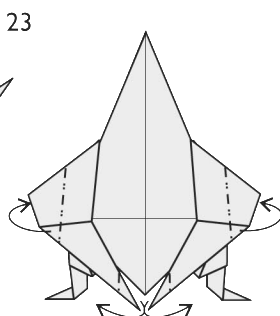
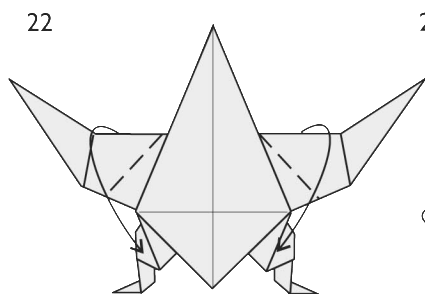


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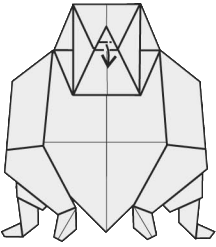


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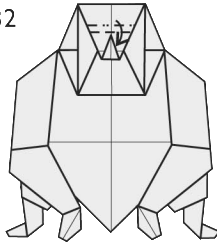




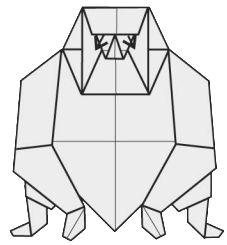
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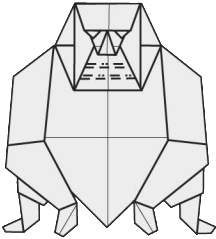
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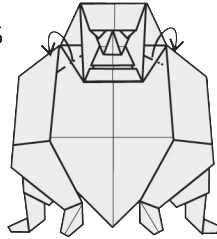
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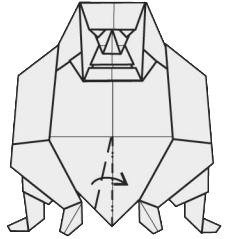
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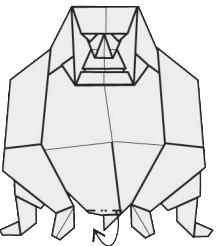
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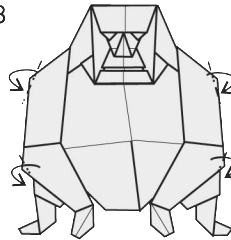
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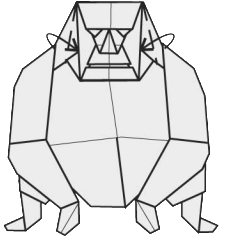
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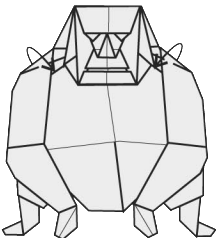
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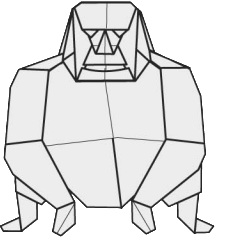
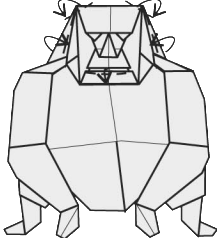
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Part 7 The Tower of Denos

By Paul Hanson

Adam and Canston decided a delay of nine moondawns would be beneficial to absorb Crimpran's basic training in the use of folding techniques in order to transform their own forms. Although in truth they realised it was not possible to become an expert in this short time. At least they would have some chance against the forces of Denos when attempting to rescue Janeta and Canston's sister. Crimpran's warning that Denos may have gained knowledge of the 'dangerous folds' made them both wary and determined to learn as best they could.

The nine moondawns progressed as the two unlikely companions studied the book of folds and practised under Crimpran's teaching. But all this time Adam worried about the fate of Janeta.

Three quarters of a moondawn ago, Janeta began her own journey of discovery. She had been shocked when her captors had thrown both Adam and Canston, one of their own number, overboard from the sky yacht and sent them plummeting into the Caves of Unknowing. Rootac, the humanoid square responsible for this action, stood gleefully at the helm of the ship with his one remaining comrade named Ulock, who kept a careful watch over Janeta, with spear in hand. 'Must you stand there in such a menacing way?' said Janeta. Ulock ignored her comment, but Rootac responded, 'We would not wish to lose Denos' new recruit now would we?'

'I'm not his new recruit - I have been taken away from my village against my will!' said Janeta.

'But in accordance with the law,' corrected Rootac. 'Denos' law - no one else's,' said

Janeta.

'Oh how little you know or understand. But you will have plenty of time for both,' Rootac turned and outstretched an arm flap in the direction of the horizon, 'Look - we can see the tower in the distance, already shining and symbolising the might of Lord Denos throughout all of OruWorld.'

The two suns were low in the sky, pouring light through the mist shimmering on the horizon, broken only by the tall tower that was the pinnacle of Denos' abode. The tower was essentially a tall spire, surmounted by a sphere shaped structure housing multiple rooms. The sphere was made from a single thin sheet of strong inorganic material which had been repeatedly wet folded during an elaborate process (known in the building trade on OruWorld as 'floundering') until the entire structural shape had been formed into a great sphere. When it had dried, a firm weather proof structure had been created. This amazing structure symbolised Denos' superiority to any who cared to look in that direction.

The sky yacht floated onward toward Janeta's destiny and perhaps the destiny of OruWorld. As they approached Denos' tower, another flying shape became distinct on the horizon and gradually its form could be seen as a magnificent sky ship. Folded from a single sheet of structurally sound inorganic material, the sky ship cut through the cloud bank as cleanly as a craft knife cutting wet folded paper. In addition to a solar powered sail, the sky ship included separately folded propellers mounted on either side of the craft, rotating in the wind and providing additional motive power for this immense engine of sky borne motivation.

Dwarfed by this airborne display, the sky yacht containing Janeta and her captors flew silently past. Despite Janeta's own reservations on the way Denos ruled the land, she could not dismiss the achievements which had been made under his leadership. The sky ship was just one token of this fact.

Presently the sky yacht arrived at its destination, Denos' tower, which loomed heavily before them. A polygonal shaped platform cantilevered from the tower by a short arm. This was the landing platform. Rootac himself took control of the sky yacht, pulling on a control string here, and tweaking a flap there, to gently bring the sky yacht in to land. All the time Ulock maintained his menacing pose. The soft touchdown proved Rootac to be familiar with handling this type of vehicle. Soon Janeta was motioned out of the sky yacht and she placed her inside reverse folded foot flap on the surface of the landing platform. This simple action suddenly caused her to feel a wave of despair. She knew that none who had been taken by Denos from the village had ever returned or even been seen again. Her family had been helpless to prevent her being taken away by what, Rootac had insisted to her mother, was a legally upheld tradition. Janeta's one hope was Adam. She was helpless and prepared herself for what fate awaited her, but overwhelmingly she was determined not to let her fear and despair show.

They had now entered the building from the landing platform. 'Janeta, welcome to the realm of Denos,' came a voiceless greeting which strangely filled Janeta's mind with a joyous demeanour not in keeping with her feelings. Janeta turned toward the direction of the thought projection and saw a female humanoid square, simply but exquisitely folded with long flowing flaps that strayed along the floor as she moved. Janeta thought she should make her position known from the beginning. 'I do not want to be here, I have been taken from my family and friends against my will, so your friendly greeting can only be interpreted as sarcasm!'

'My name is Qsandra. Janeta, we do not want to get off on the wrong flap. You know that only a privileged few are considered suitable to come and work with us in the

service of Denos.'

'So I'm supposed to be grateful for my imprisonment am I?'

'You are ignoring the fact that your service with us is a mutual agreement between the village and Denos. You have been brought here entirely within the confines of the law. Now let me show you to your "cell".' They walked along a corridor a short distance and down a flight of stairs. The way to the dungeon, thought Janeta. Presently they stopped. 'This is where you will be staying,' Qsandra opened a door allowing Janeta to look inside, but what she saw caused her to utter a gasp of shock and surprise.

The room was quaintly rectangular and she walked inside towards a small balcony that overlooked the square in the centre of the castle. The room was brightly decorated and provided with elegantly folded furniture, a low table and two chairs. A separate room provided sleeping accommodation with a soft cushioned bed. 'If there is anything you need, you have but to ask and it will be folded,' Qsandra then went away.

Janeta had expected a dark, dank, dingy cell - not this. But despite the unlocked door, the castle was surrounded by a moat. She folded herself down onto the bed and wept.

Soon it was evening, Janeta's despair had built into anger and determination to escape. She decided to have a look around and assess the possibilities. Corridor after corridor consumed the tower of Denos, but eventually she was drawn to a chamber at the top of the tower. Security was not apparently a concern, not a lock fold in the place. This chamber was more ornately folded than the other rooms she had seen so far, but one particular feature in the room drew Janeta's attention. A large vertical vessel stood in the centre of the room and inside was a folded humanoid female. Janeta clearly recognised the tell tale signs of the substance covering her form. Was this a warning to all those who were brought to the castle? This was the remains of an occupant of OruWorld who had been wet folded to death.

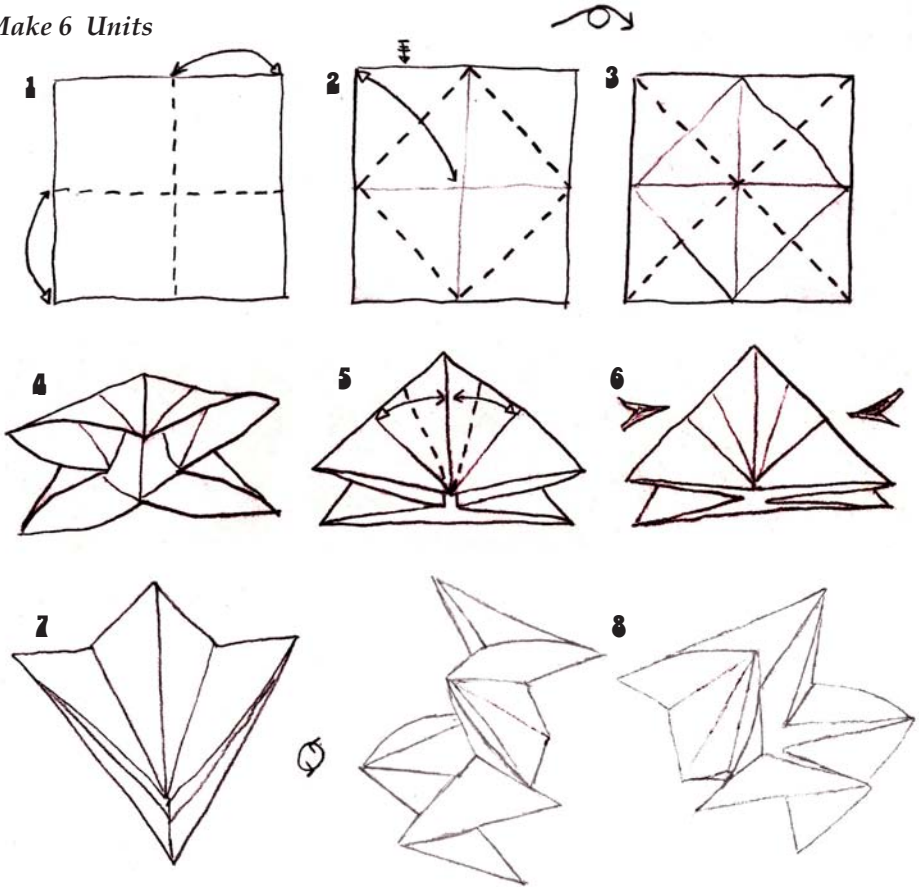
Next: Denos

More about OruWorld at www.sorceryforigami.co.uk

Denver Lawson - Modular 3B

(Modular Blintz Birdbase Ball) Copyright Model 1998 diagram 2008

Make 6 Units



Tuck one point under another & repeat with the other units so that a pair of points from opposite units are on top of the unit which is in between & each unit is held in place by a pair.



This is 4 units join



NEW MEMBERS

We've had lots of new members in the last two months, they are listed below. Hopefully we will see some of them at Liverpool in September, several new members came to Nottingham in April which was great.

Ordinary

Paul Slater – West Midlands. Jacky Ouyang – Enfield, Middlesex. Joe Moretti – Bridgwater, Somerset. Clair Stirling – Leith, Edinburgh. Danila Narcisi – Middlesex. Conor Crawford – Antrim, Northern Ireland. Trevor Newbery – Goring by Sea, W.Sussex. F.J Rowlands – Chester. Adam Green – Brighton, E.Sussex. Alastair Douglas – Bishops Waltham, Hampshire. John Crockatt – Norwich. Steven Armstrong – Stockton on Tees, Cleveland. Kat Anderson – London. Elizabeth Batty – London.

The BOS council

President: Joan Homewood

Vice Presidents: David Lister • David Brill • John Smith • Iris Walker

Chairman: Mick Guy •

General Secretary: Mark Bolitho

Treasurer: Sue Pope •

Librarian: Pauline Trew •

Magazine Editor: Larry Hart •

Membership Secretary: Penny Groom

Supplies Secretary: Ian Harrison •

Public Relations Officer: Nigel Elworthy •

Other council members: Thea Anning, Michael Formstone, Colin Rowe, Giles Towning, and Sharon Turvey.

Judy Rowe – Northamptonshire. Shona Webley – Birmingham. David Kellett – Hitchin, Herts. Susan Lawson – Manchester. Mark Beland – Godalming, Surrey. Carol Huff – Amersham. Colin Saxelby – Bishops Cleeve – Cheltenham.

Junior

Oliver Spivey – Market Rasen, Lincolnshire. Dominic Clark – Calne, Wiltshire.

Overseas

Joanthan Scouten – Rochester, NY. USA. Daniel Landi – Sao Paulo, Brazil. Mary Craig – Golden, CO. USA. Marty Chambliss – Los Angeles, CA . USA. Lars Hviid, Skovlunde, Denmark/

Penny Groom

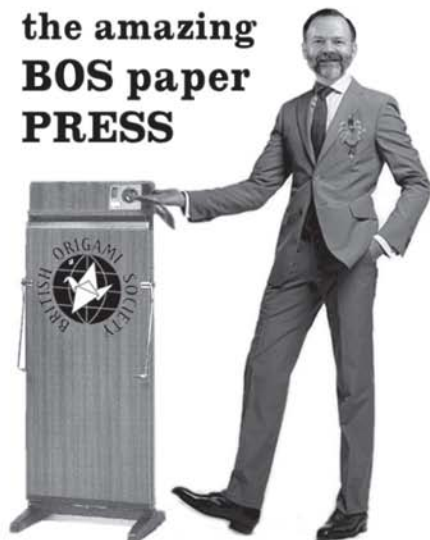
email: membership@britishorigami.info

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before



after

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products/papton/pa01.htm](http://www.fuchs-funke.de/products/papton/pa01.htm)

nick robinson's Funny Papers



Behind the times? David Lister? Clearly not as this shot from Cambridge shows...



Dictionari

by Edna Wrinkles & Boris "Sonic" Hanlon

O-shide : a badly folded pleat

Obligator : adv: Models that every folder should have folded at least once (q.v. crane)

Octagon : when 8 folders leave a class half way

Off-hand : to drop a sheet of paper whilst folding

Offline : when an edge doesn't line up with a crease (see Online)

O'Hare : a folded irish rabbit

Online : when an edge actually lines up with a crease (see Offline)

Oreguano : a poorly folded model

Orifice : generic term for Joisel masks

Origami : folding a sheet of paper to produce a model that no-one recognises

Oriole : the center of the paper after wet-folding a blintzed frog-base

Orison : offspring of a paper-folder (cf John Montroll Junior, Paul Jackson III)

One Crease : a part of an origami folding sequence

Ori-casa : a Spanish folders residence

Origin : a folders favourite tippie

Olympic Medal : an award to talented folders

Oshi-dashi : a strongly performed squash fold

O'Toole : an aid to folding, (see bone folder)

OUSA : a wet-folded model that hasn't dried

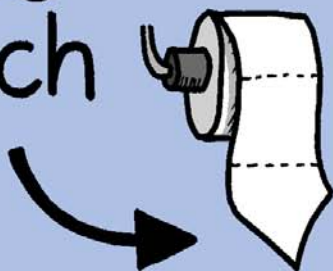
Outside reverse : to perform a three-point turn in the street

Ow : a Singaporean paper-cut



The latest
nogochi designs
(see issue 249)

nice
touch



too
much

