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by Nick Robinson



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About the Author

Nick Robinson has been folding paper since the early 1980s and has been a member of the British Origami Society (BOS) for over 25 years. He served on the BOS council for over 20 years, edited their bimonthly magazine for 5 years, and still maintains their website. In 2004 he was awarded the Sidney French medal — the highest award the society can offer — in recognition of his outstanding contribution to origami. Nick spent many years as a professional origami teacher, travelling around schools, libraries, youth clubs, hospitals, and art galleries, teaching origami and paper artwork. He ran sessions with people of all ages and physical abilities.

Nick has appeared on television and has fulfilled numerous commissions for magazines, television, and Internet advertising campaigns. Over 200 of his original origami creations have been published in 13 countries around the world, including a Japanese newspaper. He has submitted work to many prestigious exhibitions around the world. In 1994, Nick won three of the five categories for the International Alice in Wonderland Origami competition. He has been invited as a special guest to origami conventions in Switzerland, Germany, Italy, France, Austria, America, and Japan. Nick has written and illustrated 25 origami books, with total worldwide sales of several million. His origami website is www.origami.me.uk.

Nick is in his very early 50s with a BA honours degree in communication studies. He lives in Sheffield, England, with his wife Alison, grown-up children Daisy and Nick, plus cats Gomez and Matilda. As a former professional musician he still performs solo improvised ambient guitar concerts. His music website is www.looping.me.uk. When not folding paper or making music, Nick likes to watch tadpoles in his garden pond, cycle in the countryside, eat curries, make awful puns, take photographs, and generally embarrass his children.

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This book is dedicated to my beautiful Alison, Daisy, and Nick Jnr (arguably taller than his dad now). Also to our cats Matilda and Gomez, who is 21 years old and looking every day of his age.

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His work is unbelievable!

— Eric Joisel

I can think of nobody better qualified to write this book.

— Robert Lang

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Introduction

I've been learning and loving origami for nearly 30 years. What got me started? Buried deep within me was a desire to learn a creative art. I tried basket-weaving, macramé, and painting, but found no real empathy with those subjects. When I borrowed my first origami book from the library, I quickly realised I'd found what I was looking for. A perfect marriage of art and technique, origami enables you to turn innocent sheets of paper into little gems that you can give to other people, brightening up both your lives.

The joy of origami, the art of paper-folding, lies partly in an innate human need to fiddle with paper. You get a bus ticket and can't leave it alone. You fold it in half, form a tube, make pleats - it seems impossible not to. Fiddling about with paper is also a way of magically transforming an everyday material into a living, breathing creation. People are always amazed at the possibilities of the humble sheet of paper when you use it for origami. You don't need to be a genius or artist to make or design origami models, nor do you need an endless supply of patience. As you'll see in this book, you can make a recognisable origami model in a few seconds.

To a convert, origami is more than just folding paper - it's an expression of fundamental human values: creativity, curiosity, emotion, communication, and above all, fun!

About This Book

The possible origami creations are endless, from flowers to birds, from cars to cuckoo clocks, from dung-beetles to elephants. For this book I've selected designs from a wide variety of subject areas and ordered them according to complexity. Where appropriate, I try to explain the thinking behind some of the steps, as well as the way in which origami diagrams and symbols are used to explain a three-dimensional move in what is a necessarily flat drawing. I also inject the odd note of humour; partly to avoid the accusation that origami books have to be dry, but mainly because that's the kind of guy I am and it's far too late to change.

Throughout this book, I encourage you to be creative and to experiment with the models; changing angles, distances, and so on to see what you can discover. Just because the model is called a goldfish doesn't mean you can't adapt it to become a herring or a whale. You may feel that a particular model can be improved by a few shaping moves at the end, and this is as it should be - go ahead and make your moves! The world needs new creative folders! However, even if you feel you don't have a creative bone in your body, simply following the instructions will make everyone else think you're very talented, so don't debate the point, just show them the model and bask in the praise.

Conventions Used in This Book

To make this book even easier to use I use a few conventions. The action parts of the numbered steps are in **bold** and the numbers correspond to the numbers in the accompanying illustrations. (Well, it would be a bit confusing if they didn't.) Web and email addresses are in monofont.

Most origami models are created by real live human beings and I credit them whenever appropriate. Doing so is polite, legally advisable, and it's good to associate the model with the creator's name.

Origami instruction symbols can have subtle differences. I explain the symbols I use in Chapter 1, and use them consistently throughout the book. I also include them on the cheat sheet so you can refer to them quickly and easily.

You can fold everything in this book from a standard 15-centimetre-square piece of paper (but feel free to go larger or smaller as you like). However, for the more challenging designs in Chapters 6 and 7, you may want to double this size until you're confident with the model.

What to call someone who practises origami? The terms 'origamist', 'paper-folder', 'paper-artist', 'origamian', and '*plieur de papier*' are all in use, but I prefer the first,

because it's not too posh, and has right air of implied competence about it.

Foolish Assumptions

In writing this book I couldn't help but make a few assumptions about you, dear reader. I assume that:

- ✓ You want to get to grips with the fundamentals (and more) of origami.
- ✓ You have no previous knowledge of origami and want me to take you step-by-step through all the techniques and terms you'll need to become a fully-qualified paper-folder.
- ✓ You may have already dipped your toe into papery water and want to discover more models to fully immerse yourself in.

Put simply, this book is for anyone remotely interested in the endless possibilities and enjoyment of origami.

How This Book Is Organised

This book is divided into three parts; the need-to-know stuff, the models, and the fun tips and information at the end.

Part I: Coming to the Crease: Basic Techniques

In this part I introduce you to the essential techniques and symbols you need to start folding.

I explain how to create your own models and make your own origami instructions, which can actually help you to become a better folder. In addition, you can share your efforts with the rest of the origami world and be a contributor rather than just a user. I describe a variety of techniques ranging from very low to hi-tech. I also explore origami ethics. Intrigued? It's all in Chapter 2!

Part II: Folding On: The Models

This part is where you'll find 75 models to create, ranging from designs that use the simplest of techniques through to those with many separate steps. From simple and moderate models you move on to geometric and challenging designs. Don't panic - you don't need to understand *any* mathematics in order to complete the geometric models. Maths isn't one of my strong points!

Also in this part, you'll meet some origami *bases*, straightforward folding sequences common to many designs. I use simple designs within the information about bases to demonstrate the techniques.

Part III: The Part of Tens

In this set of small but perfectly formed chapters you'll find a series of origami nuggets to enhance your enjoyment and skill. Discover my top ten folders, check out top tips to try, and experiment with ten different styles of origami.

Icons Used in This Book

Scattered throughout the book are icons to help you navigate to certain key bits of information.



The folded paper knot draws your attention to a key point about origami to bear in mind.



This icon highlights a spot where a little more concentration or subtlety is required to make a really job of a model. As well as using it within the written instructions, I also use it occasionally within the figures.



Ouch! Avoid these potential origami pitfalls.



The target arrow highlights a particularly useful piece of advice.

Where to Go from Here

You can dip in and out of the book as you like, but I recommend that you follow the traditional route from easier models to more difficult to build up your experience. Success with a simple design encourages you when you come to the more challenging models in the book. If you want to find a particular model or technique you can use the table of contents and the index in the back of this book.

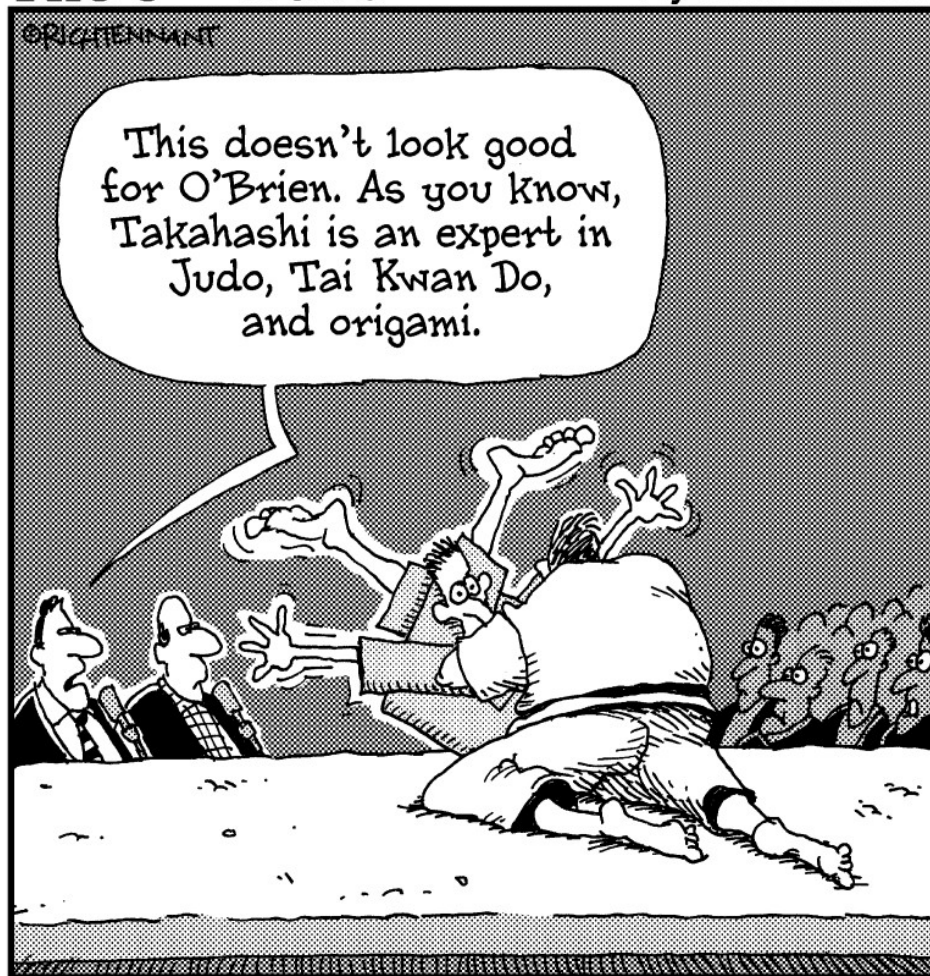
Origami has never been a super trendy activity, and you may need to develop a forgiving attitude in case your friends scoff at your hobby, but once you've mastered a few simple designs, they'll sit back in amazement and you'll become everyone's best friend. Well, perhaps.

Part I

Coming to the Crease: Basic Techniques

The 5th Wave

By Rich Tennant



In this part . . .