

ONDORI

Pop-Up Gift Cards

Over 70 Ingenious Designs
Step-by-Step Easy-to-Follow Instructions



ORIGAMIC ARCHITECTURE
BY
MASAHIRO CHATANI

Pop-Up Gift Cards



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ONDORI



Pop-Up Gift Cards

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- ♠ MASAHIRO CHATANI
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Gift Cards Three-dimensional Shapes



① ◊

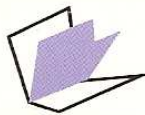
② ♠

③ ♠

① Instructions on page 28.

② Instructions on page 29.

③ Instructions on page 23.



Birds



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- ④ Instructions on page 73.
- ⑤ Instructions on page 30.
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- ⑧ Instructions on page 72.
- ⑨ Instructions on page 68.
- ⑩ Instructions on page 60.

⑦ ◊



⑨ ♡



⑧ ◊

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⑥ ◊

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⑩ ◊





11 ◊

12 ◊

14 ◊

13 ◊

15 ◊

- ⑪ Instructions on page 33.
- ⑫ Instructions on page 77.
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- ⑱ Instructions on page 51.
- ⑲ Instructions on page 56.
- ⑳ Instructions on page 62.
- ㉑ Instructions on page 76.



16 ◊

19 ◊

17 ◊

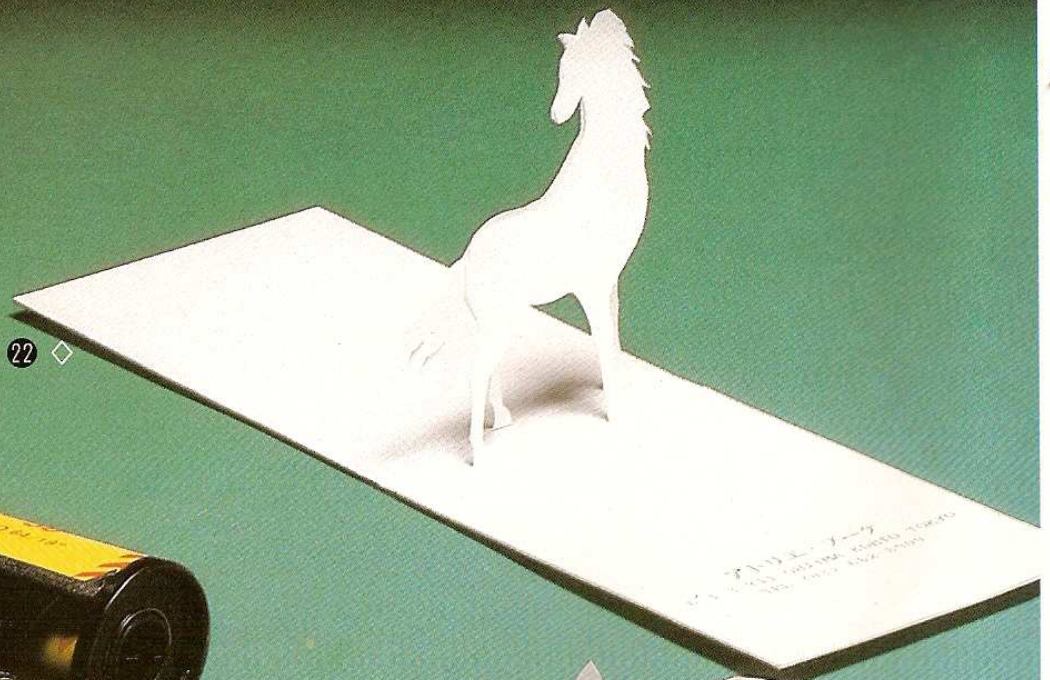
20 ◊

18 ◊

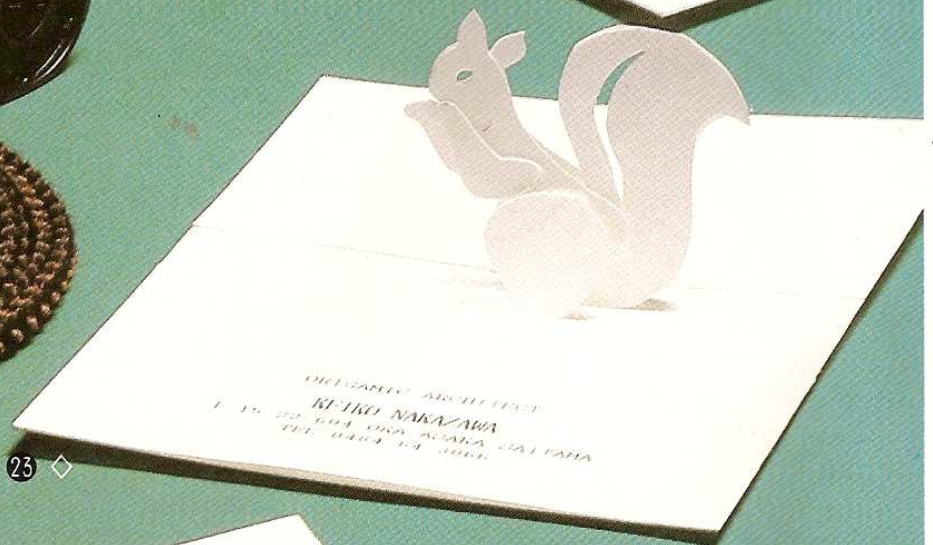
21 ◊



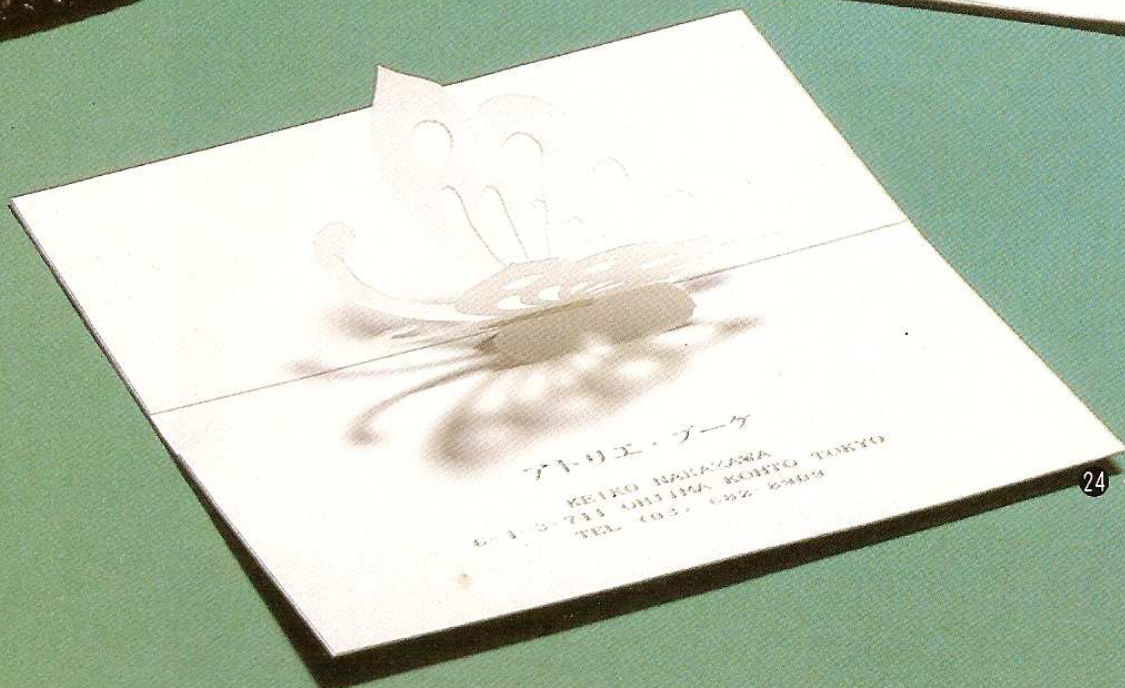
22 ◊



23 ◊



24 ◊



②② Instructions on page 54.

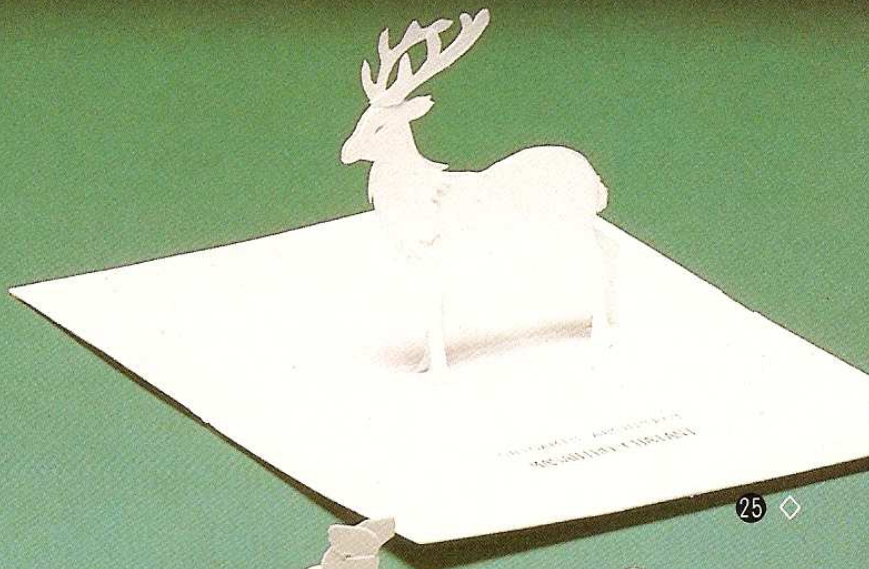
②③ Instructions on page 80.

②④ Instructions on page 25.

②⑤ Instructions on page 65.

②⑥ Instructions on page 56.

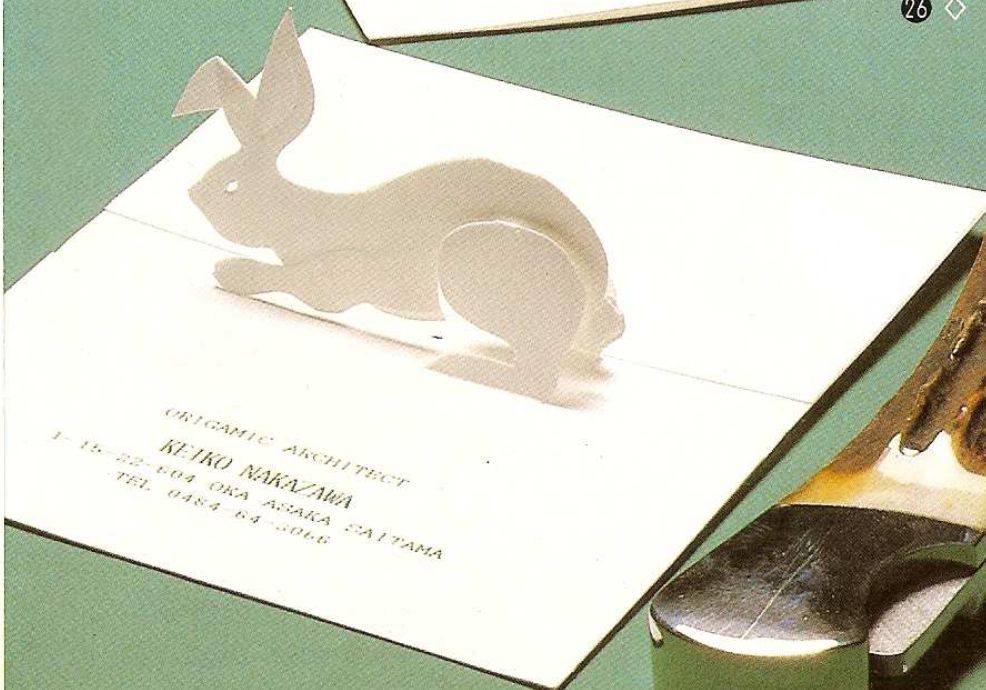
②⑦ Instructions on page 33.



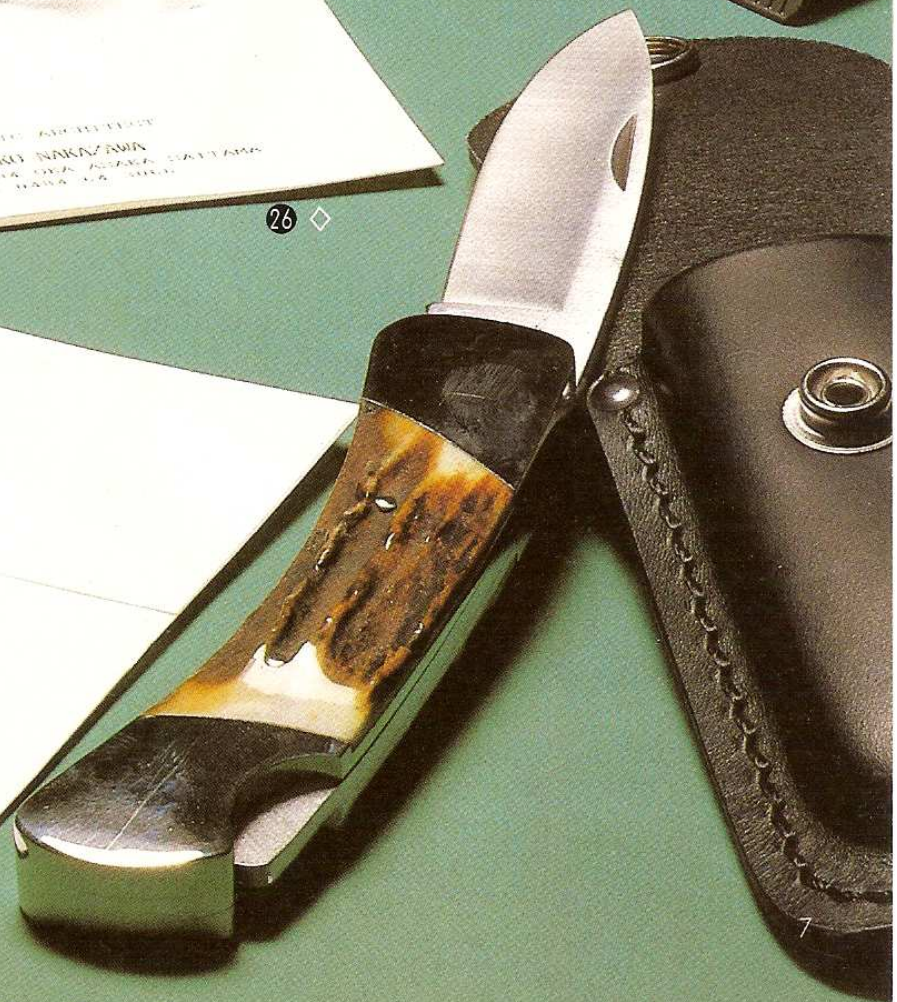
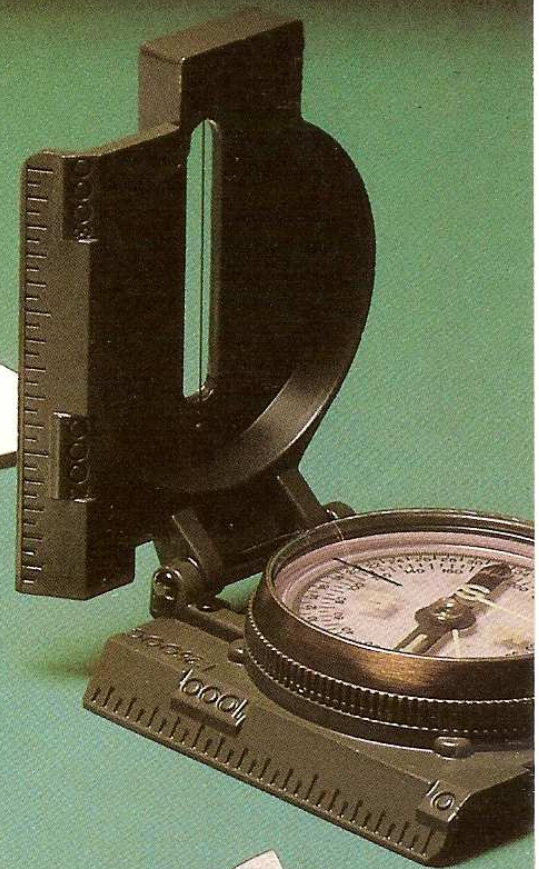
25 ◊



26 ◊



27 ◊





On Special Occasions

- ②8 Instructions on page 26.
- ②9 Instructions on page 58.
- ③0 Instructions on page 32.
- ③1 Instructions on page 53.
- ③2 Instructions on page 68.

33 ♣



36 ♡

34 ♣

37 ♡

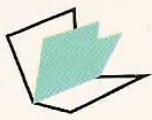
35 ◇

38 ♡

 **Flowers**

- ③③ Instructions on page 50.
- ③④ Instructions on page 61.
- ③⑤ Instructions on page 55.

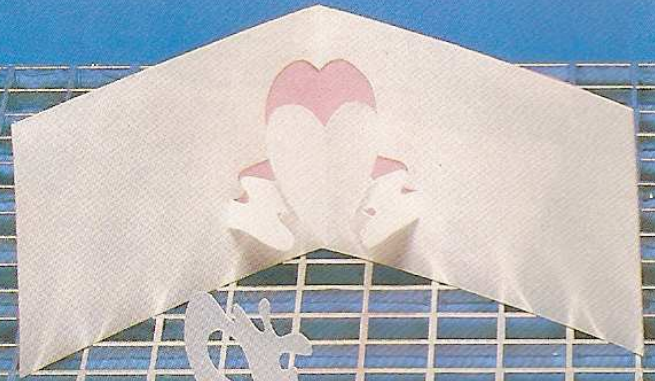
- ③⑥ Instructions on page 55.
- ③⑦ Instructions on page 69.
- ③⑧ Instructions on page 69.



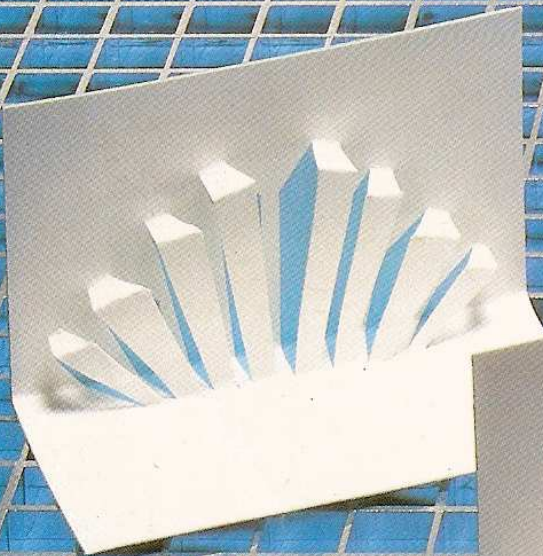
Various Shapes



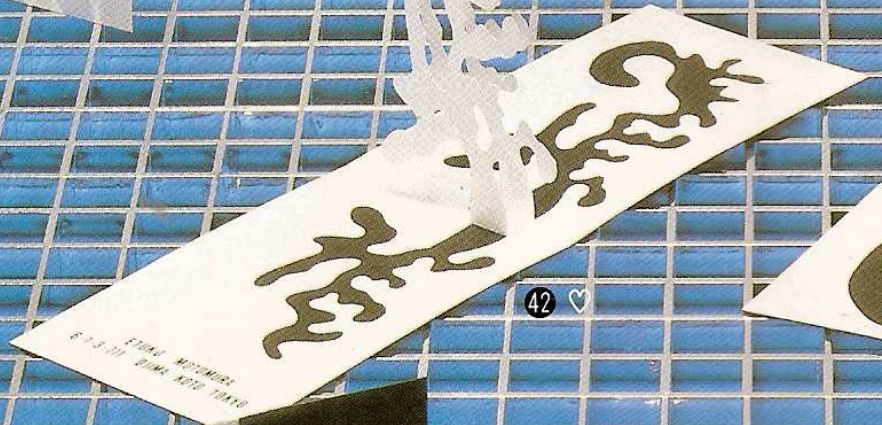
39 ✂



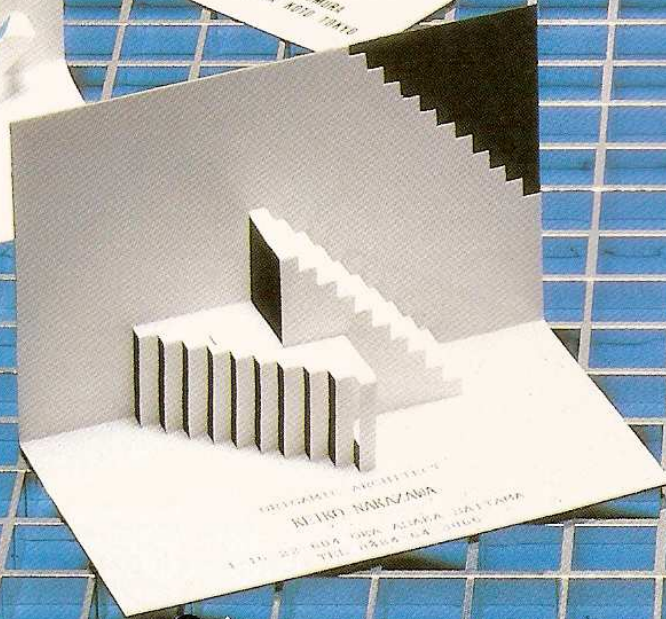
41 ✂



40 ✂



42 ✂



43 ✂

③⑨ Instructions on page 52.

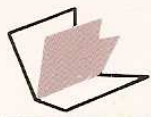
④⑩ Instructions on page 59.

④① Instructions on page 62.



- ④② Instructions on page 61.
- ④③ Instructions on page 21.
- ④④ Instructions on page 54.

- ④⑤ Instructions on page 51.
- ④⑥ Instructions on page 57.
- ④⑦ Instructions on page 59.
- ④⑧ Instructions on page 53.



Alphabet



49 ◊

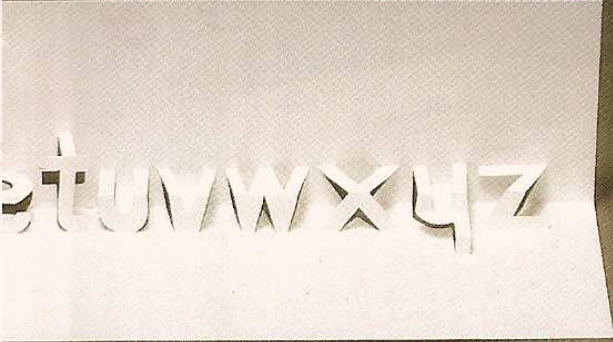


50 ◊

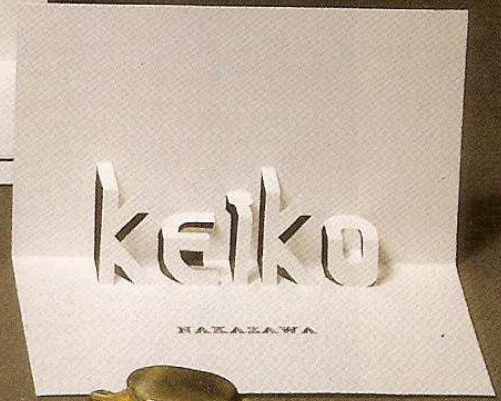


51 ◊

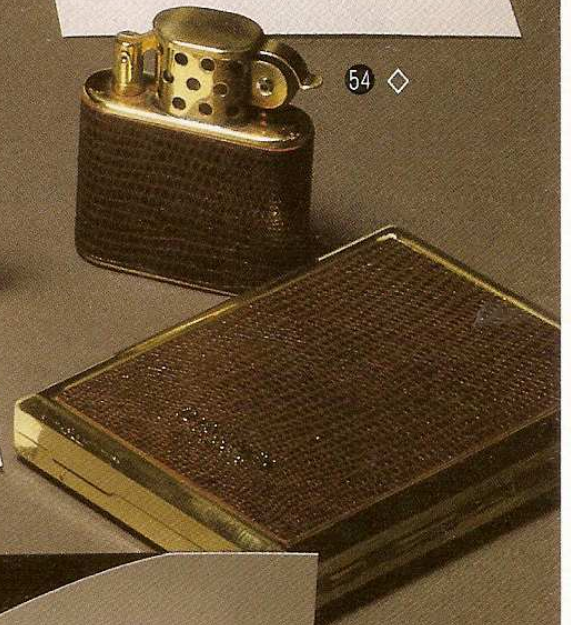
- ④ Instructions on page 48.
- ⑤ Instructions on page 46.
- ⑥ Instructions on page 49.



52 ◊



54 ◊



53 ♠



55 ◊

52 Instructions on page 64.

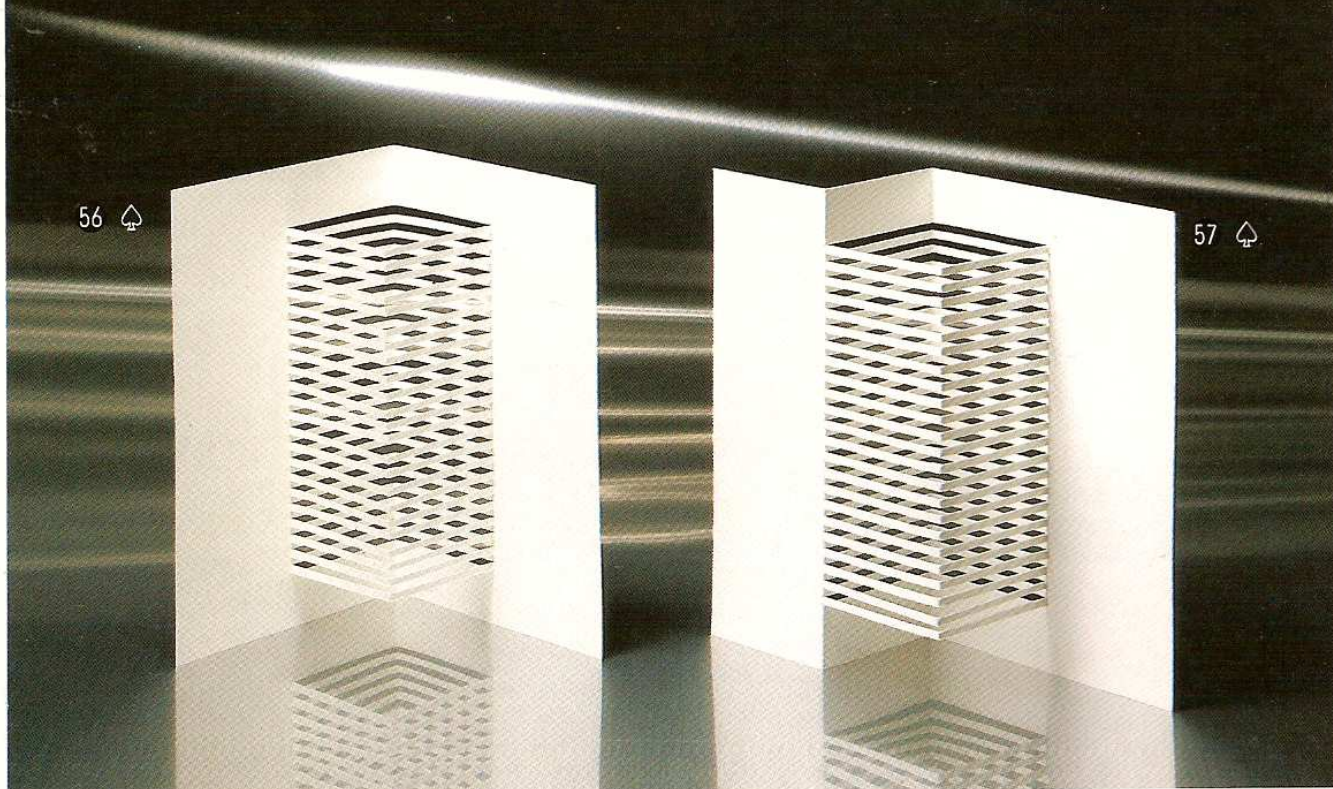
54 Instructions on page 64.

53 Instructions on page 49.

55 Instructions on page 50.

Greeting Cards (Beauty of Lines)

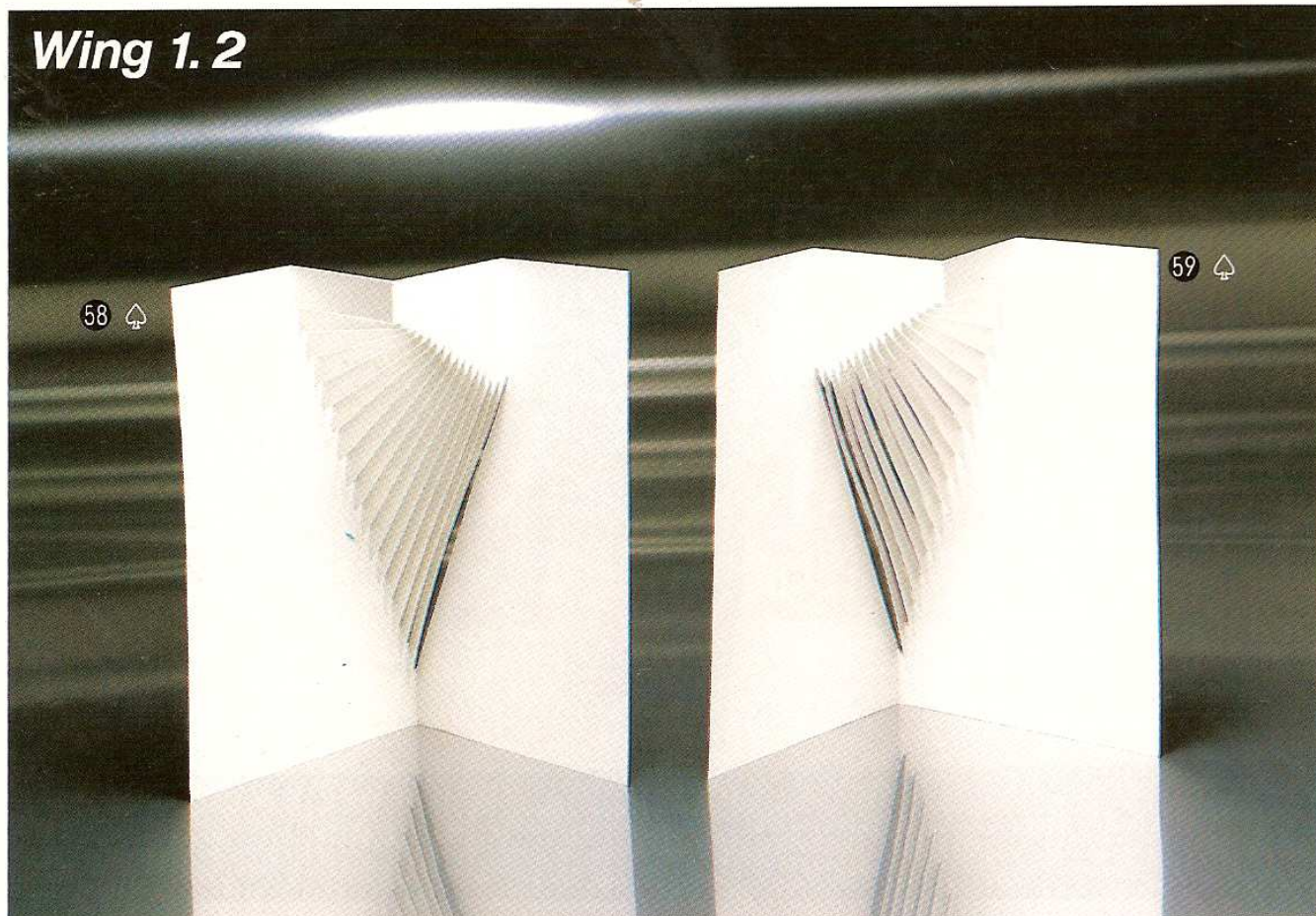
Square Pillar 1.2



⑤⑥ Instructions on page 34.

⑤⑦ Sample

Wing 1.2

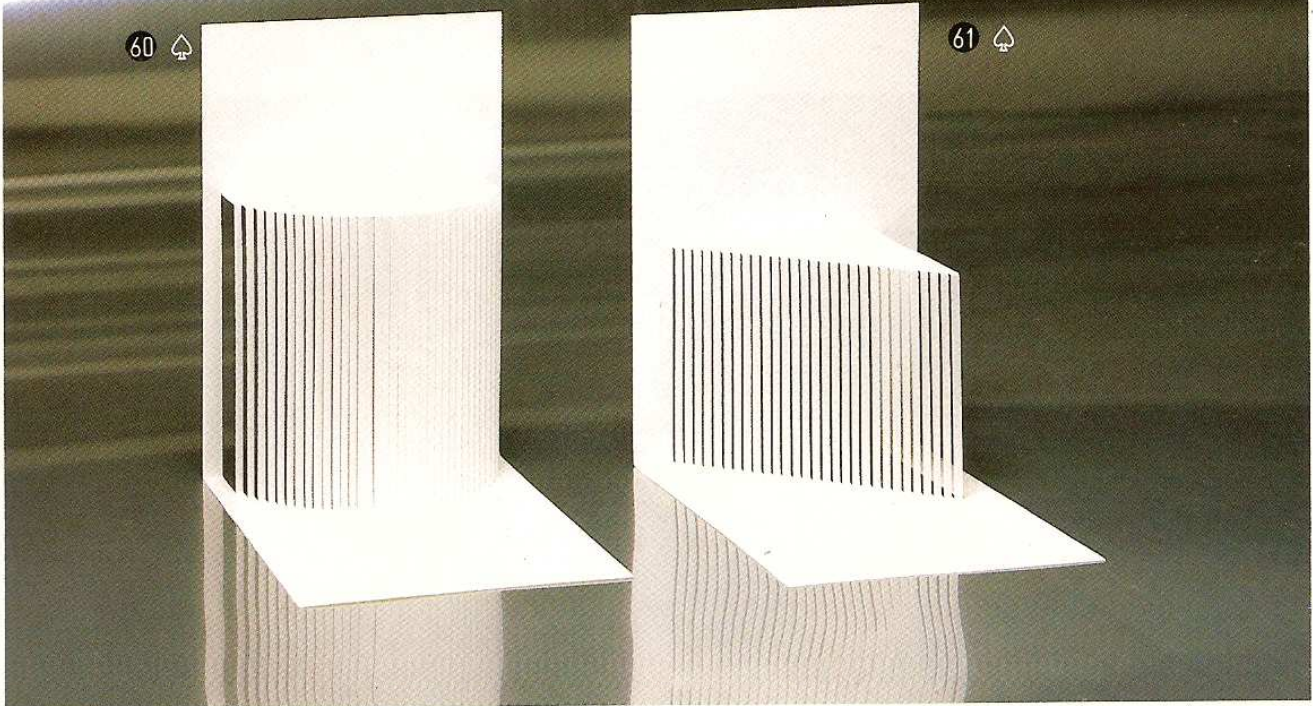


⑤⑧ Instructions on page 35.

⑤⑨ Sample

Cylinder

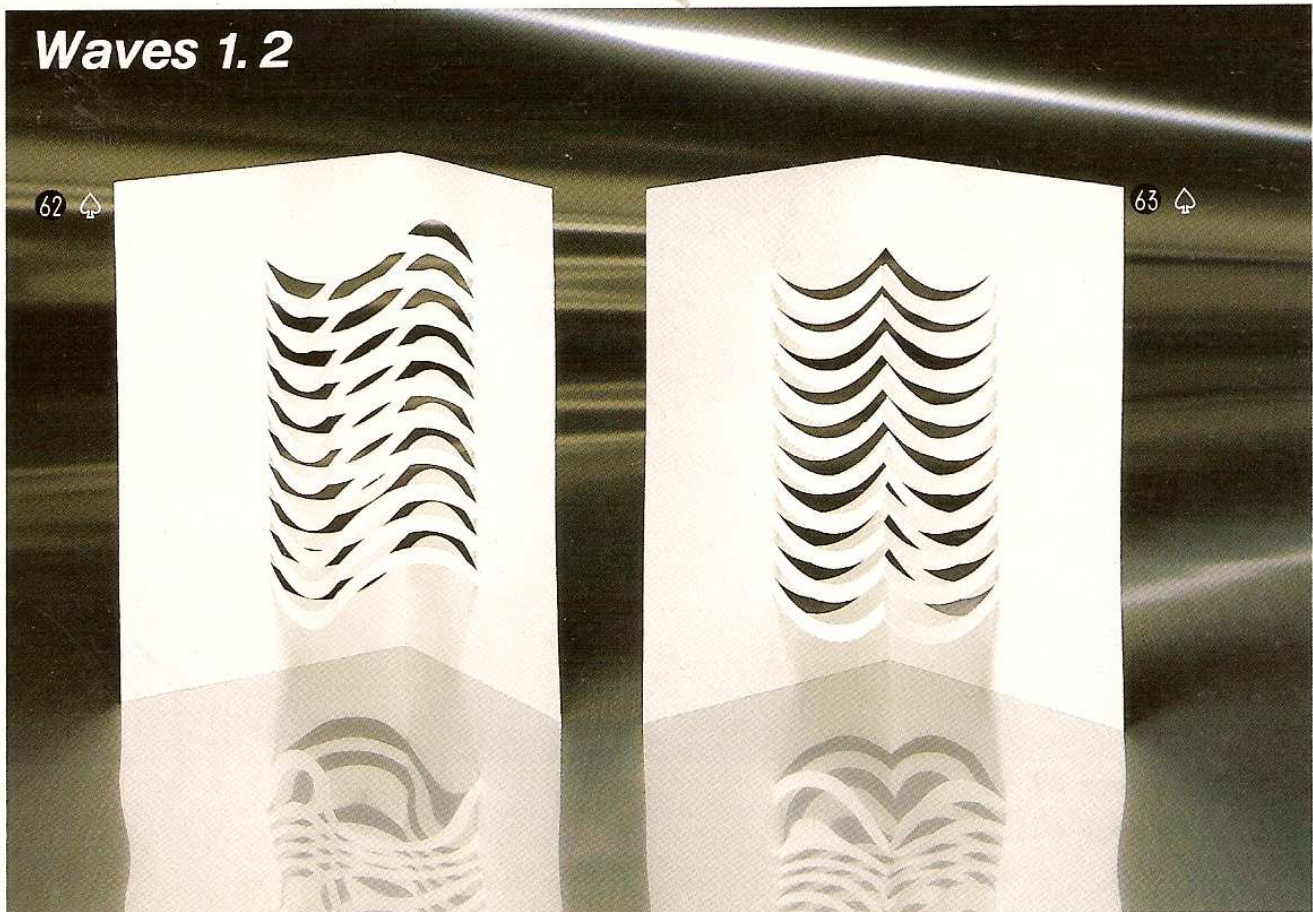
Prism



⑥0 Instructions on page 36.

⑥1 Instructions on page 37.

Waves 1.2

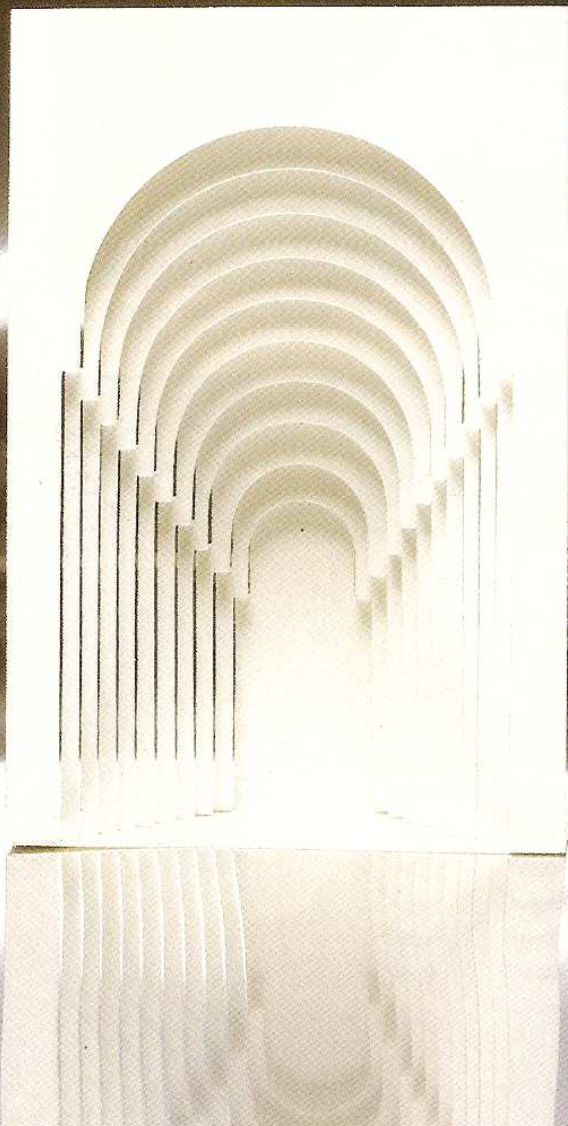


⑥2 Sample

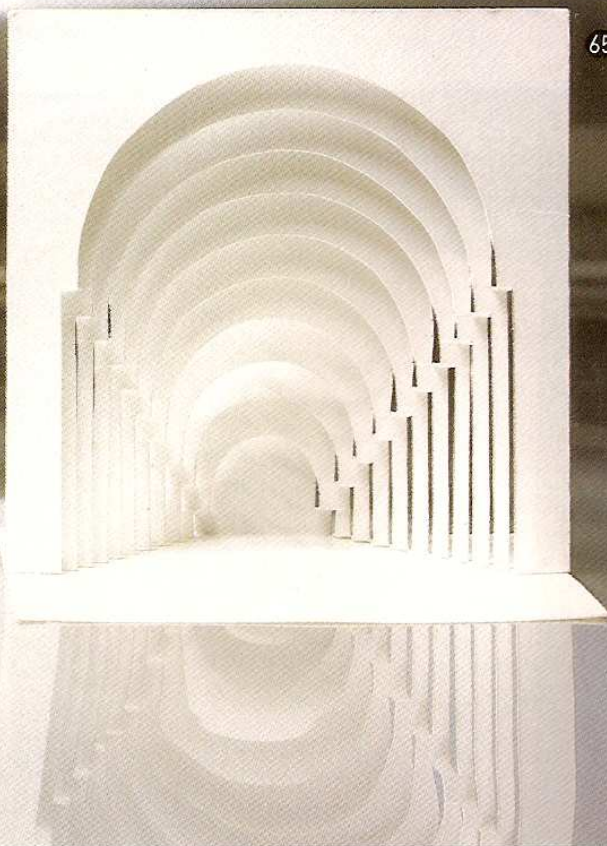
⑥3 Instructions on page 38.

Corridor 1.2

64 



65 

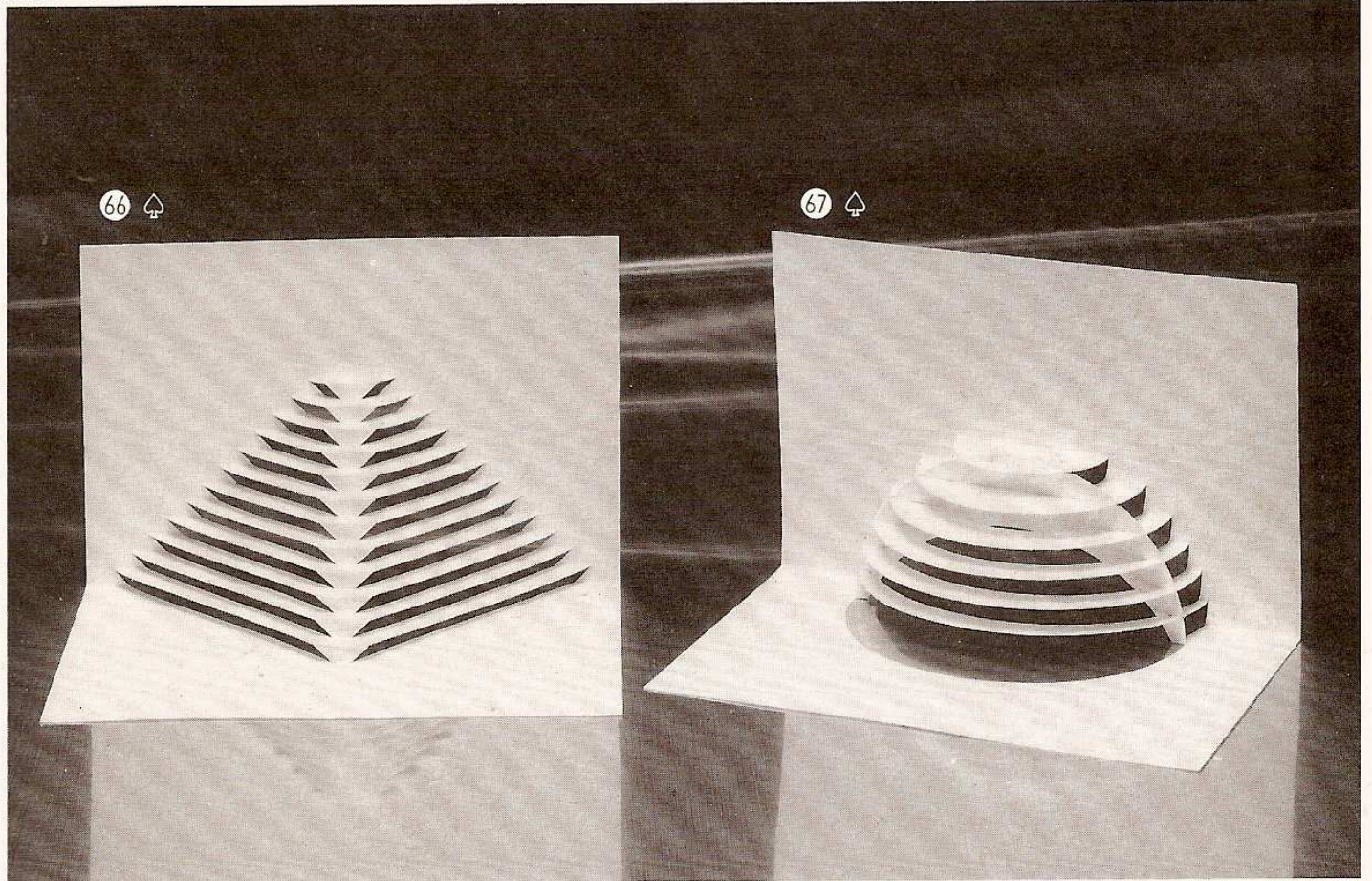


⑥4 Instructions on page 39.

⑥5 Instructions on page 40.

Mountain

Semicircle



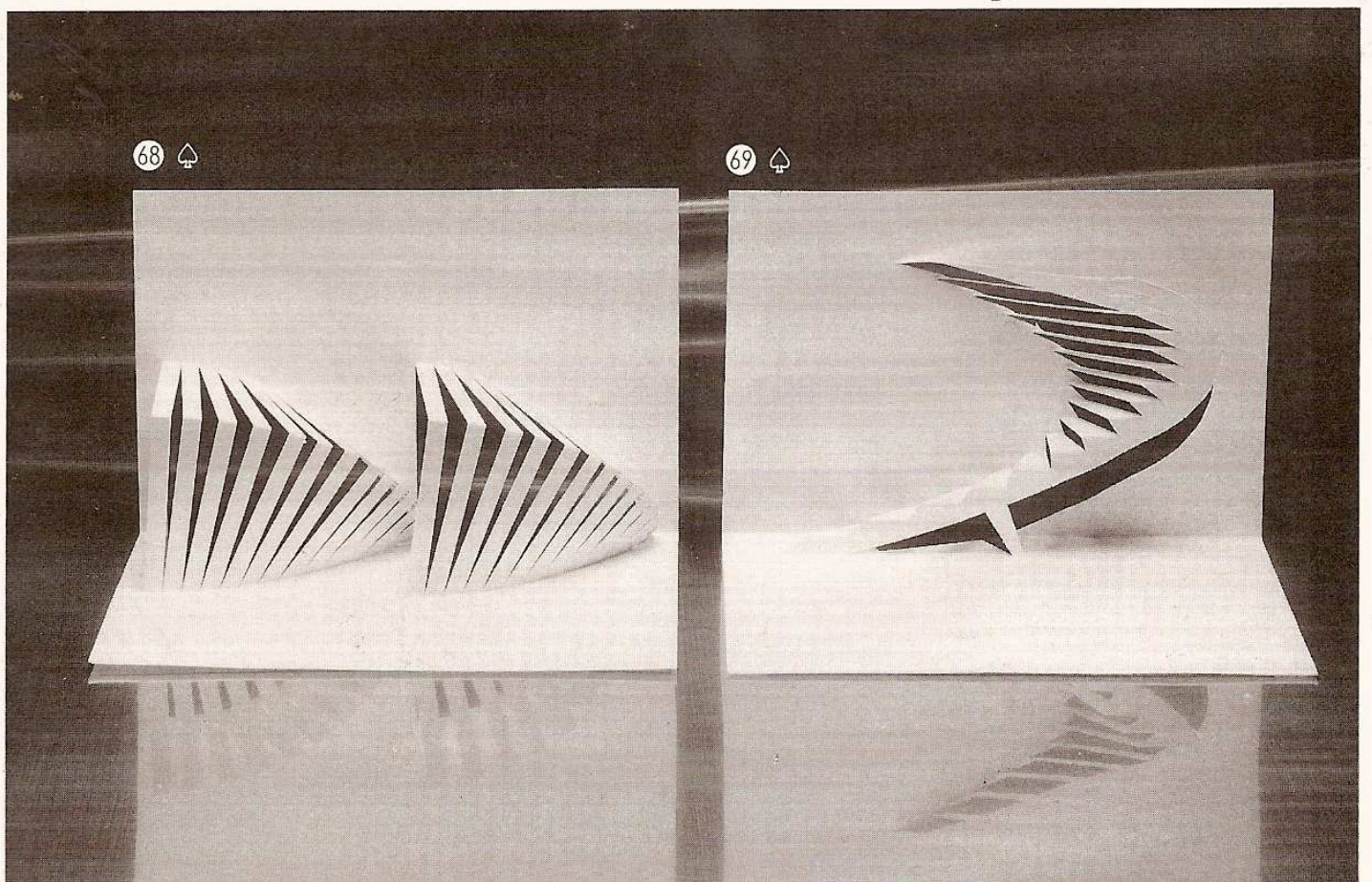
66 ♣

67 ♣

66 Instructions on page 41. 67 Instructions on page 42.

Seashells

Mysterious Stairs

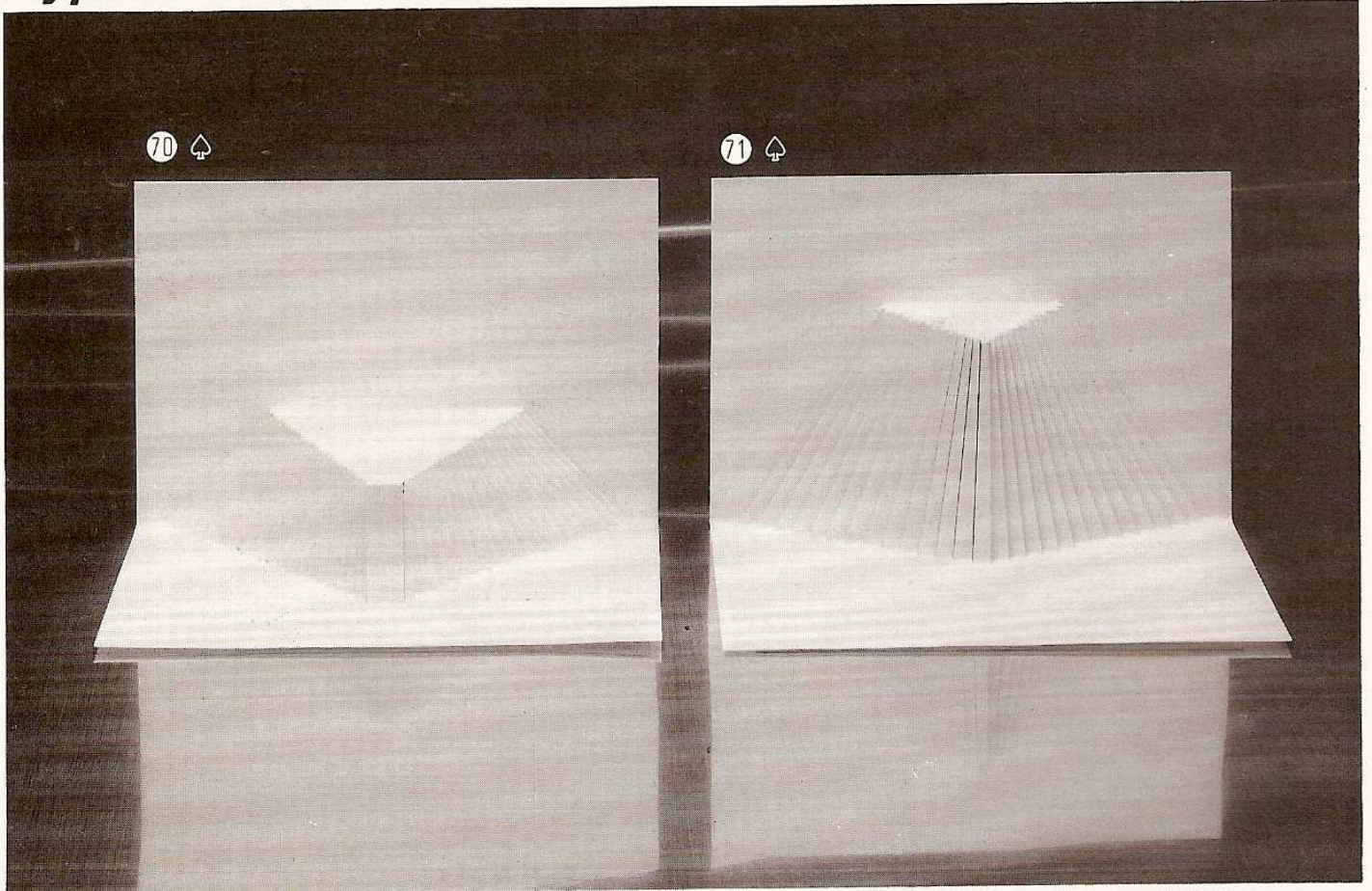


68 ♣

69 ♣

68 Instructions on page 43. 69 Instructions on page 44.

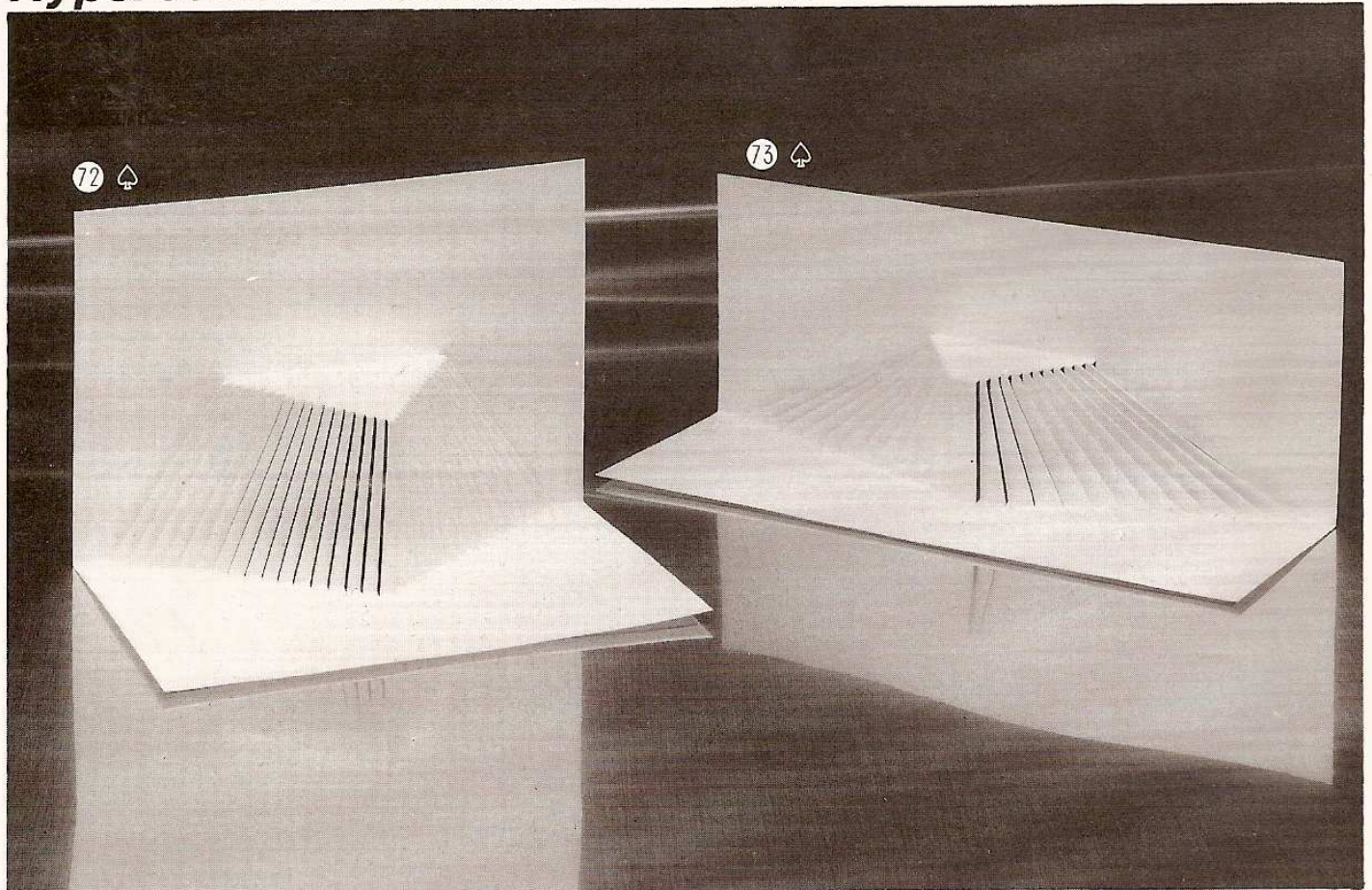
Hyperbolic Paraboloid Curve ① ②



⑦⑩ Sample

⑦⑪ Sample

Hyperbolic Paraboloid Curve ③ ④



⑦⑫ Instructions on page 45.

⑦⑬ Sample

Basics in Origamic Architecture

Materials and Tools

All the works shown in this book can be made with simple materials and tools. Your hands and head are the most important tools. However, the following materials and tools are required for the best results.

To make the 90° open type card:

1. Kent paper (To make a sample, use drawing paper or graph paper.)
2. Sketch pad
3. Graph paper(1mm square)
4. Pencil(HB or H)
5. Eraser
6. Tracing paper
7. Clear plastic ruler
8. Steel ruler
9. Protractor
10. Cutting knife (Circle cutter works well for curves.)
11. Thick and thin stylus pen
12. Clear adhesive tape
13. Compasses
14. Pointed tweezers
15. All-purpose glue
16. Drafting tape

To make the new 180° open type card:

The following papers are required in addition to those above.

1. Kent paper for the base. Make sure of cutting into the indicated size.
2. Colored construction paper for decoration.

To make the ordinary 180° open type card:

In addition to those above for the 90° open type card, the following materials are required.

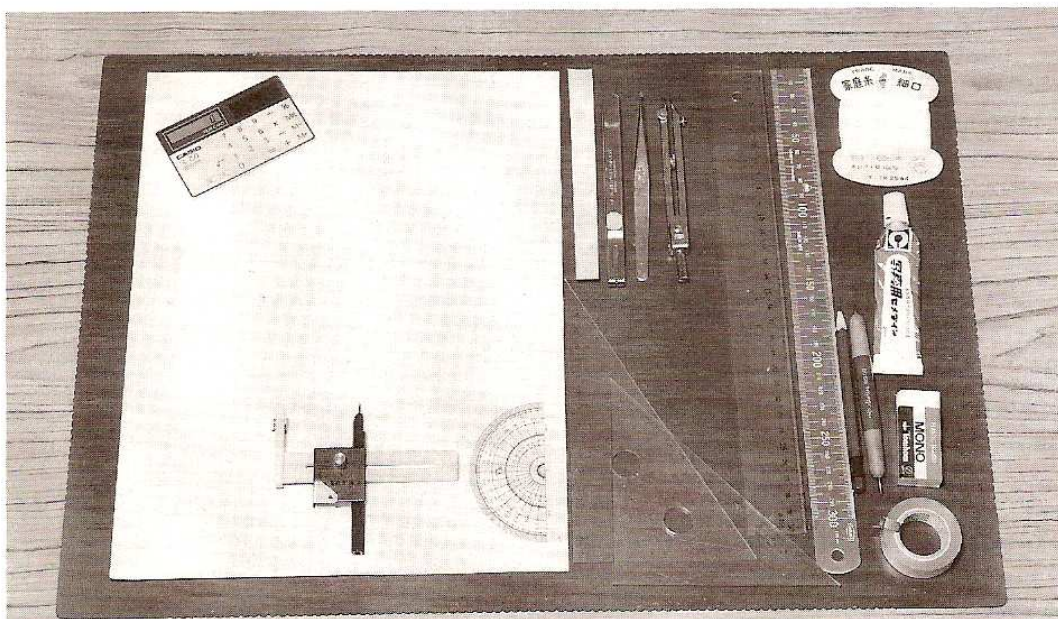
1. Kent paper for the base.
2. Kent paper for backing.
3. Japanese rice paper for reinforcement.
4. White cotton thread for attaching parts onto the base.

To make the Semi-dimensional card with shadow:

In addition to those above for the 90° open type card, colored construction paper for the backing is required to show the cut-out area in contrast.

About the paper:

All the cards except the greeting cards in this book are made of medium-weight, Kent paper 5.5cm by 9.0cm (2 $\frac{1}{8}$ " \times 3 $\frac{1}{2}$ ") in size. The amount of paper required differs depending on the type of card and the layout of the pattern. Use two sheets of white Kent paper 5.5cm by 9cm or use white paper for the pattern and colored paper for the backing. Try to look for the most suitable paper for your design.



Important Points in Making Pop-up Cards

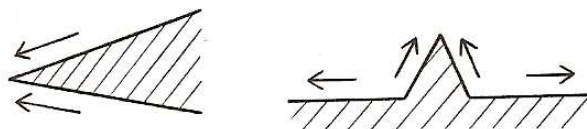
1. To make the 90° open type card:

The 90° open type cards are made by cutting and folding as indicated. The main points in making the 90° open type cards are as follows:

How to cut the pattern:

Place a traced pattern on a sheet of Kent paper and transfer the pattern by perforating with a stylus pen. Using a cutting knife and a steel ruler, cut along the perforated lines. When cutting a sharp angle, cut each side toward the point. For curves, use a circle cutter or draw curves with a pencil and cut along pencil lines free hand. Make sure that cutting is done exactly along the lines.

How to cut a sharp angle



How to crease:

A stylus pen is usually used for creasing. For a valley-fold line, score on the right side and for a mountain-fold line, score on the back. To make a neat fold line, cut at a depth of one-third of the thickness of paper on the right side. If you don't fold exactly, you may not obtain the desired shape. Begin folding from the corner of the longer fold lines using both hands. For the shorter fold lines, use the point of tweezers and fold exactly.

Backing:

All the 90° open type cards are made of a sheet of paper with pop-up design. However, if you use another sheet of Kent paper of the same color or drawing paper in contrasting color for the base, an interesting effect can be added to the card. Paper of the same size as the card is often used for the base, but if you glue two sheets of paper separately onto each half of the card, you don't have to crease the center fold line and you can easily open the card. Use all-purpose glue for attaching the base. Carefully apply glue to the corners.

2. To make the 180° open type card:

It is sometimes difficult for a beginner to picture a completed three-dimensional design. However, I can say the 180° open type cards encompass all the most interesting features of pop-up designs. Please try making original cards following the instructions below.

Cut out parts:

The pattern for parts, unfolded shape and ground plan are shown for the 180° open type card. Cut the required number of parts as indicated.

Assemble the parts:

Assemble the parts following the photo. The points for assembling are given for each project, but think carefully before you start.

Attach cotton threads to the assembled parts:

The assembled parts are attached to the base at three or four places with cotton threads. Each thread is hooked onto concave part and tied or glued with a small piece of Japanese rice paper. The places for attaching thread are indicated in the patterns. After assembling the parts, place them on the base and make sure of the exact points of attaching thread. Then, glue each thread with a small piece of Japanese rice paper.

Insert threads into holes and fix:

Insert the ends of thread (6—7cm)(2 $\frac{3}{8}$ "—2 $\frac{3}{4}$ ") into the holes of the base, pull thread and fix onto the base temporarily with clear adhesive tape. Check whether the assembled parts pop up when the card is opened. If it works well, fix the end of each thread with glued Japanese rice paper. Trim off excess thread.

Attach another sheet of paper for backing:

Using another sheet of white Kent paper, back the base for reinforcement and for a neater finish. If you use two sheets of paper, the card can be opened easily. Glue a small piece of Kent paper onto each piece of Japanese rice paper as a final touch.

3. To make the new 180° open type card:

To make the ordinary 180° open type card, cut out all the parts, assemble and attach to the base with cotton thread and small pieces of Japanese rice paper. However, to make the new type, cut two halves of the base using a pattern and attach to the backing paper. A symmetrical shape is easier to make, but if carefully designed, you can make almost any kind of shape. For this type of card, prepare one sheet for backing and the other different size for the base and cut-out shape. Score along the

fold line of the backing paper for easy opening.

4. To make the Semi-dimensional card with shadow:

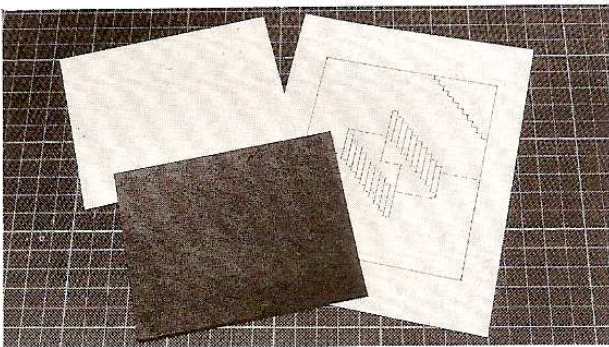
This is a new type in this series. Once you have

mastered the system, this is the easiest to make. The finished card, showing an interesting shape and its shadow in contrast, will surely appeal to many people.

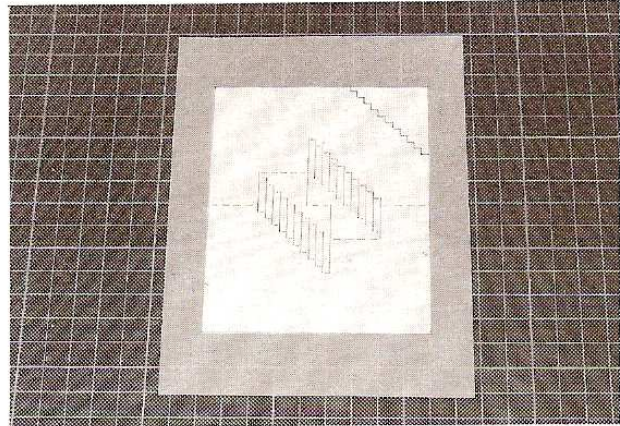
Step-by-step Instructions for Making the 90° Open Type Card

④3 Block, shown on page 10.

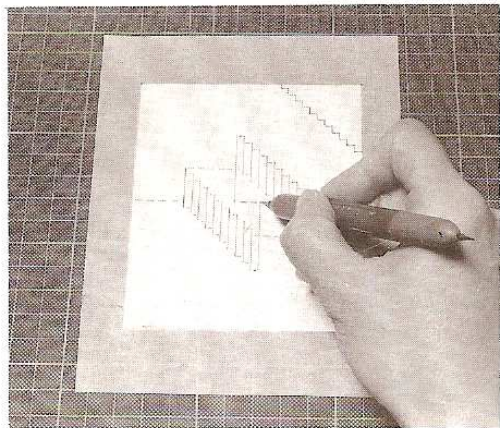
1. Prepare one sheet each of Kent paper 9cm by 11cm (3 1/2" x 4 1/2") and black construction paper in same size and the traced pattern.



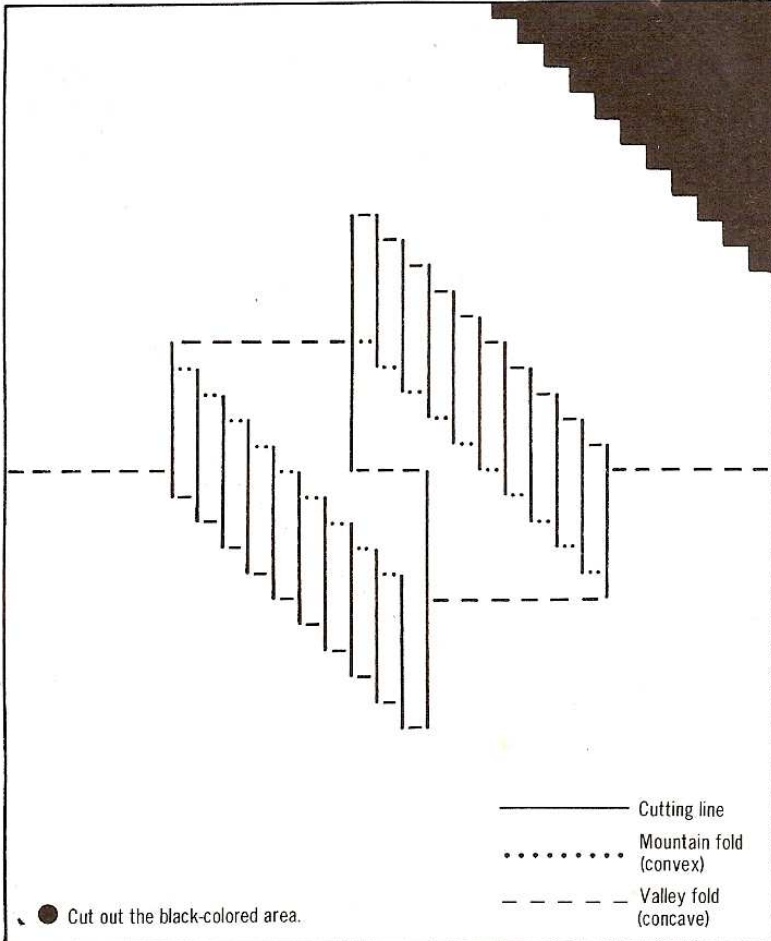
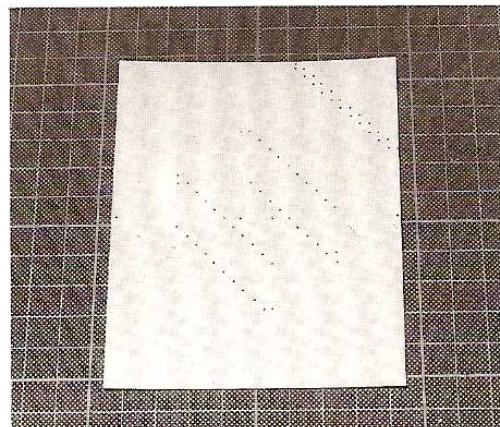
2. Place the traced pattern on Kent paper and fix them with Scotch tape. (If you print your name in advance, make sure whether it is placed properly.)



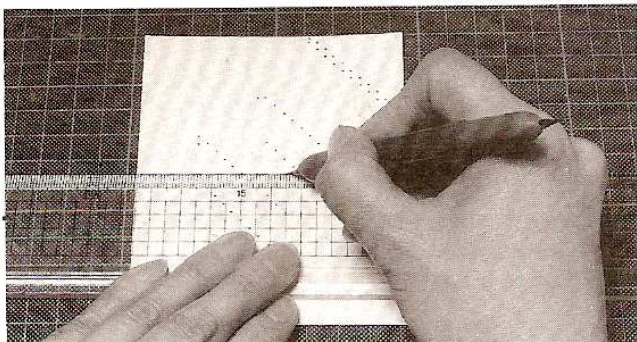
3. Perforate all corners and necessary points and score along the curves with a stylus pen.



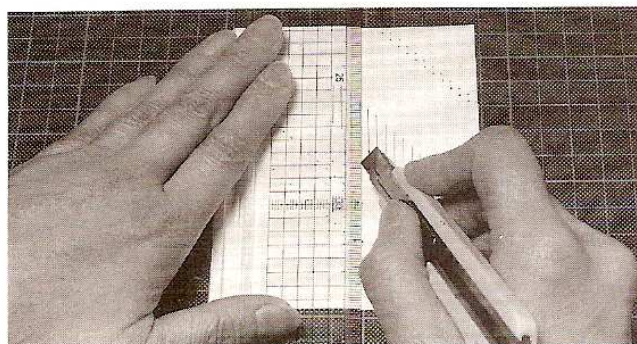
4. Perforated pattern.



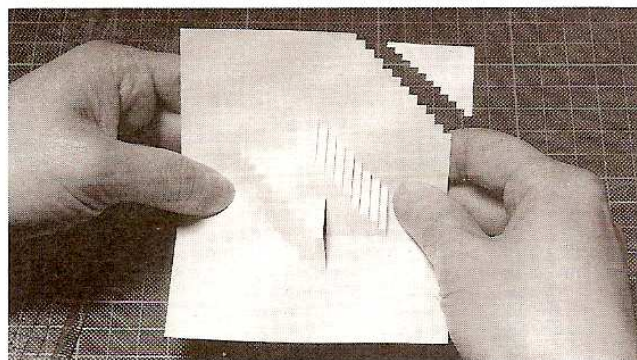
5. Score along the mountain fold lines with a stylus pen first and then with a cutting knife cut half-way through the paper. Score along the valley fold lines on wrong side.



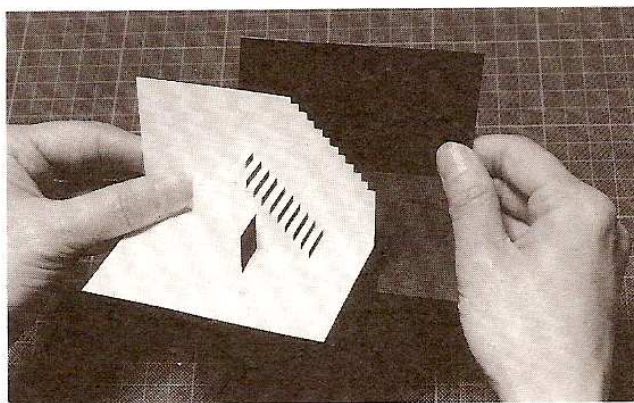
6. Cut along the cutting lines being careful not to cut beyond the lines nor to leave the uncut area (see page 20 for cutting).



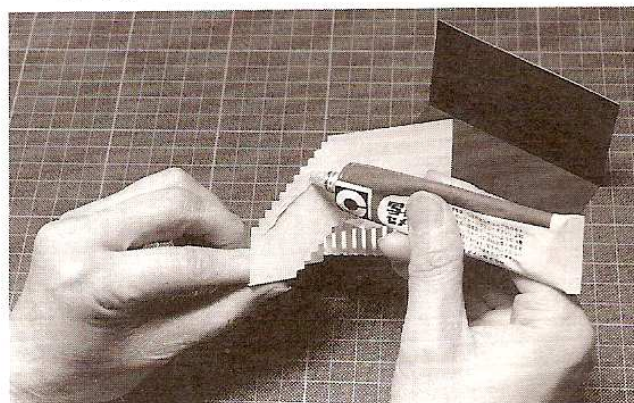
7. Start folding by pushing forward from the wrong side with your fingers.



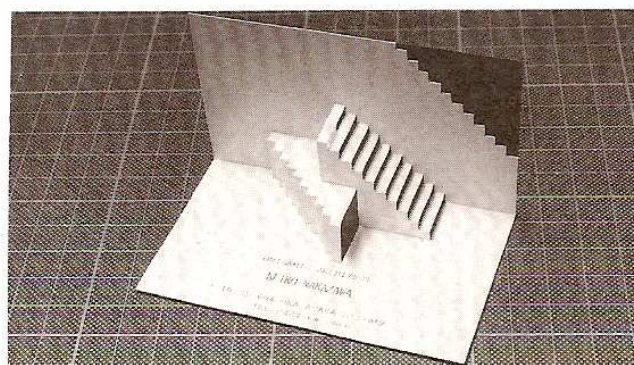
8. Score along the center fold line of the colored paper for backing.



9. Apply glue carefully.



10. Finished card.



How to print

There are many ways of printing your name and address on the card. Of all the methods, I advise you to make use of a ready-made lettering set for a neater finish and easy handling. This also gives you various styles of letters from which you can choose the most suitable ones for your card. You may also use a

typewriter or a word processor, but in this case you should print before you assemble the various parts into a card. It is a good idea to write with a pen, crayon, or watercolor paint. Neatly calligraphed cards will surely impress your friends.

Step-by-step Instructions for Making the 180° Open Type Card

③ Building, shown on page 1.

Prepare the following materials.

(a) 2 sheets of Kent paper for the parts, 10cm by 12cm (4" × 4¾").

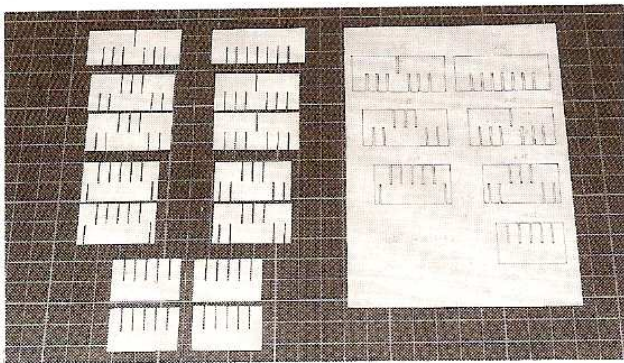
(b) 2 sheets of Kent paper for the base, 5.5cm by 9cm (2⅛" × 3½").

(c) 2 sheets of Kent paper for the backing, 5.5cm by 9cm (2⅛" × 3½").

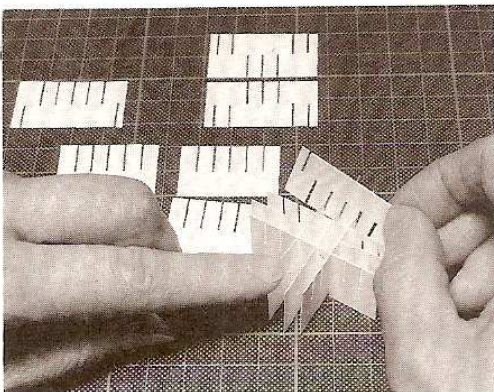
(d) Japanese rice paper for joint and reinforcement, 1cm by 9cm (⅜" × 3½").

(e) Cotton thread. (f) Patterns for the base.

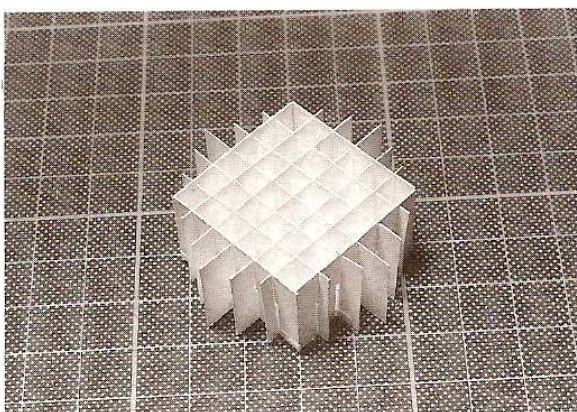
1. Cut out all the necessary parts and check whether they match the traced pattern.



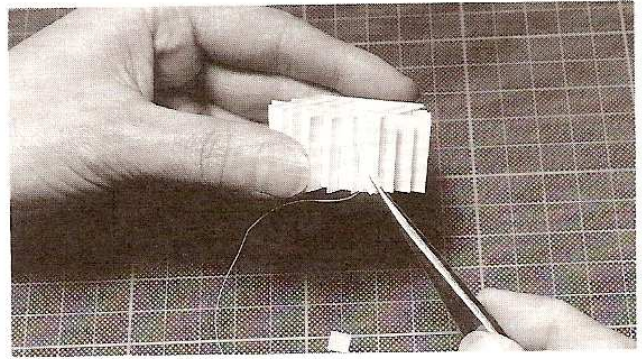
2. Starting at center, assemble the parts matching the joint.



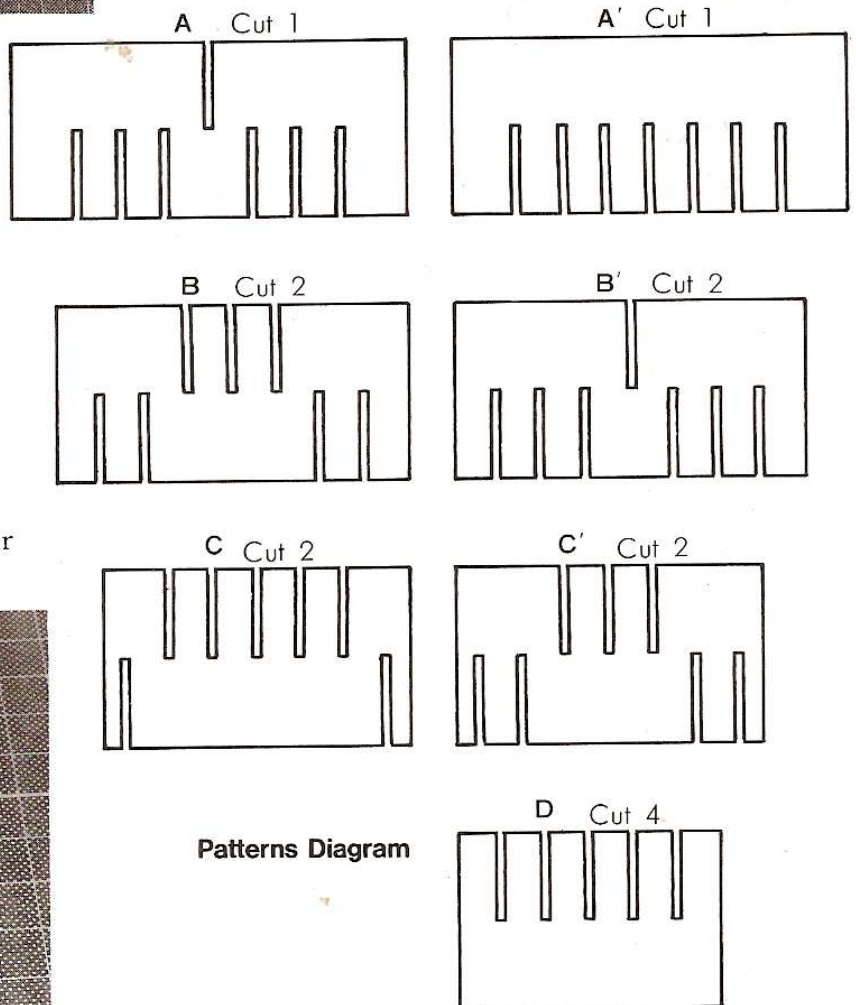
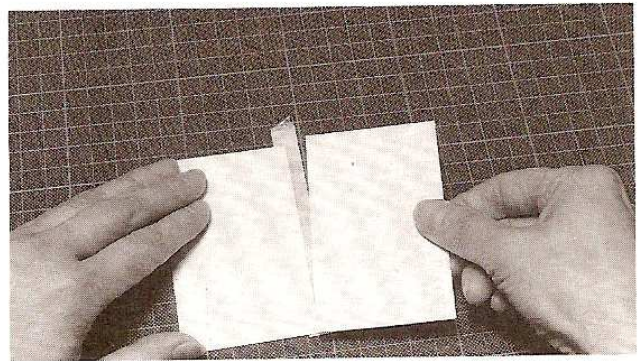
3. Join the bottom part of each corner with Japanese rice paper to fix.



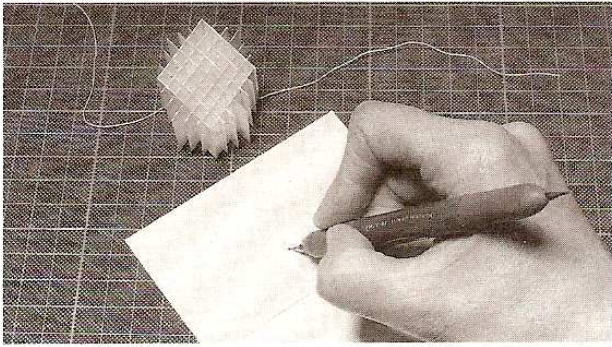
4. Attach thread to the marked place with glued Japanese rice paper using tweezers.



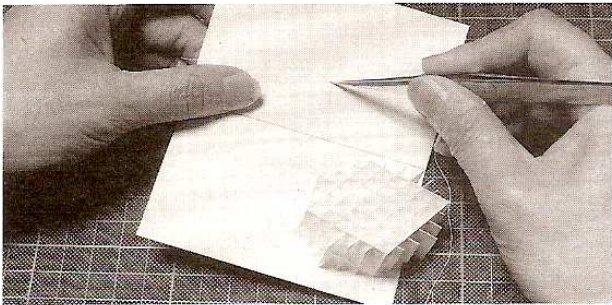
5. Place two sheets of Kent paper on the glued Japanese rice paper. Before the glue is completely dry, fold the base in half.



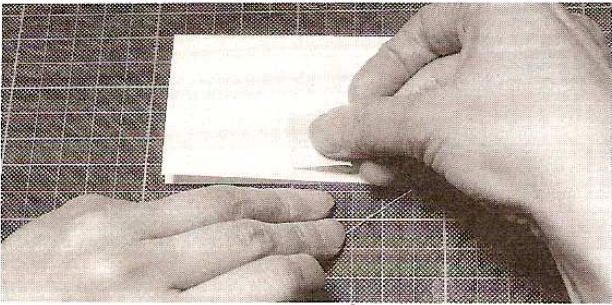
6. Make two holes in the base with a stylus pen.



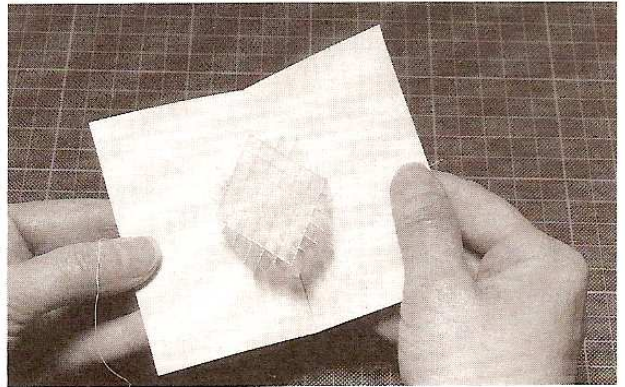
7. Insert each end of thread into the hole using a tweezers.



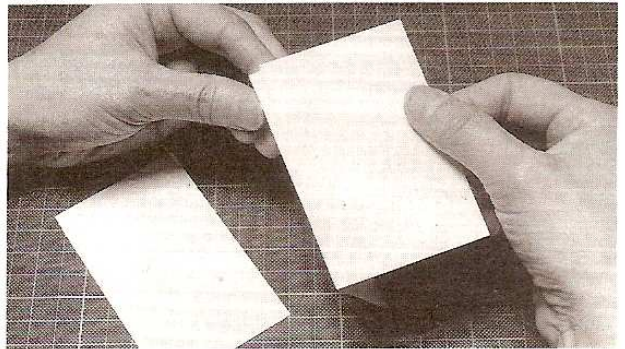
8. Pull thread and fix it temporarily with drafting tape.



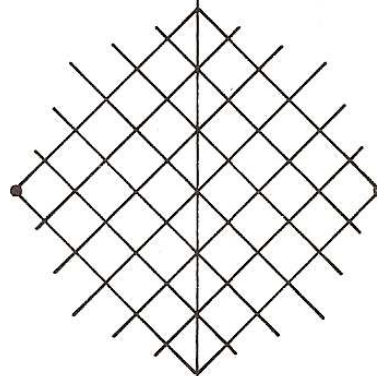
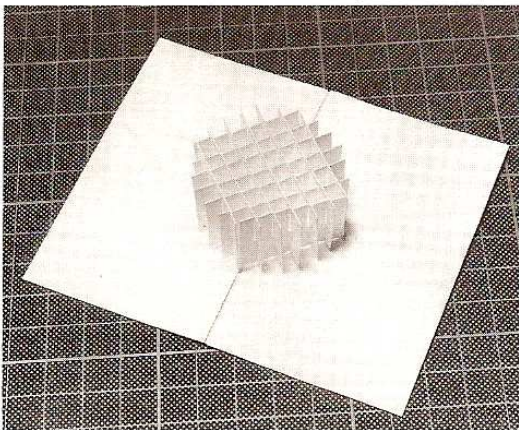
9. Check the shape of building, tension of thread and opening of the card. Reshape if necessary.



10. Remove the drafting tape and glue small pieces of Japanese rice paper to fix the thread. Glue Kent paper onto the underside of the base for backing.



11. Finished card.

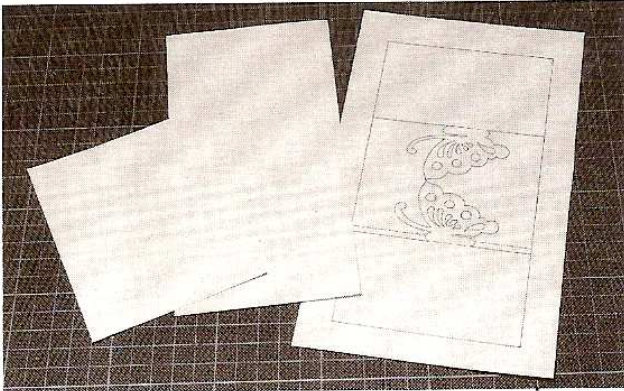


● Make hole at the dots and insert the end of cotton thread to fix the shape.

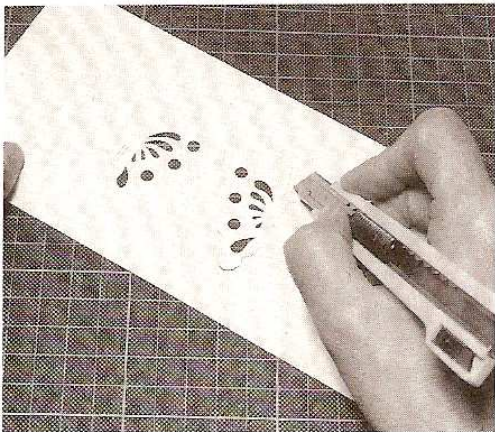
Step-by-step Instructions for Making the New 180° Open Type

24 Butterfly, shown on page 6.

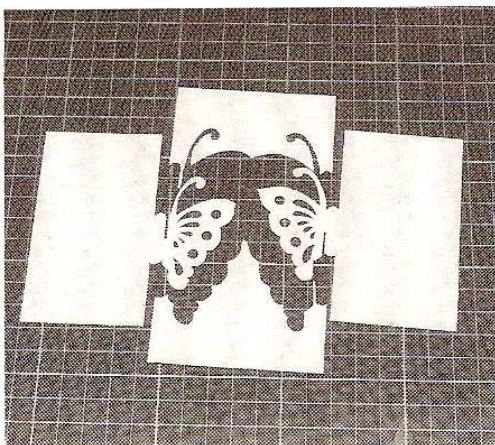
- The following papers are required for the new 180° open type card. (a) One sheet of White Kent paper for the base and shape, 9cm by 18cm (3 1/2" x 7"). (b) One sheet of Kent paper for backing, 9cm by 11cm (3 1/2" x 4 1/2"). (c) Patterns for the base.



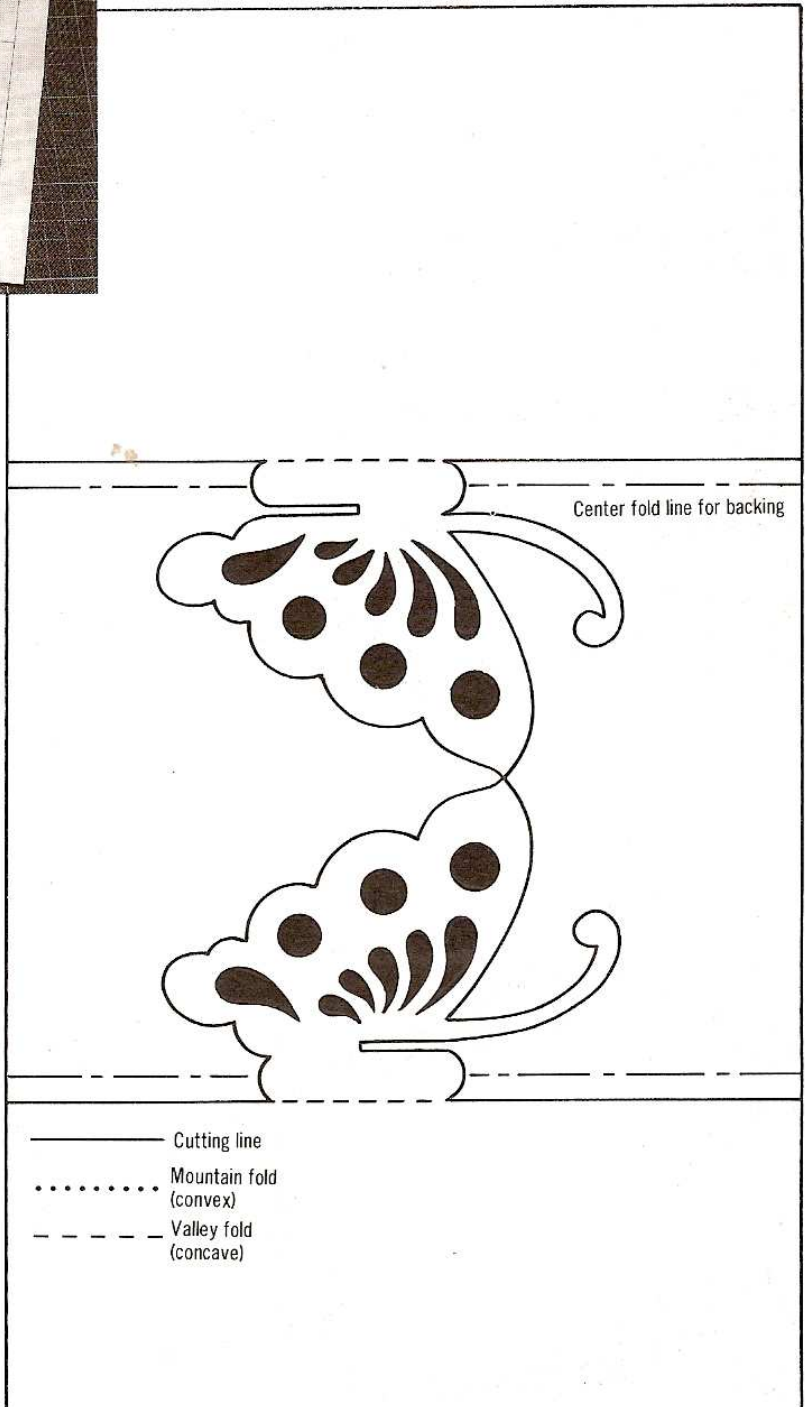
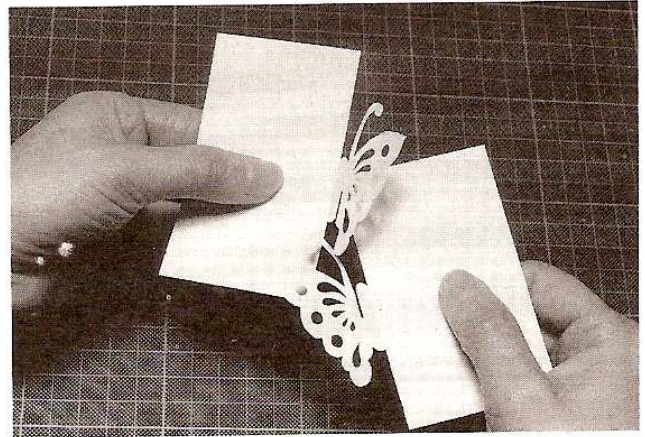
- Place the traced patterns on Kent paper, fix them with Scotch tape, score along the patterns with a stylus pen and carefully cut along the cutting lines.



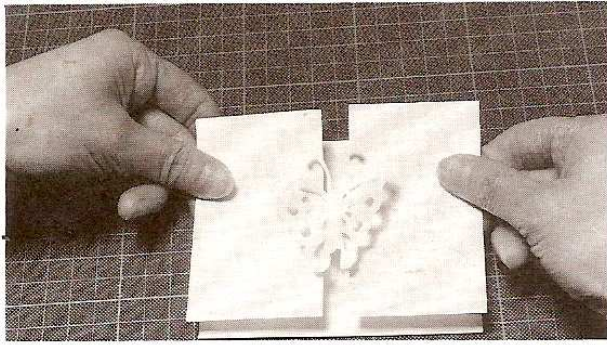
- Cutting has been done.



- Score along the fold line (on the reverse side) and match the slits.



5. Score along the center fold line of the backing paper. Apply glue onto the underside of each base and place on the backing paper.



6. Finished card.

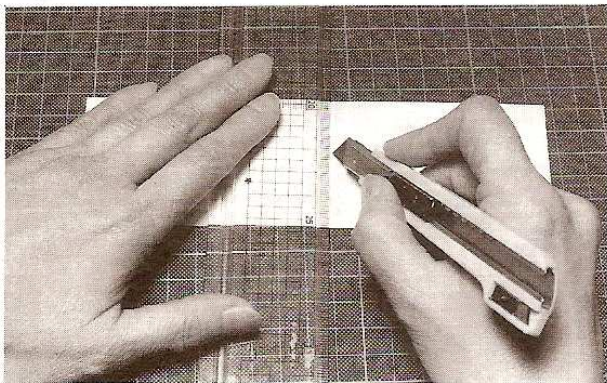


Step-by-step Instructions for Making the Semi-dimensional Card with Shadow

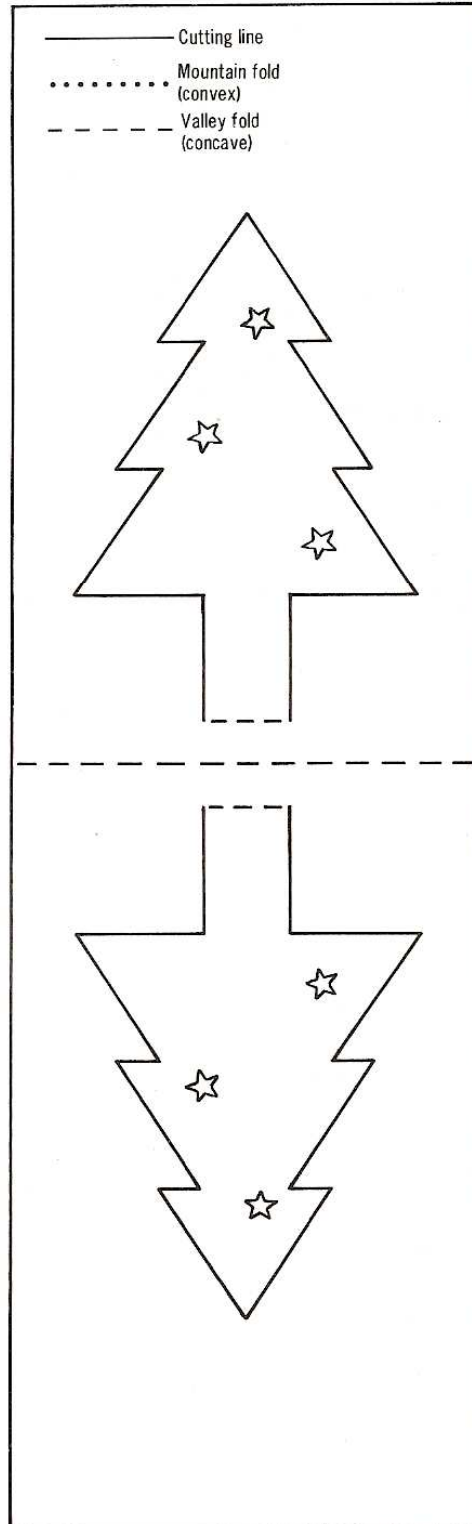
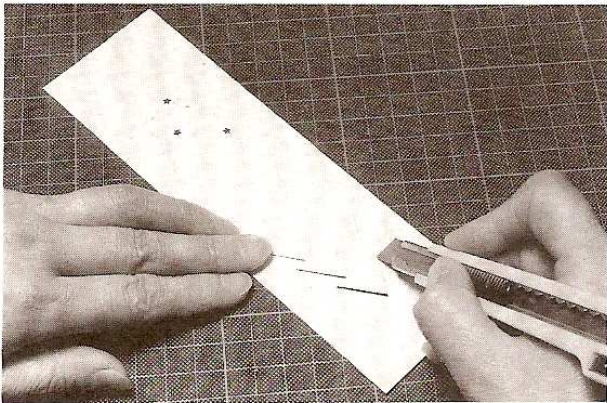
28 Christmas Tree, shown on page 8.

(a) One sheet of White Kent paper for the base and shape, 5.5cm by 18cm ($2\frac{1}{8}$ " \times 7"). (b) 2 sheets of colored paper for backing, 5.5cm by 9cm ($2\frac{1}{8}$ " \times $3\frac{1}{2}$ "). (c) Patterns for the base.

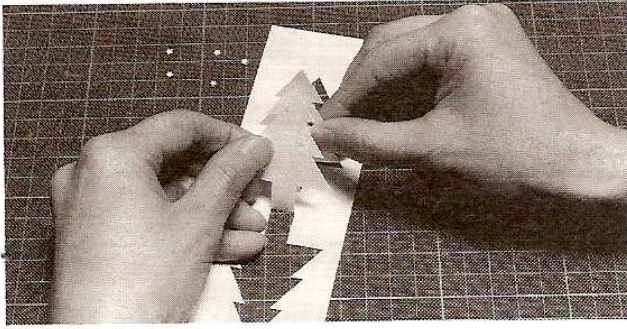
1. Place the traced pattern on Kent paper and perforate along the pattern with a stylus pen. Remove the pattern and cut along the cutting line.



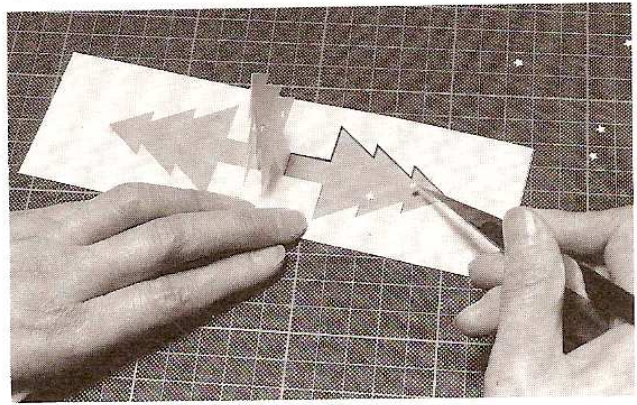
2. Cut out stars carefully. Set the cut-out stars aside for later use. Score along the center fold line.



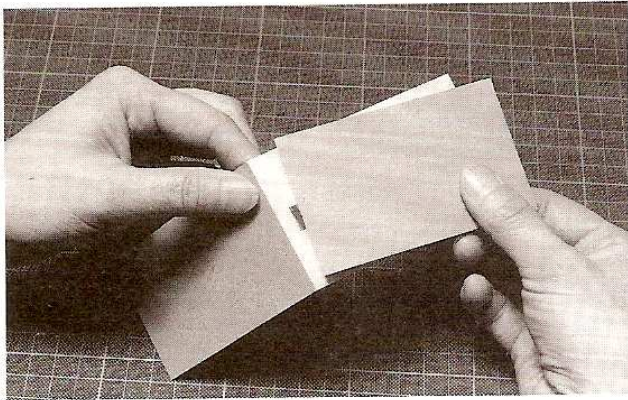
3. Fold the bottom of each tree toward the center and attach the top part of the trees together with glue.



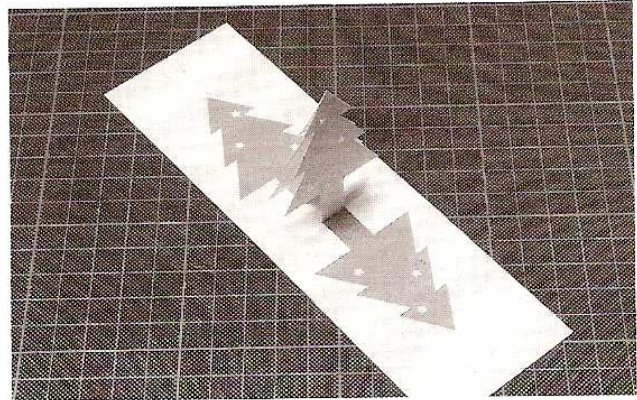
5. Glue the stars in place.



4. Apply glue on the reverse side of the base and attach colored paper on the glued side.

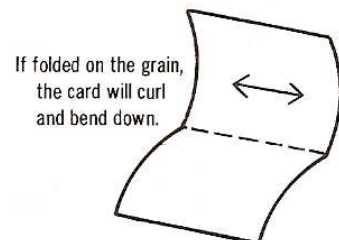
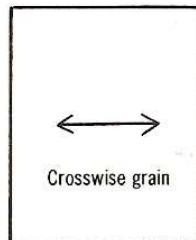
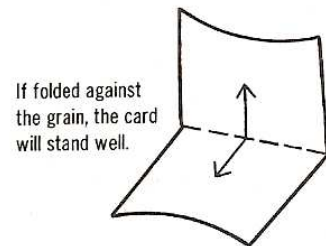
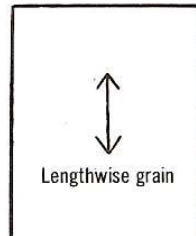


6. Finished card.

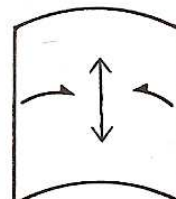
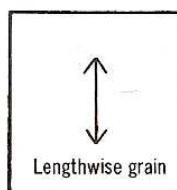


How to handle paper properly

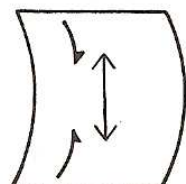
Both Kent paper and colored construction paper are used for making pop-up cards in this book. The finished cards look neat when you handle them properly. Wood fibers have a tendency to run lengthwise in the process of making paper. Thus, most of paper has grain. When you make the 90° open type card, use the paper whose grain runs along the long side of the paper. If the paper is folded against the grain, it is at its best and stands well. On the other hand, if folded on the grain, it will curl and bend down. To find out the true grain, bend a sheet of paper of 10cm(4") square. If the sheet is easily bent, it has a lengthwise grain. If not, it has a crosswise grain.



To find out the grain, bend the paper and check.



Easy to bend

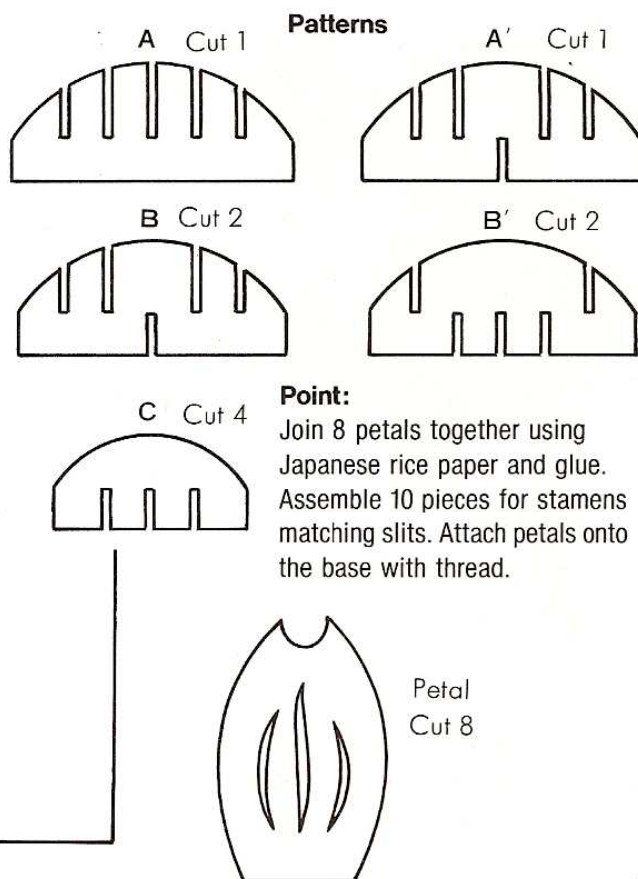
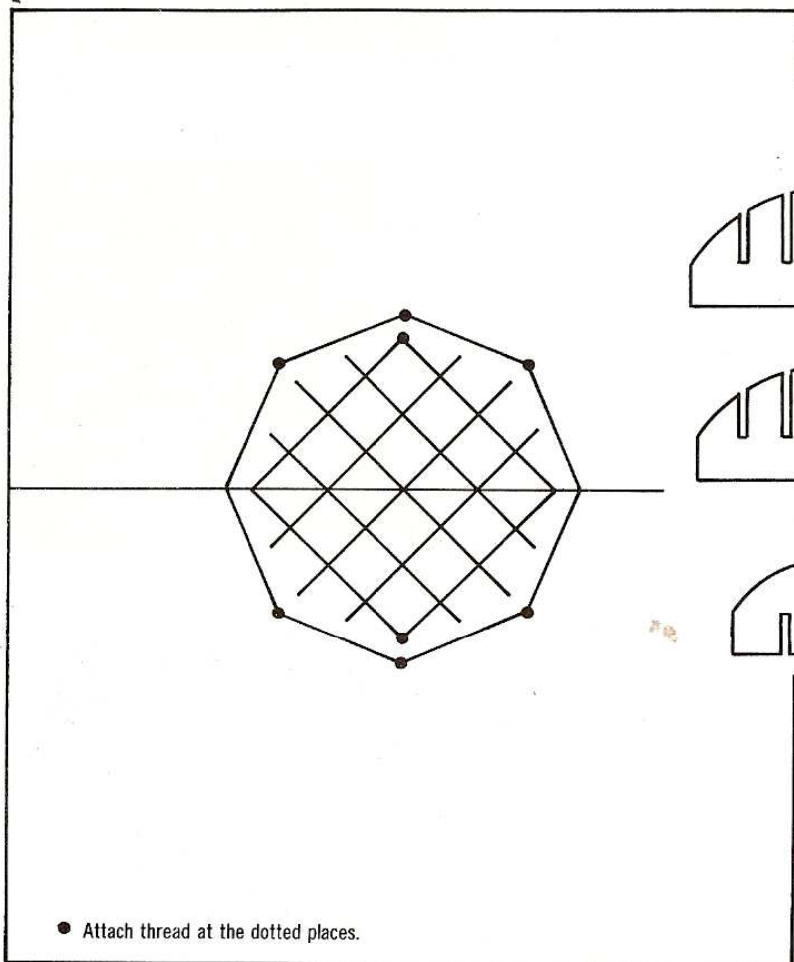
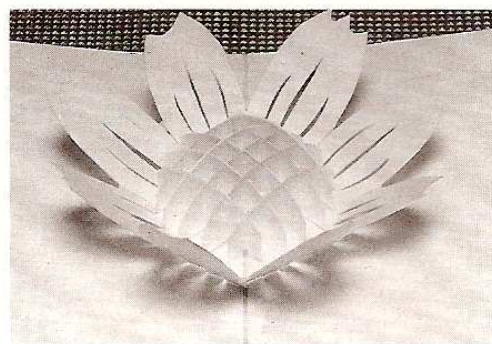


Hard to bend

Instructions and Actual-size Patterns

① Flower, shown on page 1.

2 sheets of Kent paper for parts, 10cm square.
 2 sheets of Kent paper for the base, 5.5cm by 9cm.
 2 sheets of Kent paper backing, 5.5cm by 9cm.
 Japanese rice paper and sewing thread.

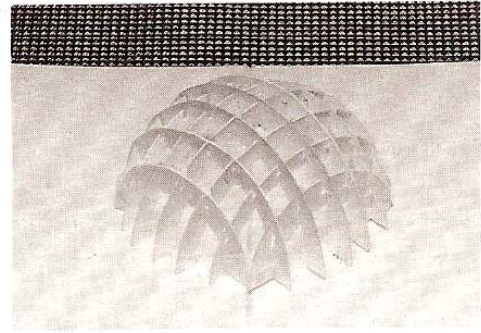
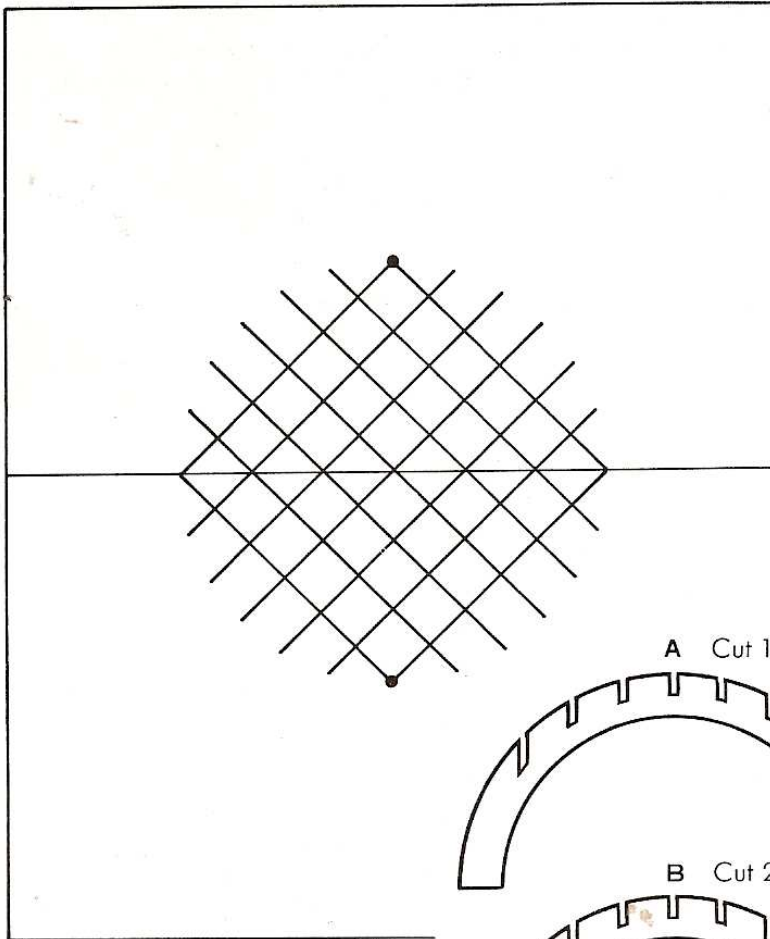


Visiting

In China, people used to exchange visiting cards on New Year's Day. For official use, people would fold a sheet of red paper into six, write their name on the front and put it into an envelope. A red strip of paper was used for private purposes. Korean people also had a similar custom. In Japan, visiting cards became common in the eighteenth century. The cards were made of heavy-weight handmade paper with hand-written names. Some big stores

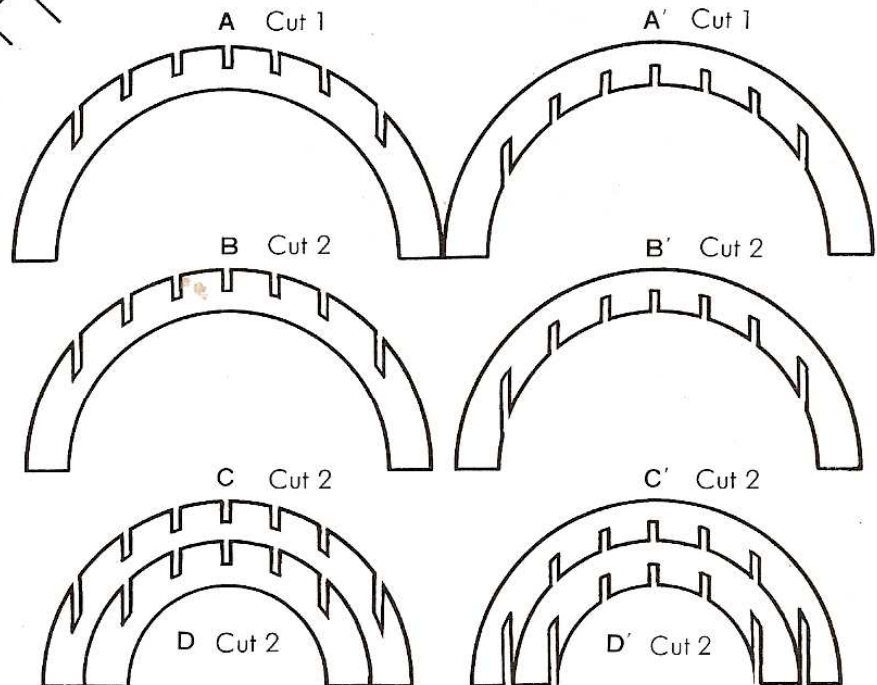
distributed their cards to customers for New Year's greetings. Later, sending cards on New Year's Day spread throughout the country. Those who had many visitors on New Year's Day placed a big bowl or box on a shelf in the front room for visitors to put their cards in. Today, exchanging business cards on first meeting has become the custom in the Japanese society. Even among students this custom has become very popular recently.

② **Cupola**, shown on page 1.



One sheet of Kent paper for parts, 11cm by 15cm.
 2 sheets of Kent paper for the base, 5.5 cm by 9cm.
 2 sheets of Kent paper for backing, 5.5 cm by 9cm.
 Japanese rice paper and sewing thread.

Patterns



Attach thread at the dotted places.

Point:

Assemble 14 pieces of arches in alphabetical order crossing A' on A, then 2 pieces of B on A, then 2 pieces of B' on B, A', B and continue in this manner. Attach the assembled cupola onto the base with small pieces of Japanese rice paper and thread.

Cards

Many of them create their own original cards and compete in gift card contests. In the United Kingdom, tradesmen used Tradesmen's Cards or Trade Cards from the middle of the seventeenth century to the nineteenth century. Most of the cards had an illustration showing their business and the name and address of the tradesman. These cards were used as advertisements and as bills. The visiting cards and business cards have replaced the trade cards

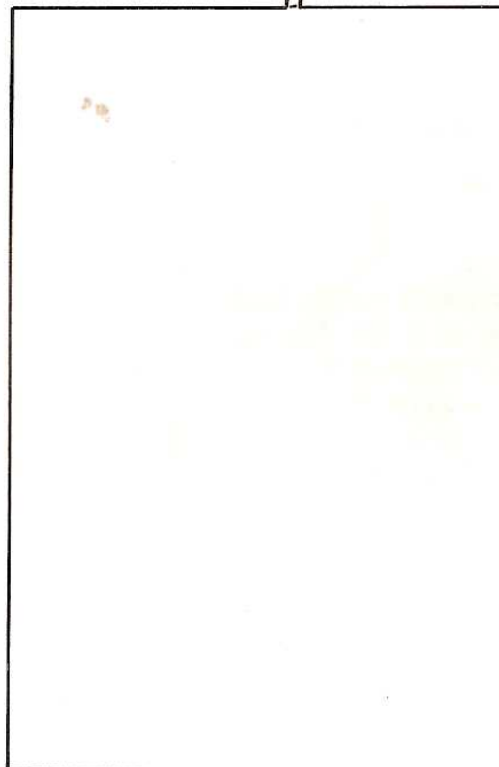
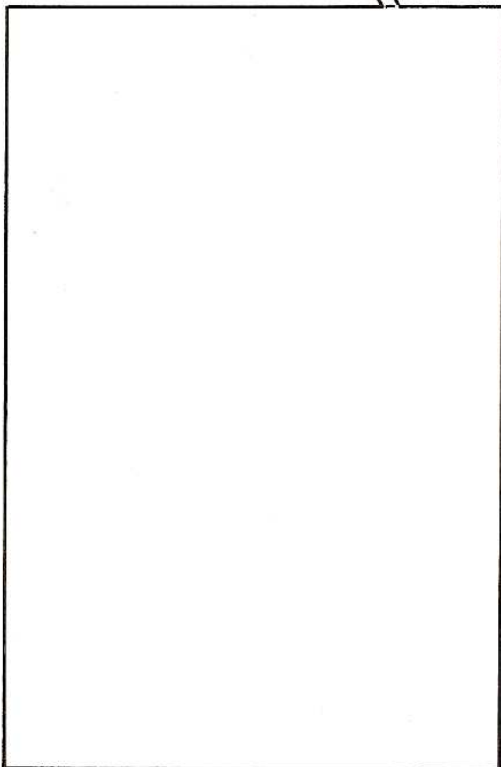
which showed many interesting aspects of business, fashions, buildings, tools of the time. This book specializes in introducing unique pop-up visiting cards or message cards in handy size. Just imagine your friend's face when he or she has opened this unusual card made by you. Print your name and address using a typewriter, word processor or lettering set, or write them with a pen. We do hope you will enjoy making your original cards.

⑤ Crane, shown on page 2.

One sheet of Kent paper for parts, 12cm by 16.5cm
One sheet of paper for backing, 5.5cm by 18cm.

Point:

Match the slits. Apply glue to beak and head.



- Cutting line
- Mountain fold (convex)
- - - Valley fold (concave)

Scoring

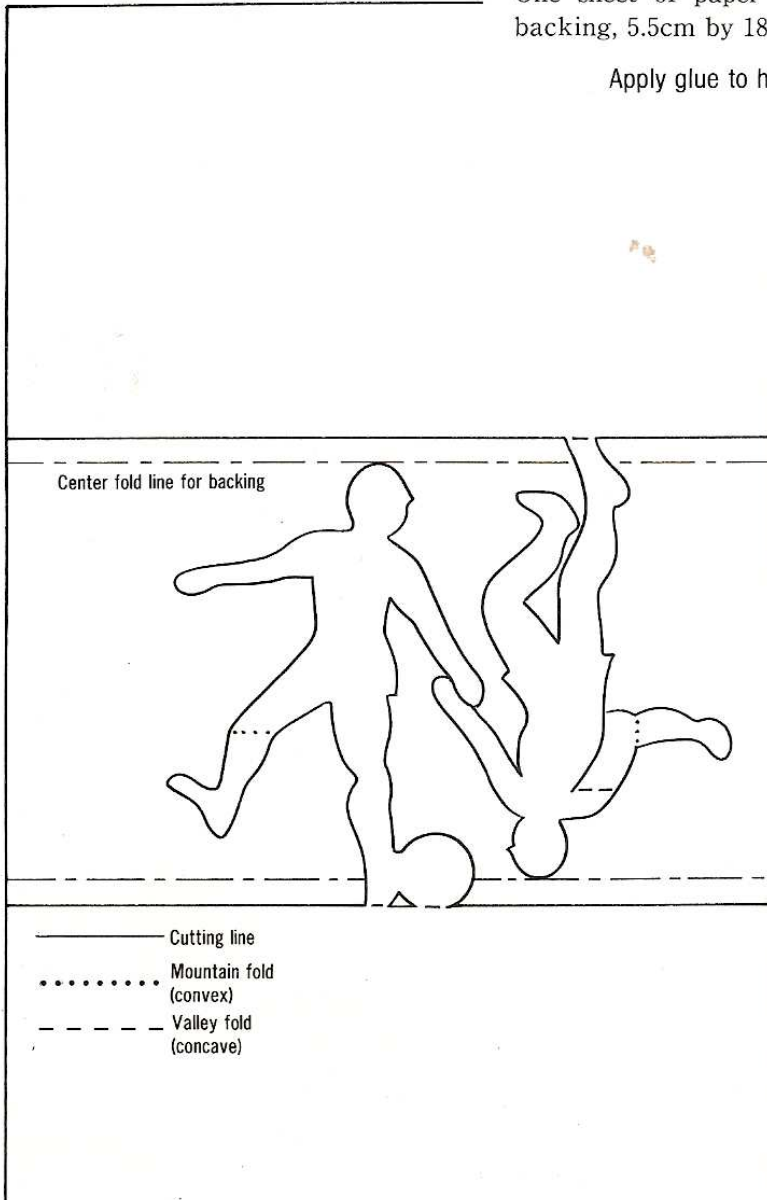
When you see the word “scoring” in this book, cut one third of the thickness of the paper on the front side for the valley-fold lines and on

the reverse side for the mountain-fold lines. This makes folding easy and neat.

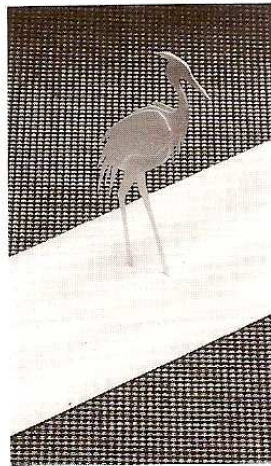
⑮ Soccer, shown on page 4.



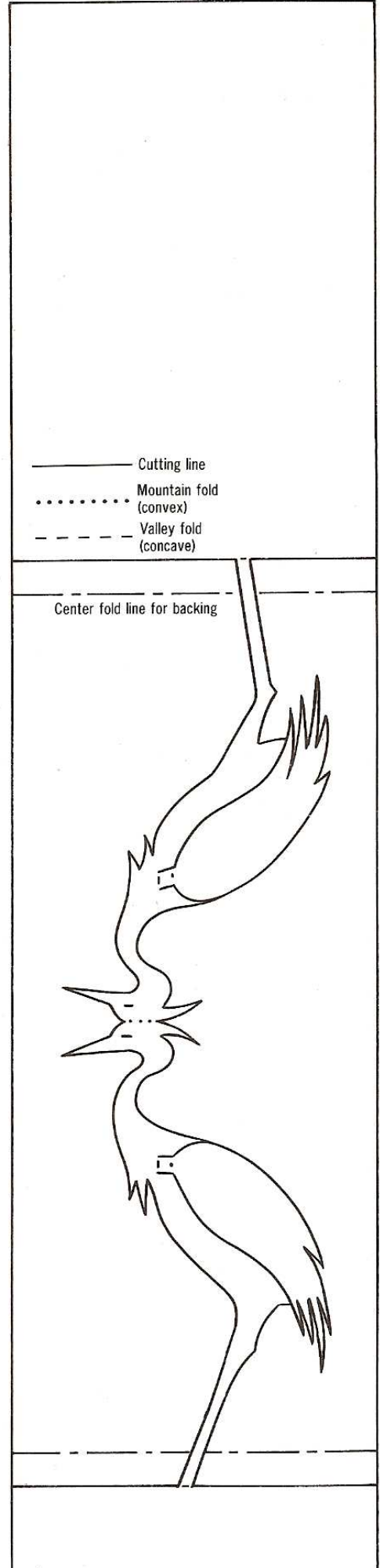
One sheet of Kent paper for parts, 9cm by 16cm.
 One sheet of paper for backing, 9cm by 11cm.
 Apply glue to hand.



① Egret, shown on page 3.



One sheet of Kent paper for parts, 5.5cm by 31cm.
 One sheet of paper for backing, 5.5cm by 18cm.
 Apply glue to head.

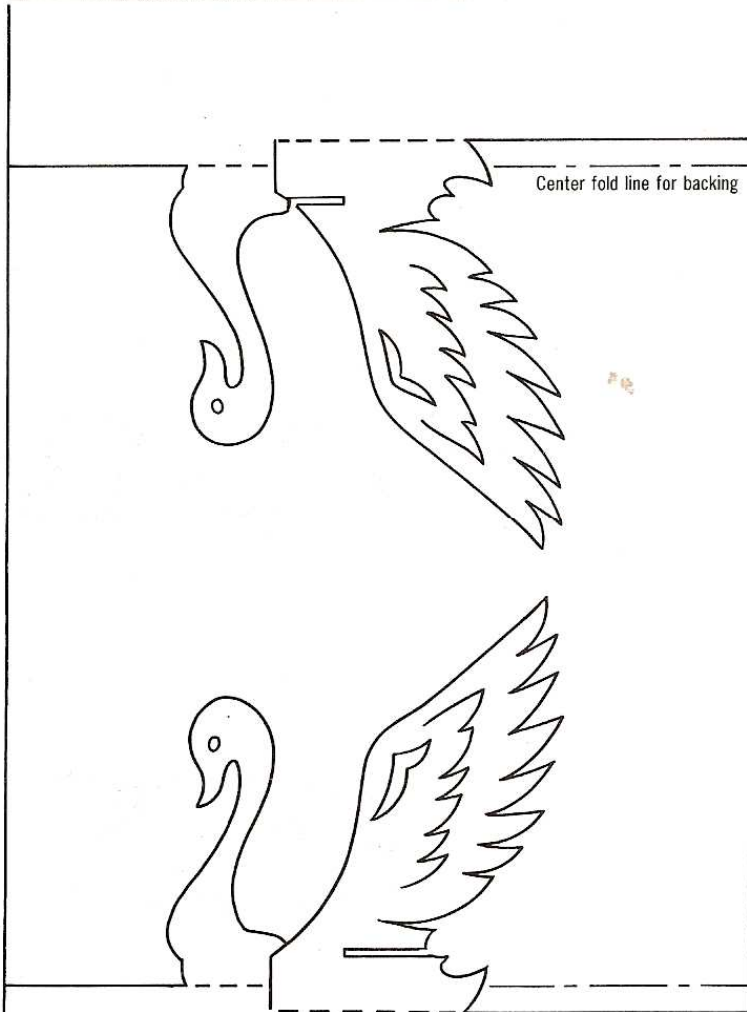
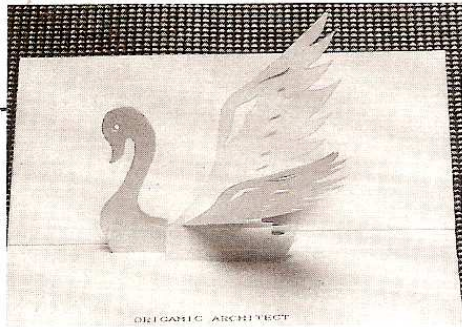


⑦ **Swan**, shown on page 3.

One sheet of Kent paper for parts, 9cm by 21cm.
One sheet of paper for backing, 9cm by 11cm.

Point:

Match the slits. Apply glue to beak and head.



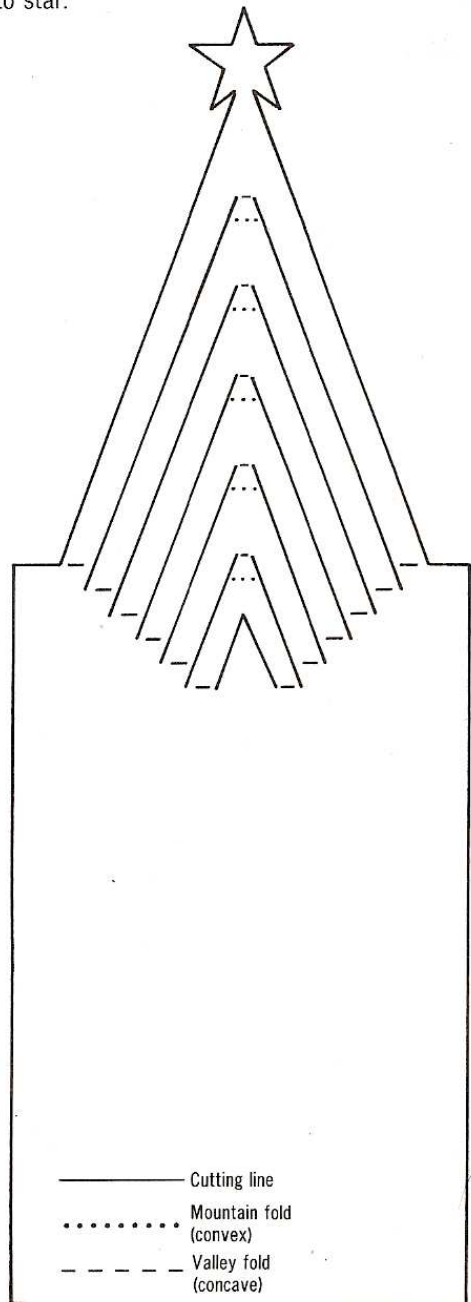
- Cutting line
- Mountain fold (convex)
- - - - - Valley fold (concave)

③⑩ **Christmas Tree**, shown on page 8.

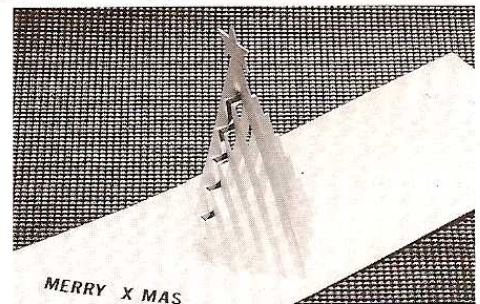
2 sheets of Kent paper for parts, 5.5cm by 16cm.
One sheet of paper for backing, 5.5cm by 18cm.

Point:

You may cut two sheets of paper at one time.
Apply glue to star.

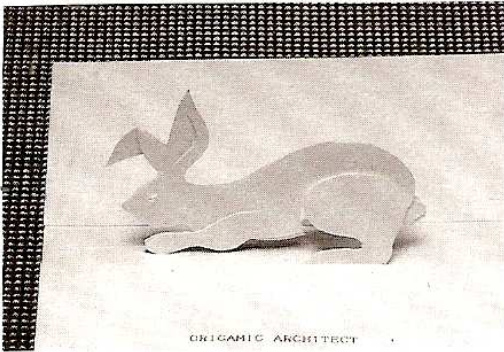


- Cutting line
- Mountain fold (convex)
- - - - - Valley fold (concave)

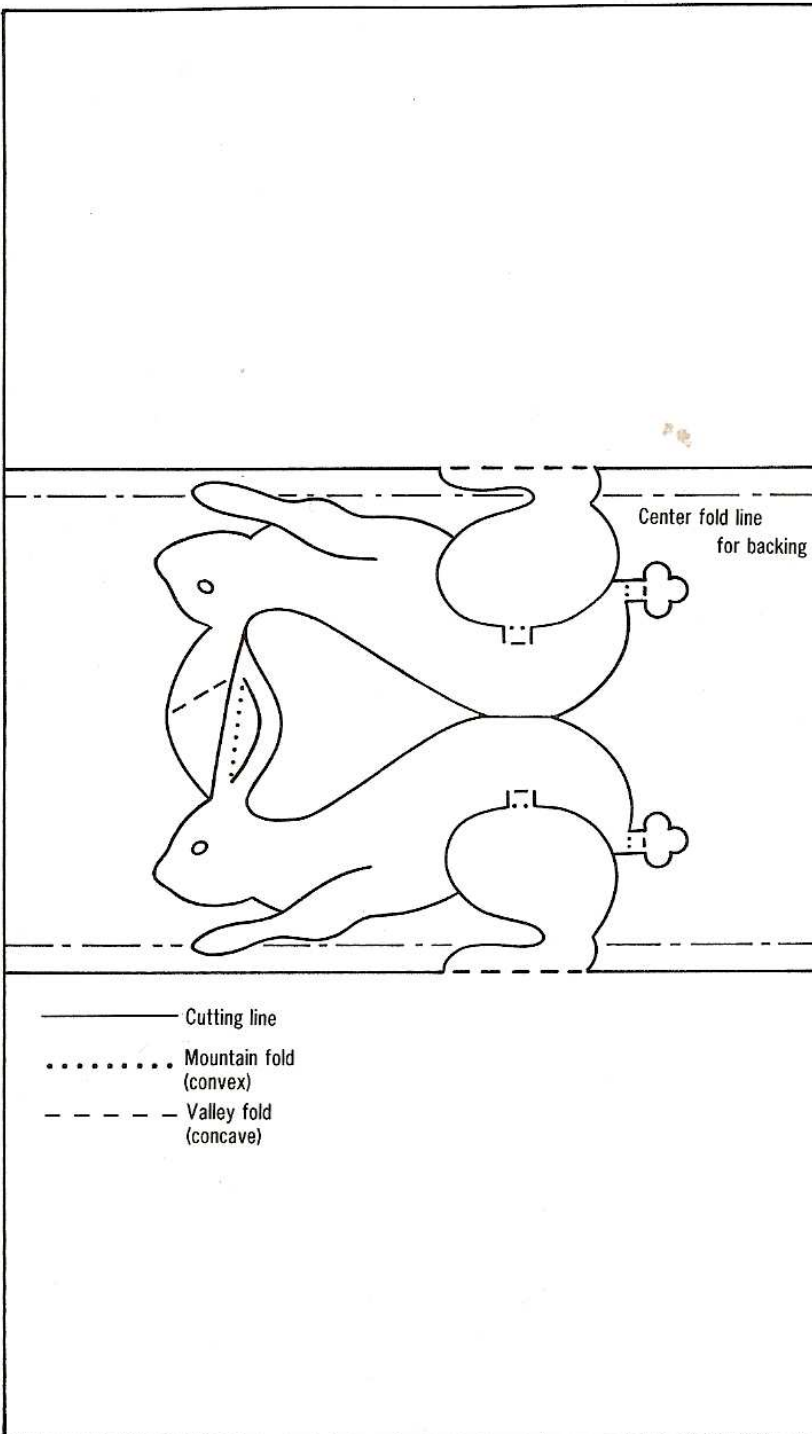


②7 **Rabbit**, shown on page 7.

One sheet of Kent paper for parts, 9cm by 16cm.
 One sheet of paper for backing, 9cm by 11cm.

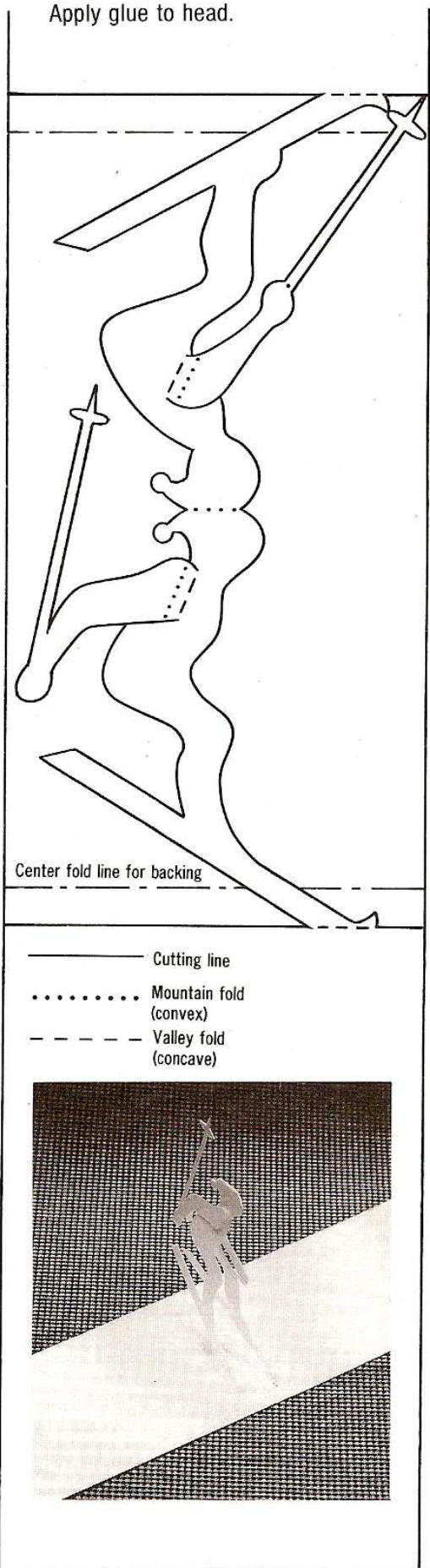


Apply glue to muzzle and tail.



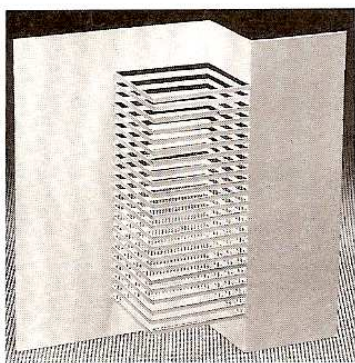
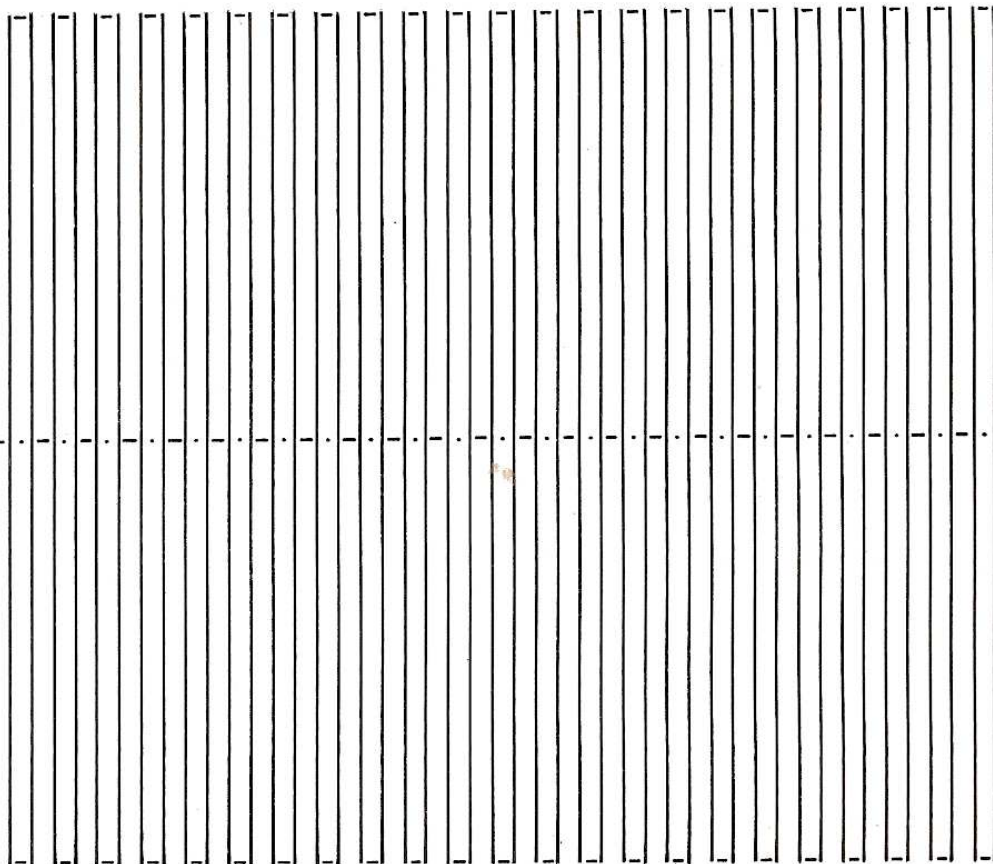
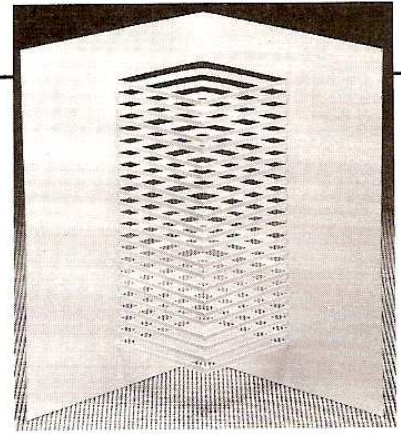
①① **Skier**, shown on page 4.

One sheet of Kent paper for parts, 5.5cm by 28cm.
 One sheet of paper for backing, 5.5cm by 18cm.



56 Square Pillar, shown on page 14.

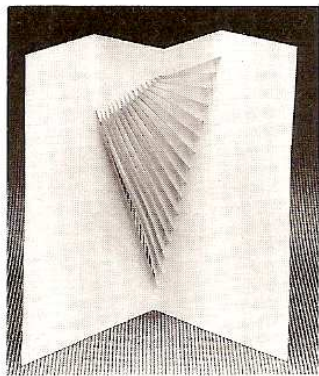
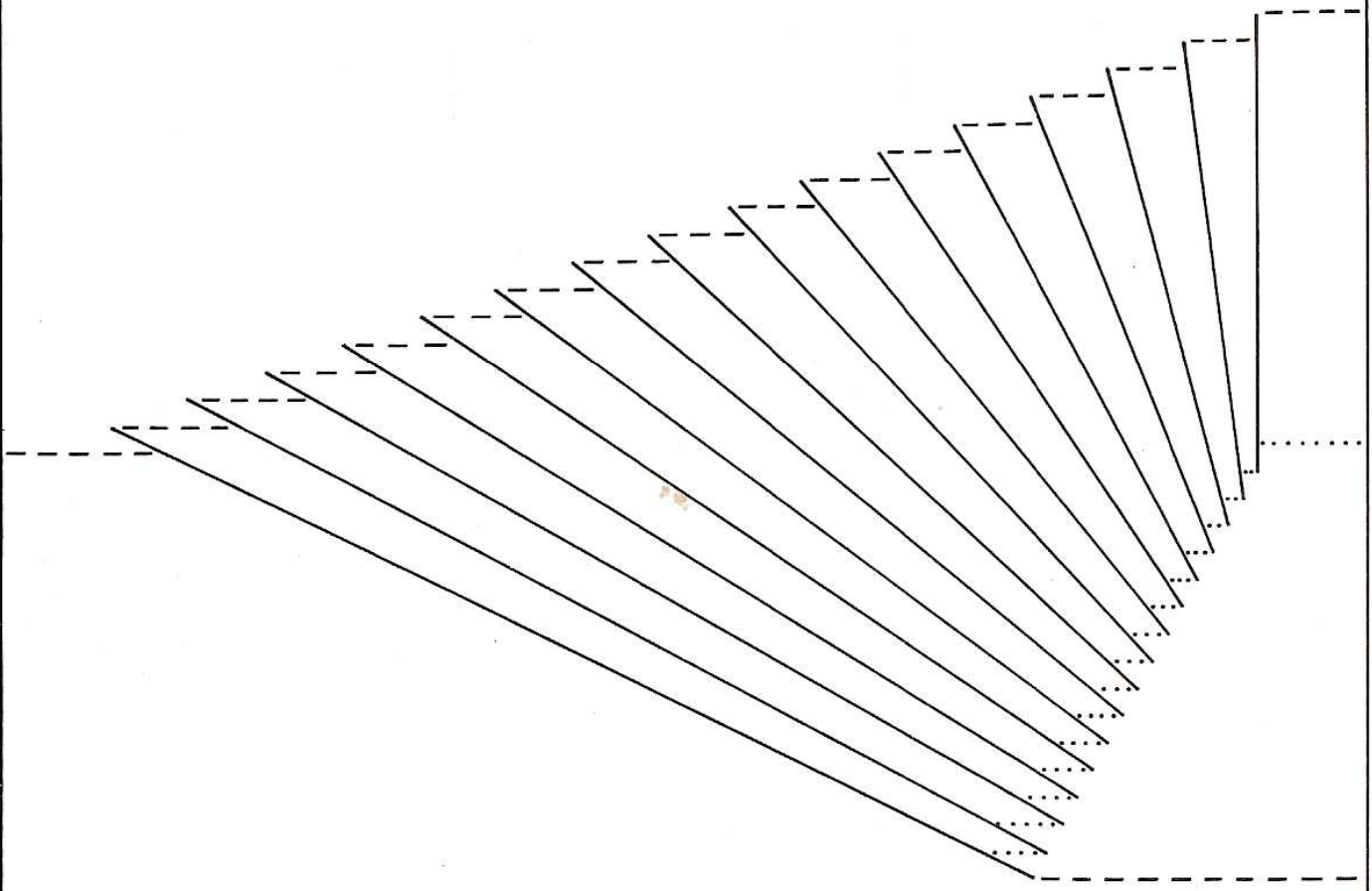
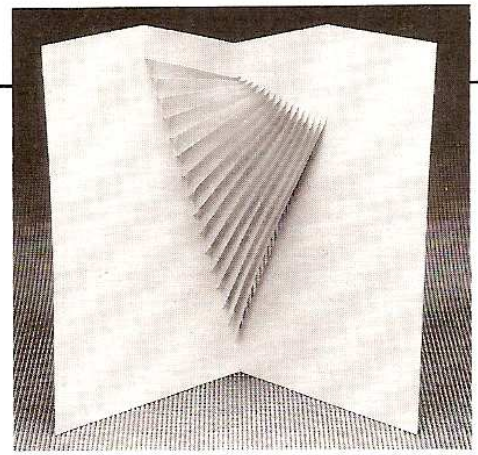
- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)



57 is a variation of 56. Fold one quarter of the base as shown. You can make many variations changing the valley-fold line to the mountain-fold line and vice versa.

58 **Wing**, shown on page 14.

- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)

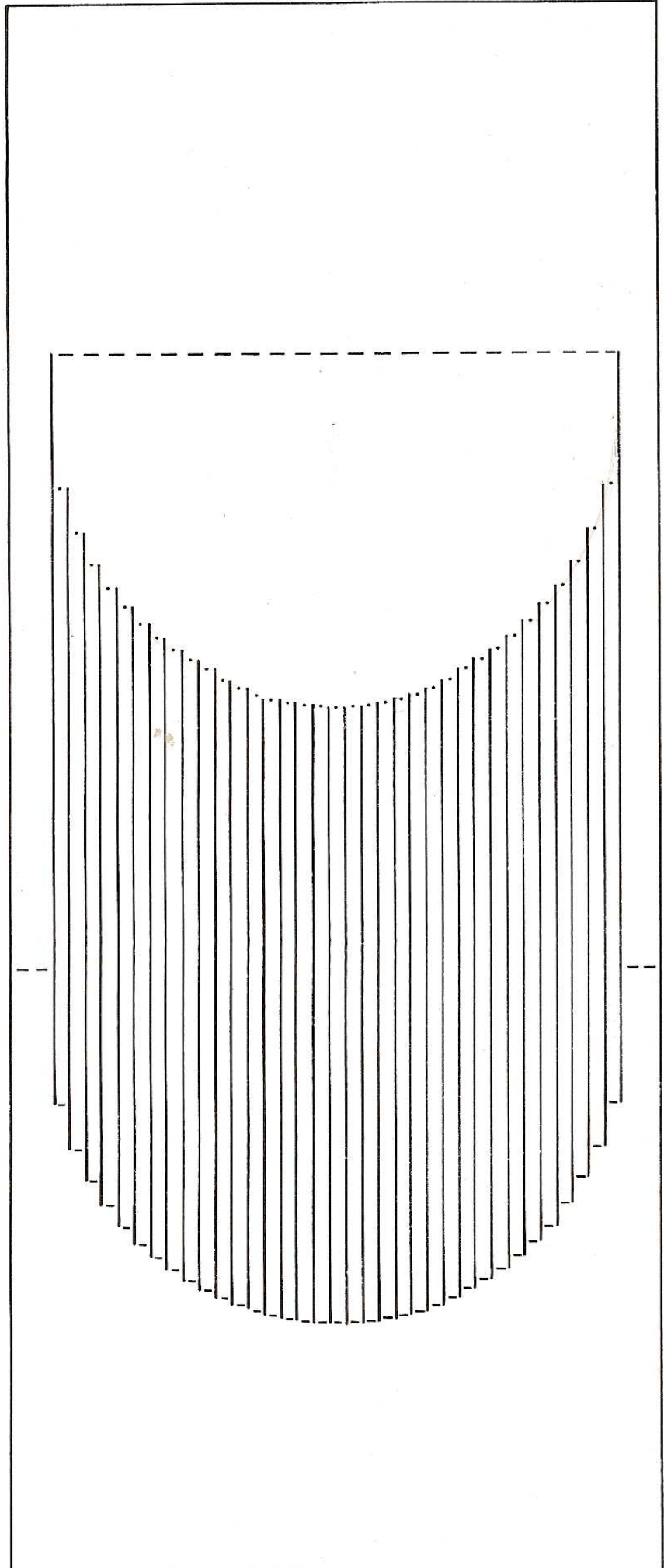
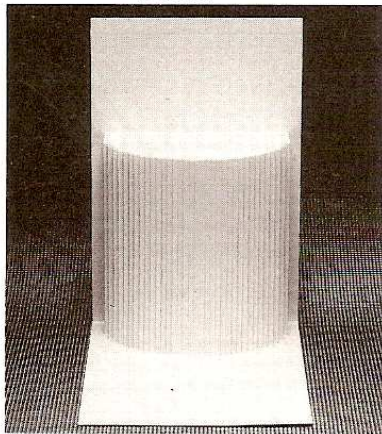


59 is a reversed shape of 58. Mountain-fold line and valley-fold lines are same.

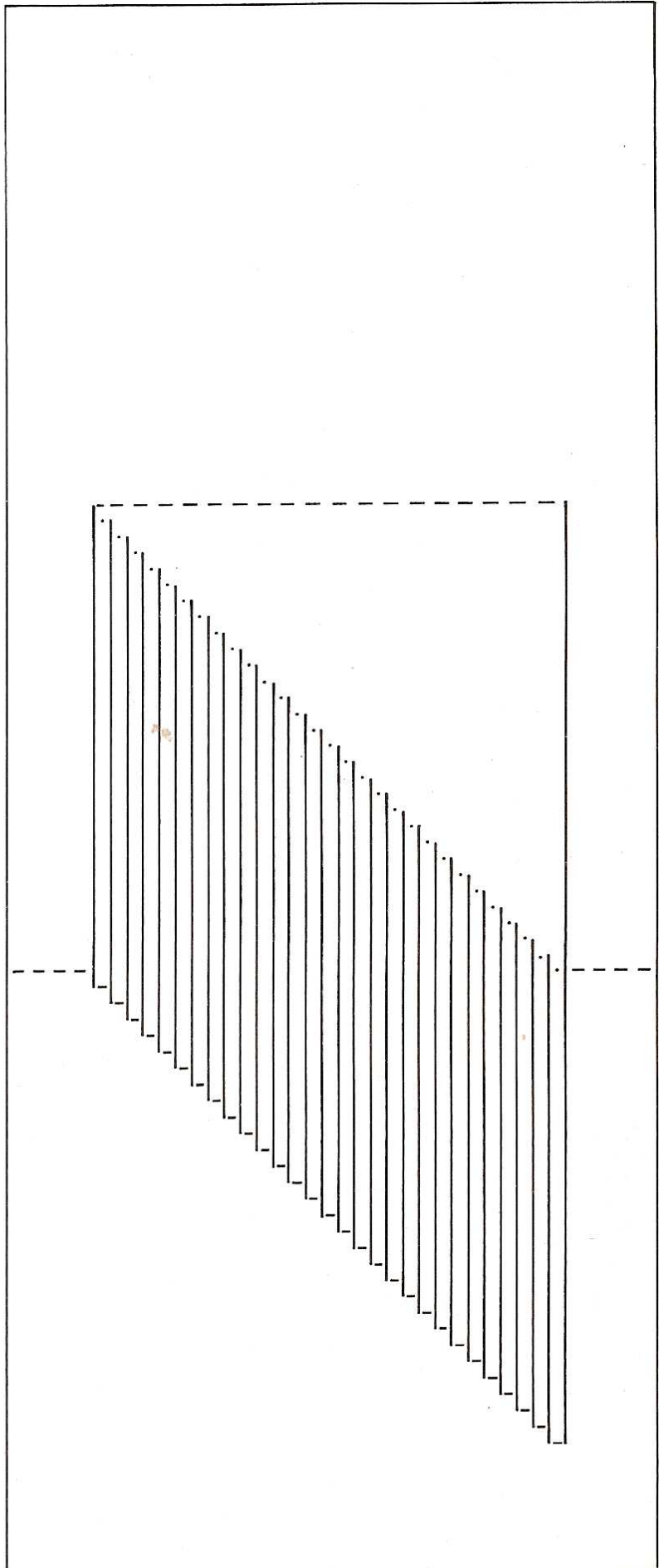
60 Cylinder,

shown on page 15.

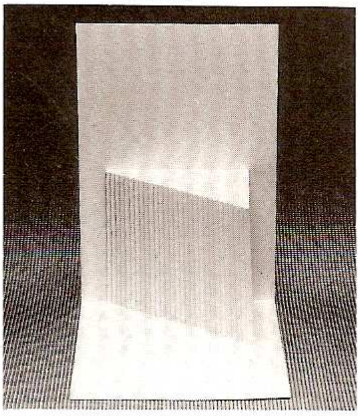
- Cutting line
- Mountain fold (convex)
- - - Valley fold (concave)



⑥ Prism, shown on page 15.

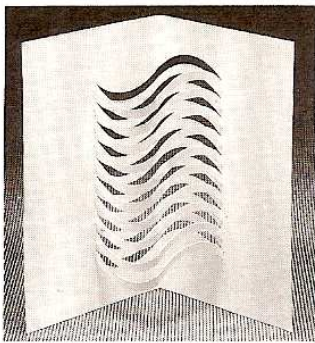
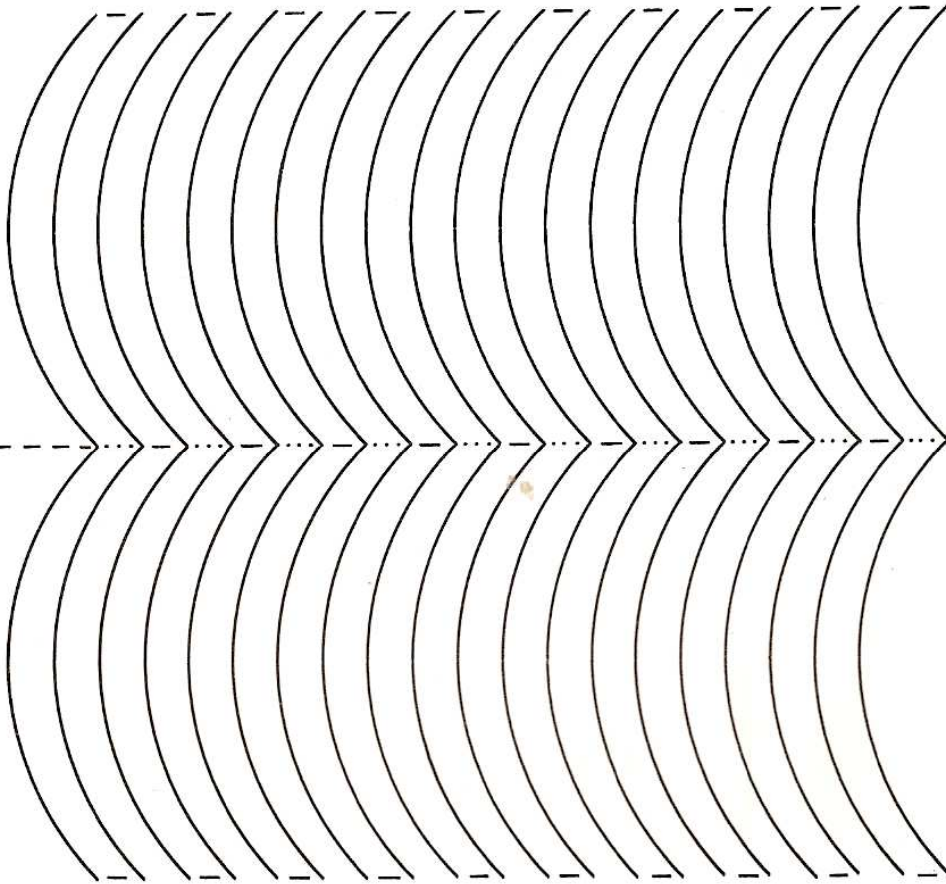
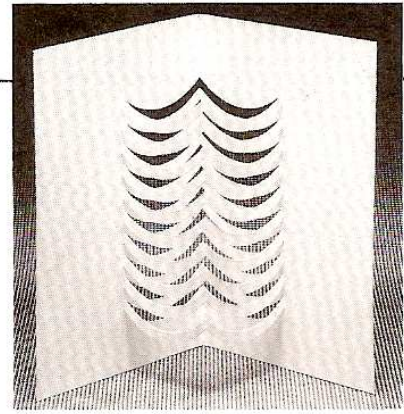


- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)



63 **Waves**, shown on page 15.

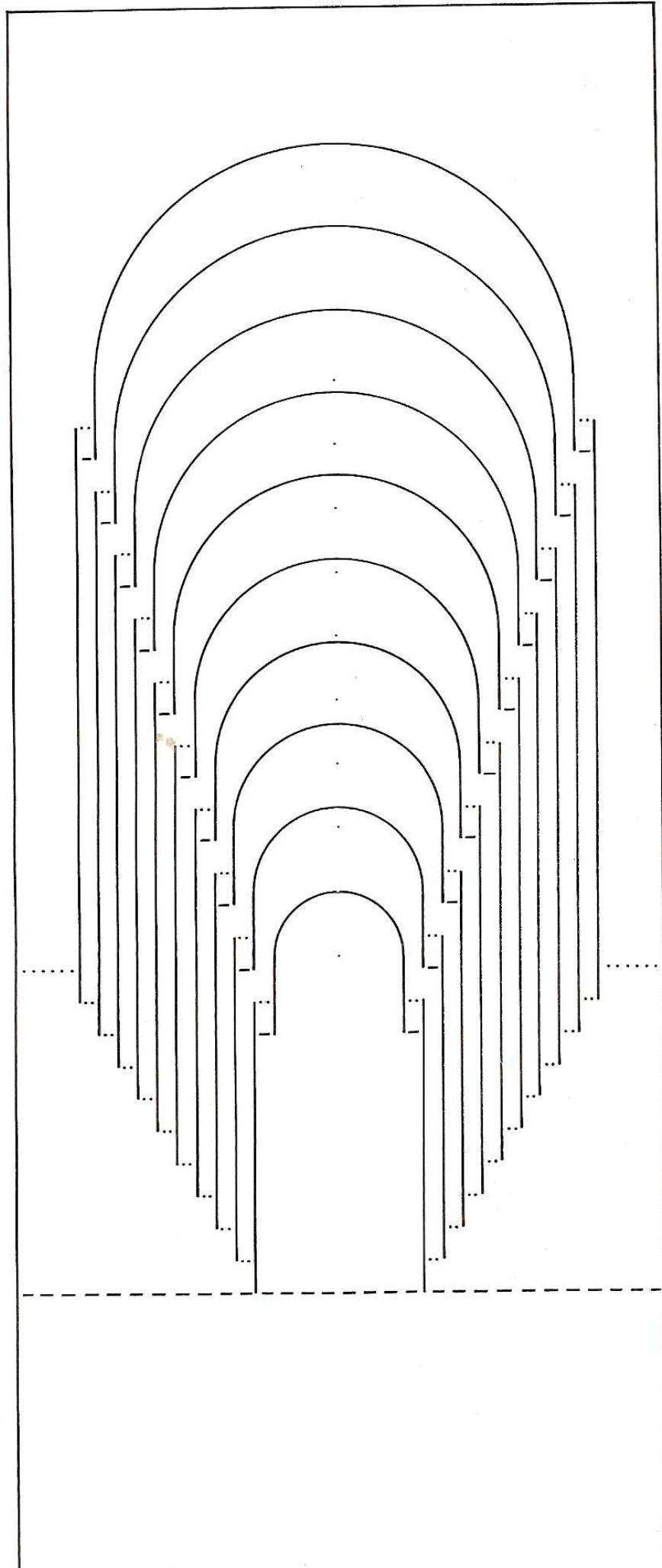
- Cutting line
- Mountain fold (convex)
- - - - - Valley fold (concave)



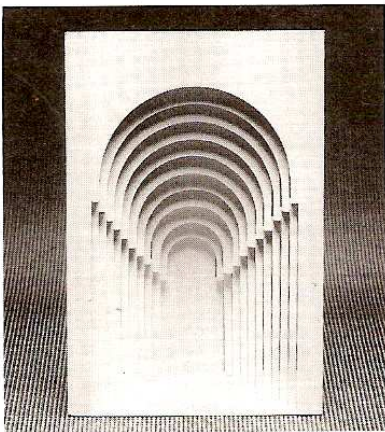
62 is made by changing the direction of the waves of left side. The finished shape looks quite different from 63.

64 Corridor,

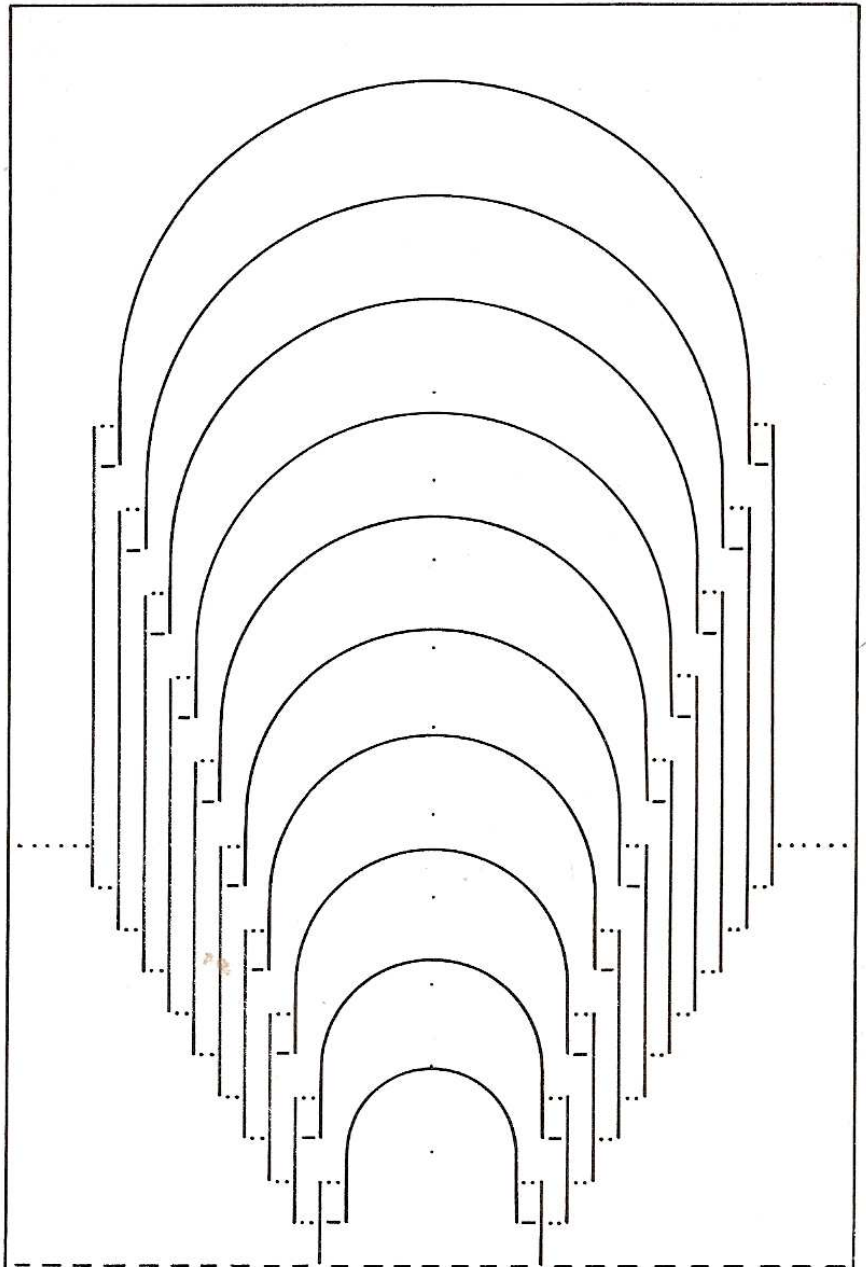
shown on page 16.



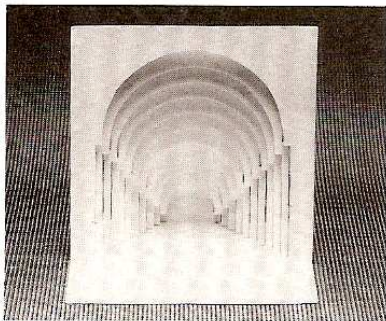
- Cutting line
- Mountain fold (convex)
- - - Valley fold (concave)



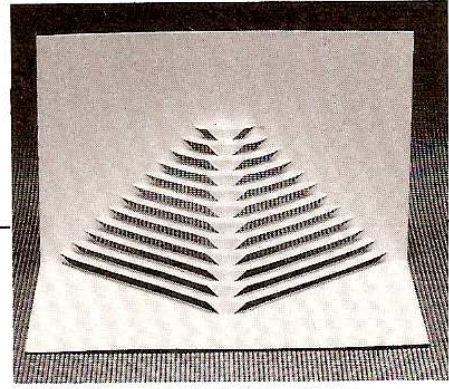
65 Corridor, shown on page 16.



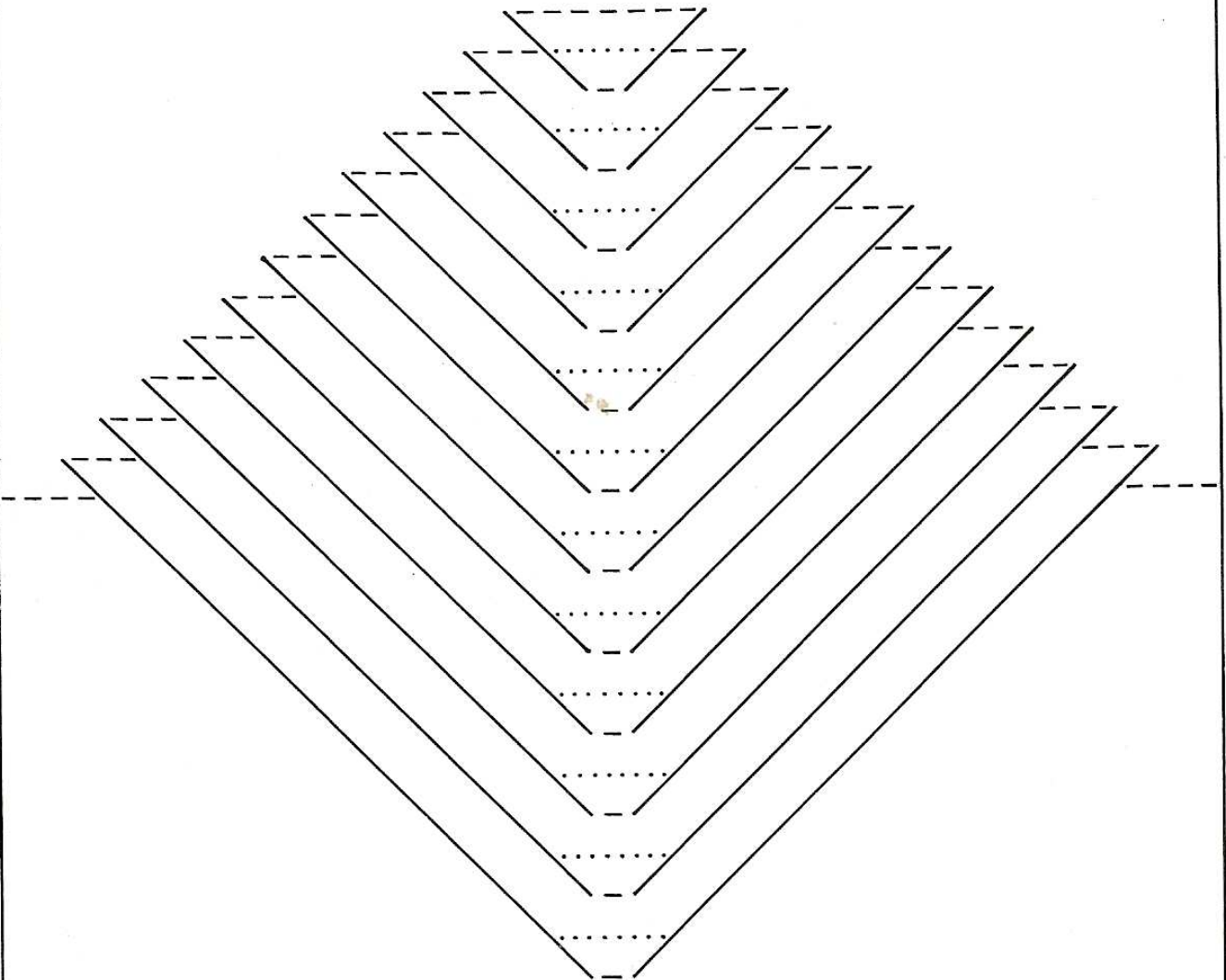
- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)



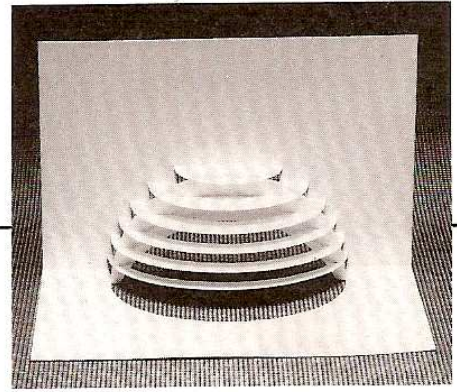
66 Mountain, shown on page 17.



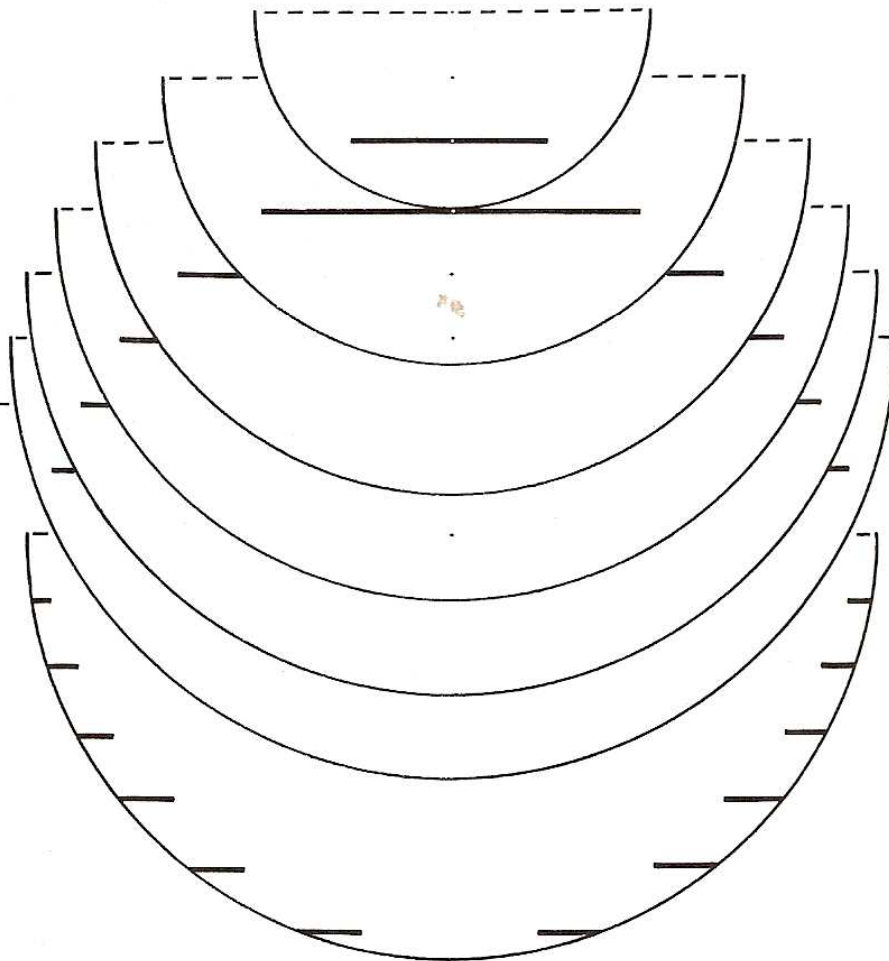
- Cutting line
- Mountain fold (convex)
- - - Valley fold (concave)



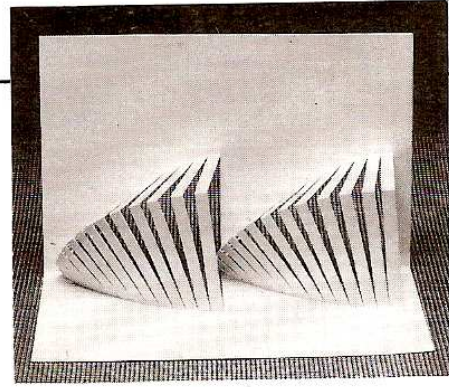
67 Semicircle, shown on page 17.



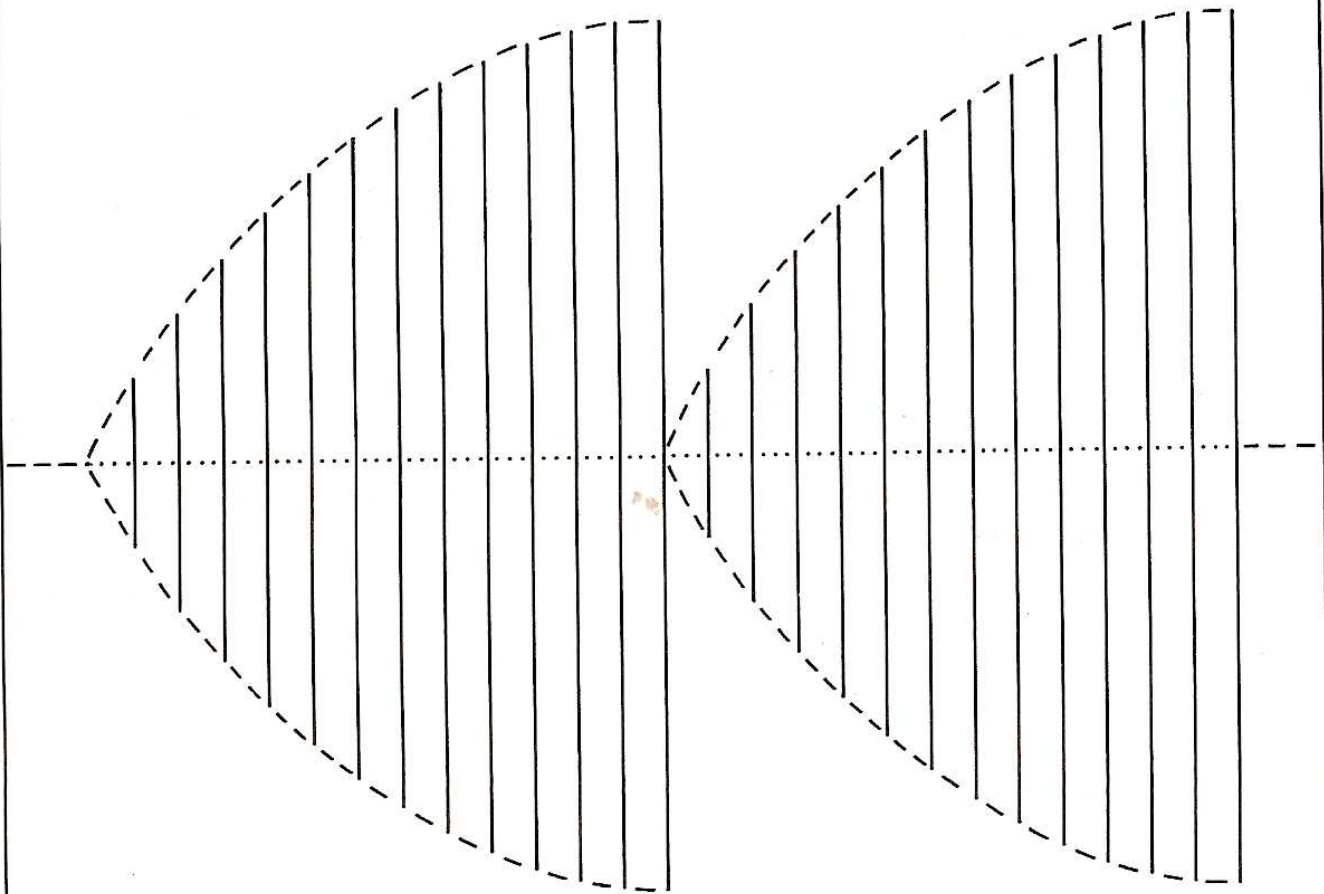
- Cutting line
- Mountain fold (convex)
- - - - - Valley fold (concave)



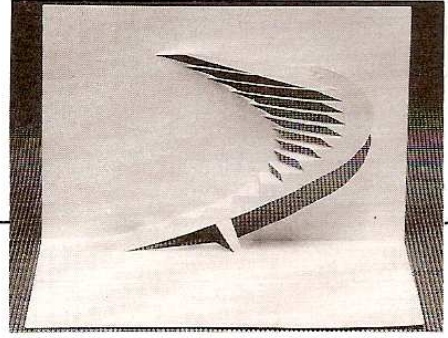
68 Seashells, shown on page 17.



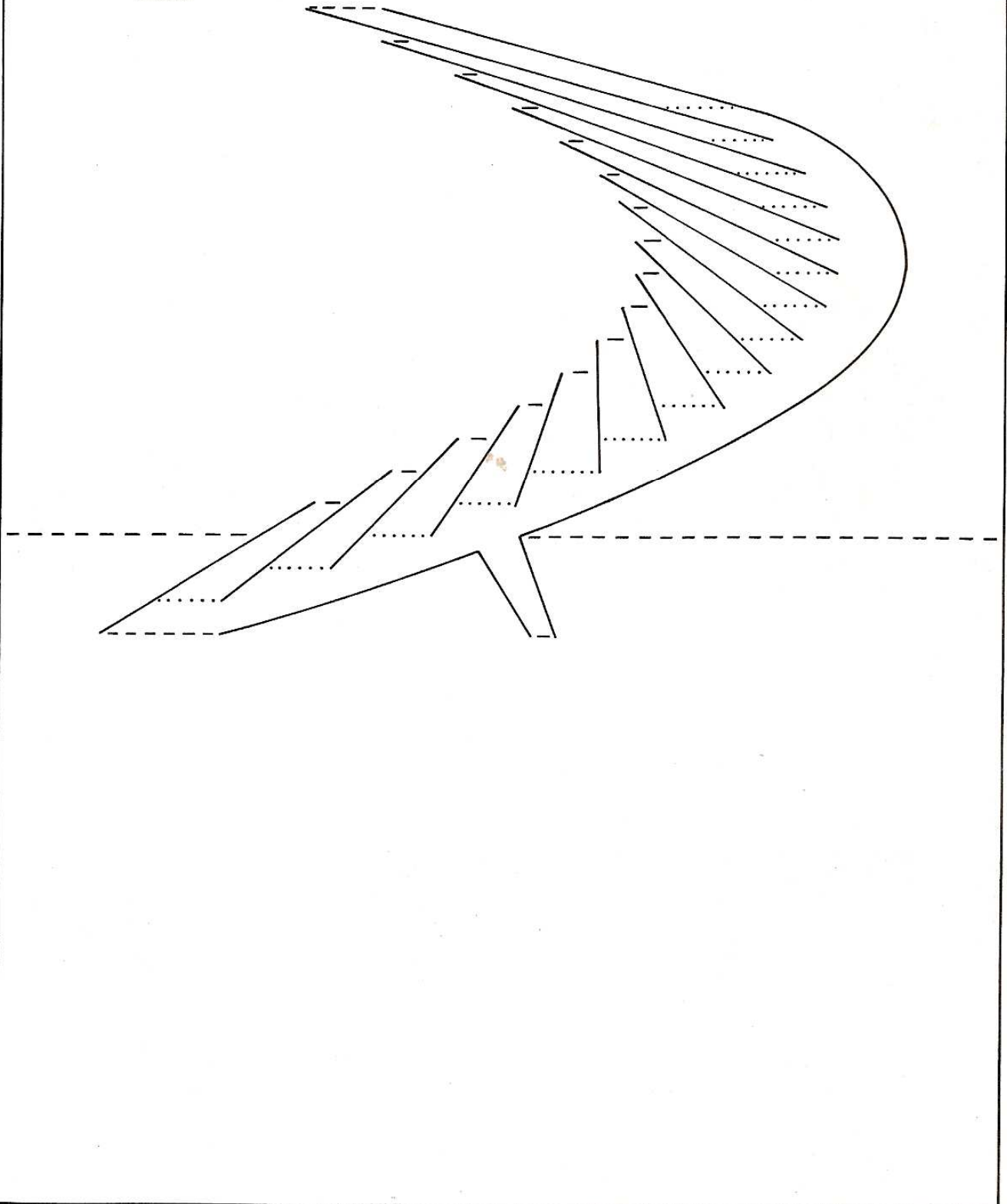
- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)



69 **Mysterious Stairs**, shown on page 17.



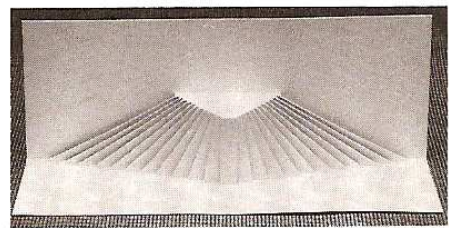
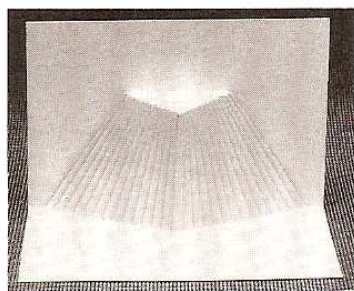
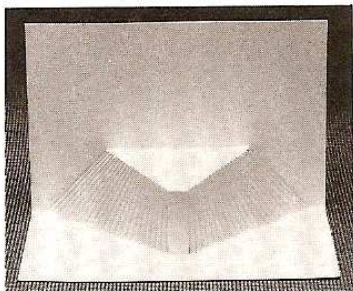
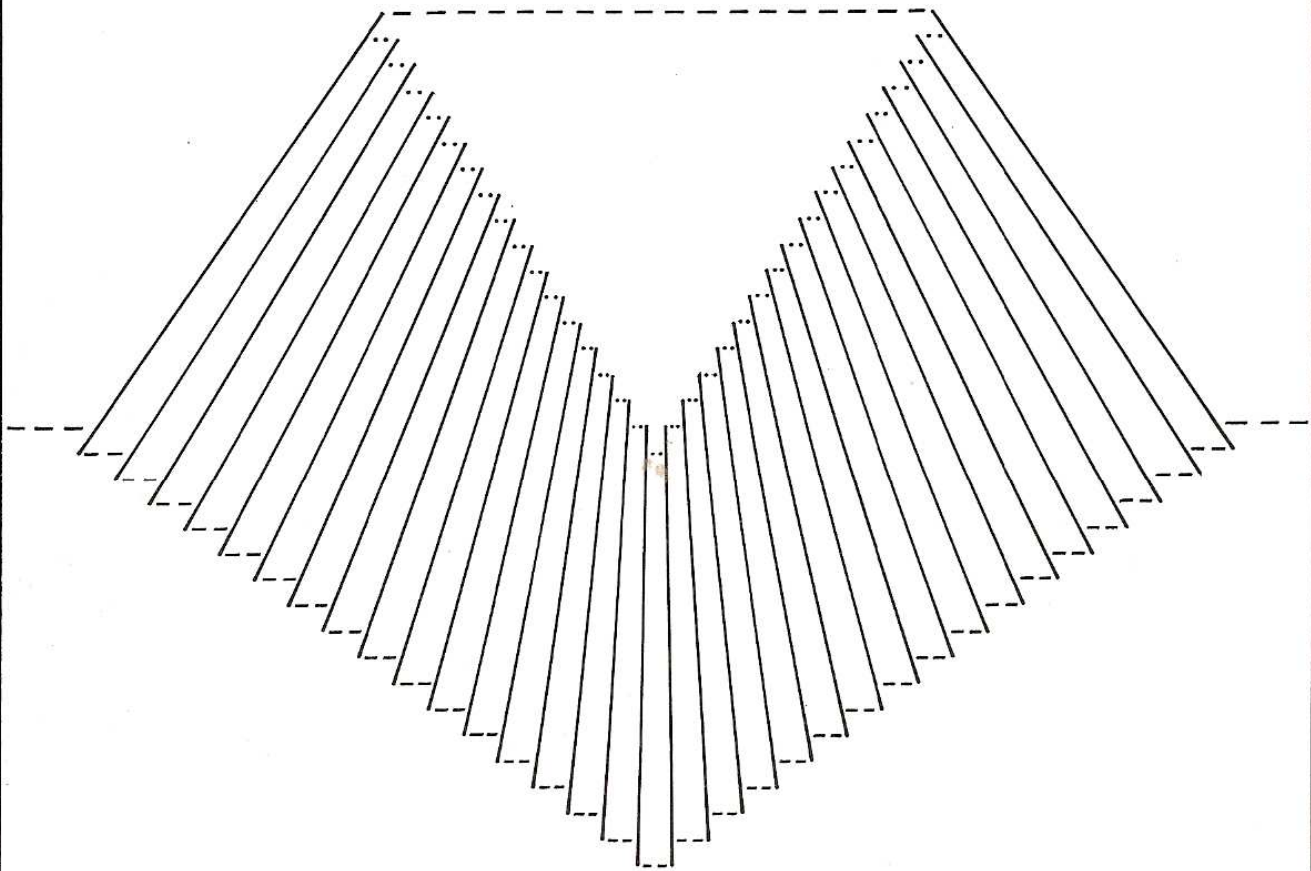
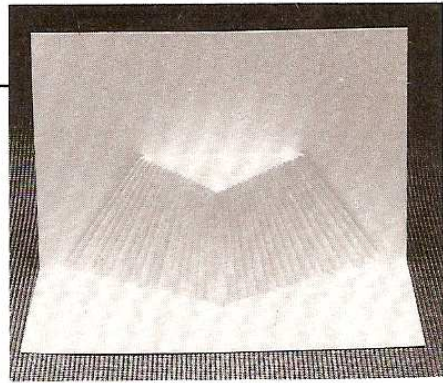
- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)



72 Hyperbolic Paraboloid Curve,

shown on page 18, bottom left.

- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)

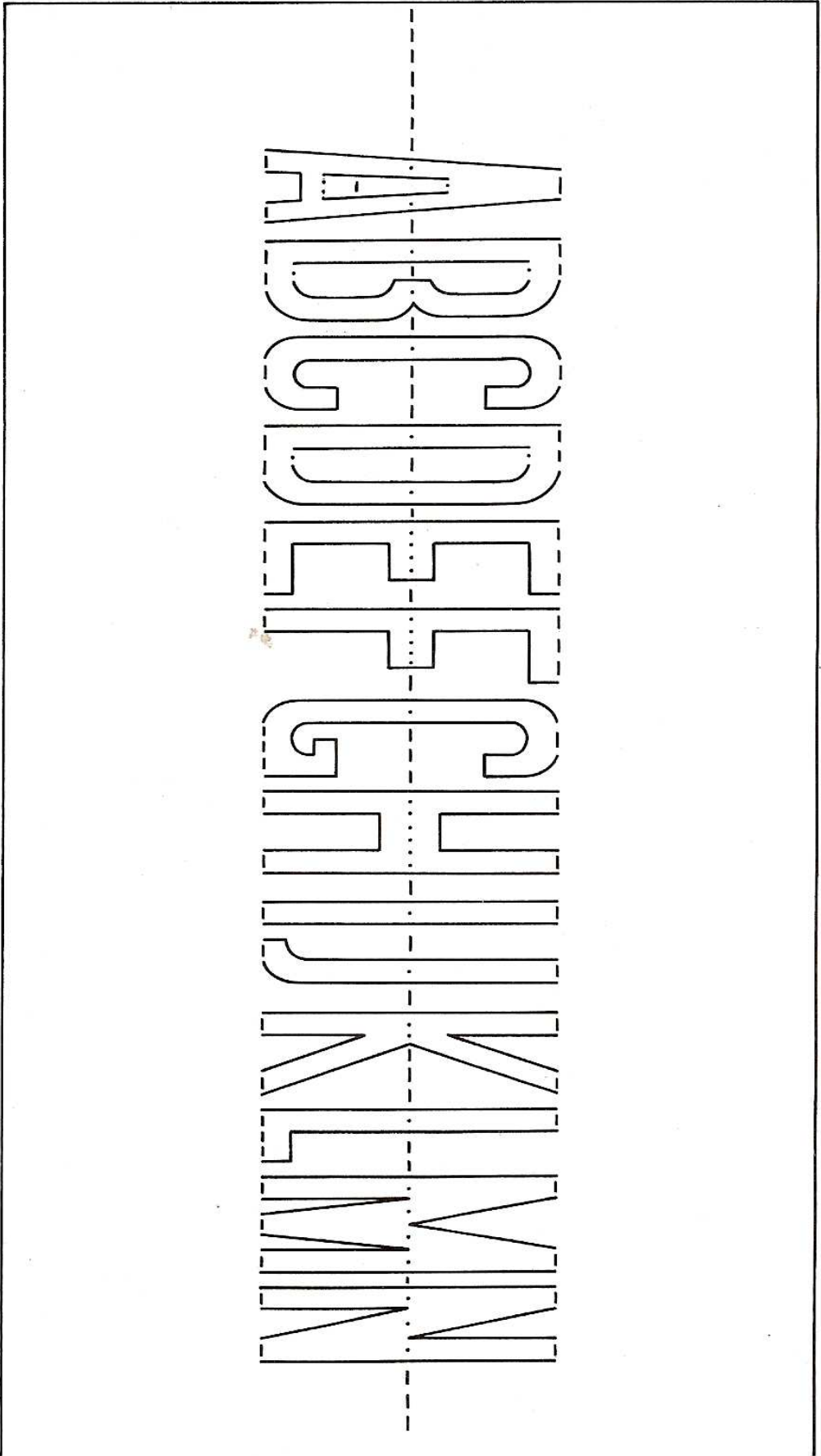


70, 71, 73 are the variations of 72. Change the height and the width of the stand. The top triangle is the same.

50 **Alphabet**, shown on page 12.

This is a sample of the lettering. Capitals and small letters are shown for your reference. Make your name card using these letters or you may slant all the letters for a different look. Try to create your own original style.

- Cutting line
- Mountain fold (convex)
- Valley fold (concave)
-



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

O P Q R S T U V W X Y Z

49 Alphabet, shown on page 12.

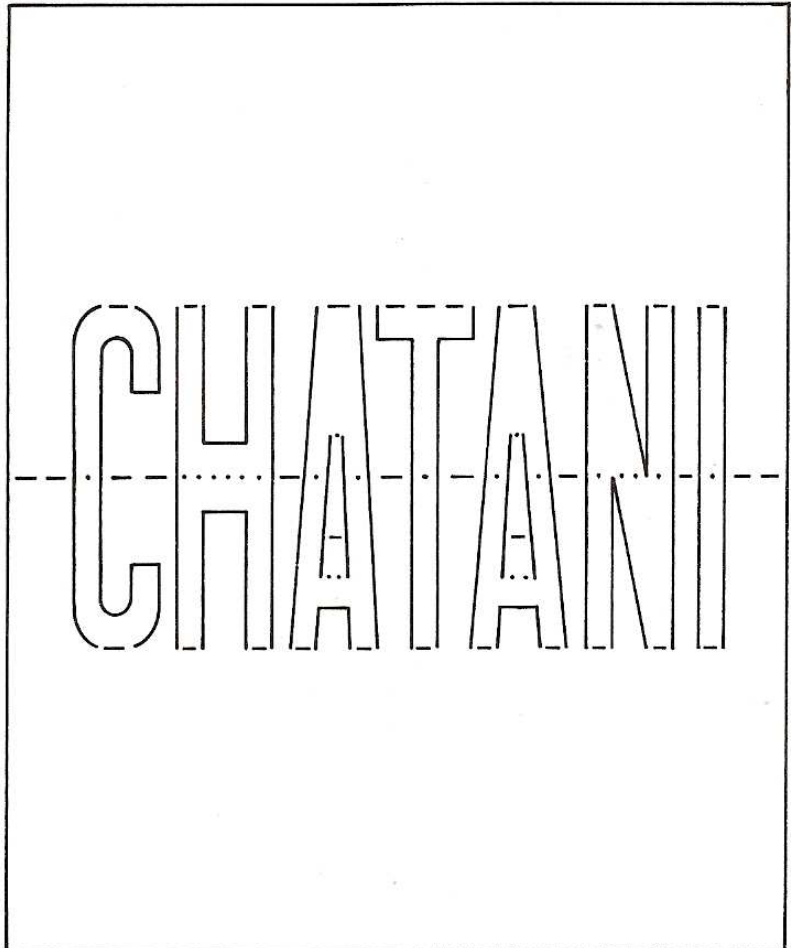
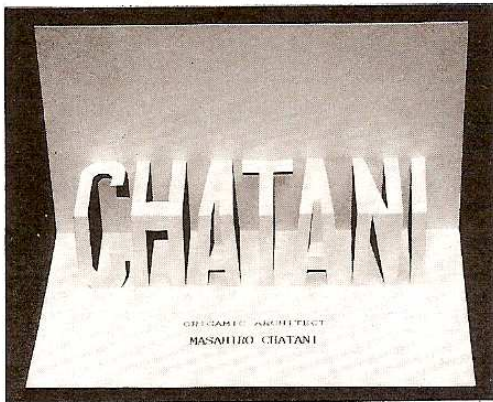
- Cutting line
- Mountain fold (convex)
- - - - - Valley fold (concave)

a b c d e f g h i j k l m n

o p q r s t u v w x y z

53 Name, shown on page 13.

- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)

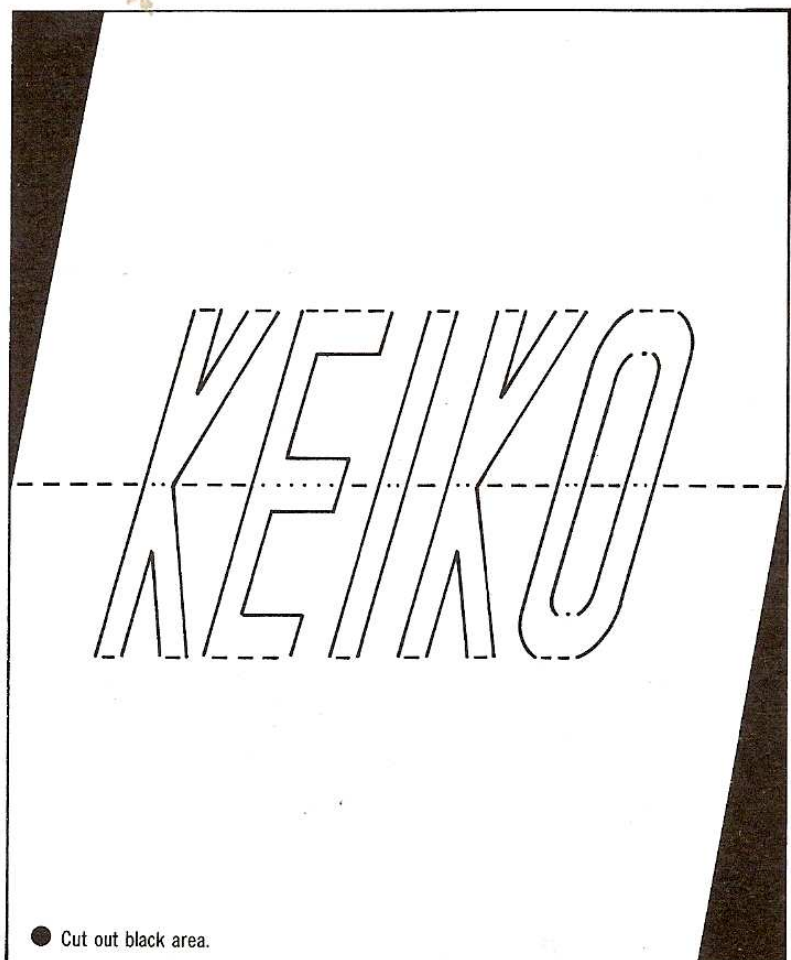


51 Name, shown on page 12.

Point:

Use colored paper for backing.

- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)



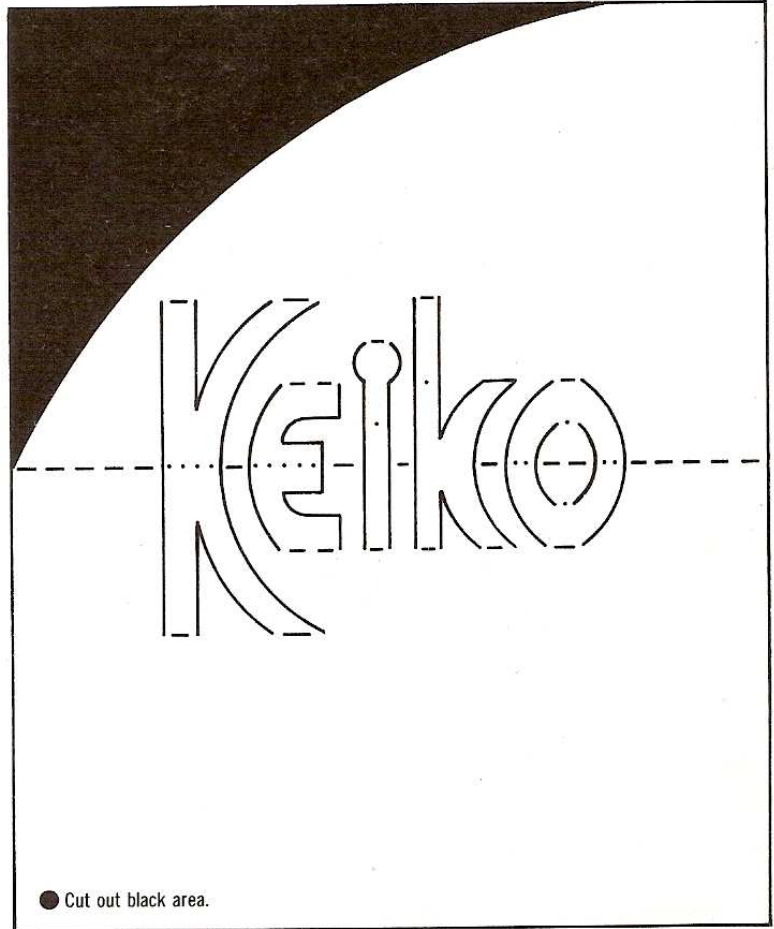
● Cut out black area.

⑤⑤ **Name**, shown on page 13.

Point:

Use colored paper for backing.

- Cutting line
- Mountain fold (convex)
- - - - - Valley fold (concave)

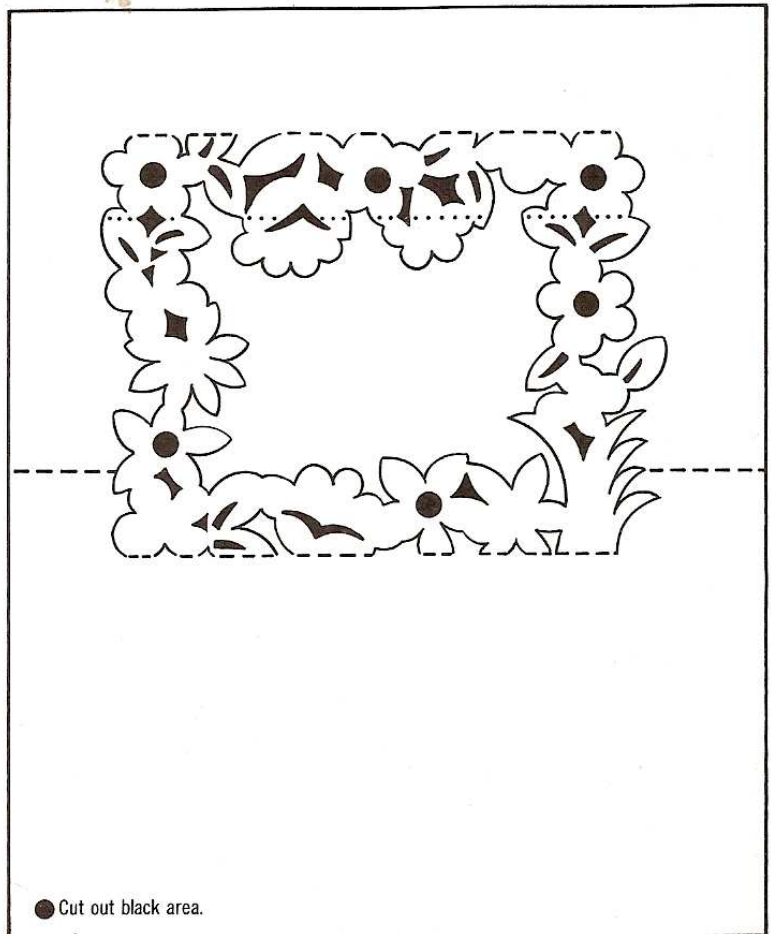
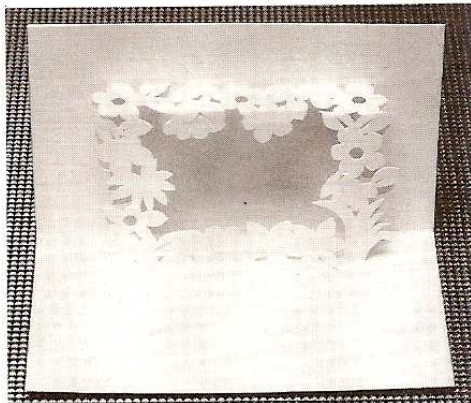


③③ **Flower Garden**, shown on page 9.

Point:

Use colored paper for backing.

- Cutting line
- Mountain fold (convex)
- - - - - Valley fold (concave)



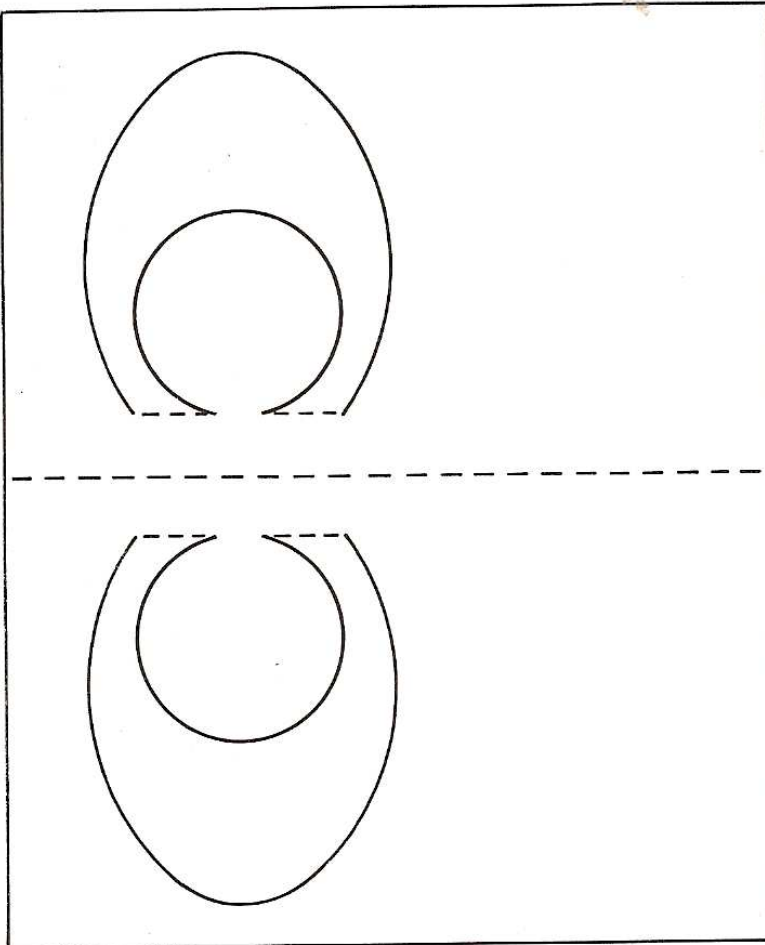
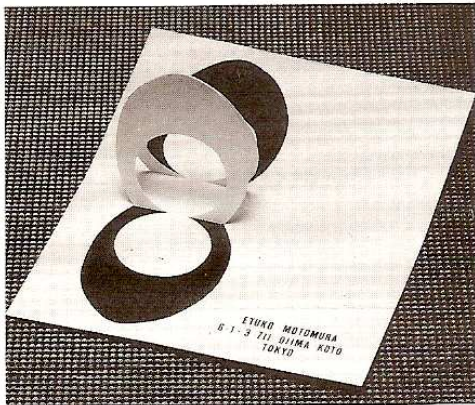
④ Egg, shown on page 11.

Point:

Use colored paper for backing.

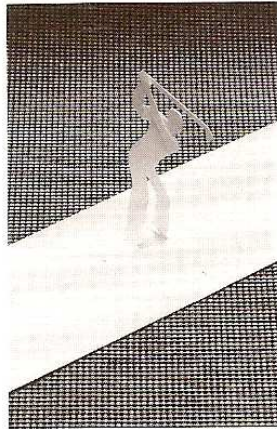
Apply glue to top.

- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)



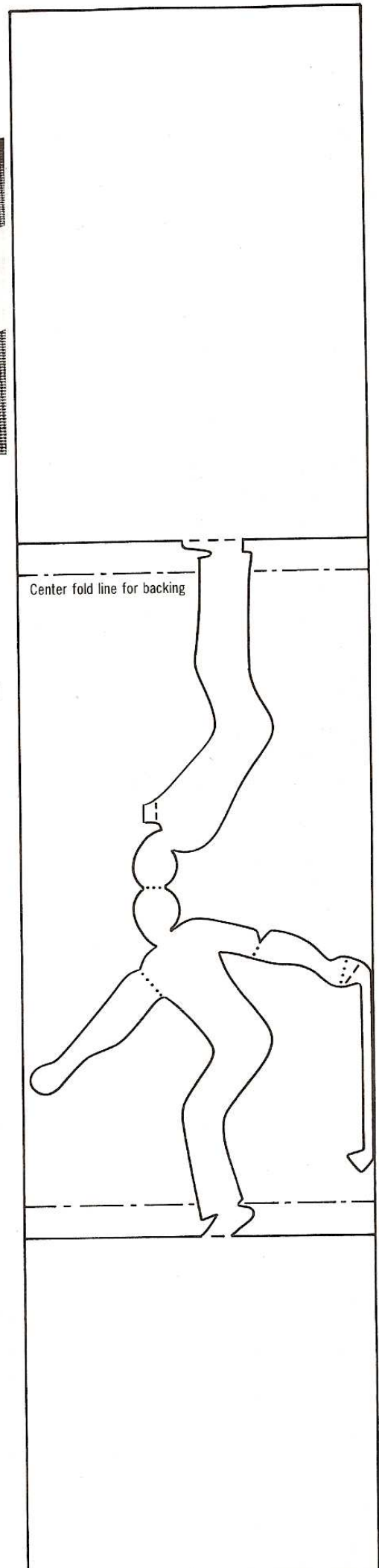
① Golfer,

shown on page 5.



Apply glue to head elbow and hand.

- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)

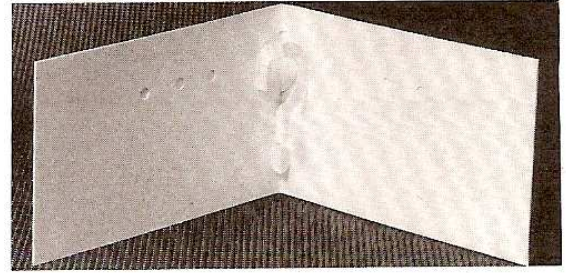


13 Sumo Wrestler, shown on page 4.

39 Question Mark, shown on page 10.



Apply glue to head and hand.

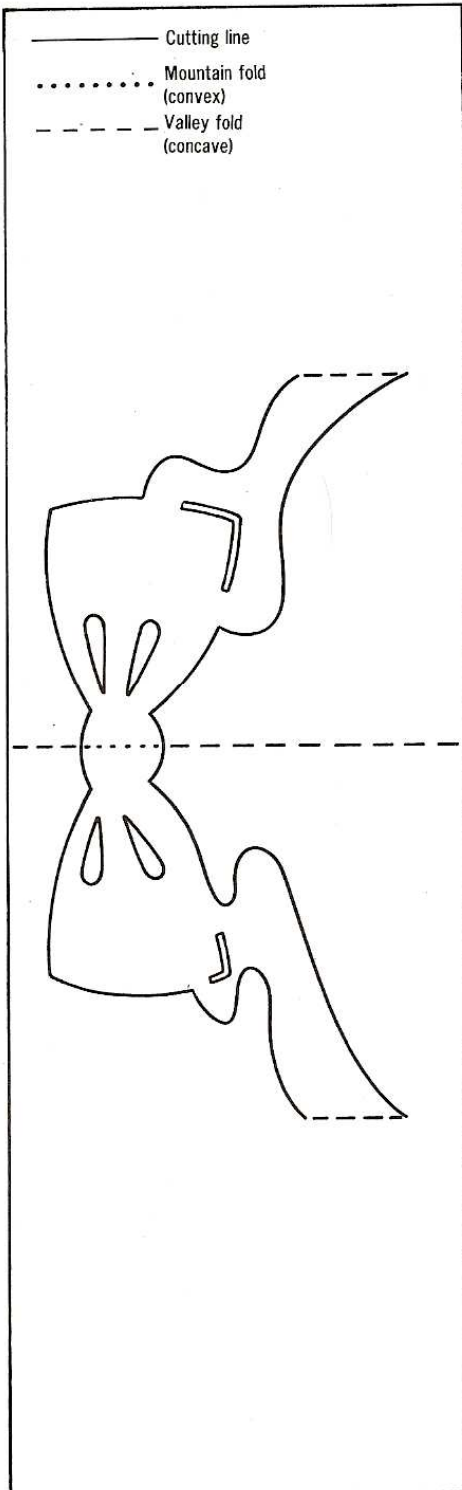
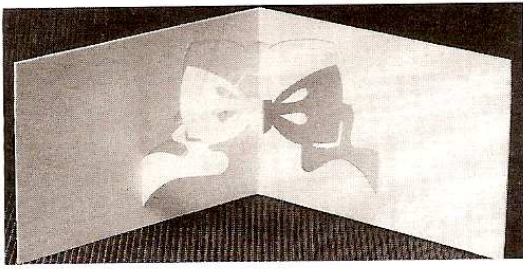


———— Cutting line
 Mountain fold (convex)
 - - - - Valley fold (concave)

Center fold line for backing

———— Cutting line
 Mountain fold (convex)
 - - - - Valley fold (concave)

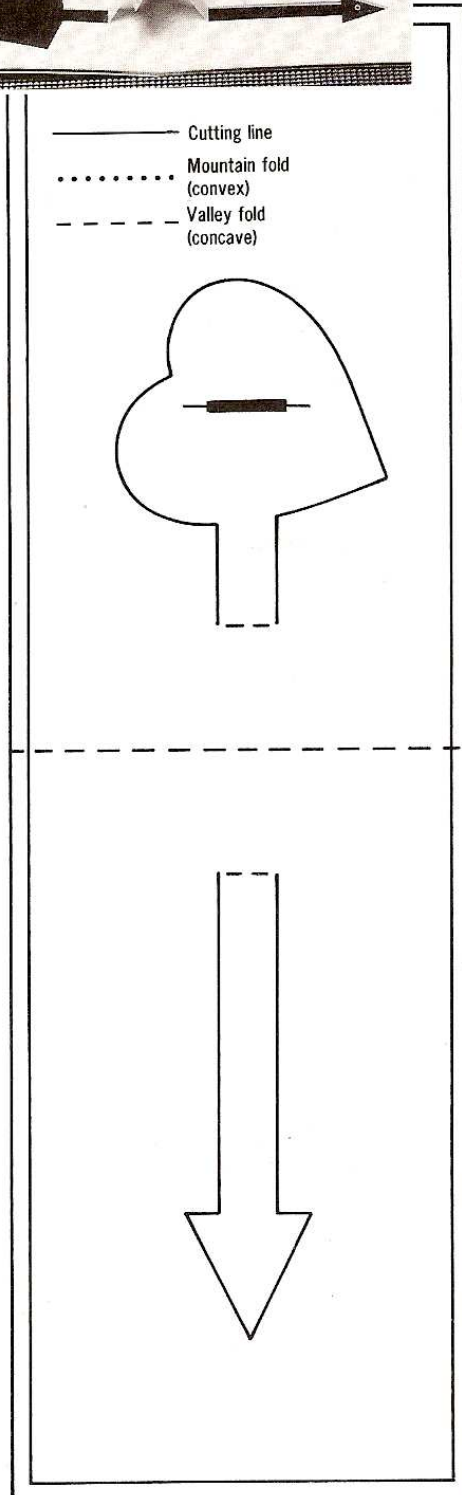
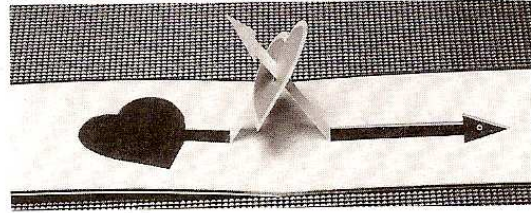
④⑧ **Bow Tie**, shown on page 11.



③① **Cupid's Arrow**, shown on page 8.

Point:

Cut Kent paper 2mm smaller than the colored backing paper. Glue red heart onto cut-out heart.

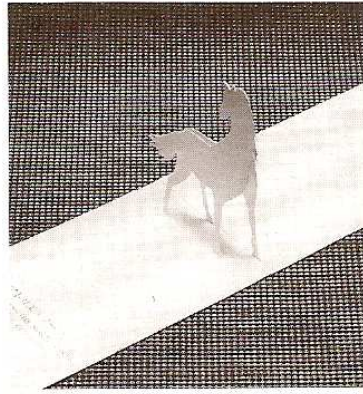


④④ **Waves**, shown on page 11.

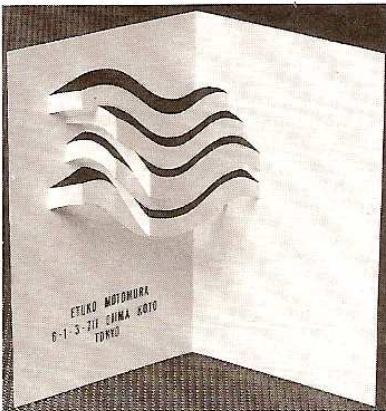
②② **Horse**, shown on page 6.

Point:

Use colored paper for backing.

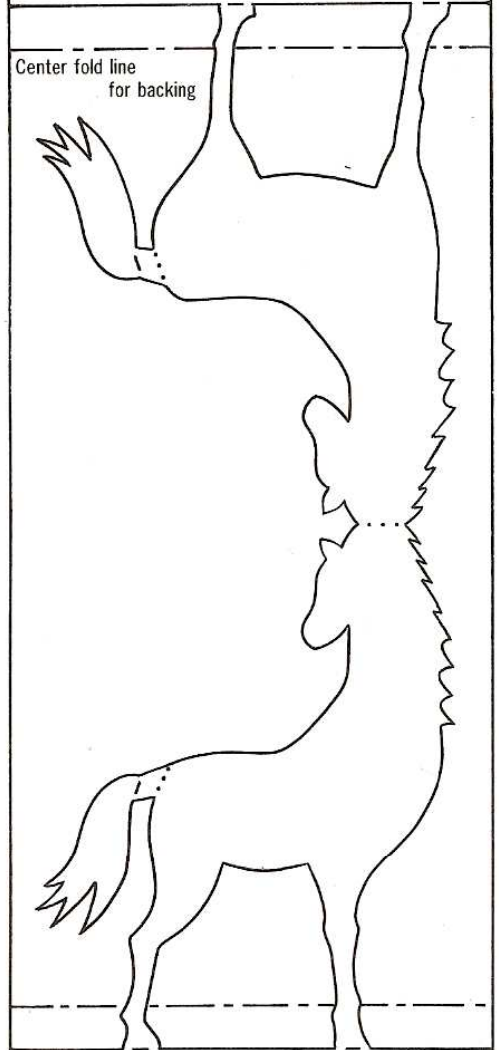
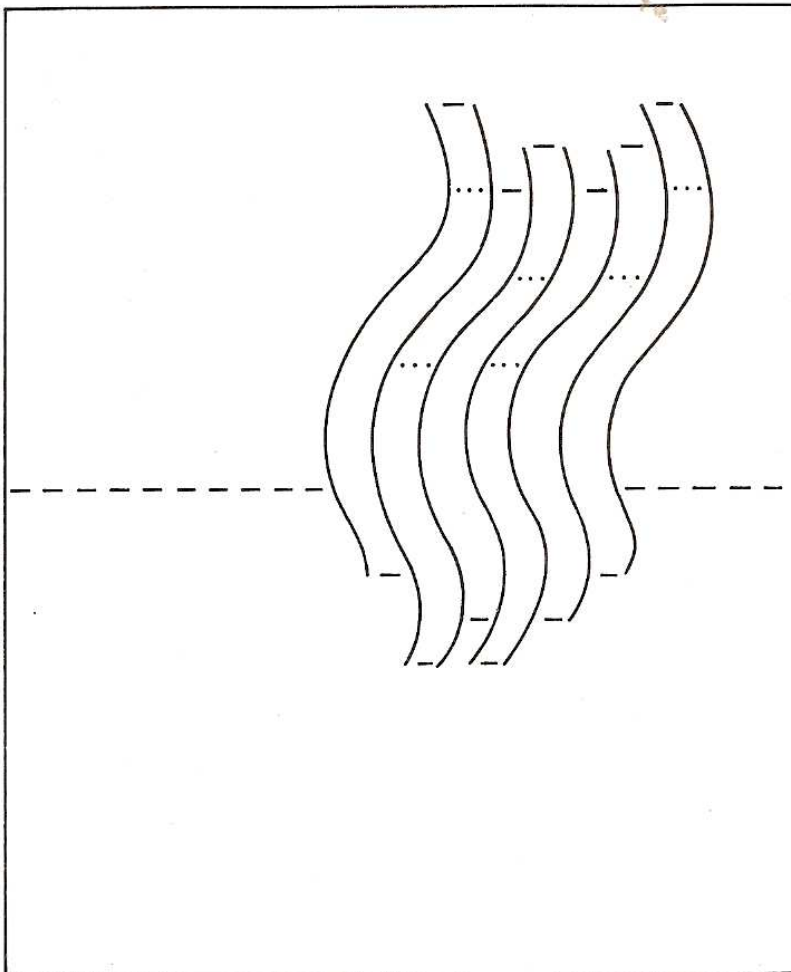


- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)



- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)

Apply glue to muzzle and tali.

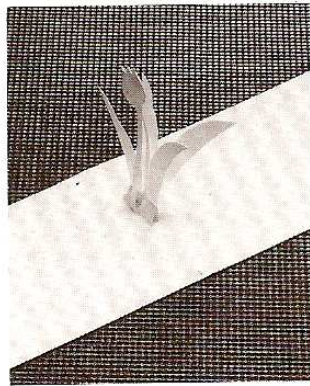


③⑥ Sunflower, shown on page 9.

③⑤ Tulip,

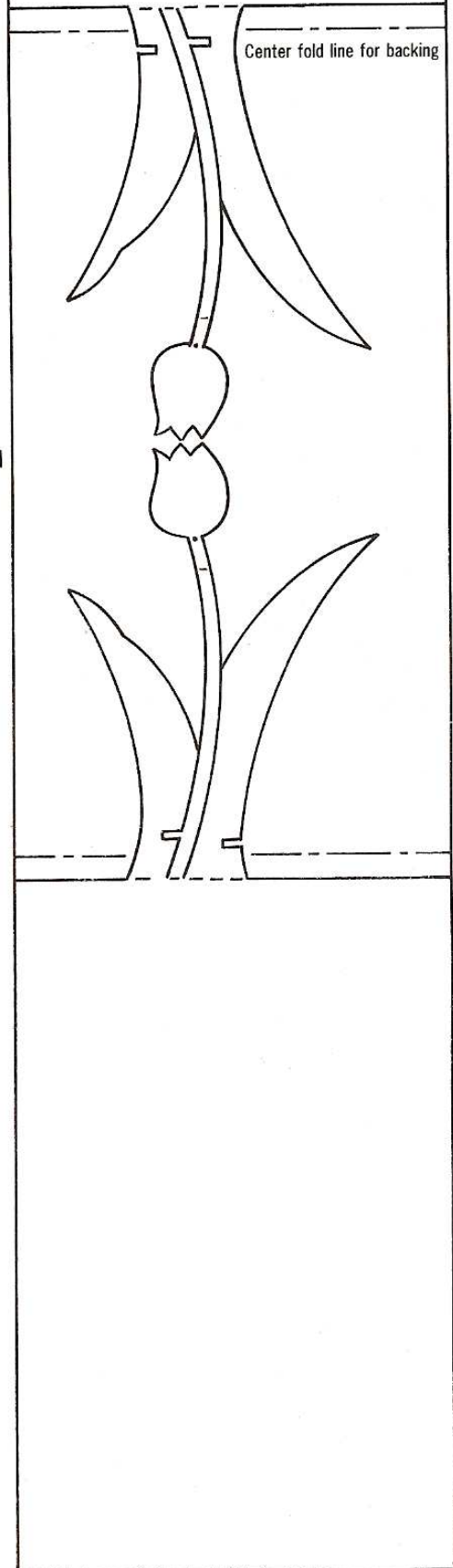
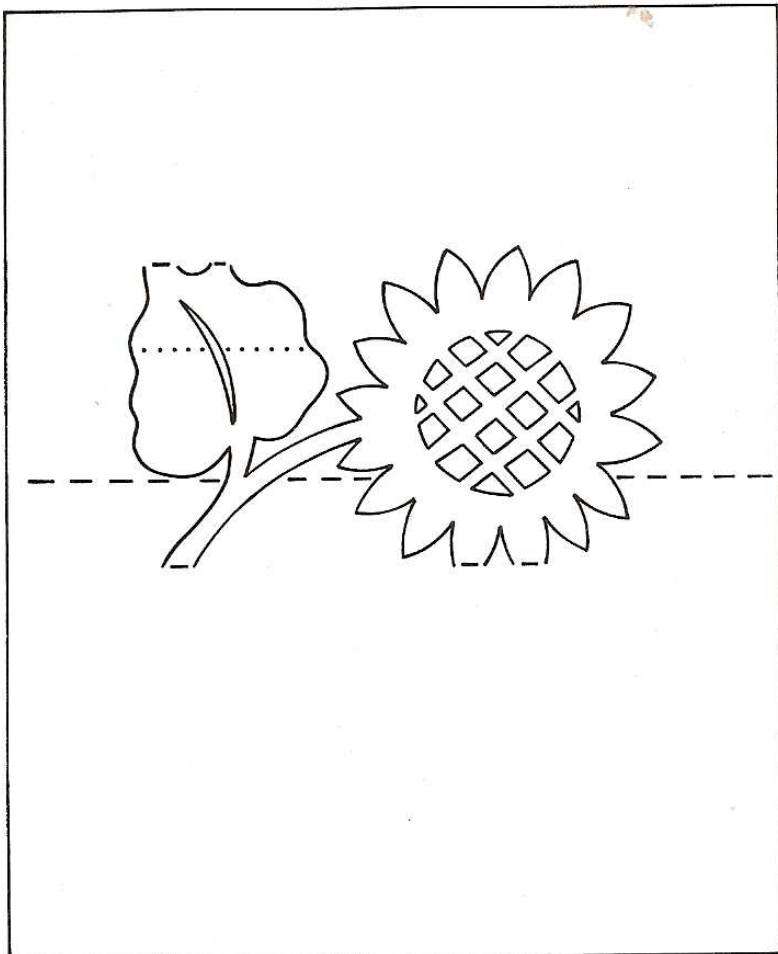
shown on page 9.

- Cutting line
- Mountain fold (convex)
- - - Valley fold (concave)



- Cutting line
- Mountain fold (convex)
- - - Valley fold (concave)

Apply glue to tip of tulip and bottom of stem.



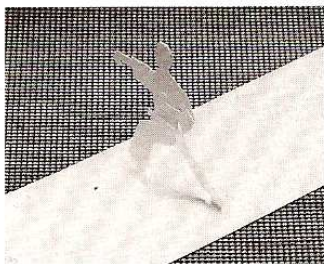
②⑥ Deer, shown on page 7.

Apply glue to muzzle and tail.



①⑨ Karate,

shown on page 5.



Apply glue to head and tucked-in area.

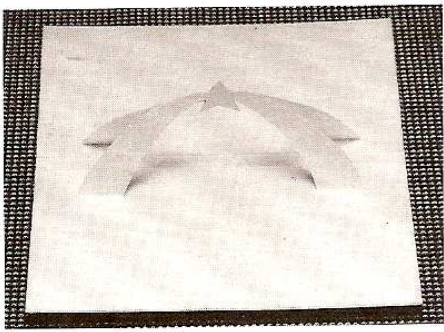
— Cutting line
 Mountain fold (convex)
 - - - Valley fold (concave)

Center fold line for backing

— Cutting line
 Mountain fold (convex)
 - - - Valley fold (concave)

Center fold line for backing

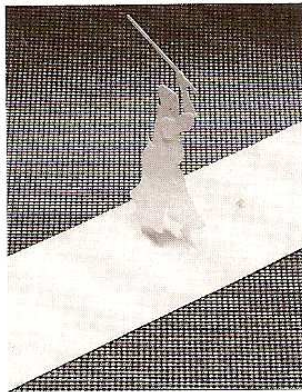
④ Arch, shown on page 11.



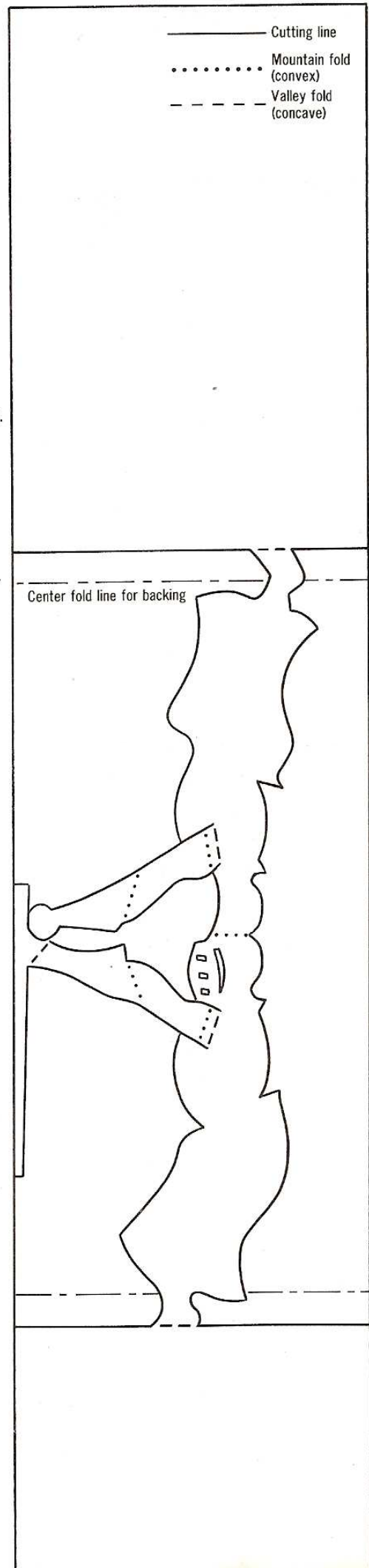
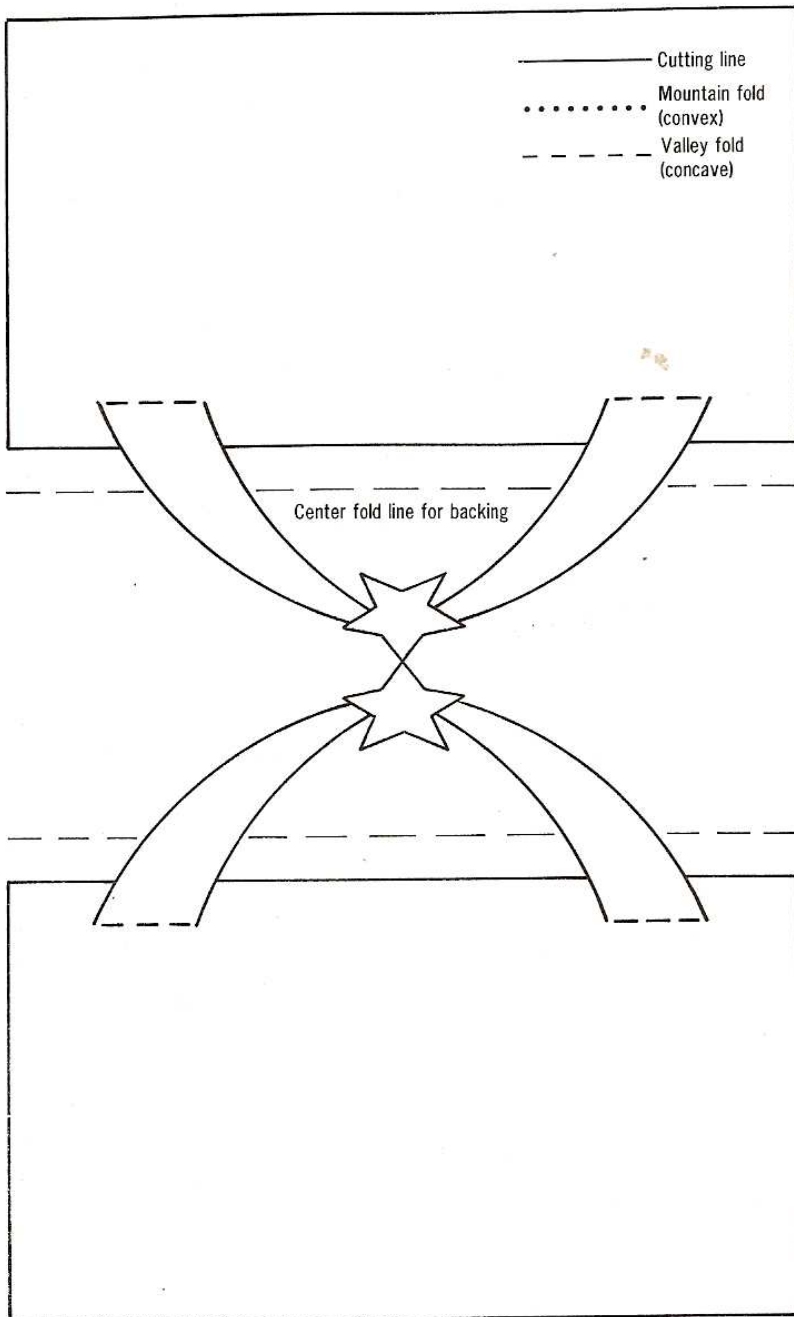
Apply glue to star.

① Kendo,

shown page 5.



Apply glue to face and hand.

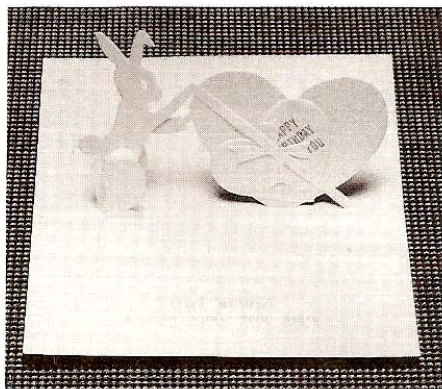
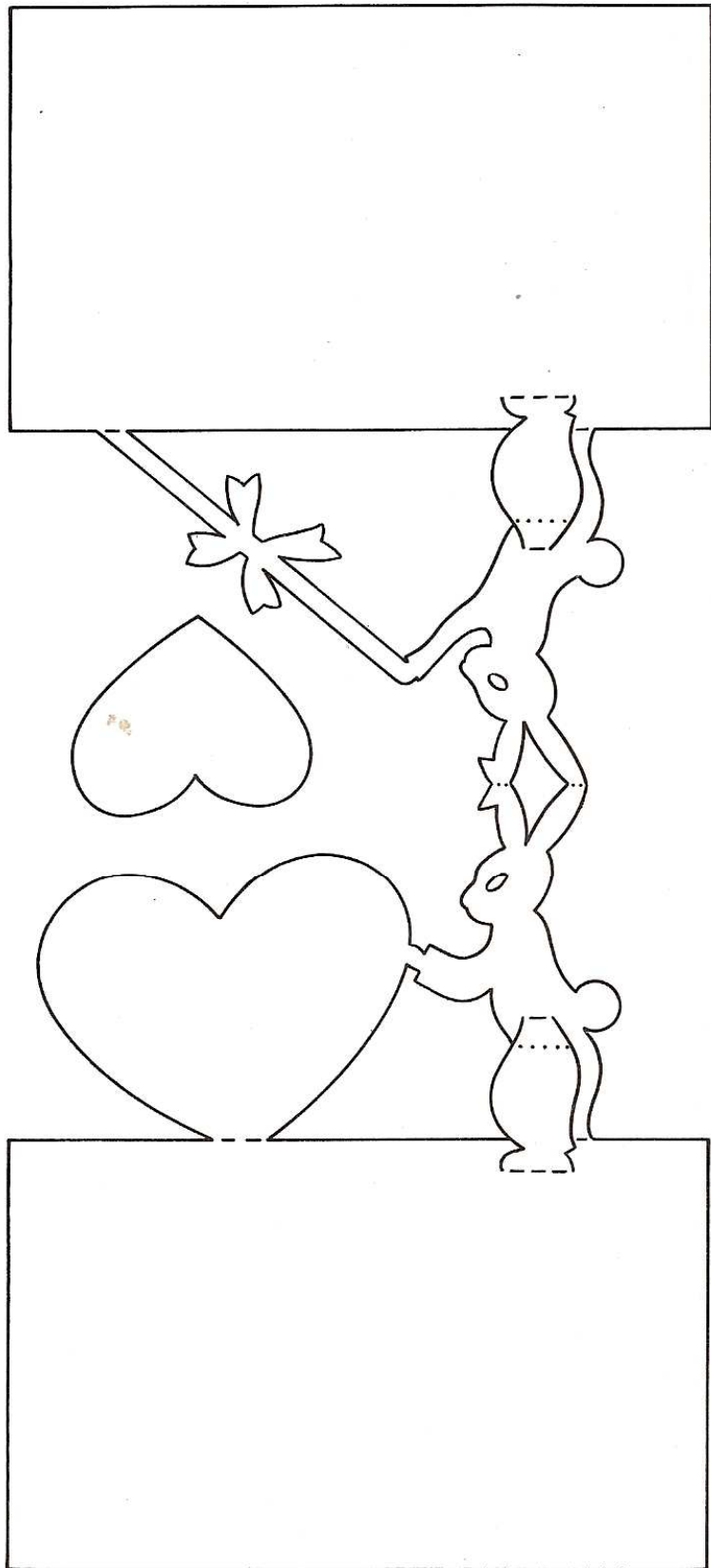


29 **Messenger of Love**, shown on page 8.

- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)

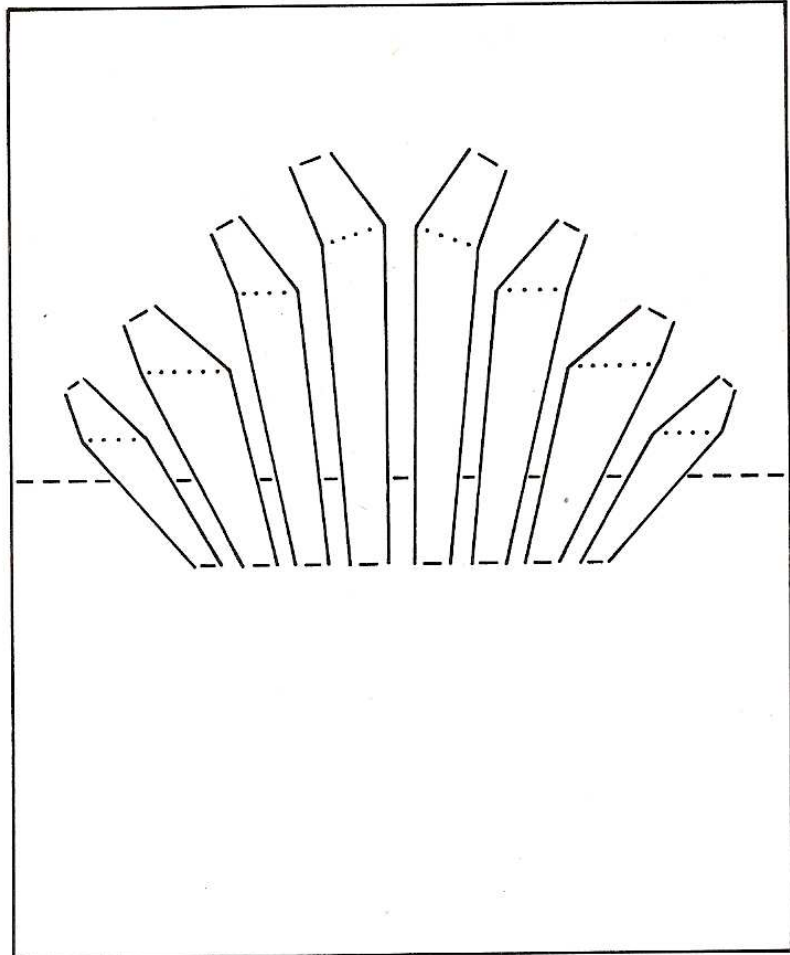
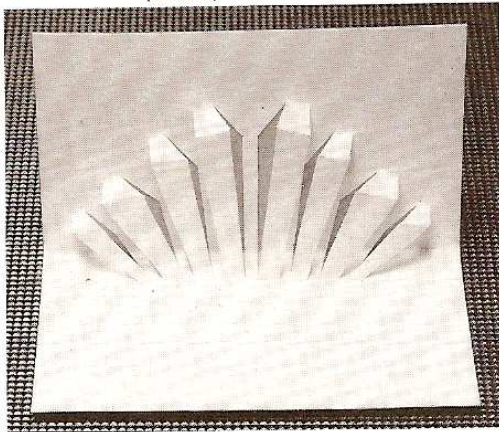
Point:

Use colored paper for small heart.
Apply glue to head, tail, ribbon bow and small heart.



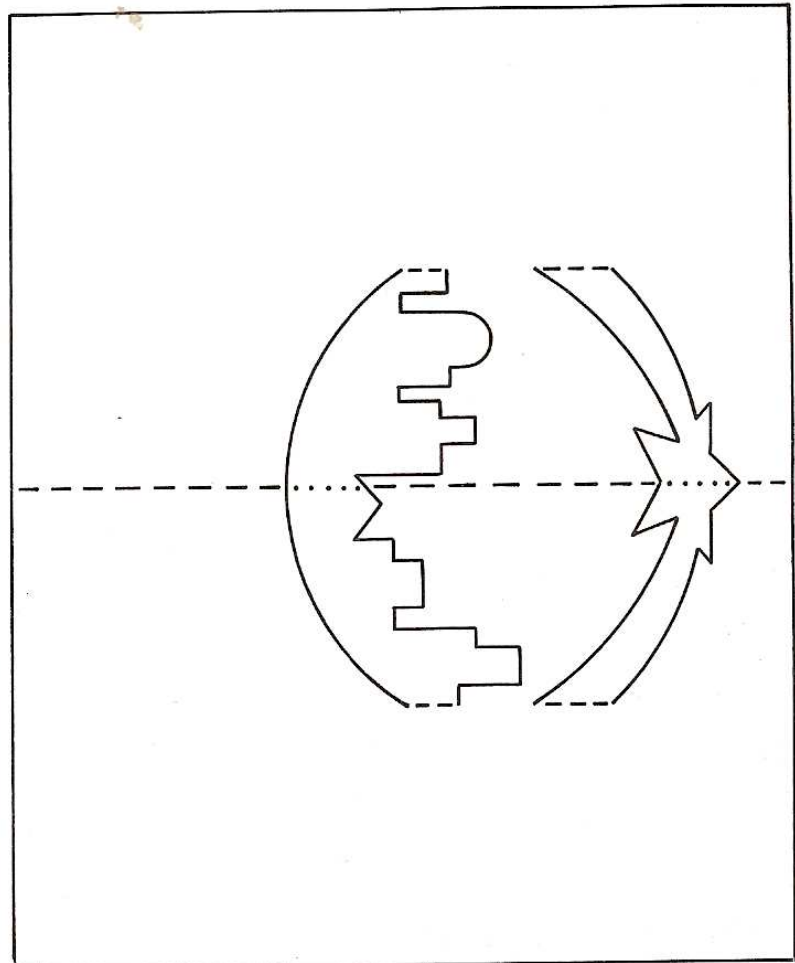
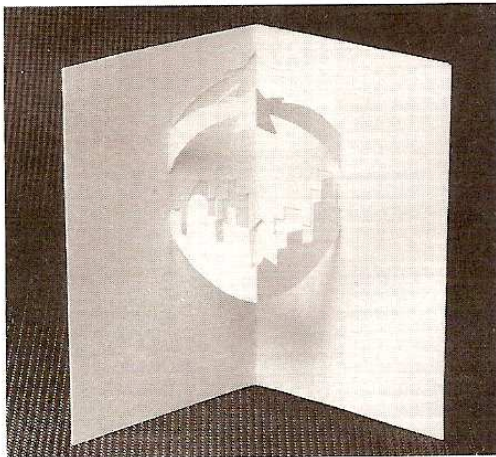
④0 **Rising Sun**, shown on page 10.

- Cutting line
- Mountain fold (convex)
- - - Valley fold (concave)

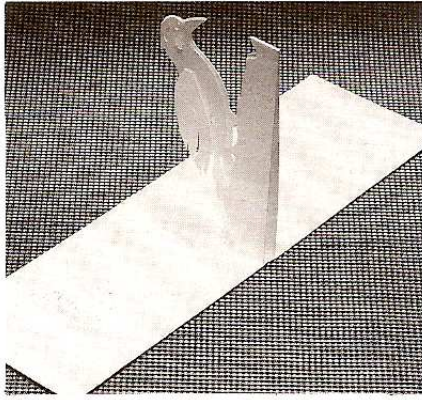


④7 **City Night**, shown on page 11.

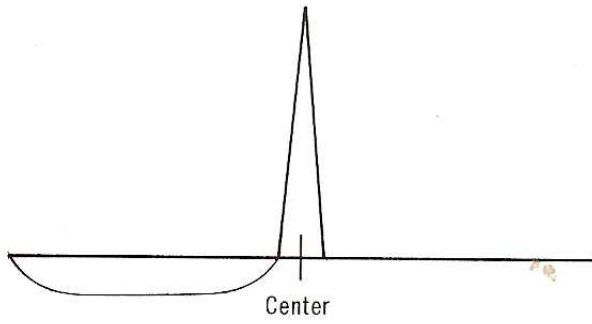
- Cutting line
- Mountain fold (convex)
- - - Valley fold (concave)



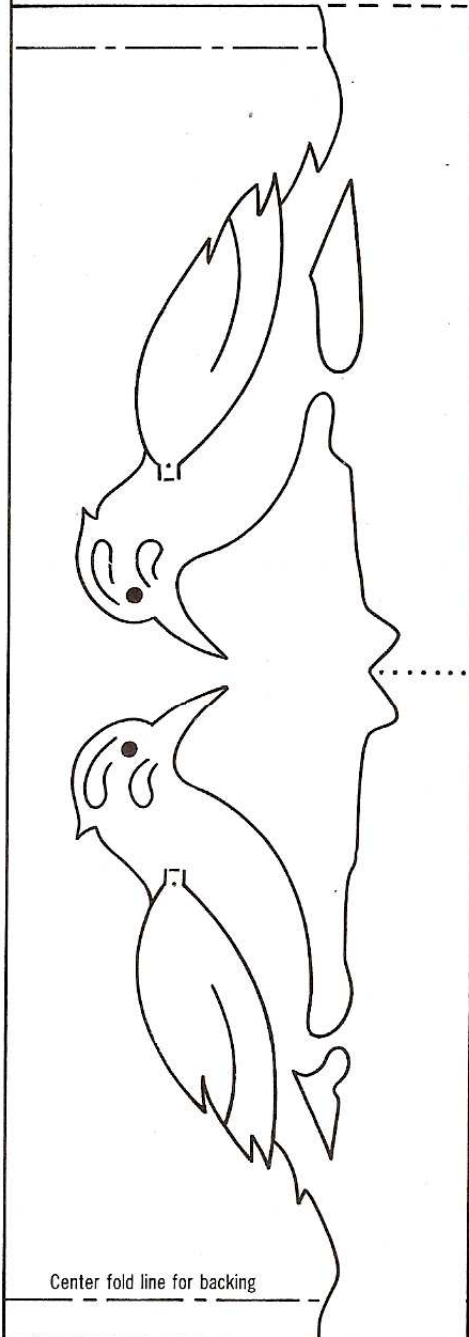
⑩ **Woodpecker**, shown on page 3.



Apply glue to beak.

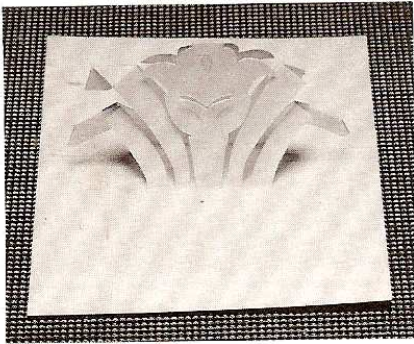


8.5
cm

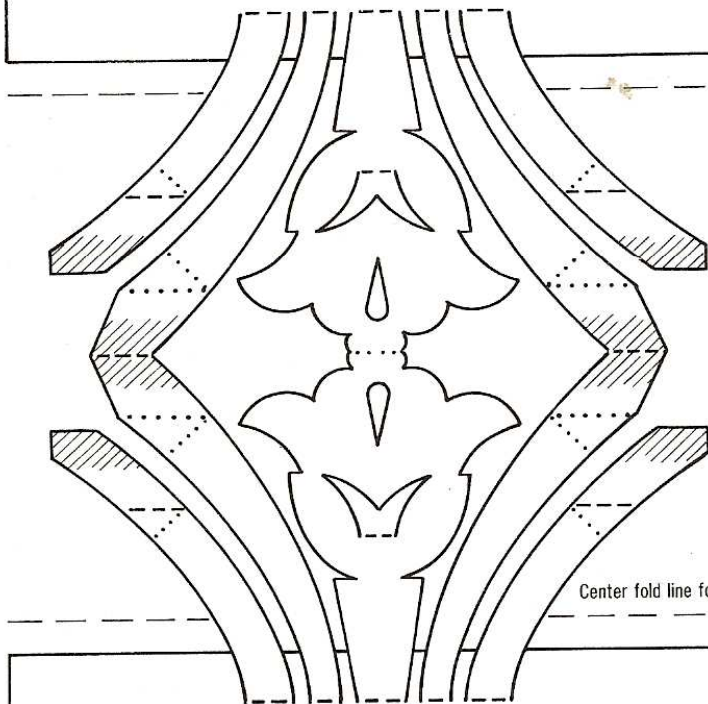
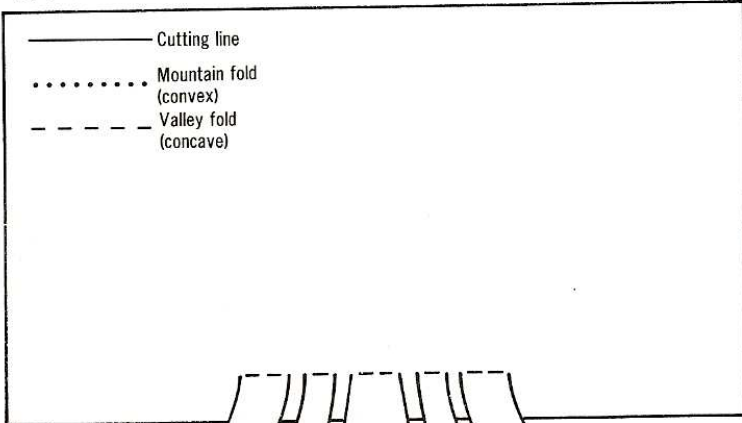


- Cutting line
- Mountain fold (convex)
- - - - - Valley fold (concave)

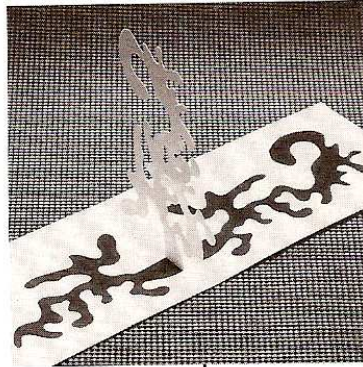
③4 Iris, shown on page 9.



Apply glue to shaded area.

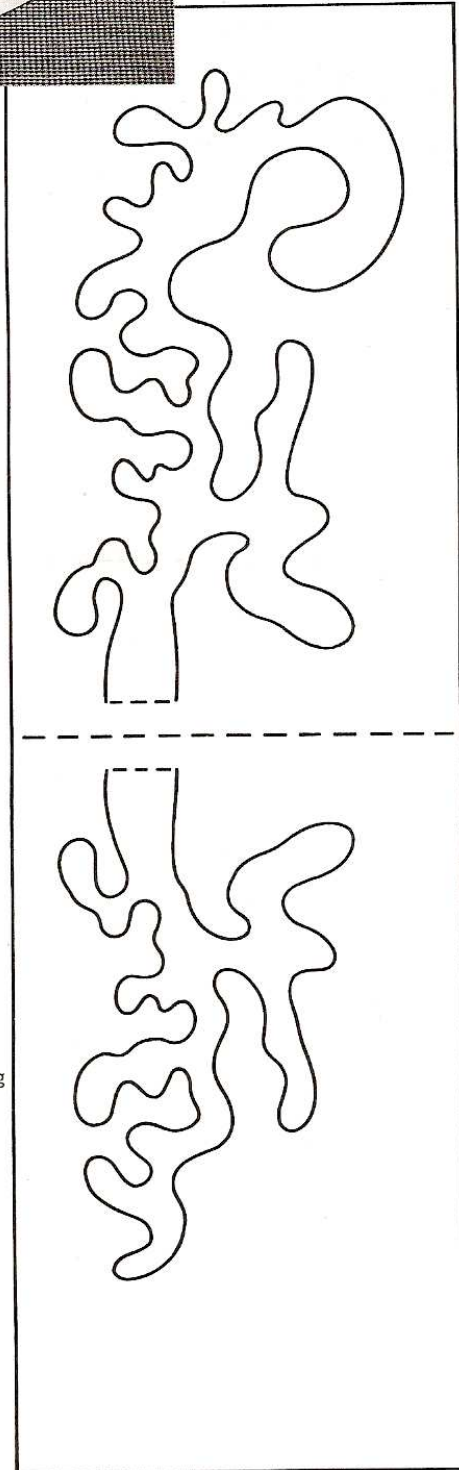


④2 Amoeba, shown on page 10.



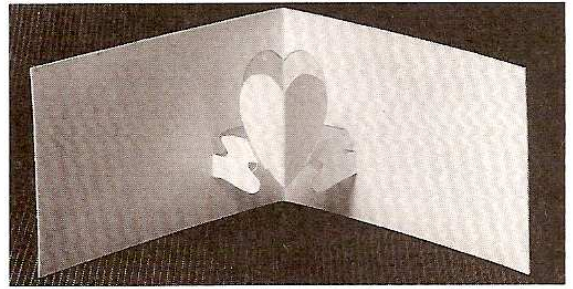
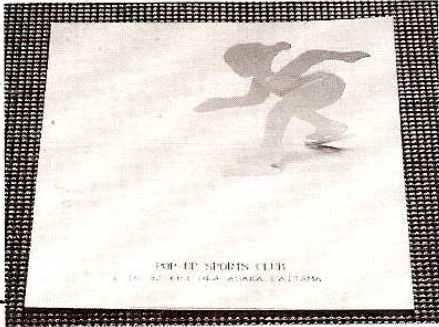
- Cutting line
- Mountain fold (convex)
- - - - - Valley fold (concave)

Apply glue to shorter tips.



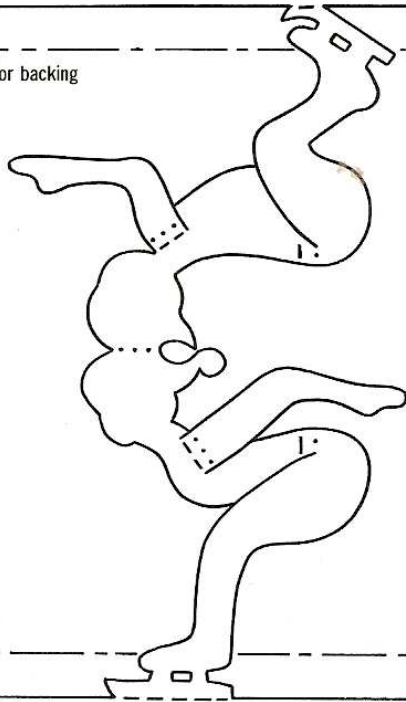
20 Skater, shown on page 5.

41 Heart, shown on page 10.

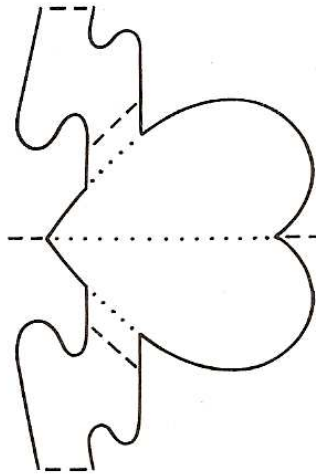


Apply glue to face, hip and tucked-in area.

Center fold line for backing

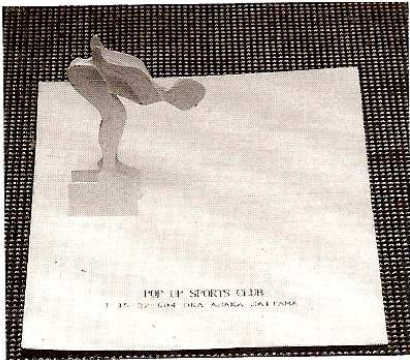


- Cutting line
- Mountain fold (convex)
- - - - - Valley fold (concave)



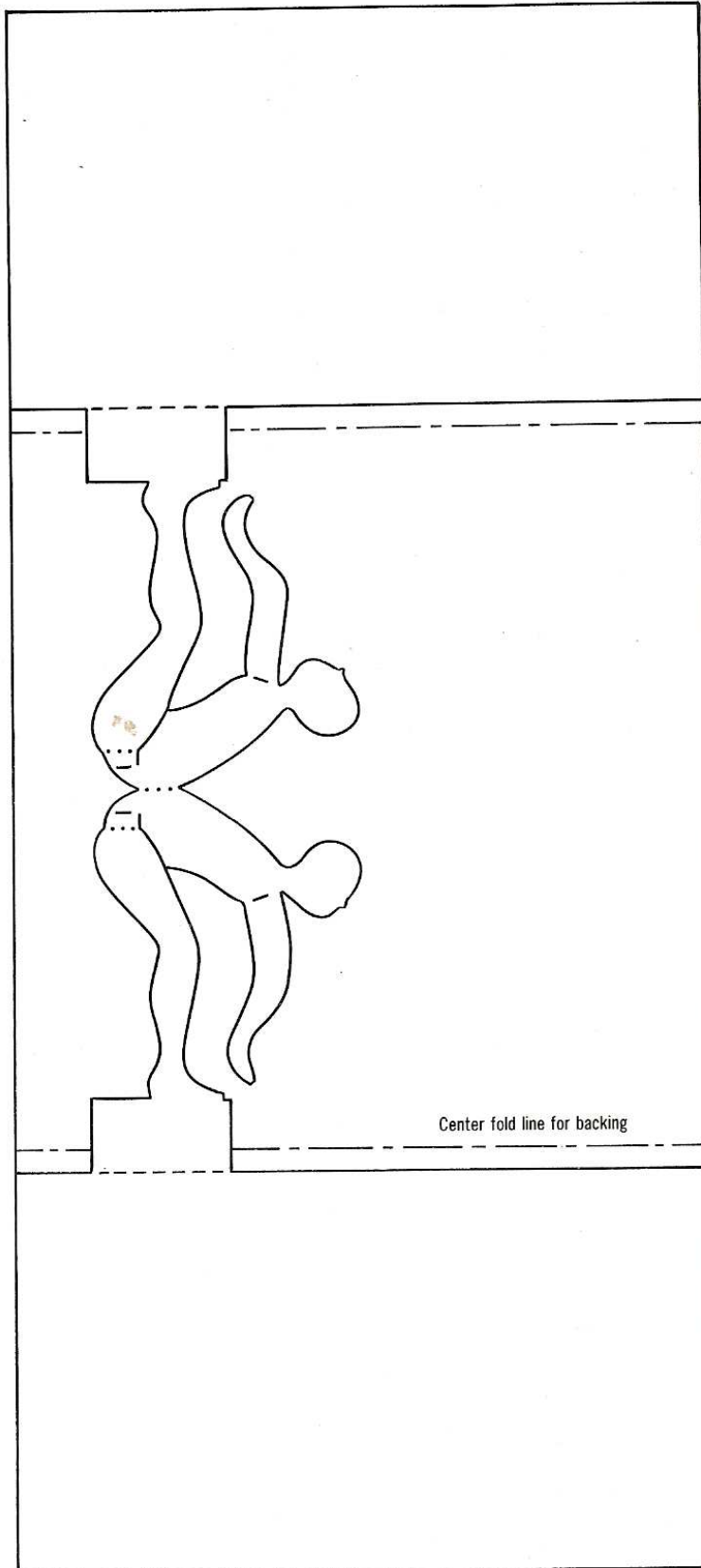
- Cutting line
- Mountain fold (convex)
- - - - - Valley fold (concave)

⑩ Swimmer, shown on page 5.



Apply glue to head and hip.

- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)

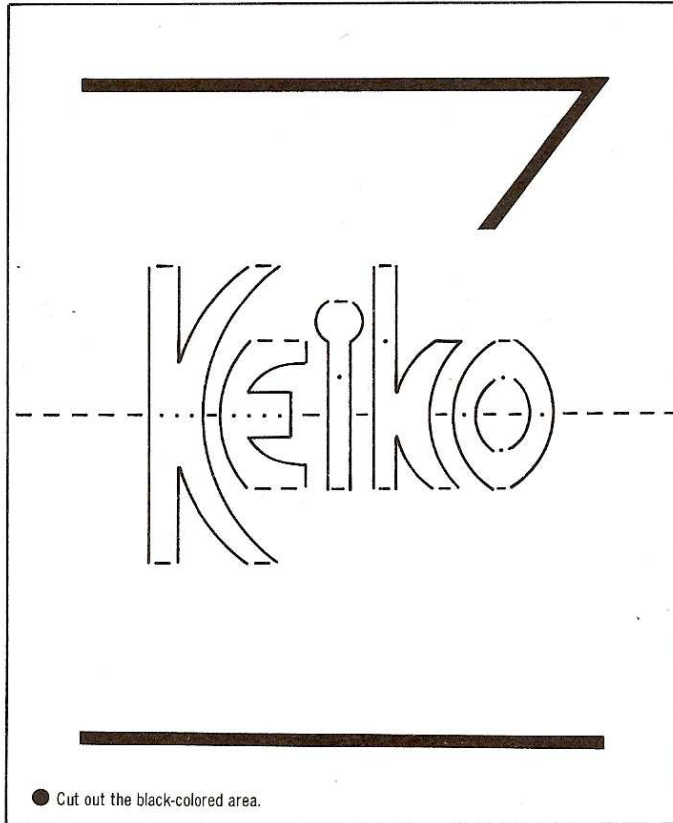
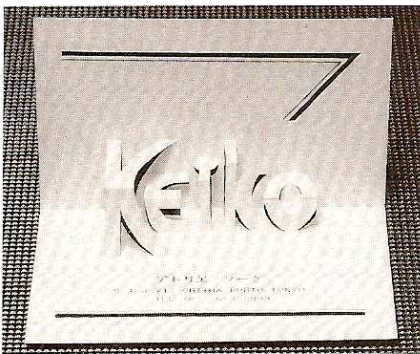


52 Name, shown on page 13.

Point:

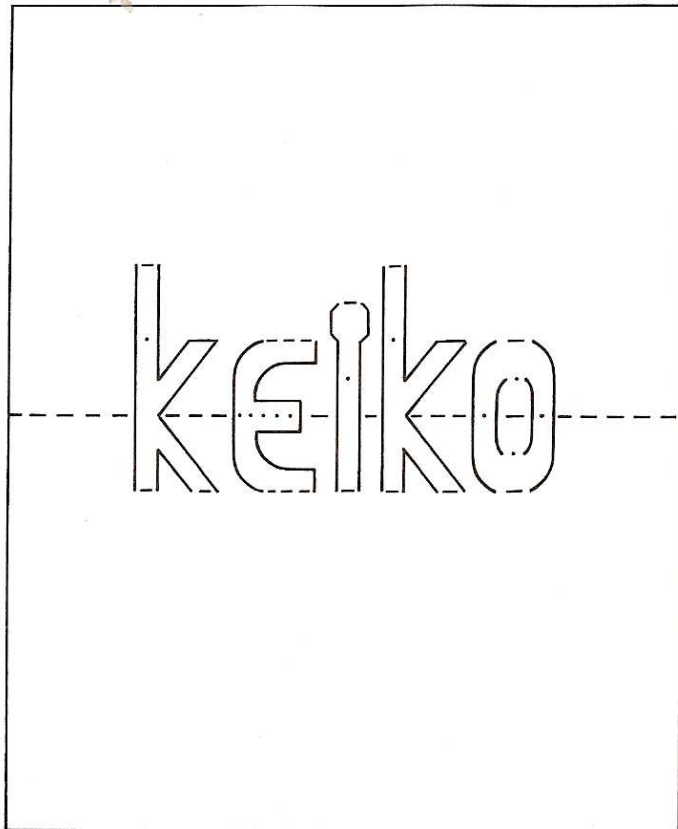
Use colored paper for backing.

- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)



54 Name, shown on page 13.

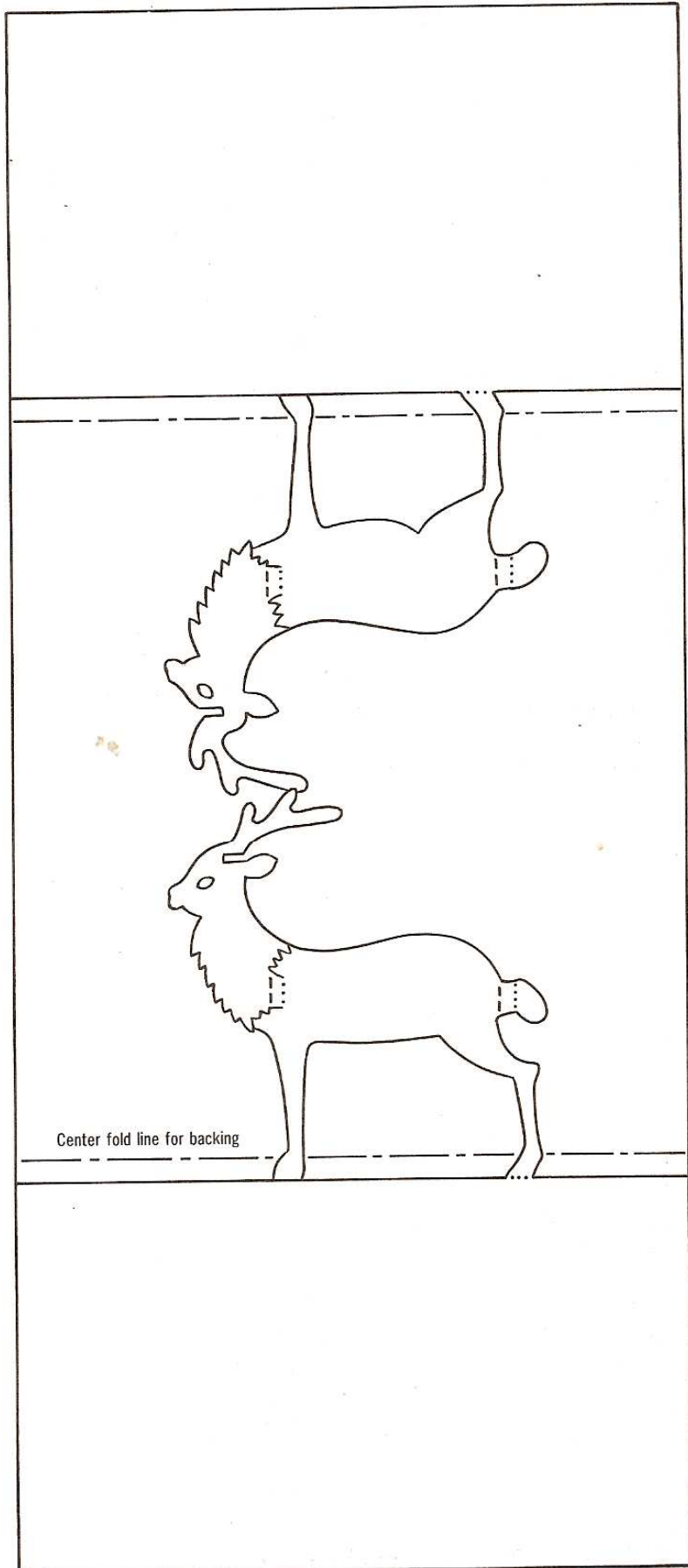
- Cutting line
- Mountain fold (convex)
- - - - Valley fold (concave)



25 Antelope, shown on page 7.

● Mountain-fold and Valley-fold lines are reversed in this diagram so that they cannot be seen on front. When you fold along the lines, the object will pop up on the reverse side.

Apply glue to tail and muzzle.



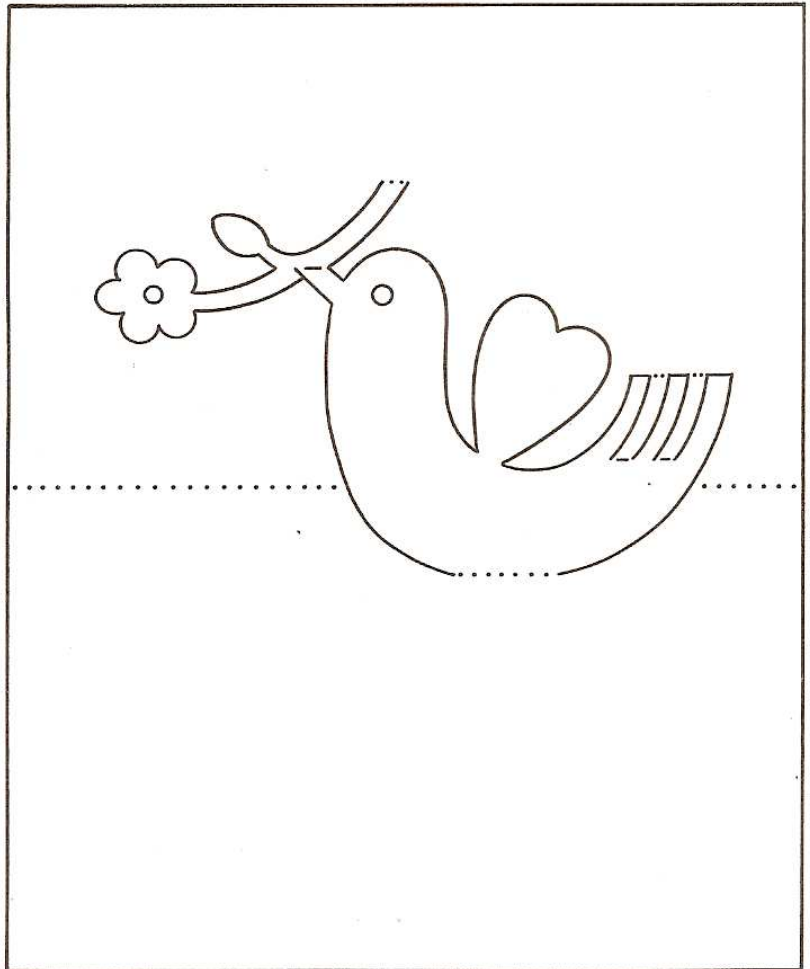
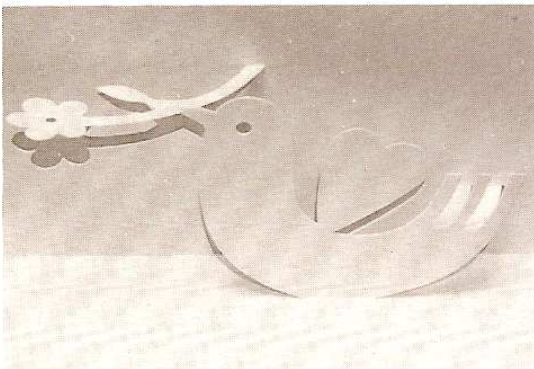
- Cutting line
- - - - - Valley fold (concave)
- Mountain fold (convex)



⑨ **Dove**, shown on page 3.

- Cutting line
- - - - - Valley fold (concave)
- Mountain fold (convex)

● Mountain-fold and Valley-fold lines are reversed in this diagram so that they cannot be seen on front. When you fold along the lines, the object will pop up on the reverse side.



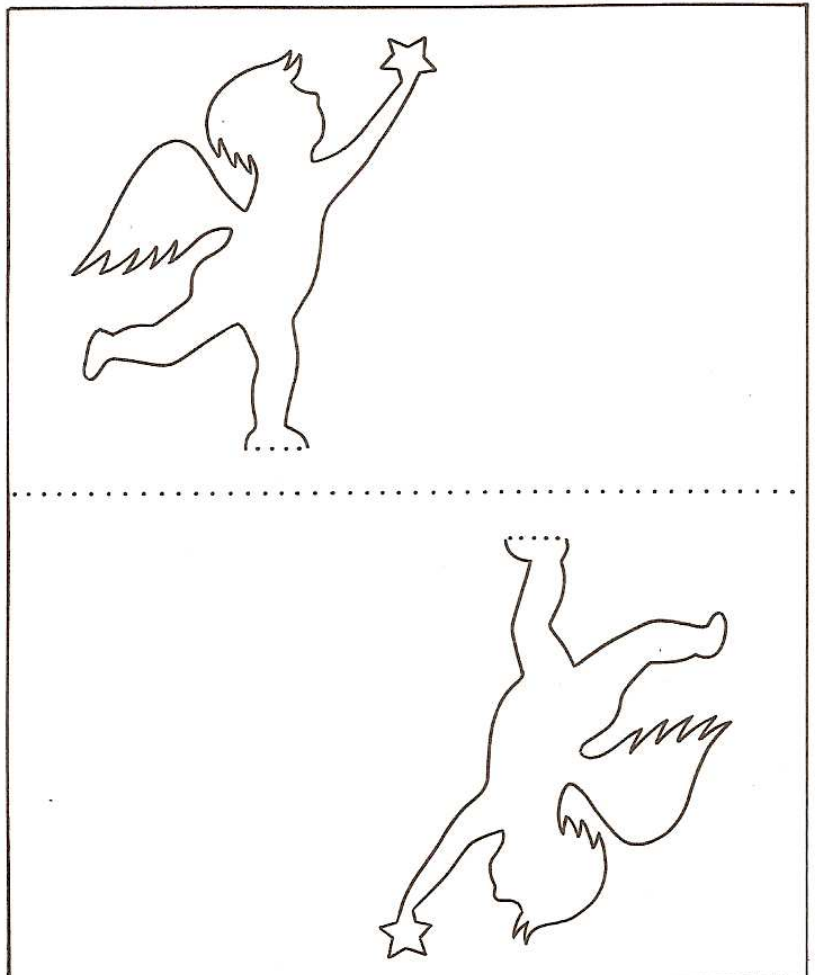
⑩ **Angels**, shown on page 8.

- Cutting line
- - - - - Valley fold (concave)
- Mountain fold (convex)

Point:

Cut out open heart from red Kent paper and place on the hand.

● Mountain-fold and Valley-fold lines are reversed in this diagram so that they cannot be seen on front. When you fold along the lines, the object will pop up on the reverse side.

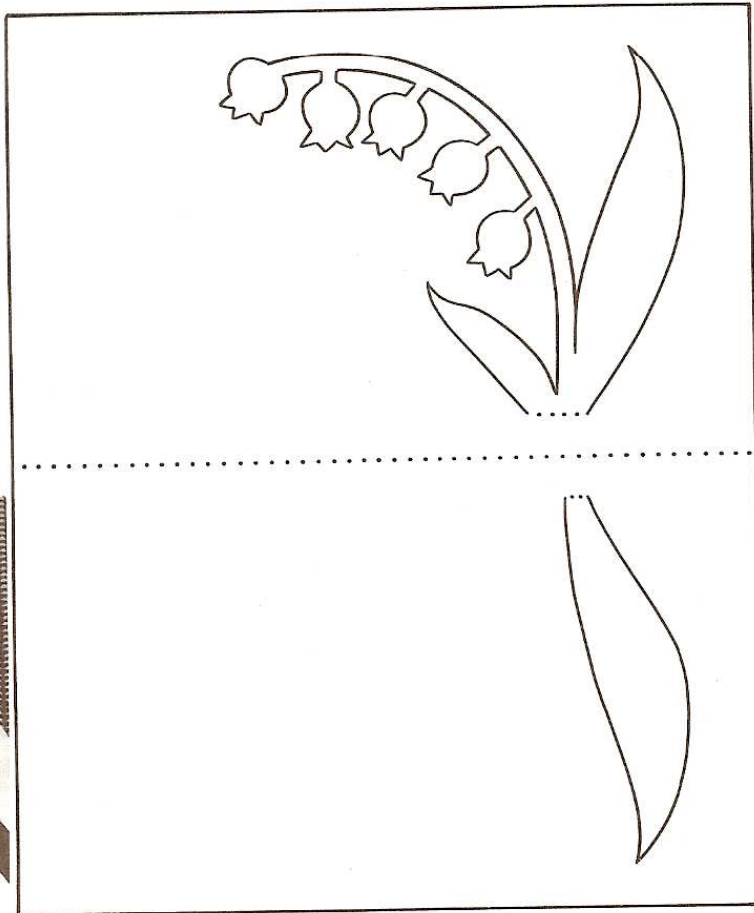
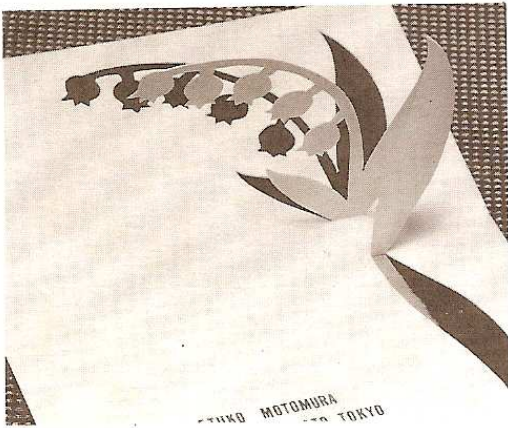


③⑧ Lily of the Valley,

shown on page 9.

- Cutting line
- - - - Valley fold (concave)
- Mountain fold (convex)

● Mountain-fold and Valley-fold lines are reversed in this diagram so that they cannot be seen on front. When you fold along the lines, the object will pop up on the reverse side.

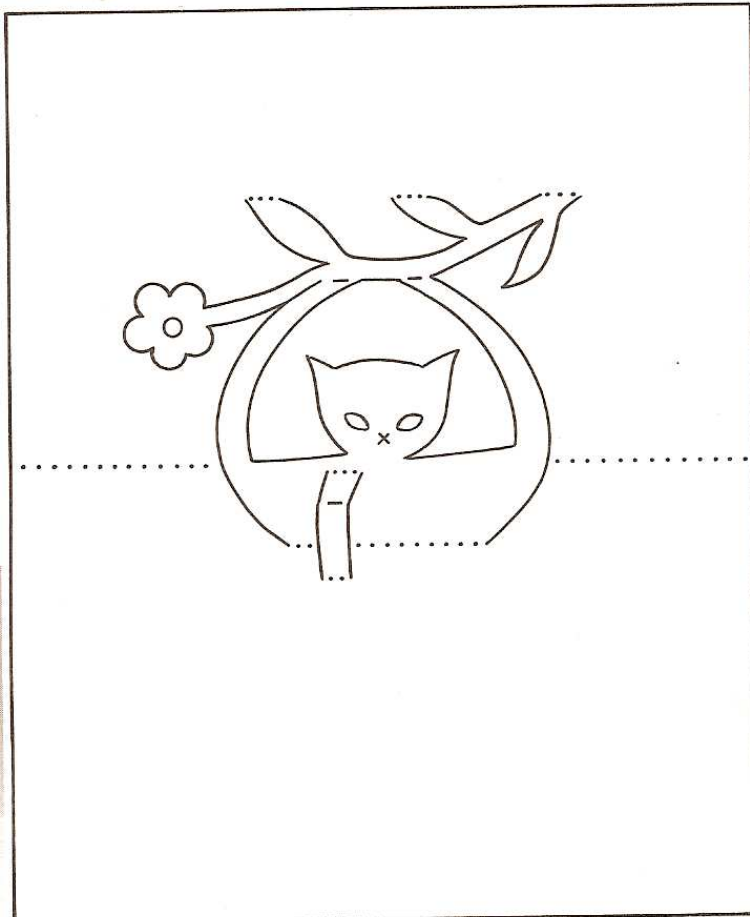
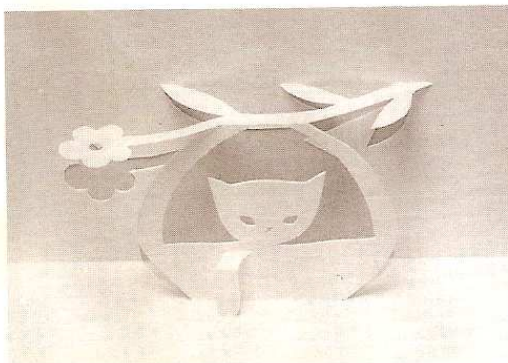


③⑦ Kitten and Flower,

shown on page 9.

- Cutting line
- - - - Valley fold (concave)
- Mountain fold (convex)

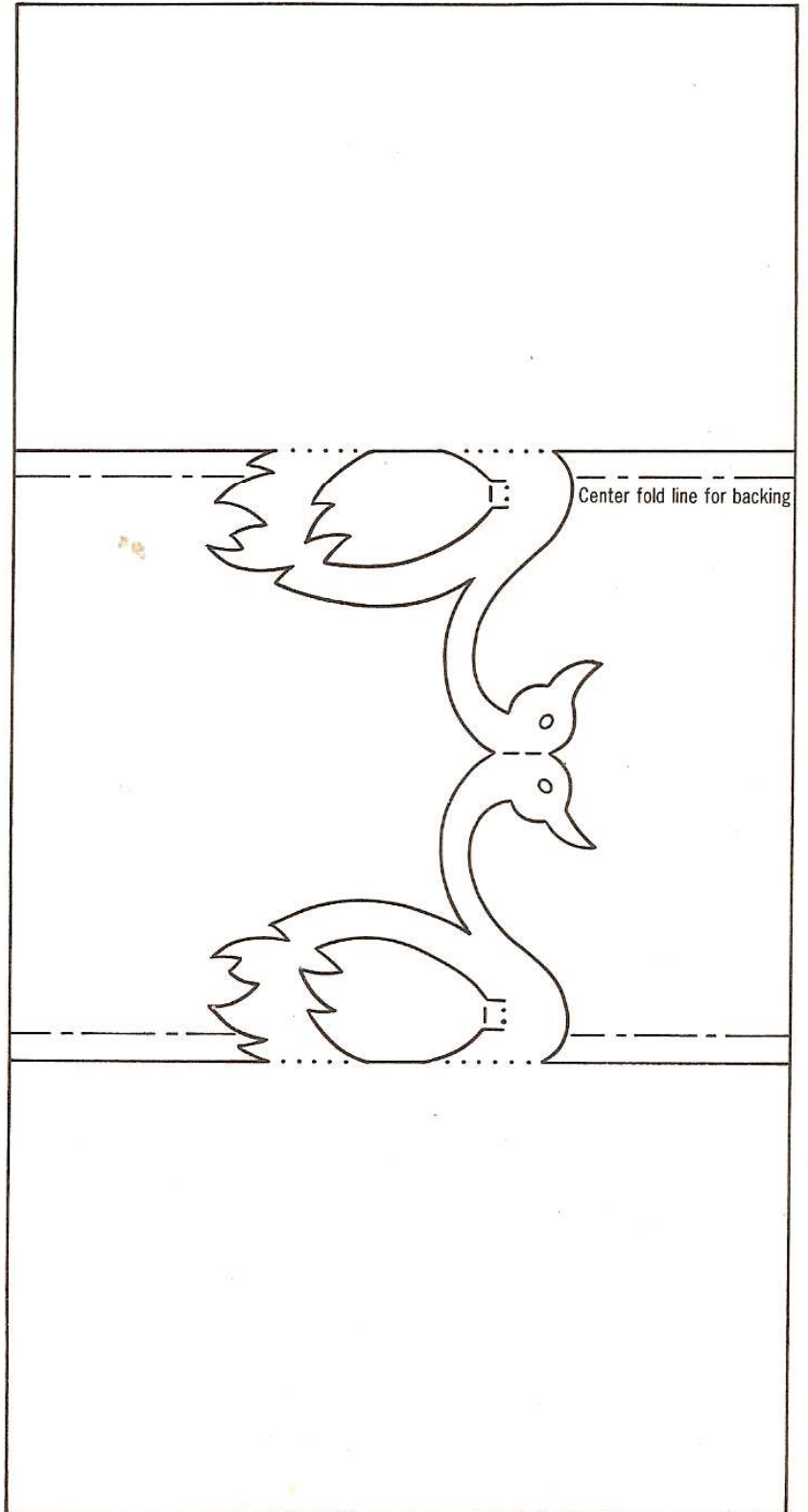
● Mountain-fold and Valley-fold lines are reversed in this diagram so that they cannot be seen on front. When you fold along the lines, the object will pop up on the reverse side.



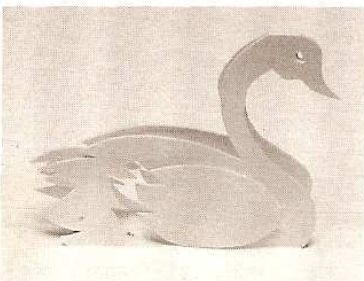
⑧ **Swan**, shown on page 3.

● Mountain-fold and Valley-fold lines are reversed in this diagram so that they cannot be seen on front. When you fold along the lines, the object will pop up on the reverse side.

Apply glue to beak and tail.



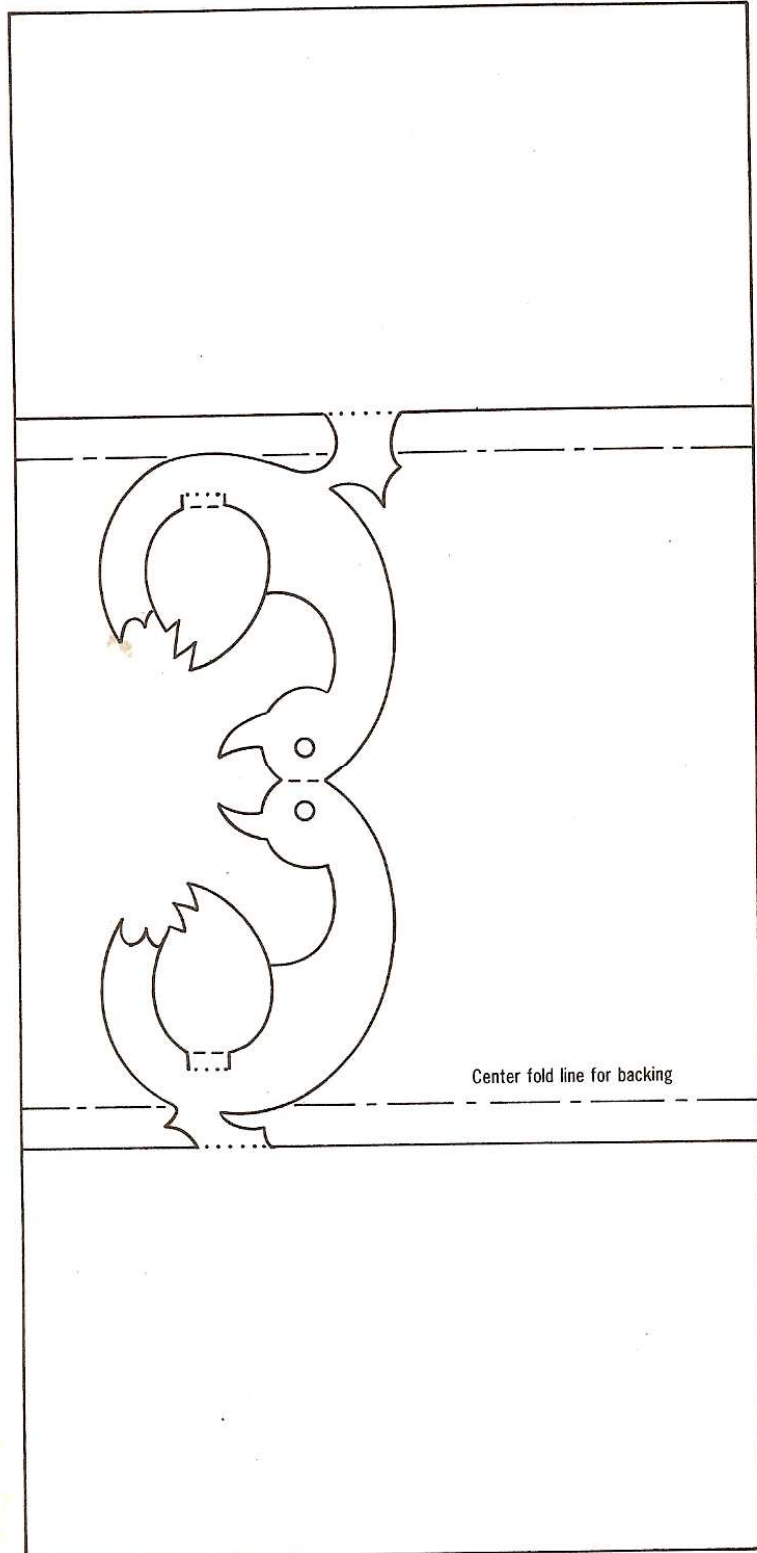
- Cutting line
- - - - - Valley fold (concave)
- Mountain fold (convex)



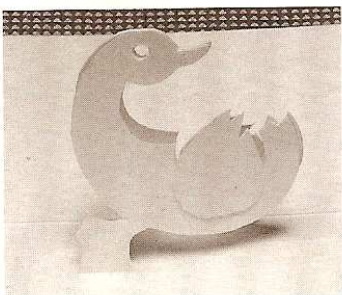
④ **Duckling**, shown on page 2.

● Mountain-fold and Valley-fold lines are reversed in this diagram so that they cannot be seen on front. When you fold along the lines, the object will pop up on the reverse side.

Apply glue to beak and tail.



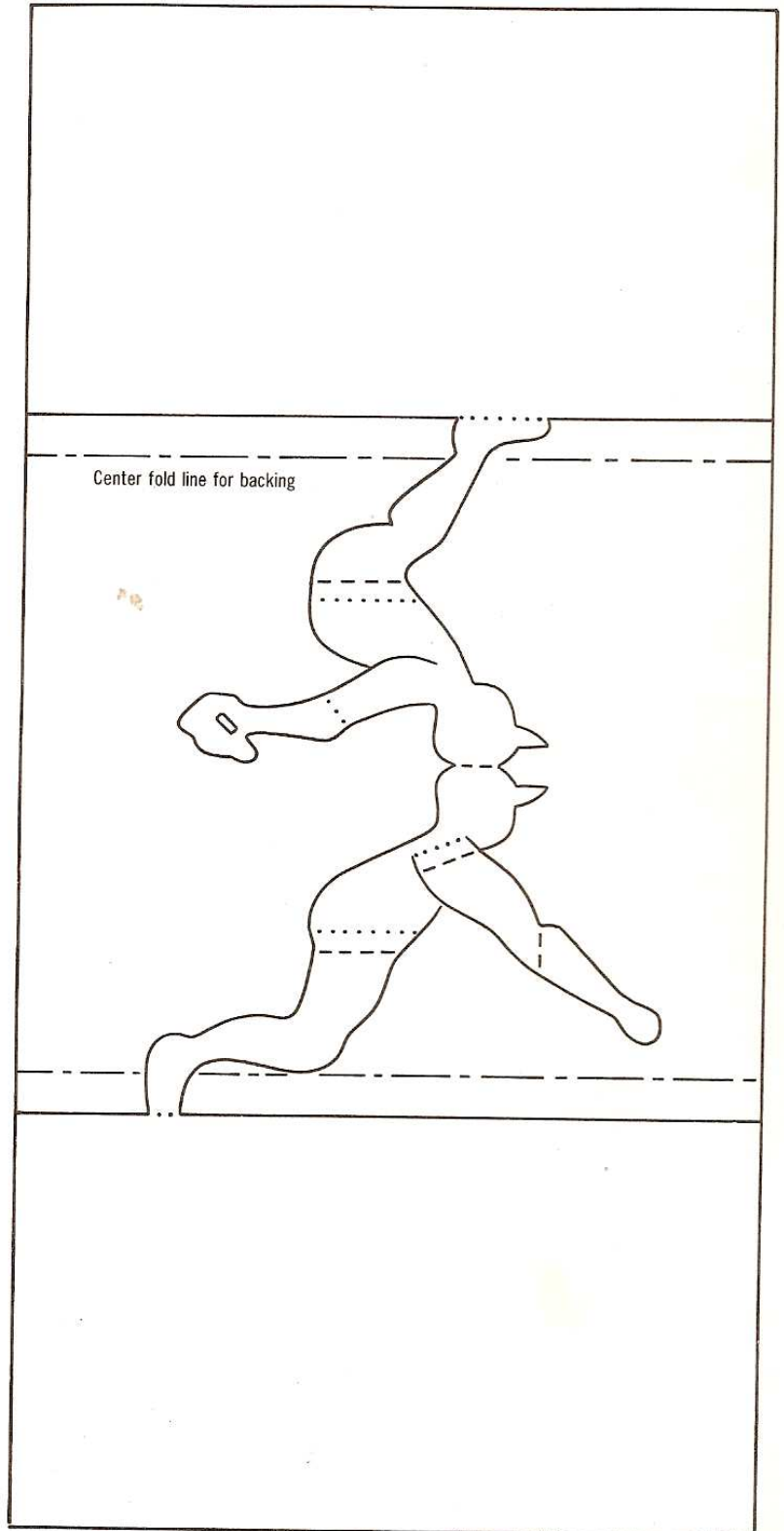
- Cutting line
- - - - Valley fold (concave)
- Mountain fold (convex)



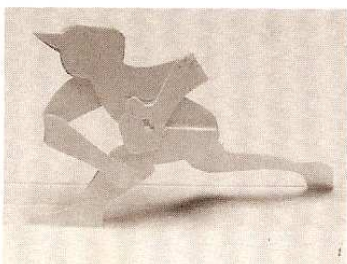
② Pitcher, shown on page 5.

- Mountain-fold and Valley-fold lines are reversed in this diagram so that they cannot be seen on front. When you fold along the lines, the object will pop up on the reverse side.

Apply glue to face.



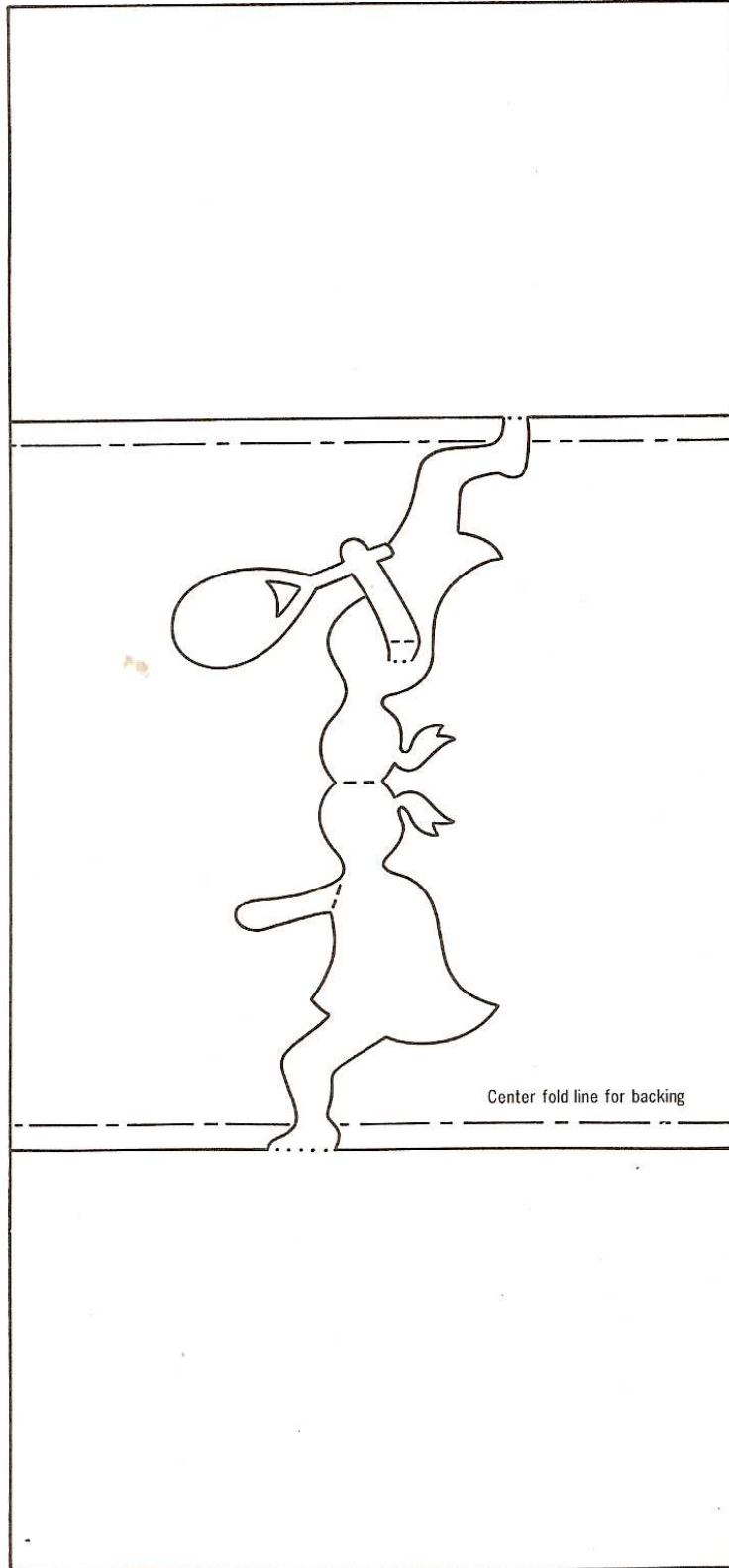
- Cutting line
- - - - Valley fold (concave)
- Mountain fold (convex)



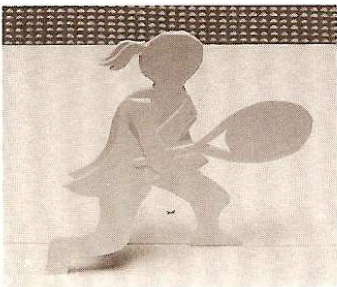
⑫ **Tennis**, shown on page 4.

● Mountain-fold and Valley-fold lines are reversed in this diagram so that they cannot be seen on front. When you fold along the lines, the object will pop up on the reverse side.

Apply glue to head and hand.



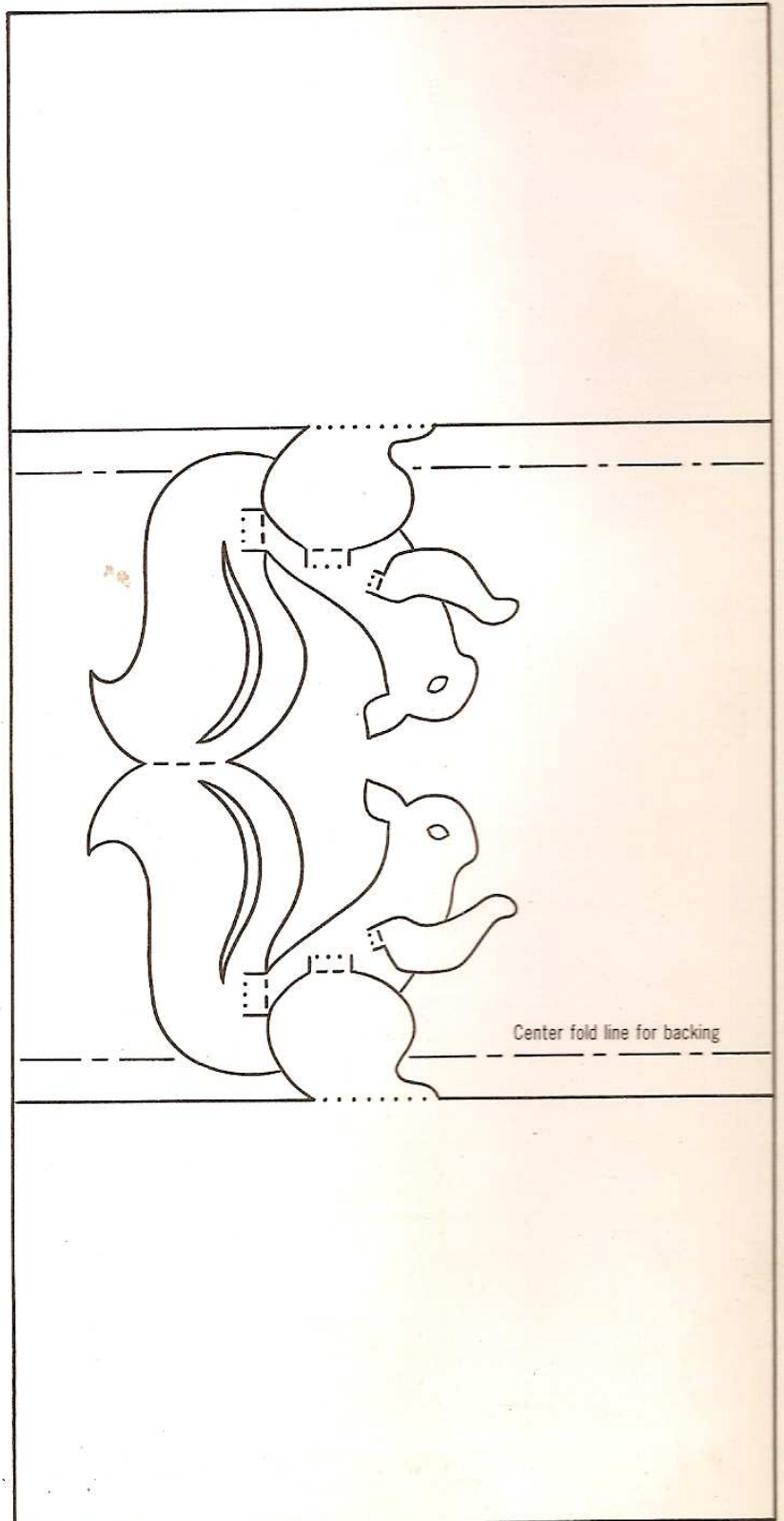
- Cutting line
- - - - - Valley fold (concave)
- Mountain fold (convex)



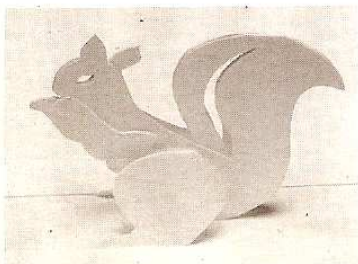
23 Squirrel, shown on page 6.

● Mountain-fold and Valley-fold lines are reversed in this diagram so that they cannot be seen on front. When you fold along the lines, the object will pop up on the reverse side.

Apply glue to muzzle and hand.



- Cutting line
- - - - - Valley fold (concave)
- Mountain fold (convex)



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花鳥の巻

A Paradise of ORIGAMIC ARCHITECTURE

茶谷正洋・中沢圭子

回

折り紙建築

花鳥の巻

A Paradise of ORIGAMIC ARCHITECTURE
by Masahiro CHATANI and Keiko NAKAZAWA



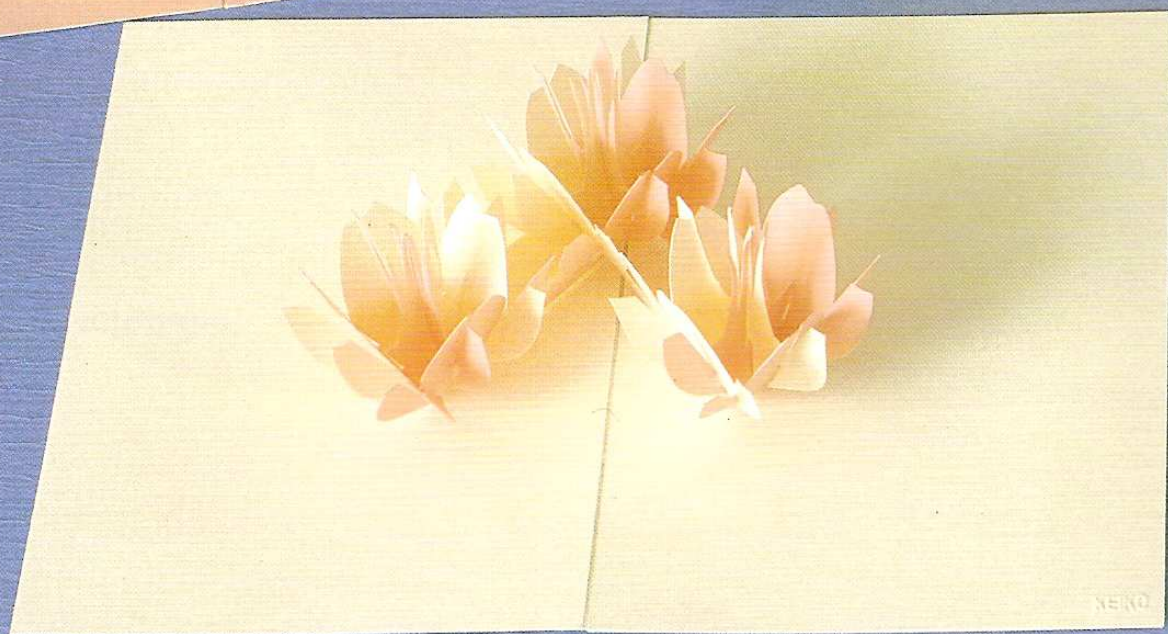
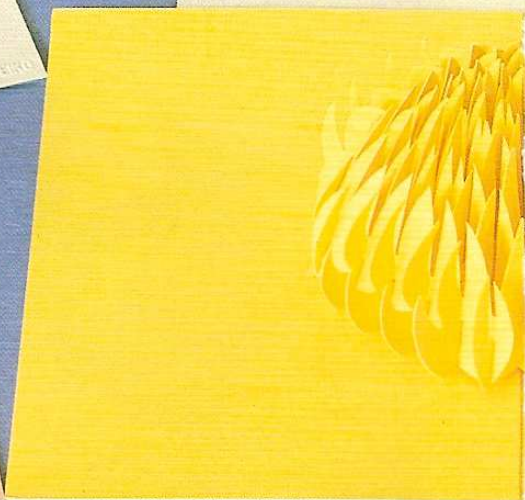
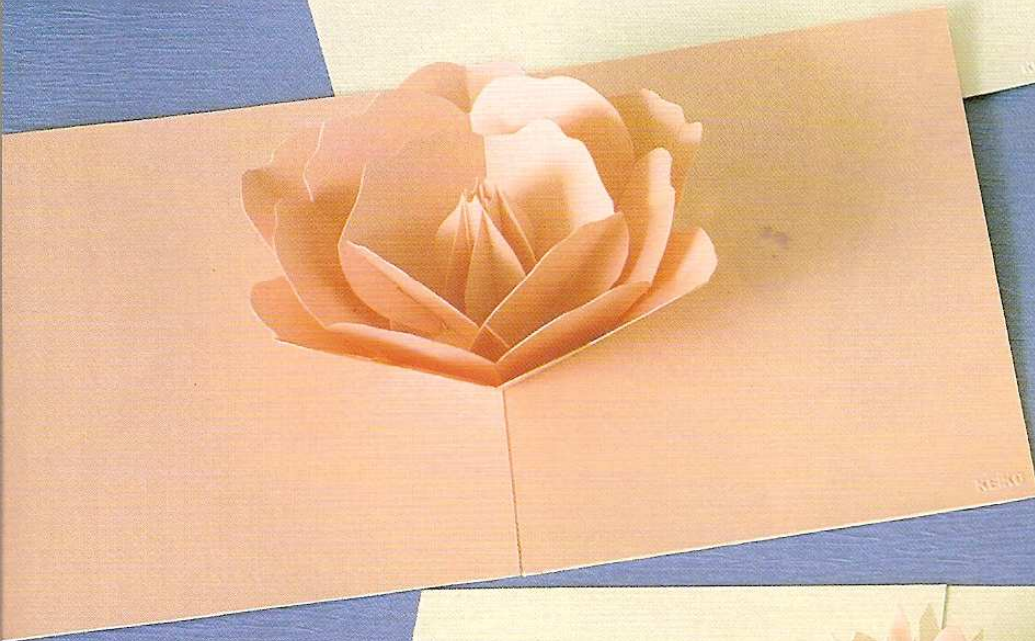
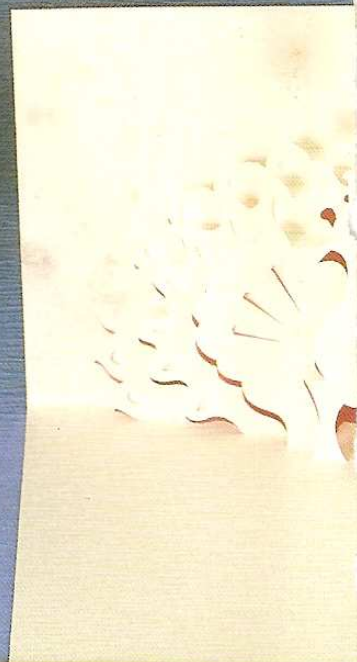
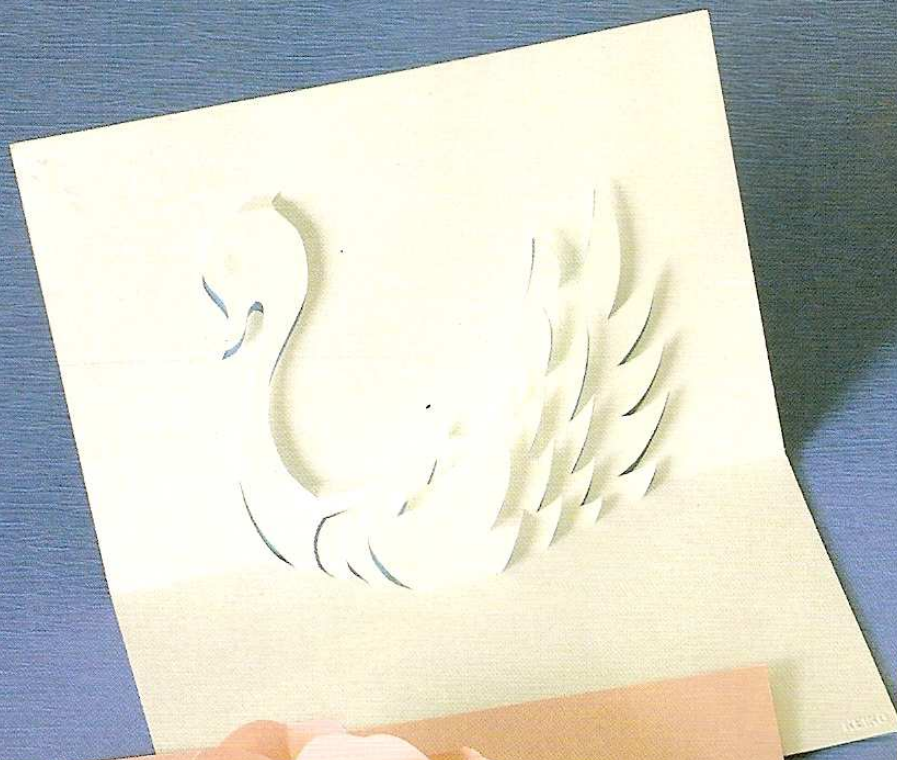
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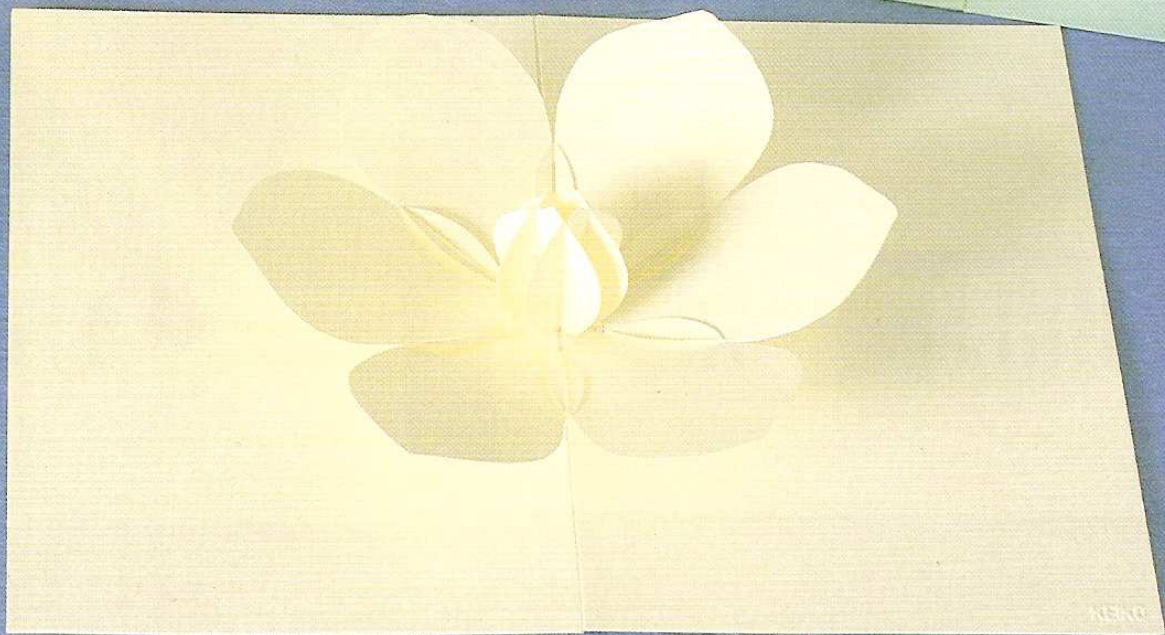
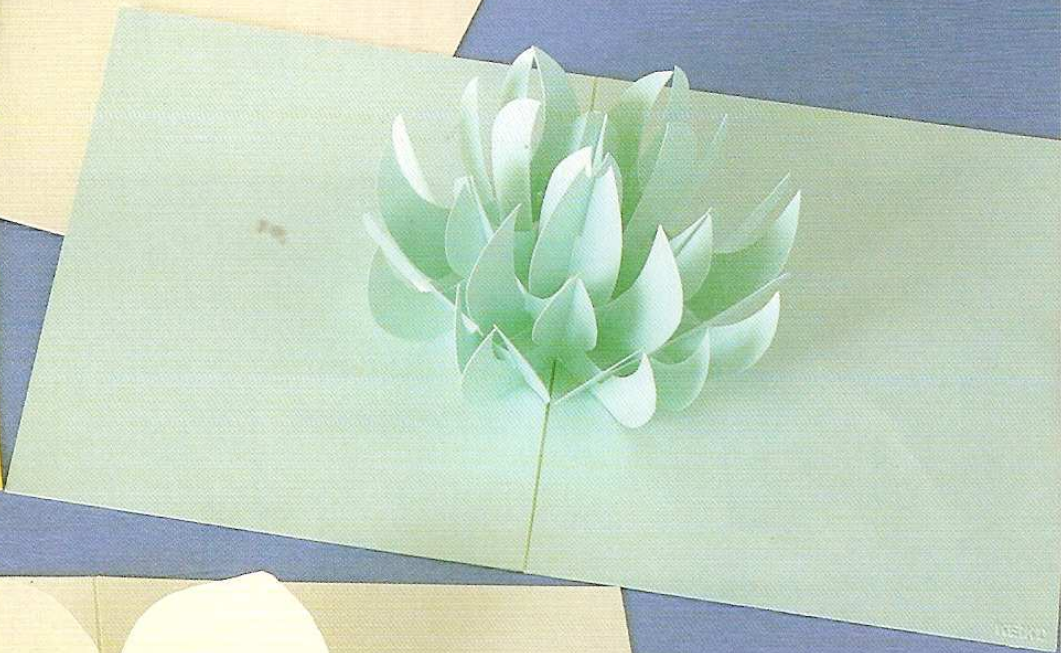
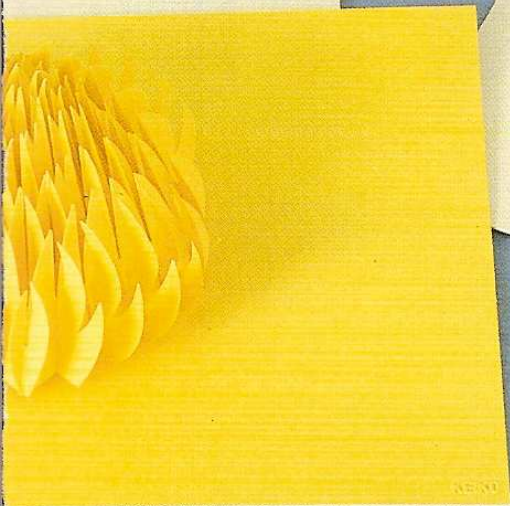
折り紙建築 花鳥の巻

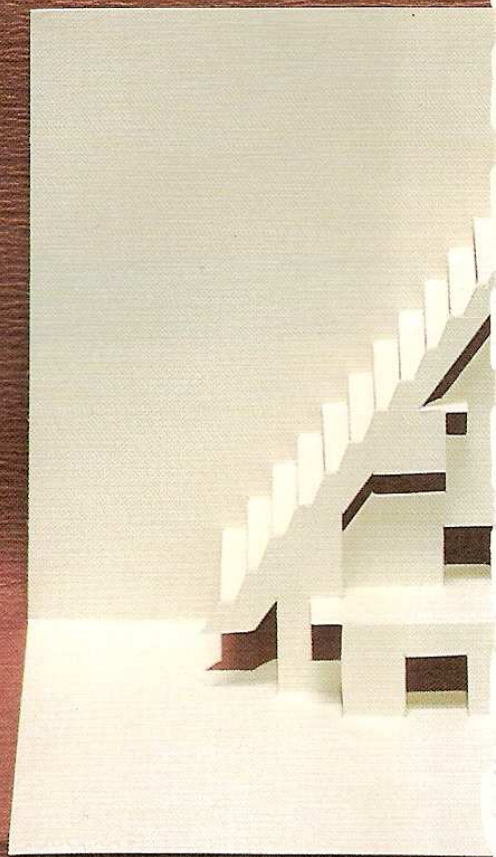
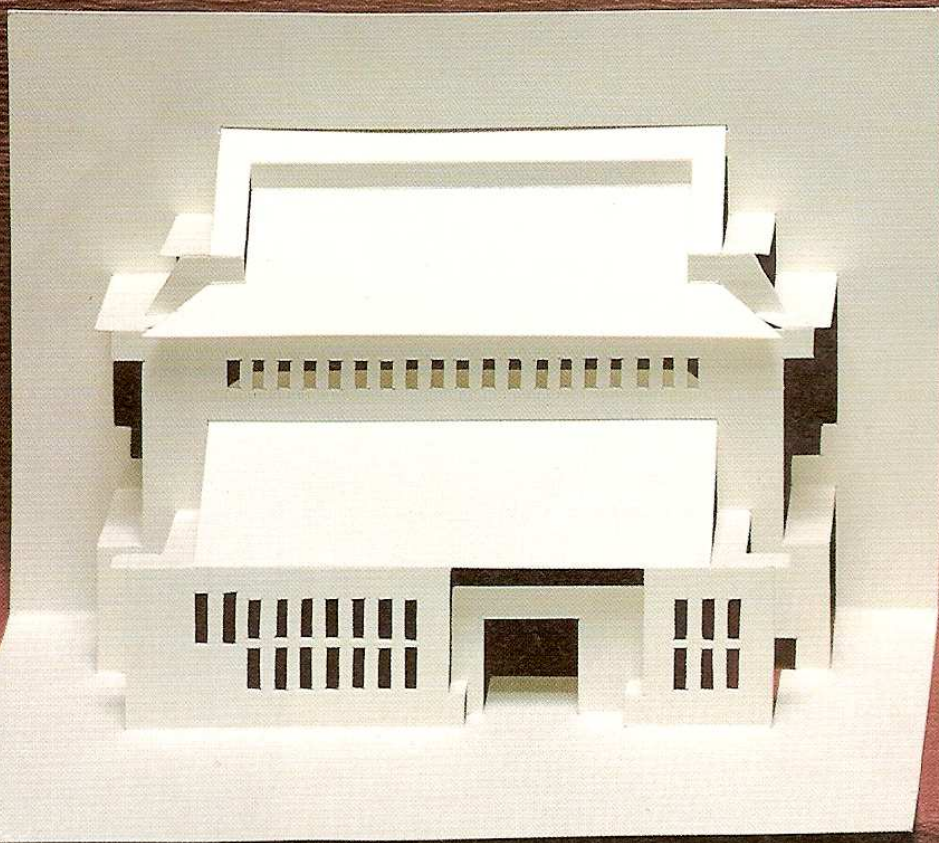
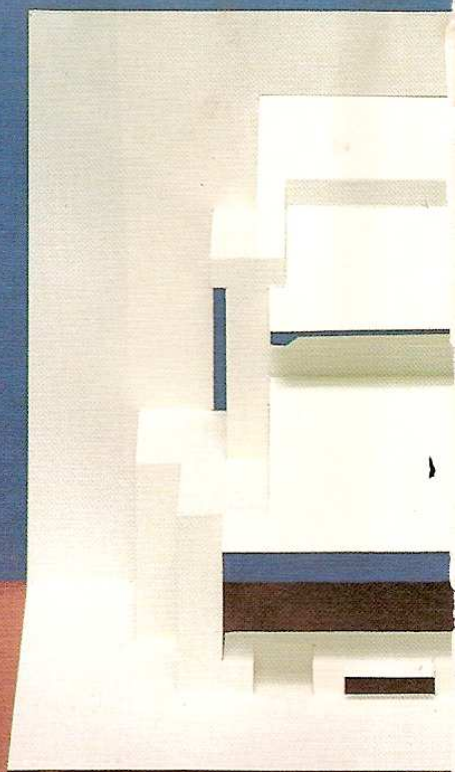
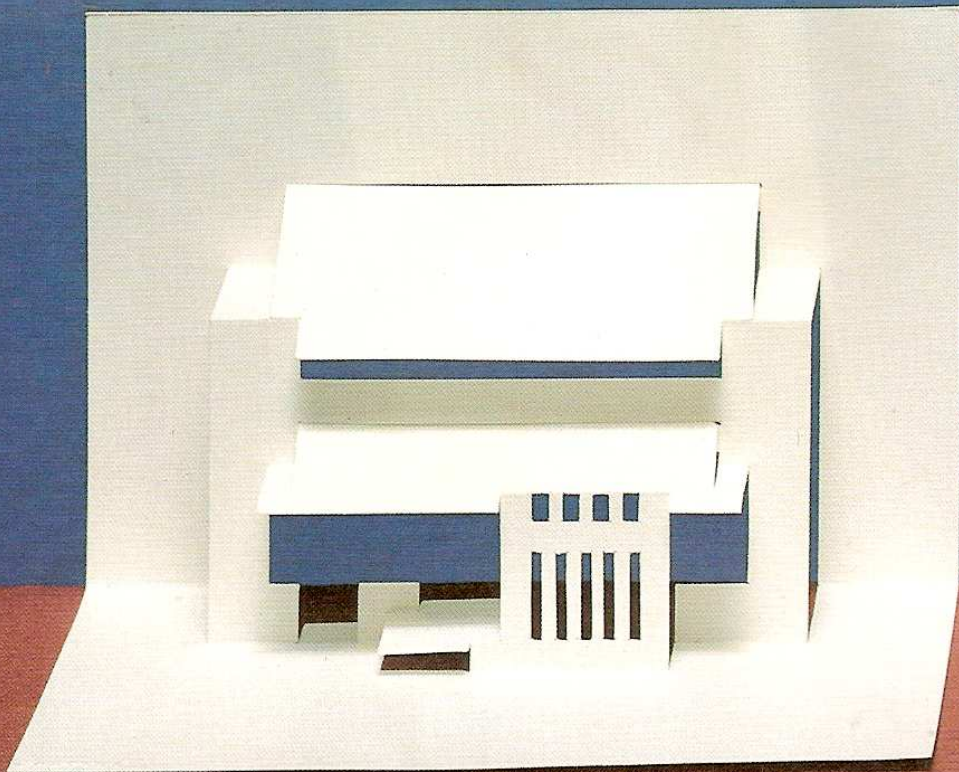
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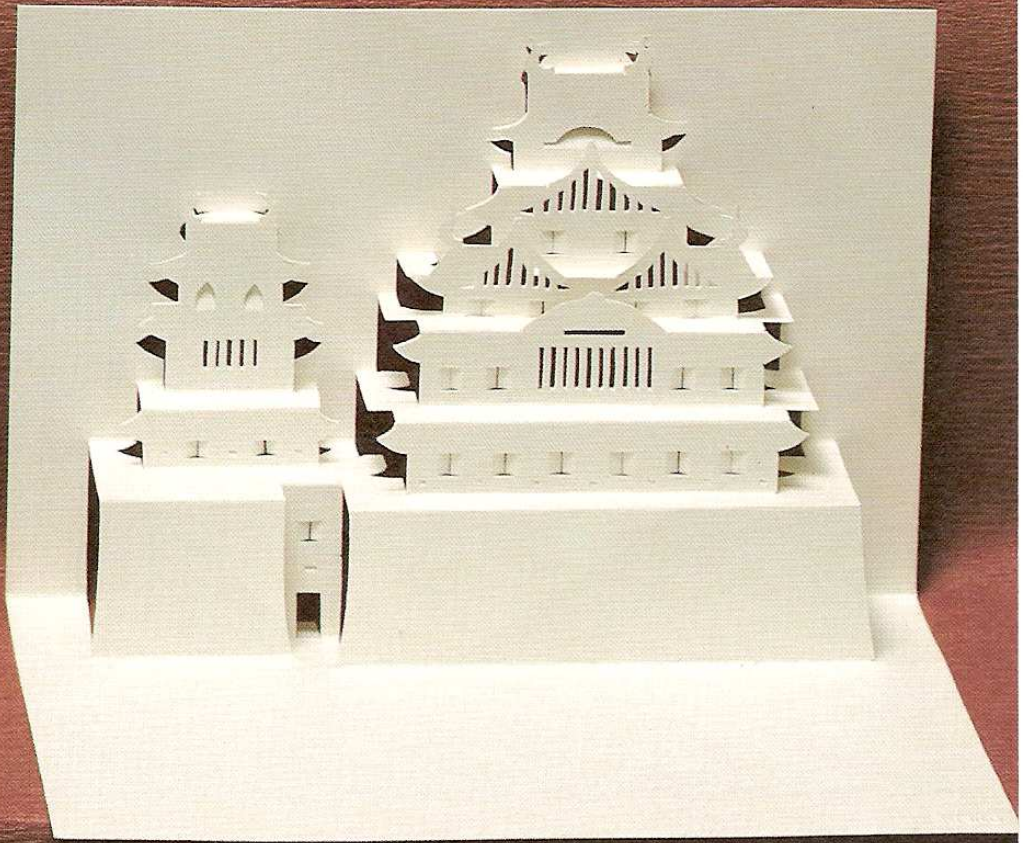
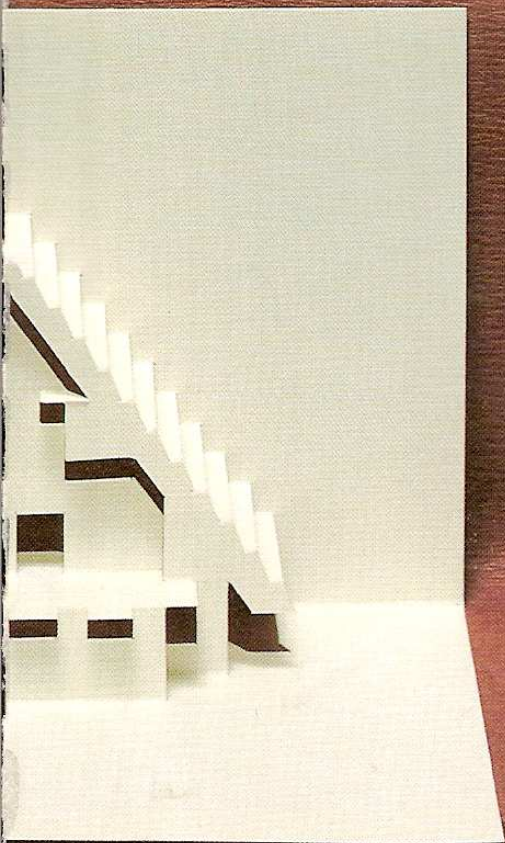
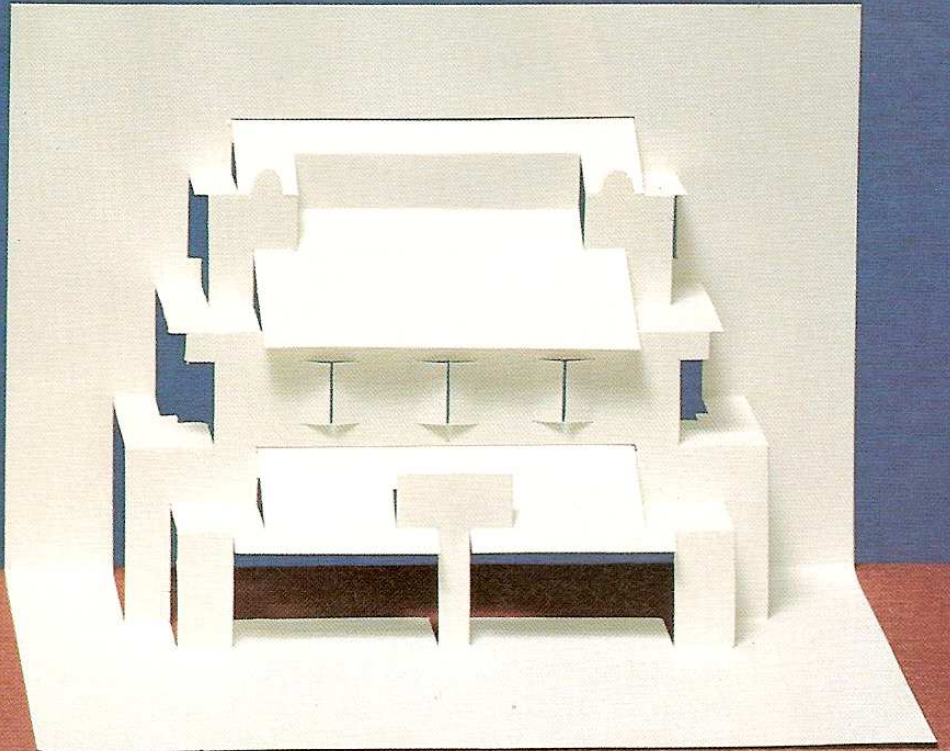
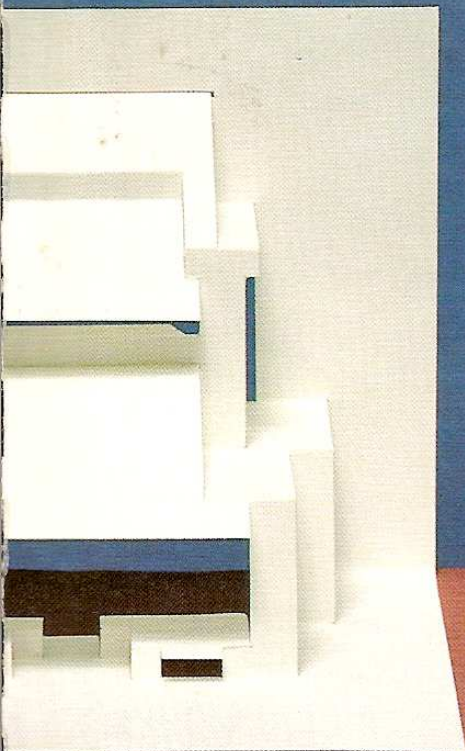
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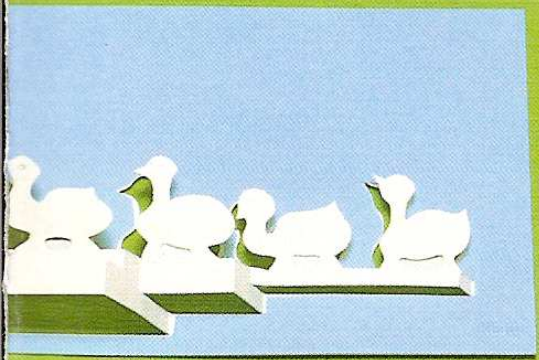
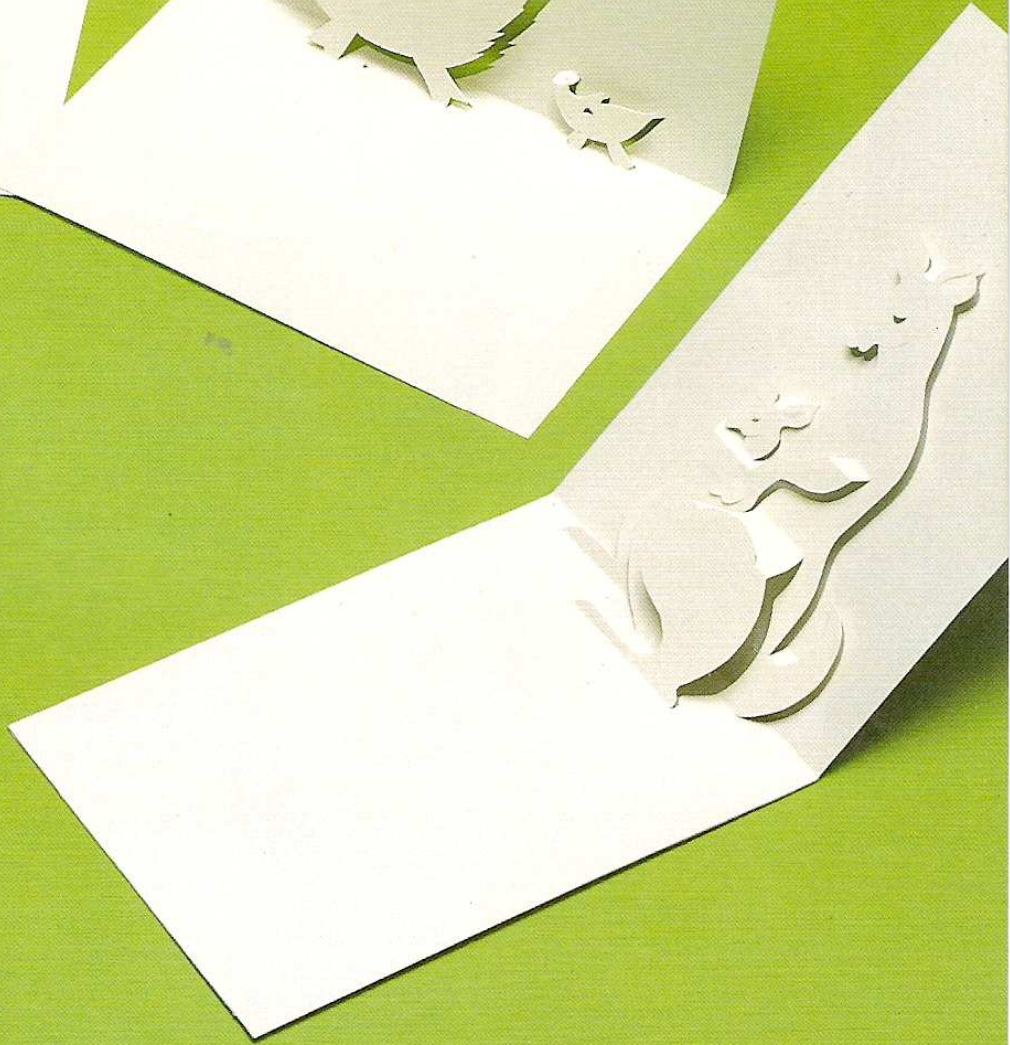


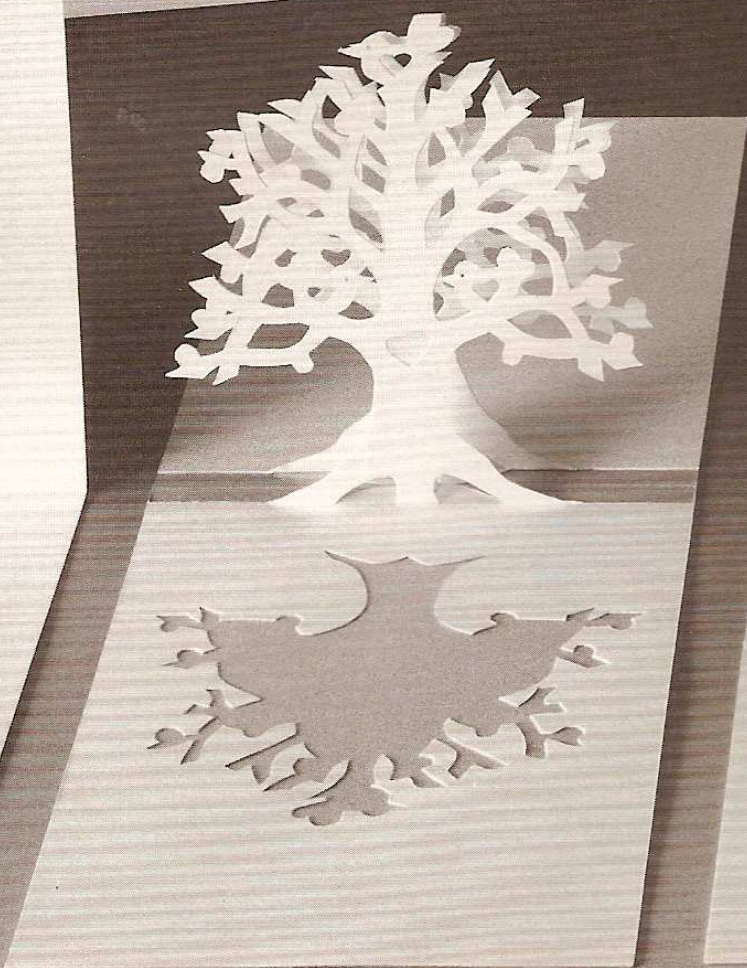
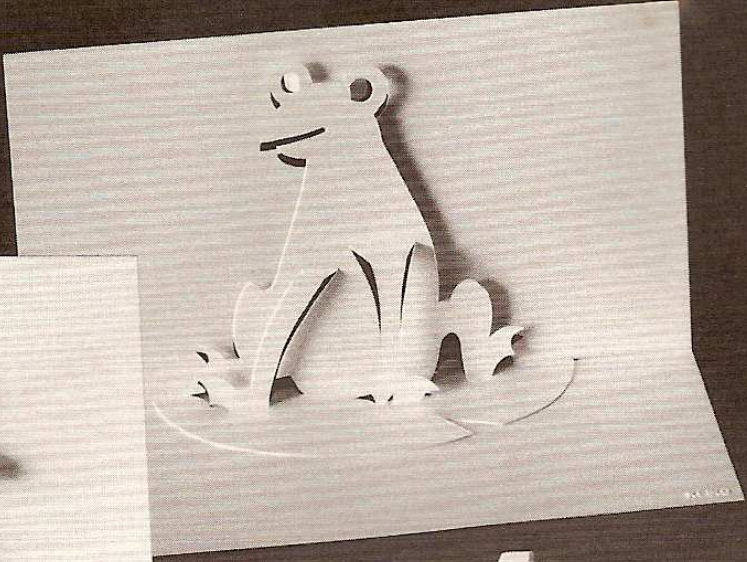
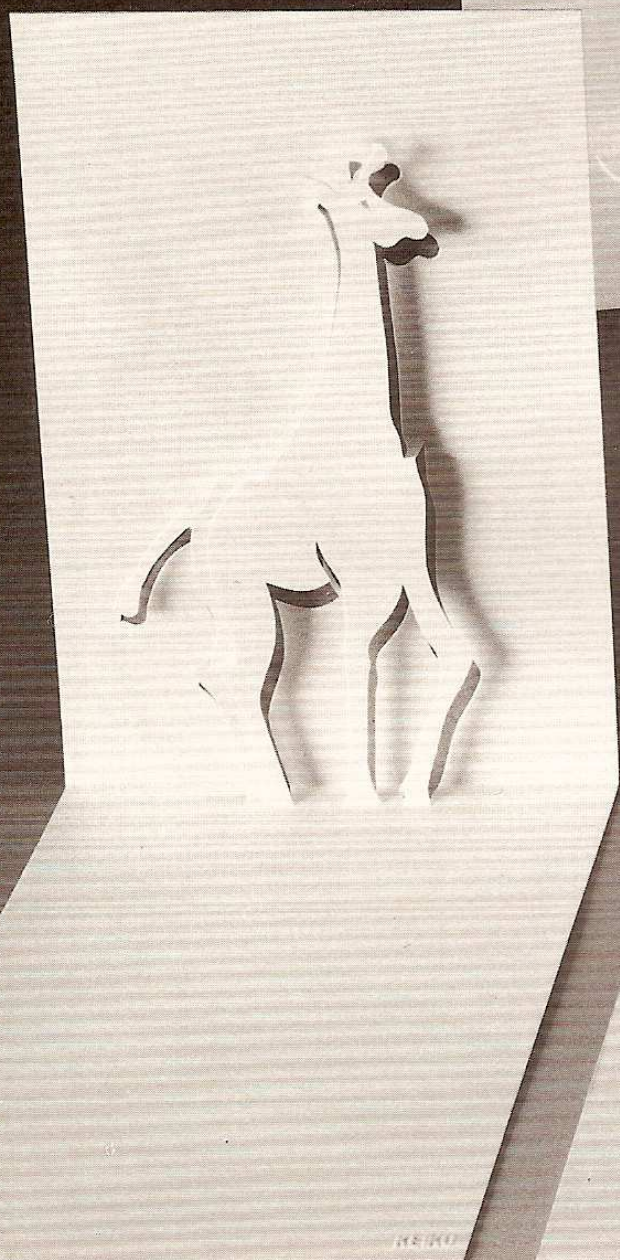


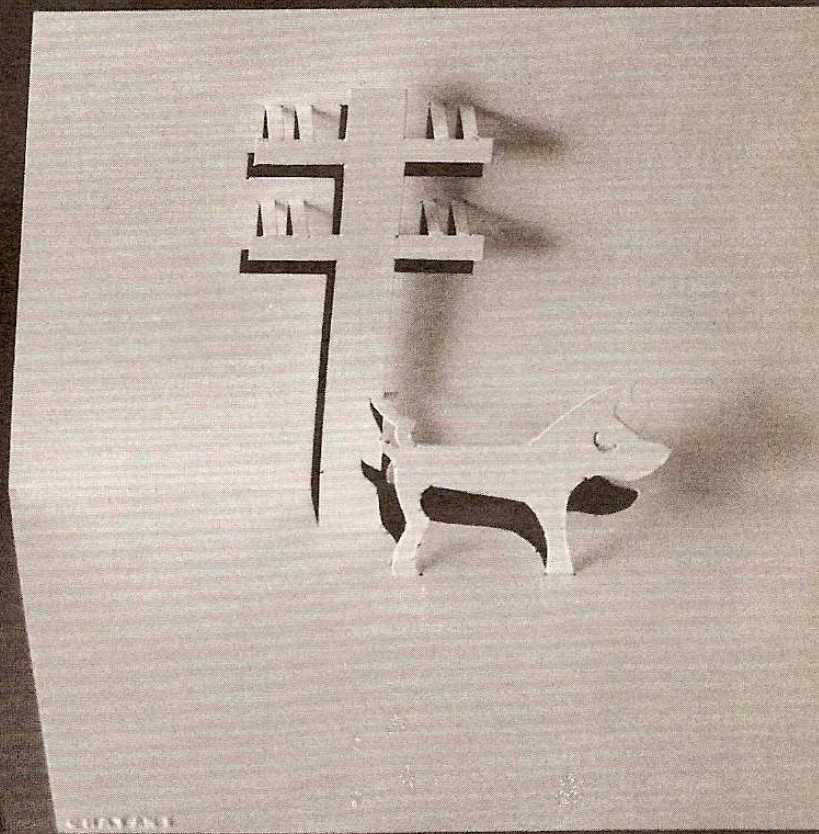
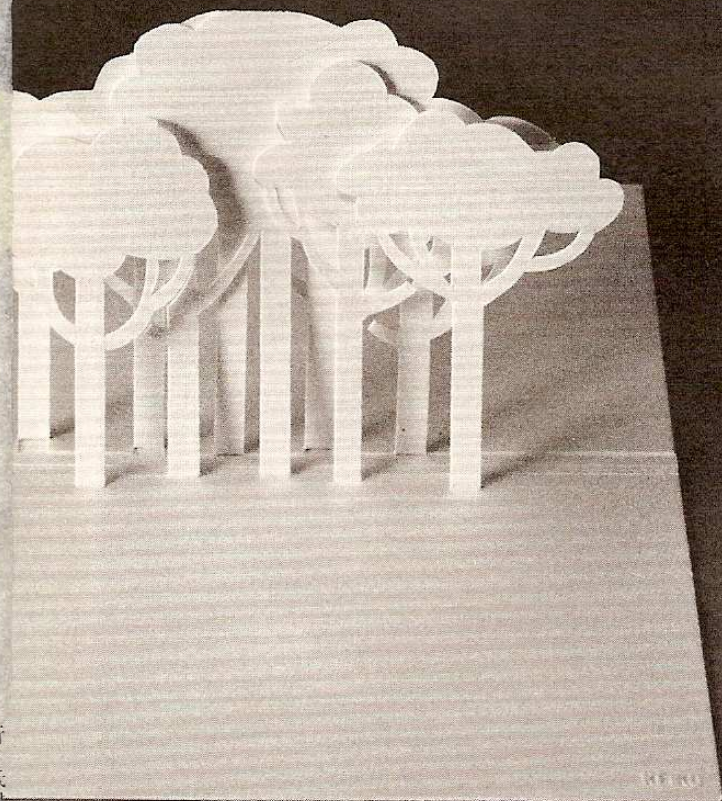
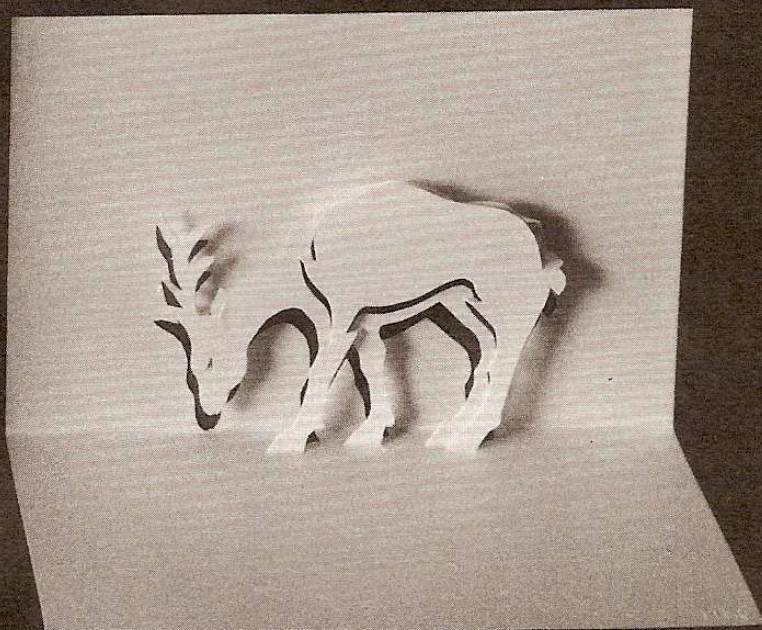




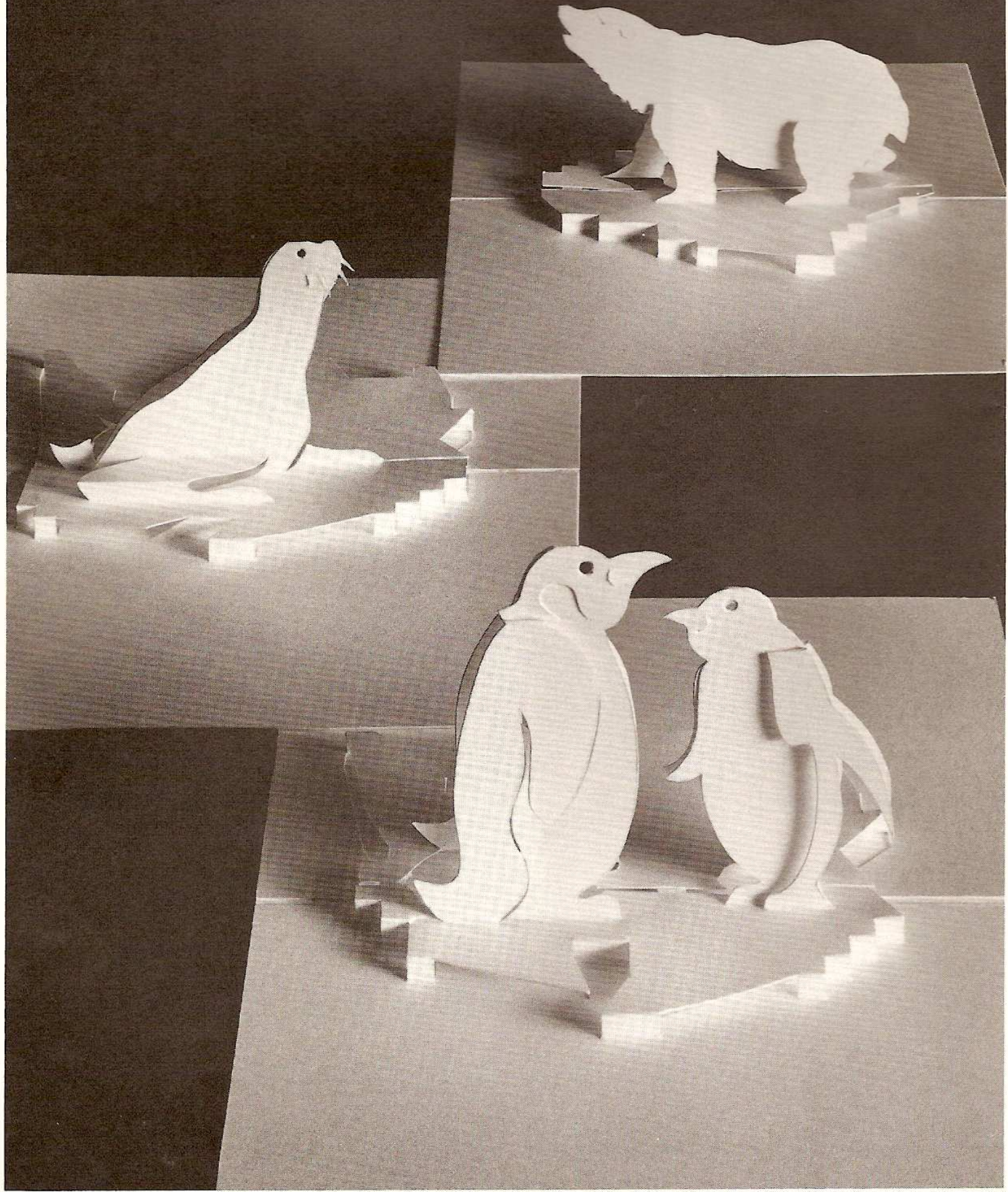








極地の動物 Animals in the Polar Regions



折り紙建築動物図鑑・植物図鑑

Picture Catalogue of Animal and Flora in Origamic Architecture

この図鑑には「折り紙建築シリーズ」に掲載されている、動物や植物の折り紙建築が収録されています。凡例によって各巻を取り出すと、その型紙や写真が詳しく見られます。

This catalogue contains animal and flora works of Origamic Architecture. You can pick up the right book in the series by using legends below to find the details of the work through pictures and drawing.

凡例 legends

- ① 折り紙建築 ORIGAMIC ARCHITECTURE of MASAHIRO CHATANI
- ② 折り紙建築型紙集 Pattern Sheets of ORIGAMIC ARCHITECTURE
- ③ 折り紙建築春夏秋冬 Four Seasons of ORIGAMIC ARCHITECTURE
- ④ 折り紙建築虎の巻 Key to ORIGAMIC ARCHITECTURE
- ⑤ 折り紙建築型紙集② Pattern Sheets of ORIGAMIC ARCHITECTURE Vol.2

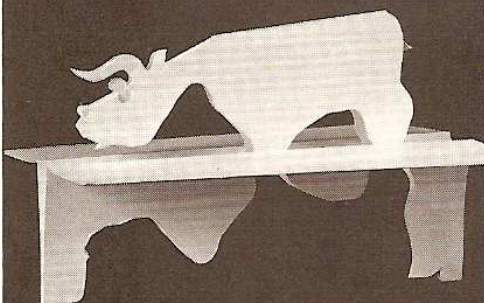
動物 Animal



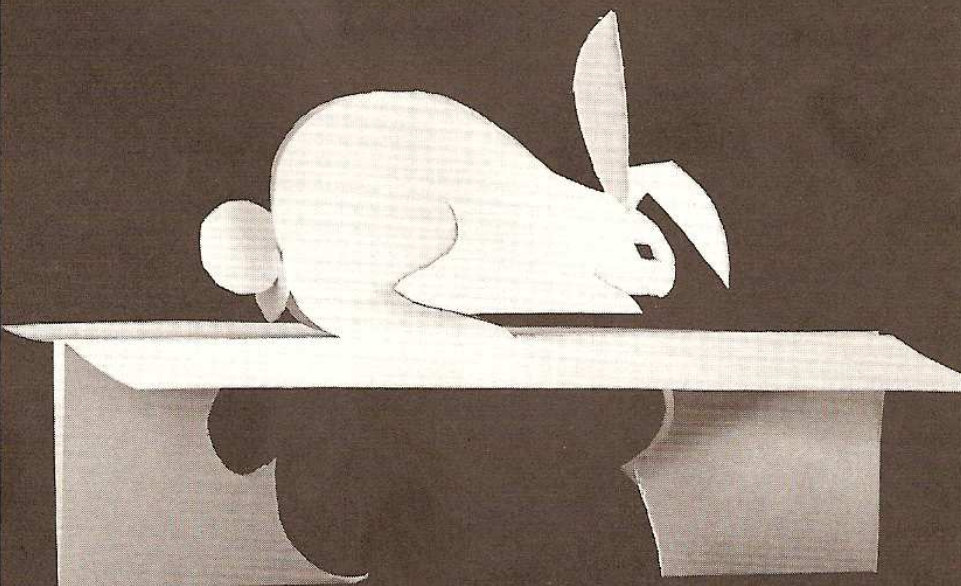
③ 山羊 Goat



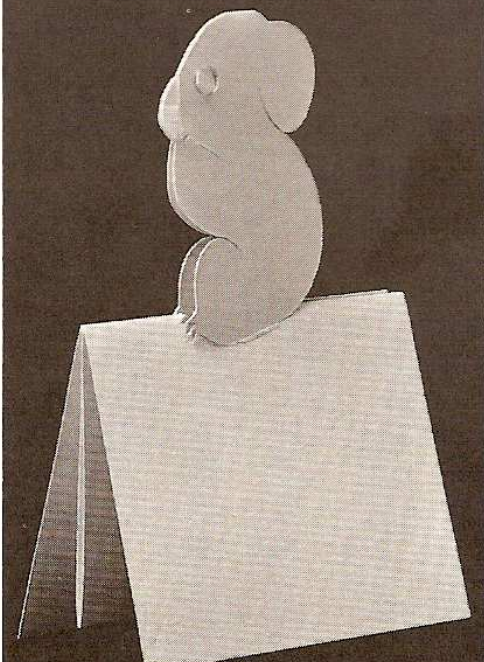
③ とんかい Reindeer



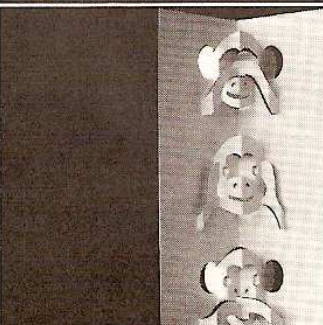
④ 牛(丑) Cattle



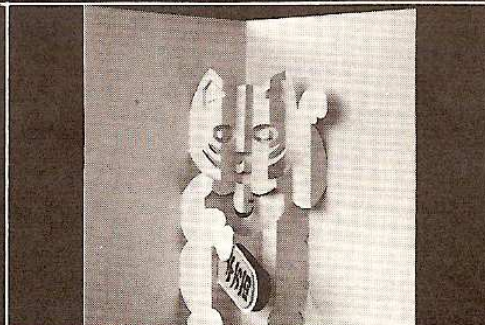
② 兔 Rabbit



④ コアラ Koala



⑤ さる(三猿) Three Monkeys

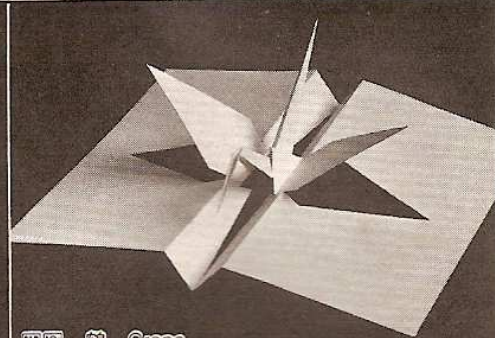


⑤ 猫(招き猫) Beckoning-Cat

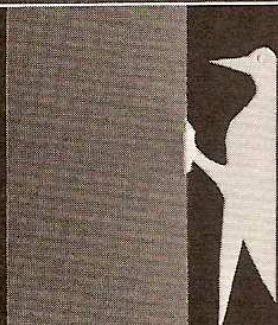
鳥 Bird



千鳥(いそぎ) (Fly way)



鶴 Crane

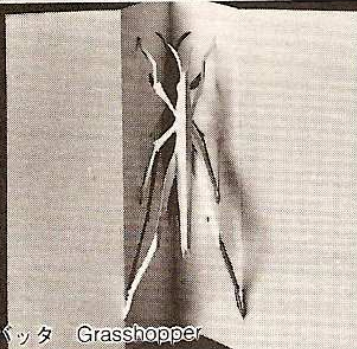


きつつき Wood pecker

虫 Insect



ちょうちゅう Butterfly



バッタ Grasshopper



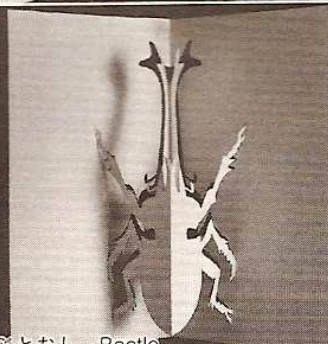
くわがた Stag beetle



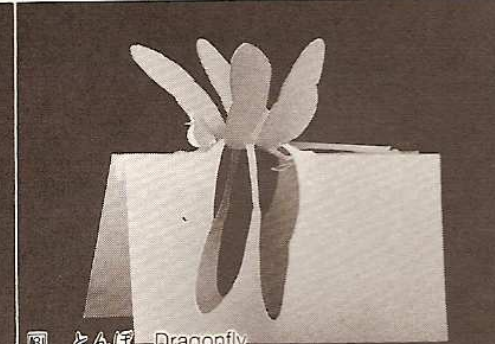
Papillon



かまきり Praying mantis



かぶとむし Beetle

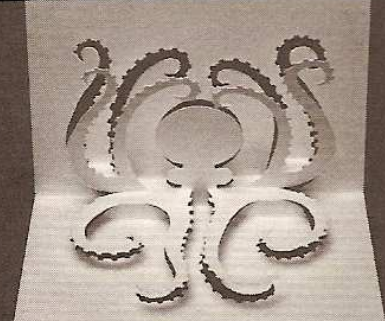


とんぼ Dragonfly

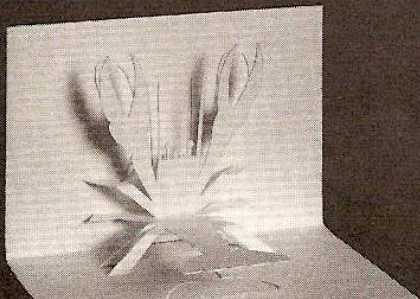
魚ほか Fish etc.



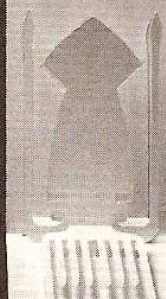
ヨイ(たわむれのヨイ) Dancing eel



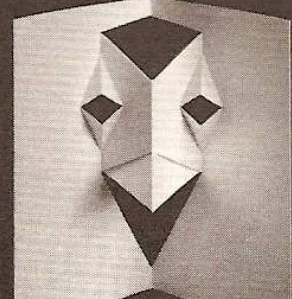
たこ(たこおどり) Dancing octopus



ロブスター Lobstar

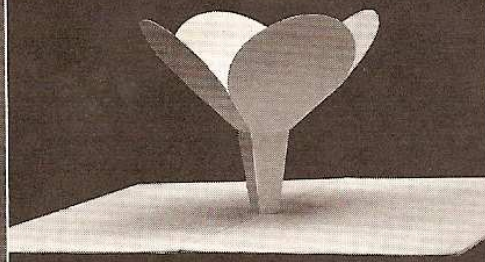


いか(のしいか) Dried squid

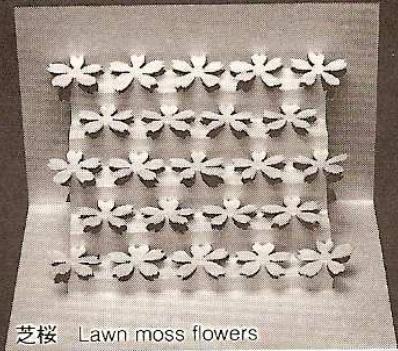


かっぱ Kappa

植物 Flora



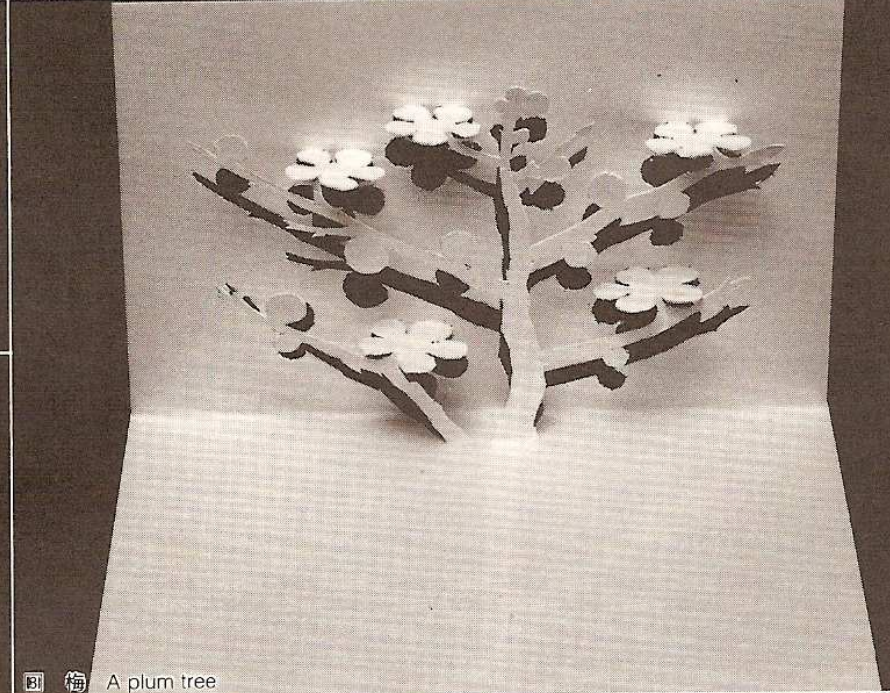
② 花 Flower



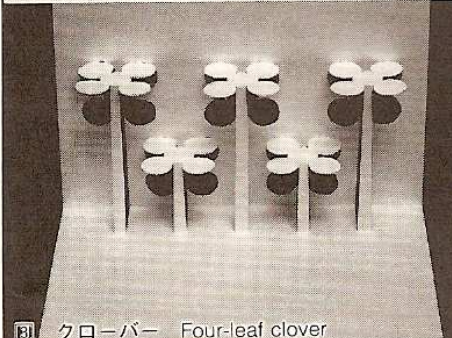
③ 芝桜 Lawn moss flowers



③ たんぽぽ Dandelion



③ 梅 A plum tree



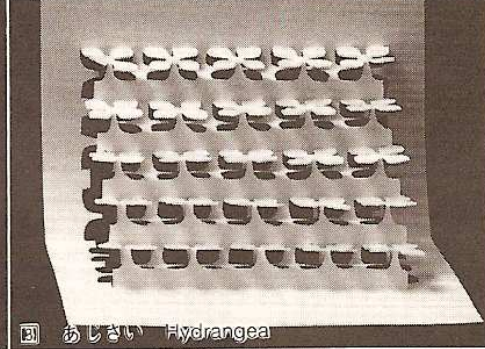
③ クローバー Four-leaf clover



④ ガーベラ (花段) Gerbera hybrida hort



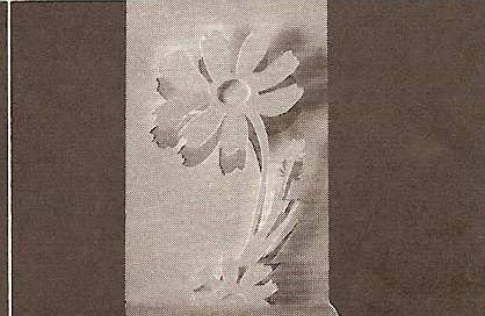
③ ぶどう (ぶどう園) Vineyard



③ あじさい Hydrangea



④ カネーション (花段) Carnation



④ コスモス (花段) Cosmos



④ 水仙 (花段) Narcissus



④ あやめ (花段) Iris

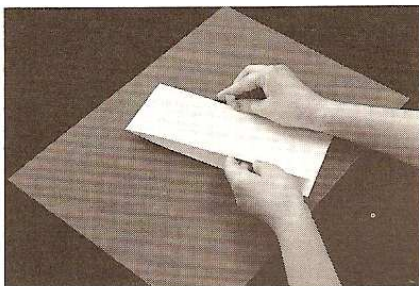


④ 桔梗 (花段) Balloon flower

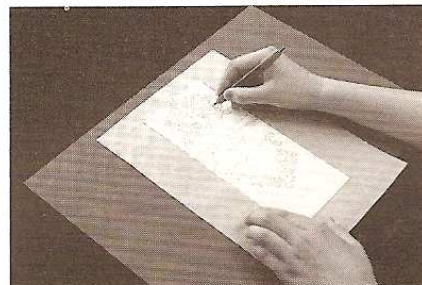
作り方 Assembly Process

本書は、原寸型紙シート16点 (90°), 図面17点 (180° および新180°) を収録しました。図面は他のケント紙に写して製作して下さい。そのうちこの木何の木 (作品1), すいれん (作品2), くちなし (作品3), きく (作品4), つつじ (作品5) の5点は1.5倍に拡大してケント紙に写して下さい。

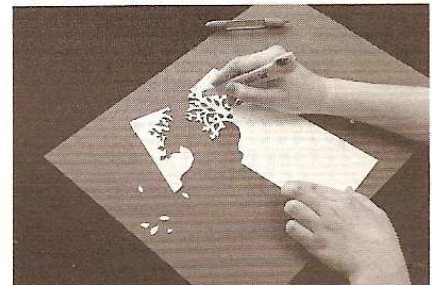
This book contains sixteen card size pattern sheets for 90° opened type works and seventeen drawings for 180° opened type works. When you make works from the drawings, please use paper similar to that used for the pattern sheets in this book and trace the drawings on the paper. The drawings of four works, What tree is this? (no. 1), Water Lily (no. 2), Cape Jasmine (no. 3), Chrysanthemum (no. 4), and Azalea (no. 5) need to be enlarged 1.5 times.



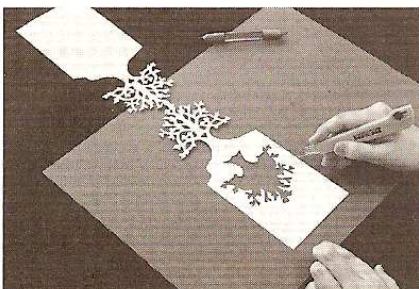
① この木何の木 (作品1) は、47×10cmの白ケント紙と30×10cmのカラーケント紙を使います。白ケント紙の中央を二つ折り (カッターで半切りにするときれいに折れる) にして、重なった部分がずれないようにテープで仮どめをする。
What tree is this? (no. 1): Use 47cm×10cm white paper and 30cm×10cm colored paper. Paper should be similar to that used for the pattern sheet. Fold the white paper in half. (The fold will be sharp by cutting the fold line only half the depth of the paper with a paper cutting knife.) Tape the two halves together along the edges.



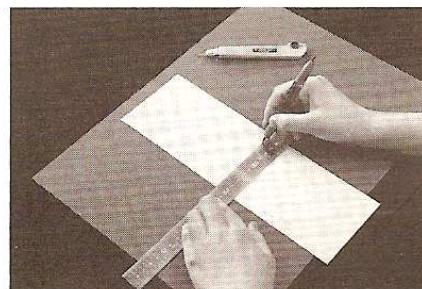
② 山折りの部分を型紙の山折り部分に合わせ、鉄筆で強くなぞり写し取る。Place the drawing on top of the paper, making sure the ridge fold line of the drawing meets that of the paper. Then, trace along all the lines with a thick stylus pen, applying enough pressure to score the paper.



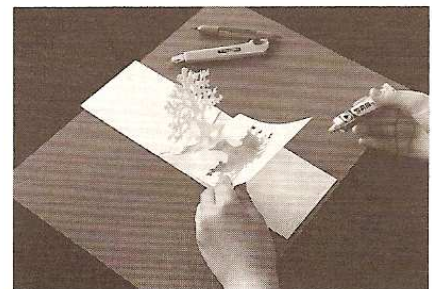
③ 型紙をはずし鉄筆でなぞった部分を切りぬく。木の部分は二枚重ねで切る。Remove the drawing and cut out the trees from both halves of the paper at the same time, by cutting along the scored lines of the paper.



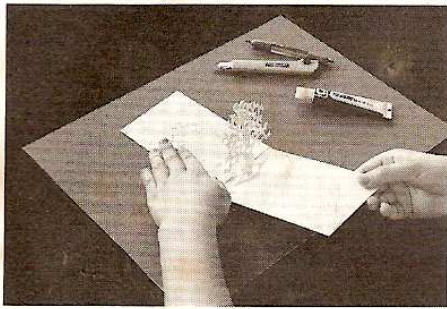
④ 影の部分はテープをはずし一枚にして切りぬく。Remove the tape and open the paper. Then, cut out the shadow of the tree.



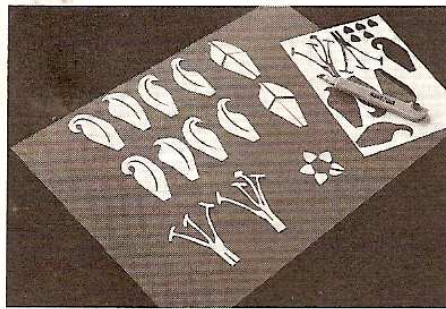
⑤ 台紙 (30×10cmのカラーケント紙) の中心に印をつけ二つ折りにする。Make a base sheet with the 30cm×10cm colored paper. Draw a center line on the paper and fold the paper in half.



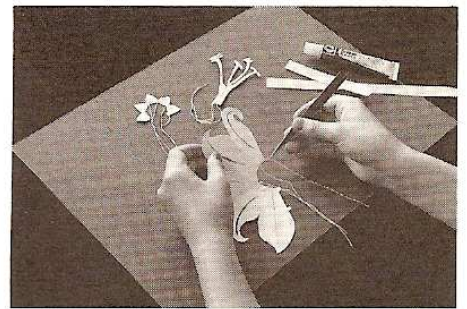
⑥ 切りぬきのできた木に指示通りの折り線を入れ、折り、台紙中心線に合わせて木を立たせのりづけする。Draw fold lines on the cut-out white paper as directed on the drawing. Fold the paper along the lines and place the center of the paper on the center line of the base sheet.



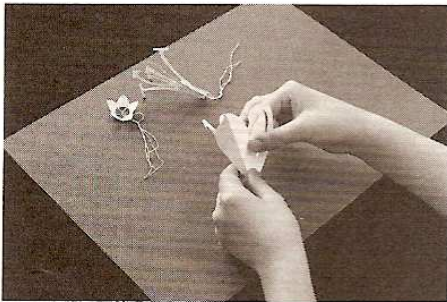
⑦ 台紙に貼りつけて完成。
Complete the work by pasting the paper on the base sheet.



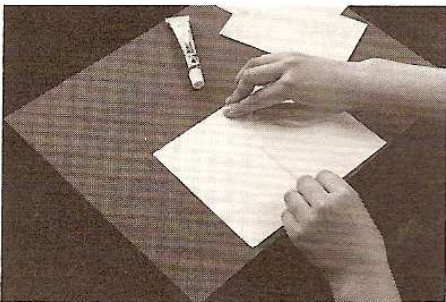
⑧ ゆり(作品6)は型紙をケント紙にのせて、鉄筆で所要所の印をつけ、指示通りの部品を切り出す。
Lily (no. 6): Place the drawing on top of the paper and score the paper by tracing all the parts of the drawing with a stylus pen. Then, cut out all the parts from the paper.



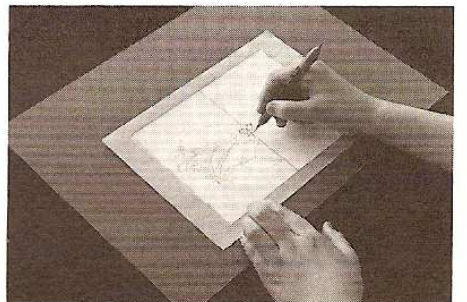
⑨ 花芯は切込みを合わせ、組立て糸をつけ和紙でおさえる。花卉、花茎はそれぞれ和紙で貼り合わせ、下端糸づけの所は長さ10cmぐらいの糸をつけ和紙でとめておく。
Assemble the two center portions of the flower by inserting one slot into the other. Petals are to be glued together with small pieces of thin paper (Washi, if available). Make the stem in the same manner. Prepare some threads of about 10cm in length, and glue the ends of the threads to the bottom of each assembled component. Cover the glued ends with thin paper.



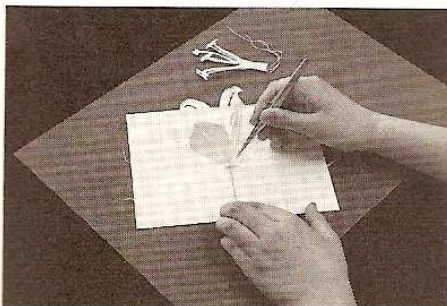
⑩ 糸づけができたなら、花卉、花茎は和紙で貼り合わせ輪にしておく。
After you have glued all the threads, make sure both the petals and the stem are circular.



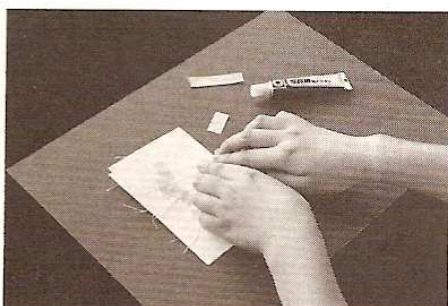
⑪ 台紙の作製は10×15cmのケント紙を4枚用意する。2枚は裏から1cm幅の和紙で貼ってつなげる。乾かないうちに折り曲げると開閉の自由がきき広げやすくなる。
Take four sheets of paper sized 10cm × 15cm. Make two the base sheets by pasting two sheets together along their 15cm edges with a centimeter wide thin paper. Adjust the joint by opening and closing the card before the paste gets dry.



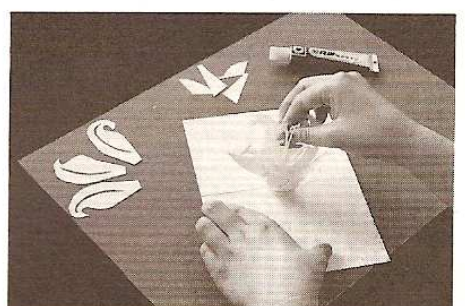
⑫ 台紙に型紙をあて、花芯、花卉、花茎の位置を鉄筆で印し、糸を通す孔をあける。
Place the drawing on one of the base sheets and pierce the points indicated to make holes for the threads.



⑬ ピンセットで部品についている糸をつまみ台紙の孔に通す(花茎、花卉、花芯の順で取りつける)。
Using pointed tweezers pull the threads through the holes of the base sheet. (The petals should be placed on the stem first, followed by the center part of the flower.)



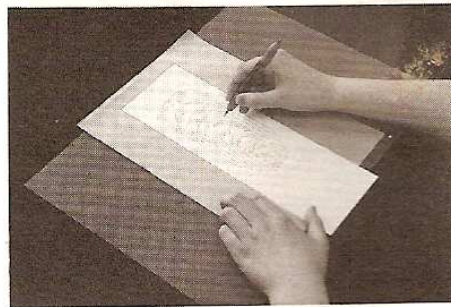
⑭ 台紙に通した糸をテープで仮止めをして開閉具合をみて糸のゆるみ等を確かめて和紙を上から貼り糸をとめる。仮止めのテープは完全にのりづけできたらはずす。
Tape the threads temporarily on the top side of the base sheet then check to make sure the entire card opens and closes correctly. Then glue the threads with small pieces of paper (Washi) on the reverse side of the base sheet. Remove the tapes after the glue is completely dry.



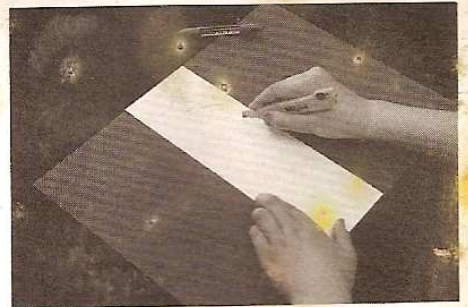
⑮ 裏うち用の花卉(少し小さめ)の裏面に接着剤をつけ花卉の内側に貼りつけ和紙でつないである部分をかくす。
The small petals are for reinforcement of the large petals. Apply glue on the reverse side of the small petals. Then, put them inside of the large petals so that they cover the joints between the large petals.



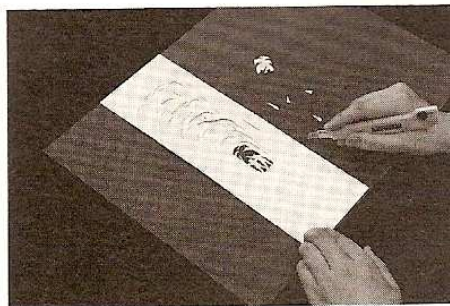
⑩ 二つ折りにした台紙に残り2枚のケント紙を裏うちして糸づけ部分をかくして出来上がり。
For reinforcement, glue the second base sheet to the underside of the first base sheet. This work is now complete.



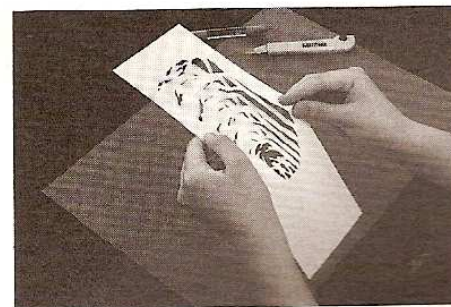
⑪ チルチルミチル (作品17) は、30×10cmのケント紙に型紙の中央を合せ重ね、鉄筆で印をつける。折り線、切り線の接点要所要所に点を打ち、曲線部は上から強くなぞる。
Tree Tunnel (no. 17): Place the drawing over a paper similar to that used for a pattern sheet. The paper size should be 30cm × 10cm. Make sure the drawing is placed at the center of the paper. Then, using a thick stylus pen, trace the folding and cutting lines applying enough pressure to score the paper. Make sure to trace all the curved lines.



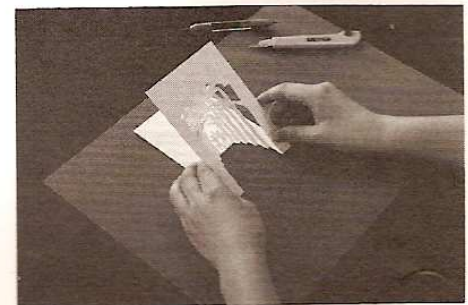
⑫ 切り線をカッターナイフで切る。
Cut along the cutting lines with a paper cutting knife.



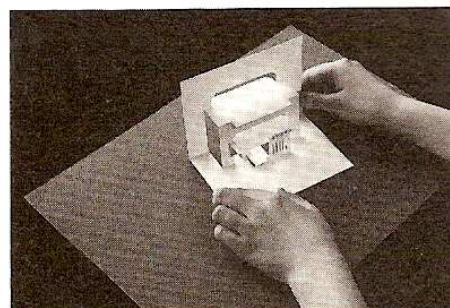
⑬ 切り終わったら折れ線は鉄筆あるいはカッターナイフで半切りの状態で筋を入れる。After you cut all cutting lines, score fold lines with a stylus pen, or trace them softly with a paper cutting knife cutting only the surface (no more than half the depth) of the paper.



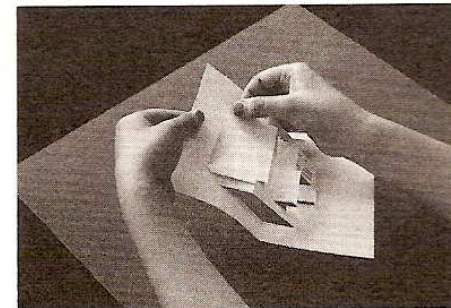
⑭ 切り終わり折れ線も入ったら山折り、谷折り指示通り両手を紙の表裏にかけてゆっくり折り出す。
Then, slowly fold ridge and valley fold lines as directed in the drawing using both hands on the top and back side of the paper.



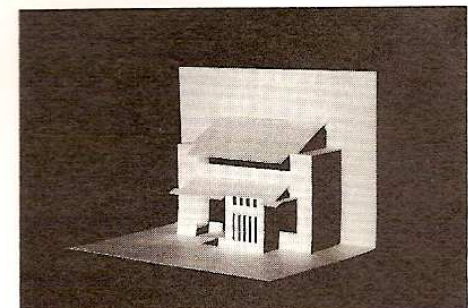
⑮ 二つ折りにして出来上がり。
Complete the work by folding the center valley folds.



⑯ 民家シリーズ (作品30~33) は、平らな屋根と同じようにして、ひとまず二つ折りにします。
Japanese House Series (no. 30 ~ no. 33): Cut and fold the lines in the pattern sheets in the same manner as it was explained before. After you get done with the lines, fold the entire card at the center fold line. Then open the card to the 90° opened position.



⑰ 次にこれを90°に開いて屋根の上端の左右の部分を、うしろの紙の切り目に押し込んで、勾配屋根にします。
In order to make the pitched roof, make two cuts to hold the roof where indicated in the pattern sheet. Insert both of the two upper roof corners into the cuts.

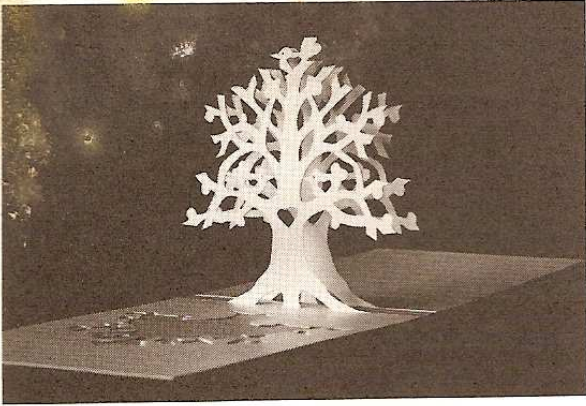


⑱ 出来上がり。
The picture shows a completed work.

1 この木何の木 What tree is this?

その時の気分しだいで名前がつくふしぎな木。あなたがこの木の名づけ親。

A fantastic tree that you would give a name with your imagination.

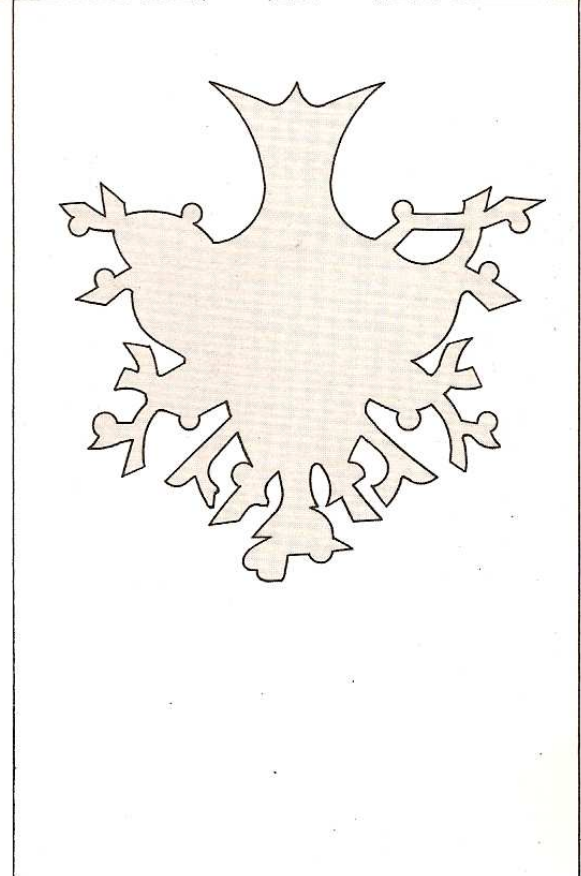
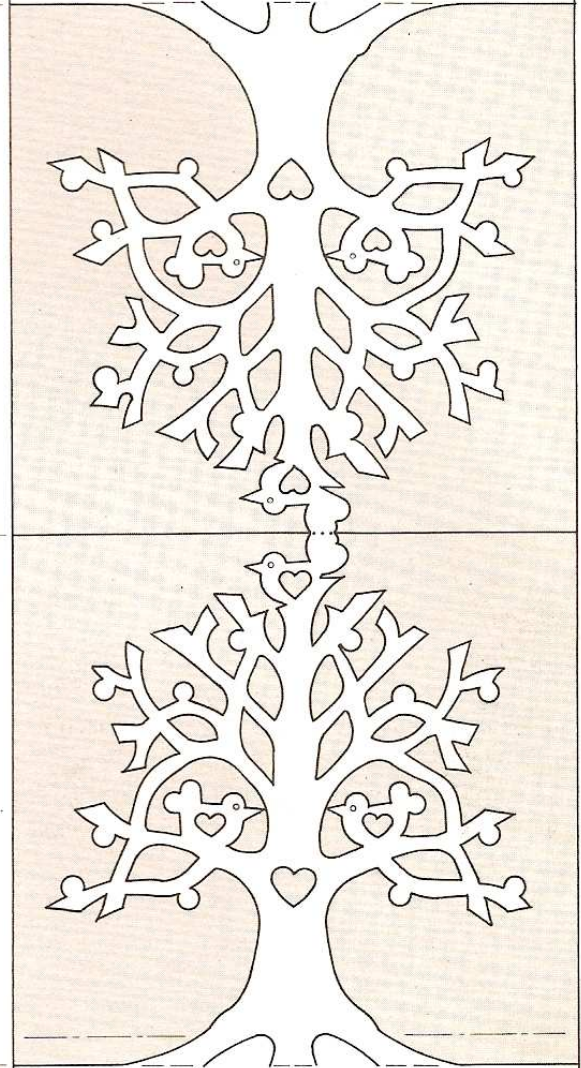


14cm

9.5cm

9.5cm

14cm



図面を1.5倍に拡大し、ケント紙に写して作成して下さい。
To make this work, it is necessary to enlarge to this drawing 1.5 times before tracing it onto another sheet of paper.

--- 台紙の谷折り線 Valley fold line in lining

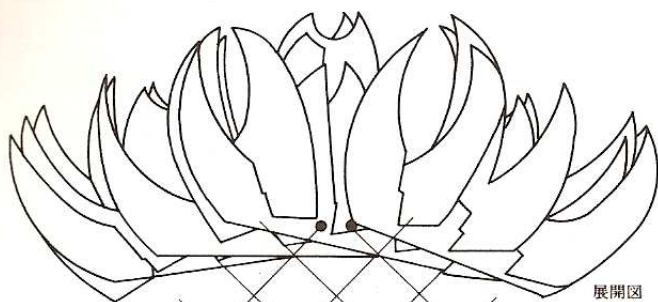
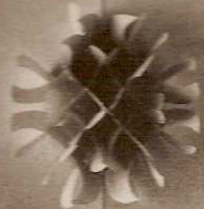
□ 切り落とし Cutout

台紙が必要です

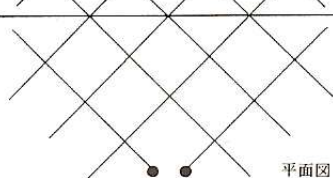
The lining must have these two techniques applied

2 すいれん Water Lily

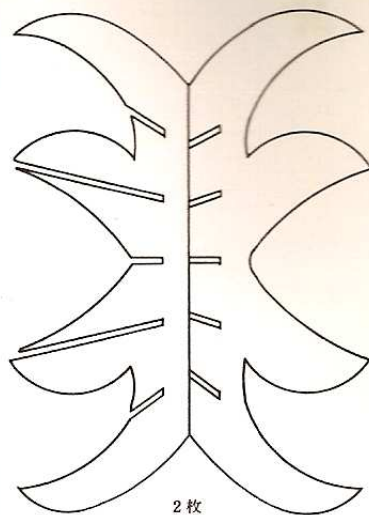
水面にういて咲き、花は夜閉じ昼に咲く。池いっぱい咲くもよし、池の片隅に咲くのもこれまた可憐、今回は紙面に咲かせてみました。
The flower floats on water. It opens in the daytime and closes at night. It is lovely to see such flowers covering a pond or to find a flower blooming quietly in a nook of a pond. Now it blooms in paper.



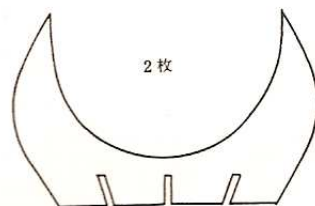
展開図



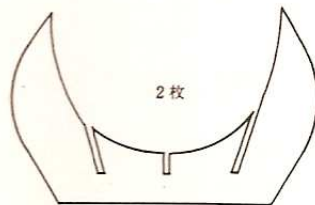
平面図



2枚

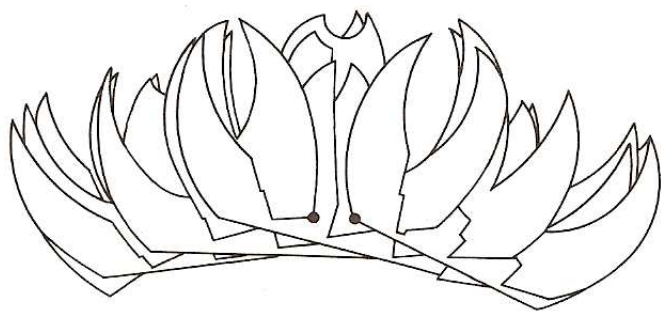


2枚

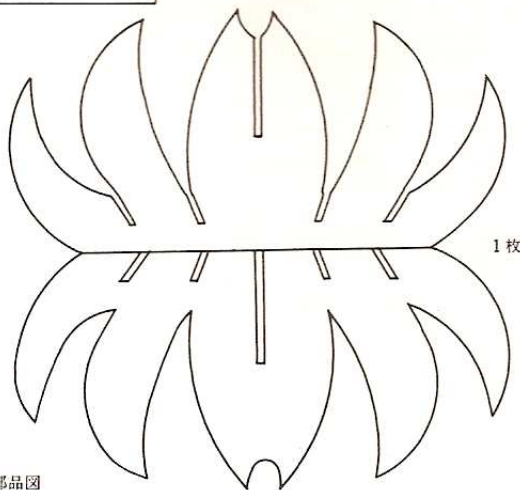


2枚

●は糸を留める位置



部品組立て図



1枚

部品図

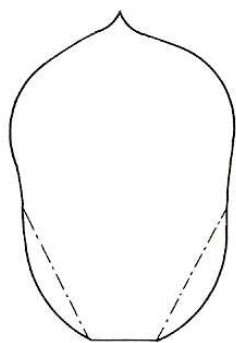
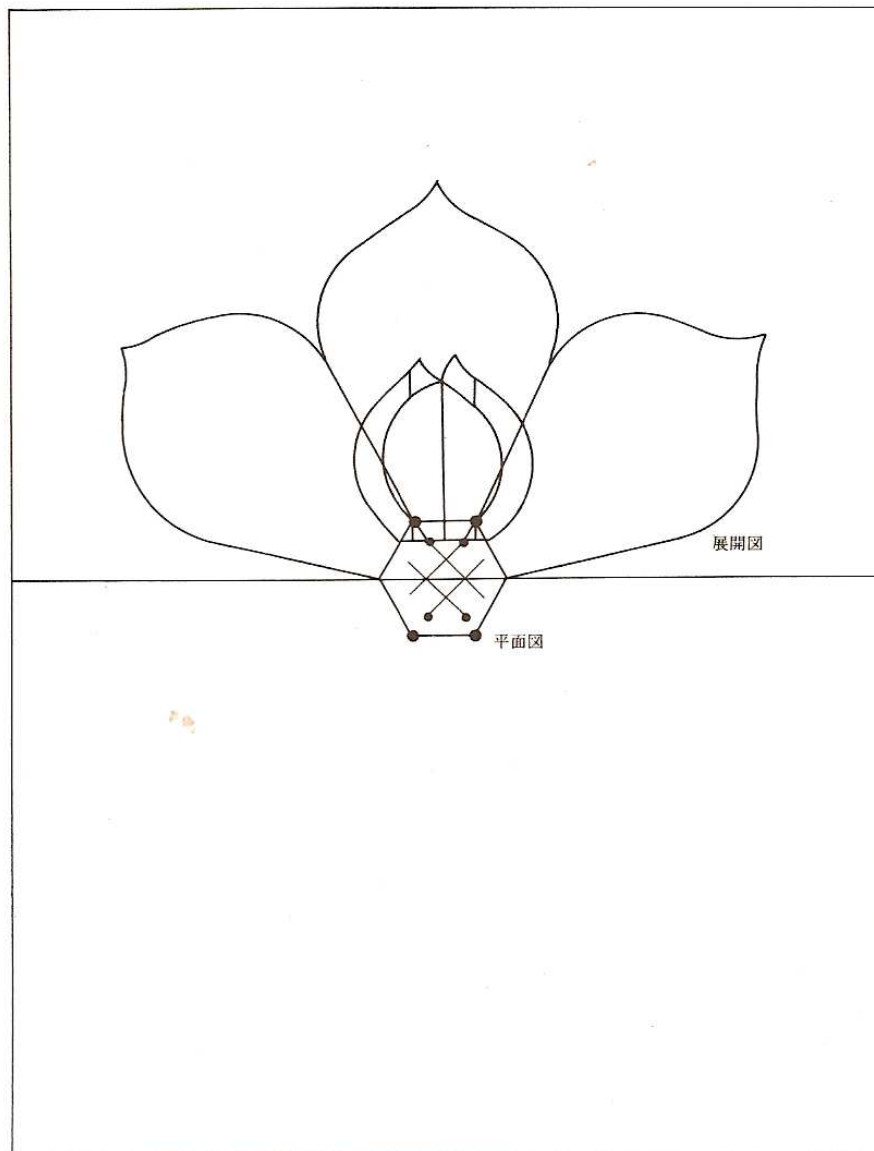
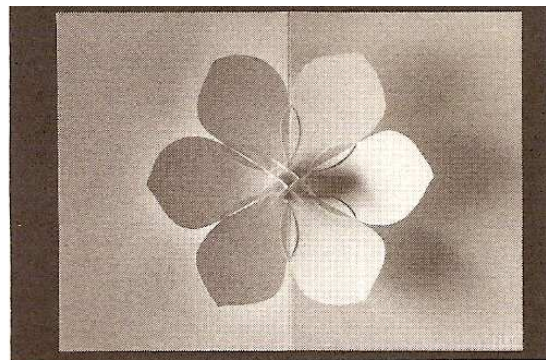
図面を1.5倍に拡大し、ケント紙に写して作成して下さい。
To make this work, it is necessary to enlarge this drawing 1.5 times before tracing it onto another sheet of paper.

3 くちなし Cape Jasmine

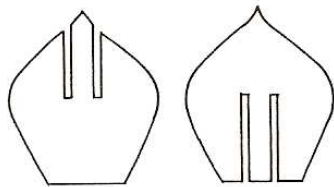
花の香りがとてもよいことで知られ、花の色は白、白ケント紙で表現するはうってつけ、紙の白さは七難かくす。白さ保てば美を保つ、これ折り紙建築の極意なり。

The flower is well known for its fragrance. It's color is white, So it is good for the white "Kent" paper to represent the flower.

The whiteness of paper hides seven problems, and keeping the whiteness is keeping the beauty. All that is a secret of Origamic Architecture.



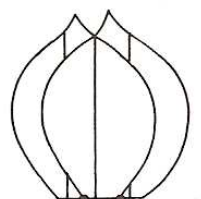
6枚



2枚

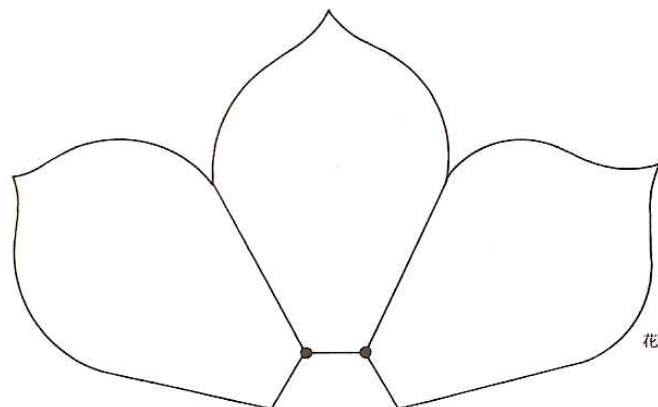
2枚

部品図



花芯

部品組立て図



花卉

●は糸を留める位置

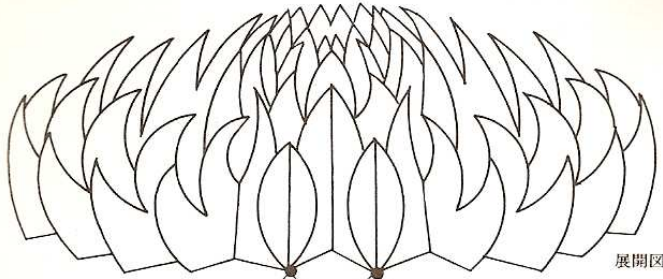
図面を1.5倍に拡大し、ケント紙に写して作成して下さい。

To make this work, it is necessary to enlarge this drawing 1.5 times before tracing it onto another sheet of paper.

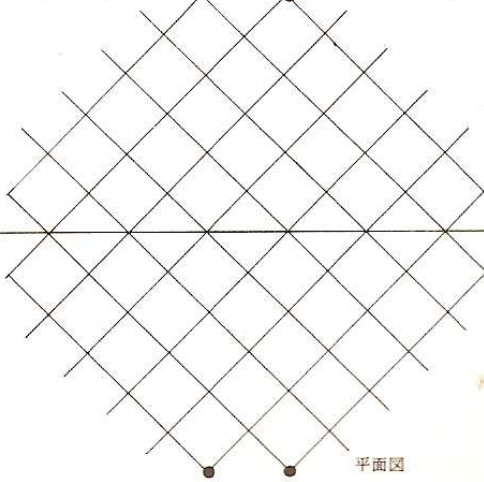
4 き く Crysanthemum

陰曆九月九日は菊の花にゆかりの深い重陽の節句。盃に菊の花を浮かべてこれを飲み長寿を祝う。花ことば——高貴、真実。

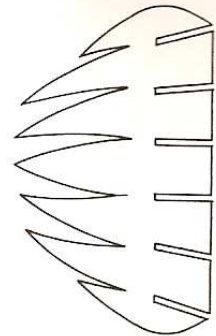
The ninth day of the ninth lunar month is the Feast of Crysanthemums. People celebrate the elderly for their long lives, by drinking rice wine with a crysanthemum flower floating in a wine glass. The meaning of the flower is Nobility, and Truth.



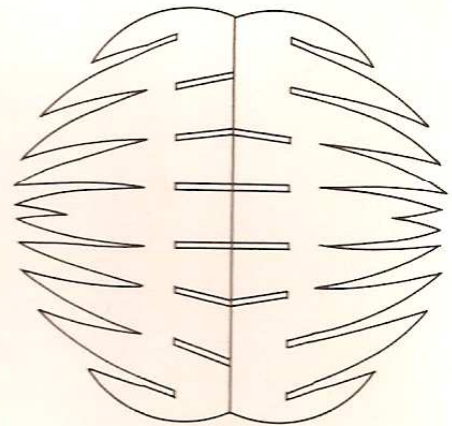
展開図



平面図

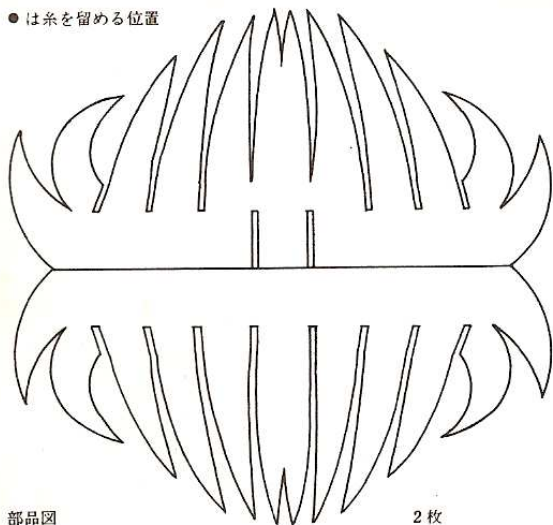


4枚

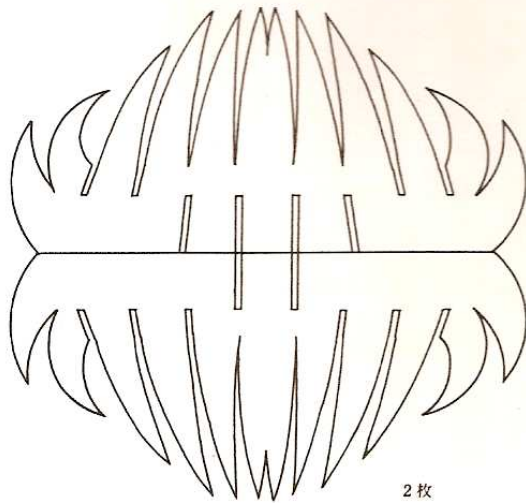


2枚

●は糸を留める位置



2枚



2枚

部品図

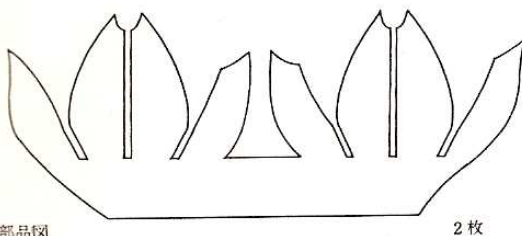
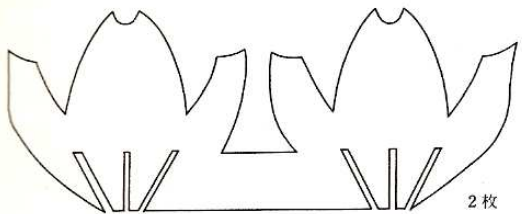
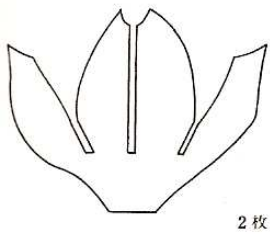
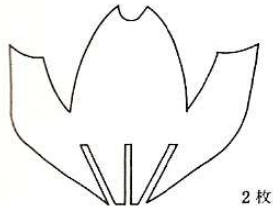
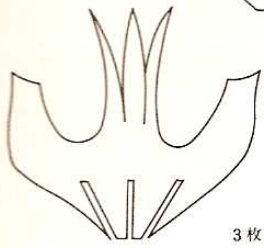
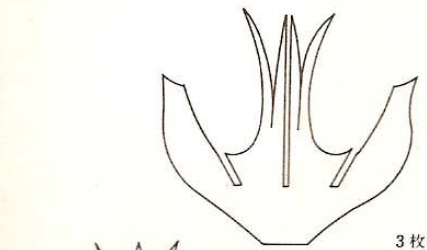
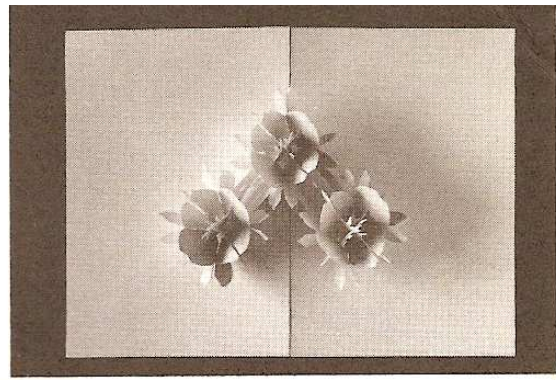
図面を1.5倍に拡大し、ケント紙に写して作成して下さい。

To make this work, it is necessary to enlarge this drawing 1.5 times before tracing it onto another sheet of paper.

5 つつじ Azalea

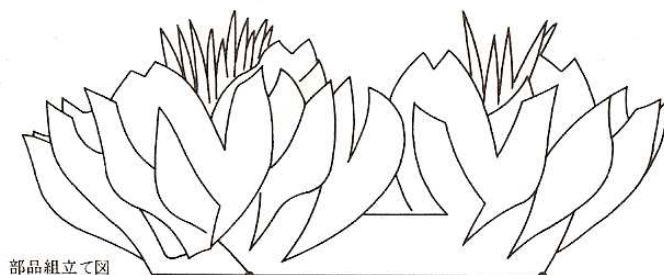
庭園には必ずといっていいほど植栽されるつつじ、赤、白、ピンクの花をみごとに咲かせ日本の初夏を演出します。花ことば——もえる思い。

The azalea is a plant found in almost all Japanese gardens. It admirably flowers in red, white or pink, and produces the scene of Japanese early summer. The meaning of the flower is ardent passion.

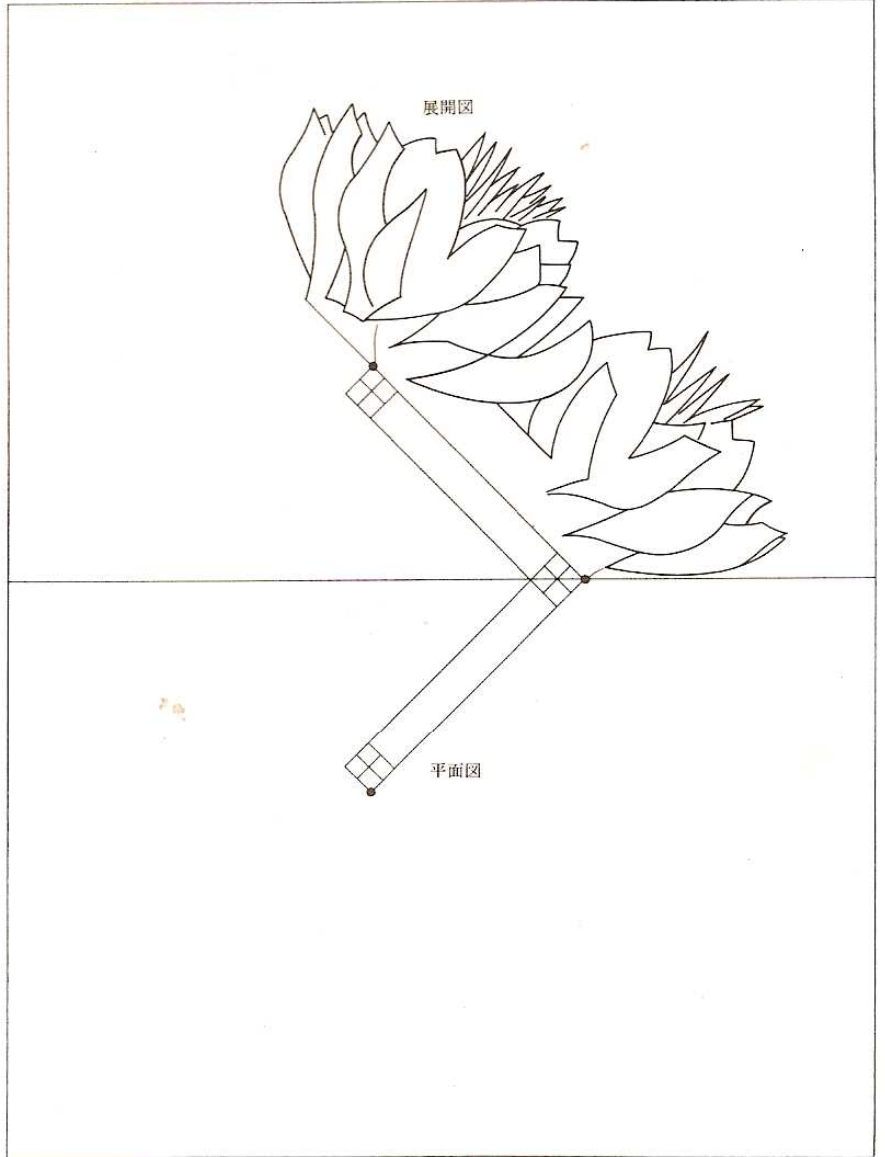


部品図

2枚



部品組立て図



●は糸を留める位置

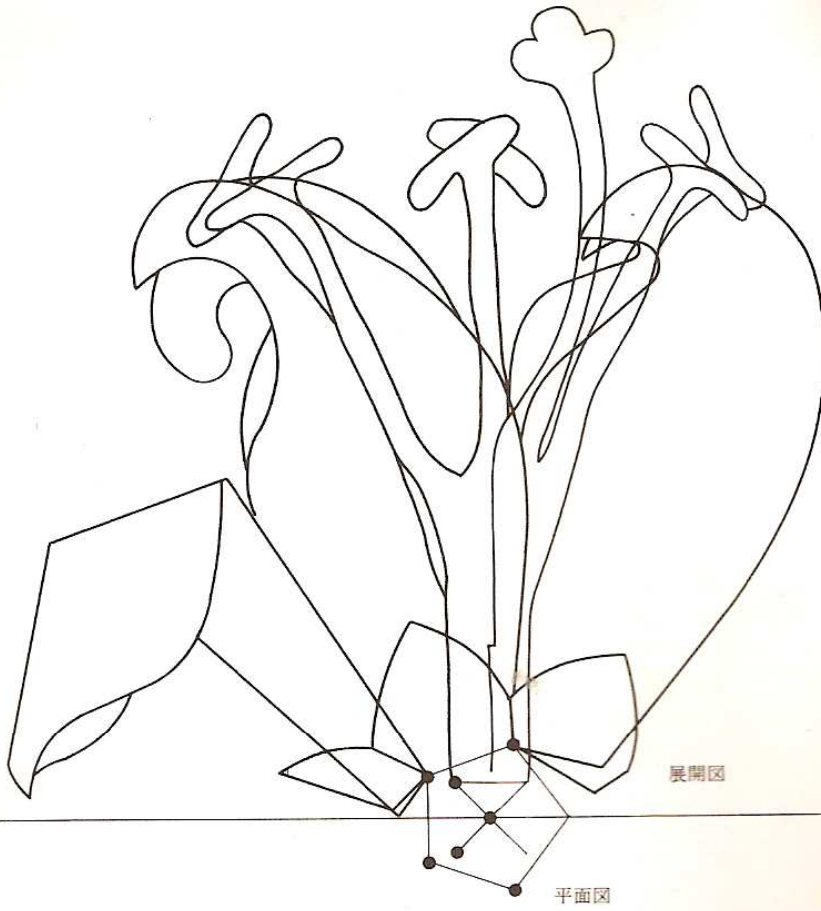
図面を1.5倍に拡大し、ケント紙に写して作成して下さい。

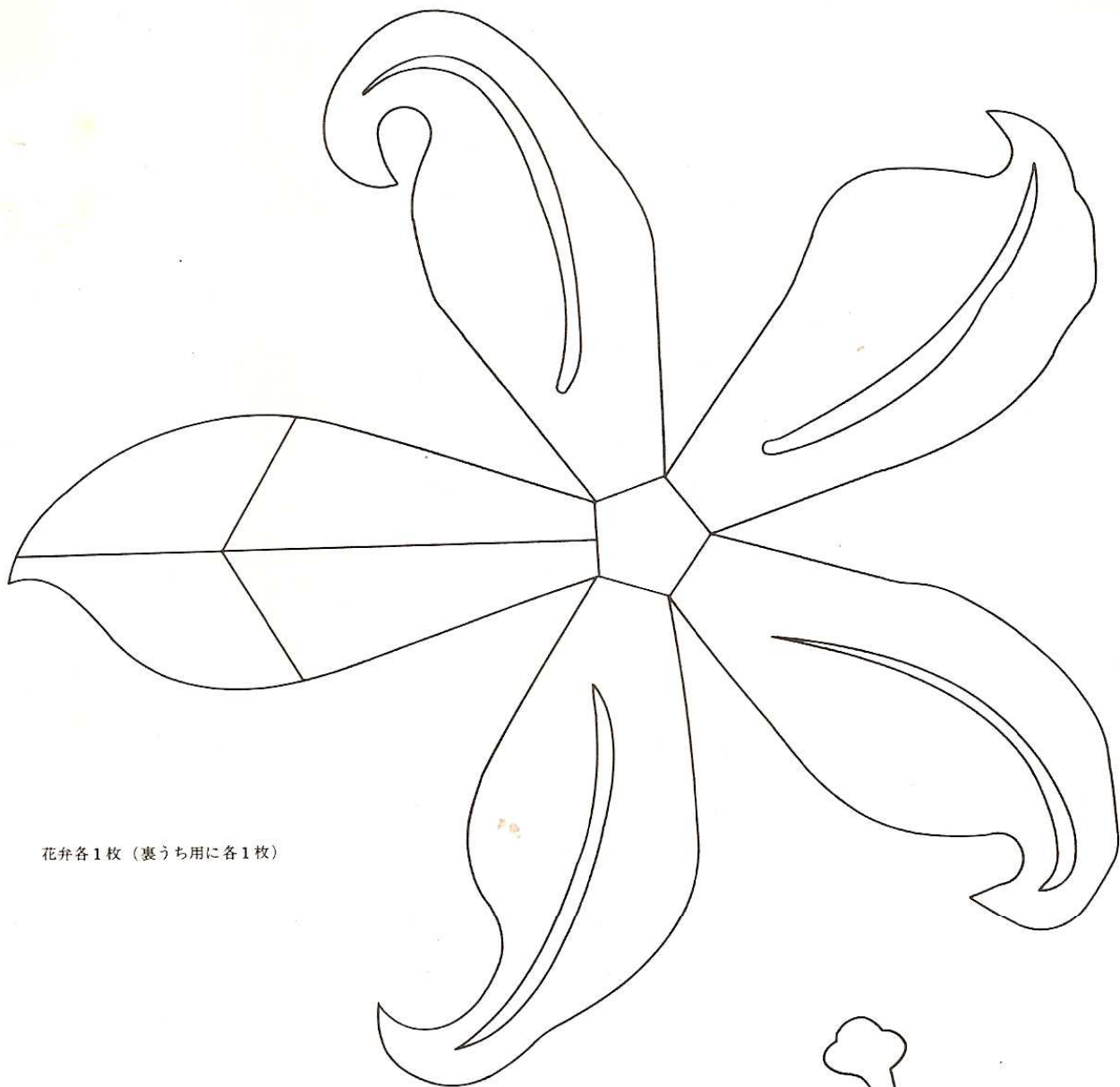
To make this work, it is necessary to enlarge this drawing 1.5 times before tracing it onto another sheet of paper.

6 ゆり Lily

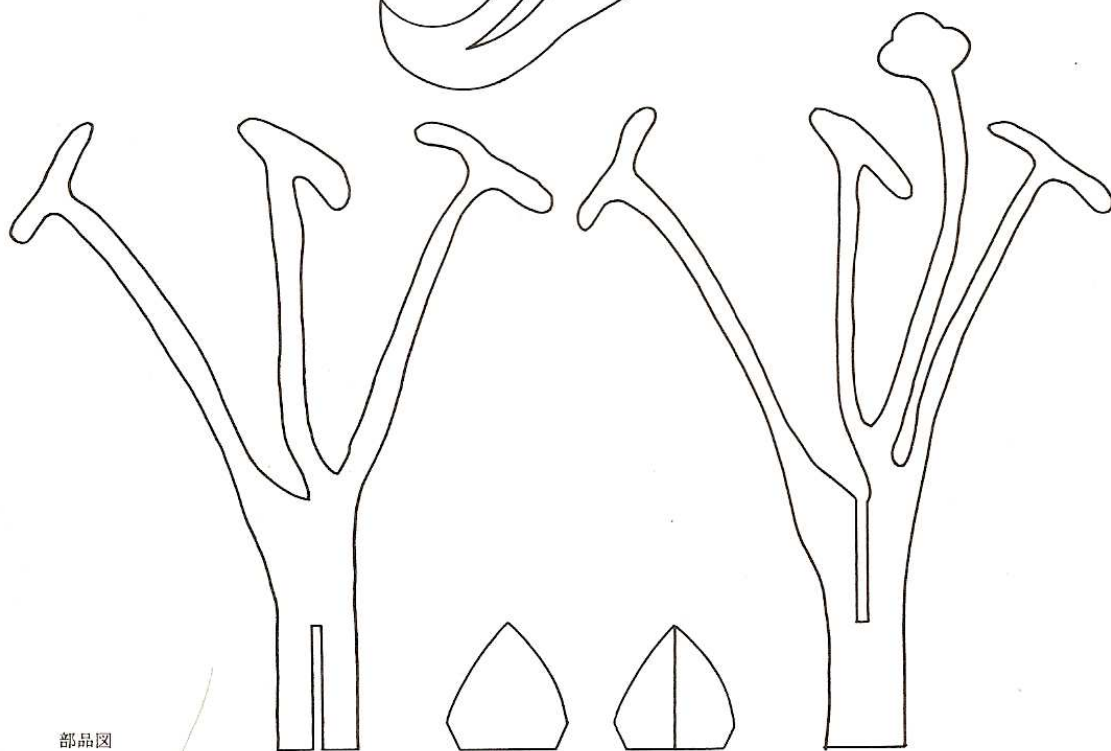
立てば芍薬、すわれば牡丹、開く？姿は百合の花。
Standing, she is like a lily, sitting, like a peony; opening, like a flower?

図面をケント紙に写して作成して下さい。
Make this work by tracing this drawing on to
another sheet of paper (Kent paper, if available).





花卉各1枚（裏うち用に各1枚）



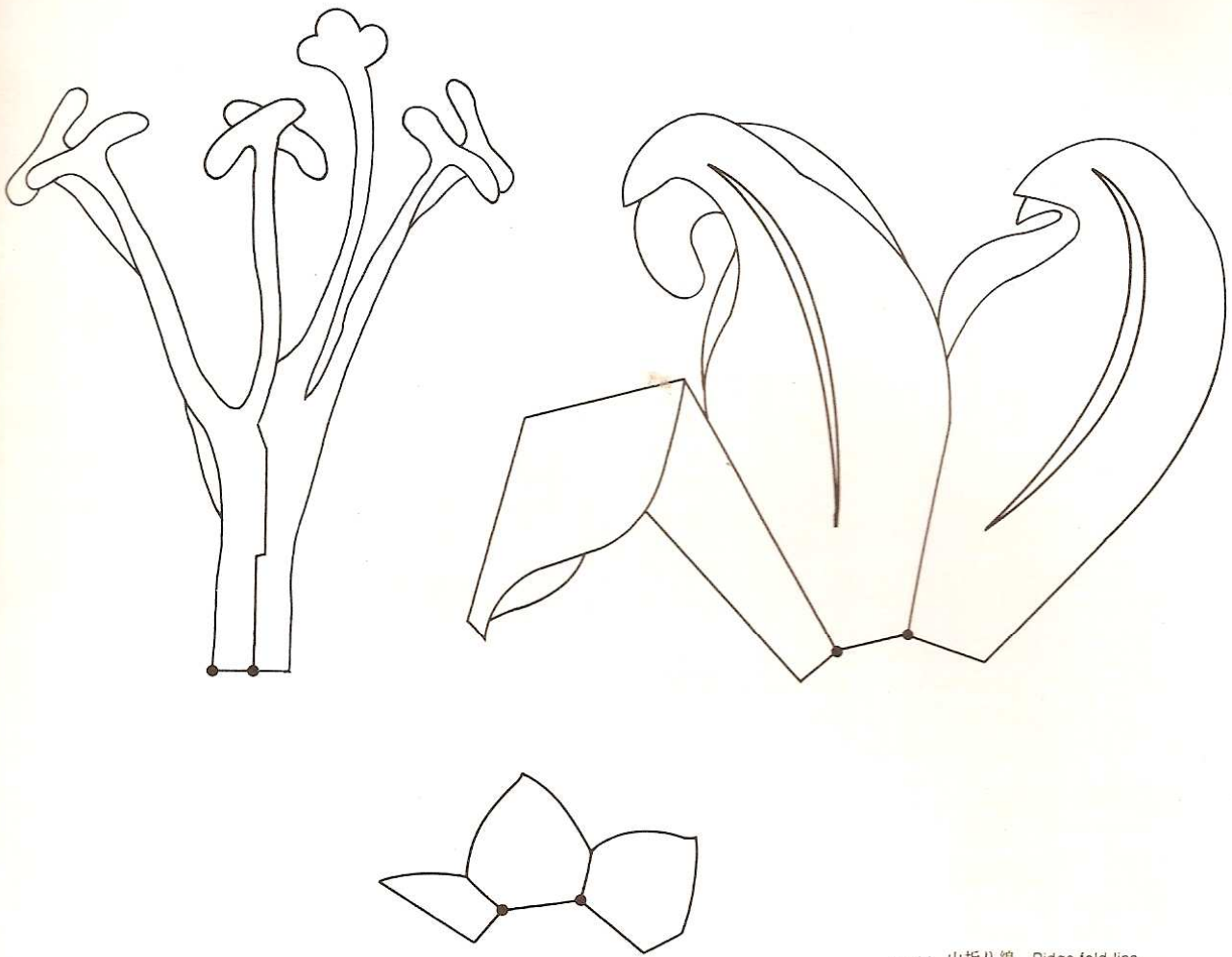
部品図

1枚

4枚

1枚

1枚



組立て図

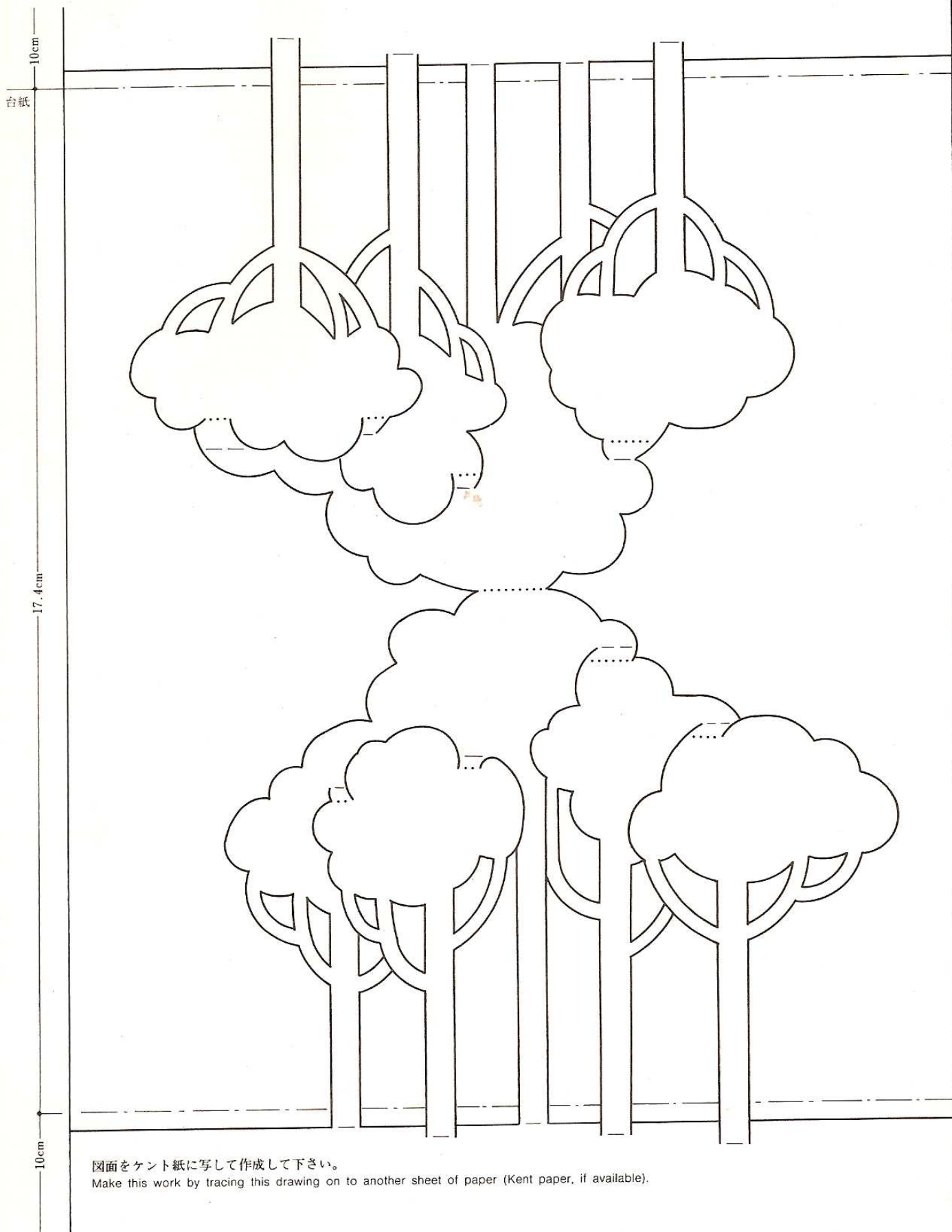
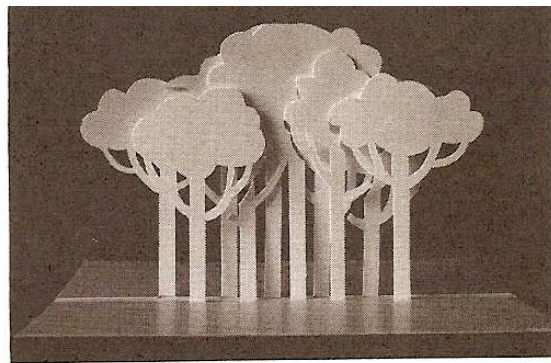
..... 山折り線 Ridge fold line
 --- 谷折り線 Valley fold line
 — 切り線 Cutting line
 - - - 台紙の谷折り線 Valley fold line in lining
 台紙が必要です
 The lining must have these two techniques applied

図面をケント紙に写して作成して下さい。
 Make this work by tracing this drawing on to
 another sheet of paper (Kent paper, if available).

7 森 Forest

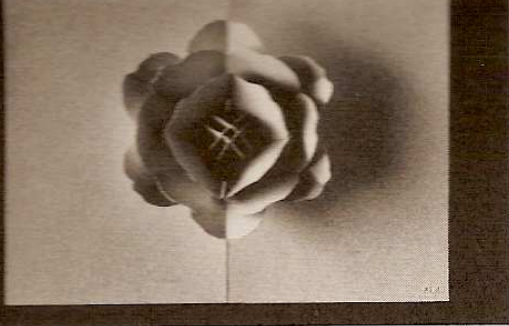
夏の日の朝、森に入るとひんやりとした空気が身を包み、木洩日が光のシャワーとなって降りそそぐ、木の葉の夜露が真珠の光をはなち……。こんな表現を折り紙でできたらいいなあ――。

In the morning of a summer day, cool air covers your body softly in a forest. Sunbeams, shining through branches of trees, shower on you. The night dew on the leaves is glittering like pearls. It would be great if I could express such a scene by origami.



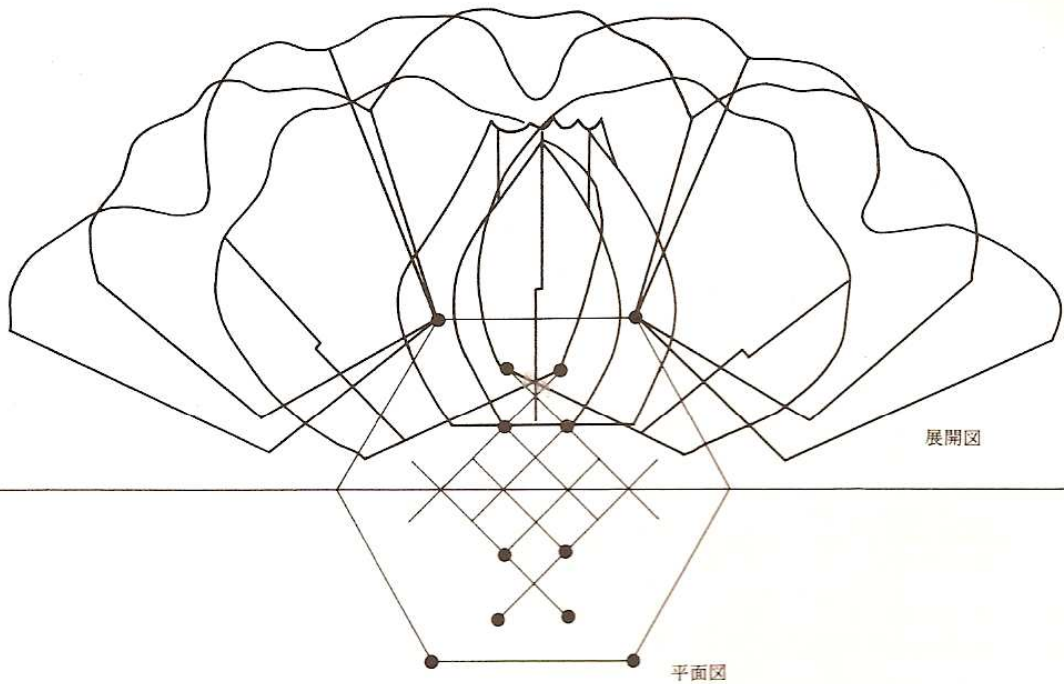
図面をケント紙に写して作成して下さい。

Make this work by tracing this drawing on to another sheet of paper (Kent paper, if available).



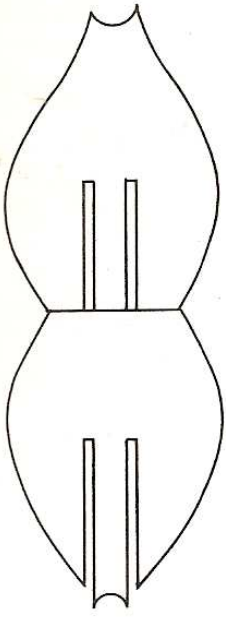
8 ばら Rose

折り紙建築で表現できる花の中でも一番むずかしいのではないかと
思われるばらの花、さすが花の中の女王、がんばらなくっちゃ！
Of all the flowers I have made by origami, the rose was the most difficult.
Rose is, indeed, the queen of flowers. I've got to keep trying to make a better
one.

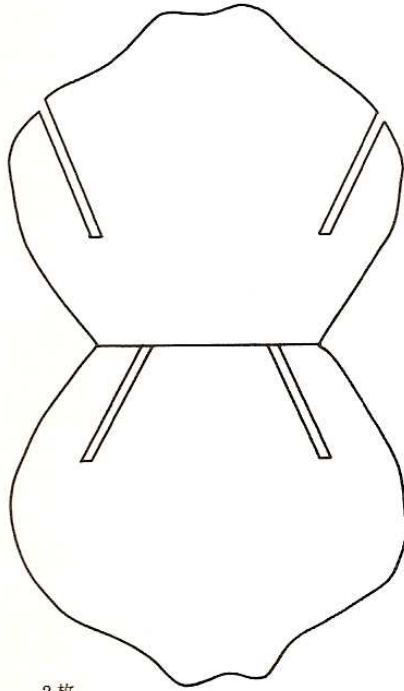


●は糸を留める位置

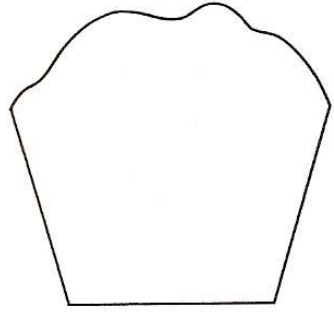
図面をケント紙に写して作成して下さい。
Make this work by tracing this drawing on to another sheet of paper (Kent paper, if available).



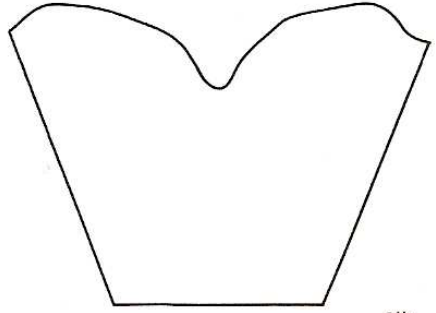
2枚



2枚

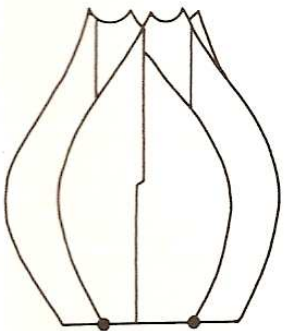
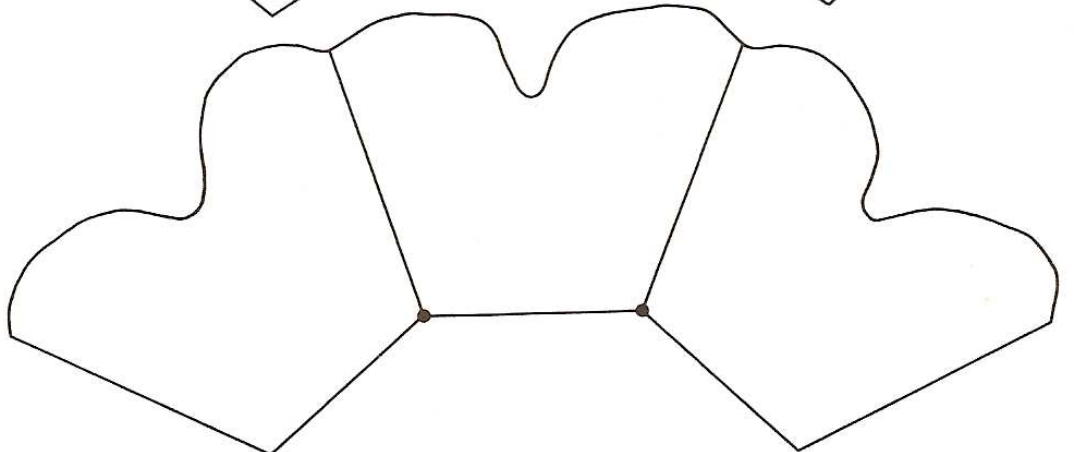
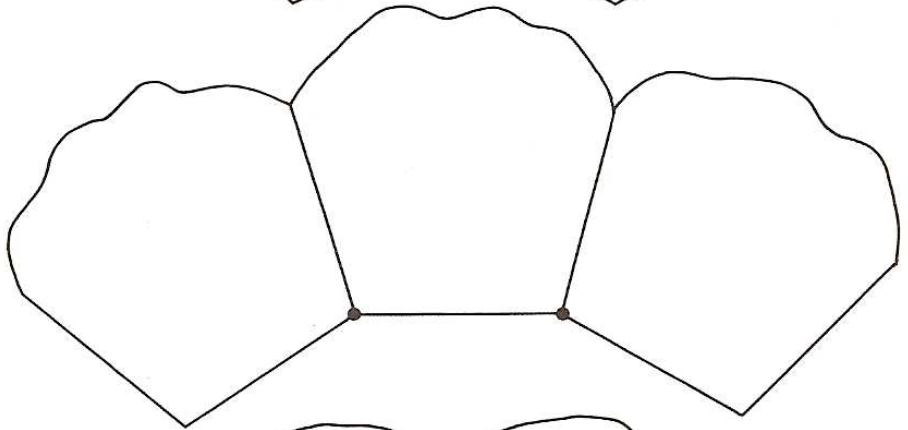
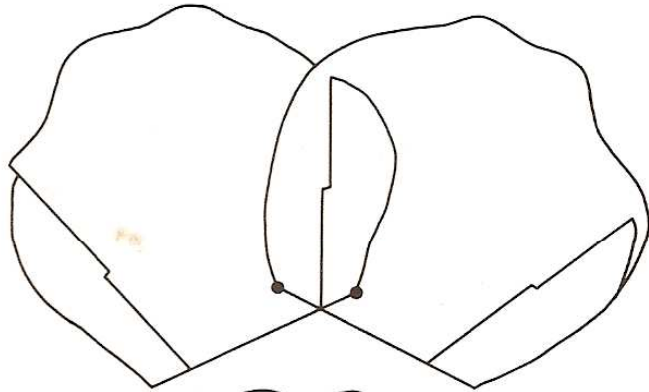


6枚



6枚

部品図

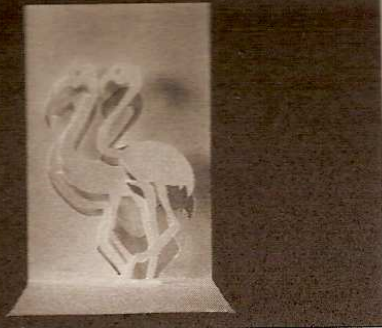


花芯 } 組立図
花弁 }

9 フラミンゴ Flamingo

脚の長さ、美しさ、うす紅色の羽をつけ、群れ集まってのその舞はラインダンスをおもわせる。

With long beautiful slender legs and faded pink feathers, their dance in a group really does look like "A Chorus Line".

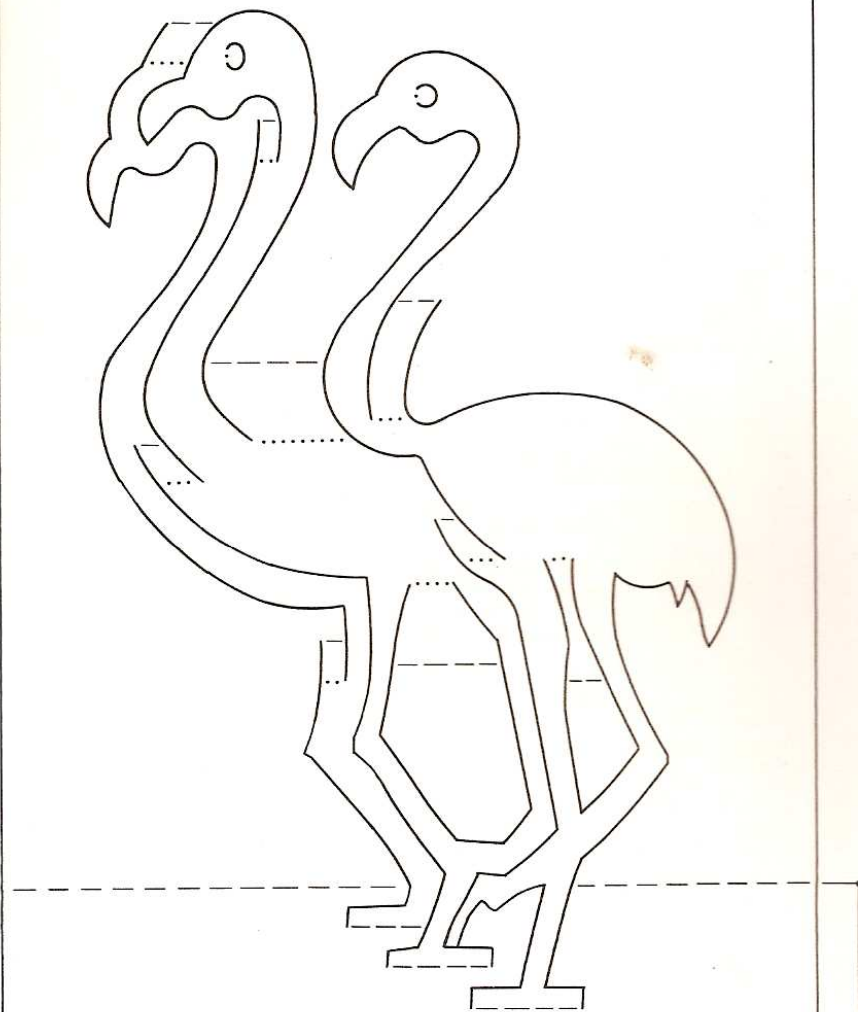


図面をケント紙に写して作成して下さい。
Make this work by tracing this drawing on to another sheet of paper (Kent paper, if available).

..... 山折り線 Ridge fold line

--- 谷折り線 Valley fold line

— 切り線 Cutting line

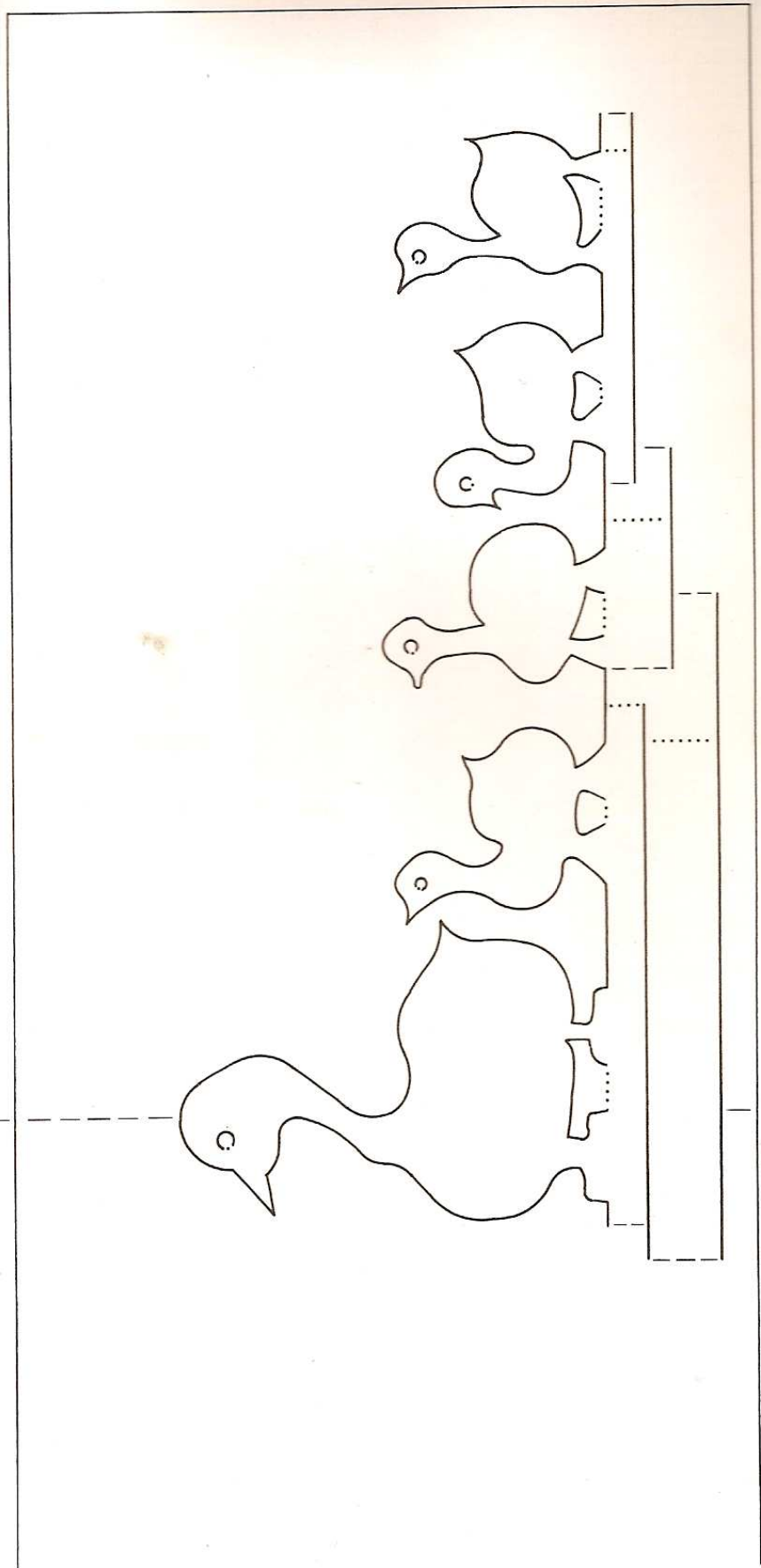


15cm

10 かるがも Spotbill Duck

よそ見をしないでちょこちょこと、皇居のお堀へお引越し、今一番ブームになっているかるがもの親子から安らぎのプレゼント。

Without looking aside, a spotbill duck family is waddling toward the moat of the Imperial Palace. Watching their moving in this season has become very popular. It is a very heartwarming present to us.



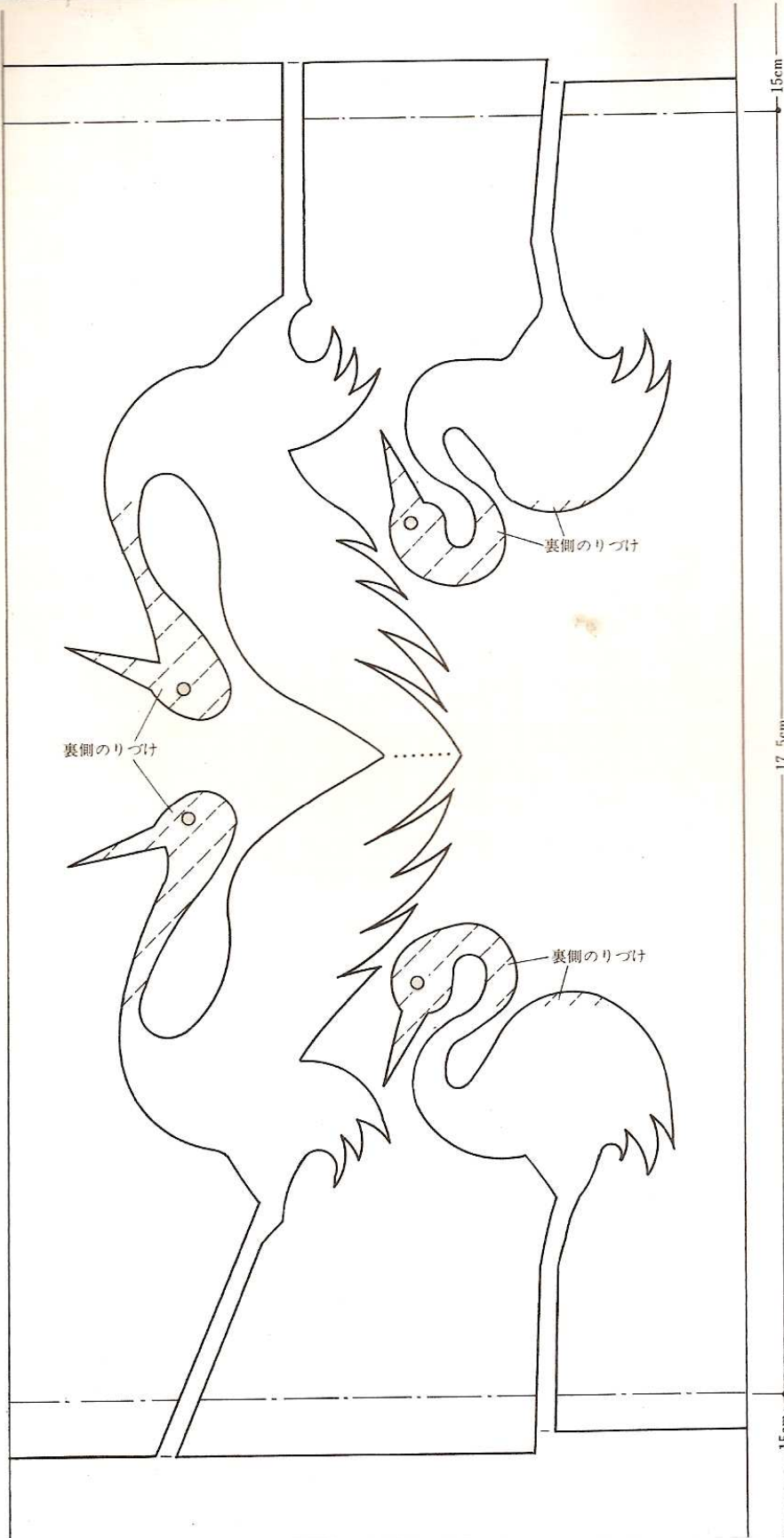
図面をケント紙に写して作成して下さい。
Make this work by tracing this drawing on to another sheet of paper (Kent paper, if available).

- 山折り線 Ridge fold line
- 谷折り線 Valley fold line
- 切り線 Cutting line

折り紙 花巻

11 鶴 Crane

北国の静まりかえった雪原に、姿態優美なつるの羽ばたき。
A beautiful crane is flapping its wings in a quiet snow field in a northern country.



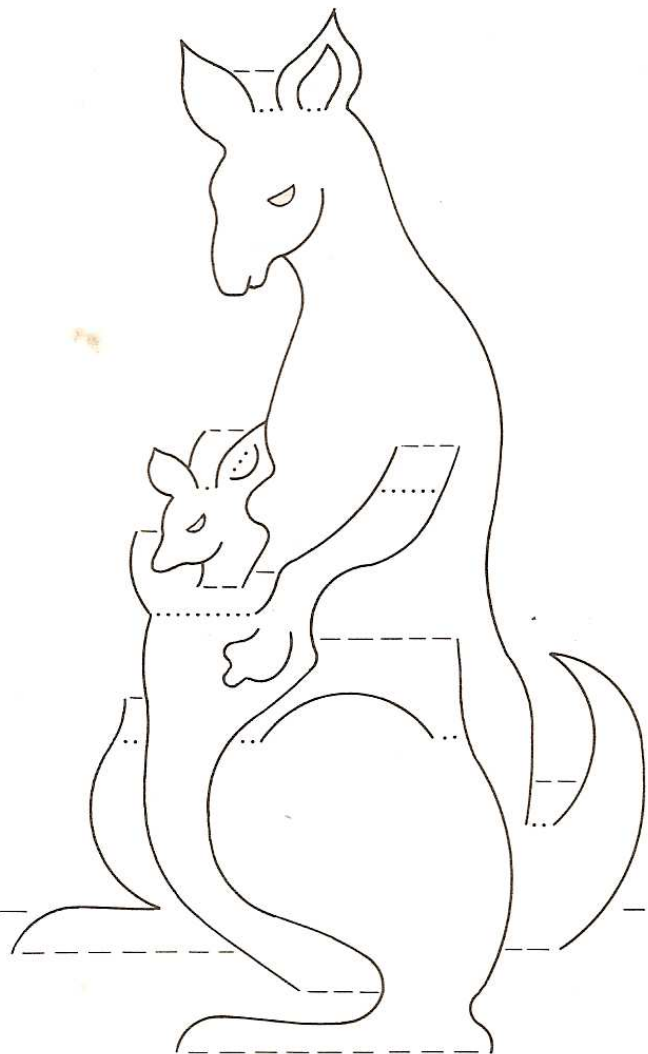
- 山折り線 Ridge fold line
 - 谷折り線 Valley fold line
 - 切り線 Cutting line
 - 台紙の谷折り線 Valley fold line in lining
- 台紙が必要です
The lining must have these two techniques applied

図面をケント紙に写して作成して下さい。
Make this work by tracing this drawing on to another sheet of paper (Kent paper, if available).

12 カンガルー Kangaroo

カンガルーの子は生まれたときはねずみの子ぐらい。自力で母親のおなかの袋に入り育つ。“おふくろの感じがあったかいなー”。

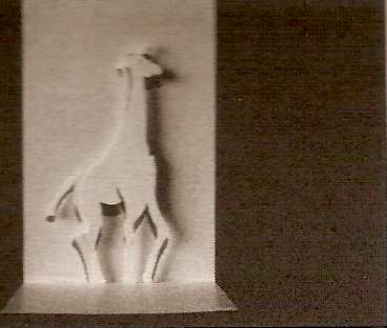
A newborn baby kangaroo is as big as a baby mouse. It crawls into mother kangaroo's pouch by itself, and grows there. "How warm it is in mammy's bag!"



図面をケント紙に写して作成して下さい。
Make this work by tracing this drawing on to
another sheet of paper (Kent paper, if available).

- 山折り線 Ridge fold line
- 谷折り線 Valley fold line
- 切り線 Cutting line
- 切り落とし Cutout

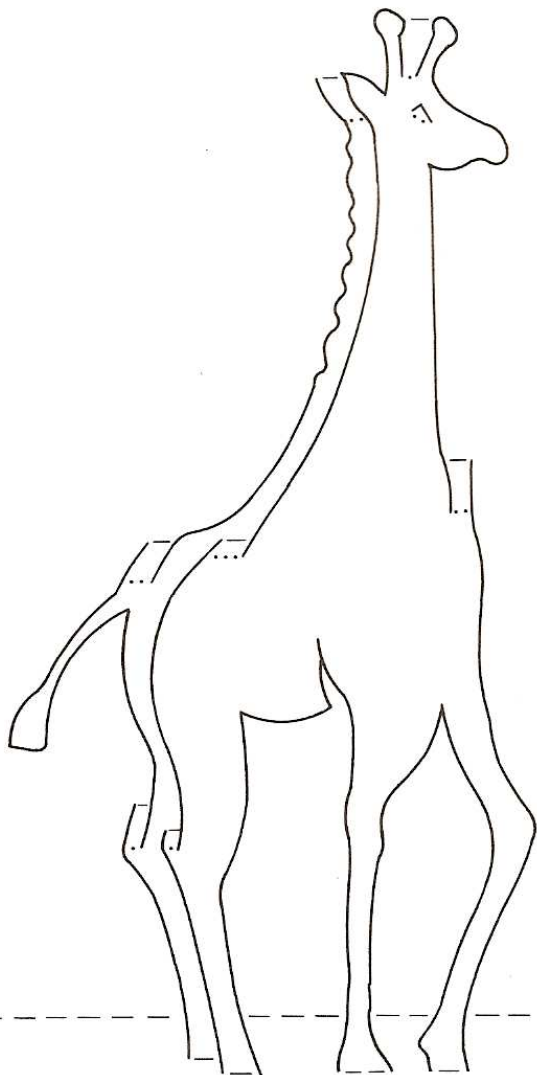
15cm



13 きりん Giraffe

Giraffe, アラビア語で早く歩むものの意。そのジラフがどうして麒麟という中国の想像上の動物の名前をもらえたのか？

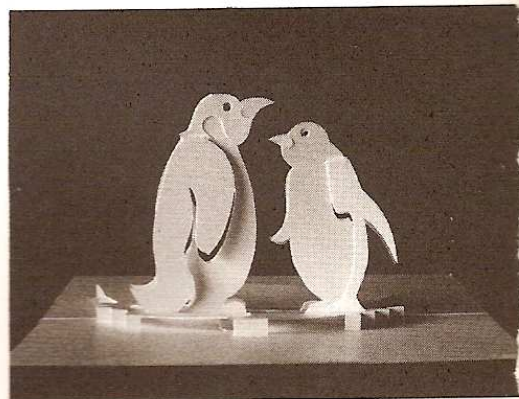
Giraffe means something walking fast in Arabic. I wonder why the animal has got the name "Kirin" in Japanese, which originally was an imaginary animal's name.



14 ペンギン Penguin

毎年南極に赴く観測隊員は南極海域に入ると、燕尾服に身をつつみ正装した南極の住人鳥、ペンギンたちの大歓迎を受ける。

When antarctic observation crews go into the antarctic region every year, penguins, the antarctic inhabitants well dressed in swallow-tailed coats, come out and heartily welcome them.

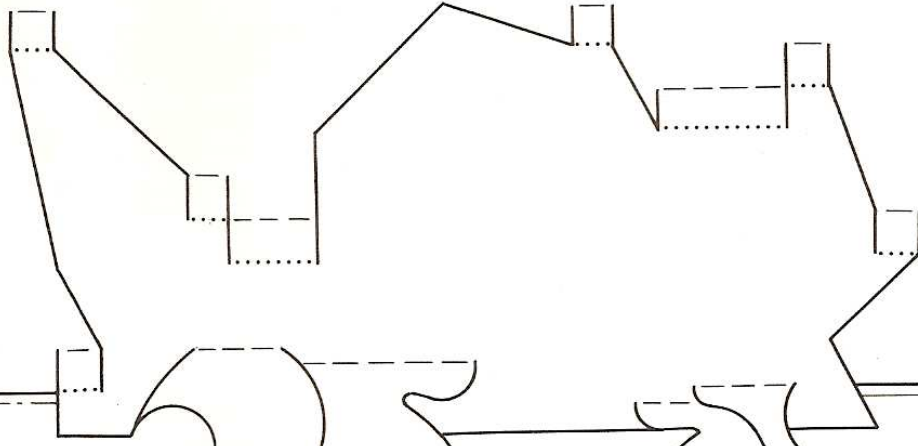


図面をケント紙に写して作成して下さい。
Make this work by tracing this drawing on to another sheet of paper (Kent paper, if available).

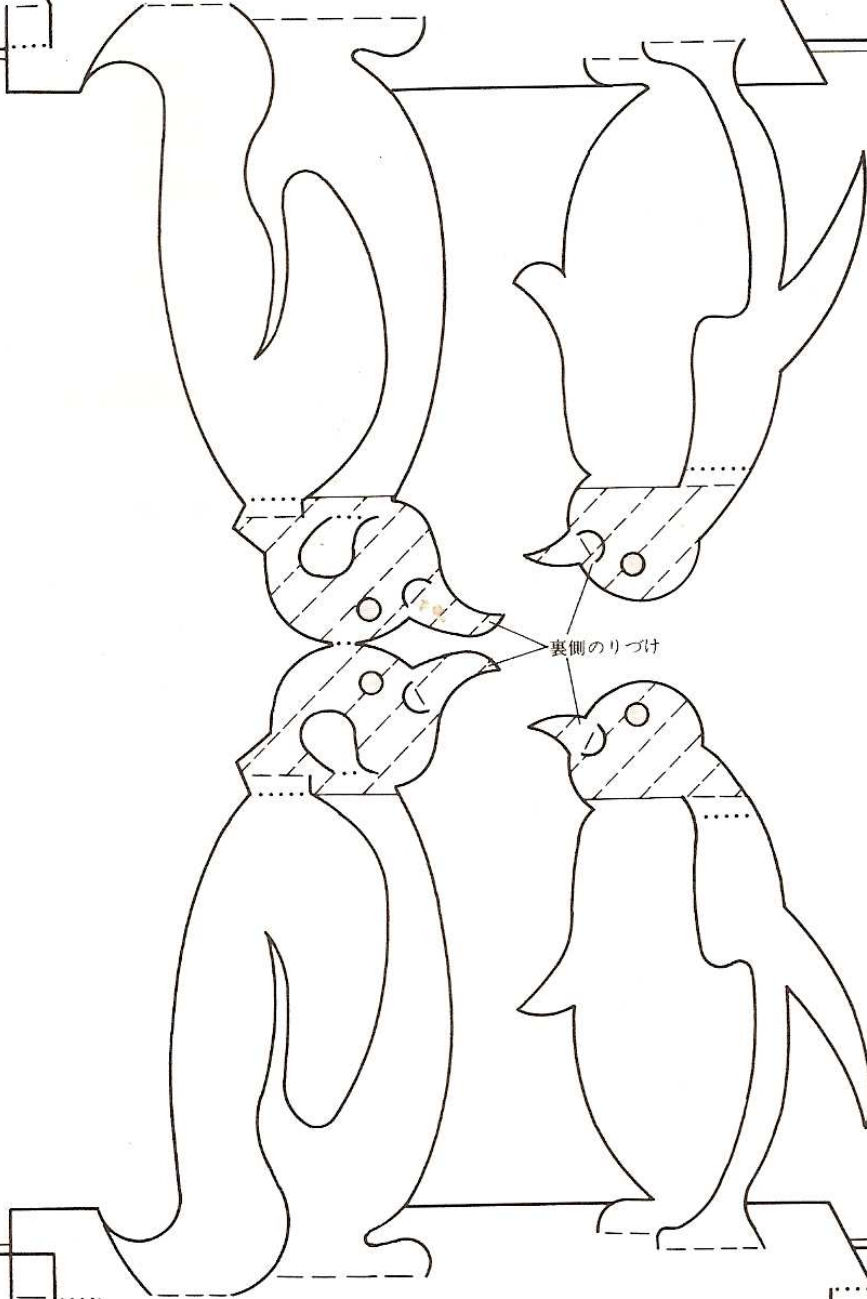
- 山折り線 Ridge fold line
- 谷折り線 Valley fold line
- 切り線 Cutting line
- 切り落とし Cutout

15cm

9.9cm

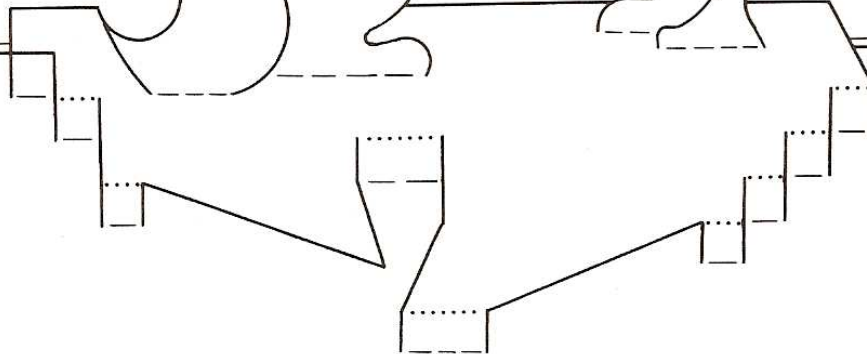


13.8cm



裏側のりづけ

9.9cm



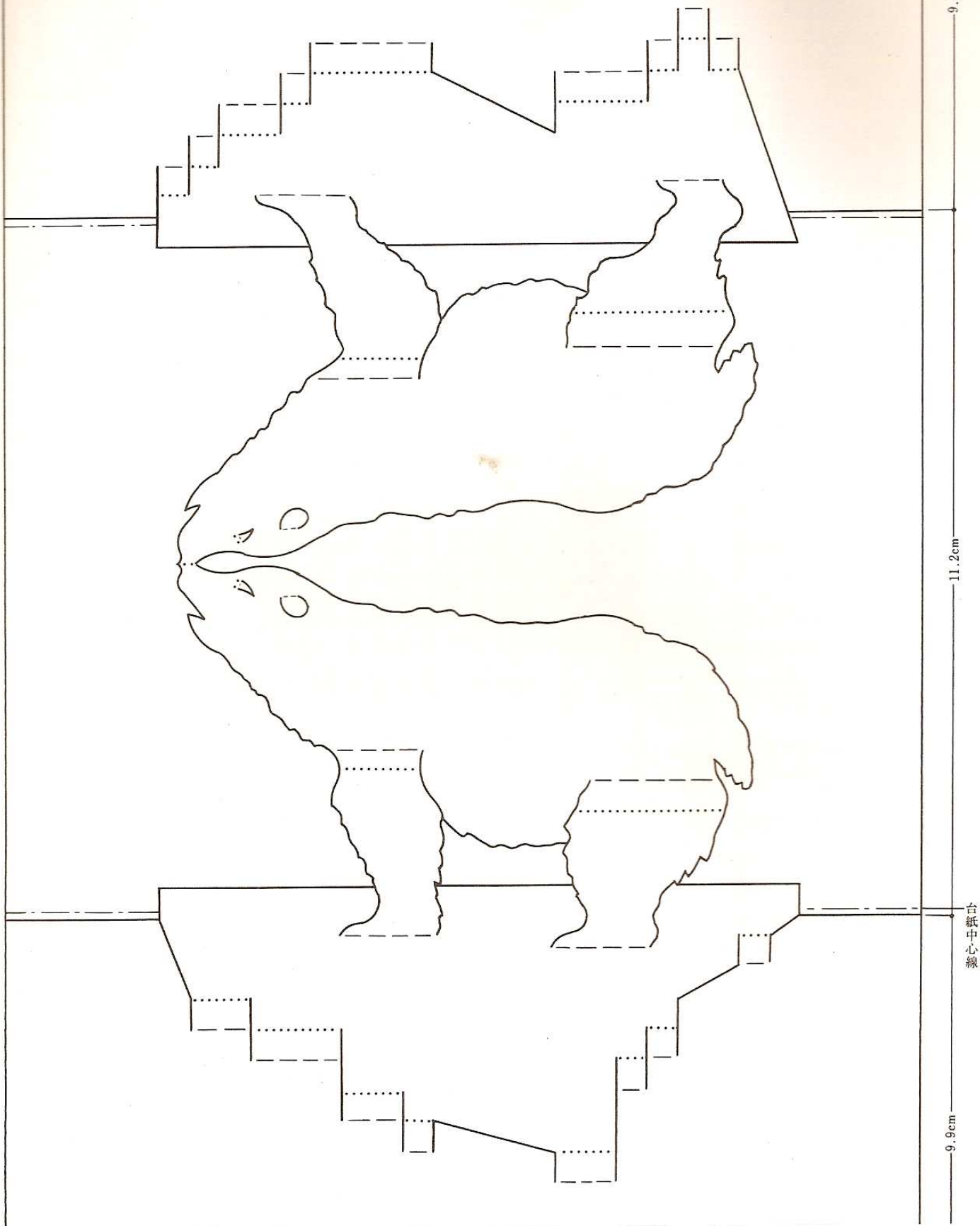
15 白熊 White Bear

別名北極熊。北極は氷と雪だけのまっ白な世界、純白の毛を全身にまとい氷上の王者は流水のってどこへ行くのかな。

Another name, Arctic Bear. The Arctic is a world of ice and snow. Wearing the snow-white hair over its body, where is the king of the ice world going on a floating iceberg?

図面をケント紙に写して作成して下さい。

Make this work by tracing this drawing on to another sheet of paper (Kent paper, if available).

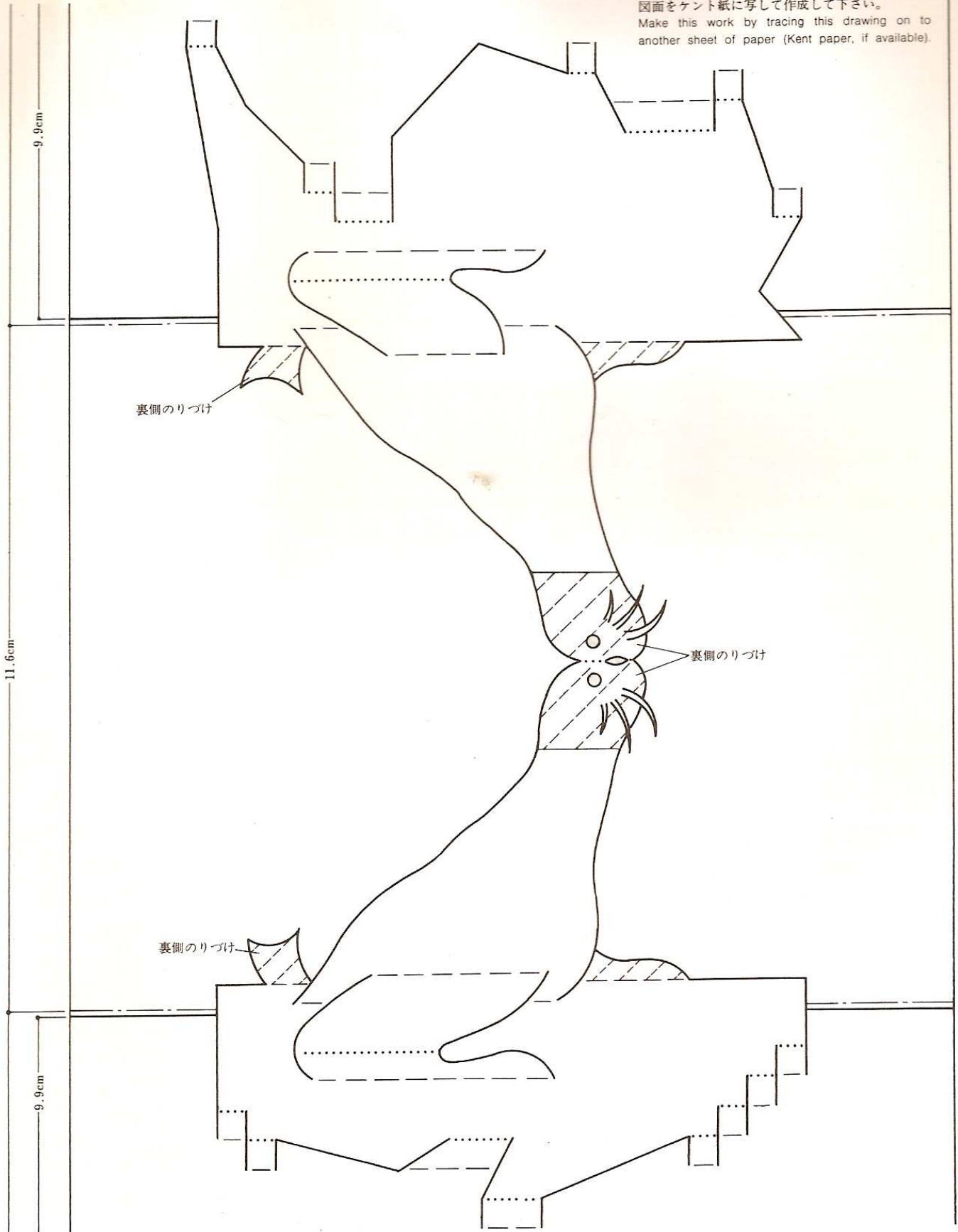


16 オットセイ Seal

人間社会で一流の玉乗り曲芸師として活躍する「オット」くんを慕う北極の恋人「セイコ」ちゃん。
"Seiko", a lovely girl in the Arctic, misses her boyfriend "Otto" who has distinguished himself in man's world as a major performer on a ball.



図面をケント紙に写して作成して下さい。
Make this work by tracing this drawing on to another sheet of paper (Kent paper, if available).





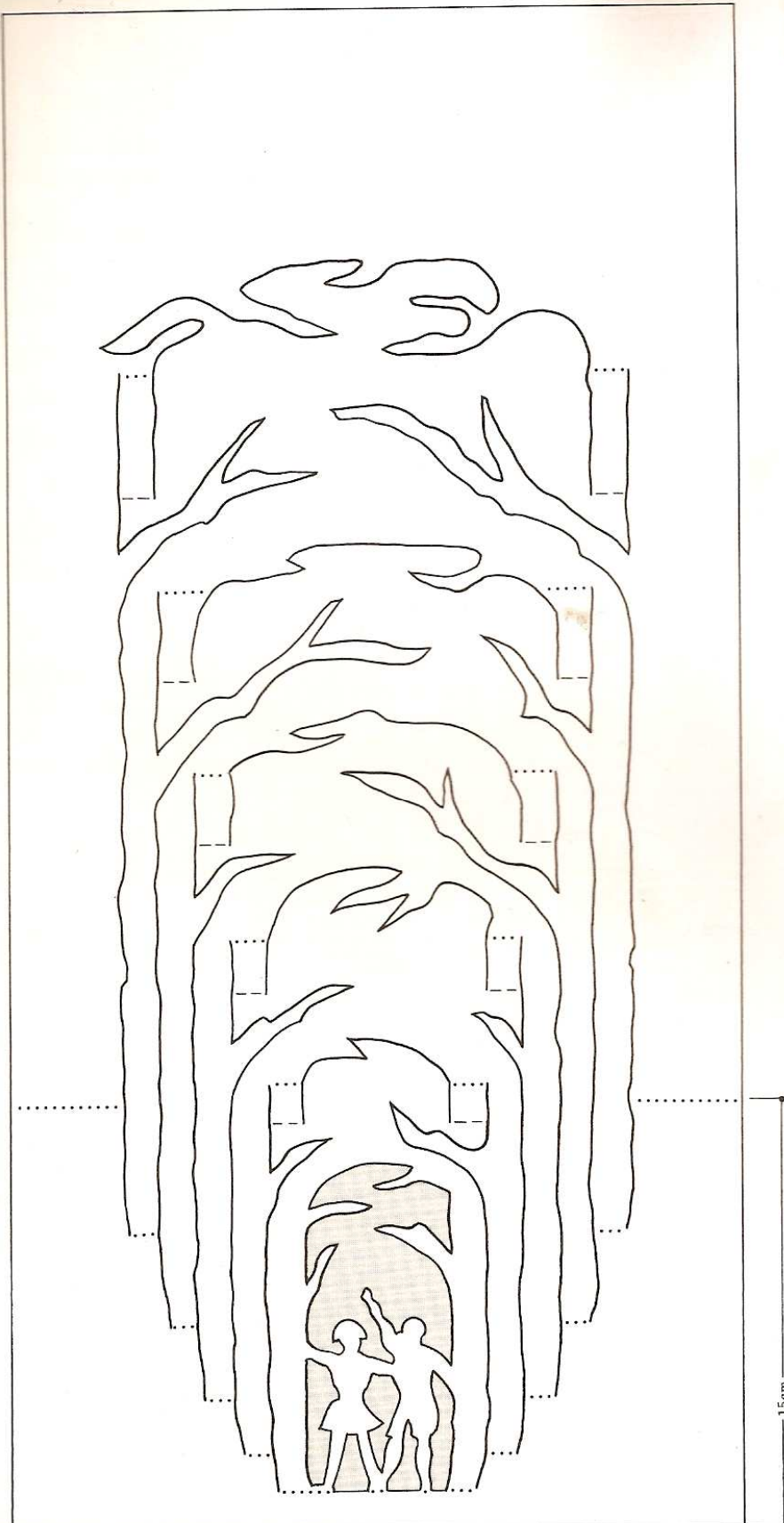
17 チルチルミチル Tree Tunnel

樹々の葉づれの音がまるでメロディーを奏でているような木立のトンネル、ここはもう童話の世界。幸せの青い鳥をみつけることができるかも。

The leaves on the trees play a beautiful melody in a tree tunnel. Here, you are in the world of juvenile tales. I hope you will find a blue bird which brings you happiness.

図面をケント紙に写して作成して下さい。

Make this work by tracing this drawing on to another sheet of paper (Kent paper, if available).

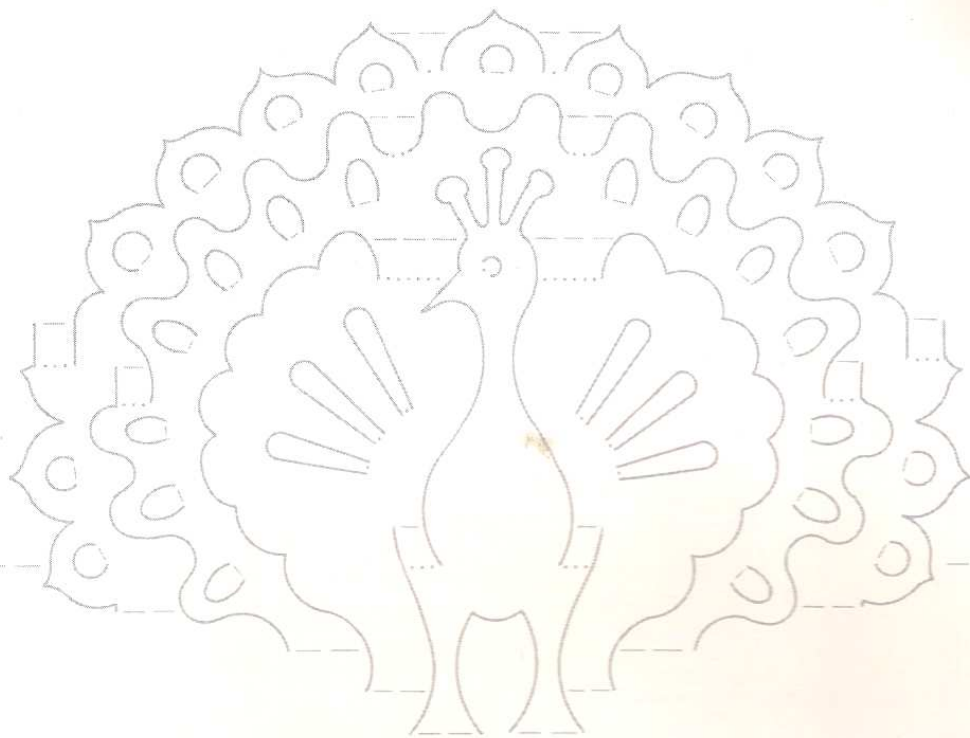


- 山折り線 Ridge fold line
- - - 谷折り線 Valley fold line
- 切り線 Cutting line
- 切り落し Cutout

19 孔雀 Peacock

光琳孔雀図の印象を立体化したもの。雄の尾の羽の先に眼状斑があり、扇状に広げた姿は極めて美麗。

This work is a three dimensional representation of painter Korin Ogata's "Peacock". A male peacock has greatly elongated tail coverts which are tipped with ocellated spots. It is extremely beautiful when they are erected and spread like a fan.



20 白鳥 Swan

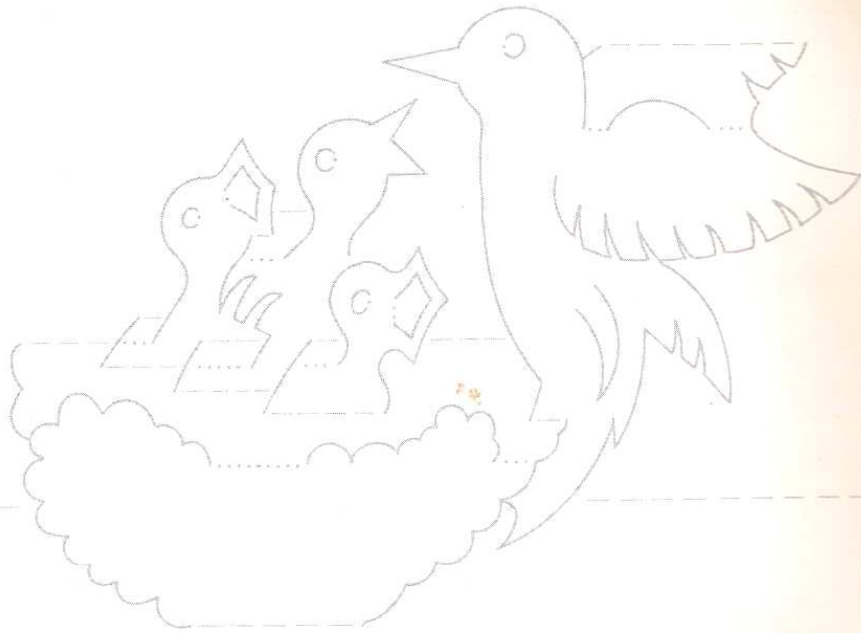
湖上に遊ぶ白鳥の姿は絵画、音楽等の題材となることが多く、バレエ「白鳥の湖」はその最たるもの、この折り紙は「湖の白鳥」を表現しました。

The beautiful scene of a swan swimming on a lake is often taken up as a subject for painting or music. The ballet "Swan Lake" is the best example. This origami work represents a "Swan on a lake".



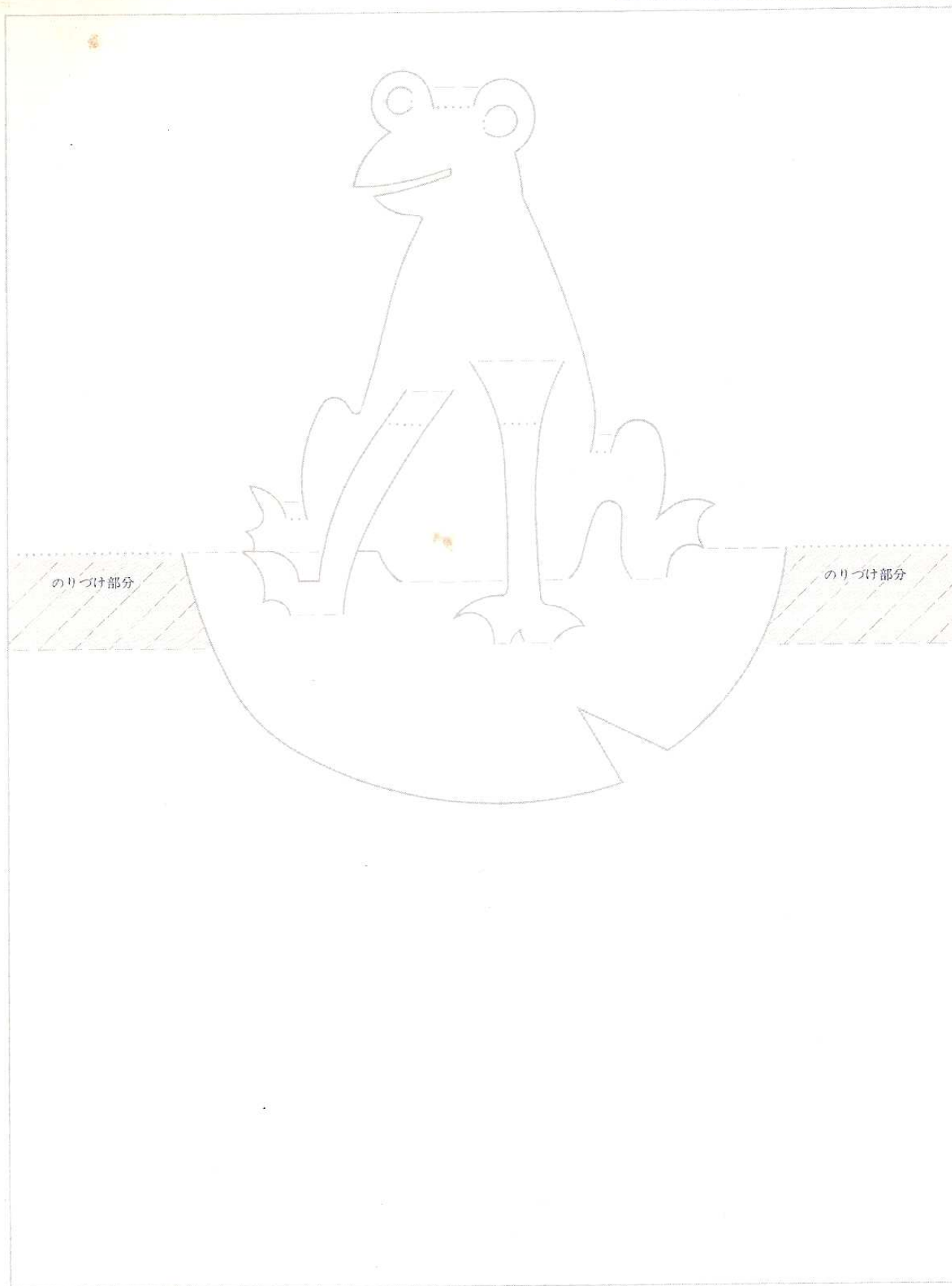
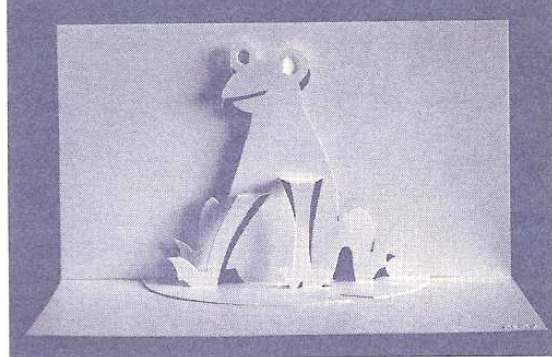
21 小鳥 Small Bird

親鳥はせっせと餌を捕ってきては、口を大きくあけて待っている子供たちに食べさせる。同じ顔、同じ口、親鳥には餌を与える順番がわかるのでしょうか。要領の良い子、悪い子、普通の子。
A mother bird busily gets food and brings it to her children waiting with their mouths open. How does she know who is next to feed? There might be a shrewd one, damned one, and honest one.



22 かえる Frog

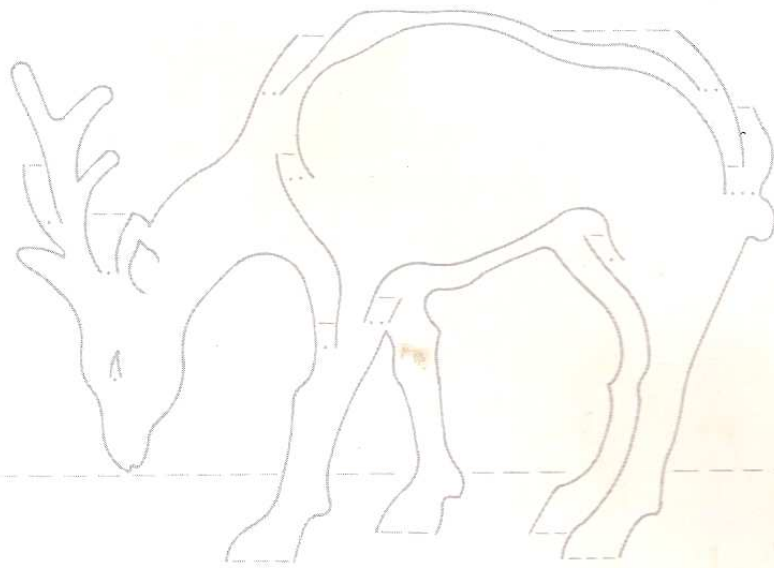
水草の葉の上に鎮座しますかえるくん，さすが殿様がえるだね。
Staying on the leaf of a water plant, the king frog shows its dignity suitable for its name.



23 鹿 Deer

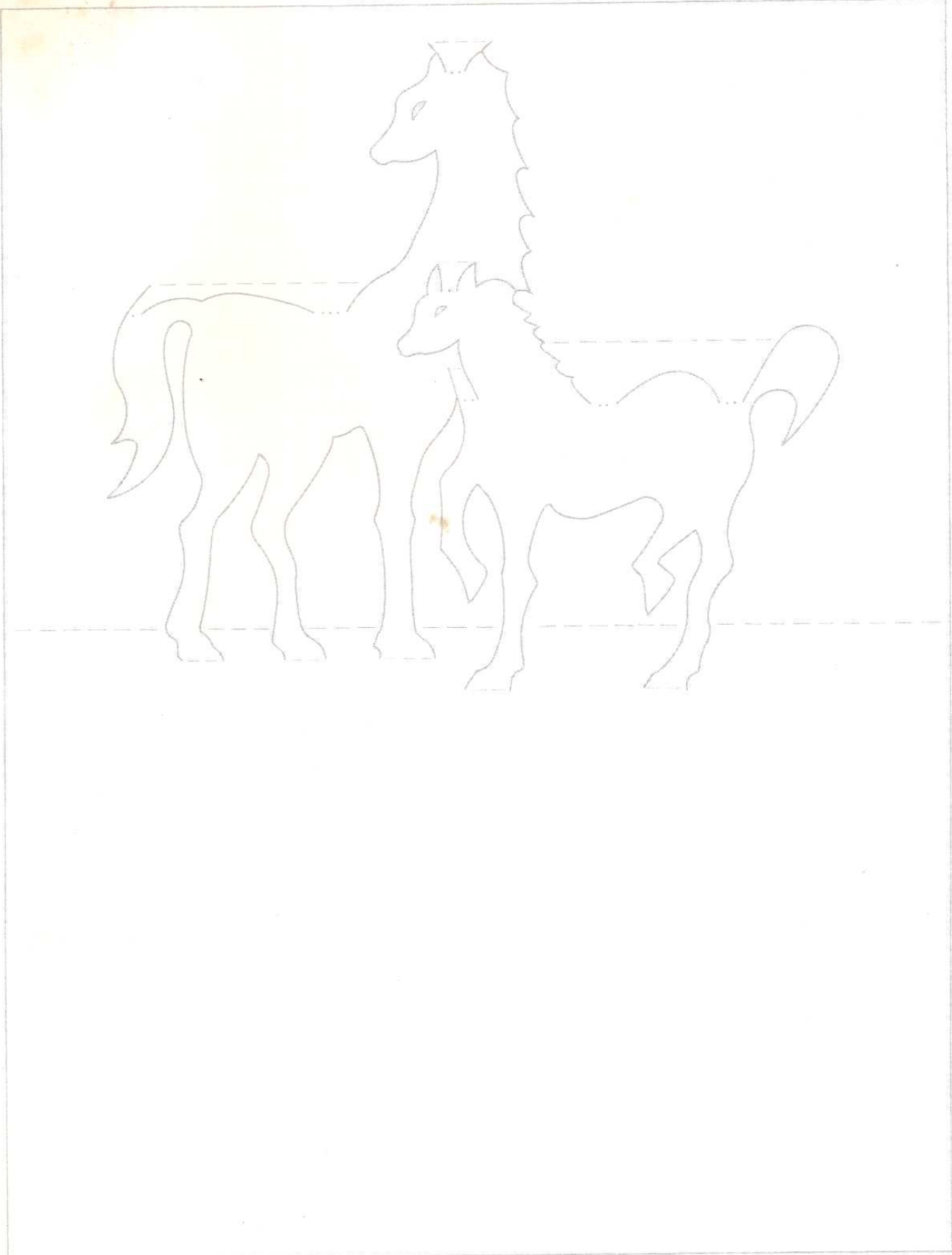
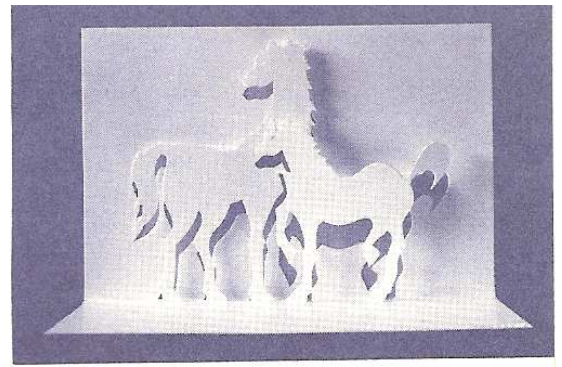
奈良の春日野青芝に腰をおろせば鹿のフン、折り神さまよフンフンフン。

If you lie down on the grass of Kasuga Shrine, Nara, you may sit on deer dung. Origami means "Fold God"; Deerdung means durdung!



24 馬 Horses

馬には乗ってみよ人には添うてみよ。しからは折り紙は折ってみよ。
Judge a horse by riding, a person by keeping company, and origami work, by folding.



18 鷹 Hawk

「能ある鷹は爪を隠す」, 「鷹は餓えても穂をつまず」などことわざにも用いられるほどの威厳と風格をもち, 古来から尊重されている。
The hawk is greatly respected from old times because of its dignity and distinction from other birds, so that there are proverbs such as "A talented hawk hides its claws" or "A hawk never picks an ear, even if it is starving".

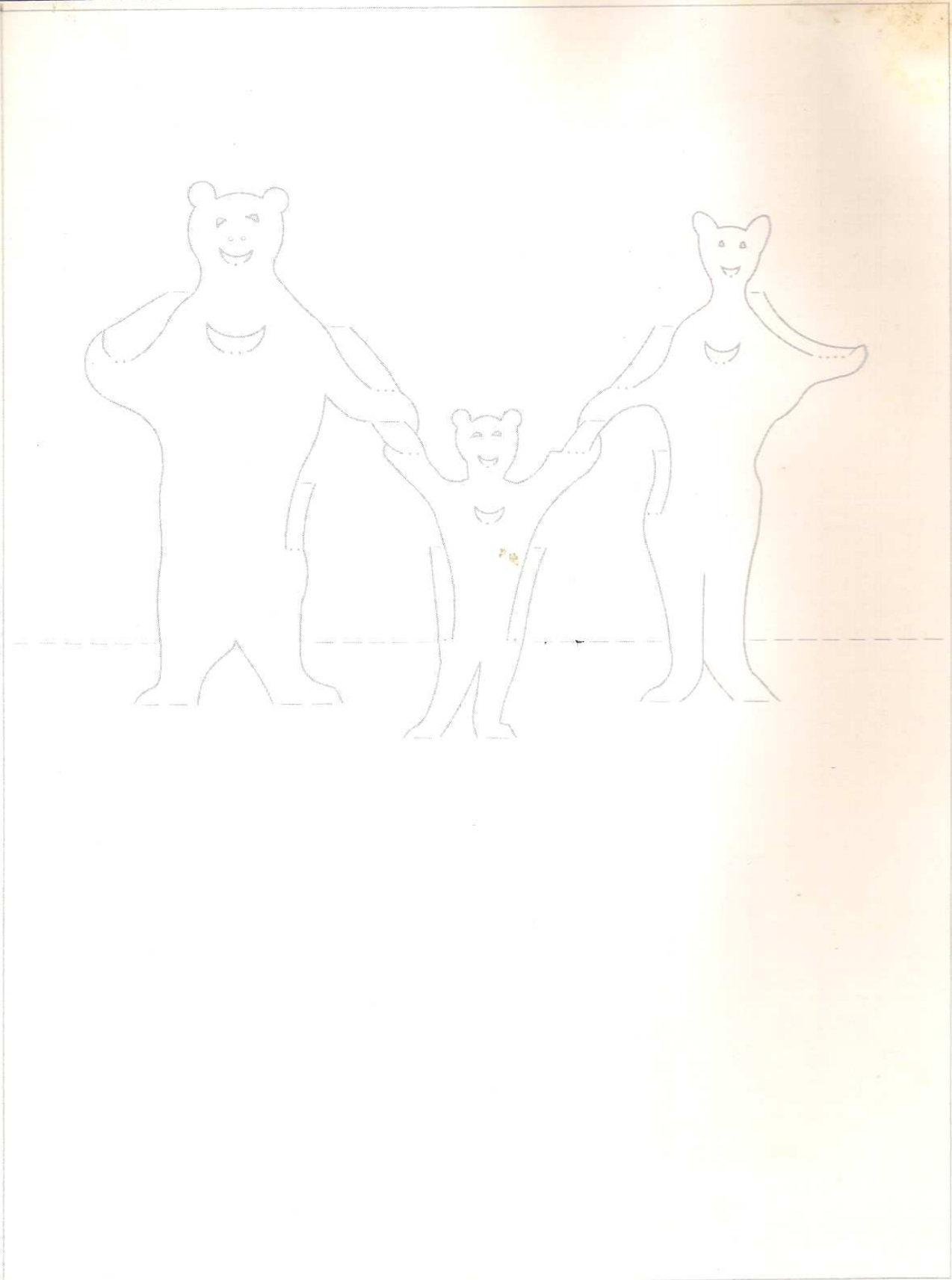
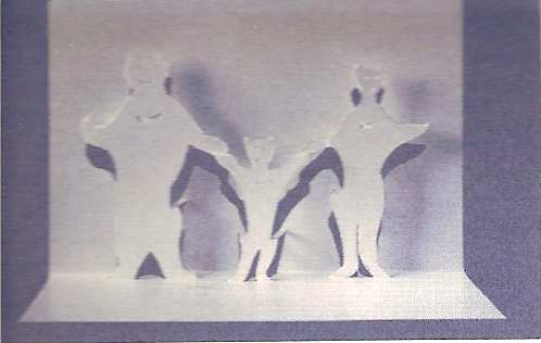


..... 山折り線 Ridge fold line - - - 谷折り線 Valley fold line — 切り線 Cutting line

25 熊 Bear

日本月の輪熊一家の記念撮影。おとうくま、おかあくま、ちいくま、とだんだんぬいぐるみのようになってきました。

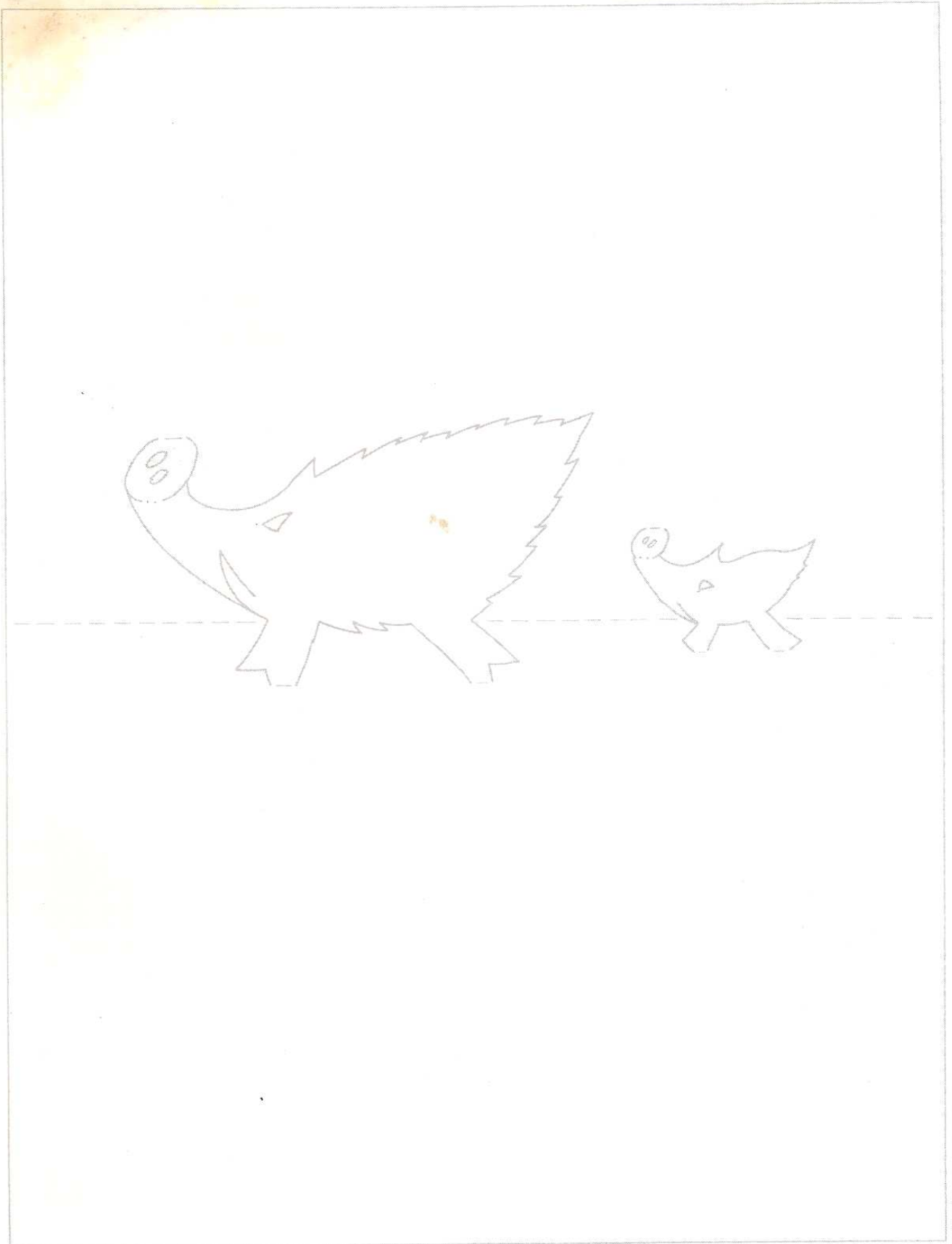
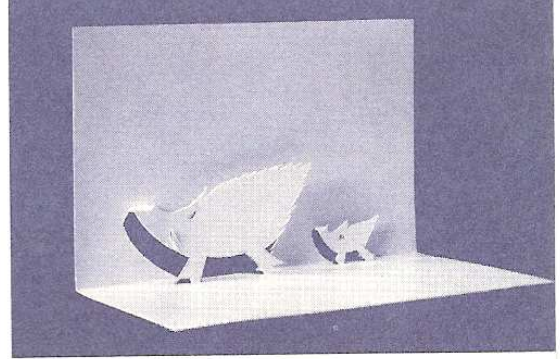
A souvenir picture of a Japanese white-collar bear family. Bear dad, mom, and cub. Are'nt they like pretty dolls?



26 猪 Wild Boar

鼻息荒く駆けてくる親猪の後をいっばし遅れじと奮走する子猪。1995年の猪年は大分先じゃ。

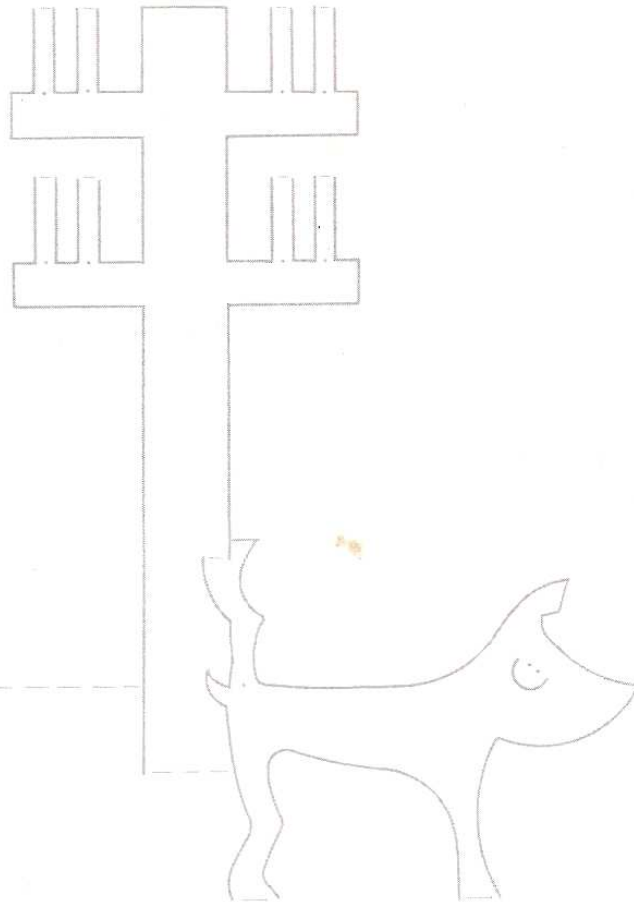
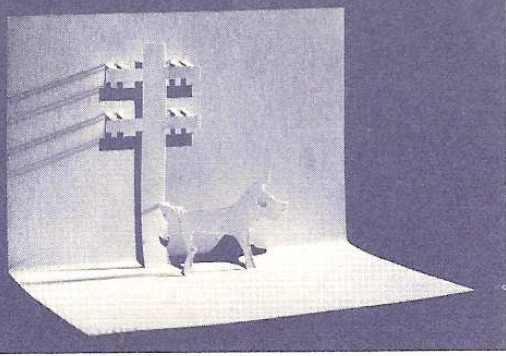
Breathing hard, a parent boar is dashing, and a child boar is running after it not to be left far behind. The next boar year, 1995 is years ahead.



27 犬と電柱 Dog and Utility Pole

じゃまな電柱がなくなると犬は困るのでしょうか。色々な取り合わせの妙を工夫しましょう。犬年は1994年。

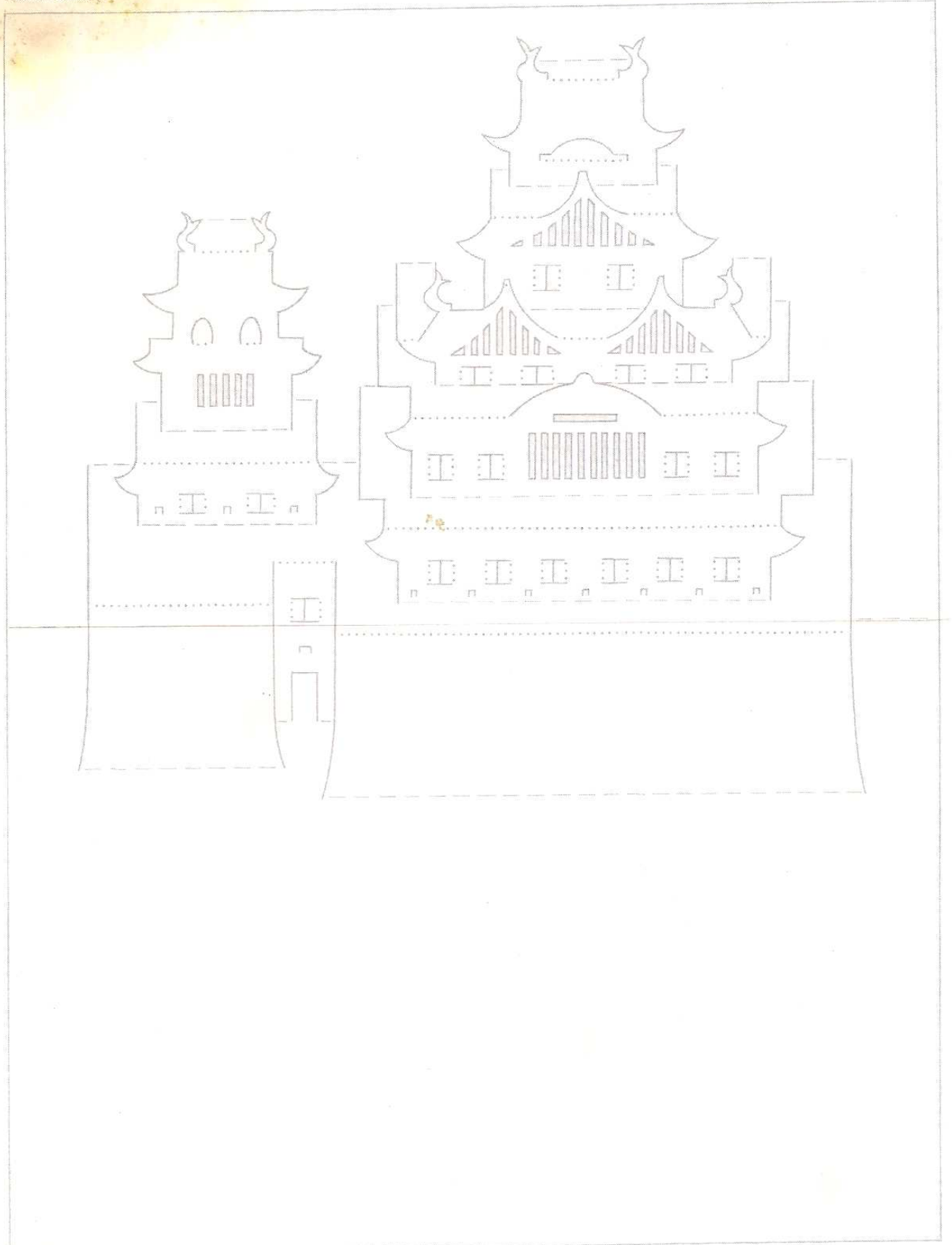
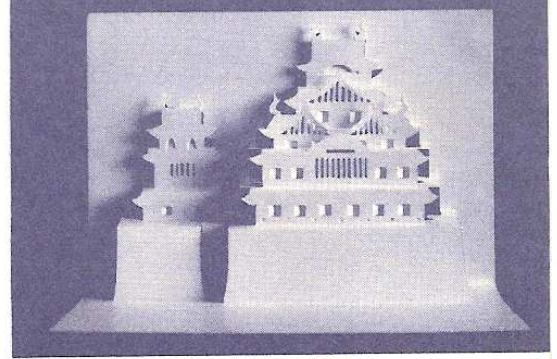
If utility poles were removed, would dogs be troubled? Let's try an interesting combination for a subject. Next dog year is 1994.



28 姫路城 Himeji Castle

播磨平野の中央、姫山の上に建つこの城は播磨五十二万石池田輝政の居城、七重の大天守と三つの小天守からなり白亜で美しく化粧されたその形から別名白鷺城とも呼ばれる天下の名城。

This renowned castle which stands on Himeyama hill located at the center of Harima plain was owned by Terumasa Ikeda, the lord of Harima. It has a seven story large donjon and a three story small donjon. Because of its white color and of its beautiful decoration and the shape, it has a byname, Snowy Heron Castle.



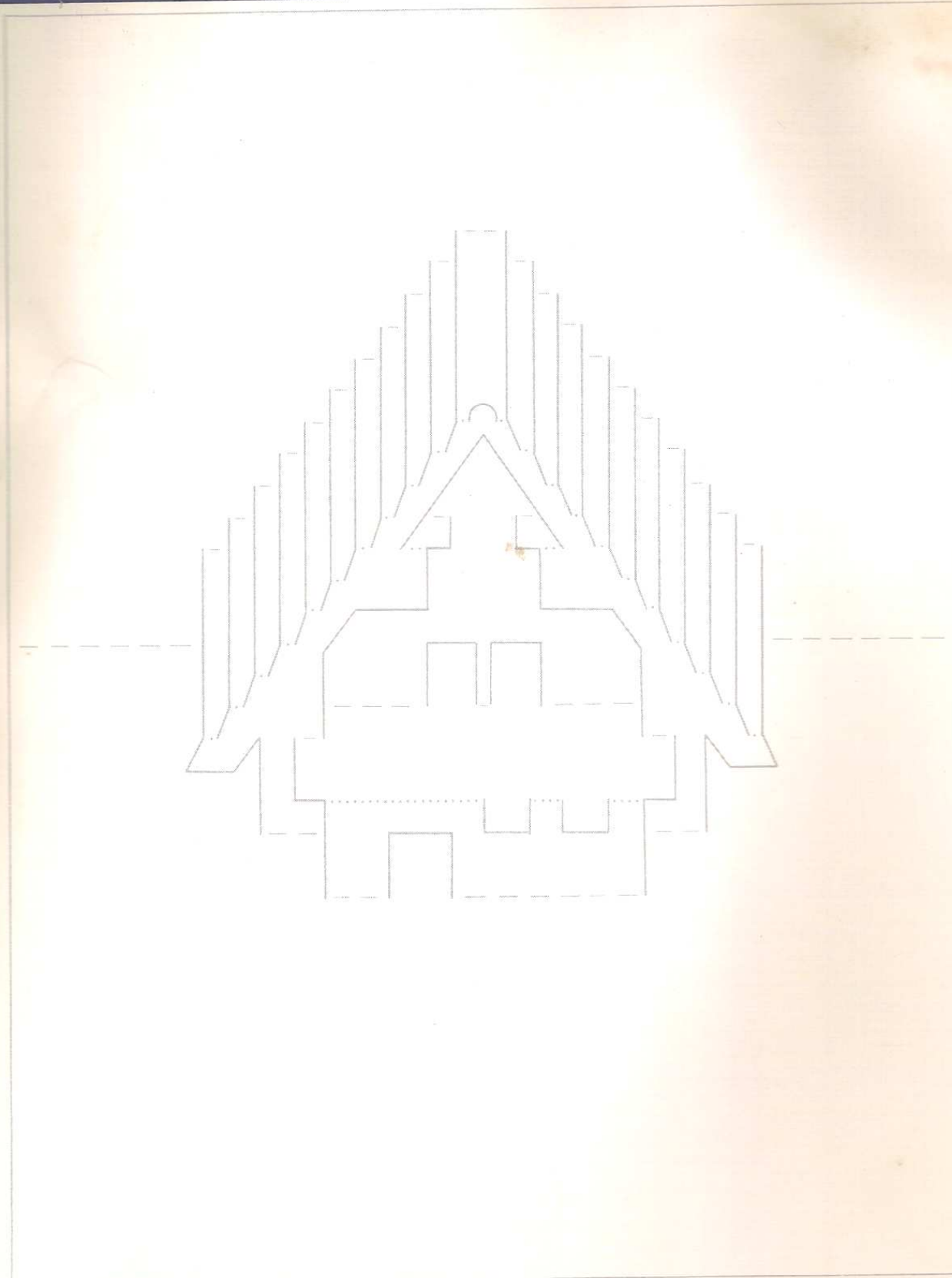
..... 山折り線 Ridge fold line - - - 谷折り線 Valley fold line — 切り線 Cutting line □ 切り落し Cutout



29 合掌造りの村上家 Gassho Style (Murakami House)

富山県東砺波郡平村の村上家は、越中五箇山地方の代表的な合掌造り。18世紀前半の切妻造りで、天井裏は3層もあり、昔、蚕（おかいこさん）室になった。

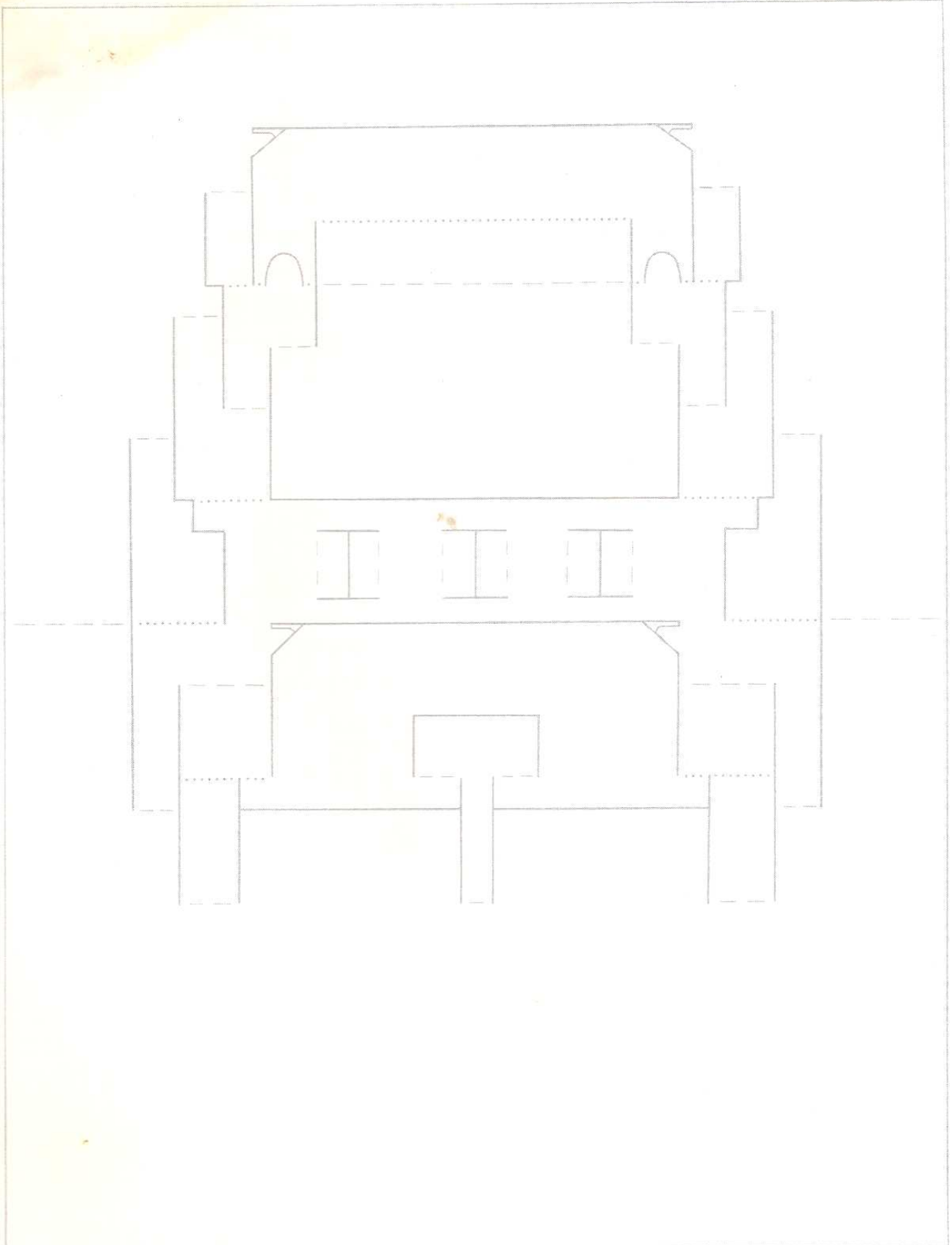
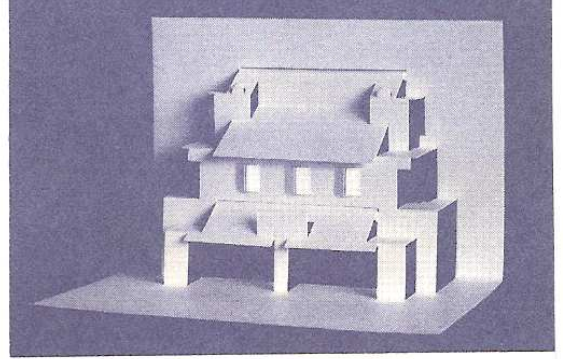
Murakami house in Tairamura, Higashitonamigun, Toyama, is a typical farm house of Gassho style of the Ecchu Gokayama region. It was built in the first half of the eighteenth century. The gable roof is so large that it has a three story attic which was used for raising silk worms.



30 川越の亀屋 Kameya, Kawagoe

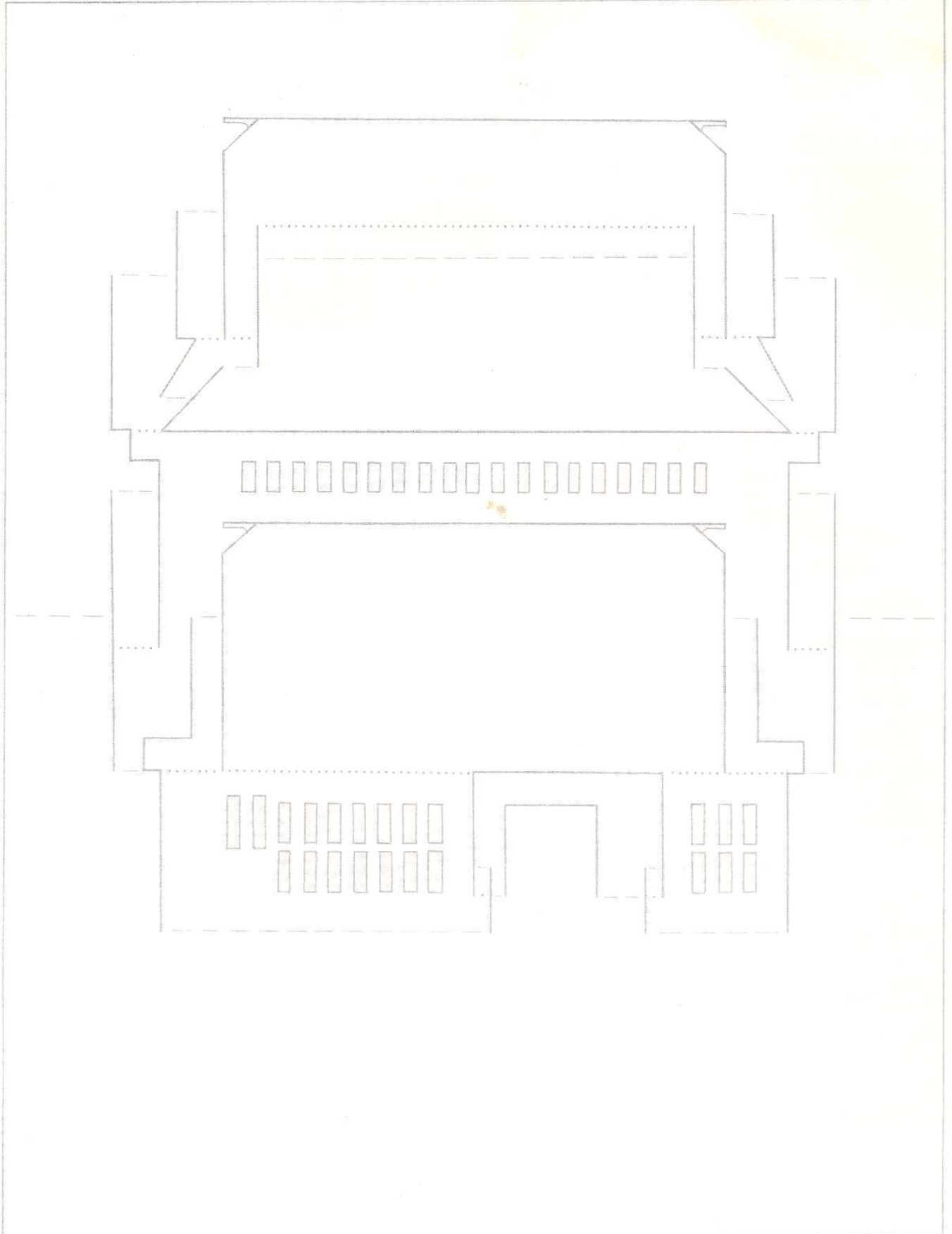
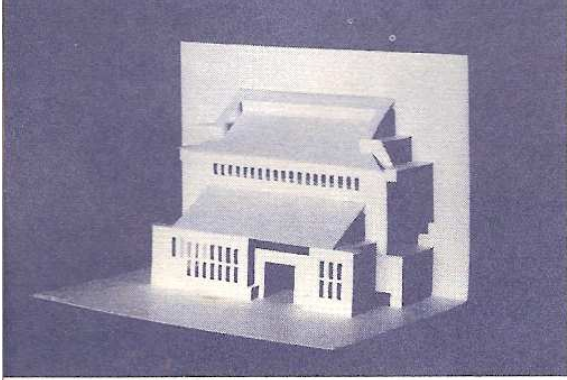
小江戸といわれた川越は、^{みせぐら}店蔵という土蔵造りの商家が多い。亀屋は、明治26年の大火の次の年に作られた代表的な、重厚そのものといった構えである。

In Kawagoe city which used to be called Small Edo, there are many merchant houses of storehouse style called "Misegura". Kameya is a typical merchant house of this style. It was built in 1894 right after a big fire in 1893. The appearance is impressively massive and heavy.



31 今井町の今西家 Imanishi House, Imaicho

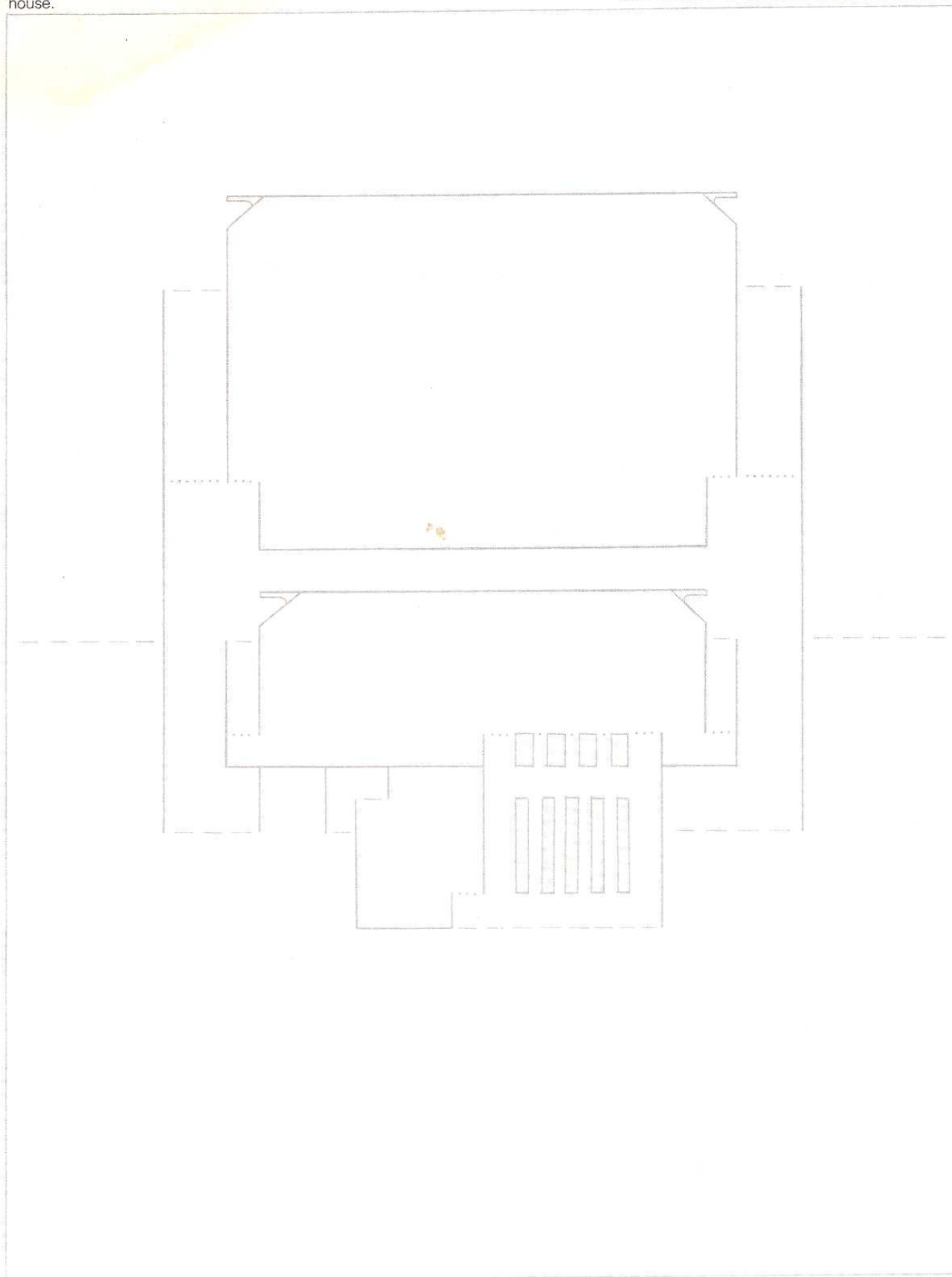
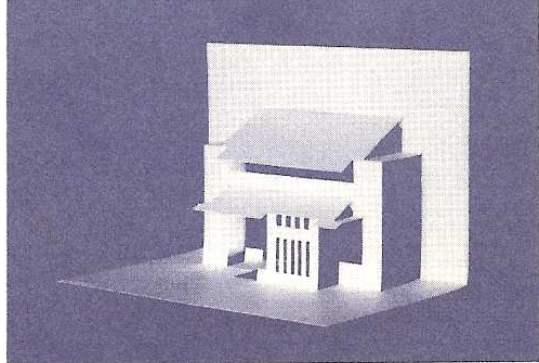
奈良県橿原市今井町の今西家は、城塞のような珍しい環濠寺内町じないちようの中で最も古く、1650年の棟札がある。入母屋造りだが、棟が幾つもあるように見えるため八棟造りともいう。外壁は軒裏まで白漆喰。
 Imanishi House is in Imaicho, Kashiwara, Nara. The town is one of the interesting "Kangojinai" towns which have a moat around them, like fortresses. The house plate explains that the house was built in 1650, the oldest among the houses in these towns. The roof is in the gambrel style, but as it has many ridges, it is called the eight-ridge roof style. It is more a castle than a house.



32 京の町家 Machiya, Kyoto

ボストンのチルドレンズミュージアムに、実大展示されているもの。平入りで、低い2階、左側の入口は、土間の通り庭が奥へつづく。細かい格子の出窓が右手に、床の台は折りたたみ式の揚見世のつもり。

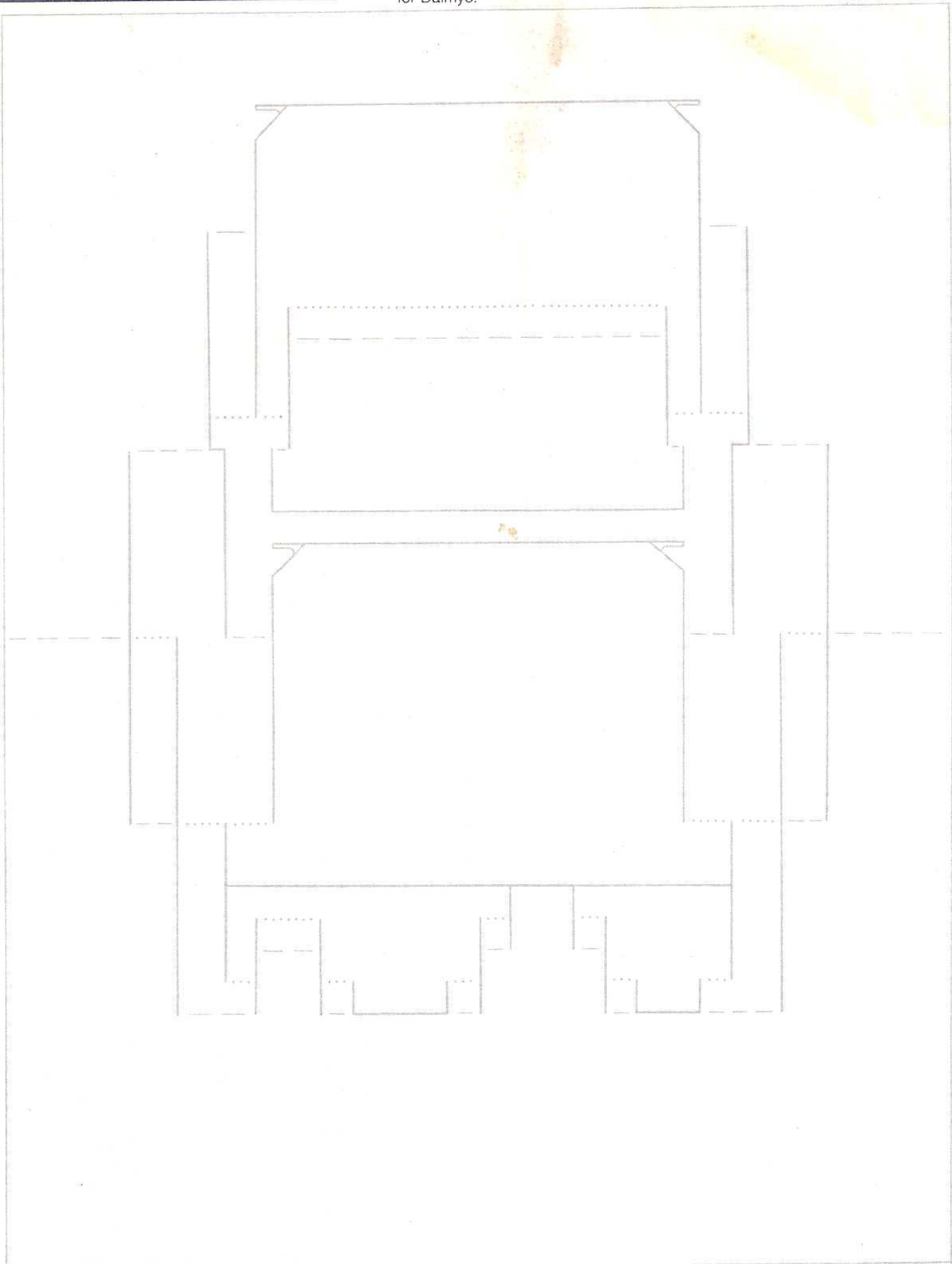
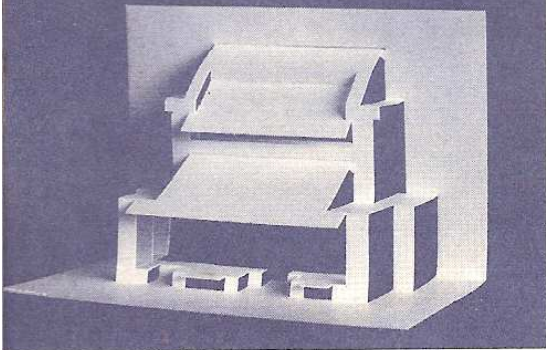
I made an origami work of Machiya (merchant house) whose mock-up model is exhibited in the Children's Museum in Boston. The front is on the eave side and the second floor height is very low. From the entrance on the left hand side, a narrow dirt floored service corridor leads you to the inner part of the house.



33 ^{おおすみ} 滋賀の大角家 Ohsumi House, Shiga

滋賀県栗太郡栗東町六地藏は旧東海道、草津宿と石部宿の間の宿として栄えた。17世紀末にできた大角家は本陣を兼ねた、間口10間の大きな薬店である。店は土間と板の間、たたみの組合せ。

Rikujizo Ritoucho, Kuritagun, Shiga prospered as a post town between Kusatu-Post and Ishibe-Post on the old Tokaido Highway. Ohsumi House was built in the end of the eighteenth century. It was a large drugstore with a frontage of 10ken (18 meters). At the same time, it served as an officially appointed inn for Daimyo.



折り紙建築の近況

News from the World of Origamic Architecture

この5月、サミットのちょっと前、ベネツィアから程遠からぬパドヴァでの国際折り紙展に出品のお誘いあり、国際交流基会から旅費を頂いて参りました。ヨーロッパ各地に伝承折り紙愛好家の組織があると聞いていましたが、それらの中心人物が一堂に会したのです。ヨーロッパ人のコミュニケーションは、フランス語だということがよく分かって、僕も20何年前、カナダはケベックの家庭で1か月居候をしたり、パリの屋根裏部屋に3か月耐えた、乏しい体験を

Last May, just before the 1987 summit meeting in Venezia, I attended the International Origami Exhibition in Padova, a city near Venezia, and exhibited some of my works. This trip was sponsored by the Japan Foundation.

I was informed in advance that there were many traditional origami organizations in various parts of Europe. Excitingly enough, key fans from all of these organizations gathered at this exhibition. Through my meeting with them, I realized that French was the language necessary for communication among Europeans and tried to recall my brief experiences using French, such as the one month home stay in Quebec or the three

よみがえらせました。

彼らは、レストランのテーブルで、日本から参加したベテランの何人かも、知らない、新しい工夫を、手品のように見せてくれました。そして、後で知らされたのですが、僕の折り紙建築は邪道で、こらしめてやろうと思っていた気配がありました。けれども、いざ、持参した90°、180°、360°のもので実演すると、まあ、理窟抜きの見事さ！に一斉の拍手をあげ、可愛らしいイタリアの会長さんと頬っぺのキスを交換

month stay in an attic in Paris about 25 years ago. Then, upon a restaurant table, the fans disclosed to this unknown Japanese master of Origamic Architecture, as if by magic, their new ideas for traditional origami. Later, I was told that before my appearance in Padova. I was perceived by the Origami Traditionalists as a heretic for practicing Origamic Architecture and that I should be burned at the stake! But when I displayed some of my 90°, 180° and 360° opened type works, I was heartily applauded beyond reason and to my pleasure, even exchanged kisses on the cheeks with the cute Italian president. Surprisingly, she told me that origami works were produced by elementary school children and were on

コペンハーゲン・ロイヤルアカデミーでのレッスン
A lesson of Origamic Architecture at Royal Academy, Copenhagen



ハーグ・日本大使館でのレッスン
A lesson of Origamic Architecture at Japanese Embassy at Hague.





ジュネーブ・ホテル ポーリヴァージュにて
At Hotel Beau Rivage, Geneva



ローマ・日本文化会館にて
At the Japan House, Rome

したりと、交流を楽しめました。驚いたことに、折り紙建築のイタリア語版はまだないのに、小学生達の作ったのが展示されるというのです。日本でも、家元の知らないうちに、小中高大学で、美術の新しい教材や文化祭の催事やら、身障者の方のトレーニングにもなっていると洩れ聞いて、感心しています。

そうそう、実は、このシリーズの出版元彰国社では、1986～7年に3回の、オリジナル作品

display at the exhibition, even though Italian versions of the Origamic Architecture books had not yet been published. Similarly in Japan, Origamic Architecture had been used as a new teaching material in elementary, junior high and high school art classes and had become an attraction at high school festivals even before the master had been informed! I was very impressed upon hearing that it had also been used as a rehabilitation training tool for disabled people.

In 1986～1987, the publisher of this book, Shokokusha, staged three competitions for original works of Origamic Architecture and I had an opportunity to select the first, second and third place entries. The co-author of

コンクールも催し、何点かの、金・銀・銅賞を選定する機会がありました。

本書の共著者中沢圭子女史は、既に一級折り紙建築士として活躍されています。入賞者の中に、私的な情報を公開するとおしかりを受けそうですが、折角 K 大生（建築学科はありません）なのに、折り紙建築に感化され、W 大生に変わったという人があり、作品が安田講堂だったので、思わず大隈講堂にすべきだと、審査

this book, Ms. Keiko Nakazawa, abstained from the competitions as she was already licensed as a first grade origamic architect and making distinguished works. Although I am afraid to be criticized for relating a personal story, I should like to report that among the entrants there was an inspired college student who transferred from K University, which does not have an architectural school, to W University, which has a renowned architectural school. The subject of his work was Yasuda Hall, a very famous building at T University. In retrospect, I regret having commented that it would have been more appropriate had he chosen Okuma Hall, an equally fine building at his own University, for

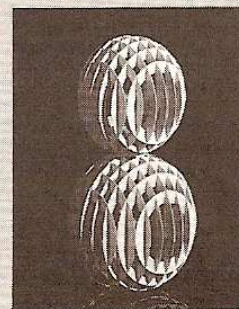
折り紙建築コンクール審査風景

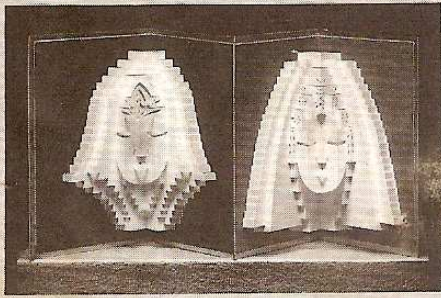
A scene of screening works for the awards of the competitions.



第1回折り紙建築コンクール金賞作品、千葉肇：「作品2」“精巧で優美な二つ重ねの球、今にも転がりそうな球の上にもう一つの球が立ち上がって来るのが不思議”。

First Place at the First Origamic Architecture Competition: Hajime Chiba, "Work-2". The double ball is quite elegant and sophisticated. It is miraculous to see another small ball come out on the ball which looks to start rolling down.





第2回折り紙建築コンクール金賞作品、滝増雄：「ANCIENT KING & QUEEN」"はるかなエジプトと平安の王朝イメージが重なった不思議さ。完成度の高い屏風折り。"

First Place at the Second Origamic Architecture Competition : Masuo Taki, "ANCIENT KING & QUEEN". A fantastic mixture of the exotic images of Egyptian Kingdom and the Japanese aristocracy of Heian period. It performs the high-level Byobu-screen folds.

評に書いてしまいました。人の世の常で、僕より上手い人のがふえてくると、大きな悦びと共にちよっぴりジェラシーを感じます。

時折、授業風景の取材申し込みがありますが、がっかりされます。工大では建築学の難しいことやってるんですから……？

も一つ私的なことですが、親類や僕の設計した家で建築に進んだ子が多いこと。医者・弁護士と共に、ふえすぎては値打ちが減ります。お

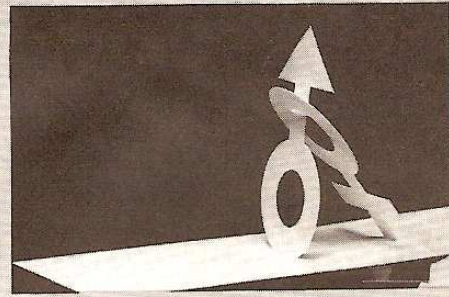
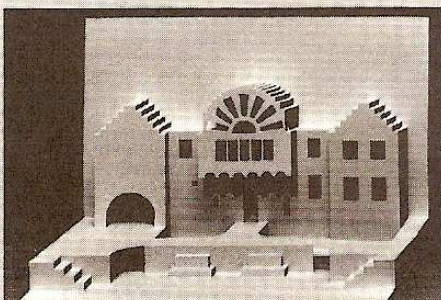
his subject.

As more people produce better Origamic Architecture works, I am filled with a little jealousy and a lot of pleasure.

I often receive reporters in my architecture classroom at the Tokyo Institute of Technology who almost always depart disappointed. Is it because my class is boring or too esoteric? Other personal observations : I wonder how many sons and daughters of my relatives, or of families who live in houses that I designed, have majored in architecture! Surely, as is the case with doctors and lawyers, an increase in their numbers lowers the value of their professional license. Moreover, when I hear

第2回折り紙建築コンクール銀賞作品、尾沢俊一：「大仏次郎記念館と港の見える丘公園」"中央部の持ち出しが新機軸の女人芸"。

Second Place at the Second Origamic Architecture Competition: Shun'ichi Ozawa, "The memorial building for Jiro Osaragi and Harbor View Park". The originality of the cantilever at the center represents a professional work.



第3回折り紙建築コンクール金賞作品、杉原賢治：「男と女」"抽象図形のセックスシンボルをうまくからませた、見事な一級折り紙建築です。"

First Place at Third Origamic Architecture Competition : Kenji Sugihara, "Man and Woman". The tasteful arrangement of symbolic abstract figures of man and woman has produced a wonderful first grade Origamic Architecture.

医者さんちの子が建築に進んだと聞くと、ああ、僕の老後頼れる人がまた減ったと思います。

本当の建築家の道は厳しいんですよ！

でも、日本で毎年1万人もの建築士が生まれているそうで、建築学科卒といっても、建築の教養が高まる人がふえ、すなわち賢明な建築主もふえると思えば、折り紙建築もいささかお役に立つことになるかもしれません。

ともあれ、折り紙建築よ Bon Voyage!

(茶谷正洋記す)

that a son of a medical doctor has majored in architecture, I regret losing one more important person to rely on after I retire. Yet, everyone should note that it is very hard to be a real architect.

I have heard that more than ten thousand first grade architects are licensed every year. Hopefully, such an increase in numbers not only signifies the expansion of architectural education but also portends the increased enlightenment of society. Hopefully, in this sense, Origamic Architecture will contribute to society.

Here then is the seventh book of Origamic Architecture Bon Voyage!

Masahiro Chatani

第2回折り紙建築コンクール銀賞作品、佐藤直幹：「アンティーク・チェアセット」"斜めの構成ができるとは気がつかなかった"。

Second place at the Second Origamic Architecture Competition: Naomiki Sato, "An Antique Chair Set". I have never thought of diagonal composition.



著者略歴 茶谷正洋 (ちゃたに まさひろ)

1934年広島生まれ。
1956年東京工業大学卒業。現在、同学教授。
同時に、1981年に創始した折り紙建築の家元でもある。

展覧会

- 1982年 銀座松屋デザインギャラリー
- 1983年 青山自在堂、池袋西武ハピタ
- 1984年 心斎橋バルコ、ニューヨークギャラリー91、朝日遊びの博物館2
- 1985年 ハーバード大学カーペンターセンター、国際交流基金 (コペンハーゲン、ハーグ、ジュネーブ、ローマ)、大手センターIBMギャラリー、ニューヨーククーパー・ヒュイット美術館
- 1986年 高輪アートサロン
- 1987年 パドヴァ国際折り紙展
- 1988年 品川コクヨ建築家と模型展
- 1989年 静岡すんぷ博未来館、高島屋講談社大博覧会
- 1990年 目黒区美術館
- 1991年 上野国立科学博物館
- 1992年 新潟三越百家展、グリーンウェブ相模原
- 1993年 フジタ・ヴァンテ

著書

- 1983年 折り紙建築 彰国社
- 1984年 折り紙建築型紙集 彰国社
- マジックハウス 雄鶏社
- 折り紙建築春夏秋冬 彰国社
- とびだすおりがみ ポプラ社
- 1985年 折り紙建築虎の巻 彰国社
- Pop up Origamic Architecture, Ondorisha
- Origamic Modellen om zelf te maken, Omniboek-Den Haag
- 1986年 Pop up Greeting Cards, Ondorisha
- Kunstwerke aus Papier, Orellsfüssli, Swiss
- 1987年 実例パソコン折り紙建築伝統折り紙、フロップイディスク 講談社サイエンティフィック
- 1988年 Origami Architecture American Houses, Kodansha International
- Paper Magic, Ondorisha
- Pop up Gift Cards, Ondorisha
- Magische Origami
- La Rivière & Voorhoeve Kampen
- Nieuwe Origami Wenskaarten
- La Rivière & Voorhoeve Kampen
- 1989年 Drei dimensional Falktkarten in Origami technik, Frech-Verlag, Stuttgart
- 1990年 折り紙建築現代の名建築をつくる 彰国社
- 1991年 スーパー折り紙 講談社

中沢圭子 (なかざわ けいこ)

名古屋生まれ。1983年より折り紙建築を始める。
現在、武蔵野服飾美術専門学校講師ほか、講習会等多数。
折り紙建築 アトリエ・ブーケ主宰。

展覧会

- 1985年 京都ギャラリーイッテン
- 1986年 銀座ランタン明日をつくる生活展
- 日本ホビーショー
- 1987年 有楽町西武セゾンクラブ
- 1988年 銀座松屋3Dグラフィック展
- 西武池袋店折り紙建築百華展
- 1989年 西武所沢店折り紙建築二人展
- 1990年 いわさきちひろ絵本美術館

著書および主な作品協力図書

- 1985年 ハートフルカード 雄鶏社
- 1986年 折り紙建築型紙集2 彰国社
- 1987年 折り紙建築世界の建築めぐり 彰国社
- ペーパーマジックの世界 雄鶏社
- 折り紙建築花鳥の巻 彰国社
- 1988年 ポップアップカード 雄鶏社
- 1989年 White Christmas 講談社
- プレカットのグリーティングカード 雄鶏社
- 1991年 GREAT AMERICAN BUILDINGS 講談社
- 折り紙建築四季折々のカードをつくる 彰国社
- 1993年 折り紙建築奈良の旅 彰国社

講習会

- 1986年 江東区文化センター建築折り紙講座
- 1987年 全国私立中学高等学校芸術科研修会
- NHKウォッチング展トーク折り紙建築講習会
- 1988年 神奈川県立川崎図書館
- 1989年~ 朝日カルチャー横浜校
- 武蔵野服飾美術専門学校
- 昭和女子大学オープンカレッジ
- 1990年 浦和市市民講座
- 1991年 大和市市民講座
- 生涯教育美術工芸セミナー
- サンケイリビング立川校
- 岐阜県高等学校教育研究会
- 明星学園幼年教育研究会
- 1992年 狛江市市民講座
- 同年~ 大和ポップアートサークル
- 西武コミュニティカレッジ
- 1993年 NHK婦人百科出演指導

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