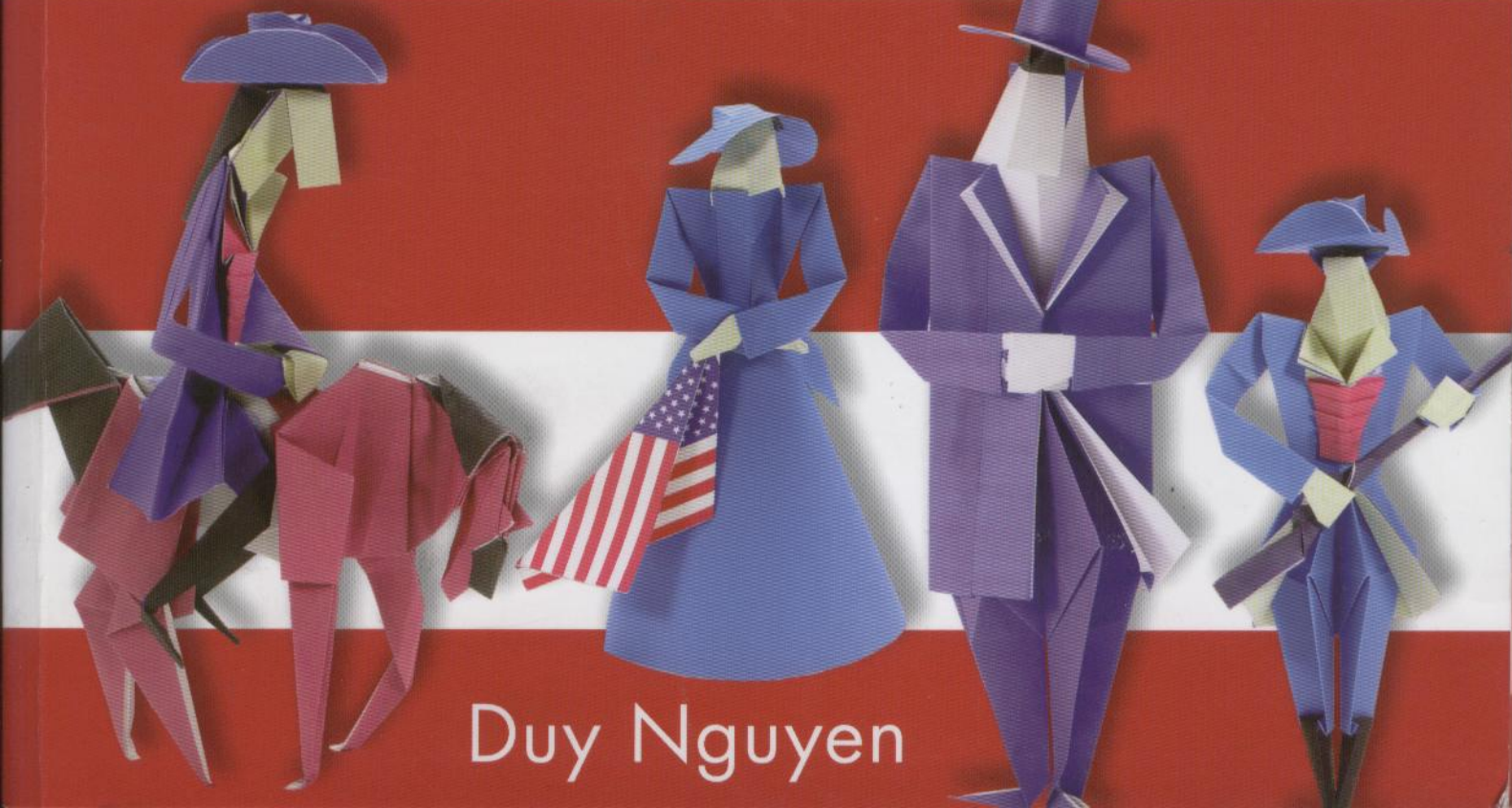


# ORIGAMI

U ★ S ★ A



Duy Nguyen



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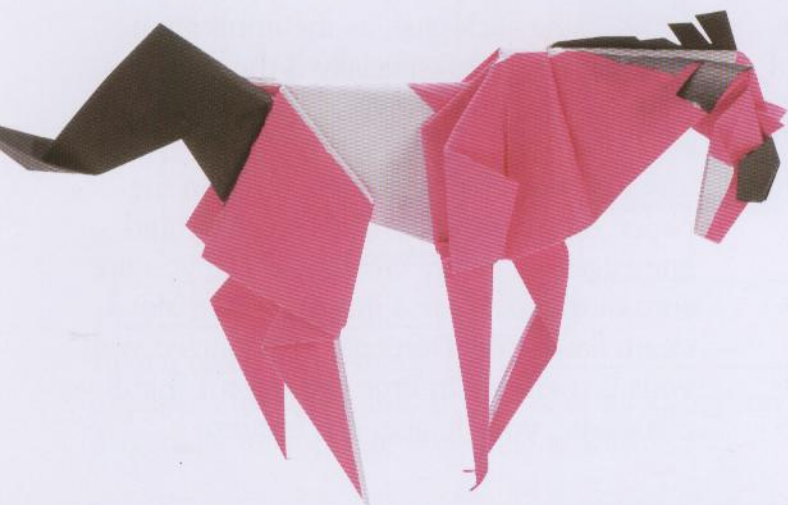
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# Preface

A word of encouragement. When I first began learning origami, I struggled with even the simplest folds. I would look back at the instructions at the beginning of the book again and again, reviewing the basic folds. I also looked ahead, at the diagram showing the next step of whatever project I was folding, to see how it *should* look, to be certain I was following the instructions correctly. Looking ahead at the “next step,” the result of a fold, is incidentally a very good way for a beginner to learn origami.

Another way to make learning origami easier is to create “construction lines” before doing a complex fold. By this I mean to pre-

fold and unfold, creasing the form to create guidelines. When preparing to fold a pleat fold reverse or an inside or outside reverse fold, for example, if you pre-crease, using mountain and valley folds, the finished fold is more likely to match the one shown in the book. Folds that look different, because of slightly different angles, can “throw you off.”

These learning techniques, and others you will quickly pick up as you do the original forms in this book, will soon have you crafting and leaving a paper trail of figures...in the USA, or wherever you are in the world.

Duy Nguyen



## Basic Instructions

**Paper:** The best paper to use for origami is thin, keeps a crease well, and folds flat. You can use plain white paper, solid-color paper, or wrapping paper. Be aware, though, that some papers stretch slightly in length or width, while others tear easily. Printing off one-sided colored sheets and squaring them off (see page 5) will work fine with these projects. Scraps can be used for accessories and other trims, or to simply add a layer of color to parts of a figure. Packets of origami paper (15 and 21 cm square, about 6 and 8 in) are widely available in a variety of colors.



Typing or copying paper may be too heavy for the many tight folds needed in complex, traditional origami figures, but it should be fine for larger papercraft works with fewer folds. For those who are learning or have a problem getting their fingers


to work tight folds, larger paper sizes are also fine. Certainly, slightly larger figures are easier to make than overly small ones.

**Glue:** Use an easy-flowing but not loose paper glue. Use it sparingly; don't soak the paper. A flat toothpick makes a good applicator. Allow the glued form time to dry. Avoid using stick glue, as the application pressure needed (especially if the stick has become dry) can damage your figure.

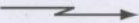
**Technique:** Fold with care. Position the paper, especially at corners, precisely and line edges up before creasing. Once you are sure of the fold, use a fingernail to make a clean, flat crease. Don't get discouraged with your first efforts. In time, what your mind can create, your fingers can fashion.


# Symbols & Lines


Fold lines      valley   
                          mountain 

Fold then unfold 

Cut line 

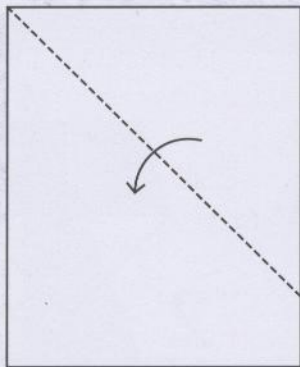
Pleat fold  
 (repeated folding) 

Turn over or rotate 

Crease line 

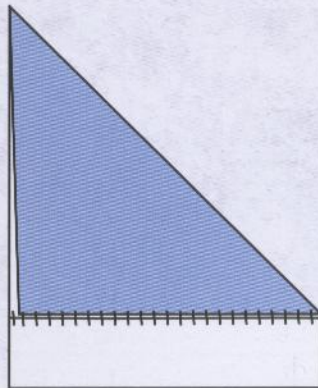


## Squaring-Off Paper



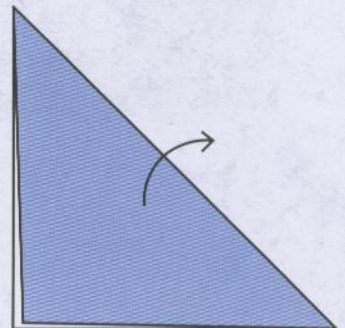
1

Take a rectangular sheet of paper and valley fold it diagonally to opposite edge.



2

Cut off excess on long side as shown.



3

Unfold, and sheet is square.