

Bowl420

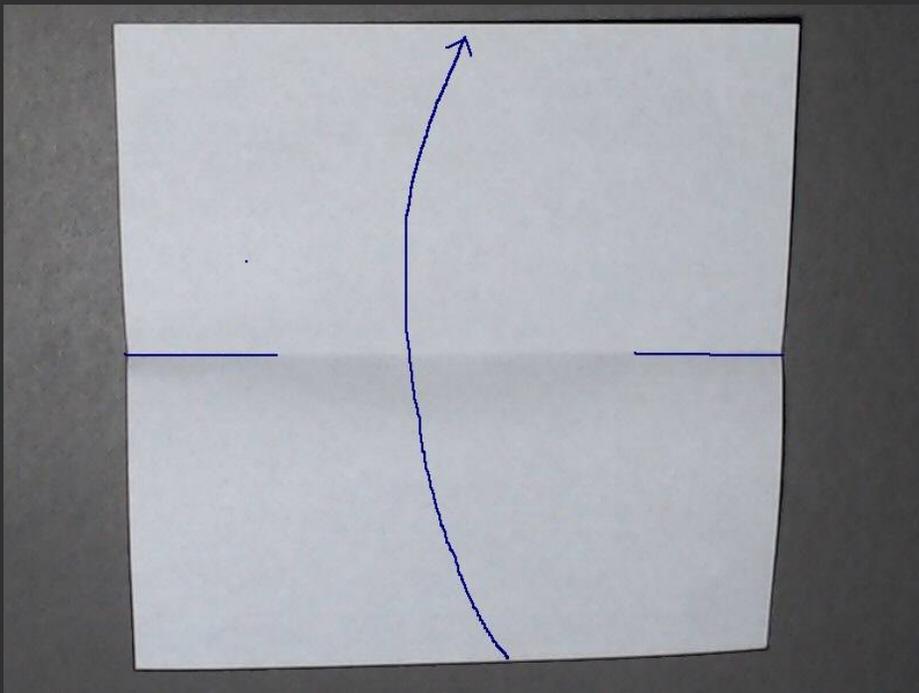
by Laura Haglund
a.k.a. Matera the Mad

This model was developed from my explorations of an 8-pointed star model's relationship to other folds.

The name . . . well, I just couldn't think of anything to call it, and it was April of 2020.

Later I discovered that there is a model by Tomoko Fuse that is identical to an unfinished version of this. I don't know what her folding sequence is. This model was developed independently.

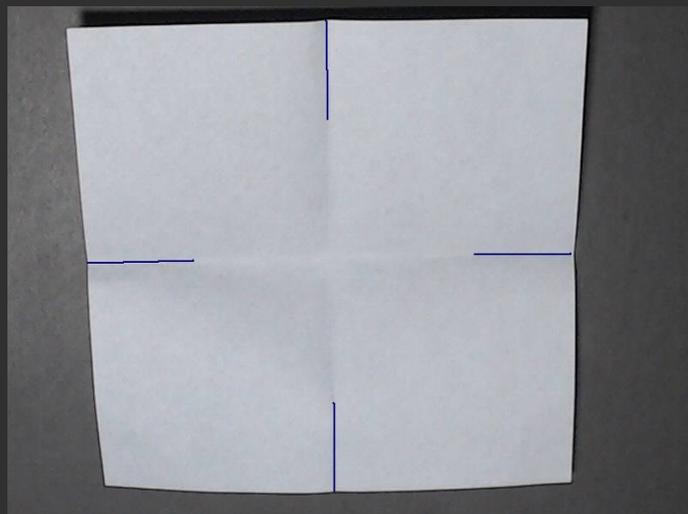
Any kind of paper will do. Only one side will show on the top.



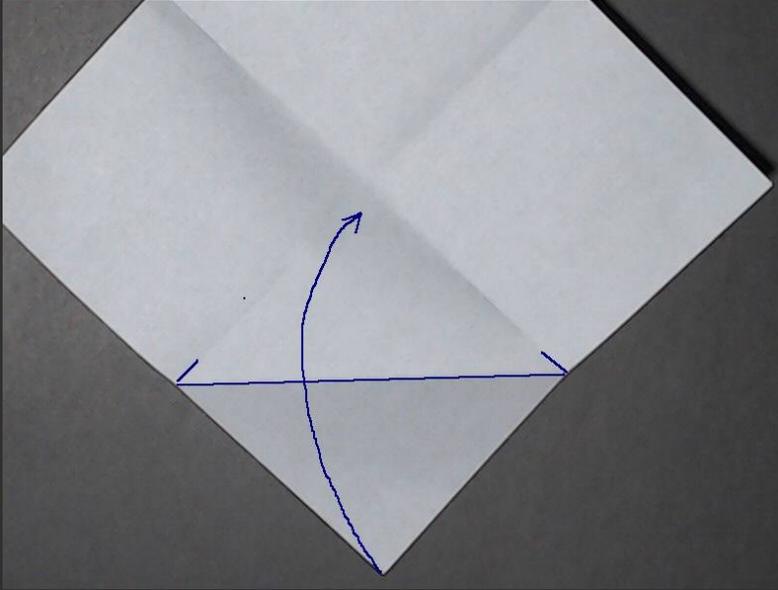
1. Bring opposite edges together, but only crease part way in from the edges. Repeat in the other direction.

Note: I'm using color to differentiate between mountain and valley folds. Valley is blue; mountain is red.

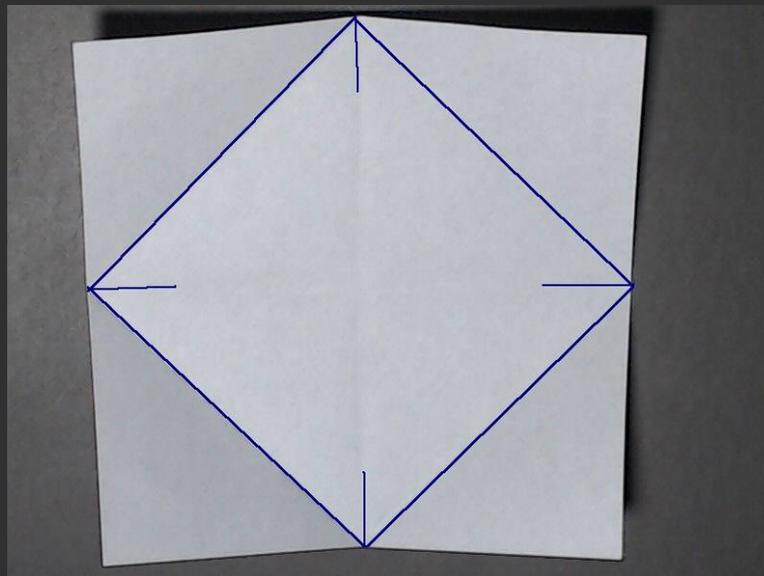
This is at the moment easier for me than trying to find software that doesn't drive me crazy trying to apply dotted lines consistently. Using IrfanView's IrfanPaint plugin is quicker.

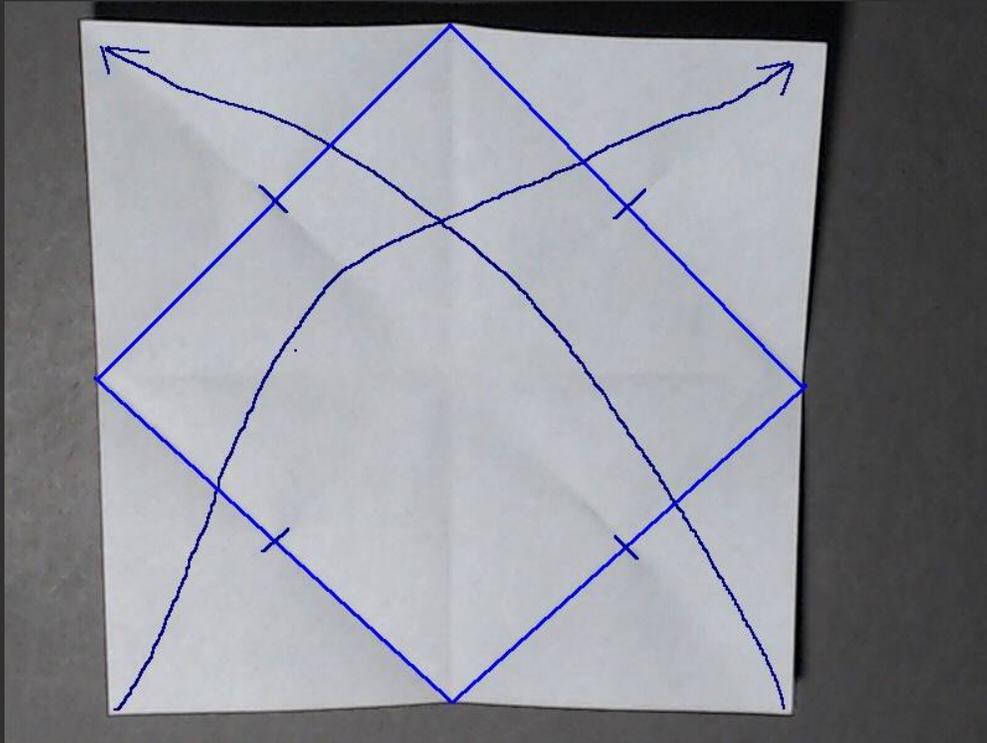


2. Blintz fold by using the partial creases as landmarks. Begin the crease where the partial crease meets the edge. The sides of the folded-up triangle should be be parallel to the partial creases. Once you have the ends of the crease started, stroke in toward the middle to finish it. This is a good technique for making Masu boxes with no excess visible creases.



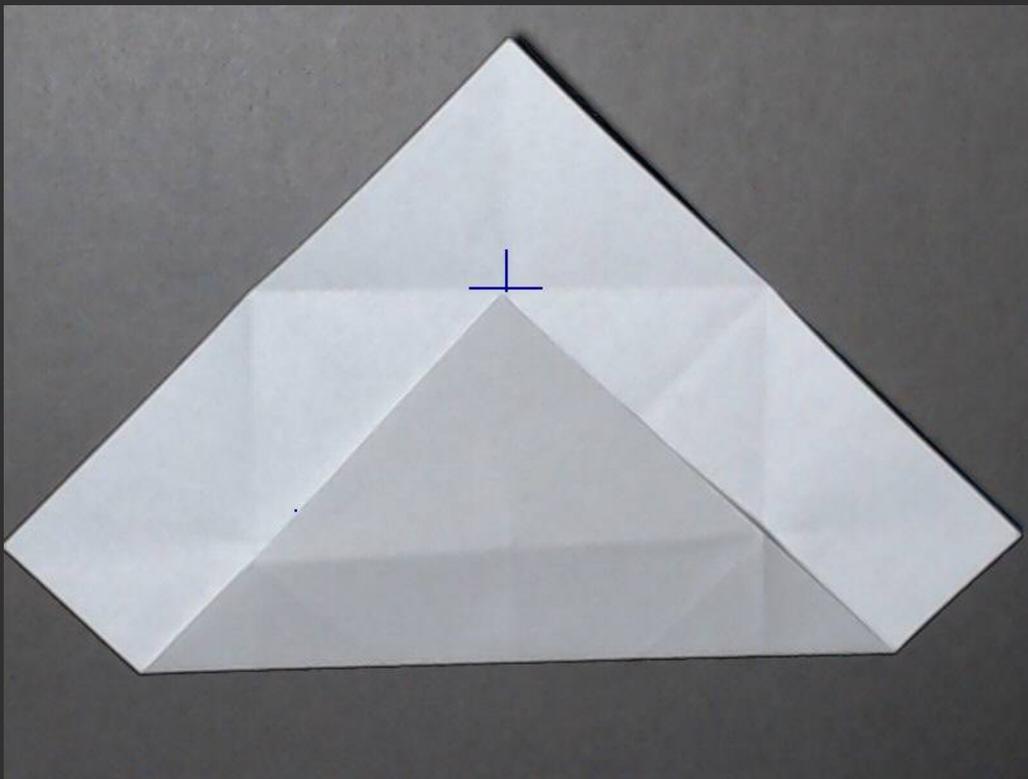
This is the crease pattern so far





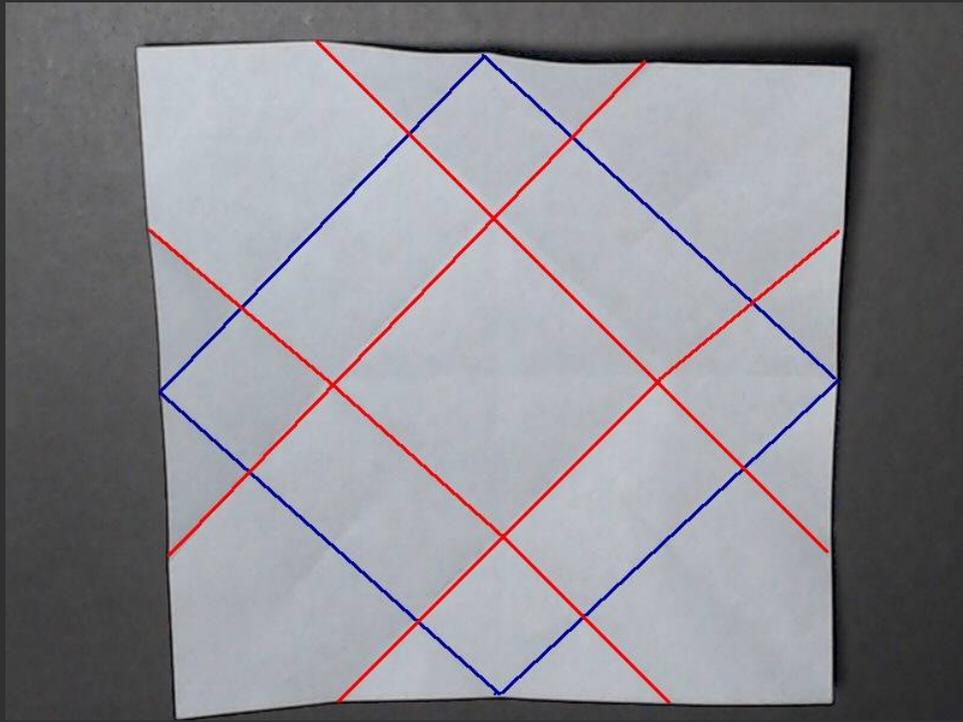
3. Bring opposite corners together as if you were making a diagonal crease, but only make a little mark crossing the blintz creases.

4. Bring the corners to the mark you just made and crease.

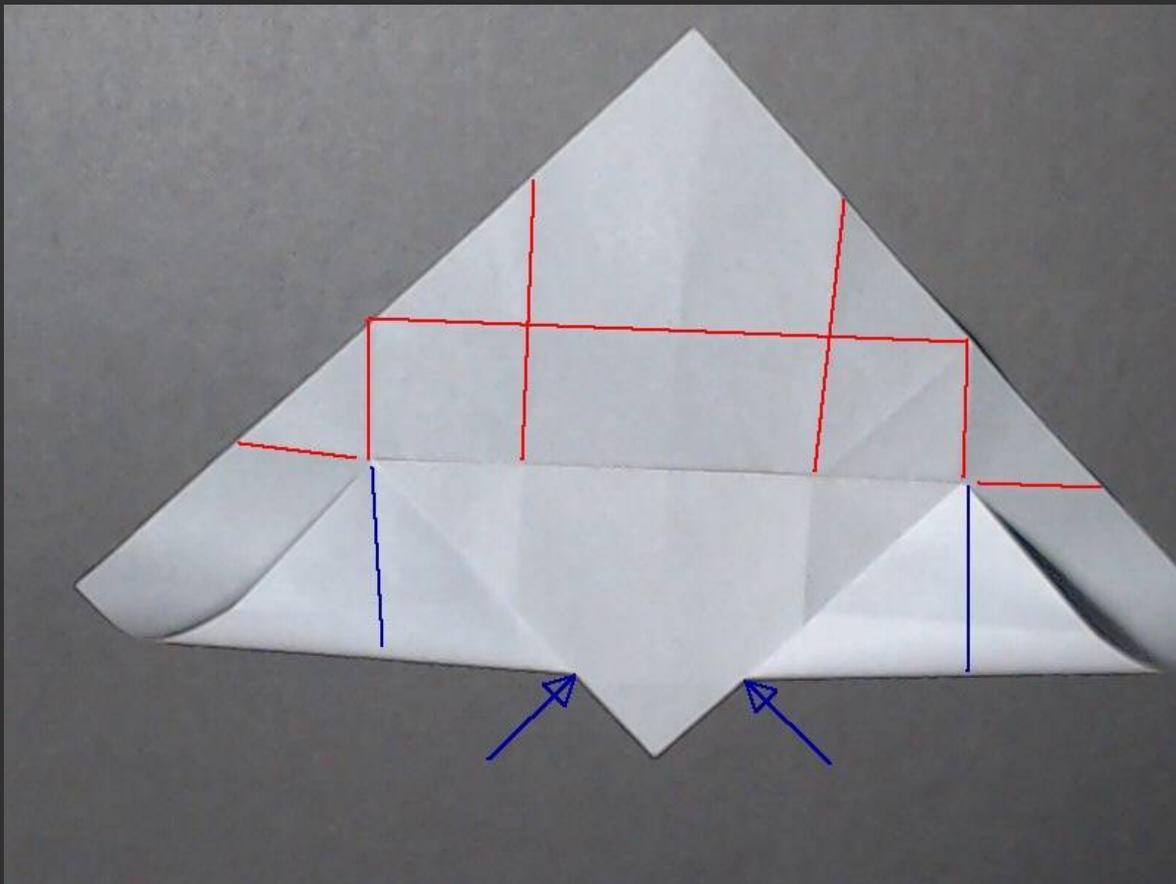


Note: I folded in the wrong direction for this photo. The paper should have been color side up, so that the color-side crease is valley. I know, lazy. This is called a “superblintz” fold.

This is the current backside crease pattern.

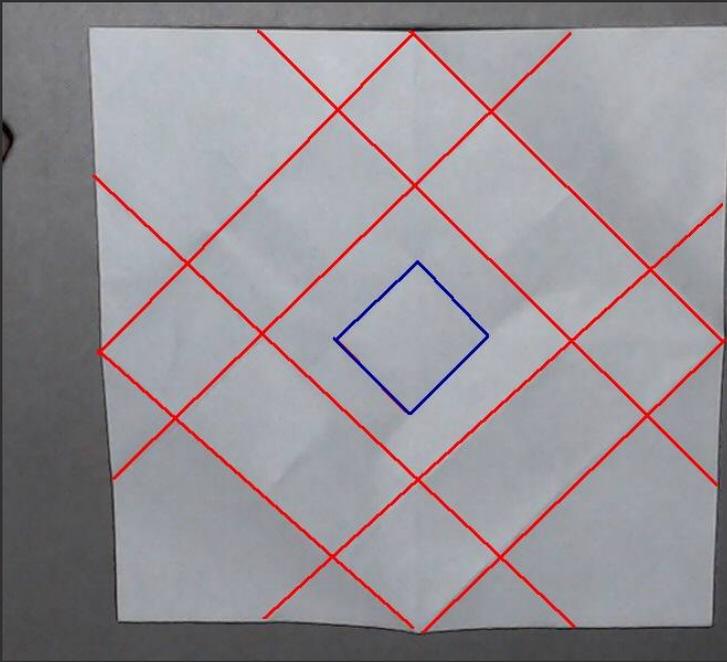


5. Colored side up, bring the blintz-fold edge up to the “superblintz” crease. Make a crease just between the edges of the folded over triangle.

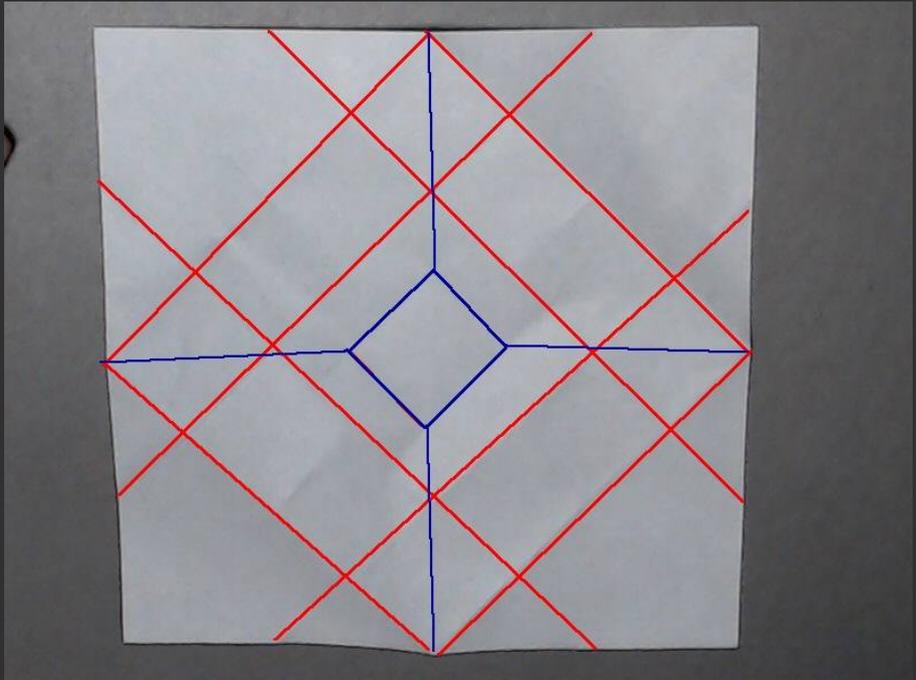


As usual, do this on all 4 sides.

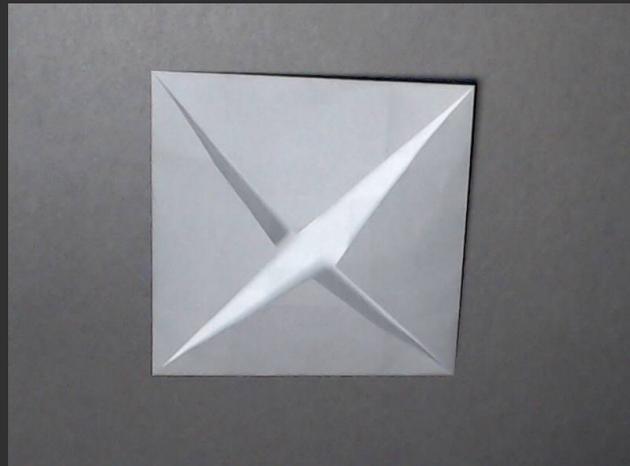
Now you have a small valley-fold square in the center. This marks the bottom of the finished piece.



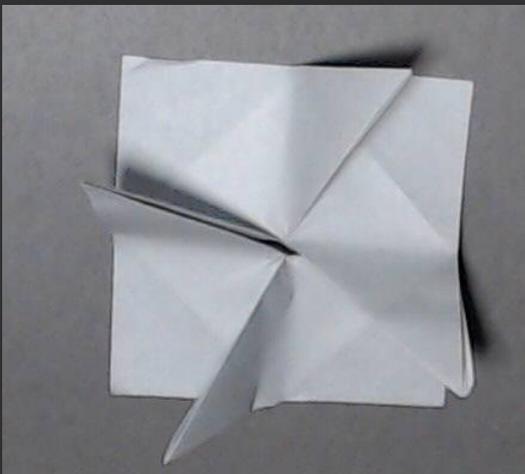
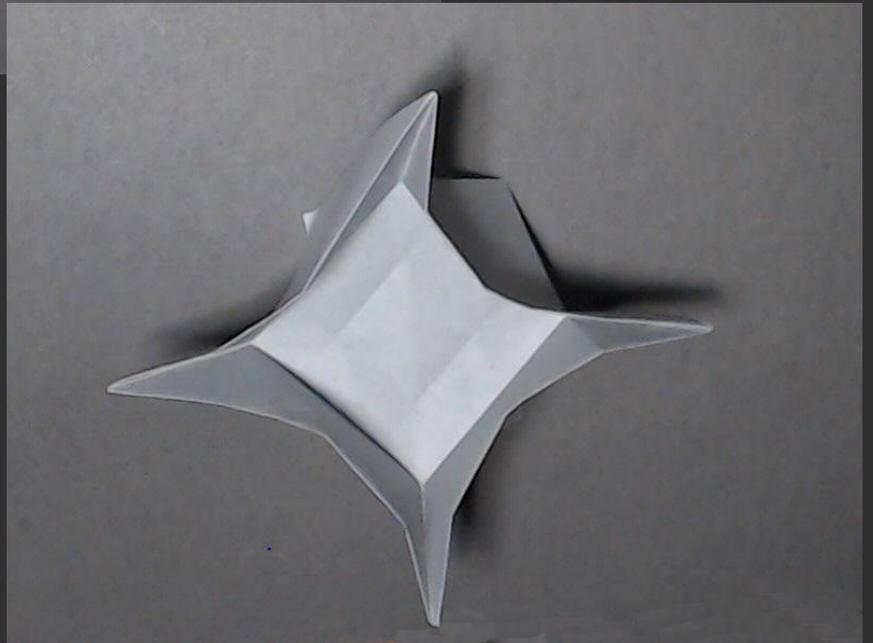
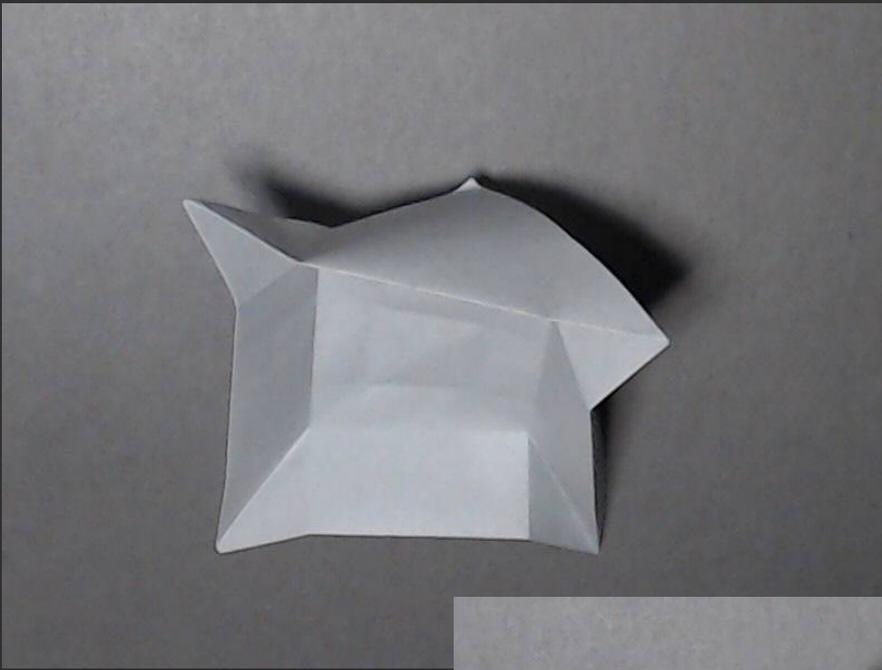
Extend the marker creases from Step 1 all the way from the raw edges to the corners of the central square.



Turn paper over and blintz on existing creases

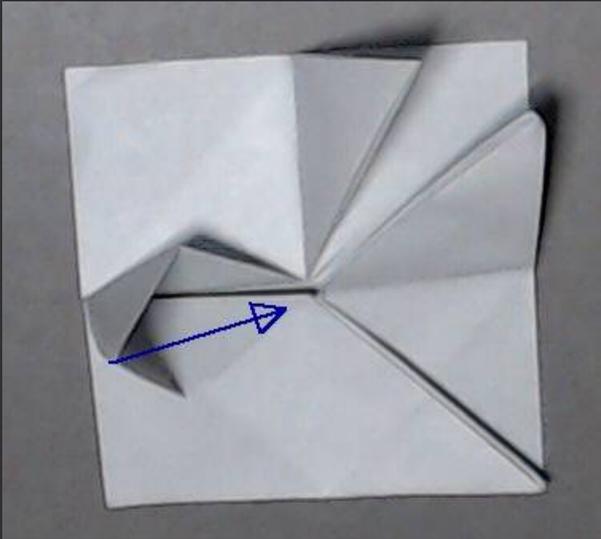
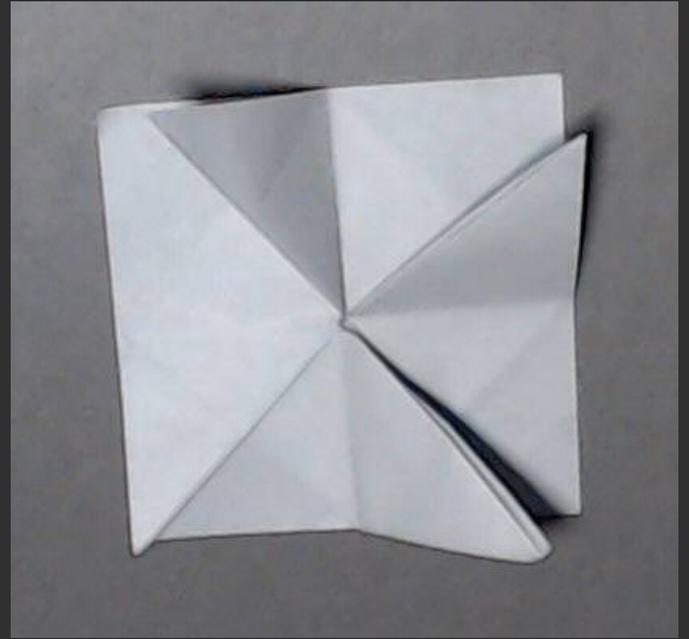


6. The fun starts. Turn the model over again and pinch the corners in.

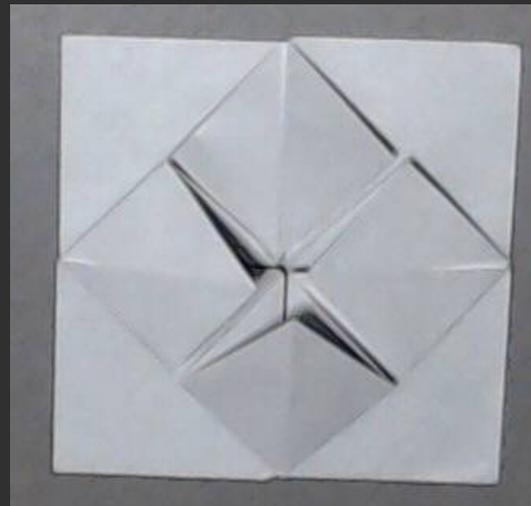


Be careful not to make any extra creases in the corners of the paper. They must be brought out from under for the next step, and stay flat.

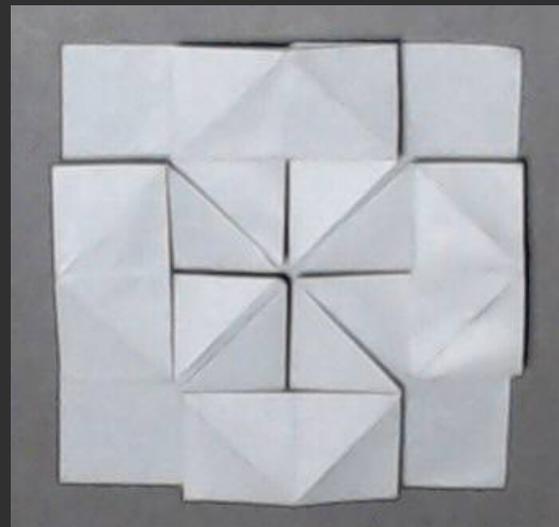
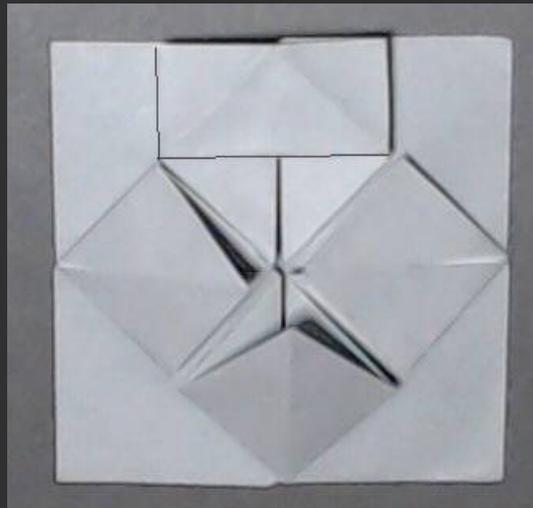
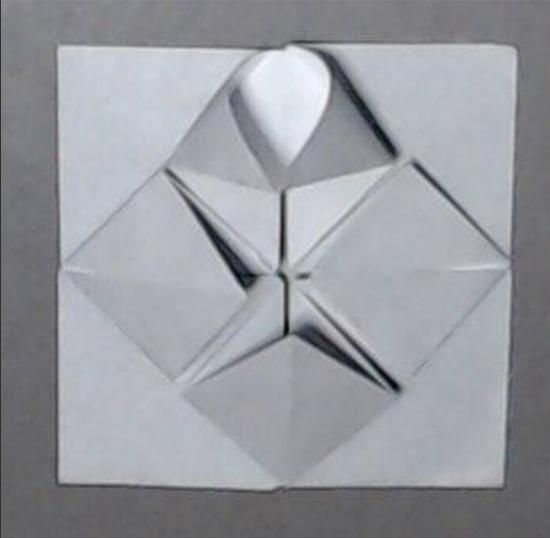
7. The pinched-in corners will form triangular flaps. Fold them flat both ways, to make a crease on both sides of the flap. Make sure they meet as perfectly as possible in the center. The outer edges of the flaps should lie parallel to the outside edge of the model.



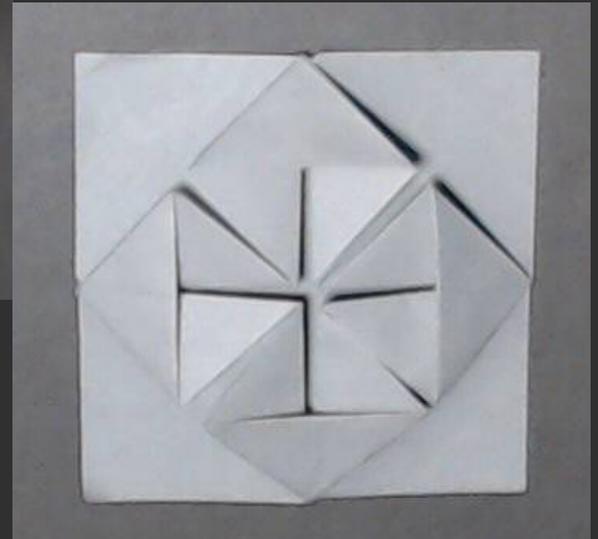
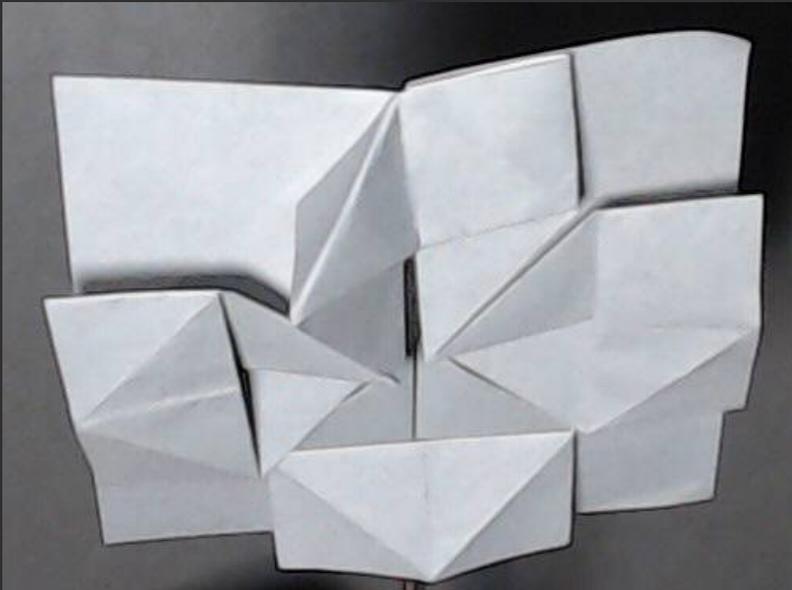
8. Squash the flaps. They should go down easily on existing creases. The points should meet at the center.



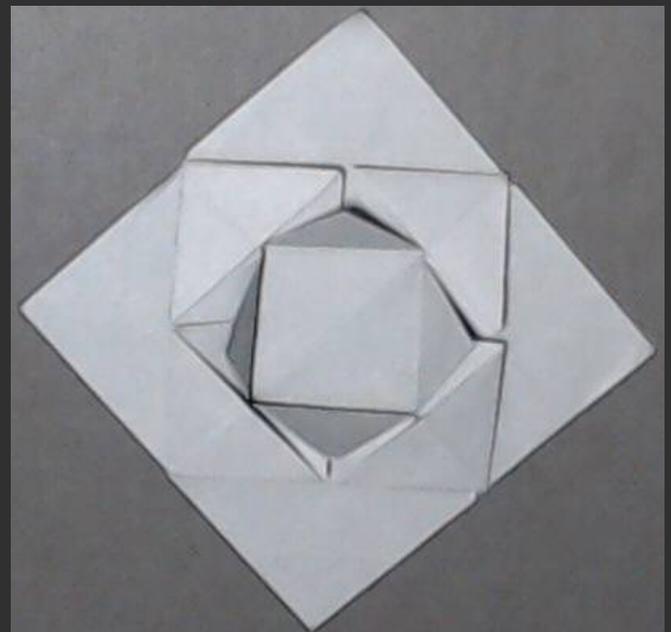
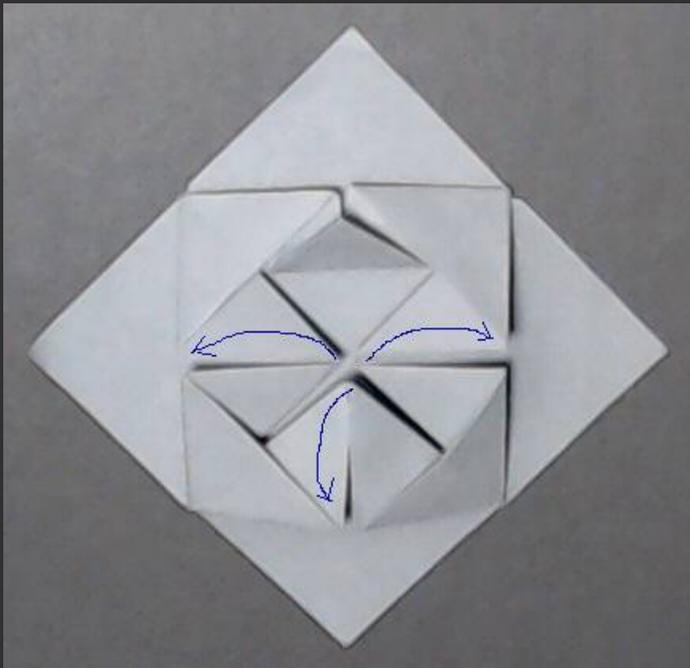
9. Open the top layers of the squashed flaps and cushion-fold them (like making Yakko-san, whom you will see when you have done thee ;)



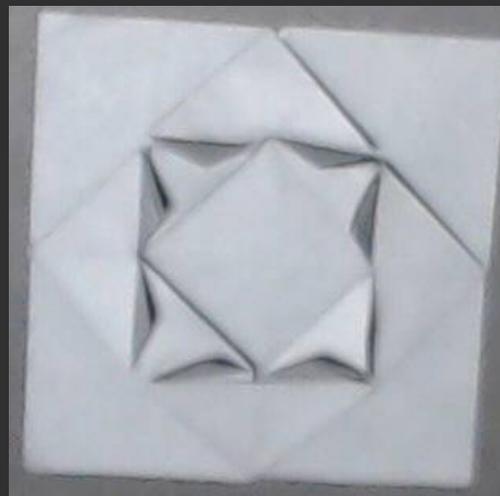
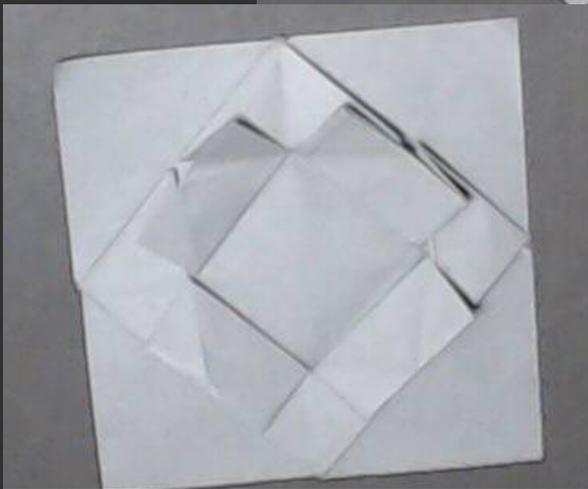
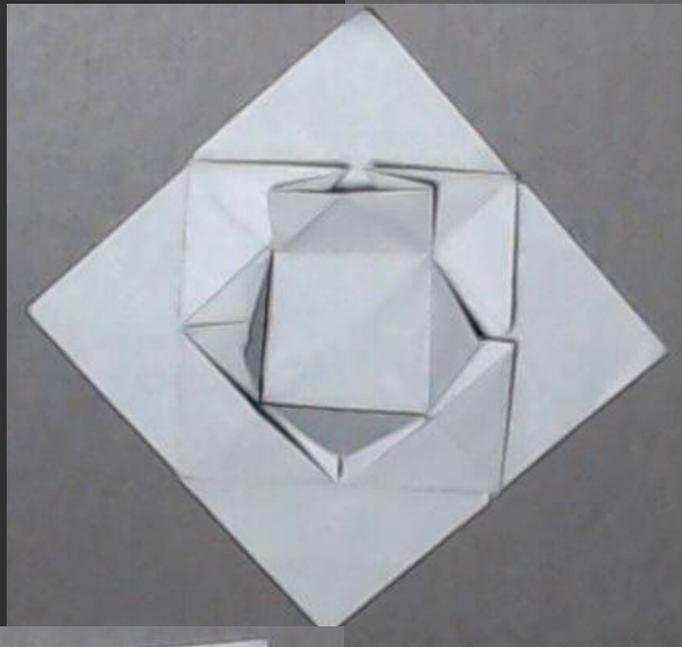
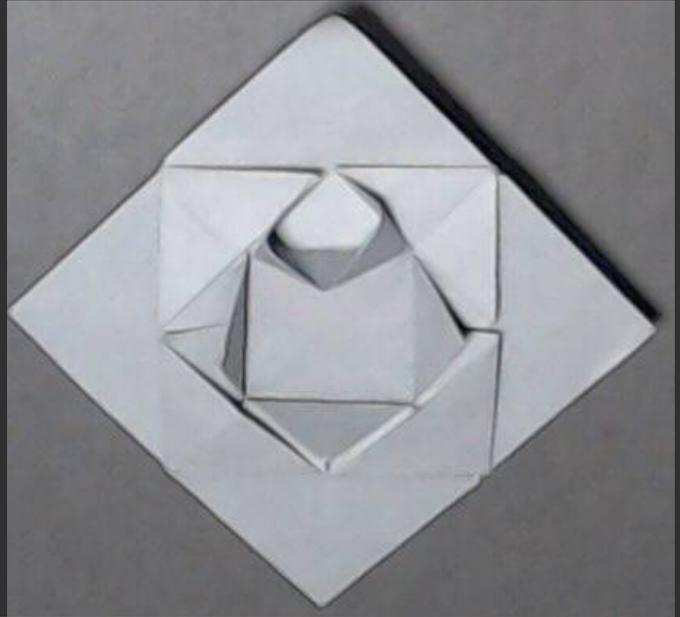
10. Fold the corners of the cushion folds behind on existing creases.



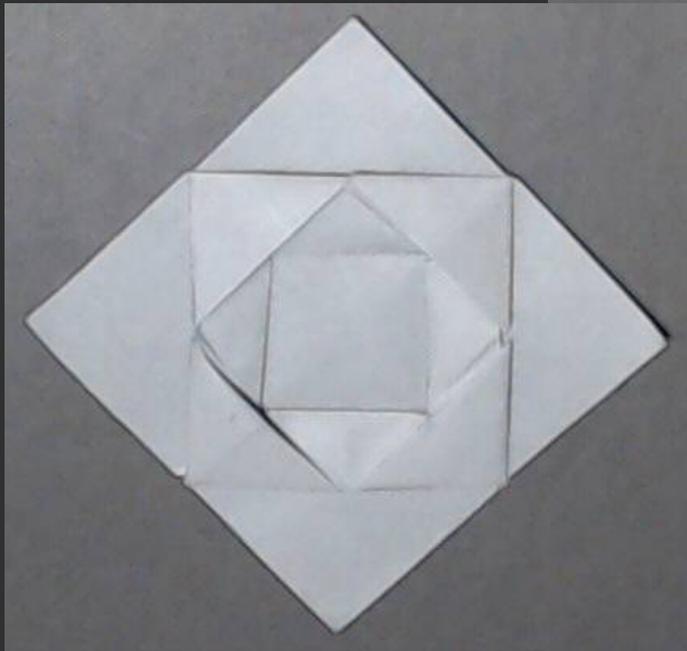
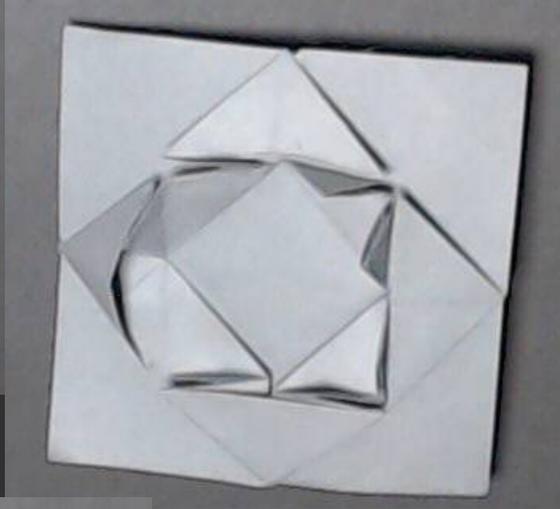
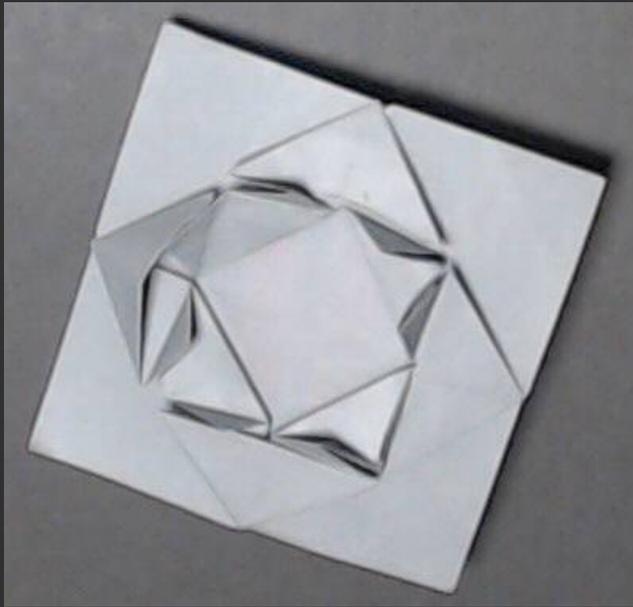
11. Fold the inner flaps in half. Be careful; these flaps are stronger than the triangle shapes surrounding them because they have more layers.



12. Cushion fold the flaps and turn the corners up.

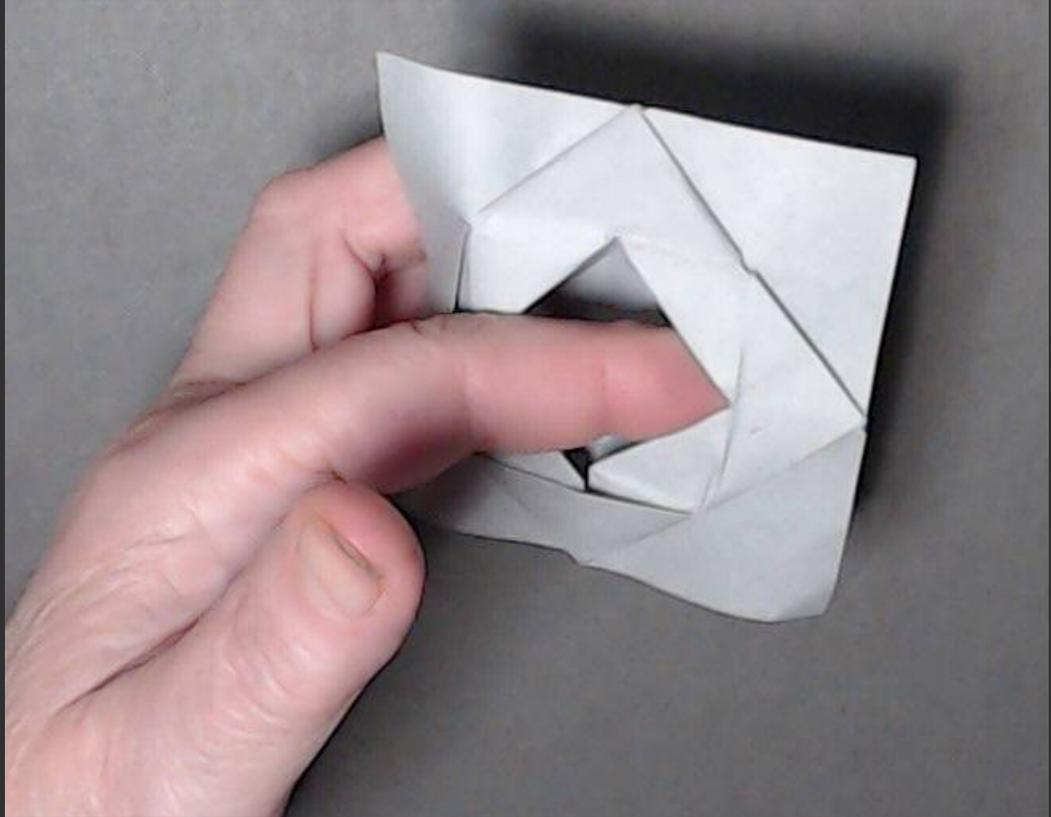


13. Tuck the flaps into the pocket of the triangles.

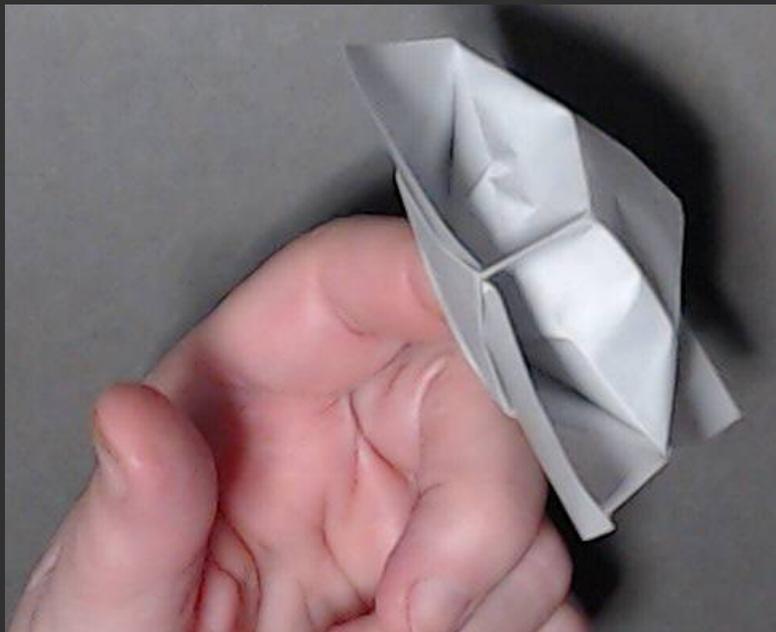


Flatten thoroughly, and proceed to the Grand Opening.

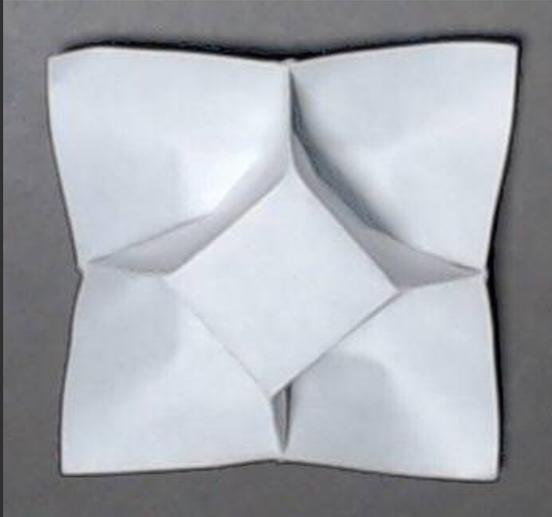
14. Wiggle a fingertip inside at one corner of the opening. You can put some kind of clamp on the opposite corner if the tucked-in flaps want to come out. A spring clothespin, paperclip, or anything that will hold firm but not scar the paper.



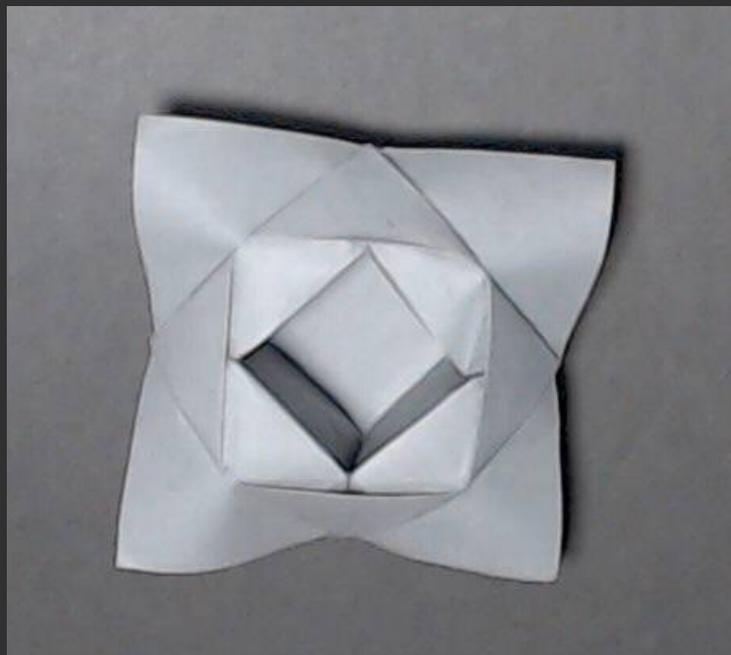
Pinch and stroke to shape the sides and bottom while using the finger inside to help and support.



Do the same on the opposite side (I find it easier to start with opposite sides of this kind of model, rather than going around). The other two corners can be shaped from the outside with less inside activity.



And there it is. A little tweaking to smooth things out, and it's done.



This model is very stable. It can take a lot of handling because there is tension that holds the locking folds together. The same tension produces the curves in its "wings".