

ISSUE 115 SPRING 2014

the PAPER

The Magazine of OrigamiUSA

2013 PACIFIC COAST ORIGAMI CONVENTION (PCOC)

Folding Fabric
at a Glance

Interviews with
Sam Randlett and
Victor Coeurjoly

Obituary:
Phylliss Meth

IN THIS ISSUE



With the Hot Air Balloon Fiesta taking place at the same time as PCOC 2013, there were balloons everywhere, but the most welcoming ones, were the balloons designed by Katrin and Yuri Shumakov. These hot air balloons decorated the hotel lobby providing a festive atmosphere. The balloon pictured here was part of Katrin and Yuri's amazing origami scene of Old Town Plaza in Albuquerque, New Mexico complete with a replica of the San Felipe de Neri Church and lots of balloons flying overhead.

(Photo by Hank Morris.)

On the cover: A close up of Bernie Peyton's Cactus. This model is part of a southwestern scene highlighting the personality of the desert. It was one of the many stunning displays at the PCOC 2013 Exhibition.

(Cover photo by Hank Morris.)

FEATURES

- Crimp, Crumple, and Coeurjoly (Chatting with Víctor Coeurjoly) 7
- Origami—a Great Addition to MoMath by Wendy Zeichner 8–9
- A Journey Between the Folds by Vanessa Gould 10–11
- Four Mathematical Rules for Folding Flat Origami by Robert Lang 11
- Folding Fabric. Past, Present & Future Reported by Emilie Lorditch... 12–13
- Folding for Her Life by Janessa Munt 14
- The Art of Samuel Randlett an interview by Laura Rozenberg 16–18
- The Long and Winding Road
an interview with Dave Venables by Laura Rozenberg 22–23
- 2013 British Origami Society Convention (Photo) 23
- Let's Start at the Source by Mike and Janet Hamilton 27
- 2013 PCOC- A Convention to Remember by Patty Grodner 28–29

FROM THE HOME-OFFICE

- Letter from the President 3
- WWW! (Wicked, Wild and Wonderful) by Ros Joyce and
Delrosa Marshall 4–5
- Volunteers for the 2013 Holiday Tree and Annual Gift 6
- Obituary: Phyliss Meth by Jan Polish 26
- News from the Source 30–31
- Global Events Calendar 32

NEWS FROM LOCAL GROUPS

- Rocky Mountain Origami High by Janet Deent 21

DIAGRAMS

- Dollar Bill Goat by Janessa Munt 15
- Shamrock by Samuel Randlett 19
- A Butterfly for Patty Grodner by Michael LaFosse 24–25

BOOK REVIEWS

- The Origami World of Neal Elias by Wayne Brown 20–21
- Michael LaFosse's Origami Butterflies reviewed by Leyla Torres 30

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the Magazine of
OrigamiUSA

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OrigamiUSA is a volunteer-based not-for-profit tax-exempt, cultural and educational arts organization founded in 1980. Its mission is to share the joy and appreciation of paperfolding, preserve its history, nurture its growth, bring people together, and encourage community among paperfolders.

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LETTER FROM THE PRESIDENT

Dear Members,

As I write this letter, I am looking back on a wonderful year for OrigamiUSA and looking ahead to our bright future.

The Pacific Coast OrigamiUSA Conference held in October was a magical event—complete with hot air balloons, both real and origami. Special thanks to the Managing Director of the PCOC Committee, Jan Polish, and Local Group Leader, Patty Grodner. We had six wonderful special guests: Michael LaFosse and Richard Alexander, Yuri and Katrin Shumakov, Sok Song and Beth Johnson. See Patty's article in this issue for all the wonderful details. A more amazing PCOC is not possible to imagine, except perhaps ... the PCOC in 2015! We are already working with Local Group Leader, Barbara Gardner to create PCOC 2015 in Boulder, Colorado. Don't miss it!

Earlier this the year we made PDFs of all issues of *The Origamian* available for sale on our website. Adding to that treasure trove, we now have past Annual Collections (from 1981 – 2009) available as PDF downloads from The Source (and at a reasonable price too!). Many thanks to those that made this possible: Jody Jagers (for scanning), JC Nolan (for editing), and Robert Lang (for uploading). In the new year we will also have perfect-bound editions available for sale. These sleek ver-

sions of the Annuals will make a welcome addition to anyone's origami library.

In 2014 we will make our plans for an on-line membership a reality. Part of that will be providing a PDF version of *The Paper*. To get us started we have already created PDFs of *The Paper* available automatically to all members. We have no plans to eliminate the printed version of *The Paper* (we love it!) but it is nice to have *The Paper* handy on our electronic devices. Now is also a good time to acknowledge all the hard work that our Managing Editor, Laura Rozenberg, has put into creating so many beautiful issues of *The Paper*. Thank you, Laura!

We have also had a change in staffing in 2013. In November our administrator, Sam Riviello, moved on to another non-profit, the Happy Hearts Fund. In December we welcomed our new administrator, Andrea Brecker, who arrived just in time to come to the opening of the OrigamiUSA Holiday Tree at the American Museum of Natural History (AMNH).

I was pleased to email all our members with a photo of the billboard in Times Square advertising the Holiday Tree. It was very exciting and the culmination of work we have been doing with the AMNH all year long to increase the visibility of origami at the Museum. This also included a World Origami Day event on November 10, 2013 where we had five teaching tables and over



400 Museum attendees participating. The AMNH also added an origami section to its website which includes some videos and links to our website for origami classes. You can check it out here: www.amnh.org/explore/origami-at-the-museum.

In 2013 we also had the opportunity to meet new friends at the National Museum of Mathematics (MoMath). See the article on page 8-9 in this issue of *The Paper* highlighting origami related events there.

Wow! That's a lot going on and hopefully more to come in 2014! Happy New Year and Happy Folding!

Sincerely,



Wendy Zeichner
OrigamiUSA President and Executive Director
August 19, 2013

Hello from Andrea Brecker



to fulfill OrigamiUSA's mission.

I have transitioned to the non-profit sector after many years as a market researcher. In re-positioning myself for new opportunities I drew on the business skills I gained

in my 'day job' in the corporate world and my volunteer work in support of issues and institutions I value.

Working three days a week in the Home-Office allows me to continue my part-time work as a personal assistant to a philanthropist who coincidentally is a long time member of OrigamiUSA. Having added professional cooking training to my tool bag, I also cater small events and provide custom orders including cookies and vegetarian items.

My husband and I live a few subway stops from the OrigamiUSA office. I enjoy be-

ing in the American Museum of Natural History where I often went as a child and in later years visited many times with our now 22-year old son. My step-daughter and family, including a two-year-old granddaughter, live in Los Angeles but will be sure to visit the museum when they are next in New York.

I am available in the OrigamiUSA office on Tuesday, Thursday and Friday from 10am to 6pm. I welcome your phone calls and I look forward to meeting many of our members.

THE AMERICAN MUSEUM OF NATURAL HISTORY'S HOLIDAY TREE

WWW! (Wicked, Wild and Wonderful)

For 41 years OrigamiUSA has designed and decorated a unique origami tree heralding the start of the holiday season for the American Museum of Natural History and its visitors. “Wicked, Wild, and Wonderful” was 2013’s theme focused on current museum exhibits, “Whales: Giants of the Deep,” “The Power of Poison,” and representing dinosaur and other museum halls. The tree is adorned with 800 to 1000 gallery-quality models from simple to super-complex. It’s exciting to watch so many delighted people photograph their favorites.

Design plans started early in 2013 and crystallized as we researched upcoming museum exhibits and attended special departmental preview meetings. We organized, sketched and plotted those items that could be well translated into origami. Some models were specifically designed for us; others were researched in our library and on the Internet for newly folded models. Old and pampered origami was banked in our stored collections until needed. Some had to be retired and replaced. One model has actually lasted 40 years. Others normal-

ly live in private collections and are dusted off for the tree. International folders have been generous with models, diagrams and photos. The designers and a core of amazing reliable folders donate time, energy and beautiful artisan papers to complete this wonderful labor of love. We take this opportunity to welcome Talo Kawasaki as new co-designer for 2014!

Actual setup time involves coordinating a dedicated team of origami volunteers and several museum departments (exhibition,

electrical, movers, marketing, communications and others). This year the museum had a large color advertisement in The New York Times for the Origami Holiday Tree and was promoting it and origami via a huge billboard in Times Square. What would our founders say?! 🎏

Text: Ros Joyce (NY) and Delrosa Marshall (NY)

Photos: Andrew Cribb (NY)



At the bottom of the tree, featuring this year’s theme, “The Power of Poison,” there were scorpions, poison ivy, jellyfish, cobras, puffer fish, and even a group of witches around a cooking pot.



Delrosa Marshall carefully placing models on the tree.



Volunteers for the 2013 Holiday Tree and Annual Gift

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AMNH Photography

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Crimp, Crumple, and Coeurjoly

Master of crumpling, he is the indefatigable, non-conformist young prodigy (though he is now in his twenties), Spanish-born Víctor Coeurjoly. When the Museum of Paperfolding in Zaragoza (EMOZ) opened its doors on December 18, 2013, his works filled an entire room. Víctor has been a member of the French group CRIMP for several years, but recently he has been searching for new ways of expressing his passion. Here is an edited translation of an informal conversation with Laura Rozenberg, the Managing Editor of *The Paper*, held through Facebook and questions sent to him over the course of several weeks.

Several aspects of the crumpled paper surprised me when I first discovered the crumpling technique. There is something organic in each finished model that resembles the streaks of the wood, the animal fur, or the veins of a leaf. The shape can be achieved faster, too. It usually takes me 5 or 10 times longer to fold a figure than to crush it, and I obtain almost identical results. It surprises me how accurate the crumples can be without resigning the mathematical aspect. In this respect I feel that the crumpling technique is on an equal par with traditional origami.

My relationship with crumpling was not a love at first sight. In the beginning I thought I wouldn't be able to do much, to go much further. Indeed, I had the feeling that I was cheating. But the more I learned about crumpling, the more I liked it. I continue to learn things about crumpling and each day I like it even more.

I'm sure I would not have discovered crumpling—or perhaps I would not have done it in the same way—without my interaction with CRIMP (*Centre de Recher-*

ches Internationale de Modelisation par le Pli). After meeting some of its members I was able to learn not only the technique of crumpling but also other means of modeling that don't involve crumpling or folding which can be used to achieve precious natural and abstract shapes.

How do I avoid imitation? The topic of originality has been the subject of frequent discussions. I do not presume to be original, as I only “copy” what I have in my mind. That is, a creation comes from my own imagination, and I have no control over what I imagine. Instead, I do have control of my decision to copy my imagination, and not copy from books, movies or documentaries.

In the past I used to create based upon ideas taken from the real world. But just a few years ago I started working with ideas from my inner world. I was only 16 when I joined CRIMP. There, I met Junior Fritz Jacquet, who was very kind to me. He invited me to spend a day in his studio in Paris, where he creates all his sculptures and projects. Later, Vincent Floderer saw some figures that I carried to a French convention, and he liked them. By then, Junior proposed my name to be part of CRIMP. Later I was told that each member of the team voted yes, so I was accepted unanimously!

Unfortunately I was not able to be the most active member mainly because of the distance (I live in Spain), but I participated in many projects with them. It is a group that is dedicated to not only to create for its own pleasure, but also to present its art and science in a very active way to a wide audience. The group includes engineers, biologists, math-



Divina Caracola

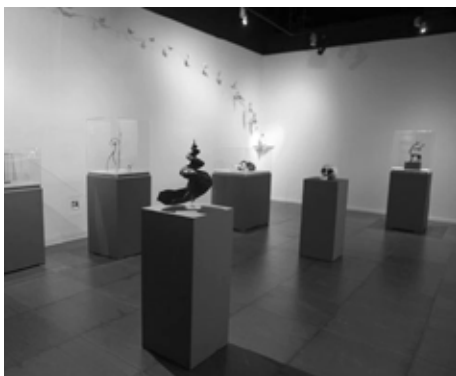
ematicians and, of course, artists, but they all have a common idea: research is crucial to progress. With this in mind the group has participated in projects for packaging optimization, research with French universities, 3-D rendering with paper, imitation of organic forms, art and science workshops, exhibitions, Publications, etc.

What kind of added value would you like to see in a model?

The artist's “plus.” Robert Lang said it well in *Between the Folds* (Editor's Note: the award-winning documentary directed by Vanessa Gould), now, with the “insect wars,” they didn't create works of art—those were “studies,” same as when the old music masters created difficult pieces or studies to practice technique.

Do you think CRIMP could become repetitive?

No, I believe we do investigate but we are artists with a style. We are always creating and incorporating new ideas. There is a little bit of everything. 🐞



Víctor Coeurjoly solo exhibition at EMOZ, the recently opened Museum of Paperfolding in Zaragoza, Spain. Photos by Víctor Coeurjoly.

Origami—a Great Addition to MoMath

by Wendy Zeichner (NY)



Close up of the window display at the MoMath designed by Aldo Putignano on behalf of OrigamiUSA. Photo by Wendy Zeichner.



Glen Whitney and Wendy Zeichner at the MoMath. Photo by Márcio Noguchi

Even before I met Glen and Cindy, there were already plans for Robert Lang to speak at the MoMath on July 3, 2013 as part of the Math Encounters program. The two sessions sold out quickly. The talk was introduced by Vanessa Gould, creator of the film, *Between The Folds*. Vanessa began with a personal story of her relationship with math and how she found Robert via the Internet. It was then that Vanessa realized that a film about origami, science and art needed to be made. (See Vanessa's Journey on page 10.) On October 6, 2013, Vanessa was invited back to speak at the MoMath after a showing of *Between The Folds*.

Robert Lang's talk, "From Flapping Birds to Space Telescopes," covered a wide range of origami topics. This included a history of origami dating back to some of the earliest evidence we have of origami being used for recreational purposes. A woodcut from 1734 shows cranes, boats and even cubes that look like they were made with Sonobe modules. Robert then described the modern origami movement including the "father" of modern origami, Akira Yoshizawa, and the work of our founder, Lillian Oppenheimer.

With an art form that is so ancient, one has to wonder—what changed that made origami designs become so versatile and complex? The answer is math! Robert described four rules for origami that lies flat. (See inset on page 11.) The math behind

On December 15, 2012, a new museum opened in New York City called the National Museum of Mathematics, a.k.a. the MoMath. Origami and math naturally go together, so I was pleased to meet Glen Whitney and Cindy Lawrence, the co-Executive Directors of the MoMath, and suggest ways that origami could be part of the MoMath experience.

In April, 2013, as spring began, OrigamiUSA was invited to decorate the window of the MoMath gift shop. Aldo Putignano came to the MoMath and installed a lovely window featuring lotus blossoms on lily pads with traditional frogs and Yoshizawa butterflies. Nine lily pads were decorated with six hanging from fishing line in the window and three placed below the window display.

three-dimensional models is more complex, and Robert described his TreeMaker program as well as his circle-river packing method. More details are described in Robert's book, *Origami Design Secrets*.

The next MoMath event was a Family Friday on July 19, 2013. More than 100 people came to learn some simple models in a two-hour class. I was happy to have the chance to teach at the MoMath with the help of OrigamiUSA Board member, Márcio Noguchi. We were able to teach such a large group with just one teacher and a helper because the MoMath has a great set-up with a document camera and several flat screen monitors mounted all over the room so that everyone could see my hands at each step.

To save time we made kits with a variety of papers and, of course, an OrigamiUSA brochure. With prepared kits there was no need to spend valuable teaching time handing out paper.

We began with Laura Kruskal's crown ("King David's Crown"), which is in the 1997 annual *Collection*. This model is a simple modular folded from four sheets of copy paper. Once everyone is wearing crowns, there is an inescapable festive atmosphere. We followed that with the magazine-cover box. We folded the box twice so that all could have a lid for their boxes. The first time I taught the box using Gay Merrill Gross' story called "The



Aldo Putignano with window at the MoMath. Photo by Wendy Zeichner.

Brothers Long and The Brothers Short." By teaching a model two times, the students have the chance to practice and remember the model. Other simple models we taught were the jumping frog and a series of blow-up models (waterbomb, blow-up bunny and blow-up tulip with leaf). And no lesson including simple models is complete without classics like the swan and the OrigamiUSA logo sailboat.

With the MoMath celebrating its one year anniversary we look forward to future activities and collaborations. More information about the MoMath is available here: www.momath.org. 🚣

A Journey Between the Folds

by Vanessa Gould (NY)*

When I was in high school, I really loved math. And that's almost exclusively because of one person—Mr. Atlas, one of the best teachers I've ever had. I hope everyone was as lucky to have a teacher like him. Mr. Atlas always had an interesting story to tell, a picture to show or thing to hold that had to do with math or puzzles or logic—even music and art. Drawings, postcards and models lined the shelves and wall by the blackboard—that's where I first saw the bright colors of Mandelbrot and the hints of Fibonacci in flowers and seashells. My first impressions of the musical composers, Sondheim and John Cage, and Mobius strips and cellular automata were all because Mr. Atlas loved them so much and told us all about them.

I remember near the end of senior year, in the hour before a big standardized test, Mr. Atlas took us all outside and threw a soccer ball at us and said, "Just play." It was a surprise and a lot of fun—and an early lesson in the idea that the evaluation of one's self is not about last-minute preparation, but rather that, at any moment, we're the sum total of everything up to that point. And Mr. Atlas, of course, knew that this idea applied well to math. It wasn't about memorization, but intuition. And, considered that way, the math was already in us—and that was part of the beauty.

During my years in college, this stuff lost its luster. I took at least two or more years of courses in calculus and linear algebra in cavernous halls at Columbia—one seat amongst hundreds in a sea of engineering

majors. I tried doing the problem sets late at night by lamplight with my big calculator and dutifully in the main library. But the joy and the color just weren't there. The theorems just weren't the same without the enthusiastic endorsement of a teacher who also felt like a genius and a friend.. So it didn't take long before As turned to Bs and Bs turned to Cs. I think in my last semester I even got a D, and that was that. I spent my time thinking about music and poems and things to do in New York City on a Friday night.



Vanessa Gould, director of the award-winning documentary *Between the Folds*

But something persisted and, a few years after I graduated, I remember it was a snowy weekday on the Upper West Side. Work had been cancelled, and it was a free day. And I went out and impulsively got a copy of *The Colossal Book of Mathematics* by Martin Gardiner at the corner bookstore. I brought it home and paged through feverishly, and sparks started to fly in a corner of my brain that had been dark for a long time. But back to my 19th floor cubicle the next day, and soon the book became an object on that dusty shelf of special books next to ones about Fermat's Last Theorem and Pi and a few other lovely Martin Gardiner books—all

rarely touched. Every so often, when grabbing a quicker, easier book, I'd take note. I was letting dust settle on something I really loved.

So, when I came across Robert Lang and his work online, you might imagine—the earth shook. It was everything I was missing. It was visual, tactile, mathematical, contextually rich, eloquently instructive, derived from things of natural beauty, gorgeous to look at. It had all those little byways into the mathematical place I

used to know how to get to. Perhaps even more notable, Robert—the person—left the deepest impression. In Robert's world, the things he loved weren't dusty.

And so it may sound crazy, but this discovery was so seismic, that with little hesitation, I left my job, picked up a camera for the first time, and set out to try and make a film about origami math. I knew it was impulsive—maybe a little reckless—but it also seemed the obvious thing to do.

Within weeks of making this decision, I heard Robert was going to be doing a lecture on origami math at MIT. And there began the aligning of the stars.

When I got to campus I followed the map to room 32-155 as I scrolled through everything in my mind I had prepared to say. I opened the door and walked into a huge and rowdy auditorium—with paper airplanes and big stellated folded things all flying through the air. It was like a carnival in an alternative universe. People were standing all along the back for lack of seats. I'll never forget it. I felt the warmth of Mr. Atlas's classroom. I was sitting amongst kindred spirits. And, in all this—somewhere—I knew there was a film.

Robert's talk was fantastic, and soon after—he probably doesn't even remember this—half the audience lined up at a nearby bookstore to get his autograph and buy his book. This was my first origami celebrity experience and stalking. Anyway, I lingered

in order to stay near the end of the line. When it came my turn, I introduced myself and told him about my idea. He was generous and encouraging. When we spoke a few days later on the phone and I asked if he'd be in it, he said yes. 🚣

***Vanessa Gould is the writer/director of the 2008 documentary, *Between the Folds*. This is an excerpt of Vanessa's introduction to Robert Lang at Momath.**

FOUR MATHEMATICAL RULES FOR FOLDING FLAT ORIGAMI

by Robert Lang

RULE 1:

The crease pattern has the property of two colorability. You can color the crease pattern with just two colors without any two regions of the same color touching along a line.

RULE 2:

Mountain valley counting (Maekawa's Theorem): At any interior vertex, $M - V = \pm 2$; the number of mountain folds and valley folds always differs by 2.

RULE 3:

Alternate angles around a vertex sum to a straight line (Kawasaki's Theorem). If you measure the angles around any vertex, the even numbered angles add up to 180 degrees and the odd numbers angles add up to 180 degrees.

RULE 4:

Layer ordering (Justin's Conditions): There is no self-intersection among overlapping layers of paper. If you look at how the layers stack, you'll find that no matter how you stack the layers, neither unfolded sheets nor folds can penetrate one another.



Robert Lang at the MoMath.
Photo by Wendy Zeichner.



ORIGAMI BY CHILDREN

The deadline for entries for the 2014 Origami by Children exhibit is March 31, 2014. Anyone 18 years or younger may submit an origami model to be considered for the exhibit. Rules for entry and an application are available on our website at www.origamiusa.org/obc.

**Sheep (folded by Valentinos Katanoiou in 2013, and created by Hideo Komatsu)*

FOLDING FABRIC

Past, Present & Future

While paper is usually the primary medium origami artists use, applying origami techniques to other mediums—such as fabric—creates a wealth of opportunities that are waiting to be explored and are not fully understood. Today, few paper folders have embraced the challenge of exploring the possibilities of folding fabric, and some have even made the twist of going back to paper to create fascinating outfits which may not be suitable for wearing but are nonetheless worth exhibiting in museums as truly works of art.

Whether fabric folding preceded paper folding or vice versa, it became apparent that folding paper produced a vast variety of techniques that do not always have a counterpart in fabric folding.

Gershon Legman (1917-1999) considered that folding fabric may have been an inspiration to produce similar results in paper

at least in the very beginnings. “Paper folding takes its origin from the folding of cloth,” he wrote in his unpublished history of paperfolding. “It is from Egypt that the first purposeful art-folding has come down to us, in the handsome overlapping folds of the customs of the living and the mummy-windings of the dead.”

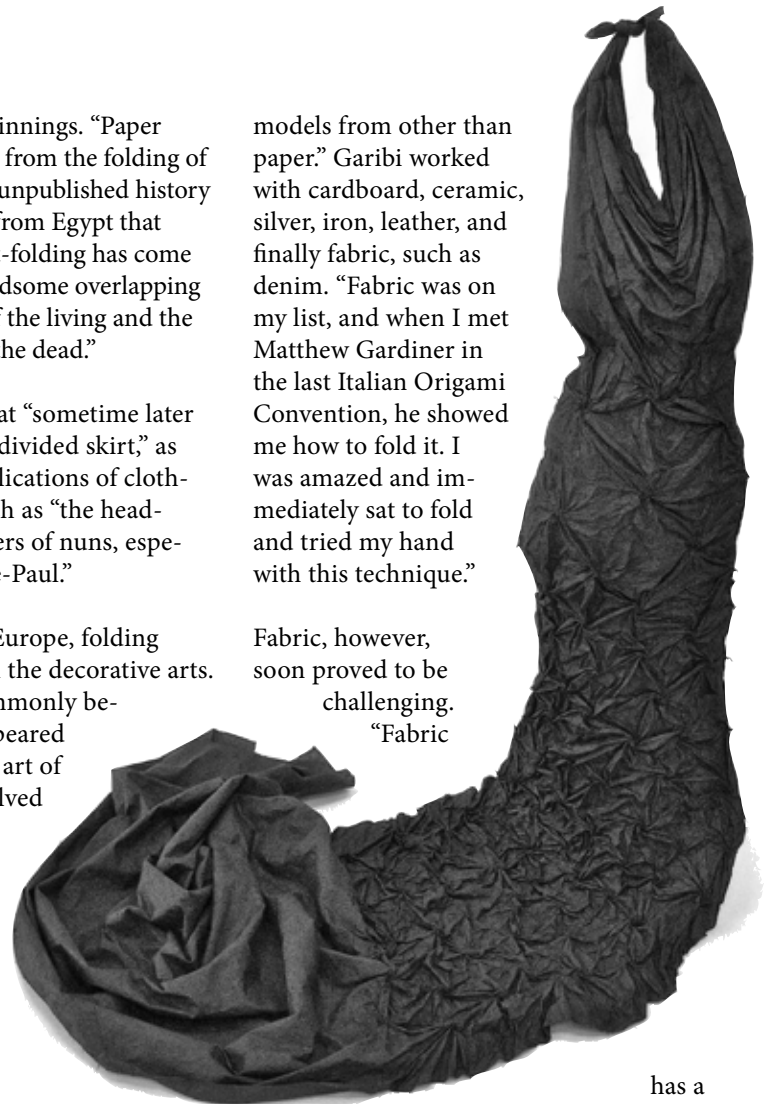
Legman also noted that “sometime later came the pleated and divided skirt,” as well as decorative applications of cloth-folding in Europe, such as “the head-dresses of certain orders of nuns, especially of St. Francis-de-Paul.”

In sixteenth-century Europe, folding began to be applied in the decorative arts. “While origami is commonly believed to have first appeared in Asia, the European art of napkin folding ... evolved in close dialogue with the elaborately pleated clothing of the Renaissance.” The quote is from “The Beauty of the Fold,” a conversation with Joan Sallas edited by Charlotte Birnbaum. Joan Sallas is today the world leading expert in napkin folding, having exhibited his wonderful creations in castles and museums around the world.

Besides Joan Sallas, a handful of other paperfolders have tried fabric as a medium worth exploring. One of them is Ilan Garibi, an Israeli artist with more than 30 years of experience with paper. In a way, he began using fabric out of frustration. “After four years of creating new models from paper, I realized that the art and design market were not ready to buy paper models. I started a quest for new materials and tried to reproduce my

models from other than paper.” Garibi worked with cardboard, ceramic, silver, iron, leather, and finally fabric, such as denim. “Fabric was on my list, and when I met Matthew Gardiner in the last Italian Origami Convention, he showed me how to fold it. I was amazed and immediately sat to fold and tried my hand with this technique.”

Fabric, however, soon proved to be challenging. “Fabric

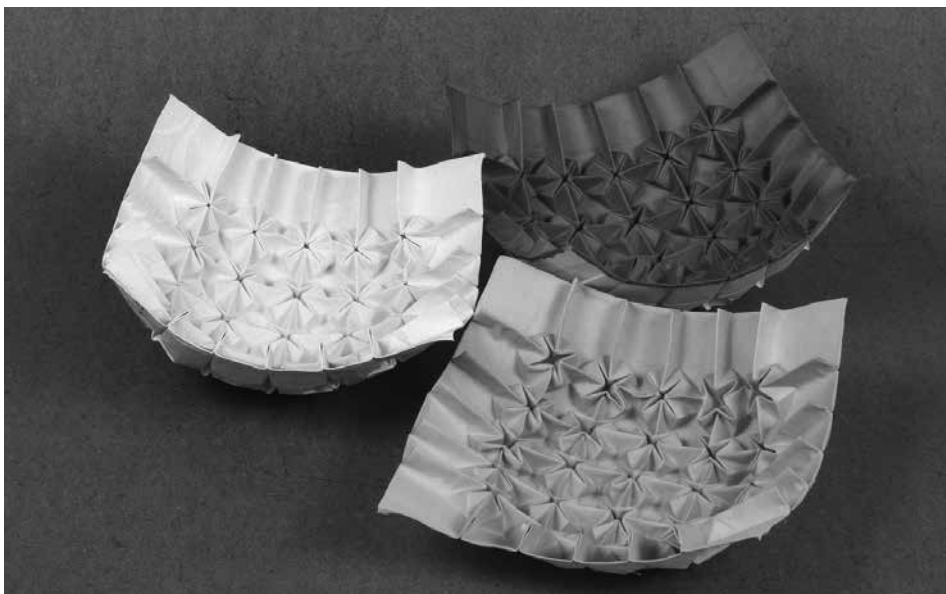


has a strong tendency to not stay flat. It moves and wriggles so much it is even difficult to cut it to a square. The cut edges tend to split open all the time. Since I used to fold between two layers of paper, you actually do not see your final product when it is folded. Sometimes it gets tangled between the layers, and you see it only when it is too late, when it is out of the oven.”

Garibi mostly folds fabric using tessellations. “I once tried a star, which came out nicely,” he said, adding that he never tried modular or 3D shapes, as the fabric wouldn’t hold the shapes. However, when working on fabric tessellations, it is inter-



Linda Mihara uses a tessellation pattern to create texture and dimension to a paper vest.



Fabric Bowls - Ilan Garibi creates bowls using fabric such as denim

esting that although the weight of the fabric forces the creases to pop open, “even if I crumple the fabric into a squeezed ball in my hand, it jumps back into the tessellated posture easily.”

Halfway around the globe in California, Linda Tomoko Mihara—an artist for whom origami seems to be in her blood—also became interested in exploring the possibilities of folding fabric. She learned paperfolding from her parents (her grandparents published the first book in America that used the word “origami” in its title) and later was exposed to fashion during the years when she worked in the cosmetic industry.

After working with the top designers of the world and learning at home about the intricacies of paperfolding, it seemed natural for Mihara to start applying folding techniques to fabric. “While their creations used wonderful fabrics and prints, it occurred to me that one can instead create interest and texture to the surface by folding patterns and shapes using origami techniques,” she says.

But Mihara also went back to paper to create wearable art, “out of a single sheet of paper, that incorporates both design on the surface as well as a design for the garment itself.”

She continues, “When origami techniques are applied, they create texture and interest on the surface by pleating and folding for more or less detail,” says Mihara. “I use both traditional paperfolding—using straight creases and folds—and wet folding. While most of my pieces have been folded with one style or the other, I am currently working on a jacket that incorporates both techniques.”

The future of fabric origami and wearable paper origami is still unknown, but examples of both pop up in the fashion runways around the globe and at red-carpet premiers. “The more origami is created using fabric, the more other designers will take notice and perhaps use some origami elements in their designs,” says Mihara. “I think the most inventive and creative designers are the ones who are always pushing the envelope. These will be the ones who might make a breakthrough design based on origami.”

From the perfect dress to the perfect addition to your end table or place setting, a careful origami observer will recognize the folds and patterns that make each creation a truly unique work of art and craftsmanship. 🍷

Reported by Emilie Lorditch (MD)

Photos courtesy Ilan Garibi and Linda Mihara



Fabric Pineapple Tessellation - Ilan Garibi folds a pineapple tessellation out of polyester.

Folding for Her Life

by Janessa Munt (CA)



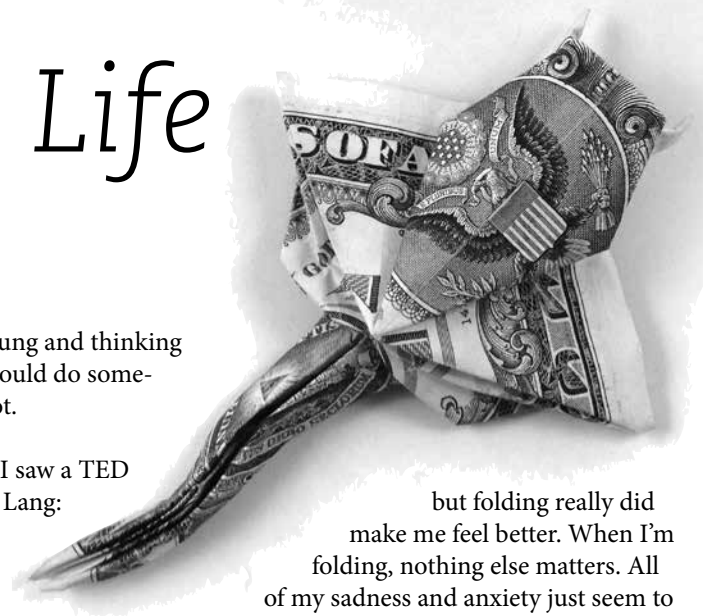
Did you know that origami could save your life? I certainly did not know that when I started. The first time I remember folding was at the age of seven. My mom and I were at her friend's house, and her friend's daughter was given the extremely challenging task of entertaining me while our mothers talked. She was about 15 at the time, so we did not have much in common. She desperately tried to find something that would hold my attention for more than a couple of minutes but had no luck. After a while I saw something on her desk. It was a little box made out of notebook paper. I don't know why I was so drawn to it, but I thought it was the coolest thing ever. She taught me how to make it, and when I finished folding it seemed magical. I had just made something neat out of practically nothing! That was the moment my love of origami began.

When I was seven years old I had discovered what I was meant to do in life. Throughout elementary and middle school I would check out every origami book I could find. I got pretty good at it, and teachers always seemed to be amazed at what I would fold during class. I distinctly

remember being fairly young and thinking that it was so cool that I could do something grown ups could not.

When I was 13 years old, I saw a TED conference titled "Robert Lang: The math and magic of origami." Not only did this talk highlight the physical beauty of origami, but it also discussed the practical uses of origami and the mathematics behind it. I started learning about some things that origami had been used for. The most notable one would probably be the stent and stent graft. The graft was developed using origami techniques and is used to treat diseases such as stenosis, aneurysm, or esophageal cancer while being much less invasive than traditional treatments for these diseases. I had no idea that the silly little craft I did had such incredible real-world applications! This made me fall in love with the art form all over again. It lit a fire inside of me. I had passion for it that I had never felt for anything before.

When I was 14 years old, my depression and social anxiety started to get really bad. I hadn't been folding much because of my lack of energy. For two years I hardly got out of bed, and leaving my house terrified me. I enrolled in an online school so I did not have to go to a real one. I was prescribed many different meds, but nothing seemed to help. One day, while talking to my psychologist, he pointed out that origami might actually be helping my issues. I had not realized it before,



but folding really did make me feel better. When I'm folding, nothing else matters. All of my sadness and anxiety just seem to fade away.

When I was 16 years old, I knew something had to change. I couldn't hide in my room for the rest of my life. I decided to finish up high school by joining a program that allows me to take classes at Portland Community College instead of going to an actual high school. At this point my depression was not that bad, but my social anxiety was worse than ever. I was terrified of people. Every single day was a struggle. Being around that many people was my own personal hell. The only thing that got me through it was origami. I would fold, and it would ease my anxiety just enough to get through the day.

Now I am 17 and I still have that burning passion for folding. It seems that most people view origami as a craft for children, while in reality it is so much more. It has played a huge role in my life, much larger than I ever expected. Origami has helped advance science and modern medicine, something you cannot say about most types of art. Finally, it has put a smile on many people's faces, and if I have anything to do with it, will continue to do so for a very long time. 📄

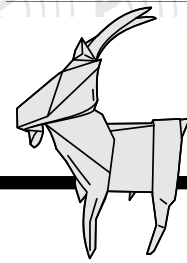


Janessa has challenged herself to create one dollar bill fold each day. Here are some of her recent creations.



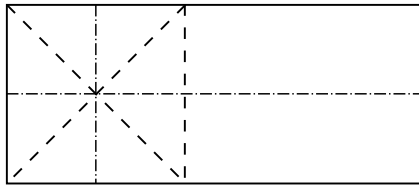
DOLLAR MOUNTAIN GOAT

© 2013 Janessa Munt



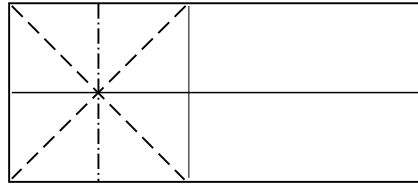
INTERMEDIATE

1.



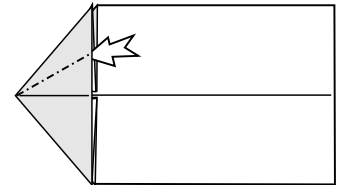
Fold and unfold

2.



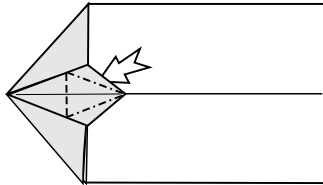
Collapse

3.



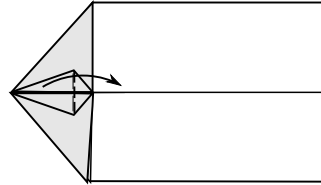
Squash

4.



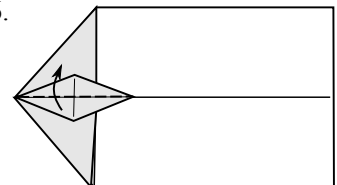
Petal fold

5.



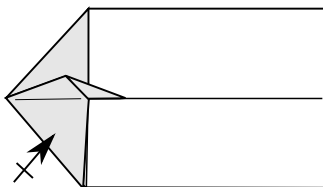
Valley fold

6.



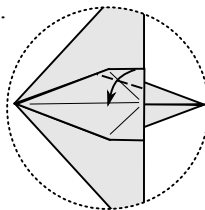
Valley fold

7.



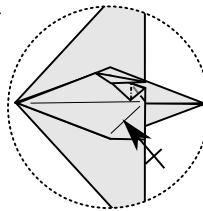
Repeat steps 4-6 on other side
Next steps will be zoomed in

8.



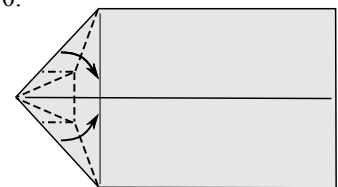
Valley fold

9.



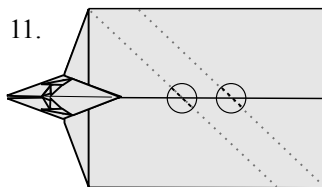
Swivel fold
Repeat steps 8-9 on other side
Next steps will be zoomed out

10.



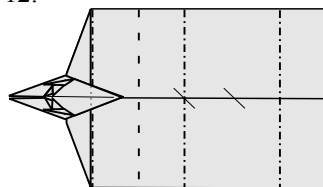
Collapse

11.



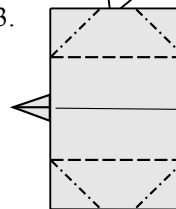
Pinch circled areas

12.



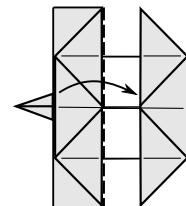
Collapse

13.



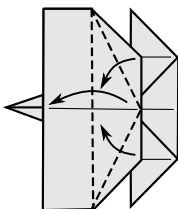
Squash

14.



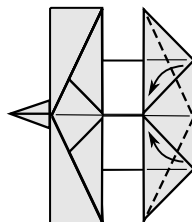
Fold flap to the right

15.



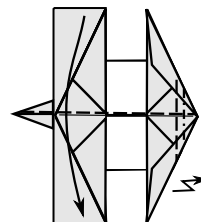
Valley folds, then fold
flap back to the left

16.



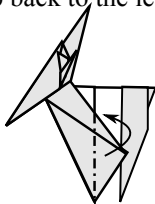
Valley folds

17.



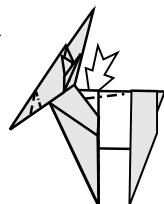
Pleat then fold entire model in half

19.



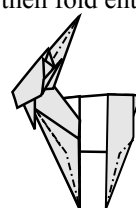
Tuck inside

20.



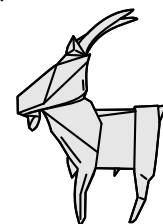
Reverse folds and sink

21.



Shape model

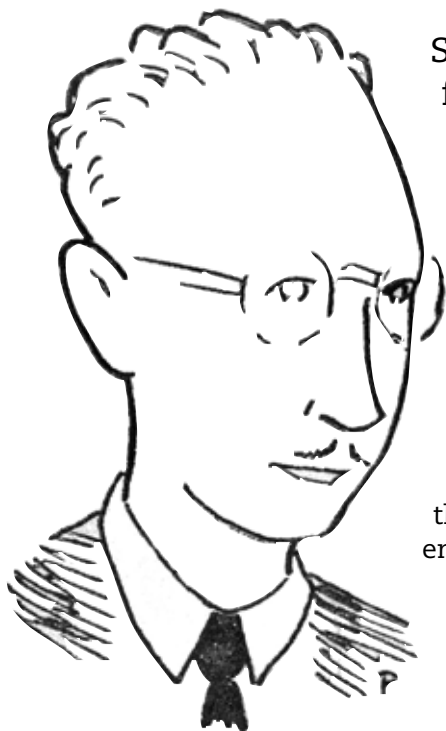
22.



Completed mountain goat

THE ART OF SAMUEL RANDLETT

Interview by Laura Rozenberg



Sam Randlett (83) was part of the network that set the foundation of modern origami. He also wrote two seminal books, *The Art of Origami* and *The Best of Origami*, both published in the early 1960s. And he is also remembered for having helped define the system of diagramming, a set of conventions that was first devised by Akira Yoshizawa, and improved with contributions by Sam Randlett and Robert Harbin.

He lives in Wauwatosa, WI, not far from the University of Wisconsin-Milwaukee where he has been a professor for many years. He still teaches music and continues folding “in exchange for a smile.” He was married three times (the first two wives died) and he has one son. “Mine is a family of engineers,” he says. “My grandfather, my father and my son, all engineers. I am a piano teacher, but an engineer at heart.” That mindset, he agrees, got him into paperfolding some 60 years ago.

I had the pleasure and honor to interview Sam Randlett by phone during the summer of 2013. Here are the excerpts of our conversation.

You were quite young when you started folding.

Before I started folding, I was interested in magic. I wanted to show my wife the structure of a truly beautiful magic card trick. It's name was “You Do As I Do.” I was interested because magic suited my personality. My interests have been music, piano playing, piano teaching, magic and origami.

What did all these things have in common?

For one thing, tight structures. Much done with little. The magician doesn't care about fooling friends—he couldn't care less about fooling friends. It's all about the beauty of the trick. Same with origami. You take a piece of paper and turn it quickly into a boat or something and people say *ahh!* It's like magic. Of course, it is like magic, something has been created out of nothing. A piece of paper is practically nothing. It's done by beautiful engineering. This appeals to a personality who likes magic.

So I became aware of paperfolding through magic, through a book called *Paperfolding for Beginners*, by William D. Murray and Francis J. Rigney. I had that one, and then a Robert Harbin book, and then the Isao Honda books. At that point there appeared a notice in the local newspaper that a lady who did paperfolding from New York would be in Nashville. So I wrote the lady a note. She said she and her husband were going to be in Nashville on such-and-such a day, so why not join us for dinner? So we had dinner with Lillian Oppenheimer and her husband.

And after that you began corresponding with Lillian Oppenheimer.

Lillian put me in touch with other paperfolders as well—Neal Elias, for example. He said he was not very creative in origami, so I said maybe we can do origami and magic, and that's what we did.

Akira Yoshizawa is widely recognized for having developed the modern system of diagramming the

steps with lines and arrows. You and Robert Harbin also worked on the system. What exactly were your contributions?

There were some strange things in the Yoshizawa drawings. For example, he would have an arrow coming out where it meant push in. Gershon Legman, with whom I corresponded about these issues, said ironically that there may be a philosophical reason for that. So one of the principal purposes of the *Art of Origami*, the book I wrote, was to simplify the system and make it available in English. The Yoshizawa system was a good one and that system had to be used in other books. Even if you didn't know Japanese, you would not have any trouble understanding the diagrams.

Then Gershon Legman really contributed with one thing: he suggested that instead of calling them preliminary bases, we should call them preliminary folds. It's a good idea because you liberate yourself from the limitation of the origami bases.



The Art of Origami (1961) and *The Best of Origami* (1963) by Sam Randlett, two essential books for paperfolders in the early days of modern origami.

Did you simplify what Yoshizawa had done?

I organized the system of origami bases. I gave them names—for instance, the fish base. I cleaned the excesses of Harbin. I used Yoshizawa notation, which Harbin had done. I don't know if I was necessary, I don't know if I did anything that Yoshizawa couldn't have done, but Yoshizawa's books were not in English.

You made this available for everybody.

Yes, that's precisely it.

As a musician, do you find origami has something in common with the way music is annotated?

There is a whole tradition of notation in music. So musicians are very much aware of notation and its problems. I knew there would be problems in origami, so I tried to simplify the system. We had about 50 different kinds of arrows and so forth, and I was "No, no, you want a simple system!"

Did you draw your own diagrams?

I had had a mechanical drawing course in high school. I knew how to use India ink, and my wife, Jean, had a very good eye. So I showed Jean how to use the pens. We were in the same room. We were together all the time. I did the layouts, and Jean did the drawings.

In a letter to Gershon Legman, on April 4, 1959, you wrote, "Start with an inscribed geometrical pattern, fold along the lines, and see what happens."

In today's lingo, you were talking about crease patterns. That was incredibly advanced at that time.

Some of the younger folders today believe that we in the 50s and 60s were stupid. I have to say, we were not stupid. We saw that certain things could be done but we had other business to do first.

Like what?

Invent models for fun.

So you didn't follow on the idea of pre-conceived crease patterns?

I didn't do much with this idea, but it was perfectly clear. Gershon Legman's reply was that he didn't know if he could derive models out from crease patterns. Well, it was apparent to me that if you had a crease pattern, you might—if you wished—instead of fiddling around with the paper, be able to turn it into such-and-such shape.

The idea that you could inscribe the model before folding was in your mind.

Precisely. Sure. Oh, yes.

More or less what Robert Lang and others started doing several years later.

I wrote Lang a letter saying he should write a book, which he did. I think I bear some small responsibility for this book (*laugh*). When it came out, I immediately bought one and told (George) Rhoads. And Rhoads said, "What I might have done if I had had this!" There is an article in *The Origamian*, by Fred Rhom—he is a truly great engineer—he was worried the people may get stuck with the idea that everything comes out of a handful of origami bases. Those bases (the fish base, the bird base, and others) are very useful, but can also be limiting.

The crease patterns are more liberating?

It would take you to a higher level of engineering, of course. But if you, on the other hand, fiddle with a piece of paper, you may find things that you wouldn't have found if you were proceeding rationally with a crease pattern.

Both the doodling approach and the rational approach are equally acceptable to you?

Sure. All you want is a result. Do you proceed toward a goal? Fred Rhom always proceeded toward a goal. Neal Elias always proceeded toward a goal from the beginning. Once you see something in the paper, then you proceed toward that goal to the best of your ability. Improvisation becomes calculation at a certain point.

In another letter from the 50s you said that Yoshizawa was working in the principles of paper maché. Did you say that because he moisturized the paper?

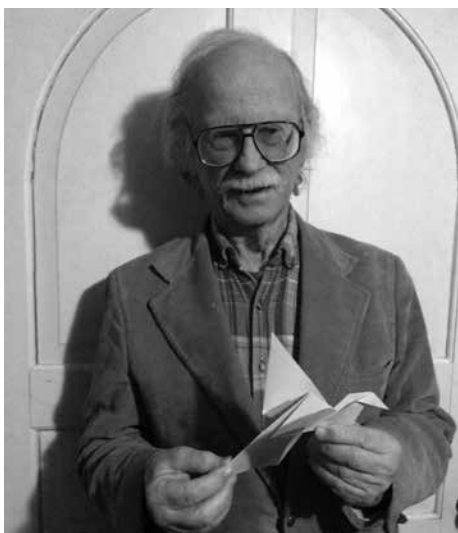
That was George Rhoads' opinion. He was a sculptor. I only said what he said: that Yoshizawa would end up with paper maché, because you can get spectacular results quickly. I was never particularly interested in the final artistic presentation. It takes half a dozen years to learn how to fold the simple swan with curved edges and so forth. I can see Yoshizawa's point. If you want to hold all the curves just right, it's going to take a long time with wet folding.

Were you limited by the four points of the square? Did you want to create more points?

This had already been accomplished by George Rhoads during the years the years he was in Legman's company.



Sam Randlett corresponded and exchanged creations with paperfolders from around the world. In this picture, his "Witch," "Dachshund" and "Bat." (Gershon Legman's archive)



Sam Randlett holding his famous flapping bird. (This model is different from the traditional Japanese flapping bird.) Photo by Larry Moore.

You mean because Legman invented the blintz base?

Yeah. Exactly. With such techniques you can create as many points as you want. As

Lillian Oppenheimer said, “With George Rhoads and his blintz bird, now you are not limited to four points. You can have more if you want.” Legman said I had to go to hell because I asked George what blintzes are (*laughs*).

George Rhoads was living in Spain at that moment and Legman in the South of France. They were quite close to each other.

I did ask George how he started, and he said Legman had some models by Yoshizawa. George went to see Legman and looked at those models, he got ideas and went on to work on the paper.

You corresponded with a number of enthusiasts, among them Lillian Oppenheimer, George Rhoads, Gershon Legman, Ligia Montoya, Neil Elias, Bob Neale, and Robert Harbin. Did you have certain topics of conversation? How did the letter system work among you?

It’s a difficult question to answer. We were trading models and along the way we chatted. So you sent a model that you had meshed together and discussed what was its state, did it have any weakness, and so on and so forth. Things were not political back then. We were just friends having fun. It happens with any organization. It used to be a lot more fun. At a certain point it becomes too organized, and the spontaneity is lost.

Did you get away from origami at one point?

No. I always continued.

What kind of origami you practice?

I do origami dollar bill tips for waitresses.

And the waitress smiles at you?

Yes. I was the other day at a Greek restaurant, and the waitress was delighted. 🍷

REMEMBERING FRIENDS

ROBERT HARBIN

A good friend. England’s foremost magician. I never met him. He was in USA briefly. I couldn’t take a couple of days off, but we were good friends. Harbin’s models are not always the best because his wife hated origami. He said, “I had to do it on the sly.”

LILLIAN OPPENHEIMER

Without her there would not have been any American origami because socially she was very good. She put people in touch with each other and she was as helpful as she could be.

LIGIA MONTOYA

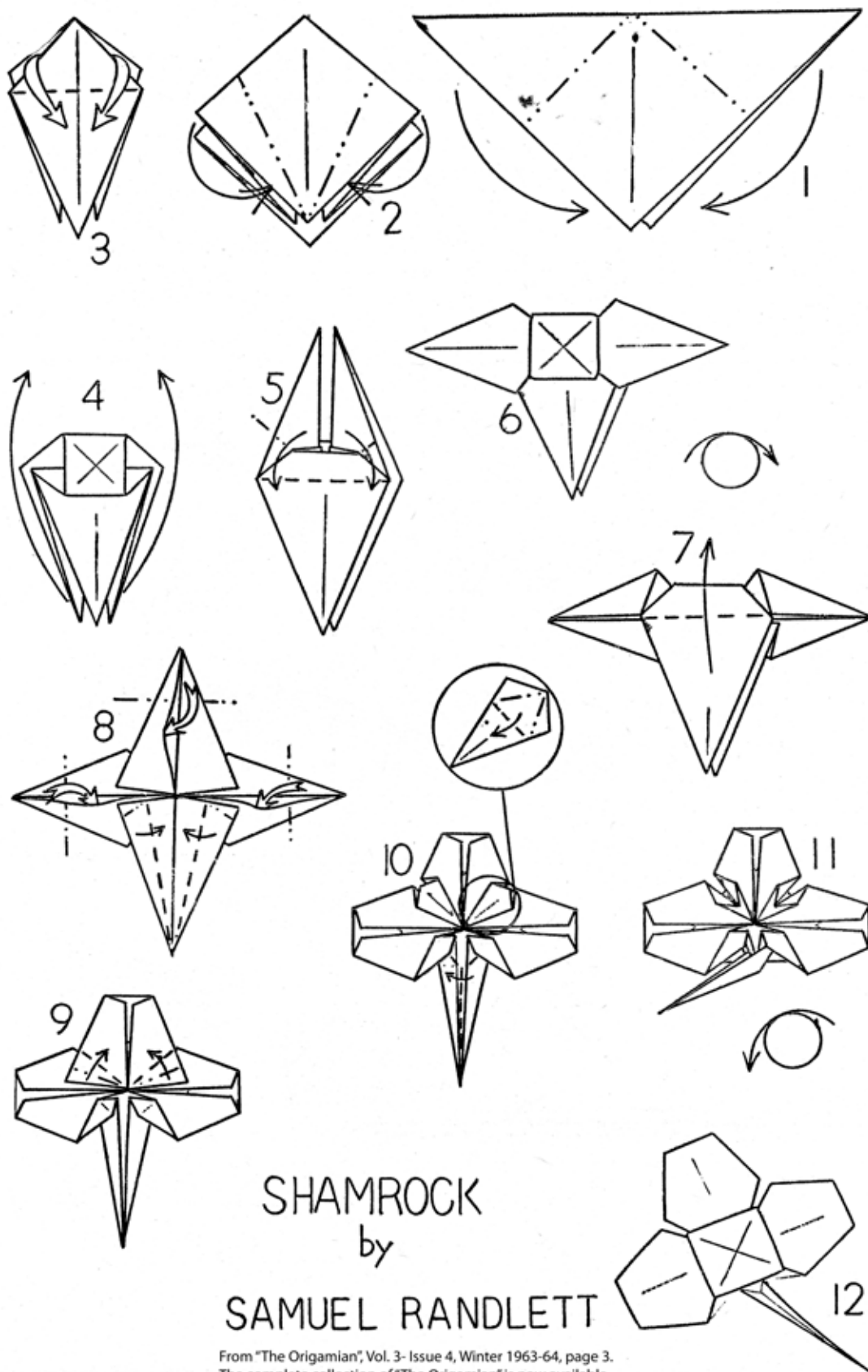
She was a source of inspiration. A mighty force in origami. She saw things other people didn’t see. We corresponded but, unfortunately, we never met. Very lovely person. Lillian Oppenheimer gave me her address. She also thought Ligia was a very refined, delicate woman. Essentially, she outlined, it was as if she wanted to draw and she did it unusually well. She worked for Vicente Solórzano, illustrating his books. But she wasn’t like him. Take the mouse, for instance. Solórzano’s model of a mouse is worthless, it looks almost like a chimney. Instead, Ligia’s mouse is a treasure of the 20th century origami... the toes and the tail.

NEAL ELIAS

My blood brother. Here is another one just like me. Both interested in card magic and origami. And several similar views about things. Lillian Oppenheimer put us in touch. He wasn’t creating origami, and I had origami coming every day (in the mail). I said, we can trade. Anything good that came my way, I would copy and then send it to Neal, who would diagram it for personal use. And then he would thrash the model. He could reproduce it any time. One day he invented some beginner squirrel or something, nothing to boast about, but he continued. Then he produced several masterpieces in 3D. He said that he had hardly scratched the surface. There was no longer a barrier to him. All of a sudden he started to produce all this magnificent stuff which he continued for the rest of his life. And in the notebooks he had principles we exchanged. We cooperated in any way possible and we got together from time to time.

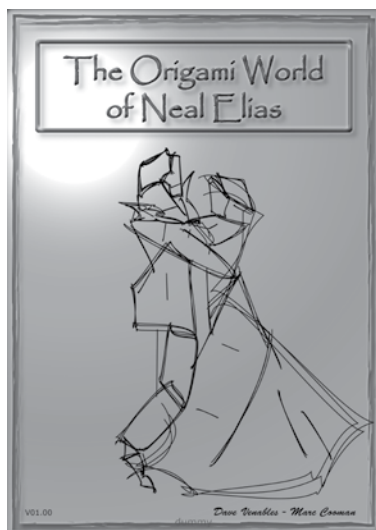
Do you still have his models?

Yes. I see the origami Jesus Christ every day in my bookshelf.



SHAMROCK
by
SAMUEL RANDLETT

From "The Origamian", Vol. 3- Issue 4, Winter 1963-64, page 3.
The complete collection of "The Origamian" is now available
for download at origamiusa.org/catalog/books-downloads/series/origamian.



The Origami World Of Neal Elias

Review by Wayne Brown (UK)

Compiled by Dave Venables

1,538 pages

Self-Published

DVD-ROM

This long-awaited publication (over 25 years in conception) is now available. Originally conceived as just the publication of the notebooks of Neal Elias, the project has grown and now includes not only the full notebooks but biographies, presentations, essays, animations, audio clips and video clips. Also included are excellent diagrams by various illustrators of selected works from the prolific output of Elias.

The decision to use a DVD-ROM instead of a book is fully vindicated here as this mammoth publication (1,523 pages plus extras of 283 pages and files) is better suited to a DVD-ROM with the potential of internal links and extra multimedia which are fully utilized here. The videos, audio clips, animations and virtually all the content is accessible both internally and from the extensive indexes with a click of the mouse for easy navigation.

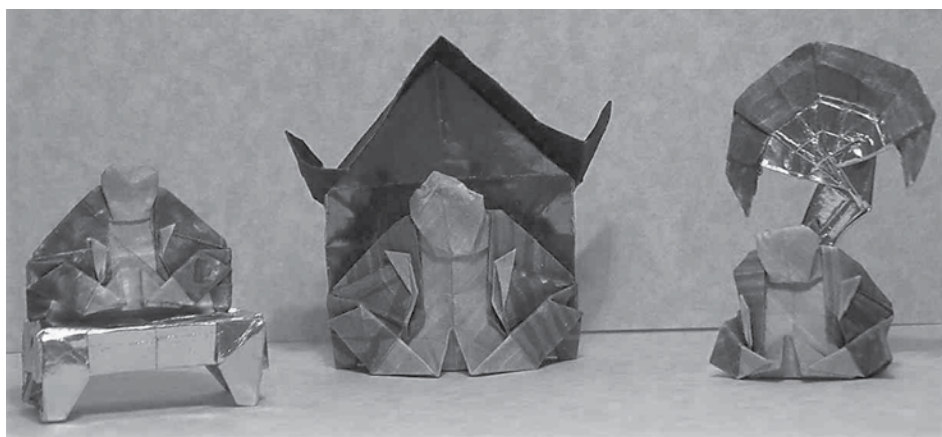
The DVD-ROM is well laid out and starts with an essay by David Lister followed by a biography, which includes scans of articles about Elias published in the press. The entire notebooks of Elias are then reproduced comprising of some 1,161 models and 52 unfinished models. The notebooks are more than a collection of Elias' original works; in the early days Elias corresponded with the major figures of origami and documented all the models he received. As such the notebooks are an important historical record of origami during that important period of the early days of modern Western origami as well as a record of one folder's creative journey. The notebooks includes works by Akira Yoshizawa, Sam Randlett, Robert Harbin, Eric Kenneway, Ligia Montoya, Bob Neale and Fred Rohm and other perhaps lesser known but important historical folders.

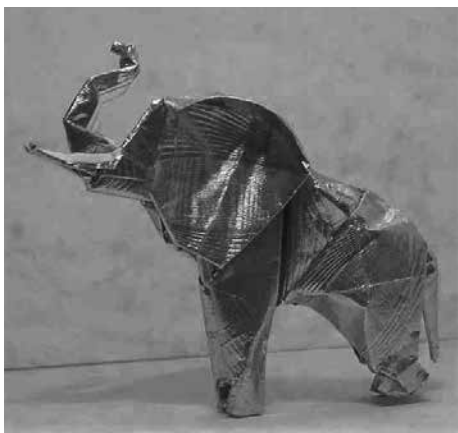
Elias used his notebooks as his own personal record and acknowledged they



weren't intended for publication. As such the diagrams often show multiple steps in one diagram and employ a "shorthand" which can make the diagrams more difficult to interpret than most commercially available diagrams. However this shouldn't put off the student. All the information is there, and all the models can be made using Elias instructions. Indeed, the more Elias' diagrams are used, the easier they become to interpret. As can be seen from the excellent diagrams by Dave Venables and others that are included on this DVD of many of the greatest Elias models, they are all achievable. When compared with Elias' own diagrams in the notebooks, the viewer gains valuable insight into interpreting Elias' diagrams.

The DVD-ROM continues with reminiscences of Neal Elias in the form of essays from origami personalities and one of





Elias' grandchildren, Michelle Brueher. Following these are the extensive indexes enabling the reader to navigate to the appropriate part by author, model, chronology or by picture of the final model. Also included are an animation of the folding of Elias' Bull, presentations, two booklets by Dave Venables (featuring Dancers and Furniture), articles from origami maga-

zines and photographs of Elias' original folds. Also included are reproductions of all the "Origags" by Roberto Morassi originally published in the British Origami Society magazine which feature Elias. Throughout the publication are excellent drawings of Elias models by Halle (Carlos González Santamaría) in his inimitable style. Along with the "newer" diagrams already mentioned there are diagram sheets reproduced from the BOS Library. A particular highlight is the reproduction of the previously unpublished diagrams that Robert Harbin prepared for his planned unpublished book which was to feature Elias' work, a sister work and follow up to *Step By Step Origami* which featured Pat Crawford's work.

The models included, of course, are all of Elias' creative output along with records of models he received in his extensive correspondence with other folders during

the sixties. While many of the models have been seen before and are available elsewhere, there is much that is new to be seen and occupy even the most well-read and experienced folder. Highlights include all of Elias' Busts (the series which was his swan-song), the newer diagrams prepared by Dave Venables, and the previously unseen unfinished works.

It is difficult to do justice to this mammoth publication in this short review or to emphasize enough the importance and value of this important document. It is unhesitatingly recommended to all origami enthusiasts and should form a part of every folder's collection. Since any profits from this venture are to be given to charity, this is yet another reason to buy this wonderful publication. 🏠

NEWS FROM LOCAL GROUPS

Rocky Mountain Origami High

by Janet Deent (CO)

On August 3, 2013, two Northern Colorado OrigamiUSA groups, the Boulder Folders and Loveland Loves Origami, joined forces to host Loveland's first

Origami Festival. Backed by an enthusiastic public library (which is currently showing the 2012 Origami By Children exhibit) and the local newspaper, six

teachers from Boulder, Thornton and Loveland presented a day of workshops, free folding and fun.



The young lady at the front is Janet's daughter, Brooke Lyons. The family around the table was visiting their Grandpa (also at the table) and they were from the Mid-West. They were learning to fold several varieties of boxes with Brooke.

The response of the community added to the excitement of the day. Although the models taught were mainly in the low intermediate range, several talented folders came who added more complex models to the day. It was encouraging to see folders new to us step up and offer to teach their favorite models in the spirit of OrigamiUSA.

In all we hosted about 70-80 folders and look forward to including some of these in our local groups. It was a great day of spreading the love and knowledge of origami into a community that fosters creativity and fun! 🏠

THE LONG AND WINDING ROAD

By Laura Rozenberg (NY) | Photos courtesy by Dave Venables

What was your relationship with Neal Elias and how did the idea of a book evolve?

I first corresponded with Neal Elias in 1973 when I sent him diagrams I had made of his Bull. We had irregular correspondence as Neal had all but given up on origami by that time, but I continued to make more diagrams and send them to him. In 1981 we both bought one of the early home computers, and our correspondence increased to weekly or twice weekly as we explored our new “toys.” Fred Rohm also bought a ZX81, and we three exchanged letters.

Then we switched from letter correspondence to cassette tape. In 1983 Neal took early retirement in the USA and came over to England. He and his wife, Betty, stayed at our house for two weeks, and we all had a great time. Around 1985 my wife, two young children and I had our first holiday in the US staying 10 days in Orlando (FL), and 10 days with Neal and Betty in Cleveland (OH). It was then that I first saw Neal’s notebooks. I brought early photocopies of them back to England and copied them, returning Neal’s copies to him.

What exactly were these early photocopies?

When I first saw Neal’s notebooks, he had already given Sam Randlett some of the originals. Neal only had his original 10

notebooks containing models 1–847. The rest (848–1,159) were photocopies which he had made using a copy machine that he had access to at his work. He also had made copies of the 10 notebooks. Today’s copiers produce very good results, but in the days when the early copiers were introduced, Xerox were probably the best and the rest were poor in comparison. The copier that Neal had access to involved a wet process, and the copies were on a slightly shiny paper and were easily ‘scratched’ and marked if a metal object was allowed to come into contact with them.

Neal loaned me his copies of all 1,159 models and it is these that I copied when I returned home. I returned all his copies to him within a few weeks. A combination of Neal’s poor copies and the best copying I could afford at the time was the basis of the scanning I did in the early 90’s. The British Origami Society later paid for copies of my copies. This is the third generation of copies, and they are stored in the BOS library.

What happened with Elias’ notes after he died?

Neal had presented to me his original 10 notebooks during a meeting in Florida (I think it was 1998 when I also made the video interview) asking me to keep them safe. I have not re-copied or scanned these even though I could improve on the imagery as the notebooks are very fragile. As far as I am aware Sam Randlett still has the original artwork that I do not have.

Can you summarize the reasons why the project was so many years in the making?

I originally wanted to produce facsimiles. I looked into a small print run and found it to be very expensive. Neither I nor the BOS could afford to underwrite the small (leather bound) limited edition print run

signed by Neal himself. The notebooks were well over 1,000 pages—all in pencil and needed a lot of work using pre-computer technology to make them presentable. So I shelved the project.

Home computers evolved, and the PC became dominant. Both Neal and I moved on from computer to computer as they evolved and eventually ended up with PC’s. PC hardware also evolved, and when optical media became available in about 1992, I revisited the project.

I bought a scanner and while recovering from quite invasive surgery, scanned the (not very good) copies one by one. The task took about 10 weeks working 6 to 8 hours per day. I mentioned via Origami-L that I was embarking on the project again and had offers of help—especially from Ariel Amberu. Living in Sweden but originally from South America, Ariel offered to write a database to hold the whole thing together. Over the next few years this developed but got dropped for many reasons. The project drifted and then stalled.

Marcus Cooman from Belgium, with whom I had corresponded over the years, inquired about the project and offered to help with a new approach. This was around 2003. Marcus and I started afresh, and he stayed involved to the end. The biggest problem I encountered at this stage was my decision to clean every diagram to a higher standard. This took a long time. My job started taking me abroad, and delay after delay on my part led to the years passing with slow progress. Marcus, bless him kindly, kept putting me back on track and wanted as much as I did to see the project finished.

Sam Randlett agreed to contribute with his memories, but this has not happened yet. I hope Sam will yet either write a piece or make an audio contribution, and we will



Dave Venables and Neal Elias in 1998



Violinist

add it to the next version (and issue an update to existing customers).

Are you more satisfied with a DVD format rather than a book?

I would have loved to see this work in hard copy. Of course, the multimedia would be lost. I have said to David Lister that I would look into hard copy as this was his preferred medium. Maybe I will one day if there is the demand and I can cover the cost of doing so. We'll have to see how the DVD is received. I have a worry that given how much origami has progressed,



The Last Waltz

people will be disappointed in the offering. I like to think of it as a historical record as much as a collection of Neal's folds.

How did you manage to handle all the different contributions? Were people offering contributions to the project or was your idea to ask, for instance, the help of a cartoonist, etc?

Carlos "Halle" González Santamaría offered his services by the end of 2012, after we had compiled the main work. I think his contributions are wonderful and lift the look of the work considerably. Other

contributions are from friends or the BOS library (like Jessie Seto's drawings.) I did not make an effort to include every Neal Elias diagram ever made and have not duplicated from books. The contributors to the written articles were by me and others who either I approached—like Robert Lang and David Lister—or they approached me.

Did you ever fear that it would grow too large a project and you would not be able to finish it?

Yep—many times. I never lost sight of the light at the end of the tunnel, but it seemed pretty dim at times. Work such as the touching up of the scans is a thankless and endless task resulting in a diagram where the viewer would not appreciate the starting point.

What's your next project, Dave?

I have to take a break. I have been doing the project whilst doing loads of other origami stuff which has increased since I retired and now I have offered to help with the massive David Lister legacy.

If this project goes down well, I would like to do something similar for and with Max Hulme, who has a similar—if not bigger body of work. We'll see. 📄

A POSTCARD FROM ACROSS THE POND



The British Origami Society had its 2013 Convention in Edinburgh, Scotland. Find amongst the mob: Jean Baden-Gillette, Daniel Cohen, Belle Fernandez, Eric Gjerde, Beth & Matthew Johnson, Tricia Tait, and John Weiss. All from the USA!

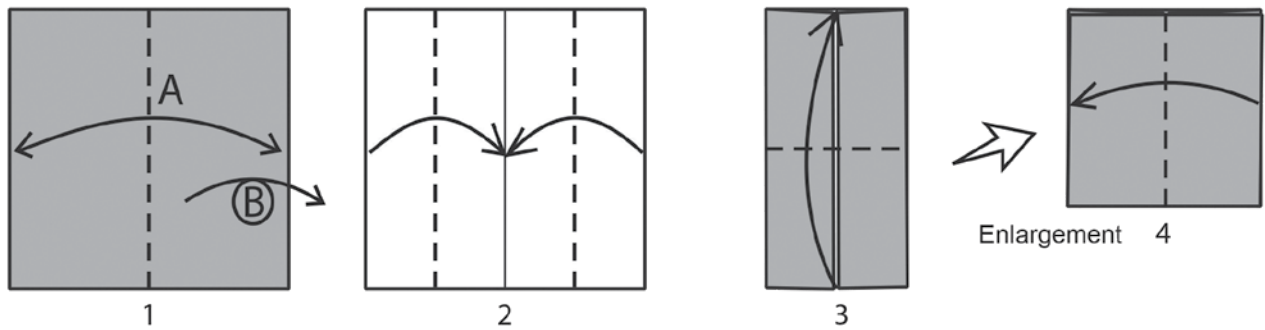


A BUTTERFLY FOR PATTY GRODNER

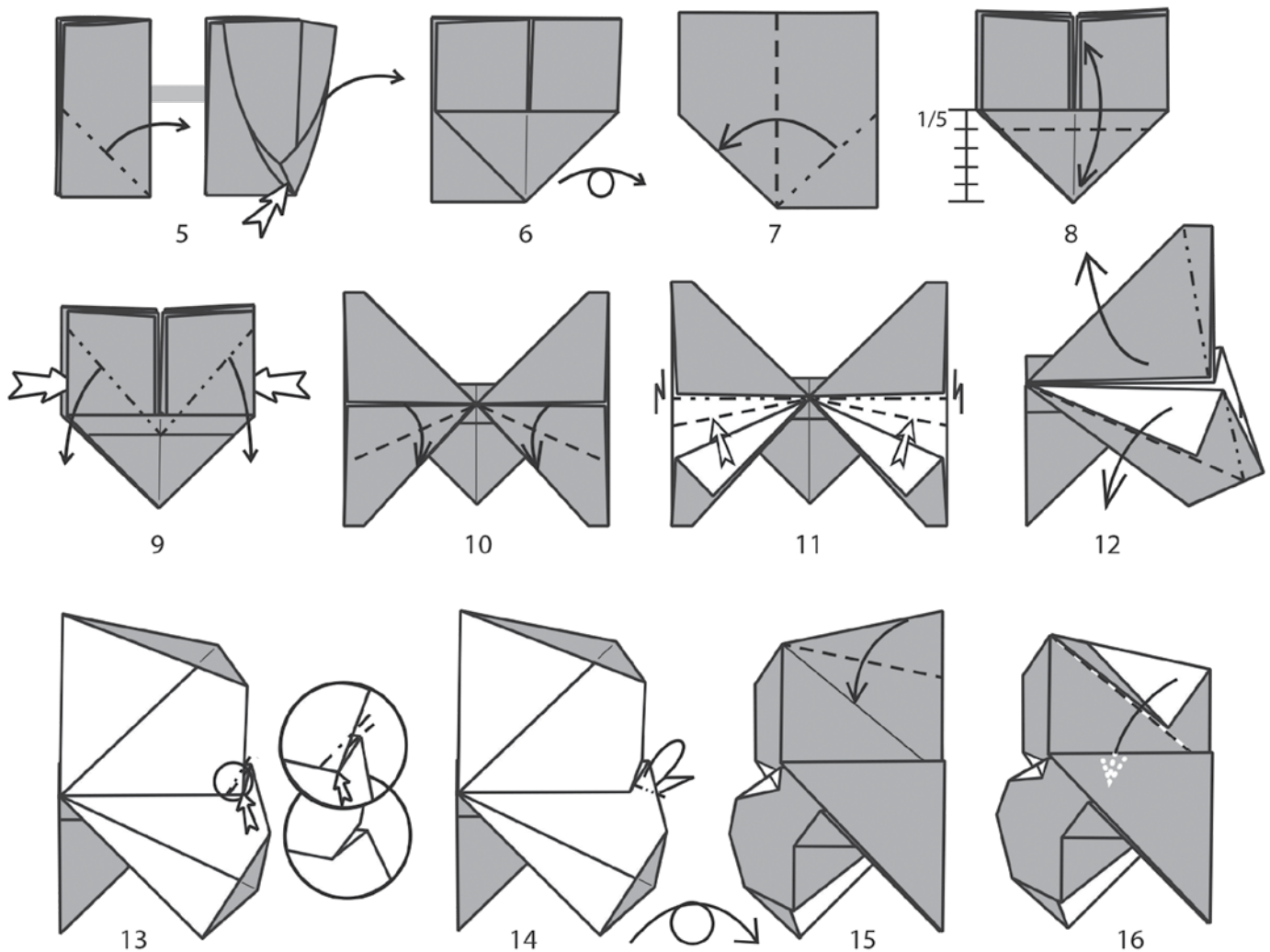
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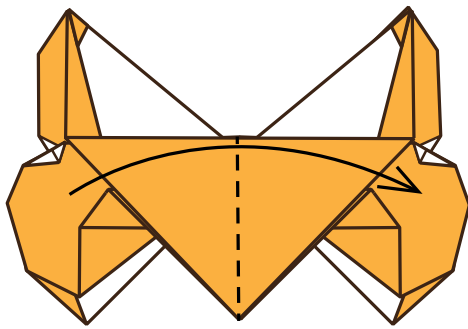
Designed & diagrammed by Michael G. LaFosse (USA) © 2013

Richard Alexander and I were fortunate to be among the special guests of PCOC 2013, in Albuquerque, NM. Patty Grodner asked us to design an origami version of the Sandia Hairstreak, the State butterfly of New Mexico. Richard created beautiful handmade sheets of duo Origamido® paper for the project. Inspired by Patty's efforts for PCOC 2013, I designed this variation and named it for her. You can find diagrams for the Sandia Hairstreak Butterfly in the PCOC 2013 Convention Collection. Special thanks to the Albuquerque Origami Society and OrigamiUSA for a wonderful experience!

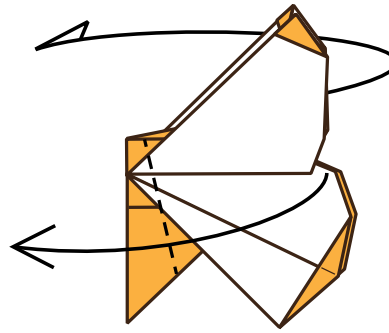


A 15 cm square makes a 9 cm butterfly.

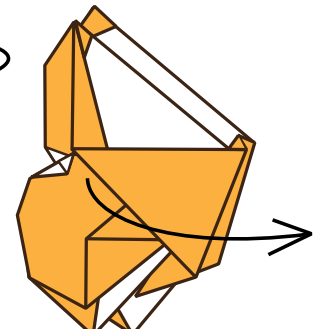




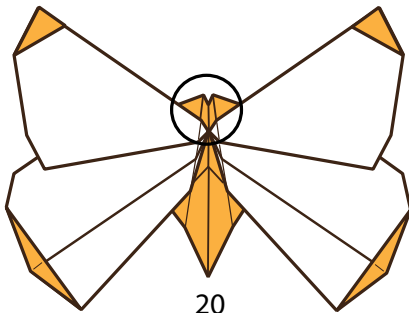
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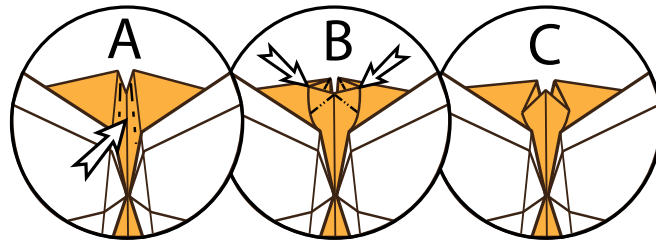
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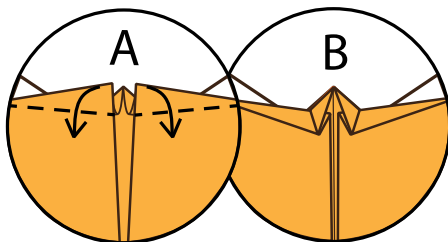
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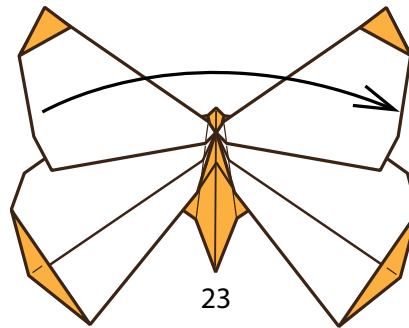
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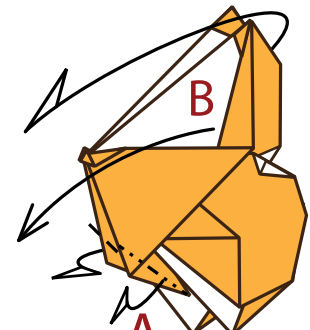
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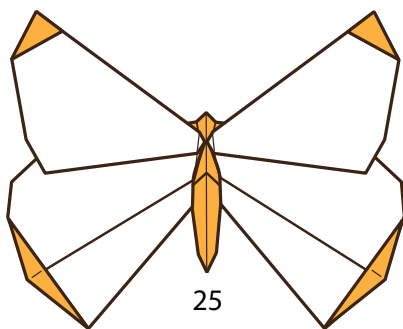
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Phyliss Meth

by Jan Polish (NY), Photo by Robin Macey (UK)



When I first started doing origami in the early 1980's, if you wanted to buy books or paper, you went to The Origami Center of America,

which was really just Lillian Oppenheimer's apartment near Union Square, and you looked in her closet. She carried very few items and did it mostly as a convenience for her members. She was already in her 80s and was gradually turning things over to a new organization founded to take over her library and, eventually, her business. I soon got more involved with this new organization, The Friends of The Origami Center of America, and joined the Board in the late 1980's. People started talking about how this mysterious person, known mostly as Jean Baden-Gillette's mother, was running the business.

Here are some of the things I didn't know then: Phyliss Meth was born on August 23, 1928, in Brooklyn. She was the youngest of four daughters of a prosperous contractor who then lost his money in the Depression. He and his wife used the last of their funds to open a luncheonette, and they all lived in the back. She graduated high school in 1946, married Harvey Meth at 19, and gave birth to her only daughter, Jean, the next year. Harvey had many jobs during the years they were married, and Phyliss always worked, too, first as a dental assistant, then at a nursing home rising to administrator. She had been frustrated by her lack of higher education and went to college at night when Jean did, graduating in 1983 at age 55. She eventually worked at two jobs for 20 years each, finally retiring from Beth Israel Hospital at age 68.

She and Harvey were divorced in 1985. Just about then, the woman who had volunteered to run Lillian's books and paper business changed her mind suddenly. Michael Shall wondered at a Board Meeting who would do it—would they have to back out of their arrangement with Lillian? Jean casually asked her mother, half joking: "Want to run an origami business?" Phyliss surprised her by saying: "Yes, absolutely." She managed the business from 1987 to 2009.

My first 'live' exposure to Phyliss was when all the members of the Board were expected to go to her house periodically to sort the large packages of foil paper into assortment packs. We would sit around her living room and count to her very precise orders. And then, in the tradition of Lillian, she would feed us. Soon after, I joined the Business Committee and started to go to meetings. She was still Jean's mother, but she was now also Phyliss, my efficient colleague. She ran that business like a business, not like a closet. She was unbelievably organized. Without a computer she came up with procedures that enabled her to keep meticulous track of every product, every customer, and every cent. She added new books and new papers and soon had a dozen or so cabinets in her basement. Her grandson, Ron, lived with her at that time and he had to dodge (and carry) packages, which were stored everywhere. When he moved out, his basement bedroom soon became expanded storage.

The few items Lillian had stocked became hundreds in Phyliss' hands, and the customers were thrilled. So was the organization. It wasn't just the added income. The discount that members received and the service Phyliss provided were a benefit that brought many people into OrigamiUSA. Yes, she was paid a commission, but Phyliss never stuck to the letter of her contract. She never EVER said she wouldn't do something because she couldn't make money on

it. She helped OrigamiUSA in every way she could and she touched the hearts of thousands of people. I wish you all could see the origami she displayed in her home, most of it included in letters and orders from grateful customers.

Those Business Committee meetings were fun and frustrating. Phyliss was wonderful, but she could be stubborn and opinionated. If she thought we should carry a book, we WOULD carry that book. And if she thought a particular paper wouldn't sell, she made sure we knew exactly where she stood. Some of the meetings were loud ... actually ALL of the meetings were loud. But we all knew that Phyliss wasn't arguing for Phyliss—she was arguing for what she saw as the good of her customers and the organization. And after the meeting, we would always hug goodbye.

When she decided to give up the business, she helped us pick her successors and she helped Mike and Janet Hamilton in every way she could. She wanted to make sure the transition was seamless, and it was. She even worked with them every summer at convention as a cashier, saying hello to her old customers and friends. And she kept volunteering—last year she helped with the organization of our project providing cranes for the World Trade Tribute Center. And when she worried that she'd never see us except at Jean's house, we formed a rummikub club. Jean, Tony Cheng, María Velázquez, later Mary Ann Scheblein-Dawson ... we met at her house every six weeks or so, to play for hours, to fight, to laugh, and, of course, to eat although we sometimes spent more time trying to decide which restaurant to order from than we did eating.

So I knew her for almost 30 years, and for so much of that time she defined OrigamiUSA (or The Friends) for many of us—gruff and a bit bitchy, but with a heart of gold and a great sense of honor and humor. If Michael Shall was the Pop of our old Mom and Pop existence, I think in many ways it was Phyliss, not Lillian or Alice Gray, who was the Mom.

She will be missed. But as a friend said, "Now The Friends of The Origami Center is meeting on the other side—hope they have some great paper!" And, knowing Phyliss, she's already got it organized. 📄

LET'S START AT THE SOURCE

by Mike and Janet Hamilton (NJ)

Janet had been a member of OrigamiUSA for a few years before the New York convention moved to FIT. Mike and the kids would come into the city while Janet was at the convention and check out the museums, the zoo, or whatever else seemed interesting. Around 1995 the convention attendees were lined up waiting for registration. At that time the ticketing numbers were assigned when you picked up your registration packet, so there was incentive to be at the front of the line. FIT security would also only allow three unregistered people in the building at a time. Thus the registration volunteers decided they needed a little help with crowd control and spotted Mike.

Mike was first drafted to be a bouncer for registration. Since our kids were with him they were also put to work. Alison (age 6) and Adam (age 9) were drafted to tear up the tickets for annual collections and hand out the convention books. They all took

their jobs quite seriously! That day was actually Adam's birthday, and Mike made sure that anyone directed to the Adam's line knew to say happy birthday to him.

Apparently they did their jobs well enough that Mike was asked to help out in The Source for the Saturday morning rush. He is not a folder and likes to say that he didn't know foil from kami. Busy times in The Source can be pretty stressful during convention, but Mike has a sometimes wicked sense of humor that kept everyone happy, especially Phyliss Meth.

After that first year we offered to help with The Source setup. At the time we figured we had strong backs and could handle the heavy boxes of books. For many years after that we would come into the city early and help with setup in The Source. Then Mike would stay and work in The Source through the whole convention while Janet got to take classes and fold.

Mike did eventually learn to tell foil from kami and to know the names of the foreign books by looking at the covers. He got so good in fact that people find it hard to believe he still does not.

Around the year 2009 Phyliss Meth was looking to retire from The Source. Since we had experience running it at conventions, we were asked if we would like to take over. We had a few training sessions with Phyliss on how she processed online orders and handled shipping. Then, during the annual inventory in 2010, volunteers not only counted all the stock, but also packed it for shipping to New Jersey.

What started out as volunteering at convention has grown into a year round job running The Source. We get to see a lot of new origami products and hopefully play a part in bringing the best ones to our customers. ♠



Mike and Janet Hamilton helping customers at the shop during the 2013 PCOC in Albuquerque. *Photo by Robin Macey.*

A CONVENTION TO REMEMBER

by Patty Grodner (NM), Photos by Robin Macey (UK)

PCOC 2013 in Albuquerque, New Mexico? That was the simple question put to me a few weeks before PCOC 2011 was scheduled to happen in Seattle. How hard can it be? As I asked our local group if they would be willing to participate in the planning and execution of a national convention, I had no idea how our small group of five members could come together and create an event that was...well in the words of many of the attendees, a convention to remember.

First and foremost, I had two great mentors; Jan Polish and Wendy Ziechner. They guided me through the huge tasks of budgeting, website, registration, class development and scheduling ... I learned so much and very grateful for their support. Second, I would like to share how our local group put a personal touch on this PCOC.

1. Special Guests. First, we made a list of creators our group would be interested in hosting and figured out how much money we needed (a boatload!) to raise to make this happen. We ended up with a 'short' list of six people. They were all special...we

couldn't cut anyone! So then the question: How to raise that much money? We got donations of airline miles, taught local origami classes, sold models at local craft fairs, asked family and friends for donations...and lots and lots of hours of volunteer time! But we did it! We raised enough to bring our six special guests—Katrin and Yuri Shumakov, Beth Johnson, Sok Song, Michael LaFosse and Richard Alexander. Each one contributed a special southwestern model.

2. Decorations. Our creators inspired us with wonderful models and we gathered other pre-existing models to excite our attendees with southwestern flair. We also came up with an idea to have an exhibit from our local group. We wanted to represent as many origami New Mexico State Symbols as possible. Our decorations evolved from 'just decorating for the banquet and exhibition' to 'local treat bags' and other items that covered most of the public areas of the hotel. Chili ristras (20 of them made by Bunny Sanchez) hung from the vigas in the restaurant as guests enjoyed the origami cacti arrangements (folded by



These people are having a great time after learning how to fold Laura Kruskal's crown!

Dawn Jackson) on the tables. Dozens of hot air balloons (folded by Dawn Jackson, Patty and Rocky Grodner) floated in the atrium. Again, lots of volunteer hours...but the decorations were enjoyed not only by attendees but other guests at the hotel. Local member, Vicki Bolen, collaborated with Robert Lang to create a unique southwestern bowl for our banquet centerpiece. (See more details in insert.)

3. Local Friendliness. Although Albuquerque and New Mexicans are very friendly, some of the feedback from previous PCOC Conferences mentioned that hospitality could be improved. Well, that was pretty easy for our group which in a year has grown to 12 very active members. Only three of our members had ever attended a convention. We discussed strategies to help first timers. We decided to continue the first timers meetings that have happened at previous PCOCs and a local member, Annette Hatch, suggested that we change the first timer game that is typically done at the NY convention. Instead of having the first timers go and get signatures of the convention pros, we asked convention pros to get the signatures of the first timers. We made it our goal to meet as many new people as possible. We mingled and folded and helped. It worked! Much of our feedback mentioned the friendliness and welcoming spirit of the local group.

4. Connecting Conference with Popular Local Event. As the national commit-



Special invitees, Yuri and Katrin Shumakov's, spectacular rendering of Albuquerque's Old Town Church San Felipe de Neri surrounded by trees, people, buildings, and origami balloons.



Heart Line Bear by Bernie Peyton in a cacti landscape



Mark Kennedy and Arlene Gorchov and his collection of origami pins and fridge magnets.



Yuri and Katrin Shumakov in front of their "Albuquerque Kingdom."

tee and the local committee collaborated about a date for PCOC 2013, an idea emerged about planning the event at the same time as the International Balloon Fiesta. The hotels welcomed the idea and gave incentives for us to book that weekend. They normally have difficulty with booking their meeting space. The Balloon Fiesta is on most lists of the 100 Things to do Before You Die...how would people decide, fold OR see the Fiesta? We worried....An incentive from the hotel gave us a free bus to any destination in the city during the weekend for our hotel guests. We decided to give our guests a trip to the Balloon Glow the last night

of the conference. We also delayed class start time to give people time to go to the Fiesta in the morning for a Mass Ascension. It involved a ton of planning, worrying about weather and nudging attendees to sign up early so we would have enough buses. Overall, the feedback we received was that it worked! There was lots of folding AND lots of balloon viewing as our local team provided sunny weather.

5. Post-Convention Tour. We were lucky to have a great origami related destination in Santa Fe. Robert Lang collaborates with a sculptor, Kevin Box, in Santa Fe and was very instrumental in setting up

a studio tour that had origami sculptural collaborations between Robert and Kevin. It was the highlight of a long day trip that included the Santa Fe Plaza, Canyon Road and ended with a pizza party at local member Patty Grodner's house. This trip to many was the icing on the cake. So, how did a small group of five morph into a dynamic force of 12? In a nutshell, we just plain worked hard and put our hearts and souls into all our efforts. We worked to make it a weekend for enjoyment as well as learning. Did we succeed? We think so...or so we have been told...it was a convention to remember. 🏠

A DREAM CENTERPIECE

Long distance, five very special artists from five different places collaborated on a unique southwestern-themed centerpiece for the Saturday night banquet. Shortly after Albuquerque was chosen to host PCOC 2013, I was surfing on Robert Lang's website and saw some stunning bowls that were very much like Native American pottery. Robert was a member of the PCOC Committee, so I wrote to him about the possibility of using the bowl for part of our centerpieces and collaborating with our local member, Vicki Bolen. A print artist, Vicki would create a southwestern motif to be printed on the bowl. He enthusiastically agreed and that was the beginning of the making of the centerpiece. Robert scored the paper with a laser machine and sent it to Vicki for printing. Vicki experimented with color and design and came up with the very striking black and silver design that was hand carved and hand printed on the scored paper. Robert then gave detailed instructions to our group as well as Skype lessons on the folding process for this very intricate bowl. One of our members, Andy Wilson, spent countless hours folding the 25+ bowls we needed for the centerpieces. They were magnificent.

As the bowl was taking shape, I was also in contact with Michael LaFosse, who was designing the New Mexico State Butterfly,



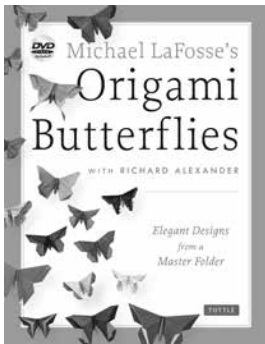
Photo by Kathy Wallace

The Sandia Hairstreak, for the convention. I asked if he would collaborate with Joan Son from Texas who is well known for her realistic painting and folding of origami butterflies. Michael

designed two butterflies, one that was intricate for the convention book and a simpler one that could be painted. Joan got the design and painted and folded more than 25 butterflies as well!

The final touch to the centerpiece was candy favors for each banquet guest. They were one-piece folded boxes with a southwestern motif designed by Linda Smith of Phoenix (AZ). She collaborated with all the artists about color and design. All together it was a masterpiece of collaboration. Many thanks to our five artists!

BOOK REVIEWS



Michael LaFosse's Origami Butterflies by Michael LaFosse and Richard Alexander

Review by Leyla Torres (VT)

112 pages, paperback with 2 DVDs
Intermediate, \$19.95

For those people who are familiar with the work of Michael LaFosse and Richard Alexander, their newest book, *Origami Butterflies*, needs little introduction or endorsement. Based on the consistently high quality of their previous publications, a glowing review can be assumed, and their newest title purchased with full confidence in a quality experience.

Michael and Richard's sense for great origami design, coupled with masterful teaching, is present in abundance. Their reputation is a guarantee of satisfaction.

This review then is for those people who are interested in origami but aren't yet familiar with the work of LaFosse and Alexander. Included are ten reasons why this origami book should be on the short list of reference materials in an origami library.

1. *Origami Butterflies* is a two for one proposition! It contains print instructions as well as two DVDs of video instruction for folding twenty-six butterflies. All of the butterflies are designed by Michael LaFosse.

2. Clear instructions make this book perfect for anyone who would appreciate and enjoy with their own eyes and hands the magical metamorphosis of a square piece of paper transformed into a butterfly. No glue, no scissors. All that's needed is a pair of hands, a piece of paper, and an open mind!

3. An informative essay introduces the origins and inspiration of LaFosse's system for creating butterflies.

4. *Origami Butterflies* contains a section filled with wonderful ideas for how these butterflies can be used on various festive occasions.

5. There is a section that suggests different papers that can be used—from fine art papers, paper currency, or candy wrappers. All butterflies display both sides of the paper.

6. A couple of pages show photographs of butterflies for which no detailed instructions are given. Our creativity is challenged as we are invited to come back to these photographs after we have worked through the book, to figure out for ourselves how to fold

these models.

7. A section identified as “Basic Architecture” clearly explains the structure and building blocks for the origami butterflies.

8. Any origami book worth its salt always includes an origami symbols key. This book, of course, is no exception. Included is an excellent explanation of the internationally standardized system of origami symbols.

9. Most butterflies are named after people directly connected with origami. The authors share a little bit about these individuals, and how each butterfly was inspired by them. Some dedications include a haiku for the person after whom the butterfly is named.

10. The book itself meets high production standards with fine attention paid to all details including quality paper and excellent color photographs.

If you've been on the fence about getting this book, I wouldn't hesitate a minute more. Buy this book! Learn from a masterful teacher to fold these butterflies and add a wonderful treasure to your origami library in the process. Making these origami butterflies is poetry for our fingers and a delight to our eyes.

NEWS FROM THE SOURCE

The Source brought in a total of 45 new origami books and 54 new papers in 2013, and we hope to bring in many more new products in 2014. Some highlights were the addition of sales for single diagram downloads and e-books, large Tant sheets, Tanteidan convention collections, and books covering topics from airplanes to Star Wars, geometrics, tessellations, flowers, butterflies, and boxes. If you have not looked at The Source website in a while, please take a look!

If you learn of a new origami book coming out, or are authoring a new book that you think The Source might be interested in, please let us know. You can get in touch with us at origamisource@origamiusa.org.

Subscribe to the OrigamiUSA members email list, follow us on Twitter, or watch the OrigamiUSA facebook page for updates as well.

New Books

Members receive a discount. Check the website for the complete list of prices.



ORIGAMI EM FLOR

Author: Koti & Young

In Portuguese. The subtitle translates to “Kusudamas, garlands, and bouquets,” and this book has beautiful models in those categories, but also much, much more. There is also a wide variety of flowers, a vase, floral wreaths, a floral envelope, flower topped boxes, a floral bookmark, garden fairies, a floral lantern, and sachet packets – over 50 models. Vibrant color photos, clear diagrams.

104 pp. PB. (I) #B13-131 | \$35.00



PUFF TESSELLATION

Author: Rosciszewska-Narloch

Detailed photo diagrams overlaid with folding symbols for the Puff Tessellation, which looks like a repeated pattern of 6-petaled flowers with 3-D petals. High resolution photos with excellent contrast make the steps clear and easy to follow.

In English and Polish. 20 pp. PB. (HI) #B13-133 | \$8.50



ORIGAMI CHRISTMAS

Author: Rosciszewska-Narloch

14 models plus a number of variations, all with a Christmas theme: Flower Star, Icy Star, Snowflake, traditional Lucky Star, modular Christmas Tree, Lily, Photo Frame

and Stand, one-piece box from A4 paper, Tessellation Box, Hexagonal Box, Twirled cube, Blossom Flower, Euphorbia Pulcherrima kusudama. Most models are modular and look especially good with duo papers. Clear grayscale diagrams.

In English and Polish. 64 pp. | PB. (S-HI) #B13-134 | \$14.50

ORIGAMI MASTERS BUGS

Author: Gerstein

How the Bug Wars Changed the Art of Origami: 12 very detailed origami bugs featuring legs, antennae, spots, and wings. Models include Won Park's Flapping Dollar Butterfly and Dollar Dragonfly, Sebastian Arellano's Bed Bug and Praying Mantis, Marc Kirschenbaum's Mosquito and Ladybug, Daniel Robinson's Leaf Insect, Jason Ku's Rhinoceros Beetle and Luna Moth, Shuki Kato's Titan Beetle and Flying Hercules Beetle, and Robert J. Lang's Yellow Jacket. High quality hardcover book with full color pictures, detailed diagrams by Márcio Noguchi, and information on each model designer. Challenging models that prove anything can be folded from a single sheet of paper.

184 pp. | HC (C-SuperC) #B13-135 | \$25.00



PCOC 2013 SOUTHWESTERN ORIGAMI MODELS

Author: OrigamiUSA

29 models from the Pacific Coast Origami Convention, most with a southwestern theme. The collection includes 6 models of hot air balloons in honor of the Albuquerque Balloon Festival that ran concurrent with the convention, as well as southwestern animals such as the coyote and roadrunner, southwestern flora such as the yucca and chili pepper, southwestern related models such as a southwestern pot and alien (in honor of Roswell, New Mexico). A final section of other models includes Octospiral, Kanji the Dog, Candle Holder, Jude's Star, and more.

120 pp. | PB (S-C) #B13-136 | \$12.00

ORIGAMI TANTEIDAN 18th CONVENTION

Author: Japan Origami Academic Society

Convention collection with a wide variety of clearly diagrammed models. The first section contains models by Japanese designers: Combine by Fumiaki Kawahata, SPICA by Miyuki Kawamura, Sierpinski Carpet by Kei Morisue, Carrot by Jun Maekawa, Giant Panda by Dai Wantanabe, Giraffe by Gen Hagiwara, Hercules Beetle by Satoshi Kamiya, and more. The second section contains models by non-Japanese designers: Shield Box by Dennis Walker, DeZZ Unit by Robert J. Lang, Baby Cat by Lo Yu, Squid by Manuel Sirgo, Lizard by Jason Ku, Alien by Kade Chan, and more. Mostly in Japanese, though most models in the second section are also in English.

272 pp. | PB. (I-C) #B13-137 | \$45.00

ORIGAMI TANTEIDAN 19th CONVENTION

Author: Japan Origami Academic Society

Convention collection with a wide variety of clearly diagrammed models. The first section contains models by Japanese designers: Star Orb by Miyuki Kawamura, Tea Bag Frog by Tomoaki Ono, Ribbon Cat by Erika Matsui, Rooster by Satoshi Kamiya, Llama by Fumiaki Kawahata, Dragon by Go Kinoshita and more. The second section contains models by non-Japanese designers: Top by Marc Kirschenbaum, Bicycle by Jason Ku, Big Teeth Bunny by Lo Yu, Hell Cobra by Kade Chan, Pato by Fernando Gilgado, Woolly Mammoth by William Hartman, and more. Mostly in Japanese, though most models in the second section are also in English.

288 pp. | PB. (I-C) #B13-138 | \$45.00



DOLLAR ORIGAMI

Author: LaFosse & Alexander

Large, colored diagrams with detailed text explanations for 20 exquisite dollar bill models. This quality hardcover book also has a covered spiral binding to allow it to lay flat while folding, as well as some tear-out, fake dollar bills to practice your folding, and a DVD demonstrating all the folds. Models include Lee's Coin Pouch, Lantern Puzzle, George Washington Monument, Prosperity Bamboo, Orchid, a Sitting and a Standing Bunny, Reef Pony, Teddy Bear, and Drachir the Dragon, and more!

64 pp. | Includes DVD (S-HI) #B13-139 | \$15.95

NORMAN K. SCHIDE PAPERFOLDER

Author: Grodner, Parsons, Sanchez

An inspirational photo album of origami cards created by the late Norman Schide. The compositions cover various themes, including animals, hearts, flowers, noshi, tato, human figures, and holidays. The book includes 3 diagrams for: the Schide Star, Mark Twain Frog, and Star Quilt. Finally, there is a comprehensive index of the models used on the cards and where the diagrams can be found for them. This book is a must have for anyone interested in origami greeting cards or Artist Trading Cards.

68 pp. | PB. (I) #B13-140 | \$12.00

ORIGAMI TWELVE DAYS OF CHRISTMAS AND SANTA, TOO!

Author: Montroll

36 clearly diagrammed models for all the items in the "12 Days of Christmas" holiday favorite. Fold your own partridge, pear, and tree, calling birds, golden rings, maids-a-milking and so on. The book includes other holiday themed models, including a gift card, gift box, stars, stocking, wreath, two Santa models, and more.

64 pp. | PB. (S-I) #B13-141 | \$8.95



ANGEL ORIGAMI

Author: Robinson

"15 Paper Angels to Bring Peace, Joy and Healing into Your Life" The variety of models on a single topic is

impressive, and covers a range of difficulties starting with simple angels. Some of the models are useful, such as the place card angel, bookmark angel, gift box angel, and a dollar bill angel that would make a nice tip or gift. One unique model is a letter fold that reveals an angel silhouette when held up to the light. Original models by the author are joined by models created by Neal Elias, Max Hulme, David Wires, Michel Grand, Francis Ow, and Evi Binzinger. Book includes 15 sheets of folding paper in an envelope on the back cover. Color photos and color diagrams with descriptive text.

96 pp. | PB. (S-HI) #B13-142 | \$14.95



SNOWFLAKES, SUNBURSTS, AND STARS

Author: Brodek & Voigt

75 Exquisite Paper Designs to Fold, Cut, and Curl. A variety of snowflakes, sunbursts, and

star models made using origami, kirigami, and quilling techniques. Beautiful designs are showcased by inspiring color photos. The last chapter contains useful projects to make with the models, such as place cards, napkin rings, coasters, notecards, garlands, mobiles, earrings, and gift tags. While this may not be "pure" origami, it is a beautiful book with great projects for anyone who loves making things with paper.

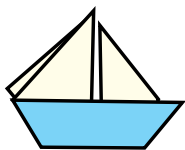
144 pp. | HC (I) #B13-143 | \$25.95

ON FOLDED WINGS

Author: Weinstein

35 paper planes (plus two bonus planes) for the origami purist – all the planes are folded from squares and fly well made from standard kami paper or other lightweight paper. There are also articles on aerodynamics, short biographies of people important in the history of aviation, and 6 stands that can be used for displaying any planes not currently in the air! A wide array of simple to intermediate paper plane styles make this a great book for all. Color photos of finished models, color diagrams with descriptive text.

122 pp. | PB. (S-I) #B13-144 | \$16.95



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GLOBAL EVENTS CALENDAR

March 21-23, 2014 | Origami Suisse | Geneva, Switzerland

Information: www.origamigeneve.sitew.fr

April 11-13, 2014 | OSN Convention | Mennorode, Elspeet, Netherlands

Information: osnweekend@origami-osn.nl

April 11-13, 2014 | Second Convention on Origami and Didactics | Bellaria, Italy

Information: robertogretter@gmail.com

April 12-13, 2014 | British Origami Society Spring Convention

Birmingham, England | Information: www.britishorigami.info

May 2-4, 2014 | Origami Deutschland | Erkner, Germany

Information: www.papierfalten.de

May 29-June 1, 2014 | MFPP "Les recontres de Mai" | Colmar-Trois Epis, France

Information: www.mfpp-origami.fr

June 20-22, 2014 | 13th Outdoor Origami Poland | Cracow, Poland

Information: www.origami.edu.pl

June 27-30, 2014 | OrigamiUSA Annual Convention | New York, New York

Information: www.origamiusa.org

July 27-29, 2014 | Nippon Origami Association Symposium | Kumamoto, Japan

Information: www.origami-noa.com

July 31-August 3, 2014 | Centerfold Origami Convention 2014 | Columbus, Ohio (USA)

Information: www.ohiopaperfolders.com

August 8-10, 2014 | 25th Origami Hungary | Mezobereny, Hungary

Information: www.origamisok.hu/indexa.htm/ hunorigami@gmail.com

August 10-12, 2014 | 6OSME | Tokyo, Japan

Information: www.origami.gr.jp/6osme

August 15-17, 2014 | JOAS-Tanteidan | Tokyo, Japan

Information: www.origami.gr.jp

For more upcoming conventions, please visit our website at
www.origamiusa.org/calendar



Wendy Zeichner in Times Square, in front of the billboard that advertised the Holiday Tree at the American Museum of Natural History.

Save the Dates!
OrigamiUSA Spring Special Sessions in New York City:

Sunday, March 9, 2014

Sunday, April 6, 2014

Saturday, May 3, 2014

www.origamiusa.org/specialsessions

For more information about joining OrigamiUSA, please go to our website at
www.origamiusa.org