

ISSUE 119 SUMMER 2015

# the **PAPER**

*The Magazine of OrigamiUSA*

*Interview with Special  
Guest **Hoàng Tiến Quyết***

*Unearthing the Secrets  
of **Akira Yoshizawa's**  
famous Cicada*

*Origami as a  
**Storytelling tool***



## **2015 OrigamiUSA Annual Convention**

With Special Guest  
**Sara Adams**  
reporting





**ON THE COVER:**

Byriah Loper behind his display at the 2015 Exhibition. The blue ball is "Galaxy," fifteen interlocking wrinkled octahedra (180 units).

On this page: Byriah Loper, Alec Sherwin, Aaron Pfitzenmaier, and Zander Bolgar —aka "The Wireframe Guys"— a subgroup of modular origami focusing on interwoven models. Byriah is currently finishing his first book on wireframe origami! (Photo by Lanny Sherwin).

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the Magazine of OrigamiUSA

(Formerly The Friends of The Origami Center of America)

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VISIT OUR WEBSITE AT:  
**www.origamiusa.org**

The magazine is published by OrigamiUSA to communicate with its members and to share ideas and information about the art of paperfolding. Mail editorial material to the Home-Office at the above address with "Attention: The Paper" marked clearly on the envelope, or email to: thepaper@origamiusa.org

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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 Folding Friends,

This issue of *The Paper* highlights the 2015 Convention held in a new venue at Manhattan College in Riverdale, New York. Thanks to Jan Polish, the Convention Committee, and everyone who worked to make this Convention a successful one. I think most would agree that this year's event had several ups and downs—some of which were due to the hilly campus! Rest assured that the Convention Committee is working on ways to improve the accessibility issues we encountered. Some of the many up sides at Manhattan College were the large, modern hospitality room and the opportunity for attendees to gather in the cafeteria at meal times, giving the 2015 Convention a cozy atmosphere despite the attendance of over 500 people. We had two wonderful Special Guests—read Sara Adams' review for details of her experience. An interview with Hoàng Tiến Quyết is also featured in this issue.

There are fascinating articles about Akira Yoshizawa and Gershon Legman—thanks to Robert Lang and Laura Rozenberg for writing and researching these discoveries about the depths of Yoshizawa-san's work. There are also articles about origami and storytelling in three different countries. And from Ángel Morollón Guallar, an article about the hand-drawn diagrams in his new book *Origami Sketchbook*.

I met Ángel on my recent trip to Barcelona where I attended the Spanish AEP Convention. As an added bonus, I had the chance to go to Zaragoza and see the celebrated EMOZ origami museum. Thanks to Jorge Pardo for his hospitality in providing a personal tour for AEP Convention attendees. I was naturally overwhelmed and the EMOZ exceeded my expectations at every turn.

I am always endlessly surprised by the warmth and immediate connections I find when I attend origami conventions. This is especially true when the conventions are in another country and I experience how paperfolders can communicate across language and cultural barriers—truly the peace of paper in action.



New Board members Nguyen Uyen (left) and Kathleen Sheridan (photo by S.Dugan)

I hope that many of you will be able to attend the Pacific Coast OrigamiUSA Conference (PCOC) in Boulder on October 8 -12, 2015. Registration will open on the website on August 24, 2015. For those of you who cannot make it to PCOC, we are planning on making some parts available virtually, including some remote classes. At the 2015 Convention, we had nine classes available remotely, plus a virtual trip through the exhibition and a live broadcast of the Oversize Folding event. Both videos are available on the website at [origamiusa.org/convention2015\\_galleries](http://origamiusa.org/convention2015_galleries).

At the Annual Meeting we held the 2015 elections. We welcome two new Board Members, Kathleen Sheridan and Uyen

Nguyen (Win-Win) and look forward to their contributions. Stepping down from the Board are Lisa Bellan-Boyer and Jean Baden-Gillette. We thank Lisa for her two years of service and Jean's recent six years of service, totaling 24 years of Board service. Thank you!

I hope to see many of you soon!

Happy Folding!

OrigamiUSA President  
July 24, 2015



## Errata

Some images of the Holiday Tree published in the last issue of *The Paper* (#118, pages 5-6) were incorrectly credited. The correct credits are as follows:

1. The blue whale was designed by Satoshi Kamiya and folded by Gabriel Sherman.
2. The keys being held by the monkey were folded by Talo Kawasaki.
3. The little book on page 6 was designed by Delrosa Marshall.
4. The Biplane was folded by Talo Kawasaki.
5. Banana and green tree were folded by Ros Joyce.
6. Robert Lang's Pterosaur was folded by Alfred Kwan.
7. The standing grey Jason Ku's Pterosaur was folded by Mike Verry.

# Annual Convention

June 19-22, 2015 - Manhattan College, Riverdale, NY

Photos by Andrew Cribb,\*  
Susan Dugan\*\*



Heat set fabric origami class with Uyen Nguyen. Christiane Bettens heats the paper and fabric to set the folds.\*



Maxwell Jones (left), Tovi Wen, and Tristan Saidi take part in a class rated super complex in which Conner Beavers taught Satoshi Kamiya Ancient Dragon model.\*



First timers—Andrew Nordell and his dad.\*



Martha Landy with American Robin designed by and taught by Winston Lee.\*



Laura Kruskal showing off the 2015 OrigamiUSA Crown designed and folded by her.\*\*

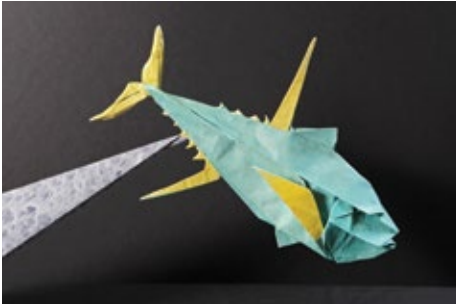


Hoàng Tiến Quyết's class holding their wetfolded gold fish.\*\*





Mice designed and folded by Hoàng Tiên Quyết.\*



Yellowfin tuna (Thunnus albacares), designed and folded by Bernard Peyton III.\*



Swedish Star Wreath class by teacher Sandra Richman. James Brown shows off the progress he has made.\*



Octopus designed and folded by Brian Chan.\*



Atlantic wolffish (Anarhichas lupus), designed and folded by Bernard Peyton III.\*



First timer, Sarah Beitel (NJ).\*



Dante Castro (left) teaching Alec Thompson the Fiery Dragon, a design by Kade Chan.\*



Uyen Nguyen teaches an afternoon class—her Rose Auditorium design.\*

# Origami by Children

For more than three decades, Origami-USA has sponsored Origami by Children, an annual exhibition of outstanding origami by children from around the world.

Children whose origami is selected for the exhibition will receive a Certificate of Merit, a one-year membership to OrigamiUSA and a small gift. Experience is

not necessary and every interested child is welcome to participate. Most models are made from directions in origami books available in libraries, bookstores, and online. However, original creations are especially encouraged.

Every year children are invited to submit their best folded models; either

their own creations or the designs of others. The finest of these are selected to become the Origami By Children exhibit for that year. The exhibit travels to the communities of the various participants where it is displayed in local schools and libraries.

Photographs by Mary Gordon



Boat, folded by Jean-Luc Le



Western Pond Turtle, folded by Evan Deddo



German Shepherd, folded by Ben Walley

**Spread Hexagon Tessellation**

Folded by Kai Anderson (8) WA, USA

Created by Eric Gjerde

**Bat Pop-Up Card**

Folded by Jonah Bard (11) CA, USA

Created by Jeremy Shafer

**Gato (Cat)**

Folded by Nathan Boerner (14) OH, USA

Created by Román Díaz

**Minotaur**

Folded by Jesper Brenner (13) MA, USA

Created by Satoshi Kamiya

**Star Bowl**

Folded by Wesley Cassidy (14) Ontario, Canada

Created by Dasa Severova

**Snowflake Box**

Folded by Curtis Chang (11) NY, USA

Created by Curtis Chang

**Lily Flowers**

Folded by Katherine Chen (9) NY, USA

Traditional

**Origamido Butterfly**

Folded by Michael Cheng (14) PA, USA

Created by Michael LaFosse

**Sapito-Little Toad**

Folded by Grayson Cliff (13) CA, USA

Created by Roman Diaz

**Western Pond Turtle**

Folded by Evan Deddo (16) PA, USA

Created by Robert Lang

**Dragon**

Folded by Alec Drzewiecki (16) CT, USA

Created by Alec Drzewiecki

**Phoenix**

Folded by Alec Drzewiecki (16) CT, USA

Created by Alec Drzewiecki

**Jedi Master Yoda**

Folded by Bob French (12) NY, USA

Created by Fumiaki Kawahata

**Flying Pig**

Folded by Mark Gillespie (18) NJ, USA

Created by Mark Gillespie

**Bahamut (Divine Dragon)**

Folded by Krishna Girkar (12) CA, USA

Created by Satoshi Kamiya

**Origami Tic Tac Toe Game Set**

Folded by Ksenia Glushko (7) Ukraine

Created by KDianne Stephens

**Dog**

Folded by Peter Haber (15) NH, USA

Created by Peter Haber

**Person**

Folded by Peter Haber (15) NH, USA

Created by Peter Haber

**Beetle**

Folded by Theo Harpaz (11) CA, USA

Created by Jo Nakashima

**Elephant**

Folded by Aaron Hedgpeth (9) AZ, USA

Created by Nick Robinson

**Giraffe**

Folded by Jacob Hedgpeth (11) AZ, USA

Created by Gen Hagiwara

**Golden Long Horned Beetle**

Folded by Tom Hougen (12) IL, USA

Created by Tom Hougen

**Valentine's Crane**

Folded by Nathan Houser (10) IN, USA

Created by Nathan Houser

**Black Rocket**

Folded by Ulysses Jacobs (5) NY, USA

Created by Ulysses Jacobs

**Violinist**

Folded by Oliver Jiang (14) CA, USA

Created by Oliver Jiang

**Owl**

Folded by Emily Kwan (18) NJ, USA

Created by Joseph Wu

**PHiZZ Origami Buckyball**

Folded by Ben Labuzzetta (13) WI, USA

Created by Tom Hull

**Spiky Honeycomb Corrugation**

Folded by Carly Lam (14) NY, USA

Created by Carly Lam

**Boat**

Folded by Jean-Luc Le (5) NY, USA

Traditional

**Six intersecting pentagrams**

Folded by Leon Lei (17) NY, USA

Created by Francesco Mancini





Valentine Crane,  
folded by Nathan  
Houser

## 2015 OBC Facts

- 87 participants, ages 5-18
- 5 countries represented
- 135 entries
- 39 were individual creators submitting 53 of their own original designs.
- 25 winners' own works are in the 2015 OBC collection.
- The youngest creator is 5 years old!



Violinist,  
folded  
by Oliver  
Jiang



Owl, folded  
by Emily  
Kwan



Beetle,  
folded by  
Theo Harpaz



Dragon and Phoenix,  
folded by Alec Drzewieck

### **Kit Fox**

Folded by Julie Ma (13) MA, USA  
Created by Bernie Peyton

### **Stag Beetle**

Folded by Andrew Mao (14) MD,  
USA  
Created by Andrew Mao

### **Double Triangle Sawtooth**

Folded by Liam Marshall (14) WI,  
USA  
Created by Miguel Angel Blanco  
Munoz

### **36-Unit Structure Truncated Octahedron**

Folded by Alec Marshall (12) WI,  
USA  
Created by Tomoko Fuse

### **Table**

Folded by Avery McElroy (13) VT,  
USA  
Created by Avery McElroy

### **Tiered Garden No. 1**

Folded by Keith Meyers (14) WI, USA  
Created by Keith Meyers

### **F-22**

Folded by Sejin Park (14) South Korea  
Created by Sejin Park

### **Verdi's Vase**

Folded by Theodore Pribadi (13) CA,  
USA  
Traditional

### **Star Diamond Kusudama**

Folded by Charul Rajendra Patil (14)  
Maharashtra, India  
Created by Charul Rajendra Patil

### **Crab**

Folded by Sergio Sanchez (18) OR, USA  
Created by Sergio Sanchez

### **Japanese Rhinoceros Beetle**

Folded by Sergio Sanchez (18) OR,  
USA  
Created by Sergio Sanchez

### **Lumo's Spider**

Folded by Lumo Sato (11) CT, USA  
Created by Lumo Sato

### **Sparrow**

Folded by Nilay Shah (16) GA, USA  
Created by Alfredo Giunta

### **Peek-a-Boo Spike Ball**

Folded by Gabriel Sherman (14) NY,  
USA  
Created by Francis Ow's 60 Unit  
Icosahedron & Thomas Hull's 5  
Intersecting Tetrahedra

### **Fiery Dragon**

Folded by Justin Shim (14) MD, USA  
Created by Kade Chan

### **Woof Woof!**

Folded by Simon Shimel (15) WA,  
USA  
Created by Simon Shimel

### **Happy Man**

Folded by Simon Shimel (15) WA,  
USA  
Created by Simon Shimel

### **Vampire Bat**

Folded by Louis Squitieri (15) WI,  
USA  
Created by Dao Cuong Quyet

### **Nightmare Monster**

Folded by Graham Stearns (11) WI,  
USA  
Created by Graham Stearns

### **Lily Box**

Folded by Sophie Usherwood (12)  
NH, USA  
Created by Tomoko Fuse

### **German Shepherd**

Folded by Ben Walley (17) MO, USA  
Created by Ben Walley

### **Travel Picture Frame**

Folded by Raylen Weaver (7) NJ, USA  
Created by Margaret Van Sicklen

### **Evil Wizard**

Folded by Henry Weinschel (8) NY,  
USA  
Created by Henry Weinschel

### **Reef Lobster**

Folded by Tovi Wen (11) NY, USA  
Created by Tovi Wen

### **Cardinal**

Folded by August Westphal (8) MI,  
USA  
Created by Roman Diaz

### **I Ching Wheel**

Folded by Harry Westphal (6) MI,  
USA  
Created by Michael LaFosse

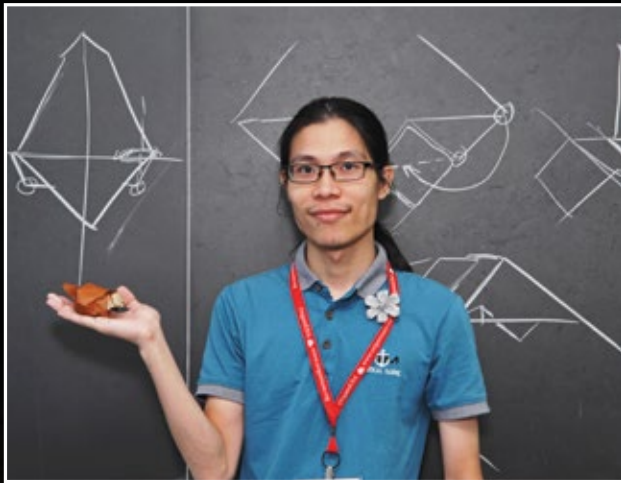
### **Navel Shell**

Folded by Daniel Yang (15) CA, USA  
Created by Tomoko Fuse

### **Scorpion**

Folded by Jovan Zelen (11) OR, USA  
Created by Jovan Zelen

# *Folding with Style and Grace*



*Special Guest Hoàng Tiến Quyết teaching his Fluffy Cat at the Annual Convention. (Photo by Andrew Cribb)*



## *Interview with Laura Rozenberg*

One of my regrets of not being able to attend this year's OrigamiUSA Convention was the fact that I would not be able to meet the special guests. Hoàng Tiến Quyết's elegant models always fascinated me since I began to see his works through pictures in Flickr and other websites. In my personal opinion there is a limit to "how much" we can ask of a creator from a diagram. Beyond that, it's all about

artistry, and Quyết's style, while not so complicated to fold as other artist's works, bears this intangible quality that makes it so unique. In the following conversation, I tried to learn more about the man behind the elegant curved foldings.

***You are one of these experts whose models are easy to identify as a creation of yours.***

***How do you achieve your personal style?***

***What do you intend to convey in each piece?***

I would like to express new ideas and my personality in each piece. I usually imagine

myself in the position of models I would like to fold, to understand how I would want to be if I were them, to know if they (or me) would be better or worse if I add or deduct some folds. So there are always connections between me and my models. Maybe that's the reason why I discovered my style very naturally. I didn't even need to think how my style should be at first. It's just about expressing myself, my interests.

***You became a member of the Vietnamese Origami Group on February 2, 2006,***





Dancing Swan, created in 2009.  
Folded with watercolor paper.  
(Photo courtesy of Hoàng Tiến Quyết)

**and you made a special remark last year on Facebook, on the day of your 8<sup>th</sup> membership anniversary. Why is it so important that you remember that day so clearly?**

Actually it's February 3<sup>rd</sup> in Vietnamese time. It's special for me because before joining VOG, I was just a lone folder. Friends around me liked what I did but rarely tried or would lose their interest quickly. At the time, I was so happy that I finally found a place with so many enthusiasts like me.

**What kind of paper do you prefer? Are there special papers in Vietnam that we Westerners may not be aware of?**

As I usually wet-fold my models. I prefer thick paper. A very good example is Arches watercolor paper, one of the best papers I've tried.

At the moment I use a Vietnamese handmade paper called "Dó" for most of my recent models, such as the Lion, Unicorn, Rats, Rooster. It's a nice paper, but quite difficult to use. I need to re-strengthen it before using, such as adding more glue,

hand painting colors, back-coating two or more layers to have the thickness I need. But it's worth it! And I'm really satisfied with Dó paper. I'm not sure if Dó will be available on Origami-shop.com in near future, but Nicolas Terry once told he would sell it soon!

**Tells us a bit about the history of paper-folding in Vietnam.**

We haven't had any research about the history of origami in Vietnam, but as I learned from some old people, they were taught origami by their grandparents and believed origami in Vietnam had hundreds of years of history. It's possible because paper was also handmade in Vietnam over 1,000 years ago. There are also some traditional models in Vietnam that haven't been found in any books from other countries.

**When did you start folding and why?**

I started folding at about 5 or 6. My cousin taught me how to fold a plane and a boat. It was a joy of a kid who could make his own toy. I folded them again and again until I got my first book when I was about 7, a photocopy that a neighbor gave me. He taught me to understand symbols so I could fold by myself.

**Since your models so special and "artsy," is it still possible to produce diagrams? There is something in a diagram that escapes explanation—the hand of the artist—?**

It's actually a challenge for me to make diagrams of my recent models as I use lots of improvised folds—sometimes I am not even able to re-fold them! However I also prefer people not just follow my instructions and copy my models' appearances, but have their own touch! I hope I can find a way to express that in my future diagrams.

**What's your most popular model?**

Perhaps it's the Dancing Swan 2009, as it's probably my most folded model.

**What's your favorite creation?**

The Lion 2012 and Wind-horse 2012 are my favorites. Out of all my work, I'd like to be them the most. However I still want to develop these two in the future, there is still room for new ideas. >

**What's your background? Did you study art or something related?**

I graduated from Economics University; not related to origami indeed, but I was not a really good student.

I took a drawing course when I was in my first year of economics, and also passed the entrance exams to Architecture University after that, but I finally made a decision not to leave economics.

I'm just happy with things I studied during university time and happy with myself at the moment. I would still choose economics if I had another chance.

**How old are you and for how many years you have been folding?**

I will be 27 in next September, so I'm about 21 origami years old, still young and need to learn more.

**Is it wet-folding what you do to shape the models?**

Yes. Moreover, I also design models specifically for wet-folding.

**Do you use tools (e.g. creasers, pencils to round up the edges, etc.)**

Sometimes, when I do some tiny details, but normally I prefer using hands. I feel my hands are more restricted if I use tools.

**Do you use any material to stiffen the model once it's ready?**



Lion, created by Hoàng Tiến Quyết in 2012. Folded using Vietnamese handmade paper. (Photo courtesy of Hoàng Tiến Quyết)

Yes, depending on which models, sometimes I use wire to keep them in shape or being able to stand, like the rooster.

**What is it like to live in Vietnam? Do you have a lot of spare time? When do you fold? On the train, during vacations? Every day? After work? Does folding take all the time in your life?**

Origami is nearly everything for me at the moment. I think about it from the moment

I get up, when I am in a bus, on my bike, and even in dreams. Normally I have lots of free time and I spend it for building new ideas, creating new concepts. Sometimes I'm busy with projects for days or weeks. However working as an origami artist is not easy. I earned some projects in Vietnam and from abroad, and sold my models, diagrams, and it's just enough for a life in Vietnam—that's enough for me. I choose my joy to be folding paper.

**What do your non-origami friends say about your artwork?**

Luckily they like my work. Sadly no one wants to learn how to fold!

**Do you exhibit in your country or internationally?**

Yes for both. I sent my work to some international exhibitions. The most recent is Surface to Structures. I have also cooperated with some friends in Vietnam to open some short-time exhibitions.

**What are your origami plans for the future?**

There are some ideas and projects I would like to do in near future. However, I'm not a well-organized person, so I keep it simple. All I want is to fold when I get up tomorrow. 🏠

## THE V.O.G. by Hoàng Tiến Quyết

Vietnam Origami Group forum was established to be the first place to connect Origami enthusiasts in Vietnam. We also attended and organized some events to promote origami in Vietnam, but not any professional convention yet. We are also holding a club in Hanoi, where we meet weekly. There are regularly 10 to 15 members who attend each time. Most members of VOG are still very young, around 25 years old and less, very few are over 30.

At the moment, the forum is silent—less people visit it compared to few years ago. Facebook is so popular and is the preferred place for everyone. But I think the VOG forum did its job. The community has been expanding significantly since the forum started in 2005. In the future we would like to organize origami conventions more regularly to re-connect members again, meeting each other in person, which Facebook can't do. Magazines will be for the future too.



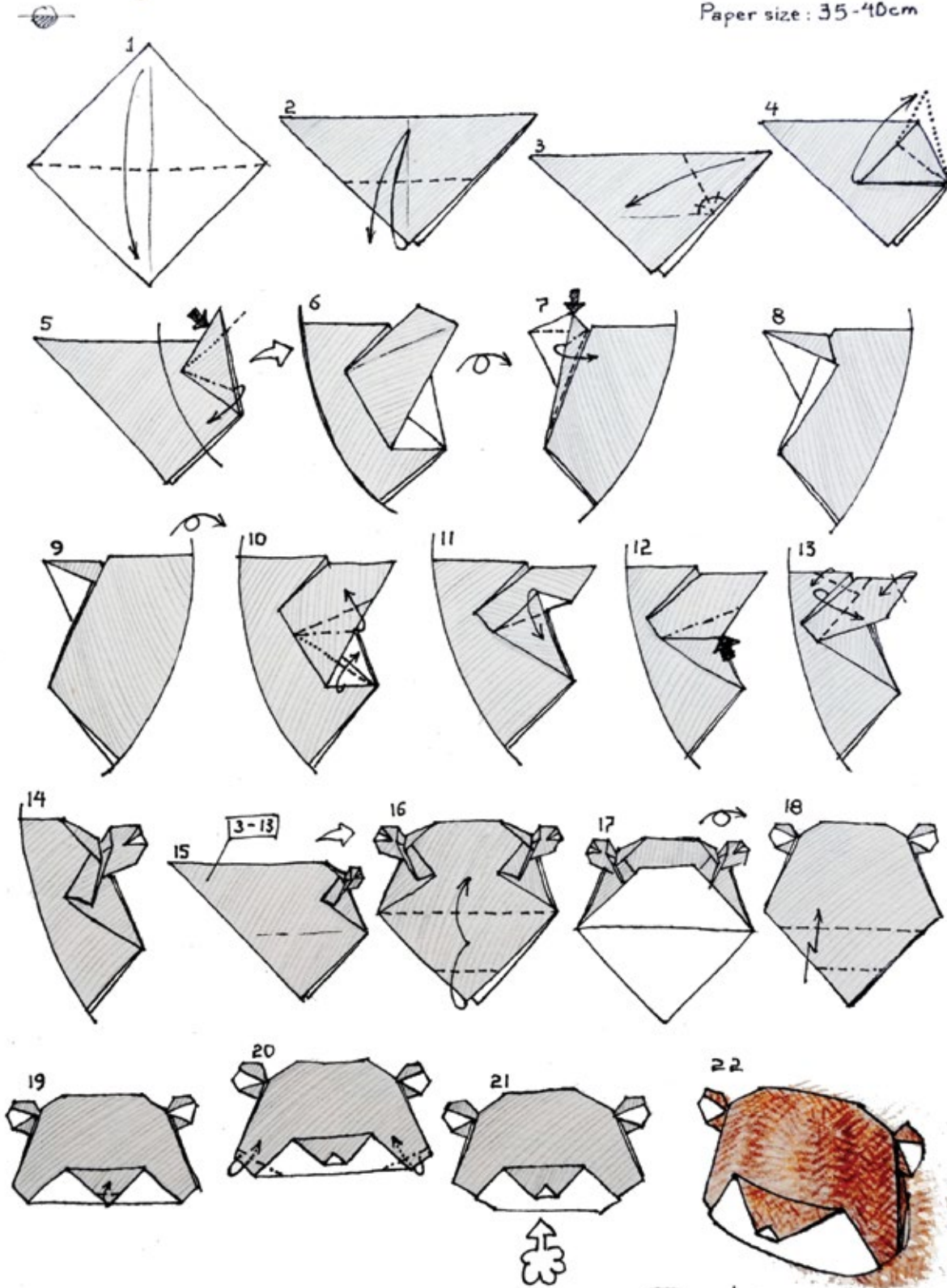


# BEAR HAT

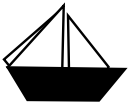
INTERMEDIATE

Design & Diagram: Hoàng Tiến Quyết®

Paper size : 35-40cm

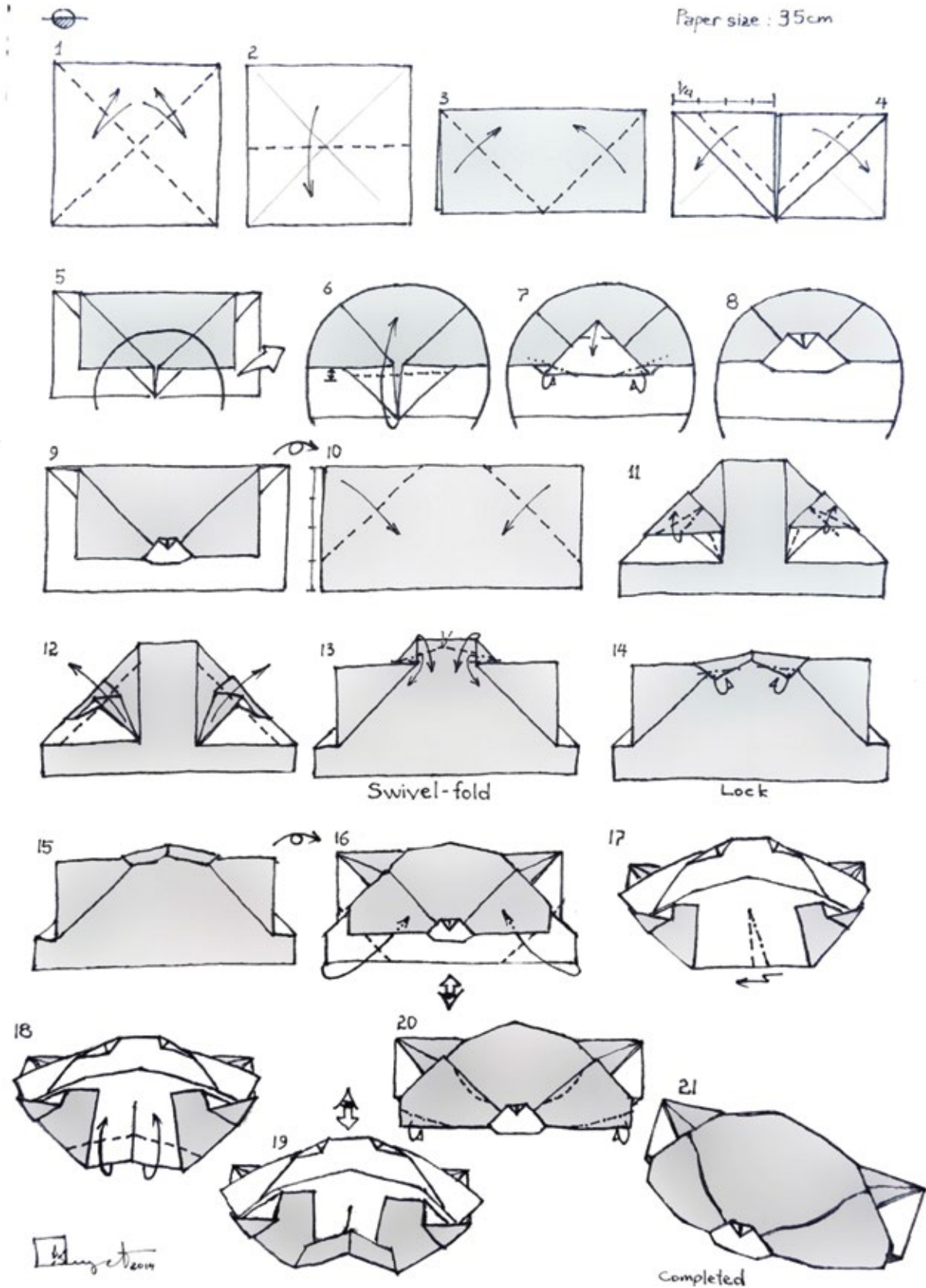


Hoàng Tiến Quyết Hanoi 2015



Design & Diagram: Hoàng Tiến Quyết®

Paper size : 35cm



Hoang et 2014



# The 20-Year Old Cicada

*A set of photographs almost forgotten in the South of France for more than half a century, sparked Robert Lang's interest to unravel the secrets of one of the most complex models created by the great Japanese master Akira Yoshizawa: the Cicada.*

by Robert Lang (CA)

In the mid-1980s, when I was a young folder and eager to make my mark, Friends of The Origami Center of America's co-founder and origami artist Alice Gray told me about her encounter with Akira Yoshizawa at which he showed her his cicada, and he remarked that it had taken him over twenty years to design! "Hmmp!" I thought. "I don't need no twenty years to design a cicada!" And I sat down and designed one, which I became very proud of. (So proud that I put it in my first book.) But after a few years, I began to perceive its flaws: the body wasn't quite right, the wings weren't positioned properly, the legs looked too generic. So I set about to design another. "Now," I thought, "I've got it right." But presently, that one, too, began to display weaknesses. And so another. And in a few years more, yet another. None ever "hit the mark." In 2003, I attended a Japanese origami convention and during a visit to the city of Shizuoka during the cicada emergence season, I looked closely at the cicadas on the trees all around and realized once again the flaws in all that I had folded before, and set out once more. The result was a figure I titled "Shizuoka Cicada, opus 445." And finally, I thought, I nailed it. But, you know, when I look at a calendar...it had been about twenty-five years since I first started working on this subject. So I overshot him by a few years, and I guess that twenty years is not too long to fold a cicada.

## The Magic of the Cicada

Yoshizawa's Cicada illustrates a remarkable fact about the man: he published many books with hundreds of folding diagrams, and yet all of his published work only hinted at the sophisticated design techniques that he had developed, in isolation, on his own. Today, the origami world has conceptual tools for design, with names like "circle packing," "tree theory," "molecules," and more. In the 1940s and 1950s, the most sophisticated concept to arise in the world of origami was the idea of gluing two bird bases together, and perhaps using a few cuts here and there to obtain some extra features. Yoshizawa learned origami within that design culture, but set himself a goal to create the most detailed and realistic forms from a single uncut sheet

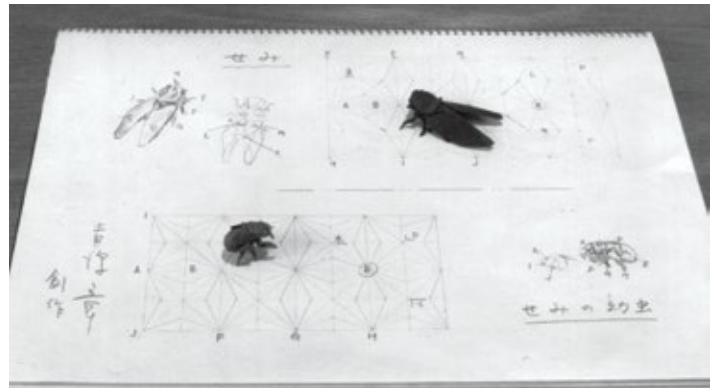


Fig. 1: Upper row: Yoshizawa's Cicada, folded, and the plan from his notebook. Lower row: his Cicada Nymph.

of paper. To accomplish this, he devised entirely new folded structures that would not be re-discovered by others until decades later. None show these innovations more clearly than his Cicada.

Yoshizawa's Cicada was his pride and joy; time and again, in interviews over the years, he cited it as his masterpiece. In fact, he completed it in 1959, having worked on it for over 23 years, according to a 1970 interview. Now, it is unlikely that he worked on that specific design for that period of time; rather, it took 23 years to develop the concepts that could be brought together to realize it. Those concepts would include the pattern of folds, the choice of paper and the understanding of how it would respond to manipulations, and the folding skill to persuade the paper to take on the folds specified by the pattern. All of those skills were necessary to realize the artwork, but the artwork began with a folding pattern, and the folding pattern for the Cicada was like nothing that had come before.

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*"20 YEARS is not ENOUGH  
to fold a CICADA"*

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In the early 1950s, Yoshizawa began corresponding with Gershon Legman, an expatriate American living in France who had developed a passion for origami and its history. It was Legman who brought Yoshizawa to the attention of the world and who arranged for Yoshizawa's first international exhibition in 1955 at the Stedjelijk Museum in Amsterdam. Yoshizawa and Legman developed a deep friendship, expressed through their correspondence, and in 1962, three years after his Cicada milestone, Yoshizawa shared with Legman that which he was so proud of: his Cicada and its construction, via a photograph of the model and its folding plan from his notebook (Fig. 1).

## AN ORIGAMI DETECTIVE STORY | PART I

In fact, the notebook contained descriptions of two designs: an adult cicada (above) and a juvenile (nymph, below). Both are folded from a 2x1 rectangle and each from the same base, which resembles a tiling of eight Bird Bases, shown here in my transcription of his pattern for the adult. The tiling shows a clear ancestry with one of Yoshizawa's earlier complex designs, his Crab. The Crab was folded from a "double-blintzed Frog Base," to use the modern terminology. The base for his Cicada could be thought of as two such double-blintzed Frog Bases attached side-by-side (Fig. 2).

Such a pattern, however, demands an entirely different folding approach from

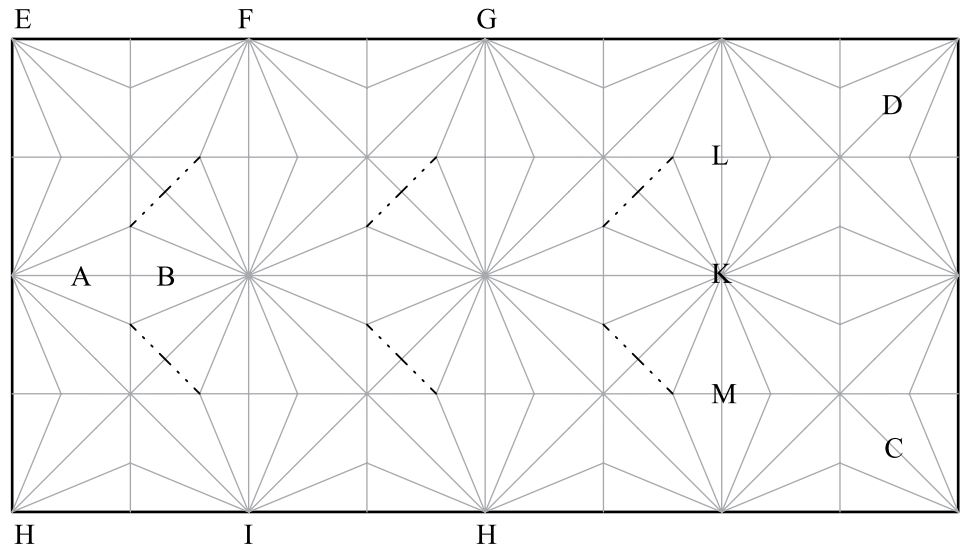


Fig. 2: Yoshizawa's plan for the Cicada.

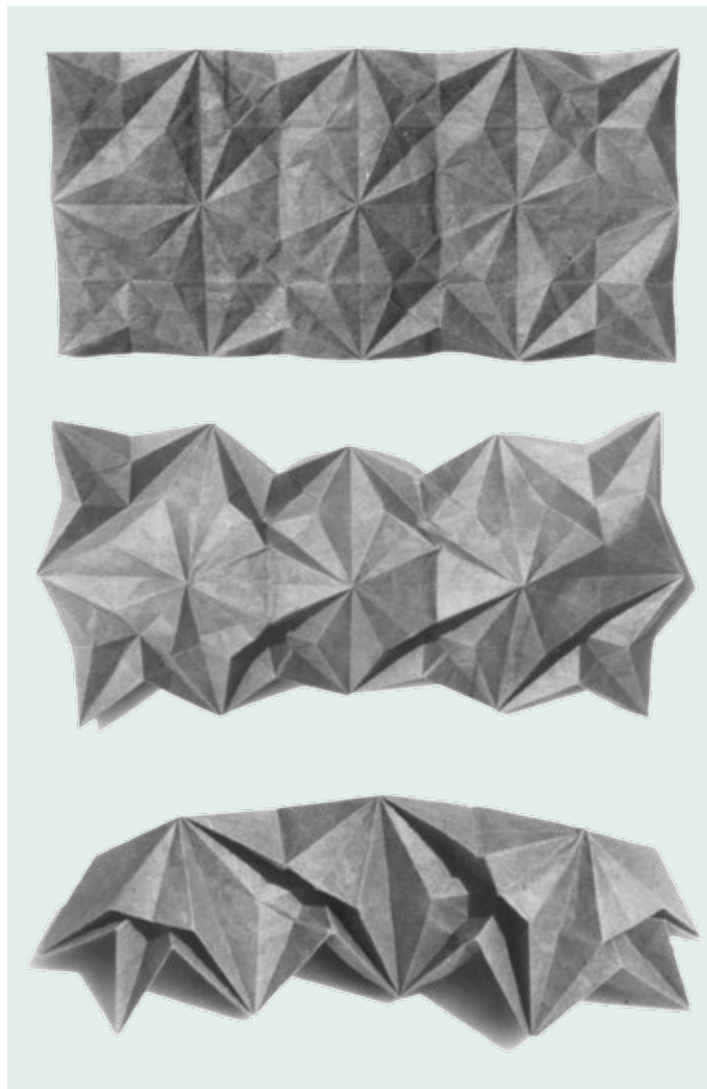


Fig. 3: The collapse of the Cicada base.

the traditional step-by-step designs. With this pattern, one must pre-crease all of the relevant creases, then bring them all together at once, in an action now called a "collapse." Astonishingly, Yoshizawa shared the details of this collapse with Legman in a series of photographs that showed precisely how this base came together (Fig. 3).

A key aspect of the collapse was the "tucking underneath" of a portion of the paper at several places, indicated by the shaded regions on the collapse photographs, and highlighted by Yoshizawa in his crease pattern by drawing explicit mountain fold lines—dash-dot-dot—on the otherwise unmarked crease patterns. In the modern era of complex design, "collapses" are ubiquitous. 60+ years ago, however, they were all but unknown. The complexity of this base, and the necessity of constructing it via a collapse move, were part of Yoshizawa's "secret sauce" for creating complex designs. And yes, it was secret. Although he shared the design with Legman (perhaps flush with pride at its recent creation), he never published instructions for this type of work in any of his books. We might well wonder why that was. Could it be that he wished to keep some of his methods a secret? Could it be that he felt that diagrams would not adequately convey what folds would need to be carried out? Perhaps he simply felt that the challenge of creating these folds would be so far beyond the skills of most readers that the diagramming effort would be unjustified. Alas, we will never know. There is no question that further challenges would have awaited anyone who would seek to fold this design. In later years, Yoshizawa shared further details of the artwork, notably in a Kinokuniya-produced documentary, *The Universe of Origami, Akira Yoshizawa: The Hands where God Reside*, portions of which may be seen in the origami documentary *Between the Folds*. The videos revealed that there were tricks in the actual folding: unfolding the wing flaps and re-folding them on new creases. The unfolding was revealed by the faint presence of crease lines on the wings, which do double-duty as veination. This alteration



“Yoshizawa recognized THE PRIORITY OF THE ARTISTIC FORM from the very beginning.”

of the base was indicated in his plan by the absence of mountain-fold-line hints at the far right. Perhaps more remarkable, in the collapsed base, the abdomen flap winds up lying on top of the wing flaps; in order to move it to lie below the wings, a maneuver is called for that in modern parlance we know as a “closed sink”—once again, a step that would not find widespread usage within the origami world until years later (Fig. 4).

Fold angles, collapse notation, and base geometry can be conveyed by drawings and plans, but there are many things that can't be conveyed. The delicate shape of a feature, the reverse-folds or crimps of the legs, the hollow rounding that forms the eyes—these are forms that rely upon the subtle interplay between the fingers and tools of the artist and the mechanical properties of the paper: its tensile behavior, how it accepts a fold and springs back or takes on a plastic deformation. The understanding of this relationship and its relation, in turn, to the vision of the artist is the thing that cannot be fully conveyed in diagrams, or even in photographs of the finished work. But diagrams and plans can give a hint; photographs can suggest, and the totality of available information lets us experience, if only slightly, the view and philosophy of Yoshizawa.

To Yoshizawa, the life in the folded form was paramount, and that, perhaps, is at the heart of why his work remains relevant and instructive. There was a thirty-year period—the 1970s through the 1990s—that might be called the “Golden Age” of technical folding, when origami design tools were developed that allowed the realization of undreamed-of forms of complexity. By and large, Yoshizawa remained outside of that development. And the separation was mutual: within the technical community, the focus on technological development often ignored the development of living form. An origami subject was merely

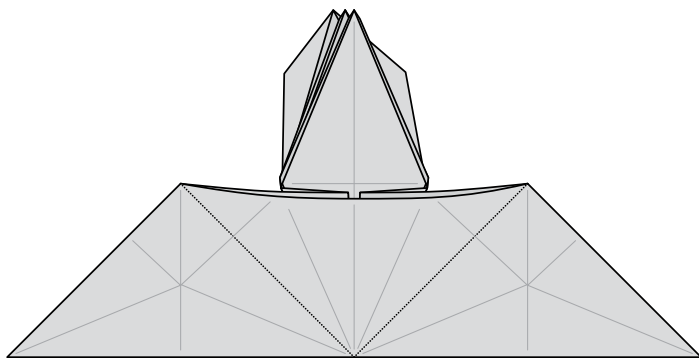


Fig. 4: The unfolded/refolded base, showing the closed sink (dotted lines). Reconstruction and drawing by Robert Lang.



Fig. 5: Yoshizawa's Cicada, folded by the master.

a problem to be solved. But since the turn of the century, there has been a renewed emphasis on the finished form: technology is back in its proper place as a tool in service of an artistic goal. Yoshizawa recognized the priority of the artistic form from the very beginning, and his books, demonstrations, and exhibitions have always brought out this philosophy. His work remains an example of breathing life into the paper, as relevant for the bird-base-bird as for the 100-legged centipede—or the timeless Cicada. He is now gone, but his work will continue to inspire and educate folders no matter how much or little experience they have. I used to think, somewhat foolishly, that with enough time and experience, I could fold like Yoshizawa. Now, I hope that with enough time and experience, I will simply be able to fully appreciate his extraordinary work. 🍵

#### Photo/image credits and permissions

Yoshizawa notebook: Photo by Akira Yoshizawa, usage courtesy of Mrs. Kiyoko Yoshizawa.

Yoshizawa plan: drawing by Robert J. Lang.

Collapse: Photos by Akira Yoshizawa, usage courtesy of Mrs. Kiyoko Yoshizawa.

Unfolded/refolded base: drawing by Robert J. Lang.

Yoshizawa Cicada: Photo by Akira Yoshizawa, usage courtesy of Mrs. Kiyoko Yoshizawa.

Portions of the above article appeared in “Google’s Doodle: Akira Yoshizawa, [http://www.langorigami.com/articles/yoshizawa\\_doodle/yoshizawa\\_doodle.php](http://www.langorigami.com/articles/yoshizawa_doodle/yoshizawa_doodle.php), by Robert J. Lang, copyright ©2012, used here with permission.

I would like to thank Laura Rozenberg for access to Gershon Legman’s archives, Marcio Noguchi and Marcello Bertinetti for communications assistance in preparing this article, Vanessa Gould (Green Fuse Films) and Hiroyuki Kano (Kinokuniya) for assistance in tracking down documentary reference material, and of course, Mrs. Kiyoko Yoshizawa for permission to use the images of Yoshizawa-sensei’s work.

# How the Cicada's Story Came to Life



Gershon Legman and Akira Yoshizawa corresponded for more than twenty years on a wide variety of topics related to paperfolding.

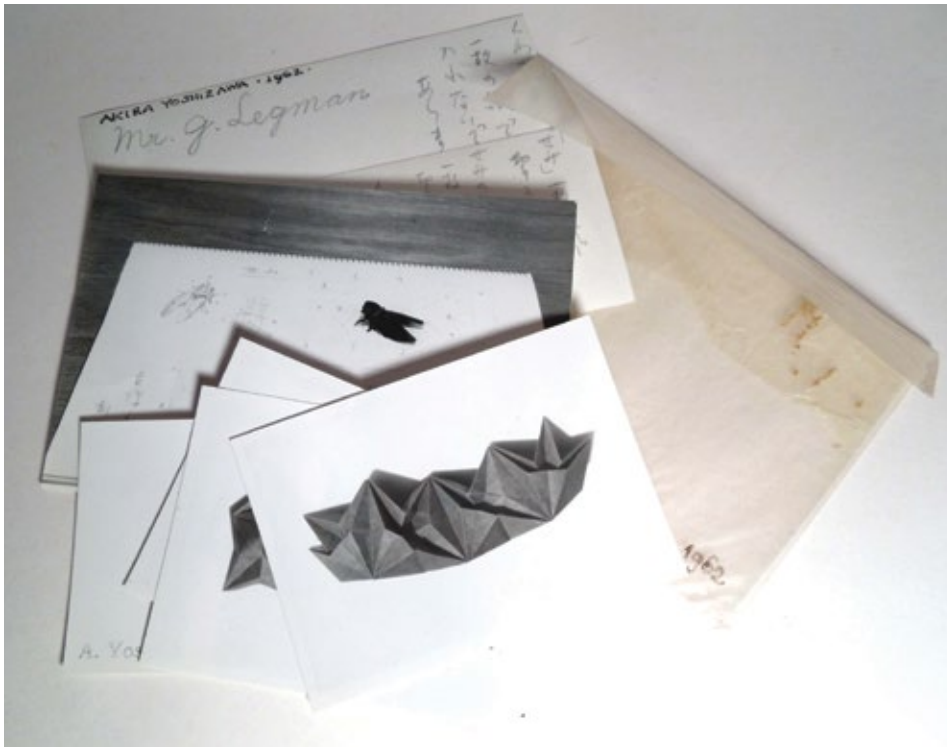
by Laura Rozenberg  
(Buenos Aires)\*

About a year ago I emailed Robert Lang with a startling photograph. It was the picture of a finished origami model, a Goliath beetle, with its crease pattern sketched on a notepad. On the back of the picture, the name “Akira Yoshizawa” appeared in black ink. There were other photos in the same translucent envelope, all of them of about the same, tiny size. On the envelope, a date had been written in thick black strokes — 1962— which I immediately recognized as Gershon Legman's handwriting.

The envelope and photos were part of Gershon Legman's origami archive that I had been organizing during the last couple of years. Inside the boxes there were hundreds of letters signed by the “big names” of the origami movement, such as Robert Harbin, Samuel Randlett, Neal Elias, and Akira Yoshizawa. Also, there were many photographs, clippings, and models by those great artists. While these precious letters would eventually reveal interesting aspects of the origami community and their relationships in the early days of the movement, I also found “hidden pearls” like the mysterious little pictures of the beetle and other insects, all of them with crease patterns. From the moment I found them, I knew they were special. They looked more like the insects that flourished in the glorious years of the Bugs Wars in the 90's, but... in 1962? That seemed way too advanced!

Yoshizawa was an extraordinary artist, but all of his books presented quite simple models. What made them special and beautiful —and almost impossible





A group of pictures that Akira Yoshizawa mailed to Gershon Legman early in 1962. Among them, the finished cicada, its crease pattern and collapsing stages.

*The diagram depicted a COMPLEX ARRAY OF CREASE LINES and, most strikingly, it had circles. At first glance, it looked like circle packing, a technique that was UNKNOWN IN THE EARLY 60'S.*

to reproduce perfectly— was something beyond the simple fold: it was the magic of his hand, and that cannot be explained in a stepfold diagram. The beauty resided in the way he modeled the paper after he completed the basic folds. Only an artist with extraordinary sensibility could shape them as he did. Instead, the beetle in the picture was not only a great model but also had something inherently difficult. The diagram depicted a complex array of crease lines and, most strikingly, it had circles. At first glance, it looked like circle packing, a technique that was unknown in the early 60's. Puzzled as I was, I decided to request the help of Robert Lang, an expert in circle-packing and the author

of *Origami Design Secrets*, the “bible” of all origami techniques.

“This is a very interesting page!” exclaimed Robert in his email reply. I was excited that he also found it special. He explained that it was not circle-packing but “grafting.” What was that? Robert thought that Yoshizawa-sensei used circles to “identify and/or group points.” In his own words, “he was doing what we now call 'grafting' to add paper to an existing design.” And that was cool!

Then Robert asked if I could provide a higher resolution version of the image, and I replied with a total of four pictures (the ones that had been kept in the

translucent envelope). One was the beetle, another had cicadas in two stages of development—a nymph and an adult—and the last two pictures showed the process of collapsing the paper. And that's when Robert got really excited.

The additional scans not only provided sharper images: they included the structure of Yoshizawa's cicada, which, unknown to me until that very moment, had been an inspiration for Robert's own cicadas over the years.

“More interestingly,” Robert said, “the structure of the cicada seems to be a tessellation of bird-base crease patterns on a rectangle,” which was the same structure Robert used in his own first cicada developed in 1984 (it can be found in his *Complete Book of Origami*). To Robert, that was way too cool. “Of course, Yoshizawa was doing his [cicada] when I was 1 year old!” he chuckled. I proposed Robert to write an article for *The Paper*, on this striking finding, and he immediately accepted with his usual generosity. The story would deal with the cicadas (not the beetle), and how Robert's and Akira's models resembled each other. Then, coincidentally, Robert was asked to write a forward for Akira Yoshizawa: *L'Arte Dell'Origami* an upcoming Italian book about the master. As a result, he produced the story for this issue (pages 13-15), and the expanded version for the book to be released in 2016 by Snake SA. 🐍

\* I would like to thank Robert Lang for all of his amazing work. He has been an inspiration for all of us in terms of passion, talent, and commitment. I also want to thank Marcio Noguchi for writing and translating emails to Mrs. Yoshizawa, back and forth. Without his help this story of the cicadas would not have been possible. I also thank Mrs. Yoshizawa for permission to use the images found in the archives of Gershon Legman's origami collection of documents and related material.



"Camelia and Snow," "Lake and Lotus," and "Ginkgo," by Minori Shimizu, 2012. Below: Kyo Araki's 1973 book "Kyo Origami"

# *Like Mother, Like Granddaughter*



By *Laura Rozenberg*

By combining some simple methods of origami, Kyo Araki recreated beautiful scenes and traditional events of Kyoto where she was born in 1904. She used strips, and squares and rectangles, of beautiful Japanese paper, and arranged the resulting figures into pictorial narratives described by poetic titles such as "Mount Fuji and the Super Express Train," "The Procession of Flower Women," "Silver Pavilion," "Mountain and Handkerchief," and "Doll Workshop".

Her first book, *Kyo Origami*, was published in 1973, and quickly picked up the interest of Western paperfolders. It helped that it had English texts and a preface written by Lillian Oppenheimer, the director of The Origami Center of America.

One of Ms. Araki's most accomplished followers is Minori Shimizu, her granddaughter. She told *The Paper* that she learned origami when she was three years old directly from her grandmother, but for many years she developed her artistic vein as a musician. After graduating from Kunitachi College of





Above, "Japanese bride with lilies,"  
by Minori Shimizu, 2012.  
Below, "Tea-picking" by Kyo Araki, 1971.



Music in Tokyo, Ms. Shimizu traveled to Italy with a scholarship to continue her music career. She only turned to origami when she looked for a way to help raise funds for the victims of the 2011 tsunami in Japan. Following the models and style of her grandmother, she went on to interpret legends and fables, with special attention to the poetic spirit of Japan. "I try to create expressive scenes, almost like 'painting' with origami," she said. Among her awards, she received the first prize in 2013 at the 10th Biennale D'Arte Internazionale di Roma. 📄



# Oversize Competition

Photos by Andrew Cribb\*  
and Susan Dugan\*\*



Shrikant Iyer announcing the Oversize Contest.\*



Oversize Competition Team members.\*\*



Christina Chi and Mollie Bakal with Fluffy designed by Marc Kirschenbaum.\*



Mae Dean Erb, Rachel Katz, and Maureen Miller-Calamo with a Sofa by Paolo Bascetta.\*



Aubrey Stallard, Kika Salgo, and Harry Westphal with a Mouse designed by Tanaka Masashi.\*





Joseph Bevilacqua, Lumo Sato, and Jung Soo Kim with a boat and figure.\*



Team members Yeon-woo Kang, Daniel Chong, and Hoàng Tiến Quyết and his Hummingbird design.\*



Tricia Tait, Tom Crain, Patsy Wang Iverson, Nobuko Okabe, and Sara Adams with a Duck designed by Jassu.\*



Megan Ku, Jesse Chang-Frieden, Leo Sherwood, and Luke Altnether with a Wyvern.\*



Leanna Pancoast, Peter Marchetti, and Christopher Perry with a "failed design"\*. \*



Dante Castro and Carmela Castro with a Convertible designed by Jason Ku.\*



Ryan MacDonell, Ryan Dong, Hubert Villeneuve, Clifford Jones. Model of a pop-up toaster. Designed by Ryan MacDonell.\*

# Storytelling and stage performing with origami

by Yuki Martin (OR)

*Kuniko Yamamoto, a native of Japan and a resident of Florida, is a professional performer who provides a magical entry to origami as well as Japanese culture.*

I was lucky enough to watch her perform while she was in Portland for the Annual Storytelling Festival, and it was eye opening and inspiring for me as an instructor to see her tell stories using the magic of origami. This happened on the same day that I was asked to write an interview article for *The Paper*. Feeling like this was meant to be, I talked to Kuniko right after her performance and asked if I could interview her for *The Paper* article. Without hesitating she said yes. It has been a pleasure getting to know her via e-mails and phone calls, and now I am excited to share her unique theatrical approach to origami with *The Paper* readers.

Growing up in Osaka, Japan, Kuniko studied traditional dance, music and theater. She also liked origami even back in those days. Most Japanese children do a fair amount of origami in their childhoods, but Kuniko remembers enjoying origami even more than her peers at the time. "Growing up back in the 1960's and early 1970's there weren't very many origami books, but I got an origami book by Kasahara on my 11th birthday and I created an origami zoo," said Kuniko.

As Kuniko got older, she pursued a career in the performance arts, but back then she did not perform with origami. It wasn't until 1990 that Kuniko started using origami in performance, which was after she moved to the United States from Japan. Kuniko reflects, "After I moved to the U.S. I wanted to perform with something from Japan, that's also visually exciting especially for children. My theater partner Leland Faulkner, a magician/mimer/actor suggested that I perform with origami. For American eyes this traditional art of paper folding was extreme, mysterious and fascinating. It didn't take too long for me to create the entire show with origami."

At Kuniko's performance in Portland, there was a wide range of ages in the audience. Everyone seemed to enjoy it, but young children especially seemed mesmerized by her folded animals and faces coming alive. I bet many of them were inspired to fold paper as soon as they got home. Some of her origami props included pre-creased pieces of paper transforming from one



Origami Planet burst into pieces on stage! (Photos courtesy of Kuniko Yamamoto)





Kuniko tells her story of One Thousand Paper Cranes for Peace on Earth to young audience.

thing to another. Others became alive as puppets as she told stories. Everything had a touch of magic, an element that always excited the audience.

Kuniko uses many origami models as props: everything from the traditional, her own designs, and other artists' models that she uses with permission. Her origami dragon's body, for example was modified from Yami Yamauchi's Doodlebug. Kuniko says, "When I asked Yami-san for his permission to use his design, he smiled at me like a saint and said, 'oh... that's not my design, it came from above, the sky. Now it is yours too.' It made me cry." Kuniko is also a fan of Chris Palmer and asked him if she could use any of his designs, and kindly he suggested his Hat to Tower model. In addition, she has worked with Gay Merrill Gross for some designs, and her creativity has been a big influence on her shows. Furthermore, Rachel Katz inspired her as to the possibilities of "storigami." Kuniko claims, "Every artist that I encountered was an amazing, talented individual, and every moment spending with them was precious."

In 2007, Kuniko received the Florence Temko Award. She attended the OrigamiUSA Convention that year and

*"I think we are living  
in the MOST EXCITING  
ERA OF ORIGAMI!"*

performed in front of other origami folders. She reflects, "I expected different reactions from the audience full of folders because they wouldn't be impressed by a flapping butterfly or paper crane, and that was true. But what I had was a theatrical approach with a touch of magic." Kuniko was happy to hear it when Eric Gjerde, who she considers her origami Hero, said "I enjoyed it very much."

More often, Kuniko performs in front of a general audience. As a solo performer, she has the freedom to customize her show based on what she sees and feels where she performs and engages with her audience. When she came to Portland to perform, for example, Kuniko talked about the mix of valley folds and mountain folds being like the geography of Oregon. Kuniko enjoys traveling for performances and visiting National Parks while she is on the road. But as much as she loves traveling, she also loves being home in Sarasota, Florida. She says, "I believe in

grassroots. I wish to have origami grow from where I live."

So she is going to open an origami studio, called Origami Air. "I've got this studio in the heart of historical downtown in Sarasota, Florida, next to the Ringling College of Art and Design. It will open after the OrigamiUSA convention in 2015. Currently I am adding wheel chair access to the bathroom and some other renovations are in progress. Then it will run continuously; there will be origami workshops for K-12 students with Math and Language Arts lessons, origami events such as paper airplane contests, origami art exhibitions and lectures. What makes it very special is the location: walking distance to Ringling College of Art & Design, New College and the University of South Florida. I'm very excited to collaborate with college students. One of my goals is to spread this amazing art of origami to the Sarasota community. The exhibition by distinguished origami artists will be very important for our studio. I will do my best to make the space and market for it. In addition, my business partner who conducts film festivals in Jacksonville, Florida is working on an Origami and Film Festival to come about in winter."

In the past, her performance tours often created scheduling conflicts for attending conventions, but she made sure to make herself available for the 2015 OrigamiUSA Convention. She would like to connect with more origami artists and collaborate for her theater performances, as well as for workshops and exhibitions at Origami Air. Kuniko says repeatedly, "I think we are living in the most exciting era of origami!" She hopes to someday create a big origami zoo, just like she made one in her childhood—but this time combined with her theatrical touch that brings them into life with their actions.

As our technology advances, the world's origami community is becoming bigger and more active. As Kuniko's states, this may very well be the most exciting era of origami, ever since Akira Yoshizawa emerged. With help from the origami community, her dream of an origami zoo in action may soon be within her reach. 🏠

# Show and Tell

By Lucia da Costa (Brazil)

Her friends affectionally call her Lena das Dobraduras (from Portuguese, Lena of Foldings), but her real name is Maria Helena Costa Valente.

The first time I heard of her work was when a friend of mine made a presentation of one of Maria Helena's stories during an event in a school in which she works. The outcome was so good and the comments so positive that it piqued my curiosity.

The story that drew the childrens' and adults' attention was in a book by Maria Helena. It had several origami tales and watercolor illustrations showing the step by step movements, as if the paper was being folded by the wind.

Using origami figurines to illustrate a tale is not uncommon. With this method, it is possible to tell virtually any story. What was new to me in Maria Helena's stories\* is that the story develops while she's folding. She aims at using the story to help memorize the steps and, at the same time, make the process fun and enjoyable for the children.



Above: María Helena ("Lena") Costa Valente performing as a storyteller. Left: children following the instructions. Below: Lena holding one of her creations. (Photos courtesy of Lena Costa Valente)

With this technique, each step is part of the story. If she begins with a letter fold, then the word "letter," "book," or "tent" could be used in the story to illustrate that initial movement.

If it has the shape of a kite, one can use the word "kite," "sail," "wizard's hat," or "ice cream cone" in that part of the story. If the fold makes a house, then it will be part of the story just as soon as she completes the fold.

Her stories, besides providing instructions on how to fold, show values and morals, and even bring up memories of popular songs. Her work ends with a final origami model that is remarkably creative.

Maria Helena is Brazilian and lives in Sao Paulo. My friendship with her is nourished by our mutual love for origami stories. It is a relationship that has an air of teacher and apprentice. A friendship full of hope that she will make another origami book with those stories that she is already trasmitting orally to a limited audience. 🚩





# Ranana Benjamin, Florence Temko and Michael Shall Awards

Photos by Susan Dugan

The OrigamiUSA Award committee, comprised of Patty Grodner (NM), Judy Hall (FL), Joel Stern(CA), Penny Sing (NJ) and Rachel Katz (NY), announced the winners of the Ranana Benjamin Teaching Award, and the Florence Temko Award for a “lone folder.”

*Michael G. La Fosse for the 2015 Ranana Benjamin Award.*

Being such a superb teacher, Michael G. La Fosse has guided many folders and true beginners with his masterful teaching. If you want to learn how to teach origami, do try to get into one of his classes. When nominating him, Patty Grodner extolled many of his attributes: he provides generous materials and supplies to students; exhibits patience; has clear and concise teaching methods; and develops superb classroom management techniques.

Michael has taught so broadly over the 50 years of his teaching career that to mention all his venues would be impossible. Here are just a few: Bright Horizons, Boys & Girls Clubs, 4-H Clubs, Scouts RARA (Retarded Adults Advocacy), and The Arc (for people with intellectual and developmental disabilities). His first gig was when his teacher mentioned that the “old age home” would love it if he would go and teach anything he was interested in. So the then 8-year-old Michael went up the hill every week to teach simple models that he learned from library books. His response to the praise he got was that it helped him to learn.

Richard Alexander, when apprised of the selection of Michael immediately sent off the following: “Michael continues to teach as much as he can, and while I can do it, I am in awe when I see him in action. I can safely say that nobody loves teaching origami more than Michael! I know that his



Barlaham Benítez Vargas, our Lone Folder winner was not able to travel but sent a picture of himself from Mexico.

efforts have brought a lifetime of origami joy to hundreds (if not more).” We are pleased to honor someone of the caliber of Michael La Fosse as this year's Ranana Benjamin Teaching Award.

*Barlaham Benítez Vargas for the Florence Temko “lone folder” Award.*

He is better known simply as Froy, lives in Mexico and his Flickr site is chock full with gorgeously folded models many of which have detailed descriptions of the processes involved in folding them. By clicking on each picture, one gets almost a blog's worth of helpful information. Froy has folded alone for over twelve years and is known to just a handful of origami fellows only through his Flickr account. This is not the first year he has been nominated for the Temko Award. When Laura Rozenberg first nominated him two years ago, she mentioned: a) He can reverse engineer almost any modular, including the most complex Russian modulars, just from looking at a single picture of the final model. b) Although he is a fine folder of other artist's creations, he is also a creator himself. c) a) Robert Lang's Black Forest Cuckoo has left Robert literally speechless. Froy could not manage to get his travel visa in time, but we hope he will attend next year's convention



Michael LaFosse received the 2015 Ranana Benjamin Award.



Marcio Noguchi, recipient of the Michael Shall Award.

with his beautiful origami. Both his creations and foldings can be seen at <http://www.flickr.com/photos/46081975@N04/>.

*Marcio Noguchi, for the Michael Shall Volunteer Recognition Award*

The Michael Shall Volunteer Recognition Award is given to a volunteer for extraordinary service to OrigamiUSA in the tradition of Michael's energy and dedicated enthusiasm. The 2015 winner is Marcio Noguchi. Marcio has continually stepped up to serve OrigamiUSA whenever and wherever it is needed. His service in the areas of Exhibition, World Origami Days and Online Classes have made a real difference to OrigamiUSA. Thank you, Marcio! 🍀

# From YouTube to Your Convention

*It's impossible to fully capture the experience of going to a convention.*

*And yet I'll attempt to give you at least an impression of what it was like for me to attend the OrigamiUSA Convention 2015, which took place at Manhattan College in Riverdale, NY, June 19–22, 2015.*

*by Sara Adams (Germany)  
Photos by Andrew Cribb\*  
and Susan Dugan\*\**

I have to admit I was nervous about this convention. It was the first time I'd be without my kids. The convention was much bigger than any other I'd been to before. And—last but not least—I was one of the “special guests,” an honor I still find hard to grasp.

It was a particular special treat to have Hoàng Tiến Quyết as the other special guest. His display showed true artistry, and his wet-folding technique is absolutely stunning. He even led a workshop on it. While I couldn't attend myself, I did see results

from others folding his goldfish, and it was obvious that the session was a full success. I did chat with Quyết quite a bit. He is an absolutely wonderful person, whom I'll surely stay in touch with and will hopefully meet again sooner rather than later.

To me that really is the most important aspect of conventions. The people. Yes, I enjoy the Exhibition—which, by the way, was absolutely mind-blowing, so diverse, so artistic, so creative, simply a pure joy. And, yes, I love the workshops, too. I attended quite a few, actually, squeezing them in between the five sessions I led myself. But to me what really makes a convention are the people, the conversations, the friends you meet, the friends you make. And there was plenty of that.



This year the convention had a new location at Manhattan College campus in the Bronx.\*



Attendees checking the models to be taught during a weekend full of origami classes.\*





Wendy Zeichner (center) with special guests Sara Adams and Hoàng Tiến Quyét.\*\*

Because OrigamiUSA is so big, I was afraid many people would remain anonymous. Oh, I couldn't have been more wrong! I was pleasantly surprised by how similar this aspect of the convention was for me compared to much smaller conventions. I even felt more connected. Maybe because I was special guest? Or perhaps because I finally met many people that I had been corresponding with by email. Or because so many came and talked to me about my work. Actually, I was utterly surprised by how many know my videos, and I am very glad for all the supportive comments I received. I probably don't have to mention that it gave me an extra motivational boost and brought many a smile to my face.

But I digress. What I really wanted to say is that this was my favorite convention ever, because of all the wonderful people I met. I think the location at Manhattan College in the Bronx was good at bringing people together. In a way, it reminded me of the Italian conventions. There was a large folding room where people gathered during the day and even at night to fold together. This was the place to stay before and after workshops. And there were many workshops on all sorts of models, from simple to complex, from animals to modulars to tessellations to more exploratory areas on Monday. That, perhaps, was the biggest difference for me compared to previous conventions: the sheer diversity, with up to 28 workshops running in parallel.

The classes were distributed across a couple of buildings. And while not everyone will agree with me on this one, I really liked it. It wouldn't have been so green had we stayed in Manhattan! It was refreshing to go outdoors between



Hospitality Hall at Manhattan College.\*

workshops. I'm pretty sure it also helped with overcoming jet-lag!

Horan Hall, the boarding building, also allowed for much late-night folding in the common rooms. And instead of going out for dinner, as it would be the case had we stayed in town, the cafeteria in Thomas Hall was the meeting place where people would gather to chat and fold during breakfast, lunch or dinner. To me, it connected everyone more. and I'm all for that.

Conveniently, the Exhibition Hall was located in Smith Auditorium, which is next to the cafeteria. So as a "special dessert" one could admire the wonderful displays. Many workshops took place in the neighboring buildings. A couple of minutes' walk, and you arrived at Kelly Commons with the large folding room, a mobile library, and the shopping area, which included The Source, the Goldmine, and the Silent Auction. And although all activities were at a walking distance, I'm sure a shuttle service between the buildings would be appreciated.

Talking about activities, you simply cannot miss the Oversize Folding. In no time at all I'd been invited to a team and we decided to fold the "CU duck" designed by jassu. Inspired by the convention's logo, which features a duck by Quyét, as well as some OrigamiUSA sailboats, we also added some sailboats to our duck. Plus some googly eyes for the duck—because you can never go wrong with googly eyes!

Finally, I'd like to express my profound thanks to all the volunteers who devoted time and work, for making everything smooth and easy for attendees. We could simply enjoy being together and sharing a fold or two. I had so much fun from the first minute of the convention to the last. And because we simply didn't want it to stop, the day after the convention ended, Wendy and I joined the OMG WTF—the Origami Meetup Group, Weekly Tuesday Folders—a regional group that meets twice a week for lots of folding fun. It was a superb way to finish my trip to New York.

The only thing I did not get enough of was—surprise, surprise!—sleep. The days—and nights!—passed so quickly, and there is much for me to follow up on. I strengthened existing friendships, formed many new ones, and even recorded a couple of videos. As I write this, I'm heading home halfway across the Atlantic Ocean. So I hope you don't mind if I try and get some sleep now, so that when I arrive in Germany, I'm awake enough to give my kids a big great hug, lots of kisses and—as requested in the video calls we did—play with cars together. In my luggage, models of a NYC cab and a NYPD car are already waiting. So, goodnight, and, of course, as always, happy folding! 🐥

Sara Adams' website is <http://www.happyfolding.com/>

# A field guide to a (different) *kind of origami book*

By Ángel Morollón Guallar  
(Spain)

First, I thought that diagramming was very boring; there was never a good time to start doing it and, truth be told, I am a very undisciplined person. Moreover, think about when you achieve a satisfying model. You feel like you just discovered a hidden treasure, you don't want to miss its location and you want other people to find it. (Well, perhaps if it's a real treasure you don't want that!)

In this respect, as soon as you publish your treasure, there is always the risk of finding it scanned on the Internet, or in video tutorials. So, was it worth to spend time, effort and materials on this kind of risky project?

The trend in the origami world is toward sophistication, up to a level where models look like authentic engineering projects. It's all rational, predesigned origami. The graphic language is transparent, exact, clean, and the models are being diagrammed with the aid of computer programs.

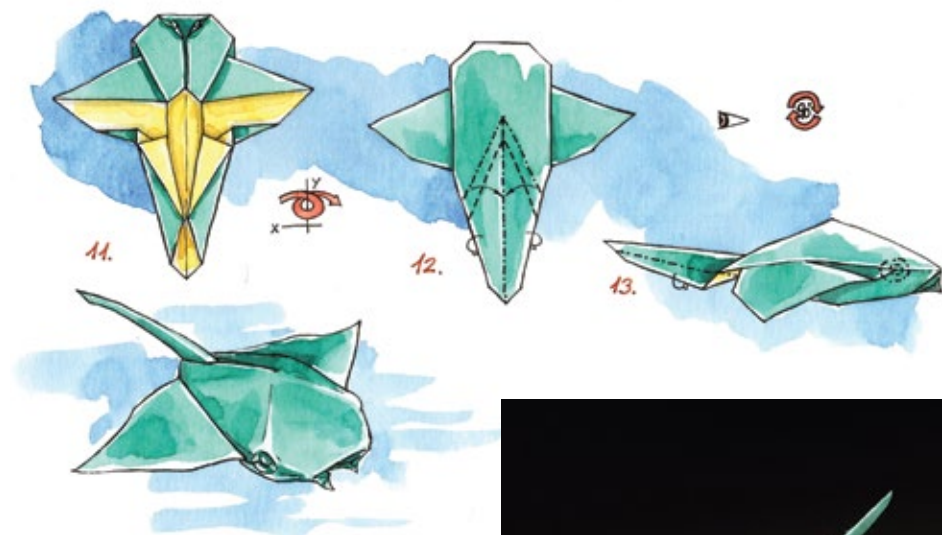
However, not all origami designing is like that.

Mine is not.

I share with Akira Yoshizawa-san a similar aesthetic and philosophical view: I want to capture the essence of the model, to make it alive, and to respect the material. A graphic should be simple, natural, imperfect, intuitive, tactile, emotional.

A computer drawing wasn't his language because he strived to communicate the

*I have been creating origami models for several years. As time went by and the number of models increased, I considered the possibility of having a book published. It seemed like a good idea, but I couldn't find the way of tackling the issue for a number of reasons. At least not until I looked back to my origins and found the answer in my other passion: painting.*



emotions emanating from the finished model.

I had to find a way to overcome these issues if I wanted to make my own book. Fortunately, as a member of the Urban Sketchers Group in Zaragoza, I was able to find the answer right there! It was one of those Eureka! moments when things that you had been doing in a rather haphazard way all of a sudden seem to harmonize and gain full sense.

## *The project*

The idea of a book that began to take shape was a blend between a nature field



I decided to include a picture for each one of the models, because it gives the interpreter more folding ideas. I asked the help of a professional photographer to ensure consistency throughout and to avoid an excess of color.





## A certain type of ORIGAMI; a certain type of GRAPHIC LANGUAGE.

journal and an origami sketchbook. It would be a journey back to my origins.

If I wanted to enjoy the process, I wouldn't spend several months in front of my computer. I just wanted to use my hands, be able to touch and have fun.

So I put away my computer and welcomed the inks and watercolors.

A certain type of origami; a certain type of graphic language.

Moving further, I thought the book should be more than just instructions. One should be pleased to hold it in his hands. (Take the Ikea instructions, for instance. They are perfect, right? Great graphic designs. But, who would have them framed in the wall?)

Conversly, my book should be worth keeping, and prior to that, it should be worth having it printed.

### The format

I didn't want the book to be too long, just 12-15 or so animal figures. They should be

represented using the language applied to Nature journals.

I thought a small book would encourage readers to get to work and fold many models. It would also be easy to carry it around.

I chose a landscape format (horizontal), as it facilitates the flow of the images and also helps stay open on the table. You can move the book away, leaving ample space for your work, and still be able to glance at the open pages. You can follow the drawings and continue folding with ease.

The book should be printed in recycled paper for ethical and aesthetic reasons. Recycled paper is not white and bright. It has flecs and it absorbs more ink than regular paper. The colors are duller but the images are better ingrained in the paper. They seem to be part of it. It is rough, and the imperfections go well with the original idea. The matte background has more tactile and warmer feeling.

The cover should be attractive. It should remind one of an old journal. I thought of those scrapbooks with photographs and mementos, deeply endearing to the owner.

### Drawings

The drawing line had to be precise. To prevent blurring, the freehand drawing should not be excessive. The line is the only boss—not color, shadows, or anything else. Line is the first priority. I didn't want the style or technique to prevail. Simplicity, above all.

The arrangement of elements on the page should be easy to follow, no breaks or sudden changes, left to right and top-down. I had to harmonize the random composition of a journal with the sequential order of an origami instructions book, always trying to prioritize the latter.

### Color

Color should support and strengthen the line. A slight veiling is enough in most cases. I would use watercolor to differentiate layers and create depth. There would be no need for precise coloring. Color should provide light, harmony, and help break up the monotony of the diagrams. The lack of a perfect finish was actually desired. The goal was achieving freshness. Just an outline, an unfinished look.

### Text

Ideally, text should be kept to a minimum. Images should be the main instruction. I would include, if needed, a short text introducing the model, how it was created, the source of inspiration, or something anecdotal, as well as folding tips, types of paper, technique, etc. (I love knowing about the history of the models.) I would add handwritten notes, trying to avoid any calligraphic frill. It should be simple and quick.

For longer paragraphs, I would favor a classic font like Garamond. It's easy to read and doesn't look too old, although it belongs to a 16<sup>th</sup> century font family. It would be a bilingual book (Spanish, English), but some notes would stay only in Spanish to avoid a cluttered look. 🏠

Translated by Laura Rozenberg

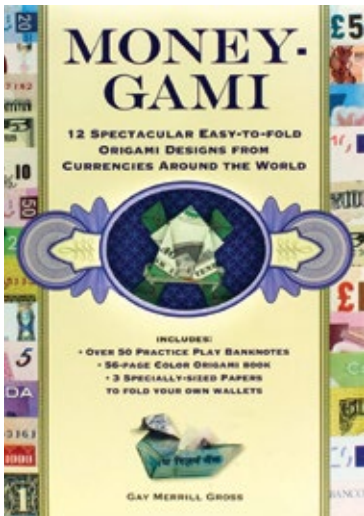
## MONEY-GAMI

by Gay Merrill Gross

Review by Vishakha Apte (NY)

56 pages. Paperback in a box-set with faux currency paper (from various countries) included.

Simple to Intermediate. \$12.00



As a folding enthusiast, this book delighted me with its fun and clever designs ranging from simple models like Design-a-Dress to intermediate ones like the Asian Dragon. Full disclosure here: this reviewer is a fan of Gay's work and has folded with her for over 15 years now, but that is not the reason why this reviewer purchased the book and folded each and every model in it.

In true Gay Merrill Gross style, this book is well-planned and attention has been paid to the smallest details, such as including a proportional guide, allowing you to fold every model from any country's paper currency; suggesting variations that can be created by changing the placement of folds; and explaining the symbolism of the models. The instructions and diagrams (beautifully redrawn on the computer by Nick Robinson) are meticulous and this reviewer was able to follow all of them easily.

Some of the models included are traditional designs that have been modified (like the Twist Fish), made better (like the 5-Point Modular Star),

and adapted (like the Mediterranean Daisy) to work with paper currency, all to create new versions that will appeal to every level of folder. There are new models too that this reviewer enjoyed thoroughly, particularly Gay's own designs—the Malachite Butterfly that beautifully showcases both sides of paper currency and the Mandarin Duck that when shaped and made 3-dimensional, stands up in perfect attention.

To stash your folding money there is a very practical bonus model—Fold-Your-Own Wallet made from a letter-size or A4 sheet of paper.

Another great feature is that US dollars are not required for folding from this book. All of the designs can be folded from any paper currency, or from half a square, if you prefer not to use money.

A gallery of models from the book can be found online—google: "Money-Gami a how-to origami book" (<http://origamistudionyc.wix.com/moneyorigami#!money-gami---a-how-to-book/c1ez5>).

You are sure to find a favorite that you will fold as a tip or as a gift, for years to come. This book is written to welcome all to the fold, and to make the fun of folding paper accessible to a wide audience.



We introduced a wide variety of new books at the recent OrigamiUSA convention, including simple models in *Easy Origami Animals*, beautiful watercolor diagrams in *Origami Sketchbook*, money folding in *Jewish Gelt*, lanterns in the *Great Book of Lights 2*, furniture in *Origami Playhouse* and *Origami Home*, and much more.

There are many new papers as well. Of note are the mineral papers which are water resistant; the lamp papers which are heat resistant; a handy tri-fold pack of 3" paper perfect for carrying in a pocket or purse; a dinosaur/reptile print paper; and a new kami/duo/print collection that comes in a reusable hard plastic case.

We do have some popular books on backorder—make sure you subscribe to our mailing list to get notifications of when these books come back in stock or when we add some new, exciting finds to our product line!

### New Books

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

#### ORIGAMI

Author: Mitchell



25 simple to low intermediate models that provide an excellent introduction to origami, a resource for origami teachers, or a useful

reference for any paperfolder. Diagrams are clear and include lots of helpful text explaining the steps. Models include traditional and contemporary designs, starting with the simple traditional Cicada and progressing to the Koi Carp, Polly's Parrot, Windmill Flexagon, Merlin, Nichola's Box, Floral Giftbox, Octagonal Wreath, Star of Wonder, and more. Includes color photos of finished models and 24 sheets of tear-out patterned origami paper.

96 pp. PB. (S-LI) #B15-101 | \$19.99



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## BUGS IN ORIGAMI

Author: *Montroll*



21 models of insects, all from a single square sheet of paper with no cutting—even on the centipede and the 8-legged spider! Other models include Moth, Praying Mantis, Wasp, Earwig, Butterfly, Long-Horned Beetle, Weevil, Asparagus Beetle,

and more. Some models have been published before, but many are new designs. Clear and detailed diagrams should make these intermediate to complex models accessible to folders with some experience. Full color diagrams, color photos of finished models, short information about each insect, pictorial table of contents.

128 pp. PB. (I-C) #B15-102 | \$15.95

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## EASY ORIGAMI ANIMALS

Author: *Montroll*



23 detailed animals that can be folded in 16 steps or less using basic folds. All are new, original models and each is designed to be folded from a single square with no cuts and no glue. Models include Singing Fish, Rabbit, Cat, Squirrel, Bald Eagle, Standing

Crane, Pig, Bull, Rhinoceros, Hippopotamus, Lion, Parrot, and more. Clear color diagrams, color photos of finished models, pictorial table of contents, and a short paragraph about each animal.

48 pp. PB. (S-LI) #B15-103 | \$4.95

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## ORIGAMI CITY

Author: *Kato & Langerak*



31 models of world landmarks and city scenery. All models are from a square with no cutting. The Getting Started section includes general scenery like a

House, Car, Stop Sign, Fire Hydrant, etc. Then comes four sections of famous landmarks from the Americas, Europe, Middle East & Africa,

and Asia and Australia. Models include the Washington Monument, White House, Christ the Redeemer, Big Ben, Eiffel Tower, Coliseum, Leaning Tower of Pisa, Sphinx, Burj Khalifa, Taipei 101, Taj Mahal, Sydney Opera House, and many more. Color pictures of finished models superimposed over the real landmarks; photos of another 10 models not diagrammed in the book are shown for additional inspiration. Comes with 20 sheets of origami paper. Models would make great additions to a Lego City, model train layout, school report, floral display, etc.

144 pp. HC. (I) #B15-104 | \$24.99

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## ORIGAMI PLACE CARDS

Author: *Birkeland*



24 models for folding decorative place cards from a single sheet of paper. Models include Heart, Wings, Fish, House, Duck, Bear, Snake, Mouse, Penguin, Cat, Butterfly, Boat, Palm

Tree, Sea Urchin, Pyramid, Fan, Crown, Tulip, Lily, Anemone, and Angel, There are also two place cards that serve double duty as a place card/picture frame and as a place card/candy holder. Practical for use in table settings (the author made them for his own wedding), but can also be used as unique labels for origami displays, as price tags on craft sale tables, and as keepsakes for your party guests. Full color photos and clear color diagrams. All text in both German and English.

108 pp. HC. (S-I) #B15-110 \$20.00

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## JEWISH GELT: OUR SYMBOLS AS ORIGAMI MONEY FOLDS

Author: *Tubis*



A wonderful collection of money folds featuring symbols of the Jewish faith. 24 models including Torah Scroll, Shofar, Candles, Menorah, 4 different versions of the Star of David, Cantor's Cap, Chai, Spice Box,

Kiddush Cup, Ten Commandments Tablets, Dreidl, Burning Bush, Jerusalem Architecture, Hamsa, and more. Color photos of finished models; clear, color diagrams; informative description of each model; interesting section on folklore related to the symbols on the dollar bill.

90 pages PB (I) #B15-107 | \$18.50

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## ORIGAMI PLAYHOUSE

Author: *Lee*



21 models to make furniture and decorations for every room in a playhouse – kitchen, bathroom, living room, and dining room. Models include Chest and Drawers, Vanity, Bed, Sofa,

Bookcase, Dining Table and Chair, Refrigerator, Sink, Stove, Toilet, Bathtub, and more. Use the models to decorate your own playhouse, create an arrangement, or furnish the pop-up cardboard playhouse that comes with the kit. Great for creative and imaginative play or holiday arrangements. Kit includes booklet, pop-up playhouse, and 60 sheets of duo color, printed origami paper.

60 pp. PB. (S-I) #B15-108 | \$18.99

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## ORIGAMI HOME

Author: *Bolitho*



Over 30 pieces of origami furniture and accessories for every room. Styles range from shaker to modern. Models include armchair, sofa, recliner, floor lamp, television, dining table and chairs, hutch,

computer, desk lamp, bookcase, bed, bathtub, sink, toilet, lounge chair, flower and flower pot, and even a pet! Includes unique printed paper appropriate for stylish interior designs. Great for creative play, holiday arrangements, dollhouse furnishings, origami displays.

144 pp. PB. (I) #B15-109 | \$22.00

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## GREAT BOOK OF LIGHTS 2

*van Schuylenburg*

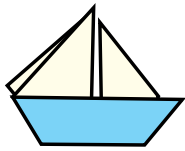


21 models and additional variations for origami lights, though models would also make nice vases, candy dishes, or gift containers. Models include containers with hearts, floral shapes and petals, bird-shaped corners, raised feet, and one made to hold photos

on each side. Great for using with LED tea lights. We also carry heat resistant Gradient Lamp Paper and Pastel Lamp Paper that are pictured on some of the models in the book. Text is German but the combination of color diagrams and photos make the instructions easy to follow.

96 pp. PB. (S-I) #B15-111 | \$18.50

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## GLOBAL EVENTS CALENDAR

**August 14–16 | JOAS 21st Origami Tanteidan Convention | Tokyo, Japan**

**August 22–23 | Korean Origami Association Convention | Seoul, Korea**

**September 1–3 | Origami Peace Tree | City Exhibition Hall, Novorossiysk, Russia**

**October 8–12 | PCOC – Pacific Coast OrigamiUSA Conference | Boulder, Colorado**

**October 10–12, 2015 | NOA Symposium | Tokyo, Japan**

**October 30–November 1, 2015 | Origami Heaven 2015 (LIFE) | Stony Brook, NY**

**November 14 | OrigamiMIT | Cambridge, MA**

### *OrigamiUSA 2015 Paper Plane Competition*

Plane makers compete to fly the farthest distance, longest time aloft, and the most accurate to target. This year's participants were: Jake Rompala (1st place), Connor Beavers (2nd place), August Wesphal (3rd place), Paul Metzger, Harry Westphal, Mark Bolitho, Makoto Fitzgerald, Adam Stallard, Daniel Chong, Leon Lee, Ravi Neumayer, Sam and Aubrey.



Swedish Star Wreath class by teacher Sandra Richman. James Brown, NY, shows off the progress he has made.

### **Save the Dates! OrigamiUSA Fall Special Sessions in New York City:**

Sunday, Oct. 4, 2015

Sunday, Dec. 6, 2015

Sunday, Jan. 3, 2016

[www.origamiusa.org/specialsessions](http://www.origamiusa.org/specialsessions)

*For more information about joining OrigamiUSA, please go to our website at [www.origamiusa.org](http://www.origamiusa.org)*