LEARN TO FOLD LIKE A PRO!

CREATIVE ORIGAMI KIT

Marc Kirschenbaum

Featuring Simple & Easy Pureland Folding Projects

DOWNLOAD free bonus material

TUTTLE
This kit contains everything you need to make beautiful origami pieces. There is still plenty of room for variation and expressing your creativity. Trying out different sized papers and different colors or patterns will yield very different results. For that matter, you do not even have to confine yourself to paper. If you can fold it, it can be used for origami. Some origami artists prefer to use fine handmade papers, or at least papers made with extra long fibers. You can even paint your paper (watered down acrylic paint is a common paper colorant). Materials that are too flimsy can be made stiffer by applying a solution of methyl cellulose (the main ingredient in many wallpaper pastes). After such a treatment, most papers respond even better to a technique known as wet folding. Slightly dampening any paper causes the fibers to relax, and once dry it will hold its new shape.

Origami artists will share their ideas at conventions and group meetings. OrigamiUSA (http://origamiusa.org) maintains a list of origami organizations around the world, along with local groups in America. Contacting the international organizations will often uncover smaller regional groups. The Internet has a few hubs to exchange ideas. You can subscribe to the mailing list found at lists.digitalorigami.com. Mail can be sent to the members of the list (once subscribed) via origami@lists.digitalorigami.com. You can also go to the bulletin board at snkhan.co.uk/forum. I also maintain a website at sakuraorigami.com. With the various resources mentioned above, you are bound to find the origami answers you are looking for.

Marc Kirschenbaum is a leading American origami artist who has been active in the art form since the 1970s. He has covered a wide range of subject matter and styles with approaches ranging from the cleverly simple to the insanely complex. His works have been shown in many museums and shows around the world, including the American Museum of Natural History, The Smithsonian, Mingei International Museum, and Hangar-7. He has also had his works published in many books, magazines and periodicals. Marc is also an active member of OrigamiUSA, a premiere international origami organization. He is currently on the Board of Directors, and manages the production of many of this organization’s publications.
CREATIVE ORIGAMI KIT

Marc Kirschenbaum

TUTTLE Publishing
Tokyo | Rutland, Vermont | Singapore
Contents

Introduction 4

Origami Symbols & Terminology 6

Pureland Fish 8

Pureland Sailboat 10

Pureland Horse 12

Pureland Person 15

Simple Ladybug 18

Pureland Platypus 21

Pleated Turtle 24
How to Download the Bonus Material of this Book.

1. You must have an internet connection.

2. Click the link below or copy paste the URL to your web browser.


   For support email us at info@tuttlepublishing.com.
Art is the expression of ideas through a medium, and origami challenges the artist with its stringent rules. These rules, of simply folding squares of paper, are not to be thought of as limitations of expression. Instead, they provide the artist with an opportunity to distill and highlight the features of his subject. The works in this book were developed with the additional rule of brevity. In developing these pieces, it was satisfying to see how a direct approach with fewer folds was often the best way.

A few of the works contained here were developed with yet another self-imposed rule. Most origami pieces involve maneuvers that involve both valley and mountain folds happening simultaneously. Valley fold is just the origami terminology for folding your paper in a concave fashion, while mountain fold refers to the convex approach. Even beginner origami practitioners soon realize that the two types of folds are effectively the same, albeit a mountain fold requires the paper to be turned over first. The question of why both types of folds are needed is answered with the more advanced sequences that involve the simultaneous collapsing of a series of mountain and valley folds. John Smith of England
pioneered an approach he called *Pureland*, which requires an origami piece to just use simple valley and mountain folds. You can see that fairly sophisticated results can be obtained in pieces like the Pureland Eagle and Pureland Ship in a Bottle, using the simplest of folding techniques. The folding sequences are exceptionally easy, making the results even more magical.

At the other end of the spectrum is Homage to Picasso, which is all about achieving a certain look. Picasso, who purportedly dabbled in origami, is famous for his Cubist approach. In Cubism, multiple perspectives of a subject are expressed simultaneously, and such an approach is a rarity in origami. Before designing Homage to Picasso, I studied many of Picasso’s pieces, and the result is a model that represents an amalgamation of various images.

The rest of the models are of some common (and some not too common) subjects. They all were created using the path not commonly taken, so you are certain to have a fun folding experience. Using the included papers, you can have attractive results. Of course you can experiment using your own materials, and even adjust some of the folds to your own personal taste. Enjoy!
Origami Symbols and Terminology

Valley Fold

Mountain Fold

Crease

Hidden / X-Ray

Arrows

Fold Forward

Fold Behind

Fold and Unfold

Sink / Push In

Turn Over

Rotate

Unsink / Pull Out
Maneuvers

Inside Reverse Fold

Outside Reverse Fold

Crimp

Rabbit Ear

Petal Fold

Closed Sink

Pleat

Squash

Sink

Sink Triangularly

Swivel
Pureland Fish

The British origami artist Paul Jackson takes pleasure in challenging people to devise origami pieces with a minimal number of folds. This fish was a response to one of those challenges. In spite of being simple, it is distinctive for featuring a mouth. The offset starting point affects all of the subsequent folds, making for an unusual folding sequence.

1. Begin with the primary display color facing down. Make a slightly offset valley fold.

2. Valley fold the left corner to the right so the indicated points meet.

3. Valley fold the top layer to the left along its angle bisector. Edge B will meet edge A.

4. Valley fold the top flap over to the left so it meets the cluster of edges.
5
Turn over and rotate slightly.

6
The completed Pureland Fish.
Pureland Sailboat

This boat was created for an informal design challenge at one of the OrigamiUSA annual conventions. The idea was simple, but it was important that the folding sequence would be easy to replicate. Having asymmetrical sails adds a lot of character to this very emblematic model.

1. Begin with the sail color facing down. Pinch the top edge in half.
2. Valley fold the left corner to the pinch you just made.
3. Turn over.
4. Valley fold to the intersection of edges.
5. Open out all of the folds.
6. Valley fold up to meet the crease from step 4, and then unfold.
7. Valley fold up to meet the last crease.
8  
Turn over.

9  
Valley fold over, to lie along the horizontal crease from step 6.

10  
Valley fold over, so that the right edge almost meets the other sail.

11  
The completed Pureland Sailboat.
**Pureland Horse**

This minimalist piece only uses simple valley and mountain folds. Fellow origami artist Paul Jackson inspired it. The “flipping” type of fold in step 8 might feel new to novice folders. When properly balanced, this horse will stand.

1. Begin with the primary display color facing down. Valley fold in half along the diagonal.

2. Fold along the angle bisector by bringing the left side of the top flap to the right. Unfold.

3. Valley fold the tip in about 1/6th the length of the crease just formed.
Valley fold along the existing crease by bringing the entire model over to the left.

Valley fold the tip to the lower corner.

Valley fold the top layer up, so that the left edge becomes horizontal.

Turn over.

Valley fold, while allowing the tail to come to the surface.
9 Turn over.

10 Mountain fold the head behind. There are no reference points for this fold.

11 The completed Pureland Horse.
The president of the British Origami Society set forth a challenge to design a simple person in origami, and this piece took the top honors. The simplicity was achieved through the exclusive use of valley folds and mountain folds. This Pureland approach was popularized by John Smith of England, so it was fitting method to use for a UK-based contest.

1. Begin with the display color side facing down. Valley fold in half. Unfold.

2. Mountain fold the bottom corners.

3. Valley fold the sides to the center, allowing the back flaps to flip outward.
Valley fold the top section down.

Mountain fold the sides.

Valley fold up as far as possible.

Valley fold the side flaps in to meet in the center.

Mountain fold, allowing the top flaps to flip outward.

Mountain fold the top flap.

Mountain fold the top edges.

Mountain fold the inside edges.

Swing the back flap up as far as possible.
Mountain fold the tip behind.

The completed Pureland Person.
**Simple Ladybug**

The ladybug has such a distinctive look that the addition of superfluous appendages like legs might distract from its color pattern. For this model, much of the effort is in creating the spots that lie along the wings. You might notice that these spots are formed from sizable flaps. This is to allow these spots to reach the middle portion of the wings.

1. Begin with the primary display color side facing down. Fold in half in both directions. Unfold. Valley fold the sides in to meet at the center.

2. Inside reverse fold the four corners.

3. Spread out the top by folding down while reaching in and opening up the paper in the back. Swivel up the flaps at the bottom by reaching in and lifting the inside layer.

4. Squash fold the top flaps.
Valley fold the single top layers outward.

Valley fold the bottom tip up.

Valley fold the tip of the top flap down.

Unfold the fold made in step 6.

Fold back up while folding in the sides. Look to the next diagram for the shape.

Pull down as far as possible.

Valley fold and pre-crease where indicated. Note from the symbols which folds are also unfolded.

Make valley folds.
13
Make squash folds.

14
Round model with mountain folds.

15
The completed Simple Ladybug.
Many of the folds here have unusual reference points to give the end result a more organic look. For instance, the folds in step 15 do not meet at the center. The final folds are similar to standard inside reverse folds, except that they are opened out to make the finished model three-dimensional. This model was inspired by a challenge posed by Robert Stack.

With the primary display color facing down, fold both ways. Unfold.

Turn over.

Fold the four corners to the center (blintz).

Turn over.

Valley fold the sides to the center, allowing the flaps from behind to swing forward.
Perform an operation similar to the previous step.

Swing down.

Valley fold up.

Turn over.

Valley fold down.

Valley fold the side flaps to the center.

Bring edge A to the center.

Valley fold. Repeat steps 13–14 on the left side.
Valley fold four times.

Turn over.

Push inward where indicated to shape the legs.

The completed Pureland Platypus.
Pleated Turtle

Turtles work well in origami because their shape sits nicely on a square. There is so much symmetry that it’s important to make sure all of the appendages have a distinctive look. The head and the tail are made in a similar fashion, but slightly altering the folds makes it clear which part is the front. Spreading out the pleats in the legs gives this model a nice dimension.

1. Begin with the display color side facing up. Mountain fold in half. Unfold.

2. Valley fold the four corners to the center.

3. Turn over.

4. Valley fold the bottom edges to the center, allowing the flaps from behind to flip forward.

5. Valley fold the top edges to the center, allowing the flaps from behind to flip forward.
6. Valley fold the bottom corner to the indicated intersection.

7. Valley fold the flap down to lie against the bottom edge.

8. Valley fold the top to the indicated intersection.

9. Valley fold along the angle bisectors. Unfold.

10. Valley fold up through the indicated intersections.

11. Swivel the sides inward.

12. Bring the bottom flap up.

13. Fold along the angle bisector. Unfold.

14. Valley fold down through the indicated intersections.
Swivel the sides inward.

Pleat the four flaps inward.

Turn over.

The completed Pleated Turtle.
Simple Panda

In spite of the complex color pattern on this model, this is one of the easier pieces to fold. Only mountain folds and valley folds are used. Step 4 defines the angle of both the head and the body. It is important that the body gets a little wider at the bottom to give the model a feeling of weight. The folds for the head are left for last, so you can have the features magically appear from a single flap.

1. Begin with the darker color side facing down. Fold the diagonals. Unfold.

2. Fold the top corner to the center. Unfold.

3. Valley fold to the last crease.

4. Valley fold, so the corners hit the center crease.

5. Turn over.

In spite of the complex color pattern on this model, this is one of the easier pieces to fold. Only mountain folds and valley folds are used. Step 4 defines the angle of both the head and the body. It is important that the body gets a little wider at the bottom to give the model a feeling of weight. The folds for the head are left for last, so you can have the features magically appear from a single flap.
6. Fold in half.

7. Valley fold to the last crease.

8. Valley fold along the existing crease.

9. Mountain fold the corners in slightly.

10. Valley fold along the existing crease.

11. Mountain fold on the left and right, following the angle of the top edges.

12. Unfold.
13. Valley fold the top flaps in, noting the indicated intersections.

14. Valley fold the top section back down.

15. Mountain fold the sides.

16. Valley fold the back flaps outward.

17. Mountain fold the protruding corners.

18. Swing down the top flap.

19. Form a valley fold a little bit below the crease.

20. Valley fold down.
Valley fold up. Pull the sides out slightly so the model will stand.

The completed Simple Panda.
**Perching Parrot**

Although this model is flat, the thickness of the layers adds enough volume to give this bird dimension. A gentle pull on the wings will make the three-dimensionality even more pronounced. The folds for the head are not landmarked, and slight variations in the angles of the folds can impart a lot of character to your model.

1. Begin with the primary display color side facing up. Fold in half along the diagonal. Unfold.

2. Valley fold in half.

3. Rabbit ear the top section.

4. Mountain fold the sides to lie against the center crease on the back.
5. Squash the center flap down.

6. Turn over.

7. Lift the top layers up to reveal the hidden flap.

8. Rabbit ear the flap and flatten.

9. Reverse fold the sides.

10. Mountain fold in half.

11. Squash fold.

12. Outside reverse fold.
13. Squash fold the flap asymmetrically.

14. Mountain fold the corners.

15. Repeat steps 12–14 behind.

16. Outside reverse fold, so the indicated points meet.

17. Pull out the single layers from inside the flap.

18. Inside reverse fold the top flap.

19. Inside reverse fold.

20. Slide the trapped paper out and flatten.
21

Outside reverse fold.

22

Inside reverse fold and rotate the model slightly.

23

The completed Perching Parrot.
Fold-up Feline

Cats are among the toughest subjects to capture in origami. This model is in a crouched pose that is unique to felines. Keeping the form simple highlights this. The crimp on the hind legs (step 23) adds additional volume to the body. It is important not to extend this fold to the top edge to allow for the spine to spread flat. There are more curved folds in the face, adding even more dimension.

1. Begin with the display color side facing down. Form a fish base by folding each of the folds shown.

2. Fold halfway. Unfold.

3. Squash, using the existing creases as a guide.

4. Valley fold the top layer to the right.

5. Undo the side reverse folds.

6. Swivel the raw edges to the creases.
1. Lightly fold the model in half.

2. Pull the single layer around to the surface.

3. Valley fold all of the layers through the intersection of creases.

4. Pull the single layer around to the surface.

5. Swing the single layer back to the right.

6. Valley fold the raw edges to the creases, allowing a squash to form.

7. Inside reverse fold the sides back in.

8. Fold along the angle bisectors. Unfold.

9. Valley fold all of the layers through the intersection of creases.

10. Pull the single layer around to the surface.

11. Swing the single layer back to the right.

12. Valley fold the raw edges to the creases, allowing a squash to form.

13. Fold, while avoiding creasing the center. Unfold.

14. Lightly fold the model in half.
15. Inside reverse fold the corner to the tips of the feet.

16. Petal fold the tail up.

17. Inside reverse fold, so edge A lies at 90 degrees.

18. Inside reverse fold, so edge B lies at 90 degrees.


20. Inside reverse fold.

21. Outside reverse fold.

22. Pull out a single layer from both sides.

23. Crimp the legs forward.
Tuck the front legs into the pocket in the back legs.

Lightly swing the single layers over.

Valley fold along the neck.

Spread apart the layers of the head, allowing it to become convex.

Pleat the bottom of the head.

Inside reverse fold the inner corners.

Mountain fold the bottom flap up inside the head.

The completed Fold-up Feline.
The Doctor’s Dog

The mechanical sidekick of a famous British science-fiction character inspired this dog. In particular, the way the legs are fused together and the way the neck is articulated are loosely based on this well-known canine. People have tried to guess the breed of this particular mutt, but in fact no particular pedigree is implied. This piece simply suggests some of my favorite elements of dogs I have seen.

1. Begin with the primary display color side down. Form a fish base.

2. Valley fold halfway. Unfold.

3. Squash, using the existing creases as a guide.

4. Valley fold the top layer.

5. Lightly fold the top flaps inward.

6. Fold the top and bottom corners in, as indicated. Unfold.
Fold the top flaps back out.

Turn over.

Fold at the halfway mark. Unfold.

Form a crease between the last two creases.

Rabbit ear to lie along the last crease.

Fold the top point down. Unfold.

Fold corner-to-corner. Unfold.
15. Form a crease between the two creases.

16. Valley fold to the last crease.

17. Fold along the folded edge. Unfold.

18. Unfold. Mountain fold the sides along the existing creases.

19. Mountain fold, avoiding creasing the center. Unfold.

20. Lightly mountain fold in half.

21. Outside reverse fold the head. Inside reverse fold the tail.
22. Pull out the single layers.

23. Pull out more paper, so the resulting edge meets crease A.

24. Petal fold the tail. Outside reverse fold the nose.

25. Crimp the hind legs.

26. Pull the front legs down.

27. Tuck the front legs into the pocket in the back legs.

28. Sink the front.

29. Inside reverse fold the hidden corner down.

30. Crimp the ears over the body.

31. Squash the top and spread apart the sides. Do not crease sharply.
Crimp the head down to define the ears.

Twist the head to the side and round the body to taste.

The completed Doctor’s Dog.
Pureland Ship in a Bottle

Although the folds in this model are very simple (just valley and mountain folds), the reference points used were a major challenge to locate. They are also a bit of a challenge to fold, as good accuracy is needed to fold some of the more acute angles depicted. It was important to create a boat that did not touch the edges of the bottle and rested evenly within it. One of the surprises at the end of the sequence is how the neck of the bottle gets rotated ninety degrees.

1. Begin with the bottle color facing up. Valley fold in half.

2. Valley fold along the angle bisector.

3. Valley fold along the angle bisector.

4. Swing the flap over.
Swing the top left flap to the right.  
Fold the top corner down to the indicated point. Unfold. Open the top flap to the left.  
Fold the top corner down to the crease just made. Unfold.  
Valley fold along the angle bisector.  
Repeat steps 2–5 behind.  
Open out along the center.
13 Swing up.

14 Valley fold back over.

15 Flip the tiny flap over from behind.

16 Close up of the tip.

17 Fold and unfold.

18 Valley fold the two flaps over to meet the edge.

19 Valley fold the top flap over along the center.
20. Fold and unfold.

21. Valley fold toward the crease.

22. Valley fold down.

23. Swing the flap down.

24. Valley fold at the indicated halfway point.

25. Swing the top flap up.

26. Valley fold up.

27. Valley fold the flap in half.

28. Valley fold the flap back down.
Mountain fold a little bit above the boat’s sail.

Pinch the sides at the halfway points.

Mountain fold the bottom corners to match the upper edges.

Fold the bottom flap toward the right.

The completed Pure-land Ship in a Bottle.
As a big fan of Picasso’s work, creating an origami tribute to him was a fun artistic challenge. This piece is loosely based on elements of the master’s portrait artwork. A survey was taken from various books on his works, and I drew a distillation of these images. The folding sequence is asymmetrical of course, given the idiosyncratic reference material. Supposedly Picasso himself dabbled in origami, making this homage all the more fitting.

![Homage to Picasso](image)

1. Begin with the hair color side facing down. Mountain fold. Unfold.
2. Pinch the lower half in half.
3. Valley fold, corner to the pinch.
4. Turn over.
5. Valley fold to the intersection of raw edges.
6. Unfold completely.
7. Partially fold in half, diagonally. Unfold.
8. Valley fold at the intersection of the creases made in steps 5 and 7.
9
Valley fold down along the existing crease.

10
Valley fold up to meet the hidden edge.

11
Open out the bottom flap.

12
Valley fold along the existing crease.

13
Fold in half. Unfold.

14
Mountain fold along the raw edge of the top flap.

15
Valley fold.

16
Squash fold.
17
Valley fold along the angle bisector.

18
Turn over.

19
Valley fold.

20
Inside reverse fold.

21
Squash fold.

22
Valley fold down.

23
Mountain fold.
24
Inside reverse fold.

25
Mountain fold.

26
Valley fold in about \( \frac{1}{6} \)th the width of the flap.

27
Valley fold over.

28
Valley fold the left corner, and mountain fold the right corner.

29
Valley fold the indicated corners equally.

30
Mountain fold the indicated flap.

31
Mountain fold the corner.
Mountain fold. Note that part of the fold is hidden.

Valley fold the corner. Make the flap 3-D with a curved mountain fold.

The completed Homage to Picasso.
The American Museum of Natural History has a tradition of distributing origami pieces for its origami tree lighting ceremony. This elephant was devised for that occasion. Step 12 contains a key maneuver, where unlike most origami sequences, the edges do not align. This allows for the tusks to poke through. The extraneous paper gets cleaned up in the final sequence.

1. Begin with the tusk color side facing up. Fold in half. Unfold.

2. Valley fold the sides to the center.

3. Valley fold up.

4. Fold by bringing the top point to the noted intersection. Unfold.

5. Valley fold the corners outward. The raw edges should hit the last crease.
6. Unfold the bottom corner.

7. Valley fold the bottom corner to the top point.

8. Make a pinch by folding corner to corner. Unfold.

9. Valley fold the top flap down by bringing the indicated points together.

10. Turn over.

11. Swing the top section down.

12. Valley fold the inner flaps outward as far as possible.

13. Flip the back flap upward.

14. Valley fold the top corner to the indicated intersection.
Valley fold up through the indicated intersection.

Valley fold in half.

Valley fold, so edge A meets edge B.

Valley fold the edge over to meet the indicated point.

Unfold the two flaps.

Unfold.

Form a pleat using the existing creases.

Valley fold the raw edges over, allowing squashes to form at the bottom.

Valley fold the bottom edges up to meet the indicated points.
Valley fold in half.

Inside reverse fold along the existing crease.

Outside reverse fold.

Tuck the corner of the tail underneath the hind leg.

Inside reverse fold along the existing crease.

Tusk

Mountain fold along the existing crease.

Valley fold the white flap up, reversing through where the tusk is.

Repeat steps 28–30 behind. Rotate the model.
Inside reverse fold.

Shorten the trunk with an inside reverse fold.

The completed Paper Pachyderm.
**Pureland Eagle**

Significant life events are often strongly linked to an origami model I am working on. This eagle was devised while I was waiting for my brother to be discharged from the hospital after an altercation with a stranger on the street. Both my brother and the origami came out of the hospital looking great. This is yet another piece that uses the Pureland (valley folds and mountain folds only) approach popularized by John Smith of England. Astute folders might notice that some of the sequences mimic more complex folds like inside reverse folds and swivel folds. This eagle also got some exposure when it was shown on a Japanese morning news television program.

1. Begin with the wing color side facing up. Fold in half. Unfold.
2. Valley fold the sides to the center.
3. Valley fold the wing-colored triangle up.
4. Open out the model completely.
5. Valley fold the corner up to the existing crease.
6
Valley fold along the existing crease.

7
Turn over.

8
Valley fold the lower edges to the center.

9
Turn over.

10
Valley fold the sides to the center. Parts of these folds are hidden by the bottom white pocket.

11
Valley fold the top corner down.

12
Valley fold the corner up.

13
Swing the flap upward.

14
Turn over.

15
Lightly fold the top layer over.
16. Valley fold the top flap over to the other side.

17. Valley fold the flap along the existing crease.

18. Valley fold to the center.

19. Valley fold the raw edge over to the center.

20. Turn over.

21. Valley fold down as far as possible. Part of the fold is hidden.

22. Valley fold the edge back up to the top.

23. Turn over.

24. Valley fold the top flap over.
Repeat steps 15–24 on the right half of the model.

Valley fold through the intersection indicated by the dot.

Flip the wing-colored section at the top.

Valley fold, so edge A is parallel to edge B.

Valley fold the head section over.

Valley fold the sides to the center.

Valley fold the wing-colored flaps down. Parts of these folds are hidden.

Valley fold, noting the points indicated by the dots.

Turn over.

Valley fold, so edge A is parallel to edge B.

Valley fold the head section over.
Mountain fold the top and bottom corners to taste.

The completed Pureland Eagle.
This kit contains everything you need to make beautiful origami pieces. There is still plenty of room for variation and expressing your creativity. Trying out different sized papers and different colors or patterns will yield very different results. For that matter, you do not even have to confine yourself to paper. If you can fold it, it can be used for origami. Some origami artists prefer to use fine handmade papers, or at least papers made with extra long fibers. You can even paint your paper (watered down acrylic paint is a common paper colorant). Materials that are too flimsy can be made stiffer by applying a solution of methyl cellulose (the main ingredient in many wallpaper pastes). After such a treatment, most papers respond even better to a technique known as wet folding. Slightly dampening any paper causes the fibers to relax, and once dry it will hold its new shape.

Origami artists will share their ideas at conventions and group meetings. OrigamiUSA (http://origamiusa.org) maintains a list of origami organizations around the world, along with local groups in America. Contacting the international organizations will often uncover smaller regional groups. The Internet has a few hubs to exchange ideas. You can subscribe to the mailing list found at lists.digitalorigami.com. Mail can be sent to the members of the list (once subscribed) via origami@lists.digitalorigami.com. You can also go to the bulletin board at snkhan.co.uk/forum. I also maintain a website at sakuraorigami.com. With the various resources mentioned above, you are bound to find the origami answers you are looking for.

Marc Kirschenbaum is a leading American origami artist who has been active in the art form since the 1970s. He has covered a wide range of subject matter and styles with approaches ranging from the cleverly simple to the insanely complex. His works have been shown in many museums and shows around the world, including the American Museum of Natural History, The Smithsonian, Mingei International Museum, and Hangar-7. He has also had his works published in many books, magazines and periodicals. Marc is also an active member of OrigamiUSA, a premiere international origami organization. He is currently on the Board of Directors, and manages the production of many of this organization’s publications.