



ERIC JOISEL...

Maestro francés del origami, el arte de origen japonés que consiste en doblar una única pieza de papel para crear figuras sin ayuda de tijeras ni ningún tipo de pegamento.

Viendo cada una de sus impresionantes esculturas de papel, es difícil creer que hayan sido creadas con una única pieza cuadrada de papel y sin hacer cortes, ¡tan solo doblándolo!



ERIC JOISEL...

- [BIOGRAFÍA](#)
- [GALERÍA](#)
- [DIAGRAMAS](#)
- [DESDE SU WEB](#)

BIOGRAFÍA...



Eric Joisel con su Rinoceronte...





- La imagen de la parte superior es una de las obras de **Joisel** con Gimli, Aragorn y Legolas como protagonistas.
- No dejéis de visitar la web de **Joisel**. Os aseguro que vais a quedar impresionados.
- <http://ericjoisel.com/home.html>



- ERIC JOISEL
- ARTISTA DE ORIGAMI
- Nació en Francia en 1956
- Estudió sobre las esculturas desde 1983
- Presentó su Primera exhibición de Origami en Paris en 1987
- Es considerado un Plegador Profesional desde 1992





Eric Joisel entouré de ses personnages de papier, dans son atelier de la banlieue parisienne.

Un roi de papier Quasiment inconnu en France, Éric Joisel est considéré comme un maître ailleurs dans le monde. Un roi de l'origami ! Il a découvert cet art japonais du pliage d'une feuille de papier sans découpe ni colle (voir « La grande idée ») il y a vingt-cinq ans. Ce quinquagénaire, formé au dessin et à la sculpture, a effectué ses premiers pliages presque par hasard, pour se détendre. Puis par plaisir et par défi, jusqu'à devenir professionnel, à force de travail et d'inspiration. Très vite, Éric Joisel s'est éloigné des représentations traditionnelles – animaux et autres papillons – pour se lancer dans d'incroyables créations : des visages humains, un orchestre de lutins, des guerriers tout droit sortis de l'univers du *Seigneur des anneaux*... Et toujours avec une seule feuille de papier ! Les Américains et les Japonais l'invitent régulièrement à des conventions, où il fait la démonstration de son art devant des centaines de passionnés. « Je peux consacrer une semaine à temps plein pour une de ces créations, précise l'origamiste. Et je me laisse guider par l'inspiration. Souvent, mes modèles sont des pièces uniques, car je ne note pas toutes les différentes étapes du pliage. » C'est peut-être pourquoi ses œuvres ont autant de succès à l'étranger.

— Jean-Christophe Brisard



eric



Para plegar mis ratas, uso "papel de elefante" de 135 gr./m².. Realizo todo el modelo con el papel sin humedecer. Al final, cuando quiero darle volumen a la figura, es cuando humedezco el papel, modelando a la rata con su forma definitiva, entonces la ato con un hilo largo de tal manera que mantenga exactamente la forma que le he dado.

En mis primeras máscaras, utilizaba papel de acuarela de 360 gr./ m².. Dado el gramaje tan elevado, necesitaba humedecer todo el papel para poder plegar la forma general del modelo.

Una vez tengo la base, trabajo cada detalle con el secador. Por ejemplo, para el ojo, humedezco solamente esta parte, le doy la forma deseada y lo seco inmediatamente y sigo con otra parte de la cara.

En mis últimas máscaras fabrico mi propio "papel sándwich" (papel kraft/papel de aluminio/papel kraft). Este papel lo humedezco y trabajo con él, dándome excelentes resultados. Al tratarse de un papel más fino, se pueden destacar más detalles y facilita el moldeado.



joisel



GALERÍA...



甲冑に身を包んで決めポーズのJoisel氏。
次の創作はひょっとすると、日本の鎧武
者だったりするかも？

「第9回折紙探偵団関西コンベンション
招待作家展示作品より」

作：エリック・ジョワゼル (P.36)

Works of Eric Joisel (an Invited Guest to
the 9th Kansai Convention): Eric Joisel (P.36)



■噂の超絶人物作品群がついに来日。胴鎧の徹底的な作り込みがあるからこそ、絶妙なリズムと誇張を盛り込んだデザインの手足が許容され、ひとつの作品として違和感なく認識されるのでしょう。そして、全身に豊かな表情がしみわたるまでには、すさまじいエネルギーと時間をかけて微調整が繰り返されているはず。



エリック・ジョワゼル折り紙作品展より
Exhibits from Eric Joisel Collections of
Models at Origami House

■これは折り紙なのかと一瞬戸惑うような、折り紙のイメージを良い意味で粉々に打ち砕いてくれる爽快感。魅力的な曲面としわの表現を駆使したジョワゼル氏の作品群には、紙だけでなくコーティング剤や金属材料など、さまざまな素材と向き合って研究を重ねた時間とエネルギーが凝縮されているようです。今回の展示では作品販売もおこなわれ、巨匠の作品を入手できるまたとない機会となっています。



Don Quixotte



Musician

編注)同作品展は、好評のため会期延長となりました。
 詳細は、おりがみはうすのHPをご覧ください。
<http://www.origamihouse.jp>



Rooster



Big white bull



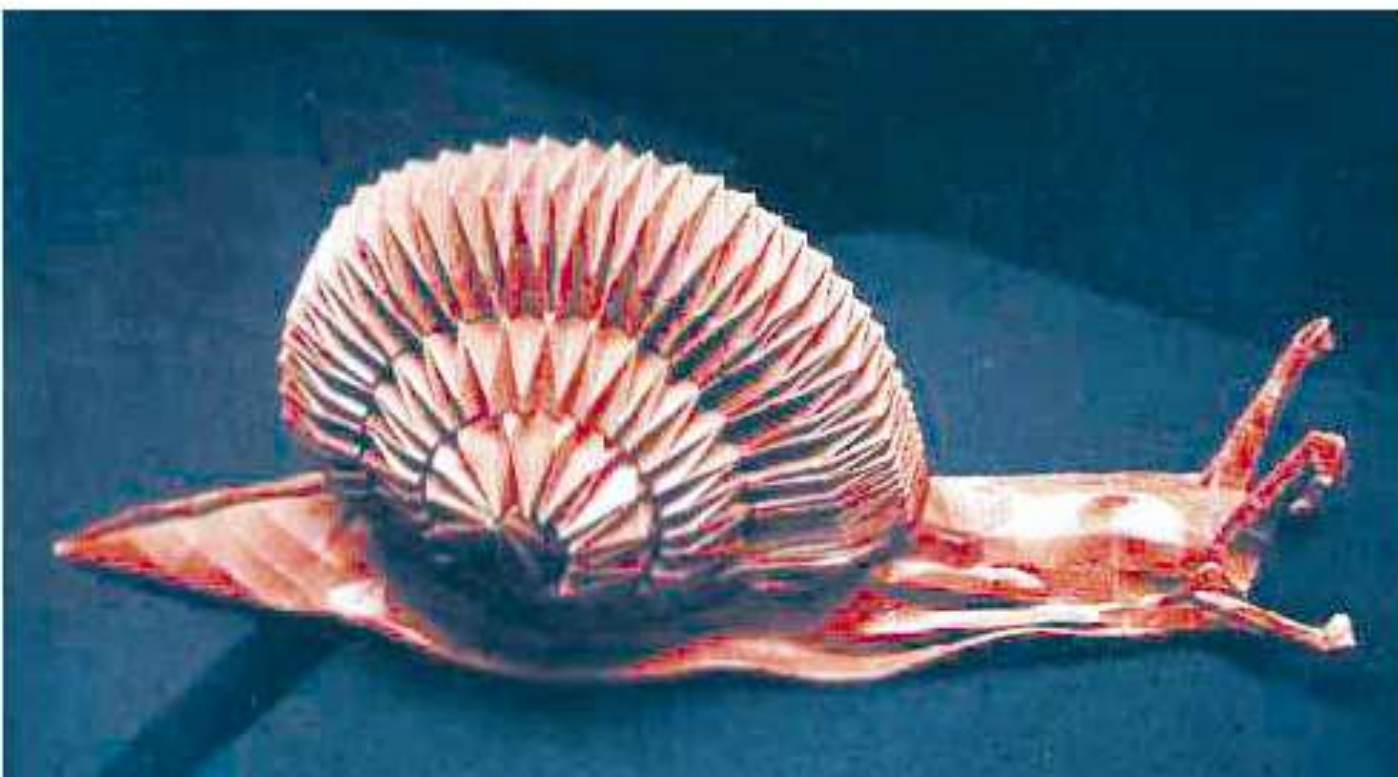








eric
joisel





MÁSCARA

ERIC JOISEL



CABALLITOS DE MAR

































PANGOLÍN



Eric Joisel



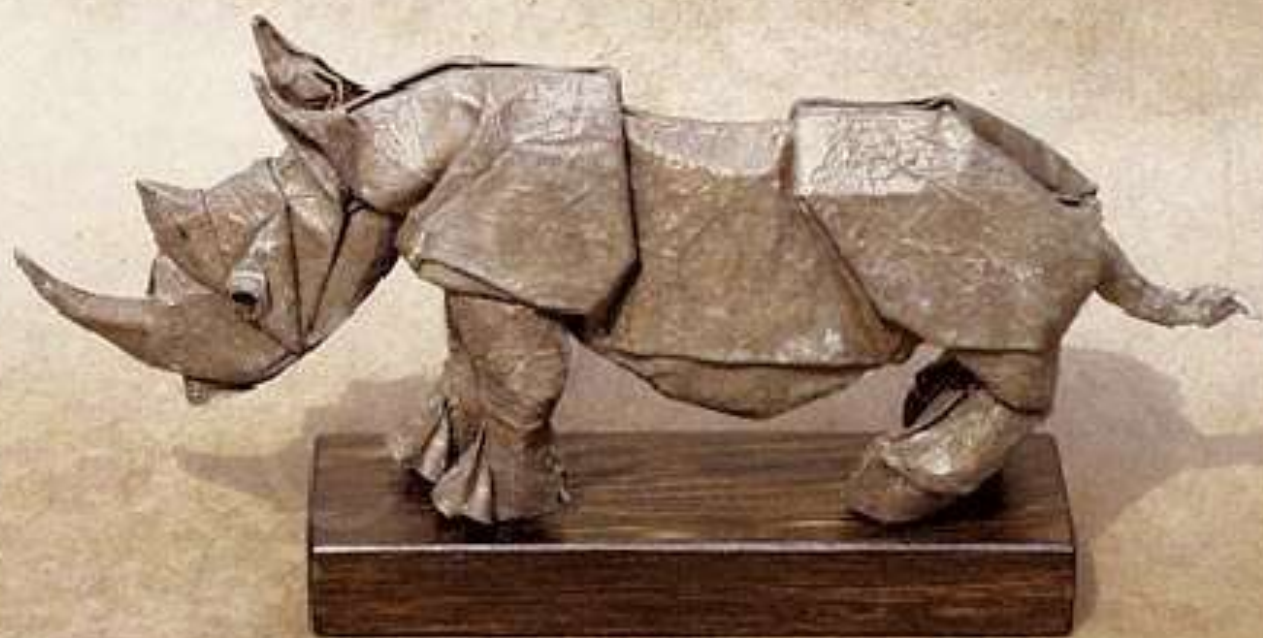


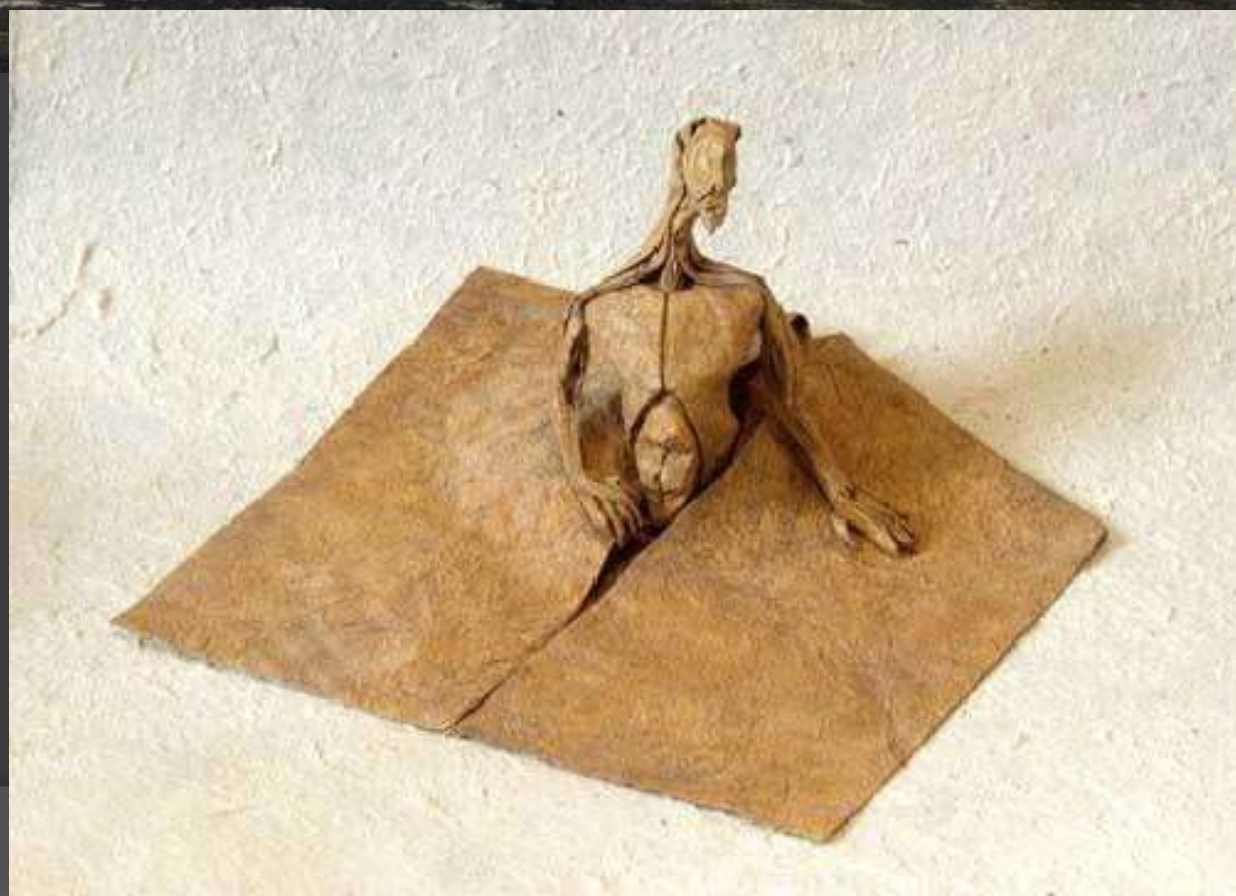




























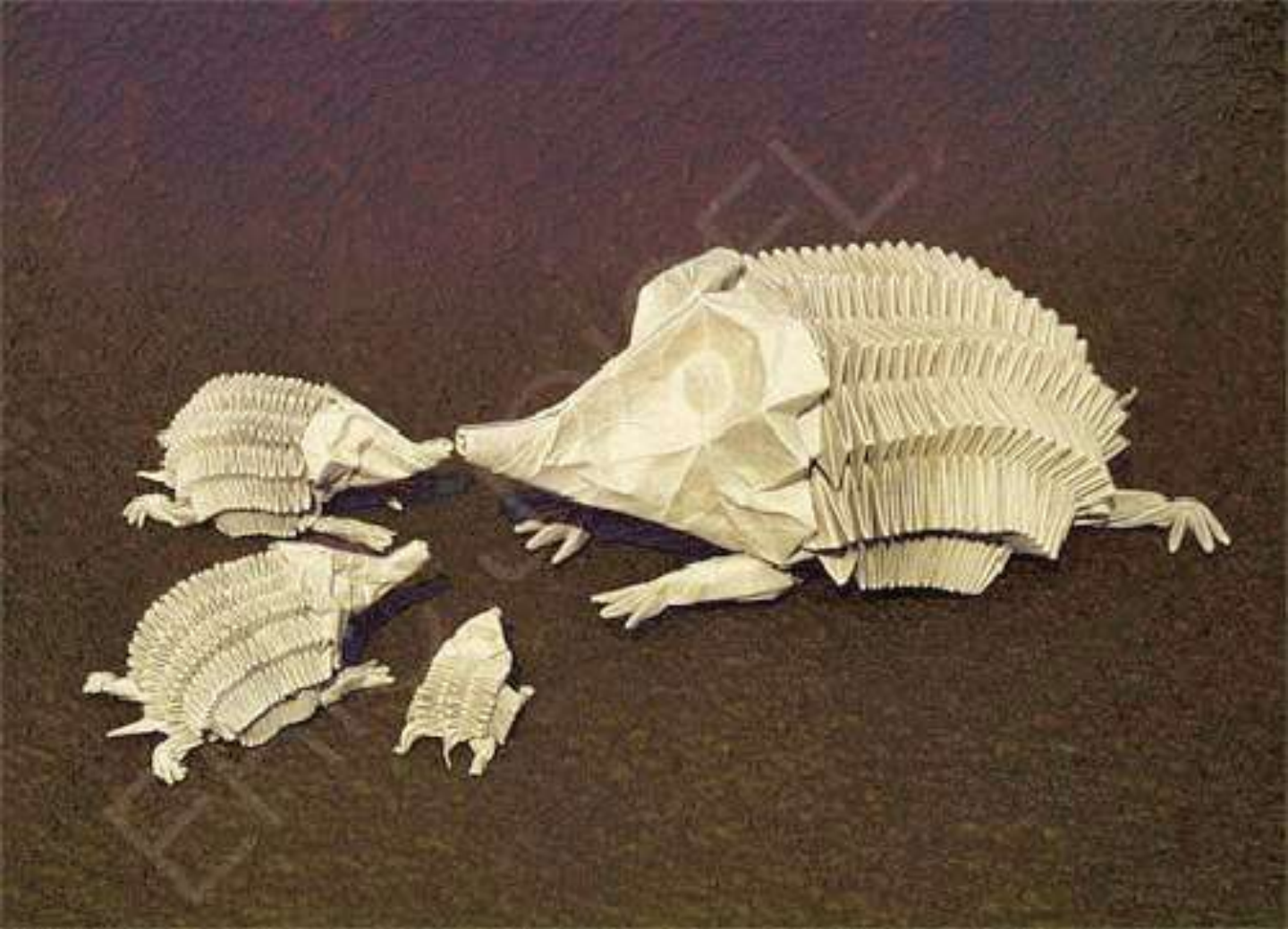
















Birth

DIAGRAMAS...

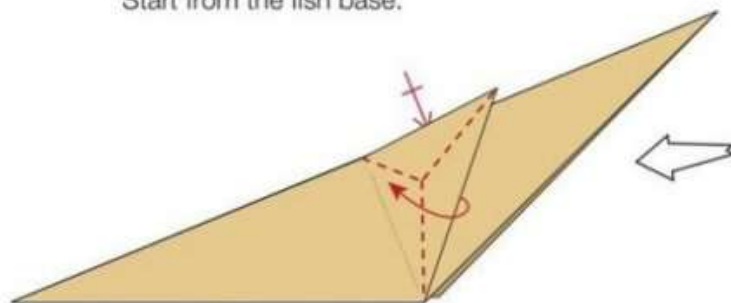
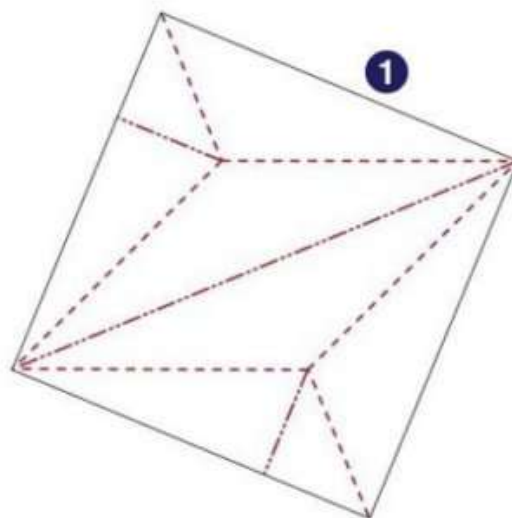


PERRO...

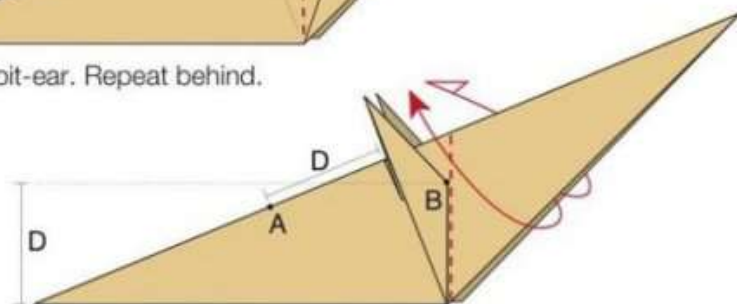
ABERDEEN

Variation from traditional - EJ 2002

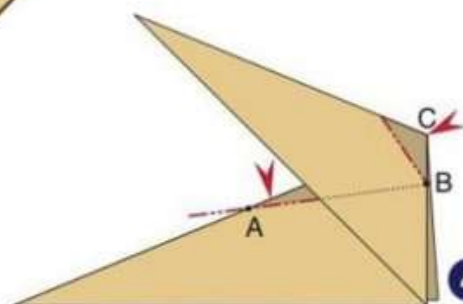
I was interesting trying to create something "new" with an old traditional.
A 30 cm square from Canson paper 180 gr wet-folding could be a good choice.
Start from the fish base.



2 Rabbit-ear. Repeat behind.



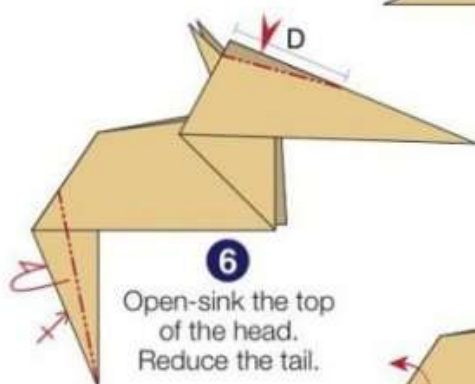
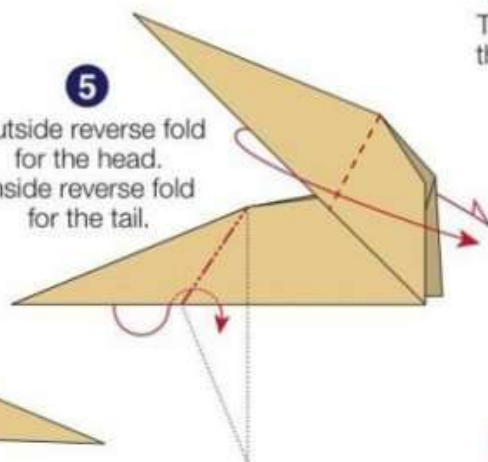
3 Outside reverse fold.
A & B would be used later.



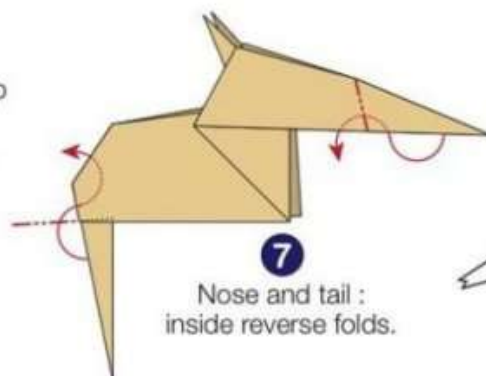
Open-sink along the line AB.
This is only possible if you sink the corner C at the same time.



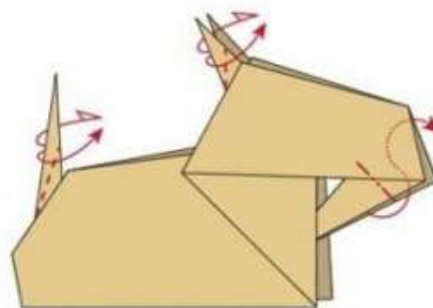
5 Outside reverse fold for the head.
Inside reverse fold for the tail.



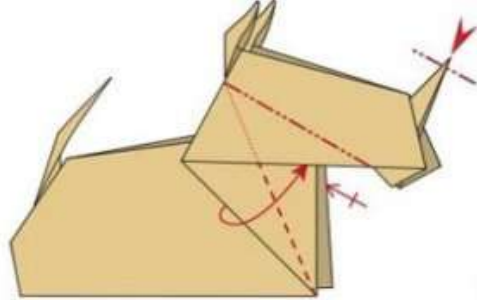
6 Open-sink the top of the head.
Reduce the tail.



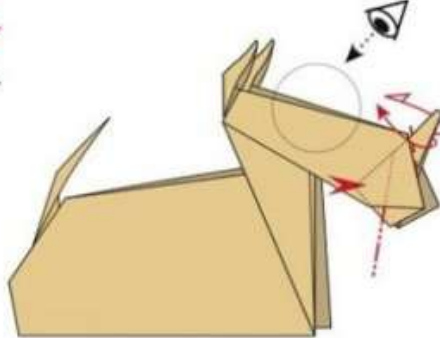
7 Nose and tail :
inside reverse folds.



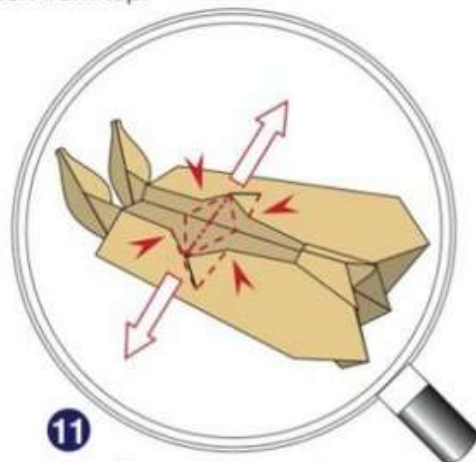
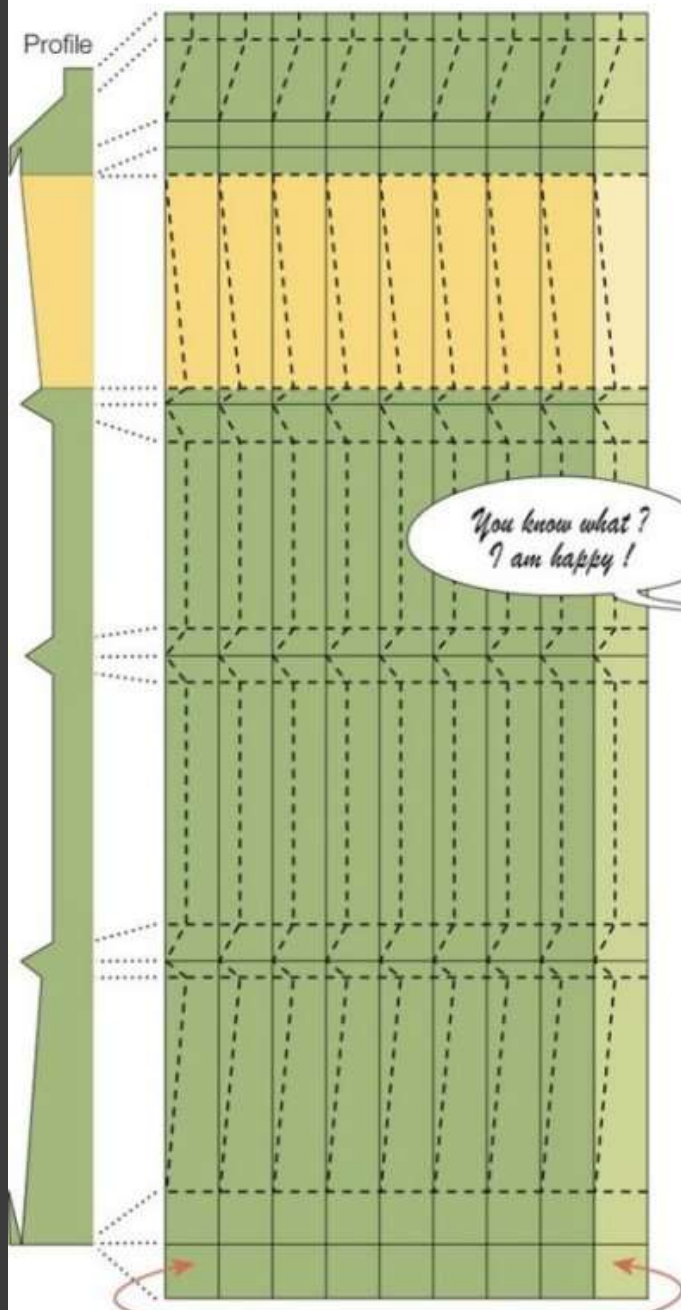
8 Tail and ears :
outside reverse folds.
Nose : inside reverse fold.



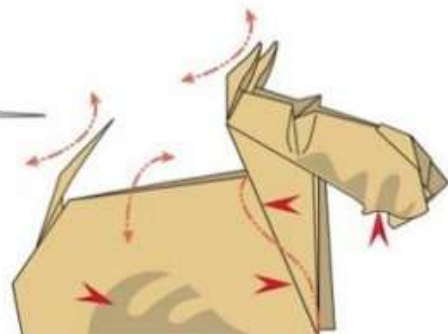
9 Swivel-fold for the neck.
Repeat behind.



10 Nose : inside reverse fold.
Mouth : outside reverse fold.
Next step would be seen from top.



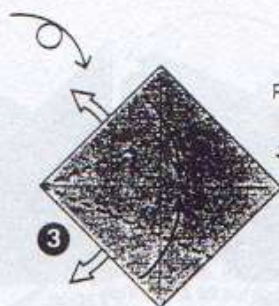
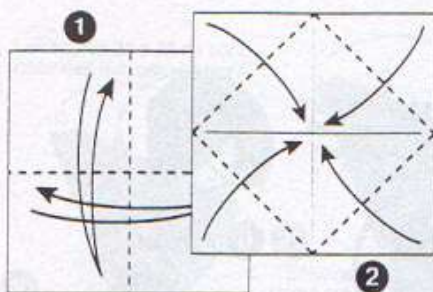
11 Form 3D eyes using
the indicate creases.



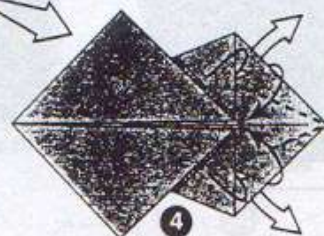
12 Final modeling.

Precrease, glue to form a cylinder, then collapse.

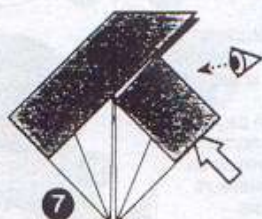
Take care that this type of model is not so easy that it seems to realise... If you wants a quiet exact copy of mine, dozens of first tries are required before attempt a wet-folding one. I expect you will enjoy this "only 12 steps" little dog, instead of torture a poor innocent paper during many hours. If you really needs more complexe and numburous creases, try the street lamp (twist-fold of a cylinder). Your Aberdeen will certainly enjoy it !



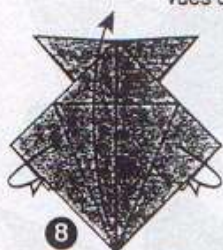
Base poisson blintzée.
Prendre un carré de 20 ou 30 cm.



2 plis renversés intérieurs
(voir résultat figure 7).



Ouvrir un peu les
2 couches de droite.
Les figures 8 et 9 seront
vues du côté droit.



8
Pli pétale. Voir
le résultat figure 9.



17
Même opération
pour créer le nez.



16
Pli Zig-zag devant
et derrière, pour
redresser la tête et
créer les oreilles.



15
Pli Zig-zag pour
créer les yeux.



9
Résultat. Refermer
les 2 couches.



18
Modeler la queue :
le DRAGON est terminé.



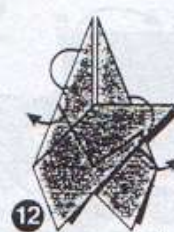
14
Résultat. Seule la tête
sera dessinée dans
les figures suivantes.



10
Répéter les figures
7, 8 et 9 sur la gauche.



11
Plier les triangles
blancs à l'intérieur.
Répéter derrière.



12
2 plis renversés intérieurs (les
pointillés fins indiquent le résultat).



13
Pli renversé extérieur
pour la tête, réduire
la queue.

DRAGON

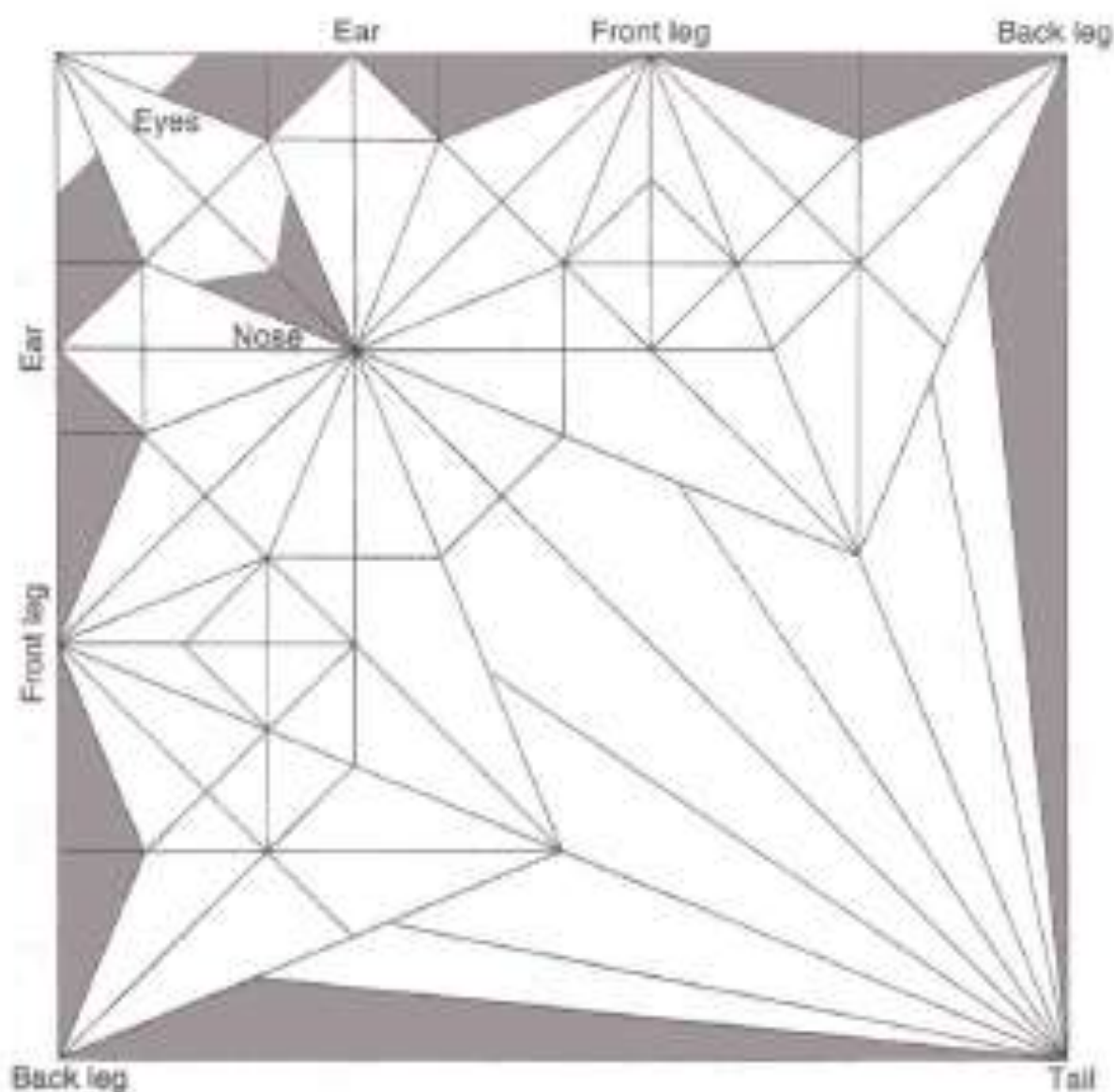


FRANCIA

ERIC JOISEL *



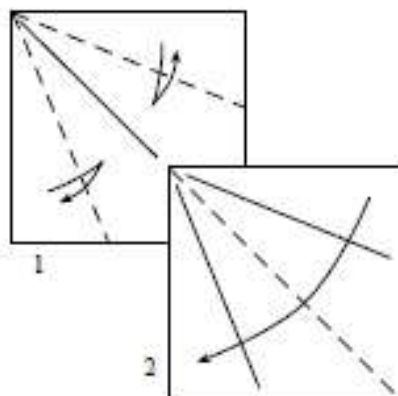
UNA RATA...



CREASE PATTERN : The dark gray parts indicates the paper seen in the final model : it's a very small surface when compared to the initial square. This is because half of the initial square is dedicated to the long and tiny tail. This enormous "lose of paper" is rare in my models.

Una Rata

Eric Joisel



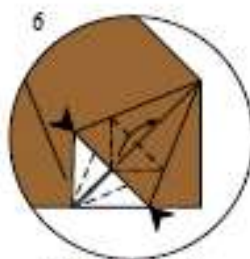
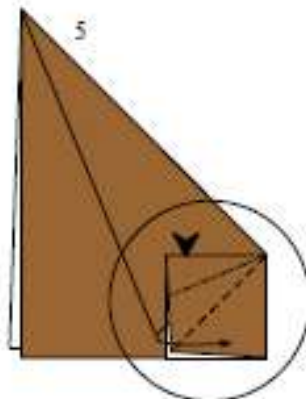
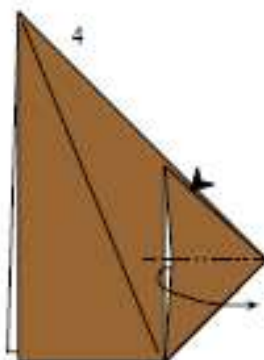
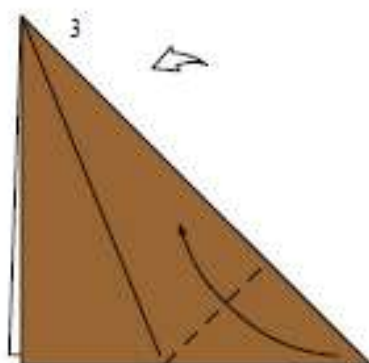
He creado esta rata un poco por azar estudiando el "desplegado" de los animales cuadrúpedos de John Montroll.

Él utiliza frecuentemente los pliegues creados para la base cometa (pasos 1, 2 y 3).

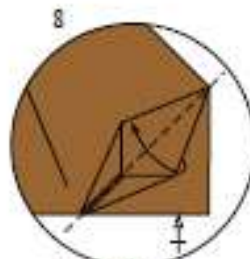
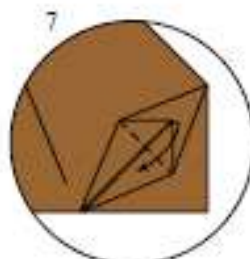
Usar un cuadrado de 30 cm. o más de un papel muy fino.

A menudo utilizo un papel elefante de 135 gr. y 50 cm. de lado.

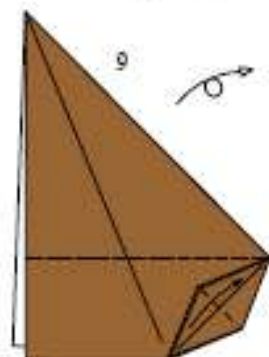
Para los últimos pasos humedezco el papel, teniendo unos problemas de grosor enormes.



Pliegue en pétalo



Repetir 5 a 8

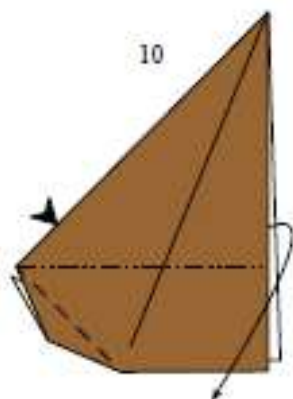


ASOCIACIÓN ESPAÑOLA DE PAPIROFLEXIA

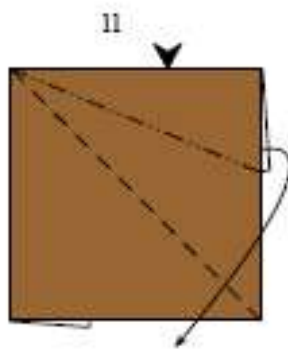
APTDO. DE CORREOS 13.156 - 28080 MADRID

CORREO ELECTRÓNICO: aepinet@publynet.com

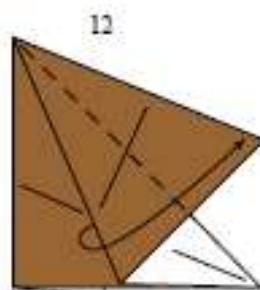
www.publynet.com/aep



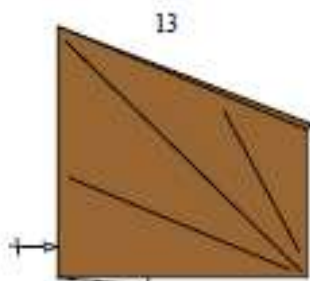
10



11

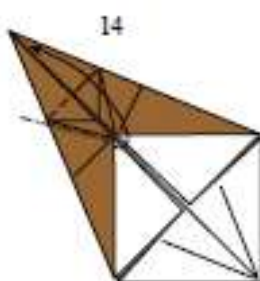


12

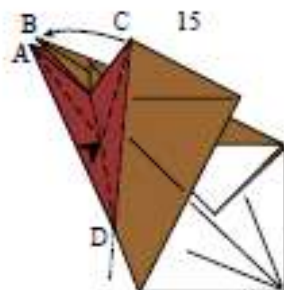


13

Repetir pasos 11 y 12

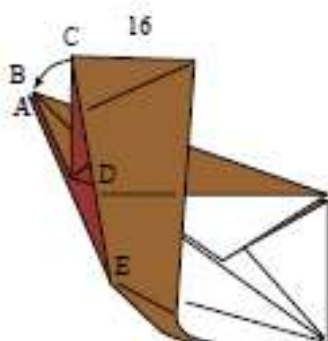


14



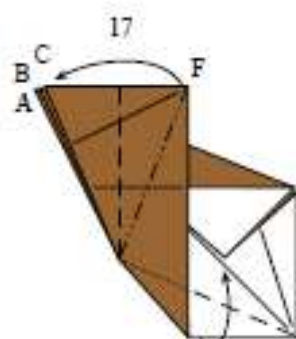
15

Vista en perspectiva: el punto C, se une a los puntos A y B. La zona mas oscura se vuelve a hundir. Se crea el pliegue CD.



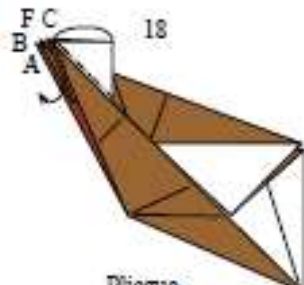
16

Etapla intermedia



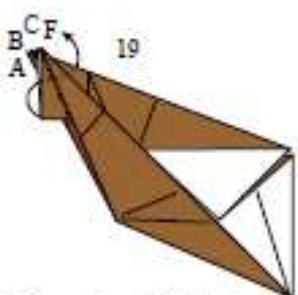
17

La punta F se une a las puntas A, B y C.



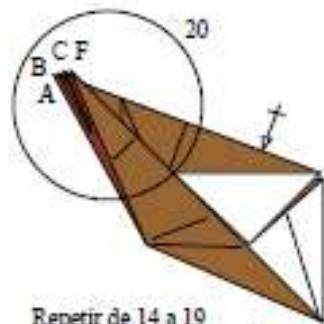
18

Pliegue invertido interior



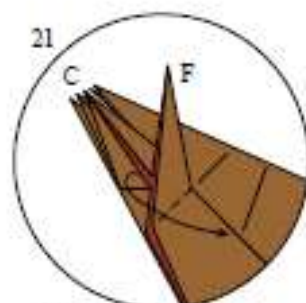
19

Pliegue invertido interior



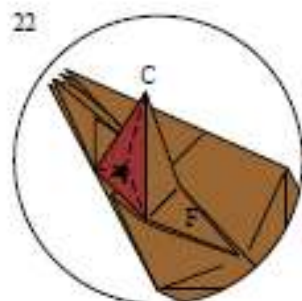
20

Repetir de 14 a 19 (se tienen que obtener 6 puntas)

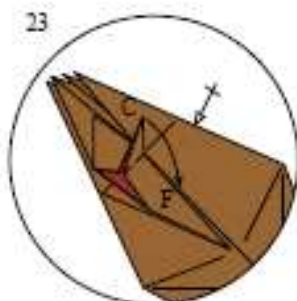


21

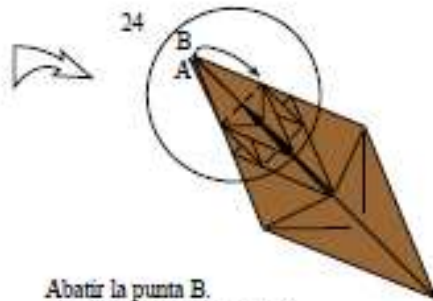
Abatir la punta F para estirar la punta C.



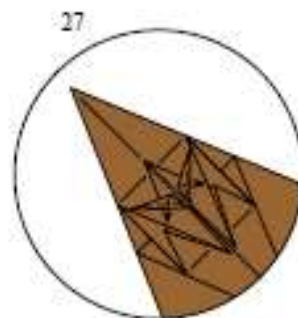
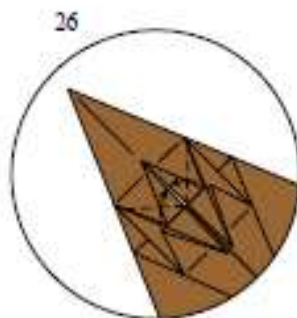
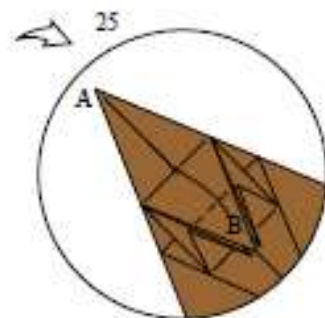
Rehundir el triángulo obtenido.



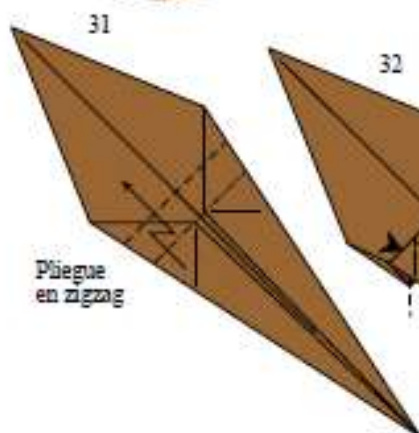
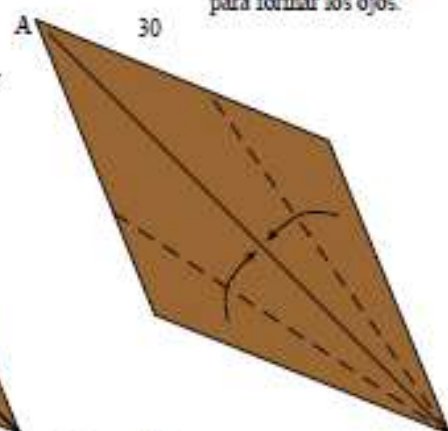
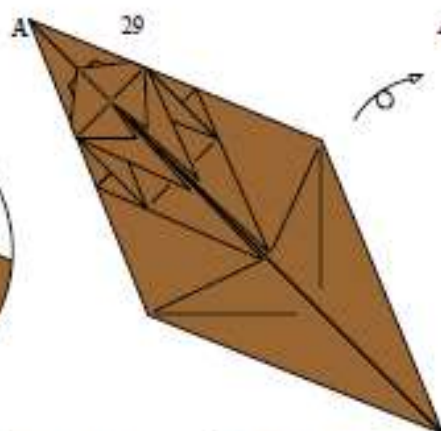
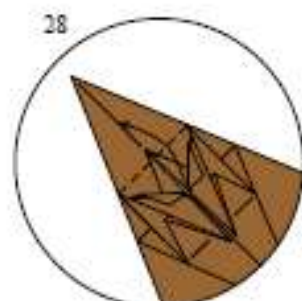
Abatir la punta C.
Repetir de 21 a 23



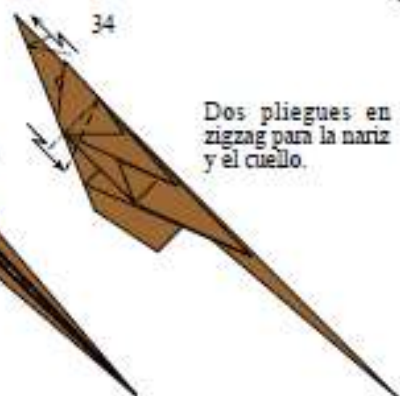
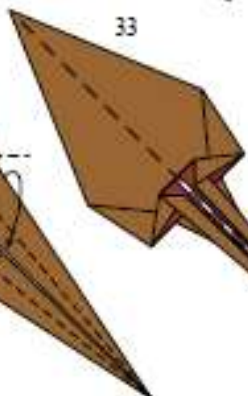
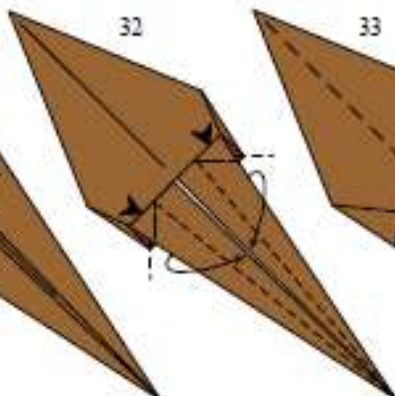
Abatir la punta B.
Servirá para realizar parte
de la cabeza, como se
indica mas adelante.



Dos pliegues en valle
para formar los ojos.



Pliegue
en zigzag



Dos pliegues en
zigzag para la nariz
y el cuello.



ASOCIACIÓN ESPAÑOLA DE PAPIROFLEXIA

APTD. DE CORREOS 13.156 - 28080 MADRID

CORREO ELECTRÓNICO: aepinet@publynnet.com

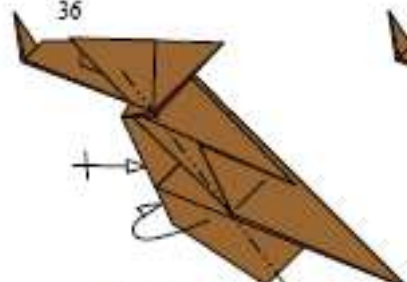
www.publynnet.com/aep

35



Separar las 4 capas del cuello para liberar la oreja (si no se liberan no podrá realizarse el paso 37)

36



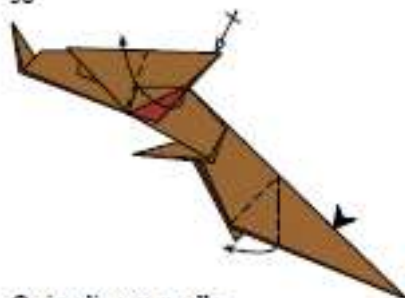
Plegar en monte todas las capas para reducir la tripa.

37



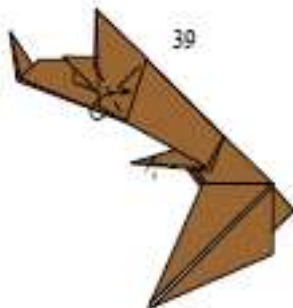
Oreja: pliegue en valle.
Mano: pliegue invertido interior.
Repetir en el otro lado

38



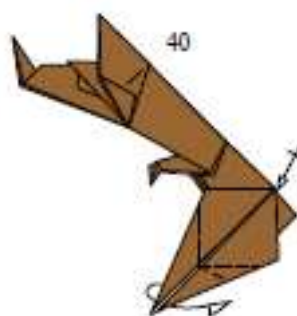
Oreja: pliegue en valle con las dos capas.
Repetir al otro lado.

39



Oreja: pliegue en valle.
Mano: pliegue en zigzag.
Repetir al otro lado.

40



Oreja de conejo.
Repetir al otro lado

41



Abrir la oreja y aplastar por la zona gris.
Pata: pliegue en monte.
Repetir al otro lado.

42



Nariz: estirar las cuatro capas para dar volumen.

43



Modelar las orejas para redondearlas

44



Modelado final

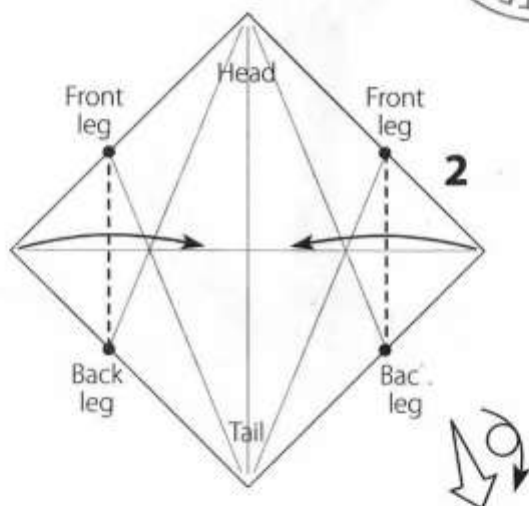
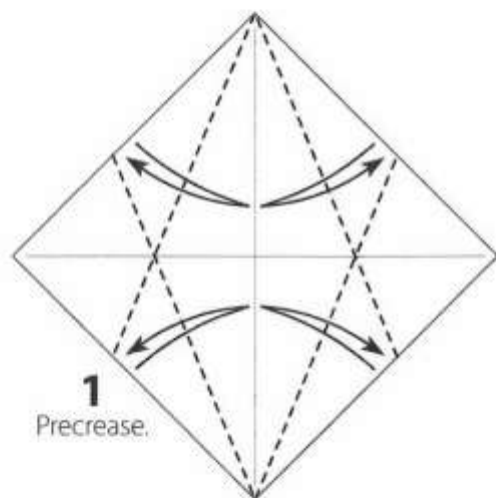


**DESPUÉS DE LA
RATA... EL GATO**

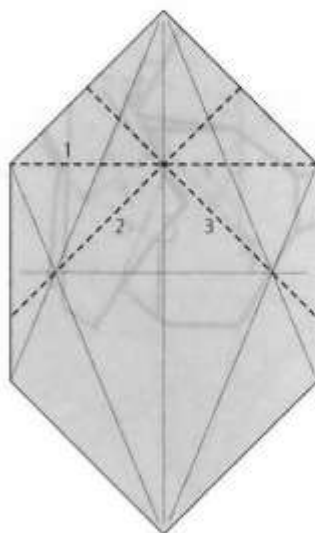


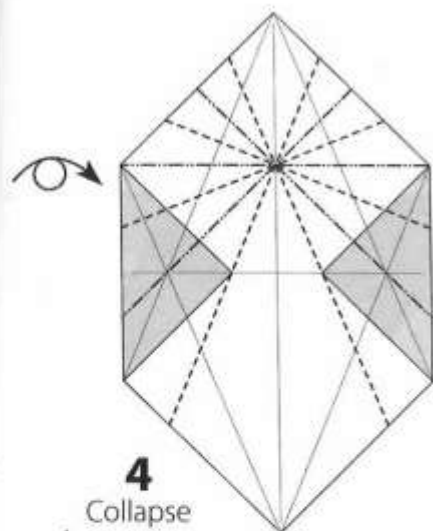
© Eric Joisel
march 2007.

This diagram is not very detailed, especially concerning the final steps. It would be better to fold my rat first. For an enjoyable folding experience, use a 30 cm (1 foot) square (or larger). A better result would be obtained from wet-folding.

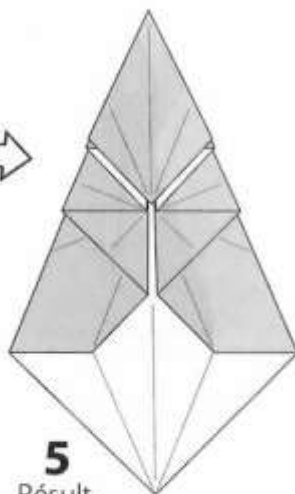


3
Precrease in the indicated order.

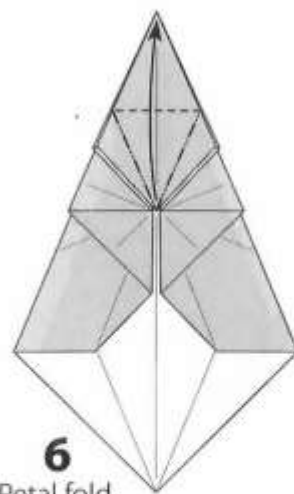




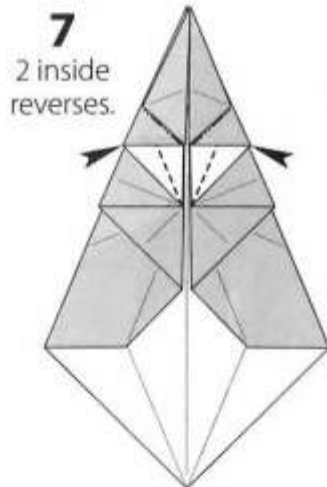
4
Collapse
these creases.



5
Résult.

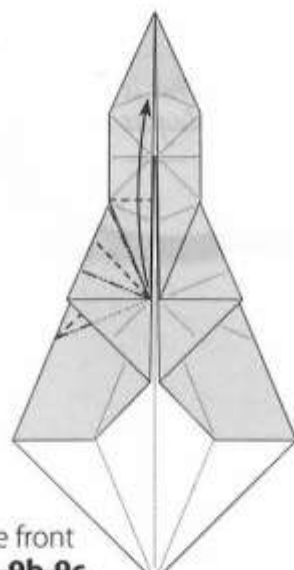
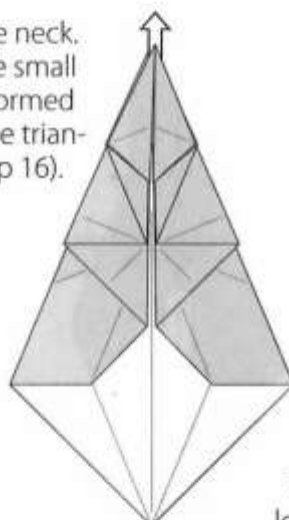


6
Petal fold.



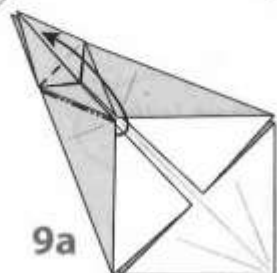
7
2 inside
reverses.

8
Stretch the neck.
Flatten the small
pyramid formed
behind, (see triangle **A** step 16).

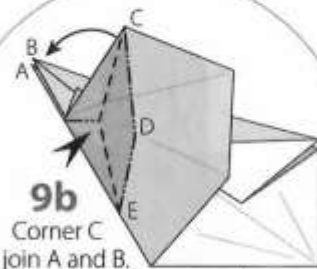


9
Forming the front
leg. Steps **9a-9b-9c**,
came from the rat in fact.

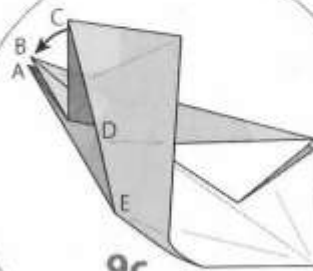
These steps could be
difficult to understand,
but bring a quick result:



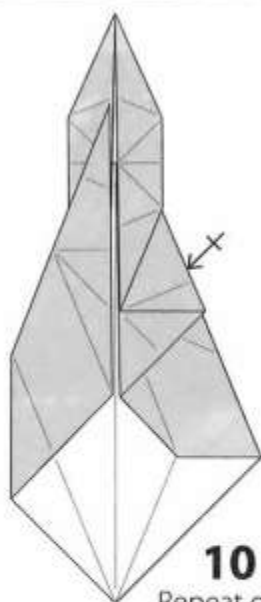
9a



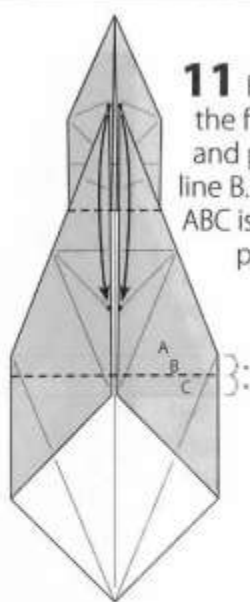
9b
Corner C
join A and B.
The dark-grey triangle
is sunk. Crease CDE
already exist.



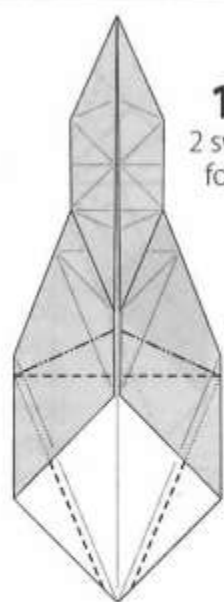
9c
In progress...



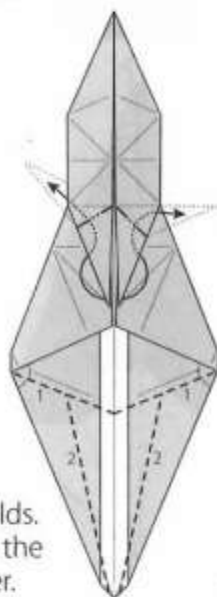
10 Résult.
Repeat on the right.



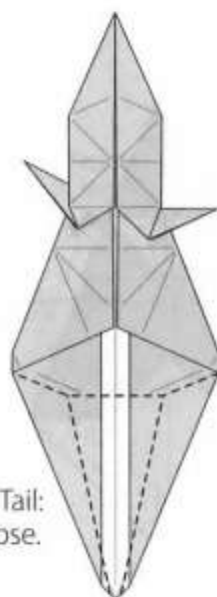
11 Fold down the front legs, and precrease line B. The use of ABC is explained page 4.



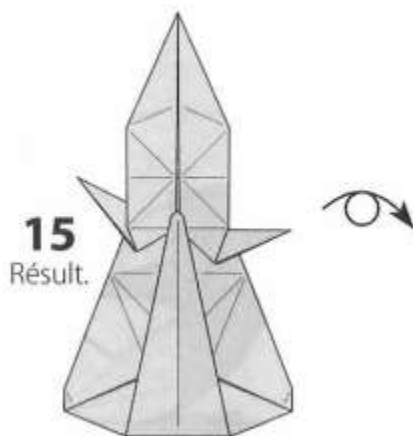
12
2 swivel folds.



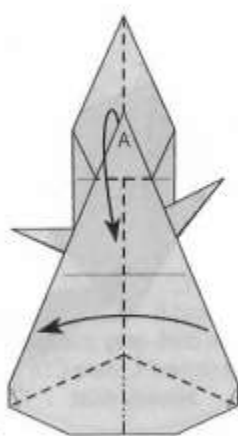
13
Front legs: inside reverse folds.
Tail: precrease in the indicated order.



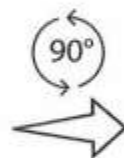
14 Tail: collapse.

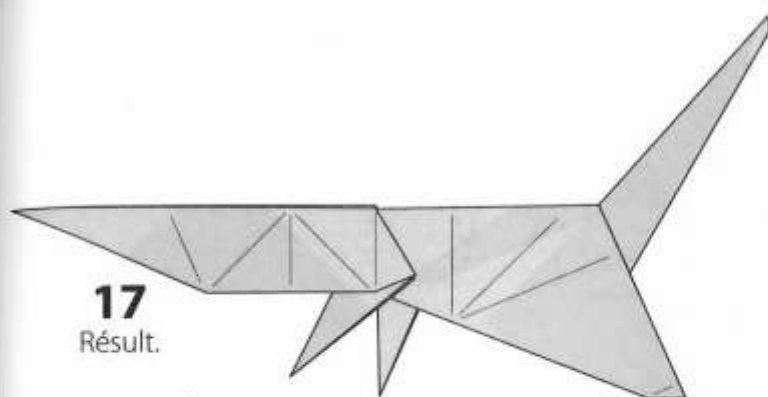


15
Résult.

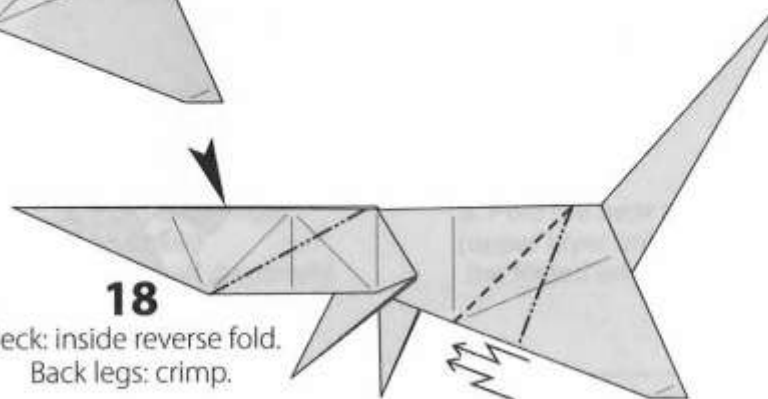


16 Collapse these creases, after folding down the triangle A.

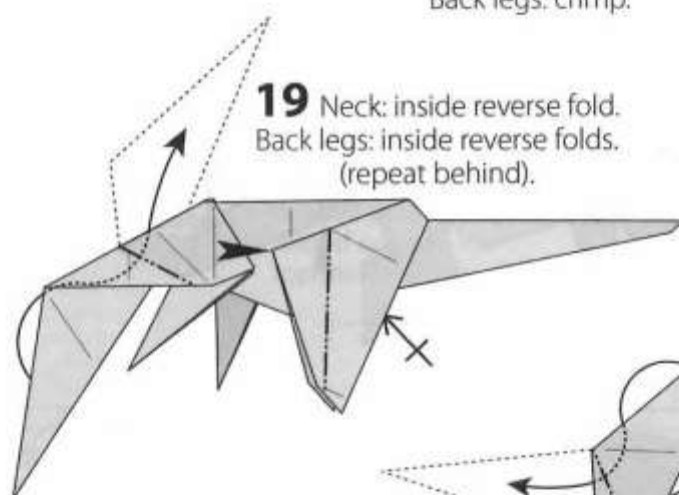




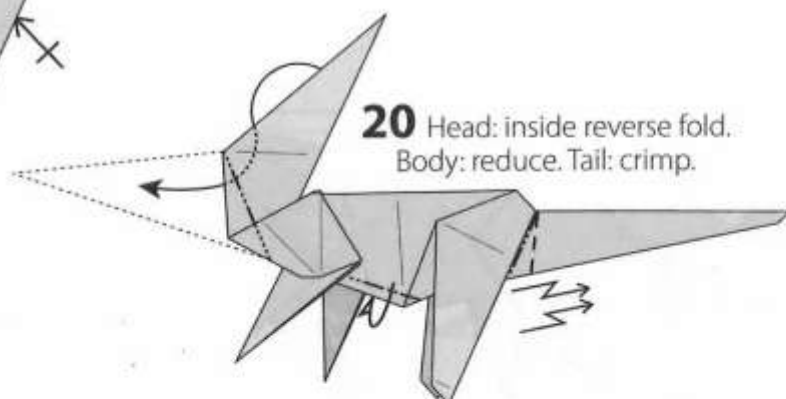
17
Résult.



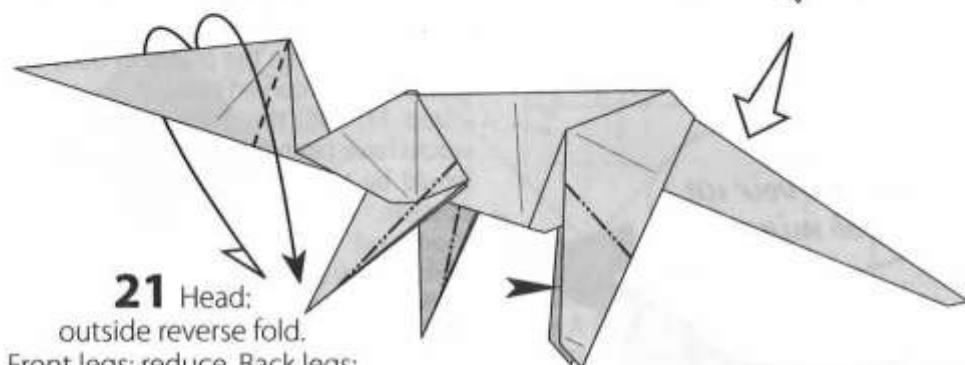
18
Neck: inside reverse fold.
Back legs: crimp.



19 Neck: inside reverse fold.
Back legs: inside reverse folds.
(repeat behind).



20 Head: inside reverse fold.
Body: reduce. Tail: crimp.



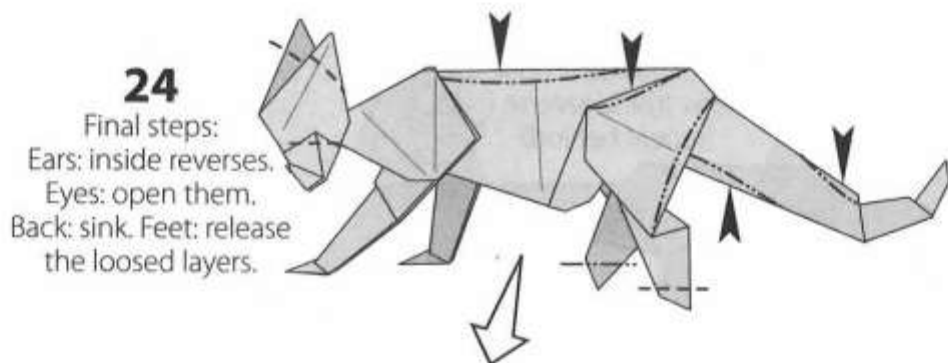
21 Head:
outside reverse fold.
Front legs: reduce. Back legs:
inside reverse folds.



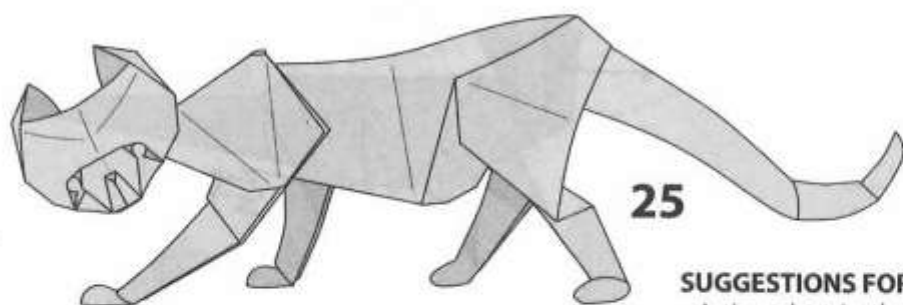
22 Head: valley and mountain folds to form eyes and nose. Tail: crimps.



23 Cheeks: reduce.
Front legs: 2 crimps.
Back legs: inside reverse folds.



24
Final steps:
Ears: inside reverses.
Eyes: open them.
Back: sink. Feet: release
the loosed layers.



25

SUGGESTIONS FOR A BETTER MODEL:

- A tiny pleat in the body, just under the front legs, reduces the profile of body and gives the cat a curved back.
- Step 11, ABC: the most evident crease would have been line A, but the back legs would be too short. Using line C is also possible, with longer back legs and shorter tail.
- With as few straight lines as possible, your cat would be more realistic.
- To observe cats, to love them, is required to fold them. If that's not the case, replace origami with knitting!

*Ciel!
J'ai cru voir un
rôô minet!*



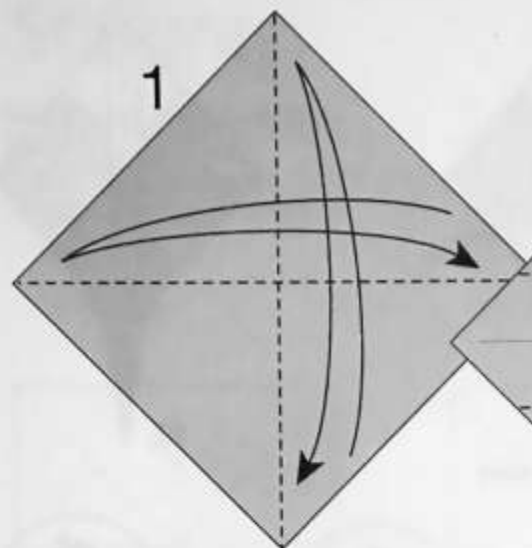


PEZ

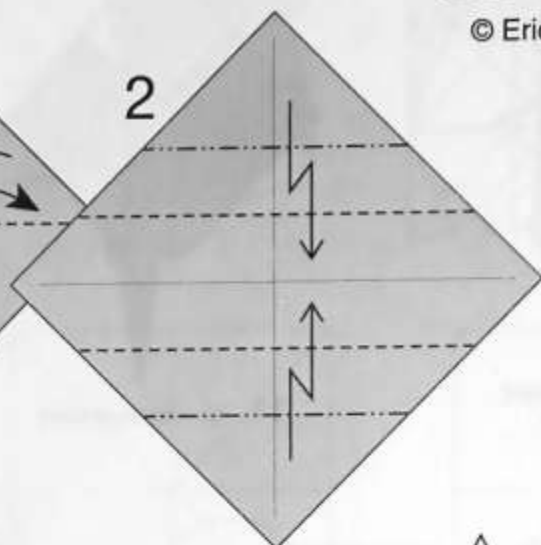
a FISH

© Eric Joisel - May 2003

complexity :

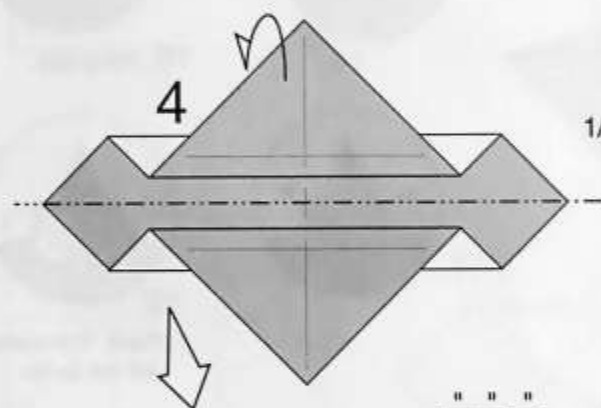


2

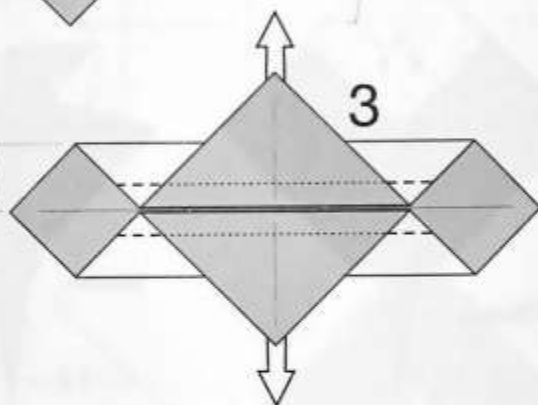


1/4

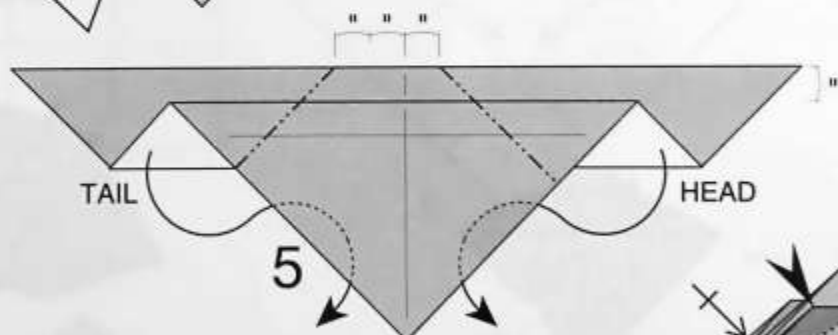
1/4



1/3

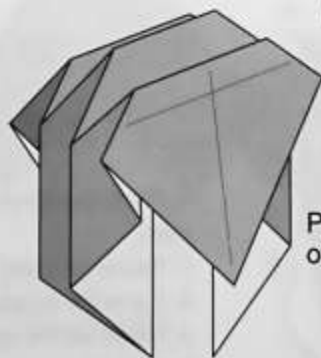


3



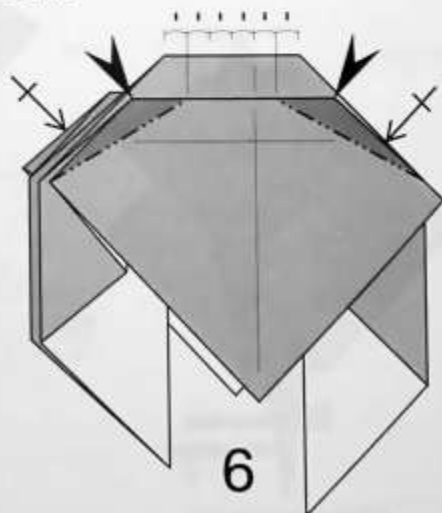
5

2 inside reverse folds
(look to step 5').



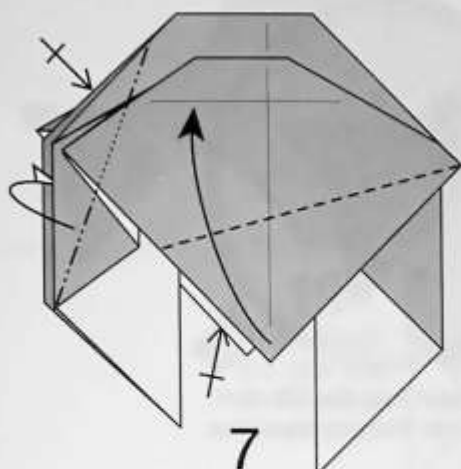
5'

Perspective View
of the result.

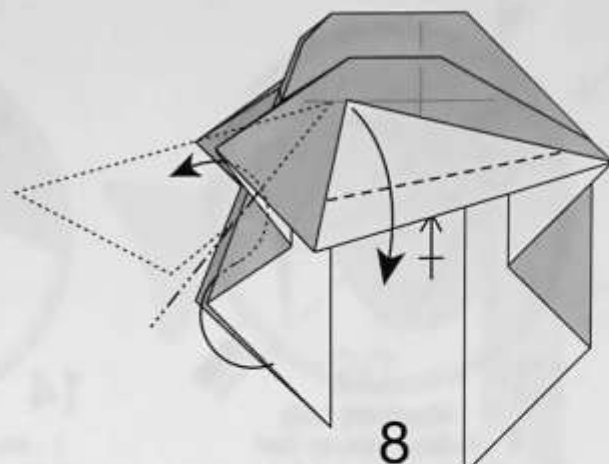


6

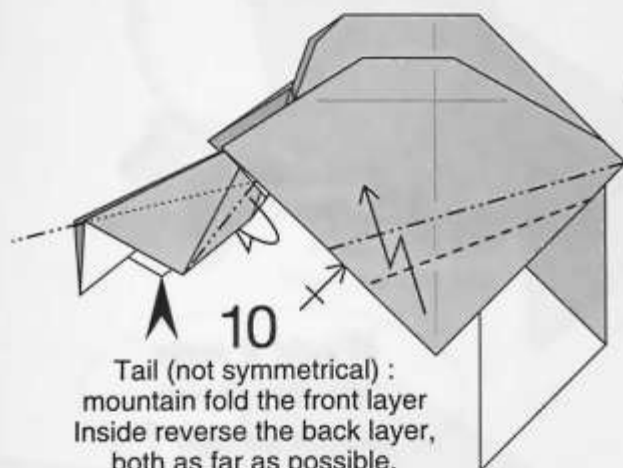
Result. 4 open sinks.



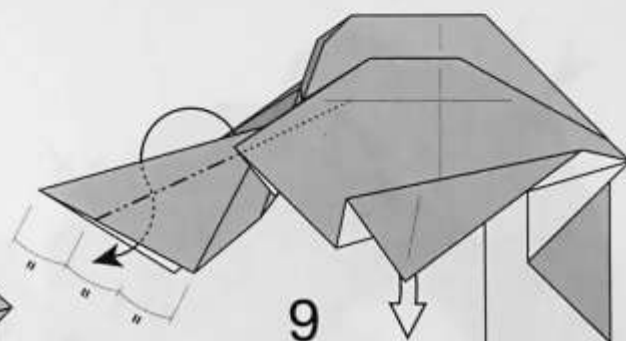
7
2 mountain folds
to reduce the tail.



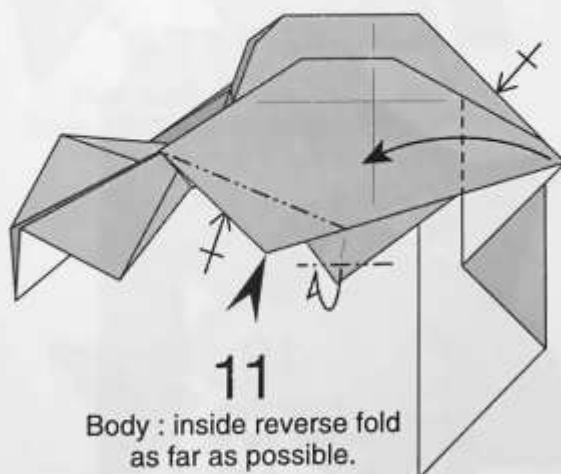
8
Carefully look to step 9
before you inside reverse the tail.



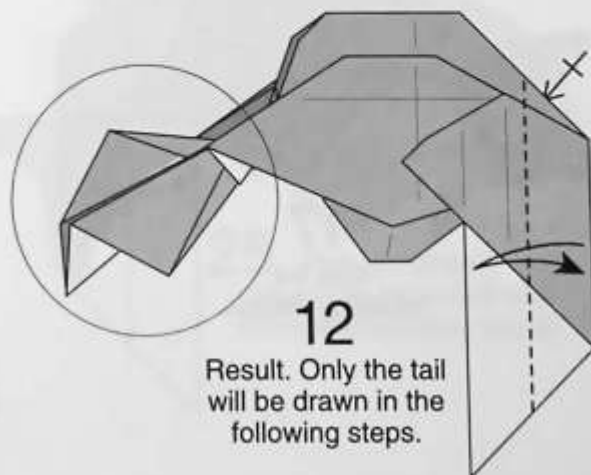
10
Tail (not symmetrical) :
mountain fold the front layer
Inside reverse the back layer,
both as far as possible.
Body : pleat using
the existing creases.



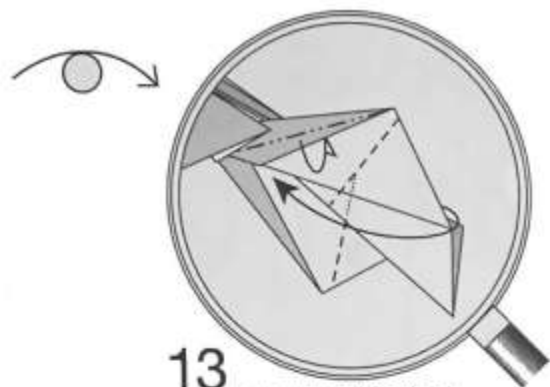
9
Inside reverse the tail
as far as possible, so that
the mountain creases
reduce the tail by 1/3.
Unfold the body.



11
Body : inside reverse fold
as far as possible.

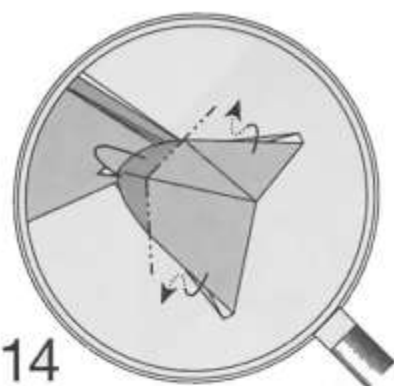


12
Result. Only the tail
will be drawn in the
following steps.



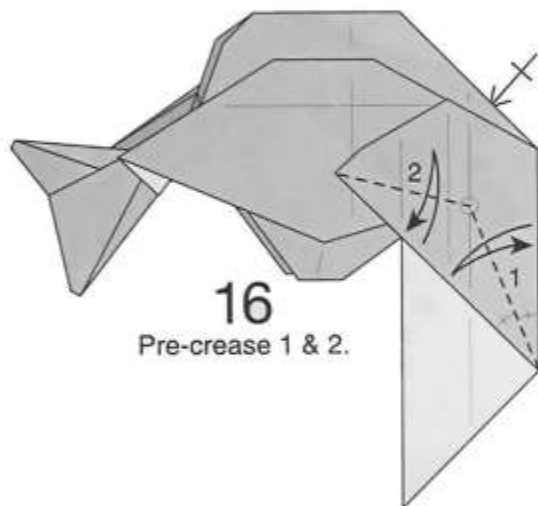
13

1 : Mountain fold.
2 : Valley folds so that
the model is not flat
(look at step 14).



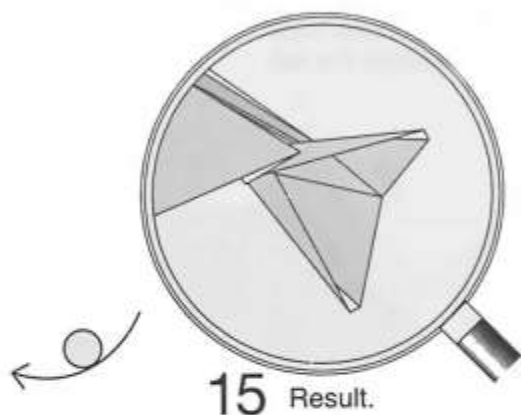
14

1 : Mountain fold the 3D part.
2 : Insert into the tiny triangles.



16

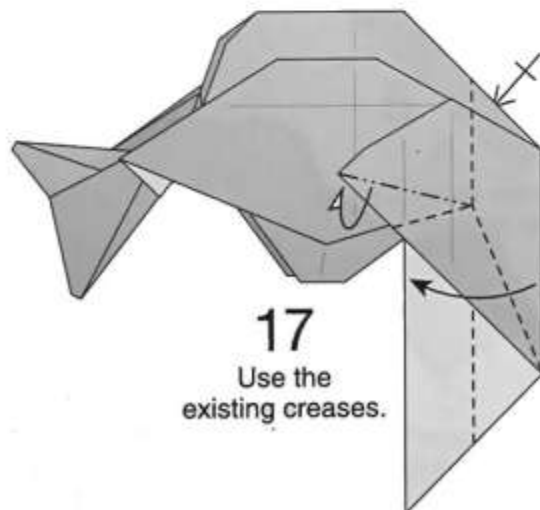
Pre-crease 1 & 2.



15

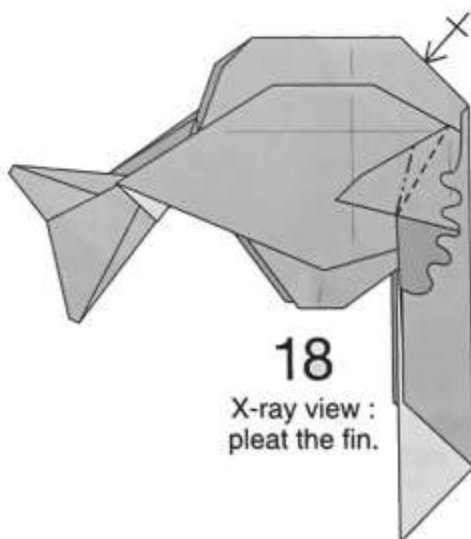
Result.

*Would it move
the fins if you
stretch the tail ?*



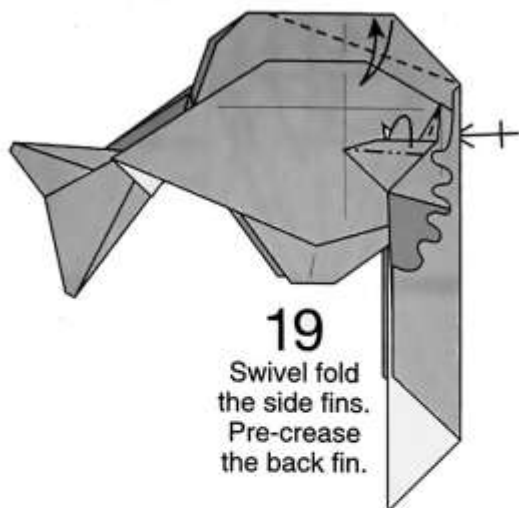
17

Use the
existing creases.

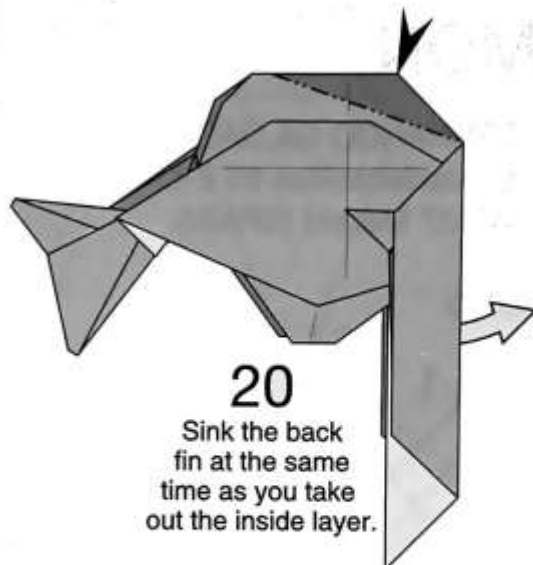


18

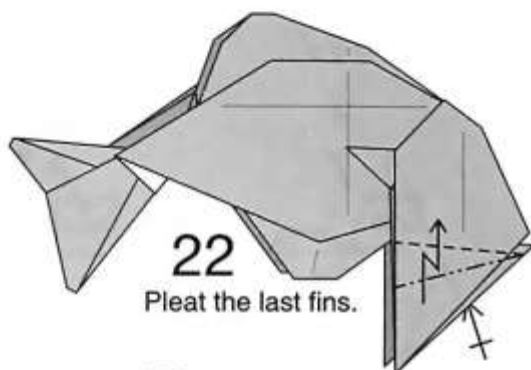
X-ray view :
pleat the fin.



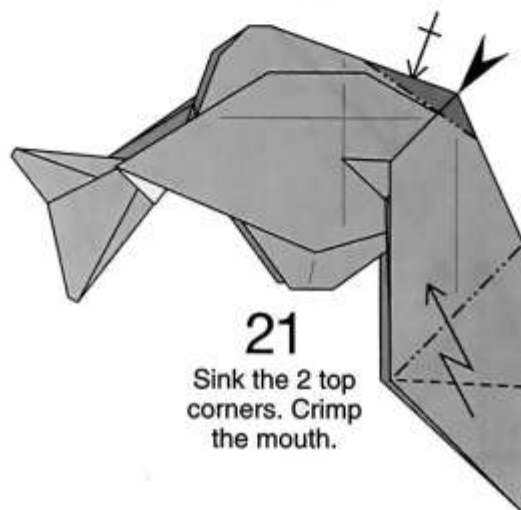
19
Swivel fold
the side fins.
Pre-crease
the back fin.



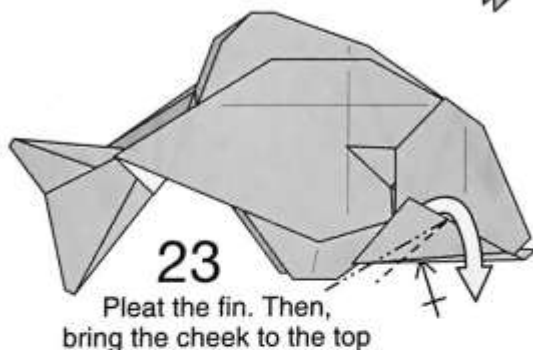
20
Sink the back
fin at the same
time as you take
out the inside layer.



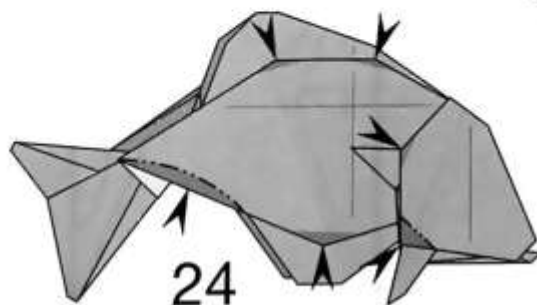
22
Pleat the last fins.



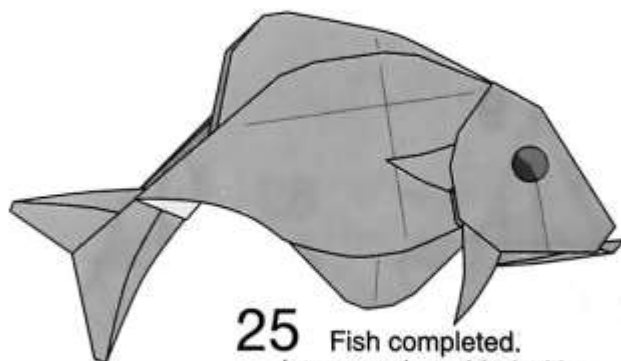
21
Sink the 2 top
corners. Crimp
the mouth.



23
Pleat the fin. Then,
bring the cheek to the top



24



25 Fish completed.
(eyes can be added
with more sophisticated steps).

British Origami Society



Spring Convention, Friday 14th April - Sunday 16th April 2000
Fitzwilliam College, Huntingdon Road, Cambridge



These masks, and the one on the cover, have been made using the same folding method as the mask described inside, except that 2 double pleats to create eyes and lips have been added. I have also changed proportions to create extra paper for the hair.



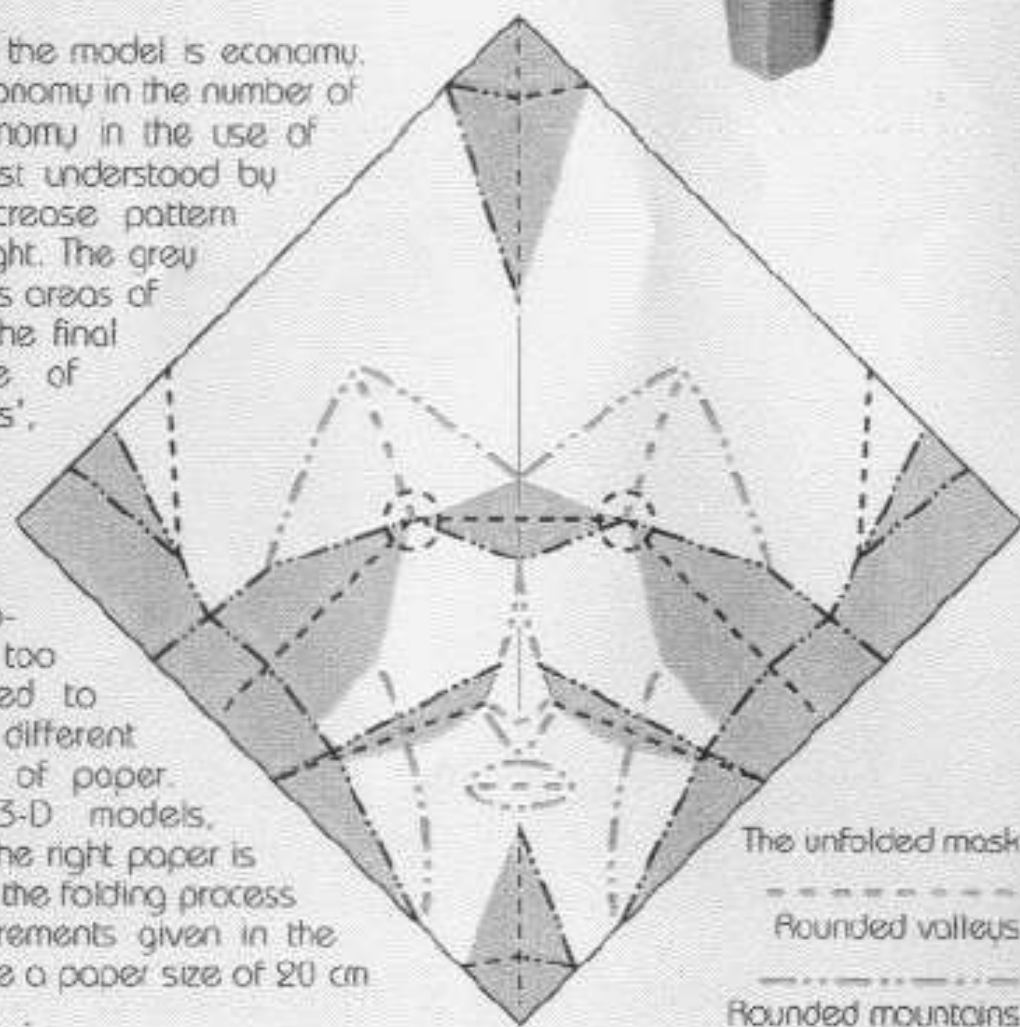
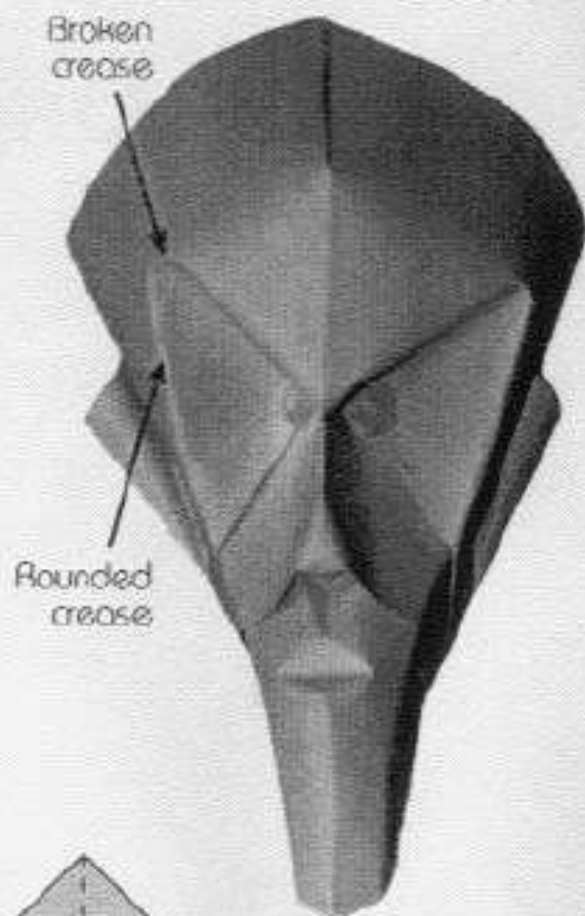
3D MASK

© Eric Joisel 1999

Unauthorised reproduction is forbidden.

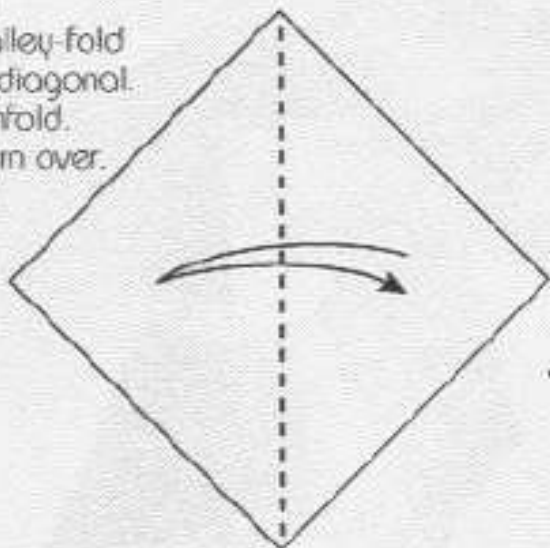
It is difficult to draw diagrams for 3-D models, and difficult to understand such diagrams. So, this is my first attempt to diagram with a digital camera — it may be an unfamiliar method, but I hope you will appreciate seeing the hand positions and shadows. **BE CAREFUL!** There are 40 photos, only 16 of which show "real" steps, as in a conventional set of diagrams. These steps are indicated by a BLACK number. The other 24 steps are "intermediary" steps, indicated by a GREY number AND a letter.

The basic idea of the model is economy. By this, I mean economy in the number of creases, and economy in the use of paper. This is best understood by looking at the crease pattern diagram on the right. The grey shading represents areas of paper hidden in the final model. The use of "rounded creases", "broken creases" and "tensioning" of the paper, means that your first attempts probably won't be too perfect. You need to practice, testing different types and sizes of paper. When making 3-D models, choosing exactly the right paper is more difficult than the folding process itself. The measurements given in the instructions assume a paper size of 20 cm (8 inches) square.

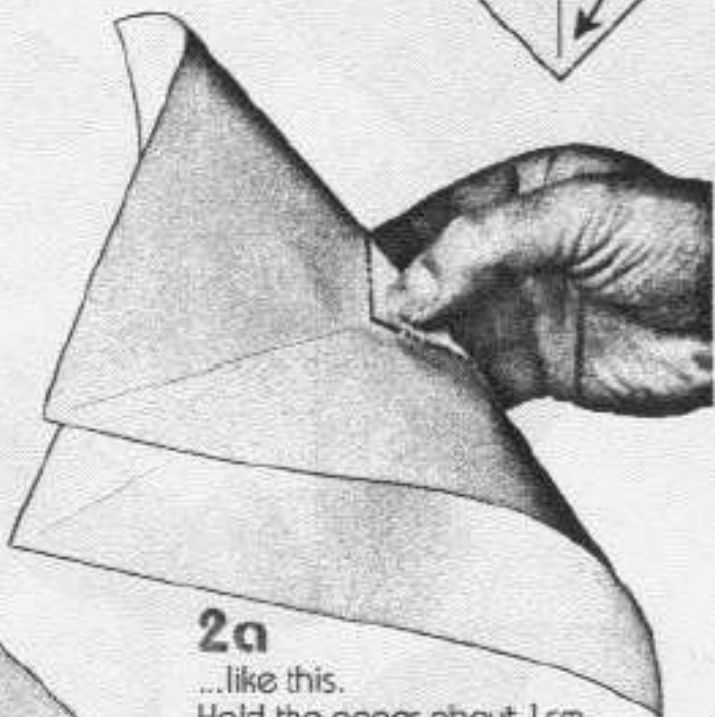
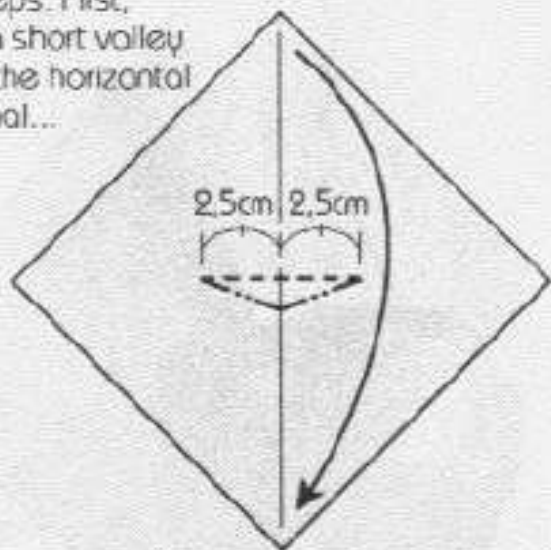


1

Valley-fold
a diagonal.
Unfold.
Turn over.

**2**

BE CAREFUL! This special crimp is explained
in 4 steps. First,
pinch a short valley
along the horizontal
diagonal...

**2a**

...like this.

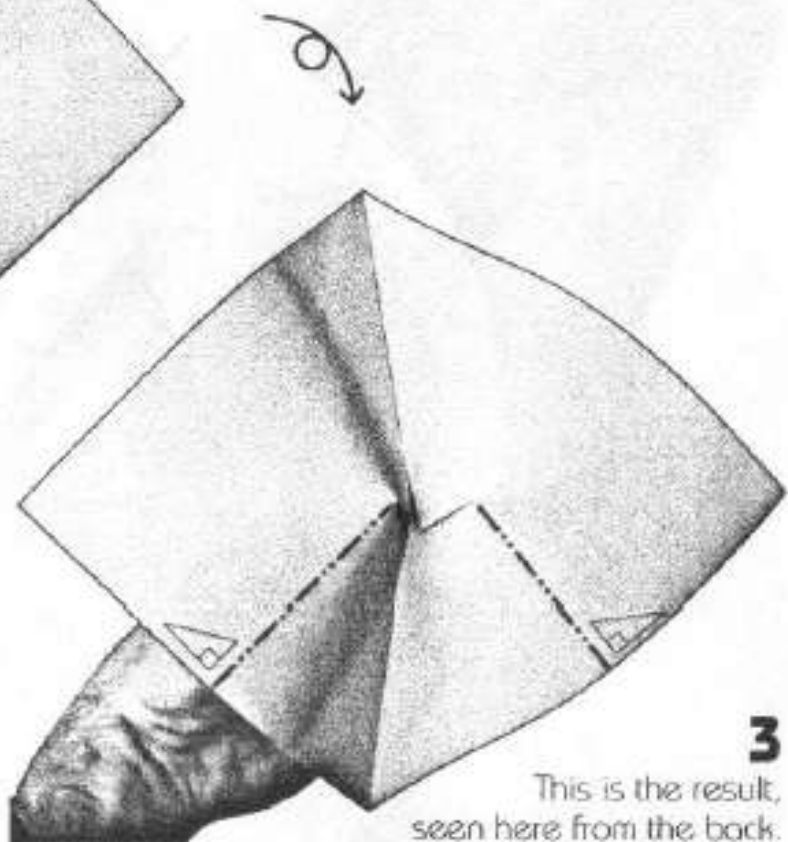
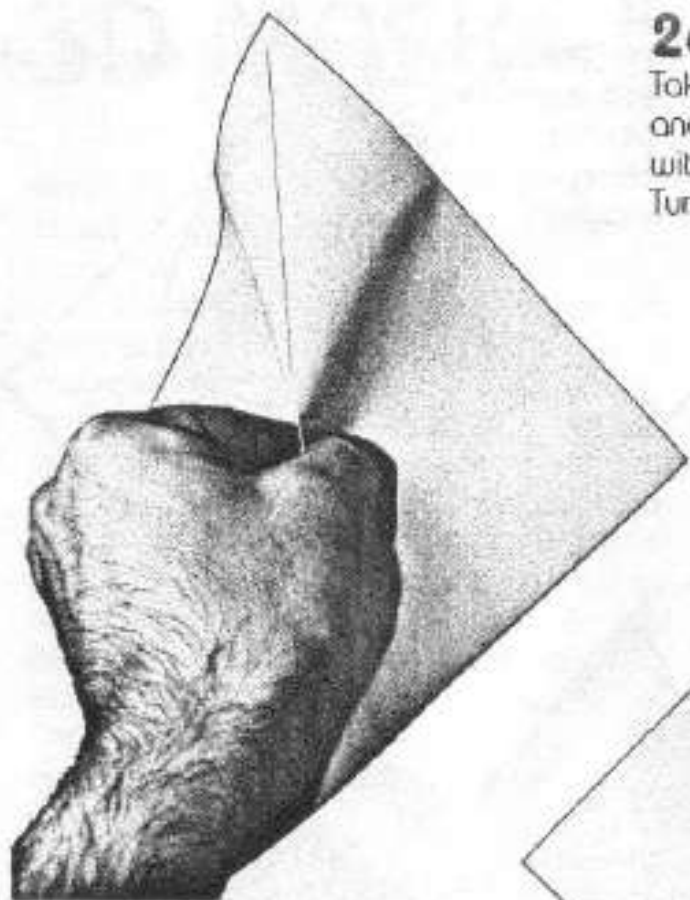
Hold the paper about 1 cm
(1/2 in) in from the edge.

**2b**

To make the crimp easily,
put your left hand thumb
and first finger on the ends
of the short crease,
then on the inside, press down
with your right hand thumb,
as shown.

2c

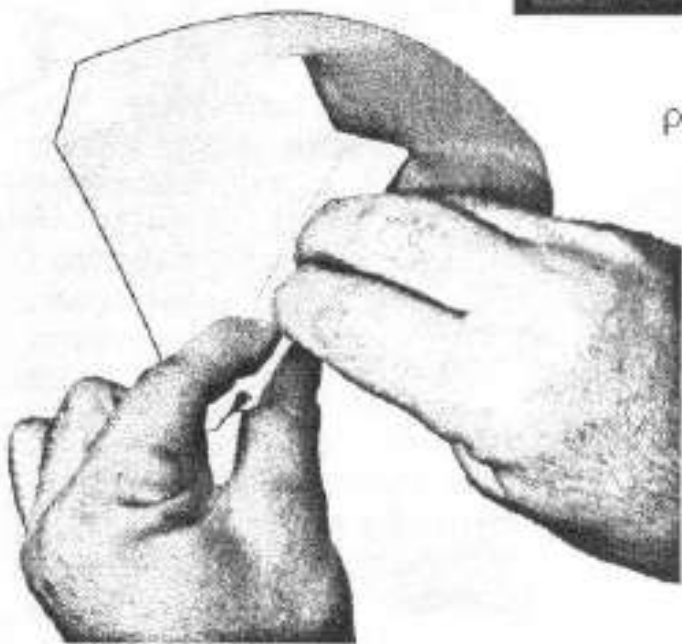
Take out your right thumb and flatten the crimp firmly with your left hand. Turn over.



3

This is the result, seen here from the back.

Make 2 mountain folds that start from the ends of the crimp, perpendicular to the edges of the sheet...

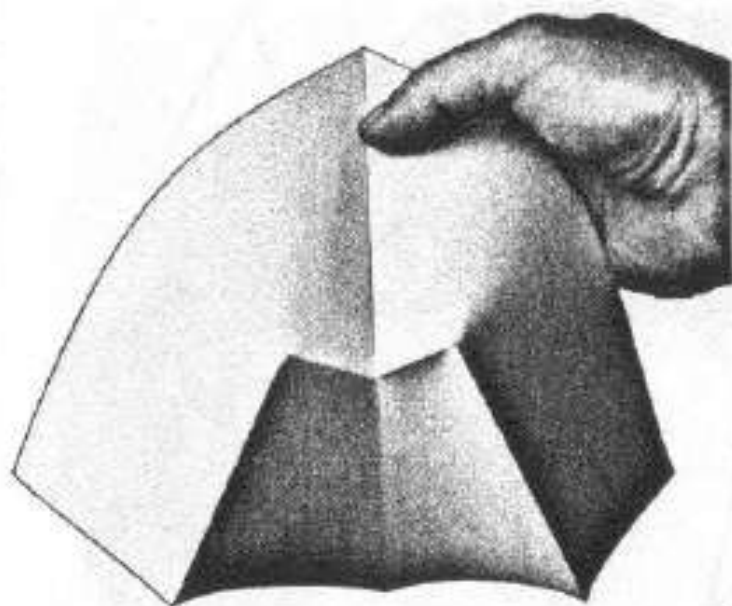


3a

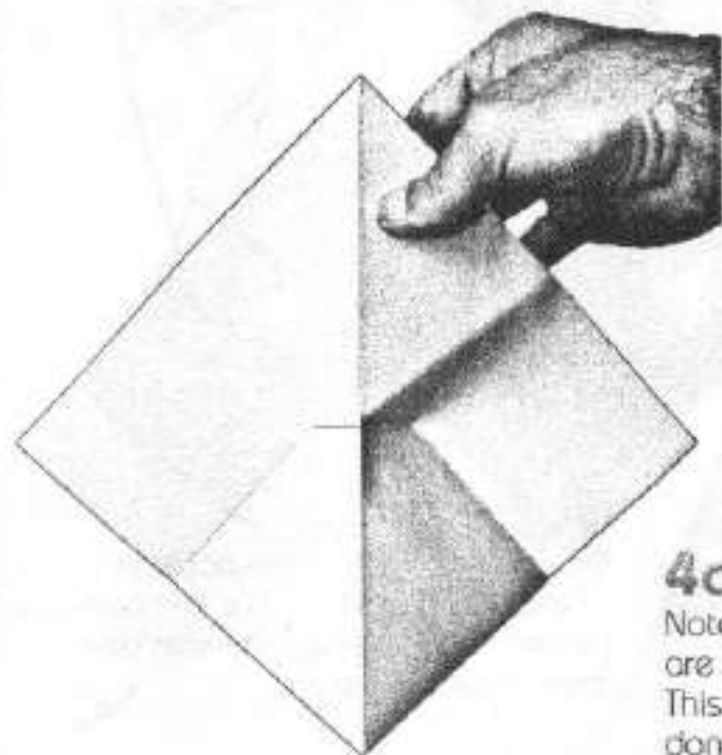
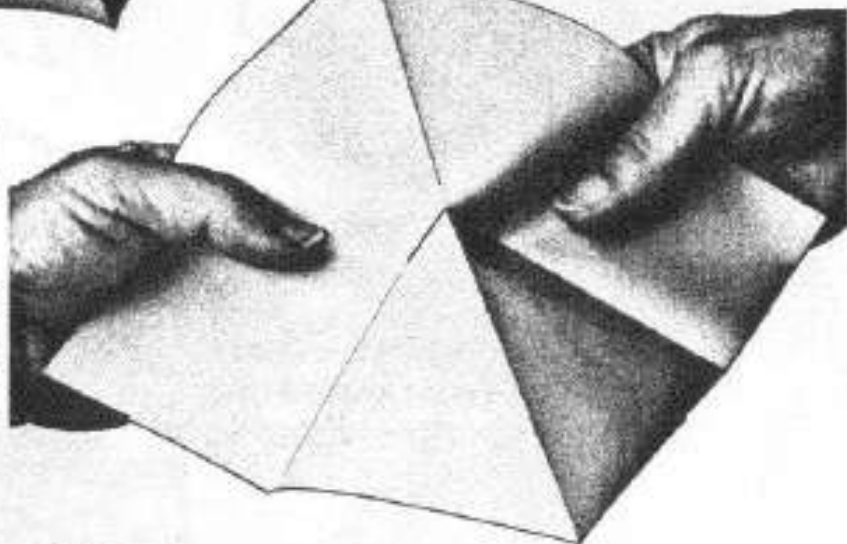
...like this.

3b

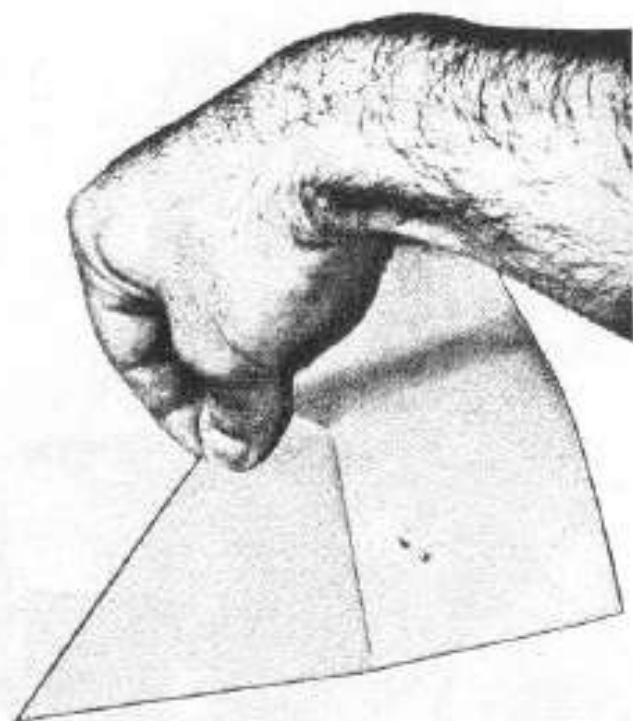
This is the result.
Turn over.

**4**

Make rounded "mountains" and "valleys" as shown. Use your thumbs on the front to create the valleys, and first fingers behind to create the mountains.

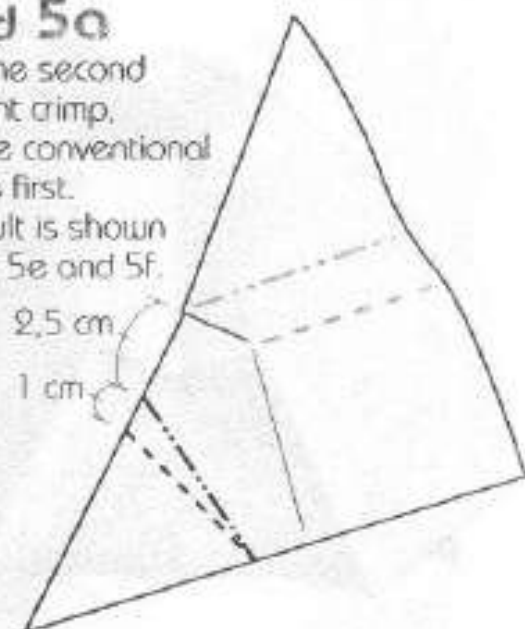
**4a**

Note that the rounded mountains are not exactly perpendicular to the edges. This form already suggests a mask, don't you think?



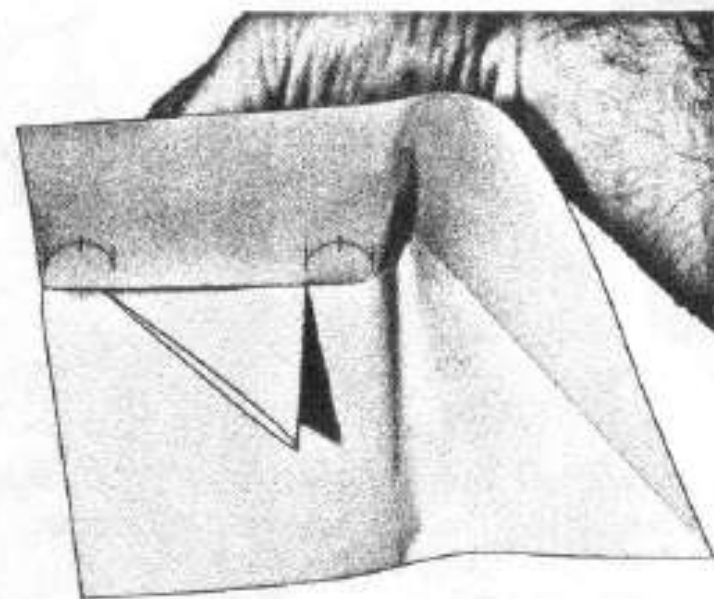
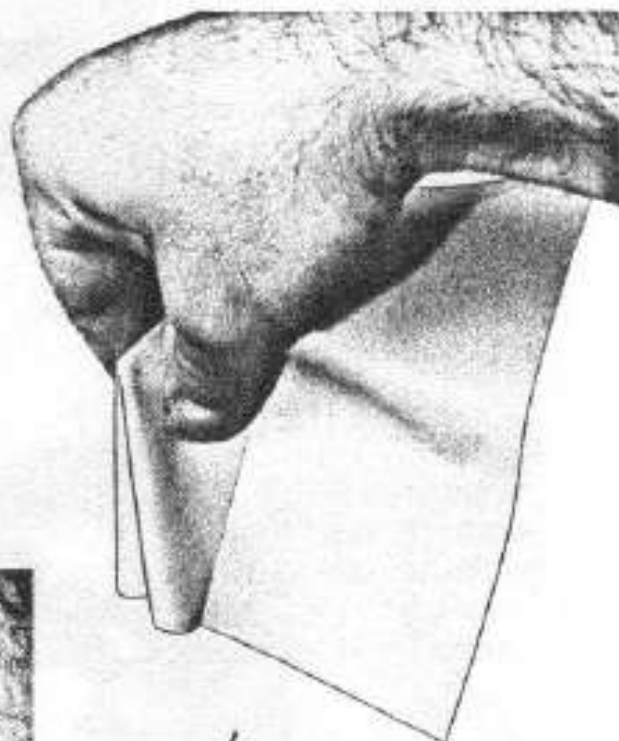
5 and 5a

This is the second important crimp, but more conventional than the first. The result is shown in steps 5e and 5f.



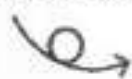
5b

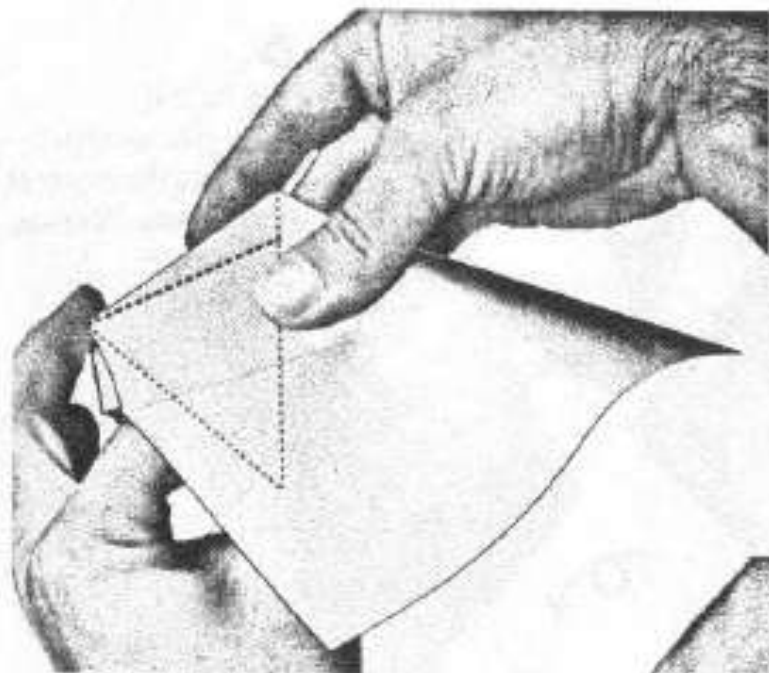
Before you flatten this inside reverse fold, look at step 5c.



5c

INSIDE VIEW. Adjust the position of the flat triangle so that it is centrally placed between the mountain creases, then make the crease.



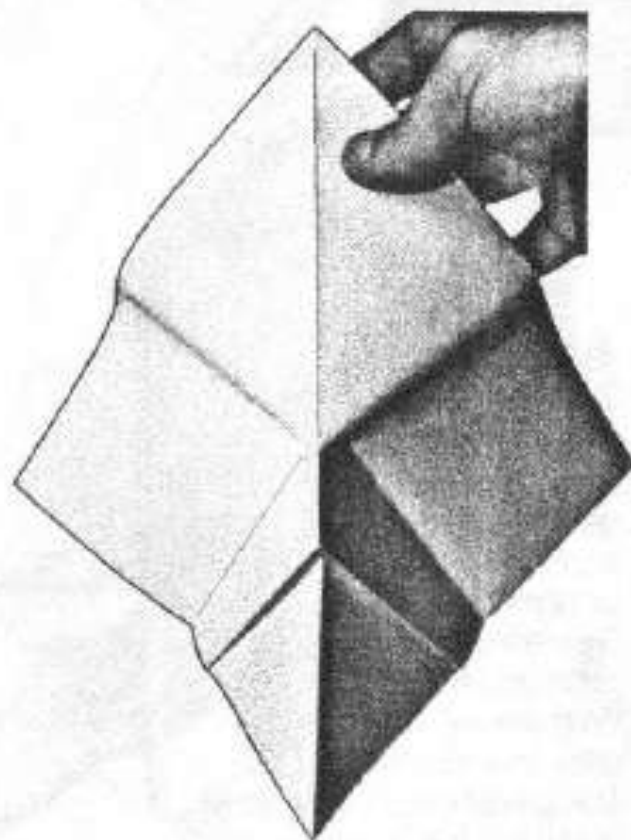
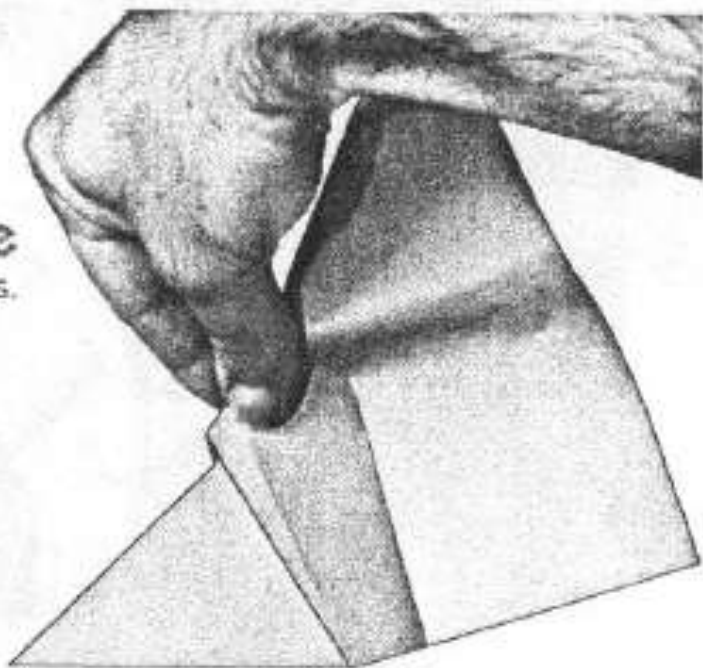


5d

Before completing the crimp with another inside reverse fold, make sure you leave 1cm (1/2in) of paper inside the nose...

5e

...like this.

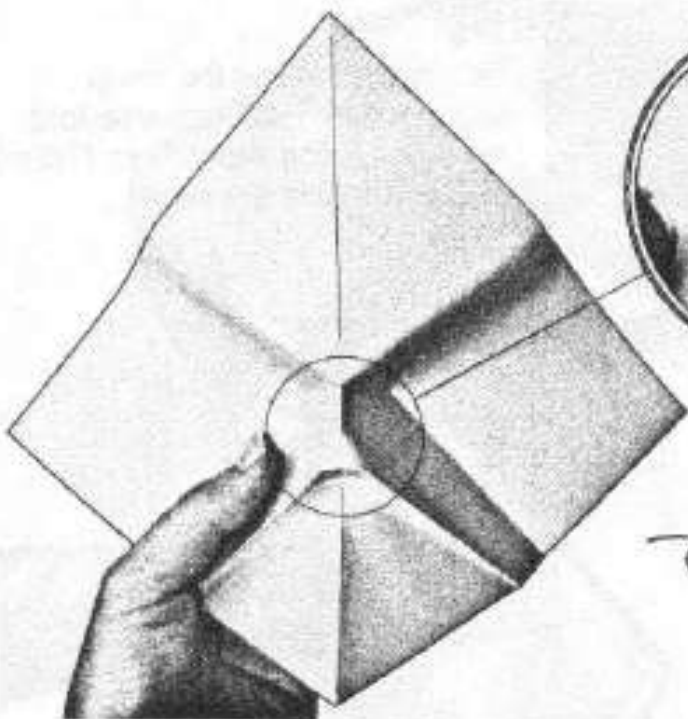


5f

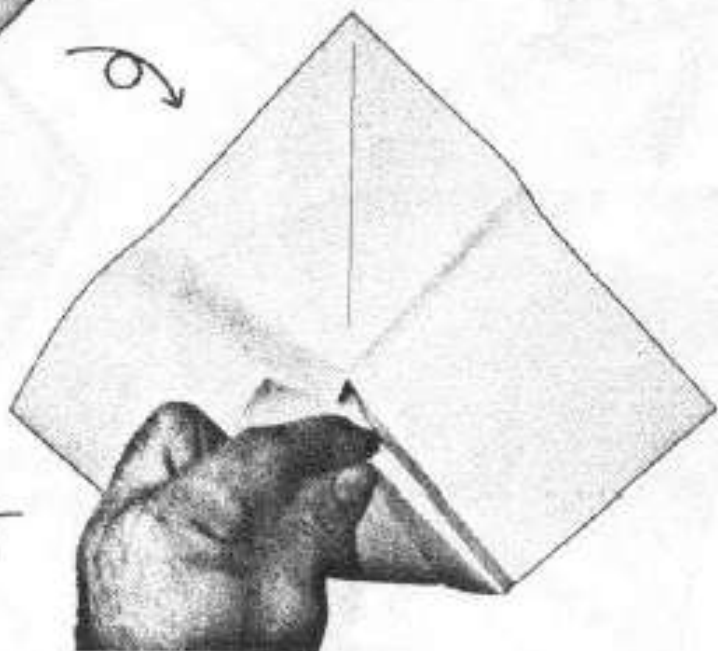
With just 5 folds (1 diagonal, 2 crimps, and 2 valleys in the cheeks), you have already created a mask. From here onwards, I'm sure you can create your own variations...
... or go to step 6.

6

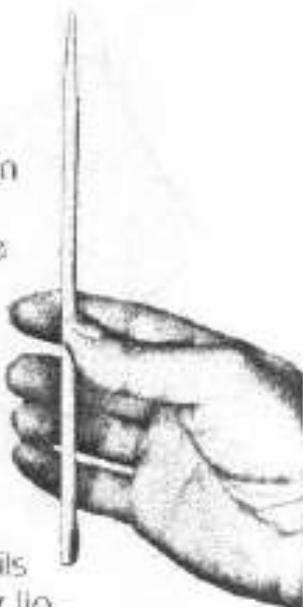
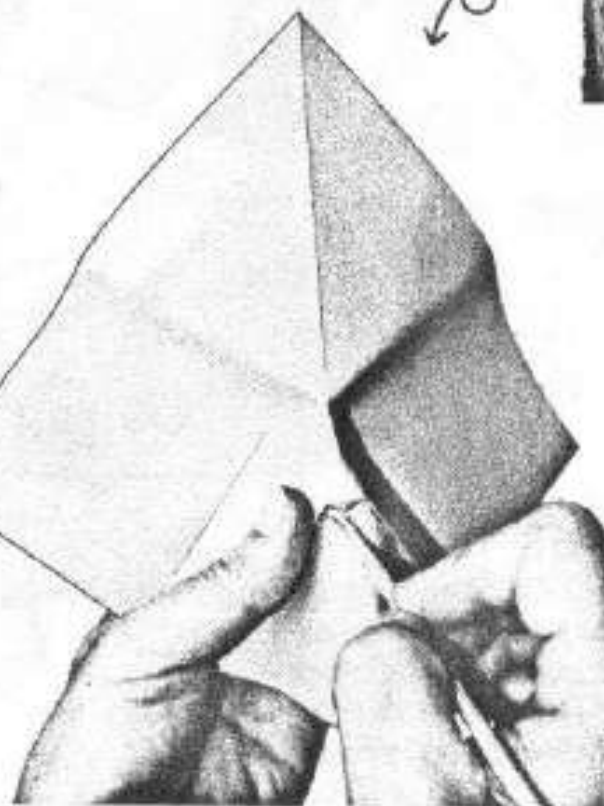
THE NOSE.
First, create short horizontal mountain and valley creases, as shown. Turn over.

**6a**

Place your first finger against the inside of the nose.

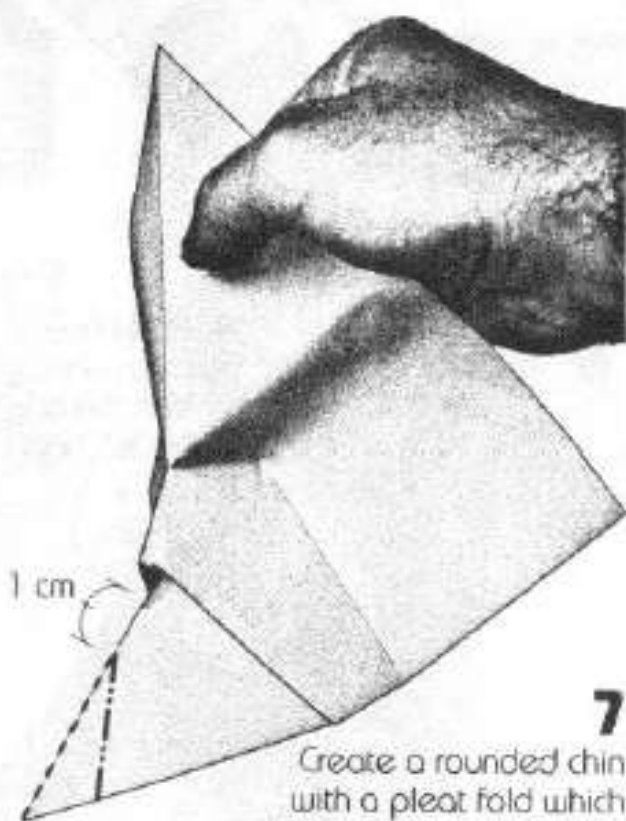
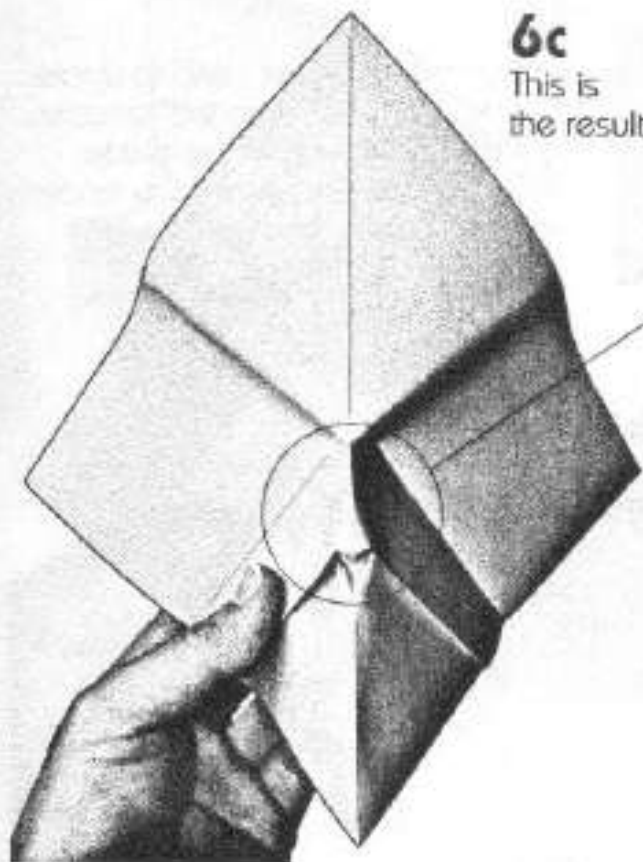
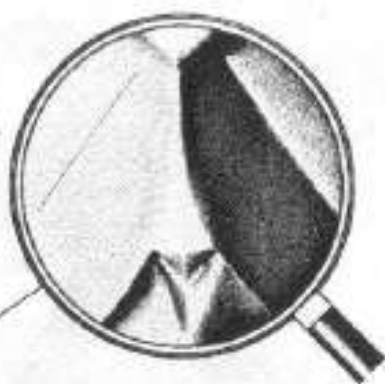
**6b**

The special secret weapon is a **MASK MACHINE** (please, don't tell anyone about it!). It's a very sophisticated chop-stick, or something similar. Simultaneously push down with the stick on the front, and inside with your first finger. This creates the two nostrils and the crimp in the upper lip.



6c

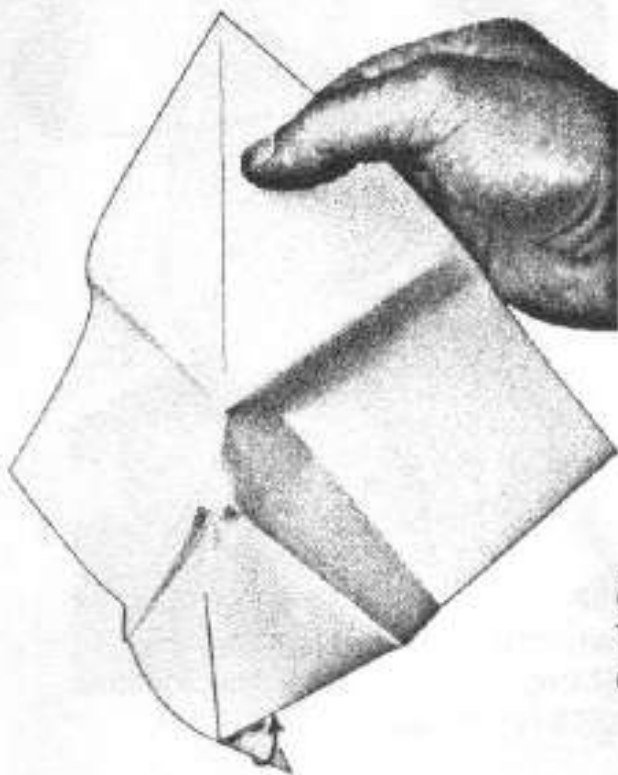
This is
the result.



1 cm

7

Create a rounded chin
with a pleat fold which
begin about 1 cm (1/2in)
below the mouth.

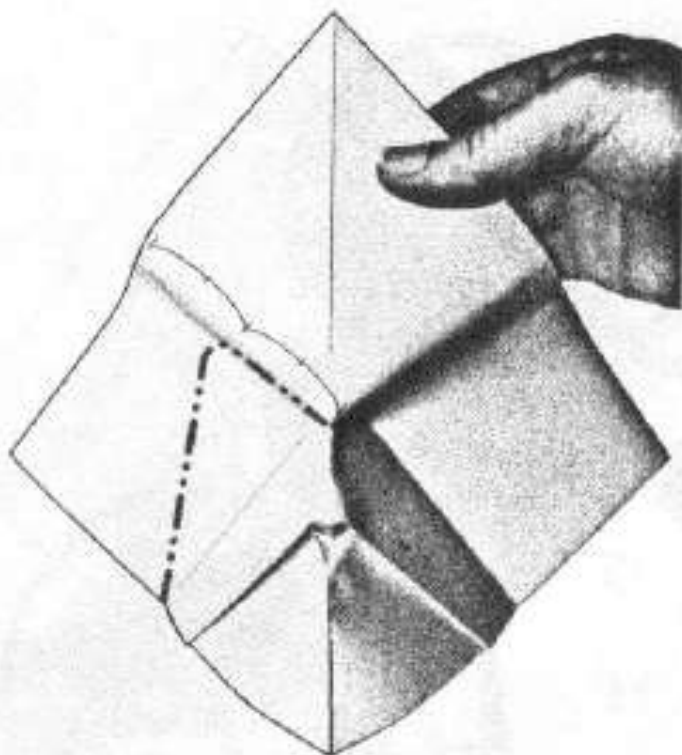


8

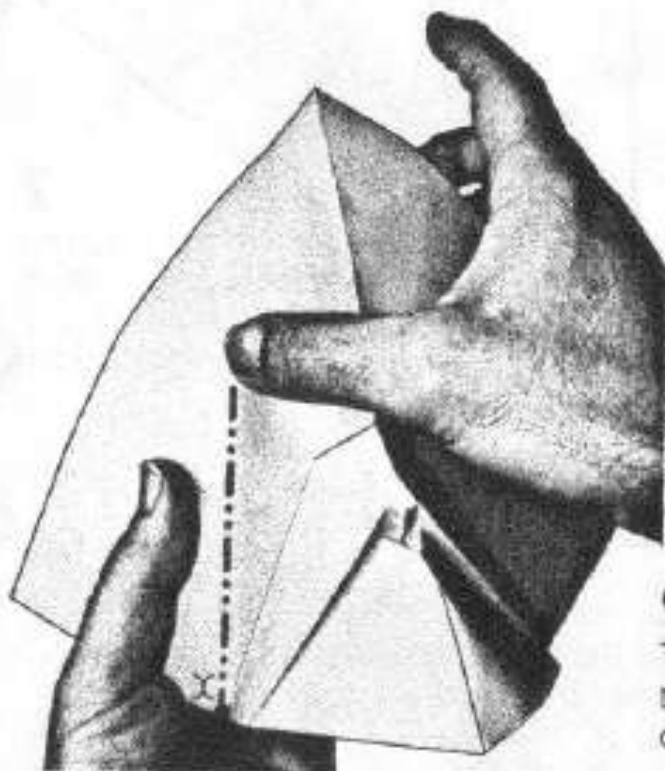
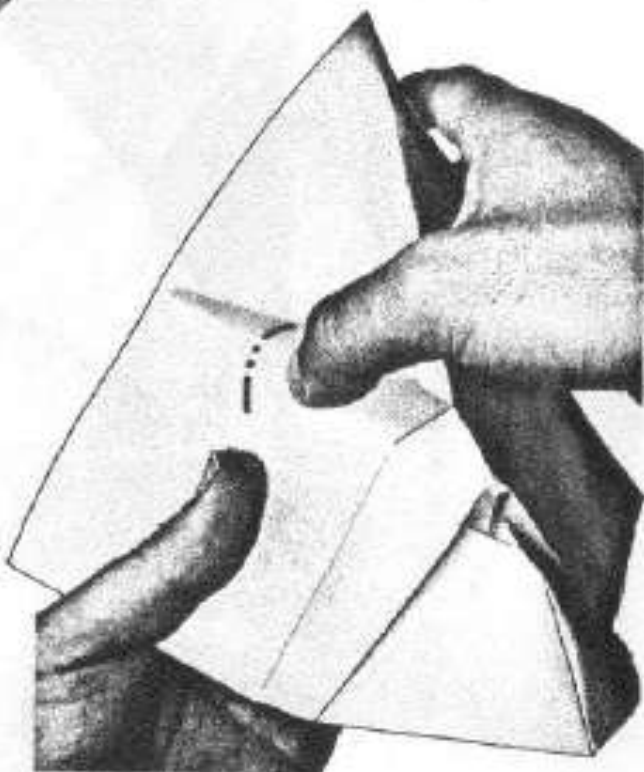
Tuck the corner right inside,
as far as the centre line.

9

To finish the brow, we need to create both "broken" and "rounded" creases. The broken crease is in the middle of the rounded crease already made. The result can be seen in step 10.

**9a****BROKEN CREASE.**

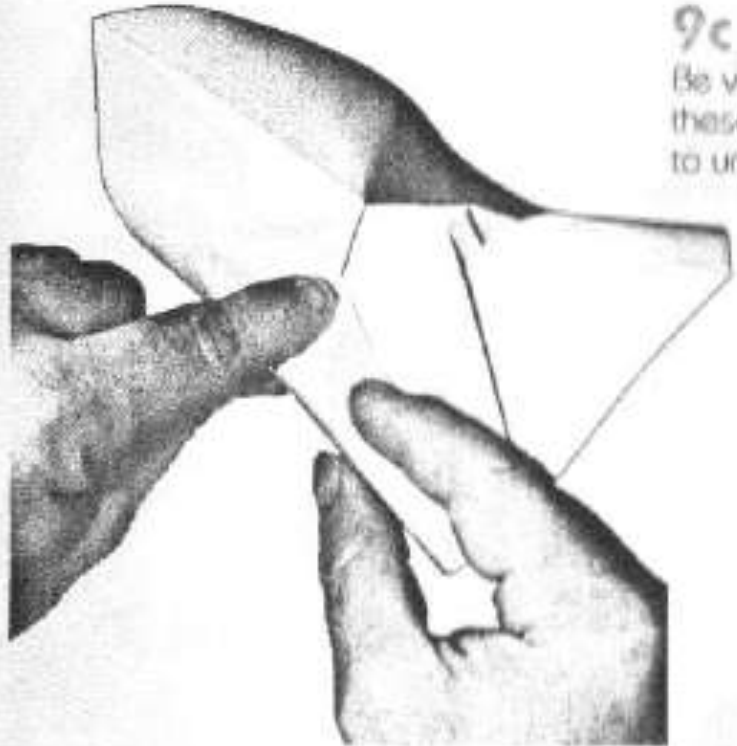
Hold your right thumb as shown, and push forward from the back with your left hand.

**9b**

Then, create a **ROUNDED** mountain, that begins at the end of the broken crease and ends at point X.

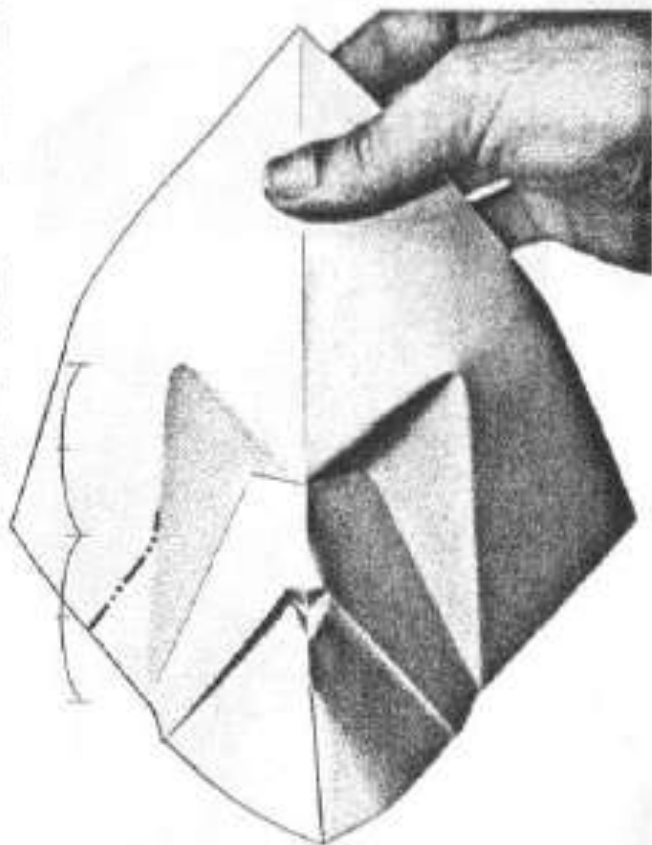
9c

Be very careful when rounding these mountains! It is not possible to undo a mistake (what stress!).



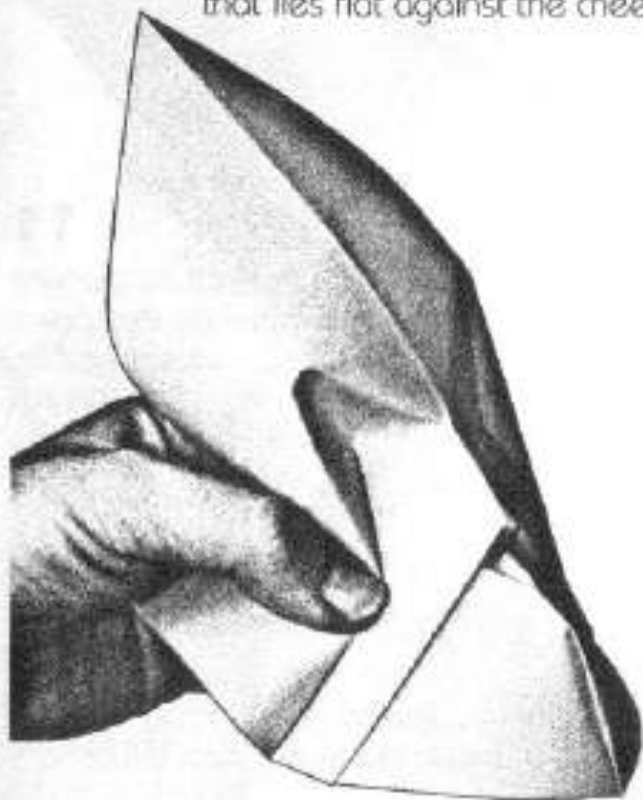
10

After repeating step 9 on the right hand side, your mask should look like this. We need now to create a mountain fold that lies flat against the cheek.



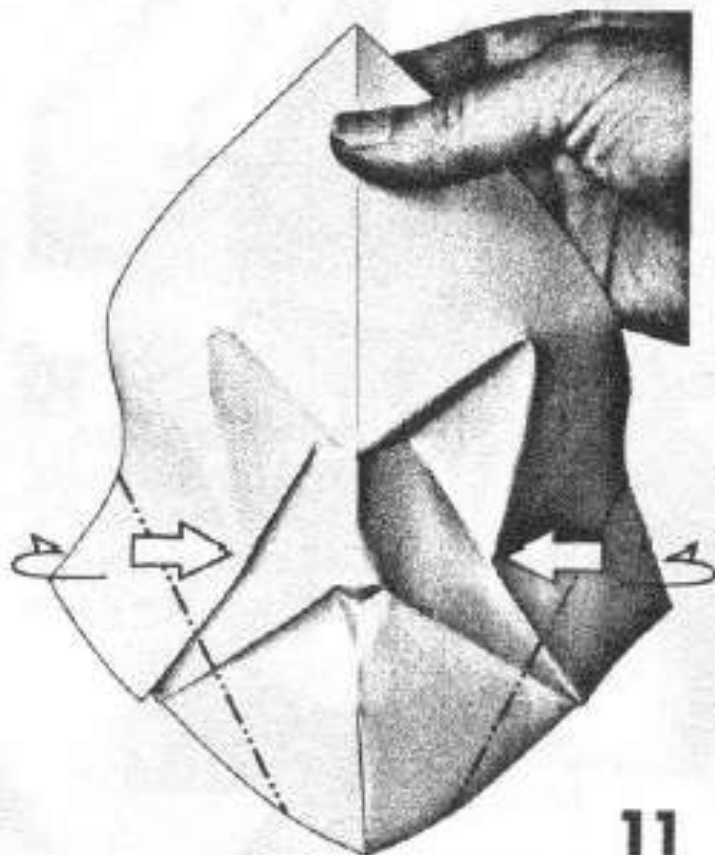
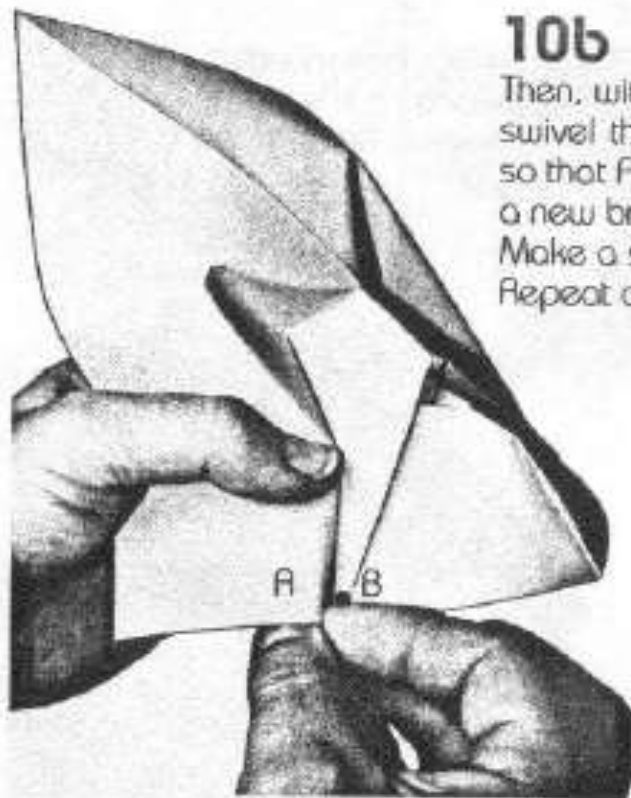
10a

First, with your left thumb, press the middle of the rounded mountain made before, so that it touches the cheek.



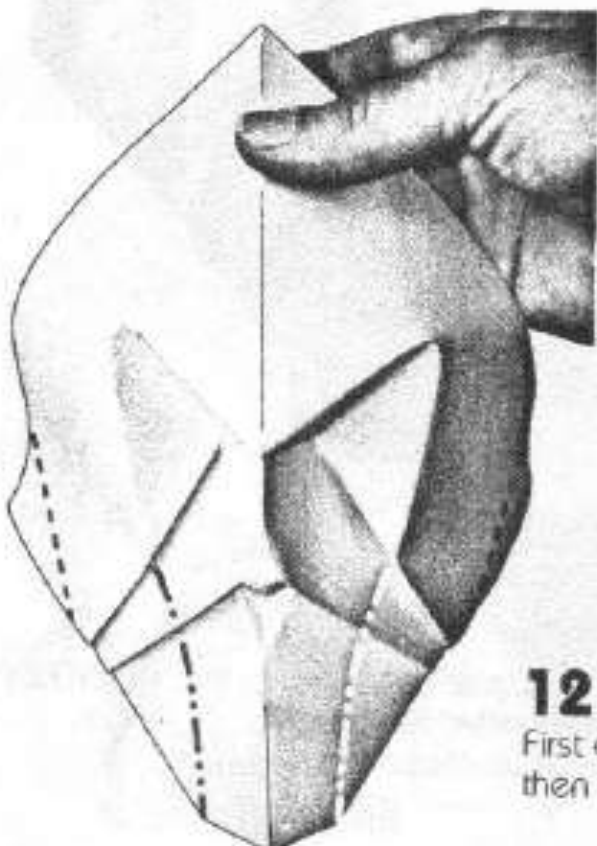
10b

Then, without moving your left thumb, swivel the pleat at the edge of the paper so that A touches B. This will create a new broken crease under your left thumb. Make a sharp crease. Repeat on the right.



11

These 2 new broken creases create tensions that press the cheek layers together. Narrow the mask by folding the left and right corners behind, as shown.



12

First create rounded mountains (step 12a), then create ears by making valleys (step 12b).

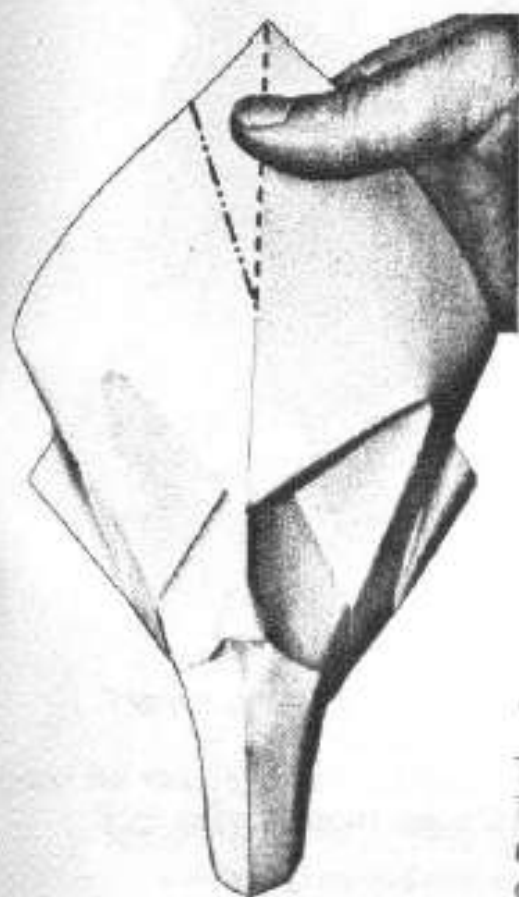
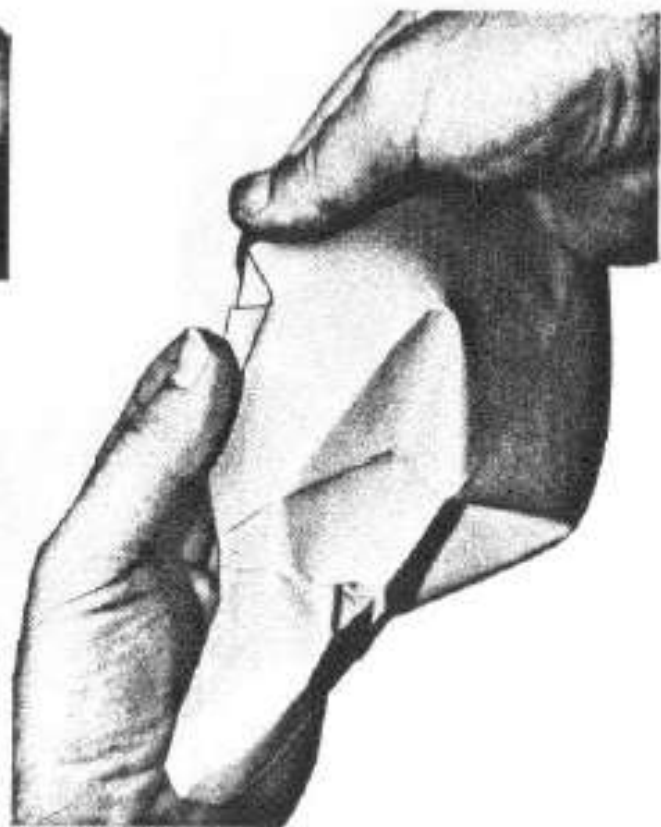
12a

Creating the rounded mountain.



12b

To give the ears more volume,
curl the paper.

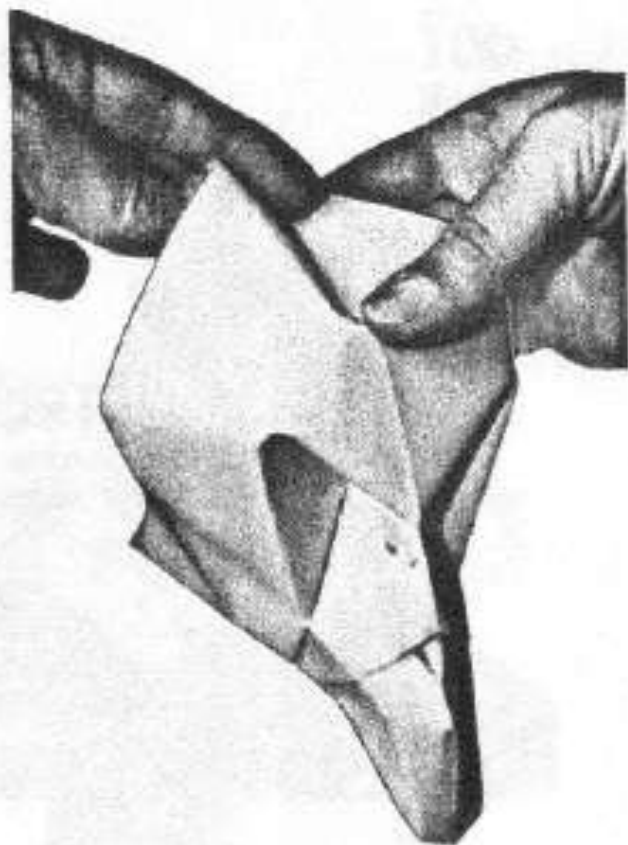


13

This is the result.
To create the forehead,
make the same kind of pleat
as for the chin.

13a

The pleat in progress.



14

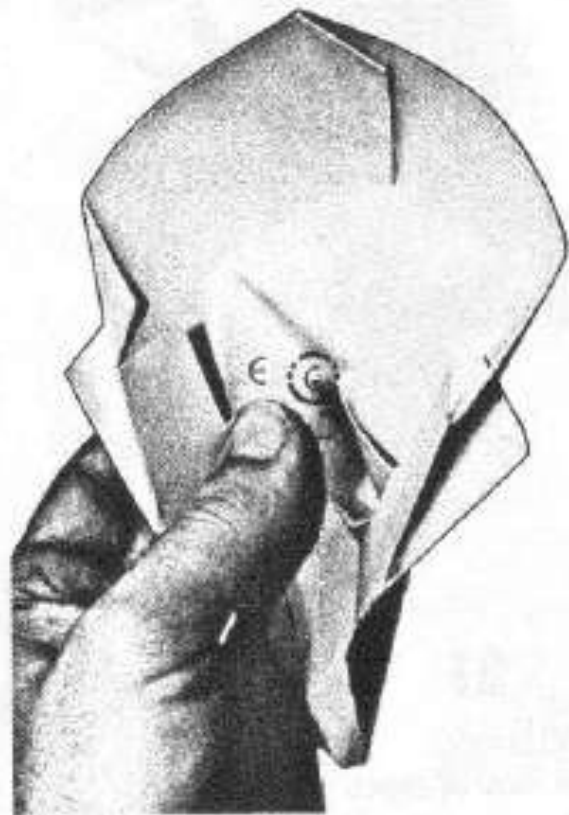
Make the same lock as for the chin, tucking the corner right inside to the centre line. Turn over.

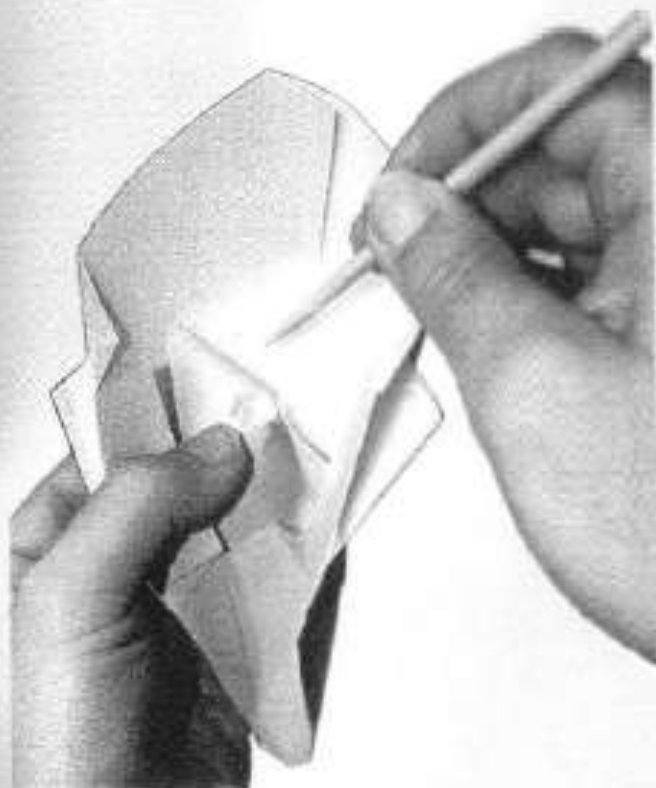


15

INSIDE VIEW.

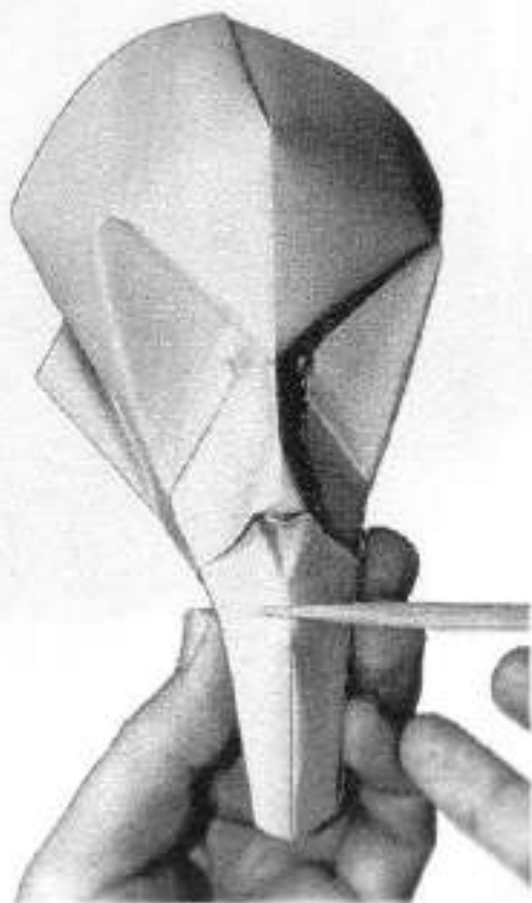
The eyes are made by sinking corner C. To make the sink easier, hold layers D and E together in your left hand. If you want 2 eyes, repeat on the right.





15a and 15b

To finish details such as the eyes, mouth and broken creases, the wonderful MASK MACHINE is very helpful!



16

The mask completed.

The first few times that you make this model, you'll try to make it symmetrically, as though proving to yourself that you can control the paper. But in fact, a symmetrical mask looks "dead". So, practise, and enjoy...

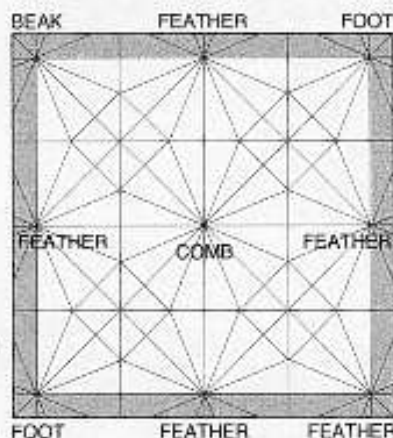
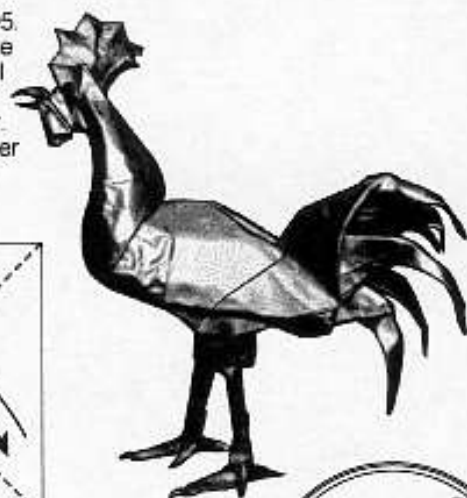
GALLO



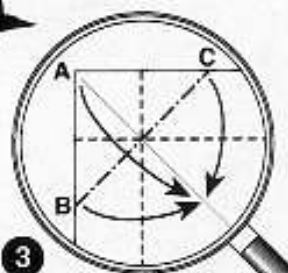
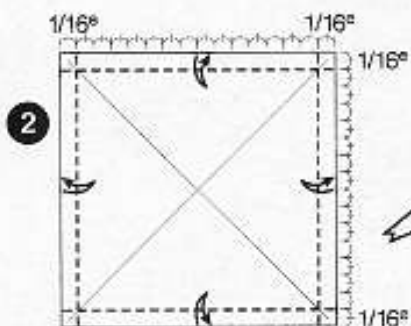
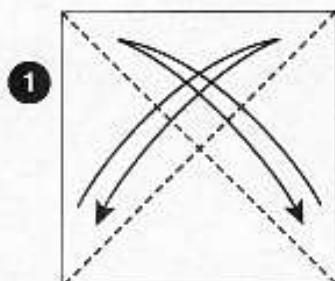
ERIC JOISEL

COQ (ROOSTER)

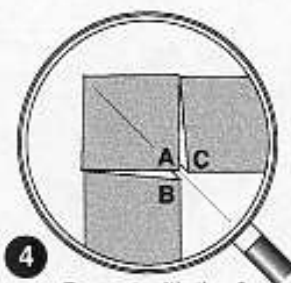
Create by Eric Joisel in 1995.
With a square of paper size
60x60 cm, your model will
measure 16 cm.
The best is metallic paper.
If you have not, take a paper
strong and very thin.



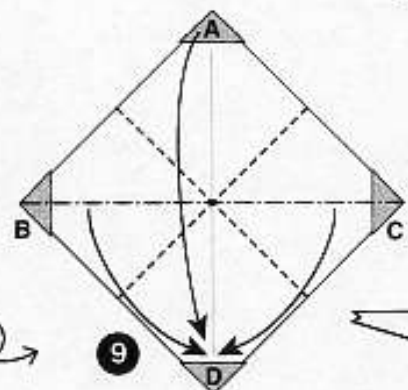
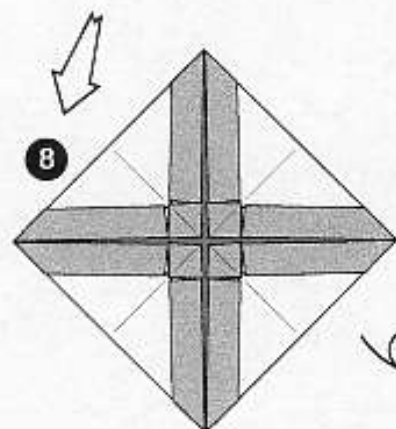
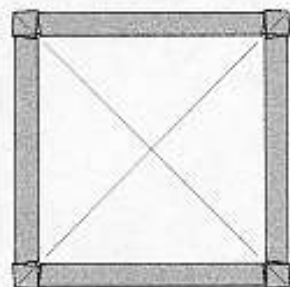
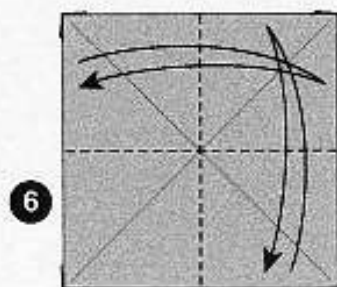
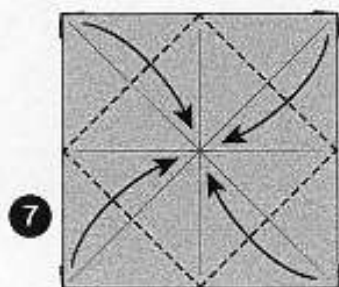
THE ROOSTER UNFOLD :
a classical base with 6 points
and the center. The grey strip is to
made the fingers, the lower beak
and a 6° feather.



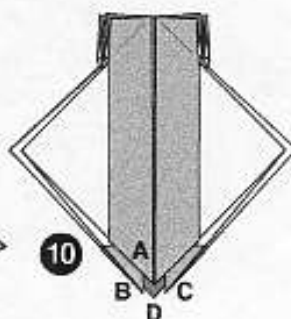
This is the left-up corner.
See the result step 4.

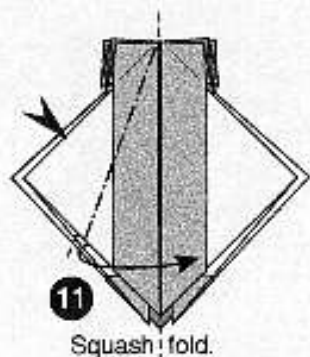


Repeat with the 3
other corners.

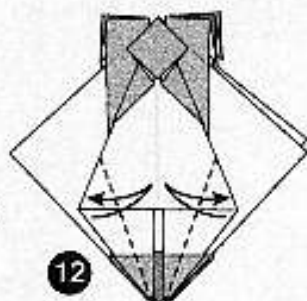


Fold like a preliminary base.

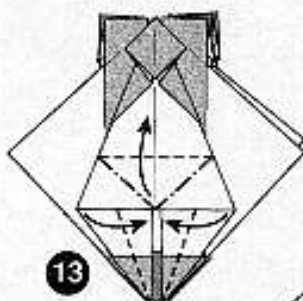




Squash; fold.

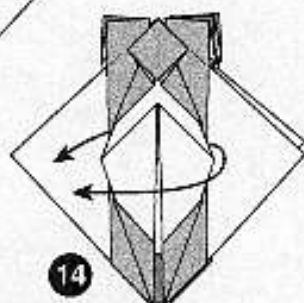


12



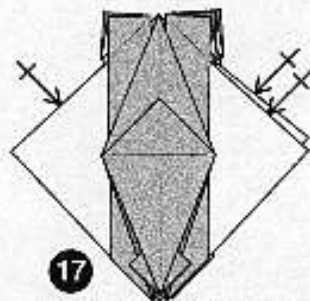
13

Petal-fold.



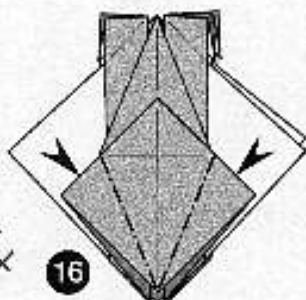
14

Unwrap the loose paper.



15

Squash-fold.

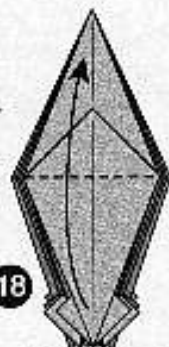


16

Reverse-fold the edges.

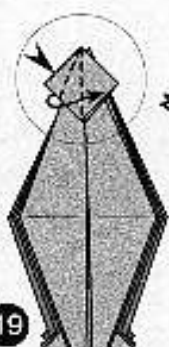
Is it now finished?

Repeat steps 11-16 on the right side and behind.



17

Fold the first flap up.



18

Squash-fold. Only the little square will be drawn in steps 20-23.

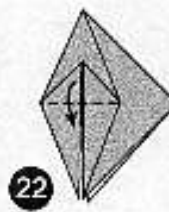


19

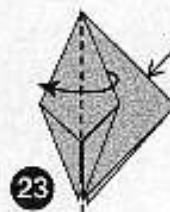


20

Petal-fold.

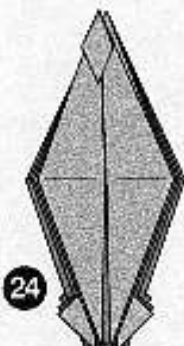


21

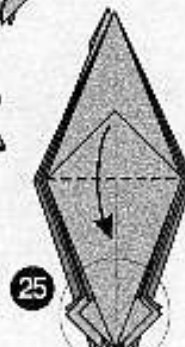


22

Turn the first layer. Repeat steps 19-23 on the right.

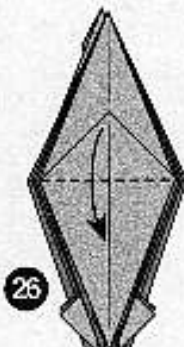


23



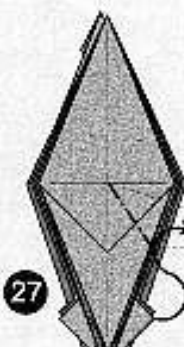
24

Repeat steps 19-24 on the first flap.



25

Reverse-fold the leg (flap with a little square)



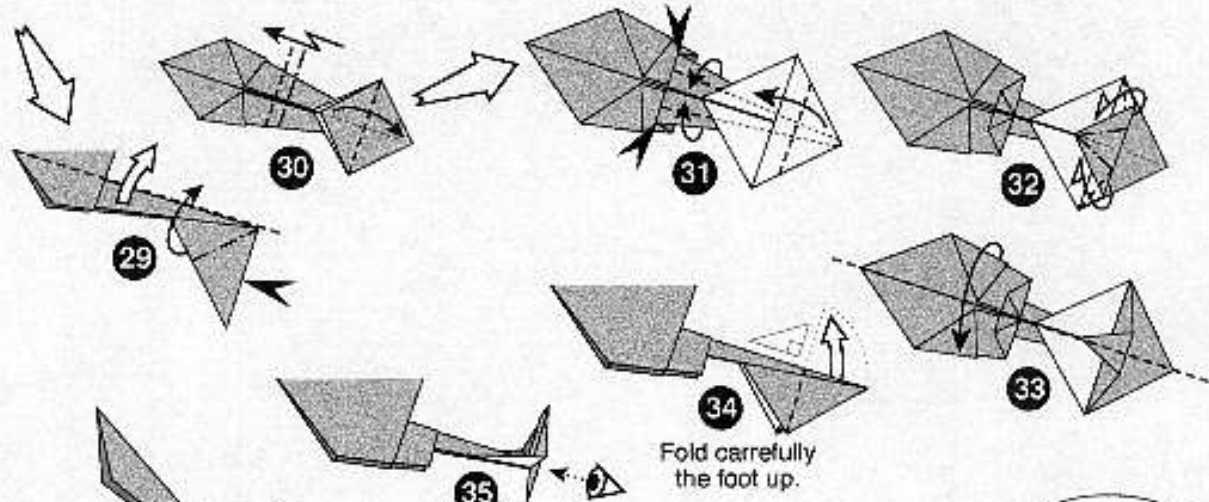
26



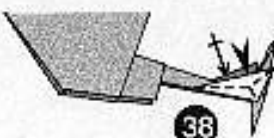
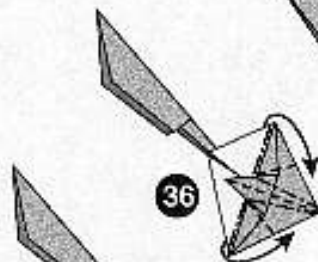
27

Only the leg will be drawn in the following steps.

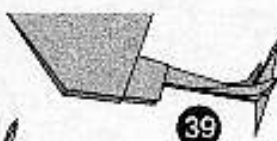
28



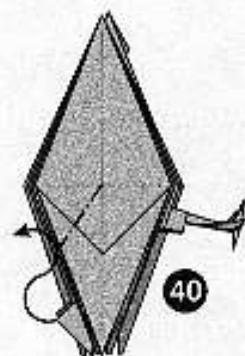
Three-dimensional step.
Steps 36-37 will be
seen by the right.



Rabbit-ear.

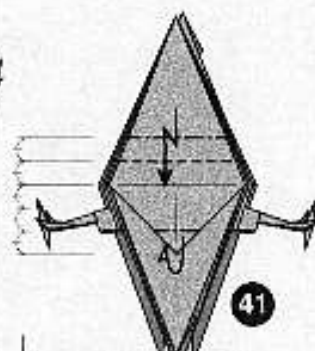


Fold carefully
the foot up.

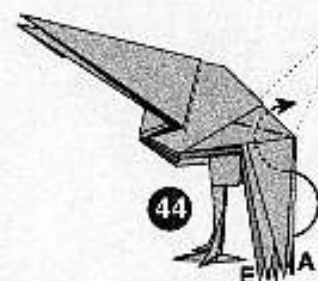
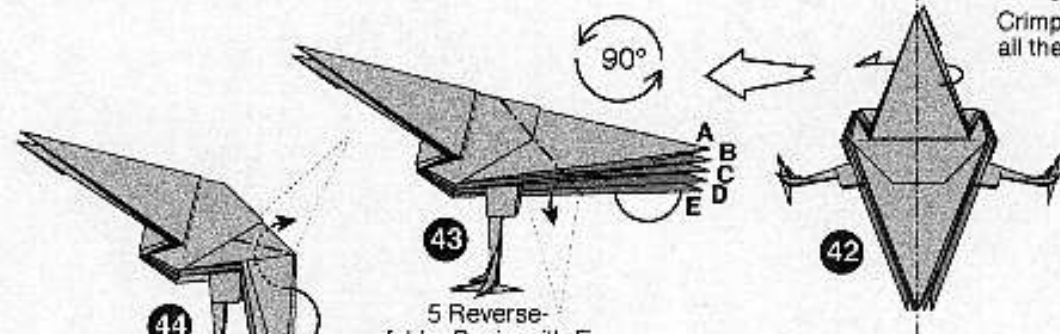


Repeat
steps 27-39
on the left.

Step 40!
Are you mad?



Crimping-fold
all the layers.

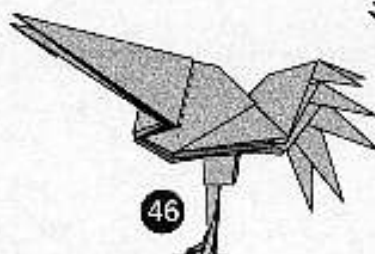


5 Reverse-folds.
Begin with A.

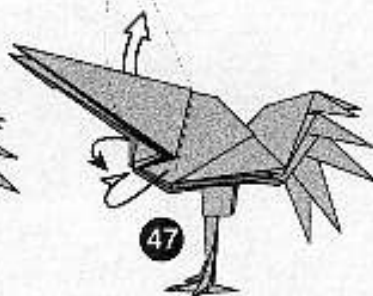
5 Reverse-folds. Begin with E
and finish with A.



5 Reverse-folds.
Fold E a little lower
than D, and so on...

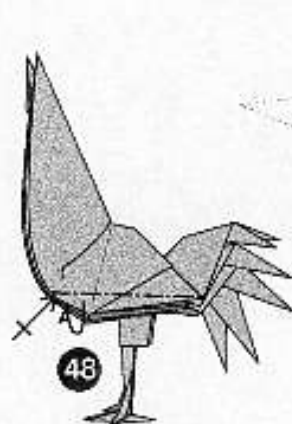


The tail is finished.



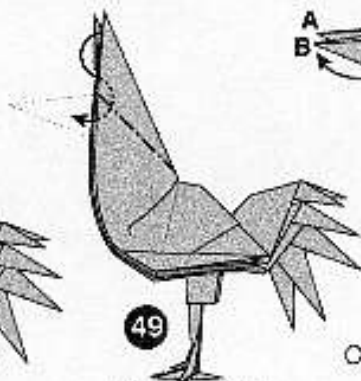
This is Yoshizawa's technic
for bird's neck. Your model
become three-dimensional.

Please, come to eat something!



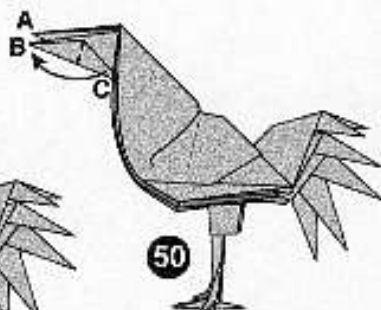
48

Mountain-fold the first layer.



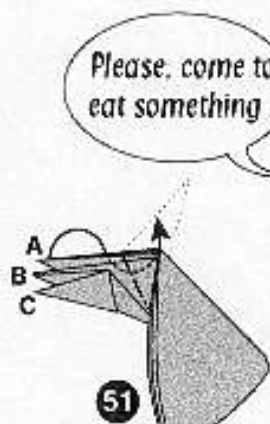
49

Reverse-fold all the layers.



50

Valley-fold flap C.
Only the head will be drawn in following steps.

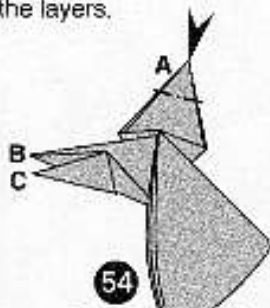


51

Reverse-fold flap A.

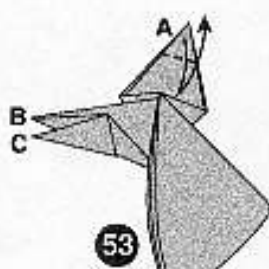


55

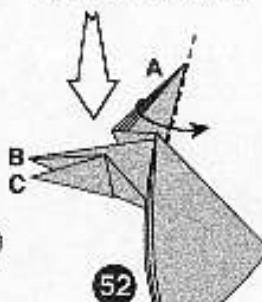


54

Open-sink flap A.
Step 55 show the comb-detail.

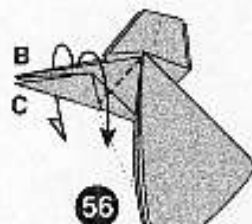


53



52

Turn 2 layers of flap A on the right.
Repeat behind.



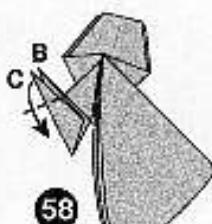
56

Outside reverse fold flap B.



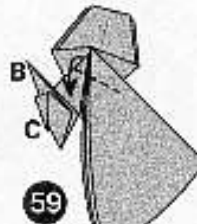
57

Valley-fold the flaps B and C.
The 2 little flaps inside must get down.



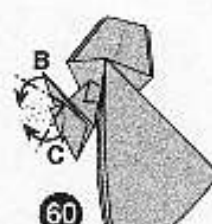
58

Valley-fold flap C.



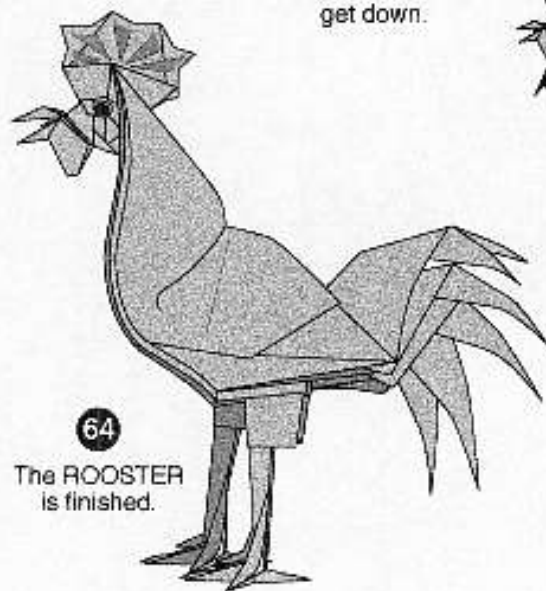
59

Valley-fold.
Repeat behind.



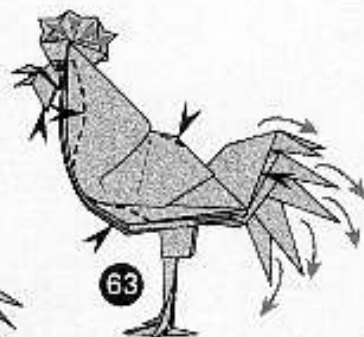
60

Reverse-fold flaps B and C.



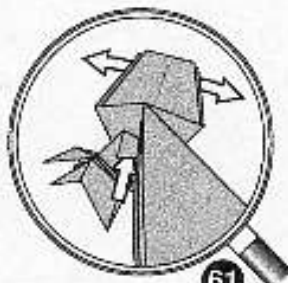
64

The ROOSTER is finished.



63

Model the neck and the feathers.



61

Model the eyes.
Stretch the comb.



62

Model the comb.



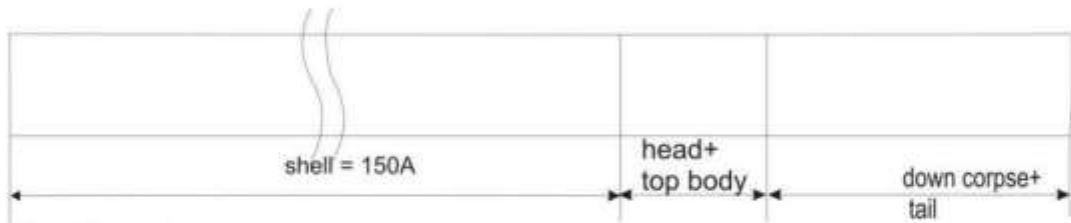
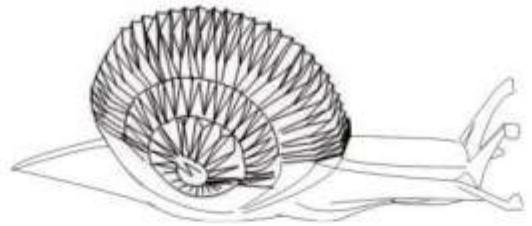
CARACOL...



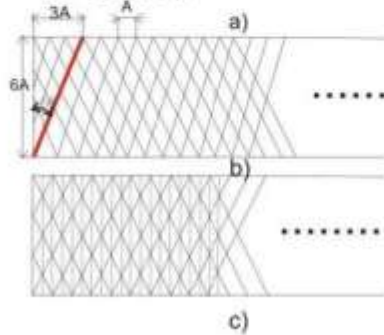
"SNAIL"

AUTHOR ERIC JOISEL

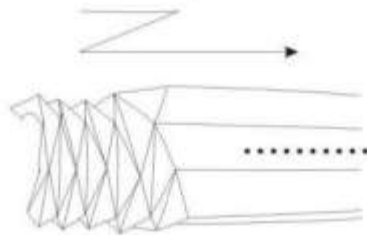
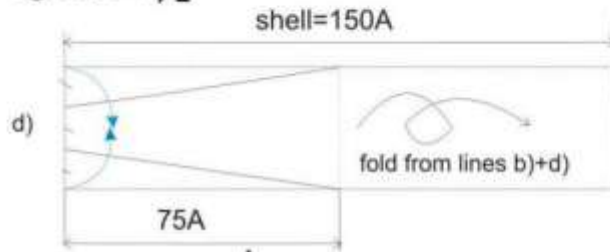
DIAGRAM BY ANDREY ERMAKOV



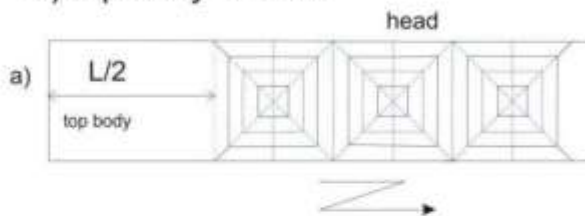
1. Shell



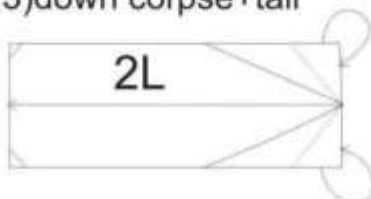
$$\operatorname{tg} \beta = \frac{1}{2}$$



2) top body + head



3) down corpse+tail



model completed



DWARF...



O GNOMO...

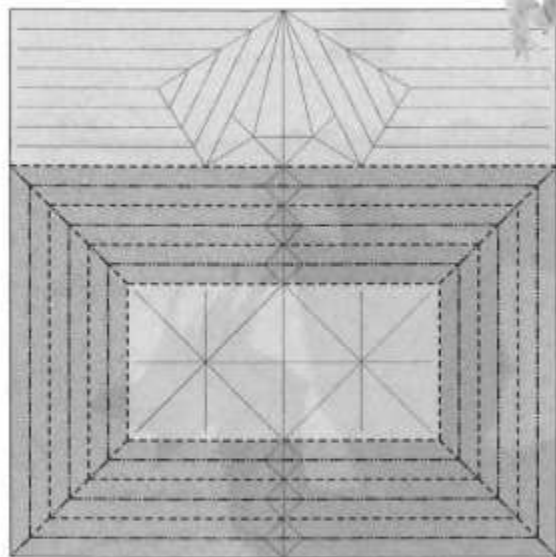
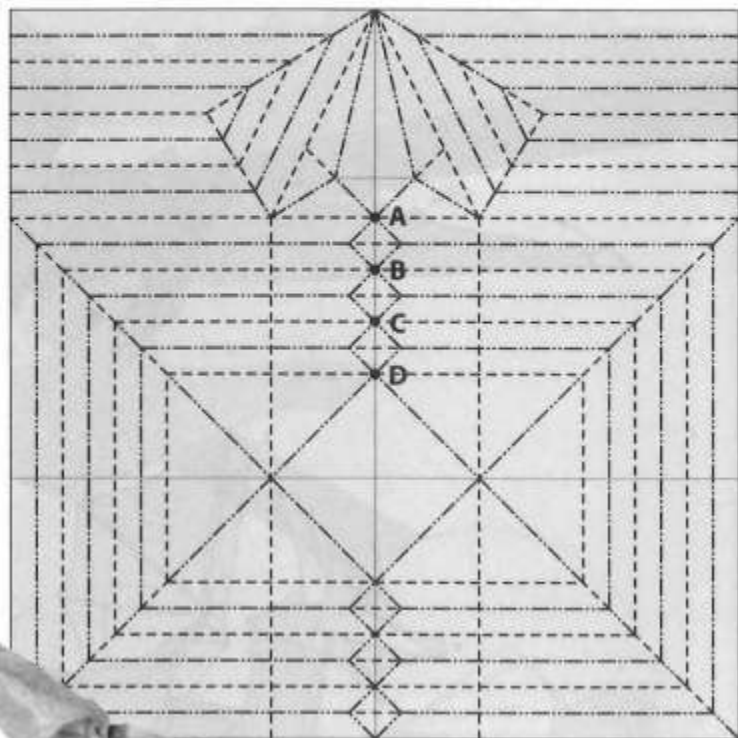
DWARF crease-pattern

© Eric Joisel, 2004



1

In box pleating technique, it's better to use grids divided by 8, that can easily be obtained by folding. The first grid I used for this Dwarf was 24 by 24 (so : 3 then : 8). But the arms were too short, and the corners **A-B-C-D**, used to produce the face details only 3, so not enough. To resolve the problems, this grid is 28 by 28, and is more easily obtained by measuring than folding...



2

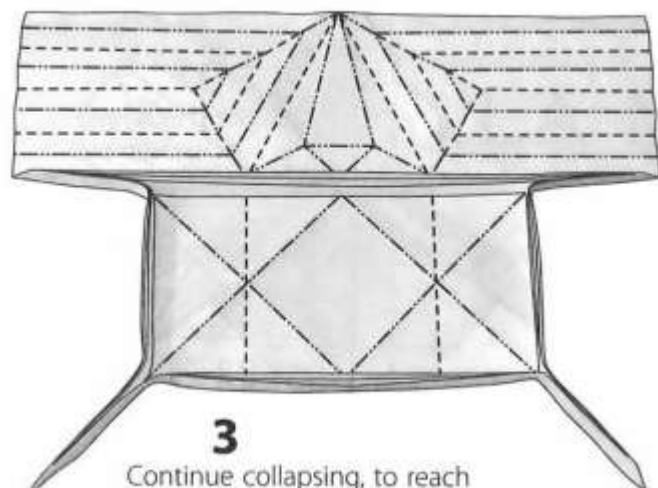
First, fold EVERY precrease from **step 1**. Then, collapse the precreases of the dark grey part.

PAPER:

With the great number of layers, especially in the arms, a thin and strong paper is required. For a comfortable folding experience, a 50 cm square would be ideal. Foil would be easy to work, but a pure hand-made paper, wet-folded, would produce a better model.

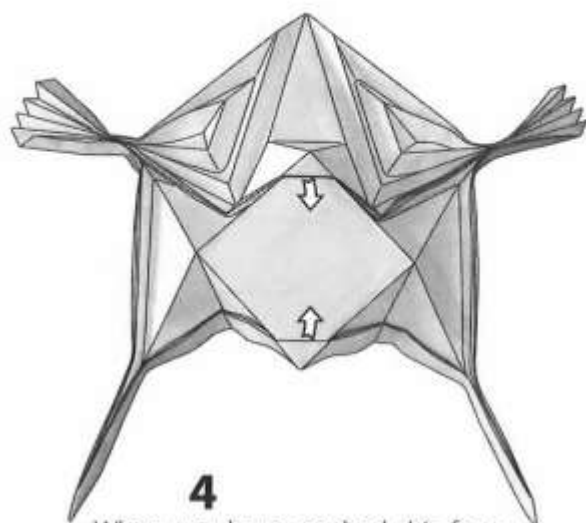
Are you sure
this is not a cat ?





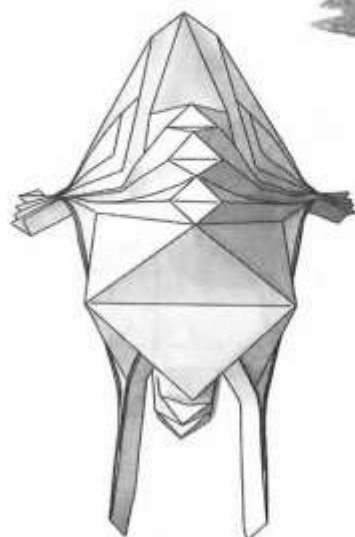
3

Continue collapsing, to reach **step 4**. The use of tiny clothes pegs could help...



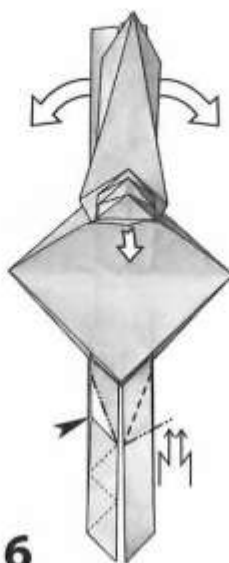
4

When you have reached this form, partially unfold the intricate layers, to unwrap the white corners shown in **step 5**.



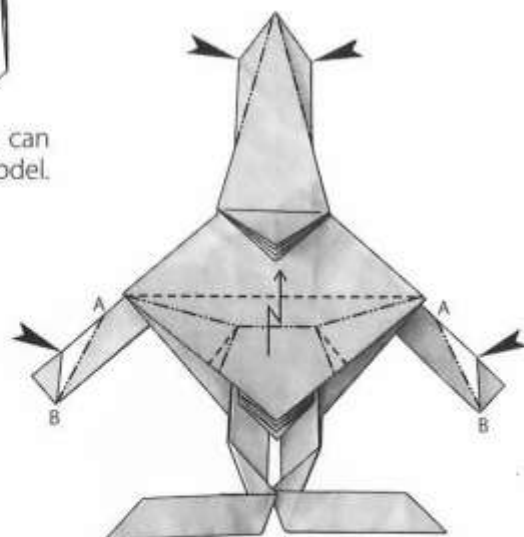
5

Now you can flatten the model.



6

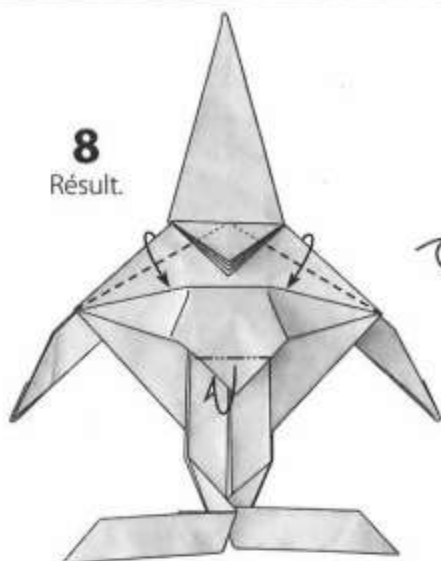
Fold down the arms to see the face take shape. Crimp the feet (as indicated on the right leg), after sinking the inside white corner (as indicated on the left one).



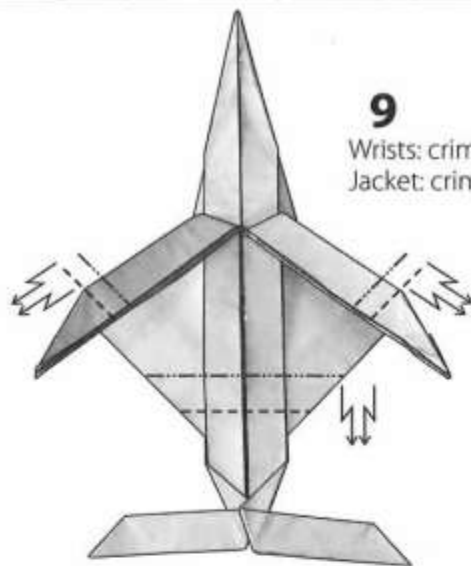
7

Hat: 2 half-open sinks. Trousers: pleat and swivels. Hands: first 2 half-open sinks for the thumbs (white triangles), then realize 3 inside reverse folds on each finger, using **AB** as reference for the first one.

8
Résult.



9
Wrists: crimps.
Jacket: crimps.



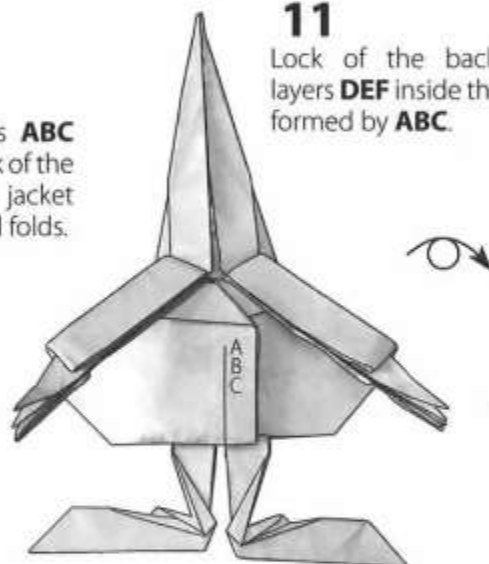
10

Résult. Unfold the 3 layers **ABC** and **DEF**, to prepare the lock of the back. Finish lapels in the jacket (see **step 12**). Ankles: swivel folds.



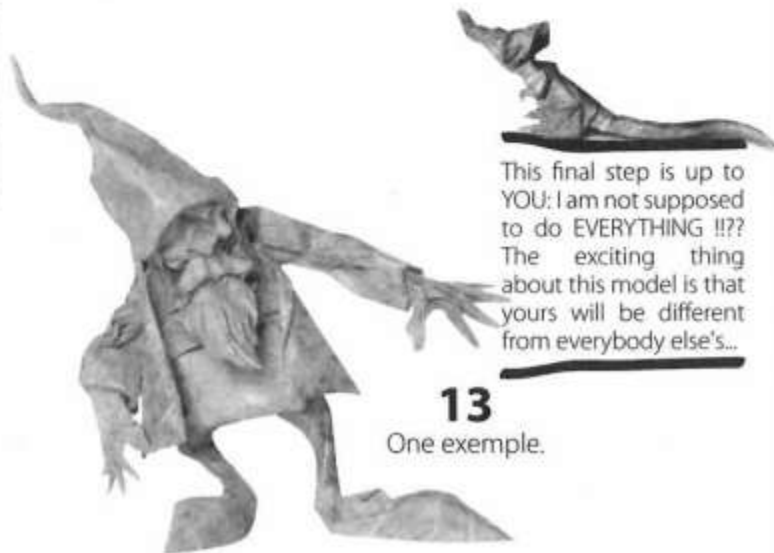
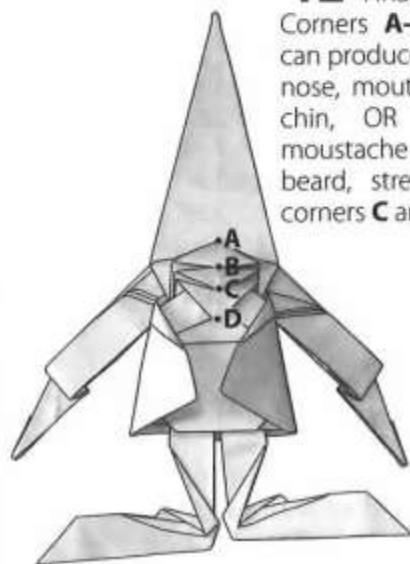
11

Lock of the back: insert layers **DEF** inside the pocket formed by **ABC**.



12 Final steps.

Corners **A-B-C-D** can produce eyes, nose, mouth and chin, OR nose, moustache and beard, stretching corners **C** and **D**.



This final step is up to YOU: I am not supposed to do EVERYTHING !!!
The exciting thing about this model is that yours will be different from everybody else's...

13

One exemple.



JOBIT...

Jobit

Autor: Eric Joisel

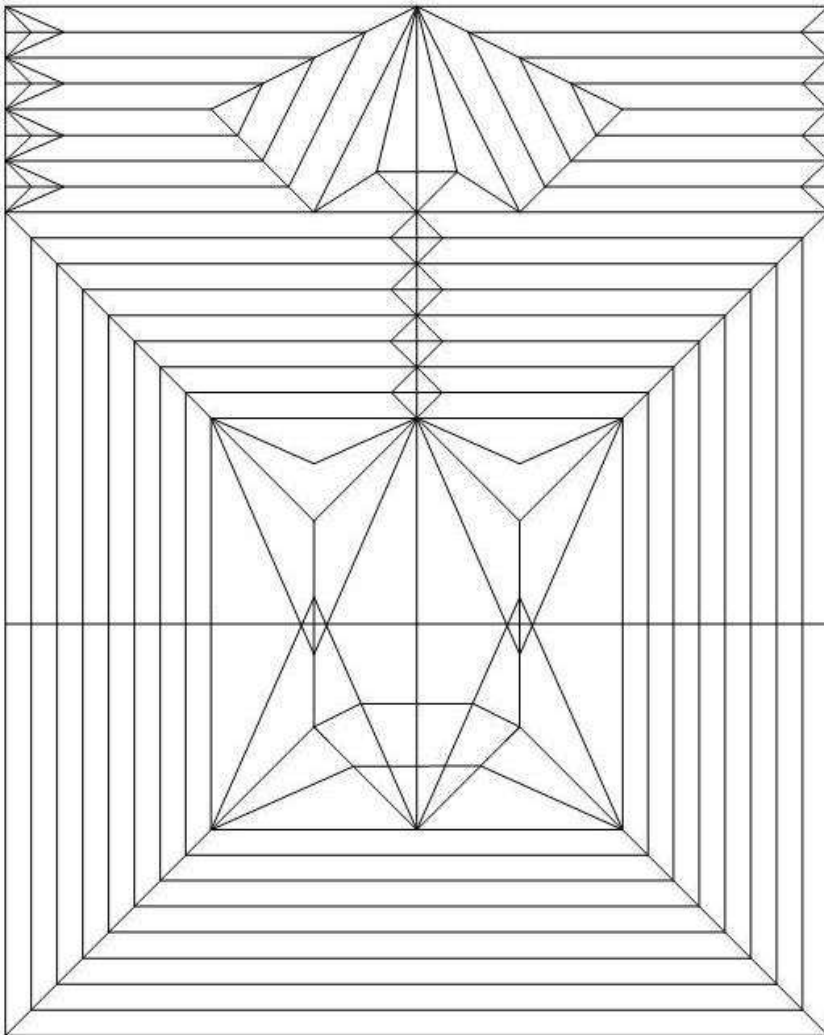
Cp no oficial

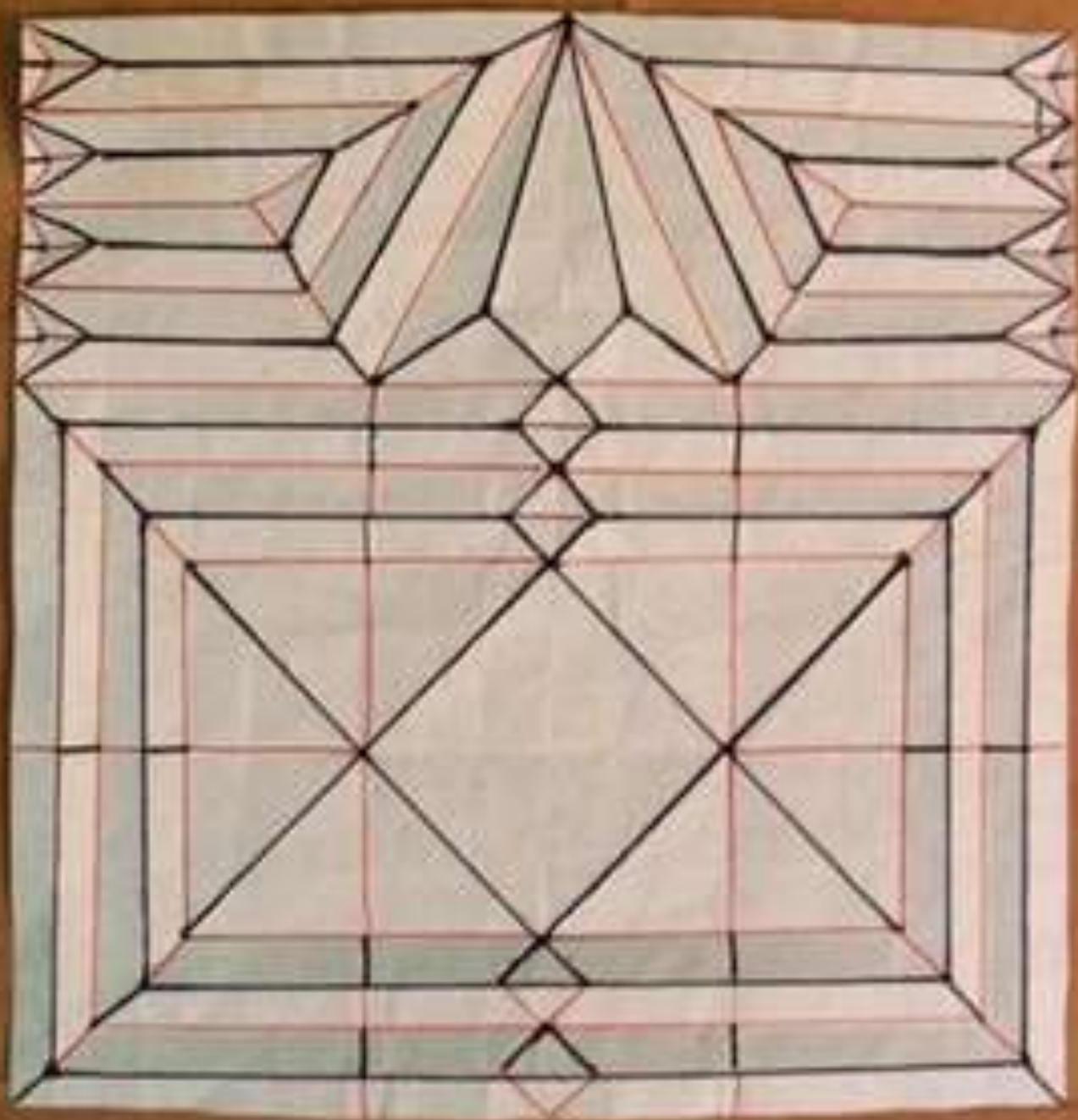
Cp hecho por Edwin Claudio F.

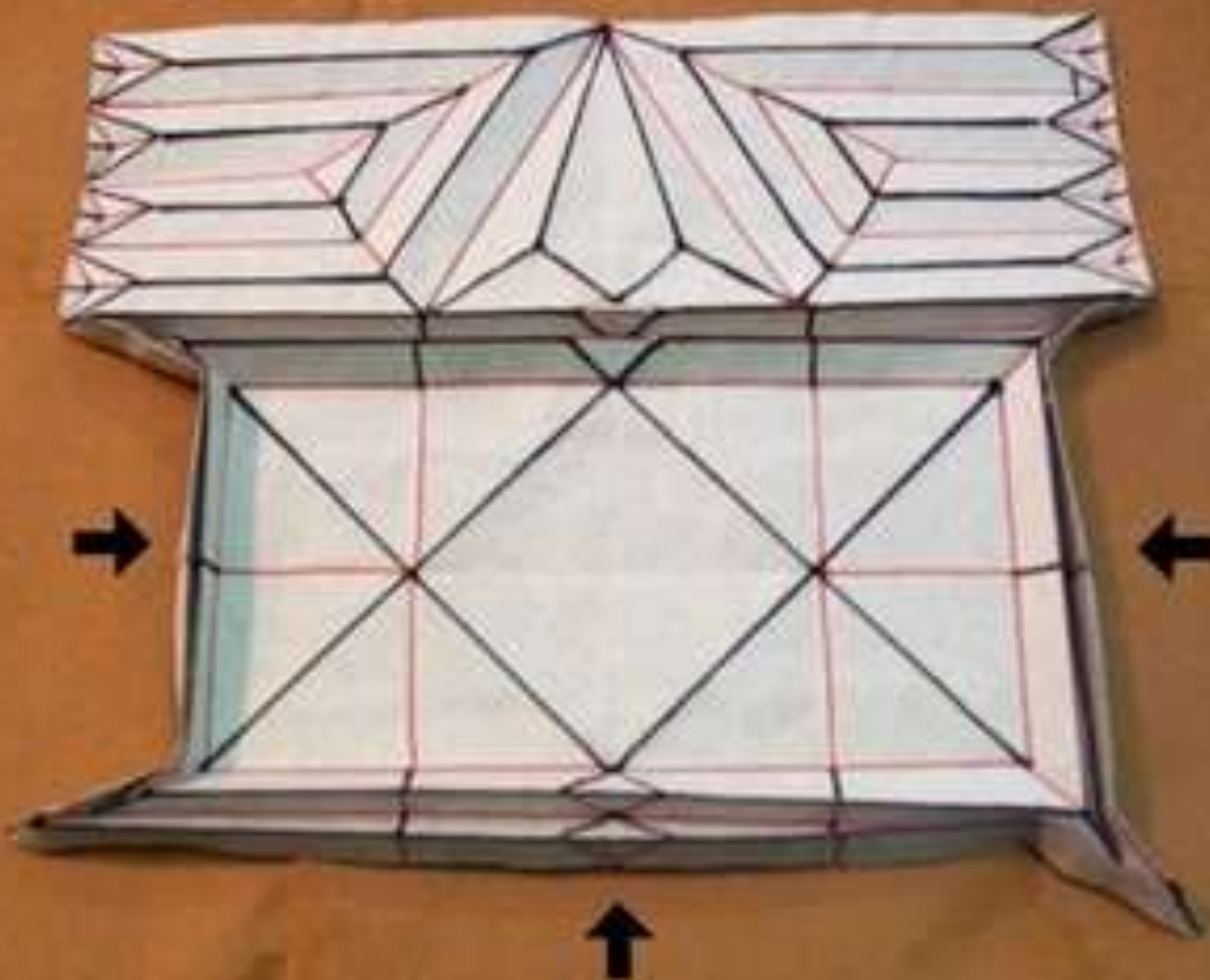
Grupo Free Origami El Alto

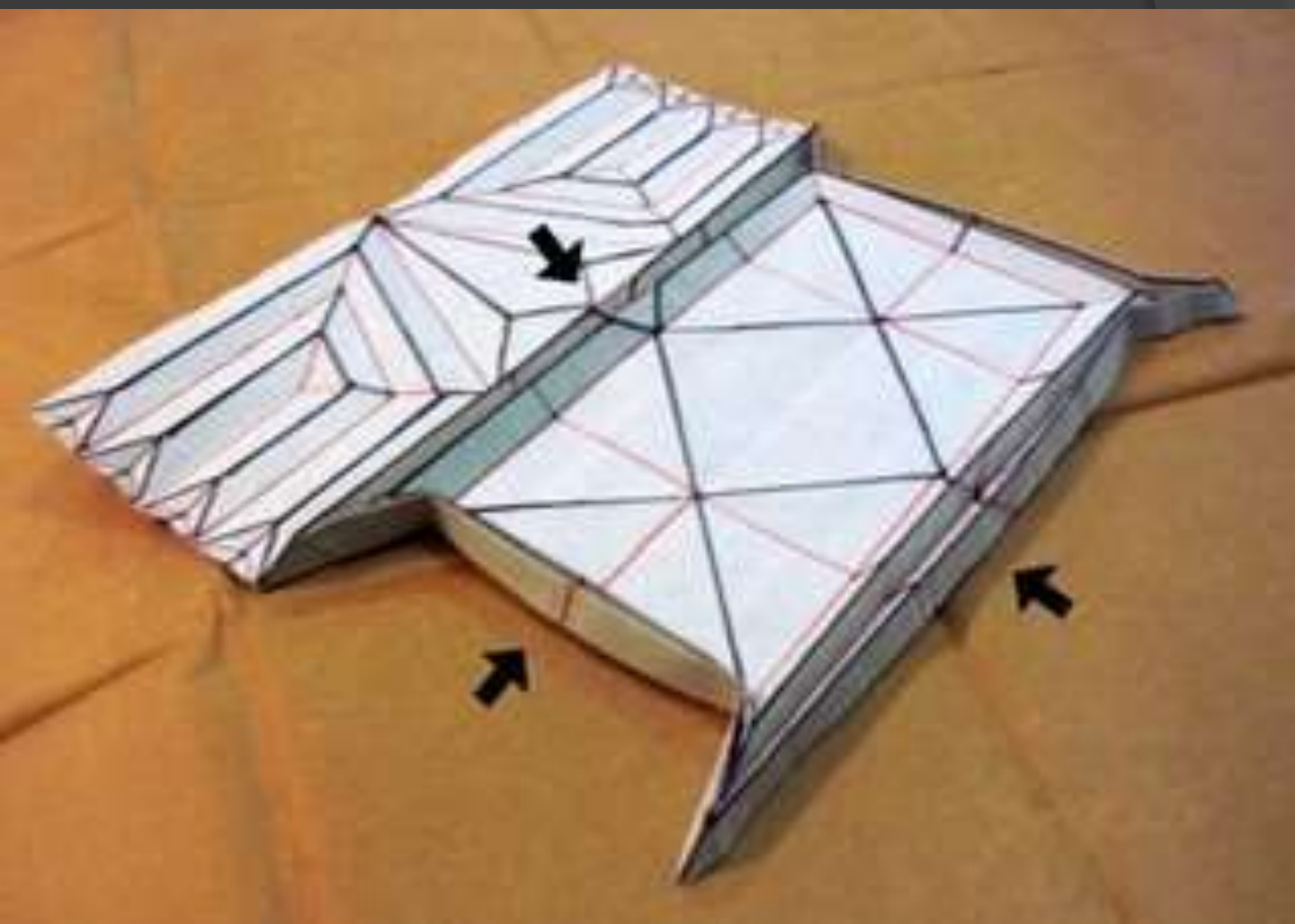
www.origamistasphoenix.tk

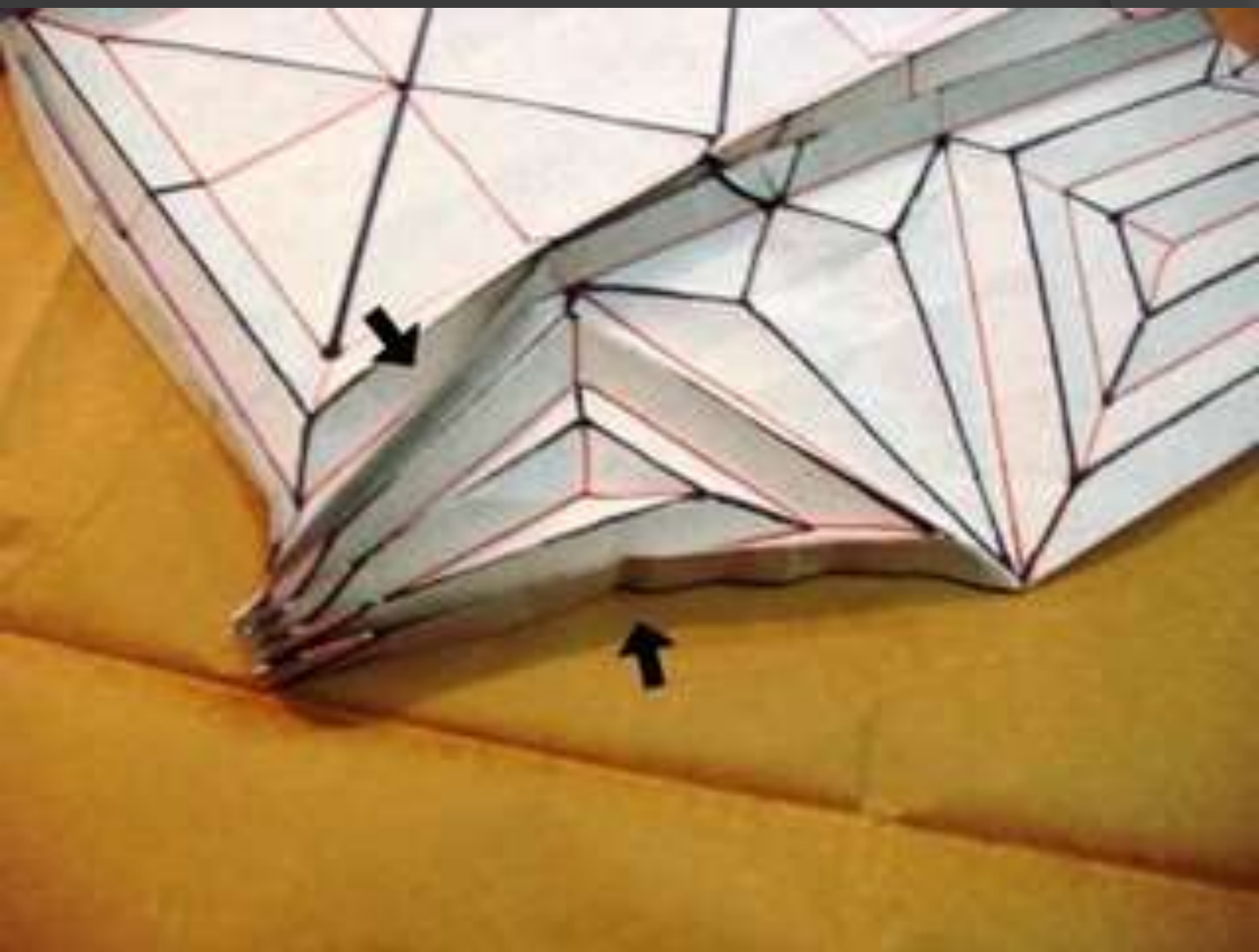
Hola a todos aqui les muestro un modelo que me encanta mucho que es el jobit de Joisel Pero el cp que muestro no es el oficial asi que solo les muestro una foto de como sale el jobit

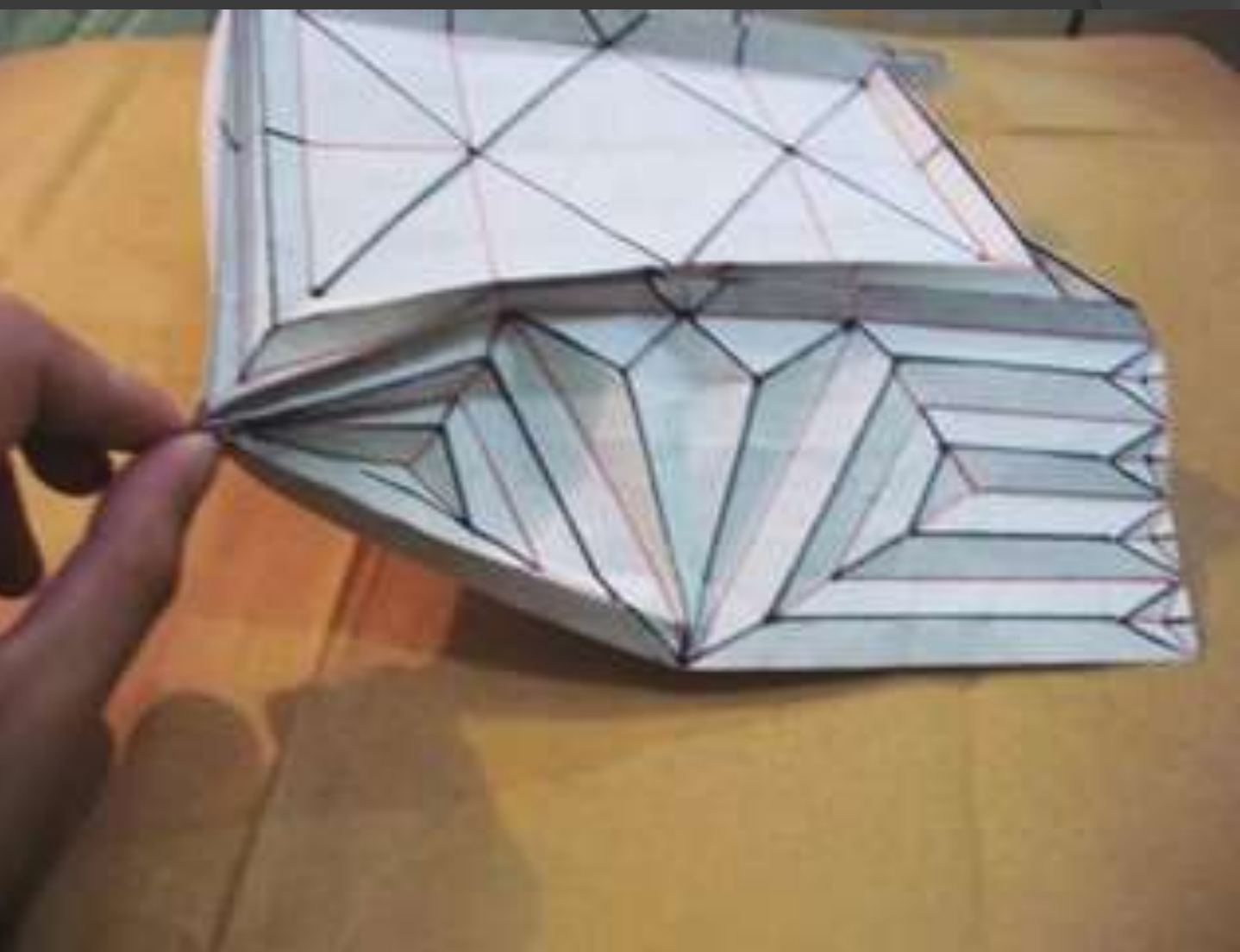


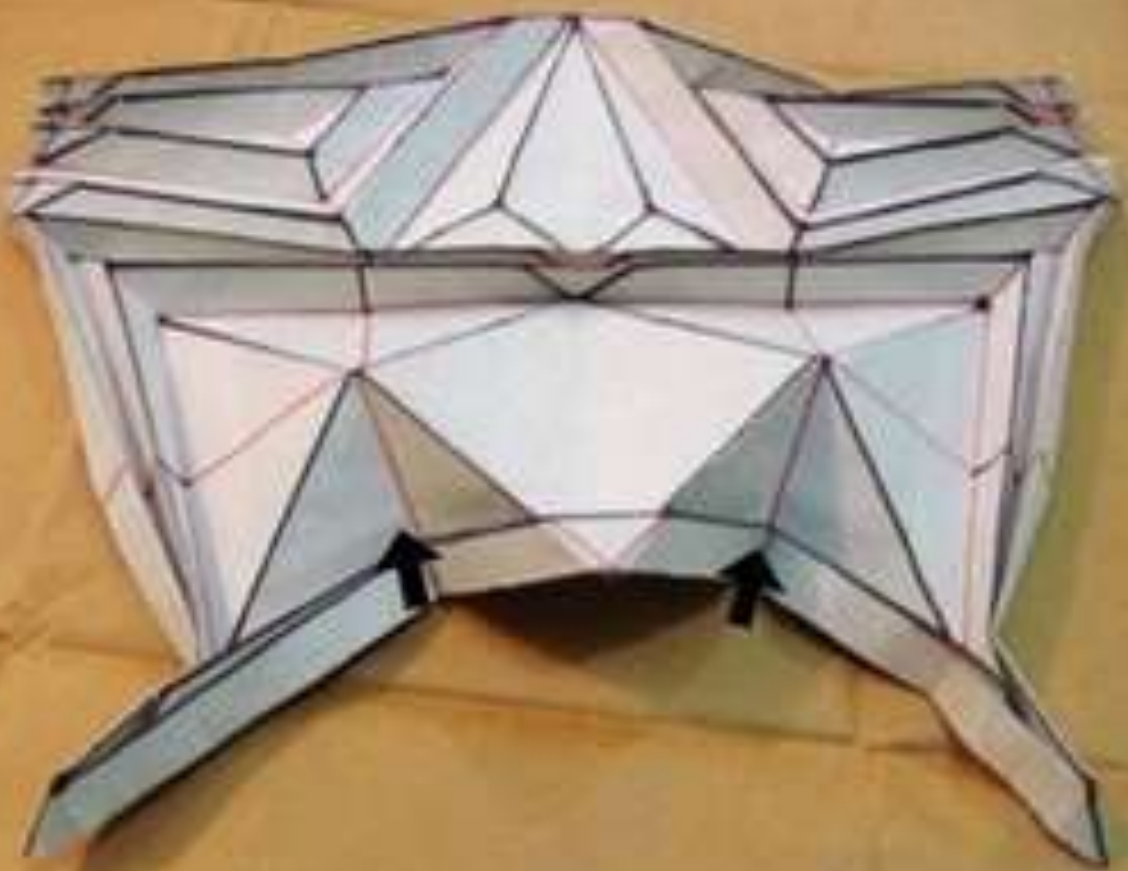


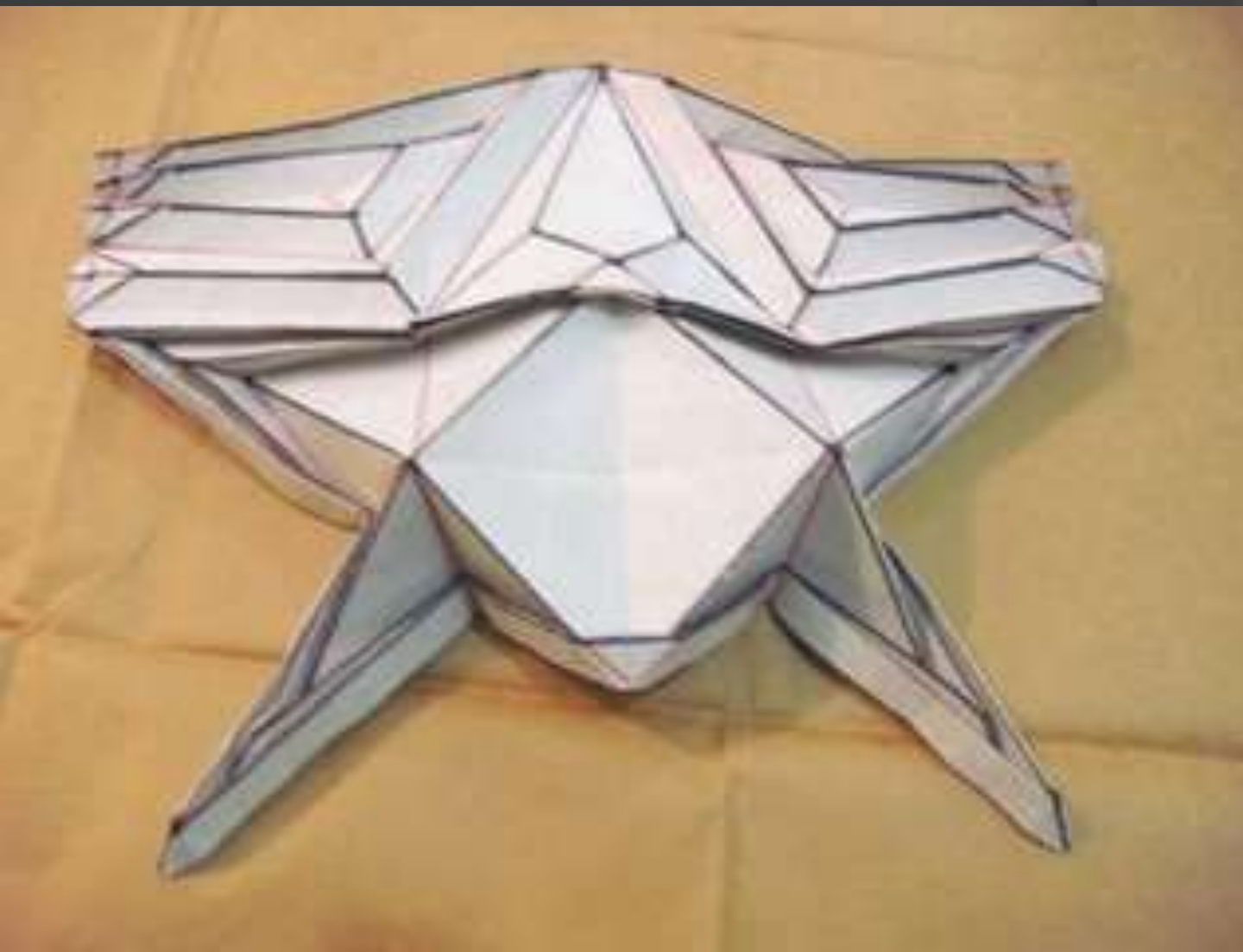








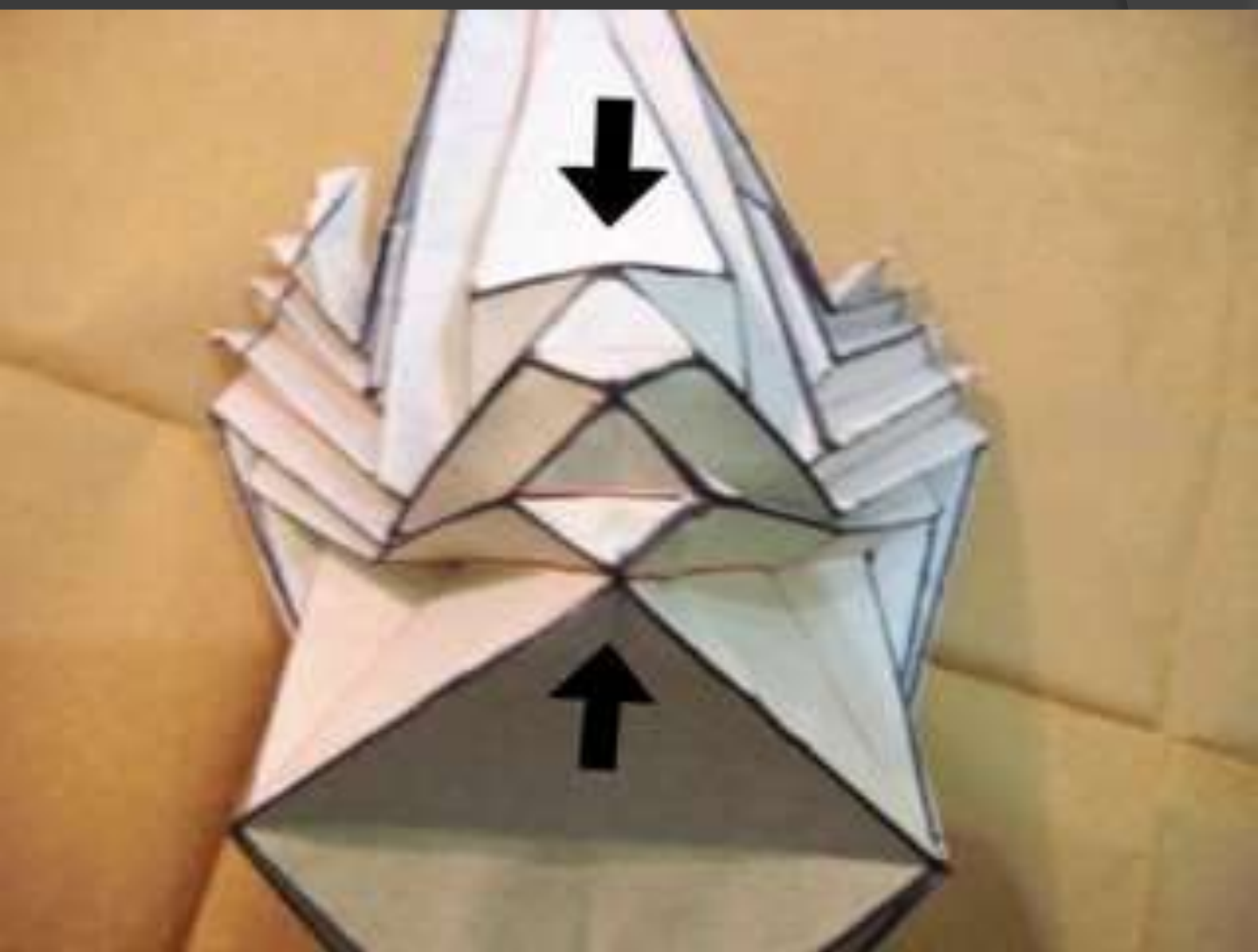










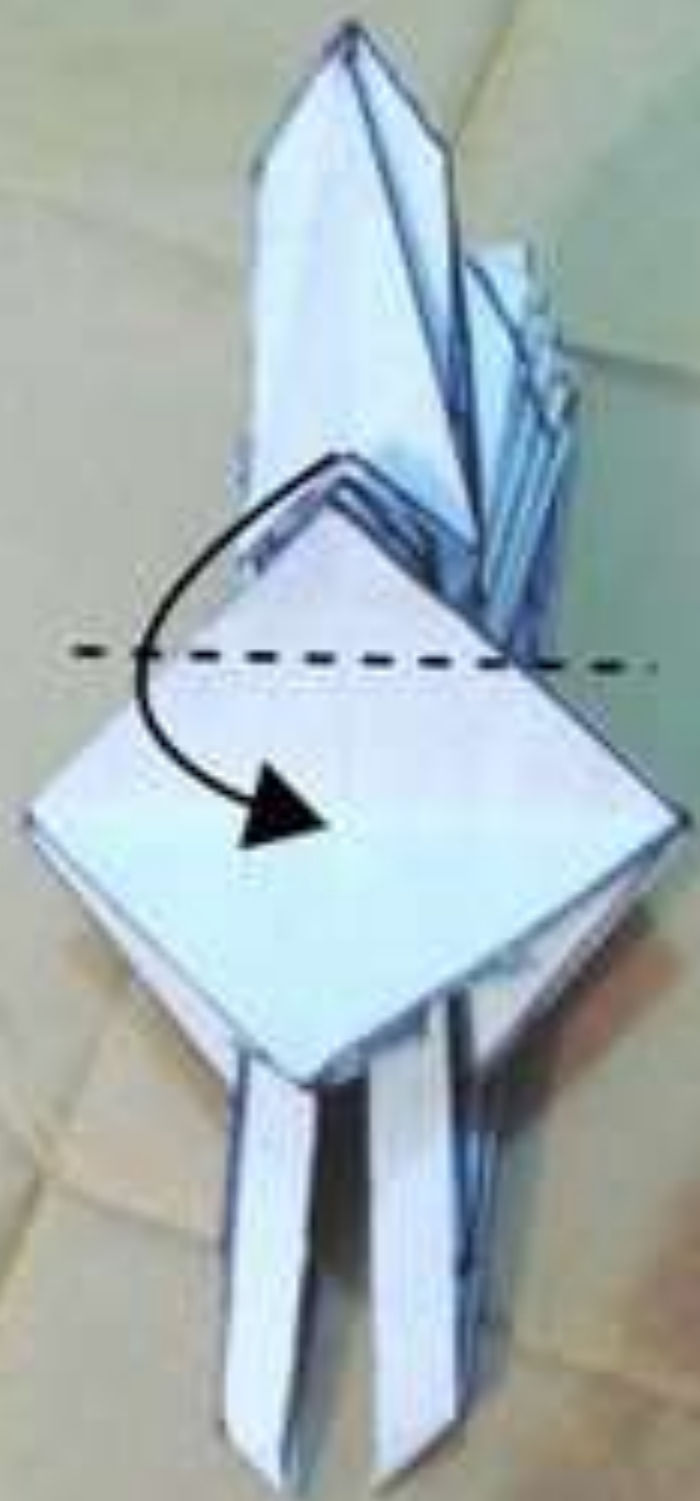














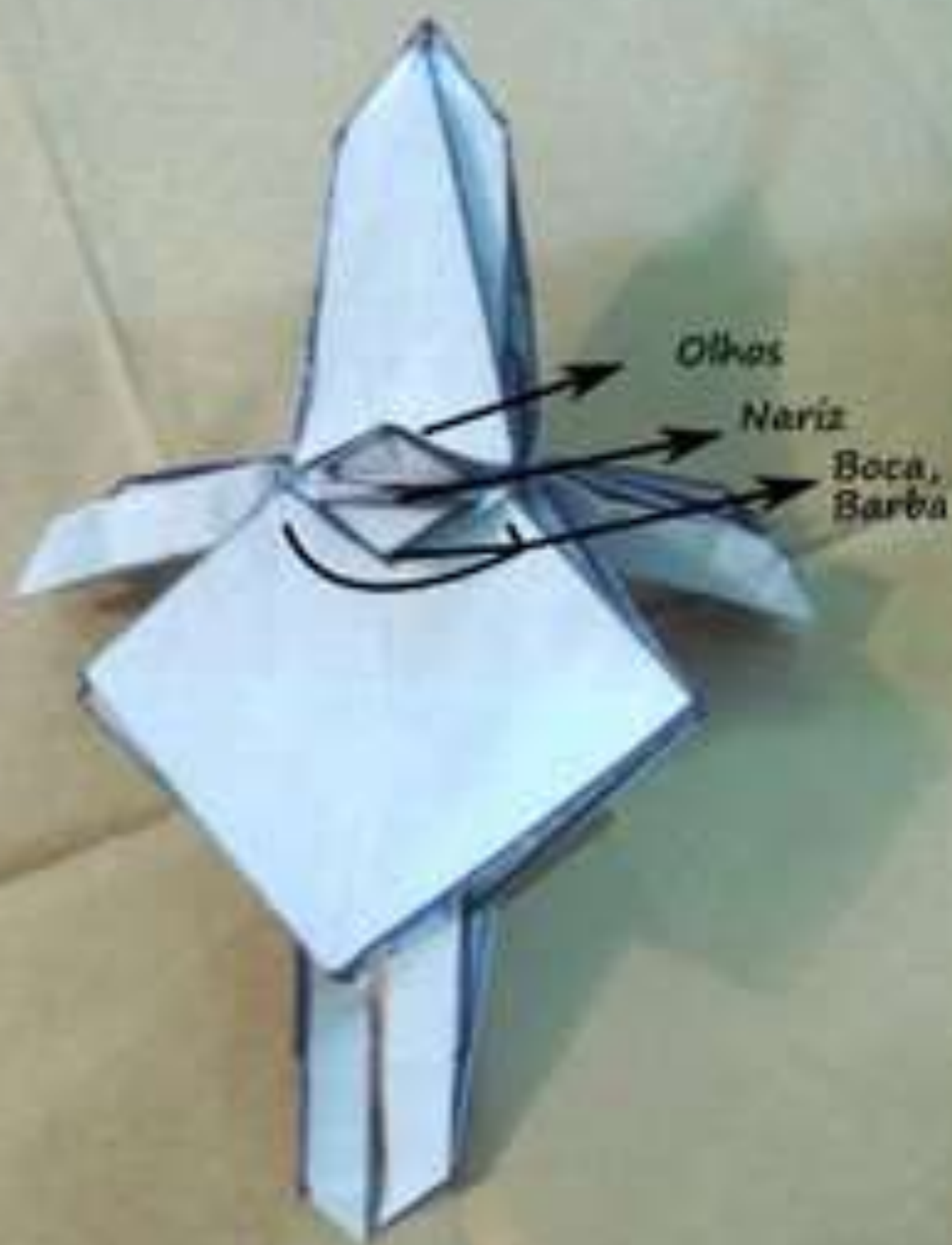














DESDE SU WEB...



Eric Joisel

origami artist

20 rue de Cernay

95110 Sannois

France

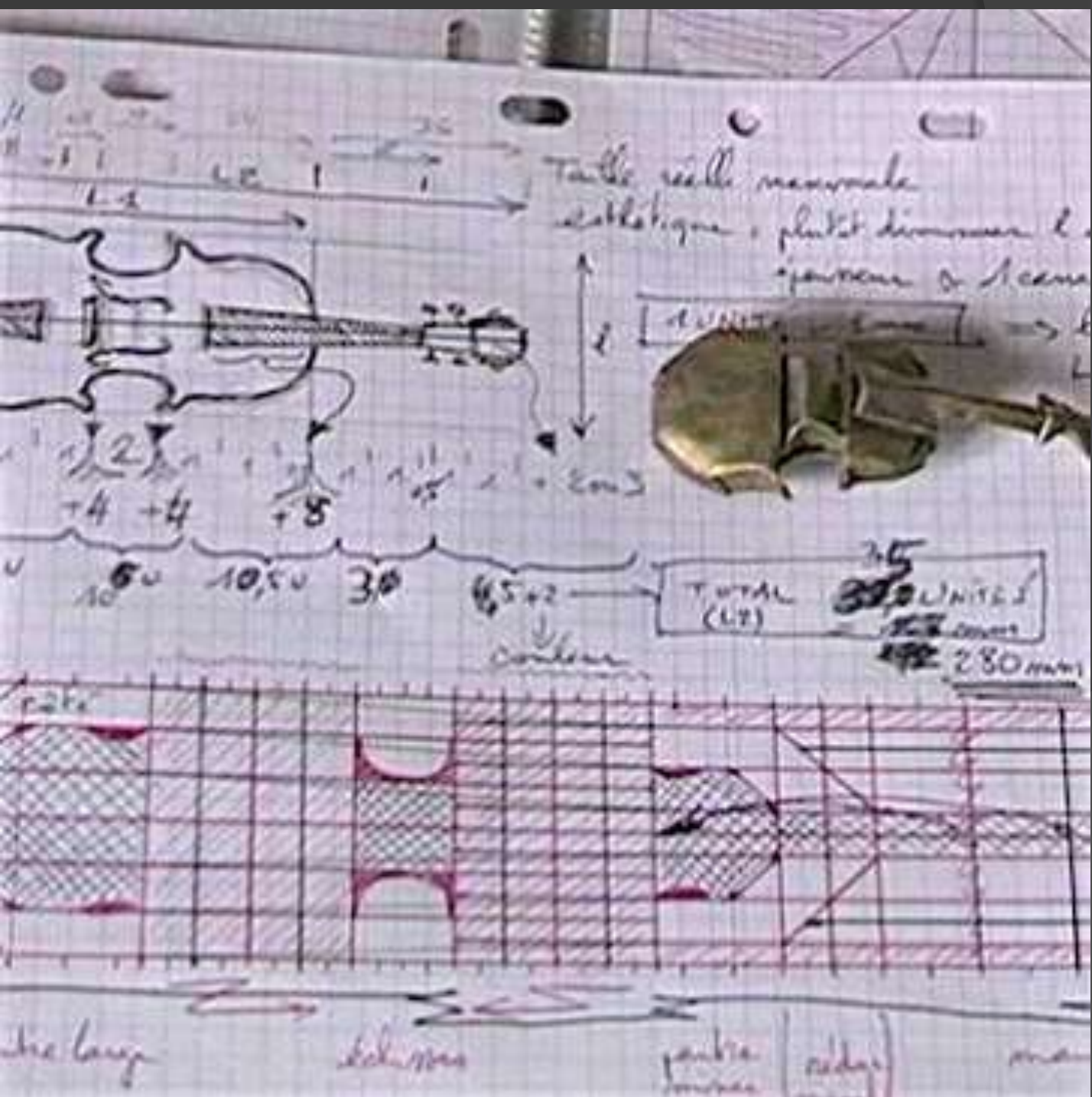
Phone (0033) 1 3025 3720

<mailto:eric.joisel@wanadoo.fr>

PROCESO DE CREACIÓN...



VÍOLÍN





A. Dwarf
one square
(except pickaxe)



B. "Out of geometry"
One rectangle
(Yes, only one !)



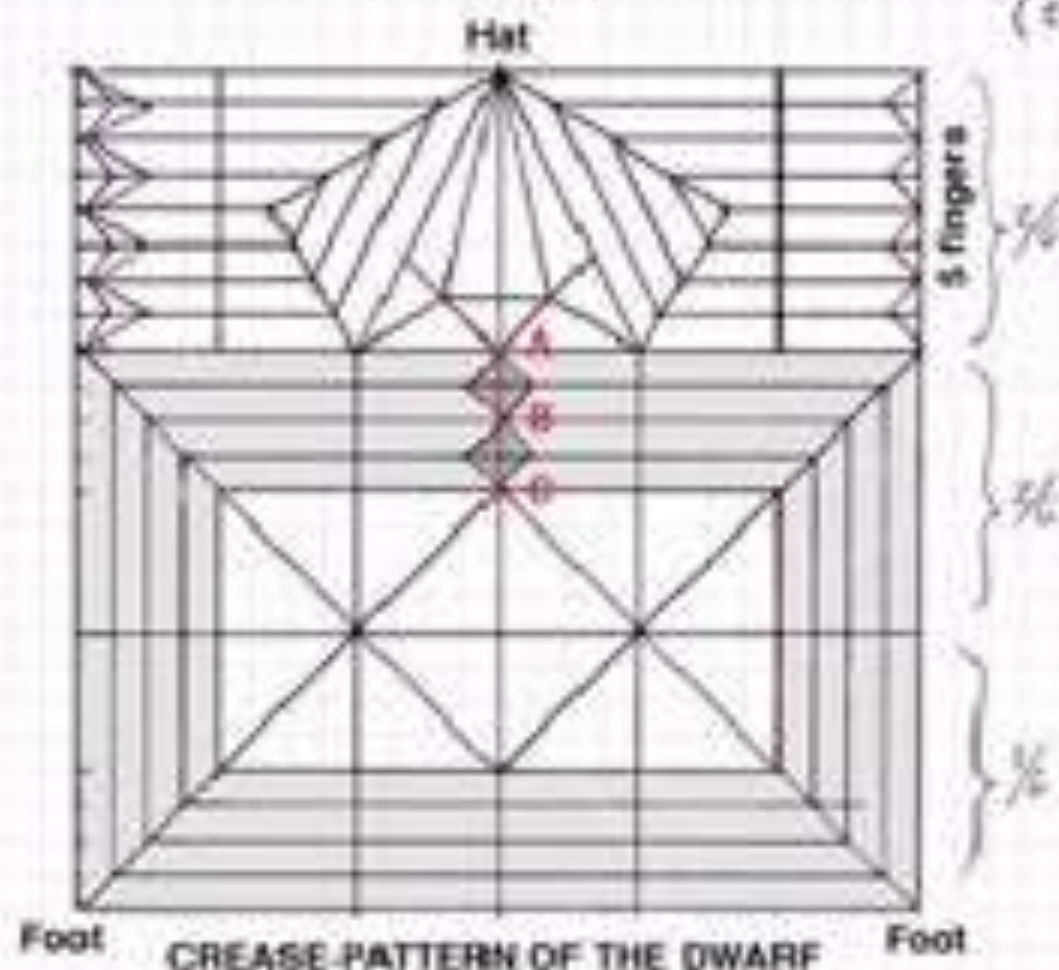
C. Mermaid
One rectangle
(except the base)

Dwarf....



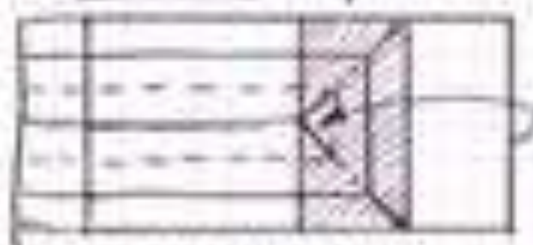
GNOME N°1 — Hain 2000 —

1^{re} étape : 140×110 mm soit carré de 250 mm
(24×24 U)



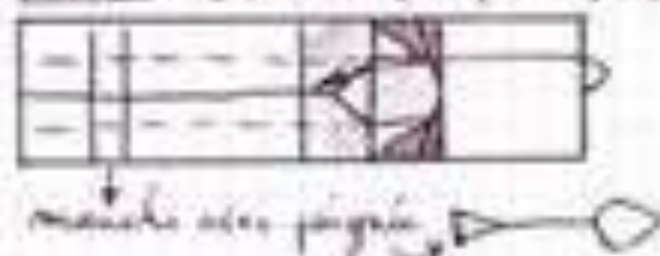
Prochaine : 140×60 (4/5 copies pour coloration argent)

100 mm $\times$ 70 mm



2 colors PICKAXE

Prochaine : 160×40 (4/5 copies pour argent)



2 colors SHOVEL

B. "Out of Geometry" ..



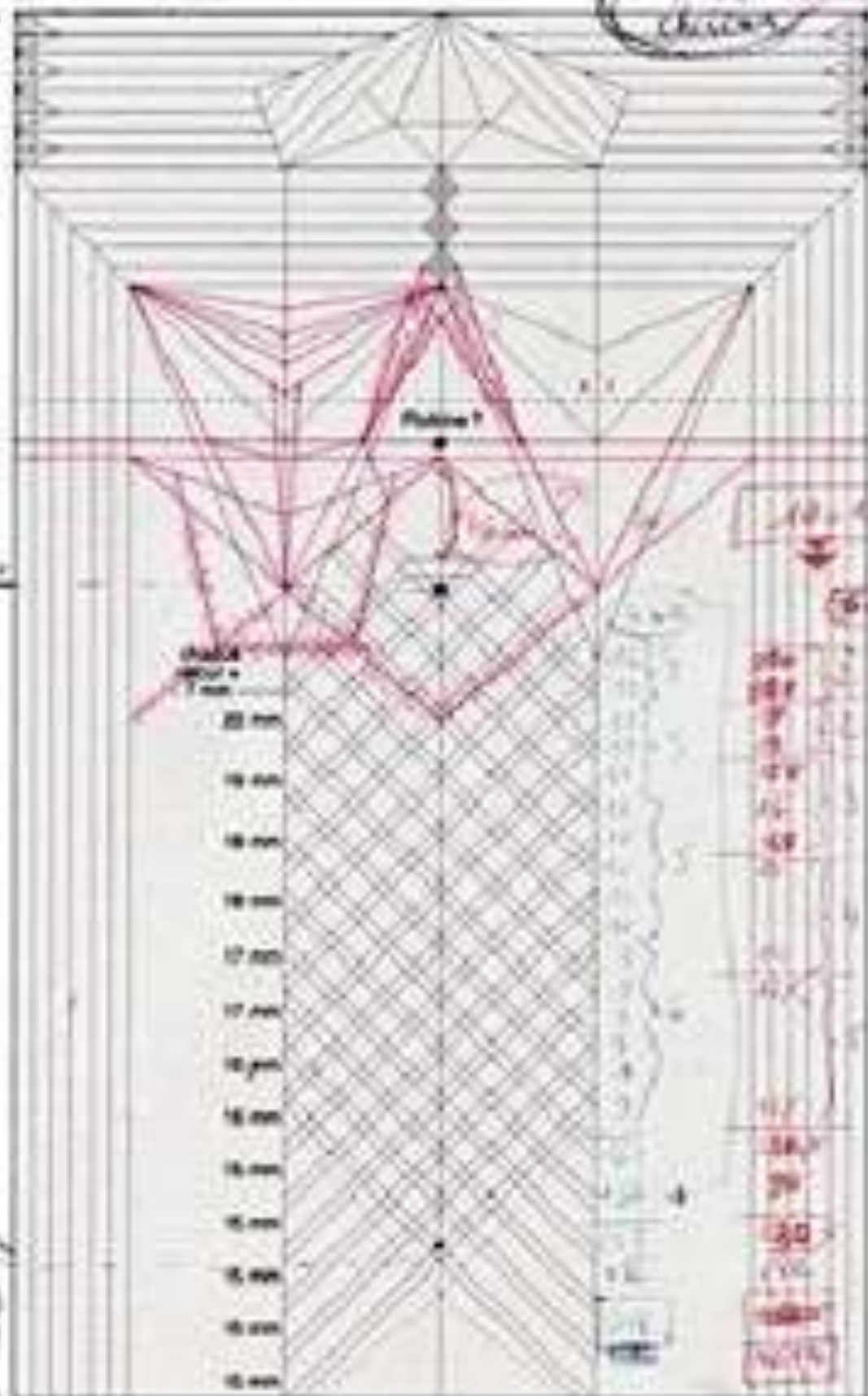
C. Mermaid...



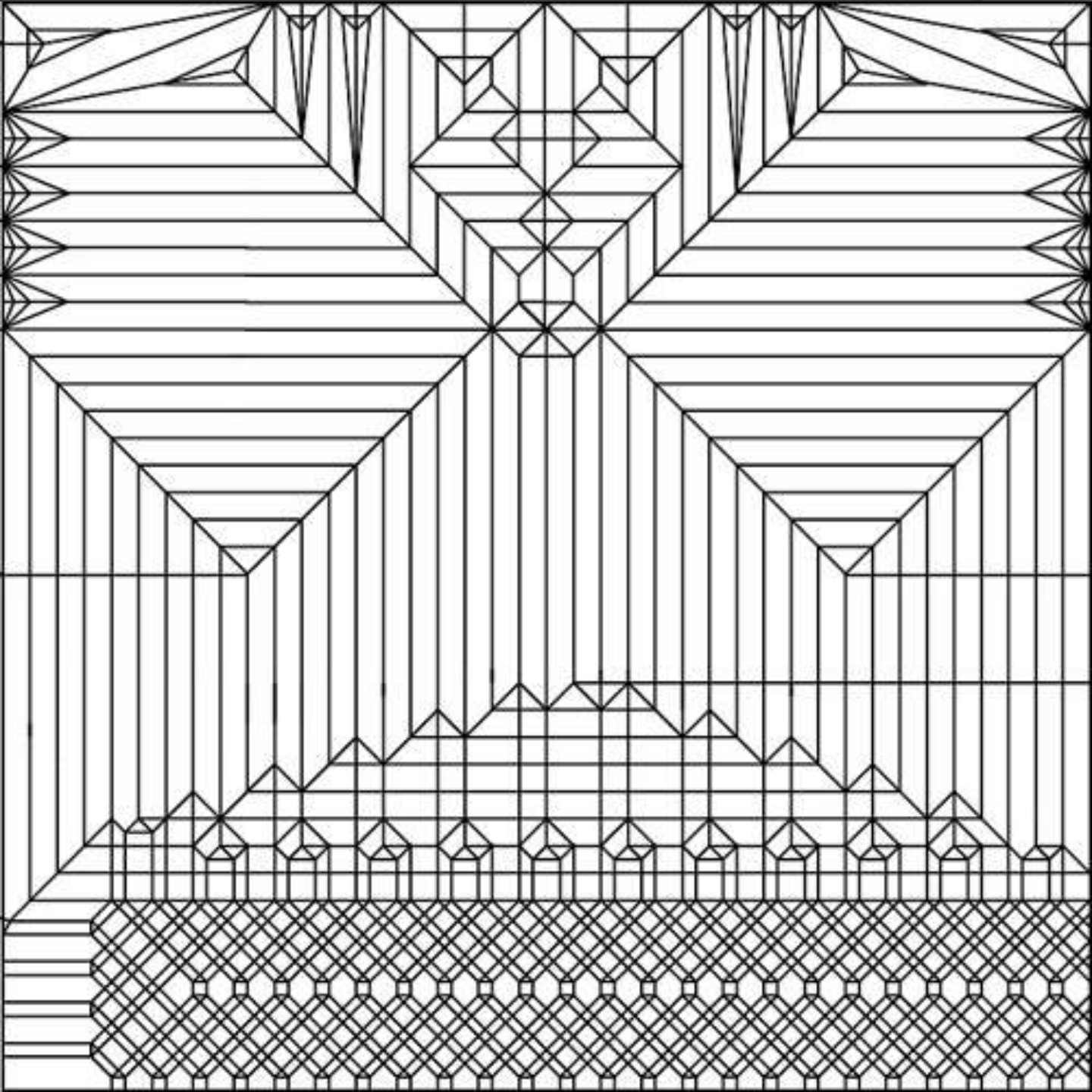
day = 119

SIRENE • © Eric Jansz, 2004
Format original : A 772 x 89 mm (P) - 10 pages

Chapter 5

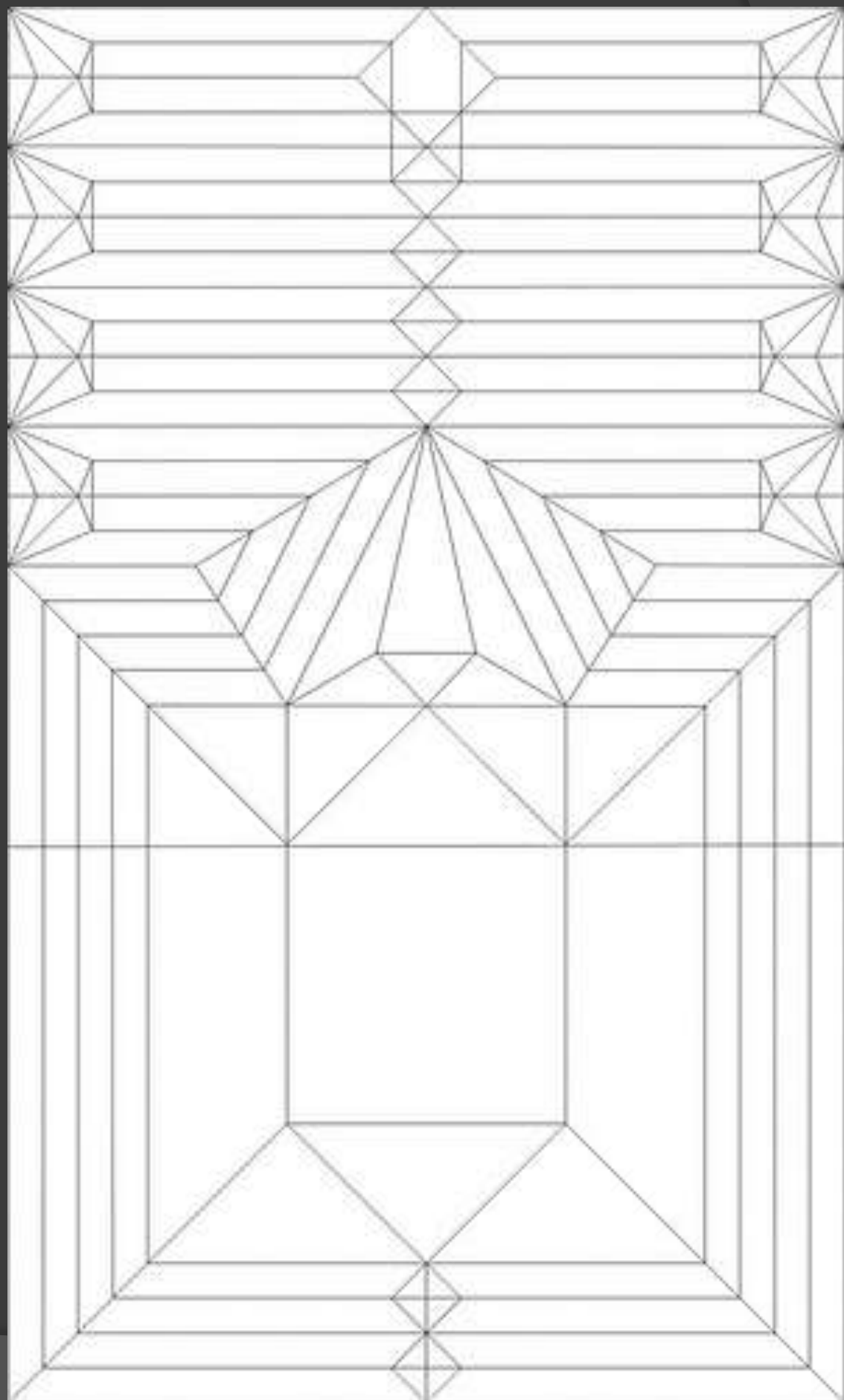


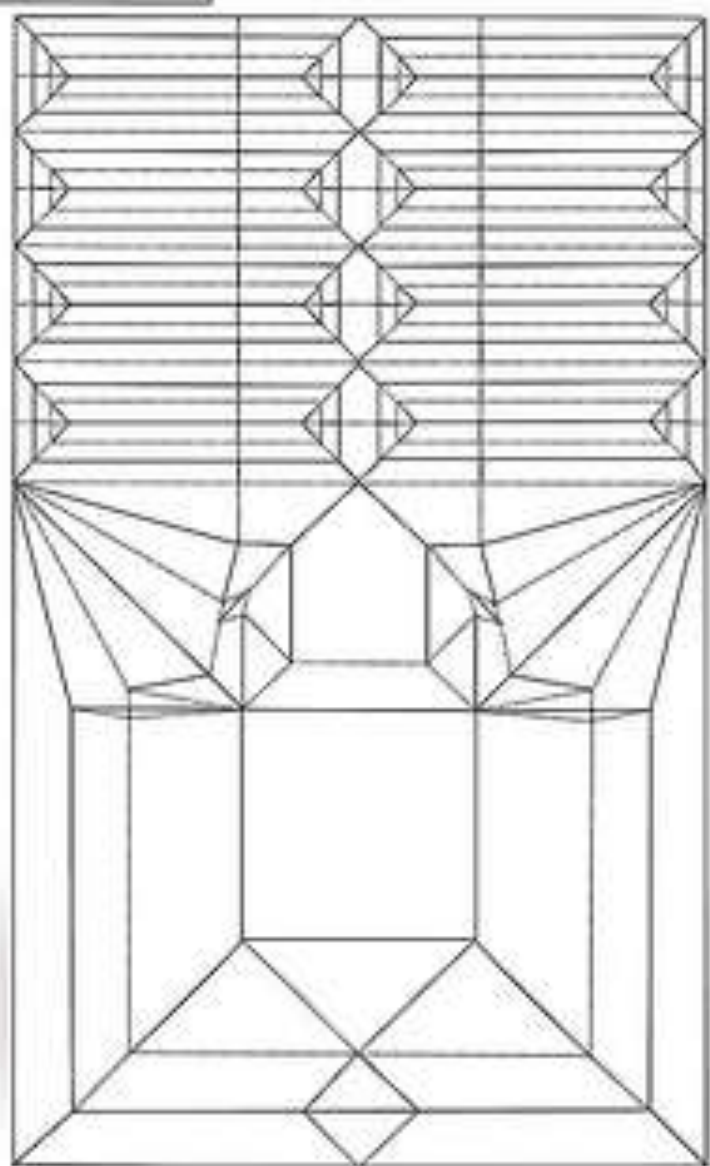
CP SIRENA 2 ERIC JOISEL



ERIC JOISEL





3**2****1****4****5****6****7****8**

CREANDO BÁRBAROS...

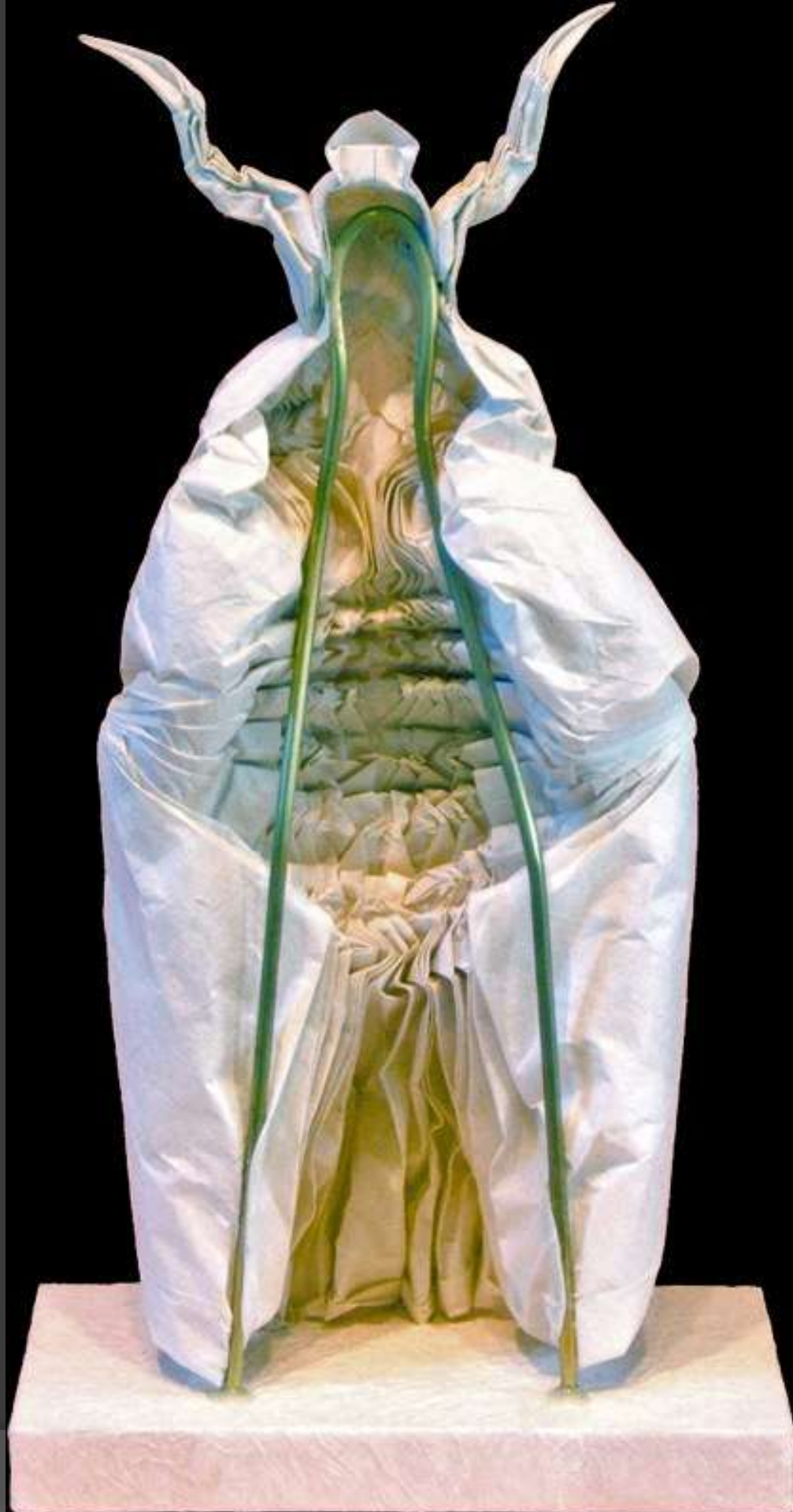




Paper is Lokta 90 grams, 84 cm x 84 cm, methyl cellulose and wet folded

















GIMLI



The completed Lord of the Rings group:







In progress. Because I'm improvising as I go, I'm really not sure at this point whether I will be producing a dwarf or a human with an axe or a sword.









ERIC JOISEL...