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issue #5



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BLANKMAJ

Dolly Chong

Dolly Chong

LOUISIANA

STUDIO

ISSUE 5

2010

II LOVE MAGAZINE

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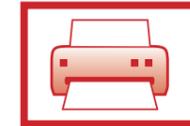
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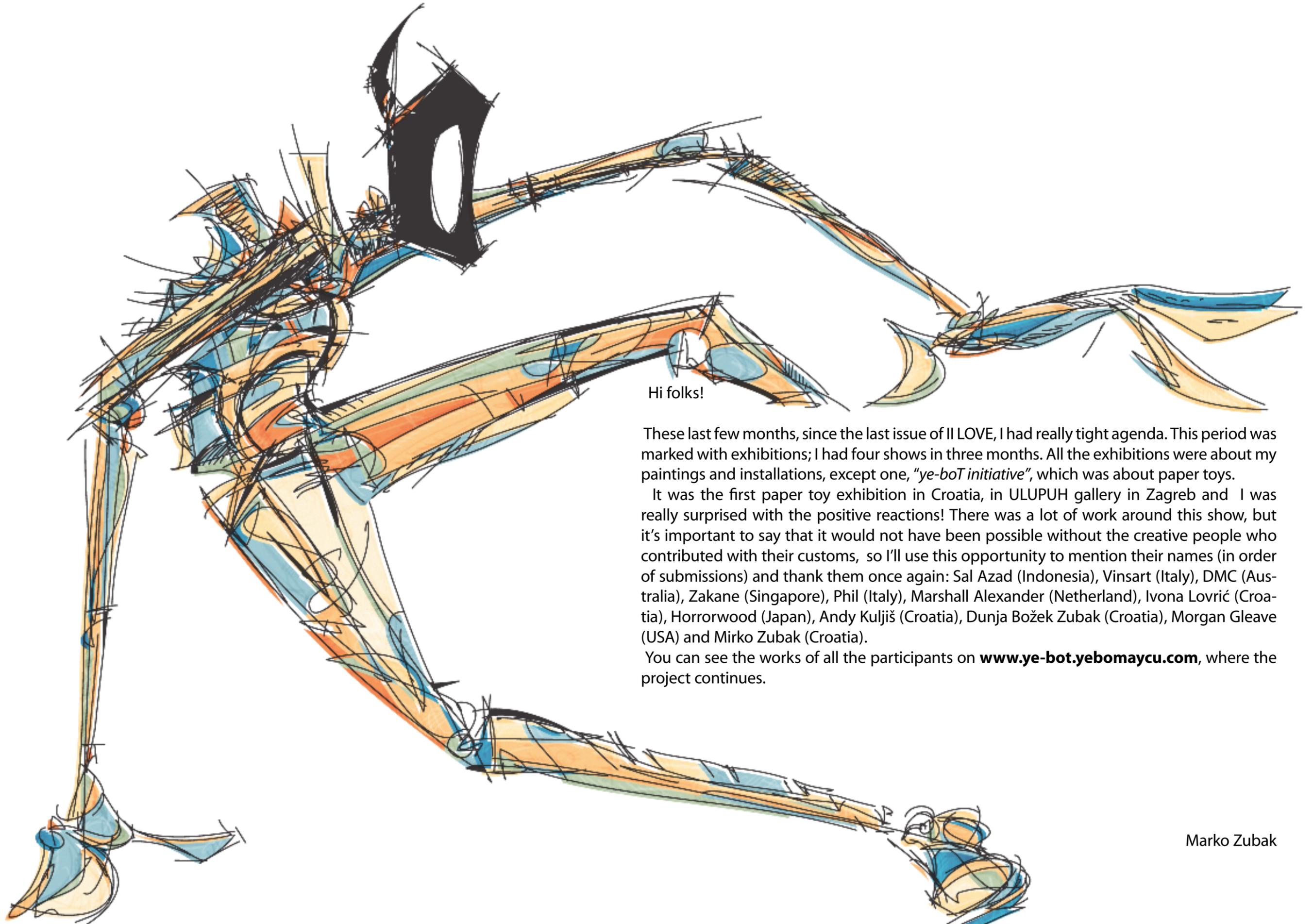
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Hi folks!

These last few months, since the last issue of II LOVE, I had really tight agenda. This period was marked with exhibitions; I had four shows in three months. All the exhibitions were about my paintings and installations, except one, "*ye-bot initiative*", which was about paper toys.

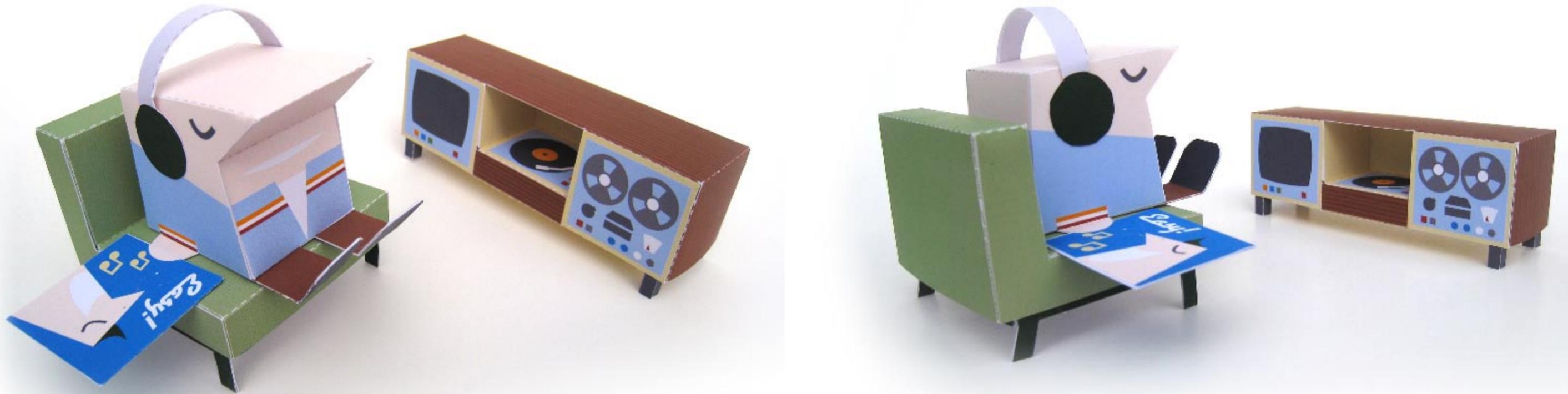
It was the first paper toy exhibition in Croatia, in ULUPUH gallery in Zagreb and I was really surprised with the positive reactions! There was a lot of work around this show, but it's important to say that it would not have been possible without the creative people who contributed with their customs, so I'll use this opportunity to mention their names (in order of submissions) and thank them once again: Sal Azad (Indonesia), Vinsart (Italy), DMC (Australia), Zakane (Singapore), Phil (Italy), Marshall Alexander (Netherland), Ivona Lovrić (Croatia), Horrorwood (Japan), Andy Kuljiš (Croatia), Dunja Božek Zubak (Croatia), Morgan Gleave (USA) and Mirko Zubak (Croatia).

You can see the works of all the participants on www.ye-bot.yebomaycu.com, where the project continues.



EASY LISTENING

paper toy scene



Always in the process of exploring the new possibilities of paper toys, Marshal Alexander is telling us a totally new story with this paper toy scene, named “Easy listening”. This is what he says, regarding to the Urban Paper show, which took place in August 2009 in Arnhem (NL):

“After seeing all the inspiring work by other participants, I felt I needed to re-invent myself to keep up with their quality of work. There are two important things I want to achieve: first, a more consistent illustration style that fits the kind of models I create and second to get the story back into my models.”

Here’s where the ‘paper toy scene’ enters into the game: *“By creating paper toy scenes, I felt I could tell all these little mini-stories that are harder to tell by creating a single paper character. Ideally, these paper toy scenes could perform the same role as regular 2D illustrations, for example in illustrated (children) books or in magazines. This hopefully could be a new area where I could market my work as well :)”*

You can download this “Easy listening” scene, as well as other Marshall’s works from:

www.marshallalexander.net



¡GANADOR CUSTOM PAPER TOYZ 2!
(PUTO) PULPO ROJO



por

Jordi Durà Fernández
 (Valencia)

Custom Paper Toyz 2: Jíbaro

¡Ya tenemos ganador!

El viernes 5 de marzo se puso punto y final al segundo concurso de personalización de Toyz de papel convocado por la revista A Little Beat y el colectivo artístico Most Wanted Paper, en colaboración con Carhartt Streetwear y Artvisual.

Tras varios meses de votaciones en la página web del concurso, el Viernes 5 de Marzo en Flow (Valencia, España) a partir de las 22h, se conoció al único ganador de la presente edición de Custom Paper Toyz, **Jordi Durà Fernández** (Valencia, Spain) que fue premiado con 500 € en metálico en una velada amenizada musicalmente por GNZ.

Se trataba de la segunda entrega de un concurso, que en su anterior edición tuvo como ganador al artista croata Marko Zubak (www.markozubak.com, www.yebomaycu.com), y que, como en la primera edición, ha recibido numerosas propuestas de multitud de países.

La temática de esta edición del concurso estaba inspirada en los Jíbaros, tribu de la selva amazónica conocida por el arte indígena de la reducción de cabezas. Así surge "Jíbaro: cabezas reducidas" y el Paper Toy que los participantes debían personalizar: una cabeza con su nariz, representadas por un trapecio y un triángulo tridimensionales, que conservan la sencillez de la plantilla propuesta para la primera entrega de este concurso.

Custom Paper Toyz 2: Jíbaro

¡We have the winner!

On Friday 5th March 2010 ended the second edition of Custom Paper Toyz contest, organized by A Little Beat magazine and Most Wanted Paper collective, in collaboration with Carhartt Streetwear and Artvisual.

After various months of voting trough the web site of the contest, the winner was made public at Flow in Valencia, Spain. **Jordi Durá Fernández**, from the same city, was awarded with 500 €, while the GNZ was responsible for the pleasant musical evening.

This second edition of the contest received numerous proposals from all over the world, like in the first edition, when the winner was Croatian artist Marko Zubak (www.markozubak.com , www.yebomaycu.com).

The theme of this competition was inspired by the Jivaro tribe from the Amazonian forest, known all over the world because of their skills for ancient practice of shrinking human heads (the art of Tsantsa), therefore the template of Custom Paper Toyz 2 is a miniaturized human head, represented with simple it's forms.

+ info: www.custompapertoyz.com

Organized by / organiza:

www.alittlebeat.com

www.mostwantedpaper.com

Sponsor / patrocina:

www.carhartt-streetwear.com

In collaboration with / colabora:

www.artvisual.net



(Puto) Pulpo Rojo, by Jordi Durá Fernández, winner of the second edition of Custom Paper Toyz



Tótem, by Rosita



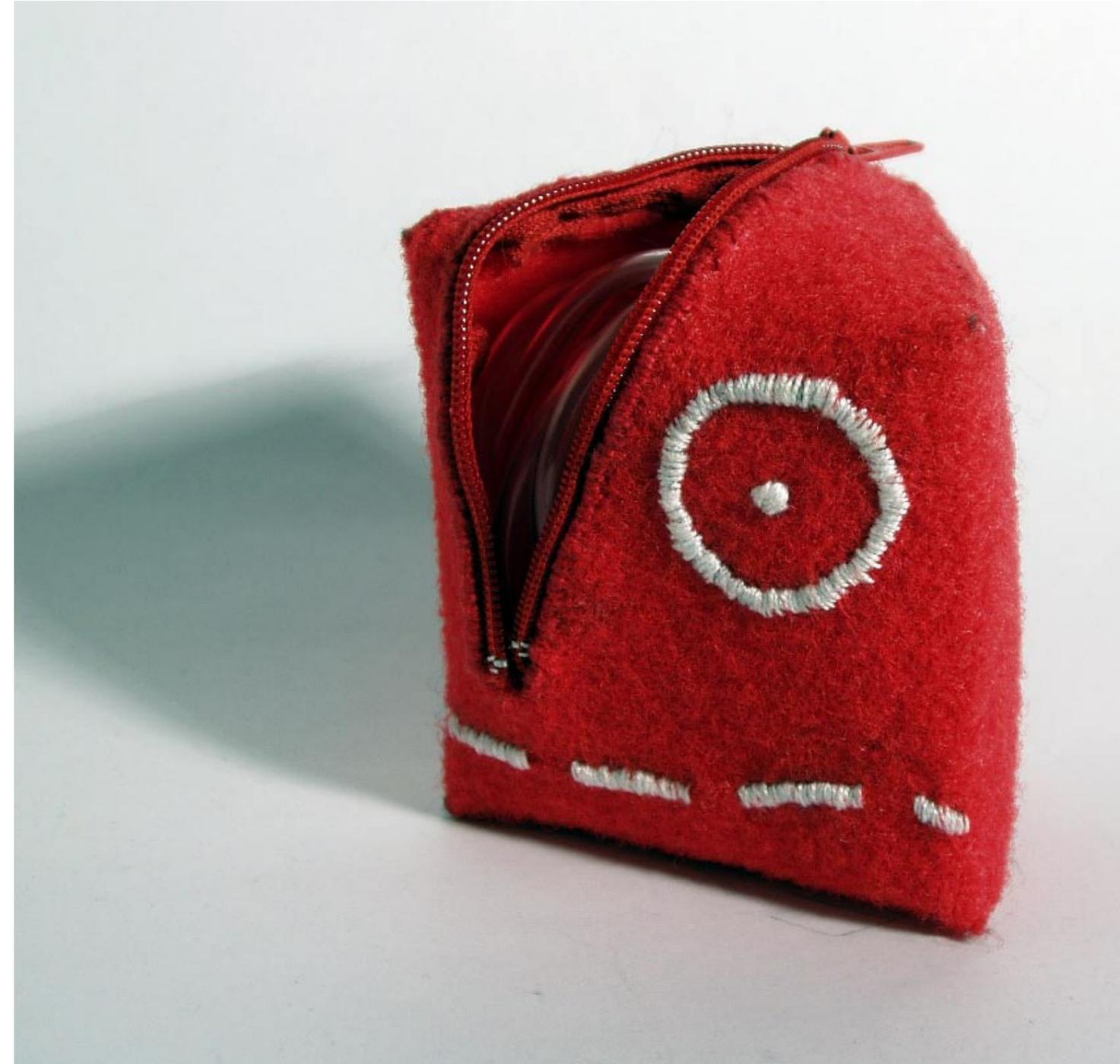
Hate is my business... by Enrique Rada



Zíparo, by Boo



Paseando a Miss Daisy, by Sara Sanz



Bixo, by Ana Navarro





Go Bananas, Calling All Cars series

• **You're a British artist and you say you expatriated to Japan in 2006. How did that happen?**

Well, my wife is Japanese and we are now living in her home town. I studied Japanese at university and have lived and worked in Japan on and off over the years, so it was not such a big move for me. We lived in London before but found life there too difficult so decided to move to Japan permanently. Life here is a lot more slow paced and just a lot easier in general.

• **How do you find yourself so far away from home and do you see yourself there in the future?**

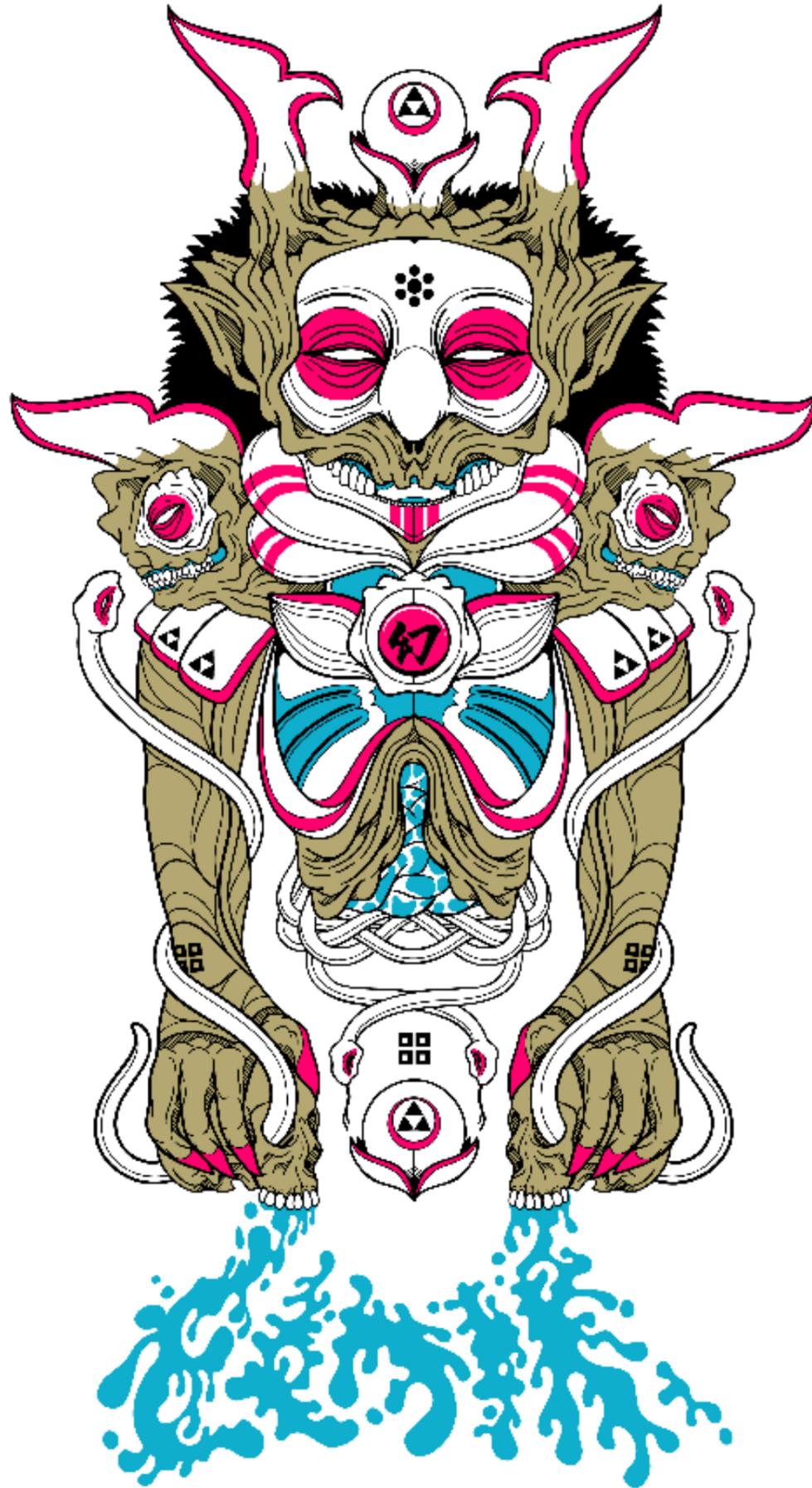
As mentioned above, at the moment it looks like I'll be here for a long time, if not forever. I don't really think too deeply about it. I think I could probably live most places as long as the lifestyle suited me. I guess I was just drawn to a place that provided me with the life I was seeking. It is also a good environment for an artist and I have become more inspired and productive than was ever possible in the past. Of course being familiar with the language and culture helps a great deal too.

• **I was living abroad myself for some time and although I was a student, I spent certain time in Spain without 'papers'. Have you got any interesting story about that issue from your experience?**

Japan is notoriously unforgiving about that kind of thing. Especially now that I have a family I always make sure I do things by the book (on paper at least). I can not risk any trouble with the authorities. It is often tiresome to jump through all those hoops, but in the end I have to remember that I am a foreigner a long way from home and so have to be careful.

• **Was it difficult to learn Japanese and how long did it take?**

Though it may sound pretentious I never found Japanese that difficult (at least the spoken language). I think that because it is so far from other languages you just have to start from scratch. There is also little confusion with



Eenik musha, illustration

other languages because it is so different. Japanese grammar is very simple and there are very few exceptions to rules, unlike the endless exceptions that you find in English. Having said all this, I was lucky enough to study it as my major at university (a 4 year course) and have lived here on and off for several years, so have been in the best situation to learn the language. Simply studying in a classroom without living in Japan would be quite tough I think, though you could probably say that of most languages.

• **What do you like most about Japan and what do you miss from your life in the U.K?**

For me the things I like about Japan are mostly practical these days. I like the safety and the convenience. Unfortunately I find modern Britain quite a difficult place to live. There just seems to be less nonsense to deal with in daily life here. Small things like always getting good customer service, trains being on time and not being worried about being mugged on your way home.

I do of course miss the U.K. at times though. Probably the thing I miss most is the countryside. You just don't get that kind of endless green open space here in Japan. Also things like English language media and entertainment; but thanks to the internet that is usually not a problem.

• **Is your life in Japan reflected in your creative work, and if so, what change do you notice?**

For a long time I have actually refrained from using Japanese motifs in my work, because I feel that it is a little too obvious and so many other people are doing it anyway. Recently though I have started to introduce a bit of a Japanese feel to some pieces. As some people may have noticed I like monsters and Japan has a great cultural history of creatures and ghosts. I sometimes use these ideas in my art.

As I said above, the environment that life in Japan has provided me with has had the most influence on my work, rather than the country itself. I have more time and energy now than was ever possible in London. Almost my entire body of work was created since I came to Japan. Indeed Horrorwood itself only properly came into existence after I moved here, so in that sense



Skull king



Horrorwood

Japan is very important to me as an artist.

•Your work includes illustration, graphic design and papercraft. Which one of those fields is most familiar to you, which one do you prefer?

I have had most success with my papercraft, though I cannot say that it is my main love. I enjoy it very much but being honest I kind of stumbled into it by accident. What I enjoy most is illustration and character design in particular. I am now mostly focussing on illustration but I also use papercraft as a canvas for that. When I have time I love doing customs for other artists as it gives me the opportunity and freedom to try out new styles and techniques. I am of course going to continue doing as much of my own papercraft as I can too. It is a very satisfying art and I have gained so much from becoming a part of the community.

• How much time do you spend realizing your ideas and is that time sufficient to you?

I am sure that every artist is the same but I never have enough time to realize all my ideas. I have such a long list of things that I want to do. I would draw all day if I could, but the reality of a day job and family makes that a far off dream (though I'm not complaining of course...). Having so many ideas is however a good thing I guess. It shows that I am constantly being inspired.

These days I try to spend as much time as is necessary to get my work looking right. Papercraft customs are something I can do pretty quickly as the base has already been made for me. My own original papercraft however takes some time. That's probably why you have seen so many custom pieces rather than original craft from me recently (something that I am intending to rectify this year).

As far as illustration is concerned, I am trying to do larger and more detailed work recently, so one piece can often take me several weeks. This is also due to the fact that I tend to do things in 30 minute bursts between other duties. If I get to sit down and draw for 2 hours straight it is bliss.



Soso death



Dark lord

• **When did the paper toys enter into your opus and how?**

I made my first set of paper toys about 5 years ago but only got into it seriously in the last 2 years. I started making papercraft because I love toys and I also wanted to transform some of my ideas into 3D objects. It would be great if I could make vinyl toys, but that is a pretty difficult dream to realize, so paper fills that gap for me.

• **What kind of music would best fit your paper toys?**

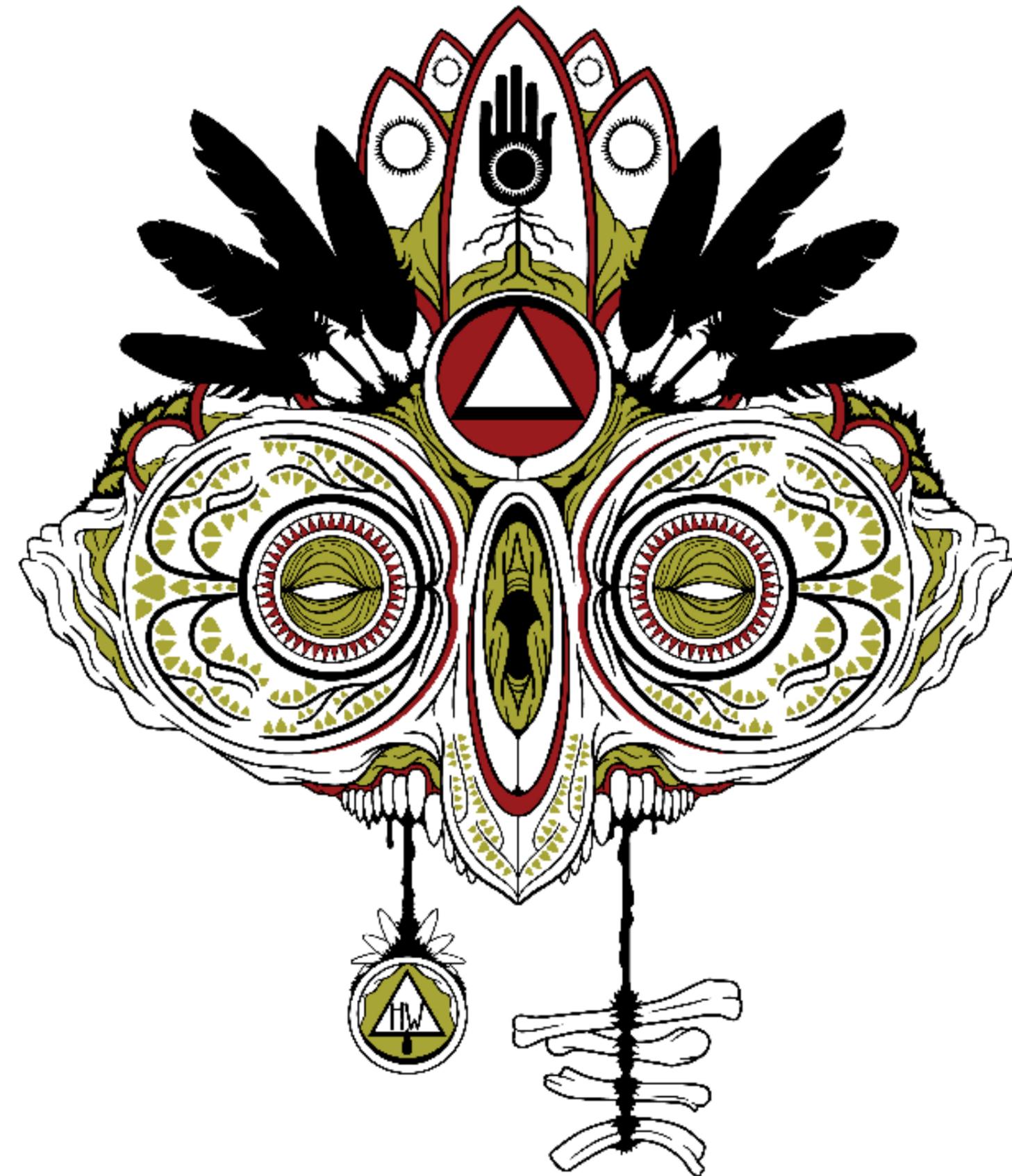
Going from the look of my toys some people may say pop would go best with them. However when I'm creating them I usually listen to stoner rock and metal and electronic music like dubstep. Rock and metal is good to get into a horror mood and dubstep is probably best for sci-fi themes.

• **'Calling All Cars' is the name of your famous series of custom paper toys which includes works from many different artists. What did this project bring to you?**

I never thought that Calling All Cars would become as popular or prolific as it has as a platform series. I am incredibly grateful to all the fantastic artists who contributed designs. Thanks to the series I have gained some recognition within the papercraft community and on the web in general and have also made many wonderful friends and artist contacts. I will keep the series going in some form or another for a while and still have a few new ideas for the project. It is so great to see all the models that I have been sent lined up together. It is really quite an awesome sight. I would love to display them all at a special exhibition some time.

• **Could you tell us something about your Gravity Project?**

Gravity was just an attempt to bring together some like-minded artists in my city (both Japanese and non-Japanese) for the purpose of group art shows. The members have changed slightly over time but we always have interesting people on board. So far we have had 4 shows and met with some success. I really enjoy displaying my stuff "virtually" on the web, but some-



Death mask, illustration



times it is nice to exhibit work in the real world (especially 3D works such as papercraft). I would like to continue having these exhibitions regularly if possible.

• **Who is your favorite Japanese film director?**

I don't really watch many Japanese films these days but I used to be into Kiyoshi Kurosawa. He's able to create a very strange atmosphere in his films. You usually get long stretches of just looking at the scenery and then a sudden burst of violence, which is a real shock to the system. I think he is a good representative of a certain kind of avant-garde film making in Japan.

• **Name your favorite Japanese and non Japanese artist (not paper toy artist).**

That is a very tough question. I am always discovering new artists and my favourite probably changes from week to week. I can at least tell you 2 of my favourites. From Japan I would say Usugrow. He does tattoo style ink drawings that are very clean and beautiful. On the non-Japanese side one of my recent discoveries is the Australian artist Rhys Cooper. He does amazing rock poster artwork. Both of these guys produce a lot of horror-themed stuff, so it is right up my street.

www.horrorwood.info



Custom by Jerom, Calling All Cars series



Custom by Matt Hawkins, Calling All Cars series



Custom by **Guillain**, Calling All Cars series



Custom by **Tougui**, Calling All Cars series



Cooper Berella a.k.a. **Super Cooper** is one of the youngest paper toy creators (I can't tell you his age, you have to find it out by yourself), but also one of the biggest paper toy fans. He already has his own project going on, under the name **Box Fox**, which counts custom designs from various artists from the paper toy scene.

When I asked him to do a custom for the II LOVE, he made this **He-Fox**, under the influence of the *He-Man art show* he visited then. After few e-mails we exchanged, I decided to make a short interview with this interesting little guy, so here it is:

• **How old are you?**

My age is a secret.

• **Where are you from?**

CA.

• **How long have you been making paper toys?**

Almost forever.

• **How did you discover them?**

Almost Triclops! Triclops made a Spiky baby and a qee. I liked qees back then.

• **How many paper toys do you have?**

Over 150. Seriously. Over 150.

• **Does your school friends make paper toys?**

Of course! For Valentines' day, I passed out Mini Zetas. I made mine as well.

SUPER COOPER

• **Name your top 5 toys, (not only paper toys).**

BoxFox, Crush That School!, my custom qee, "O,ICURMT.," my custom Raffy, "Lady Rafa," and my custom Rooz, "Harold Schloopengogle."

• **Who would you like to meet and who is this person?**

YOU!

• **Please describe how do you make paper toys.**

I go to Microsoft Art. Then, I do a ton of shapes (etc.) to make a template!

• **Who is your favorite paper toy artist?**

Luke 'Glood'. He's changed in a great way!

• **What would you like to be when you grow up?**

A shopkeeper! I'm thinking of creating one now! Maybe not.

• **What else do you like besides paper toys?**

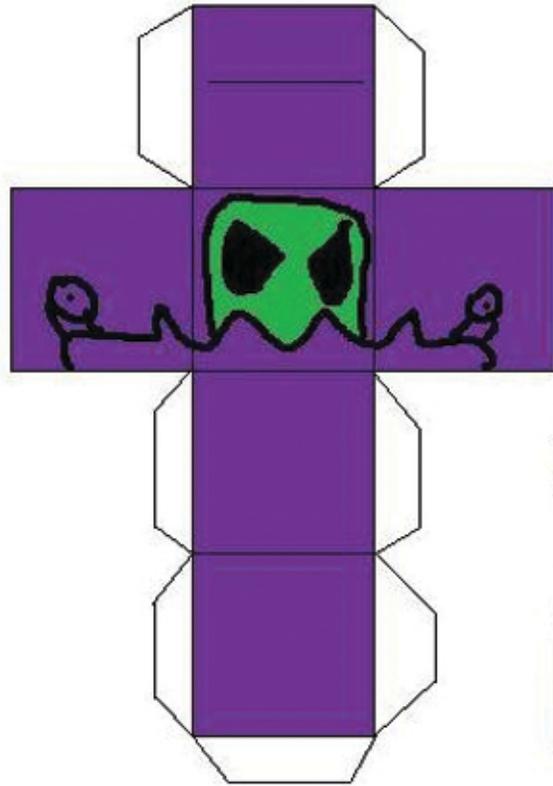
Vinyl figures. They color my mind & world!

• **If you find a fish in the sea and it says that you will have three wishes granted if you let it go, what would they be?**

1. To meet Die Antwoord.
2. No grade 1s!
3. To have all the toys on Earth (1 each).

www.gosupercooper.blogspot.com
www.nicepapertoys.com/profile/Cooper





Just because he has
a robot...



doesn't mean
that he
can't have
EARS!



He-Fox
by Super Cooper

II LOVE







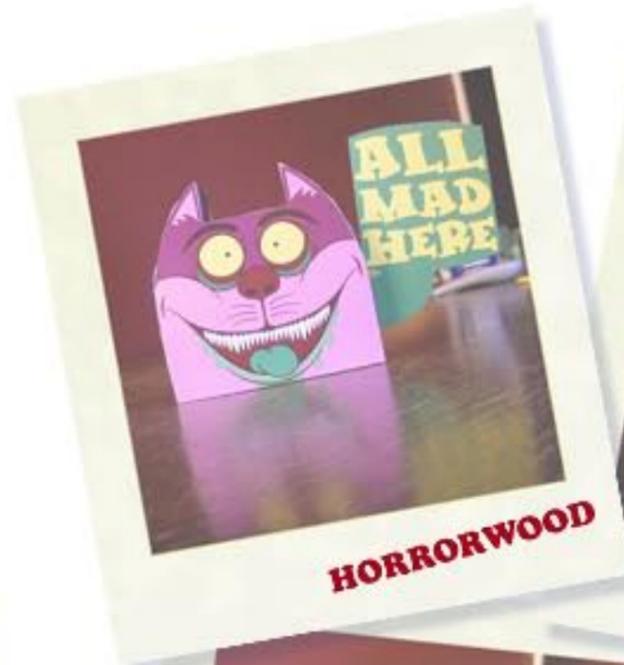
After the debacle that was the Copenhagen Climate Summit, my thoughts turned to environmental issues once more, and I wondered how I could get the importance of saving the planet across through art.

Paper toys to me offer the best way forward, as it gives the opportunity to collaborate with others and get your message across to a wider audience. With this in mind, I sent the templates out into the world...

This is the first 'wave' of Cat-A-Lyst, and I couldn't be happier with how it turned out, with collaborations from real stars of the paper toy world and some of the new up-and-coming talent, it's been a blast! (And as always, quite humbling... there's so much talent out there!)

I hope you all enjoy the first set of toys, and I look forwards to collaborating with more of you paper fiends in the future! And remember, we only have one planet, let's all do our bit to keep it!

Thanks to all the collaborators:
Jack Hankins (Horrorwood),
Marko Zubak, Papermate,
Luke 'Glood' and Alexander Gwynne



HORRORWOOD



MORGAN GLEAVE



PAPERMATE



GLOOD



ALEXANDER GWYNNE



MARKO ZUBAK



MORGAN GLEAVE (II LOVE EXCLUSIVE)

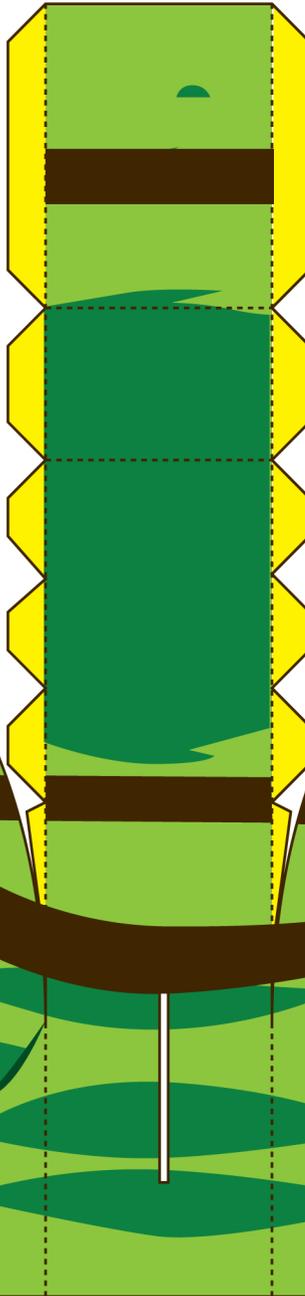


ANYWERE x II LOVE
EXCLUSIVE TOY

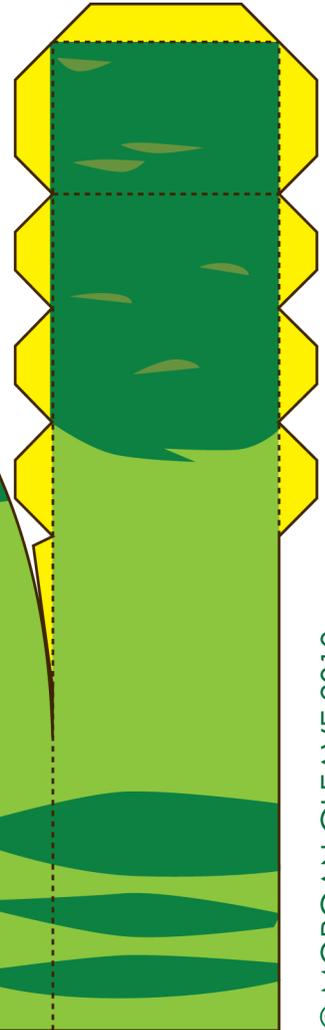
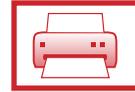
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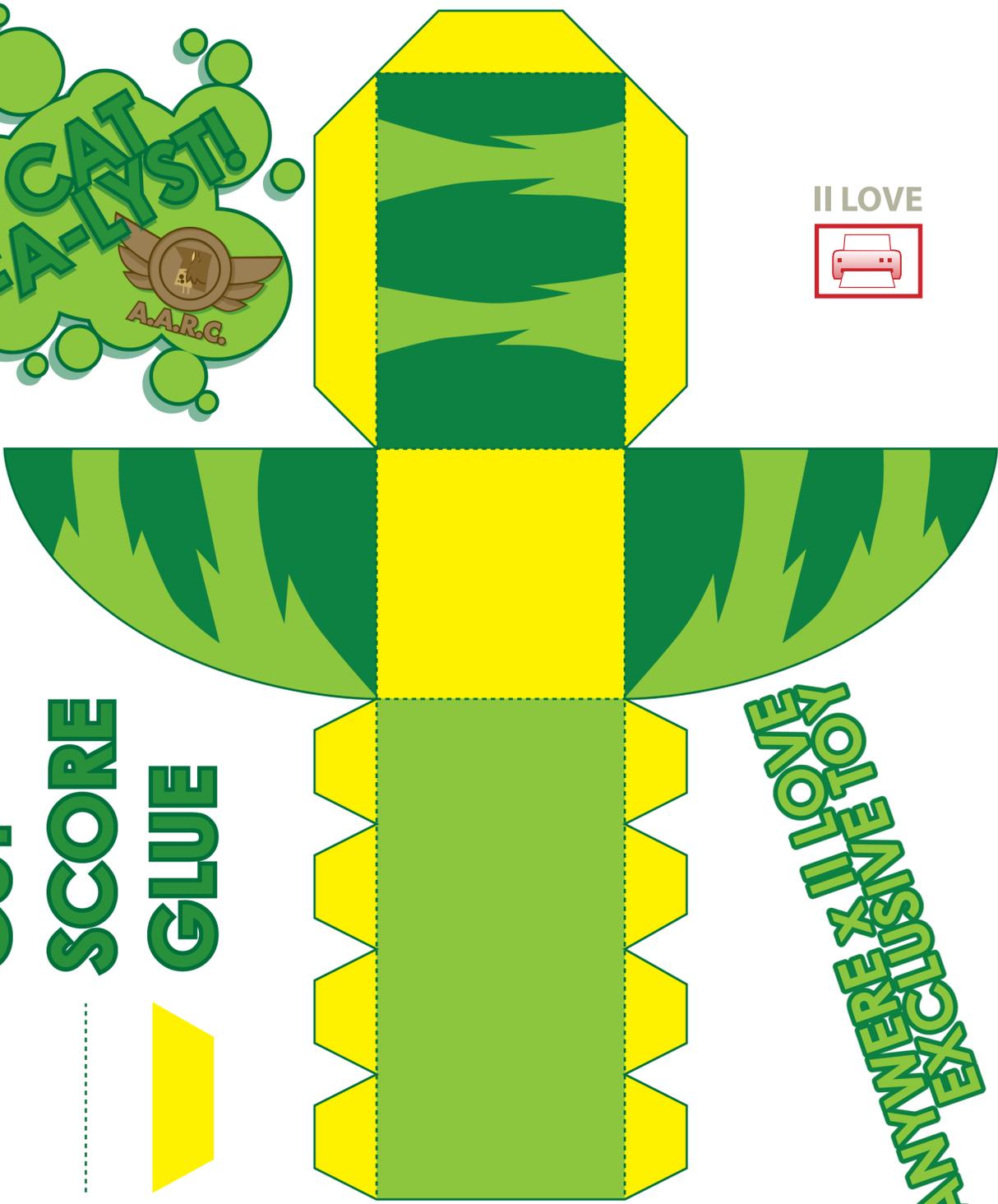


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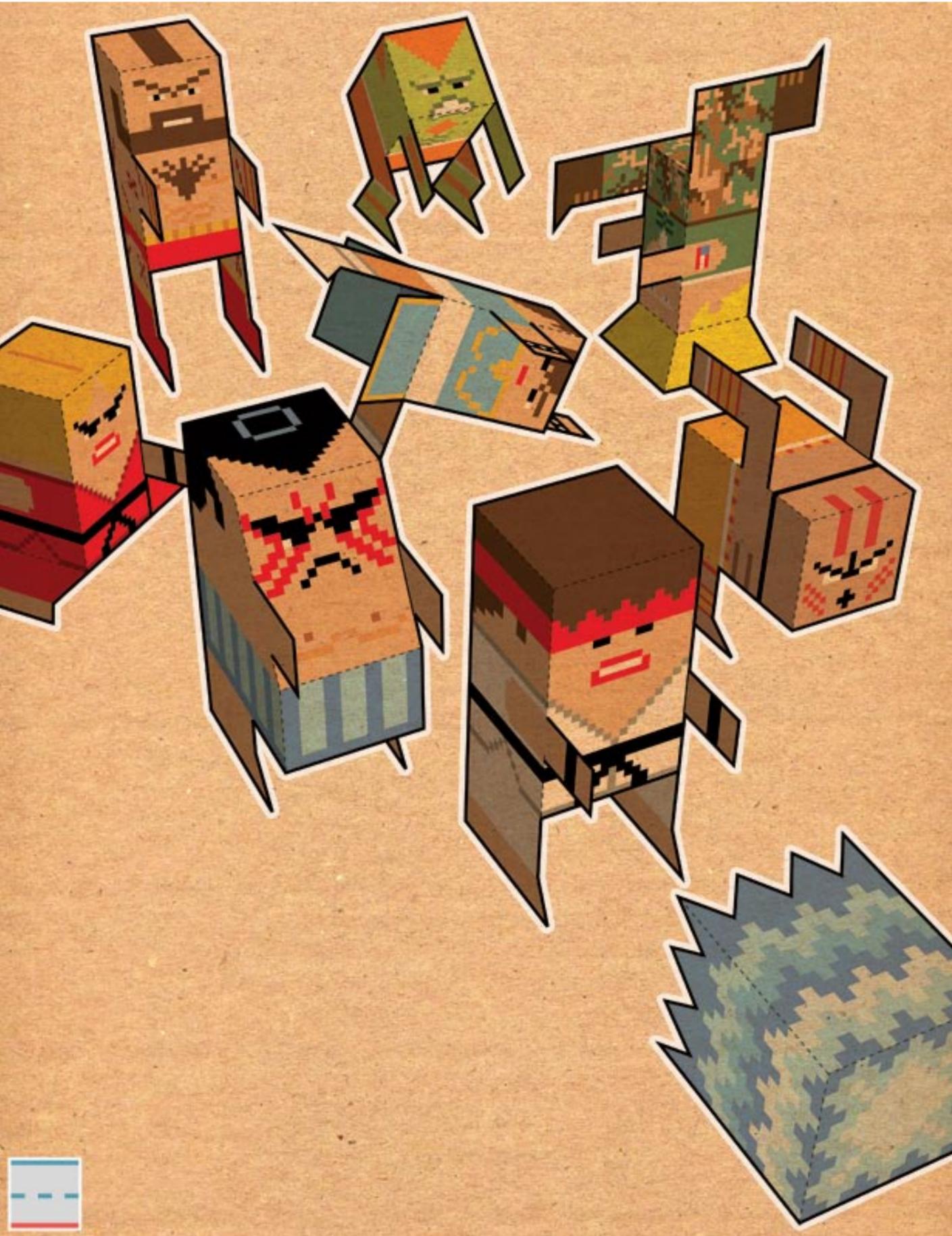
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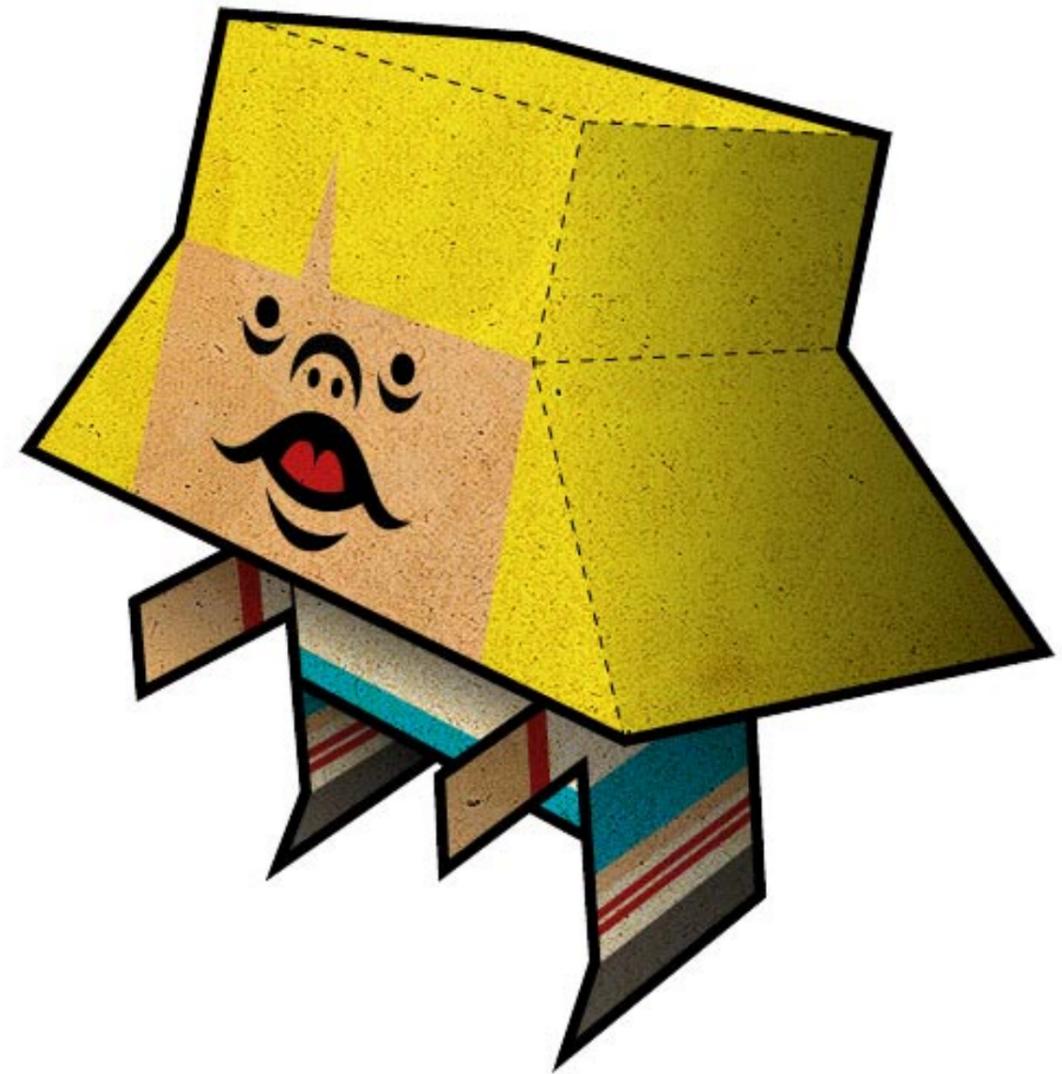
**ANYWHERE X II LOVE
EXCLUSIVE TOY**

II LOVE





PAPER FOLDABLES



Papercraft Toys by Bryan

• **When did you start creating with paper and how did you come to paper toys?**

I started designing paper toys back around 2006. At the time, I was working as an in-house illustrator/designer/ animator at a multimedia design company. I came across a tutorial on paper toys in an issue of Computer Arts Projects and was immediately hooked in! I was also just discovering the designer toy scene around that time too. I worked right down the street from Kid Robot's flagship store in NYC, so I stopped in there all the time to check out all that stuff and blow some cash. The Kid Robot phase only lasted for a couple of months, so I made all my money back from eBay - mostly due to a rare Dunny I scored. Thus ended my career as a collector, but started as a designer. I pitched the idea of downloadable paper toys as CD-ROM content to the company I was working for and it took off from there! Almost every job that came in wanted a paper toy that I got to design! I was making paper toys for major companies and brands such as Bass Pro Shops, Circuit City, Best Buy, Pirates of the Caribbean, Manchester United, and Victoria's Secret - so I was able to build a nice portfolio of paper toy work. Of course I also designed my own toys and eventually started up my own website, www.paperfoldables.com, and have been relentless ever since, turning it into a fun little business!

• **Please describe your process of designing a paper toy.**

I start with the idea, pencil and paper. I will sketch out what I want the final figure to look like and then work backwards, sketching how I can actually make it work with folds, etc. There's lots of trial and error. I've gotten to the point where I can pretty much sit down at the computer and just start designing the template in Adobe Illustrator, but it's always nice to have sketches to refer to. Then I print it out and assemble it to see how it's working. It usually takes several passes to get it working just right, by my standards. I am also very conscious of making the templates as simplified as possible, to ensure people will actually have fun making it and not drive them nuts from the complexity. After I have a nice tight template design, then I illus-



Giant Street Fighter Paper Foldables, for CAPCOM's Street Fighter IV release party

trate it and layout the final template in PDF format.

• **Does paper crafting give you an extra revenue?**

Paper Foldables is my biggest money maker as a freelancer, mostly because that is what I am focusing on right now. I am building it as a brand and am constantly doing promotions and everything I can do to get my work out there and seen. One job will lead to another and I am always looking for work. I've scored some pretty prestigious jobs. I currently have 5 Paper Foldable commissions I am working on, which is a bit overwhelming, but I absolutely love it! I think Paper Foldables is starting to catch on!

• **What do you think about platform toys and all this trend of personalization?**

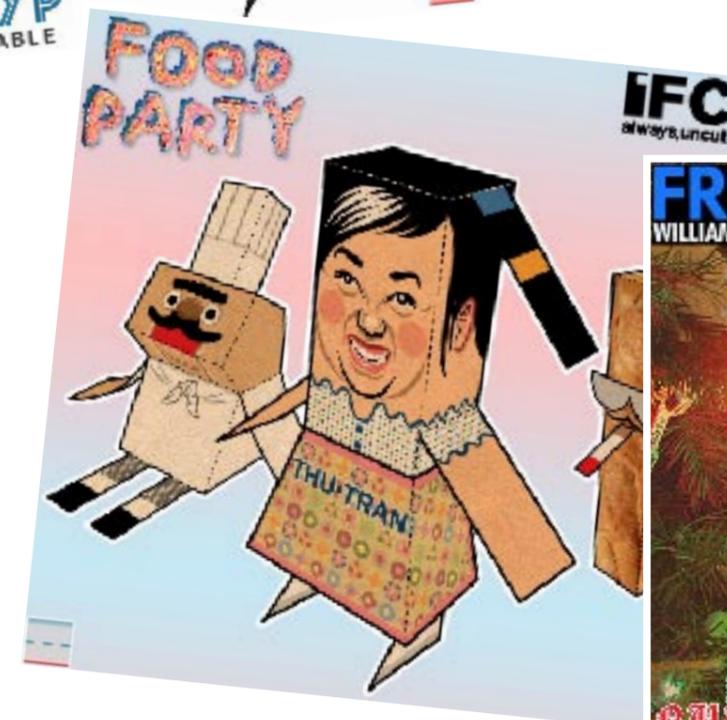
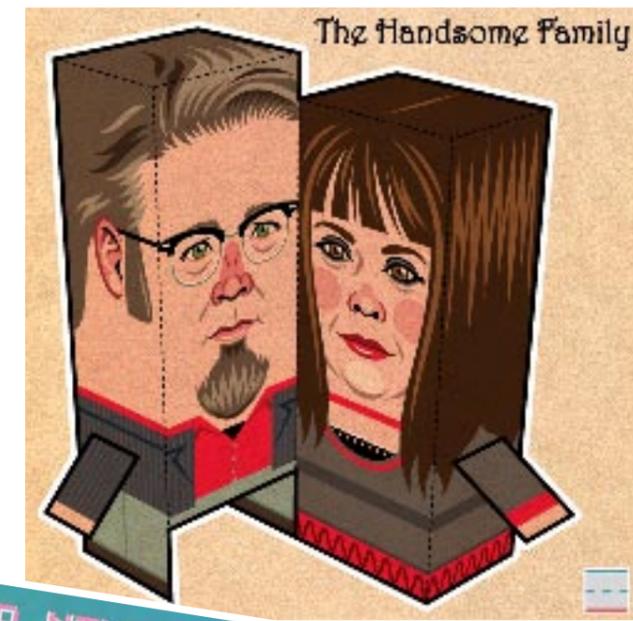
I don't really follow the toy scene outside of paper toys. I am mostly focused on what I am doing and where I am going with it... the more I look at other stuff, the more I go crazy with the abundance of stuff out there!

• **How do you see the future of this creative area?**

I think "this thing of ours" has a bright future. Papercraft seems still very much underground. Some people even actually ask me if I INVENTED it. There is a very large percentage of people out there who have no idea this "movement" exists, so there's lots of room to grow and tap into the mainstream. There's lots of great papercraft out there and lots of competition... I see more and more cool stuff everyday!

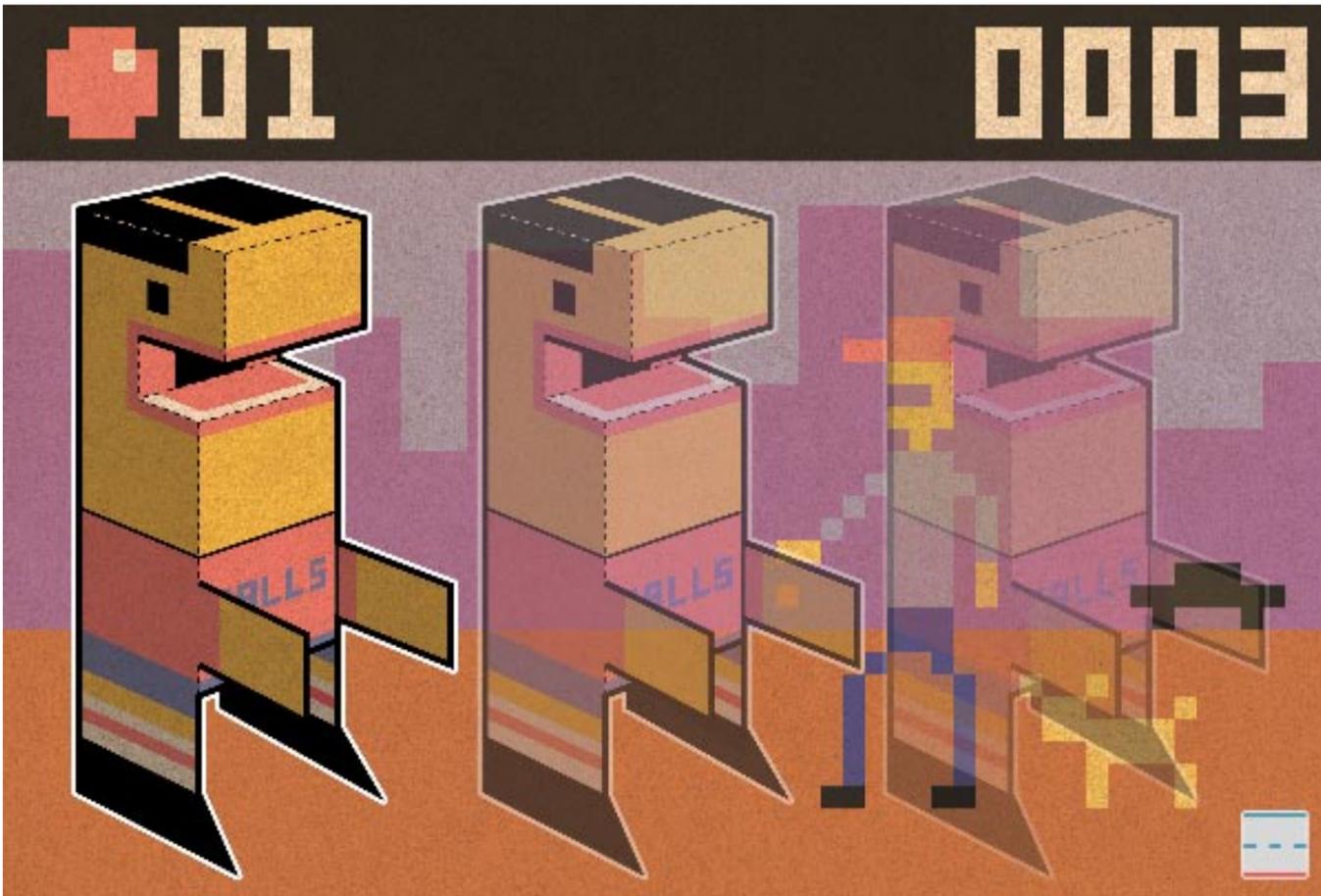
• **Your work was published in important magazines and books. Was the sharing of your creations crucial for your wider reputation?**

Absolutely! It's an fantastic thrill to be published and see your own work on the newsstands. I was first noticed by Computer Arts Projects magazine,





BioShock 2 Paper Foldables, for 2K Games



Edtari



FROBOT, for FUGAZO Games



which was awesome because that was the magazine where I first read about papercraft. In creating a name for yourself and promoting your brand, it's always nice to get your work out there in whatever medium it may be. I still feel there is a certain prestige in print that the web doesn't have, though obviously most of my work is circulated thru the web. I was at a Borders over the holidays and saw an interview I did with WonkaVision magazine sitting there on the shelves... that was such a warm fuzzy feeling!

• Your paper toys have certain pixel look, even their skins are often pixelated. Lot's of them are inspired by video games. What place do video games have in your life?

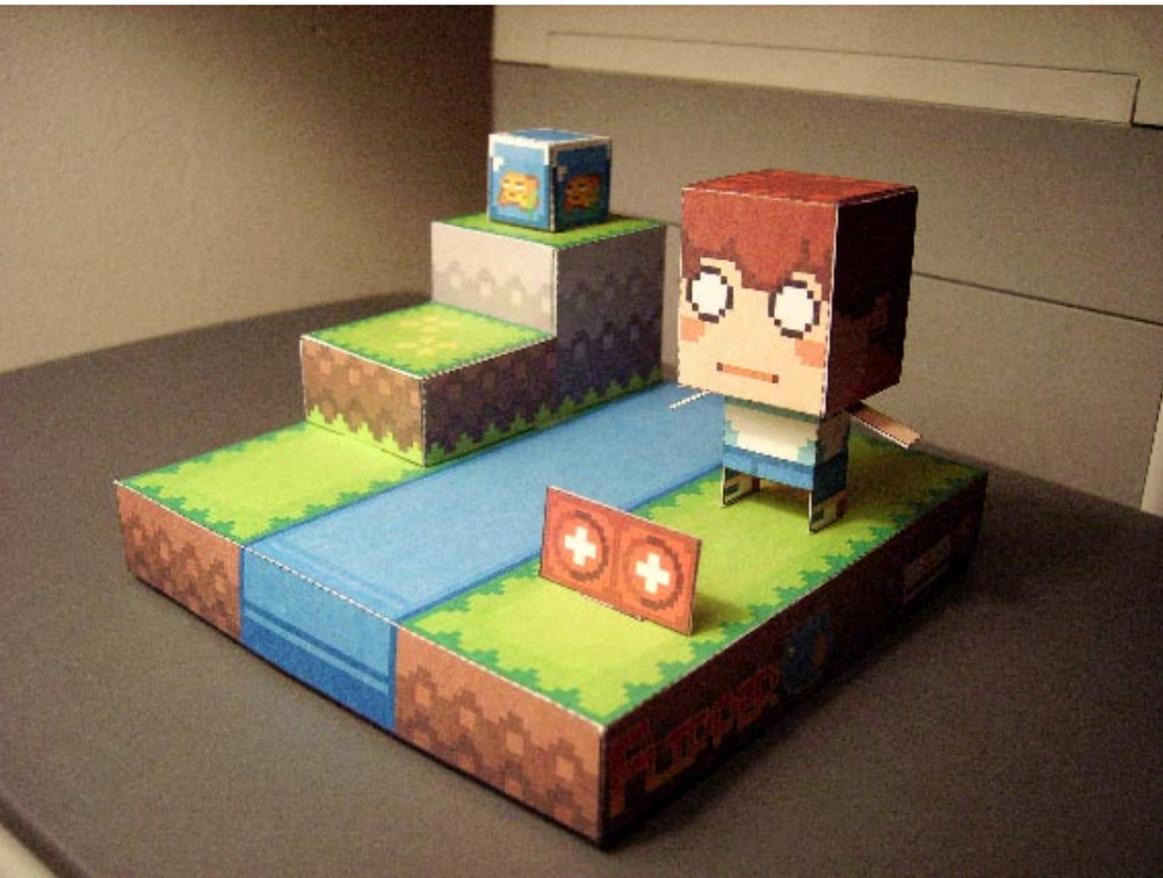
I have a huge range of illustration styles I've developed over the years as a studio artist and every once in a while I'll try something new in my Paper Foldables work. I like to keep the Paper Foldable illustrations simple and graphic. I have always loved retro pixel art. I have done lots of pixel art before I even started doing Paper Foldables. I just think it's a really cool look and fits in perfectly with my papercraft design style. I have done a lot of video game theme work. I was a child of the 80s and was around for the original NES and Atari 2600, which was HARDCORE pixel! There's a certain charm in those old games that doesn't exist in these crazy new high def graphic games... it was more cartoony and fun to look at, I feel. I love designing in pixels and I am SUPER proud of my Kid Niki and Street Fighter sets. I was a pretty big video game nerd back in the day. I am still into it, but don't really have much time to sit down and play anything. I am a proud Wii and DSi owner and I even have a subscription to Nintendo Power! A lot of my work is commissioned projects from video game companies, a market I would love to corner and I think I am doing a pretty good job of it! The video game market is just THE PERFECT arena for my Paper Foldable designs.

• What are the most influential games that reflected on your paper craft creations?

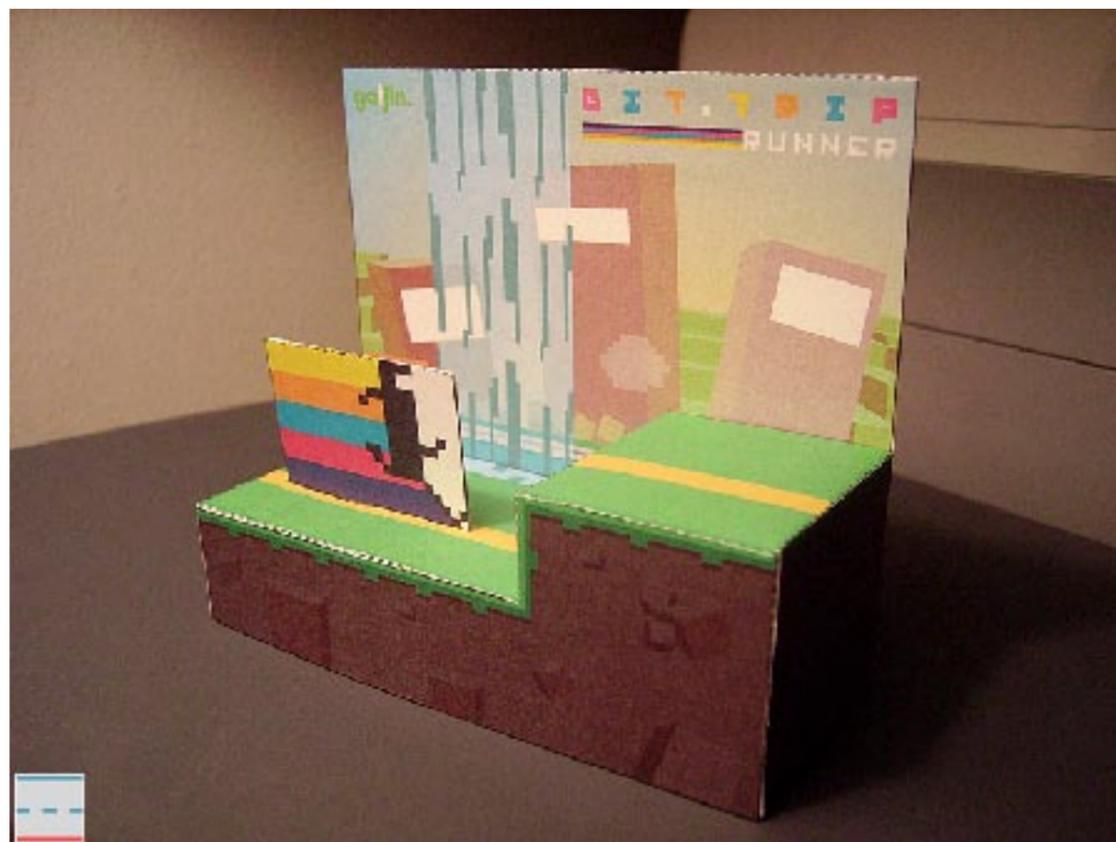
I don't really feel I am influenced by video games in my papercraft work, tho



Manchester utd. Paper Foldables



Flipper Paper Foldable, for Goodbye Galaxy Games



Bit.Trip Runner, for Gaijin Games



Paper Pods, Cook hero



I can understand lots of people probably think that! I just get a lot of video game work, so this is what people see. I try to play every game I am hired to make a Paper Foldable for. Same goes for any other job... if it's a band, I listen to the music, if it's a TV show, I watch the show! I do a lot of research before I start a project to make sure it FEELS just right.

• How much time do you spend playing games and how much time do you spend creating paper toys?

On down time, and if I'm in the mood, I'll play video games. I have been pretty busy lately with Paper Foldables. I generally work most of the weekends and nights on my papercraft work. When I don't have work, I am looking for work or thinking of ways to promote myself. My current life is pretty much all about Paper Foldables. I just LOVE doing it and it would be a dream if I could make a living doing this!



"Tim and Eric Awesome Show, Great Job!" Paper Foldables

• **Please name your top five video games.**

- Kid Niki
- Dr. Mario
- Life Force
- Contra
- Street Fighter 2

These are all old skool classics for me. I can play Dr. Mario for hours online on my Wii... nothing gets me angrier than losing a match! I am a sucker for side-scrollers and games that I can pick up and beat in a half an hour!

• **How would look like the project of your dreams?**

My dreams always change... I would love to do some Paper Foldable promotions for some cool blockbuster movie like Iron Man! Outside of Paper Foldables, I would love to do work for MAD magazine someday. Doing an animation for Adult Swim was on my list, but I was able to check that off when I did a short for a fake infomercial they aired LATE at night all during the month of November 2009.

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

Keep working hard and continue securing cool Paper Foldable jobs!

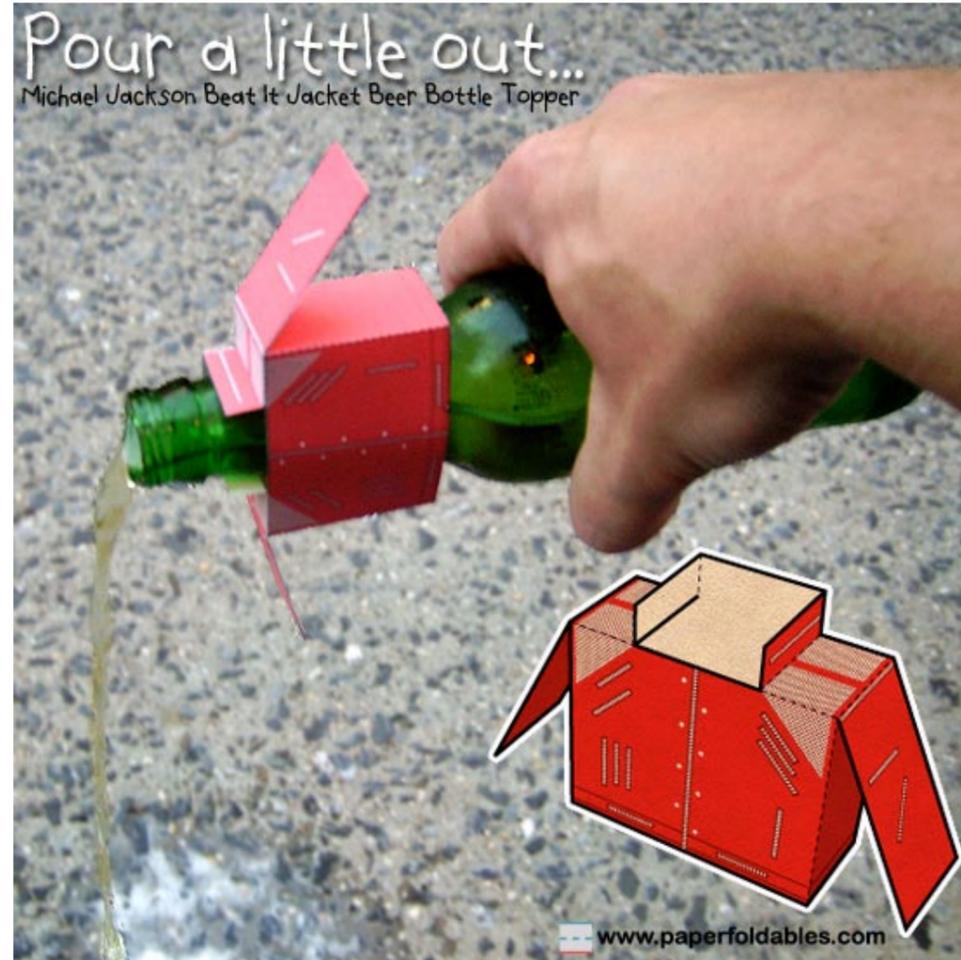
www.paperfoldables.com



Giant Street Fighter Paper Foldables, for CAPCOM's Street Fighter IV release party



Race, illustration



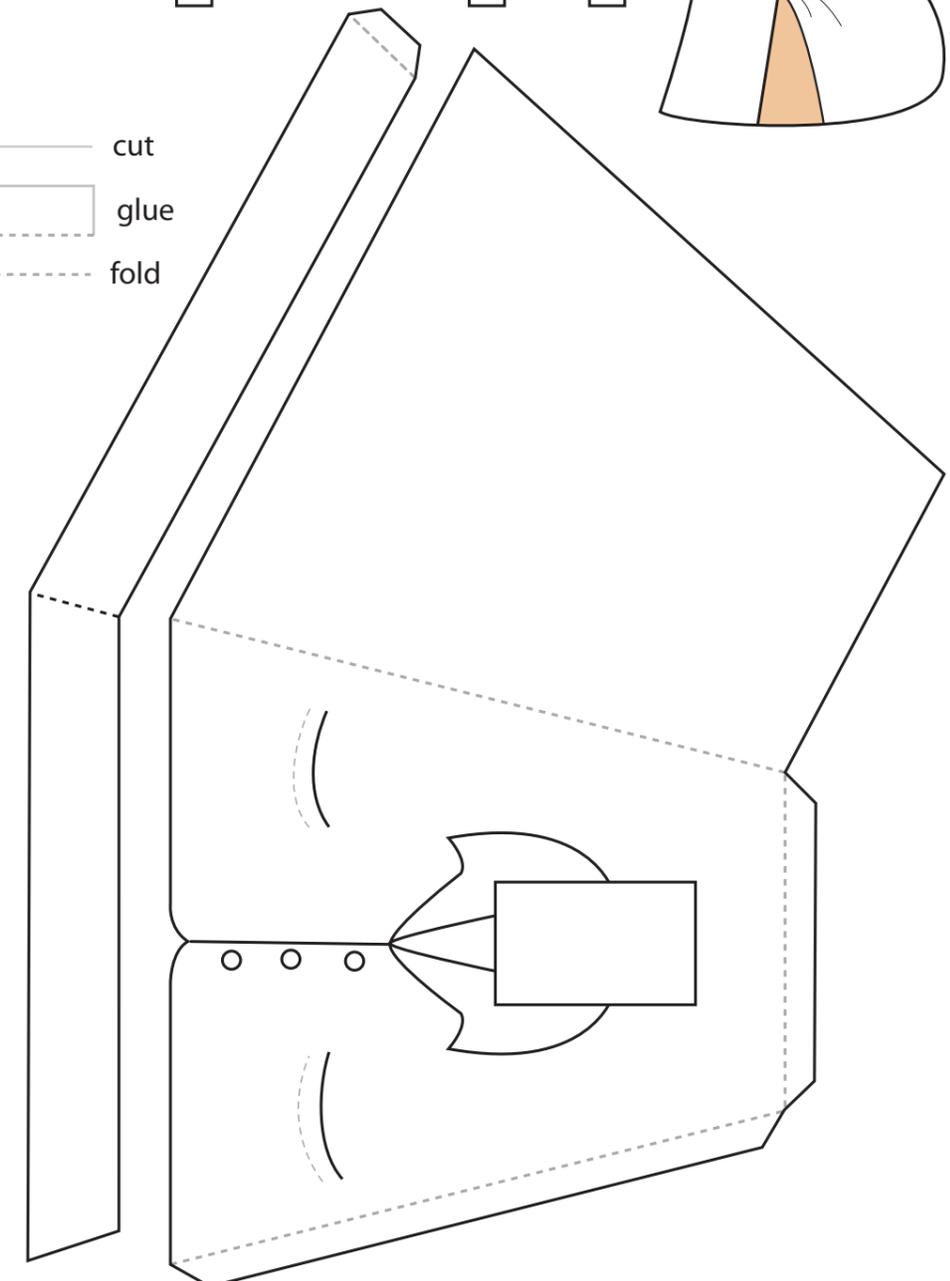
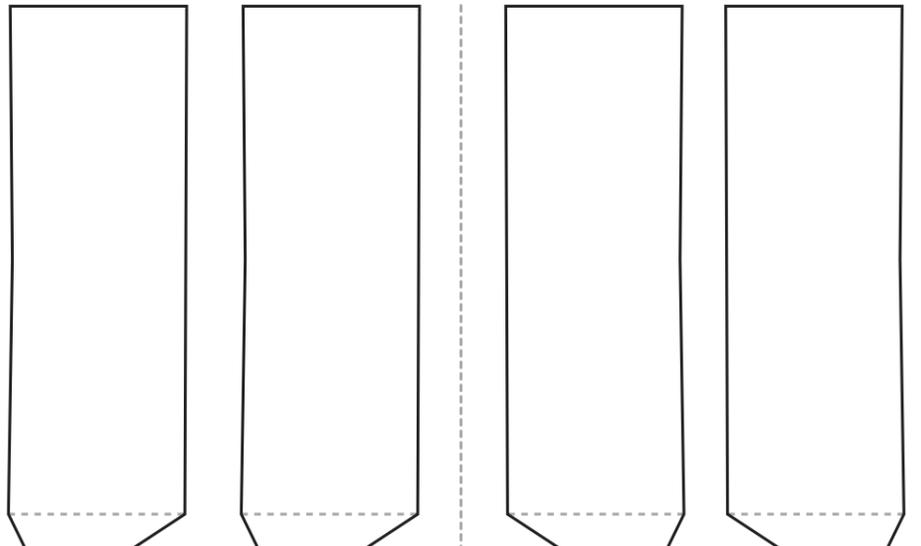
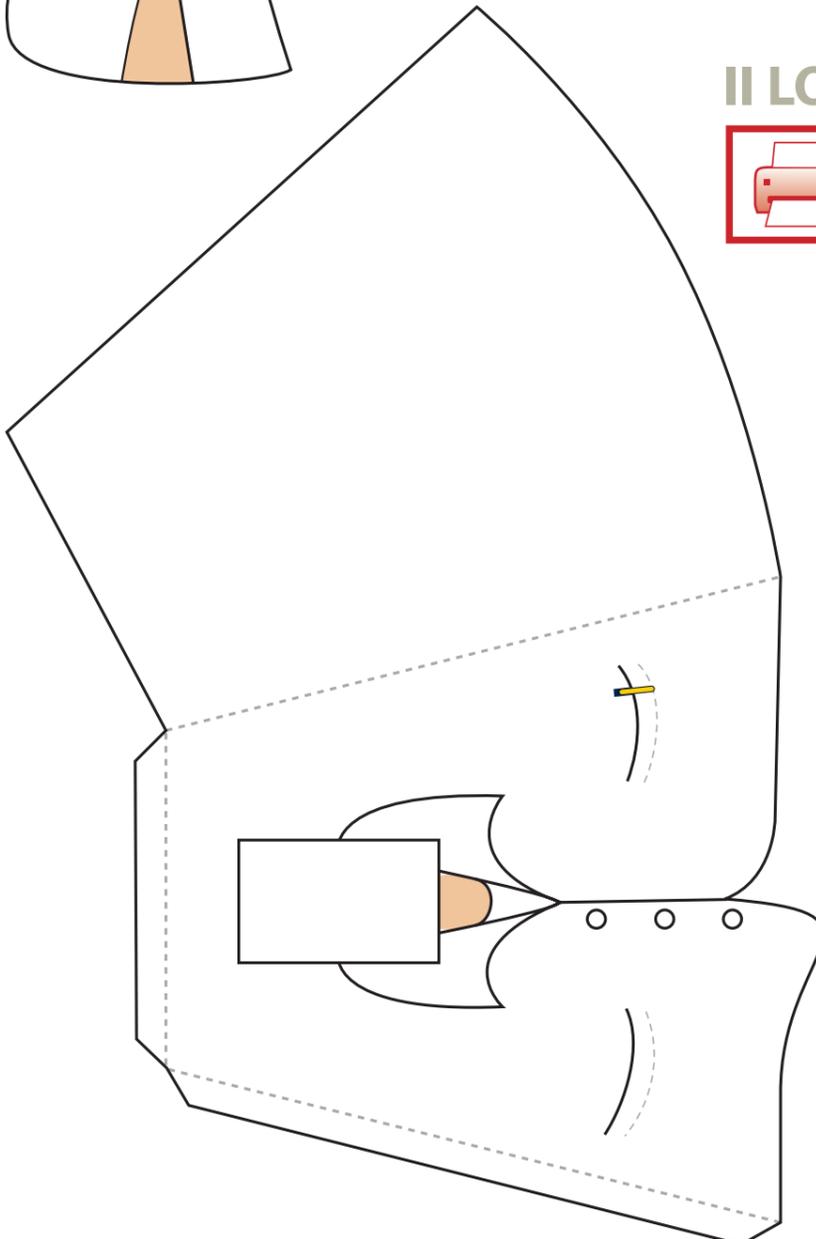
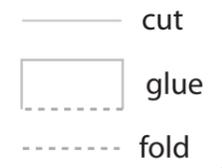
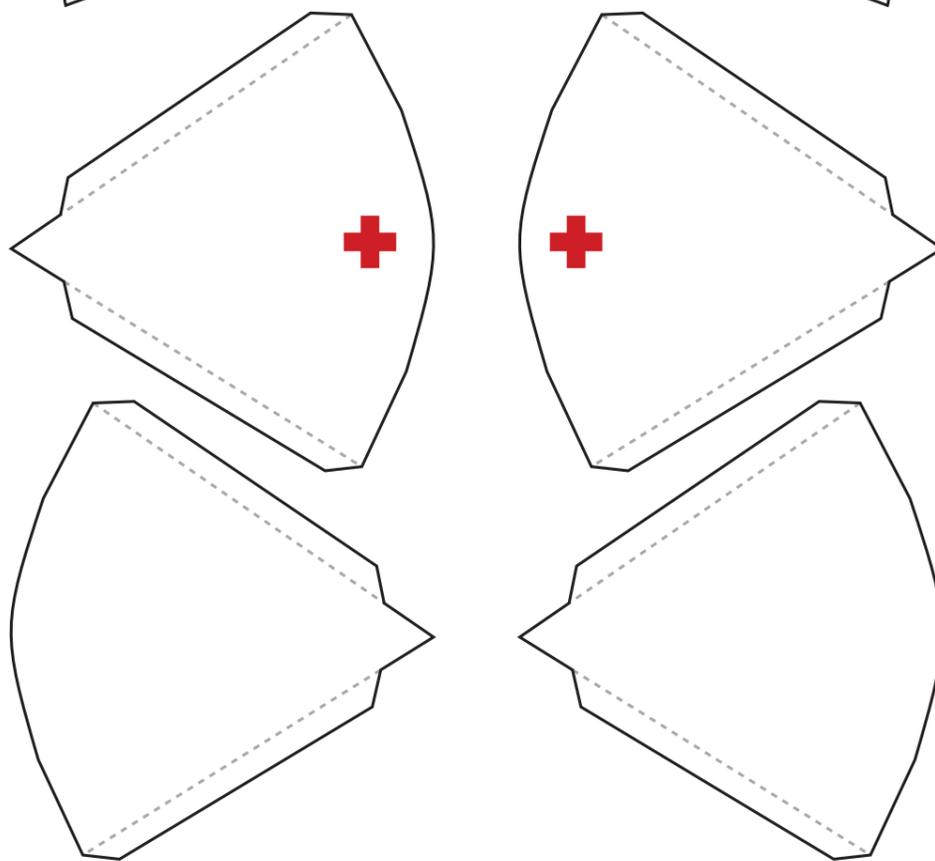
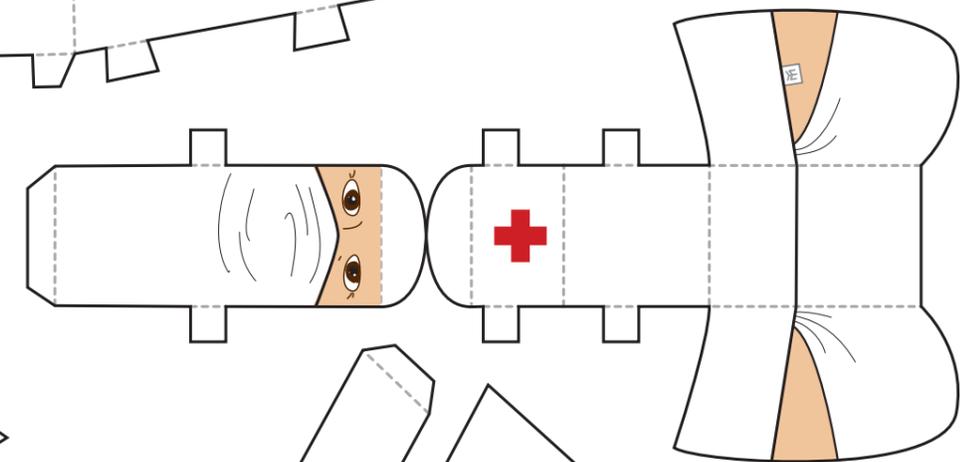
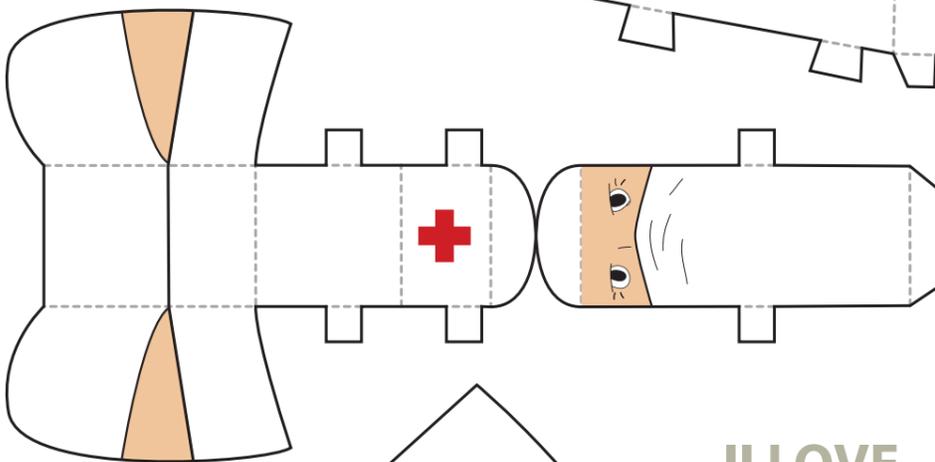
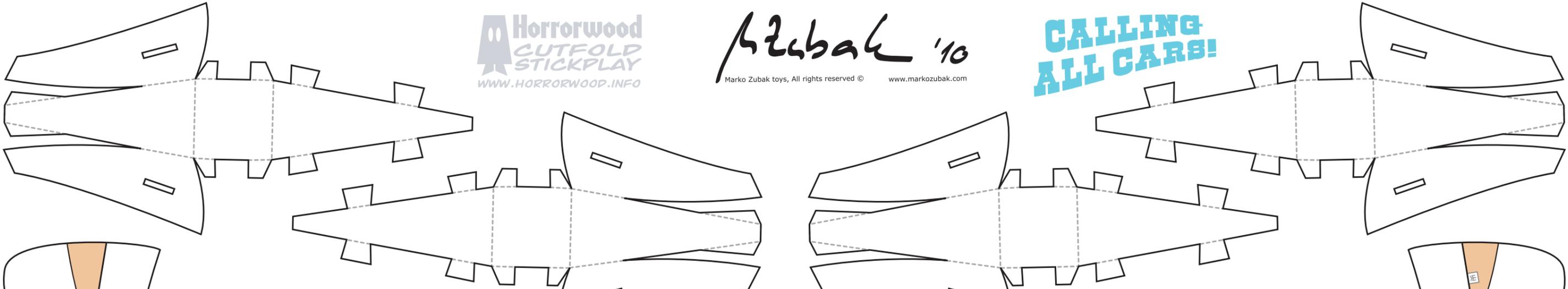
My Michael Jackson Jacket Paper Foldable

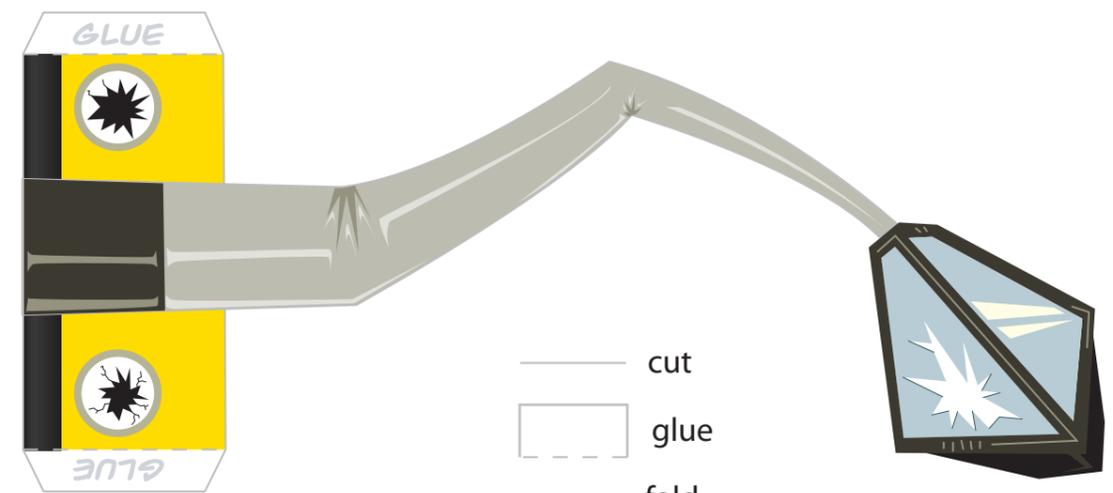
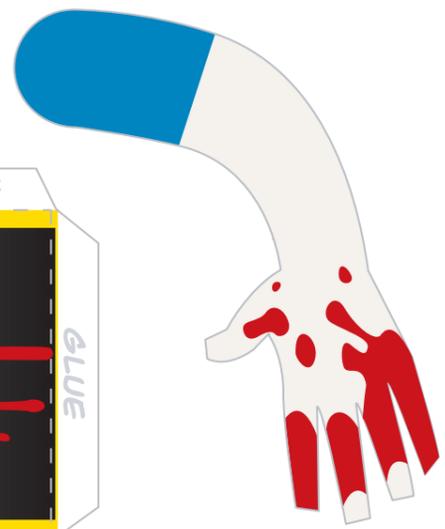
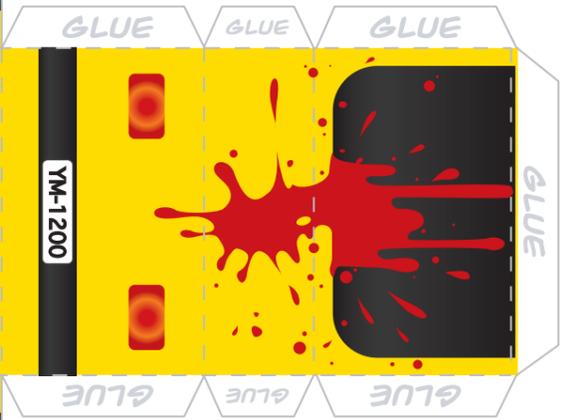
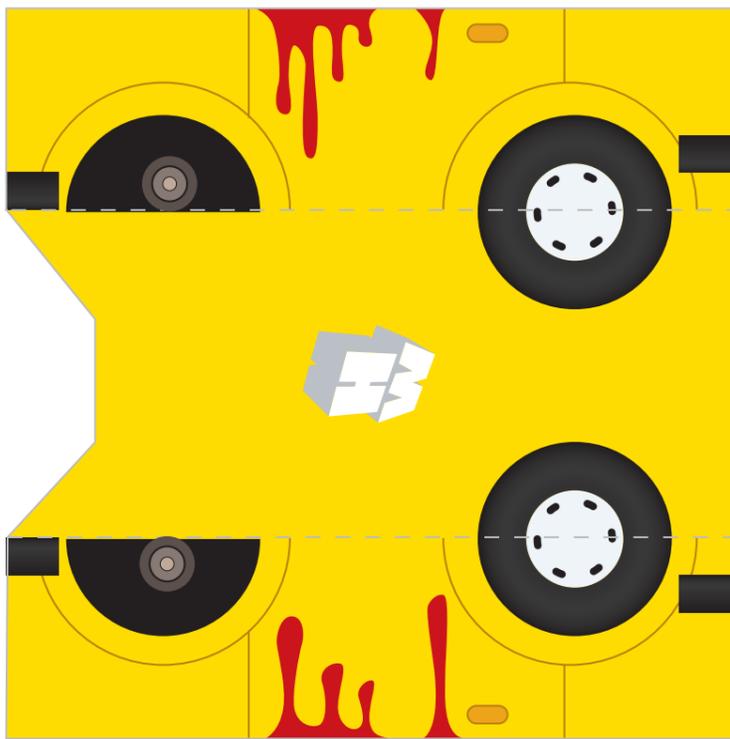


Toki Tori



Car crash, Marko Zubak's scene for Calling All Cars by Horrorwood

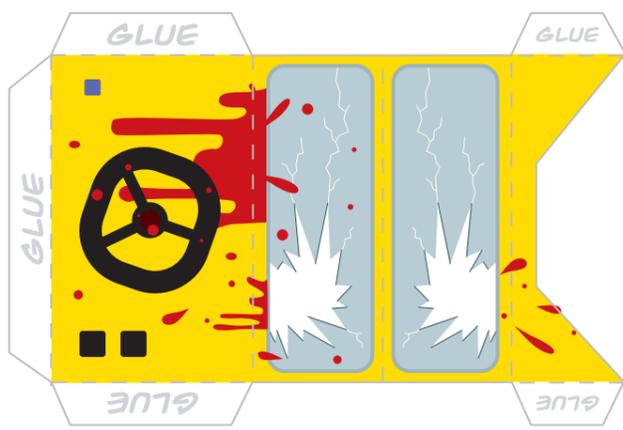
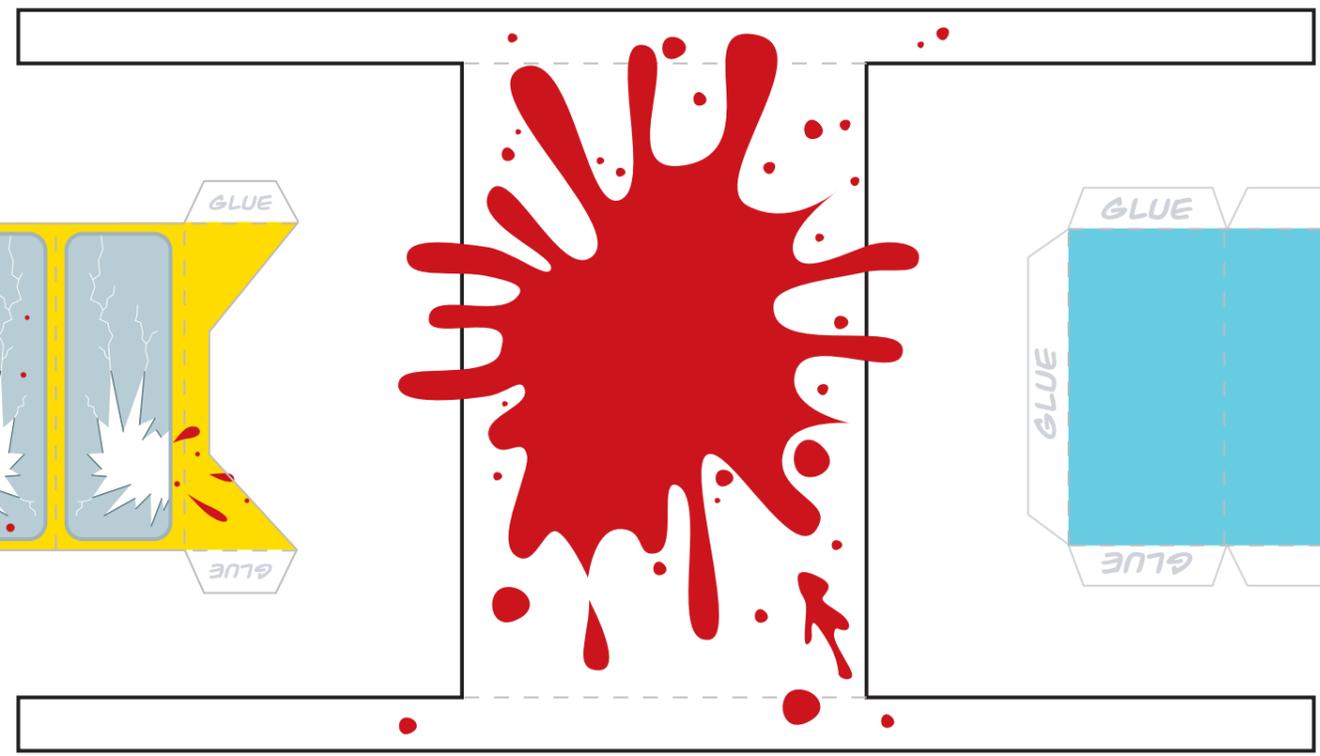




— cut
□ glue
- - - fold

Marko Zubak '10
Marko Zubak toys, All rights reserved © www.markozubak.com

CALLING
ALL CARRI!







Gubi Gubi, custom for Pain Killah

• **You're from Italy and on the paper toy scene you're well known as Phil. Could you please tell us who stands behind this name and what do you do?**

Yes, I'm Italian, but I'm not proud of it. Behind the name "Phil" there's a normal guy, who loves art and hip-hop culture.

Si, sono italiano, ma non me ne vanto. Dietro al nome "Phil" c'è un ragazzo normale, amante dell'arte e della cultura hip-hop.

• **Your fields are character design and toy design. How did you start with your creative activities and what made you choose this road?**

I started by chance, following the work of Shin Tanaka. I've collaborated with him before I started creating my own toys.

I love the simple shapes that remind me of my background.

Ho iniziato per caso, seguendo i lavori di Shin Tanaka. Con lui ho anche collaborato, e poi ho incominciato a creare i miei toys.

Amo le forme semplici che ricordino il mio background.

• **How do you describe yourself better, as an artist or as a designer?**

I consider myself a designer. I'm not an artist, although many people think I am and I want to thank them on that! I prefer to be remain a designer because I work on shapes and technology of paper toys.

Mi definisco un designer. Non sono un'artista anche se molti mi definiscono così e voglio ringraziare loro per questo! Preferisco ritenermi designer perché lavoro sulle forme e sulla tecnologia del paper toy.

• **Paper toy phenomenon is spreading rapidly thanks to internet and all different medias, yet it's still pretty unknown discipline. What is the situation in Italy? Is there any paper toy scene there and could you name some other protagonists?**



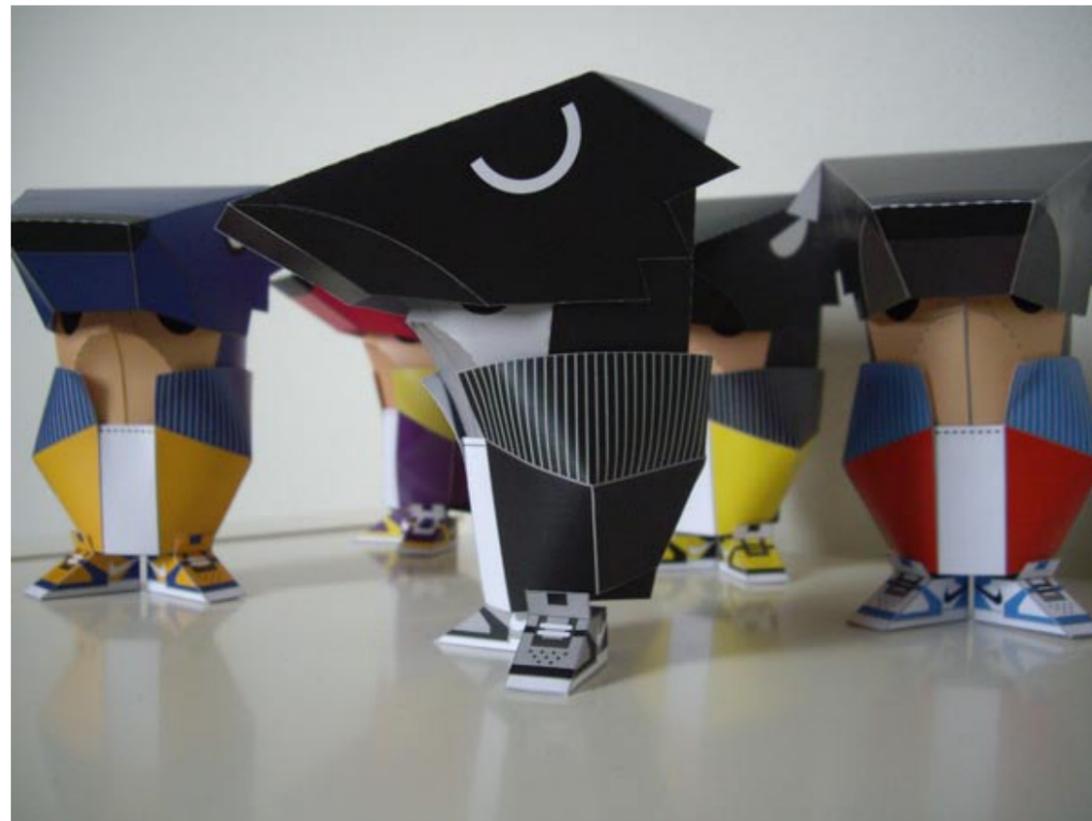
Mike: special paper toy character for Nike shop "1960" in Rome



Phil



Firu



Canis Canem Edit

In Italy there is not a real scene, we are a few and maybe I'm the most prolific of all. I have many collaborations going on, especially international.

In Italia non c'è una scena vera, siamo in pochissimi e forse io sono il più prolifico di tutti, ho all'attivo moltissime collaborazioni, specialmente con l'estero.

• **In the interview for Urban Paper book you said you started making paper toys after seeing Shin Tanaka's works.**

He was also the first paper toy artist I encountered on internet, which encouraged me to take paper toys more seriously. What was his influence on your work?

Shin pushed me to improve myself. Lots of people blame me for copying, but I'm simply doing my thing, the way I see it! Many people copy my stuff, but I don't complain, I always try to do something better!

Shin mi ha dato la spinta per migliorarmi. Molti mi accusano di copiare, ma io mi limito a fare la mia cosa, come la vedo io! Vedo che molti copiano la mia roba, ma non mi lamneto perché so di fare sempre qualcosa di meglio!

• **What other artists you like? (Not only paper toy artists).**

I love Michale Lau. He's the king!

Amo a Michale Lau. He's the king!

• **What is it about the street art and hip-hop culture that appeals to you?**

Style and music, which inspire me.

Lo stile e la musica, che mi danno molte ispirazioni.

• **As most of paper toy creators, you give your creations for free. As it is also a good way of self promotion, what did it enhanced in your case?**



Mini Box



Power Fox, re-design for the Super Cooper's Box Fox series

I think it's just a form of promotion, to spread the word about you. Free paper toys may be fun to make, but they don't reward you much on economic level.

Penso che sia solo una forma di promozione, per farti conoscere. Regalare i paper toys è divertenete, ma non ti da molto ritorno a livello economico.

• Box Can is your latest project, where you invited different artists from all over the world to customize your character. What was the response to the project and what is the aim of it?

Box Can is a collection of many characters from all over the world. I'm glad to have started such a project because many unknown artists participated and made a significant contribution to scene. This toy represents a spray can with it's underground spirit from which the paper toys were born.

Box Can è un'insieme di molte personalità provenienti da tutto il mondo. Mi ha fatto piacere iniziare questo progetto perché hanno partecipato molti artisti poco conosciuti che hanno dato un notevole contributo alla scena. Il toy proposto è una riproduzione di una spray can che in se racchiude l'anima underground da cui sono nati i paper toys.

• How do you approach to customization of other peoples' works? Is there any difference in the process of creating between designing your



Mini G



Smoking skills



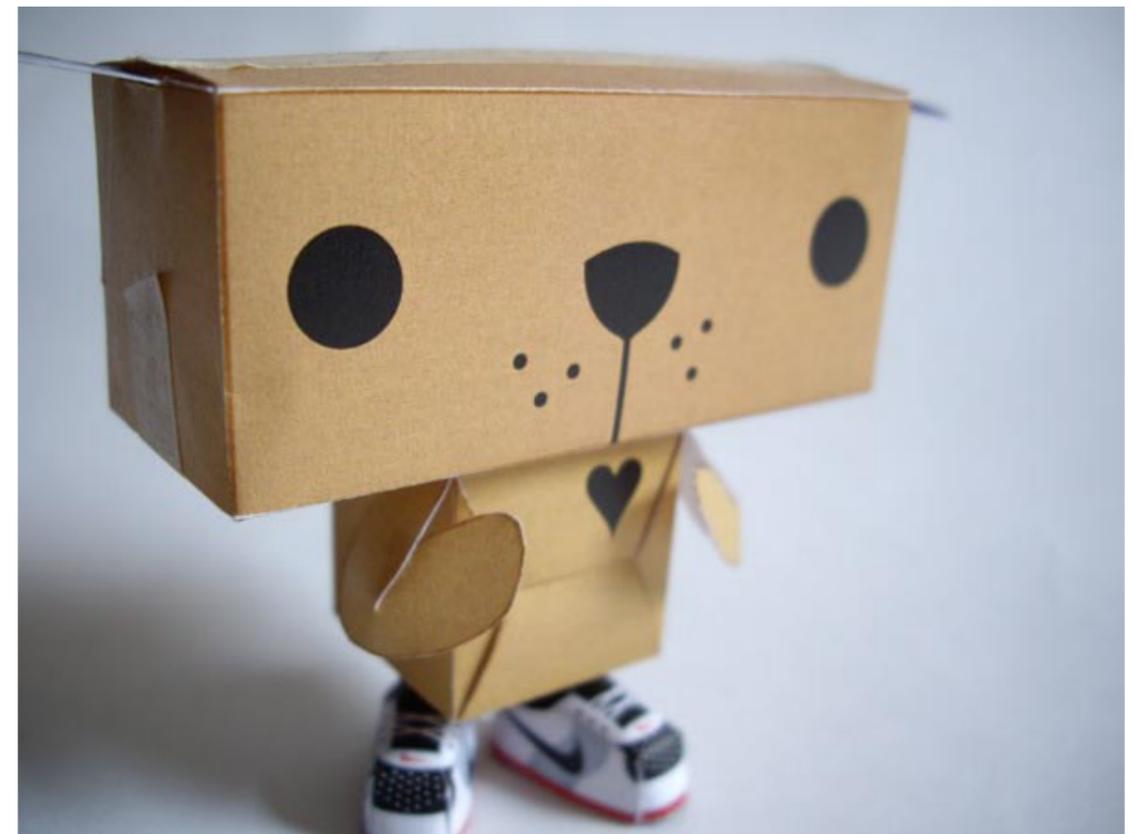
Sneakers



Sneakers



Bag Boy



Schooly dog



G-boy, collaboration with Tokidoki

own toy and making the skin for someone's template?

It's more difficult to customize someone else's paper toy, because first you have to get a precise idea of what you want to represent. With my paper toys is easier because I use the structure of the toy to represent what my mind tells me. Now when I think, I could realize only white templates which in my opinion transmit much more than simple coloured toys.

È piú difficile personalizzare il toy di qualcun altro, perché devi prima farti un'idea precisa di cosa vuoi rappresentare. Con i miei è piú facile perché utilizzo la struttura del toy per rappresentare quello che mi dice la mente. Adesso che ci penso, potrei realizzare solo template bianchi che per me trasmettono molto di piú che semplici toy colorati.

• What would you like to achieve with your art and where do you see yourself in the future?

I can not see my future in Italy at all. Until nobody believes in what I do, I'll never grow. It's quite difficult here and people are skeptical ... the collaboration is missing as well.

Non riesco a vedere un futuro in Italia. Finché nessuno crede in quello che faccio, non crescerò mai. Qui da noi è difficile e sono tutti scettici... manca anche la collaborazione.

• If you get an offer to work in other country, what kind of job should it be to make you move and where?

I would accept to work in advertising campaign for any product. I would be even happier if it would be for brands such as Nike, Adidas, etc. I love the sneakers!

Accetterei di occuparmi di campagne pubblicitarie per qualsiasi prodotto. Se si tratta di marchi come Nike, Adidas, etc. ne sarei ancora piú felice. Amo le sneakers!



Tribute to the movie "Back to the future II", custom for Horrorwood's Calling All Cars series

• **What was the most exiting project you've been working on?**

I believe that the most exciting is about to come!

Il piú emozionante credo che deve ancora arrivare!

• **On what kind of project would you like to work on?**

Projects where many artists would work on my design. I think that Box Can could be most commercial.

Progetti che coinvolgano moltissimi artisti a lavorare su un mio design. Box Can , penso che sia il piú commerciale.

• **Any last words?**

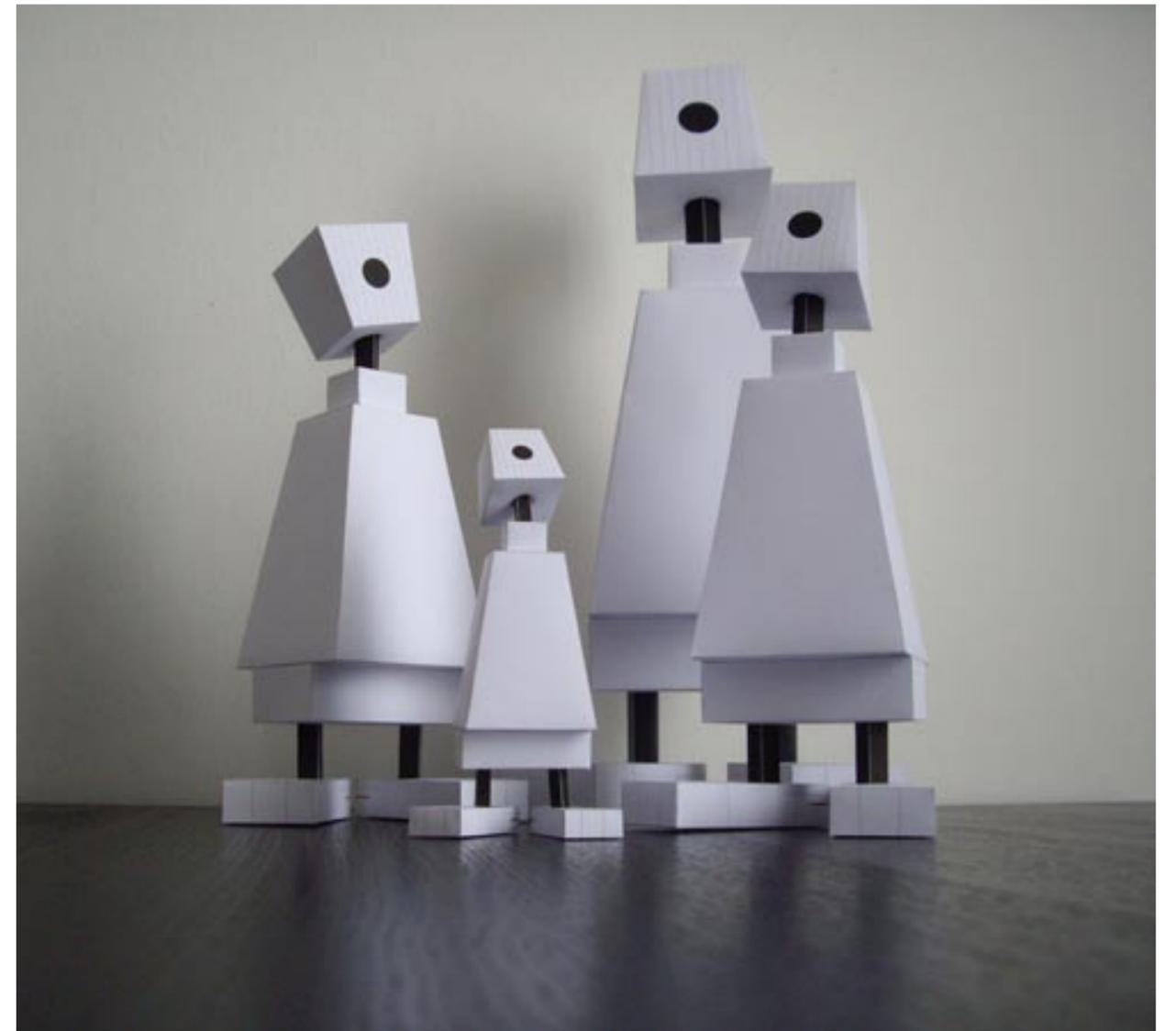
Chase your dreams and put your heart in what you do!

Inseguite i vostri sogni e mettete il cuore in cio che fate!

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Bag Boy



Box Can





Paper Fight Club was born from the need to go beyond the decorative role of paper toys, which, once created, stand lifeless on shelves or desks. It was born from the need to give more personality to paper toys, to bring them to life and to play with the potential they offer!

The prime movers of this initiative are Zerolabor and 3EyedBear, but everybody is invited to enter the club and demonstrate their mastery in fight!

So, what do you have to do to enter the club? You have to create your fighter, either by yourself or from fighter template which is downloadable from the web site, select it's fighting skills round by round (rock, paper, scissors) and send it along with the name, photos and short description to zerolabor@gmail.com. The rest is blood or victory... of course, inside the limits of the paper!

www.paperfightclub.blogspot.com



