

# ILLUSTRATION

Issue 3





# ISSUE 3

# 2009

## II LOVE MAGAZINE

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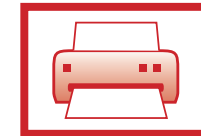
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After the small break, I'm happy to preset you the third issue of II LOVE. This edition brings some new paper toy artists, exclusive toys and of new Logical D.R.K. game. There are also interviews with Dolly Oblong, Dutch character designer who combines plush and paper, paper toy master Shin Tanaka, hyperproductive Harlancore, whose works were shown in the previous two issues and creator of Sizza, Nick Knite.

In this period between two issues, lots of interesting things happened on the paper toy scene. While Urban Paper book shows were held around the world, the band Lava Diva released a song about the paper toys. Gestalten, a publishing company from Berlin, released a book called "Papercraft", about the use of paper in art and design, which covers paper toys as well.

At the same time, a group of paper toys went all the way down to the Australia to volunteer in the music video for Greenspoon, "Comeback", while some Chinese web shops started to sell other people's paper toys that are normally for free.

Marko Zubak

# Introducing: Alexander Gwynne

I'm Alexander Gwynne from rainy old England, age 16. I first got into papertoys when I was looking something to do for my final art piece at the school. Everything was hanging in the balance and my art grade was an E (very bad), but soon I got into papertoys and made over sixteen toys for my art piece and found my final grade had become a B (great).

Ever since papertoys have ruled my life! Every second I'm thinking and planing my next design. I take great inspiration from Marshal Alexander, trying to make my papertoys in as fewer pieces as possible and from Matt hawkins; I no longer use outlines and try to make my designs funny and colorful.

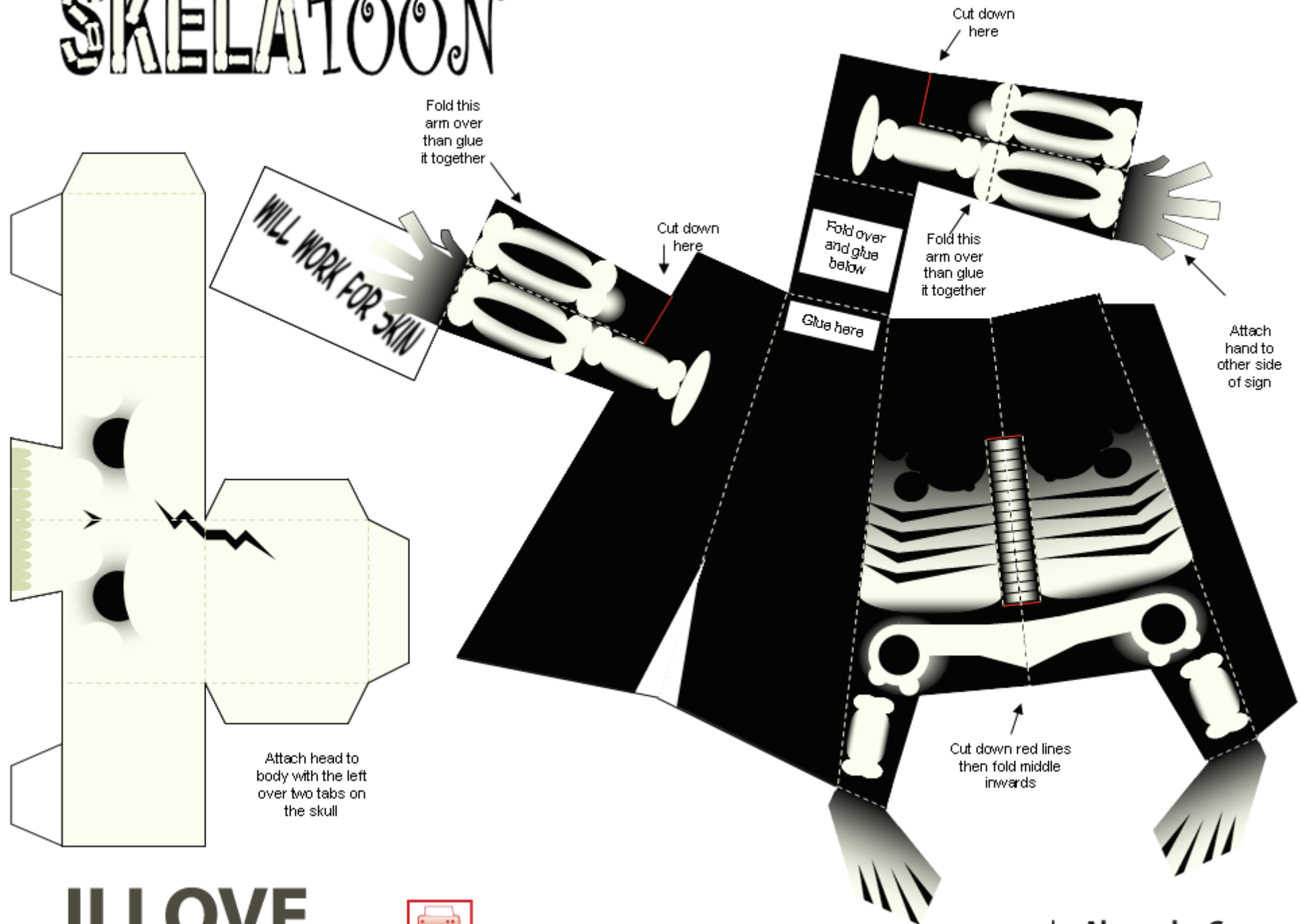
**[freepapertoys.blogspot.com](http://freepapertoys.blogspot.com)**



*Skelatoon, "Will work for skin"*



# SKELATOON



## II LOVE



by Alexander Gwynne







## INTERVIEW: Harlancore (USA)



### Every series has it's story. Where do you find your inspiration?

Before papercraft, I did draw, but mostly just for fun. I mostly just spent my time playing lots of Japanese video games and animation. I also studied graphic design and typography, learning about not only the people who do design, but also the software used. So, like any artist, my inspiration comes from many sources, but Boxpunx is strongly inspired by Japanese otaku culture and the world of digital graphic design & typography.

### You developed your specific and recognizable style, wether you make a custom or your toy. There is one detail present in almost all of your works, a spread tongue. Is there any special meaning?

I am not even sure I know. At first, in all honestly, It was added as an interesting design element. I kept using it because I could see how it could

### When did you got into paper toys and why?

I have always been a collector of something. Be it comics, video games, rpgs, music, or vinyl toys. I started collecting kubricks and bearbricks and thought I should start making my own. Then I saw the Cardboy calenders and CMYK cartridges, which introduced me to the idea of making models out of paper. I went to work on designing my own model immediately after that.

### You're very productive, on your site there are lots of paper toys, inside various series. How many toys have you designed till now (not including customs)?

I have been making papercraft for about three years now, and in that time I have made around 250 models, not including customs.





have different meanings to different people. Or, it would just make them go, “Huh? Why is it’s tongue sticking out?” Mostly though, when all is said and done, I just want people to think of Harlancore anytime they see someone or something with it’s tongue hanging out. If I am lucky, they will also laugh.

### **What is the future of Boxpunx and have you got any other project on horizon?**

I plan to keep on making and uploading free models for as long as I can afford an internet connection. Now that a number of books are being published showcasing this exciting art form, I would like to make a book that was only about Boxpunx. I would like to see other artists do this as well. I think it would be very successful.

Upcoming Boxpunx projects include the next part of PersonaFAN 4, a Halloween-themed book collaboration with 25 other papercrafters, and more customs for more people. Will there be a series 8? I don’t know. I am doing an on-going series now, using a “refined” version of the glueless template. I gave a bit of thought to doing an 80s series, but got bored rather quickly. I still have a ton of other ideas, so for now I am just going to make the models as I think of them and release them when they are done. My photographer is getting more and more experimental with his photography techniques, so I have to keep him busy!

Hopefully I can do an artist series for Boxpunx one day. Anyone interested?

### **How do you approach to your work and could you explain us your creating process?**

It’s pretty simple, I have a bunch of sketchbooks that I am constantly scribbling in. I just draw various shapes over and over in various combinations. Then I fill the shapes in with characters. I will fill a page with the







front view of the Boxpunx shape, and just start drawing different characters inside the shape.

So, it's lots and lots of sketching. When I have something I like, I color it. Then open up Illustrator and go to town, sketchbook by my side. When making a series, I will make a list of all the characters I want to do, then start drawing them by hand. When they look good, I color them, then redraw them in Illustrator.

**You put a lot of effort in the presentation of your paper toys as well, from photos to design and scenography (like some of the works**

**featured in first two numbers of II LOVE) . Do you do it all by yourself?**

The photos are made with my friend Vin Breau and his wife Raquel. They are my roommates, best friends, and both fabulous photographers. It really is thanks to Vin that many of the photos turned out as creative as they did. I just wanted him to take pictures of the models, but he was like, no, no, no. We gotta make backgrounds for these guys! So we did that, and it looked great! So, I make the models and he takes the photos and creates most of the backdrops. I did create a few, but most of the compositions are Vin's ideas. I wasn't even around when many of the











photos were taken! After the photos are done, I will go back and add logos and various typographic elements.

### How much time do you spend on paper toys in general?

After discovering papercraft, drawing finally became truly exciting for me! Now I work on papercraft every day, in some way shape or form, for at least an hour or two. I have a blog that I try to update as often as I can, so to me, it seems like I am always doing something Boxpunx related.

### Did paper craft improved your artistic status?

Absolutely. I had never really put myself or my work out in the public eye before, so my artistic status would have been considered quite low or non-existent. But now I actually have some kind of status, and it's very exciting! I am so grateful to exist in an era where I can make something, upload it to the internet, and have the work actually seen by an audi-

ence! I wish I would have started doing sooner!

### What do you do for living?

Would you believe I work in a Tea shop? It's called The Steeping Room and we sell teas from all over the world. I want to invite everyone to come have some tea with me if you are ever in Austin, Texas! And of course I work as a freelance illustrator. I occasionally do web design, although I don't enjoy it much.

### Urban paper craft is getting more and more attention lately. What does the future hold?

I want to have a shelf full of various art books. I want to see the Marshal Alexander papercraft book, The Marko Zubak book, The Nanibird book, Horrorwood: the book, Nicebunny stories, Boxpunx books I, II, & III, and so on. I want to go to the book store and see a papercraft section!



harlancore.com



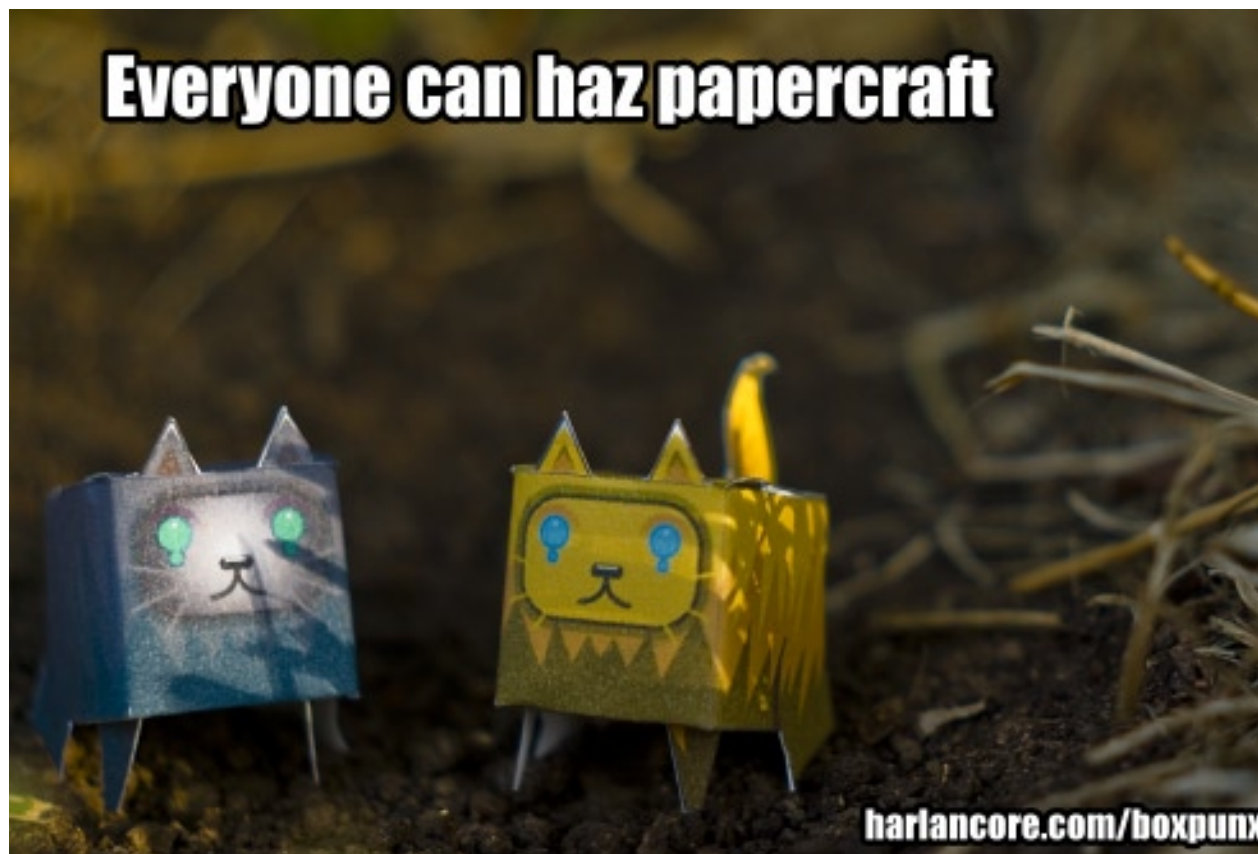
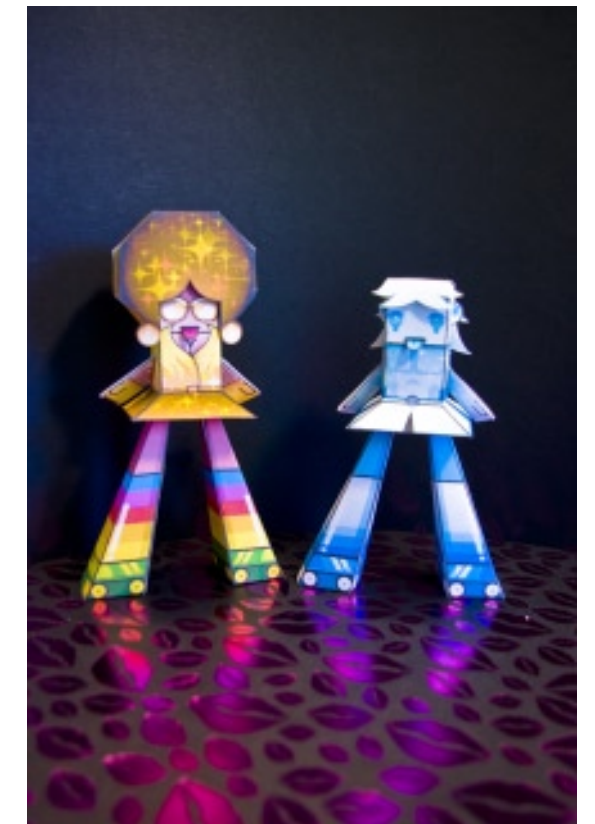
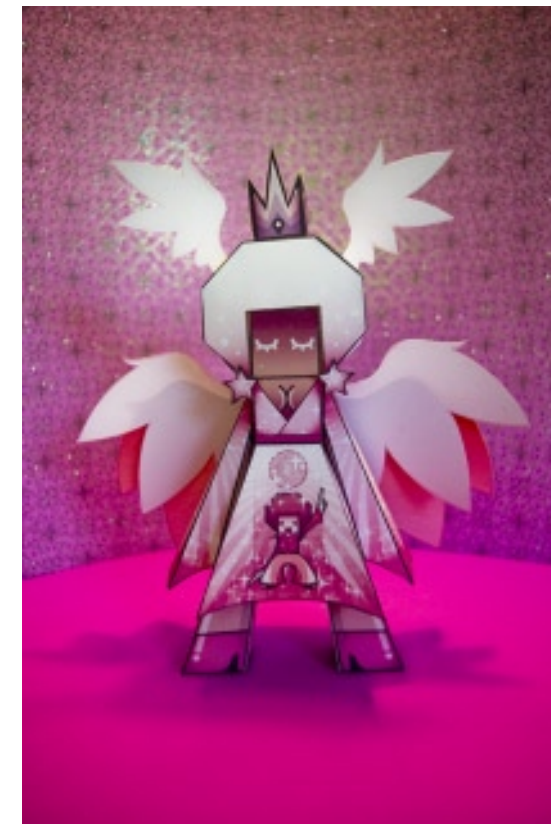




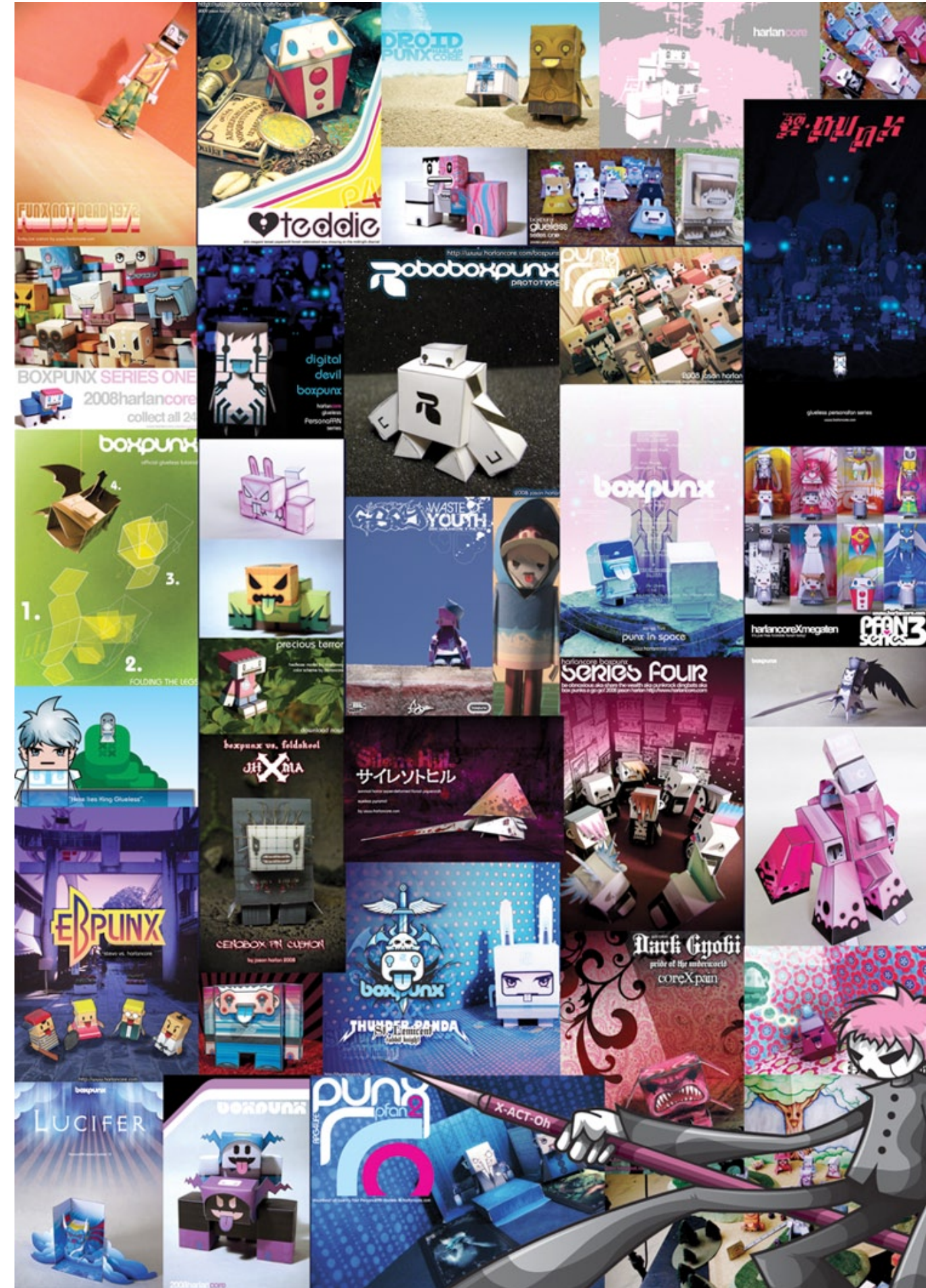




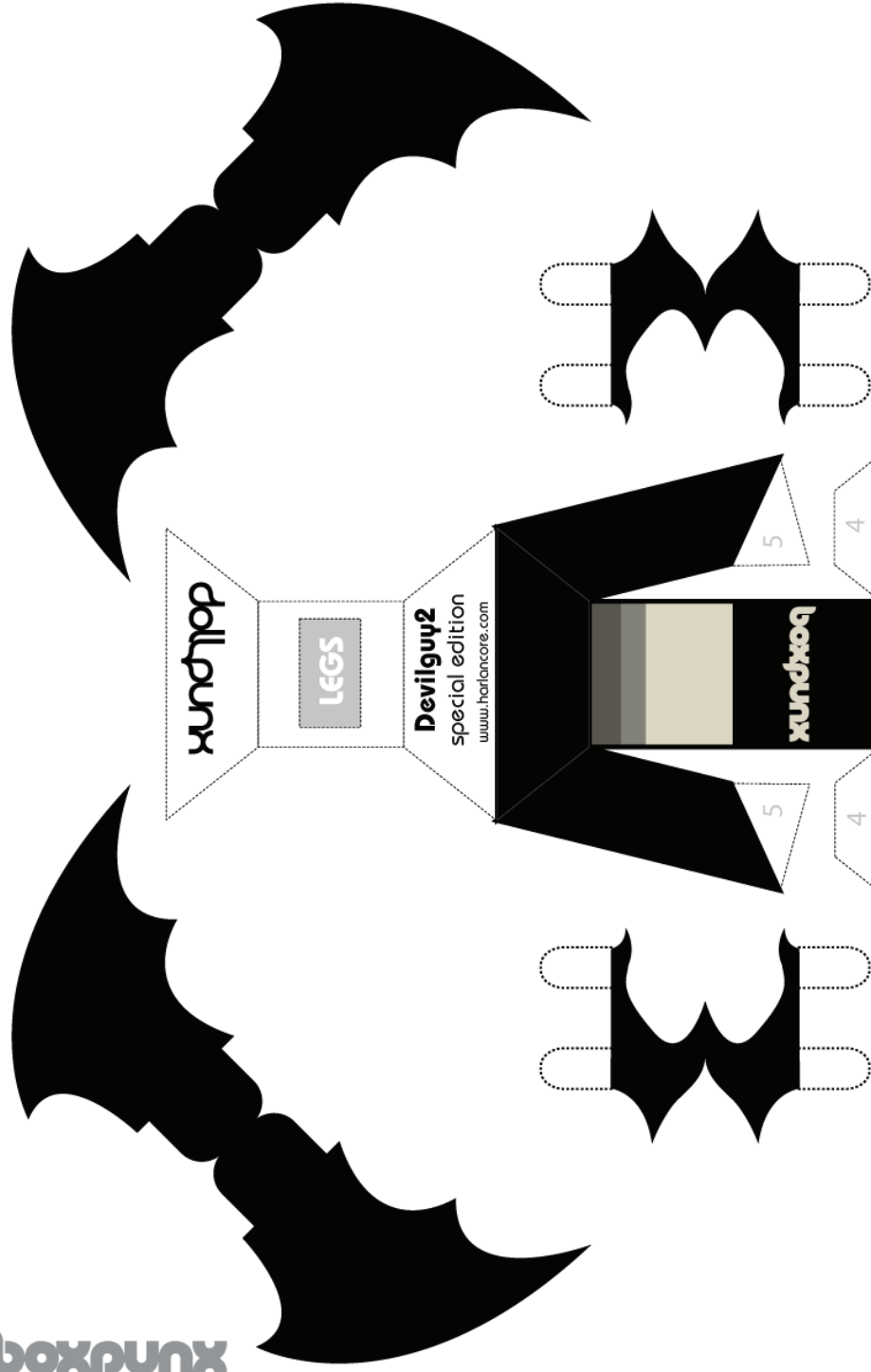








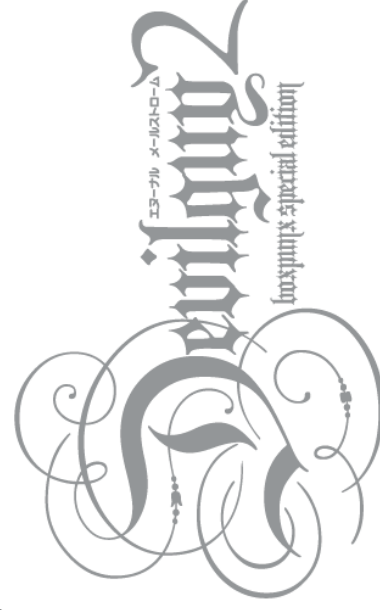




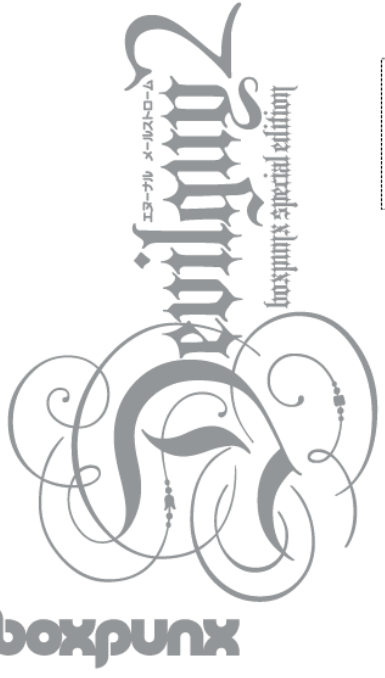
## dollpunch

- 1.) Cut a slit in mouth, then fold tongue behind model and stick thru mouth slit.
- 2.) Insert each ear thru the two slits on each side of the head.
- 3.) Fold arms in half and insert into the two diagonal slits cut into each side of the body.
- 4.) Glue each tab labeled 4 to the back of the model.
- 5.) Glue each tab inbetween the folded "trapezoid" (ie. the "skirt") in the front.
- 6.) Glue the part of the model that says Dollpunch to where it says number 6.

## I LOVE special edition



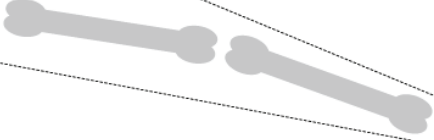




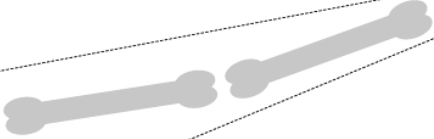
Fold legs first  
like this:



enig



glue



Then wrap the colored part around gluing to the back of this:

**GLUE**

Next, glue colored flaps to the tabs that say "glue" on the inside of each leg.

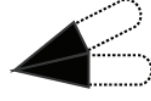
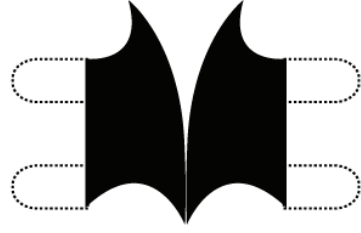
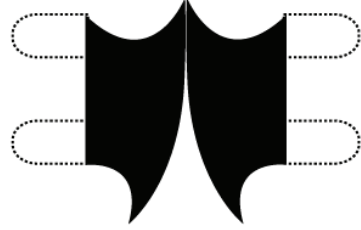
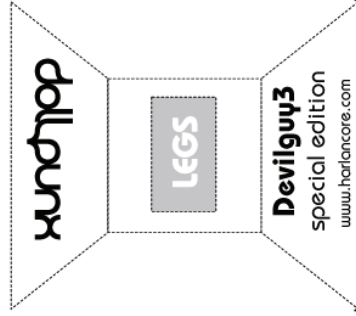
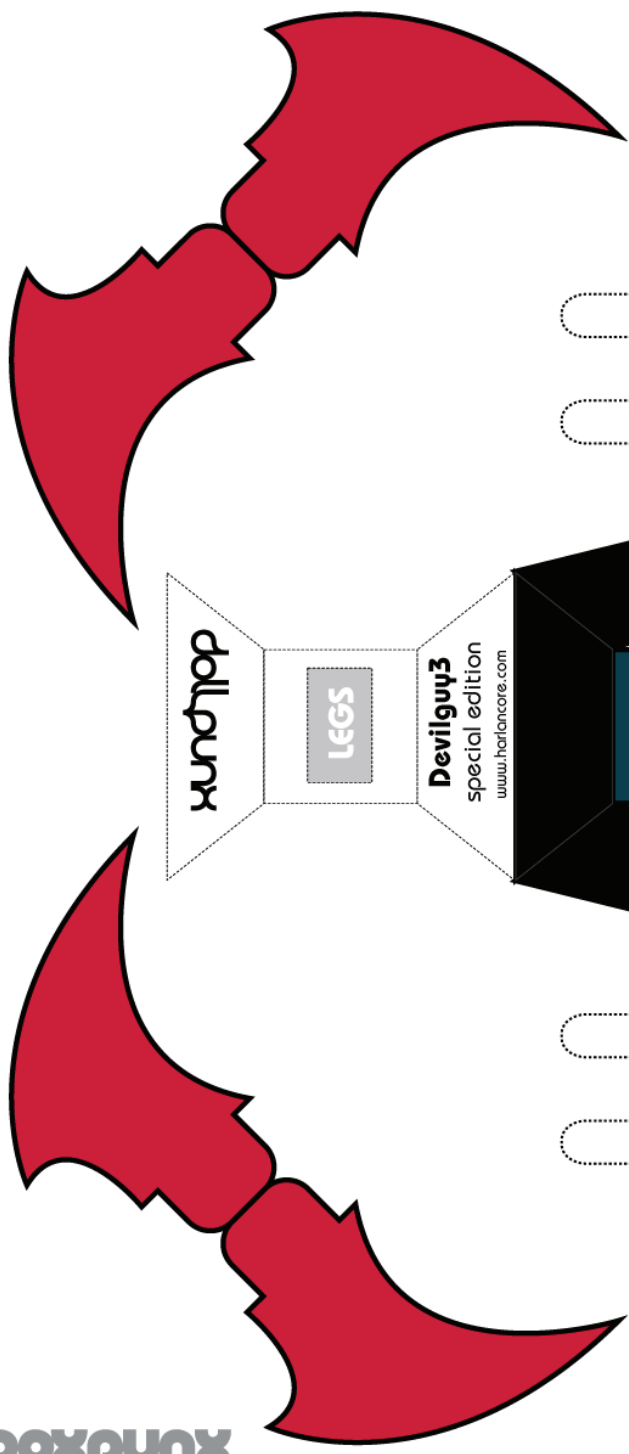
glue

glue

last, glue the bottom of the feet, one tab on top of the other

**I Love**  
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## dollpunch

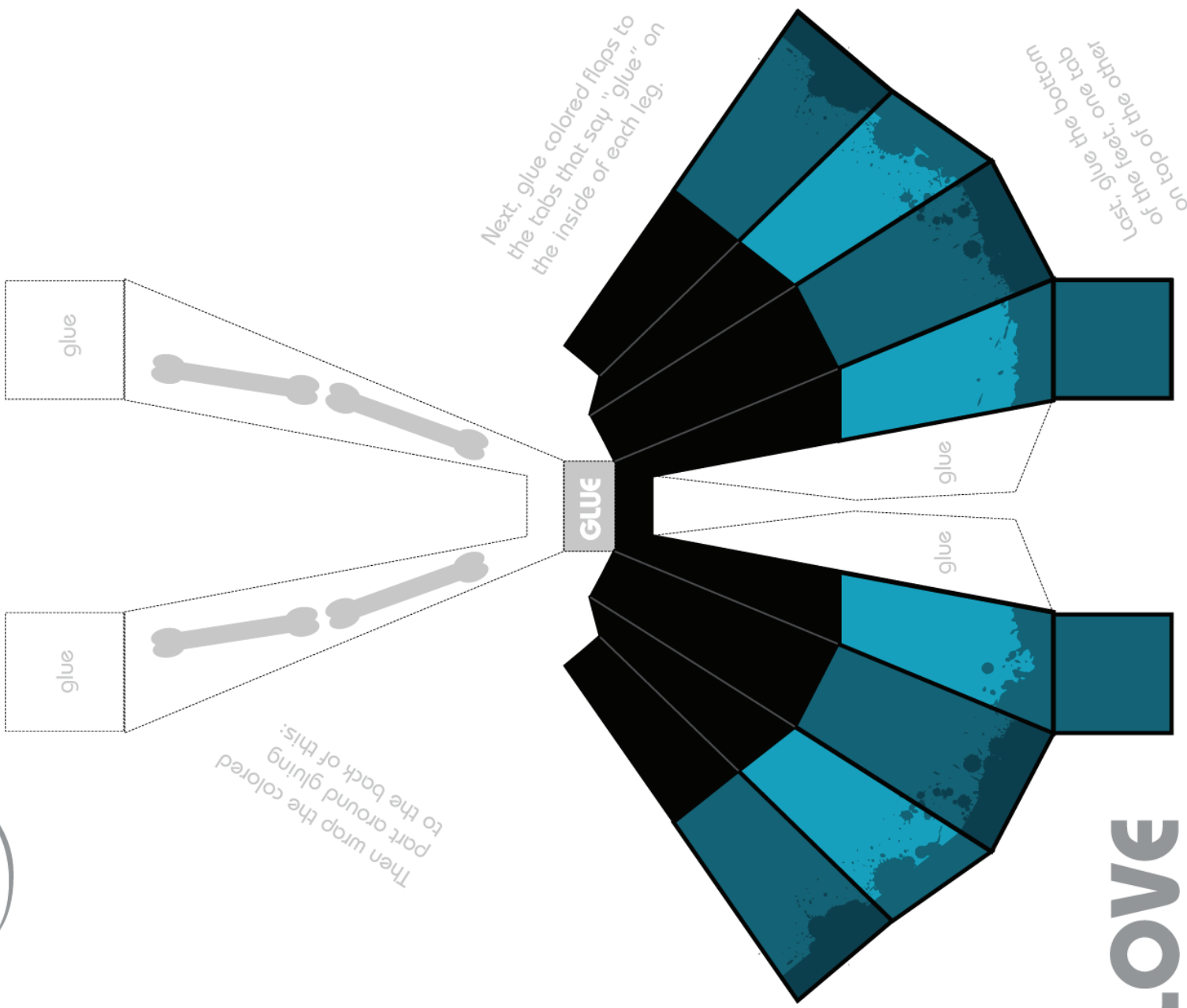
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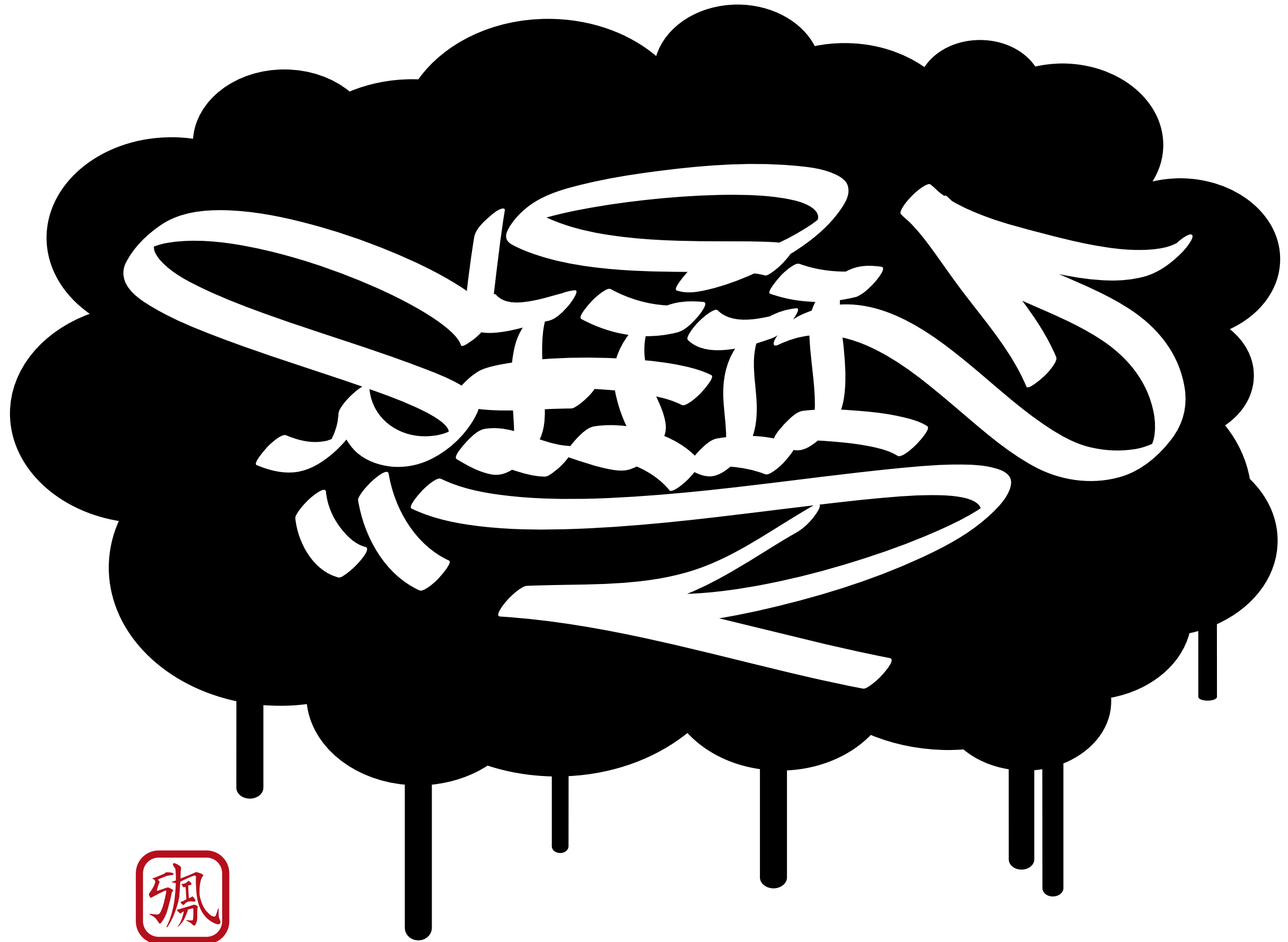
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S H I N T A N A K A

## INTERVIEW: Shin Tanaka (Japan)

**You're one of the most influential paper toy artists. When talking about paper toys, it's impossible not to mention your name. With such success and work behind you, do you feel some kind of responsibility to your public?**

First of all, I've never thought of becoming a paper toy creator. I was a graffiti writer and drawing on the street walls is illegal in Japan. Therefore I started making paper toys as my new graffiti canvas (instead of the wall). When I posted my customized paper toys on internet, many artists liked the concept and style. Until now I have collaborated with various artists and brands.

I started to use a word "paper toy" to describe "art object from paper and collaboration works" and the word soon became very popular among the art scene. My aim and my greatest pleasure is to meet many different artists via paper toys.





**Have you ever felt any disrespect to your work?**

Yes, I have. I have received many disrespectful mails, but that doesn't bother me, because if someone doesn't have any interest in my work, he would not mail me.

**How and why did you start “We don't need a fake” project?**

After I started my paper toy project, many people started similar things. I think this have had a positive effect on the paper toy art scene, but some people are using other peoples template patterns. In other words, they are “stealing” template design. It's something that's not good and it could degrade this scene.

On the other hand, “stealing” template design makes the artist lazy. If people find out that somebody is stealing from other artists, they will disrespect this person.

Artists should respect their own originality; we don't need a copy of someone, it makes the world less interesting. We should keep our copy rights, and we should save all paper toy artists.

**To someone new to paper toys, how would you explain a ‘fake’ within paper toy phenomenon?**

I don't point out the “fake”, but someone who thinks that I'm blamed is fake. Someone who doesn't steal other people's creations doesn't think this way.

**Do you think that some ‘fake paper toy’ could have any success on internet?**









*Kimono Fusion exposition, Stockholm, Sweden 13.09.'09 to 24.01.'10.*

One of the answer is paper toy, but there could be other solutions. I have worked with many artists (from amateurs to professionals), and gave art education classes with my paper toy templates. I want to take down fences.

**You're one of the few artists who made the step from the paper to vinyl. Have you ever thought of making a giant T-boy sculpture?**

It sounds interesting! I have never thought such a good idea. The reason why I make vinyl toys is because they are replicas of my paper toys.

Some of my paper toys are very exclusive, I make only one toy per a design, which is sufficient to express my creativity.

I don't think so, people are not stupid and sooner or later they find out the truth.

**What is your aim with this project?**

To save our art. To protect all the paper toy artists.

**What were the reactions of the people to it?**

Many people agreed with what we are doing. They know that the most important thing is to save the "REAL ART".

**Where is it heading, what are your plans for the future?**

I want to make a common medium for people and artists to enjoy art more closer.



However, for many people that's not enough, they want to have one. I can't make many paper toys for everybody, and I don't like to make just a copy of paper toy. Therefore I made a vinyl toy. My works are very a few (rare), so I wanted to enjoy my art more friendly.

Paper toys are very delicate, they could be easily crashed, while vinyl is tough, it could be "touched" many times .

**Do you think that "branded" or sponsored paper toys could affect the artistic spirit of the whole concept?**

It's not impossible, it depends on the quality and attractiveness of the product.

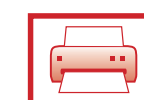
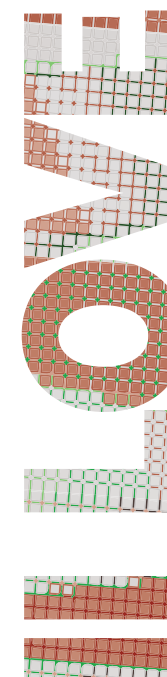
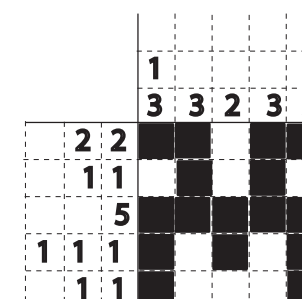
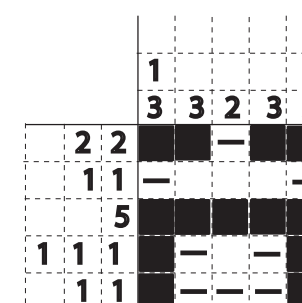
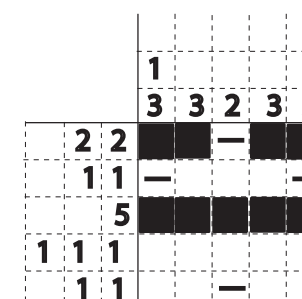
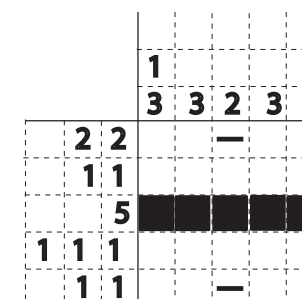
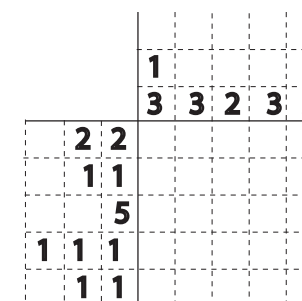
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04



Dolly Oblong





















## INTERVIEW: Dolly Oblong (Holland)



### Could you tell us who is Dolly Oblong and how long have you been into making characters?

Dolly Oblong is a plush knitter and a paper toy maker. I've always been into making characters, ranging from doodling comic characters in grade school to turning them into huggable creatures when I got older. The style has changed a lot though over the years. My characters are now reduced to a basic shape and the overall style could be described as cute with a twist.

### What was first, plush or paper?

Plush characters were the first to pop up. I started making them from felt and soon switched over to knitting them nearly two years ago. When my house started to become stuffed with plush I decided it was perhaps time to open an online plush asylum so some of them could find a new home...

### What made you start making paper toys?

Pretty soon after I started running my blog [www.dollyoblong.com](http://www.dollyoblong.com) I was looking for a way to update the blog a bit more often. I thought it would be fun to turn one of the plush bunnies called Pepa into a paper toy. At the time I knew nothing about the world of paper toys. I just thought it would be fun for people to download and put on their desk and at the same time a funky way to promote the plush. After some positive feedback another paper bunny was born and I haven't stopped designing paper toys ever since. Paper toys are now definitely more than just a way to promote plush, they evolved into a world of their own!

### You make some of your characters in plush and in paper. What advantages and disadvantages do you see in these mediums?

The advantage of creating a plush character is that it seems to come to life more. You actually see it evolve from a simple piece of string to a finished body, where each one has its own expression. I find these expressions much harder to realize when designing paper toys. Another advantage of plush over paper is the handmade feel each plush has, whereas paper toys have more of a reproducible feel.

At the same time that is also the downside of the plush, because each one starts from scratch and none of them are exactly the same, it takes a lot of time from start to finish. What I also like in paper toys is that they



II LOVE









are so easy to distribute on a larger scale, which makes them accessible for people worldwide.

### **Do you find any inspiration in vinyl toys?**

Yes definitely. I'm a bit of toy fanatic and half of my studio space has been taken over by these plastic creatures, so it's hard not to get inspired by them. I love toys which have a simple shape but a lot of character, and I'm trying to let those elements shine through in my own work as well. Absolute favorites in my toy collection are the forest of Treesons by Bubi Au Yeung and Crazy Label. Ever since I adopted my first one, I just can't stop buying them...

Besides the plush and paper toys I've recently also started doing vinyl toy customs and one day I hope to have my very own vinyl toy out there.

### **What is it that attracts you in the process of creating a paper toy and share it for free on internet?**

What attracts me most is the magic of creating something, putting it online and a minute later it can be printed by someone on the other side of the world. This is something truly unique to paper toys and not possible for any other of the designer toys. The free availability also means anybody can start their own toy collection without having to pay a large amount of money. All you need is basic materials like a computer, printer, scissors and glue and you are ready to start building. This easy accessibility makes it fun for both designers, who get clear feedback in the amount of downloads they get, and builders, who have an unlimited amount of toys to choose from.

**You started an interesting project called Paper Totem!, which is growing with constant rhythm and the quality and creative level is kept high by featured artists. How did you come to the idea to make a paper totem and what is the aim of this project?**

© 2009 Dolly Oblong







The idea of the Paper Totem! actually came by coincidence. I was taking some promotional pictures of Smasher! (a paper toy for Portuguese magazine Smash!) and stacked three on top of each other. This sort of resembled a totem pole, so I dubbed the photo Totem of Smasher!. It suddenly hit me that with its basic shape, this toy would be an ideal blank canvas for a custom project. Through its basic shape the totem pieces are also customizable by artists unfamiliar with paper toys. So I invited some of the artists I admire and thankfully they agreed and started customizing totem pieces in their own unique style.

The project is ongoing, and the blank is still being sent to both invited artists and other designers who want to join and have shown some examples of their work. It takes a lot of time building the pieces and putting them online so occasionally it does get on hold temporarily. Ultimately, there is no real aim with the Paper Totem! project other than keeping the quality as high as possible and having a wide variety of styles incorporated in the totem.

### Have paper toys helped you to promote yourself and how?

Paper toys have certainly helped in promoting myself and my work. This is most clearly visible in the amount of people visiting my website more often, looking for new paper toys to build. Through paper toys I also participated in my very first exhibitions, by luckily being part of the Urban Paper shows currently touring the world. All this has sparked other





commissions and shows for both paper and plush. Being part of such a fast growing scene is highly inspirational.

### **What do you do to pay your bills?**

To pay my bills I do something totally different. After studying film and television studies I started working for film festivals. The working atmosphere at festival organizations is brilliant and is different from most office jobs. It usually means some quiet months when the festival is still far away and a madly busy period when the festival is approaching fast. I wouldn't want to trade it in for another job even though it sometimes means the toy business doesn't really start until evening time.

### **What is the future of paper toys and do you see yourself in it?**

The future of paper toys is looking very bright. It isn't just a niche in the designer toy world anymore. Look for example at Pixar who has started to use paper toys to promote their films. I think paper toys will continue to be used as a promotion tool for all sorts of things. Paper toys are also taken a lot more seriously in the toy world, through books such as Urban Paper and the shows accompanying it. In a way it has gained some respect.

However, at the same time I do not think paper toys will grow in such a way that either of us will be able to make a living out of it. In my opinion this doesn't really matter though, as designers will be able to keep creating toys without any (commercial) restrictions.

As for myself, all I hope to do in the future is push my own style forward and keep collaborating with artists worldwide.

**dollyoblong.com**













Custom for Nanibird



Collaboration with Tougui



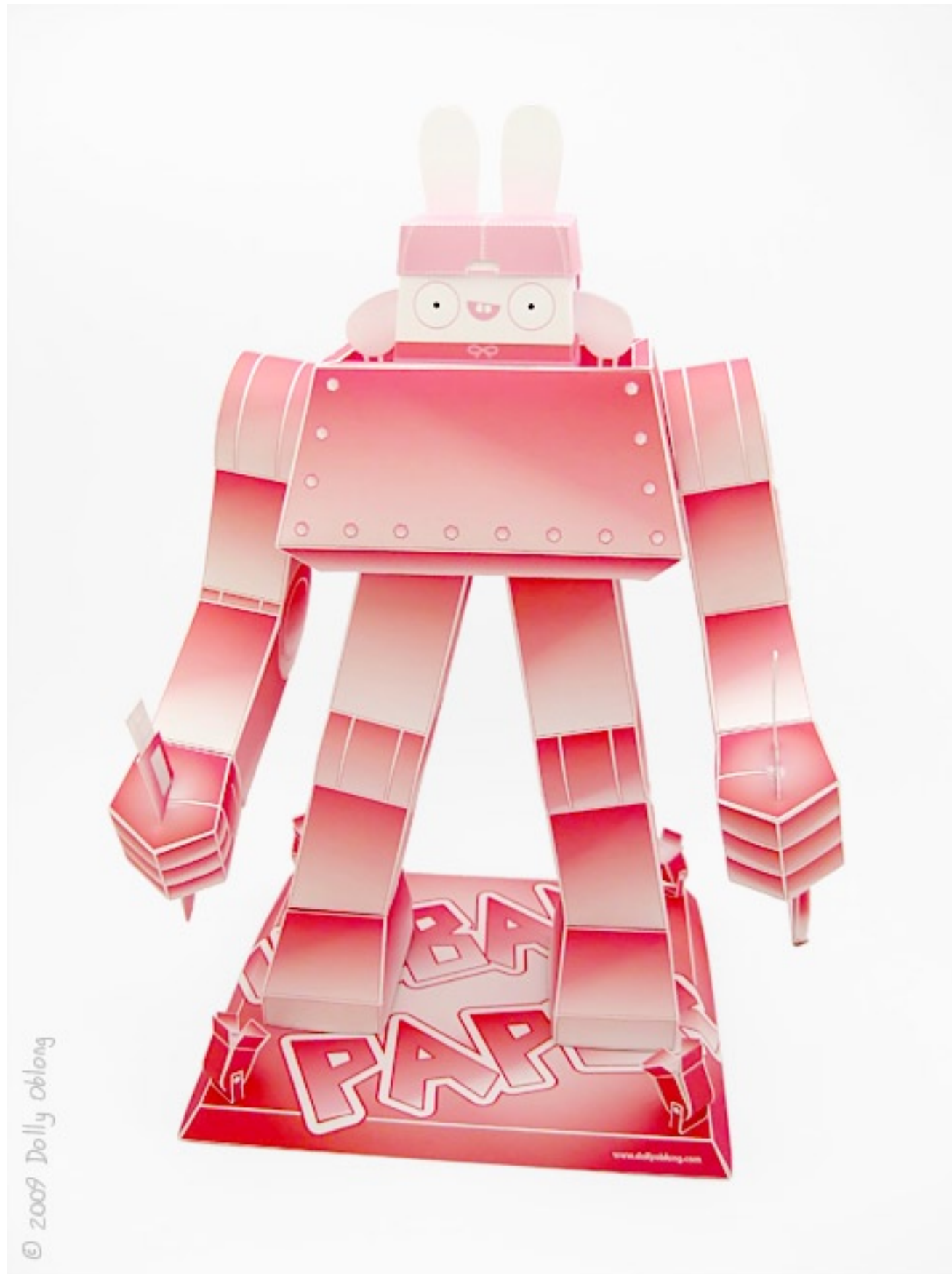
Boxy custom for Shin Tanaka





Dolly Oblong







# ZEROLABOR

(Hungary)

**Zsolt Papp** is the guy who stands behind **Zerolabor**, paper toy artist from Thatzmyjungle project, who connected paper toys and music, along with DJ BadWeed.

As a young kid he was dreaming about becoming artist, painter, architect, illustrator and even fashion designer, but recently he found himself in the art of the paper toys. As he says, drawing and illustration is just a kempo, but paper toy is the real samurai!

In Hungary there's no important designer toy culture and he's real pioneer on the paper toy scene there. He is slowly conquering Budapest with his paper toy shows with the aim to spread this new virus of creativity and infect other artists and people.

He earn his corn in the photo store, where he's designing different products, from calendars, backgrounds to photo book templates. This he calls "orders life", while in his "art life" he's collaborating and working on various projects and we can expect more paper toys and innovative solutions from him in the future.

One of his latest creations is a sexy paper toy named Tita. Specially for this issue of II LOVE, he created a paper doll Tita Cubanita. Print the page with the template and watch out your fingers while dressing her!

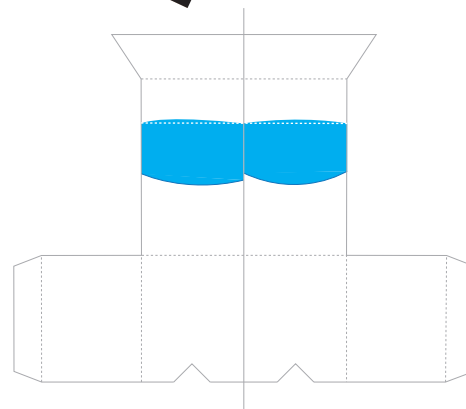
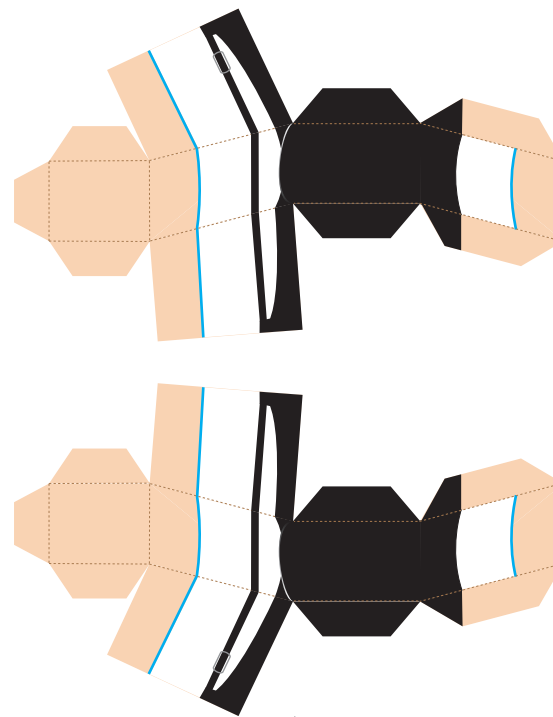
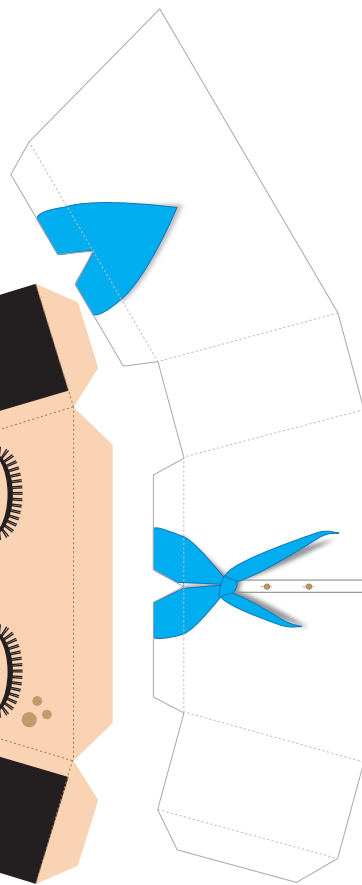
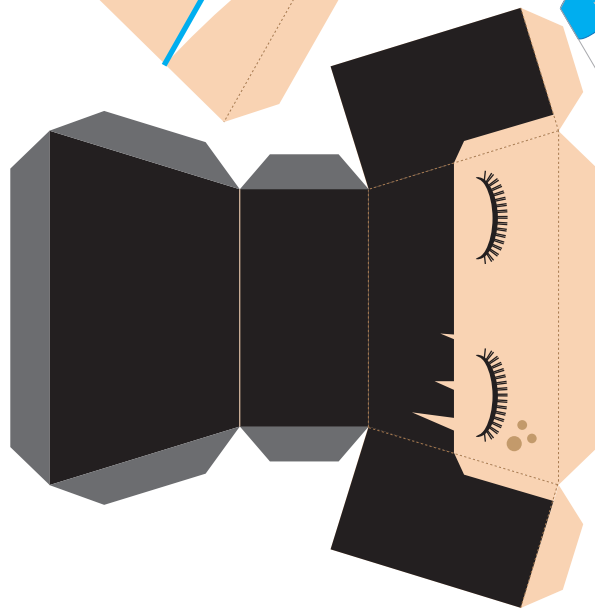
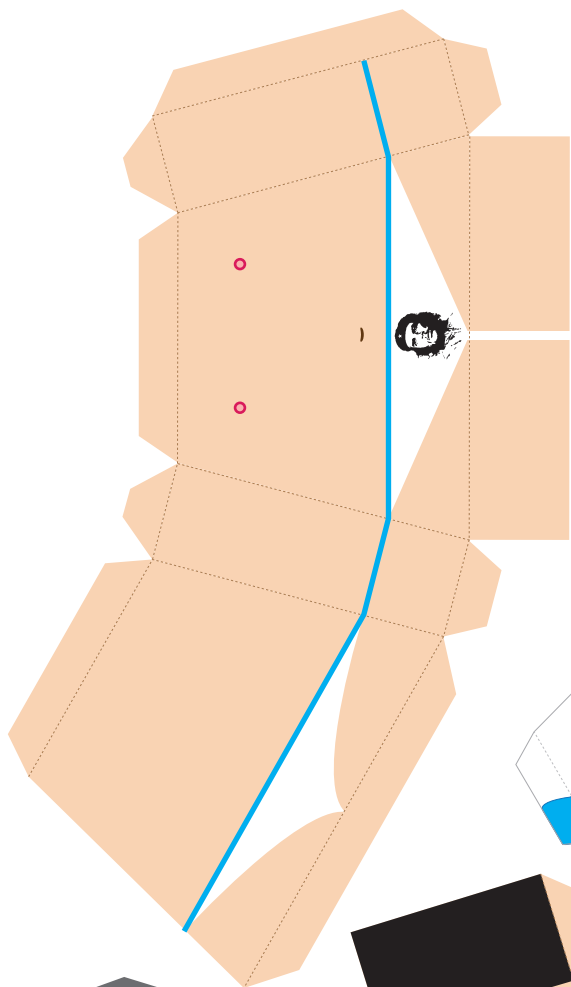
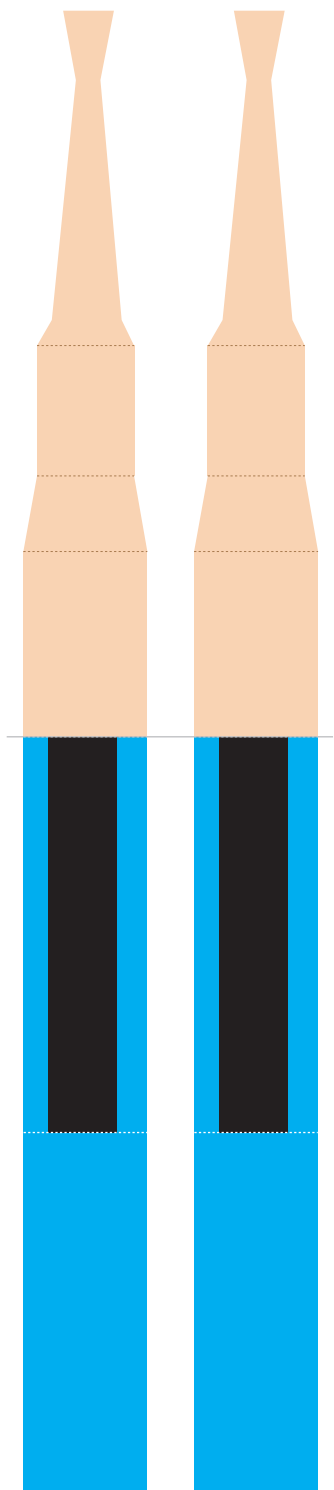
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*Tita Cubanita*



# Tita



*zerolabor*

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CUT  
LOVE  
me





# INTERVIEW:

**Nick Knite** (Germany)



Egg, which I really liked. I started sketching and finally putting it into the computer and at the same time getting into Illustrator. So for me it was kind of a learning-by-doing process, taking it step by step.

I made the Sizza into a platform toy for customization because I loved the idea of the Munnys so much, when I figured that it could work in a paper as well! I asked two friends to come up with their own versions and started my own blog. Then I found Matt Hawkins who was so kind and made his own design for me.

Even before Matt, the amazing Marshall Alexander blessed me with a version of Sizza and I also got some people, who had nothing to do with the paper toys, through Myspace to give it a try!

After that and particularly after the launch of NicePaperToys.com, things really got on a roll.

**Seems that the dream of many paper toy artists is to make a vinyl version of their paper toy (me included). As you made your Sizza**

## What was your first paper toy and how did you discovered them?

I actually took a detour towards creating paper toys, especially Sizza. I did a sketch of him and really wanted to do a platform-toy out of vinyl, like the Munny by Kidrobot, but I wasn't handy with the 3D-programs. Then I found a tutorial in the Computer Arts Projects Mag, where they showed how to create your own flatpack toy. So, even before building another ones paper toys, I started working on my own one.

## 2. You're well known for Sizza paper toy, which is also your platform toy for customization. How did you started that initiative and what is the response?

Sizza was my first character I ever did on the computer. The idea for Sizza came from a small crab, that was placed on a palm in a Surprise



SIZZA



**from the plastic as well, could you tell us a little bit more about the whole process?**

That one was (and still is) also my dream, to get my toys made in vinyl. I met somebody at the University here who told me about the possibility of 3D-prints. After we got the form of Sizza in the 3D program, it was very simple to print him out.

I still have some small Sizzas at home and I am thinking about making some more, but this time bigger, so they would be easier to customize. (If anyone wants one, drop me a mail!)

**The most curious moment in Sizza's life, in my opinion, was when you took him out on the street and used that piece of art as a skate element. How did you come to this idea?**

I have friends who own a skateshop here in Essen, my hometown, and one of the owners is really into toys as well. I showed him the Sizza and we started talking about vinyl and plush-version ideas until we finally came to the idea of making a grind-box out of Sizza and even holding



*Backside tailslide on SIZZA*







*Mecha Bunny graffiti*



a contest on him! After that it all went very fast and the contest actually took place and some really nice tricks were done on him.

Sadly, this version doesn't exist anymore, they took him down to make a room for a funpipe...

**What about the music? You offer an interesting collection of mix-tapes for listening on your site as well. Where did that love come from?**

This love is even an older one than the one for toys. I am really into music and mixing! I started mixing some 15 years ago in a mall close to where I live and where I was playing once or twice a week.

There I also came up with the name "FUNK FOOD". I made some mix-tapes (they were really tapes back then) and I was selling them as well.



Because some people actually came back to get another one just after a couple of weeks, I thought this was kind of fast or junk food. The sounds back then were also quite funky, so I put “fast” and “junk” together and got “FUNK FOOD”. Moreover, the name of the town that I am from, translated to the English, means food (essen).

Besides, I even produce my own music together with a friend, which you can find on [myspace.com/nickknife](https://myspace.com/nickknife), if you’re interested.

**You have also a clothing brand called Funk Food. What is the story behind this project?**

That is another life-long dream, to have my own logos and designs on clothing. As soon as I got the chance and put together few designs, I made some shirts for me, thinking, maybe other people would like them too...

But that’s about as far as I have come. I should really get back into that



Mecha Bunny



soon. If somebody is interested in helping me, let me know! (:

**Did paper toys in any way helped you with your brand?**

I would definitely say so; paper toys opened the door to a lot of things and a lot of people worldwide! I met so many people through them, from so many places in the world, that I would have never meet if it wasn’t for the paper!

**Have you noticed any progress, as an artist, thanks to paper toys and which?**

Definitely YES, again! My skills on the computer improved so much, design-wise and in my way of getting into the third dimension...



My newest paper toy, MechaBunny, that consists of four pages, was created in a day or so, as compared to the first one, Sizza, on one sheet of paper, which took me about two weeks to get done.

Every time I am working on a design, custom or even on another one's paper toy, I see and learn new things. It is amazing!

### **What's the most beautiful thing that happened to you thanks to paper toys?**

I know that this will sound so corny, but meeting the other artists at the show in Arnhem, NL. It was so cool to see all the faces and people behind the creations, like MCK, Ringo (e440), Marshall Alexander, Dolly Oblong, Sjors Trimbach, Maarten Janssens... but the most beautiful moment was opening the URBAN PAPER book for the first time and seeing my little toy along all these amazing paper-creations!

There would be a lot more cool things to mention, but you asked for the best moment... (;

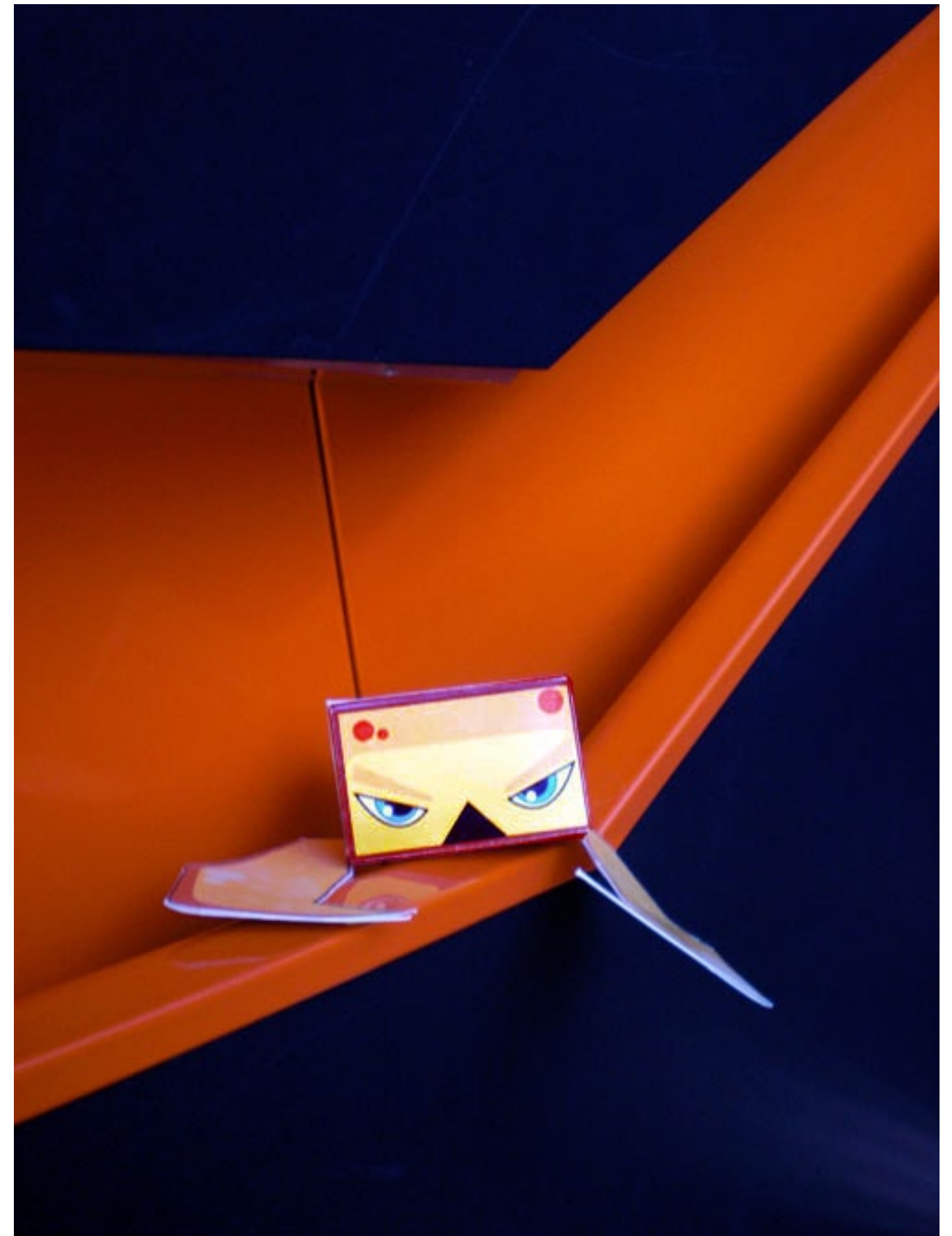
### **Is there any reason you could stop making them?**

I can't think of any, except of sudden loss of hands, brain or eyes.

Although some people may think it is kind of funny and nerdy for a grown person to "play" with the toys, I think it's too much fun to stop doing it.

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

More toys, more customs, more music, more clothing, more fun, more ideas and cookies... lots of yummy cookies!







Photos taken at Zeche Zollverein Essen





by Olla Boku

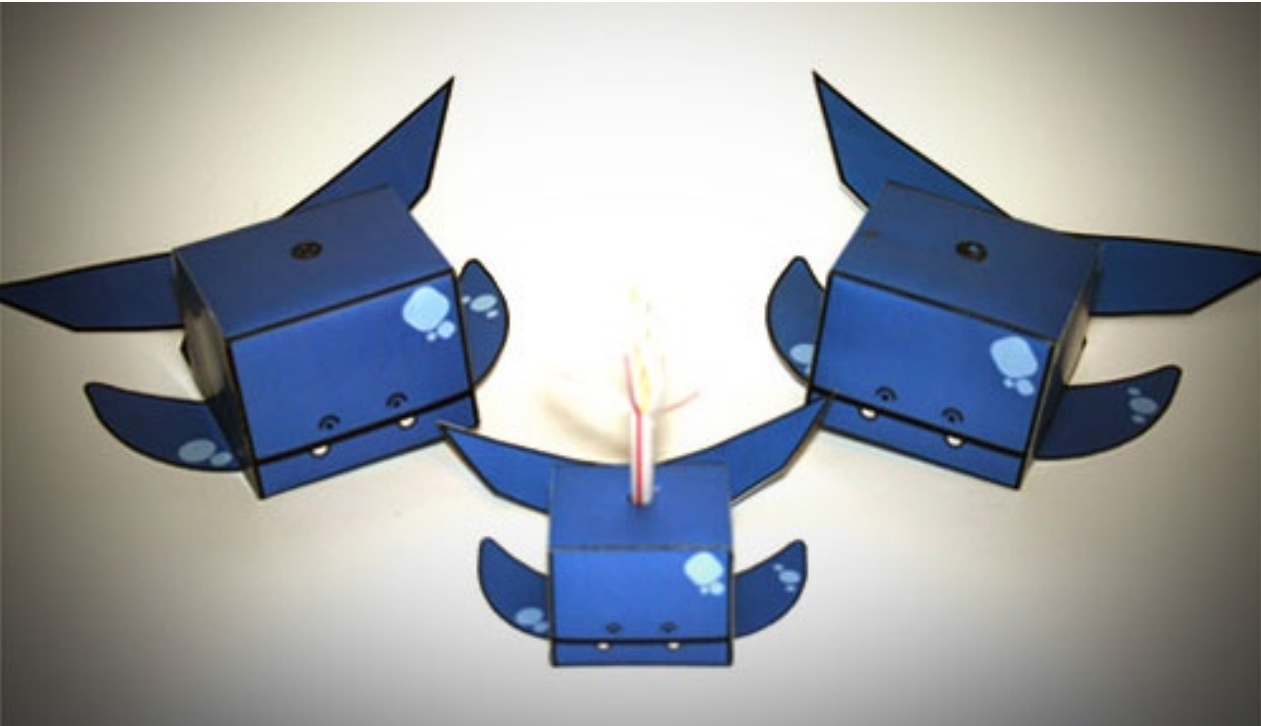


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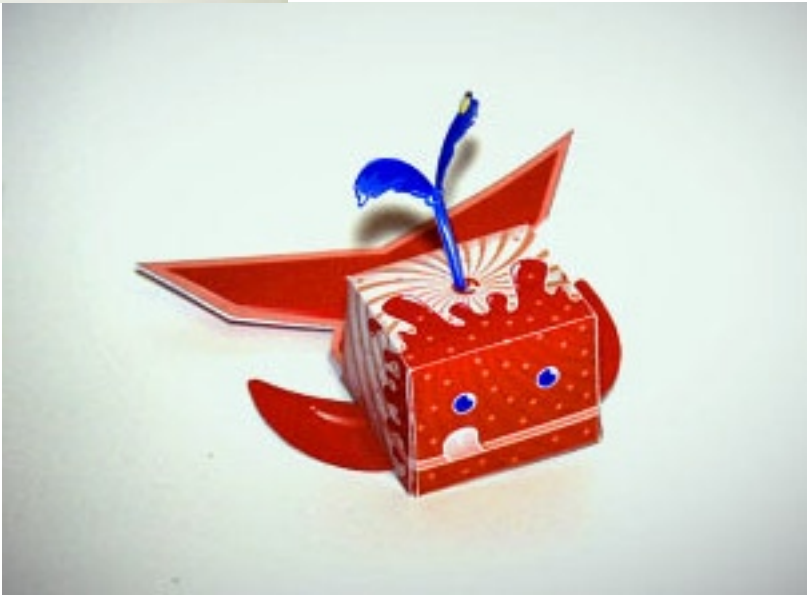


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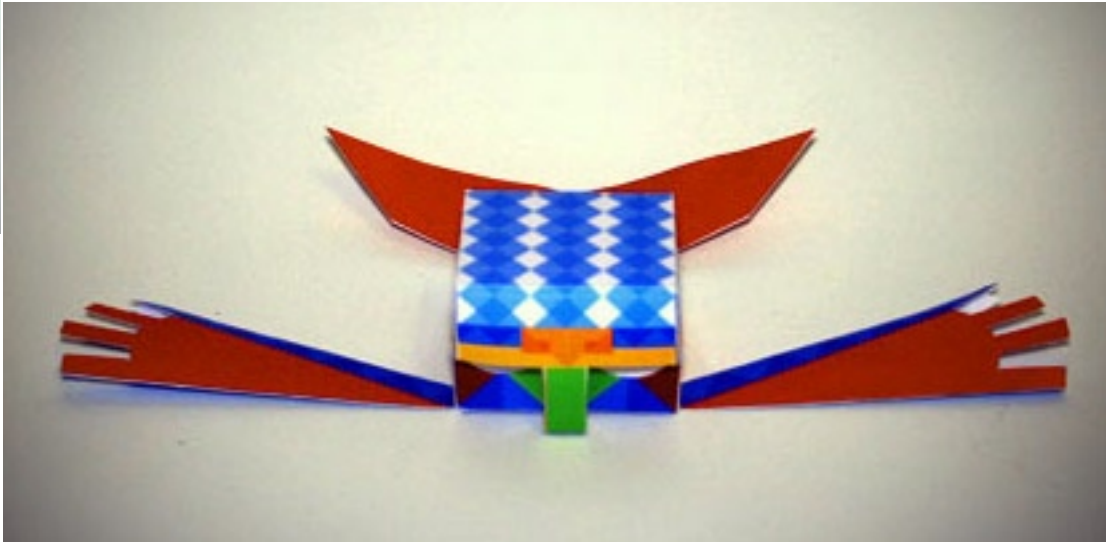
KUJIRA CUSTOMS



by Nick Knite



by Sal Azad



by Bryan Rollins



# SIZZA CUSTOMS



by Artdenka



by Nicebunny



by Marshall Alexander



by Olla Boku



by Sal Azad



by MCK



by Scott Schaller



by Tougui



by TDDK



by Nick Knite



by Project Detonate



by Marko Zubak



by Mike Die



by Urbanfresh



by ABZ



by Digitalbanana



by Matt Hawkins



by Teamsteven





II LOVE



[nickknite.com](http://nickknite.com)  
[myspace.com/thesizza](http://myspace.com/thesizza)

Stealth SIZZA



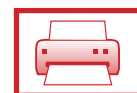


STEAL THE SIZZLE  
PHOTO TYPE



flatpack sizza vol. 2  
© funk food toy engineering co. 2k8  
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[www.nickknite.com/blog](http://www.nickknite.com/blog)  
[office@nickknite.com](mailto:office@nickknite.com)

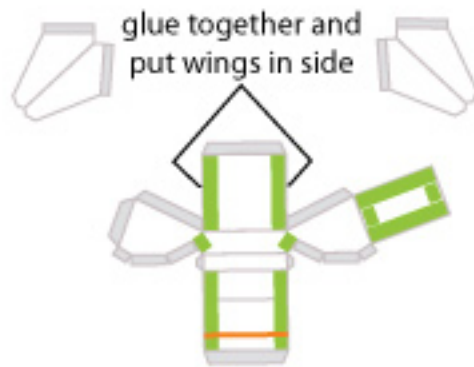
II LOVE



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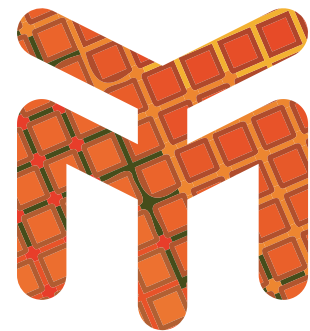


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I LOVE



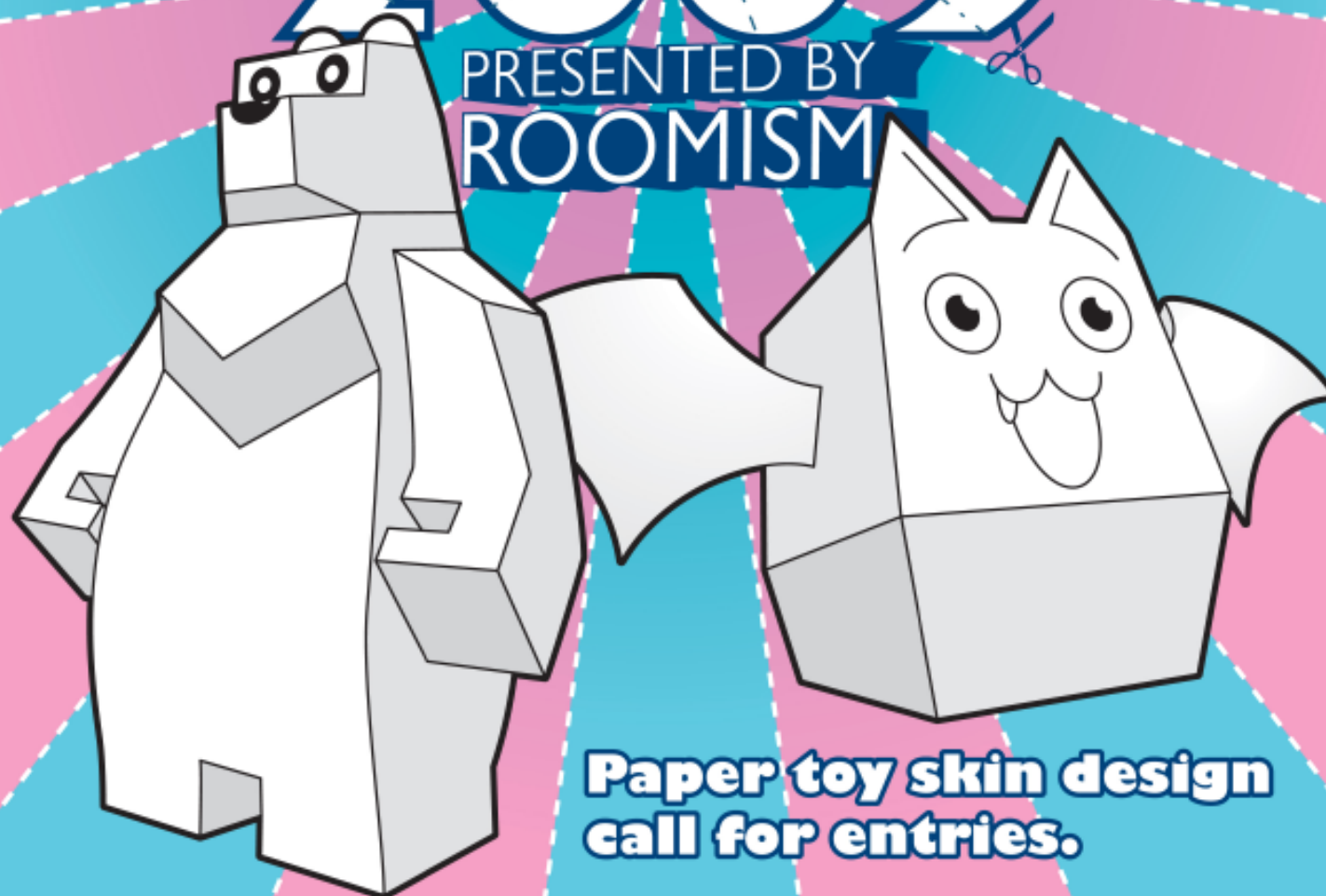
## SOLUTION FROM THE ISSUE #2

[illegible]



# FAB FIBE SHOW 2009

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**Paper toy skin design  
call for entries.**

Date: 18th-20th December 2009 • Venue: Sculpture Square  
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