

Leading design

Spacelab's Creative Director Sylvia Weimer tells photographers how to get work from designers.

What is the key criteria for you in selecting photographers?

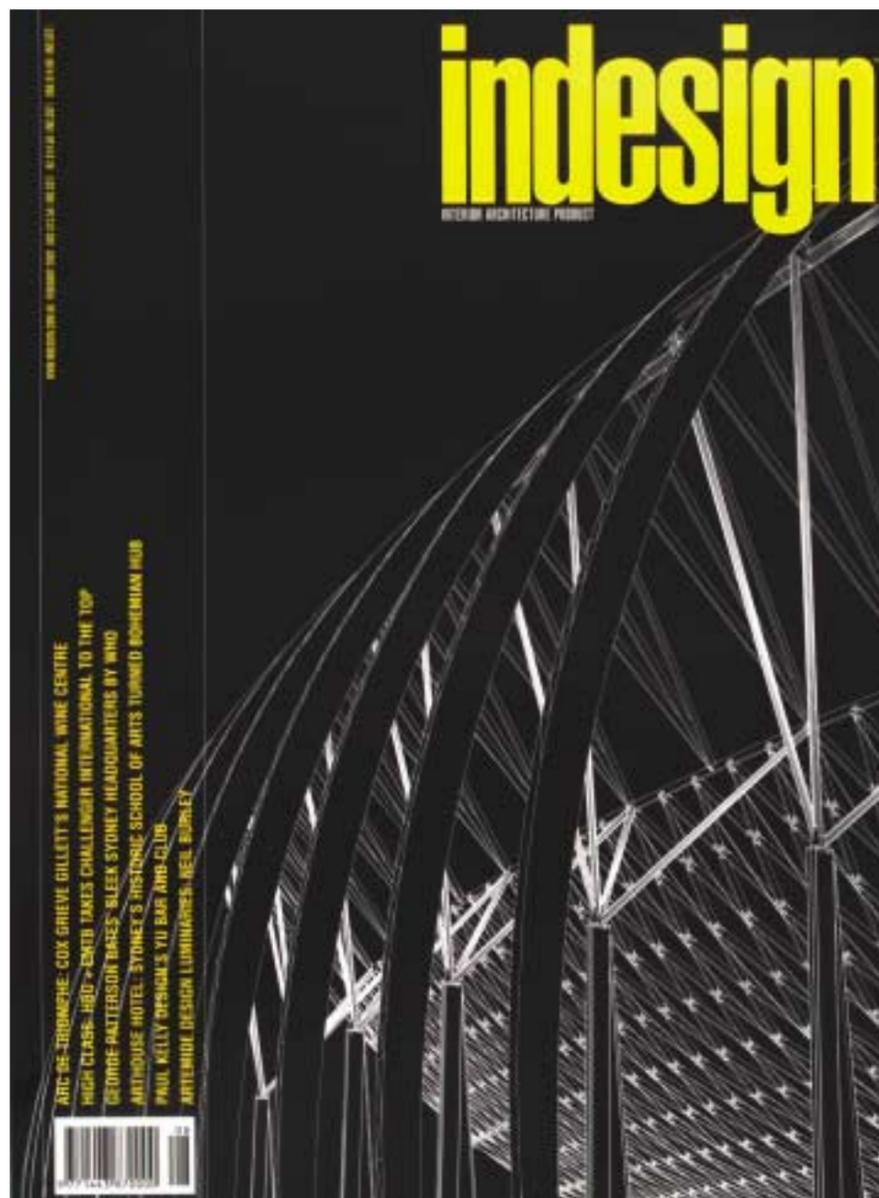
This depends entirely on the job and what we are looking for. For the magazine projects, we are happy to take a risk and give new ones a chance or experimental ideas. For the ones with a "paying client" behind or critical jobs, we like to work with the "tried and tested" photographers we have worked with before. Trust and loyalty (from years of working together) are important and we know they go the extra mile to deliver and aim for the same quality as we do.

Which trends have you noticed in the editorial and advertising photography market?

Clients seem to ask more and more for digital, sadly mainly for cost reasons, and not necessary the most suitable way for a project. Stylistically, photos combined with graphics are still big in the fashion magazine world, a good example being London-based German photographer Tina Tahir from a recent issue of *Lumiere*. I go for unusual looks, and the craft rather than technical/post, trickery, and prefer for example Justin Cooper's raw mesmerizing portraits or Jez Smith's dynamic light to photographers who tend to compose everything after the shoot in the retouching suite. Keywords are "authentic, natural, emotional, and real."

What are the key issues for you and photographers when preparing a shoot?

Again, this totally depends on the project and photographer. Some shoots need meticulous preparation into the tiniest detail, team meetings with the stylists etc and a lot of research beforehand. Others, especially fashion shoots for magazines, have a lot more creative freedom. In general, it pays to spend a lot of time preparing everything in detail, and then still be open to ideas or changes on shoot day, often those ones end up being the best work. When selecting shoots, I always look at the whole layout in my head and how it will work as a sequence or with type etc. Not always is the best technical shoot also the best one in the end layout.



ABOVE Indesign cover (quarterly interior architecture magazine).



LEFT *Lumiere Folio 01* cover (fashion/art photography coffee table book) for Fairfax & Roberts/desire brand management.

BELOW LEFT *CREAM* #26 cover (monthly magazine).

BELOW Photos by Steven Chee for *B+W* magazine.

Sometimes I get asked for a particular photographer's contact details or who to recommend after the magazine is published. Also, Melbourne photographer Matthew Sleeth sent out a great media kit (disc with low-res and high-res files, printout of images, book sample and exhibition invite) to promote his new book and exhibition.

How many portfolios do you receive and review each week?

This can range from three to 10, but it will be more if I am looking for something specific or preparing a magazine project. I then alert all the agencies that I am looking to see all the new photographers or new work. Since I work on several magazines for various publishers or agencies/clients, I get often work just addressed to me, not to a particular magazine.

How much do you pay photographers?

This totally depends on the project and scope of work and client, and whether it is editorial or commercial.



stunning private work, really pushing the boundaries. The work was produced for several months just for these self-promotional publications. We get a lot of free submissions from young and upcoming photographers for a submission-based magazine like *Cream* or *Razor*. They want to see their work published but have nothing in their portfolios to secure a big paid shoot, so a magazine submission can act as a good vehicle for self promoting work and skills nationally and internationally (*Cream* is selling at Borders in all major US cities and also in the UK and NZ).

Have any photographers' self-promos caught your eye lately?

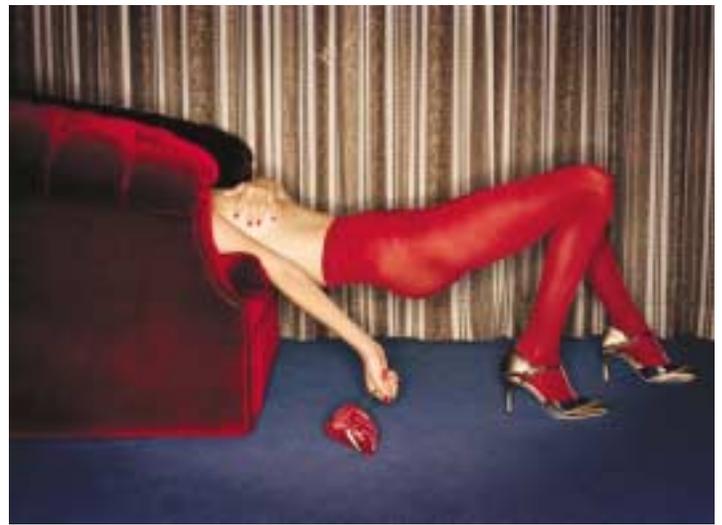
I liked Ingvar Kenne's book "Chasing summer". Tyrone Brannigan always makes a good effort to show his newest architecture and interior shots to a lot of potential clients. We designed his card (design is really pared back, it is all about his photography) and he inserts it into *indesign* magazine thus reaching a huge audience in the interior/architecture industry. The best self-promotions in the last couple of years came from Tim Richardson. He self published a range of books, magazines and custom titles with his most



RIGHT & BELOW RIGHT 12-page brochure for Andrew McDonald Shoemakers. Photos by Juli Balla.

BELOW Spacelab Design's Creative Director Sylvia Weimer.

BOTTOM Spread from *Lumiere Folio 01*.



Who is your dream photographer/shoot?

I have worked with many good ones. Highlights include Juli Balla shooting a "Beauty and the Beast" inspired Raven man story with model Annaliese Seubert in Governor MacArthur's house in Camden, and also working with an amazing team on Michael Corridore's shoot in Rozelle's exmental hospital with the kooky eerie styling of Matt Stegh and Matt Hornby's exceptional make-up, both for *Lumiere Folio 01*. The most fun I had recently was with Gary Heery shooting diamonds and flowers, he is relaxed and experienced but also very open and cooperative. I have always adored art photographer Bill Henson's work and felt honored to showcase images from his Untitled series in publications recently adjoining articles on his light.

How should photographers contact you?

Best is via email, as I can look at portfolios in my own time away from the busy office hours, and I can share the ones I recommend for a particular job with a client or editor. It also allows me to keep the good ones in a file/email folder on hand like a database. Emails should contain contact details, and a low-res PDF or JPEG of their work (5Mb being an absolute maximum). Website links are fine also as they can be bookmarked, but sometimes I don't get around to look them up.

Any other advice for photographers in getting a foot in Spacelab's door?

I don't appreciate mass mailing or mass emails. Best is to only contact me when they have done their research and know what Spacelab or the magazines are all about, and then send me JPEGs or PDFs of new work or worthwhile self-promotions. And I always pay attention if an agent (who knows what we are generally looking for) recommends a photographer for a particular magazine or client.

CONTACT

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digital camera batteries at discount prices
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