



## Design: **magazine**

**Art director/designer:** Sylvia Weimer, Spacelab Design **Assistant design/prepress:** Pia Wolanski, Spacelab Design **Creative director/publisher/editor:** Antonino Tali  
**Client:** Cream magazine **Brief:** Design for a quarterly international fashion/music/pop culture/art/lifestyle magazine **Budget:** N/A – submission based only for fashion shoots and galleries **Materials/software used:** Adobe CS3 suite

Our studio, Spacelab Design, specialises in designing magazines and booklets for a variety of publishers, as well as creating custom magazines for several corporate clients.

One of the internationally distributed magazines we work on, *Cream*, is made up of a fresh mix of music, fashion, travel, the arts, new gadgets, cuisine and so on, and includes aspects from all these areas. The current issue is 'The Technology Issue' and is devoted to an overall theme and look of all things 'techno-centric'. It features stories, ideas, articles and images relating to that topic. To reflect this for the cover we used two special holographic laser foils along with the stunning photography of Jez Smith, one of our favourite contributors.

The audience and readers of *Cream* are art and culture interested people in their 20s and 30s. Behind *Cream* is Antonino Tali, the founder, publisher and editor, who approached contract art director Sylvia Weimer 11 years ago to art direct and design the magazine. There is only a small team behind *Cream* – one editor, one advertising sales manager and one intern on the publisher side with select photographic and text contributors, and one art director/designer plus an assistant designer at the design studio, Spacelab Design, and this team is responsible for everything, from first layouts through to prepress.

It takes about four to six weeks to conceive one issue, from idea to print, and every issue is an important step to us, but of course it was quite special to celebrate our 10-year milestone last year.

Each issue has a theme (illustration special, technology issue, travel issue,

arts issue) and headline typefaces change accordingly. Occasionally the type is handcrafted/hand-lettered or ordered from smaller specialised type foundries to suit a particular theme. Also, good printing quality is essential for a coffee table magazine, and it is very important for us to maintain good paper and printing standards, as well as being able to experiment with foiling techniques, fluorescent or metallic colours or other special finishes. Less is more though and so we still like to keep things minimal, with the copy type always legible and consistent. There was and is great inspiration from other magazines, such as *German Twen*, or fashion magazines with pop culture and art content like *Número* or *Spoon* (France and UK respectively).

Initially, when working with magazines, the deadlines can be hard to get used to, as there is always a lot of work to be done in a high pressure environment. Quick turnarounds can mean many long nights when it is close to deadline and prepress, but we love the intensity, and we usually end up making faster design decisions.

The best part is always seeing the magazine in national newsagents or in a magazine shop in London or New York, and it is amazing to see it in context with other magazines, though it sometimes feels weird to remember how much work it was when doing it. It's also very rewarding to see it in public with people responding to it, buying it or collecting it. More access to worldwide distribution would be great, but it is already distributed through Borders bookstores worldwide and is widely available in the US, which leads to interesting contributions from illustrators and photographers. **DT**

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