



L V N D



WOLFGANG ZAC

for LEGO

June 2025

strictly confidential - for internal use only

SO, WHO IS THAT ZAC GUY?

Born in Austria.

Studied in Vienna.

Based in Berlin and Los Angeles.

I've been lucky enough to shoot all over the world for 20+ years.

I've learned a thing or two and developed a very distinctive credo of what I shoot, why I shoot and how I shoot.

People book me because they see my work as unstudied, run 'n gun, easygoing, up-tempo, unfiltered, in the moment, honest, unplugged.

It's all those things, but there is something else.

Any half decent photographer can shoot cool friends, in cool clothes, in cool places.

That's kindergarten. Reproducing that on set where one has to work with clients, the agency, thousands of opinions, insane deadlines, weather, crews, lengthy shotlists etc. Here many fail, and you don't get what you wished for.

My **superpower** is to manage all of that and still make everyone in front of my camera forget they're being shot. Or that they're even on a set.

I am a **master of bonding with talent**, observing them, seeing their limits, and strengths, then sparking more out of them than they ever thought they could deliver. I guide them while conducting every aspect of the scene. **By precision engineering the unexpected.**

How? Good question. I will run, jump, roll, tell jokes, goof around, moonwalk, breathe fire, literally whatever it takes make talent forget where they are. And it's then that I **snap the chance**. The process looks like chaos. But it's 100% under **my control**.

The set is my home. My curiosity, energy and passion are contagious. And I pull everyone into that vibe. Talent, clients, agency, styling... everyone behind and in front of the camera. Because I am easy to work with, I can make everyone comfortable and happy and I can promise: shooting with me is your competitive advantage.

**I NAIL IT EVERY TIME.
I GOT THIS.**

Wolfgang ZAC. Reliable rebel.

NO STOCK. NO STEALING. JUST ZAC.

These aren't references - they're results.

All shot by me.

All part of what I bring.







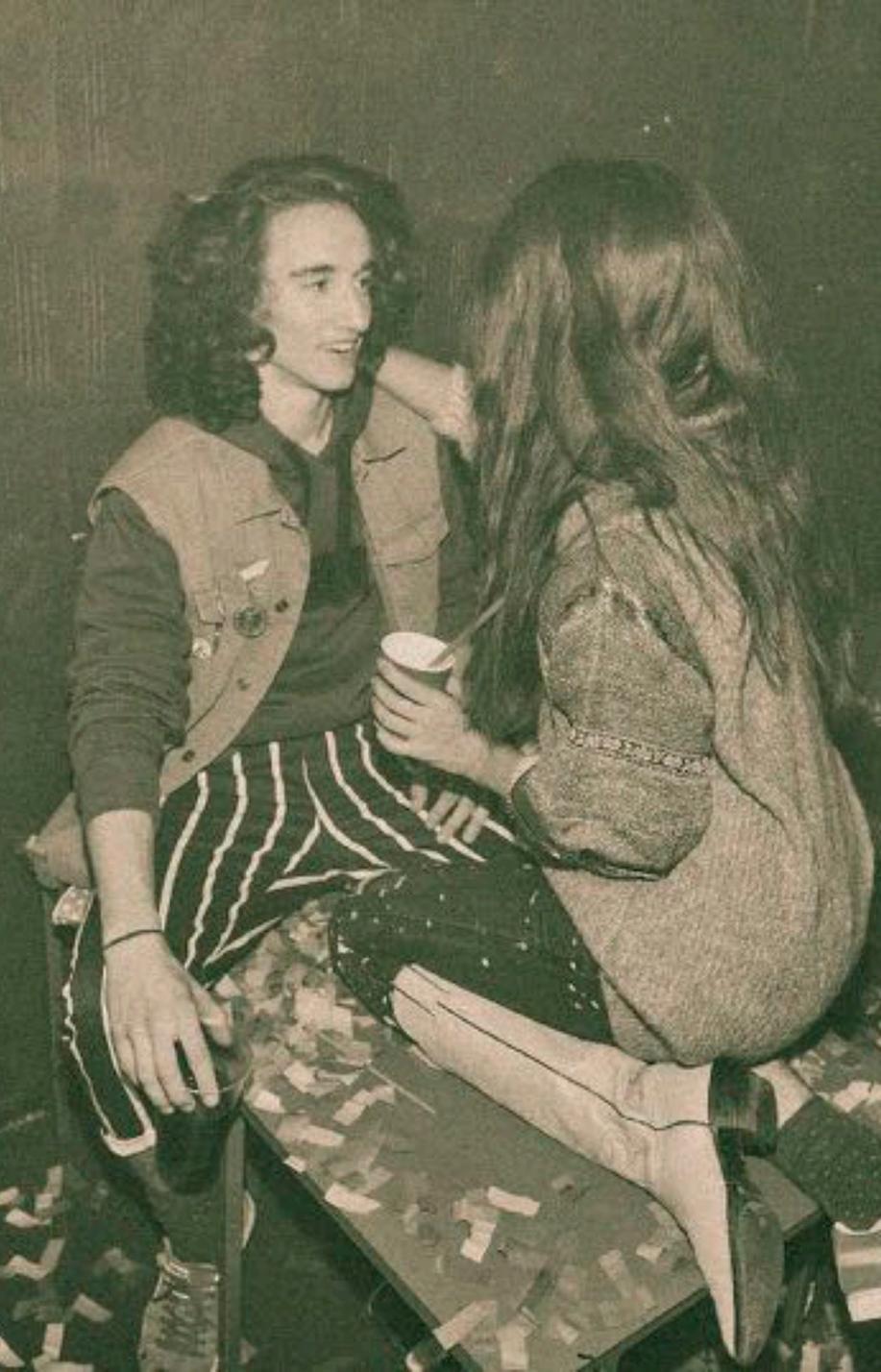






































THIS ISN'T THE END.

It's the clink before the beginning.
Let's create stillness that moves.



S P E C S



SOPHISTICATION UNBUTTONED.

WARDROBE. SOPHISTICATION, UNBUTTONED.

Clothing should feel like an extension of the character - not a costume. Fabrics move softly: linen, cashmere, brushed cotton, matte textures. Colours are muted, earthy, confident. No noise, no novelty.

We reference modern British heritage - subtle check patterns, relaxed tailoring, rolled sleeves over sharp cuffs. Accessories appear only when they carry meaning: a scarf with a nod to brand yellow, a vintage watch, a well-worn leather bag.

Style lives in the details. It shouldn't distract - it should breathe.

STYLING BY ADELE CANY.

For a wardrobe that feels iconic without shouting, we're bringing in Adele Cany.

Her styling lives between instinct and architecture. She's dressed campaigns for Gucci, The Kooples, Diesel - and always finds the line between cool and human, composed and wild.

Adele understands silhouettes, restraint, irreverence - and the power of one detail that says it all.

www.adelecany.com

STYLING CONCEPT. QUINTESENTIALLY BRITISH.

Warm, sun-soaked hues take the lead. A bold, elegant reinterpretation of British fashion heritage - rooted in tradition, styled for now.

COLOR PALETTE

Mustard, Marigold, Saffron, Gold, Ochre, Yellow
with accents of Plum, Forest Green, Midnight Navy, Oxblood
balanced by neutrals like Cream, Camel, Charcoal and Antique White

FABRICS

Silks & Satins for fluid silhouettes that reflect light.
Linen for breathability and ease.
Tweed & Velvet as textural nods to heritage.

STYLING ELEMENTS

Layering soft and structured:
e.g., a linen blazer over a satin slip dress

Accessories include scarves, bold rings, vintage eyewear.

A GREAT FACE SHOULD SLAP YOURS.

CASTING. PRESENCE OVER PERFORMANCE.

We cast people who don't need to act. They don't perform confidence - they carry it. Faces with lived-in grace, posture without effort, and a spark that doesn't seek attention. Age sits around 35+. Backgrounds are global. Style is natural.

What connects them isn't look - it's presence. They feel like people you want to know. Or at least observe a little longer.

This campaign doesn't need models. It needs characters who quietly own their space.

LIGHTING IS A LOVE LETTER TO THE HOUR.

SUNLIGHT. AMBIENT, CONSTANT. ALWAYS GOLDEN.

Light is the mood.
The lead.

The emotional arc.

We start with natural light - early evening warmth, indoor glow, outdoor clarity. Then we build: ambient bounce, golden highlights, shadows that stretch.

When needed, HMI steps in - never harsh, always subtle.

To add detail without dominating.

THE LOOK LIVES HERE.

LONDON.

London gives us the world we're aiming to build.
It's in the architecture, the casting pool, the styling instincts.
The interiors already whisper Royale - textured walls, structured silhouettes, golden restraint.

The weather?

Sure, it keeps us on our toes.

But that's no compromise.

Most of what we shoot takes place inside, where we control the frame and the lighting.

And when the sky clears?

That London glow is like no other.

London delivers the look - and the people who live it.

SPACES THAT SPEAK CALMLY.

LOCATIONS.

SPACES THAT SPEAK CALMLY.

We're looking for locations that hold atmosphere without decoration.

Natural light.

Layered materials.

A lived-in beauty.

Interiors: elegant apartments, refined homes, spaces with real use and real taste. Think open-plan living rooms with warm light, character furniture, and tactile detail.

Exteriors:

elevated terraces, rooftops, or cafés with soft lines and natural elements.

Nothing flashy.

Everything intentional.

A setting that holds the light and lets people shine.



TAKE YOUR
PROTEIN PILLS

ROCK

AND PUT YOUR
HELMET ON

LET'S ROCK'N ROLL.

AMERICAN
CANTERWILLY

AMERICAN
CANTERWILLY