

# LUX

MAGAZINE

RATE CARD 2017-

# LUX

At the intersection of passion, intelligence and joie de vivre sits LUX. Dedicated to offering continuous great reads on everything from the worlds of art, travel, fashion, epicure, business, architecture, performance cars, tech and entertainment, the magazine combs the globe over in search of the newest discovery brands, and to get you insights and inspirations straight from the horse's mouth.

Understanding that LUX readers are as familiar with the scenic routes along the Riviera as they are with the back streets of Hong Kong's Causeway Bay and the inroads to London's art world, LUX is entertaining, authoritative, and considered. This is a publication distinguished not only by its contributors and columnists, many of whom are opinion or trend leaders themselves, but by its access to the world's most sought-after brands - from sixth-generation family-run jewellers to the heads of the world's largest luxury conglomerates.

Both the editors and the readers of LUX are a league beyond the usual cookie-cutter publications. The executives at LUX live the lifestyle the magazine covers: just like our readers, you can track us down at the Concorde Lounge at Heathrow, having a business lunch at L'Avenue in Avenue Montaigne, and, just occasionally, chilling out at Club 55 or Chesa Vaglia in St Moritz.

### About The Editor

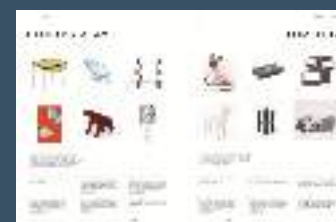
LUX is edited by Darius Sanai, one of the world's leading luxury magazine editors and commentators. He also holds the position of Editor-in-Chief, Condé Nast Contract Publishing and owns a luxury consultancy. Darius's contacts within the luxury, art and magazine sectors and the calibre of the team who work on the magazine mean LUX is the most sophisticated magazine of its kind. He also lives the life and is a serious collector of classic Ferraris, Porsches, and fine wine.

EDITOR-IN-CHIEF: DARIUS SANAI



# Key Sections

## FRONT – SHORT & SWEET



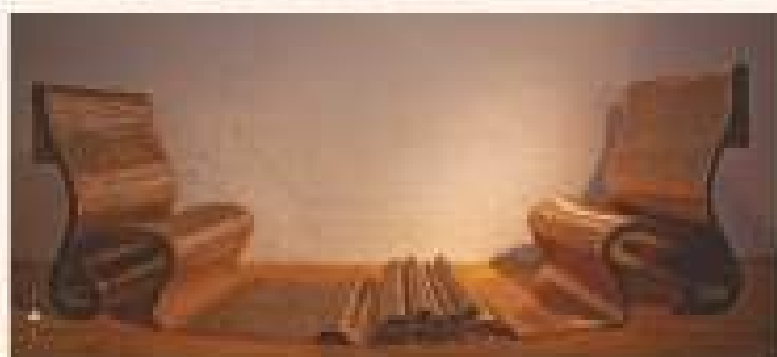
## WELL – DEEP IN



## BACK – ET CETERA



# WHEN ART AND DESIGN COLLIDE



art and design are different worlds, even when overlapping, artists don't get. Designers and artists aren't the other way, either. Can they? Our columnist would disagree.

JEAN-DAVID MALAT



In the 1950s, for the art world, the artist made a comeback as a hero and as a source of inspiration. But then the object, or at least, the object, was supposed to be the center of the story. The 1960s, young artists turned their backs to the canvas in favor of the concrete and the architectural.

There should be a bridge between the artist and the designer, after all. It was a coincidence of parallel evolution, however, because the artistic movement created by Joseph Beuys, conceptual art and minimalism. But for a number of contemporary artists, getting the object back at the center of the creative process is also a challenge and a complex one.

The relationship between an architect, a designer and a sculptor is not always clear. It is thought to be an "intermediate" of practical considerations, but not necessarily. For the artist, the object is a means of expression, but for the designer, the object is a means of communication.

French designer Jean-David Malat is an architect, a designer, a sculptor and an artist.



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This tension in the process of design and the realization of the work of an architect has led to an interesting evolution: a new way of looking at the world, one that is not just about the object, but about the process of creating it. This is the case of Jean-David Malat, who is not just a designer, but also an artist.

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## FRONT – SHORT & SWEET

### Columns – The Gallerist

The Family Issue  
PG 24-25

Packed to the brim with insights and insiders on trends and developments in all areas of luxury. The FRONT strips it down and delivers the unadulterated, honest opinions of the world's elite taste-makers. The Columns are written by contributors who are themselves at the forefront of luxury. Regulars include: Luca Rubinacci as The Sartorialist and Amelie Von Wedel as The Curator.





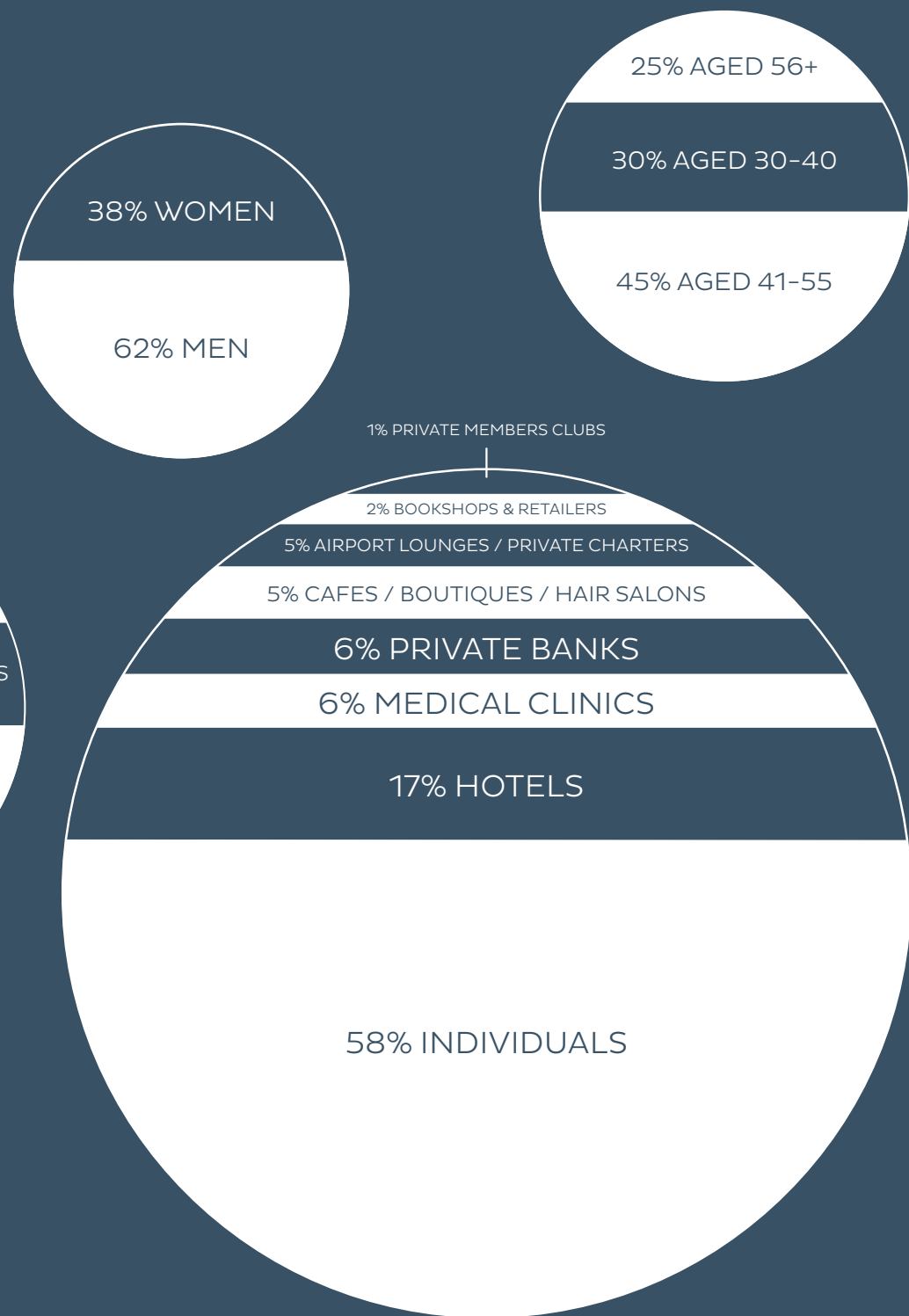


# The LUX Reader

LUX readers are intelligent, discerning, influential professionals. They have the disposable income to spend and the passion and drives to change their worlds.

**Interests:**

- 43% Art
- 47% Fashion
- 68% Travel
- 53% Timepieces & Jewelry
- 76% Owns more than one property
- 68% Has 2 or more luxury cars



# Distribution

LUX is distributed on news stand and through VIP lists and key locations and events in London, western Europe, the Gulf, Asia, and luxury resorts in the Caribbean. Distribution and circulation via COMAG international and LLP proprietary lists.

Distributed via LUX's proprietary VIP mailing list in the UK, France, Germany, Switzerland and Italy. Around 50% of the distribution is focussed on London and UK UHNWI locations.

Sold on news stand in luxury, fashion and concept stores and in key international business airports.

Further distribution via global VIP distribution system to luxury hotels, private jet and airline lounges and private members' clubs.

Targetted distribution at key times of year and events: luxury hotels in St Moritz, Courchevel and Gstaad during New Year; Monaco Grand Prix and Boat Show; Abu Dhabi and Singapore Grands Prix; London, Paris and Milan Fashion Weeks; Frieze and Art Basel art fairs; Cote d'Azur and Mediterranean Palace Hotels in summer; UK country hotels and venues during the Season; Hong Kong and Singapore luxury hotels, clubs and lounges.

LUX is always distributed to London luxury hotels, finance sector corporate offices, art and auction HQs, private family offices, private equity offices, luxury and fashion directors, CEOs and other influencers via our proprietary lists.



# Editorial Calendar

Issues	Published	Ad Material	Copy Date
Winter 2017 – The Made in Italy Issue	1 December	15 October	1 October
Summer 2017 – The Hard Luxe Issue	1 June	15 April	1 April
Winter 2018 – The Design Issue	1 December	15 October	1 October
Summer 2018 – The Style Issue	1 June	15 April	1 April

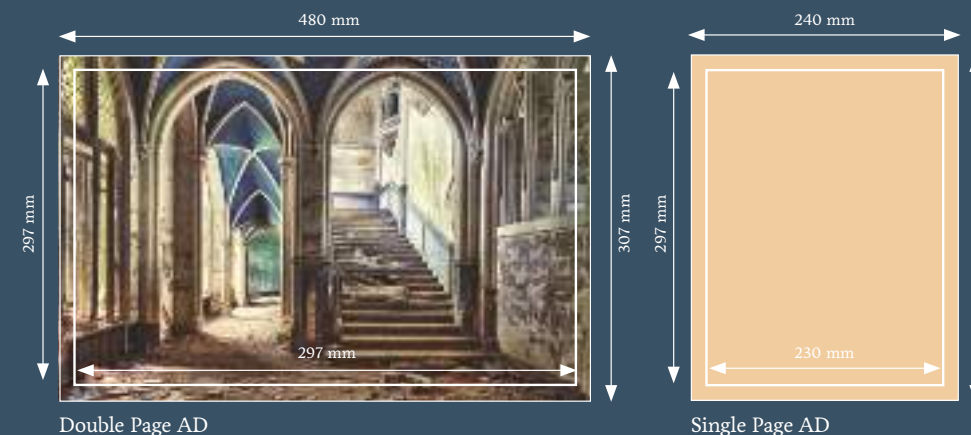
# Specifications

(H X W   in mm)	Trim Size	Bleed Size
Full Page	297 x 230	307 x 240
Double Page Spread	297 x 456	307 x 480

Please ensure the Advertisement material (CD-Rom or Email) and high quality colour proof reaches us within the set time frames.

Kindly advise on any special materials or colours to be used.

- All images should be high resolution digital files (TIFF, EPS, PDF, JPG OR JPEG) in 300 DPI and CMYK format.
  - When exporting files to PDF, you MUST select the colour profile destination to "Coated FOGRA39 (ISO 12647-2:2004)".
  - Please provide all materials with a 5mm bleed on all edges.
- High quality colour proofs must be provided. Any advertisements that do not include a full colour proof will be published as per the materials supplied in the CD-ROM email and at the advertiser's risk. No colour adjustment will be made.
  - Please use 100% Black as a single colour (ie 100% Black) instead of 100% Black in full colour CMYK (ie. 100% Yellow, 100% Magenta, 100% Black and 100% Cyan).
  - Materials should preferably be supplied as a print-ready Adobe Illustrator or Adobe In-design PDF file with crop marks and bleed with all the text outlined and the pictures attached. Please embed all fonts within the file.



# Advertisement Rates

Size / Position	in GBP
Outside Back Cover	10,750
Inside Back Cover	6,600
IFC DPS	14,400
1st DPS	12,750
DPS	11,000
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Full page facing	
Contents or Credit	4,500
Inside Back Cover	5,500
Outside Back Cover	9,150

All rates are gross, before agency commission | Frequency rates apply for multiple placements within 12 months from the first | Requests for specific positions in the magazine carries a 15% premium and is subject to availability | Cancellations must be advised 30 days before the print date

# Creative Buys

LUX offers the most sophisticated and dynamic bespoke content system for partners of any magazine in the world.

Bespoke covers, content, themes, sections, distribution and publication dates are available to our partners.

Content solutions are available within all sectors, in print and digital.

Please contact us for more information.

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