

LUX

RESPONSIBLE LUXURY

Media Pack

2020

LUX is the world's market-leading luxury publication, renowned for its aesthetic, commitment to art, innovative partnerships and responsible ethos.

LUX creates intelligent and aesthetically striking visual and narrative stories about brands, trends and people within the environment of the world's most prominent art, culture and luxury magazine.

LUX is the only editorial magazine created for the global UHNW market. We are storytellers, editors and creatives, and we have the trust of our readers through our informed and intelligent content. LUX readers are influential global UHNW individuals and LUX is their world. LUX is owned and edited by Darius Sanai, an Editor-in-Chief at Condé Nast International, who has launched and edited more than 30 magazines, most recently Vogue Hong Kong.

Underlining our authority and insight, our contributing editors include Johnny Hon, Simon De Pury, Jean Claude Biver, Cindy Chua, Stefania Angelini, Gauhar Kapparova as Editor-at-Large and Vicky Xu as Asia Editor.

The LUX philosophy of Responsible Luxury applies to the way we approach coverage, inform our readers, and create a visual showcase that is also a cultural icon, an object of beauty, and a serious format for intellectual enlightenment.



Our audience

Global readership

250,000-300,000



LUX's global circulation includes news stand sales in 12 countries, direct distribution to clients of our luxury partners in 18 countries, availability at the world's key events for our readers around the calendar and in luxury hotels, supercar dealerships, yachts, private jet, helicopter and airline lounges. Our distribution varies by issue as we target our readers as they travel through and to different seasonal events and activations, and also to the specification of our partners.

Our core circulation areas are: UK, France, Germany, Switzerland, Italy, Russia, the UAE, Hong Kong, Singapore, key cities in Mainland China, NYC, Miami, the San Francisco Bay area and LA.

Plus luxury hotels in the Caribbean in the winter season, luxury hotels in the Alps during ski season, Mediterranean yachts and resorts in the summer, Frieze Art Fairs in London, New York and LA.

We publish up to six special editions with bespoke covers for partners every issue. All our content is in every partner edition of the publication.



THE FACE OF ART

Luxury Swiss watchmaker Hublot is letting artists design their timepieces, and their customers and collectors love them. Richard Taylor examines a new trend in horological branding.



"I WANTED TO MAKE A MIX BETWEEN A WATCH AND A SCULPTURE"

Hublot chief executive Ricardo Gualandage was one of the first to see the potential of the watch as a piece of art. He was inspired by the work of contemporary artists like Jeff Koons, Damien Hirst and Jeff Leatham. He wanted to create a watch that was not just a timepiece, but a work of art. He commissioned a series of watches from artists like Jeff Koons, Damien Hirst and Jeff Leatham. The watches were designed to be as much a work of art as they were a timepiece. The watches were made from precious metals and featured intricate designs. The watches were sold at a premium price, and they were very popular with collectors. The watches were a success, and they proved that a watch could be a work of art.



Expeditions to the remote and barely scratched corners of the planet are not for everybody, but with the help of luxury travel company Abercrombie & Kent, destinations previously considered inaccessible to the world are now a jaunt, within reach. From the altitude of Everest's Base Camp to the depths of the Darwin Depression, these inspiring Expeditions will bring out your inner adventurer. James Perry joins A&K Traveler Quarterly to find out where on earth they are going next.

**Life on the
thrillionaire trail**

WITH A DECADE OF SUCCESSFUL COLLECTIONS BEHIND HER AND A PENCHANT FOR OUTSIDE-THE-BOX COLLABORATIONS, MARY KATRANTZOU IS A DESIGNER NOT ONLY BURSTING WITH CREATIVITY BUT ALSO WITH THE BUSINESS ACUMEN TO GO TRULY GLOBAL. AS CAROLYN ASOME DISCOVERS

David and continues the giggle required to keep up with their conversation, however, naturally, the cover operations were the pack to herself out of her creative zone, the site is not for her. Her special collaborations (some of which have) and collaborations, but do not seem to be all.

From Katrantzou, who for the past decade has worked with her own brand of quiet experimentation, her work has been a mix of indigenous and architectural design, ever more than her best and struggle to keep up with her mind? The Greek has become a designer and working general house, who read architecture at the Rhode Island School of Design before working for 10 years in Thom Browne at London's Central Saint Martins, before working for the "Vintage Projected 30," a garment line.

From designers are able to contrast the idea of giving their own brand. However, will not able to continue their own brand as an exclusive club, although she notes that she has always embraced the challenge. Her new lights up. "Giving your business to the public is scary. It takes time to have an understanding of the business of fashion. I don't think you can have a complete picture that doesn't include the audience to be reached."

In an increasingly volatile world climate, what are the challenges she faces? "There are several, but one of them is having a team that really stands up against the norm. There are not too many brands with a creative director at the helm. You need to really know what you are doing. I think about the brand each year. You might think you have an idea of who your market is, but it's not always so easy as you think it is. I'm not doing that a creative war." She laughs. "There are a lot of brands doing and the way fashion is a real of pressure. What I think has an element of light, but it also has to be up and design - that is very much part of it."

The combination of dealing with an ever-whether business world of production also comes with. "I think, Katrantzou explains this is for her of a take-off. It was in the past. "There were a lot of people wanted to talk about it and you almost found your own path for the first time when you're talking and you realize you are all in the same boat. Because obviously it is going to affect your country."

But what? "While we have not done anything, there are a lot of creative collaborations in your world, even in the fashion world, and something, but we will have the success." Katrantzou's challenge, she says, is to have to move forward to see what she can do for her brand in other ways. Given that Katrantzou's brand is not in the fashion world, she says the challenge of looking things from the perspective of the consumer, she says, is to have to move forward to see what she can do for her brand in other ways.

"We need to shift the focus in both directions as we need to bring them as a more complete brand and building on our current relationships as they are. We have to be as much as we can on the ground, but also be collaborative with our biggest brands, who will be able to reach the audience."



**THERE'S
SOMETHING
ABOUT MARY**

58% HNWIs
32% UHNWIs

54% Men
46% Women

Interests

- 73% Art
- 78% Fashion
- 83% Travel
- 52% Timepieces and Jewellery
- 76% Owns more than one property
- 69% Own 2 or more luxury and/ or classic cars

60% Europe & UAE
30% Asia

10% North and South America

Other Channels



Website
www.lux-mag.com



Social Media
[@the.official.lux.magazine](https://www.instagram.com/the.official.lux.magazine)

Partnerships



LUX works with suitable partners to create editorial content within the magazine and online.

Partner content is created by our editorial team and runs seamlessly along the rest of our editorial.

Partnerships typically involve LUX creating between 4 and 16 pages of bespoke content per issue. These are magazine features, stories built together around partners' key messages, which are editorial, not advertorial, in tone. All content also appears on the LUX website, where we can also run more newsworthy updates on partners' stories. Partners benefit from LUX's brand, reach, and distribution: a formidable partnership with one of the world's most respected media luxury brands, telling their stories on our pages. We also work closely with an exquisite social media partner to offer, as an option, suitable influencer amplification of our beautiful messages.

Partnership rates on request.

Advertising



HIGH-FLYING
DREAM
MACHINES

The ultimate convertible Rolls-Royce and flagship offerings from Ferrari, Porsche and Alfa Romeo keep our motoring staff engaged

Rolls-Royce Phantom Black Badge

The Phantom is the ultimate in luxury, and this latest incarnation is no exception. Nobody could ever accuse the company's offerings of being anything other than brilliant and exceptional. However, this is the company at the top of the automotive tree, with an emphasis on the most exclusive brands, with an emphasis on the most exclusive brands, with an emphasis on the most exclusive brands.



CAR REVIEWS

of this machine. The feel of the materials in the interior, the quality of the leather, the thickness of the metal panels, the weight of the controls, all feel above and beyond any other car on the market. One can feel the car's power and energy in the way it is built, in the way it is built, in the way it is built.

If there is a drawback, it is this. The Phantom is a convertible, but with something beyond its usual cruising speed, there is a bit of turbulence in the cabin, generated by an incoming flow of air. This is not the worst drawback about your holiday if you want to take it on the highway with the roof down, with a definite nod to the U.S. top-down car scene. There is a solution to that, in the version that comes with a sunroof cover covering the back seats, which will deflect the air from behind. We didn't try this version, though, but it would most certainly be a useful feature to have which could at least be a nice-to-have for those who have been disappointed by the lack of a sunroof cover on other go-karts in other parts of the world.



Paper Walls

German photographer Thomas Demand has become celebrated for his compelling, sometimes shocking, abstract recreations of the everyday. He talks to Anna Wallace Thompson about the homogenization of our world, finding power in the banal, and Saddam Hussein's kitchen

Page Rates

Right hand page, first 25%: £8,500

Right hand page, run of book: £7,000

Left hand page, first 25%: £7,000

Left hand page, run of book: £4,500

DPS, first 25%: £10,000

First two DPS: £12,500

Inside back cover: £9,000

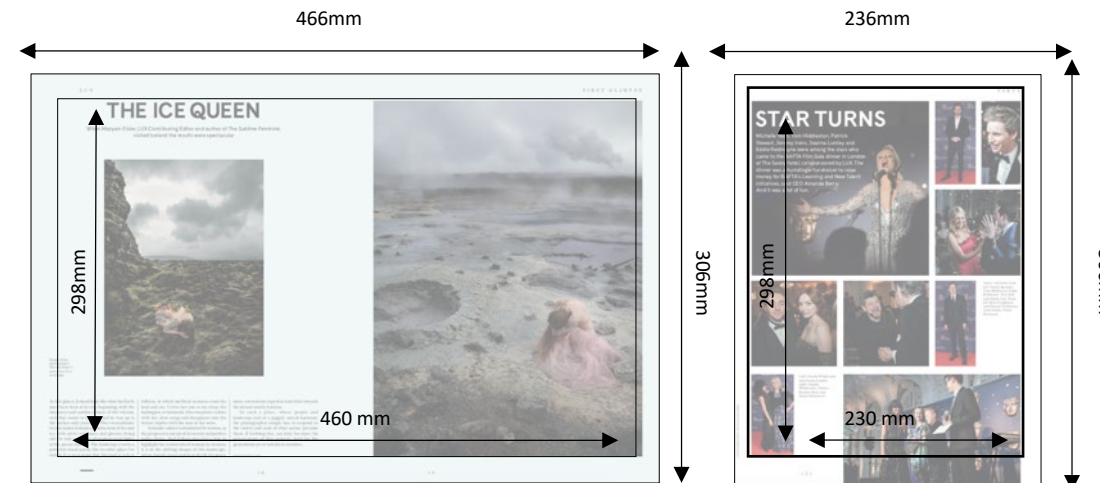
Outside back cover: £12,500

Usually sold in combination with broader editorial partnerships

Dates and Specifications

Issues	Published	Ad Material	Copy date
Summer 2020 (launched at Frieze New York)	18 April	12 March	15 February
Autumn 2020 (launched at Frieze London)	1 September	14 July	1 June
Winter 2020/21 (launched at Frieze Los Angeles)	18 December	1 November	1 October

H x W in mm	Trim Size	Bleed Size
Full Page	298 x 230	306 x 236
Double Page Spread	298 x 460	306 x 466



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.

1. All images should be high resolution digital files (TIFF, EPS, PDF, JPG OR JPEG) in 300 DPI and CMYK format.
2. When exporting files to PDF, you MUST select the colour profile destination to "Coated FOGRA39 (ISO 12647-2:2004)".
3. 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.

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