The logo icon consists of two stylized, overlapping shapes made of parallel lines. The left shape is a series of horizontal lines that curve upwards and to the right. The right shape is a series of diagonal lines that curve upwards and to the left, meeting the first shape.

Mirage®

MEDIAKIT 2014

OBJECT

Mirage Is An Annual 400 Page Lifestyle And Culture Magazine Object.



www.miragemag.com

PARIS / LOS ANGELES

MANIFESTO

**SUMMER. SUN. SEA.
HOLIDAY. NOSTALGIA.
TANNED SKIN. SEX.
JETSET. HEDONISM**

Inspired by

André Courreges / Paco Rabanne / Richard Avedon / Maserati Ghibli / Yves Saint Laurent / Halston /
Helmut Newton / Björn Borg / Lauren Hutton / Pierre Cardin / Lamborghini Miura / David Bailey / Braniff Int. /
Ursula Andress / Godard / Delon / Jane Birkin / Eero Saarinen / Pierre Koenig / Polaroids / Revox / Citroën SM /
Paul Rudolph / Velvet Underground / Joy Division / Robert Evans / Alain Renais / St.Tropez

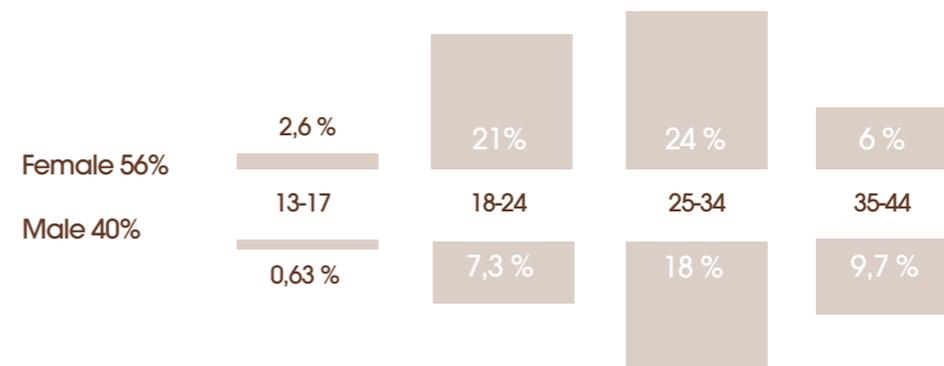
AUDIENCE

In its short existance, Mirage has reached both the establishment and emerging opinion leaders of our time.

Mirage Target Group

Mirage readers are urban, 28-45, hungry for the new, with disposable income. The secondary target group consists of women 18-25, fashion conscious, in search of a medium reflecting a more natural image of women.

Facebook Demographics.
39.000 Fans



REACH

The Mirage Fashion Book is published annually. Utilising the Conde Nast / Vogue network, a global circulation of **28.000 copies** has been reached. 75% of the circulation sells. Trendsetting concept stores like Colette / Paris, Magma / London, Papercut / Stockholm or Do you read me? / Berlin sell Mirage in large quantities.

American Apparel is a premium distribution partner. Due to the exclusive nature of the object, Mirage has a **viewing rate of 5.7 persons** per magazine.

Awards



Sales Overview

Germany	8.000
USA	6.000
UK	2.800
Australia	1.200
Scandinavia	1.400
Western Europe (France, Italy, Netherlands)	1.900
Asia (Japan, China, Hongkong)	1.500

Partnerships

Boutique Hotels	1.200
Fashion and Art Fairs	1.000
American Apparel	2.000
Total	26.000

Advertising Partner



BURBERRY

HUGO



Chloé



JAGUAR

SUBJECTS

Where the pavement turns to sand.



Photograph by FABRIZIO RAINONE




Anneke Dürkopp by Autumn Sonnichsen



Anneke Dürkopp by Autumn Sonnichsen




Object N°6
1977 Lamborghini Marzal by Bertone

The Marzal arrived as prototype for the Espada production model. It was the first prototype of the Italian sports car designed by Bertone and designed by Bertone. It was designed by Bertone and designed by Bertone. It was designed by Bertone and designed by Bertone.

Photographer: Ben Bellomo

Where was Peter Dink?



Carolyn photographed by Fabrizio Rainone.



Different Colors made of Tears. Photography by Purienne Model Aymeline Valade



Alfasud Caimano by Giugiaro.

The Alfa Caimano was presented to the public for the first time at the Turin Motor Show in 1975. It was designed by Giugiaro. It had a unique design with a rounded front and a large rear window. It was designed by Giugiaro and designed by Giugiaro.





Object N°5
Colorado Mountain

Object N°21
Stuntman, Edgar Froese.

Stuntman is the name of the first submersible and is a project of Edgar Froese and Edgar Froese. It was designed by Edgar Froese and designed by Edgar Froese. It was designed by Edgar Froese and designed by Edgar Froese.



Object N°3 Lancia Stratos/Zero 1970.

The Stratos/Zero was designed by Bertone and designed by Bertone. It was designed by Bertone and designed by Bertone. It was designed by Bertone and designed by Bertone.




Fever on the freeway.




The Essone Prefects Pad.

DESIGN LANGUAGE

Silent guns
of love.



The Mirage Form Language is unique in its appearance. **Octagonal Forms** reference the days of Seventies Corporate Architecture and consequent Design Standards. The strictness of the grid transports a feeling of **timelessness and trendimmunity.**

MANTRA

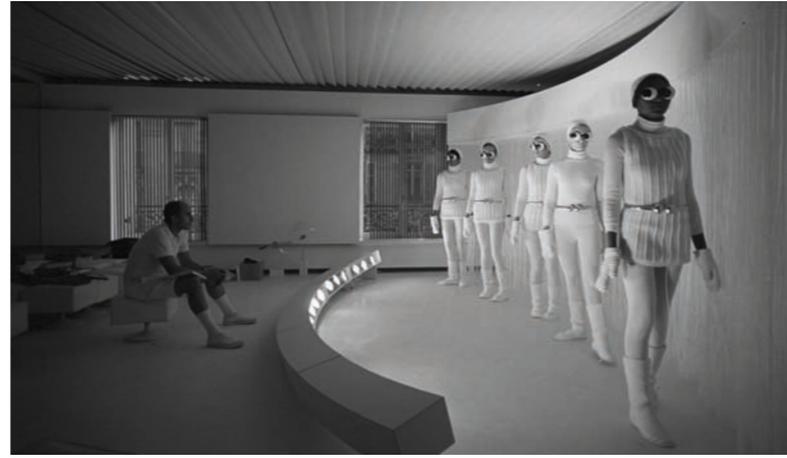
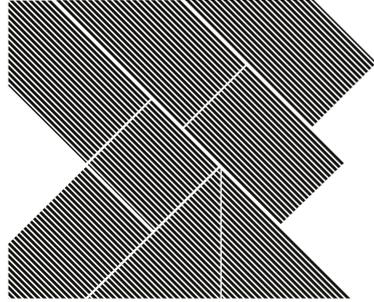
The Blueprint
for the Dreamworld
of the Individualist.



PREVIEW MIRAGE No.4

Praying to the light machine.

Photograph by ALEX ANDERSON
 Styling: MEL ABERNETHY
 MAKEUP: GEMMA SIMMONS-CARTER
 HAIR: VERA PERRY at The Agency



André Courrèges.

André Courrèges' 1964 "Space Age" collection introduced the brand's bold and futuristic style with geometric shapes, asymmetrical proportions and straight, straight lines. Models were dressed in white, angular and futuristic outfits like the pleated "PVC" and formal tulle pants with a three-dimensional construction that made them look like space suits. "The lines of the clothes are not in their application, it is in the light that surrounds them," the French designer said at the time. The creative was a pioneer in commitment to innovation and his design approach paved the way for the next generation of fashion designers.



Raymond Loewy House.

Raymond Loewy described domestic life in his Palm Springs estate with a gem, at night, "the scene resembles a blue light on a desert oasis." A classic modernist villa, the photogenic Loewy House in California design was built by local architect Albert Frey in 1946. Frey even included the recreation of the classic cocktail parties in the design of the owner's beach club. Guests enjoy the striking views of the desert while dipping their feet in a massive indoor/outdoor pool where the industrial design - reform and redesign of the "Coke bottle" - failed to entertain beautiful women, work on his fan and reap the fruits of his restless labor.



Photograph by HENRI CLARKE 1966. Model in Greece. Turkey, wearing the first yellow dress made by Hannah Frey.

Photograph by FRANCO RUBINSTEIN 1966. VERU SE ZIKA wears a white silk bikini, top and bottom held together with large chain links, designed by Bill Blaw, Brazil.



Agustín Hernández Navarro

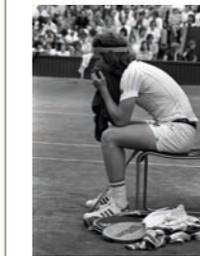
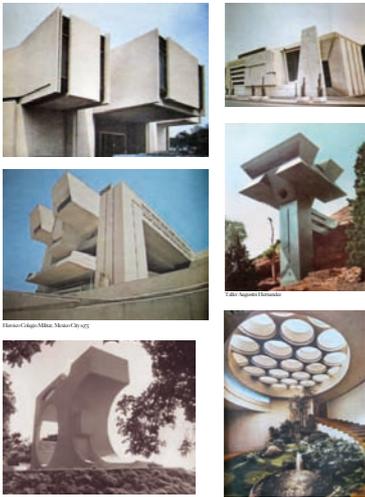
Words by LAURA STEIN

While the boundaries between sculpture and architecture are frequently blurred, for Agustín Hernández Navarro the two are conclusively interchangeable. The front runner for what is known as "emotional" architecture, Hernández infused his work with inspiration drawn from Mexico's rich Pre-Columbian history. His medium of choice for constructing his powerfully monolithic buildings was predominantly exposed concrete, as evident in his Heredia Colegio Militar, which depicts a super-scaled mask of the Mayan rain God overlooking Central square in Mexico City.

Hernández's aesthetic is a synthesis of ancient spiritual thoughts and beautiful abstract form based on the minimal. It is with this play of geometry and gravity that Hernández created one of his most important structures, which he also calls his workshop. Inspired local palapas during a stay in Acapulco, his concrete tower both defies gravity and is a calculated equilibrium. Constructed in a "T" form 40 meters above the ground, Hernández explains his social space. "This workshop fills everything I've searched on the architecture, structure, form and function are one. It is something that nature teaches us. Right from when we are designing a structure, that structure will give us space, different spaces, spaces that speak, some sing, others invite us to action, others invite us to rest... Anyway, the space takes hold of us, we feel, if we are in a cubic room, we are nature, if we are in a spherical space, where we feel that symbiosis between man and space."

"This workshop represents everything I've searched for in architecture: structure, form and function becomes one. A lesson from nature, the symbiosis between man and space."

— Agustín Hernández Navarro



John McEnroe.

"You cannot be serious" "I was an infant and young, McEnroe, he didn't see me as a player at the time, during a 1971 US Open match. For John McEnroe, his life was a blur, and he lived in the form of profanity, racket swinging, name-calling and playing. But regardless of his aggressive, childish antics, McEnroe was one of the greatest players. He emphasized the physicality of the game rather than the tactical mind game. He was dedicated with the racket, precise with his swings, and had an innate sense of space. In 1974, he beat Jimmy Connors in the Wimbledon final and played a game so spectacular that it was as much the beginning of the decline of his career as it was the highlight. The one notable realization in that one career is perfection. More importantly, he was almost solely responsible for bringing the iconic 'New York' and 'Swamp' look to mainstream America.



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SUMMER. FOREVER.
