



#legend
hashtaglegend.com

media kit 2021



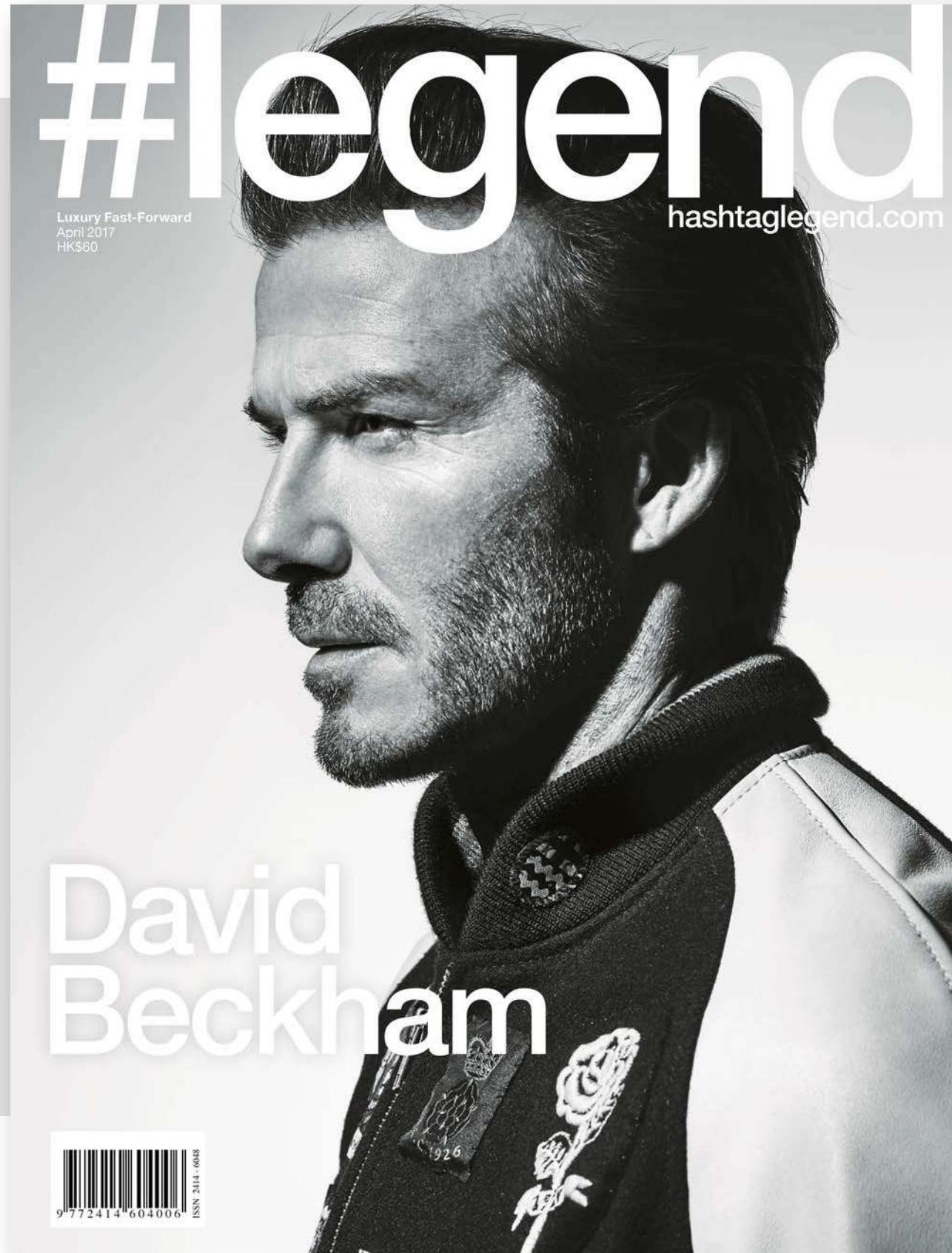
we are #legend

Since launching in 2016, #legend has become an award-winning multimedia platform synonymous with quality and forward-thinking originality. Boasting a line-up of many of the world's most influential and of-the-moment celebrities, alongside opinion-leading features with bold beautiful shoots, the platform attracts a younger generation of educated, affluent, and sophisticated global citizens who look to #legend as the luxury-lifestyle platform of the future.

#legend's innovative executions, striking art direction and omnichannel experience provides an excellent showcase for advertising, which #legend holds to the same high standard as the editorial content, spanning fashion, watch & jewellery, property, wellness, art, dining, pop culture, travel, beauty and more.

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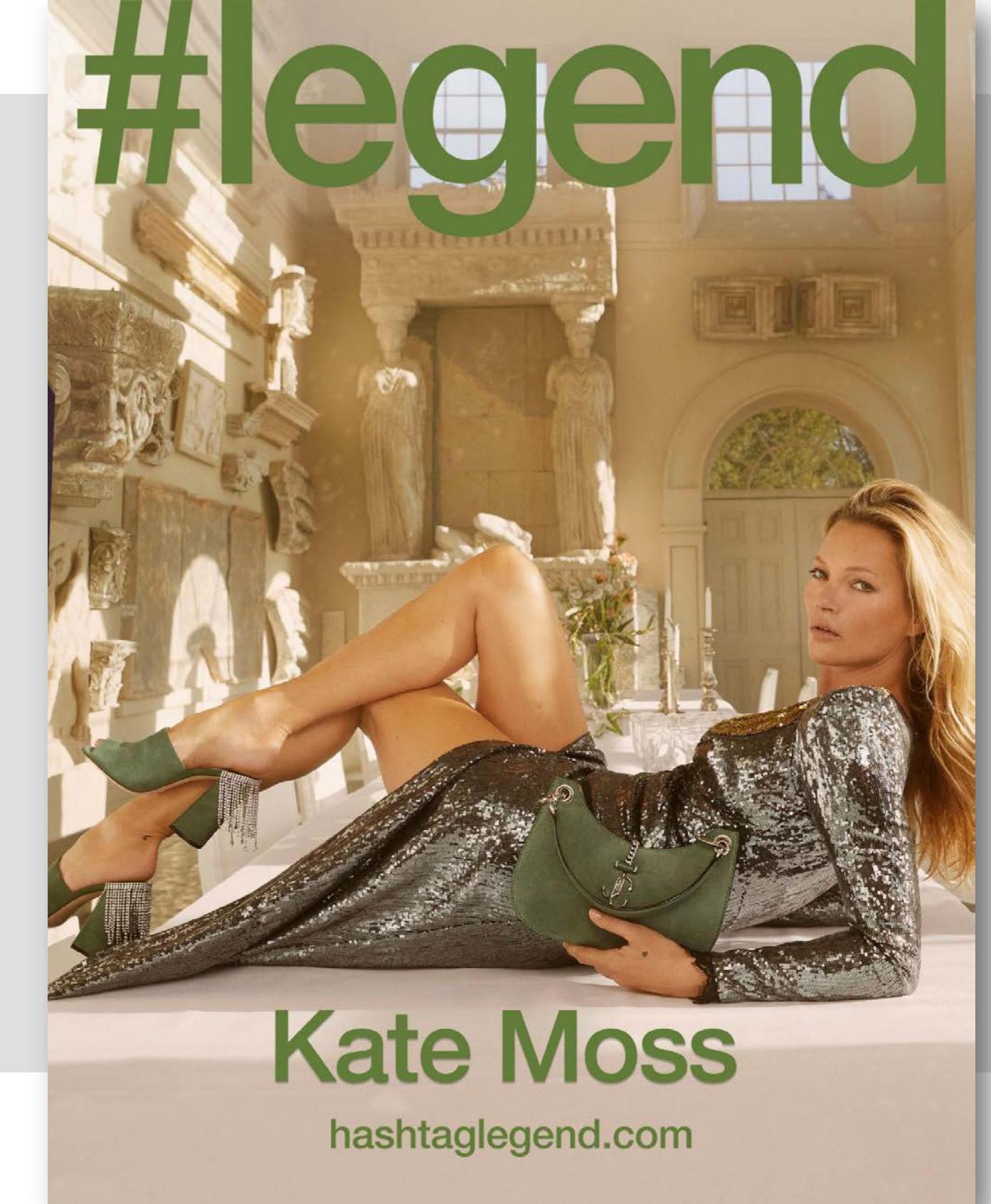
covers



Print covers



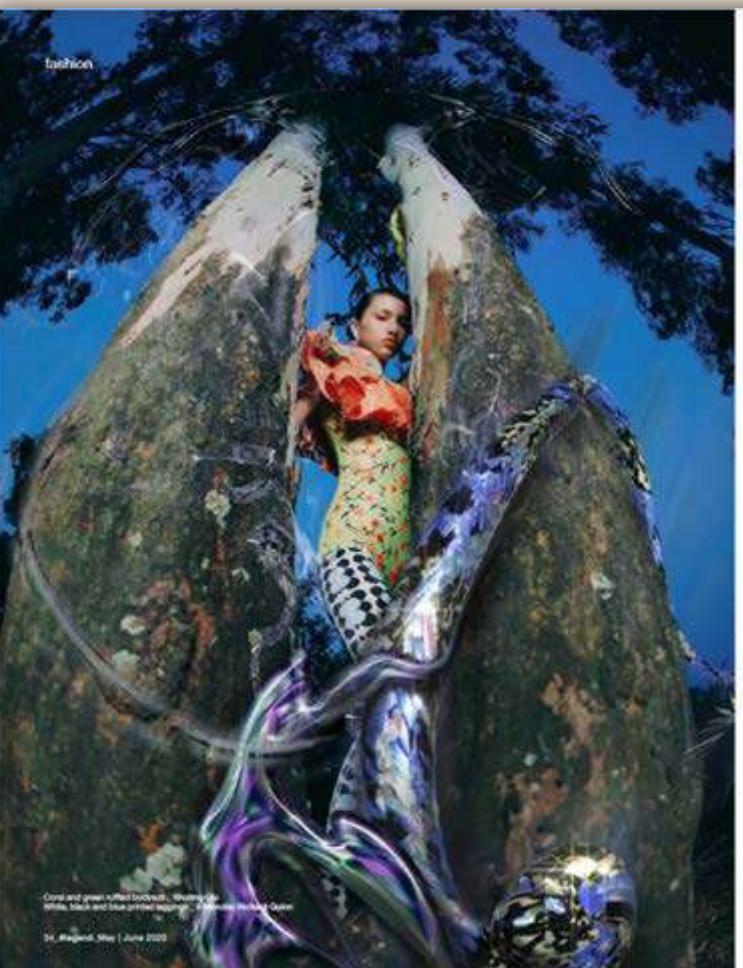
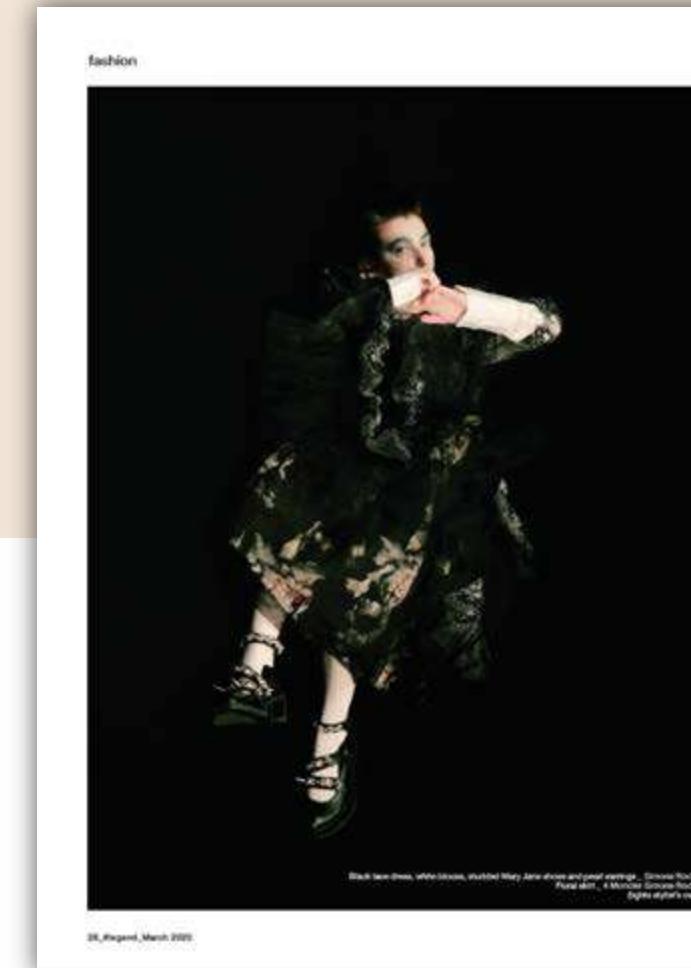
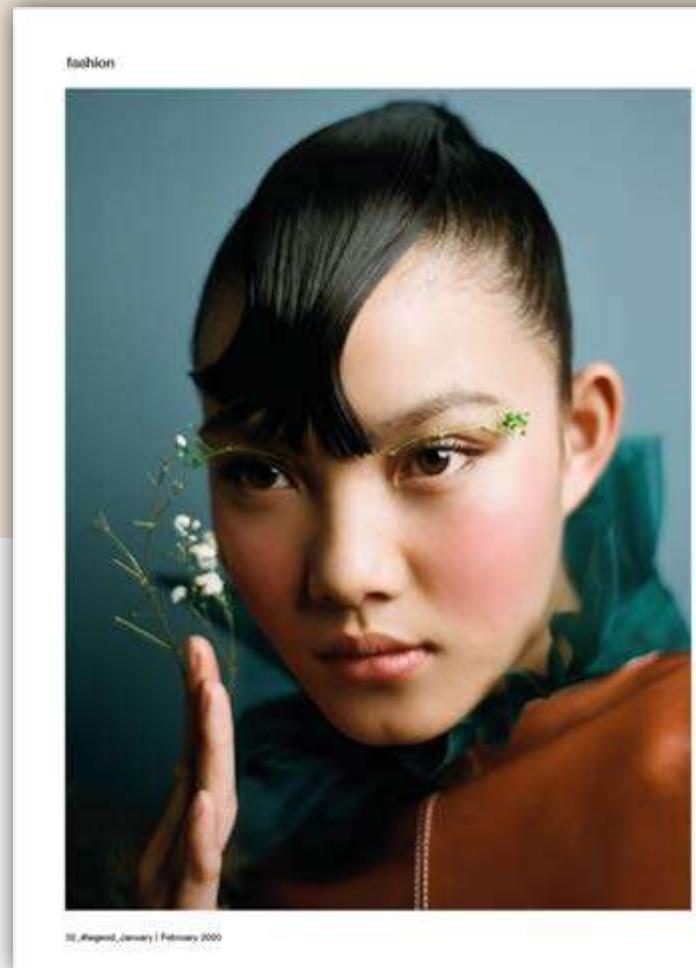
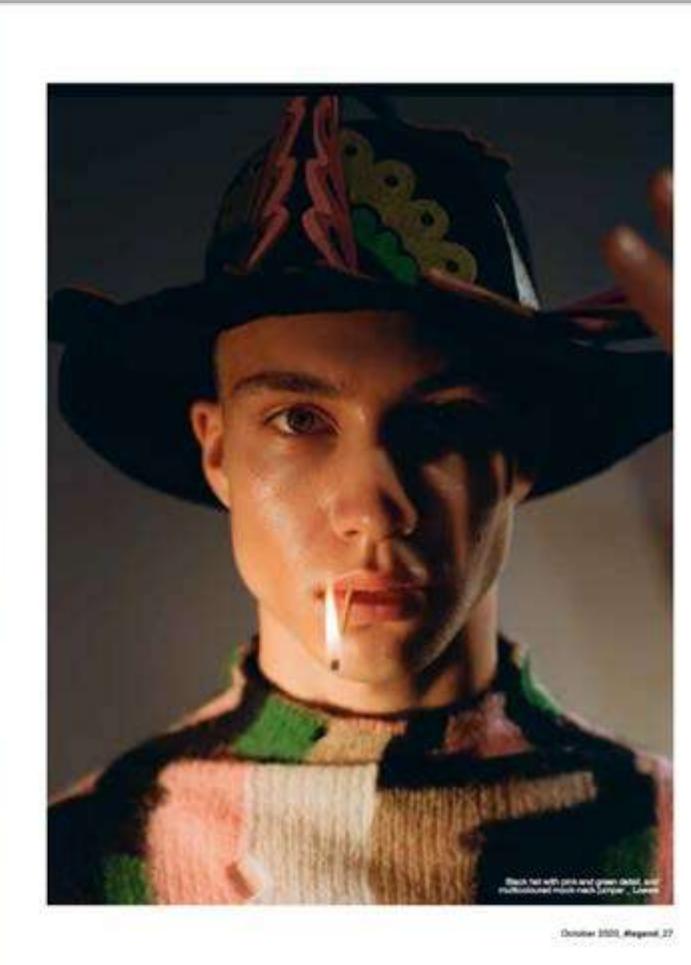
Inside fashion covers



Digital covers

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#fashion



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#watch&jewellery



#beauty



#

fculture

food

DELICIOUS DISCOVERIES

Former MasterChef Australia contestant REYNOLD POER NOMO gives us a taste of his inspirations from a lifetime in the culinary industry. Speaking to NATASIA GILLIESPIE-WONG, he discusses his experience as an immigrant in Australia and how it fuelled his desire for success.

This dish, "The peasant guy," has been his proudest creation for his restaurant, *Reynold Poer Nomo's innovative dishes*. Despite its name, the chef's *innovational dish*, "Moso," is made of traditional Indonesian ingredients, such as coconut, lemongrass, turmeric, galangal, lime leaves, and lime.

PHOTO: COURTESY OF REYNOLD POER NOMO

FAST BECOMING AN Australian household name, Reynold Poernomo, a former contestant on *MasterChef Australia* and *MasterChef Back to Win*, has unexpectedly become one of the country's most celebrated chefs. Known familiarly as "the peasant guy," he has risen to prominence by presenting beautiful, innovative dishes on the show. He also runs KIH Dessert Bar in Sydney alongside his two brothers, Arnold and Ronald.

Like most reality TV shows, *MasterChef* dives into what motivates its contestants, what excites them and what makes them tick. But any airline pilot is difficult to depict in a few short interviews. To paint a picture of Poernomo's life, two things stand out: determination and family. At the age of four, the chef relocated with his family from Indonesia to Australia, after which parents started cooking at their garage to support the family. "The sacrifices my parents made as they tried to make a living for the family weren't fully understood when I was young," he recalls. "But looking at it now, there have definitely been moments where I saw them as masters of food. Seeing the creativity and passion from them, as well as the joy of the process of cooking, inspired me."

As the youngest of three boys, Poernomo looks up to and draws inspiration from his sisters. Their dad's bar is called KIH, short for "Kids of Ibu," referencing their mother's name. As the youngest, he continues to learn from his big brothers. "Learning from them, their wisdom, and work ethic, has been the best way to teach her [his] hand to不懂得 the art of cooking and knowledge as possible while she does what she loves," he says. It's clear that family is an cornerstone of the chef's culinary repertoire. Life as an immigrant hasn't always been easy, but Poernomo has found a level of personal gratification that comes with cooking. "I've definitely learned that this is more than a passion – it's my craft. And I aspire to go further in the industry, rather than just stop after being on a show."

Showcasing his heritage and the flavours he personally enjoys are the main of the game. When Poernomo first applied to take part in *MasterChef*, none of his family was aware, but when he was accepted on the show, they were all supportive. "The first time going onto *MasterChef*, I was locked in a house with no phone, no internet and only two plates of soto ayam – so that was stressful," he recalls. "My family were all behind me and were super encouraging."

The chef is no stranger to stress and stress can do damage to a person in his personal and professional life. In his opinion, *MasterChef Back to Win*, Poernomo also highlighted the importance of mental health in high-pressure environments, stating, "I'm more of a confident cook and the biggest challenge is being skeptical of your game in check. Knowing your limits, and having the courage to try new things and improve."

Poernomo's delicious and sometimes daring flavour combinations have wowed diners worldwide, but he's ever humble. Keen to explore and honour creativity and bring back forgotten techniques and ingredients, he aspires to go global and "build up our businesses together and diversify our offering and concept abroad."

Growing up in Australia broadened Poernomo's horizons, but he also acknowledges the difficulties of introducing new Asian flavours to the Australian market. The chef credits his girlfriend, Cherie, who grew up with *Selaput* gelatinous skin in touch with his culture and language, as he heads back to the decoration of Indonesian gastronomy. "So many cuisines have been bastardised, sorry, but really it has" – and many seek that authentic feel and taste of Indonesian cuisine," says Poernomo. "I'd like to see future *TFB* open an Indonesian restaurant with my location to allow that Indo food isn't just about satay, nasi goreng, nasi prong, nasi goring and nasi bali. There's so much more than that and it's shame, because it's just the tip of the iceberg."

Creating a place that has their own identity and highlights their culture and theleground is a major driving factor for the Poernomo brothers. "Family equals family and respect," he says. "By involving just Jan the kitchen chef, there's no respect and there's no accountability. But that's not to say the shouting and crazy kitchen days are bad. Personally, I like that character and discipline, because that's the Asian in me."

Although the pandemic continues to have detrimental effects on the hospitality industry as a whole, Poernomo continues to look on the bright side. "Everything, *MasterChef*, *Back to Win*, Poernomo also highlighted the importance of mental health in high-pressure environments, stating, "I'm more of a confident cook and the biggest challenge is being skeptical of your game in check. Knowing your limits, and having the courage to try new things and improve."

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#

OUR SECOND ACT



During these trying times, there will no longer be questions of when we should act, but rather what should be done next to alleviate the situation that has pushed millions all across the globe into a state of fear. We're grateful to see that key players in our business have joined forces to do good. From accumulating cash donations and supplying medical gear to replenishing necessities and food, fashion conglomerates and moguls are lending a hand to those who are most vulnerable. As we look to better days ahead, we've asked a handful of industry professionals to answer this pressing question: How do you envision and realise a brighter future?

Gluseppe Zanotti
Founder, Gluseppe Zanotti

"The pandemic is playing a vital role in redefining our consumption habits. The fashion business model showed cracks even before the crisis spoke. With this downturn, we can now for once reflect seriously to its problem. We must change the way we produce, wear and experience fashion. We can't turn a blind eye anymore. By growing down, we make fashion quality and let our creativity thrive. Let's all work together and create beautiful objects, as beauty is an emotion that we will constantly treasure."



Rosa Rubio
Founder, Los Objetos Decorativos

"I think we will come out of this experience being more patient and more attentive to the world around us. Despite the catastrophe, with the fact that the virus is spread across the globe, we are bound to learn to work in unity. However, a future where we are all more self-sufficient. We will also be more aware and committed to sustainable codes, eliminating the harmful practices and behaviours that leave a negative impression in many aspects, both economic and environmental. I'm learning to be more craft-focused, from making my own bread to designing my own clothing as a means of conscious living."



Charlotte Tilbury
Founder, Charlotte Tilbury Beauty

"I'm a huge believer in the power of positive thoughts and positive energy, and I always talk about creative visualisation. You can think things into existence. Visualise the future you want and don't give up until you get it – dare to dream it, dare to believe it, dare to do it!"



Elizabeth von der Goltz
Global Buying Director, Net-a-Porter

"Sustainability is an increasingly important topic that keeps evolving across all industries. We've seen the interest in sustainable shopping growing among our customers. As a recognised leader in luxury leather, we see our role in bridging conscious choices with the way that you choose to shop and consume. The launch of Net-a-Porter's new leather collection and then expands into beauty with the newattribute integration like veganism. We also participate in the Fashion Forward Offsetting programme, whereby offset 100 per cent of emissions generated from shipping and returns. The majority of our offices conserve forests and wildlife on the Lower Zambezi River."



Erika Zorzi & Matteo Sangalli
Founders, Maltby Studio

"We'd like to dream about a peachy scenario where people are not constantly driving their cars because they love seeing the sky, the blue, with fewer cars in the air and more bees. We've learned that working fewer hours is beneficial for our mood and lifestyle, while we also have the effort to produce less waste and eliminate the use of single products. If the global value chain becomes more responsible by making more with less, if even 10 per cent of the global population acted by our ideal terms of living, it would turn the tables around."



Fanny Moizant
Co-Founder & President, Westfarm Collective

"I believe we all have a role to play in shaping the future. It's all about all of us taking things one step at a time and coming together collectively. We can demonstrate the power and weight of your actions – whether big or small. People need to realize that the smaller things matter just as much as the big things."



art

SOLITARY PURSUITS

*White Cube Hong Kong is showing *Alone in the Wilderness*, New York-based artist VIRGINIA OVERTON's first solo exhibition in Asia. LIANA CHAPLAIN discovers how the artist created her show remotely from the US and how abandoned aluminium can be transformed into works of art*

PHOTOGRAPH BY JEFFREY L. BROWN

VIRGINIA OVERTON DICTS her workflow minimalist. Known for her spontaneous, hands-on practice, the Tennessee-based artist transforms found industrial materials into distinctively intimate and delicate pieces of art. For her first solo exhibition in Asia, Overton has created a new body of sculptural work that uses salvaged aluminum lettering from the tops of high-rise buildings as a medium.

While these types of large advertising signs are a common sight in Hong Kong, only encountering Overton's pieces in person can their true scale be understood, as she manipulates and recontextualizes materials to be experienced anew. In her hands, the meaning of these objects can no longer be found in the words they spell out, but in the spaced texture of worn-down lacquer or the remains of a typographic carcass. *Alone in the Wilderness* refers as much to the materials in front of us directly, and with a newfound tenderness and depth.

Over the phone, Overton dives deep into the stories behind the materials she creates in her workshop. Unlike her previous shows for the Sotheby's Sculpture Park in New York, Art Basel's Passages or Tavarua Biennale, the pandemic prevented her from creating on-site as she's accustomed to doing. But as an inherently adaptive artist, Overton still has a way of creating time and space. Alone in the Wilderness draws connections between a space held in rural Tennessee and a white-walled gallery, bringing together a material's past, lives and present possibilities.

Your work responds to and transforms architectural space. What was it like to set up an exhibition in Hong Kong remotely? Ugh. I wish I was there! This is the first time I've ever made a show in this way – and that was the biggest hurdle to figure out. I knew I was going to do the show at White Cube Hong Kong for quite a while,

"I'm drawn to the discarded because there's still potential in it – and I want to see if I can work with the material to express that potential"

—VIRGINIA OVERTON

in the last year when I originally found this material. I had started thinking about it as a potential jumping-off point. Kind of like how everybody's making something right now, even though I make most on-site at galleries or institutions. I also often bring some with me as a "scarecrow".

When we realized that I couldn't be there, it meant changing the way I work in a lot of ways. Obviously, I wouldn't physically be there, drawing on that specific location and literally gathering materials from nearby. But I would also make everything ahead of time, which isn't the way that I work. It's a whole thing that intrigues the work for me, but also roots it in a particular place. I did a lot of things that I usually do, like study the floorplans and look at images and videos of the space. I made small *funny* questions like, "Is this doorway really as wide as it looks?" just to get familiar. On the other hand, I had a lot of time with the pieces I was making on the front-end that I don't usually

have, so I got really familiar with them and their volumes and textures. That gave me information I wouldn't normally have if I was on-site, so it was a trade-off.

Alone in the Wilderness is your first solo exhibition in Asia. What compelled you to bring this show to White Cube Hong Kong? I've worked with White Cube for a number of years and I've shown in their two other galleries in London. I went to Hong Kong once in 2009. I used to be on a design team and after we travelled to Macau for the world championships, I spent two weeks in Hong Kong with a couple of my teammates and I loved it. When I wanted to go back at some point, we'd always been talking about the experience of having been there as a tourist, and then thinking about the opportunity to go back there and do my work making sculptures for that same environment. I was interested in the architectural lighting and signage all over, it was such a different experience than any where in the States.

What was your journey to become an artist? I didn't originally go to college for art. I didn't really go for anything in particular. I took a very circuitous path and I did so many things – teaching, working in offices, redesigning houses – but I kept coming back to art. Eventually I did get a degree in art, and everything clicked into place. I learned and moved along in a really intuitive way, but that's what brought me to where I am now. Both physically and as an artist. There were some wild days *alone*, which was this idea that I took a long time, but I got there eventually. Now I've reinterpreted this to "constant blossoming". To constantly learning and being challenged, and putting things out there that do that in the world, too. That's why when I come across new material, I dive in wholeheartedly. Every show, every work, every exhibition is growing on the last thing.

104 | *Magazin* | October 2020

October 2020 | *Magazin* | 107

The image shows a double-page spread from a magazine. The left page features a vibrant, abstract digital artwork with a repeating pattern of faces in shades of pink, purple, and blue. Overlaid on this is a large, stylized graphic of a person's head and shoulders, rendered in a translucent, glowing material. Below this graphic, the words 'FASHION'S VIRTUAL FRONTIER' are written in a bold, white, sans-serif font. A quote from Michael Kors follows: 'A global epidemic that is steering us into an unknown state becomes an opportune moment for a makeover. How we continue to communicate with one another is in question – and perhaps leveraging our virtual identities is the way forward.' The quote is signed 'Michael Kors'. The right page contains a black and white portrait of a woman with dark hair, looking directly at the camera. She is wearing a dark, button-down shirt. To the right of the portrait, the text 'VIRTUAL INFLUENCERS' is printed in a small, white, sans-serif font. Below the portrait is a smaller image of a woman in a light-colored, flowing gown, standing against a red background.

#influencer

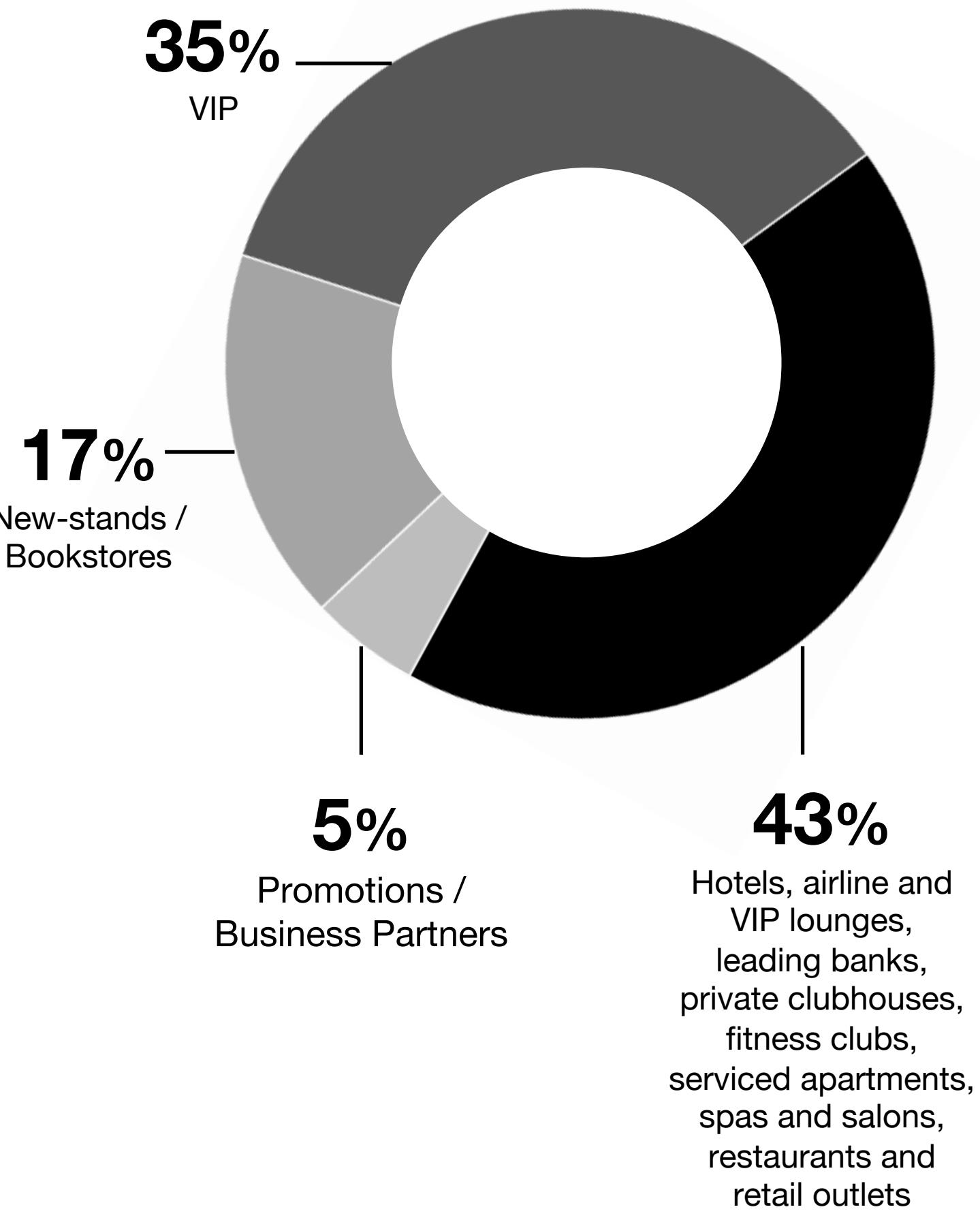


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print distribution



Circulation – 31,800 copies



Hotels

Conrad Hong Kong
East Hong Kong Hotel
Four Seasons Hotel Hong Kong
Grand Hyatt Hong Kong
InterContinental Hong Kong
Island Shangri-La
JW Marriott Hotel Hong Kong
Landmark Mandarin Oriental
Mandarin Oriental
Mira Hong Kong
Murray, Hong Kong
Peninsula Hong Kong
Ritz-Carlton
Upper House
W Hong Kong

Beauty & Fitness

Bruneblonde Salon
Ten Feet Tall

F&B Outlets

Polo Bar, Central
Starbucks

Private Clubs

Aberdeen Marina Club, The American Club Town Club
American Club Country Club
American Club International
Cigarro Club
Clearwater Bay Golf & Country Club
Craigengower Cricket Club
Discovery Bay Recreation Club
Dynasty Club
Harbour City - Pacific Club
Hong Kong Aviation Club
Hong Kong Banker's Club
Hong Kong Country Club, The

Hong Kong Cricket Club
Hong Kong Football Club
Hong Kong Golf Club (Deep Water Bay)
Kowloon Cricket Club
Ladies' Recreation Club
Royal Hong Kong Yacht Club
Shek O Golf and Country Club
Voting Members' Box at Shatin Racecourse

Misc

Hong Kong Adventist Hospitals
Hong Kong Sanatorium & Matilda International Hospital

Gala dinners

China Coast Community Charity Gala
Dorian Ho Bridal Gala
Hong Kong Cancer Fund Gala
Romanov Ball
Youth Diabetes Action Spring Fling

Events

10x10 pitch night
Art Central
Brazaville Foundation Gala
Centrestage fashion expo
Conscious Creativity Festival
DNCE Private Party
FilmAid Gala
HK APA Ball
Jimmy Choo anniversary party
Men of Hope
Peak 24
Polo After Dark
Rolls-Royce
SPCA 95th Anniversary Exhibition
The Innovation

#



readers interest

79%
Regular consumers of Luxury Fashion brands

82%
Shop for brand name beauty and grooming products on a regular

68%
Own / collect luxury watch & jewellery pieces

21 %
Own at least one luxury car

89%
Partake in fine dining at least once per week

Average annual household income:
4,000,000 HKD+

#legend

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Luxury Fast-Forward
May | June 2020
HK\$60

THE FUTURE ISSUE
STRONGER TOGETHER

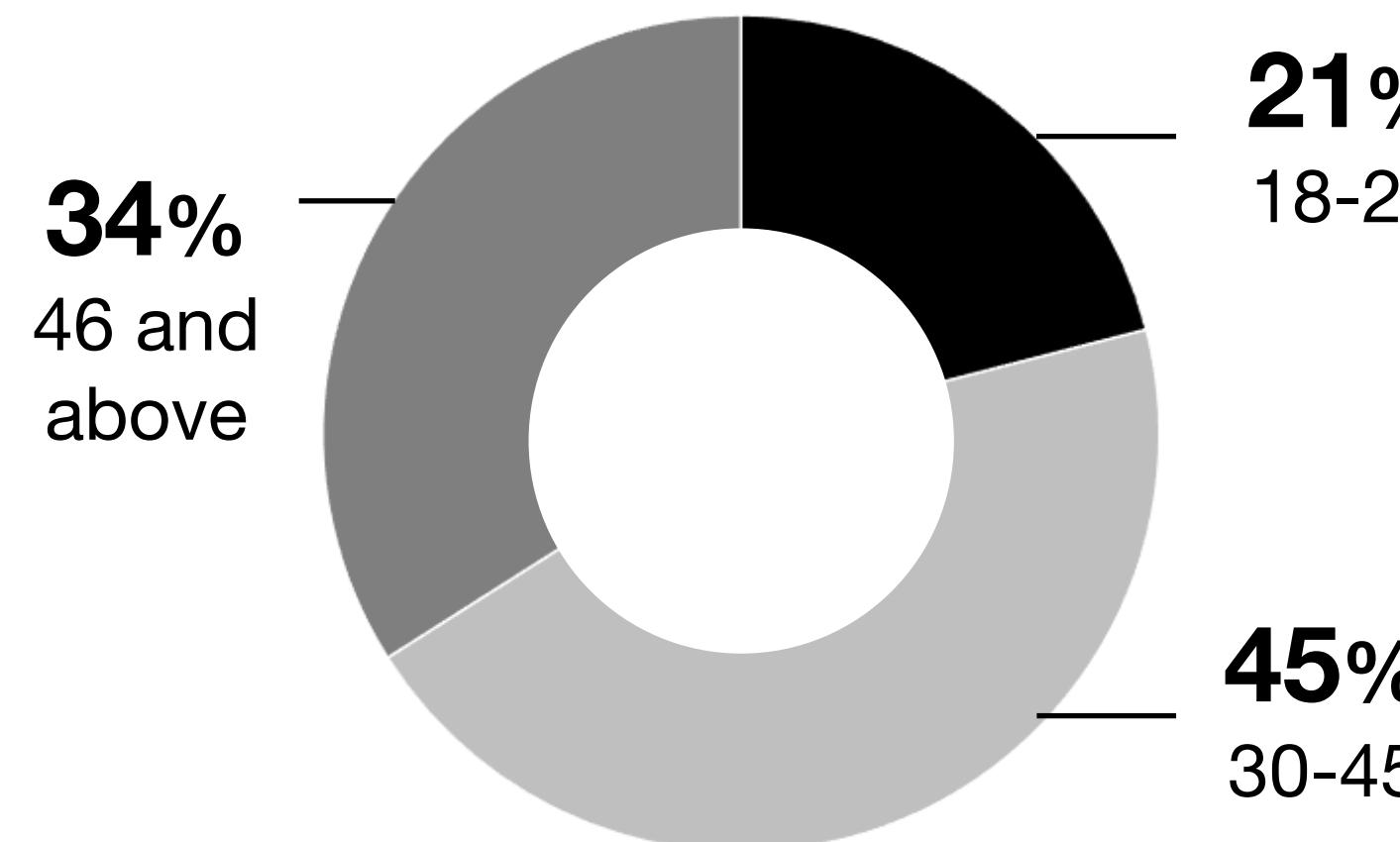


Hyomin &
Hee-jung Kim

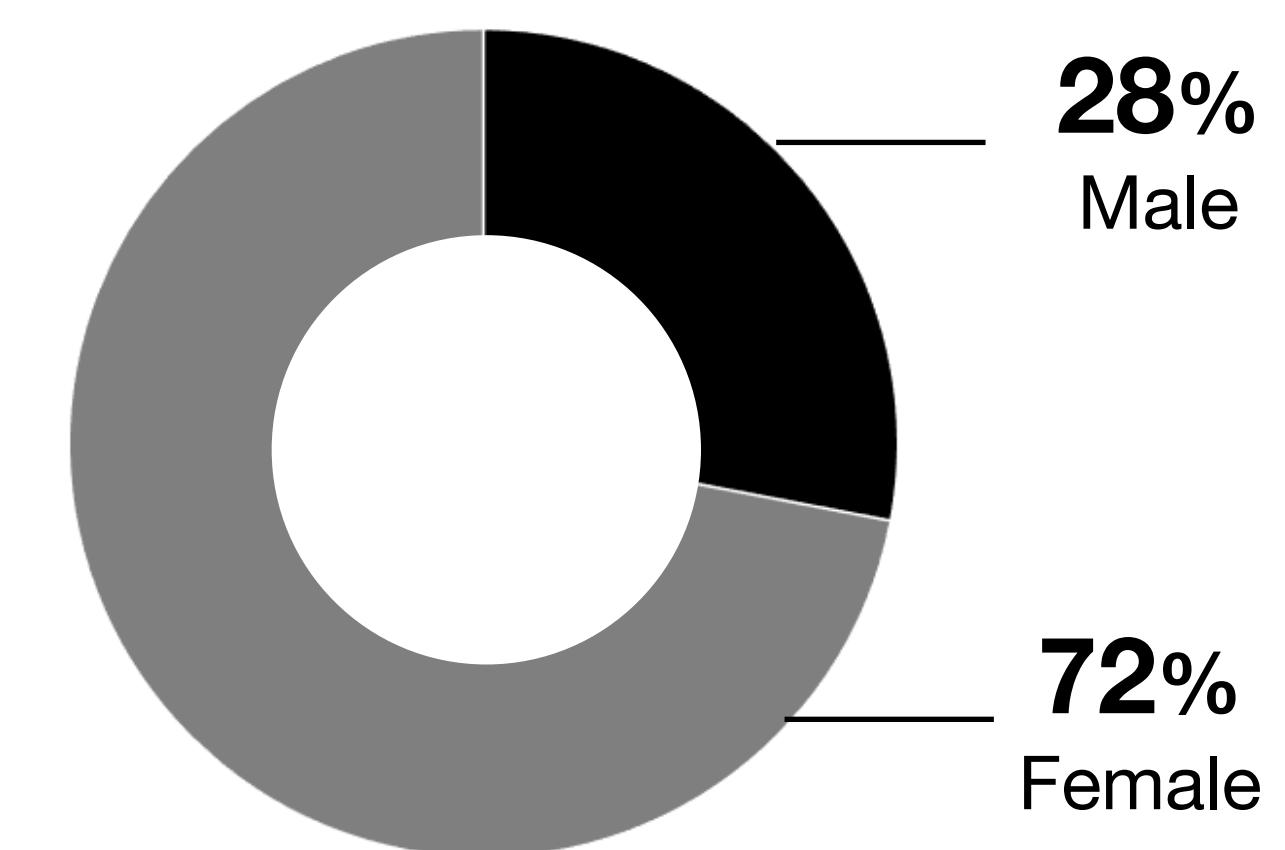
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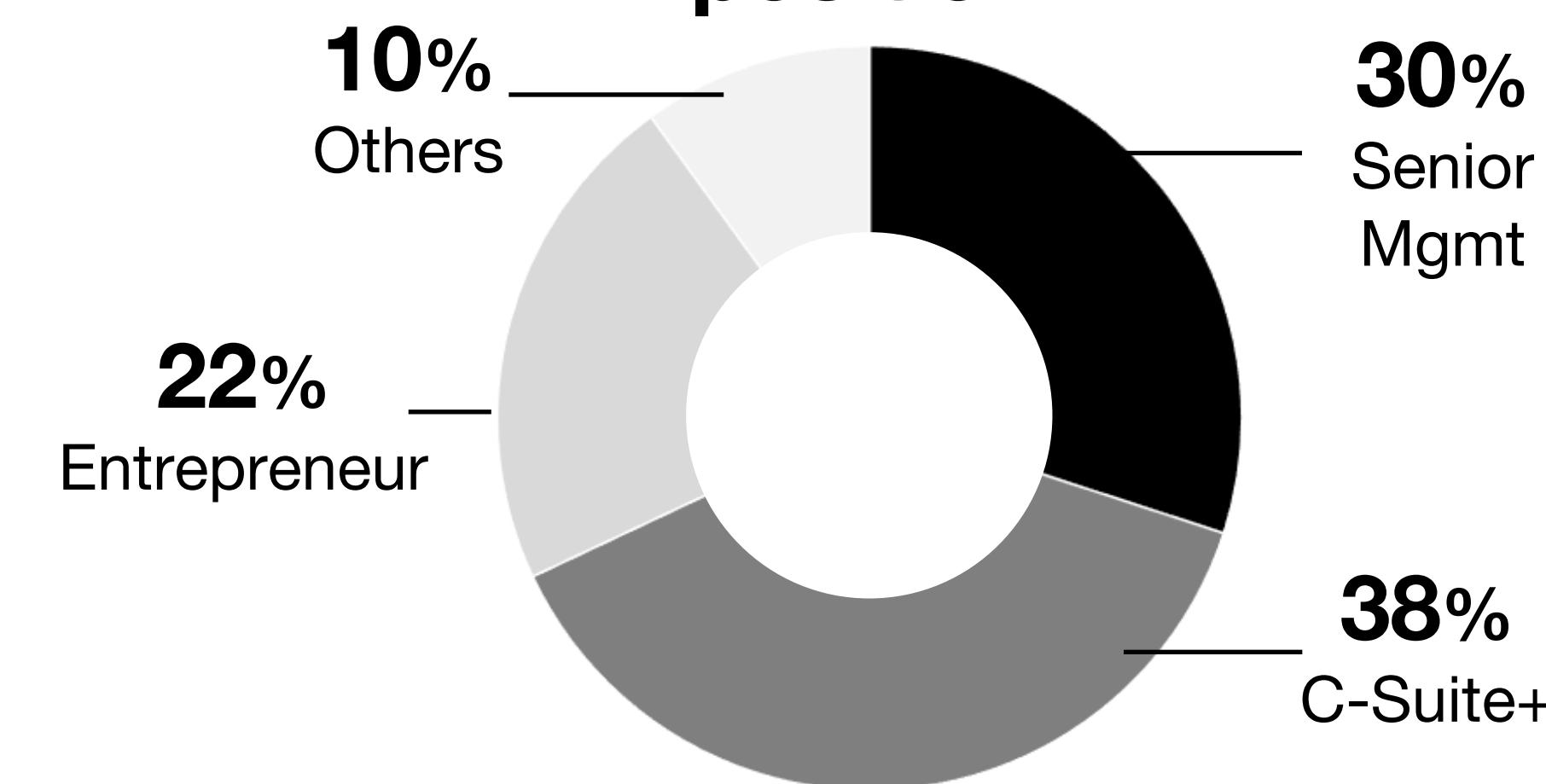
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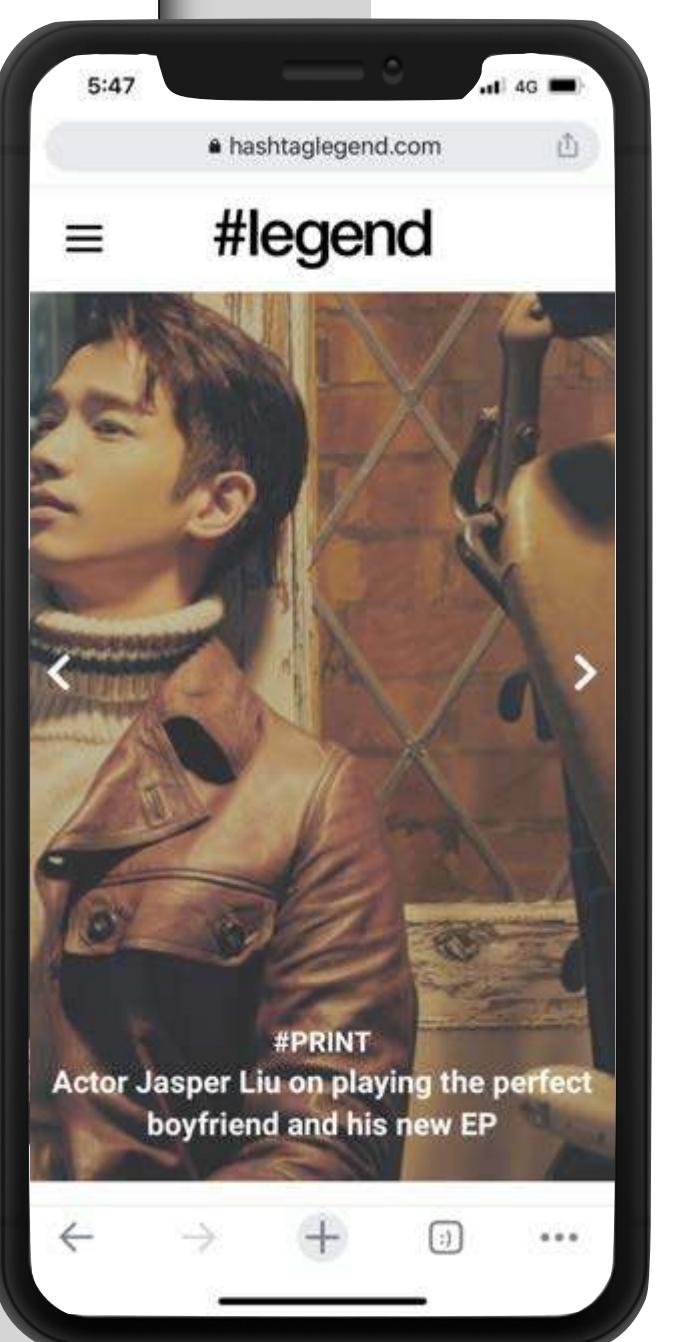
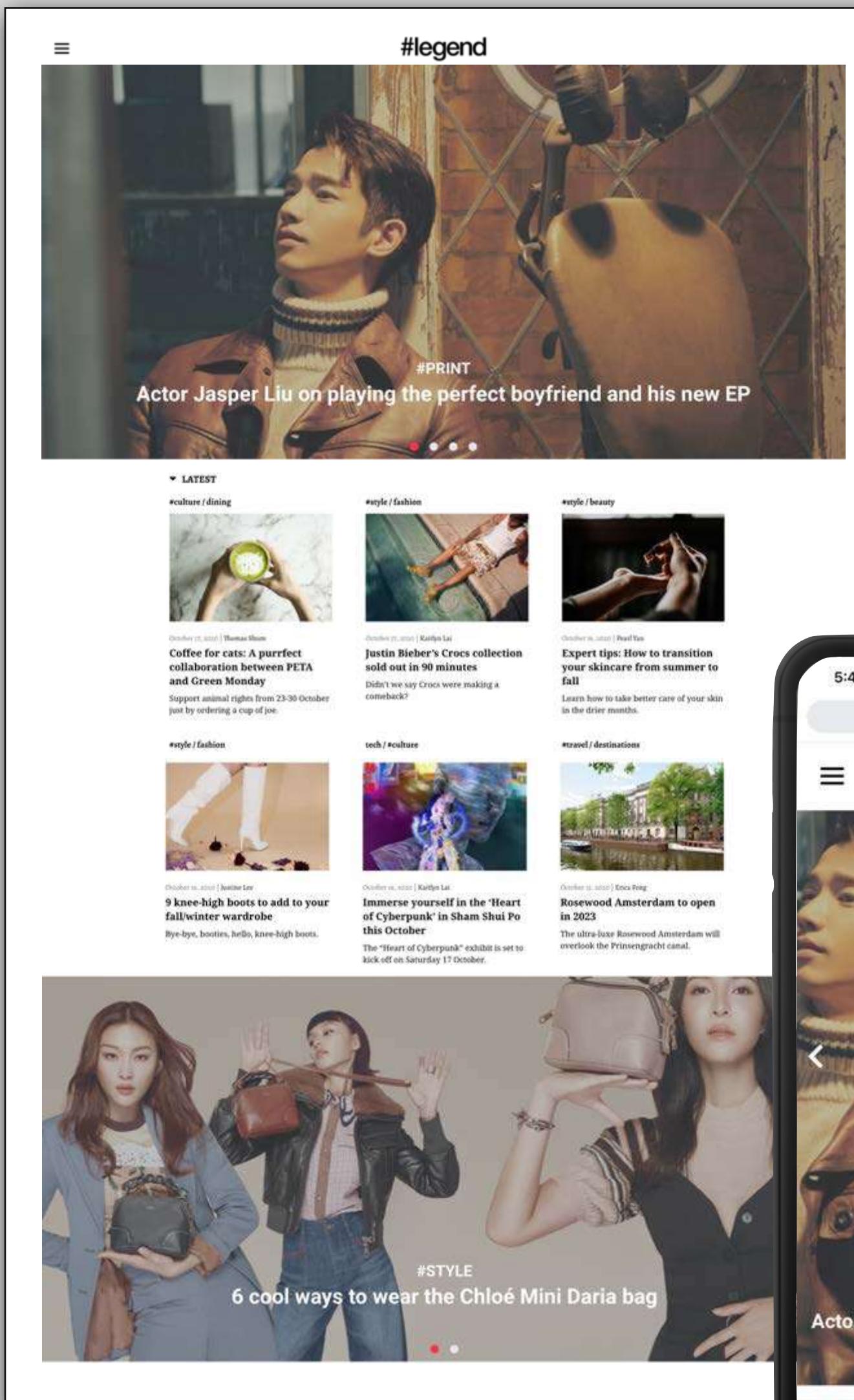
gender



position



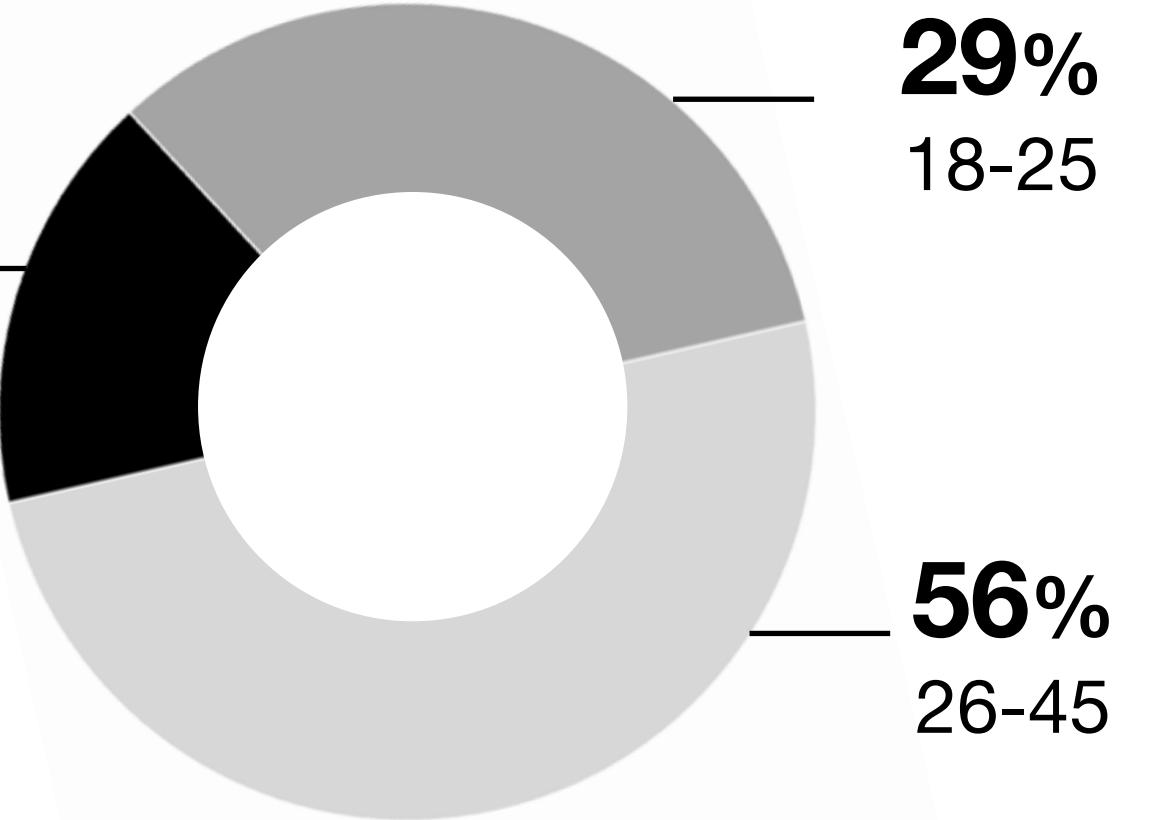
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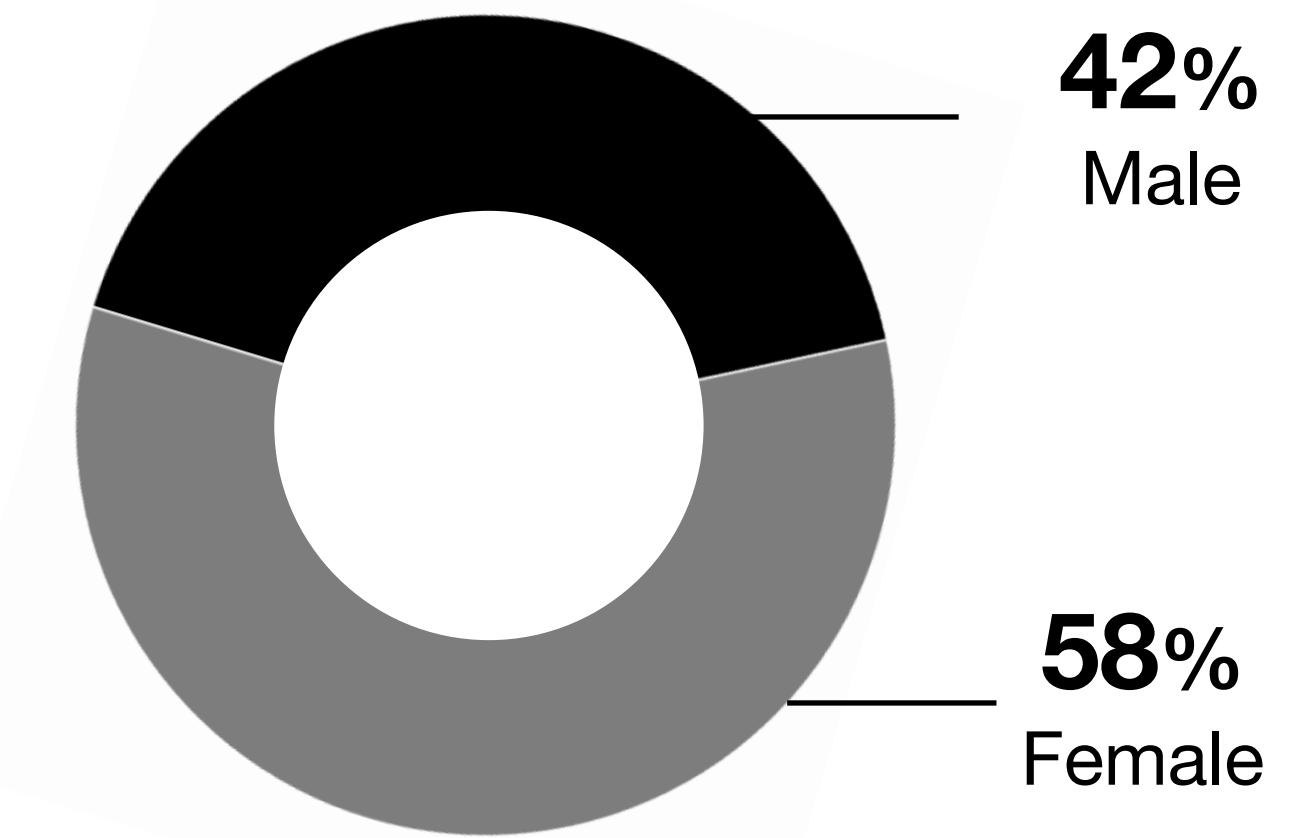
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 Average PV per month: 350,000
 Database of subscribers: 15,000

readers profile

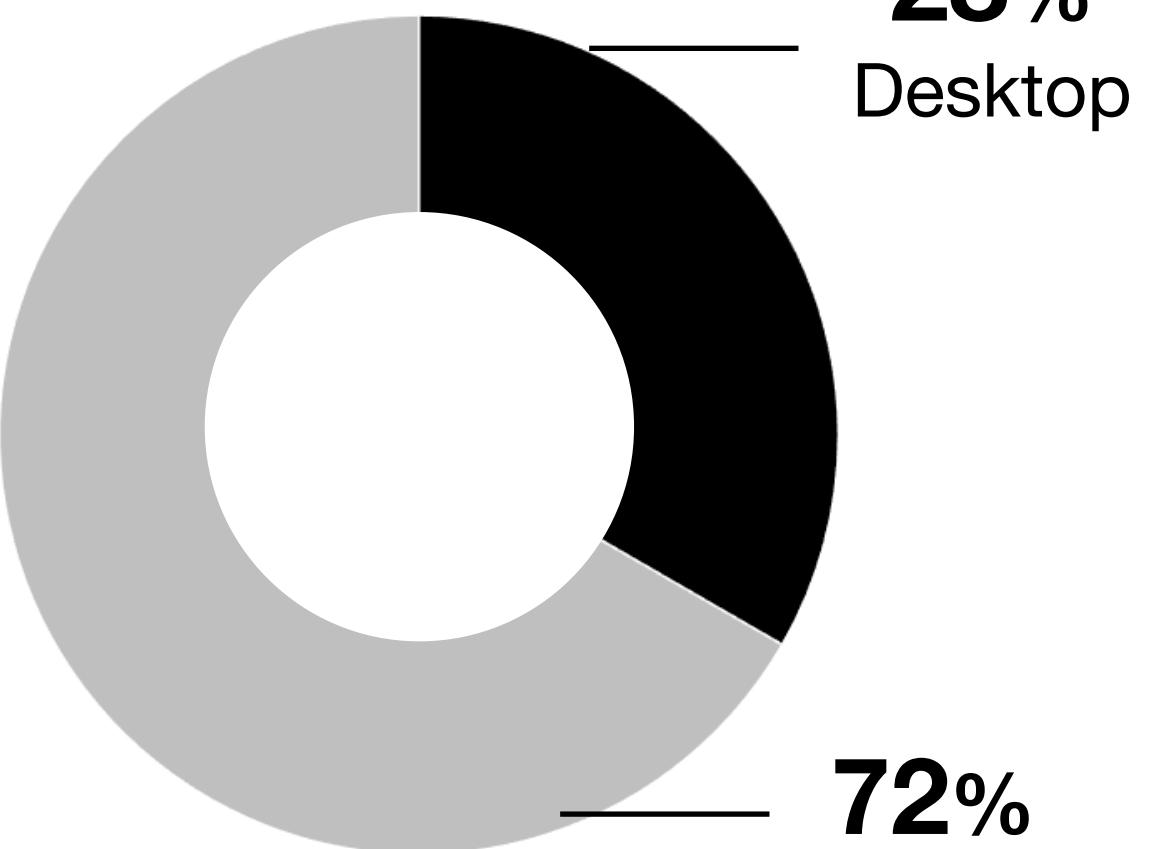
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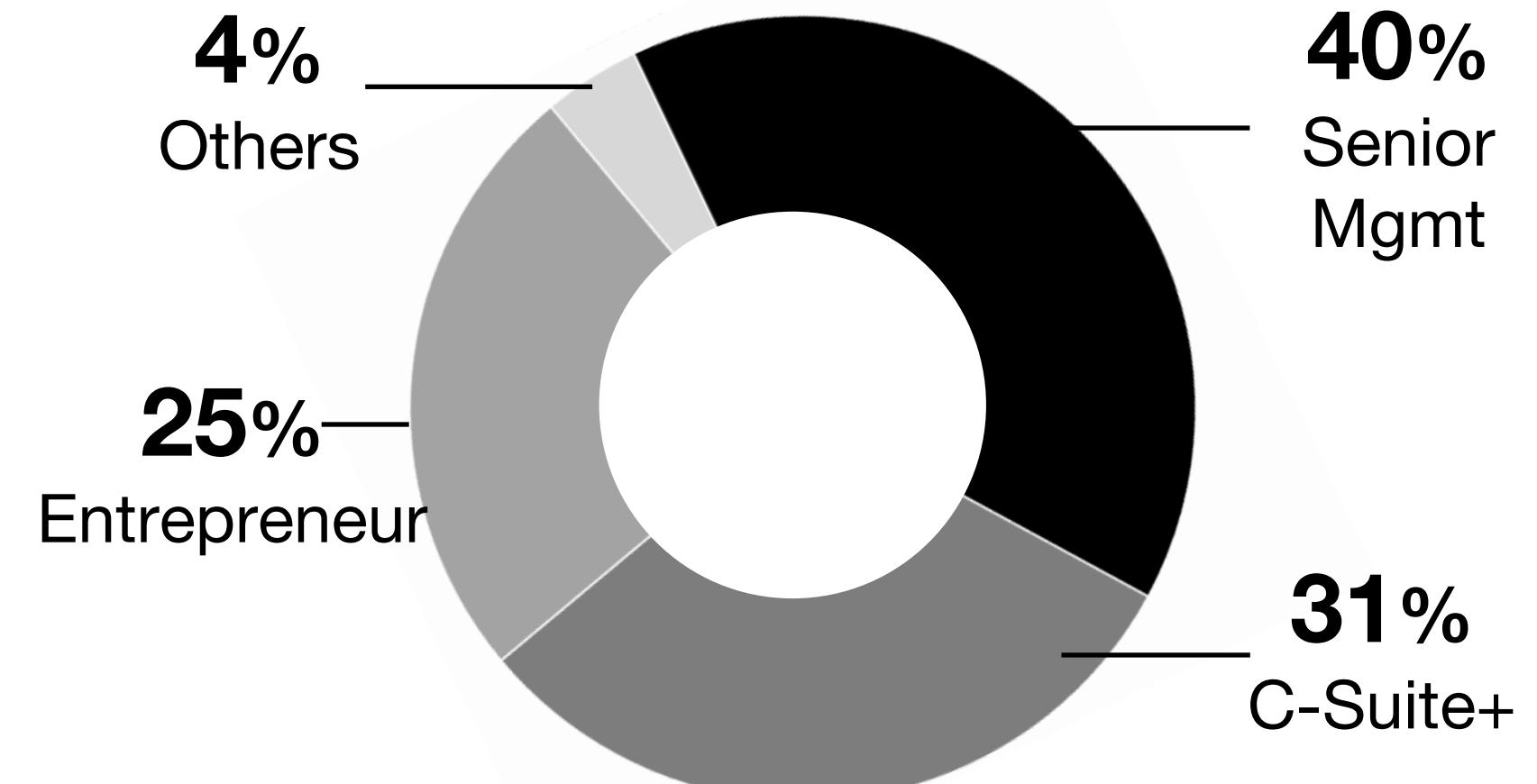
gender



device



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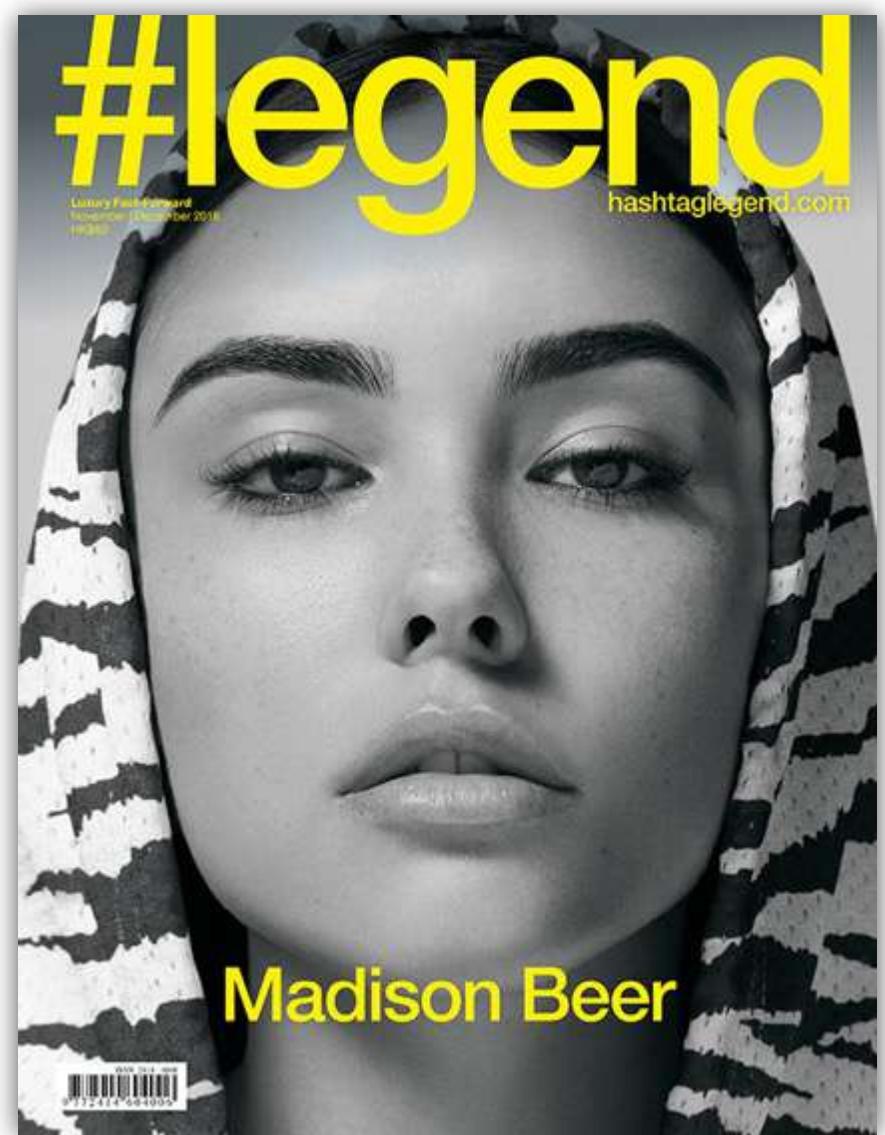


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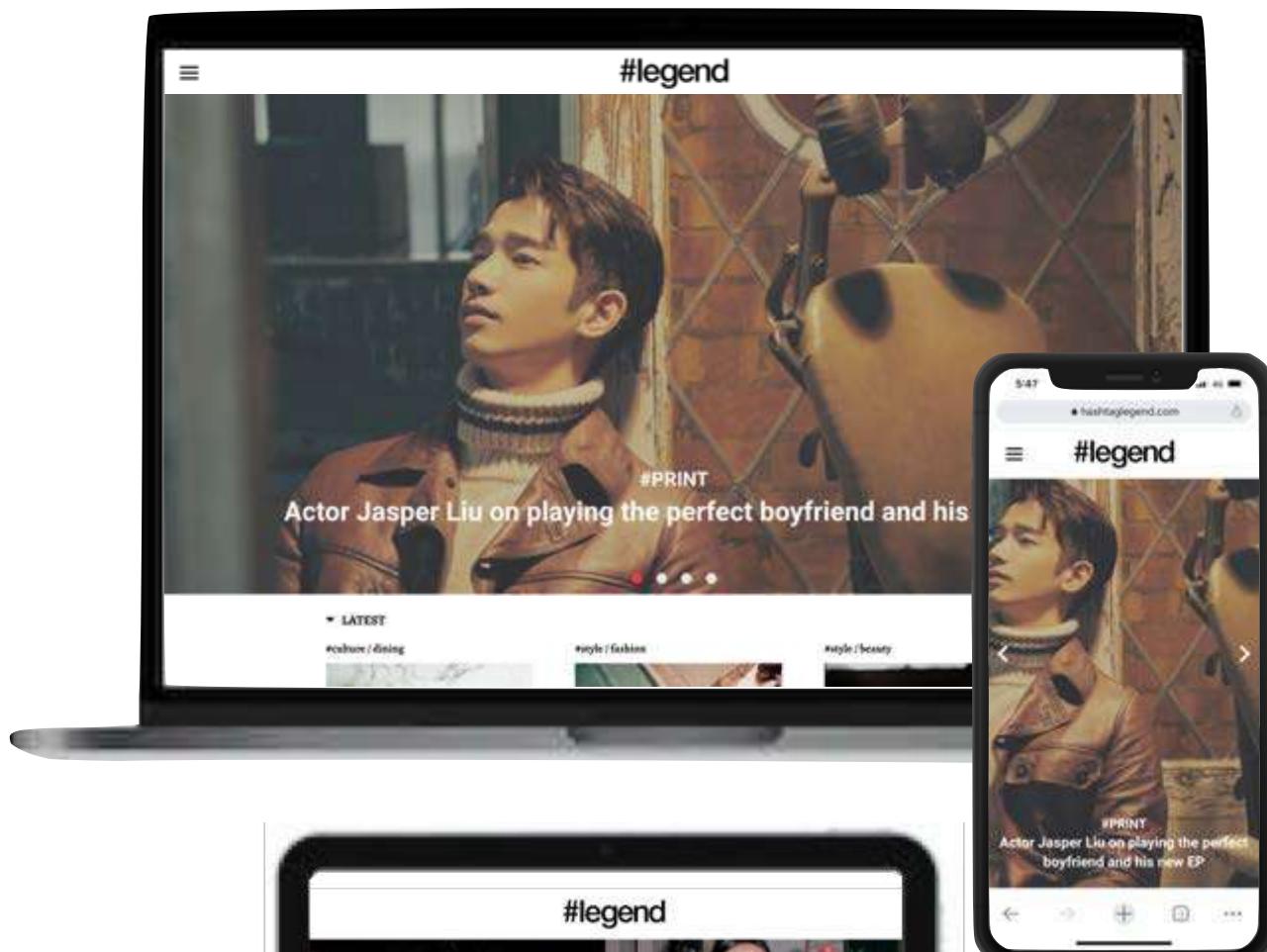
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key offering

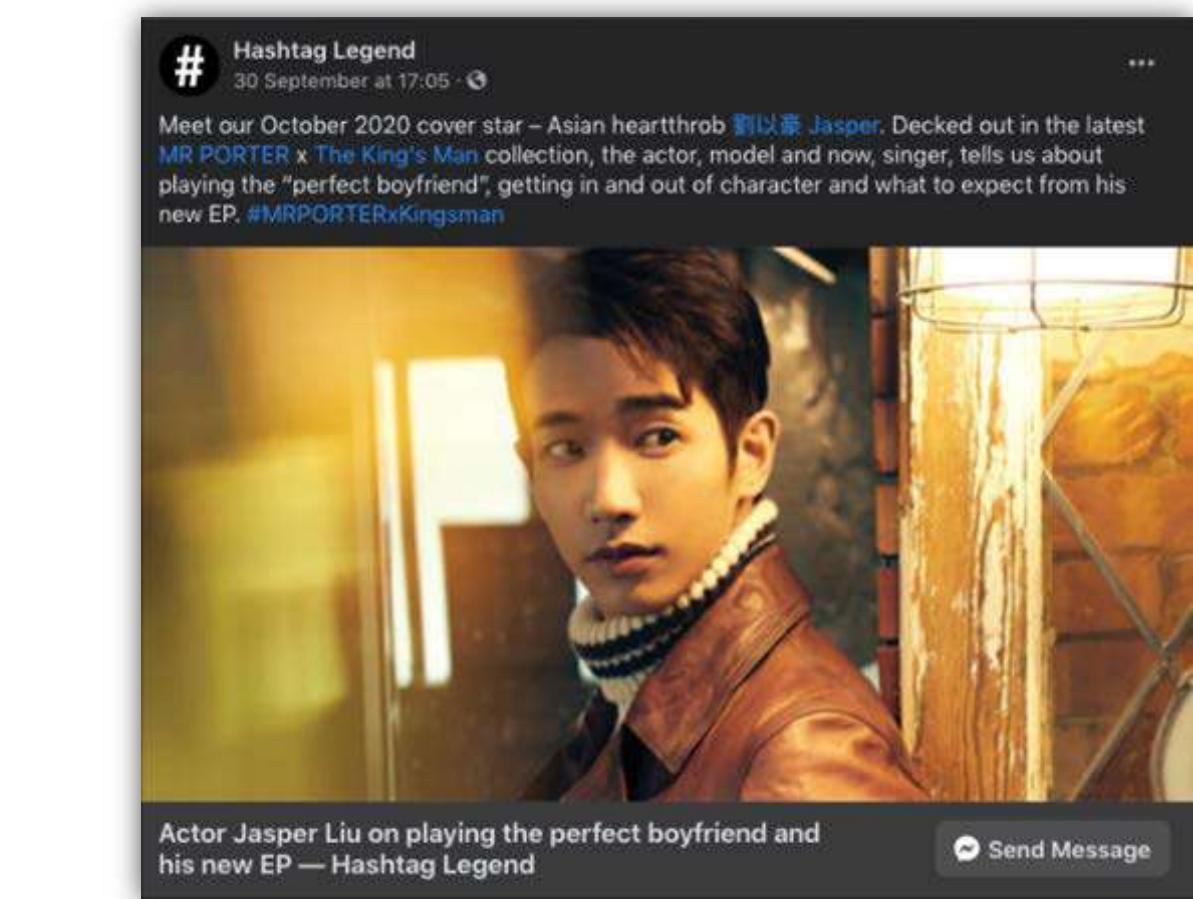
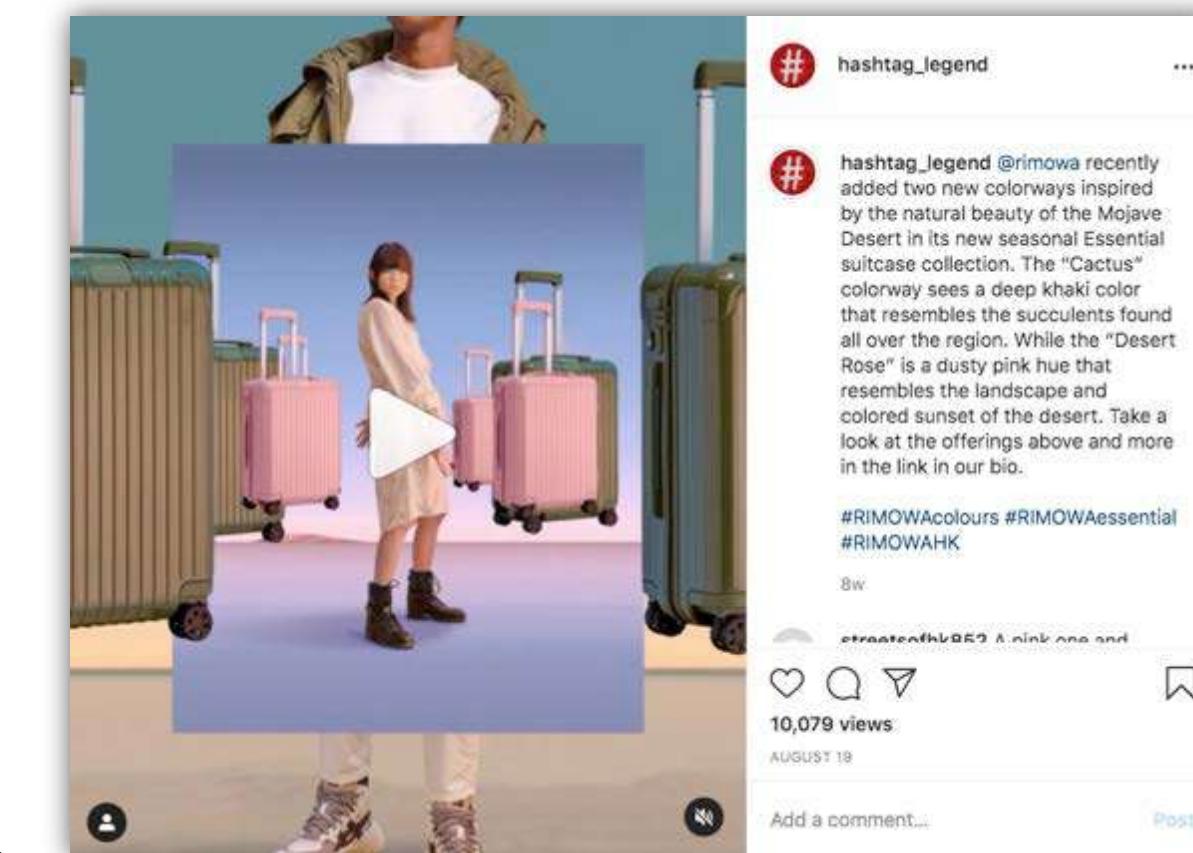
PRINT ADVERTISING



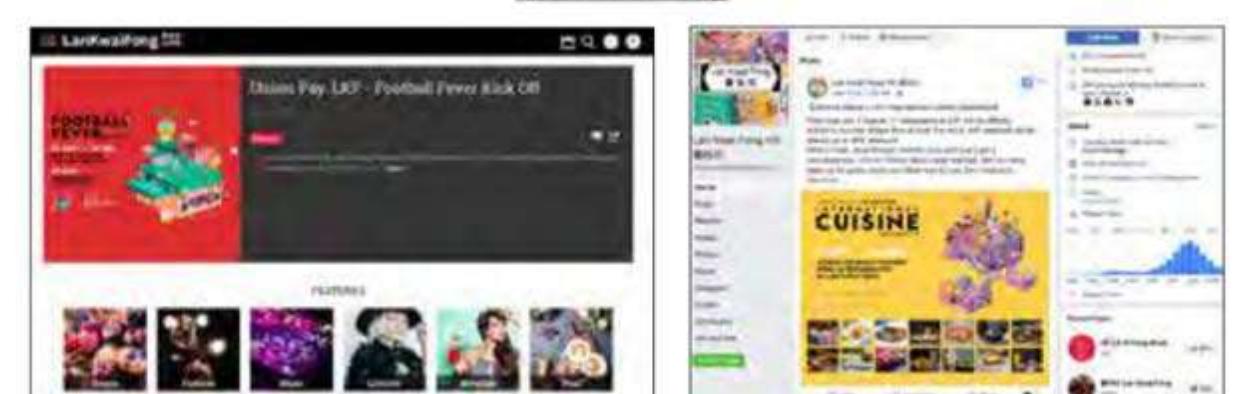
ONLINE ADVERTISING



SOCIAL MEDIA ADVERTISING



CUSTOM PUBLISHING

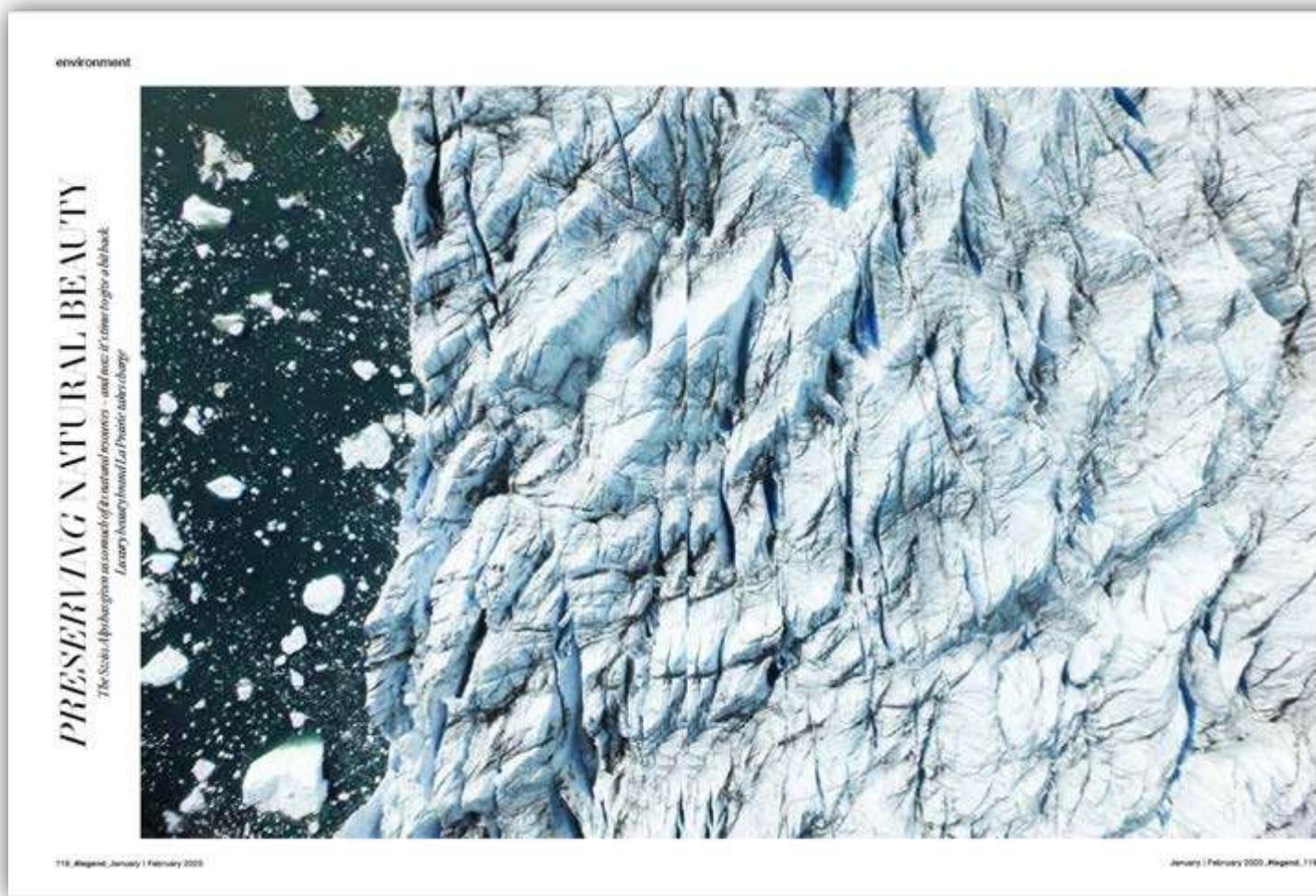


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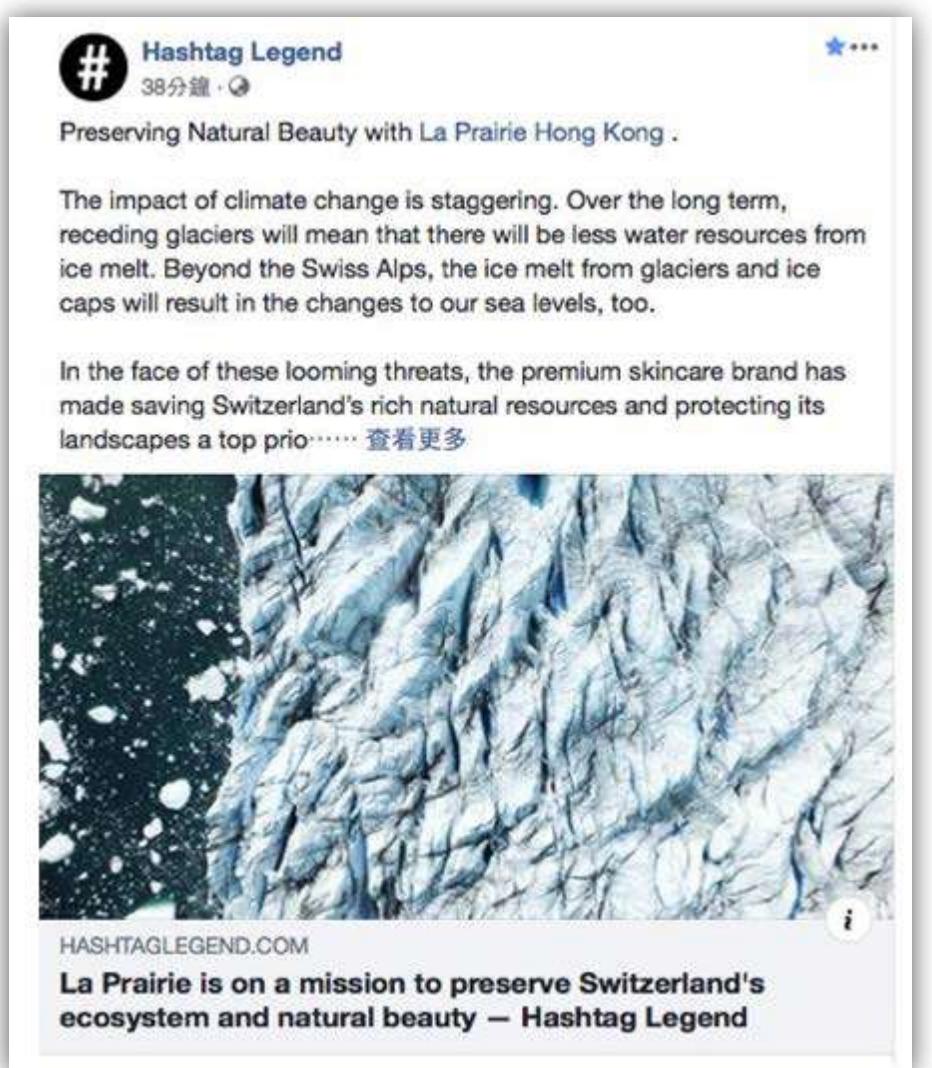
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special projects

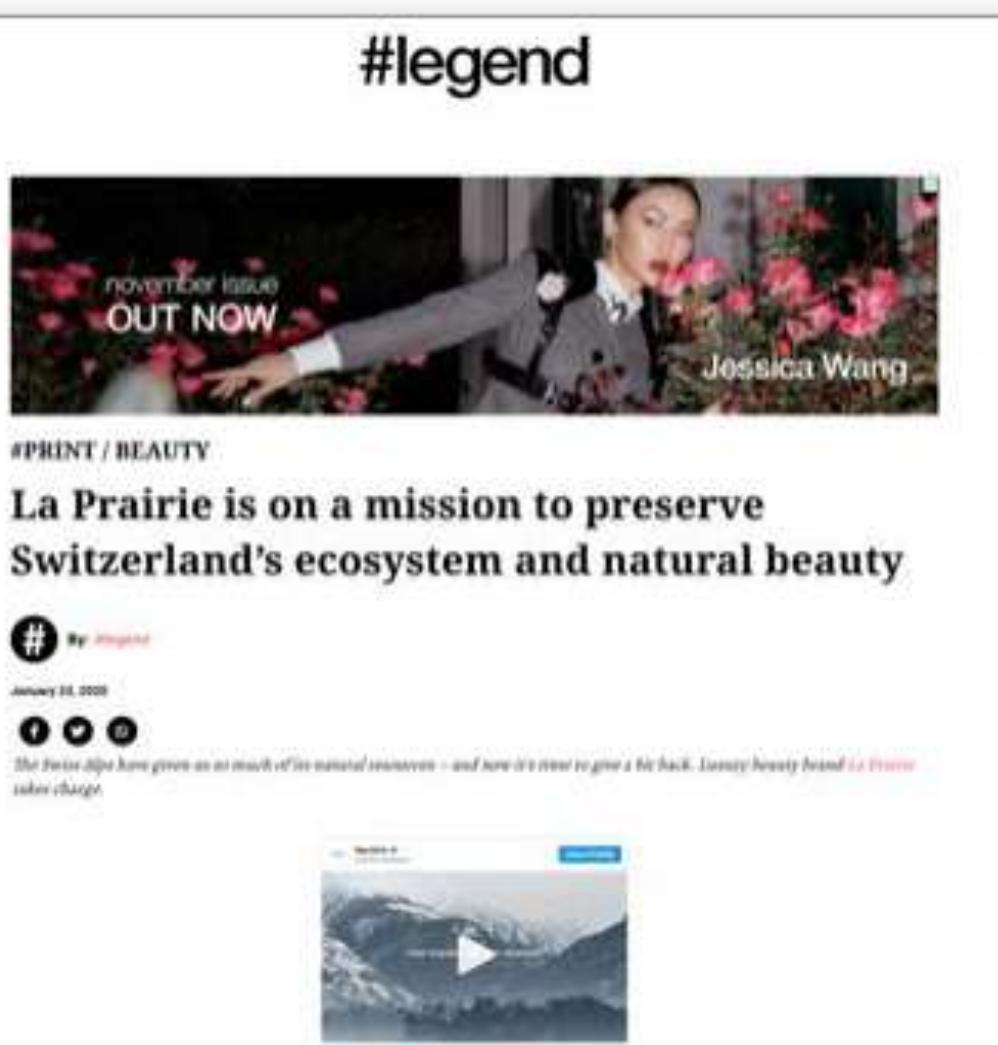
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Social media post



Online advertorial

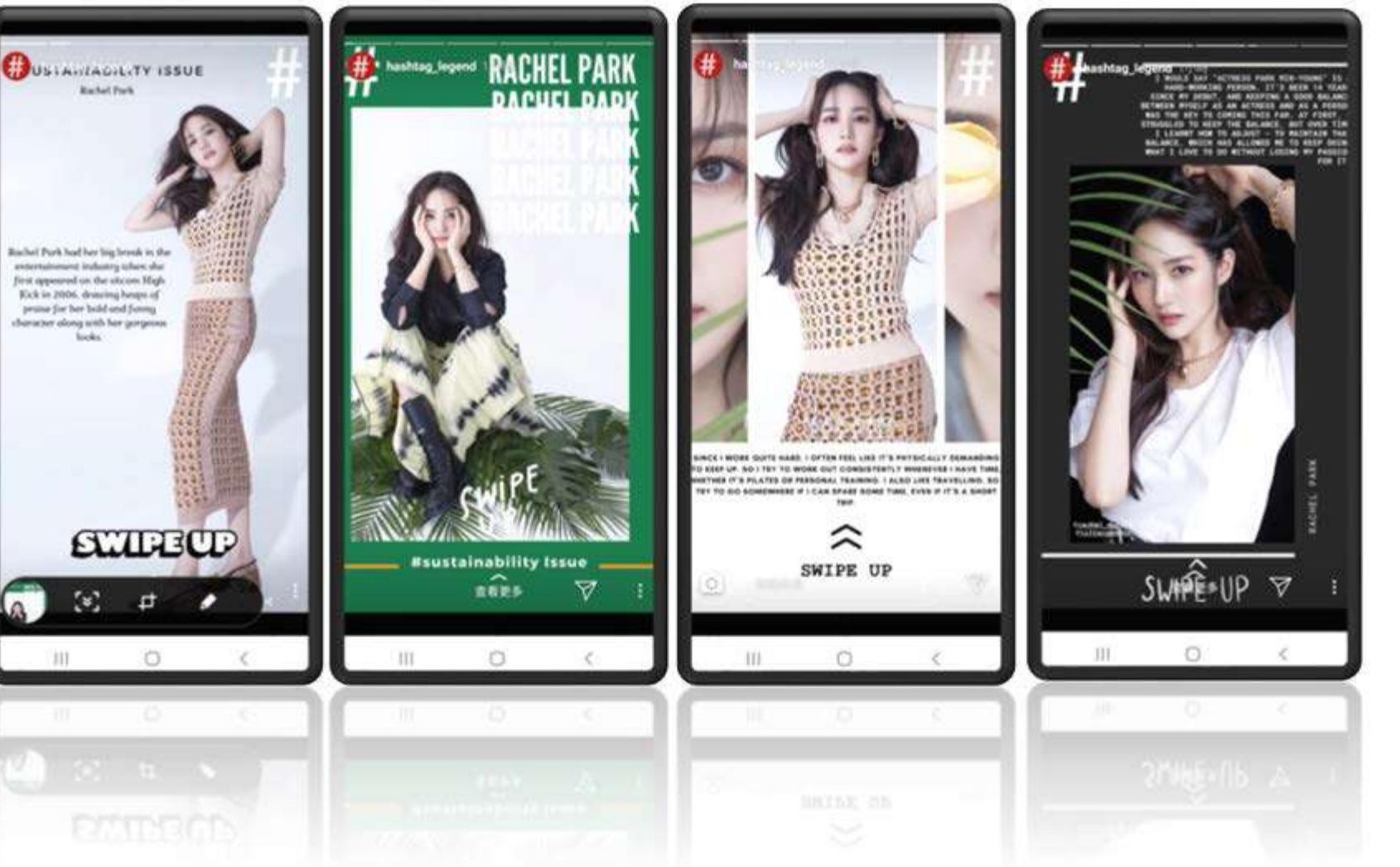


special projects

Print: Cover sponsor



Social media post



Online advertorial

#legend

#PRINT / #COVERS

Cover Story: Rachel Min-young Park

By: #legend

January 31, 2020

f v m t

#

special projects

Print: Advertorial



Online advertorial

#legend

#STYLE / WATCHES & JEWELLERY

Epic Adventure with A. Lange & Söhne

By: #legend

March 1, 2020

f t s

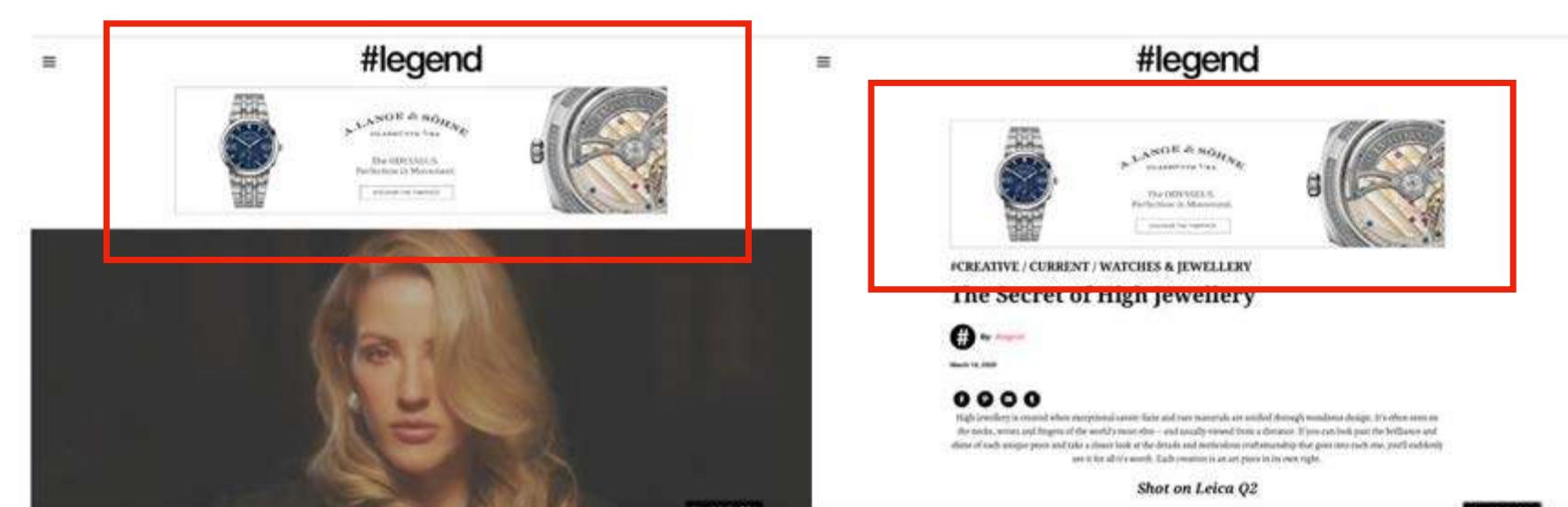
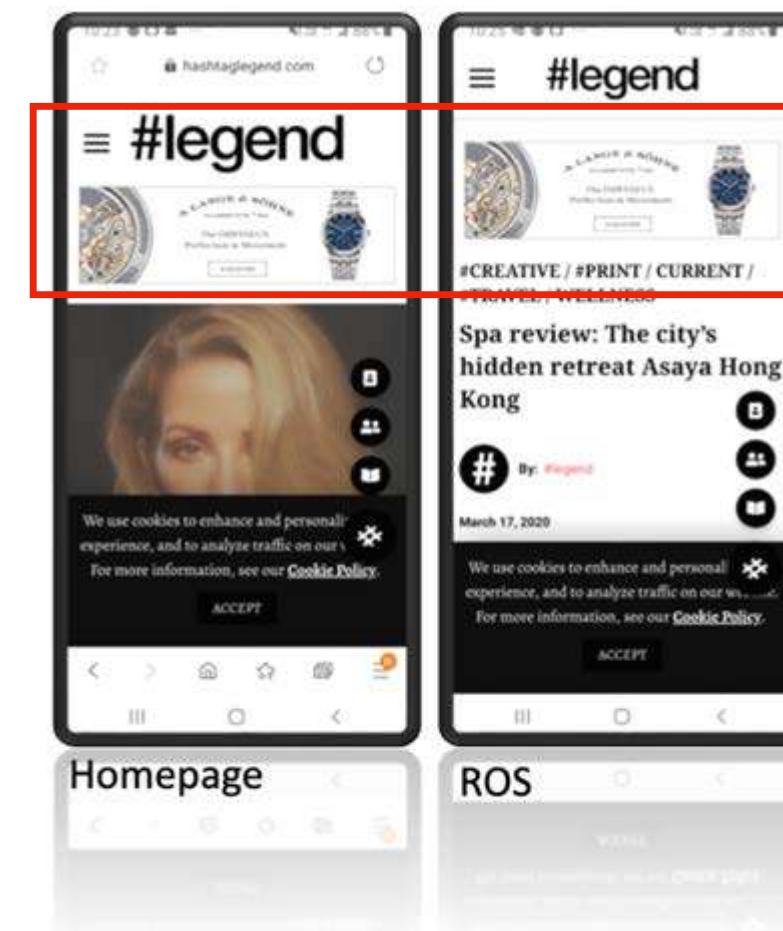
A. Lange & Söhne heads into a new chapter with the release of its first stainless-steel integrated bracelet watch: the ODYSSEUS.

The watch is a stainless-steel integrated bracelet, a complex five-row design with broad surfaces and chamfered edges. The watch is designed to be both elegant and robust, with a polished finish and a integrated bracelet that is both light and highly polished. The integrated bracelet has a unique shape that is both functional and aesthetic, with rounded ends and a polished finish. The watch is also equipped with a date window at the 3 o'clock position and a small seconds sub-dial at the 9 o'clock position. The watch is powered by a self-winding automatic movement, which can be seen through the transparent sapphire caseback. The watch is also water-resistant up to 50 meters. The watch is a perfect blend of traditional craftsmanship and modern design, making it a timeless classic.

Social media post



Display banner advertisement



#

signature event

#legend100

#legend100 began as a measure of top digital players on Instagram and has since become the authoritative index of Hong Kong's most influential key opinion leaders. Digital influencing has grown from a niche subset of participants to an industry of its own that now sees leaders, celebrities and socialites alike magnifying their influence across social platforms.

Our index follows the tremors and shifts in the social media landscape and showcases a carefully curated cohort of 100 influencers across Hong Kong from established players to newcomers in an annual print issue.

This year we launched a dedicated microsite to house the #legend100 where each influencer is individually profiled alongside regularly updated features of the selected 100. To complete the omnichannel experience, we celebrate our list with an eagerly anticipated annual party.



#

rates (print)

RATES IN HKD PER INSERTION

Standard advertising	<i>1 x insertion</i>	<i>3 x insertion</i>	<i>6 x insertion</i>
<i>Full page - ROP</i>	HK\$80,800	HK\$78,000	HK\$76,800
<i>Double page spread - ROP</i>	HK\$161,800	HK\$156,500	HK\$153,800

SPECIAL INSERTION

Standard advertising	<i>1 x insertion</i>	<i>3 x insertion</i>	<i>6 x insertion</i>
<i>Outside back cover</i>	HK\$138,800	HK\$135,200	HK\$131,800
<i>Inside back cover</i>	HK\$108,800	HK\$105,800	HK\$103,800
<i>Inside front cover spread</i>	HK\$220,800	HK\$212,800	HK\$209,800
<i>Content page</i>	HK\$98,800	HK\$95,800	HK\$93,800

SPECIFICATIONS

Frequency: 12 months a year
 Colour: Four colour
 Binding: Perfect binding

Booking: Six weeks preceding the month of publication
 Cancellation: No cancellation accepted after 10 weeks
 preceding the month of publication
 Material: Five weeks before publication date

GUARANTEE POSITIONS

Dependent upon availability of space and subject to the following surcharge:
 Fixed position: 20%
 Page facing editorial: 15%

DIGITAL FORMAT

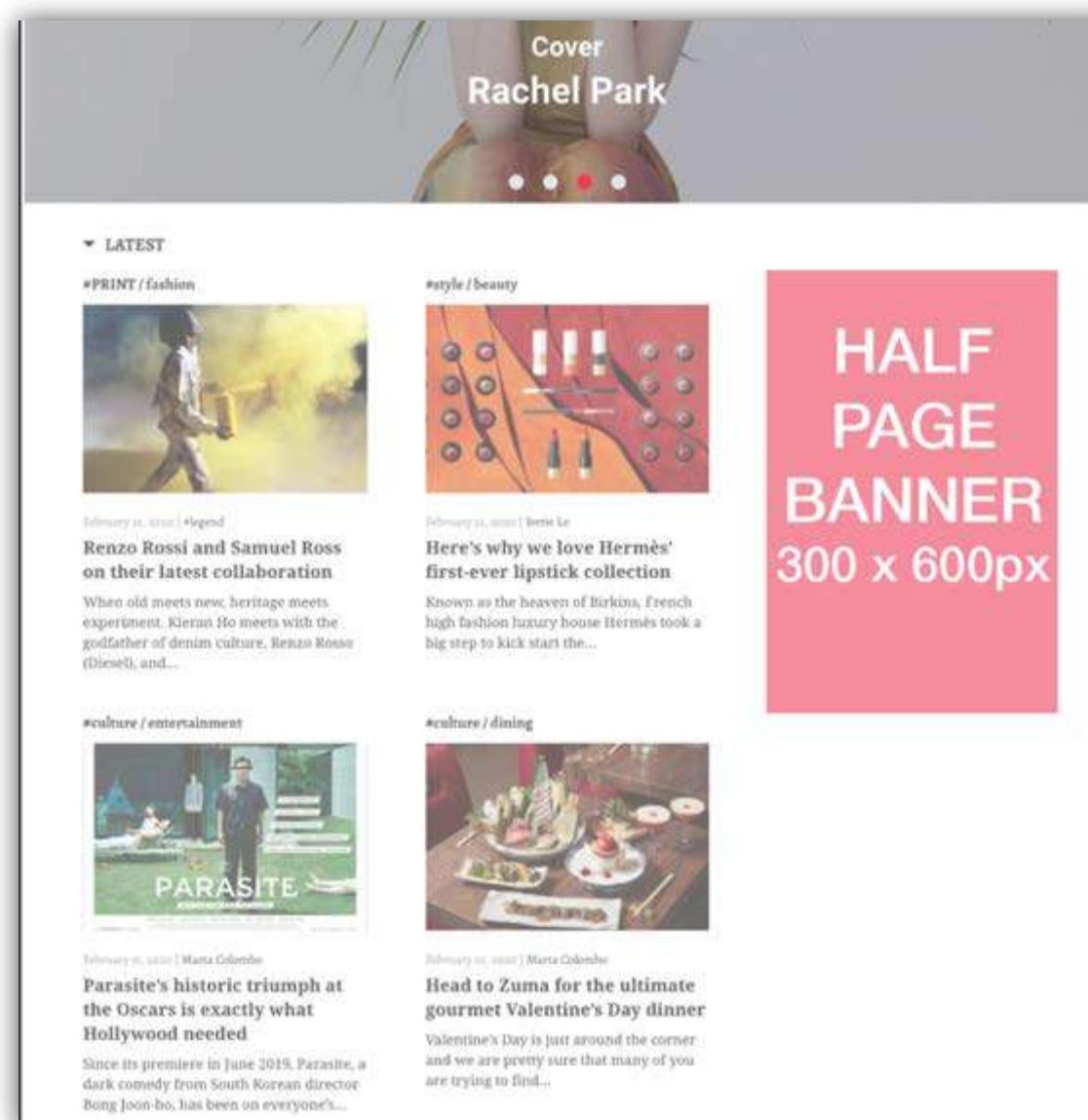
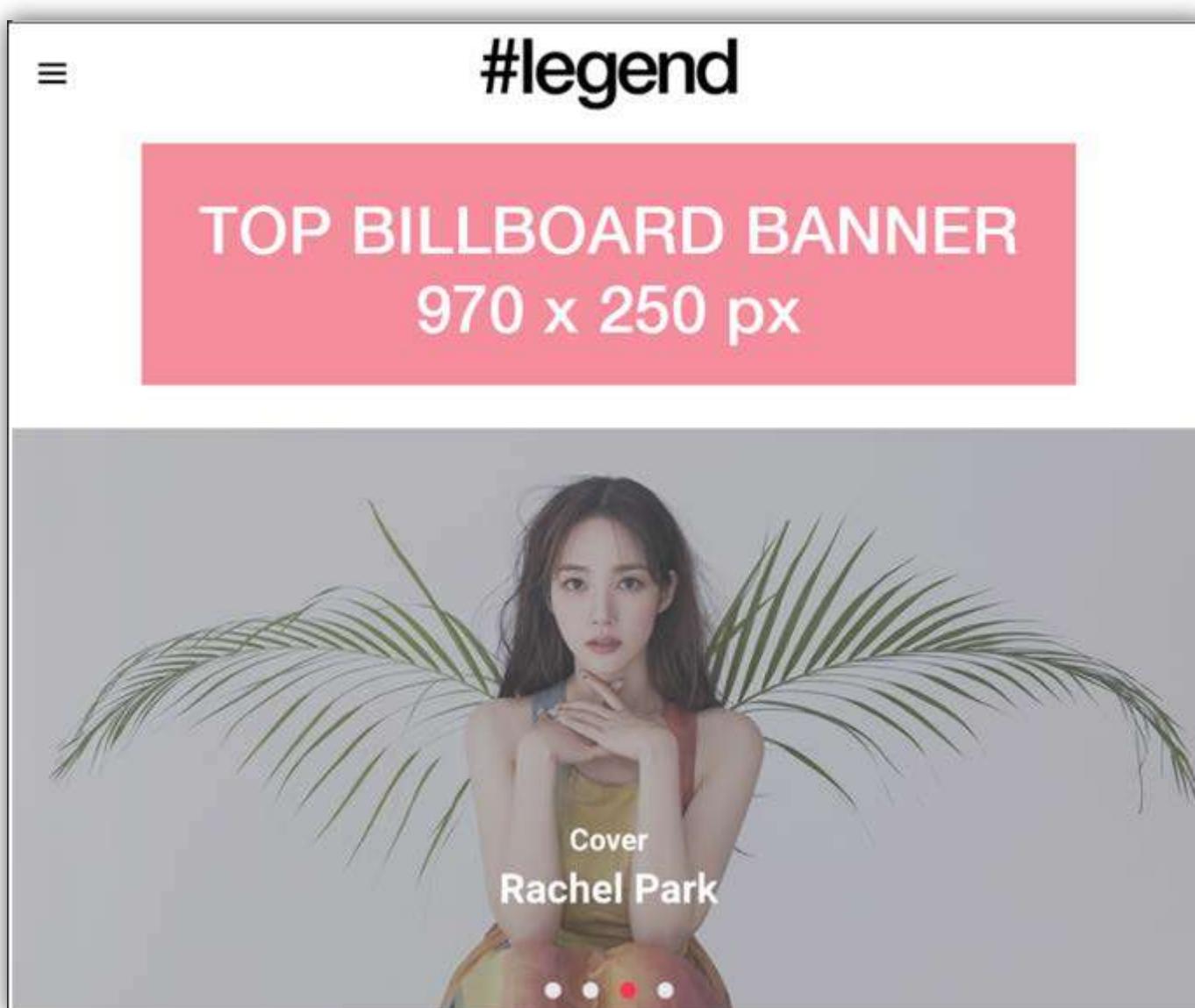
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rates (digital)

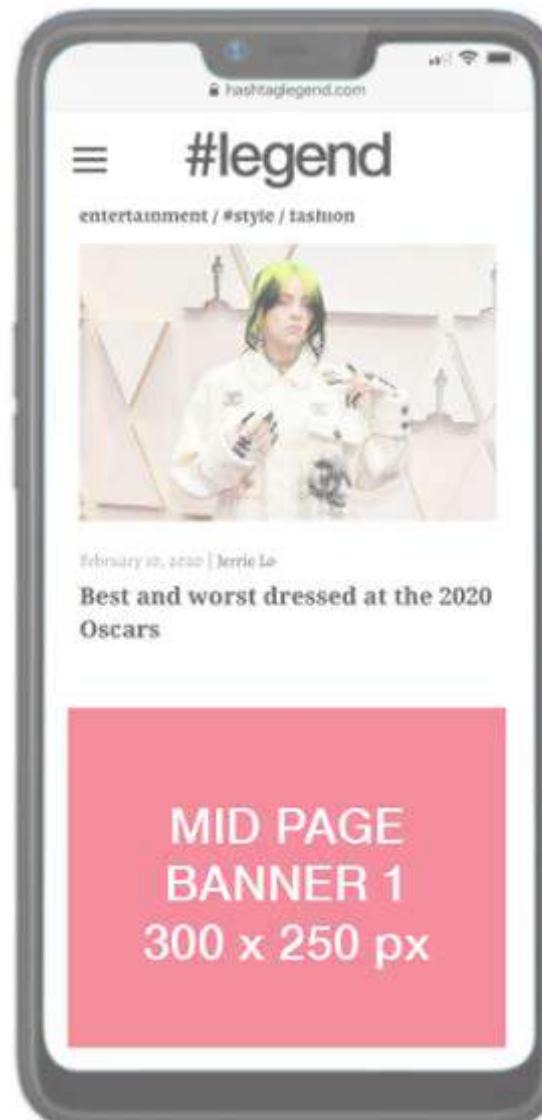
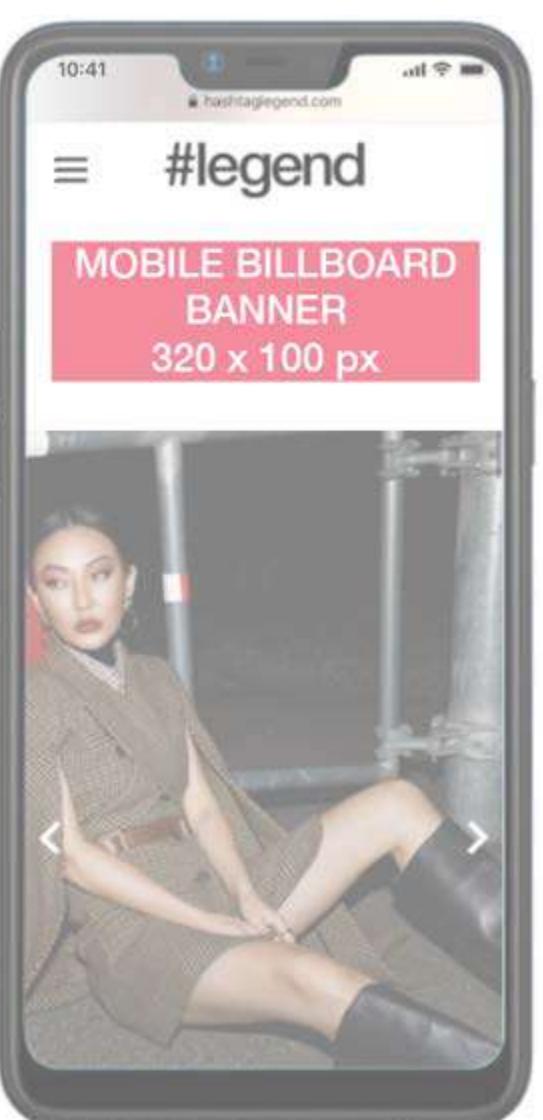
RATES IN HKD PER INSERTION

Display advertising	Dimension (D)	Dimension (M)	Format	CPM	Note
Billboard banner	970 x 250 (W x H)	320 x 100 (W x H)	Gif, jpg, png	HK\$420	3rd party ad tags supported
Half page banner	300 x 600 (W x H)	300 x 600 (W x H)	Gif, jpg, png	HK\$320	3rd party ad tags supported
Sticky Ad banner	N/A	320 x 100 (W x H)	Gif, jpg, png	HK\$380	Mobile only

Desktop



Mobile



#

brands we work with

AUDEMARS PIGUET
Le Brassus



BVLGARI

Cartier

CHANEL

Chloé

ChristianDior

GUCCI

I.T

K11
MUSEA

la prairie
SWITZERLAND

LOUIS VUITTON



Mercedes-Benz

PATEK PHILIPPE
GENEVE

RIMOWA

ROSEWOOD
HOTEL GROUP

SAMSUNG

TIFFANY & Co.

VACHERON CONSTANTIN
GENÈVE

Van Cleef & Arpels

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November | December 2019
HK\$50

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