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COVER: Nürburgring 24-Hours, May 2009



COVER: Le Mans 24-Hours, June 2009

ISSUE 08
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Aaron Betsky is the Director of the Cincinnati Art Museum. In 2008, he directed the 11th International Architecture Biennale, Venice. Born in Montana, raised in The Netherlands, trained as an architect, he has published over a dozen books on architecture, design and art. This year, he has written the introduction to ‘The Complete Zaha Hadid’ (Thames & Hudson), and profiles the architect from page 27.

ROSA JACKSON

Taking a Michelin-guided tour of the world from page 41 is Rosa Jackson, who divides her time between Nice, where she runs the cooking school Les Petits Farcis, and Paris. She has edited five editions of the ‘Time Out Paris Eating and Drinking Guide’ (Penguin), written on food for several publications in the USA, UK and Japan and has edited the ‘Where to Eat’ chapter in ‘Fodor’s Paris’ for several years. Rosa’s latest book ‘Gourmet Paris’ (Authentik) won a Gourmand World Cookbook Award in 2007.

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Just six years after starting out with Guerlain, Roja was bestowed the title of ‘Professeur de Parfums’, later becoming Guerlain’s Global Ambassador. He now runs his own PR, training, and fragrance creation company, RDPR, and his Haute Parfumerie opened at Harrods in 2004 – the world’s most rarefied perfumery catering for a very exclusive clientele. In 2008, Roja published ‘The Essence Of Perfume’ and from page 57 he writes on the revival of some iconic fragrances.

BRIAN LABAN

Brian Laban has been a motoring journalist for more than 30 years, writing for numerous newspapers and magazines. As well as covering road cars and the motor industry, he has a special interest in endurance racing, having also written the comprehensive history, ‘Le Mans 24 Hours – the Complete Story of the World’s Most Famous Motor Race’. From page 64, Brian compares Aston Martin’s 2009 LMP1 bid with 1959’s legendary victory.

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ASTON MARTIN LIFE

THE CYGNET HATCHES

Aston Martin has announced the development of a new luxury commuter concept, the ‘Cygnet’, which could offer its customers an intelligent solution for city driving. What’s more, Cygnet would be based on Toyota’s critically acclaimed ‘iQ’ micro car, enhanced with Aston Martin’s distinctive design and uncompromising approach to luxury

The Cygnet concept allows Aston Martin to apply its craftsmanship and brand values to a completely new segment of the market. And as a novel transport solution, Toyota’s iQ represents an ideal basis from which to develop this new city car. Since its European sales debut in January 2009, iQ’s innovative design, deceptively spacious ‘micro’ proportions and Euro NCAP 5-star safety package has won plaudits from critics around the world. ‘I liked the fact that, from the front, the iQ doesn’t look like a small car,’ says Aston Martin’s Chief Executive Officer Ulrich Bez. ‘It’s a car that has road presence but also the right environmental fuel economy and safety levels. Small cars, until now, have been seen as a message that people are buying something cheap, but the Cygnet will show that small cars can also be a status symbol and make a statement.’

The unique collaboration between Toyota, the world’s leading volume producer of cars, and Aston Martin, a world leader in exclusive niche engineering and design, arose from a friendship between Ulrich Bez and new Toyota President, Akio Toyoda, who first met when racing at the Nürburgring in 2007. The two began discussing the Cygnet project a little over six months ago and have worked quickly to bring the idea to concept form. As Ulrich Bez notes, ‘The world is changing more than ever and therefore, according to Charles Darwin, if you want to have a future, you have to move forward.’

The driveline engineering will remain Toyota’s iQ, but the Aston Martin design language will be applied in a typically distinctive manner. It’s the interior of the Cygnet where the purest sense of ‘Aston Martin’ will be experienced, according to Director of Design Marek Reichman: ‘The challenge is to capture the character of Aston Martin within the iQ package – through materials and the tactility of the driving experience. There’s obviously a cute, fun element to this car, but also a serious nature, where you can specify as much as you would with your DBS. As well as the exterior, where the mood of the car may be personalised with graphics and paint finish, the interior will be 90% Aston Martin, with customers being able to specify leather, stitching, carbon fibre and so on. No two cars will be the same – and we expect many customers to spec their Cygnet to match their other Aston Martin.’

Indeed, Cygnet’s concept is being likened to a luxury yacht’s tender, with the initial intention of selling the car to existing Aston Martin customers through the European dealership network. As Ulrich Bez attests: ‘The Cygnet is something additional to the range, which means our customers can have an eco-friendly city car for commuting and a high-performance sports car for weekends and long journeys. Just like in any Aston Martin, there will be little compromise – Cygnet will be the coolest small car on the road.’



‘Just like in any Aston Martin, there will be little compromise – Cygnet will be the coolest small car on the road.’

ASTON MARTIN LIFE

RIBBONS AROUND THE WORLD

Aston Martin continues to expand its global dealer network this year, with no less than four ribbon cuttings held in Europe this spring. The new showrooms are situated in Safenwil in Switzerland, Zagreb in Croatia, Lyon in France and Prague in Czech Republic – all incorporating Aston Martin’s key retail design elements, inspired by the architecture of Mies van der Rohe, and all a fitting showcase for Aston Martin’s current line-up of DBS, DB9, V8 Vantage and soon the V12 Vantage and DBS Volante, which both debuted at this year’s Geneva Auto Salon.

The first doors to open were those of the Safenwil dealership, on 17 March. This new branch of the Emil Frey Group marked their 25th Anniversary as one of Aston Martin’s official dealers in Switzerland. The following day, marking Aston Martin’s first entry into Croatia, Jakov Covic-Paviscic of luxury brand specialists Spectator Grupa proudly unveiled Aston Martin Zagreb, located in the heart of the Croatian capital’s main commercial district.



BEST AT VILLA D’ESTE

On its world debut, Aston Martin’s One-77 supercar won the Design Award for Concept Cars and Prototypes at the Concorso d’Eleganza, held annually on the idyllic, panoramic shores of Lake Como, Italy since 1929. Following the Geneva Auto Salon in March, where a technical showcase demonstrating the construction of One-77’s carbon-fibre ‘tub’ was first shown, the rolling chassis was completed by hand into the first car presented at Villa d’Este on 25 and 26 April. Admiring crowds viewed One-77’s sleek, sculpted form in its entirety for the first time – complete with running powertrain and its futuristic, fully hand-crafted leather and carbon-fibre interior.

Among eight entries from around the world, the Aston Martin One-77 was voted the best in class, eclipsing the competition with more than 30% of the total votes. Aston Martin Design Director, Marek Reichman commented: ‘To win this award at its first showing is a testament to the Aston Martin team and the original concept. Winning here today has proven One-77 as a benchmark in automotive design.’

Turn to page 18 for a first, enticing taste of One-77 ownership



Party to the ribbon cutting were British Ambassador to Croatia, David Blunt and Aston Martin’s Chief Executive Officer Dr Ulrich Bez (pictured above with Covic-Paviscic) who commented, ‘Croatia has been one of the fastest growing economies in the region over the recent years. Bringing Aston Martin to Croatia is the consequential answer to this fact.’

Further east, Aston Martin’s very first showroom in the Czech Republic opened on 29 April – a strong indicator of how eastern Europe economy has grown since the fall of the iron curtain. Then, on 28 May, Aston Martin’s new showroom within the Rhône-Alpes region of France opened in Lyon, operated by Aston Martin’s long-standing sales partners in France Auto Performance.

Aston Martin’s dealership presence will continue to grow in 2009, with expansion into new markets to include Greece, Sweden and Brazil with major projects already under construction in Hanover, Germany and Charlotte in the USA.

ASTON MARTIN LIFE



ROOF DOWN IN MANHATTAN...

Almost 240 New York socialites, lifestyle media and Aston Martin customers descended on the Cooper Square Hotel in Manhattan's Bowery district on 2 June, where Aston Martin held the North American premiere of the DBS Volante. Ulrich Bez was on hand in the garden area of the brand-new, Carlos Zapata-designed building to present the brand's most extreme convertible yet, alongside Vice President and General Manager of Aston Martin North America, Julian Jenkins.



...RAISING THE ROOF IN MIAMI

Two days on from its New York premiere, the DBS Volante then made its way down the east coast to Florida, where on 4 June, Aston Martin's Director of Design, Marek Reichman, unveiled the high-performance drop-top to 200 party-loving VIPs at Miami's Moore Building. Forming the beating heart of the city's Design District, the Moore Building is a culmination of fashion, design, restaurants, art and cultural programming; a major artistic venue that contributes a unique vibe to the entire neighbourhood. Aston Martin's cars sat dramatically beneath the atrium's *Elastika* sculpture by renowned British architect Zaha Hadid (profiled from page 27), while Miami socialites and local friends of the brand grooved to a DJ and enjoyed cocktails in Marek and Julian Jenkins' company.



LONDON CALLING

Aston Martin's global premieres continued apace in June, this time a bit closer to home at the annual Motorexpo show in London's Canary Wharf business district. Returning to the marble lobby of the UK's tallest building, One Canada Square, Aston Martin delighted commuters from 8 June to 14 June with a display that included the new DBS Volante and V12 Vantage models – their full UK show debut – in addition to the elegant DB9 coupe. And despite the muted atmosphere permeating the local financial community, feedback from Aston Martin's display has already been extremely positive.

Motorexpo is the biggest motoring event in the UK calendar for 2009 – a revolutionary free-to-visit motorshow format that transforms global business environments with displays of the latest vehicles from many of the world's leading motor manufacturers. Following the success of the 2008 event, 2009 will see Motorexpo produced within two of the world's leading cities (New York's event is slated for September) and the 2010 Los Angeles and Toronto shows have already been confirmed. It is estimated that a combined audience of over 550,000 of the world's most affluent business professionals will visit Motorexpo in 2009.



FIRST CHUKKA OF THE SEASON

Kicking off the summer season on 30 May was the Veuve Clicquot Manhattan Polo Classic, held for the second time on New York's historic Governor's Island – and a V8 Vantage was on proud display in an area of the polo field that soon became known as 'Aston Martin Corner'.

Sitting 800 yards off the southern tip of Manhattan, and overlooking the famous skyline of skyscrapers, Governor's Island was once an army base, and Veuve Clicquot brought the 'Sport of Kings' back to the island last year for the first time in almost seven decades. This year, several hundred members of the public and celebrities such as Madonna and Marc Jacobs watched Prince Harry and his team play their first New York polo match to raise money for his charity Sentebale, which transforms the lives of orphaned and vulnerable children.



WRIST RACER

Jaeger-LeCoultre and Aston Martin have shifted their collaboration up a gear with the Swiss watchmaker's new role as partner to Aston Martin Racing (AMR). This three-year relationship was inaugurated at this year's Le Mans 24-Hour race, where – on AMR's debut in the LMP1 class and the 50th anniversary of its last outright victory – the '007' works car finished an impressive 4th place overall. Accordingly, a new AMVOX2 'Racing' wristwatch marks this auspicious occasion, 87 years since a Jaeger speedometer was fitted onto the dashboard of a Bamford & Martin car. AMVOX2 is directly inspired by the 'Start' button of the modern cars, linking a vertical-trigger chronograph to the pivoted sapphire crystal, allowing timing to be operated by pressing at 12 o'clock. In line with AMR's use of cutting-edge technology, the Racing watches are encased in titanium or blackened titanium, limited to 100 pieces each.

ASTON MARTIN LIFE

ALL EYES ON LE MANS

There was no denying the palpable sense of hope and excitement surrounding Aston Martin Racing's debut bid for outright success at the legendary Le Mans 24-Hour endurance race this June. The three LMP1-class cars (underdogs, much like the three DBR1s that raced in Aston Martin's last overall victory at Circuit de la Sarthe 50 years ago) exceeded all expectations, with '007' claiming 4th overall to the delight of everyone viewing from the VIP paddock. David Richards, Aston Martin's Chairman, and the team hosted an exuberant crowd, many of whom were adorned in the classic blue and orange livery of team sponsor, Gulf Oil.



TOKYO SHOWSTOPPERS

From 20 March to 12 April 2009, the 2nd biannual edition of Japan's premier classic car Concours d'Elegance took place at the Roppongi Hills Mori Tower in Tokyo – an event that's lent a unique sense of drama by occupying the uppermost floor of one of the city's tallest skyscrapers. This year as many as 30,000 visitors made the long elevator journey to the 52nd floor to witness a display of 18 classic cars, of which Aston Martins comprised three favourites: a modern DBS, a 1960s DB5 and a 1928 AM International, supplemented by a V8 Vantage Roadster on 'Aston Martin Night', 9 April, when cocktails and Bollinger champagne greeted 130 VIPs, including 60 Aston Martin owners, and 50 special guests of Diners Premium, HSBC and Bollinger.



190,000 FANS AND COUNTING

Aston Martin's first foray into the cyberworld of social networking is proving hugely popular, with the number of fans subscribing to the official Aston Martin Facebook group swelling from 16,000 to just over 190,000 in less than a year. As well as an opportunity for enthusiasts to view photos and videos of Aston Martin's formidable range of sports cars, and share this content with their Facebook friends, the online community is notable for its regular updates – not least during June's Le Mans 24-Hour race, when photos and hour-by-hour bulletins kept fans informed throughout, each one provoking long threads of comments and bids of support from all corners of the globe. This increased interaction, combined with the first ever Aston Martin-run forum, takes awareness for the brand to a whole new level.

The Aston Martin Facebook group has been designed to work in conjunction with the existing AstonMartin.com website, where all news is posted first. If you would like to join, just type in 'Aston Martin' in the Facebook search field, click on the Aston Martin logo and 'become a fan'.

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PURITY OF PURPOSE

Aston Martin's One-77 exists at the intersection between a limited-edition artwork and pure technological innovation. The 77 people who will become One-77 owners are making a major commitment – their reward, a car that is the apotheosis of the elements that define the company's modern era; V12 power, lightweight construction, modern materials, craft skills, design excellence and, naturally, raw beauty.

Jonathan Bell reports from Gaydon's prototype build area

‘You don’t need to put the signature on it, you can see the imprint of the architecture immediately... even without the badge, this is every inch an Aston Martin’



Right now, the One-77 programme is poised between executing the purity of the original design and honing the rigorous engineering that underpins the car’s exceptional performance. In a typical automotive project, this is often the point of compromise. One-77 is different. From the outset, the creative brief has been set in stone. The vision of the design team, led by Marek Reichman, Aston Martin’s Director of Design, has been faithfully translated into a stunning machine, its fluid surfaces expressed in carbon fibre, with both the structural tub and cross-bracing revealed beneath the skin. In this project, there is very little compromise. One-77 is as pure an expression of Aston Martin design as it is Aston Martin engineering; to attain the synthesis of the two, craft skills and modern materials are coming together as never before.

The people behind the project are adamant that new ground has been broken. ‘The One-77 needed to be connected to the living spirit of our company,’ says Aston Martin’s Chief Executive Officer, Dr Ulrich Bez, ‘the important thing is to have a genuine connection with the brand so this car demonstrates our creativity, strength of innovation and our confidence.’ Chris Porritt, One-77 Programme Manager, defines the car in simple terms. ‘Today, this is what we think is the ultimate Aston Martin,’ he says. Technologically and aesthetically, One-77 sets an agenda for the future, with surfaces and forms that simply would not have been possible barely a decade ago. Parked at Aston Martin’s nondescript prototype build area, alongside development cars in varying stages of assembly, the One-77 that debuted at April’s Concorso d’Eleganza, Villa d’Este, makes a monumentally bold statement, a blue streak of raw potential, low and broad, yet also immensely lithe and taut.





It goes without saying that One-77 is not a traditional production car. For a start, the exquisitely engineered chassis is not compatible with the high-tech production line at Gaydon. Instead, the car is comprised of a series of bespoke elements, all brought together in a specially designated production area. Craft is paramount. ‘The carbon tub is at least as beautiful as the hand-made aluminium panels,’ Ulrich Bez notes, while each finished customer car will take an estimated 1,500 hours to create. ‘Like all our cars, One-77 has a sense of balance and equilibrium, a sense of purpose that can only be developed over the years,’ Ulrich Bez explains, ‘you have to have an understanding of your materials and know what you can do with them.’

At just 1500kg, One-77 is an object lesson in minimalist, high performance technology. The 7.3-litre Cosworth-built V12 provides 700 horsepower, thanks to enhancements to the unit found in DBS and V12 Vantage. Everywhere one looks one finds sinuous form expressing the car’s lightness and power, from the door mirror support, a blade of aluminium extruded from the skin of the door, through to the swan-wing doors, with their finely detailed architecture of switchgear and handles arranged in a futuristic, arrow-like shape.



If the heart of the car is the engine, then the soul of One-77 is conveyed through the richly detailed cabin, a space that is the fusion of two very different materials, each requiring high levels of craft; carbon fibre and leather. One-77 is built on a backbone of carbon fibre, a rigid tub that supports the engine and front suspension, before flaring out to envelop the passenger compartment and culminate in the rear suspension geometry. Hand cut and assembled, before being baked rigid and then polished to a perfectly smooth surface, the carbon fibre is visible as a spine that runs between the seats.

Although One-77 is not a tailor-made object, buyers will have a certain scope as to how they want their own example to feel, especially in terms of colour and trim, the finishes of the cabin’s glistening array of forged metal switches and dials, and perhaps even the set-up of certain suspension components and seating positions. Seats and dashboard surfaces are trimmed in fine, hand-stitched leather, with coarser, hard-wearing saddle leather used to cover key areas of trim.

For Aston Martin, One-77 is a unique opportunity. Ulrich Bez describes the car as if it is a living, breathing organism, the prime manifestation of human skill and effort, requiring the work of designers, engineers, craftsmen, and suppliers. This is the car as functional art, an object of beauty and contemplation that can also be interacted with, enjoyed by a select few on a strictly personal basis. Although One-77 delivers nothing less than shattering performance and handling, at rest it will provide a different kind of enjoyment; the indulgence in manufacturing excellence and the appreciation of pure form.



If the heart of the car is the engine, then the soul of One-77 is conveyed through the richly detailed cabin, a space that is the fusion of two very different materials... carbon fibre is visible as a spine that runs between the leather seats



This is a very personal machine, a manifestation of its owner's desires. Aston Martin knows that those who commission a One-77 are effectively acting as grand patrons, contributing to a project that goes beyond manufacturing into the realms of innovation, experimentation and fine art. Ulrich Bez likens the project to the work of architects and designers working in the rarefied field of the bespoke limited edition. In this respect, the car is especially timely. In the past few years, designers like Ron Arad, Amanda Levete and Zaha Hadid have partnered with manufacturers to bring their very original aesthetics to items of furniture and homewares. The results are pieces of functional art that define the modern era.

Ulrich Bez also cites the artwork of David Nash, a British sculptor who works with wood to create powerful objects in the landscape, melded with their surroundings. Nash, says Ulrich Bez, 'understands his material's signature quality, how it works and how it can be shaped and aged.' As a result, Nash's works, although varied in scale and form, are instantly recognisable. 'You don't need to put the signature on it, you can see the imprint of the architecture immediately. It's the same for One-77 – even without the badge, this is every inch an Aston Martin.'

True art cannot exist in a vacuum, and One-77 arises out of Aston Martin's legendary culture of design, technology and manufacturing. Just as the greatest works of art speak volumes about the era of their creation, or the most significant works of industry act as signposts for their age, One-77 will act as a fitting physical record of the abilities and achievements of Aston Martin in the 21st century.

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An Iraqi-born deconstructivist, voted 69th in Forbes' '100 Most Powerful Women', the first female recipient of the Pritzker Architecture Prize, and subject of a new dedicated exhibition in London – Zaha Hadid is undeniably the 'starchitect' of the moment. Now applying her unconventional, sculpted forms to interiors and even shoes, Aaron Betsky asks where next

A SINGULAR VISION



BELOW LEFT: Set for launch this September is Zaha Hadid's limited-edition footwear collection for Lacoste: 'The design allows dynamic fluid grids. When wrapped around the shape of a foot, these expand and contract to adapt to the body ergonomically'. BELOW RIGHT: The Z.CAR-II concept – a compact 4-wheeled 4-seater city car based on its 3-wheeled predecessor, Z.CAR. Its 4 in-wheel motors are powered by rechargeable lithium-ion batteries



Her most remarkable recent forays into design include a curving tap for Avilion and strap-on boots for Lacoste that unfurl around the shins the way her buildings unfold in space

With a dip and a curve, a swoosh and a swerve, Zaha Hadid extends space. Her deliciously delirious caverns and dangerously cantilevered volumes never stop once they get going. They swell into concert halls, extend into art galleries and leap from mountainsides all over the world. With commissions all the over globe, the 58-year-old, Iraqi-born, British architect is reshaping our world with a bravura all her own. To top it all off, this summer her vision for London's skyline is topping the bill at the Design Museum exhibition, Super Contemporary.

Hadid has been changing the way we see our world for a while now. Raised in Baghdad and schooled in mathematics in Beirut, she eventually settled in London – a hot spot for avant-garde architecture in the 1970s – where she attended the city's Architectural Association. She caught critics' attention with her thesis design there. Entitled 'Malevich Tectonic', it re-imagined the banks of the Thames as the site for a Russian revolutionary explosion. She gained public notoriety for her Hong Kong Peak design of 1981, in which she dissolved the mountains into habitable shards. For years very little of her work actually turned into buildings, but in the new millennium we seem to be ready for her vision. Her Contemporary Art Centre in Cincinnati, her BMW Plant in Leipzig, her Science Centre in Wolfsburg, her bridge in Zaragoza and her ski jump in Innsbruck have now showed us that her vision can become a reality.

A big part of her recent success in actually realising her seductive images is the fact that the computer now lets us build almost anything we can imagine. With the help of Patrik Schumacher, her long-time collaborator and a major force in the theory as well as the practice of computer-based design, Hadid is now creating larger and ever more daring structures around the world. Her MAXXI Museum of Art in Rome, a spiralling stack of light-filled galleries, opens this autumn. Her Guangzhou Opera House, a bulging auditorium that looks like the physical translation of an opera singer's voice, will open next spring. In fact, it seems that only in her native England, where tradition still reigns supreme, her work is not fully appreciated. Every time she receives a plum commission,

such as the undulating Aquatics Centre that will greet visitors to the 2012 Olympics or the new home for the Architecture Foundation – a mirrored shard, sat next to the Tate Modern – proceedings have been waylaid and plans forcibly changed by budgets. Indeed, the latter project has since been cancelled following last year's economic collapse. 'I am fed up with being here and not getting any work here,' she admits; '[London] is so interesting, very multicultural; it's fantastic watching people. The only disadvantage is that it is very expensive, still, and can push a lot of people away.'

Truth be told, Hadid as a person or as an architect does not fit in very easily anywhere. Perennially swathed in Issey Miyake or other Japanese designer couture, wearing large and abstract jewellery, she has been known to make grand and witty pronouncements to large audiences while texting from her mobile phone at the same time. She is also, quite simply, both Anglo-Arab and a woman. She is the only notable Arab-born designer to have achieved success in the West, and the first independent women architect to do so who is not part of a husband-and-wife team. She certainly was the first woman and Arab-born person to win 'architecture's Nobel', the Pritzker Prize.

Though she does not like being put into any category, she does believe that her childhood growing up among the piles of patterned carpets in Baghdad, in a city where modern architecture blended with structures that seemed to grow out of the soil and sand, influenced her work. 'Baghdad, like all cities that are on the water, has a timelessness, a fluidity that also comes from being in the East. In that flatness, there are moments when you are there, or in Cairo, or Istanbul, when time is frozen in moments, what you are seeing could have been there 5,000 years ago. But what I also took away from Iraq was a belief in progress, innovation, and modernization. I grew up with that, it had a big impact on me. There was a particular kind of modernist style there too, one filled with the play of light and shadow, where inside and outside, mingled.'



THIS PAGE: Zaha Hadid's Zaragoza Bridge Pavilion in Spain – an interactive exhibition area focusing on water sustainability, integrating a pedestrian bridge as gateway to the Zaragoza Expo 2008



For years, very little of Zaha Hadid’s work actually turned into buildings, but in the new millennium we seem to be ready for her vision



The Complete Zaha Hadid is a new, dazzlingly illustrated monograph of Zaha Hadid’s early, unbuilt and built works, published by Thames & Hudson and introduced by our author Aaron Betsky. He examines Hadid’s career, both in the context of architectural history and as a manifestation of the current and future state of architecture

ISBN 0500342504
ISBN-13 978-0500342503
24.0 x 21.6 cm, 256pp. First published 2009.
£24.95

ABOVE: Completed in 2007, the Nordpark Cable Railway in Innsbruck, Austria. Two contrasting elements, ‘Shell & Shadow’, generate each of its four stations’ spatial quality. A lightweight organic roof structure floats on top of a concrete plinth; large cantilevers and small touch-down areas underline the shells’ floating appearance

Now she is far away from Baghdad. Several hundred people work for her in a converted school in Islington. Although she still teaches in Vienna and lectures around the world: ‘I can’t do nearly as much as I want to.’ Instead of just inspiring others, as her designs have done for several decades, she is doing it herself. ‘I have more work than ever,’ she sighs, ‘but you never know whether a client is right or not; a situation is right or not. I’ve been in the fridge so long I don’t want to say no; I am adjusting to doing commercial work, which means I have to work differently, with different employees. It has to be done well, not on the cheap, well detailed, and with the way we work we usually can’t use standard systems, but it is doable.’

That is an understatement. Her first towers, now under construction in Dubai, China and Marseille, promise to be what a DB9 is to an econobox, or a Miyake dress is to an H&M number. But it seems as if buildings are no longer enough for Zaha Hadid. She always has designed furniture, condensing her forms into objects you can sit, or more aptly, lounge on. Now she is designing complete kitchens, beds, and even cars. Notorious American art dealer Kenny Schachter commissioned Hadid’s ‘Z.CAR’ concept in 2005 – a streamlined, zero-emission city runabout with ergonomic, organic surfaces wrapping around either three or four wheels. Her most remarkable recent forays into product design include a curving tap for Avilion and strap-on boots for Lacoste that unfurl around the shins the way her buildings unfold in space. With these swooshes, she is bringing body and form together. It is a union that her organic forms have always implied.



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Between the LINES

Unknown to many, the origins of Aston Martin's unmistakable design language can probably be traced back to 1939, when the company, then under ownership of the Sutherland family, unveiled a concept called 'Atom'. It was a hugely daring prototype that met with stunned reactions

This year marks the 70th birthday of Atom and therefore – by virtue of its bold but pure styling – the 70th anniversary of an instantly recognisable purity of form that has since influenced the design of many of the world's most beautiful sports cars, from the DB2 to One-77. A new book published in November draws that line from Atom to today's Aston Martins in vivid detail, covering the development of the brand's most important models in the decades between. Drawing extensively from the archives of Aston Martin and The Aston Martin Heritage Trust and enriched by interviews with designers past and present, Pure Aston Martin portrays some very personal visions of the brand and goes some way to unlocking the secrets of Aston Martin's elusive design formula. It explains the influence of art and architecture of the 1930s and how the classic shape was born out of aircraft design and racing aerodynamics; it charts the collaborations with famous styling houses such as Touring and Zagato and describes Aston Martin's role in the British pop culture of the 1960s and how the DB5 and now DBS helped define James Bond as the epitome of style and masculinity.



PURE ASTON MARTIN – 70 Years of Aston Martin Design

By Jonathan Bell, Konradin Boecker-Jaeckle (published by Berthold Dörrich, Michael Köckritz, Lutz Suendermann) will be available exclusively via Aston Martin and Aston Martin dealerships from November 2009, priced at £49.95 plus postage and packing. Circa 244 pages; circa 32cm x 25cm

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watches



TIME TRAVELLING

Discreet and discerning are the bywords of the moment as the smart women and their smart money are tracking down the rare and understated. And when it comes to ladies' watches, you'll be hard pressed to improve on the past. Weary of today's gauche, bling-bling trends, Maria Doulton is enchanted by the timeless elegance of vintage Jaeger-LeCoultre, Patek Philippe, Rolex and Cartier

ISSUE 08/09

35



Be it jewels, frocks or Aston Martins, vintage is enjoying a quiet revival amongst those in the know. And women’s watches are no exception as the coy allure of a dainty 1930s cocktail watch is increasingly favoured over the brash sparkle of a box-fresh, bejewelled chronograph. Modern oversized and bling-bling trends, while popular with men, are no good to ladies who need to accessorise their outfit wisely – be it a Chanel suit or that little black dress. Therefore, more and more are returning to vintage for a watch with chic understatement and timeless taste. Witness Diane Kruger stepping out on the red carpet at the Cannes Film Festival this year. That pretty little row of diamonds around her left wrist was a 1954 Jaeger-LeCoultre diamond-set cocktail watch.

And what’s more, Jaeger-LeCoultre vintage watches are one of this star’s favourite pieces of red carpet jewellery. Ms Kruger clearly has a penchant for the refined as her Jaeger-LeCoultre, with its microscopic ‘calibre 101’ movement, just happens to be from the same elite watch family that the Queen wore to her big red carpet moment: the Coronation.

‘Brands have tried to adopt and adapt some of their 1920s and 1930s models,’ notes Chris Kleanthous, of Kleanthous Antiques on London’s Portobello Road, which offers impeccably restored Rolex and Patek Philippe models. ‘But these haven’t been reproduced particularly well. What we offer is the real thing. ‘Popularity for vintage watches among ladies has increased exponentially,’ he continues. ‘Where 10 to 15 years ago it was a totally male dominated market, women are now coming into Kleanthous by themselves or with their girlfriends. Many can’t believe that a sporty brand like Rolex used to make such elegant watches!’



FIRST PAGE: 1930 Patek Philippe ladies’ watch with navy leather
Hermes ‘H’ document case
OPPOSITE PAGE: 1910 Cartier Tonneau with white leather
Valextra briefcase
THIS PAGE: Jaeger-LeCoultre Haute Joaillerie 101 with patent leather Calvin Klein handbag

Auction houses from Hong Kong to New York also note a growth in women buying vintage watches. Vanessa Herrera, Head of Sotheby’s watch department for China and South East Asia comments: ‘In the past five years, we have noted an increasing number of female watch collectors bidding in international sales. The collecting trend for hand-crafted, classic watchmaking has created a dramatic rise in demand for vintage ladies’ wristwatches. For example, enamel and gem-set pocket watches as well as vintage diamond-set cocktail watches by classic watch manufacturers capture the attention of female buyers, particularly in Asia.’

According to David Silver at The Vintage Watch company in London’s Burlington Arcade: ‘The reason for the popularity of vintage watches is due to a focus on beautiful and classic styles that are timeless. Women are looking for unique, individual statement pieces as opposed to mass-produced styles.’ Which isn’t to say women are drawn by looks alone. As Chris Kleanthous attests: ‘At first, the ladies who come to the store simply aren’t interested in the mechanics of a watch. But as soon as I open up the cases, they’re captivated by these marvellous little machines, ticking away inside. They’re amazed that many of them have been ticking for over 80 years!’

And it is not just the dainty diamond cocktail watches. Men’s vintage watches, particularly 1930s and 1940s Rolex, Patek, Vacheron Constantin or Longines with their smaller cases, often in warm gold with an appealing patina of age, and glossy white enamel dials and blued-steel hands that catch the light, appeal for daywear. Put one on, say, a bottle green or a rich plum crocodile strap and they are the height of chic.

THIS PAGE: 1950s Rolex Oyster
with blue Salvatore Ferragamo purse



Unfortunately there are not as many women's cocktail watches on the vintage market. According to Justin Koullapis at London's Watch Club at the Royal Arcade: 'Women's vintage cocktail watches were of course luxury purchases and, furthermore, fragile little items that were neither dust or waterproof and difficult to service. This is probably why not so many have lasted and in hard times maybe the diamonds taken out.'

And what is available is in much demand according to Bernard Berger, Director of 'Cartier Tradition', a section of the maison solely dedicated to selling vintage Cartier found at their Geneva or New York premises: 'The most sought-after Cartier watches are undoubtedly diamond-set watches. Although classic Cartier watches are always in demand, it's stones that people want right now. The delicate white-gold and diamond-set art deco bracelet watches of the 1920s and 1930s are very popular, however as they are all mechanical they can be fragile and can take time to restore.'

So if you happen to be fortunate enough to have a pretty little dial surrounded by a fluttering of diamonds squirrelled away in the back of granny's jewellery box, and were in two minds about getting it restored, take my advice: get it to a reputable watchmaker and it will shine again.

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CENTIÈME SERVICE

This year, the Michelin Guide France celebrates its centennial edition. Introduced in 1900 as a motorists' guide to such topics as tyre changes and vehicle maintenance, it and its renowned 'star' rating system, has become the benchmark in gourmet dining. From New York, to Paris, then to Tokyo, food and restaurant writer **Rosa Jackson** enjoys a Michelin-starred brunch, lunch and dinner in three different time zones, in celebration of Michelin and its service to cuisine

Like its countrymen, the Michelin Guide has been accused of many things: arrogance, insularity, conservatism. Yet after more than a century in the publishing business and 100 editions of its sometimes controversial but always much-anticipated Red Guide to hotels and restaurants in France, Michelin seems to have risen above the criticism aimed at it by respected French restaurant critics and some of the country's more outspoken chefs. 'We have no competitor in France or abroad,' Michelin's current Director, Jean-Luc Naret, said recently in typically unapologetic fashion. He may have a point. A few years ago the Guide seemed to be out of touch, with its emphasis on cutlery, crystal and table linen at a time when many of the most exciting chefs were cooking in pared-down bistros. Some critics of the Guide blamed chef Bernard Loiseau's suicide on his rumoured demotion from three stars to two, accusing its 'famously anonymous' inspectors of wielding too much power. Then a former Michelin inspector, Pascal Remy, broke the secrecy that traditionally surrounds the Guide, publishing a book in which he claimed that only a handful of inspectors are responsible for rating thousands of restaurants.

Michelin rebounded by crossing the Atlantic for the first time, publishing a guide to New York restaurants in 2005. Sceptical New Yorkers who had previously treated the New York Times as their restaurant bible came around to the Michelin Guide when it awarded stars to unconventional restaurants such as the British-run gastropub The Spotted Pig and the Korean-American fusion restaurant Momofuku Ku, which share unconventionally casual atmospheres. The fearless editors took an even bigger risk in 2007 when they tackled Tokyo to even greater variness from critics such as Le Figaro's famously frank François Simon, who feared that they would impose their French vision on this city. Against all expectations, Tokyo emerged triumphant as the world capital of Michelin-starred dining with 191 stars in total in the first edition, compared to 97 in Paris and 54 in New York. To produce the Guide, a team of five inspectors, two of them Japanese, spent 18 months narrowing down an initial list of 1,500 restaurants.

Unlike in Paris and New York, where the Bib Gourmand denotes good-value, no-star establishments, every restaurant in the Tokyo Guide is starred: the 2009 edition lists 227 restaurants, including nine three-stars. Naret credits this to: 'the incomparable quality of the products used, the cooking techniques, the heritage of culinary traditions passed down from generation to generation, which continue to develop thanks to the talent of the chefs.' When the inventors of the pneumatic tyre published their first little red guide for motorists in 1900 (publication was suspended during the two World Wars and in 1921), they could hardly have imagined that it would grow into the world's most important restaurant guide. It's unlikely that people will ever stop criticising its choices – the first guide to Hong Kong and Macau, published in 2008, named just one Chinese three-star chef – but, driven by certainty in its mission, Michelin seems a long way from the end of the road.



BRUNCH
west village

MANHATTAN

BRUNCH AT THE SPOTTED PIG

Ever since British-born April Bloomfield and her business partner Ken Friedman opened this gastropub in 2004, the queues have been as legendary as the food. Now that the restaurant also has a Michelin star, securing a table for dinner in the brick-walled dining room challenges even the most seasoned New Yorker's wits and determination. I tried to dodge the crowds by showing up unfashionably early for weekend brunch, joining a small gaggle of people under the famous sign above the entrance. Twenty minutes later, perched on one of the restaurant's infamously uncomfortable stools, I was wavering between some of the more traditional breakfast dishes – rolled oats with whole milk and walnuts, bacon hash with two poached eggs – and the chargrilled burger with Roquefort cheese and shoestring fries for which the restaurant is renowned. Said to be made of a mix of three different meats, it looked full of promise as it paraded by in its brioche bun. Finally though, I chose to start my day with soft-boiled duck eggs – a favourite of Bloomfield's – with fried strips of pancetta and garlicky endive. The freshness of the ingredients and brilliant simplicity of the flavour combination reminded me of Bloomfield's pedigree: she honed her skills at the River Café in London. No wonder the Michelin inspectors were willing to overlook the kitsch memorabilia.

314 West 11th Street, New York, USA
Tel: +1 212 6200393, www.thespottedpig.com

Long one of the loftiest restaurants in Paris, perched 125 metres up on the second floor of the Eiffel Tower, Le Jules Verne had begun a downhill slide reminiscent of the iron structure's glass lifts until star chef Alain Ducasse took it over in 2007. Freshly done up in neo-Eighties style by designer Patrick Jouin and headed by Ducasse protégé Pascal Féraud, it won back a Michelin star in the 2009 Guide. Feeling a little smug at the sight of the queues twisting around the other pillars, I shared the exhilarating ride in the restaurant's plush private lift with a group of Parisians so absorbed in a business discussion that they barely glanced outside. Lunch here may be a little less romantic than dinner, which is booked up months in advance, but the set menu for 85 (weekdays only) and the dramatic



views more than make up for it. My more extravagant 200 tasting menu got off to a sublime start with rounds of sweet lobster and pungent black truffle atop celeriac rémoulade. Equally luxurious were slivers of raw sea bream with the tiniest diced lemon, Iranian oscietra caviar and tart capers. Even a classic French school dinner dish, endives wrapped in ham, became extraordinary thanks to details such as concentrated black truffle jus. This near-perfection continued right through to the two desserts, one of them a savarin (spongy cake) doused in its own little bottle of Armagnac and capped with whipped cream. Despite the obvious presence of luxury ingredients, what really made this meal was the precision of the technique. A second star seems well within reach.

Eiffel Tower, avenue Gustave Eiffel, Paris, France
Tel: +33 1 45556144, www.lejulesverne-paris.com

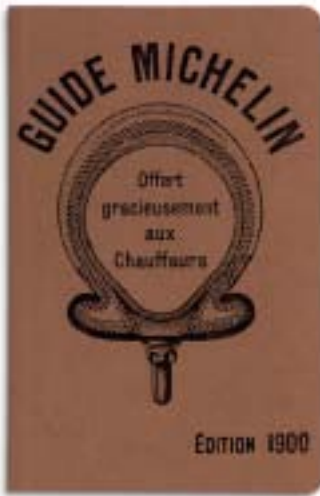


TOKYO

DINNER AT TAPAS MOLECULAR BAR

Japanese chefs are only just beginning to adopt some of the avant-garde techniques developed by world-renowned Spanish chef Ferran Adrià and I was anxious to experience the meeting of molecular cuisine and Japanese tradition. Unable to get into the two-star restaurant Nihonryori Ryugin, where chef Seiji Yamamoto goes as far as to decorate his plates with squid-ink silkscreens, I booked one of the seven seats at the Tapas Molecular Bar on the 38th floor of the Mandarin Oriental Hotel, which received its first star in the Guide's 2009 edition. I soon realised this would be an interactive experience, as Japanese-American chef Jeff Ramsay chatted with the diners explaining the scientific principles behind mini-dishes such as olive cloud (a puff of foam that jokingly refers to the real olives served in Spanish tapas bars). Diners even take part in the preparation of certain dishes, pushing batter from a syringe into a cup of hot water to create the Japanese soba, or buckwheat noodle. Even molecular cuisine sceptics can't help but melt when they encounter the blue Hawaii, a flash-frozen cocktail that disappears in a puff of smoke leaving only the taste in the mouth. It's not all gimmicks, though: Ramsay was an expert sushi chef before turning to molecular cuisine, and his understanding of ingredients and technique is surely what won over the Michelin inspectors.

2-1-1 Nihonbashi Muromachi, Chuo-ku, Tokyo, Japan
Tel: +81 3 32708800,
www.mandarinoriental.com/tokyo/dining/molecular

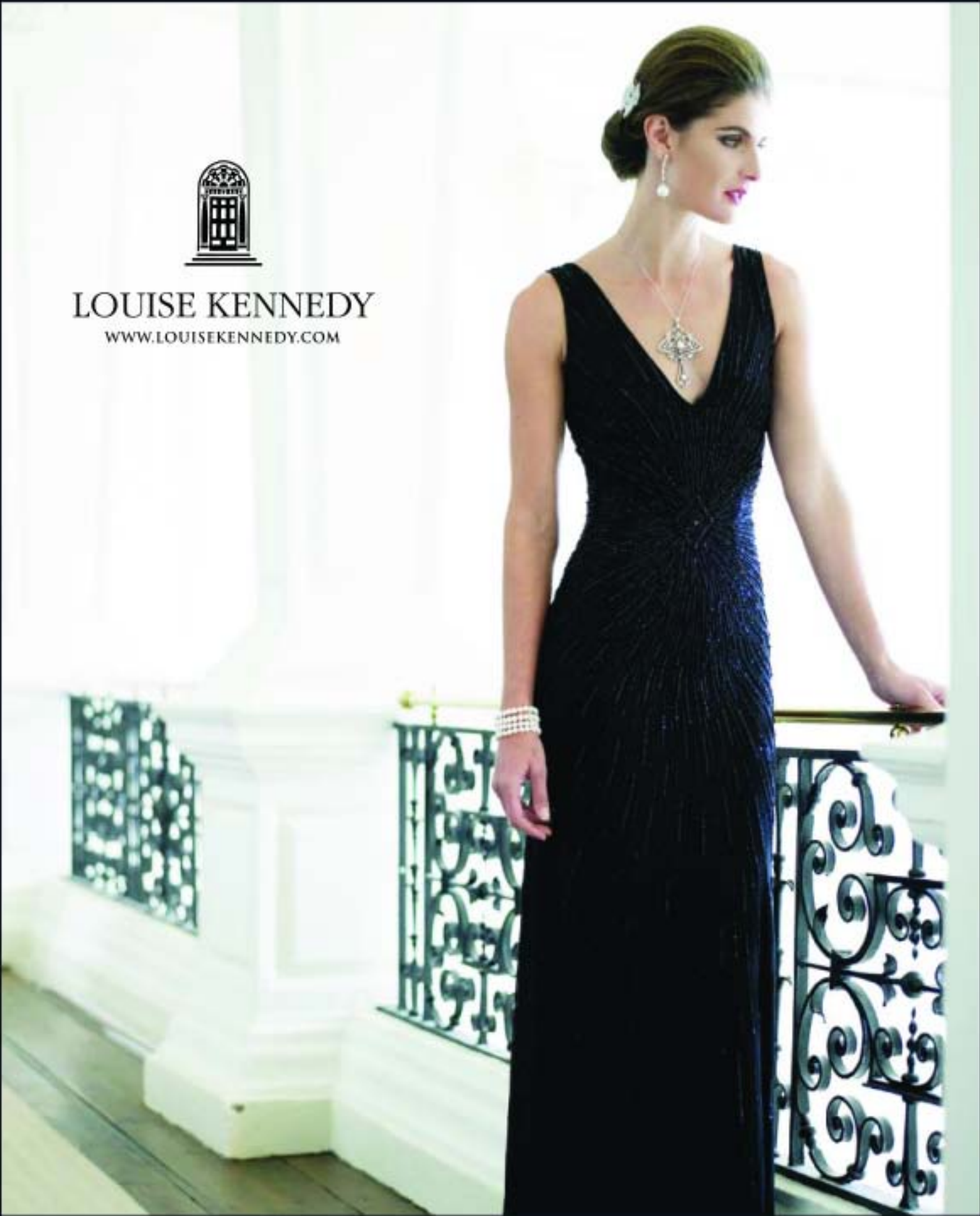


RISING STARS

The Michelin Guide was the brainchild of André Michelin, who together with his brother Edouard had patented the removable pneumatic tyre in 1891. In those early days of the car, the idea was to get more people on the road and André’s Guide was designed to make it easier for motorists.

Distributed free of charge via garages, the first editions included maps and instructions on changing tyres, but also directions to toilets, garages, decent lodgings and, critically, places to eat. From its very inception, the Guide was wildly successful and by 1910 there were editions covering Belgium, Algeria, Tunisia, the Alps and Germany. But after seeing a pile of Guides propping up a garage workbench, the Michelin brothers realised a free guide would never be taken seriously, and in 1920 they started charging for it – a not-inconsiderable 7 francs at the time. Clearly, to keep the customers coming, value needed to be added and since the ‘gastronomie’ section was the most popular, they came up with the idea of undercover inspectors and the famous star award. In 1926 the first edition of l’Édition Bonne Etoile was published and by 1931 the Guide included the two and the much-coveted three-star system:

- * A very good restaurant in its category
- ** Excellent cooking and worth a detour
- *** Exceptional cuisine and worth the journey



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WINNING STYLE

For the devoted paramour of today's gentleman racer, 24 hours of racing demands its own 24 hours of finesse.

Dressing for a day, a night, then another day, whilst flitting between the VIP paddock and the gritty confines of the pitlane may pose a wardrobe dilemma, but it doesn't mean you must compromise between practicality or fashion sense. Here's your guide to balancing this summer's daywear essentials, as we join Aston Martin Racing en route to their spectacular 4th overall place at Le Mans





PREVIOUS PAGE: Grey jumpsuit by Halston at Matches; belt by Borba Margo; clutch bag by Roger Vivier; shoes by Sergio Rossi; sunglasses by Marc Jacobs @ David Clulow; vintage stopwatch by Heuer

THIS PAGE: Top by Brioni; silk trousers by Ralph Lauren; shoes by Jimmy Choo; watch by Jaeger-LeCoultre; gold bangle by Mawi; rope belt by Bally



THIS PAGE: Trousers by Brioni; top by Isabella Oliver; waistcoat by Derek Lam; bag by Borba Margo; headscarf by Missoni; sunglasses by Bottega Venetta at Safilo

Appropriately enough, the jumpsuit is a major trend this season, ticking all the boxes for a day at the races: practical, cool, comfortable and glamorous. Or if you're staying the course, layer up with neutral fabrics, bright accessories and a gilet with a bit of sparkle to light up the night



THIS PAGE:
Vest by Derek Lam;
jacket by Ossie Clark;
trousers by Derek Lam;
watch by Jaeger-LeCoultre;
binocular case by Leica;
sandals by Sergio Rossi



THIS PAGE: Jumpsuit
by Halston at Matches;
jacket by Missoni;
shoes by Roger Vivier;
scarf by Missoni;
belt by Borba Margo

Stockist information
can be found on
page 10



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perfume



HISTORY NOTES

Whether in Paris, London, or New York, the me-too sameness of scent is making anyone with a modicum of taste turn their back and look to the past. Haute parfumeur Roja Dove lifts the crystal stoppers of some long-forgotten houses and reminds us of the fundamental power of perfume



Marie-Antoinette asked for a special dispensation on her way to the guillotine, that she could tuck vials of Houbigant scent into her bodice to give herself courage

I fell in love with scent when I first became aware of its evocative power. For example, when my mother applied her perfume before leaving for a cocktail party, casting its siren’s spell; or when a journalist I have known for years smelt a drop of Houbigant’s Quelques Fleurs and her eyes brimmed with tears. She was lost for words as she too was transported back to childhood memories; the scent her mother always wore, which was now sitting invisibly on her wrist, working its profound magic.

Houbigant, the world’s oldest perfume house, was founded under the sign of a basket of flowers on Paris’ rue du Faubourg Saint-Honoré by Jean-François Houbigant in 1775. From the start, his fragrances found favour with royalty and nobility, including Marie-Antoinette and Louis XVI, and he quickly became the perfumer to all the royal courts of Europe. As etiquette at the French court decreed that one needed a different scent for each day of the year, Houbigant’s business flourished. But then a new type of excess started: decapitation, as in 1789 the Revolution began and Houbigant started to literally lose his clients. Marie-Antoinette asked for a special dispensation on her way to the guillotine, that she could tuck vials of Houbigant scent into her bodice to give herself courage. Many of the aristocrats fled France and continued to order their Houbigant scents, thus spreading the house’s reputation. A royalist group formed called The Muscadins, who showed their allegiance by wearing heavily musked scents: they sported hair that was short at the back, à la victime, their perfumed taunts literally meant they risked death for wearing scent.

By the early 20th century the house had a new joint owner, perfumer Paul Parquet. He was to make Houbigant not only one of the most refined perfume houses to have existed but also made it one of the most important at shaping perfumery as we know it today. Quelques Fleurs was launched in 1912 and it was to change floral fragrances forever and establish France’s reputation for perfumery. Today it is considered the definitive reference of a floral bouquet and as such all perfumers refer to it for inspiration. Until Quelques Fleurs, the majority of floral compositions were simple, with blends often being no more complicated than rose and jasmine, or jasmine and frangipani. Quelques Fleurs balanced a bouquet of flowers in such a way that one is instantly transported to a garden where no one bloom dominates. Over the years, however, Houbigant’s fortunes changed and their greatest masterpiece was altered.

The house’s recent revival, at the hands of a man with personal connections to the last surviving member of the Houbigant family, has naturally started with Quelques Fleurs, restoring the original formula. Yet again, one can rediscover a fragrant complexity that has seduced and enchanted over generations – one that was once more popular than Chanel’s immortal No.5.

Speaking of which, Chanel too has recently looked to its roots, revamping the legendary Cuir de Russie, Bois des Iles, Gardenia, and No.22. These legendary creations form the bedrock of the fashion house’s most exclusive range of fragrances with new additions that nod toward the life and world of Gabrielle Chanel. Nina Ricci has also re-launched four of its ‘sleeping beauties’ – Capricci, Farouche, Coeur Joie, and Fil d’Eve. These are some of the most refined of all compositions, each in their original Lalique flacons.



ANATOMY OF A SCENT

A fragrance is a myriad of impressions brought about by the work of a usually anonymous perfumer who creates a scent using their knowledge of the 3,000-or-so ingredients at their disposal. Traditionally the work starts with an idea; a scent conjured up in the perfumer’s imagination. The work to realise the creation is long and slow, with many creations taking between one and five years to bring to fruition. Certain materials combine well and, as with music, create what we would call accords. These blends are harmonic and, using the language of music, are referred to as harmonies with each ingredient being referred to as notes – each unfolding over time according to their volatility. Sometimes a perfumer will create a new accord, or harmony, which is so original it will start a distinctive new style in perfumery; sometimes these themes do not endure and so typify a moment in history – Giorgio and Dior’s Poison being perfect examples of the power-crazed 1980s. Sometimes, rarely, these themes become timeless as is the case of one of the perfumery world’s most important creations, Quelques Fleurs.



The second oldest French perfumery house, Lubin, did not manage to survive the Revolution. However, in tune with our fervent desire for legitimacy, Lubin too has been revived. It is heartening that the people who have bought these houses have done so not to exploit them, but having worked within the industry for years understand their importance, and so start by relaying the foundations. So again we can discover the beauty of a warm, woody ‘Chypre’ like L de Lubin and Nuit de Longchamps, or, for men, L’Eau Neuve. This capricious, shimmering cologne, created during the time of the student riots in Paris and cultural rebellion, also has the ability to reduce grown women to tears. I gave another journalist friend of mine a little to smell, she threw her arms around me and said it was the smell of her sister who emigrated to Australia 20 years ago.

But it is not just the houses that are having a revival; we are also seeing huge interest in some of the rarest and most unusual of all natural perfumery materials. The most fashionable of all is oud. This rare wood gives an unprecedented complexity to any composition; a material that transports us to the exotic world of souks and harems. Traditionally we have no reference in the West for these materials but with the United Arab Emirates becoming a fixture for globetrotters this rare material is starting to enter our psyche. Tom Ford was the first to pick up on this theme with his creation, Oud Wood, followed by two others with pronounced oud themes. I had the good fortune to meet Sheikh Mohammed Al Qurashi, who is considered the world’s leading oud authority. In the heady surroundings of his store on Brompton Road in London’s Knightsbridge, he chose an oud he thought would best suit me. Having spent a lifetime in the industry, 15 years of those training as a perfumer, it is rare I smell something really original and beautiful. But I left the store feeling euphoric, knowing that I smelt a million dollars, for I had discovered something totally new, which ironically is as old as civilisation itself, yet as individual as me.



ENDURING THE DUNES

If the Le Mans 24-Hours is the most gruelling race on wheels, then the Marathon des Sables must surely be the most gruelling on foot. Freely advertising itself as a ‘world of lunatics and masochists’, it is an annual six-day, 151-mile endurance race across Moroccan Sahara, in which midday temperatures regularly soar above 40°C. **Nicholas Roe** discovers the mental preparation, let alone physical, required for such an undertaking

As soon as 36-year-old Damian Hill finished running this year’s infamous hard Marathon des Sables in the Moroccan desert he went straight to the communications tent to email his wife – and found that he was crying. He couldn’t stop. He just had to stand there and weep.

If you want to understand this gruelling 150-mile challenge – perhaps the toughest foot-race in the world, and therefore, in fact, almost beyond comprehension – this scene contains some essential clues: suffering, joy, mystery: ‘It was awesome,’ says a bewildered Hill, a product manager from Warrington. ‘A feeling I have never known before.’ The des Sables involves running the equivalent of almost six marathons in six days, the shortest distance 13 miles, the longest section more than 50, all in temperatures that soar above 40°C by day, plunging to near freezing at night. Your pack weighs at least 15lbs. Your feet bleed. Two men have died competing in the des Sables. But if you ask Damian Hill why he entered he explains that he had been a keen five-miler then saw a programme about it on the TV and, ‘I wanted to challenge myself, take myself out of my comfort zone.’

Cut to the 50-mile section of the race. Hill still on his feet 22 hours after popping a blister in the opening ten minutes. Out of the ‘comfort zone’ seems a ludicrously inadequate reply. This is not just out of a comfort zone; it is suffering almost to the point of death. Why?





Of course, they all count on training to mitigate the pain. Hill ran up to 60 miles a week in the months leading up to the Moroccan challenge, heading to the gym three nights weekly as well. He says that sense of endurance, as well as fitness itself, helped psychologically during the race. But this barely scratches at an answer. The mystery shifts a little, perhaps, when Hill explains that he was running for Mencap, a charity he believes in. And what really irked him, he adds at last, was that his wife, Tammy, and all his friends, thought he'd never succeed: 'Everyone thought I was mad,' he says. 'That gave me the motivation I needed.'

Nick House, a London club and bar owner (a business partner of film director Guy Ritchie) was another of this year's finishers and admits that he actually 'hated running' beforehand, yet was crazily seduced by the lure of the anecdote: 'A friend had done it and told me the story and it sounded absolute hell,' says House. 'I'm attracted by stuff like that. I love a challenge. I love things that are difficult.'

House, 34, is very successful in business, perhaps that's important. Certainly his favourite aphorism was coined by seven-times Tours de France winner Lance Armstrong: 'Pain is temporary; quitting lasts forever.' It was an idea he clung to while preparing for the des Sables by running the Dubai Marathon, an event that led to crippled knee ligaments and hospitalisation only three months before the Moroccan challenge. But he still did it. He still forced himself to enter, and finish. Intriguingly, House starts to explain, 'It's probably insecurity...' but then pauses and corrects himself sharply, 'I'm being harsh on myself. I have an intense winning attitude.'

Rory Coleman's story takes us further down that rocky, self-critical road. This Derbyshire-based personal trainer has completed the des Sables an extraordinary six times and is booked for the next three. That's even more staggering than it sounds, given that simply entering this event is hard. Around 230 British runners take part every year, the second-largest national grouping (France, the organising country, is top); but competition for places is so tough the list fills within minutes and most end up on a waiting list or bidding for charity places. Coleman gets in because that's the kind of man he is, yet – crucially, perhaps – it wasn't always so.



He tells the story of being a 40-a-day smoker, a 12 pints-a-day drinker, then looking at himself in the mirror one day and deciding he didn't like what he saw. Coleman promptly entered the Great North Run (a mere half-marathon) and never looked back, racking up 613 marathons in all, driven presumably by disdain for what he had been.

Is this the nub? Do all ultra-runners nurture secret self-hatred? Jen Salter, 34, from Cardiff, is one of 20-or-so British women who competed this year, training with all the rigour of a regular marathon runner – 100 miles a week. She sums up her des Sables experience as: 'Complete escapism. A week to be totally selfish, having time away from everything.' Perhaps, in the end, what really makes them run is intensity. These runners have a richer taste for life.



‘Everyone thought I was mad,’ he explains.
‘That gave me the motivation I needed’

This year celebrates a milestone for Aston Martin: the 50th anniversary of its first Le Mans 24-Hours win and, in the shadow of this momentous achievement, its first foray into the LMP1 class, following back-to-back GT1 victories by the DBR9 in 2007 and 2008. Up against the dominant diesels, the challenge was greater than ever, but Brian Laban witnessed a spirit and capability in Aston Martin Racing that has barely dwindled over half a century

50 YEARS OF 24-HOURS



In 1959, the world’s destiny was guided by Dwight D Eisenhower, Nikita Khrushchev, and our own ‘Supermac’, Harold Macmillan. In January, Fidel Castro seized power in Cuba, not long before Buddy Holly died in a plane crash, and the latest British brainwave, the hovercraft, started to shake and rattle off the drawing board. Also in January, the motor racing world was shocked by the death of newly crowned World Champion Mike Hawthorn, in a road crash, shortly after announcing his retirement from racing.

Aston Martin might have been part of that 1958 F1 championship, but had decided to concentrate on sports car racing instead, and especially on winning Le Mans, which had already been high on their list of ambitions for almost a decade. But although they took second place that year, with the DB3S, the win again eluded them. So, while the F1 Aston Martin emerged in 1959, owner David Brown also committed to one more strictly limited sports car racing assault, and another all-out attempt at the 24-Hours.

What happened at Le Mans in 1959 is the reason why Aston Martin were back in 2009, to celebrate the 50th anniversary by leaping from the GT1 class (where they had been victorious for the past two years) into the LMP1 prototype class, where the outright win is invariably fought out. And it’s fascinating to look at the two efforts side by side.

Both saw Aston Martin with four prototypes looking for outright glory. Each year had three ‘team’ cars and one works-supported private entry. In 1959 the 4, 5 and 6 DBR1s were driven by Carroll Shelby and Roy Salvadori, Stirling Moss and Jack Fairman, and Maurice Trintignant and Paul Frère – each with GP credentials. In 2009, the 007, 008 and 009 Aston Martin B09/60 team cars, under the banners of AMR Eastern Europe and Aston Martin Racing, were driven by Jan Charouz, Tomas Enge and Stefan Mücke, Anthony Davidson, Darren Turner and Jos Verstappen, and Stuart Hall, Peter Kox and Harold Primat – three rather than two drivers having become the Le Mans norm in the intervening years.

1959’s privateer DBR1, number 7, was entered by 1958’s runner-up, Berkshire farmer Graham Whitehead, for himself and JB Naylor. 2009’s year-old B08/60, number 13, was entered by the Swiss Speedy Racing Team Sebah, and driven by Andrea Bellichi, Neel Jani and Nicolas Prost – son of Alain. Not a farmer among them. The 1959 DBR1s were classic front-engined two-seat open sports cars, thoroughbred racers but really not too dissimilar from a contemporaneous road car. 2009’s cars were mid-engined coupés, nominally also with two seats but sharing little more than a wheel on each corner with even the most exotic supercar. A DBR1 had six cylinders and maybe 250bhp for Le Mans; a B09/60 has 12 and more than 650bhp – based on the production V12 that powered Aston’s GT1-winning DBR9s, capitalising on the Le Mans rules.



50 YEARS OF 24-HOURS



The Highlight of My Racing Career

FIFTY YEARS ON, CARROLL SHELBY
REMEMBERS WHAT IT TOOK TO WIN
LE MANS

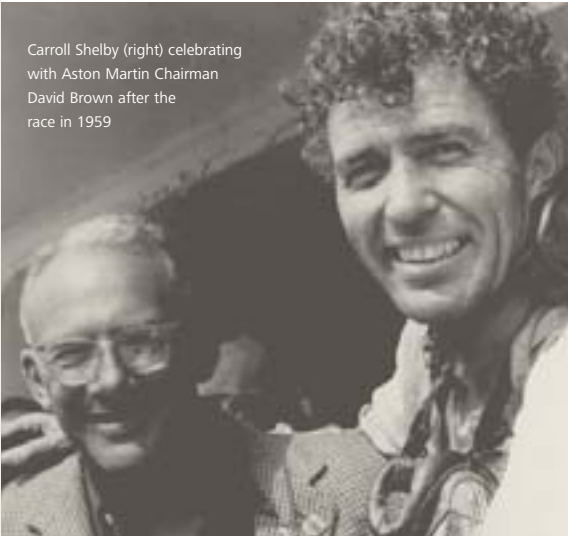
‘Looking back on it 50 years later, I’d certainly say that winning the 1959 Le Mans 24-Hours with Aston Martin was the highlight of my racing career. I think what made it even better was the fact that we were by no means the favourites: we were operating with far fewer resources than everybody else. ‘What we didn’t lack though was brains. There was an amazing group of people working with Aston Martin. We made a plan, stuck to it, and that won us the race. John Wyer,

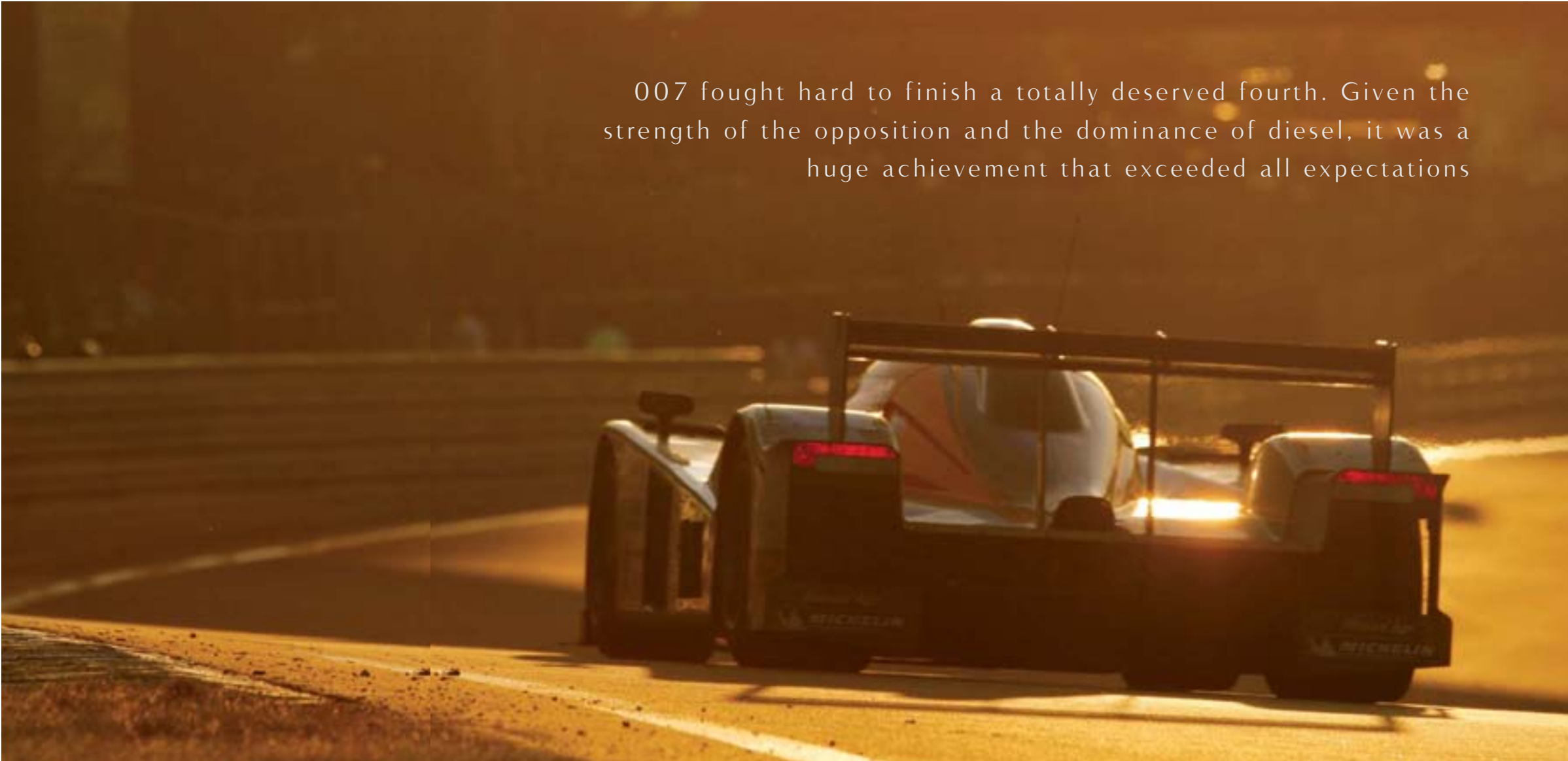
our Team Manager, was known as ‘death ray’. If you were just two or three seconds over or under the pace you should be lapping at, he’d give you this death ray look and you’d know for sure you had done something wrong. But in my opinion he was the greatest race car manager in the world. He was the disciplinarian with a plan. ‘The plan was that one of the cars, driven by Sir Stirling Moss, would act as the hare and give the Ferraris something to chase. By making them run at a quicker pace than they had expected, we hoped to force them into a problem. In the meantime, our car just had to lap consistently at a specific pace to be in a position to take advantage. ‘The Ferrari went out on Sunday morning but it made no real difference to us. John Wyer had set the time that he wanted us to run at before the start of the race, irrespective

of where everyone else was. Strategy was completely different back then, compared to now. The standard technique at Le Mans used to involve being consistent until two hours from the end to see where you were and if you could catch anybody. Only then would you go flat out and race as hard as they do today to the end. The cars would never have made the finish otherwise. ‘So it was all about having a good car and good people. My relationship with Roy Salvadori, with whom I shared our winning DBR1, was excellent. We played gin rummy together constantly before the race and remained close friends for the next 50 years. Those were great times and Aston Martin will always have a very special place in my heart.’

As told to Anthony Peacock

Carroll Shelby (right) celebrating
with Aston Martin Chairman
David Brown after the
race in 1959





The Brains Behind DBR1

ASTON MARTIN'S MOST SUCCESSFUL RACING CAR OWES MUCH TO ENGINEER TED CUTTING

For Aston Martin's racing car engineer Ted Cutting, the DBR1's success at the 1959 Le Mans 24-Hours was just another day in the office. When the team went to France, he had to stay behind and work on the DBR4 Grand Prix car, a pet project of company boss Sir David Brown. Ted – who started his career in the motor industry at KLG Spark Plugs in 1942, when he was 15 and straight out of Kingston Technical School – joined Aston Martin as a designer in 1949 after war service and a spell with various companies, latterly Allard sports cars. In 1955 he had been chosen by racing

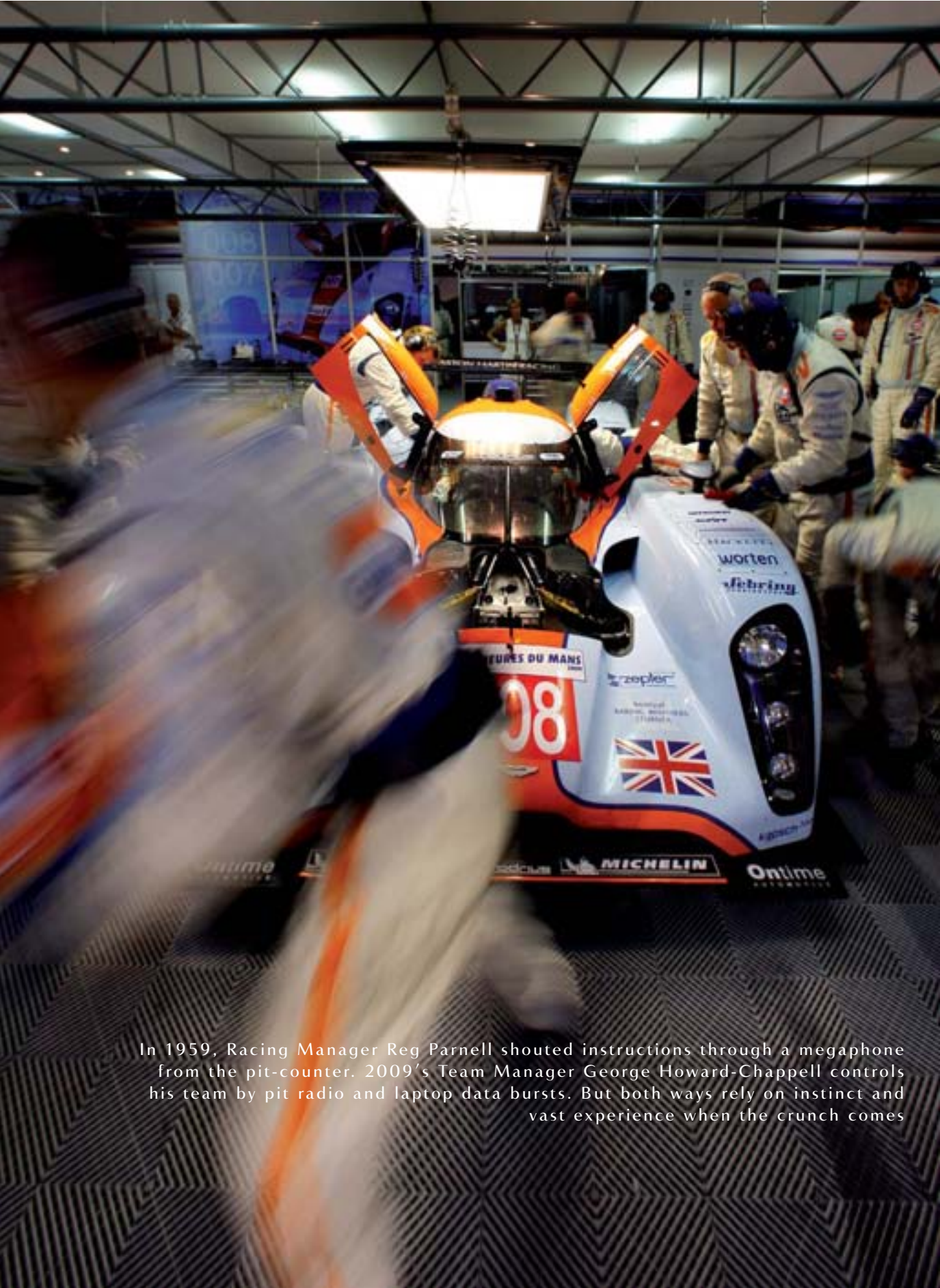


department head John Wyer to lead a four-man team to develop a dedicated sports-racing car for endurance events like Le Mans. Ted not only designed a new space-frame chassis for the new car, the DBR1, but also completely redesigned the Aston Martin six-cylinder engine and gave it an alloy cylinder block instead of cast iron. There were, of course, the usual initial teething troubles, but, remembers Ted, 'In 1957, '58 and '59 we won the Nürburgring 1,000km race – and I was privileged to be present at the '58 and '59 races.' In 1959, Aston Martin was set on winning the World Sports Car Championship, and victory at Le Mans would bring that target within reach. 'So,' Ted recalls, 'we agreed that we would build three team cars for Le Mans and would do nothing that

we had not carefully tried and developed. So instead of Le Mans being used to develop a long-range car, we developed a long-range car to go to Le Mans!' And though Ted was not there to see it, that prudent policy brought Aston Martin the Le Mans victory that the company had been seeking for a decade. Three months later, Stirling Moss won the Tourist Trophy at Goodwood to bring Aston Martin the world title, too.

David Burgess-Wise

50 YEARS
OF 24-HOURS



In 1959, Racing Manager Reg Parnell shouted instructions through a megaphone from the pit-counter. 2009’s Team Manager George Howard-Chappell controls his team by pit radio and laptop data bursts. But both ways rely on instinct and vast experience when the crunch comes

Drayson Racing came just short of their full 24-hour objective, with an electrical malfunction at the end of the Mulsanne Straight with only two hours and five minutes remaining, but achieved 11th place nonetheless in their Aston Martin Vantage GT2



1959’s livery of choice was Aston’s iconic pale metallic green; 2009’s was the equally iconic pale blue and orange of Gulf Oil, or red and heat-reflecting chrome for Sebah. By 1959, aerodynamics were becoming critical at the ultra-fast circuit, so the DBR1’s special body had a passenger-seat tonneau, ear-wheel covers, and a driver’s head fairing. 2009’s car is all wings and mathematical curves. The latter was produced by wind tunnels and computer science; the former was largely suggested by Moss, hands-on. And 1959 was mainly about low drag – 2009 is about low drag with maximum downforce.

Some things don’t change. In both years, Aston Martin were underdogs, on budgets far tighter than the big names they were chasing. In 1959 the enemy was Ferrari, defending champions, with four works Testa Rossas and a rash of privateers to support them. In 2009 the challenge was two-fold: the Audi and Peugeot diesel prototypes that have dominated for the past three years, and equally important, the leading petrol cars, from the likes of Oreca, Pescarolo and Ginetta – all LMP1 veterans to Aston Martin’s new toe in the water. In 1959, Aston Martin knew it couldn’t beat the Ferraris on speed alone, but also that that isn’t the only way to win Le Mans. In 2009, substitute Audi and Peugeot for Ferrari, and ditto.

In 1959 they knew how big the gap was; in 2009, until they got to the circuit, they could only estimate. In 1959, for the first time, Le Mans introduced a pre-race test on the full, public-road-based circuit. Aston Martin were shocked to be 18 seconds off the fastest Ferrari’s pace, and proposed Plan B, to eke out more performance as well as majoring on reliability. In 2009, for the first time in years, test day was cancelled (on economic grounds), so the first time they would know the truth would be race week – free practice on Wednesday evening, qualifying on Thursday. Wednesday was virtually washed out by rain, so Thursday it was.

In 1959, practice times didn’t establish the grid, which lined the cars against the pitwall in order of capacity (biggest at the front) with drivers sprinting to them in the famous ‘Le Mans start’. Now, qualifying rules, and Aston Martin were happy to take the rolling start from eighth (007), ninth (008), tenth (13) and 17th (009), splitting the diesels and finishing fastest of the petrol cars – the first box ticked for the weekend.

In 1959, Racing Manager Reg Parnell was assisted by mechanics Jack Sopp (also a demon engine builder) and bearded Eric Hinde – with Parnell shouting instructions through a megaphone from the pit-counter to the two people allowed to work on the car at any time, and the one other allowed to fuel it. Which could only happen at a minimum interval of 30 laps, or around 250 miles. A 2009 LMP1 car will be happy to get much past a dozen laps, or 100 miles – and uses tyres and other ‘consumables’ in a way that would leave Parnell breathless. 2009’s Aston Martin garage, too, would make many a 1959 race car factory look shabby, and Team Manager George Howard-Chappell controls his large team by pit radio and laptop data bursts. But both ways rely on instinct and vast experience when the crunch comes.

In 1959, they forced the issue by sending Moss out as hare, tempting the Ferraris to chase and hoping they would break – which one by one they did, until Shelby and Salvadori, having taken the lead on Sunday morning, could pace themselves home to the victory that Aston Martin had returned to celebrate. 2,702 miles at 112.57mph, just a lap ahead of team-mates Trintignant and Frère, who had finally been instructed not to chase. In 2009 the Aston Martins were clearly ‘fastest petrol’ but the ultimate dream wasn’t to be; it was another diesel year, led by two Peugeots and an Audi. But 007 fought hard to finish a totally deserved fourth. Given the strength of the opposition and the dominance of diesel, it was a huge achievement.

50 YEARS
OF 24-HOURS

By 1959, aerodynamics were becoming critical at the ultra-fast circuit, so the DBR1’s special body had a passenger-seat tonneau, rear-wheel covers and a driver’s head fairing. 2009’s LMP1 car is all wings and mathematical curves. The latter was produced by wind tunnels and computer science; the former was largely suggested by Stirling Moss himself, hands-on



In 1959, David Brown, a notably relaxed boss, returned to his hotel during the night for six hours sleep, before coming back to ride on the tail of the victorious DBR1 in sports jacket and cravat. Bosses rarely sleep at Le Mans nowadays. Amazingly, Brown also drove the winning DBR1 back to England after the race, just for fun. Try that in a B08/60. With luck, one parallel won't be repeated. In 1959, with Le Mans won and having captured the World Championship for Makes too, David Brown announced that Aston Martin would leave sports car racing, from the top. In 2009 David Richards and Dr Ulrich Bez know Le Mans represents unfinished business. And they have every intention to remedy that.



AUTOSPORT 26 June 1959
‘As the hands of the clock crept towards 4pm, that strange silence fell on the crowd. Down went the flag and the race was on... The crowd chattered noisily waiting till the first car would re-appear. Yes, it was a green car in front! It was Moss versus the Ferraris with a vengeance...’
MOTOR SPORT August 1959
‘The David Brown cars held together and they finished first and second, bringing victory by reliability, careful planning, coolness and discipline which was a fine example of how to approach the Le Mans 24-hour race.’

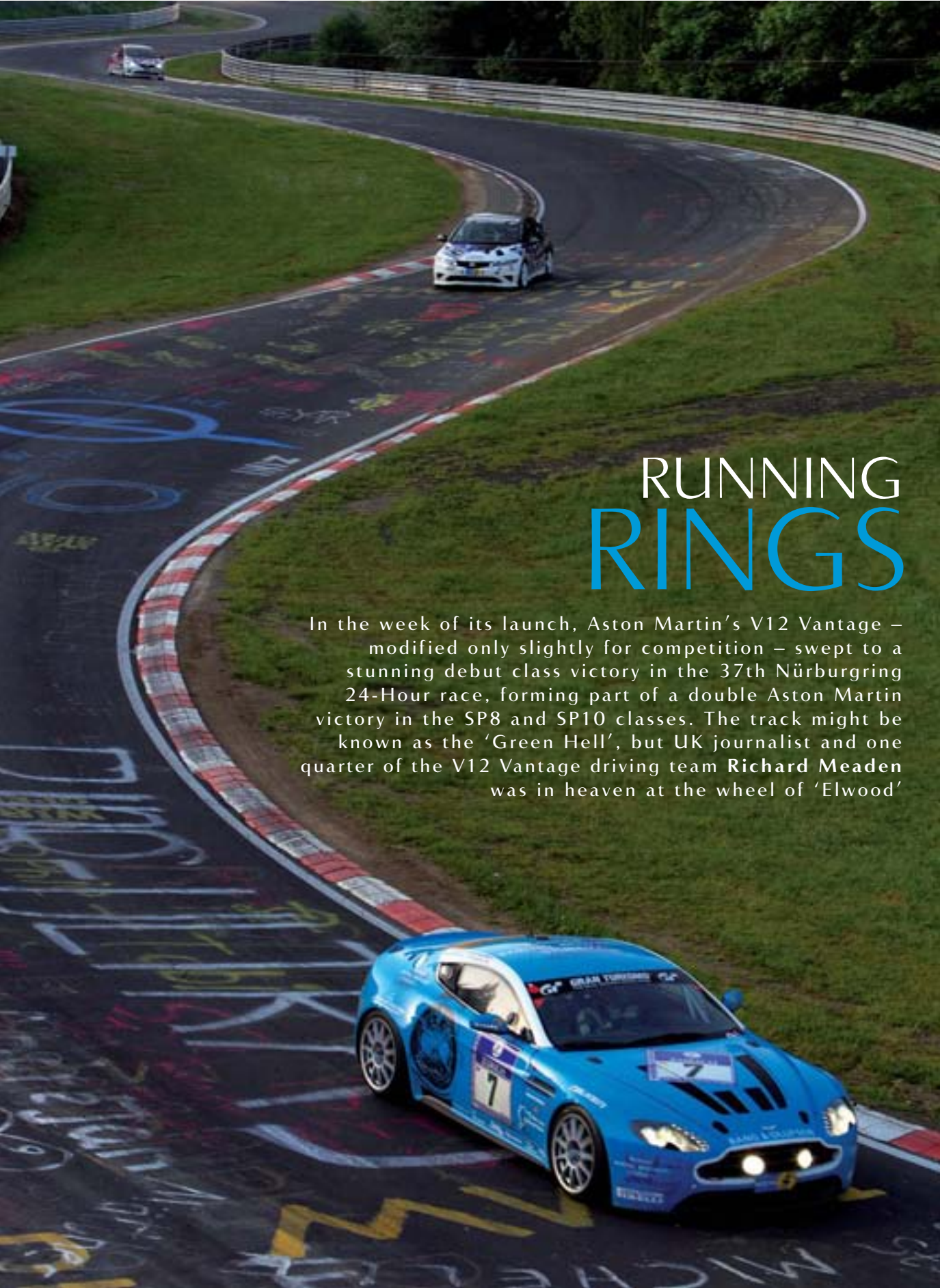
SPORTING MOTORIST August 1959
‘Paul Frere said handsomely after the race that the real architect of victory was Stirling Moss who was able to find something like five seconds per lap over the estimated best speed of the Astons by sheer virtuosity of driving. That this can be done at Nürburgring Paul Frere concedes, but professes it a mystery where these seconds can be saved at Le Mans! Great credit must also go to Roy Salvadori for his level-headed driving during the early part of the race, and indeed for his lion’s share of the work when he was still throwing off the traces of a bout of the ‘flu.’

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P Zero the Hero: unique in technology and performance.
It offers sporty driving with high quality comfort levels and greater durability. No need to warm up the tyre, the new P Zero gives immediate grip from cold. The new P Zero. Already a legend. The ultimate Pirelli low profile tyre, fitted to the world’s most prestigious cars.





RUNNING RINGS

In the week of its launch, Aston Martin’s V12 Vantage – modified only slightly for competition – swept to a stunning debut class victory in the 37th Nürburgring 24-Hour race, forming part of a double Aston Martin victory in the SP8 and SP10 classes. The track might be known as the ‘Green Hell’, but UK journalist and one quarter of the V12 Vantage driving team **Richard Meaden** was in heaven at the wheel of ‘Elwood’

We all know that the Le Mans 24-Hours enjoys the highest profile, the richest history and most extreme prototype racing cars in the world. However, when it comes to raw, car-breaking, driver-scaring endurance racing there’s no tougher race than the Nürburgring 24-Hours. Few manufacturers understand the significance of this gnarly twice-around-the-clock race better than Aston Martin. In 2006 a small group of engineers, together with Aston Martin’s Chief Executive Officer Dr Ulrich Bez, entered a lightly modified, road legal and very yellow V8 Vantage. They finished 4th in class and 24th overall, from a starting grid of 220 cars. In 2008 she scored a brilliant class win and this year Rose returned for her fourth consecutive N24, this time contesting the new SP10 class for GT4-based cars.

Rose’s success has spawned such interest within the racing fraternity that three customers’ N24-spec Vantage GT4s joined her in the new SP10 class. However the big news for 2009 was the appearance of the new V12 Vantage, built and run by the same small, dedicated crew that created Rose. The bright-blue car wore the number 7, but it’s soon given the nickname ‘Elwood’ after one of The Blues Brothers characters.

The pressure was on for Elwood’s drivers – Ulrich Bez, experienced racer and Aston Martin’s One-77 programme manager Chris Porritt, ‘Ring expert Oliver Mathai and yours truly – for not only has the V8 Vantage set a tough benchmark to follow, but with the V12 Vantage being launched to the world’s press in the same week, the new model was making both its road and race debut.

In a combined effort to reduce potentially lethal speed differentials between the quickest and slowest cars, the race organisers imposed a series of rule changes after last year’s N24. These changes banned cars with engines displacing less than two litres, thereby upping the minimum speeds, while the fastest pure-bred racing entrants had to conform to GT3-style regulations in an effort to slow them down a little. The changes worked, but the overall level of competition was massively increased and, with fine weather for the duration of the race, the 2009 N24 raged at record-setting pace.



While the front-runners battle in what can only be described as a 24-hour sprint race, the bulk of the field engage in more old-school tactics. You can’t legislate for Lady Luck’s mood, nor any hidden mechanical gremlins that might throw a spanner in the works, but fuel stops are one of the variables completely within a team’s grasp. From a driver’s point of view it’s hardly very macho to talk about fuel economy, but Bez, Porritt, Mathai and myself have all raced at the ‘Ring enough to accept that no matter how heroic you think you are behind the wheel, if you have to pit for fuel after nine laps instead of ten or even eleven then you’re actually losing time over the course of your stint.

That’s not to confuse efficiency with tardiness, for the real challenge of 24-hour racing, at least when driving what is essentially a road car, is going as fast as you can while being as economical as possible with every consumable element of the car. Reduce the revs you pull in each gear and you’ll use less fuel; hold a higher gear whenever you can and you’ll reduce revs, save fuel and conserve

50 YEARS OF NÜRBURGRING

While most are well aware of Aston Martin’s momentous one-two victory at Le Mans on 20/21 June 1959, less are aware of a win just a fortnight earlier at the notoriously difficult Nürburgring – a win that, on consideration, actually does more to demonstrate the remarkable capability of David Brown’s DBR1 race car, and the superhuman talents of Stirling Moss. Driving with Jack Fairman in the singly entered no.1 car, the works Ferraris were (not for the first time, as it transpired) vanquished in the ADAC Nürburgring 1,000 Kilometres race amidst a downpour of shattered lap records...



the clutch and gearbox; brake a fraction earlier but try and carry more momentum through the corners and you'll save even more fuel and preserve the brakes. It's a fascinating, absorbing and hugely satisfying challenge.

No prizes are awarded to those who predict the V12 Vantage will be a monster down the Nordschleife's endless Döttinger Höhe straight and up the relentless, speed-sapping climb from Bergwerk to the Karussell. As expected, wearing the same smooth, unadorned bodywork as the V12 Vantage road car, Elwood cuts cleanly through the muggy Eifel air. For myself and Elwood's other drivers it was a remarkable sensation to power down the Nordschleife's bumpy, rollercoaster straight knowing that once into its stride there was little or nothing to challenge the V12 Vantage's top speed. As if to prove the point, on one lap Oliver Mathai sees a peak of 305km/h on the digital speedo as he exits the heart-pounding Tiergarten kink.

...there was little or nothing to challenge the V12 Vantage's top speed. As if to prove the point, on one lap Oliver Mathai sees a peak of 305km/h on the digital speedo as he exits the heart-pounding Tiergarten kink

If extreme top speed is a given, no one – with the possible exception of the team's canny Chief Engineer Graham Humphrys – expects the 6.0-litre, 500bhp V12 Vantage to be one of the most fuel efficient cars in the race. Yet through a combination of sage strategy and consistent, disciplined driving we learned to rely on the rippling mid-range of the V12 engine and squeeze more race mileage from every 117-litre tankful than anyone thought possible. It seems ridiculous, but we stopped less frequently than many of the diesel-powered runners.

As each long hour ticked by, the race developed as though following Humphrys' script. The worryingly fast Chevrolet Corvette that dominated SP8 in terms of pure speed scorches into the distance, then crashes out of contention; both wailing Lexus LF-A supercar prototypes prove fast but fragile, suffering assorted mechanical maladies that ultimately hobble them; and the flame-belching Holden V8 falls victim to mechanical woes. Meanwhile, Elwood runs like a Swiss train, climbing inexorably into a class podium position before nightfall, and then taking the class lead on Sunday morning. The only stops are for fuel, new Pirelli tyres and a fresh driver. Such metronomic, trouble-free progress doesn't make for a dramatic, edge-of-the-seat tale, but to be honest that's just how race teams like it.



50 YEARS
OF NÜRBURGRING

STIRLING MOSS'S 1,000 KILOMETRES

'BRILLIANT ASTON MARTIN VICTORY BY MOSS/JACK FAIRMAN
– MOSS SETS NEW SPORTS CAR LAP RECORD'

'Stirling Moss, Jack Fairman and a lone Aston Martin took on the full might of the Ferrari works team on Sunday [7 June 1959] in the ADAC Nürburgring 1,000km sports car race – and beat them. They beat them with a combination of utterly superlative driving and superb strategy allied to a very fine motor indeed. The race must go down in history as an unrivalled

demonstration of supremely skilled high-speed driving. Moss and Fairman between them defeated not only the Ferraris but also a very strong Porsche challenge. But it was no walkover victory. Moss drove the car for the initial spell and built up a simply tremendous lead which amounted to something like half a lap – half a lap of the tortuous, hazardous Nürburgring,

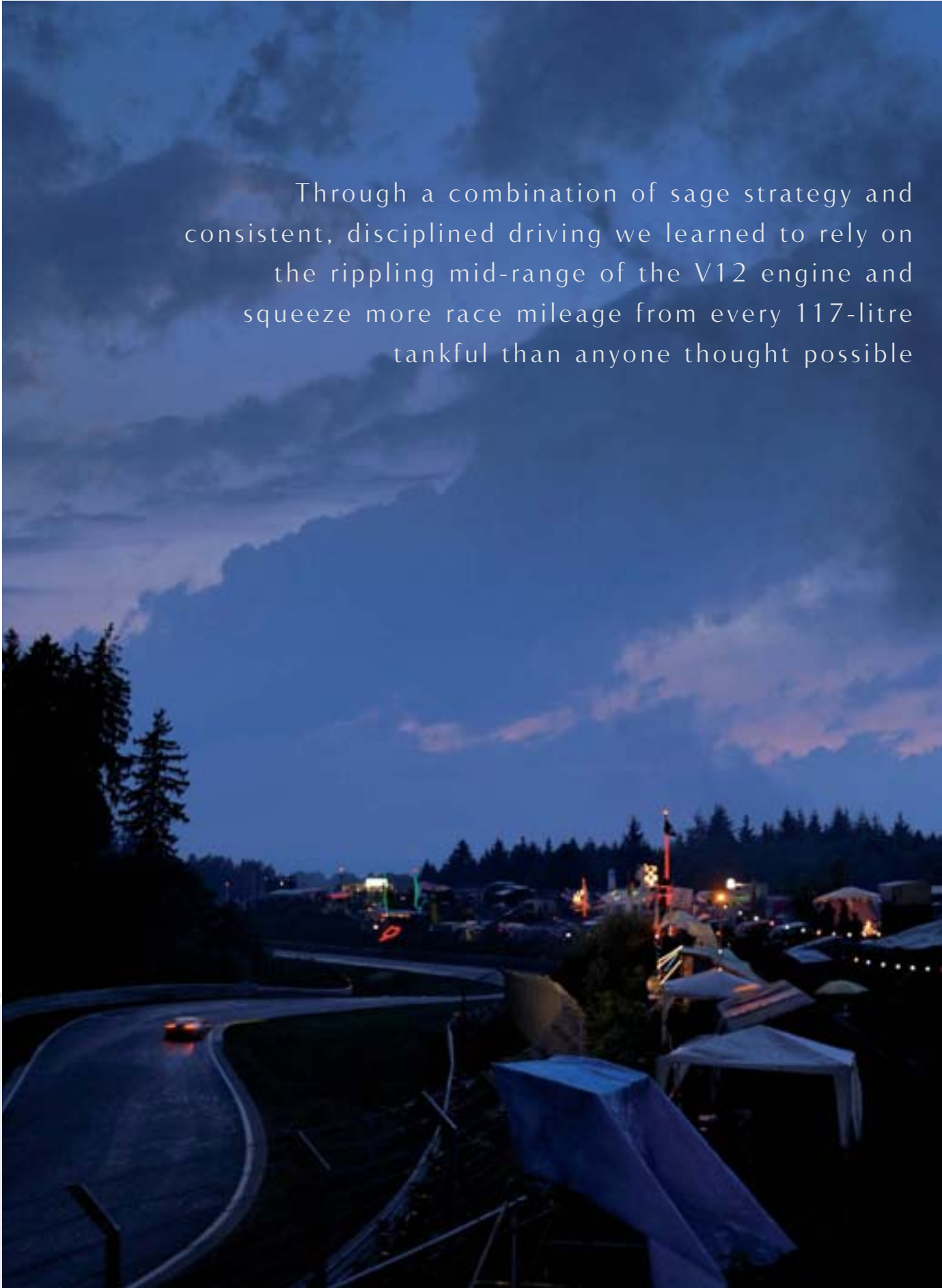


the most difficult circuit in the world. In the course of his meteoric progress he broke the lap record three times. Until Sunday the sports car record for the circuit stood to his credit at 9 mins 43.2 secs. His seventh lap on Sunday, however, was accomplished in 9 mins 41 secs – more than two seconds better – and more was yet to come. On lap nine he went round

in a shattering 9 mins 33 secs – a speed of over 143kph (88.86mph) and, on lap 11, recorded 9 mins 32 secs – 143.5kph (89.17mph). During the first half of the race he was lapping steadily in under 9 mins 40 secs, and in fact beat last year's record on no fewer than 16 occasions. In spite of this, twice the Aston lost the lead – and twice Stirling Moss rose to the occasion,

regained first place and made the Ferraris eat his dust. Even if the car had not won the race, Moss would have deserved all the laurels in the world.'

Autosport, June 12 1959



Through a combination of sage strategy and consistent, disciplined driving we learned to rely on the rippling mid-range of the V12 engine and squeeze more race mileage from every 117-litre tankful than anyone thought possible



run number 9 Vantage N24 driven by Olaf Hoppelshäuser, Richard Karner, Alexander Kolb and Maximilian Werndl finishing just ahead of – you guessed it – Rose. The Belgian team Herreman Racing added to the success of the V8-powered Vantage by finishing fourth in class after a fault-free run.

For Ulrich Bez it's the ultimate demonstration of Aston Martin's products and the company's continued commitment to customer racing. 'For V12 Vantage we have demonstrated the reliability of our new car for all to see. I have said before that for me this race is the ultimate endurance test so for our new car to win the class on its debut and for our customer teams to perform so well amongst such respected competition was the perfect result for Aston Martin.'

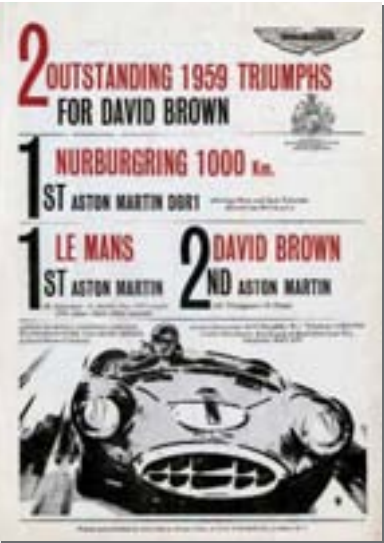
A puncture with Mathai at the wheel sends a jolt of panic through the team late on Sunday morning. One of the wheel nuts is cross-threaded as the new wheel and tyre is replaced and the spectre of this mistake haunts the mechanics until the time comes to change tyres again. As feared it's well and truly jammed on, but the guys deal with it swiftly, getting Elwood back in the race with a minimum of time lost.

As the race enters its final hour, Ulrich Bez straps in for the final stint, reeling off six trouble-free laps in scorching sunshine before crossing the line to score an historic debut class win for the V12 Vantage. A brilliant race for Aston Martin is completed with an equally dominant victory in the SP10 class; the factory-

'At 9am the starter's flag dropped, and the first-stint drivers scuttled across the track. Stirling Moss made his usual, brilliant start, hotly pursued by one of the Porsches. The cars streamed round the South Turn and as they passed behind the pits, the order was Moss (Aston Martin), Herrmann (Porsche), Whitehead (Aston Martin) and Hill (Ferrari). Whitehead was already uncomfortable, the oil filler cap having opened, smothering him in oil before he could close it. At the Bergwerk corner – rather more than halfway round the course – Moss led the race...'

'Five laps from the end of the race, Moss streaked past the pits five-and-a-half seconds ahead of Phil Hill, who led Brooks [Ferrari] by just over 2 mins. Fourth was the Herrmann/Maglioli Porsche, then Cliff Allison's Ferrari. On lap 41 Stirling was 22 secs ahead and as they came past for the last time the lone Aston Martin crossed the line 41 secs ahead of the first of the Ferraris. And that was the result of the 1959 1,000 Kilometres – one of the most stupendous races of all time.'

Autosport, June 12 1959



Elwood runs like a Swiss train, taking the class lead on Sunday morning. Such metronomic, trouble-free progress doesn't make for a dramatic, edge-of-the-seat tale, but to be honest that's just how race teams like it



V12 VANTAGE:
built for the road

The SP8 class win came at the end of a momentous week for the V12 Vantage. While 'Elwood' was limbering-up for the great race in a succession of practice and qualifying sessions, Aston Martin's Nürburgring Test Centre was playing host to influential members of the world's motoring press, who were attending the international launch of the V12 Vantage road car. In the days and weeks that followed their

experiences generated countless magazine covers and triumphant headlines, confirming this new Aston Martin had captured the media's imagination in unique style. Such emphatic and universal praise is testament to the vision and engineering skills of those at Aston Martin's Gaydon HQ: a team who took the V12 Vantage from fantasy to production-ready reality in a little over two years, and in doing so created a car that

delivers truly sensational performance without sacrificing everyday civility and practicality. The culmination of all this hard work came together in one remarkable week, as Ulrich Bez explains. 'We launched the V12 Vantage to the world's media and proved the car's ability on the road, then proved its ability on the track by winning our class at the Nürburgring, all in the same week.'

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A word from the Works

Being Aston Martin’s former manufacturing site before the state-of-the-art headquarters at Gaydon opened in 2004, and providing such a world-renowned, ever-expanding restoration facility, it’s easy to think that Aston Martin Works Service at Newport Pagnell is all about vintage and classic cars. But this couldn’t be further from the truth.

While our expertise spans 50 years’ worth of models, the majority of our business actually derives from the modern era. DB7, Vanquish, DB9, DBS and V8 Vantage owners are all increasingly aware that Works Service is the common-sense choice when it comes to maintaining their pride and joy. After all, where better to entrust it than the factory from which it originated? As Andrew Frankel’s report and Charlie Gray’s photography hopefully conveys from page 86, the Servicing floor at Works Service is a daily hive of activity, where something even as mundane as a change of oil filter benefits from our unrivalled pool of experience, talent and passion.

Furthermore, it always makes us proud to continue seeing an Aston Martin through its long lifetime – no better exemplified than by the V8 Vantage of Conrad Neil Phoenix, featured on page 91, whose service book I myself have had the pleasure of stamping annually for 30 years! This is another case of customer confidence built through unprecedented levels of care, and rising to new challenges through constant improvement.

Which isn’t to ignore our heritage totally for this issue of the Magazine. From the following page, Simon de Burton reports on May’s 10th anniversary Bonhams auction, held once again at Newport Pagnell to capacity crowds. Despite the economic downturn, we are finding the classic car market extremely buoyant from both a parts and service aspect, and over 80% of lots were sold for over £3 million that Saturday, demonstrating how people are still turning to solid investments such as vintage Aston Martins, over other more conventional investment opportunities.

Once again, the event itself wouldn’t have happened was it not for the incredible efforts of the Works Service team, who worked tirelessly throughout the weekend to deliver a thoroughly enjoyable day. Not least from the perspective of those who took advantage of our Premier Luncheon package – a VIP experience that was yet again oversubscribed. We are already looking forward to welcoming you to next year’s auction.

Kingsley

Kingsley Riding-Felce
Director of Works Service & Parts Operations



BUOYANT
AT BONHAMS

Celebrating its 10th anniversary this year, the annual Bonhams auction at Aston Martin Works Service in May went beyond every expectation – despite, or indeed because of, a subdued economic climate. Reporting from the back of another capacity crowd at Newport Pagnell, **Simon de Burton** explains how a vintage Aston Martin could be one of the best investments on the market

Bonhams’ annual Aston Martin auction at Works Service in Newport Pagnell celebrated its 10th anniversary in style this May by raising a remarkable £3 million from 46 cars and more than 200 lots of related memorabilia. The success of the event belied fears that today’s difficult economic climate might have caused potential buyers to draw in their horns – in fact, according to auctioneer and International Managing Director of Bonhams’ UK Motor Car department, Jamie Knight, current poor returns on traditional investments might even be encouraging more enthusiasts to realise their long-held dreams of Aston Martin ownership.

‘The market for classic Aston Martins, and collectors’ cars in general, appears to be particularly buoyant at the moment for a very simple reason: we have sellers who want to turn cars into cash and buyers who want to turn cash into cars,’ says Jamie. ‘There are plenty of people out there with money that is doing absolutely nothing in the bank, and plenty of vendors with realistic expectations that enable us to present cars at fair market levels. The result is the sort of demand that made our 10th auction dedicated to Aston Martin such a success.’



Once again, the auction offered visionary bidders a chance to get their hands dirty with another ‘barn find’ – practically a fixture of the annual Aston Martin sale

Indeed, this year’s sale drew an almost unprecedented level of visitors, with a record, full-capacity number of 130 people purchasing the special £155 Premier Client Package that includes a parking spot, champagne, a gourmet lunch, an auction catalogue and a reserved seat at the sale. Altogether, Bonhams estimates that more than 2,000 people passed through the doors, either to view and bid on the lots on offer or simply to enjoy the spectacle of so many classic Aston Martins assembled at the marque’s former manufacturing premises, and spiritual home to many.

The highlight of the sale was a highly covetable 1965 DB5 saloon that the vendor had purchased for around £60,000 at the inaugural Aston Martin auction in 2000. Immediately after that sale it was sent to Works Service for a comprehensive, two-year restoration, since when it has covered very few miles and been awarded first prize at the 2003 Aston Martin Owners Club’s Waddesdon Manor Concours. Its high specification and superb condition resulted in a buyer making a winning bid of £249,000, almost £70,000 above the high pre-sale estimate. He had travelled to the sale from Australia.

The ‘runner-up’ in the list of 10 best sellers was a 1962 DB4 convertible which, when new, would have cost around £4,500. The car was owned for more than 20 years by movie director Bruce Robinson – best known for his work on the dark comedy *Withnail and I* – who discovered it during the early 1980s in an abandoned state, re-commissioned it and used it as daily transport, as well as scene dressing in his cult masterpiece. Another strong seller, it was bought for £241,300.

Once again, the auction offered visionary bidders a chance to get their hands dirty with another ‘barn find’ – practically a fixture of the annual Aston Martin sale. This year’s hotly contested offering was a 1963 DB4 Series V Vantage saloon, which was last used on the road more than 30 years ago. Presented in complete but decidedly dusty condition, its history file included an inspection from an independent marque specialist carried out in 2004 that estimated the cost of a ‘good’ rebuild would run to around £54,500.

As a result of the work needed, Bonhams conservatively estimated the value of the car to be £20,000–30,000, but no fewer than six absentee bidders, seven telephone bidders and another in the room resulted in an eventual selling price of £84,000. ‘From an accountant’s point of view it might not make sense to pay that much money for a car needing so much work,’ says Jamie Knight. ‘But to an Aston Martin enthusiast, a DB4 in that condition represents a fabulous find because it is completely original and untouched. If you have the means to buy and restore a car such as that, you not only enter into a highly fulfilling project but you effectively have the opportunity to tailor the car to your needs. And, of course, you get to enjoy the satisfaction of having brought another heritage car back to life.’ Jamie also observes that the current strength of currencies such as the Euro and dollar against the pound had encouraged a considerable amount of interest in the sale from overseas buyers.

‘This could be seen, for example, in the price achieved for the left-hand-drive 1989 V8 Vantage Volante. We estimated it to fetch no more than £85,000, but because of interest from European buyers who were valuing the car in Euros it attracted a considerable amount of competition, sufficient to push the final selling price to almost £130,000. This is far higher than the market would expect, but it reflects the fact that a desirable classic car can be both bought and sold in a favourable currency,’ he explains. ‘Unlike simply having the cash in the bank, where it will always be at the value of whatever currency it is in, a heritage Aston Martin can be offered for sale at whatever location promises to give the best return.’

But despite the strong prices achieved by so many of the cars at this year’s auction, Jamie believes there are still certain relatively affordable Aston Martin heritage models that are likely to rise in value. ‘One particular model that has been undervalued for a long time is the Lagonda Rapide of the 1960s. For years it has languished in the £10,000–15,000 price range,’ notes Jamie, ‘but suddenly people are starting to recognise what an excellent, practical and capable car it is, partly as a result of Aston Martin’s decision to revive the Rapide name on its new four-door sports saloon.

‘The May sale saw an outstanding 1963 Rapide that was estimated to fetch £30,000–40,000 realise £67,500, which shows that it has perhaps represented too-good value for money for too long. I also believe the six-cylinder DBS and Vantage cars of the early 1970s could still be appreciating.’

It is not only the cars that attracted strong bids at this year’s auction, however. In the automobilia section, a selection of seven lots used in the filming of the James Bond film *Goldfinger* realised almost £38,000 between them. They had been consigned from the estate of explosives expert George Blain, who worked on the Aston Martin DB5 used in the first five Bond films, and included a DB5 dashboard that fetched £17,250 and a steering column that made £8,970.

‘Having a beautiful DB5 at home in the garage is, in this day and age, surely far more sensible than having money in the bank where it is doing absolutely nothing’

Elsewhere, marque co-founder Lionel Martin’s personal photograph album recording the firm’s racing activities during the early 1920s realised £5,290 and the Jack Addis archive of 70 photographs showing early Aston Martin cars and drivers fetched £9,200, more than three times expectations.

This year’s sale total brought the combined amount raised from all 10 Aston Martin sales staged by Bonhams at Newport Pagnell to more than £20 million – and Kingsley Riding-Felce, Director of Works Service and Part Operations, believes the popularity of the auctions can only continue to grow: ‘The event has continuously gained momentum during the past decade and is now known among Aston Martin enthusiasts the world over for offering a broad base of cars and automobilia of a quality that is never seen anywhere else,’ says Kingsley.

‘There are more people than ever who are very keen to become owners of heritage Aston Martins, and who can blame them? Having a beautiful DB5 at home in the garage is, in this day and age, surely far more sensible than having money in the bank where it is doing absolutely nothing.’





ASTON MARTIN WORKS SERVICE
 sees 2,500 cars through its gates every year –
 the vast majority of which are modern models,
 returning to the factory for their routine service.
 As Andrew Frankel discovers, it's simple
 common sense

I don't know about your understanding of what goes behind the walls of the old Newport Pagnell factory at Aston Martin Works Service, but I always thought of it as a place full of DB4s and DB5s being lovingly brought back to life by artisans practising techniques of handcraftsmanship handed down from generation to generation.

The good news for lovers of Aston Martin tradition is that these heritage models and the skills required to look after them properly are as vital a part of the Works Service operation as they ever have been. But perhaps what is less well known is that the vast majority of the 52 full-time employees of Works Service actually spend most of their time looking after the service and repair of much more recent Aston Martins, from the latest Gaydon-built cars like the DBS, DB9 and V8 Roadster, all the Bloxham-built DB7s and the Vanquish – the very last of the Newport Pagnell-produced cars, and something of a speciality at Works Service. You don't just go to Works Service to have your classic Aston restored, you take your modern one there too for the most routine maintenance.



It's a subject about which Arthur Sinclair, General Manager of Works Service is clearly passionate. 'At Works Service we take on around 2,500 jobs per year and, of those, over 2,000 will be work needing to be carried out on current or recent Aston Martin models. We have all the equipment we need on site, a fantastically quick turnaround time from the Parts Operations facility in Wolverton Mill and, most importantly, staff sufficiently skilled to take on any job from the smallest service item to returning damaged cars to as-new condition.'

It is the fact that Works Service is not some farmed-out, satellite operation but instead part of Aston Martin itself that makes it unique. It is also the world's largest repairer of Aston Martins, with so much space that substantial numbers of cars can be on site and being worked upon, without them ever getting in each other's way. 'We never have fewer than 80 cars here,' says Arthur, 'and often up to 120. We can look after them all with no problem at all.'

Who will do what for your Aston Martin depends very much on the type of model and what precisely needs doing to it. Arthur continues: 'One of the things we are most proud of at Works Service is the breadth of the skills, knowledge and experience we can provide. There are of course many people here who've worked at Aston Martin in Newport Pagnell for many years – and we have some fabulously talented youngsters who've recently served full apprenticeships at Aston Martin.'





These are the guys who know all there is to know about the latest electronics systems, composite materials and modern manufacturing procedures; they are never happier than when interrogating a modern Aston Martin by plugging a laptop direct into its central nervous system

The younger members of the workshop are also alive to the latest technology installing and servicing iPods, multiview camera's and upgraded audio systems. These are the guys who know all there is to know about the latest electronics systems, composite materials and modern manufacturing procedures you find on the more recent models and are never happier than when interrogating a modern Aston Martin by plugging a lap top directly into its central nervous system.

What this means is that despite the world being a fast changing place and Aston Martin's rapidly evolving cars, there is no challenge you can present on any Aston Martin of any era that's likely to fox the folk at Works Service for long. Whatever the issue, there won't just be someone who knows how to diagnose and cure it, there will be an entire team.

Which is why not only are there many people who have devoted their careers to caring for Aston Martins in Newport Pagnell, there are many more who've been bringing their Aston Martins back to their old home for servicing for longer even than that. 'Relative to other Aston Martin dealers, we're competitive in price,' says Arthur, 'and once people start using Works Service, see the level of service we provide and how easy it is for us to collect and deliver their cars, they tend to stay with us.'

Being part of Aston Martin also gives Works Service one more very enticing string to its bow: the right to put an Aston Martin stamp in the handbook. Works Service has Aston Martins sent to it from all over the world because owners like the idea of their car being looked after exclusively by its creator and there is no doubt at all that having a book full of stamps from Works Service will do your Aston Martin's provenance no harm at all, as well as making it easier to sell. After all, if you were choosing between two Aston Martins and saw that the care of one of them had been entrusted to the factory, you might rightly consider this a good indicator as to the standard of care generally lavished upon the car by its previous owner.

So it can be seen that having even regular service items attended to by Works Service is simply a sensible way of keeping your Aston Martin in the best condition so it can be enjoyed to the full every time it is used and, should you be minded to pass it on one day, making sure it retains as much of its value as possible. That's not overkill or vanity: that's straightforward common sense.





GOLD STANDARD

An unbroken three decades of repeat custom goes some way to illustrating the trust that Aston Martin Works Service's clients hold in the skills and experience on offer

It is a well known fact that the Aston Martin marque inspires great loyalty among its enthusiasts, but chartered surveyor Neil Phoenix surely stands out for his commitment to keeping his V8 Vantage in perfect working order – since he collected it new from the factory on April 6, 1979, he has ensured that it has only ever been maintained at the place where they know Aston Martins best: Works Service at Newport Pagnell.

On April 6 this year, the Aztec gold car was treated to its 30th annual health check – and to mark the occasion its maintenance record book was signed by the Director of Works Service and Parts Operations, Kingsley Riding-Felce, the very person who had carried out the car's first oil change and 1,000 mile inspection three decades earlier. Mr Phoenix, 64, has covered 103,000 miles in the V8 Vantage which cost him £27,600, complete with an interior finished to his own specification in cream leather and walnut, and he has never considered allowing anyone to lay a spanner on it other than the Works Service engineers.

'I bought the car for two reasons: one, because it was the most powerful production car then available and, two, because it was extremely practical, with a large boot and proper rear seats for our young children. It always seemed to make sense to have it maintained by the people who built it, and for the first 20 years or so all the servicing requirements were professionally managed by Andrew McCloskey, Works Service's longest serving Reception Engineer.

'It has certainly paid off because the only time the car has let me down in 30 years was due to driver error – I drove over a spike in the ground and snagged a power steering pipe. To me, that is the clearest evidence that Works Service is the best place to go.' Sadly we can offer no prizes for guessing where you'll find this particular Aztec gold V8 Vantage on April 6, 2010.



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A FLYING START TO THE SUMMER

Summer in Britain is when Aston Martin enthusiasts the world over get out and about, and this year has been no exception. Aston Martin Owners Club Chairman **Richard Jackson** reports on a busy start to the season – not least a return to Hotel de France, Aston Martin Racing’s base during their victorious 1959 Le Mans 24-Hours race

Bonhams’ tenth-anniversary Aston Martin auction, reported from page 82, heralded a packed weekend, and indeed a busy summer for Aston Martin enthusiasts on Saturday 9 May. Contributing to the excitement at Aston Martin Works Service in Newport Pagnell, the Aston Martin Heritage Trust (AMHT) made several successful bids in the automobilia sale for some important additions to the expanding archive, including the photograph album of Jack Addis who worked with Lionel Martin in the earliest days of the marque. A hugely successful dinner at the AMHT and Aston Martin Owners Club (AMOC) ‘Barn’ headquarters followed that evening – where Members enjoyed a talk by John Browning, the architect responsible for refurbishing the Barn when AMOC bought it in 1998.

The following day, AMOC held its Spring Concours d’Etat at Rousham House, a privately owned country house, near Oxford, England. Built in 1635 for Sir Robert Dormer, whose family still live there, and famous for its William Kent-designed gardens, Rousham’s Park played host to 68 AMOC entrants – the highest ever – and over 300 Aston Martins of all kinds were on display in glorious weather to about 800 visiting Members. A3, the oldest Aston Martin known to exist, made its first public appearance since a complete restoration – a spectacular tribute to the skill and expertise of Ecurie Bertelli’s workshop and to its custodian, the AMHT.

The Viennese Whirl Austrian Tour took place on 10–23 May and was a great success, much enjoyed by those taking part. This was followed on 30 May by our main racing event of the year, the St John Horsfall Race meeting at Silverstone – again held in warm sunshine with exciting racing and exceptional hospitality facilities.

AMOC celebrated Aston Martin’s outright win at Le Mans in 1959 by arranging Member package tours, support and celebrations throughout this year’s race weekend in France. The highlight for many was an Aston Martin Gathering at the Hotel de France, La Chartre sur Le Loir, the historic home of Aston Martin Racing during the John Wyr period. Numbering over 250, AMOC’s attending enthusiasts took over the town square in front of the hotel, alongside a spectacular display of Aston Martins – those present including Sir Stirling and Lady Susie Moss and Jean-Claude Plassart, President of the Automobile Club de l’Ouest, who came in his DB7. The 1959 ‘no. 5’ race-winning DBR1 was parked down the side of the hotel as it would have been for mechanics to work on in 1959. A remarkable weekend, well supported by Aston Martin Lagonda and private Aston Martin competitors such as Drayson Racing and the Club’s sponsors.

AMOC’s next main event is at the Royal Navy Air Station at Yeovilton, home of the Navy flyers. Here, on Saturday 5 September, we hope to have a ‘Rush Down the Runway’, followed by a black tie international dinner under the wing of one of the remaining Concordes, in part of the Museum and, on the Sunday, our Autumn Concours.



Why not come and join us at one of our events? Please contact Audrey Carter at Club HQ for details on +44 (0)1865 400400, email pr@amoc.org, or visit www.amoc.org

The Aston Martin Heritage Trust can be contacted on +44 (0)1865 400414, email secretary@amheritrust.org or you can visit www.amheritrust.org

AMOC EVENTS JULY–OCTOBER 2009



The Aston Martin Owners Club have another busy year ahead. To find out how to join the Club, call Membership Secretary Carol Bradley on +44 (0)1865 400400, email hqstaff@amoc.org or visit www.amoc.org to download an application form

- 24–26 July Silverstone Classic (Northamptonshire, UK)
- 8–9 August Bentley Drivers Club at Silverstone (Northamptonshire, UK)
- 28–30 August Mountain Meeting (Davos, Switzerland)
- 31 August Castle Combe Outround (Wiltshire, UK)
- 5 September Yeovilton Rush (Somerset, UK)
- 6 September Autumn Concours (Somerset, UK)
- 6–18 September Portuguese Reprise (Plymouth to Portugal)
- 12 September Thruxton Race Meeting (Hampshire, UK)
- 17–20 September AMOC Germany AGM and Bavarian Tour (Bad Wiessee/Tegernsee, Germany)
- 18–20 September Goodwood Revival (West Sussex, UK)
- 27 September Curborough Sprint (Staffordshire, UK)
- 3 October AMOC Oulton Park Race Meeting (Cheshire, UK)

VANQUISH RIDES AGAIN

It seems remarkable that it was little over two years ago that the last of some 2,500 Vanquish cars rolled off the production line at Newport Pagnell – the end of a 50-year manufacturing era marked by a most enjoyable series of celebrations. One of the most popular and certainly most impressive was the Vanquish Celebration Day, held on 9 May 2007, when Aston Martin invited over 100 Vanquish customers to assemble at Works Service, take a last look at the Vanquish line, and embark on a magnificent cavalcade to Silverstone for the FIA GT Championship, with Aston Martin Chief Executive Officer Dr Ulrich Bez heading the V12-powered convoy up the M40.

On Saturday 3 October, a similarly high-octane spectacle is set to assemble at Newport Pagnell, with the inaugural ‘Vanquish Day’. Owners and enthusiasts of Aston Martin’s one-time top-of-the-range model – an entirely hand-built, true 200mph supercar – will be invited to convene at Works Service, where refreshments will be available and experts will be on hand. Details are still to be confirmed, but in keeping with the format of other highly successful theme days at Works Service, such as last year’s DB4 and DB7 Days, a personality instrumental to the development of the Vanquish at Aston Martin is expected to mount the stage to answer any burning questions and dispel any remaining myths of this unique car.

To learn more about the event, which will be held in conjunction with AMOC, AMOC members are advised to contact Audrey Carter on +44 (0)1865 400400 ext. 21, all others to contact Ali Young at Works Service on +44 (0)1908 619264



ROUSING ROUSHAM

Aston Martin Works Service contributed handsomely to proceedings at the Aston Martin Owners Club’s recent Spring Concours d’Etat with a brand-new trophy for the best exhibiting Gaydon-class car. Proud AMOC Member Tony Hall was presented the award at Rousham House near Oxford, on Saturday 3 October, by Works Service’s General Manager Arthur Sinclair (pictured left and right respectively) in recognition of his DB9 Coupe in Aston Martin Racing Green, showing in spectacular condition.

Emphasising their passion and commitment towards modern-era Aston Martins, in addition to their unrivalled reputation for the restoration and maintenance of the David Brown-era cars and beyond, Aston Martin Works Service has commissioned two Gaydon-class trophies this year, the second of which will be presented for the first time at AMOC’s Autumn Concours at Yeovilton, Somerset, in September.





DBS: THE ULTIMATE BLEND OF POWER AND LUXURY



DB9: THE DEFINITIVE SPORTING GRAND-TOURER



RAPIDE
DBS COUPE
DBS VOLANTE
DB9 COUPE
DB9 VOLANTE
V12 VANTAGE
V8 VANTAGE
V8 ROADSTER

MODEL RANGE



ONE-77



RAPIDE



DBS COUPE



DBS VOLANTE



DB9 COUPE



DB9 VOLANTE



V12 VANTAGE



V8 VANTAGE



V8 ROADSTER



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ASTON MARTIN

DBS

[coupe / volante]

Seductively powerful and exquisitely finished,
the Aston Martin DBS is the ultimate blend of refined
performance and minimalist luxury



[dbs coupe]

Truly great luxury sports cars are rare. In a world often diminished by mediocrity, genuine design innovation and engineering accomplishment are available only to the discerning few. With its race-car roots and luxury appointments, the Aston Martin DBS is just such a car. One of the most potent production Aston Martins ever made, the DBS represents the synthesis of raw power, race-bred technology and design excellence. Powered by a hand-built V12 engine producing 380 kW (510 bhp/517 PS), it delivers breathtaking power and performance.

Like a well-toned athlete in a figure-hugging suit, the aluminium and carbon-fibre bodywork of the DBS is a tight wrapping on the muscle that lies beneath, expressed in the taut lines and heavily sculpted flanks. Every flowing line, crease and curve conveys the enormous potential of the DBS, honed to create an exhilarating driving experience: taut, dynamic and monumentally fast, but always highly controlled. Using technology developed in competition, the DBS is a direct descendant of the DBR9 – a thoroughbred race car that has won many of the world's greatest GT endurance race titles, most notably back-to-back GT1 class honours at the coveted Le Mans 24-Hours in 2007 and 2008. Carbon ceramic brakes and adaptive suspension that adjust to virtually every situation ensure that the DBS is perfectly at home in the city, on the open road or on the track. Representing the height of Aston Martin's technological abilities in car design, it is an open invitation to drive: the supreme temptation.

[dbs volante]

Completing the DBS line-up, the new Volante will afford customers the combination of the DBS's already-established benchmark sports car characteristics with all the thrills of open-air motoring. Broadening the DBS's character, the DBS Volante will appeal to drivers who wish to combine the excitement of driving a finely tuned sports car with the invigorating feeling of being open to the elements. This juxtaposition of ultimate performance and openness stirs the senses on any drive whether an exhilarating jaunt on favoured roads or cruising on lengthy journeys. 'Volante', meaning 'moving with light rapidity' or 'flying', perfectly defines the performance potential and the dynamic characteristics of the DBS Volante.

Aston Martin's 16th convertible in 95 years, the DBS Volante draws on the marque's extensive experience in designing iconic 'Volantes' and is a 2+2 featuring two occasional rear seats, ideal for young people or extra luggage. When the roof is closed, it provides a warm comfortable ambience and when open, it neatly disappears behind the sculpted tonneau cover at the touch of a button. Either way, the DBS Volante delivers the ultimate driving experience with the hood up or down.

Aston Martin engineers opted for a fabric hood to closely follow the silhouette of the DBS Coupe and due to its lightweight properties, minimise overall weight gain. Fully retractable in only 14 seconds, it stows at speeds up to 48 km/h (30 mph).



[dbs coupe]

Outstanding power with supreme control: Aston Martin introduces its ultimate luxury sports car, the Aston Martin DBS. One of the most potent production Aston Martins ever made, the DBS represents the synthesis of raw power, race-bred technology and design excellence



The centre console of the DBS is a blend of analogue instruments and digital technology, including an advanced audio system, Apple iPod® connector and satellite navigation, regulated by controls fashioned from solid, turned aluminium.

PERFORMANCE
The DBS was developed as the ultimate expression of Aston Martin's engineering and technical ability. The need for high-performance stability, handling ability and low kerb weight defined the car's form and construction. The DBS is the first production Aston Martin to make extensive use of ultra-light carbon-fibre body panels. Each panel has been carefully sculpted to direct the airflow around the car, into the engine and to help cool the braking system; the DBS bodywork is a harmonious composition of flowing, muscular forms. The 6.0-litre V12 engine is the heart of the DBS.

The DBR9 and DBRS9 race cars are powered by an enhanced version of this same V12, tuned to produce in excess of 600 bhp. A number of power-increasing enhancements include a 'by-pass' engine air intake port that opens above 5500 rpm to allow more air into the engine, and re-profiled air inlet ports that further improve airflow into the combustion chamber. Combined with a compression ratio of 10.9:1, the result of these enhancements is prodigious power and torque: the DBS delivers 380 kW (510 bhp/517 PS) at 6500 rpm.

CONTROL
As with the DB9 and DBR race cars, the Aston Martin DBS benefits from the inherent characteristics of the VH platform architecture. In order to take full advantage of this extremely precise and rigid bonded-aluminium platform, the DBS employs a new and sophisticated Adaptive Damping System (ADS) which uses two separate valves to set the dampers to five different positions, instantly altering the suspension settings to ensure the driver has high levels of control across different driving conditions. The damper settings are determined by an electronic control unit, which takes sensor readings from the car's systems, including throttle position, brake position, steering wheel rotation and car speed.

The ADS perfectly captures the car's sporting character and fittingly a designated Track mode automatically sets all dampers to their firmest positions, making it ideal for circuit driving. The DBS is fitted with Pirelli P-Zero tyres that have been developed especially for the car, along with new 20" lightweight alloy wheels. The DBS has a revised Dynamic Stability Control (DSC) system, designed to help maintain maximum traction in challenging driving conditions. In default operation, the DSC is automatically on. Select and press the button for two seconds and DSC Track mode is engaged, raising the threshold at which the system intervenes to allow the experienced driver to explore the car's limits. Hold the button for four seconds and DSC is disengaged entirely.

EXTERIOR DESIGN
The DBS is both a technological masterpiece and a powerful visual and tactile experience, inside and out. The DBS is the culmination of the DB bloodline, a synthesis of race-bred technology and road-going practicality that can be traced back to the iconic DB2, DB3S and DB4GT, and is continued today with the DBR9 and DBRS9 race cars. The DBS's powerful, flowing form fuses the visual language of the DBR9 GT1 race car with the innate elegance of the DB series. Lower and tauter than other Aston Martin production models, the DBS has subtly flared wheel arches accommodating standard 20" diameter wheels and tyres, which give the car a muscular and athletic stance. The external detailing reflects the power and dynamic abilities of the DBS, with revised inlets and enlarged grilles that increase its cooling capacity. Two additional vents in the enlarged power bulge on the carbon-fibre bonnet improve engine performance and efficiency, while a carbon-fibre splitter and a new front bumper help channel airflow around the car's wider bodywork.

INTERIOR DESIGN
The interior of the DBS represents the epitome of Aston Martin's commitment to using materials honestly, without disguise or embellishment. Lightweight materials are used throughout to save weight: door pulls are made from carbon fibre, for example. In addition, the DBS special colour and trim range includes carpet woven with lighter fibres to save valuable kilograms and special semi-aniline leather, which not only saves weight, but also gives a soft feel and distinctive aroma. Starting the DBS is pure theatre: the ignition ECU (Emotion Control Unit) has evolved into a machined and highly tactile polished glass ECU, incorporating a stainless steel inner case. To operate the car, the glass ECU is inserted into a special docking station in Aston Martin's signature dashboard-mounted Engine Start button, glowing red to indicate when the car is ready to start. The engine roars to life when the ECU is pressed flush. After pressing to stop the engine, the ECU automatically motors out of the dashboard for removal.

The as-standard 1000 W Bang & Olufsen BeoSound DBS sound system has been exclusively developed for the DBS to provide outstanding sound quality. A slot for the six-CD autochanger is located at the top of the console, while underneath the centre armrest there is inbuilt connectivity for an Apple iPod® or other MP3 device. Full Bluetooth integration is standard on the DBS, enabling you to synchronise your mobile telephone directory through the car's display screens.



FAR LEFT: For the first time on a road-going Aston Martin, Carbon Ceramic Matrix (CCM) brakes are employed, resulting in shorter stopping distances with excellent resistance to fade in even the most demanding driving conditions.

LEFT: Tasked with creating the opulent feel of a true luxury sports car whilst also saving weight, Aston Martin's designers have used special semi-aniline leather, with its softer, more sensual feel and distinctive aroma. Optional Piano Black trim pictured.



RIGHT: To start the DBS is pure theatre. Ignition is controlled by a stainless steel and sapphire ECU (Emotion Control Unit), as refined and elegant as a fine timepiece. Once inserted into the dashboard, the ECU glows red in anticipation of the glorious-sounding V12 engine.

FAR RIGHT: Bang & Olufsen's bespoke 1000 W BeoSound speakers blend seamlessly into the DBS Volante's interior.



[dbs volante]

Fusing the thrills and freedom of open-top motoring with the ultimate luxury sports car – the DBS Volante's class-leading handling and torsional strength means this is a car as much at home in the city as on country roads



TECHNICAL SPECIFICATION
dbs coupe | volante

BODY

- Two-door coupe body style with 2+0 seating or convertible with 2+2 seating
- Bonded aluminium VH structure
- Aluminium, magnesium alloy and carbon-fibre composite body
- Extruded aluminium door side-impact beams
- High Intensity Discharge headlamps (dipped beam)
- Halogen projector headlamps (main beam)
- LED rear lamps and side repeaters

ENGINE

- All-alloy, quad overhead camshaft, 48-valve, 5935 cc V12
- Compression ratio 10.9:1
- Front mid-mounted engine, rear-wheel drive
- Fully catalysed stainless steel exhaust system with active bypass valves
- **Max power** 380 kW (510 bhp/517 PS) at 6500 rpm
- **Max torque** 570 Nm (420 lb.ft) at 5750 rpm
- **Acceleration** 0–100 km/h (62 mph) in 4.3 sec
- **Max speed (manual)** 307 km/h (191 mph)
- **Max speed (Touchtronic 2)** 295 km/h (183 mph)

TRANSMISSION

- Rear mid-mounted, six-speed manual gearbox
- Rear mid-mounted 'Touchtronic 2' six-speed gearbox with electronic shift-by-wire control system
- Alloy torque tube with carbon-fibre propeller shaft
- Limited-slip differential
- Final drive ratio – manual 3.71:1
- Final drive ratio – automatic 3.46:1

STEERING

- Rack and pinion, Servotronic speed-sensitive power-assisted steering, 3.0 turns lock-to-lock
- Column tilt and reach adjustment

WHEELS & TYRES

- **Front** 8.5" x 20" Pirelli P Zero 245/35
- **Rear** 11" x 20" Pirelli P Zero 295/30

SUSPENSION

- **Front** Independent double wishbones incorporating anti-dive geometry, coil springs, anti-roll bar and monotube adaptive dampers
- **Rear** Independent double wishbones with anti-squat and anti-lift geometry, coil springs, anti-roll bar and monotube adaptive dampers
- Adaptive Damping System (ADS) with Track mode

BRAKES

- **Front** Ventilated carbon ceramic discs, 398 mm diameter with six-piston calipers
- **Rear** Ventilated carbon ceramic discs, 360 mm diameter with four-piston calipers
- Dynamic Stability Control (DSC) with Track mode
- Anti-lock Braking System (ABS)
- Electronic Brakeforce Distribution (EBD)
- Emergency Brake Assist (EBA)
- Traction control

INTERIOR

- Semi-aniline leather and Alcantara interior (Coupe)
- Full grain leather interior (Volante)
- Matrix alloy fascia trim and Iridium Silver centre console surround
- Carbon-fibre door trims and door pulls

- Auto-dimming interior rear-view mirror with garage door opener (USA and Canada only)
- Electrically adjustable seats
- Memory seats and exterior mirrors (three positions)
- Dual-stage driver/passenger front airbags
- Side airbags (sports seats only)
- Automatically deployed roll-over bars (Volante)
- Heated seats (sports seats only)
- Heated rear screen
- Automatic temperature control
- Organic Electroluminescent (OEL) displays
- Trip computer
- LED map lights
- Cruise control
- Hard Disk Drive (HDD) satellite navigation^{1,2}
- Bluetooth telephone preparation¹
- Powerfold exterior mirrors
- Front and rear parking sensors
- Tyre-pressure monitoring¹
- Alarm and immobiliser
- Remote-control central door locking and boot release
- Wind deflector (Volante only)
- Battery conditioner
- Tracking device³ (UK only)
- Boot-mounted umbrella

IN-CAR ENTERTAINMENT

- Bang & Olufsen BeoSound DBS Audio System with 1000 W RMS of ICEpower⁴ amplification
- Integrated Apple iPod⁵ connector⁶
- USB connector with Waveform Audio Format (WAF), Windows Media Player (WMA) and MPEG (MP3) audio file compatibility
- 3.5 mm auxiliary input socket

OPTIONS

- 20" alloy wheels – 20-spoke with a Graphite painted finish
- 20" alloy wheels – 10-spoke diamond turned
- 20" alloy wheels – 10-spoke diamond-turned with a Graphite painted finish
- Pirelli PZero Corsa sports tyres
- Satellite radio system (USA only)
- Piano Black fascia trim and centre console surround
- Leather storage saddle⁶
- Personalised sill plaques
- Polished alloy tread plates
- Auto-dimming interior rear-view mirror⁷
- Auto-dimming interior rear-view mirror with garage door opener (Europe only)
- Alarm upgrade (volumetric and tilt sensors)
- Tracking device^{3,3}
- First-aid kit
- Ashtray and cigar lighter
- Lightweight seats (Coupe only)⁵
- 2+2 seating configuration (Coupe only)
- Alcantara steering wheel (Coupe only)

DIMENSIONS

- **Length** 4721 mm (185.9")
- **Width** 1905 mm (75") excluding door mirrors; 2060 mm (81.1") including door mirrors
- **Height** 1280 mm (50.4")
- **Wheelbase** 2740 mm (107.9")
- **Fuel tank capacity** 78 litres (17.2 UK gal/20.5 US gal)
- **Weight** (Coupe) 1695 kg (3737 lb); (Volante) 1810 kg (3990 lb)

FUEL CONSUMPTION – Manual⁷
Litres/100 km (mpg)
• **Urban** 24.3 (11.6)
• **Extra-urban** 11.7 (24.1)
• **Combined** 16.4 (17.3)

FUEL CONSUMPTION – Automatic⁷
Litres/100 km (mpg)
• **Urban** 24.2 (11.7)
• **Extra-urban** 10.5 (26.8)
• **Combined** 15.5 (18.2)

GAS MILEAGE (North America only)
Manual
• **City** 11 mpg
• **Highway** 17 mpg

GAS MILEAGE (North America only)
Automatic
• **City** 12 mpg
• **Highway** 18 mpg

CO₂ EMISSIONS
• 388 g/km¹ – manual
• 367 g/km¹ – automatic

¹ Not available in all markets
² Includes Traffic Messaging Channel (TMC) in Continental Europe
³ Complies with UK Thatcham Category 5 requirements. Excludes subscription. Standard in UK
⁴ ICEpower[®] is a proprietary technology of Bang & Olufsen
⁵ iPod[®] is a trademark of Apple Inc., registered in the US and other countries
⁶ Not available with 2+2 seating configuration or for Volante
⁷ Data not applicable to North American market

[db9 coupe]

The Aston Martin DB9 is a thoroughbred sports car with GT levels of comfort and refinement. Combining Aston Martin's unique character with an uncompromising design philosophy, the DB9 was borne out of a synthesis of traditional craftsmanship, high-tech manufacturing, modern components and use of the finest materials. The DB9 is both a full-blooded sports car and a hugely capable grand tourer. Beautifully styled, the DB9 never fails to stir the soul with its unique sound, power and performance. This purebred sports car is also a technical triumph, its beauty signifying aerodynamic efficiency, its power unencumbered by weight, its devastating straight-line performance paired with exquisite handling. All great sports cars strive to balance these qualities, and the DB9 creates an experience that is both unique and unforgettable. What the driver sees, hears and feels is in harmony. The reward is total involvement: a level of engagement that truly stimulates the senses, that re-ignites a passion for driving. But an Aston Martin is also about luxury, indulgence and enjoyment – it is a feast for the senses. Sure enough, the magnificent exterior styling of the DB9 gives way to a sumptuous, comprehensively equipped cabin, trimmed in the finest materials. Every element is perfectly conceived, from the 6.0-litre V12 engine to the hand-stitched seats and carefully selected interior woods. Nothing is out of place.

Above all, the DB9 encapsulates the qualities embodied in every Aston Martin: power, beauty and soul.

[db9 volante]

The Volante adds another dimension to the DB9: the open air. The Volante's sleek lines are made possible by sophisticated design and engineering, resulting in an open-topped car with a clean, flowing profile. Swift and invigorating to drive, the Volante is effortless and seductive. The DB9 is entirely in its element on the open road, providing an inspirational experience for both driver and passenger alike. Elegance, craftsmanship and the roar of its V12 engine are brought together in one emotional package, an object of desire that never fails to stir the soul.

As with all Aston Martins, balance and beauty are critical. The DB9 Volante is perfectly proportioned from every angle, roof up or down. The convertible top retracts at the single push of a button and swiftly stows beneath a hard tonneau cover that closes flush with the rear bodywork, leaving the lines of the car flowing and unbroken. A layer of Thinsulate® material insulates the cabin from both noise and the elements when the roof is up, and optimises headroom for the driver and front passenger. There is also no loss of practicality – the folding fabric roof is compact when stowed, allowing the DB9 Volante to retain its rear seats and luggage space.

DB9

[coupe / volante]

The Aston Martin DB9 is the quintessential sporting grand tourer – a thoroughbred performance car that combines true beauty with functionality. Whether in Coupe or Volante form, it offers a supreme combination of driver involvement, character, luxury and refinement





Combining effortless touring ability with sports-car precision and agility, the DB9 is the epitome of dynamic beauty. Technical perfection is swathed in elegant bodywork, with lines that are fluid and modern yet classic and, above all, typically Aston Martin

[db9 coupe]

PERFORMANCE
The DB9's powerful yet refined all-aluminium 6.0-litre V12 produces 350 kW (470 bhp) and 600 Nm (443 lb.ft) of torque, giving a top speed up to 306 km/h (190 mph) and accelerating 0–100 km/h (62 mph) in 4.8 seconds. But despite these impressive figures and the instant throttle response, the DB9 can also relax. Eighty per cent of the V12 engine's torque is available from as little as 1500 rpm, while enormous mid-range performance provides instant overtaking power almost regardless of engine speed, or gear. Aston Martins have always sounded like true thoroughbreds and the DB9 is no exception: the 6.0-litre V12 has been described as one of the finest-sounding engines in production: an exhilarating roar when accelerating; a growl when cruising. The DB9 offers a choice of two rear mid-mounted transmissions, both allowing superb interaction with the car. The six-speed 'Touchtronic 2' fully automatic transmission uses shift-by-wire technology and replaces the gear lever with dashboard-mounted buttons to select Park, Reverse, Neutral and Drive modes. If preferred, magnesium alloy paddles enable instant, F1-style gear changes. Unlike many other sports GTs, the DB9 also offers a six-speed manual transmission, featuring a conventional gear change and high-capacity, twin-plate clutch.

DESIGN
From the new front grille through to the curvaceous rear haunches, the DB9 is a contemporary design icon. Every surface and component is carefully detailed using ultra-modern materials with a combination of high-technology manufacturing and traditional craft skills. Right down to the hand-enamelled Aston Martin badge, true craftsmanship is always in evidence. The DB9's side

profile is clean and distinctive, with a single-sweep roofline that flows through to a distinctive tail. Key Aston Martin design elements include the distinctive grille, metal side strakes, signature rear window shape and wide, curvaceous haunches. Good design, however, is not just about form; it is also about function. Therefore, the DB9 needs to be aerodynamically efficient – even the exhaust silencer is aerodynamically shaped to help achieve this.

CONTROL
To achieve the low weight required for a great sports car, all the DB9's major body and mechanical components are made from aluminium, magnesium alloy or advanced, lightweight, composite materials. The front-to-rear weight distribution of the DB9 is a perfect 50:50, with 85 per cent of the car's mass sited between the front and rear axles. The DB9 cabin is focused on the driver, who sits as low and as close as possible to the car's centre of gravity. Combined with the rigid body structure and all-aluminium, double wishbone suspension, the result is unfiltered feedback of the car's dynamic behaviour. This unparalleled two-way communication – car to driver, driver to car – is at the very core of the DB9's design philosophy.

ENGINEERING
Aston Martin has developed its own incredibly light and strong aerospace-specification bonded aluminium structure. This unique VH (Vertical Horizontal) structure gives the DB9 one of the most structurally efficient body frames in the car industry. Its huge rigidity aids handling, driver feedback and safety. More than any other single component, the advanced aluminium structure is the reason for the DB9's extraordinary nimbleness, responsiveness and character. The DB9 also pioneered the use of 'ultrasonic' welding,

which is 90 per cent stronger than conventional spot welding and results in a better finish, yet uses only five per cent of the energy. However, it is not just the body structure that is light and rigid. Other components have been developed with weight reduction in mind, from the aluminium V12 engine and transmission to the forged aluminium suspension and aluminium-bodied dampers.

CRAFTSMANSHIP
The DB9 was the first Aston Martin to be produced at the company's factory at Gaydon in Warwickshire. Hand-built by technicians and craftsmen at a series of work stations, it benefits from the superior levels of finish and exclusive design details that would be impossible in a mass-produced car. The paintwork of each DB9 undergoes 50 man-hours of painting, polishing and finishing to achieve the perfect surface. Inside, the DB9 is elegant, luxurious and supremely comfortable. Every element of the interior is hand-made and hand-finished, from the cutting of the leather to the carefully crafted wood. This is done not out of deference to tradition, but because a skilled craftsman can finish wood or leather to a far higher standard than any machine. The wood trims are inspired by hand-finished modern furniture and there is a choice of five: Walnut, Mahogany, Bamboo, Tamo Ash and Piano Black. Aston Martins are hand-built cars, made to order, and this bespoke approach enables the provision of any combination of paint and leather trim colours.

Aston Martin has always stood for exceptional levels of craftsmanship and, true to form, the DB9's cabin is a feast for the senses. The sublime combination of hand-crafted materials, from the delicate stitching on the leather sports seats to the choice of luxurious interior woods, results in an incomparable ambience.





TECHNICAL SPECIFICATION
db9 coupe | volante

BODY

- Two-door coupe or convertible body style with 2+2 seating
- Extruded aluminium bonded VH body structure
- Aluminium and composite body panels
- Extruded aluminium door side-impact beams
- High Intensity Discharge (HID) headlamps (dipped beam)
- Halogen projector headlamps (main beam) with power wash
- LED rear lamps

ENGINE

- All-alloy, quad overhead camshaft, 48-valve, 5935 cc V12
- Front mid-mounted engine, rear-wheel drive
- Fully catalysed stainless steel exhaust system with active bypass valves
- Compression ratio 10.9:1
- **Max power** 350 kW (470 bhp/477 PS) at 6000 rpm
- **Max torque** 600 Nm (443 lb.ft) at 5000 rpm
- **Acceleration** – manual and automatic 0-60 mph in 4.6 sec; 0-100 km/h (62 mph) in 4.8 sec
- **Max speed** 306 km/h (190 mph)

TRANSMISSION

- Rear mid-mounted, six-speed manual gearbox
- Rear mid-mounted, 'Touchtronic 2' six-speed gearbox with electronic shift-by-wire control system
- Alloy torque tube with carbon-fibre propeller shaft
- Limited-slip differential
- Final drive ratio – manual 3.54:1
- Final drive ratio – automatic 3.154:1

STEERING

- Rack and pinion, Servotronic speed-sensitive power-assisted steering, 3.0 turns lock-to-lock
- Column tilt and reach adjustment

WHEELS & TYRES

- 19" alloy wheels – 10-spoke design
- Front 8.5J x 19" Bridgestone Potenza 235/40 ZR19
- Rear 9.5J x 19" Bridgestone Potenza 275/35 ZR19

SUSPENSION

- **Front** Independent aluminium double wishbones incorporating anti-dive geometry, coil over aluminium monotube dampers and anti-roll bar
- **Rear** Independent aluminium double wishbones incorporating anti-squat and anti-lift geometry, coil over aluminium monotube dampers and anti-roll bar

BRAKES

- **Front** Ventilated and grooved steel discs, 355 mm diameter
- **Rear** Ventilated and grooved steel discs, 330 mm diameter
- Radial-mounted four-piston monobloc calipers
- Dynamic Stability Control (DSC)
- Anti-lock Braking System (ABS)
- Electronic Brakeforce Distribution (EBD)
- Emergency Brake Assist (EBA)
- Traction control

INTERIOR

- Full grain leather interior
- Walnut fascia trim
- Iridium Silver centre console outer finish and Graphite inner finish
- Auto-dimming interior rear-view mirror¹
- Auto-dimming interior rear-view mirror with garage door opener (USA and Canada only)
- Electrically operated seats
- Memory seats and exterior mirrors (three positions)
- Dual-stage driver and front passenger frontal airbags
- Front occupant side airbags
- Automatically deployed roll-over bars (Volante)
- Heated front seats
- Heated rear screen
- Automatic temperature control
- Organic Electroluminescent (OEL) displays
- LED map lamps and ambient lighting
- Trip computer
- Cruise control
- Hard Disk Drive (HDD) satellite navigation^{1,2}
- Bluetooth telephone preparation¹
- Satellite radio system (USA only)
- Powerfold exterior mirrors
- Rear parking sensors
- Tyre-pressure monitoring¹
- Alarm and immobiliser
- Remote-control central door locking and boot release
- Wind deflector (Volante only)
- Battery conditioner¹
- Tracking device³ (UK only)
- Boot-mounted umbrella
- Lamy pen and pen holder (manual only)

IN-CAR ENTERTAINMENT

- Aston Martin 700 W Premium Audio System with Dolby® Pro Logic II® and a six-CD autochanger
- MP3 player connectivity
- Integrated Apple iPod® connector⁴
- USB connector with Waveform Audio Format (WAF), Windows MediaPlayer (WMA) and MPEG (MP3) audio file compatibility
- 3.5 mm auxiliary input socket

OPTIONS

- 1000 W Bang & Olufsen BeoSound Audio System with 1000 W RMS of ICEpower®⁵ amplification
- Bright-finish grille
- Front parking sensors
- Mahogany fascia trim
- Bamboo fascia trim
- Tamo Ash fascia trim
- Piano Black fascia trim
- Matching wood door trim⁶
- Personalised sill plaques
- Magnum Silver bonnet, side strake and lower bumper meshes
- Clear rear lamps
- Polished alloy treadplates
- Auto-dimming interior rear-view mirror with garage door opener (Europe only)
- Alarm upgrade (volumetric and tilt sensor)
- Tracking device^{1,3}
- Alternative brake caliper finish – black, red and silver
- Sports Pack (Coupe)
- 19" alloy wheels – 10-spoke with a Graphite painted finish
- 19" alloy wheels – 20-spoke diamond-turned
- 19" alloy wheels – 20-spoke diamond-turned with a Graphite painted finish
- First-aid kit
- Smokers' pack

DIMENSIONS

- **Length** 4710 mm (185.5")
- **Width** 1875 mm (74")
- **Height** 1270 mm (50")
- **Wheelbase** 2745 mm (108")
- **Front track** 1570 mm (62")
- **Rear track** 1560 mm (61.5")
- **Turning circle** 12.0 m (39.4 ft)
- **Fuel tank capacity** 80 litres (17.6 UK gal/21.1 US gal)
- **Cd** (Coupe) 0.35
- **Kerb weight** (Coupe) 1760 kg (3880 lb)

FUEL CONSUMPTION⁷ – Manual

- **Urban** 24.6 (11.5)
- **Extra-urban** 11.7 (24.1)
- **Combined** 16.4 (17.2)

FUEL CONSUMPTION⁷ – Automatic

- **Urban** 24.1 (11.7)
- **Extra-urban** 10.6 (26.6)
- **Combined** 15.6 (18.2)

GAS MILEAGE (North America only)

- Manual
 - **City** 11 mpg
 - **Highway** 17 mpg

GAS MILEAGE (North America only)

- Automatic
 - **City** 12 mpg
 - **Highway** 19 mpg

CO₂ EMISSIONS

- **389 g/km¹** – manual
- **345 g/km¹** – automatic

SMOG INDEX (North America only)

- **0.49**



1 Not available in all markets
2 Includes Traffic Messaging Channel (TMC) in Continental Europe
3 Complies with UK Thatcham Category 5 requirements. Excludes subscription. Standard in UK
4 iPod® is a trademark of Apple Inc., registered in the US and other countries
5 ICEpower® is a proprietary technology of Bang & Olufsen
6 Not available with Bang & Olufsen audio system
7 Data not applicable to North American market



RAPIDE

PURE ASTON MARTIN

Aston Martin’s first four-seater sports car becomes a reality this year. The Rapide will exist in a class all of its own – an Aston Martin with the performance and build quality that define the brand, packaged in a stunning four-door evolution of Aston Martin’s unmistakable design language – Pure Aston Martin

The Rapide’s low roofline falls away at the rear to the kicked-up tail, with strong rear haunches flowing over the wheel arches to create a classic ‘Aston Martin’ silhouette. The iconic side strake has been extended to run through the front doors before blending into the rear door, lending a sense of dynamic thrust to the Rapide’s stance.



The new Rapide has been shaped by Aston Martin’s desire to create a genuine four-seater that encapsulates the company’s core values of power, beauty and soul. The result is a supremely elegant four-door sports car, with four full-sized seats and an extremely practical amount of luggage space; more than enough for a family or business team with large holdalls and sports equipment.

Aston Martin’s unique design formula works effortlessly with the four-door format, with signature features like the ‘kick’ of the rear haunches and the ‘swan wing’ doors, which open outwards and upwards facilitating access to two beautifully trimmed, individual rear seats. ‘We wanted to make the most beautiful four-door sports car in the world,’ Director of Design Marek Reichman stated uncompromisingly when the concept debuted in 2007.

Underpinning Rapide is Aston Martin’s highly regarded ‘VH’ bonded-aluminium platform, which has proved sufficiently flexible to create a four-seater with the strong, flowing proportions that are integral to every Aston Martin. It goes without saying that Rapide will be a pure Aston Martin, with Aston Martin levels of performance, handling and dynamics. Powered by Aston Martin’s 6.0-litre V12 engine, the rear wheels will be driven through a highly responsive Touchtronic gearbox and Rapide’s on-road dynamics and sharp responsiveness are proving as impressive as the car looks.

Since June 2007, Rapide has undergone extensive development to ensure it meets the necessary requirements for full-scale production at Aston Martin’s new, dedicated manufacturing facility in Graz, Austria. This has included extreme weather testing around the world as well as dynamic performance trials at Aston Martin’s Nürburgring Test Centre. The project reached a key milestone when, on 28 May 2009, the first three prototypes left from Graz for Gaydon as part of their validation testing. Driving the cars for such a distance confirmed that, as well as its usability, Rapide remains a true sports car, with the power to excite like an Aston Martin should.

A recent drive from Frankfurt to Graz, with Chief Executive Officer Dr Ulrich Bez himself at the wheel, was a fantastic opportunity for Aston Martin’s Directors to assess the Rapide across a wide variety of driving conditions – from high ambient temperature city driving to steep mountain ascents – with three passengers and their luggage on board. Rapide has exceeded expectations and Aston Martin now has a firm foundation to go forward into the final stages of development and verification testing. This includes brakes development at the Nardo test circuit, Italy, dynamic testing at the Nürburgring, Germany, thermal cooling evaluation on the Stelvio Pass, Italy, and hot climate testing in the Middle East. The first production car will be shown in September 2009, with the first customer deliveries taking place in early 2010. All indications are that, once again, Aston Martin has created a beautiful, versatile sports car which will redefine the high luxury sports segment.



V12

VANTAGE

Aston Martin's most exhilarating sports car yet, the V12 Vantage is the ultimate performance interpretation of the Vantage range, combining an inherent agility with formidable power

[v12 vantage]

The most potent production sports car in the marque's 95-year history, the Aston Martin V12 Vantage is the fastest and most agile model in the range – designed to provide a unique character that appeals to different drivers with different tastes. Based on the hugely successful V8 Vantage, the V12 Vantage features Aston Martin's most powerful engine, the 6.0-litre V12 engine, which produces 510 bhp (380 kW/517 PS), and 570 Nm (420 lb.ft) of torque with a top speed of 305 km/h (190 mph) and acceleration from 0–100 km/h (62 mph) in 4.2 seconds. Purposeful, striking and functional styling signals the performance capabilities of this formidable car, which, like the Aston Martin DBS, benefits from the use of race-derived technology and features lightweight carbon fibre.

The original V12 Vantage concept was unveiled to guests at the opening of the Aston Martin Design Studio in December 2007. Continuing the marque's impressive record of bringing concepts to market in their original form, Aston Martin engineers brought the V12 Vantage to market in just 12 months. Designed for the focused driver, every component of the V12 Vantage has been honed with pure driving enjoyment in mind; performance and agility have been tuned to perfection. Visually enticing, the V12 Vantage expresses its potential through its purposeful stance created by enhanced aerodynamic and cooling aids. Equally inviting, the cossetting interior permits the driver to extract maximum performance ability from the car while also enjoying customary levels of Aston Martin comfort on longer journeys. High levels of power and torque are available at all engine speeds, making the V12 Vantage responsive and tractable in any driving situation.

For a car possessing such racing pedigree, the V12 Vantage surprises with its day-to-day usability. Featuring a luggage capacity of 300 litres and a traditional tailgate, coupled with ample stowage space to the rear of the seats, touring and trips away are made easy. Gear changes are light and precise and the communicative chassis provides comfort on long journeys yet thrilling feedback with energetic driving.



[v12 vantage]

Designed for the focused driver, every component of the V12 Vantage has been honed with enjoyment in mind – a definitive driving package, providing spectacular performance, thrilling dynamics and everyday usability

PERFORMANCE

Agility and outright performance formed the basis of design for the V12 Vantage, to produce the most exciting incarnation of the Vantage model line-up to date. Aston Martin's most powerful engine is fused with its most agile model to produce a truly exhilarating sports car. The V12 powerplant has been intelligently packaged into the Vantage's compact form, preserving its perfect proportions. While the external dimensions of the V8 Vantage remain unchanged, the internal front structure has been extensively revised forward of the suspension towers to house the larger engine, brake cooling system, and twin air intake system. The engine is hand-built at the company's dedicated engine facility in Cologne, Germany. To achieve the power output, the engine features a number of enhancements over the standard 6.0-litre V12 found in the DB9. These include a 'by-pass' engine air intake port that opens up at 5500 rpm, a revised induction system and re-profiled air inlet ports that further improve airflow into the combustion chamber to improve performance.

Unique to the V12 Vantage is a 'Sport' button, which allows the driver to choose between two powertrain modes. The default 'normal' provides a more progressive throttle response, suited to more everyday situations, such as driving in urban areas, heavy traffic, or in challenging weather conditions. Selecting 'Sport' mode delivers a sharper throttle response together with a sportier exhaust note. This mode is designed for use in more dynamic driving situations where sharper responses are required, extracting the maximum performance from the car.

CONTROL

Superb handling characteristics are at the heart of the V12 Vantage; the rear suspension has been modified, with a more compact dual-rate spring design, in order to accommodate a wider wheel and tyre combination, improving grip and traction. The ride height of the V12 Vantage has also been lowered by 15 mm, while the spring rates have been stiffened by 45 per cent.

These measures serve to lower the car's centre of gravity and reduce the amount of roll experienced during cornering, further increasing the V12 Vantage's dynamic capabilities. In line with the character of the V12 Vantage, a revised Dynamic Stability Control (DSC) system permits the driver, through three modes of operation, to manage how the system intervenes during more challenging driving situations. In default operation, the DSC is automatically switched on. Depressing the DSC button for two seconds selects 'track mode', which raises the manner and threshold at which the system intervenes, allowing the driver to explore the limits of the car's considerable handling capabilities. Depressing the button for four seconds will switch off DSC completely.

DESIGN

Based on the stunning V8 Vantage originally launched in 2005, the V12 Vantage subtly hints at its sporting intent with its controlled aggression and lower, purposeful stance. Avoiding purely cosmetic changes, each modified panel on the V12 Vantage has been altered to enhance the car's dynamics. Knowledge gained from the N24 race car programme has led to body revisions designed to improve downforce while not increasing the drag coefficient of the car. Each form follows its functional requirements, while also contributing to stunning design. A revised front splitter channels cooling air to the brakes and to the radiator while also producing increased down force. Carbon-fibre bonnet louvres remove heat from the engine bay and help increase front-end down force by limiting the built-up air pressure under the bonnet. New side sills derived from the N24 race car channel air towards the rear of the car rather than under it, reducing rear-end lift. A more pronounced boot 'flip' and the new rear carbon-fibre diffuser work in harmony with a redesigned rear under floor to channel air through the new high-capacity oil cooler and maintain an area of low pressure under the rear of the car, producing increased down force and aiding grip.



Although the V12 engine weighs 100 kg more than the V8, intelligent use of lightweight materials has resulted in the kerb weight being only 50 kg heavier than the V8 sibling. The ensuing weight distribution provides near-perfect balance (51:49).

TECHNICAL SPECIFICATION
v12 vantage



BODY

- Two-door, two-seat coupe body
- Bonded aluminium structure
- Aluminium, magnesium alloy, composite and steel body
- Extruded aluminium door side impact beams
- High Intensity Discharge headlamps (dipped beam)
- Halogen projector headlamps (main beam)
- LED rear lamps

ENGINE

- All-alloy quad overhead camshaft 48 valve 5935 cc V12
- Compression ratio 10.9:1
- Front mid-mounted engine, rear-wheel drive
- Fully catalysed stainless steel exhaust system with active bypass valves
- **Max power** 510 bhp (380 kW/517 PS) at 6500 rpm
- **Max torque** 570 Nm (420 lb ft) at 5750 rpm
- **Acceleration** 0–100 km/h (62 mph) in 4.2 seconds
- **Max speed** 305 km/h (190 mph)

TRANSMISSION

- Rear mid-mounted six-speed manual gearbox. Alloy torque tube with carbon-fibre propeller shaft
- Limited-slip differential
- Final drive ratio 3.71:1

STEERING

- Rack and pinion
- Column tilt and reach adjustment

SUSPENSION

- **Front** Independent double wishbone incorporating anti-dive geometry, coil springs, anti-roll bar and monotube dampers
- **Rear** Independent double wishbones with anti-squat and anti-lift geometry, dual-rate coil springs, anti-roll bar and monotube dampers

WHEELS

- Front 9" x 19"
- Rear 11" x 19"

TYRES

- Front Pirelli P Zero Corsa 255/35 ZR19
- Rear Pirelli P Zero Corsa 295/30 ZR19

BRAKES

- **Front** Ventilated carbon ceramic discs 398 mm diameter with six-piston callipers
- **Rear** Ventilated carbon ceramic discs 360 mm diameter with four-piston callipers
- Dynamic Stability Control (DSC) with Track mode
- Anti-lock Braking System (ABS)
- Electronic Brakeforce Distribution (EBD)
- Emergency Brake Assist (EBA)
- Traction Control

INTERIOR

- Carbon-fibre door pulls
- Memory seats and exterior mirrors (three positions)
- Sports seats with 10 way electric adjustment, including height, tilt and lumbar adjustment
- Dual-stage driver and passenger front airbags
- Side airbags (Sports seats only)
- Heated rear screen
- Automatic temperature control
- Organic Electroluminescent (OEL) displays
- Trip computer
- Cruise control
- Hard Disk Drive (HDD) satellite navigation system¹
- Bluetooth telephone preparation¹
- Powerfold exterior mirrors
- Rear parking sensors
- Auto dimming interior rear-view mirror
- Tyre-pressure monitoring¹
- Alarm and immobiliser
- Remote-control central door locking and boot release
- Battery disconnect switch
- Tracking device (UK only)

IN-CAR ENTERTAINMENT

- 160 W Aston Martin Audio System
- MP3 player connectivity

OPTIONS

- Lightweight seats with six way adjustment, including front and rear height adjust. (Does not include side airbags or Passenger Airbag Cut-Off Switch)
- 700 W Aston Martin Premium Audio System with Dolby® Pro Logic II®
- 1000 W Bang & Olufsen BeoSound Audio System
- Piano Black fascia trim
- Graphite Alloy fascia trim
- Personalised sill plaques
- Garage door opener (Europe only)
- Tracking device²
- First-aid kit
- Ashtray and cigar lighter
- Boot-mounted umbrella
- Front parking sensors
- Heated seats (Sports seats only)
- ISOFIX and fixed-height passenger seat (Sports seat only)
- Battery conditioner
- Bright finish grille

DIMENSIONS

- **Length** 4380 mm (172.5")
- **Width** 1865 mm (73.5") excluding door mirrors; 2025 mm (80") including door mirrors
- **Height** 1241 mm (49")
- **Wheelbase** 2600 mm (107.9")
- **Fuel tank capacity** 80 litres (17.6 UK gal./21.1 US gal)
- **Weight** 1680 kg (3704 lb)

FUEL CONSUMPTION

- Litres/100 km (mpg)
- **Urban** 24.26 (11.64)
- **Extra-urban** 11.74 (24.05)
- **Combined** 16.35 (17.28)

CO₂ EMISSIONS

- 388 g/km

¹ Not available in all markets
² Complies with UK Thatcham Category 5 requirements. Excludes subscription. Standard in UK
V12 Vantage is not available in North American markets



V8

VANTAGE

coupe / roadster

A supreme example of modern automotive design,
a hand-crafted sports car that offers exceptional performance,
outstanding agility and everyday usability

[v8 vantage coupe]

The V8 Vantage epitomises Aston Martin’s approach to design: a commitment to engineering excellence without aesthetic compromise. Each model shares the same beautiful form, undeniably modern yet with a direct lineage to some of the great Aston Martin models of the past, such as the DB2, DB2/4 and DB4, combining beauty with power and practicality. At the heart of every great sports car is a great engine, and the V8 Vantage Coupe and Roadster are powered by Aston Martin’s 313 kW (420 bhp) 4.7-litre V8, developed for both flexibility and outright performance. The V8 also sounds spectacular and is capable of propelling the car to a maximum speed of 290 km/h (180 mph). The engine is so willing, the handling so predictable and the controls so easy to use that it is as comfortable in town or city as it is on winding country roads or even a demanding race circuit.

[v8 vantage roadster]

The design team’s brief was to give the V8 Vantage Roadster the look of a well-toned athlete wearing a skin-tight suit – an identity that encapsulates the fusion of craftsmanship, technology, innovation and design excellence. Aston Martin has ensured that the Roadster preserves the V8 Vantage Coupe’s light weight, allowing the convertible to exploit its compact size, agility and power to the full. It utilises the VH (Vertical Horizontal) platform’s inherent strength to deliver class-leading levels of torsional rigidity. This strength enables the body to form a highly stable platform from which the suspension can control the car, ensuring a strong dynamic ‘feel’ for the driver. As a result, the V8 Vantage Roadster is one of the most dynamically capable open-top cars on the road. When closed, the fabric hood retains the car’s dynamic and fluid profile. When open, there is an unbroken, flowing

line from front to rear, blending seamlessly into the muscular rear haunches. The hood, which stows neatly beneath the aluminium rear tonneau cover, can be deployed in just 18 seconds at speeds of up to 50 km/h (30 mph). Aston Martin’s 14th convertible model since 1950, a direct descendant of iconic open-top models such as the DB2, DB5, DB6 and DB7, the V8 Vantage Roadster is a pure sports car that heightens sensations and provides a driving experience synonymous with Aston Martin. Driver and passenger are ensconced in leather-lined luxury within a cabin that displays Aston Martin’s celebrated craft and technology skills.



[v8 vantage coupe]

The V8 Vantage Coupe is a true high-performance sports car. Taut and aggressive, it is design rich in detail yet never over-complicated. Engineered for performance and precision, it encourages complete synthesis between driver and machine

The V8 Vantage's optional Sports Pack features revised springs, dampers and anti-roll bars, further enhanced by the addition of a new lightweight forged alloy wheel design.



PERFORMANCE

The V8 Vantage offers superb all-round performance. Aston Martin's 4.7-litre V8 is a light, compact, all-alloy unit, providing high performance and impressive response even at the lower end of the rev range. At 5000 rpm, the engine delivers maximum torque of 470 Nm (346 lb.ft), 77 per cent of which is delivered at just 1500 rpm. A lightweight, all-alloy structure, combined with a front mid-engined layout and rear mid-mounted transmission help to provide the optimum front-to-rear weight distribution, as well as creating a low centre of gravity, all resulting in agility, inspired balance and perfect handling.

DESIGN

The V8 Vantage is one of the world's most beautiful cars: elegant, yet with a controlled aggression; perfectly proportioned, with a low, purposeful stance. The side profile forms a simple sweep with a minimum of unsightly shut lines, a curved line like a bow under tension, while the rear haunches are wide and muscular. At just 4380 mm (172.5") long, the V8 Vantage benefits from the inherent agility that accompanies compact design and excellent weight distribution. Inside, the hand-trimmed cabin offers generous space, not just for driver and passenger, but for luggage too, making the V8 Vantage the perfect ally for a weekend away.

CONTROL

The V8 Vantage delivers superb, responsive handling. A fast-shifting, six-speed manual gearbox is standard and Aston Martin's acclaimed electro-hydraulic Sportshift transmission is optional. Offering precision gear shifts in around 200 milliseconds, the paddle-operated gearbox brings the sporting driver even closer to the car. When the paddles are not in use, Sportshift includes a user-selected 'Auto Drive' mode that will automatically select the right gear for the conditions. A 'comfort' setting allows more relaxed changes. The new lightweight seats feature a Kevlar® and carbon fibre construction providing a weight saving of 17kg. Additionally, their contoured design offers more support during dynamic driving in particular.

ENGINEERING

The V8 Vantage is inherently strong and agile. Its all-alloy structure creates a tough passenger cell, and further protection is provided by deformable front and rear crumple zones designed to absorb crash energy. A suite of electronic safety aids helps to keep the V8 Vantage away from accidents and in a potential roll-over situation, sensors in the V8 Vantage Roadster instantly deploy two roll-hoops from the rear tonneau cover.

CRAFTSMANSHIP

The V8 Vantage is hand-assembled and hand-finished. Only craftsmen can deliver the design details and level of finish that Aston Martin engineers and designers demand, creating a quality that is simply not possible in high-volume manufacture. Hand-finished metal mesh grilles and trims are used instead of plastic alternatives, while the single aperture cuts for the headlamps in the front wings of the V8 Vantage could not be matched by any machine. Sit behind the three-spoke steering wheel and set the multi-position, electrically adjustable seats. Feel the quality of the hand-stitched leather rim and sense the intuitive layout of the primary controls.

PERSONALISATION

A range of new optional features – including clear rear lamps, the N400 sill design and Magnum Silver mesh finishes offer the V8 Vantage owner the opportunity to further personalise their car. The optional 1000 W Bang & Olufsen BeoSound Audio System has been designed and developed specifically for Aston Martin, providing a combination of high power and hi-fi sound quality with sleek, functional operation.





A new option for the V8 Vantage is Magnum Silver bonnet and side vent meshes.

[v8 vantage roadster]

The V8 Vantage Roadster builds upon the acclaimed design of the Coupe to create a highly desirable convertible offering both high performance and thrilling dynamics



TECHNICAL SPECIFICATION
v8 vantage coupe | roadster

BODY

- Two-seat, two-door coupe or soft-cover convertible
- Bonded aluminium structure
- Aluminium, magnesium alloy, composite and steel body
- Extruded aluminium door side-impact beams
- Halogen projector headlamps
- LED rear lamps

ENGINE

- All-alloy, quad overhead camshaft, 32-valve, 4735 cc V8
- Front mid-mounted engine, rear-wheel drive
- Fully catalysed stainless steel exhaust system with active bypass valves
- Compression ratio 11.3:1
- **Max power** 313 kW (420 bhp/426 PS) at 7300 rpm
- **Max torque** 470 Nm (346 lb.ft) at 5000 rpm
- **Acceleration** 0–60 mph in 4.7 seconds; 0–100 km/h (62 mph) in 4.9 seconds
- **Max speed** 290 km/h (180 mph)

TRANSMISSION

- Rear mid-mounted, six-speed manual gearbox
- Alloy torque tube with carbon-fibre propeller shaft
- Limited-slip differential
- Final drive ratio 3.909:1

STEERING

- Rack and pinion, power-assisted steering, 3.0 turns lock-to-lock
- Column tilt and reach adjustment

WHEELS & TYRES

- 19" alloy wheels – 20-spoke diamond-turned with a silver painted finish
- **Front** 8.5J x 19" Bridgestone Potenza 235/40 ZR19
- **Rear** 9.5J x 19" Bridgestone Potenza 275/35 ZR19

SUSPENSION

- **Front** Independent double wishbones incorporating anti-dive geometry, coil springs, anti-roll bar and monotube dampers
- **Rear** Independent double wishbones with anti-squat and anti-lift geometry, coil springs, anti-roll bar and monotube dampers

BRAKES

- **Front** Ventilated and grooved steel discs, 355 mm diameter
- **Rear** Ventilated and grooved steel discs, 330 mm diameter
- Radial-mounted four-piston monobloc calipers
- Dynamic Stability Control (DSC)
- Anti-lock Braking System (ABS)
- Electronic Brakeforce Distribution (EBD)
- Emergency Brake Assist (EBA)
- Positive Torque Control (PTC)
- Traction Control

INTERIOR

- Full grain leather interior
- Alcantara headlining
- Gunmetal alloy fascia trim and Graphite centre console finish
- Electrically adjustable seats
- Dual-stage driver/passenger front airbags
- Side airbags
- Heated rear screen
- Automatic temperature control
- Organic Electroluminescent (OEL) displays
- Trip computer
- Glass ECU
- LED map-reading lights
- Rear parking sensors
- Tyre-pressure monitoring¹
- Alarm and immobiliser
- Remote-control central door locking and boot release
- Battery disconnect switch

IN-CAR ENTERTAINMENT

- 160 W Aston Martin Audio System with six-CD autochanger
- Integrated Apple iPod[®] connector²
- USB connectors with Waveform Audio Format (WAF), Windows Media Player (WMA) and MPEG (MP3) audio file compatibility

OPTIONS

- Sportshift[®] automated manual transmission
- N400 sill design
- Personalised sill plaques
- Magnum Silver bonnet and side strake meshes
- Clear rear lamps
- High Intensity Discharge headlamps (dipped beam)
- Sports Pack with 5-spoke forged alloy wheels with diamond turned and Silver finish
- 10-spoke forged alloy wheels with diamond turned and Silver finish
- Alternative brake caliper finish – black, red, silver
- 19" alloy wheels – 20-spoke diamond-turned with a Graphite painted finish
- Microspin Alloy fascia trim
- Piano Black fascia trim
- Iridium interior with Piano Black fascia trim
- Iridium interior with Prism Alloy fascia trim
- Lightweight seats
- Memory seats and exterior mirrors (three positions)
- Heated seats
- Perforated leather seat inserts
- 700 W Aston Martin Premium Audio System with Dolby[®] Pro Logic II[®]
- 1000 W Bang & Olufsen BeoSound Audio System
- Polished alloy treadplates

- Auto-dimming interior rear-view mirror¹
- Auto-dimming interior rear-view mirror with garage door opener¹
- Alarm upgrade (volumetric and tilt sensors)
- Hard Disk Drive (HDD) satellite navigation system¹
- Satellite radio system (USA only)
- Front parking sensors
- Tracking device⁴
- First-aid kit
- Ashtray and cigar lighter
- Cruise control
- Bluetooth telephone preparation
- Powerfold exterior mirrors
- Boot-mounted umbrella
- Battery conditioner

DIMENSIONS

- **Length** 4380 mm (172.5")
- **Width** 1865 mm (73.5") excluding mirrors; 2025 mm (80.0") including mirrors
- **Height** (Coupe) 1255 mm (49.5")
- **Height** (Roadster) 1265 mm (50.0")
- **Wheelbase** 2600 mm (102.5")
- **Front track** 1570 mm (62.0")
- **Rear track** 1560 mm (61.5")
- **Turning circle** (kerb to kerb) 11.1 m (36.5 ft)
- **Boot capacity** (Coupe) 300 litres (10.6 cu ft)
- **Boot capacity** (Roadster) 144 litres (5.0 cu ft)
- **Fuel tank capacity** 80 litres (17.6 UK gal/21.1 US gal)
- **Weight** (Coupe) 1630 kg (3595 lb)
- **Weight** (Roadster) 1710 kg (3770 lb)

FUEL CONSUMPTION⁵ – Manual

- **Urban** 19.9 (14.2)
- **Extra-urban** 10.4 (27.3)
- **Combined** 13.9 (20.4)

FUEL CONSUMPTION⁵ – Sportshift³

- **Urban** 19.4 (14.6)
- **Extra-urban** 9.6 (29.5)
- **Combined** 13.2 (21.4)

GAS MILEAGE (North America only)

- Manual
- **City** 12 mpg
- **Highway** 19 mpg

GAS MILEAGE (North America only)

- Sportshift³
- **City** 13 mpg
- **Highway** 19 mpg

CO₂ EMISSIONS⁵

- 328 g/km – manual
- 312 g/km – Sportshift⁴

1 Not available in all markets
2 iPod[®] is a trademark of Apple Inc., registered in the USA and other countries
3 Sportshift trademark is used under licence from Prodrive (Holdings) Ltd
4 Complies with UK Thatcham Category 5 requirements. Excludes subscription. Standard in UK
5 Data not applicable to North American market

