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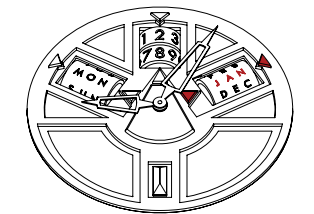
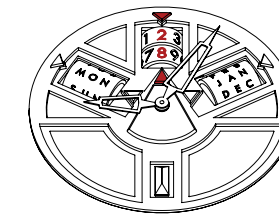
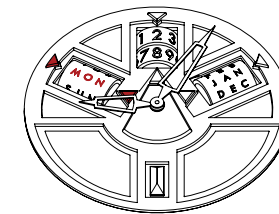
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ASTON MARTIN



COVER: Aston Martin Cygnet.

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ROSA JACKSON

Taking the ‘Cygnet’ for a spin around Paris on page 30 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 book ‘Gourmet Paris’ (Authentik) won a Gourmand World Cookbook Award in 2007.

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# ASTON MARTIN LIFE



## COOLEST OF THEM ALL

For the fourth time, Aston Martin has been named as the coolest UK brand of 2010 in this year's CoolBrands survey – the annual initiative that celebrates those brands judged to display the most style, innovation, desirability and originality. Independently managed by The Centre for Brand Analysis on behalf of Superbrands (UK) Ltd, the council comprises an eclectic group ranging from senior journalists at titles such as Vogue.com through to the rapper Tinie Tempah (pictured here with the Rapide and three other 'cool' UK brands Virgin Atlantic, Harley-Davidson and the Royal Albert Hall).

This year, Aston Martin reclaims its position at the top of the table narrowly pipping Apple's iPhone to the post, a direct role reversal of last year's results. This means that Aston Martin has topped the rankings four times out of the last five years, showing that the quintessentially British brand is always held in high esteem by the nation.



## WORLD'S MOST POWERFUL

Aston Martin's ultimate expression of design, engineering and craftsmanship, the One-77 is being readied for production – and as part of the development process, its 7.3-litre V12 engine has been certified at 750bhp and 750Nm of torque, positioning it as the most powerful naturally aspirated road car engine in the world today.

Over the past nine months, the One-77 supercar has been undergoing Aston Martin's rigorous engineering test programme which, as with all of its sports cars, includes extreme hot and cold testing plus sign-off at the Nürburgring Nordschleife, the world's toughest and most unforgiving test track. In the fourth part of the One-77 film series currently viewable on [www.astonmartin.com](http://www.astonmartin.com), the first complete engineering car can be watched in motion on the test track. As Dr Ulrich Bez, Chief Executive Officer of Aston Martin comments: 'The One-77 is approaching a production reality and of course, there is considerable excitement in the project.'

Deliveries of the One-77 are expected to commence in early 2011.

## GRACING THE LAWN

Once again, Aston Martin proved a popular exhibitor at August's Pebble Beach Concours d'Elegance, with the new V8 Vantage N420 making its US debut on the immaculately manicured greens of the Californian links course, alongside the V12 Vantage and Rapide. Aston Martin hosted 25 VIP couples, who enjoyed rare access to the Quail Motorsport Gathering at The Quail Lodge in Carmel Valley on 13 August, where Lugano Diamonds displayed their fine jewellery inside the Aston Martin tent. That evening, CEO Dr Ulrich Bez hosted 200 guests at a party joined by 1959's victorious Le Mans DBR1 driver Carroll Shelby – an occasion to truly savour. The following morning, activities were rounded off by a leisurely ride-and-drive event from Bernardus Lodge.



## LEARNING IN THE 'RING

Aston Martin has established a new Driving Academy at Germany's Nürburgring race track, operating out of the dedicated Aston Martin Test Centre. It will offer customers an exclusive performance car tuition package, focused towards achieving the national A-license required for competitive driving. A personal instructor will guide customers through a variety of skills: from racing etiquette to control of critical situations using knowledge of driving forces and car mechanics. Each new proficiency level leads towards the final assessment on the toughest part of the Nurburgring track, the 13-mile Nordschleife.

Further information and registration:  
[www.astonmartindrivingexperiences.com](http://www.astonmartindrivingexperiences.com)



# ASTON MARTIN LIFE



## WELCOME TO CHILE...

Aston Martin cut the ribbon on its new Santiago showroom on 17 August, marking its first official entry into Chile and Latin America as a whole. Beautifully incorporating Aston Martin's signature retail design elements inspired by the architecture of Mies van der Rohe, the new dealership owned by Comercial y Arrendamientos Leon Ltda. is located in the heart of the city's most sophisticated commercial district, only a few minutes from the exclusive Alto Las Condes shopping centre.

Just over a week after the ribbon-cutting, Aston Martin heralded its arrival in Santiago with considerable panache, by sponsoring a Lionel Ritchie concert at the Movistar Arena.

## ... AND ALSO SAO PAULO

August also saw Aston Martin enter São Paulo with a new dedicated dealership, focusing on this prime position to directly serve Brazil and the eastern region of South America – an important move that strengthens the British marque's representation in this growing overseas market. As Sergio Habib, Dealer and Importer Principal of Aston Martin São Paulo commented, 'Brazil is expected to close 2010 as the fourth largest car market in the world. An exclusive brand such as Aston Martin will find itself very comfortable here amid the cosmopolitan atmosphere of our Jardins location.'



## OPEN IN OMAN

Director of UK and Middle East, Bill Donnelly, General Manager AMMENA, Mark Kenworthy and Sheikh Al Muhannad bin Saeed Nasser Al Hashar are pictured here officially opening Aston Martin's first dealership in Oman on 10 August, as the demand for luxury cars across the Gulf region continues unabated. The Oman showroom brings the total number of Aston Martin dealers in the Gulf Cooperation Council to seven, with the new Muscat branch located in the vibrant Al-Sarooj district.

## SWISS BEATZ

American music producer (and husband to Alicia Keys), Swizz Beatz visited Aston Martin last month. During his visit he chatted with CEO Dr Bez and discussed the specification of a new Rapide with Director of Design, Marek Reichman.



## 'WORLD'S MOST FAMOUS CAR' COMES TO MARKET

This June, RM Auctions announced the consignment of one of the most significant cultural icons of the 20th century – the 1964 Aston Martin DB5 James Bond movie car as driven by Sean Connery in *Goldfinger* and *Thunderball* – to its annual 'Automobiles of London' event at the Battersea Evolution in London on 27 October. Proceeds from the sale of 'FMP 7B' will further the charitable work of its former owner Jerry Lee, who bought the DB5 from Aston Martin for just \$12,000 in 1969. You can read more about this automotive and cinematic icon from page 58, where Ben Oliver pitches it against Bond's modern-day conveyance, the DBS.





# ASTON MARTIN LIFE

## SEE WHAT'S IN STORE

This summer, Aston Martin inaugurated its second dedicated boutique, on historical Odeonsplatz in the heart of Munich, Germany. The store allows fans to get up close and personal with every aspect of the Aston Martin brand, catering for the brand's escalating popularity and bringing its many partnerships and product ranges beneath one roof.

Stylishly designed in keeping with the architecture of Aston Martin's dealer network – in itself inspired by the work of Mies van der Rohe – and in sympathy with its building's classical proportions, the new store stocks the Aston Martin Collection's full range, comprising apparel, luggage, luxury leather accessories, Aston Martin Racing replica products and Aston Martin Racing's Hackett collection. In addition, there is an extensive selection of Aston Martin models and a selection of automotive art and posters – all set off in style by a spectacular central car display, which at the moment is James Bond's 'Quantum of Solace' DBS.

The new boutique arrives just over a year after Aston Martin's first – it too in Germany at the Nürburgring race track, Aston Martin's adopted second home. A spectacular flagship for the brand, right in the heart of one of the motoring world's favourite arenas, it is now perfectly complemented by the Infostore München, which brings the world of Aston Martin to a broader European audience.



## LE MANS IN SIGHT

Aston Martin will return to the legendary Le Mans 24-Hours race in 2011 with a new LMP1 racecar designed to compete for top honours. The new Gulf Oil-liveried car is being designed from the ground up with an Aston Martin open-cockpit monocoque chassis and a new purpose-designed race engine.

Under the new Automobile Club De L'Ouest (ACO) technical regulations for 2011, Aston Martin now believes it has the opportunity to compete for top honours at the 24-Hours race against tough competition including the diesel-engined competitors. As with all Aston Martins, the new LMP1 will be petrol-powered and designed to make the best use of the ACO's stringent regulations. Aston Martin Chairman, David Richards said: 'Having won the GT1 category twice at Le Mans in 2007 and 2008 and the Le Mans Series outright in 2009, we still want to achieve our ultimate goal of winning the 24-Hours race overall to bring the title back to Britain. Even with this new car, it will still be a David-and-Goliath fight against the massive resources of our competitors, but we have become accustomed to this and relish the challenge.'



## MIDSUMMER DAY AND NIGHT'S DREAM

The inaugural Midsummer Classic Concours d'Elegance and ThunderBall dinner dance were held with huge success by CTR Events at Stoke Park on 26 June – an event devoted to the rich heritage and glamorous world of Aston Martin. Blessed by a glorious British summer's day, the lawns of the Buckinghamshire golf club boasted over 40 entries for the concours, supplemented by the famed 'Goldfinger' DB5 returning to the famous scene of Oddjob's statue decapitation. Stoke Park's wonderful landscaped grounds were also graced by the battle-weary LMP1 racecar, 'fresh' from Le Mans, the One-77 and some of the most valuable cars in existence, including DB4 GT Zagato '2 VEV'.



# ASTON MARTIN LIFE



## 'SIR' HANNES' 50 RALLY LECH AM ARLBERG

Hannes Schneider, owner and Chef of the Hotel Arlberg in Lech, Austria, celebrated with his friends (all car aficionados) with a rally around the Arlberg for his 50th birthday. The most important car, Hannes Schneider's 1971 DBR2 replica is pictured above with the winners' car, a black V8 Vantage belonging to Dr Patricia Scholten and Uwe Brodbeck, in front of the Hotel Arlberg.



## VENICE FILM FESTIVAL 2010

Jaeger LeCoultre's most important event took place in Venice in support of the prestigious Venice Film Festival in September. Aston Martin CEO Dr Ulrich Bez and Jaeger LeCoultre CEO Jerome Lambert (pictured above) used the weekend to develop new ideas for the future. Actor Clive Owen and Anne Bez (left) were amongst the 500 guests who enjoyed the black-tie event.



# ASTON MARTIN LIFE

## FOUR DOORS IN SINGAPORE

Aston Martin's new four-door, four-seater sports car Rapide made its debut in Singapore on 14 May, at a glitzy launch event hosted by Aston Martin Singapore at the dealership. Unveiled to universal admiration by Dr Djeng, Derek McCully, Dato Robin Tan and Shoichi Terashima, the gathered crowds were eager to try out the remarkable rear cabin, in which two adult passengers are comfortably and luxuriously accommodated by the cossetting sports seats.



## AN AUDIO-VISUAL FEAST

Aston Martin's busy summer of events in the Asia Pacific region continued apace at renowned Scandinavian restaurant Aquavit on 25 May, in collaboration with Danish hi-fi specialist and Aston Martin partner brand Bang & Olufsen. The party hosted 70 VIP guests of B&O, who were greeted in spectacular fashion by a gleaming static display that included the DBS and V8 Vantage Roadster. Aston Martin Asia Pacific's Operations Manager Shoichi Terashima was proud to introduce the audiophiles to the sports cars, alongside his B&O contemporaries, Jens Peter Zinck (Group Vice President), Kim Fiskbæk Andreasen (Brand Cooperation Manager), and Johan Girdo (Representative Director), who were presenting the latest in their line of typically sleek and stylish audio-visual products.



## THE FIRST HAPPY CUSTOMER

Just over three months after Rapide was unveiled to customers and friends of Aston Martin Singapore, the very first customer car was delivered to its new owner, George Slorach on 20 August at the Aston Martin Singapore showroom. Testament to the vibrant local network of owners and their keen enthusiasm, over 40 guests were in attendance at the delivery ceremony and the dinner that followed. Significantly, Mr Slorach's car wasn't only the first Rapide in Singapore, but also the 100th VH-platform Aston Martin car to arrive on the island.



## N420: BIG IN JAPAN

Aston Martin's exciting new race-inspired special edition, the V8 Vantage N420 has been taking the Far East by storm, over the course of three high-profile launch events in Tokyo, Nagoya and Osaka. Kicking off at the Grand Hyatt in Tokyo on 12 September, 60 guests were entertained by racing driver Daniel Bilski, who leads the GT4 Asia Cup 2010. His Vantage N24 – the source of inspiration for the V8 Vantage N420 Coupes and Roadsters – was displayed adjacent to a new N420 at the entrance of The Grand Hyatt Tokyo. Six days later, in the Aston Martin Nagoya showroom, Hackett London supported another N420 launch, this time graced by the presence of Shinichi Katsura, who piloted the class-winning Vantage N24 at 2008's Nürburgring 24-Hours endurance race.

# ASTON MARTIN LIFE



## GAYDON HOMECOMING

Over the course of six days in August, Aston Martin welcomed 341 guests to its headquarters in Gaydon, including 195 current owners of the company's modern-day phenomenon, the V8 Vantage – a priceless opportunity for customers of the most successful production Aston Martin of all time to witness first-hand the origins of their pride and joy, not to mention a glorious homecoming for the cars themselves. As well as enjoying a factory tour, a one-hour 'masterclass' presentation was hosted by Ian Minards (Engineering Director), Marek Reichman (Design Director) and Dave King (Motorsport Director), and guests test-drove the new race-inspired V8 Vantage N420 and the V12 Vantage under the expert guidance of Performance Driving instructors. A very successful event culminating in the sale of two new N420s and one V8 Vantage on the day.



TOP LEFT: The new V8 Vantage N420 was on display beside the source of its inspiration, the Vantage N24 racecar.  
TOP RIGHT: Director of Design Marek Reichman talks V8 Vantage owners through the design changes made for the V12 Vantage.



ASTON MARTIN LIFE



TOP LEFT: The One-77 event in Safenwil, Switzerland, 21 June.  
TOP RIGHT: Celebration of Lloyds Bank's 90th anniversary at Geneva Yachting Club on 15 September, where a silent auction for a week's use of an Aston Martin raised money for the Smiling Children charity.  
LEFT AND ABOVE: Cologne NTC Event at Nürburgring, 9 September.  
BELOW LEFT: 180 guests enjoy the 'James Bond' party in Milano Marittima, 25 June.  
BELOW: Aston Martin Hilversum dealer event at Nürburgring, 16-17 June.



ASTON MARTIN LIFE



LEFT: Ride and Drive Milano Marittima, 24-25 June.  
ABOVE: Ride and Drive in Safenwil, Switzerland, 4 and 5 May.  
BELOW LEFT: Ride and Drive event at Italy's Lake Como, 17-18 June.  
BELOW: A Hannover track day on 5 Sept, featuring the new V8 Vantage N420 and V12 Vantage.  
BOTTOM: 120 guests depart from the Nürburgring Test Centre on 4 September for the 18th MSA Euroclassic tour to Lake Constance.



THE EUROPEAN SCENE

Aston Martin owners, friends and enthusiasts throughout western Europe have been treated to a hectic summer of driving and hospitality. Ride-and-drive events from Florence to Lake Como, The Netherlands to Milano Marittima, Cannes and Monaco have all served to introduce hundreds of Aston Martin enthusiasts to the very latest models – not least the thrilling new V8 Vantage N420, which has had everyone talking. As well as the ride-and-drives – not to mention some thrilling track days at Spa-Francorchamps, Hannover and the Nürburgring – no less than four, rather more sedate 'Feel Like Bond' events were held at Lake Zürich, Lake Geneva and Lake Maggiore this year, in collaboration with fellow '007' partners, Sunseeker yachts and Bollinger Champagne. And continuing the glamorous theme, Aston Martin cars were spotted on the red carpet at the Florence Fashion Show in June – a stylish taste of things to come from the new Florentine dealership, due to open at the end of 2010.



# ASTON MARTIN DRIVING EXPERIENCE



### ON TRACK AT SPA

Aston Martin's 'On Track' held a day at Spa Francorchamps, in the Ardennes region of Belgium, one of the most challenging tracks in the world, on the 21st September. The track, which is 7km (4.3 miles long), is known to be one of the most challenging in the world due to its fast, hilly and twisty nature. Its forest location means rain is always possible, but the Aston Martin team and their guests were treated to a day of glorious sunshine. Over 40 customers were entertained and came from as far afield as the Netherlands, France and Germany, many of whom were returning for a second time after our 2009 event there.

### ON TRACK DOWN UNDER

Aston Martin held its first ever On Track event in Australia on 6 August, at the legendary Phillip Island Circuit, two hours south of Melbourne, Victoria – home to Melbourne's MotoGP and World Superbikes meetings. Thirty customers attended in their own cars, taking full advantage of the unique opportunity On Track offers: to experience your Aston Martin in an exhilarating, yet safe and supported environment, at some of the world's most prestigious motor sport venues. Indeed, many of the owners who came to Phillip Island Circuit had travelled thousands of miles to attend, and they were joined also by 20 prospects, some of whom had journeyed across from New Zealand.



### ON TRACK AT SILVERSTONE

This summer, a track day hosted by Aston Martin at Silverstone, home to the British Grand Prix, formed a true highlight of the company's increasingly popular 'On Track' performance-driving programme. Thirty-four Aston Martin customers, as well as 17 prospective owners were granted full use of the new Arena Circuit on 26 August, which had already been christened by this year's Formula 1 race in July. Its new configuration, which brings the racetrack up by 760m to 3.7 miles, was well received by everyone – many of whom appreciated the re-profiled Club Corner and the new sections that rejoins the original Grand Prix circuit at Brooklands Corner. Although it rained most of the day, the weather did little to diminish the driving experience – in fact, many guests commented on how the conditions forced them to concentrate more on driving their car and further improving their technique!

Further information about On Track can be found at [www.astonmartindrivingexperiences.com](http://www.astonmartindrivingexperiences.com)

# ASTON MARTIN DRIVING EXPERIENCE



### ON TOUR 2010/11

Aston Martin can offer something for everyone when it comes to driving experiences. The new 'On Tour' programme, for example, is proving a resounding success, with impeccably organised tours through Europe and the USA, year-round. This September's Alpine Adventure Tour gave 21 Aston Martin owners and their partners a wonderful chance to enjoy their cars and the company of like-minded drivers, amidst stunning mountain scenery and local hospitality.

### PERFORMANCE DRIVING COURSES

Millbrook, UK (£1,140)  
Lommel, Belgium (£1,140)  
Romeo, Michigan (\$2,500)  
To arrange your own sessions, please call +44 (0)1926 644285

### CORPORATE EXPERIENCES

Millbrook, UK  
Lommel, Belgium  
Indicative price for 10 people: approx. £9,000  
To arrange, call +44 (0)1926 644285

### ON ICE 2011

St Moritz, Switzerland  
Date TBC, approx. €2,690

### ON TOUR 2011

European and American tours will be offered  
Dates TBC. To enquire, call +44 (0)1926 644291

### ON TRACK 2011

European and American track days to be offered  
Dates TBC. To enquire, call +44 (0)1926 644291

### NÜRBURGRING DRIVING ACADEMY

Programmes are geared to individual requirements, so please call +49 (0)2691 9385200

To register your details or learn more about any of Aston Martin's driving experiences, visit [www.astonmartindrivingexperiences.com](http://www.astonmartindrivingexperiences.com)



### ON ICE 2010



ABOVE LEFT: Some of the On Tour cars in the mountains of Col de la Bonnette which, at 2700 metres, is the highest driveable road in Europe, just prior to their group barbecue lunch. ABOVE: Participants' cars are displayed in the gardens of Le Montreaux Palace Hotel. LEFT: The thrilling but challenging 'Aston Martin on Ice' course in St.Moritz, Switzerland, instructs owners how to drive in severe weather conditions, in a controlled, off-road environment.



# ASTON MARTIN LIFE



### GETTING HIS LINES RIGHT

In his maiden GT4 race, Design Director of Aston Martin, Marek Reichman and teammate Chief Engineer, Chris Porritt secured a podium finish in August’s Aston Martin GT4 Challenge of Great Britain race at Oulton Park in Cheshire.

In the penultimate round of the Challenge, Reichman, whose only prior racing experience had been historic single-seaters, started the race and hung on superbly to the leading group before handing over to Chris Porritt in fifth place. Porritt, who has annually competed in the Nürburgring 24-Hours with the Aston Martin Works team, used his Vantage GT4 experience to claw his way back to third with an aggressive charge in the 90-minute race. Reichman commented after the race: ‘I really enjoyed my stint. For the first time I could really experience just how well the roadgoing V8 Vantage translates into a competition car: fast, predictable and the Sportshift transmission allows you to keep your concentration on the track. The atmosphere has been brilliant... There is a real sense of family around Aston Martin, which is encapsulated by the GT4 Challenge.’ The race was won by father and son team Chris and Ant Scragg – their fifth win of the season.



### VANTAGE GT4 CHAMPIONS

In GT4 International Sports car racing Dutch team Rhesus Racing had an outstanding first year in the GT4 European Cup with their Vantage GT4.

Paul Meijer won the first two races of the five race season, then secured a second and third place to seal the title. With 22 teams in contention, Meijer not only secured the overall championship but also the driver championship ahead of the final race at Magny Cours in October. A superb result.

### ASTON MARTIN? THERE’S AN APP FOR THAT

This winter, Aston Martin is launching an exciting series of mobile-phone applications for drivers and enthusiasts of the marque. What these ‘apps’ will actually do was still a closely guarded secret at the time of press, but what we can tell you is that they will bring out the true spirit of Aston Martin in a very unique way, at the touch of an iPhone, or indeed iPad screen. For now, be sure to keep a close eye on [www.astonmartin.com](http://www.astonmartin.com) for further details as they become apparent.



### GOING UPHILL

Aston Martin put on an excellent show at this year’s Goodwood Festival of Speed from 2 to 4 July, thrilling the crowds with two racing and road Rapides driven by Performance Driving Executive Les Goble and Chief Instructor Simon Dickinson. The new four-door model proved its mettle during the event’s traditional hill climb, running the steep 1.2 miles in the ‘Endurance Racecar’ and ‘Supercar’ groups respectively – the racing Rapide still ‘battle-worn’ from its class victory at May’s Nürburgring 24-Hours. The One-77 also made a special, fleeting appearance, running the hill just once on the Saturday and Sunday. In all, over 150,000 people attended this year’s event, making the Festival of Speed the largest motoring garden party in the world – a unique summer weekend that brings together an impossibly heady mix of cars, stars and motorsport ‘royalty’. Held by Lord March in the immaculate grounds of his Goodwood estate, this annual hill-climb event is a true celebration of motor sport and all things automotive.

[www.goodwood.co.uk](http://www.goodwood.co.uk)

### INTRODUCING ASTON MARTIN FINANCIAL SERVICES

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# ASTON MARTIN LIFE



[ 1 ]



[ 2 ]



[ 3 ]



[ 4 ]

## ASTON MARTIN COLLECTION

Inspired by the same commitment to elegance and style that characterises every Aston Martin, The Collection is an exclusive range of fashion accessories and luxury goods that encompasses the very essence of the marque. Where better to find that perfect last-minute Christmas gift, or perhaps even a well-earned bit of personal indulgence?

Excitingly for this winter Swiss watchmaker Jaeger-LeCoultre furthers the recent launch of the new 2011 Model Year DB9 and Aston Martin’s enormously fruitful alliance with a third edition of the AMVOX2 Transponder chronograph, designed to allow owners of Aston Martin’s definitive grand-tourer to lock or unlock its doors by simply touching the watch’s sapphire crystal at 4 or 8 o’clock. Furthermore, by pressing simultaneously on ‘OPEN’ and ‘CLOSE’, the AMVOX2 DB9 Transponder emits a ‘FIND ME’ signal, causing the DB9’s headlamps to flash. Offered exclusively for Aston Martin owners, the AMVOX2 DB9 Transponder now joins the Rapide and DBS model in bearing witness to the remarkable teamwork and research undertaken and pursued by both Aston Martin and Jaeger-LeCoultre in exploring the interaction between contemporary watchmaking and high technology.

1 The Jaeger-LeCoultre AMVOX2 DB9 Transponder in titanium (POA).

2 Aston Martin Skis in Morning Frost, available in four sizes – 159cm, 166cm, 173cm and 180cm – with or without bindings (POA).

3 Black Leather Luggage in nubuck leather with contrasting polished saddle leather: X-Large Leather Holdall (£455.00), Large Leather Holdall (£400.00), Medium Leather Holdall (£365.00), Small Leather Holdall (£330.00), Leather Garment Bag (£555.00), Leather Beauty Case (£250.00).

4 Personal Organiser (£95.00), Coat Wallet (£145.00) and Business Card Holder (£80.00) all in black leather with grey stitching and embossed Aston Martin logo. Also pictured, Lamy Pico pocket pen in polished chrome (£40.00).



# ASTON MARTIN LIFE



## V8 VANTAGE CO<sub>2</sub> EMISSIONS DOWN BY 27 PER CENT IN 5 YEARS

ASTON MARTINS HAVE NEVER BEEN CLEANER OR MORE EFFICIENT WITH V8 VANTAGE CO<sub>2</sub> EMISSIONS REDUCED BY A MASSIVE 27 PER CENT SINCE ITS LAUNCH IN 2005 – A FACT THAT’S LARGELY DOWN TO IAN MINARDS AND HIS PRODUCT DEVELOPMENT TEAM AT GAYDON

As Aston Martin’s Product Development Director, Ian Minards can claim a large portion of credit for some of the world’s greatest sports cars. From the V8 Vantage through to the DBS Volante, his constant quest for better performance, build, ride and handling ensures these cars are all leaders in their class. However, Ian and his team at the company headquarters in Gaydon, Warwickshire have just completed a significant piece of work that has remained largely hidden from view – one that nonetheless impacts hugely on the future of Aston Martin, and one that has rightfully earned every team member a Gold Achievement Award. They have succeeded in upgrading the V8 engine to meet the ‘Euro 5’ emissions restrictions, and reducing CO<sub>2</sub> output to 295g/km – Aston Martin’s first-ever sub-300g/km engine.

Compliance with Euro 5 is required for all new cars from January 2011, and specifically targets harmful hydrocarbons, oxides of nitrogen and particulates – with required reductions of up to 50%. The remarkable achievement with CO<sub>2</sub> levels is simply yet another milestone in Aston Martin’s ongoing quest for a constant reduction of our fleet CO<sub>2</sub> emissions. ‘It’s all been down to a combination of hardware modifications and software calibration strategies,’ reveals Ian. ‘The biggest alteration we’ve made to the car is moving the catalytic converters and oxygen sensors closer to the engine. By doing this, they heat up much more

rapidly and therefore become active faster. As most of the harmful pollutants are produced when you first start the car, the sooner they’re converted to less harmful substances, the better.’

But moving the catalytic converters closer to the engine isn’t as easy as you might assume. The entire exhaust manifold had to be redesigned in order to position the units further up the pipe. ‘But this presents packaging issues,’ Ian says, ‘as the engine bay is a very tight space. Plus, there are thermal management issues, as the tighter the package gets, the less air movement you have.’ Reducing CO<sub>2</sub> emissions, on the other hand, involves a far more holistic approach, honing every aspect of the car’s performance for greater and greater efficiency. One of the major changes in recent years has been to Aston Martin’s powertrain management: critically, the calibration of all Aston Martin’s automated transmissions, from the V8 Vantage Sportshift to DB9, DBS and Rapide’s Touchtronic 2 systems.

‘With an automated transmission, the car’s “brain” decides when to make the gearshift,’ Ian explains, ‘and, generally, the earlier you change gear the less impact there is on fuel consumption. The calibration team has spent a lot of time developing gearshift strategies that tend towards an earlier change point – but, of course, these are sports cars, so we need to strike a balance where the car still feels quick enough.’ The other impact on efficiency and therefore CO<sub>2</sub> emissions is the ‘driveline’ of a car – how well it moves along the road and through the air. Or, as Ian puts it, ‘how slippery it is’.

‘We’ve spent many hours observing a car’s ‘coastdown’, which is the time and distance it takes to stop, without any applied power or brakes. The less aerodynamic resistance and tyre friction there is, the longer it takes to stop... Which, of course, directly translates to less energy being required to move the car in the first place – and less CO<sub>2</sub>. While we’re constantly working with Design on improving aerodynamics, the art of the engineering team has been to strike a balance between maximising our tyres’ grip and minimising the friction – something on which we’ve worked closely with Bridgestone and Pirelli. That’s why the compound of tyre on each model of Aston Martin is totally unique.’

Although Aston Martins remain highly exclusive and built in relatively low volumes, the company has an ongoing commitment to improving the environmental performance of its cars year on year.



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## BECAUSE THE KNIGHT

From streamlining live photo shoots online, digital manipulation, to entwining 30 snakes around model Raquel Zimmermann for the Alexander McQueen S&S 2010 Campaign, Nick Knight has torn up the fashion photography rule book. Knight is the master of surreal concept photography. By continually pushing boundaries and challenging conventional ideals of beauty, he has created some of the most intoxicating and innovative imagery. **Mark C. O'Flaherty** meets the most celebrated fashion photographer in the world today



ABOVE: Image courtesy of Nick Knight, British Vogue, December 2008.



It's a Sunday morning, and Nick Knight is in his uncharacteristically quiet Mayfair studio trying to get on top of post and emails. There's a busy week ahead: a shoot for American Vogue, two days working with Kate Moss and a trip to Buckingham Palace to pick up an OBE. He allows himself a wry smile while pondering his meeting with the Queen: 'It certainly isn't something that was on my radar,' he says. 'But I'm very flattered.'

Nick Knight is the most celebrated fashion photographer in the world today. While best known for his unique brand of contemporary, fantastical gloss – including Manga-inspired Dior advertising campaigns – his early work was markedly different. He rose to prominence in the 1980s with a book of raw, black-and-white documentary shots of London skinheads. He went on to work with i-D magazine during its most influential era, injecting fashion editorial with a fresh kind of clubland-sourced verisimilitude, far removed from the runway lip gloss of Condé Nast. Always changing, always pushing boundaries, Knight worked with a tight-knit band of stylists and art directors and forged a bold, stark sophistication. His peers – including Dior's John Galiano – would go on to become the new establishment. His work since, collaborating with the world's most iconoclastic fashion designers and musicians (and Lady Gaga) has been nothing short of revolutionary, exhibited in some of the world's most important galleries as fine art.

'The strongest element of fashion photography has always been movement,' says Knight. 'If you look at someone like Richard Avedon, there's a feeling of energy and life in the work, and that's what I've always tried to do. I want it to feel like it's bursting off the page.'

Knight has an absolute mastery of light and a choreographer's eye for silhouette and attitude. He's also constantly ahead of the technological curve, creating seemingly impossible images and flights of fantasy with sorcerous digital post-production. In 2000, in collaboration with art director Peter Saville, he launched SHOWstudio.com, a virtual gallery and interactive workspace for a whole host of his contemporaries. Knight's own shoots are frequently streamed live via the site, as well as being reworked into arresting stand-alone short films in their own right. 'It represents 100 per cent of what I do now,' he says. For Knight, fashion and film is the way forward – a natural progression for a visual artist, and an industry informed by romanticised notions of men and women in motion.

'The strongest element of fashion photography has always been movement,' says Knight. 'If you look at someone like Richard Avedon, there's a feeling of energy and life in the work, and that's what I've always tried to do. I want it to feel like it's bursting off the page. Film was an obvious thing to happen after photography, because if you have a medium that can distribute moving fashion, that's what people will want. My films are seen by hundreds of thousands, if not millions of people, while a set of stills for a low circulation magazine may be seen by a couple of thousand. The figures just don't compare.'

Fashion media in the 21st century is undeniably a world away from the Polaroid culture of i-D's heyday. Starting in the late 1980s, Knight shot twelve catalogues for Yohji Yamamoto with the art director Marc Ascoli. The imagery from them has become truly iconic. A shot of model Susie Bick, smoking, artfully slumped sideways on a chair like a dancer from one of Yamamoto's beloved Pina Bausch productions, may be one of the most famous fashion images of the last century. A sequence of silhouetted shots of Naomi Campbell, twirling around in a voluminous red coat, predated and outshone the strikingly similar global iPod campaign by two decades. All of the images had the urgency of motion that now informs Knight's films, and at the time belonged to a world of print. Now we live in a digital world, where SHOWstudio streams catwalk shows live across the globe, and where in some cases film has taken the place of the runway: designer Gareth Pugh produces a film with the website each season to present his new collection, and last autumn showed a film without any formal catwalk presentation.

Although Knight's world is driven by technology, he has little formal interest in it himself. 'I'm not fascinated by technology,' he says. 'I'm interested in life. I'm not looking for the next invention or charting where the curve is. Technology is never quite as good as it could be, whether it's a car you're driving or a camera, but then that's good because it makes us push things forward.'



ABOVE: Image courtesy of Nick Knight, Suede, *Coming Up* (album cover), 1996.

TOP LEFT: Image courtesy of Nick Knight, Christian Dior, Spring/Summer 2003.

TOP RIGHT: Image courtesy of Nick Knight, Christian Dior, Autumn/Winter 2003/2004.

BELOW LEFT: Image courtesy of Nick Knight, Christian Dior, Fall/Winter 1997-98.

BELOW RIGHT: Image courtesy of Nick Knight, *Another Man, Paint Explosions, Purple on Blue*, Autumn/Winter 2005.





‘I don’t want to use the same lighting twice, whether that’s using the headlights of my car to light the subject, or taking a picture with my phone.’



ABOVE: Image courtesy of Nick Knight, Alexander McQueen, SS 2010.

Many photographers paint themselves into a commercially successful corner. Think of Paolo Roversi’s amber, painterly images shot with long exposures and an antique patina, or Bruce Weber’s all-American muscle boys with floppy fringes and waxed chests, cavorting in monochrome. The most consistent aspect of Knight’s work is that it dazzles. His work with the late Alexander McQueen had a brooding darkness and violence to it, frequently morphing models with wild animals, while his Vogue covers – including putting Kylie Minogue into a giant, burlesque champagne glass – are effervescent and bright. Each shoot is different because of who he’s working with, and his desire to avoid repetition. ‘I don’t want to use the same lighting twice, whether that’s using the headlights of my car to light the subject, or taking a picture with my phone,’ he says. ‘I’m not interested in finding out the answers to questions I’ve already answered. If there’s any similarity in my work, it’s that I start at zero. It’s the same point that I started at 30 years ago standing in front of a group of skinheads.’ The only standard element of his working day is his perennial uniform of white tailored shirt, black Tricker’s brogues and Levi’s 505s.

The collaborative nature of Knight’s work is, in an industry of ego-driven auteurs, remarkable, particularly his collaborations with McQueen, John Galiano and Peter Saville, each a notoriously determined visual artist in their own right. ‘The most difficult person I work with is myself,’ says Knight. ‘Everyone else pales into niceness. People are just people and whoever I’m working with, I want to understand how they see the world. In each instance, it starts and works in a different way. Once Galiano has

explained the desires behind his collection, I see the live show, make proposals to him about how I might interpret those desires, then there’s a five-to-seven-day shoot. There’s a “Dior lens” that we use that gives a signature element to the images and, in the same way that some American R&B music is heavily produced, there are six to eight weeks of post-production on each of the images.’

Musicians relish working with Knight, who can bring seemingly impossible, intangible elements to enhance the promotional aspects of their work far beyond the prosaic portrait. He depicted Björk being pierced and sewn in the controversial video for *Pagan Poetry*, while his cover artwork for Pulp and Suede defined their style for years. In each case, the imagery stemmed from the sounds. ‘When I worked with Suede on *Coming Up*, the starting point was Brett Anderson’s lyrics,’ says Knight. ‘Then there was the embrace of certain other references. Peter Saville and I were enamoured with a German painter called Paul Wunderlich.’ If the figurative aspects of the imagery (elegantly wasted youths on a mattress) came from Anderson, the tone from Wunderlich and the digital-psychedelic texture from Saville’s obsession with digital filters, then it was Knight who brought it all together, choreographed it and facilitated the final image – the conductor of a visual symphony, as always.

‘A shoot is always a performance,’ says Knight. ‘The more you get people involved, the better the performance is. I want to work with people who can show me things that I can’t see.’ Which is something Knight continues to do, in the most astounding of ways, for the rest of us.



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## OOH LA LA COMPARER – C'EST LE CYGNET!

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Designed with Aston Martin's signature craftsmanship and attention to detail, this one-of-a-kind car says that I am not only a stylish Parisienne, but one who has arrived



I'm late for my lunch date with Monique, but she will forgive me instantly when she sees my new hairstyle. Tiens! I'm in luck, someone is pulling out just in front of the Café des Deux Moulins. Squeezing in with my compact new Cygnet is a breeze and heads turn admiringly as I open the door to reveal its cherry-red upholstery. This is no ordinary city car, but an extension of my personality that is revealed through the custom interior of hand-stitched leather, alcantara and aluminium, designed according to my own specifications. This two-door car can seat three or four – amazing when you consider that it is only three metres long and can fit down the narrowest Paris street. It also has incredibly low emissions, which makes me feel good about driving it every day. Designed with Aston Martin's signature craftsmanship and attention to detail, this one-of-a-kind car says that I am not only a stylish Parisienne, but one who has arrived.

Waving at Monique, I dash into the café made famous by Amélie Poulain. Though the owners have changed since Jean-Pierre Jeunet's film came out, the dining room with its faded mirrors and worn pillars has stayed much the same. I order a blanquette de veau – this slow-cooked veal stew thickened with cream and egg yolk could rival my grand-mère's – while Monique has a well-seasoned steak tartare and frites, as usual. We both tuck into crème brûlée, breaking the burnt sugar crust Amélie style, while we map out our shopping strategy. After an inky black coffee, we meander up the market street rue Lepic, where I stop in front of Les Petits Mitrons to admire the rustic looking but sublime tasting fruit tarts (chocolate-pear is my favourite). Monique calls me an incorrigible gourmande, and I can't deny it.





Turning in front of the fishmonger Pepone, where the day's catch gleams in shades of orange, silver and pink, we enter the villagey rue des Abbesses. Young hipsters are watching the world go by with an eagle eye for fashion detail from the terrace of Le Sancerre, but Monique and I are on a mission. First we stop into Bonnie Cox, where Monique has her eye on a sleek dress by a local designer for an upcoming soirée. I find a hat that matches my new car's stylish interior – ooh la la, I can't resist!

After a quick stop at Le Grenier à Pain, which sells what may be the best baguette in the city – creamy-coloured centre, crackly crust, still warm from the oven – we drop into the épicerie Lion, where I pick up a dried seaweed mix from star Breton chef Olivier Roellinger and a rice pudding kit with salted butter caramels to stir in near the end of the cooking time. My friends will think I slaved over the food at my next dinner party, but I'm happy to say they will be wrong.

With Sacré Coeur basilica looming up on our left, we turn down rue des Martyrs to visit Antoine et Lili, where I love the Asian-inspired dresses in chic black or jewel tones. Further down the street, the antique shop Et puis c'est tout! lures us in with its vintage kitchenware, and I come out with a champagne bucket for my collection. Then it's time to zip through as effortlessly as a scooter to the cobbled place St-Germain, where we are meeting Colette at La Société, the fashionable Costes brothers café that rivals the long-established Les Deux Magots and Le Flore nearby. Monique marvels at the leg room in such a compact car and strokes the soft leather, considering which colour she might choose. Thanks to the integrated satellite navigation system, I easily find all the shortcuts through back streets that would be too tight for a less compact car. We find Colette already







Thanks to the integrated satellite navigation system, I easily find all the shortcuts through back streets that would be too tight for a less compact car

flirting with the waiters and sipping champagne as I pull up in front of the café so that she can admire the car’s exquisite lines. On boulevard St-Germain, I manoeuvre the Cygnet into a tiny spot as other drivers sigh enviously and move on.

Colette is full of news about her new man, who works nearby in book publishing. Once we have finished our drinks, I insist on buying a box of macarons from the nearby patissier Pierre Hermé: milk chocolate and passion fruit to celebrate Colette’s romance, and Venezuelan Chuao chocolate and cassis in honour of other good things in life. From here, we wander past St-Sulpice church, stopping into Annick Goutal to inhale perfumes good enough to eat. My signature scent is Petite Chérie, with its notes of peach, pear, rose and vanilla – it’s a perfume that the late Annick Goutal created for her daughter, who now conjures up her own scents under the same label.

Further on, we peer into the window of Yves Saint-Laurent before doing some serious shopping at Maje, where we find all the season’s new looks: shiny red leggings for Colette, a swingy cape for me and a strict 1950s-style jacket for Monique to match her new dress. I have been invited to a dinner party tonight, so we join the queue at Patrick Roger where I put together a box of heavenly ganache-filled chocolates. Peppermint and lemongrass, oatmeal and Sichuan pepper are a few of the unusual flavours I choose for my food-loving hosts, while I nibble on a chocolate or two myself (I am well known in this shop).

Colette leads us to the market street rue de Seine, where at the boutique Kusmi Tea she replenishes her supply of Detox: a blend of mate and Chinese green tea with lemongrass. Nearby, Bensimon is where I like to buy loose trousers and pullovers for long weekends on the Ile de Ré, where my family has a modest country house. Turning down rue Jacob, we look in the window of the Faïencerie de Gien boutique, where I love the painted dessert plates, and drop into the tiny shop Huilerie Leblanc for a bottle of Moroccan argan oil – delicious on tagines, the salty-sweet stews cooked in clay pots, but also wonderful for dry skin.

Colette is off to her romantic rendez-vous so, popping our shopping bags into my surprisingly roomy trunk, Monique and I wind our way through the streets of St-Germain, drive past the Louvre’s glass pyramid and park near the pedestrian rue Montorgueil. American-style nail salons have been springing up all over Paris and we have an appointment at Culture of Colour, where the smiling Maria makes us feel thoroughly pampered. Monique colours her nails bordeaux while I opt for taupe, which will complement my cape. Waving goodbye to Monique, who has gone to free the babysitter, I steer my Cygnet through the narrow Marais streets to my dinner party, occasionally stealing glances at my newly polished nails. Stopped at a red light, I see that I am not the only one who appreciates my manicure. Or is that green-eyed stranger admiring my car? I see that he is also driving an Aston Martin – clearly a man of impeccable taste. With a wink, I am speeding off... let’s see if he can keep up with me.



## POTENZA S001

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# THE WORLD’S BEST BLACK BOOK

A limited-edition Hermès crocodile Kelly Bag? A seat on the front row of your wife’s favourite designer’s haute couture show? A last-minute jet charter? No problem – as long as you are one of Concetto Marletta’s favoured few. Allow **Roja Dove** to introduce you to the world of luxury’s inside man; the man that those in the know want to know

This warm, elegant, discreet Sicilian studied interior design, to enable him to join his family’s furniture company. Having been sent to England at the tender age of 14 to learn English, he fell in love with it, admiring the beautiful architecture and elegant interiors he saw all around him, as well as a life far removed from home. This was to be a seminal moment, for in 1991 he decided that London was where he had to be, and set off on a journey that would not just shape his own life but many of those with whom he was to become an intimate, including captains of industry, music, film, and members of some of the most illustrious royal families in the world.

Concetto Marletta’s affable warmth meant he secured a job at Claridge’s hotel in Mayfair, where he quickly gained a reputation for service. His clients appreciated his ability and discretion and called on his services so much that Claridge’s created a role especially for him: their first ‘Guest Relations Manager’. Not bad for a 26 year old. It was during this time that Marletta started to create one of the most envied ‘black books’ in the world, as he was accumulating unprecedented access to the most prestigious and important tables, theatres, opera houses, jet companies and designers in the world, as well as starting to develop deep professional relationships with a diverse cross-section of clients, many of whom have become so attached to Marletta they would not dream of travelling without consulting him for help.

In 1998, he moved to the newly opened Mandarin Oriental in Knightsbridge and was surprised and flattered that many of his clients decided to follow him there. Whereas Claridge’s had been all about individuality, with its old-style business travellers, royalty, and established families, the Mandarin Oriental was all about chairmen and CEOs – everyone was a VIP, which meant learning a new form of communication. By now this most un-diva-like man was fêted by the world of opera, with Caballe, Gheorghiu, Pavarotti, and Domingo all asking for him – no-one else would do. He had to learn how to tell one of the most powerful pop stars in the world that the hotel did not want her to stay, when she launched a highly controversial photo-book to accompany her album launch – a task that required him to deploy every scrap of his innate diplomacy and charm.





Marletta decided to further his horizons and gain an international view of the hospitality world and went to work in Hong Kong, Bangkok, New York and Los Angeles before returning to his beloved England and a job at The Dorchester. Asked what were some of the strangest things that had happened to him in his working career, he tells the story of a phone call he received from a Queen’s equerry who was panicking as the Queen had left something extremely precious in the refrigerator. Marletta went to the suites personally, so as not to raise alarm, found the precious goods and duly returned them. The precious goods being a plate of sandwiches with a filling of which her majesty was especially fond.

When we meet, Marletta is finalising the details for a villa he has sourced for a client. But this is no holiday timeshare on the Costa del Sol, for with it he has arranged butlers, a chef and full kitchen staff, 24-hour security, a private jet...

Having worked at The Dorchester for seven years, Marletta felt he had the seven-year itch. He was head-hunted but felt there were no other hotels he wanted to work for. ‘The Dorchester is a melting pot with a very interesting clientele,’ he explains. ‘Royalty, film producers, movie and music stars, old and new money – it is a proper grand hotel.’ Many of his clients, including royal households, were now clients of the hotel having, as ever, followed the man those in the know want to know. He felt that he had in many ways reached his goal: ‘I have gained their trust as they follow me around. It is no longer just about them, it’s about their wives, their children, and their personal lives.’

‘My clients were asking me for things outside of the hotel: villas, tailors, etc. I remember one day receiving a call on my private phone from a client asking if I could arrange an aircraft within two hours, as theirs was not working. I did, and my partner Andrew said to me: “You have become so much part of these people’s lives, beyond your work within the hotel; why don’t you start your own business?”’ And that is exactly what he did.

Marletta mentioned it to two of his long-standing clients, who greeted the idea with such enthusiasm, saying he was totally indispensable. He decided to resign. But when he told the manager of the hotel, they too found him indispensable, and came back with an unusual offer – asking him to stay while he ran his new business, as they understood how the clients felt about him. So he has the best of both worlds, still working within The Dorchester looking after their most illustrious clients needs, and looking after his own clients’, who in many ways are one and the same group of people. Marletta is aware that there are concierge companies already, but his clientele understand that he has a black book unlike any that those companies possess and a level of personal service that is incomparable. And what to call his company? ‘Indispensable’, of course.

The scope of Indispensable is already expanding. When we meet, Marletta is just finalising the details for a villa he has sourced for a client. But this is no holiday timeshare on the Costa del Sol, for with it he has arranged butlers, a chef and full kitchen staff, 24-hour security, a private jet, and all the other things his client needed – many of which had not, I have no doubt, even crossed his client’s mind.

His philosophy is simple: he does not mind how demanding a client is – in fact the more demanding, the more he enjoys the challenge – but what he will not tolerate is rudeness. He thrives on the impossible, which is borne out by two stories: A man knew his wife wanted an Hermès Kelly bag in crocodile and had no idea how long it took to order – especially as his wife wanted it in a specific size and colour. Feeling disheartened, he confided in Marletta who, within two days, handed his client the beautifully wrapped bag which he had secured by simply making a single call. And maybe the most inspired of all was the client who wanted something really unusual to ‘blow his wife away’ for her birthday. She already had everything a woman could want. Marletta told him to leave the problem with him. Within a week he handed over two tickets for the front row of his wife’s favourite designer’s couture show; flights, hotel, dinner all arranged. The husband had to think of nothing. Which is why Concetto Marletta is Indispensable.

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# MATERIAL SCIENCE

Much like a car, a watch is a complex, delicately coordinated machine, susceptible to similar idiosyncrasies, environmental influences and plain old wear and tear. Jaeger-LeCoultre refuses to take this lying down, however, deploying unheard-of technologies from its 'Extreme Lab'.

Alex Doak dons his labcoat

As the 18th-century Frenchman and forefather of modern horology Abraham-Louis Breguet once famously lamented, 'Find me the perfect oil and I'll give you the perfect watch.' In fact, a mechanical watch's movement is a veritable cocktail of different oils, each applied as microscopic dots to ease every wheel, lever, rack or pinion as they slide and spin about each other.

Worn regularly, your watch leads a hyperactive life – a far more punishing existence than your car in relative terms, as it literally ticks over at the rate of hertz, night and day, And as any driver knows, oil doesn't last forever. In fact, after three or four years, those in your watch begin to deteriorate and harden to a varnish – demanding yet another expensive service.







Conversely, and considerably worse, the oils in a watch left dormant will drift from their stations under gravity’s pull. With a cold start, the hundreds of brass and steel components grind into life, to irreparable effect. Furthermore, if it really is that cold, the oils’ viscosity starts to thicken, slowing things up.

It’s easy to see that Breguet had a point. Jaeger-LeCoultre certainly see it, and their simple answer to the quest for that perfect oil was to do away with the oil altogether – tantamount to watchmaking’s Holy Grail. From their 177-year-old ‘Manufacture’, nestled in Switzerland’s chocolate-box Jura Mountains, the first ‘Extreme Lab’ watch emerged in 2007 – €200,000 worth of space-age alloys, ceramics, silicon and yet more ceramics – but not a speck of oil.



It was easy to scoff at the over-ambitious economics of this watch, but as Jaeger-LeCoultre reminded everyone at the time, this was ‘haute couture’ watchmaking – a catwalk spectacle, a new knowledge base from which the core collections could then be drawn.

What you see on these pages is the first of these more accessible, but no less cutting-edge experiments – breathlessly titled ‘Master Compressor Extreme Lab 2 Tribute to Geophysic’. Though its pure-silicon, self-lubricating escapement does very well on the oil-less front, the greatest benefit that silicon offers here is resistance to magnetism – the other thing that keeps watchmakers awake at night, especially in our digital age of mobile phones, speakers and laptops.

This watch isn’t all about magnetism however. As with its 1958 forebear, ruggedness, reliability and ease of use whilst wearing thick mountaineering gloves have all been thrown into the mix

As its regulatory organ, the escapement is the most delicate part of the mechanical watch, setting the pace entirely through a tiny, oscillating hairspring – a breakneck miniature pendulum if you like. While many watchmakers are still undecided on silicon’s wider viability, being agonisingly brittle to the touch, its low running friction, lightness and precision of manufacture, in addition to anti-magnetism, make it an understandably enticing proposition.

The Extreme Lab 2’s namesake the Geophysic was rated antimagnetic all the way up to 600 Gauss as long ago at 1958, servicing the demands of that era’s exploratory scientists and engineers. But that watch’s movement was cocooned in a hefty ‘case within a case’. A watch like the Extreme Lab 2 on the other hand, with an open-worked dial and nine apertures in the case, is a different matter entirely, requiring a decidedly 21st-century approach to the issue of magnetism.

As with its 1958 forebear, ruggedness, reliability and ease of use whilst wearing thick mountaineering gloves have all been thrown into the mix and tested definitively on a recent expedition to Everest’s backyard. Incidentally, the 30-day expedition entailed conquering an unexplored Himalayan peak, which as a result of the climbers’ success has now been officially named Mount Antoine LeCoultre...

The function selector – activated by a pusher in the crown and indicated on the dial – essentially functions like a manual gear box in a car and presents three functions: watch winding in the first position, adjustment of the GMT-function and the date after pushing once, and time setting after a second push. Giving a third push makes the system return to its first position in which the crown is decoupled from the gear train of the watch and only allows winding the watch. This system makes pulling the crown out superfluous and therefore protects the watch from possible intrusions of dust and dirt.

And while it seems unfair to consign the Master Compressor Extreme Lab 2’s numerous other innovations – its super-tough titanium-vanadium ‘TiVan15’ alloy case, its zirconium ceramic bezel, its jumping digital minute counter – to a passing mention, it has become apparent that over the course of just two watches, the sky is the limit for Jaeger-LeCoultre’s technical think-tank, and there can only be much, much more to look forward to from the Swiss boffins.

[www.jaeger-lecoultre.com](http://www.jaeger-lecoultre.com)



## Breaking the Mould

Jaeger-LeCoultre’s first Master Compressor Extreme Lab of 2007 was an audacious amalgam of high-tech ceramics:

### EASIUM

A trade name for a novel ceramic, carbon nitride, made by a specialist manufacturer on the outskirts of Geneva. Its exact formulation remains a commercial secret, but it is, theoretically, harder than diamond. A low friction coefficient and a low wear rate means Easium is used as the Extreme Lab’s ‘jewels’, ‘easing’ the pivot and bearing.

### POLYCRYSTALLINE DIAMOND

A synthetic diamond that can be made in large sheets by chemical vapour deposition (CVD). It is the hardest material available, and a perfect candidate for the Extreme Lab’s escapement pallets.

### MOLYBDENUM SULPHIDE

Applied to the watch pinions by sputtering in a magnetron; the same thing found in a microwave oven but much more powerful. The frictional coefficient of the resulting surface is almost too low to measure by conventional means.

### NICKEL-PTFE

The nickel bonds micro-spheres of PTFE to the surface to produce a particularly wear-resistant coating for the Extreme Lab’s winding wheels.

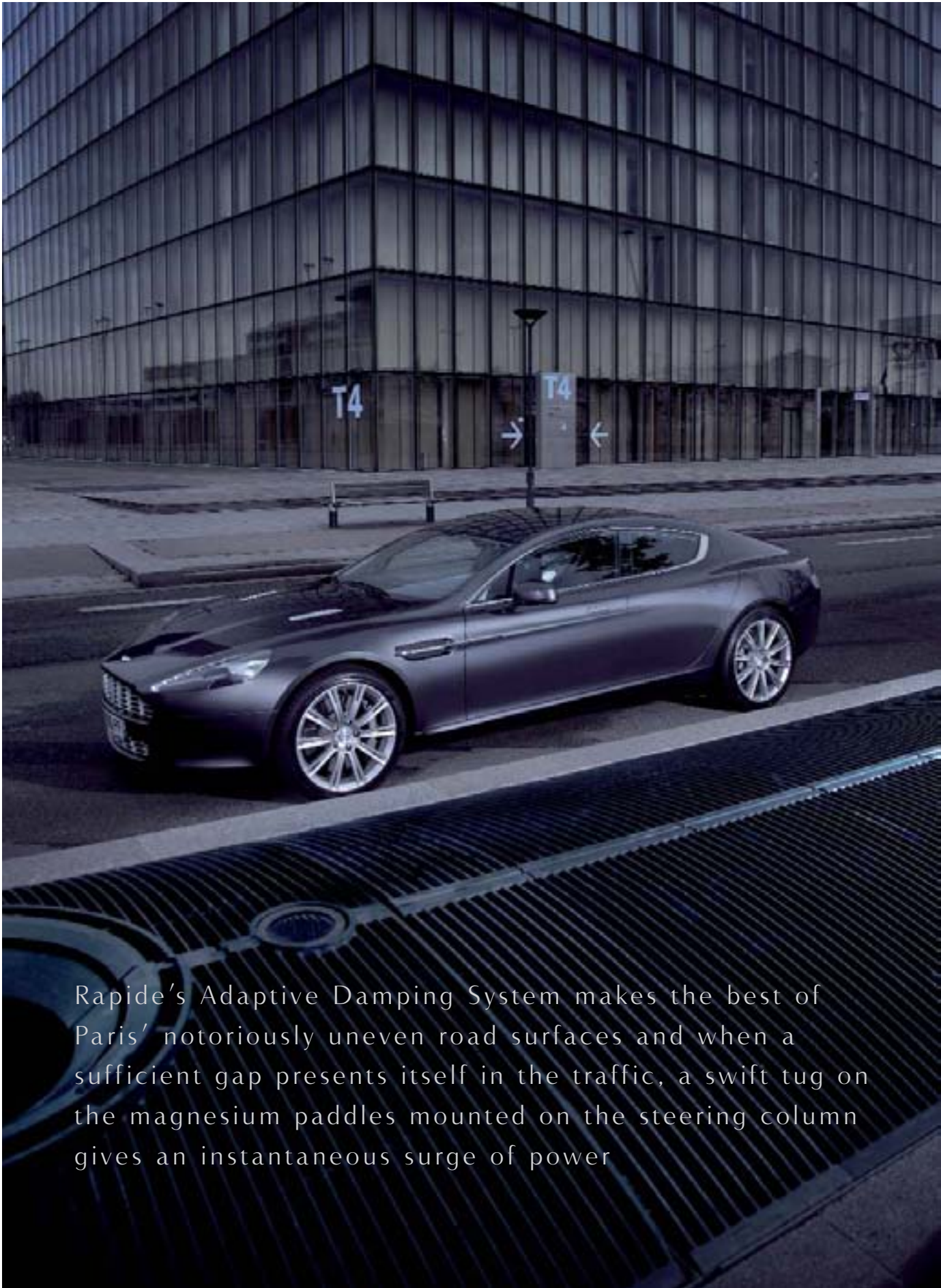




## MON DIEU QUELLE BEAUTÉ

With the six-speed Touchtronic 2 automatic gearbox, the Rapide's weight distribution is a near perfect 50:50, contributing to its outstanding dynamics. **Jonathan Bell** marvels at the ultimate expression of contemporary British design – this luxurious, yet functional sports car provides the ultimate refined, relaxed and effortless drive around the city of Paris. Let's drive!





Rapide's Adaptive Damping System makes the best of Paris' notoriously uneven road surfaces and when a sufficient gap presents itself in the traffic, a swift tug on the magnesium paddles mounted on the steering column gives an instantaneous surge of power



Modern Paris is ringed in neon and concrete thanks to the 35 kilometres of tunnels, trenches and elevated highway of the périphérique. Finished in 1973, it has taken barely three decades for the soaring autoroute of the modernist dream to turn into a dreary, pragmatic day-to-day crawl for tens of thousands of commuters from the banlieues to the city centre.

But right now, at the wheel of the Aston Martin Rapide, this is not a bad place to be at all. Like every Aston Martin, Rapide offers its driver many creature comforts, from the soft hand-stitched leather to the Bang & Olufsen entertainment system. In the Rapide, of course, these welcome diversions are extended to three other passengers: everyone is given the same sense of occasion as the driver.

For now, however, I'm on my own, insulated from the traffic and in no particular hurry. I click on the stereo, smiling as the twin tweeter cones rise silently from each side of the dashboard: this is a trick that never fails to amuse me. Clicking through the iPod in my armrest, I find a suitably soothing piece of music and continue towards the slip road. And escape.

Heading into central Paris isn't everyone's idea of an entertaining drive. But I understand this city now, just like I have an instinctive understanding of Rapide, and together we will achieve the day's objectives without any unnecessary fuss. Paris is a strange fusion of the old and the new, thanks to Baron Haussmann's wholesale re-ordering of the city during the nineteenth century. Haussmann created order out of chaos, his architectural interventions applied with a broad brush. This was city planning on a scale that would be impossible (and probably catastrophic) in any contemporary metropolis. But Paris was bold enough to take it, with remnants of the medieval core bisected effectively by the Baron's grand boulevards.

I finally slip off the infernal ring road, leaving the Péripherique at the north-westerly point of its transit around the city. Rapide is easy to drive in this free-flowing traffic. The Touchtronic 2 transmission and the enormous amounts of torque from the 6.0 litre V12 allow me to glide effortlessly along with the traffic. Rapide's Adaptive Damping System makes the best of Paris' notoriously uneven road surfaces and when a sufficient gap presents itself in the traffic, a swift tug on the magnesium paddles mounted on the steering column gives an instantaneous surge of power.

The demands of the day dictate that we must first visit the steel and glass landscape of La Défense, a short spin along the A14 and across the Seine at the Pont de Neuilly. The business quarter soon fills my vision, a mostly undistinguished tangle of glass, concrete and steel. The area's newest landmark rises up to my right, Tour First, Kohn Pedersen Fox's cunning re-skinning of a nondescript 70s skyscraper to give it that all-important contemporary faceted feel. It's a cut above most of the other buildings that fill the Rapide's windscreen; en masse, their International Style is more midtown Manhattan than high quality Haussmann.

One structure, however, deserves special mention. Placed at the heart of the district in the late 1980s, the Grande Arche de la Défense was François Mitterrand's most Napoleonic moment. Designed by the Danish architect Johann Otto von Spreckelsen, it forms the end of the grand axis that runs all the way to the Louvre. Unlike its nineteenth century counterpart, the modern Arche is not isolated by traffic. To penetrate the business utopia, we must instead head below ground and divest ourselves of the car.





Business is undertaken over lunch; it was hard for my colleagues to eat early and finish quickly – this is not the way things are done. But I had to insist - I have far more pressing things to do, not to mention a far more interesting place to be. I settle back into the soft leather of the driver’s seat, insert the glass key to fire the V12 and leave the parking complex, the rich exhaust note echoing off the concrete walls. Before long, the Rapide is poised at the start of perhaps the grandest architectural alignment in any city on the planet. A straight line that runs from the slightly canted Grande Arche, through the cluster of towers at La Défense, across the Pont de Neuilly and along the avenue Charles de Gaulle and avenue de la Grande Armée, until one reaches the Arc de Triomphe, barely five kilometres from Arche to Arc. From there, the eye takes the familiar route down the Champs-Élysées, across the Place de la Concorde with its blackened relic of ancient Egypt and down through the dusty tree-lined paths of the Tuileries until it reaches the Louvre Palace, the end of this Axe Historique.

It is a grand drive with many visual distractions but we must keep our wits about us. Parisian traffic is fast and unforgiving. I pass ranks of shabby taxis, their battered flanks a stern warning not to overstep the mark and instead to accommodate the fluidity and unpredictability of these multi-laned roads. Everything comes together at the Place de L’Etoile, where twelve arrow-straight boulevards collide in a free-flowing piece of automotive ballet.

This is where Rapide’s deftness comes into its own – I just have to point and think myself into the (rare) gaps in the traffic and the 470 horsepower V12 does the rest. It helps too to be sat within this ultimate expression of contemporary British design, a piece of mobile sculpture that frequently stuns fellow motorists into a reverie of admiration, rather than incite them

into furious pursuit. Every single crease and curve on the Rapide’s bodywork has been shaped by hand at Aston Martin’s state-of-the-art design studio. From its dramatic, rakish proportions to the smallest of details, there is nothing out of place.

The Champs-Élysées are quickly dispatched and we are soon past the Place de la Concorde and onto the Voie Georges Pompidou, the Seine-side carriageway that will eventually give way to the Paris Plages, a permanent installation of the urban beach first introduced in 2002. For now, however, the car is still king and we rush past the Ile de la Cité and the Ile Saint-Louis before undertaking a complex filter system that takes us over the Pont d’Austerlitz and onto the Rive Gauche. We’re close to our second (and final) stop before we can leave the orbit of the city and make a break for the country.

Meeting concluded and Rapide collected, all that’s left is to drive. Our last contemporary landmark is the Bibliothèque Nationale de France, designed by Dominique Perrault and perhaps the last gasp of straight-edge monumental architecture before the profession opened itself up to facets, curves and deconstructivism. It’s a piece of classic modernism, perfect in its form, albeit with details that are a little rough around the edges. But proportion carries the day. The city starts to thin out as we head further and further south-west. We need to be in Milan by lunchtime tomorrow, and 900km of European motorways lie ahead. The telephone rings, automatically dimming the volume of the Bang & Olufsen system, and I take the call I’m expecting. It’s a small courtesy, but I reach down and click to heat up the passenger seat. Now all that’s left to do is make a swift detour for a very important pick-up and we can all be on our way.

TRUE POWER  
SHOULD BE SHARED

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It used to be one of life’s quandaries: the more success you had, the less time you had to share it with the people who mattered. Now however, there’s a solution.

The Aston Martin Rapide is one of the world’s most acclaimed new sports cars. With four full-sized seats, Rapide delivers both a dynamic driving experience and unrivalled accommodation for three passengers.

We’d like to invite you to sample the undiluted pleasure that is the Rapide driving experience. With a chassis, engine and drivetrain honed on the steep curves of the legendary Nurburgring, the Rapide is an unforgettable driver’s car. Yet within the Rapide’s finely sculpted flanks you will also find four doors and four spacious seats, with luggage capacity to match, as well as new technology and an expanse of richly finished materials and highly skilled craftsmanship.

**For those discerning individuals who wish to share the power they’ve earned, the Rapide is the ultimate choice. To experience Rapide for yourself visit [www.astonmartin.com/truepower](http://www.astonmartin.com/truepower)**



# THE LUXE LOOK

Enchanted by their timeless elegance, we showcase the following collection of exclusive accessories and scintillating jewellery, contrasted with the equally distinctive shapes and textures of Aston Martin's components. Feast your eyes on our mix of exquisite sparkle and understated glamour

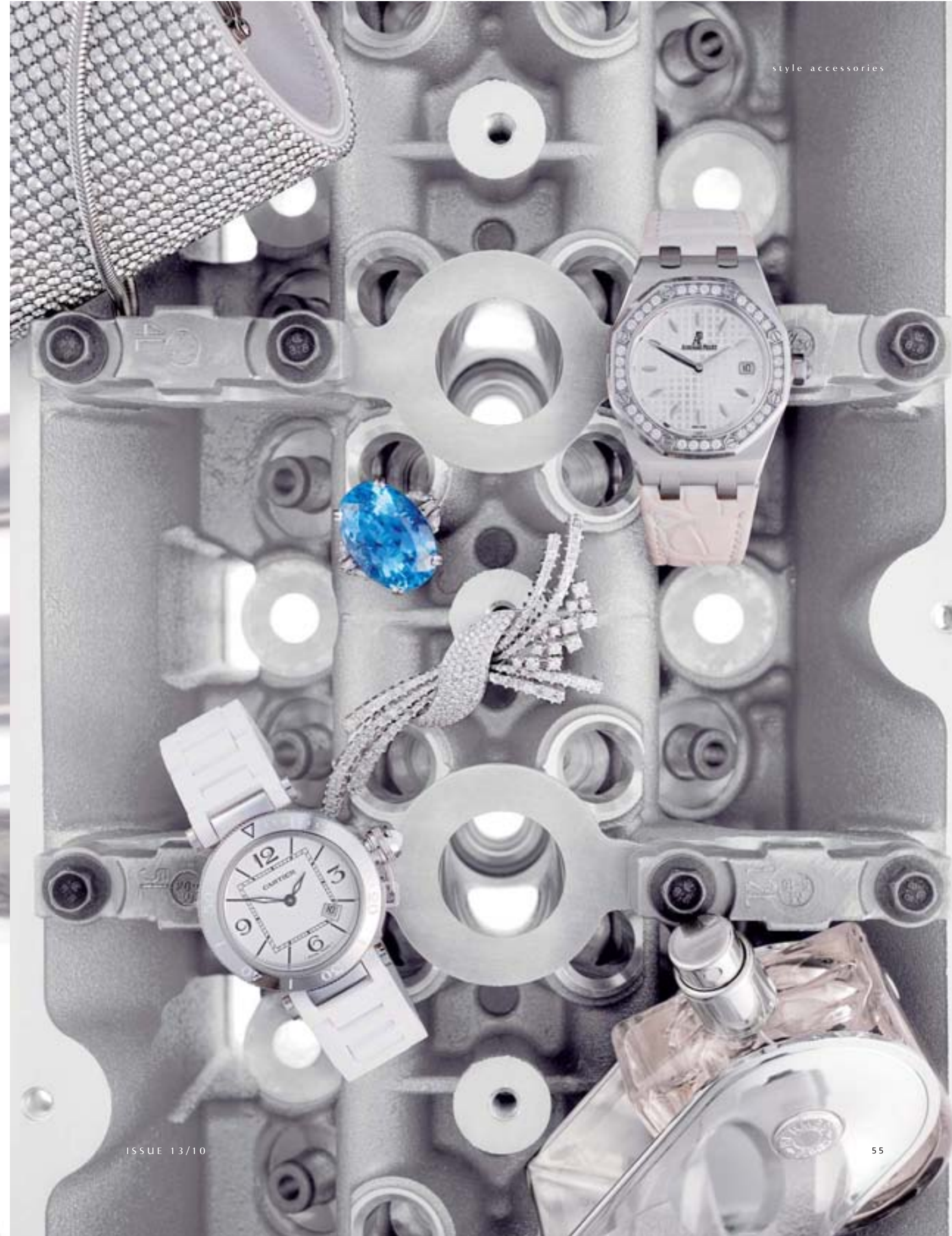


## PREVIOUS PAGE:

Estelle satin shoes by Rupert Sanderson, (rupertsanderson.com)  
 Clutch bag by Swarovski, (swarovski.com)  
 Baignoire watch in white gold on black satin strap by Cartier, (cartier.com)  
 Wildflowers Image bracelet, 5.97ct diamonds set in 18ct white gold by De Beers, (debeers.com)  
 Sunglasses by Dior, (dior.com)

LEFT: Chopard necklace from the High Jewellery Collection, set with 32 grey/blue pearls, 2,349 brilliants and 113 topazes, (chopard.com)

RIGHT: Clutch bag by Swarovski, (swarovski.com)  
 Lady Royal Oak gem set watch by Audemars Piguet, (audemarspiguet.com)  
 H.Stern Aquamarine diamond ring, H.Stern diamond brooch (hstern.net)  
 Ladies Pasha Cartier watch with white strap, (cartier.com)  
 Voyage d'Hermès unisex fragrance by Hermès, (hermes.com)





RIGHT: Meisterstück soft leather document bag by Montblanc, (montblanc.com)  
Slim Classique Rose Gold watch by Ralph Lauren, (ralphlauren.com)  
Brogue by John Lobb, (johnlobb.com)  
Panther Spots cufflinks in silver by Cartier, (cartier.com)  
Sunglasses by Yves Saint Laurent, (ysl.com)  
Pen by William & Son, (williamandson.com)

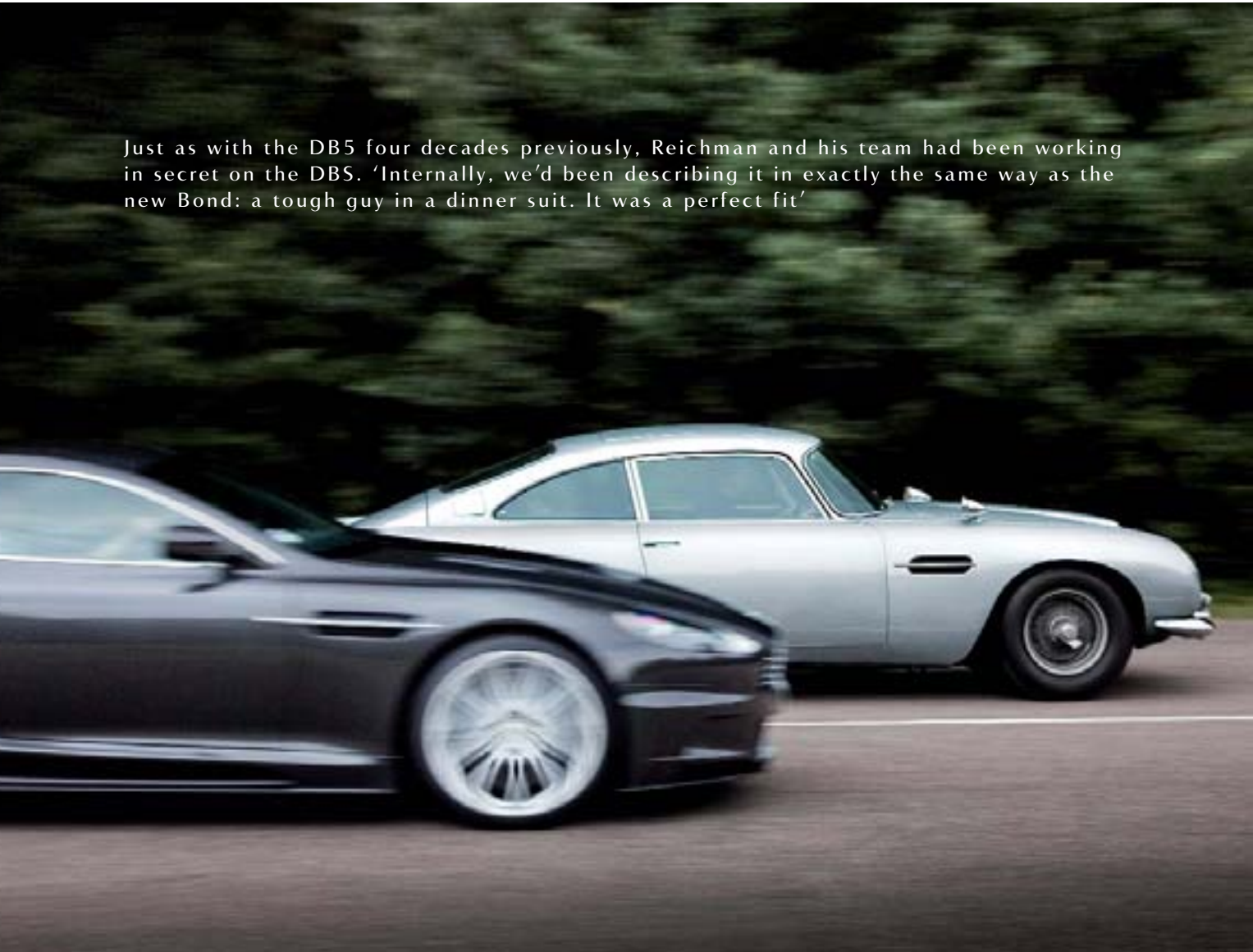




## TEAM BOND

It's the most famous car in the world. Since the sixties, no boy's toybox has been complete without a die-cast model of the 1964 Aston Martin DB5 driven by Sean Connery in Goldfinger. It's a movie star in its own right, and an irreplaceable icon. Not only has **Ben Oliver** been allowed to drive it, but he's brought it together for the very first time with the latest Bond car, the DBS. Despite the 45-year gap, the similarities are remarkable





Just as with the DB5 four decades previously, Reichman and his team had been working in secret on the DB5. ‘Internally, we’d been describing it in exactly the same way as the new Bond: a tough guy in a dinner suit. It was a perfect fit’

Before we tell you just what they’re like to drive, here’s a little history. The link between James Bond and Aston Martin is probably the longest-running and most valuable product placement in movie history. In the original *Goldfinger* novel, author Ian Fleming gave his hero an Aston Martin DB3. Bond movie producer Albert ‘Cubby’ Broccoli approached Aston Martin to supply cars for the film, and the marque offered him the use of its still secret new DB5.

For *Goldfinger* and *Thunderball*, four DB5s were fitted with ‘all the usual refinements’, as Q described them. The pop-out machine guns, tyre shredders, bullet-proof screen, revolving number plates and ejector seat were designed by Oscar-winning special effects guru John Stears, who went on to work on *Star Wars*. The DB5 was so popular that it’s debatable whether Connery or the car was the real star, and Aston Martin’s sales leapt 60 per cent in the next few years.

Two of the ‘Bond’ DB5s were used only for publicity, and despite not appearing on screen, one sold for \$2.1m in 2006. Of the two cars used for filming, the one used in the chase scene through Auric Goldfinger’s factory (actually the back lot of Pinewood Studios on the outskirts of London, whose main road is now called Goldfinger Way) was stolen from a Florida airport in 1997 and is thought to have been broken up.

So of the two cars that actually appear in the movies, only this one – ‘FMP 7B’ – remains. It was used in the scene where Goldfinger’s Korean bodyguard Oddjob decapitates a statue with his bowler hat outside Stoke Park; when Bond follows Goldfinger’s Rolls-Royce over the spectacular Furka Pass in Switzerland; and in the opening scenes of *Thunderball*, when Bond eliminates a Spectre agent and escapes with the aid of a jet-pack, his DB5 and the goons who obligingly run directly into its rear-mounted water cannons.



ABOVE: For *Goldfinger* and *Thunderball*, four DB5s were fitted with ‘all the usual refinements’, as Q described them. The pop-out machine guns, tyre shredders, bullet-proof screen, revolving number plates and ejector seat were designed by Oscar-winning special effects guru John Stears, who went on to work on *Star Wars*.





FLEMING CHOSE AN ASTON MARTIN FOR HIS HERO, BUT WAS MORE SPARING WITH THE GADGETS IN THE NOVELS...

In the early Bond novels, Ian Fleming gives his hero a vintage Bentley. But in *Goldfinger*, Bond borrows an Aston Martin DB3 from the Secret Service fleet in ‘an inconspicuous colour – battleship grey – and (with) certain extras which might or might not come in handy’. In the book, Fleming only specifies ‘switches to alter the type and colour of Bond’s lights, reinforced steel bumpers fore and aft in case he needed to ram, a long-barrelled Colt .45 in a trick compartment under the driver’s seat, (and) a radio pick-up tuned to receive an apparatus called the Homer...’. In the film, John Stears gave the DB5 a more impressive range of gadgets, and there are even more which you can spot on this car but which didn’t make the final edit, such as the rotating ‘scanner’ for the homing device hidden in the driver’s side wing mirror, and the phone hidden in the door.

Fleming might have been more restrained with the kit, but he made sure his hero had a good time behind the wheel. ‘James Bond flung the DB3 through the last mile of straight,’ he wrote, ‘and did a racing change down into third and then into second for the short hill... leashed in by the velvet claw of the front discs, the engine muttered its protest with a mild back-popple from the twin exhausts...’ So our hero could really drive, and Fleming would plainly have made a good motoring writer if his spy novels hadn’t been so successful.

FMP 7B was bought from Aston Martin in 1969 for a bargain \$12,000 by American DJ and radio mogul Jerry Lee. He has owned the car until its sale at auction in October 2010, only showing it twice in public since 1977. It has spent most of its life on private display in his house and has never been restored.

From the outside, only the number plates and the outline of the bulletproof screen in the boot and the ejector panel in the roof mark this car out from a standard DB5, now worth around £150,000. For a movie star and a multi-million pound car, it’s reassuringly tatty; drive it and you won’t be worried about destroying its value by scratching it. The grey leather seats graced by the young Connery are worn to a beautiful patina, and the long, heavy tyre shredder – which doesn’t pop out, but needs to be attached by hand – lies casually tossed in the back, along with the lump hammer needed to fix it in place.

The four-litre straight-six engine starts instantly, makes a hard, loud howl when worked, and provides acceleration that still feels fairly urgent by modern standards. It’s easy to forget that even without the gadgets, in 1964 the DB5 was about the fastest, sexiest thing on the road, and, like the Vulcan bomber that co-stars in *Thunderball*, one of the pinnacles of period British engineering.

As you drive, your thumb keeps flipping up the lid that covers the ejector seat trigger in the gearknob; fortunately for your passenger, it’s one of the few gadgets that doesn’t work. But the secret panel hidden in the armrest controls the good stuff. The switches marked ‘oil’ and ‘smoke’ can be made to work, but ‘m-gun’ only motors the front machine guns in and out; they won’t actually rip you a hole in rush-hour traffic. ‘Bullet-screen’ erects the rear shield, the rotary switch marked S, B and F rotates the Swiss, British and French plates, and everything moves with a precise sigh and clunk, just as Aston’s craftsmen made it 46 years ago.

By contrast, there isn’t a single gadget on the *Quantum of Solace* DBS. Daniel Craig’s 007 is a grittier, more realistic character than previous Bonds and he needed a car to match. Aston Martin’s charismatic, racing-driver CEO Dr Ulrich Bez took the call from the Broccoli family; in this case Barbara Broccoli, Cubby’s daughter and producer of *Casino Royale*. ‘She said that the new Bond was going to be a raw, back-to-basics character,’ recalls Aston Martin’s design chief, Sheffield-born Marek Reichman. ‘She described him as a tough guy in a dinner suit. Ulrich said, “I think we might have just the car for him”.’

Just as with the DB5 four decades previously, Reichman and his team had been working in secret on the DBS. ‘Internally, we’d been describing it in exactly the same way as the new Bond: a tough guy in a dinner suit. It was a perfect fit.’ Parked next to the original DB5, the visual similarities are obvious, and clearest in the shape of the grille and the vents cut into the wings, which have barely changed in 45 years. The intent is the same too: the DB5 and DBS are both big-bore, bespoke and quintessentially British gentlemen’s expresses.

The only clues to this DBS’s Bond provenance are the engraved plaques on the door sills and the Italian licence plates used in filming which still sit in the boot. They don’t even rotate: so much for progress. You might not get the gadgets, but you do get a movie soundtrack. The DBS howls and bellows; it sounds feral and, frankly, alive. And you can watch the chase scenes in *Quantum of Solace* reassured that when Bond is outrunning the



black Alfa Romeo 159s laden with machine-gun toting goons, he isn’t struggling with a slow, ill-handling car. You’d think a 510bhp V12 with a manual gearbox would be hard to handle but the clutch and box are simple to synchronise. When you drop the DBS back to second and get that long-travel throttle all the way in, the DBS spears ahead with endless, elastic energy. The calm low-speed ride shows control when you ask more of it, and the carbon brakes just let you name the speed you need. We need to see Bond in a car that men desire as much as women desire Bond. Aston Martin provokes the desire, but backs it with credibility. The Broccolis can’t afford to separate Bond from his Aston Martin; the DBS has done almost as much as Daniel Craig to make the character credible again.

But it was this DB5 that helped spark the world’s obsession with Bond in the first place. Does that justify spending millions on a vintage Aston Martin that would only be worth £150,000 if it wasn’t for a bunch of gadgets that now look very low-tech in this Avatar age? Watch the reaction of other road users when you extend the ramming bumpers in traffic, and those millions will feel like a bargain.



# ART FROM THE HEART

The relationship between fashion and art may be a long one – agnès b. launches exhibitions, Diesel sponsors new artists – but when Max Mara’s Maramotti dynasty decided to do something with their own collection, they decided to think big. The result is one of the most impressive private collections of modern art in Europe. And what’s more, you won’t be peering through hordes of tourists. **Josh Sims** takes the personally guided tour

‘These are difficult times for museums, in terms of finance, especially in Italy, and in terms of acquiring works. So the support of private collecting has become a good opportunity for artists,’ says Marina Dolce, Director of the Collezione Maramotti. ‘That’s especially true when a private collection is not driven by the logic of financial investment, but rather by the collector’s taste, his vision of art, and the important role it has played in his personal experience.’

That could hardly be more true of Achille Maramotti, the collector in question. He was an art lover who thought big. If many private collections are based around the works of more affordable rising stars, and are all too often assembled with a return in mind, Maramotti’s choices read like a Who’s Who of cultural greats, with the emphasis on those of the rebel spirit. There’s Basquiat and Schnabel, Francis Bacon, Lucio Fontana and Sigmar Polke, plus key pieces from the likes of Merz, Manzoni and Baselitz. Rather than dabble, the collection captures the evolution of painting over the second half of the 20th century, with whole movements summed up by some of their most seminal works, such as German expressionism and Roman pop art, Arte Povera and the New American Geometry. In all, over 200 works dating from the 1940s onwards and of a standing more typically found assembled in national museums. It is undoubtedly one of the world’s most impressive private collections.

But not too private. Before the Collezione Maramotti was formally assembled, Maramotti – of the Maramotti family, owners of the €1 billion company behind the Max Mara fashion brand – would hang his artworks on the walls of the company factories in a bid to inspire his seamstresses and promote a dialogue between art and fashion design. For the 1960s, this was a pioneering ideal. Quite how the fine needlework may have fared under one of Bacon’s bloody, brutal visions remains unclear. These days, they and their artful companions are on display in a conversion of an old Max Mara factory, where many of the pieces were originally hung, amid the beautiful scenery of Reggio Emilia, near Parma. The living landscape serves as a suitable setting and a lure to tourists visiting the 17th-century Basilica dell Ghiara – also recently restored using Max Mara money – and growing fat on the local culinary delight, Parmigiano Reggiano cheese, the premium manufacturers of which are also owned by the Maramotti family.

Indeed, setting aside, what makes this collection a greater rarity is that it is also one of the few great private collections any individual can visit. While many collectors lock great art away (often in a vault, since the original becomes too expensive to insure even for private display, leaving the public with perhaps a reproduction at best) Maramotti took a decision that Dolce describes as one of ‘great sensitivity and social intelligence’.

‘There’s the desire to share with others an experience of discovery and passion,’ as she adds, ‘although the will to share a collection is not necessarily something that always emerges throughout a collector’s life. For any private collection, being accessible to the public entails taking a responsibility but also a risk. But regardless of the how and why behind the decision, it certainly makes it a public resource.’



Achille Maramotti believed that, where possible, the contemplation of art should be a solitary, quiet experience. So art lovers can, by appointment only, contemplate the slashings of Fontana or the layered montages of Polke one at a time

The emphasis is squarely on the individual visitor too. Maramotti believed that, where possible, the contemplation of art should be a solitary, quiet experience, so art lovers can, by appointment only, contemplate the slashings of Fontana or the layered montages of Polke one at a time, or in small groups, and under the gentle guidance of Dolce herself or one of her curatorial colleagues. This is not what you get peering through the crowds and school children at Tate Modern, the Uffizi or the Rijksmuseum. Here the power collector provides a personal touch more typically experienced by only others of power and influence.

‘Today, the public “consume” culture and demand experiences. I think we do that by taking charge of all the visitors we have, with the setting and the experience all giving an added value to the memory of the space for visitors,’ says Dolce of her special tours, which touch on gallery-insider’s knowledge of how works are installed or organised, or maybe the dialogue that consequently forms between them. ‘We try not to impose our own critical interpretation on the works, as museums often do, but to respond to individual requests and respect their personal views of the artworks. That can require great relational skills,’ she says, somewhat euphemistically.

Nor is this some gimmick to generate excitement around lifeless gallery walls. Indeed, while other private collections made public tend to be set in aspic – often a result of them being established or gifted to the state on the death of their owner – the Maramotti family continues to invest. This is a growing, evolving collection, shaped solely by Dolce, her team and the family without outside influence. And progressively so too: the Collezione Maramotti frequently invites those artists whose work they think presents traits of continuity with the collection to implement artworks for display and acquisition. If Achille’s assembled pieces were ready-to-wear, this is going bespoke.

The Collezione Maramotti is currently completing two projects ready for spring of next year: an exhibition by Thomas Scheibitz and a group exhibition by the name of Essential Art, featuring work by several international artists, among them Karla Black, Ian Kiaer, Helen Mirra, Alice Cattaneo and Thea Djordjadze. Plus, this autumn sees a specially commissioned site-specific installation by Kara Tanaka, a 27-year-old artist from Los Angeles. This will be her first exhibition in Europe.

‘Throughout the collection, strong regard has always been paid to the metaphysical features of the works and constant attention paid to new languages, especially pertaining to the status of the work of art,’ Dolce muses, lapsing momentarily into art-speak before recovering her senses. ‘But whether art is seen in galleries, museums, on the streets or as part of a private collection in an old factory like this one, what really counts is that it is good art. And we have many good reasons to come and visit us.’

To book your visit to Collezione Maramotti, visit [www.collezionemaramotti.org](http://www.collezionemaramotti.org) or call +39 0522 382484



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## LIVING ART

For the first time ever, we open the doors to One-77's pristine, whiter-than-white assembly facility at Gaydon, where **Kevin Hackett** is held spellbound by the exquisite, complex structure of Aston Martin's new supercar. It is a perfect combination of beauty and aggression – and a source of endless pride for CEO Dr Ulrich Bez, Design Director Marek Reichman and Chief Engineer Chris Porritt



'It's definitely something very special'. In a moment of understatement, Aston Martin CEO, Dr Ulrich Bez, turns to look longingly at the company's latest, greatest road car: the One-77 in its final, production-ready form. 'It's different from any other object, in its refinement, in its proportions, in its details. But also in its whole composition – it's a great piece of art.'

We're inside the pristine dedicated assembly facility at Aston Martin's Gaydon Headquarters where the astonishing One-77 is being built. And it's truly a breathtaking thing to behold. Anyone fortunate enough to have seen the One-77 for themselves will have been spellbound by its exquisite, complex structure and its perfect combination of beauty and aggression. But to see it up close, in the very place it's lovingly built by hand, is an absolute privilege.

Aston Martin's Director of Design, Marek Reichman, is also with us and he's understandably proud of his team's achievements. 'There are just 25 exceedingly busy people working in the design department,' he says, 'and we are all extremely proud of the cars that emerge from our factory. Getting to see and experience them on the road is the greatest thrill for me and One-77 takes that feeling a step further.'

'Every line on the One-77 has a consequence,' he continues. 'The engineering team had its work cut out in adapting to the physical shape of the car's design and what they have achieved is incredible. The proportions employed here have to be seen to be believed. It's 100mm lower than a DBS, it's shorter than a DBS yet it's wider and has a longer wheelbase.' There is, he says, a mystique about the car. 'People who see it can't quite believe it. They don't understand how we've achieved such an outlandish shape yet retained the core design philosophy. And we could only get these results by going back to the traditional craftsmanship that Aston Martin was known for years ago: hand-beating panels from aluminium.'

What Marek says is right: the One-77 manages to combine sheer aggression with ethereal beauty – an incredibly difficult feat to pull off. The huge grille up front is reminiscent of Zagato's DB7 and Marek says it was vitally important to feature a single, full height grille, not only because it's a part of Aston Martin's heritage, but because as much cooling air as possible needs to be forced into the radiators concealed in the car's nose.

Fittingly for such an extraordinary shape, concealed in the One-77's nose is also the world's most powerful, normally aspirated road car engine. With the production-ready specification confirmed, the mighty 7.3-litre V12 officially generates 750bhp and 750Nm of torque – numbers previously unheard-of in Aston Martin's road cars. As if the One-77's appearance wasn't enough to grab the headlines, its performance credentials will certainly seal the deal.







Chris Porritt is Chief Engineer on the One-77 project and takes us through the car’s engineering highlights. ‘It’s a pity you couldn’t get to see the car without its bodywork,’ he says, ‘because while it’s stunning to look at now, it’s equally impressive without its body. There’s beauty in its construction, even in places you’ll never get to see.’ Unlike the rest of Aston Martin’s current range of cars, which are built on a single, aluminium-bonded VH platform, the One-77 is built around a carbon-fibre structural monocoque, more commonly found in racecar technology and only in the most exclusive production cars. ‘This allowed us to really push the boundaries of front-engine layout design,’ explains Chris. ‘It means we’ve been able to mount the engine lower and further back than anyone thought possible – in fact almost half the engine sits behind the base of the windscreen.’

‘We wanted to contain all of the car’s high mass components, such as the engine and transmission, within the wheelbase,’ adds Chris. ‘This allowed us to significantly reduce the One-77’s centre of gravity which, in turn, gives greater cornering performance. We’ve basically taken the same approach as if we’d been designing a racecar and the production facility follows that same ethos.’

In line with One-77’s status as the absolute pinnacle of Aston Martin’s engineering prowess, this is no ordinary production line. ‘In modern car manufacturing plants, vehicles are continuously moved from station to station where each part of the build takes place. With One-77, all the cars remain stationary during the build process,’ Chris says. ‘Parts and tools are taken to the car, where it is situated on a static ramp, similar to the way the most advanced racing cars are built. And we’ve completely re-tooled to hand build these cars – even the torque wrenches utilise wi-fi technology, so that they communicate with the relevant databases, ensuring complete accuracy at all times.’

Wherever you care to look, this car – that will ultimately be owned and treasured by just 77 discerning individuals – is spearheading the future of Aston Martin. And this includes the literal shape of things to come. ‘We’ve pushed the boundaries of what an Aston Martin can actually look like,’ remarks Marek. ‘It’s opened many doors for us in terms of developing

the design language of the brand.’ He proudly points to his favourite line of the One-77’s shape. ‘There’s a single line that stretches from the top of the headlamp, goes all the way down the side of the car, all the way round the back where it continues down to the other headlamp. Just one single line that, from any angle, looks absolutely perfect. It’s both complex and simple at the same time.’

‘If you look at the first sketch,’ adds Marek, ‘you’ll see the final car is incredibly close to it. In fact, you could overlay the two and see hardly any difference. Which means there has been no compromise – the car looks the way we originally intended.’ It’s rare to see such purity of design in a production car because engineering constraints normally dilute what makes concept cars so special, and for the One-77 to remain a four-wheeled sculpture required some radical thinking. It was, as Marek points out, well worth it.

Many might view the role of redesigning Aston Martin’s current range as something of a poisoned chalice. After all, the company makes the most beautiful cars in the world but One-77 points to an incredible and exciting evolution of Aston Martin’s design DNA. ‘This car will still look beautiful way into the future and that is how we will always approach design at Aston Martin,’ says Marek, almost as if to reassure us that the shape of the next generation of cars is in safe hands. That has never been in any doubt.

As we turn to leave the dazzling, clinically clean production hall, Dr Bez reaches for the right words to express how he feels about the One-77’s beguiling appearance and its incredible technology. Doing so, he perfectly sums up this automotive masterpiece: ‘It is alive. It is much more than a sculpture... It is living art.’







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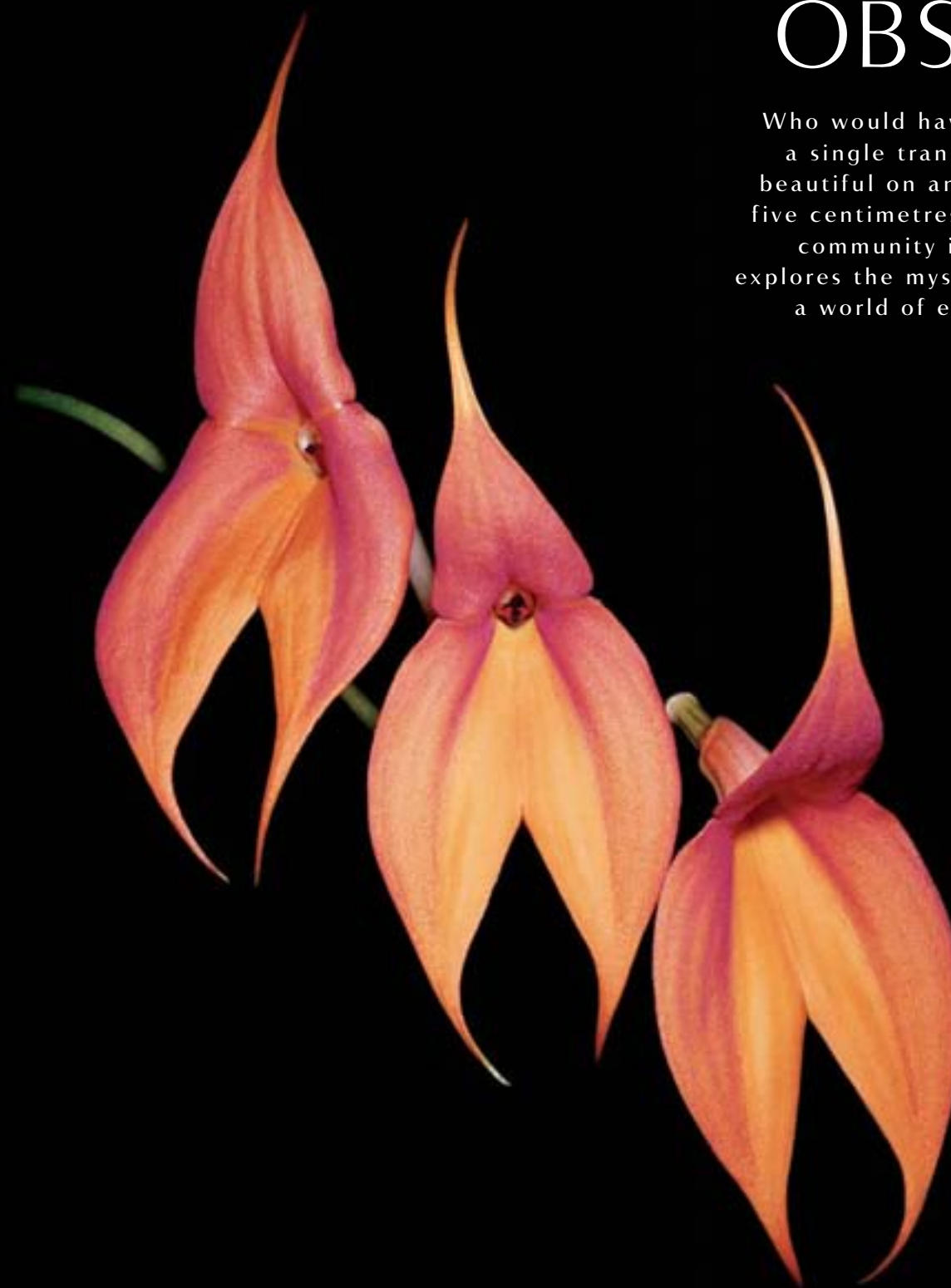
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## THE ORCHID OBSESSION

Who would have thought the sighting of a single translucent flower, hauntingly beautiful on an ethereal white stem only five centimetres tall, could send a global community into high alert? **Rory Ross** explores the mysterious world of orchids – a world of enraptured enthusiasts and bemused scientists







The discovery in September 2009 of a ‘ghost orchid’ – unglimped for 23 years, officially declared extinct in 2005 – caused such a potent mix of shock, thrill and obsessive reverie within the botanical world that the location of the plant was kept secret. Only six months later was the ‘news’ of the discovery released, allowing amateur botanist Mark Jannink to share with the world that incredible moment when he identified botany’s Holy Grail, *Epigogium aphyllu*, deep in an oak wood in Herefordshire.

‘Hello you – so there you are!’ he confessed he had whispered aloud, in a mix of awe and familiarity that is the trademark of a treasure hunter finding his long-sought trove. ‘I was ready to give up,’ Jannink admitted, recalling years of dogged detective work in identifying possible sites in the Welsh borders. ‘And the feeling when I saw it was of relief more than anything. It was the following day that I felt the euphoria.’

The ‘disappearance’ of the mysterious ghost orchid was never going to stop the more forensically obsessive botanists from the quest to re-discover it. Orchids have that effect on people. The lure of the rare and delicate flowers is a powerful one. It is something about the sheer unnaturalness of this species in Mother Nature’s repertoire that is strangely compelling – the waxy thickness of the petals, either plain or adorned with veined, spotted or firework trails of colour; the intricacy of shape; the embellishment of frills; the extraordinary 3D flower formations; the magic complexity embodied in a single blossom.

The Victorians had a name for the orchid fancier’s madness: orchidelirium. Keeping up with the Joneses in that era meant wealthy orchid fanatics sent personal explorers (heavily armed to protect themselves against other orchid seekers rather than against hostile natives or savage wildlife) to uncharted regions, swamps and jungles, in search of new varieties.

‘People get very passionate about orchids; they just seem to get hooked,’ says Susan Orlean, author of *The Orchid Thief*, a best-selling page-turner about a larcenous horticulturalist intent on cloning a rare orchid. There is even a World Orchid Conference, held every three years (2011 in Singapore; 2014 in Pretoria, South Africa) and supported by the American Orchid Society and the Royal Horticultural Society, where enthusiasts gather in mass admiration for shows, sales, competitions and lectures.

Orchids are everywhere in the modern world: on the hall table or mantelpiece, in the boutique hotel, on the fashionista’s office desk, in almost every supermarket flower section. It is not as if they are a rarity as a species. On the contrary, orchidaceae are believed to be the second-largest family of flowering plants, with between 21,950 and 26,049 currently accepted species. Remarkably, the number of orchid species equals more than twice the number of bird species and almost four times the number of mammal species. Since the introduction of tropical species in the 19th century, horticulturists have produced more than 100,000 hybrids and cultivars. The family also includes vanilla.

Why so strangely compelling? What is it about orchids that so stir the passions? The astonishing variety of the peculiar beauty of orchids is the draw. These diverse flowers can be found in almost every habitat. The majority grow in the tropics of South America, Central America and Asia, the Arctic Circle, southern Patagonia and even on Macquarie Island, close to Antarctica. But each genus grows only in conditions that are strangely, bizarrely, individually perfect – hence the mystique and euphoria when a new stem with an exotic flower face peeks its head through the undergrowth.

Take the ghost orchid. It is the most mysterious wildflower in Britain. According to naturalist Peter Marren, author of *Britain’s Rare Flowers*, the species is hard to find because it does not appear every year and behaves more like a fungus than a flower. ‘It has no green leaves. It doesn’t depend on photosynthesis at all, and it doesn’t manufacture its own food,’ he explains. ‘Instead, the food is manufactured for it by a fungus on its roots. It lives largely underground; in fact it can live underground without flowering properly for years on end, and it only flowers when conditions are just right.’

When it does bloom, the ghost orchid flowers in the thick leaf-mould in the darkest parts of the woodland, where there is no other vegetation. ‘It’s the hardest British flower to see,’ adds Marren. ‘It looks extraordinary. It produces these flowers without chlorophyll which in the dim light look like ghosts, and if you shine a torch beam on them, they appear to be translucent white in the pitch darkness, almost like a photographic negative.’

With between 21,950 and 26,049 currently accepted species, the number of orchid species equals more than twice the number of bird species and almost four times the number of mammal species







That hunter’s revelation is available to orchid spotters throughout the world – from Thailand to the Caribbean, Majorca to Central America – which imbues orchid fanaticism with an almost ‘Indiana Jones’ sense of adventure. For true orchidistas, a visit to the Inkaterra Machu Picchu Pueblo eco-hotel (pictured here) is the ultimate pilgrimage. Its 12-acre Cloud Forest garden, penned between the Urubamba river and the steep sides of the Urubamba Valley is home to 372 native species. Cloud Forest (so-called because of the clouds that sometimes engulf it) thus boasts the world’s largest variety of indigenous orchids found in their natural environment on privately owned grounds.

You can take a personalised guided tour of Inkaterra’s Orchid Trail with one of the nature specialists or, on special request, with the resident Chief Biologist. Never mind Wordsworth wandering lonely as a cloud with his host of daffodils – imagine walking through actual clouds and technicolour swathes of orchids in bloom, from the largest orchid flower in the world (*Phragmipedium caudatum*) to tiny flowering specimens best appreciated through a magnifying glass. Not to mention species new to science, which have been discovered on the hotel grounds.

The great advantage of Inkaterra’s Cloud Forest is that you see the orchids with their natural pollinators, in this case 18 species of hummingbird, 111 species of butterfly and many other insects. For it is not just the look of an orchid that fascinates, it is the dynamism of their living process. Famously, Charles Darwin was so enthralled by the flowers that in 1877 he published an epic tome devoted to *The Various Contrivances by which Orchids are Fertilised by Insects*. He noted, for example, that some orchids rely on just one specific pollinator – a particular species of moth, for instance – for survival.

Over millions of years, orchids have evolved remarkable ways of attracting, and sometimes entrapping, birds and insects. The so-called ‘bucket orchid’ *Coryanthes*, for instance, lures in male euglossine bees with a perfumed oil that the bees need to attract mates. Unable to gain a foothold on the slippery substance, the bees fall into a pool of the slimy fluid. There is only one exit: a tight-fitting channel the bee must squeeze through to escape. As it does, the orchid secretly glues two plump pods of pollen on to the bee’s back, which will be removed when it falls into another flower’s pool of desire. Yes, even the sex life of an orchid is beguiling – filled with all the drama of desire and deception.



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# SLEEPING BEAUTIES AND FUTURE CLASSICS

Allow Mark C.O'Flaherty to be your guide to the lesser-known but by no means less influential pieces that any self-respecting modern aesthete should consider dotting about his or her home. Whether it's furniture, lighting or storage, here's a capsule collection that whispers good taste – and potentially good investment



## DIZ CHAIR BY SERGIO RODRIGUES

The market for Rodrigues continues to heat up, and the 2002 Diz is a definitive piece. Crafted from solid tauari wood, it might be seen as an organic interpretation of Breuer – skeletal and edgy, almost beast-like. Originally an architect, Rodrigues approaches design with a sculptor's eye and hand, infused with Brazilian spirit and a unique sense of the modern.  
[www.bonluxat.com](http://www.bonluxat.com)



## THE BILIA LAMP BY GIO PONTI

Ponti's holistic approach to design spanned most of the 20th century, and this 1931 piece deserves to be as celebrated as the Pirelli Tower and the Superleggera chair. It's simple, with a touch of the Bauhaus and World's Fair futurism about it, and the orb-on-cone structure has been revisited on the high street repeatedly. It also gives a wonderfully soft light.  
[www.fontanaarte.it](http://www.fontanaarte.it)



## NILO, TIGRIS AND EUPHRATES VASES BY MEMPHIS MILANO

Ettore Sottsass' work for the Memphis collective is as gloriously 1980s as David Byrne's 'Stop Making Sense' oversized suit. It took decades for the partial rehabilitation of grey flecks and pink colour block, but these ceramics have never looked anything other than fresh. The random piling of shapes combines both elegance and wit. Post-modern design at its best.  
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## SPINNY BY DESIGN STUDIO JOE COLOMBO

Created and produced posthumously by B-line in Italy, this is storage that has a charming early-1970s retro futurist appeal, from its curves to the injection-moulded ABS plastic drawers that come in primary red, black or white. This is an exaggerated version of Colombo's 1970 Bobby Trolley, but on a larger scale, with more functionality. It's also more of a statement piece – the fanning effect of the stacked layers is a bold flourish, particularly when placed against contemporary, distressed industrial surfaces. The Colombo style lives on.  
[www.b-line.it](http://www.b-line.it)





#### THE EAMES HANG-IT-ALL LIMITED EDITION IN WALNUT

This solid walnut-and-black version of the multi-coloured mid-century-modern original brings a new subtlety to a much-loved and much-copied classic. Originally intended as a piece for children, this reductionist, luxe version is a limited-production run by Herman Miller. Highly collectable, and only available until early 2011.  
[www.dwr.com](http://www.dwr.com)

#### 346 THIN SIDE TABLE BY MATTHEW HILTON

Hilton is the British master of contemporary wooden furniture, and his own-name range produced in very small quantities by De La Espada consists of exquisitely handcrafted, sculptural pieces. This side table – produced in American black walnut or American white oak – has the lightness and delicacy of origami.  
[www.matthewhilton.com](http://www.matthewhilton.com)



#### THE TIZIO CLASSIC TABLE LAMP BY RICHARD SAPPER

While the first Tizio was in danger of the same kind of Miami Vice-era overexposure as the Le Corbusier LC2 chair, it's too clever an object to be resigned to the style-cliché files. This is the ultimate desk lamp, both for its crane-like elegance and the diversity of light it emits: you can focus it low, let it illuminate high, or swivel it to a wall for ambient glow. The way it handles is an absolute joy – the counterweights give a smooth, wonderfully controlled range of movement.  
[www.artemidestore.com](http://www.artemidestore.com)



#### ERCOL 376 CHAIR BY LUCIAN ERCOLANI

This is a post-Festival of Britain era, 1956 gem. Originals are so highly sought-after in Japan that they rarely sell in their native UK, although current head of Ercol, Edward Tadros (Ercolani's nephew), has been toying with adding it to the Ercol Originals range of reissued 1950s pieces. 'But it's an incredibly difficult chair to make,' says Tadros. Ercolani's genius was in the art of steam-bending wood, and the 376 is his greatest technical marvel.  
[www.ercol.com](http://www.ercol.com)



#### POLDER SOFA BY HELLA JONGERIUS

This 2005 piece is a future Vitra Home classic. It has something of the low-slung heft of an Eileen Gray, but executed in a radically modern way. It's one of the more pared-down pieces by Jongerius in recent years (she's well known for her surrealist tendencies), but it's still a striking object, produced with six different shades of the same colour and with a witty sense of asymmetry and large buttons.  
[www.vitra.com](http://www.vitra.com)



# CELEBRATING SEVENTY-FIVE

Chairman of the Aston Martin Owners Club, **Richard Jackson** reports on a jubilant summer of social and competitive activities marking the 75th anniversary of the Club’s formation in 1935



Did you go to any of the Club’s events in 2010? It has been one of the busiest years in the Club’s history this year, with 75th Anniversary celebrations being held in every corner of the globe. Enthusiastic volunteer members in Australia, Germany, Japan, the Netherlands, Portugal, New Zealand, North America, Scandinavia, Switzerland and of course the UK have all organised and enjoyed a spectrum of social and competitive activities worldwide, commemorating the Club’s formation in 1935.

While many UK-based Members gathered at Portsmouth Naval Dockyard, adjacent to HMS Victory on 16 May, major Club celebrations started in England over the weekend of 22 and 23 May with the St John Horsfall race meeting at Silverstone and the International Dinner on the Saturday and the Spring Concoars at Blenheim Palace, near Oxford on the Sunday. We were blessed with cloudless blue skies and warm sunshine on both days,

which encouraged many Members and their families to bring their Aston Martins out to join in the fun, to meet friends and to see the great spectacle of racing and cars from all eras including A3, the oldest Aston in existence, as well as the very latest four-door Aston Martin Rapide and V12 Vantage, in addition to the iconic One-77 supercar.

At Silverstone, it was good to see many of the new Vantage GT4 racing cars along with our traditional Aston Martin racecars. David Richards, Chairman of Aston Martin and Rowan Atkinson, the famous comedian and actor, shared the drive in a car, which certainly added to the occasion.

At Blenheim Palace, the Concoars team arrived early to prepare for the largest Concoars event the club has ever organised. We were graced by the attendance of Prince and Princess Michael of Kent, the Duke and Duchess of Marlborough, who had kindly allowed us to use Blenheim, as well as our very own President, the Viscountess Downe, David Richards and his family, Aston Martin CEO Dr Ulrich Bez and his family and last, but by no means least, hundreds of Members and their families as well as the general public, including at least two wedding parties. The Club was supported by a team from Aston Martin and Aston Martin Works Service and the many Member volunteers who ran the Concoars.

It was my special request that we endeavoured to break the record for the greatest number of Aston Martin motorcars gathered in one place at one time. This we succeeded in doing, drawing a remarkable 475 cars to Blenheim. We have applied to the Guinness Book of Records and await their confirmation. The 75th Anniversary Ball on 29 May at the Banqueting House in Whitehall, London proved an entertaining and enjoyable evening with Members travelling from all over the world – our friends from Japan in particular, who took a table. Guests were greeted by the Pikemen and Musketeers from the Honourable Artillery Company, the personal bodyguards to the Lord Mayor of London. After dinner, the Band of the Scots Guards were outstanding, providing a marching display in full dress uniform and dance band music in their usual versatile and professional manner.

My grateful thanks go to all those Members of the Club who have dedicated their time and effort into making these 75th Anniversary celebrations such an outstanding success. In particular, and on behalf of the Club, I would like to thank the Directors and staff at Aston Martin Lagonda and Aston Martin Works Service for being so supportive of our celebrations and for allowing so many Members, from all over the world, to visit the manufacturing facility at Gaydon and Works Service and for looking after them so well.

Finally, a very special thank you to Dr Ulrich Bez for commissioning a most fabulous sculpture of the One-77 designed by Marek Reichman, Design Director of Aston Martin. This was presented to me, on behalf of the Club, by Director of Works Service and Parts Operations, Kingsley Riding-Felce with Janette Green, Aston Martin’s Director of Communications at a special lunch at the factory’s Design Centre in Gaydon.



## GREAT STRIDES AT THE TRUST

For several years, the Aston Martin Heritage Trust’s archivist Faye McLeod has been working on a catalogue of the Trust’s extensive archive, which include over 50,000 images, thousands of documents, technical drawings, and build sheets (for pre-war cars), not to mention the historical documents of the AMOC and a large amount of Aston Martin Lagonda material. Though this Herculean task is very far from complete, the fruits of Faye’s labours are already becoming visible to members worldwide. On [www.amht.org.uk](http://www.amht.org.uk), you can enjoy an excellent gallery of Aston Martin cars spanning the ages and copies can be purchased by contacting the Trust offices. More excitingly, the catalogue of material listed so far will soon be available online in a searchable form. While we are a long way from having the whole archive available in this way, it will be a large step forward for AMHT and a great service to everyone interested in the Aston Martin marque.

The other piece of good news from the Trust is the imminent publication of a new volume of the AMHT Register, covering every model from DB7 to One-77. This will give an overview of the development and technical details of each model since the introduction of the DB7 – the first publication since the appointment of Tim Cottingham as Registrar. It points the way to future volumes that will eventually cover the whole production run, available online in time. But don’t forget that the best possible way of seeing what the Trust can offer you is to visit our museum and archive at the wonderfully historic, 15th-century Barn, which we share with the Club at Drayton St Leonard in Oxfordshire.

*Make an appointment by contacting our Secretary Anne Wright on +44 (0)1865 400414 or [secretary@amht.org.uk](mailto:secretary@amht.org.uk)*



## A word from the Works

I write this as summer draws to a close – and what a summer it’s been, principally thanks to the superb programme of events organised by the Aston Martin Owners Club, in celebration of their 75th anniversary. Aston Martin has always built superb sports cars, but since 1935 the Club has provided a valuable social side from which thousands of Members have benefited hugely. Their Membership continues to expand, quite rightly, with more and more late-model owners recognising these benefits and joining – a fact that was more than evident at May’s spectacular Spring Concoars at Blenheim Palace. We at Works Service always love working with the Club, as well as the Heritage Trust, and offer our congratulations on their milestone.

Of course, that glorious week in May was all kicked off by the 11th annual Bonhams auction here at Newport Pagnell, which proved to be the most successful yet. A date has already been set for next year’s event, Saturday 21 May, and we look forward to building on this year’s success.

Meanwhile, ‘back on the floor’, Works Service continues to be busier than ever, with recent changes in management seeing new members brought in to further improve our service to customers. We are finding ourselves moving increasingly into personalisation, especially concerning trim, and you can read about some recent, particularly extreme examples from page 86.

The restoration department has its work cut out, too, with another three ground-up overhauls consigned recently – specifically two V8s and a DB5. I’m confident you’ll find the first of our three-part restoration story an illuminating read from page 90, as Simon de Burton reveals the lengths we actually go to bringing heritage Aston Martin back to their former glory. As you’ll see overleaf, it was also a joy to welcome ‘Vanquish no. 1’ back to Newport Pagnell this year, and to work closely with its owner in fully updating this historic car whilst retaining its originality. Of course, key to this originality is the ready availability of genuine Aston Martin parts from our Parts Operations facility. Original parts make such a difference, for the sake of both authenticity and resale value.

For now, all that’s left is to wish you happy reading and enjoyable motoring.

*Kingsley*

Kingsley Riding-Felce  
Director of Works Service & Parts Operations



WORKS LIFE



ANOTHER RECORD-BREAKING BONHAMS

An unprecedented £4.7 million was fetched at Bonhams’ annual Aston Martin auction in May – another buoyant affair that yet again bore testament to the enduring appeal and escalating investment value of heritage Aston Martins

On Saturday 22 May, Aston Martin Works Service hosted its 11th and most successful Bonhams’ Auction of Aston Martin motorcars and related automobilia. This year’s sale demonstrates the enduring strength of Aston Martin’s brand, generating a record £4.7 million with bids taken from enthusiasts from around the world including Hong Kong, Czech Republic, Poland, Argentina, Australia and the United States.

Since the first auction in 2000, specialist auctioneer Bonhams has sold more than £27 million worth of Aston Martins and related automobilia often at record-breaking levels. This year’s auction was no exception with highlights including lot 328, a 1950 Aston Martin DB2 Team Car raced by Sir Stirling Moss selling for £513,000 and lot 308, a 1968 Aston Martin DB6 Vantage Sports Saloon garaged and untouched for 30 years selling for £124,700.

Aston Martin’s Director of Works Service and Parts Operations, Kingsley Riding-Felce said: ‘Once again, our friends from Bonhams had a most successful sale due to a wonderful collection of Aston Martins and Lagondas, proving that Bonhams are the leaders in the heritage market. We look forward to working with them again in May 2011. The record prices achieved at this year’s auction are testament to Aston Martin’s illustrious heritage, the iconic status of the cars and the growing international interest in the Aston Martin brand.’

James Knight, the group Head of Bonhams Motoring Department reflected on the weekend saying: ‘Yet again, the combined efforts and marketing of Aston Martin Lagonda and Bonhams have produced the most successful sale ever at Works Service, with at least a handful of

world records having been broken. This clearly demonstrates the strength of the collectors motorcar market and that of the Aston Martin and Lagonda marques in particular. We have witnessed participation from every point of the compass and I was reassured by just how many people were bidding. We are, as ever, grateful to the Works Service team for allowing us to host this very special sale.’

Other highlights from the record sale include a rare 1965 Aston Martin DB5 Convertible lot 347 selling for £359,000 and lot 325, a 1962 Aston Martin DB4 Series IV Vantage Saloon which recently visited Aston Martin Works Service for some extensive updating selling for £214,900.



WORKS LIFE



THE VERY FIRST VANQUISH

Mr Ben Hazell, who purchased the first-ever Vanquish to roll off the line recently brought his car back ‘home’ to the Works Service facility in Newport Pagnell – where 2,578 examples of Aston Martin’s first true 200mph supercar were manufactured between 2001 and 2007. Taking full advantage of the deep-seated experience and knowledge of Works Service, the owner of ‘Vanquish no. 1’ commissioned a full overhaul, updating many parts of the car whilst keeping it original in many ways. Following a full strip-down, the V12 engine, transmission, suspension and brakes were all refreshed with gleaming new components.

Not only did the original Vanquish represent a dramatic development in styling and performance for Newport Pagnell-era Aston Martins, it also meant totally new production methods for the company. It was a significant strategic move that laid the foundations for what Aston Martin Lagonda builds at Gaydon today. With its bonded chassis, carbon fibre, composite and formed aluminium panels and paddle-actuated ASM transmission, the Vanquish continues to exist in a class of its own with growing levels of interest.



AMOC & AMHT EVENTS 2010/11

For full details of this and next years’ Club and Trust events, please visit [www.amoc.org](http://www.amoc.org) or [www.amht.org.uk](http://www.amht.org.uk). Why not join AMOC too, and be part of our remarkable historical achievement? Just download your application form or call the Membership Secretary on +44 (0)1865 400400. All AMOC members are automatically members of the Trust. In addition to this, you can also become a friend of the Trust or Vice-President. We look forward to meeting you at one of our events.

- |                  |  |
|------------------|--|
| 12 November 2010 | Factory Visit to Aston Martin Lagonda (Warwickshire, UK)   |
| 13 November 2010 | Competitions Dinner at The Oxford Belfry Hotel (Oxfordshire, UK). All Aston Martin racers or would-be racers are encouraged to be there! |
| 20 November 2010 | Area Representatives’ Meeting at Club HQ, The Barn (Oxfordshire, UK)   |
| 19 January 2011  | AMHT Walter Hayes Lecture at RAC Club (London, UK)   |
| 29 January 2011  | Club’s Prize Giving at Club HQ, The Barn (Oxfordshire, UK)   |
| 22 May 2011      | Spring Concoirs at Althorp House (Northamptonshire, UK)  |

PRINTS CHARMING



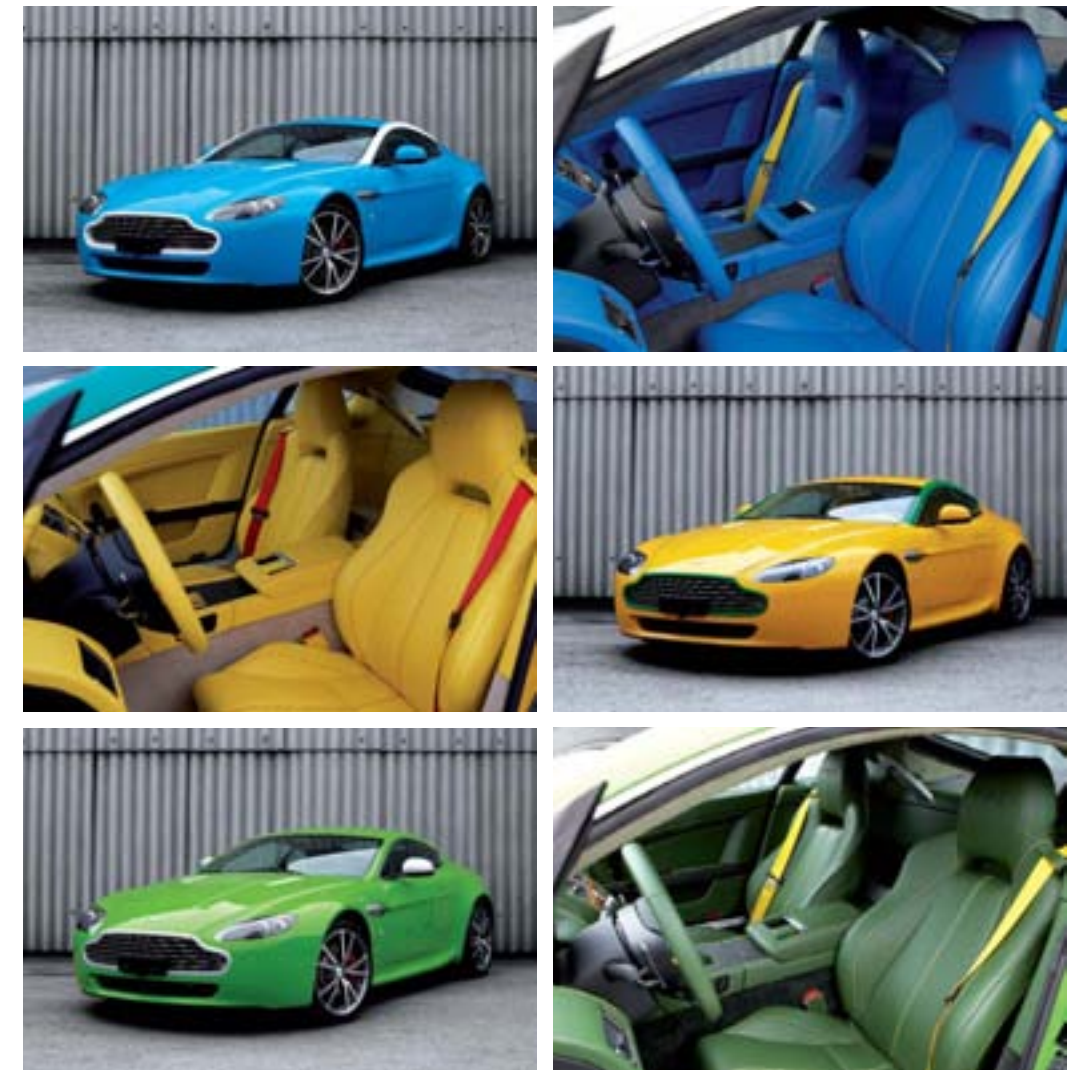
Fans of the golden ‘DB era’ can now buy photographs, technical drawings and advertisements, all forming part of the Heritage Art range. Works include individually numbered technical drawings of the DB4 and DB5 signed by former Chief Engineer Harold Beach. All prints are individually numbered, printed on specially selected archive-quality paper and include a Certificate of Authenticity signed by Kingsley Riding-Felce, Director of Aston Martin Works Service and Parts Operations. Prices range from £97.50 for historic advertisements to £196.50 for photographs and technical drawings. Members are eligible for a 15 per cent discount.





# THE PERSONAL TOUCH

The possibilities are endless at Aston Martin Works Service – whatever paint scheme or trim you can dream up, the chances are your dreams can come true. **Simon de Burton** admires two particularly striking collections of cars, commissioned recently by two collectors with a big passion for Aston Martin and even bigger personalities



AM Magazine last reported on the multi-faceted talents of Aston Martin's new 'Works Tailored' service in issue 11 when we attempted to describe the endless wealth of choice available to anyone who wants to make their Aston Martin into a truly personalised transport of delight.

News of the service clearly fired the imaginations of Aston Martin enthusiasts around the world, and many have taken advantage of the chance to have their cars finished in special paint colours, trimmed with one-off interiors or fitted with special equipment.

But if that all sounds somewhat reserved, we can report that the technicians at Works Service Tailored have also found themselves weaving away on several rather more extreme projects. One customer, for example, decided he would like an Aston Martin with vibrant orange paintwork similar to the DB4 he once owned. In fact, he liked the idea so much that

he asked for one example of each car in the model range to be finished in the citrus hue, complete with matching leather interiors. The result is eye-catching to say the least, especially when the dazzling octet of supercars are parked side-by-side.

Another enthusiast with a passion for following the exploits of Aston Martins on track specified a 'set' of seven V8 Vantage N420 cars finished in the eye-catching team colours of Aston Martin's recent racers, including V12 Vantage 'Elwood' blue, Vantage N24 'Kermit' green and 'Rose' yellow, LMP1 blue and orange and 'Asia Cup' white – all with contrasting colour striping and details. But, unlike the spartan interiors of the competition machines that inspired them, the bespoke models in this 'Race Collection' all have sumptuous seating, steering wheels, centre consoles and headlinings trimmed in complementary-coloured hides.





‘These two commissions are probably extreme, but they ably demonstrate that the sky really is the limit when it comes to personalising your Aston Martin’

‘These two commissions are probably at the most extreme end of the kind of requests we are receiving at Works Tailored,’ says Arthur Sinclair. ‘But they ably demonstrate that the sky really is the limit when it comes to personalising your Aston Martin.’

‘On a less radical note, we are receiving a large number of orders to fit items such as front and rear proximity cameras to Rapide cars, and our specialist interior trimming service is also proving extremely popular. From embroidered headrests to fitting seats with inserts of contrasting-coloured leather and veneering dashboards and door tops with unusual woods, we are really finding that customers want to replicate their own personalities in their cars.

‘The focus of the service is to fashion colour and materials with limitless boundaries precisely to customer choice and specification, enabling owners to apply their own personal taste. After all, many Aston Martin drivers spend a great deal of time in their cars – it is understandable that they would want their surroundings to suit them perfectly.’

Indeed, such is the demand for ‘something different’ that Aston Martin’s in-house Design department will even help customers who know they want something different but who are not entirely sure what it is by creating a ‘moodboard’ to demonstrate potential combinations of trim, paintwork, wheels and accessories.

And it’s not only the owners of new Aston Martins who can benefit from the Works Tailored service. Any model so long as it is part of the current range, is eligible for the treatment.

## WORKS TAILORED DB9’S

Stratstone Mayfair, one of Aston Martin’s UK dealerships, unveiled a special series of 10 DB9s at its showroom on London’s Park Lane this September – all commissioned through Aston Martin’s new ‘Works Tailored’ service.

Six of the new coupes are finished in a bespoke ‘Mayfair Black’ paint, with Obsidian Black semi-aniline leather while the remaining four are painted ‘Park Lane’ White with Blue Gin semi-aniline leather. In addition, each car features a leather and alcantara steering wheel, leather headlining, coarse silver seat stitching, a silver ‘DB9’ seat logo, Microspin Alloy fascia, special-edition sill plaques and black 10-spoke forged diamond turned wheels.

For more information about these strictly limited special editions, contact Stratstone Mayfair on +44 (0)20 7318 5328 or email [mayfairastonmartin@stratstone.com](mailto:mayfairastonmartin@stratstone.com)







‘The huge upturn in the prices of heritage cars that we have seen during the past five years now makes it financially viable to pay for a nut-and-bolt restoration of the highest standard. This will be one of many cars we have rebuilt from scratch since 2005’

## ROAD TO RESTORATION [PART ONE]

In the first of a new, ongoing series charting the complete, ground-up restoration of a 1965 DB5 Convertible, Simon de Burton reports from the floor of Aston Martin Works Service’s Heritage department, where ‘Milestone 1’ has just been completed

Of the 44 Aston Martins that appeared in the catalogue for this year’s Bonhams auction at Works Service, a 1965 DB5 convertible proved to be among the most hotly contested. Believed to have originally belonged to the late English actress Beryl Reid, the Midnight Blue car subsequently came into the ownership of the vendor who kept it for a remarkable 37 years. Almost a decade ago, however, a failed water pump led to a stream of boiling and corrosive coolant to cascade onto the bonnet, scorching the paintwork and causing it to peel. The car was subsequently taken off the road until it was consigned for the Bonhams sale with the advice that it required ‘some minor re-commissioning and a respray’.

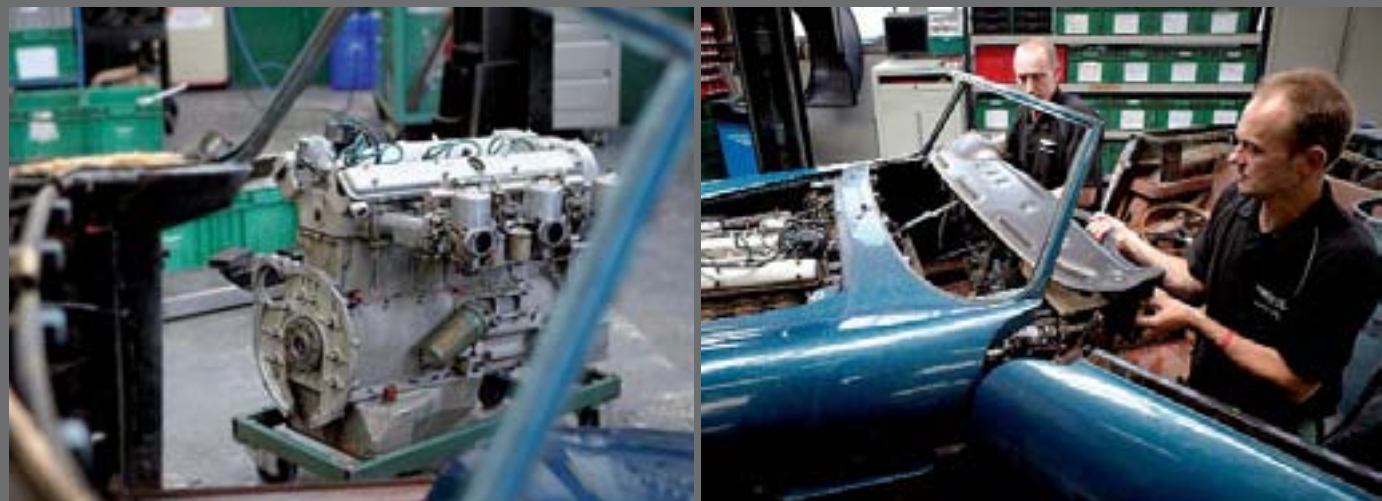
After a hard-fought bidding battle, the car sold for an above-estimate price to a long-standing Aston Martin collector who had carefully examined it and decided that this extreme rarity (just 123 DB5 convertibles were built) deserved – and required – something rather better than a fresh coat of paint and some minor fettling. As a result, he immediately entrusted it to Aston Martin Works Service Heritage department for a full and comprehensive







In any event, Aston Martin Heritage only carries out entire rebuilds, never partial ones, in order to be 100 per cent certain that the finished product is as near perfect as possible



restoration. Work on the car has now commenced, and AM Magazine will follow the progress of the entire rebuild – a process that usually takes around 1,200 man-hours to complete: a meticulous and systematic labour of love from start to finish, every time. Such a project is traditionally tackled in four ‘milestone’ segments, the first of which involves a comprehensive strip-down of the car and an assessment of the condition of each and every component, from the engine and chassis down to the dashboard clock.

‘Milestone one, or ‘M1’ as we call it, involves completely dismantling the car in order to confirm and finalise the work schedule with the client,’ explains Heritage Manager David Townsend. ‘It is imperative that the work schedule is agreed at this stage, in order that everyone in the restoration has a clear understanding of what is expected. Now is also the time when we confirm the exact specification of the finished car.’

Typically, once work began on reducing the DB5 to its individual parts, it soon became apparent that a great deal more was required than the ‘minor re-commissioning and respray’ that was originally suggested. In any event, Aston Martin Heritage only carries out entire rebuilds, never partial ones, in order to be 100 per cent certain that the finished product is as near perfect as possible.

‘Essentially, this car proves a sound basis for a restoration’ says David. ‘It needs a new body, which means we will use the original bucks to beat replacement aluminium panels by hand in exactly the way that they would have been made when the car was originally built. The chassis has been sandblasted and, although much of it is perfectly preserved, there are several parts that will need to be rebuilt. Beyond that, literally every nut, bolt and fitting will be checked and refurbished or replaced as necessary.’

An important stage of the process involves laying out every single part on a white sheet and photographing it before the individual parts are sent off for sandblasting and refinishing – that way, the restoration team knows exactly what came off and what needs to go back on and ensures the client has a painstaking photographic record of the entire rebuild. But although this particular car might be in generally poor condition, it benefits considerably from being 100 per cent complete and original. ‘Many parts are still available, but components such as bumpers and certain items of bright work are either impossible or very difficult to obtain. This means the only option is to remake them which can add considerably to the overall cost of the work,’ explains David.

‘It is inevitable that restorations are not inexpensive but owners who commission us know that they are paying for the best restoration available – and they also know that their car will not only be as good as new, but will also be more valuable. The huge upturn in the prices of heritage cars that we have seen during the past five years now makes it financially viable to pay for a nut-and-bolt restoration of the highest standard. This will be one of many we have rebuilt from scratch since 2005, when we set up the dedicated heritage department.’

Regular readers of AM magazine will be able to follow the progress of the DB5 rebuild between now and its anticipated completion in July 2011. Milestone 2 will see the chassis rebuilt and powder-coated and the body remade and fitted; Milestone 3 involves the meticulous preparation and painting of the body in the client’s chosen colour; and Milestone 4 concerns the re-fitting of all the fully refurbished parts, including engine, gearbox and interior.

Armchair mechanics, meanwhile, need only to watch this space to see an as-new DB5 Convertible slowly emerge before their very eyes.







## THE GENUINE ARTICLES

Thanks to the rare level of commitment and support provided by Aston Martin Parts Operations, owners of heritage Aston Martins need never be off the road. Via a carefully selected network of specialists, over 21,000 lines are kept in stock, for ready despatch. And if Heritage Operations don't have it, they'll make it for you, using the original drawings held in archive

Not only are genuine parts critical to a car's authenticity and resale value – more importantly, non genuine parts fitted may have a negative effect on a car's value, provenance, reliability and potentially, safety. And true to form, Aston Martin is committed to a 'Car for Life' policy, supplying genuine parts (subject to commercial viability) through its dedicated Heritage Operations unit. Totally integrated within the main Parts Operation facility at Wolverton Mill, Milton Keynes, Heritage Operations provides in-depth support for the 1958 DB4, the DB7 Vantage of 2003 and every model in-between. From a DB4 GT cylinder head to a complete DB7 body shell, as many as 21,000 individual parts lines are kept in stock, all to original factory specifications.

Take the DB5 for example. Nearly 50 years after this iconic, now hugely collectable car was produced, Heritage Operations can still supply over 75 per cent of its parts. As for non-stocked parts? These can often be produced on a one-off, special-order basis if the customer requires. Heritage parts are supplied – often within 24 hours from receipt of order – via a carefully selected network of Aston Martin Heritage Specialists, who have been deemed to possess the required experience and expertise to service, maintain and restore the older models. This 13-strong network also offers expert technical advice to customers.

Many of Heritage Operations' suppliers are the same people who supplied the production line when the cars were originally built

A major and ongoing part of Heritage Operations' activities is focused on re-sourcing and re-stocking previously obsolete Aston Martin parts. Indeed, many of its suppliers are the same people who supplied the production line when the cars were built, up to five decades ago. What's more, there are 28,000 original engineering drawings held in the archive at Wolverton Mill, meaning heritage parts can be re-made to the exact specification and authenticity. To this end, substantial investment in new tooling and refurbishment of existing tools is a priority at Heritage Operations. Many body panels can now be supplied to order, produced using time-honoured skills on the original production body jigs. Plus, two major projects are seeing the re-introduction of DB6 bumpers for the first time in over 10 years and new original-specification steering racks for V8s dating 1970–1989.

All in all, owners of Heritage Aston Martins can enjoy complete confidence, appreciating their cars to the full, safe in the knowledge that they have best-in-class support, both in terms of parts availability and technical expertise. Heritage Aston Martins, after all, are built to be driven and enjoyed – not kept in museums.



CHANGE	412	894	7585	7550
DATE	7-8-67	26-7-61	18-2-66	24-3-66
BY	WEL	WEL	WEL	WEL
DESCRIPTION	FRONT END BUMPERS 2AP			
MATERIAL	LM11WP			
REFERENCE	DP 184			
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DRAWING NO.	20-01-118			
ASTON MARTIN LAGORDA LTD				NEWPORT, PADHELL, BUCKS



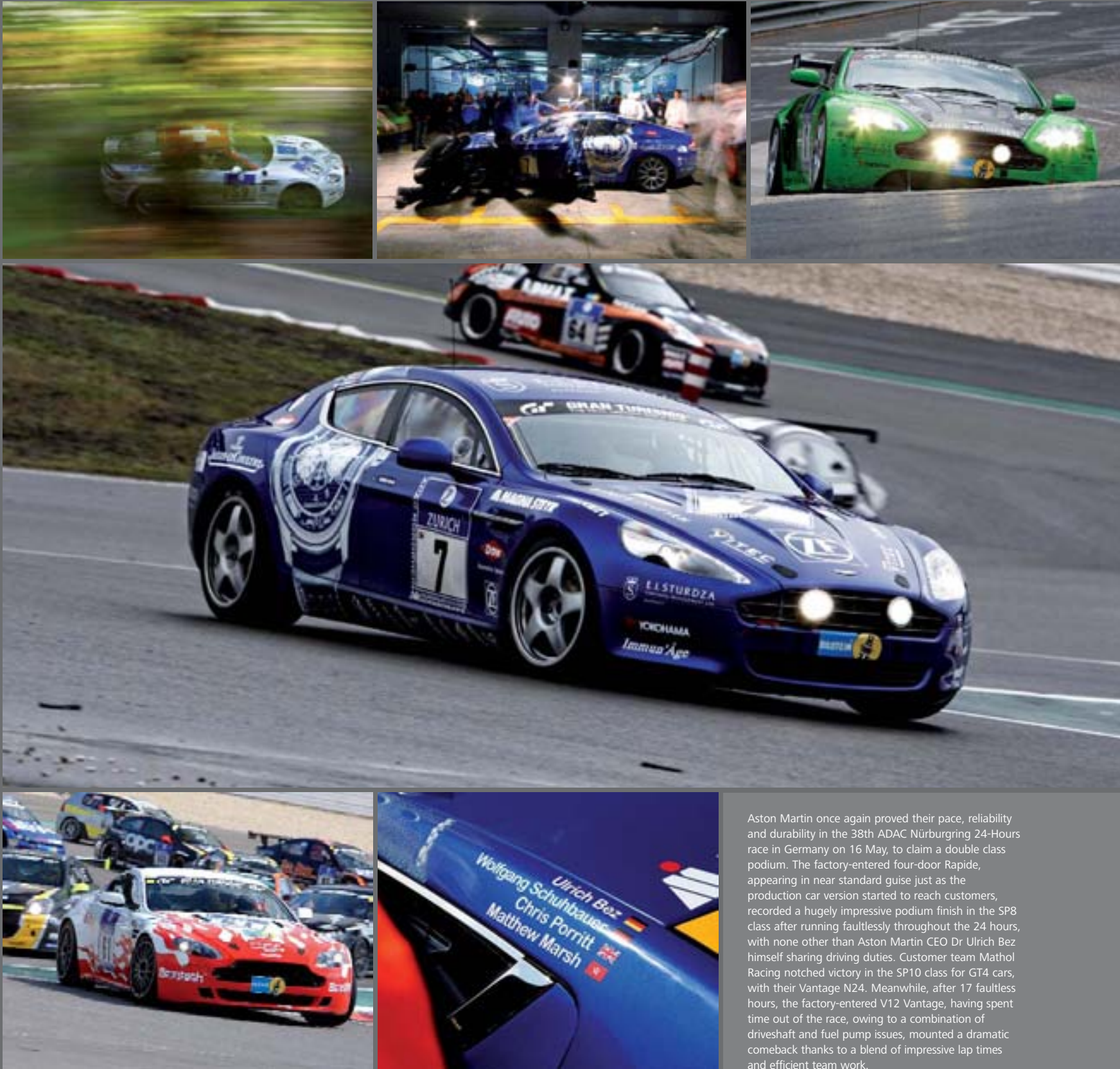
NÜRBURGRING 24-HOURS



# 2010

[ A YEAR IN PICTURES ]

Racing is fundamental to Aston Martin’s heritage and its future. Not only is Aston Martin still the only manufacturer to offer a racecar for every category, from LMP1 to GT1 through to GT4, but it is also one of the busiest competitors on the circuit – not to mention the many privateer teams running Works-supported DBR9s, Vantage GT2s, DBRS9s and Vantage GT4s. As another hectic year of racing for Aston Martin and its partner teams around the world draws to a close, we pause to enjoy a pictorial round-up of all the action from 2010’s major meetings



Aston Martin once again proved their pace, reliability and durability in the 38th ADAC Nürburgring 24-Hours race in Germany on 16 May, to claim a double class podium. The factory-entered four-door Rapide, appearing in near standard guise just as the production car version started to reach customers, recorded a hugely impressive podium finish in the SP8 class after running faultlessly throughout the 24 hours, with none other than Aston Martin CEO Dr Ulrich Bez himself sharing driving duties. Customer team Mathol Racing notched victory in the SP10 class for GT4 cars, with their Vantage N24. Meanwhile, after 17 faultless hours, the factory-entered V12 Vantage, having spent time out of the race, owing to a combination of driveshaft and fuel pump issues, mounted a dramatic comeback thanks to a blend of impressive lap times and efficient team work.



8 HEURES DU CASTELLET, PAUL RICARD CIRCUIT, LMS



ABOVE: The Aston Martin 009 LMP1 crossed the line in second on 11 April, after a faultless eight-hour race in the south of France. As the second successive podium result for the Aston Martin Racing factory team in 2010, it once again proved the exceptional pace, reliability and durability of the marque's cars. Drivers Adrian Fernández (MX), Stefan Mücke (DE) and Harold Primat (CH) drove competitively throughout, driving the production-based Aston Martin V12-powered LMP1 consistently as the fastest car on the circuit behind the first placed diesel. Aston Martin Racing official partner Team Signature Plus finished in sixth place with their 008 LMP1 car, again with a faultless run in their debut race. The Vantage GT2 of JMW Motorsport did not finish but showed exceptional qualifying and race pace (pictured above right).

THE GRAND PRIX OF LONG BEACH ALMS



BELOW: Aston Martin finished second and took its third consecutive podium of 2010 at the 36th running of the Grand Prix of Long Beach in California on 17 April. Drivers Adrian Fernández (MX) and Harold Primat (CH) drove on the limit throughout the 100-minute dash, in a race that was plagued by yellow flags. Aston Martin Racing, normally conditioned to compete in long endurance epics, ran the 007 car with maximum down-force to cope with the incredibly tight bends on the 1.968-mile tree-lined circuit.



12 HOURS OF SEBRING



The '007' Aston Martin LMP1 was the fastest petrol car across the line on 20 March at the Florida circuit, finishing third overall in the opening round of the American Le Mans Series: the 12 Hours of Sebring. Drivers Adrian Fernández (MX), Stefan Mücke (DE) and Harold Primat (CH) were consistent throughout as was the production-based Aston Martin V12-powered LMP1 car, which once again proved its reliability and durability. In a largely uneventful race dominated by the diesel-powered cars, Aston Martin finished the race in the same position as it started 12 hours earlier. The Lowe's sponsored Aston Martin faultlessly completed 364 laps of the 3.7 mile Sebring International Raceway covering a total of 1,347 miles.





LE MANS 24-HOURS



Despite proving to be the fastest petrol-powered car at the Le Mans 24-Hours this year, Aston Martin's hopes of claiming the accolade of top petrol competitor were cruelly dashed by scenes of barely believable drama in the closing hours on 13 June. Nonetheless, the Aston Martin Racing team salvaged sixth place overall in the world's toughest endurance race thanks to the 007 line-up of Adrian Fernandez (MX), Stefan Mücke (D) and Harold Primat (CH). The 007 car set the pace among the petrol runners from the very start and led until Sunday morning, when a gearbox bearing failed. Despite never having undertaken a repair of this complexity under race conditions, the Aston Martin Racing pit crew completed the task in under an hour. Elsewhere, Aston Martin claimed an impressive podium in the GT1 class with official partner team Young Driver AMR in their DBR9. The team qualified on pole and finished 22nd overall, equating to third in class.



AUTOSPORT 1000KM LE MANS SERIES, SILVERSTONE



In its last race of 2010 at Silverstone on 12 September 2010, Aston Martin Racing finished the Autosport 1000km top of the petrol contenders with 009 running faultlessly, finishing in fourth place at the hands of Sam Hancock (GB) and Stefan Mücke (DE). Aston Martin has consistently been the fastest petrol car throughout this year. Aston Martin Racing's official partner teams Signature Racing in LMP1 and JMW Motorsport in the GT2 class both had successful races, finishing sixth overall (taking overall second in the Le Mans Series) and third in class respectively.

INDIVIDUALITY AS STANDARD  
PURE ASTON MARTIN

V8 VANTAGE N420 II-V



RAPIDE LUXE VI-IX



DBS UB-2010 X-XIII



WORKS TAILORED DB9'S XIV-XVII



CARBON BLACK XVIII-XX



ASTON MARTIN



[ v8 vantage n420 ]



The sporting theme of the V8 Vantage N420 can be felt throughout the interior, with graphite instrumentation and a new Double Apex alloy, or Piano Black facia trim. The Alcantara Sports steering wheel pictured here is only available for the Coupe.

# V8 VANTAGE N420

special edition

THE NEW V8 VANTAGE N420 IS A DIRECT DESCENDANT OF ONE OF ASTON MARTIN’S MOST SUCCESSFUL MODERN-ERA RACING CARS, THE VANTAGE N24. THIS STRICTLY LIMITED SPECIAL EDITION HAS BEEN CREATED IN CELEBRATION OF THE ASTON MARTIN V8 VANTAGE’S SPORTING CHARACTER AND DYNAMIC ABILITY

From the outset, the V8 Vantage – now the most successful Aston Martin production car of all time – was endurance-tested at speed, including a 10,000 km durability sign-off test at the legendary Nürburgring Nordschleife. The following year, the car returned – this time to race – following the efforts of a small factory team of dedicated engineers and technicians. Starting with a standard V8 Vantage, the team built an entrant for the 2006 Nürburgring 24-Hours race with Aston Martin CEO Dr Ulrich Bez leading the driving team. The distinctive yellow car (nicknamed Rose) was placed 24th overall from a field of over 200 starters. Following this remarkable achievement, it was decided to build a limited production run of 24 similar racecars in celebration and the Vantage N24 was born. Now known as the Vantage GT4, the racegoing Vantage features Aston Martin’s uprated 4.7-litre V8 engine, with some 60 cars having now been built following the initial run. In 2008, a limited edition run of 240 Coupes and 240 Roadsters was launched. Known as the N400, the car featured a 400 bhp version of the 4.3-litre V8 engine.

The new V8 Vantage N420 special edition represents a further evolution of Aston Martin’s production technology and engineering skills, creating a dynamic and distinctive limited edition. The 4.7-litre V8 engine produces 420 bhp, and a peak torque of 470 Nm, providing exceptional performance figures of 0-100 km/h (62 mph) in 4.9 seconds, with a maximum speed of 290 km/h (180 mph). The new edition will be strictly limited, with just 420 Coupe models and 420 Roadsters to be built at Aston Martin’s factory in Gaydon, Warwickshire.





[ v8 vantage n420 ]

ABOVE: The V8 Vantage N420 boasts a full-grain leather interior in Obsidian Black, with optional Black Alcantara seat inserts for the Coupe.

RIGHT: The revised exhaust tuning and revised engine management system work in conjunction with the sports tailpipes to produce a distinctive exhaust note in keeping with the car's sporting character.



DESIGN

The V8 Vantage N420's enhanced exterior design details include a more aggressive flared sill design, a platinum-finish front grille and clear rear lamp lenses, as well as a weight-saving carbon-fibre front splitter, rear diffuser and carbon-fibre side strakes. Perfectly complementing these carbon-fibre features, the V8 Vantage N420 is available in the special-edition Carbon Black paint as standard, and may also be specified from a portfolio of specially developed Race Collection colour schemes including Asia Pacific White, Aston Martin Racing Green, Rose Yellow (named after the original Vantage N24 race car, pictured in the background on page ii), Elwood Blue and Kermit Green (the nicknames of the subsequent Nürburgring-challenging Vantage N24s), Modena Black and GT2 Concept Blue. These are pictured from page 86.

DYNAMICS

Signified by a unique Graphitic finish to its tailpipes, the V8 Vantage N420's new lightweight Sports Exhaust system features a reprofiled exterior design to support undercar airflow. The exhaust's revised tuning and revised engine management system work in conjunction with the sports tailpipes to produce a distinctive exhaust note in keeping with the V8 Vantage N420's sporting character. Moreover, the Sports Exhaust also saves a total of 2.8 kg over that of the standard car. The V8 Vantage N420 also features lightweight materials, such as carbon-fibre, which can be found in components such as the front splitter, rear diffuser and lightweight seats. These combine to save 28 kg over the standard V8 Vantage. Even the iconic Aston Martin side strakes are fashioned from carbon-fibre, saving 1.5 kg per car. The N420's sports suspension features forged lightweight 10-spoke alloy wheels with a distinctive gloss black and diamond turned finish, revised dampers, uprated springs and

a revised rear anti-roll bar (Coupe), for greater agility and a greater precision feel for the driver. The V8 Vantage N420 exemplifies Aston Martin's expert synthesis of race-car dynamics with supreme roadgoing capability, a remarkable high performance car that is designed for daily use, on and off the track.

INTERIOR

The interior of the V8 Vantage N420 reflects the car's focus on the driver. The lightweight carbon-fibre seats provide exceptional support during dynamic driving, while the tactile sports steering wheel is available in either Alcantara (Coupe) or leather finishes. The sporting theme continues throughout the interior with graphite instrumentation and a new Double Apex alloy, or Piano Black fascia trim. Each car features a unique numbered engine bay plaque, as well as carbon-fibre V8 Vantage N420 sill plaques.

TECHNICAL SPECIFICATION

v8 vantage n420

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 (main beam)
- High Intensity Discharge headlamps (dipped beam)
- LED rear lamps
- Carbon-fibre front splitter
- Carbon-fibre rear diffuser
- Carbon-fibre side strakes
- Black bonnet and side strake meshes
- N400 profile sills

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 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

- Sports 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 in Obsidian Black
- Alcantara headlining
- Iridium interior with Piano Black or Double Apex fascia trim
- Leather-trimmed sports steering wheel
- Electrically adjustable lightweight seats <sup>1</sup>
- Powerfold exterior mirrors
- Dual-stage driver/passenger front airbags
- Heated rear screen
- Automatic temperature control
- Organic Electroluminescent (OEL) displays
- Graphite instruments
- Trip computer
- Glass ECU
- LED map-reading lights
- Rear parking sensors
- Tyre-pressure monitoring <sup>1</sup>
- Volumetric Alarm System with tilt sensor and immobiliser
- Remote-controlled central door locking and boot release
- Battery disconnection switch
- Cruise control
- Bluetooth telephone preparation
- Front parking sensors
- Auto-dimming interior rear-view mirror <sup>1</sup>
- Carbon-fibre N420 sill plaques
- Limited Edition numbered engine bay plaque

OPTIONS

- Sportshift <sup>3</sup> automated manual transmission
- Electrically adjustable Sports seats with side airbags
- Black Alcantara seat inserts (Coupe only)

- Alcantara Sports steering wheel (Coupe only)
- Embroidered N420 seat logo in silver or black
- Race Collection colour scheme
- Alternative brake caliper finish – black, red, silver
- Heated seats
- 700 W Aston Martin Premium Audio System with Dolby® Pro Logic II®
- 1000 W Bang & Olufsen BeoSound Audio System
- Auto-dimming interior rear-view mirror with garage door opener <sup>1</sup>
- Hard Disk Drive (HDD) satellite navigation system <sup>1</sup>
- Satellite radio system (USA & Canada only)
- Tracking device <sup>4</sup>
- First-aid kit
- Ashtray and cigarette lighter
- Boot-mounted umbrella
- Garage door opener <sup>1</sup>

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 CONSUMPTION <sup>5</sup> – Manual  
Litres/100 km (mpg)

- **Urban** 19.1 (14.8)
- **Extra-urban** 10.0 (28.3)
- **Combined** 13.3 (21.2)

FUEL CONSUMPTION <sup>5</sup> – Sportshift <sup>3</sup>  
Litres/100 km (mpg)

- **Urban** 18.7 (15.1)
- **Extra-urban** 9.2 (30.7)
- **Combined** 12.7 (22.2)

GAS MILEAGE (North America only)  
Manual

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

GAS MILEAGE (North America only)  
Sportshift <sup>3</sup>

- **City** 14 mpg
- **Highway** 20 mpg

CO<sub>2</sub> EMISSIONS <sup>5</sup>

- 315 g/km – manual
- 300 g/km – Sportshift <sup>3</sup>

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





# RAPIDE LUXE

special edition

RAPIDE IS THE WORLD’S MOST ELEGANT FOUR-DOOR SPORTS CAR. IT EXISTS IN A CLASS ALL OF ITS OWN – A STUNNING EVOLUTION OF ASTON MARTIN’S UNMISTAKABLE DESIGN LANGUAGE, ACCOMMODATING FOUR ADULTS IN COMFORT WITH BENCHMARK LEVELS OF DRIVER ENGAGEMENT. AND WITH THE NEW ‘LUXE’ EDITION, ALL FOUR OCCUPANTS CAN ENJOY JUST A LITTLE EXTRA REFINEMENT

Two 6.5” LCD screens are integrated into the back of the front headrests. A six-DVD multichanger located in the luggage compartment provides hours of entertainment.



## [ rapide luxe ]

The elegant Rapide, functional yet luxurious, provides space for up to four adults combined with an engaging driving experience synonymous with all Aston Martins. As the marque’s first production four-door sports car, Rapide encapsulates core values of Power, Beauty and Soul – a thoroughbred sports car that can be enjoyed by four people in unison. The front mid-mounted 6.0-litre V12 engine produces 470 bhp, which translates to a 0-60 mph time of 5.0 seconds. Because of Rapide’s intelligently packaged, cossetting rear environment, passengers in the back seats feel as much a part of the dynamic driving experience as those in the front.

Now, an even more bespoke and prestigious Rapide is available, ‘Rapide Luxe’ – an exclusive combination of personalisation options, highly desirable functional features and brand-new features unique to Rapide. This is the ultimate specification of an already-remarkable car, where rear-seat entertainment, ventilated front and rear seats, a bespoke six-piece luggage set, and even a secondary glass key come as standard. Owners also have the pick of a wider range of leather and paint colours, set off by a gleaming set of 20” 20-spoke polished alloy wheels – exclusive to Rapide Luxe.





Rapide Luxe's exclusive 20" 20-spoke wheels have a high-clarity polish achieved through an intensive process lasting 90 minutes per wheel. A series of seven machines polish the alloy to a fine finish using ceramic spheres.



[ rapide luxe ]

INTERIOR

The rear-seat entertainment system was originally introduced as an option for the Rapide to add a new dimension to passenger comfort and convenience – but with Rapide Luxe, it comes as standard. Two 6.5" LCD screens are integrated into the back of the front-seat headrests optimally positioned at eye level. A six-DVD multichanger located behind a removable panel in the luggage compartment provides hours of entertainment with sound delivered via wireless headphones or through the as-standard BeoSound Rapide audio system, which Bang & Olufsen designed especially for this car. However long the journey, all passengers can be treated to a rich audio-visual experience.

Also new with the Rapide is the ventilated front and rear seats option, now as-standard in Rapide Luxe. As with the seat heating function, there are three temperature settings. Ventilated air reaches each occupant thanks to tiny perforations in the seat upholstery. (For this reason, the semi-aniline leather is not available with the cooled seats, as it cannot be perforated.)

This special edition's dashboard gets the Luxe treatment too, with glass control switches creating a distinctive finish. These replace the existing Rapide switches as a standard fit on Park, Reverse, Neutral and Drive, Adaptive Damping, DSC, Sports Touchtronic 2, foglamp, glovebox and rear-seat tilt switches.

ACCESSORIES

Rapide Luxe owners benefit from a number of additional extras, including a second glass key, meaning that neither driver of a car must compromise their ownership and driving experience. The head of the 'ECU' is fashioned from glass, the core is stainless polished steel and the sides are a polycarbonate material.

Bespoke to Rapide, a six-piece leather luggage set is also included as standard with Rapide Luxe. The customer is given free choice of any Fast Track or Contemporary leather coloured luggage giving you freedom either to match or contrast with your car's upholstery and trim. The luggage set includes one large holdall, one small holdall, one beauty case, two medium holdalls and one garment bag.

EXTERIOR

Rapide Luxe is offered with all Fast Track, Contemporary, DBS and older Aston Martin colours – a sophisticated range that includes the well-matched Rapide launch colour of Concours Blue and the exceptionally popular Quantum Silver.

Most impressively, Rapide Luxe sports a special 20" 20-Spoke Polished wheel, totally exclusive to this model. The alloys have a high-clarity polished appearance achieved through an intensive process lasting 90 minutes per wheel. Seven separate machines are involved in the polishing process, applying a softer and softer level of abrasiveness with varying mixes of ceramic spheres and polishing shampoos. The use of ceramic spheres results in a considerably more consistent finish than alternative processes such as brushes. The wheels are then coated with an acrylic-based lacquer to protect the polished surface and give it a dazzling finish.



TECHNICAL SPECIFICATION

rapide luxe

BODY

- Four-door body style with tailgate and 4 individual seats
- Extruded bonded aluminium VH body structure
- Aluminium, magnesium alloy and composite body
- Extruded aluminium door side impact beams
- Single bi-xenon headlamps with integrated LED side lights and direction indicators
- LED rear lamps and side repeaters

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 0–60 mph in 5.0 seconds; 0–100 km/h (62 mph) in 5.2 seconds
- Max Speed 296 km/h (184 mph)

TRANSMISSION

- 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 – 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

- 20" 20-Spoke Polished alloy wheels
- Front Bridgestone Potenza 245/40 R20
- Rear Bridgestone Potenza 295/35 R20

SUSPENSION

- Front Independent double wishbone 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)

BRAKES

- Front Dual-cast brake discs, 390mm diameter with six-piston calipers
- Rear Dual-cast brake discs, 360mm diameter with four-piston calipers
- Dynamic Stability Control (DSC)
- Anti-lock braking system (ABS)
- Electronic Brakeforce Distribution (EBD)
- Emergency Brake Assist (EBA)
- Traction Control
- Hydraulic Brake Assist (HBA)
- Positive Torque Control (PTC)
- Electronic Park Brake (EPB)

INTERIOR

- Full grain leather interior
- Walnut fascia trim
- Iridium Silver centre console outer finish and Graphite inner finish
- Auto-dimming interior rear-view mirror
- Auto-dimming interior rear-view mirror with garage door opener (USA and Canada only)<sup>1</sup>
- Electrically operated front seats
- Cooled front and rear seats
- Memory front seats and exterior mirrors (three positions)
- Dual-stage driver and passenger front airbags
- Front occupant side airbags
- Head protection airbags for front and rear occupants
- Heated front and rear seats
- Heated rear screen
- Automatic front and rear temperature control
- Organic Electroluminescent (OEL) displays
- LED map lamps and ambient lighting
- Trip computer
- Cruise control
- Twin-screen rear-seat entertainment system with 6-disc DVD player, auxiliary input, wireless headphones and remote control
- Hard Disk Drive (HDD) satellite navigation system<sup>1,2</sup>
- Bluetooth telephone preparation<sup>1</sup>
- Satellite radio system (USA only)
- Powerfold exterior mirrors
- Front and rear parking sensors
- Tyre pressure monitoring<sup>1</sup>

- Alarm and immobiliser
- Remote-controlled central door locking and boot release
- Tracking device (UK only)<sup>3</sup>
- Boot-mounted umbrella
- Six-piece luggage set
- Second glass key

IN-CAR ENTERTAINMENT

- 1000 W Bang & Olufsen BeoSound audio system with ICEpower<sup>®</sup> technology<sup>4</sup>
- Integrated Apple iPod<sup>®</sup> connector<sup>5</sup>
- USB connector with Waveform Audio Format (WAF), Windows Media Player (WMA) and MPEG (MP3) audio file compatibility
- 3.5 mm auxiliary input socket

OPTIONS

- Alternative fascia trim finishes: Mahogany, Piano Black, Bamboo, Tamo Ash, Nexus Alloy
- Matching wood door trim
- Colour-keyed steering wheel
- Magnum Silver rear lamp infills
- Delete model badging
- Delete protective tape
- Alternative brake caliper finish – black, red, silver
- Embroidered 'Rapide' seat logo
- Personalised sill plaques
- Auto-dimming interior rear view mirror with garage door opener (Europe only)
- Alarm upgrade (volumetric and tilt sensor)
- Tracking device<sup>1,3</sup>
- First aid kit
- Ashtray and cigar lighter

DIMENSIONS

- Length 5019 mm (197.6")
- Width 1929 mm (75.9") excluding mirrors; 2140 mm (84.3") including mirrors
- Height 1360 mm (53.5")
- Wheelbase 2989 mm (117.7")
- Front track 1589 mm (62.6")
- Rear track 1613 mm (63.5")
- Fuel capacity 90.5 litres
- Kerb weight 1990 kg (4387 lb)

<sup>1</sup> Not available in all markets  
<sup>2</sup> Includes Traffic Messaging Channel (TMC) in Continental Europe  
<sup>3</sup> Complies with UK Thatcham Category 5 requirements. Excludes subscription. Standard in UK  
<sup>4</sup> ICEpower<sup>®</sup> is a proprietary technology of Bang & Olufsen  
<sup>5</sup> iPod<sup>®</sup> is a trademark of Apple Inc., registered in the US and other countries





# DBS UB-2010

special edition

THE LIMITED-EDITION ‘UB-2010’ DBS COUPES AND DBS VOLANTES ARE A STUNNING DEMONSTRATION OF THE DESIGN AND CRAFT SKILLS OF ASTON MARTIN’S NEW TAILORED DEPARTMENT, SPECIFIED PERSONALLY BY DR ULRICH BEZ IN CELEBRATION OF HIS 10 YEARS AS CEO OF ASTON MARTIN



The UB-2010 DBS features a Bitter Chocolate carpet with an exclusive Metallic Bronze leather edge binding, while the Metallic Bronze seat leather is offset by woven leather seat inserts and a Cryptic Titan fascia trim. The Coupe interior features semi-aniline leather and Alcantara, while the Volante has a full-grain leather interior.

## [ d b s   u b - 2 0 1 0 ]

Built to commemorate the first decade of Dr Ulrich Bez’s position as CEO of Aston Martin, the ‘UB-2010’ DBS showcases the huge variety of custom colours, materials and accessories now available through the new Tailored personalisation service. With bodywork finished in a rich Azurite Black, just 20 examples of both the Coupe and Volante will be made, featuring carbon-fibre trim, 20”10-Spoke Diamond Turned wheels and even a four-piece luggage set finished in Metallic Bronze to match the leather interior.

In Dr Bez’s own words: ‘These two models demonstrate precisely how the company has evolved: two luxury sports cars that are designed and finished to exacting standards. Each has been specified to the very highest levels in order to showcase our unrivalled design and craftsmanship skills. The DBS UB-2010 Special Editions also mark the arrival of Tailored, a unique service that gives our customers unparalleled choice when it comes to making their Aston Martin truly unique. Built to my own personal

specifications to mark my 10 years as Chief Executive Officer, these 40 cars are among the most exclusive Aston Martin has ever built. From the smallest design detail to highly bespoke accessories, Tailored is able to accommodate you.’

‘At Aston Martin, we are proud of our unique heritage and the almost unlimited potential of our brand. Not content with having created some of the most iconic sports cars in history, we enter the next decade – my second, and the company’s 11th – uniquely placed to further innovate and excel. The spirit that has maintained Aston Martin’s position as one of the world’s most accomplished sports car manufacturers is still as strong as ever.’





TOP: The DBS UB-2010 features a unique sill plaque and engine bay plaque signed by Dr Ulrich Bez himself. CENTRE: The Pirelli P-Zero tyres are fitted to 20" 10-Spoke Diamond Turned wheels. Dr Bez has also personally specified Blue brake calipers.

[ d b s   u b - 2 0 1 0 ]

PERFORMANCE

The DBS was developed as the ultimate expression of Aston Martin’s engineering and technical ability – the perfect model with which to celebrate Dr Ulrich Bez’s 10th year as CEO of Aston Martin. The need for high-performance stability, handling ability and low kerb weight defined the original 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 racecars, 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.

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. The DBS UB-2010 is finished throughout with carefully selected materials and unique details: Cryptic Titan fascia trim, Bitter Chocolate carpet with Metallic Bronze leather edge binding, Metallic Bronze leather seats with stunning woven leather inserts. Both Coupe and Volante versions of the UB-2010 are arranged with a 2+2 seating configuration, as per Dr Bez’s own DBS, and are also supplied with a matching four-piece luggage set finished in Metallic Bronze. In addition, the Coupe is equipped with a leather headlining and an Alcantara steering wheel.



TECHNICAL SPECIFICATION

d b s   u b - 2 0 1 0

<p><b>BODY</b></p> <ul style="list-style-type: none"><li>• Two-door convertible with 2+2 seating configuration</li><li>• Bonded aluminium VH structure</li><li>• Aluminium, magnesium alloy and carbon-fibre composite body</li><li>• Extruded aluminium door side-impact beams</li><li>• High Intensity Discharge headlamps (dipped beam)</li><li>• Halogen projector headlamps (main beam)</li><li>• LED rear lamps and side repeaters</li><li>• Azurite Black metallic paintwork</li><li>• Carbon fibre rear lamp infills and door mirror caps</li><li>• Magnum Silver mesh pack</li></ul>	<p><b>STEERING</b></p> <ul style="list-style-type: none"><li>• Rack and pinion, Servotronic speed-sensitive power-assisted steering, 3.0 turns lock-to-lock</li><li>• Column tilt and reach adjustment</li></ul>	<p><b>INTERIOR</b></p> <ul style="list-style-type: none"><li>• Metallic Bronze leather seats and woven leather seat inserts</li><li>• Front seat headrests with embroidered Dr Ulrich Bez signature</li><li>• Cryptic Titan fascia trim and polished tread plate</li><li>• Leather headlining and Alcantara steering wheel (Coupe only)</li><li>• Bitter Chocolate carpet with Metallic Bronze leather edge binding</li><li>• Unique sill plaque and engine bay plaque signed by Dr Ulrich Bez</li><li>• Metallic Bronze leather luggage set</li><li>• Carbon-fibre door trims and door pulls</li><li>• Auto-dimming interior rear-view mirror with garage door opener (USA and Canada only)</li><li>• Electrically adjustable seats</li><li>• Memory seats and exterior mirrors (three positions)</li><li>• Dual-stage driver/passenger front airbags</li><li>• Side airbags (sports seats only)</li><li>• Automatically deployed roll-over bars (Volante)</li><li>• Heated seats (sports seats only)</li><li>• Heated rear screen</li><li>• Automatic temperature control</li><li>• Organic Electroluminescent (OEL) displays</li><li>• Trip computer</li><li>• LED map lights</li><li>• Cruise control</li><li>• Hard Disk Drive (HDD) satellite navigation<sup>1,2</sup></li><li>• Bluetooth telephone preparation<sup>1</sup></li><li>• Powerfold exterior mirrors</li><li>• Front and rear parking sensors</li><li>• Tyre-pressure monitoring<sup>1</sup></li><li>• Alarm and immobiliser</li><li>• Remote-controlled central door locking and boot release</li><li>• Wind deflector (Volante only)</li><li>• Tracking device<sup>3</sup> (UK only)</li><li>• Boot-mounted umbrella</li></ul>	<p><b>IN-CAR ENTERTAINMENT</b></p> <ul style="list-style-type: none"><li>• Bang &amp; Olufsen BeoSound DBS Audio System with 1000 W RMS of ICEpower®<sup>4</sup> amplification</li><li>• Integrated Apple iPod® connector<sup>5</sup></li><li>• USB connector with Waveform Audio Format (WAF), Windows Media Player (WMA) and MPEG (MP3) audio file compatibility</li><li>• 3.5 mm auxiliary input socket</li></ul>	<p><b>FUEL CONSUMPTION – Manual<sup>7</sup></b></p> <p>Litres/100 km (mpg)</p> <ul style="list-style-type: none"><li>• <b>Urban</b> 24.3 (11.6)</li><li>• <b>Extra-urban</b> 11.7 (24.1)</li><li>• <b>Combined</b> 16.4 (17.3)</li></ul> <p><b>FUEL CONSUMPTION – Automatic<sup>7</sup></b></p> <p>Litres/100 km (mpg)</p> <ul style="list-style-type: none"><li>• <b>Urban</b> 24.2 (11.7)</li><li>• <b>Extra-urban</b> 10.5 (26.8)</li><li>• <b>Combined</b> 15.5 (18.2)</li></ul> <p><b>GAS MILEAGE (North America only)</b></p> <p>Manual</p> <ul style="list-style-type: none"><li>• <b>City</b> 11 mpg</li><li>• <b>Highway</b> 17 mpg</li></ul> <p><b>GAS MILEAGE (North America only)</b></p> <p>Automatic</p> <ul style="list-style-type: none"><li>• <b>City</b> 12 mpg</li><li>• <b>Highway</b> 18 mpg</li></ul> <p><b>CO<sub>2</sub> EMISSIONS</b></p> <ul style="list-style-type: none"><li>• 388 g/km<sup>7</sup> – manual</li><li>• 367 g/km<sup>7</sup> – automatic</li></ul>
<p><b>ENGINE</b></p> <ul style="list-style-type: none"><li>• All-alloy, quad overhead camshaft, 48-valve, 5935 cc V12</li><li>• Compression ratio 10.9:1</li><li>• Front mid-mounted engine, rear-wheel drive</li><li>• Fully catalysed stainless steel exhaust system with active bypass valves</li><li>• <b>Max power</b> 380 kW (510 bhp/517 PS) at 6500 rpm</li><li>• <b>Max torque</b> 570 Nm (420 lb.ft) at 5750 rpm</li><li>• <b>Acceleration</b> 0–100 km/h (62 mph) in 4.3 sec</li><li>• <b>Max speed (manual)</b> 307 km/h (191 mph)</li><li>• <b>Max speed (Touchtronic 2)</b> 295 km/h (183 mph)</li></ul>	<p><b>WHEELS &amp; TYRES</b></p> <ul style="list-style-type: none"><li>• 20" 10-spoke diamond turned wheels with Azurite Black painted finish</li><li>• <b>Front</b> 8.5" x 20" Pirelli P Zero 245/35</li><li>• <b>Rear</b> 11" x 20" Pirelli P Zero 295/30</li></ul> <p><b>SUSPENSION</b></p> <ul style="list-style-type: none"><li>• <b>Front</b> Independent double wishbones incorporating anti-dive geometry, coil springs, anti-roll bar and monotube adaptive dampers</li><li>• <b>Rear</b> Independent double wishbones with anti-squat and anti-lift geometry, coil springs, anti-roll bar and monotube adaptive dampers</li><li>• Adaptive Damping System (ADS) with Track mode</li></ul> <p><b>BRAKES</b></p> <ul style="list-style-type: none"><li>• <b>Front</b> Ventilated carbon ceramic discs, 398 mm diameter with six-piston calipers</li><li>• <b>Rear</b> Ventilated carbon ceramic discs, 360 mm diameter with four-piston calipers</li><li>• Dynamic Stability Control (DSC) with Track mode</li><li>• Anti-lock Braking System (ABS)</li><li>• Electronic Brakeforce Distribution (EBD)</li><li>• Emergency Brake Assist (EBA)</li><li>• Traction control</li><li>• Blue brake caliper finish</li></ul>	<p><b>TRANSMISSION</b></p> <ul style="list-style-type: none"><li>• Touchtronic 2 Automatic Transmission (Manual available on request)</li><li>• Alloy torque tube with carbon-fibre propeller shaft</li><li>• Limited-slip differential</li><li>• Final drive ratio – manual 3.71:1</li><li>• Final drive ratio – automatic 3.46:1</li></ul>	<p><b>OPTIONS</b></p> <ul style="list-style-type: none"><li>• Pirelli PZero Corsa sports tyres</li><li>• Satellite radio system (USA only)</li><li>• Piano Black fascia trim and centre console surround</li><li>• Second glass key</li><li>• Leather storage saddle<sup>6</sup></li><li>• Polished alloy tread plates</li><li>• Auto-dimming interior rear-view mirror<sup>1</sup></li><li>• Auto-dimming interior rear-view mirror with garage door opener (Europe only)</li><li>• Alarm upgrade (volumetric and tilt sensors)</li><li>• Tracking device<sup>1,3</sup></li><li>• First-aid kit</li><li>• Ashtray and cigar lighter</li></ul> <p><b>DIMENSIONS</b></p> <ul style="list-style-type: none"><li>• <b>Length</b> 4721 mm (185.9")</li><li>• <b>Width</b> 1905 mm (75") excluding door mirrors; 2060 mm (81.1") including door mirrors</li><li>• <b>Height</b> 1280 mm (50.4")</li><li>• <b>Wheelbase</b> 2740 mm (107.9")</li><li>• <b>Fuel tank capacity</b> 78 litres (17.2 UK gal/20.5 US gal)</li><li>• <b>Weight (Coupe)</b> 1695 kg (3737 lb); (Volante) 1810 kg (3990 lb)</li></ul>	<p><sup>1</sup> Not available in all markets</p> <p><sup>2</sup> Includes Traffic Messaging Channel (TMC) in Continental Europe</p> <p><sup>3</sup> Complies with UK Thatcham Category 5 requirements. Excludes subscription. Standard in UK</p> <p><sup>4</sup> ICEpower® is a proprietary technology of Bang &amp; Olufsen</p> <p><sup>5</sup> iPod® is a trademark of Apple Inc., registered in the US and other countries</p> <p><sup>6</sup> Not available with 2+2 seating configuration or for Volante</p> <p><sup>7</sup> Data not applicable to North American market</p>





# WORKS TAILORED DB9'S

special edition

ONE OF ASTON MARTIN'S UK DEALERSHIPS, STRATSTONE MAYFAIR, IS AMONGST THE FIRST TO TAKE ADVANTAGE OF THE ASTON MARTIN WORKS TAILORED SERVICE, COMMISSIONING A VERY SPECIAL SERIES OF 10 DB9 COUPES THAT SHOWCASE WORKS TAILORED'S PRACTICALLY LIMITLESS SCOPE OF SPECIFICATION

The interiors of the Stratstone Aston Martin Mayfair DB9 Mayfair Black Coupes feature Obsidian Black semi-aniline leather, whilst the Park Lane White Coupes are finished in Blue Gin semi-aniline leather – all with coarse silver stitching and silver DB9 logo on headrests.



## [ works tailored db9's ]

Aston Martin Works Tailored is a remarkable new service, offering customers of both new and existing Aston Martins a virtually infinite spectrum of choice. Works Tailored focuses on fashioning colour and materials with limitless boundaries, precisely to personal taste, enabling owners to apply their very own, unique personal touch. As far as Works Tailored is concerned, nothing is too much trouble. Indeed, on demand, Aston Martin's in-house styling department will even create a 'moodboard' of potential combinations of trim, paintwork, wheels and accessories to inspire those who know they want something extra special but don't realise just how radical their bespoke features can be.

Following the showstealing debut of two Works Tailored cars at the Geneva Auto Salon in March – a Magma Red Rapide featuring Cryptic Titan facia and door finishers, and a DB9 in iridescent Blue Pearl with gun-metal exterior metalwork – the Stratstone Aston Martin Mayfair dealership on London's Park Lane has now commissioned 10 very special DB9 Coupes, showcasing Works Tailored in spectacular fashion. With six in bespoke 'Mayfair Black' with Obsidian Black semi-aniline leather and four in 'Park Lane White' with Blue Gin semi-aniline leather, all feature a stunning, totally new combination of features: a leather and alcantara steering wheel, Coarse Silver seat stitching, a silver 'DB9' seat logo, 10-Spoke Forged DT wheels finished with Black Paint and Microspin Alloy Facia and special-edition sill plaques.



DESIGN

From the new front grille through to the curvaceous rear haunches, the DB9 is a contemporary design icon – a fact that’s highlighted to great effect by the combination of features specified by Stratstone Aston Martin Mayfair for its 10 Works Tailored cars. 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. What’s more, the DB9 now features an Adaptive Damping System (ADS) as standard, whose central ECU takes readings from various sensors to determine the car’s dynamic conditions and subsequently set the dampers to their most appropriate stiffness. In ‘Normal’ mode, the ADS continually stiffens the dampers away from their softest positions when required; in ‘Sport’ mode, the ADS automatically softens them away from their maximum stiffness to optimise the car’s control.

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 handmade 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. 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.



The ‘Park Lane White’ paint specified for four of Stratstone’s DB9 Coupes is a totally unique hue with a stunning finish – stylishly set off by the 10-Spoke Forged black finish diamond turned wheels.



Through Aston Martin’s Works Tailored service, Stratstone has specified a special leather headlining for its DB9 Coupes, matching the upholstery.

TECHNICAL SPECIFICATION

works tailored db9’s

BODY

- Two-door coupe 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
- Bespoke Mayfair Black paintwork (six DB9 Coupes)
- Bespoke Park Lane White paintwork (four DB9 Coupes)

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” 10-Spoke Forged DT wheels finished with Black Paint
- 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

- Obsidian Black semi-aniline leather (six DB9 Coupes in Mayfair Black)
- Blue Gin semi-aniline leather (four DB9 Coupes in Park Lane White)
- Leather and Alcantara steering wheel
- Coarse Silver seat stitching
- Silver ‘DB9’ headrest logos
- Microspun Alloy facia
- Special edition sill plaques
- Auto-dimming interior rear-view mirror <sup>1</sup>
- 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 <sup>1,2</sup>
- Bluetooth telephone preparation <sup>1</sup>
- Powerfold exterior mirrors
- Rear parking sensors
- Tyre-pressure monitoring <sup>1</sup>
- Alarm and immobiliser
- Remote-controlled central door locking and boot release
- Wind deflector (Volante only)
- Tracking device <sup>3</sup> (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® connector <sup>4</sup>
- 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® <sup>5</sup> amplification
- Bright-finish grille
- Front parking sensors
- Matching wood door trim <sup>6</sup>
- Second glass key
- 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 <sup>1,3</sup>
- Alternative brake caliper finish – black, red and silver
- Premium Sports Pack (Coupe and Volante)
- 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 CONSUMPTION** <sup>7</sup> – Manual Litres/100 km (mpg)
- **Urban** 24.6 (11.5)
- **Extra-urban** 11.7 (24.1)
- **Combined** 16.4 (17.2)

- **FUEL CONSUMPTION** <sup>7</sup> – Automatic Litres/100 km (mpg)
- **Urban** 22.3 (12.7)
- **Extra-urban** 10.2 (27.8)
- **Combined** 14.6 (19.4)

- **CO<sub>2</sub> EMISSIONS**
- 389 g/km <sup>7</sup> – manual
- 345 g/km <sup>7</sup> – automatic

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





# CARBON BLACK

special editions

ASTON MARTIN’S TOP-OF-THE-RANGE SPORTS CARS, THE DBS AND V12 VANTAGE HAVE UNDERGONE A UNIQUE ‘CARBON BLACK’ MAKEOVER TO CREATE TWO HIGHLY DESIRABLE SPECIAL EDITIONS WITH A UNIQUE STEALTH APPEAL

LEFT: The leaner-than-ever Carbon Black V12 Vantage features lightweight seats formed from carbon fibre and Kevlar, saving as much as 17 kg over the standard seats. RIGHT: The Carbon Black DBS Volante.



## [ carbon black ]

Celebrating the enormous success of the DBS and V12 Vantage, which have surpassed all sales expectations since launch, the new Carbon Black special editions add a typically understated flair to these acclaimed models. Their bespoke Carbon Black metallic paint has been specially formulated with a subtle metallic twist to create a deep, rich patina. Each car must undergo 50 man-hours of hand painting followed by stringent quality checks to ensure a flawless, infinite blackness.

It doesn’t stop at the paintwork, though. For the Carbon Black V12 Vantage, the iconic Aston Martin side strake has been fashioned from real carbon fibre, backed by a black mesh and complimented with gloss-black 10-Spoke Diamond Turned alloy wheels. As-standard bright-finished grille and front parking sensors complete the exterior detailing.

Inside both the Carbon Black DBS and Carbon Black V12 Vantage, owners are greeted by swathes of Obsidian Black leather highlighted with a contrasting Coarse Silver hand stitch. A Piano Black fascia trim, centre stack and centre console, anodised black treadplates and unique sill plaques build on the carbon theme. The Aston Martin 700 W Premium Audio System is delivered as standard in the V12 Vantage while the DBS boasts the Bang & Olufsen Beosound DBS audio system as standard.



## TECHNICAL SPECIFICATION

## carbon black editions

## db5

- (in addition to the standard specification)
- Carbon Black metallic paintwork
  - Touchtronic 2 transmission
  - 2+2 seating
  - Gloss black 10-spoke diamond turned alloy wheels
  - Obsidian Black leather
  - Piano black fascia and centre console trim
  - Carbon Black sill plaques

## v12 vantage

- (in addition to the standard specification)
- Carbon Black metallic paintwork
  - Carbon-fibre side strakes with Black mesh inserts
  - Gloss black 10-spoke diamond turned alloy wheels
  - Bright finish grille
  - Front parking sensors
  - Lightweight carbon-fibre and Kevlar seats
  - Obsidian Black leather and Alcantara interior trim
  - Piano black fascia and centre console trim
  - Anodised black tread plates
  - Unique sill plaques



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