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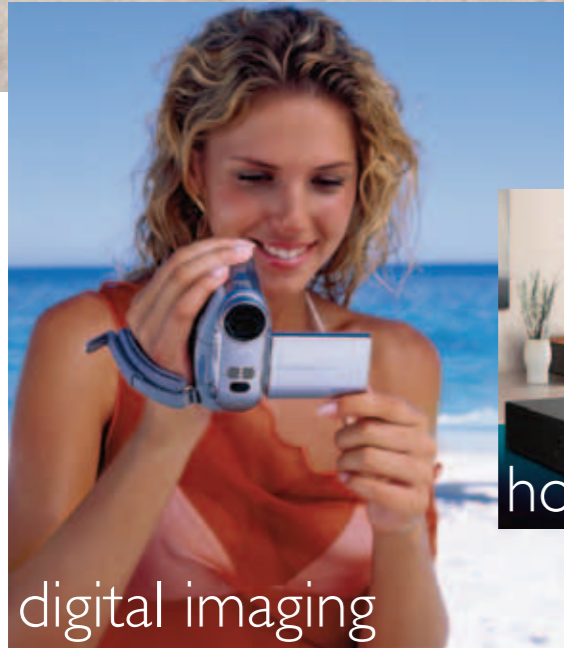


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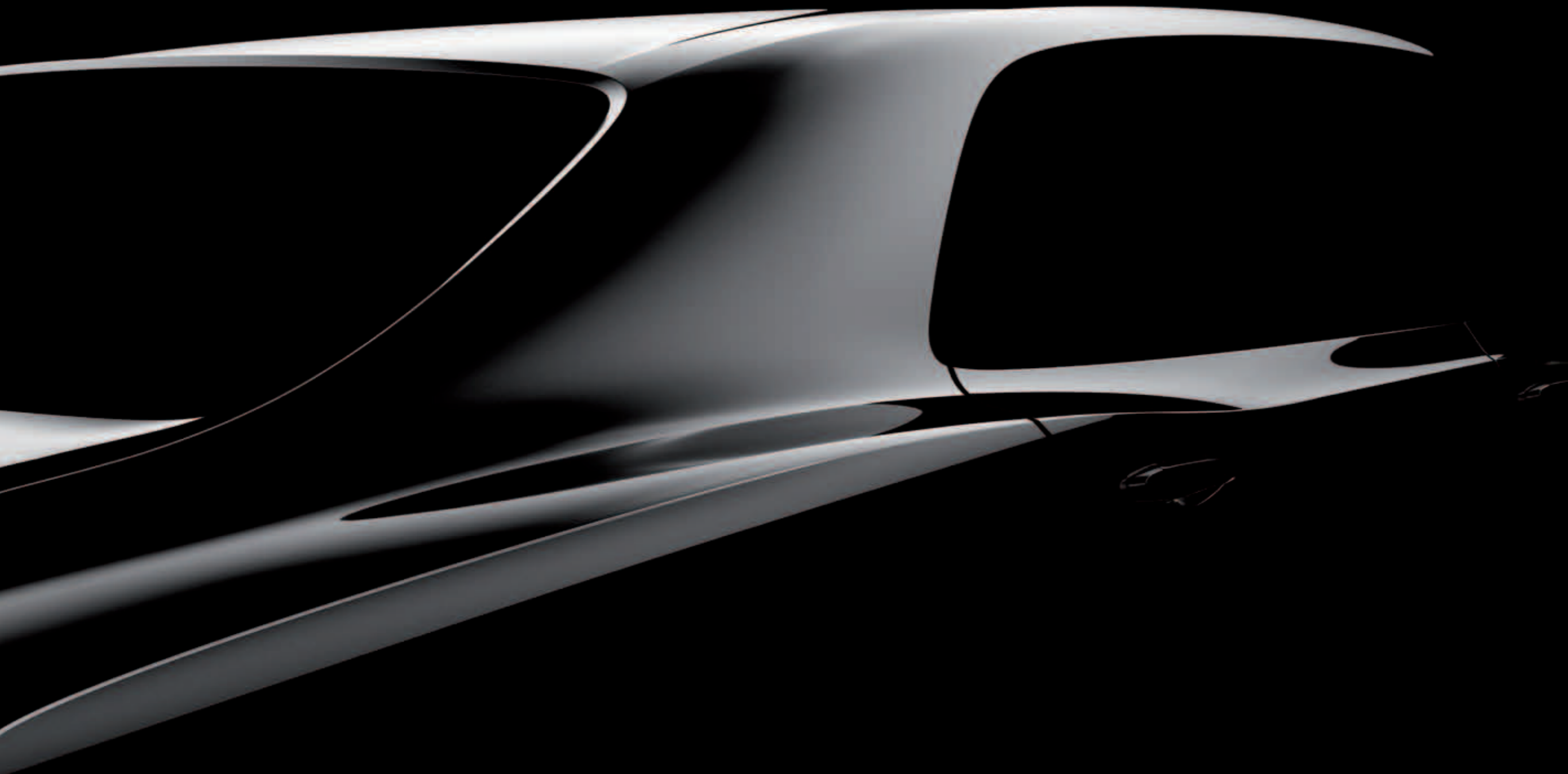


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“Cars undoubtedly have a personality to the real enthusiast, to whom they are not mere collections of steel and aluminium, but animal-like, show their spirit just so soon as the clutch bites home and feeling comes through to the driver....”

(Sammy Davis, first Bentley road test report, January 1920)



12:49AM

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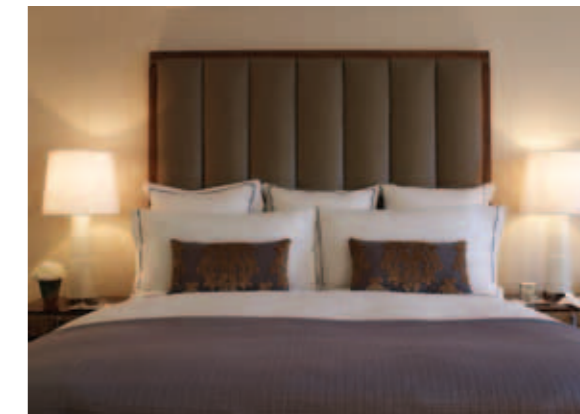
Reinvented with a fresh approach to traditional luxury, The Surrey hotel on 76th at Madison Avenue suggests a sense of time and place unlike any other, reflecting the best of its gracious neighborhood bordering Central Park. Nestled in Manhattan's Upper East Side, The Surrey is located minutes away from the very best of the city - Central Park, The Metropolitan Museum of Art and the galleries and boutiques of Madison Avenue.

personal pillow choice. The spacious bathrooms indulge the senses with white Carrera marble, Waterworks rain shower heads, Pratesi robes and custom-designed bath amenities by Laura Tonatto of Milan.

Beyond The Surrey's salons and suites, a host of other luxuries await... the Michelin-starred Café Boulud serves breakfast, lunch and dinner just off the lobby. The famed restaurant also curates The Surrey's in-room dining service and the new Bar Pleiades. Guests can also enjoy their own private oasis - perched peacefully on the 17th floor overlooking the Upper East Side and Central Park, the rooftop garden at The Surrey is a tranquil, elegant setting for relaxing or for business entertaining. If pampering is required, the Spa at The Surrey takes service and personal privacy to the next level with private suites and fully customizable treatments featuring Darphin and Li'tya products.



Every detail of the new Surrey hotel redefines the refined. The hotel's uncommonly elegant guest salons and suites, many with fireplaces, private terraces and small kitchens, and two specialty suites, the Presidential and the Penthouse, are exceptional choices for the most discriminating guest. The rooms feature exquisite touches such as Duxiana beds outfitted with Sferra linens and a



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BENTLEY

Welcome to Bentley Essex

As General Aftersales Manager of Bentley Essex, I am very proud to present to you our very own Bentley Essex magazine. This I know will help give an insight into our dealership including the latest developments in the Bentley range and our infinity partners.

The splendour of the Bentley range is matched by a seamless buying experience for our customers here at Bentley Essex. Our skilled team go to endless extremes to ensure that the purchase and owning of a Bentley is a truly memorable occasion for every client that steps through our doors.

Bentley Essex has already established itself as a very successful retail outlet for new and pre-owned Bentleys and developed a reputation as a premier provider of aftersales and spare parts and bespoke services.

I am sure you will enjoy browsing through the magazine and I look forward to welcoming you to our luxurious showroom which never fails to impress even the most discerning of customers.



Gary Pike
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Fax: 01206 835989



Published by: Market Media Consultancy, Starline House, 30 Mowbray Drive, Blackpool, Lancs FY3 7UR Tel: 01253 319882/3 Fax: 01253 319884

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This is the Continental Supersports.

The Continental Supersports represents a perfect relationship between engineering and design with the enhanced iconic GT looks reflecting and heightening the supercar performance.

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Blakes was created by Anouska Hempel, the internationally renowned British designer. The hotel is now established as totally unique, and is the model for the 'fashionable small hotel' in London and cities around the world. Blakes is a personal statement about what design can achieve. The colour scheme is daring, stunning and dramatic, offering style and elegance. Blakes has always maintained its position as unique and original. Respected for protecting the privacy of its clients against the paparazzi, it is the London base of film stars, musicians and all the top designers earning the reputation as the 'couture hotel'. Blakes restaurant has an unrivalled reputation for its originality and content of its superb menu. The cuisine is a skilful blend of East and West. A carefully chosen wine list, brilliant staff and professional service make it a must for a perfect wedding venue.



Blakes Hotel, 33 Roland Gardens, London, SW7 3PF England

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www.blakeshotels.com



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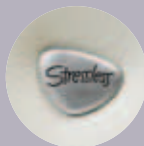
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*Which ever is sooner





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Above: Architectural Kitchen in Ivory and Black Oak with monogram wallpaper
Left: Panelled TV room in Ivory with Empire occasional furniture

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Lifestyle Management: The smart way to get things done



Providing translation services, buying Bentleys, organising a £90,000 flower delivery to France at a day's notice...these are just a few of the things Ten Lifestyle Management has arranged since taking over the Coutts World Card concierge contract four years ago.

Alan Midwinter, Client Partner for Coutts in Essex

Alan Midwinter, client partner for Coutts in Chelmsford, Essex, talks about the rise in lifestyle management and the support that Coutts clients can access with Ten.

The search for a more satisfactory work-life balance has led busy, successful people to seek out companies that help them manage their personal lives. Alex Cheatle saw this coming and invented the concept now known as 'lifestyle management'. As Cheatle explains: "I was looking at growth trends across the world and became interested in the fact that there were people who were so busy, and their lifestyles were becoming so complex that they needed help. Added to this, these people wanted to be treated as individuals."

The result was Ten Lifestyle Management – the UK's first independent concierge/lifestyle management company –

which Cheatle launched in 1998. In 2005, the service became the exclusive concierge provider to all Coutts World Card holders.

The purple Coutts World Card – designed by British tailor Ozwald Boateng and often referred to as the most exclusive card in the world – is available by invitation-only to Coutts clients. Its extensive package of purchasing and travel-related services has been carefully compiled to reflect the lifestyle of cardholders. With a large number of cash-rich, time-poor clients, it was obvious to Coutts that one of the benefits of having a Coutts World member.

(2) Organise a trekking weekend in the country for 25 people, including all accommodation, food and horses for the other riders.

(3) Organise stables near the family residence.

Blue diamond

A customer expressed

a wish to buy a blue diamond. Ten sourced one of these very rare gems and arranged for the customer to travel from the UK to the US to view the jewel before agreeing to buy it. Natural blue diamonds are so scarce that most jewellers have never even seen one.

Private jets

Ten regularly arranges private jets at short notice for luxurious breaks.

Chess master

A member called on Ten for inspiration to help him choose a memorable leaving present for his boss. After asking a few questions about the lucky recipient's likes, dislikes and interests, Ten went on to set up a game of chess for him to play against the UK Grand Master.

Designer glass bath

A member who had bought a designer bathtub called Ten when he realised it would not fit up the spiral

staircase in his Grade 2-listed house. Ten arranged for the street below to be closed while a crane was brought in to lift the bath through a window. This window had to be removed and then reinstalled by a specialist master tradesman, sourced by Ten.

Elephant in Lewisham

A family from Sri Lanka, now living in Lewisham, needed to find an elephant for a bride to ride upon to her wedding. Ten managed to source this through Pinewood Studios after being unable to persuade either a zoo or a circus to part with one of their elephants on the day. Ten learnt in the process that Indian elephants are much harder to hire than African ones!

For more information about becoming a Coutts client call Alan Midwinter on 01245 292 535 email alan.midwinter@coutts.com or visit Coutts.com/chelmsford



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BENTLEY

How to find us - Bentley Essex



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Opening Hours

Sales		Aftersales and Service	
Monday	08:30 - 18:00	Monday	08:30 - 18:00
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Thursday	08:30 - 18:00	Thursday	08:30 - 18:00
Friday	08:30 - 18:00	Friday	08:30 - 18:00
Saturday	09:00 - 17:00	Saturday	09:00 - 12:00
Sunday	By appointment only	Sunday	Closed



MJG... A NEW WAY OF THINKING

Before meeting Michael & James Gallagher I was unsure of what to expect. All knowledge I had gained prior to walking into their office in rural Surrey was based on their minimalist but glitzy website & the number of MJG logos appearing in the West End of London.

For those not acquainted with Michael James Gallagher, they specialise in delivering bespoke homes to clientele who reside in some of the most exclusive addresses in the UK.

Their website proclaims a “turn-key solution” to the construction process.

“That’s the goal really; we work closely with our clients to formulate a team to best suit their needs. Like the conductor of a great orchestra, MJG’s aim is to ensure this team work coherently and positively towards project success.”

Reassuring but with ever growing competition & difficult market conditions how are MJG differentiating from those around them.

“Well that’s it really, we are different! We don’t operate or reflect the characteristics of the conventional project management team or main contractor; we lie somewhere in between.”

“About fifteen years ago Michael had what I often refer to as his Jerry Maguire moment. He ultimately decided to stop reading from the script that our industry had laid out & push towards perfecting a system that MJG incorporates today & continues to develop.”

This Jerry Maguire moment may go some way to explaining how MJG have managed to attract such an impressive list of clientele. In an industry fraught with criticism and uncertainty, innovation is certainly a necessity, but how are MJG delivering this?



“We incorporate a multitude of techniques that are already in use within the industry but reworked the format so that they benefit all involved. Take the design & tender processes of almost all procurement routes as an example. If a client requires a project in record time, i.e. for the start of the next academic year of school for their children, how can any of the current methods deliver this? The traditional method of carrying out these phases in sequential format means that a significant amount of time elapses before construction can commence.”

“Now imagine the time and money saved if this wasn’t an issue & you could introduce tender phases throughout the project to ensure competitiveness & also deliver the design & construction work simultaneously”.

“By utilising all of the time which is lost within traditional construction methods you’re looking at making very big programme savings”

This sounds very promising but the level of clientele and your project portfolio suggests that only the very wealthy can afford to work in this way.

“It’s a very good point, but this is due to our clients ability to utilise & understand the time value of money and that a project completed within one year as opposed to two makes financial sense.



But surely one of the largest benefits of working within your market is that your clients aren’t as fixated on the cost of their projects as you would typically expect on a development, for example.

“Not at all, a lot of our budgets are dictated by the added value the works will bring to their home in terms of resale. They have no intention of selling but it enables them to accurately determine whether something is a necessity or a luxury.”

“There is a common misconception that clients will spend unnecessarily. But with any client & any project there is a need to both define & achieve value. For example one client’s obsession with the highest grade silk carpet isn’t shared by another who is more interested in their cinema system.”

“Essentially it is our job to work with the client to determine their values & how we can best deliver them.”

This appears to be a positive way to work with clients, but doesn’t this unconventional, collaborative way of working require a large amount of trust from the client?

“I see your point, but it is no different a trust than you would typically install into your architect, engineer & main contractor. In fact our service is far more transparent and open to our client’s scrutiny than is typically found

on private construction projects. For instance all tenders received are completely open to our clients & some of our clients even enjoy being involved in the tender process themselves.”

This seems very unusual; surely operating a completely open system with clients would make the work of MJG more difficult.

“If anything it is hugely beneficial; the clients understand the real cost associated with carrying out their project & understand when they’re getting real value for money. This all helps to build a team environment between ourselves & the client.”

“... Eighty per cent of a client’s time is spent with the designer & eighty per cent of their money is spent with the contractor, where is the logic?”

“We eradicate this issue by working with our clients through the planning application process & the design phase which gives us a much better understanding of our client’s requirements and their reasoning behind the work. Obviously this isn’t always possible as a client may have a preferred architect or designer who has already completed this work but in terms of delivering a successful project it is hugely beneficial to be involved at the earliest stages.”

Listening to Mike & James talk through MJG & the industry itself it’s clear you have two guys who are really passionate about the work that they do. They appear to be actively looking towards rectifying problems not only within their realm but the industry itself. One question I was really keen to know the answer to was what obstacles they find within their work.

“Have you ever seen the opening scene of Wedding Crashers where Vince Vaughn & Owen Wilson are trying to negotiate a divorce settlement & the wife says to the husband...“You shut your mouth when you’re talking to me”? Well that’s what it can be like when a husband & wife disagree on a paint colour.”

“But in all seriousness the whole process can be very stressful for clients so we work hard to eliminate as much of this as possible & acknowledge where we can afford more time to allow them to make a decision under less pressure. Ultimately, if the client can see you’re working as hard as you possibly can for them, then you’ll form an alliance & turn the process into an enjoyable one for both them & ourselves.”

Michael James Gallagher [01932 874444; www.michaeljamesgallagher.co.uk]

PLANNING - DESIGN - MANAGEMENT



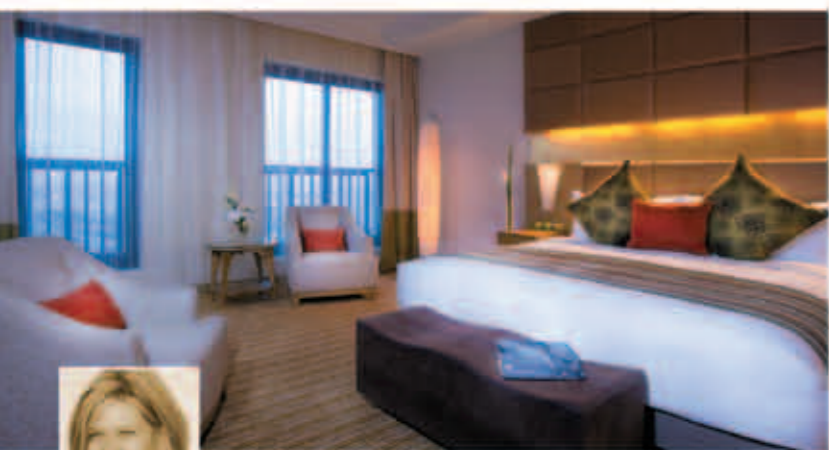
MJG

MICHAEL JAMES GALLAGHER

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The Luxury Report

from Eden



claire@edencollection.co.uk

Prices from £1220.00 per person based on 2 people sharing a Deluxe room and including economy flights & transfers.

Shangri-La, Qaryat Al Beri, Abu Dhabi

This is the stuff show-stoppers are made of. The kilometre-long private beach is the cherry on top of 8.5 hectares of dizzying luxury, where traditional Arabic architecture blends with every modern comfort, with winning results. Its six villas really are spectacular – each with four bedrooms, separate living room, kitchen, private pool and overlooking the sea – making them ideal for pleasure or business (or both) whilst even the ‘smallest’ room in the main hotel is vast. The gardens, meanwhile, are dreamily flamboyant, with the traditional Souk market reached by gondolas on a meandering waterway which interconnects this jaw-dropping resort.



louise@edencollection.co.uk

Shangri-La, Al Bandar
Prices from £1715.00 per person based on 2 people sharing a Deluxe Room including breakfast, economy flights & transfers.

Shangri-La, Al Husn
Prices from £2240.00 per person based on 2 people sharing a Deluxe Room including breakfast, economy flights & transfers.

Shangri-La's Barr Al Jissah Resort & Spa, Sultanate of Oman

Al Bandar shares many facilities with the other two hotels here, but has a more relaxed feel (especially compared with the family-friendly Al Waha). The focal point of the complex, it houses more of the restaurants and leisure facilities and feels that little bit more sophisticated than Al Waha, but not as ‘boutiquey’ and exclusive as the Al Husn. We particularly like the Piano Bar with its live music (great for a nightcap). If you want the perfect mix of everything this resort can offer, this has it.

Only 15 minutes from Muscat, no corners have been cut in providing 124 acres of stylish escapism at Barr Al Jissah, and seeing as the Al Husn is the showpiece of this ‘integrated’ resort, you literally have everything at your disposal, you can even take a raft and float from place to place on the ‘lazy river’, taking in the almost guaranteed wall-to-wall sunshine as you go. The scenery (beyond arid!) is not to everyone’s taste, but there’s no denying how impressive the sheer magnitude of the place is, both the man-made and the natural bits.



marion@edencollection.co.uk

Shangri-La's Villingili Resort & Spa, Maldives

This is one of those places where natural perfection meets pitch-perfect hospitality. As an all-villa resort, each level of accommodation is exceptional and the Muthee and Laalu villas are nothing short of sensational. There’s also a genuine organic feel to the resort and the layout is suited to absolute solitude (should you want it!) or to more social activities, such as cocktails by the ocean. But one thing is a must – a private cruise with lunch on the equator.

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Dinarobin Hotel Golf & Spa, is part of the Beachcomber portfolio of luxury properties in Mauritius, its tranquil location on Le Morne Peninsula and Luxurious all-suite accommodation are perfect for couples and families looking for an intimate, relaxed hideaway. We recommend Dinarobin as the ideal choice for guests who wish to blend a peaceful atmosphere with the plentiful activities that are available in Mauritius.

The all-suite accommodation is reminiscent of grand colonial residences, with huge bay windows and elegant yet simple interiors. The resort's cuisine is considered to be amongst the finest on the island and now offers a new indoor-outdoor Tuscan inspired restaurant called Il Gusto in addition to the renowned gastronomic dishes at Saveurs des Iles, the "feet in the sand" experience at Le Morne Plage and the unbelievable choice of cuisine at L'Harmonie. There's also a further four restaurants to enjoy along the beach at Paradis Hotel & Golf Club.

The ideal resort for sport-lovers, guests can play on three different golf courses, including the 18-hole golf course of a neighbouring Beachcomber hotel, the Paradis Hotel & Golf Club. Dinarobin also offers a range of complimentary land and watersports, including the Beachcomber HEAD Tennis Academy, as well as water-skiing, windsurfing, sailing, snorkeling, kayaking and pedal boats. Guests can also enjoy scuba diving, deep-sea fishing, catamaran cruises and speedboats, which are all available with a supplement charge.

The junior members of the family are not forgotten either and can enjoy the numerous activities at the complimentary Bob Marlin Mini Club which is open from 9am to 11pm each day and looks after children aged three to 12 years.

Tucked away at the foot of the dramatic Le Morne Mountain is Dinarobin's magnificent Spa by Clarins, featuring exclusively-prepared products, the spa offers an extensive selection of beauty treatments including facials, massages, scrubs and body wraps. Each of the six treatment rooms are within easy reach of the hammams, saunas and the trendy aqua section. A third section of the spa has been entirely dedicated to Ayurvedic treatments, featuring four cabins with their own meditation decks.

For the ultimate in indulgence why not upgrade to a Club Suite and experience "The Club at Dinarobin." The Club is a prestigious lounge where Club Suite guests get to enjoy a number of excellent benefits including drinks throughout the day, light lunches, canapés and cocktails before dinner, priority early check-in and late check-out and so much more.

SAVE up to 20% off your accommodation costs at Dinarobin Hotel Golf & Spa - enjoy 7 nights from £1,895 per person with savings of £570 per couple! Price includes 7 nights accommodation at Dinarobin Hotel Golf & Spa on a half board basis, private transfers and return economy flights with Air Mauritius from London Heathrow.

This offer is valid for travel between 19 April and 30 November 2010 and must be booked by 28 February 2010



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BENTLEY

BENTLEY MULSANNE MAKES MOTOR SHOW DEBUT AT FRANKFURT

“The new Mulsanne is a thoroughly modern flagship that captures the essence of the Bentley marque. It is elegant yet distinctly sporting in character, delivering effortless performance while within its sumptuous cabin, advanced technology sits discreetly with handcrafted luxury.” Bentley Motors Chairman and Chief Executive, Dr. Franz-Josef Paefgen. While paying homage to past Bentley greats, the brief for the new Mulsanne’s design and engineering teams was to create a Bentley that represents the pinnacle of British luxury motoring.

The new Mulsanne, designed and engineered at Crewe from the ground-up, reaffirms the marque’s intent to create a new flagship Bentley with refined performance, unparalleled levels of interior luxury and coach building skills to the fore.

The return of the Mulsanne name underlines Bentley’s sporting heritage and passion

for power and speed. Nothing reflects that prowess better than the legendary Le Mans 24 Hours, a race that Bentley has won on six occasions, where its powerful and reliable race cars thundered down the long Le Mans straight into the famous Mulsanne corner, from which the new model takes its name.

A pure expression of Bentley design

The design of the new Mulsanne is a unique fusion of sportiness, coachbuilt elegance and solidity. Echoing the Bentley S-Type of the 1950s, the Mulsanne features a bold frontal design dominated by the traditional Bentley matrix grille and highly prominent, classic round inner headlamps with chrome surrounds, flanked by two, smaller outboard lamp clusters, all featuring the latest in lighting technology. The iconic ‘Flying B’ retractable radiator mascot is available as an option.

>>

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The long bonnet, short front overhang and long rear overhang help to convey a sense of power and movement, reinforced by muscular haunches and sharply sculptured lines which flow gracefully from the front wings to the rear. Uniquely designed 20-inch wheels (and optional 21-inch) reinforce the Mulsanne's powerful, sporting stance.

Design Director Dirk van Braeckel explains the inspiration behind the Mulsanne's distinctive appearance:

“The opportunity to design a new flagship Bentley is something afforded to very few designers. The team set out to create a sculpted form that blended classic Bentley heritage cues with modern lines that allow the marque to stride confidently into the 21st century.”

The body is produced in a new manufacturing facility at Bentley's headquarters in Crewe where traditional metalworking skills, developed over six decades, are still used extensively during the nine-week build process. It is the very opposite of volume-production car-building... but the very epitome of Bentley.

The rear screen, for example is fully enveloped by the coachwork. This provides a flowing, flawless line to the rear of the car, complementing the exquisitely formed D-pillars - whose complex curves can only be created by skilled coach-builders. All spot welds are performed by hand during the Mulsanne's

construction and all panel joints are hand-brazed. These further enhance that 'hewn from solid' appearance and result in an extremely stiff body.

The complex form of the aluminium front wings, impossible to achieve with normal pressing techniques, is created using superforming, a technology usually reserved for the aerospace industry. This also makes the wings both lighter, stiffer and provides superb surface definition. Other lightweight materials, such as the composite bootlid, are used to remove mass wherever possible without compromising quality.

New construction techniques meant the designers could also incorporate details such as the 'floating' elliptical LED tail lights, which uniquely echo the shape of the exhaust tailpipes.

To accentuate the beauty of the bodywork, the Mulsanne features 'brightware' exclusively in polished stainless steel, including sill treadplates and matrix grilles. Bentley is the only manufacturer in the world to do this. The stainless steel door handles also incorporate the traditional Bentley 'knurling' to their inboard surface for enhanced grip, reflecting the company's typical attention to detail.

The sporting character of the Mulsanne is reinforced by front wing vents and large diameter tailpipe finishers. >>



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Bentley customers have a world of infinite choice when commissioning their cars. There are 114 paint colours in the range that include everything from unusual heritage colours, special satin and pearlescent finishes and duo-tone combinations. But the choice does not end there. Through the bespoke world of Bentley Mulliner, unique colours can exactly match a customer's vision and taste.

Sumptuous interior meets advanced technology

The latest in-car technologies are discreetly placed within the Mulsanne's sumptuous interior. A multimedia system with 40 GB hard disc drives satellite navigation, audio/video, personal data, telephone and Bluetooth connectivity. The upper dashboard houses an 8-inch multimedia screen, positioned unobtrusively behind an electrically operated veneered door, while below sits a stylish, leather-lined MP3-player stowage drawer.

A state-of-the-art 14-speaker audio system with Digital Signal Processing (DSP) and 6-CD autochanger is provided as standard while the Naim for Bentley premium audio system may be specified as an option. This forging of two British luxury brands provides customers with the world's most powerful 2200 Watt in-car amplifier, eight dedicated DSP modes and 20 custom-made speakers, delivering an unparalleled sound quality.

A personalised keyless entry system allows multiple pre-programmed configurations and automatically sets radio stations, phone book, seat (including ventilation and massage modes, both front and rear), steering column and seatbelt settings and even the electrically operated rear-seat blinds for side and rear windows. As a world-first, the keyless system operates with the stainless steel door handles which incorporate touch points to initiate communication with the key for verification and entry. The Mulsanne also features keyless start, having a stop/start button on the centre console.

The Bentley interior design team has continued to develop and evolve the luxurious interiors for which their cars are renowned, based on a large-scale, research programme to identify the classic signature features that have defined Bentleys from the 1920s to the present day.

Armed with this invaluable resource, the Mulsanne's design team set itself highly challenging targets for key interior characteristics such as material design, smell, colour harmony and handcrafting. Similar targets were set for the operational refinement and robustness of all control mechanisms. The result is a hand crafted interior that fully reflects traditional Bentley values, executed to the highest possible standards, where customers may tailor their cars to their individual specification. >>



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As Head of Interior Design, Robin Page says: "Over 170 hours – almost half the entire build process – goes into crafting the interior of the new Mulsanne. At Crewe, Bentley's way of working is the opposite of mass production – we start where others stop."

The use of wood and leather hides has increased significantly to create an even more refined and luxurious cabin. While classic design features such as bulls-eye air vents (now also fitted in the rear compartment), high-quality mirror-matched wood veneers, leather hides and hand-finished stainless steel are retained, they are mixed with new touches such as beautiful glass switches.

The entire cabin is encased within a 'ring of wood' waistrail with an unbroken panel of wood gracing the Mulsanne's dashboard. Inverted dial needles within the instrument cluster are evocative of early Bentleys while the entire dashboard and console design is a subtle reminder of the Bentley wings motif.

Customers may select from an extensive range of premium quality veneers, unbleached for a natural appearance, and two marquetry options: picture frame and contemporary crossbanding. True to the Bentley ethos, customers may also select from a virtually unlimited palette of leather hides, including

24 'standard' colours, of which three are new for Bentley. This unrivalled choice of veneers, leather hides and paint colours ensures that the needs of all customers can be matched perfectly.

Following detailed customer feedback, a traditional tanning process has been reinstated to match the rich, worn leather smell that is so evocative of vintage Bentleys. Only a very few hide suppliers worldwide have the capability to do this.

The carpet of the Mulsanne is unique to Bentley, its increased fibre depth, density and feel enhancing cabin quality. It is available in a range of colours to complement each individual hide. Pure wool, deep pile Wilton-weave over mats add a further touch of comfort and luxury.

These exquisite materials are fashioned by craftsmen and women with up to 40 years' experience. Each steering wheel, for example, can take 15 hours to hand-stitch (and three times longer if the customer opts for cross-stitching). Stainless steel brightware gleams so perfectly thanks to an intensive 10-hour finishing process. A wood veneer takes two weeks to turn from a rough root ball into a full set of mirror-matched, fine-polished leaves.

>>



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Re-engineered V8 engine and new chassis: power, refinement and efficiency

The Bentley powertrain engineers were set three objectives for the Mulsanne:

- 1) To produce the effortless torque from extremely low revs that customers expect of a grand Bentley
- 2) To maintain the highest levels of refinement
- 3) To satisfy strict current and future environmental standards through improved engine efficiency

While other powertrain configurations were considered early on in the project, it soon became clear that these targets could best be achieved with a totally revised version of the 6¾-litre V8 engine – the very configuration that had been used so successfully in the past. However for the new Mulsanne, all the major building blocks of the engine would be comprehensively re-engineered to integrate the very latest technologies.

Dr Ulrich Eichhorn, Bentley Motors' Director of Engineering, explains the reasons behind the Mulsanne's V8:

"Using our V8 guaranteed the immense power at low revs and unstressed performance that are the hallmarks of a flagship Bentley. But we also set our engineers the challenge of maintaining

high levels of refinement at any speed and, equally important, improving efficiency."

To achieve a significant reduction in fuel consumption and CO2. emissions, the Mulsanne V8 sees the introduction of two new control systems: cam phasing and, a first for the ultra-luxury sector, variable displacement. The pioneering use of these two technologies in combination allows the Mulsanne's engine management system not only to adjust the V8's breathing for improved engine idle quality and torque delivery, but also to close the valves of four of the eight cylinders for maximum fuel economy when cruising.

New lightweight componentry including pistons, connecting rods and forged crankshaft reduce reciprocating mass and internal friction for improved engine response.

In the new Mulsanne, the 6¾-litre V8 develops 512 PS (505 bhp/377 kW) while the massive torque (1020 Nm / 752 lb ft) is now delivered even earlier at 1800 rev/min. This dramatic improvement in torque delivery from just above idle and right across the rev range ensures that with a mere tap of the accelerator the driver is immediately rewarded with that characteristic deep, muffled V8 burble and phenomenal acceleration. >>

You've found a place to park the Bentley....
...now, where to park the boat?



These new technologies are complemented by the new eight-speed automatic transmission which, for the first time on a flagship Bentley, comes with steering-wheel mounted gearshift. Overall, CO2 emissions and fuel consumption are reduced by more than 15 percent, in line with Bentley's environmental commitment.

Prodigious power and torque are complemented by an all-new chassis, unique to the new Mulsanne. Both lighter and stiffer than previous flagship Bentleys, the new chassis benefits both ride and handling.

A new Drive Dynamics Control system operated by a rotary switch mounted next to the gearshift selector, can be used to select from three standard modes – Bentley, Sport and Comfort – offering precise calibration of suspension and steering control systems.

A fourth mode, 'Custom', allows the driver to select bespoke settings via the multimedia system to 'tune' the Mulsanne to a preferred driving style.

A new air suspension system with continuously variable dampers creates an even more refined and comfortable ride at lower speeds, yet can reduce the Mulsanne's ride height automatically at high speeds to reduce lift and improve aerodynamic stability. With 20-inch alloy wheels and 265/45 ZR 20 tyres as standard, dynamic handling is assured. Customers may also opt for 21-inch wheels, available in two styles, fitted with 265/40 ZR 21 tyres.



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Spitalfields London bespoke tailoring house Max Hence is headed by Italian tailor and stylist Massimo Guglielmi, under whose direction the house specialises in hand-crafted clothing and fine accessories.

Max Hence offers three distinctive ranges of tailoring to meet all requirements of taste: Sartoriale - which in Italian means tailored by hand, Savile Row - a structured style made in the English tradition and Made to Measure, a more cost-effective solution.

The Sartoriale range embodies the style of Max Hence. The garments are entirely hand-crafted by a few skilful tailors in a small traditional workshop nestled in an olive field, a few miles away from the coast of sunny Puglia in the South of Italy. Jackets are made using the finest quality inner canvas available; light and flexible this canvas supports the jacket but without weighing it down, giving that style so typical of fine Italian tailoring that Massimo describes as "wearing it without realising it".

The secret of Sartoriale jackets is their exceptional cut, created with both shape and comfort in mind, balancing these two characteristics; the jacket is closely fitted, with high armholes, narrow collar and ultra thin shoulder pads, which provide unparalleled fit while allowing maximum movement in arms and shoulders.

For those who prefer the more structured English style, the Savile Row range, made of course in the home of bespoke tailoring, offers a more traditional suit, but with Massimo's own eye for quality and detail the suits are

finished with just that little Italian zest that sets them apart from many English houses.

Max Hence use the best fabrics from both Italian and English mills; they are carefully selected based on twist, tightness and handle and with Massimo's great wealth of knowledge every client finds a cloth that suits them and their style.

Attention to detail starts with patterns such as stripes and plaids that are perfectly aligned at the seams giving continuity and harmony to the look of the jacket, then continues with the most beautiful hand-made buttonholes and outer stitching on jackets using the finest silken thread, sewn of course by hand.

The final touch to a Max Hence suit is the selection of buttons, of which Massimo is particularly proud. All buttons are made in pure mother of pearl with an intriguing range of shades and colours and hand chosen for each suit.

The advantage of location in historic Spitalfields in the City of London, allows Max Hence to charge less than their cousins in Savile Row, so the Sartoriale range, which starts at just £1750 represents real value to the Max Hence customer, who ranges from the successful City businessman to a celebrity clientele on whom Massimo remains absolutely silent, in the true tradition of tailoring discretion.

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OPPOSITE PAGE, LEFT TO RIGHT
Dark Navy Blue Striped Jacket
Sartoriale jacket and waistcoat of three piece suit in light Merino wool super 150.
Jacket: £1950 Waistcoat: £600
Waistcoat
Savile Row fully canvassed waistcoat in Merino wool 11oz with lapels and golden plated buttons: £900
Semi-unlined Sport Jacket
Sartoriale semi-unlined sport jacket in super 120 Merino wool: £1800

THIS PAGE
Overcoat
Sartoriale semi-unlined ¾ length coat in pure cashmere: £2500

BACK COVER
Navy Suit
Sartoriale two piece suit in light weight Merino wool super 130: £2000

The secret of Sartoriale jackets is their exceptional cut, created with both shape and comfort in mind.



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Le Gavroche Ltd.



Since opening in 1967, Le Gavroche has set the standards of cooking and service by which others are judged. Indeed it was the first UK restaurant to be awarded one, two and three Michelin stars.

And it's not just the Michelin stars it attracts; the likes of Eva Gardner, Charlie Chaplin and Robert Redford enjoyed the splendour of haute cuisine three decades ago on its opening night. But the cast

list has only just been revealed – Le Gavroche is fiercely protective of its clientele, believing that its diners wish to enjoy the delight of French haute cuisine and unrivalled high standards of service in the luxury of this most intimate of surroundings.

The chef de cuisine is Michel Roux Jr, who matches his impressive pedigree with an equally inspiring independent style. He is the son of Albert Roux, who founded Le Gavroche with his brother Michel now of the Waterside Inn at Bray. It was the combined qualities of Albert and Michel which led to the initial opening of Le Gavroche in Lower Sloane Street, combining a wealth of culinary knowledge to form a highly successful partnership.

Albert had previously worked for the prestigious Cazalet family until 1967 and received glorious acclaim; indeed the family became actively involved and supportive of the opening of Le Gavroche in 1967. Albert was a founder member of the London branch of the Académie Culinaire de France and has always been a great source of encouragement for budding chefs. Albert Roux together with Michel Bourdin of the Connaught Hotel and Tony Mossiman of Mossimans have been, during the last thirty years, perhaps the three most influential figures in the world of cuisine to elevate the standard of such in restaurants and around the country.

The fact that Le Gavroche continues to maintain a high profile within the world of critics is testament to the excellence of the food being prepared by Michel Roux. This remains classically based. An insistence that all meat and poultry be cooked on the bone gives greater flavour and texture which is enhanced accordingly by the subtle additions of spices and herbs.

Le Gavroche has always followed its instincts and thus has the reputation of setting fashion and never following it. Michel Roux continues in this tradition. Three menus are offered: there is the full A La Carte and the Menu Exceptionnel, which offers eight tasting dishes accompanied by seven different matching wines. There is also a fixed price lunch-time menu at £48.00 which has rightly been described as one of the best bargains in London. Included in the set price is half a bottle of wine, which again is only of the very highest quality and has gained a reputation accordingly. In fact, the wine list is one of the indicators that Le Gavroche quietly sets trends rather than follows them; in 1997, the American Wine Spectator named the restaurant as having the best wine cellar in London.

Le Gavroche maintains the very highest of standards; no detail is overlooked in a restaurant which can feed sixty people at once, and there is a sense of unremitting concentration and effortless attention to the needs of the client. Over the last thirty years, the culinary delights of the Roux family have become synonymous with a general excellence in the quality of both the presentation of food and the overall ambience created.

Le Gavroche has always instinctively provided surroundings suitable to any requirement and takes the business of comfort very seriously. Not surprisingly it can boast a regular clientele of around fifty percent and as one regular wrote, "If the whole world is getting you down, grab your coat and make a dash for Le Gavroche."



the millennium group

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Michel Roux Junior opens new restaurant in Parliament Square

Michelin-starred chef Michel Roux Junior is set to open a second restaurant in September 2009 as part of a 10 year contract between Restaurant Associates and the Royal Institution of Chartered Surveyors (RICS) worth £30 million.

The restaurant, presently undergoing renovation, will be located in RICS' Grade II listed premises with stunning views of The Houses of Parliament and Westminster Abbey. Michel Roux Jnr, a chef synonymous with French haute cuisine, is developing menus for the new restaurant and Daniel Cox, the winner of the prestigious Roux Scholarship in 2008, will be head chef.

The commercial restaurant agreement between Restaurant Associates and RICS is accompanied by a 10 year contract to market and manage conference and banqueting events within the venue for which Restaurant Associates will provide hospitality catering under the Roux Fine Dining brand. Six finely furnished function rooms of various sizes and functionalities are available in the beautiful Georgian building as well as a new bar for members, guests and the general public.

Michel Roux Jnr said, "I am delighted to be working with Restaurant Associates on this exciting project and furthering the successful relationship that my father, Albert, and I already have with them. The unique opportunity that the RICS has provided means that we are not only able to open a fantastic new public restaurant but also provide the venue conference and banqueting catering." The highly competitive tender was managed by Peter Pitham of Catering Consultancy Bureau who chose Res-

taurant Associates for its enthusiasm, attention to detail and superb standards of food and service.

Sean Tompkins, RICS Chief Operating Officer said, "This is an exciting opportunity for leading brands in their own rights to come together to create a unique dining and venue experience; the first fully commercial fine dining experience in Parliament Square. The opening of our restaurant in the autumn with Michel Roux Junior at the helm represents the start of a new chapter in the continued evolution of RICS' brand and headquarters building."

Jason Leek, Managing Director, Restaurant Associates, added, "Restaurant Associates has a long-standing relationship with the Roux family through Roux Fine Dining. The RICS restaurant is particularly exciting as this is the first time that we have worked on a commercial venture with Michel Roux Jnr and we are sure that the restaurant, at such a remarkable location, will be very successful."

In addition to the commercial restaurant and venue hospitality services, Restaurant Associates, part of one of the UK and Ireland's largest contract caterers, Compass Group, will provide staff dining for the 400 RICS employees in London and Coventry as well as reception services in London.



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The historic sites of Lancaster, Clitheroe, Skipton and Preston are close at hand, as is the beauty of the Ribble Valley.



Janet Simpson, Proprietor of the Gibbon Bridge Hotel, has always had a passion for specialist and vintage cars. Over the years, Janet has welcomed many cars enthusiasts to the hotel and this year both The Veteran Car Club and The Bentley Drivers Club have visited.

Using the finest local ingredients- including herbs, vegetables and fruits from our very own gardens - Janet and her team strive to create dishes to satisfy the most discerning diner, matched by a superb and extensive wine list.

Janet's love for al fresco dining led to the installation of three thatched pergolas for parties of 8-12 guests, a larger dining patio and a private covered dining patio with its own stone built barbeque and octagonal table designed for up to 16 guests, allowing for a unique al fresco dining experience and all overseen by Janet to ensure perfect results.

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Bentley Achieves Recyclability Benchmark

British car manufacturer Bentley has taken another step in delivering its class-leading environmental strategy. Bentley now guarantees 85% recyclability (or 95% recoverability) of materials for all its current Continental models, becoming one of the first carmakers in the luxury vehicle bracket to take such a step as well as providing environmental friendly recycling or recovery at the end of the car's life.

This recycling achievement has now received official recognition from the German Motor Transport Authority (KBA). In a ceremony in Berlin, KBA's President Ekhard Zinke presented the official European-wide certificates to Dr. Arno Homburg, head of Whole Vehicle Development at Bentley Motors.

"Our environment policy is based on sustainable principles and we take a holistic view of the whole process. At the design stage we consider the environmental impact of all components over the entire life of the car. This is despite the fact that over 70% of all Bentleys ever produced are still in existence - our cars tend to end up as collectors' items rather than scrap. This is part of our responsibility as a car maker to contribute to environmental improvements, as demonstrated by this certification," commented Dr. Homburg.

"It's great to see a luxury car manufacturer showing commitment in this area. Our rigorous standards have to apply to niche products, too. As a European permits authority, the KBA verifies the reusability, recyclability and disposability of cars," said Ekhard Zinke, explaining the objectives of the certification procedure.

By meeting such stringent recycling standards, Bentley guarantees that other industries will be able to reutilise or otherwise reprocess the vast majority of materials used in the construction of its cars. Consistent use of these types of resources has coincided with improvements in manufacturing processes. Use of gas, water and electricity consumption has declined by around a quarter over the last nine years, although the number of cars produced has increased by up to ten times over the same period.

The recycling certificate is part of a comprehensive environmental strategy that the British carmaker is following. Apart from improving the environmental output of manufacturing, the strategy sets out a timetable for the introduction of new environmentally friendly technologies into the cars themselves. The company has already launched its first serial model - the Bentley Continental Supersports, unveiled at the Geneva Motor Show, which can be powered by either gasoline or ethanol, a fuel which can markedly reduce carbon emissions on a well-to-wheel basis. As a pioneer in the luxury market, Bentley is paving the way for a customer shift towards alternative fuels. By 2012, all Bentley models will be available with flex fuel technology. This will be complimented by additional engineering measures including a new powertrain which will by itself be capable of delivering a 40% reduction in fuel consumption. Overall, Bentley has committed to reduce the CO2 performance of its fleet by 15% by 2012.

Dr. Homburg elaborated on the company's long-term objectives: "Bentley is remaining true to its unique combination of performance, craftsmanship and comfort, but we still want to play our part in saving resources at the luxury end of the carmaking industry."



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NEW SERIES 51 BENTLEY CONTINENTAL

Bentley Motors will preview an exciting new design direction for the company's Continental GT and GTC models at the 2009 Frankfurt Show. The Series 51 Continental models represent Bentley exterior and interior styling at its most vibrant and will enable customers to order 'off the peg' from an exclusive range created by Dirk van Braeckel's renowned team of Crewe-based designers.

Series 51 is named after the year that the first official styling department was established in Crewe by the gifted John Blatchley, who shaped the original and iconic 1950s Bentley Continentals. Every Series 51 car will feature a highly-distinctive interior colour palette and unique exterior design cues.

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NEW SERIES 51 BENTLEY CONTINENTAL

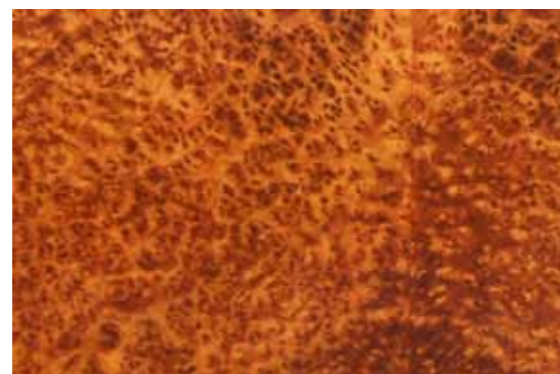
Bentley's Colour and Trim team, managed by Melinda - June Jenkins, have designed some bespoke three-tone interiors which demonstrate the full potential of leather hide colours and showcase the creative application of contrast stitching and piping. The first example of their work will be the Continental GTC displayed at Frankfurt which features Imperial Blue as a main and secondary hide, Linen seat and door inserts and Newmarket Tan as the accent colour.

hide for diamond quilting, contrast piping for the seats and doors as well as bespoke Series 51 treadplates.

Bentley's designers have also selected a range of premium-quality materials for the dashboard and centre console to complement the three-tone interiors. The Dark and Bright 'Engine Spin' aluminium options provide a striking contrast with darker and lighter hide colour choices and a special, limited-edition Amboyna veneer reserved for Series 51.

Series 51 cars will also feature several unique interior details including the use of non-indented

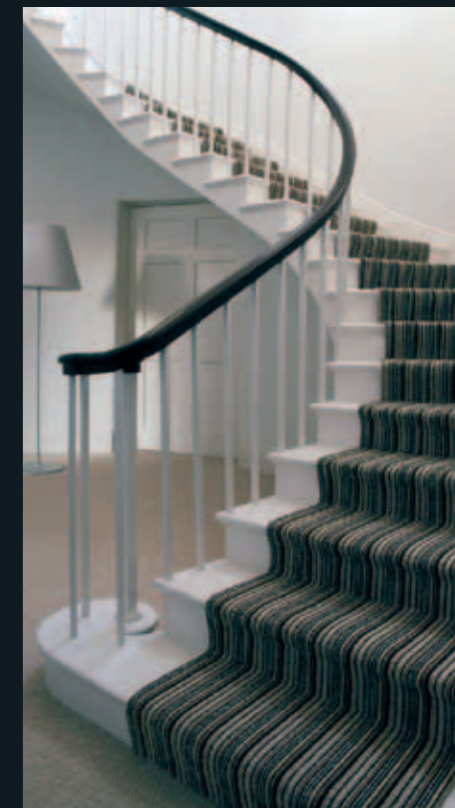
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NEW SERIES 51 BENTLEY CONTINENTAL

A belief that even the smallest detail presents an opportunity to delight and surprise customers has always been a key element of the Bentley design story. Series 51 follows this principle, where even the overmats and boot carpets are now colour matched and given contrast binding.

Both the Continental GT and GTC offer a powerful road presence and the Series 51 cars further accentuate these sporting credentials with some eye-catching exterior styling. A 20" 14-spoke polished Diamond wheel with a

dark centre cap provides Series 51 cars with a purposeful and stylish appearance. The cars will be further distinguished by a signature '51' badge on the front wings.

To further enhance and personalise the Continental GT a new two-tone paint can be commissioned which complements the contrasting interior configuration. This highly distinctive colour split (with one colour running over the bonnet, roof and flowing down to the boot) is a classic design used on many sporting Bentleys of the past.



Detailed information about all of the available three-tone interior designs and further additional options and accessories are available at www.bentleymotors.com.





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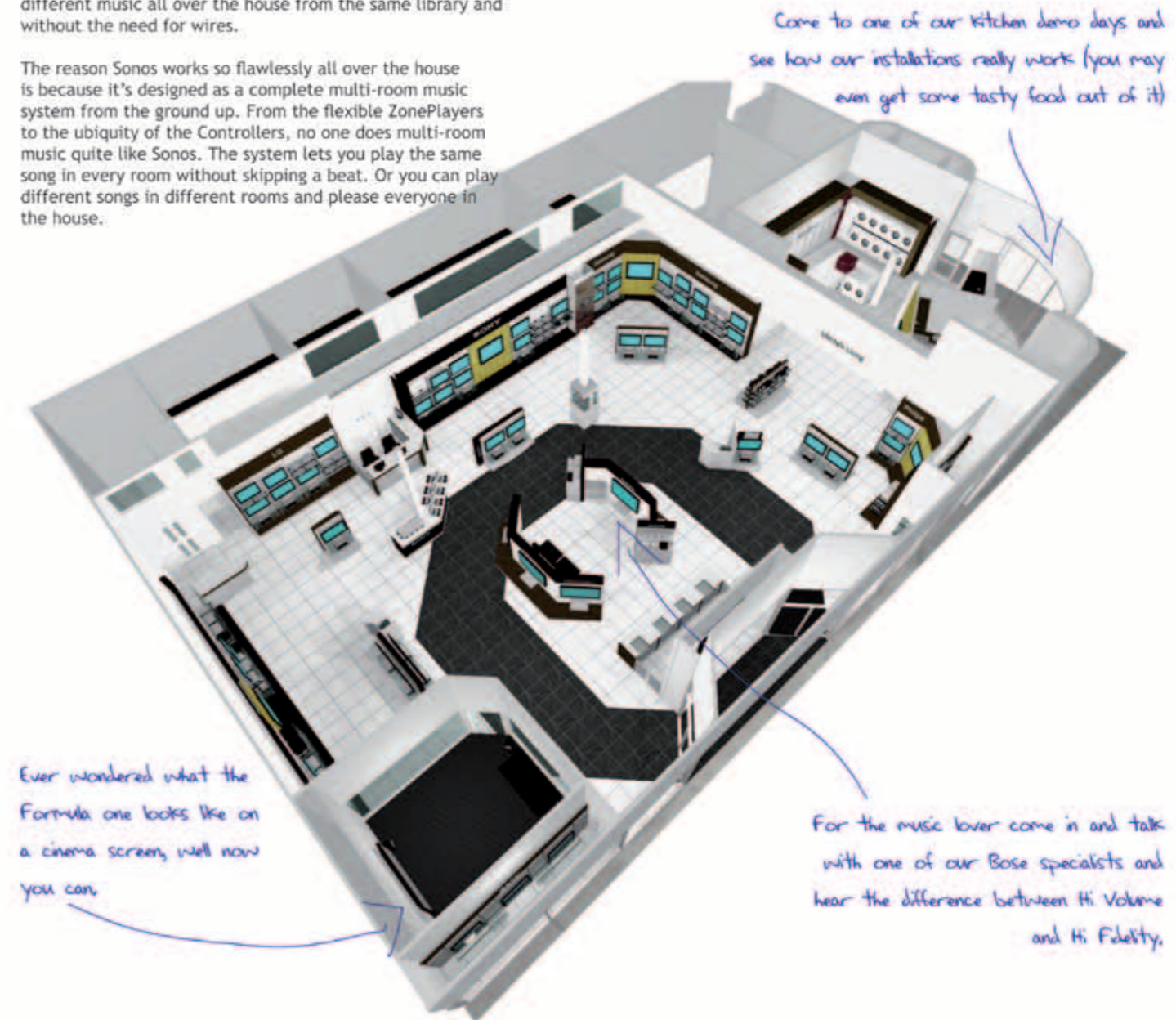


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Bentley meets pop art

For his exhibition "Come to my World" in Berlin, the famous artist Romero Britto chose a Bentley Continental GT as a canvas for his cheerful and vivid signature motifs.

This is probably one of the most unusual Bentleys ever seen: a large, happy flower, little stars, squiggles and signs dance on the elegant hood and colourful and comic-like figures adorn the doors. The Continental GT – a static prototype built in 2003 – has become a truly unique work of art created by the world-renowned Brazilian artist Romero Britto. Bentley Motors donated the Coupe on the occasion of Britto's Berlin exhibition "Come to my World" in the Automobil Forum Unter den Linden.

Britto, one of the most admired and popular artists currently working within Pop Art, creates pieces specifically to put a smile on people's faces. Having grown up in poverty in Recife, Brazil, his work belies his background by creating a fantasy world inhabited by child-like creatures and optimistic, strong colours. "Since everything in life moves toward an end", says Romero Britto, "we should fill our life with colour and hope." His paintings, graphics and sculptures can be admired in many of the world's leading art galleries including the Museum of Modern Art and Guggenheim in New York. He counts the Kennedys, Rothchilds, California Governor Arnold Schwarzenegger, Steffi Graf and Elton John among his friends and collectors.



Romero was delighted to be given the chance to turn a Bentley into a Pop Art sculpture: "It is the most beautiful and elegant car in the world. The lines of the new design are perfect to paint as a clean canvas. What a way to start a fascinating and colourful journey."

Raul Pires, Head of Exterior Design at Bentley Motors and like Romero Britto, a Brazilian was central to the creation of the Continental GT. He thoroughly agrees with his countryman: "A Bentley holds the unique combination of exhilaration and relaxation in one package. An automotive sculpture with elegant powerful surfaces. The ultimate in craftsmanship."

The Romero Britto exhibition, hosted by the Automobil Forum Unter den Linden in

cooperation with the Mensing Gallery, will take place from 10 July until 6 September 2009. In keeping with Britto's wider ideals, at the conclusion of the show, the "Britto-Bentley" will be put up for auction in aid of the Nathalie Todenhöfer Foundation for multiple sclerosis as well as Best Buddies, an organization dedicated to improving the integration of the mentally disabled within society.



BENTLEY

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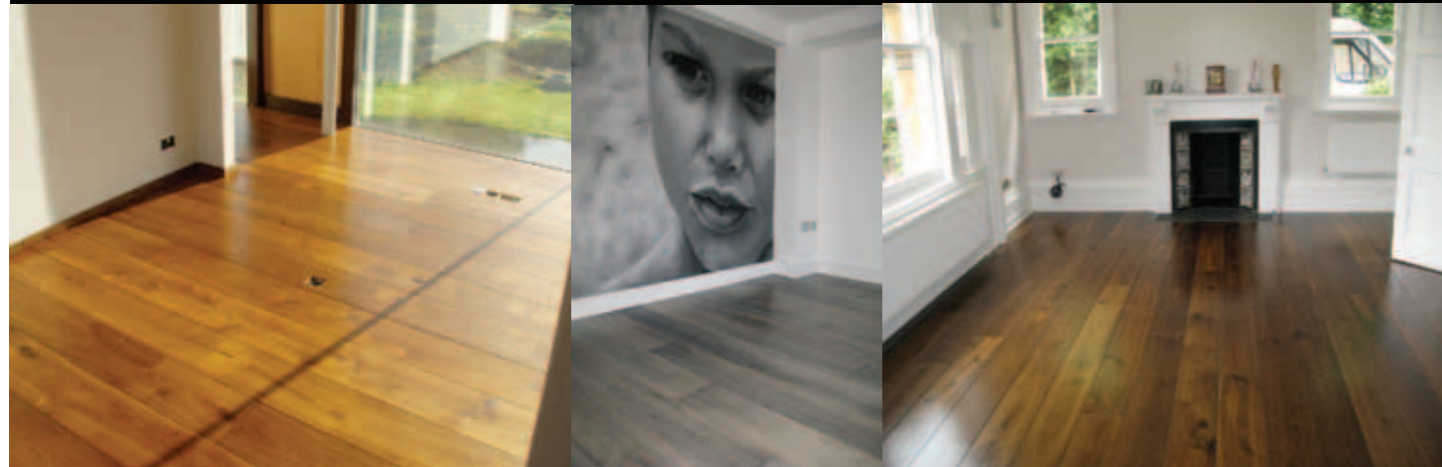
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BENTLEY

CRAFTSMANSHIP

Leather, the comfort zone

Mike Garnett, known to everyone as Slim, has worked at Crewe for 30 years. He is a man absorbed in the craft of working with leather, and in the many ways in which this and other fabrics can be made to soften the feel of a vehicle and make it a luxurious haven for its owner.

His knowledge is wide-ranging and detailed and his skill extraordinary. "We can do, and have done, everything a customer wants," he says. "If you want a car interior designed in the style of a room in your house, or to match the tie you're wearing, we can arrange that. We have used ostrich hide, cavalry twill, and velvets. "It's the same with colours - there are 20 standard ones, but we have been asked by ladies to match the nail varnish they are wearing, and by princesses

to satisfy their taste in haute couture fabrics. We have always, so far, been able to meet their exact requirements."

How many hides does it take to trim a Bentley? The 15 cows whose hide is needed to trim one will all have been reared principally for their meat but the hide that is the by-product is the very finest, and each one will provide around 46sq ft (4.27sq m) of leather.

Only finely grained, supple A-grade leather is considered good enough at Crewe, but even the supplier's stringent inspection system is not sufficient for Bentley Motors. On delivery, every hide has to be pre-tensioned and checked for quality and any imperfections. "The team leader





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We have a specialist team of trim engineers who together define the visible area’s of the hide panels and these are then digitised into a computer and stored for use in the cutting process.

Development of patterns and notch alignment markings are also carried out using the digitising equipment, ensuring exact alignment of each panel which makes up a cover. Bearing in mind of course that we still need the skills and knowledge of the craftsmen to understand where to make changes and to what degree.

Bentley has invested half a million pounds in state of the art cutting equipment. With the use of a multi tool cutting head this equipment enables us to achieve cutting accuracy of 0.1mm on all of the 400 or so hide panels it takes to make up an interior of a Bentley. A computerised nesting facility positions all of the pre digitised panels guaranteeing that nothing but the best possible quality of hide is cut into our panels, whilst still

achieving a world beating 64% hide utilisation. Once cutting is completed, the whole set is once again inspected, then individually boxed to await commencement of work.

There are 24 skilled sewing machinists. They attach “comfort foam” padding to the back of the pieces, add panels for attachment, sew the pieces together where necessary, add piping and decorative twin stitching. Each operative uses different-coloured thread in the hidden areas, and also signs each piece on which he or she works.

As an added safety measure, on all our air bag seams, we record the amount of stitches per seam, thread tension, type of thread, the date, the chassis number, and the sewing machinist’s name. All this information is stored on a database for a minimum of 15 years.

It’s the same throughout - all the direct operatives among the 250 workers in the trim cells can claim responsibility for their contribution to each Bentley through a signature. Two boxes of pieces, one sewn and the other non-sewn, is delivered to the cells responsible for putting together each section of the interior trim. upper trim, the biggest with 30 people working in two teams, takes care of everything from the waistline up, such as head- and quarter-linings.

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Other cells take responsibility for front and rear seats, doors, facia, console and steering wheel. "Steering wheels are a good example of the skill involved in the trim cells," says Slim. "No one else makes them the way we do." One of the trickiest jobs, these wheels can take up to 15 hours to assemble, often using many different panels of hide, and sometimes wood inlays. However, many tasks, such as lining up stitch-lines in top rolls or the fluting in seats, or trimming into tight corners, require consummate skill.

The pieces move along the line with operatives usually working within 55-minute slots. Fabricated items such as seats then have to be electronically tested before they are transferred into the car. The final audit under bright inspection lights is comprehensive and will reveal any area that requires reworking. It takes an average of six

days to produce the finished leather trim for each Bentley.

The work of the hide shop is not only about new cars, however - the skills of the team are needed for restoration work, and sometimes it is necessary to go back to old ways of working, patterns and materials to replicate the original craftsmanship and "make living history", as Slim puts it.

Should the work call for obsolete materials such as horsehair, buckram or kapok, he or one of the other experts will know where to get hold of it and how to use it. "The most satisfying part of my job is meeting the customers," says Slim. "After showing them round, when they comment that they hadn't realised how much skill and hand-built refinement goes into each car - that gives me great pleasure."



BENTLEY

CRAFTSMANSHIP

Paint, that mirror finish

"Ninety per cent of the materials applied to our car bodies are concerned solely with protection and ensuring a durable finish," says John McNicholas, Zone Manager in the Auto Paint Shop. "The other 10 per cent is about aesthetics." But what aesthetics! "The first thing you notice when you look at a Bentley is how lovely the paintwork looks."

A process that can take eight days is telescoped into less than an hour when you walk alongside the conveyors in the Paint Shop at Crewe (there are 2.2 miles of track altogether!). Here, in one of the most advanced facilities of its kind, a procession of bodies arrive in bare white metal and will pass through 16 stages of development and 120 separate processes before they are ready to depart in a state of gleaming perfection. John is responsible for production planning, personnel and quality control.

His sphere of operations is the first, largely automated section of the Paint Shop, the second part being rectification and "mirror" finishing, a painstaking process carried out largely by hand. The initial stage involves a phosphate process which prepares the body to accept paint. After drying, the body is submerged in an electro-coating bath to ensure that every hidden area is reached. The electro-primer material is recycled

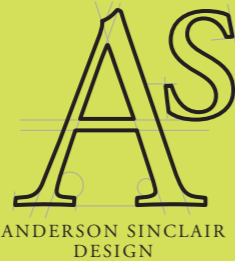
using a system of filters. The body in the primer oven is stoved at 185°65?

The next stages are also carried out by hand: seam-sealing, dry-sanding to eliminate any surface imperfections, and selective application of a "high-build" grey primer. Accurate as the bodybuilding process is, subtle improvement is still possible on panel shapes, and to provide further protection for areas susceptible to stone-chipping. Such attention to detail is unique to Bentley Motors.

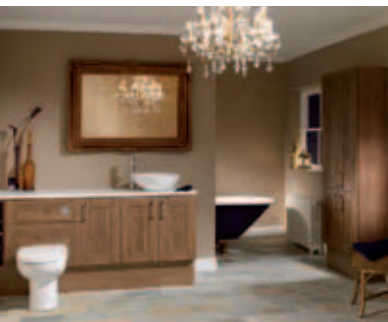
It is now time for the first coat of all-over primer to be sprayed on. This is usually black or grey, though for certain paint finishes that use semi-transparent pigments, red, blue or white is specified. Further rectification follows to eliminate any texture. The results are inspected before touching-in and detail sanding take place.

A jet wash blasts away any sanding residue, then hidden areas that are to remain black are masked and the body cleaned thoroughly and blown off with an anti-static device. It is now ready to receive its two base coats, using a paint that is water-based to prevent harmful emissions but which, at the same time, is more difficult to apply than solvent-based paints.

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Once this has been done, a flexible clear lacquer can be applied to give a high-lustre finish and further stone-chip protection.

There are 26 standard and a number of non-standard colours but customers can specify whatever they want - since the latest product launch, 111 colours were individually matched.

“Certain colours present a greater challenge than others, particularly lighter shades,” says John. The Paint Shop is used to being asked to match a colour to a pink toothbrush or bottle of nail lacquer. “We can always do it, one way or another. If a colour presents real problems, perhaps a very bright, transparent yellow, we always have the capacity to work off-line.”

One hundred and thirty-five “direct” operatives, divided into a dozen teams, plus support teams of maintenance workers, engineers and inspectors, work an eight-hour day or on the night shift. Further support is provided by a team of four robots, responsible for applying the lacquer. But at Crewe, automation carries no implication that human input is inadequate - quite the reverse. These automata are created in Man’s image.

“They are unique because we set out to replicate a human sprayer with a conventional spraygun in his hand,” says John. “No human can be at his or her best every minute of every day, so we simulated a human at its best. The robots work at that efficiency level at all times to ensure a uniform application.”

The spray booth is carefully climate-controlled and people are excluded as far as possible to avoid any contamination. Boots and bonnets can be opened and closed remotely and a mix of models of different dimensions can be sprayed.

After the oven stage comes the underseal treatment, using a water-based bitumen coating which is also efficient at deadening sound. The body is then examined under bright lights to identify any imperfections, before being subjected to a 10-hour marathon of sanding and polishing to bring it to that inimitable mirror finish.

Bodies are minutely audited for imperfections before they leave the Paint Shop, and again after the car has been assembled. Paint Operations have been closely involved in a study which has succeeded in minimising damage to paintwork during the assembly process and reduced the need for later rectification. “The body is now at its optimum in terms of durability, so it is important to minimise any need for respraying later,” he says.

The capacity for speed is an attractive attribute in a Bentley, but in manufacturing the finest motor cars, the quest for perfection cannot be hurried. It takes some eight days to achieve the level of finish and body protection synonymous with these vehicles.

Bentley Motors is working closely with the Volkswagen Group to see if there are ways of improving the process still further. “We have a very positive view of the future,” says John. “Our systems are somewhat different but we are learning from each other - we look at suggestions and alternatives, and there is a lot of mutual respect for the way we do things.

“We will always consider improvements, but it is unthinkable that that should happen by sacrificing our attention to detail.” Few Bentley owners would grudge the time it takes to achieve that incomparable resilience, smoothness and shine.



BENTLEY

CRAFTSMANSHIP

Wood, from the roots up

It all started in a sunny Californian orchard around the turn of the 20th century, when W O Bentley was still a boy on a bicycle. The root of a walnut tree settled down to enjoy a fruitful relationship with a fungus which, over the decades, would produce in it a distinctive burred pattern. Today that pattern lives on in the gleaming veneer on a Bentley motor car.

travel to Italy and elsewhere to meet the importers of these impressive root balls. He has seen many hundreds and his eye is practised - he can provide an accurate estimate of how many car interiors can be veneered once the ball has been sliced into 0.6mm leaves. These root balls are more valuable than the trees, which have passed their best as fruit producers, but every tree that is felled is replaced by another.

It is the job of Veneer Selector Adrian Minshull to

>>

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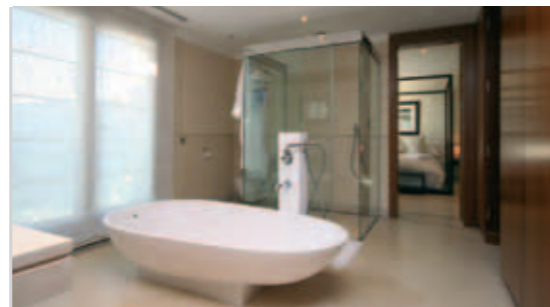


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"I've been selecting wood for seven years now, evaluating the roots or logs for quality and yield," says Adrian. Burr walnut is the most familiar but by no means the only veneer used at Crewe. English oak is also available, as is the increasingly rare elm, and the company has introduced two woods, madrona and vavona. Endangered varieties such as mahogany are not used.

Birds eye maple is another wood to provide a distinctive grainy pattern, though it is also the hardest to work with. Some customers opt for straight-grain walnut veneers, and solid walnut is used for parts of the car, such as the waist rails.

"We produce the wood for nine four-door and a couple of two-door cars every day," says Adrian, who started at the factory as an apprentice at 16, and went into the Wood Shop at 21. His father worked at Crewe for 25 years and his twin brother also works there.

Adrian expects to be offered only the higher-grade woods by suppliers who are well aware that all the material purchased by Bentley Motors is used in its original colour and grain to allow its natural beauty to shine through.

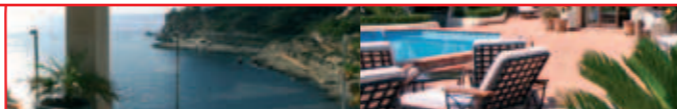
Today such an approach is rare. Most of those

motor manufacturers that offer real wood veneers use presses which generate very high pressures. This causes veneers to lose their natural properties, so they need to be bleached and stained.

The veneer in every Bentley is unique, and from the start of the process it is marked with the chassis number of the car for which it is intended, so that every wafer-thin leaf can be traced back to the tree from which it came.

On average 60 per cent more veneer is used in today's cars than was used 20 years ago. The Wood Shop uses 16 leaves to create the 26 central components in a Bentley, plus another eight for the waist rails. Options such as picnic tables or additional door panels could bring the veneer used in a Bentley to as much as 6.5sq m (21.3sq ft).

Making full use of the recurring pattern throughout the root or log, the leaves are doubled up to create a mirror-image effect. For example, four leaves are taped end to end to form a symmetrical pattern across the centreline of the fascia, and this pattern is matched and echoed in the console to create a cascading effect throughout the vehicle. The waist rails also mirror each other, with the same pattern repeated on each door.



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It takes 13 days to produce a full set of polished veneers. The leaves have to be shaped and pressed and combined with decorative wood inlays and cross-banding. Veneers are required to fit into instrument apertures or around curved surfaces such as on the facia or console, but the material is fragile. A spell in a moisture room helps to provides the necessary elasticity.

The substrates, consisting of up to 25 thin layers of khaya wood, are formed on a die-press machine, using heat-activated glue sandwiched between every leaf.

Eighty craftsmen and women work in the Wood Shop, and their skills are being passed on, with at least eight apprentices learning the trade at any one time. In the machining area, bulk timber is cut to length and profiled, using five- and three-axis computer-controlled routers (unique in the industry) to allow the most intricate shapes to be achieved.

Waist rails, vanity mirrors and occasional tables are all constructed using the traditional cabinet-makers' skills. "We have harnessed technology for speed, but kept all the core skills of proper woodworking," says Adrian.

Each individual car set then has to be cleaned and prepared manually, a five-and-a-half hour process, before it is ready for another manual operation carried out in a dust-free environment - the lacquer spraying. The wax-free lacquer used today is environmentally friendly, very shiny and virtually ripple-free. It is applied in five coats and takes three days to cure, before work starts on removing any imperfections and to achieve that mirror-like finish.

The sets are sanded using a belt-sander but mostly by hand, using up to five grades of increasingly fine sandpaper. Finally they proceed to the finishing area and a wax polish is applied before they are buffed on a cotton mop polisher.

Brackets and fixtures are attached, and the sets are placed in a dedicated area ready to be fitted to their body. Those shiny, precisely matched veneers, by now highly durable and damage-resistant, have come a long way since California.



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Bentley Essex Golf Day at Stoke by Nayland Golf Club



Stoke by Nayland Golf Club was originally developed in the 1970's by Bill and Devora Peake - the Gainsborough Course was built in 1972 followed by the Constable Course in 1979. Originally arable farmland, the two 18-hole golf courses were constructed on 300 acres of magnificent, undulating Constable Country on the edge of the picturesque Dedham Vale which is now a designated "Area of Outstanding Natural Beauty". With conservation always a priority, the Peakes planted 60,000 trees which now line the fairways and form many areas of indigenous woodland. There are also natural and man-made ponds and streams, together with four large lakes which all serve to enhance the overall beauty of the courses.

3 of the lucky winners went on to play in the final at the prestigious Bovey Castle, Exeter. Over 50 participants enjoyed the fine weather and well manicured courses and the hospitality provided by Bentley Essex.



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20th Monaco Yacht Show 2010

from Wednesday, 22nd to Saturday, 25th September 2010

The MYS has achieved an outstanding 2009 edition and – if needed again – confirmed its position of world leader in superyachting events and stood as a catalyst and accelerator of the international superyachting market revival.

If (legitimate) doubts still remained on the health of the superyachting industry this year, the 19th Monaco Yacht Show has gloriously achieved to clear them, even stressing out optimistic perspectives.

While the show officially showcased 100 yachts in the port Hercules (45.13 meters of average length), over 100 other yachts moored off the port, between Monaco and Saint Jean Cap Ferrat, direct linked to the show by means of the shuttle boats of the broker/charter companies that exhibited. The slight 9%-decrease of visitors (27,400 attended the show) is even not significant of any possible decrease of the quality of

the participants, even the contrary: the greatest professional and private clientele met on the docks of port Hercules for a truly prolific and intensive business networking, with purchase and sale agreements or options on superyachts, high-level meetings for yacht projects, for the benefits of the 500 companies that exhibited their wide range of products and services for yachts.

The MYS is a real spot where information converges and is often the first meeting point for building a superyacht: the Slipstream M/Y project, delivered last March by CMN Yachts and winner of Prix du Design MYS 2009 awarded by HSH Prince Albert II, was laid down during a breakfast at a previous MYS, said her owner (see article below).



Other yacht awards at the show this year, the pretty stunning Ocean Emerald (41 meters) won the Green Plus MYS/RINA 2009 award for her construction respecting environmental standards (see overleaf).

Another exceptional event was held during the MYS: ONLY WATCH'09, the third edition of the world renowned charity watch auction (organised by the MYS team and Patrizzi & Co Auctioneers): €2,585,500 collected (see overleaf).

THE PRIX DU DESIGN 2009

BY NYMPHENBURG/MONACO YACHT SHOW GOES TO SLIPSTREAM BY CMN YACHTS

Monaco, 24 September 2009: HSH Prince Albert II of Monaco, HRH Prince Luitpold of Bavaria and Luc Pettavino, Managing Director of the Monaco Yacht Show, awarded the Prix du Design 2009 to the displacement motor yacht Slipstream built by CMN Yachts.



The Prix du Design 2009 Nymphenburg/Monaco Yacht Show has recompensed M/Y Slipstream for its elegant contemporary design, featuring streamlined shapes and luxurious interiors.

SLIPSTREAM has a dramatic appearance with her black hull and her metallic-grey superstructure. The yacht is decorated with refinement in a neo-Art Deco style combining dark ebony joinery, red leather panelling.

THE LARGEST MOTOR YACHT EVER LAUNCHED BY CMN AT MONACO!

With a 60 m overall length SLIPSTREAM is the second unit of a new line of Motor-Yachts developed by the shipyard in cooperation with Andrew Winch Designs.

She can accommodate up to 14 Guests in one Owner's suite, one VIP cabin and five Guests' cabins. The yacht offers over 500 sqm of living areas and 200 sqm of outdoor decks. The yacht features a new arrangement of the sun-deck with spa, sun-pads, bar with BBQ and al-fresco dining area. A panoramic open/close dining room has been added on the aft bridge deck.



The VIP suite boasts a private foredeck with sweeping ocean views. The yacht is equipped with a cutting-edge home entertainment centre with video-on-demand.

Since 2003, the Prix du Design highlights the partnership between the German porcelain manufacturer Nymphenburg and the Monaco Yacht Show; each year, the award singles out the yacht with the most innovative, elegant and distinguished design at the show.

The trophy is an artwork created by New York designer Ted Muehling whose pieces feature in the German porcelain manufacturer's contemporary collection.

Nymphenburg was founded by the Bavarian Royal Family in Munich in 1747 and today symbolises a 262-year-old tradition of manufacturing handcrafted porcelain.

For more than 60 years the manufacturer has been creating porcelain items for yachts and the company is now strengthening its connections with luxury yachting by manufacturing bespoke pieces in collaboration with naval architects, interior designers and renowned artists.



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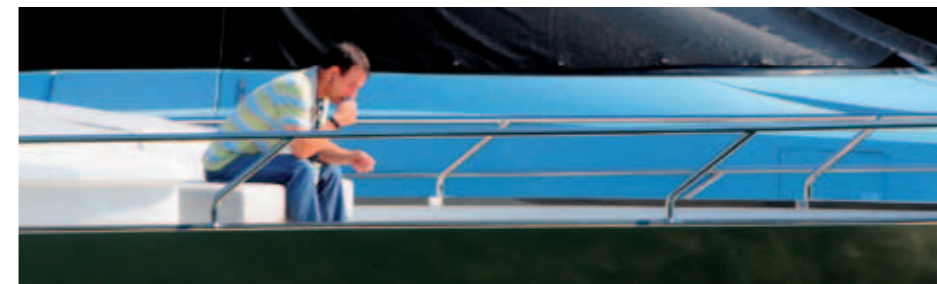
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OCEAN EMERALD AWARDED THE GREEN PLUS AWARD 2009

The motor yacht Ocean Emerald is awarded the 2009 Green Star Award for sustainable development at the 19th Monaco Yacht Show. RINA and the Monaco Yacht Show singled out Ocean Emerald as the most ecological yacht at the 19th edition of the MYS. HSH Prince Albert II of Monaco reiterated his encouragements for such initiatives in preserving the environment then presented the trophy to the yacht's owner in the presence of Luc Pettavino, Administrator Delegate of the MYS, and Ugo Salerno, Administrator Delegate of RINA S.p.A. Build by the Italian shipyard Rodriquez and exclusively managed by YachtPlus, the Foster designed 40 'Signature Series' is a new concept private luxury super-yacht for a new generation of yacht owner. Besides a construction respecting environmental standards, her unique contemporary shape makes her unmistakably a piece of modern architecture. For the third consecutive year, the Italian company RINA

S.p.A. and the Monaco Yacht Show's organisers teamed up to recompense the show's most ecological yacht.

"It has become purely natural to welcome the RINA Green Plus award at the Monaco Yacht Show for a couple of years now, considering our strong commitment to protecting the environment. Catching the attention of the whole superyacht industry as world leading event, the MYS has decided to pave the way and call up the Monaco community and the exhibitors for an eco-friendly behaviour. Such actions can't guarantee to have the same from the visitors and exhibitors but they pave the way to an ecological awareness in each of us" said Luc Pettavino, Managing Director of the Monaco Yacht Show.

"Yacht owners seek the ultimate in performance using the most modern materials and technological innovations, and they are prepared to invest in the most innovative green technologies to ensure their yachts achieve

the highest levels of efficiency and the lowest possible environmental impact."

Ugo Salerno, CEO of RINA, said "This is will encourage the introduction of new technologies, which RINA experts will evaluate on a case by case basis. That is where RINA's GREEN PLUS standards come in." Salerno concluded.

The GREEN PLUS notation is granted to new vessels which make a significant investment in design solutions, onboard equipment and operational procedures which contribute to an improvement in environmental performance beyond the minimum levels required by international regulations on environmental protection. The goal-based voluntary notation is based on an environmental performance index which covers all aspects of the vessel's impact on the environment, including carbon emissions. This collaboration highlights the MYS' strong commitment to preserving the environment; since 2005 the show has been certified Carbon Neutral® by contributing to international ecological projects.



ONLY WATCH CHARITY AUCTION

34 exceptional timepieces achieved €2,285,500 at the bi-annual Only Watch charity auction in support of research into Duchenne Muscular Dystrophy.

In the presence of HSH Prince Albert II of Monaco, the third edition of the Only Watch charity auction of 34 exceptional timepieces organized by Patrizzi & Co and the Monaco Yacht Show ensured the continuation of the financing of important scientific and medical research into Duchenne Muscular Dystrophy.

"These are excellent results," says Osvaldo Patrizzi, "Proving once again, thanks to the marvellous craftsmanship of the 34 watch brands that donated their unique works of horology, that there is always a demand for unusual and exclusive pieces." Luc Pettavino, President of the Monaco Yacht Show and founder of the Monegasque Association Against Muscular Dystrophy, declared, "In the face of this marvellous result, I cannot but thank everyone from the bottom of my heart for everything that they have given of their talents to such a noble cause and with such humanity, excellence and altruism. Not least the brands, collectors, personalities, partners, organizers – a group of men and women that, with their collective energies orientated towards the same objective, have once again given this

evening with humility and joy, the right of hope for healing to 1,000s of children in the world."

At the conclusion of the auction, HSH Prince Albert II thanked everyone and congratulated all the participants of this fantastic project. €30,000 of donations was also added to the final sum with which the Association count on continuing to support the research projects already underway and also help new projects. Thanks to Only Watch, day by day a therapeutic solution for the children suffering from this pathology that is Duchenne Muscular Dystrophy draws closer. Only Watch has become the high watchmaking charity auction eagerly waited for by watchmaking collectors and aficionados around the world. So it is with great pleasure that everyone involved in Only Watch invite you to join them again in September 2011 for the next edition of Only Watch.



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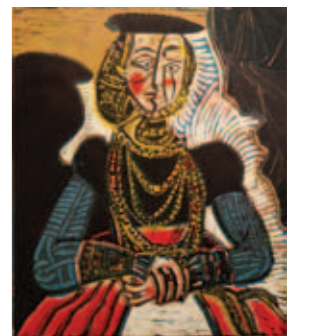
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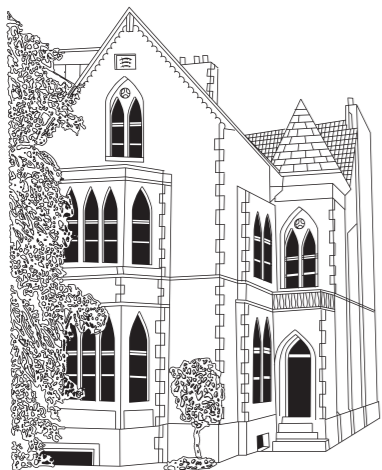
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THE HISTORY OF BENTLEY 1910 - 2009

The history of Bentley reads like a thriller. From the moment W.O. Bentley's 3-litre engine burst into rumbustious life in 1919 to the roars that greeted the Le Mans triumphs of 2003, the ride of fate and fortune of the legendary marque has been a roller-coaster of daring visions, extraordinary characters, narrow escapes, near peril, breathtaking comebacks and glittering achievements.

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THE HISTORY OF BENTLEY 1910 - 1919

Picture a young man mesmerised by the possibilities of mechanical invention that characterised the early 20th Century. A twenty-two year old obsessed by speed and its potential for changing the world. An engineering genius with an intuitive grasp of the dynamics of the amazing new internal combustion engine. Put those images together with a precocious visionary who believed nothing was impossible and you have some sense of W.O. Bentley on the brink of creating a legend in his name.

And just one more thing. He liked to win.

Competitive motorcycle racing at the Isle of Man and the newly-opened Brooklands circuit gave him his taste for speed but couldn't satisfy his hunger for power. That was to come in 1912 when he and his brother, H.M. Bentley, acquired the UK agency for the French Doriot, Flandrin & Parant (DFP). On his first run in the Aston-Clinton hill-climb, W.O. broke the class record – with his wife Leonie in the passenger seat. The DFP was “quick, robust, sporting in character and of the highest quality”, the very qualities that were to become the foundations of the cars he went on to produce.

On a trip to the DFP factory in France he noticed an aluminium piston being used as a paperweight by one of the company directors. He adapted his own DFPs with this revolutionary material and drove them to one racing triumph after another. Indeed, these lightweight pistons quickly became the “secret ingredient” of Bentley success with his conservative

competitors continuing to regard aluminium as too weak to withstand the inferno of the engine block.

The beginning of the Great War brought new challenges. The frivolities of the DFP era were over. W.O. turned his attention to more serious affairs, creating the Bentley Rotary I (BR1) following an Admiralty Commission to power the Sopwith Camel, and with it, Allied dominance of the air.

The BR1 and the subsequent BR2 epitomised Bentley's ability to transform raw design ingredients into masterpieces of power and reliability. In his later life he admitted that nothing had given him more pride than this contribution to the war effort.

In 1919, with the war over and British industry booming, W.O. turned his attention to the dream he'd been cherishing these long seven years, building the car that would satisfy his own extraordinarily high expectations as a driver, as an engineer, as a competitor and as a gentleman.

Luck and good judgement helped him to recruit the finest available talent. Sheer persistence and the will to succeed rewarded him, in October 1919 at his service shop in New Street Mews, with the deafening bellow of the very first Bentley engine, the awesome 3-litre.

All that now remained was to build a car around it.

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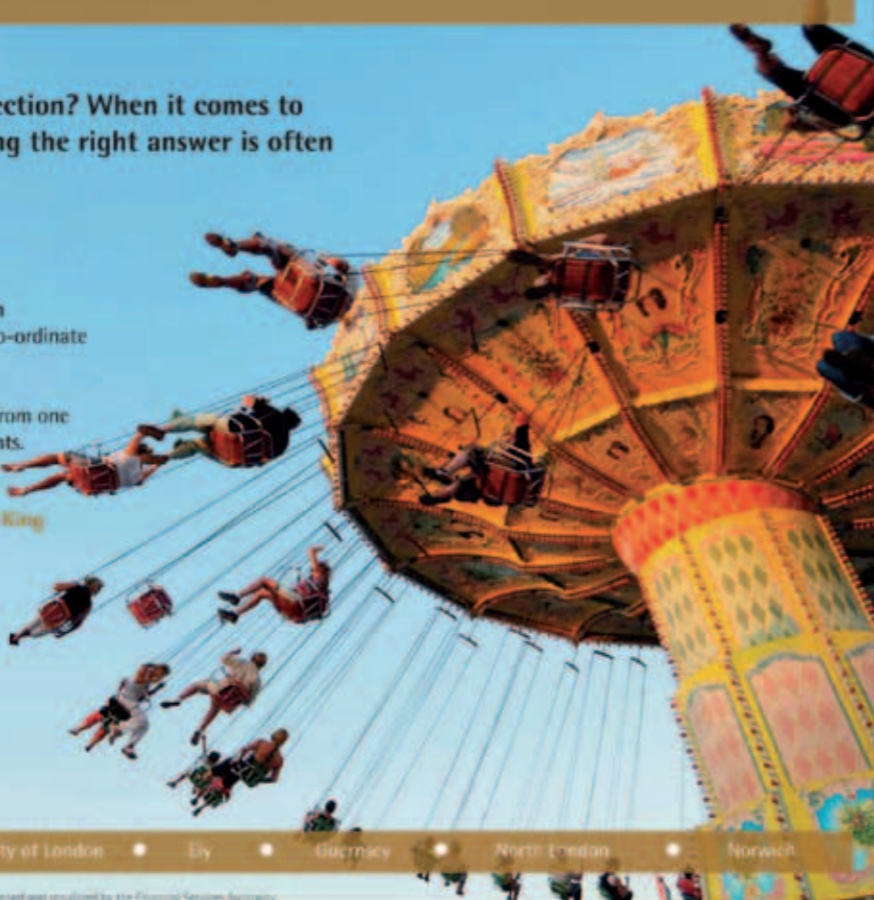
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THE HISTORY OF BENTLEY 1920 - 1929

Bentley's decade of glory began, appropriately enough, with a rave review in purple prose by The Autocar after road-testing the first complete Bentley, the hand-built EXP1 prototype powered by the new 3-litre engine. "For the man who wants a true sporting type of light-bodied car for use on a Continental tour," wrote the magazine, "the three-litre Bentley is undoubtedly the car par excellence." It had taken nearly a year of grit and determination, in the cramped confines of the mews near Baker Street, to build a chassis light enough and strong enough to live up to the driving experience Bentley wanted from the new engine.

With production established in Cricklewood, London, two more prototypes followed as W.O. Bentley laboured passionately to produce the car of his dreams, "A fast car, a good car, the best in its class." And another eighteen months elapsed before the first Bentley was finally sold to Noel van Raalte, a wealthy and influential playboy, on September 21st, 1921.

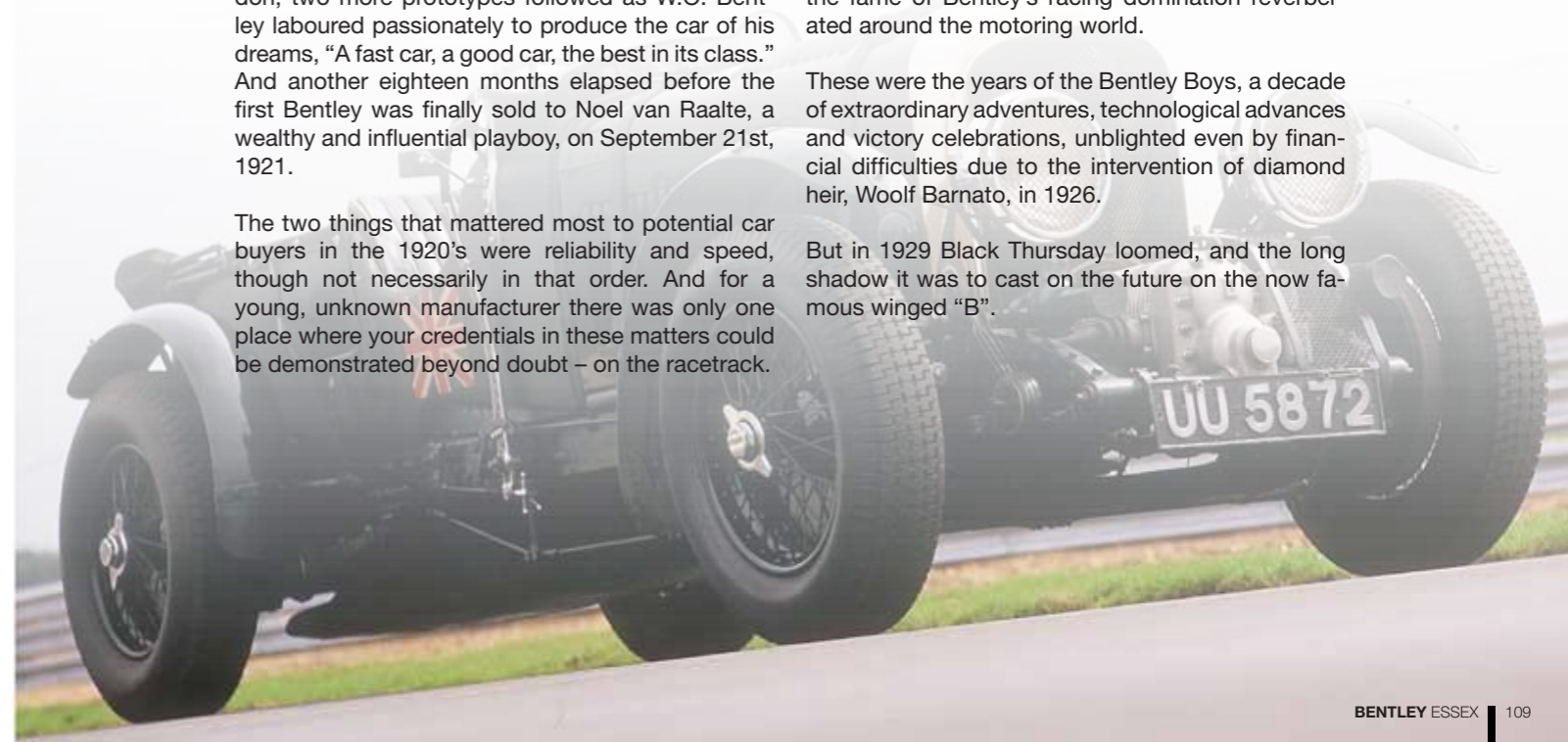
The two things that mattered most to potential car buyers in the 1920's were reliability and speed, though not necessarily in that order. And for a young, unknown manufacturer there was only one place where your credentials in these matters could be demonstrated beyond doubt – on the racetrack.

In 1922 a Bentley 3-litre snatched the British Double Twelve Hours record at an average speed of 86.79mph. In 1923 a Bentley 3-litre finished fourth at the inaugural 24-hour race at Le Mans. More honours followed – a win at Le Mans in 1924; the twenty-four hour world record at Montlhery by a Bentley travelling at an average speed of 95mph.

But W.O. was still not satisfied. As demand for the Bentley chassis grew, so too did the fashion for heavier and more luxurious coachwork. He needed a more powerful, more refined engine. The 6.5-litre was launched in 1925, laying the foundations for the famous Speed Six racer, the innovative 4.5-litre, and the glorious Le Mans triumphs of 1927 – 1930 when the fame of Bentley's racing domination reverberated around the motoring world.

These were the years of the Bentley Boys, a decade of extraordinary adventures, technological advances and victory celebrations, unblighted even by financial difficulties due to the intervention of diamond heir, Woolf Barnato, in 1926.

But in 1929 Black Thursday loomed, and the long shadow it was to cast on the future on the now famous winged "B".





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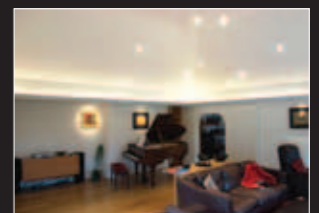
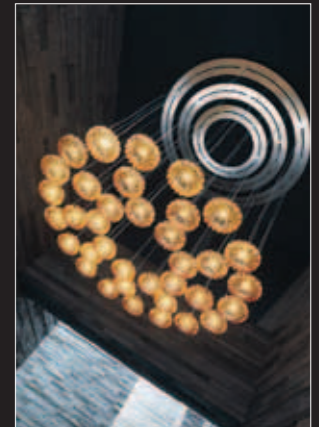
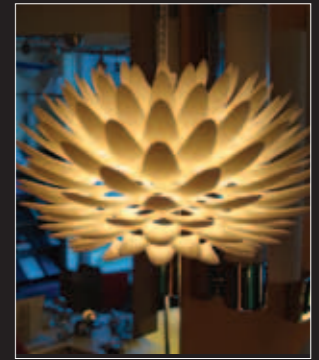
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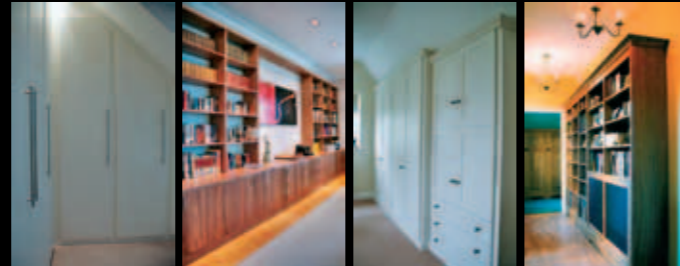


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THE HISTORY OF BENTLEY
1930 - 1939

A new decade begins, and the scene is set for the eagerly awaited showdown between Britain's two most famous marques. Bentley, fresh from its latest one-two at Le Mans, launches an 8-litre directly in competition against its fabled Rolls-Royce rival. It's a clash of proven performance against legendary smoothness, of sporting handling against quiet refinement.

Despite the misgivings of Bentley loyalists, the first offspring of the unlikely marriage is dubbed by W.O. himself, now working for Rolls-Royce, as "the best car ever to bear my name". Known as "The Silent Sports Car", the 3 1/2 -litre combines the best attributes of both brands – agility with luxury, power with silence.

Sadly, the Great Depression steps in to stop the battle before it's begun. Rolls-Royce Ltd buys the financially vulnerable Bentley Motors, production moves to Derby, and an entirely new chapter of Bentley development is about to be written.

New ideas and technological advances bring further refinements to the Bentley concept. A 4 1/4 -litre engine, an overdrive gearbox, independent front suspension in the successful Mark V and, at last, with war-clouds blackening the European skies, the first tentative hint of the future Bentley Continental.

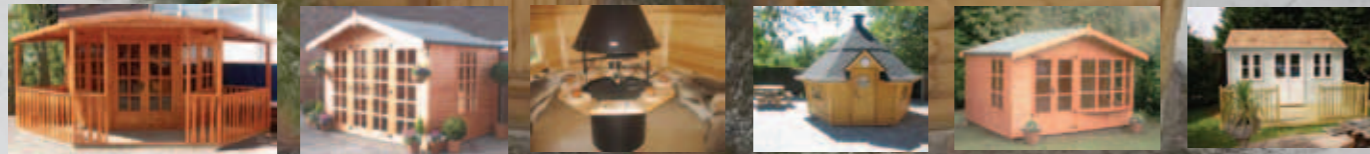


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THE HISTORY OF BENTLEY 1940 - 1949

For Bentley purists, these were the dark years. War brought an abrupt end to the Continental project. Innovation gave way to rationalisation. And the new Bentleys were obliged to share an ever-increasing number of production and design attributes with their blue-blooded brothers at Rolls-Royce. Objectively, of course, most of these were exceptional in their own right. But Bentley lovers have never been renowned for objectivity, and to their eyes it appeared as if the unique qualities of the Bentley brand were being diluted with each succeeding model.

But all was by no means lost. The move to Crewe in 1946 meant access to the community of highly skilled engineers and mechanics who had migrated

to this busy industrial hub during the war. New ideas and new technologies found their way into the post-war Bentleys, albeit under the fine scrutiny of Rolls-Royce management.

The Bentley Mark VI, with a modified 4 1/4 -litre engine and a shortened version of the Rolls-Royce Silver Wraith chassis, became the first motor car to be built entirely at Bentley's Crewe works – and the first to be offered with a pressed steel body-shell as standard. Coach-built cars were still available, but the stately Mark VI – one of the best sellers in Bentley history – signalled a sea-change in vehicle production.





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THE HISTORY OF BENTLEY 1950 - 1959

By 1952 the popular Bentley Mark VI was in need of a facelift. Whether by luck or brilliant judgement, the decisions that led to its final modifications, its styling and its designation pointed to the extraordinary renaissance of the brand some fifty years later, though no-one involved could possibly have guessed it at the time.

The new R-Type closely resembled its forbear, the Mark VI, but was technically improved. However, from it came the R-Type Continental. This iconic aluminium-bodied coupé, with higher gearing and lightweight, streamlined coachwork by H.J. Mulliner, its ability to run up to 100mph in third gear, with a

top speed of just under 120mph, made it the fastest four-seater car in the world. Very quickly it earned a reputation as the ultimate in high-speed luxury.

Despite the success of the R-Type's undeniable originality, the rationalisation of new Bentley and Rolls-Royce models continued with inexorable efficiency. By 1955 they were sharing identical technology, with the Bentley S Series differing from the Silver Cloud only in external styling.

For ten long years, only the Continental variant with its coach-built two- and four-door versions broke with the styling of the Rolls-Royce range.





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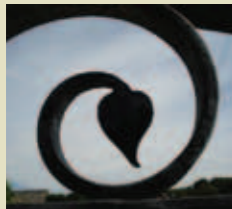
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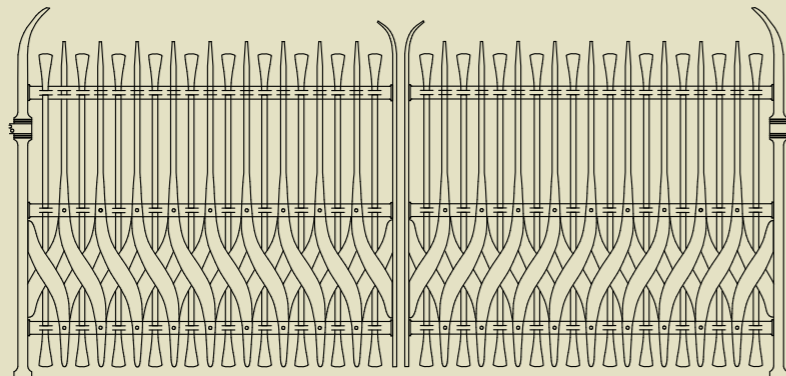


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THE HISTORY OF BENTLEY 1960 - 1969

A decade of intensive development and a dramatically redesigned production line at Crewe in 1965 produced the Bentley T Series along with its Rolls-Royce sibling, the Silver Shadow. With all-round independent suspension, four-wheel disc brakes and air-conditioning, it was the first Bentley built with a monocoque chassis and bodyshell.

As gracious as it was in design and as smooth as it was in performance, the T Series was seen by Bentley enthusiasts as the final betrayal of the marque's sporting heritage. The guardians of the Bentley flame were no longer to be found in the factory. That duty had been taken up by the thousands of Bentley

owners who kept their hopes and dreams alive in the fellowship of the BDC, the Bentley Drivers Club.

Their loyalty to the winged B was vital. As sales of the new cars continued to decline, the performance credentials that Bentley had fought so hard to win on the racetrack were now a distant and fading memory among luxury car buyers around the world. Bentley sales were in decline, and but for the ambition of the new owners to enter the U.S. market with a car that had broader market appeal, and the evident loyalty of the BDC, there would inevitably have been more than one occasion when Rolls-Royce considered stopping Bentley production altogether.





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**THE HISTORY OF BENTLEY
1970 - 1979**

Looking back on the clone years of the seventies, with the Bentley's superb heritage reduced to little more than a badge on an ageing Rolls-Royce and Bentley sales teetering below ten percent of total production, motoring historians are unanimous in regarding Bentley's survival as something of a miracle.

The tide would eventually turn, of course. And while it is easy in hindsight to be critical of the parent company's handling of the Bentley brand during these parlous years, the long association with Rolls-Royce and its coach-building partners such as Mulliner would leave an indelible mark of refined luxury in Bentley's DNA. W.O. himself would have approved of this side of the equation.

The introduction of the T2 and the Bentley Corniche drophead coupé did little to restore the public's faith in the marque. Neither did the liquidation of Rolls-Royce when the development costs of its world beating RB211 jet engine soared over budget.

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THE HISTORY OF BENTLEY 1980 - 1989

It was a Rolls-Royce in everything but name. But it was a name that gave a flicker of hope to the resurgence of the true spirit of Bentley. Launched in tandem with the updated 1980 Silver Spirit was the Bentley Mulsanne, named after the corner at Le Mans, at the end of the longest straight on any racetrack in the world. Rolls-Royce had hitherto eschewed all references to Bentley's racing past; the naming of the Mulsanne was the last roll of the marketing dice.

It was, indeed, the tiniest of flickers - but it soon ignited a search for the kind of power under the bonnet that could deliver to the promise of the badge. With its V8 turbocharged to 300bhp, the Bentley Mulsanne Turbo became the surprise hit of the 1982 Geneva Motor Show. Here was a 2200kg car that reached 60mph in just 7 seconds. With a top speed of 135mph it was the fastest Bentley in

history, and faster even than the likes of the Daimler Double Six, the Aston Martin Lagonda and Ferrari's 365GT4.

An overwhelmingly positive public response led to more differentiation. The 1984 Bentley Eight boasted a chrome wire-mesh grille that recalled the racing Bentleys of the 1920s. The 1985 Bentley Turbo R firmly re-established the Bentley marque, the R designation standing for road holding. Glowing press reports included the following from Motor, "If the best car in the world comes out of Crewe, it wears a Bentley badge, not a Rolls-Royce one."

By 1989 half of the cars emerging from Crewe were Bentleys. Ten years after the introduction of the Mulsanne Turbo, Bentley would outsell Rolls-Royce two-to-one.

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THE HISTORY OF BENTLEY 1990 - 1999

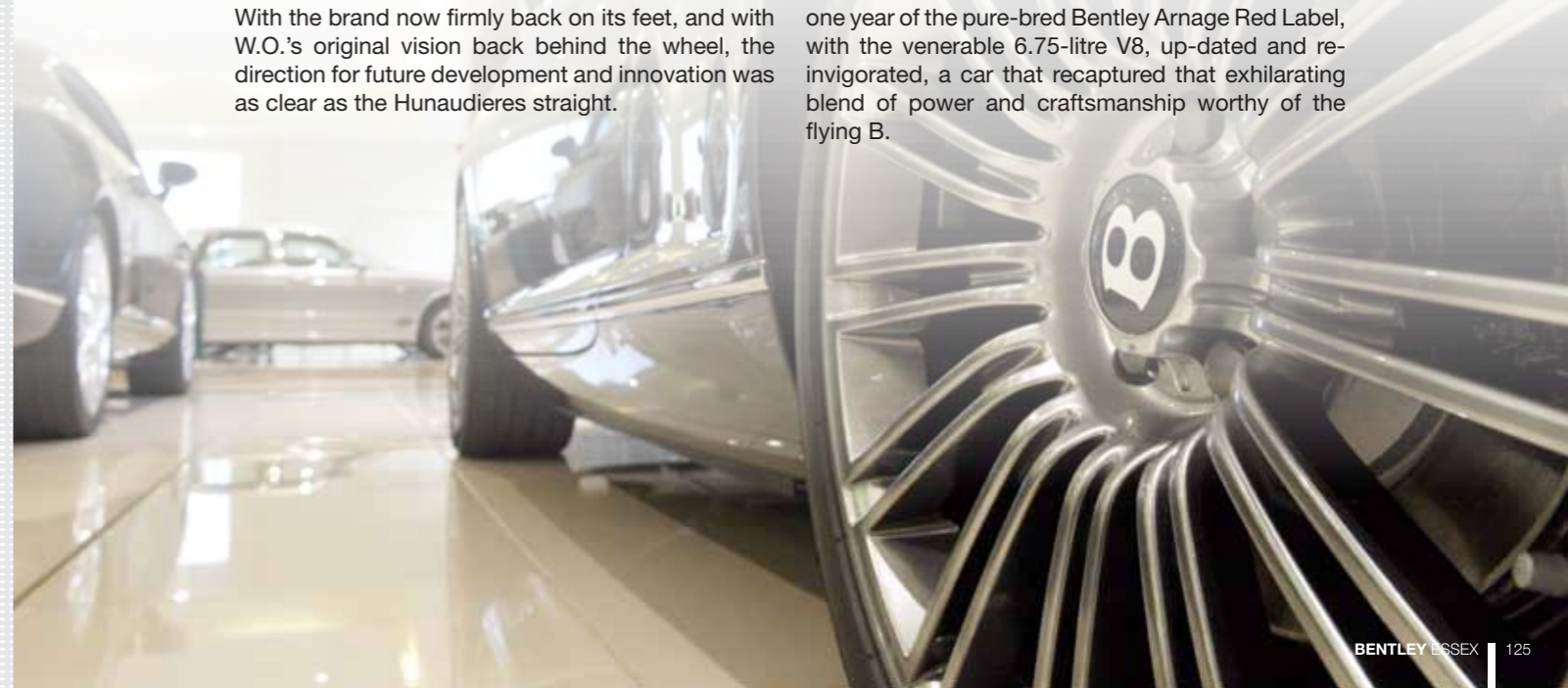
If the financial press was full of rumours of European takeovers and boardroom politics, it was stories about the confident new Bentleys that kept the motoring press busy in the nineties.

The two-door Continental R took the 1991 Geneva Motor Show by storm. A year later the Continental R was put into production, its turbocharged and intercooled 6.75-litre V8 offering 150mph performance. In 1993 the four-door Bentley Brooklands, named after the Surrey racetrack that had witnessed so many early Bentley victories, replaced the Bentley Eight and Mulsanne. 1994 saw a 408bhp Turbo S, and 1995 the first Bentley Azure. With its distinctive Pininfarina styling it was unveiled at Geneva as the most powerful four-seater convertible in the world.

With the brand now firmly back on its feet, and with W.O.'s original vision back behind the wheel, the direction for future development and innovation was as clear as the Hunaudieres straight.

The Brooklands was given a 300bhp, 6.75-litre turbocharged V8 capable of 140mph. The Continental T became an integral part of the Bentley range, with 420bhp, a top speed of 170mph and 875Nm of torque breaking all records for a production motor car. The swansong of the Turbo R Series in 1997 would accelerate from 0 – 60mph in under 6 seconds. Just prior to it's sale by parent Company Vickers PLC, Bentley introduced – at Le Mans – the first completely new model in nearly 20 years, the Arnage, powered by a BMW 4.4 litre twin turbocharged V8.

The acquisition of Bentley by the Volkswagen Group in 1998 however added resource, new technologies and even greater impetus to the momentum of the Bentley renaissance. A century of dreams, despair and determination culminated in the launch within one year of the pure-bred Bentley Arnage Red Label, with the venerable 6.75-litre V8, up-dated and re-invigorated, a car that recaptured that exhilarating blend of power and craftsmanship worthy of the flying B.





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THE HISTORY OF BENTLEY 2000 - 2009

If certain sceptics still doubted Volkswagen's commitment to the true values of the Bentley brand, they were soon silenced. Massive investment in the Crewe facility substantiated their intention to maintain a thoroughly British bloodline. And the announcement of a new racing programme reawakened its spirit of daring endeavour.

As Bentley engineers took up the daunting challenge of designing and producing a race car to take on the best in the world, two other equally daunting programmes were underway at Crewe.

The first was the bespoke design of a Bentley State Limousine, commissioned through Bentley Mulliner, for none other than HM The Queen on the occasion of her Golden Jubilee.

The second was the secretly guarded development of the so-called MSB, a "mid-size Bentley" that would consolidate once and for all the breadth and strength of the Bentley revival.

As the 600bhp Bentley Speed 8 began to make its mark at Le Mans, the MSB – now openly referred to as the GT Coupé – was being put through its own gruelling tests.

The stunning Continental GT was unveiled at Paris in the same glorious year, attracting 3200 deposits eight months before the first one would be delivered.

In 2003 Bentley Speed 8's finished third and fourth at the 12-hour race in Sebring, Florida. And then, almost eighty years since their debut, Bentley finished first and second at the most famous circuit of all, Le Mans.

The launch of the Limited Edition Bentley Arnage Limousine was followed in 2005 by the Bentley Continental Flying Spur. And the Bentley Arnage Drophead Coupé was confirmed for production as the exquisite Azure, and one year later the Continental GTC was announced. The revival was complete.

The Arnage and Azure combine personally-commissioned Mulliner refinement with extraordinary power. The Continental range, now including the brilliantly-received Convertible, introduced Bentley to an entirely new audience of enthusiasts eager to experience the true meaning of Grand Touring.

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2007 saw the continuation of Bentley's grand touring heritage with the introduction of the Bentley Brooklands; inspired by the adventures of the 'Bentley Boys' at the world renowned British racetrack in the 1920's. A strictly limited production of only 550, the luxury four-seater coupe reaches 60mph in just 5 seconds, supporting Bentley's vision in creating world-class exclusive coupés.

The automotive industry has found itself at the centre of the growing global environmental debate and facing new challenges – climate change and renewable fuel sources. At the 2008 Geneva Auto Salon, Dr Franz-Josef Paefgen, Bentley Chairman and Chief Executive, announced an ambitious strategy to cut CO2 emissions and significantly improve fuel economy across the Bentley range by 2012.

The extreme Bentley – Continental Supersports – debuted at the very same Auto Salon; the fastest, most powerful Bentley ever, reaffirmed

the environmental commitment as Bentley's first FlexFuel performance car.

2009 marks a major milestone in Bentley's history, in celebration of 90 years of Bentley Motors, the all-new grand Bentley, a formidable accumulation of 90 years experience, joins the range and will be unveiled in all its splendour on 16th August at Pebble Beach.

The all-new grand Bentley embraces the highest standard of modern technology, while remaining true to W.O. Bentley's ambitions, carrying the traditions of craftsmanship and ultimate luxury forward into the future of Bentley.

The next chapters of Bentley history have yet to be written. But we can predict with some confidence that they will include luminous headlines in the motoring press and heartfelt praise from Bentley lovers the world over.

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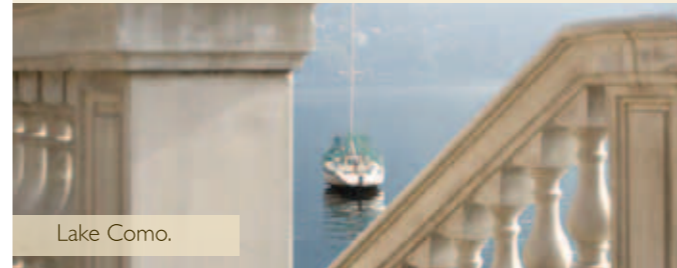
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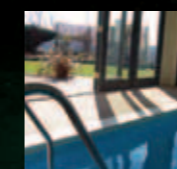
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BENTLEY

THE BENTLEY COLLECTION

The perfect gift for others or for oneself - the Bentley Collection.

Here is a selection of unique items that reflect Bentley's flair for design and attention to detail. Many of these luxury products are hand-made in England and we apply the same criteria to them that we apply to our cars - design input from Bentley's own Studio, precious materials of the finest quality and rigorous quality control.

Each beautifully packaged item within the Bentley Collection gives you the opportunity to enter the world of Bentley Motors and to celebrate in the prestige of the brand.

Bentley have also formed a number of exclusive partnerships which have resulted in a number of limited edition pieces.

Please note that these are not available to purchase through the Bentley Collection online store, but are available through specialist outlets.

A selection from the Bentley Collection

AND SO TO BED

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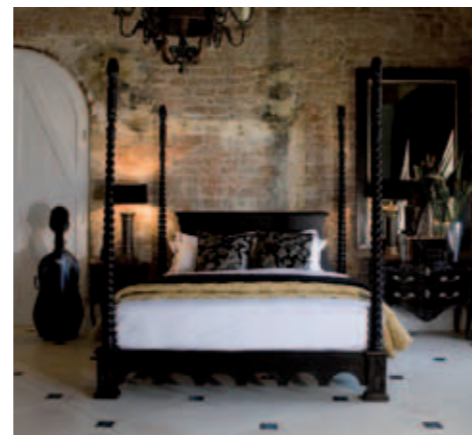
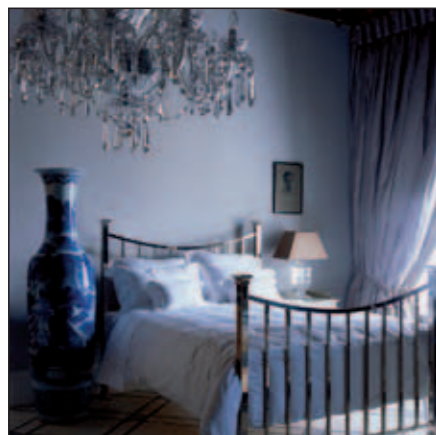
Spring is coming and what better time to refresh your bedroom and transform it into the blissful, stylish retreat which you deserve. Indulge in a big comfortable bed with a wonderful mattress, beautiful bedroom furniture, and sumptuous linens ... and make your bedroom the best room in the house – after all it's where you spend the most time!

For sheer inspiration, take a walk around the new And So To Bed showroom in Chelmsford where you'll find everything from romantic brass to classic wood models and handsome designs in forged and cast iron. The fabulous new location, on Riverside Terrace, extends to 4,000sq ft and has 17 beds on display, together with a wide range of exclusive furniture

and interior accessories. And So To Bed's newest collections in hand painted and upholstered finishes are also available.

The showroom offers expert advice and an unrivalled range of high quality mattresses to choose from and sample including And So To Bed's own luxury label together with Vi-Spring and Tempur. Expert staff are on hand to offer advice and to encourage you to try a variety of mattresses, relax and recreate different sleeping positions.

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