
VCN 690

Rolls-Royce Motor Cars
Wraith



1900

1904

4 May 1904:
Charles Stewart Rolls meets Frederick Henry Royce at the Midland Hotel in Manchester.

1904

Collaboration agreed between Rolls and Royce.

The 10 hp.

1906

March 1906: Rolls-Royce the company is established.

1906

40/50 Silver Ghost.

1907

40/50 hp Silver Ghost.
London to Edinburgh Run of the Silver Ghost over 14,371 miles in top gear.
Production moves to Derby.

1910

1910

C. S. Rolls killed in aeroplane crash in Bournemouth.

1911

The Spirit of Ecstasy introduced. Design by sculptor Charles Sykes.

1914

Aircraft engine production starts.

1920

1921
Manufacturing plant opened in Springfield, Massachusetts, USA.

1922
The 20 hp.

1925
New Phantom (later: Phantom I).

1929
Phantom II: 20/25 hp.

1931
Acquisition of Bentley Motors. Springfield closed.

1930

1933
Sir Henry Royce dies.

1936
Phantom III: V12 engine, 25/30 hp.

1938
Wraith, last model made in Derby.

1950
Phantom IV:
only 18 built.

1955
Silver Cloud.

1959
Silver Cloud II.
Phantom V.

1962
Silver Cloud III:
twin headlights.

1965
Silver Shadow: first
monocoque model.

1968
Phantom VI.

1950

1960

Rolls-Royce Motor Cars

The Strive for Perfection

Rolls-Royce Motor Cars

The Strive for Perfection

Wraith

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Dedication

This book is dedicated to The Hon. Charles Stewart Rolls, Sir Frederick Henry Royce and all the employees of Rolls-Royce Motor Cars Limited.

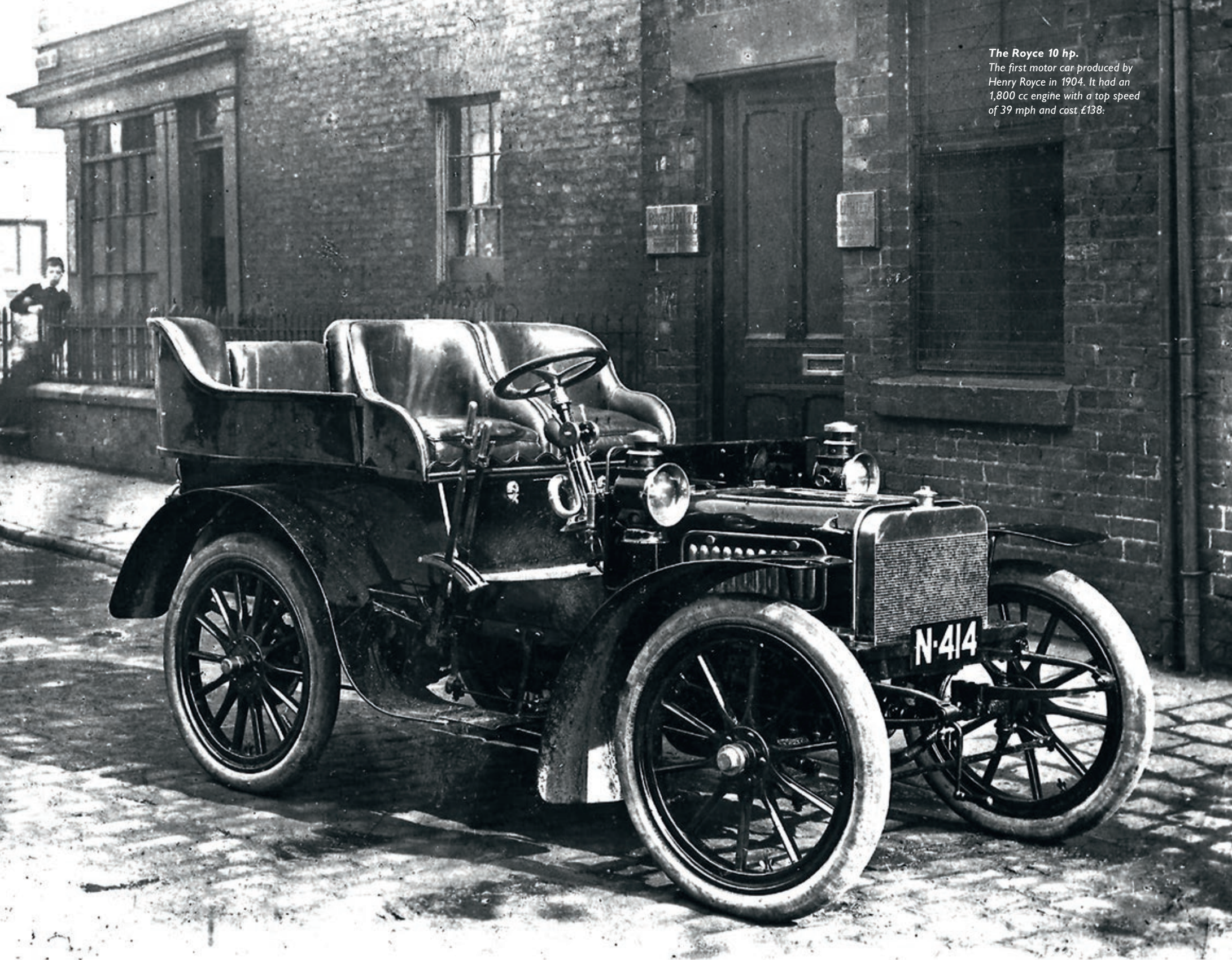
Acknowledgements

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Rolls-Royce Enthusiasts Club
Pyrolia Digital Studio



The Royce 10 hp.
The first motor car produced by Henry Royce in 1904. It had an 1,800 cc engine with a top speed of 39 mph and cost £138.

Preface

When Henry Royce was designing what was to become the first Rolls-Royce, a friend suggested that the only way to make the venture work would be to ‘turn out a reliable car at a low price and sell it to the general public.’

Henry replied that he could not do that; his idea was to, ‘turn out the best car in the world regardless of cost, and sell it to those people who could appreciate a good article, and were willing and able to pay for it.’

Over 100 years later, that same desire to produce The Best Car in the World is still the driving force behind Rolls-Royce Motor Cars.

Foreword



This book has been over 100 years in the making. It is by no means intended to be a definitive history of Rolls-Royce Motor Cars; such a book would run into many volumes and is no doubt already on the bookshelves of many of our owners and enthusiasts around the world.

Instead, it is intended to give you, whether you are an owner, a prospective owner or share our passion for Rolls-Royce motor cars, an insight into what makes what many consider to be The Best Car in the World, the best car in the world.

It covers the early days of our company, from its humble beginnings in Cooke Street, Manchester in 1904 to our present day home in Goodwood, England where we are working on the cars that will form the next chapter in our illustrious history.

I hope you enjoy it.

Torsten Müller-Ötvös, CEO Rolls-Royce Motor Cars


ROLLS ROYCE
ROLLS ROYCE
ROLLS ROYCE
ROLLS ROYCE
ROLLS ROYCE
15
14
TYRE AXES
R-1705
R-1706



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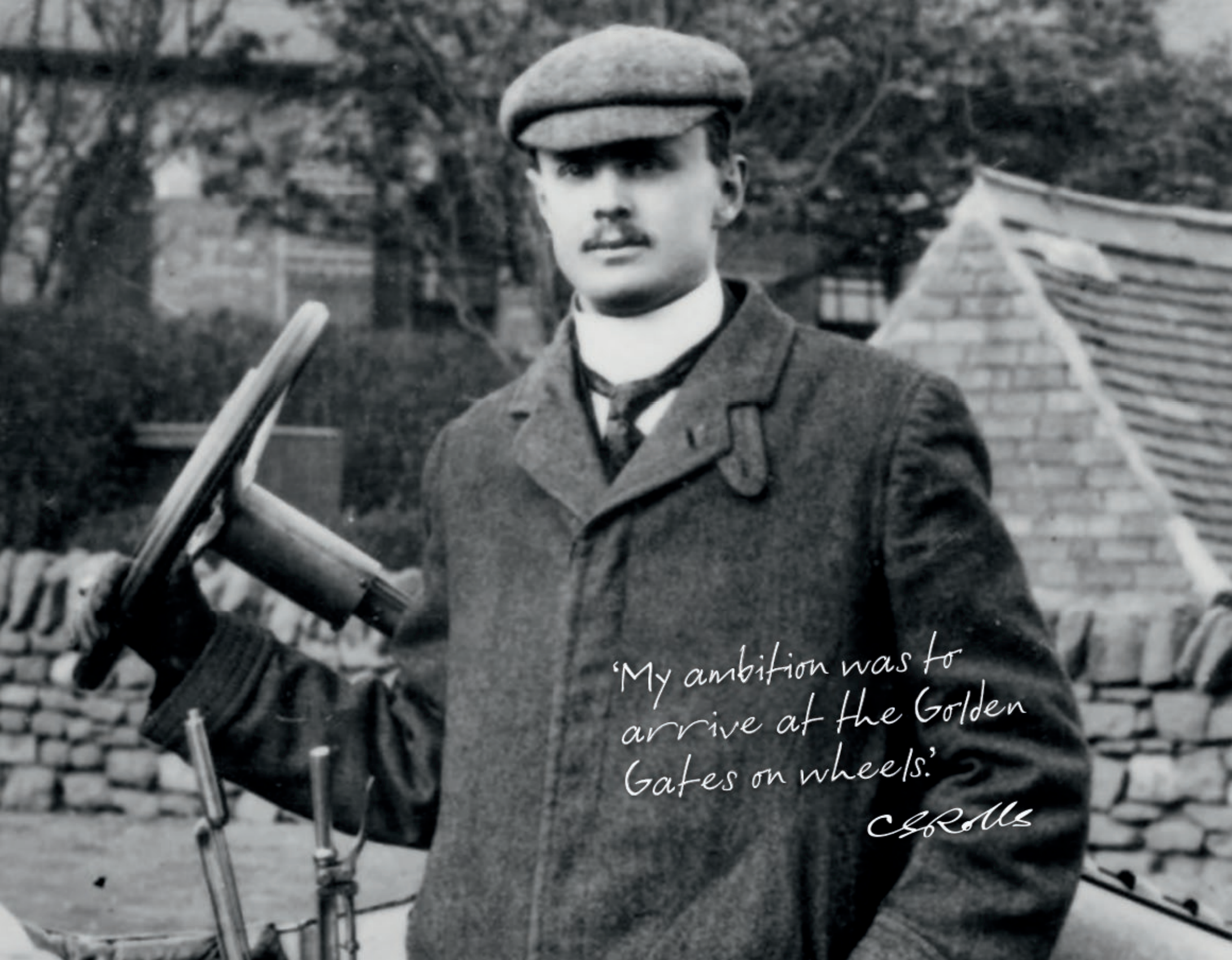
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Introduction

Rolls-Royce Motor Cars

The founding partners of Rolls-Royce Motor Cars came from very different backgrounds. Charles Stewart Rolls was born into the British aristocracy and enjoyed a privileged upbringing in the highest echelon of society. Frederick Henry Royce, however, was the son of a miller and forced to become the breadwinner in his family from the age of nine.

Yet despite the differences in their circumstances, they went on to form an unlikely partnership – one that was forged on a mutual interest in engineering and motor cars. And even though their partnership only lasted six years, it led to them creating what is widely acknowledged to be The Best Car in the World.


'My ambition was to arrive at the Golden Gates on wheels.'
C S Rolls

The Founders

The Hon. Charles Stewart Rolls

Charles Rolls was born in 1877. The third son of Lord and Lady Llangattock, he was raised in privilege at The Hendre, a large country estate outside Monmouth in Wales.

After attending Eton, he went up to Cambridge to study mechanical engineering at Trinity College, and became the first undergraduate there to own a motor car. Indeed, his reputation for tinkering with cars earned him the nicknames 'Dirty Rolls' and 'Petrolls' among his peers.

By the time he left university, Charles Rolls was already an enthusiastic and accomplished motorist. He also raced bicycles, motorbikes and motor cars, and in 1903, broke the world land speed record in Dublin, driving a 30 hp Mors at nearly 83 mph. However, due to the use of unapproved timing equipment, the international governing body at the time refused to acknowledge his accomplishment.

To fund his sporting activities, he set up C. S. Rolls & Co., one of the first car dealerships in Britain. He then persuaded his friend Claude Johnson to resign as Secretary of the Automobile Club and join him in business. Together they began importing and selling mainly Peugeot cars from France and Minerva cars from Belgium.

Rolls also had yet another passion; one that overtook his interest in motor racing and ultimately led to his untimely death: aviation. He was one of the founding fathers of the Aero Club and the second person in Britain to hold a pilot's licence.

Having already made hundreds of recorded ascents in hot air balloons, his interest in powered flight heightened following his introduction to Wilber and Orville Wright. After his maiden flight in 1908, Rolls completed the first non-stop double crossing of the English Channel on 2 June 1910. Tragically, he was the first Englishman to die in an aviation accident a few weeks later, when his Wright Flyer aircraft crashed at an air show in Bournemouth on 12 July. He was just 32 years old. While Rolls's life may have ended suddenly, his legacy lives on.

Sir Henry Royce

Frederick Henry Royce was born in Alwalton, Peterborough in 1863. The youngest of five children, Royce moved to London to support his impoverished family. He began by selling newspapers for WHSmith & Son, and then became a telegraph boy for the Post Office, delivering telegrams around the West End of London. (It is even suggested that he delivered congratulatory telegrams to Lord and Lady Llangattock on the birth of their son Charles in Mayfair in 1877.)

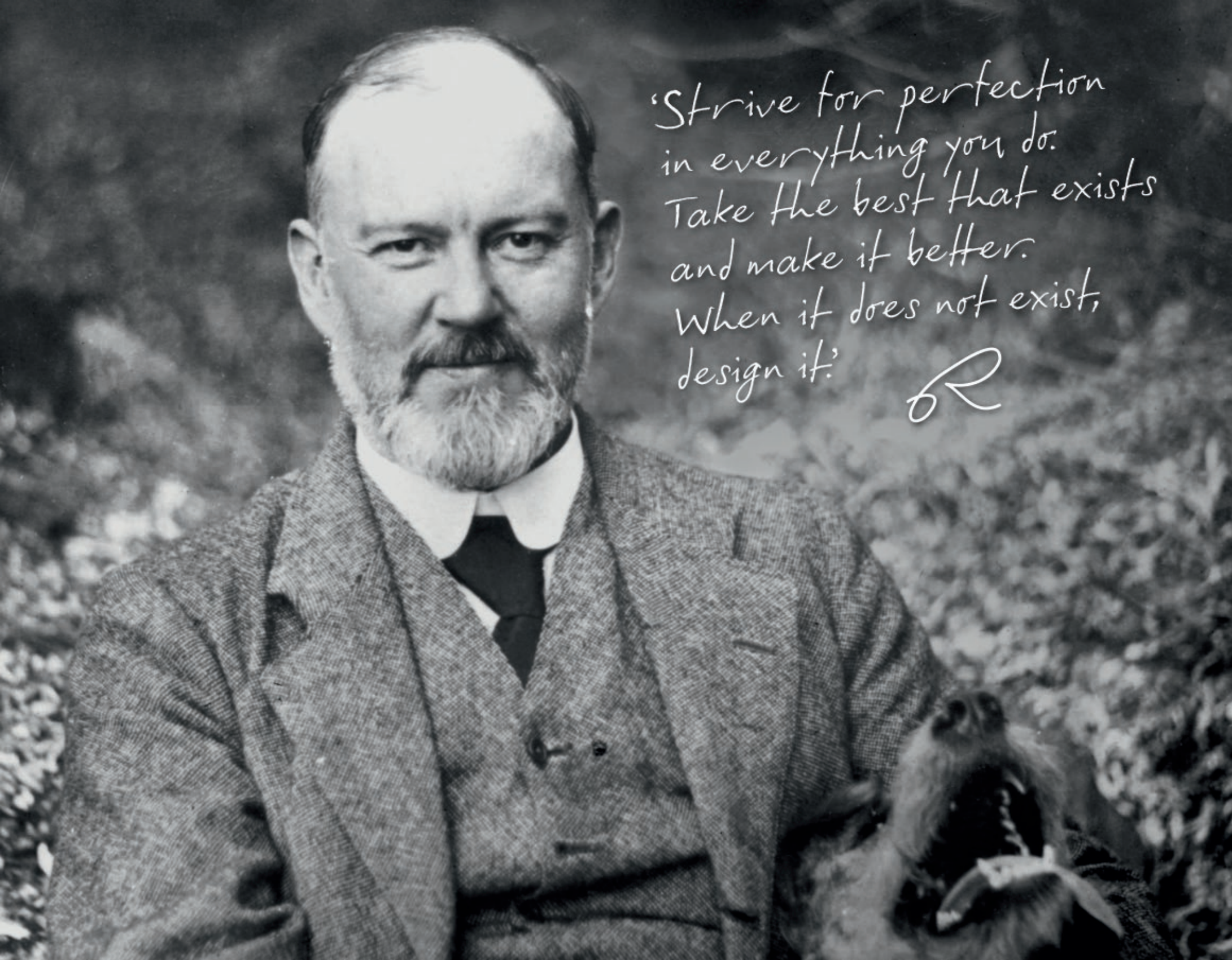
The 14-year-old Royce's fortunes changed when an aunt offered to pay for an apprenticeship at the Great Northern Railway Works in Peterborough. Working under the influence of one of the outstanding engineers of the day, Royce took every available opportunity to improve his education, spending his evenings studying algebra, French and electrical engineering.

With a natural talent for engineering emerging, he found a job with the Electric Light and Power Company in London, and later moved to their Liverpool branch.

In 1884, at the age of just 21, he started his own business, F. H. Royce and Company, with his friend and fellow engineer, Ernest Claremont. They put £70 of their own money into the venture and worked around the clock manufacturing small electrical components such as doorbells, dynamos and light fittings. (Indeed, the improvements Royce made and patented to the bayonet light bulb fitting are still in use.)

Royce became interested in producing motor cars after replacing his De Dion Quadricycle with a second-hand two-cylinder French Decauville. While initially impressed, he soon became dissatisfied with its standard of construction and reliability and, characteristically, decided he could do better.

He began work in the corner of the Cooke Street works of the newly named Royce & Co. Ltd., and by the end of 1903, had designed and built his first petrol engine. On Friday, 1 April 1904, Royce left the factory to the cheers of the workforce at the wheel of the first Royce motor car, a 10 hp.


'Strive for perfection
in everything you do.
Take the best that exists
and make it better.
When it does not exist,
design it.'
R



The Midland Hotel, Manchester.
It was here that Charles Rolls and Henry Royce met for the first time on 4 May 1904 and agreed to start producing and selling cars under the name Rolls-Royce.



When Rolls met Royce

Charles Rolls and Henry Royce met for the first time on 4 May 1904 over lunch in the Midland Hotel, Manchester.

Henry Edmunds, a shareholder in F. H. Royce & Company and a friend of Charles Rolls and Claude Johnson, brokered the historic meeting.

It was instigated after Edmunds boasted to Johnson about his new 10 hp Royce motor car. Johnson knew that Rolls was growing frustrated at only being able to sell foreign imports, and wasted no time in informing him that a company in Manchester was producing a 'superb little twin-cylinder car that might be the best built in England'.

Intrigued, Rolls travelled with Edmunds to Manchester by train. On the way he told Edmunds that he, 'wanted to produce a car connected with his name that would become as much a household word as Broadwood was among pianofortes or Chubb among safes.'

Within minutes of seeing the little 10 hp Royce, Rolls knew he had found the car he was looking for. Despite their totally dissimilar backgrounds Charles Rolls and Henry Royce hit it off immediately. And, after taking the car for a drive, Rolls agreed on the spot to sell as many cars as Royce could build under the name Rolls-Royce.

The day ended with Rolls returning to London in a borrowed Royce car, then waking his business partner, Claude Johnson at midnight to excitedly inform him, 'I have met the greatest engineer in the world'.



The first Rolls-Royce motor car.
Royce had already produced three prototype 10 hp models before he formed his partnership with Rolls. On 27 September 1904, the first 10 hp to be sold under the name Rolls-Royce was delivered to the sewing machine magnate, Paris E. Singer.

Claude Johnson

The hyphen in Rolls-Royce



Claude 'Hyphen' Johnson.
Former Managing Director of Rolls-Royce.

While Rolls and Royce were building and selling cars, it was Claude Johnson, the Managing Director, who built the fledgling company's reputation for producing the best cars in the world.

A genius at generating publicity and public relations, Johnson was so integral to the success of the company that he became known as the 'hyphen' in Rolls-Royce.

One of his early advertisements for the 40/50 hp promoted the car as, 'The six-cylinder Rolls-Royce, not one of the best, but the best car in the world,' and introduced the phrase that would for ever be associated with Rolls-Royce.

Johnson also orchestrated a series of publicity stunts to promote the quietness and reliability of the cars. These included Charles Rolls driving a Light Twenty from Monte Carlo to London in 37 hours 30 minutes.

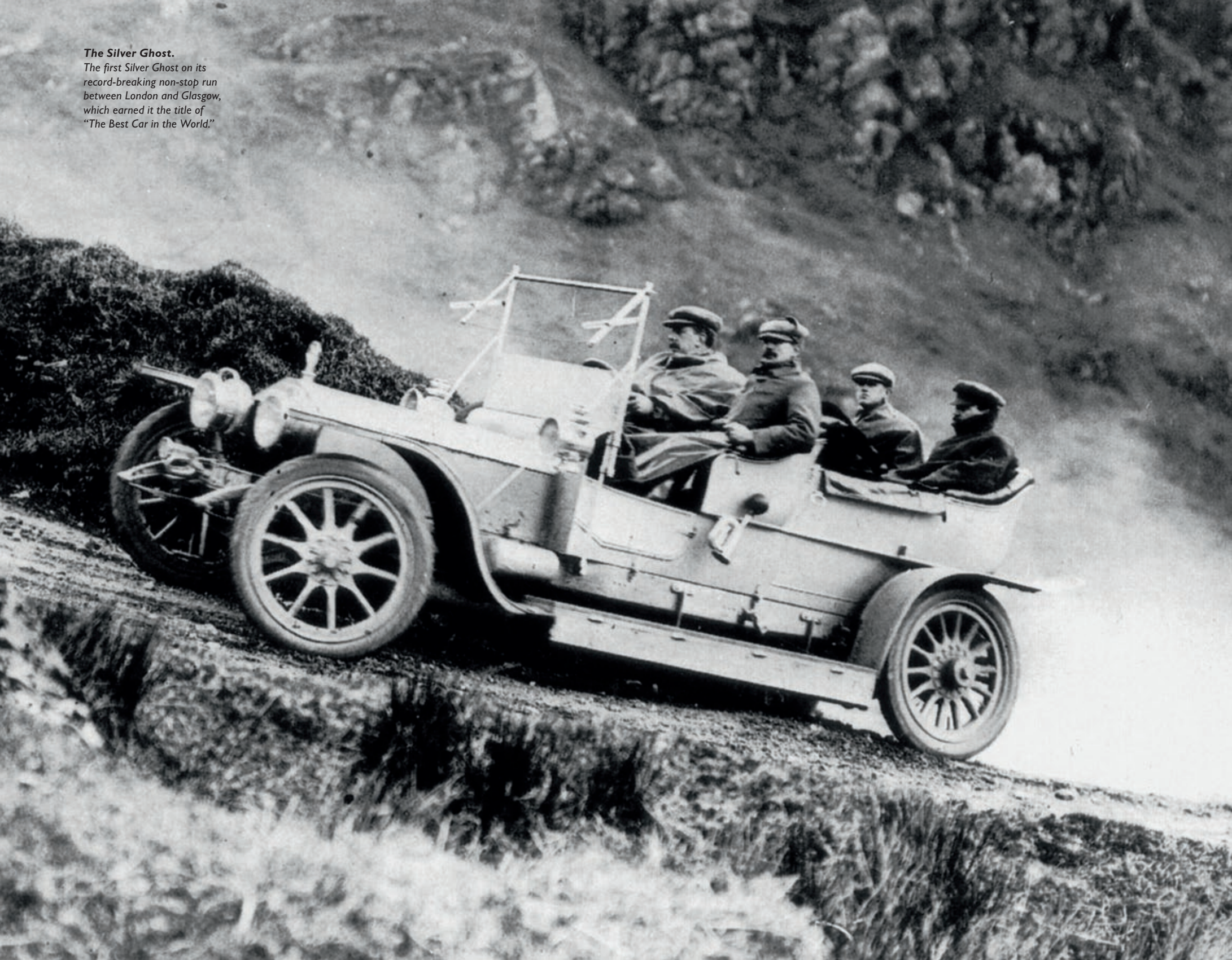
It was in 1907, with the twelfth Rolls-Royce 40/50 hp, that Claude Johnson firmly established Rolls-Royce's reputation for unrivalled reliability and engineering excellence. Unlike the previous eleven cars that rolled off the production line, this one had its Barker & Co. coachwork painted silver and fittings silver-plated. The car was registered as AX 201, and christened by Johnson the 'Silver Ghost' to emphasise its ghost-like quietness.

In May of that year, Johnson set out to demonstrate the superior performance of the Silver Ghost by driving it (under the supervision of the RAC) from London to Scotland and back. And it was duly reported that the car covered the 2,000 mile round trip with no mechanical problems and averaged 20.86 miles per gallon.

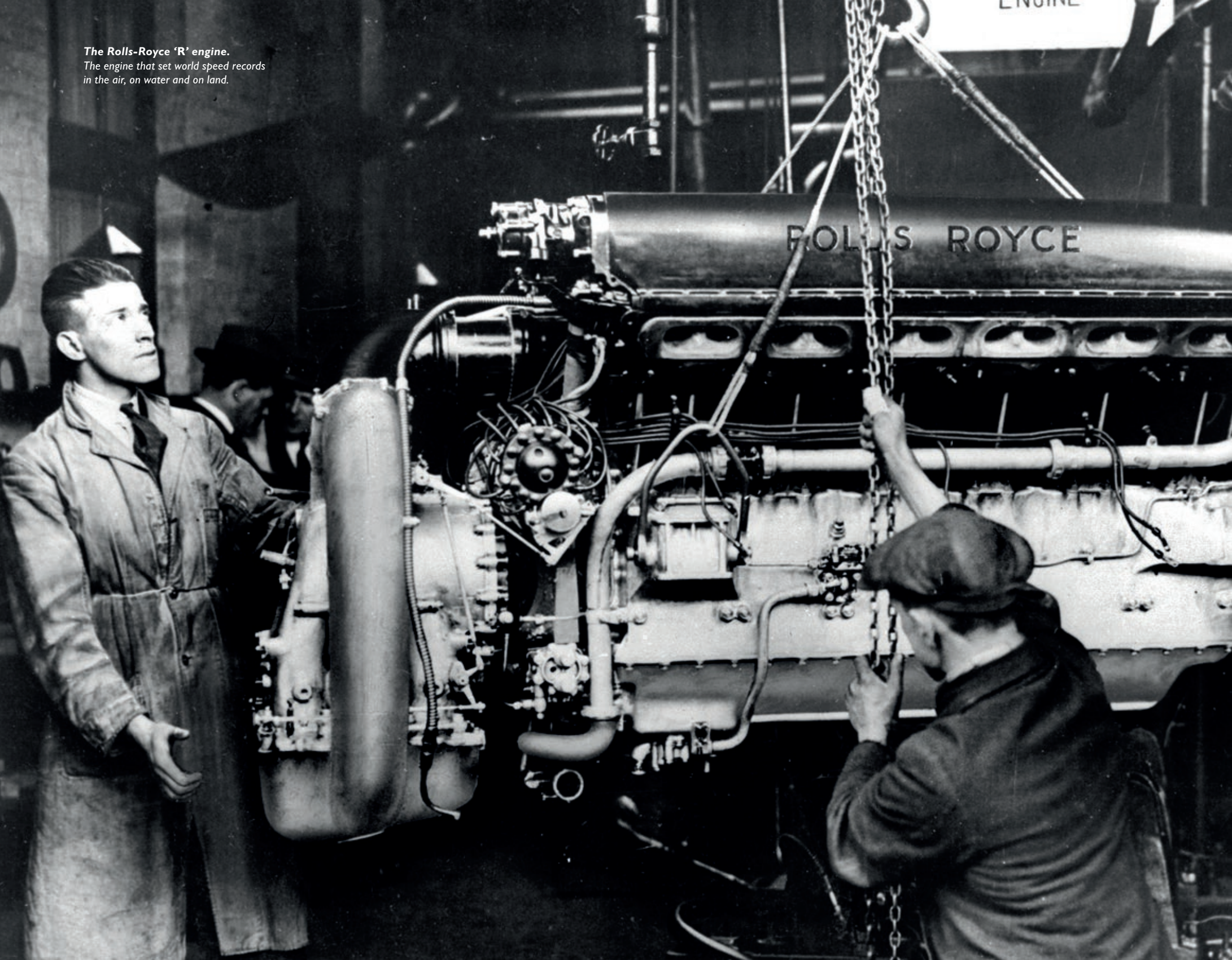
Claude Johnson then entered the Silver Ghost into the 1907 Scottish Reliability Trial, and the car took home the gold medal in its class for hill climbing, speed, reliability and fuel consumption.

Johnson saw the opportunity to use the journey home to further publicise the car's reliability by attempting to break the world record for a 'non-stop' run, which then stood at 7,089 miles. They set off on Monday, 1 July, and originally planned to complete 10,000 miles travelling between Glasgow and London. However, the Silver Ghost was running so well that the decision was taken to keep motoring between the two. Thirty-nine days, and 14,371 miles later it was still going, and having doubled the reliability distance record, the Silver Ghost exceeded all that it set out to achieve, emphatically.





The Silver Ghost.
The first Silver Ghost on its record-breaking non-stop run between London and Glasgow, which earned it the title of "The Best Car in the World."



The Rolls-Royce 'R' engine.
The engine that set world speed records in the air, on water and on land.

Rolls-Royce engines

A powerful pedigree

Charles Rolls had been determined to break the land speed record in the early part of the twentieth century. And although his 1903 record breaking time was never officially recognised, years later engines bearing his name would go on to power record breakers in the air, on water and on land.

The Schneider Trophy and the world air speed record.

Rolls-Royce developed the Racing or as it became known, the 'R' engine for Britain's 1929 entry into the Intercontinental Schneider Trophy seaplane contest. Royce reputedly sketched its design in the sand at West Wittering beach with his walking stick. Piloted by Flying Officer Waghorn, the new Rolls-Royce powered Supermarine S6B not only retained the Schneider Trophy for Britain, it also established a new world air speed record of 328.63 mph in the process.

It was Britain's second consecutive victory. A third would allow them to keep the trophy for good. Unexpectedly, a major problem arose when the Labour Government refused to finance the Royal Air Force's defence of the trophy in 1931. On hearing this, Lady Houston, the richest woman in Britain, wrote a cheque for £100,000 which enabled the team to compete.

On 13 September 1931, Flight Lieutenant J. N. Boothman won the Schneider Trophy outright and set a new air speed record of 357.7 mph. Later in the same year, Flight Lieutenant G. H. Stainforth raised the record to 407.5 mph.

The 'R' engine was followed by the legendary Merlin engine, which powered allied aircraft such as the Spitfire, Hurricane and Lancaster during the Second World War. It was this unit that established Rolls-Royce's reputation as an aviation engine manufacturer, and earned Royce his baronetcy.

World water speed records.

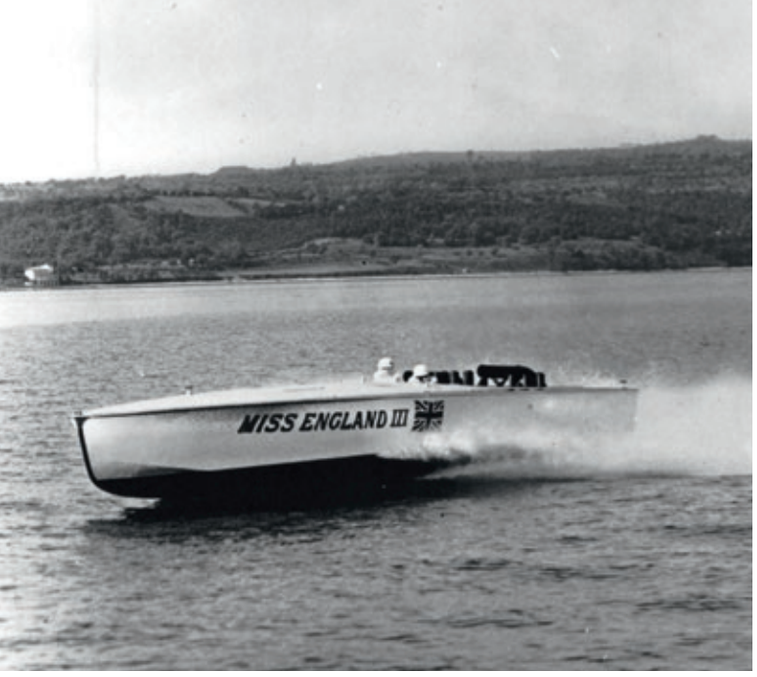
Sir Henry O'Nell de Hane Segrave had already broken three land speed records before he set his sights on the world water speed record.

The date he chose to make his attempt was to prove prophetic. On Friday, 13 June 1930 Segrave took to the water on Lake Windermere, England in his boat, Miss England II. Powered by two 1,800 hp supercharged 'R' engines this craft successfully took the record to 98.76 mph, beating the previous record by 6 mph.

He was determined to break the magical 100 mph barrier with his third attempt. However, his boat hit a submerged branch and cartwheeled before sinking. An unconscious Segrave was rescued and taken to hospital. His Rolls-Royce mechanic, Victor Halliwell perished and was found days later still wearing his goggles and clutching his engineer's pencil and note pad. Segrave briefly regained consciousness and his last words before he died moments later were, 'Did we do it?'



The Supermarine S6B S.1595.
The winner of the 1931 Schneider Trophy.



Miss England III.
In 1932, Kaye Don broke the world record twice in one day in Miss England III on Loch Lomond, Scotland, reaching 117.43 mph on his first attempt and 119.81 mph on his second.



Thrust SSC.
The first car to break the sound barrier.

Miss England III was salvaged from Lake Windermere to be restored to her former glory. She went on to break the 100 mph barrier, this time with Kaye Don at the helm, who set a new record of 103.49 mph on the Parana River in Argentina in 1931. Don then went on to break the record again on Lake Garda in Italy with a top speed of 110.22 mph.

The 'R' engine continued to push the world water speed record higher and higher. Sir Malcolm Campbell broke it three times in Bluebird K3. At the end of 1938 it stood at 130.93 mph. A year later at Coniston Water in Bluebird K4 he broke the record again, where he reached 141.74 mph.

World land speed records.

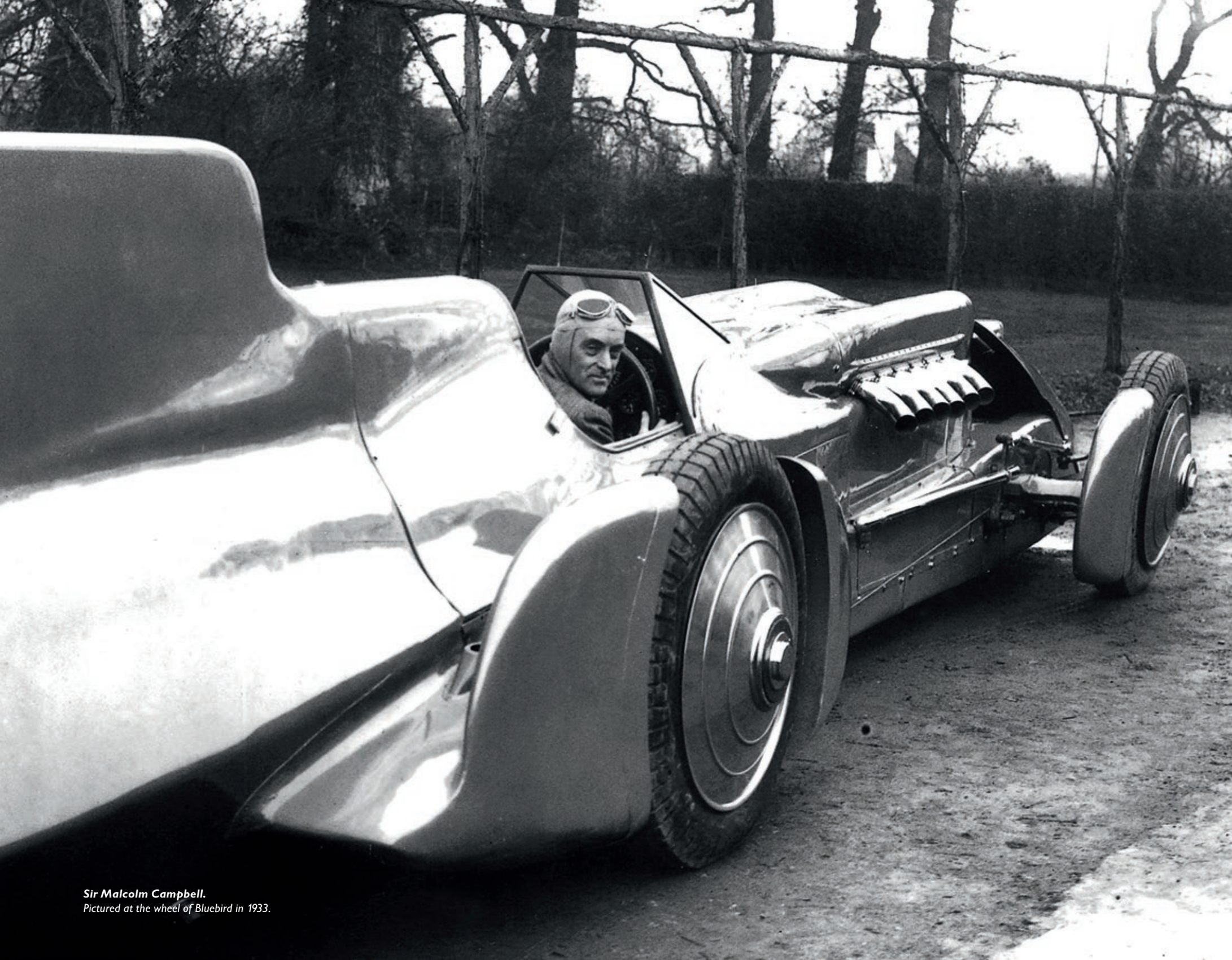
Sir Malcolm Campbell had already notched up seven land speed records before he attempted it in his car, Bluebird, which was equipped with a Rolls-Royce 36.5-litre, 2,300 bhp V12 'R' supercharged engine. At Daytona Beach, USA, in 1933, he established a new land speed record of 272.46 mph, and then two years later upped it to 276.82 mph. In the same year at Bonneville Salt Flats, Campbell became the first man to break the 300 mph barrier and set a new record of 301.13 mph.

On 19 November 1937, George Eyston raised the record to 312.00 mph in his car, Thunderbolt, which was powered by two supercharged 'R' engines which had previously powered the Schneider Trophy winning Supermarine S6B. The following year he took the record to 345.50 mph, only to have it taken from him by John Cobb in his Railton who reached 350.20 mph. However, his glory was to be short-lived. The following day Eyston responded with a speed of 357.50 mph, and reclaimed the record.

It would be another 45 years before a Rolls-Royce powered car would take the land speed record. On 4 October 1983, at Black Rock Desert in Nevada, USA Richard Noble broke the record. Powered by a single Rolls-Royce Avon 302 engine, his Thrust II reached a speed of 633.468 mph.

Noble was also behind the next bid to not only break his record, but also the sound barrier. Returning to Black Rock in September 1997, with RAF fighter pilot Andy Green at the controls of Thrust SSC, they succeeded in their first quest and achieved a speed of 714.14 mph, but failed in their second.

On 15 October, Noble's team made a second attempt. The two Rolls-Royce Spey fan jets were fired up and Thrust SSC thundered across the desert. This time, the sonic boom was clearly audible as the car broke Mach 1. The last great milestone in land speed had been achieved: Andy Green and Rolls-Royce had broken the sound barrier, reaching a speed of 763.04 mph.



Sir Malcolm Campbell.
Pictured at the wheel of Bluebird in 1933.



Eleanor Velasco Thornton.
Lord Montagu's Private Secretary and rumoured to be the lady on whom the Spirit of Ecstasy was based.

The Spirit of Ecstasy

The lady behind the myth

This is the story of the Spirit of Ecstasy, the iconic mascot that has gracefully adorned the bonnet of every Rolls-Royce motor car since 6 February 1911. It's a tale of mystery, glamour and a forbidden love affair that started at the dawn of the motoring era and ended in tragedy for more than one of those involved. Today, it leaves us with a legend and an enduring icon, which continues to define the pinnacle of automotive design and engineering over a century later.

The legend does not begin, as you might expect, when Charles Rolls and Henry Royce first met on 4 May 1904 at the Midland Hotel in Manchester. Rather, it began a few years later with a fad at the time for motorists to attach gaudy mascots to the bonnets of their motor cars. It was a craze that left the Rolls-Royce Board suitably unimpressed, especially when these mascots were attached to their motor cars.

A solution had to be found. Claude Johnson was given the challenge of finding a mascot that was more befitting for a Rolls-Royce motor car.

Johnson turned to his good friend, the artist and sculptor Charles Robinson Sykes and commissioned him to create a mascot that 'conveyed the spirit of Rolls-Royce, namely, speed with silence, absence of vibration, the mysterious harnessing of great energy and a beautiful living organism of superb grace…' Charles Sykes memorably described his creation in this way, 'A graceful little goddess, the Spirit of Ecstasy, who has selected road travel as her supreme delight and alighted on the prow of a Rolls-Royce motor car to revel in the freshness of the air and the musical sound of her fluttering draperies. She is expressing her keen enjoyment, with arms outstretched and her sight fixed on the distance.'

From the outset, the Spirit of Ecstasy was shrouded in rumour, mystery and intrigue. Nobody knows for certain who provided Sykes with the original inspiration for the figurine. And it is here that we meet the most important character in the story; and who many consider to be the most likely contender: Miss Eleanor Velasco Thornton, who was born in Stockwell, London in 1880 to a Spanish mother and an Australian father.

Eleanor was a regular model for Sykes and provided the inspiration for the main character in his illustrated cartoon series, Alice in Motorland, which parodied Alice in Wonderland and appeared in The Car Illustrated. She had also previously posed for Sykes for another mascot: The Whisper. This was commissioned as a one-off by John Scott Montagu to adorn his Rolls-Royce Silver Ghost and featured a young woman with her forefinger pressed to her lips. Many believed this gesture alluded to the secret love affair between Eleanor and Montagu.



The Whisper by Charles Robinson Sykes.
The mascot Lord Montagu commissioned for his 1909 Rolls-Royce Silver Ghost.



Charles Robinson Sykes.
Sculptor of the Spirit of Ecstasy.

It was while working as Claude Johnson's Private Secretary at the Automobile Club that Eleanor first caught the eye of Lord Montagu. So much so, that she went on to become his private secretary at The Car Illustrated, the weekly magazine he founded and edited, and ultimately his mistress.

By all accounts Eleanor was regarded as 'the brains' behind the business while she worked with Lord Montagu. Yet judging by this description of her by Sykes' daughter Josephine, she was also a very liberated and inspirational woman: 'She hated clothes, she needed to live with people who were free in their ideas. She loved life. She was an amazing woman. She definitely had quite an influence on my father's work.'

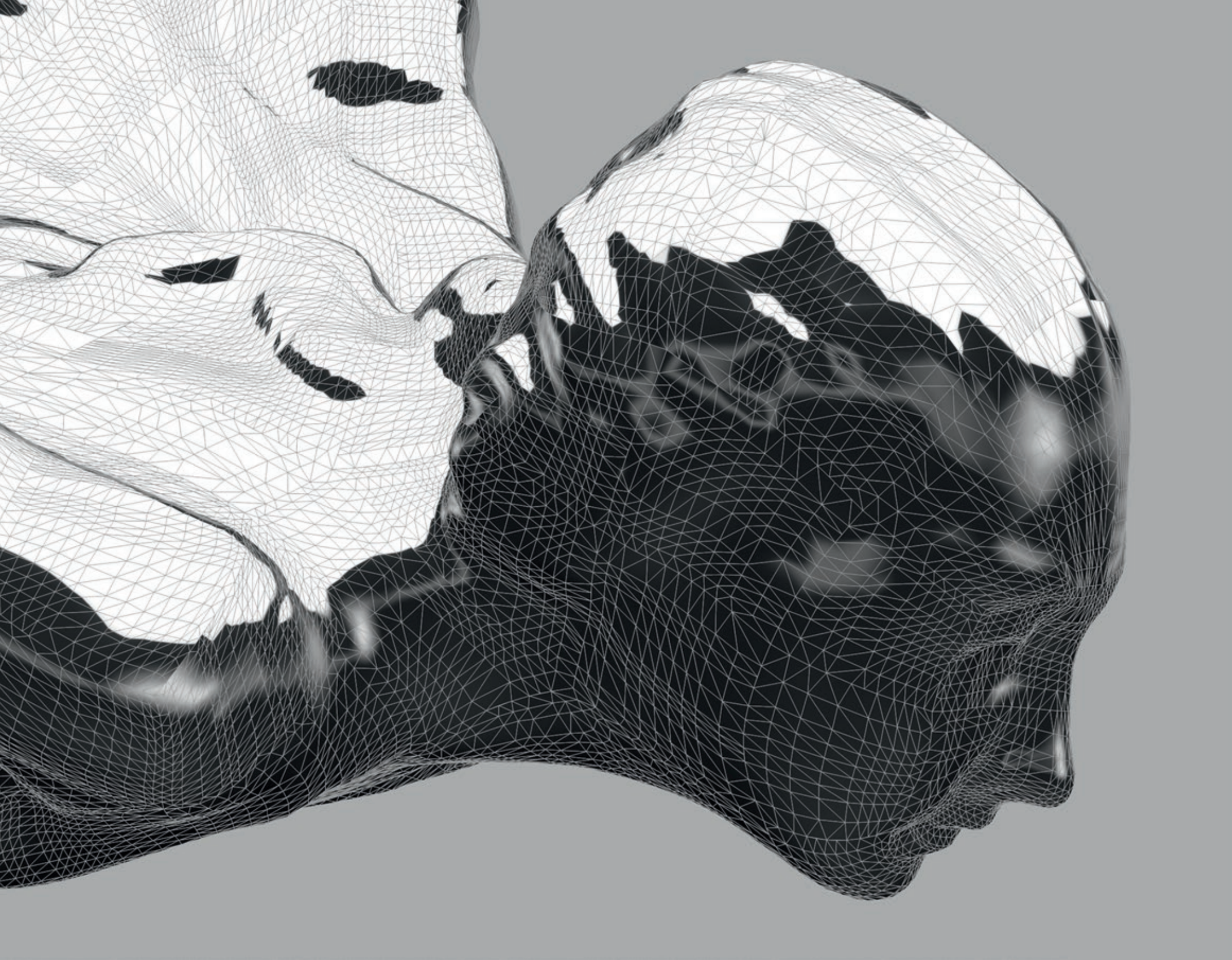
The story of the illicit Edwardian love affair between Lord Montagu and Eleanor was ultimately to end in tragedy. While accompanying him on a voyage to India in 1915, their ship, the SS Persia was torpedoed in the Mediterranean Sea and sank. Eleanor lost her life, and her body was never found. Lord Montagu was also presumed drowned, and his obituary was prematurely published in The Times. However, he was rescued after spending 36 hours clinging to a lifeboat. How he survived and Eleanor perished was not down to fate; instead to the Gieve waistcoat he was wearing at the time, which included an inflatable life preserver that could be worn as a regular waistcoat when aboard ship.

But was Miss Thornton the original inspiration for the Spirit of Ecstasy? Ultimately no one will ever know. Charles Sykes never spoke publicly about the matter, and his daughter when asked many years later, is reported to have replied, 'It is an interesting story and if it makes you happy, let the myth prevail.'

'A graceful little goddess, the Spirit of Ecstasy, who has selected road travel as her supreme delight and alighted on the prow of a Rolls-Royce motor car to revel in the freshness of the air and the musical sound of her fluttering draperies.'

Charles Robinson Sykes, 1911


ROLLS



Creating the legend

Every Spirit of Ecstasy is made using the 'lost wax process', a casting technique established by the ancient Egyptian and Chinese civilizations and used in Europe in the sixteenth century by Florentine sculptor and goldsmith Benvenuto Cellini.

It's a painstaking process and every Spirit of Ecstasy still takes at least a week to produce. Charles Sykes and his daughter Josephine continued to cast each statuette personally until 1939. Like any piece of art, he signed each one himself either 'Charles Sykes, February 1911', 'Feb 6, 1911' or 'CS 6.2.11'. And every Spirit of Ecstasy continued to receive this inscription until 1951. To this day, each Spirit of Ecstasy is an original work of art in itself, as every statuette is polished and finished by hand, so no two are alike.

The Spirit of Ecstasy stood at over 17 cm when she was introduced, and over her lifetime has subtly changed shape and size several times. Most notably in 1934 when Charles Sykes was once again commissioned by Rolls-Royce to create a new radiator mascot. This time it was designed to suit the needs of the new sports saloons by providing their drivers with a clearer view of the road ahead. Sykes's solution was a kneeling version of the Spirit of Ecstasy, which was discontinued in the fifties, to be replaced with a smaller version of the original standing mascot.

In 2003, the myth of whether or not the Spirit of Ecstasy was inspired by Eleanor Thornton became a reality. After many years of constant use, the original mould for the figurine had become worn and a poor representation of Charles Sykes' original vision. So with the introduction of the new Phantom, the decision was taken not just to create a new mould for the Spirit of Ecstasy using the latest digital technologies, but also to pay tribute to Eleanor by basing the face of the new statuette on her image.

An original Spirit of Ecstasy was digitally scanned and the figurine was skilfully re-sculpted using original photographs of Eleanor Thornton. After the new mould was created, the delicate facial features were further enhanced by a sculptor. With the introduction of Wraith the gentle evolution of the Spirit of Ecstasy continued. Positioned further forward and angled by a few degrees, she has a more determined air which complements the car's power, style and drama.



The kneeling Spirit of Ecstasy.
This version was created by Charles Sykes in 1934.





Prince Rainier III and Princess Grace of Monaco.

Owners

The great and the good come and go, usually in a Rolls-Royce

Henry Royce's famous philosophy of producing The Best Car in the World and selling it to those who could not only appreciate the genuine article, but were also perfectly willing and able to pay for it certainly proved to be successful.

The list of willing and able Rolls-Royce owners reads like a 'Who's Who' of the twentieth century, and continues to do so in the twenty-first.

With Charles Rolls' aristocratic connections, it was hardly surprising that many of Rolls-Royce's earliest clientele should include the great and good of the land. Indeed, it wasn't long before Rolls-Royce motor cars were being delivered to numerous Royal households around the world.

The long association between the British Royal Family and Rolls-Royce extends back to 1919, when the Prince of Wales, later to be crowned King Edward VIII, took delivery of his first Rolls-Royce: a Barker bodied Limousine.

However, it was firmly established by Her Royal Highness Queen Elizabeth II in 1950, when she was presented with the rarest of all Rolls-Royce motor cars: Phantom IV. It is still in service today, together with a 1987 Phantom VI and the 1978 Phantom VI, which carried Kate Middleton to Westminster Abbey on her wedding day in 2011. Each of the State cars is painted in Royal claret livery, and when carrying The Queen the kneeling Spirit of Ecstasy is replaced with the Royal ceremonial mascot, a solid silver St. George and the Dragon.

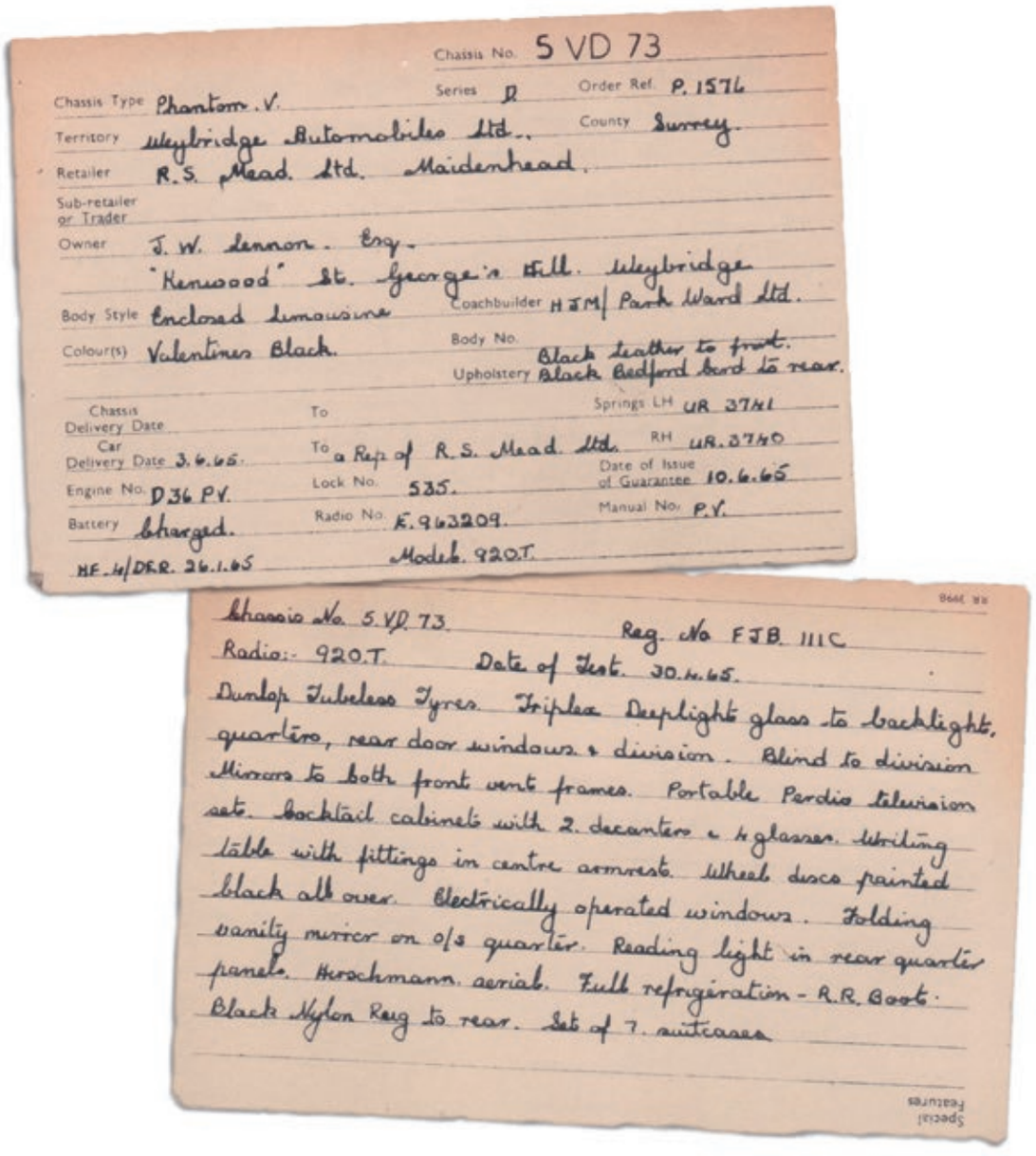
The 1956 Rolls-Royce Silver Cloud Landaulet featured in another fairy-tale Royal wedding. This time it was between Prince Rainier III of Monaco and Grace Kelly, and the cream and black car was given to them as a wedding present from the Monégasque people.

Rolls-Royce motor cars have been owned by Hollywood royalty, too. Most notably by Greta Garbo, Charlie Chaplin, Cary Grant, Marlene Dietrich, Joan Crawford, Sammy Davis Jr., Elizabeth Taylor and Michael Caine. The 'King of Rock and Roll' Elvis Presley was also a proud owner, and bought his first Rolls-Royce, a black 1960 Silver Cloud II, on 3 September 1960. Elvis wasn't the only rock 'n' roll star to own a Rolls-Royce. Three of the Fab Four – John Lennon, Paul McCartney and George Harrison, the Rolling Stone Brian Jones and The Who's drummer, Keith Moon, were all owners.



Her Royal Highness Queen Elizabeth II and Prince Phillip.

However aristocratic, wealthy or famous the owner of a Rolls-Royce motor car may be, what distinguishes them from the owners of other cars is the fact that they own what is considered to be The Best Car in the World.



Chassis No. 5 VD 73

Chassis Type Phantom V. Series II Order Ref. P. 1576

Territory Weybridge Automobiles Ltd.. County Surrey.

Retailer R.S. Mead. Ltd. Maidenhead.

Sub-retailer or Trader

Owner J. W. Lennon. Esq.
"Kenwood" St. George's Hill. Weybridge

Body Style Enclosed limousine Coachbuilder H J M/ Park Ward Ltd.

Colour(s) Valentines Black. Body No.

Upholstery Black leather to front. Black Bedford cord to rear.

Chassis Delivery Date To Springs LH UR 3741

Car Delivery Date 3.6.65. To a Rep of R.S. Mead. Ltd. RH UR.3740

Engine No. D36 PV. Lock No. 535. Date of Issue of Guarantee 10.6.65

Battery Charged. Radio No. E.963209. Manual No. P.V.

HF.4/DER. 26.1.65 Model. 920.T.

Chassis No. 5.VD.73. Reg. No FJB 111C

Radio:- 920.T. Date of Test. 30.4.65.

Dunlop Tubeless Tyres. Triplex Deeplight glass to backlight, quarters, rear door windows & division. Blind to division. Mirrors to both front vent frames. Portable Perdio television set. Cocktail cabinet with 2 decanters & 4 glasses. Writing table with fittings in centre armrest. Wheel discs painted black all over. Electrically operated windows. Folding vanity mirror on o/s quarter. Reading light in rear quarter panels. Hirschmann aerial. Full refrigeration - R.R. Boot. Black Nylon Rug to rear. Set of 7 suitcases

Special Features

John Lennon's Rolls-Royce Phantom V.

John Lennon took delivery of his Rolls-Royce Phantom V on 3 June 1965. Records from Rolls-Royce's archives show that the limousine's bodywork – by Mulliner Park Ward – was originally finished in Valentines Black and that Lennon had a portable Perdio television installed as well as a cocktail cabinet with two decanters and four glasses. He also had a writing desk and a refrigerator fitted.

Lennon eventually became bored with the car's colour, so in 1967 he visited J. P. Fallon Ltd., a coachworks company located in Chertsey, Surrey, with the intent of having the car painted in psychedelic colours. After discussing the idea with J. P. Fallon Ltd., they commissioned the artist Steve Weaver to design and paint the car, for which he was paid £290.

The Beatles used the Phantom V throughout their heyday from 1966 to 1969. And in 1970, Lennon and Yoko Ono had the car shipped to the USA where they loaned it to other rock stars including the Rolling Stones, the Moody Blues and Bob Dylan. Lennon and Ono finally relinquished ownership in 1977 when they donated the car to the Cooper-Hewitt Museum in New York City.

The original chassis build record card for John Lennon's 1965 Phantom V.



John Lennon with his son Julian and his 1965 Phantom V.



Clockwise from top left:
Boxer Muhammad Ali, opera singer Maria Callas, Lawrence of Arabia and actor Omar Sharif.





Wraith

The most powerful Rolls-Royce in history

In March 2013, Wraith was revealed to the world for the first time at the Geneva Motorshow.

The launch revived one of the most famous Rolls-Royce names – first used in 1938. Wraith immediately conjures up an image of an imperceptible force. Something fleeting and enigmatic, a perfect name for this dramatic new addition to the Rolls-Royce family.

Wraith was conceived to push the boundaries of design and engineering, challenge perceptions and deliver the most dynamic driving experience in the marque's history. From the very outset the words of the company co-founder Sir Henry Royce had informed everything that designers, engineers and craftspeople had set out to achieve: Take the best that exists and make it better: when it does not exist design it.

And indeed nothing like Wraith existed in the Rolls-Royce range, or in the wider automotive world. With its dramatic exterior styling and powerful performance Wraith is a car for the curious, the confident and the bold.


VCN 690

Wraith

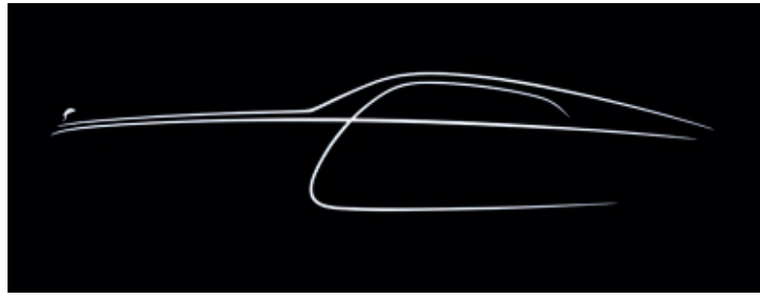
And the world stood still

There was a desire to create something a little more daring with Wraith. The name alone brings a sense of the noir and the striking fastback silhouette exudes glamour and power.

The origins of the fastback design lie in the 1930s. Initially popular in North America, the word fastback soon became synonymous with the spirit of adventure that epitomised early and mid 20th century European sporting and GT cars.

Wraith takes on this spirit and then pushes the aesthetic boundaries of Rolls-Royce. The sweeping, expressive line that arches from the window through to the coach door is almost like a bow and arrow and gives this potent car the promise of potential.

Wraith presents the perfect marriage of involvement and refinement. And is the only car in the world with the power, style and drama to make the world stand still.



'The best design comes down to three or four lines.'

Giles Taylor, Director of Design


VCN 690





From the very outset Wraith was intended to be a driver's car; a masterpiece of elegant simplicity, exuding both poise and power.


WRAITH

No detail has been overlooked. Even the clock presents effortless precision and simplicity, with it's black chrome surround and blood orange needle tips.




12
3
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WRAITH


VCN 690



With a potent 6.6 litre, twin turbo-charged V12 engine Wraith is the most powerful Rolls-Royce in history. Delivering 624 bhp, it powers from 0-62 mph in a mere 4.6 seconds. This figure is impressive in its own right, however, what separates Wraith from other performance cars is the effortless way it delivers a seemingly endless surge of power – with 800 Nm of torque available from as low as 1,500 rpm, through the eight-speed automatic transmission.

Even with this formidable power, Wraith is effortlessly refined. One of the challenges the engineering team faced was to make sure that even at speed, Wraith offers the 'magic carpet ride' for which Rolls-Royce cars are rightly famed. They achieved this with a series of complex electronic features that keep Wraith composed over virtually every surface at any speed. Moreover the air suspension system is so sensitive it can detect even the smallest movement of the car and compensates accordingly.

'Wraith is powerful, but never brutal. It's a cultivated power, which perfectly complements the dynamism of its exterior styling. This is a true Rolls-Royce.'

Dr Philip Koehn, Director of Engineering


VCN 690



The bold fastback design lends a sense of refined dynamism which can be accentuated by exclusive two-tone paint combinations.

The starlight headliner brings even more glamour to Wraith. 1,340 fibre optics are hand-sewn into the headliner to create your very own star-filled sky.









The car that can see into the future

Power is nothing without intelligence.

Wraith is the most technologically advanced Rolls-Royce ever created. It not only sees what the driver sees, but anticipates what lies ahead.

The Satellite Aided Transmission uses GPS data and the navigation system to predict the road ahead. It then automatically chooses the right gear on the eight-speed transmission delivering power smoothly without any unnecessary gear changes. So the driver can surge round every twist and accelerate out of every bend, effortlessly.



The dynamic exterior is complemented by an elegant interior in which every control falls comfortably to hand.


WRAITH



Open the coach doors and enter a different world. An inviting, luxurious interior that cocoons and cossets you.

The spacious four-seat interior has been lovingly hand-built by skilled craftspeople and technicians. Every detail has been meticulously considered to deliver every possible comfort in a thoroughly modern way; from the finest natural grain leather to the soft wool carpets.

For the first time ever, you can choose to have Canadel Panelling throughout the cabin. Named after a cove in the South of France where Sir Henry Royce and his design and engineering teams spent their winters, this beautiful open grain wood sweeps through the interior. The veneer is delicately curved around the contours of the door and each piece is orientated at 55 degrees, then carefully book-matched. This creates a perfect mirror image through the centre line of the car.

There are subtle indulgences, such as the Spirit of Ecstasy Rotary Controller. Mounted on the centre console within easy reach, the driver can access the internet, music or directions with a simple swipe of a finger on the touchpad. All it takes to zoom in or out is a small pull or pinch movement, similar to a smart phone or tablet. To make life even easier, people can trace letters straight onto the touchpad or, if they wish, give directions, simply by using their voice.

All this luxury does not detract from the fact that Wraith is a driver's car. Touches like the chrome bullet tips to the recessed piping on the seat panel emphasise performance. Then there are the stylish blood orange needle tips for the speedometer and power reserve gauge which hint at Wraith's agility, speed and refined power.

'The promise of the exterior is delivered as a reality in the interior of the car.'

Giles Taylor, Director of Design








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Goodwood

The Home of Rolls-Royce Motor Cars

‘The intention was to create a finely crafted contemporary building that works in harmony with its natural setting. In this way the new manufacturing plant and head office reflect the ethos behind the Rolls-Royce name, where technology and tradition are brought together with exceptional results.’

Sir Nicholas Grimshaw, Architect.



Nicknamed 'the Glass Mile', the Goodwood manufacturing plant features a glass wall that enables visitors to see the entire length of the assembly line from the main courtyard.



Goodwood

A new home for a new era

When Rolls-Royce Motor Cars was looking for a new home, it couldn't have chosen a more appropriate location than the environs of Goodwood.

Situated in the South Down hills near the south coast of England, Goodwood has a rich pedigree in motor racing. The Goodwood Motor Circuit played host to legendary drivers such as Juan Manuel Fangio, Sir Stirling Moss, Graham Hill and Sir Jackie Stewart. It is also the location of what is regarded as one of the world's most beautiful horse racing courses.

While the sporting tradition of the area fits perfectly with the heritage of Rolls-Royce Motor Cars, it is also home to a wealth of skilled craftspeople, including automotive engineers from the motor racing fraternity and leather workers who have learnt their skills in saddlery. The thriving nautical industry just a few miles away on the coast also enabled Rolls-Royce to employ the services of the best boat builders and sail makers to name but a few skills.

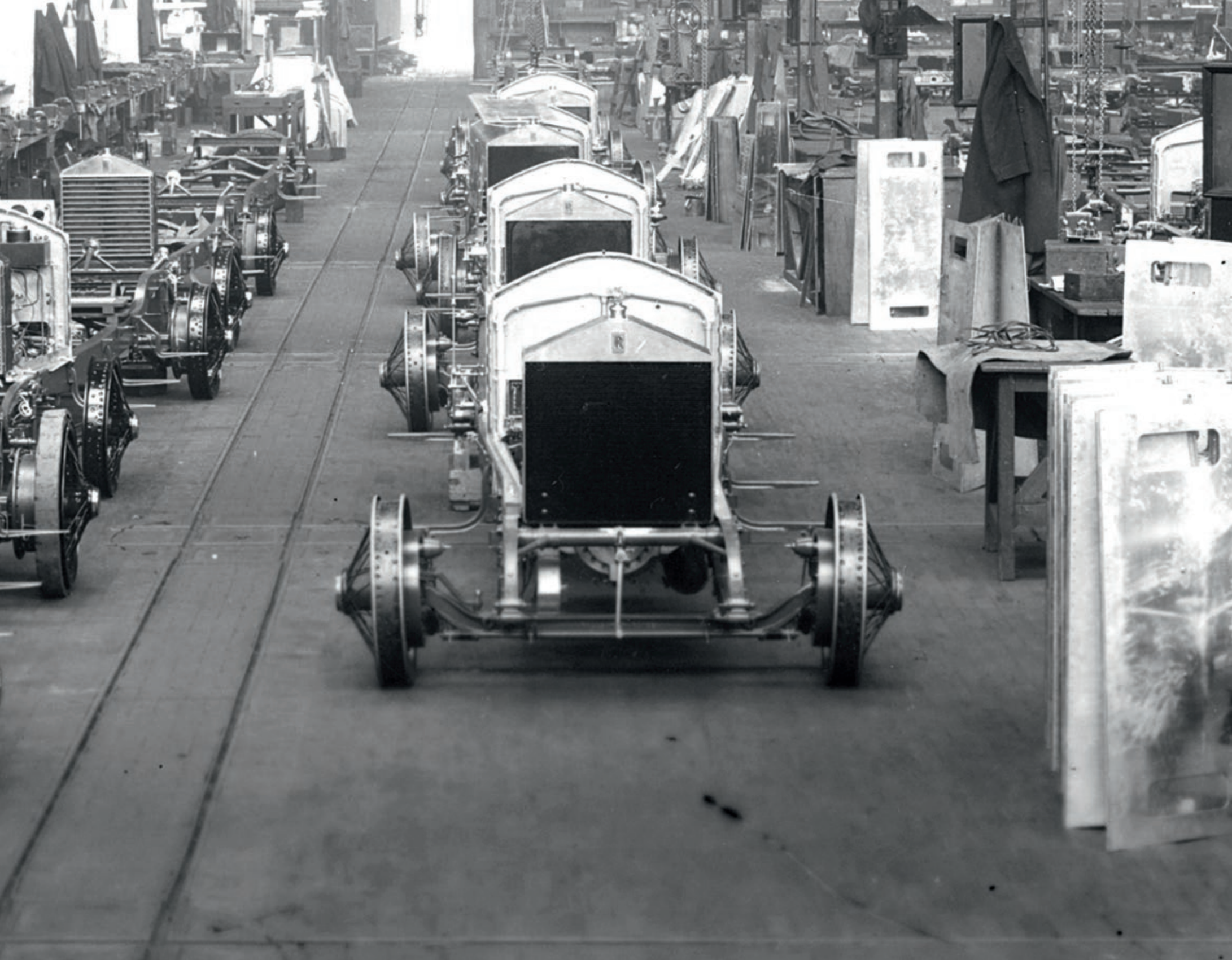
Once the site was chosen, the next task was to find an architect who could create a contemporary building that would inspire those who work within it, and work in harmony within the natural beauty of its setting.

The commission was awarded to Sir Nicholas Grimshaw, one of Britain's most respected and innovative architects, who famously designed the Eden Project in Cornwall.

On 17 May 2003, the manufacturing plant and head office was officially opened, and Goodwood became the sixth site for the marque in its long and industrious history.



The first cars were built in Royce's Cooke Street factory in Manchester but following the success of the Silver Ghost, the company moved to the custom-built factory, designed by Royce, in Nightingale Road, Derby.




02
01





Situated in the heart of the West Sussex countryside, the Goodwood manufacturing plant has been designed to blend into the environment.

You could easily take a stroll along the South Downs or drive through the tranquil village of Westhampnett without noticing there was a fully functioning manufacturing plant in your vicinity.

The low-rise building sits partially below ground level, and follows the geographical contours of the landscape. To further minimise the facility's visual impact natural stone and cedar wood cladding is used extensively.

It features one of the largest living roofs in Europe, which is covered with more than 400,000 plants that change colour with the seasons and help the building fit seamlessly with the surrounding countryside. A further 4,000 plants, trees and shrubs were planted to further screen the buildings from view.

The manufacturing plant includes the 'Glass Mile', a window that runs the entire length of the building that affords visitors a glimpse of the cars being carefully crafted within.

The large expanse of glass isn't just aesthetically pleasing. It also allows the workshops to be filled with natural light, and creates the perfect environment for the craftspeople inside to hone their skills and transform the finest natural materials into the best cars in the world.

'An aristocratic lady once asked Sir Henry, 'What would happen if the factory at Derby produced a bad car?' Sir Henry answered, 'Madam. The man on the gate would not let it out of the works.'



In 1921 Rolls-Royce Motor Cars opened its first factory in the United States in Springfield, Massachusetts. A total of 2,944 cars were built before the factory closed in 1931, a victim of the depression that followed the Wall Street Crash.



As part of the war effort, a new factory was built at Crewe in 1938 in a bid to increase the production of the Merlin engine. After the war, the motor division was transferred from Derby.









Assembly

Sixty pairs of hands

Each Rolls-Royce motor car passes through at least 60 pairs of hands before it's handed over to its new owner. These belong to the skilled craftspeople and technicians at Goodwood.

In the paint shop, it takes seven days and five coats of paint and high-gloss clear lacquer to create the flawless mirror-like finish that owners expect and for which Rolls-Royce motor cars are famed. Only after the bodyshell has been meticulously polished by hand for over five hours is it allowed to rejoin the state-of-the-art assembly line.

Meanwhile, the wood craftspeople will have spent up to a month shaping, sanding, lacquering and hand-polishing up to 18 separate wood parts that will furnish the interior of the car. Inside the leather workshop, the upholstery for the interior gradually takes shape. The leather workers use an old-fashioned tool called a fishbone, made out of bone, to work and fashion the leather by hand. Up to 236 individual pieces of leather are cut and fitted inside a Wraith and each leather component is personally signed by the craftsperson that hand-stitched and fitted it to the car.

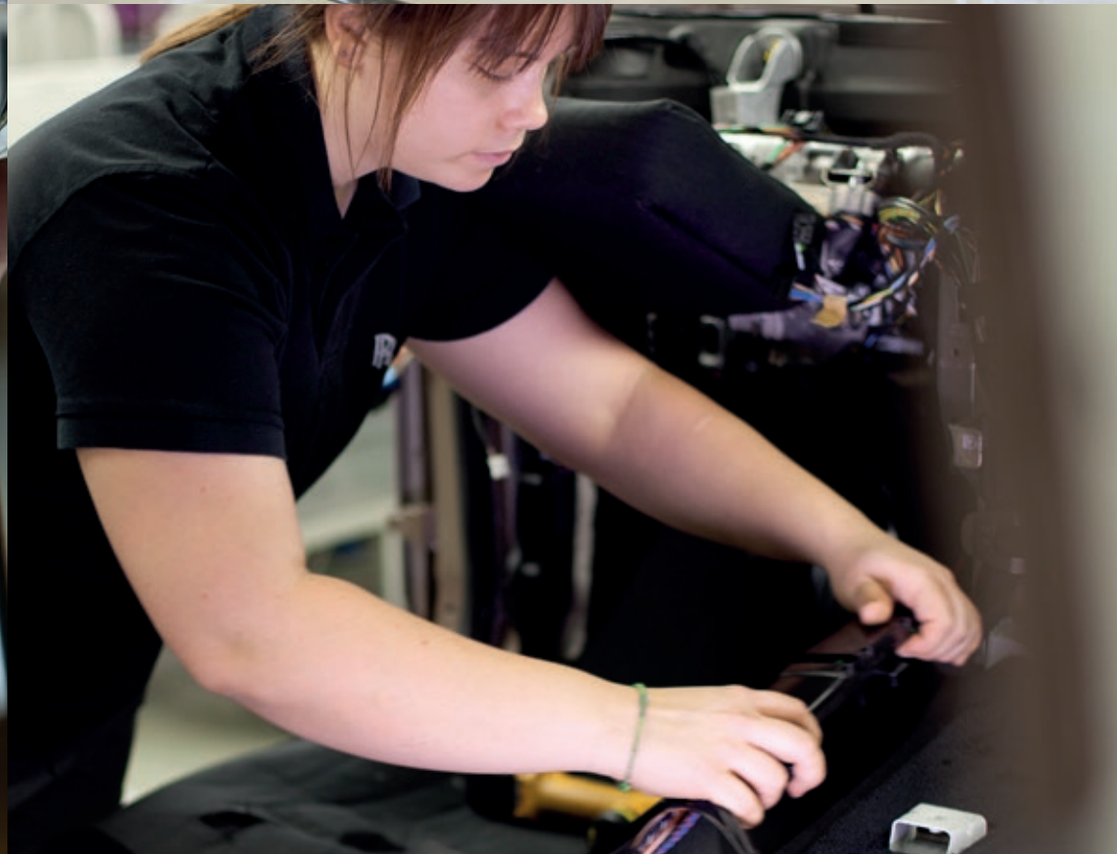





Shaun


04















Woodwork

Beautiful wood is integral to Rolls-Royce motor cars. To furnish the interiors, only the finest veneers are sourced and selected from around the world. The veneers are then shipped to Goodwood, and are stored in a specially humidified room, where they absorb moisture which makes them supple enough to work without cracking. To ensure consistency of grain, colour and patina, the veneer for each car is cut from consecutive slices of the same tree. Once the pieces of veneer are selected, they are pieced together by skilled craftspeople, many of whom worked as boat builders before they came to Goodwood. They employ many of the techniques they would have used in making luxury yachts including crossbanding, which involves contrasting veneers, and inlaid boxwood beading.

In Wraith, you can choose to have the interior clad in Canadel Panelling. Tactile, with a light satin finish it retains the material's natural texture, evoking the interior ambience of a super-luxury yacht. Shown here in Mimosa Negra.

Only wood from the same tree is used. Not only does this ensure a consistent colouration, it will also acquire the same patina over time. Shown here in Black Stained Ash.





Leather

Even the slightest imperfection has no place in a Rolls-Royce. That's why only A-grade bull leather, which has no unsightly scars or stretch marks, is used. Each hide is then inspected for flaws by one of the finest optical instruments available; the human eye. To ensure consistency of colour each hide comes from the same batch. Hides are then drum-dyed, rather than painted, so that the colour permeates right through the leather. This process also imparts a natural suppleness to the leather and means it will neither crack with age nor squeak, which adds to the calm ambience of the car's interior.

In Wraith the finest natural grain leather is used. Shown here in Consort Red.

It takes up to two weeks to upholster a Rolls-Royce. Wraith requires up to 236 separate pieces of leather, each of which is painstakingly matched for colour and grain. Shown here is the Seashell with Navy monogram.




ROLLS
ROYCE

Paint

Anybody who looks closely at the paintwork on a Rolls-Royce will see a perfect reflection of themselves staring back. This isn't just due to the five layers of primer, paint and high-gloss clear coat that are applied to each car. Or the fact that Rolls-Royce uses a high-tech paint called Xirallic®, which contains additional particles that produce a more vibrant sparkle than conventional metallic paints. It's the result of the many hours of hand-polishing and sanding between each of the coats that create a finish of endless depth and a flawless, mirror-like sheen. In Wraith you have even more opportunity to personalise the car to your taste, with exclusive two-tone paint combinations which add even more definition to the compelling design.



Xirallic® Paint.
This special paint contains special particles that emit a more vibrant, complex sparkle than conventional metallic paints.







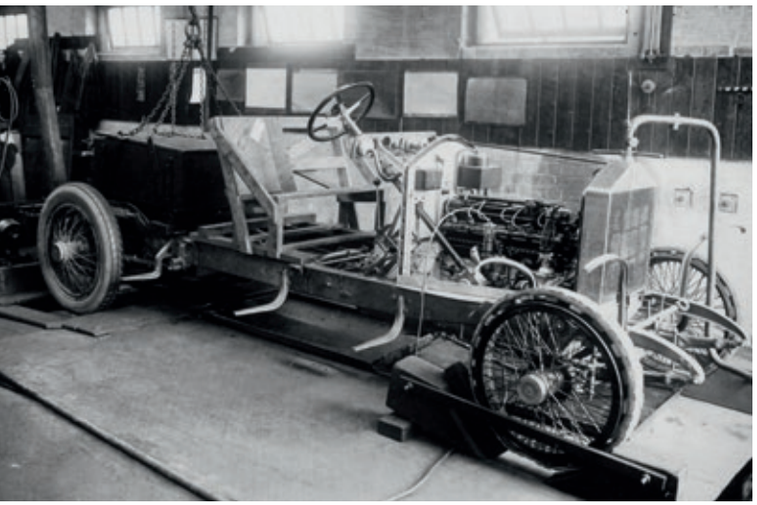

ROLLS











A 1923 20 hp in the Test House at Derby.



The Derby factory had its own test track nicknamed 'mini Brooklands' after the world's first purpose-build motor racing circuit.

One of the most emotive moments on the assembly line occurs in the 'marriage section' where the bodyshell and drivetrain are united, and many owners-to-be choose to witness the occasion.

Once assembled, every single Rolls-Royce motor car that leaves Goodwood is put through a series of exacting tests.

The first is the four-minute shake rig test. This recreates challenging road conditions in a completely soundproofed chamber, and allows a technician inside the car to detect even the smallest amount of noise that would otherwise detract from the whisper-quiet interiors that are unique to Rolls-Royce motor cars.

A 'monsoon' test simulates intense rainfall, and the car is deluged over 20 minutes with 5,000 litres of water, which is then recycled. Once dry, the car goes through three and a half hours of painstaking function tests, followed by a thorough road test on the roads surrounding Goodwood to make sure that the car is of exceptional quality.

A final four-hour round of inspections follow. Once these are complete, the finishing touches are added to the car: the concealed umbrellas are inserted and the interlinked 'RR' logo is fixed to the radiator grille.

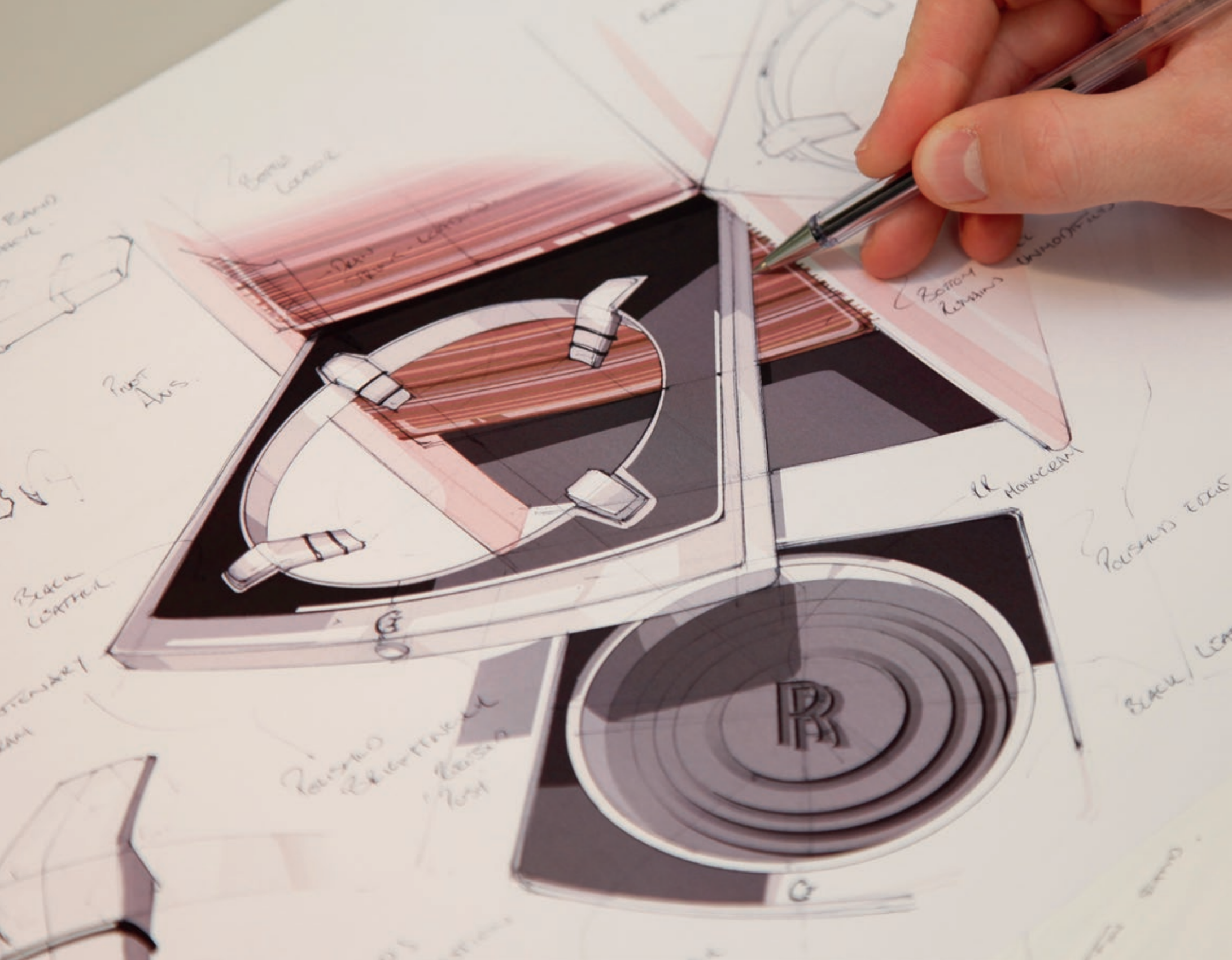
Each car is then given a further five hours of hand-polishing before it is handed over to its new owner.

'Accept nothing nearly right or good enough.'

Sir Henry Royce







Bespoke

Making dreams a reality

A new Rolls-Royce is not simply bought. It is commissioned. And as every car that leaves Goodwood is hand-built to order, many customers choose to request a few personal touches or embellishments to create a car that is truly unique to them.

Naturally, Rolls-Royce is only too happy to oblige, and no request is considered too extravagant or elaborate. As long as the integrity of the car and the brand is not compromised, the Bespoke Team at Goodwood will do their utmost to grant a customer's wishes.

It's a tradition that began in the early days of Rolls-Royce. Indeed Claude Johnson was possibly one of the first customers to commission a Bespoke Rolls-Royce when he ordered his 40/50 hp, painted silver with silver-plated fittings.

Today, customers can choose from a palette of 44,000 hues for their exterior colour scheme. However, some decide not to, in which case the Bespoke Team can create a unique colour that can be named after the customer. They have even been known to match a customer's favourite shade of lipstick or the deep red translucence of a toffee apple's candy coating.

Once a customer has specified an exterior colour, they can then choose to add the ultimate finishing touch: a pair of five-metre long single or double coachlines. Again in any colour they desire. Each one takes a skilled craftsperson three hours to paint using a special brush made from ox and squirrel hair. Coachlines can also be applied to the self-righting wheel centre caps, which can also be painted to match the body colour.



At the start of the Bespoke process, a designer will work with the customer to help shape and develop their ideas.

'Commissioning a Rolls-Royce is one of life's unforgettable moments.'

Giles Taylor, Director of Design









Phantom Coupé Aviator Collection.
This collection of 35 cars was designed to showcase the skills of the Rolls-Royce Bespoke Team, and to celebrate the life and achievements of company founder and pioneer aviator Charles Rolls. It also reflects the company's aviation heritage, and many of its Bespoke elements were inspired by the Schneider Trophy-winning Supermarine S6B.

The exterior features a striking combination of matt and polished paintwork, while the aviation theme is continued inside with a customised aviation-grade Thommen clock and matching dials featuring black and white needles with blood orange tips.

The finishing touch includes a quote from Charles Rolls himself embossed in black saddle leather in the glove box lid, 'The power of flight is as a fresh gift from the Creator, the greatest treasure yet given to man.'








AIRBAG



Originally featured on the first Rolls-Royce motor car, the 10 hp, the Pantheon grille displays a confident sense of presence and occasion, whilst also providing a home for the iconic Spirit of Ecstasy.

Design and engineering

Rolls-Royce DNA

Throughout the long lineage of Rolls-Royce motor cars, several defining features and design principles have become part of the marque's DNA. Quintessential to every car is the triumvirate of the radiator grille, the interlinked 'RR' logo and the iconic Spirit of Ecstasy.

Early grilles were the handiwork of skilled craftsmen who would spend an entire day making each one. Today the grilles are still handmade by Italian artisans and are pressed from a single piece of stainless steel. The bold grille on Phantom and Phantom Extended Wheelbase is based on a more traditional interpretation of the 'Pantheon' shape. On Phantom Coupé and Phantom Drophead Coupé it is slightly smaller and angled back to give the cars a more gentle profile. Ghost and Ghost Extended Wheelbase feature an evolution of the iconic grille, as Director of Design Giles Taylor explains, 'We wanted it to be less reminiscent of the traditional 'Pantheon' style and more like a jet intake.' The design has evolved even further with Wraith. The grille is recessed by 45 mm compared with Ghost which gives even greater expression to the car's dynamic promise.

Even when the grille is not in view, there are other design elements that immediately mark out a Rolls-Royce as being a Rolls-Royce: the 2:1 ratio of the height of the wheels to the height of the body; the long wheelbase and bonnet; the short overhang at the front and the long overhang at the rear. The long and graceful 'waftability' line is another design cue that is unique to Rolls-Royce. Running along the rear sill to the front of the car it gives the impression the car is moving even when it is at rest.

Notable signature features include the rear-hinged coach doors, which together with the virtually flat floor and large door openings allow graceful entry and exit. And the self-righting wheel hub centres that ensure the interlinked 'RR' logo remains upright at all times. Inside every car the authority driving position provides an elevated view of the road ahead and a perfect view of the seemingly endless bonnet. The dashboard is deliberately simple and uncluttered, which gives effortless access to the key controls, which are positioned intuitively in front of the driver. The classic Rolls-Royce controls include organ stops, violin keys, eyeball vents and elegant dials. They provide an aesthetically pleasing alternative to digital read outs and buttons.



The Pantheon.
The 'Pantheon' grille refers to the portico of the classical Roman temple, commissioned by Marcus Agrippa in 31 BC and rebuilt by Emperor Hadrian in 126 AD.

Silver Cloud I



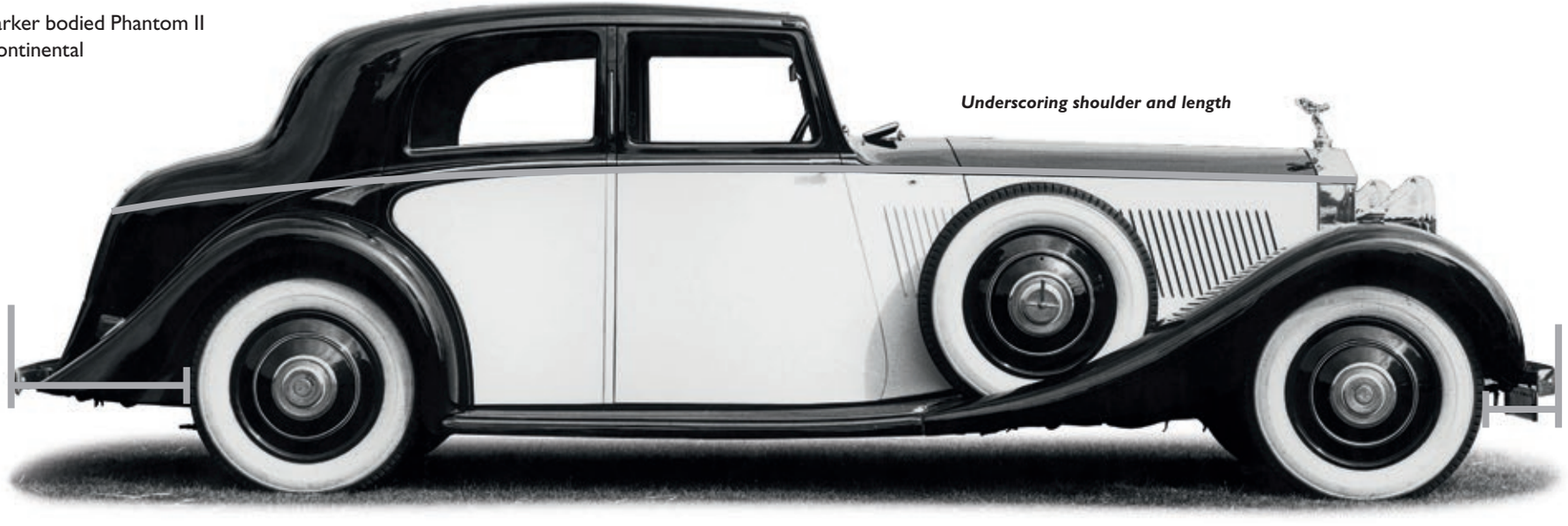
Upright features

Vertical motifs



Barker bodied Phantom II Continental

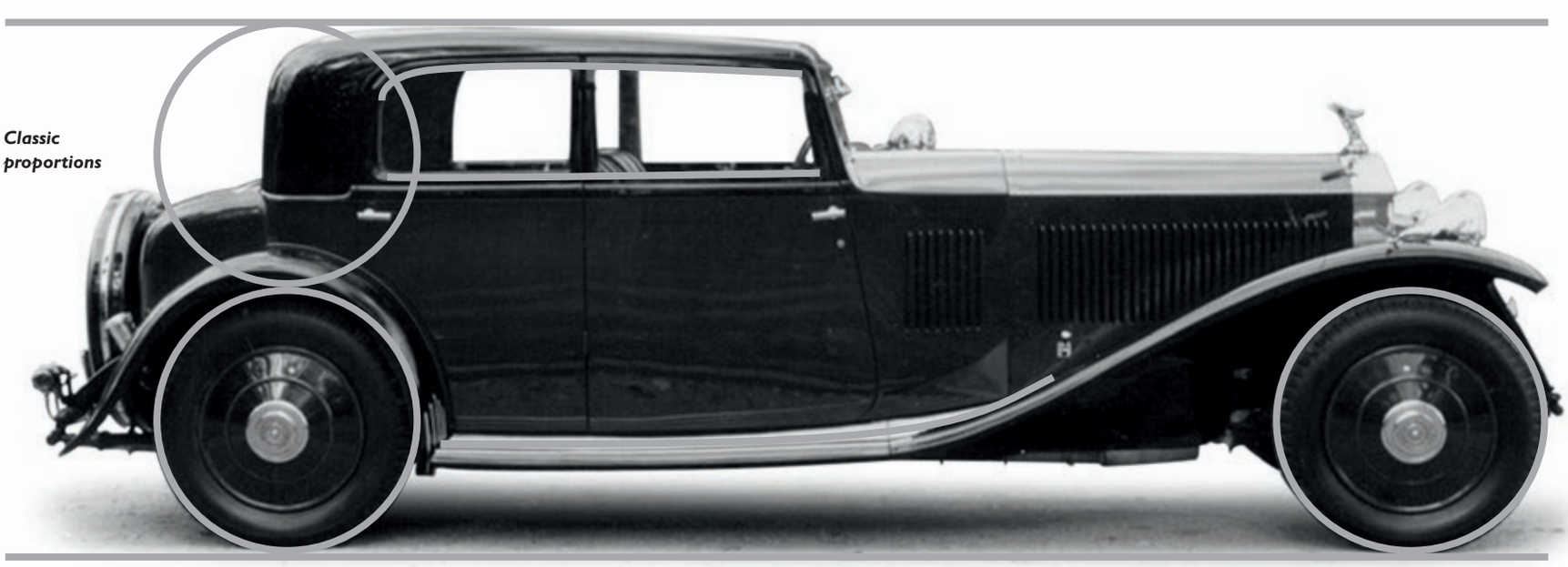
Underscoring shoulder and length



Long rear overhang

Short front overhang

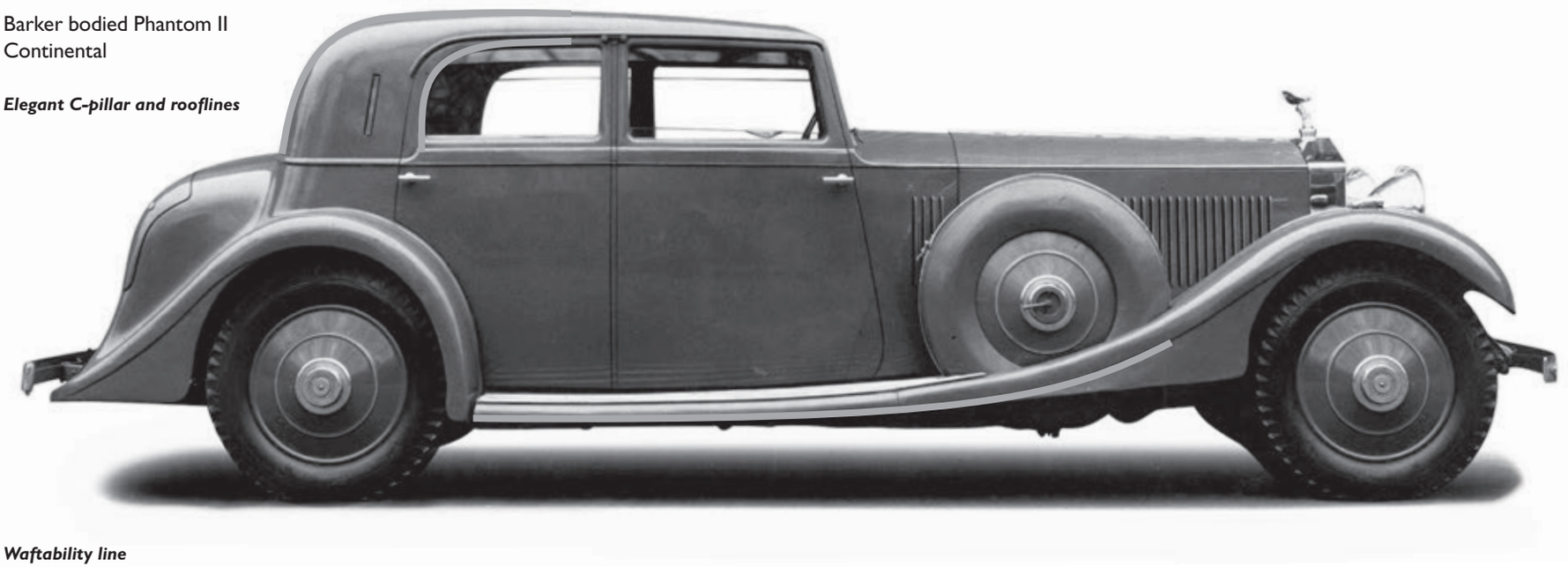
Barker bodied Phantom II Continental



Classic proportions

Barker bodied Phantom II Continental

Elegant C-pillar and rooflines



Waftability line



Upright features

Vertical motifs



Underscoring shoulder and length



Short front overhang

Long rear overhang

Design proportions





C-pillar and rooflines

Waftability line

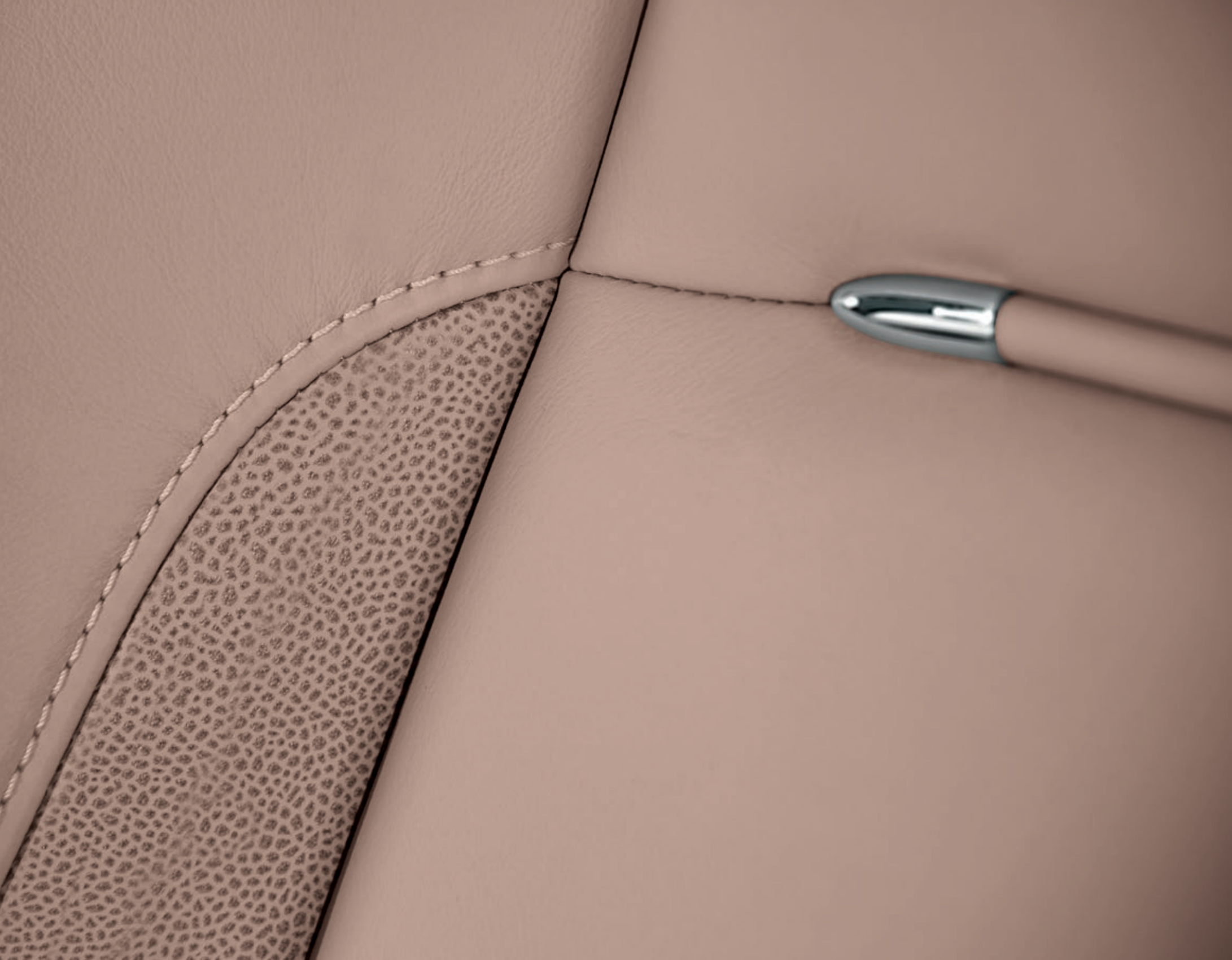


Self-righting wheel hub centres.
They ensure that the interlinked 'RR' logo remains upright at all times.



The traditional Pantheon grille design has further evolved with Wraith. A more functionally derived air intake, similar to that of a jet turbine, gives greater expression to the car's dynamic promise.

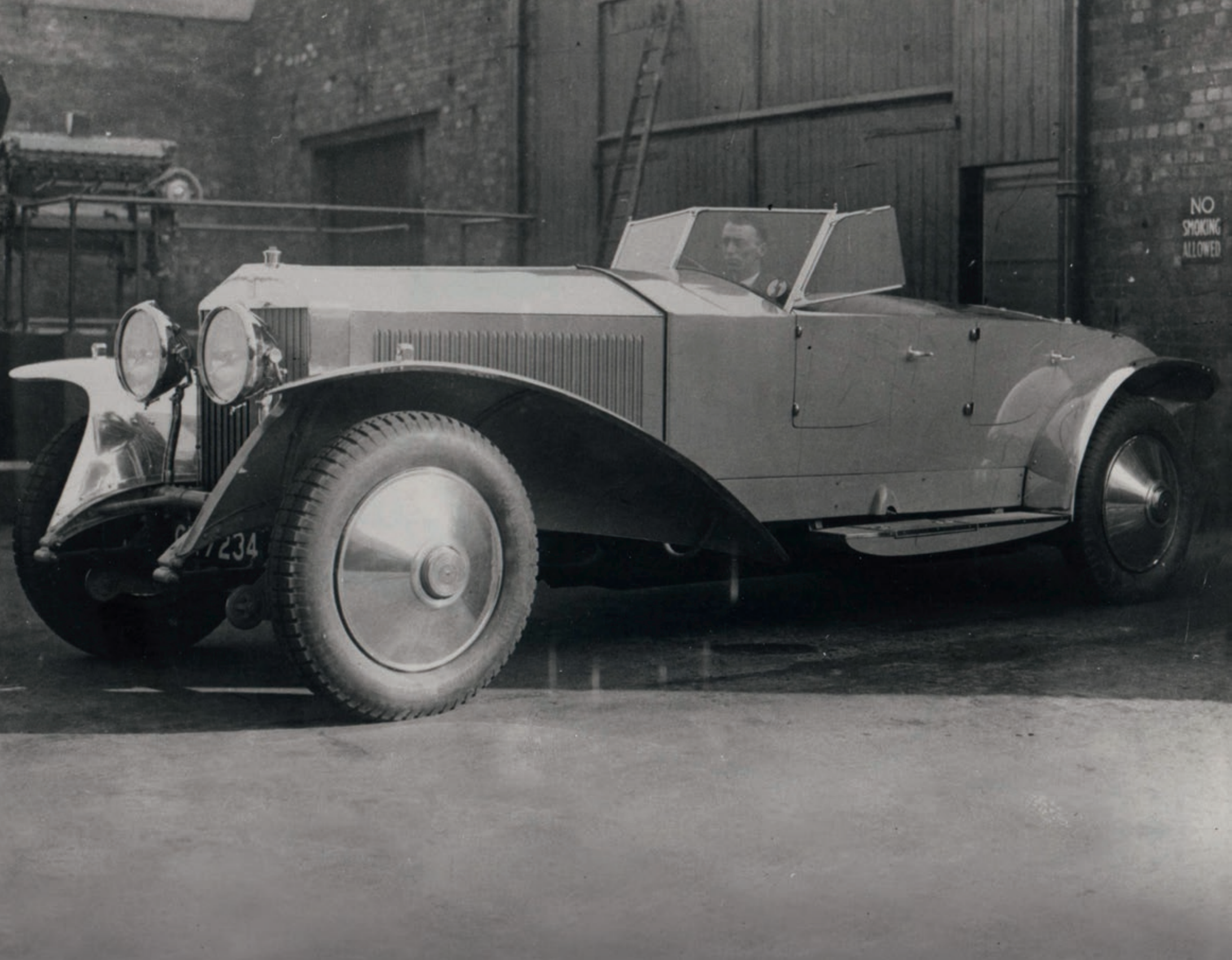
Touches like the chrome bullet tips to the recessed piping on the seat panel enhance the sense of a vehicle tailored for performance.



Experimental Cars

An exploration of what might be

Experimental cars are not concept cars. They are fully functioning vehicles in their own right. And throughout its history, Rolls-Royce has used experimental cars as rolling test-beds to develop and refine new ideas and engineering solutions that one day may be incorporated in future Rolls-Royce production cars. It's one of the reasons why today, Rolls-Royce remains at the forefront of automotive design and technology.


NO
SMOKING
ALLOWED

Experimental Cars

Building the cars of tomorrow, today

It was Sir Henry Royce's passion for finding new and improved methods, materials and technologies that led him to develop his first experimental car, the 1EX. Produced in 1919, and based on a Silver Ghost chassis, it was the first of many Rolls-Royce experimental cars that spanned almost 40 years, and ended in 1958 with 45EX.

During that period, many notable experimental cars were made. These include 15EX, 16EX and 17EX, all of which were based on the Phantom chassis. In 1927 these were each given to the coachbuilders Hooper, Barker & Co. and Jarvis, in a quest to produce a lightweight Phantom sports model.

In 2004, to celebrate the company's centenary, Rolls-Royce Motor Cars engineered a new experimental car.

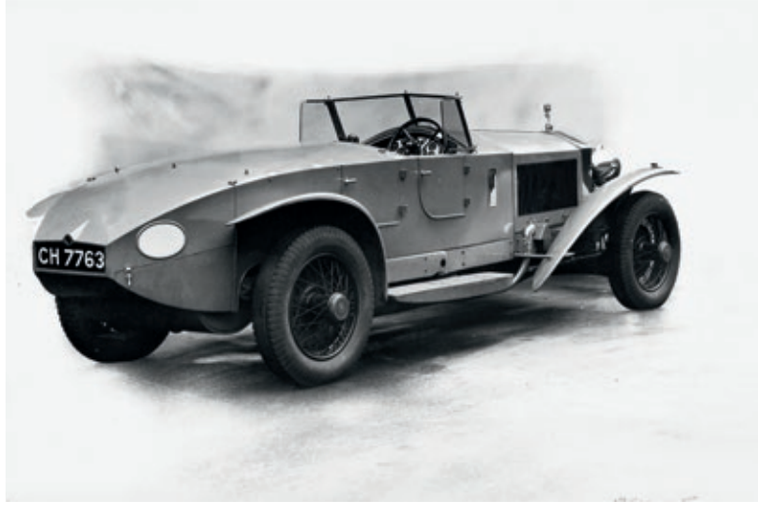
True to the principles of the twentieth century EX cars, 100EX was designed and produced as an exploration of how a new Rolls-Royce might approach open-top motoring in the twenty-first century.

The successes of 100EX and its subsequent production model, Phantom Drophead Coupé, inspired Rolls-Royce to create 101EX. This new experimental model was a modern interpretation of a classic Grand Touring Coupé, and many of the innovations developed during the project were included in its production iteration, Phantom Coupé.

Through 200EX, the experimental forerunner of Ghost, Rolls-Royce set out to explore the possibilities of creating an entirely new kind of Rolls-Royce motor car; one that would be smaller and more dynamic than Phantom, yet still recognisable as a modern expression of the marque.

Not all experimental cars, however, become production models. With 102EX, the world's first battery electric vehicle in the ultra-luxury segment, Rolls-Royce set out to evaluate whether electric motoring could deliver a true Rolls-Royce experience. Throughout a year-long world tour, the opinions of owners, enthusiasts and the media were elicited, providing Rolls-Royce with valuable feedback on which alternative drive trains may be suitable to power Rolls-Royce motor cars in the future.

As Director of Design Giles Taylor says, 'Experimental cars are about exploring what is possible, rather than what is feasible at a particular point in time.' That's why Rolls-Royce will continue to develop and test new ideas and engineering solutions with future EX cars.



16EX.
One of three experimental cars built in a quest to produce a lightweight Phantom sports model.

100EX



With 100EX, Rolls-Royce Motor Cars explored how it would approach open-top motoring in the twenty-first century. From the start, the design team wanted to create a car that would be a shared experience, rather than something that was focused solely on the driver.

They also wanted a car where the elements are embraced, instead of being shut out. The decision to fit a tailored soft top instead of a conventional hard roof was taken for two reasons. First, it took up less space when stowed. Secondly, when raised, as the former Chief Designer Ian Cameron explained, 'There is nothing more romantic than the sound of raindrops on a soft top at night.'

Beneath the bonnet – milled from a single aluminium block and brushed to a high sheen – sat a truly experimental engine: a one-off 9-litre V16 64-valve direct-injection engine that was developed to evaluate how Rolls-Royce could take performance to a new level.

True to the ethos of Rolls-Royce experimental cars, the lessons learned during the project were applied directly to Phantom Drophead Coupé.



'The design suggests tremendous, effortless power.'

Torsten Müller-Ötvös, CEO



101EX

101EX was originally created to explore new design directions which were inspired directly by the Phantom II Continental from the 'thirties. It was also a response to interest expressed by potential and current Rolls-Royce owners for a contemporary coupé motor car.

By mixing the flamboyance of yesterday with the technology of tomorrow Rolls-Royce designers and engineers produced a motor car that displayed the perfect blend of past expertise and future possibilities.

Most of the innovative design and technological features showcased on 101EX were incorporated directly into Phantom Coupé. Once again, this reinforces the difference between Rolls-Royce EX cars and other manufacturers' 'concept cars' whose ambitious designs can almost never be translated into a production model.




102EX

102EX

102EX represented one of the most far-reaching initiatives undertaken by Rolls-Royce Motor Cars in recent years. While it was the world's first battery powered electric vehicle in the ultra-luxury segment, this wasn't the first time the company and its founders in particular had experimented with electric-powered vehicles.

Before he turned his hand to manufacturing motor cars, Henry Royce was an accomplished electrical engineer. One of his earliest clients was Pritchett and Gold, who developed a two-seater electric car, which was powered by a Henry Royce electric motor.

Charles Rolls also toyed with electric motoring in the years before he met Royce, having negotiated the rights to sell an Electric Brougham through his dealership in Conduit Street, London. Indeed, he is on record discussing the merits and his concerns about electric drive trains over one hundred years ago: 'They are perfectly noiseless and clean. There is no smell or vibration and they should become very useful for town use when fixed charging stations can be arranged. But for country use I do not anticipate they will be very serviceable – at least not for many years to come.' Consequently he turned his attention to selling petrol-powered cars.



The Spirit of Ecstasy was sculpted from a translucent polymer and uplit with blue LED light – hinting at the electric technology beneath the bonnet.

With the absence of many overt design changes, the designers were challenged with creating a special paint finish, which would distinguish 102EX from a standard Phantom. Not an easy task when the Bespoke paint options on Phantom run to over 44,000 colours. After extensive research they created 'Atlantic Chrome', a highly reflective paint that uses ceramic nano particles that are 1,000 times smaller than normal metallic paint particles. The striking paint finish has the appearance of liquid metal, and took 16 coats of paint to achieve.


F
R
E

Main
The Atlantic Chrome finished dashboard dials echo the exterior colour, while the analogue displays maintain the timeless architecture of every Phantom interior.

Top right
The standard fuel filler cap is replaced by a five-pin plug socket, which sits under a clear window. The tricolour LEDs represent the car's charging status.

Bottom right
The interior is upholstered with an experimental vegetable-tanned leather that brings out more of the natural characteristics of the original animal hides and creates less waste.





200EX



The brief for 200EX was to 'create a modern, lithe and dynamic Rolls-Royce that bore all the hallmarks of the great cars that had gone before it: effortless performance, unparalleled refinement, exquisite quality and confident design'.

The result: a car that was noticeably less formal than previous Rolls-Royce models with a presence that makes it even more appropriate to a wider range of occasions. As Director of Design, Giles Taylor states: '200EX was designed to express a little more bravado than some might expect from Rolls-Royce Motor Cars. Key aspects like the elevated prow, long bonnet, short front overhang, sharply raked A-pillar and elegant tail gave the car more than a little panache. Its presence was at once powerful, yet unobtrusive.'

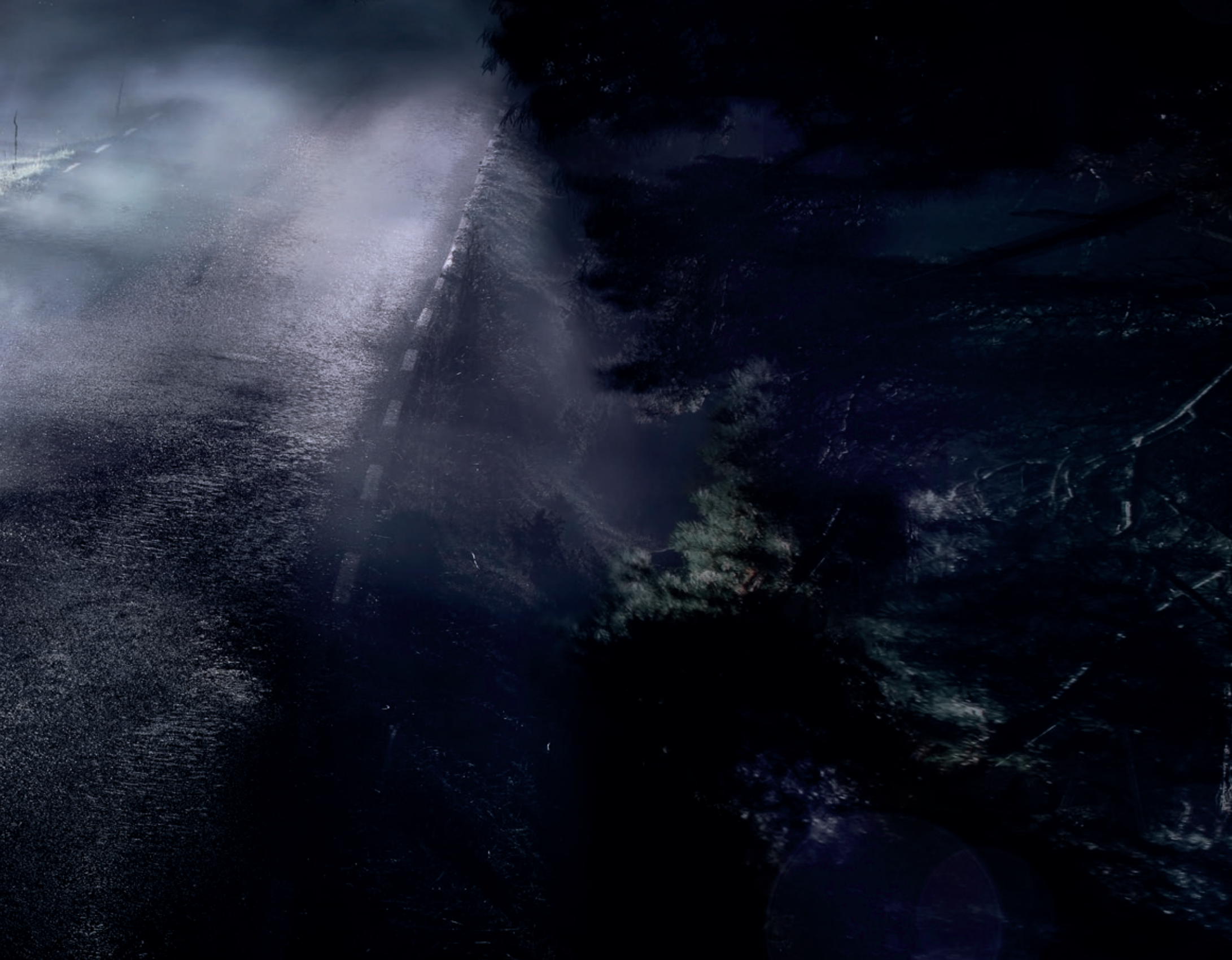
A contemporary evocation of ageless Rolls-Royce elegance, 200EX broke with some areas of tradition, yet it retained the core values that make the marque unique. More importantly, it allowed Rolls-Royce to experiment with many of the designs and features that ultimately led to Ghost.

'An exposition of the future.'

Giles Taylor, Director of Design


200EX


VCN 690



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1971

February 1971: Rolls-Royce Limited goes into receivership and is divided into separate aero and motor car companies. The legal rights to the name Rolls-Royce remain with what becomes the state-owned aero-engine manufacturer. Subsequently privatised in 1987.

1980

Rolls-Royce Motor Cars merges with defence manufacturer Vickers.
Silver Spirit.
Long wheel base Silver Spur.

1970

1977

Silver Shadow II.
Corniche II.

1982

Silver Cloud III: twin headlights.

1971

Corniche convertible.

1980

1973

May 1973: Rolls-Royce Motors (still incorporating Bentley Motors) is formed.

1990

1990
Corniche III.
Silver Spur II.
Mulliner Spur.

1992
Corniche IV.
Touring Limousine.

1993
Silver Spirit II.

1994
Silver Spur III.

1995
Corniche S.
Silver Dawn.

1996
Park Ward Limousine.

1998
Silver Seraph:
BMW V12 engine.

1998
BMW acquires the rights to the name Rolls-Royce for automotive business from its aero engine partner Rolls-Royce plc. Immediate start of 'Project Rolls-Royce': establish a new company, find a new location, build a new manufacturing plant and head office, recruit a new team, design a new motor car.

2000

2001
August 2001: Ground breaking for new home at Goodwood, West Sussex.

2002
June 2002: First pre-production Phantoms hand made at the new manufacturing plant, still largely under construction.

2003
1 January 2003: New company 'Rolls-Royce Motor Cars Limited' established, as a member of the BMW Group (with the separation of the brands Rolls-Royce and Bentley after 71 years).

2004
100EX.

2004
Centenary of Rolls-Royce.

2006
101EX.

2006
Phantom Extended Wheelbase.

2007
Phantom Drophead Coupé.

2008
Phantom Coupé.

2009
200EX.
Ghost.

2011
102EX.

2012
Phantom Series II.

2010

2020

2011
Centenary of Rolls-Royce
Spirit of Ecstasy.

2013
Wraith.

2011
Ghost Extended
Wheelbase.



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