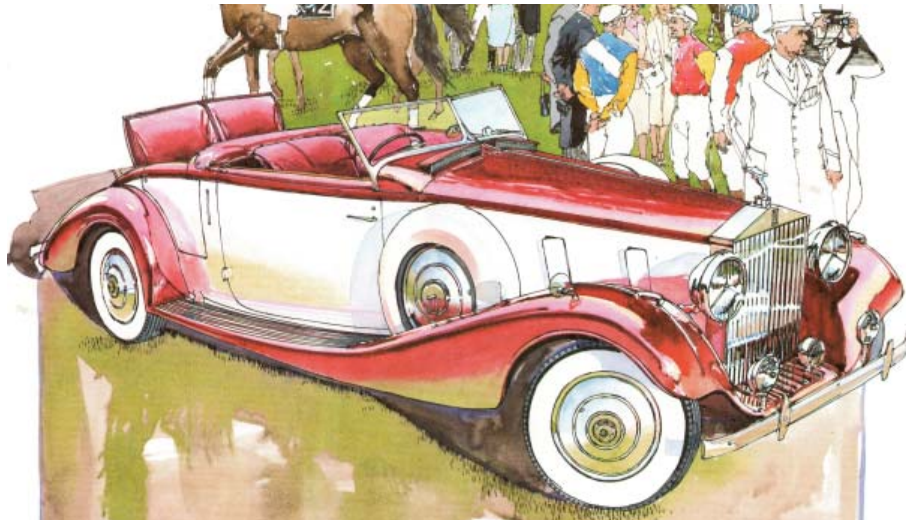


above: PHANTOM II NEWMARKET SEDAN

Although the Springfield works closed in 1931, a victim of the economic malaise, Brewster survived for a time, producing in 1932 this body for one of the rare left-hand drive chassis imports to the United States from Derby.

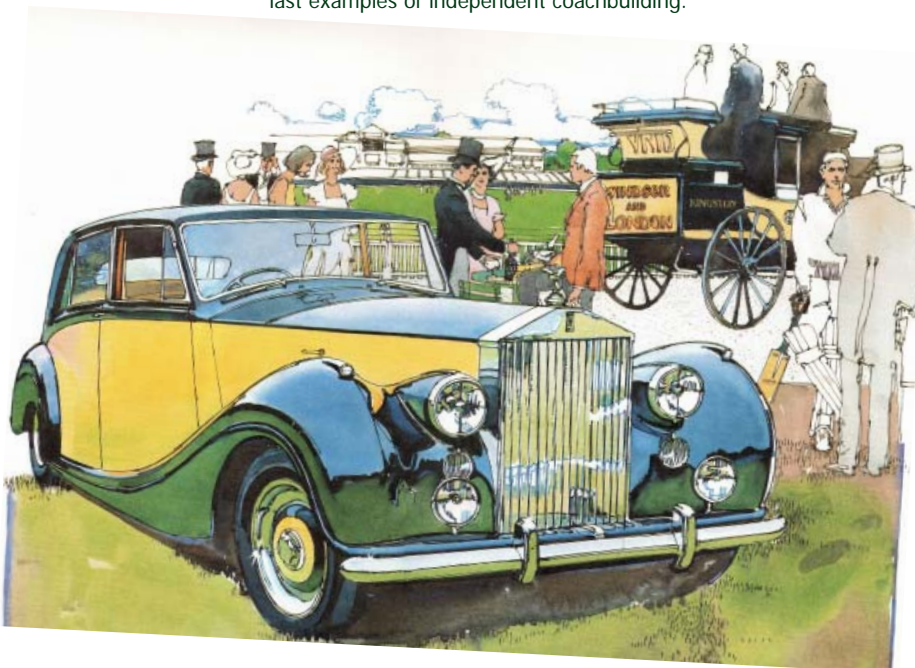


above: PHANTOM III HENLEY ROADSTER

The carefree luxury of this American roadster may have been daringly anachronistic in 1937 as the Great Depression caught its second wind. Truly, Inskip's body succeeded the aesthetic translation of the power of the V-12.

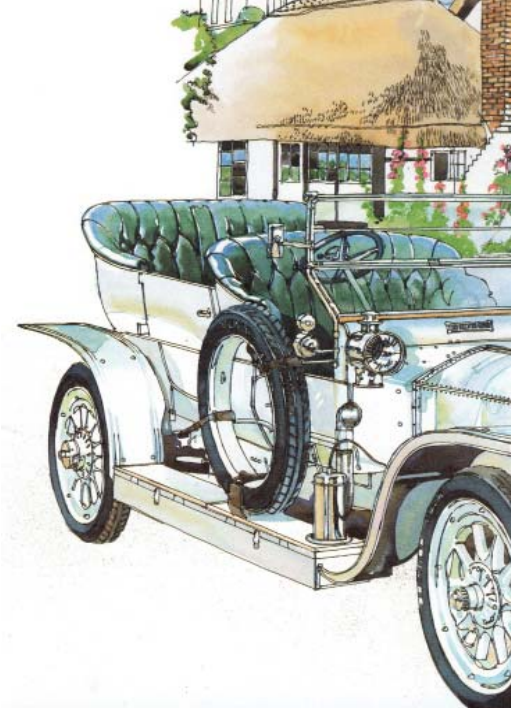
below: SILVER WRAITH LIMOUSINE

When its production began in 1946, the Silver Wraith was the first series to be built in the firm's new works at Crewe. The 1955 Freestone and Webb body of the featured model is, among the last examples of independent coachbuilding.



From the Sir Henry Royce Foundation The Spirit Celebrating 75 Years of the

The watercolour paintings on this page are part of the Sir Henry Royce Foundation Archive, called "The Spirit - Celebrating 75 Years of the Spirit of the Phantom". They explain the 'magic' of the marque through the years through the words and paintings. A fuller review of the book is available in the centre-spread of the last edition of *Præclarum*.



above: 40/50 H.P. SILVER GHOST

Presented in 1907, this model is the original "Silver Ghost" and, of course, the massive silver presence created by the exposed motor.

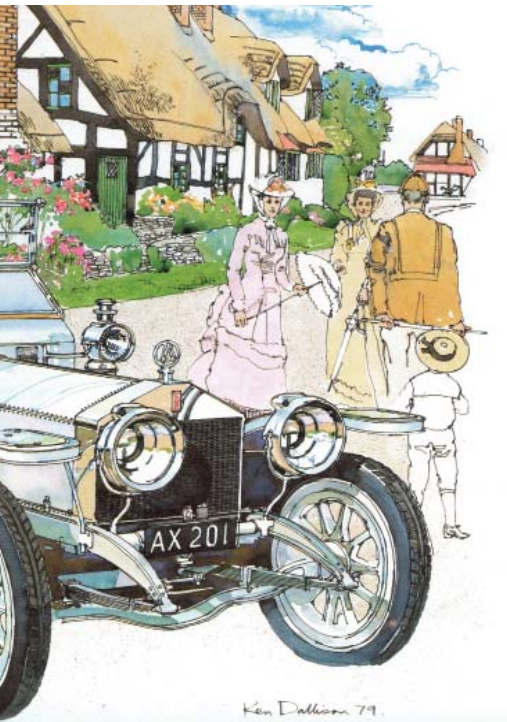
below: PHANTOM III

Franay's masterful 1938 body reflected a French classicism of the Phantom III. It married power so successfully to luxury among the world's.



Spirit The Rolls-Royce Motor Car

The book recently donated to the SHRF Foundation "The Rolls-Royce Motor Car", as it records and tries to tell the story of the car. It covers the first 75 years of Rolls-Royce in a book, with more of the paintings formed the pre-clarvm, 5-15 (pp 6822 and 6823) - ed



above: "SILVER GHOST"

"Silver Ghost," earning the name from its standard-setting silence by its aluminum-painted Barker body and silver-plated metal parts.

below: SEDANCA DE VILLE

A classic interpretation of the refined mechanical complexity and beauty that made Rolls-Royce the favoured motor car of the world's nobility.



above: SILVER GHOST PICCADILLY ROADSTER

The Company ventured to Springfield, Massachusetts, in 1921 and was rigorously devoted to the maintenance of established Rolls-Royce standards. This Springfield, Brewster bodied, car was one of only sixteen such roadsters produced in 1925,

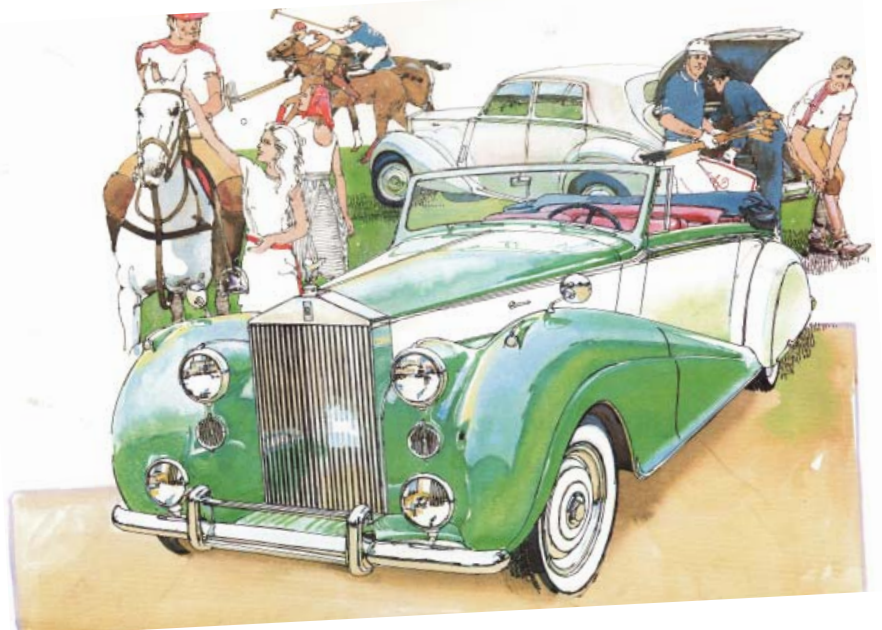


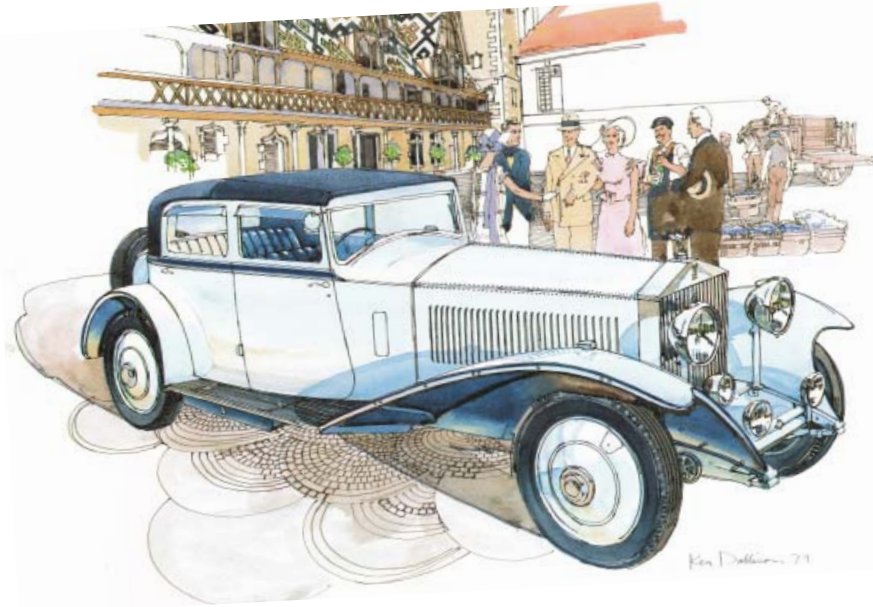
above: SILVER GHOST TOURER

The car of the 1911 endurance run from London to Edinburgh and back again to London, proceeded non-stop entirely in high gear. The lightweight body built for that model by Holmes' of Derby inspired a succession of tourers in the "London-Edinburgh" like this model from 1913.

below: SILVER DAWN DROP HEAD COUPE

Billed by Rolls-Royce as "a car that has been developed to conform with the changing needs of the times," the Silver Dawn made a virtue of necessity. The featured 1952 model by Park Ward was one of the increasingly rare breed of custom bodies.





above: PHANTOM II SPORTS SALOON

Built in 1930 by Barker to the specifications of Henry Royce, this motor car won the Concours d'Elegance at Biarritz and served as the prototype of future Continentals.



above: SILVER GHOST ARMoured CAR

The reliability of Rolls-Royce, was put to trial in the demanding circumstances of the African and Arabian deserts where this model saw action during World War I. T.E. Lawrence commanded a fleet of these vehicles.

below: THE SILVER CLOUD II SALOON

The Silver Cloud carried on brilliantly what the Silver Dawn had pioneered. The aesthetic success of the Cloud affirmed the demise of independent coachmakers. The featured 1960 Silver Cloud II introduced the V-8 engine to the Rolls-Royce line.



From the Sir Henry Royce Foundation The Spirit Celebrating 75 Years of the

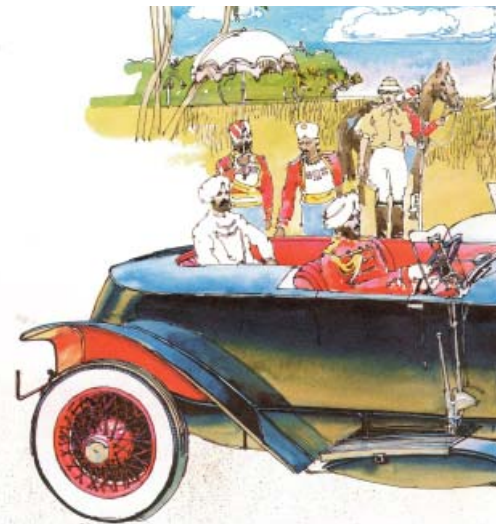
The SHRF Foundation Archive has had books documenting the marques through the years. At a recent meeting, Brian Williams, donated this book, *The Spirit*, through

This large format publication, of 46 x 36 cm and its well-known American auto-illustrator Ken Dallison of Rolls-Royce. The prints show cars being used in the artist and is number 791 of 2000. It has Connelly leather

their framing by the owner. The book was published and features an Introduction by now recently departed, Lord Montague of his life and the story of the 'Silver Lady' and then s

Lord Montague explains that the cars are big, have a wood body, woodwork issues and they are not even rare. This is this against the undeniable mystique of the marque and its guarded radiator. While the only thing against the

This would be a fascinating book if it were just about the 24 stunning watercolours, with the full design record of Rolls-Royce over



above: PHANTOM I B

Commissioned of Barker in 1925 by the Maharajah of Mysore in a single-minded pursuit of princely pleasure. In an effort to make this model was, and is s

below: 20/25

In response to social and economic changes the firm introduced the 25/30, and the Wraith. A new clientele of owner-driven cars. Arthur Mulliner testified that sporting aspirations



Foundation Archives - Book Review
Spirit
The Rolls-Royce Motor Car

donated to it that record and explain the 'magic' meeting of the Victoria Branch, Branch Secretary, with Gilbert Ralph, the SHRF Archivist, for preservation. The book includes 24 pages of watercolour prints by H.J. Mulliner of Rolls-Royce cars, produced over the first 75 years of the company. The book is signed by the artist in many ways owners enjoy. The book is signed by the artist in many ways owners enjoy. The book is signed by the artist in many ways owners enjoy.

high fuel consumption, expensive parts, coachbuilt due to their high survival rate. But he then offsets the high fuel consumption, expensive parts, coachbuilt due to their high survival rate. But he then offsets the high fuel consumption, expensive parts, coachbuilt due to their high survival rate.

out Lord Montague's Introduction but then to add a description of each subject, it becomes a serious work for its first 75 years. - ed



above: **PHANTOM IV LIMOUSINE**

Available only to royalty and reigning heads of state, the Phantom IV numbered eighteen chassis, this car designed in 1950 by H.J. Mulliner, was to the special order of Their Royal Highnesses, The Princess Elizabeth and The Duke of Edinburgh.

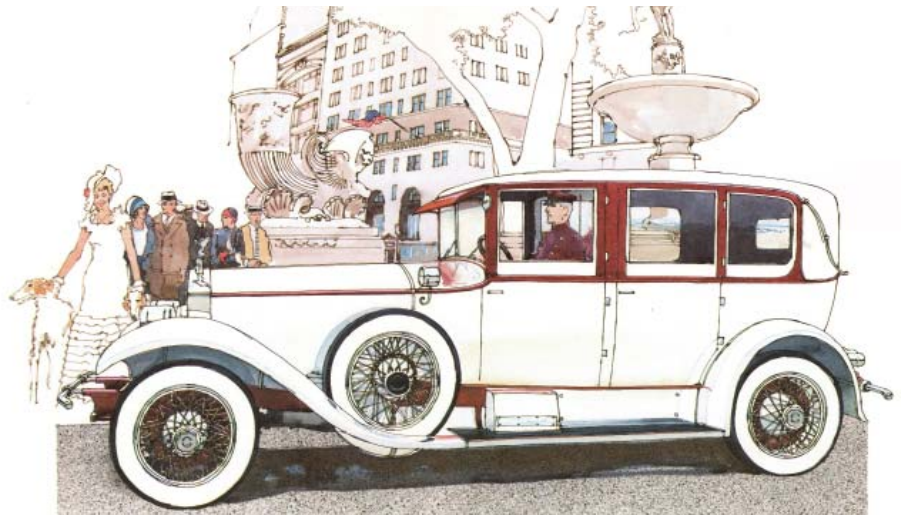


above: **PHANTOM I FORMAL LIMOUSINE**

In its traditionally correct elegance, characteristic of the conservative aspect of the image, this 1927 model, a product of the USA, Springfield works, with body by Brewster, this limousine discreetly restricted its show of luxury to the interior gold-plated hardware.

below: **CAMARGUE TWO-DOOR SALOON**

Emboldened by the success of seven decades, Rolls-Royce sought the Italian firm of Pininfarina to design the Camargue. Made by Mulliner Park Ward, the featured 1979 Camargue represents the seventy-fifth year of Rolls-Royce art.



below: **CAMARGUE TWO-DOOR SALOON**

Emboldened by the success of seven decades, Rolls-Royce sought the Italian firm of Pininfarina to design the Camargue. Made by Mulliner Park Ward, the featured 1979 Camargue represents the seventy-fifth year of Rolls-Royce art.

