

TEE ONE TOPICS

Number 23 April 2003

BOOMING TIMES

As most of my readers would have noticed I have nearly always placed a caveat in each issue (sometimes I have forgotten – probably because of the drink you know) to disassociate myself, my writings and fellow Tee Wunners from the RROC of Australia and any other club, rather as



Martyn Stafford-Bell's lovely Silver Cloud III in the gloaming on the banks of Lake Burley Griffen. These cars still command a very high price despite nearly 40 years on the road. I suspect these will become the 'Silver Ghosts of the post-war period and Australia will as likely have the pick of them given the favourable climate they have been kept in. By today's standards they are simple in design and while ponderous to maintain are still very practical cars.

a courtesy lest people think our utterings and actions be attributable to that organisation. It has now become a little ridiculous since looking at the attendance at the recent 'all makes' get together 'Wheels'. Of the 20 odd people attending our little group all were members of the Club with the exception of two who had resigned and one who has never been a member. Indeed the last issue of these notes went out to 75 people. Of these one went as a complimentary issue to the local Branch and eleven to non-members of the Australian Club. Of the latter, two are

international, five are members who have resigned and four have never been a member of the Club. The remainder are all members of the RROC so whether we like it or not we are part of the Club.

Our activities and interests are related almost solely to the maintenance and preservation of the cars. Regrettably, in the eyes of a very very few, we have nothing to do with the very early cars. They are now effectively icons in the possession of a few fortunate owners and because of their value are only brought out and displayed on rare occasions. Wonderful they may be but it is not much help or indeed of relevant interest to the owner of a late model car that simply won't go. Fortunately with the advent of the model registers these owners are catered for and indeed the owners of the very valuable veterans are also looked after by their register.

But it would seem that it is our activities have brought censure upon us. These notes were originally compiled to record the pooled information that emerged during the original 'Self Help' sessions. Often discussing a problem with your car with another owner is very helpful,



Ages ago I took this picture at Yass member Garry Scorgie's place where he and his wife kindly treated us to breakfast. Needless to say every bonnet was up and advice being given with great authority!!!

better still if the other owner has managed to overcome it. And with the paucity of agents and Canberra's remove from them, where is one to get service? The answer is either do it yourself or else learn enough about the car so that you can you can supervise someone to do it. And that is what the Self Help movement is all about. In certain quarters there was much misgiving about the movement thinking it may have put the noses of dealers out of joint. In fact the dealers have been very co-operative since customers are now recognising problems and seeking

repairs before the fault becomes serious. It also helps if a service manager can discuss the problems of a car without being met with a completely blank face.

I am now of the opinion that people are servicing their cars better than anyone in the business. This is no reflection on the professionals but a recognition of the practicalities of keeping a car on the road with the aid of very expensive labour. Some recommended items in the maintenance schedule are quite time consuming and while certainly desirable are usually not essential. In fact the handbooks for recent cars have actually highlighted this distinction. So if you are inclined, you can spend an hour poking around clearing a drain hole in the body at absolutely no cost. But it is difficult for a dealer to explain to an owner his costs for such rectification particularly when the end result is not really apparent. With everyday cars such situations seldom arise. Maintenance is aimed at keeping the cars on the road not preserving them.



We need younger members if the movement is to survive. We also seem to have a dearth of female in the fixit department for which in today's world there is no excuse.

When it becomes obviously uneconomical, the car is scrapped. Sadly this is also occurring with some of our cars.

But help is at hand. Despite our critics the self help movement has spread to New South Wales, Queensland and Victoria. On advice I have advertised the availability of these notes in National and International forums and the response has been most gratifying.

Repositories of information are being compiled both of official Factory procedures, Club Archives and personal accounts which hopefully will give confidence to the young potential owner and to all other owners who realise that there has been only one issue of these cars and that supply has ceased. I am not detracting in any way from the wonderful initiative of the new owners of the name in producing the Phantom, reportedly a brilliant car and one well equipped to carry on the tradition. But I will not get to work on one in my life time and no enthusiast is likely to do so because of their complexity. So let us look after what we have with every means at our disposal.



WHAT'S IN A NAME?

What's in a name? that which we call a rose By any other name would smell as sweet;

(William Shakespeare)

(The following exchange occurred on the RROC of America public forum recently which I share with you.)

- I have heard of a Rolls Royce referred to as a Roller. Does anyone know where this term came from?
- I should think there is no mystery about the etymology of 'Roller' which developed from people who are too lazy to use the correct title or who are actually embarrassed or self conscious to say 'Rolls-Royce' or who think it smart to use the term. And so we have in my experience Benner (Bentley) Beemer(BMW) Caddy (Cadillac) Chevy (Chevrolet)and so on. But listening to the language of younger ones today it seems that the English language is being reduced to a concatenation of grunts, shrugs and gestures, translatable only by occupants of the same den! Don't get me started lest I be thrown off of this forum.
- I fully agree with you. It should be in the constitution of all RR clubs that any member using the term 'Roller' be subjected to prolonged, unpleasant and extremely intimate relationship with a silver lady mascot. And while we are at it, let's all join the other SPCA, (The Society for the Care and Protection of the Apostrophe, which is fast becoming mutated or even worse, extinct!)
- Thank you Arthur Daley. Where I live (Germany and Switzerland), a roller is the general term for a scooter for kids. My 3-year-old daughter has one and calls it a roller to my wife and her father (both German). A Roller is a motor scooter. Let's drop this term like lead.
- I believe this obnoxious term gained a permanent (satirical) place in the literary canon following a delightfully acidulous article in the like-to-think-it-lives-in-Mayfair magazine 'The Tatler'. The piece, which appeared about twelve years ago, dared to call into question, for the first time in up market print at least, the tenet that ownership of a Rolls-Royce implies breeding and good taste. As the price of a second hand (or 'pre-owned' as the fatuous euphemism would have it), Silver Shadow had at that time started to plummet, the article illustrated that the marque had become the choice of scrap metal dealers, lottery winners, other nouveau riche and riff-raff. In conducting a spoof interview with one such imaginary owner, who admitted to paying not very much for his Shadow "because the paint down the back wing is slightly bolloxed," the term 'Roller' was liberally used.
- Unimpeachable though the engineering certainly is on R-R motor cars, the fittings, coachwork and general ambience have often come perilously close to vulgarity. Perhaps that is why the apparent understatement of a Lagonda or a big Daimler always imparted the cachet of class to serious motoring in a way that Rolls-Royce somehow just missed. In America I believe old money in the 1930s would have preferred a Packard or a Pierce over a Cadillac, a Duesenberg or a Lincoln.
- At the opposite end of the social spectrum to those oiks who utter the term 'Roller' are those who, with equal ignorance and pretentiousness, will insist on referring to the cars as 'Royces' in the snooty and wholly inaccurate belief that somehow the cognoscenti (whoever they may be), call them by that abbreviation.
- I privately enjoy the prestige of my R-R but my pride was dented recently in a parking lot when I explained to the duty traffic warden that I was just going off to find some

change for the permit machine and would he please not put a penalty notice on my car. He agreed, I pointed out my vehicle and he said "What, that old green van over there?"

- I thought the term "Roller" came from gambling. Like "High Rollers" play with large sums of money and most likely well off. Rolls Royce, large sums of money and most likely well off. Hence Rolls Royce=Roller?
- When I was at the factory in 1999, they were referred to as Royces' as Rolls sold them but Royce built them, and another little quirk I heard, you OWN a Rolls-Royce, BUT you DRIVE a Bentley.



POWER STEERING BOX LEAKS

I could have run the accompanying photo in the 'guess what this is' competition since it is a bit seldom seen in the light of day. If you take the right hand front wheel off your Shadow I (sic) and peer over the top of the steering box you will see the other side of this plate. The central hole is threaded and takes the adjusting screw that controls the backlash in the box. The large

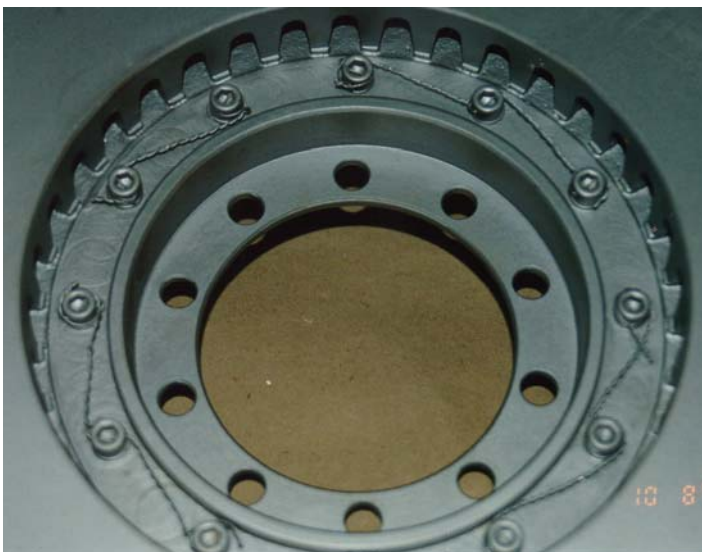
circular projection takes the upper bearing of the rocking shaft, the bottom of which pokes out of the steering box and using the Pitman Arm pushes the wheels in the direction you wish to go. This particular box out of a 30 year old had a very significant leak from the bottom of the box which required the replacement of the two lip seals on the lower end of the shaft. But then there was a significant leakage of oil from the top of the unit. Investigation showed that it was coming from between the plate pictured and the box itself. What was a little weird, the plate was held down by flanged screws (bolts) with lock tabs under them excellent fasteners used by Mr Ford but not quite appropriate in this application.. The combination was quite useless and the bolts were finger tight. This would have to be the work of resident barbarians. The condition was apparently not new since the neoprene 'O' ring seen in the groove in the picture was badly chafed on one side allowing the oil under considerable pressure to leak out. The 'O' ring was readily available locally as were the correct bolts which were installed with heavy plain washers and a dose of appropriate Loctite. To remove the plate after undoing the four holding down

screws requires unscrewing it off the adjusting bolt. Installation was the reverse procedure and of course the backlash was re-adjusted.



STOPPING SHADOWS AND CLOUDS

Robert Chapman now has available new manufactured brake drums for S series cars and ventilated front rotors for all but the very early Silver Shadows. As you will note from the



picture of the rotor it is a very robust item, fully tested and from appearances seems to be better than the original equipment. The two enemies of brake rotors seem to be heat and water. In addition there is the simple problem of wear. There is a minimum dimension for width for these units which should not be exceeded and for those owners brave enough to buy Hong Kong cars and the like another problem is the centre mounts rusting out. The most usual obvious problem is a bouncing brake pedal caused by the rotor warping so that it runs like a dado! The cause is after using the brakes heavily and heating up the rotors to a considerable temperature the car is driven through water which unevenly chills the metal and warping occurs. Providing the 'run out' is not too great the rotor can be ground parallel Each grind however reduces the thickness of the rotor. The thickness of the ventilated rotor is 1.250 inch and the minimum permitted thickness after grinding 1.180 inch.



If you are a Cloud or S series Bentley owner the problems are much the same with warping and wear but not rusting. Unfortunately brake overhauls in the early life of the car prompted a routine truing up of the drum by grinding and again there is just so much that can be taken out. Brake shops usually compensate for over ground drums by fitting oversize brake linings and grinding them to the profile of the new dimension. This is a stop gap measure. Oversized drums when they are really working hard often produce a rumble that would frighten the bravest owner. The best feature of these drums is the price – about ¼ that of the factory new units. They are not of the same design.

The genuine items it is thought have a steel liner cast into the cast iron drum but the pure cast iron ones appear to perform quite satisfactorily. One other change Robert made was to shorten the cooling fins to allow more air to get to the unit. If you decide to fit these drums you should reline the brake shoes and have them ground to suit the new units. Both discs and drums are available at

R.A. Chapman and Son Pty Ltd
6 Havelock Road, Bayswater 3153 Victoria
Phone 03 9720 3997



VANDALS AT WORK

Everyone will recognise this bit of handiwork as the carrier for the rear axle casing in a Silver Shadow. The designing engineer must have been very proud of his work that such a seemingly light assembly could carry the torque and thrust of the main drive. Unfortunately fairly early in the piece one or other of the ends would tear itself away from the body mounts resulting in the rear axle pulling itself out of the diff carrier and loss of drive. On top of that people who can't

be bothered looking put a large jack head under the structure and lift the car rather than placing it under the axle casing and the picture shows the result.

Hopefully every early Shadow cross member has now been strengthened to avoid failure.



GETTING INTO A CLOUD DOOR.

Those beautiful leather covered panels need to come off probably once a year to clean out the dust and muck that accumulates, ensure that the drain holes are clear and to lubricate the mechanisms hidden therein.

First step is to WASH YOUR HANDS. Second is to remove the door lock handle and the window winder. The escutcheon plate beneath each of these, screws out of its respective fitting. To get them started try a gentle tap with a ground down blunt hook in the eye hole provided. The object is to avoid the tool flying off of the plate and gouging the leather. If you are pathologically clumsy make up a thin cardboard or sheet metal mask to surround the handle before attempting to punch it. When you come to re-fit these screwed fittings put a little anti-seize grease on the threads to ease the operation next Spring!

Probably you will do this before anything else – remove the armrest. I am amazed at how many owners have no idea that these are adjustable; not only up and down but fore and aft. The latter movement is achieved by shoving from the front or rear. None of this modern vulgar pre-set positioning of the various bits of the car most intimate with your body. My mate Peter has a Lexus. When I get in and push ‘my’ button for the settings that suit me I go down and out and mirrors swivel and the steering wheel menaces me. It’s all too much for an old fella.

Anyway, springing the little chrome finger lever under the armrest up and out should allow you to move the whole thing up and down to suit your short and pudgy arms or those long sinuous





limbs as required. If the armrest refuses to move it will be stuck to the panel for two reasons. Firstly so much crud has dribbled down the back of the rest such as old melted ice-cream, Drambuie or dog spit that it has provided a very effective adhesive. The other possibility is that at some stage the leather has been recoloured, dressed or treated and the armrests have been re-fitted when the stuff is not quite dry. Either way an old blunt kitchen knife very gently slid down between the rest and the panel should break the bond.

And so you have discovered another task to fill in your spare time on the weekend – remove the arm rests and give them a good clean, lubricate the fore and aft friction bits and rub plenty of your favourite leather dressing into the whole area and put them back. Polish the leather with an old towel when no more will soak in.

Having got the armrest off by lifting (holding the release clip up), confronting you will be the mounting plate which is held on by two screws; they are often loose; remove them! When you clean this little bit up get a smear of that nice white lithium based grease into the slide so that when showing off your fully restored armrest you can move it with consummate ease.

On post-war cars the panels are held on the door by patented clips similar to those used in most cars. Beware with later cars particularly the Spirits and Spurs that there are also hidden screws usually embedded in carpet.

You are now about to pull the clips out of the holes drilled in the door NOT



pull the clips out of the panel. Each clip must be extracted on

its own by the use of a spatula or wide bladed knife. This is inserted between the panel and the door hard up against a clip then twisted to lift the clip. On the Clouds there is sometimes a clip in the centre of the panel that was clearly installed by an emaciated Pigmy. This can be released by the use of a very long wide bladed screwdriver.

The car pictured was fitted with electric windows and unless you have other work to do requiring the removal of the panel, the switches can remain connected. If you do remove the wires, best you run the window almost to the top of its travel so that you can move around inside the door. *If you want to remove the wires, find the window motor fuses in the engine compartment, on the firewall. . Remove the*



cover and pull out the appropriate fuse. Put the cover and the fuse in a glove box to avoid losing them or dropping them. Mark the wires as you take them off the switch. One is the feed wire and the other two for up or down. The screws are fiddly – don't lose them!

Note that the panel retaining clips are in two pieces and designed to allow the 'sticking out bit' to be slid around to line up with the door holes. This being a Cloud III it has doors for the cubby houses.



A fairly typical scene. Note that the leather has rotted away on the corner, a direct result of the bottom drain hole being blocked and the rain dribbling out of a seam at the corner. Also note the propensity of the panel clip holders to lose their clips or pull the holders out of the wood

come adrift. If the plywood panel is rotten get a new one made then put the whole thing back together and contemplate which door you want to do next!!!



Next, note the vapour barrier glued to the door. This is essential since despite yours and Mr Royce's efforts moisture will get into the internals and if it can get to the door plywood lining and leather it will be mildew for breakfast every day!

Ordinary builders plastic is suitable for the barrier. Buy a can of spray-on adhesive and coat the opposing surfaces before pressing them together. Note the holes in the door frame for the panel clips. And here you see the central clip in the middle of the panel. This is often not lined up and the panel banged in, in the hope that it will. Rarely does this happen and the hapless clip is left squashed under the panel.

So you got there – good. Thoroughly clean the door out, cut down a toothbrush and scrub out the window runners make sure nothing is loose to rattle, that the window runs nicely and that the locks work. Staple and glue bits that have



See over

HOUDINNI'S METHOD

I had never taken much notice of this spanner which I have had for over 20 years. I bought it when I could ill-afford the purchase having many mouths to feed but it was the only means of removing the rear 'B' bank spark plug from my 4.2L Holden. The socket is unremarkable but I find browsing through old spares and service bulletins on the Silver Cloud III that the ratchet attachment was recommended for removing the plugs on the vee eight engine without having to go for the usual treasure hunt under the mudguards. Well out of curiosity a dentist friend and I tried starting on the 'B' bank (left) and managed to get all four plugs replaced. He rather crudely compared the exercise with filling a person's molar via the rectum! I am inclined to agree. As to the 'A' bank – there is no way but to remove the under plate from the under-guard valance and go in there.



LOTS OF APOLOGIES

The last edition was obviously done in a great hurry as I had several commitments I had to meet. No excuse but in the middle of finalising the layout the entire issue corrupted. Bits of everything went everywhere for no apparent reason. The solution was to start again and transfer recognisable bits to their correct place. But I managed to duplicate two sections twice and I apologise. So the following is a continuation of the story on the new Phantom which I find mind boggling. Read on

THE ROLLS-ROYCE PHANTOM

(Continued)



Everybody knows how to get into the central console don't they – but for those that don't here we are – same clips as used on the Cloud door panels. Use a wide blunt knife to lever the panel out of either side of the console. You will need this access to replace the globes behind the heater switches. What globes? Those expensive tiny 14V bulbs with blue caps over them – have a look and see.

From a pure styling point of view, the Silver Cloud from the 1950s was deemed to be the quintessential post-war Rolls-Royce, combining presence with elegance and reserved lines with perfect proportions.

All three exemplify the air of authority expected from a Rolls-Royce and which has been perfectly captured in the Phantom.

Exterior

The new car has a long wheelbase and long bonnet with the front axle positioned forward of the engine for optimum weight distribution and resulting in a short front overhang. Its upright stance has been created around the traditional radiator grille. Its roof line falls gently to the rear as the window drops away to

accentuate the dramatic proportions which are balanced by the traditional rising sill.

A generous C-post gives a sense of strength and security while the profile is dominated by the Phantom's huge wheels and tyres. Specially created for Rolls-Royce, the tyre rolling diameter is 790 mm (31 ins) making them the largest fitted to any production car, but by applying the correct proportions they are entirely in keeping with this substantial motor car. The size of the motor car is a balance between design and engineering requirements. For example, a prominent seating position and the correct interior space determined the wheelbase, floor height, width and standing height, which in turn determined the axle position and wheel size. As a result, the new car's wheelbase is 3570 mm (140.6 ins) while the overall length is 5834 mm (229.7 ins). It is 1632 mm (64.3 ins) tall and 1990 mm (78.3 ins) wide. The 460 litre/16.2 cu ft (DIN) boot is large enough to take four sets of golf clubs with ease.

From defining the architecture of the car to producing a final design, the process was remarkably short. In May 1999, the Bank studio was augmented by another secret facility, a modeling studio in nearby Holborn, which was given the internal codename 'Bookshop'. Here each of the three exterior design teams created two design proposals as 40 per cent scale models – large enough for valid decisions to be made, but small enough to be quickly modified. From those six design themes, three were chosen to be modeled at full scale before, in December 1999, the final design was chosen.

Interior

The interior design, meanwhile, was formed following the same design principles which helped shape the exterior. Principal demands included a feeling of authority over the motor car, which places minimum demands on the driver who remains comfortably in command at all times. A natural and relaxed driving environment is created by the precise alignment of the driving position which ensures the driver sits perfectly in front of the steering wheel and pedals rather than with one or the other being unnaturally offset. As well as a commanding view down the long bonnet and wings to the radiator shell and Spirit of Ecstasy, a Rolls-Royce driver and passengers also enjoy a prominent position thanks to the elevated seats which raises them above most other road users and adds to a sense of security. The driver's eye line is mid-way between that of a conventional saloon and of a large 4x4.



Still cant work out where those globes are? Having removed the wooded facia there are the two heater switches the emergency flasher switch, the rear window demister switch and the blower switch. The dash lights can be seen here midway up the plastic diffuser surrounding the switches. These bulbs are minus their little blue plastic covers. The lights cause the plastic diffuser to glow and it is that light that gives that very posh look to the switches. But even though you can see the globes you can't unscrew them from the top they have to be pulled out from underneath complete with their sockets.

Initially, the interior package was created exclusively in a virtual world using the most sophisticated CAD software and simulation tools available, allowing swift convergence between interior and exterior packages.

Front interior compartment

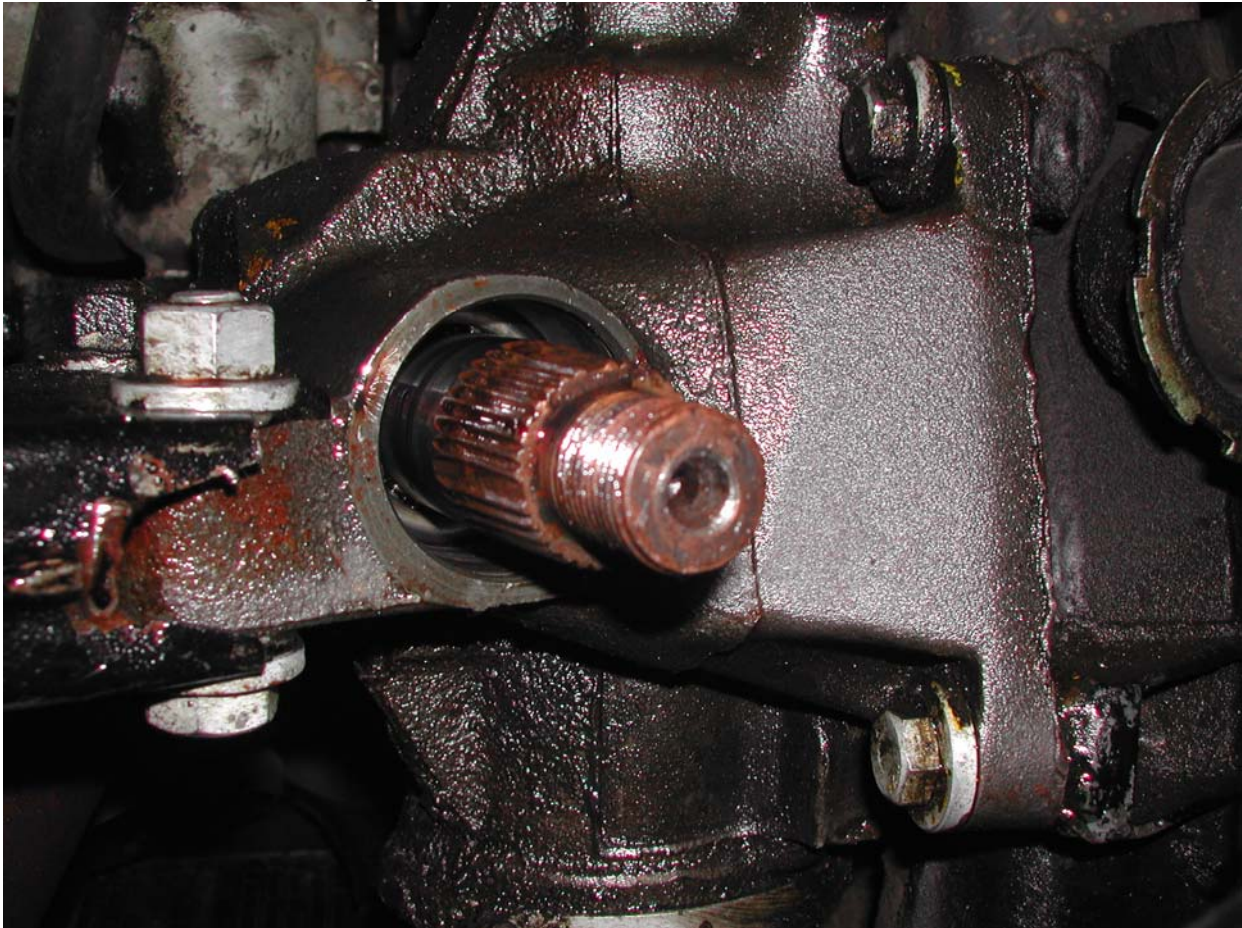
The primary objective was to make the Rolls-Royce Phantom incredibly easy to drive with intuitive major controls displayed in an uncomplicated setting. To give the driver of the Rolls-Royce Phantom the desired sense of relaxed control over the motor car the electrically operated front seats enjoy an elevated position. Both are fully adjustable with a multi-contour backrest, memory function and three stage heating. Switchgear follows traditional

Rolls-Royce principles of simplicity and clarity offering a modern interpretation of traditional values.

Great care has been taken to balance the need to access a large number of functions without increasing complexity.

As a result, the major controls will be recognisable to long-standing Rolls-Royce owners with iconic 'organ stops' still used to control the flow of air to the face level vents and which have been joined by 'violin keys', similar in shape to the tuning heads on a violin, for minor switchgear. Everyday audio and climate control functions are accessed conventionally. A column-mounted electronically-controlled gear selection lever is retained, offering the choice of PRND (park, reverse, neutral and drive). A slim, leather covered three-spoke steering wheel incorporates controls for the telephone, audio and navigation systems and has an elliptical cross-sectioned rim especially designed to allow a comfortable driving position with the hands at 'twenty past eight'. The wheel also has a button which allows the driver to access a Low mode setting for the gearbox.

Ahead of the driver is an instrument cluster comprising three black-faced circular dials. A central speedometer is flanked on one side by a split gauge for fuel and for water temperature and a unique power reserve gauge which communicates the 'adequacy' of available power (see *Driving* for more details). A notable innovation appears in the centre of the dashboard. A veneered panel housing the analogue clock swivels to reveal a monitor for vehicle settings, satellite navigation, on-board television and telephone system. A controller, discreetly stowed in the centre console when not required, allows the driver to access these various specialist functions.



Since you ask, this is the bottom side of a Shadow 1 (there I go again) steering box. The splined shaft is the rocking shaft on which the pitman arm mounts. Here the two lip seals have been removed by a rather novel method recommended in the manual. The seals are held in by a thick snug fitting steel washer and a stout circlip. Having removed the Pitman arm with a pretty hefty puller and the circlip and placed a tray under the box, the engine is started and the wheel pulled around to hard right lock and 'BANG' the seal and washers are blown out!

Starting point for the sophisticated ventilation system was to minimise the intrusive effect of direct forceful airflow, by providing indirect airflow for greater comfort. The circular air conditioning and heating controls are familiar items, controlling the six temperature zone interior with individual fan control for all four quarters of the cabin. Horizontal vents hidden in the instrument panel send a curtain of cooling air downwards to fall gently in the laps of the driver and passenger. Complementing a conventional heated rear window, the front side windows of the Phantom are heated for effective, noiseless demisting.

Rear interior compartment

An early target was to develop a rear compartment unique in every respect. This saw the design team take a fundamental step back and turn conventional thinking on its head. The starting point was to ask a simple question: “What is the best way to get into and out of the rear of a motor car?” The answer was coach doors, hinged at the rear, which offer many elegant advantages. An ordinary saloon with conventional front-hinged doors forces passengers to clamber out of the rear, but they exit far more gracefully from a Rolls-Royce Phantom with coach doors.

With conventional doors, entry to the rear compartment is normally made backside first: getting in or out is a matter of twisting, turning and ducking. In a Rolls-Royce Phantom, thanks to the coach doors and architecturally rectangular door frame – where the roof is naturally at its highest point – all but the tallest simply walk into the car, turn once inside and then sit. Once seated, the door can be closed automatically simply by pressing a small button on the C-post. All in all, it’s a profoundly different experience. Because they allow the passengers to sit further back in the body of the car, coach doors also provide improved side impact protection – so much so that the Phantom has no need for rear side airbags.

Another benefit is that rear passengers are afforded a degree of privacy without having to resort to darkened windows or curtains. Each C-post contains a paneled quarter mirror, which from within appears to be a continuation of the side window. And when both front and rear doors are open they form a protective barrier around a passenger entering or leaving the car. Despite the obvious safety benefits, before the coach doors could be adopted many legislative obstacles had to be overcome. Rolls-Royce is the only motor manufacturer in the world to be allowed to build a car with independently opening coach doors.



A familiar sight to those who have lain under their cars, it is the Detroit joint between the upper and lower steering columns. The concertina rubber boots by now are all rotten and split as this one is. Removal of the joint is straight forward, the clamping end on the left above is master splines and a clear scratch on the other end should ensure that when you put it back with a new boot the steering wheel will not be upside down!



And here is the input shaft on the back of the steering box showing its master spline. The nicely painted assembly above it is the inner end of the upper suspension arm.

(See Engineering to discover how this was achieved.)

The coach doors house another surprise feature. Within each rear door is an umbrella which is released at the touch of a button. After use, it can be stored even when wet since special drainage channels are incorporated in the coach door. The umbrella canopy material has been coated with Teflon to ensure it will not rot even if stowed when wet. Once inside, the design called for an open, almost flat, rear floor to allow passengers to move easily from one side of the car to the other – to exit the car at the kerb side, for example – and to create an inviting ambience. Maximum rear headroom was also a priority, with a figure of 979 mm (38.5 ins) achieved.

Raised ‘stadium’ seating in the rear allows passengers to sit 18 mm (0.7 ins) higher than those in the front affording an excellent forward view. The long wheelbase helps to create more legroom. Seating arrangements are available in two different configurations: lounge and theatre. Lounge seats have room for three passengers and are distinctly curved at their outer sides. With no lateral separation, this seating arrangement allows rear passengers to turn easily towards each other on a journey making it easier to converse and enjoy an intimate environment. Available as an option is the theatre seating concept which provides twin individual seats separated by a centre console that can house personal entertainment equipment, a drinks cabinet or other items.

Materials

As expected from a Rolls-Royce, the interior features the finest materials found in any car. The leather – as many as 16 hides are used to trim each Phantom – is the softest used in the automobile industry. In texture and feel it is close to aniline leather, such as that used in the apparel industry, yet is just as



Nick Lang sent this interesting sight of the left hand forward member of a Shadow that had had a clout on the nose. Note the arrowed crinkle in the archway. Some of these car have had appalling frontals in their time and been very badly repaired. One quickly found clue to this is the absence of buckles or dents in the horizontal fillets either side of the radiator core also note the clearances between the leading edge of the tyre and the opening in the mudguard. They should be equal both sides.

as durable as traditional automobile leather. The softness comes from a new drum pigmentation process which permeates the colour throughout the hide. Because the colour is in the grain, the leather retains its natural look and feel and, as a secondary benefit, the process banishes the ‘creaking’ prevalent in conventional leather seating. In the past, automotive hides have been stretched and then painted to the required shade. The new process is, therefore, a significant improvement over traditional practice. Two types of hide finishes are used in the Phantom – a natural grain leather for seating and a textured ‘tipped’ leather for door panniers and centre consoles. All the leather-covered features are created using a

combination of modern techniques and traditional skills – all 450 leather pieces in the car are cut using a laser guide to guarantee accuracy but hand finishing ensures that ultimate quality levels are reached.

No fewer than six different veneers are available for the woodwork: Figured Mahogany from West Africa; Burr Walnut, Birdseye Maple and Black Tulip from North America; and Oak Burr and Elm Cluster from Europe. While the shades and ambience differ greatly depending the wood used, the quality of the craftsmanship remains second to none. The wood is used architecturally, like three dimensional

fitted cabinetry with veneers placed on wooden substrates. As a result, passengers in the Rolls-Royce Phantom enjoy the tangible experience of touching real wood. Exquisite craftsmanship means that straight grain veneer is featured on all horizontal surfaces while vertical surfaces have feature grain with a 'book matched' mirror finish within each panel and across the cabin. Cabinetry featuring marquetry with boxwood inlays and crown cut veneers is available as an option.

All veneers used come from fully sustainable managed forests. Importantly, aside from Black Tulip, the veneers are neither bleached nor stained allowing natural properties and grains to shine through. The quality of materials is also reflected in the other fixtures and fittings: every surface is covered with the genuine article, a case of what you see is what you feel. Deep pile carpets are covered with sumptuous lambs wool rugs – foot rests are optionally available – while metal surfaces have either a high polish Sterling finish, such as the air vents, organ stops and lighting consoles, or a satin finish, which is used on the door handle surrounds and steering column stalks. The headlining is of a cashmere blend providing a light and airy contrast to the leather surface of the central roof console. Light fittings, which can be found in the front and centre roof consoles and in the C-posts, are art-deco inspired and provide two reading lights in the front and twin reading lights for each side in the rear. Ambient interior lighting for night time driving is provided by LEDs in the roof while a brighter 'boulevard' setting allows rear seat passengers to see each other – or be seen – without distracting the driver.

The final aspect of the design concerns choice. As well as the six different veneers available, there are no fewer than 18 exterior colours available either on their own or with a dual-tone colour for the lower body area. In addition, two two-tone paint schemes are available. One version has the flanks of the car in a second tone to the other panels, while the other scheme features the contrast tone on the bonnet, roof and boot lid. Add two different styles of coach lines and there are 68 basic exterior themes from which to choose. Choice continues on the inside where there are 15 different interior colours creating a total of 19 standard interior combinations. But whatever unique combination of colours and textures is chosen, every Phantom exudes sophistication and discretion. The comfort, atmosphere and character unique to a Rolls-Royce is as much down to the simple, understated and timeless architecture as it is to the quality of materials and workmanship. In every sense, the Phantom perpetuates the Rolls-Royce tradition.

(To be continued)

MONEY AND ADMIN

Just a thank you note to those who have subscribed to the scribblings. Neil Garvey has kindly taken on the dispatch of the Topics and looks after the loot. I have carried this exercise financially from the start as a perfectly willing exercise largely to prove that there is a demand for practical accounts of maintenance. So many car Clubs these days lose sight of the fact that their raison d'être is the car not the social dividends that follow meeting new and different people. At the same time not everybody wants to fiddle with cars and get their hands dirty. I like to think there is a happy compromise. There are also a few, not among my readers I am sure whose sole interest lies in the original thoughts and deeds of Henry Royce. The cars of his era do little for the young of today, they are understandably expensive and parts are a major exercise to acquire. A Silver Shadow or S series car is well within the reach of many and hopefully with the right encouragement will be sought out and preserved for generations to come. Cheers

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