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| ROLLS-ROYCE | MEDIA INFORMATION |
| *BACKGROUND INFORMATION:*⁠THE STORY OF THE PHANTOM CENTENARY PRIVATE COLLECTION, TOLD IN 100 FACTS |

1. Phantom Centenary Private Collection, which tells the 100-year history of the nameplate through over one hundred interior artworks, is limited to 25 examples – allocated to clients around the world.
2. Phantom Centenary Private Collection, which is the most complex and technically ambitious Private Collection ever, is the result of three years of development and over 40,000 collective hours of painstaking work.
3. Rolls-Royce Bespoke design team spent over a year in research, studying archives, manuscripts, books, memoirs, photographs and paintings, working with a Rolls-Royce historian.
4. Every motif appearing on the doors, seats and the Starlight Headliner was hand‑sketched by a designer, before being digitised and recreated in wood, leather or thread.
5. During the design development phase, the responsible designer created 147 hand-drawn sketches – 77 of them were brought to life in Phantom Centenary Private Collection.
6. Phantom Centenary Private Collection’s design was so complex and detailed that it required a record number of Bespoke designers to collaborate, unmatched by any other project.

UNIQUE PAINT TREATMENT

1. The long-sided application of the two-tone paint is a nod to the flowing silhouette of 1930s Phantoms.
2. The two-tone exterior, combining Super Champagne Crystal over Arctic White and Super Champagne Crystal over Black, is designed to evoke the timeless elegance of a black-and-white film star, recalling the golden age of Hollywood, when Phantom became a symbol of the era’s glamour.
3. The specially developed Super Champagne Crystal finish gives the exterior an extraordinary metallic shimmer, achieved by infusing the clear coat with iridescent particles of crushed glass. To create a spellbinding depth, the clear flakes were replaced with champagne-coloured particles and doubled in quantity.

THE SPIRIT OF ECSTASY AND THE BADGE OF HONOUR

1. The bonnet is graced with a unique rendition of the Spirit of Ecstasy. Designers sourced the first Spirit of Ecstasy ever fitted to a Phantom and used it as a reference to recreate the figurine in solid gold at modern scale.
2. The 1925 Phantom I Spirit of Ecstasy stood 13.2 cm tall. As the marque evolved, so did the figurine, reflecting the driving-oriented nature of Rolls-Royce motor cars. Today, the Spirit of Ecstasy on Phantom VIII measures 9.5 cm in height.
3. The Phantom Centenary Spirit of Ecstasy is cast in solid 18-carat gold for strength and plated in 24-carat gold for a flawless, long-lasting finish.
4. The Spirit of Ecstasy figurine received a specially developed ‘Phantom Centenary’ hallmark at the Hallmarking & Assay Office in London.
5. The base of the Spirit of Ecstasy is finished with hand-poured white vitreous enamel, and the collection’s name is cast in solid gold.
6. The ‘RR’ Badge of Honour – positioned on the front, rear, and each side of the motor car – is for the first time rendered in 24-carat gold and white vitreous enamel.
7. Phantom Centenary Private Collection disc wheels are presented in a unique design, engraved with 25 lines. This figure honours the 25 motor cars within the collection; the four wheels together present 100 lines to celebrate the centenary year.

INTERIOR: REAR FABRIC SEATS

1. The interior of Phantom Centenary combines textiles and leather in homage to Phantoms of the past. In the marque’s foundational years, the chauffeur’s front seat was finished in hard-wearing leather and the rear cabin in luxurious fabrics.
2. Rolls-Royce designers envisioned the front seats as a sketch and the rear seats as a painting. The front seats are trimmed in white leather with black laser-etched artwork, the rear seats are finished in fabric with a complex high-resolution printed design, completed with White and Golden sands thread embroidery.
3. The rear seats are inspired by the 1926 ‘Phantom of Love’, commissioned by Clarence Warren Gasque, Finance Director of Woolworths’ UK operation, as a gift for his wife, Maude, who shared a passion for French design and history. The interior is complete with Aubusson tapestry upholstery, a hand-painted ceiling with gilded cornices, a Louis XIV-style drinks cabinet, a French Ormolu clock, and porcelain vases.
4. The fabric development took over 12 months. The artwork was high-resolution printed in collaboration with a fashion atelier, marking the atelier’s first commission beyond the world of haute couture. The inks and printing techniques were adapted to meet Rolls-Royce’s exacting longevity, tactility and aesthetic standards.
5. To guarantee enduring quality, the fabric undergoes a 14-step process, which includes preparation, high-resolution printing and finishing, ensuring the illustrations are precisely executed and protected to stand the test of time.
6. The high-resolution printed artwork consists of several layers of stories. The background shows places from Phantom’s history, with the focal point being the original Conduit Street premises in London – the building is depicted on the seat back.
7. The map of central London is depicted on the seat cushions. The location of the Rolls‑Royce premises on 14-15 Conduit Street is marked with a digital rendition of Sir Henry Royce’s signature.
8. The design also blends depictions of today’s Home of Rolls-Royce at Goodwood, Sir Henry Royce’s oil paintings of Southern France and West Wittering, where Sir Henry lived.
9. The high-resolution printed artwork on the fabric also depicts seven Phantoms – from Phantom I to Phantom VII.
10. The fabric is completed with seven embroideries, abstractly representing a significant owner from each generation of Phantom – stories to be deciphered by the clients.
11. The design team spent five months working with a historian to research and uncover these client stories before they were captured in embroidery.
12. Embroideries on the rear seats comprise 160,000 stitches.
13. Embroidered motifs were designed not to stand out, but to blend with the fabric. The shapes are defined and outlined by Golden sands thread, making them appear to float above the surface – this was achieved by using sketchy, irregular stitches. Seashell thread was used to create texture.
14. Each embroidered element was individually developed, using different stitching styles, density and application direction. The embroideries were designed to have a hand-sketched quality – designers call it ‘sketching with thread’. For example, for the horse motif, the spaced-out stitch was used to recreate the hair texture. Then, certain areas were layered with dense stitches to define the horse’s muscles.
15. Each embroidered motif was first hand-sketched, then digitised and re-drawn digitally by the embroidery artisans using special software, where each stitch has to be manually placed and programmed.
16. Some elements took several months to perfect. For example, the Interior Trim Centre refined the teddy bear over 24 versions before they were fully satisfied with the result. Each version had to be digitally redrawn, embroidered, inspected and refined by hand.
17. The rear seats were finished with 45 panels of fabric. Each section is individually cut, high-resolution printed and embroidered. Then, the panels are precisely aligned and fitted around the curvatures of the seats, at the Home of Rolls-Royce – a process inspired by Savile Row tailoring techniques.
18. The design team experimented with four different embellishment techniques before selecting high-resolution printing to bring the artwork to life.
19. Once the digital artwork was completed, it took designers 12 iterations to adjust the design file to the characteristics of the twill fabric, making sure the ink and the fabric colour blend perfectly to achieve the desired colour of the artwork.
20. Due to natural variations in the fabric’s hue, design files for each of the 45 fabric panels needed to be re-calibrated using Pantone-matched colour references to achieve a consistent colour palette across all 25 motor cars.

INTERIOR: FRONT LEATHER SEATS AND PASSENGER PANEL

1. The leather on the front seats features laser-etched artwork – another Rolls-Royce first.
2. Designers spent six months perfecting the etching technique, experimenting with the different intensity of the laser application to achieve the right colour balance.
3. Each element was hand-sketched, digitised and laser-etched on leather.
4. The rabbit motif on the front seats stands for ‘Roger Rabbit’, the codename for the relaunch of Rolls-Royce in 2003.
5. Two Phantoms with wings appear on the front seats. One references the ‘Seagull’, the codename for the 1923 Phantom I prototype. The other is a nod to Sir Malcolm Campbell’s Phantom II, known as the ‘Bluebird’. Both motifs are based on historic Phantom sketches sourced from the archives.
6. The front seats integrate illustrations of today’s Home of Rolls-Royce and the marque’s historic premises of the past, including the factory in Derby.
7. The design includes Elmstead, Sir Henry Royce’s home in West Wittering, where he spent his summers.
8. An abstract rendition of Sir Henry Royce’s technical drawing of an engine valve has been included in the design, in a nod to the peerless engineering which has always been associated with the Phantom nameplate.
9. The passenger panel includes a depiction of the Home of Rolls-Royce at Goodwood, also laser-etched on leather.

THE GALLERY

1. The Gallery – a space that runs the full width of the motor car’s fascia, specifically designed to display a Bespoke artwork – features the first-ever illuminated composition. Named the Anthology Gallery, it features 50 3D-printed, vertically brushed aluminium ‘fins’, interlaced like pages of a book.
2. Each ‘fin’ is composed of sculpted letters that can be read from both sides, forming quotes about Phantom published over the past 100 years.
3. The responsible designer spent more than 100 hours researching historic archives to select the 100 words that would be captured in the Gallery.
4. The sculpture is subtly lit by shifting illuminations that recall the shimmer of falling fireworks.
5. The edges of each ‘fin’ are brushed, which creates a play of reflections, changing with the viewer’s shifting perspective.
6. The driver’s seat offers the best point of view to read the words across multiple pages.
7. The glovebox leather insert is embossed with a special text, akin to a museum label placed next to a piece of art. It reads:

Phantom Anthology Gallery:

*Inspired by the first 100 years of the Rolls-Royce Phantom.*

This unique sculpture comprises 50 individually crafted aluminum ‘fins’. Like the leaves of a book, the two faces of each fin represent 100 pages in Phantom’s story. Each ‘page’ bears abstracted text from writings between 1925 and 2025 capturing the depth of Phantom’s remarkable legacy.

ONE OF TWENTY-FIVE

THE DOOR PANELS, PICNIC TABLES AND VENEERS

1. Rendered in stained Blackwood, the door panels depict Phantom’s most [**significant and formative journeys**](https://www.press.rolls-roycemotorcars.com/rolls-royce-motor-cars-pressclub/article/detail/T0452919EN/phantom-at-100%3A-rolls-royce-reflects-on-places-and-moments-that-shaped-phantom%E2%80%99s-first-century).
2. The rear doors portray the coastline of Le Rayol-Canadel-sur-Mer, where Sir Henry Royce spent winters at Villa Mimosa.
3. The left rear passenger door is completed with a depiction of 17EX Torpedo experimental model.
4. The right rear passenger door features Phantom 18EX, an experimental prototype created during Phantom II’s development. This model was driven over to Le Canadel from West Wittering.
5. The right-hand side front door shows the landscape of West Wittering, home to his summer residence, just eight miles from today’s Home of Rolls-Royce.
6. The left-hand side front door recalls the epic 4,500-mile journey of the first-ever Goodwood-era Phantom, which crossed the Australian continent from Perth.
7. Designers studied the flora of Australia to add subtle details that capture that country’s spirit, such as eucalyptus leaves and trees, typical grassland and semi-desert grasses, bushes and gum trees.
8. In a fitting full-circle moment, that very same Phantom returned to the Home of Rolls-Royce in August 2025 – Phantom’s centenary year – to undergo a detailed inspection by the marque’s engineers.
9. The location of Sir Henry Royce’s homes – Villa Mimosa in Southern France and Elmstead in West Wittering – are marked with a gold-leaf dot, 2.76 mm in diameter.
10. The rear doors incorporate references to the flora of Southern France – such as pine trees, cypress trees, various ferns and palm trees.
11. The door panels are the most intricate woodwork ever created for a Rolls-Royce.
12. Design development of the doors took over a year. Each individual element, including every single leaf on the trees, was hand-placed by the craftsperson.
13. Oversized veneer sheets of Blackwood were specially commissioned for this project to accommodate the generous size of Phantom’s doors.
14. Based on the natural grain pattern of the piece, each of the large veneer leaves is assigned to a specific section of the door. Special consideration was given to how the grain catches the light at different angles, ensuring that new details and textures are revealed at every glance.
15. Phantom’s metal speaker grilles are replaced by small openings milled directly into the wood. The expansive panel is then stained to ensure absolute colour uniformity.
16. Every door is assembled as an intricate puzzle – in total, the full set includes over 50 individual veneer elements.
17. The door panels introduce three Rolls-Royce firsts: 3D marquetry, 3D ink layering, and 24-carat gold leafing.
18. Each door panel features etching, 2D marquetry, 3D marquetry, 3D ink layering, and 24-carat gold leafing.
19. Details, such as maps, landscapes, flowers and trees, are etched onto the wood at three different depths using a laser. Areas etched into the wood appear to be darker, providing a contrast to the more reflective surface of the unetched veneer.
20. 3D ink layering allows for adding depth, as this material has a different tactile quality and reflectivity compared to veneer. This technology is used to add fine details, just 0.13 mm in height – such as boats in the sea, the villa on the coast, and location names on maps. To achieve this, a total of six layers of black and clear ink are placed on top of each other – each just 0.02 mm thick.
21. 3D marquetry introduces raised motifs, sitting on top of the main wood surface. This three-dimensional approach adds depth, detail, and a sense of tactile intrigue, inviting occupants to explore the motor car’s surfaces and textures with their hands.
22. Each veneer layer used on the Private Collection doors is only 0.5 mm thick. 3D marquetry places an additional 0.75 mm of veneer above the main wood surface to elevate the design.
23. The gold leafing technique was applied to depict roads on the maps – each one a gold thread in Phantom’s story.
24. To achieve this, squares of 24-carat gold leaf, typically just 0.1 micrometres (or 100 nanometres) thick, are hand-laid then sealed with a protective coating.
25. The gold ‘roads’ are precision-cut and inlaid within the marquetry composition. The width of each road varies from 0.38 mm to 2.5 mm, following the curvatures of the routes in England, France and Australia.
26. To master this technique, five artisans from the Interior Surface Centre undertook a specialist course at West Dean College, a celebrated centre of craftsmanship in West Sussex. The process was further adapted and perfected by Rolls-Royce to meet the marque’s extreme temperature and humidity testing parameters.
27. The full door set takes around four weeks to craft, including etching, cutting, 3D ink layering, assembly, 3D marquetry application, pressing, finessing, staining, lacquering, curing and gilding.
28. A section of the rear passenger door draws inspiration from Sir Henry Royce’s original oil painting of Southern France – the motif, originally painted on canvas, is re-created here in wood.
29. Phantom I (based on Phantom I ‘Sedanca de Ville’ by Hooper, circa 1929) and the current Phantom VIII are individually etched on the rear picnic tables.
30. The models are mirrored in embroidery on the leather-finished backs of the picnic tables – another gesture uniting past and present.
31. The wooden surfaces on the doors transform into masterfully embroidered leather panels. The 24-carat gold ‘roads’ continue as golden thread embroidery; details of the maps and landscapes are stitched in black, echoing the etched details on the veneered section of the doors.

THE STARLIGHT HEADLINER

1. The Starlight Headliner captures moments from Phantom’s history in 440,000 stitches.
2. The design includes references to the mulberry tree. This is inspired by a photograph of Sir Henry Royce taken in his garden at West Wittering, seated with two close colleagues: Charles L. Jenner, the marque’s Chief Engine Draftsman, and [**Ernest Hives**](https://www.press.rolls-roycemotorcars.com/rolls-royce-motor-cars-pressclub/article/detail/T0441216EN/rolls-royce-makers-of-the-marque%E2%80%99%3A-ernest-hives), the head of Rolls-Royce’s experimental department, and who later went on to become Chairman of the Board.
3. Ivan Evernden, Royce’s designer in charge of coachwork adaptations, wrote: “During the summer, almost fortnightly visits were made by Hives and members of the engineering staff to West Wittering for discussions which, in fine weather, were held under the mulberry tree in his garden”. This quote became a source of inspiration.
4. Today’s Rolls-Royce Bespoke Collective sought to create an atmosphere of inspiration, evoking the sensation of sitting beneath the mulberry tree’s branches where Royce once found his own flashes of imagination and possibility.
5. The Starlight Headliner design includes 100 individual mulberry tree leaves.
6. The embroidery includes the distinctive square-crowned trees in the courtyard of the marque’s Goodwood headquarters.
7. The design features honeybees – a reference to the [**Rolls-Royce Apiary**](https://www.press.rolls-roycemotorcars.com/rolls-royce-motor-cars-pressclub/article/detail/T0442138EN/rolls-royce-prepares-to-celebrate-world-bee-day) on the grounds of the Home of Rolls-Royce. Originally inaugurated in 2017, the Apiary is home to six beehives, housing over 250,000 honeybees.
8. The headliner also depicts the [**Phantom Rose**](https://www.press.rolls-roycemotorcars.com/rolls-royce-motor-cars-pressclub/article/detail/T0308395EN/rolls-royce-explores-a-very-unique-muse%3A-a-rolls-royce-rose), bred exclusively for the marque by award-winning British breeder Philip Harkness. This flower grows only at the Home of Rolls-Royce in Goodwood, West Sussex.
9. The embroidered bird motif represents Sir Malcolm Campbell’s Phantom II, known as the ‘Bluebird’.
10. Amongst the leaves is a hidden reference to the locking mechanism on the vault door at ‘[**The Bank**](https://www.press.rolls-roycemotorcars.com/rolls-royce-motor-cars-pressclub/article/detail/T0452919EN/phantom-at-100%3A-rolls-royce-reflects-on-places-and-moments-that-shaped-phantom%E2%80%99s-first-century)’ – the secret design studio in the 1990s where the first Phantom of the Goodwood era was designed.
11. Another hidden ‘easter egg’ – a geometric motif inspired by the gates Elmstead, Sir Henry Royce’s house in West Wittering.

GOLD DETAILS

1. The Piano Black veneer is infused with gold dust.
2. The central rotary dial is plated with 24-carat gold.
3. The engineering masterpiece that is the 6.75-litre V12 engine is celebrated with a specially designed cover, finished in Arctic White and detailed with 24-carat gold, honouring the effortless power that has helped define Phantom’s modern legend and success.

PLAQUE AND TREADPLATE

1. Like every Phantom produced in 1925, Phantom Centenary Private Collection motor cars are completed with a special centenary chassis plaque. The engraved text reads: ‘Phantom – 100 Years – Since 1925’.
2. Every motor car is fitted with special Phantom Centenary treadplates that include the collection’s name.

PHANTOM CENTENARY CAR COVER

1. Phantom Centenary motor cars come with a specially designed car cover, elevated with golden embroidery, evoking the interior design.