

April 2008



The Atlantic Lady

The Newsletter of The Atlantic Region



Photo by Ed Goldman

Extreme close-up of JoAnn and Peter Horvath's 1996 Springfield Edition Silver Spur III NAT-58178 with Joanne and Ed Goldman's SZD477 reflected therein.

February Sunday Lunch at *Restaurant X and Bully Boy Bar*: See inside.
The Atlantic Lady Interview: André Blaize

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The Atlantic Lady

Bi-monthly Publication of The Atlantic Region Rolls-Royce Owners' Club

The Atlantic Region is under the control of The Rolls-Royce Owners' Club, Inc.

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The Atlantic Lady is published bi-monthly by The Atlantic Region of The Rolls-Royce Owners' Club. Articles reflect the opinion of the authors and do not necessarily reflect club or region policy. The Atlantic Region and its editor seek to publish accurate material, but neither assumes responsibility in the event of loss or damage from publication.

The following is a schedule of our publication deadlines for future issues of *The Atlantic Lady*. If your material is to be included, it must reach the editor by the dates indicated:

Issue	Submission Date
February	January 7
April	March 7
June	May 7
August	July 7
October	September 7
December	November 7

Chairman's Message

by Howard Krimko

I returned from the Annual Business Meeting last week and I am happy to report that preparations for the Annual Meet at Williamsburg are going smoothly. As you already know, this year's meet is scheduled to begin on June 21, which is about a month earlier than usual. It is time to think about preparing your car for the meet. To help you do so we are scheduling a Technical Meet at Bentley Long Island on Sunday, April 6. There will be a flier with directions and a RSVP form. We will be able to help with problem diagnosis; however, lift time will be limited so please register early. We typically schedule our Picnic & Polo meet in June, but we may have to postpone it until the end of the summer due to a conflict with the Annual Meet.



Our Chairman

It was nice to see such a great turnout at the Sunday Lunch in February. Thanks to Dean Sanders for finding such a great place. The food was extraordinary and many members have told me that they plan to revisit Restaurant X.

Please remember that we are planning an event at Tuxedo Park on Sunday September 7. This meet is always one of the Atlantic Region's special events, and I am sure that our host, Peter Regna, will have an interesting and exciting day planned for us. Please remember that there will be special awards for pre-war cars.

See you on April 6. 🍷

Editor's Message

By Bill Wolf

When the corrections box becomes filled too readily, my embarrassment is sincere. I have faith that this problem will be alleviated in future issues as Ms Susan Ridley Cavaciuti has kindly offered her services as a proofreader for *TAL*. My appreciation is boundless. Welcome, Susan, and thank you. A quick nod goes to Jamie Morris for his help in this issue—and again my thanks to those who have been contributing, especially to Joanne and Ed Goldman for the creative cover photograph. Just a reminder: *TAL* will eventually be publishing material on miniature Rolls-Royce and Bentley motorcars, so dust off your bookshelf collections and set up your tripods. And those of you who collect literature and memorabilia, please contact me. Also, I am still looking for a volunteer for the *Sports Illustrated* Hot Rod parody photograph (See the Editor's Message in the February 2008 issue.). It was good seeing everyone at The Bully Boy Bar—alliteration only adds to the warmth of the atmosphere when The Atlantic Region comes together in collegiality and friendship.



Photo by Bill Wolf

Your Editor at Work Reflected in CRA12921

Although it is unpleasant, I must end on a somber note; this issue of *TAL* honors two of our community who have passed. 🍷

Correspondence:



Mail Delivery

Hi Bill:

Jamie Morris here, Atlantic Region VP for Membership. Just got the latest Atlantic Lady. Great job! Its good to see the AL resurrected, beautifully produced, and with interesting and original content, as well as event announcements so folks can see what's happening.

Jamie Morris



Photo by L.M. Walters

The Bentley in Question

Bill,

Yesterday [February 10, 2008] I mistakenly commented to you that the R Continental on the February cover might not be a Mulliner but rather an Abbott body. Because of the lighting it looked as if there might have been a subtle notch in the rear deck. See Roßfeldt's article in the May/June 2005 The Flying Lady for Abbott bodies with a slight notchback. More careful examination and comparison of Mulliner with Abbott, as well as Franay, show that your picture is indeed a Mulliner.

So much for gotcha readership.

Regards

John Matsen

Editor: Thank you, John. My guess is that you would agree with me that such attention to detail, such Bentley scholarship, is as important to our culture as scholarship concerning—just to pick a random example—the Picassos in The Guggenheim Museum.

Corrections: Of course the headline for the Holiday Party should have read “Annual Meeting” rather than “Annual Party.” *The Atlantic Lady* offers a sincere apology to Dr. Dinjer Shefki for the mistake in the text of his fine and touching article. The photographs for the Larry Glenn interview were taken by Joe Reilly, but he was not credited. You may have noticed, as Jamie Morris did, that the board information on page two was from 2007; it is now updated. Also, for those who check everything, the titles of the movies in the Bond article should have been in italics. *TAL* regrets her mistakes.

An Introduction

By Susan Ridley Cavaciuti

Born in Wales, UK, I immigrated to the United States nine years ago and fell in love with the country that is truly a land of opportunity. In essence I am an artist as well as an Expressive Arts Therapist, combining the two passions of my life: creativity of expression and the therapeutic ability to help others. Educationally I have a BA Art and Design, BA Art Therapies, and a MS in Human Services, with over 17 years experience developing creative and educational programs to culturally diverse communities. Currently I am the Assistant Director at LYCS (Livingston Youth and Community Services) developing/teaching substance abuse prevention to high school kids. Serendipity comes in many forms making unexpected connections. This happened one day while driving to work in my boyfriend's Rolls-Royce. Bill approached me enthusiastically declaring that he edited the *The Atlantic Lady* and I happily offered to volunteer proof-reading the articles.



Susan Ridley Cavaciuti



Steven Feldstein's 1974 Silver Shadow II
SRG 32683

My attitude towards driving the Rolls-Royce has changed considerably over time. Initially I disliked the attention the car generates. People would stop me all the time, striking up conversations, or just gawking at me when I stopped at a traffic light. However, I have begun to appreciate not only its classic lines and stately demeanor, but the strength and resilience of the old lady's engine as the whipper-snappers speed by on the highway. It makes you appreciate that in the Rolls-Royce, you are able to enjoy the journey rather than speeding to your destination. Just like life should be.

Photos by Bill Wolf

Sunday Lunch

February 10, 2008

Restaurant X & The Bully Boy Bar

Ed Goldman was quite pleased at the large turnout for our February luncheon held in upstate New York. The X was a very nicely appointed restaurant and the service was professional, friendly and warm. The surrounding area was beautiful on a clear winter's day—and weren't we lucky that the predicted storm did not hit? As always, the conversations, laughter and conviviality made for a most pleasant afternoon. 🍷

The photographs were taken by Howard Krimko and Bill Wolf.



“Say ‘Corniche’”!



Bob Krish



Enjoying the Afternoon



Carol and Richard Harries



Herb and Margaret Sailer



Car Talk in the Parking Lot



John Cory's
Bentley Continental S2 Mulliner Coupe



Marie Wilkenson and Bill Imre



Shades of Harley Earl?



Mina and Stuart Bloom



Renee Cohen Wendy Akin Andrea Krimko



Dancing in the Ballroom Only



All Members Behaved Themselves
in a Respectable Manner

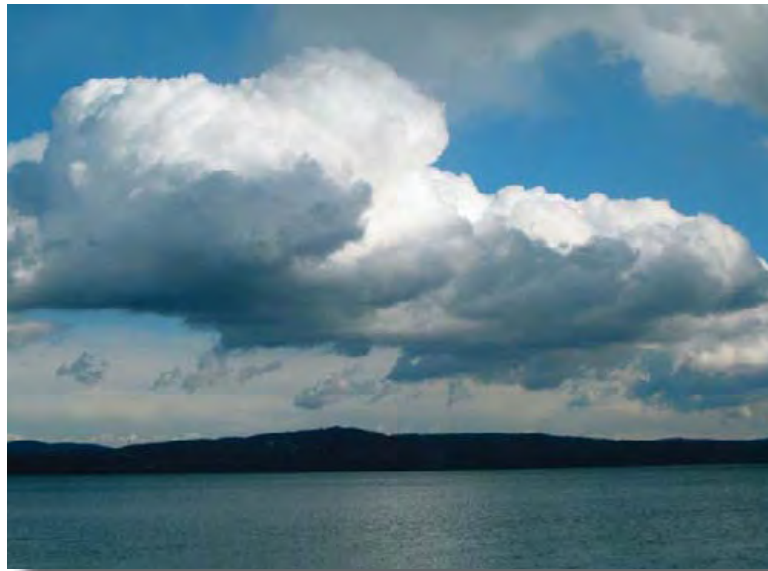
The Countryside Surrounding Restaurant X



Right Hand Drive Bentley for Hire
With Stretched Chrysler 300



Local Attractions



Big Sky



Valet Parking



Local Architecture

Members' Scrapbook

Please enjoy these fine photographs sent in by Evelyn and Walter McCarthy and the shots from Amelia Island contributed by David L. Edyvean. Thank you all for your contributions. 🐾



Rolls-Royce XU2736



Alternate Cap



Evelyn McCarhy in #675

Members' Scrapbook Continued



1964 S3 Bentley - B154LEC

By Ray Koziol

I'll begin this narrative by telling you of a summer's day drive in June of 1998. Be forewarned, contrary to literary doctrine I'm not starting this story at the very beginning; this will make sense a little later.

To celebrate the summer solstice I fire up one of the old cars and head out for ride. I wind up at a local classic car dealership just to see "what's new". I find parked in a corner an S3 Bentley. Like a moth drawn to a flame I am drawn to this car. As I peek and poke I realize this is a coachbuilt edition by Harold Radford and it has lots of Radford goodies. There's a smoker's cabinet which includes a silver cigarette case, cigar holder and pipe rack. A liquor cabinet, crystal

glassware cabinet and the driver's door cabinet holds neatly stacked bottles of tonic and soda. Weather permitting you may imbibe at the rear of the car on a picnic table which extends from the trunk; seating can be had utilizing the "Toadstool" cushions which snap into the top of the rear bumper guards. If the weather is threatening, simply remove the Shooting Stick (a.k.a Umbrella),

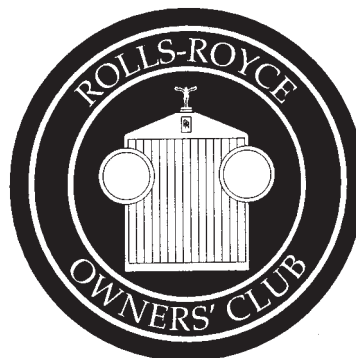


from its leather sleeve. In a pinch, or for those weary from standing at the Polo Match, the handle of the umbrella opens to form a small seat. Mr. Radford was indeed quite ingenious. The ladies have not been forgotten, the right front door contains a leather covered Jewelry and Cosmetics case. In what is referred to as a "Ladies Compartment" (ladies, blame Harold, not me!) we find a Sewing Kit including Needles, Thread, Thimble and assorted pins along with other 'homemaker' items. Other Radford options include a front passenger headrest;swivel make up mirrors; Adjustable Reading Lamps for the rear; a rear armrest compartment containing a Cigarette Case, Comb/Brush Set and a Writing Pad and Pen. A RotoFlare Road Lamp is fitted to the front which can be aimed by the driver. The rear seat has been converted to a 60/40 split allowing access to the boot. Amazingly only a Lighter and Collapsible Clothes Hangers are the only missing items. The remaining Radford equipment is original to the car!



Anyone reading this understands that it is totally unfair to place such a find in front of a car nut. Aside from the Radford equipment making this car unique there was something else, something special about this car that was calling to me. That evening my wife and I discuss the possibility of making an offer on it. Bless her soul, she agreed! After a month of negotiation I am depressed, saddened and grouchy as the

dealer and I cannot come to terms. Again it is my wife to the rescue; she says, “go for it and let’s get this over with” (see “Bless her soul” comment listed above)! Shortly thereafter B154LEC is sitting in my garage and the Build Sheet I ordered arrives (here comes the beginning of the story). Reading it, I learn that this car was commissioned by Rolls-Royce/Bentley & J.S. Inskip for display at the 1964 New York International Automobile Show. Now the very first automobile show I attended was that show. In fact, a buddy and I conned our way into the RR/B exhibit telling a salesman that we were with our school newspaper and wanted some photos. We took one photo of me standing next to a Bentley before the manager, not buying our newspaper story, asked us to leave. That picture remained with me through the years and as I began to carefully study it startling reality set in, the car I was standing next to was B154LEC the very same car sitting in my garage! A number of the Radford accessories can be clearly seen. 🍷



Believe it or not this story is not yet finished. After 9 years of ownership, I came across a list of prior owners-- the first being a gentleman from upstate New York. In the phone directory I found a listing for the same name in the same town. On a hunch I dispatched a short letter of introduction including a copy of my car show photo. A few days later I am speaking with the first owner of this car! Today a senior citizen with a very sharp memory, he tells me that he too was drawn to this car at the very same show! He related his memories of the car and I provided updates on the current condition. I forwarded current photos and then he has a surprise for me, he forwards the original bill of sale from J.S. Inskip which includes the pricing on all of the Radford options.

Now as he puts it, "Ripley would not believe this story" and we both believe the odds of this happening are beyond measure. So therefore you have to ask yourself, is a car just an assortment of nuts, bolts, steel and glass? No..., not this one anyway, because as you see even though the New York Coliseum has closed its



doors, J.S. Inskip has ceased to be and Rolls-Royce & Bentley have forever changed, memories of this car and that show lived on for both of us. It's a car that inexplicably drew us both to it in 1964 and then called me back 34 years later. I firmly believe it was destiny that initially brought this car and I together and it's obvious that providence once again reunited us. 🙏



**ATLANTIC REGION ROLLS-ROYCE OWNERS' CLUB
SPRING 2008 TECHNICAL MEET
Sunday, April 6, 2008 9:30am -3:00pm,
Bentley Long Island
115 South Service Road, Long Island Expressway
Jericho, NY 11753
(516) 367-9600**

HOST: Howard Krimko

Howard Krimko and Bentley Long Island have again invited us to their splendid facility for a day of technical presentation and hands-on work in their state-of-the-art shop.

Please arrive with your car at 9:30 am for a continental breakfast just to get the wheels turning. Then we'll move our cars onto one of the lifts in the splendidly-equipped Bentley Long Island shop for technical consultation and problem diagnosis and to see maintenance you can perform yourself. Lift time is limited so please respond early. There will be a catered sandwich lunch, then, we'll continue in the shop until we wrap up at 3:00 pm.

There will also be plenty of opportunity to tour the recently renovated Bentley Long Island facility, see all the new Bentleys, and visit their superb salon of classic cars.

This event is graciously hosted by Bentley Long Island. There will be no charge to members, however, we will need to know who plans to attend to arrange catering. Please fill out and return the registration form, below.

Call Ed at (516) 626-1118 for further information. [Day of event only, (631) 748-4478]

RROC Event: April, 2008 Tech Meet

Name: _____ Phone: _____ e-mail: _____

I plan to attend with a party of _____. Please respond to: Ed Goldman, 52 Fairlawn Drive, Central Islip, NY 11722, no later than Tuesday, April 1, 2008, so we know how much food to order.

I will be bringing my: R-R___ B___ Model _____

Coachbuilder _____ Chassis No. _____

I need lift time: Yes _____ No _____

**Directions to Bentley Long Island 115 South Service Road
Jericho, NY 11753**

From Eastern Long Island:

Long Island Expressway Exit 40 W. Proceed West on Jericho Turnpike past Home Depot, Burger King, and Edgewood Motel Make a right into the driveway at Bentley Long Island sign and proceed around to the front of the building.

From New Jersey, Upstate New York , Connecticut & New York City:

Long Island Expressway Exit 40W Bentley Long Island will be on your right .

I Remember Rani

By Bill Wolf

Those of us of a certain age remember when there were but a handful of television stations from which to choose. Some of us may even remember “Mama.” And some of us may remember, from the 1950s, The Loretta Young Show. If you are one who, like myself, finds yourself browsing the DVD racks in Walgreens or the A&P, you know that occasionally you can find some treasures—sometimes for less than a dollar apiece. Recently I found a DVD of four episodes of “Loretta Young,” among them the 1955 “I Remember Rani” starring Ms Young and one Edward Ashely. Set in India, we find Ms Young portraying an Indian Princess who is desperately trying to bring her kingdom into financial security and modernity. She takes a visiting British journalist on an auto tour of her domain—and I am sure you can guess what sort of motorcar an Indian Princess would have at her chauffeured disposal. With that, I offer the following—with a brief commercial message:







Postscript: I asked for help in the identification of this particular Rolls-Royce, and André Blaize advised: “There is a very good chance that this is WYA83, a Park-Ward limousine to design 51 delivered to the Maharajah of Mysore.” Please think about what this most remarkably demonstrates: One, the depth of knowledge and research shown by acclaimed Rolls-Royce scholars, and, two, the generosity and collegiality of these scholars—I cannot thank Mr. Blaize enough. †

ADRIAN WEST (1933 - 2008)

ON JAN. 3, 2008 WE LOST A GREAT FRIEND
OF THE ROLLS ROYCE FRATERNITY.

ADRIAN WAS INVOLVED IN MANY THINGS
ROLLS ROYCE, HAVING OWNED CARS, PARTICULARLY
THE EARLY CARS, HE SPONSERED SEMINARS
AT HIS SHOP, HE WAS ALSO INVOLVED
IN THE FOUNDATION AND AN OFFICER
OF THE CLUB (EDITOR OF THE FLYING LADY)

ADRIAN LIVED IN VERMONT AND ATTENDED
MANY NATIONAL MEETS, HE KNEW
EVERYONE AND WAS A MEMBER FOR
40 YEARS. WE ALWAYS MET HIM AT
HERSHEY IN OCTOBER OR AT THE
BRITISH INVASION IN STOWE, VT.

MY FONDEST MEMORIES HOWEVER ARE OF
THE 1995 NOVA SCOTIA TOUR WHICH WAS
ACTUALLY THE 25TH ANNIVERSARY OF
HIS ORIGINAL TOUR. HE ALSO RAN A
THIRD NOVA SCOTIA TOUR ABOUT 5 YEARS
LATER WHICH WE DROVE IN. AS OUR
FEARLESS LEADER HE DROVE HIS 1924
GHOST ON THE TOURS TOP DOWN ALL
THE WAY HAVING A GREAT TIME. HE
WAS VERY GENEROUS AND A WONDERFUL
STORYTELLER TOO. HE WILL BE MISSED.

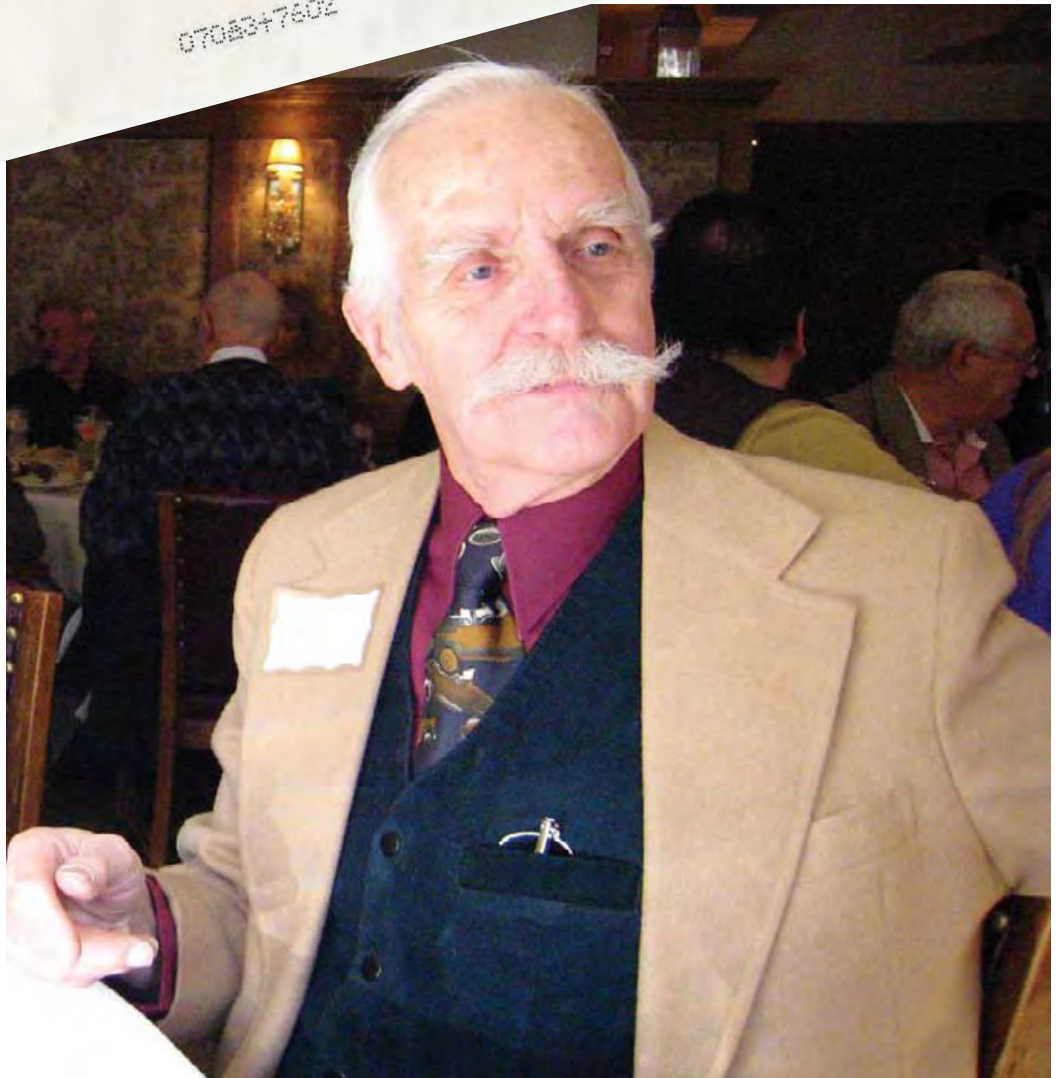
By: FELIX BOTTENHORN

Photo credit: Bill Wolf

Editors note: I felt that presenting Mr. Bottenhorn's tribute to the late Mr. West in his own hand added to the sincerity and poignancy of it. I hope you agree. Bill Wolf



Photo credit: Bill Wolf



Mr. Felix Bottenhorn

JOHN BLATCHLEY

1913-2008

by **Malcolm Bobbitt**

John Blatchley, Chief Stylist at Rolls-Royce and Bentley Motorcars from the beginning of the 1950s to 1969, died on Saturday, February 16th. He was 94.

It was at an early age that John Blatchley decided that his career should be with motorcars and the automotive industry, a decision that came about through spending long periods at home away from school owing to health problems. Rather than attend to more academic matters, the young Blatchley derived much interest and pleasure from drawing handsome cars with elegant styles of coachwork. Happily those sketches, which John showed me when I visited him at his Hastings home on the south coast of England on the occasion of interviewing him in respect of writing the history of the Silver Shadow and Bentley T, survive; today they are in the safe custody of the Paulerspury (Northamptonshire) HQ of the Rolls-Royce Enthusiasts' Club. At the age of 18, instead of going to Cambridge University, John elected to attend a polytechnic in order to study motor body building, a course that stood him in good stead when he joined the highly respected coachbuilding firm of Gurney Nutting.

His tenure at Gurney Nutting meant that John was able to design coachwork for some of the coachbuilder's most discerning clients, his offerings being applied to chassis the like of Duesenberg, Lagonda and, naturally, Rolls-Royce. The fact that the young Blatchley was appointed the coachbuilder's chief stylist within a remarkably short time of him joining Gurney Nutting is a mark of his talent. Prompted by the prospect of war, and not least that he realised there to be a continuing decline in bespoke coachbuilding, Blatchley applied for a position with Rolls-Royce. The fact that he was assigned to designing aero engine cowlings was a bitter disappointment for him.

On the cessation of hostilities, John Blatchley lost no time moving to Rolls-Royce's Motor Division, which at that time was based at Clan Foundry near Belper in Derbyshire before being relocated to the aero engine factory at Pym's Lane, Crewe. Working under the direction of Ivan Evernden, he was able to apply the finishing touches to the Bentley Mk VI and later prepare for that model's replacement, the R-Type; there also being R-R versions in the form of the Silver Dawn to occupy his dexterity. John's early days with the Motor Division were also spent working on the Bentley R-Type Continental project, a matter which he was too modest to readily admit.

John Blatchley was appointed Rolls-Royce Chief Styling Engineer in 1951, thus succeeding Ivan Evernden. The first models to appear under his stewardship was the Silver Cloud and Bentley S Series of 1955, both of which emerged from what was known as the Siam project. Ten years later, in the autumn of 1965, the Blatchley influence resulted in the Silver Shadow and its Bentley counterpart the T Series cars. For Rolls-Royce and Bentley the cars were radical inasmuch that they incorporated so many innovative features: for the first time Rolls-Royce looked to chassis-less construction techniques, a move that received criticism from some quarters within the marque enthusiast fraternity, but which, nevertheless, proved to be the right direction for the car maker to have taken. The new models bristled with technology, not least of which was the adoption of hydraulic self-levelling in conjunction with a traditional suspension layout. Customers buying these models quickly appreciated that the all-new cars lacked nothing in the way of luxury, attention to detail and craftsmanship the Rolls-Royce and Bentley names evoked.

John Blatchley was also responsible for the S-Type Bentley Continental models, the Rolls-Royce Phantoms, and indeed everything that went on in the styling offices located within the Crewe factory, including, of course those fine cars destined for royalty and heads of state.

The 'Blatchley Years' at Crewe ended in 1969 when John chose to take early retirement. His legacy lives on, however, and to this day, the Silver Cloud and Silver Shadow, along with their Wing B counterparts, are testament to a most highly skilled designer and visionary. Of the Silver Shadow and Bentley T, the fact that more than forty years has passed since their debut, and that the cars still appear modern in concept, is tribute to John's perception of style. I feel privileged at having met such a gracious, kind hearted and modest gentleman who let me intrude into his long and creative life as a designer of some of the world's finest motorcars. 🗝️



Pictured in the mid-1990s at The Hunt House, the R-REC HQ at Paulerspury in England, John Blatchley, on the right, is joined by Martin Bourne, centre, and Bill Allen, left, who acted as John's team of senior stylists. In the foreground is an example of Silver Shadow which was ten years in development.

Photo Credit: Malcolm Bobbitt

Congratulations To Howard Krimko

*“But the thrill we’ve never known
Is the thrill that’ll get you when you get your picture
On the cover of The Rolling Stone.” Dr. Hook*

We of The Atlantic Region can be proud. Howard Krimko’s quality photograph of LCEL53 has graced the cover of the January/February 2008 issue of *The Flying Lady*. Dr. Hook—you’ve got nothing on Howard Krimko. Obviously our chairman is a man of many talents. *The Atlantic Lady* offers her sincere congratulations.



Photo by Bill Wolf



Howard's Corniche CRA12921

Photo by Bill Wolf

The Atlantic Lady Interview

André Blaize

This *The Atlantic Lady* interview is indeed special. André Blaize is a well-known and well-respected member of the worldwide Rolls-Royce/Bentley community. His involvement in The Ghost Club International is legendary, and his scholarship is simply astonishing—consider his contribution to the *I Remember Rani* feature in this issue of TAL.

There are sixteen questions.

1. To begin, tell us about yourself.

I was born in Brittany in 1948 and at the age of 10 my family moved to Normandy where I still reside. I went to several universities (Caen, Nottingham & Cambridge, U.K.) and after a B.A. in English and an M.A. degree in Anglo-Danish pre-medieval history; I opted for teaching and lecturing. I had a varied and interesting career but I'm glad to report that at this very moment, I am less than 150 teaching hours before retirement - but officially I'll be off the hook in June. To cut a short story even shorter, I am married with three children and two grand children.



photo by Klaus-Josef Roßfeldt

2. Please give some background, philosophy and goals of The Ghost Club International.

In the 1970's, I used to collect Rolls-Royce scale models. I belonged in a group of half dozen friends who helped each other find scale models. After a few years we decided to start a club, and since I was the only one with a computer, I was blessed with all the chores that fall to a president: registrar, treasurer and secretary. I also edited and published the club magazine which was a twenty page effort sent to the members every other month. Of course there was an English edition for the "rest of the world." Rolls-Royce Motors officially approved the club in 1986, but the name was slightly changed not to include any copyrighted material.

The aim of the club was to federate members worldwide and promote the Marque through scale models. It worked on a simple "collectivist" system: members would send me all the photos and information they found, and I would spread the news via the Newsletter. Word of mouth did the rest and soon the club had members in a good dozen countries.

Once a club member, always a club member: life membership is paid once and for all - a \$40 symbolic fee. Today the club counts about 250 members who own more than 200 scale Rolls-Royce and Bentley cars, scattered over twenty-three countries, on all continents except Africa. Some collections are so huge and valuable that they could be swapped for a new Goodwood Phantom, and the list of outstanding members which is shown on the web site, will convince you that the hobby is not a kid's affair.

The club's web site gets about 45,000 hits a month and the figure keeps growing at the pace of the Internet - *very fast*. You can check it out at: <http://TheGhostClub.net>.

3. Do you have a favorite Silver Ghost?

My favourite Silver Ghost is #1524, nicknamed “The Dreamer”. It carries a very stylish tulip-backed coupe de ville body by Grosvenor. Its original owner was C.H. Angas of Australia. But I’m sure I could name dozens of others that would catch my fancy. 1524 is illustrated in *The Edwardian Rolls-Royce* by Clarke/Fasal/Goodman; the photo speaks for itself.

4. Talk about the people you have met through your interest in Rolls-Royce motorcars.

The list would be too long and I would hate to leave out one my friends by sheer accident. I’ll just say that I’ve met wonderful people from the US, the UK, Australia, Japan, Germany, Holland, Belgium, Italy and France, and every one of them seemed to have the same favourite subject—and, NO, it was NOT music.

In a different field, he who had the biggest influence on my commitment to the Marque is without any doubt my long time friend Tom Clarke. He has always shown me the way and has been a mentor. He’ is a formidable researcher and a walking Rolls-Royce library. It’s just a pity his brain is not fitted with a USB port.



photo by Klaus-Josef Roßfeldt

5. Please discuss your archives of coachbuilt cars--scholars may wish to know about the availability of the information you have collected.

These archives represent something between 7,500 and 10,000 hours of work, spread over 35 years. Each “card” consists in three pages because the quantity of data uses too much space to fit in a single window, be it a 24” iMac. Actually, each card contains 120 fields which enable me to search through the database at the speed of light. Two photos illustrate each chassis - when available, and all the coachbuilt chassis from 1904 up to the present are there, roughly 30,000, and the owners’ field counts over 80,000 entries. It is possible to identify a car in a picture from a handful of body details such as the way the doors are hinged, the shape of the waist moulding, part of the registration number, etc. Of course, I can answer questions regarding engine, body, registration, design numbers, off-test dates—you name it. I also record as many past owners as I can, so if you know the history of your car, I invite you to contact me at theghostclub@orange.fr. I use names / first names / addresses / periods of ownership.

Three trusted friends in the US and the UK have a copy of this database “just in case,” but the data is not freely available. I didn’t spend 10,000 hours so that people would come and help themselves! If owners bring me substantial data or information, I’ll give them what I have in exchange; if not, I’ll ask a small fee. I sometimes receive requests such as, “Dear Sir, please send me what you have on my car, chassis number WHC*** No need to say that they are still waiting.

6. For those of us who are not all that knowledgeable about coachbuilt cars, could you give a brief and basic description of design, construction techniques, wood framing, materials used, and the shop time involved? I realize I am asking for a book-length dissertation here, but, if possible, please supply us with a quick, highlighted primer on the subject.

There were two types of coachbuilt cars: The first type was built ‘for stock’ and the bodies were made in small batches. Of course they used the same design number and the same patterns to rationalize work and save time. It also kept the workers busy when sales were down. Thus it was possible to satisfy a customer who was not ready to wait another six months before delivery. It was still possible to modify some details, especially in the rear compartment, but the lines of the body and wings had better suit the customer’s taste!

The second type was fully customized. A customer would choose a basic style, then discuss the details with the coachbuilder. A watercolour rendering was made and if it was approved, work started in the workshop. Scale drawings were made, then wooden jigs were hand-built and finally the aluminum panels were either hand beaten on the jigs, or rolled on an “English wheel” to obtain nice regular curves. The bodies were primed and brush-painted, using cellulose paints. Cellulose is a dangerous product, but coats build up into a thick layer which polishes up like a Steinway piano. On the other hand, it is so hard that it is not flexible and it tends to crack and flake off if the body shell is distorted. This distortion can happen when a car is jacked up - one should always lift both rear or front wheels at the same time and should not go too rough with it. I’ve seen many glossy paint jobs, but they lacked the depth and the feel of highly polished cellulose paintwork.

8. Discuss your opinion and concerns about rebodied cars—in terms of history, accuracy, judging and awards and ethics. Specific examples would be appreciated.

That’s the \$2,000,000 question: Is it better to dismantle a chassis for parts or rebody it with a modern “recreation?” I’ve given quite a bit of thought to the subject, and I have concluded that a recreation is not a sin, providing the identity of the body is clearly established and the car is accurately described in all club literature. Quite a number of “original” Barker tourers are known to be replicas built in the 1960s and 1970s, but forty years later, they have such a nice patina that their owners claim they are original—and hence ask ludicrous prices. *Caveat emptor*. The soft spot in the hobby seems to be money.

The issue gets worse of course when a chassis is recreated from a crate of bits coming from half dozen chassis. You can’t stop buyers from being ripped off and actually I don’t care if someone thinks he has bought a genuine Ghost with its original body for \$1,000,000 as long as I know better. Truth will come out one day because car histories are being scrutinized day after day. I had expressed my views and my fears many years ago, asking for a clear situation and the use of accurate words to describe the cars at least within the clubs - I guess there’s too much money on the table, (there wouldn’t be a square foot of French soil without vineyards if all Beaujolais bottles were genuine).

Non-original bodies should fall into several categories: Recreations (made to fit the period), replicas (exact copies of the original body); adaptations (retaining part of the original body), contemporary bodies (correct period but from another chassis, be it a Rolls-Royce, Bentley or whatever is available) - I think the Springfield bodies would give us a lot of work here! I’ve still got to find a word for the *freaky* bodies: What about a Phantom II chassis, fitted with a 1911 Victoria recreation? I’ve seen one! And what of a Phantom III with a Silver Cloud-style body or a Phantom III with Phantom IV body - and all the rest? As these can’t be mistaken for the original bodies, this is not a real issue.

As for awards and ethics, I'm afraid of the possibility that there's too much money at stake again. Judging in itself is an excellent thing; it allows owners to maintain and restore their cars, and I even think it is the *raison d'être* of meets—coming, of course, after the meets being a friendly gathering of owners. If, for example, everybody received a score sheet with a list of what needs fixing, they would know exactly what to do to get a perfect car, which is the name of the game. I know I won't be very popular by saying this, but apart from artificially increasing the value of certain cars, the presenting of awards is questionable. I've seen two Silver Shadow owners fight over a rosette at an RREC Annual rally.... The only competition I accept is the one against non-originality, but this is but a personal opinion.

9. Please tell about your personal cars.

My good friend and co-author Klaus-Josef Roßfeldt had a 20/25HP Park-Ward Continental saloon that I liked very much because it had the characteristic lines of those sporty Phantom II Continentals. He told me one day that if he ever put it up for sale, I would be the first person he would call. A few years went by and one evening I got a call from him and he asked if I wanted it. The next day I had an appointment with my banker and soon I

was on the Thalys high-speed train to the Ruhr in Germany. I drove the car around town with Klaus in the passenger seat and a deal was struck. The next morning there was one foot of snow and I was 950 kilometers from home. The car was a driver but it had never been tested on such a long distance. It goes without saying that I was thoughtless enough to hit the road on snow and ice across Germany, Belgium and eventually France. If you've always wanted to know how Neil Armstrong felt on his lunar

trip, I can tip you off! And, remember, he had buddies to push the lunar rover - which was not my case.

I arrived home two days later at 8:00 p.m. The first thing I did the next day was to MoT the car. Emission tests require accelerating for 30 seconds to one minute, and that's long enough for an engine to blow a radiator out when it's over 60 years old! And that's exactly what it did. Within the next couple of years, I changed the radiator core, overhauled the oil and water pumps, the brake servo, cleaned the sump and crankshaft, carried out a full rewire, renewed the clutch disc and linings, fine tuned the brakes, etc. I did these jobs all by myself—well, almost. Actually a friend in England coached me by e-mail so as to anticipate any mishaps and prevent me from learning too many new swear words. He was a wonderful and patient teacher and thanks to him, the car soon was back on the road. Some time later, I told a few friends the car was available for sale. It was quickly sold back to Germany, but not to Klaus.

Photo courtesy of André Blaize



PIV Works Lorry

I had always wanted an open car because I never go out for a drive in the rain. A quick look at the market showed me that my banker's heart would not cope with the prices so I asked all my friends to contact me should they come across a *sedanca de ville* or anything open. The same friend who had helped me with my restoration pointed me to a car that had just left his workshop with a new engine top, clutch, radiator and more. The 20-year-old paintwork and interior trim had a lovely patina, but I was not totally pleased with the coachwork design. It had no boot, *but* the large sunroof made up for it. I bought it over the phone and flew to England. That evening I sailed across the Channel at the wheel of #GWN38, a nice old lady by Park-Ward. I now use it almost every weekend, and it's a crowd puller everywhere we go. My daily drivers are a Mercedes CLK coupe and a Renault Espace SUV. The Rolls-Royce can be seen at <http://pagesperso-orange.fr/theghostclub/GRC56bis.html> and <http://pagesperso-orange.fr/theghostclub/GWN38bis.html>.

10. Would you care to comment on how you obtained your 20-25 registration plate?

France was the country of red tape long before the European technocrats stepped in and the registration system was and is based on alpha-numeric sequences. This system is going to change next year, but up to now, you can only get the next number issued in the "Departement"—our administrative district. The only exceptions are figures ending with 000 (i.e. 2000-XY-50) which are feudally issued to mayors and M.P.'s for their private cars. However, the old car movement must have lobbied the system at some stage because it is possible to register a car provided you can wait for the said number to turn up. The two letters can't be chosen, nor 50, which is the "Departement" number, but the first figure can and as a rule, owners choose the year of their car. When I bought #GRC56, my 20/25HP, I chose 2025 rather than 1934 because I love when people ask "What year is it?" I wrote a polite letter to the *Prefect* and two months later I obtained 2025-VQ-50. Of course, I contrived a special translucent backlit plate which could be used behind the glass of the original Ace number plate box. There's a photo on #GRC56's web page.

11. Discuss your interest in miniature motorcars.

As I said before, I used to collect scale models but at that time it was time consuming and I wanted them all! I soon grew tired of being frustrated and of spending so much time chasing rare birds. One day I decided to sell my 800-strong collection. I made 80 lots of about 10 models each and after two days and three phone calls they were all sold. My interest in miniature motorcars is now limited to maintaining the web site and managing the club. I no longer collect models - but I have four 1/43rd scale Rolls-Royce on my desk: One is my #GWN38 (25/30HP saloon with division by Park-Ward); another is my #GRC56 (20/25HP Park-Ward Continental saloon), plus Phantom IV #4CS6 of the Shah of Iran released by Liege Scale Models, and the fourth is a Silver Wraith H.J.Mulliner *limousine de ville*, #WYA1 which was presented to me by Jean-Paul Thevenet on my 50th birthday. All these models can be seen on the club's web site and at least three of them are available to the general public—but not WYA1 which is a one-off.

12. Please describe and discuss the Phillippe Boitet collection of Phantom IV miniatures.

Phillippe Boitet has a wonderful collection of models—and a 1/1 Silver Wraith Hooper limousine that will pop up if you click on the thumbnails at the top of his web page on our site. He decided one day he would get all 18 Phantom IV models in 1/43rd scale and since they were not all available on the market, he commissioned some artisans to make them. The models on the web site are not all from his collection, but it is simply because I wanted to show the best photos on his page. Phillippe is a strong supporter of the club and a most dedicated collector. He's also a Bentley and Aston-Martin aficionado. The only thing that compares to those 18 Phantom IV is probably the 12 Bugatti Royales, also available in 1/43 scale, but that's another story.

13. Any comments on the fact that Rolls-Royce traditionally omitted the number 13 in chassis number sequencing?

The number 13 omission has actually nothing to do with Rolls-Royce, but with owners: #13CA and #13NA were erected and delivered to their customers, so the legend is simply not true since at least two chassis started with number 13. When superstitious Leopold Huffer of Paris learned that he had been allocated #13MA, he objected and had Rolls-Royce renumber the chassis (#59NA). I don't know if all the owners of the following series starting with 13 expressed the same wishes—one or two did, but Rolls-Royce renumbered all of them and never used number 13 again. This was a wise decision because there was always a risk of upsetting a superstitious owner *a posteriori*—and worse, of losing a customer.

14. Tell us a little about where you live near Granville.

We've been living since 2002 about twelve miles east of Granville, which is a seaside resort in the Bay of Mont Saint Michel (Normandy). To be more precise, our house is right in the middle of nowhere and since 2002, neither any of our friends nor couriers have been able to find it without help, even with GPS coordinates. Make sure you phone beforehand to get step-by-step directions or take enough food along to last at least a couple of days. The College where I work is just outside the city and since there's only one traffic light, it only takes me fifteen to twenty minutes to commute.

15. I understand your wife, Christiane Blaize, is a recognized artist. Would you tell us a little about her and her work?

Christiane is a professional artist and she's been exhibiting her works for almost twenty years now. Some of her paintings have found their way to New York and California, Germany, Switzerland, Holland, England and Italy, and she is privileged to paint for her own pleasure, regardless of any commercial consequences. Selling comes last—when it comes and only after a painting has done its time on all the walls in the house. Her next exhibition will take place in August of 2008, and it will feature about 80 paintings. As a matter of interest, there are always three or four paintings on the walls of my study and one of my all-time favourite paintings is with a RROC member, so I'm only half-sorry to have let it go!

16. Is there anything you would like to add?

No, not at this time. 🙋



PIV in Minerature

Photo courtesy of André Blaize

30th Anniversary Winterthur Point to Point

The Keystone Region Rolls-Royce Owners Club is proud to announce that we have been invited, once again, to participate in the 2008 Winterthur Point To Point, an extravaganza of steeplechase, classic horse drawn carriages, our classic cars, and festivities for all.

Between 18,000 to 20,000 people attend this showcase event every year on the grounds of the former du Pont country estate, Winterthur, on route 52, in Delaware.

The Keystone Region has been invited to place 40 or more Rolls Royce and Bentley motor cars on a display field on a berm overlooking the race course. This will be a grand display of our PMCs for the people in attendance to enjoy.

This is definitely a tailgate and picnic event to be shared by club members and their guests. Ladies are encouraged to wear their finest "Derby Day bonnet" and the men their best chapeau or other fashionable headwear.

There is NO cost to attend this event if you register your car as part of our display with Winterthur, but you will need credentials to be able to enter the grounds and make your way to the display area. If you are interested, we MUST KNOW by April 1st. This early date is required so Winterthur officials and the Delaware State Police have a record of those permitted to enter the grounds before the general public.

Other activities on this day include demonstrations of fox hounds, Black Watch Bag Pipes and the Budweiser Clydesdales and the classic carriages.

Don't forget the date, Sunday May 4th, 2008, at Winterthur Museum in Delaware. This is a fabulous event! A great day to be out with friends, family and club members.

For more information, please contact Thom Weinhardt @ 856-374-4568 or Jill Abbott @ Winterthur @ 302-218-7529. Please respond ASAP. See you there!!

The Atlantic Lady Photo Opportunities



PIV 4BP7 in Pennsylvania 2008

photo by Klaus-Josef Roßfeldt



Photo by Bill Wolf

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