

CHAPTER III LITERATURE REVIEW

3.1 Introduction:

The purpose of the literature review is to examine what has been written on the subject. There is a dearth of academic works on passenger shipping. McConville and Rickaby (1995) listed only nine entries on passenger shipping out of 3,159 entries in their annotated international bibliography. These concentrate on marketing, port selection, and management issues. Other articles published since then have concentrated on the same subjects (Baird, 1997; Charlier, 1996a,b,c; Tae-Woo Lee & Coggins, 1995; Marti & Cartaya, 1996; and Testa, Williams & Pietrzak, 1998). Cartwright and Baird (1994, xxv) state, "Ship 'buffs' are exceptionally well served by the book trade. There are any number of texts, from company-specific histories to descriptions of ships." Cruisers are also well served by a large number of cruising guides that concentrate on the various cruise ships, their onboard product, and itineraries. These have proliferated as the cruise industry has grown from 1.4 million passengers in 1980 to over 6.9 million passengers in North America alone. (CLIA 2002) In 2003, worldwide passenger numbers were projected to be just over 11 million. (Cruise Industry News 2003) Since this paper concerns legendary ships, the ship buff's literature was reviewed. Over two hundred books were reviewed, including a number on trains, railroads, grand hotels, and sailing ships. The most popular domain was company/route or multi-ship histories. It contained thirty seven and forty four, respectively, for a total of eighty one books. The key books in this area are Bonsor (1955 & 1983) and Kludas (1973, 1974, 1975, 1986, 1992, & 2000). The role played by Kludas (1975) in the field was clearly explained in his introduction to the series, "In view of the appearance during recent years of a large number of books on passenger shipping, the question as to the necessity for a further work on this subject is understandable and justified. Among the many published are books about particular services, about ships contemporary to particular periods of time, as well as others produced against selected criteria. They are all the result of excellent research. However, there has not up to now been an illustrated collective documentation, and this work is intended to close the gap in respect of the great passenger liners. On the appearance of

the fifth volume there will be presented for the first time in international shipping literature a work covering all passenger ships to date of over 10,000 GRT, with all essential technical and historical data with, furthermore, the appearance of the ships recorded in photographs.” The next one was individual ship histories, excluding shipwrecks, with sixty six books. *Normandie* and *Queen Elizabeth 2* had six books; *Queen Mary*, five; *Queen Elizabeth* and *Queen Elizabeth & Queen Mary*, four; *Aquitania*, *United States*, *France/Norway*, *Canberra*, and *Imperator/Berengaria*, *Vaterland/Leviathan & Bismarck/Majestic*, three; *Rotterdam* (59), *Empress of Britain* (30), *Bremen* (29), *Ile de France*, *Rex & Conte di Savoia*, *Olympic*, two; and *Wind Star*, *Britannic* (14), *Europa* (66), *Europa* (81), *Hanseatic* (58), *Cutty Sark*, *Flying Cloud*, *Uganda & Kenya*, *Mary Powell*, *Mauretania* (07), *Mauretania* (39), *Deutschland* (00), *Grand Princess*, *Queen of Bermuda*, *Campania & Lucania*, and *Independence & Constitution*, one. Vard (1990, 7) wrote, “Many books have been written about the great liners. Histories are available which tell the story of the famous shipping companies which existed then. Reference books dispense page after page of technological facts while decades of observation through the lens of the camera has produced illustrated journals which make the shape of those ships familiar to us all.” Shipwrecks had forty four books. *Titanic* led with twenty one books, followed by *Lusitania* with six, and *Andrea Doria* with four, *Morro Castle* had three. *Arctic* and *Empress of Ireland* had two. *Sultana*, *Wilhelm Gustloff*, and *Cap Arcona* had one. There were three books that covered several shipwrecks. Twenty six books were social histories of ships or routes. Six concerned design and engineering/shiphandling. In addition there were five works of fiction featuring *Normandie*, *Queen Mary*, *Queen Elizabeth 2*, and *Kronprinzessin Cecilie*. Most of these books were in English, however, there were social histories, fleet/company histories and ship histories in French and German. There were also fleet histories in Italian, Swedish, and Portuguese. Shipwrecks and social histories are most popular with the general public while the others serve the enthusiasts’ market. The enthusiasts’ market is also served by two monthly publications, *Sea Classics* out of the United States and *Ships Monthly* out of the United Kingdom. Both magazines cover maritime matters in general and run frequent features on ocean liners and cruise ships, both past and present. The trade press also covers significant ships during their

construction and introduction to service. A key historical record can be found in the archives of *The Shipbuilder*. Their role was explained by Patrick Stephens Limited (1970) in their introduction to the second book of their facsimile series, "It was the practice of The Shipbuilder in its special issues to provide a highly detailed coverage of the design, building and features of the new liners of special importance, dealing with all aspects of the ships in immense detail. For this reason these Special Numbers have been collectors' items for many years, for no other single publication ever carried so much information about important ships in such considerable detail." Warren (1995 & 1997) contained reprints of articles on ninety one significant ships from 1906-1914. Between the wars, commemorative issues were done for *Empress of Britain*, *Conte di Savoia*, *Normandie*, *Queen Mary*, and the second *Mauretania*. However, other significant passenger ships were covered by individual articles, such as those in Warren (1995 & 1997). Only *Canberra* received a commemorative issue in the period since World War II.

3.2 Antecedents of Legendary Passenger Ships:

Role of the Elite, Leisure & Commerce in the Creation of Legendary Passenger Ships:

Three factors have to exist in the environment in order for legendary machines of transportation to exist. These are an elite, leisure, and commerce. An elite must exist, in sufficient numbers to support competition for their patronage, that has both the means and desire to travel, and is willing to pay a premium for comfort. The elite must have leisure time available for travel so that the travel is a matter of choice not necessity. Therefore, the transportation providers must entice them to travel. There must be sufficient commerce along the route to justify the improvements and return on investment required to be the best. This commerce can be in terms of business and immigrant passenger traffic as in the case of early long distance railroads in the U.S. and late nineteenth century transatlantic routes, or mail in the early development of steamships, railroads, and airplanes, or a combination of freight with the others as was the case in non-transatlantic routes. In railroads and airplanes, most freight is separate from passenger traffic. Since the commerce provides the justification for being in business,

serving the elite becomes a marginal cost that can yield high profits. The pursuit of the elite brought success and made the ships they sailed on special as Lord (1986, 45) wrote, “It makes as fascinating reading today as it did the first night out. Like stars in a Broadway production, the big names are all there: the Astors, of course, along with the Wideners, Thayers, and others prominent in Society. They would be enough to adorn any important occasion in 1912, but what made the *Titanic* special was the presence of leaders in so many different fields: the artist Frank Millet; the editor W. T. Stead; the writer Jacques Futrelle; the theatrical producer Henry B. Harris; President Taft’s military aide Archie Butt; the elderly philanthropist Isidor Straus and his wife, Ida.” Though *Titanic* and her contemporaries, *Lusitania* and *Mauretania* are among the best known ocean liners, the 1930s probably produced a greater number of legends than any other comparable period. As Brinnin & Gaulin (1988, 137) wrote, “By the middle thirties, the ocean liner as a species had come into its majority and full estate. Nothing launched after those years would ever be bigger or faster (save for the *United States* which, in 1952, was capable of crossing New York to Southampton in seventy-two hours), and nothing would add to or subtract from the already full-blown legend of a business transformed into a romance....Then like leviathans wandering into the shallows of maritime history, along came the *Normandie* and the *Queen Mary*, soon joined by the *Queen Elizabeth*. This trio, in one audacious leap, carried the era of the sumptuous into the realm of the unsurpassable.” Foucart & al (1985, 10) summed up the role of the elite, “For sheer glamour, however, nothing in the realm of travel could compare with the North Atlantic. Simultaneously as the great waves of immigration – the source of most west-bound traffic across the Atlantic before World War I began to subside, a more ‘up-scale’ travel market emerged, largely as a consequence of the prodigious growth in the American economy and the fantastic new wealth this placed in the hands of private individuals. Alert to the opportunities presented by such a development, the French Line prepared to offer accommodations suitable for a new middleclass clientele. This brought into being the so-called ‘tourist class,’ which replaced the old ‘second class,’ and also a new ‘third class,’ designed to serve the needs of more modest travelers, those replacing the emigrants who had traveled in steerage.

Still, it was the first-class market that remained the most courted and the most lucrative. To conquer it, steamship companies of every nationality competed with one another for dominance in tonnage, speed, luxury, and comfort. As the pride of its Le Havre-New York line, for instance, the CGT deployed two internationally famous vessels: the *France* and the *Paris*. Both were enormously successful. At a time when American ‘high society’ went ‘abroad’ every year, complete with massive luggage, several servants, and even guns, places on the *France* were auctioned to the highest bidders.” Bombail & al (2000, 8) wrote, “By the 1930s the transatlantic liner was the ultimate means of transportation. An armada of leviathans trailed smoke across the vast expanse of the North Atlantic Ocean. The lion’s share of all this traffic was the prerogative of Cunard Line. To any self-respecting globetrotter ‘Going Cunard’ was the ultimate cachet; the very name suggested grandeur, romance and assurance. This state of grace was at one with the American philosophy of ‘how you travel is who you are’.” This wasn’t confined to ships, as Cook (1993,1,3) wrote of the *Twentieth Century Limited*, “It was fast, modern, powerful, carried the highest class of people, and was highly successful from the very outset. Its passenger lists carried the names of America’s upper class of power, wealth, prestige, and celebrity, from the beginning to the end.... It was the ultimate train of its time. It was a train that epitomized the best in luxurious travel during the first two-thirds of the 20th Century, and it was celebrated far and wide as *the* way for important people to travel. It even inspired numerous newspaper and magazine articles, as well as stage shows and movies. It actually became an important part of American culture during its lifetime from 1902 to 1967.” Likewise, with the liners, their passenger lists made the liners newsworthy. “Crowding the docks of West Side Manhattan, sometimes twelve abreast, ocean liners presented a movable feast to reporters and photographers. As, one by one, ships became the grandest, biggest, fastest, those who covered the waterfront gave sea travel its mystique. Maiden voyages brought out scores of power boats, excursion steamers, blimps, barges, and tough little fireboats spouting plumes of spray. Celebrities aboard brought press boats from which reporter clambered up rope ladders to interview Gertrude Ederle, Gertrude Stein, Gertrude Lawrence, and Gertrude Vanderbilt Whitney. To notions of high life, each disembarkation contributed its mite; Daimlers and Duesenbergs being lowered on ropes; borzois released from their

upper-deck kennels, straining at the leash; archbishops in gaiters; prizefighters with their dukes up. Movie sirens and tennis lady champions posed by railings in their cowls of fur....When, as never before, the wonders of the steamship era needed no other attention but what they legitimately called to themselves, it was the funny and the phony, inextricably fused, that increased their fame, and by the same token, diminished their grandeur with reams of paid-by-the-line ‘hot’ copy....” (Brinnin & Gaulin, 1988, 228)

The allure of a legend continued into the 1970s as Wilson (1989, 112) wrote, “Anachronistic, *France*? The Americans, these champions of pragmatism and efficiency, made up, for a long while, her principal clientele. The onboard magazine recorded for each crossing the celebrities who were welcomed by the captain. The arts, literary world, the movies, Broadway, politics, sports were regularly represented. Against winds and tides, *France* remained a ‘must’ .”

The elite was also a factor on the South Atlantic, as Le Goff (1999, 69) wrote, “The *Cap Arcona*, which set out on her maiden voyage on November 19,1927, took over a route that was very profitable. Designed to sail at a cruising speed of 21 knots, the *Cap Arcona* was perfectly suited to the clientele she was targeting – wealthy colonials and immigrants. She was a fast and luxurious vessel that provided a limited number of space: 272 in first class, 272 in second and 465 in third. She was the first liner to have a regulation size tennis court on deck, located behind the third funnel.

In regard to luxury and size, she was far ahead of the British ships on this route. Only the Italian liners surpassed her, as did the *Atlantique* from the autumn of 1931 until her fire in January 1933. Right through the course of her civilian career, *Cap Arcona* carried wealthy passengers with little concern for expense, and who were prepared to hire inside cabins to store goods they had brought in Europe.”

Role of Competition of Competition in the Creation of Legendary Passenger Ships:

Olsen, West & Tse’ s (1998) co-alignment principle suggests that hospitality firms can succeed if the management can identify opportunities in the business environment, invest

in value-adding competitive methods and allocate resources to those methods that add the greatest value to the firm. Legendary liners have validated this principle through time. The Atlantic route was at the forefront. Brinnin (1971, 294) wrote, “the Great Circle was not only a sea route but a showcase into which nations put their greatest ships.” The two factors, speed and luxury often competed for resources. Griffiths (1990, 10) wrote, “Speed of passage became an important factor as it meant that suffering from seasickness was reduced to days rather than weeks. It also resulted in more crossings each year and so more fare paying passengers. Larger ships were able to accommodate more people, but that in itself induced problems as they not only had to be fed but sanitary, heating and lighting facilities had to be provided. In terms of comfort and care the Atlantic passenger liner became something of a multi-class hotel, but no hotel of that size had to provide all its own services and dash across uncertain water at high speed.

Atlantic liners were at the forefront of passenger ship development, the market being large enough to encourage competition which promoted change and search for improvement.”

Competition and improvements weren't confined to the North Atlantic and speed. Gibbons (1990, 7) wrote, “Far more than any developments in machinery, structural components or even exterior design, changes in the social amenities filling the revenue-earning parts of the vessel set the tone for a crossing-and, in the minds of customers, established the individual personality for which a particular ship would become known. It is not just the large and famous trans-Atlantic liners which have inspired the adjustments and advancements in the various components which collectively comprise that experience called ‘life at sea.’ For virtually every passenger ship on every trade route has championed some noteworthy improvement which has added to the traveler's comfort and enjoyment.”

Since the demise of Collins Line in the 1850s, Cunard had ruled the North Atlantic. Things changed when White Star's *Oceanic* “sailed into the Mersey on February 26, 1871, even the most case-hardened observers of maritime prodigies saw something to make them blink. The *Oceanic* was ten times longer than she was wide. Her open deck

was an iron promenade enclosed with railings instead of bulwarks, thus allowing sea wash to run off freely instead of gurgling through scuppers¹. She had a straight-stemmed cutwater², a single low funnel, and four cylindrical iron masts laden with sail. Of stately rig, long and low in the water, she came to Liverpool ‘ more like an imperial yacht than a passenger steamer.’ ” (Brinnin, 1971, 242) More importantly, she had changed a convention that had been in force since Roman times. Prior to the *Oceanic*, passengers were accommodated in the rear of the ship. The cabins clustered around a long and narrow saloon that served as both social hall and dining room. On *Oceanic*, the first class cabins were in the center of the ship with portholes and hot running water; the saloon was large, ornately decorated, and located amidships on the promenade deck; there was a separate smoking room, as well as a separate dining room, located low in the ship where movement was least. Equally important, steerage class passengers had four berth cabins versus dormitories on other ships. Overnight, all other ships became obsolete. *Oceanic* was followed by several sisters, three of which held the speed record, on and off, between 1872 and 1882. In 1891 and 1892, White Star fielded their last record-breakers in the battle with Cunard and afterwards concentrated on luxury over speed.

The German Lines, North German Lloyd (NDL) and Hamburg-American Line (HAPAG) took advantage of their location to tap into the middle European immigrant traffic. “By the early years of the 1890s, German firms had become notably prosperous. In one decade, Hamburg-Amerika alone had carried half a million passengers to New York-half again as much as either Cunard or White Star. The German companies basked in Imperial favor, were staffed by brilliant, ambitious executives and, as time would tell, competitive to the point of madness. The motto on the Hamburg-Amerika house flag was indicative: Mein Feld Ist Die Welt (‘ My field is the world’).” (Brinnin, 1971, 286) However, they did not ignore the elite and were among the first to use shore-based architects for the interior design of their vessels, notably, Bremen architect Johannes G. Poppe. Noted for their luxury and fine service, the German ships worked to make their companies the top international carriers on the Atlantic. (Kludas,1999). In 1897, the environment changed

¹ Scuppers – (Israel & Miller, 1999) Drains in the hull of the ship at deck level to allow water that has come on board, or that has accumulated from cleaning, to flow back into the sea.

² Cutwater – (Kemp, 1976) The forward curve of the stem of a ship.

as much as it did with *Oceanic* in 1871 with the arrival of NDL's *Kaiser Wilhelm der Grosse*. "This was the ship that would open a new era, a period in steamship history when the landscapes of Valhalla enscrolled on the walls and ceilings of grand saloons would all but collapse under their own weight, as well as a period when Teutonic efficiency united with matchless engine power would give Germany all the honors of the northern seas....Sporting four stiffly erect tall funnels, a white superstructure and a black hull with a greater carrying capacity than even the *Great Eastern*, 649 feet in length, driven by twin screws and spacious enough to take care of 2,300 passengers, the *Kaiser Wilhelm der Grosse* was nothing short of a sea-going boast. The ceilings of her public rooms were higher than those of any other ship, their walls were loaded with paintings, carvings and bas-reliefs that glowed in the sacerdotal radiance of stained glass. In every respect, the old standards of comfort and luxury had given way to outsized magnificence. In stead of quietly charming the well-to-do passenger by reminding him of his home, his club, or a familiar country inn, the new designers overawed and overwhelmed him. For his week or so at sea he lived in noble apartments of cathedral proportions; in steady weather he might forget the sea and imagine himself to be the castellan of some turreted eyrie on the Upper Rhine.

On her first crucial trip, in 1897, the *Kaiser Wilhelm der Grosse* raced across the Atlantic at a rate of more than 21 knots to snatch the Blue Riband....

Within a year, even though her top-heaviness and lubberly propensities had earned her the nickname 'Rolling Billy,' the *Kaiser* was so successful as to preempt twenty-four percent of all transatlantic passenger revenue. Within three years she had become the first European liner to be equipped with wireless, not only as a device of safety but as a convenience for travelers. Never before in its history had Cunard line so clearly dipped its flag to a superior money maker. Never had White Star been so flabbergasted: the emergence, overnight, of one ship had made all of its own carriers obsolete." (Brinnin, 1971, 314-317) "In the early part of the twentieth century, more than ever the big game on the Atlantic was one-upmanship. Just as the *Teutonic* and the *Majestic* were continually racing Inman's *City of New York* and *City of Paris* from the Needles to Sandy Hook, along came the *Kaiser Wilhelm der Grosse* to swipe the baton from both of them. Challenged anew, White Star put the second *Oceanic* into the water in

1899, only to be met with the German response of the *Kaiser Wilhelm II*, followed swiftly by the *Deutschland* and the *Kronprinzessin Cecilie*. Sidling into the picture with the *Carmania* and *Caronia*, Cunard made a modest yet notably dignified showing. The company was really biding its time, waiting for the moment when the huge turbines and triple screws of the *Lusitania* and *Mauretania* would leave everything in their wake. In the nature of the contest, however, it was inevitable that, even before these ships became champions, they also became targets on which the ambitious eyes of other companies were fixed. Ships even more fabulous *could* be built, and with fifty thousand passengers afloat in every single week of the year there were always other companies ready to build them.” Arriving on the scene in 1907, *Lusitania* and *Mauretania* were fifty percent larger than any other ship and faster by a definitive two to three knots. White Star’s response was “a grand conception: they would build three new ships, all of them half again as large as the superlative new Cunarders, just as swift, and as chock full of paintings, tapestries and other kinds of period art as a national museum. The tonnage of these ships would be fixed at something around 45,000 to 50,000 tons. As a trio they would institute a ferry service with a regularity and a passenger-carrying capacity no other liners could touch. They would be called: *Olympic*, *Titanic*, *Britannic*.... Subsequent decades would produce examples of the supership, but only a handful would supersede the proposed White Star ships in tonnage. And these late comers would enter the scene in a strung-out sequence, regarded more as individual prodigies than as part of a fleet or of a company.” (Brinnin 362) This was true until the late cruise ship era. Starting with *Olympic* in 1911, the ships would enter service one a year in 1912 and 1913. In the end, the White Star ships were not as fast as the Cunarders, but their luxury and comfort were planned to compensate for the extra day at sea. As the first, *Olympic* was “attended by many more reams of publicity and far more public excitement than would greet her sister the *Titanic*, the big black *Olympic*, nearly 900 feet long and 11 decks high,Grand and greater than anything going, the new sovereign of the Atlantic steamed on schedule back and forth between Southampton and New York all through the high summer.....” (Brinnin, 1971, 364) The 1912 season was eagerly anticipated as Brinnin wrote “As still another sunny season on the Great Circle was approaching, the London *Standard* was in a mood to handicap express liners as though they were entrants in the Grand National. ‘To the

battle of Transatlantic passenger service,' said the *Standard*, 'the Titanic adds a new and important factor, of value to the aristocracy and the plutocracy attracted from East to West and West to East. With the *Mauretania* and the *Lusitania* of the Cunard, the *Olympic* and *Titanic* of the White Star, the *Imperator* and *Kronprinzessin Cecilie* of the Hamburg-American, in the fight during the coming season, there will be a scent of battle all the way from New York to the shores of this country-a contest of sea giants in which the *Titanic* will doubtless take high honours.' (364) The German response was made by HAPAG's three giants, *Imperator*, *Vaterland*, and *Bismarck*, originally scheduled to enter service in 1912, 1913, and 1914, however, design responses to *Titanic*'s sinking resulted in the first two sliding a year and *Bismarck*'s completion being delayed until after World War I. With a fleet of four successful, relatively new express liners, NDL didn't respond. Cunard's response was the *Aquitania*, which entered service in 1914. French Line responded to Blue Ribbon Cunarders with the *France* in 1912.

After the war the steamship lines sought to recover from their losses by converting former German tonnage, turned over as war reparations. They also responded to technical, social, and political changes. Coal-burning ships were converted to oil and the steerage class accommodations were upgraded and renamed tourist class to appeal to growing wealth and the desire to travel in the United States. The United States restricted immigration in the early 1920s and that traffic quickly dried up. The first ship to change the environment after the war was the *Ile de France*. A seagoing version of the 1925 International Exposition, she ended period decorating and created the ocean liner style. Arriving towards the height of prosperity in 1927, she quickly became a symbol of the "Jazz Age". Maxtone-Graham (1972, 249) wrote, "She outgrossed all her competitors that inaugural season and remained a consistent moneymaker throughout her life. The timing of her appearance was impeccable. Had she sailed into the Lower Bay after the crash of '29, I doubt that her bizarre showiness would have caught on. But although she was a creation unique to the twenties, her popularity transcended the economic disaster that ended them." *Ile de France* reaffirmed that new ships attracted passengers and striking new ships dominated the season. Her success spurred other companies to build new tonnage that would become the ships of state and empire. In 1926, NDL had

received compensation for their seized liners from the U.S. government. These funds were reinvested in two liners that would be the *Bremen* and the *Europa*. Launched one day apart in 1928, *Bremen* entered service in 1929 and was followed by *Europa* in 1930. *Bremen* broke *Mauretania*'s record on her maiden voyage and was superseded by her near-sister in 1930. Though planned and built with company funds, these ships required government support by the early 1930s, when NDL and HAPAG were forced to merge into Hapag-Lloyd. However, the drawing power of new ships was again proven by the sisters as they carried close to twenty percent of the dwindling transatlantic traffic in the early 1930s. Prior to that point in time, ships were the result of private commercial planning. However, the dire economic situation that followed 1929 required government intervention. The great passenger liners had been objects of national pride since the 1800s, however, government involvement was usually in the form of mail contracts. Passenger shipbuilding involved a wide range of companies throughout the country and had a major economic impact. By the early 1930s most major passenger shipbuilding projects had been put on hold. Due to the economic impact, governments debated whether or not to support the new ships. In 1930, the Italian government pushed through the continued construction of the *Rex* and *Conte di Savoia*. As part of this program, the three Italian companies of Navigazione Generale Italiana (NGI), Lloyd Sabauda, and Cosulich Line were merged to form Italian Line, in which the government was a major stockholder. In 1932, the French parliament decided to use state funds to support, *Normandie*, French Line's response to *Bremen* and *Europa*. In 1929, White Star had started construction on a thousand foot, thirty plus knot liner, *Oceanic*. In 1930, Cunard started construction of a similar liner. By 1930, White Star had halted construction on the *Oceanic* and Cunard followed suite on *Queen Mary* at the end of 1931. In 1934, Cunard and White Star merged and, in return, government support was received to complete the Cunard liner, *Queen Mary*, while the *Oceanic* was scrapped. The ships that entered the market in the 1930s had become symbols of national pride and economic recovery. "In 1936 Sir Percy Bates wrote a letter to the London Times. At that time he was Chairman of the merged Cunard White Star Line, and his letter concerned the complex issue of international re-armament in the North Atlantic. His letter included the following words: 'Our chief competitors are really foreign governments and how far nationalism may be extended on

the Atlantic to the complete disregard of economics it is impossible to say.’ Sir Percy was right. In the 1930s the free play of market forces in the North Atlantic, as promoted and practiced by Albert Ballin, finally ceased to exist. In 1932 even the Germans had finally succumbed; Hapag and Lloyd were the last shipping companies to lose their unsubsidized virtue, when, at the height of the world economic crisis, they were obliged to ask the Reich government to guarantee bridging credit, without which neither companies would have been capable of staying in business.

The last round in the contest for the Blue Riband, which North German Lloyd had initiated in the 1920s, also proved to be the last round for international passenger shipping on the North Atlantic route. It was without a doubt a wonderful period, and the grandiose Blue Riband liners of the final era—*Bremen*, *Europa*, *Rex*, *Normandie*, *Queen Mary* and *United States* have for many years been synonymous with the highest levels of creative, technical achievement. They also symbolize a culture of traveling which has disappeared; a manner of living which the aeroplane and the cruise ship cannot match, despite the fact that levels of luxury have now risen to even greater heights.” (Kludas, 145, 1999) Olsen, West & Tse (21, 1998) wrote “To achieve successful co-alignment the manager must recognize that strategy in the service industry is different than in manufacturing, for several important reasons. These include the supply and demand relationships, the nature of services and technologies used to convert inputs into desired outputs.” The shipping lines of this period realized this and were able to achieve what Eliseo (98, 1992) called “the perfect fusion between a high technology ship and a de-luxe hotel.” With the exception of the *Oriana*, *Canberra*, *France*, *Michelangelo*, *Raffaello*, *Oceanic* and *Queen Elizabeth 2*, ships of that size would not be built again until the mid to late 1980s. In the 1950s, passenger numbers continued to climb, peaking at just over one million in 1958. That same year, the number of passengers carried by air exceeded those carried by sea for the first time. The jet plane also began transatlantic service that year. Even though the lines continued to focus on the passenger, a major part of the co-alignment principle, environmental scanning and identifying the forces of change was ignored. Within just over fifteen years, only *Queen Elizabeth 2* would remain on the New York transatlantic run. Of the major companies from the 1930s and 1950s, only Hapag-Lloyd, Holland America Line, Cunard Line, and P&O exist today.

3.3 Components of Hospitality Legends:

The three components of a hospitality legend are attractiveness, power and hospitality. With hotels the main parts of attractiveness are size and location, for power it's the ability to change the market, and for hospitality it's luxury. Most important, however, are size and luxury. These can outweigh shortcomings in other areas. With trains, it's the route, appearance, speed, market impact, and luxury. Most important are speed and luxury, with appearance running a very close second. With ships, it's a combination of elements from both hotels and trains. The three most important elements are size, speed, and luxury. These apply on the local, regional and international levels. Participants at Hospitality Design 99 reached a consensus on the three components of luxury. These were a triad of facilities, furnishings and fittings, and service.

In order to be a local legend, the ship must, at its introduction, excel in size and luxury and must be superior in speed for the time and route. Speed may be compensated for by luxury, but it must at least be competitive for the route. This can be defined as trading one or two additional days at sea for a smoother ride and more luxurious surroundings. Passenger ships on the North Atlantic route are held to different standards than those on the Southampton-Durban route. Cruise ships are held to different standards than ocean liners. Whether a ship makes the jump from local to regional to international legend depends on how well it compares with the international legends of its time. Unlike in architecture, in order to become a legend, a passenger ship must enter commercial service, even if it's only four days as in the case of *Titanic*. Being built, then destroyed or put to other uses, as in the case of the ill-fated *Stockholms*, *Britannic*, *Kashiwara Maru*, and *Izumo Maru* will not make a ship a legend despite size and luxury. Being planned as in the case of *Bretagne* or partially built as in the case of *Oceanic* (1929) and *Vaterland* (1940), even with legendary potential, will not make a legend.

3.4 Tasks of the Ship Designer:

Guiton (1971, 13) cited The Geddes Committee's findings on the four principle tasks of the ship designer. The Committee was commissioned by the U.K. Government in 1965 "to establish what changes are necessary in organization, in the methods of production, and any other factors affecting costs to make the shipbuilding industry competitive in world markets." These tasks were:

1. To look ahead
2. To design a ship to give the performance a customer needs
3. To design for production, making the best use of materials and ensuring that work can be planned smoothly and done at low cost
4. To design a ship that is pleasing to the eye.

All four are important for legendary ships.

The first task helps the ship stand out along its route and in its time. A forward looking ship can bring innovations that can change design and product trends. The philosophy expounded by the Geddes Committee can be seen in the three premier British ships of the 1960s, *Oriana* of 1960, *Canberra* of 1961 and *Queen Elizabeth 2* of 1969. McCart (1983, vi) wrote "It is hard to believe now, when looking back, that the *Canberra* was a product of the 1950s. This lovely ship was so well ahead of her time that even in the 1980s her design still holds its own, even when compared with the streamlined cruise liners which have been built in the last few years." Both *Oriana* and *Canberra* were looking ahead. However, *Canberra*'s design was more revolutionary and captured the most attention as explained by Dawson (1990, 25), "At first glance *Oriana* and *Canberra* have some visual similarity, with their long slender hulls, nested lifeboats and uniform funnel colours. Internally, there are layout features and some special equipment which are also common to both ships. However, beyond this they are remarkably dissimilar. Not only were they built for different owners and by separate shipyards, but each is the product of divergent concepts and philosophies. *Oriana*'s design stresses a particularly refined approach to lightweight construction and integrity of her steel and aluminum structures, while that of

Canberra emphasizes the unique advantages of a design with machinery located fully aft.” Dawson (1990, 79-80) wrote -“*Canberra*’ s recognition in the architectural press was perhaps one of the most significant and incisive pieces of publicity to come from her debut in 1961. Extensive coverage was also given in newspapers and popular magazines,....Similar enthusiasm on the part of the shipbuilding and marine engineering press, including special souvenir numbers of several technical journals, was also her just due. However, *Canberra* is one of the very few ships to have achieved recognition in architectural circles. She was described in *The Architectural Review*, the *Architect’ s Journal* and one or two other publications.

The Architectural Review is one of Britain’ s finest architectural journals. It has been in circulation now for more than one hundred years, dealing with all aspects of architecture, interior and industrial design....Events of great architectural significance, such as the completion of Edwin Lutyens’ s public buildings and city plan for New Delhi, the Festival of Britain, and the design of Cunard’ s *Queen Elizabeth 2*, have warranted entire special issues. Prior to the interest in ship design which surrounded the building of *Oriana*, *Canberra* and *Queen Elizabeth 2*, this prestigious journal seldom dealt with the subject, There had been a general article on ocean liner interiors in 1914, ..., and coverage of the Orient Line’ s *Orion* and *Orcades* in the 1930s.” The drive on the North Atlantic to reduce both the crossing time and the number of ships required to maintain an express service forced the shipping companies to look ahead to technologies and improvements that would trump the competition. In the cruise industry, this has been more evident in the quest for economies of scale which have resulted in ships of increasing size and the drive to fill them with innovative facilities that rival shore resorts in scale and luxury.

Tasks 2 and 3 are important from the viewpoints of both the successful operation of the vessel and its smooth entry into service. Failure to meet specifications can result in adverse publicity as the yard and the owners bicker back and forth. In the worst case the ship may be returned to the yard or the yard may end up bankrupt from underbidding the contract. However, when the ship is on the cutting edge of technology, as in *Queen*

Elizabeth 2's case when Cunard threatened to return her to the builders, and recently with azipod³ propulsion, there are bound to be teething problems.

While for the owner/operator the bottom lines are the most beautiful lines, task number 4 is important with enthusiasts and historians. Legends are at a minimum, handsome, and most are beautiful, as Dawson (1990, 110) wrote, "Whatever advances are made in the structural and technical design of a ship, the end result must be pleasing to the eye if the ship is to be a success. In this regard, the well known marine author, Lawrence Dunn, made the following remarks in *Shipbuilding and Shipping Record* on 28 September 1967:

Indeed, it is remarkable how quickly one becomes adjusted to, and able to appreciate, new shapes. This ability has probably been aided by the constantly evolving design of cars. So with ships and funnels, to the point where a vessel with two funnels conventionally placed fore and aft looks somewhat old fashioned.

Despite major differences in silhouette, detail and size, it is interesting to observe that the new *Queen* has most in common with the *Rotterdam* (a compliment to both) the French *Ancerville* and, to a lesser degree, the *Galileo Galilei* class. All have excellent overall balance and a refreshing touch of the severe."

3.5 Role of Appearance in the Creation of Legendary Passenger Ships:

Benford (1991, 196-197) asked, "How big a role does eye appeal play in naval architecture? There is no single answer. Looks are obviously important in yachts, sightseeing boats and cruise ships. External appearance and interior décor merit careful thought, and attention is paid to changes in public taste. No one argues against investing heavily in making such vessels pleasant to view both inside and out. The attraction may arise through sheer beauty of form and color. Alternatively, it may result from eye-catching charm as evidenced in revivals of old-fashioned riverboat styles, with their

³ Azipod – (Israel & Miller, 1999) Brand name for podded azimuthing propulsors. Electric motors mounted in pods in place of, and in the approximate location of, propellers and rudders.

paddle wheels, tall stacks, and generous helpings of gingerbread. In sailing yachts, beauty comes about almost automatically; but in other craft some price will usually have to be paid.

At the other end of the maritime scale, no one would argue in favor of spending money to beautify a garbage barge. But what about the vast majority of ships in between? Do the cargo ships of this world deserve an artistic touch? This is a matter of controversy. In recent decades the trend has been to ignore aesthetics in their design. Naval architects and owners argue that a merchant ship is an instrument of transport, not an item of floating scenery. A cargo ship's function is to increase wealth through socially useful work in moving goods from where they are found to where they are needed. In free-market economies, success in this is measured by profitability. Money spent in improving the ship's appearance will in no way improve its annual transport potential, nor will it reduce its operating costs. It can only subtract from its economic efficiency. Those who argue the other way (and I happen to be one) point out that there is more to economics than can be measured in dollars. The subject of economics is defined as the wise use of scarce resources. It is true that the main tool in economic analysis is the dollar sign. On the other hand, it is also true that ultimate success in any business venture gets down to human satisfaction, and many aspects of human satisfaction cannot be measured in monetary units. There is the matter of pride in owning, or crewing aboard, a good-looking ship. Could you not expect the crew members of a beautiful ship to exert some extra care in its maintenance? And, if they gain some intangible satisfaction from serving aboard, are they not more likely to continue their seafaring careers?

Major improvements in appearance may be effected at only minor cost. A few carefully shaped curtain plates and fashion plates, and judicious selection of color schemes and patterns, can convert a box that only a philistine could love into an object of passing-fair appearance, and at less than a one percent increase in cost. An owner who is willing to make such an incremental investment may hope to attract and hold better crews, and he or she will certainly gain direct satisfaction from any model of the ship chosen to decorate home or office. Speaking in broader, more philosophical terms, does the industry have a social contract to present to the world ships to please the eye? And if they honor that contract, are they not more likely to attract public support for political actions

of benefit to the industry and to induce more bright young people to choose careers in the industry?" The industry may not have a social contract but size and beauty combined turn heads and stop traffic when such a ship enters the harbor. Some ships such as *Normandie* and the Italian liners are renown for their beauty.

In writing about the three-stackers, Watson (1988, 65) stated, "*Normandie* was completed in May 1935. Responsible for her modern hull design and lines was the Russian émigré Vladimir Yourkevitch, who had given her a rounded stem and bulbous bow beneath the water. Gone was the clutter on the upper decks. The forward end was protected by a 'whale-back' under which the deck machinery and capstans were cleverly concealed. She had three red and black streamlined funnels that decreased progressively in height, the aftermost being a dummy in whose base were housed the kennels. The foremast was stepped from the bridge and the mainmast from the superstructure abaft the funnels. The after decks were nicely terraced down to the special semi-counter stern. From almost any angle, *Normandie* was pleasing to the eye." Miller (1999, vii) wrote, "But it was the postwar Italian Line ships that aroused and intrigued many of us. First, they were among the best-looking liners of their time - raked⁴ bows, single masts above the wheelhouse areas, and then one large smokestack. The evolution of design was quite apparent-the splendid *Giulio Cesare* and *Augustus* of 1951-52 clearly led to the superb *Andrea Doria* and *Cristoforo Colombo* of '53-54 and then to the magnificent *Leonardo da Vinci* of 1960. It was perhaps those dominant, birdcage-like funnels on the *Michelangelo* and *Raffaello* (both of 1965) that made these ships quite different, perhaps a bit too radical. Nevertheless, they were always impressive to see. And we cannot forget some other Italian maritime masterpieces, away from the Italian Line itself, but mentioned herein, such as the modern-looking *Australia* class of seven sisters and near-sisters of Lloyd Triestino, the very handsome *Ausonia* of the Adriatica Line, and two more, the far larger Lloyd Triestino liners, the *Galileo Galilei* and the *Guglielmo Marconi*. And then there was Costa's very fine *Federico C.* and *Eugenio C.*"

⁴ Raked – (Kemp, 1976) The angle, in relation to the perpendicular, of a ship's masts and funnels, which can be raked forward or aft, sometimes used to describe the degree of overhang of her bow and stern.

Beauty has played a major role in many legends' fame. Patrick Stephens Ltd. (1970, 196) wrote, regarding the *Lusitania*, "Both in appearance and internally she was rightly hailed as the most magnificent ship in the world, even in those days of over-used superlatives. Never before had any vessel created such an impression of greatness, and it remained to be proven that this greatness was not only skin deep.

Externally she was like other Cunarders both before and since – ahead of her time, with curved bridge front and partially enclosed promenade decks. She also had a beautiful stern and, at 790 feet was about the same length as Canterbury Cathedral." They wrote the following regarding *Olympic*, "Whilst, undoubtedly, beauty is in the eye of the beholder, there is a more or less general consensus of opinion among sailormen and ship enthusiasts when the word beauty is applied to a ship. It has always been generally felt that *Olympic* was at that time, and still is today, one of the most beautiful ever designed. She was a typical Harland and Wolff production, with characteristic shallow cut-away counter and deep stern frame. Every line of her exhibited the simplicity that so often accompanies real beauty." (1970, 151) Wade (1979, 17) wrote the following about her sistership, – "But statistics were overshadowed by the sheer aesthetic satisfaction in a ship of such incredible scale. Even considering her eventual fate, officials today at Harland and Wolff believe the *Titanic* to have been, without a doubt, the firm's finest achievement. 'She was my last baby,' said Alexander Carlisle, the chief designer of the ship, who by that time had been promoted to the position of master builder of the King's Royal Navy. The hull of the *Titanic*, encircled by the bright golden band that had always identified steamships of the Ismay Line, still conveyed the gracefulness of Sir Edward Harland's original racing lines; sharpness of stem, slenderness, a high cutaway counter, and extraordinary length. 'So perfect are her proportions,' wrote *The Shipbuilder*, 'that it is well-nigh impossible for the inexperienced to grasp her magnitude except when seen alongside another vessel.' Her external form embraced the best of nineteenth-century traditions, while internally and on every account, she was a genuine palace—a wedding of technology and convenience unique to the new century. The *Titanic* was a perfect realization of the juncture between two eras." A similar statement on proportions can be made about most modern cruise liners. The high ratio of their height to their length tends to diminish the impression of size when seen alone.

The tragedy of the *Andrea Doria* was heightened by her exceptional beauty. Moscow (1959, 21), in his best selling account of the disaster, wrote, “The ship itself was a work of art with exterior lines so graceful that the full length of the huge vessel from its sharply angled bow to its spoon-shaped overhanging stern seemed to thrust forward like a poised missile. Horizontal lines of the ship were rounded and soft while all vertical lines leaned back toward the stern, giving the impression of wind-swept movement. Her black hull and white superstructure, made of special alloys to minimize top weight, were topped by one slender mast and single elliptical funnel which bore the red, white and green colors of Italy.” Hoffer (1979, 23) wrote, “When the *Andrea Doria* was outfitted for transatlantic service in 1953, she was big, nearly seven hundred feet long from bow to stern, but not the biggest; fast at twenty-three knots, but not the fastest. What she was, was beautiful. Some said she was the prettiest ship in the world. Her black hull held a gleaming white superstructure. All her vertical lines were angled backward, creating an illusion of movement even when the ship was at rest.”

Beauty coupled with performance can make a formidable impact. Brinnen & Gaulin (1988, 140) wrote, “At no more than a glance, the *Bremen* afloat communicated the excitement of something arrestingly new, overwhelmingly powerful, and genuinely novel. Lines of a hull constructed on an elongated oval plan gave her a staunch look of energy-in-reserve; the bulbous foot that ballooned out from her bow was the first ever to replace the conventional cutwater on a ship of her size; and her two massive buff funnels, pear-shaped and squat, did away with the precarious stovepipe feeling that the wire-supported stacks of prewar liners inevitably produced. Her two masts were uncommonly short and, like the funnels, raked back with a military smartness. A bold suggestion of streamlining emanated from her rounded-off bridge; and, at 102 feet, her beam was the broadest on the Atlantic. All in all, her builders had achieved what they envisioned- ‘a vast seagoing cathedral of steel.’ ” On page 147, they stated, “Form follows function. Or life imitates art. Finally, in the silhouettes of *Bremen* and *Europa*, the dream imagery of great express liners cleaving the waves-imagery devised by commercial illustrators during the twenties to convey stylized notions of modernism, speed, and efficiency-merged with reality. The

German ships were strikingly advanced in appearance with long clean lines, flattened funnels, and raked masts.” In discussing *Normandie*, they wrote, – “Yet the imprint of Yourkevitch-recognized at once by his clipper bow and its gull-bone flanges, then by the broad esplanade of decking that runs unimpeded from the whale-back roofing forward to the step-down terraces aft-remains one of the most beautiful images of power in the service of grace to survive the steamship era.”(202)

However, beauty wasn't a monopoly of the North Atlantic, Turner (1981, ix) wrote, “A key to the success of the *Empresses* was their appearance. The first three overcame the difficulties of design in the transition era from sail to steam propulsion and a striking yacht-like design resulted. The later ships were elegant, rakish and exceptional in appearance at a time when most of their contemporaries on the Pacific exhibited few concessions to aesthetics in their designs. After the arrival of the new *Empress of Japan* in 1930, the *Empress* service was at its peak; four modern, efficient, beautiful liners were in operation, providing the ultimate expression of the trans-Pacific ocean liners.” Their Atlantic consort was equally impressive as Brinnen & Gaulin (1988, 149) wrote, “Observed from any distance, the *Empress* was a picture of serenity and grace. Cutting through the sparkling icefields of the Strait of Belle Isle or weaving her way through the magenta and orange fishing fleets of the Gates of Hercules, she personified power and gleamed like a white city. Her three buff funnels, robust yet dignified, made her one of the last of a breed of three-stackers that would otherwise include only the *Normandie* and the *Queen Mary*.”

Funnels are an important part of a ship's beauty. Vard (1990, 166) wrote, “It is seldom that a ship in its entirety is seen by her passengers. Their impression of her is usually formed by odd glimpses of separate parts, the funnel or funnels being the most easily recognizable feature. Often they became the symbol of that particular vessel.” They form an integral part of her character in the public mind. As Shaum & Flayhart (1981, 8) wrote, “The four-funnel liners truly represented and reflected their times. In technology these great ships embodied the most advanced engineering achievements of their day with power plants that were second to none on land or sea. As works of art no effort was

spared and no expense hesitated at in order to create an atmosphere of opulence and grandeur. The stated desire was to overwhelm the passenger and to make even the millionaires who annually shifted their families across the Atlantic feel more comfortable than at home. Four towering uptakes for the furnaces vividly underlined the image of awesome power, and four perfectly spaced funnels impressed the beholder with the dignity and grace of a royal creation when man endeavoured to excel and surpass all previous human achievement to create ‘Majesty at Sea’.” Maxtone-Graham (1982, 36) wrote, “Funnels on all liners have only two requirements, one functional, the other aesthetic: they must keep smoke off the passenger decks and, visible from afar, serve as distinctive symbols of identity and ownership. The *France*’s pair of *grandes cheminees a ailerons*-chimneys with wings- had been designed with both requirements in mind. Moreover, although the *Rotterdam* and *Canberra* long popularized new, pencil-thin stacks, the *France*’s designers had retained a traditional pair of funnels amidships. Wandborg proposed removing the forward one entirely or replacing both with a new design of his own. But after long discussions with his client, he left both French originals intact. Passengers first view their ship from below, in a parking lot or on a pier only slightly above the waterline: the impact of strength and majesty imparted by a central range of funnels cannot be overstressed. Moreover, the silhouette had been achieved by a balance of factors-strong verticals of funnels and masts punctuating the predominantly horizontal planes of ocean, hull and decks. Tampering with that careful integration would have caused irrevocable damage. Although NCL’s company colors-white, navy and cornflower blue-decorate the *Norway*’s funnels, her inimitable profile remains happily intact.” Discussing Blue Ribband holders in 1999, he wrote, “*Kaiser Wilhelm der Grosse* was all finely-drawn speed and brawn-a low, racing silhouette, an arrogant, knife-edged bow and a long superstructure capped by a Mohawk of jaundiced funnels. The vessel radiated not only enormous competence but a kind of menace as well; those four towering funnels betrayed immense, ruthless reserves of power below decks.(23)... *Rex* had been launched on August 1, 1931 from Ansaldo’s shipyard at Sestri Ponente. Her hull lines were unmistakably modern forward but old-fashioned aft: A broad-plated, clipper stem had been combined with a curiously dated counter stern. She would be fitted out with twin funnels amidships, not short in the style of the motor ships that *Bremen* had

aped but 51 feet high in a conventional paint pot configuration. They bore the recently ordained Italia livery of white shafts topped with red and green banding of the national colors, among the prettiest, I have always thought, of any blue ribband winner.(37)... In their own way, *Normandie*'s hull and superstructure were just as memorable. Three funnels, of medieval simplicity, towered above a richly detailed superstructure. Forward, a clipper stem rose above a bulbous bow, making for an extremely fine entry; atop it, a convex beige whaleback concealed winches, windlasses and mooring gear. The same policy of concealment obtained atop the ship. Not one ventilator, blower or guy wire confounded the pristine funnel trio; the ship's sinews that, on rival tonnage, were shamelessly displayed, had been magically swept away."(46) McCart (1990, 233) wrote, "Altogether the work cost 100 million GBP and kept the *QE2* out of service from 1 November 1986 to 29 April 1987, when she underwent trials in the North Sea. The most obvious external sign of the changes to the vessel was the new chunkier funnel which had been fitted and which enhanced the ship's good looks more than anything else which could have been done." Miller (1977, 9) summed it up, "As might be expected, the smokestack, proudest badge of all in steamship styling, has always been the chief identifying feature of the Atlantic liner, from the crooked, swivel stack of the *Savannah* to the phallic funnel of the *QE2*. Bedecked with a fantastic variety of heraldic emblems and color schemes, the stacks show a wonderful history of change. There have been square stacks, and stacks as tall as the masts to raise the smoke above the sails. There have been three, four, and even a five-stacked liner, and there were a few daring, but unsuccessful, experiments in building ships with no stacks at all. Now the trend is toward one huge funnel far aft."

3.6 Route & Market Level Influences on the Creation of Passenger Ship Legends:

Power is not confined to speed alone. It concerns the ability of a legend to impact the market. The route also has a degree of power that it imparts to those who ply it. Cook (1993, 1) wrote about the importance of route for another tourism and hospitality legend, "One of the most celebrated trains in the world, the *Twentieth Century Limited* captured public fancy from the beginning. Perhaps it was because of the heavy publicity it was

given. Perhaps it was because of its startling fast schedule, for the era (1902), of 20 hours between Chicago and New York. Or, perhaps it was because the train expressed daring and adventure, the epitome of a forward leap into the new century. Americans were throwing off the slow-paced Victorian era and a Twentieth Century train was just the thing to appeal to a young modern nation.

....Combining swiftness with safety, the 'Century' s' afternoon departures and morning arrivals made it very convenient for business travelers between America' s two largest cities. The New York-Chicago market was certainly one of the most active and important in the nation throughout most of the Century' s life." Gibbons (1990, 9) wrote, "The North Atlantic has always been the situs for the finest, most advanced ocean-going vessels of any particular era." In setting the stage for *Lusitania* and *Mauretania*, Coleman (1976, 13) wrote, "By 1907 the Atlantic crossing was well established as the voyage of voyages. Money was in it, and so therefore were the best and fastest ships anywhere. Here were the two greatest civilizations of the world, and liners were the only way to cross...." Vard (1990, 11) wrote, "Transatlantic liners have spearheaded the evolution of all passenger shipping design. They attracted the greatest number of passengers both in steerage and in the sophisticated first class. International competition for this growing trade forced changes in design at a rapid rate. Speed became more important; so too did size and power, it was on the Atlantic that new motive power was developed." The importance of this route has been the driving force behind a number of legends, as stated in Patrick Stephen Limited' s (1972, 32) reprint of *The Shipbuilder*, "It may be said without fear of contradiction that, in the history of modern ocean transport, no development has so fired the public imagination as that associated with the Atlantic route to North America. This service has become the field wherein all the available resources of the art of the shipbuilder are marshaled in the quest for the Atlantic Blue Riband-a quest which has inspired the construction of many famous vessels. It is in the designing of such great ships that the wedded sciences of naval architecture and marine engineering find their highest expression, and among the many notable vessels which have been constructed during the last decade there is none in which modern technique finds greater or more intensive application than in the design to which the *Normandie* has been built. Whether attention be directed to the ship herself, to her propelling installation, her

equipment or her interior architecture, there is ample evidence that the scientific and technical progress of recent years has been exploited to the full.”

Unlike trains, where the length of the consist can be tailored to permit the required speed and extra demand can be met with extra sections, speed and size often come together with ships. In his discussion of *Queen Elizabeth*, Brinnin (1971, 508) quoted Sir Percy Bates, Director of Cunard Line, “The speed is dictated by the time necessary to perform the journey at all seasons of the year,....the size is dictated by the necessity to make money...to pay for the speed. To go beyond these conditions would be extravagant; to fall below them would be incompetent.” Speed paid, as Maxtone-Graham (1999, 3) wrote, “The moment an owner fielded a faster entrant, the cream of the passenger traffic flocked to embark.” The records of the great ships of the 1930s proved this. Winning the Blue Ribband had measurable results. The *United States* reaffirmed this as Miller (1991, 13) wrote, “The good times, those halcyon days, of fun and profit had become just fun for the world’s fastest liner, one of the greatest of all passenger ships and certainly the most technologically advanced ever to sail under the Stars and Stripes. When built in the early 1950s, she was the ultimate symbol of Yankee genius, the seagoing centerpiece of post-war industrial might. She swept across the North Atlantic in the summer of 1952, breaking all records, and snatching the prized distinction of becoming Blue Ribband champion from Britain’s *Queen Mary*. With her huge red, white, and blue winged funnels, her long, low hull, and silver-coated fittings, she sparkled in that first gloriously triumphant summer. Perhaps no other passenger ship since has equaled that radiance. She was front-page news, the star of newsreels, a household name. Everyone wanted to sail in her-or, at the very least, tour her innards. She appeared on magazine covers, toys were created in her likeness, even Hollywood took an interest. For her first decade, she was the most popular single superliner on the Atlantic run. This appeal, this extraordinary fascination, was not restricted, however, to America; it was the same in Britain (her loudest maiden voyage reception was at Southampton) and continental Europe. Shippers and marine designers, the downtown shipping men, travel agents and potential travelers, and little boys (not matter what age!) who were entranced by great ships and the sea all made special excursions to waterfronts just to see her.” “She was big, well-served,

notably punctual and had the great attraction of holding the Blue Ribbon. It excited many transoceanic travelers just to be aboard ‘the world’s fastest liner.’” (Miller, 1990, 75)

Not being on the North Atlantic can dim the luster of otherwise stellar passenger ships. Dawson (1990, 3) lamented, “In a historical sense, perhaps the greatest shortcoming of *Oriana* and *Canberra* was that neither served on the North Atlantic, and thus never got the recognition they deserved. It seems that this is the only ocean capable of according true greatness to its ships. It is *Queen Elizabeth 2* which is by far the best known of these ships.” Miller (1989, 131) wrote, “The twin-propeller fast steamer *Cap Arcona*, equipped with water-tube boilers and geared turbines, became the flagship of the Hamburg-based merchant fleet in the ‘twenties and ‘thirties. With 24,000 hp turbine units, she ran at 20 knots, punctually covering the distance between Hamburg and Buenos Aires in 15 days. The shallow navigable waters of the La Plata River also compelled the *Cap Arcona* to have a relatively small draft, but this was made up by the large length and breadth dimensions. This ship provided cabin space for a maximum of 1,434 passengers and this was offered in a first rate manner. All the first class cabins had daylight and private bath. The shipyard thus actually succeeded in constructing a ship which was hardly longer than the 20,500-ton *Cap Polonio*, with three first class passenger decks on top of each other and a cabin area on the boat deck. With the greatest possible lengthening of the superstructure and widening of the beams, it also created cabins for a far larger number of passengers. Because Hamburg Sud took the view that aboard a good tropical vessel, the passengers ought to take their meals in high airy rooms, which should not be below deck, the *Cap Arcona* had its dining halls built above on the promenade deck, thus providing a wide view of the sea through 20 panorama windows each 5 meters high. Naturally, the ceilings and pillars concealed all the girders of heavy steel construction which provided the necessary strength to the longitudinal structure and inevitably influenced the design of the rooms. The smoke room, festive hall, lounge area and dining halls merged into each other with perfect harmony. Due to all the demands referred to, it was unavoidable that a vessel resulted which had an inordinate number of superlative elements.

Nevertheless, the *Cap Arcona* was internally and externally of striking beauty.

Incidentally, all halls on A Deck were also conspicuous for their unusual heights, which was possible by building the units through the normally high boat deck.

‘The *Cap Arcona* was extremely cleverly designed, from the heatable salt-water swimming pool with air bubbling plant, to the gymnasium and the sports deck, mainly used as a tennis court, from the large main hospital with operating theatre to the service spaces. She was frequently described as the most wonderful ship of the entire German merchant navy’.” Watson (1988, 128-132) commented on her amenities, “*Cap Arcona* was known as the ‘queen of the South Atlantic’, and for good reason. Her speed enabled her to steam from Hamburg to Rio de Janeiro in 12 days and to Buenos Aires in 15, and during those days on board her first class passengers could enjoy the use of a heated indoor salt-water swimming-pool, a carpeted restaurant located on the upper promenade deck with twenty windows overlooking the sea, a lounge adorned with potted plants, a complete gymnasium and a full-sized tennis court at the upper end of the promenade deck. After an exhausting day in the lap of luxury, they could retire to outside staterooms with private facilities, which in 1933 started at 89 GBP (\$357) to Rio and 100 GBP (\$400) to Buenos Aires. Second class to Rio was 46 GBP (\$185), third class (room) 27 GBP (\$110) and third class (deck) 24 GBP (\$97).” This route generated another masterpiece of 1930s’ French naval architecture, *L’Atlantique*. Maxtone-Graham (1999, 41) wrote, “In the pantheon of ocean liners, *L’Atlantique* has always remained an historical waif. The North Atlantic was, perennially, the arena that counted and it would be safe to say that vessels in that service invariably occupied an historical niche denied tonnage sailing on subsidiary routes. *L’Atlantique*’s service deployment lay in a totally different maritime ethos far to the south. She sailed out of Bordeaux, calling at Vigo and Lisbon before deserting North Atlantic for South and pressing on to Rio de Janeiro, Santos, Montevideo and Buenos Aires.

L’Atlantique remains an extraordinarily interesting and, on the inside at least, beautiful ship. Displacing 40,000 tons, she sported a trio of funnels atop a somehow foreshortened and disappointing hull. Her third funnel (like *Normandie*’s) was a dummy and it, together with two working funnels forward, had to be lengthened shortly after she

entered service in September 1931 to disperse stack gases more efficiently from her open after decks, the same fate endured by *Bremen* and *Europa*.

There was a tennis court between the second and third funnels and a large, open-air swimming bath forward of the mainmast. Since she would be sailing for the most part in equatorial or tropical waters, her promenade decks were attuned to the heat, shaded by supplementary awnings and adorned with planted hedges.

But her most imperishable glories lay below. As on *Normandie*, the uptakes connecting her two working funnels with the boiler rooms were divided, adhering to the sides of the hull, leaving a broad, axial vista of galleries and public rooms in the center of the vessel. The long arcade following the keel line rejoiced as an impressive maritime boulevard. The dining room was achieved down a languid staircase and the towering central dome above the *grand salon* was breath-takingly handsome. Throughout, the workmanship no less than the sleek, art deco sheen of cabins and public rooms was of an exceptionally high standard, the equal of any first-ranked steamer on the run to New York. Those interiors served as an enticing preview of *Normandie* to come.”

Even within the North Atlantic, there was a pecking order. The ships on the Saint Lawrence route never got the attention accorded those on the New York route. Turner (1992, 9) wrote, “The *Empress of Britain* was no ordinary ship. In an era when some of the greatest passenger ships of all time took to the waters, she held her own with the best. Launched in 1930, her maiden voyage began a year later. After nine years of service, she was sunk on October 28, 1940.....

But the 42,348-ton *Empress of Britain* was different from these workaday ships. In size, speed and luxury, she surpassed by a wide margin any passenger ship previously seen in Canada. No other ship on the St. Lawrence, either in the Canadian Pacific fleet or among rival companies, even came close. She accommodated 465 First Class passengers, 260 Tourist Class, 470 Third Class and had a crew exceeding 700. The *Empress of Britain* was 760 feet 6 inches in overall length and 97 feet 6 inches in breadth.....

When cruising, the *Empress of Britain* was almost invariably the largest ship to call at the ports on her itinerary, thus inviting attention wherever she went. Her white hull, relieved by a band of royal blue, suggested an affinity for warm-weather ports, while her

three immense buff funnels gave more than a hint of power. Many people were willing to apply the word ‘beautiful’ to the ship, but a few resisted this description, perhaps because the funnels appeared to overwhelm the hull when viewed from some angles. It was certain beyond any doubt, however, that the *Empress of Britain* was imposing, dignified and majestic, and these were words that seemed particularly suitable for a ship that was, after all, an empress.”

This order of route precedence even applied in disaster. Braynard & Miller (1991, 398) wrote, “Two years after the *Titanic* had gone down in a trumpet blast of thrilling publicity, more than a thousand souls were drowned in an accident hardly noted in the annals of maritime disasters and remembered, if at all, only with a yawn by those who tracked the corpse of John Jacob Astor from the grand saloon to the morgue.

No one had ever designated the *Empress of Ireland* a floating palace. Her passenger list when she left Quebec on the afternoon of May 28, 1914, could offer nothing better than the names of a lot of middle-class Anglo-Saxons and a long roster of Salvation Army officers and executives from one end of Canada to the other.” This was echoed by the preface written by Tantum to Marshall (1914), “The *Empress* was safer than the *Titanic*. She was an extra fine ship with Edwardian elegance. With her sister ship, *Empress of Britain*, they were the best of the Canadian Pacific’s Atlantic fleet. In 1912 the giant *Titanic*, the so-called unsinkable ship, went to her grave with 1,513 passengers and crew. The *Titanic* boasted every luxury, but carried lifeboats for only a third of her crew and passengers. The *Empress*’ lifeboat capacity was for 2,000, more than enough for everyone. She was very modern, designed to stay afloat even if any two adjacent watertight compartments were flooded. But she was struck amidships by the collier *Storstad* on her starboard side. Like an axe, the collier’s bow cut the *Empress*’ plates and through twenty feet of steel deck. In less than fourteen minutes, at about 2:00 am May 29, 1914, the *Empress of Ireland* with over 1,000 passengers and crew went down to the bottom of the St. Lawrence River....

The *Empress of Ireland* made a significant impression on both Canadian and maritime history. Strangely, this inland sea disaster is almost forgotten.”

However, the *Empresses* were legends in the Pacific. Turner (1981, ix) wrote, “The Empresses forged a link across the Pacific that lasted for just 50 years but in that time, they established a reputation for service, elegance, speed and efficiency that has never been surpassed or even equaled on the Pacific. There were never more than four of the Empresses in service on the Pacific at one time and for brief periods there were only one or two. Nonetheless, they dominated the North Pacific from the moment of their first arrival until World War II ended the service with devastating finality.” They were the sea-going extension of Canadian Pacific Railroad’s (CPR) excellence in hotels and long distance trains. Turner continued (1981, 23), “The choice of names for the ships could not have been better or more in keeping with the CPR’s concept of service. Van Horne apparently chose the names and the title, Empress, was the key. The ships, like other CPR services, were first class. They were not just simply Queens, or Monarchs, or Presidents, but Empresses; nothing less could be acceptable. More than that, the ships were to provide a link in the British Empire when it was at its peak so there was also the direct imperial connotation. Finally, the ships were to be the fastest, most luxurious vessels on the Pacific and their names reflected their intended dominance over all competition. Even, in later years, when these vessels were eventually outclassed in size and luxury of accommodations by ships sailing from San Francisco to the Orient, their names still carried a reputation that the other lines had difficulty in overcoming.”

A passenger ship can also be powerful without speed. As Maxtone-Graham (1999, 33-34) wrote, “One highly significant postwar ship was not a blue ribband winner at all. *Ile de France* was not in the business of speed. (The French Line was holding that option in reserve for the following decade.) Nevertheless, she remains one of the most influential liners of all time. In the summer of 1927, she sailed on her maiden voyage from Le Havre to the United States and curious New Yorkers thronged on board. They were not there to see turbines or propellers but some quite remarkable interiors.

Throughout every corner of *Ile de France*, period fustiness had been swept away—bobbles, tassels and fringes consigned to the decorative remainder bin. Wall surfaces were clean-swept, terminating in blunted corners. There was a great deal of startling furniture, lots of geometric fabrics and some quite appalling statuary. Their stunning new

ship, the French Line had announced, represented a complete departure from the past, the very antithesis of *Mauretania*'s public rooms that we have just documented. *Ile*'s design signature was encapsulated as *le style paquebot*-an 'ocean liner style' that arose, so to speak, from mid-ocean, aping neither chateau nor hunting lodge on either shore.

Although these decorative perquisites of an ordinary but also extraordinary ocean liner have nothing to do with speed, they are significant in the development of the interiors of both *Bremen* and *Europa*. The French vessel's decoration had been inspired almost totally from the dictates of that influential Paris unveiling of 1925, the Salon des Arts Décoratifs, from which the descriptive 'art deco' has remained with us as a familiar abbreviation. There is not a passenger vessel to the present that has not been influenced, one way or another by *Ile de France*."

3.7 Symbolism of Legends:

In his forward to Konings (1985), Frank O. Braynard wrote, "Great ships do not die. They live on and on, in memories of people who knew them, in paintings and sketches by artists who drew them and in fine books...." Coleman (1976, 60) wrote, "There are many famous liners, but very few have achieved immortality – the *Queen Mary*, the *Titanic*, the *Normandie*, and the *Mauretania*." One key to their immortality is the ability to transcend just being a machine of transportation and assume symbolic significance.

Normandie was for France, "All in all, the result, to most Frenchmen, was overwhelming. To a question posed by one of the proudest of them- 'What palace, what Triumphal Way, what memorial have we built to perpetuate our civilization, as the cathedrals perpetuate that of the Middle ages, the castles of the Loire that of the Renaissance, and Versailles that of the age of Louis XIV?'-the only answer was 'The *Normandie*!'" (Brinnin, 1971, 477); "French men of letters considered it their duty to exalt her. Jean Giraudoux wrote that this great work which was the *Normandie* was characterized not only by the strength of the men who had built her, but also by the unanimity of the country that had willed her construction. It was the will of France that she should be built, and the grand undertaking had created a spiritual unity that vividly revealed the qualities of the French nation."

Coleman (1976,148); “But if the French Line lost its strongest trump card for the future, France herself lost her most famous ambassador, an essential element of French renown and prestige, the value of which lies, beyond all estimate.

Fifty years later, for those who had the privilege of knowing her, *Normandie* evokes an unforgettably great moment—a stirring time of national pride shared by an entire society. For those less fortunate, like myself, she seems a wonderful dream of grandeur, power, and beauty, something mythical, a lost paradise!” Foucart & al (1985, 183); “Most memorable of all, the *Normandie* remains, long after her untimely demise, a paradigm of elegance, style, and taste, the culmination of naval architecture as well as the shipwright’s art. Half a century after her loss, mention of the *Normandie*’s name still conjures up extravagance of design, of food, of service, and inevitably, of imperishable glamour. Quite simply, for the cumulative total of her 132,508 passengers, for thousands of pierside spectators who gazed enviously in Le Harve, Southampton, New York, and Rio, and for generations of marine historians and ship buffs since, *Normandie* remains, simply, *the* ocean liner.” (Maxtone_Graham, 146); “*Normandie* was a money loser. In fact, she was not built to make profits, but to serve as a floating symbol of the Third Republic. In that capacity she had succeeded admirably.” (Watson, 1988, 72).

Her great rival, *Queen Mary*, aroused equal emotions on both sides of the Atlantic. Even before she ever entered the water, as Hinkey (1994, 10) wrote, “The *Queen Mary* was conceived in 1926 to be the flagship of the Cunard Line, and a magnificent representative of the British Empire, but she was subjected to a trying and difficult gestation. Begun at the end of 1930, construction of the ship was halted in December 1931 when the Great Depression devastated England and nearly forced the Cunard Company into bankruptcy. Work was not resumed until 1934—now possible because of full government support—with the mandate that the Cunard and White Star Lines merge, and that the construction of the *Queen Mary* be ‘All Britain’s job.’ The foremost construction and decorating firms of Great Britain were contracted to outfit the ship, and the work was divided so to involve as broad a sector of the country as possible—ultimately more than one hundred seventy-five firms drawn from sixty cities and towns participated in her construction.” Her launching was a national event, Brinnin (1971, 481) wrote, “For the first time ever, the reigning

King and Queen lent their presence to the launching rituals of a merchant ship. Before more than two hundred thousand spectators who had gathered, under umbrellas, like wet blackbirds, King George V said he had ‘the happy task of sending on her way... the stateliest ship in the world.’ Queen Mary cut a ribbon releasing a bottle of Australian wine that served to baptize the ship *Queen Mary*. Then ‘this mass of metal’ that ‘had become a symbol of a national self-respect,’ sat as though she was immovable for the one awful moment that seems always to occur before a ship begins its long parturitional slide, and finally started toward ‘the wan water of the Clyde.’” As Patrick Stephens Limited (1979) wrote in the introduction to their reprint of *The Shipbuilder*, “The *Queen Mary*, the subject of this last book in the *Ocean Liners of the Past* series, has evoked more British and American sentiment than any ship since the *Mayflower* of 1620. This is a surprising and challenging statement, but there is little doubt that it is true. More than five years after the end of the long trading and war career of the *Queen Mary*, the ship is still afloat in the United States and, after extensive rebuilding, filling a new role solely because of American interest and expenditure of a great deal of American money. Never before in the three-and-a-half centuries since the historic first voyage of the *Mayflower* has America displayed so much *material* interest in preserving any other British or foreign ship. Before the *Queen Mary*, the two British flag vessels best known in the United States were probably the *Great Eastern*, which made her first crossing to America in 1860, and the *Mauretania* of 1907. The *Great Eastern*, the product of a man of genius, was save as a cable layer, almost a complete failure; but nobody ever denied her outstanding and revolutionary qualities. The *Mauretania* was a transatlantic success and an international favourite for nearly 30 years. She was the vessel President Franklin D. Roosevelt liked best. He loved ships and the sea, wrote her story soon after she went to the breakers, and called her ‘the Queen with a fighting heart’. Yet nobody ever suggested that a single American dollar should be spent on her or the *Great Eastern*’s preservation. That mark of favour was kept for the *Queen Mary* alone.

It is perhaps curious that the *Queen Mary* should have attained this singular distinction for, apart from her great size and speed, she was a conventional ship, much more so than her companion ship the *Queen Elizabeth*, and much less imaginative than the *Normandie*. A glance at even the exteriors of the three points to the proof of this

assertion. Yet the *Queen Mary* had one quality which made her a lone survivor: orthodox descendant of her predecessors in looks and equipment as she undoubtedly was, she was also the last of the greatest British ships with that air of taking success for granted which dated from Britain's command of the seas. In 1936 the British merchant navy was still the first in the world, and the *Queen Mary* was easily its first ship.....

The success of the *Queen Mary* had a different quality. More than anything, the long and bitter struggle to get her off the launching ways at all, and her surprising name, together with the loudest publicity campaign that had ever preceded the arrival of any ship in the Port of New York, brought the first voyage of the *Queen Mary* greater genuine and spurious interest than many more intrinsically important events of the day..... The British capacity to take the smooth and the rough with apparently indistinguishable emotions perhaps amused the Americans and may have added to the immense popularity of the *Queen Mary*. She vibrated at least as much as the *Normandie* and, until Denny-Brown stabilizers were installed, rolled a good deal more, but her prestige was undiminished. The *Queen Elizabeth*, in almost every way a better ship (as she should have been), never approached her." Hutchings (1986, Introduction) summed it up, "*Queen Mary* was more than one of the greatest ships ever built, carrying the rich and the famous between Southampton and New York at great speed. She was more than a prestigious mail-carrying symbol of the country and of the Company that brought her into being.

She represented a nation's hope when she was first designed and laid down; she represented a nation's disappointment when work on her ceased because of the depression; she represented a new hope when she was finally completed and launched, the ultimate achievement of the technology of the age. She represented the embodiment of many dreams.

Ever since her conception she has captured the imagination; ever since her disappearance from the waters of the North Atlantic she has continued to represent in her latter role at Long Beach, the popular ideal of an ocean liner."

Mauretania, along with her sister *Lusitania*, was an instant legend. She combined luxury, size, and speed; signature elements of hospitality, attractiveness, and power. Miller (1977,

129) wrote, “From the beginning, some indefinable quality made the *Mauretania* enormously popular, while her ill-fated sister remained the second choice of most travelers. ‘If there ever was a ship which possessed the thing called ‘soul,’ the *Mauretania* did,’ said Franklin Roosevelt. ‘As Captain Rostron once said to me, she had the manners and deportment of a great lady and behaved herself as such.’ *Mauretania* made history. Humfrey Jordan, in the preface to his book ‘*Mauretania*’ had this to say: ‘As a carrier of human freight, bringing men and women across the Atlantic to the building of those twenty-five crowded years she was seldom divorced from, but very frequently gave assistance to the shaping of events. Throughout that difficult period she never fell short of success. That is the picture, the impression, which the story of the old ship presents. Success: a marked individuality, a ship of peculiar distinction.’”

“Beauty may be in the eyes of the beholder, but among seamen and those who love ships there is usually a pretty good consensus of opinion as to what constitutes good looks in a ship. To these, and to millions more, *Mauretania* was unrivalled; the row of great cowls⁵ just provided that impression of power that perhaps her sister never quite attained. Above all she possessed that undefinable quality of personality no matter how she was disguised by varying paint. Only one other ship in the world has possibly possessed this to such a degree, her great successor, *Queen Mary*.” (Patrick Stephens Ltd. 1970, 200) She held the Blue Ribband for twenty years, and even beat that speed less than two years before her withdrawal. She served with distinction as troop transport and hospital ship in World War I. “Her final departure was broadcast to the nation; however, for this trip she was a shadow of her former glory, her white-painted hull being rust-streaked and grimy. In addition, her masts had been cut down to enable her to pass under the Forth Bridge. A host of vessels blew their sirens in a farewell salute as she passed down Southampton Water, and all along the shore at Cowes and at Stokes Bay, Southsea and Ryde, crowds gathered to witness her passing. Cunard had requested that the local Isle of Wight ferry company, Red Funnel steamers, to reserve the name *Mauretania* for them and the little paddle steamer *Queen* was renamed temporarily after the ‘Grand Old Lady of the Atlantic’. The *Mauretania*’s vacant lay-up berth at Southampton was

⁵ Cowls – (Kemp, 1976) A ship’s ventilator with a bell-shaped top, which can be swiveled on deck to catch the wind and force it below.

occupied by the *Olympic*.” (de Kerbrech & Williams, 1988, 92) “The *Mauretania* was so well-loved that when it came time for her demise, it was a national event. The Southern Railway even placed a special train into service to carry people to the auction of her fittings.” (Shaum & Flayhart, 1981, 200) The recent retirement of the *Concorde* aircraft achieved similar significance with thousands surrounding Heathrow Airport to witness her final arrival from New York.

Other ships have also served as symbols. Eliseo (1992, 144) wrote, “After their difficult start the *Rex* and the *Conte di Savoia* began a successful liner service in partnership, making the 50 years old Italian dream come true, and adding the high-speed factor to the already appreciated characteristics of Italian ships.” Maxtone-Graham (1982, 13) wrote of the *France* of 1962, “During the next dozen years, she was France’s maritime and cultural showpiece, completing 377 crossings and 93 cruises, including two around the world.” Of the *United States*, he wrote (1999, 60), “Transcending that tragic aura of neglect and dereliction, *United States* nevertheless sustains her historic pride of place, without question the most remarkable ocean liner ever to have sailed. Over that long-ago summer of 1952, she laid the quest for speed across the Atlantic to rest forever.” Miller (1985, 14, 30) wrote, “The *Queen Elizabeth* was a symbol to a post-war Britain in the same way that the *Queen Mary* had inspired the nation in the middle of the Depression. She was floating brilliance in a time of austerity and lingering gloom. Beautifully decorated, albeit somewhat less grandly than the *Mary*, she seemed even more of a modern line... The *Caronia* was the biggest liner to come off the ways for British use since the end of the war, and the Government used the occasion as a symbol of national recovery (even if the country was still suffering from shortages).” He wrote that the *United States* “would also be prestigious as the ultimate American ‘ship of state’, and a technological show piece...” (54) “The *Nieuw Amsterdam* is still remembered as one of the finest and most endearing of ocean liners. She was conceived as a national flagship, the biggest liner then built in Holland and something of a triumph in her standards of decoration and modernity. Furthermore, Holland-America Line found itself blessed with a ship that engaged in an immediate and lasting love affair with the traveling public. The *Nieuw Amsterdam* is probably the best known Dutch ship of the twentieth century...

When she steamed into Rotterdam harbour on 10 April 1946, for the first time since 1939, it was a very special day for the Dutch. To some it was the most obvious symbol of liberation. A commentator at the time called her ‘the darling of the Dutch’ ...” Ships can represent rebirth as Miller (1989, 10) wrote, ““Long after that Second World War, when yet another German passenger fleet had all but vanished, either destroyed or under other flags as reparations, I recall the excitement of a July day in 1959. The former *Pasteur* had just arrived in port, but as the vastly refitted *Bremen*. Perhaps more than any other liner, she symbolized the revival, the ‘rebirth’, of North German Lloyd, even of the West German nation, on the North Atlantic. Coincidentally, she sat at Pier 88 across from the French flagship *Liberté*, herself the former Lloyd *Europa* of prewar service. It was a proud day for the Germans.” Likewise for Italy, “The *Giulio Cesare* was the subject of great interest in Italy during the early 1950s. She was a symbol of rebirth, the resurrection of the nation’s passenger ship fleet.”(Miller, 1999, 76) This symbolism wasn’t confined to the Atlantic, as Miller (1999, 48) wrote on the *President Cleveland* and *President Wilson*, “‘These ships were shining palaces,’ according to Hisashi Noma, Japan’s foremost maritime historian and passenger ship author. ‘Everyone in Japan was then living on a very reduced level. Daily life was very hard. There were rations for ice and clothing shortages. Many people were hardly able to exist. But these new President liners were rays of light. With their glowing blue-and-red stacks with their silver eagles and stars, their beautifully gray-painted hulls and their gleaming all-white superstructures, they were symbols of post-War American power and progress. They were also symbols of hope during their frequent visits to Yokohama and Kobe. American tourists began to arrive aboard them. To us, they seemed to come from another world. American ships were like a big Salvation Army—they brought food, hopes for renewal and were symbols of America’s superior technology.’” Miller (2001, 89) wrote, “In many ways American passenger ships reached their peak after the Second World War, particularly in the 1950s. Sea travel was still popular, postwar prosperity was rolling along in spite of periodic recessions, and the prejet piston-driven airlines remained only a distant threat. ‘America in the 1950s was not only a military superpower, but an industrial power as well,’ noted Jack Weatherford. ‘Ships like the record-breaking *United States* were symbols of this overall superiority. She represented not only American technology but also the American

economy and the American way of life...’” Miller & Correia (2002, 7, 8, & 11) wrote, “She was, in her own way, the *Normandie* of her day, heiress to the legacy of others like the *Ile de France*, the *Paris* and the *Liberté*. The *France* was also power, prestige, possessor of the seas. To many of us, she was the most famous, most luxurious liner of her time.... A product of the fifties, the *France* had been the supreme sea-going symbol of the French nation and their proud recovery as a leading European nation following the ravages of World War II.... Although ordered under the presidency of M. Rene Coty (1954-1958), the *France* has often been associated as a personal dream of President Charles de Gaulle, who was deeply concerned with the tragedy of colonial Algeria, and saw the liner as something of a national morale-builder, a grand tonic and a symbol of French post-war renaissance.” Miller & Hutchings (1985, 96) wrote, “The restoration of the *Elizabeth* became very symbolic, much like the completion of the *Mary* had been in the bleak years of the Depression. To Cunard, the new *Queen* was ‘the wonder ship’, the finest ocean liner in the world, certainly the most luxurious.

The British Government was even more enthusiastic about the *Elizabeth*’s completion. To them she would demonstrate to the world Britain’s determination to ‘win the peace’. She was the grand floating symbol of the ‘new British age’, reminding Americans, Europeans and the rest of the Empire of ‘peace at last’. Payne (1990, 91) wrote, “The *Rotterdam* was constructed as a ‘ship of state’ with all the care and attention required to assure that as the flagship of the Dutch merchant marine she could compete on equal terms with other national ships of state on the North Atlantic route; the Italian *Leonardo da Vinci*, the American *United States*, the German *Bremen*, the French *France* and the British Cunard *Queens*.” Shaum & Flayhart (1981, 154) wrote, “The *France* remains one of the most luxurious examples of French art and industry ever put to sea. She represents the splendid pinnacle of the shipbuilders’ art in France before World War I and, as such, warrants attention in any history of the North Atlantic. She was the only French four-funnel liner and a magnificent vessel throughout her two decades of service.” Turner (1981, 255) wrote, “Perhaps more than for their impact in economic or social terms, they will be remembered for what they were and what they represented. They were the finest passenger liners on the Pacific for their times and they represented an expression of elegance and excellence, albeit aristocratic, that was a standard for their era.

There is another perspective, too; the *Empresses*, like many other great ships and, perhaps, the airliners of later years, were symbols of a spirit of adventure or mystery to many people who saw them sail to distant ports. In a time when travel was beyond the economic means of the vast majority of people, the sight of a ship sailing to the other side of the world would have been a magnificent invitation to dream and wonder. It seems unlikely that anything else could have prompted the continuing interest in these ships. There were nearly always crowds at the docks on sailing day and the newspapers reported on the ships, their cargos and passengers with unremitting regularity during the *Empresses'* years on the Pacific." Coleman (1976, 128) wrote, "When the *Ile de France* came along they called her the face of victorious France reborn and the glory of France personified." Eliseo (1992, 30) wrote, "The *Bremen* and the *Europa* were really extraordinary and up-to-date, and they would be considered as an example for many years to come. Even if their construction and their running were expensive and they did not have a positive economical reply, their aim was not only to be the emblem of the German Merchant Marine-carrying the Teutonic pride on the seas and making everyone know how Nazi-Government had improved their national shipping industry-but also to be the German messengers all over the world, with complex social, economic and political tasks." Brinnin's (1971, 548) quote of Princess Margaret at *Queen Elizabeth 2's* launching illustrated the hopes than can ride on a new ship, "'...But this new Cunarder will show that design in Britain is not only exciting and full of vigorous common sense but is always out in front, leading the field. A great ship like the *Queen Elizabeth 2* must inevitably be looked upon as a sort of flagship for the nation...."

"*Titanic* and *Olympic* were virtually floating microcosms of Edwardian Britain, embodying every technical and technological advance then known, superbly built with no expense spared in one of Britain's greatest shipyards, and preserving for passengers and crew the rigid social class distinctions which reached their extremes in Britain just before the First World War. In short, these two superb ships were symbols of Britain's dominating position at the center of world commerce and prosperity. Perhaps symbolically for Britain, the *Titanic* was still on the stocks and *Olympic* was the center of attention when this special Souvenir Number appeared, as is reflected in the pages of this

book. In fact, *Titanic*'s departure on her fateful maiden voyage was heralded with much less adulation than is now claimed for her in popular legend.

The commercial importance of *Olympic* and *Titanic* is reflected in the fact that this Souvenir Edition was the most lavish and the largest produced until then in the history of *The Shipbuilder*.”(Patrick Stephens Ltd., 1970, Introduction) Eaton & Haas (1987, 7-8) wrote, “*Titanic*. If the ship had not been lost in one of maritime history’s most memorable disasters, her name would probably still have lived today, but for rather different reasons. The luxury and comfort of her passenger accommodation exceeded those of any vessel of her day. Her size was greater than any other ship. Her equipment and engines, the integrity of her construction, were the best that money could buy. If *Titanic* had been allowed to live out her normal, expected life span, she would have taken her rightful place in the pantheon of great liners: *Mauretania*, *Aquitania*, *Europa*, *Queen Mary*, *Normandie*, *United States*...Ships of luxury and comfort, ships of beauty.

In her brief life *Titanic* was a ship of pride and bright honour to her owners and builders, and to the countries which claimed her as their own....” Lord (1986, 16-17) asked, “What is the hold of this long-lost liner? Why are people still so fascinated by her? First of all, the *Titanic* must surely be the greatest news story of modern times: the biggest ship in the world, proclaimed unsinkable, hits an iceberg on her maiden voyage and goes down, taking with her many of the best-known celebrities of the day. Add to that glamour all those ‘if only’s’

The story has something for everyone. For nautical enthusiasts, it is the ultimate shipwreck. For moralists, there are all those sermons on overconfidence and self sacrifice.....

Above all, the *Titanic* entrances the social historian. She is such an exquisite microcosm of the Edwardian world, illuminating so perfectly the class distinctions that prevailed at the time. These distinctions remained sacred even as the ship was going down.....” White Star had succeeded in making *Titanic* special, when compared with *Olympic*. “Both the Café Parisien and the new ‘special staterooms’ stirred great attention as the *Titanic* prepared to sail on her maiden voyage, April 10. They stamped her as the most luxurious ship on the Atlantic—at least until next year, when an immense new German liner, already taking shape in Hamburg, would enter the unending struggle for

maritime supremacy.” (Lord, 1986, 34) “As the *Titanic* headed out to sea, and the green hills of Ireland faded into the dusk astern, her First Class passengers busied themselves with the ritual that invariably opened every Atlantic voyage; they studied the Passenger List, looking for old friends or familiar names that might be worth cultivating.....

It makes as fascinating reading today as it did the first night out. Like stars in a Broadway production, the big names are all there: the Astors, of course, along with the Wideners, Thayers, and others prominent in Society. They would be enough to adorn any important occasion in 1912, but what made the *Titanic* special was the presence of leaders in so many different fields: the artist Frank Millet; the editor W. T. Stead; the writer Jacques Futrelle; the theatrical producer Henry B. Harris; President Taft’s military aide Archie Butt; the elderly philanthropist Isidor Straus and his wife, Ida.” (Lord, 1986, 45) Some of the same elements were present when the *Arctic* sank in 1854. Carrying the owners’ families and other prominent New Yorkers, the *Arctic*, one of the largest, most luxurious and fastest ships afloat, was struck by a smaller vessel in a fog. The ensuing sinking, incidents of heroism and cowardice, and high death toll, spurred a congressional investigation. The story makes such fascinating reading that at least two books have been written on the subject. (Brown 1961, Shaw 2002)

Beauty, dying young and a slight touch of hubris might have to do with the attraction of *Titanic*, *Andrea Doria*, and *Morro Castle*. In *Titanic*’s case, “On June 1, 1911, along with its account of the *Titanic*’s launch, the *Irish News* and *Belfast Morning News* ran a follow-up story headlined TITANIC DESCRIBED. This included a detailed account of the ship’s 16 watertight compartments and the electrically controlled doors that connected them. ‘In the event of an accident, or at any time when it may be considered advisable, the captain can, by simply moving an electrical switch, instantly close the doors throughout, practically making the vessel unsinkable.’

Later that June the prestigious magazine *Shipbuilder* also described these miracle doors, explaining how they could be closed by merely flicking a switch on the bridge, making the ship ‘practically unsinkable.’

Captain Smith himself believed it. As he explained when he brought over the much smaller *Adriatic* in 1906:

“I cannot imagine any condition which would cause a ship to founder. I cannot conceive of any vital disaster happening to this vessel. Modern shipbuilding has gone beyond that.” (Lord, 1986, 48) As Moscow (1959, 19) wrote, “The *Andrea Doria*, only three and a half years old, was a maiden in the elite society of luxury passenger ships. To many she was the most beautiful ship afloat. The Italian Line, in designing this ship which was to mark the rebirth of the Italian merchant marine after the second World War, decided wisely not to compete with the United States and Britain for size and speed of their ships. Instead, the *Andrea Doria* was imbued with Italy’s matchless heritage of beauty, art and design. The 29,100 gross ton ship, 697 feet long and 90 feet wide, of course was no slowpoke midget. She was among the largest and fastest ships of the world.” Brinnin (1971, 527) summed up the poignancy of her loss, “Then, one hazy hot morning in July 1956, one of the newest and most exquisite ships ever built, a joyful sign and symbol of Italy’s postwar renaissance, simply buckled over in the shallow waters of the continental shelf and sank out of sight.” With the *Morro Castle*, her designer, accomplished naval architect, Theodore Ferris, was confident that he had designed her and her sister ship as the safest ships afloat. (Burton, 1973, 10) Yet she became the “tragedy that shook America” when she burned to the waterline in September 1934 after less than four years of service as one of the two largest and fastest ships on the New York-Havana run. (Watson, 1987)

3.8 Role of the Luxury Triad in the Creation of Passenger Ship Legends:

Role of Facilities and Fittings & Furnishings:

The hospitality portion of being a legend consists of the luxury triad, facilities, fittings and furnishings, service, cuisine, and soul, that quality of the vessel’s personality that keeps bringing passengers back. In his forward to Dawson (1990), Sir Hugh Casson, coordinating architect of *Canberra*, cited the great success of *Oriana*, *Canberra*, and *Queen Elizabeth 2*. He asked, “What is the secret of this success? Nothing new about the answer to that one at least, for the recipe and the process is always the same. A well researched brief, flexible and far-sighted enough to invite alternative solutions. A design

concept (or concepts) devised to meet the programme. The testing and balancing of the concepts against each other and the development of the preferred solution on the drawing board or in the laboratory. The last and quickest of all, the execution of the final choice. It may take about five years to build a ship but probably even longer to decide what sort of ship to build, and what makes this problem even harder is the quickening pace of change in technology and passenger travel, habits to which response must be constantly and immediately made while designing and building are in progress.” Gordon & Miller (1998, 33) cited Henry Dreyfuss’ *Designing for People*, “The interior of an ocean liner constitutes what is perhaps the most complex problem that can be presented to an industrial designer. Inherent in the problem is the fact that a great ship becomes for a number of days the home of a thousand or more men, women, and children who are completely dependent on the ship for their safety, comfort, and well-being. The designer must keep all this in mind as he lays out the staterooms and public rooms; as he selects colors, fabrics, chinaware, cutlery, floor coverings, leather, wall decorations, key-identification tabs, lighting fixtures, draperies, soundproofing, air conditioning, drawer pulls, beds, chairs, rubber tile for dance floors – and thousands of other elements involved.” For Dreyfuss, designer of the 1938 *Twentieth Century Limited* and the *Independence* and *Constitution*, it was “commitment to functional design and ease of use which generated the designer’s ‘yardstick’ for any design problem. A well-designed object should have high utility and safety, low maintenance, a reasonable first cost, good sales appeal, and pleasing overall appearance.” (Gordon & Miller, 1998, 32) Unity in design is important in conveying an overall feeling and atmosphere. Cook (1992, 18-19) described Dreyfuss’ approach, “Commenting on the effort to achieve for the whole train a ‘harmonious unit,’ Henry Dreyfuss strove for a restful feeling of spaciousness, ‘I think,’ he said, ‘that first of all, our big attempt has been to make the new streamlined 20th Century Limited as luxurious and dignified as we could. We wanted to give both comfort and speed without either being obvious, and we think we have achieved both.’” Advances in ship design such as stabilizers and azipod propulsion have made this possible for passenger ships. The long narrow hull shape and high shaft loadings, with resultant vibrations, required for high speeds previously required trade-offs between speed and comfort. Designing a ship is an exercise in compromise within the limits set by the laws

of naval architecture, as Dawson (1990, 15) wrote, “The planning of crew and passenger spaces is always subordinate to the ship’s primary function as an ocean-going vehicle. The prescribed number of passengers must be accommodated within her structural envelope, limited by the operating dynamics of the hull and superstructure. Crew and passengers must be housed as two separate communities. Each is entirely self-contained and revolves about the other with little social contact. Both will be served by the same galleys, laundries and domestic stores to which direct access must be provided. Separate, and discrete, access routes are needed to connect the crew quarters with the various working parts of the ship, without intrusion into the passenger spaces. All crew and passengers must also have direct and unrestricted access to the emergency muster stations and to the lifeboats. If the passengers are to be segregated into classes, these complexities of the interior layout are compounded by two or more orders of magnitude. Each class has to be provided with separate access to its own cabins, public rooms and deck spaces without coming in contact with the other.” As size increases, it becomes more possible to belie the ship’s primary function as a machine of transportation. “The transformation of the passenger ships into deluxe floating hotels was initiated in Germany at the beginning of the century, forged in the fortuitous relationship of Albert Ballin, the brilliant director of the Hamburg-America Shipping Line, and Charles Mewes, French architect and master designer. Ballin had dined in the Ritz Grill of the newly refurbished Carlton Hotel in London and, inspired as much by the elegant interior and décor as by the *haute cuisine*, he determined to install such a restaurant on his new liner, the *Amerika*. Ballin engaged Mewes to design the restaurant, and to create entirely new interior spaces and luxurious ambience for public rooms, which were all to be richly decorated with fine art and elaborate furnishings. The *Amerika*, commissioned in 1905, debuted the first-class Ritz Restaurant Grill, public rooms which were capacious and creatively articulated spaces, and introduced the palm court and the lushly tropical winter garden, which were to become standard features of luxury liners for the next two decades.

Mewes impact on ship design was revolutionary – he transformed the transport carrier into a floating resort. He conceived a ship defined by interiors which accommodated passengers, not one dominated by the constraints of a ship’s structural design. Mewes’ ultimate vision was realized on the Hamburg-America’s liners of the

'Imperator class' ; the *Imperator* (1913-to become the British *Berengaria* in 1921), the *Vaterland* (1914), and the *Bismarck* (1914). All these vessels provided accommodations and service comparable to great international hotels; everything about them was enormous, sumptuous, deluxe. Magnificent public rooms-dining rooms, lounges, ballrooms, libraries, smoking rooms-were all lavishly decorated, occasionally in period style. Mewes' 'Imperator class' of ships profoundly altered ship design and decoration, and forever transformed the passenger experience." (Hinkey, 1994, 8-14)

With facilities, it's the novelty of the space that captures the first attention. Maxtone-Graham (1999, 9) described the impact of Collins' *Atlantic*, "In May 1850, at the completion of *Atlantic*'s east-bound maiden voyage, Collins invited influential Liverpudlians aboard for a tour of his first vessel.

The visitors marveled, as they were meant to, at his single-chaired barber shop; every newbuilding to this day incorporates some unique feature with which to tickle the press and that barber shop filled the bill to perfection. But of far greater significance was that within *Atlantic* were, for the first time, three archetypal public rooms-a dining saloon, general saloon and, within its own deck house near the stern, an enclosed smoking room. Whatever the ensuing weakness of his company, Collins must be credited with having pioneered that vital transatlantic triumvirate." If the novelty is successful, it's quickly copied on succeeding ships, both with the originator and the competition. Once that is done, the size and the fittings and furnishings become paramount in defining the space. However skillfully disguised, the nature of the ship versus a building exerts itself as Dawson (1990,21) wrote, "For the land-based professional architect the ship is by her very nature a completely different medium to work with. She presents a unique sense of substance and scale which is unlike any building. This phenomenon was noted by M Mewes' s partner, Arthur Davis, in an article he published in the *Architectural Review* in 1914, at the time he was completing *Aquitania*'s interiors:

The question of relative scale is of paramount importance. It is a well recognized axiom that no matter how large the size of a room to be dealt with on a ship may be, the scale appears somehow much smaller than a room of the same dimensiond on land. The probable explanation of this is that the absence of heavy

constructional piers, deep window and door recesses, etc, tends to diminish the monumental character. Hence, heavy or incongruous ornament looks oddly out of place when applied to the comparatively light construction of a ship.

Although this effect is perhaps less dramatic in a modern ship's interior design, which relies less often on replicating building architecture, it is nonetheless something that the designer still needs to be conscious of." Maxtone-Graham (1972, 112) described the effect of Davis' philosophy, "When the *Aquitania* came into service, Cunard was the first to have a three-ship service in operation. Their new ship, together with the two HAPAG liners, were the most popular ships on the Atlantic during that brief summer season of 1914. Their interiors were quite incredible and the unanimous reaction of their overwhelmed passengers was that they were still on shore. This was precisely the effect that steamship companies were anxious to achieve. Arthur Davis, addressing his colleagues at the Royal Institute of British Architects in 1922, summed up the companies' case as follows:

...The people who travel on these large ships are the people who live in hotels; they are not ships for sailors or yachtsmen or people who enjoy the sea. They are inhabited by all sorts of people, some of whom are very delicate and stay in their cabin during the whole voyage; others, less delicate stay in the smoking room throughout the voyage....I suggest to you that a transatlantic liner is not merely a ship, she is a floating town with 3,000 passengers of all kinds, with all sorts of tastes, and those who enjoy being there are distinctly in the minority. If we could get ships to look inside like ships, and get people to enjoy the sea, it would be a very good thing; but all we can do, as things are, is to give them gigantic floating hotels." Davis' remarks were before the development of *le style paquebot* or the ocean liner style which came into its own with the *Ile de France* and *Normandie* in the 1930s. Today, the design has a nautical touch, most of the passengers enjoy being there, most do not spend the entire voyage in their cabins, and instead of giving them gigantic floating hotels, the cruise industry gives them gigantic floating resorts.

Hertell (1957, 129) advised visitors to New York City, who wanted to tour the great liners, "On most large liners the most interesting rooms are the first-class main lounge,

cocktail lounge, restaurant, and smoking room. Some ships are noted for special rooms, such as the observation lounge on the *Queen Mary* and the handsome ballroom on the *America*. The restaurant is always interesting. Here, on most ships at sailing time, one will find near the entrance a long table laden with mouth-watering delicacies and fancy examples of culinary craftsmanship.” These rooms have developed from the saloon of the sailing packets, which served as both a dining and social space. With Collins Line’s *Arctic*, there was a smoking room, ladies saloon, and barber shop in addition to the main saloon. White Star’s *Oceanic* of 1871 brought the dining room and main saloon into their own and enabled a substantial increase in cabin size. Low ceilings had been a characteristic of ships since there were ships with multiple decks. Moving the saloon and dining rooms to the middle of the ship created a demand for light wells to bring natural light into the hull. The result was domed dining rooms which gave an impression of great space and volume. The domes gave the dining rooms height and locating the saloon high up in the ship enabled multi-deck and domed ceilings. Hamburg-America’s *Amerika* introduced Ritz Carleton at sea. *Lusitania* and *Mauretania* broke boundaries in size and space, which were in turn broken by *Olympic* and *Titanic*, only to be shattered by *Imperator* and her sisters. Novelties such as Turkish baths, swimming pools, a la carte restaurants, squash courts, palm courts were quickly copied by the competition and appeared in improved form on subsequent liners. The 1920s saw regulation sized tennis courts and winter gardens. The 1930s brought size and volume along with lido pools and theaters. In the 1950s, theaters had become signature rooms. By the 1960s, private baths were becoming standard. Casinos became both major rooms and revenue centers in the 1970s. By the end of the 1980s, fitness centers and pools had become more elaborate and atriums had become standard. In the 1990s, volume and size became dominant as ships crashed through the 80,000 ton barrier.

Two of the most influential persons from the viewpoint of facilities were Thomas Ismay of White Star Line and Albert Ballin of Hamburg-America Line. Wade (1979, 11, 16-17) wrote of Ismay, ““Some of the most striking innovations in the North Atlantic liner had resulted from the collaboration of Thomas Henry Ismay, stolid Victorian businessman and cofounder of White Star, and Sir Edward Harland, Yorkshireman and marine-

engineering prodigy. Their first triumph—the *Oceanic*, completed in 1871—was perhaps their greatest. This beautiful ship served as a paragon for subsequent White Star liners and influenced the course of rival shipbuilding as well. Ismay, always mindful of his customers' comfort, had realized that the more people felt at home, the less they experienced a terror of the sea and all of its nauseating consequences. On the *Oceanic*, therefore, he had moved all first-class accommodations, as well as the popular grand saloon from the traditional stern to amidships, where vibration from the engines was minimal. He also had the roofs of the deck houses built out, the resulting space serving as lanes for passenger exercise-promenades, they were called. Additional innovations on subsequent White Star liners included running water in cabins, electric bells to signal stewards, and other minute but welcome conveniences....Following enactment of Ismay's recommendations, further 'improvements' were made on the *Titanic*. Groupings of wicker furniture were replaced with handsome hardwood. Luxurious carpeting was fitted throughout the grand saloon. Since the saloon's reception room had proved so popular, another one was specially created to adjoin the first-class a la carte restaurant, where wealthy passengers could hold their own private dinner parties. Two extraordinary first-class suites were constructed on B Deck, one of them earmarked for J.P. Morgan. In addition to sumptuous stateroom accommodations, these suites featured a spacious parlor and private promenade deck with half-timbered walls of the Elizabethan period; at the height of the season, the suites went for \$4,350 one way. On the same deck, a Parisian boulevard was added to the restaurant, giving the satisfying illusion of a French sidewalk café. Space was found to accommodate 163 more passengers than on *Olympic*, the majority of them in first class.

Ultimately, the *Titanic* became the *Olympic* perfected. Outweighing her sister by over a thousand tons, the *Titanic* became the largest and most luxurious vessel afloat. In newspapers on both sides of the Atlantic, she was soon being called 'the Wonder Ship,' 'the Last Word in Luxury,' 'the Unsinkable Ship,' 'the Biggest Ship in the World.' On Wall Street, she was nicknamed 'the Millionaires' Special.'”

Brinnin (1971, 242) wrote on *Oceanic*'s impact “The *Oceanic*'s outer appearance was but the first of a score of surprises. Her biggest—and, as it turned out, definitive—innovation was the placement of her grand saloon. This 'great square parlor' which was not 'the

usual plush coffin in our steamers,' was placed high and squarely amidships. Thus was ended the custom, in force since the Middle Ages and continuing through the eras of the galleon and the caravel, of confining privileged travelers to the quarters in the high rump of the stern." The greatest impact of a ship's facilities occurs when they rival or surpass similar land-based facilities. Hinkey (1994, 8-14) described the impact of the *Amerika*, "The transformation of the passenger ships into deluxe floating hotels was initiated in Germany at the beginning of the century, forged in the fortuitous relationship of Albert Ballin, the brilliant director of the Hamburg-America Shipping Line, and Charles Mewes, French architect and master designer. Ballin had dined in the Ritz Grill of the newly refurbished Carlton Hotel in London and, inspired as much by the elegant interior and décor as by the *haute cuisine*, he determined to install such a restaurant on his new liner, the *Amerika*. Ballin engaged Mewes to design the restaurant, and to create entirely new interior spaces and luxurious ambience for public rooms, which were all to be richly decorated with fine art and elaborate furnishings. The *Amerika*, commissioned in 1905, debuted the first-class Ritz Restaurant Grill, public rooms which were capacious and creatively articulated spaces, and introduced the palm court and the lushly tropical winter garden, which were to become standard features of luxury liners for the next two decades." As Ballard et al (1995, 45) wrote regarding the *Lusitania*, "Most passengers were seeing the famous ship for the first time, oohing and aahing at her splendor and size. You would hardly guess that you were on board a ship and not in some splendid hotel. The magnificent two-story first-class dining room with its beautiful plasterwork dome arching some thirty feet above the floor would not have looked out of place in the Palace of Versailles. The lounge and music room on the boat deck might have been transferred lock, stock and barrel from one of the more prosperous London clubs. More than fifty-five feet long and fifty feet wide, it was a late-Georgian oasis of double-stuffed settees and vast easy chairs. Mahogany paneling encased the walls, and massive marble fireplaces perched like sentinels at either end, with plaster cherubs keeping a watchful eye on passengers as they played cards and sipped their after-dinner cognac." Maxtone-Graham (1999) commented on the impact of *Lusitania* and *Mauretania*, "But whereas the balance of *Kaiser Wilhelm der Grosse*'s interiors were of standard 19th century seagoing height, the promenade deck public rooms aboard Cunard's superliners profited from

striking new North Atlantic parameters. Whether commodious lounge, library or smoking room, each was handsomely domed and expansive. Moreover, they were filled with suites of free-standing, land-based, furniture, avoiding the inescapable built-in divans and immovable plush settees of *Lucania*'s time.

And once those ambitious quarters were fully complete, it became amply clear that the architects Millar and Peto had achieved something quite fresh. Banished was what contemporary critics scorned as 'upholsterart,' reflecting too often the parochial tastes of company wives.

The superliners' onboard décor had metamorphosed into a serene, country house pastiche, aping the patrician choices of generations of British land-owners....Faithful facsimilies of period rooms appeared at sea." Hinkey went on to write, "Mewes impact on ship design was revolutionary – he transformed the transport carrier into a floating resort. He conceived a ship defined by interiors which accommodated passengers, not one dominated by the constraints of a ship's structural design." This concept was fully evident in the interiors of *Olympic* and *Titanic* which surpassed those of *Lusitania* and *Mauretania* in size and volume. However, "Mewes' ultimate vision was realized on the Hamburg-America's liners of the 'Imperator class'; the *Imperator* (1913-to become the British *Berengaria* in 1921), the *Vaterland* (1914), and the *Bismarck* (1914). All these vessels provided accommodations and service comparable to great international hotels; everything about them was enormous, sumptuous, deluxe. Magnificent public rooms-dining rooms, lounges, ballrooms, libraries, smoking rooms-were all lavishly decorated, occasionally in period style. Mewes 'Imperator class' of ships profoundly altered ship design and decoration, and forever transformed the passenger experience." (Hinkey, 1994, 14)

In terms of size and volume of facilities, the great ships of state of the 1930s were unequalled until the 1990s. The *United States*, *Rotterdam*, *France*, *Michelangelo*, *Raffaello*, and *Queen Elizabeth 2* all had at least one multi-deck public room, but none had the flow of space and volumes exhibited by the ships of state. The second component of the triad is fittings and furnishings. The indicators of luxury are the quality of the materials, the intricacy and detailing of the patterns, the use of marble, rare woods and

other exotic materials. In this regard, *Normandie* was unsurpassed. Hinkey (1994, 8-14) wrote, "The French Line's *Normandie* (1935) was unquestionably the most sophisticated, lavish, and extravagant liner ever built, and by far the most expensive of her time. A spectacular showcase of French art, design, and decoration, she marked the apogee of Moderne ocean-liner style." Maxtone-Graham (1999, 44 & 46) wrote, "Remember the company's *Normandie* mantra-*calme, luxe et volupté*.' *Calme* was easiest, for we are dealing with a vessel displacing 80,000-tons rather than *Bremen*'s or *Rex*'s approximately 51,000-tons. The huge volumes of space enclosed within a newbuilding of that size exceeded anything seen on any ocean of the world. *Normandie* was the first of the four hugest ocean liners to follow-the two *Queens* and post-war *France*-so that the sense of calm the Transat espoused came, so to speak, with the territory. A big ship with big public rooms can absorb her passengers and their tumult commodiously without crowding, echoing or low-ceilinged claustrophobia. *Calme* was built in.

Normandie's seductive *luxe* remained a decorative, gastronomic and service constant from the moment one embarked. The French have always excelled at presentation and the sense of occasion everywhere on board served as gratifying instrument of that national talent. Whether the lavish originality of every cabin's décor, whether the impeccable standard of service, whether Chef Gaston Magrin's formidable culinary obsession, whether Purser Henri Villar's flawless stage management, whether the smoking room steward's way with a cocktail or the café-grill orchestra's way with a tango, it all contributed to the vessel's multi-faceted patina of *luxe*.

The 'ship of light,' she was called, suffused with a golden radiance....

And *volupté*? Just drift next door, from smoking room to *grand salon* and feast on its incredible glass panels.....gods, nymphs, satyrs and dryads thronged the lower portions of all four murals, disporting themselves within an allegorical tangle of sea monsters, creating a riotous sense of abandon. Above, floating across the great doors to the smoking room, aerial squadrons of powerful nudes saluted the Chariot of Aurora.....Indeed, with its suggestive murals, shimmering glass cascades and floral chair backs, *Normandie*'s *grand salon* was extravagantly colorful, a decorative hothouse. The effect was exotic, slightly erotic and *encore volupté*.....Just as voluptuous too were the dozen Lalique cascades crowding the dining room, 'frosty, giant icebergs, organs of

crystal' maiden voyage passenger Colette decided. Two decks higher, what about Raymond Sube's glorious elevator cages in the vessel's upper hall, their intricate iron facades caparisoned with a grid of gilded sea shells? Forward in the winter garden, amongst tropical foliage, birds shrieked within elaborate cages set in marble basins equipped with splashing fountains.

Throughout, all *Normandie's* interiors contributed to that incomparable decorative brew, embodying without question the '*calme, luxe et volupté*' for which the company had so anxiously striven." Watson (1988, 66-70) described the physical dimensions of *Normandie*, ". To provide the naval architects and designers with 'adequate' space in which to work, the engineers had arranged for the engine-room uptakes to be divided. The results represented the epitome of France's decorative art encapsulated in the most ravishing public rooms ever to be seen at sea. French Line had spent 800 million francs on its new belle and it showed.

The first class passengers embarked on C-Deck into an entrance hall that occupied an area of 1,980 sq ft. Facing aft were two 20 ft tall bronze doors that led to one of the most magnificent chambers ever built in a ship, the air-conditioned *salle a manger* designed by Pierre Potout. A flight of stairs enabled diners to make the grand descent into a room at 305 ft slightly longer than the Hall of Mirrors at Versailles; it was 46 ft wide and three decks high. The walls glittered with tiles of moulded glass and vertical strips of hammered glass. In its center stood a 13 ft toga-clad woman, 'La Paix' by Dejean. Illumination was by 38 vertical glass fixtures mounted on the glass-panelled walls supplemented by 12 glass light fountains lit from within and two decorative glass chandeliers. Aubusson needle-point art deco chairs grouped around 157 covered tables completed the setting of that palatial saloon. On each side of the main dining-room were four ornamental bronze doors that opened on to a like number of smaller private dining-rooms, each 17 ft by 9 ft. For the select few not satisfied with CGT's 'normal' first class cuisine, *Normandie* provided an alternative, the Grill Room aft on Boat Deck overlooking the terraced aft decks and ocean. Between meals the room served as an observation lounge and bar and in the evening, after dinner, a night club. Entering the Grill Room, guests found themselves at the top of a grand staircase that led to *Normandie's* first class public rooms. Near the top stood 'La Normandie', a 7 ft 8 in tall lacquered bronze statue

by Baudry. From this vantage point, assuming that all the doors were open, it was possible to see through the smoking-room, main lounge and all the way to the backdrop at the rear of the stage in the theatre.

Descending the stairway, guests entered the smoking-room paneled in Coromandel lacquer with gilt overlays and carved to depict hunting scenes, fishing and other pastimes. Brown morocco leather chairs were grouped around lacquered card-tables on a carpeted floor. Separating the smoking-room from the main lounge was a lacquer panel that could slide away to join the two rooms. The main lounge was 110 ft long by 85 ft wide and extended for two decks. It was decorated with four etched and painted glass panels and furnished with tapestry-covered floral-design chairs and divans. The windows of the apartment were hung with full-length embroidered silk curtains.

Guests then entered the lounge vestibule and upper entrance hall where the elevators and staircases were located. Forward was the theatre, the first permanent one on a ship, complete with 380 red velvet seats, stage equipment, lighting and dressing-rooms. Its walls and ceilings were silver-coloured and it was illuminated by recessed lighting fixtures. At the extreme forward end of the deck was the Winter Garden, accessible from the port and starboard sides of the enclosed Promenade Deck. This room was artistically decorated with flowers, plants, bubbling fountains and two ornamental birdcages that contained tropical birds which serenaded the guests. At the curved front of the room were 28 windows, each designed to withstand the fury of the North Atlantic. Adjoining the after side of the Winter Garden was the writing-room on the port side and the 5,000-book library on the starboard. Other facilities included a two-level chapel that seated 100 worshippers, a complete gymnasium and the largest swimming-pool installed on a ship. It was 75 ft long and 18 feet wide, with the walls, ceiling and surrounding terraces covered by tiles of pale blue enameled sandstone executed in mosaic and floral patterns.

There were 431 first class cabins decorated in 431 different ways. Her most sumptuous accommodation were the Trouville and the Deauville Suites located at the ship's stern on Sun Deck. Each suite had four bedrooms, a living-room with a grand piano, a dining-room, a pantry, a servant's bedroom, five baths or half-baths and a private

promenade 45 ft by 15 feet. For the less ostentatious, there were other de luxe suites from which to choose.

Tourist class public facilities and staterooms were arranged on the aft of the first class. The dining saloon was on C-Deck and was 103 ft wide and 66 ft long. Its central dome extended to the deck above and was supported by five massive glass columns. Three decks higher was the lounge paneled in polished grained sycamore with embellishments of decorative glass and furnished with Aubusson-covered chairs. Adjacent, to its aft, was the library and snack-bar, while aft on Promenade Deck was the semi-circular smoking-room with full-length windows overlooking the promenade aft. The mural treatment was of walnut while the electric lighting was in the form of luminous bands and stripes.

Provisions were made for the carriage of an unusually small number of third class passengers. Allocated to the extreme rear of the ship, third class boasted a lounge paneled in ash and furnished with green morocco leather chairs, a smoking-room decorated with varnished mahogany and furnished with upholstered red leather chairs, and a dining-room which seated 235 passengers. The walls of the apartment were covered by yellow Caramy marble, while the columns supporting the dome were finished in veneered mahogany. The cabins accommodated two, three or four persons, and for the first time tourist and third class each had its own lift.”

Normandie continued a tradition established by French Line with the *France* of 1912, nicknamed “Chateau of the Atlantic”. Watson (1988, 55-60) described *Normandie*’s two immediate predecessors, “If not the largest liner to sail the Atlantic, *Paris* was certainly one of the best decorated, being affectionately known as ‘The Aristocrat of the Atlantic’. Her interiors were in keeping with the French Line’s tradition of modeling its ships after French palaces and chateaux. There was a preoccupation with sweeping staircases leading into lounges and dining salons fit for royalty. The staircase in the main foyer was a series of swirling geometric patterns complete with illuminated dome, soaring arches and mosaic tiles modeled on the palaces of French North Africa. The grand salon was decorated in the style of the time of Marie Antoinette. The main dining-room had a glass cupola, balcony and mezzanine supported by columns of wrought iron. The railings around the balcony and the mirror-backed double staircase

were of fine filigrees of wrought iron that featured a stork and a lion in a palm-fringed glade. This chamber gave credence to French Line's motto 'Low ceilings do not aid the appetite'. Finally, her *pièce de résistance* was the Salon de Thé. Instead of wood, the decorators opted for an illuminated dance floor of frosted glass panels lit from beneath. *Paris'* de luxe apartments were named after French provinces instead of being given numbers, and were decorated in a variety of styles and had windows. The ambience, personality and cuisine of *Paris* made her one of the favourites among artists, writers and musicians.....While her exterior was traditional, her interior was not. French Line's president, Jean Piaze, said 'To live is not to copy; it is to create'. With that pronouncement, the top European and French designers were summoned to French Line's headquarters. Gone were the re-creations of castles and chateaux and in their place came what was later known as art deco. Wood veneer was used extensively, along with glass, and the French passion for statues, bas-reliefs, enamel panels and paintings by France's leading artists.

First class passengers entered *Ile de France* on A-Deck through her four-deck-high entrance foyer with its towering arches. Two decks up on Promenade Deck was a parade of magnificent public rooms. The Grand Salon had forty red-columns and contained gilt statues along each side, an Aubusson carpet to cover the dance floor and chairs covered in chintz. Nowhere was a bracket or lampshade to be seen; illumination was indirect and throughout the liner the designers had contrived to hide the lights. Aft of the Salon was a marble-clad grand staircase that swept all the way down to C-Deck. Proceeding aft, passengers entered the Salon de Thé, the rendezvous spot for tea. Last was the smoking-room, combining a cabaret and a 27 ft (8.3 m) bar, the longest afloat. The taproom was built especially for thirsty Americans during Prohibition!

Three decks down was the *sale a manger* designed by Pierre Patout, to which seven hundred diners made the obligatory grand descent via an elaborate staircase into a vast chamber in three shades of grey marble from the Pyrenees, and illuminated by rectangular ceiling lights. In the center of the room was an over-scale imitation fountain. The chapel, the first such room to be permanently fitted in a ship, had seats for 80 worshippers and was designed in Gothic style complete with fourteen pillars. Finally, there was the gymnasium that contained bicycles, electric steeds, punching bags and, after the 1933 refit, a full-size boxing ring.

Each of the *Ile de France*'s 390 first class cabins was decorated differently. In addition, there was an assortment of lush suites to choose from. Finally, all cabins featured beds instead of bunks. That was the appeal of this new French lady-she was different. Moderately-scaled public rooms, handsome without being grand, comfortable without being overstuffed, class-conscious without living by exclusions, and arriving at a time when Americans, particularly young Americans, were flocking to Europe and wanted a little French 'ooh-la-la' before arriving at Le Harve!

Second class facilities were also of a high standard. The smoking-room was described as 'a very clubby place' with wooden pillars supporting a low ceiling studded with soft lights. Equally cosy were the lounge and dining-room. Rooms and corridors were fully carpeted and an elevator whisked passengers between the five decks." A preview of the *Normandie*'s arrangement was given by the *L'Atlantique*, as Watson (1988, 52-53) wrote, "The exterior of *L'Atlantique* was very traditional. She had a black hull with a white line around it, plenty of promenade deck space for the tropics, two masts, a cruiser stern, luffing davits (quite a surprise for 1931) and three huge funnels with black tops, the aftermost being a dummy. It was in her interiors, however, that *L'Atlantique* broke with tradition. What *Ile de France* did for the North Atlantic, *L'Atlantique* accomplished in the South. Gone were the recreations of pretty period castles and palaces. Instead, *L'Atlantique* was one of the most modern ships in the world. Like *Vaterland* and *Bismarck*, the uptakes from the engine room were divided so as to give a long unrestricted vista through the center of the ship. The central avenue was known as 'La Rue de la Paix' and was 450 ft long and three decks high with rows of luxury shops on both sides. A luxurious pillar-free Grand Salon decorated in art deco style was provided for first class passengers, as well as a chapel, children's playroom, tennis court (between the second and third funnels) and a swimming-pool forward of the mainmast."

The *Empress of Britain* was equally renown for her fittings and furnishings. Brinnin & Gaulin (1988, 149) wrote, "Inside, she was a showcase for an extraordinary team of designers and decorators-Sir Frank William Brangwyn, Sir John Lavery, Sir Charles Allom, Edmund Dulac-whose individual efforts combined charm with daring in a series

of public rooms, everywhere punctuated by Canadian motifs, that won her the reputation of being the most congenial and perhaps the most comfortable ship on the Atlantic.

Her Cathay Lounge—an audacious fantasy worked out in lipstick and ebony—reminded passengers that they were sailing under the house flag of the *Canadian Pacific* and of those years when other *Empresses* with clipper bows and racy lines were the most dependable connection between Vancouver and the Orient. Her Tennis Café, an airy conservatory with trellised walls and furnished in wicker, was an adjunct to the only full-size regulation tennis court on the high seas....

Despite her many felicities of décor and the sense she communicated of power proudly borne, the *Empress of Britain* remains a forgotten wonder, a beloved figure in a dream of the past to those whose affections match their discriminations.... Her Jacques Cartier Room was a restaurant of light-oak elegance, lighthearted panelings and frescos, carpeted with cushiony *moquette* light to the step. In her Mayfair Lounge a vaulted ceiling, supported by columns of jade-green marble, recalled the highest aspirations of the days of Charles Mewes and Arthur Davis. Her Empress Ballroom was spacious enough to allow for imperial waltzes reflected in mirrors designed to give the illusion of Versailles.

Through all of her rooms ran lingering echoes of Art Nouveau before it had succumbed to the lightning-bolt abstractions of Art Deco. Not since the *George Washington* and the *Kronprinzessin Ceclie*, more than twenty years earlier, had a ship's interiors been marked so delicately by the simplicities of decoration and the ingenuities of woodwork produced under the auspices of Charles Rennie Mackintosh and his disciples in ateliers from Scotland to England and across the continent to Prague and Vienna.”

Cunard's approach was different as Watson (1988, 79) wrote, “While *Queen Mary's* competitors introduced innovative technical and interior design to the high seas, Cunard opted for the traditional look in the style of a comfortable English manor. The exterior of the *Queen Mary* resembled a stream-lined version of the *Berengaria* of 1913 vintage, and her interior designers working with 56 different woods strove for a ‘restrained modernism with a result of subdued elegance’—a scaled down version of *Aquitania's* interior of 1914.

What *Queen Mary*'s public rooms lacked in flamboyance was made up for in their dimensions. On C-Deck was the largest apartment ever built within a ship, the cabin class restaurant entered through silver-metal glazed screens. The chamber was 143 ft long and 118 ft wide and was surmounted by a large dome extending two decks. Based on the theme of 'warm, restful shades of autumn', the room was paneled in three tones of Brazilian peroba. Seating capacity was provided for 815 diners in sycamore chairs upholstered in autumn red. An interesting decorative feature was a map representing the North Atlantic at the forward upper boundary of the room. During the crossing, an illuminated model in crystal indicated the position of the ship on its voyage between Europe and the United States. Also on C-Deck was the balcony entrance to the cabin class swimming-pool, encompassing an area of 2,520 sq ft." Hunter-Cox (1989, 31) wrote on *Queen Mary*'s running mate, ""The décor on the *Queen Elizabeth* varied greatly from that of her companion ship, the *Queen Mary*. Although a large quantity of wood was put to decorative use, the overall effect was much lighter and brighter. The most striking difference was the addition of two garden lounges, situated on promenade deck. These beautiful new areas provided passengers with an open-air' effect whilst being protected from the unpredictable elements of the Atlantic. They were filled with an exotic array of foliage and this, in addition to all the fresh flowers which decorated the ship, kept a full-time gardener busy."

The Italian Line ships were also known for the luxury of their fittings & furnishings. Miller (1999, 50) wrote, "From a design viewpoint, the *Conte di Savoia* was a tour de force of Italian decorative splendor. The immense Colonna Hall, a magnificent space of rich marbles inspired by the Gallery of the Colonna Palace in Rome, was perhaps her finest and therefore best-remembered public space. There was a great ceiling with murals, impressive entrance-ways, and towering statues on pedestals lining the port and starboard sides. Certainly, this décor contrasted sharply to the more angular, sleek Art Deco style aboard the likes of the subsequent *Normandie* and *Queen Mary*." Of the 1950s, he (vii) wrote, "But it was the interiors that drew even more aficionados-devotees, if you will-to the Italian Line passenger fleet. No company had more modern, more contemporarily styled liners on the Atlantic in the 1950s and '60s. That prewar richness of heavy,

polished woods and golden cherubs, the tiered crystal and the mixes of Delft tiles, Persian rugs and Moorish columns-the floating movie palace-were gone forever. The new 1950s décor was far simpler-illuminated, glass-top cocktail tables, chairs and sofas upholstered in velours, long strips of fluorescent lighting, and often reddish, always glossed linoleum floors. The woods tended to be blond or, at the very least, honey-colored. The lido decks remained much the same, however-tiled pools, cushioned deck chairs, and white tables supporting big multicolored umbrellas.” Moscow (1959, 20-21) praised the *Andrea Doria*, “Works of art were everywhere on the ship, particularly in the public rooms, and there were thirty-one different public rooms, providing an average of 40 square feet of recreational space for each of the 1,250 passengers the *Andrea Doria* could accommodate. Italian artists had created within the ship a small art world in murals and panels of rare woods, in ceramics, mirrors, mosaics and crystals. Four artist-designers were commissioned each to design his idea of a superlative luxury suite consisting of a bedroom, sitting room, powder room, baggage room and bath.all were modern, unusual and luxurious with thick plush rugs, heavy draperies and push-button conveniences. These cabins were the ultimate in luxury.

The rest of the ship was less luxurious only in degrees, according to first, second or third class of accommodations. The entire ship was air-conditioned. Each of the three classes had its own motion picture theater for daily movies. Each had its own swimming pool and surrounding recreational area. In fact, when built, the *Andrea Doria* was the only ship with three outdoor swimming pools emphasizing outdoor living on the sunshine route of the Italian Line from the Mediterranean to New York. The swimming pools, each one decorated in distinctive ceramic tiles, were terraced on three decks of the ship’s stern in country club settings of tables, sun umbrellas, pool bars and white-waistcoated waiters.Inside, the décor was modern but a gentle contemporary modern predominated by sensible, simple furniture, wood paneling, indirect lighting and the various original art creations. The most prominent art display, priceless in itself, was a mural covering more than 1,600 feet of wall space in the First-Class Lounge. Painted by Salvatore Fiume on eight wall surfaces, it surrounded the lounge with a three-dimensional art gallery showing the painting and sculpture of Italy’s masters: Michelangelo, Raphael, Titian, Cellini and others. At the focal point, stood a giant bronze statue of the sixteenth-century admiral,

Andrea Doria, staring sternly ahead, in full armor and cape, his right hand resting upon a sword half his own height. It was for him this ship was named.”

Role of Passengers, Crew & Service:

The facilities, fittings and furnishings provide the setting, but it's the passengers and crew that give the vessel life. As Stindt (1982, 295) wrote, “When a luxury liner backed away from the pier with its passengers in a festive and care-free mood, the ship became a ‘city’ all its own. There were those who navigated the sea lanes, those who attended to the machinery for propulsion and those who gave a variety of services which all added up to the Grand Manner of Matson.” Service plays a small role in the historical literature. (Coggins, 1999) However, it underlies the luxury of passenger ship travel. Hunter-Cox (1989, 97) wrote, “The decade from 1945 to 1955 corresponded with a time when quality and impeccable service were *de rigueur*. Companies were determined to stay at the top of their particular sphere of interest and this preeminence was achieved through hard work and well-earned merit. In the big shipping lines crew members were proud of their uniforms and what they stood for; a Cunard man stood out from a Union Castle man, who in turn was proud to be different from a P&O man. Crew turnover was considerably lower than in the same business today, and high morale and a keen sense of duty prevailed on board.

Cunard managed to achieve an unbroken record of harmony throughout this traveling heyday and ran an impressive and enviable operation. Passengers would invariably patronize a happy, well-run ship and Cunard's impressive figures during the period from 1945 to 1955 are testimony to that. The company enjoyed many bountiful years and the two Queens led the field and successfully reaped the harvest on the North Atlantic. For Cunard, it really was the Golden Age of Transatlantic Travel.” Lord (1955, 204) wrote of the *Titanic*'s crew, “The crew too have provided much more than accounts of their experiences. The deep feeling in baker Charles Burgess' voice, whenever he discusses *Titanic*, reveals the pride of the men who sailed her. The gracious courtesy of stewards James Witter, F. Dent Ray, Alfred Pugh and Leo James Hyland points up the matchless service enjoyed by the passengers. And the thoroughness of men like

Quartermaster George Thomas Rowe, baker Walter Belford, and greaser Walter Hurst confirms fireman Kemish's boast that the crew were 'the pick of Southampton'." Brinnin (1971, 396) wrote, "The *Aquitania* also had the advantage of a crew trained-in a sort of father-to-son heritage of stewardship that marked whole families in Liverpool and Southampton-to give service on a scale of British tact, grace and professionalism that positively dizzied American travelers." Selectivity and training were the keys to good service. Hutchings (1990, 63-66) wrote, "The 'municipal and industrial' employees under the captain's command changed with the years but a large proportion of the crew had made the sea, the *Queens*, their lives. Indeed, so jealously guarded were the prestigious and respected positions on the *Queens* that sons would find employment on board on the recommendation of their fathers.... Tipping oiled the cogs of a well-run machine; it was the lifeblood of an efficient service. Passengers and crew alike were either 'good bloods' if they tipped well or 'bad bloods' if they did not....Through the infra-structure of the *Queens* a man could avail himself of a training that would stand him in good stead should he decide to leave the sea and set up business on shore. To have been a first class Cunard steward was in itself an assurance of excellence, and many such men still thank Cunard for the experience received.

From bell-boy to Chief Bedroom Steward, there was a steady progression for the right man....A rise from bell-boy to commis waiter (assistant waiter) put a youngster on a course for gradual advancement. Waiters and bedroom stewards progressed upwards through Tourist, Cabin and First Class duties, gradually increasing their skills over the years until a top bedroom steward could be entrusted with his passengers' valuables and be relied on to perform discreetly any task demanded by his 'bloods' A bedroom steward usually had a block of 44 passengers to look after in 2, 3 or 4 berth cabins....It was a good lucrative life for many and one which was jealously guarded." Mattsson (1983, 103) wrote, "The Swedish American Line never had any difficulty in recruiting personnel for its passenger vessels. The Line could pick and choose from among the applicants. On the whole, the Line treated its ship-based personnel well. Crew cabins and other facilities were quite spacious – especially in comparison with those of other lines' ships, where personnel living space could be minimal.

Then there were the opportunities for tips, the good food, and the decent working hours – all of which also attracted people to apply for positions aboard ships of The Swedish American Line.”

There was value in the service for the company as Hutchings (1990, 67 & 73) wrote, “The *Lizzie* was generally a popular ship with the crew, being more modern and easier to work than the *Mary*, but she did not attain the affection that the latter ship enjoyed....Although, as previously mentioned, the *Queen Elizabeth* did not enjoy the same affection that the Cunard men held for the *Queen Mary*, being described as the ‘colder’ of the two ships, she was nonetheless a popular ship. The loyalty that she was given by her crew, the lifeblood of any ship, was reflected in the service given to her passengers who patronized the ship in vast numbers time and time again.

In turn the numbers of passengers carried meant enormous profits for the proud steamship company which owned them and the two liners would repay their original investments many times over.

The two *Queens* became an establishment, a familiar sight to those who saw them sailing and arriving at their ports of call, a way of life to the crew who sailed them and source of an almost endless supply of increasing profits in the late 1950s to the Cunard Line.” Mattsson (1983, 82) also recognized the value of service, “The Swedish American Line realized that the key to competing successfully for the business of the fastidious American cruise customer was quality. And quality meant quality in everything: from furnishings and décor to food and service.”

Cunard’s service reached its peak onboard the *Caronia*, as illustrated by Miller (1985, 31), “The *Caronia* had the extraordinary ratio of 640 crew members for her 600 cruise passengers. Captain Ashton-Irvine felt that this provided her competitive edge. ‘The crew made her. They were mostly older, very loyal staff members. For example, during the long cruises, at the end of a day’s touring ashore, the stewards and stewardesses would welcome the returning passengers with stateroom tea for the ladies, cocktails for the gentlemen and then draw their hot baths. It was like coming home to a luxurious manor house. Our most loyal passenger, Clara MacBeth of New York, lived aboard the *Caronia* for nearly fifteen years, spent \$20 million in fares and retained the

same cabin steward for every voyage.’ ” This service created a special atmosphere onboard, which Miller (1986,14) described, “The *Caronia* had a devoted, club-like following of passengers, some of whom lived aboard for several years at a time. The ports of call became less important (Some passengers, in fact, rarely even went ashore) as the ship was a superbly run, completely comfortable and totally secure ‘floating resort.’ Cunard’s finest and usually most senior staff served aboard the *Caronia*.

Another very well known British cruising liner, also with a club-like atmosphere, was Royal Mail’s *Andes*. Although built originally, in 1939, for the South American run, she was converted in 1959-60 for year-round cruising. She too had an exceptional service ratio: 500 crew serving 480 passengers. Like the *Caronia*, there were many travelers who looked upon the ship as the ‘Club *Andes*’ and booked passage in her year after year, sometimes for several voyages at once, and often in the same preferred stateroom and with the same devoted staffmembers to look after them. A strong sense of familiarity, much like revisiting some private hotel, was very important.”

Such service also brought rewards for the crew as described by Hutchings (1986, 44), “Over the years of the *Queen Mary*’s seagoing career many hundreds of people worked in her. Many famous passengers asked for their favourite steward, etc, to look after them during a voyage and this loyalty was repaid in many ways with holidays or medical bills for the crew-member being paid by the well-attended passenger. From commis-waiter to officer, all of these people have often fascinating stories to tell and a picture gradually grows of what life was like on board an ocean liner.” Miller (1986, 12) also wrote, “Aboard Cunard’s *Caronia* in the ‘50s, one elderly woman kept the same steward for several years and then rewarded him with a \$100,000 bequest in her last will and testament. On the *Queen Elizabeth 2*, one long-faithful waiter was presented with a brand new Jaguar sports car.”

The steward is paramount to the passengers’ service experience as Maxtone-Graham (1989, 61 & 62) wrote, “Why steward instead of passenger, officer, seaman or cruise staff? First, because stewards and stewardesses outnumber every other department on board; second, because their unremitting toil sustains shipboard’s most enviable

commodity, service; third, because a steward and his passenger share a unique seagoing relationship; fourth, because their presence distinguishes a passenger vessel from a freighter or tanker; and fifth, because they are the most memorable men and women on board. Passengers always remember their stewards – hovering presences whose ministrations have enriched every crossing or cruise since *Britannia*.... Their on-board chores differ. Cunard cabin stewards and stewardesses keep staterooms spotless, beds made, clothes in place on hangers or en route to the laundry and back and, as Leigh-Bennett reminds us, make ‘the bath taps twinkle and glazing gleam’. Out in the fresh air, deck stewards are shipboard’s weather oracles, purveyors of chair, rug, and tray, full of invaluable advice about sun, wind, fog, and seasickness. In bars and lounges, accommodating stewards, descendants of those hallowed originals in vanished smoking rooms, appear mystifyingly at our elbow, ready on the instant to fetch us a drink, a smoke or, long before cruise staff, a winning number in the ship’s pool. The dining-room steward seats us at least twice daily at an inviting table, whose linen, cutlery, crystal and china he has arranged impeccably. Menu proffered, he attends our every gastronomic whim, however, exotic, offering sober recommendation but never reproof....

Moreover, a steward’s life at sea was a proud tradition in the port cities of Liverpool and Southampton.” Witthoef (1979, 59) also wrote on the stewards’ importance, “With all due respect for the seamanship, navigational and technical areas, it must, however, be emphasized that onboard a passenger ship, on a floating hotel and sea air spa, the hotel area and gastronomy achieve a core significance. It is upon which a passenger ship is ultimately evaluated, how well one pampers the guests onboard. Simply put: The onboard atmosphere depends upon the ability and willingness of the stewards and the galley. The organization is also critical. First, this delicate instrument must be finely tuned. This task lies in the hands of the Chief Purser, the sea-going hotel manager.... We begin with service, embodied in practical service of the passenger. At the top, is the Chief Steward, who is supported by three Assistant Chief Stewards. 80 Stewards and 10 Stewardesses have their special professional areas: In the dining room, in the cabins, on deck and in the bars. A good passenger ship steward is more than just a ‘servant’, he must likewise be a good spirit and friend to his passengers, almost a psychologist, able to anticipate wishes

and eventual problems. It is a wide field for him to master. It reaches from adjustment to very special habits to advice for going ashore.”

Great service wasn't restricted to British ships, but flourished on the best ships of every major line. Payne (1990, 14 & 55) wrote, “The *Nieuw Amsterdam* became an instant success and quickly gained the reputation as being ‘the darling of the Dutch’. In fact the new flagship was destined to become one of the most successful and popular ocean liners ever built with a reputation equal to that of the Cunard *Queens* and the like for service and quality....The *Nieuw Amsterdam* retained a very loyal following of passengers who preferred her to any other, including the Company flagship, the *Rotterdam*.” Miller (1996, 86) wrote of Home Lines' *Oceanic*, “While she ran her weekly Nassau cruises ‘from April thru December’, she went deeper into the Caribbean in winter, on 12-19 day cruises. Then her capacity was reduced to about 800 (from the 1,200 maximum on the seven-day sailings). ‘These Caribbean cruises were far more formal,’ according to Len Chapman, who joined Home Lines as a junior purser in 1974. ‘Everything revolved around the passengers on these cruises. It was all top-shelf. We provided the best service. For example, we had ‘night stewards’, elderly gentlemen who had been with Home Lines for over twenty years. The Italian cuisine and service was legendary. Great quality was given and expected.” Vehrs & Heinsohn (1988, 143 & 184) wrote, “The outstanding qualification of personnel is one of Hamburg-America Line's essential points in their business plan. Many of the service crew members, such as those in the galleys, come to the *Hanseatic* from renown international hotels and gourmet establishments. They include crew from Hamburg and Northern Germany, also Southern Germans, Swiss, and Austrians.... Competition, which everyone knows in many cases enlivens business, is not only just on board the *Hanseatic*. The men and women of the *Hanseatic* are in competition especially with the crew of the *Bremen*. The service personnel of these two German passenger ships mutually tried over and over again to out do each other. International standards are required on board the *Hanseatic* especially during cruises, when, along with Germans, English and French, there are many Americans to pamper.... Over eight years long, *Hanseatic*'s passengers included emigrants, tourists and cruise passengers. An always around 500 head strong well experienced crew constantly took

pains to make their stay on board a memorable experience.” Miller (1997, ix) wrote, “The success of the French Line resulted from its unparalleled level of service to its passengers. The *France* was the last of a long line of outstanding passenger ships to inherit the magic of what was indeed ‘*France afloat.*’ She continued the tradition. From the chief purser to the smartly red-uniformed ‘*mousse*’ running messages, everyone contributed to the wonderful *joie de vivre* that permeated all the ships operated by the *Compagnie Generale Transatlantique*, the French Line.” Wilson (1989, 136) reached a similar conclusion, “*France* had a soul...her crew.

The ship lovers were not recruited only from the passengers. One can even forward that the strongest loyalties were found among those who served her, and no matter the modesty or anonymity of their function. Without these men – and these women – *France* would amount to a mass of splendid but inert metal. They breathed life into her, they gave her feeling and dimension.

In return, the liner offered them a beautiful adventure. From the captain to the youngest apprentice, to work on the *France* was an opportunity, a gift from Heaven. Fifteen years later, all those who have spoken with us still talk with emotion and nostalgia, all evoking a thousand anecdotes funny or moving, all conserving the memories that they treat as relics.

Equally, all those who sailed on the *France* recognize that she was a great liner also because she had a great crew.”

Closely linked to service was the ship’s reputation for cuisine. At worst, it had to be gourmet, with the most famous ships it was exquisite. Mancini (2000, 116) wrote, “What might a brochure for a company that targets very upscale consumers, for example, look like? The paper would be thick, connoting high quality. Photos would show people who are mature, well-dressed, and wearing expensive jewelry. The prose would be very literate-the more educated people are, the more money they usually make. The food depicted would be beautifully presented and of gourmet quality: Studies show that fine food is the most important cruise factor to upscale consumers.” Culinary excellence was expected and taken for granted. In this area the French Line ships were unequalled. Miller (1984, 19) wrote, “French Line ships had enormous appeal in the twenties-‘floating bits

of France itself,' as one brochure aptly stated. Service and accommodations were fine but the cuisine was its most outstanding feature." In 1985, he (154) wrote, "For the rich, famous and well-travelled, the first class on the *France* was unsurpassable. These passengers also had one other superb amenity, the circular Chambord Restaurant, perhaps the most exquisite public room on a post-war liner, and noted by one epicure as 'the best French restaurant in the world.'" One of *France's* captains was quoted by Maxtone-Graham (1982, 13), "'The *France* prefers to keep the record for quality.' And what quality it was: impeccable service-a thousand in crew to coddle eighteen hundred clients-and food that was reason enough by itself for booking passage." Though French Line cuisine was the most renowned, culinary excellence was important on other lines. Hunter-Cox (1989, 26-27) wrote, "The *Queen Mary* offered the ultimate in ocean-going luxury, not only expressed in physical comfort and visual splendour, but in gastronomic excellence. Dining on board was a mouth-watering experience. Cuisine unsurpassed in quality and variety was served smartly and efficiently amid exquisite surroundings. Each restaurant afforded varying degrees of exclusivity and privacy. Many stars and celebrities preferred to eat in the relative seclusion of the Verandah Grill, while others deliberately sought a more publicly prominent table reservation in the main first-class restaurant. Some never surfaced at all, choosing to dine in the total privacy of their own suites. The Verandah Grill featured on both the *Queen Mary* and the *Queen Elizabeth*. It catered exclusively for first-class passengers who sought to avoid the inevitable public attention in the main first-class restaurant. At night, after the evening fare had been ritually devoured, the tables were rearranged and a dance floor raised. A band would take up position and the Verandah Grill became a night club, with entertainment often continuing into the small hours of the morning." Miller (1991, 111) quoted former crew members of the *United States*, "'The food was also great. Americans often didn't understand European cuisine and so they were far more comfortable with American food. Many wealthy passengers, for example, they didn't know what they were ordering on the gourmet French liners. We also had lots of Germans in the galley staff and so there were often pleasant German specialties on the menus. Onboard, we gave substantial portions that so typified European impressions of America: abundance.'

‘The ship was very, very comfortable. She had every creature comfort. Mostly, we had smiling faces at disembarkation. Once, we had an opera singer, who always went on the Italian Line, but there was a strike and so he took the *United States*. He remained with us for years and once told me, ‘I can’t believe what I’ve been missing by not sailing on the *United States*.’

‘She was so beautiful and so comfortable,’ added senior telephonist Marjorie Marshall, ‘and for the passengers as well as the crew. The food was also superb, but I feel that there was a great specialness in her being American. We were all very proud to have such a superb ship running on the Atlantic. In the early years, the service was impeccable, but in later years, with the sale of the United States Lines to the Walter Kidde Co, the once sterling standards lessened. The priorities changed.’” Such excellence wasn’t restricted to the superliners, as Mattsson (1983, 90) wrote, “Understandably, American food tastes dominated in the dining rooms of the cruise ships. The best cuts of meat, salads, lobster, seafood cocktails, oysters, Russian caviar, pate de fois gras – virtually anything could be served (even though ‘everything’ might not necessarily appear on the menu all the time). Everything was brought forth in accordance with the best of the arts of French, Italian, and Scandinavian cooking. Ending a festive evening with anything but a groaning smørgaebord – laid out after dinner, dancing, and entertainment in one of the salons – was unthinkable.

That the Americans wanted some ‘razzle dazzle’ as they ate, both the chef and the waiters were well aware. Flambeed deserts, prepared at the table, were a sure hit. So were birthday cakes borne by singing waiters to eager children. Always ringing in each waiter’s ears were the eternal words: ‘There’s no such thing as an impossible order. Find out in detail what the passenger wants. And in the kitchen, we’ll fix it!’

At the cruise’s climactic ‘Farewell Dinner,’ the kitchen achieved its greatest triumphs. Caviar, lobster, filet mignon, pate de fois gras – those were mere preliminaries to the grand finale. Swans, fantastic ships, polar bears and other animals, and even the letters of the ship’s name – all carved from blocks of ice and artistically embellished in ice cream and spun sugar – were then discreetly illuminated and presented to the assembled diners as the lights were switched off and the waiters set off miniature fireworks against the

background of the ice creations. Even the most blasé among the passengers would gasp in delight.”

The Passenger Ship as Place:

All the previous components come together to make the vessel a place and create the ship's soul. The combination of imagination, images and reality transform a passenger ship into place and experience. Brinnin (1971, 549) wrote on the design process for *Queen Elizabeth 2*, “James Gardner was the man responsible for realizing the general ‘idea’ and end-to-end coherence of the ship. His philosophy of design was essentially humanist: to find the point of human engagement, to make people want to be where they are, and ‘give the passenger a sense of being in a special place; of pleasure and of dignity.’” The allure of the image of an ocean liner brilliantly lit from within speeding across a darkened ocean was similar to Maiken (1989, 8), “To the distant observer of a night train, a string of cheerfully lighted passenger cars moving across the dark landscape gave only a glimmer of the wondrous world that lay within: fashionably dressed urban travelers sipping cocktails and wines, or dining at tables set with starchy linen and gleaming crystal and silver, while other people reposed in private sleeping compartments paneled with exotic tropical woods, or perhaps engaged the services of a manicurist, barber, or train secretary.

This was first-class rail travel at its most elegant, the sort that one experienced by riding a *Super Chief* or *Twentieth Century Limited*. This was the Pullman system at the pinnacle.” This was the standard during the golden era of transatlantic travel and remains the standard by which luxury cruise ships are judged.

Vard (1990, 7 & 10) wrote on imagery and experience, “I love books and get great pleasure and knowledge from them. However, I believe that there is one great disadvantage in learning about any subject solely from the printed page, and that is their inability to convey that quality which we know as atmosphere. I was lucky to have been able to enjoy being around liners for most of my life, not out of necessity but out of choice, and the great impressions which live with me still are the unforgettable feelings

of excitement which clung to them. Their great size and beauty, with the associated sounds and smells, make for a heady cocktail which few books can recreate.

Only one medium has, and that medium is art. It is a truism that one picture is worth a thousand words. If that is so with a photograph then it must be a thousand times more so when applied to a painting. An artist interprets what he sees and feels onto a plain surface, in a way that makes it appear alive to those who view it. Even if he paints from a sketch or uses photographs as his inspiration, a good artist can transform those images through colour, texture, composition and talent, into a painting in which the winds appear to be blowing.

It is not only a question of aesthetics. Great art has the ability to lift our spirits and illuminate our world which, at times seems almost miraculous... The soft curves and sweetness of line expected in great ships have today mostly disappeared. These have been replaced by ships with slab sided angularity, sawn off sterns and exaggerated bows. This is prompted, not only by a lack of aesthetic sensitivity but primarily by costs.

Prefabricated construction coupled with welding techniques and the use of aluminium has dramatically changed the shape of today's ships. When I talk of feminine curves, seen on countersterns, clipper bows and sensuous superstructures, all balanced by tall raked masts and massive funnels and built from steel plates that are pimped with rivets, I am talking of ships constructed by old fashioned methods now outdated and impractical. But those methods resulted in a breed of aristocratic ships which were filled with character, quality and a great individuality. It was this combination of time-consuming labour and sheer weight of material which imposed a sense of permanence on those impermanent creations.

Those were the great liners which etched their existence on our minds. I don't believe there are many of today's cruise ships which will remain in the collective memory of the future, like those liners of yesterday. This is not to say that all of yesterday was good and all of today and tomorrow is necessarily bad, it is merely a change of function. The sea itself has not changed, nor has the salt air. The thrill and excitement of being aboard a great ship heading for the far horizon, always will be, an experience to savour."

Miller (1985, vii) described a visitor's experience of boarding an ocean liner in New York in the 1950s and 1960s, "A fresh and sudden spell took hold from the very moment that you crossed the gangway, stepping from the functional steel structure of one of those long, bleak piers into the warmth, vitality and sense of excitement of a ship's entrance foyer. It was a thrill, a joy, almost a delicious bewilderment. The innards of the great luxury liners were very special places.

Visitors usually boarded by a special gangway two to three hours before sailing. Once on board, stewards offered assistance and direction in locating a friend's cabin. I, as so many others, took advantage of these times more for a look, a deck-by-deck tour. Framed or mounted deck plans were posted in the foyers and along passageways to help find that stairwell leading to the upper public rooms or the outdoor swimming lido or to the restaurant or indoor pool down below.

The top sun deck and boat deck offered a sense of enormous space – the massive stacks, the masts overhead, yards and yards of wood decking, the bow pointed toward Manhattan. The skyline reaffirmed the notion that you were indeed on board a distinct object, an organized mass of painted steel and wood that would soon move and make for the open sea. In a week or so, this object would be berthed against a different dock, set against a different cityscape.

Below, the grand public rooms were all in perfect order: reset, polished and swept for a new group of voyagers. Every tabletop glistened, every mirror glowed, every ashtray was in place. You passed from room to room – main lounge to bar to smoking room to veranda café – with a sense of awe and respect yet surprise that such splendor and comfort could indeed exist aboard a ship. Impeccably outfitted stewards stood about, awaiting the request of some newly arrived passenger (or visitor) in need. And, yes, there were the smells, actually a distinctive singular smell that belonged uniquely to the liners. It was an evocative, memorable mixture, of which at least two ingredients were fresh flowers and cleaning fluid.

The French liners always appealed to me most. All of them – the older *Ile de France* and *Liberte*, and then the new *France* – seemed of a slightly higher order. They had the most stunning (or at least most imposing) salons and lounges, combined with an overall tone – a shipboard chic – of utter, almost decadent oceangoing luxury. There

seemed to be ever-present collections of ice-filled silver champagne buckets and red-jacketed bellboys delivering those vast bon-voyage baskets of fruit. The promenade decks were lined with yet-to-be-delivered steamer trunks, all covered with vintage labels.

The Dutch liners, particularly the exquisite *Nieuw Amsterdam*, were beyond reproach for sparkling cleanliness: There were no ships more spotless on the New York run. The Cunard queens were, by the mid-sixties, when interest in Art Deco took on a renewed life, great floating museum pieces. Especially in their first-class quarters, these floating cities had hints of Hollywood – the classic Astaire-Rogers dance set. The *Bremen*, the successor to the ship of that name mentioned in these pages, had the added glamour of midnight sailings. Floodlit and glowing, the liners at night took on an ethereal quality far more dramatic than the more customary midday departures. Behind rows of lighted promenade windows, a band of musicians would belt out marches and anthems, stirring the emotional pitch to a new high. Other ships, such as the beloved but aged *Queen of Bermuda*, bore memories of an earlier time. There were highly polished veneers and doors with elaborate grilles, brass handrails and chrome-encased lamps.”

Hunter-Cox (1989, 91) wrote, “Sailing days were scenes of organized chaos as the pier-side activities reached a climax of activity: stores were loaded, flowers delivered, luggage sorted and, finally, passengers arrived, in limousines, taxicabs and, in Southampton, on the famous boat-train. All descended in a fever of excitement along the dockside, usually with parties of relatives and well-wishers. In the days before obsessive security guests were allowed on board until half an hour before sailing. This was the time for the grandest celebrations, the Bon Voyage parties! Anyone walking down the promenade deck presailing would be guided past cabins and suites with the sound of popping champagne corks clearly audible through open doors.....

Just prior to sailing announcements were made for all persons not sailing with the vessel to disembark. As soon as the last gangway was hauled in passengers would line the upper decks, straining to catch a glimpse of their relatives and friends down on the quayside. In keeping with sailing tradition, streamers cascaded down the steel flanks of the ship in a multitude of colours, tangling and muddling as they fell, forming an

enormous web of paper ticker-tape which blew away in large clumps as the ship gathered steam down the channel.”

The visitors’ onboard experience ended with the crush of the crowd in the liner’s main foyer and the steady stream of people crossing the gangway to the pier in those last thirty minutes before sailing. At that same time passengers would truly become passengers. Gibbons (1990, 9) wrote, “Few spectacles can stir the imagination more than the events surrounding the sailing of a great ocean liner. For there is a certain symbolic finality about the act of leave-taking which transforms the entire setting into a unified sentimental adventure. The combination of crowds, shouts, streamers, music and ultimately the throaty rumble of the vessel’s own whistle creates an anticipation which reaches a climax when the last line is released and the big liner slowly moves astern.

During the final moments in which the ship is still tethered to the shore, the emotions welling inside the modern twentieth century ocean travelers lining the rail are invariably excitement and a certain satisfied contentment.....”

Once clear of the pier and set fair in the channel, the liner was off, as Vard (1990, 148) wrote, “An ocean liner is lonely looking when it is removed from the cosiness of its harbour, its immense size shrinks. Its shapes and curves blend into an image of vulnerability when seen against the vastness of the sea and sky and at last the whole can be seen for what it really is. But within that graceful ship, separated from the hostile elements only by a shell of thin steel, lives a community, a civilization in microcosm.

It takes imagination to truly appreciate the complexity of activities taking place aboard that manmade floating satellite. It is a vessel honeycombed with great rooms and lofty dining saloons, with grand staircases, carpeted and sweeping upwards to streets of decks, lined with cabins, staterooms and suites and everywhere people, talking, walking, eating, reading, dancing and loving, all activities associated with a small town, transferred to the ocean, and moving at speed between continents.

From the open decks can be seen the sweep of endless skies, the ocean stretching around, seemingly forever.” Dawson (1990, 14) wrote, “A totally self-contained environment encompassing virtually all facets of daily life is encapsulated aboard the

liner. There are the working facilities needed by the men and women who navigate her, keep her various services and amenities going and look after the well being of her community. She is also equipped to provide her human complement with the full and sophisticated lifestyle which they expect ashore. There may be sufficient fuel aboard to take her half way around the world and enough provisions to last for three months. She generates her own electricity and fresh water, and is equipped with incinerators and a completely selfcontained sewage treatment plant.

A ship has only periodic contact with the outside human world at her terminal ports and other destinations. Once everyone has embarked and the umbilical gangways, mooring lines, fresh water hoses and telephone cables are severed, she is completely alone, underway in her own element, which is at times inhospitable to her and quite alien to some of those onboard. Be it an express North Atlantic crossing or a more sedate tropical island circuit, the liner or cruise ship is isolated on the high seas for periods of anywhere from twelve hours to a week or more. Her only outside contact is through the invisible electronic medium of radio. During these long periods alone, the ship must also be able to handle any type of emergency without outside help....”

Galbraith (1988, 119) reported an insider’s view, “Commodore Geoffrey Marr, staff captain on both the *Queen Mary* and the *Queen Elizabeth*, and captain of the *Queen Mary* before he was appointed commodore of the Cunard White Star Line and last captain of the *Queen Elizabeth*, likened the job of commanding the great liner to running a hotel with 2,000 guests and a factory employing 1,200 people; both at the same time. In addition to the guests demanding special attention the workforce, unlike employees ashore, also required to be fed and entertained. ‘On top of that you had to move the hotel and factory across the ocean at thirty knots and arrive on schedule at your destination,’ said Commodore Marr.”

Frank Braynard in his introduction to Miller (1977) had a similar view, “Imagine four Waldorf Astorias linked together, subjected to the roll and pitch of the sea. Picture such a unit lashed to a 100,000 horsepower plant and built to stand the vibration of four screws

turning at 180 revolutions per minute. Then imagine such a leviathan steaming through the worst gales and iceberg-infested sea lanes at top speeds.

Such were the great liners of the North Atlantic, the wonders of their age. Monuments of human engineering, those marvelous complex sea vehicles evolved over less than two centuries from awkward-looking adaptations of sailing ships to sleek greyhounds and great floating cities. They were the largest man-made creations capable of motion.... monuments to highly developed skills, to the men who built them and commanded them, to the crews that served aboard them, and to the passengers who first dared to sail in a ship that had 'a fire aboard' (as the early steamships were described)."

The passengers play a unique role in a ship's soul. They provide the random factor that gives each voyage its individual flavor, as Maxtone-Graham (1985, xi) wrote, "Passengers are, after all, one of three indispensable components of the liner triad-the other two are ship and crew. Together they shape every voyage; alone they cannot function. Visitors at a resort ashore never coalesce as do passengers at sea; ships devoid of clients have no *raison d'être*, and a crewless vessel is as inoperable as it is unthinkable." This unity and community was echoed by Dawson (1990, 14), "It is often said of ships that they are the biggest man-made things which move. More significant, though, is the fact that the modern ocean-going passenger liner or cruise ship is about the most comprehensive microcosm of human civilization yet to be produced by mankind. For at least the duration of her voyages, the universality of the ship and her communities of passengers and crew potentially transcends that of most towns ashore." Life at sea is a different experience as Hunter-Cox (1989, 94) wrote, "As soon as a ship leaves port the quayside becomes a quiet, vacuous place. Out at sea, however, a different atmosphere prevails from the moment the vessel leaves the pier and new friendships are already being formed in what has become a thriving 'island' community. The magic and mystique of being at sea is accentuated by the mode of transportation-one of the most luxurious and majestic ships afloat. In addition there was always the thrill of rubbing shoulders with one of the many celebrities on board. The exhilarating experience of being in close proximity to a famous film star, politician or member of the royal family for an extended period of time made traveling on the Queens particularly memorable." Ballard et al (1995,

60-61) expanded on this experience, “The floating community quickly settled into its routines. There was something about being on board ship that made narrow chests expand, something that made middle-aged men of sedentary habits suddenly feel the urge to stride around the promenade deck sucking in the fresh sea air to cleanse their city-tainted insides, a tonic for the entire system. Sea air sharpened the appetite (as long as the ocean remained reasonably friendly), enabling you to devour enormous quantities of the wickedly tempting meals that flowed from the ship’s excellent kitchens: grills and roasts, *bifteck*, *filet mignon*, *chapon*, clams and oysters, lobster and crab, eggs that were coddled, eggs that were buttered, eggs that were shirred, eggs that were deviled, bread rolls finger-nipping hot from the ship’s bakery, pastries and pancakes, gateaux and glaces, cheeses named Camembert and Chavignol, Kasseri and Kefalotir. The ship was a veritable cornucopia.

Your enjoyment of things was so much keener on board ship than on dry land. You rediscovered the delights of the tango and the foxtrot. You marveled at the talent of that fellow Somerset Maugham, although you had thoroughly disapproved of him at home. The ship’s concerts, while often offering the finest performers in the world (courtesy of the passenger list), also presented many so-called artistes with far more nerve than talent. Yet in the indulgent, well-fed state generated by shipboard living, you found them highly entertaining. You slept better aboard ships; in fact just settling down snugly wrapped in a deck chair with a good novel often resulted in a nap broken only by the arrival of the steward with a cup of steaming hot broth to keep you going until lunch. And there was no denying how much wittier you became as soon as you were out to sea. Was it the ceaseless wind that stirred the brain cells? Or was it the motion of the sea? Or was it that you finally had the time to apply yourself to the business of amusing your fellow man and woman? Being afloat seemed to add a certain spice to living. No wonder, then, that chance meetings aboard ship tended to assume such significance. The lady who might have seemed pleasant enough on a damp day on London’s Lower Regent Street could all so easily and rapidly become the love of your life on the boat deck. The moments acquired a certain magic. Only when you stepped ashore did things slot back into their normal places, no matter how hard you tried to cling to the old magic. Seasoned Atlantic travelers knew the feeling well.”

Coleman (1976, 15) wrote, “North German Lloyd, applying themselves with German thoroughness to an analysis of the intangible feeling of voyage, said it was akin to what a great actor might call the illusion of the first time. In the theatre the actor’s art hypnotized each member of the audience into believing that the actions he saw taking place on stage had never happened before, and that now, as he saw them, they happened only for him. In the same way, if a sea voyage was happy, you would always feel that the ship had never sailed before you sailed on her, and would never sail again until the next time you were on board. This was the illusion of the ship. In the mind of the passenger, nothing existed except himself and one or two of his fellow passengers to whom he was drawn by like-feeling and with whom he shared this intensity of isolation.”

The theater metaphor was repeated by Brinnin & Gaulin (1988, 202), “From the moment the *Normandie* sailed out of Le Harve on May 29, 1935, what was left of High Society on the North Atlantic had found its new center-not of gravity, to be sure, but of a kind of elegance that decries frivolity even as the frivolous gains an even larger role in the rituals of wealth and privilege from which it is officially excluded. Perhaps as brave as it was moribund, this last, war-shadowed attempt to “keep up the side” in a setting that still signified social eminence was kept lively by a factor which, always an aspect of ocean travel, now renewed itself with a flair. This was the theatricalism of voyages in which every passenger had a sense of playing a part in a production which, mounted in Le Harve or Manhattan for a short run, involved many costume changes, jostlings for the spotlight, and improvisations of speech and deportment inspired by a company gathered for once, and only once....the obvious glamour of a *Normandie* crossing was of less importance to most passengers than the personal sense of having participated in a form of living theater.” *Normandie* was the setting for at least three works of fiction, Ardman (1990), Steele (1982), and Villars (1982). Maxtone-Graham (1999, 44) quoted Nicolson’s description of this setting, “*The whole place is like a setting for a ballet. Choruses of stewards, sailors, firemen, stewardesses, engineers. There are also some fifty liftiers in bright scarlet who look like the petals of bright saliva flying about those golden corridors. That is the essential effect-gold, Lalique glass and scarlet.*”

The setting was also influenced by nationality as Maxtone-Graham (1989, 113) wrote, “In the past, a sense of history always prevailed, not only on British and American liners but on their continental rivals as well. Norddeutscher-Lloyd ships epitomized Potsdam afloat, so much so that their Hanseatic colleagues of the Hamburg-Amerika Linie adopted a Gallic look instead – seagoing Louis Seize; but both emphasized brass bands and Strauss. Swedish-American ships were exhilaratingly Scandinavian and raised the level of mid-ocean smorgasbord to a fine art. Paquebots of the French Line, boasting ‘the longest gangplank in the world’, assured boarding passengers, in effect, that they were embarking into the very heart of France, its culture and decorative arts. Holland-American ships to the present relish their Dutchness, a carefully cultivated decorative synthesis of tulip, delft, pewter and seventeenth-century maritime glory.” The French were particularly successful in this respect, as Brinnin & Gaulin (1988, 93) wrote, “Sensitively attuned to the tastes and expectations of an American clientele, the Compagnie General Transatlantique-or simply ‘Transat’-packaged French civic and domestic history with a nice mix of Versailles and the cafes of *la vie boheme*. Yankee Francophiles were invited to view surviving grandeur and, around the corner, to experience what was left of the romantic squalor of the Rive Gauche and the neighborhood of Le Bateau Lavoir.” Brinnin (1971, 388) wrote, “Thus beginning with the *France*, French ships would develop on an ascending scale of charm, chic and tapestried ambience that would eventually give them priority among passengers to whom congeniality counted for more than grandiosity, *haute cuisine* for more than speed. French taste on the Atlantic was almost as appalling as that of other nations, but somehow its burden was mitigated by the worldliness and *joie de vivre* of the passengers who elected to put up with it. French ships as carriers of the smart set would come into their own with the debut of the *Ile de France*; then with the *Normandie* they would just about wrap up the business of the North Atlantic.” French Line provided an experience as Coleman (1976, 128) wrote, “The French Line could be relied upon for panache. ‘Bon Voyage,’ they said, ‘is always French,’ and their liners of the early 1920s, though technically not outstanding, always had a sophisticated following. Of their liner *France*, the French Line said she was not just a boat, but had a soul, in the same way that France

itself was not just a country but a spirit of dauntless courage and flawless gaiety. ‘She isn’t the biggest, but neither is the Ritz.’” Dear (1991, 20-21) added, “The French Line, based at Le Havre, did not try to compete with the larger transatlantic ships, but relied on the individuality of their vessels to attract customers. In 1912 they put into service a new luxury liner, the 24,000-ton *France*, decorated with great opulence in the style of Louis XIV. She was a great success and in 1921 she was joined by the 34,000-ton *Paris*; but the line only emerged as a serious rival of Cunard and White Star when the *Ile de France* was put into service in 1927.” French Line’s panache continued to attract passengers until the end. Their last new ship was the *France* of 1962. Brinnin (1971, 541) wrote, “With a tonnage of more than 66,000 and measurements that made her the longest ocean liner ever, the *France*, everyone supposed, would be the successor to the *Normandie*, a phoenix rising in splendor from the flaming debris and steaming sewage of the North River. As words about her size, cost and sumptuousness were released to news media, everything about her promised that she would call a halt to the fading of grandeur on the ocean and give a new life to a tradition that had become mainly a subject for nostalgia. The promise was not kept....Dogged from the first by expectations she could not fulfill, the *France* nevertheless came quickly into her heyday. The mere vastness and bravado of a vessel so new and so expensive was enough to provide an illusion of glamour in a dying industry and to impress a sufficient number of customers to make her-dollar for dollar and franc for franc-the most successful Atlantic carrier of the decade.” Miller & Correia (2002, 7) wrote, “While our tourist class quarters were comfortable, the food quite pleasant and the service somewhat stiff but meticulous, it was the magic of the ship itself that fascinated me: She had a certain cachet-she was after all the longest liner ever built and a glorious link to the illustrious French Line, the Compagnie Generale Transatlantique, the CGT, that made the trip special. To this day, I feel quite lucky to have sailed onboard the mighty *France*. She was, in her own way, the *Normandie* of her day, heiress to the legacy of others like the *Ile de France*, the *Paris* and the *Liberte*. The *France* was also power, prestige, possessor of the seas. To many of us, she was the most famous, most luxurious liner of her time.” Miller (1997, 92) wrote, “The *France* actually remained very popular to the end. Her occupancy rarely fell below 90 percent. And she did, in fact, do more cruising than expected. But her economics were such that she was

reliant from the start on a government operating subsidy (even when filled to the very last upper berth in tourist class). The end came quite suddenly, after a late summer's crossing from New York in 1974. Her Parisian benefactors had switched their allegiance to the new Concorde. Her ever-increasing injections of francs were gone in a flash. Now only Britain's *QE2* remained." The *France* continued as the *Norway*. Miller & Correia (2002, 19, 23, & 26) wrote, "It was, however, the highly successful Norwegian Caribbean Lines (now called Norwegian Cruise Lines), who brought her in '79 (and for \$18 million) and had her transformed from the 'indoor' *France* to the 'outdoor' *Norway*. In a thorough process that cost some \$140 million, her new career was as a 2,181-passenger, year-round Caribbean cruise ship. On 1st June 1980, she set off on her first weekly 7-day cruise from Miami to a Bahamian out island and St. Thomas.

The *Norway* was the forerunner, the ground-breaker of the mega-cruise liners of today. At first thought to be a risk, she proved an almost instant success. By 1988, ships such as the 73,000-ton *Sovereign of the Seas* began a whole new generation of purposely-built, large cruise ships. While still the longest, the 76,000-ton *Norway* has now been surpassed by the likes of the 102,000-ton *Carnival Destiny*, the 109,000-ton *Grand Princess* and no less than five 137,000-tonners of the *Voyager of the Seas*-class for Royal Caribbean Cruise Lines....

In the summer of 1984, the *Norway* recrossed the Atlantic for a series of Scandinavian cruises from Hamburg (where she had a refit), Amsterdam and Southampton. There were also two trans-Atlantic 'positioning cruises', both of which were somewhat reminiscent of the ship's earlier French Line days.

More recently, in September 1996, she again crossed the North Atlantic, this time bound for a refit in Southampton. She made a short call at Le Havre en route. This created something of a nostalgic, celebratory atmosphere to the trip. Over 400 French passengers flew to New York especially to join the *ex-France*. Lecturers included former officers, French Line and shipyard officials, authors and memorabilia dealers. Special dinner menus were recreations from earlier French Line passenger ships including the *Normandie*. Tens of thousands lined the shore side and the inner harbor at Le Havre to greet her. It was, after all, her first visit to her former homeland since 1979.

The *France* had a great ‘second life’ as the *Norway*, but now even that seems to be coming to a close, at least in the Western World.

To an escort of spraying fireboats and other harbor craft, the liner left Miami for what was believed to be the last time on a Sunday afternoon in September 2001. Three days later, en route to Le Havre, Southampton and other Northern ports, the ship had added, especially sentimental stop: an eight-hour call at New York City’s former Pier 88, the old French Line terminal. She was even berthed in her regular north side slip. More passengers, including a large collection of ocean liner enthusiasts and historians, joined together for the ship’s final Atlantic crossing, an occasion that might one day be equaled, or even surpassed, only by the final passage of the *QE2*.

Majestically, the blue-hulled, twin-funnel *Norway* sailed along the Hudson, gleaming in a late summer afternoon sun and in the wake of the grandest of those bygone Atlantic liners, the last of the ‘floating palaces,’ a celebrated group that included the brilliant *Normandie*, the celebrated *Ile de France* and the splendid *Liberte*, her French predecessors.....Well remembered and still beloved by many, the longest liner yet built, the former *France*, has sparked many emotions.” On her entry to Hamburg in 1984, thousands lined the banks of the Elbe for her arrival and returned that evening for her nighttime departure to cheers, honking car horns, and flashing headlights. *Norway* is a legend in her own right, as Miller & Correia (2002, 80-81) wrote, “1996 -On 3rd September the *Norway* returned to New York for the first time in 16 years. Some 1,062 passengers joined the ship and she sailed fully booked for Le Havre, arriving on 10th September to a tumultuous welcome by thousands of locals that lined the entrance of the ship’s former homeport.....1997 -The success of the 1996 eastbound crossing prompted NCL to repeat the event and, on 16th August, she sailed from Miami for New York, Halifax, St John’s, Cobh, Southampton, Cherbourg and Le Havre where the *Norway* turned around on 1st September, leaving for Southampton, New York and Miami, arriving on 13th September. At Le Havre, the *Norway* received a tremendous welcome, had 6,000 visitors onboard, including many old French Line employees. The fleetmate *Norwegian Crown* was also in port and both ships sailed at 22:00 cheered by a crowd of 100,000 and a display of fireworks.” *Norway* was scheduled to start service out of Singapore, but the events of September 11, 2001 caused Star Cruises to reconsider her

deployment. *Norway* was refurbished and returned to Miami and Caribbean cruising. In Spring 2003, *Norway* suffered a fatal boiler explosion. She returned to Germany for repairs and was initially scheduled to reenter service in 2004. However, repairs were not deemed economically feasible; and as of late 2004, *Norway* remained in Germany for possible sale as a hotel and convention center.

The Italian ships had their own special atmosphere. Brinnin (1971, 542) wrote, “For the growing numbers of southern-route travelers, the distinctive feature of life on Italian liners was the bemused demeanor of well-trained crews and the pervasive sense of domestic intimacy this assured. Zest for a good table and the white-linen amenities of the nineteenth century gave the ships a combined air of opulence and hominess; and a characteristic open curiosity about everything human on the part of their staffs inevitably checked the pretensions to aristocratic elegance the Italian Line’s advertising encouraged. Unlike workers on vessels conceived in northern weather and Lutheran sobriety, the Neapolitans and Genovese who accepted the disciplines necessary to the workings of a great liner were not repressed by them.... Glamour on the ocean, dwindling for years, was nevertheless still a selling point. The *France* faked glamour and got away with it, but most of what was left of the idea, or even of the real thing, belonged securely to the ships of the Italian Line. The flagship *Cristoforo Colombo*, first of the postwar fleet, had quickly achieved a reputation for excellence that not even the notoriety attending the affair of the *Andrea Doria* could crimp. Then came the *Leonardo da Vinci* followed by *Michelangelo* and *Raffaello*, sister ships with spindly smokestacks caged in cubist-inspired constructions that had the look of wire wastebaskets overturned. Decorated in the *alta moda* of the Italian aesthetic revival after World War II, these glistening white liners sailed with an almost visible Genovesian and Florentine panache. Yet an uncoordinated and unfocussed sense of taste kept their appointments from assuming the assurance of the first rate. In some respects, the ships from Genoa were floating museums of Italian history; in other respects they continued the melodrama of earlier ships under the same flag in whose public rooms kitsch had been brought to its purest Sicilian refinement. Yet their engaging boldness and their hundreds of tons of marble and mosaics

made them spirited emblems of national pride, the very cut and trim of *bella figura* on the sunniest lanes of the Atlantic.”

The souls of the British ships projected a different feeling than the panache of the French. Miller (1986, 12) wrote, “The décor of British passenger ships was often created to reflect a homely, familiar comfort: soft chairs, chintzes, veneers, fireplaces, floral prints, warm colours and the ever-present portrait of the Queen. In many ways, these quarters, decorations and tone were unique. As one well-travelled passenger reported, ‘ You could always tell a British passenger ship by its combined smell of fresh flowers and floor wax’ .” Maxtone-Graham (1999, 52) described the feeling on *Queen Mary*, “Pervading the upper decks and public rooms was a sense of polished well-being. The smell of cigar smoke mingled with hyacinth and hydrangeas. Every corridor’s soundtrack was the eternal squeak of passenger shoes on glistening Korkoleum. Pursers and stewards were attentive and dedicated to their jobs and a sense of seamless, accomplished skill pervaded every moment of those irreplaceable crossings, five days and nights freighted with ritual. Tea, quizzes, bingo, horse-racing or masquerade preoccupied us in the main lounge and elaborate, black-tie dinners consumed in the huge restaurant down on C-deck consumed, as well, much of the evening. For special lunches, dinners or late-night dancing, we repaired up to the little Veranda Grill overlooking the stern.

But day and night beneath that eminently civilized veneer, transmitted through the soles of one’s feet in every carpeted lounge, *Queen Mary*’s turbines could be ceaselessly felt, propelling our giant, illuminated pantechicon at well over 30 miles an hour across a dark, sometimes restive ocean towards Southampton or New York.” Lacey (1973, 104) wrote, “For twenty years the two Queens straddled the North Atlantic and made it their own. Bigger and faster ships were built – the *France* was longer than either Queen, the *United States*, built under military contract, phenomenally faster than any liner the world has ever seen – but none could supplant the twin Cunarders in the affections of transatlantic passengers. And when the Queens got stabilizers in the mid-1950s they even became comfortable to travel in.

Their appeal lay in their style or rather lack of it – a chintzy, typically British compromise between the snob and the crass that contrived to charm in circumstances

where others would infuriate.” *Queen Elizabeth 2* changed this as Maxtone-Graham (1989, 109) wrote, “An early, spurious modernism, now happily relinquished, suffused the vessel at the time of her fitting out. Ashore, the ‘s winging sixties’ prevailed, led by ‘swinging London’, and there was a misguided attempt to implement that populist dream on board.” He (1989, 111) continued, “In retrospect, the company may be forgiven their anxiety to wipe the slate clean. *Queen Elizabeth 2*’s design impact was significant, a breath of fresh, naval architectural air. Dennis Lennon, dean of Britain’s interior designers, had overseen a design effort that marshaled disparate tastes and concepts under one comprehensive umbrella. His was not an easy task: storms were frequent, resignations commonplace and company obfuscation occasionally confounding. But the result, nursed down the Clyde and steaming proudly into Southampton after years of toil, was stunning.

Sir Colin Anderson wrote to Lennon: ‘Every prospect pleases. I don’t remember ever going around a ship with such continuing pleasure.’ Lord Snowdon wired: ‘What you have personally achieved with *QE2* makes one proud to be British. The overall creative design, the meticulous detailing and simple honest sophistication combined with change of pace and mood is breathtaking.’” Alterations to improve *Queen Elizabeth 2*’s profitability wore away the design unity through the 1970s and 1980s. The interior renovations that accompanied the re-engining in 1986 marked a movement back to unity. Unity was finally re-established in the 1996 renovations by Robert Tillberg. His work combined the classical woody warmth of the *Queens* with the modern forms of *Queen Elizabeth 2* to create a unique environment unified by a common historical thread.

Holland America’s *Rotterdam*, already well established by *Queen Elizabeth 2*’s 1969 maiden voyage, followed a different path. Payne (1990, 91) wrote, “The *Rotterdam* was constructed as a ‘ship of state’ with all the care and attention required to assure that as the flagship of the Dutch merchant marine she could compete on equal terms with other national ships of state on the North Atlantic route; the Italian *Leonardo da Vinci*, the American *United States*, the German *Bremen*, the French *France* and the British Cunard *Queens*. Of all the great liners listed above, only the *Rotterdam* remains in service with her original owners which is a great testament to her design, all the others except the

France which now sails vastly altered as the *Norway*, either having been scrapped, laid up hulked (*United States*) or converted into a hotel (*Queen Mary*). What is even more remarkable is that those ‘ship of state’ interiors, designed and executed in the late 1950’s, remain largely intact and all the better for not being modernized. The *Rotterdam* is therefore like a marvelous time capsule reminiscent of how ocean liners used to be in their heyday; she is the last remaining classic ship of state.” *Rotterdam* continued the tradition established by her predecessor and running mate, *Nieuw Amsterdam* of 1938. Miller & Correia (1997, 23) wrote, “The beautiful 36,667 gross tons *Nieuw Amsterdam* was one of the best remembered ships in the illustrious history of Holland America. She operated in the Rotterdam-New York main HAL weekly service with *Rotterdam* and the 1957-built *Statendam* and closed this regular service in December 1971, spending two more years cruising. A victim of high fuel costs following the oil-crisis in 1973, she was scrapped in Taiwan during 1974.” Payne (1990, 55) commented, “The *Nieuw Amsterdam* retained a very loyal following of passengers who preferred her to any other, including the Company flagship, the *Rotterdam*.” Miller & Correia (1997, 7 & 53) noted, “In the spring of 1996, the Seattle-based Holland America Line made a not unexpected, but nonetheless sad announcement: their much loved, still popular, but 37-year-old *Rotterdam* would be retired in September 1997.... In 38 years of H.A.L. service, *Rotterdam* transported 1.2 million passengers on more than 1000 voyages and cruises, having operated 29 world cruises.” Payne (1990, 126) described *Rotterdam*’s special charm, “For over thirty years the S.S. *Rotterdam* has graced the oceans of the world with her style and magnificence! The last example of a ‘Ship of State’, a liner of yesteryear, a wonderful anachronism. To sail the *Rotterdam* is to sail in a time machine where time passes all too quickly as the fatal alluring charm of the ship takes hold of your senses. Cossetted by a friendly crew, tempted with gourmet food and entertained within spectacular surroundings, the magic soon takes hold as the *Rotterdam* glides on. Forever on towards your final destination.....

What does make the *Rotterdam* so special? Probably the realization that she is the last of her kind. An era gone by. Whereas modern ships have plastic, the *Rotterdam* has polished woods. Whereas modern ships have chrome, the *Rotterdam* has gleaming brasswork. Whereas modern ships have low deck heads, the *Rotterdam* has soaring

lounges and restaurants. Whereas modern ships look like square boxes, the *Rotterdam* looks like a ship. Despite three decades of service, the *Rotterdam* remains the perfect luxury ship, well able to hold her own against more modern flashy contemporary vessels. Rarely is such perfection achieved in naval architecture.”

The Elusiveness of Perfection:

This perfection is difficult to achieve and can be elusive. This perfection can differ between sister ships and running mates with similar decors and crews. Maxtone-Graham (1989, 192) wrote, “It is a curious fact that maritime younger sisters occasionally overshadowed their predecessors. A classic case in point involves the second of the White Star Line’s *Olympic*-class vessels: The RMS *Titanic* sailed on her maiden voyage a year later than the *Olympic*, and because of that iceberg, her four-day career has been scrutinized far more exhaustively than her older sister’s quarter century. Conversely, second-of-the-class *Queen Elizabeth* never aroused the same loving passenger response as did the *Queen Mary*. Though unquestionably the more modern and daring of the pair, she never achieved *Queen Mary*’s legendary appeal; moreover, according to her crew, she was never as happy a ship, either.” Ballard et al (1995, 196) wrote, They came into the world three months apart: the *Lusitania* in June 1906, the *Mauretania* in September. For a few golden years prior to World War I, the sister ships dominated the North Atlantic.

....Although ‘Lucy-lovers’ loyally claimed superiority for their favorite, the *Mauretania* had a definite edge on her older sister. In December 1910 she made world news by sailing from Britain to New York and back in twelve days, taking a mere forty-eight hours for the ‘turnaround’ that normally required five days and battling severe snowstorms and violent seas on her return voyage.” Miller (1977, 129) wrote, “From the beginning, some indefinable quality made the *Mauretania* enormously popular, while her ill-fated sister remained the second choice of most travelers. ‘If there ever was a ship which possessed the thing called ‘soul,’ the *Mauretania* did,’ said Franklin Roosevelt. ‘As Captain Rostron once said to me, she had the manners and deportment of a great lady and behaved herself as such.’” Warren (1988, v) wrote of their running mate, “Perhaps

the most admired and successful liner of all time, the *Aquitania* was also one of the most beautiful, from her elegant, well-proportioned, classic profile, to her artistically discriminating interiors which, from the outset, earned her a reputation as ‘Ship Beautiful’, ‘Aristocrat of the Atlantic’ and ‘World’s Wonder Ship’.

The last of the four-funnelled liners to serve the North Atlantic, the *Aquitania*’s legendary career involved 442 transatlantic voyages, spanning 35 ½ years, with the distinction of serving admirably in both World Wars, and carrying approximately 1,200,000 passengers 3,000,000 miles. Historically, the *Aquitania* never quite surpassed the *Lusitania*’s fame or the *Mauretania*’s achievement as the longest holder of the Blue Riband, yet she was an enduring institution, loved and respected by all who had the honour of escorting her through her many years.”

Similar statements have been made of the *Queen Mary* and the *Queen Elizabeth*. The *Queen Elizabeth* should have been the better ship as Galbraith (1988, 25) wrote, “The *Shipbuilder and Marine Engine-builder*, which thought the *Queen Elizabeth* appeared to have finer lines than the *Queen Mary*, due perhaps to its greater length, also warned against people always thinking of the two vessels as sister ships. Externally, at least, it would be more accurate to think of them as companion liners, it suggested helpfully. When completed, the *Queen Elizabeth* would embody in her design, all the newest ideas in marine engineering and naval architecture, and thus provide greater facilities for the enjoyment and comfort of passengers.” Hutchings (1990, 67) wrote, “The *Lizzie* was generally a popular ship with the crew, being more modern and easier to work than the *Mary*, but she did not attain the affection that the latter ship enjoyed.” Maxtone-Graham (1972, 355) elaborated, “One unpublished difference between the two *Queens* emerged in the postwar years when crewmen had an opportunity to serve on both vessels. Their preference was overwhelmingly in favor of the *Queen Mary* despite her greater age. In their experience, she was an easier ship to work and consequently, a happier ship. Throughout her long career, crews on the *Elizabeth* never established the same operational harmony that the *Mary* knew all her life.

I have always felt that the chaos of her early years contributed to this phenomenon, that the *Queen Elizabeth* was bound to have suffered somewhere in transition. It is a

subtle thing, this ease of working a ship, seldom affecting passengers directly. It can involve nothing more trivial than the awkward placement of a deck-pantry counter, the cupboard where stewards' vacuum cleaners are stored or the particular slope of the engine room ladders. Yet trifling little imperfections of this kind, perhaps borne initially out of wartime expediency, permeated the *Elizabeth*. She was made ready for sea in haste, when no one had the time or authorization to put things right. I can only assume that it was for this reason that the *Mary*, with three years of superlative peacetime service behind her before conversion to trooping, was the better working of the two."

Commodore Marr's Forward to Hutchings (1990, 1) confirmed that, "Many people tend to compare the *Queen Elizabeth* unfavourably with the *Queen Mary* when it comes to the internal decoration of her public rooms but it must be remembered that whilst her decorations were designed in the late 1930s they had to be completed in that period of austerity and material shortages that followed World War Two." The two had different personalities. *Queen Mary* was on a slightly more human scale with lighter coloring and instantly likeable, cozy and cluttered. *Queen Elizabeth* was noticeably larger and darker and required time to get to know and like her, clean and spacious. McCutcheon (2001, 42) agreed with Commodore Marr, "At the time of her first post-war commercial sail approached, the press were invited on board the *Queen Elizabeth* during August and September 1946. Although very opulent and grand, opinions were divided on the new Cunarder. The *Elizabeth* was more modern than the *Queen Mary* but this did not suit everyone's tastes. She was a mixture of late 1930s and mid-1940s styling. Cunard was very coy about letting the public know just what the original interiors of the ship had been like. Fittings and furnishings must have changed in the six and a half years since her first sailing. New public areas were also added to the *Queen Elizabeth* (such as the Garden Room and the Cinema). No one, but the management of Cunard knew what the ship was to have been like originally. As a result of the years between conception and maiden voyage and the need to re-use many pre-war fittings, while mixing these with post-war items as necessary, her design was less coherent than the very art deco *Queen Mary*. It was a problem that dogged her all her life. The *Queen Mary* had been designed as a whole at one time and the *Elizabeth* just hadn't. This perhaps explains why she was always less popular than her older sister." Maxtone-Graham (1999, 51) resolved the

differences, “Perhaps the sanest evaluation of the interior look of both ships is to accept that they conveyed decorative resonances unique to themselves-*style paquebot de la reine*, if you will, a *Queen*’s steamship style. As time passed, the stylistic hugger-mugger of those disappointing public rooms assumed the well-worn mantle of familiarity, instantly identifiable, accommodating and even comforting to millions of grateful transatlantic passengers.” Vard (1990, 166) wrote, “She was a lovely traditional looking ship built in 1954 as part of the post-war rebuilding programme. Whereas the *Himalaya* and the smaller *Chusan* were similar to each other in profile, the newer twins, *Arcadia* and *Iberia*, identical in most respects, differed in their funnel tops. The *Arcadia* wore a black dome similar to a brimless bowler hat and the *Iberia* looked as if she was always waiting for hers to be fitted.

They were impressive looking ships but proved unequal in service. For some inexplicable reason the *Iberia* never received the same degree of affection from her passengers and owners as did *Arcadia* and did not quite measure up. She had only sailed for 18 years when she was sent to the Taiwanese breakers in 1972.

The *Arcadia* remained in service for a further six years, during which time she operated as a one-class cruise ship making friends wherever she went. Her career took her around the world many times and when she arrived for her appointment with the Chinese cutters torch in 1979 she left behind a career in which she had carried 430,000 passengers over 2,650,000 miles, all on peaceful, pleasure voyages.” Miller & Correia (1997, 7, 9, & 11) wrote, “The merger was considered very timely since both firms were constructing their largest liners yet, Orient having the 41,000-ton *Oriana* on the ways at Barrow-in-Furness and P&O the even larger *Canberra* at Belfast. These ships were the biggest built in Britain since the *Queen Elizabeth* in the late ‘30s. They were justifiably hailed as the nation’s latest sea queens, perhaps a resurgence of Britain’s international prominence in passenger shipping. The tone of the two new liners was nothing short of revolutionary. Orient Line chose a rather eccentric appearance for their *Oriana*, with one funnel higher than the other and then both of them of different shape. She had a series of upper-deck arrangements that resembled an apartment block and only a shortish radar mast forward. However, her passenger quarters were highly praised for their superb senses of décor, coordination and flow. Deck spaces abounded and her machinery made her the fastest

ever on the UK-Australia run. She was in fact the first new liner under the British flag that could stand in for one of the transatlantic Cunard *Queens*.

Meanwhile, the *Canberra*-statistically the largest liner yet built for a service other than the North Atlantic-was beautifully streamlined despite the disappearance of the conventional funnel, which was replaced by twin uptakes placed aft. Her lifeboats were stowed inboard at a level three decks lower than normally expected. She offered unequalled open-air deck spaces and was powered by rather unique turbo-electric machinery (similar to the famed French *Normandie* and just a handful of others).

Both the *Oriana* and the *Canberra* not only represented the culmination of P&O-Orient's long experience in passenger ship design and operation, but hinted at future trends. Their operations would not be limited to the Australian trade, but to a more worldwide scope, both in the form of two-class voyaging as well as single-class cruising.....The *Canberra's* immediate nickname was 'the ship that shapes the future'. She had bow propellers for easier manoeuvring and with the extended use of aluminium, her overall tonnage was reduced by 1,500 tons yet allowed for the addition of 200 passenger cabins. There were twin sets of stabilizers, special baggage handling conveyers and far more private plumbing than in previous P&O liners. There were three outdoor pools, a full theatre and a tourist class restaurant that could seat over 700....Afterward, the *Canberra* remained a 'tender ship', one with a certain degree of operating difficulties, one of which was her buoyancy, which necessitated filling parts of her hull with cement. Consequently, the *Oriana*-as her primary running-mate- was considered the better-running ship of the two. However, the *Canberra* had great acclaim and considerable popularity.”

This inexplicable ability of one of two almost identical machines of transportation to become an instant legend was not confined to ships alone. Cook (1993, 2) wrote, “This book is the story of the *Twentieth Century Limited* from its 1938 rebirth as a 'streamliner,' a train that reflected its time and era and without question remained, to the end of its days, the most famous train in America, and probably the most famous in the world except only *The Orient Express*.” Rosenbaum & Gallo (1989, 6, 8, & 31) wrote of its rival, “A history of the *Broadway Limited* cannot be written without at least due reference to its arch-rival, the New York Central System's *Twentieth Century Limited*.”

The *Century* and the Penny's *Pennsylvania Special* were both inaugurated on the same day, June 15, 1902. Many historians also consider this the birthdate of the *Broadway Limited*. . . . Competition between the two flagship trains of the Pennsylvania and New York Central reached its zenith on June 15, 1938 when streamlined versions of both trains were launched on their thirty-sixth anniversaries. The *Broadway Limited* outlived its competitor as an all-Pullman train by a decade. Only when the Central dropped the name *Twentieth Century Limited* from its timetable in 1967 did the Pennsylvania dare to add coaches to its flagship. . . . Where the Central rolled out a red carpet for *Century* passengers to tread upon, the Pennsy used a different technique to herald the departure of *The Broadway*. A bugler blew a fanfare from the steps of the Savarin Restaurant in Pennsylvania Station. He then would march through the concourse, and sound the bugle at the train gate. Redcaps would all leap to attention and chorus, . . . *Broadway Limited leaving at 5:00 P.M. from Track Twelve!*

Consistently *The Century* carried more passengers than *The Broadway* and often ran in several sections." Maiken (1989, 26) noted, "Although the *Broadway* never attained the fame or popularity that the *Twentieth Century Limited* did, it nonetheless kept pace by offering everything expected of a luxury train."

The difficulty of this delima can be summed up by Brinnin (1971, 343), "Yet circumstance of an almost astrological whimsicality would somehow contrive to make the *Lusitania* only another ship. She would come to a spectacular end, and so find a place in the annals of war and infamy; but meanwhile she would have to defer in almost every way to the magnetism of her English sister. It was the *Mauretania* that was destined to emerge as a prodigy and to live as a legend. And in spite of an encyclopedia of words that might explain the phenomenon, no one will ever quite know why. Statistics, dimensions, sea-worthiness, efficiency, speed-nothing measurable can account for the difference, since the two ships had almost everything measurable in common." Brinnin (1971, 344) went on, "Thus in the words of her own biographer, Humfrey Jordan, the *Mauretania* became 'the most popular of all the carriers of human freight in service on the Atlantic. She was, as men say of a horse, all quality. Beauty is a different thing; there are some people, though they are rare, who can deny that she was beautiful; there are none who can

deny symmetry, proportion, the fineness of line which distinguish quality from commonness. To continue the horse simile, she might be hot at times, but she was always a beautiful ride. She did not wallow in a sea way, although she might be wet in one; in good weather and in bad she had a grace of action which made most other ships look like labouring tugs. That was her primary distinction; even the sea-timid and sea-careless recognized it at once. To that she added speed, comfort, reliability and her own atmosphere.” In his discussion of the nearly identical *Bremen* and *Europa*, Miller (1984, 40) wrote, “The engineering world marveled at the new *Bremen* in her maiden summer of 1929. Aside from her enormous propelling machinery, she introduced the use of the bulbous bow, a knife-like stem that substantially reduced drag. The *Europa* took the Ribbon from her sister in 1930 by a very slight increase in speed. But the *Bremen* proved the faster and regained the title shortly thereafter until the honors were finally taken by Italy’s *Rex* in 1933. The *Bremen* having slightly more prestige than the *Europa*, also proved to be more popular than her sister ship.” Eliseo (1992, 8, 98, & 142) wrote, “But a ship like the *Rex* has something live about her, something metaphysical; she is not a mere metallic shell, she does not belong to the ephemeral human works. Her history is a close crossing over between that of her makers and that of the people who have lived on her, who have let her soul live and her heart beat, and who have made her become both the main character and the scenario for historical and personal events, happy or sad, funny or terrifying; but more than this, each of those persons has left part of their own limelight to the very ship.... The *Rex* was very different from the *Conte di Savoia*, above all in her architecture. It was as if the N.G.I. ship reminded somewhat of a beautiful lady of the XIX century in her evening dress, and the other, conceived by the Lloyd Sabauda, expressed the exuberant nature of a young girl in casual clothes. Making a parallel between the two first classes, that of the *Conte di Savoia* looks probably more agreeable, in her ingenious uniformity which was conceived by the famous architect Pulitzer Finali. It was simple and elegant, in perfect XX century style; it did not even try to hide the ship framework, on the contrary the latter was highlighted in a wonderful way. The only exception was the ‘Colonna Hall’, designed by Adolfo Coppede from Florence, and disagreeable to Mr. Pulitzer himself. With its high pillars and frescoed ceiling it was the

protagonist of the gala evenings: it was one of the most marvelous rooms that...crossed the seas....

The *Rex*, though representing the last Italian 'Palatial Ship', made passengers feel at their ease: on board in fact they did not have to stand up to admire paintings and statues believing they had too humble 'bottom' to sit in one of those papal thrones which replaced the coveted armchairs....The *Conte* was described as 'the ship which does not roll', thanks to her mighty gyro-stabilizers, as 'the expression of living Italian art', thanks to her up-to-date interiors, and as the fastest ship in the world having reached an average of 29.5 knots during trials.

When in November the two flagships met for the first time in Genoa, the whole city and most of Italy went to admire them; the *Conte di Savoia* moored near to the *Rex* and it was difficult to say which was the most beautiful, because both had their own personality. But if the jewel of Trieste (whom the English people had dedicated a Souvenir number of their famous magazine 'The Shipbuilder') had made a maiden voyage at a speed record too, the preeminent position of the *Rex* would have vanished forever." Hutchings (1986, 30) wrote, "The *Queen Mary* finally wrested the Blue Ribband from the *Normandie* in August, 1938, defeating the French ship by half-a-knot with a speed of 31.69 knots. The *Normandie* conceded defeat, but only in speed. Due to structural alterations to alleviate the vibration from which she, too, had suffered the French liner still came out the largest of the two ships both in tonnage and overall length. She was also the more sophisticated of the two, epitomizing French chic and grandiose yet comfortable luxury. Her hull design was outstanding and nothing short of revolutionary, nothing had been seen like it before, whereas the *Mary* was evolutionary in design although she was more 'jazzy' with her art-deco interiors that appealed to the Americans. But this modernity was soon to date her. Still the rivals were a fairly matched pair and the two shipping lines sensibly agreed to sailings of their superliners on alternative weeks." Vard (1990, 58) wrote of *Normandie*'s appeal, "All in all *Normandie* was a voluptuous, highly feminine, fashionable and very French ship. To successfully express these attributes on canvas is no easy task. So complex was the design of the liner that most paintings of her failed to do her justice, but not this one." Watson (1988, 71) wrote, "It was often stated that the immense proportions of her lounges and the glamour

of their décor overwhelmed many, making them feel like mice in a cathedral. She did, however, appeal to certain groups—the nouveaux riches, the artists and the left-of-centre crowd who kept late hours.” The influence of *Normandie* on *Queen Elizabeth*’s final design might explain part of the difference between hers and *Queen Mary*’s popularity.

Size and furnishings can make a difference in a ship’s popularity. Big does not always mean better. Shaum & Flayart (1981, 165) wrote, “A passenger on one of her early postwar voyages was Ray Catterall of Lancashire who was making his first long-distance sea voyage. He was completely captivated by the old lady. ‘The *Arundel Castle* had fine passenger accommodation...her first class lounge had the atmosphere of a room in some large English country house’, he recalls. ‘That first voyage on the *Arundel Castle* held some sort of magic which is hard to define. She appeared a very happy ship, and though quite old, the majority of her crew spoke of her in terms of affection quite unlike any liner I have been on since. To put it in a nutshell, she had atmosphere, and...some quite large and famous ships can lack this basic ingredient.’” Miller (2001, 65) wrote, “The *America* was acknowledged to be one of the most beautiful Atlantic liners of the late 1940s and 50s. She had luxury blended with coziness, and was noted for her fine service and kitchens. The first-class main lounge was an impressive two-deck space.” She had more charm than her larger and newer running mate, as Miller (1985, 56) wrote, “The *United States* could take approximately 1930 passengers – 871 in first class, 508 in cabin class and 551 in tourist class. Her interior decoration, while pleasant and often comfortable, lacked the high charm of the *America*. Instead of a series of spacious, high public rooms, the *United States* had comparatively low and broken-up rooms divided into smaller spaces. To some, she appeared too metallic, too grey, too obviously suitable for conversion to a troopship. One of her worst critics called her ‘dull early Sheraton’, referring to the hotel chain. But, nonetheless, she kept to a precise schedule (aside from the frequent strikes which have so often hindered American ship operations), was impeccably maintained and consistently gave the impression that she was indeed special.” The *America* also had her critics, as Miller (1991, 108) wrote, “‘She was not as stuffy as the big British liners,’ felt David Fitzgerald. ‘She was more friendly—and there was more conversation with the staff. The physical layout was also excellent. Almost

from the start, she had a huge reputation and, of course, there was her great speed. Generally, she was a happy, well working ship. By comparison, the *America* was a dim, little liner. On the *United States*, it was brighter and shinier and crisper.” Overall, however, *America* was well regarded, as Miller (1991, 58) wrote, “C. M. Squarey, the noted British connoisseur of passenger ships, cast his expert eye over the *America* for the first time in March 1950. In his extensive journals, he wrote: ‘Most people board a ship with certain expectations in mind. I expected this ship would conform to what I might call the American pattern; in my view, however, to call her a typical American ship would be wrong, yet there is quite enough about her to remind you that she is, at heart, a ‘Yankee’ ship-and that, indeed, is how she should be. Two women were entirely responsible for her furnishings. I pay this liner the compliment, by my code, of saying that she has got the glamour; rather has she the greater asset of irresistible attraction based on sophisticated charm. She blends very nicely restraint with progress; she incorporates a very modern approach to problems with just the right touch of respect for the older school.’” The two ships did work well together as noted by Watson (1988, 197), “The ‘All-American Team’ of *United States* and *America* settled down in the 1950s to a quiet life of criss-crossing the Atlantic Ocean carrying the cream of seasoned travelers. Among them were the Duke and Duchess of Windsor, who switched their allegiance from the Cunard ‘Queens’ to *United States*, not only to spite the British but also because of the good treatment they received on the latter.....Both liners sailed from New York’s Pier 86, West 46 Street. The ‘fabulous’ *United States* usually sailed at noon and five days later called at Le Havre and Southampton, reaching Bremerhaven on the sixth day. *America*, described as ‘a superb ship that offers all the refinements and luxuries of the most elegant living’ departed usually at 4 pm and reached Cobh on the sixth day, LeHavre and Southampton on the seventh and Bremerhaven on the eighth.”

The cruise trade also had its legends as Miller (1985, 89) wrote, “Although she was a fine and well loved transatlantic liner, the *Homeric*, early flagship of the Home Lines, gained her highest acclaim as a winter cruise ship, sailing from New York to the Caribbean. Through a combination of superb maintenance, excellent cuisine and fine service, she

became very popular with the cruising public, and there were passengers who traveled aboard her year after year. She was affectionately known as the ‘fun ship’.

The *Homeric* was originally one of a trio of outstanding ships, the Matson liners *Lurline*, *Mariposa* and *Monterey* of the early thirties.The *Mariposa* was cleared for sail. She went quickly to the Home Lines. After an extended lay-up after the war in Alameda, California, she had her engines, but little else, refitted and was then taken to Trieste, where she was lavishly rebuilt as the *Homeric*.

Her first subsequent crossing was a midwinter voyage in January 1955, between Venice and New York. She won instant high praise for her extremely pleasant balance of interior stylings, a blend between the original American and contemporary Mediterranean design.” The New York-Bermuda run was served by Furness Withey and its equally famed *Queen of Bermuda*. As Miller (1985, 79) noted, “The *Queen of Bermuda* was one of the most beloved and successful of the smaller liners. She was a sister ship to the *Monarch of Bermuda* delivered two years earlier, which proved successful for the new, very popular six-day New York-Bermuda cruise service. Both ships were considered all first class.” Their success was documented by Miller (1984, 83), “The *Monarch of Bermuda* and the *Queen of Bermuda* berthed together in the harbor of Hamilton, Bermuda. Deluxe by world standards of the time, they became known as the ‘millionaire’ s ships.’ Every passenger cabin was fitted with a private toilet and full bath or shower, quite a precedent for the early thirties. At times these sisterships – so marvelously popular – carried as many as 4,500 passengers every three weeks on cruises to Bermuda.”

Regarding the smaller Swedish vessels of the 1950s, he (110 & 111) wrote, “She was one of the loveliest passenger ships ever to sail the Atlantic, and her serene, classical exterior was balanced by superbly decorated accommodation. This third *Kungsholm* was always a very popular ship.She had two distinctive features. She was the first transatlantic liner to have only outside cabins, and the first to have a private bathroom adjoining every stateroom. Her schedule was divided between nine months or so on the North Atlantic and the rest spent on cruises.The *Gripsholm* of 1957 was a close relative, a first cousin, if you like, to the *Kungsholm* of 1953. Externally, the ships were very similar in

appearance, characterized especially by their twin raked stacks, and both bearing the blue discs and golden crowns of the Swedish-American Line. Even the *Kungsholm*'s internal beauty was repeated in the newer ship. The *Gripsholm* received very high praise.....The *Gripsholm* spent less and less time on the North Atlantic and perhaps became best known as a luxury cruise ship.....She had a loyal following, passengers who sailed in her year after year.”

A ship's interior can be a major composition of her soul. Hoffer (1979, 43) wrote of the *Andrea Doria*, “It was the interior décor, however, that made her unique. Stepping inside the ship brought a sudden encounter with Renaissance glories. The Italian Line had commissioned scores of artists to decorate the ship with a wide variety of original canvases, murals, frescoes, tapestries, sculptures, and mirrors.” Mattsson (1983, 34-35) wrote, “The most talked-about ship in The Swedish American Line fleet between the wars was the MS *Kungsholm* – a bigger ‘sister’ to the *Gripsholm* but with an utterly different interior design. During the 1920s, Swedish architecture, art, and art handicraft had earned for themselves a solid international reputation. And once the Line decided to commission yet another passenger vessel – this one custom-made for the expected cruise market – it seemed quite natural that the ship be made a worthy showcase of the art of contemporaneous Swedish interior design.

And Swedish architects and artists were given fairly free hands when it came to the interior design of the *Kungsholm*. The result was salons, dining rooms, and cabins in rich hues, artistically worked metals, hardwoods, intarsia work, sculpture, and abundant original paintings.

On the *Kungsholm*, even more noticeably than on the *Gripsholm*, The Swedish American Line began to develop ‘the classless ship.’ Such a move was necessary for cruises, which provided the opportunity to combine First Class and Second Class into one unified class.” The impact of the second *Kungsholm* was such that “the memory of the *Kungsholm* lived on in the minds of the traveling American public. She was a legend among ships, a ship long afterwards used as a standard to which ships of later years would be compared. It was thanks to the good will created mainly by the *Kungsholm* that The Swedish American Line was able after the war to resume its cruises with such success.” (Mattsson,

1983, 35) He (26) wrote on Swedish American Line's final ship, the fourth *Kungsholm*, "The experts were unanimous in calling the *Kungsholm* 'the ship of the ages.' She was an exquisite beauty of the seas with an interior whose every detail was geared to the tastes and expectations of the absolute *crème de la crème* among American cruise customers." Maxtone-Graham (1985, 67) wrote, "The endearing thing about the *Rotterdam* today is that the company has preserved her so well, sustaining those interiors almost exactly as they appeared at the time of her maiden voyage." This was echoed by Payne (1990, 68), "The classic interiors of the magnificent *Rotterdam* were still universally praised and acted like a magnet, drawing passengers to the ship with ease even after twenty years of service." Miller (1985, 71) wrote the following about her older running mate, "When the *Nieuw Amsterdam* resumed commercial sailings in October 1947, she was once again a most magnificent ship. More praise and a loyal relationship with a new generation of post-war travelers came her way. Even in her later years, the ship's popularity did not diminish. On the contrary, it seemed to increase. The liner's sleek Art Deco interiors made her something of a 'floating Grand Hotel'. Many voyagers were nostalgic for pre-war luxury, and the *Nieuw Amsterdam* was often their ship of choice."

Good looks can create a special charm of their own as Miller (1985, 150) wrote, "Some ocean liners are possessed of a unique charm. The *Leonardo Da Vinci* was one of them. It may have had something to do with external beauty, the extraordinary good looks that have made ships like the *America* and *Nieuw Amsterdam* remain so well loved. Early in 1960, a six-foot-long model of the new *Leonardo* sat in the main concourse of New York's Grand Central Terminal, covered by glass, lit up, and in shining perfection. Crowds gathered, and there was general enthusiasm over the design for the first major Italian liner of the sixties. The love affair had begun.....The plans of the *Augustus* and *Giulio Cesare* of 1951-52 and then the *Andrea Doria* and *Cristoforo Colombo* of 1953-54 were reviewed. The basic design would be similar, but with vast improvements – such as the elimination of the aft cargo space so as to create more outdoor areas for passengers (including the six swimming pools, one of which had infra-red heating), the installation of far more private plumbing in the passenger cabins (even as much as eighty per cent in

tourist class), and a look into the future with her steam turbine machinery, which could be easily converted to nuclear power. In short, she was the finest liner Italy could produce.”

Some liners, such as *Ile de France* and *United States* had perfect timing that made them an embodiment of the spirit of their times. Brinnin (1971, 464-465, 468), “As far as steamships were concerned, the early years of the 20s were homogenized and dull-except for those liners operated by the Compagnie Generale Transatlantique. As soon after the war as it was possible to travel overseas, American intellectuals had begun a love affair with the French Line. The rehabilitated *France* and the new *Paris*, making much of the fact that their passengers were surrounded by all the totems and customs of *la belle France* as soon as they stepped aboard, became sea-going rendezvous for artists, writers, musicians and other Americans literate enough to know who Toulouse-Lautrec was, what *escargots* were and how to get to Lapin Agile....Then, to capture expatriates and home-grown bohemians almost totally, came the beloved *Ile de France*-huge, black-funneled and proud in the water. No one would ever quite account for her matchless power to attract the talented and youthful, the stylish and the famous. No one could ever say why one ship, with appointments and dimensions neither better nor bigger than those of a dozen other ships, would win for herself devotion and affection that set her apart. In the course of her long life, she seemed to be always at the center of things-from the day she went careening like a bronco out of her fitting-out basin to the day, so many years later, when she was blown up, for fun, off the coast of Japan....In those years to come, evenings on the *Ile de France* might be remembered for everything and anything-except that they were spent in the middle of the ocean. The ship as a *place* had become a reality; the ocean was as incidental as the street that runs by a hotel.” Watson (1988, 57-58) wrote,” Not since the introduction of *Imperator* in 1913 was there such excitement in the maritime world over the arrival of a new ship. Hundreds of passenger vessels were introduced during the late ‘teens and early ‘twenties, yet sensationalism filled the air as French Line publicist distributed brochures advertising its newest addition. What was this liner that was to become the epitome of the jazz age?.... *Ile de France* nonetheless represented the dawning of a new age. She was the first brand new large liner to be introduced since *Vaterland* in 1914, and the jet-setters of the day were eager to sail in

something new.” Coleman (1976, 128 & 129) wrote, “She certainly became one of the most successful liners that ever sailed the Atlantic, but what her attractions were it is not easy to describe. She was neither the biggest nor the fastest, and outside she looked an ordinary traditional three-stacker which could have been built before the war.... She certainly became one of the most successful liners that ever sailed the Atlantic, but what her attractions were it is not easy to describe. She was neither the biggest nor the fastest, and outside she looked an ordinary traditional three-stacker which could have been built before the war.... She had an elegance that made many passengers prefer her to faster ships, and stay faithful to her for passage after passage.” Watson (1988, 60) wrote, “she carried more first class passengers in her first eight years of service than any other transatlantic liner.

She kept herself ahead of the rest by being innovative,....” Maxtone-Graham (1972, 249) summed it up, “She outgrossed all her competitors that inaugural season and remained a consistent moneymaker throughout her life. The timing of her appearance was impeccable. Had she sailed into the Lower Bay after the crash of ’29, I doubt that her bizarre showiness would have caught on. But although she was a creation unique to the twenties, her popularity transcended the economic disaster that ended them. She survived the slump of the thirties and a world war and lasted well into the postwar years. Like the *Mauretania* and *Queen Mary*, she was in service for three decades.” Maxtone-Graham (1972, 406) wrote, “True to form, as holder of the Blue Ribband, the *United States* prospered. She was, like the *Ile de France*, an instant hit, the first postwar ship and sea miles ahead of her competition. The ship received no higher accolade than the near continuous patronage of the Windsors, who transferred their affection from the *Queens* to their new American rival.” Brinnin (1971, 523) wrote, “Maritime history tends to grant almost every decade its one supreme ship, its one *prima ballerina assoluta*. For the 1950s that ship was the S.S. *United States*. In some ways she is the most mechanically advanced and structurally elegant of all passenger liners; in other ways she is a kind of eagle among birds of paradise—a ship of war that could never quite disguise her military origins or the fact that she was enjoined always to be ready to strip away her veneer of civilian opulence and reveal her naked steel.” Miller (1991, 108) wrote, “The *United States* carried a record 36,044 passengers in her first Atlantic season. This was well over 90 per

cent occupancy and the United States Lines were more than satisfied. She would remain the most popular and profitable single superliner on the North Atlantic for the next decade or so. The flagship of the entire US merchant fleet, the largest liner ever built in America, and of course, the Blue Riband all contributed to making the *United States* a very special ship.”

Braynard (1987, v) wrote, “A ship’s name is the least important element in her physical existence, but the most important in establishing her character.” Names are important in shipping, both on the company level and the individual ship level. Maxtone-Graham (1989, 9) wrote, “The name still resonates in the public consciousness; it is said that, to the man in the street, mention of the name Cunard evokes greater shipping recognition than any other.” On the individual ship level, he (1992, 192) wrote, “Most memorable of all, the *Normandie* remains, long after her untimely demise, a paradigm of elegance, style, and taste, the culmination of naval architecture as well as the shipwright’s art. Half a century after her loss, mention of the *Normandie*’s name still conjures up extravagance of design, of food, of service, and inevitably, of imperishable glamour. Quite simply, for the cumulative total of her 132,508 passengers, for thousands of pierside spectators who gazed enviously in Le Harve, Southampton, New York, and Rio, and for generations of marine historians and ship buffs since, *Normandie* remains, simply, *the* ocean liner.” In the German cruise market, legacy names are important. Names such as *Bremen*, *Europa*, *Arkona*, *Astor*, *Deutschland*, *Hanseatic*, and *Berlin* have historical connections. Through these connections they bring expectations of service, cuisine, and luxury. Historical connections and expectations were important in P&O Cruises’ decision to name their first new ship in twenty-five years *Oriana*. The “*dam*” suffix of the Holland America ships recalls over one hundred years of maritime history. Flagship names such as *Rotterdam*, *Amsterdam*, and *Statendam* reoccur throughout this history and bring an expectation of excellence. Maxtone-Graham (1972, 258) commented on a missed opportunity in naming, “Lloyd Sabauda, the Trieste builders, then suggested the name *Dux* for their ship. But the Italian dictator demurred and the name *Conte di Savoia* was adopted, in line with a company naming policy. Although Mussolini’s uncharacteristic modesty can be applauded, I think he was wrong to discourage the happy euphony of *Rex*

and *Dux*; short titles stick in the mind. I have always felt that *Rex* was one of the most successful names ever conferred on a ship, combining majesty, modernity and brevity in one simple three-letter word.”

The interior design of a ship can have a major influence on her soul as Brinnin (1971, 453-454) wrote, “The most notable thing about the conception of the *Bremen*, however, was the fact that her interior designers had somehow recognized and acceded to the fact she was a ship with a shape and a function. Instead of merely installing restaurants and ballrooms that might have been appropriate for any good Berlin hotel or club, her designers took care to follow the lines of her structure and to make their interiors conform to all its sweeps and nuances. Highly polished rosewood, ebony and brass; a main saloon with walls ‘pierced by rows of high, narrow, round-headed windows, outlined with rims of polished brass,’ gave the *Bremen* a marine look, a ‘shippiness’ that ran directly counter to the cozy house-in-the-country look of British ships and the vacuously empty hotel-lobby atmosphere of the American liners.... There was a sense of cleanliness and efficiency about the *Bremen* and her sister ship, qualities that made them seem a bit cold and dehumanized.” For Brinnin & Gaulin (1988, 147) *Bremen* was a missed opportunity, “Anomaly itself: the steel caverns of the *Bremen* cradled some of the last hopes of that period of German aesthetic enlightenment spanning the years between the opening of Henri van de Velde’s Folkwang Museum in Hagen up to the establishment of Bauhaus in Weimar. Had what these hopes promised been given more than a marginal role in the fitting-out of the great liner, a unifying harmony of the technical and the decorative might have transformed the *Bremen* from a ship without heart to a ship without peer.” Modernity and warmth can be difficult to achieve. When done well it can contribute to the making of a legend. Brinnin (1971, 465) wrote, “Constructed by French workers in the St. Nazaire yards of Chantier de Penhoet, decorated by more than thirty different French firms, the *Ile de France* managed to absorb and integrate all influences. Neither new nor old, she possessed a warmth, a palpable sense of aristocratic reserve, a sort of *laissez-faire* grace that hid her touches of ugliness and mellowed the strains of the *brut* and the stridently *moderne* that were evident throughout the length of her.” The designers were equally successful with *Normandie* as Brinnin & Gaulin (1988, 203, 208,

& 224) wrote, “Designers for the extraordinary stage setting which the *Normandie* came to be ranged from ultramodernists to antiquarians. What they had in common was the will and opportunity to work on a big scale within limits imposed only by their talents and a governing catholicity of taste that would make the *Normandie* the avatar of her own aesthetic movement....In effect, the *Normandie* was put into the hands of men of several aesthetic persuasions who, whatever their differences, could be counted upon to do their best, then stand aside, and far enough away, to grasp the unifying advantage of perspective....All in all, it was this mélange of preferences that gave *Normandie* her character as a kind of aesthetic entrepot and perhaps justified the intentions of those in charge of her who ‘ wanted to reconcile history with modernity and repair the linkage of the ages.’ ” Foucart & al (1985, 55) summed up the relationship between the two, “Begun in 1926 and put into service in 1927, the *Ile de France* was the elder sister of and model for *Normandie*, which began to rise at the Saint-Nazaire shipyards at the beginning of 1931 and sailed on her maiden voyage in 1935. The congruence in time between the *Ile de France*’ s conception and the Exposition des Arts Decoratifs in 1925 was too close for the one not to appear derived from the other. ‘ On June 22, 1927, barely twenty months after the closure of the decorative arts exhibition, the liner *Ile de France* weighed anchor, carrying toward New York the flower of the fresh, new art that had enchanted Paris for an entire summer,’ wrote Henri Clouzot. *Normandie*, in turn, would provide a prelude to the Paris World’ s Fair of 1937. Furthermore, the design team in charge of *Normandie* had already had their trail run on the *Ile de France*....the evolution from the *Ile de France* to *Normandie* would be marked by a tendency to greater concision, a more discreet opulence, an almost transparent kind of design, at the same time that the spaces would be more open and the architecture of the interior organized to more formal, sober effect.” Miller (2001, 96) wrote, “Industrial designer Henry Dreyfuss was entrusted with the interior design of the new American Export sisters. He had been hired with impressive credentials, having done the likes of the New York Central Railroad’ s luxurious *Twentieth Century Limited*, the Bell System’ s rotary telephone, Hoover vacuum cleaners, and Honeywell circular thermostats. His assignment was all-inclusive: fabrics, chinaware, cutlery, floor coverings, draperies, and lighting fixtures down to drawer pulls, stationary, and even matchbook covers. The atmosphere of ‘ a fine American home’ prevailed

throughout the ship. Bright colors, which added to the overall sense of spaciousness, were used throughout, particularly in public areas such as the Independence Lounge aboard.

Overall, the accommodations aboard the *Independence* were among the most modern afloat and included a large theater, a sunken-floor dining room, gymnasium, gift shops, elevators, and internal as well as ship-to-shore telephones. There were eight large suites, two of which had private verandas. The other cabins, which had private bathrooms, often included foldaway extra berths for third and even fourth passengers. Many cabins were convertible to daytime sitting rooms. There were two large pools aboard each ship.” They would be eclipsed in the 1960s by the *Leonardo da Vinci* as Miller (1999, 113) wrote, “The interiors,....aboard the *Leonardo da Vinci* were more modern, perhaps even better designed and appointed than those aboard the earlier *Andrea Doria* and *Cristoforo Colombo*. Between 1960 and 1965, until the advent of the sisters *Michelangelo* and *Raffaello*, the *da Vinci* was the finest ship in Mediterranean service.”

The architects for the *France* weren't as successful as Miller & Correia (2002, 37) wrote, “The interior decoration of the *France* reflected the extensive use of fireproof materials and gave way to a somewhat cold atmosphere, in the early sixties style called the *France* style.”

Eliseo (1992, 98) wrote of the *Rex*, “The big transatlantic liner was defined as the perfect fusion between a high-technology ship and a de-luxe hotel.” Brinnin (1971, 474) quoted William Francis Gibbs definition of an ocean liner, “‘A superliner,’ said Mr. Gibbs, ‘is the equivalent of a large cantilever bridge covered with steel plates, containing a power plant that could light any of our larger cities, with a first-class luxury hotel on top.’” This seamless merger between technology and hospitality is crucial to becoming a legendary passenger ship. This is the result of a collaborative process as Dawson (1990, 15) wrote, “The overall conceptual design of a ship may well be born within one person's mind. However, its detailed development and realization is a colossal enterprise of creativity involving various scientific and technical disciplines as well as important commercial and logistical considerations. The completed ship emerges as a product of the combined knowledge, skills and experience both of her owners' and builders' design departments. The process may well also involve the participation of other specialists in structural

design, engineering, architecture and interior decorating.” A new ship can bring many innovations and superlatives into the market, however, the ultimate test will come as Dawson (1990, 88) wrote, “The final chapter of *The Architectural Review*’s campaign was written in the June 1969 issue, devoted almost entirely to coverage of *Queen Elizabeth 2*. Some parting thoughts on the subject were expressed by Sir Hugh Casson, co-ordinating architect of *Canberra*. His article, ‘A Ship is an Island’, which revealed a masterful understanding of ships and their design, concluded on a note of admirable humility:

In the end all the technical skills and inspired guesswork, helped here by a fine company tradition and public affection bequeathed her by her two great predecessors, can do no more than give QE2 a good start. The final test is when at last she is on her own, A ship – to use Kipling’s words – has to be ‘sweetened’ by the sea; ‘Lay your ears to the side of a new ship at sea’, he wrote, ‘and you will hear hundreds of little voices in every direction thrilling and buzzing, whispering and popping...like a telephone in a thunderstorm...and all the bits and pieces of every size and weight and responsibility learn how to take individually or together the strains of movement’.

Only when she talks with one voice can she be said to have found herself to be able to bear the crown which we all believe is her due.”

McCart (1983, 8) quoted *The Shipbuilder and Marine Engine-builder “Canberra” Souvenir Number Design features by J. West, Assist. Mgr. P&O-Orient Lines – “Four fundamental objectives have dominated the design of the *Canberra*. They are:-*

(1) In a passenger ship, passengers must be given priority.

(2) As the ship would be sailing on her maiden voyage in 1961, there should be abundant evidence of progressive thought and good design.

(3) The ship must be economically successful, both in these difficult days of depression as well as times of prosperity, and also be able to compete with subsidized ships of other nations. The greatest possible efficiency is required in operation, while economy in building costs is also of prime importance.

(4) One of the biggest drains of a ship’s earnings is the constant need for repairs, and special thought had to be given to this during the design and building.”

These are very close to the Geddes Committee's four principal tasks of the ship designer, that were quoted earlier. (Guiton, 1971, 13)

These have been reflected throughout the history of passenger shipping by advances in size, speed, the luxury triad, cuisine, and innovation. The co-alignment principle stresses the investment in value-adding competitive methods and the allocation of resources to those methods that add the greatest value to the firm. For passenger shipping, value-adding means competitive methods that passengers will pay for and cost reduction measures. The environment could change overnight with the introduction of innovative competitors as Braynard (1987, v) wrote, "v – "In 1929 the blazing advent of the *Bremen* and *Europa*, the two giant ships that broke speed records in transatlantic crossings, provoked long and heated discussions in the boardrooms of the Compagnie Generale Transatlantique (French Line). Pierre de Malglaive, associate managing director of the company in London, remembered:

My view was that if we wanted to attract the passengers it was essential to have the best possible equipment, and I had to fight tooth and nail to get my idea accepted. It is interesting to note at about the same time the Cunard Line was faced with a similar problem and, quite independently, reached the same conclusion.

There was careful reasoning behind the decisions of the two famous companies—decisions that resulted in the building of the three greatest ocean liners ever created, the only three ever to surpass the 80,000-gross-ton mark. They were the great cathedrals of the sea: *Normandie*, *Queen Mary* and *Queen Elizabeth*, the largest moving creations of man." A similar philosophy under laid the building of the *Lusitania* and *Mauretania* as Coleman (1976, 52) wrote, ""The two new Cunarders which were then planned, laid down, and built were by intention the largest, most powerful, and fastest ocean liners ever constructed. The English magazine Engineering thought that not only the British Empire but the whole world owed a debt of gratitude and a tribute of admiration to the Cunard Steam-ship Company for the great enterprise and courage they had showed in the inception of two such ships." As the majority of the firms move towards common levels of size, speed, the luxury triad, cuisine, and innovation, firms following the co-alignment principle will seek to excel in those areas that will distinguish them from the herd and

will attract the greatest increases in passenger revenue. During the Rise & Triumph of Steam 1837-1888, those areas were primarily speed and size, with occasional attention to the luxury triad and innovation. Speed meant a shorter ride through a journey that had to be endured and size meant a more comfortable ride. During the Eagle versus the Lion 1889-1915, the areas expanded to include appearance, concentration on the luxury triad, innovation, speed, and size. Towards the later part of this period, trade-offs were made between size and the luxury triad and speed. Also by the end of this period the major lines were well established and legacy began to play a role in the making of a legend. This role was primarily in passenger expectations of the luxury triad. During the post war period of Tourism & Recovery 1919-1928, size, legacy, and the luxury triad were important. *Mauretania* had settled the speed question in 1907 and the major ships were all from the pre-war period, which muted appearance and innovation. Innovation came back to the forefront with *Ile de France* in 1927 and became a major force in the next period, Ships of State & Empire 1929-1942. During this period, passenger ships represented the aspirations of their countries and were often built with government assistance. Concentration on size, speed, innovation, appearance, legacy, and the luxury triad were paramount on the international, regional, and local levels. The primary legends were clearly defined by size and speed. History and longevity began to play a major role in the secondary and tertiary legends. Legends of the second post war period, Recovery & Doubt 1944-1949, were mainly defined by history and longevity. Ships from Ocean Liner Supernova 1950-1973 were defined by excellence in at least two, and superior performance in the rest, of size, speed, appearance, innovation, the luxury triad, legacy, and history. Ships of the following period, Rise of Cruise 1966-1973, have often been overshadowed by the survivors of the Ocean Liner Supernova. Ships from the Rise of Cruise were characterized by their history and innovations, and also, in the case of Royal Viking Line, their concentration on the luxury triad. Ships from Growth & Diversity 1981-1987 were characterized by innovation and, in most cases, a concentration on the luxury triad. Ships of the Record Breakers 1988-1995 period were characterized by size, innovation, distinct appearance, concentration on the physical aspects of the luxury triad, and in some cases moderate improvements in speed. Ships of the Giants 1996-2006 period had the same mix of characteristics as the preceding period.

Examples of the application of the co-alignment principle can be found throughout the literature. Mattsson (1983, 82) wrote on the value of excellence, “The Swedish American Line realized that the key to competing successfully for the business of the fastidious American cruise customer was quality. And quality meant quality in everything: from furnishings and décor to food and service. On cruises, all passengers sailed in one and the same class. In other words, there was no division into First Class and Second Class. Even so, however, prices varied greatly – depending on the size and location of the cabins.” With the Scandinavian ports frozen over the winter, cruising was the lifeblood of Swedish American Line. Hutchings (1986, 13-14) wrote, “Although her vital statistics attracted some to travel in the *Mary* the details of her construction meant little to many of her passengers. It was ‘chic’ to travel in the biggest and fastest of ships but the interior décor of the liner also proved to be a great pull...” The need for size, speed and newness to compete against *Bremen* and *Europa* pushed the response from the British, French, Italian and Dutch lines. As De Kerbrech & Williams (1988, 52) wrote, “It was well known that the newest ships attracted the most customers.” Hinkey (1994, 10) wrote, “From her inception, the *Queen Mary* was to be the largest, fastest and grandest of any ship to pearl the North Atlantic. She was to present the best offered by every enterprise in Great Britain and the British Empire. Particular attention was lavished not only on her mechanics, but also on the outfittings and accouterments of her interiors. She was veneered throughout with the finest finishes of rare woods drawn from all of His Majesty’s colonies. Her twenty-five public rooms were adorned with the best of British decorative arts. The *Queen Mary* strove to proffer the ultimate in opulence,....” This paid off as Hinkey (14) later wrote, “The *Queen Mary* remains the most popular and commercially successful ship ever to have traversed the Atlantic.” Hutchings (1986, 8) wrote, “From the time of her conception the *Queen Mary* was planned to be the ship of the age – ‘The Wonder Ship’. Everything about her was to be big both in quantity and quality....” Witthoef (1979, 11) described the preparation of *Europa* (ex-*Kungsholm*), “Everything for the passenger, such was the motto, as engineers, technicians, artists, craftsmen, decorators, carpenters and painters began to go about transforming the *Europa* into a Lloyd-ship, the basis for creating the ambience that the international sea travelers

knew, treasured and expected as Lloyd-atmosphere: spaciouly laid-out public rooms and wide decks – filled in and rounded out by the many small attentions-to-detail, that life onboard so rightly assumed and which were brought to life by Lloyd’s world renown service. The service and catering personnel were selected and prepared for their new mission long before the final commissioning of the ship.’ Costa followed the same principles when it introduced its newbuildings on the Italy-South America run, as Miller (1996, 43 & 47) wrote, “Within ten years of that first passenger sailing aboard the rebuilt *Anna C.*, the Costa Line introduced their first brand new liner. This Costa flagship was something of a ‘cousin’ to the Italian Line’s *Andrea Doria* and *Cristoforo Colombo*. Launched from the same Ansaldo shipyards in Genoa in March 1957, she was named *Federico C.* At 20,400 tons and with a capacity for 1,279 passengers in three classes, she was almost immediately acclaimed as one of the finest ships of her day. She was certainly the most stunning on the South American run....If the *Federico C.* of 1958 was acclaimed as the finest Italian liner on the South America run when she was built, Costa’s magnificent *Eugenio C.* of 1966 was unquestionably the very finest liner of any flag in that southern service. Ordered in 1962 and then launched in November 1964, she was built by Cantieri Riuniti dell’ Adriatico at their Monfalcone yard....With an exceptional trial speed of 27 knots, the 712-foot long *Eugenio C.* was also the very fastest liner in South American service.” Similarly, Miller (45) wrote of Home Lines’ *Oceanic*, “Whenever I saw her, in the 1970s and ‘80s, I thought she was the most fantastic ship. She was beautiful to look at – a real ship, by today’s standards. She was also very well known, gave superb performance, had high speed and behaved beautifully in bad weather.’ So recalled Captain Dimitrios Chilas, who later became her first master when she joined Florida’s Premier Cruise Lines in October 1985. Unquestionably, the 39,200-ton *Oceanic* was one of the very finest passenger ships of her time, built in that grand heyday of Italian shipbuilding of the 1960s. She was also the Home Lines’ largest, fastest and most luxurious ship to date as well as their very first newbuilding. ‘She was a most important ship, one of the very finest ever,’ added Captain Vespa. ‘We designed her to do as much as 27 knots on the North Atlantic, to do Southampton to Quebec in five days flat. But then, of course, she became the greatest cruiseship of her time.’” Miller (1999, 35) captured the spirit of the Ships of State & Empire period, “The *Rex* and the *Conte di*

Savoia were among the very finest ships of the 1930s, certainly the very best that Italy could produce and possibly the two, finest, most famous Italian luxury liners ever,' said Vito Sardi, a steward aboard the *Rex* in 1939-40. 'They were big and very powerful, great works of engineering and, of course, decorated in the highest style. In every way they were Italy's floating palaces.'

The high spirits and optimism of the late 1920s led shipping companies to plan for, among other things, larger and more lavish ocean liners- in fact, the biggest that had ever been seen. Size mattered a great deal. In New York, for example, the building of the great skyscrapers echoed this trend. The 77-story Chrysler Building of 1929 led to the 102-story Empire State Building two years later. On the seas, the French *Normandie* (1935) was the first to exceed 1,000 feet in length and to surpass the 75,000-ton mark. The previous record-holder was Britain's *Majestic*, at 950 feet and 56,500 tons. Internally, the design of these new ships was spectacular and increasingly innovative- with stylized lounges, extravagant suites and staterooms, a full tennis court on the top deck (aboard the *Empress of Britain*), resortlike lido decks (the *Rex* and *Conte di Savoia*), and a winter garden complete with caged birds and live greenery (the *Normandie*). There were also indoor pools and health clubs, a bowling alley on one ship, flower and chocolate shops, and even a men's tailor on another. But it was great speed, the sense of mechanical power, that often meant the most to the greatest number of passengers, created more newspaper headlines, and produced the most spirited goodwill. Winning the coveted Blue Ribbon for the fastest speed across the Atlantic was still very much a matter of national prestige. Great Britain had held it for twenty-two years, from 1907 until 1929, with that glorious Cunarder, the *Mauretania*. She was a 32,000-tonner.

It was the Germans who started a new 'race' for ocean liner distinctions in the late twenties. Despite their inglorious losses in the First World War, they- the North German Lloyd in particular- had recovered sufficiently to order twin 35,000-ton liners in 1925. But the pair was soon redesigned to reach the 50,000-ton mark and to be given very powerful machinery. Named *Bremen* and *Europa*, these ships would sail on a 'dual maiden voyage' planned so that both would break the Atlantic speed record and thus take the honors from the British. In fact, the *Bremen* snatched the trophy first, in July 1929, with an average of 27.83 knots between Cherbourg and New York's Ambrose Light, beating

the *Mauretania*'s 26.6 knots. The *Europa*, delayed by a shipyard fire, arrived a year later and established a new record, 27.91 knots.

In 1931, Britain responded with Canadian Pacific's 42,300-ton *Empress of Britain*-a magnificent ship in every way, but no speed champion. Italy, never a contender before, emerged a year later with the *Rex* and then the *Conte di Savoia*. The 51,000-ton *Rex* took the record in August 1933 at 28.92 knots and held it for nearly two years, until May 1935 and the arrival of the even more powerful *Normandie*." Watson (1988, 43-45) wrote, "*Empress of Britain* embodied many epitaphs. She was the largest vessel ever to sail for Canadian Pacific, she was the largest and fastest ship ever placed on the Canadian route and she became the first liner to be fitted with ship-to-shore radio telephones.... Canadian Pacific spared no expense in fitting out its flagship. On D-Deck was the lovely dining-room, occupying the full length of the ship. Above on Promenade Deck was a string of lavishly appointed public rooms. The Empress Ballroom, which doubled as a cinema, was designed by Sir John Lavery, and its outstanding feature was a large dome on which was a representation of the heavens on the night of the launch. The Knickerbocker Bar contained a panoramic mural called 'The Legend of the Cocktail'. Charles Allom used a variety of traditional woods to execute the Mayfair Lounge, while his colleague, Edmund Dulac, used Chinese lacquer vases and Chinese motifs on the walls and furnishings to decorate the Cathay Lounge. For physical recreation, there was an Olympian Pool situated on F-Deck, water for which flowed from a large turtle carved in Portland stone and inlaid with blue mosaic. Alongside the pool were the Turkish baths and massage rooms. Elsewhere on board were two gymnasiums, a squash court and a full-size tennis court on the sport deck...." Success wasn't measured in solely financial term in regards to these ships. Watson (1988, 81) wrote, "The 'Queen' was not only the fastest liner in the world, she was also the second largest, bringing in her share of dividends to Cunard's coffers. Of all the superliners built between 1929 and 1936, only *Queen Mary* made a profit." More important in a ship of state was the function described by Wilson (1989, 7), "It was the *France*, of which France was proud and for 12 years roving ambassador, she demonstrated to the whole world the talent of our engineers, the know-how of our workers, and the worth of our sailors." The role of the crew was commented on by Brinnin (1971, 549), "Inch by inch, inside and out, the *Queen*

Elizabeth 2 is probably the most beautiful, powerful and efficient passenger ship of all time. Men of genius and masterly craftsmanship have given her an aesthetic and technological character *sans pareil*. Ordinary men and women have still to give her the subtly human character of the kind that has allowed ships like the *Mauretania*, the *Ile de France* and the *Queen Mary* to live in history like personages.”

Legends resulted from a combination of factors, tangible and intangible. Miller (1994, 35) wrote, “Today, *Queen Elizabeth 2* is, I believe, the most famous liner on earth. It is a combination, in uncertain quantities, of her illustrious heritage (there has been no grander name in Atlantic passenger shipping than Cunard) and her own, quite distinct personality. John Butt, her executive cruise director, adds, ‘She is, of course, the last of an era, a very glorious era. There will never be another like her. She makes news wherever she goes, grabs attention and offers her passengers a vacation of a lifetime.’” Hunter-Cox (1989, 90) wrote of her predecessors, “There was a great desire to return to the grand old days of transatlantic travel and sample once more the luxury, glamour and excitement of being on board a magnificent ocean liner. It was the beginning of a golden age for Cunard’s flagships.....In 1958, Cunard boasted twelve passenger liners, all offering service across the Atlantic to the USA and Canada. But of all the passenger liners operating the North Atlantic service, the Queens were not only the most impressive but from the beginning showed immense profits. An established tradition, a reputation for quality and excellence and the prestige of being British gave Cunard the cream of the market – everyone wanted to cross on either the *Queen Elizabeth* or the *Queen Mary*.” Miller (1985, 39-40) summed up this elusive combination, “While never the biggest or the fastest of Atlantic liners, the *Ile de France* is still thought of as one of the dream boats of all time. She was distinctive, stylish, magnificently decorated, and very popular, but was noted most of all for superb service and cuisine. She was often described as ‘the cheeriest way to cross the Atlantic’. Her name was mentioned in songs, novels and countless news features. Like Cunard’s original *Mauretania* of 1907, the *Queen Mary* and another grand Frenchman, the *Normandie*, the *Ile* had that rare combination of ingredients that created the perfect ship.”

The combination of ingredients was not confined to ships as Zimmermann (1972, 4-8) expressed in regards to the *California Zephyr*, “And to me? To me it was the final and ultimate train, the point where schedulers and designers, surveyors and engineers, dietitians and personnel men should have said ‘Stop! We’ve got it.’ To be sure other railroads had rolling stock to equal that of the *California Zephyr*. The Union Pacific’s dome diners were just about the finest place to sup on earth, let alone on rails. The Sante Fe’s Pleasure Domes, the Milwaukee’s Super Domes and Skytops were plush and distinctive. The deep windowed step-down observations of the 20th *Century Limited* were classic, and who could forget the *Broadway Limited*’s Pullman observations *Tower View* and *Mountain View*?

But the CZ’s Vista-Dome lounge-observation was no ugly sister to any of these, nor were the rest of the CZ’s cars, especially when you consider what there was to be seen from the windows. No other train had the Colorado Rockies and California’s Feather River Canyon. And five domes from which to view this splendor was hard to beat. So were the food and the service.

Still, for anything to be truly grand, the whole must be greater than the sum of its parts. So it was with the CZ, which built a reputation and established an aura few other trains could touch. In part this was no doubt inherited through the rich *Zephyr* lineage of its Burlington Route predecessors. Certainly the CZ continued their honorable tradition in all important ways save on speed.

And the *California Zephyr* was a pretty train, don’t forget that. Pretty, it can’t be denied, in a conventional, familiar way, not much different from the other *Zephyrs*, but pretty from any angle.”

3.9 Humans & Ships in the Ocean Liner Era:

The determination of the exact formula for the perfect ship is further complicated by humans’ relationship with ships. Vard (1990, 7) wrote, “Ships have always been built for practical reasons but, as is the case with most artifacts created for a specific function, beauty cannot help but manifest itself when the object is designed and built sympathetic to the environment in which it is destined to operate. All waterborne vessels have these

things in common, each must have buoyancy, each must have a shape which allows for movement in a planned direction, and each must have some means of propulsion. These factors are common to all, whether it be a hollow log on a pre-historic river, or the mighty *QE2* of today.” However, ships can take on personalities, much like the humans that sail them. Sir Hugh Casson, co-ordinating architect of Canberra wrote in the Forward to Dawson (1990), “It may take about five years to build a ship but probably even longer to decide what sort of ship to build, and what makes this problem even harder is the quickening pace of change in technology and passenger travel, habits to which response must be constantly and immediately made while designing and building are in progress.

It is throughout a gripping story and, like all tales of bold human achievement, a moving one. What makes it different from the normal run of huge dams, adventurous bridges or even space travel is the fact that the finished product has somehow been transformed not only into a work of art, fashioned, it would seem, by one creative mind, but endowed also in some way with its own recognizable personality. It is this quality that makes every ship unique....Ships always seem to inspire respect and to attract affection and loyalty. Their stately indifference to our admiration, their inbuilt mystery, the slow rhythm of their arrival or departure, the way they hum comfortably to themselves as you walk past them on the dockside are all qualities that help to make every ship not just a vehicle but more like a magic, moveable island waiting each time to be explored anew.” In his Introduction, Braynard (1956, xiii) wrote, “For us ships are about the most wonderful things man has ever made. We have a feeling that most people share in our fascination for ships, boats, clippers and liners. It’s hard to explain, but to many of us ships have an almost human appeal. What other inanimate object is so universally referred to as ‘she’? Is there a child in our country who has not had a toy boat, be it a fancy factory job or a stick of wood?” Gibbons (1990, 7) addressed the temporal nature of passenger ships, “Today, only increasingly distant memories remain of such nautical legends as the *Mauretania*, *Leviathan*, *Ile de France*, *Normandie* and *Rex*. All of them have, long ago, gone to their various fates. The harsh elements in which they and their sisters labored saw to it that, even if a vessel was able to avoid the many maritime pitfalls which potentially threatened her, the breakers’ torch was merely a generation away. Thus, it is only through pictures that we can truly appreciate the magnificence of

the proud behemoths which once ruled in the fields of commerce and migration.” Frank O. Braynard wrote in his *Forward to Konings* (1985), “Great ships do not die. They live on and on, in memories of people who knew them, in paintings and sketches by artists who drew them and in fine books....” Koehnemann (1984, 7) wrote, “Passenger ships were always something special, not only for the passengers or the building yards, but also for the steamship companies, under whose flags they sailed. That lies above all in that they carry not only freight but also people, who, at least in our time, want to travel by ship only for pure pleasure.” Ardman (1985, 427) wrote further on this attraction, “So, ships there are, but not transatlantic liners. Those are long gone, all of the m. And once something has been gone long enough, we tend to romanticize it. Even those of us who never really knew or experienced the thing delight in its memory. We’re entranced by every detail. We join groups like the Oceanic Navigation Research society or the Titanic Historical Society. We simply cannot know enough. And this is as it should be, for without this impulse, our past would slip through our fingers.

The great passenger ships were real and meaningful, part of life. They brought generations of immigrants to the United States. They were the only links between the Old World and the New. They were the stage sets on which millions of stories were played out. Finally, they were a truly remarkable human achievement, one that deserves to be remembered and honored.”

3.10 Humans & Ships in the Cruise Ship Era:

The current generation of cruise ships differs from the legendary liners as Vard (1990, 10) wrote, “The soft curves and sweetness of line expected in great ships have today mostly disappeared. These have been replaced by ships with slab sided angularity, sawn off sterns and exaggerated bows. This is prompted, not only by a lack of aesthetic sensitivity but primarily by costs.

Prefabricated construction coupled with welding techniques and the use of aluminium has dramatically changed the shape of today’s ships. When I talk of feminine curves, seen on countersterns, clipper bows and sensuous superstructures, all balanced by tall raked masts and massive funnels and built from steel plates that are pimped with

rivets, I am talking of ships constructed by old fashioned methods now outdated and impractical. But those methods resulted in a breed of aristocratic ships which were filled with character, quality and a great individuality. It was this combination of time-consuming labour and sheer weight of material which imposed a sense of permanence on those impermanent creations.

Those were the great liners which etched their existence on our minds. I don't believe there are many of today's cruise ships which will remain in the collective memory of the future, like those liners of yesterday. This is not to say that all of yesterday was good and all of today and tomorrow is necessarily bad, it is merely a change of function. The sea itself has not changed, nor has the salt air. The thrill and excitement of being aboard a great ship heading for the far horizon, always will be, an experience to savour." Gibbons (1990, 238) asked of modern cruise ships, "What each of these new vessels will contribute to the evolution of life at sea remains to be written. Will there be another luminary among them which will earn a niche alongside the *Mauretania*, *Ile de France*, *Normandie* or *United States*? Perhaps the answer will rest with whether society as a whole experiences a change in values or a spurt in a relevant technology. For just as they did more than a century ago, the giant ships sailing the world's oceans merely reflected the traits of the shore based communities they represent." Vard's (1990, 10) comments addressed this issue, "The comforts provided on the new breed of ships are, in many ways, vastly superior to those that were provided on the ships of the ocean-liner era. Great advances have been made in technology and also the expectations of today's passengers. There is hardly a ship which is not fully air conditioned, providing accommodation even in the lowest price brackets equal to the best modern hotels.....

Ships now are created to be massive floating, moving leisure complexes. The ship herself being the ultimate destination for her passengers. Many of the ships of state of the 1930s have been surpassed in size by some cruise liners being built today, but even if the giants of yesteryear are surpassed in size, they will never equal their atmosphere nor their achievements and beauty. That which has been, is now gone, that which is now coming into being is for the future, comparisons cannot, and really should not, be made. We are talking of different periods and different functions. The breed ended with the *Queen Elizabeth 2*. She was the last great ship to be built as a traditional ocean-going liner and

she pointed the way to a future which is now upon us.” In this arena, there remains two standards. Cunard, as David F. Hutchings wrote in his forward to Braynard & Miller (1991, vii), “Over the past 150 years ‘the Cunard’ has achieved a reputation and history that have become legendary.

In the annals of passenger shipping where (in this century especially) luxury, safety and reliability have come to be the accepted norm of ocean travel, Cunard has often been the yardstick by which all other shipping companies on the highly competitive North Atlantic run have been measured: a hallmark of excellence for others to emulate.” And *Normandie*, as Ardman (1985, 427) wrote, “And once upon a time human imagination, knowledge and ambition joined together to produce a vessel that was more beautiful and more daring than all the others, a vessel known as *Normandie*.”

A modern perspective on the special nature of attraction to ships was provided by Dawson (2000, 43-44), “Architecture is an art form which is bounded by the laws of physics and the constraints of technology. Its creativity comes from a passion for design which works the necessary structural elements into the scheme and incorporates the technological factors in a way that creates an aesthetic where these things are either beneath the surface or stressed as design elements in their own right. Ships are a very special case which seem to evoke a great passion on the part of those who design them.

Boats and ships are very special, and we ascribe to them personalities which we do not accord to our other creations. They are created, to respond to the forces of nature, the seas and winds, for which they are seen to need character and personalities of their own. A boat or a ship is always a lady, usually is given a female proper name, and otherwise is generally referred to as ‘she’.

Buildings, meanwhile are usually just ‘it’ in their stationary neutrality. We once had love affairs with trains in the era of steam and with the motor car in its infancy, but were probably never quite so smitten by these. The modern Eurostar and TGV trains simply do not ‘talk’ to us the way that the great steam locomotives the Flying Scotsman, Rheingold or Orient Express once did. The Pan American and Imperial Airways Flying Boats and

propliners such as the Lockheed Constellation had great individuality, which has ultimately succumbed to the mundane image of the modern wide-body jetliner. Alas, the majority of planes, trains and cars have largely attained the anonymity of supermarket shopping carts. Class-buildings notwithstanding, ships alone are still built as named individuals and are still regarded as ladies.”

3.11 Presentation of Initial Model, Properties, & Propositions:

The literature review covered the ship buff and related literature within the temporal and spatial boundaries of this study. Railroad and hotel literature were quoted when relevant to concepts being discussed. Based on the development of tourism and hospitality legends discussed in Chapter II and the literature referenced above; especially the Role of Competition in the Creation of Legendary Passenger Ships, Components of Hospitality Legends, Tasks of the Ship Designer, Symbolism of Legends, Role of the Luxury Triad in the Creation of Passenger Ship Legends, and Role of Passengers, Crew & Service subsections; the following proposition emerges:

Proposition 1: Legendary ships substantially exceed the minimum competitive bundle/core competencies. This competitive bundle consists of attractiveness, power, and hospitality factors.

This proposition serves as the core of the following initial model and its constituent components.

Temporal and Spatial Boundaries:

The temporal boundaries of this study, as mentioned in Chapter 1, are the years 1837 to 2006. The *Great Western*, the first purpose-built, mechanically propelled ocean going passenger liner entered service in the first year. Though ships with mechanical propulsion such as the *Savannah* and *Royal William* had crossed the Atlantic Ocean earlier in 1819 and 1833, the *Great Western* was designed to make the entire crossing under steam

power with sail assistance. The last year was selected because shipyard order books at the time of this study only went that far. This time frame can be divided into ten periods:

1837-1888	Rise & Triumph of steam
1889-1915	Eagle versus Lion
1919-1928	Tourism & Recovery
1929-1942	Ships of State & Empire
1944-1949	Recovery & Doubt
1950-1973	Ocean Liner Supernova
1966-1980	Rise of Cruise
1981-1987	Growth & Diversity
1988-1995	Record Breakers
1996-2006	Giants

The ships in this study have the following spatial boundaries:

1. The ships are mechanically propelled, pulled or pushed through the water by paddle wheels or some form of screws.
2. The ships are ocean going, capable of operation in the deep ocean beyond the continental shelf.
3. The voyages are overnight, therefore, the ships are equipped with sleeping and dining facilities.
4. The carriage of passengers is a major, if not primary, goal of the ship's business plan.
5. The passengers pay for their passage.
6. The passengers are traveling of their own free will.

When these boundaries are combined with the examples discussed in Chapter II and the citations from the Role of the Luxury Triad and The Passenger Ship as Place subsections of this chapter, the following proposition can be deduced:

Proposition 2: The competitive bundle may vary, on a temporal and spatial basis, in the level of influence of the factors. While the competitive bundle may vary on the level of influence, it does not vary in its components.

System States:

The temporal boundaries may be divided into system states based on the ship's primary purpose when she was built and whether or not she is still in service. The primary purpose may be transportation or leisure. Ships built primarily for transportation would belong in the Ocean Liner Era system state. This state would include ships entering service beginning with the *Great Western* in 1837 and ending with the *Vistafford* in 1973. The time periods covered by this state are Rise & Triumph of Steam, Eagle versus Lion, Tourism & Recovery, Ships of State & Empire, Recovery & Doubt, and Ocean Liner Supernova. The Cruise Ship Era system state began with the entry of Norwegian Caribbean's (now Norwegian Cruise Line, NCL) *Sunward* into the Miami-Bahamas trade in 1966 and continues through the present. *Sunward's* entry marked the first time new tonnage was placed on this route, signaled the ascendancy of Miami as the premier cruise departure port, and was the entry point of both previously unknown Scandinavian shipping companies and Scandinavian ferry design into the Caribbean cruise market. It also marked a major shift in the end use of newly constructed ocean-going passenger ships from transportation to leisure. The time periods covered by this system state are Rise of Cruise, Growth & Diversity, Record Breakers, and Giants. A number of the ships from the Ocean Liner Era continued into the Cruise Ship Era as cruise ships. Some of these are still in service. Others have passed into the Post-Service system state. This is an end system state since passenger ships have finite expected life spans ranging from twenty to thirty years under normal circumstances. Due to disasters or drastic shifts in technology and market conditions, this may be as short as four days, as in the case of *Titanic*, or as long as sixty plus years with well-built and maintained ships as in the case of *Princesa Victoria* (ex-*Dunottar Castle*). When a ship is in service in its respective system state she competes with her contemporaries in that state's operational environment. If she moves from one system state to another, she must compete in that system state's operational environment. Her status from the previous system state may transfer with her. However, her ultimate status in the new system state will depend on her performance. If the performance matches the status, she will retain that status. If not she

will be a legend in one system state but not the other. When she enters the end state of Post-Service, she is judged against the entire field of passenger ships and her standing may rise or fall. The Post-Service system state contains next to no ships constructed in the Cruise Ship Era since most of these ships are in service or in lay-up awaiting new operators. In post-service, the ship exists only in books, films, videos, scaled models, and paintings. Of all the thousand plus passenger ships built, only *Great Britain* (UK), *Stella Polaris* (JPN), *Ancerville* (PRC), *Savannah* (US), *Oriana* (PRC), and *Queen Mary* (US) still exist as a museum ship, floating hotel or restaurant. In this system state, the attractiveness and hospitality factors are dominant, with attractiveness outweighing hospitality. The hospitality reputation earned while in service is perpetuated in books, films and videos, but it is the ship's attractiveness that catches the eye and whets the appetite to delve into her history.

Descriptions of the ships in the various system states are contained in Chapter II. When these are considered along with the citations in the Role of Fittings & Furnishings, Elusiveness of Perfection, and Humans & Ships in the Ocean Liner Era subsections, a third proposition emerges.

Proposition 3: Legendary ships exist in three system states, the Ocean Liner Era, the Cruise Ship Era, and Post-Service. The strength of the ship's legendary status may vary according to the system state.

Antecedents in the Economic Environment:

Based on the development of legends in hospitality and tourism, discussed in Chapter 2, certain conditions have to exist in the general economic environment for the development of legendary ships. The first condition is commerce, defined as the exchange of goods and services. The commerce must be sufficient in volume and sufficiently lucrative to encourage the development of an efficient transportation system and necessary infrastructure. The volume must be sufficiently high and the profit potential sufficiently attainable to encourage and support competition. The second condition is the existence of an elite. The elite must have the means to pay for better. The elite must have the

willingness to pay for better. The elite must exist in sufficient numbers to support competition. The third condition is the existence of leisure. The elite must have discretionary time and the desire, under acceptable conditions, to travel. These acceptable conditions are minimum standards of safety and security, so that there is a reasonable expectation of reaching one's destination, and comfort levels, so that the discomfort endured does not outweigh the benefits of the trip.

The Operational Environment:

The Influence of Routes and Cruising Regions:

The operational environment is determined by the route or cruising region and the market level. The route or cruising area will determine the minimum characteristics or competitive bundle. This competitive bundle, akin to Olsen, West & Tse's (1998) core competencies, includes speed, size, levels of the luxury triad, and cuisine. In the ocean liner era, the premier routes were on the North Atlantic. These could be further divided into the Great Circle routes from Northern Europe and the Mediterranean routes. Next were the South Atlantic routes, which could be divided into East Coast and West Coast. Britain's connections to her empire formed a special category. These could be separated into South Africa service, India service, and Australia and New Zealand service. The North American Pacific routes could be divided into the Great Circle between West Coast ports and China and Japan and the South Pacific run via Hawaii to Australia and New Zealand. The remaining routes that produced significant ships were Europe to Africa, Europe to Asia, and United States East Coast to the Caribbean and South America. Japan to South America also produced several interesting ships prior to World War II and in the 1950s, but these are not well known outside of Japan. In the cruise era, the oceans can be divided into the following regions: Caribbean, Western Mediterranean, Atlantic Islands, Transcanal (cruises involving a complete or partial transit of the Panama Canal), Alaska, Norway/Baltic, Black Sea, South America, North American East Coast, North American West Coast, Asia, South Pacific, and Africa. (Cartwright & Baird, 1999) The Caribbean region is the most popular with slightly over half of the world's cruise capacity

in 2003. The Alaska, Mediterranean and European regions are the most lucrative and have just over a quarter of the world's cruise capacity. (CIN, 2003) Like the North Atlantic drove the growth in size and speed to provide a balanced two ship weekly express service, the Caribbean has driven the growth in size to achieve economies of scale. Like the railroads, the cities along the routes were important in a legend's development. In the Ocean Liner Era, New York as the major international entry point for the United States and Southampton as the port for London were the two most important ports. In the Cruise Era, it is based on the region's importance as a cruising area, however, the Miami-Fort Lauderdale complex is the busiest.

In order to be considered a legend, a passenger ship must be superior within the pool of ships in its homeport or in the ports along its route. The level of legend, local, regional, national, and international, will depend upon the importance of the ports/route where the ship is superior within the pool of ships. This relationship is illustrated in the following table.

Table 1: Influence of Route and Destination

Rank of Homeport	Ship's Rank in Pool of HP Ships	Rank of Destination/Route	Ship's Rank in Pool of Destination/Route Ships	Legend Level
Major	Major	Major	Major	International
Major	Minor	Minor	Minor	No Legend
Major	Major	Minor	Major	Regional
Major	Minor	Minor	Major	Local
Minor	Minor	Minor	Major	Local
Major	Major	Minor	Minor	National
Minor	Major	Major	Minor	National

A ship that is a local legend in a number of geographically dispersed ports within a region or along a route has the potential of becoming a regional legend. Likewise, a ship that is a legend in more than one geographically dispersed regions has the potential to become an

international level. Based on this discussion, the ship histories described in Chapter II, and the citations from this chapter's Role of the Elite, Leisure & Commerce in the Creation of Legendary Passenger Ships, Role of Competition in the Creation of Legendary Passenger Ships, and Route & Market Level Influences on the Creation of Passenger Ship Legends subsections, two additional propositions emerge from the data.

Proposition 4: Legendary ships exist on the local, regional, national, and international levels. The strength of the ship's legendary status in one level may result in her becoming a legend in the next level.

Proposition 5: The probability of becoming a legendary ship varies directly with the economic importance of the ship's operational environment.

Ocean Liner Passenger Categories & Cruise Ship Market Segmentation:

In order to compete for the business of the elite, legendary ships belong to the upper end of the market. In the ocean liner era, this meant that they were the express ships for their route, as De Kerbrech & Williams (1988, 11) quoted Major Frank Bustard, OBE, White Star's Passenger Traffic Manager's 1929 lecture to Liverpool's City School of Commerce, "used particularly by businessmen and others to whom time is of monetary consideration; also by members of the theatrical profession and film industry who, for publicity purposes, cannot afford to travel other than in the 'monster' steamers." Kludas (1999, 27) provided an excellent definition, "'Express Liners' is the term used for ocean-going steamers which are close to the limit in terms of speed, size and passenger appointments as set by the state of the technical development of their time." The legendary ships of the Ocean Liner Era came from the best of these. In the cruise era, the distinction is more difficult since ships can be classified a number of ways. (CIN, 2003)

Cruise Industry News (2003, 40, 52, 66, 72, 80 & 84) breaks the cruise market down into the following target-passenger and itinerary based segments:

Contemporary Segment – average cruise length of seven days or shorter; per diem rates of less than \$300; appeals to passengers of all ages and income categories (frequently first-time cruise passengers); and includes new, medium-sized to very large, and/or modern ships.

Premium Segment – average cruise length of seven to 14 days; per diem rates from \$200 to \$400; appeals to experienced travelers/cruisers, often older and more affluent passengers; prides itself on service and fine food; and features medium-sized to large, frequently new ships.

Budget Segment – less expensive version of the contemporary segment, although the ships used tend to be older and smaller, and offer fewer frills and less entertainment; frequently, these ships call at more off-the-beaten path type of ports; and also make up for their shortcomings in hardware by offering good food and fine service.

Luxury segment – offers cruises ranging from seven nights and up; per diem rates range from \$300 to \$600 or more; ships are either medium-sized or small, but spacious, and usually new; tend to sail worldwide, and offer superb food and service.

Exploration Segment – average cruise length is 10 days or more and includes both so-called soft adventure as well as cruises to the Arctic and Antarctic; ships tend to be basic with fewer frills and more emphasis on a learning experience.

Niche Segment – includes various cruises that do not generally fit into the other categories, such as transatlantic crossings, world cruises, worldwide extended cruises, coastal and river cruises.

Devol (2001) used a different classification system. Based more on the ship and style of cruising, Devol has established six basic classifications. The classifications are further subdivided with ships that deliver slightly more to passengers than others in the group receiving a plus designation. Also within some classifications a distinction between small and large ships is made. The basic classifications are:

Ultra Deluxe – 6-Star+ - These ships are structured for the type of people who want and demand the highest level of comfort, quality of food, service, ambiance and amenities. Ultra-deluxe ships must offer highly personalized service, limited passenger

capacity for the size of the vessel, higher budgets for food, and a good deal of flexibility in fulfillment of passengers' particular requests.

High Deluxe – 5-Star+ - These ships perform at a very high level in the key areas of comfort, service, and dining. The main emphasis is on offering a higher quality and more refined style of cruise than the mass market operators. A very large segment of the cruising population consider these ships “top of the line.” Common elements that separate these ships from the other classifications include: higher budgets for food; a more refined style of service; increased passenger comfort; generally, more “worldwide” itineraries; and a general attempt to instill a higher sense of quality to the cruise versus just trying to do what is expected from passengers. Amenities and enhancements can vary widely.

Deluxe – 5-Star – These ships share many of the features of the High Deluxe 5-Star+ ships, but either they don't have all the amenities or features, or they tend to reach out to a much broader-based market with a wider range of passenger lifestyles and backgrounds. Ships in this classification enjoy a very strong loyalty among their passengers.

High Superior – 4-Star+ - Many of the ships in this classification are priced slightly less than the Deluxe ships, but they still deliver a high degree of quality and extra sense of value in a cruise. These ships are very diverse both in their passenger types and in their wide range of operation. One of the primary differences between this classification and the Deluxe category is that the overall number of amenities are less; however, in return, many place additional emphasis on other elements of the cruise, such as itineraries, activities, themes, and overall onboard experience. These ships are extremely popular with a very large segment of the cruise population because of the general consistency in the product that each ship presents.

High Standard – 3-Star+ - Many of these ships parallel the type and style of cruises offered in the Superior category with the main difference being that one or more key features are missing. Some of the features that might be lacking include: proper structure and quality of alternative dining, smaller than average stateroom size versus other similar sized ships, the age of the ship, or lack of proper facilities for shows, spas, etc. Solid basics are the key to the success of these ships. Ships in this category vary

widely in size, age, style and appearance. Food budgets are lower and a difference might be noticed in the variety and quality of foods offered; nevertheless, all in all, the food still receives good comments.

Standard – 3-Star – These ships offer a cruise experience similar to the High Standard ships, but are often lacking additional features. All are older ships that generally lack many of the “modern” features and amenities that many people have recently grown accustomed to expect in a cruise ship. When priced accordingly, these ships can afford an excellent value. Service is usually quite good but not to exacting standards.

Specialty Cruises – This category includes those vessels which have a unique trait that attracts passengers rather than trying to compete on a typical cruise product basis that focuses on such things as stateroom size and amenities, spa and entertainment facilities, and dining options, instead, they concentrate on areas of strength for their particular line.

Devol’s classifications match up with Cruise Industry News as follows:

Ultra Deluxe = Luxury Segment

High Deluxe = Premium Segment

Deluxe = Premium Segment

High Superior = Contemporary Segment

High Standard = Contemporary Segment

Standard = Budget Segment

Specialty = Exploration & Niche Segments

It’s only in the Ultra deluxe and Luxury Segments that the two systems share the same ships. In the other categories, the ships differ based on the criteria of the classification system.

A third performance-based classification system has been developed by Ward (2003). This system is similar to Devol’s (2003) system. Devol uses a survey in which his members are requested to grade 14 different categories of their cruise experience with cruises they took during the past year. Rated from 1 to 10, these categories are itinerary, food, alternative dining (breakfast & lunch), alternative dining (dinner), entertainment, stateroom comfort, appearance, housekeeping service, dining room service, bar, ship

activities, spa & gym facilities, shore excursions, and overall, which reflects the ship's performance in those categories of greater importance to the respondent. Food, dining service, and overall are weighted. The survey seeks to measure satisfaction with "one specific ship on one specific cruise." Therefore, the ratings reflect how well that specific ship and cruise met the passengers' expectations for that ship's particular market level. Devol's respondents are very experienced cruise passengers with an average of 14 or more cruises. With the ratings based on cruise experiences from the previous year, the ratings reflect recent, actual cruise experiences. Devol's survey has been published every February since 1982. Ward (2003) uses a system based on his personal evaluations and regular reports from a small team of trained professional passengers. He has been professionally evaluating cruise ships and the onboard product since 1980. "The ratings are conducted with total objectivity, from a set of predetermined criteria and a modus operandi designed to work globally, not just regionally, across the entire spectrum of ocean-going cruise ships today, in all segments of the marketplace." (Ward 2003, 124) Ward notes the trend of new cruise ships to be of similar size and appearance with different décor. This was also noted in Devol (2003). Therefore, Ward gives more emphasis to the standard of the dining experience, service, and hospitality aspects of the cruise. Ward evaluates 400 separate aspects that are consolidated into 20 major areas with a possible 100 points in each. The maximum possible score is 2,000 points versus 100 points under Devol's system. Under Ward's system, the points are divided 500 for the ship, 200 for accommodation, 400 for food, 400 for service, 100 for entertainment, and 400 for the cruise. Product delivery or software is the major component for 1,500 of the total points. In Devol's 2003 survey, the top 40 ships scored between 8.0100 and 9.2750 on a scale of 10.000. Devol further commented that the majority of remaining ships scored between 7.59 and 7.96. With a score of 7 to 8, the cruise experience could be regarded as good with some areas for improvement. A score of 8 to 9 could be considered excellent with most of the passengers feeling that they received a high level of personal satisfaction. A score above 9 indicates that the ship is a clear leader in its category. Ward's ratings range from one star to a maximum of five stars. A comparison of the two systems is contained in the following table.

Table 2: Comparison of Devol (2001) and Ward (2003) Cruise Ship Classifications

Devol (2001)		Ward (2003)		
Classification	Devol (2003) # of ships	Devol (2003) # of ships	Rating	Points
Ultra Deluxe 6*+	4	0	*****+	1851-2000
Ultra Deluxe 6*	2	8	*****	1701-1850
High Deluxe 5*+	15	5	****+	1551-1700
Deluxe 5*	7			
High Superior 4*+	4	25	****	1401-1550
Superior 4*	6			
High Standard 3*+	2	2	***+	1251-1400
Standard 3*	0	0	**+	951-1100

The eight ships from Devol's Ultra Deluxe category could also be found in Ward's Five Star category. The correspondence becomes less clear in Deluxe, Superior and High Standard categories versus the Four and Three Star categories. Some ships scored lower and others scored higher, however, it's clear from these two systems that the best ships tend to cluster around the Deluxe and Superior or Four Star categories. This can be further illustrated by looking at a breakdown of the 228 ocean going cruise ships rated in Ward (2003).

Table 3: Cruise Ship Rating Distribution in Ward (2003)

Rating	Points	Quality Level	# of Ships
*****+	1,851-2000	Outstanding Luxury	1
*****	1,701-1,850	Truly Excellent	22#
****+	1,551-1,700	High Quality Experience	15#
****	1,401-1,550	Very Good Quality Experience	70
***+	1,251-1,400	Decent Quality Experience	43#
***	1,101-1,250	Decent, Middle-of-the-Road Experience	23
**+	951-1,100	Below Average Hardware, Software commensurate with \$	27
**	801-950	Modest Cruise Experience	25
*+	651-800	Most Basic Experience	2
*	601-650	Bottom of the Barrel	2

Includes rating for one of *QE2*'s restaurant classes

Ward also separates the ships according to size, based on the number of passengers. Large ships carry over 1,000 passengers. Mid-size ships carry 500-1,000. Small ships carry up to 500. This classification has some relationship to tonnage and length, the two strongest characteristics in the perception of size, when passenger density is considered. However, tonnage and length are better indicators of size since they affect how the size of the ship is perceived. It's only in the small ship category that the tonnage and length for the majority would also be considered small. However, the newest members of this category, *Europa*, *Silver Shadow*, *Silver Whisper*, *Silver Cloud*, *Silver Wind*, and *Seven Seas Navigator* can be considered medium size ships based on tonnage and length. The four largest members of the mid-size category, *Crystal Symphony*, *Crystal Harmony*, *Seven Seas Mariner*, and *Prinsendam* could be considered large ships with lengths over 675 feet and tonnages in the high 30,000s and 40,000s. These ten ships were all rated 5 star with the exception of *Europa*, 5*+ and *Prinsendam* 4*+. The small ship category contained 1 five star plus, 14 five star, 6 four star plus, and 13 four star ships. The mid-size category contained 3 five star, 3 four star plus, and 8 four star ships. The large ship

category included 5 five star, including *QE2* Grill class; 6 four star plus, including *QE2* Caronia Class; and 49 four star ships. These figures indicate that the difference between the top and the bottom with new market entrants is narrowing and the general level of quality is moving up. Today's cruise passenger travels in a level of physical luxury and comfort that is at minimum equal to and in many cases exceeds that of first class in the Ocean Liner Era. Devol (2003) remarked on the reduction in clear distinctions between ships and cruise lines since the 1980s. If something worked well on one line, the others quickly copied it. In many cases new ships are "simply the newest versions of ones that are already in service." The drive toward economies of scale has resulted in the largest number of 80,000 ton plus ships in history. The 100,000 ton barrier was crossed in 1996 by the *Carnival Destiny*. *Queen Mary 2* crossed the 150,000 ton barrier in 2003 and will be surpassed by the 160,000 ton *Ultra-Voyager* in 2006.

Historically, legends have come from ships that clearly exceeded the standards of the competitive bundle within their operational environment. The components of the competitive bundle of attractiveness, power, and hospitality categories have different importance at different times. Size, legacy or branding, symbolism, and appearance make up the attractiveness factor. For size, legends need to be large. Legacy is a combination of the company's reputation, the captain's reputation, and the social history developed by the passengers and crew over the years. The importance of legacy increases in direct proportion to amount of time the company and the ship have been in existence.

Symbolism applies more to the ocean liner era than the Cruise Era, specifically, the Eagle versus Lion through Ocean Liner Supernova periods. Legends as a minimum have to be handsome and preferably, beautiful. They must meet the criterion of being pleasing to the eye. Power consists of speed, non-marine technology, and marine engineering. Speed needs to be at minimum, fast, and preferably among, if not, the fastest. Non-marine technology should, preferably, be advanced or at least current. Marine engineering, preferably, should be cutting edge or at least advanced. At a minimum, legendary ships need to be superior in all aspects of the hospitality factor components, and must excel in at least one or more of cuisine, fittings and furnishings, facilities, or service. The

emphasis in the Ocean Liner Era was on the First Class spaces. First Class had a substantial portion of the best areas of the ship. It was here that the decorating budgets were highest and here where the ship's reputation was made or broken. In the Cruise Era, ships are one class with their fittings and furnishings reflecting their market levels. It is easier to determine legendary ships from the Ocean Liner Era than from the Cruise Era. In the Ocean Liner Era, the North Atlantic was the most demanding operational environment and served as a standard against which other ships and routes could be measured. The difference between first tier ships and others was distinct. If a ship from another route possessed such levels of excellence that it would be competitive on the North Atlantic it stood a good chance of becoming a legend. In the Cruise Era, this has become more difficult. There is not a region that serves as a standard since cruise ships deploy worldwide. The trend in the cruise industry has been towards luxury on all levels. There are no budget/standard ships being built. The following table compares a number of recently built ships.

Table 4: Comparison of CIN and O&CN Categories for Recently Built Cruise Ships

Ship	Year	CIN Cat	O&CN Cat	Tons	\$ Cost Millions	\$ Cost per Ton
<i>Carnival Conquest</i>	2002	Contemp	H-Superior	110,000	500	4,545
<i>Carnival Legend</i>	2002	Contemp	H-Superior	85,920	375	4,360
<i>Disney Magic</i>	1998	Contemp	Deluxe	83,338	350	4,360
<i>Disney Wonder</i>	1999	Contemp	Deluxe	85,000	350	4,118
<i>Norwegian Dawn</i>	2002	Contemp	H-Standard	91,000	400	4,396
<i>Norwegian Star</i>	2001	Contemp	H-Standard	91,740	400	4,348
<i>Star Princess</i>	2002	Contemp	H-Deluxe	108,977	460	4,220
<i>Adventurer of the Seas</i>	2001	Contemp	Superior	137,276	500	3,650
<i>Oosterdam</i>	2003	Premium	H-Deluxe	85,920	400	4,651
<i>Coral Princess</i>	2002	Premium	H-Deluxe	88,000	360	4,090
<i>Constellation</i>	2002	Premium	Deluxe	91,000	350	3,846
<i>Costa Atlantica</i>	2000	Premium	Superior	85,700	335	3,895
<i>Brilliance of the Seas</i>	2002	Premium	Superior	90,090	350	3,846
<i>Crystal Serenity</i>	2003	Luxury	U-Deluxe	68,000	350	5,147
<i>Seven Seas Mariner</i>	2001	Luxury	U-Deluxe+	48,015	240	5,000
<i>Queen Mary 2</i>	2003	Niche	H-Deluxe*	150,000	780	5,200
<i>Ultra Voyager</i>	2006	Contemp	Superior	160,000	720	4,500

* Author's estimation of classification, with highly trained hotel staff & high level of personal service for all passengers *QM2* could be Ultra-Deluxe

As table 4 illustrates, there is relatively little difference between the Contemporary and Premium categories or between the Superior, Deluxe and High Deluxe categories in the cost per ton. The cost per ton is within plus or minus 15% of \$4,000. However, there is a substantial difference between these categories and the Luxury and Ultra-Deluxe

categories, in which the cost per ton is \$5,000+. A look at ships from the late 1960s and early 1970s shows a greater spread.

Table 5: Comparison of Cost per Ton for Ships from the Late 1960s and Early 1970s

Ship [1989 Name] (Current Name)	Year	Ward (1989) Rating	Tons	\$ Cost Millions	\$ Cost per Ton
<i>Sagaffjord (Saga Rose)</i>	1965	*****+	24,002	30	\$1,250
<i>Kungsholm [Sea Princess] (Mona Lisa)</i>	1966	****+	26,678	22	\$825
<i>Queen Elizabeth 2</i>	1969	***** to ****+	65,863	72.5	\$1,100
<i>Hamburg (Maxim Gorkiy)</i>	1969	***+	24,981	14	\$560
<i>Song of Norway (Sundream)</i>	1970	****	18,416	13.5	\$733
<i>Sea Venture [Island Princess] (Discovery)</i>	1971	****+	19,907	25	\$1,256
<i>Royal Viking Star (Black Watch)</i>	1972	*****	21,847	22.5	\$1,030
<i>Vistafford (Saga Pearl)</i>	1973	*****+	24,292	35	\$1,440

Current passenger expectations and market demands are such that all ships have multiple dining venues including intimate upscale specialty restaurants, Las Vegas style show lounges with state-of-the-art audio visual systems, spas and fitness facilities that rival the best on land, casinos, swimming pools and hot tubs, a high percentage of balcony cabins, and soaring atriums. With the exception of the luxury market, economies of scale have driven most of the other markets towards two sizes, panamax, between 80,000 and 90,000 tons, or post-panamax, 110,000 tons and larger, so size is no longer a great differentiator. Average speeds have moved up from 18 knots to 20 knots to 22 knots with a number of ships in the 24 and 25 knot category. However, the *United States* laid the speed question to rest in 1952 with her record crossings of 35.59 knots eastbound and 34.51 knots westbound. Speed impacts the itinerary that can be covered in a week. With

the post-9/11 passenger reluctance to fly and preference to drive to the ship, it may again become a competitive factor. Economies of scale have also been at work in the luxury market as the following table illustrates.

Table 6: Effect of Economies of Scale on Luxury Market Ships

Ship	Year	Tons	Maximum Passengers	Pax Space Ratio Tons/Passengers
<i>Sea Goddess I</i>	1984	4,260	108	39.4
<i>Seabourn Pride</i>	1988	9,975	200	49.9
<i>Silver Cloud</i>	1994	16,927	315	53.7
<i>Silver Shadow</i>	2000	28,258	400	70.6
<i>Seven Seas Navigator</i>	1999	28,550	530	53.9
<i>Seven Seas Mariner</i>	2001	48,015	752	63.8
<i>Royal Viking Sky</i> (lengthened 1982)	1973	21,897 (28,018)	536 (812)	40.8 (34.5)
<i>Royal Viking Sun</i>	1988	37,845	760	49.8
<i>Europa</i>	1999	28,437	450	63.2
<i>Crystal Harmony</i>	1990	49,400	1,010	48.9
<i>Crystal Serenity</i>	2003	68,000	1,100	61.8

The Luxury category ships are carrying one half to one third the number of passengers carried by Contemporary and Premium category ships of comparable tonnage in the 1970s and 1980s. The trend has been similar to that of the other categories, increasing space and luxury. The following table gives the passenger space ratio for the ships in Table 4.

Table 7: Comparison of Passenger Space Ratio for Recently Built Cruise Ships

Ship	Year	CIN Cat	O&CN Cat	Tons	Max Pax	Pax Space Ratio
<i>Carnival Conquest</i>	2002	Contemp	H-Superior	110,000	3,700	29.7
<i>Carnival Legend</i>	2002	Contemp	H-Superior	85,920	2,680	32.0
<i>Disney Magic</i>	1998	Contemp	Deluxe	83,338	3,325	25.0
<i>Disney Wonder</i>	1999	Contemp	Deluxe	85,000	3,325	25.5
<i>Norwegian Dawn</i>	2002	Contemp	H-Standard	91,000	4,080	23.0
<i>Norwegian Star</i>	2001	Contemp	H-Standard	91,740	4,080	22.4
<i>Star Princess</i>	2002	Contemp	H-Deluxe	108,977	3,102	35.1
<i>Adventure of the Seas</i>	2001	Contemp	Superior	137,276	3,838	35.7
<i>Oosterdam</i>	2003	Premium	H-Deluxe	85,920	2,272	37.8
<i>Coral Princess</i>	2002	Premium	H-Deluxe	88,000	2,590	33.9
<i>Constellation</i>	2002	Premium	Deluxe	91,000	2,450	37.1
<i>Costa Atlantica</i>	2000	Premium	Superior	85,700	2,680	31.9
<i>Brilliance of the Seas</i>	2002	Premium	Superior	90,090	2,500	36.0
<i>Crystal Serenity</i>	2003	Luxury	U-Deluxe	68,000	1,100	61.8
<i>Seven Seas Mariner</i>	2001	Luxury	U-Deluxe+	48,015	752	63.8
<i>Queen Mary 2</i>	2003	Niche	H-Deluxe	150,000	3,090	48.5
<i>Ultra Voyager</i>	2006	Contemp	Superior	160,000	4,392*	36.4

* Estimated total capacity based on 122% of lower berth capacity (3,600) as in other *Voyager* class ships.

In the Devol categories, areas such as food and service differentiate the ships so that a ship with a higher space ratio can be classified lower than one with a smaller ratio. In the past, the differences in the facilities and finishings & furnishings were greater between categories. Therefore it was easier for a ship to become an instant legend when superior performance in these areas was coupled with speed, size and beauty. High standards in service and cuisine were the rule for express liners, therefore, competition was in the

other areas and in careful market identification. If a ship could not be the best on the North Atlantic, at least she could be her nation's best in terms of size, speed, facilities, fittings & furnishings, and beauty. With the disappearance of the Budget category in new ships and the upward convergence of the facilities, fittings & furnishings, and size in the Premium and Contemporary categories, it is more difficult for a ship to be an instant legend in the Cruise Era. Attaining legendary status will depend more on long service, legacy, cuisine, and service.

The legendary ships of the Ocean Liner Era achieved that status because they were bigger, faster, more beautifully decorated than those that came before them or than their contemporaries. They also carried the legacy of belonging to well established shipping companies and being the successors to earlier legends. Only Cunard, Holland America, Hapag-Lloyd, and P&O can make that claim today. The following tables compare legendary ships from different time periods.

Table 8: Comparison of Ships from Eagle versus Lion Period

Ship	Year	Tons	Length	Beam	Spd	Pax FC/Total
<i>Kaiser Wilhelm der Grosse</i>	1897	14,349	648.5	66	22	206/1,506
<i>Kaiser Wilhelm II</i>	1903	19,341	706.5	72.3	22.5	468/1,535
<i>Lusitania</i>	1907	31,550	787	87	25	563/2,165
<i>Mauretania</i>	1907	31,938	790	88	25	560/2,335
<i>Olympic</i>	1911	45,324	882	92	21	1,054/2,764
<i>Titanic</i>	1912	46,329	882	92	21	905/2,603
<i>France</i>	1912	23,666	713	75	24	534/2,026
<i>Imperator/Berengaria</i>	1913	52,117	919	98	23	908/4,594
<i>Aquitania</i>	1914	45,647	901	97	23	618/3,230
<i>Vaterland/Leviathan</i>	1914	54,282	950	100	23	752/3,909
<i>Bismarck/Majestic</i>	1914- 22	56,551	950	100	23.5	750/2,145
<i>Britannic</i>	1915	48,158	903	94	21	790/2,573

Mauretania, *Olympic*, *Berengaria*, *Aquitania*, *Leviathan*, and *Majestic* dominated the 1920s and cast their shadows into the 1930s. *France* as the only French four-stacker and France's fastest ship played a similar role for the French merchant marine. These ships were superseded by the Ships of State of the 1930s.

Table 9: Comparison of Ships from Ships of State and Empire Period

Ship	Year	Tons	Length	Beam	Spd	Pax FC/Total
<i>Ile de France</i>	1927	43,153	791	91	23.5	537/1,786
<i>Bremen</i>	1929	51,656	938	102	27	800/2,200
<i>Europa/Liberte</i>	1930	49,746	936	102	27	687/2,024
<i>Empress of Britain</i>	1931	42,348	758	97	24	465/1,195
<i>L' Atlantique</i>	1931	42,512	742	92	21	414/1,156
<i>Rex</i>	1932	51,062	880	96	28	604/2,358
<i>Conte di Savoia</i>	1932	48,502	814	96	27	500/2,200
<i>Normandie</i>	1935	82,799	1,028	117	29	848/1,972
<i>Queen Mary</i>	1936	81,235	1,018	118	28.5	776/2,139
<i>Nieuw Amsterdam</i>	1938	36,287	758	88	20.5	556/1,220
<i>Queen Elizabeth</i>	1940	83,673	1,031	118	28.5	823/2,283

As with the pre-war ships in the 1920s and 1930s, these ships cast a long shadow. *Normandie*, *Queen Mary*, and *Queen Elizabeth* remained the standards for the superliner until the 1990s. The *Queens* dominated the North Atlantic until the early 1960s. *Ile de France*, *Liberte*, and *Nieuw Amsterdam* remained popular, well known ships until their retirements. Legends cast long shadows because they remain in living memory for many years after they're gone and with the patina of nostalgia become the standards to be exceeded. The ships of the Ocean Liner Supernova time period were smaller than those of the Ships of State period as the following table shows.

Table 10: Comparison of Ships from Ocean Liner Supernova Period

Ship	Year	Tons	Length	Beam	Spd	Pax FC/Total
<i>United States</i>	1952	53,329	990	101	33	871/1,928
<i>Rotterdam</i>	1959	38,645	748	94	20.5	401/1,456
<i>Oriana</i>	1960	41,923	804	97	27.5	638/2,134
<i>Canberra</i>	1961	45,733	818	102	27.5	556/2,272
<i>France</i>	1962	66,348	1,035	110	30	501/1,944
<i>Oceanic</i>	1965	39,241	774	96	26.5	1,600/1,600
<i>Michelangelo</i>	1965	45,911	902	102	26.5	535/1,775
<i>Raffaello</i>	1965	45,933	902	102	26.5	535/1,775
<i>Queen Elizabeth 2</i>	1969	65,863	963	105	28.5	564/2,005

The *United States* settled the speed question and no one has attempted to beat her record with a full sized ocean liner/cruise ship. *Oceanic* remained a size standard for purpose built cruise ships until the mid 1980s. The living legends *Queen Elizabeth 2* and ex-*France* as the *Norway* continued to cast their shadows in the Cruise Ship Era. They will be joined by the reactivated *United States* in 2004 or 2005. The following table shows the development of size through the Cruise Ship Era.

Table 11: Comparison of Ships From Cruise Ship Era

Ship	Year	Tons	Length	Beam	Spd	Pax Total
<i>Norway</i> Post-1990 refit	1980	76,049	1,035	110	19	2,370
<i>Oceanic</i>	1965	39,241	774	96	26.5	1,600
<i>Queen Elizabeth 2</i> Post-1987 & 1994 refits	1969	70,327	963	105	32	1,906
<i>Song of Norway</i> as built	1971	18,416	550	80	21	876
<i>Royal Viking Star</i> as built	1972	21,847	581	83	21	539
<i>Tropicale</i>	1981	36,674	670	87	21	1,396
<i>Song of America</i>	1982	37,584	703	93	21	1,575
<i>Royal Princess</i>	1984	44,348	761	96	22	1,260
<i>Sovereign of the Seas</i>	1987	73,129	874	106	21	2,673
<i>Carnival Destiny</i>	1996	101,353	892	116	20	3,400
<i>Grand Princess</i>	1998	108,806	951	118	22.5	3,300
<i>Voyager of the Seas</i>	1999	137,276	1,020	155	22	3,840
<i>Constellation</i>	2002	91,000	965	106	24	2,450
<i>Queen Mary 2</i>	2003	150,000	1,132	135	29.3	3,090
<i>Ultra Voyager</i>	2006	160,000	1,112	126	22	4,392

As shown above, it has become increasingly difficult for a new ship to make the same sort of splash as the pre-World War I ships or Ships of State or the *United States*, *Rotterdam*, *France*, or *Queen Elizabeth 2* in the 1950s and 1960s. Devol (2003, 7 & 8) wrote, “In recent years, the introduction of a new ship was a major event in the cruise industry. Right from the very first announcement that a new ship was being built, a great deal of interest was generated. Loyal passengers of the cruise line were eager to learn about each snippet of information released, and many would book the first cruises as soon as reservations were being accepted.

By the time a new ship was officially placed in service, it often had solid bookings for its first year – a good percentage coming from the line’s loyal base of repeat passengers.

Today, even after the initial announcement of a new ship, little interest seems to build. Perhaps this is because of a degree of complacency among cruisers (overwhelmed by all the new ships being built) and by a lack of a steady flow of information from the cruise lines. Certainly more can and should be done in order to keep the momentum moving forward for the cruise industry to continue growing.

One reason why interest in new ships has waned in recent years is that a high percentage of new ships are simply additional vessels of a series of ships already in service – very often today, a series of ships is anywhere from three to six vessels, all having the same basic size, layout and style....What is true with a number of today's new ships is that they often share a similar hull design and machinery with those of other cruise lines. Such is the case with Holland America's Vista-ships, having the same basics as Carnival's Spirit-class, and one of the new Costa ships, and even Cunard's QUEEN VICTORIA. Each, of course, is very different in the interior designs and layouts, but from the outside they are nearly identical." Due to trends in size and fittings and furnishings, and facilities it is almost impossible for a ship to break out of the pack on these areas alone. The trend to build ships in series or classes as discussed by Devol reduces the probability of a revolutionary ship such as *Normandie* and minimizes the immediate uniqueness of individual ships. Therefore, the legendary status of the latest ships of the Cruise Ship Era will have to be earned by years of exemplary service over which the ships will develop their unique personalities. The quest for what a number of authors called "the perfect ship", the instant legend, has become much more difficult due to the marked improvements in size and luxury. Only the *Queen Mary 2* possesses enough superlatives to be considered an instant legend and her retention of that status will depend heavily on service and cuisine matching the expectations created by her facilities and fittings and furnishings.

A final proposition emerges from the data and preceding discussion:

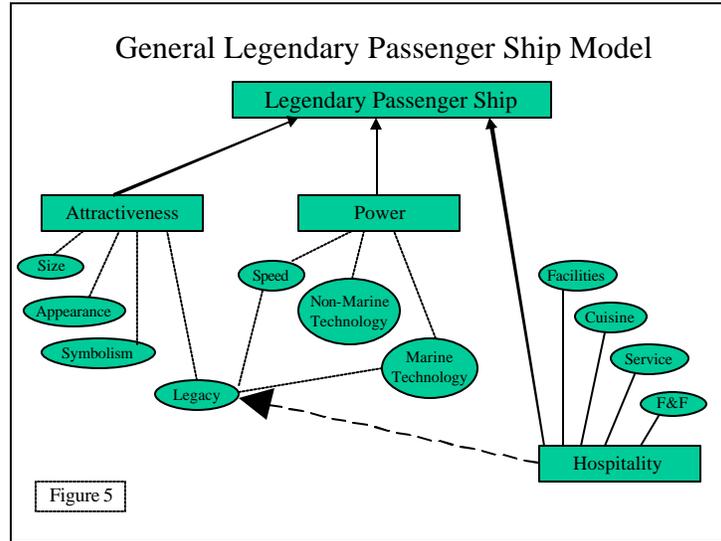
Proposition 6: In the Cruise Ship Era, the high level of the minimum competitive bundle/core competencies makes an instant legend extremely difficult and expensive to achieve.

3.12 Summary & Visual Presentation of Initial Model:

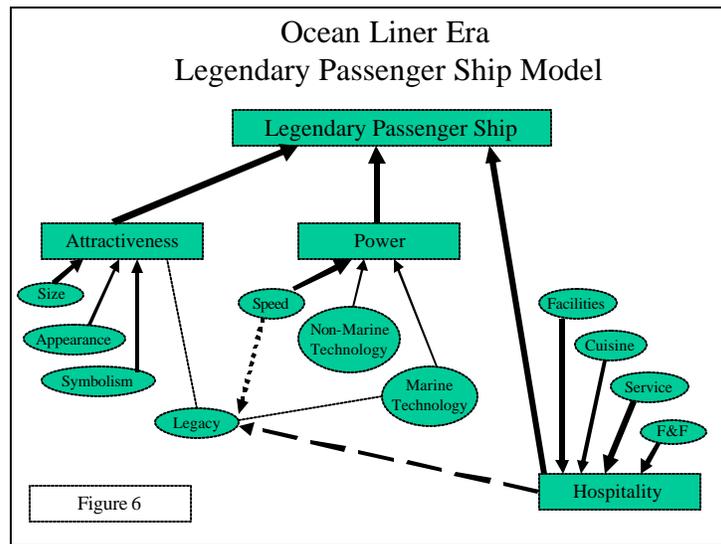
Based on the literature, a legendary passenger ship can be defined as a passenger ship so extraordinary, in comparison with other ships in its operational environment, that it captures the public imagination on, as a minimum, the local level or regional or international level. As a minimum such a ship must be superior; within temporal, route, and technological constraints; in size, speed, beauty, and luxury, and excel in at least one of these.

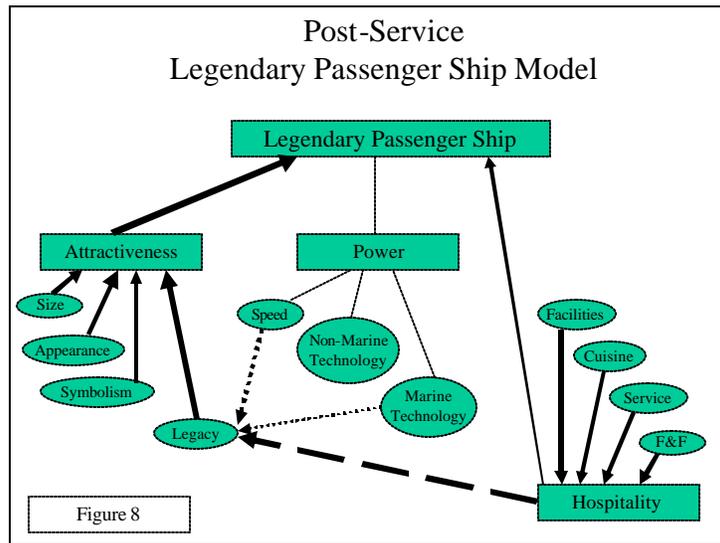
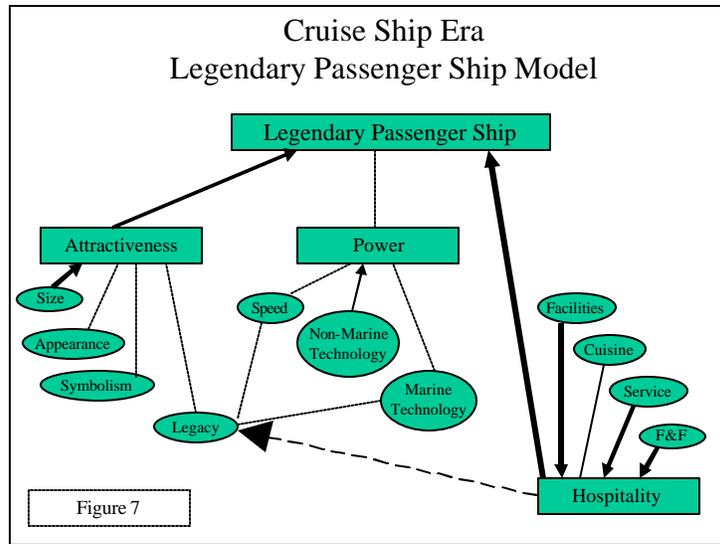
Such a ship exists in a commercial environment created by the interaction of commerce, an elite, and leisure. Commerce must be of sufficiently high volume and have sufficient profit potential to encourage competition. An elite must exist in sufficient numbers to support competition; must have the means to pay for better; and must be willing to pay for better. Leisure must exist so that the elite has discretionary time and the desire to travel. The resulting ship competes in categories of attractiveness, power, and hospitality. These categories form the ship's competitive bundle. The minimum standards of this competitive bundle are determined by the ship's operational environment. Legendary passenger ships result from competition among firms exceeding these minimum standards in areas that passengers are willing to pay for. The higher the profit potential, the higher the probability of legendary ships. This operational environment varies according to the two system states, the Ocean Liner Era and the Cruise Era. In the Ocean Liner Era, when ships were usually traded mostly on one route, the operational environment was route and market level based. In the Cruise Era, when ships are built in classes and traded worldwide, it is market level based. Their success in these system states contributes to their reputation in the Post-Service system state.

Based on the previously discussed units, laws of interaction, propositions, boundaries and system states, a model, as illustrated in figure 5, can be constructed.



The model varies according to the three system states in terms of the relative influence of the three categories of attractiveness, power, and hospitality. The three system states are illustrated in figures 6 through 8. The strengths of the categories and properties, within the system states, are illustrated by the thickness of the connecting lines.





The proposed and actual methods for verifying the propositions and the model are discussed in Chapter IV.