NORMANDIE

COMPAGNIE GÉNÉRALE TRANSATLANTIQUE
NORMANDIE
INTRODUCTORY TO AN INSPECTION OF THE SHIP

The visitor aboard the French Line Liner "NORMANDIE", up to now the world's largest and fastest liner, after inspecting the wide and lofty halls, the great lounges, smoking rooms, dining rooms, winter gardens and other public apartments—all designed on a previously unsurpassed scale—may sympathize with the small boy who wanted to know "Where's the ship?". Indeed, once within the "NORMANDIE" it requires an effort to realize that one is really aboard!

Nevertheless, an influence beyond mere size is observed. There is a deep sense of security conveyed to the passenger by the obvious strength of the fine structure; for nothing of the "real buck" is suggested by the solid workmanship of the "NORMANDIE". A naval architect frankly described her—after full inspection—as "a magnificent job", and coming from where it did, there could be no higher praise.

Spaciousness, however, is the characteristic which first impresses the visitor, because it is everywhere manifest. There is no evidence at all of the cramping and crowding that cannot be avoided in smaller vessels. In planning the ship, the architects had an opportunity of working on a scale long thought to be impracticable, and the resulting noble proportions form the NORMANDIE's primary claim to beauty and grandeur.

The naval architects, or engineers, are apt to be forgotten by the admiring public; but it is their creative skill that is responsible for the vital structure and graceful lines of this beautiful ocean express, and it is they who have wrested into her the power to overcome the broad Atlantic, and to break all records.

In the engine rooms, where the colossal forces that drive this huge liner through the seas are developed, there is the clear, smart beauty that grows out of efficiency. There is seen the pure art of the shipbuilder, entirely free from everything unnecessary, and to this art true aesthetic feeling never fails to respond.

Before decorative effects could be examined, or machinery installed, the vast interior had to be fully planned. Space had to be allotted to engine and boiler rooms and auxiliary plans, fire rooms, wireless, telephones, stores, kitchens, staterooms, public rooms, and a host of service departments. The exact working out of this complicated planning called for nothing short of genius, and the skill with which it was done thoroughly deserves the wonder and admiration that it has received.
The safety, comfort, and convenience of passengers were foremost things in the mind of the "NORMANDIE" designers from start to finish. Nothing was forgotten. There are rooms devoted to amusement, such as the theatre and cinema; dining rooms, smoking rooms, indoor and outdoor swimming pools, love, and lounge; writing rooms, library, gymnasium, etc., where passengers gather for general social intercourse. There is a large and handsome chapel, devoted to all Christian creeds. All of these rooms had to be designed and finished to correct proportion to equip
ernees, and in suitable relation to one another. All had to fit in with the structural lines of the hull, and with the space demands of the propulsion and auxiliary machi
nery, the extent of which is incalculable. Generations of progressive experience have gone to the creation of the "NORMANDIE" — the latest expression of French ship-building genius.

The "NORMANDIE" is truly palatial, and the prodigy of an age that demands the utmost that art and science can give. Nevertheless, although the "NORMAN
DIE" is so impressive, she is at the same time intimate and friendly, inviting the traveller to be at home and to enjoy the good things she offers. This safe and swift connecting link between Europe and America has aptly described by Henri Caugain as a "Messenger of French Excellence."

The designers of the "NORMANDIE" were called upon to take into account the name of certain nationalisms in choosing the ornamental and decorative themes, and in the general furnishing; and the best proof of their unswervingly lies in the popularity of the ship among the cosmopolitan travelling public.

Those who were responsible for the final selection of designs, materials, and general schemes, were faced with an immense task. There were sculptors, painters, workmen in decorative metals, and a veritable army of artists and craftsmen whose work had to be coordinated so that each brilliant effort should blend perfectly into the beautiful, harmonious whole.

The "NORMANDIE" had to be essentially modern in style, and, therefore, nothing that progress could suggest was counted in her making. New materials and new methods of using them had to be found and tested.

It was of paramount importance that there should be much variety; for there were many different tastes to be considered, and ideals to be realized in preparation for the great day when the world's largest ship took her passengers.

The French Line, therefore, gave unlimited freedom to a large number of young, decorative artists who were enabled to apply all and imagination to the important and unprecedented task committed to them. Their varied activities were turned to the extensive and artistic use of such materials as stained glass, bronze, moulded glass, lacquer, red marbles, parchment, leather, etc.

Then there were numerous technical experts in lighting, telephone and wireless equipment, water supply, heating, ventilation and irrigation. The scale of their respective tasks was in itself imposing; for something bolder than what had hitherto been held fast was what the occasion demanded.

The traveller to the "NORMANDIE" is little tempted to enter in detail, so impressive is the artistic splendour of the whole. He may rather think, "Here is a wonderful town" where I shall live for the next four days during which I shall be borne swiftly and safely over three thousand miles of ocean. Here are unembarked decks like sea-side promenades where I may enjoy the keen sea-breeze, or lounge comfortably under perfect shelter. Here, also, are a chapel where I may worship, a theatre where I may entertain, plenty of space where I may play games and a pool where I may bathe. My stateroom is large and secluded, so that I may find quiet and repose if I wish. And everywhere there is marvellous service — French Line service.

Then, there are the unique kitchens and parisons from which perfect meals are brought to me — food that represents all the marvels of French cuisine — speaking clearly, indeed, of the care and thoughtfulness of that important branch of service. The dining room is most palatial, yet I feel quite at home there. Tact and considera

So might one's thoughts run while a passenger on the "NORMANDIE", impres
sive of what else is said. Alike in "Cabin", "First Class" and Third Class, all the

Claude ROGER-MAUR.
CONSTRUCTING THE WORLD'S LARGEST SHIP

The aim was to build a ship which could sail every two weeks from Havre and Southampton to New York, as up to then it had been necessary to have two ships to maintain such a schedule.

The speed of the ship over the 3,000 miles which separate Havre and Southampton from New York had to be about 20 to 21 knots, giving 100 hours' steaming with two days in port at each end.

ENGINES AND HULL SHAPE

The first things to be decided were the type of engines and steam-raising plant. To avoid excessive size and weight, the customary cylindrical boilers and direct-drive turbines were eliminated, and the choice fell upon water-tube boilers. The electric drive was given preference over geared turbines, as the former is endless and does not give rise to vibration, as could be feared with gears transmitting such a huge power. Moreover, electric-drive turbines always revolve in the same direction, thus avoiding some causes of breakdown. Full power is also available when going astern.

After the type of engine and boiler plant had been selected, the general dimensions of the ship-to-be were studied. For a ship which would be capable of maintaining a constant speed during heavy weather, the best size was found to be 375 m. length and 56 m. breadth, having in mind that the engines were to be big enough to have an ample margin of power, and that it was necessary to house them in such a way that their space should be as small as possible.

Calculations and tank tests made on small models at Paris and Hamburg led to the adoption of very low lines with a view to reducing as much as possible the wave resistance, and notably of a swelling-out in the shape of a "bulb" at the lower part of the stern, technically known as a bulbous-bow.

The dimensions and shape of the hull itself decided on, next came the designing of the inside accommodation and the external shape above water.
ACCOMMODATIONS

The main factor governing the general accommodation layout was the selection of an “inside” dining-room, for Cabin-class passengers. This room extends over a height of three decks and occupies the middle of the ship, giving sufficient space to each side for an alleyway and tiers of “outside” cabins, thereby considerably increasing the number of outside cabins, so favored by passengers, without reducing, as has been the case with so many other ships, the longitudinal width of the cabins, by having to get sufficient space to squeeze them together, and by resorting to the often-used method of using a more or less narrow passage communicating passage between what is virtually an inside cabin and a portico, a passage in which the cabins furniture had to go as best it could.

An inside dining-room means, of course, that there would be no portholes, but this has not been deemed a drawback — quite the contrary — as in a ship of such vast beam, a very small proportion of passengers would be near them. Moreover, on the New York run, the weather is rarely very fine, and more often than not, portholes are screened so that passengers may not be inconvenienced, by draughts, rain or cold air. From the point of view of ventilation, also, such portholes are useless, as they are so often closed. Air-conditioning was found to be an infinitely better way of ventilating the dining-room, and that system is much more satisfactorily and easily applied to a closed room. For these Cabin passengers who wish to have a view of the sea, there is an ideal gallery with very large bay windows with a wide view.

By decreasing the width of the dining-room, the length has been proportionately increased, and in order to provide easy service, the kitchens and pantries are not on the same deck, as is usual practice, but immediately below, so that the stewards can, by means of many suit-cases, reach the middle of the dining-room rapidly, with less distance to cover than if the kitchen-offices were on the same deck.

In order to avoid the weakening of the ship's structure by large openings, the dining-room was placed under the Main Deck, this Deck and the Promenade Deck being left vacant.

The layout of the dining-room made it necessary to divide the boiler spaces, and this also gives a large view aporti of all the Cabin-Class public rooms. All of the Cabin-Class dining-rooms are on different decks, the Tourist and Third-Class dining-rooms, adjacent to the main kitchen, from which all three classes are served. The Tourist and Third Class are placed aft, and this gives them greater comfort and the use of a Promenade Deck in any kind of weather. The crew are housed forward.

THE PART PLAYED BY ARCHITECTS IN THE GENERAL LAYOUT AND DECORATION OF THE SHIP

The general layout as well as the size and proportions of the various public rooms was decided on by the naval architects, with the help of both architects, in this way associating these French line designers and artists with the mother of the “Normandie”. Apart from making a balanced distribution of volumes and harmonious proportions, they gave the benefit of their great experience in the employment of different materials, generally fireproof, such as cast or decorated glass, plastic, marble, hornet, stone, etc.

The decorators were entrusted with the furnishing and decoration of the public rooms. Further, for the Cabin-Class main rooms, these artists were given a first-hand for their skill and imagination in their search for variety, and so, for the four general types of cabin which had as to be built, 77 different schemes were created, and, by varying the textures, and the colours of the hangings, uniformity and banal-like motoring, which would have been tedious with such a large number of cabins, were avoided.
EXTERNAL LINES OF THE SHIP

The external appearance of the ship was greatly improved by doing away with air scoops and scoops, ventilators, and all the impediments which are survivals of worn-out tradition; give a heavy silhouette; and break the line awkwardly, besides offering enormous wind resistance.

The ventilators were all grouped together in covered compartments, to protect them, and to help clear the open decks.

The forward part of the ship was entirely cleared, and given a convex or wheelback shape, with, at its after part, a breakwater for deflecting storming seas and spray.

Owing to the shape of the stern, it was possible to fix a stern anchor, and avoid also the inconvenience of the shape commonly known as the "crow's nest" which, in the case of breakdown of the rudder spindle, requires dry-docking when repairs are necessary.

For reasons of utility, and to give an unobstructed view to the navigating officers, no mast was stepped forward of the bridge. The size of the beam-laid forecastle was governed by the crosswise diameter, at their junction, of the divided uptakes, and the dummy third funnel was added not only for aesthetic reasons, but to balance the wind pressure and maintain good steering when the ship is maneuvering.

Architects and marine painters were also invited to give their opinions for the beautifying of the exterior lines and superstructures, and so this end the various decks were decorated to demand stepped on broad terraced terraces, the ends of the deck buildings being gracefully rounded off.

THE FINAL "TUNING-UP"

The attention of the designers of the "Normandie" was constantly focused on considerations of safety, speed, endurance, stability and snugging qualities, strength, weight, and the comfort of the passengers. The problem of vibration, for which class was lacking for a ship of this power and speed, was finally solved, not long after the ship had been put into service, by changes to the shape of the propeller housings, and the fitting of canted propellers instead of vertical ones.

Since her last overhaul "Normandie", to all intents and purposes, is quite free from vibration. No other ship has so little, and many, with far less speed, have considerably more. The behavior of the ship at sea during her winter crossings has been unique, for she has maintained absolute quietness with no exception.
A FEW DATA AND FIGURES

Her keel laid down on 26th January 1931, and the "Chantiers et Ateliers de St. Nazaire" (Perrier), "NORMANDE" was launched on 29th October 1932.

She made her Maiden Voyage on 29th May 1933 and arrived back on 15th June, receiving a triumphal welcome at New York after having won, in the first attempt, the Blue Riband.

| Length | 1209 ft. 4 ins. |
| Depth | 90 ft. 10 ins. |
| Width | 175 ft. 9 ins. |
| Draught | 36 ft. 7 ins. |

Besides holding the World Record for the year's average speed in North-Atlantic crossings, "NORMANDE" has the following records:

- The "BLUE RIBAND" ..................... 31.00 knots
- The fastest crossing Westbound ........ 30.58 knots
- The longest day's run ................... 781 miles
- The best average day's run .............. 31.65 knots

The "NORMANDE" can accommodate more than 3,000 persons:

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REMEDIANCES OF HISTORY. "NORMANDY" AND HER MONUMENTS WHICH HAVE INSPIRED THE DECORATIONS OF THE HALL.

A few historical notes may be useful in the visitor before visiting the ship. It was in the Ninth Century that the rich and fertile country was conquered by men who came from Normandy to their descendants. With the famine, they settled in and fortified them, and thereby obtained from the central administration a kind of absolute power. The church and the state became intimately linked, and the monasteries were the seat of the clergy and of the pope. In the twelfth and thirteenth centuries, the Normans became the leading nation in Europe. They joined the Crusades and were victorious in the battle of Varna. The Normans, however, were never conquered by the Christian faith, but they remained the most noble and powerful nation in Europe.

The Normans, who were the first to introduce the wool industry, were also the first to introduce the cultivation of the vine. They were the first to introduce the cultivation of the olive. The Normans were the first to introduce the cultivation of the sugar beet. The Normans were the first to introduce the cultivation of the potato.

THE STORY OF THE "NORMANDIE."

The French Line's flagship "NORMANDIE," at present the largest steamer in the world, is the successor to the famous "Normandie," formerly the largest steamer in the world, and was the first to be equipped with a retractable bridge. The vessel was designed with a view to accommodate the highest standards of comfort and convenience for passengers. It is equipped with all modern conveniences, and its interior is decorated in the style of the French Line. The vessel is a symbol of French culture and the French Line's tradition of excellence.

The "NORMANDIE" is a symbol of excellence in every respect, and its interior is designed to be a testament to the French Line's commitment to excellence in every aspect of its operations. The vessel is equipped with all modern conveniences, and its interior is decorated in the style of the French Line. The vessel is a symbol of French culture and the French Line's tradition of excellence.

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THE HALL

THE DINING ROOM

THE CHAPEL
THE HALL

The main embarkation doors of the "NORMANDIE" give immediate access to the Great Hall, which is, therefore, the first place where passengers gather on coming aboard. Short flights of stairs lead to the central portion of the Hall, which is 66 feet long by 30 feet wide. This Hall extends in height through three decks. The mural treatment here is in Algizine stone, with decorative work in hammered gold, and embellishments in gilded, hand-wrought bronze. Striking contrasts have been effected by means of the black and dark blue of the floor, and the luminous ceiling.

In addition to the main staircase there are four elevators, the walls of which are sheathed with gilded bronze work. They connect swiftly and silently with the decks above, and with the swimming pool and gymnasium below. Lighting fixtures in three kinds of glass stretch, bronzed-like, across the ceiling.

The dining room is reached from this great Hall, and is separated from it by bronze doors of monumental proportions.

Above a spandrel landing, approached by a flight of stairs, is the floor bas-relief of a mounted and armed Norman Knight by M. Schied. This imposing panel is symbolic of the ancient duchy from which the ship is named, and deserves special mention. It is wrought in chiseled iron, and is the first design of its kind of such monumental proportions where engraving has been used on such a scale. The idea of the artist was to create the figure of a somber but noble and secure warrior of William the Conqueror. The costume is copied from that unique record, the Bayeux tapestry, which was made the Conqueror's time.
THE NORMAN KNIGHT, BY SCHMIED

The Hall, from its raised central floor, is two and a half decks high, and is bordered by the corridors of "B" and "C" decks. One of the most beautiful things to strike the eye is the Norman Knight. It is the largest work in enamel and the first of this technique to have been executed in a ship. On the intermediate decks are located the offices of the Purser, the official quarters of the crew, a doctor's office, and the Information Bureau, where there is a staff of highly trained attendants. The knowledge of travel, right down to minor problems, is encyclopedic. There are shops, also, including those of the handloom, flax, linen, and tourist agencies, and a photographic studio where developing, printing, and enlarging for passengers is done.

The work of the artist is found everywhere on board the "NORMANDE," and the handloom's shop is adorned with attractive, colorful glass panels by M. Alavoine.

One of the main aims of the designers has been to arrange all the amenities of the ship at convenient places for passengers' requirements. This is one of the numerous factors which must be considered before the plans of a liner can be settled.
MONUMENTAL DOORWAY, BY SUBES

We may now turn to the remarkable dining-room door already mentioned. It is nearly twenty feet in height, and is wrought in gilded bronze. This really noble example of metal craft was designed by M. Subes. The scheme comprises ten circular medallions, representing cities of Normandy — Le Havre, Abbeville, Lisieux, Saint Lo, Cherbourg, Falaise, Rouen, Caen, Evreux and Dieppe; names, indeed, around which the history of half Western Europe might be written. To these, particularly, of either French or English stock, this symbolic theme will have a strong appeal. On the reverse side of the door is a great seashell; and a group of three marine designs all richly gilded. No more apt solution could have been made.
Through the door just described is the vast Dining Room, 305 feet in length and 46 feet wide. Here, at 1,150 tables, there is room for no less than 700 diners at a sitting. The furniture is designed on modern lines, its columns blending charmingly, the effect enhanced by the ample flood of light coming — as at first it might seem — from magic sources. Ventilation is provided by means of conditioned air and this is by far the largest room about so to be treated. The dining room is of equal dimensions, and, it may be thought, of equal splendour to the famous Hall of Mirrors in the Palace of Versailles.

The room is panelled in moulded glass that combined with vertical strips of bevelled glass, and has an almost unique lighting system. There is a rise of brilliance and colour, but all the contributing features are blended to create a delightfully fresh beauty. The reflections on the beaten gold which adorns the deeply recessed ceiling, the massive ripples over the walls of moulded glass, the illusion of flowers in sparkling crystal ware on the tables, all combine to make one of the most gorgeous scenes imaginable.

The 700 diners, in their elegant gown or their formal black and white apparel, against such a brilliant background, create a picture that most appeal to the artistic imagination.

Opening one of the main dining rooms there are eight small dining rooms, each decorated in an individual way, which are available for parties. This is a very popular feature.

A further enrichment of the room is represented by four bas-reliefs, framed in red veined marble, which form a wall with the glass. Of gilded places, they portray the life and resources of Normandy.

Indeed, the story of the duchy from which the grand ship derives its name is constantly unfolding itself as we gaze upon the handiwork of the "NORMANDIE" artists and architects. No theme could have been more inspiring to the creative designers who were responsible for this imaginative work.

As an additional amenity in the dining department, there is at the end of the room a Reheating Hall, seating 75, where special functions are held.

One of the scientific triumphs of the age is the process of air-conditioning, which enables us to enjoy the atmosphere of such a room as the "NORMANDIE" dinner room. To be supplied with pure, sweet, air at all times by the air-conditioning Carrier system providing ventilation for the entire cubic feet of space. The air ducts are hidden within the panels of the ceiling. The special glass which is selected is in moulded sheets, engraved and carved, and fused to a metal base. The walls follow an architectural design dictated by the arrangement of doorways and lighting fixtures, and the whole effect is extremely pleasing.

Although the walls of the room are bathed in light, there is no suggestion of hardness — a great tribute to the designer of the panels. Furthermore, the work is not in the least fragile, for exceptionally strong and thick glass, set in cement, has been used.

The faceted glass, which is by M. Lalique, is remarkably effective, and the entire scheme has the mark of originality.
The general task of lighting the dining room wasentrusted to M. Lalique. It comprises a series of thirty-eighth crystal wall brackets, each about 26 inches high, and 6 interior lighted standards, red slate, with two feet tall sconces along either side of the room. Both molded and pressed glass has been used in this work, and the facets of the vertical panels were hand-hammered.

Outstandingfeatures of the “NORMANDY’S” Dining Room are the four symbolic bas-reliefs which depict in a striking way the interests and activities of the Normandy Province. They are wrought in gold stucco in keeping with the tone of the room, and the clever selection of subjects has ensured that these works should not fail to add to the richness and light of the general scheme.

These four panels were entrusted to four well-known artists, and, whilst not asked to sacrifice their individuality, it was essential that the completed series should possess artistic unity. How this was achieved is of considerable interest. Preliminary sketches were first assembled, and each artist adopted two figures as the centre around which his composition was built. Each, however, was given full freedom in the arrangement of subject and general design. The result was that four works of art were created, each inspired by the individuality of the sculptor, yet all fitting harmoniously into the general architectural and decorative scheme of the room. This represents a most gratifying example of free cooperation of artistic effort on which the French Line prides itself.

That panel which illustrates the historic monument is of Normandy is the work of M. Delamarre. Noble figures and symbolic objects, represent the art of the province at its most noteworthy epoch. The figure (left centre) holds a replica of the Roman Abbey-church of Caen. The figure to the right supports a model of the beautiful Gothic cathedral of Rouen. A third figure (lower left) bears upon a Roman sarcophagus the name of St. Michael. At the top of the composition are mounted and armed figures of William the Conqueror and a companion, associated with an inscription reading Marc Transviris be crossed the sea) and an eleven century ship symbolizing the Conqueror’s feet. In the design of these features the artist was guided by the Bayeux tapestry, a contemporary work of art.

Other regions and arts are represented by three small figures seen above the heraldic line. These are a cooperage with whose traditional home is the little town of Villiers; a pome, and a drapery of Elbeuf.

The relief is entirely gilded against a background of red with a golden patina.

Opposite to the above is the relief portraying “Sports and Pastimes,” by M. Leon Devevy. The central figures here are two seated, athletic figures which seem animated by the joy of health and strength. Below is a third figure, adding to the classical character of the group. There are also a polo player, two dancers, and, in charming contrast, a woman in a boat. A lideal who pulls his boat to a sudden halt suggests energy, as the dancer do graceful languor. The vigour of line will attract the eye of the artistic critic. A group of women is typical of the healthy enjoyment by the fair sex of active sports. There is an essentially modern note about this panel, which provides an admirable foil to the historic composition previously described.

The bas-relief designed by M. Pierre Poisson represents the maritime life of Normandy. The ocean sea is symbolized by figures of the Gods, Venus, radiant in her beauty, is there, and Mercury, who directs others who laughingly obey. Studies in still life complete the panel.

The agricultural interests of the fertile and beautiful province are admirably treated in the panel by M. Poussetier. There are pleasant pastures, large orchards, their trees heavily laden with fruit, and rich herbs.

No one who has ever wandered along Normandy’s lanes can fail to be delighted with this work. There is no more charming countryside anywhere, and none more full of history, romance, and promise. It is a land resilient of tradition and custom as old as Rodin and his men, who did indeed choose well when they settled there a thousand years ago.

Behind the Captain’s table is the bronze statue of La Pute by M. Depietz, monumental in scale, and symbolizing the kindly and peaceful welcome that France offers to all who will visit her.

The pediment is 4 feet 6 inches high and the figure 5 feet.
THE SMALL DINING ROOM

Leaving for a moment the main dining room, we may turn to the small private dining rooms which conventionally open out of it. Each is 17 feet by 9 feet, and vivid paintings are their chief decorative feature.

Four gay and vivid pictures are by Madame Charnoud Chabas, and here again Normandy has supplied the inspiration. The making of cider, the production of rich milk and cream, the harvesting of the crops, and the catching of fish, are beautifully depicted.

M. Dégallais has symbolized the advent of Spring, and M. Léopard Lévy brings to mind the warmth and joys of Summer. In the contribution of M. Gaboinaud, the golden roots of Asparagus are charmingly reflected, and a forest of Frenche, in romantic winter garb, is the creation of M. Milcent.

Very appropriate are "The Harvest", well interpreted by M. E. Legrand, who is responsible for the companion pictures of "The Normandy Fair", "The Sea", and "The Orchard". M. Bruchaud has brought together in a delightful composition: Moroccon orange women, Indo-Chinese coconut gatherers, native date pickers, and cheerful negroes bearingimson-mokebananas.

Altogether, art and technical skill have admirably combined to make these small dining rooms pleasant, inviting and things to remember.

THE BANQUETING HALL

The banqueting room is situated at the after end of the main room, and separated from it by sliding bronze doors. A special feature here is the indirect lighting designed to illuminate the ceiling. The latter is the work of M. d'Espagnet, and the composition includes figures symbolizing dancing, music, flowers and fruit.

In a scene at the end is a fine bas-relief by M. Jeanier. The design is both heraldic and symbolic in character. Centrally placed, a figure of Normandy emerges from her own shield of arms, linking the Seine to the Channel. Below are three figures symbolizing the regions of Berry, Caen and Anges.

To the general decorative beauty of this hall, charm is added by the rose-tinted lighting, which lends warmth to tone.
THE CHAPEL

The recessed panel portraying the Norman knight, mentioned above, is, in reality, a sliding door, which, being opened, gives access to the Chapel. Within on all sides, are the symbols of Christianity culminating in the altar, and the dimly lit interior creates a sense of quiet peace. On the walls are fourteen panels constituting the Stations of the Cross. The walls below are of black marble from the Pyrenees.

The Chapel is not intended only for the use of the Roman Catholic religion, but of any Christian sect or creed and when any other than a Catholic service is held, the Stations of the Cross can be easily screened, and a pulpit installed.

The decorative theme of the Chapel is by M. Vogues, and is a reproduction of an Early Christian Chapel, with faithful reproductions of the primitive rood. The altar, candelabra and organ loft are by M. Marié. The pews are the work of M.M. Legras Maurin and Jardin, and have been designed in subdued tones. The figures of the Stations of the Cross are carved in dark rosewood, and fourteen crosses form their background. The figure of Christ, larger than the rest, commands the scene. All these are by M. Le Bourgeois, the well known French sculptor.
THE THEATRE
THE UPPER HALL
THE GALLERY LOUNGE

THE MAIN LOUNGE
THE SMOKING ROOM

THE GRILLROOM
THE PRIVATE BAR
THE THEATRE

The "NORMANDIE" Theatre is situated on the Promenade Deck, where as will presently be shown, are a series of public rooms.

The Theatre is shaped with a view to good acoustics, and the general tone of the decoration is silent. There are seats for 250 persons. There is a large stage, complete with dressing-rooms for the players and excellent plays are given. For the cinema performances there is a screen. The equipment is in every way equal to that of any up-to-date little theatre ashore. The architects responsible were MM. Bouvier and Expert. Sound films are shown daily in the Theatre.
The chief decorative features of the Upper Hall are the four bas-reliefs by M. Sauque, which relate to the legends and history of Normandy and the Normans. The God Odin is depicted riding his tempest horse as he guides two storm-tossed Viking ships on their way to adventure. In the foreground is an alphabet with its giant wings characteristically compound, and, above a fleet of long ships rowing heavily up a river, is friezing Valform, natch in hand. On the opposite side is a relief symbolic of one of the Normans' conquests. Eric the Red and his bold companions, clad in animal skins, are exploring the polar regions. In the foreground a Polar bear attacks a whale.

The artist has sought to imbue his work with the poetic and adventurous spirit of primitive times. A diminishing scale, beginning with objects nearly life size in the foreground, has been adopted to suggest perspective.
THE GALLERY LOUNGE

This Room connects the Upper Hall with the Main Lounge, and is flanked by the walls of the second floor. It is entered by two fine panel paintings by M. Dussé de la Halle, and four busts by M. Boucheard. Lighting comes, quite mysteriously, from eight vases of Bagnes alabaster supported upon stone columns.

In one of M. de la Halle's pictures Duke Rolin is seen setting forth on the journey which led him to the conquest of Normandy and the foundation of the duchy. Frida, the wife of Odin, and the Goddess of Nature, protects her husband. There are grey Viking sailing ships dashing into the wide covey of the Seine. This typifies the war and adventure that went to the making of history, and to the beginning of progress in the West of Europe.

In picturesque contrast is the same artist's painting which shows the Normans with a landscape in the Norman land. Blossoming trees grow in the fertile valleys. High on its rock is the romantic St. Michel au Peril du-Deuxier, and below is the great abbey of Jumieges, the Convent, and the Madeleine. Warlike ships have been given place to fishing boats and the land is ruled by comparatively prosperous peasants. Normandy's great part in the life of Western Europe through the centuries is strikingly suggested by these skilfully conceived works of art.

The four bas-reliefs by M. Boucheard are carved on this side of a carved stone. Each slab is set in an iron frame with a rubber hinging. The artist has sought his subjects in the life and work of the Norman people. There are young women sailing, nurses and children, and a simple product of the land. Sometimes a lady's hand in a basket of flowers. Fishing and cattle-riding are also featured, and a lacemaker of Alençon, loopying stitches with a fine needle. Opposite her is a violinist holding in one hand a model of St.随后's Church in Caen. The background of architectural silhouette suggests the Romanesque art of old Normandy, and we may visualise her noble abbeys and castles of centuries past, such as those of Jumieges and Clonard Cuvad.
The Main Lounge is one of the principal rooms on the ship, and, with a length of 110 feet and a width of 75 feet, one of the largest. The colour scheme of its decoration is vigorous and rich, yet loses nothing in harmony. There are works in lacquer, columns of gold, gilted mirrors combined with rich silks, tapestries and carpets of which the dominant tones are orange, red and a warm grey. Despite the brilliancy there is nothing startling about the ensemble, for the tones all blend with a wholly restful effect.

The Lounge, of course, the chief hall of assembly for passengers at all times and on all occasions, and there is room for everyone even when the passenger list is a full one. It is a gorgeous and at the same time a restful rendezvous, the popularity of which is never in doubt.

The great walls of the Lounge are entirely of etched and painted glass by M. Chaus-
pignon. They are adorned with large figures in silver, platinum and white metal, the work of M. Duper. The brightly coloured carpet, a part of which may easily be removed to leave the floor clear for dancing, was designed by M. Gachard, and the parquet dance floor is an exact replica of the parquetry in the Throne Room at Fontainbleau.
The lighting of the Lounge is warm and soft, and is shed in part from the dome of the ceiling, and from wall brackets and chandeliers.

In the port and starboard corners of the main room are two auxiliary lounges. One is a Ladies' Drawing and the other a Writing Room and Library. These useful rooms could hardly be more conveniently placed.

The decoration of the mirror wall panels is by M. Dupou. The artist has illustrated the story of navigation through the ages, and its legendary hero, the sea and its Gods, the birth of Venus and the chariots of Thetis and Poseidon.

M. Dupou is also the designer of the great sliding door which separates the Lounge from the Smoking Room. The motifs include figures typifying the Winds, and the chariots of Aurora and Night.

Some details may be of interest concerning the hand knotted carpet, which is the largest ever made. It measures 40 feet by 27 feet, and weighs 1,000 lbs. Ten workmen spent three months in knotting its 8,000,000 stitches.

Notable among the decorations of the smaller rooms are views of Everest, and the Lower Valley of the Saile. This great scene is depicted also in the tiled panel designed by M. Proutier which illustrates the legend of the Mermaids, the protective hero that opposes the incoming waters of the sea. M. Jean Boussaton presents the meeting of the Seine and Neptune, accompanied by the nymphs Heres.
THE SMOKING ROOM

The Smoking Room is situated beyond the Main Lounge, and the walls of this fine room are entirely covered with Coronado lacquer overlaid with gilt, the work of M. Desnoël. The panels are adorned with subjects suitable to the character of the room representing "The Games and Pleasures of Humanity", "Sport", "Fishing and Hunting", the "Companions of the Horse by Man", "Dancing", and the "Grape Harvest". The Smoking Room has large bay windows which open out upon the Promenade and Embarkation decks, for, like the Grand Lounge, it is two decks high.

As elsewhere, special care has been devoted to the lighting. Light is radiated from the foil ceiling fixtures, and also indirectly from alabaster vases mounted above the side sconces. Wall lights are artistically arranged in niches all round the room.

Leading to the Grillroom on the Boat Deck above is a really worthy staircase.

At the threshold stands a noble statue of "LA NORMANDE", the work of M. Boulard. The figure is designed on severe yet gracious lines, and is one of the most striking objects on the ship.

Looking back from the Grillroom down this stairway there is a remarkable and impressive vista, nearly never the like of which has been seen on a ship, stretching away through the Stairway, Smoking Room Lounge, Lobby and Hall to the Theatre. To those interested in such problems, the genius of the architect in planning this suite of rooms will be obvious.
THE LACQUERS BY M. DUNAND

The fine lacquer work by M. Dunand, which adorns not only the Smoking Room, but the great stairway also, is worthy of special mention. The larger panels are 27 feet wide by 20 feet high.

The panels, made of no less than 2,778 separate blocks of varying dimensions, have been fired with a particular regard for flexibility, and are set indepedently in frames of yellow bronze.

In working his figures in relief, M. Dunand used merely a concave-bladed chisel and a rasp, and this technique derives directly from the ancient Egyptian process of copper engraving. M. Dunand has covered his various motifs with highly coloured lacquers, and, whilst the last coat was fresh, applied gold leaf. When this hardened the gold was partially erased with powdered charcoal to obtain a transparent effect.

A scene of the Smoking Room
and the entrance of the Main Lounge.

The Great Stairway,
The Smoking Room
and Lounge.
THE GRILLROOM

The Grillroom has been described as the "Normandie's" night-club. It was expressly designed as a delightful refresher to which the individual or the party may adjourn as a change from the Grand Dining Room. Situated all on the lower deck, it is oval in shape. In three directions there is an entirely unobstructed view through large windows out over the ocean. In the centre of the room is a parquet dance-floor, and the illumination comes from bands of light on the ceiling.

The Bar has a decorative glass panel, featuring the motifs of good wine, executed by M. Max Ingrand, and the grill itself is highly ornamented in cast iron, decorated with figures of wild animals, by M. Hallet.

As annexes to the grill-room there are a card-room and a small private drawing-room.
The Promenade Deck
The Swimming Pool
The Sun Deck
The Winter Garden
The Reading Room
The Writing Room
The Dining Room
And The Children's Playroom
SPORTS

The builders of the "Normandie" seem to have anticipated the "keep-fit" campaign, for everything necessary to that end is provided on board the ship.

The passenger may walk for miles on the covered Promenade Deck, or swim in the spacious pool. Lawn-tennis can be played on a full-size court on the Sun Deck. There are of course many deck-rooms and shuffleboard courts.

The Sports Deck is divided by windbreakers in order that games may be played there in perfect comfort. There, for the man who is fond of up-housing or wishes to practice on moving objects, are all the necessary facilities, including sky rooms. There is Table tennis and a miniature golf-course.

THE SWIMMING POOL

The Swimming Pool, situated on "D" Deck, is nearly 200 feet long, and 20 feet wide. The after-end is stepped, and gives a good area of shallow water which enables non-swimmers and children to bathe in absolute safety. The surface of the walls is of white and blue patterned tiles, with a decorative frieze extending round the spectators' gallery.

Indirect lighting comes from a central ornamental fixture in bronze. Just a small attraction at the Pool is a delightful Bar. Near by there are also Turkish Baths and Massage Rooms, with fully-qualified attendants.

THE GYMNASIUM

Adjoining the Swimming-Pool, 8th, is the well-equipped gymnasium, 11 feet by 50 feet.
THE WINTER GARDEN

In the sphere of floral decoration, the "Normandie" has truly introduced something quite new. The extreme forward end of the Promenade Deck has been enclosed and laid out as a Winter Garden. The garden is beautifully laid out, with flower beds and pergolas designed by Madame de Villeneuve. Birds fit about in ornamental crystal cages designed by M. Ruhlmann, and below them are bronze basins in which fountains play.

The enclosed Promenade Deck extends from the Winter Garden to the further end of the Smoking Room, and has a length on each side of about 450 feet.

The entire area of the weather decks available to Cabin-Class passengers, including terraces and spaces for games, is about 40,000 sq. ft., and the remarkable feature about these wide decks is the complete absence of ventilators and the usual forest of obstructions.
THE CHILDREN'S ROOMS

The Children's Playroom is in a section of the forward funnel casing. There is ample room for the boys and girls to arrange games of their own, other entertainment is provided. The Punch and Judy show, and the " Merry-go-round " are always very popular, and even the grown-ups are inclined to linger in this house of delightful fun and make-believe.

The Children's Dining Room, with furniture of children's size, has been designed by M. Philippot.
STATEROOMS AND CABINS
A bedroom.

In dining-room.

In salon.

In salon and the dining-room.

An apartment of grand luxe, named "Fronière".

An apartment of grand luxe "Rocky", by Dombon.
A room in the "JOSEPHINE" (decorated by SELIGON).

A room in the "DEFFIE", (decorated by PASCALI).

A suite with terrace (decorated by PROUX).

An outside cabin (decorated by DOMIN).

An inside cabin (decorated by CHEVALIÈRE).
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