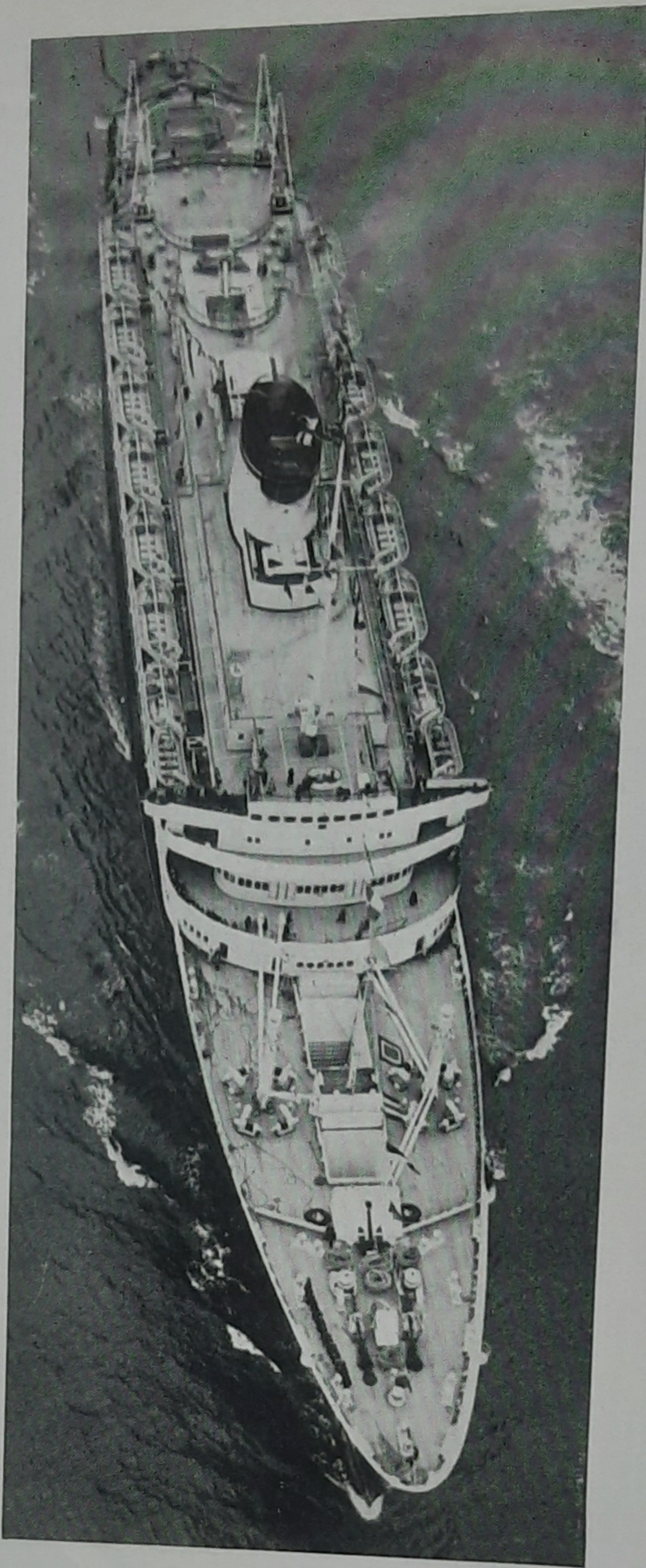


photographs this page: john rogers, american  
export lines. all others: italian line



## LUXURY FLOATS LIGHT on the andrea doria

Each new ocean liner steaming into New York harbor, flying her nation's pride as bravely as her colors, has been boarded, inspected, and described in our pages during the last decade. From the standpoint of interior decor these swift, majestic queens have been as dramatically varied as the countries that produced them. Yet all without exception have aroused one and the same criticism: that instead of expressing the exciting fact of being *ship* interiors, they attempt to pass themselves off as the innards of hotels on very dry and solid ground.

It is true, but misleading, to say that in most cases low and medium-priced cabins

are exempt from this fault, because it gives the impression that luxury *per se* is to be blamed for that landlubberish look. Not at all. The ship which offends *least* in this respect, which comes closest to realizing the full beauty inherent in being afloat—at sea happens to be draped with almost as much silk, foot for foot, as Cleopatra's barge. The Italian Line's 30,000-ton S.S. Andrea Doria is, in fact, a culmination of the most extreme notions of sumptuous living characteristic of two civilizations, two distinctly different conceptions of nth degree comfort—the American, or mechanized dream, and the European, or sybarite viewpoint.

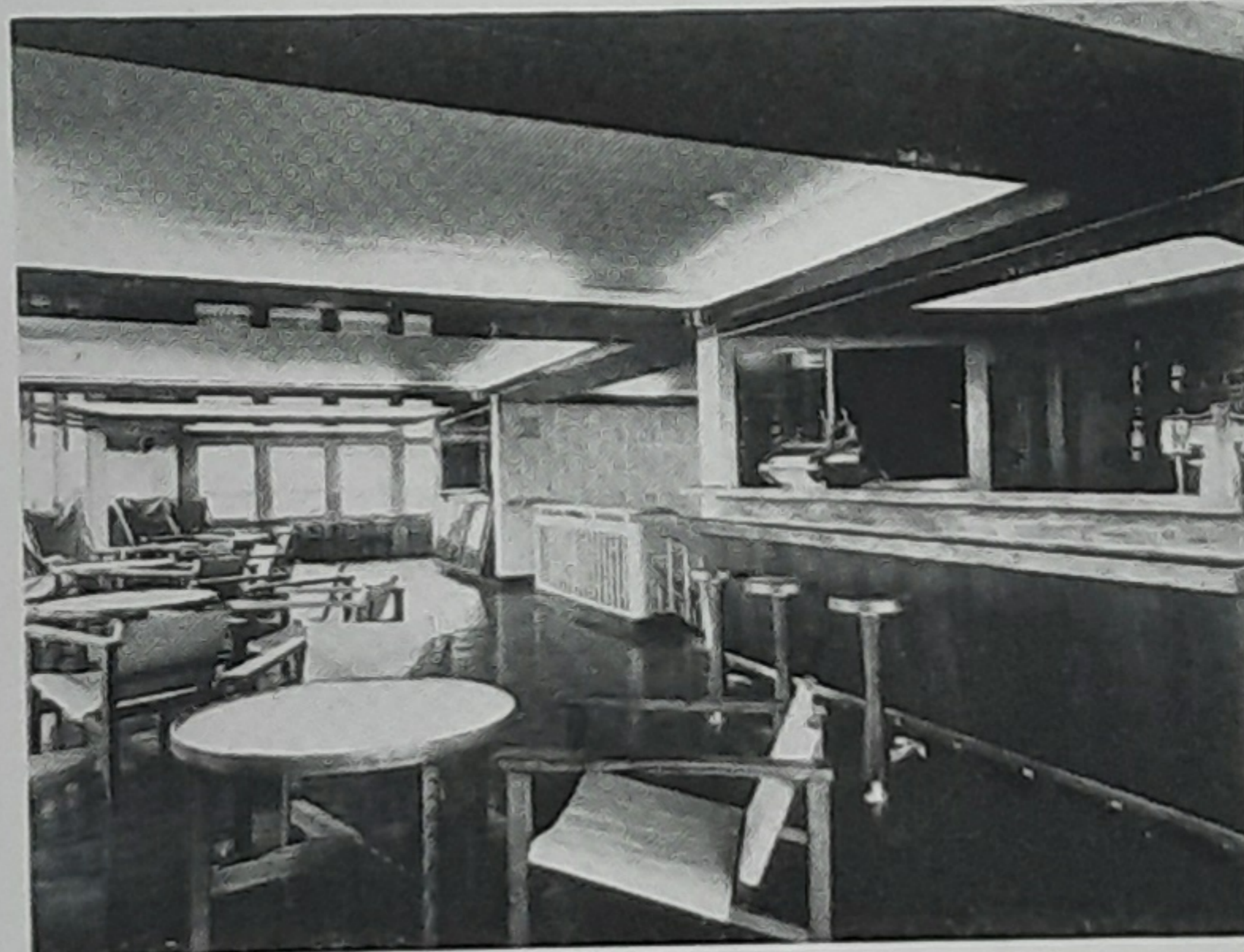
The Italian Line flagship, S.S. Andrea Doria, though we call her a "she" was named after the intrepid 16th century Genoese admiral who founded the Italian navy. Her graceful 30,000 tons were launched last June in the Ansaldo Shipyard in Genoa. She is capable of 25.30 knots, carries a total of 1,816 passengers and crew, reaches Naples from New York in 8 days.





100 in. long  
Eugene Costello  
Chandler Jan-60

Cabin class writing room was designed by architect Matteo Longoni; it is lined with polished cherry wood walls, doors of polished glass and gilt aluminum. Note the cove lighting, dainty wall lamp, lamps attached to shelves, and built-in tables and shelves. Copper relief panels designed by sculptor Ettore Calvelli.



Left: tourist class veranda deck by architects Giulio Minoletti and Mario Tevarotto, who designed all swimming pools. Below: Cabin class festival lounge walls lined with sheepskin squares. Venetian panel by Dino Predonzani.

In her determination to meet if not surpass the traditional requirements of the American tourist, the Andrea Doria has excellent bathing and lavatory facilities throughout, with particularly lush tiled bathrooms in first class, and of course hot and cold running water on tap in all cabins. Neither sea damp nor accumulations of carbon monoxide can reach the lungs of anyone in the enclosed parts of the ship, since these are completely air-conditioned. (For the tang of salt spray, one can always go on deck.) Auxiliary comforts, luxuries, and facilities are second to none. Passengers have at their disposal (Continued on Page 154)







First class stateroom, by architects Ponti, Zoncada, Minoletti, and Pouchain. Readers will recognize sprinkling of Fornasetti prints over fabrics, walls, furniture favored by Ponti. But despite its coy prettiness, this interior is shipshape, with all case furniture and lighting built in. Note the Madonna and Child, a typical Italian bedroom item, over the recessed Hollywood headboard.



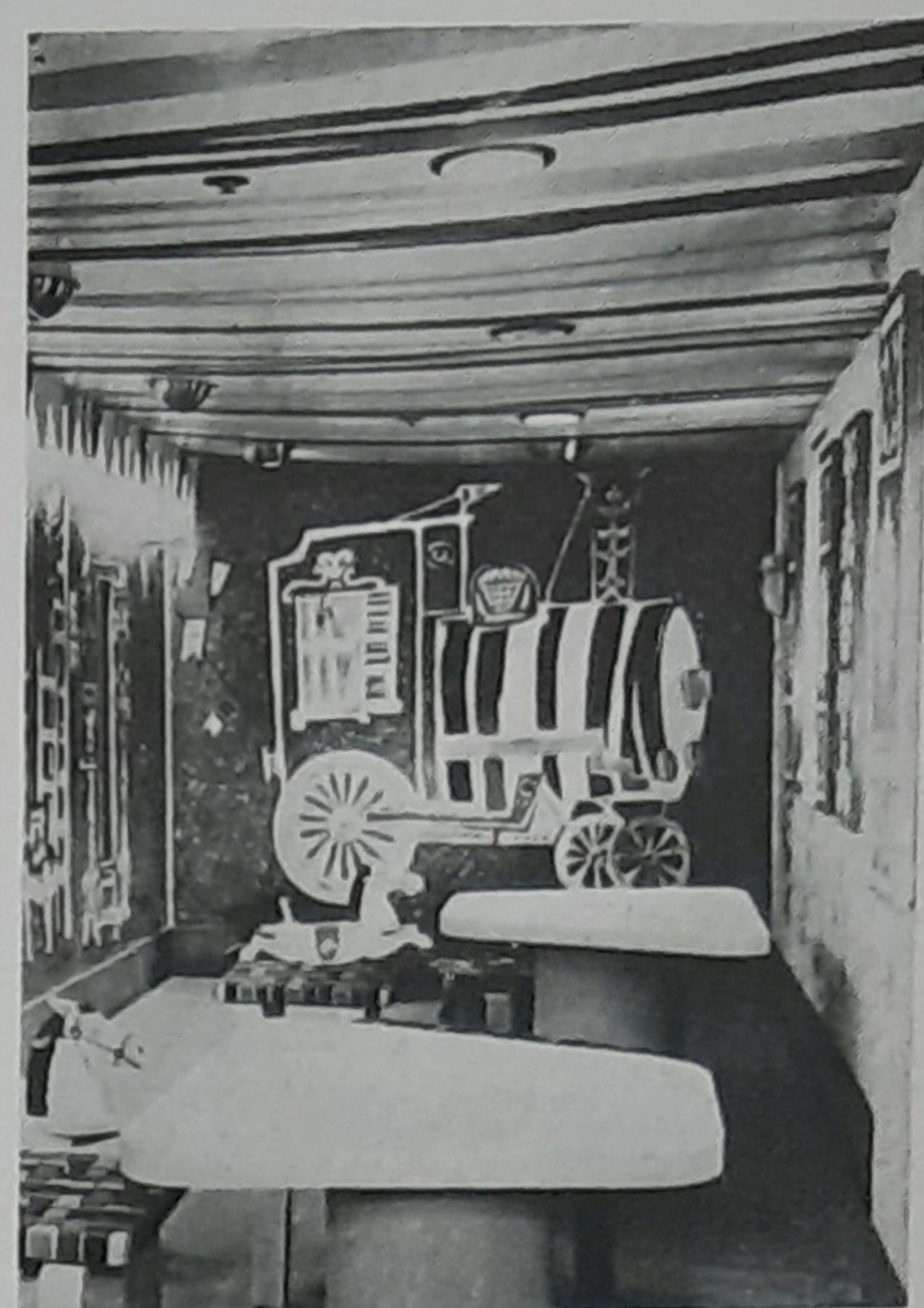
Admiral Doria, a bronze by Paganin, and Fiume's "Legend of Italy" mural reproducing Italy's art masterpieces, dominate first class lounge, by architects Ponti and Zoncada.



Left: Another view of the cabin class writing (and reading) room shown at the top of the preceding page. Delicate finlike table pops out from the walls, supported at the far end by a single log carved south-sea style and transfixed with brass. The lamps are firmly attached to tables and chairs to supply the individual lighting required in such a room. This photograph makes the lounge chairs seem larger than they really are.

Right: Cabin class bar is adorned with a ceramic mural by Lucio Fontana, with gleaming emerald, soft gray, and iridescent silver sea creatures. Lighting sets bar apart.





One of the children's playrooms designed by Gustavo Pulitzer is gay with ceiling and wall painting by Emanuele Luzzati and Elena Fondra Asti. Furniture is simple and sturdy, all lighting built in, though varied.



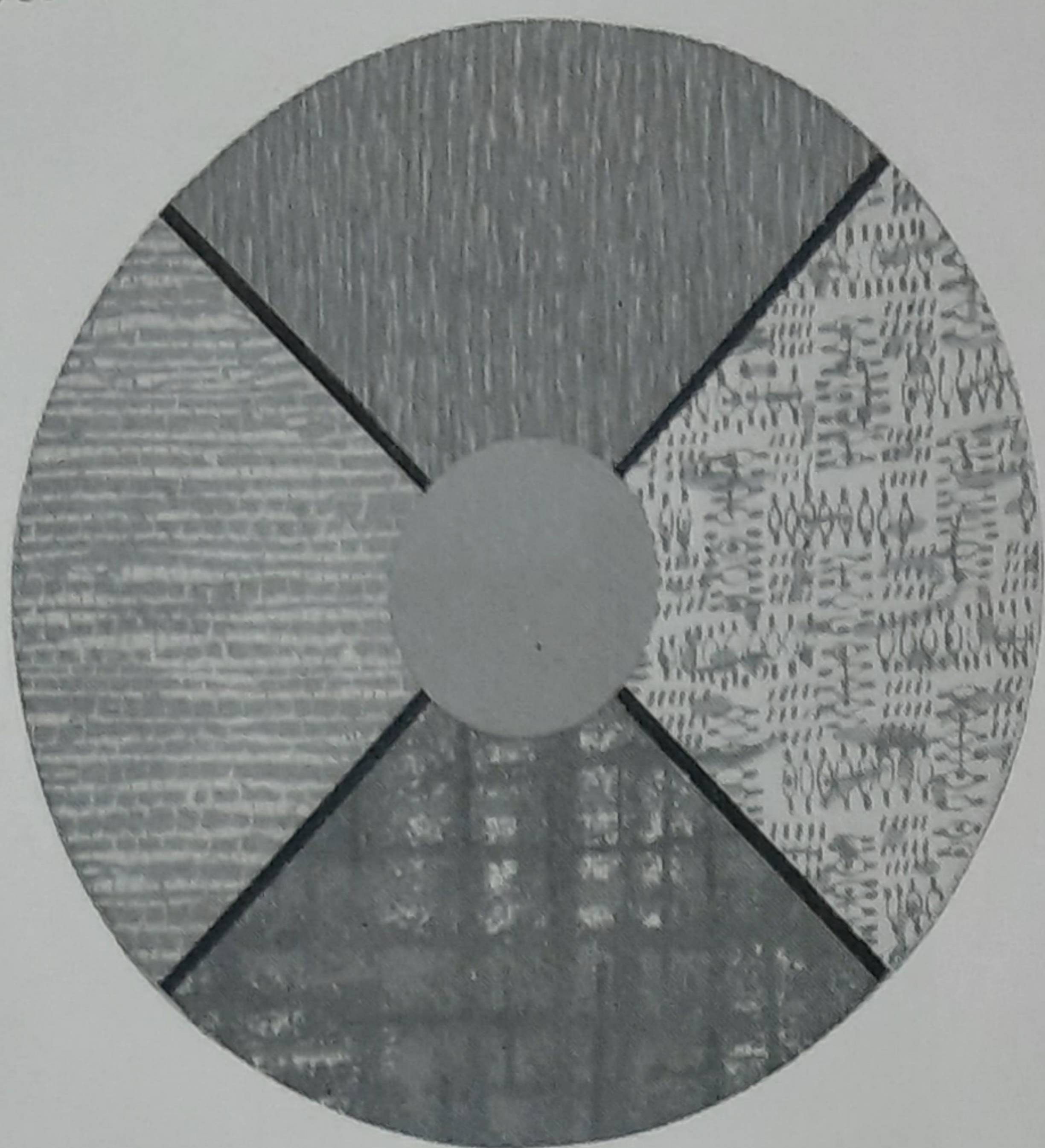
Above: Tourist class reading room, designed by architect Ratti. A long green plank attached to the green wall makes a desk surface, and natural wood frames which extend downward into legs divide it into individual cubicles, each furnished with its own upholstered bench. Wood-strip ceiling undulates.





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Small Industries Bureau, Montreal, are on display in Rockefeller Center until April 28. Most of the articles are from Quebec and New Brunswick, but a number of interesting textiles were sent by the McKay Handicraft School for the deaf in Montreal.

### Fair Prospect

Plans are being made for the American Dinnerware Fair to be held throughout the country during the week of October 18-24. The United States Potters Association is highlighting the hundredth anniversary of decorated pottery in America. Most American homes have inadequate or obsolete dinnerware, according to the president of the association, and the Fair is intended to convince the public that almost everyone can afford a new set of dinnerware designed especially for the modern American way of entertaining and living. Suitable dishes can make the whole meal taste better, and today a larger selection than ever is offered to the buying public of America in price range, design and patterns.—J. A. V.

### Andrea Doria

(Continued from Page 91)

an interfaith chapel open to all classes, four cinemas, shops, a bank, and the usual complement of card rooms, beauty and barber shops, libraries, a laundry, a newspaper, nurseries, a gymnasium, and an infirmary.

Incidentally, the Andrea Doria is technically a tribute to Italy's brilliant and advanced shipbuilding industry. She carries the newest automatic pilots and radar-controlled air conditioning equipment, the latest safety and fireproofing devices. Her bridges, which are aluminum, were pre-fabricated and lifted to their positions in one piece, and

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her lifeboats, which are aluminum also, are in excess of safety requirements for the full roster of passengers and crew. The weight so saved is wisely used. For example, perhaps the most spectacular luxury on board is the presence of three (3) outdoor swimming pools—one for each class, and each on its own spacious lido deck. They are staggered down the well protected stern, where passengers can take full advantage of the sun during the eight-day journey on the warm southern route.

Most of her interior joinery was executed in the M. A. Ponis workshops at Nervi, under the supervision of architect Gustavo Pulitzer, Italy's leading specialist in naval interiors, but so many architects were involved in the design that it is impossible to single out a responsible individual. Parceling out the different sections of the ship to different designers has resulted in a rather interesting variety which is less disorderly and better coordinated than might have been expected under the circumstances.

One reason for this is a general adherence to certain basic ideas. Colors, for example, are rather subdued, though rich, so as to serve as an unobtrusive background for the pageant of gaily dressed passengers—and also to focus attention on the works of art.

The Andrea Doria is one of the happiest current examples of the cooperation of fine art with interior design in existence. Pietro Zuffi's mulberry-toned "Feast of Neptune" in the handsome first class ballroom, Salvatore Fiume's "Legend of Italy," reproducing Italian masterpieces of art and architecture in the first class lounge, Giulio Minoletti's pink and turquoise splashed mosaics for the swimming pools, and Emmanuele Luzatti's murals for the children's playroom—which are, incidentally, barely furnished except for these painted shapes—are only a few among a bewildering variety.



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