



F I D E L I T Y *Arts*

QUEEN ELIZABETH
ARTWORK GUIDE 2010

CUNARD
QUEEN ELIZABETH



ARTWORK GUIDE 2010

Created by Fidelity Arts

THE ART PROCESS

By Amy Lucena, Vice President Fidelity Arts

As Art Consultant for the Queen Elizabeth liner, I had the distinct privilege of working on an extraordinarily elegant new addition to the Cunard fleet. The process of managing the artwork from blueprint through installation for such a large project is simultaneously exciting, monumental, and always immensely satisfying upon completion.

In a collaborative effort to make the new Queen liner a beautiful one, it was essential to compose an art brief. The brief was created by Peter Shanks, Cunard President; Carol Marlow (Cunard's previous President); Teresa Anderson, Cunard's Head Designer; Eric Flounders, Public Relations Manager; Michael Gallagher, Public Relations Executive; and me, Amy Lucena. The essential idea was to design the ship in a more Art Deco style than her sister Queen Victoria, in keeping with the "Golden Age of Cruising" (roughly 1930's to the mid-20th century).

The team worked, area by area, to incorporate the basic Art Deco stylistic tenants into the design, artwork and feel of each room. We strove, however, to create a more contemporary Art Deco feel – not to copy the classic Art Deco style, but to instead use it to pay subtle homage to the great Cunarders of old. This specific Art Deco style would be intrinsically British and effortlessly elegant. As explained in the book *London Art Deco*:

"Each country assimilated Art Deco in a different way, adapting it to suit its own historic traditions in terms of design, materials, and techniques. In Britain, Art Deco developed in ways that reflected the country's imperial status and the national love of architectural detail. In London, in particular, Art Deco quickly became the style of choice for a succession of landmark buildings: from the elegant Savoy Hotel, through ornate West End theatres to imposing temples of commerce...."

This historical British love of architectural detail was highlighted throughout Queen Elizabeth. Plaster finishes, custom marquetry, hand painted murals, exquisite custom metalwork, leaded glass, and custom tile abound on board the new liner. The average passenger may not notice each detail, but each detail creates an overall ambiance connoting luxury and elegance. Teresa Anderson and I worked very closely together to reiterate the importance of the smallest part that contributes to the whole – the love is truly in the details.

A particular focus on board was the three Queens Elizabeth liners: the original Queen Elizabeth launched by Queen Elizabeth the Queen Mother, QE2 launched by Her Majesty Queen Elizabeth II, and this new Queen Elizabeth also launched by Her Majesty Queen Elizabeth II. The relationships with the Royal family are also of import on the ship, with a display in Cunard Place highlighting this important connection.

The project is a long and challenging one, and begins as most projects do: with exhaustive research. This research focused on Art Deco style and Cunard's history, involving Art Deco era tours, copious reading plus constantly seeking inspiration. For example, a walkabout on Queen Victoria provided ideas for changes, as well as taking pictures of inspirational Deco buildings in New York City. Visits and tours on board the Queen Mary were of course helpful to learn more about this sister ship to the original Queen Elizabeth. Even at home in Los Angeles, there are beautiful street lamps and buildings with Art Deco detailing. Inspiration exists everywhere.

Once the art brief was completed, I began to work with a cadre of artists on presentations. Creative presentations range from simple sketches to very developed ideas, and the goal is to achieve a clear direction and look for each room. For example, leaded glass artisans and muralists submit many proposals and many color combinations before a final design is selected. We exhaustively examine each art item to determine the appropriate components and then present these ideas, photographs, sketches, models and samples to the team at Cunard led by Peter Shanks and Teresa Anderson for their approval and input.

Once all the art was selected, finished and shipped to the Italian shipyard it was time for installation. To get to this point, the project had taken endless emails, ship blueprints, templates, conference calls, meetings, and a tremendous amount of hard work.

The building of an ocean liner is a fascinating process; watching the crane board items and seeing the workers anxiously awaiting the installation of everything from art to plants to bedding is a truly unique and rewarding experience.

When Queen Elizabeth was revealed at her christening, and we all took a deep breath, it was an amazing moment – the birth of a Queen.





About Fidelity Arts:

Fidelity Arts is an art consulting firm that follows client projects from blueprint stage to security installation. The company handles large scale custom commissions incorporating artwork into all public and private areas.

Since its inception in 1975, Fidelity Arts has provided impeccable personal art consulting services to large and small corporate clients ensuring that, no matter the project size, the client gets exactly what is becoming to a specific space. By utilizing their extensive stable of artists working in all mediums such as works on paper, canvas murals, monumental sculptures, sand-blasted glass doors and stained glass domes, Fidelity Arts creates a look that perfectly reflects the client's image.

Fidelity Arts has worked consistently and diligently to ensure that their worldwide clients are receiving quality products at the best value with the utmost in project satisfaction.

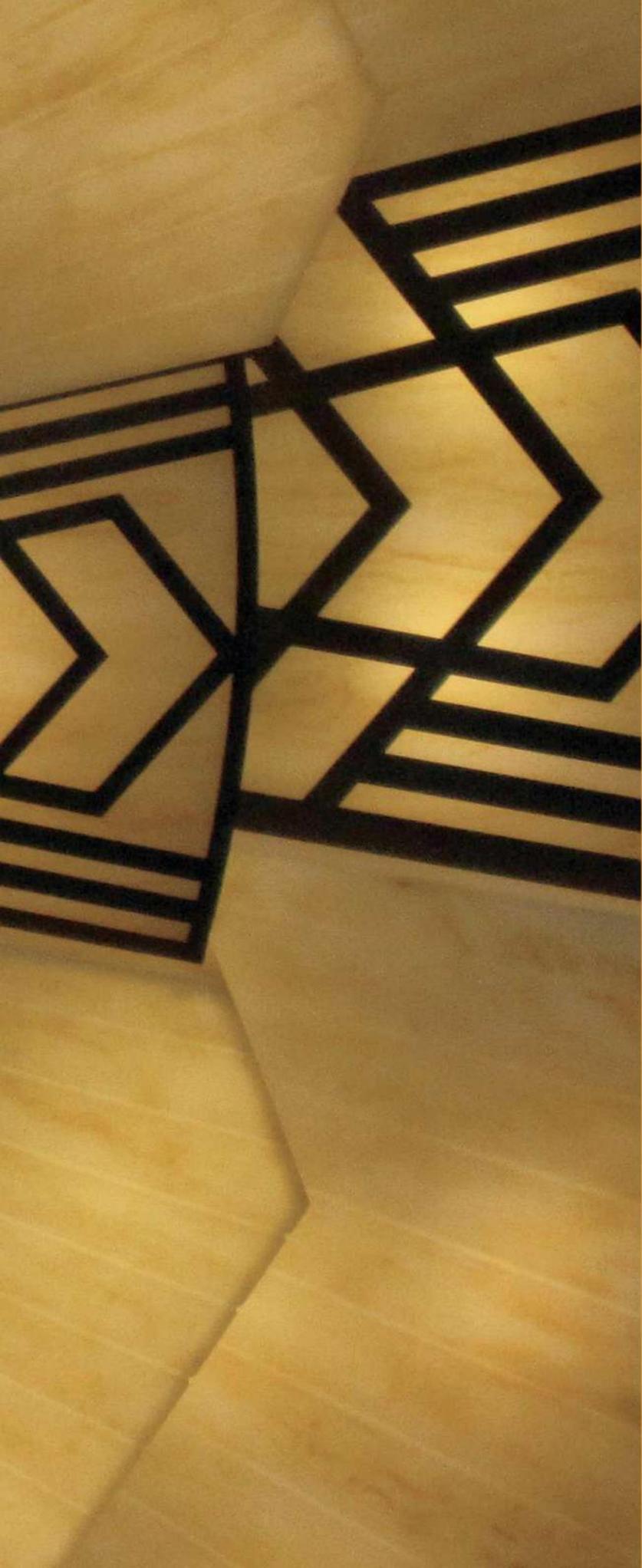
During her twenty-year art consulting career, Fidelity Arts Vice President and partner Amy Lucena has worked with hundreds of artists to provide her clients with both beautiful spaces and a transformed visual corporate image.

Amy supervises the administration, shipping, commissioning, and installation of these artwork items and more on worldwide projects and feels privileged to have lived and worked in Italy, France, Japan and the United States while beautifying some of the largest and most elegant ships sailing today.

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Grand Lobby



INCLUDING:

Internet Centre
ConneXions I
The Alcove
Card Room
Library
Café Carinthia
The Verandah
Midships Bar





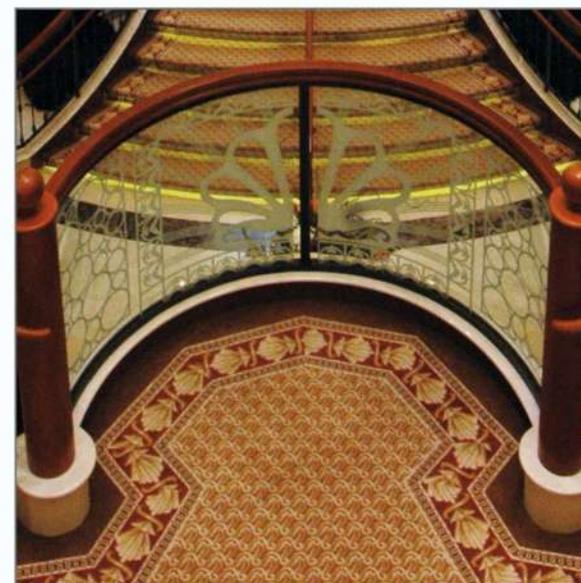
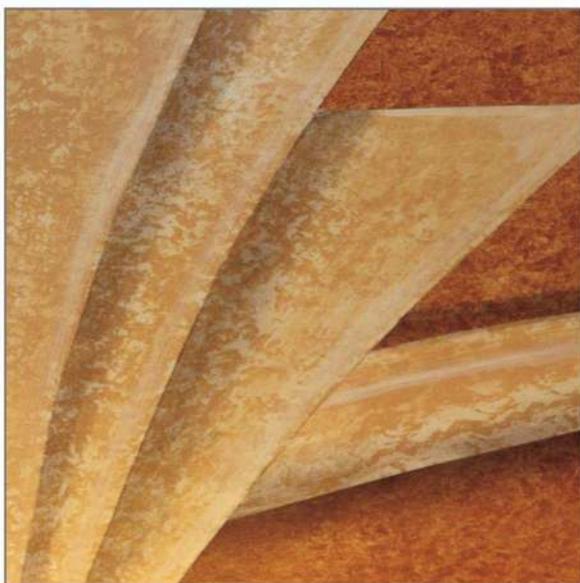
This page, clockwise from left:
Ozzimo and Associates. Mural surrounding Grand Lobby Chandelier. Acrylic on Canvas. Grand Lobby Deck 3, Art Book Item 3.6.

IVM. Decorative art on balustrade glass. Grand Lobby Decks 2-3.

Novidis. Detail, limestone rosette frieze. Grand Lobby Decks 1 & 2, Art Book Items 1.9/2.5.

Ozzimo and Associates. Detail, mural surrounding Grand Lobby Chandelier. Acrylic on Canvas. Grand Lobby Deck 3, Art Book Item 3.6.

Opposite page:
View of Grand Lobby starboard, decks 2 & 3.
 Pictured from top: Grand Lobby chandelier and surrounding mural; Midships Bar; decorative balustrades; limestone rosette friezes; Café Carinthia entrance; Grand Staircase marquetry panel.



GRAND STAIRCASE MARQUETRY PANEL

David Linley, Viscount, Nephew to the Queen
Portrait of original Queen Elizabeth in wood marquetry
Grand Lobby Deck 1.5, Art Book Item 1.8
Approx. size 3384 x 5669mm

Viscount David Linley is known both as Chairman of luxury British brand LINLEY and world leading auction house Christie's UK.

David's creative ability was nurtured by his parents from an early age as they encouraged his passion for making things. His talented father, the eminent photographer Lord Snowdon was particularly influential having himself trained as an architect and designed amongst other things the Aviary at London Zoo. David's mother, the late Princess Margaret, sister to Her Majesty Queen Elizabeth II, also encouraged his creativity with her passion and talent for music and art.

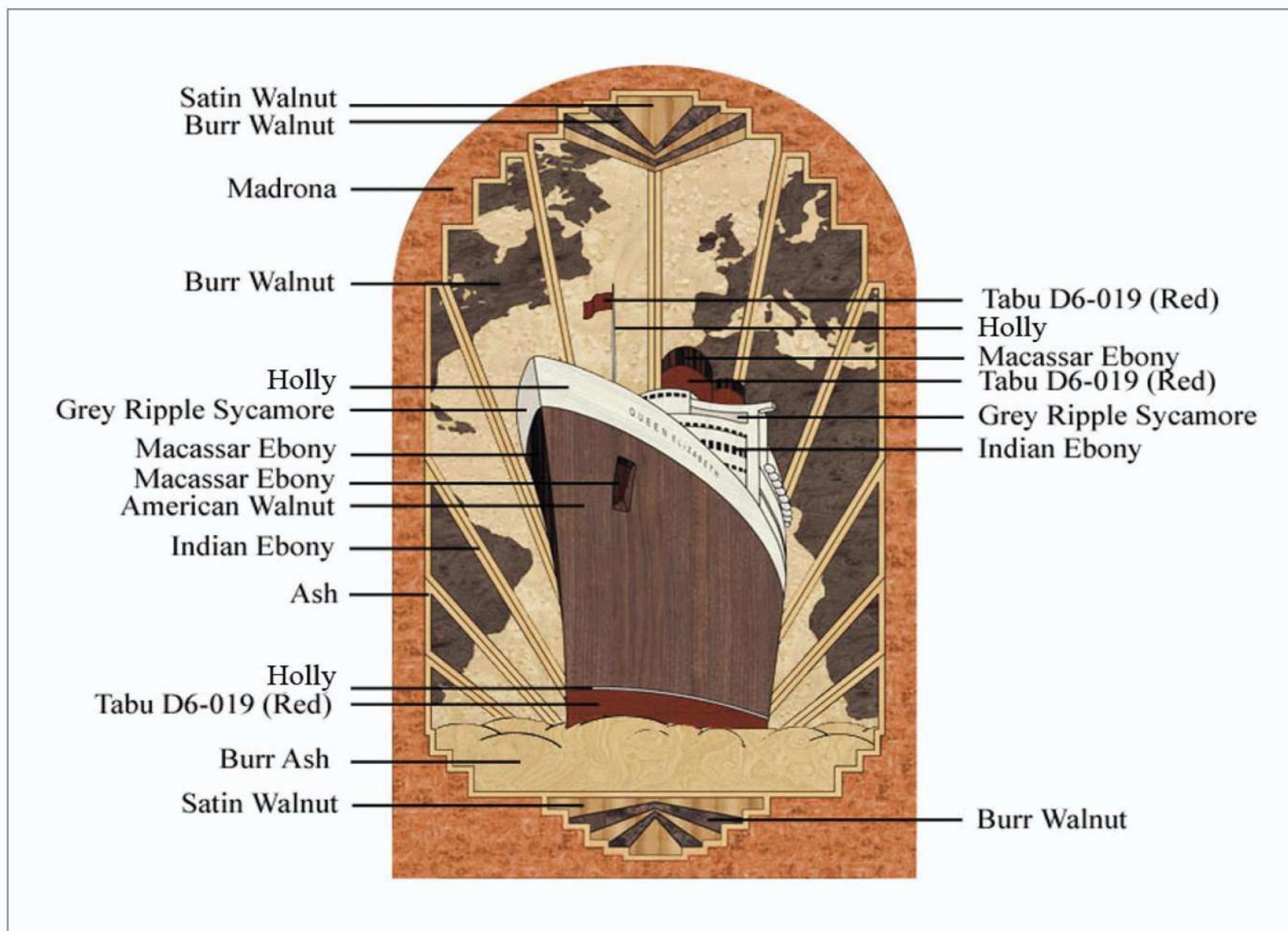
David attended Bedales School – an alternative school which emphasises arts and crafts - where he developed an avid interest in wood-working, honing his professional skills at Parnham House, a specially designated School for Craftsmen in Wood, which he attended subsequently. Once of the first items he made, was a secret mitred dovetail box for his grandmother, the late Queen Mother, Queen Elizabeth.

David Linley founded his furniture design company David Linley & Co in 1985. It has now become known simply as LINLEY. The first collection he launched commercially was unveiled at Christie's, King Street in 1985. Sir Roy Strong (then Director of the V&A) commented that 'David Linley's furniture will become the antiques of the future'. In 1993, the shop moved to new premises at 60 Pimlico Road, Belgravia an area renowned for antiques and fine furniture. The second LINLEY shop opened in Autumn 2005 at 46 Albemarle Street, Mayfair, London W1, off Old Bond Street.

Some 24 years later the LINLEY brand is going strong, and David Linley remains its Chairman. David Linley has achieved international renown for the designs and products which his company produces.

Over the years, LINLEY has built up both a national and international presence with a quarter of its customer base from overseas. Bespoke commissions have ranged from individual domestic pieces such as dining tables, games tables and jewellery boxes to





Grand Staircase Marquetry Panel Final Rendering

Woods Used: American Walnut, Ash, Burr Ash, Burr Walnut, Grey Ripple Sycamore, Holly, Indian Ebony, Macassar Ebony, Madrona Burr, Satin Walnut, Tabu (Red)

entire interior design projects including private residences such as an apartment within Norman Foster's Chesa Futura building in St Moritz. Commercial projects have included suites at Claridge's and the Kempinski Baltschug in Moscow, the complete refurbishment of the restaurant at The Goring Hotel and also the Sloane Club Restaurant in London. LINLEY has also made furniture for yachts, (*Lady Moura*, *Savannah* and *Phocea*), private jets and worked on corporate projects for businesses including Credite Suisse, Polygram and EMI. Clients include Oprah Winfrey, Carolina Herrera, Jo Malone, David Tang and many designers such as Peter Marino, David Easton, Kelly Hoppen, Joanna Wood and Nina Campbell.

David has written numerous books and has lectured around the world at prestigious venues such as the V&A Museum and the Metropolitan Museum of Art. In 2006, David took up the position of Chairman of Christie's UK, in addition to his role as Chairman of LINLEY. In this role he is responsible for leading the Chairman's office in the United Kingdom, working with Christie's specialists on developing the business and client relationships both in the UK and internationally. David lives in London with his wife Serena, son Charles and daughter Margarita. His latest book, 'Star Pieces', which he has written in conjunction with Charles Cator and Helen Chislett, launched in December 2009.



ROYAL PORTRAIT OF
QUEEN ELIZABETH II

Isobel Peachey

Her Majesty Queen Elizabeth II

Oil on Canvas

Grand Lobby Deck 2

Approx. size 1016 x 762mm



Isobel Peachey Background Biography

Isobel Peachey was born in 1978 in Lancashire in the north of England, and spent her early childhood in France, returning to the Ribble Valley in Lancashire at the age of 6. From an early age she showed an aptitude for painting and drawing and took private lessons for a time with local artist Elizabeth Foster.

Moving to London in 1995, she followed her studies in secondary school with a year at Chelsea College of Art and Design and three years at Wimbledon School of Art. She went on to study at the Prince's Drawing School in Shoreditch, attended life drawing classes at Putney School of Art and Design, and was tutored by British artist Peter Harrap in Lord Leighton's studio at Leighton House, London.

Exhibitions of her work have led to numerous commissions with portraits in private collections in the UK, Switzerland and France. A portrait of her sister, Jocelyn, was accepted for this year's Royal Society of Portrait Painters Annual Exhibition and a portrait of one of her close childhood friends, Ruth, exhibited at

the BP Portrait Award Exhibition which first appeared at the National Portrait Gallery in London and then toured the UK. Isobel was also granted the 2009 BP Travel Award.

It was the portrait of Ruth in the National Portrait Gallery that captured the attention of Amy Lucena from Fidelity Arts on her quest for an artist to paint a portrait of Her Majesty, Queen Elizabeth II, for the new Cunard Queen Elizabeth liner.

Isobel's Comments on the Royal Portrait

I could never have anticipated that the portrait of one of my closest childhood friends, Ruth, would lead to a commission of a Royal Portrait of Her Majesty The Queen. At my interview with Cunard, I answered many questions on my working methods with reference to an important portrait commission without knowing the sitter's identity.

It was only at the end of the interview that the name of the sitter was revealed as The Queen. This was

both a shock and a marvelous surprise. As a young artist I am very honoured to be given this wonderful opportunity.

My portrait of The Queen will be my first commission to paint someone who is in the public eye and as a reigning monarch this presents a considerable additional challenge.

Meeting Her Majesty has been the experience of a lifetime for me. The Queen has sat for many artists and her staff know exactly what is required. Everyone I met the Palace was very kind and helpful.

The Yellow Drawing Room is beautifully decorated with a wonderful light and I hope my portrait captures the elegance of the Palace. The Queen's portrait will show her wearing Queen Victoria's Collet necklace and earrings. Queen Victoria wore these diamonds when Winterhalter painted her portrait in 1859 and Queen Elizabeth wore the same necklace and earrings at her Coronation 1953.



OFFICIAL SHIP'S PORTRAIT

Harley Crossley

Queen Elizabeth

Oil on Canvas

Printed on canvas by Adam Redner Enterprises

Grand Lobby Deck 1

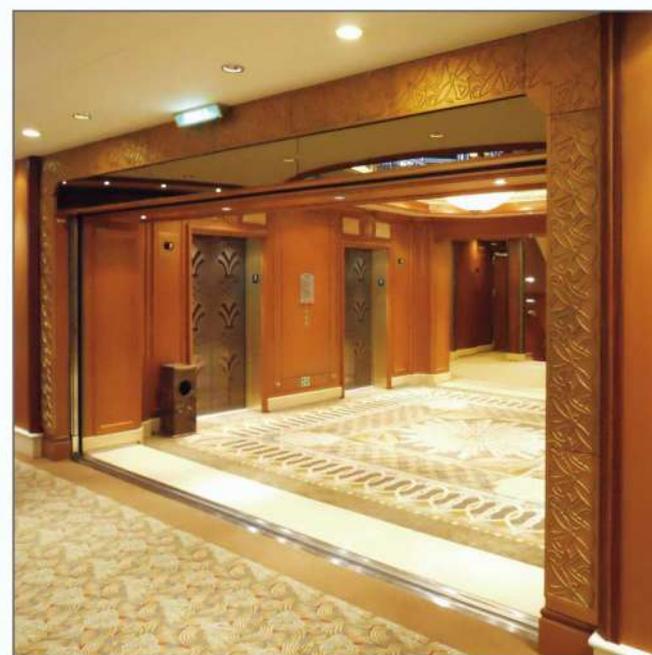
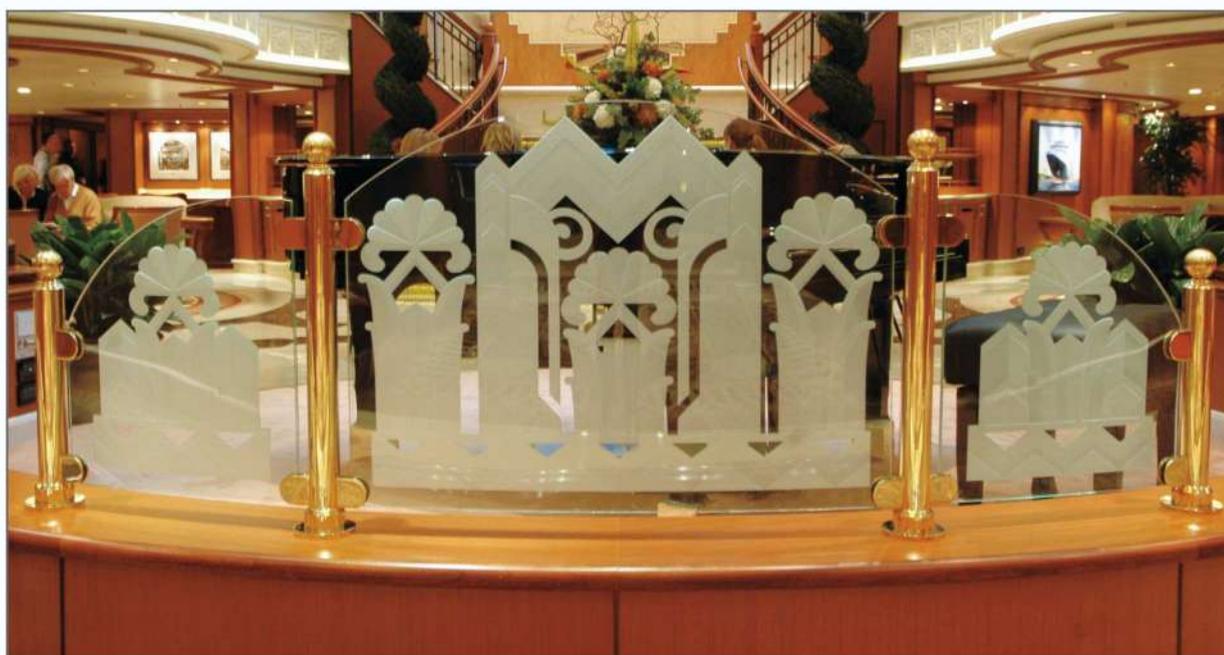
Approx. size 726 x 1016mm

Harley Crossley, AMSOA, lives in an old school in the heart of the Dorset Countryside. A professional artist for over thirty years, he paints in oils using knives. He is an artist member of the Fine Art Trade Guild.

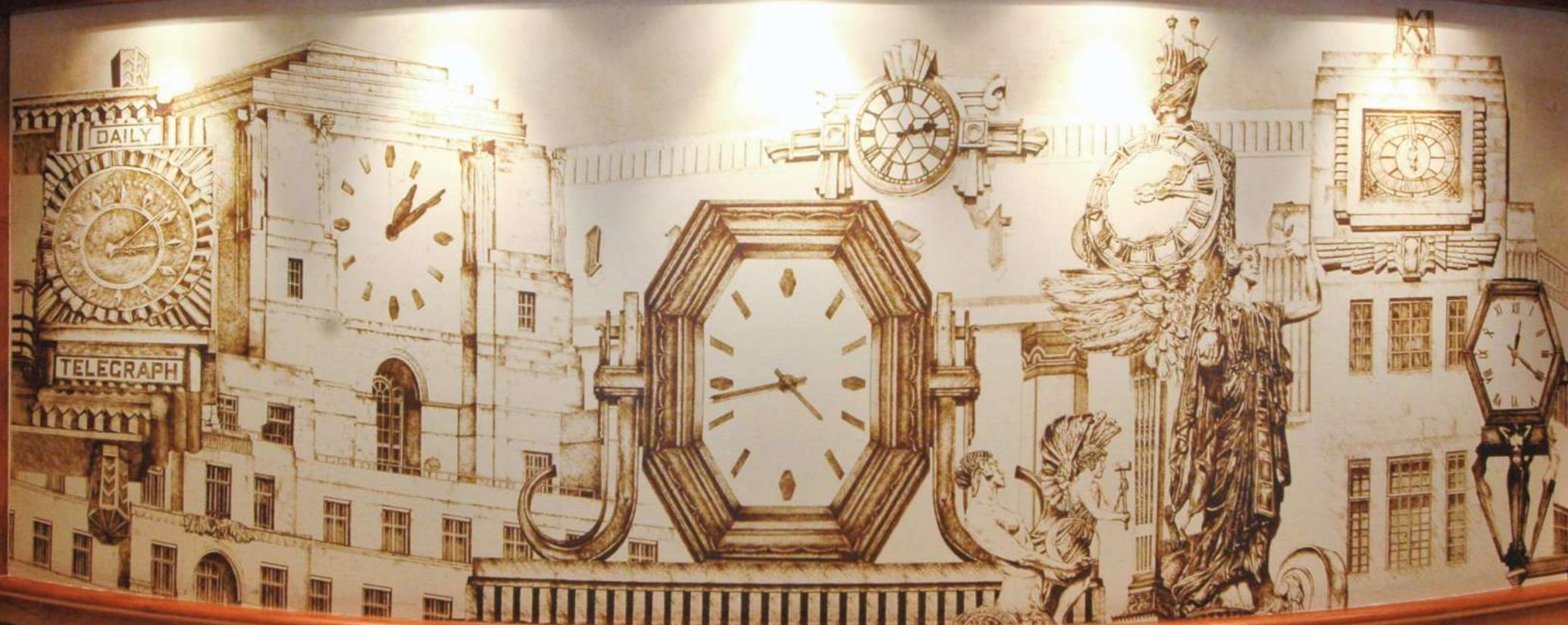
Harley's range of subjects includes landscapes, seascapes, busy street scenes and canals. His large maritime paintings of ships and dock scenes are much sought after by collectors around the world. Seven of his large original paintings of Cunard and White Star ships grace one of the stairways

on board the prestigious Queen Elizabeth 2, whilst others adorn the walls of several offices and boardrooms of various shipping companies in the UK and abroad.

As an artist of international renown, there is a keen demand for his work which can be seen at many major galleries. During the last thirty years his original works have been exhibited in America, Canada and Europe as well as throughout Britain



Clockwise from top left: Jancik Arts International, Curved, sandblasted glass panels and sketch, Grand Lobby Deck 1, Art Book Item 1.1.
 QE2 Mauretania Restaurant Photos, Original Photographs, Grand Lobby Deck 1, Art Book Item 1.5.
 Novidis, Door Surrounds, Grand Lobby Decks 2 & 3, Art Book Items 2.3/3.3.



RECEPTION DESK MURAL

Mural created by **Arnold Schwartzman OBE RDI**
(biography page 168)

GMT, GREENWICH MEAN TIME

Printed on canvas by Adam Redner Enterprises

Grand Lobby Deck 1, Art Book Item 1.3

Approx. size 1187 x 3423mm

About the London Clocks

By international convention, London was chosen as the Keeper of Time, and the Prime Meridian, 0°, set at Greenwich, London. London's buildings were graced by some of the most beautiful Art Deco clocks in the world. During the 1920s and 30s, clocks began to dispense with Roman and Egyptian numerals, replacing them with simple markers.

Clocks Featured

- The Daily Telegraph (now Goldman Sachs), 1928
- Shell-Mex House, 1930–1931
- Firestone Tyre and Rubber Company, 1928–1929
- Unilever House, 1929
- Selfridges Department Store, 1907–25
- BBC Broadcasting, 1931–1932
- Alkit Military Outfitters, 1930s



TOUR DESK MURAL

Mural created by **Arnold Schwartzman OBE RDI**
(biography page 168)

THE GOLDEN AGE OF TRANSPORTATION

Printed on canvas by Adam Redner Enterprises

Grand Lobby Deck 1, Art Book Item 1.4

Approx. size 1016 x 2000mm

Transportation Imagery Featured

- The Chrysler Building, New York City, 1928–31
- Decorative Fountain, Facade, Essex House
New York City, 1931
- Union Pacific's "City of Salina", M10000, 1934
- East Side Airlines Building, New York City, 1939
- The Hindenburg LZ129 Airship
- Mercury (Hermes), God of Commerce and Speed
Transport House, Sydney, Australia, 1938
- RMS "Queen Elizabeth"
Constructed Clydebank, Scotland, Mid-1930s
- Ocean Terminal, Southampton, England, 1950
- Supermarine S.6B, Flying boat, 1931
- Cord "812 Phaeton", Automobile, 1937

INTERNET CENTRE



The Building of Queen Elizabeth
1936-1938
Photographs from various stages in the
building of the original QE.
Photographs on paper
Internet Centre Deck 1
Art Book Items 1.1/1.2



Novidis

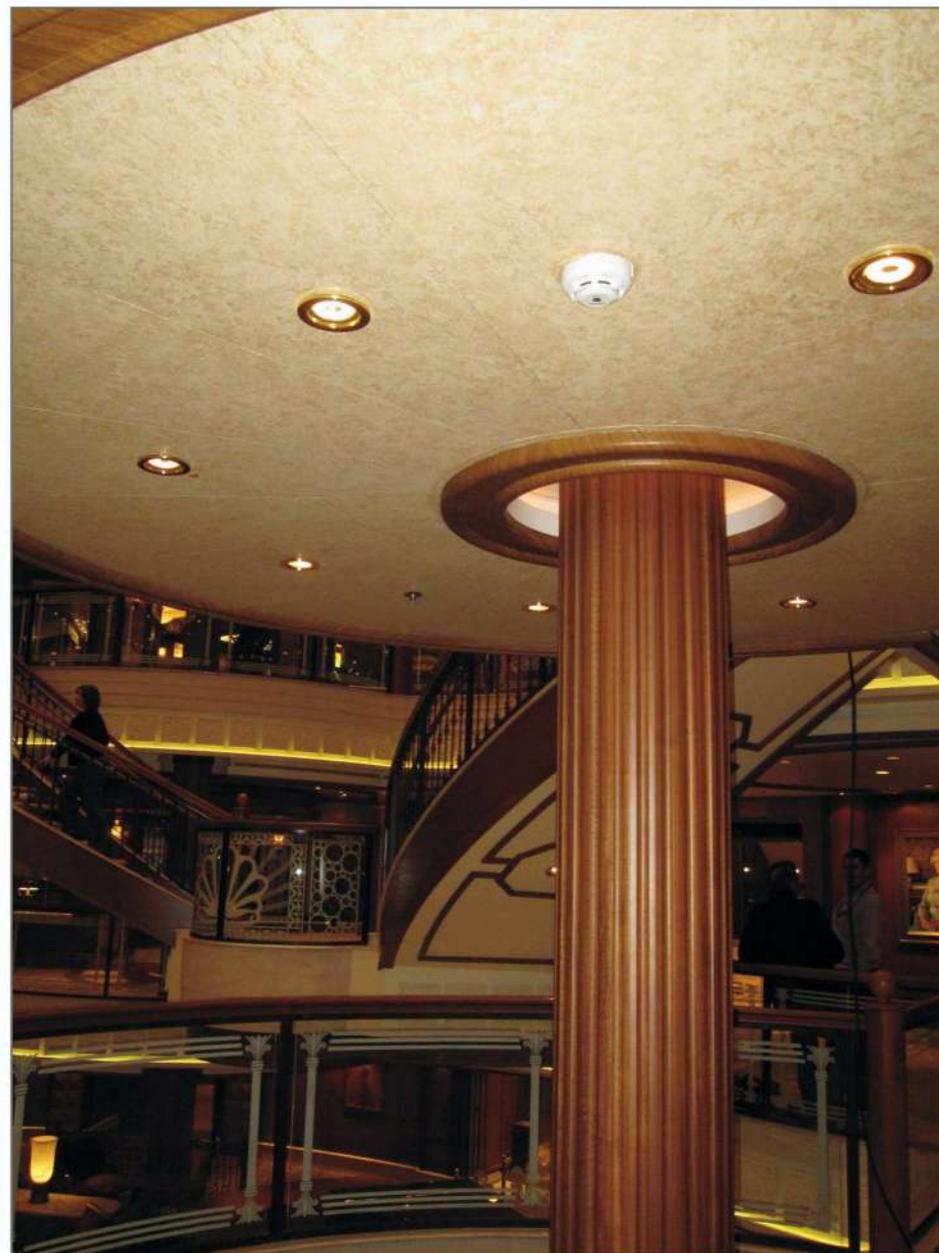
Door Surrounds (same design
at entrance to Internet Centre
and ConneXions 1).

Grand Lobby Deck 1
Art Book Item 1.2

The Building of QE2 1965-1967

Photographs from various
stages in the building of QE2.
Photographs on paper
ConneXions 1 Deck 1
Art Book Items 1.1-1.3





This page: Ozzimo & Associates, Ceiling Faux Finish Paint on Site, Grand Lobby Deck 2 & 3, Art Book Items 2.6/2.7/3.6/3.7.

Ozzimo & Associates, Ceiling Faux Finish Paint on Site, Grand Lobby Deck 2, Art Book Item 2.8.

Opposite page, from top: The Alcove, Bailey, *Instrument I & Instrument II*, Mixed Media on Watercolor Paper, Card Room Deck 3.

Maurizio Eliseo, *The Building of Queen Elizabeth*, 2010, Photographs on Paper, Card Room Deck 3, Art Book Items 3.1-3.3.

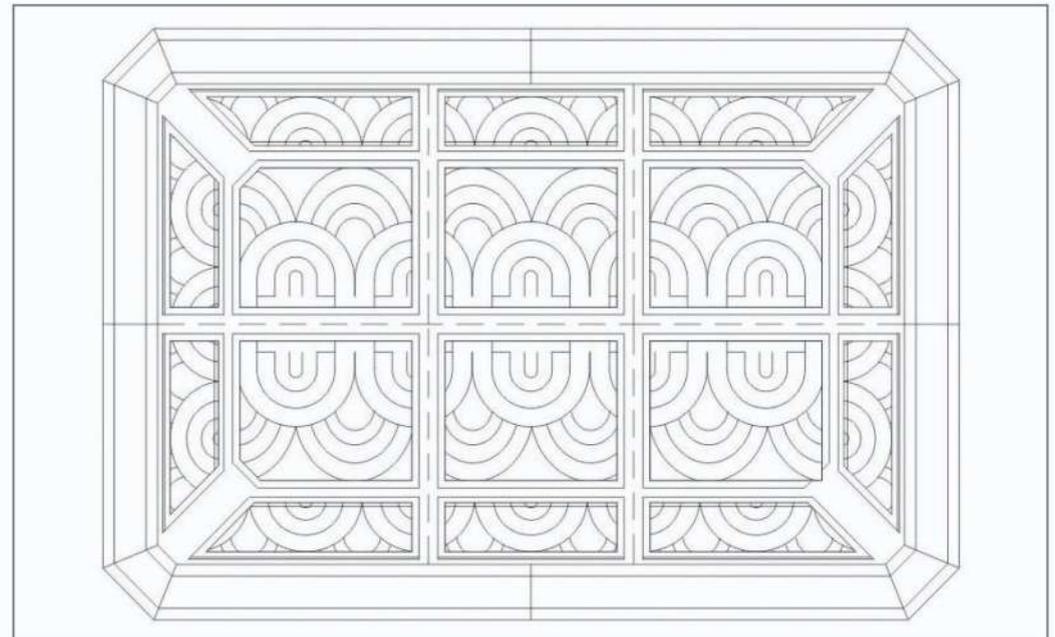
THE LIBRARY



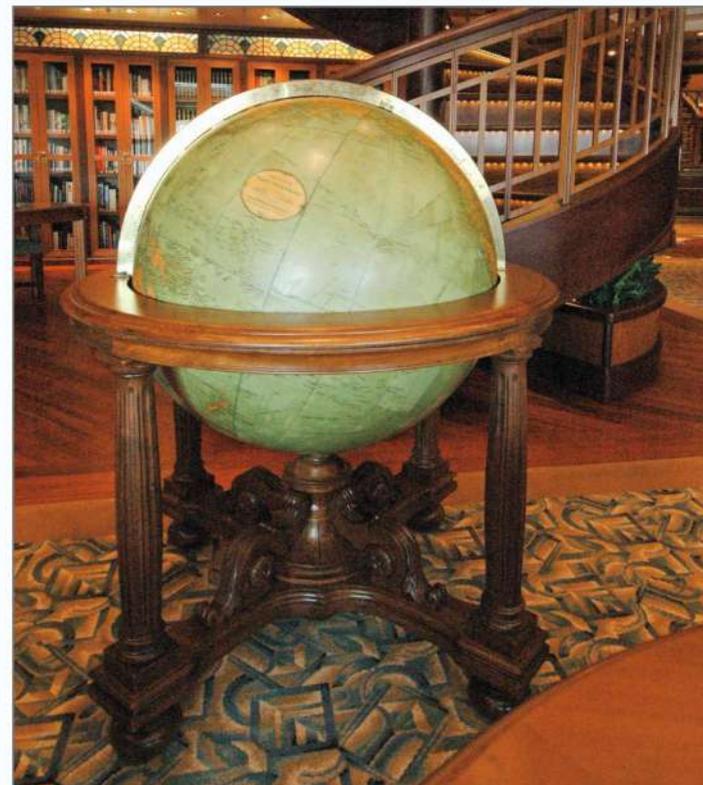
Pugin, Hardman & Powell, Leaded glass panels,
Library Decks 2 & 3, Art Book Items 2.1/2.2/3.1.



*The
Library*
&



Left to right: Pugin, Hardman & Powell, Leaded glass ceiling and sketch of design, Library Deck 3, Art Book Item 3.5 (see previous page for leaded glass panels in same style throughout Library, art book items 2.1/2.2/3.1). Ernest Hamlin Baker, *Captain Illingworth*, Original Oil Based Watercolor on Paper, Library Deck 2, Art Book Item 2.5.



Clockwise from top left: Marian Westall, *Ornament for the Queen*, Oil on Canvas, Library Deck 2, Art Book Items 2.4/2.8. Phillips & Son, London, Antique globe circa 1932, Library Deck 2. *Queen Elizabeth Floodlighting at Night*, Cunard Images, Library Deck 2, Art Book Item 2.7. *Cunard Sign*, Cunard Images, Library Deck 3, Art Book Item 3.2.



Marian Westall, *Peacocks in Sun*, Oil on Canvas, Grand Lobby Deck 2, Art Book Item 2.9.

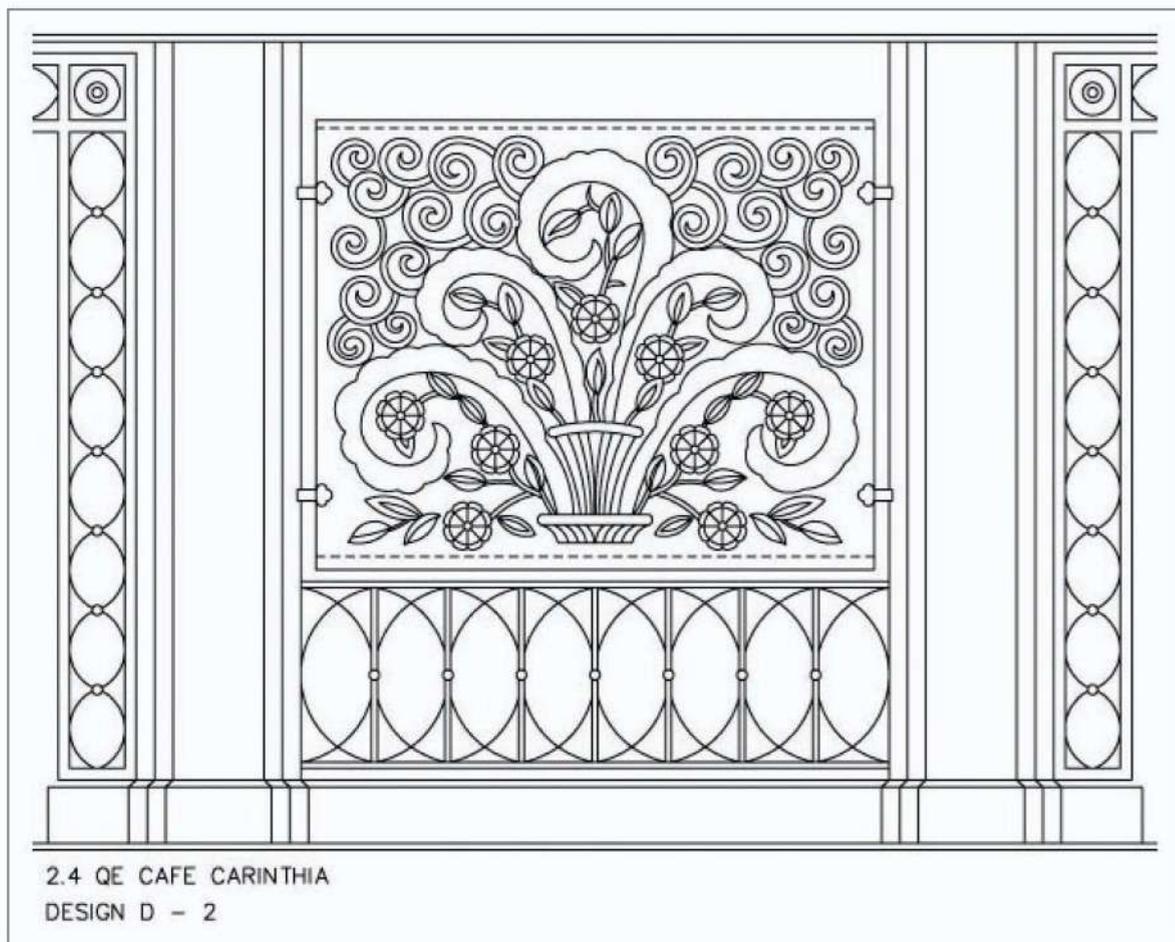


*Café
Carinthia*

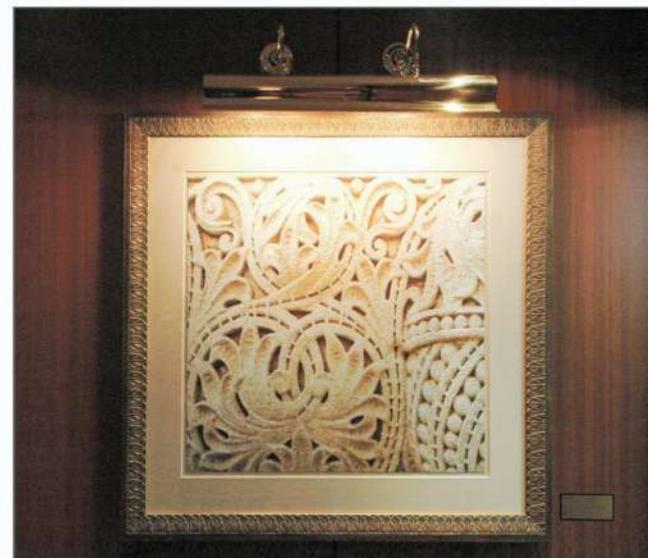


CAPÉ CALISTHIA





Clockwise from top left: Jancik Arts, Sketch for carved, sandblasted glass entry panel, Café Carinthia Deck 2, Art Book Item 2.4.
IVM, Frame grid over bronze mirror, Grand Lobby Deck 2, Art Book Item 2.4.
Javier Santurtun, Hand crafted decorative metal door surrounds, Café Carinthia Deck 2, Art Book Item 2.3.
IVM, Decorative metal wall appliques, Grand Lobby Deck 2.

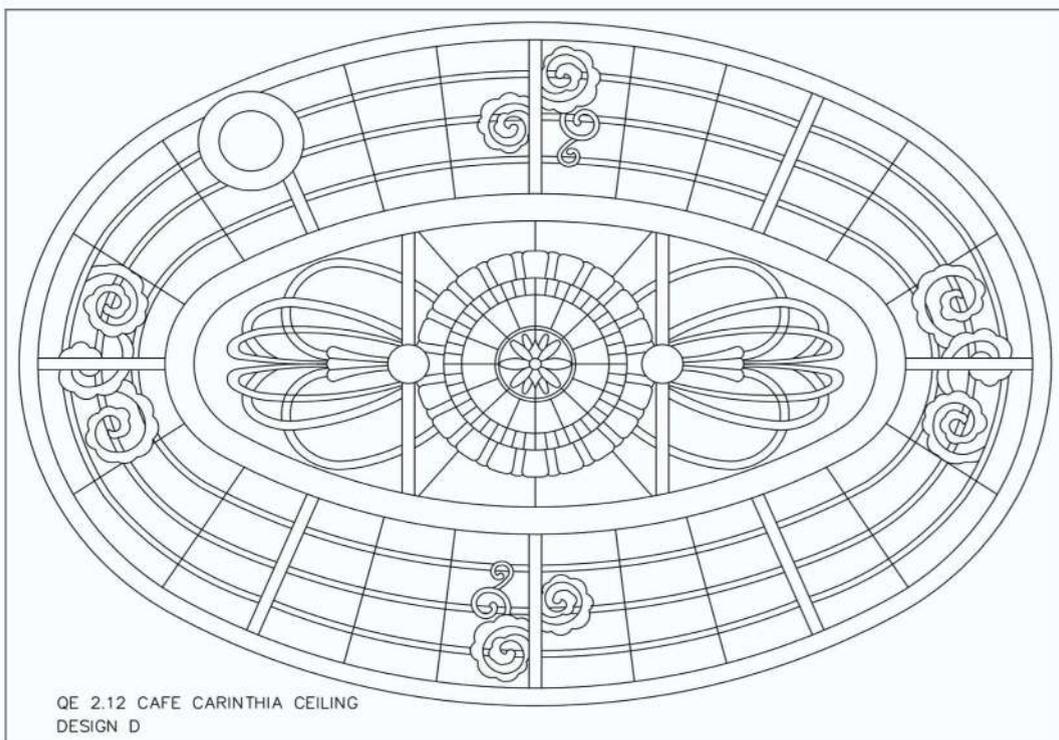


Clockwise from top left: Café Carinthia Deck 2 Framed Art. Janet Van Arsdale Giclees on Paper: *Golden Ceiling*, Art Book Item 2.6. *Deco Flow I*, Art Book Item 2.15. *Deco Detail I*, Art Book Item 2.11. *Deco Flow II*, Art Book Item 2.15. Jocelyn Burton, *Crystal and Glass Bowl*, Lithograph, Art Book Item 2.9. Janet Van Arsdale, *Deco Detail II*, Giclee on Paper, Art Book Item 2.10. Adapted image of vase by Daum, Giclee on Paper, Art Book Item 2.9. Adapted image of "Plumes" vase by Rene Lalique, Giclee on Paper, Art Book Item 2.9.



Marian Westall, *Deer Group*, adapted from original painting by John Skearing, Oil on Canvas, Café Carinthia Deck 2, Art Book Item 2.8.
Janet Van Arsdale, *Deco Detail III*, Giclee on Paper, Café Carinthia Deck 2, Art Book Item 2.1.





This page, left to right: Jancik Arts, Art glass ceiling detail and sketch, Café Carinthia Deck 2, Art Book Item 2.12.
Queen Elizabeth original memorabilia: Displays curated by Fidelity Arts, Café Carinthia Deck 2.
Opposite page: Jancik Arts, Art glass ceiling, Café Carinthia Deck 2, Art Book Item 2.12.
Jancik Arts, Carved/sandblasted panel art glass murals, Café Carinthia Deck 2, Art Book Item 2.2.

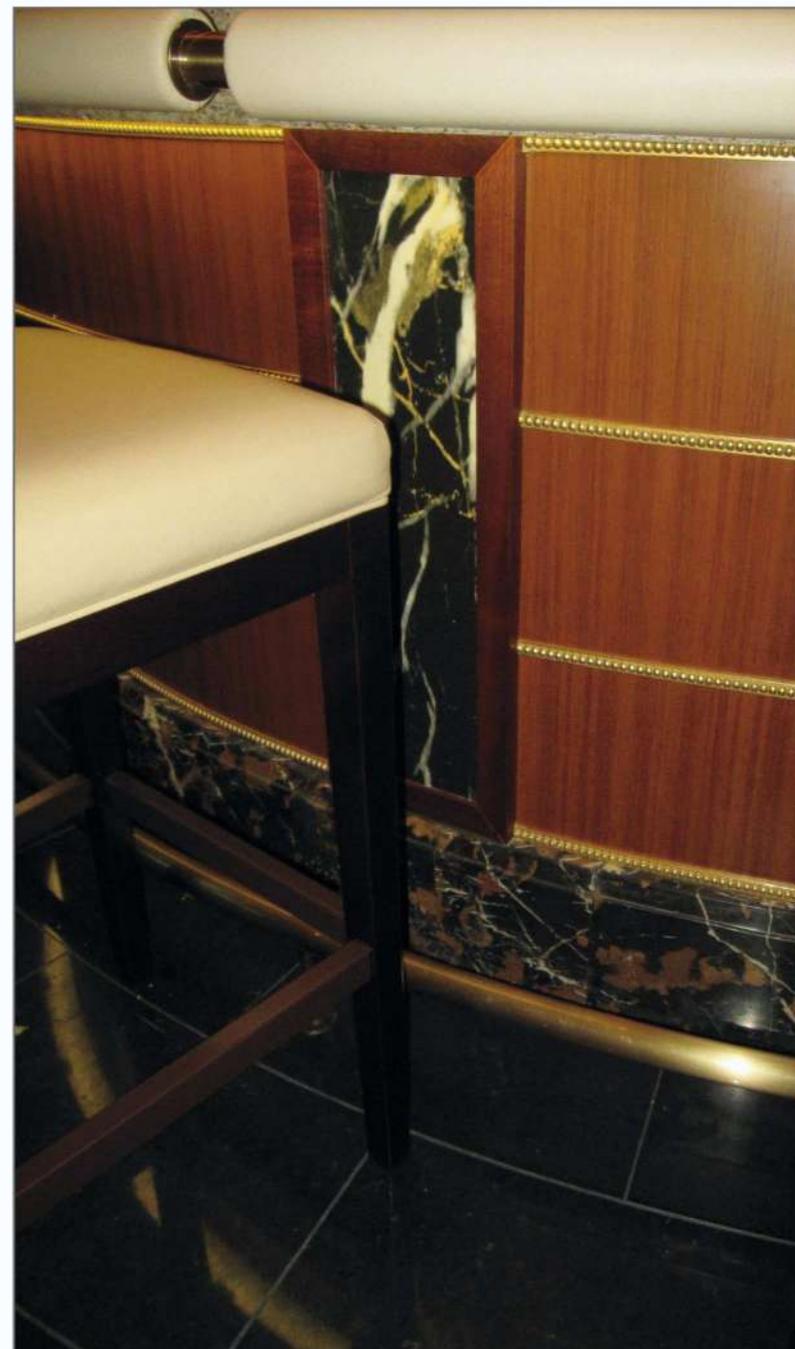




This page: **Javier Santurtun**, Hand crafted decorative metal soffit including sketch and detail, Café Carinthia Deck 2, Art Book Item 2.13.
Diego Bormida, Hand painted finish on metal soffit, Café Carinthia Deck 2, Art Book Item 2.13.
 Opposite page: **Jancik Arts**, Art glass ceiling, Café Carinthia Deck 2, Art Book Item 2.12.



Clockwise from top left: Ozzimo & Associates, Vertical pilaster faux finish paint on canvas, Café Carinthia Deck 2, Art Book Item 2.5.
Ozzimo & Associates, Ceiling faux finish paint on site, Café Carinthia Deck 2, Art Book Item 2.14 (throughout Café Carinthia).

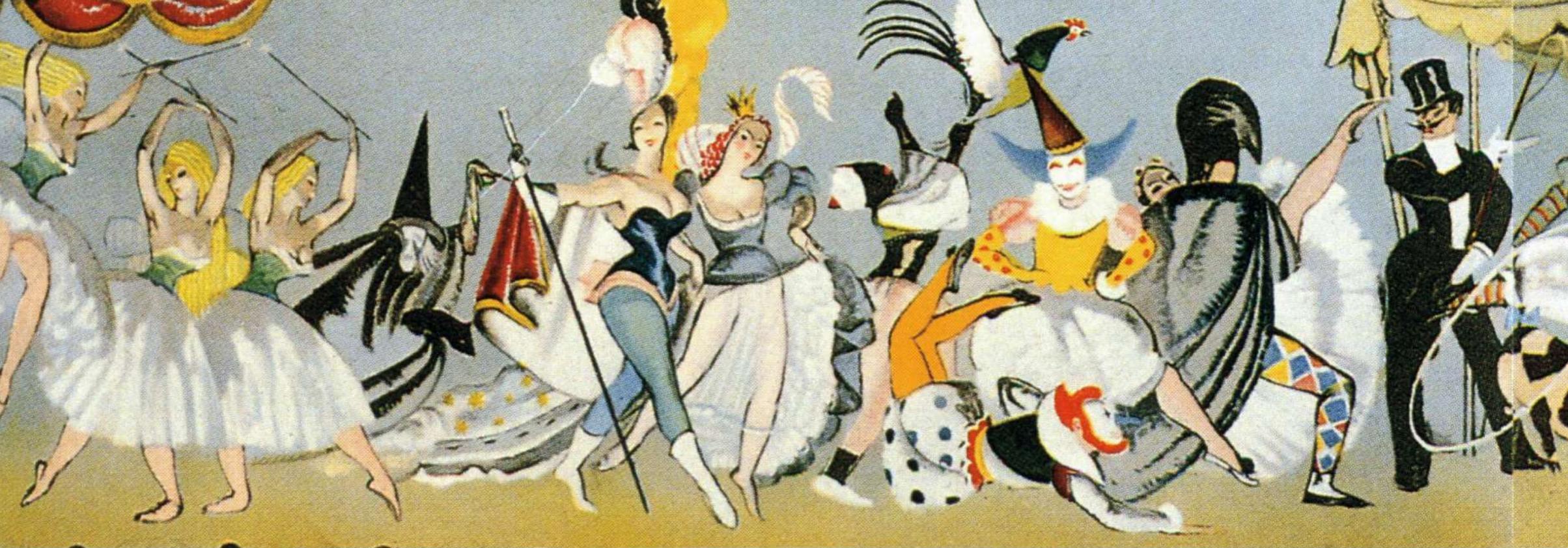


Ozzimo & Associates, Ceiling Faux Finish Paint on Site, Café Carinthia Deck 2, Art Book Item 2.14.
Ozzimo & Associates, Under Bar Faux Marble Paint on Canvas, Café Carinthia Deck 2, Art Book Item 2.7.

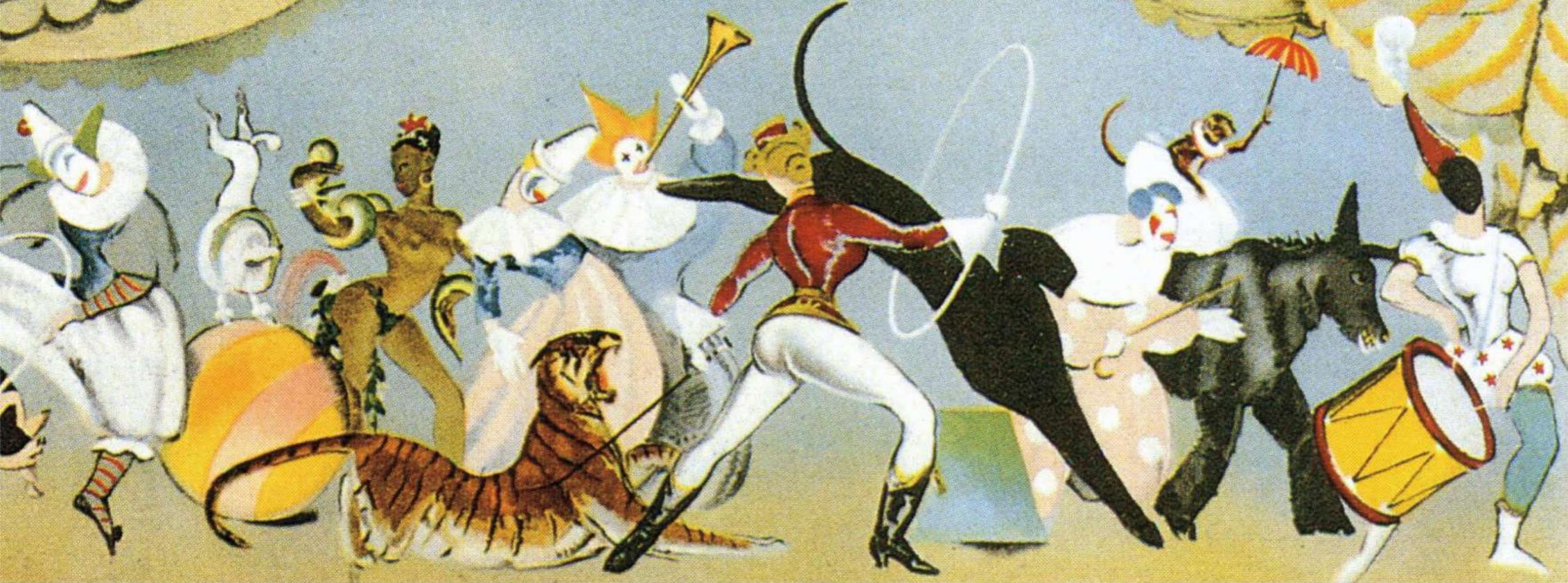




*The
Verandah*
®

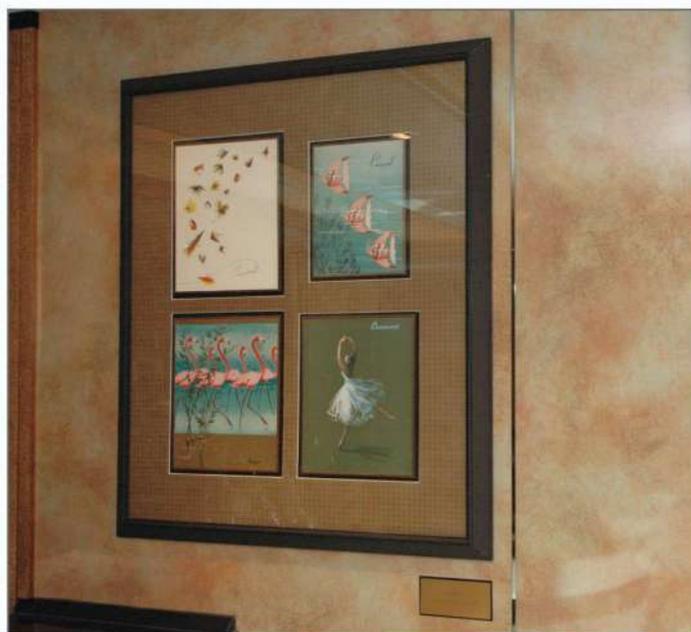


Pictured at top: Doris Zinkeisen's mural from the original Queen Mary Verandah Grill, which was the inspiration for all Queen Elizabeth Verandah murals.
Haziza, Tornado & Laguna, Acrylic sculptures, Verandah Deck 2, Art Book Item 2.9.
Carlos Ozzimo, Adaptation of Doris Zinkeisen's mural from the Queen Mary Verandah Grill, Acrylic on Canvas murals, Verandah Deck 2, Art Book Item 2.7.



Carlos Ozzimo, *Adaptation of Doris Zinkeisen's mural from the Queen Mary Verandah Grill*, Acrylic on Canvas murals, Verandah Deck 2, Art Book Items 2.4/2.6.





This page: Cunard Line, Queen Elizabeth original vintage menus, Verandah Deck 2, Art Book Items 2.1/2.3/2.5.
 Opposite page: Cunard Line, Queen Elizabeth original vintage menus, Verandah Deck 2, Art Book Items 2.2.



This page: Allan Baillie, *Chanin 1*, Giclee on Canvas, Midships Bar Deck 3, Art Book Item 3.9. Queen Elizabeth Ship Model, Midships Bar Deck 3, Art Book Item 3.8.
Opposite page: Javier Santurtun, Decorative bronze trim, Midships Bar Deck 3, Art Book Item 3.7.
Marian Westall, *Adaptation of "Map of the North Atlantic" by MacDonald Gill*, Oil on Canvas, Midships Bar Deck 3, Art Book Item 3.5.



*Midships
Bar*
&



Marian Westall, *Adaptation of "Map of the North Atlantic" by MacDonald Gill*, Oil on Canvas, Midships Bar Deck 3, Art Book Item 3.5.



Marian Westall
Adaptation of "Unicorns in Battle"
 by Alfred J Oakley and Gilbert Bayes
 Oil on Canvas
 Midships Bar Deck 3
 Art Book Item 3.2

Allan Baillie
Chanin 5
 Giclee on Canvas
 Midships Bar Deck 3
 Art Book Item 3.1



MEMORABILIA CASES

Memorabilia items from the original Queen Elizabeth, sourced, culled, and arranged by Amy Lucena. Midships Bar Deck 3, Art Book Item 3.6

Curating Memorabilia, by Amy Lucena:

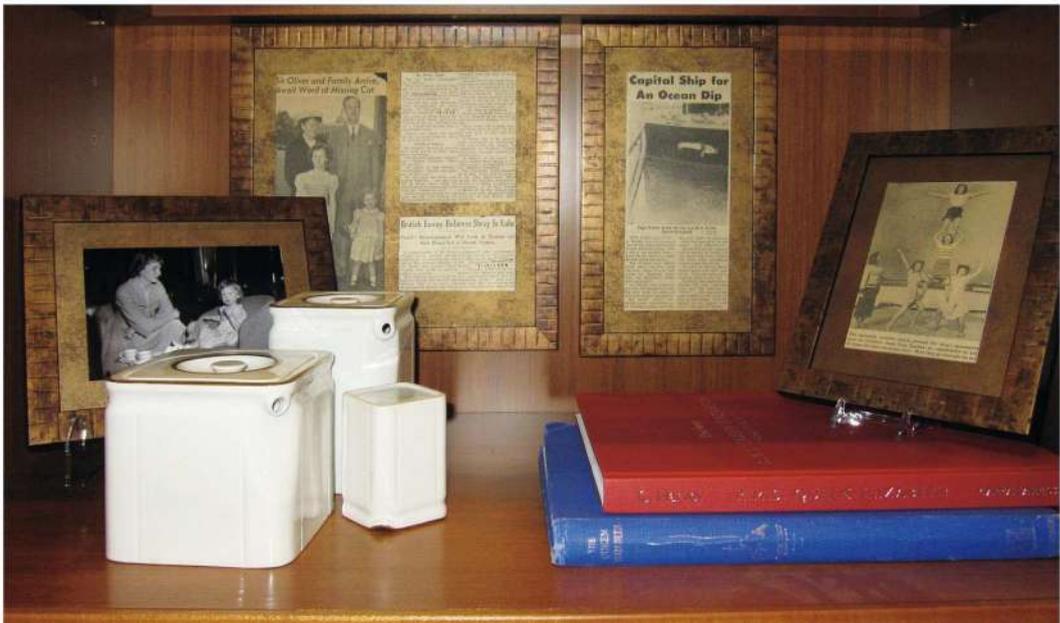
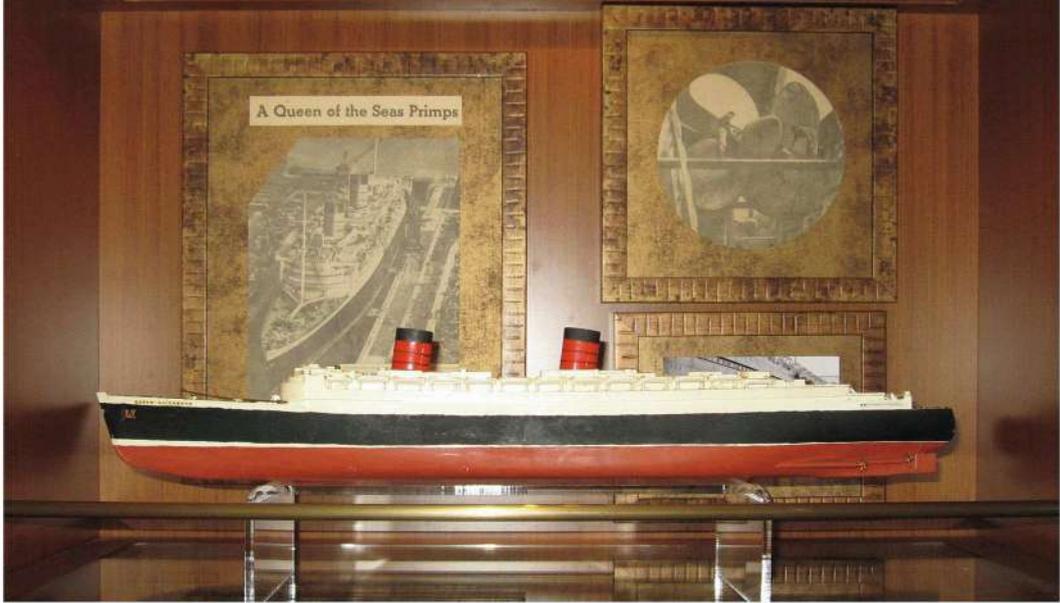
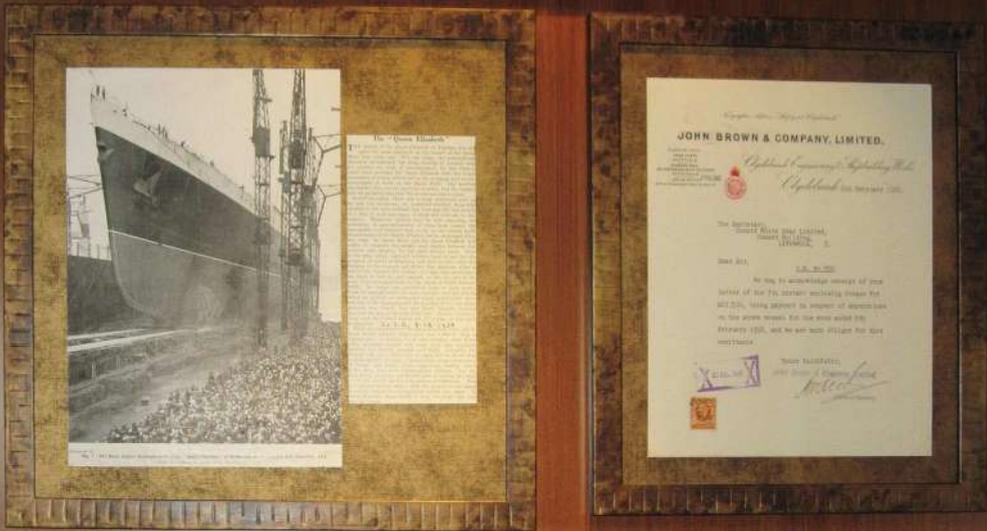
To create the collection for the Midships Bar display cases, I called on all of my memorabilia and vintage nautical sources to find travel ephemera from the original Queen Elizabeth. I then framed or prepared each item for display and arranged transport to Italy. It was cer-

tainly a challenge and a further learning experience about Cunard's history. Did you know that a cat named Lulu was lost on the original Queen Elizabeth? There are actually at least six articles I found about poor Lulu, Sir Oliver Franks children's cat, (he was a British ambassador to Washington). Stories about Lulu and also stowaways, GI Brides, a man diving off the ship, and an American couple who adopted an entire French village destroyed in WWII are examples of the historically significant and interesting articles I found. Once combined with photographs, models, toys, and other

physical memorabilia it was simply too much for the space. It was then my task to cull through and select what I felt would be most interesting and impactful to Cunard's well educated voyagers, and what will make them stop to admire a tiny vignette of Cunard's history.

Items of Note on Display:

John Brown & Co. Original Shipbuilder's Receipt
Cunard Telephone
Art Deco Teapots
Norah Wellings Queen Elizabeth Doll





Detail of Britannia Dining mural created by Javier Santurtun, *Giungla*, Bronze, Marble, Glass and Iron, Britannia Dining Deck 2, Art Book Item 2.2



Britannia



INCLUDING:

Britannia Club Corridor

Britannia Club

Britannia Dining

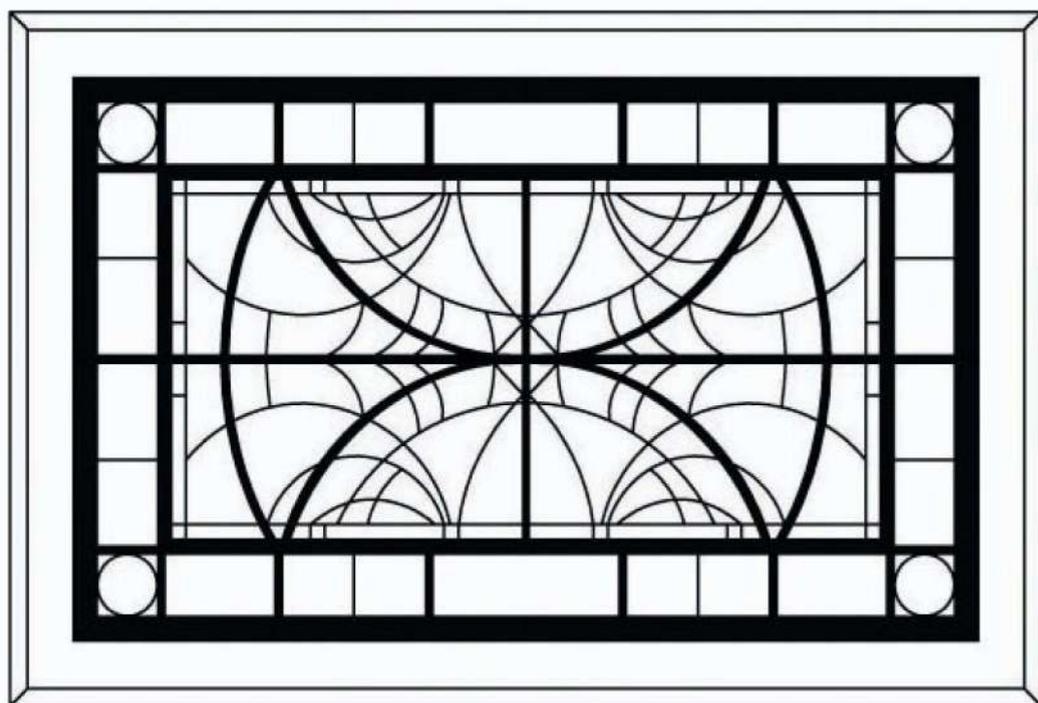


This page: Marian Westall, *London, Venice, New York, & Paris*, Mixed Media on Canvas, Britannia Club Corridor Deck 2, Art Book Items 2.7 & 2.7A.
Opposite page: Jancik Arts, Carved/sandblasted panel art glass murals, Britannia Club Corridor Deck 2, Art Book Item 2.6.



*Britannia
Club*
&

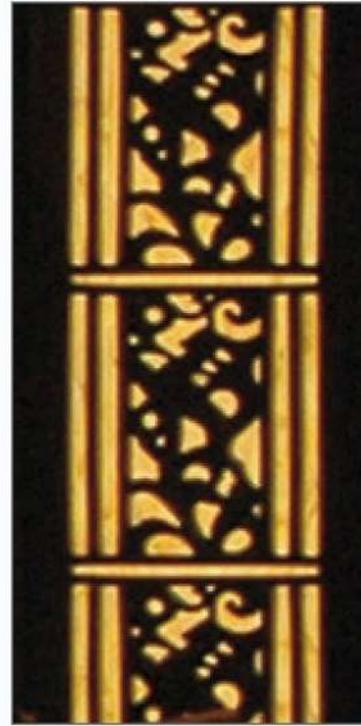




This page:
Jancik Arts, Leaded art glass
ceiling and sketch, Britannia Club
Deck 2, Art Book Item 2.10.

Opposite page:
Marian Westall, *Adaptation of
"The Four Seasons" by Anna
Zinkeisen*, Oil on Canvas,
Britannia Club Corridor Deck 2,
Art Book Item 2.1.

Jancik Arts, Carved/sandblasted
glass partition, Britannia Club
Deck 2, Art Book Item 2.9.



This page, clockwise from top left:
Jancik Arts, Carved/sandblasted glass partition, Britannia Club Deck 2, Art Book Item 2.9.

Tino Sana, Fiberglass and steel plate foliage design panels on lighted pilasters, Britannia Club Deck 2, Art Book Items 2.5 & 2.8.

Marian Westall, *Adaptation of "The Four Seasons" by Anna Zinkeisen*, Oil on Canvas, Britannia Club Corridor Deck 2, Art Book Item 2.1.

Opposite page:
Jancik Arts, Carved/sandblasted panel art glass murals, Britannia Club Corridor Deck 2, Art Book Item 2.6A.





This Page: Diego Bormida, Complimentary design to Marian Westall mural, Paint on Site, Britannia Club Deck 2, Art Book Item 2.3.

Tino Sana, Shaped bronze mirror, Britannia Club Deck 2, Art Book Item 2.3.

Opposite Page: Marian Westall, *Adaptation of "The Chariot of Aurora" by Jean Dupas and Jean Dunand*, Oil on Canvas, Britannia Club Deck 2, Art Book Item 2.4.





ARCHED MIXED MEDIA MURAL

Mural created by Javier Santurtun

Giungla

Hand Crafted Bronze, Marble, Glass and Iron

Britannia Dining Deck 2, Art Book Item 2.2

Approx. size 5440 x 3440mm

Javier Santurtun Biography

Modern Renaissance man Javier Santurtun heads a team of craftsmen, sculptors and artists to create magnificent works of art from diverse classical materials.

Born in Buenos Aires to a family of Spanish and French-born Argentinian immigrants, Santurtun is a self-taught artist and second-generation craftsman. His mother was a designer and Santurtun was raised on job-sites and in craftsman studios.

Santurtun attended English-speaking schools in Argentina and took several years of Architecture studies at J.F.K. University in Buenos Aires. He earned a bachelor's degree, but the bulk of his training is informal and has stemmed from years of self-teaching in a variety of subjects including Studio Arts, Art History, History, Science, Anthropology, and Philosophy.

Naturally gifted and consummately driven, Santurtun creates a wide variety of handmade, exquisitely crafted art and architectural details. His studio works with many raw materials – wood, metal, glass, marble, etc. – and consists of bronze smelters, chisellers, goldsmiths, fine carpenters, marble craftsmen, glass and mold manufacturers, and more.

Santurtun's story reflects Argentina's history of immigration and art. The country's immigrant population is divided almost equally between Spaniards and Italians, and to this day it houses the largest Italian population outside Italy. Largely due to this European influx in the early 20th century, modern Argentinean culture has been heavily influenced by Europeans, especially in the arts and architecture. As such, studios like Santurtun's rose to prosperity in the early 1900's as many cities were built up in modern architectural styles imported from Europe.

Today, Santurtun's portfolio includes many diverse international projects. He currently splits his time between his Argentinean studio, Santa Barbara U.S. headquarters, and installations worldwide.





Pugin, Hardman & Powell, Leaded art glass windows, Queens Room Deck 3, Art Book Item 3.5.



Queens Room



INCLUDING:

Cunard Place



Memorabilia Cases, Memorabilia cases with items highlighting Cunard's royal connections, Cunard Place Deck 2, Art Book Item 2.4.





This page:

Diego Bormida, *Cunard Celebrations*, Acrylic on Canvas murals, Cunard Place Deck 2, Art Book Item 2.1.

Opposite page, clockwise from left:

Javier Santurtun, Bronze Queens Room column, Cunard Place Deck 2.

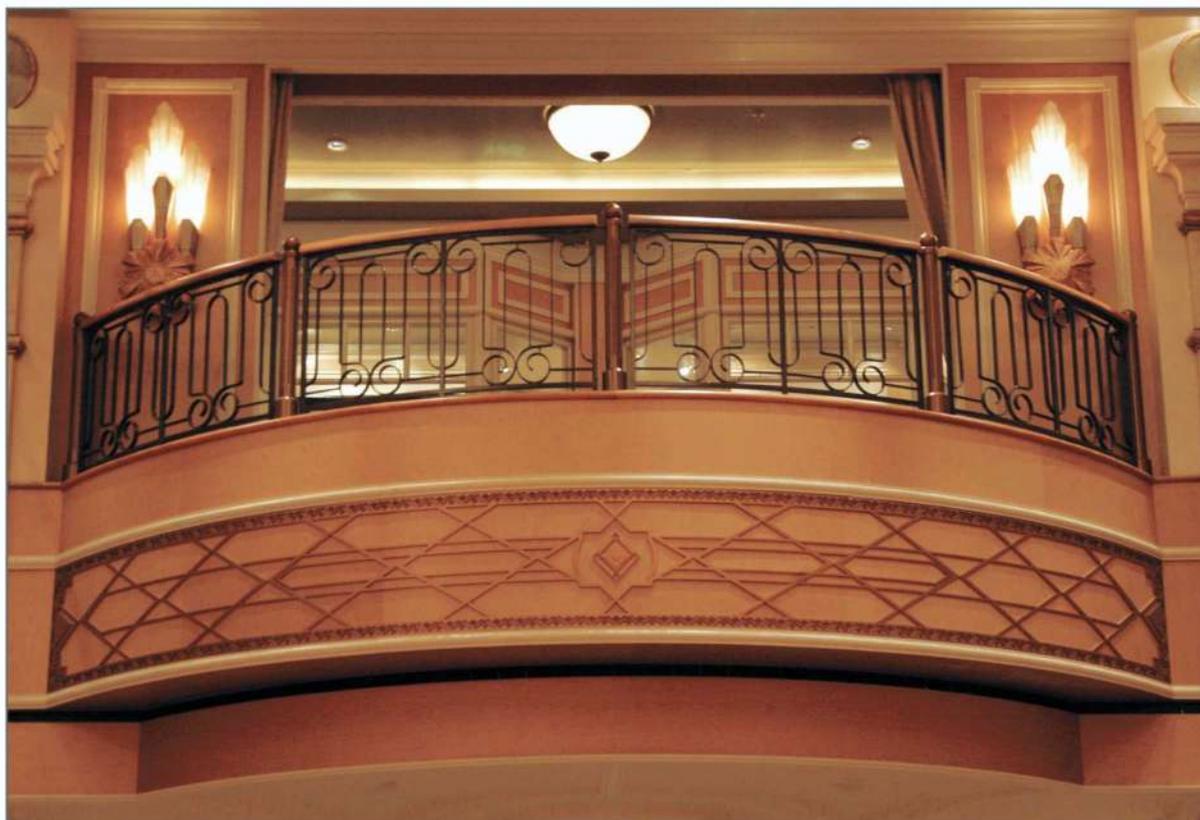
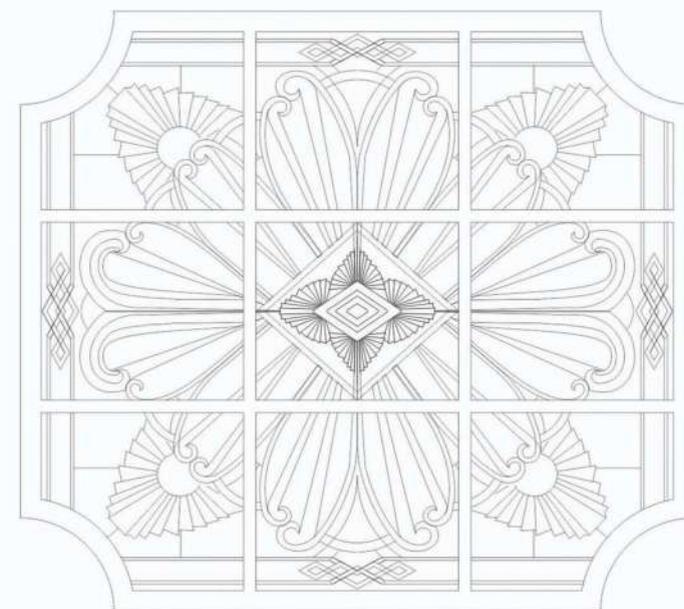
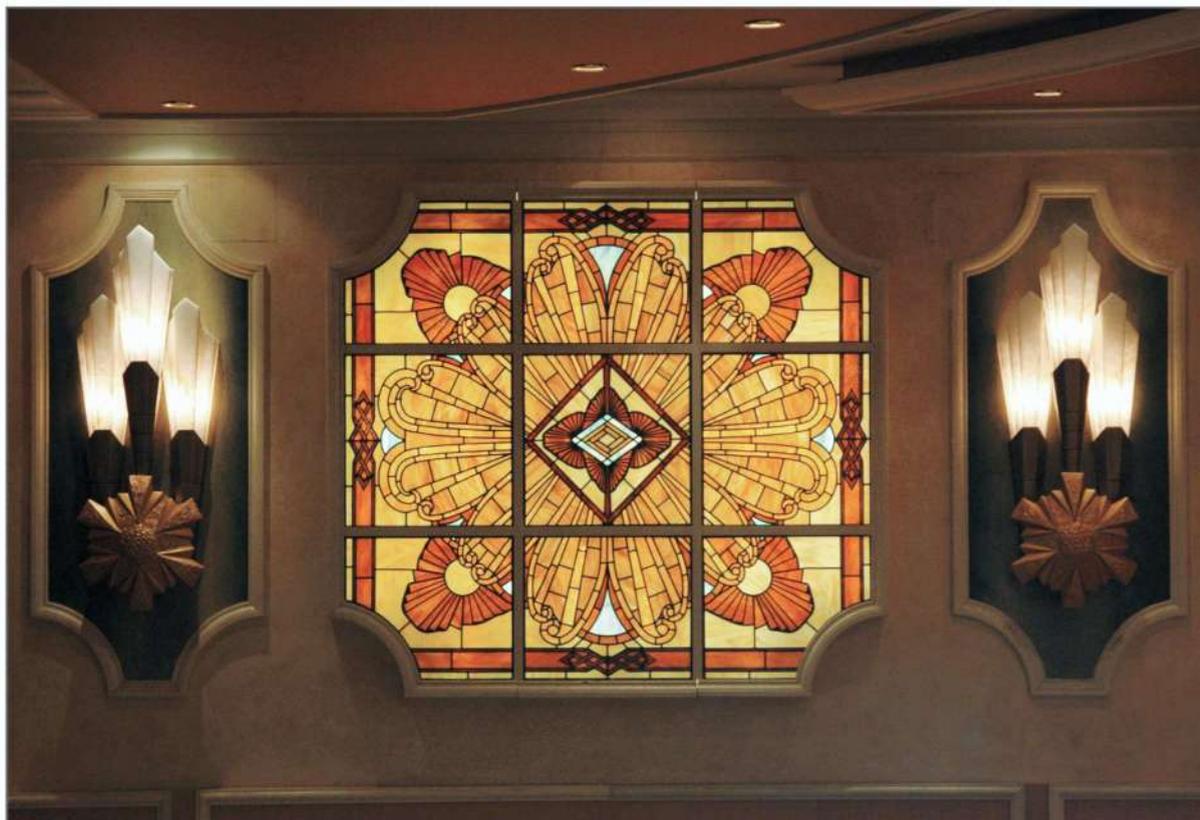
Bust of Her Majesty The Queen by Oscar Nemon, 1969. From Queen Elizabeth 2, where it resided in the Queens Room from 1969 until QE2's retirement in 2008.

FPR Art, Wood pedestal for bust sculpture, Queens Room Deck 2.

Javier Santurtun, Detail of hand crafted Queens Room column, Metal & bronze, Cunard Place Deck 2.







This page:

Pugin, Hardman & Powell, Leaded art glass windows and original sketch, Queens Room Deck 3, Art Book Item 3.5.

Art in Metal, Curved metal balcony panels, Aluminum with faux bronze finish, Queens Room Deck 3.

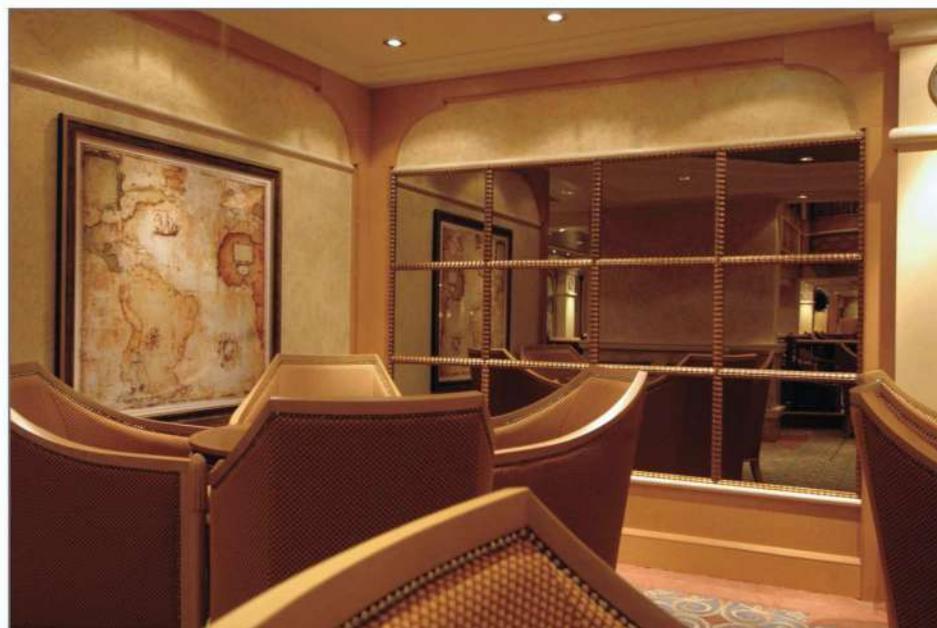
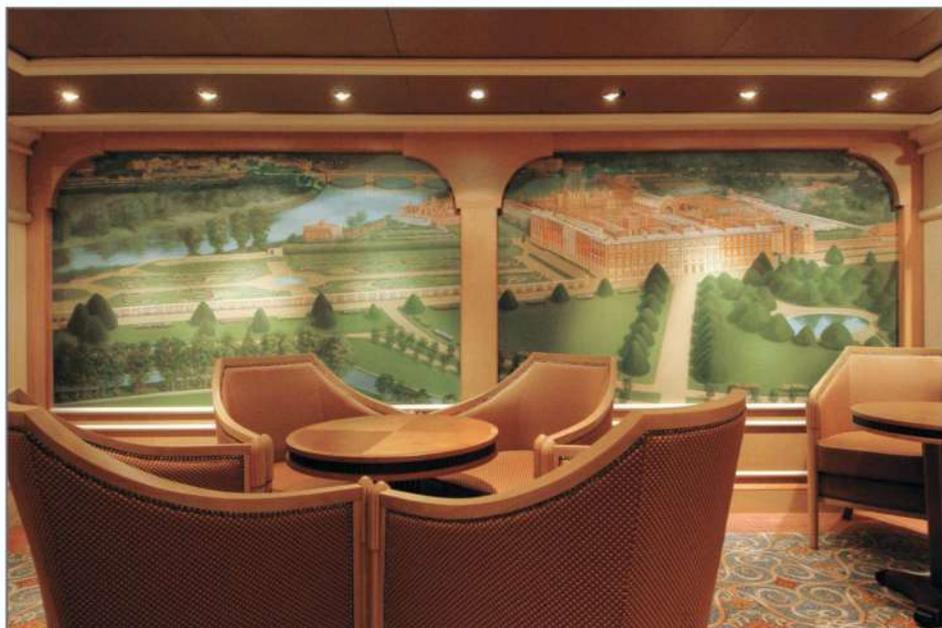
Ozzimo & Associates, Faux finish Acrylic on Canvas and Paint on Site throughout Queens Room.

Opposite page:

Queens Room ballroom, featuring: Pugin, Hardman & Powell leaded glass windows; Art in Metal decorative metal balcony panels; Marian Westall murals; Ozzimo & Associates Paint on Site and Paint on Canvas faux finishes throughout.



Marian Westall, Oil on Canvas murals depicting Hampton Court Palace and Balmoral Castle, Queens Room Deck 2.
From left to right: Hampton Court Palace Garden, Art Book Item 2.5; Hampton Court Palace Bird's Eye View I & II, Art Book Item 2.6.



Marian Westall, Oil on Canvas murals depicting Hampton Court Palace and Balmoral Castle, Queens Room Deck 2.

Clockwise from top left: *Hampton Court Palace Bird's Eye View I & II*, Art Book Item 2.6; *Balmoral Palace Morning I & II*, Art Book Item 2.7; *Fountain*, Art Book Item 2.8.

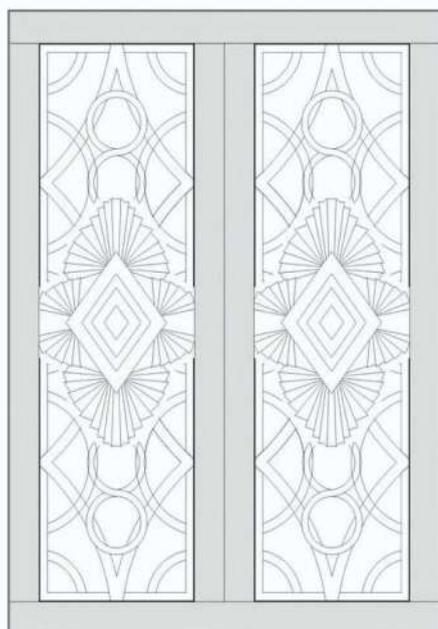
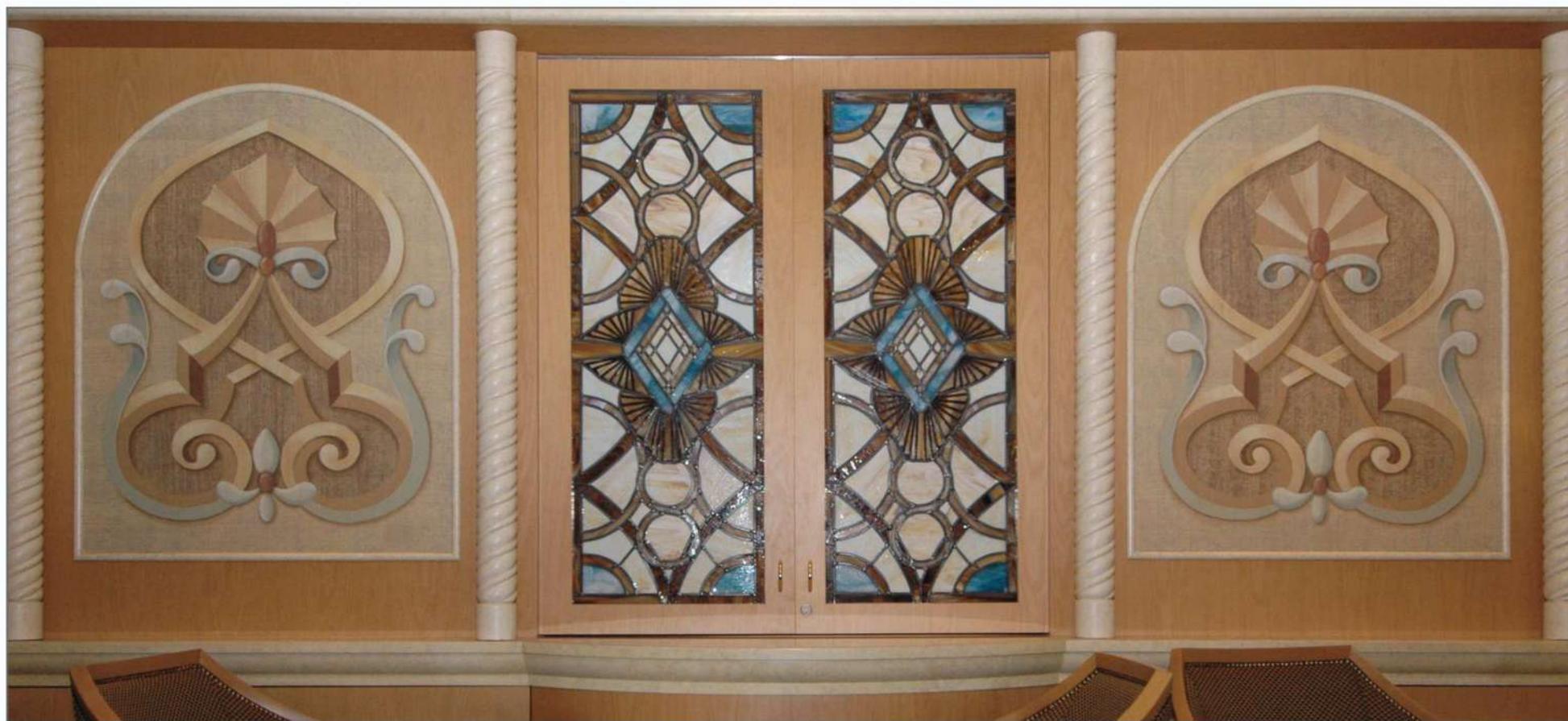
Ozzimo & Associates, Faux finish for pilasters and circles above pilasters, Queens Room Deck 2, Art Book Items 2.1/2.2 (half pilasters).

Framed Mirror, Frame molding provided by Art Design Resources and installed by Vitrani, Queens Room Deck 2, Art Book Item 2.4.

Ozzimo & Associates, Faux Finish on Canvas behind and above framed art, Queens Room Deck 2, Art Book Items 2.3/2.9.



Copy of a portrait of Her Majesty Queen Elizabeth by Sir Oswald Birley, commissioned by Cunard Line for display on board RMS Queen Elizabeth, launched by her Majesty on 27 September 1938. Ozzimo & Associates, Faux Finish on Canvas behind framed art, Queens Room Deck 2, Art Book Items 2.3/2.11. Framed Mirror, Frame molding provided by Art Design Resources and installed by Vitrani, Queens Room Deck 2, Art Book Item 2.4.



Counterclockwise from top: **Marian Westall**, Oil on Canvas decorative murals, Queens Room Deck 2, Art Book Item 2.18. **Pugin, Hardman & Powell**, Leaded glass cabinet panels and sketch, Queens Room Deck 2, Art Book Item 2.19. **The Standard of Her Majesty Queen Mary**, Presented to Cunard Line following the launch of RMS Queen Mary by Her Majesty on 26 September 1934, Queens Room Deck 2, Art Book Item 2.15. Copy of a portrait of **HRH The Princess Elizabeth and HRH The Prince Philip** by Edward Halliday, Commissioned by Cunard Line for display on board RMS Caronia, launched by Princess Elizabeth on 30 October 1947, Queens Room Deck 2, Art Book Item 2.10.

Peter Simpson Artist Statement

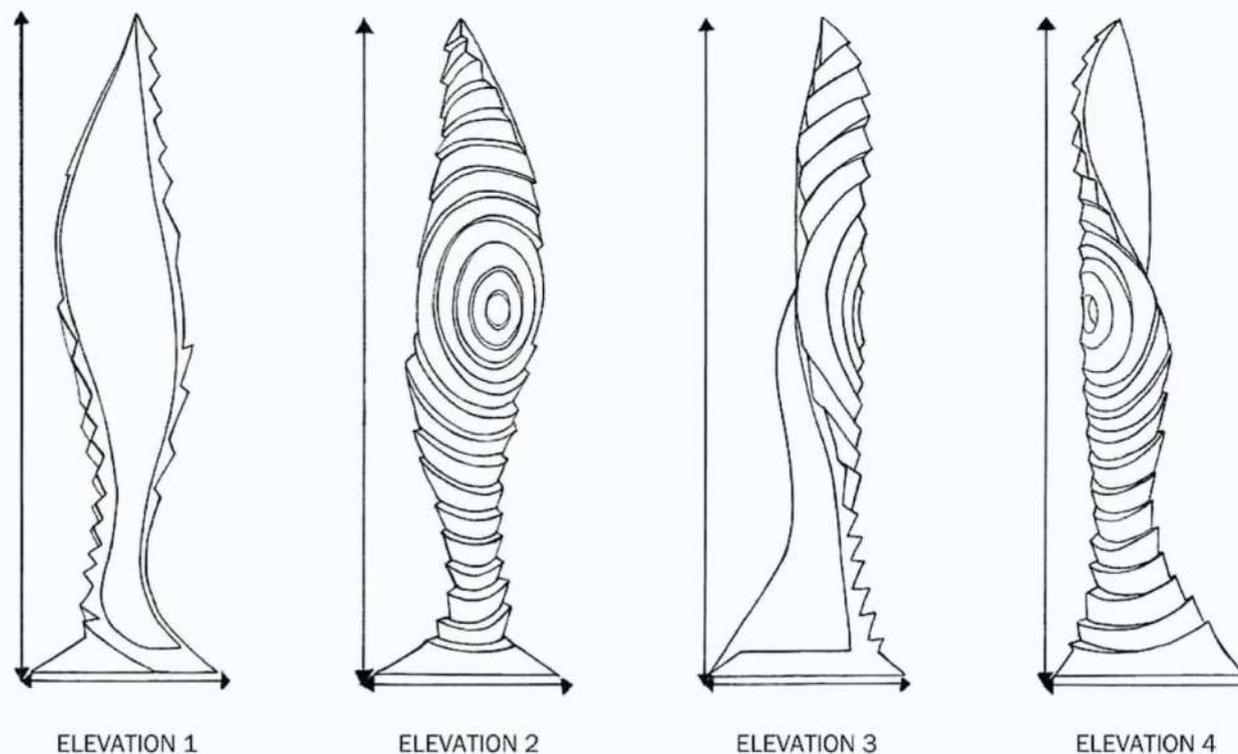
I believe art deco has enduring qualities — its simplicity, geometry and redefining of everyday subject matter. It always amazes me to see an art deco poster and see a figure made of intersecting triangles or circles, or to see an architectural detail of a sunburst design. However, I was aware that the artists of this movement created distinctive work, and I was conscious not to produce an imitation of their work that would never match up to the original.

The sculpture contest brief (to create a “2009 version of art deco”) fascinated me, as I feel that its style and visual impact hasn’t diminished, and I feel there is even work produced today that evokes this period. I realized that for the sculpture to be relatable to a modern audience, and for it to be universally accessible, I had to portray the timeless essence of art deco.

The work’s inspiration stems from Augustin Jean Fresnel’s lighthouse lenses developed in the 19th Century. These lenses were lighter and cheaper than their traditional counterparts because their profile was shallower and cut at certain angles that meant that light passed through them the same way as through a larger, semi-circular lens. These lenses are beautiful objects, and I saw the art deco qualities of angular forms and clear elegance within them. I took these characteristics and transplanted them onto a simple curved form that was inspired by the curves of shells and the work of Constructivist sculptors such as Naum Gabo and Anton Pevsner that were working in the art deco period.

The most important thing in my mind (and my biggest challenge) was to create a form that was refined to its essence and, with that purely refined shape, have something that is hopefully beautiful and perfectly suited to its function.

The lighthouse lens also has importance because of the setting for the sculpture, and, like the lighthouse keeper connects and welcomes sailors with light, I, as the artist aim to connect and welcome the viewer with this



Sculpture Design Rendering Submitted by Peter Simpson

sculpture. The symbolic nature of light is incredibly important to this piece, and I hope you feel reassured in its presence.

Peter Simpson Biography

Peter Simpson was born in Edinburgh, Scotland in 1989. After completing his schooling he gained entry to Edinburgh College of Art. After a General Foundation Year, he chose to specialize in Sculpture.

He likes to create large sculptures that the viewer can relate to on a direct scale. He wishes to excite the viewer’s imagination and absorb them into his world so that they become more than just a spectator on the artwork. His subjects range from animals to fantastical machines, or everyday elements of nature given an unusual twist. He works in a range of mediums, some traditional such as wood and plaster, others more unusual or mod-

ern such as recycled packaging or resin. He hopes to expand on his range of materials, as he feels this is another way to explore the world.

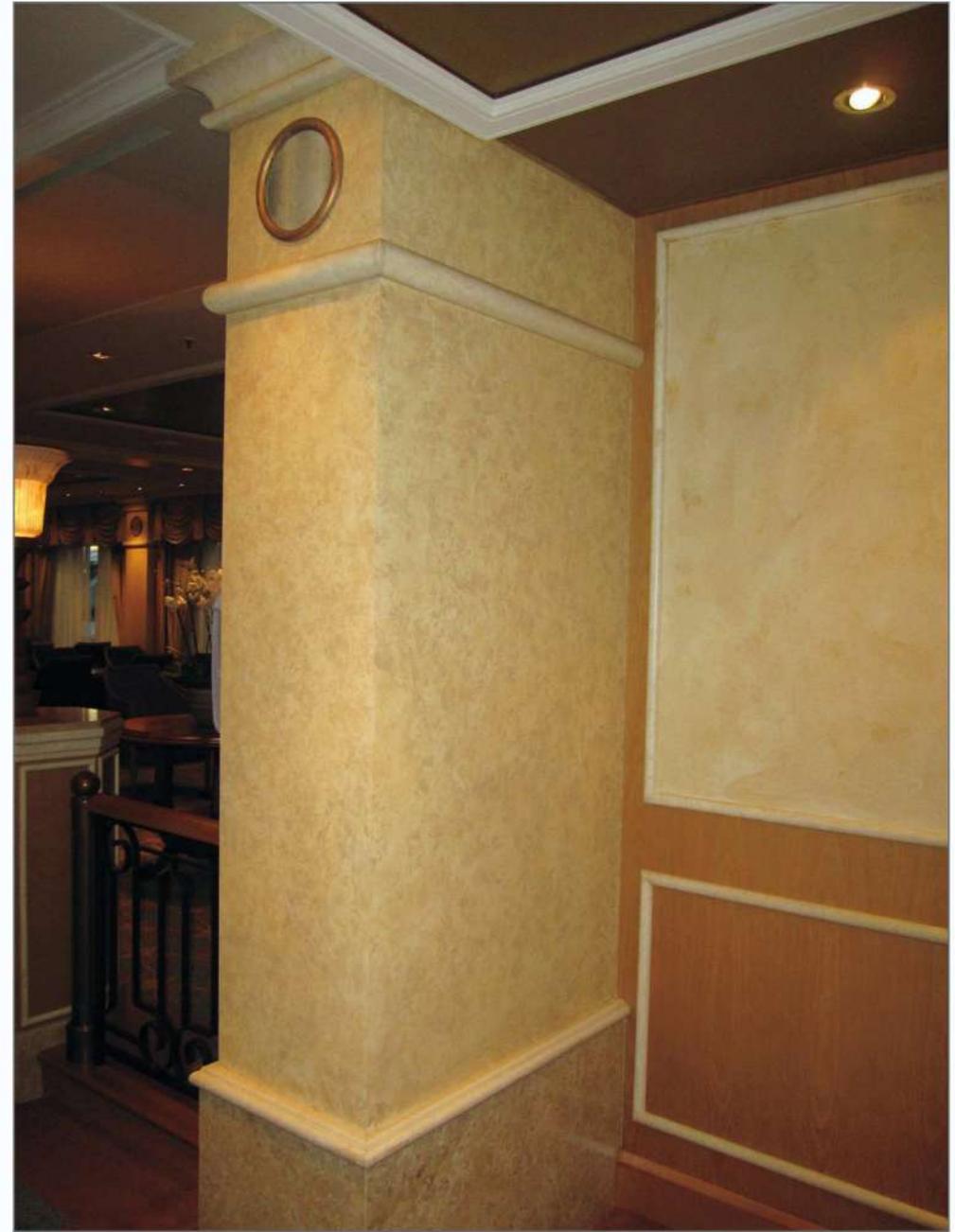
Inspiration for his work come from many sources, Edouardo Paolozzi’s sculptures have influenced his use of combining nature and technology, whereas Umberto Boccioni’s paintings inspire the use of movement in his work. Other influences come from the films of Zhang Yimou or Hayao Miyazaki in their color and eccentricity.

He enjoys experimenting in artistic disciplines like photography, painting and design, where he observes light, pattern and texture and loves learning about the world through images. He has interests in astronomy, engineering, films and animation. Another passion is learning about animal and plant life. These interests all feed into his artistic practice.



CUNARD QUEEN ELIZABETH
SCULPTURE DESIGN
CONTEST WINNER

Sculpture designed by Peter Simpson
Fabricated in Acrylic by H.Studio
Queens Room Deck 2
Approx. size 1725 x 750mm



Ozzimo & Associates, Faux finish Acrylic on Canvas and Paint on Site throughout Queens Room.

At Left: Behind scence, full pilaster with circle at top, behind the superior part of pilaster, Acrylic, Queens Room Deck 3, Art Book Items 3.4, 3.1/3.2 (full pilasters), 3.3.

At Right: Faux finish for pilasters and circles above pilasters, Queens Room Deck 2, Art Book Items 2.1/2.2 (half pilasters).



Pugin, Hardman & Powell, Leaded glass cabinet panels, Queens Room Deck 2, Art Book Item 2.17.
Ozzimo & Associates, Marble faux finish, Acrylic, Queens Room Deck 2, Art Book Item 2.16.



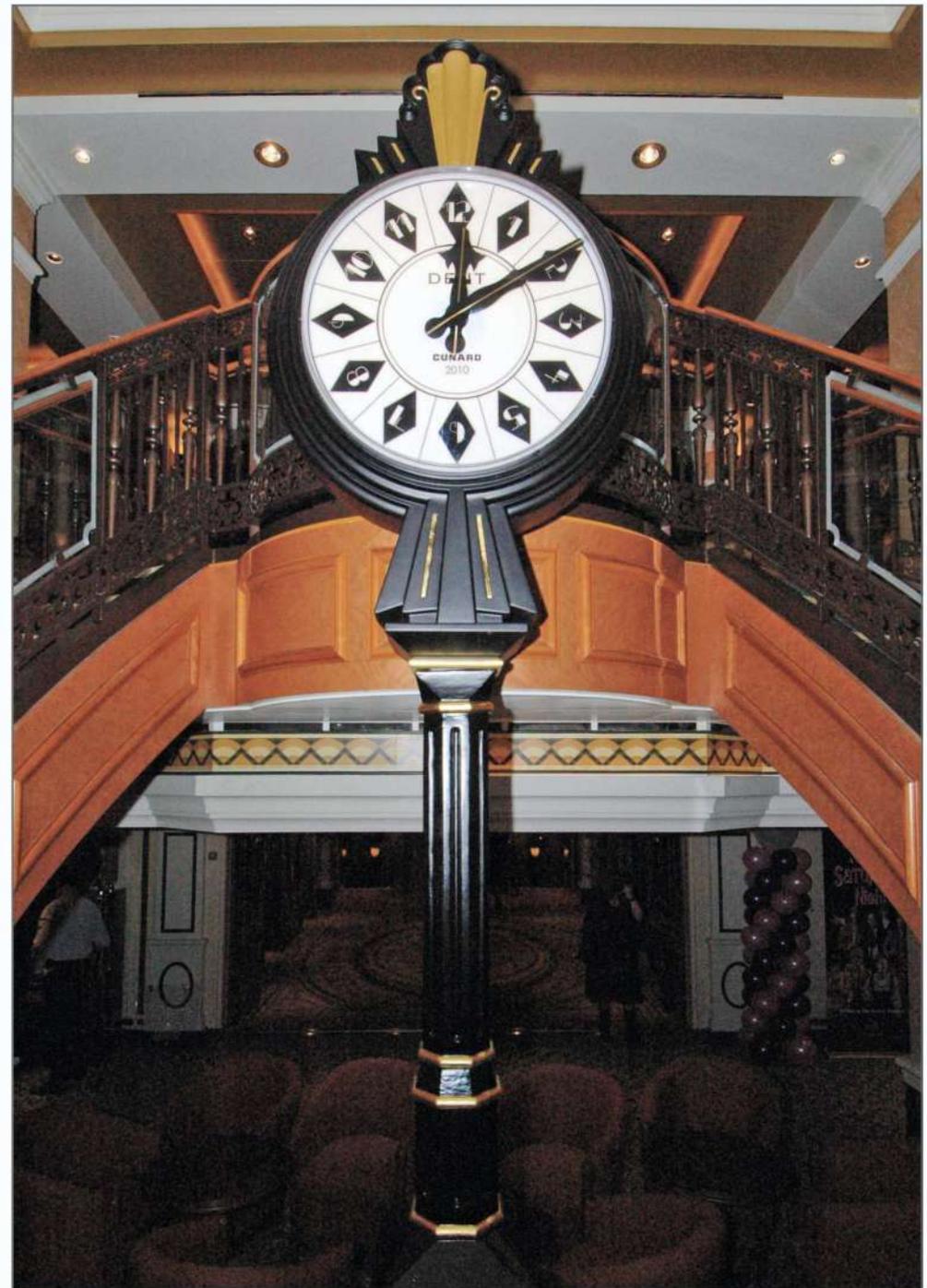
Royal Arcade, featuring decorative acrylic chandeliers by Jancik Arts International and pillar clock by Dent & Co.

Royal Arcade

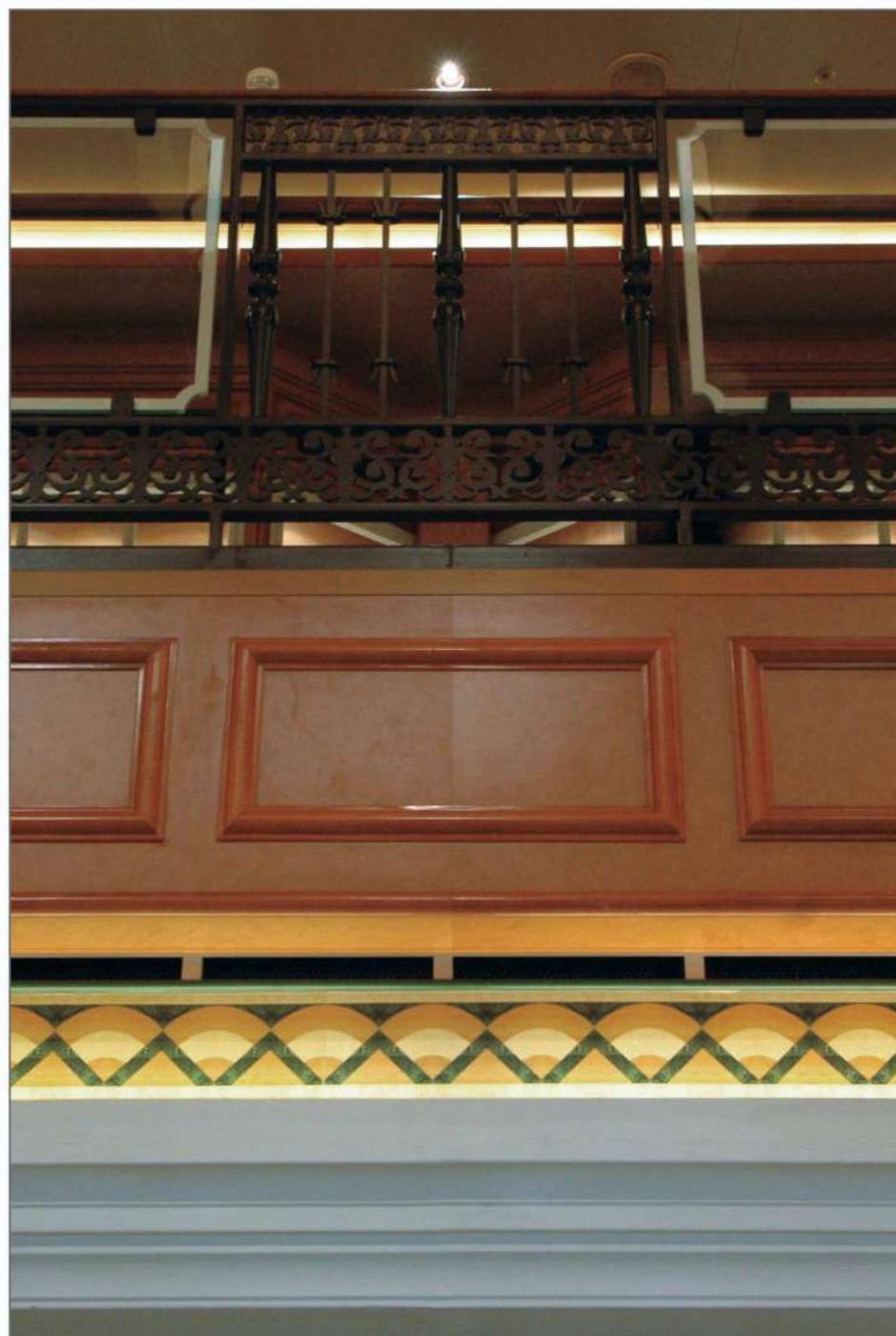
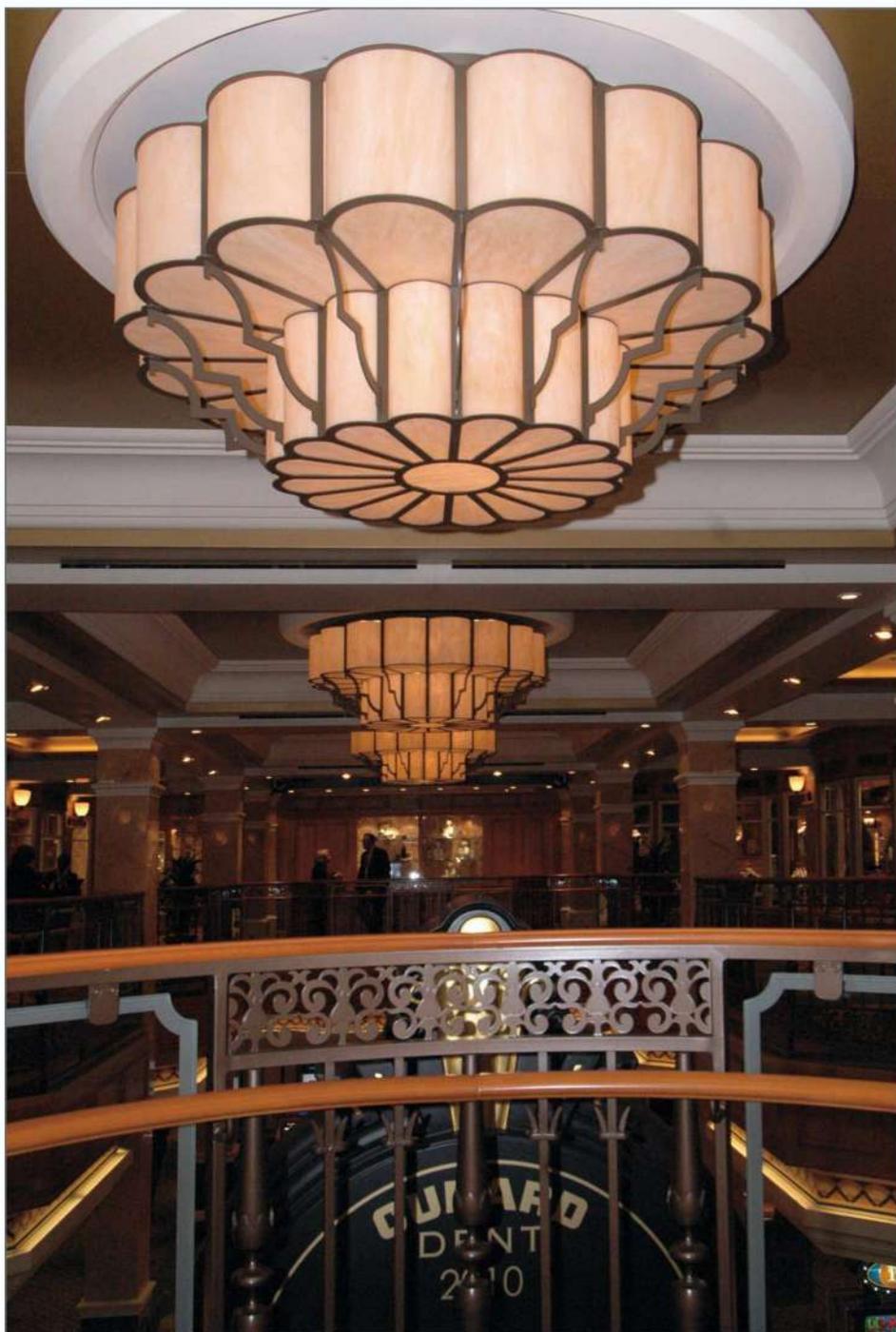


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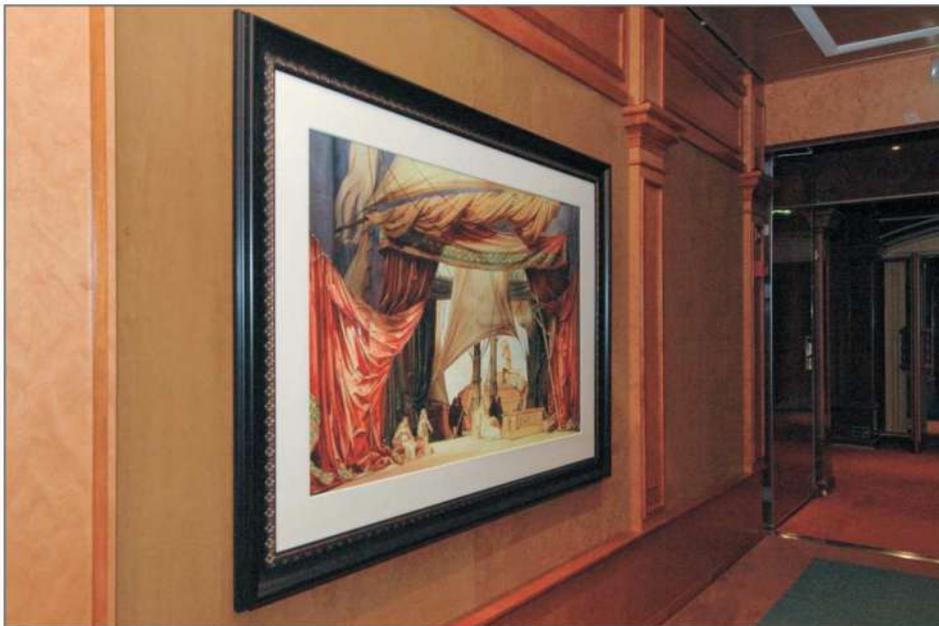
Shops
Golden Lion Pub
Empire Casino



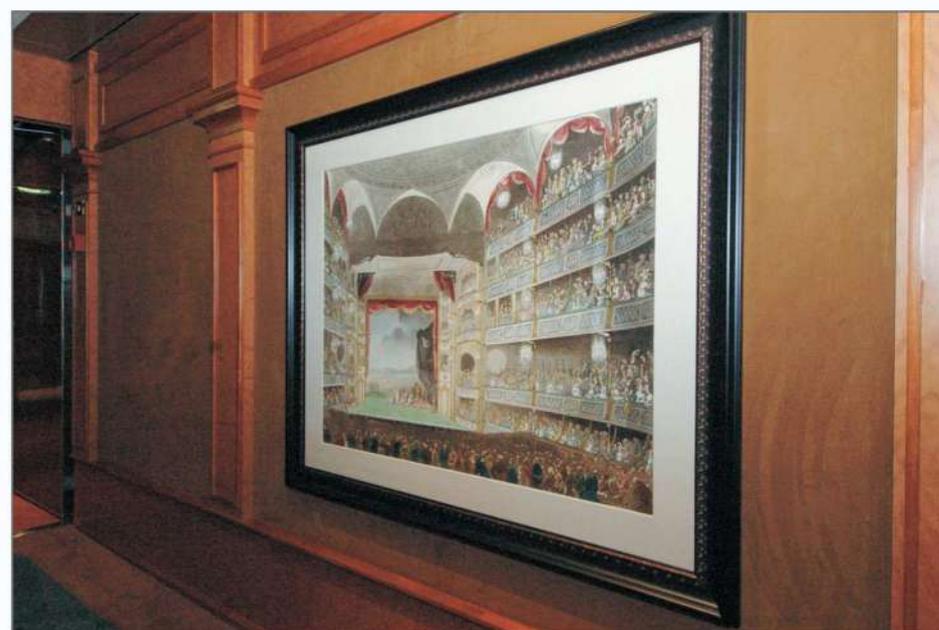
Dent & Co., Art Deco styled Pillar Clock and rendering, Cast Iron, GRP, Acrylic and Aluminum, Royal Arcade Deck 2, Art Book Item 3.10.
 Ozzimo & Associates, Mural on Canvas design border, Royal Arcade Deck 3, Art Book Item 3.4.



Jancik Arts International, Art Deco acrylic and metal chandeliers, Royal Arcade Deck 3, Art Book Item 3.9.
Ozzimo & Associates, Mural on Canvas design border, Royal Arcade Deck 3, Art Book Item 3.4.



Shaftesbury Avenue, Theatreland, with Lyric, Apollo, and Gielgud Theatre, Giclee on Canvas, Royal Arcade Deck 3, Art Book Item 3.5.
Richard Wagner, *Stage Model for the Opera "Tristan and Isolde"*, Giclee on Paper, Royal Arcade Deck 3, Art Book Item 3.7.
Thomas Rowlandson, *Sadler's Wells Interior*, Giclee on Paper, Royal Arcade Deck 3, Art Book Item 3.8.



Lee Rickler, *Aldwych Theatre*, Giclee on Canvas, Royal Arcade Deck 3, Art Book Item 3.5.

St. John, *Super Duper & La Boheme*, Giclees on Paper, Royal Arcade Deck 3, Art Book Item 3.6.

Thomas Rowlandson, *The Interior of the Theatre During a Performance of Shakespeare's "Coriolanus"*, Giclee on Paper, Royal Arcade Deck 3, Art Book Item 3.7.



Ozzimo & Associates, Faux finish mural on canvas, Royal Arcade Deck 3, Art Book Items 3.1/3.2/3.3.



Vitrani, Decorative Glass Balustrade and Fireplace, Golden Lion Pub Deck 2, Art Book Items 2.2/2.3.
Liz Jardine, *Elizabethan Domain I & II*, Giclees on Paper, Golden Lion Pub Deck 2, Art Book Item 2.1.





This Page: Mural Images from the Maurizio Eliseo Vintage Archives, Giclees on Canvas, Casino Deck 2, Art Book Items 2.1/2.2/2.3.
 Opposite Page: Pugin, Hardman & Powell, Leaded Art Glass Ceiling, Casino Deck 2, Art Book Item 2.4.



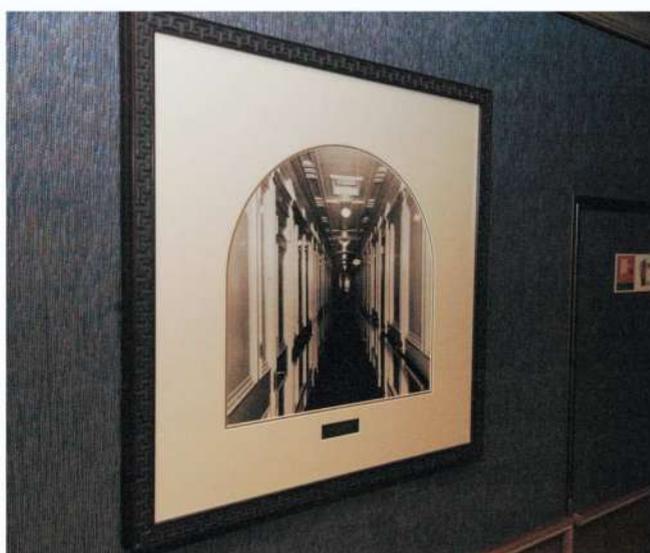
Royal Court Theatre







This page: Ozzimo & Associates, Paint on Site ceiling faux finish, Royal Court Theatre Deck 3, Art Book Item 3.5. Stars Aboard, Cunard Images photographs on paper, featuring (from left, top and bottom): Pearl Bailey, Rex Harrison, Phil Harris, Buster Keaton; Deborah Kerr, Jerry Lewis, Sophie Tucker, Noel Coward.
Opposite page: Diego Bormida, Trompe L'oeil side panels and center medallion above stage, Acrylic on Metal, Royal Court Theatre Deck 3, Art Book Items 3.3/3.4.



QE2 Mauretania Restaurant Photos, Original Photographs, Royal Court Theatre Deck 1, Art Book Items 1.1-1.4.

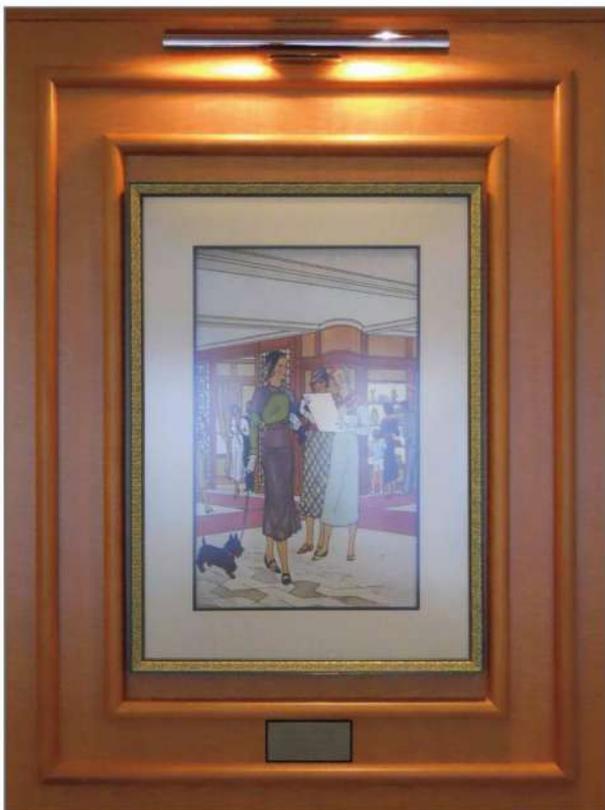


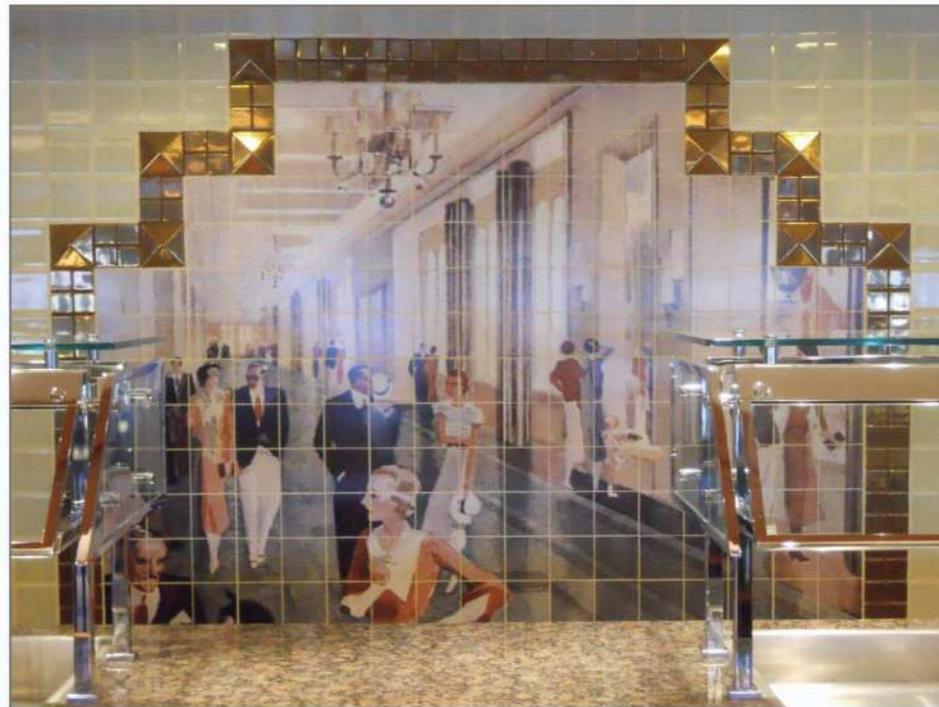
Giancarlo Impiglia, *The Performance*, & *The Big Band*, Limited Edition Serigraphs, Royal Court Theatre Deck 1, Art Book Items 1.4.
QE2 Mauretania Restaurant Photos, Original Photographs, Royal Court Theatre Deck 1, Art Book Items 1.1-1.4.



Lido Restaurants



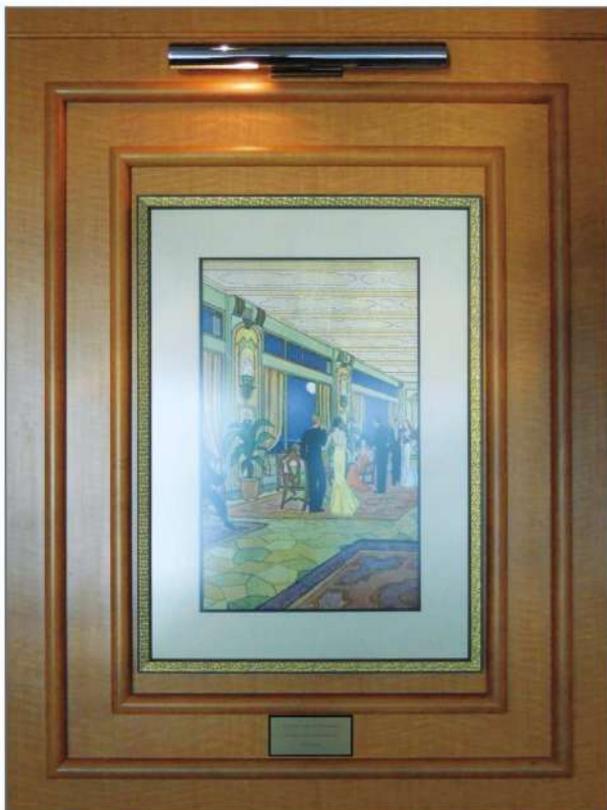


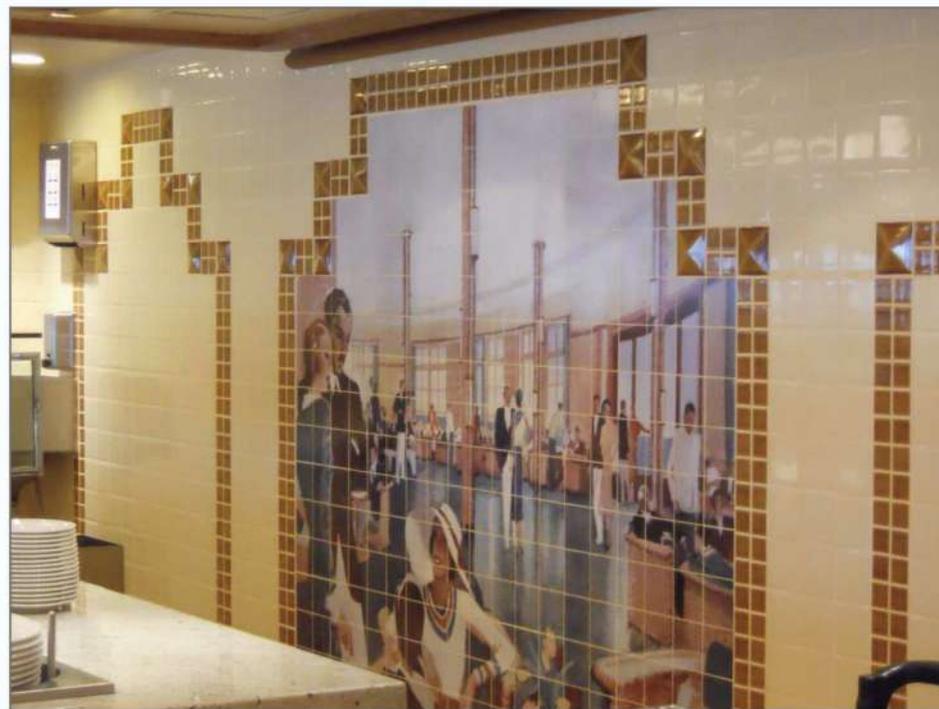


This page: Morandi Studio, Mural on Ceramic Tile, Images from the Maurizio Eliseo Vintage Archives, Lido Restaurants Deck 9, Art Book Item 9.4.

Istvan Bernath, *Mykonos & Rio de Janeiro*, Original Acrylics on Canvas, Lido Restaurants Deck 9, Art Book Item 9.2.

Opposite page: Framed Art Images from the Maurizio Eliseo Vintage Archives, *Life Aboard in the Golden Age of Cruising*, Giclees on Paper, Lido Restaurants Deck 9, Art Book Items 9.3/9.5/9.6.





This page: Framed Art Images from the Maurizio Eliseo Vintage Archives, *Life Aboard in the Golden Age of Cruising*, Giclees on Paper, Lido Restaurants Deck 9, Art Book Items 9.3.

Morandi Studio, Mural on Ceramic Tile, Images from the Maurizio Eliseo Vintage Archives, Lido Restaurants Deck 9, Art Book Item 9.1.

Istvan Bernath, *Monte Carlo & Lisbon*, Original Acrylics on Canvas, Lido Restaurants Deck 9, Art Book Item 9.2.

Opposite page: Framed Art Images from the Maurizio Eliseo Vintage Archives, *Life Aboard in the Golden Age of Cruising*, Giclees on Paper, Lido Restaurants Deck 9, Art Book Items 9.5/9.6.



Carlos Ozzimo, *Hercules at the Fountain*, Kew Gardens, Acrylic on Canvas, Garden Lounge Deck 9, Art Book Item 9.1.

Garden Lounge

A decorative flourish consisting of a central orange scroll-like element with two horizontal lines extending outwards to the left and right.





This page: Facet glass tile mosaic vines and birds design with mosaic glass tile border, Garden Lounge Deck 9, Art Book Item 9.9.

Ceramic tiles, Garden Lounge Deck 9, Art Book Items 9.4-9.7.

Opposite page, clockwise from top left: *Carlos Ozzimo* murals inspired by Kew Gardens, Acrylic on Canvas.

Palm House, Kew Gardens, Garden Lounge Deck 9, Art Book Items 9.2.

View of Pagoda, Kew Gardens, Garden Lounge Deck 9, Art Book Items 9.3.

Water Lilies, Kew Gardens, Garden Lounge Deck 9, Art Book Items 9.8.



The
Yacht
Club

Jancik Arts, Yacht Club Signage, Brass, bronze and stainless steel, Yacht Club Deck 10.
Backlit acrylic columns, Forward Stairs Deck 10, Art Book Item 10.1.

Yacht Club





Asprey's of London QE2 Silver Model
Photographed aboard QE2



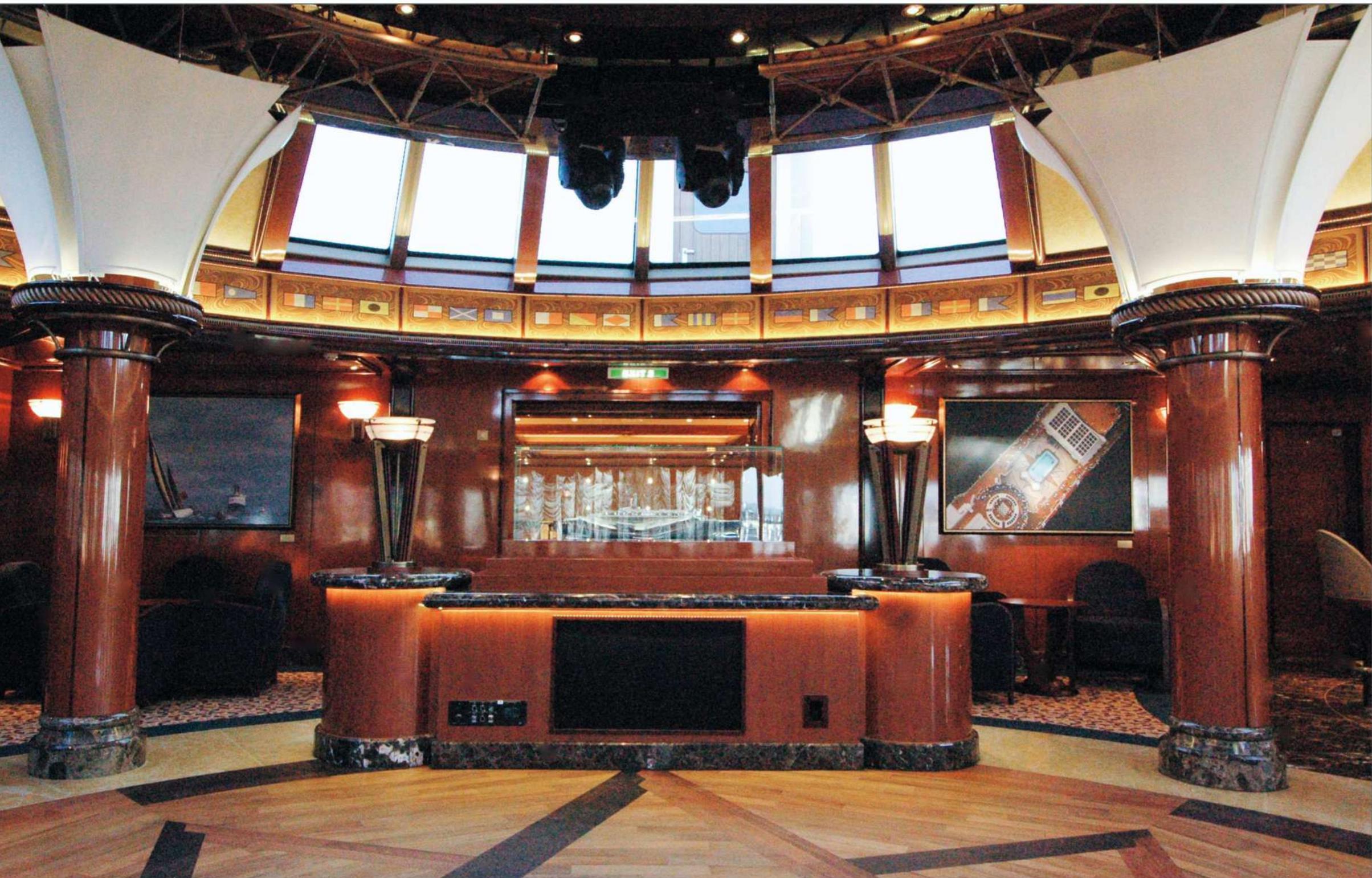
This page (also pictured opposite): Asprey's of London QE2 Silver Model, Originally gifted to Cunard to commemorate QE2. Stepped pedestal for Asprey's QE2 Silver Model, Marble and laminated wood, Yacht Club Deck 10, Art Book Item 10.2.

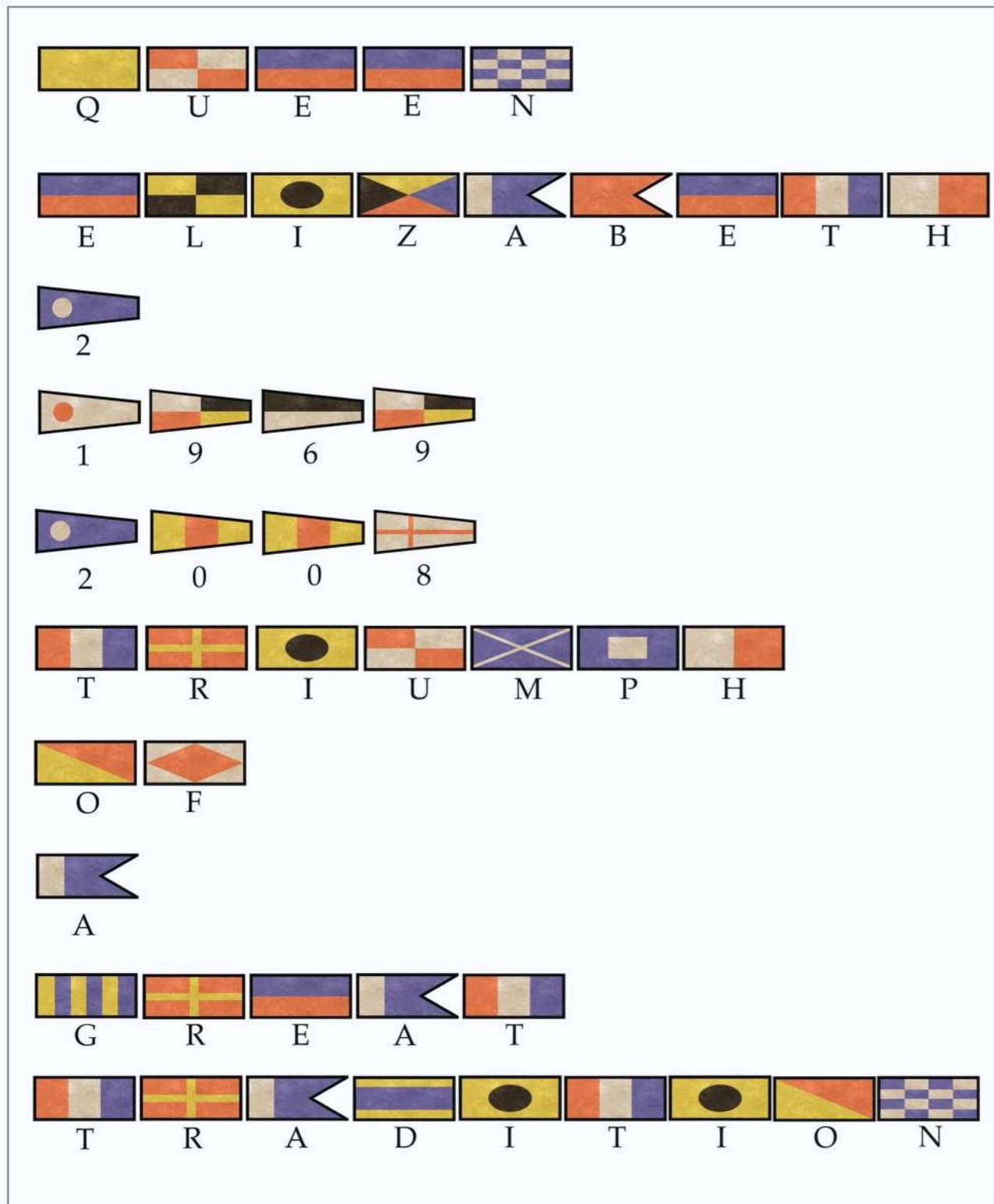
Ozzimo & Associates, Circular sails mural, Acrylic Paint on Site, Yacht Club Deck 10, Art Book Item 10.8.

Opposite page: Art in Metal, Sails surrounding columns, Fabric and metal, Yacht Club Deck 10, Art Book Item 10.5.

Ozzimo & Associates, Faux Finish Paint on Site behind sails, Yacht Club Deck 10, Art Book Item 10.11.







This page (pictured opposite):

Ozzimo & Associates, Yachting flag murals on canvas, Yacht Club Deck 10, Art Book Item 10.6.

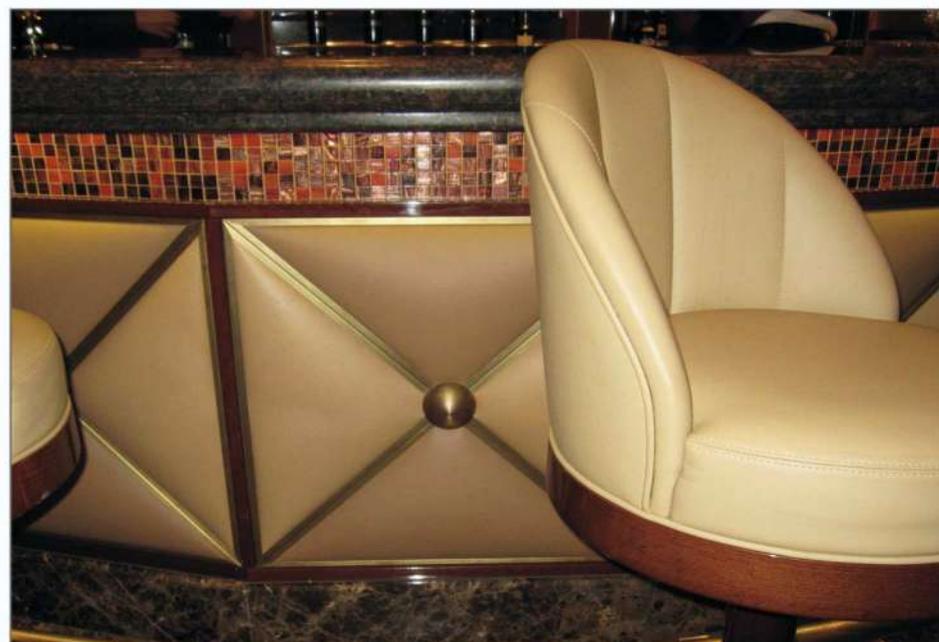
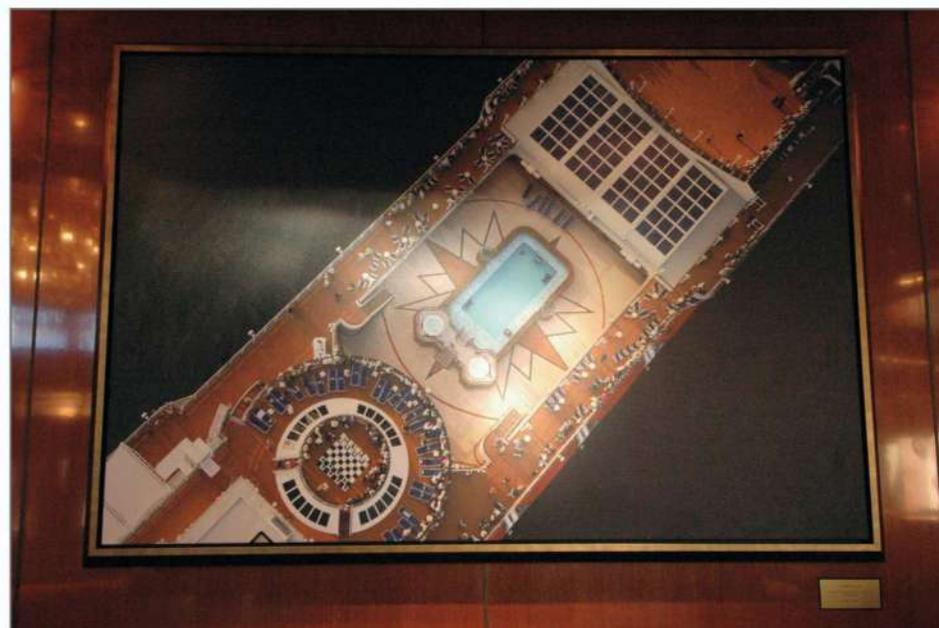
Opposite page:

Art in Metal, Sails surrounding columns, Stainless mesh, fabric and metal, Yacht Club Deck 10, Art Book Item 10.5.

Ozzimo & Associates, Faux Finish Paint on Site behind sails, Yacht Club Deck 10, Art Book Item 10.11.

Asprey's of London QE2 Silver Model, Originally gifted to Cunard to commemorate QE2. Stepped pedestal for Asprey's QE2 Silver Model, Marble and laminated wood, Yacht Club Deck 10, Art Book Item 10.2.





This page, clockwise from top left: Stephen Munday, *June 1, 1994: QE2 Escorts the NZ Endeavor into Southampton*, Giclee on Canvas, Yacht Club Deck 10, Art Book Item 10.3.
 Cameron Spencer, *Queen Victoria & Queen Elizabeth 2 Rendezvous in Sydney Harbour*, Giclee on Canvas, Yacht Club Deck 10, Art Book Item 10.3.
 Morandi Studio, Mosaic tile under bar, Yacht Club Deck 10, Art Book Item 10.4.
 Ozzimo & Associates, Faux Finish Paint on Site, Yacht Club Deck 10, Art Book Item 10.7.
 Opposite page: Morandi Studio, Handmade star tile mosaic floor center, Yacht Club Deck 10, Art Book Item 10.9.



Jancik Arts, Commodore Club Signage, Brass, bronze and stainless steel, Commodore Club Deck 10.

Commodore Club



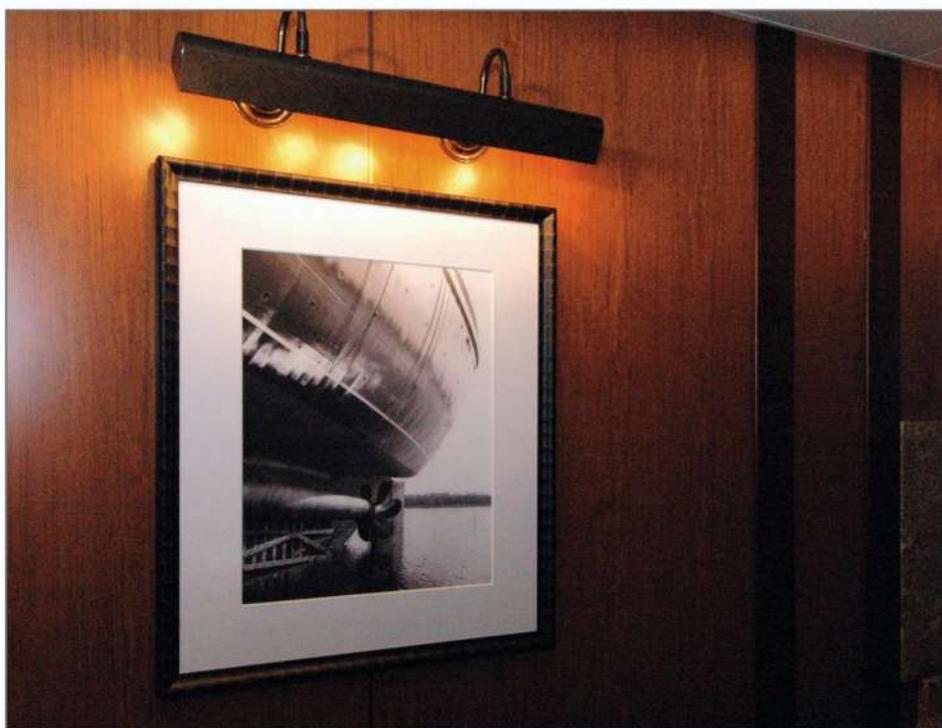
INCLUDING:

Board Room
Churchill's Cigar Lounge





Robert G. Lloyd, Porthole Giclees on Canvas from Robert G. Lloyd originals, gifted to Cunard's QE by artist, Commodore Club Deck 10, Art Book Item 10.8.
Maritime Replicas Queen Victoria Ship Model, Fiberglass, brass and acrylic, Commodore Club Deck 10, Art Book Item 10.9.



The Building of QE2 1965-1967, Cunard Images, Photographs on paper, Commodore Club Deck 10, Art Book Item 10.4.

QE2 Mauretania Restaurant Photo, Original Photograph, Commodore Club Deck 10, Art Book Item 10.7.

Maritime Replicas Queen Elizabeth Ship Model (behind bar), Fiberglass, brass and acrylic, Commodore Club Deck 10.





Robert G. Lloyd Biography

Robert Lloyd is a Marine Artist with a worldwide reputation for producing visually stunning and technically accurate paintings for the marine industry, private individuals and museum collections.

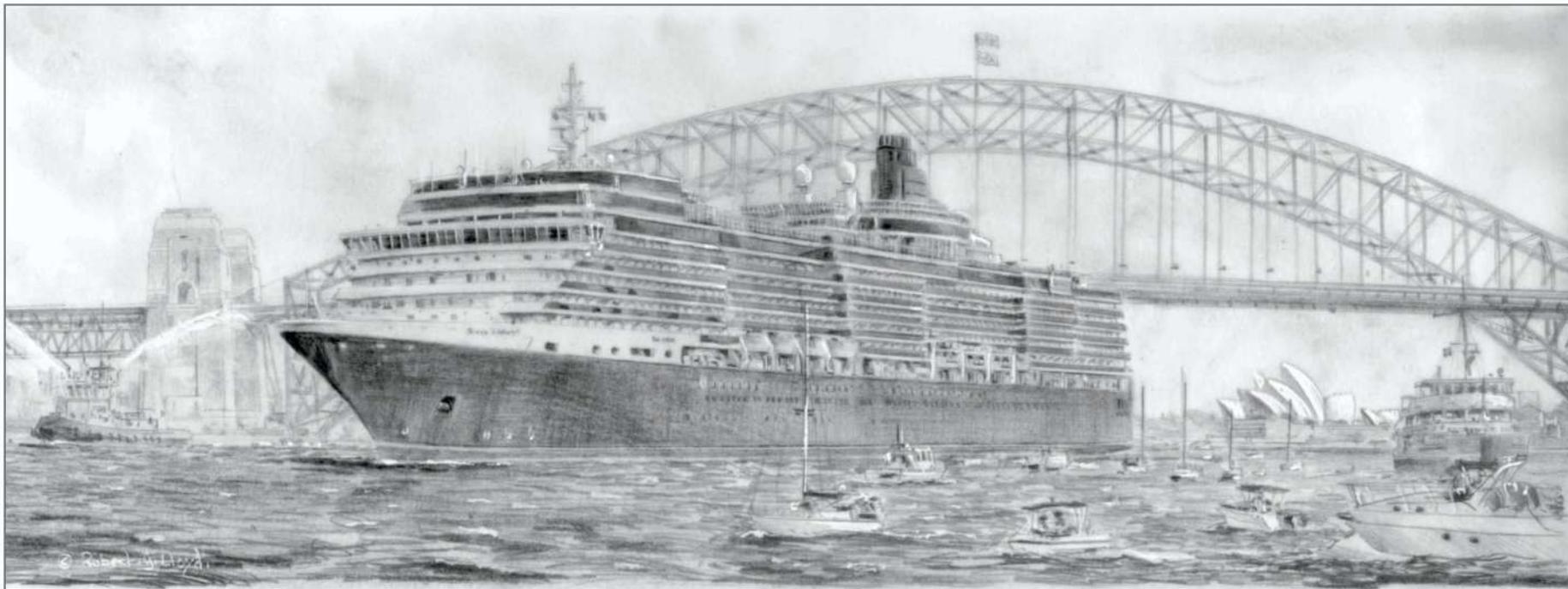
Born in 1968, Robert's interest in the sea started at an early age when, living near Liverpool, he used to stand on the banks of the River Mersey and watch the ships coming and going. Whilst at school, Robert was considering a career at sea, but he showed great promise as an artist, and he wisely opted to study art and design at college, which led to employment as a graphic designer and illustrator.

Robert continued to paint for pleasure in his spare time, and his success in this medium soon led to the decision to make it his full time career.

He is now one of Europe's most sought after marine artists, and his work has been described by many within the shipping world as 'the most technically accurate and visually stunning of recent times.

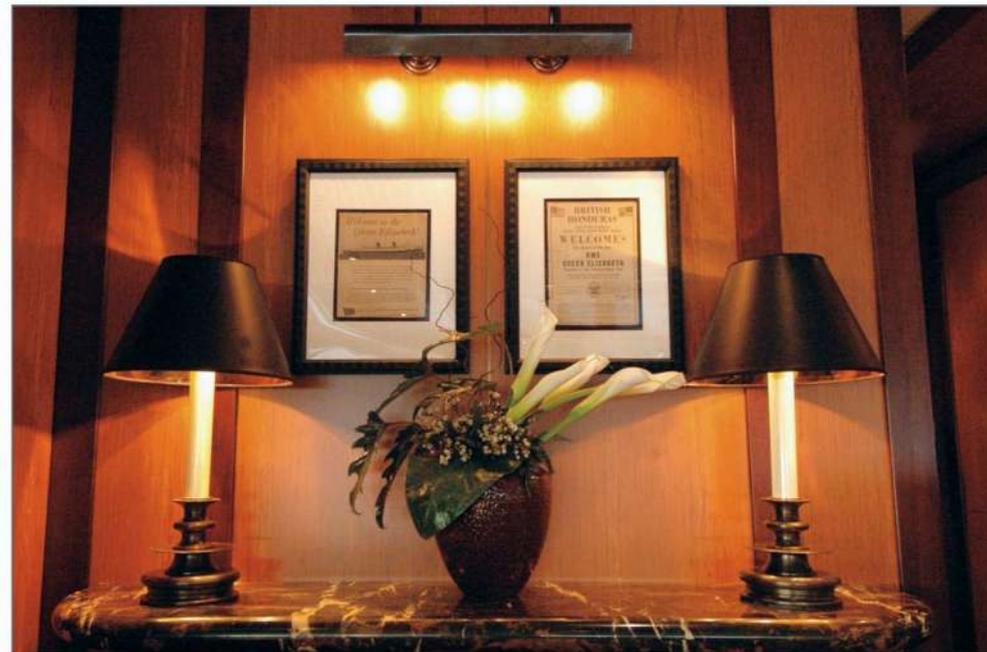
Robert's work encompasses every conceivable type of vessel from sleek sailing yachts, ferries, container-ships and tankers to unlikely subjects such as oil-rigs, dredgers and pilot boats, and he is an acknowledged expert at producing technically accurate and atmospheric views of ships from plans before they are built.

The companies and organization that own, or have commissioned, Robert's paintings during recent years provides an indication of his international standing as a marine artist. A small sample of these include: Cunard Line, Easy Cruise, Seatrade (Groningen) BV, RMS, Irish Ferries, Associated British Ports, BNFL Transport, The International Maritime Organisation, Rethymnis & Kulukundis Ltd., and P&O Ferries.



Robert G. Lloyd, *Queen Elizabeth Arriving at Sydney* (sketch shown above), Oil on Canvas, Commodore Club Deck 10, Art Book Item 10.2.
Robert G. Lloyd, *Porthole Giclees* on Canvas from Robert G. Lloyd originals, gifted to Cunard's QE by artist, Commodore Club Deck 10, Art Book Items 10.1/10.5/10.8.





Maritime Replicas Queen Mary 2 Ship Model, Fiberglass, brass and acrylic, Commodore Club Deck 10, Art Book Item 10.9.
Framed memorabilia about the original Queen Elizabeth, Commodore Club Deck 10, Art Book Item 10.4.



Clockwise from top left: Edward D. Walker, *Queen Elizabeth 2*, Oil on Canvas, Board Room Deck 10, Art Book Item 10.11.

QE2 *Mauretania* Restaurant Photos, Original Photographs, Churchill's Cigar Lounge Deck 10, Art Book Item 10.17.

Sam Shere, *Sir Winston Churchill on the bridge of Queen Elizabeth*; circa 1946, Giclee on Canvas, Churchill's Cigar Lounge Deck 10, Art Book Item 10.14.

Prime Minister Winston Churchill disembarking the Queen Mary, June 1943, Giclee on Canvas, Churchill's Cigar Lounge Deck 10, Art Book Item 10.16.



Art in Metal, Decorative metal screen columns, Painted aluminum, Princess Grill Deck 11, Art Book Item 11.1.



Grills

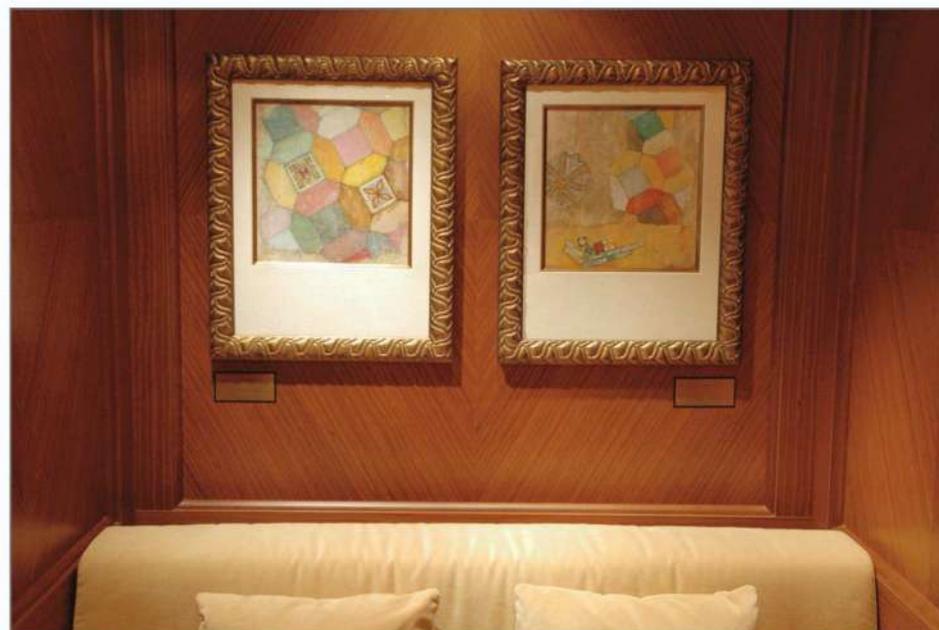
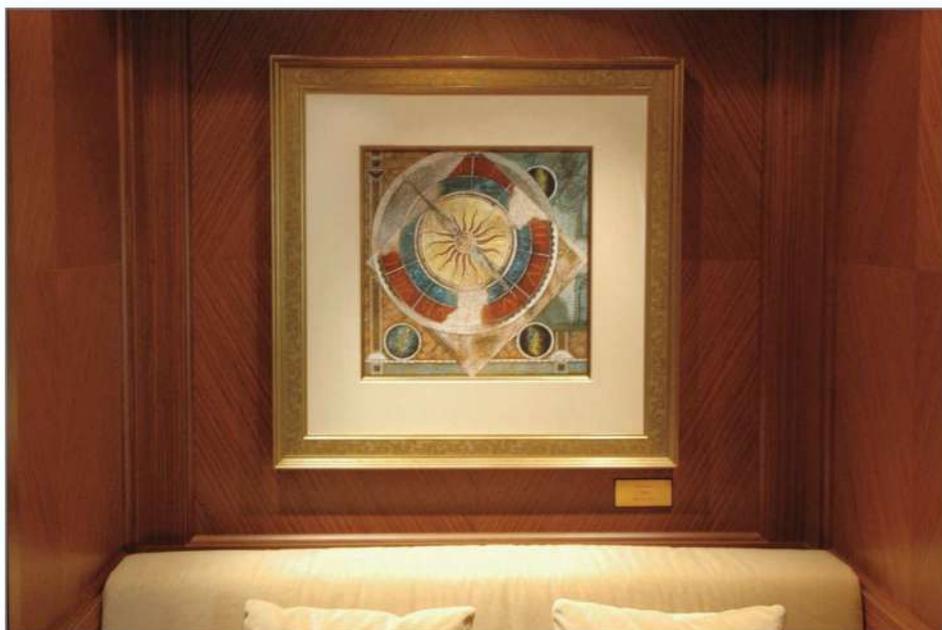


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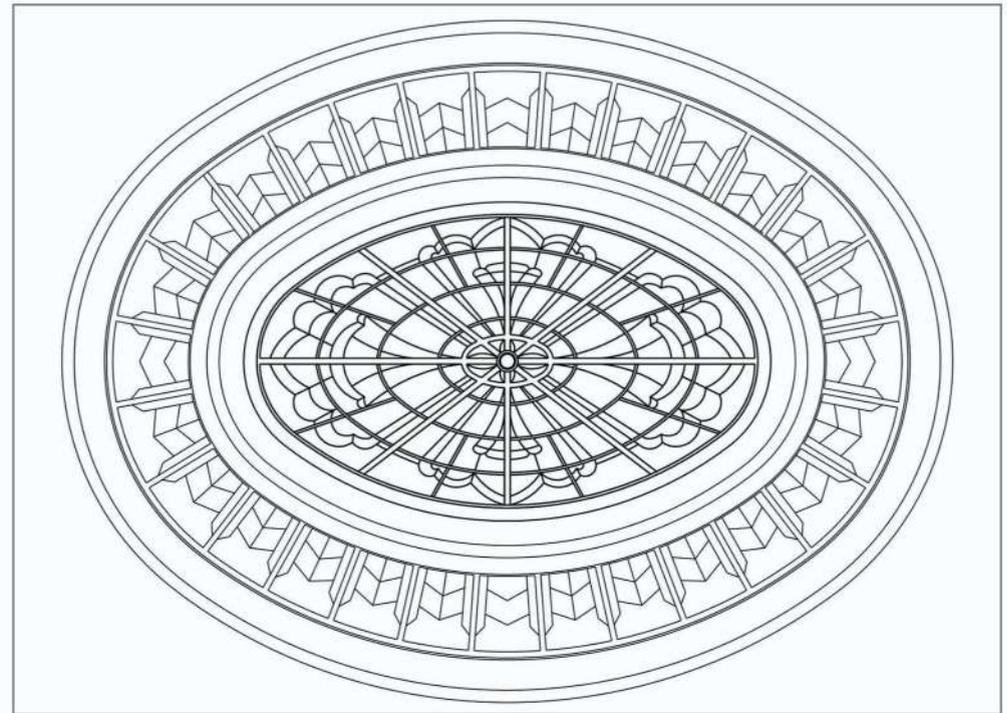
The Courtyard
The Grills Lounge
Queens Grill
Princess Grill



Javier Santurtun, Courtyard Fountain (with sketch), Travertine and stone, The Courtyard Deck 11, Art Book Item 11.2.



Istvan Bernath, *Sundial*, *Collage in Color*, & *Experiment in Color*, Acrylics on Paper, The Grills Lounge Deck 11, Art Book Item 11.6.
 Jancik Arts, Sandblasted art glass partition, The Grills Lounge Deck 11, Art Book Item 11.7.



Jancik Arts, Leaded art glass ceiling (with sketch), The Grills Lounge Deck 11, Art Book Item 11.8.
Sandblasted art glass partition, The Grills Lounge Deck 11, Art Book Item 11.3.



Clockwise from top left: Gregory Gioiosa, *Elliptical M & Elliptical K*, Mixed Media on Paper, The Grills Lounge Deck 11, Art Book Item 11.9.

Universe #26, Limited Edition on Paper, The Grills Lounge Deck 11, Art Book Item 11.9.

Ozzimo & Associates, Faux finish Paint on Site, The Grills Lounge Deck 11, Art Book Item 11.1/11.2.

Gregory Gioiosa, *Elliptical H & Universe #23*, Limited Editions on Paper, The Grills Lounge Deck 11, Art Book Item 11.9.

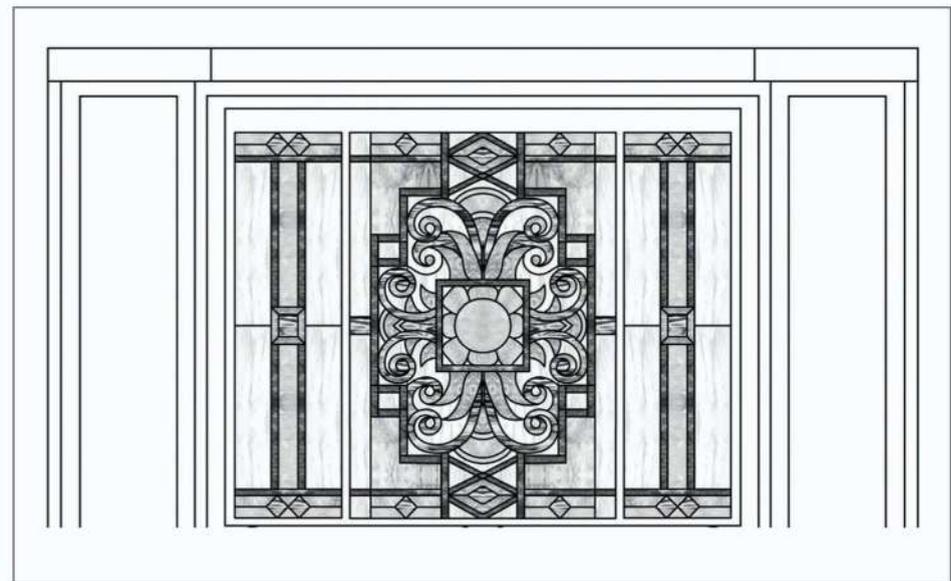
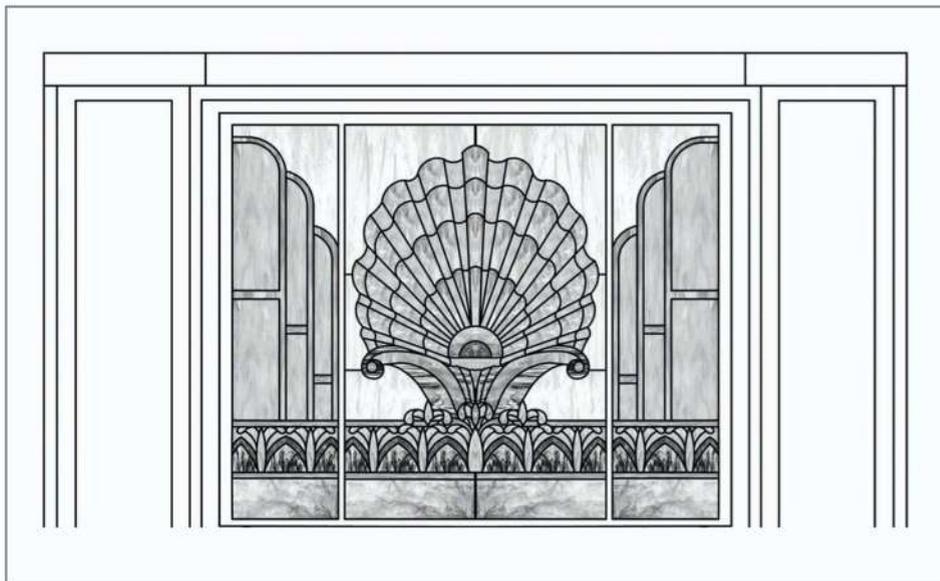


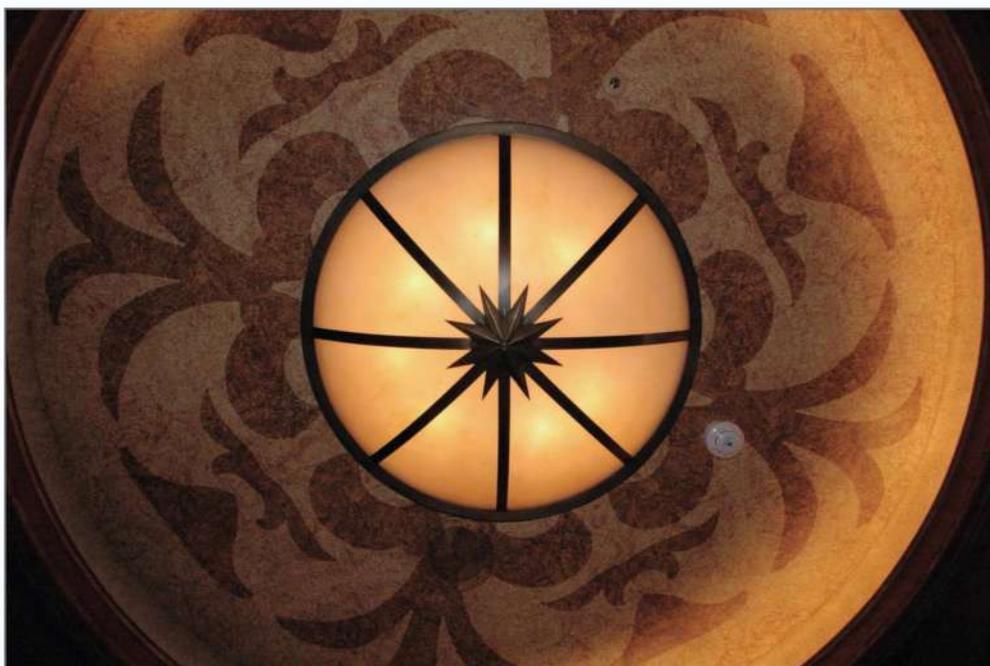
This page: Istvan Bernath, *Unicorn, the Symbol of Purity & Peacock, the Symbol of Integrity*, Oil on Canvas, Queens Grill Deck 11, Art Book Item 11.8.
Opposite page: Jancik Arts, Curved and sandblasted glass credenza, Queens Grill Deck 11, Art Book Item 11.9.





Jancik Arts, Leaded art glass wall panels and sketches, Queens Grill Deck 11, Art Book Item 11.3.





Clockwise from top left: Ozzimo & Associates, Faux finish Acrylic on Canvas, Queens Grill Deck 11, Art Book Item 11.18.
Ozzimo & Associates, Decorative plaster medallion, Queens Grill Deck 11, Art Book Item 11.6.
Janet Van Arsdale, *Columns*, Giclee on Paper, Queens Grill Deck 11, Art Book Item 11.11.
Istvan Bernath, *Urn*, Acrylic on Paper, Queens Grill Deck 11, Art Book Item 11.10.



Ozzimo & Associates, Faux finish on canvas border, Queens Grill Deck 11, Art Book Item 11.2/11.5.

Ozzimo & Associates, Faux marble finish columns, Queens Grill Deck 11, Art Book Item 11.4.

Art in Metal, Decorative metal screen columns, Painted aluminum, Queens Grill Deck 11, Art Book Item 11.1.



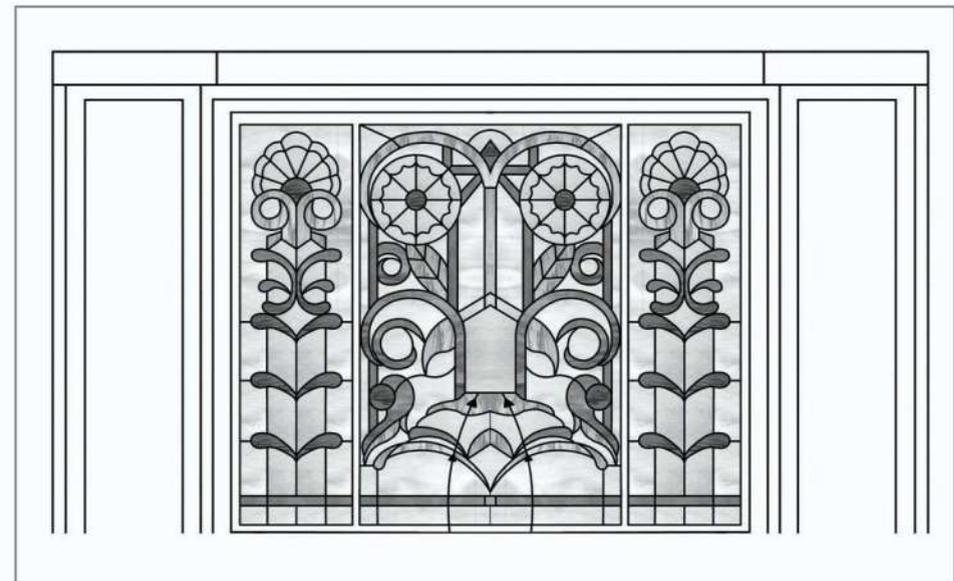
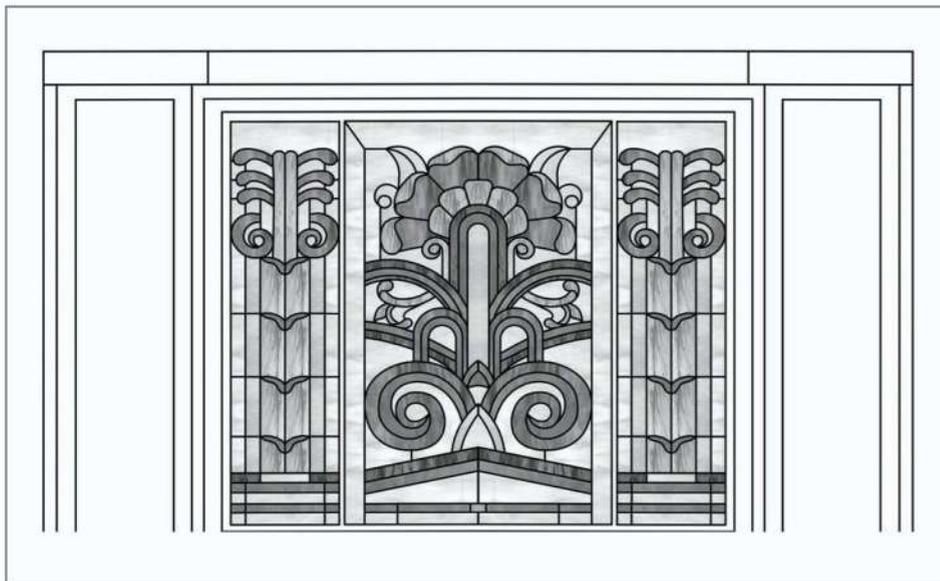
This page: Jancik Arts, Curved and sandblasted glass credenza, Princess Grill Deck 11, Art Book Item 11.9.
Opposite page: Istvan Bernath, *Swan, the Symbol of: Love and Fidelity & Antelope, the Symbol of: Meaning, Beauty and Gentleness*,
Oil on Canvas, Princess Grill Deck 11, Art Book Item 11.8.

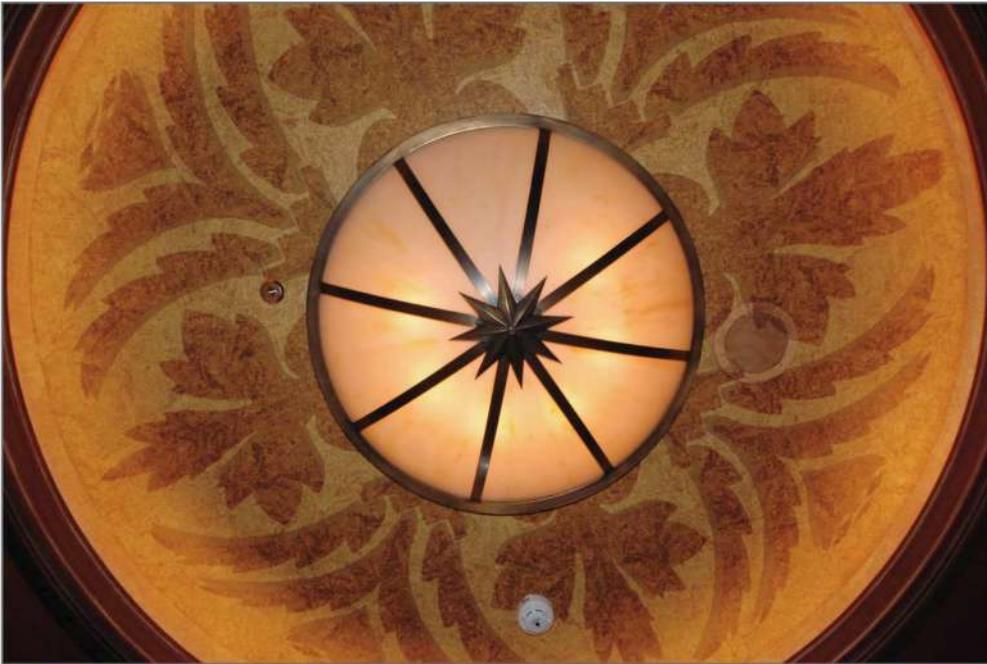


*Princess
Grill*
&



Jancik Arts, Leaded art glass wall panels and sketches, Princess Grill Deck 11, Art Book Item 11.3.





Clockwise from top left: Ozzimo & Associates, Faux finish Acrylic on Canvas, Princess Grill Deck 11, Art Book Item 11.18.
Ozzimo & Associates, Decorative plaster medallion, Princess Grill Deck 11, Art Book Item 11.6.
Janet Van Arsdale, *From Below*, Giclee on Paper, Princess Grill Deck 11, Art Book Item 11.11.
Istvan Bernath, *Urn*, Acrylic on Paper, Princess Grill Deck 11, Art Book Item 11.10.



Ozzimo & Associates, Faux finish Paint on Site throughout, Queens and Princess Grills Deck 11.

Curved walls at Grill lobby, Art Book Item 11.7.

Circular ceilings (varying diameters), Art Book Items 11.13-11.17.

Service area panels, Art Book Item 11.12.



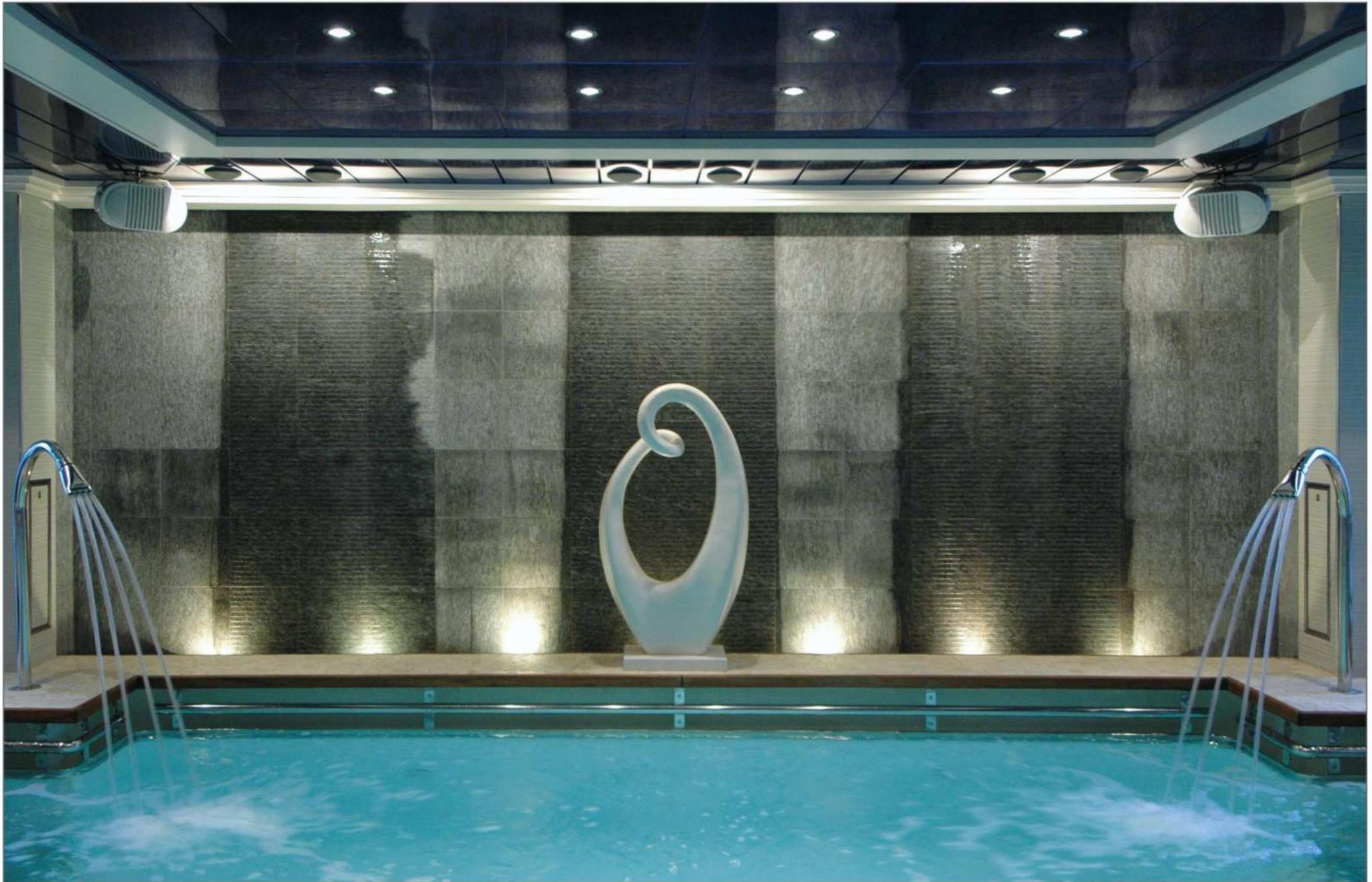
Morandi Studio, Mural on Ceramic Tile and pyramid ceramic tile composition above, Images from the Maurizio Eliseo Vintage Archives, Games Deck 11, Art Book Items 11.3/11.4.

Upper Decks



INCLUDING:

Royal Spa
Main Pool
Aft Pool
The Play Zone
Games Deck



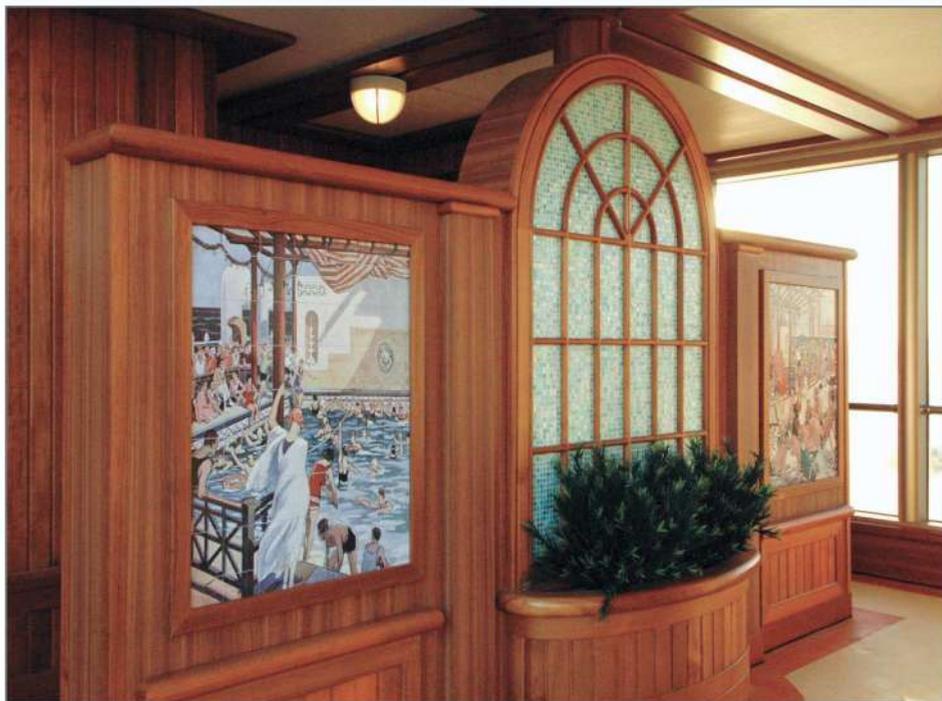
Morandi Studio, *Endless*, Original Ceramic Sculpture, Royal Spa Deck 9, Art Book Item 9.1.



Clockwise from top left: Morandi Studio, *Curl*, Original Ceramic Sculptures, Royal Spa Deck 9, Art Book Item 9.2.
 Janet Van Arsdale, *Deco Detail IV*, Giclee on Canvas, Royal Spa Deck 9.
 Michele Mattei, *Pale Rose*, Giclee on Paper, Royal Spa Deck 9.
 Framed art throughout spa, Lithographs on Paper, Royal Spa Decks 9 & 10.



Morandi Studio, Murals on Ceramic Tile, Images from the Maurizio Eliseo Vintage Archives, Main Pool Deck 9, Art Book Items 9.1/9.2.



Morandi Studio, Murals on Ceramic Tile, Images from the Maurizio Eliseo Vintage Archives, Main Pool Deck 9, Art Book Item 9.3.

Morandi Studio, Murals on Ceramic Tile, *Decorative Tiles, Warner Building, Pasadena, California* images by Arnold Schwartzman OBE RDI, Aft Pool Deck 9, Art Book Items 9.1/9.2.



Diego Bormida, Acrylic on Canvas mural, The Play Zone Deck 10, Art Book Items 10.2.



This page, clockwise from top left: **Morandi Studio**, Murals on Ceramic Tile, Games Deck 11,
Golf in Northern Ireland, circa 1925, Artwork by Norman Wilkinson, Art Book Item 11.2.

St. Andrews, 1920's, Artwork by Henry George Gawthorn, Art Book Item 11.2.

St. Honore Les Bains & Monte Carlo, 1920's - 1930's, Art Book Item 11.1.

Harrogate, circa 1930, Artwork by Tom Purvis, Art Book Item 11.1.

Images from the Maurizio Eliseo Vintage Archives, Mural on Ceramic Tile and pyramid ceramic tile composition above, Art Book Items 11.3/11.4.



Giancarlo Impiglia, *Elegant Guests descending the Grand Staircase*, Acrylic on Canvas, Center Stairs Deck 10 Landing.

Stairs & Elevator Landings



INCLUDING:

Forward Stairs
Elevator Landings
Center Stairs
Aft Stairs



DECK 1½ STAIRWELL

Stephen J. Card Biography

Maritime artist Captain Stephen J. Card has spent a total of 316 days aboard Rotterdam V. “Not all at once, of course,” he says. “But over the years I cruised on her several times. I was hoping to add up to a year, but I didn’t quite make it.”

As a former navigator, sea captain, and harbormaster, Card is well qualified to capture on canvas the images of great ships. “My understanding of the sea and how ships operate has helped me to depict them accurately,” he notes.

Card’s technical proficiency, combined with his artistic

proWess has made him one of the most highly regarded maritime artists in the world. His paintings have been exhibited at the Mystic Maritime Gallery in Mystic, Connecticut, and at the American Merchant Maritime Museum in New York City. He has also painted the ships portraits of Holland America’s Statendam, Maasdam, Ryndam, and Veendam.

“I come from a seafaring background,” he explains. “My grandfather was in the Royal Navy, and most of the family was involved in some aspect of sailing. And I grew up in Bermuda, where you’re never far from the ocean. I got to go on some of the ships when they came into port. The first time I saw Rotterdam V was in May

1965. I was a little kid when she came into Bermuda and I got to go aboard. I was enthralled and never forgot that first impression.”

Card became a navigator, then a ship’s captain. “I came ashore to be a harbormaster in Bermuda in 1982,” he says. “The idea of a career in art had never crossed my mind. But I’d always done a lot of sketching, and one day in 1984, I got a call from Nico Van De Vorm. He was then the chairman of Holland America Line. He’d seen a painting I’d done of a ship, and asked me if I’d like to do portraits of the new Noordam and Nieuw Amsterdam. Now I’m a full time artist.”

Forward Stairs



DECK A½ STAIRWELL



DECK 3½ STAIRWELL



DECK 4 LANDING



DECK 4½ STAIRWELL

This page, clockwise from top left: John Clancy, *Cunard Princess*, Watercolor on Paper, Art Book Item A.1.

Maurice Randall, *Aquitania as Hospital Ship*, Oil on Linen, Art Book Item 3.4.

Edward D. Walker, *QE2 in the Mersey*, Giclee on Canvas, Art Book Item 4.1.

Robert G. Lloyd, *Sylvania*, Giclee on Canvas, Art Book Item 4.2.

Opposite page: Stephen J. Card, *Aquitania*, Oil on Panel, Art Book Item 1.2.



DECK 2½ STAIRWELL

Edward D. Walker Biography

Edward Walker was born in Hull in 1937 and moved to Merseyside during the War. He comes from a long line of seafarers dating back to 1617. His family, including captains and ship-owners, were based mainly in the northeast, with a branch of the family coming from Stornaway in the Outer Hebrides.

From a very early age he was always interested in drawing, especially ships, and as a small child he could often be found in a quiet corner busily sketching vessels of all types. After having to leave Liverpool College of Art prematurely, he took up several occupations to subsidize his career as a marine artist. Eventually Edward Walker's talents began to be recognized both by the art world and the public alike. His works now hang in public as well as

private collections worldwide, including Royal circles. He has had several, highly successful one-man exhibitions, including Harrods. Edward's works have also been exhibited throughout the USA and the Continent. He has also shown his works several times at the Paris Salon at the particular invitation of the Society of French Artists.

Edward is the official artist for the Titanic Artifacts Exhibition in Memphis USA where his paintings illustrate the scene both before and after RMS Titanic met her fate. He also illustrates the many books on Titanic written by the prestigious American historians Charles Haas and John Eaton, and shows Titanic paintings in exhibitions throughout Germany, France and Portugal.

Although specializing in marine subjects and working in oils, Edward is equally at home painting a variety of subjects in the watercolor medium.

Edward and his works have appeared on numerous television programs in conjunction with news items and documentaries relating to both sailing and steamships. His work is also widely published both in fine art prints and book illustrations. He is very proud of the fact that his authenticity and attention to detail in every work undertaken has given him the reputation of being one of the most important marine artists of our time. This has been underlined by the fact that his paintings are acknowledged by both naval and marine experts as being historical documents in their own right.



DECK 5 LANDING



DECK 5½ STAIRWELL



DECK 6 LANDING



DECK 6½ STAIRWELL

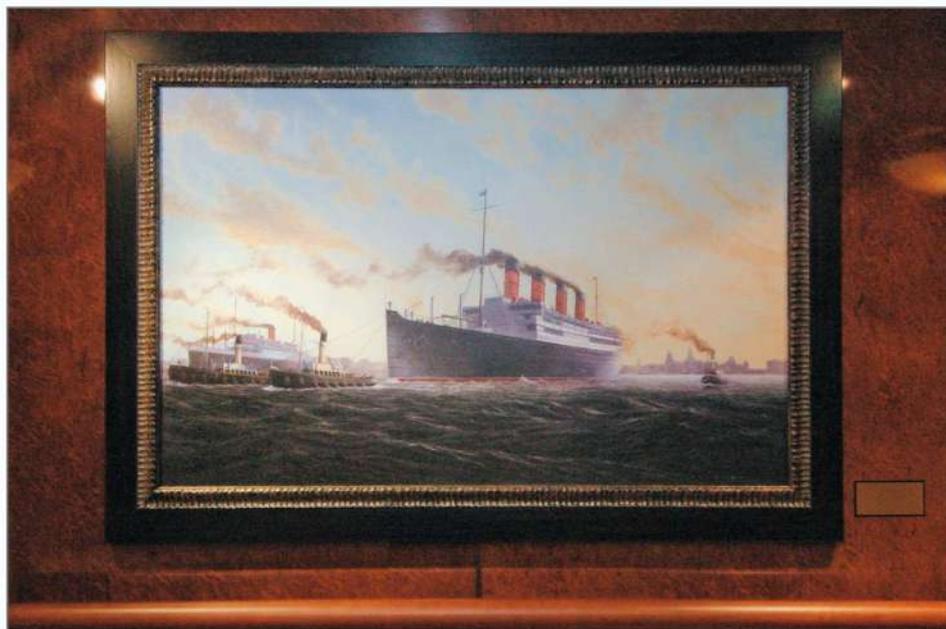
This page, clockwise from top left: Robert G. Lloyd, *Britannic & Sylvania*, Giclee on Canvas, Art Book Item 5.2.
 QE2 Mauretania Restaurant Photos (Deck 5½ Stairwell and Deck 6 Landing), Original Photographs, Art Book Items 5.1 & 6.2.
 Edward D. Walker, *Sisters Two: Mauretania and Lusitania*, Giclee on Canvas, Art Book Item 6.1.
 Opposite page: Edward D. Walker, *Mauretania I*, Oil on Canvas, Art Book Item 2.4.



DECK 7 LANDING



DECK 7½ STAIRWELL



DECK 8 LANDING



DECK 8½ STAIRWELL

This page, clockwise from top left: Robert G. Lloyd, *Berangaria*, Giclee on Canvas, Art Book Item 7.2.

Edward D. Walker, *Queen Mary*, Giclee on Canvas, Art Book Item 7.1.

Robert G. Lloyd, *Mauretania 2 with Queen Mary*, Giclee on Canvas, Art Book Item 8.1.

Edward D. Walker, *Aquitania Leaving the Mersey*, Giclee on Canvas, Art Book Item 8.2.

Opposite page: Gordon Bauwens, *Queen Elizabeth 2 — Clyde Farewell*, Oil on Board, Art Book Item 9.1.



DECK 9½ STAIRWELL

Gordon Bauwens Biography

Born in Glasgow, Scotland, in 1951, Gordon Bauwens' deep passion for ships and their environment was clearly kindled by his proximity to the River Clyde. As a schoolboy, he could often be found cycling among the River's docklands and shipyards—birth place of many of the world's greatest ships. Early paintings based on these images won him gold and bronze medals in regional schools art competitions. He regularly cycled the 30 mile round trip to Clydebank to watch progress on Queen Elizabeth 2, the last great Cunarder to be built on the Clyde. Witnessing her launch in 1967 from the riverbank opposite John Brown's Shipyard left a deep and lasting impression—and a burning ambition to one day stand on those famous decks.

Employed by a marine engineering consultancy, Gordon's keen interest in ships helped him develop his own distinctive style in ship illustration while gaining qualifications in technical graphics. Later, as a graphic designer for Education, he could clearly see the cranes of the former John Brown Shipyard from the studio he managed in Clydebank. Inspired by this, old passions resurfaced and Gordon started painting marine subjects again in his own time for pleasure, and as his work became known, on a commercial freelance basis. Encouraged by worldwide sales of his work, Gordon finally severed his 16 years of graphics employment in 1997 to concentrate full-time on his first love — maritime art. He and his wife, Christine, joined skills to become partners in their own business, GB Marine Art.

In his paintings, Gordon Bauwens has earned a reputation for combining atmosphere with meticulous attention to detail — qualities much sought after in maritime art. As a result, he has fulfilled many long-held ambitions and been honored to meet some eminent personalities in the maritime world. Reproductions of the artist's works have been purchased by customers in over 30 countries around the world to date, and currently retail on board QM2, QE2, Queen Mary, the former Royal Yacht Britannia etc, and in galleries and museums throughout the UK and overseas. Several examples of his work also hang in prominent positions in Cunard's head office.

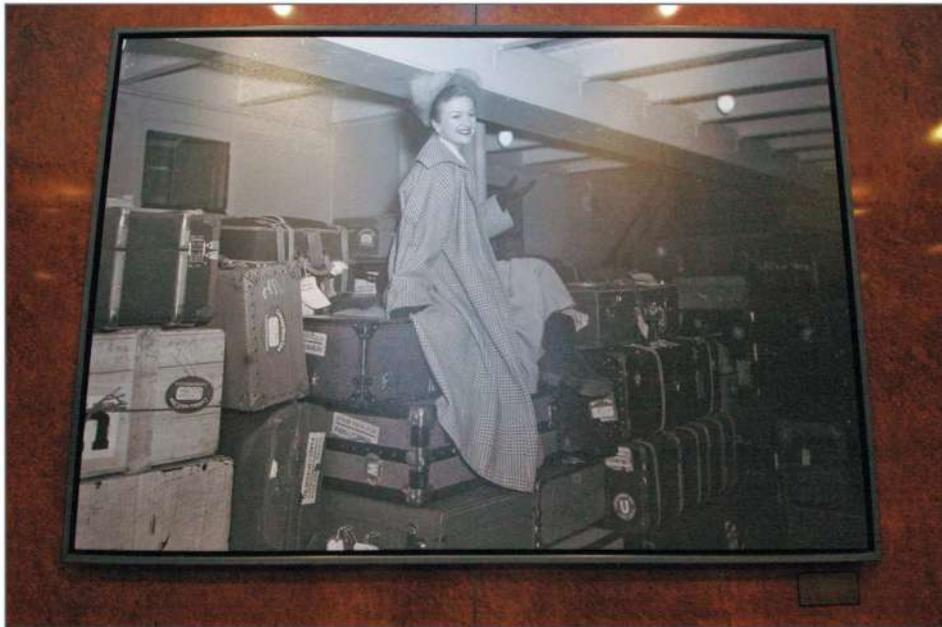


This page: Jancik Arts, Raw stained art glass ceiling, Forward Stairs Deck 10, Art Book Item 10.3. Yacht Club Signage, Brass, bronze and stainless steel, Yacht Club Deck 10.
Backlit acrylic columns, Forward Stairs Deck 10, Art Book Item 10.1.
Opposite page: Diego Bormida, Faux Finish Paint on Site, Forward and Center Elevator Landings, Decks 1-3.
Ozzimo & Associates, Painted rosettes, Center Elevator Landings, Decks 1-3.

Center Stairs



DECK 5 LANDING



DECK 1½ STAIRWELL

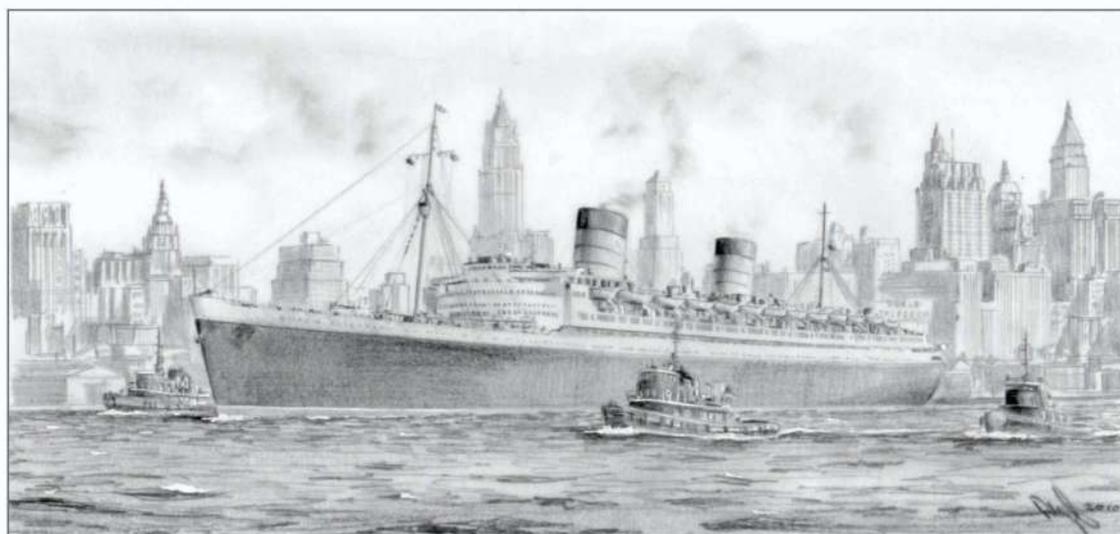
DECK 2½ STAIRWELL

This page, clockwise from top left: Diego Bormida, Faux Finish Paint on Site, Forward and Center Elevator Landings, Decks 1-3.

Cunard Images, *Abbott and Costello at a Party*, Photograph on Canvas, Art Book Item 2.1.

Cunard Images, *Adele Dixon*, Photograph on Canvas, Art Book Item 1.1.

Opposite page: Robert G. Lloyd, *Queen Elizabeth in New York* and sketch, Oil on Canvas Board.



DECK 3 LANDING



DECK 3½ STAIRWELL



DECK 4 LANDING



DECK 4½ STAIRWELL



DECK 5 LANDING

Clockwise from top left: Cunard Images, *Janet Gaynor*, Photograph on Canvas, Art Book Item 3.1.
 Cunard Images, *Glen Ford, Madeleine Carroll, & Jimmy Durante*, Photographs on Paper, Art Book Item 4.2.
 Cunard Images, *Lily Pons, Davis Cup, & Tennis Players*, Photographs on Paper, Art Book Item 5.2.
 Michael Kidd, *Evening Light, 5th Avenue, The Chrysler Building, & Morning Light, Manhattan*. Limited Edition Giclees on Paper, Art Book Item 4.1.



DECK 5½ STAIRWELL



DECK 6 LANDING



DECK 6 LANDING



DECK 6 LANDING

Clockwise from top left: Cunard Images, *Coleman, New York*. Photograph on Canvas, Art Book Item 5.1.
Cunard Images, *Clark Gable, Elizabeth Taylor, & Randolph Turpin*, Photographs on Paper, Art Book Item 6.2.



DECK 6½ STAIRWELL



DECK 7 LANDING



DECK 7½ STAIRWELL



DECK 8 LANDING

Clockwise from top left: Cunard Images, *David Farrar & John Mills*, Photograph on Canvas, Art Book Item 6.1.
Cunard Images, *Myrna Loy & Party, Ella Raines, & Jack Buchanan and Moira Lister*, Photographs on Paper, Art Book Item 7.2.
Cunard Images, *Fernandel & Gregory Peck*, Photographs on Paper, Art Book Item 8.2.
Cunard Images, *Robert Taylor*, Photograph on Canvas, Art Book Item 7.1.



DECK 8½ STAIRWELL



DECK 9 LANDING



DECK 10½ STAIRWELL



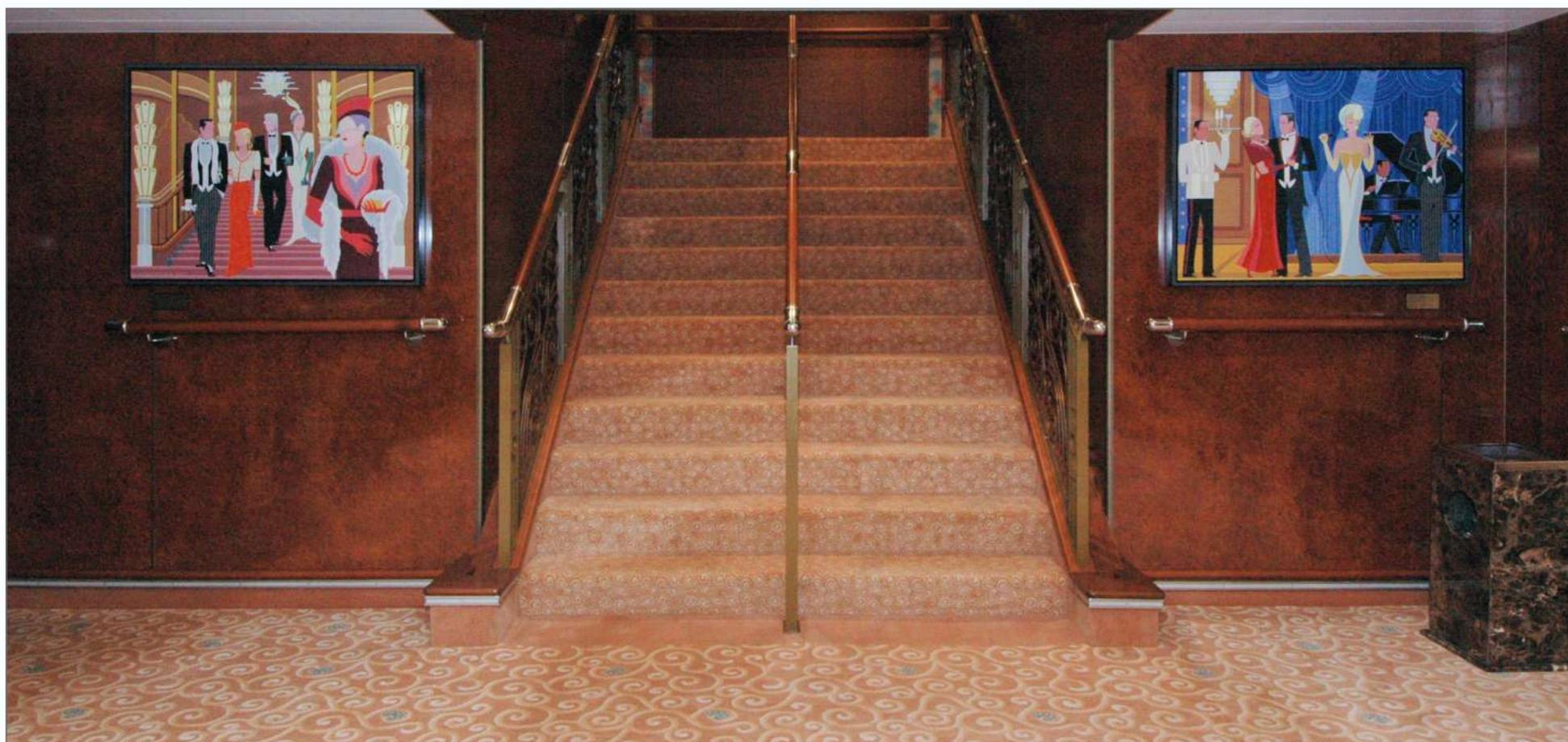
DECK 11½ STAIRWELL

Clockwise from top left: Laurie Plant, *Bath, Venice II & Venice I*, Limited Edition Giclees on Paper, Art Book Item 8.1.
 Cunard Images, *Ladies Aboard & Harvard and Yale Team*, Photographs on Paper, Art Book Item 9.1.
 Cunard Images, *Douglas Fairbanks*, Photographs on Paper, Art Book Item 11.3. MorandiStudio, Glass Tile, Art Book Item 11.2.
 Cunard Images, *Spencer Tracey*, Photograph on Canvas, Art Book Item 10.1. MorandiStudio, Glass Tile, Art Book Item 10.2.



DECK 9½ STAIRWELL

This page: Giancarlo Impiglia, *Formal Evening in the Queen Elizabeth Dining Room*, Acrylic on Canvas, Center Stairs Deck 9 Stairwell, Art Book Item 9.1.
Opposite page: Giancarlo Impiglia, *Elegant Guests descending the Grand Staircase & Dancing in the Queens Room*, Acrylic on Canvas, Center Stairs Deck 10 Landing.



DECK 10 LANDING

Giancarlo Impiglia Biography

Giancarlo Impiglia was born in Rome, Italy, on March 9, 1940. He studied at the “Liceo Artistico,” (Artistic Lyceum), and at the “Accademia di Belle Arti di Roma,” (Academy of Fine Arts of Rome), where he specialized in murals and mosaics, under the direction of some of the major Italian post-war artists: Giuseppe Capogrossi, Giuho Turcato, Umberfo Mastroianni, Mario Mafai and others.

Giancarlo Impiglia is widely recognized as one of the most influential artists of contemporary Art Deco style. By boldly combining hard-edged, abstract human figures with shimmering colors, Impiglia creates a kinetic vision that captures the rhythm of urban

life. He juxtaposes static images with carefully planned and controlled geometric patterns, suggesting movement. This evocative imagery simultaneously conveys the joy, excitement, loneliness and sophistication of everyday life in a bustling metropolis. Mr. Impiglia continued his studies, expanding into photography and cinema, receiving degrees from the Technical School of Photography and the Italian Center of Cinematography of Rome. He moved permanently to the United States in 1974.

Impiglia came to New York in the mid-seventies and immediately began painting and expressing his satirical interpretations of the hustle and glitter of New York's bourgeoisie. His subjects span the whole spec-

trum of society... a multitude of characters from every class. With wit and perception, he defines these characters through their attire, painting suave men in white tie and tails, as well as provocatively-dressed women at gala receptions. His figures are faceless. Personalities are defined only by sharply drawn profiles — a subtle commentary on the anonymity of city living.

The works of Impiglia have been extensively exhibited throughout Europe and America, and also form an important part of many private and corporate collections. He is also well-known for his murals which can be seen in many public places in New York City. He works and lives in New York City.



DECK 2½ STAIRWELL

Arnold Schwartzman Biography

London-born Arnold Schwartzman is a renowned graphic designer and documentary film-maker.

Schwartzman began his career in British television and in 1982 received an Oscar® for his documentary feature film *Genocide*. That same year he was appointed the Director of Design for the Los Angeles Olympic Games, and later designed several commemorative posters and theatrical trailers for the Annual Academy Awards®.

Schwartzman has also authored a number of books, including *Phono-Graphics*, *Designage*, and two art deco photography books entitled *London Art Deco* and *Deco Landmarks*.

In 2002, Schwartzman was appointed an Officer of the Order of the British Empire (OBE) by Queen Elizabeth II, and in 2006 was elected a Royal Designer for Industry (RDI). He is also a Governor of the British Academy of Film and Television Arts Los Angeles (BAFTA/LA).

Arnold Schwartzman has longstanding family con-

nections to Cunard. His cousin crossed the Atlantic on the RMS *Queen Mary* as a GI bride, and later his uncle was a bandleader on the ship. He has also lectured on board both the RMS *Queen Mary* and *QM2* on the subject of Art Deco architecture.

Schwartzman has lectured extensively on graphic design and film at many of the leading art institutions throughout the world, and is currently working on an exhibit for the Victoria and Albert museum in London. He and his wife and collaborator, Isolde, live in Los Angeles.

Aft Stairs



DECK 1 LANDING



DECK 1½ STAIRWELL



DECK 3½ STAIRWELL

This page, clockwise from top: Arnold Schwartzman OBE REI, Detail "*Romance of the Twentieth Century*", Frieze, *Saville Theatre, London*, Giclee on Canvas, Art Book Item 1.2.

Arnold Schwartzman OBE REI, "*Statue of Atlas*", *Rockefeller Center, New York City*, Giclee on Canvas, Art Book Item 3.1.

Arnold Schwartzman OBE REI, "*Relief of Twin Mercuries*", *Daily Telegraph, London*, Giclee on Canvas, Art Book Item 1.1.

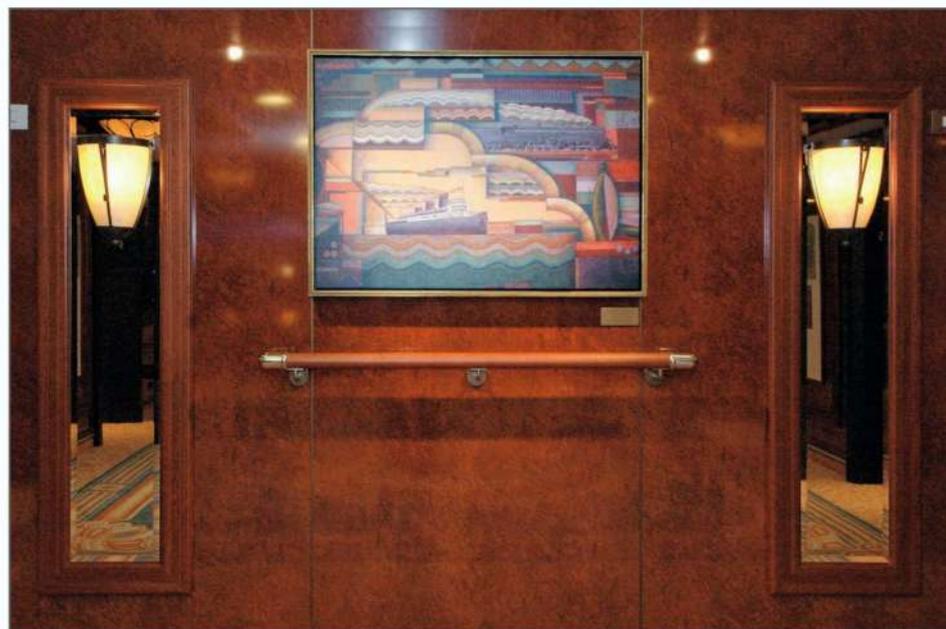
Opposite page: Arnold Schwartzman OBE REI, "*Empire*" Mural, *Lobby, Daily Express, London*, Giclee on Canvas, Art Book Item 2.1.



DECK 4 LANDING



DECK 4½ STAIRWELL



DECK 5 LANDING



DECK 5½ STAIRWELL

Clockwise from top left: Arnold Schwartzman OBE REI, *Façade, Fuller Building, New York City*, Giclee on Canvas, Art Book Item 4.2.
Arnold Schwartzman OBE REI, *Façade, Eden Teatro; Sea Horses, Praca do Imperio; Façade, Eden Teatro — Lisbon*, Giclees on Canvas, Art Book Item 4.1.
Arnold Schwartzman OBE REI, *Mosaic Floor, State Theatre, Sydney*, Giclee on Canvas, Art Book Item 5.1.
Arnold Schwartzman OBE REI, *"Speed of Transportation", Port-Cochere, Bullocks Wilshire, Los Angeles*, Giclee on Canvas, Art Book Item 5.2.



DECK 6 LANDING



DECK 7 LANDING



DECK 6½ STAIRWELL

Arnold Schwartzman OBE REI, *Sculpture Relief, Façade, Palais de la Méditerranée Casino, Nice*, Giclee on Canvas, Art Book Item 6.2.
 Arnold Schwartzman OBE REI, *Terra-cotta Tiled Façade, Eastern Columbia Building, Los Angeles*, Giclee on Canvas, Art Book Item 7.2.
 Arnold Schwartzman OBE REI, *Reliefs, Façade, Office of Tourism, Nice*, Giclees on Canvas, Art Book Item 6.1.

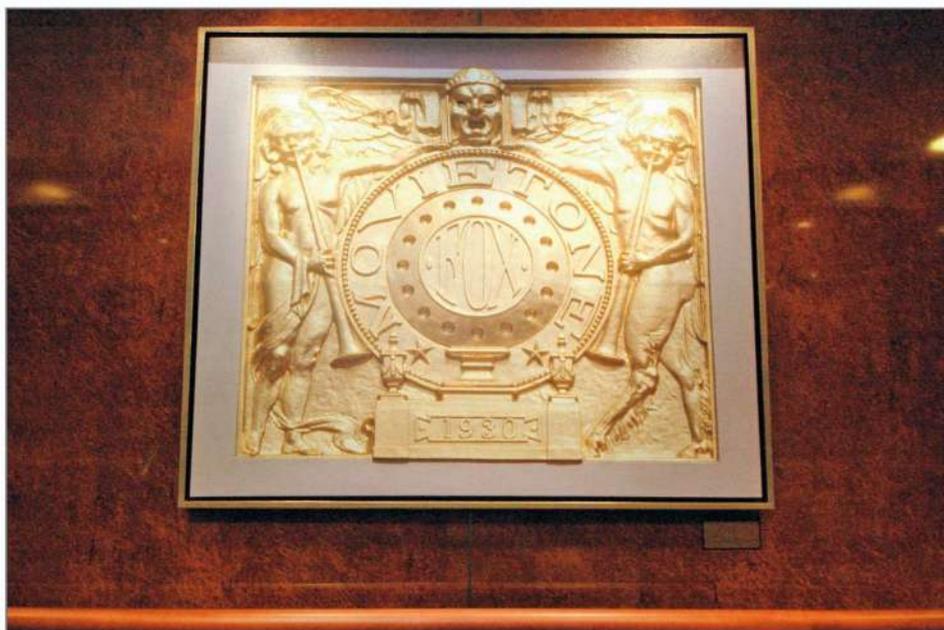


DECK 8½ STAIRWELL



DECK 9 LANDING

Arnold Schwartzman OBE REI, "New York", "Flying Boat", & "Galleon" Medallions, Ocean Terminal, Naples, Giclees on Canvas, Art Book Item 8.1.
Arnold Schwartzman OBE REI, Sculptural Reliefs, Façade, Eden Teatro, Lisbon, Giclees on Canvas, Art Book Item 9.1.



DECK 7½ STAIRWELL



DECK 8 LANDING



DECK 9½ STAIRWELL

Clockwise from top left: Arnold Schwartzman OBE REI, *Shield*, *Movietone Sound Stage*, *20th Century Fox Studios*, *Los Angeles*, Giclee on Canvas, Art Book Item 7.1.
 Arnold Schwartzman OBE REI, *“Winged Springbok”*, *South Africa House*, *London*, Giclee on Canvas, Art Book Item 9.2.
 Arnold Schwartzman OBE REI, *“Wings over the World”*, *Imperial Airways Terminal*, *London*, Giclee on Canvas, Art Book Item 8.2.



Istvan Bernath, Detail: Original Acrylic on Canvas. Aft Mega Suite Deck 7, Portside: The Bisset Suite.

Suites & State Rooms



INCLUDING:

Mega Suites
Queens Grill Suites
Princess Grill Suites
Britannia State Rooms

AFT MEGA SUITES DECK 6

PORTSIDE: THE ILLINGWORTH SUITE — COMMODORE SIR CYRIL G. ILLINGWORTH, KB, RD, RNR



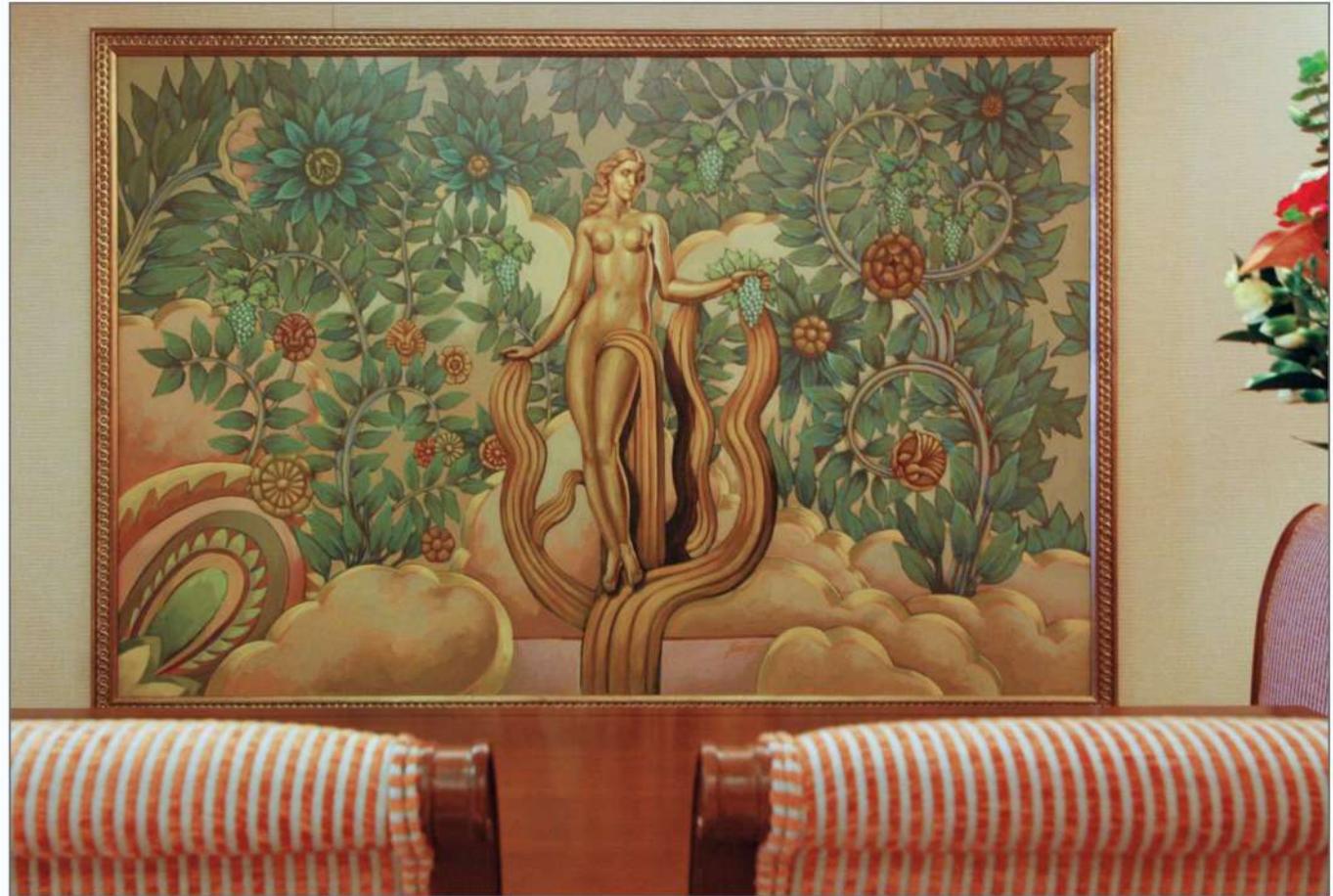
Original paintings by Istvan Bernath: One Acrylic on Canvas painting per suite, plus Acrylic on Paper painting above bed and Acrylic on Canvas mural surrounding bathroom mirror. Each mega suite contains a framed photograph of the commodore the suite is named after. Additional framed artwork includes limited edition prints and lithographs.

STARBOARD: THE CHARLES SUITE — COMMODORE SIR JAMES CHARLES



AFT MEGA SUITES DECK 7

PORTSIDE: THE BISSETT SUITE — COMMODORE SIR JAMES G P BISSETT, KB, CBE, RD, RNR, LL.D



Original paintings by Istvan Bernath: One Acrylic on Canvas painting per suite, plus Acrylic on Paper painting above bed and Acrylic on Canvas mural surrounding bathroom mirror. Each mega suite contains a framed photograph of the commodore the suite is named after. Additional framed artwork includes limited edition prints and lithographs.

STARBOARD: THE ROSTRON SUITE — COMMODORE SIR ARTHUR H ROSTRON



MIDSHIP MEGA SUITES DECK 7

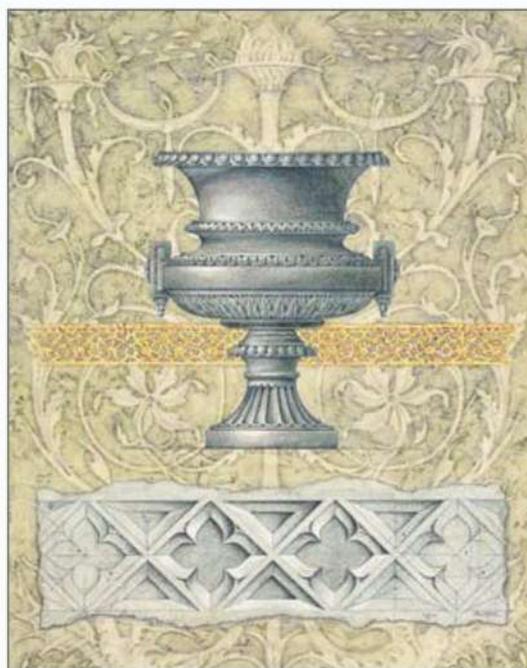
PORTSIDE: THE THOMPSON SUITE — COMMODORE SIR IVAN THOMPSON KP



STARBOARD: THE BRITTEN SUITE — COMMODORE SIR EDGAR T BRITTEN



QUEENS GRILL SUITES



OVER SOFA



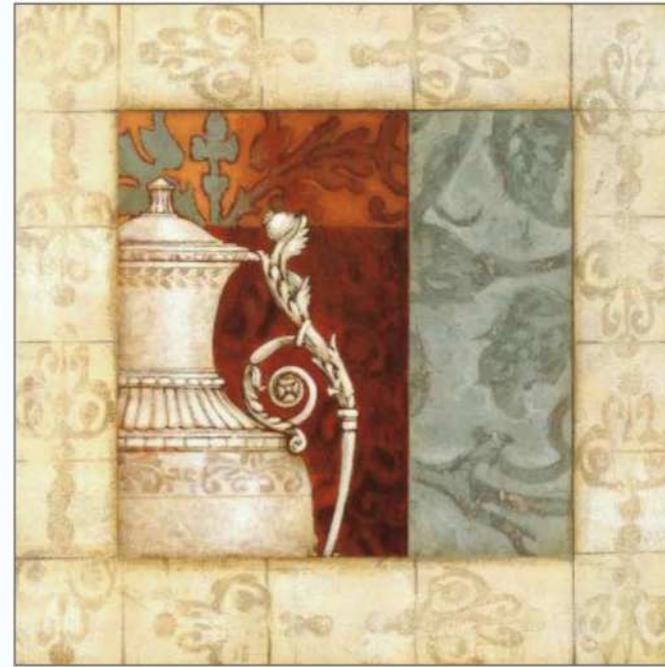
OVER BED



OVER DESK

Over Sofa: W.M. Randal Painter, *Gothic Quatrefoil II & I*, Lithographs.
 Over Bed: George Chambers, *St. Paul's Cathedral and the City of London*, Giclee on Paper.
 Over Desk: Jocelyn Burton, *Crystal and Glass Bowl*, Lithograph.

PRINCESS GRILL SUITES



OVER SOFA

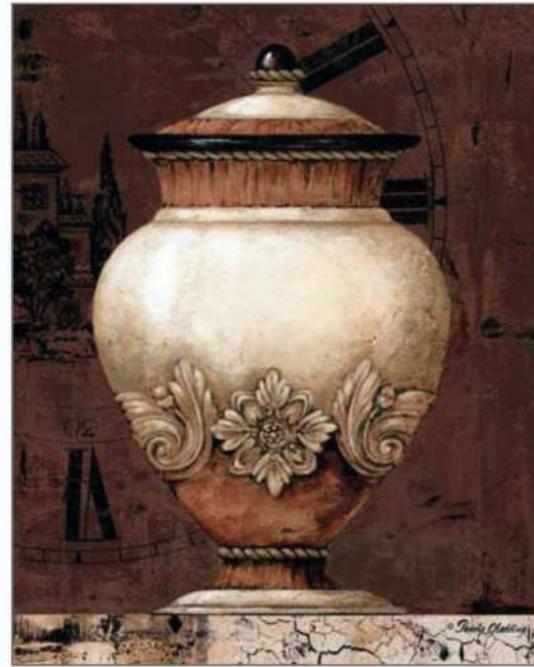
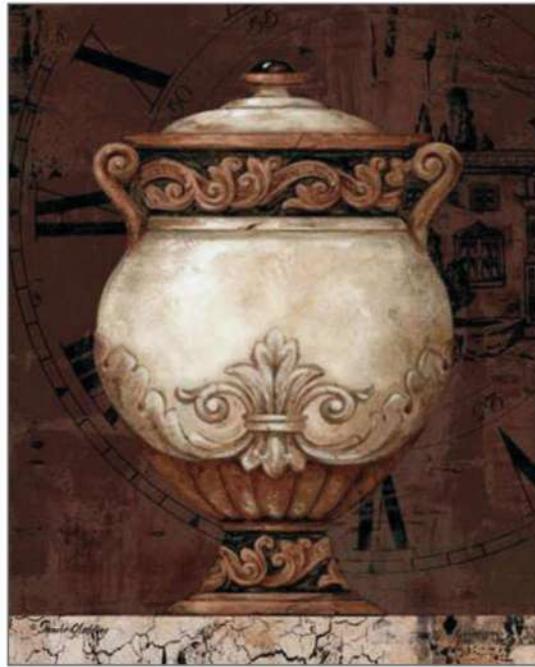


OVER BED

Over Sofa: Ailix Honnecker, *Contemporary Urn I & II*, Lithographs.

Over Bed: Canaletto, *Entrance to Grand Canal, Venice, with Piazzetta and the Church of Santa Maria Della Salute*, Giclee on Paper.

BRITANNIA STATE ROOMS



OVER BED



OVER SOFA

Over Bed: Pamela Gladding, *Timeless Urn II & I*, Lithographs.
 Over Sofa: Jeff Williams, *Leisurely Cruise*, Lithograph.

F I D E L I T Y *Arts*

Images courtesy of Fidelity Arts and Alastair Greener.
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