



ASA

ON BOARD THE

CRISTOFORO COLOMBO





Art on board the C. Colombo

The "Cristoforo Colombo" is the fourth of the new liners constructed in the postwar period to potentiate the fleet of Italian Line. Like the "Andrea Doria", she is furnished in a style hovering in elegance between the splendid and the unobtrusive, enhanced by a rich selection of works of art.

Painters and sculptors have vied with each other in their adornment of the public rooms in the three classes aboard, and, aided by the painstaking craftsmanship of artisans, have prodigated to produce the innermost treasures of their fantasy. The fascinating theme of the voyage to the New World inspires many of the works of art aboard the "Cristoforo Colombo", which are to be found in all the public rooms, from the First Class vestibule to the upper decks, and reach their impressive climax in the main lounge and ballroom, designed respectively by the architects Pulitzer and Ulrich.

The main lounge is predominantly Columbian in its decorative theme, with the coat-of-arms of the Great Explorer reproduced in marquetry in the centre of the aft wall, opposite which is a black and white tapestry woven by Ponis of Genoa on designs by Enrico Ciuti, symbolizing the adventurous ocean crossing leading to the discovery of America. Another composition by Ciuti, inspired by ancient manuscripts, and fired on panels of ash, covers a complete wall of the adjacent bar, designed by the architect Pulitzer.

In the ballroom there are three huge silver-plated copper bas-reliefs by the sculptor Romano Rui, which have as their theme the voyage of Marco Polo and constitute a succession of episodes in miniature, designed with microscopic finesse. From the West to the unknown Orient, the epic ocean crossing and the most memorable overland journey of all times are thus harmoniously commemorated side by side in these three bas-reliefs together with the copper medallion of Columbus. Completing the decor of the locale are six large mirrors enclosed in original glass and enamel frames, reproducing the Italian "Maschere", by Felicita Frai.



FONDAZIONE ANSALDO

The decor of the vast elegant First Class dining room, designed by Guglielmo Ulrich, is in predominantly light colors which graciously harmonize with the wall adornments and furnishings. On the walls are eight oil paintings by Adriano di Spilimbergo. Four are luminous landscapes and four delightful flower pieces. Another landscape by the same painter is admirably situated in the small private dining room, while in the childrens' dining room Ettore Paganini has executed on illuminated panels a number of impish puppets, supplemented with a gay painting by Aldo Salvadori.

The four magnificent luxury suites were each designed by a different architect, Aristide Chiavola, Luigi Carlo Daneri, Carlo Pouchain and Nino Zoncada, and contain paintings by Libero Verzetti, Renata Cuneo, Giovanni Patrone, Federico Morgante and Oscar Saccarotti, whose diverse themes heighten the effect of the striking interior decor.

The architect Nino Zoncada also designed the childrens dining rooms in First and Cabin. Oscar Saccarotti has added to the decor of the only First Class with a gaily-colored painting depicting an amusement park, while the Cabin Class room contains paintings vivaciously executed by Giovanni Maioli.

The First Class foyer was designed by Carlo Pouchain. Its ceiling, appropriately decorative in design and color, is the work of the painter Federico Morgante. In the center panel of the main staircase leading to the foyer is the coat-of-arms of Columbus. The bronzes on the railings were engraved by the sculptor Orazio Martelli.

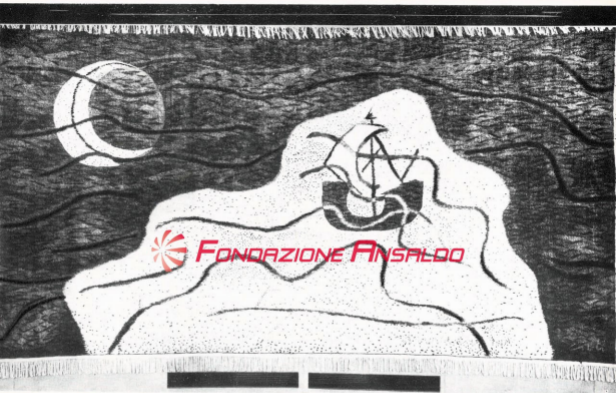
The ceramics of Romano Rui adorn the pastel-colored walls of the winter garden. At the entrance to the observation lounge are two original panels in raised copper by Maiocchi. Noteworthy in this lounge is a bronze statue created by Renata Cuneo and the artistic Venetian glass panels decorating the walls of the room. Four still life paintings and three landscapes by Roberto Alai give a distinctive tone to the First Class reading and writing rooms, designed by the architects Alessandri and Gottardi, who also created the observation lounge and the card room. The paintings in the reading room are effectively supplemented by a decorative panel in enamelled copper by Paolo De Poli.

Of singular decorative effect is a large mural painting depicting classic dancers, by Felicità Frai, occupying the entire aft wall of the Cabin Class ballroom. Ceramics by Toni Furlan and enamelled bronze decorations by Paolo De Poli are situated in the Cabin Class bar and card room. This group of public rooms was designed by the architect Matteo Longoni, as was also the Cabin Class dining room, whose murals depict the mysteries of marine depths, where broken amphorae and maimed ancient statuary are exquisitely rendered by Dino Predonzani. Of praiseworthy mention also in Cabin Class are decorations by Roberto Alois in the shop, by Renata Cuneo on the staircase and by Afro and Leoncillo in the Swimming Pool Veranda.

The accent on decorative art is not lacking in Tourist Class, where the architect Angelo Crippa designed the spacious and airy dining room, the foyer and the staircase. Two large murals by Ugo Rossi decorate the panels of the dining room; one depicting country scenes, the other representing Genoa and the region of Liguria in the days of Columbus.

Noteworthy in the ballroom, designed by the architects Giulio Minoletti and Mario Tevarotto, are the polychrome glass panels by Tevarotto and ceramics by Lucio Fontana. The same architects designed the Tourist Class reading, writing and card rooms. Other notable works of art in Tourist Class are the decorations by Lauro Mannucci in the Officers' dining room and the bas-reliefs in the Captain's and Chief Engineer's quarters, created by the sculptor Lorenzo Garaventa.

Another facet of the Columbian theme running throughout the ship is to be found in the vessel's chapel, designed in baroque style by Luigi Segala. Historic episodes of the life of Columbus are depicted in the two paintings, one of which shows the Explorer's house, the other, beneath the altar, illustrates the blessing of the three caravels by the Archbishop of Seville in the presence of Queen Isabel of Spain, prior to their departure for the New World. These paintings are by Lino Schenal, who also executed the fourteen pictures of the Stations of the Cross and the Madonna of the Sea.



This tapestry in black and white, woven by Alberto Ponis on designs by Enrico Ciuti in the First Class lounge, symbolically represents the first adventurous ocean crossing to the New World.



The silver-plated copper bas-reliefs, sculptured by Romano Rui, have as their theme the voyage of Marco Polo.



The succession of episodes in miniature which bring to life with poetic fantasy a fabulous world, find coherent concatenation in the unique style of these bas-reliefs by Maiocchi.



FONDAZIONE ANSALDO

The enchanting bronze statue in the observation lounge is by Penata Cuneo, one of Italy's most promising sculptresses.



FONDAZIONE FINSALDO

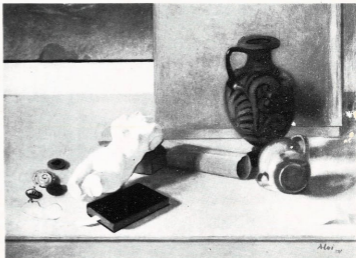


The six large mirrors in the First Class ballroom are originally enclosed in decorative glass and enamel frames by Felicità Frai, who has deftly rendered the Italian "Maschere" in her own inimitable style.



 **FONDAZIONE ANSALDO**

The two paintings in the First Class reading room, executed by the vigorous and inimitable brush of Roberto Alois, seem to couple together the alliance between reality and the mystery of nature.





One of the eight oil paintings by Adriano di Spilimbergo decorating the First Class dining room. The landscapes by this painter convey in simple language the best traditions of landscape painting.



FONDAZIONE ANSALDO



The "amusement park" motif in the First Class children's room has been gallily depicted by Oscar Saccarotti in a riot of colors interweaving their way through merry-go-rounds, sharp shooting stands and festoons.



FONDAZIONE ANSALDO



The puppets in multi-colored enamel, occupying specially illuminated panels in the First Class children's dining room, are by the painter Ettore Pagonini.



This large mural decoration by Felicita Frai, occupies the entire alt wall of the Cabin Class ballroom. The motif of classic dances is of singular decorative effect with its predominating chromatic accent highlighting the many hues of red and gold.



FONDAZIONE ANSALDO

The continuative motif of the four paintings by Dino Predonzani in the Cabin Class dining room is a fantasy of marine depths, of a world abstract and remote, gathering between its nets and clinging sea-weed ancient amphorae and torsos of maimed statuary.



Earthenware by Toni Furlan adorns the Cabin Class bar. Of a heavy, dullred, they acquire a singular decorative effect in the brilliancy of their enamels.



The accent on decorative art, which completes the elegant interior decor, is not lacking in Tourist Class, where this many-colored glass panel by the painter Angelo Tevarotto imposingly absolves its ornamental mission.



FONDAZIONE ANSALDO



Above the altar in the ship's chapel the "Vergin of the sea",
depicted by Lino Schenol.



On the foot-piece of the altar the painter has represented the blessing of the three Columbian caravels by the Cardinal Archbishop of Seville, in the presence of Queen Isabel of Spain.





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