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NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

NATIONAL
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This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name R.M.S. QUEEN MARY, (H.M.T. QUEEN MARY)

other names/site number QUEEN MARY

2. Location

street & number Pier J, 1126 Queensway Highway

not for publication NA

city or town Long Beach

vicinity NA

state California

code CA

county Los Angeles

code 037

zip code 90801

3. Classification

Ownership of Property

- private
- public-local
- public-State
- public-Federal

Category of Property

- building(s)
- district
- site
- structure

Number of Resources within Property

- | | |
|----------------|-----------------|
| Contributing | Noncontributing |
| <u>1</u> | <u>0</u> |
| <u>1</u> | <u>0</u> |
| <u>1</u> | <u>0</u> |
| <u>1</u> | <u>0</u> |
| <u>1</u> Total | |

Name of related multiple property listing

Number of contributing resources previously listed in the National Register 0

N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Stade P. Chazy

Signature of certifying official

Date

11/17/92

California Office Of Historic Preservation

State or Federal agency and bureau

Date

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet

Signature of commenting or other official

Date

State or Federal agency and bureau

Date

5. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register See continuation sheet
- determined eligible for the National Register. See continuation sheet
- determined not eligible for the National Register
- removed from the National Register.
- other, (explain:)

John A. ... 4/14/93

6. Function or Use

Historic Functions (enter categories from instructions)

Cat: Transportation Sub: water-related shipCat: Defense Sub: naval facility/troop transport

Cat: _____ Sub: _____

Cat: _____ Sub: _____

Current Functions (Enter categories from instructions)

Cat: Domestic Sub: HotelCat: Recreation and Culture Sub: Museum

Cat: _____ Sub: _____

Cat: _____ Sub: _____

7. Description

Architectural Classification (enter categories from instructions)

Modern Movement - Art DecoOther - 1930's luxury liner with three funnels

Materials (enter categories from instructions)

foundation Steelwalls Steelroof Steel, woodother Aluminum

Describe present and historic physical appearance

Summary

The *QUEEN MARY* is a 1930's, three funneled steel passenger liner. She is 1,012 feet long, has a gross tonnage of 81,237 tonnes, a moulded breadth of 118 feet, has a height of 181 feet from her keel to the top of her forward funnel and has three funnels of an elliptical shape, measuring 36 feet fore and aft, 23 feet wide, and between 62 and 71 feet high.

The ship is constructed of steel and her construction consisted of plates of steel being joined on girders and ribs of steel with over 10,000,000 rivets. She was launched in Clydebank, Scotland by Messrs. John Brown & Co., Ltd. and her fitting out was done at a nearby birth. The ship has a raked stem, cruiser stern, very tall superstructure, three elliptical funnels, two anchors, and two masts. She is painted in colors that were endemic to the Cunard liners of her day of red from the keel to the white ribbon, black for the hull, white for the superstructure, and red funnels with thin black bands and topped by a large black band. Her upper and outer decks are of teak as were many of the handrails, railings, ladders, and doors. Her funnels were of steel and were riveted together into three sections. She carried twenty four life boats that could accommodate 144 passengers and she had two thousand portholes and windows and 160 watertight compartments. Her portholes and Promenade deck windows are fashioned from armorplated glass of 3/4 of an inch in thickness.

The *QUEEN MARY* was divided into twelve decks, Sports, Sun, Promenade, Main, A, B, C, D, E, F, G, H, contained 27 public rooms, 21 lifts or elevators, three restaurants, one ala carte restaurant, a fully equipped hospital, a ball room, a gymnasium, hair dressing and beauty salons, three children's playrooms, a shopping area, a chapel and a synagogue, writing rooms, drawing rooms, two libraries, three lounges, three smoking rooms, cabins for three classes of passengers as well as several suites of rooms, a Turkish bath, two pools, a garage, mail processing facilities, officers and crews quarters, cargo holds, two engine and five boiler rooms, two turbo generation rooms, and four propellers of manganese bronze.

The *QUEEN MARY* began her life on paper in 1926 and her keel was laid in 1930. Work was halted on her in 1931 due to the Great Depression and was resumed in 1934 only to be finished in September of that year when she was launched. She then spent from 1934 until April of 1936 being fitted out and then went on her speed trials in April 1936. She had her maiden voyage in May of 1936 and served until 1939 as a passenger liner. From 1940 until 1947 she served as a troop ship when she was decommissioned and returned to passenger service from 1947 until 1967 when she was sold by the Cunard line to the City of Long Beach, California where she has remained as a hotel and amusement attraction up until the present day. The ship presently sits in forty five feet of water and is surrounded by a porous rock dike. On her Port or left side she is faced with a pier having several gangways going into her and a tower with an elevated walkway in the shape of a T which leads to entrances on her upper decks. As part of this structure, an elevator tower is attached. At the beginning of the elevate walkway as you look out from the ship you see a rendition of a small English village called Londontowne containing shops and restaurants. This complex is situated at the middle of the ship. To the left and east of the ship is a geodesic dome that until recently housed the Spruce Goose, the world's largest aircraft built and flown by Howard Hughes.

To the starboard side of the ship across Queensway Bay, is the City of Long Beach and Shoreline Village. From the upper decks of the ship the entire city skyline can be seen as well as the community of Signal Hill in the distance. From the top decks of the ship on the Port side can be seen the Port of Long Beach, the Harbor Administration Building and the Pacific Ocean.

X See continuation sheet

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Today, the outward appearance of the *QUEEN MARY* appears much the same as it did during her service days except for the fact that several of her original doors that were used in service have now been sealed and that new openings have been cut into the ship for easier passenger entrance and exit. The forward part of the ship on the Port side has a huge opening that was cut into her in 1967 and now services as the entrance for catering as well as an employee entrance. The stern end has also had a large opening cut into it in order for visitors to enter the after engine room and the maritime museum. Finally, a giant metal box has been welded onto the side of the ship. This contains the last intact propeller of the *QUEEN MARY* which can be viewed from an opening cut into the side of the ship. This box has a platform built onto it on the inside and visitors can walk around and view the propeller sitting in fresh water.

Detailed description

The R.M.S. *QUEEN MARY* is a North Atlantic luxury liner designed in the Moderne and Art Deco style. As constructed, she had a massive size of a raked stem, cruiser stern, and lofty superstructure in combination with three elliptical funnels and two tall masts. These dimensions emphasized an impression of power and speed. The R.M.S. *QUEEN MARY* is one of the largest passenger liner ever built. She is of such a scale that she must be discussed in terms that if applied to buildings, would be reserved for skyscrapers. At 1,020 feet in length, she is only a few feet shorter than her younger, and former sister, the R.M.S. *QUEEN ELIZABETH* (burned in Hong Kong Harbor 1972) at 1,031 feet, and the former French liners, the *France* (III, now the Norwegian liner *NORWAY*), and the *NORMANDIE*, at 1,027 (gutted by fire and broken up during World War II).¹

The *QUEEN MARY* is longer than the *QUEEN ELIZABETH 2* at 963 feet or the s.s. *UNITED STATES* at 990 feet. In tonnage, she outranks all other superliners that have been built except for her sister the *QUEEN ELIZABETH* with the *QUEEN MARY* having a gross tonnage of (81,237 tonnes) and her sister having a gross tonnage of (83,673 tonnes).²

From her keel to the top of her forward funnel is 181 feet with the funnels being of an elliptical shape and measuring 36 feet fore and aft, 23 feet wide, and between 62 and 71 feet high. In fact, early publicity for the ship showed an artist's conception of three locomotives side by side in one of the funnels. Other features of the *QUEEN MARY* include her moulded breadth at 118 feet, her massive rudder which is hollow and weighs 65 tons, and her propellers (of which only the one on the port side remains attached), which weighed 35 tons and were made of manganese bronze.³

Preliminary design work on R.M.S. *QUEEN MARY* began in 1926. She and a running mate, to be built later, were intended as replacements for the Cunard Steamship Company's famous but aging trio of express liners - *MAURITANIA*, *AQUITANIA*, and *BERENGARIA*. Chosen to construct the new ship were Messrs. John Brown & Co., Ltd. of Clydebank, Scotland, a master shipbuilder who had been responsible for many of Cunard's most notable vessels, including R.M.S. *LUSITANIA* and R.M.S. *AQUITANIA*, and who in years to come, would build R.M.S. *QUEEN ELIZABETH* and R.M.S. *QUEEN ELIZABETH 2*.

The *QUEEN MARY*'s beginnings began on paper in 1926 when the planning committee of the Cunard Steamship Company contemplated modernization of their ageing fleet. The requirements for this fleet were that there had to be weekly sailings from Southampton to New York, that there had to be two ships to reduce operating costs and save on fuel, that the ships had to be faster than any existing ship, that the minimum cruising speed had to be 28 1/2 knots or 32.8 mph., and that the ships had to be larger than any in existence to house the massive machinery they would need in order to maintain this minimum speed.⁴ Numerous tests were done on everything from her hull design to her propellers and as these were completed, the ship began to take shape until finally, her keel was laid on December 1, 1930, with the expectation that she would enter service sometime in 1934. Known at the time by only her yard number, 534, the construction was a technological undertaking of immense proportions. The then largest ship in the world was the White Star Line's *MAJESTIC*, completed in 1922, 956 feet long, 56,551 gross register tons (GRT). No. 534, at 1019 feet in length and 80,000+ GRT represented a 6% increase in length and a stunning 44% increase in GRT. Moreover, this record-breaking size would require the technology to produce record-breaking speed. And although they publicly denied it, Cunard intended

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their new liner to win back for Britain the Blue Riband, which was then held by the German liner *EUROPA*. By December 1931, the hull framing and plating were complete, but Cunard had run out of money to continue the ship. The growing depression had caused a disastrous drop in revenues, and on December 12, 1931, all work on No. 534 was halted. As the depression worsened, Clydebank became a place of poverty and despair, and for the next 28 months, the unfinished liner served as a grim reminder of the ever-widening worldwide economic collapse. Finally, Cunard approached the British government for funds to finish the ship. In France, No. 534's rival, the *NORMANDIE*, was nearing completion at St. Nazaire, helped by a huge subsidy from the French government. Whereas the French had no compunction about helping their shipbuilding industry, especially if that ship were to be the flagship of the French line, the British government balked at such a notion that public monies should be used to help what they saw as a purely private concern.

However, the government was to be shamed into changing its mind. Spurred on by Mr. David Kirkwood, Labor Member of Parliament, in whose district No. 534 lay rusting, the British government agreed to advance £ 9.5 million to finish the 534, as well as the money for the building of a companion or sister ship. However, the government was only going to do so with the insistence that Cunard and its rival, the White Star Line, be joined in a merger. This merger came about due to the economic climate of the time and due to the fact that the White Star Line, Cunard's main rival on the Atlantic was since 1926, doing very badly.

The White Star Line had up until 1920 been owned by the International Mercantile Marine (IMM) the great shipholding interest of financier James Pierpont Morgan. When Morgan died, the line had been purchased by the Royal Mail Group and by 1930, with its old fleet and fraudulent management it was posting large losses. Cunard itself was losing money also as a result of its aging fleet, but its troubles were compounded as were other companies by the fact that with a depression raging around the world, passengers simply did not have the money to travel. However the economic climate of the times did not stop its Chairman, Sir Percy Bates from envisioning a two steamer service to New York from Southampton. Bates knew that out of the two, one liner had to be built for national pride and had to compete against the French and their rapidly advancing liner.⁵

Therefore, when Cunard approached the British government for the necessary funds to complete No. 534, the Chancellor of the Exchequer, Nevil Chamberlain, was extremely reluctant and only agreed on the firm condition that Cunard and White Star would merge. This merger took place on January 1, 1934 and with it not only did White Star cease to exist but most of the White Star fleet was either sold or scrapped.⁶ Construction on the new liner resumed on April 3, 1934 and on September 26, No. 534, whose name had remained a closely guarded secret and was the subject of much speculation, was launched by Her Majesty Queen Mary, who gave the liner her own name. His Majesty King George V was also in attendance, as was the Prince of Wales (the future King, Edward VIII). It was the first time that a British liner had carried the name of the wife of a reigning monarch and one of only three times that Her Majesty would speak in public during her lifetime.

With launching, the next year and a half was occupied by the fitting out of her passenger and crew accommodations and the installation of her machinery. The foremost British artists, designers, and craftsmen of their day contributed to the *QUEEN MARY's* interiors, working in all variety of media; most of their paintings, wood-carvings, sculptures, and unique designs in glass and metals still adorn the vessel's public rooms and cabins today. Such names as Anna Zinkheisen (murals on canvas in the former ballroom), Lady Hilton Young (the marble plaque of Her Majesty Queen Mary at the head of the main stair case in the main hall), Doris Zinkheisen (canvas paintings in the Verandah Grille), Kenneth Shoemith (various paintings, and painting of mural in former chapel), John Skeaping (three large mural carvings, starboard gallery), Edward Wardsworth (paintings in Cabin Class smoking room), Macdonald Gill (decorative map of the North Atlantic with moving model of the *QUEEN MARY*), Cabin Class restaurant), Bainbridge Copnall (Applied carvings on wood, Cabin Class restaurant), Messrs. Walter and Donald Gilbert (cast bronze doors and illuminated medallions in the Cabin Class restaurant), Charles Pears (painting of The *MAURETANIA* arriving at Rosyth), Margot Gilbert (decorative motifs painted on hide in the tourist class lounge), and Duncan Carse (decorative paintings in the Cabin Class restaurant)⁷ were people who not only created works of art that have continued to appreciate in value but who were well known in America due to their exhibitions. Thus their skills

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and craftsmanship were already appreciated in America and helped to promote the *QUEEN MARY*.

Master furniture makers and upholsterers too were busy and created the thousands of chairs, tables, dressing tables, desks, wardrobes, and beds which would be required for her 3,240 passengers and crew. And at the same time, the four great single reduction geared turbines, as well as the 24 Yarrow water tube boilers which would produce the steam to drive the turbines, were lowered into her bowels.

The decoration of the ship and the layout of her outside as well as her inside was to give the *QUEEN MARY* a status all of her own. As she was launched by the wife of a reigning monarch, who was in her own right very popular, she was thus a 'Royal' ship and was designed and appointed to reflect her new role.

The Art Deco and Streamline Moderne interior spaces and appointments expressed both 'modernity' and radical artistic influences of the 1930's, yet blended the new style with the conservative touches and a quiet sophistication associated with liners up to the time of the *QUEEN MARY*. This style was influential in setting the trend of 'Ocean Liner' decor that began appearing in Odeon cinemas with their curvilinear architecture, porthole windows and ship-rail style banister on stairways. The interior design of the *QUEEN MARY* was directed by Messrs. Arthur J. Davids A.R.A., F.R.I.B.A., and Benjamin W. Morris, F.A.I.A., under whose employ the various schemes were carried out by other designers and artisans.⁸

Fifty three different types of wood were used to make exquisite paneling which was to veneer the bulkheads and columns in the public rooms and cabins. These woods came from all over the British empire and some of them had never been used before. Acero, angelin, ash, avodire, beech, Birdseye maple, Black bean, Brazilian peroba, burbinga, Burmese teak, cedar, cherry burr, corbrail, ebony, Honduran mahogany, limewood, maidu, makore, myrtle, English brown oak and English tiger oak, padouk, pear, rosewood, Satinwood (considered too precious for anything larger than a jewel case) sycamore, sywara (Lemonwood) thuya, walnut, zebrano were some of the woods imported from all over the world. The use of wood was so prevalent in the interior finishing of the ship that the *QUEEN MARY* was dubbed, 'the ship of beautiful woods'. Over 1,000 tons of Burma teak alone were used for wood decks, ladders, and handrails due to its resistance to weather conditions and long wear.⁹

Many of the rooms were adorned with original works of art specially commissioned for the ship by Cunard. This work included wood marquetry designed by C. Cameron Baillie, tourist class stairways and entrances decorative work by Messrs. Maple and Co., Ltd., and the Verandah Grill by Doris Zinkheisen.¹⁰

The elegant atmosphere of the public rooms continued into entrances, foyers and stairways associated with them on the Promenade, Sun and Sports decks. The corridors as well as the accommodations corridors were panelled in maple burr, bleached mahogany, chestnut, satine, Mazur birch, or figured ash each with a dado of elm root, pommeli or elm burr, with doors in elm burr or pommeli. Lighting by Falk, Stadelmann & Co., Ltd. consists of decorative glass corner fittings at the half landings, and ceiling and soffits fittings in silver metal with flashed opal amber glass and mirrored and glazed niches in Vitroflex glass.¹¹

Several new innovations went into the *QUEEN MARY* in terms of decorations or functional hardware. For instance, the first wide spread use of plastics in a ship was done on the *QUEEN MARY* in that knobs, inside handrails, pulls, light switches and plates, plates for wall sockets, pitchers, and even the telephones were all made of plastic or called at that time bakelite. Korkoleum, then a recent product of Korkoid Decorative Floors of Glasgow, was used extensively in consideration of the importance of weight saving and possible economics. The *QUEEN MARY* was the first vessel in which flooring of this type has been laid. The material consisted of two layers, an upper layer of the finest linoleum superimposed on a cork base. Foot noises were reduced, while the surface was non-slip in character and easily cleaned. Tiled floors were featured in bathrooms and the domestic departments. Floors in the public bathrooms and lavatories were vitreous mosaic tile, and crew areas, kitchens and pantries were non-slip terrazzo tiles. Teakoid fireproof deck composition was laid in a number of spaces,

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including accommodation passages and entrances.¹²

Plywood was used extensively for divisional and boundary bulkheads associated with staterooms and corridors, as well as furniture construction and doors. Specially built laminated material was used for fire resisting bulkheads and ceilings. Molded Roanoid was the final choice for stateroom hardware by virtue of its light weight, non-flammability, and immunity from atmospheric decomposition. The use of Formica was extensively employed throughout the ship. Like plastic, it was a new composition. Silver bronze was used extensively in public rooms of all classes as well as the numerous electric light fittings (in which 136 different designs are incorporated), windows, doors, handrails and balustrades, and elevator cars. Decorative value of cut, sandblasted and etched glass was used extensively in the treatment of public rooms in principal light fixtures and mirror panels. Two leading firms of the day, General Electric Co., Ltd., of London and the British Thomson-Houston Co., Ltd., of Rugby collaborated closely with the interior architects and owners' representatives in determining the correct solutions in lighting the *QUEEN MARY*.¹³

To fully understand the way the *QUEEN MARY* was laid out, it is necessary to go into detail regarding each of its decks.

The ship was divided into twelve decks. The top deck or Sports deck contained the bridge, the massive ventilators that contained huge forced air draught fans that brought cool air down to the boiler and engine rooms, the ships compass, the three huge funnels, the radio direction finder, and the ship's radar (after 1945). It also was the games deck that contained two areas of open deck forward and aft for Third and Tourist (Second) class respectively. In fact, so expansive was this space, that a full sized deck tennis court was available with a portion extended the whole width of the ship. This deck also contained the kennels for passengers' dogs. It consisted of an 80 ft. long exercise yard and had blocks of twenty six kennels.¹⁴

This area remained much the same throughout the *QUEEN MARY*'s career except for the addition of cabins for the engineering officers which were added in 1938 and placed over the Verandah Grill and during the war when machine gun nests and rocket launcher pads were in place. Today however, while the area remains the same, the kennels, the space for deck tennis are gone being replace with air conditioning and refrigeration machinery or with abandoned snack stands. Finally, the former officers and passenger cabins over the Verandah Grill have been removed and replaced with the Sir Winston's restaurant.

Sun Deck was below this and contained an open promenade for the Cabin or First class passengers. Sun Deck also contained the entrance to the Verandah Grill and access to the stern of the ship. The *QUEEN MARY*'s lifeboats were stored on gravity davits here as well. There were twenty four lifeboats and each boat was capable of carrying 144 passengers. Also accommodations were here as well mostly being those of Cabin class staterooms, and offices. Sun Deck also contained a press reception room, a darkroom for the use of the passengers, and the radio and Atlantic telephone office. As for recreation, there was a full sized squash court and the ship's gymnasium.¹⁵

This area too remained much in tact except for the extensive rework during the years of conversion from 1967 until 1972. The forward area has been reworked substantially to allow for exhibit displays (Passenger Services/Dining Rooms/World War II Displays) containing items relocated from throughout the ship portraying life aboard the *QUEEN MARY*. The former squash (racquetball) court and gymnasium is now the Sun Deck Bakery. To the back of the bakery is an exhibit recreating the original decor of the Verandah Grill, along with exposed original artwork.

The Verandah Grill is no longer a first class restaurant. Stripped of her finery and turned into a fast food restaurant in the late 1970's, this rooms has suffered more than any other public room. Once the most famous nightclub on the North Atlantic, the room has only the lighting fixture above the counter and the main mast going through the food preparation area to remind of its former appearance. The Verandah Grill, was designed to overlook the games deck and out to sea. She was the most exclusive room on the ship and seated 82 Cabin class passengers at 32 tables. In fact so popular was it that

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reservations had to be made one month in advance. It had its own bar and was to serve a la carte meals and at midnight, the tables were removed and it became the "Starlight Roof" nightclub with dancing until dawn.

The Moderne style influence was best represented here in the use of black carpets, large stylish murals set in column features of silver and gold, and burgundy with five point white star curtains covering the broad sweep of twenty-two large windows. It was one of the few public rooms in which wood panelling was not the predominant finish material. This exclusive dining room featured an elaborate silver bronze and edge lit sandblasted glass panelled balustrade separating the raised floor from the lower dance floor. The dance floor was laid in sycamore parquetry, inlaid with symbolic motifs in cross-grain sycamore, bordered with mahogany, peartree and sycamore lines, and finished with a wide corder of ebonized hornbeam. A three bay ceiling was decorated in silver and gold and was indirectly illuminated with color changing light. Doors and furniture were constructed in Canadian maple, with silver bronze fittings.¹⁶

Below Sun Deck was Promenade Deck. The Promenade Deck was the focal point of activity for Cabin Class passengers on the *QUEEN MARY*. The Cabin class promenades on each side of the ship were sheltered by a screening of large windows which ran the full length of the promenades, creating an additional public room. However, after the conversion in the early 1980's the forward half was cut off from the rest of the deck, the Observation Bar entrances from this deck were changed, and the clean unbroken three quarter of a mile walking path was gone. Also, on the Starboard side during the late 1970's, the forward half of the middle of Promenade deck was sectioned off and what is now called the Promenade Cafe was created. This restaurant survives today after having undergone some name, cuisine, and staff changes and the teak decking remarkably remains undisturbed underneath the present flooring.

One other change on the Promenade deck which has occurred as recently as 1988 and that is the removal of 3/4 of the Promenade deck windows and frames. Either unknowingly or unconcernedly, these windows were removed to create a more breezier atmosphere when they simply could have been cranked down as had been done when the ship was in service. The Promenade deck windows on the Starboard side remain in tact.

The Promenade Deck contains the majority of the public rooms beginning with the Observation Bar and Cocktail Lounge. This room was also for the express use of Cabin Class passengers and was semicircular in plan. This stylish Art Deco lounge was designed with generous window treatment of twenty one, five foot high windows affording a view of the sea over the ship's bow. A raised platform at the forward end is reached by wide stairways surrounded by carved balustrades, designed and executed by A. Crompton Roberts. The room is panelled in fine maple burr, broken by narrow horizontal bandings of cedarwood which take the form of streamlined piers. The floor which was originally Rubolueum (a rubberized linoleum) is now carpet. Silver and bronze are the metals used for the balustrade, windows, and raised platform.

The Observation Bar repeats the semicircular form of the room with a counter front of Macassar ebony ornamented with Monel-metal stripping. Decorative mirrors and metallic features are fitted at the back of the bar, with A.R. Thompson's mural painting, 'The Royal Jubilee Week, 1935' celebrating the twenty fifth year anniversary of the reign of King George V, above the bar. Continuous concealed trough lighting is provided, supplemented by five spun metal bowl ceiling fittings, and four metal and enamelled lighting pylons mounted on the balustrading. Two niches with jardinieres were provided for the display of fresh flowers. The original decorations and furnishings were by Messrs Waring & Gillow.¹⁷

This room is still intact today. During the war all the fittings were removed and stored either in one of three places, New York, Australia, or Southampton and replaced by standee bunks. After the war the fittings were replaced and remain in tact today. But as in every public room of the *QUEEN MARY* there have been some minor changes. The trough lights are gone replaced in the 1970's with recessed ceiling lights. The two doors at the forward end of the room that descended the few steps to Promenade deck were sealed in the late 1970's and a large central door was cut in the center. Today, the area that was once the forward part of Promenade deck is now the outside seating area of the Observation Bar.

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After the Observation Bar, public rooms are seen on both the port and starboard side. On the Port side there was the first studio. This was a soundproofed room for the private practice of musicians. It contained a Bechstein grand piano. Next there was a lecture room with a small cinema screen and two batteries of amplifiers and loudspeakers for lectures or for passengers to show their own film. The next room was a writing room, then the ship's library with over 1,400 standard and modern works in English. 250 of these works were in nine languages and 400 more were up to date works of fiction and general literature. On the Starboard side, there were matching rooms as on the other side including a Drawing room, the Cabin Class children's playroom, the writing room, the main hall and the entrances. Also, the shopping center was located here and contained an Austin Reed men's shop.¹⁸

Of this area, there were no substantial changes during her service career except for the war where any fittings or furnishings would have been removed. After the return to peace, little changed up until the time when the ship was sold and the conversion took place. The Studio now is a break area for the employees, Royal Crystal Arts (formerly the Lecture Room), the Press Museum (the First Class children's playroom now completely remodeled.) the Bit of Britain, (formerly the Library which was designed in a dignified and restful style appropriate for its use.), Queen Mary Curious, (formerly the Cabin Class Drawing room, the center piece of this oval shaped room is this onyx fireplace with Napoleon marble hearth and surrounding mural entitled 'Flower Market' by Kenneth Shoesmith, R.O.I.), and the Father Christmas shop, (formerly the Cabin class writing room.)

The Main Hall was next and this area, the ship's focal point for shopping, is panelled in vertical oaknut with horizontal bandings in chestnut and crossbanding with oak, and a dado in elm burr. The doors and pillar casings are panelled with English elm burr with ash burr feature. An important decorative feature is the 50' 0" long plaster frieze, by Maurice Lambert. Concealed lighting is provided in the curvilinear soffits supplemented by decorative ceiling fixtures. The main companion way is flanked by the large passenger lifts that connected the Promenade Deck with Sun Deck to the Main, A, B, and C decks.

This area also contains the grand staircase that descends down to the Cabin Class accommodations. The stairway itself is large and airy with a facing panel of fine walnut burr in which has been set a marble plaque of Her Majesty Queen Mary done by Lady Hilton Young. Below the plaque is a glass case that at one time contained Her Majesty's personal standard and which was personally presented to the ship by Her Majesty Queen Mary.¹⁹

Designed by Messrs. Waring and Gillow, the Main Hall retains its original layout and exterior finishes. This room has undergone some modification such as the removal of the wood paneling that surrounded the room in 1947 and which was removed due to damage by several thousand troops. The paneling was replaced with leather hide panels dyed in a sea green. Also, the shops are no longer the same. The area now has the House of Heraldry (formerly the cigar and sweet shop), the Picadilly Corner (formerly a WH Smith & Son bookstore), and Queen Mary Discounts formerly Crown Jewels (formerly the Austin Reed men's shop).

The next room is the Main Lounge which is directly following the Main Hall going towards the stern. This room was probably one of the loveliest built in any ship and certainly one of the largest. It measured 100 feet long by 70 feet wide and was 26 feet in height or three deck levels high. It had a full stage and was used for concerts and was before 1949, the Cabin Class cinema.²⁰ Severe and simple in its Streamline design, the Main Lounge was originally the social center, ballroom and cinema for the Cabin Class passengers. It was decorated in an autumnal gold decor enhanced by the use of a rich gold finish to all metal work, the use of makore and maple burr for panelling, and three large onyx and gold mantelpieces over the electric fireplaces, flanked by onyx urn uplights. Other finishes included Wilton carpeting, a parquet oak panel floor strapped with massive bands of mahogany and edged with broad bands of indian laurel, a large Gesso panel entitled 'Unicorns in Battle' by Gilbert Bayes and Alfred Oakley which towers over one of the onyx fireplaces, and a gilt relief by Maurice Lambert located over the large stage proscenium.²¹

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This room remains intact and except for being used as sleeping quarters during the war when all of its fittings were stripped out and then replaced once the ship underwent her 1947 conversion. Today, the lovely floors are covered by wall to wall carpeting and only the smallest amount of floor can be seen near the large onyx fireplace. The ceiling of the two hall ways on either side now has a false ceiling installed due to a fire that began during the *QUEEN MARY's* 1967 conversion. This fire began in one of the port supportive pillars and burned for sometime before being discovered. The fire went up the hollow pillar and began to move along the ceiling. When the fire was discovered and extinguished, the City decided it would cost too much money to redo the ceiling and so a false ceiling of imitation wood was put in its place.

After the Main Lounge, the next public room, on the Port side was the Long Gallery. This room was 118 feet long and was designed for small gatherings, reading, or playing cards. This room was very popular with travellers and provided an ante room to the Ballroom. On the opposite side, the Starboard Gallery was used for a reading room and lounge. After these rooms, the next room was the Ballroom which could be entered by either side of the ship.

This area has received extensive changes over the years. While the war years saw these areas with standee bunks for the troops, the post-war years saw the Long Gallery remain in tact until the 1950's when it was remade into the First Class cinema. The Starboard Gallery remained the same but the Ballroom was done away with and the Midships Bar replaced it. The Ballroom, one of the last such rooms ever used on a passenger liner was disposed of because Cunard management felt that with the new era of peace and new styles of dance, people were not simply content to waltz.

The 1967 post service conversion has wrecked havoc in this area. Gone are the Starboard Gallery which has been replaced by the Chelsea restaurant. The Long Gallery has suffered the fate to be cut up into three sections. With the first section being converted to a Bank of America branch in the early 1970's, it later became Her Majesty's Sweet Shop which contains some of the original lighting of the Long Gallery and the painting *Sussex Landscape* by Bertram Nicholls. The second part of the Long Gallery has been turned into a meeting room called the Board room. Finally, the third part of the room is an open hallway leading into the Chelsea restaurant. The former ballroom has now become offices for the restaurant staff and is also part of the Chelsea restaurant.

Going aft of the Ballroom is the Cabin Class Smoking Room. Designed by Messrs. Trollpe & Sons as a typical English club or country house smoking room, this lounge occupies the aftermost part of the Promenade Deck and extends two decks high with a large dome reaching a height of 22' 0". A travertine fireplace originally contained a large dog-grate and burned coal. In fact it was the only fireplace on the *QUEEN MARY* of its kind that was not electric. The veneers on the walls in this room included English brown oak mural decorations, quartered walnut burr low panels, and large panels of tiger oak enhanced by two pierced and carved screens flanking the fireplace. These were created by James Woodford, A.R.B.S. Metal work is mainly in bronze, with silver bronze relief and detailing. The floor was originally covered in Wilton carpet. A painting original to the room 'Dressed Overall at the Quay' by noted British artist Edward Wadsworth remains intact above the fireplace.²² The room was furthermore furnished quite handsomely with leather covered settees and easy chairs.

This room has remained intact but is now called the Royal Salon. There are a few changes in that part of the floor is now covered by a wooden dance floor and the grating from the fireplace is gone.

The next room aft is the Tourist Class Smoking Room. This room was designed by Messrs. Maple and Co., Ltd., and is panelled in brown curly oak with panels of Indian gold padouk and shaped pilasters in walnut. Metal work is silver bronze, and special sliding windows on the outboard side are electrically illuminated from behind obscured glazing. The floor covering was originally korkoid in shades of black, cream and stenna, giving the effect of a series of colored boards. A painting by Charles Pears, R.O.I. depicting 'The *MAURETANIA* arriving at Rosyth' was also here and was a very popular favorite with the crew.

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This room survived the war in tact and on up until the late 1970's when it was converted to what is now the Queen Mary Wedding Chapel and has been cut up making it a much smaller room. It now contains the offices of the wedding coordinator, a reception area, dressing rooms and the chapel itself. The Korkoid floor is now covered with carpeting and the painting by Charles Pears now hangs in the museum section near the after engine room.²³ The next deck down from the Promenade Deck was Main Deck. The two main public rooms on this deck were the former Third Class Garden Lounge decorated by Messrs. Maple and Co. with wall panelled in figured weathered sycamore and two large double entry doors in pommeli. The Tourist Class Lounge, Promenade Deck, Children's Playroom, Library, and Writing Room were here as well. This area was the principal social center for Tourist class passengers. The walls and columns of the Lounge featured Thuya burr, figured birch and maple woods. The original dance floor was oak and walnut parquet with the remainder of the floor covered with Wilton carpets over Korkoid. A stage is located at the after end and general lighting is from concealed cornice fittings over the dance floor and ceiling fittings at the sides. This room was one deck high and had a large dome over the center. Original artwork by Margot Gilbert was painted onto hide covered panels. Also, besides being a place to enjoy concerts, dancing, or stage shows, this room doubled as the Tourist class cinema.

These rooms were used for troop accommodations during the war and afterward returned to their peace time usage except for the Lounge which in the 1960's was turned into the Flamingo Room to mesh with the taste of the times and to try to get away from what was considered the staid old image of the pre-war years.

The Third Class Garden Lounge has now become the Mauretania Room and serves as a small social and meeting area. The Tourist Class Lounge has now become the Britannia salon which still remains much intact except that a plywood dance floor has replaced the lovely oak floor. Carpeting still covers the rest of the flooring and the paintings on hide still remain. The Promenade deck for this area was enclosed in the 1970's and is part of the Lounge. The Tourist class children's playroom is now gone and the Library while remaining a shadow of its former self is now locked and abandoned.

This deck also contained the special suites which were situated on both sides of the ship. These suites had two to four smaller suites with private bathrooms and servant's quarters. All staterooms on this deck had private toilets and every bed had a bedside telephone which while common among today's standards, was a novelty over fifty years ago.²⁴ Finally Main Deck also contained the Travel Bureau where passengers could buy train tickets, make hotel arrangements, or arrange to make travel arrangements to the Continent. Today this room is now a meeting room and the only remnants of the fixtures in this room are the two beautifully etched glass panels (one of which was accidentally broken two years ago and recreated) at the front of the room, and the swinging storage doors that contained brochures, tickets, tags, etc.

Below Main Deck were eleven more decks, A through H. Passengers in Main Deck through B Deck entered their cabins along long ship-length passages ways decorated in beautiful woods and traveled down aft and forward staircases also paneled in lovely woods and silver metal fittings.

Below Main Deck, A Deck followed. This deck contained the more special suites which contained a bedroom, sitting room, and private bathroom. This deck also contained more luxury staterooms. The Purser's Bureau and safe deposit bank were also here with the later containing 300 compartments. A branch of the Midland Bank, the mails and parcels office, and the consulting and waiting rooms of the physician and principle medical officer's offices were here as well. Also, A Deck contained a Valeting Services Room for the use of passengers.²⁵ This deck also contained Third Class Smoking Room in the forward part of the ship.

This area has remained intact and the cabins, although stripped of their fine furnishings and woods for the war, remain much the same with some modifications. Today, the main hotel reception area is located here replacing the Pursuers Bureau. The Midland Bank is gone replaced by Portside Necessities, a shop for hotel guests. The consulting areas are now a mini lounge and contain two of the marquetry panels that used to be in two of the more luxuriously appointed suites. As for the Third Smoking Room, this has been replaced by exhibits of authentic furnishings and re-creations of cabin accommodations.

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The hotel area remains faithful to the layout of the Pursuer's Bureau and still retains the masur birch panelling cross-banded with plain birch and English elm burr trim.

B Deck contained more passenger accommodations as well as the hairdressing and beauty salons of Cabin and Tourist class. Here also was the Third Class Lounge which contained a small stage, library, gathering area, and doubled as the Third Class cinema. This room had walls panelled in figured cherry wood with three contrasting bands and a cornice of dark Honduras mahogany. Double doors leading from the entrance are in stippled bronze. The Lounge actually consisted of two rooms with a large entrance between them and each was fitted with eight large oval windows with a large decorative mirror. Lighting is direct with silver bronze fittings. Today these rooms are the Queen Elizabeth and the Normandie Rooms and remain in tact.

C Deck followed and while containing no passenger accommodations did contain the *QUEEN MARY's* restaurants and the Turkish Curative Baths. The Baths with their various rooms, frigidarium, tepidarium, massage room, electric bath room, steam room, caldarium, laconicium, and attendants' room was provided to all passengers for an extra fee. Also there was a room for ultra ray, infra ray, diathermy treatment and X-rays. This room was provided also at an additional charge and trained personnel were on hand to handle passenger requests.²⁶

All three of three (class) restaurants were contained on this deck but perhaps the most beautiful, the largest, and the most well-known was the Cabin class restaurant. This room contained a main dining room and two private dining rooms. The room was the largest ever built and which could seat 800 people at one sitting.²⁷

Originally decorated and furnished by Messrs. Waring & Gillow Ltd. in an autumnal color scheme, the ample wall surfaces panelled in three shades of Brazilian peroba and maple burr panels is complemented by extensive artwork. The main architectural features of the room are enriched and emphasized by metal elements in soft satin finish silver bronze. Structural columns are veneered in peroba interlaced with silver bronze metal reeds.

The dimensions of this room are 160 feet long by 118 feet wide. The main salon is 143 feet long and extends the full width of the ship. It is surmounted by a large dome which extends through two decks giving a maximum height of 27 feet high. The two permanent self-contained private dining rooms are at the after end of the main room. One is veneered in maple burr bleached to a warm champagne color and the other in bleached pommeli panelling. They are accessed by two bronze grille doors encased in bold and massive bronze architraves which were designed by Messrs. Walter and Donald Gilbert.²⁸

At the forward end of the room, a 24 foot by 15 foot formalistic style map by Macdonald Gill, F.R.I.B.A., representing the North Atlantic with composted groups of typical buildings of England and America at both sides. An illuminated crystal model of the *QUEEN MARY* would indicate course and position. A tapestry-style painting by Philip Conrad, R.A., the largest piece of artwork on the ship, depicting English country life, hangs at the opposite end of this room. The pair of finely wrought bronze grille doors are below the painting. Other artwork includes a series of fourteen applied wood carvings depicting the history of the art of shipbuilding by Bainbridge Copnall and two painted panels depicting American and English birds, set against a finely modelled background of silver leaf by A. Duncan Carse.²⁹

Toward the aft end of the Cabin and Tourist Class galleys or kitchens which could prepare and serve 3000 meals at one sitting and which had its own bakery, was the Tourist class dining room and forward of the Cabin Class Restaurant was the Third Class Restaurant.

These areas remained in tact up to the war and during the war the Cabin Class restaurant served in its original capacity but due to the huge amounts of troops carried only two meals a day were served. After the war and up until 1967 the restaurants and the Baths continued to function much as they had done but after the 1967-1972 conversion these areas were changed.

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The Turkish Baths were removed and have remained empty ever since. The former Second and Third Class Restaurants have also been removed, the former being a storage area and the latter an employee cafeteria. The Cabin Class restaurant was divided at the forward end creating the Grand Salon (the Restaurant) and the Windsor Salon (now used as a combination mini restaurant, lecture/meeting area). The Grand Salon is now used for meetings, dining, receptions, and the Sunday Brunch. It is not used however for everyday dining and can be only used like many of the public rooms by reserving it. The decor of the room has changed little except that the private dining rooms are now gone and only their light fixtures and paneling remain.

D Deck contains the Cabin Class Swimming Bath or Pool and forward of this the ship's hospital and print shop which printed the ship's daily menus and its newspaper, the *Ocean Times*. The Cabin Class Swimming Bath could be entered through the revolving door on C Deck or from the Turkish Bath. The Pool incorporates glazed terra cotta faience tile bands of emerald green and pillar-box red. Rectangular faience columns rise from the pool two decks high and carry wide faience arches across the pool at ceiling height. The deck of the pool is laid in non-slip Carter mosaic in black with a green tile feature. Features include illuminated fountain and two ornamental drinking fountains. The ceiling creates the illusion of mother-of-pearl. The bath is equipped with two spaces for diving boards, a chute or slide, and four ladders. Adjacent to the pool are dressing boxes, showers and toilets. A double stairway leads to the balcony at the forward end with an ornamental balustrade on three sides. Incorporated into the face of the stairway is a sandblasted glass inset showing silver birds against a background of red and green. The rich glazed color of the tile is enhanced by indirect lighting. Also, there is a separate cubicle for an attendant.³⁰ Finally, the supporting pillars in this room are unique in that they are hollow, each having a separate doorway and being designed as escape hatches from the engine and boiler rooms.

With the advent of war, this area was used as a sleeping area by troops. The same standee bunks that were prevalent in other parts of the ship were here as well. During the war, the pool was drained, a false flooring placed over it and the bunks on top. These bunks were the same eighteen inches in height stacked six or seven to a tier. As these bunks went up to the ceiling, the lovely mother of pearl ceiling that had been in place before the war was chipped away bit by bit by souvenir hungry soldiers so that when the ship re-entered service, she had a false ceiling in place with material that gave the impression of mother of pearl in place of the genuine article. The swimming pool has not been used since 1967. Up until two years ago the pool contained water but has now been drained. The spaces for the diving boards were used only in 1936 until Cunard for reasons of safety removed them. Much of the decor has remained and the dressing boxes, showers, and toilets are now unused and abandoned. The hospital and print shop have also been abandoned and while the latter disappeared entirely, the former is used for storage of miscellaneous items and hardware.

E Deck, F Deck, G Deck, and H Deck contained a kosher kitchen, garage, registered mail room, strong room, storerooms and accommodations for most of the *QUEEN MARY's* crew. F deck also contained the Tourist Class swimming pool. These decks also contained the *QUEEN MARY's* mighty powertrain which included her four quadruple expansion steam turbines each being capable of generating 50,000 horse power. Also contained here were two engine rooms, five boiler rooms, two turbo generation rooms, a water softening and desalinization plant.

The fact that the *QUEEN MARY* was quadruple steam expansion powered was unique in that her powertrain like her design made her the pinnacle of British shipbuilding traditions. In 1840 when Samuel Cunard founded the line that was to bear his name, Cunard ships rapidly progressed forward. By 1852, wooden hulls had give way to iron and by 1862, paddle wheels as a means of propulsion had given way to the screw propeller. By the 1870's the first ships with private bathrooms and Promenade decks were coming into being, and by 1881, steel hulls replaced iron. Also during this year, the Cunarder *SERVIA* was the first ship to have electric lights. Also, the liners *CAMPANIA* and *LUCONIC* were the first ships to use twin propellers. In 1905 the steam turbine replaced the reciprocating engine and with each succeeding generation of ships, the vessels grew in size and speed. Finally by 1920, the methods of fueling a ship were to change going from coal to oil and relieving thousands of men from the dangerous and debilitating work of stoking a liner's furnace. In fact, this last change was to vastly reduce the compliment of the firemen on the engineering staff as the "black gangs" were done away with.³¹

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Therefore when the *QUEEN MARY* was built not only was she know as an "inevitable ship" but hundreds of years of progress and experience in the art and craft of shipbuilding converged with her. And while years later more modern ships would be built including two larger and one faster than her, the *QUEEN MARY* was the high water mark in technological travel.³² Therefore by the time of the *QUEEN MARY* the art of propulsion had reached the highest state of efficiency that was not to change until the 1980's. As a fast ship, the *QUEEN MARY* received her great speed from her engines. The concept of quadruple expansion means that there are four separate turbines taking steam at very high pressure. As this steam is passed through the turbine, it goes into the first intermediate pressure stage, then into the second intermediate pressure stage, then into the fourth and low pressure turbines. These four turbines together contained 275,000 blades each of which was fitted by hand. On issuing from the low pressure turbine, the steam went back into condensers which turned it back into water to be recirculated into the boilers.³³

The *QUEEN MARY* had four engines which drove four propellers. Housed in their own rooms, the forward engine room handled the inside propellers and the after engine room handled the outside propellers. Each engine drop its own shaft which was 2 feet, 6 inches in diameter and several hundred feet in length. At full power, the shaft only turned at 200 revolutions per minute while the turbines turned at several thousand of revolutions per minute. In order to synchronize the two, several sets of complex gearing was needed the largest being fourteen feet high. The shafts ended in the four manganese bronze propellers which when originally installed were balanced so perfectly, they could be turned with a man's hand. In fact so precise was the fitting of these 30 ton giants that no woman was allowed into the shipyard for fear that if a workman who was helping to install them turned his head, the balance would have been thrown off.³⁴

The four engines housed in two separate rooms stationed back to back were fed by 24 Yarrow water tube boilers in four boiler rooms. Each boiler could produce 80,000 pounds of steam per hour. In a fifth boiler room, three Scotch water tube boilers provided steam for the hotel services and covered the needs of the electric generators and the needs of the passenger accommodations. Finally, the amount of oil consumed was on the average of 1000 tons per day.³⁵

Electricity for the ship was provided by two generating stations. One station contained three generators while the other four BTH 1,300 Kilowatt turbo generators. While one of the stations supplied power to the hotel, the other station supplied auxiliaries to run the ship. The *QUEEN MARY* was actually the first British ship in which all vital auxiliaries such as fuel pumps, boiler feed pumps, condenser pumps, and more were all electrically operated apart from the main propulsion which was run by steam. In short, she was an all electric ship and electricity was even widely used in the ship's galleys in that most if not all of the appliances including the ovens were electric.³⁶ Also, it was the first ship whereby you had a conflict between old technologies and new whereby as the first ship to have all of her auxiliaries run by electricity, the resentment between the steam engineers and the electrical engineers was very prevalent as the former tended to look on the latter with a great deal of suspicion.³⁷

As the ship continued on, much of the technology of these areas did not change and continued to perform faithfully to the end of her service days. It was afterward during the conversion to a stationery ship that most if not all of her machinery was unceremoniously ripped out leaving her with only one engine room (after) and one propeller attached. The rest, boiler rooms, forward engine room, turbo electric generating rooms, three shafts and three propellers were removed and scrapped except for the propellers. In fact, the aft portions of D, E, and F decks were removed to allow for installation of an underwater museum, which now houses the ship's history museum and tour of the After Engine room. Entrance to this area is through D Deck. The Exhibition Hall is located just forward of this in what was once former accommodations space on D deck and the former Boiler Rooms Nos. 4 and 5, the former Forward Engine Room on E and F decks.

In 1967 as part of the conversion, the kosher kitchen, the registered mail room, the store rooms, the strong room, the print shop and most of the crew's quarters were also removed and today, where the Tourist class pool used to be is part of the maritime museum and the exact spot used to have above it the builder's model of the ship.

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Finally, the layout of the *QUEEN MARY's* passenger accommodations bears discussion.

While class distinction was evident in the public room designs and finishes, the differences was even more apparent in the stateroom accommodations. All Cabin Class staterooms featured private bathrooms, 80% of Tourist Class accommodations featured them, and Third Class shared communal facilities. Water choices in all classes included hot and cold running salt water, considered to be therapeutic in the 1930's and hot and cold fresh water. Walls surrounding the bathtubs were surrounded with formica, a new and expensive material in 1936.³⁸

Cabin Class cabins were clearly designed in the same moderne style employed elsewhere in the ship, while design of the Tourist and Third Class cabins followed the more simple and traditional standards in shipbuilding. Cabin Class accommodations featured rare wood marquetry panels, expensive fabrics, carpets, and artwork. Cabin Class suites usually consisted of four rooms and a luggage closet and each of the fifty four special staterooms on the Main and A Decks were individually designed, with new and distinctive features represented such as peach glass and python-skin fabrics. Stateroom furniture was constructed in various hardwoods with the tops of selected pieces covered with blisterproof Formica in shades to harmonize with the woodwork. Staterooms on the Main and Sun Decks have flooring of white marble Korkoleum and architectural strip lights and bracket fittings are used for wall lighting, with additional lighting for dressing tables and reading lamps. Door in all staterooms were designed to be flush with wall, mouldings, or beading material.

Tourist Class staterooms were plain panelled and featured a wide variety of painted and fabric finishes for decoration. Staterooms were furnished with mahogany bedsteads, and folding Pullman upper berths. Third Class staterooms featured two or four berths having mahogany bedsteads, and upper folding Pullman berths. The walls were flush panelled in various decorative finishes while doors and architraves are of polished bleached oak. Floors in both classes are covered with marble colored Korkoleum.

During the war, all cabins were stripped of their furnishings and fittings and fitted with standee bunks. Most of the ordinary cabins were taken up by officers with the suites being reserved for such dignitaries as Winston Churchill. When these suites were in use, furniture used to be brought on board in order to accommodate, otherwise the majority of the furniture was put in storage until after the war. With the end of service and conversion, most of the Tourist class and all of the Third class accommodations were removed. The halls and floors of the ship are now covered with carpeting which hides the original Korkoluem and in 1988, many of the remaining cabins were altered to give what management thought would be a "new look". In doing this, much damage was done to valuable woods and many original fixtures and fittings were either heavily damaged or have changed the layout of the cabins such that many are difficult to recognize from how they first looked.

Today the hotel is closed, victim of a decision to economize in the operation of the ship and uncertainty over the *QUEEN MARY's* future. And while the decision to close the hotel was possibly unwise, it is hoped that the remaining fittings and fixtures as well as the cabins themselves will remain free of disturbance and further damage until such a time as a decision is made that will be in the best interests of the vessel.

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Footnotes

1. Taken from charts and tables at the rear of J. Bryce Gillespie's R.M.S. QUEEN MARY Superliner Pictorial, (Oakland, California: Mike Roberts Color Productions, 1971), and information taken from the Cunard-White Star Line's The QUEEN MARY, A book of Comparisons [Facsimile edition] (Riverside, Connecticut: 7C's Press, no date), passim.
2. Souvenir Gide Map: QUEEN MARY, Spruce Goose, WCO Port Properties, Ltd. no date.
Ocean Liners of the Past: The Cunard White Star Quadruple-Screw North Atlantic Liner, QUEEN MARY, New York, Bonanza Books, Reprint of June 1936, The Shipbuilder and Marine Engine-Builder, p. 21.
3. Ocean Liners of the Past: The Cunard White Star Quadruple-Screw North Atlantic Liner, QUEEN MARY, New York, Bonanza Books, Reprint of June 1936, The Shipbuilder and Marine Engine-Builder, pp. 21 & 84.
4. Maguglin, Robert O. The Official Pictorial History, The QUEEN MARY, San Diego, Oak Tree Publications, 1985, p. 10
5. Coleman, Terry, The Liners, New York, G.P. Putnam's Sons, 1977. p. 142.
6. Ibid., p. 142.
7. Ocean Liners of the Past, op. cit., p. 21.
8. Ibid., p. 122-161.
9. Ibid., p. 122-161.
10. Ibid., p. 121 and Hutchings, David F., RMS QUEEN MARY, 50 Years of Splendour, Great Britain, Kingfisher Publications, Third printing, January 1990.
11. Ocean Liners of the Past, op. cit., pp. 162-167.
12. Ibid., p. 190.
13. Ibid., p. 143.
14. Winter, C.W.R., The QUEEN MARY, Her Early Years Recalled, Great Britain, Patrick Stevens, 1986, p. 15.
15. Ibid., p. 16
16. Ocean Liners of the Past, op. cit. p. 142.
17. Ibid., p. 143.
18. Winter, op. cit. pp. 16 & 18.
19. Ocean Liners of the Past, op. cit., pp. 128 & 133.

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Footnotes cont.

20. Winter, op. cit., p. 21.
21. Ocean Liners of the Past, op. cit., pp. 137 & 141.
22. Ibid., p. 142.
23. Ibid., pp. 147 & 148.
24. Winter, op. cit., p. 21.
25. Ibid., p. 22.
26. Ibid., p. 23.
27. Ibid., p. 26.
28. Ocean Liners of the Past, op. cit., pp. 126 & 127 & 133.
29. Ibid., pp. 126 & 127 & 133.
30. Ibid., pp. 170 & 171.
31. Maguglin, op. cit., pp. 12 & 13.
32. Ibid., p. 21.
33. Winter, op. cit., p. 33.
34. Ibid., p. 33.
35. Ibid., pp. 33 & 35.
36. Ibid., p. 35.
37. Ibid., p. 108
38. Ocean Liners of the Past, op. cit., p. 190.

9. Statement of Significance

Verifying official has considered the significance of the property in relation to other properties:

nationality statewide locally

Applicable National Register Criteria A B C D

Critical Considerations (Exceptions) A B C D E F G

Areas of Significance	Period of Significance	Significant Dates
<u>Recreation A</u>	<u>1936-1939</u>	<u>Launched 1934</u>
<u>Social History A</u>	<u>1942-1947</u>	<u>Completed 1936</u>
<u>Military History A</u>		
	Cultural Affiliation	
	<u>N/A</u>	

Significant Person	Architect/Builder
<u>N/A</u>	<u>The Cunard Steamship Company, Ltd., Messrs. John Brown and Co. Ltd.</u>

State significance of property, and justify criteria, criteria considerations, and areas and period of significance note above.

Summary

The R.M.S. Queen Mary is significant under Criterion A in the area of recreation and social history as the last example of a North Atlantic passenger liner from the 1930s. All of her contemporaries, such as the Queen Elizabeth, Mauritania, Lusitania, Leviathan, Berengaria, Majestic, Ile de France, Kaiser Wilhelm der Grosse, Olympic, and the Titanic are gone. The S.S. France and the S.S. United States remain today but are not as grand. The Queen Mary typifies the luxury and comfort of ocean travel enjoyed by Americans making the passage for pleasure or business during the 1930s. The beautifully crafted interiors are highly reflective of another era of travel. The R.M.S. Queen Mary is also significant under Criterion A in the area of military history for the role the ship played in World War II as a troop ship. In 1941, Prime Minister Churchill turned the Queen Mary over to President Roosevelt and the U.S. military. For the duration of the war, along with the Queen Elizabeth, Aquitania, Mauritania, and the Ile de France, the Queen Mary would carry American troops to Sidney, Australia and Gourock, Scotland. She carried over 800,000 soldiers on 72 trips for a total of 569,000 miles. From 1945 to 1946, the Queen Mary remained in service repatriating soldiers. The R.M.S. Queen Mary meets Criteria Consideration G: Properties that have achieved significance within the last fifty years, because of the exceptional significance the ship played during the war and as the last great World War II troop ship.

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The R.M.S. *QUEEN MARY* is the last example of a north Atlantic passenger liner from the 1930's. During her service career, she and her sister the R.M.S. *QUEEN ELIZABETH* typified the luxury and comfort that passengers were willing to pay for to cross the Atlantic. In the days before jet aircraft, the ship was the only way to get from the New World to the Old whether on business or for pleasure. Since the days of the earliest sailing vessels, crossing the North Atlantic was risky and people needed to travel in comfort and safety. The earliest passenger vessels were miserable, cramped and dangerous affairs compared with the liners. One literally took one's life into their own hands when travelling across the Atlantic but as steamships grew in size and speed, this danger, while still present became less and less of a worry.

The *QUEEN MARY* was important to this mode of travel for before the advent of her sister, she was the largest and fastest ship afloat. Everyone who had money wanted to travel on her and she became the fastest way to get from America to England under five days. While speed was essential to the business man in the days before adequate long distance electronic communication, luxury and comfort was just as important to the captain of industry or millionaire who wanted to take a holiday. The *QUEEN MARY* provided this as did her predecessors, the *MAURETANIA*, *AQUITANIA*, *LUSITANIA*, *OLYMPIC*, *KAISER WILHELM DER GROSSE*, and *BERENGARIA*. She mostly catered to the wealthier classes of society but with the advent of the 1920's and relative prosperity in places such as America, more and more Americans began to travel to and from Europe to experience the Continent and to explore its rich cultures and history.

The fact that the *QUEEN MARY* was a British ship helped the American traveller in his choice of vessel upon which to embark his or her journey. Being British and sharing a common language, many Americans tended to choose a British vessel because they did not feel out of place or frightened to ask directions or advice. On other ships such as the German or French liners such communication might not be easy and Americans especially did not want to take a chance that a miscommunication might ruin their holiday.

Socially, travel on the North Atlantic was a whole new adventure. Here the traveller was cast among his fellow human beings giving adequate time to mix, to mingle, to dine with, to love, to hate, to discuss, to observe and to relax with people he might never have met in his little corner of the world. The Americans who traveled the North Atlantic had the opportunity to broaden their horizons by traveling with and making acquaintance of people who he or she might not have been able to otherwise meet. Therefore, during a typical crossing, ideas were exchanged, political beliefs argued, fears expressed, and wonderment brought forth about everyday events.

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Militarily, the *QUEEN MARY*, her sister, and other vessels such as the *AQUITANIA*, the *ILE DE FRANCE*, and second *MAURETANIA* not only helped to shorten the way by one year and 100,000 lives, but became a symbol of Anglo-American friendship in that after 1941, her cargo was almost exclusively American troops who were going over to Europe to bolster the Allied defense forces. Her services were never paid for and the formality of which she was handed over to the American government consisted of a meeting between President Roosevelt and Prime Minister Churchill.

The *QUEEN MARY*'s success in the war depended on two factors. One was her great speed from which she was able to allude submarine attack and the other was that her accommodations were consistently increased thus allowing for at war's end over 800,000 troops to be transported during the course of the war and allowing America to assist its allies by massive amounts of man power on almost a weekly basis.

And during the war, the *QUEEN MARY* provided another valuable service in that she returned wounded American service men to America more quickly than any other ship and at war's end helped firm the ties between the United States and Great Britain by returning thousands of war brides and babies to America and Canada thus causing an even more personal bond between two great nations.

Finally, by virtue of her very existence, the *QUEEN MARY* has achieved status within the last fifty years due to the fact that all of her contemporaries are gone, that she is the only remaining example of luxury liner technology of the 1930s, she is the most intact ship of her era, and that she is probably today the world's greatest repository of art deco fittings and fixtures, in short, probably the world's largest Art Deco museum. By virtue of the fact that she is in American hands, the United States benefits immensely in having such a valuable collection of art treasures by many artists who were known to American audiences fifty years ago. The breakup or loss of these treasures would be of profound loss to the history of this country and to our appreciation of a period in time that was regarded as the last years before the second global war that was to demonstrate man's inhumanity to man and the destruction of so many of the works of art, science, and literature.

Area of Significance Criteria A - Recreation

The R.M.S. *QUEEN MARY* was one of the most famous passenger liners in existence. Continuing a tradition for excellence and service that began with the *BRITANNIA* in 1840 and the beginnings of the Cunard line, she followed on 135 years of continuous improvements and catering to the most discriminating passenger.

From the early 1800's up until the early 1900's most passengers carried by the great liners and their companies tended to be steerage passengers escaping political oppression or grinding poverty and they came to America looking for a better life. The traffic was mostly one way that from Europe to America and conditions to say the least were up until the 1880's and 1890's less than comfortable.

With the new advent of liners in the latter half of the 19th century, conditions improved for steerage passengers and the first fourteen years of the twentieth century until the outbreak of war, conditions improved to such an extent that steerage was now called Third class and even had stewards like First and Second Class. As for accommodations they were comfortable and adequate and the food was a far cry from the early part of the nineteenth century when steerage passengers had to bring their own food.

With the beginning of the twentieth century, steamships became floating palaces. They were still used to transport steerage passengers but were now becoming the exclusive travelling convenience of the wealthy. Ships such as the *LUSITANIA*, *MAURITANIA*, *KAISER WILHELM DER GROSSE*, *TITANIC*, *OLYMPIC*, *VATERLAND*, *ILL DE FRANCE*, *AQUITANIA*, *BREMEN*, and *EUROPA* carried wealthy and famous people who travelled to Europe on business and pleasure. Such Americans as Astor, Guggenheim, Morgan, Strauss, Vanderbilt, Widener travelled on these ships, to attend to business in Europe, but also

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to enjoy the Grande Tour. Some people like the John Jacob Astor were devoted to one line, White Star in sailing to Europe on the *OLYMPIC* and sailing home again (and eventually losing his life) on the *TITANIC*. Loyalty to the certain lines and their ships was augmented by treatment passengers received from crew members and masters alike. John Jacob Astor knew E.J. Smith, master of the *TITANIC* very well as he had travelled on the *OLYMPIC* which Smith had also commanded. Through such interaction trust was eventually built up between master and passenger as to how the vessel was handled and how it was run. If the service was exceptionally good, it was not unusual for stewards and bellboys on these ships to receive as much as \$5.00 tips from wealthy Americans.

Other amenities of lines such as Cunard and White Star also kept American passengers returning. Amenities such as the cuisine served on board the liners and the way it was served. The captain of the *AQUITANIA*, Sir James Charles was a master at this. He presided over a lavish table and made sure his guests enjoyed themselves. At his captain's table, he demanded full dress with decorations at dinner which tended to put his American guests at a disadvantage unless they had been in the Army. He was a huge man whose tastes at table were rather like those of an actor playing Henry VIII. Sir James would order sumptuous repasts and soon stewards would wheel in carcasses of whole roasted oxen one night, and the next evening small herds of grilled antelope would surround a hilltop of Strasbourg *foie gras* surmounted by peacock fans. Electrically illuminated setpieces, masterpieces of the ship's confectioner's art, represented the Battle of Waterloo, while the ship's orchestra played Elgar. Souffles the size of chef's hats blossomed towards the end of dinner and Mumms and Perrier-Jouet circulated in jeroboams of ten or twelve quarts.¹ Other masters such as Smith of the *TITANIC* and William Turner of the *LUSITANIA* had their followings much from the way they handled their ships but also from some of their quirks that the passengers found amusing such as Smith bringing and walking his Russian wolfhounds on board the *OLYMPIC*, and Turner wearing a bowler hat instead of his captain's cap when on the ships he commanded. This incidently caused his crew and his passengers alike to refer to him as "Bowler Bill".

While service and amenities contained to draw passengers certain things such as seasickness detracted from a voyage. A curse since man took to the seas as a means of travel especially in rough weather, many people were afflicted with the Mal de Mer. Several curatives were tried and failed but sometimes a cure would work and if provided by the ship's doctor, further passenger loyalty was assured. It was not until after World War II and the invention of Dramamine that the general problem of seasickness was overcome and yet even the most hardy sailor seemed to have suffered when travelling through particularly rough weather or hurricanes.

The years leading up to the launch of the *QUEEN MARY* tended to be good ones for the shipping companies especially after World War I. With the return of peace, America seemed to rule supreme. Her people were eager for adventure and were willing to pay to travel to Europe. In fact, during these years when a dollar was still a dollar, travelling to Europe was relatively inexpensive and makes the prices of today seem astronomical. Crossing westbound from America was still the only way to see Europe and it was customary for the large liners to sail at midnight in the 1920's and 1930's from their North River piers. Leaving America was like leaving home permanently and at least one famous passenger who travelled on the *QUEEN MARY* described the sound of her whistle being blow on departure at midnight as a sound carrying with it the whole history of departure, longing, and loss.²

Few liners achieved immortality in the history of the North Atlantic, these being the *MAURETANIA*, *TITANIC*, *NORMANDIE*, and the *QUEEN MARY*. Their fame was assured by the favorable comments, the service and the performance of each of the of each of them but merits of these points was passed on by Americans who had travelled on these vessels.

By the 1920's, Tourist Third class had replaced steerage. Steamship companies like Cunard having lost one source of revenue turned to another to replace them. These were the third class passengers and most likely Americans. In fact, in the days before the *QUEEN MARY*, steamship companies depended heavily on American passengers to make up a good portion of their total passenger compliment.

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In those days, Americans may not have been rich, but then one did not need to be rich to visit Europe. During America's between 1917 and 1918, two million Americans were shipped over to Europe. They saw it, knew it was there and realized that it was no longer remote. Therefore once they knew it existed, they were anxious to see it again in a time of peace. After the war, America was rapidly rising on a tide of prosperity. The bleak years of war had given rise to the Roaring Twenties where life was good and the war years a rapidly aging thing of the past. American's wanted to have fun, be daring, and they wanted to travel. In short, Americans were becoming wealthy and Europe was inexpensive. Americans desired to not only see Europe but to broaden their knowledge and see the documentation of history. They wanted to have fun in new surroundings and they wanted to see Old Europe and the old customs associated with it.³ We must remember that this may have also been from a sense of wonderment about former homes or a desire to see where ones ancestors came from but whichever, the years between 1919 and 1939 were the years for exploration which Americans did with a sense of gusto and purpose.

If one did not have a great deal of money and was not as rich as a Astor, Vanderbilt, or Guggenheim, one could travel Tourist Third class and the liners played this particular class up. They advertised such amenities as bathrooms in every cabin open at all times and the selections from the rapidly expanding menus. Most of the people travelling in Tourist Third Class before the advent of the *QUEEN MARY* were teachers, college professors and students. Fares were very reasonable with \$150 for a return trip as against \$1000 for a first class cabin on the *AQUITANIA*.⁴ And with fares relatively inexpensive the Tourist Third class was the principle American contribution to the Atlantic passage between the wars.

Finally, while possibly a bit trivial, Americans also traveled on British ships in the 1920's because they were able to get something they could not get in American and this was alcohol. Between 1920 and 1933, prohibition was the law of the land and many realized that British ships were not bound by this. So, once beyond the legal limits of U.S. waters, the bars were open and for many Americans it was cocktails before dinner, wine or champagne with dinner, after dinner liqueurs, and nightcaps all the way to England.

The advent of the Great Depression brought on by the stock market crash of 1929 brought hard times to steamship companies and by 1931, Cunard had already decided to replace their aging fleet with two new ships. From her inception to her launch, the world waited to see the new liner the British were to produce and once the *QUEEN MARY* went down the ways in 1934, a new era of luxury was about to be introduced. With her launching and fitting out, the *QUEEN MARY*'s speed trials took place on April 18, 1936 along the west coast of Scotland, where it was said that she had achieved 31 knots. She departed Southampton on May 27, 1936 for the maiden voyage to New York, she was cheered by a huge crowd of onlookers.

Her first crossing was a great success, although she did not take the Blue Riband from the *NORMANDIE* which had entered service the year before and now held the record for the fastest crossing (if not for the depression-related work stoppage, the *QUEEN MARY* would have been first in service). There was a tumultuous welcome in New York on June 1, which was to mark the beginning of an enduring public affection of a kind which few ships have enjoyed and which remains to this day. While the *NORMANDIE* may have been more daring with her sleeker hull and avant-garde interiors, it was the *QUEEN MARY* that attracted the passengers. She was the only big ship to sail in the 1930's at full capacity and the only one to show a profit in the years immediately preceding World War II.

The Blue Riband brought not only prestige to the *QUEEN MARY* but the further patronage of an already loyal public. For a ship that won the Blue Riband was declared the fastest liner afloat and any ship that carried it was assured to have the cream of the Atlantic Trade. The *QUEEN MARY* was built for speed despite what Cunard's Chairman, Sir Percy Bates may have said. Speaking at a dinner in Liverpool in 1936 to a group of British marine insurance companies, he said that Cunard was in the racing business, that they would not go into the racing business, and that Cunard was not in the business of solely racing. In short this meant that they did not build ships for speed only and that they were not actively out to capture the Blue Riband. But capture it they did, and three months after her maiden voyage in August of 1936, the *QUEEN MARY*

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captured the Blue Riband from the *NORMANDIE* on her fifth voyage. She completed the crossing from West to East in 3 days, 23 hours, and 57 minutes from Ambrose Light to Bishop Rock at an average speed of 30.63 knots or 35 mph. On the return voyage from Southampton to New York, she made the journey in 4 days 27 minutes at an average speed of 30.14 knots or 34.69 mps, thus surpassing the *NORMANDIE* by 2 hours and 55 minutes. The *NORMANDIE* took back the Riband in 1937. After this defeat, the *QUEEN MARY* was taken into drydock for her annual overhull and Cunard engineers began to look at some of the problems that caused her to loose. After figuring out that her propellers were the problem, new ones were designed and cast of manganese bronze and installed. With her new propellers, the *QUEEN MARY* ultimately emerged as the permanent victor. The final race for the famous Blue Riband ended on Monday, August 8th, 1938 when she took the westbound crossing in 3 days, 21, hours, and 42 minutes at an average speed of 30.99 knots for the 2,907 miles voyage.⁵ The *NORMANDIE* still held the eastbound record for the fastest crossing though, but this too was to change when on August 14, 1938, at 2.42 B.S.T. (British Standard Time) the *QUEEN MARY* crossed eastbound in 3 days, 21 hours, and 42 minutes. Her records were not to be challenged for the next fourteen years and she held the record for the fastest crossing until the advent of the S. S. *UNITED STATES* in 1952.⁶

While the prestige and distinction of the Blue Riband was a major factor in causing American's to travel aboard the *QUEEN MARY*, they sailed aboard the new liner because of several reasons. One was that she was a British ship and their experiences in former Cunard liners was positive. Another was that she was a new, and having been launched by the wife of a reigning monarch who was herself well loved and respected, a 'Royal' ship. A third reason was that she was the largest ship of her day and that she was believed to be the fastest. Therefore, with the fascination of a new ship, American's wanted to like a child with a new toy, try out this new ship.

Aboard the ship passengers were treated like royalty. Each first class stateroom had a private bathroom, tub with shower and hot and cold running fresh and salt water, and a sink and the finest decorations available in both the cabin in terms of how both the cabins and bathrooms were decorated. Suites were even more elegant and each suite had its own marquetry panel decoration made up of a variety of the fifty six different hues.

The *QUEEN MARY* catered its American passengers well and honored passengers could have their favorite suites modified with requirements honored as to color and furniture modifications. One of these passengers, the Duchess of Windsor, the former Mrs. Simpson did this with regularity. The Duchess was fond of electric greens and blues and used to have her and the Duke's cabin decorated in them. However on one voyage she not only had the room decorated in this fashion, but during mid voyage, requested that the furniture be changed. This request was promptly carried out and the Windsor's could resume their voyage.⁷

Area of Significance Criteria A - Social History

The *QUEEN MARY*, could be looked at through her passengers as a microcosm of different types of people in society. Certainly for Americans this was true. During the time the vessel plied the waters of the North Atlantic she built up a loyal following. Many of these people were American film stars, produces, industrialists, bankers, and statesmen. Many of her American passengers were anglophile and their love of the British and things British began at an earlier age on other Cunard liners. Some passengers began by sailing on such ships as the *MAURETANIA* and progressed right up the line to the *QUEEN MARY*. Since she was a new ship everyone who could afford to do so travelled on her and once hooked by her charm, her speed, and her amenities, they came back time and time again. Depression could not dampen their love for her and neither could war. For on July 31, 1947, after being refitted for passenger service, the R.M.S. *QUEEN MARY* was once again fulfilling the purpose for which she had been built as she ran in tandem with the her sister the R.M.S. *QUEEN ELIZABETH*. Cunard-White Star's dream of a weekly transatlantic service using an irreducible minimum of two ships was at last a reality. Every Wednesday, one ship left New York, the other Southampton; and a highlight of either voyage was when the two great liners (one the fastest ship in the world - the *QUEEN MARY* - and the other, the largest ship in the world - the *QUEEN*

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ELIZABETH) would pass each other in mid-Atlantic. Their captains would chart their courses this way in clear weather so as to give their passengers an extra thrill.

Accommodations were highly prized in the new ship and in fact in the years following the war, demand for accommodation was so great that, if one wanted a particular suite or cabin for a summer crossing, it was necessary to book a year in advance. Many of the famous and wealthy did this, thus it was assured that through power or money, your certain tastes and desires could be accommodated.

The accommodations in the *QUEEN MARY* were of three classes. Even in the 1930's status was very important and one went by what one could afford. In the *QUEEN MARY*'s First or Cabin class, one could see movie stars (virtually every star of the 30's, 40's, and 50's traveled at some time on her), titled aristocracy, high government officials (Winston Churchill was a regular passenger), and corporate giants, as well as the ordinary rich, frequently accompanied by a retinue of personal servants and secretaries. They occupied splendid suites and cabins, ate lavish meals, and were catered to by a small army of stewards and stewardesses. Middle class tourists and businessmen made up Second or Tourist class; cabins and public rooms were smaller and more plainly furnished than in Cabin class, menu choices fewer in the dining room, but the fares were considerably less as well, without sacrificing much in the way of comfort or service. Rock bottom prices and shared cabins marked the third class, which appealed to students and tourists on a strict budget. While in no sense luxurious, the Third class cabins and public rooms were handsomely appointed and offered wonderful value for the money, a far cry from the steerage dormitories in earlier ships.

Social history on the *QUEEN MARY* can be further seen in the attention the passengers received from members of the crew. The reasons that Americans tended to take British ships to Europe was because not only was English the spoken language, but England was the first stop on any European tour before going on the continent. The crew of the *QUEEN MARY* were not only impeccably trained in the variety of duties they carried out, but service was their number one priority and this was never more true than in the hotel and catering departments.

American passengers were helped along the way during their voyage by the attentive and professional attitude of either their steward or stewardess or of their waiter at meals. The officers were also there to make sure a passenger's voyage was as pleasant and as comfortable as possible, but it was the stewards and the waiters that had the most direct influence. Stories about stewards receiving huge tips from Americans are true and it was a common sight to see a line of cars at the Southampton pier. These were the stewards' wives lined up to take their husbands home and the only way a steward could have afforded such luxury in 1936-1939 was from the tips of generous Americans. In fact, it was a common sight to see this line of cars when the ship came in and to see her first master, Commodore, Sir Edgar Britten with a pile of dirty washing under his arm, come down the gangway, go past the cars and go to get on a tram.

Happy passengers were the Cunard line's priority and this happiness was derived through loyalty that was built up through the years by passengers. Socially, passengers and stewards were supposed to be on different planes in the social order of things but as the *QUEEN MARY* continued on in service and the same passengers kept reappearing, the plane became somewhat more leveled and many a friendship between an American and a Briton was formed and continued long after the time the crew member had stopped sailing with the line. Also, Americans who had sailed on other Cunarders' might be recognized on the *QUEEN MARY* by a particular steward or waiter especially if they had served them on that liner.

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Finally, World War II also helped to strengthen the common bond between Americans and Britons. Men who travelled on the *QUEEN MARY* to Europe to serve never forgot the hospitality of the ship's crew and many a Yank was grateful to the 'Grey Ghost' as she was called for not only getting them home safely after the war but for the comradeship the British and Americans shared during the war. Therefore, when American's travelled on the *QUEEN MARY* after the war, the bond felt by passengers and crew was a strong one forged during the war and through the knowledge that England owed a debt to American for saving them from Hitler's tyranny.

Area of Significance

Criteria A - Military History

As of August 1939, the *QUEEN MARY* had been in service just over three years. When war between Britain and Germany was declared on September 3, 1939, she was enroute to New York and when she arrived there on September 4, she was ordered by Cunard-White Star to remain at her pier indefinitely. This last voyage, she was filled to overflowing as she was one of the last ships to leave Europe when war was declared and she carried many nervous Americans who feared the events in Europe and Hitler's designs on Europe would lead to war. The *QUEEN MARY* remained in New York where she was accompanied by the *NORMANDIE* and later by her sister the *QUEEN ELIZABETH* which had made a secret dash from John Brown's, (her builder's) yard in Scotland.

On March 1, 1940, the *QUEEN MARY* was requested by the Ministry of Shipping and on March 21, repainted grey and stripped of all of her furnishings and fine fittings she was sent to Sydney, Australia for conversion to a troop transport of eventually over 5000 men.⁸ Before this voyage however, she was converted from a piece time liner to a troop transport. Most of her furnishing were removed in New York and stored in the Cunard warehouses. What was not removed in New York was done so in Australia and also her armament and standee bunks that would go into almost every public room as her capacity increased over the next five years, except for the Cabin Class dinning room were added in stages. Initially converted for a capacity of 500 troops, a figure which would eventually triple before the war was over, she made several voyages transporting Australian and New Zealand soldiers to England.

Her American role in the war came shortly after the attack at Pearl Harbor. In a meeting between Prime Minister Churchill and President Roosevelt, the *QUEEN MARY* was turned over to the American military command with few restrictions on how she was to be used. But, while her duties and destination were the priority of the American military command, her master and crew were to remain strictly and explicitly British.⁹

In the beginning of the war, the ship was not only painted grey, but was fitted with sonar which had to be removed as it proved ineffective due to the vibrations from her engines. She also carried anti-aircraft guns on her upper decks, a six inch gun on her stern and a degaussing or demagnetizing strip around her hull for detracting mines.¹⁰ However, after she passed into American hands, she was taken to Boston Naval yard and was extensively refitted for a trooping capacity of 8,200 men. Now, metal standee berths appeared in the drawing rooms, the lounges, and even in the swimming pools. Also, her new armament included five 40 mm cannons installed with two being on the bow, two on the stern and one above the bridge. Twenty four 20 mm guns were also installed as were six 3 inch guns which augmented the 6 inch cannon. Also .50 and .30 caliber machine guns were placed near her third funnel as were four sets of anti aircraft rocket launchers. Yet for all of this heavy equipment, she never fired a shot in anger and was never fired upon.¹¹

Also after coming under American control, for the next two years her trooping capacity increased going from 500 in 1940 to over 15,000. No ship had ever carried that many passengers in either peace time or war time and the *QUEEN MARY* by her efforts was to carry over 800,000 soldiers on 72 trips for a total of 569,000 miles. In this herculean effort she was not alone though for she received help from her sister the *QUEEN ELIZABETH*, as well as the *AQUITANIA*, *MAURETANIA*, and *ILE DE FRANCE*.¹²

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During the war, the *QUEEN MARY* travelled from Key West via Rio de Janeiro, Cape Town, Freemantle and landed her American troops in Sydney. Then she would travel back to New York going across the Atlantic to Gourrock, Scotland and then going from there to the Suez Canal and then back to New York. Her trooping record was amazing and most of her troops on these voyages were American servicemen who were being sent to fill in the gaps in the British empire that had been left when Australians or New Zealanders had been sent to England and Europe. The greatest contingent of American troops that she carried occurred in 1942. On August 2, 1942, she left New York with what her Captain James Bisset figured was the most that any ship until that date had carried, 15,125 troops and with crew a figure of altogether 15,988 persons. She later broke her own record when she transported the First American Armored Division on July 25, 1943. Altogether she had on the trip from New York to Gourrock, 16,683 men aboard and as her log testifies for this date, it was the greatest number of human beings ever embarked on one vessel.¹³

The *QUEEN MARY* along with her sister, the *AQUITANIA*, *MAURETANIA*, and *ILE DE FRANCE*, collectively known as "the Monsters" played a significant role in building up American troop strength in Britain for the eventual invasion of the Continent (Operation Bolero). She on her own during the war, brought nearly 340,000 American and Canadian service personnel to the United Kingdom.¹⁴

Had it not been for the *QUEEN MARY* and the help of her sister and the other vessels, the war effort might have gone badly for the allies. Her ability to outrun submarines was her secret weapon and had either she or her sister been lost, the blow to the Allied troop buildup and the shock to the American people would have been devastating. But she perused and for her efforts, she was along with her sister credited by Winston Churchill with adding to the war effort when in his memoirs, he said that the *QUEEN MARY* had been instrumental in shortening the war.¹⁵ Cunard-White Star Chairman Sir Percy Bates echoed this when he paid her the greatest tribute by commenting that he felt that the two ships helped to shorten the war by one year.¹⁶ Even Her Majesty, Queen Mary paid tribute to the ship that bore her name when she expressed in a message before D-Day her warm greetings for the Captain, Officers, ship's company and all who sailed on her, expressing pride and pleasure in the work that the ship was performing and expressing her hopes that the ship would bring the victorious Allied soldiers back to their homes all over the world. Her Majesty also expressed that the friendships made on board would continue and that the ship herself would always prove a strong link and a messenger between the great English-speaking nations.¹⁷

Other duties the *QUEEN MARY* performed was the dispatch of prisoners of war to rear area detention centers in South Africa, Australia, and the United States. Also, late in 1944 she embarked on a third duty, that of transporting the wounded home from the war. And, on three round trips, the *QUEEN MARY* ferried Prime Minister Winston Churchill to meet with President Franklin Roosevelt at the Trident Conference in Washington, (May 1943), and the Quadrant and Octagon Conferences in Quebec (August 1943 and September 1944). Also in August 1943, the ship played an even greater role in being the vessel in which Churchill first reviewed the plans for the D-Day invasion of the Normandie coast and affixed his signature to them.¹⁸

Finally, while her sister was decommissioned in 1946, the *QUEEN MARY* went on to perform further duties after the end of the war and in doing so helped to further strengthen the Anglo-American alliance and friendship and help solidify this friendship through ties of blood. From 1945 to 1946, the *QUEEN MARY* remained in service repatriating soldiers. She also carried out a more tender mission and that was to ferry 22,000 war brides from Britain to their new homes in the United States and Canada. With this act, not only had the ship helped the European war effort on the way out, but she also helped start families and keep those families together after the war. The *QUEEN MARY* therefore was not just a means of transportation to the hundreds of thousands of people she carried during the war; she was the symbol of the beginning of a new world and the joiner of a common link and bond between British and Americans.

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Areas of Significance

Criteria G - Property has
achieved significance within
the last fifty years.

Fifty years ago, the R.M.S. *QUEEN MARY* began a second phase to her career that was to last for five years of her thirty one years service record. When she travelled to Australia in March of 1940, she was to embark on her wartime career and almost single handedly contribute more to end the Second World War. The *QUEEN MARY's* war record was outstanding except for the *CURACAO* disaster and in carrying over 800,000 people to war, she was almost the most single source of providing American manpower to the war effort.

Had she or her sister not been available, been sunk or been in some way out of commission, the Allied war effort would have suffered badly and more lives would have been lost. In the days before large military transport planes, the *QUEEN MARY* continued to carry out a function for which British ships of such lines as Cunard and White Star had been carrying out since the 1850's, that of the duties of a military transport. In carrying out these duties, the *QUEEN MARY* helped the war effort and in carrying American soldiers and their brides back to America and Canada, helped to bring the two sides of the Atlantic closer together. In doing this, she was able to strengthen the bond between two English speaking nations and to finally heal whatever rifts there might have been left over from the American Revolution. For by bringing American troops over to England that were to eventually defend England's existence from the menaces of Nazism, the *QUEEN MARY* was helping to heal old wounds and to forge a new spirit of cooperation and understanding.

However, today, her symbolism is that of the last of her kind. She is the last great luxury liner from the 1930's. She is the last great troop carrier from the 1940's, and she is the last great liner in existence. All of her contemporaries such as her sister the *QUEEN ELIZABETH*, the *MAURITANIA*, *LUSITANIA*, *LEVIATHAN*, *BERENGARIA*, *MAJESTIC*, *ILE DE FRANCE*, *KAISER WILHELM DER GROSSE*, *OLYMPIC*, and *TITANIC* are gone, having either perished at the hands of the breakers yards, at sea through natural disaster or through man made disaster. Her only other contemporaries, the s.s. *FRANCE*, now the flagship of the Norwegian line and called the *NORWAY*, and the s.s. *UNITED STATES* (now undergoing conversion back to service condition in Turkey) are not as grand or as glorious as the *QUEEN MARY*. She is the last great liner to have helped to win a war and to have been the able to reunite families to begin new lives together. Her service record and her war record are recalled by many and her epithets, 'inevitable ship,' 'stateliest ship' that she has earned the right to be called one of the Eight Wonders of the World.¹⁹

In conclusion, the service record of the R.M.S. *QUEEN MARY* especially her war service, enabled America to participate with the rebirth of Europe by joining two people together through love and marriage. The service which she provided to these two nations England and America have enabled them to become better friends as well as allies and allow them to share in something that has helped them grow. As the last of her kind though, she is a valuable treasure and a important teaching tool especially in history. The *QUEEN MARY* is a very important part of the history of America as well as Britain and her demise would leave a huge gap in the pages of maritime history that could not easily be filled again.

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Footnotes

1. Coleman, Terry, The Liners, New York, G. P. Putnam's Sons, 1977, pp. 122 & 123.
2. Ibid., p. 15.
3. Brinnin, John Malcolm, The Sway of the Grand Saloon: A Social History of the North Atlantic, New York, Delacorte Press, 1990, p. 442.
4. Coleman, op. cit., p. 125.
5. Ocean Liners of the Past: The Cunard White Star Quadruple-Screw North Atlantic Liner QUEEN MARY, New York, Bonanza Books, 1979, Reprint of June 1936 The Shipbuilder and Marine Engine-Builder, p. 200.
6. Maguglin, Robert O., The Official Pictorial History, The QUEEN MARY, San Diego, Oak Tree Publications, 1985. p. 36.
7. Ibid., p. 51.
8. Ocean Liners of the Past, op. cit. p. 51.
9. Maguglin, op. cit. p. 74.
10. Ibid., p. 71.
11. Ibid., pp. 76 & 89.
12. Coleman, op. cit., p.160.
13. Ibid., p.165.
14. Maguglin, op. cit., p. 89.
15. Hutchings, David F., RMS QUEEN MARY, 50 Years of Splendour, Great Britain, Kingfisher Publications, 1990. p. 37.
16. Maguglin, op. cit., p. 91.
17. Hutchings, op. cit., p. 37.
18. Maguglin, op. cit., p. 86.
19. Hunter Cox, Jane, Ocean Pictures, The Golden Age of Transatlantic Travel 1936 - 1959, Great Britain, Webb & Bower, 1989, p. 115

9. Major Bibliographical References

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67) has been requested

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

See continuation sheet

Primary location of additional data:

State historic preservation office

Other State agency

Federal agency

Local government

University

Other

Specify repository:

 Long Beach Public Library

10. Geographical Data

Area of property less than one acre

UTM References

A

Zone Easting Northing

C

B

Zone Easting Northing

D

See continuation sheet

Verbal Boundary Description

The ship's boundary is defined by the external shell plating, propulsion machinery, and fittings.

See continuation sheet

Boundary Justification

The boundary is drawn to include the external shell plating, propulsion machinery, and fittings.

See continuation sheet

11. Form Prepared By

name/title David R. Rubin, President

organization The Queen Mary Foundation date October 9, 1992

street & number 1607 Verdugo Boulevard telephone (818) 952-5137

city or town La Canada state CA zip code 91011

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National Park Service

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- Brinnin, John Malcolm, The Sway of the Grand Saloon: A Social History of the North Atlantic, New York, Delacorte Press, 1971.
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- Miller, William H., Famous Ocean Liners, Wellingborough, Patrick Stephens, 1987.
- Miller, William H., The Great Luxury Liners 1927-1954, New York, Dover Publications, 1981.

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

name The Port of Long Beach California

street & number P. O. Box 570 telephone (310) 437-0041

city or town Long Beach state CA zip code 90801