



ROMA

NAVIGAZIONE
GENERALE
ITALIANA



ROMANAS PANDIVS ALAS

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ROMA



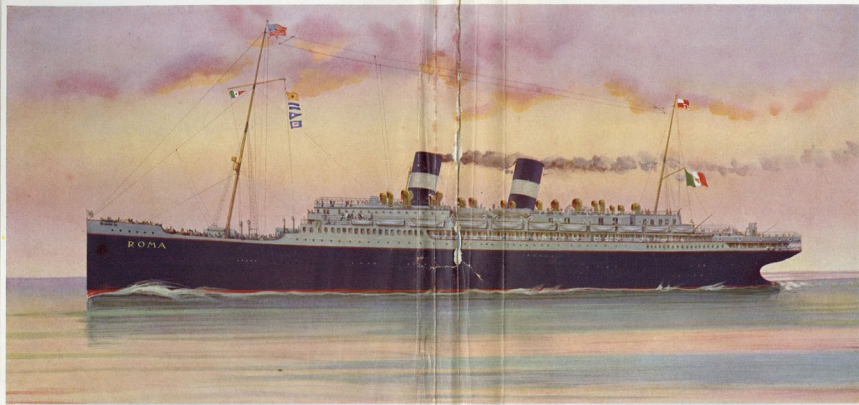
ALME SOL
POSSIS NIHIL ROMA
VISERE MAIVS

N.G.I.

GENOA

MCMXXVI

NAVIGAZIONE GENERALE ITALIANA



FOUR TURBINE SCREWS - 33,000 G. R. TONS - "ROMA" - 22 KNOTS PER HOUR - OIL BURNING





ER GROSS TONNAGE OF 33.000 TONS, THE LENGTH of 709 feet, the width of 83,5 feet, the height of 97 feet from the keel to the Bridge and the speed of 22 knots per hour impressed to her by the four turbine propellers, render the "Roma" under every aspect the veritable Leviathan of the Italian Mercantile Marine. Nearly 9000 tons larger than the "Duilio", which until today has been the largest Italian liner, she has the same nautical qualities, the same minute elegance and comfort and the same perfect service.

¶ Her thirteen water-tight compartments, the longitudinal water-tight deck and the double bottom which extends over her whole length, guarantee the strength of her structure and render the "Roma" practically unsinkable. Magnetic and gyroscopic compasses installation, self-steering gear, loud-speaker telephones, a powerful Marconi wireless telegraphy, 36 life-boats with Marconi plant, large enough to take far more than the maximum number of the population on board, offer the passenger full assurance of safety. ¶ But not less than her perfect technical and nautical qualities, the passenger will have leisure to admire and to enjoy the luxury and comfort which make the "Roma" an inimitable model of Italian good taste. The artist drew his inspiration for his work from the greatest models of two golden periods of Italian Art: the Renaissance and the Rococo, adapting them to the necessities of life on board, yet leaving intact their spirit, so that the smile of Italian art brightens the passenger across the Ocean, right from the beginning of his journey, or accompanies him on his return with the sweet rhythm of remembrances. ¶ On Deck B. opens out the wonderful stretch of the Saloons, which, a length of 328 feet, alternates the austere forms of the end of the 15th Century

with the lovely ornamental traceries of the 18th Century. ¶ From bow to stern they follow one after another: the Hall of Entertainment, all mirrors and gilding, the Grand Vestibule with the four adjacent Galleries, a triumph of simple architectural forms and of exquisite colour and ornamental details, the Dining-Room, of a complex rich and soft outline, the Entrance Hall decorated in the most massive Renaissance style, the Reading-Room and the Children's Room. On the deck above there are, besides the Bar and the Winter Garden, carefully decorated on 15th Century lines, pleasingly adapted to the purposes of the different rooms, and the Summer Garden.

¶ Large divans and comfortable arm-chairs, tastefully arranged, offer opportunities for quiet rest and great comfort also in these rooms, which look more like the rooms of a museum than the saloons of a liner. ¶ The mixture of art with practical comfort has succeeded even more wonderfully in the "Cabins de Luxe", that one enters by means of a vast stair-case or by a lift. Large, light and well ventilated, with the walls tapestried with damask or covered in carved wood, they conserve in form all the essence of the past, yet offer, in substance, all the comfort demanded by the most exacting of passengers. ¶ Six small "suites de luxe" with bed-room, sitting-room and bathroom and 270 cabins with 135 bath rooms can receive 375 passengers of the "Classe de Luxe" in the midst of the purest beauty of the Renaissance style. ¶ 5500 square feet of verandah and 12600 square feet of promenade on deck B; 6200 on deck A, besides the whole of the upper deck, afford the greatest possibility for exercise and rest, over a total of surface which exceeds 27000 sq. feet. On the ample spaces of the Upper Deck, the largest one measuring about 4000 square feet, there are to be found all the favourite games dear to the North American passenger. ¶ The Concerts, the magnificent Balls, the evening Cinematograph; the Gymnasium, the Information Bureau that fulfils all the touristic services, the Art Shop, the Photographer's with dark room; the daily Newspaper printed on board, the Reading-room with Magazines in every language and the Library rich with works illustrating Italy under every aspect, provide a thousand ways for the amusement of the passenger. ¶ Every Sunday Holy Mass is celebrated in the Saloon.

¶ Everything, in short, is foreseen for rendering the eight days of the crossing New York - Naples a week of intense, unforgettable moral and physical enjoyment.



IL CAPO DEL GOVERNO

Mentre la Nave dal nome patrio
ed immortale ^{perse}
dagli infami antri della dominante
nel Ministero, voglio che
giunga agli Ammiragli, ai Capitani,
agli Ufficiali il mio fervido saluto
il mio certissimo auspicio! sempre
più per tutti i Mari e per tutti
gli Oceani: Navigare necesse!

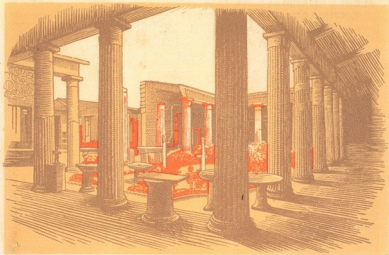
Roma 24 febbraio 1926 - Il Ministro

HERE COMMENCE THE PICTVRES AND
EXPLANATORY TEXT RELATING TO THE
TRANSATLANTIC LINER "ROMA" OF
THE NAVIGAZIONE GENERALE
ITALIANA



ROMA

Pompeii - Peristyle of the House of the Vettii.



IN TEMPESTATE PER
VNDAS MAGNA
QVIES



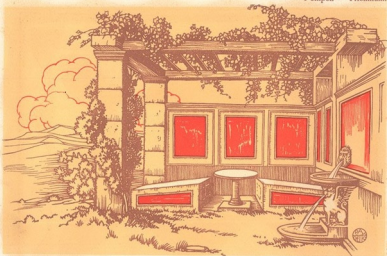
THE GRAND VESTIBULE (62ft x 46, HEIGHT 26ft) LEADS through two galleries into the ball-room, by two others into the dining-room. It is a wonderful arrangement of artistic elements belonging to the period of the early Renaissance. The polychromy of the ceiling, walls and carved wooden pillars is continued by the furniture and precious carpets; the beautiful lamps of cut-glass complete the impression of variety and movement. The snow-white statue of the "Dea Roma", by the sculptor Angelo Zanelli, who sculptured the original for the Monument of Victor Emanuel II in Rome, dominates the tumult of colours.



ROMA

THE GRAND VESTIBULE

Pompeii - Triclinium.



NVNC ACCIPE GAVDIVM
NVNC EST
BIBENDVM



DINING SALOON (69ft x 45ft; HEIGHT 36ft). THIS MAGNIFICENT room possesses the refined elegance of a large dining-room of a patrician palace belonging to the Eighteenth Century of Northern Italy. The cupola by Galileo Chini, decorated in bright "tiepoleschi" frescoes, reminds one of Venice. The old gold colouring of the walls and the red of the carpets predominate in this vast room; from above the skylight sheds forth a soft blue light. In the evening, by reason of the powerful light which is diffused all over the room, the tables are ablazing mass of sparkles reflected from the glass and silver.



ROMA

THE DINING SALOON

Paris, National Museum - Bacchic Scene (from an attic vase).



CARPE DIEM



THE RED AND THE ANTIQUE GREEN OF THE WALLS, the softened splendour of the dainty gilt garlands encircling the mirrors and doorways, the profusion of gilt furniture upholstered in rich damask, of carpets and valuable knick-knacks, the wonderful screen that hides from the public eye the orchestra, the piano gracefully decorated in the colours of the harpsichord, all contribute to give to the Hall of Entertainment (49ft x 46; height 23ft) an atmosphere of the century when powdered wigs and patches were worn by gay ladies and dashing knights: that Eighteenth Century, so full of perfume and grace.



ROMA

THE SALOON OF ENTERTAINMENT

Ostia - Thermopolium (The Bar).



DVLCE BIBERE
DVLCE
VIVERE.

*

IN CHARACTER WITH THE MODELS of the RENAISSANCE, yet simple and austere in their architectural and decorative outlines, but cleverly enlivened by the form and arrangement of the furniture on deck B, there is the Bar and near to it the closed-in Verandah leading into a Summer-Garden, open to the breezes of the Ocean. In the Bar a note of brightness and vivacity is given by the polychromatic ceiling in compartments and by the coloured glasses which strikingly illuminate the dark wood of the walls and furniture; in the Verandah by the blue of the sky and sea that envelopes everything.



ROMA

THE BAR

Rome, The Roman Forum - The house of the Vestal Virgins



DVLCE RVIT IN
CLAVSTRO
TEMPVS



THE ENCLOSED VERANDA ADJOINS THE BAR AND IN its open air garden you can enjoy the Ocean's breezes. In the distance the blue of the sky flows into the blue of the sea; close by the subdued colors of the walls are brightened by the glossy green of the garden plants. What a restful retreat and what a feast of color for the eye!



THE ENCLOSED VERANDA

Paris, National Museum - Egyptian Scribe



NVNC SCRIPTA
VOLANT PER .
ORBEM



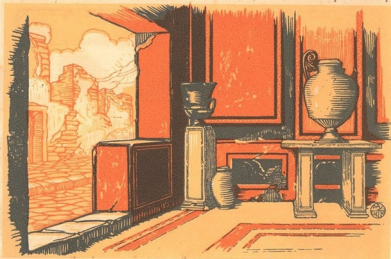
IN THE WRITING ROOM YOU FIND AGAIN THE ARTISTIC dignity of the Renaissance. Here there is plenty of light, the tables and chairs are comfortable, and thanks to the Roma's steadiness, you can easily beguile yourself into believing that you are in a room of a large, modern hotel. And then there are shelves and shelves of books for your pleasure.



ROMA

THE WRITING ROOM

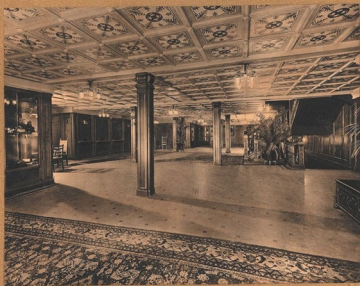
Pompei - A Shop



NEGOTIVM
OBEAMVS

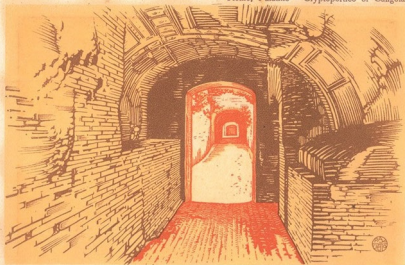


FROM THE MAIN FOYER BY WAY OF THE GRAND carved staircase or by the more modern elevators, you can reach the decks where the cabins are situated, or the upper promenade decks. Here the Information and Tourist Office gladly gives the passenger all particulars regarding tours and travel and there is an enticing Gift Shop with much to gladden the hearts of the folks back home.



THE INFORMATION OFFICE AND GIFT SHOP IN THE MAIN FOYER

Rome, Palatine - Cryptoportico of Caligola



POST COENAM
DEAMBVLABIS



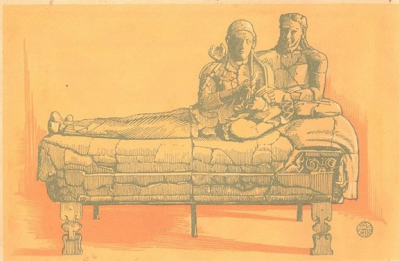
HERE ARE MORE THAN 3000 SQUARE METERS OF open space - promenades, verandas, gardens - where one can day-dream, read, chat and forget all worldly cares. A lazy life may not be productive, but here, it is certainly agreeable. On the sundeck, under a smiling sun you can enjoy those pleasant ship-board sports where play speeds hours away and brings a flush to the cheeks. At night the same decks make dancing an event under a diamond-speckled sky.



ROMA

A PROMENADE DECK

Rome, Villa Giulia - Etruscan Portraits from Tyre



TAMEN CVRAE
QVIESCVNT



THE CLASSE DE LUXE CABINS ARE ALL, WITHOUT exception, distinguished by the same good taste which inspired the decoration of the social rooms. The prevailing style throughout the Classe de luxe is that of the golden period of Italian Art - the Renaissance. The perfect functioning of the services aboard ship is traditional with the N. G. I. - a matter of great importance, for otherwise what would beauty of surroundings be if it were not coupled with real comfort and obliging service. Between each two cabins there is a bath, so placed that the passenger may reach it without going into the corridor.



ROMA

A CABIN FOR TWO



PAX TIBI IN
SOLITVDINE.
QVIESCENTI



THE SUITE DE LUXE, CONSISTING OF A BEDROOM, A sitting room, the divan of which may be transformed into a comfortable bed, and of a bath, offer every comfort to the utmost satisfaction of the weariest of travelers. The damask of the walls, the furniture, the coloring of the bed covers and draperies - all are a means toward that happy end in view - art and comfort, comfort and art.



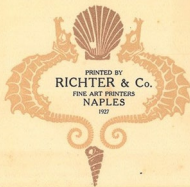
ROMA

A CABIN FOR ONE



ROMA

¶ The creation and the planning of the "ROMA" is due entirely to the N. G. I. organization. The plans were drawn up by the Company's technical staff. ¶ The construction, from keel to main deck is the work of the Ansaldo Shipyards, at Sestri Ponente. The construction of the part above the maindeck and all the furnishing and equipment of the vessel is due to the Genoa Ship Equipment and Repair Company. The main and auxiliary machinery comes from the Ansaldo Engineering works at Sampierdarena, and the electrical machinery is from the Ansaldo Electro-technical Plant at Cornigliano, Liguria. ¶ The furnishings of the Classe de Luxe and of the Second Class are the creation of the firm of Ducrot of Palermo. The interiors of the Intermediate Second Class were designed in the studio of the firm of E. Monti and Company, of Milan. The Third Class Cabins were fitted by the firm of G. Cavarone, Genoa.



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