Chapter 11

Conservative flagship. Interior design for RMS *Windsor Castle,* 1960

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Writing in *The South African Shipping News and Fishing Industry Review* in August 1960, in an article entitled 'Cape Town Appreciates Benefits Conferred by Mailships', Joyce Newton Thompson, Mayor of Cape Town, and Afrikaaner Nationalist, proclaimed her welcome for Union-Castle's new flagship vessel, *Windsor Castle*, due into Table Bay on her first voyage on 1 September 1960:

> It is with full appreciation of the benefits conferred upon this Mother City by the fleet of fast, reliable, well-appointed…vessels which carry our mail, passengers and our cargos to Europe, that I am delighted to welcome the newcomer *Windsor Castle*.
>
> Many South Africans have travelled in the luxury provided by the company's other liners and have identified themselves with these great ships…With the entry of the *Windsor Castle* into the listings of the Union Castle mail ships, we welcome also the belief in the future of South Africa of which the investment of 10 million in her building is the proof.
>
> South Africa, and in particular Cape Town, has a splendid future ahead. From the moment visitors by sea are welcomed at the pleasant new passenger terminal and drive up the Heerengracht into the Mother City, they will appreciate the beauty, the steady advance and the hospitality of Cape Town. On behalf of Cape Town, I welcome *Windsor Castle*.[1]

Why was it that the Mayor of South Africa's 'Mother City' should welcome *Windsor Castle* as a British envoy with such enthusiasm? Although the inter-war 'golden-age' of the ocean liner was long-passed by the time of *Windsor Castle*'s first voyage, post-war passenger ships were still heavily loaded with ideas around national identity, maritime prowess and pointedly acted as markers of technological and social superiority vis à vis other countries and *Windsor's* launch was celebrated accordingly: that her arrival was the subject of an equal jamboree in South Africa is central to understanding the ship's interior design.

This exploration of the passenger accommodation of Union-Castle flagship RMS *Windsor Castle* presents a history that cannot be meaningfully written without also tracing the relationship between the shipping line to which *Windsor* belonged, Union-Castle, the line's managing company British and Commonwealth (B&C) and the Afrikaner National Party government (1948-1994). Such was the nature of the National Party's hegemony that its political ethos is suggested by economic historian Geoffrey Berridge, in his work on the political economy of the Cape Route, *The Politics of the South Africa Run* (1987) for example, as having had an impact not only upon the process by which, but also the interiors of the vehicles with which, the shipping line conducted business, a state of affairs which is corroborated by British concerns as to South African political sensibilities, as will be discussed.[2] It is this relationship between the South African government, the Union-Castle line and its managing company that provides the underlying discussion of the issues presented here: the extent to which the co-constitutive themes of both the 'representation of politics' and the 'politics of representation' informed the interior design of *Windsor Castle* and, which, as a result, offer insight into the deliberate deployment of a conservative aesthetic that could not have been further from a vision of the British design scene as characterised, for example, by stereotypes of a Carnaby Street-style 'swinging' society.

Newton Thompson's proclamation came at a particularly tense moment in the twentieth century history of British-South African relations. The tensions of the late 19th century, demonstrated most powerfully by the brutal Anglo-Boer Wars of 1880s and 1890s had not necessarily been diminished by the establishment of the Union of South Africa in 1910, and uneasiness between the two countries had continued to grow following the coming to power of the Afrikaner National Party in 1948.[3] By the 1960s, with the policy of 'Grand Apartheid'[4] now well underway relations were strained still further as a consequence of the notorious Sharpeville Massacre of March 1960, at which a demonstration against the detested pass-book system which had resulted in the killing of 69 people -some of them children- by the police.[5] Causing

consternation in both black and white communities within South Africa, and waves of antipathy towards the country from abroad, the events at Sharpeville were condemned by the United Nations Security Council in response to which South Africa voted to become a republic, and removed itself from the Commonwealth in 1961.

This is not to say however that it was a straightforwardly anti-apartheid stance that lay behind Britain's uncertain relationship with Pretoria at this time. Whilst Prime Minister Harold MacMillan's famous 3 February 1960, 'Wind of Change'[6] speech to the South African Parliament in Cape Town appeared to recognise the need for African independence and also, in the light of this, to question South African racial policy, as has been noted, MacMillian's government 'seemed to find great difficulty in facing the logic of the Cape Town speech'.[7]

That B&C was able to successfully negotiate this difficult situation and retain a very strong trading partnership with the Republic is a testament to the extraordinary business acumen of its company chairman, Sir Nicholas Cayzer. Taking control of the shipping company on the death of his uncle in 1958, and made a Life Peer as Baron Cayzer of St. Mary Axe in 1982 by Prime Minister Margaret Thatcher, Nicholas Cayzer was to remain in charge of B&C until 1987. Trustee of business network The South Africa Foundation, member of the Advisory Board of the Graduate School of Business at Cape Town University and President of the UK-South Africa Trade Association, Cayzer was very much immersed in the South African business community.

Interviewed by the journal *Time and Tide* in June 1976 (by which time he had chaired B&C for 18 years) he later provided an account of his personal view of trade links with apartheid South Africa: 'Politics is the art of the possible' he said, but our policy towards South Africa is "The Art of the Impossible"…One must get a sense of proportion about South Africa. One has to look at the situation completely objectively… We trade where we can trade. That is our job. And this is the most civilizing thing that we can do…'.[8]

Frequently characterising this 'business is business' attitude as being one of pragmatic 'flexibility', neither the political circumstances, nor the edgy relationship between London and Pretoria were to deter Cayzer from flamboyantly marking the start of his tenure as B&C chair with the launch of *Windsor Castle.* Hailed in a 1959 press release as 'the largest vessel ever employed on the Union-Castle mail service to South Africa, and the largest passenger liner ever built on Merseyside.' And costing over £10,000,000[9], it was quite probably in the light of such a demonstration of prowess that Director of the South African Board of Trade Dr A J Norval, attacked Union-Castle's building programme as being too extravagant, and worse, not '…in conformity with the modern spirit and in particular with the spirit of this country [ie. South Africa].'.[10] Such criticism had been a recurring theme in negotiations for shipping rights between the two nations for some time, and although not explained by Norval himself, or by Geoffrey Berridge who cites the remarks in his work on the political economy supporting the 'Cape run', it seems likely that a large spend on so lavishly British (English) an aesthetic was not commensurate with contemporary South African moves to form a Republic. From the point of view of the interior design of the new ships, it is highly significant that according to Berridge, Nicholas Cayzer 'was only able to persuade Norval to retain the Union-Castle mail ships [on the Cape route] by agreeing to give the government a say in the general design of the *Windsor Castle*.[11] It is frustrating but perhaps, not insignificant in itself, that documentation providing evidence of the extent of this kowtowing is not in evidence in either London or South Africa. What is certain is that Union-Castle ships were frequently used as venues for hosting diplomatic exchanges, cocktail parties and press junkets when berthed in Cape Town, to which South African businesspeople, politicians and dignitaries were invited. With this in mind, and given the very closely bound relationship between B&C and Pretoria, although it is not possible to corroborate Berridge's assertion as to the nature of South African input into *Windsor*'s interiors, it does at least seem likely that schemes might have been vetted for aesthetic suitability as a venue for such activities.

Given the autocratic, if not totalitarian, nature of the Nationalist government's administration, insistence on involvement in the design of the new liners was never likely merely to represent a case of a 'decoratorly dilettentism' on Pretoria's part. Norval's acrimony no doubt stemmed from witnessing plans for an interior aesthetic that ran entirely counter to Afrikaner Republicanism. A 1960 description of *Windsor Castle*, a ship which by virtue of her name was from the outset replete with royal associations, refers both to her passenger interiors and to *Windsor*'s association with royalty:

> The 1st Class drawing room, in pink and green, has been designed as a comfortable sitting room in the *country house style* [my italics] with fireplace and window seat. Over the mantelpiece a feature of this room will be a repro by the artist himself of a portrait of Her Majesty the Queen Mother by Denis Fildes.[12] **[Fig. ~~12.0].~~5.1**

If resentment at Board of Trade director A J Norval's insistence on the South African government's involvement in the design of the new ships was felt in B&C's London office, this is not recorded. Business, Cayzer-style had simply to be dealt with and in a highly significant move, society decorator, Miss Jean Monro was appointed to do the job.

Admirer of British decorator John Fowler (1906-1977), and celebrated American interior designer Nancy Lancaster (1897-1994), Jean Monro's similarly historicist aesthetic was perfectly in tune with B&C's need to play it safe with regards Pretorian dictat but at the same time, subtly remind the Republic of the superior longevity of British pedigree, democracy and heritage. Following Lancaster's lead in the creation of the English country house style[13] Monro's design for Windsor's passenger accommodation created a vessel every inch the society lady that the designer herself was.

Creating editorial copy reminiscent of the celebration of a royal wedding or coronation, *The Times'* produced a souvenir supplement to its daily newspaper - 'Yesterday's elegance, today's comfort' - on the occasion of *Windsor Castle*'s first voyage. [14] Highlighted were not *products*, decorated to attract the attention of design journalists or pundits; instead, the two vessels, and *Windsor* in particular, were created as *personalities*, regal envoys of a particular notion of British class-based pedigree. In his eulogy to Union-Castle on her final sailing from Cape Town, Afrikaner liberal Laurens van der Post wrote of *Windsor* on her earlier departure from Southampton:

> Dressed overall, as we saw her in that long level light of the morning of August 15 [1977], she looked like a débutante waiting to be conducted to her first ball…than a ship charged to perform the last rites over the passing of herself and her entire kind.
>
> Her colours…the lilac hull and scarlet hem of petticoat, underneath the immaculate white of decks…and funnel scarlet again, but bound against dissolution in the blue of sky and ocean with a broad ban of absolute black, sat on her like silk and made jewellery of the fresh morning light. Yet as she eased herself with the grace of a young queen from the quay…she was beginning the end of an era.[15]

To anthropomorphise the ships in this way was also to create an interiority which amplified Union-Castle's Britishness. More specifically, the ship's reflections of sovereignty and national identity were thus well placed to act out this personification in the face of upstart Afrikanerdom. In this way, Union-Castle was able to demonstrate a placatory – and business-essential – adherence to Pretorian politics whilst projecting anti-Afrikaner ideas around the continuing 'pedigree' of Britishness (though with an undoubted emphasis on *Englishness*) and of the country's international status.

> The Drawing Room has been designed to reproduce a comfortable sitting room in a typical English way with sofas and chairs, pale pink walls, green and white marble fireplace, card tables for use when the card room is full, and a large bay window with a window seat.[16]

The importance of eighteenth-century and Regency furnishing styles for decorating in the 'English way', as demonstrated by *Windsor*'s First Class Drawing and Card Rooms, for example, resonates with the country house style's insistence on combining history with modern comfort. Elsewhere on board *Windsor Castle*, references to England and its monarchy add further weight to the suggestion that B&C conceived of the ship as contributing to, as well as being a marker of, Britain's strength, stability and continuing power on the world stage. The castle, symbol of the social- and land-based permanency of the British upper class – and the royal apotheosis of which was the palace at Windsor – was given significant visual space in the First Class Dining Room mural **[Fig.~~12.1~~5.2]**. Windsor Castle was also used as a decorative motif for the Wedgwood dinner service used there.

That the leisured sociability of First Class passenger accommodation should have been inscribed so significantly into Union-Castle's interior design at the start of the 1960s is unlikely to have been accidental. During a period in which the relatively speedy, and certainly impersonal, process of travel by air was suggesting the end of the age of indulgent, extended sea crossings, Union-Castle appears to have deliberately evoked notions of a bygone and, the assumption was, far more elegant mode of travel.

Windsor Castle certainly received a great deal of attention, drawing on her 'society' appeal. In 1977, B&C's journal *The Clansman* remembered the ship's launch, for example: 'Everywhere *Windsor Castle* was received with acclaim, and soon, during the peak booking period her

passenger lists began to read like extracts from Debrett …'.[17] Given the marked extent to which the ship was emblematic of the British establishment, it was no wonder that South African Board of Trade Minister A. J. Norval had interferingly criticised both the cost and the tone of her design.

If *Windsor Castle*'s First Class passenger accommodation was sold as an essay in serenity and sophistication, an investigation of the ship's Tourist Class accommodation suggests that the conservatism that underpinned B&C's styling of First Class rooms was, in fact, also apparent here, the shipping company's traditionalist approach being evident both in terms of producing a very qualified modernism and also in its paternalistic assumptions about the lifestyle with which Tourist Class passengers would be most at home. On Monro's appointment, Cayzer had stipulated that her design for *Windsor*'s Tourist areas, for example, be one of 'great comfort but with a less formal atmosphere [that is, than First Class] and with plenty of gaiety in all the rooms'.[18] Indeed, descriptions of rooms in this class of accommodation all employ this kind of terminology:

> Gaily coloured in pink, grey, and lime, the Tourist Class Lounge will have a recessed dance floor in the middle of the room.
>
> The Tourist Class lido and swimming pool will be a very gay area. The verandah café, with bar and soft drinks kiosk, will have soft furnishings of chintz with a bright fruit and flowers pattern, and a wooden teak floor. Round the pool will be covered Promenade and Dance Decks.
>
> A feature of the 1st Entrance Hall will be the very fine square of shops, whilst a gay shopping area will be arranged in the Tourist Class entrance hall.[19]

Throughout *Windsor*'s Tourist Class accommodation, then, the key decorative themes were cheerfulness, colour and jollity. This was an aesthetic aiming to deliver a sense of an energetic bonhomie, and whereas First Class rooms were decorated to convey a conservatively modish grace, Tourist Class areas on board ship were concerned with the fostering of vivacious high spirits and lightheartedness. To this end *Windsor Castle*'s Tourist accommodation adopted the modern materials and, to a limited extent, elements of the Googie-architectural forms of Californian coffee-shops and hot-dog stands, using bold, chequered upholstery, Formica and close tongue-and-groove panelling **[Fig~~s~~. ~~12.2 and 12.2~~5.3]**.[20] Even so, the temptation to historicise was apparently too great for Monro to resist: into spaces that were making a bid to provide a contemporary key intruded heavily gilt picture frames and the paraphernalia and prizes of traditional upper-class activities such as hunting and fishing ~~**[Fig. 12.3]**~~: 'the Cockpit Bar will be an essentially masculine room, decorated with birds and fish in glass cases, firearms etc.'[21] Nor was Monro creating a particularly modern environment in stressing the gendered occupational references and social interaction of this area of the ship's passenger accommodation. 'The idea was that in Tourist Class one should make new friends', Alice Herd, from Fish Hoek in the Western Cape, remarked in relation to her experience of sailing to the UK on the Windsor Castle in the 1960s.[22] Informality, youth and partying were the themes that these rooms were designed to engender. Peter du Toit, former curator of the Marsh Maritime Centre, Cape Town, remarked that, 'in fact', the perennial First Class joke on board *Windsor Castle* was that 'if you wanted a party, you had better go *downstairs*'.[23]

As well as providing an arena for a particular kind of sociability, the styling of *Windsor*'s Tourist Class interiors spoke of an awareness of burgeoning British youth and popular culture. And again, it was with this in mind that in these areas a mediated modernism was permitted which sanctioned the limited use of modern materials, such as Formica, and the inclusion of more modern, though hardly cutting-edge, furniture styles ~~**[Fig. 12.4].**~~

Popular culture was also noticeable in modified form in *Windsor*'s Tourist Class interiors in relation to British youth styles. While the 'Swinging London' of the second half of the 1960s was not to arrive until some years after the ship's first sailing, iconic books such Colin MacInnes' 1959 novel *Absolute Beginners* had engaged with popular culture in its exploration of newly-formed concepts of youth style, fashion and music. To what extent did ideas like these provide a cultural context for the decoration of the two new ships? Christopher Breward has written of London style that it represented the 'triumph of subcultural style over gentlemanly substance' and that this, in turn, contributed to the production of that 'much-discussed phenomenon: the generation gap'.[24] Not so on board Windsor *Castle,* however. Here, instead, B&C's inveterate conservatism merely nodded towards popular contemporary styling and then modified this through the incorporation of generational, class-based and often gendered historical signifiers.

B&C's prescriptiveness was also inscribed into these rooms: when the culture of the client group was assumed to exhibit a tendency for mass-participation, a diluted Modernism seems to have been an acceptable trope for interior styling. Part of the reason for *Windso*r's rejection of a modern aesthetic as a design device in First Class was because this style spoke of industrial manufacture, as opposed to the bespoke production mode of the antique. In Tourist Class, by contrast, B&C seems to have acknowledged a tacit link with popular culture – the culture of the masses and of mass production – which was allowed to make an appearance here through the use of plastics and off-the-peg furniture styles. It was acceptable to employ modern design so long as it helped to give a light-hearted impression in spaces in which, free from the need to demonstrate the historicist gravitas associated with First Class accommodation, a more contemporary idiom might be deployed to create a youthful atmosphere.

In line, as ever, with B&C's desire not to appear *too* modern, however, *Windsor*'s Tourist Class social rooms also contained references to traditional working-class culture and

entertainment, another indicator of the conservative scripting of 'decoration-as–lifestyle' by the shipping company:

> At one end [of the Tourist Class Smoke Room] is the Cockpit Bar, which has a masculine flavour, with seats covered in tweed and mahogany chairs upholstered in hide, with the colour of saddle leather, based on the design of chairs used by spectators at cock fights 150 years ago.[25] ~~[Fig. 12.5]~~

While First Class accommodation retained a sense of history, through which Jean Monro discreetly masked the inclusion of modern technology, in Tourist Class the inclusion of contemporary stylistic notes were acceptable as long as these were not too pronounced. Emblematic of an emerging British youth culture, the creation of a lively, high-spirited ambience became the filtering mechanism through which 'modern' came to represent 'young'. It would be wrong, though, to make too hard and fast a distinction between Tourist and First Class spaces on board according to a modern/historicist axis; the picture, in reality, is more complicated. What has been mapped out here are the *overall* tendencies that these interiors make evident. And at no point did Monro's interior decoration threaten to interrupt or dislocate received British (English) notions of class conformity.

Ultimately, B&C seems to have decided upon and offered its clientele the style of design with which it supposed they would be most comfortable, according to enduring class associations. In this way the company produced interior design that made assumptions about First-Class, Debrett-list passengers' preference for the good taste associated with history, played out in tandem with an appeal to the modern holiday-making, gregarious nature of the Tourist Class passenger. And, whether as a country-house incarnation or by borrowing from the youthful modern style emerging from popular/mass culture, both of the two new B&C ships for Union-

Castle in the early 1960s represented a thoroughly British style. In a continuing discourse around restrained refinement, class-associated 'good taste', and the importance of conservative values to a 'correct' way of being British, the two liners also represented the longevity of *decoratorly* – as opposed to *designerly* – taste as a marker of these values.

But there is one further and very significant element to the conservatism of *Windsor Castle*'s interior design schemes. In late 1957, with reference to an entirely different subject for representation, it was minuted at the 11 November Managing Directors' meeting that:

> Her Majesty's picture should not be screened at the end of cinema performances.
>
> The recommendation had been adopted and it had quietly been agreed to drop the showing of the Queen's portrait on the South African coast.[26]

Given that South African Board of Trade Director A. J. Norval, had taken exception to Union-Castle's evocations of British national identity and subsequent insistence that Pretoria be allowed a say in Windsor's interior decoration it is highly likely that Pretoria had an influence over one other crucial aspect of the ship's passenger accommodation: nowhere on board (nor indeed on board any of her Union-Castle sister ships) is there ever any decorative reference to black Africa. If a representation of a white monarch was deemed to risk causing offence to Union-Castle's clientele, how much more would references to black Africa have done so?

Bearing in mind B&C's ethos of 'flexibility' towards Pretoria, however, and also the company's acute business sense, it is hardly surprising that Union-Castle was complicit in the exclusion of black Africa from its ships. Whether or not Norval was in fact able to make his mark on the ships' decoration in this regard, it hardly mattered. Under no circumstances was a company with a steady eye for profit, and in an already tricky relationship with the South African

government, about to jeopardise this association through the demonstration of any kind of black presence on board ship, and make visible, by extension, those people required to remain invisible within the country of destination itself.

Providing a still greater incentive for B&C to toe the line was the South African marketing of the Union-Castle ships as 'floating hotels' in the 1960s. Aiming to attract white business people – many of whom Pretoria assumed to be sympathetic to its aims – and also politicians travelling between Cape Town and the major eastern South African cities, Port Elizabeth, East London and Durban, it was important that the aesthetic landscape of the ships should not alienate this important South African clientele. *Windsor Castle*'s interior design was predicated then, around not causing discomfort to a significant constituency of those travelling on board the company's ships, and also represented compliance with National Party politics: it meant, in other words, that 'separateness' be maintained on board, as on land. The close ties between B&C and the National Party were underpinned by more than Cayzer's good business sense, however.

In his 1976 interview for *Time and Tide* Cayzer is quoted as saying, 'We shall continue to serve South Africa knowing that we are serving *all* the people of South Africa and helping to create employment and prosperity,' adding, in a typically unsentimental manner, 'we trade where we can trade.'[27] There was more to B&C's involvement with Pretoria than this version of 1970s British Conservative economic priorities and principles, however, as Cayzer's Presidency of the UK South Africa Trade Association attests.

In his 1979 article 'South Africa's Propaganda War', political economist Galen Hull discusses contemporary relations between Washington and South Africa, focusing on US lobbyists and the National Party propaganda machine at home.[28] In the article, Hull describes the South African government's Department of Information, the body responsible for the regime's propaganda initiatives and which, he details, had put a great deal of time and money into attempting to woo the

world to Pretoria's point of view, into encouraging immigration and endorsing – in the department's own phrase – 'unconventional' methods of marketing the country, such as hospitality.

However, Hull points out, the Department of Information was certainly matched in importance with regard to activities of this nature by another body, the South Africa Foundation (SAF): 'The SAF, established in 1959 as a private non-profit organisation, rivaled the Department of Information in the extent of its influence in the US.'[29] Hull also mentions a Washington law suit naming the SAF alongside the South African Sugar Association, both of which had been making secret cash payments to National Party campaigns.[30] In the same vein, Hull's article cited another work, *The Power Peddlers*, whose authors noted that it is 'no secret in Johannesburg or abroad, that the South Africa Foundation is a "front organisation for government"'.[31]. Cited as being a 'Trustee of the UK - South Africa Foundation' in the June 1976 *Time and Tide* article, Nicholas Cayzer's involvement with the National Party government in Pretoria was clearly greater than his Thatcherite 'business is business' statements alone betray.

In a sense, brooking Pretorian intervention into the design of *Winsdor Castle* was the price that B&C had to pay for the company's strength and success on the South African route in the 1960s. The fact that B&C was keen not only to co-operate with, but, as Cayzer's close involvement with the South Africa Foundation illustrates, actually support the National Party provide important indicators of the extent to which the company was prepared to bend to the South African government's position, a situation in which the inclusion of references to the British Establishment in *Windsor*'s First Class accommodation really only represented a minor misdemeanour.

Clearly, dancing to Pretoria's tune included accommodating ideas which had influenced the design of Union-Castle's ships' interiors. No wonder that Mayor Newton Thompson's welcome to *Windsor Castle* had been so demonstrative; she had not simply been celebrating the arrival of a foreign vessel into port, but rather highlighting this particular ship as cementing and signifying the end result of an important, and in the early 1960s highly successful, mutually negotiated

partnership: RMS *Windsor Castle* was the perfect envoy for the hand-in-glove enterprise that had been constructed between British and Commonwealth Shipping Ltd. and the National Party government in Pretoria.

[1] *South African Shipping News*, August 8, 1960, 16~~pp~~

[2] G.R. Berridge, The Politics of the South Africa run: European Shipping and Pretoria (Oxford: Clarendon Press, 1987)~~Could you cite the appropriate place in Berridge here. Thanks.~~

[3] The creation of the Union from the formerly separately governed, British owned Cape Colony, Natal, Transvaal and Orange River Colony had been implemented partially as a way of reconciling the English and Boer settlers.

[4] Implemented by H F Verwoerd, Prime Minister between 1958 and 1966, extreme right-winger and staunch Republican, this cornerstone of Nationalist policy was centred on the wholesale removal of all 'non-Europeans', (non-whites) from white areas in a vast act of social engineering in line with the Afrikaans meaning for apartheid; 'apartness'. It was also under Verwoerd that the Rivonia Treason Trial of 1963-4 finally indicted and imprisoned almost all the key opposition leaders, amongst them African National Congress (ANC) activists Nelson Mandela, Walter Sisulu and Govan Mbeke, and Secretary of the Transvaal Indian Youth Congress Ahmed Kathrada.

[5] The Passbook system, a cornerstone of apartheid administration, insisted that documentation had to be carried by every member of the black population at all times, and proved authorisation to be in white-only areas where this was needed, for example, by the country's legion of black domestic workers.

[6] "The wind of change is blowing through this continent, and, whether we like it or not, this growth of national consciousness is a political fact. We must all accept it as a fact, and our national policies must take account of it." See, Treasures of the Bodleian, "Harold Macmillan's Wind of Change Speech," http://treasures.bodleian.ox.ac.uk/Harold-Macmillans-Wind-of-Change-speech, accessed 9 September 2013.

[7] G.R. Berridge, *Economic Power in Anglo-South African Diplomacy: Simonstown, Sharpeville and After* (London: Macmillan, 1981), 115.

[8] National Maritime Museum, Caird Library, Greenwich, NMM CL CAY/249

[9] Nearly £52 million in 2013 (CPI Inflation calculator: www.bls.gov: accessed 29 June 2013). NMM CL CAY/220.

[10] G.R. Berridge, *The Politics of the South Africa Run: European Shipping and Pretoria*, Oxford: Clarendon Press, 1987, ~~pp~~73

[11] South African Conference Lines private archive, cited in, *The Politics of the South Africa Run*, 73.

[12] NMM CL CAY/220.

[13] An invention of the inter-war period, the look depended on creating rooms that appeared to have evolved through generations of (aristocratic) family living. It was highly decorative and through both its lack of formal (as opposed to 'decoratorly') design values and its whimsical poetry provided the antithesis to twentieth century left-wing avant-gardism in the guise of Modernism for example.

[14] "Yesterday's elegance, today's comfort," *The Times,* August 18, 1960, iv.

[15] Laurens van der Post, "Last Liner from the Cape," *The Times*, September 24, 1977, 6.

[16] NMM CL CAY/220.

[17] NMM CL CAY/232.

[18] A. Wealleans, *Designing Liners: a History of Interior Design Afloat* (London: Routledge, 2006), 145.

[19] NMM CL CAY/220

[20] The futuristic, architectural form originating in Southern California in the late 1940s inspired by vehicle design, the space age and jetcraft for example.

[21] National Maritime Museum, Brass Foundry, Historic Photographs and Ship Plans, Woolwich, NMM BF Print Boxes 50.1.

[22] ~~Herd: Cape Town: 5 April, 2008, archive?~~Author's interview with Alice Herd, in Cape Town on 5 April 2008

[23] ~~du Toit: Cape Town: 5 April 2008, archive?~~Author's interview with Peter du Toit in Cape Town on 5 April 2008

[24] C. Breward, E. Erhman, C. Evans, eds., *The London Look* (New Haven: Yale University Press in association with the Museum of London, 2004), 100.

[25] NMM BF Print Boxes 50.1

[26] NMM CL UCM 3/4 11245

[27] Interview, Nicholas Cayzer, *Time and Tide*, ~~date~~July 1976, ~~pp~~21.

[28] Galen Hull, "South Africa's Propaganda War: A Bibliographic Essay," *African Studies Review* 22/3 (1979): 79.

[29] ibid., 94.

[30] ibid., 95.

[31] Howe and Trott, *The Power Peddlers: How Lobbyists Mold America's Foreign Policy*, cited in Hull, "South Africa's Propaganda War," 94.

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Images

Fig. 5.1 First class drawing room, RMS *Windsor Castle*, courtesy of National Maritime Museums, London

Fig. 5.2 First class dining room, RMS *Windsor Castle*, courtesy of National Maritime Museums, London

Fig. 5.3 Tourist class ‘Cockpit Bar’, RMS *Windsor Castle*, courtesy of National Maritime Museums, London.