

# DESIGN!

THE NEWSLETTER OF THE NEW SHERIDAN CLUB • No.169 • NOVEMBER 2020

## THE BREW MUST GET THROUGH

Club braves Covid-19 strictures to ensure the annual Pub Crawl takes place

### Just my type

Tim Eyre on typography and why we should all give it room in our lives

### In love with my car

Greg Taylor on skinny-dipping and the perils of vintage motoring

### Auto Cad

Torquil Arbuthnot on literary scoundrel and connoisseur of privilege Simon Raven

### Nazis on the Riviera 2.0

The Earl of Essex completes his profile of the southern French front in WWII



The New Sheridan Club traditionally meets in the upstairs room of The Wheatsheaf, just off Oxford Street. The Wheatsheaf is one of Fitzrovia's historic pubs, a one-time haunt of Dylan Thomas, George Orwell, Augustus John and Julian Maclaren-Ross. In fact Thomas met his wife Caitlin in The Wheatsheaf and, legend has it, he was known to flash at women there as well. Fitzrovia's associations with literature go back to the eighteenth century. In the twentieth century both Woolf and Shaw lived in Fitzroy Square; Pound and Lewis launched *Blast!* at the Restaurant de la Tour Eiffel in Percy Street. John Buchan lived in Portland Place and in *The Thirty-Nine Steps* Richard Hannay has a flat there. Both Lawrences (D.H. and T.E.) took rooms there, as did Aleister Crowley, Wilfred Owen, Rupert Brooke and Katherine Mansfield.

### The Next Meeting

The next Club Meeting will take place on **Wednesday 4th November**. After a brief respite in September, the Wheatsheaf conceded defeat with new Rule of Six as far as hosting our meetings was concerned, and of course the new Tier 2 rules are even stricter. So our November talk will once again be virtual (and in fact the very next day the new total lockdown comes in which clearly will mean our December meeting will be online as well).

In celebration of the African and Carribean regiments' war memorial in Windrush Square (and to tie in with Black History Month), Ensign Polyethyl will tell the story of The British West Indies Regiment. "Created in 1915 as a Labour Corp they became a Machine Gun Corp in Mesopotamia," she explains. "A post-armistice mutiny in Taranto set in train the political liberation of the Carribean."

This time the talk will be delivered by Zoom. **The weblink for this is** [https://us02web.](https://us02web.zoom.us/j/85480576982?pwd=MWYxZDE2OXRUUXRDh04vYXg5UzVNUT09)

[zoom.us/j/85480576982?pwd=](https://us02web.zoom.us/j/85480576982?pwd=MWYxZDE2OXRUUXRDh04vYXg5UzVNUT09)

[MWYxZDE2OXRUUXRDh04vYXg](https://us02web.zoom.us/j/85480576982?pwd=MWYxZDE2OXRUUXRDh04vYXg5UzVNUT09)

[5UzVNUT09](https://us02web.zoom.us/j/85480576982?pwd=MWYxZDE2OXRUUXRDh04vYXg5UzVNUT09). The passcode if needed is 537705.

The talk itself will begin at 8pm. To replicate the social aspect of our meetings we usually have a Zoom chat after the talk anyway, so we can just carry on the Zoom meeting for as long as people wish. Moreover, for the benefit of those in a different time zone or who have to be up early the next day, we've recently begun starting the Zoom meeting before the talk, at 7pm, so we'll be doing this again too.

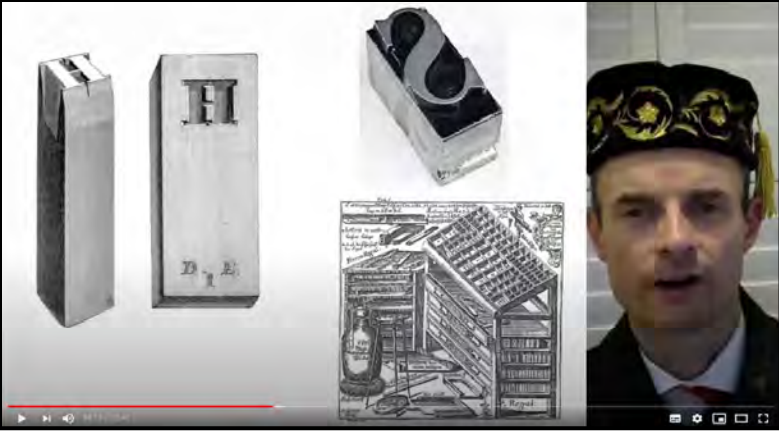
There is also a Facebook event at <https://www.facebook.com/events/1247741262259830> which might be useful to keep an eye on if we have technical problems and need to change the plan or create a new URL.

### The Last Meeting

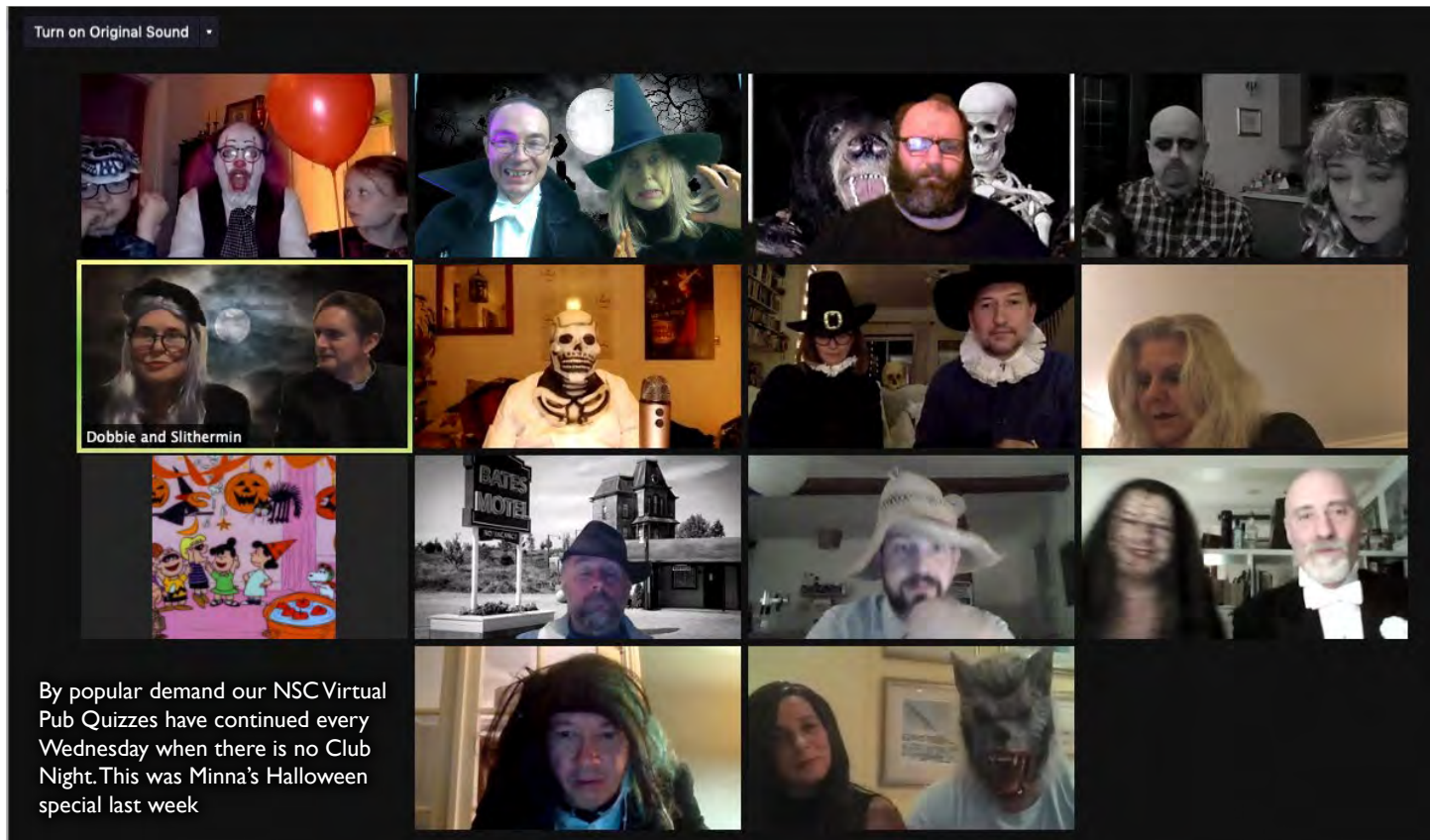
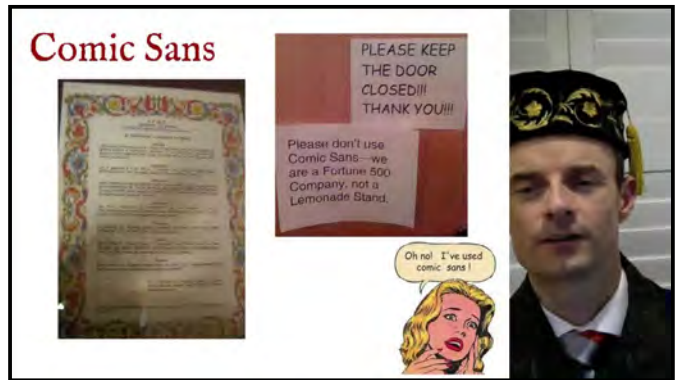
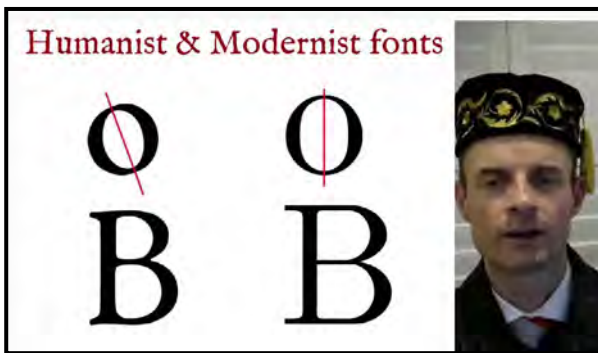
With the news that a physical meeting was off the cards again, for our October meeting Tim Eyre stepped into the breach with a YouTube talk on typography that he has had in readiness for just such an emergency for some time. It turns out he used to be quite the typography geek and used his talk to fill us in on the history of type and explain some of the finer niceties that we can all use to elevate any text we produce to more refined levels of typographical elegance and articulacy. A written version of this talk begins on page 4.



Soldiers of the British West Indies Regiment in France, September 1916



Highlights from Tim Eyre's virtual lecture via YouTube Live last month. To find out what it is all about, see the essay version that starts overleaf.



# The History and APPRECIATION of Typography

By Tim Eyre

**T**YPOGRAPHY IS THE STUDY of placing printed words on paper and screens. Most of us are surrounded by typography for most of our waking hours, whether it be books, newspapers, magazines, advertising, websites or the screens of field telephones. With type being so ubiquitous, our appreciation of our surroundings can be improved by a little knowledge of the history of typography and some guidance as to what good typography looks like.

## *But why?*

But first, why do we care? Provided the information contained in the written word is somehow conveyed to its consumer, surely nothing else matters? Could not *The Chap Manifesto* be scrawled in purple crayon on the back of a Lidl receipt and still impart its important message? To be sure, in the grand scheme of things typography matters little. However, I would like to put forward two reasons to care.

The first is that meaning should not just be conveyed but conveyed with the minimum of inconvenience to the reader. The smaller the cognitive load placed upon a reader by the presentation of an idea, the greater the cognitive capacity the reader has remaining to absorb that idea. By making text as easy to absorb as possible, the typographer smooths the telepathy between the writer and the



reader. Good typography means effective communication.

The second reason to care is that typography is a form of expression. Different ways of presenting text send subtly different messages to the reader. Text in a teen magazine will differ greatly from text in a bailiff's letter. In this, typography is analogous to clothing: both notionally fulfil a mundane practical purpose but in real life both send out strong signals about the writer or wearer.



Korean metal moveable type

### ***From goldsmith to wordsmith***

Printing really got off the ground with the technological breakthroughs achieved by the goldsmith Johannes Gutenberg (1398–1468). Born in Mainz, near Frankfurt, Gutenberg made several relatively minor innovations. These included oil-based ink, the mass-production and use of moveable metal type, an alloy of tin, lead and antimony that was durable enough for printing but still melted at a low enough temperature to allow for

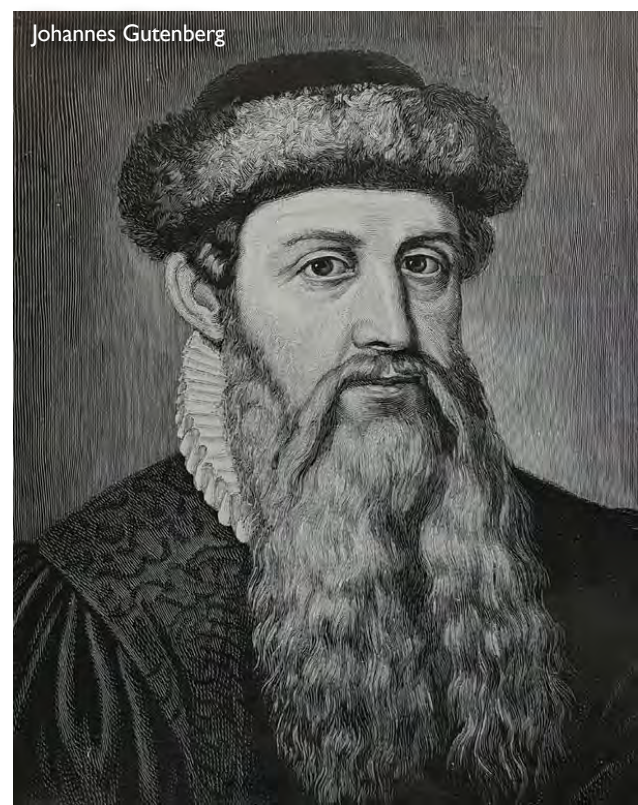
### ***The early history of type***

The world's earliest complete printed book is the Diamond Sutra, dating from 868AD and lodged in the British Library.

Although printed, this document differs somewhat from the Western idea of type. It was printed using large carved blocks of wood rather than small blocks of metal moveable type. Moveable type is a technology where individual glyphs are placed on separate printing blocks that can be combined for a print job. When that job is complete, the combination of blocks can be broken up and re-used. Such technology was developed in China in the eleventh century, at first using clay to cast the type, moving on to wooden type later. Neither material was durable enough for mass print runs and so the technology never really caught on. More robust metal moveable type was developed on the Korean peninsula around 1230. A Buddhist document called *Jikji* is the oldest extant document printed using metal type. Much to the annoyance of many Koreans, this important document is lodged in the National Library of France at Paris.

Nevertheless, even with Korean metal type technology, printing did not catch on in a big way. Quite why is a matter for speculation, but the large number of characters used in the writing systems of the region may have been among the reasons.

easy casting, and the use of a printing press based on the agricultural screw presses of the time. Taken together, these innovations were truly revolutionary. All of a sudden it became practical to produce documents and books in bulk. As a result, ideas could be widely shared and transmitted with ease. This was a key factor in the Renaissance and the development of science. As a result, Gutenberg's printing technology is widely considered to be among the most important inventions of the second millennium, overshadowing even the invention of the Internet and the development of tweed.



Johannes Gutenberg

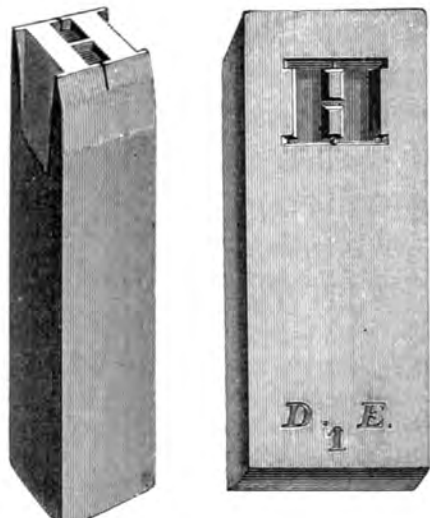
notable not for doing something well but for doing it at all. Nothing could be further from the truth. Gutenberg was determined to prove that his printing press could equal the best handwritten manuscripts. He achieved this objective admirably and his 42-Line Bible is considered to be one of the most beautiful works of typography ever created. Twenty-one

In the spirit of the time, Gutenberg's printed productions included Papal indulgences. These helped fund his masterwork, the 42-Line Bible.

Completed in 1455 after five years of production, it was far cheaper than a bible hand-copied by a scribe and so the 180-copy print run sold out immediately. One might imagine that one of the first-ever printed books would be typographically rudimentary: ugly and basic and

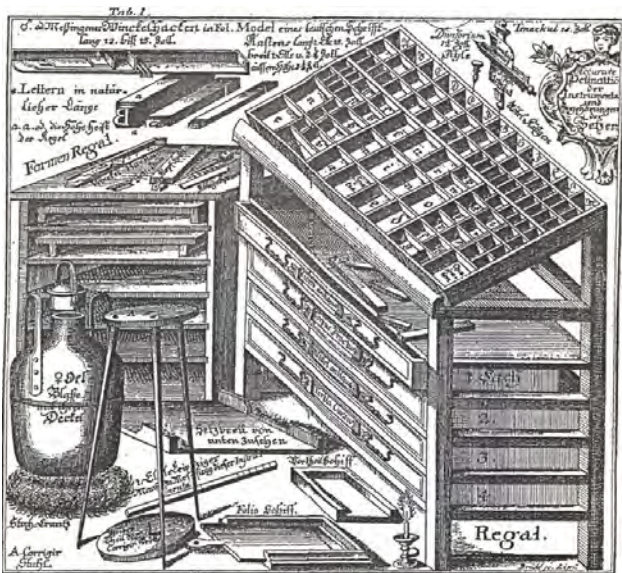
complete copies remain, two of them in the British Library and one in the US Library of Congress.

Printing spread to Britain quickly thanks to an English merchant by the name of William Caxton (1422–1491). Caxton saw the new printing technology while travelling in Germany and soon set up his own press, first in Bruges (1473) and later in Westminster (1476). He printed works primarily in English, often translating them himself. As a result, he inadvertently found himself in a position where he was homogenising the various regional dialects of English that existed at the time. Such was his contribution to printing that Caxton is honoured with a stained-glass window at London's Guildhall.



A punch and a matrix created from that punch. The matrix would be used for the mass-production of the type used for the actual printing (far right)





(Above) A typesetter's case; (right) a composition stick; (below) Gutenberg's hand press



### How it worked

Gutenberg's printing process started with the creation of a set of steel punches. These were the master images of the letters that formed a font. A craftsman called a punchcutter would cut the letters by hand. Both the design of the letters and the physical cutting were highly skilled jobs but they only needed to be done once for each font. Once a letter had been cut into a punch, the printer could create a mould for that letter by hammering the punch into a soft metal such as copper. The resulting impression was called a matrix.

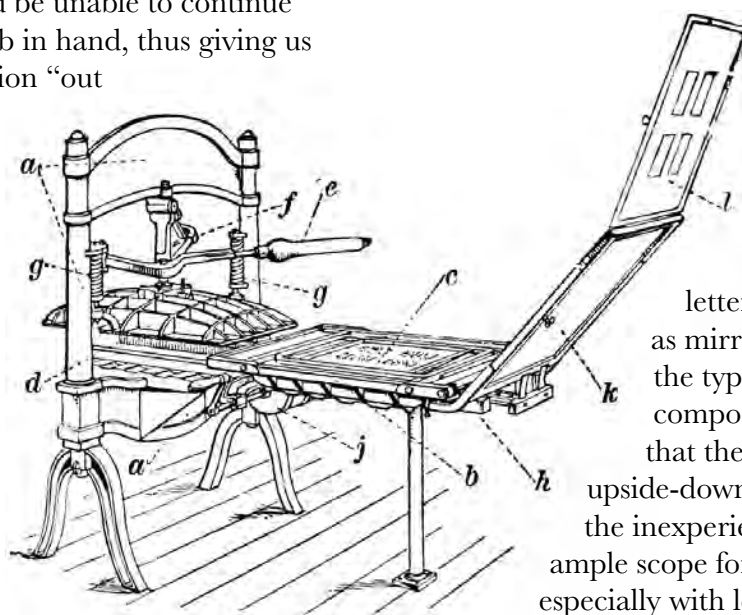
The printer used the matrix to create the slugs of lead alloy used for the actual printing. These slugs are known as sorts. A printer who ran out of sorts would be unable to continue with the job in hand, thus giving us the expression "out of sorts".

Fortunately, a single matrix could be used to create many copies of the same sort and, furthermore, the existence of the punch made it straightforward to create multiple copies of the same matrix. Thus a single font could be copied and

distributed among printers. When the surface of some sorts became blunted, yielding inferior print, it was a simple matter to melt the lead slugs down and re-cast them into fresh sorts.

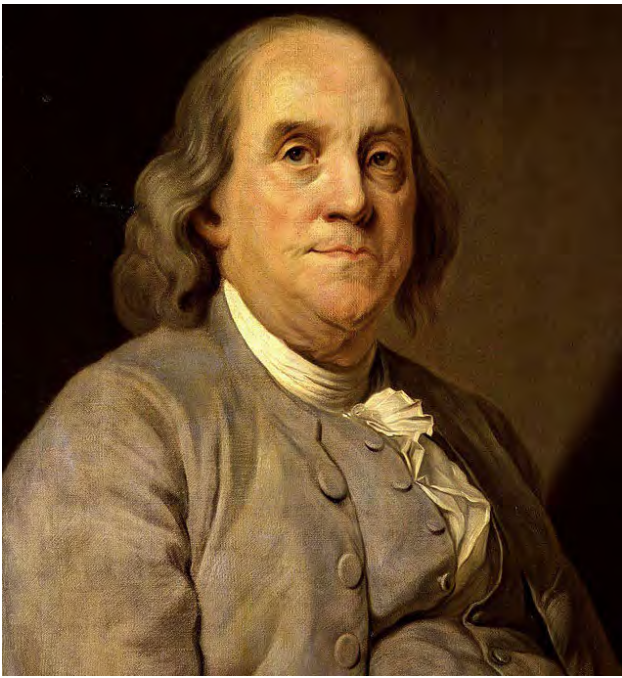
Of course, the individual sorts were of no use on their own. The typesetter would pick the letters from a case designed specifically for typesetting and load the slugs into a composition stick. By convention, the typesetter would have two cases, with the capital letters kept in the upper case and the other letters kept in the lower case. Alternatively, the typesetter would have a single case with the capital letters kept in the upper compartments. It is from this convention that we get the terms upper case and lower case.

The typesetter would build the lines of type



into whole pages ready for the press. Such a page was called a form. While working on the page, the

letters appeared as mirror images and the typesetter held the composition stick so that the lines appeared upside-down. This provided the inexperienced composer ample scope for confusion, especially with letters such as "b",



(Left) Benjamin Franklin, printer and polymath; (above) Franklin printed currency as well as newspapers; (below) Beatrice Ward, typographical communicator

“d”, “p” and “q”. This may be the origin of the expression “mind your Ps and Qs”.

When a form was ready, the printer would coat it with a thin layer of ink, load it into the press and then form impressions of the ink onto paper. Gutenberg’s press was capable of producing up to 240 pages per hour, compared to perhaps three pages per day for a scribe.

### *Names in print*

Naturally, there are many persons of note in this large and venerable industry. However, there are two particular names I should like to mention. The first is Benjamin Franklin (1706–90), one of the Founding Fathers of the United States of America. Franklin worked as a printer and typesetter in his youth, including a stint in the Smithfield area of London. Franklin went on to found a newspaper and was keen to use the printed words to propagate the ideas of the American Revolution. He even printed colonial currency.

Beatrice Warde (1900–69) is another notable character in typography. She rose to prominence in an industry that was almost completely dominated by men. For over thirty years she worked as publicity manager for the Monotype Corporation, which was one of the largest printing companies in the world. She is best known for her essay *The Crystal Goblet* in which she explained her philosophy of typography as a means of communicating ideas through a “clearly polished window”.



### *Printing technology advances*

Printing technology started to improve in the 19th century with the introduction of iron and steam-powered printing presses. This led to improvements in printing speeds, but not in the setting of type. A breakthrough came in 1884 with the introduction of a technology called hot metal typesetting. With this invention, an operator sat entering text at a special keyboard built into a complex machine. The machine



used molten lead to automatically cast the text into type ready for printing. These devices were the epitome of steampunk, sporting as they did numerous pulleys, wheels, rods, cogs and pipes, and with hot liquid metal sloshing around. Going by names such as Linotype and Intertype, they were rendered completely obsolete by later technological developments. Surviving examples of these remarkable devices can often be seen on display in museums.



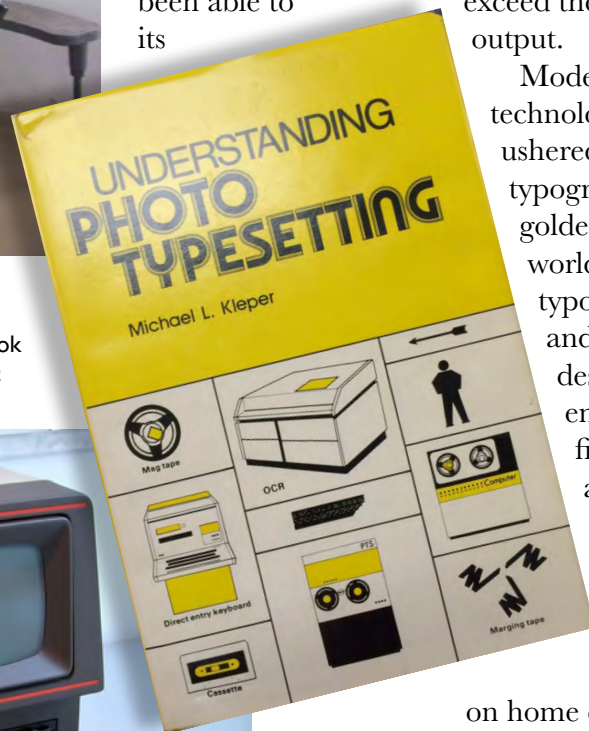
(Above) A hot-metal typesetting machine on display in a museum in Swakopmund, Namibia; (below) a phototypesetting machine; (right) the cover of this book on phototypesetting amply demonstrates the aesthetic deficit introduced by the technology



### *Not my type*

Clothing was not the only aesthetic endeavour to enter a dark age in the 1960s and 1970s. Around this time phototypesetting took over from hot metal. This technology projected light through characters imprinted on film negatives to set type on photographic paper. Phototypesetting was an important development in that it eliminated the need for slugs of lead alloy. However, the effect on typographic aesthetics was unfortunate. Classic fonts had to be redesigned to allow them to survive the phototypesetting process and complex texts became more difficult to typeset properly.

Fortunately, the quality of typography improved dramatically with the introduction of digital printing technology in the 1980s and 1990s. The great American computer scientist Donald Knuth deserves a mention here. In 1976 he received the galley proofs of a mathematics-laced book he had written. The proofs had been phototypeset and Knuth was so disappointed by their quality that he decided to write a digital typesetting system himself, with strong capabilities for mathematics. This software, known as TeX, is still used by mathematicians and it is only fairly recently that professional publishing software from the likes of Adobe has been able to exceed the quality of its output.



Modern digital technology has ushered in a typographic golden age. The world's foremost typographers and font designers are employed by firms such as Microsoft and Apple. Top-notch publishing software can be run

on home computers and even mass-market software heeds many of the finer points of typography. In the same spirit as craft beer and artisanal baking, hand

fi fi



(Above) The letters “f” and “i” do not sit well together, so here is the solution, the “fi” ligature as it might appear in print; on the right is the single block of lead type for this ligature; (below) some ligatures are more commonly used than others

presses have appeared again, producing short runs of specialist collectables.

**Typographical appreciation**

What distinguishes high-quality typography from the ordinary or the amateurish? There are numerous things to watch for when evaluating a printed page. The first is the use of ligatures.

Some combinations of letters do not sit next to each other easily. A good example is the pair “f” and “i”.

As you can see, the dot on the “i” collides with the “f” in a way that may distract the reader. Typographers respond to this with a device called a ligature, two characters merged into a single glyph optimised for readability. The casual reader is unlikely to notice this refinement, but like working cuffs on a suit,

ligatures signal attention to detail.

In the days of lead type, a ligature would have been a single sort with a dedicated compartment in the typesetter’s case.

The ligatures for “ff”, “ffi” and “fff” are in common use and can be easily spotted in newspapers and the like. Other ligatures are more of a flourish to be used sparingly.

first  
fact

The NSC  
The NSC  
The NSC

**Capital type**

Another indicator of quality typography is the use of small capitals. These characters are capital letters that are close to the height of a font’s lower-case letters such as “x” or “e”. However, rather than being a shrunken version of the full-sized capital letters, proper small capitals are designed so that they have the same weight as other characters

(Left, top to bottom) Shouty full capitals; fake small capitals made by shrinking full capitals; true small capitals

in the font. Small capitals provide a means of putting capital letters in running text without them seeing overly large or shouty. Their use is a good indication of quality typesetting with a quality font; fonts bundled with personal computers do not generally include proper small capitals.

### ***Numbers of old***

We are all familiar with upper-case and lower-case letters. However, few will have noticed that a similar distinction can be applied to numbers. Quality typesetting typically uses numerals with varying heights that sit better in running text than conventional numerals, which usually are all designed to match capital letters in height and look rather ugly when included in prose. If you look out for them you will find that old-style numerals are in common usage, especially in novels.

### ***Fonts large and small***

As we all know, fonts appear in different sizes. With phototypesetting and digital printing, it is a simple matter to produce a new size of a font simply by magnifying or reducing an existing design.

However, this simple approach does not yield the best results; thin lines disappear when shrunk and thick lines become bloated when expanded. In Gutenberg's day when every font was cut by hand, it was natural to subtly alter the shapes of letters to adapt them to the size at which they were being cut. Even with today's sophisticated digital typography, it is rare to see this attention to detail. However, when it is done it is called optical sizing and the effect is quite tangible, as can be seen by comparing a magnified version of the superscript version of a font with the version of the same font intended for use in titles.

### ***The greengrocer's dumb tick***

Smugly literate individuals will gladly snigger at market stalls offering "apple's" and "potato's" but will then offer themselves up to typographic

029 81234567  
029 8<sup>I</sup>234567

(Above) Old-style numerals (lower row) look better in continuous text that conventional numerals (top row); (below) optical font sizing can be demonstrated by comparing a magnified superscript with a version of the same font intended for titles

Kedgereee  
Kedgereee

~~Banana's~~

Cauli's

Just say no  
to dumb  
ticks

ridicule by reporting their sighting with a typewriter-style straight single quote instead of a proper comma-like curly quote mark. While optical font sizing is at the esoteric fringes of top-notch typography, the use of what the typographer Robin Williams terms a "dumb tick" is a dead giveaway that the text was composed by a rank amateur. The good news is that modern office software usually sees to this refinement automatically.

### ***A dashed nuisance***

Just as Western cutlery provides numerous types of spoon for tea, coffee, dessert, soup, absinthe and so forth, so does Western typography provide numerous types of dash. The humble hyphen of the typewriter keyboard is used to break words over lines and connect words together. A longer dash called the en dash is

Minus: 4–3=1

En dash: 1–3 days, Anglo–Dutch

Em dash: Ties—silk ties

Quotation dash: — All hail Hutch!

Figure dash: 1–555–765–4321

Figure dash: –0—0—0—

How many different types of dash can these typographers think of?

used for ranges of numbers and to indicate a connection between entities, such as “Anglo–Dutch”. A subtraction symbol is almost the same as an en dash but can be subtly different. The longer em dash is used to indicate a break in the flow of prose. More exotic dashes include those used to indicate speech (a device favoured by James Joyce) and to act as a placeholder in tables of numbers without messing up the spacing.

Office software often inserts these automatically too.

As well as dashes, a skilled typographer will typically make use of a wide range of characters. This includes using accented versions of letters when called for, even when those accents are relatively obscure, such as the double-

acute accent used in Hungarian (also known as the Hungarumlaut): ő. In the trade, accents are known as diacritics and the conventional umlaut is known as a diæresis. The latter word illustrates another example of typographical accuracy, the diphthong. The pairs of vowels “ae” and

“oe” are in some languages considered to be a single letter and so in fine typography are written as æ and œ.

Technological constraints that existed until recently mean that these beautiful glyphs have been rarely seen in recent decades and their use may be viewed as hyper-correction.

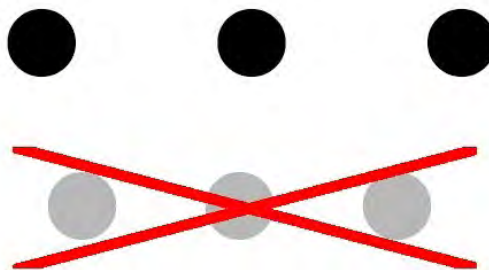
Far more commonly seen in modern writing is “dot dot dot”. Naïvely one might imagine that this is just three full stops in a row: “...”. However, typographers consider the spacing of the

dots to be too close in this case and instead use a special single character called an ellipsis. The effect is barely noticeable to the casual reader but has a subtle effect of raising the overall appearance of a page.

### *Emphatically italic*

As a legacy of early desktop publishing, it is commonly thought (to the extent that non-

typographers might have any inclination to think about such things) that italics are just a slanted-over (or “oblique”) version of a conventional (“roman”) font. This is not the case, as can be seen by slanting over a roman font and yanking an italic font upright. Roman fonts and italic fonts developed separately in the early days of printing. Italic type was modelled on calligraphic handwriting whereas roman type is based on the Carolingian minuscule style of writing used in the Holy Roman Empire between approximately 800 and 1200. Over



The right way and the wrong way to print an ellipsis

time, the convention arose that italic type would be used to distinguish and emphasize words, much as underlining is used to do the

Italic fonts are not just sloped roman fonts, nor roman fonts straightened italic fonts

Normal text *Italic text*  
*Normal text* Italic text

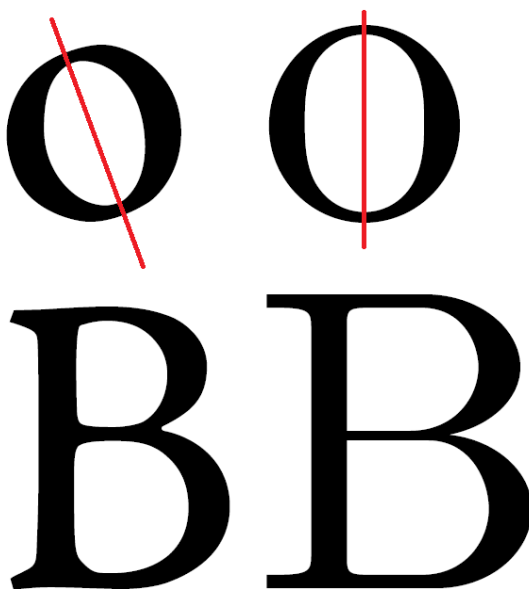
same in handwriting.

The use of bold type to provide emphasis is frowned upon; **bold** is better used to catch the eye when a reader might be scanning a page, such as in a reference book. The use of actual underlining in typography is a complete no-no unless there is a compelling reason. More generally, the over-use of multiple styles and fonts in a document is a sure sign of an amateur and this practice is sniffily known among typographers as “ransom-note typography”.

The sartorial equivalent might be clip-on bow ties and polyester flapper dresses from Primark.

### *Roman type, modern and otherwise*

Roman type can be divided into two categories: Humanist and Modernist. Humanist fonts are older and are closer to handwriting: there is less contrast between the thick and the thin strokes and the axis along which letters are at their thinnest is sloped in a reflection of the way a calligrapher would hold a pen. Modernist fonts



The distinction between Humanist and Modernist fonts

have greater contrast and a vertical axis. It is quite easy to distinguish these two categories of font once one is aware of the distinction.

However, identifying a particular font from its print manifestation is often quite tricky, even for a professional typographer. Help here comes in the form of a colophon, a note at the start or end of a book giving information about the typography used therein.

### *A comic interlude*

A font we can all identify with ease is Microsoft Comic Sans. Abuse of this font is rampant: I saw a particularly egregious example in the Armenian Genocide Museum-Institute in Yerevan, Armenia. On display here was an official declaration from the Commune of Rome recognizing this historical tragedy. In an act of astonishing inappropriateness, the document was printed in Comic Sans. Nevertheless, Comic Sans does have its uses. It can take the edge off passive-aggressive notes and is just about acceptable for actual comics (although superior options exist).


### *Kerning and breaking*

Kerning is the spacing between individual letters in a font. When a font designer creates a font,

one of the considerations is how far apart each pair of letters should sit from one another. Readers are used to seeing well-spaced type, so sub-millimetre deviations




PLEASE KEEP  
THE DOOR  
CLOSED!!!  
THANK YOU!!!



Please don't use  
Comic Sans—we  
are a Fortune 500  
Company, not a  
Lemonade Stand.

The use of Comic Sans can backfire. Note the proper em-dash in the second note; (right) Comic Sans does have its uses



Oh no! I've used  
comic sans!



# kerning kerning

(Above) Examples of good and bad kerning; (below) the perils of being kerning-aware



From xkcd

can be distracting. Proper kerning can be time-consuming, especially in titles. Fortunately, computer fonts handle this automatically for normal reading text.

Zooming out from the character level to the paragraph level, another area of typography that can only be partly automated is the breaking up of lines to minimize hyphenation and excessive gaps between words. Fairly recent developments in typographical software have significantly reduced the need for hyphenation by the cunning use of almost imperceptibly different sizes of letters within the same paragraph to optimize the packing of words into the space available on the page. This recent development takes the history of typography full circle, for Gutenberg himself used

varying type widths to effect tightly-fitting text in his 42-line Bible.

Another approach to line breaking is simply to present the text ragged-right, simply breaking a line when there is no space for the next word and leaving the rest of the line blank. This is a straightforward technique but can look ugly and leaves space unfilled, ultimately costing the publisher money. However, ragged-right text is one example of what is called alignment. Any user of office software will be aware that text can be presented left-aligned (which is the same as ragged right), right-aligned (ragged left) or centred. Presenting a title page using centred text is a reliable way to make it appear balanced, but this approach can also look rather old-fashioned and unimaginative. Left-aligned and right-aligned text tends to have more strength on a page. Such decisions are a matter of aesthetic judgement rather than convention or correctness; professional graphic designers spend years developing a sense of how best to present text according to context.

(Below, top to bottom) Text lines broken using normal hyphenation; text fitted by modern software that varies character size; ragged-right text

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur massa turpis, semper quis fringilla ut, viverra nec risus. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac

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### **Marginal utility**

Office software also allows users to set up their own margins for documents. While not a significant concern for workaday business documents, determining aesthetically pleasing margins can cost the graphic designer many a sleepless night. Typographers typically look at pages in pairs—called spreads—because this is how readers see them in real life. A rule of thumb is that the inside, top, outside and bottom margins should be in the ratio 2:3:4:6, although many printers will balk at giving up so much of the page to blank space.

A particularly tricky task for the typographer is to produce a set of margins for A4 paper that will yield a pleasing result. This may be because the golden ratio, beloved of artists and the ancient Greeks, is approximately 1.618 whereas the A4, A5 etc. series of ISO standard paper sizes are based on a ratio of  $\sqrt{2}$ , which is approximately 1.414. As a result, professionally-designed books are rarely printed in A4 or A5 format.

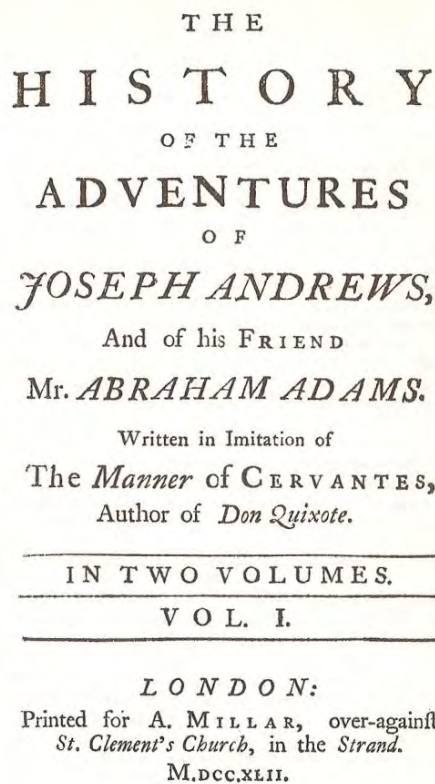
### **Setting an example**

Freshly armed with a knowledge of what to look out for in good typography, the reader may wish to seek out examples of well-typeset print. The good news is that thanks to the combination of modern digital technology and the experience brought from hundreds of years of craftsmanship on letterpresses, there is plenty of good typography around these days. Books from just about any major publisher will be well produced. Faber & Faber even go so far as to have a letterpress, which they use for training and short runs. Most major periodicals exhibit good typography. And of course, I would be doing Mr Hartley a disservice were I not to mention the

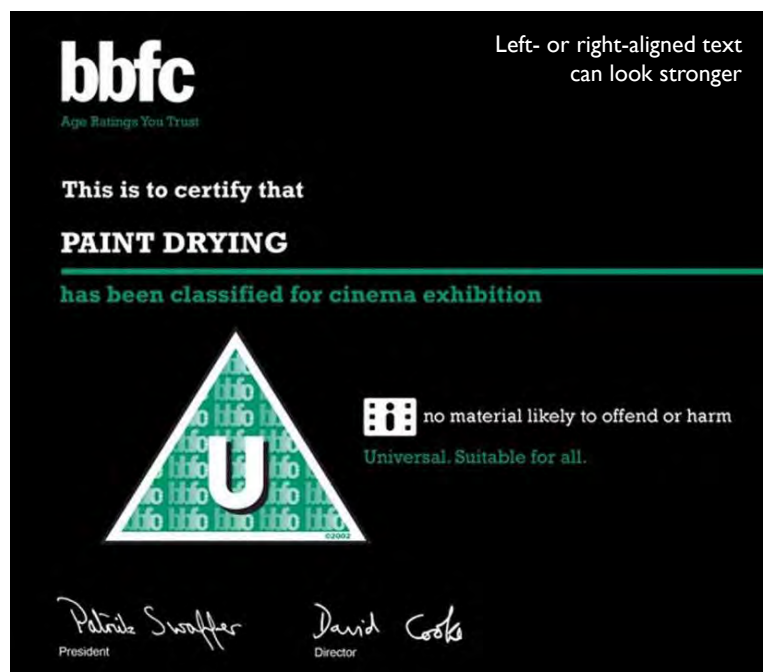
fine organ of Chappism that you are currently viewing [*Blushes —Ed*].

Should the reader move beyond looking at some examples and read more about the theory and practice of typography then there is no shortage of books on the subject. The first of two I should like to mention here is *The Non-Designer's Type Book* by Robin Williams (a different person from the actor). This takes a practical approach and explains typographical ideas in clear and concrete terms. Quite different in tone is *The Elements of Typographic Style* by Robert Bringhurst. Bringhurst is a poet and author as well as being a typographer, and his book treats typography almost as a transcendent art form.

Typography is everywhere. A little knowledge of the subject can enhance our appreciation of our surroundings and inform us as we create our own documents, modest though they may be. A word of warning though: as the length of this essay attests it is a topic that can easily lead to obsession and the crowding out of other interests. Typography is a subject best enjoyed in moderation by all but the professional.



(Above) Centre-aligned text looks balanced but can appear old-fashioned



Left- or right-aligned text can look stronger

# THE BREW MUST GET THROUGH



The Club dons beer goggles and invokes the spirit of the Blitz as plucky members battle to ensure our annual Pub Crawl takes place





In the drizzly beer garden of the Captain Kidd



Our first port of call, the Captain Kidd

## By Ian White

**I**T WAS THE CRAWL that nearly didn't happen. We already knew there would be restrictions in place and I had planned the route to take in only boozers that had big beer gardens. But as the day drew nearer, more obstacles were being put up to thwart us; the rules tightened; the weather forecast, which had been all good, turned from overcast to heavy rain; then the night before the event I learned there would be

no East London Line to transport us from Wapping to Rotherhithe—it was closed due to engineering works.

We could have aborted this mission, but that would not have been fitting for us stout fellows and lasses, so I deemed that this event would be undertaken no matter what. A revised itinerary cobbled together late at night, fuelled by a few pints, avoided the closed underground line by focusing on just the north of the river—the south will have to be done another time. Taking Covid regulations into account we would split into groups of no more than six for the event.

The day arrived with grey skies and an early arrival to get an outdoor table at our first hostelry, the Captain Kidd. A conversion from an old warehouse, this Sam Smiths pub has a large riverside terrace with good river views from Tower Bridge to Rotherhithe. It's normally

delightful on summer's days, but those who arrived early had to hang on to their hats as a stiff breeze worked itself up and tugged at the patio umbrellas.

The Prospect of Whitby was



Before passing through the Prospect of Whitby's interior, masks must be donned





the umbrella and table itself as the wind tried its best to unseat us.

The changed plan meant we had to abandon our next two scheduled hostelries, the Angel on Bermondsey Wall East and the Gregorian on Jamaica Road. Instead our next stop was now the Dickens Inn at St Katherine Docks, a modern purpose-built pub. This required an unplanned navigation from the Prospect through back ways of Wapping around old docks and waterways, with new housing developments along canals. When we finally got to our goal we received a great welcome from the Dickens, where staff showed us to two outside tables on the top balcony. The gallery above did shelter us to a degree but by this stage the weather was so lively that we needed to deploy umbrellas to fend off the



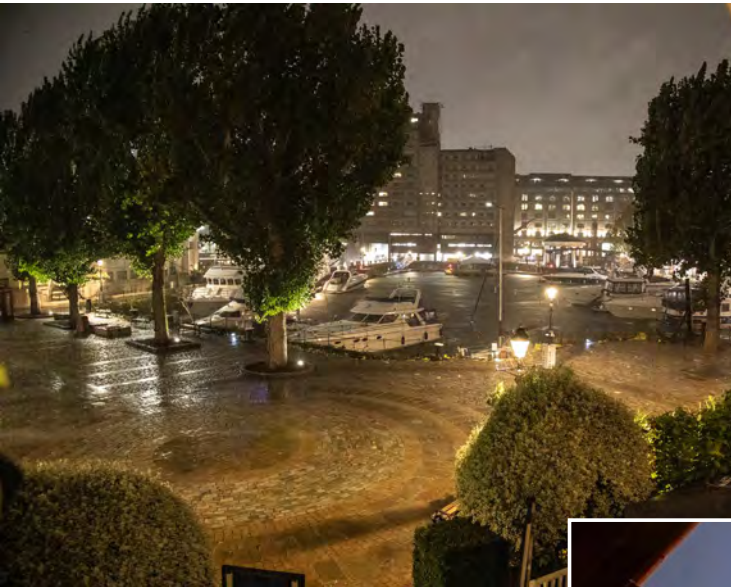
the next destination and more Sheridanites joined us, meaning we now constituted more than one group and had to be spread across two tables. The pub kindly placed one group on a table in the riverside garden and the other group on the roof terrace, in order to maximise social distancing. Shouting between tables was hopeless over the start of a raging gale, and the party on the roof terrace had great fun trying to hold down



rain driving in from the side.

With reservations booked for the last public house, we left the security of the Dickens for a quick dash over Tower Bridge, arriving slightly damp for a warm welcome from the staff at The Anchor Tap to round off the evening.

Despite the obstacles it was another good crawl, with great company and a decent selection of public houses—we won't be beaten.



(Facing page) On the riverside terrace at the Prospect of Whitby the wind is getting up; (bottom) en route to the Dickens Inn we pause for a group shot in front of an ancient ship at Tobacco Dock; (this page, above and right) at the Dickens Inn we had tables on the balcony with a great view of St Katharine Dock, but the rain was now driving sideways in under the canopy above us; (bottom) our final stop, the Anchor Tap; one good thing to come out of all of this is that you never have to leave your seat—the staff come to your table to take orders and bring you your drinks



# The Riviera

## THE FORGOTTEN WAR PART TWO

**The Earl of Essex** concludes his exploration of the often-overlooked southern French campaign in the Second World War

**D**URING MOST OF the 1930s only a thousand or so Jews lived in Nice but by 1939 that number was five times greater, and more than 50,000 Jews passed through the Riviera during the war years. As antisemitism took hold in Germany and Austria in the 1930s Jews were lured to France by its beacon of liberalism, most evident during the rule of the Front Populaire from 1936 to 1938. Baroness Friedlaender-Fund, who controlled one of the largest fortunes in Germany, escaped to Cannes and artists like Max Ernst and Marc Chagall were among thousands of Jews who came to the Côte d'Azur.

Ironically, Italy, a Fascist state under Mussolini, constituted a gateway for Teutonic Jews. By one estimate 8,000 German and 5,000 Austrian refugees entered from the north and

remained in Italy, where antisemitism and xenophobia were virtually unknown.

Xenophobia, however, was a pillar of the Vichy regime. Its first tenet was to identify and list all Jews in France and then to reduce their role in the nation's economic and social life. It intended to prevent the migration of foreign Jews to France and especially into the unoccupied zone. Anti-Jewish policies were promulgated by Vichy in a succession of laws from July 1940 to September 1942; except in rare cases it was no longer possible for Jews to be doctors, dentists, lawyers, professors, journalists or actors.

There was a respite for Jews during the Italian occupation of November 1942 to September 1943, and the Jewish presence would grow exponentially in the Alpes-Maritimes.

Mussolini's regime differentiated itself from the Nazis in as much as it did not espouse visceral antisemitism, but in reality the Jews became pawns in the German-Italian rivalry.

Italy's intervention to block the "Final Solution" in south-eastern France was raised at meetings held by Mussolini



Max Ernst



Marc Chagall

in late 1943 with Joachim von Ribbentrop, the Reich's Minister of Foreign Affairs, and Heinrich Müller, Commander-in-Chief of the Gestapo, but without concrete results.

The Nazis had been wringing their hands over the situation in the Italian zone almost from the its inception. They were concerned that the Italian regime under Marshal Badoglio, who had succeeded Mussolini, was in collusion with an Italian Jew, Angelo Donati, a successful businessman and former banker in Paris now living in Nice, who had persuaded the regime to create a passport specifically to permit foreign Jews to enter Italy. Some 5,000 were quickly printed. The Nazis intended to kidnap Donati and bring him to Marseilles to interrogate him. However, when Donati got premature news of the Italian surrender he fled to Milan and escaped the clutches of the Germans, who had derisively nicknamed him "the Pope of the Jews".

The celebrations in Nice sparked by news of Italy's surrender did not extend to the Jewish community. The Wehrmacht quickly took control of rail stations and border posts, and the Jews holed-up in Nice's overflowing hotels were easy prey. Arrests began in Cannes hotels on the night of 8th-9th September and the search extended into all the towns and villages along the Côte d'Azur and into the back country.

The man directing the hunt for the Jews in the Alpes-Maritimes was S.S. Hauptsturmführer Aloïs Brunner. Aged 31 and variously described



Marshal  
Badoglio



Angelo Donati

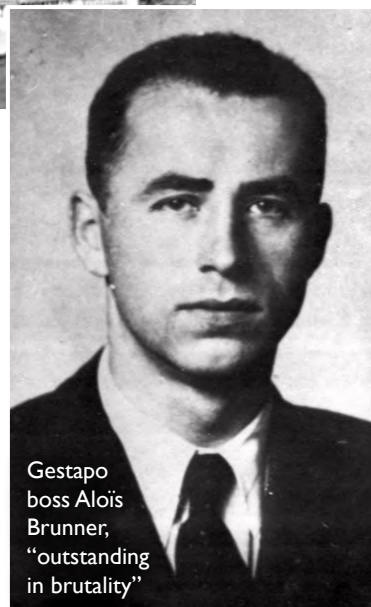


The Hotel Excelsior,  
chosen as the Gestapo  
HQ in Nice

as puny, with an insignificant physique and small, mean eyes, he had at one time served as Adolf Eichmann's personal secretary and was considered "outstanding in brutality". He arrived in Nice having organised round-ups and deportations of Jews in Paris, Austria and Greece, and chose as his headquarters the Hôtel Excelsior, just a few steps from the main rail station in Nice.

However, without the compliance of the Vichy regime and the participation of the Milice, national gendarmes and local policemen, the S.S.

had insufficient manpower to carry out their task. (The Wehrmacht did not join in the manhunt.) The viciousness of the German round-ups coalesced the general population in support of victims of Nazi persecution and they were



Gestapo  
boss Aloïs  
Brunner,  
"outstanding  
in brutality"

sickened by the sight of Frenchmen taking part in the arrests. On 14th December 1943 Brunner closed the Hôtel Excelsior and headed to Drancy, having concluded that the French police were no longer reliable collaborators in antisemitic operations, a situation no doubt brought on by the Germans' failures in the war on the Eastern Front. Deportations from Nice fell off sharply after Brunner departed. Large-scale round-ups became rare and were replaced by raids targeted at private homes.

The final tally showed 4,200 deportees sent from the Alpes-Maritimes to Germany. Of the Jews only 3% survived. Vichy propaganda insisted that by sacrificing foreign Jews French nationals would be saved, but of the 300,000 Jews in France—the largest population in Europe—76,000 were deported to die in eastern Germany. It was a stain on French honour that still reverberates today.

An invasion of southern France was mentioned in strategic deliberations among the Allies throughout 1943 and 1944, notably at the conferences in Quebec and Tehran. The priorities at these conferences, however, were the offensive already underway in Italy and an



General von Blaskowitz

Blaskowitz inspects coastal defences



eventual landing in Europe from England. US military leaders envisioned a three-division operation in the south of France, but it soon became clear that demand for ground forces and amphibious craft during or after the invasion of northern France was so great that the operation against Vichy France, nicknamed “Anvil”, would have

to follow rather than take place simultaneously.

Churchill registered his strongest objection to the plan after 2nd July 1944, when the combined Chiefs of Staff directed General Wilson to launch a three-division attack complete with airborne landings in southern France by 15th August. Churchill advocated switching to a second French landing in Brittany, where he asserted it would play a direct role in support of “Overlord”, the D-Day landings. However, the larger southern French ports



German anti-aircraft guns



of Marseille and Toulon had the advantage of being more accessible and without tidal fluctuations, so Churchill was overruled and General Wilson received the final order to execute the invasion.

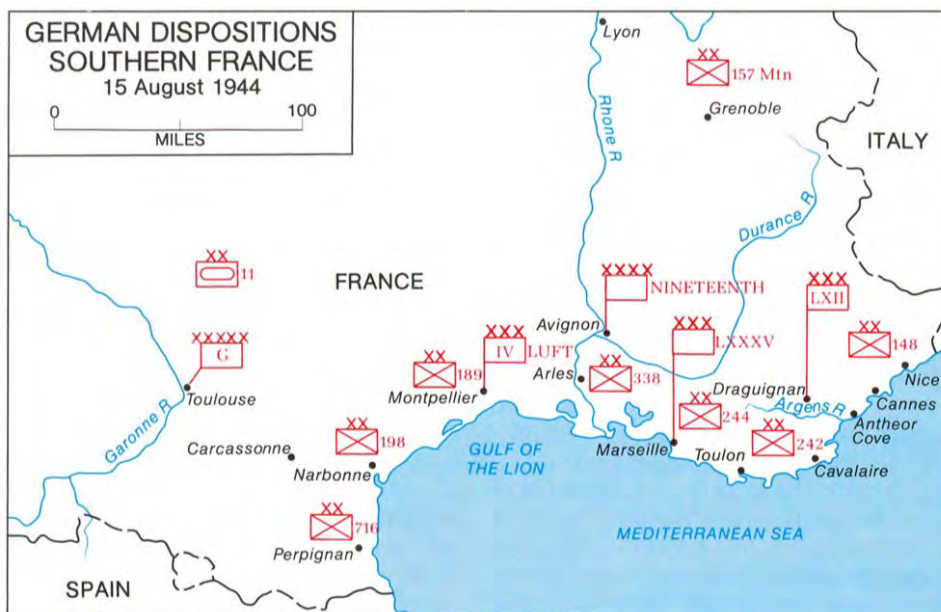
Three American divisions with amphibious experience were identified for the operation, the 3rd, the 36th and the 45th infantry divisions, all veterans of fighting in Italy. Each had three subordinate regiments of 800–900 men. The assault forces would be accompanied by teams of French officers and NCOs to conduct liaison with the local population.

An estimated 84,000 troops and 12,000 vehicles were expected to go ashore on the first day, with another 35,000 troops and 8,000 vehicles, mainly associated with the French army, unloading over the next three days.

The operational concept of Anvil was straightforward—to land in southern France, seize and develop a major port, and drive northwards up the Rhône Valley. Allied planners selected the coastline from Toulon east towards Cannes for its proximity to Toulon and Marseille and the availability of minor harbours that might supplement “over-the-beach” supply

operations, such as Saint-Tropez, Saint-Maxime and Saint-Raphaël.

The Wehrmacht order of battle had been seriously depleted by the transfer of units to the Normandy front. The senior German command, Army Group G, headquartered in Toulouse, had lost four divisions, three infantry and one panzer division. Three solid infantry divisions had been replaced by units suffering from battle fatigue on the Russian front and



reserve outfits made up of old men and boys. Much of the armour and artillery capability was stripped away as well, the Germans in southern France having to rely on captured French, Italian, Russian and even Czech artillery—with all the munitions supply complications that that entailed.





Operation Dragoon invasion fleet

The Wehrmacht leadership under Generaloberst von Blaskowitz, the Army Group G commander, were also dissatisfied with defences along the Mediterranean coast. Priority had been given to the Channel and Atlantic coasts for construction materials and labour, and no heavy installations could be erected, the Germans having to rely on fortifications left by the Italians. Although these had been strengthened with pillboxes, bunkers, tank traps, anti-aircraft searchlights, radar stations and land and sea mines, Blaskowitz regarded these as mere “field fortifications”.

The Kriegsmarine were limited to a single destroyer, eight escort vessels, six fast merchant vessels and some 30 or more torpedo boats. The Luftwaffe would have 175 long-range bombers available, but only 35 fighters.

One advantage the Germans had was that because the Mediterranean has no tide, underwater obstacles such as concrete pyramids, wooden pilings and mines remained under water and were not



Senior Allied officers on the bridge of USS *Catocin*





visible for bombing or shellfire. The head of the Western Naval Taskforce and commander of the US Eighth Fleet, Admiral Henry Kent Hewitt, was tasked with destroying these defences with underwater demolition teams and radio-directed drone boats carrying high explosives.

The Allied invasion fleet was docked in the Bay of Naples and at Sicily and ports on the heel of Italy, and comprised of battleships, cruisers, destroyers and merchant ships. Positioned at Malta were a carrier task force and gunfire support group consisting of one American, one French and four British cruisers plus various destroyers. At Oran were transports for the French armoured division and 2nd and 4th Moroccan infantry and mountain divisions, along with supply ships and escorts. In all, more than 850 ships were to be deployed.

Allied aircraft apportioned their bombing to the fortified industrial port at Sète, Marseille-Toulon, the Cap Cavalaire-Anthéor cove coastline and Genoa.

Bombers were also sent to destroy bridges in the Rhône Valley that could be used by the Germans to send reinforcements.

The codeword “Anvil” had by this time undoubtedly been compromised and on 1st August was renamed “Operation Dragoon”.

A campaign targeted against the French

Riviera promised important paybacks for American strategists. It would engage German troops and deny their redeployment when the Reich was fighting on three major fronts, Russia, Normandy and Italy, and the introduction of sizeable French formations into combat would be welcome support for the other Allied armies against Hitler and the drive to Berlin.

Mist and fog obscured the Mediterranean coast at daybreak on 15th August 1944. Devout Catholics would know it was Assumption Day, while others knew it as Napoleon’s birthday. The Allied air attack began at 5.50am; the naval shelling began an hour later and finally stopped after 16,000 shells and 774 tons of explosives had softened up the German defences.

The landing area for the assault troops was 28 miles across and divided into three invasion areas, Alpha Beaches to the west at Cap Cavalaire and Pampelonne just south of Saint-Tropez, Delta Beaches east of Sainte-Maxime in



(Below and inset) US 45th Division landing at Sainte-Maxime





US airborne troops

Bourgon Bay and Camel Beaches outside Saint-Raphaël.

In the fleet gathering along the Riviera were the USS *Catoctin*, serving as a flagship, with Admiral Hewitt, Generals Patch and Truscott and French Admiral Andre Lemonnier, while on the destroyer HMS *Kimberley* Winston Churchill observed the landings through his binoculars and with his trademark cigar clenched tight in his jaw.



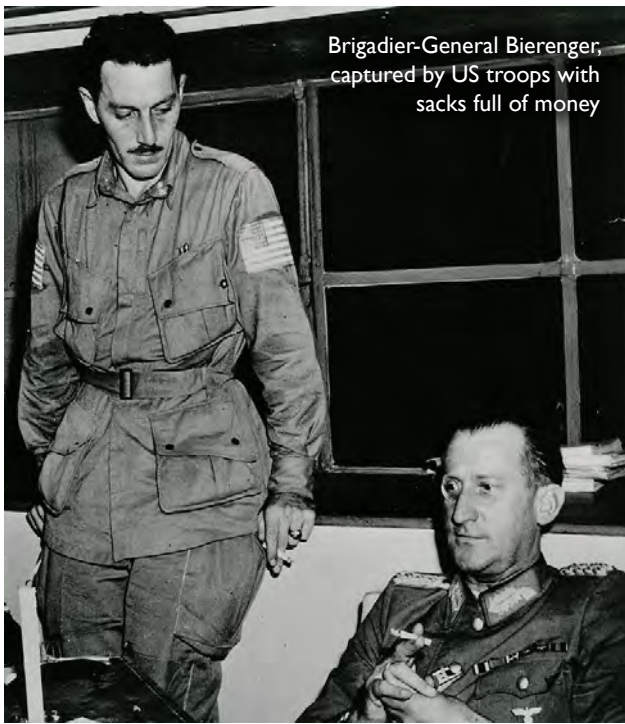
(Above and below) Allied landings



Thankfully, German opposition on the beaches was light. Staff Sergeant Audie Murphy in the 15th Regiment, later to become a Hollywood action hero, encountered “a group of Krauts in a series of foxholes; he killed them with his carbine before running out of ammunition. Seizing a machine gun from a traumatised squad of GIs, Murphy moved forward again but was soon driven to ground by enemy fire.

The Germans, however, soon waved a white flag. But when Murphy’s buddy stood up he was instantly shot. Upon this Murphy went berserk, throwing a grenade into a German machine gun emplacement, he raked the crew with fire until they were all dead. For this he would receive the Distinguished Service Cross.

In other instances, Wehrmacht soldiers laid down their arms rather than fight, and the American troops were able to push on beyond the beaches, encountering only occasional roadblocks, sniper fire and scattered, uncoordinated ambushes.



Brigadier-General Bierenger, captured by US troops with sacks full of money

The only major hold-up was at Camel Red Sector at the head of the Golfe de Fréjus. The Germans, recognising its importance, had embedded a formidable array of coastal defences, and a bombardment by 93 B-24 Liberators and constant use of minesweepers had difficulty quelling them. Eventually the landing was switched to Camel Green Beach, where the 142nd Regiment joined up with the 143rd to clear Fréjus and Saint-Raphaël respectively in lively street combat and securing the airfield at Fréjus.

While the combatants flowing ashore were

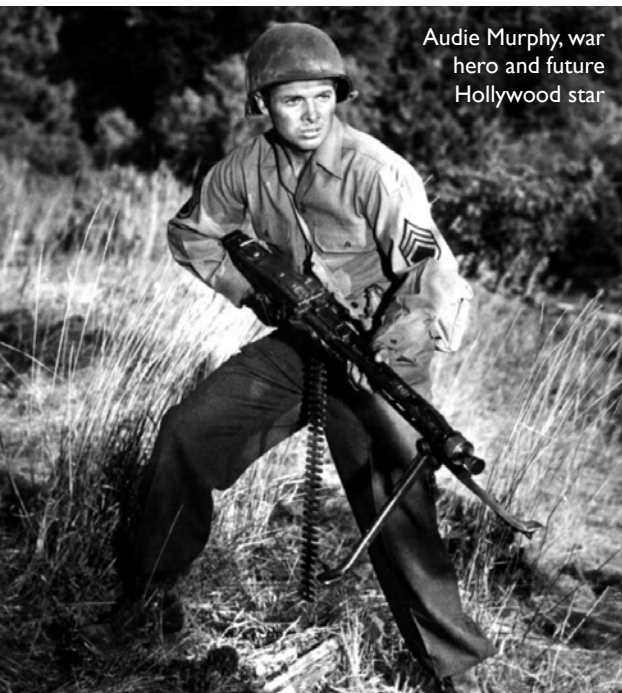
virtually all American, an airborne force of 9,700 troops, a mixture of GIs and British, were preparing to land 10–12 miles inland of the beaches, to prevent besieged German forces escaping and to seize German positions that could provide reinforcements.

The 1st Airborne Taskforce was led by Robert T. Frederick, a West Pointer who, by the age of 37, had become the youngest Major-General in the US Army. At the end of the war, having been wounded eight times, he would earn the title of the Most-Shot-At-And-Hit-General in American history.

In one attack the airborne forces came upon the headquarters of Brigadier-General Ludwig Bieringer at Draguignan, military governor of the Var, as well as the staff of LXII Corps. Taking Bieringer and other officers, the paratroopers seized five large burlap sacks full of German and French currency, plus barrels of beer, Cognac and wine. The GIs threw handfuls of money at astonished citizens as they moved through the town.

The German forces were caught somewhat on the hop; although they had fully expected an Allied assault, their intelligence had informed them that it was more likely at the Italian port of Genoa, some 100 miles east.

On 17th August soldiers of the three American divisions that has crossed the beaches of Provence were on their way inland, having taken over 1,000 German prisoners. They would soon march eastward across the



Audie Murphy, war hero and future Hollywood star



509th Parachute Infantry Regiment at Le Muy

Riviera in what was euphemistically called the “Champagne Campaign”.

Also joining the Allied attack were Free French forces. For them it was to redeem national self-esteem, as opposed to the Allies’ desire to open up a second front, that was important. These troops included black Africans from French colonies, many of whom had never before set foot on French soil, but who still regarded France as their homeland and therefore worth fighting for.



US troops in the Var

Toulon was, as it is today, France’s most important naval centre. In 1942 the French navy had scuttled its entire flotilla there rather than have it pass into the hands of the Germans. It was the most heavily-defended point on the entire southern French coast, and Hitler had ordered it and the port of Marseille to be defended “to the last man and the last cartridge”. The battle of Toulon would be the fiercest and most costly in combat casualties of the encounters between the Allies and German forces in southern France.

Two French divisions attacked via the coast road that ran through Hyères, the southernmost Riviera resort that had been popular with the English upper classes at the turn of the century, who had mostly gone home at the start of the war. The French commanders had to be mindful of the battery of 340-mm naval cannon at Fort Saint-Mandrier adjacent to the port, nicknamed “Big Willie” by Allied gunners, with a range of 21 miles. Two of its four guns had been sabotaged by French workers, and the two functioning ones were put out of action by a French and a US battleship.

Heavy fighting ensued, aided by Allied warships firing more than 7,500 shells at the German defences. Despite well-organised German counter-attacks, the Allied forces

prevailed. French forces lost 2,700 troops killed, including 100 officers. German losses numbered in untold thousands, plus 17,000 taken prisoner.

If Toulon was Western Europe’s greatest naval port, Marseille was France’s biggest shipping port. In 1944 Marseille was also France’s second largest city, with over 600,000 inhabitants. It truly was an international crossroads, with a strong North African contingent, and since 1932 it had sheltered economic and political refugees from Germany, Italy, Poland and other Eastern European countries, plus many Jews fleeing persecution in Belgium and the Netherlands.

The Germans’ defence of the city comprised a garrison of 20,000 troops, 5,000 seamen who manned the coastal artillery and 12,000 soldiers from the 244th Infantry Division, the rest made up of variable-quality “Volksdeutsche” from various Eastern European countries under Nazi rule. They were ordered to hold the city without the hope of air cover, naval support or ground relief. Commander Hans Schaeffer had arrived in March to organise the defence of the city, fresh from the Eastern Front where he had been seriously wounded. He had no appreciation of the civil unrest in Marseille after 21 months of German occupation, stirred by deportations to concentration camps and general economic

malaise. German intelligence estimated that the city might contain as many as 80,000 rebels, many secretly armed by Allied agents.

The French forces were the 3rd Algerian Infantry Division and the 2nd Moroccan Infantry Division. The Moroccans had been sent off to battle after touching French soil that same day; these tabors were colourful troops who had the habit of wearing the ears of opponents overcome in battle, while dressed in tin pith helmets and what resembled golf trousers.

After vicious fighting the German strongholds protecting the inner city fell one by one, and Marseille surrendered 36 hours after Toulon. The German surrender was signed on the bonnet of a jeep, after a last-minute problem erupted when a German officer carrying the surrender documents stepped on a landmine.

Generalmajor Schaeffer turned over 10,000 prisoners along with considerable materiel. French military losses at Marseille numbered 1,400 killed and wounded, almost half of them Moroccans. The Germans suffered 5,500 killed and 7,000 taken prisoner.

Minesweeping operations began immediately to clear channels into the port, and more and more supplies were being discharged into the wharves of Marseille and Toulon. By the end of September 380,000 troops, 306,000 tons of cargo, almost 70,000 vehicles and 18,000 tons of petrol had been landed.

The Germans had planned for a naval defence of the two ports but the Allies had attacked from the side, and thus most of the German coastal batteries had not fired a shot in anger.

In Cannes the Cannois realised that

something was afoot when at 11pm on 14th August the droning sound of air squadrons could be heard overhead followed by a series of explosions. Detonations persisted throughout the night as bombers targeted Iles de Lérins, where German batteries were set up, and the heights of Croix-des-Gardes, again targeting gun emplacements. The next day the Allied navy, including the French battleship *Lorraine* began firing 340-mm shells at the blockhouse at the Palm Beach Casino on Cap de la Croisette.

The German occupiers of Cannes responded by blowing up Quai Saint-Pierre running alongside the west side of the port. Meanwhile a more sinister response emanated from the Gestapo who had utilised Villa Montfleury in a residential quarter for interrogation and torture. They piled up files and burned them, then assembled the dozen or so prisoners in an underground cell and shot them, although

they released one woman, possibly an informant, and one man managed to escape in the confusion.

The Allied naval force continued to launch a barrage of shells at military installations while Cannes remained

General Schaeffer



Hôtel Carlton





The liberation of Cannes

behind the Gestapo headquarters in the Hôtel Gallia. The Resistance knew that the Gestapo planned to destroy the Hôtel de Ville, Palace de Justice, Records Bureau, Post Office and all hotels along the Croisette, including the Carlton, with high explosives. Miniconi, the Resistance leader, sent a message to Colonel Erich Schneider asking him to resist this pointless devastation in return for allowing his men to withdraw without opposition. Schneider agreed and showed Miniconi the master switch in the cellar of the Hôtel Splendide, while the Germans marched out of Cannes in the early hours of 21st August. Schneider was executed four days later in Nice by firing squad for dereliction of duty.



The liberation of Nice

Once the Resistance had secured the city the

under curfew. The Hôtel de Ville suffered extensive damage, as did numerous villas with some civilian casualties.

The 509th Parachute Infantry Battalion commander looked down at the city of Cannes from a prominence and tried to figure out a way to attack it. Herbert Matthews of the *New York Times* joined him and said, “You see that building over there? That’s the Hôtel Carlton. It’s not only the best hotel in France, it’s the best hotel in the world. And I’d be much obliged if you didn’t do anything to wreck it.”

The Germans had already withdrawn from

Americans arrived in a triumphant parade in jeeps and atop tank destroyers. One platoon leader described the scene: “The people were really joyful, tears were running down their faces, girls were kissing everybody, people were throwing flowers, just the way it’s supposed to be.”

August 24th was also the date Antibes was liberated, although not in the manner often envisaged by Allied troops, but by a *fait accompli* by the French Resistance and a show of force; one after another, German soldiers surrendered and military depots fell into the hands of the

Resistance. There was only one serious counter-attack by a column of German soldiers and the Milice, which was comfortably repelled yielding 11 prisoners and one dead.

The news of the Allied landings quickly spread to Nice, bringing joy to the populace, but sealed the fate of 21 inhabitants incarcerated in Nouvelles-Prisons, all members of the Resistance, including three women, and all malnourished and disfigured by torture. As in Cannes, the Gestapo executed them by machine-gun to ensure there were no survivors to tell of their crimes.

Despite the departure of the Gestapo and the Milice from the city, there remained a garrison of 1,500 German soldiers opposed by approximately 350 members of the Resistance. During the street fighting that followed the Resistance attacked German vehicles and collected pistols, grenades and even a full-sized machine-gun, which greatly enhanced their firepower. The Wehrmacht stronghold in the chateau high above the old city opened up with machine-guns and mortars.

German commander Feldkommandant Nicklmann contacted the Prefecture of Nice to warn that he would only order the garrison's withdrawal if the Resistance ceased fire, otherwise he would launch firebombs. He received no reply and firing continued. A

Wehrmacht colonel was captured carrying plans for the withdrawal from Nice and these were conveyed to the American headquarters in Grasse. By mid-afternoon Germans in convoys and on foot could be seen on the upper, middle and lower corniches heading towards Italy, firing as they went. The order for complete withdrawal was received at 6.30pm.

Two hours later the Allied fleet began shelling the blockhouses along the Promenade des Anglais and the last Germans descended from the heights into Nice, firing defensively as they left. The Germans lost 25 dead and 105 taken prisoner, plus four Italian Blackshirts who were executed. The Resistance lost 27 killed and 280 wounded, but by midnight the Niçois were masters of their own city once more.

In Monaco the Germans had headquartered an infantry division followed by a motorised division and reserve units largely consisting of Poles and Austrians. The Gestapo released political prisoners taken by the Italians, the previous occupiers, and replaced them with individuals targeted by them, namely Resistance members and Jews.

The ruler of Monaco, Prince Louis II, had managed to maintain the tiny state's "independence" throughout the war, though it had always looked to France as its protector, even after France was an occupied country.

German prisoners at Saint-Tropez





Prince Louis II  
of Monaco

Monaco would be treated as a friendly country like Franco's Spain and would not have to pay the usual costs of an occupied state to the Reich.

The Germans finally established a bank in Monaco in the summer of 1944 with 100 million francs of capital, while carefully omitting references to its senior Nazi clientele and the fact that the Reichsbank was underwriting it.

Monaco soon became the home port for German tankers, mine sweepers and patrol

Perhaps more importantly, Louis had managed to keep the baccarat tables occupied and the roulette wheels spinning at the Monte Carlo Casino.

The Germans were interested in utilising Monaco's independence and registered companies there for the purpose of effecting illegal war commerce. They were also interested in establishing a bank there to protect wealth they had confiscated or requisitioned from Jews across occupied Europe, as well as the huge indemnity payments from France to Germany of 220 million francs a day.

Prince Louis couldn't have been more hospitable. He signed his name Ludwig Furst von Monaco and spoke perfect German to the new German consul; he had been born in Baden-Baden. The Reich responded in kind:



German troops in  
Monte Carlo

boats, while barbed wire, minefields and blockhouses were put in place. The country was a hotbed of provocateurs and agents from all countries with a stake in the war, while the Gestapo went about its bloody business of targeting Resistance members and Jews.





US troops relaxing at the luxury Hôtel du Cap Eden Roc, Antibes

Fighting along the Riviera from Operation Dragoon drew nearer. Allied aircraft bombed Monaco on 27th August and the next morning the Allied fleet began shelling the heights above the principality. The German army evacuated Monaco on the night of 2nd September, and as they prepared to leave they dynamited strategic military works to protect their retreat towards the Italian border.

So, in conclusion, Operation Dragoon had been an overwhelming success, certainly for the Allies. It led to a rapid advance, taking 57,000 enemy prisoners and opening harbour facilities capable of handling well over half a million tons of supplies per month, including provisions for 900,000 Allied soldiers, and had driven the Germans out of France with a relatively small number of 2,700 American and 4,000 French casualties.

For the French it had opened up wounds that would take a long time to heal and the problems from which still reverberate today. First there was the settling of scores between the victorious French and those who had collaborated with the

Italians and Germans during the occupation. But worse was the treatment of thousands of French Jews by their own countrymen, who helped send them from southern France to the gas chambers of Eastern Europe, whence they would never return, and the guilt of the French nation that would forever be associated with it.

*You can see a video of Essex delivering his original lecture at <https://www.youtube.com/watch?v=25bfDZptSc8&t=4541s>*

A man and his 11-year old daughter give a bottle of wine to Sgt Joe Tradenick of the 141st Infantry, 36th Division, September 1944



# THE BROGUES GALLERY

WITH ARTEMIS  
SCARHEART



*In which a Member of the New Sheridan Club is asked to introduce themselves to other Members so that those at Home and Across the Seas may all get to know fellow Club Members. No part of this interview may be used in court or bankruptcy proceedings.*



## Greg Taylor

### **Name or preferred name?**

Mista Greg.

### **Why that nickname or nom de plume?**

It was the only understandable English uttered by my cleaner other than "wasn't me!" She vacuumed my Christmas tree one year, a move so original that she has gained perpetual employment with me.

### **Where do you hail from?**

Colorado, with a decade stint in Manhattan before settling in London.

### **Favourite cocktail?**

Negroni (rocks). If the bartender appears competent with a shaker, then perhaps a Manhattan.

### **Most Chappist skill?**

Graciously waving motorists past my stalled vintage car, since there are no hazard lights and she enjoys stalling in traffic.

### **Most Chappist possession?**

My 1960 Mercedes 220 SE Ponton Cabriolet.

### **Personal Motto?**

Ynot?

### **Favourite Quotes?**

That's a terrible idea – what time?

### **Not a lot of people know this about me...**

I love swimming *au naturel*.

### **How long have you been involved with the NSC?**

Since late 2014 when members kindly came to the launch of my book *Lusitania R.E.X* dressed appropriately – much appreciated!

### **How did you hear about the Club to**

*If you've ever wondered what a vacuumed Christmas tree looks like...*



**begin with?**  
Chap Olympiad.

**What one thing would you recommend to fellow Members and why (cocktail, night out, tailor, watchmaker, public house, etc.)?**

Buy some *lederhosen* or a *dirndl* (or ynot both?) and wear them to the Oktoberfest in Munich.

**Your three chosen dinner party guests from history or fiction and why?**

1. The Regent (George IV) – to discuss the inspiration and construction of The Brighton Pavilion.



*Absolom Absolom*  
by William Faulkner)  
3. Oscar Wilde – to make fun of the other two.

**Favourite Member of the Glorious Committee?**

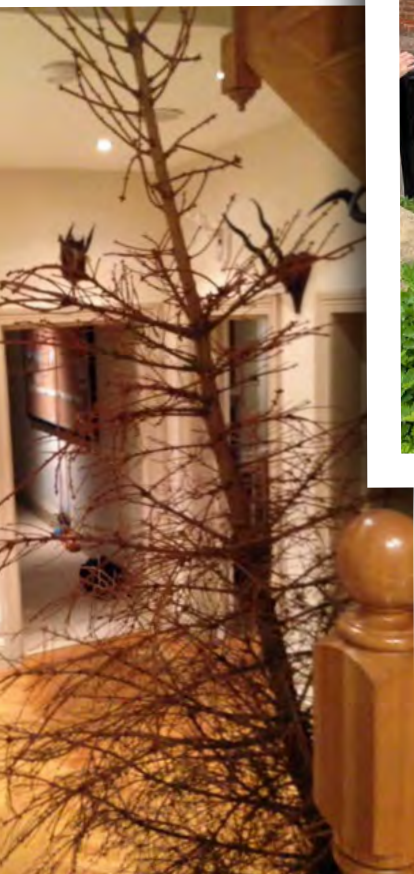
*Answer:*  
*Artemis Scarheart.*  
The newest virgin to the Committee, not yet tainted by the awesome glory of it all. [You don't really know Scarheart, do you? –Ed]

2. Thomas

Sutpen – a fictional Southern Planter who builds something similar to the Brighton Pavilion (protagonist from my favourite book.

**Have you done a Turn yet? If so what was it on, if not what are you planning to do?**  
Just turn away.

*Thank you for allowing yourself to be interviewed in the palatial surroundings of the NSC Club House. On behalf of the Members may I respectfully ask you to resign.*



# SIMON RAVEN

By Torquil Arbuthnot

**S**IMON RAVEN ONCE described himself as “too intelligent not to be a rotter”. His father played golf and spent his own father’s fortune (from the family hosiery business), while his mother was a cross-country runner who was once the second-fastest woman in England. He modelled himself on Rhett Butler and George Sanders, and was in the soup from an early age. He was expelled from Charterhouse in 1945 “for the usual reasons”, but fortunately had already secured a place at King’s, Cambridge.

After National Service in India, where Raven found ample opportunity for cricket and lechery, he took up his place at King’s. Despite his debauched lifestyle he managed to be offered a fellowship, but withdrew from the college after failing to submit a single word of his thesis. He was forced to marry after a Newnham girl became pregnant by him, although he never lived with his wife. Some months later she telegraphed him, “Wife and baby starving send money soonest.” He replied: “Sorry no money suggest eat baby”.

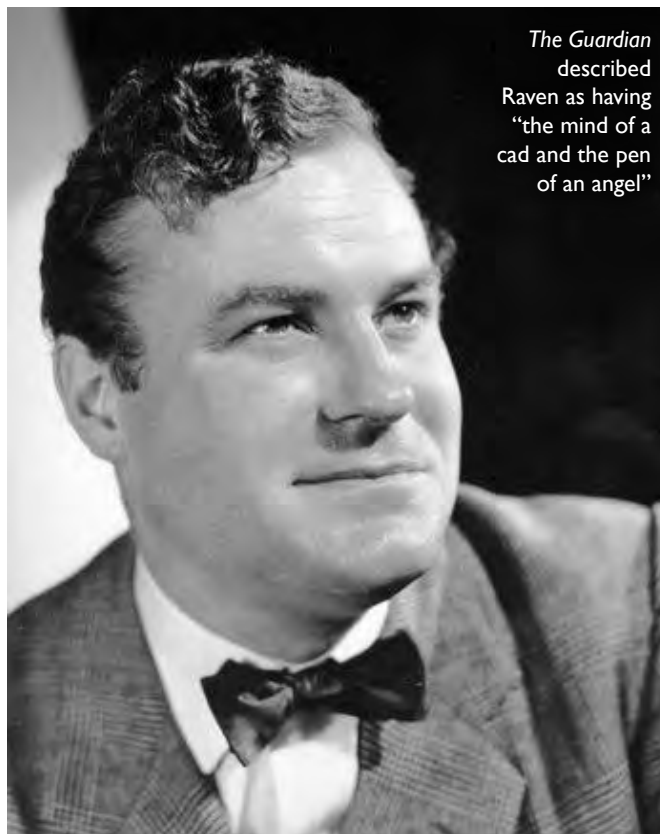
Eager to escape Cambridge, Raven successfully applied for a regular army commission. After three jolly years with the King’s Own Shropshire Light Infantry (KSLI)

in Germany and Kenya, where he fought the Mau Mau and set up a brothel for his men, he was sent home to be training officer at Shrewsbury. Unfortunately for Captain Raven, officers in the KSLI were expected to represent the regiment at local race meetings. Although he had one great win in October 1956, when a four-horse accumulator brought him £5,000 (he bought a Bentley to celebrate), the money soon disappeared, and within a year Captain Raven was bankrupt. Fortunately, the regiment cared

more for its good name than for army regulations, and he was quietly allowed to resign rather than face a court-martial for conduct unbecoming.

Raven pulled himself together and became a writer, the one profession from which “no degree whatever of moral or social disgrace” could debar him. In return for Raven agreeing to live at least 50 miles from London, his publisher Anthony Blond undertook to pay him £15 a week in cash against royalties, to settle various bills

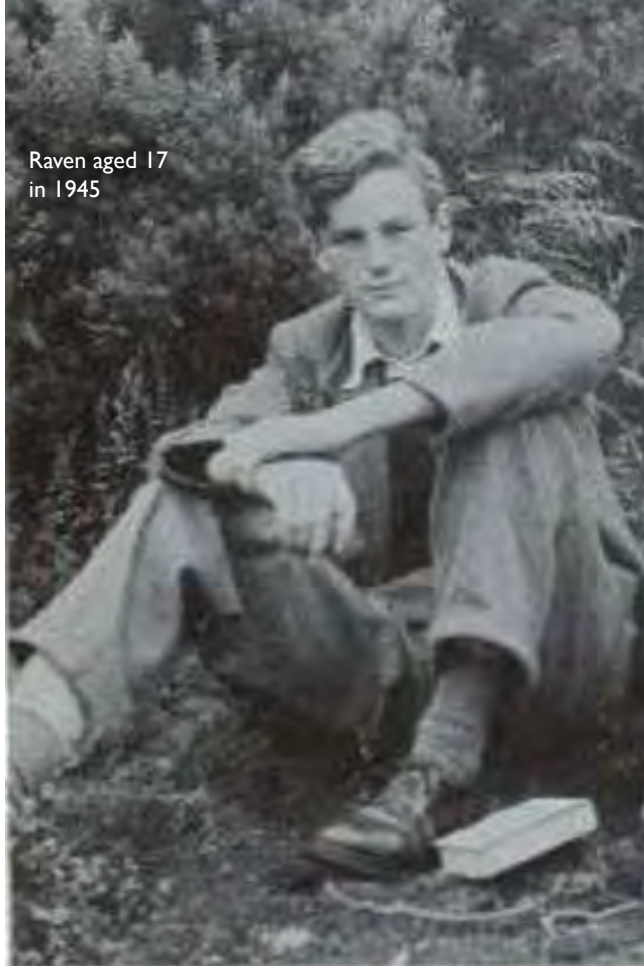
(including, up to a point, the wine merchant’s) and to stand the cost of his evening meal at a local hostelry. The plan worked, and over the years Raven produced over twenty fine novels as well as a book on *The English Gentlemen*. In later works he returned to the interest in horror,



*The Guardian described Raven as having “the mind of a cad and the pen of an angel”*

the occult and the supernatural he had evinced in *Doctors Wear Scarlet*, with the Gothic novels *The Roses of Picardie* and *September Castle*, and a collection of short fiction, *Remember Your Grammar and Other Haunted Stories*. He earned decent money from television screenplays such as *The Pallisers* and *Edward and Mrs Simpson* and is credited with “additional dialogue” for the James Bond film *On Her Majesty’s Secret Service*. He also wrote a cricketering memoir, *Shadows on the Grass*, which, according to E.W. Swanton, was “the filthiest book on cricket ever written”. Another reviewer suggested the title be changed to *Stains on the Trousers*.

Raven produced his best work in the ten novels which make up the *Alms for Oblivion* sequence. The series follows the rackets and hedonistic history of the class of 1945 in the post-war years; and has been described as “the jolliest *roman-fleuve* ever written”. Many of Raven’s characters in the series were modelled on school friends who later in life joined the Cabinet (Jim Prior), edited *The Times* (William Rees-Mogg), batted for England (Peter May), or started casinos or zoos (John Aspinall). Raven himself said, “I’ve always written for a small audience consisting of people like myself who are well-educated,



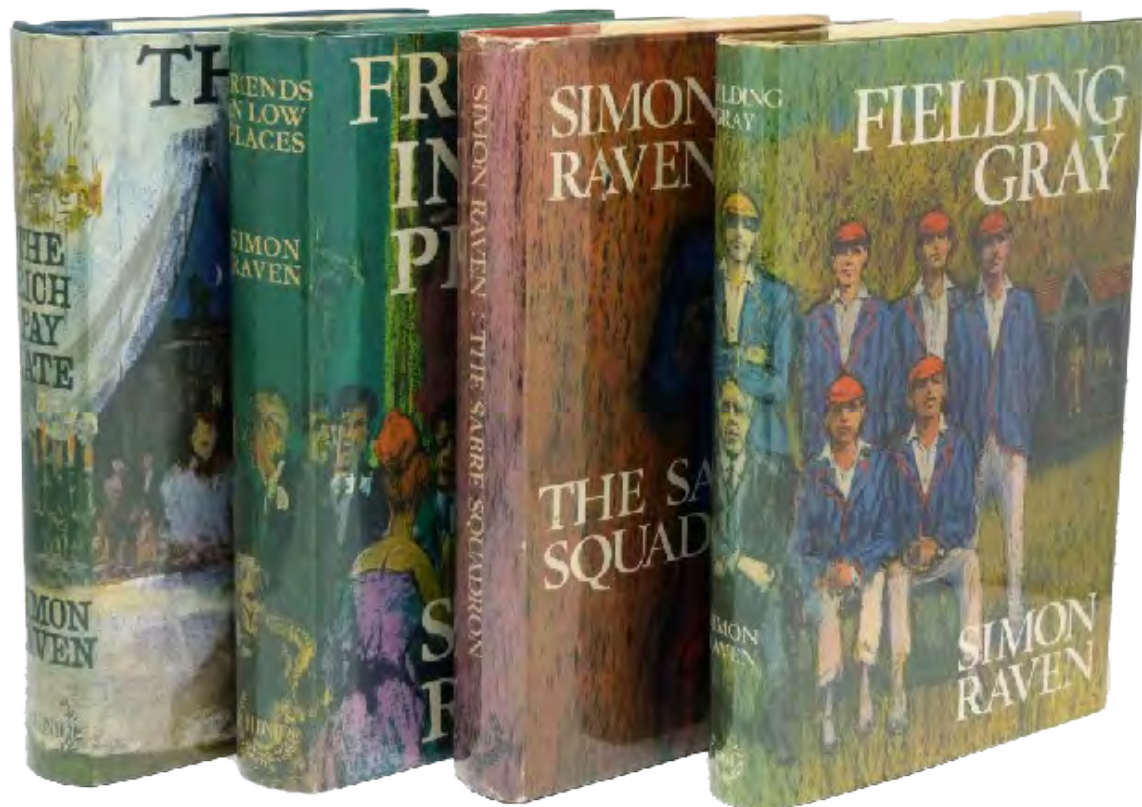
Raven aged 17 in 1945

worldly, sceptical, snobbish (meaning that they rank good taste over bad).”

“All the characters in Raven’s novels can be guaranteed to behave badly under pressure; most of them are vile without any pressure at all,” the *Daily Telegraph* said in its obituary. The effect, wrote a reviewer in the *New York Times Book Review* in 1965, was “to give a flavour as powerful, peculiar and English as pink gin’.

In 1989, after a prostate operation, he found a place at Sutton’s Hospital,

an almshouse for indigent old gentlemen. The hospital’s constitution gave preference to “souldiers maymed or ympotent”. There was general agreement that Raven qualified. Like the arch-cad Flashman, or Captain Grimes in Evelyn Waugh’s *Decline and Fall*, Raven had proved that the public school system never lets one down. He died in 2001 having written his own epitaph: “He shared his bottle—and, when still young and appetising, his bed.”





## CLUB NOTES

### Club Tie Corner

THE NEW LOCKDOWN beginning tomorrow will doubtless see a spurt in this sort of nonsense as bored Members mine the ether for Club-related sartorial conspiracy theories, but for now we have (clockwise from top right): Melvin Hayes and Richard O’Sullivan in *The Young Ones* (1961), from Callum Coates; Deputy Chief Medical Officer Professor Jonathan Van-Tam, from David Pittard; a glimpse of a tie in John Carpenter’s *Christine* (1983), based on the Stephen King novel, from Bill Murphy; *The Fast Shows*’s immortal Denzil Dexter from Ivan Debono; Benjamin Negroto has been fingering this potential Club Tweed. Opposite, clockwise from top left: *Jorgen Sonne in his Studio* by Ditlev Blunck, courtesy of Debono, who also found Scarheart’s armour from the 1560 Chap Olympiad; Col. Choke had decided to cheer up the nation by awarding all the Committee a new medal, while also sourcing this Club travelling rug, noting, “Now to find the open touring sedan and driver to go with it. That might take a while.” Bill Murphy caught this uncanny glimpse in *The Uncanny* (1977) starring Ray Milland; and Stephen Smith ponders, “If only there had been some clue that the counsel to the Senate committee investigating the Corleone family was himself a wrong ’un working for a rival lodge...”







Clockwise from top: Col. Choke observes, “The Club’s trading activities in the Orient go back many years. *What* was being traded is the subject of wide speculation, but it was, by all accounts, verrrry profitable. The whispers of white slavery, opium and guns have never been proven.” (No comment.) When Stephen Myhill sent in this picture of some chairs I realised that our destruction of Members’ brains was now complete. Chipper octagenarian Sir Cliff Richard in casual Club shirt, from James Rigby; the Committee’s new offices, from Torquil Arbuthnot; and a prominent tie spot on *Casper the Friendly Ghost*, from Oliver Lane.







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Does Absinthe Make the Art Grow Fonder?  
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The Riviera - The Forgotten War  
No views • 5 hours ago

## Club's Own Streaming Service

SINCE WE'VE BEEN delivering our monthly talks by live video stream, I decided to create a dedicated NSC YouTube channel to house the archived videos of these lectures. Once the plague has lifted I'm hoping to carry on trying to stream the talks live from the Wheatsheaf, so the hoard should keep growing. (I've also got a video of Luca talking about Chappism and Modernism, but it is missing both the beginning and the end, so probably no point in adding that.) You can find the channel at [https://www.youtube.com/channel/UC12cBo5A2WHK6wg7p8\\_-gug](https://www.youtube.com/channel/UC12cBo5A2WHK6wg7p8_-gug). And if members have made any similar videos that they think might make a useful addition to the archive, do get in touch.

## Polish Your Epigrams

CLUB MEMBER DARCY SULLIVAN is also Press Officer for the Oscar Wilde Society and has been in touch to invite NSC types to consider entering their Wilde Wit Competition, in conjunction with *The Oldie* magazine. "Who doesn't love a good Oscar Wilde quote?" says Darcy. "The problem is that many sayings attributed to Oscar he never actually said. So we invite you to enter your own Wildean witticisms in our second Wilde Wit Competition, open to everyone. Entries will be judged by the Oscar Wilde Society's committee, who are looking for that special blend of wit and elegantly stated truth." For details of prizes and how to enter see [oscarwildesociety.co.uk/wilde-wit](http://oscarwildesociety.co.uk/wilde-wit).

Did I say that?

WILDE WIT  
COMPETITION

Enter by  
Nov 30



The Oldie

[oscarwildesociety.co.uk/wilde-wit](http://oscarwildesociety.co.uk/wilde-wit)



## Forthcoming Events



**BOTH OFFICIAL NSC JAUNTS (🔴)  
AND THIRD-PARTY WHEEZES WE  
THINK YOU MIGHT ENJOY**

FOR THE LATEST developments, see the Events page at [www.newsheridanclub.co.uk](http://www.newsheridanclub.co.uk) plus our Facebook page and the web forum.

Since a new lockdown starts tomorrow, many scheduled events this month may be cancelled so do check.

### 🔴 **NSC Virtual Club Night**

Wednesday 4th November  
7pm BST

See page 2. After our triumphant return to the Wheatsheaf last month we retreat to the virtual world again, with Ensign Polyethyl's talk on the British West Indies Regiment, via Zoom. The link is <https://us02web.zoom.us/j/85480576982?pwd=MWYxZDE2OXRUUXRDb04vYXg5UzVNUT09> and the passcode 537705.

For late-breaking news and legal disclaimers, see the Facebook event.

### **In Air and Fire**

Until 12 September 2021 (extended from 28th March), though presumably closed during Lockdown 2.0.

10am–5pm

Royal Air Force Museum London, Grahame Park Way, London NW9 5LL

Admission: Free, but prebooking required

A collection of work exploring artists' responses to the Battle of Britain and the Blitz (July 1940–May 1941) as they depicted evolving machinery, communications and urban landscapes, shaped by what was an unprecedented "war in the air". As sky battles unfolded across the South and East of England in the summer of 1940, followed by cities' bombardment in proceeding months, artists produced a pictorial record of the war, many of their works commissioned and purchased

by Sir Kenneth Clark's War Artists' Advisory Committee (WAAC). The exhibition features works by Official War Artists, including Paul Nash, Graham Sutherland, Carel Weight, Anthony Gross, Richard Eurich and Eric Kennington, but also extends beyond the prominent male members of the British School, championed by Clark, to reflect the full range of war artists' contributions. It seeks to bring together the stories and perspectives of artists from diverse backgrounds, highlighting the best of collection works from the period. Visitors can view over sixty works of art, several of which will be on display for the first time as part of this exhibition. See [rafmuseum.org.uk/london](http://rafmuseum.org.uk/london) for more details.

### 🔴 **NSC Quiz Night**

Wednesday 11th November

8pm

Online: <https://us02web.zoom.us/j/82703369004?pwd=dHGvYTZUQXBYUFlpdnR5S3haanQ5QT09>

Admission: Free

Our virtual pub quizzes continue, held via Zoom meeting and hosted by a different Club Member each time—this time it's Matthew Howard, so expect buckets of inappropriateness. You'll need the (free) Zoom app installed, which should launch automatically when you click on the meeting's weblink (see above). The meeting starts about 15 minutes early to allow people to register their teams if they haven't already done so. The quiz usually has six rounds with an interval, and each team can play their joker on one round in advance, which doubles the points they receive for that round.

### **Clerkenwell Vintage Fashion Fair**

Sunday 15th November

11am–5pm

On Instagram at [@clerkenwellvint](https://www.instagram.com/clerkenwellvint)

Admission: Free

Normally a physical fair full of stallholders in a civic hall, for the second month this event will go online via Instagram. The organisers explain: "Check out our instagram grid the day before our fair. There will be a post for each of our traders. Scroll through the posts to see if there is anything you like. Click through our posts to the trader's own instagram page and stories to view more items for sale and comment to purchase.

*All purchases are between the seller and buyer.”*

### **NSC Quiz Night**

Wednesday 18th November

8pm

Online

Admission: Free

See above. This time it's our Glorious Chairman Torquil. Zoom link details to come.

### **Noël Coward: Art & Style**

Friday 20th November–Sunday 16th May

(currently Fridays to Sundays only, though of

how his legacy and influence still resonate today. The world première of this new exhibition marks the 100th anniversary of Noël Coward's West End debut as a 19-year-old playwright.

### **Tom Carradine's Self-Isolation Singalong**

Every Thursday

8.30pm

[www.facebook.com/events/1224680587870368](https://www.facebook.com/events/1224680587870368)

Master of the Cockney singalong Tom Carradine brings his infamous knees-ups to cyberspace. So gather around the e-Joanna and commence caterwauling.

### **Sugarpush Vintage Dance**

A range of dates

Start times vary: see [www.facebook.com/sugarpushvintagedance](https://www.facebook.com/sugarpushvintagedance)

Dancer, dance teacher and DJ Holly France (a regular at the Candlelight Club) ported her solo jazz and Charleston lessons online via Zoom, briefly returned to live, socially distanced classes, and presumably will return to the virtual world for the next month now. See the Facebook group above or [www.sugarpushvintagedance.com](https://www.sugarpushvintagedance.com).

### **Online Dance Classes with Swing Patrol**

Throughout the month

See schedule at [www.facebook.com/SwingPatrolLondon](https://www.facebook.com/SwingPatrolLondon)

A variety of online classes, including Charleston, Lindy Hop, solo jazz and even Swing Dance

Cardio. You buy a ticket through the website and in return they send you a private YouTube link.

### **The Candlelight Club on Soundcloud**

Owing to the restriction on numbers created by social-distancing regulations, the Candlelight Club is mothballed. But tracks are still being added to the online repository of live recordings at [soundcloud.com/the-candlelight-club](https://soundcloud.com/the-candlelight-club)—the latest additions are a set of funky, bluesy jazz numbers from the Candid Jug Orange Band, evoking the unique sound of New Orleans music, recorded in March of last year—plus many other recordings have been remastered.

Get some Coward into your life—whenever they are able to reopen and let you in



course the start date will doubtless move back to the end of lockdown on 2nd December)

10.30am–5pm

Guildhall Art Gallery, Guildhall Yard, London EC2V 5AE

Admission: Free, but booking required as numbers are being limited

An exhibition celebrating the dazzling visual side of Coward's life and work by taking a fresh and vibrant look at the glittering world that Coward created. Bringing together never-before-seen materials from the Coward Archive, the exhibition demonstrates vividly the enormous impact that he and his creative circle had on the fashion and culture of his time, and



The NSC Pub Crawl battles on against the ravages of Covid-19, including a ban on darts