



What's so great about ART DIED?

Luca Jellinek
dissects the
iconic style's
appeal

Campari Safari

David T. Smith
offers a
treasury of
Negroni
recipes

Doctor Who?

What it's like to
be Aaron Byrd

Fitzravia

Torquil Arbuthnot
on the hallucinatory
existence of Julian
Maclaren-Ross

RESIGN!

THE NEWSLETTER OF THE NEW SHERIDAN CLUB • No. 173 • MARCH 2021



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 3rd March.**

It seems as if the next four or so NSC meetings will continue to be virtual, and for March Kathryn Best has kindly agreed to talk to us about *Raising Obelisks—Unearthing a Long-Forgotten Ancient Egyptian Invention*. Kathryn has just published a book on the subject, written with Egyptologist Mahmoud Al-Hashash, whom you might remember from his visits to Club Nights and our South Sea party (where he proved deadly with a blowpipe).

The talk will be delivered online via Zoom at 8pm, but as usual the Zoom meeting will be running from 7pm for general chit-chat, and will continue after the lecture for as long as folk feel inclined.

The link for the Zoom meeting is: <https://us02web.zoom.us/j/81645966191?pwd=RFFoSmdkK2JieVFyVWcxQmxQK3A5Zz09> (meeting ID: 816 4596 6191, passcode: 947652).

There is also a Facebook event at <https://www.facebook.com/events/440651597221101> which might be useful to keep an eye on if we have technical problems and need

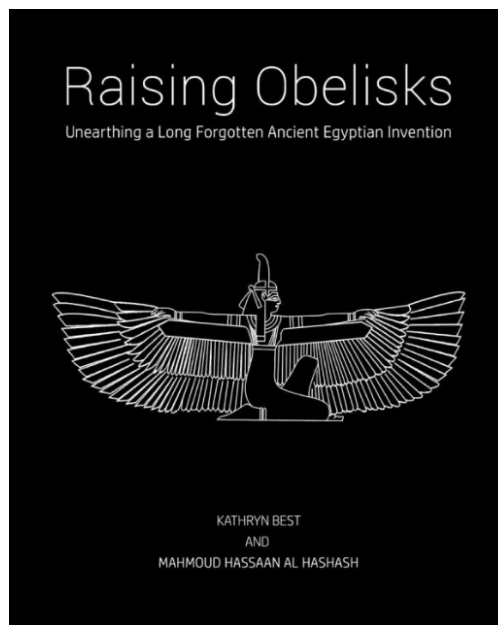
to change the plan or create a new URL.

The Last Meeting

Our speaker last month was Luca Jellinek, delivering a lecture that was originally scheduled for April 2020 and had been continuously bumped on as the lengthy Covid-closure of our traditional physical home, the Wheatsheaf, gradually revealed itself. Eventually Luca had time to come to grips with the technology to stream his talk, resulting in the triumph that we witnessed. (See the video on YouTube.)

Luca looked at the origins of the Art Deco design style and its defining characteristics—how it differed from the traditional Classical style that went before it, but also how much it shared with Classicism (such as traditional architectural divisions and symmetry) compared to the Modernism that came later. Where

Modernism rejected ornament, Deco embraced it, albeit in a style that was abstracted compared to Classicism and geometric compared to Art Nouveau. He considered the enduring appeal of a style that relishes colour, celebrates opulence and works on everything from skyscrapers to toasters. An essay version of this talk begins on page 4.





'Art Deco' historiography

Paris 1925: International Exposition of Modern Decorative and Industrial Arts

I underlined 'modern' because that is the key adjective in that sentence.

Stills from Luca's long-awaited talk on Art Deco. To see a video record of the whole lecture (55 minutes including some questions at the end) see <https://www.youtube.com/watch?v=QorGP2KpuGM>. To read a written version see overleaf.



'Art Deco' historiography

- Generally referred to as 'art moderne' or 'modernistic' in the 1920s and 1930s

'Traditional'

Buckingham Palace (east façade - 1913)

'Moderne'

Hoover Factory (1933)

'Art Deco' characteristics

- Non-European visual references** (Egypt, Mesopotamia, Pre-Columbian America, etc.).

Carter Cigarette Factory

'Ziggurat' mantelpiece

Mayan Theater



'Art Deco' historiography

- By mid-20th century, the divergence between 'Deco' and minimalist, 'International Style' Modernism was so great as to require distinction.

'Moderne'

Hoover Factory (1933)

'Modernist'

National theatre (1979)

'Art Deco' characteristics

- Non-traditional use of colour and texture.**

Ideal House

Chrysler Building



21:22 Wed 3 Feb

Zoom 36/50

Unmute Stop Video Share Screen Participants More

MettaJo 最棒 かほ ~ London

Clayton Hartley

Ian White

Mark Christopher

Luca

Fiona Mosley

Robert Grundulis

Timothy Eyre

Frances

Action highlight from the Zoom meeting that opened in the run-up to Luca's talk, and continued afterwards so members of the audience could ask questions from the floor. The Zoom format has also continued to be used for our weekly NSC Pub Quiz sessions, occurring every Wednesday at 8pm (except for the first Wednesday of the month, which is our Club Night and talk).

What's so great about ART DECO?

By Luca Jellinek

DEFINING ART DECO
“Art Deco” remains a popular term to describe certain styles of the early 20th century. but, among historians, there is considerable disagreement about the precise boundaries of that label. It does not help that the phrase itself was not coined until well after the Art Deco phenomenon had faded away. In both decorative application and architectural composition, there is clearly significant overlap between the competing style choices made in the early to mid-20th century.

The definition I will use throughout this article is that Art Deco is the subset of early 20th century styles—in architecture, graphics and design—that mixes “Modernist” and “Exoticist” forms with traditional Western aesthetics. It was most prominent in the 1920s and 1930s.

Although the so-called “picturesque secession” from Classical and Historicist aesthetics was well-established by the late 19th and early 20th century, the Art Deco label is derived from the Exposition Internationale des Arts Décoratifs et Industriels Modernes held in Paris in 1925. To properly understand this style’s place within the broader context of the history of art, we must always bear in mind that the key adjective in that description is the word “*Modernes*” (modern).

The 1925 Exposition was originally meant

to be held in 1915 but, evidently, the First World War intervened and consequently it was postponed to better times. International exhibitions of all sorts were very popular from the mid-1800s onwards as a means of national and industrial promotion. France—Paris in particular—had long been the centre of the global trade in luxury and artistic goods; the market for “taste”, if you will. With the

growing globalisation of the industrial revolution, the absolute and relative size of that market grew exponentially in the early 20th century and France was keen to retain its pre-eminent rank within it. As a result, considerable investment was funnelled into supporting related industries, including via the International Exhibition.

What's in a name?

During the 1920s and 1930s, what we now call Art Deco was variously referred to as Art Moderne or “Modernistic”. As such, the distinction was drawn between it and the high-Renaissance, Classical

“Beaux Arts” style as well as the organic Art Nouveau style that had been dominant from the 1890s to the 1910s.

However, as the latter styles fell almost entirely out of use and anti-Historicist, Rationalist styles proliferated and diversified, it became increasingly necessary to distinguish between the very minimalist, structure-



driven sort of Modernism of the Bauhaus, etc. and the much more exuberant, aesthetics-driven forms of contemporary design. Hence the differentiation between “Modernist” and “Moderne”/“Modernistic”. Still, the labels seemed too similar and confusing in identifying the two increasingly diverging strands of early 20th century style.

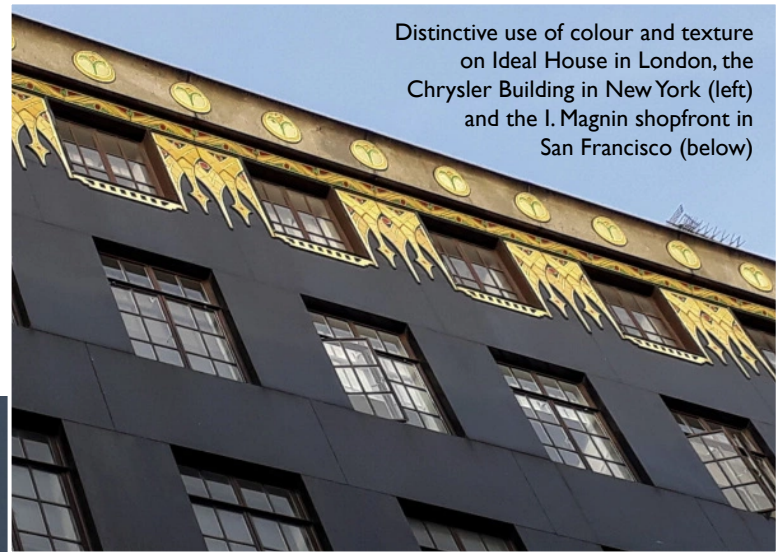
Having traversed the canonical period of opprobrium and dismal unfashionableness in the 1940s and much of the 1950s–60s, “Art Deco” architecture began to be studied more closely in the second half of the 1960s and it was at that time that the term referencing the Paris exhibition became established in the English-speaking world. I suspect (but have limited documental evidence) that Art Deco was used earlier and more broadly in French.

Art Deco characteristics

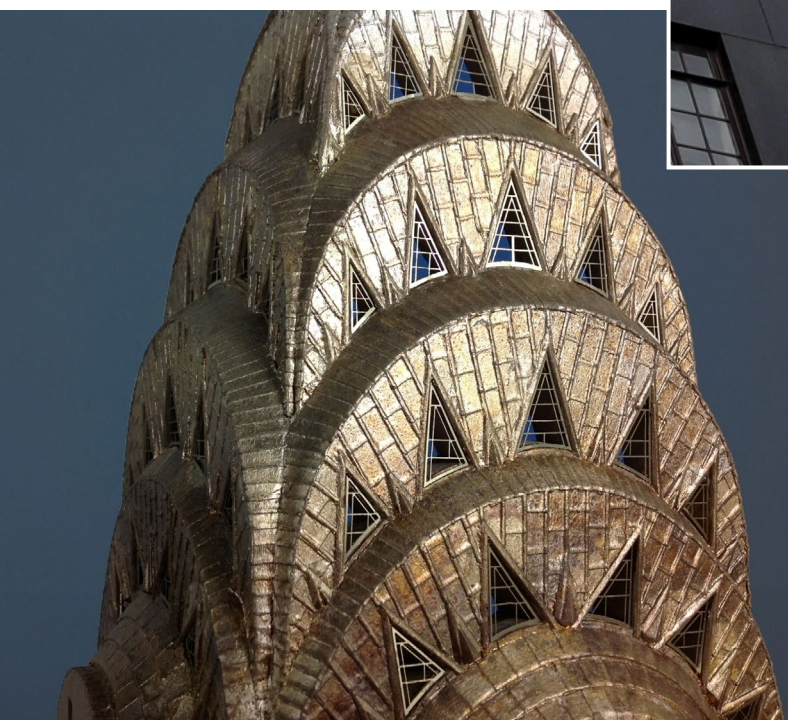
I have already mentioned how Art Deco mingled innovative/ foreign themes without departing entirely from Western tradition. The innovative aspects included a wealth of non-European visual references, such as Egyptian, Mesopotamian,



The Carreras Cigarette Factory in Camden, London, showing Egyptian influences inspired by the recent discovery of Tutankhamun’s tomb



Distinctive use of colour and texture on Ideal House in London, the Chrysler Building in New York (left) and the I. Magnin shopfront in San Francisco (below)



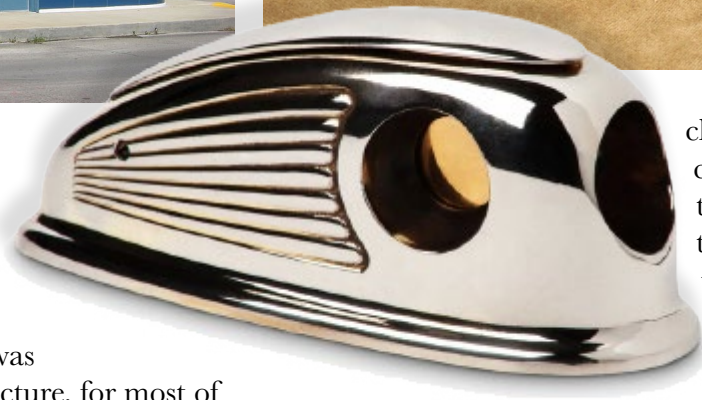
The era's love of machines and speed led to the streamlining of things that didn't really benefit from it



Pre-Colombian, Far Eastern and even African decorative themes. Furthermore, the addition of bold, shimmering, reflective surfaces and textures was emphasised in a way that was not common, at least in architecture, for most of early European modernity. It should be noted that the tendency for Exoticism and textural *richesse* had already been evident during the Belle Epoque.

Examples of this characteristic can be found in disparate forms, such as the very popular “ziggurat” mantelpieces, Egyptomania-themed buildings, Japanese-derived use of very bold colour-blocking in advertising, the love of gild-effect surfaces counterpoised by jet-black tiling, shiny metallic and enamel finishes, etc.

A further paean to modernity that first emerged in the Art Deco period, was the fascination with the technological wonders of the “Machine Age”, either via direct depiction of new technology or the squaring-off and stylisation of natural forms as well as the streamlining of artifacts (like buildings or stationary objects) for which air resistance is not a serious consideration. References to technology were rare in Victorian representation but an almost universal theme in early 20th-century stylistic trends. In architecture, for instance, the “Streamline Moderne” sub-style overlaps both Art Deco and Minimalist/Bauhaus languages insofar as it is generally minimally decorated and structurally demonstrative, while at the same time making



clear concessions to aesthetic touches with no utilitarian or engineering purpose.

Art Deco is but one path ‘modernity’ took

For all its modern/modernistic aspirations, however, Art Deco differed from more extreme contemporary styles by retaining and referencing many aspects of established European visual proportions. This mix of change and continuity is important because it underlies many individual stylistic choices that might otherwise appear arbitrary. The Art Deco side of the modern project essentially sought to at least partly regain the “Paradise lost” of the Belle Epoque, that era of culminating optimism and intellectual Positivism. In this respect, the Art Deco outlook largely rejected the three strict, ideological precepts of Minimalist/Rationalist Modernism: functionalism (form follows purely utilitarian function), structuralism (the engineering reality of a thing should be evident from external observation) and avant-gardism (anything that is widely admired by the petit bourgeois must be corrupt and unfit, by association).

The desire to return to pre-war prosperity and optimism is evident in the joyous, colourful, indeed sensual graphic forms and decorative choices that abound in Art Deco. The rejection of strict functionalism and structuralism again

are manifest in the bright and bold applied decoration and surface treatments. Equally, Art Deco was generally a style that was aimed at the population as a whole; a style that sought to seduce, rather than hector. It was visually and, in many cases, economically *accessible*. One historian addressed this divergence between ascetic Modernist purity and Art Deco joie de vivre by titling an essay “Art Deco—still not forgiven for being fun”. If that statement seems paradoxical to you, consider that, explicitly and systemically, Modernism and Conceptualism refute the idea that art should seek to soothe, please or beautify—in a deeply troubled world—but rather it should raise consciousness, question, denounce.

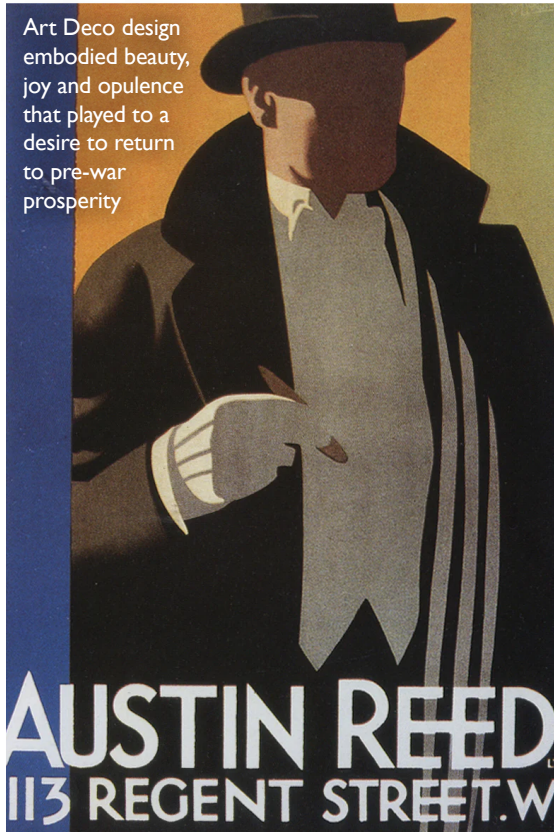
In describing and differentiating Art Deco from other historically adjacent style trends, I have already hinted quite heavily at the reasons I (and so many other people) love this style. Let’s examine in turn the key qualities that in my opinion make it a visually and psychologically successful aesthetic programme: complexity/diversity of visual content, architectural coherence, accessibility and versatility.

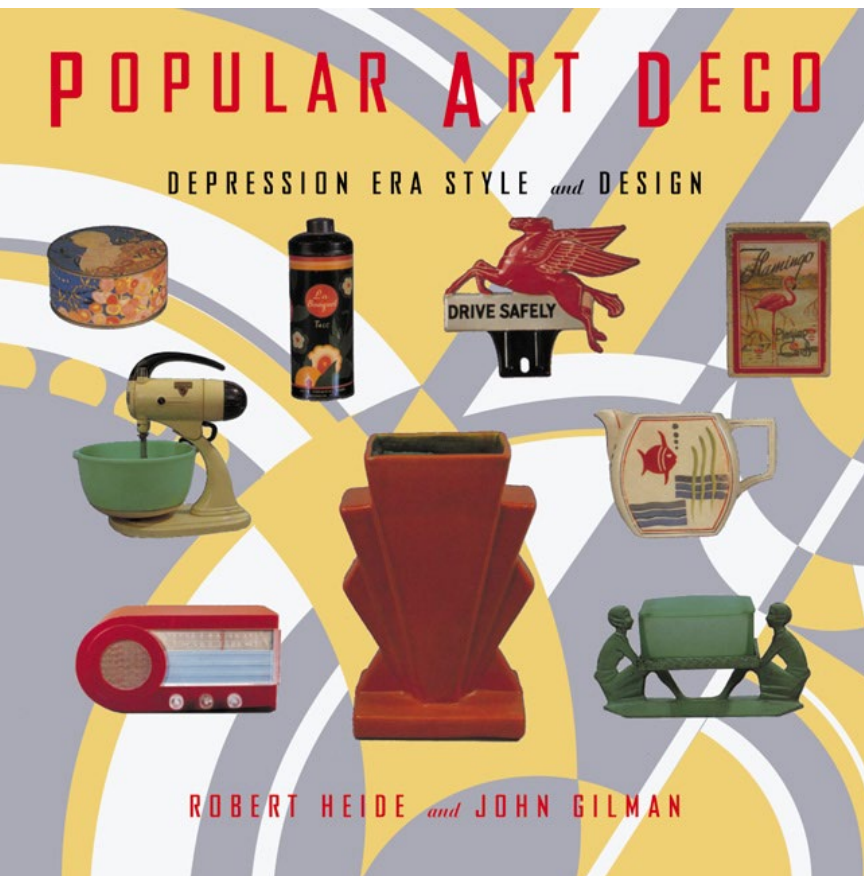
Art Deco as a compromise

As Striner wrote in *Art Deco Polemics and Synthesis* (1990), “art deco...proved to be the middle range between antagonistic ideologies. In particular, it served as a channel between radical and traditionalist design responses to twentieth-century challenges”. I think that a search for parallels between philosophical and stylistic choices can very easily be taken too far. Factually, we know that institutions of all ideological stripes have commissioned virtually in every architectural or artistic style. There is no such thing as categorically “democratic

art” or “totalitarian architecture”. However, we have ample evidence that in universally literate and deeply intellectualised societies, functional choices are at least partly informed by, or at least post-hoc reconciled with, subjacent ontologies.

In the context of Art Deco (and other style trends), consider the timing of its emergence, on the heels of the First World War. The Great War was an unmitigated human catastrophe and marked the end of European cultural certainties and triumphalism. Almost no-one came out of that experience thinking that the preceding direction of travel could remain completely unaltered. The split, therefore, was largely between those who perceived the need to reform an imperfect





(Above) Art Deco is “still not forgiven for being fun”

(but ultimately defensible) society and those who viewed the recent past as entirely morally corrupt and intellectually invalid, requiring wholesale, blank-slate change. Reform or Re-set. Again, those world views do not in any historically defensible way map on to what individual clients commissioned or bought. However there is an interesting parallel to be found, both in aesthetics and ethics between pluralism → complexity → variety → compromise and unity → simplicity → repetition → ideology.

Without necessarily criticising other artistic trends of the time, I find that the mix of optimism and caution; the aspiration for change without wholesale rejection of the past, shines through most of the artistic choices in Art Deco.

Art Deco and architectural coherence

Although Art Deco introduced many innovative stylistic choices, it retained some of the elements of traditional and especially Classical architectural composition that had been established since the Renaissance. Specifically, we find that Art Deco buildings quite often follow a tripartite organisation, the use of detail to achieve relief of mass, and symmetric

composition together with the subordination of elements to achieve eligibility.

Tripartite organisation is simply the idea that the principal aspect or façade should consist of a base, middle and top (terminating) section, over the vertical axis and of two sides and a middle over the horizontal axis. This organisation, which is connected to the concepts of symmetry and subordination, breaks a large object into distinguishable but regularly organised parts. It creates variety without confusion.

Buildings other than the tiniest homes are necessarily large objects and, typically, the most useful general shape they have is boxy (funny angles and deep curves create less usable space). However, a large, plain box looks and feels lumpy and out of human scale. One way to ‘relieve’ this effect of looming mass is to make the underlying shape of the building rather complex (articulated) but that is expensive, relatively difficult to engineer and typically makes the building harder to use. Alternatively, one can retain the simpler, more practical boxy shape but, by applying minor, shallow forms of articulation and plenty of non-functional surface ornament, create visual variety, optically subdividing a large object into a series of more comprehensible objects, ideally referencing



Witness the contrast between the complexity of Art Deco and...



...the purity of Modernism

shapes and figures of naturalistic or pleasing regular form.

A collection of features and details can become confusing, however, if they are distributed randomly. Subordination of elements is the concept that the detailing and, especially, the placement of voids (doors, windows, etc.) follows some regularity and predictability.

As the accompanying illustrations show, these characteristics are very common in Art Deco

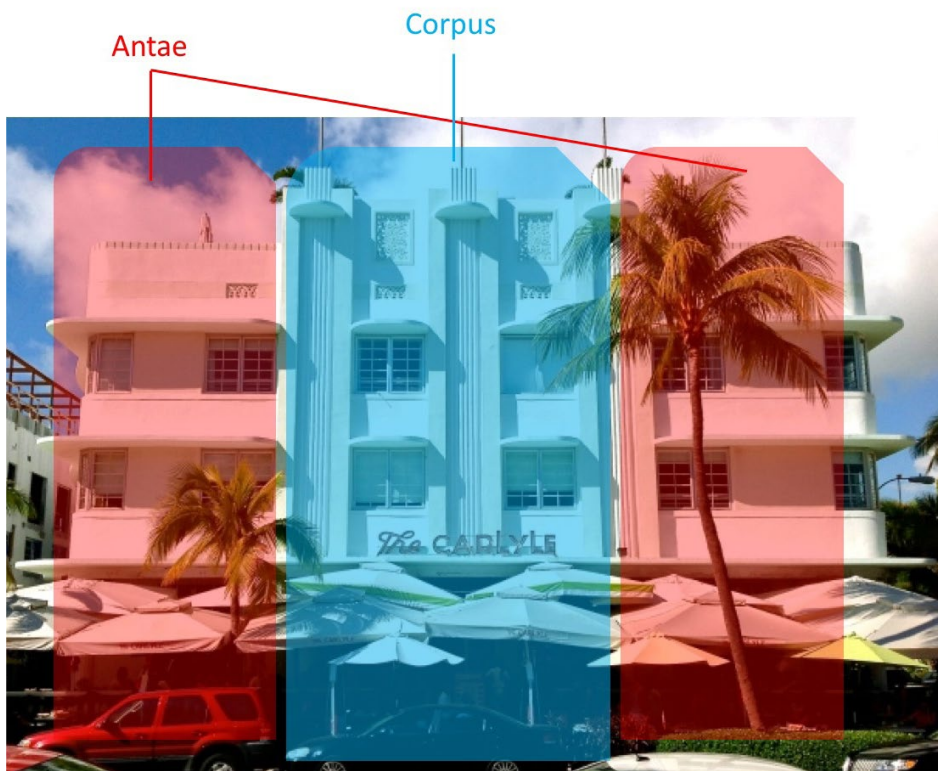
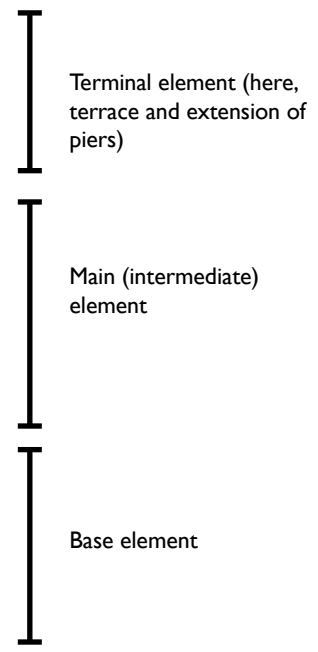
buildings of varying size and purpose, all over the world.

Art Deco accessibility

We have already touched on this but it is worth underscoring that, to my thinking, this is one of the most attractive features of the Art Deco style. Although many buildings and objects that adhere to Art Deco principles were quite sumptuous, there are just as many examples



Although essentially a box, this relatively modest building in Napier uses ornament, regular openings and secondary structures to alter just the surface and still relieve mass



(Above and left) How the Carlyle Hotel, Miami, exhibits tripartite organisation and symmetry

Further examples of horizontal and vertical tripartite organisation from the Hoover Factory Annex in London (below left) and the Prefecture Building in Yohohama (below)



of inexpensively built Art Deco designs. The famous South Beach and Napier (New Zealand) Deco edifices are not inherently expensive buildings at all. A lot of the subsidiary, decorative elements like the various “fins”, “eyebrows” and rounded corners are easily constructed with concrete caissons and plastering moulds. In addition to economic accessibility, Art Deco is a style that anyone can potentially understand and appreciate. It is not meant to require the refinement and erudition of ethereal exquisites in order to be appreciated. It was truly a style for the masses. “Mass culture”, which was not a term of approbation in 20th-century Critical Theory, should arguably be rescued from misanthropic ideologies in our age of inclusivity.

Art Deco versatility

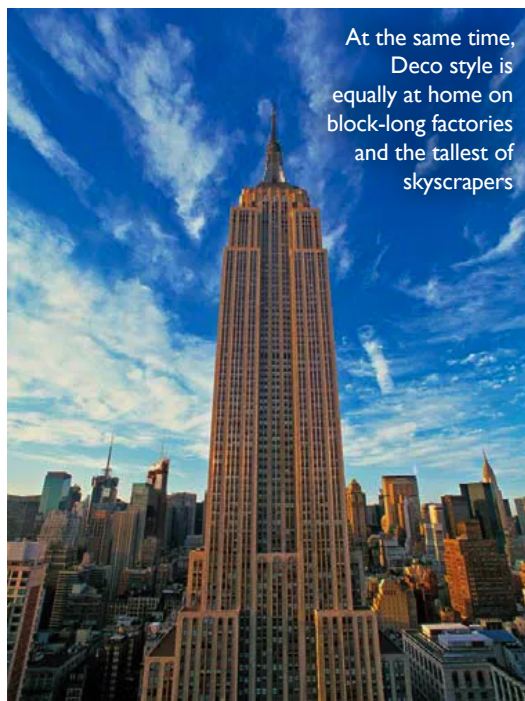
The emergence of new building uses (“typologies” in archi-speak) is perhaps the strongest argument for evolution (and revolution) in architectural approach. The Classical, Medieval or Baroque periods had no need for train stations and airports, nor could they build skyscrapers or large-span bridges. In reality there are some fantastic examples of Historicist styles being applied to emerging 20th-century typologies but, equally, it can be argued that just as Medieval Gothicism was perfectly wedded to the programmatic requirement of cathedrals in an age driven by faith, so Art Deco was perfectly suited to be the style for cinematic palaces in an age preoccupied with entertainment. Art Deco has always shown to be pleasantly and practically adaptable to buildings



(Above and below) famously inexpensive Art Deco buildings in South Beach, Miami, showing characteristic easily-constructed, low-maintenance “eyebrows”



short and tall, small and large. Railways stations, hotels, cinemas, airport terminals and factories are among the most iconic Art Deco buildings but there are also myriad houses and apartment buildings that benefited from it.



At the same time, Deco style is equally at home on block-long factories and the tallest of skyscrapers

To conclude, Art Deco was a style that offered a vision of the future without entirely rejecting the past. It was versatile, accessible and architecturally coherent and welcoming. That is what’s great about Art Deco.

JULIAN MACLAREN-ROSS

By Torquil Arbuthnot



a life as this once celebrated Soho dandy. Next to him, the conventional icons of London bohemia appear models of stability and self-restraint. In the course of 52 hectic years, he endured homelessness, alcoholism, drug addiction and near-insanity, culminating in an erotic fixation on George Orwell's glamorous widow, whom he plotted to murder. At one stage he was even the target of a Scotland Yard manhunt.

And yet despite everything, Maclaren-Ross produced influential, sporadically brilliant work, revered by the likes of Evelyn Waugh and John Betjeman, the latter declaring him a genius.

Maclaren-Ross spent the 1930s in a succession of dreary seaside towns, either signing on at the labour exchange or engaging in ill-paid, ill-suited jobs from which he inevitably was ignominiously sacked. He worked as a vacuum-cleaner salesman, an experience

that produced his splendidly seedy novel, *Of Love and Hunger*. A neurotic period in the army concluded when he was discharged in 1943 after going absent without leave and a spell in a military psychiatric hospital. He ended up in London, living in cheap hotels and seamy boarding-houses, from most of which he absconded owing several weeks' rent and pursued by vengeful mistresses. He was always evading his many creditors, which is why, though hard up, he always took taxis, claiming it was difficult to be served a writ while in motion.

The 1940s was a bohemian, hard-drinking era when all manner of writers and artists

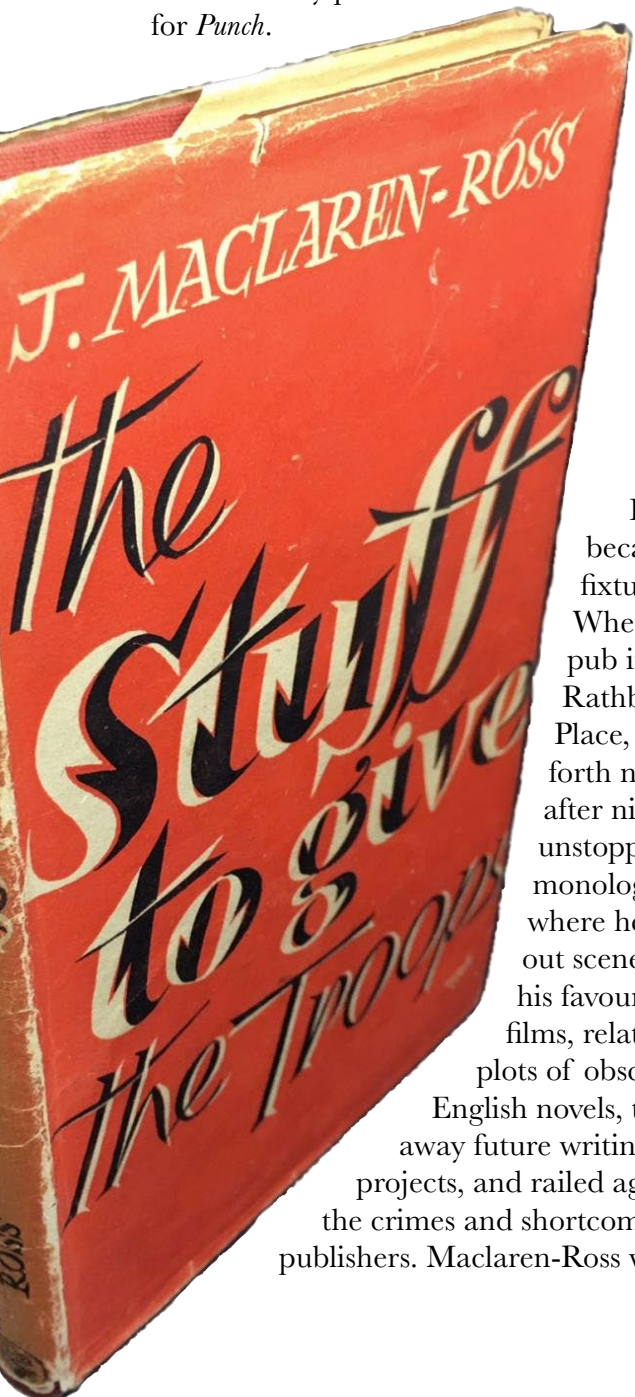
BORN IN LONDON in 1912, the youngest child of a Cuban father and an Anglo-Indian mother, educated mainly in the South of France, Julian Maclaren-Ross led a bizarre and chaotic life. Since his death he has been largely ignored, although he is memorialised as X. Trapnel in Anthony Powell's celebrated roman-fleuve *A Dance to the Music of Time*. Fortunately an excellent biography of Maclaren-Ross (*Fear and Loathing in Fitzrovia* by Paul Willetts) stimulated further interest in this marvellous yet neglected author, and many of his works were recently brought back into print.

Few people have led as strange and eventful

congregated in the pubs north of Oxford Street, and Fitzrovia flourished for a time as London's Quartier Latin. Maclaren-Ross became the proud chronicler of this small but significant moment in time and place. It was in this period that he was at his most prolific, publishing acclaimed collections of short stories such as *The Stuff to Give the Troops* (1944), *Better than a Kick in the Pants* (1945), both containing his demotic tales of army life, and *The Nine Men of Soho* (1946). He also worked as a scriptwriter (alongside Dylan Thomas) for government propaganda films, reviewed books for the *TLS* and wrote literary parodies for *Punch*.



Maclaren-Ross (left) with his friend and landlord, C.K. Jaeger, circa 1940



He became a fixture at the Wheatsheaf pub in Rathbone Place, holding forth night after night with unstoppable monologues, where he acted out scenes from his favourite films, related the plots of obscure English novels, talked away future writing projects, and railed against the crimes and shortcomings of publishers. Maclaren-Ross was always

impeccably turned out, however straitened his circumstances. He would usually dress in his trademark teddy-bear coat, a white suit, (perhaps worn with a maroon cummerbund or mustard-yellow waistcoat), and sun-spectacles, and would carry a silver-topped sword-stick and smoke through a cigarette-holder.

Finally his lifestyle (his writing was fuelled by amphetamines) and in-built neuroses caught up with him. He was only halfway through his masterpiece, the autobiographical *Memoirs of the Forties*, when he died of a heart attack in 1964.

Perhaps Maclaren-Ross is best summed up by Anthony Powell's description of his fictional alter-ego X. Trapnel:

"Trapnel wanted, among other things, to be a writer, a dandy, a lover, a comrade, an eccentric, a sage, a virtuoso, a good chap, a man of honour, a hard case, a spendthrift, an opportunist, a raisonneur; to be very rich, to be very poor, to possess a thousand mistresses, to win the heart of one love to whom he was ever faithful..."

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.



Dr Aaron W. Byrd

Name or preferred name?

Aaron.

Why that nickname or nom de plume?

It's the one my mother gave me :)

Where do you hail from?

Originally, Knoxville, Tennessee, USA. Currently Raleigh, North Carolina...the one non-stop flight to the USA from Heathrow no one can find on a map.

Favourite cocktail?

Either Scotch or bourbon on the rocks.

Most Chappist skill?

An exhaustive recollection of pointless bits of history.

Most Chappist possession?

I recently received a grant of arms from the College of Arms in London. That, and a seemingly bottomless supply of tweed and far too many watches.

Personal Motto?

Éirich or cionn ("Rise above").

Favourite Quotes?

"My tastes are simple. I am easily satisfied with the best." —W. Churchill

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

I received a gong from HM the Queen in 2019. She gave me membership in the Order of St John. I'm in healthcare, and was recommended by several friends. Surprisingly, she agreed.

How long have you been involved with the NSC?

Five years or so.

How did you hear about the Club to begin with?

Its online presence.

What one thing would you recommend to fellow Members and why (cocktail, night out, tailor,

watchmaker, public house, etc.)?

I'm rather fond of shirts from Budd [*Piccadilly Arcade, London*], and the pies from St Steven's Tavern on Parliament Square.

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

Churchill, George Washington, and Einstein. Would make for interesting conversation.

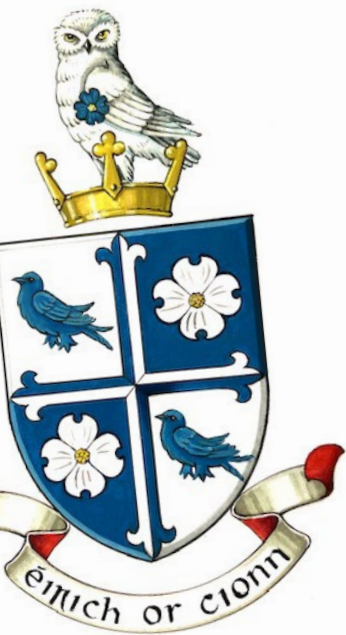
Favourite Member of the Glorious Committee?

Answer: *Artemis Scarheart.*

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

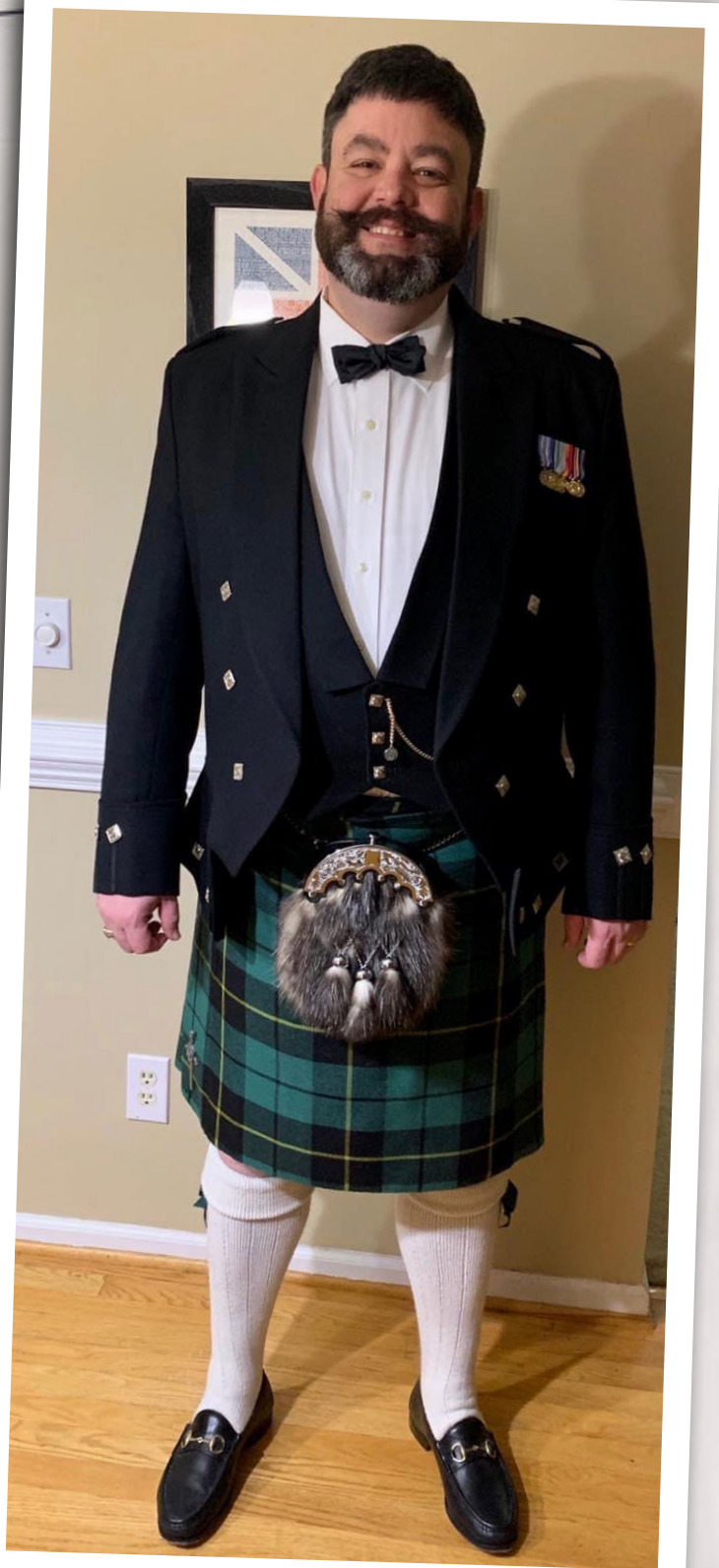
I haven't, and am still undecided.

[Note that since our monthly talks have become livestreamed over the last year, it does raise the possibility that Members who live nowhere near the Wheatsheaf may nevertheless be able to offer talks in the future using the same



technology—and I see no reason why those souls gathered in the pub can't watch the livestream through the projector we normally use for presentations. —Ed]

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.



CAMPARI SAFARI

Clayton Hartley reviews a new book of variations on the notorious Negroni cocktail

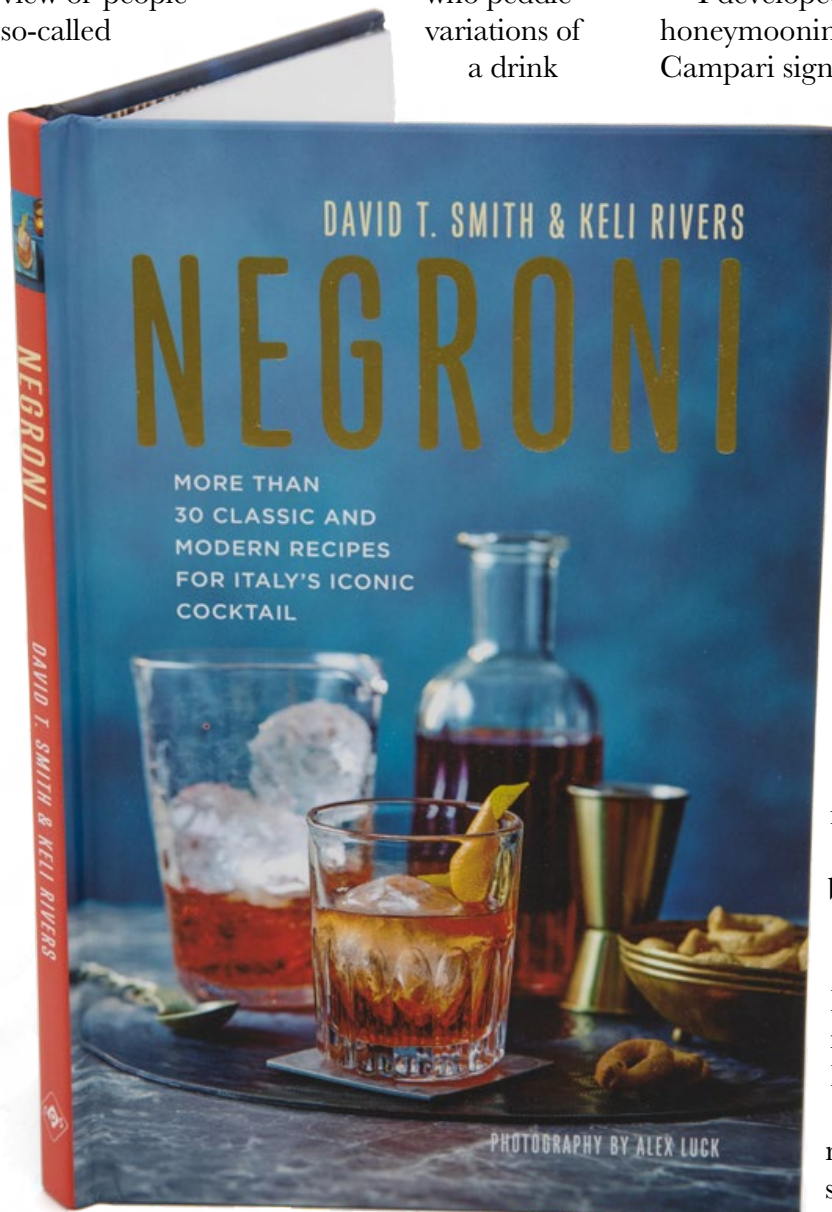
AS YOU MAY KNOW, one of our number, David T. Smith, is a drinks writer and has just published a new book on the Negroni cocktail. You may wonder how one can fill a book on the subject of one cocktail, but this volume is essentially a collection of variations, from subtle tweaks on the classic form to seasonal variants and radical reinterpretations.

In its basic form the cocktail is a blend of equal parts gin, Campari and red vermouth, and it has enjoyed quite a renaissance over the last decade or so. Generally speaking I take a dim view of people who peddle so-called variations of a drink

which in reality are just borrowing a name that people will recognise and perhaps trust—the world is full of “[insert word] Martinis” which in fact contain none of the ingredients of a Martini but are simply served in what is often called a “Martini glass” (more properly a “cocktail glass”). Yet the Negroni is more open to legitimate variation than a Martini because it has more ingredients and each has many varieties—there are a legion of gins out there, plenty of red vermouths, and even Campari is part of an Italian tradition of bitter, herbal *amari*.

I developed a taste for Campari while honeymooning in Venice in 2000. A huge Campari sign loomed over the Lido (now gone, I think) and the locals’ aperitif of choice was the “Spritz”, a mixture of Campari, white wine (sometimes sparkling) and fizzy water. The Austrians who ruled the place in the early 19th century started all this, using seltzer water to thin the strong local wine. Nowadays Aperol (sweeter, fruitier, less bitter) has taken over from Campari in the Spritz—Venice is filled with tables of bright orange drinks where they used to be red—and you have to ask specifically for a Campari version, although in fairness it was always acceptable to make it with either, as well as Select Pilla or Cynar, an *amaro* flavoured with artichoke.

A bright red, bitter drink that’s bottled at 25% ABV, Campari was invented in Turin by Gaspare Campari in the early 1800s and his son was responsible for the iconic advertising images that helped promote it through the 19th century and beyond. The recipe is allegedly a closely guarded secret but is said to involve some 60 ingredients. In flavour it comes





across as herbal and citric with a bitter finish. Its colour traditionally comes from cochineal, a cactus-boring insect from South America, though in 2007 they replaced this with an artificial colouring.

The Negroni owes its existence to another cocktail, the Americano. By 1862 Gaspare had his own bar, Caffè Campari,

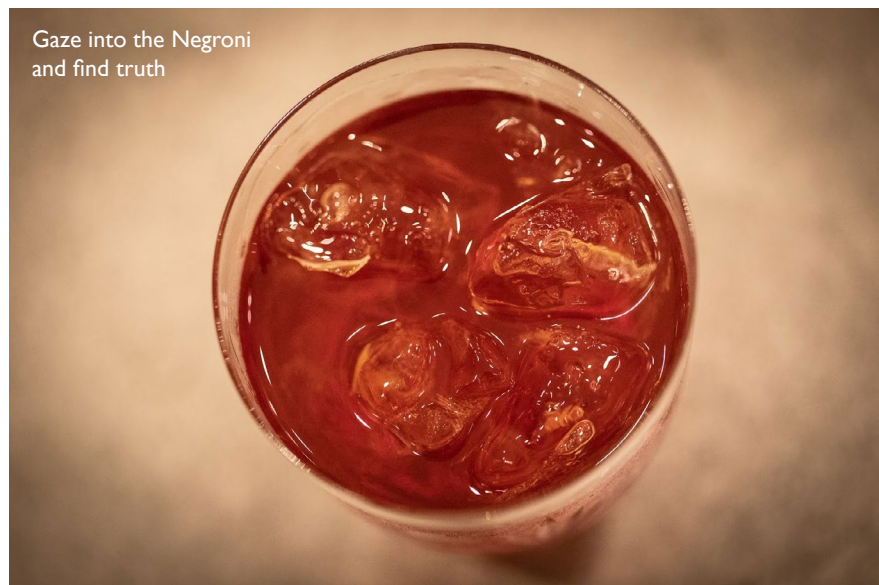
in Milan, where he devised a blend of Campari, sweet red vermouth and soda water, calling it a Milano-Torino, after its origins. It later became known as an Americano because of its popularity with tourists. Legend has it that, in 1919, one Count Camillo Negroni went into the Caffè Casoni in Florence and asked the barman, Fosco Scarselli, to beef up his Americano with gin. (Whether at this stage the gin actually replaced the soda, I'm not clear.) This became Negroni's favourite drink and it took his name. (To give you an idea of the cultural significance of the drink, there is actually an ongoing spat about who invented it, with the contemporary Negroni family insisting that their ancestor Count Pascal Olivier Negroni is the real creator. They even claim that Camillo never existed, though it's fairly certain he did; the truth about his alleged careers as a cowboy and riverboat gambler are another matter. See www.drinkingcup.net/the-real-count-camillo-negroni for a taste of the vehemence.)

Mr Smith's book, written with Keli Rivers, includes a range of variants where the role of the Campari is played by other bitter drinks, as well as some long-established drinks which are essentially Negronis with the gin replaced by

another spirit: the Boulevardier, first published in 1927, uses bourbon and the Old Pal, from the same era, uses rye whiskey. I myself have previously experimented and found that it works with tequila, Cognac, rum or Scotch, and similar variants appear here.

Other versions focus on the fruitiness of Campari and the fact that a Negroni is traditionally served with an orange slice garnish, and add orange, grapefruit or pineapple juices. David also suggests pre-mixing a batch of Negroni and letting it "age", or trying one of several types of White Negroni, using white vermouth and something like Suze to create an almost colourless version (see also this delightful version made with Luxardo Bitter Bianco).

Inevitably there is a "Royale" version with Champagne (although a Negroni Sbagliato, using Prosecco instead of gin, has been an Italian tradition since the 1980s), a Christmas-oriented Snowball version with Advocaat, even a "float" version with ice cream. But perhaps the strangest is the "clarified" version, where a conventional Negroni is mixed with lemon juice and milk—the acid curdles the milk



which draws the colour from the drink, so that when you strain it through a cheesecloth or coffee filter you get something that tastes like a Negroni but is a pale straw colour. Whether this is worth the effort only you, gentle reader, can decide.

Negroni will be published by Ryland Peters & Small on 9th March, RRP £7.99



CLUB NOTES

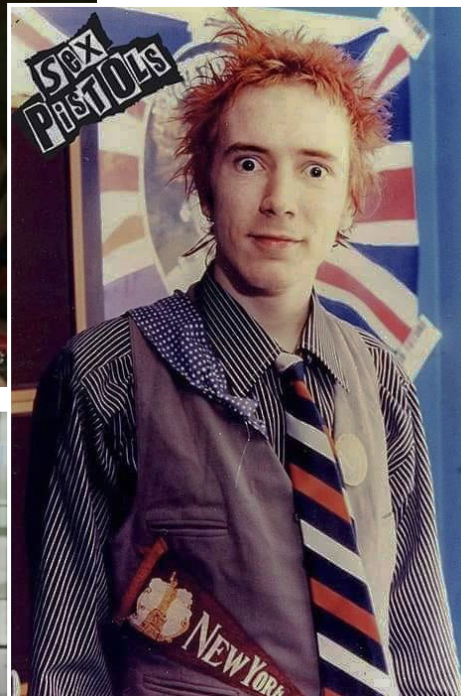
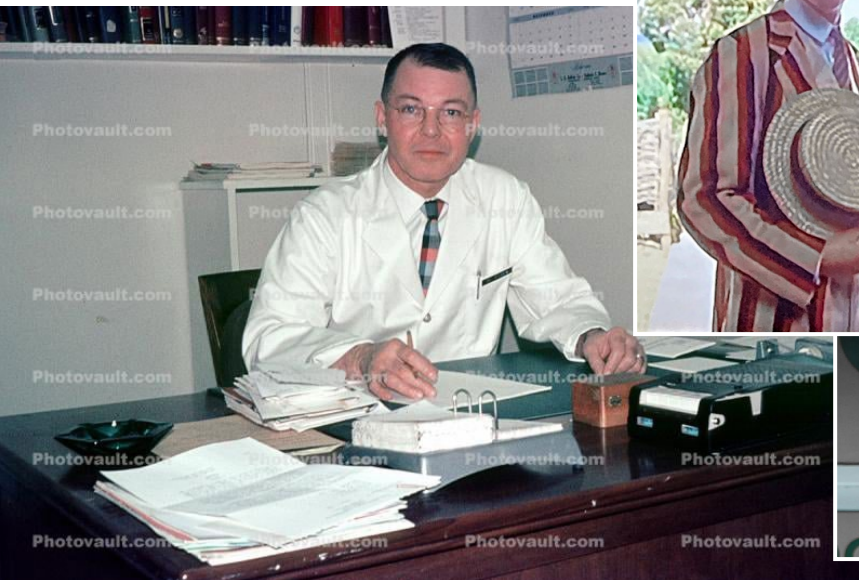
Club Tie Corner

SOME DRAMATIC HEFT on display this month: (clockwise from right) Craigoh spots that Edward G. Robinson is clearly wearing a Club Tie; Ray Milland's gravitas is enhanced by his neckwear in *The Uncanny* (1977), from Francis Giordanella; this fleeting glimpse of Club silk is from *The Plank* (1967), from Actuarius; Roger Moore once again does us proud, notes David



T. Smith. Facing page (clockwise from top left): Ellin Belton found herself drawn to this Club narrowboat; Col. Choke meanwhile has found a Club Champion; Ivan Debono has been on fire as usual, having discovered this Club goldfish, these board shorts and these catwalk creations—“Nouveau Sheridan’s *haute couture* collection 2021 was hailed as ‘a masterpiece of chromatic sublimation’, whatever that means,” is how he recalls it. “I’m told the Glorious Committee received a standing ovation.” Finally, David Pittard rather optimistically proposed these sports shoes for “more energetic members”, at which Debono replied with something for the less energetic members instead.





MARTIN SELMAYR
Secretary-General, European Commission

(Clockwise from top left) Debono dropped into the Club lab to check the latest gin samples; Stephen Myhill glimpsed this Club blazer in *A Room With a View* (1985); Iain Treal took a shine to Mr Rotten's neckwear; Paul van de Hart introduces us to Roger the Daschund; Seth Thévoz realised that Dr Mortimer S. Warfield, President of the University in Jerry Lewis vehicle *The Nutty Professor* (1963) is a Sheridanite (how else did he achieve such high office?); Mark Christopher's passion for winking out non-compliance certainly paid dividends when he stumbled upon deep NSC influence in the European Commission; and finally Frances Mitchell was struck by yet another example of Club affiliation among the cast of *Breaking Bad*





(Clockwise from top left) The Club's art collection continues to grow, thanks to the donation of this portrait of Sir Philip Gell, 3rd Baronet, by Col. Choke, and this charming Rococo confection from Debono; meanwhile Charles Tsua emerged from the woodwork to ask our opinion of these Club budgie smugglers and Suzanne Coles took things a little further with this eye-popping combo; in a more traditional vein, this Club leisure shirt was unearthed on the Vintage UK, Continental European and Oceanian Menswear Facebook group





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 plus our Facebook page and the web forum.

Since we're still under a lockdown of unspecified length, scheduled physical events may be cancelled so do check.

🚫 NSC Virtual Club Night

Wednesday 3rd February
7pm GMT

See page 2. Kathryn Best will talk to us about *Raising Obelisks—Unearthing a Long-Forgotten Ancient Egyptian Invention*.

This time the talk will be delivered by Zoom: the link is <https://us02web.zoom.us/j/81645966191?pwd=RFFoSmdkK2JieVFyVWcxQmxQK3A5Zz09>. The talk itself will begin at 8pm, but there will be a Zoom chat running from 7pm and also after the talk for as long as people wish. There is also a Facebook event at <https://www.facebook.com/events/440651597221101>.

The Origins and Rituals of Absinthe

Friday 5th March

6.15–7pm

Online via Zoom

Admission: £8 from Eventbrite

From Viktor Wynd's Museum of Curiosities comes a celebration of International Absinthe Day. Your hosts, Allison Crawbuck and Rhys Everett co-own the bar in Wynd's museum and have just launched their own absinthe, Devil's Botany. There is a tasting set available for purchase from www.devilsbotany.com/absinthe-tasting with a 25% discount for holders of a ticket for this talk, which will begin with a virtual tasting and a discussion of absinthe's preparation. After that your hosts will explore tales of absinthe's tantalising past, from its origins as a cure-all elixir to a delightful aperitif, before eventually enduring a near century-long ban.

Leeds Steampunk (Virtual) Market

Saturday 6th & Sunday 7th March

11am–5pm

Online at www.facebook.com/groups/LeedsSteampunkVirtualMarket

Owing to Covid, Jo's regular physical markets have been replaced by virtual ones, although a physical market is planned for October as a ten-year anniversary—apparently there have been over 40 of them, offering not just Steampunk paraphernalia



Learn about the history of absinthe from London's first absinthe distillery



but all things Victorian, Gothic, Sci-Fi, paranormal, etc., including clothes, accessories, homewares, games, literature and more. The actual selling this time will take the form of posts on the group Facebook page but there is also a Facebook event which outlines exactly how it works at www.facebook.com/events/246142700304574. See also www.leedssteampunkmarket.co.uk.

Swing Out Radio Show

Saturday 6th March
7.30–9pm
Online at livesets.com/slap-happy/events/9410
Admission: Free

A monthly streamed show playing a selection of swinging jazz and R&B for your listening and dancing pleasure. With DJ Slap Happy and Swing Out Sister and the usual features Geek of the Week, Stax of Wax and Swing Out Sisters.

Hammer Goes to Hell: The House of Horror's Unmade Films

Tuesday 9th March
7–8.30pm
Online
Admission: £8 from Billetto

A study of iconic British film studio Hammer, which produced much-loved Gothic horror movies between 1957 and 1979, but from the perspective of the 100 or so projects that never got made—from *Nessie*, a Loch Ness Monster pic, to *Kali Devil: Bride of Dracula*, a vampire tale set in India—using a host of never-before-seen archival material. By focusing on the films that *didn't* get made the talk will look not so much at the stars we know, but at the production realities and the creative influences of top executives. Speaker Dr Kieran Foster will use this material



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~ YOUR OWN PHOTO GALLERY ~

Full details at www.leedssteampunkmarket.co.uk
Enquiries to trade/exhibit (for when we can get back to having real, physical events!) please email leedssteampunkmarket@gmail.com
SPONSORED BY CAPTAIN CUMBERPATCH'S CURIOUS CREATIONS



to show that Hammer's demise was not the result of creative stagnation but of tensions within the company and wider changes in the British film industry.

NSC Quiz Night

Wednesday
10th March
8pm
Online via Zoom
go to (<https://bit.ly/3rq4Xnv>)
Admission: Free

Our virtual pub quizzes continue, held via Zoom meeting and hosted by a different Club

Member each time—this time it is Tony Reid. You'll need the (free) Zoom app installed, which should launch automatically when you click on the meeting's weblink. (You can go directly via Zoom: the meeting ID is **825 5789 6384** and the passcode is **286284**.) The meeting starts about 15 minutes early to allow people to register their teams if they haven't already done so. The quiz typically 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.

NSC Quiz Night

Wednesday
17th February
8pm
Online via Zoom (go to <https://bit.ly/306Z4iG>)
Admission: Free

See above. Our hosts this week are Actuarium and his Memsahib. You can enter the Zoom meeting with this link, or use the meeting ID **842 4236 6798** and password **184102**.

Clerkenwell Vintage Fashion Fair

Sunday 21st March
11am–5pm
On Instagram at [@clerkenwellvint](https://www.instagram.com/clerkenwellvint)

David Frost, Euan Lloyd, Michael Carreras in association with TOHO announce their \$7000000 Production/Nessie The Loch Ness Monster

A Hammer Parade Film



Toho Studios got as far as making a Nessie model for its collaboration with Hammer before the plug was pulled...



Tune in and learn about the movies that the Hammer House of Horror *didn't* make, and why

Admission: Free

Normally a physical fair full of stallholders in a civic hall, for the sixth 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.*”

The History of Taxidermy

Monday 22nd March

7.30–9pm

Online via Zoom

Admission: £2–10 donation via Eventbrite

A review of the history and development of taxidermy, searching Europe for the oldest stuffed animals, commenting on the use of arsenic and reviewing styles and methods of the 19th and early 20th century, with a brief comparison to developments in American taxidermy. It will consider the taxidermist’s customers, from huntsmen to bird collectors and householders, and contrast bad taxidermy with the work of professionals. The speaker, Dr Pat Morris, was Senior Lecturer in Zoology at Royal Holloway, University of London, before retiring early in 2002 to spend more time with his taxidermy.



Tom Carradine’s Self-Isolation Singalong

Every Thursday (not 4th March)

8.30pm

www.facebook.com/cockneysingalong

Master of the Cockney singalong Tom Carradine brings his infamous knees-ups to cyberspace. Tom’s been doing weekly lockdown shows since April of last year—though note that there is no show this week (4th March).

Sugarpush Vintage Dance

A range of dates

Start times vary: see 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, went back to the virtual world for Lockdown 2, and will presumably carry on that way for now. See the Facebook group above or www.sugarpushvintagedance.com.

Online Dance Classes with Swing Patrol

Throughout the month

See schedule at 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, the Candlelight Club is mothballed (though hoping to return on 17th July). But tracks are still being added to the online repository of live recordings at soundcloud.com/the-candlelight-club. Recent additions include the complete show from Champagne Charlie and the Bubbly Boys on New Year's Eve 2018. (You can hear the version that was streamed—including a specially recorded NYE 2020 message from Champagne Charlie himself at midnight—on YouTube at <https://youtu.be/kwzekTtr4mw>.)

Coming Soon to this Theatre

THE MOST TERRIFYING STORY EVER FILMED!

Slightly overselling itself? You be the judge—see the trailer for Darcy Sullivan's Edward Gorey Toy Theatre animated movie of *Dracula* on YouTube now: youtu.be/A_Kk4bkRMns

The Arkham Hillbilly

www.facebook.com/arkhamhillbilly

Fans of H.P. Lovecraft, the 1920s horror writer and creator of the Cthulhu mythos, will be delighted to learn that the Club's own Darcy Sullivan has been spending these long weeks of self-isolation in the guise of country singer the Arkham Hillbilly, the man who brought you "The Miskatonic Blues", "Jamboree at Innsmouth" and "Doggone It, Dagon". On this Facebook page you can see all his videos, where he sings down-home songs of the uncanny and the eldritch, as well as offering some good, old-fashioned advice about self-isolation itself. Sponsored by Gibbous Moonshine™—the only liquor made in Arkham in a well. That sometimes glows at night. If you're not on Facebook, check out his YouTube playlist.

Stay tuned also for Darcy's forthcoming film version of *Dracula*, animated using the Edward Gorey Toy Theatre. See the trailer at www.youtube.com/watch?v=A_Kk4bkRMns.

Get the full story
on taxidermy
from expert Dr
Pat Morris



Mizzoli



Vintage Campari poster:
learn about the most
famous Campari cocktail
on pages 16–17



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