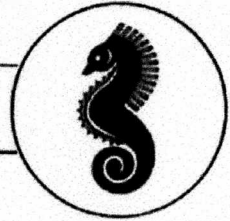


SEAHORSE



Number 20 November 2008

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## Newsletter of the Friends of the Midland Hotel, Morecambe

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Welcome to the 20<sup>th</sup> edition of *Seahorse* and hello to members old and new.

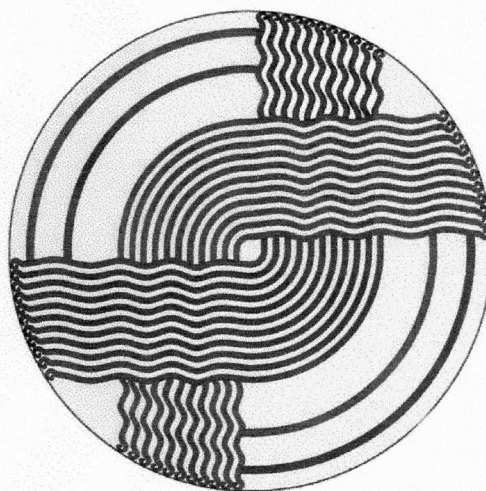
Where have the last few months gone? Time seems to have flown by. The Midland reopened in June, the Friends had a 'bit of a do' at the hotel in July and now Matt the manager is picking his Christmas trees!

Things are getting better week by week at the hotel. Initially there were a number of problems, mostly the result of opening before it was ready and issues to do with the training of the staff, which resulted in numerous complaints from dissatisfied guests. These problems have gradually been resolved over the ensuing weeks – additional staff have been appointed in specialist areas, services have been improved and the hotel is going from strength to strength. I had dinner in the restaurant recently and it was superb. The food was excellent and the staff polite and efficient. Everyone seems less stressed. The main bar is now open to non-residents and access to the Rotunda can now be gained from within the hotel (and vice versa). The function suite has been extremely busy with events of all kinds, especially weddings. Some of us have been propping up the bar lately, soaking up the atmosphere and appreciating the more appropriate background music which Ian left for the hotel to use after our July weekend! On a number of evenings a pianist plays in the foyer, setting the mood for sitting and relaxing with a glass or two of wine.

Many of you will be pleased to hear that the days of the hideous green-winged chairs look numbered. Only a couple remain in the foyer, the rest having been relegated to the sun-lounge - just a little further and they can be in the sea! New, more suitable furniture is on order for the foyer as are two large circular rugs based on the original Marion Dorn pattern and colours. These should be in place for Christmas and will hopefully bring new life to what is currently a rather dead area of the hotel.

The Friends event in July was a big success and it was wonderful to see so many of you at the hotel during the weekend. The Midland really came to life, especially on the Saturday evening when the best part of 200 members enjoyed a buffet and musical entertainment and were able to look round the refurbished building. The only down side was the weather which was awful. This was bad news for Peter Wade's *Art Deco* excursions but, nevertheless, several hardy walkers decided to ignore the rain and take part, their spirits undampened even if the same could not be said of their clothes. Thanks to Matt and his staff for looking after us so well. Photographs taken during the weekend can be found on our website at [www.midlandhotel.org](http://www.midlandhotel.org) We are hoping to organise a similar event next summer and should have more information by the AGM in February which will be held in the Midland – see page 3 for details.

Two large circular rugs have been ordered for the foyer of the hotel. The company making them contacted the Friends for information concerning the pattern and colours which we were happy to provide. The rugs will match the original Marion Dorn design as closely as possible with waves of dark brown and brick red on an ivory background.



As most of you will be aware, we were stunned in July to learn of Urban Splash's intentions to demolish the hotel's Grade II listed boundary wall and spiral gate piers as part of its planned development of the land adjacent to the Midland. This development also included several multi-storey apartment blocks on what is currently the area occupied by the Dome and floral gardens. My thanks to everyone who took the time to send in objections to Lancaster City Council. I think its Planning Department was taken aback by the strength of opposition. In total it must have received over 500 letters of complaint, not just from Friends but also from shocked locals and influential bodies such as the Twentieth Century Society. Urban Splash's plans were due to come before the Planning Committee in October but were postponed and a new date for their submission has yet to be confirmed. Perhaps its directors are having second thoughts – especially with the problems caused by the 'credit crunch' and the recession in the construction industry. In the meantime, we have offered suggestions as to how the retained wall might be incorporated into a revised scheme. Watch this space!

Earlier this year I received an invitation to give a presentation at a conference for councillors from around the country with local authority planning responsibilities. Entitled *Places Need Vision* it was organised by the Royal Town Planning Institute and held at Manchester Business School. The title of my presentation was *The Regenerative Potential of an Iconic Building*, one of several presentations running from late morning through to the afternoon with a break for lunch.

My day started at 4.30 am, giving me sufficient time to catch the 6.08 am train to Manchester. Those of you who know me will be aware that I can talk about the Midland for ages and have done so quite happily on television and radio for a number of years. Before the conference, Ian had spent two weeks telling me I had *only* thirty minutes for my presentation for which he had kindly put together a set of illustrations. My only worry was falling asleep on the train and waking up to find myself at Manchester Airport! However, my fears were groundless and the train journeys to and from Manchester went very smoothly.

The conference opened at 9.30 am with the keynote speech given by Hazel Blears, the Secretary of State for Communities and Local Government. She began by outlining the changes to planning regulations which are designed to speed up planning decisions. Speaking about the crisis in the financial markets affecting the investment in regeneration projects, she made it clear that the vision and preparation must continue so that schemes are ready to begin once finance again becomes readily available. It was evident in her speech that she spoke with knowledge of and commitment to regeneration and emphasised that even in these worrying financial times we must not lose sight of what such projects could achieve. There were several other main speakers during the morning session, including Tom Bloxham of Urban Splash whose topic was *Achieving Success*.

My presentation was at 3.00 pm and followed one called *Leadership on Planning and Heritage* by Dave Chetwyn, Chair of the Institute of Historic Building Conservation. Quite a lot of people were in attendance. The thirty minutes allotted me flew by – I could have gone on for much longer! I was asked what would have happened if Urban Splash had not come along, to which I replied that, hopefully, the Friends would have bought the building and formed a Trust to restore it. There was a general discussion about how community groups like ourselves should be more involved in what goes on within our area. The audience smiled at me when I said that sometimes councillors, planners and developers do not seem to engage early enough with concerned groups and local residents. At the end of the session Dave and I received a warm round of applause. Everyone expressed their delight at the reopening of the Midland and thanked the Friends for campaigning to save the building - in their opinion we were a very special and dedicated group. Had we not been there for the hotel the end result might well have been very different. They agreed with me that the regeneration of the Midland Hotel had put Morecambe back on the map for the right reasons and that the effect on the resort could only be positive.

Back at the hotel there is an air of excitement when you talk to the staff about their first Christmas and New Year at the Midland. They are really looking forward to welcoming guests for the special packages on offer – contact the hotel on (01524) 424000 for further information. Santa has booked in and will be delivering presents. Anyone know a good dog sitter?

If you would like some special edition greetings cards (and/or postcards) in time for Christmas then have a look at page 12. Stocks are limited so get your order in before they all go.

Although it's a bit early, may I on behalf of the Friends' committee wish everyone a very Happy Christmas and a prosperous New Year and hope to see as many of you as possible at our AGM in February.

**Sue Thompson**

**The  
ANNUAL GENERAL MEETING  
of the  
Friends of the Midland Hotel  
will take place on  
Friday 6<sup>th</sup> February 2009 at 7.00 pm  
at  
The Midland Hotel, Morecambe**

If you intend coming to the AGM it would be helpful if you could let Sue Thompson know by Wednesday 4<sup>th</sup> February so that numbers of light refreshments can be finalised with the hotel. You can contact her by telephone on (01524) 851351 or by email at [vindomora@fiscali.co.uk](mailto:vindomora@fiscali.co.uk) or by post to 12, Longlands Avenue, Heysham, Lancs LA3 2NU. Minutes of the AGM will be included in the next issue of the newsletter.

For anyone wishing to stay at the Midland on the Friday night (and maybe also the Saturday night) Matt Redhead is offering a discount of 5% on all rooms and is giving members priority booking for these dates. However, to take advantage of this offer you must confirm your booking with the hotel by Sunday 20<sup>th</sup> December. You will need to state that you are a Friend of the Midland in order to receive the discount.

nb. Bookings should be made directly with the hotel on (01524) 424000.

The Rotunda Bar will be serving meals until 10.00 pm on the Friday.

**MORECAMBE HERITAGE WEEKEND, SEPTEMBER 13<sup>th</sup> – 14<sup>th</sup> 2008**



*A Hawker Hurricane of the RAF's Battle of Britain Memorial Flight banks over the Midland Hotel.*



*A spectacular fireworks display lights up the sky behind the Midland Hotel.*

## ACCIDENT AT THE MIDLAND

During the recent restoration of the Midland Hotel there were very few accidents and those that did occur were of a minor nature. Health and Safety procedures were rigorously enforced by Urban Splash and any workers failing to comply with the requirements did not last long on site. However, such regulations were largely absent in 1932-3 when the hotel was originally built. While there is no record of any serious injuries occurring during construction (perhaps records were not kept) some cases came to light if compensation issues were involved, such as the one below which was reported in the *Visitor* newspaper of 21<sup>st</sup> June 1933.

### FINGER AMPUTATED

#### Morecambe Fitter's Accident at New L.M.S. Hotel

#### Claim for Compensation Against Contractors

**A**RISING out of an accident to a Morecambe man, Sydney Russell Gardner, aged 27, fitter, of 2, King's Crescent, Sandylands, Morecambe, at the new Midland Hotel, Morecambe, in November, when the index finger of his left hand was torn off in a concrete mixing machine, the contractors for the hotel, Messrs. Humphreys, Ltd., of Knightsbridge, London, were sued for payment for partial incapacity under the Workmen's Compensation Act.

Mr. V. P. Royle represented Gardner, while Mr. Basil Nield, barrister, appeared for Messrs. Humphreys.

#### FINGER CAUGHT IN BELT.

Gardner said he got a job at the new Midland Hotel in October, 1932, when he offered his services to the foreman, Mr. Hicks. His work was looking after petrol engines.

"At the time of the accident, I went to ease the oil pump of the concrete mixer because it was sticking. The belt caught my finger and took it down to the machine, which tore my finger off."

Gardner added that he was off work until January 11th, 1933. His wages of 1s. 2d. an hour were paid for three weeks after he resumed work, but then they were dropped to 1s. 1d. an hour without any explanation. His work after he got back was steel-bending, and on that it was not really necessary to use his left hand. On March 11th he was discharged because there was no more work for him.

The Judge: An employer is not obliged to find you work if there isn't any.

Gardner said that his injury had diminished the grip of his left hand. He had to wear a shield over the stump of his finger and dare not touch anything with it.

#### JUDGE'S QUESTION CAUSES SHUDDER.

The Judge: Would you like to hit the desk with it?

"I wouldn't!" replied Gardner with a shudder.

The Judge: Why were your wages dropped?—I asked, and they told me they couldn't show the work in the wages book for the rate I had been getting.

Asked how he had been affected in his work by the injury, Gardner replied: "A fitter's work is very intricate and a lot depends on the touch. Because of the loss of my finger, I would be unable to reach quite a number of screws and nuts."

In cross-examination by Mr. Nield, Gardner admitted that he had only been working for ten days on the concrete mixer when the accident happened.

When Mr. Nield suggested that Gardner was a right-handed man and used his right hand most, the Judge intervened to comment: "I have seen these men working and they use both hands. None of these works will have a right-handed man. They want both-handed men. A man may have been taught to use his right hand in his childhood, but as soon as he gets on a job he uses both hands."

#### ANOTHER ACCIDENT.

Gardner agreed that prior to the injury to his finger he had an accident when the starting handle of the petrol engine for the concrete mixer hit him in the mouth. He had to go to Morecambe Hospital to have his lip stitched and to have loose teeth extracted.

Answering the Judge, Gardner said he had done nothing for the three months since he was discharged by Humphreys. He had applied for situations at various places, including the Lancaster Corporation and the Co-operative Insurance Society, at Chester.

#### LOSS OF EARNING CAPACITY.

Asked by the Judge if he could estimate what his loss of earning capacity was through the accident,

Gardner eventually said that he did not believe he could earn more than £2 a week now, whereas as a fitter he could earn £2 18s. a week.

When Gardner had completed his evidence, the Judge commented: "I have never had such an intelligent witness in my Courts for a considerable time."

#### TOP JOINT TORN OFF.

Dr. Abernethy stated that he attended Gardner when he was brought into Morecambe Hospital on November 9th. The top joint of Gardner's index finger was completely torn off, and the second joint was completely bare of skin so witness amputated the finger at the second joint. The finger was septic for several weeks, but eventually healed quite well.

Replying to the Judge, Dr. Abernethy stated that the stump of the finger would be tender for some months or perhaps for a year. The stump would be in his way for his work as a fitter. It would be a year or two before he could use the second finger of his left hand with the same ability as the index finger.

Mr. Nield: Would you have advised amputation of the rest of the finger in January so that the stump was out of the way?

Dr. Abernethy: No. I thought I would give it a chance to see how it went on. Now, however, I think it would be better removed so that the stump would not get in the way.

#### THE DEFENCE.

Giving evidence for Messrs. Humphreys, Mr. George Hicks, foreman, of 20, Sandylands Promenade, Morecambe, said he engaged Gardner as a concrete mixer driver. The wages for these drivers were about 1d. an hour more than ordinary labour. There was no work for fitters on the job.

Replying to the Judge, witness said he would be pleased to employ Gardner again as a mixer driver if there was work for him, but the concrete mixers had been taken from Morecambe to other contracts in Bedfordshire.

Richard Sharrack, of 5, Cypress Avenue, Widnes, foreman for a firm of weighing machine manufacturers, with whom Gardner's employment as a fitter was at one time connected, stated that he believed Gardner would be 100 per cent. efficient despite his injury.

#### FIVE ONE-EYED BLACKSMITHS.

The Judge: I once had a case of five one-eyed blacksmiths who all came and said they could work just as well with one eye as two. I asked every one of them what would happen if they lost the other eye. (Laughter.)

Sharrack said there were two men employed by his firm who had injured left hands, but they were both fully efficient.

Mr. Nield submitted that there was no difference between what Gardner could earn before the accident and what he could earn now in some suitable work.

#### 2/6 A WEEK FOR WORKMAN.

The Judge said that on the evidence and knowing the industrial conditions, he found that the workman was still suffering a disability as a result of the accident, and he awarded him 2/6 a week with half costs on Scale B. The award was to date from March 11th, when Gardner was discharged.

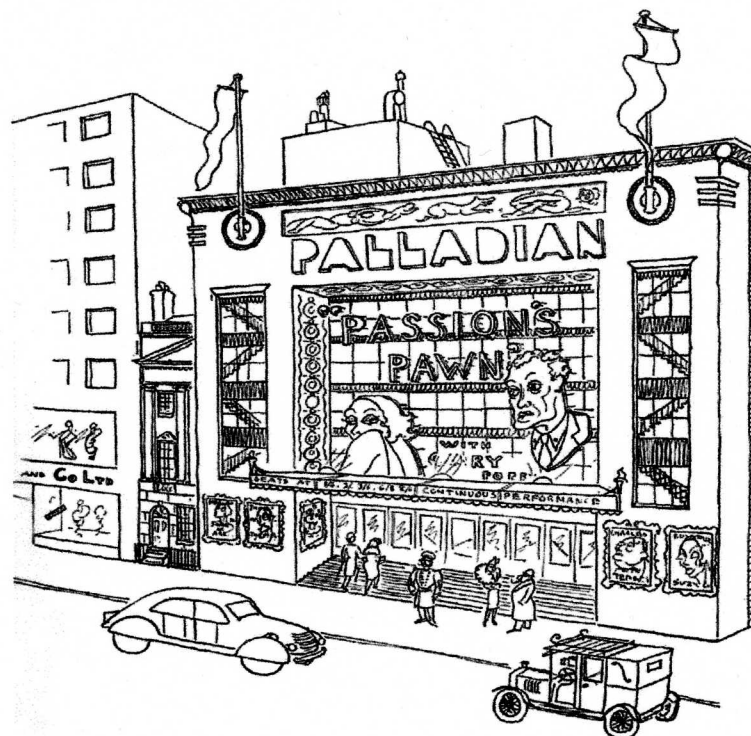
## OSBERT LANCASTER (1908 – 1986)

Considered by many to be one of the great English comic artists of the 20<sup>th</sup> century, the cartoonist, illustrator, stage designer and architectural critic Osbert Lancaster was born 100 years ago. Somewhat forgotten in recent years, he is the subject of a fascinating exhibition at the Wallace Collection in London which celebrates his centenary.

Born into a relatively prosperous London family on 4<sup>th</sup> August 1908, Osbert Lancaster was educated at Charterhouse and Oxford and then studied at the Slade. Afterwards, he set up as a freelance artist designing book jackets, advertisements and magazine covers, as well as contributing to the *Architectural Review* where his friend John Betjeman was a sub-editor. Impressed by his work, the features editor of the *Daily Express* asked him to produce a column-width 'pocket cartoon' - a common item in today's newspapers but rare at that time. Most people know Lancaster through these cartoons, especially those featuring his comic creation Maudie, Countess of Littlehampton, which appeared on a daily basis for over 40 years.

However, some of his best writing is about architecture. Lancaster could be scathingly critical about the third-rate buildings which he saw going up around him as a young man in the 1930s and how the lack of imagination shown by local authorities throughout Britain was leading to the destruction of traditional townscapes. Using his skill as an illustrator he began to send up contemporary architectural styles to which he gave witty titles such as 'Stockbrokers' Tudor', 'Pseudish' and 'By-Pass Variegated'. These and many others were included in two books called *Pillar to Post* and *Homes Sweet Homes*, later issued together as *Here of all Places* and well worth tracking down.

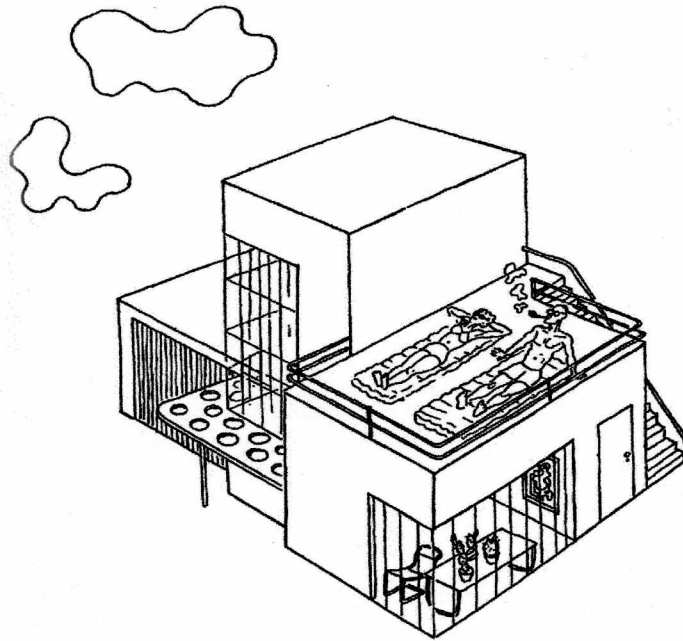
Lancaster hated *Art Noveau*, "of which the vogue was mercifully but not unnaturally limited", and, while welcoming the clean lines of Modernism, was dismayed when they were ruined "by the addition of quite meaningless scrolls and whirls in a fiendish variety of materials, ranging from chromium plate to bakelite which...did not arise out of the demands of construction and had not the slightest shred of tradition to provide a threadbare excuse for their revolting existence." So much for *Art Deco*!



'Modernistic'

He was, however, more favourably disposed towards what he termed 'Twentieth-Century Functional'. He thought it worked well for "factories, airports, hospitals and other utilitarian buildings" but was less convinced "when the same principle was applied to domestic architecture", especially when it came to sunbathing on the flat roof.

*'Twentieth-Century Functional'*



Inside, he showed a man sitting uncomfortably on an Aalto-like stool in a room decked out with 'fashionable objects' and designed to maximise sunlight. He then mordantly puts the dampeners on everything by showing it raining cats and dogs outside the floor-to-ceiling Vitaglass window! In a few diagonal strokes of the pen he succinctly suggested the unsuitability of the Le Corbusier style for the English climate.



Osbert Lancaster was knighted in 1975 and three years later suffered the first of a series of strokes which effectively ended his career. He died on 27<sup>th</sup> July 1986, a week before his 78<sup>th</sup> birthday.

['Cartoons and Coronets: The genius of Osbert Lancaster' is at the Wallace Collection in London and runs until 11<sup>th</sup> January 2009]

**Barry Guise**

## OLIVER HILL BITS AND PIECES

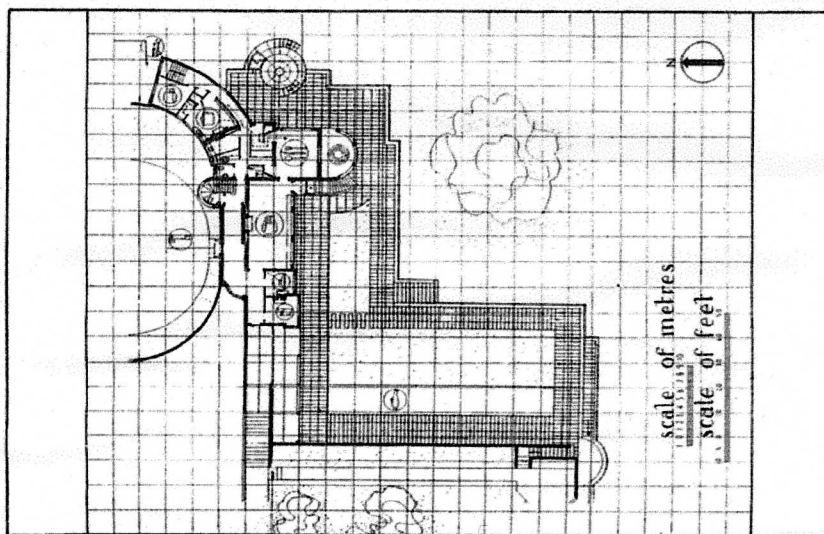
Clearing out his study, member Mike Stone came across a book he had forgotten about called *Twentieth Century Houses* by Raymond McGrath, published by Faber & Faber in 1934. Flicking through the pages he found some photos of Oliver Hill's *Joldwynds* together with a ground plan of the house and its garden. Further riffling unearthed a cameo on the architect which contained the frank opinion that Hill was too individual to classify or to become the founder of a school of disciples but that he produced quality work. Mike thought Oliver Hill would be pleased with that.

### OLIVER HILL (London)

#### 29. *Joldwynds, Holmbury St Mary, Surrey (1933)*

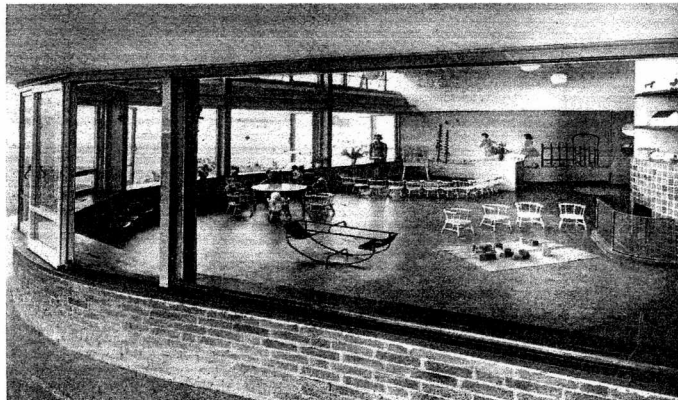
Oliver Hill (1887- ) was at school at Uppingham and was trained as an architect in the office of W. Flockhart and at the Architectural Association. He has done designs for a number of houses, not one of which is like another or true in feeling to any but the present time and that only in the widest sense of the word. His only rules are special to himself, so that to the young architect he is not the force he might be. But all his houses have quality, and quality is not frequent in the English house. He has a true eye for colour, for the relation of house to garden, for pleasing materials, and in addition he is conscious of the important place of painting and the other arts in building. He has been responsible for such widely different effects as the delicate, almost Greek hall at Gayfere House at Westminster, the Provençal hall in his house at Cannes, and the silver mosaic, white terrazzo and aluminium metalwork of the Midland Hotel, Morecambe Bay. His two latest houses, *Joldwynds* and *Wentworth*, Virginia Water, make great play with forms special to Corbusier, and are interesting not so much in their structure as in their massing in the countryside. *Joldwynds* (ex. 29) is in an uncommonly beautiful garden of old trees. Its walls are clean white, polished electrically, and among the dark greens of Surrey are a good example of the natural harmony of simple present-day building forms with the countryside.

*Example 29*





A second old book entitled *Homes, Towns and Countryside* (1945) yielded an intriguing photograph captioned 'A modern nursery school by Oliver Hill'. Mike writes that "Not one iota of additional information like location or anything else whatsoever is available in the text." Could we help?



The picture probably shows Whitwood Mere Infants School at Castleford, opened in 1939. It was built largely of brick with large windows to admit lots of light. The classrooms were laid out in a sweeping concave curve which ended in an almost semi-circular nursery and covered playground. Although Hill designed other schools, Whitwood was the only that was completed.

Another side of Oliver Hill is shown below. The picture was sent by Nigel Thompson (who owns the original painting) and shows a view of Battle in East Sussex executed by the architect.



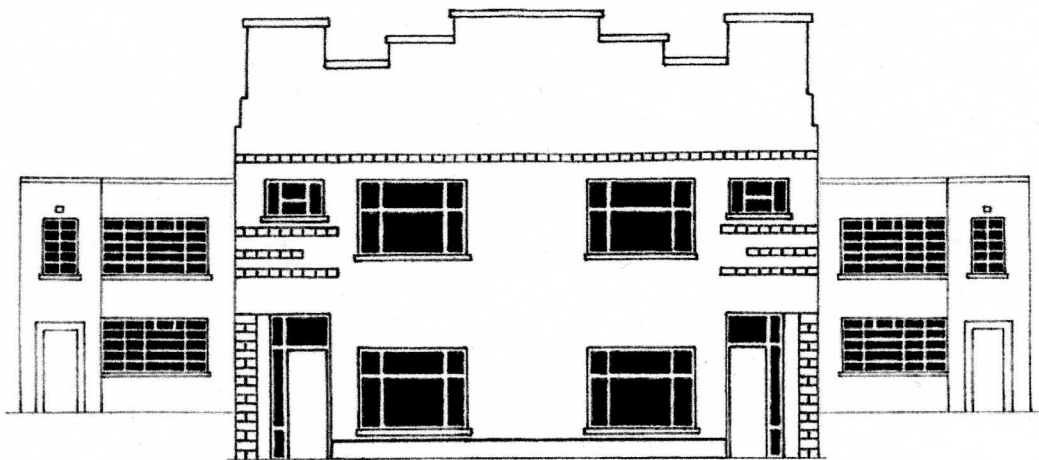
Shortly after the Second World War Nigel's father asked Oliver Hill to draw up plans for a family house at Northwood. Unfortunately, Hill's plans did not follow the 'footprint' of the existing building (which was to be demolished), a condition stipulated by the local council. It seems that Hill then lost interest and another architect took over and designed the house that was eventually built. As well as the painting of Battle, the family also owns another canvas by Oliver Hill of cottages near Loch Awe. Scotland was a favourite destination for Hill who had taken up painting seriously during the war as architectural commissions started to dry up. His subjects were mainly landscapes and buildings done in an impressionistic style. He travelled widely on sketching tours, often in the company of other artists, and held several successful exhibitions of his work.

## MORECAMBE'S HUMBLE SEMIS

As well as its grander public buildings of the 1930s, Morecambe has large areas of private housing from the period – much of it in the form of semi-detached houses. These semis represent a major expansion of the town as well as a change in the nature of home ownership that was going on nationally.

Morecambe's 1930s houses occupy a hinterland around the town's previous building boom of the 1890s. In the West End, semis are to be found in an area bordered by Balmoral Road, West End Road and the railway line running from Morecambe to Heysham. Beyond the older, mostly Victorian central part of town, the semis re-emerge roughly from Thornton Road and Lancaster Road eastwards. More though are to be found along Morecambe Road and towards Torrisholme. The outskirts of both Bare and Torrisholme also have 1930s semis. On the way to Heysham, areas are to be found mostly beyond the landward side of Heysham Road extending out from either side of Oxcliffe Road as well as around Longlands Lane and Heysham Mossgate Road.

These houses can be too easily categorized by their ordinariness and as a result given barely a second thought. Yet they represent one of the most pervasive expressions of *Art Deco* style and design. Inside, fireplaces, doors, light switches, pelmets, picture rails, stairs, stair rails, handles, fitted cupboards and bathroom fittings may have all already been part of the house when bought new. Outside, there might additionally have been decorative tile or brickwork with contrasting mortar, arched porches or protective door canopies. However, the most obvious expression of *Art Deco* style was in the windows which were often at least in part leaded and sometimes had coloured glass. Staircase windows could have been the most ornate but there might also have been decorative porthole windows and sometimes pictorial, arched bathroom windows. Glazed doors might have carried on the decorative theme, as might adjoining hall windows.



*1930s semis: Osbourne Road and Sandringham Road, Morecambe*

A common exterior finish, in Morecambe at least, was pebble dashing though brick or stone might also have been used but usually only at ground level. A half-timbered gable above the front bay windows gave an occasional Tudor-bethan touch. This was perhaps reassuring in the increasingly troubled times of the 1930s and was a feature of houses in metroland and the new garden cities. Few of Morecambe's 1930s semis have flat roofs but a number are still to be seen despite the trend of recent years to add pitched roofs and an extra floor. Some of these semis had direct access to the roof via a staircase turret and were marketed as 'Sunshine Semis'. In this regard they mirrored the Midland Hotel whose roof had been intended as a solarium. Whether you would go so far as to copy Oliver Hill's enthusiasm for naturism on the roof of your 'Sunshine Semi' was, though, another matter. Flat roof or no, 1930s semis were designed to make the most of sunshine and fresh air – things in abundance at the seaside. Large windows, sometime in multiple bays, were a means of bringing the outdoors indoors – very different from the heavy net curtains of the Victorian and Edwardian eras whose purpose

was to exclude sunlight or, indeed, the small windows of modern houses which are designed to conserve energy.

1933 seems to have been a vintage year for house building in Morecambe. Probably the best known building firm was A. Robinson and Sons, formed in that year and headed by Alan Robinson. The firm employed over 60 men and built many estates locally including Regent Park, Low Lane, Warley Drive, Brentlea Crescent, Penrith Avenue, Homfray Grove, Old Hall Close and Lonsdale Avenue (these names reflecting the fashion of the day of avoiding the more prosaic 'Street' or 'Road'). Robinson's also built a number of distinctive detached houses. Alan Robinson's own house at the corner of Albert Road and Regent Park Avenue has the firm's keynote features of a round turret, stone facing on the ground floor with pebble dashing above using marble chips, tall chimneys and yellow ridge tiles. Also of note are the stone window surrounds and green roof slates. Other examples of detached Robinson houses are to be seen on Regent Road and around the Shrimp roundabout. 1933 also saw Ernie Webster set up in business. Early developments by him of note were at Battismore Road and Pennine View.



*Members of the Wade household in 1941 outside their late-1930s semi.*

Why so many semis? Most places have at least a few examples of the 1930s semi but the motive that allowed their creation came from central government rather than simple individual enterprise. One thread of government strategy was to clear away slum areas. The so-called Greenwood Act of 1930 provided for the re-housing of people from such areas in new houses subsidised by the government. The Wythenshawe estate in Manchester was begun at this time with the goal of housing 100,000 people.

Another thread was to encourage private house ownership, stimulate house building and provide employment in economically depressed times. Changes to the mortgage rates saw deposits reduced to 5-10% of the purchase price in 1930 from the previous 25%. This resulted in a boom in house building in Britain, peaking at just under 340,000 new homes per annum between 1933 and 1937, double the rate of 1923-27. Houses were priced at between £300 and £800. By 1938 one in three houses was owner-occupied, the rise mirroring in part the fall in renting from private landlords.

One of the buyers in 1937 Morecambe were newly-weds James Scott and Thora Hird whose new semi on Schola Green Lane cost £495.

**Peter Wade**

## FRIENDS OF THE MIDLAND POSTCARDS AND GREETINGS CARDS

To mark the re-opening of the Midland we have reproduced some images of the hotel on special limited edition postcards and greetings cards with our name on the reverse.

A pack of eight different postcards costs £2. The large greetings cards (two designs) with envelopes are £1.50 each and the smaller versions are £1 each. These prices do not include postage. Please let Sue know your order (her contact details are on page 3) and she will calculate the cost of postage to be added.

  
Friends of The Midland Hotel, Morecambe 2008



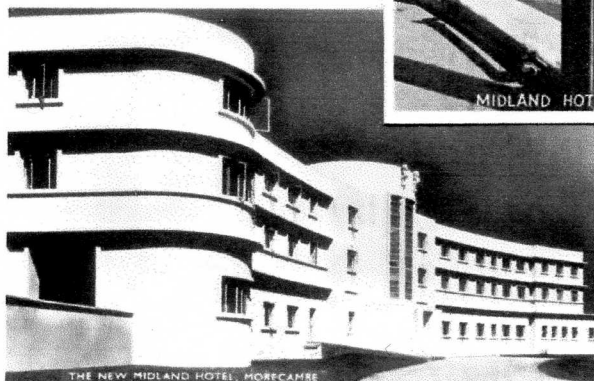
*(Above)*  
Three views of the Midland  
from the set of eight postcards.

*(Below and right)*  
The two greetings cards  
of the Midland.

The larger card measures  
20.5cms x 14.5cms

and the smaller card  
14.5cms x 10.0cms.

Both are blank inside.



During the Festive Season why not while away some time with our ...

## 1933 QUIZ

... and win A SIGNED PRINT OF THE MIDLAND HOTEL FROM A NEWLY COMMISSIONED PAINTING.

All the questions refer to the year 1933 – the year of the opening of the Midland Hotel.

1. Who was British Prime Minister in 1933 ? \_\_\_\_\_
2. Who introduced his New Deal in the U.S.A. ? \_\_\_\_\_
3. What was the result of Amendment XXI to the U.S. Constitution ? \_\_\_\_\_
4. The first sales of what invention by George Carwardine, aiming to replicate the versatility of the human arm, were made in 1933 ? \_\_\_\_\_
5. Malcolm Campbell set a new speed record in his Campbell Special car. To within 10 mph either way, what was that speed ? \_\_\_\_\_
6. Polythene was 'discovered' by scientists from which company ? \_\_\_\_\_
7. The explorer Richard Byrd began his second expedition to where ? \_\_\_\_\_
8. What (in old or new money), to within 5/- (25p) either way, was the price of an Ekco Model 74 Bakelite radio ? \_\_\_\_\_

In the film world ...

9. Who was born in London as Maurice Micklewhite ? \_\_\_\_\_
10. Who reached a fatal climax at the top of the Empire State Building ? \_\_\_\_\_
11. Whose 'Silly Symphony' *Flowers and Trees* was the first film in full technicolour ? \_\_\_\_\_
12. Charles Laughton received a best actor Oscar for portraying which royal person ? \_\_\_\_\_
13. In which film did Groucho Marx play Rufus T. Firefly, president of Freedonia ? \_\_\_\_\_

Solve the anagrams to answer these sporting questions ...

14. Horse which won the Derby and St. Leger.  
PONY HIRE (1 word) \_\_\_\_\_
15. Boxer who beat Jack Sharkey to take the World Heavyweight title.  
RAM A CORNER PIE (2 words) \_\_\_\_\_
16. Winner of the U.S. Men's Singles Tennis title who deprived Aussie Jack Crawford of a Grand Slam.  
PERD FRYER (2 words) \_\_\_\_\_
- 17[a] Winners of the Football League Division 1. \_\_\_\_\_  
[b] Winners of the FA Cup. \_\_\_\_\_  
STEER RAVEN LOAN (2 teams, 7 letters each) \_\_\_\_\_

In the realms of classic detective fiction ...

18. From the list, select the correct sleuth and supply the author for these stories published in 1933.  
HERCULE POIROT, ALBERT CAMPION,  
LORD PETER WIMSEY.

[a] *Sweet Danger*

\_\_\_\_\_

[b] *Lord Edgeware Dies*

\_\_\_\_\_

[c] *Murder Must Advertise*

\_\_\_\_\_

19. Which lawyer/detective made his first appearance in *The Case of the Velvet Claws* ?

\_\_\_\_\_

20. Who sold his first story, *Blackmailers Don't Shoot*, to *Black Mask* magazine in December ?

\_\_\_\_\_

On a slightly higher cultural plane ...

21. Who sculpted *Ecce Homo* ?

\_\_\_\_\_

22. Kurt Weill wrote the opera *The Silver Lake* but for which 'cheaper' musical work is he better known ?

\_\_\_\_\_

23. Which French artist painted the famous picture depicting brick-red nude figures on a blue/green background, known as *The Dance* ?

\_\_\_\_\_

24. Who wrote the music for the Broadway show, *Roberta* which included the ever-popular *Smoke Gets in Your Eyes* ?

\_\_\_\_\_

25. What was the name of the influential German school of art and design forced to close by the Nazis in the summer of 1933 ?

\_\_\_\_\_

26. Complete the title of Walter Greenwood's novel about the hardships of a family in the Depression.

LOVE \_\_\_\_\_

27. Complete the title of Erskine Caldwell's novel (dramatised in 1933) about a family of white sharecroppers driven to desperation.

\_\_\_\_\_ ROAD

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NAME: \_\_\_\_\_

TELEPHONE: \_\_\_\_\_

Please send your completed answer sheet to ...

Lesley Guise  
23, Broadlands Drive  
Bolton-le-Sands  
Carnforth  
Lancs LA5 8BH

... to arrive no later than Saturday 10<sup>th</sup> January 2009.

The winner will be the first all correct answer sheet drawn out of a hat.