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There is also an excellent idea behind a series of posters of the Southern Railway, in which personalities are used, leaving the city the poster refers to, in the background. Here is "Brighton" to which a "talon-rouge" gives prestige and good taste; here "Worthing", with the proverbial highway man as a reminder . . .

Mr. John B. Elliot who is in charge of the advertising of the Southern Railway, told me that he uses "flat colour" designs whenever possible.

"We avoid 'pretty pictures' and are believers in strong vivid colouring and bold, simple lettering with no 'frills'. We vary the style of our bills rather than standardize them, as we feel that interest is maintained by surprises and new ideas".

The Southern Railway "Progress Posters" by T.D. Kerr, which form part of the goodwill campaign I spoke of before, are modern in conception and colouring. "The Viaduct" underlines pictorially the million pounds which have been expended on improving and strengthening bridges; "Electrifi-

cation" shows a multitude of railway coaches and points to an expenditure of 8 million pounds on new rolling stock and electrification.

They are effective in the extreme.

Among the S.R. 1926 posters one of the best are the Gregory Brown compositions in which about one third of the poster is left for "copy". The brightness of these posters and the sharpness of the lettering, makes them at the same time, most attractive and good "sellers".

There is no doubt, the fact that the Great Western Railway's facilities are chiefly concerned with Resorts where scenery is the principal attraction, makes the poster publicity of this company being of the pretty picture kind.

"Glorious" Devon is one subject among many of these, two of them signed by F. T. Widgerly and A. W. Ennes being of the style mentioned. The compositions of Leonard Cusden, Chas. Pears, E. Kealy, Angrave and Donald Maxwell are nevertheless interesting.