



C H A R L E S B U C H E L

The poster "Cathedrals" by Fred Taylor, is one of the powerful ones of this eminent artist.

But for all these splendid examples, the steady and careful way in which the L.N.E.R. tackles its poster advertising seems to me the very best.

"We take our poster publicity very seriously and are not satisfied with simple beauty—unless it is also "active" beauty, was a remark made to me by Mr. Teasdale, advertising manager of the L.N.E.R.

Flat colours are used practically throughout and they are closer to active life than any "relief" painting. Be it the representation—or better—the "interpretation" of a landscape—or a more modern composition of Tom Purvis—life and light remain the chief elements entering in their composition. They are the very substance the harassed business or professional man is primarily concerned in when he plans to "get away from it all".

I am told that close on 100 different posters have been exhibited by the L.N.E.R. during 1926—the

exacte figure is, I believe 97—and one can only marvel that after an equal "crop" of excellent posters issued in 1925, every one of this season's posters is a marvel of composition and execution.

Artists of such varied expression as Spencer Pryce and Tom Purvis, Lilian Hacknell and Graham Petrie have produced selling posters of the most undeniably artistic qualities.

The latest series of East Coast light houses by Frank H.Mason is particularly conspicuous among the magnificent rang of 1926.

Among the life or scenery depicted by so many, Fred Taylor remains the Master of posters where architecture is shown. There is, in his composition a care of details allied to an artistic "interpretation" of them, which make them real masterpieces.

Only once was humour reverted to. It was thought expediant to advise the public to register its luggage in a manner which would be remembered, not because the advice was sensible, but because the comic-tragic effect of not doing so, had been