

change to what may be termed real painting. An entirely new note has thereby been introduced into the poster without in any way detracting from its advertising appeal. But again, a talented artist like Brangwyn has produced such astonishingly vivid and arresting work in the domain of applied art, that the graphic element now as always receives its due and is used with highly excellent results. It is precisely in these contrasting methods which make so wide a use of all possibilities ranging from free painting to applied art, that the breadth and vitality of present-day poster production in England is best seen. Common to all these productions, however, is the obvious will to adhere to the unchanging basic principles of poster design which gives them a certain unity of method and execution. This obvious wish to secure for the poster both artistic quality and a strong advertising appeal is also apparent in the small posters which are likewise typical of London Transport, and which, despite the brevity of their use, are designed and executed with particular care and frequently strike a light, amusing and popular note. Supporters of the idea of making use of the productions of advertising art and of posters in particular, as educative factors in the nation, may most certainly expect from these excellent English posters satisfactory results in this great work of educating public taste.

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Design

