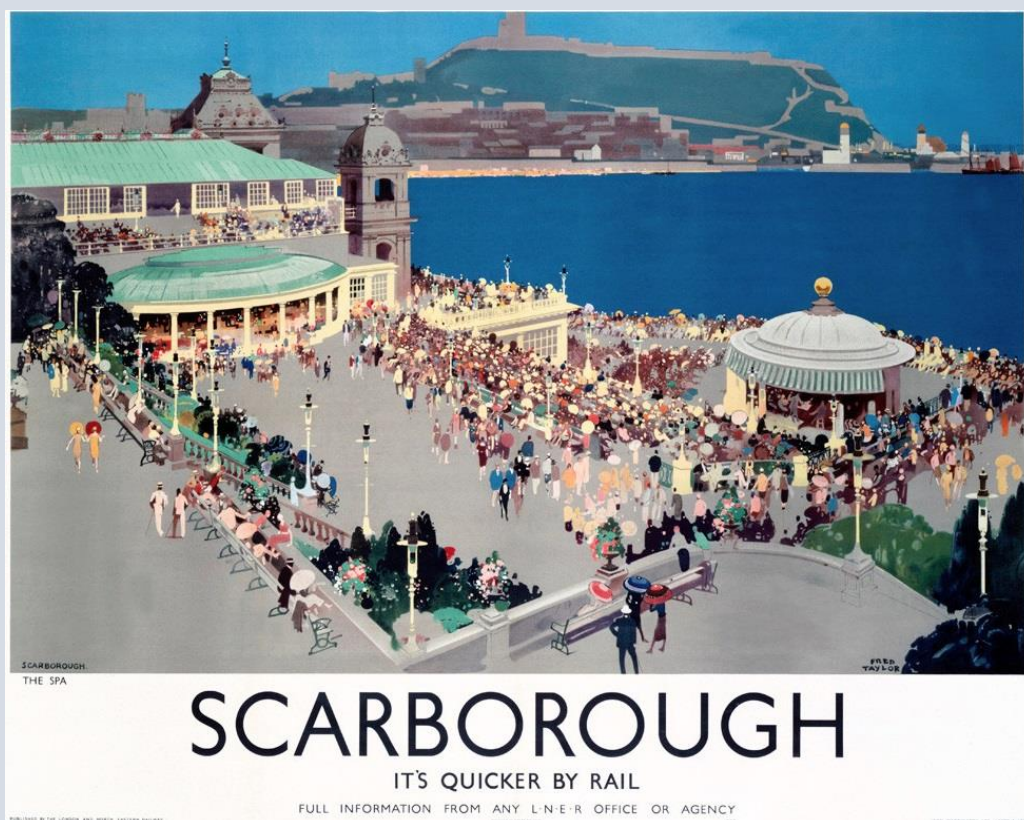


Scarborough Railway Seaside Holiday Posters

Including a brief history of Scarborough through the posters

By Stephen Riley



A LNER Railway poster of Scarborough Spa by Fred Taylor with the caption 'It's Quicker by Rail' issued in 1939

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By Stephen Riley

In my last article 'Flamborough Railway Seaside Holiday Posters', *T.Y.J* Winter 2017, we slightly backtracked from Filey to Flamborough to take in North Landing at Flamborough Head. Now taking the train from Bempton railway station (Flamborough railway station, originally named Marton, closed on the 5th January 1970) on the Hull Scarborough line, also known as the Yorkshire Coast line built in 1845, we travel past Speeton railway station which opened on 20th October 1847 and closed on 5th January 1970. The station building and the adjacent platform are still in place. Then on to Humanby and Filey both railway stations are still open today.



Left: Map showing the Yorkshire Coast Line, white circles represent closed stations



Above: Speeton railway station and the adjacent platform, it closed on 5th January 1970. Photo by Nigel Thompson

From Filey the railway line winds its way around the stations of Gristhorpe, Cayton, Seamer, Londesborough Road terminating at Scarborough. The Gristhorpe railway station opened on 5th October 1846 and closed on 16th February 1959. Cayton railway station opened on 5th October 1846 and closed on 5th May 1952. Like Gristhorpe, the former station house remains standing as a private house.



*Left: The Gristhorpe railway station closed on 16th February 1959, it is now a private house
Photo by Nigel Thompson*



*Right: Cayton railway station closed on 5th May 1952.
The station house is now a private house
Photo by John Thurston*

The Londesborough Road Station was originally Washbeck Station which opened on 8th June 1908. It was an excursion station built half a mile before the Scarborough terminus owing to the influx of passengers to the town during the holiday season that Scarborough Station could not cope with. The station was upgraded on 1st June 1933 and was named Scarborough Londesborough Road and Scarborough Station was renamed Scarborough Central. The Londesborough Road Station allowed trains to Whitby to be served directly via the Falsgrave tunnel. It closed on 24th August 1963 and continued to be used for stabling coaches until 1966 when the station was taken over by a local boat building company and used for winter berths.

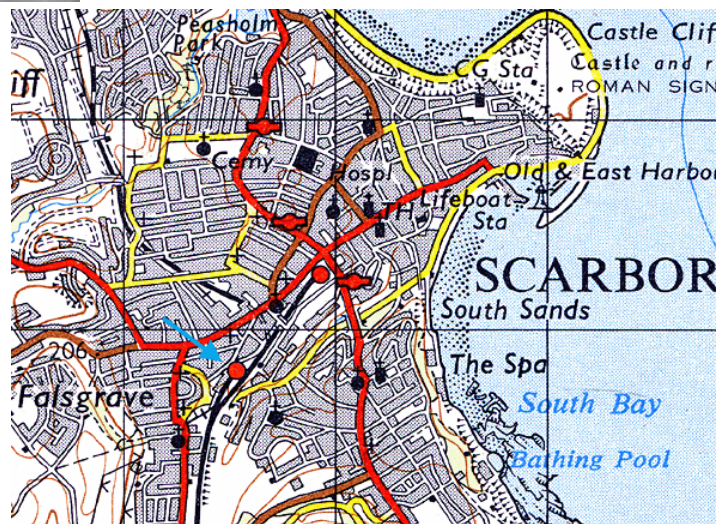


Left: A train arriving at Washbeck Excursion Station in 1913. Many passengers can be seen alighting and making their way out. The station was not renamed Scarborough Londesborough Road until 1933

Photo by Alfred Hind Robinson

Below: A map with a blue arrow pointing out the Londesborough Road station

The Scarborough railway station, formerly Scarborough Central opened on Monday 7th July 1845, following the completion of the line from York to Scarborough which opened on 8th July 1845. Seamer station was opened on 8th July 1845 by the York and North Midland Railway, it was initially a stop on the York to Scarborough line and became a junction station when a branch line to Filey was opened the following year on 5th October 1846 and the final link from Bridlington to Filey opened on 20th October the same year. The section from Seamer to Scarborough was part of the Y&NMR's York to Scarborough Line. A second line from Seamer station called the Forge Valley Line to Pickering was opened by the North Eastern Railway (NER) on 1st May 1882. This line was closed in June 1950, the track was lifted and the platform demolished. In 1854 the line passed into the hands of the North Eastern Railway (NER), and in 1923 to the London & North Eastern Railway (LNER). In 1948 the railways were nationalised forming British Railways (BR) and as of 2018 trains on the line are operated by Northern Rail.



Right: Seamer Station looking south.

Photo by Ben Brooksbank



Left: Map showing Seamer Station the York to Scarborough line and the branch line to Filey. The closed Forge Valley Line and Whitby line





Left: Postcard of Scarborough Railway Station dated around 1912. It shows a view down Westborough with the station on the right with the lead-topped station clock tower that was added in about 1882. A horse and cart has just entered the station forecourt to collect passengers. The large imposing building in the centre is the Pavilion Hotel. It was built in 1870 and in 1973 it was demolished. On Westborough road outside the station is a double decker open top tram and in the distance to the left on the hill can be seen the ruins of Scarborough Castle

Scarborough railway station was designed by George Townsend Andrews who was the York and North Midland Railway architect, he designed stations and other buildings on the line. The original main station had a 348 foot long wrought iron and glazed roof that stood 30 feet over the tracks. Its span was 88 feet, and it was a magnificent sight. Facilities included a large airy central booking office, superintendent room, 1st and 2nd class waiting rooms, a reminder of the sharp class divisions that were much in evidence in the Victorian era, and a Ladies waiting room, toilets, porters room, storeroom and a refreshment room. Above the refreshment room was originally the station master's house, but later became the station hotel with ten bedrooms available for weary travellers, or those who needed to be up early for the morning train.

Right: Inside Scarborough station in 1898 looking down the end of the platform showing ornate gas lighting. The wrought iron and glazed roof can be seen in the photo. On the left side are waiting rooms and the clock in the far distance is above the entrance and exit



At first there were two platforms connected at the north end, with four tracks in-between, each track having a pair of turntables, one at each end of the platforms. Gradually as traffic increased modifications were made to the station layout. In 1883 two new platforms were added to accommodate excursion traffic. The lead-topped station clock tower was added in about 1882 which dominates the skyline, providing a landmark of the town. It was built by Potts of Leeds and cost £110 an equivalent to about £10,251 in today's money.

Scarborough station also served the Whitby line until it was closed by the Beeching Report in March 1965 and the Forge Valley Line to Pickering until 1950. By the early 1980s, regular use of platforms 6-9 had declined and following a simplification of the track layout in 1985, they were taken out of use and demolished. The land they occupied is now used for car & coach parking, though the overall roofs remain.



Along the excursion station platform is a stone retaining wall topped by iron railings. Built into this stone wall is a continuous wooden bench that runs the length of the wall for 456 feet (139 metres) and is said to be the longest railway seat in the world. The seat and back are of wood planks painted blue the fittings and branch-shaped arm rests set at regular intervals are of cast iron and painted black.

Left: The blue railway seat running along the stone retaining wall

The Grand Opening

The York Scarborough line was built by George Hudson (1800-1871) ‘the Railway King’, who was the chairman of the York and North Midland Railway. The line was constructed remarkably quickly by the standards of the time, taking just one year and three days to complete the 42 mile route. The opening day was on Monday 7th July 1845 with much rejoicing and great pomp and ceremony. About two hundred and fifty guests sat down to a sumptuous breakfast at the Guildhall in York, after which George Hudson took them on the first train made up of about 35 first class carriages hauled by two engines called ‘Hudson’ and ‘Lion’ leaving York station. The journey to Scarborough took three and a half hours stopping at Castle Howard, (closed to passenger traffic on 22nd September 1930 but continued to be staffed until the 1950s for small volumes of freight and parcels, the station is now a private house) Malton and Ganton (in order to speed up traffic on the line Ganton railway station was closed to passenger traffic on 22nd September 1930, and was finally closed to goods traffic in 1964). On arriving at Scarborough the train was greeted by ten to fifteen thousand spectators the day apparently being observed as a general holiday with all the shops closed, and there was much excitement. In Scarborough the guests were treated to a lunch before returning to York where a dinner was held in the Guildhall hosted by the Lord Mayor of York. George Stephenson remarked ‘that it was on the subject of the railway from York to Scarborough that I first met Mr. Hudson’. Another report of the opening of the line states, ‘At present the Scarbro’ railway only consists of a single line of rails, but it is intended ultimately to lay down an additional line’.



Left: George Hudson called ‘the Railway King’ 1800-1871

Scarborough remains the terminus and the most northern stop on the Yorkshire Coast line, which runs from Hull to Scarborough. Since its opening, Scarborough station has continued to provide a regular and reliable service and recently the station has been upgraded and is a Grade II* listed building.

Right: Scarborough railway station viewed from outside the carpark showing the lead-topped station clock tower that dominates the skyline, providing a landmark of the town. Inside is the ticket counter, waiting room and a café/shop. There are five platforms all have seats and the toilets are on platform 3 near the entrance to the ticket hall and exit. Photo by Paul McClure



Long before the railways arrived Scarborough was a fashionable spa town providing every popular amenity. It was the first original English seaside resort after the discovery in about 1626, by a Mrs. Farrer of natural mineral springs bubbling out beneath a cliff at South Bay which led to the establishment of a Spa. It also saw the arrival of the first bathing machines in 1735. “Taking the Waters” quickly became Scarborough’s accepted medicine and its fame promptly spread. However, until the arrival of the railways visitors to Scarborough had to travel by coach and horses, which meant a slow journey stopping regularly to change horses. Poor roads and inclement weather made communication difficult and often dangerous. The roads were uneven, narrow, muddy and full of ruts. In the late 18th century improvements in coach design and better road construction, led to greater speed and comfort for passengers and became the mode of transport for locals and travellers.

Scarborough was still a small town nestled around the castle headland. Its prosperity had largely been based on commercial activity in the harbour, including fishing, shipbuilding and trading of goods through the numerous cargo boats which used its sheltered harbour. However, with the new network of roads the area developed and eventually expanded to become a busy and significant town. The coaching days gave Scarborough one of its most colourful periods with its rowdy scenes, horns blowing and whips cracking. These stage coaches would provide regular runs to London, York, Hull and Leeds.



Left: This Poetical Sketch of Scarborough dates to 1813. It is titled 'The Departure' and shows a woman on the steps of a lodging house seeing off a guest. It is pouring with rain and the guest is being helped into the coach by the driver protected from the rain by an umbrella as is the woman on the steps. Another man on the road probably the driver's assistant can be seen attending to a bag to be put on the coach

There was also a whole range of accommodation to suit every pocket, board and lodgings, rooms at inns and hostelries, renting a Georgian house and later top quality hotels.

Scarborough Railway Posters

When the York and North Midland Railway came to Scarborough in 1845 it was much easier for visitors to reach the town, which led to a more large-scale investment in tourism. The earliest railway posters just conveyed information on services provided including timetables. These letter-press posters were dull and not at all colourful the techniques of lithography were not invented in the 1850s. If they were illustrated at all it usually took the form of a locomotive and carriages to form trains in solid black blocks with a silhouette outline.

In this period excursion trains were a big part of people's leisure activities. This gave passengers economical travel while generating income for the companies. The poster on the right is dated for December. 24th 1850 and is representative of these early letter-press posters. It advertises trips for Christmas which include Scarborough. It is interesting to note that there were no open carriages on this train, all third class passengers travelled in covered carriages and in order to do this the second class fare was withdrawn from the trip.

TRIPS FOR CHRISTMAS
FOR 2, 3, 4, or 6 DAYS.

ALL COVERED CARRIAGES !!

A GRAND TRIP
WILL LEAVE LEEDS, NORMANTON, AND CASTLEFORD,
ON TUESDAY, DEC. 24th, 1850,
At Half-past 12 o'Clock at Noon, for
HULL, YORK
AND SCARBRO'.

Stations the Train starts from.	Time.	TO YORK & BACK.		TO HULL & BACK.		TO SCARBRO' & BACK.	
		Covered Carriages.	First Class.	Covered Carriages.	First Class.	Covered Carriages.	First Class.
LEEDS & WOODLESFORD,.....	Half-past... 12	2	6	3	6	3	0
NORMANTON & CASTLEFORD,	40 min. past 12	2	0	3	0	2	6

OBSERVE THE FOLLOWING PARTICULARS.

Tickets and Bills may be had at all the Railway Stations.
The Train from Leeds, will start from the Wellington Station, near the Commercial Buildings.
There will be no Open Carriages, but all Covered, for the Third Class Passengers. In order to do this, the Second Class Fare has been withdrawn for this Trip.
Passengers are requested to be at their respective Stations Fifteen Minutes before the time named on the Bills, as the Trains will start from Leeds and Normanton as punctual as possible.
Passengers will go to Hull and York direct; but those for Scarbro', will stay in York about one hour and a half, to enable them to see the interesting places in that Ancient City; passengers can visit St. Mary's Abbey and Grounds, in which are the Two Beautiful Mansions, by paying 6d. each, and showing their Trip Tickets.
Passengers for Scarbro' and Malton, will serve York by the Quick Train, which starts from York at Five Minutes to Four o'Clock; arriving in Scarbro' at a Quarter-past Five.

NOTICE THE FOLLOWING PARTICULARS FOR RETURNING.
Trip Passengers can return from Hull, York, and Scarbro', on Wednesday the 25th, Thursday the 26th, Friday the 27th, Saturday the 28th, and Monday the 30th of December, by the Regular Train which leaves Hull at Two o'Clock in the Afternoon, Scarbro' at a Quarter-past Twelve in the Afternoon, and York at Ten Minutes past Three in the Afternoon.

REMEMBER the Trip starts on Tuesday, the 24th of December, the Afternoon before Christmas Day, at Half-past Twelve o'Clock.
Tradesmen and others will much oblige by showing this BILL in their Window.

T. CLAPHAM, 20, Commercial Buildings, Leeds.

C. A. WILSON & CO., LETTER-PRESS PRINTERS, SHERWOOD'S YARD, 64, BRIGGATE, LEEDS.

Depending on which of the stations passengers left from the fare of a return ticket to Scarborough in a covered carriage is priced at 4 shillings and 6 pence or 4 shillings, these tickets would cost today about £19.80 or £16 15. First class was 7 shillings and 6 pence or 6 shillings and these tickets would cost today £28.80 or £24.40. This was when a skilled mill worker's weekly wage was about 15 shillings.

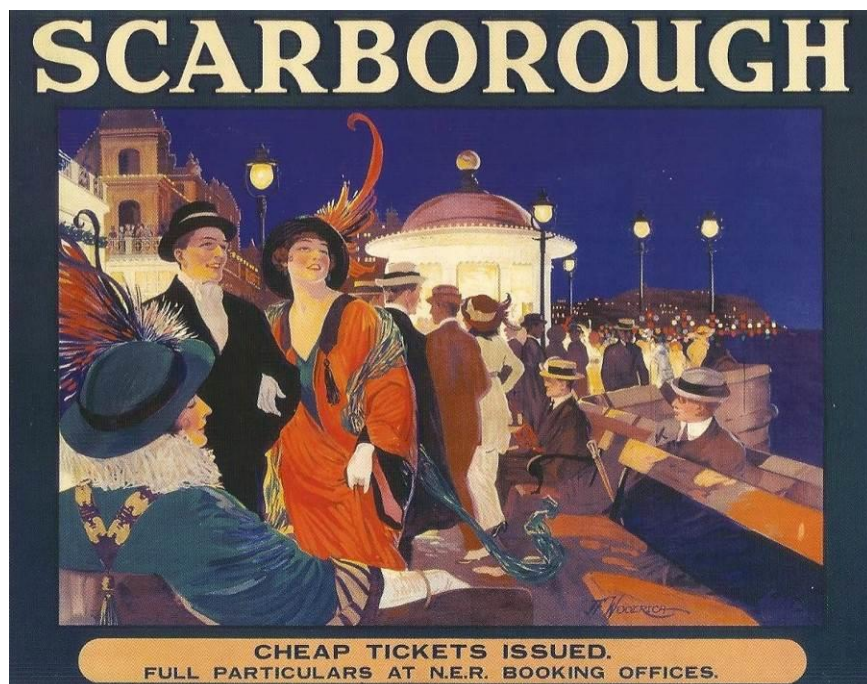
It was holiday travel that the railway poster came to be associated with and by the late Victorian/early Edwardian period, lithography had moved on greatly and artists were used to replace the dull, informative letter press type posters. In 1854 the York and North Midland Railway line passed into the hands of the North Eastern Railway (NER) they soon acquired a flair for railway marketing. They produced posters to promote rail travel to Scarborough.

Railway Posters Issued by North Midland Railway



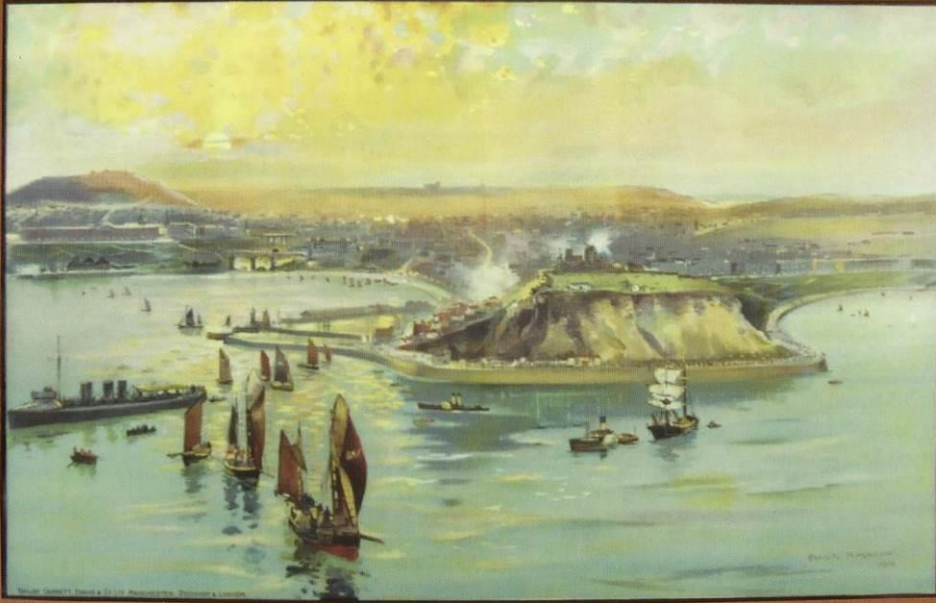
The poster on the left could be one of the first coloured lithographical posters produced to promote rail travel to Scarborough in early Edwardian times. Although the artist is unknown it is based on the work of John Hassall, which had immortalised the Skegness 'Jolly Fisherman' in 1908. The style and poster colouring is very reminiscent of Hassall, but is more likely to be a copy of the successful image. The poster shows a boy wearing a sailor suit with pinkish stripes with his straw hat blowing off his head. In the 19th century sailor suits were popular at the seaside and were generally worn during the summer. The boy is enjoying himself bouncing on the sands and flying a kite. The words around him 'Braces you up . . . The air does it, sums up the simple message to encourage people to visit Scarborough. The poster is dated 1909 and rarely seen in auction, it is considered unlikely that many still survive today.

The poster on the right is one of the earliest dating from around 1910, superbly painted by J F Woolrich. The colour, composition and subject matter was rarely matched for many years. It features elegantly dressed people in evening attire sitting and strolling leisurely along the Spa Complex which is lit up by globe lights. The headland in the far distance is also included in the picture with lights circling round it. Even today such a poster is highly sought after.



SCARBOROUGH

■ THE CENTRE FOR NORTHERN TOURS ■



This poster is by artist Frank Henry Mason (1874-1965) and is dated 1914. Frank was educated as a cadet at the H.M.S. 'Conway' training ship and spent time at sea. He studied under Albert Strange at the Scarborough School of Art and painted marine and coastal subjects and was involved in engineering and shipbuilding. He lived in Ebberston Hall and numerous addresses in Scarborough for a number of years before moving to London. He designed posters for several railway companies and his posters are well represented in this series of Railway Seaside Holiday Posters, and seven of them are represented in this article. This

view shows Scarborough headland with a number of sailing ships, boats and even a steam liner with three funnels sailing round it near the harbour. The headland divides the seafront into two bays, north and south. On the rocky promontory can be seen the ruins of Scarborough Castle. To the left is the harbour and in the far distance is the Cliff Bridge across the valley erected in 1827 to give easier access from the cliff and the town, where elegant hotels and Georgian lodging house were used by visitors. The Spa complex which can be seen on the far left was restored in 1879 after the previous one had been gutted by fire in 1876. The hill above the Spa complex is Oliver's Mount some 500 feet above sea level, where a War Memorial obelisk stands commemorating the dead of both World Wars and Korean Wars. It is also now a famous venue for motorcycle racing. From here there are spectacular views across Scarborough and the Memorial itself is visible from many parts of Scarborough. Oliver's Mount is also the site for a broadcasting transmitter which provides TV and radio services to Scarborough and the surrounding areas.

It seems likely that Mason painted this poster before the outbreak of the First World War on 4th August 1914, after which hoardings were cleared of most advertising and the railways were taken over by the war effort. Scarborough did not escape being attacked on December 16th 1914, two German battleships bombarded undefended Scarborough for about half an hour with 500 shells which killed 17 people and injured many more, causing widespread damage right across the town. The castle's medieval curtain wall overlooking the town was hit by several shells making several breaches in the ancient defensive wall.

Right: The War Memorial standing peacefully at the summit of Oliver's Mount, Scarborough

Photo by John Mottershead



Left: A view of Oliver's Mount from the castle across South Bay showing the TV antenna with the War Memorial to the right. Below is the Spa complex and to the right is the Cliff Bridge across the valley



The first purpose-built hotel in Scarborough was the Crown Hotel (renamed the Crown Spa Hotel) conveniently situated above the Spa on the Esplanade. In 1841 plans were being proposed for a railway link between York and Scarborough which prompted a young Malton architect, John Gibson to suggest that the area above the popular Spa building could be developed, which at the time was a large green field where cattle and sheep grazed, and venture to the cliff edge. He reputedly designed and laid the foundations before passing the construction of this hotel to the newly formed South Cliff Building Company. On Tuesday 10th June 1845 Scarborough's first purpose built hotel was opened and over the years The Crown Spa Hotel has been extensively renovated.



Left: This illustration is titled 'Modern Improvements Scarborough from the East Pier' and is dated 1854. It shows the Crown Hotel above the Spa building, then a turreted Gothic Saloon, and with the opening of Cliff Bridge across the valley in 1827 the south side of Scarborough was beginning to be developed. Part of the Esplanade with terrace boarding houses and streets behind was complete by 1850

Right: The present day Crown Spa Hotel is an impressive building on the Esplanade



Left: Illustration of the Crown Hotel showing how it looked in about 1846 with the arrival of a coach

Below: A Panoramic View of Scarborough from the South Cliff, by James Goodchild in about 1865. It shows a group of Victorian visitors on a path leading to the Crown Hotel. They have walked over the Cliff Bridge and can view the South Bay as far as the castle on the headland. Wood's Lodgings where Anne Brontë stayed and died in 1849 can be seen on the right across Cliff Bridge. On the sands below are a number of bathing machines which was first pioneered at Scarborough for women bathers to enter the sea. The Rotunda Museum, one of the oldest surviving purpose built museums in Britain constructed in 1829 is at the centre of the picture with the four storey Cliff Bridge Terrace behind built in about 1840. The tall Christ Church tower can be seen on the horizon, it opened in August 1828 and was demolished in October 1979



Railway Posters Issued by Great Northern Railway

The Great Northern Railway (GNR) was established in 1846, but on 1st January 1923 the company lost its identity with the grouping of the 'The Big Four' to become part of the London and North Eastern Railway (LNER).



The poster on the left shows very clearly how far poster art advanced in the first decade of the 20th century. It is dated 1900 and is by Lewis Christopher Edward Baumer (1870-1963) who studied at the St John's Wood Art School, the Royal Academy of Arts and at the Royal College of Art. Baumer was a book illustrator and worked for more than fifty years for the Punch magazine. The clever collage which is not geographically correct shows Scarborough castle at the top right-hand side with Cliff Bridge and the Grand Hotel on the left side of the poster. In the centre of the poster is the North Bay Promenade Pier, it was one of the first tourism investments which opened in 1868. The pier was 1,000 feet long and 23 feet wide, with seating along both sides. There was an entrance building, a pier-head shelter for band concerts and there were even facilities for angling and boats could dock and deliver passengers to visit the pier. However, the pier was not a financial success with frequent steamer damage. It was sold in 1889, the new owners enlarged the pier-head and a pavilion was added with a new entrance building which had a restaurant. But the variety shows failed to generate sufficient income and the pier was once again sold in 1904. In 1905 a severe gale destroyed the whole structure and just the entrance and pier-head was left standing. Because of the storm damage and its unprofitable past it was decided to demolish what remained of the pier, the entrance building survived until 1914.

Right: This old photo was taken soon after the construction of the Scarborough North Pier which opened in 1868



Left: This 1913 postcard shows the Spa Complex buildings on the left and open air bandstand. It is of a similar view to Lewis's railway poster



sitting or leisurely strolling along the promenade, most of them have parasols to guard against the sun. The Grand Hotel can be seen in the background. Notice the little girl at the bottom of the poster wearing a yellow straw-hat standing next to a lady in a white dress, she is holding a hoop in her right-hand. Hoop rolling was a favourite outdoor activity for children at this time.

The poster on the right gives a more perspective but exaggerated view of the South Bay beach. It emphasises that the Scarborough sands are wide and safe. This cartoon poster from 1920 by Frank Henry Algernon Mason (1875-1965) shows two of the Alice in Wonderland characters extolling the virtues of the sandy beach. This poster would certainly appeal to children and families, and is clever poster marketing. It is one of Frank Mason's unusual and unexpected works.

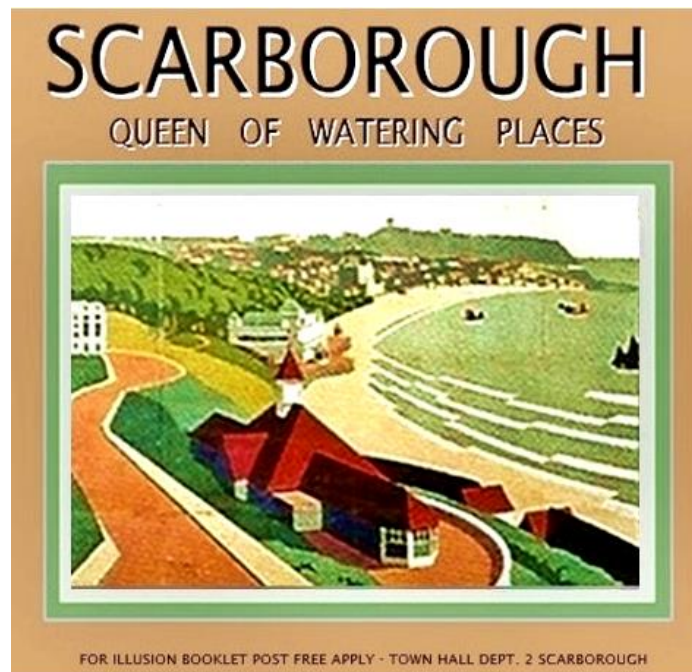
The Great Northern Railway (GNR) are also encouraging visitors to travel by Yorkshire coast Express from London King's Cross Station.



Left: This photo of South Bay is a similar view of the sands to the one in Mason's poster above without the Alice in Wonderland characters



Before moving on to railway posters issued by the London and North Eastern Railway (LNER), the reconstructed poster on the right was produced for the North Eastern Railway (NER). This railway was incorporated in 1854 by the combination of several existing railway companies and in 1923 it was amalgamated with other railways to form the London and North Eastern Railway (LNER). The view is from the cliff tops overlooking the sandy South Bay beach, in the foreground is the Clock Café and a little further in the distance is the Spa. The wide South Bay sandy beach sweeps in an arc around to the headland with the ruins of Scarborough Castle on top. What is noticeable about this poster is the absence of people. In April 2018 the failure of a retaining wall caused by heavy rainfall, put a row of wooden chalets and the Clock Café situated above them at risk of falling into the sea. Work is being carried out to replace the wall and to protect the popular Clock Café and the chalets, from plummeting into the sea. The caption for the poster is Scarborough and using the slogan 'Queen of Watering Places' which had been coined to advertise the benefits of the seaside town long before the railway arrived. The artist is Gregory Brown (1887-1941) and the poster is dated to about 1920. Brown designed posters for the London Underground as well as the North Eastern Railway and London and North Eastern Railway



Left: A similar view of the Clock Café to the one in Brown's poster. It shows the Clock Café which opened in 1913 with the red roofs of the wooden chalets below.



Railway Posters Issued by The London and North Eastern Railway (LNER)

In 1923 the railway companies were amalgamated into 'The Big Four' and The London and North Eastern Railway (LNER) covered the area north and east of London. It included the East Coast Main Line from London to Edinburgh via York and Newcastle upon Tyne and the routes from Edinburgh to Aberdeen and Inverness. It operated from 1st January 1923 until nationalisation on 1st January 1948. The 'Golden Age' for LNER was actually between 1925 and 1939, these 14 years saw some fabulous examples of commercial poster art as seen in this series of Railway Seaside Holiday Posters.

The Lidos

One of the first posters produced for LNER promoting rail travel to Scarborough, was of the South Bay Open-Air Lido. The artist of the poster below is Willian H. Barribal (1873-1956), a lesser known artist and is dated 1925. Barribal trained in lithography in London and furthered his artistic studies in Paris. He produced a series of recruitment posters during the First World War. In the 1920s and 1930s, Barribal worked for a number of commercial clients, which include Schweppes, Waddington's and Vogue magazine. He was also one of the first of the 'art deco' artists who painted for the LNER.

His poster shows the popularity of the South Bay Lido with male and female bathers who are preparing to dive from a diving board or standing on the platform. A water chute can also be seen. The lady sitting on the wall partially obscures the resort title. The poster may be a little 'retro-looking' but the overall balance and colour is first class.

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*Right:
Barribal's 1930
enlarged poster
of the South Bay
Open-Air Lido*



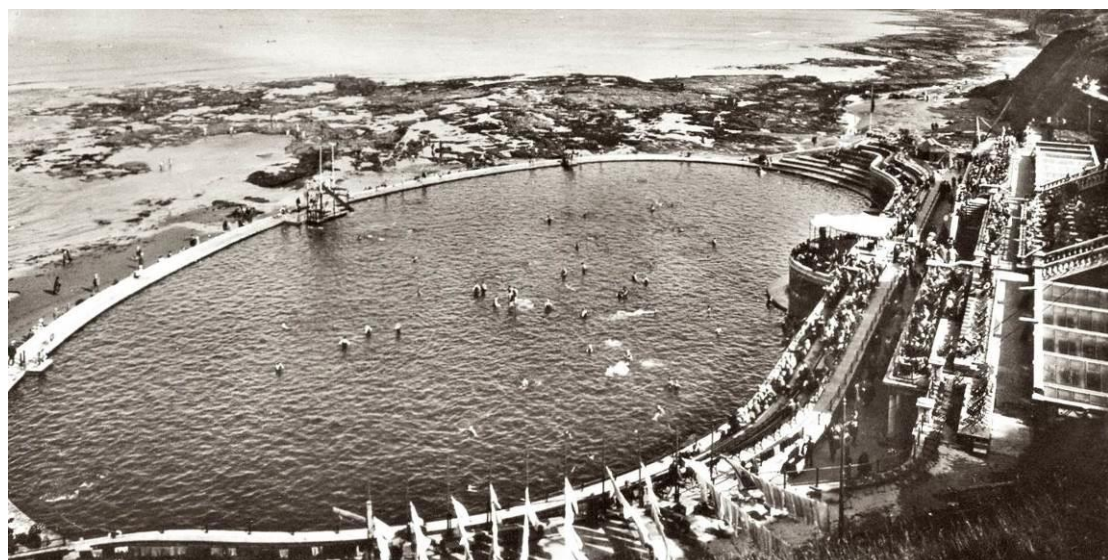
In 1930 Barribal produce another but enlarged poster of the South Bay Open-Air Lido for the LNER which is not so well known. The poster on page 60 is in the collection of the National Maritime Museum, Greenwich in London. The extended part of the poster which is on the left side of the crease shows the continuation of the seating on the far side with children and adults playing in the pool. There is also a circular floating raft in the pool with bathers standing or diving off. The circular bandstand with a green coloured canopy can be seen more clearly in this poster. It is above the wall built around the landward side of the pool with an entrance to the underground tunnel leading to the changing rooms. There appears to be a band playing all dressed in red with a group of spectators sitting around listening to the music. The lady sitting on the wall does not partially obscure the resort title in this poster. Above the bandstand are terraces and a café.



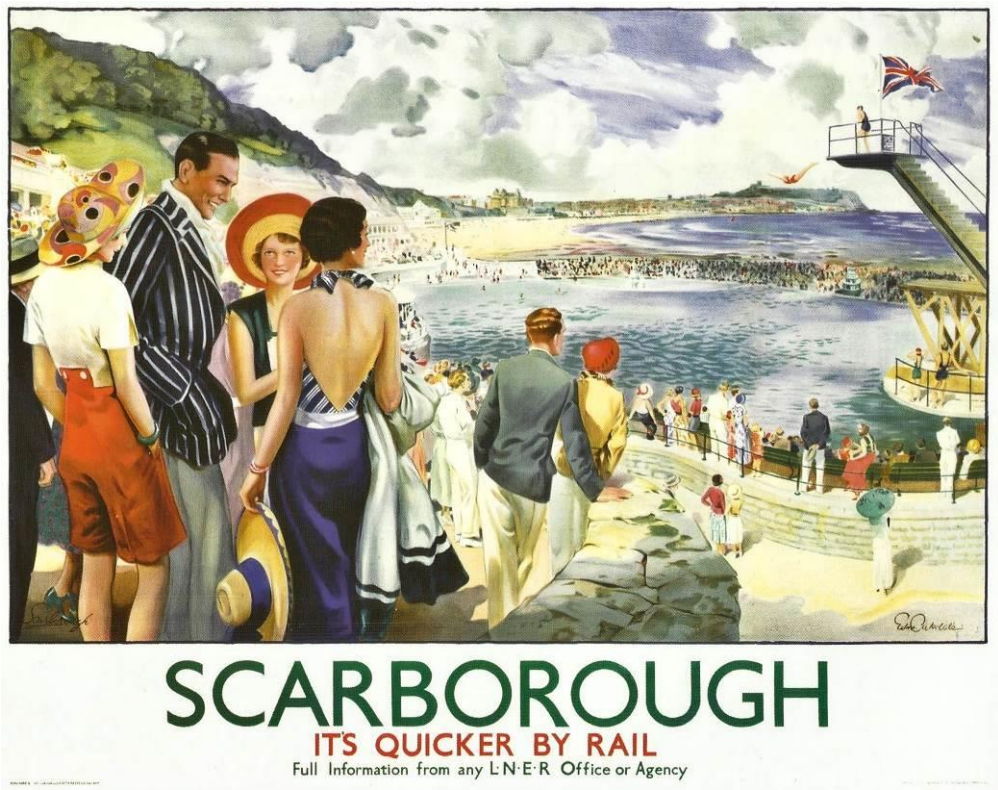
The LNER poster on the left is of a different view of the South Bay Open-Air Lido from the seating on the south side. It is by the artist Fred Taylor (1875-1963) and dates to around 1930. Taylor was born in London and studied at Académie Julian, Paris and Goldsmiths College, London he was one of Britain's foremost poster artists from 1908 to the 1940s. From this seating position the pool is in full view with the diving board on the far side as illustrated in Barribal's posters on page 60. The wide South Bay sandy beach sweeps in an arc around to the headland with the ruins of Scarborough Castle clearly visible on the skyline. On the left is the Spa complex with the prominent Grand Hotel.

The construction of the South Bay Pool began in the summer of 1914 when war clouds gathered. Harry W Smith Scarborough's borough engineer oversaw the design and construction. It opened in 1915, shortly after the outbreak of the First World War. It was intended to have a dual purpose of acting as a sea defence for the coastline, and helping to boost Scarborough's already expanding tourist industry. It was built at the point where the highest flood tides strike the coast. At the time it was highly innovative, being the first of its kind and remaining the largest open air pool in Europe for many years afterwards. It measured some 330 feet by 165 feet in size, 6 foot deep with 3 foot deep in the shallow end featuring a high diving board with platforms and a water chute. In 1930 a bathing ticket cost 6 pence and towels and costumes could also be hired if needed.

Right: The South Bay Pool in the 1920s the bandstand can be seen on the right with spectators around the pool, and on the terraces above. The diving platform and water chute are on the left by the sea wall

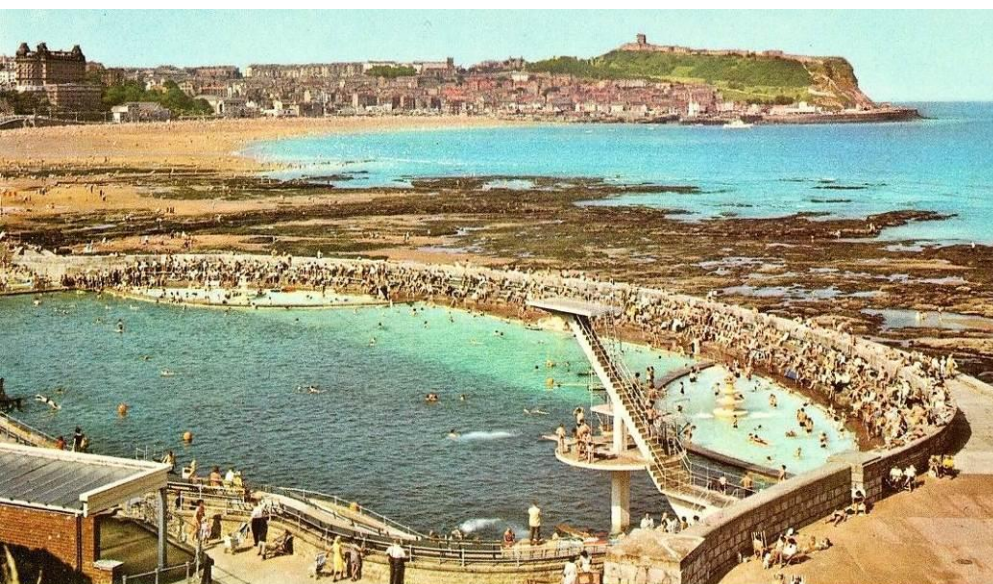


The LNER poster on the right is by artist Edmund Oakdale and is dated 1936. It is of the South Bay Open-Air Lido. By this time the pool had been substantially modernised which included a 32 foot high diving board which can be seen in the poster with the Union Jack flying above it. The pool is crowded and people are using the complex as the social place to meet and greet. This must have been a great time in the pool's history. The country was in a general period of relative prosperity, so elegant dresses, sporty jackets and summer hats were the order of the day. This poster is a classic example of how style, tastes and appearances changed at a time when the LNER was pushing the message 'It's Quicker by Rail' very hard. What is so good about this poster is the perspective, all the way round the South Bay to the castle on the headland.



In 1934 the South Bay Bathing Pool was substantially modernised, audience seating capacity was increased to up to 3000 people, high diving boards and an extension to the changing rooms were added and three distinctive fountains were created. Further changes included the introduction of the two semi-circular shallow areas for children, each with its own fountain. Also included was raising the height of the walls to make the pool more independent from the sea and chlorinating the water. Various sorts of aquatic displays were staged in the pool, including diving and swimming exhibitions which featured dancing girls. Scarborough's South Bay Bathing Pool was once one of the town's most popular attractions, proudly displayed on many contemporary advertising posters.

The pool remained popular with holiday makers and locals, however only three years later the pool had a new rival, the North Bay Bathing Pool, which opened in 1938 located not far from the quieter North Sands, and the popularity of the South Bay Pool started to decline.



Left: The South Bay Pool with the 32 foot high diving board illustrated in Oakdale's poster of 1936, but with additions made in about 1950. After being modernised in 1934 it has two semi-circular shallow pools for children with fountains, a walkway around the sea-facing side of the pool and the sea walls were increased in height allowing for additional spectator seating. Its popularity is shown by crowds sitting on the wall around the pool

The South Bay Bathing Pool continued to be in use until the 1960s by which time it was running down and had constant serious problems throughout the 1980s. It first closed in 1981, before re-opening after a local campaign and an injection of £42,000 by Scarborough council. It was not enough, and the South Bay Pool closed down in 1989.

Right: The distinctive high diving board showing additions made in about 1950. The top platform had been extended and a ladder added to access it. A new middle platform has been installed on the right hand side of the steps, and scaffolding poles have been put in to support the new platforms. These extensions were removed later. Also clearly seen here is the newly added free standing low diving board which was mounted on the curved wall of the shallow section, and two other low diving boards beneath the high one.



Left: Looking down on the site of the former South Bay Lido. It was demolished in 2003 and the pool itself filled in and concreted over leaving only the outer walls. This meant the loss of 88 years of history, leaving only memories, photos and home made movies.

The LNER railway poster on the right is of the newly opened North Bay Swimming Pool. It is by the artist Frank Henry Mason (1876-1965) and dated 1939. The poster advertises the new artificially heated sea-water outdoor swimming pool at Scarborough's North Bay and shows people swimming and sunbathing. The background is dominated by the headland with the ruins of Scarborough Castle clearly visible on the horizon.

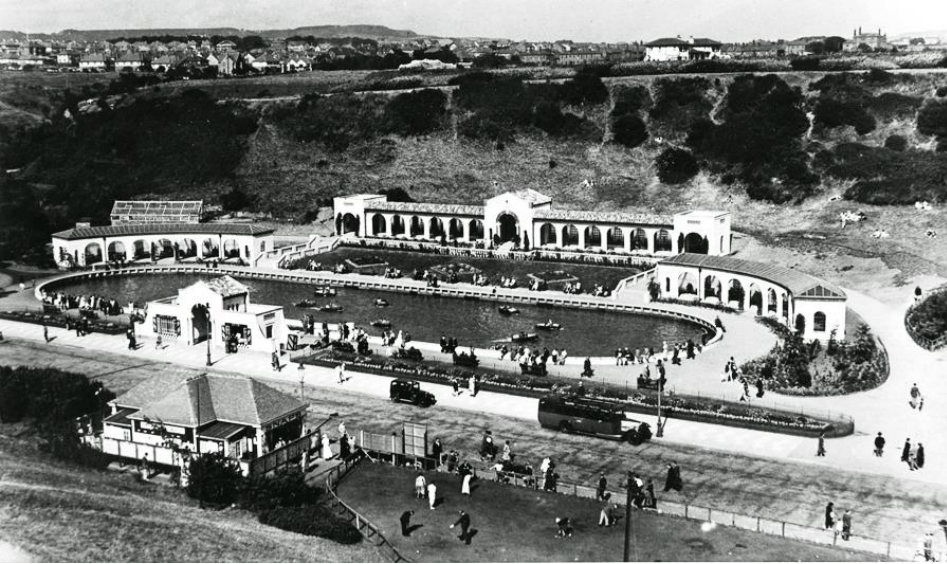
The North Bay swimming pool officially opened on July 8th, 1938 and was a grand affair, with all the usual trimmings and ceremony. However, only three years previously in 1935 the pool was used as a boating pool for small motor boats, which were later transferred to the boating lake in nearby Northstead Manor Gardens.

The pool measured 250 feet by 60 feet and was located not far from the North Bay Sands which are being used by holidaymakers in the poster. There were seating areas for bathers, spectators and even sun-seekers, who could sunbathe on a rooftop terrace as seen in the poster. The pool itself was divided by a long island into a shallow area and the main pool.



NEW SEA-WATER SWIMMING POOL- ARTIFICIALLY HEATED
SCARBOROUGH
 IT'S QUICKER BY RAIL
 FULL INFORMATION FROM ANY L.N.E.R OFFICE OR AGENCY

PUBLISHED BY THE LONDON AND NORTH EASTERN RAILWAY PRINTED IN GREAT BRITAIN 1939 S. CALLEN & COMPANY LTD. 20, GERRARD ST. LONDON W.1



Left: North Bay boating pool for small motor boats in 1935. It reopened in 1938 as a swimming pool



Right: The North Bay swimming pool in its heyday. The view is similar to the one in Mason's poster of 1938 on page 65. The North Bay Sands are deserted in this postcard



The North Bay swimming pool played a key role in attracting visitors to Scarborough's North Bay, which was rapidly establishing a range of new attractions. In the 1980s, the pool was given a dramatic makeover reopening in 1984 as Waterscene, boasting the longest water chute in the world. Then in 1987 it was renamed Water Splash World and in 1995 renamed Atlantis. After years of financial difficulties it suffered the fate of many outdoor pools and closed in 2007. It was subsequently demolished and is now the site of the Military Adventure Park which continues to operate today.



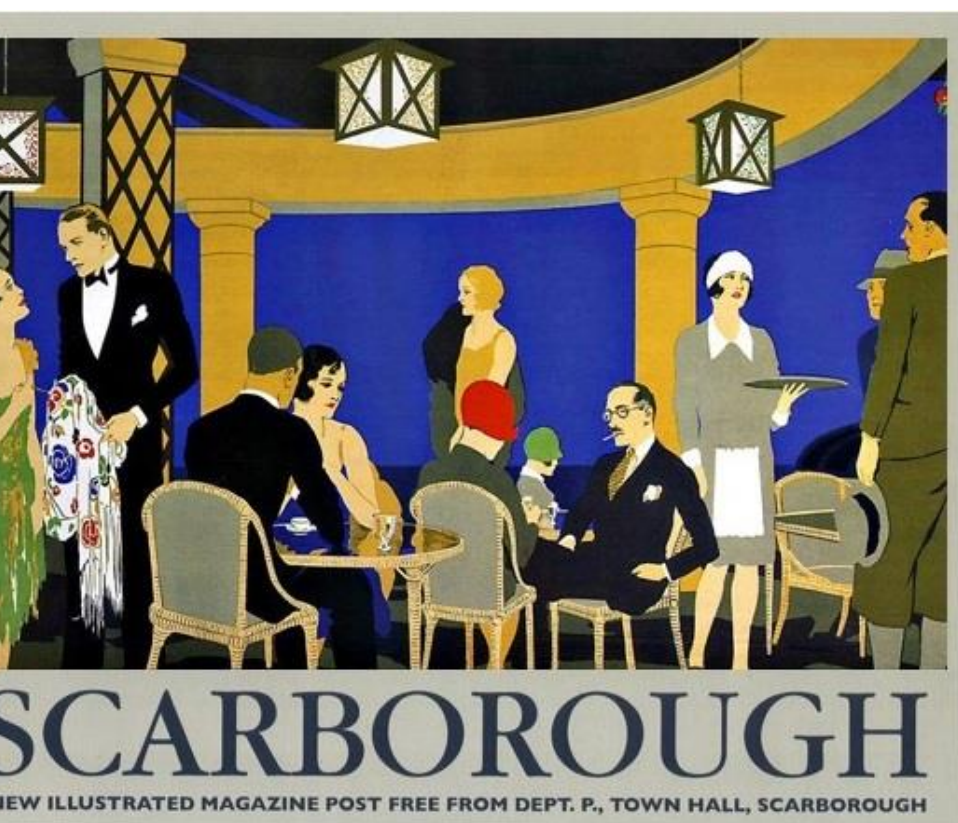
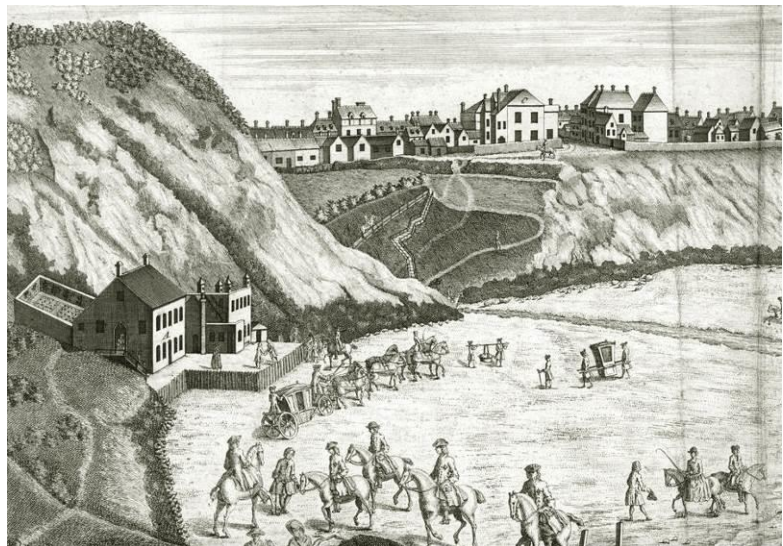
These days holidaymakers can visit affordable resorts abroad that claim not only extensive water parks, but also guarantee hot sunny weather. Years ago visitors had fewer options, and towns such as Scarborough benefited.

Left: The North Bay swimming pool after reopening in 1984 as Waterscene illustrating what was once claimed to be the longest water chute in the world

The Scarborough Spa, Gardens and the South Cliff Railway

The Scarborough Spa complex with its many amenities are well represented in LNER railway posters where elegance and socializing are on show. Its beginnings happened by chance in about 1626 when Mrs. Farrer discovered natural springs bubbling out beneath the cliff to the south of the town. After the medical profession proclaimed the waters as a cure for all ills thousands of visitors flocked to benefit from their supposed medicinal qualities and the southern part of Scarborough became popular. The first Spa House was a basic wooden structure with a timber embanked terrace to the shore built on or near the site in about 1700. It was designed for the sale and dispensing of the waters. By this time with all this publicity the wells were famous and Scarborough developed not only as a fashionable Spa town but as the original English seaside resort. After a number of disasters and many years later the Scarborough Spa developed into the complex it is today and became a fashionable attraction.

Right: The left part of an engraving of Scarborough dated 1735 by John Settingerton showing the Spa house on the left. This was when new and better buildings were constructed after a massive landslide. The scene shows the access to the Spa as being along the beach. This was a difficult route for the elderly or infirm who were hoping to be cured by the waters. Once the Cliff Bridge was constructed in 1827 it gave easier access from the town. The illustration shows the timber embanked terrace to the shore below the Spa buildings, and even allowing for artistic licence these are substantial. The tide is out in the engraving allowing people to come and go to the Spa on horseback, by a horse-drawn carriage, walking and even by a sedan chair carried by porters at the front and rear with a man walking in front who are obviously going to the Spa



Probably one of the first posters produced for LNER to promote rail travel to Scarborough is the one on the left. The Artwork is by Reginald Edward Higgins, who studied at St John's Wood Art School and the Royal Academy School. He was a portrait and decorative painter who designed posters for the LNER. The poster is dated 1929 and shows sophisticated and elegant people socializing in the Spa's Alfresco Café. Three of the men are wearing black evening dress. Notice the lady on the far left she is wearing a very revealing dress that was the new fashion but thought scandalous. When this dress came out it was not the normal innocent dress usually worn. The tall man standing next to

her in evening dress is holding her colourful wrap. Close-fitting felt hats were also in fashion which are represented in the poster by two ladies wearing them one in red and one in green. This poster is a classic example of how style, tastes and appearances changed over the years.

By the late 1920s the Spa was at its height of success and this was the time when Higgins visited the Spa to create his fashionable poster.

Right: The Alfresco Café at Scarborough Spa in about 1927. Notice the columns are boxed in with wooden latticework and the light fittings which are the same in Higgins' poster and the chairs are also not dissimilar. In the far background are three waitresses that are in the same attire as the waitress in Higgins' poster. The photo was taken during the daytime so people are in casual dress



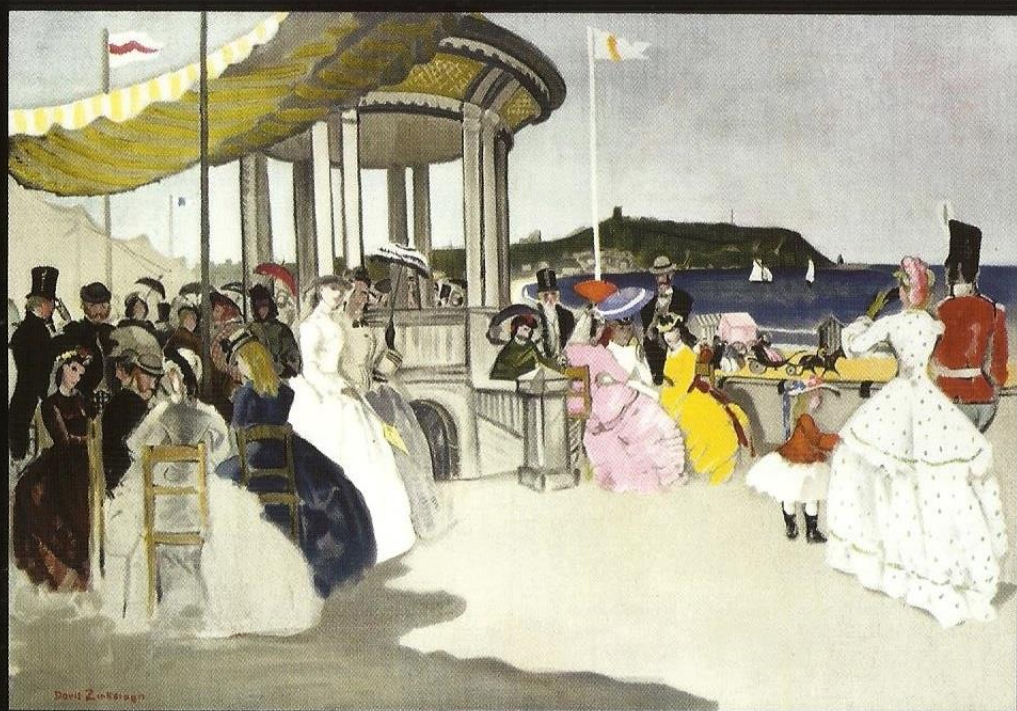
The next three posters show the Scarborough Spa from the outside, they date from the 1930s during the Spa's heyday. The buildings that visitors see today is the architecture of the 1880s. After a fire in 1877 gutted the main pavilion that was designed by Sir Joseph Paxton in 1858 it was restored and extended in length, the inside of the restored building was designed by Thomas Verity and Hunt a London firm of architects, together with additional buildings on the site in 1879. The following year the new Grand Hall was opened to the public and so began a great era of music and entertainment.

Additions and alterations have been made over the years and a major restoration programme was carried out in the early 1980s to reinstate some of the original features and decorative styles. Today the Scarborough Spa complex is a Grade II* listed building which includes the Spa Theatre, the Grand Hall for concerts, conference room, the Ocean Room, the Promenade Lounge, Sun court for open air concerts, and various other rooms, café and bar areas. There is also a large promenade to the nearby South Cliff railway that opened in 1875 and was the first funicular railway in England. This travels up the 200 feet cliff to the Esplanade.

The poster below is by artist Doris Clare Zinkeisen (1898-1991) dated to about 1933. Doris studied at the Royal Academy School and lived in London. In her poster she has placed wealthy Victorian ladies and gentlemen

sitting and walking past the open air bandstand that was built over the Spa pump rooms. Doris has depicted ladies in crinoline dresses and some of the men in black frock coats and top hats.

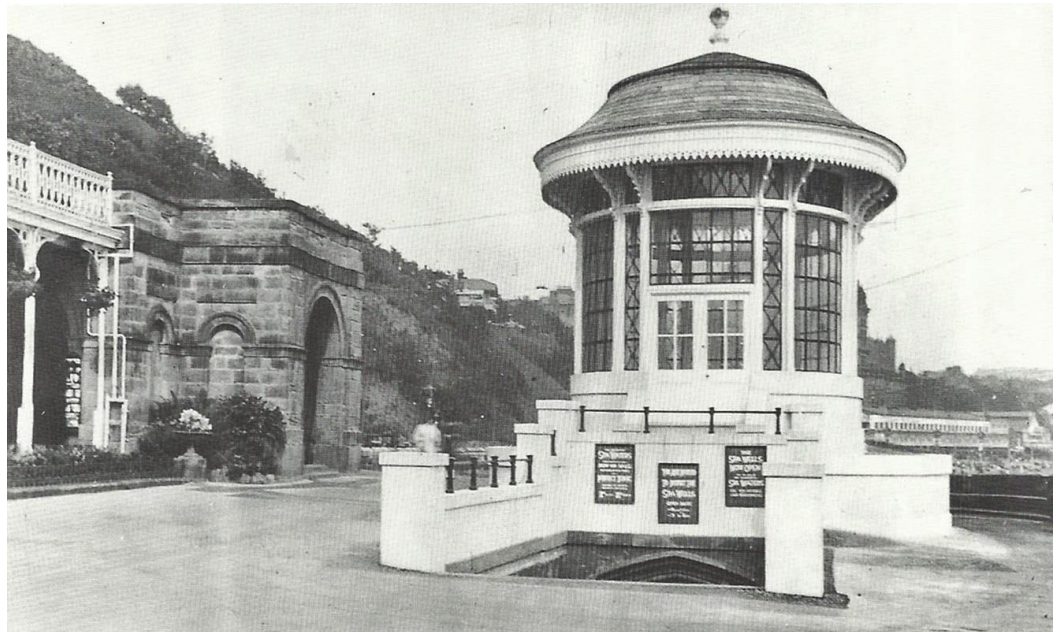
The poster was painted before the bandstand was demolished in 1931 and shows how Doris perceived the Spa with the Victorian elite entertaining themselves and like so many other Scarborough posters she illustrated several people which is a testament to Scarborough's popularity for centuries past.



SCARBOROUGH
IT'S QUICKER BY RAIL

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Right: This old photo shows the bandstand built over the Spa pump rooms as illustrated in Doris's poster of 1935 on page 68 but it is now glassed. It was built in 1875 and helped to establish the long tradition of music at the Spa, visitors could descend the stone steps and take the waters. The bandstand which had become known as the North Orchestra was demolished in 1931 and this entrance to the wells blocked off. A kiosk was erected on the site and remained there until 1980 when a roundabout was constructed. The pump rooms are still beneath the roadway and there are plans to reopen them sometime in the future



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The poster on the left is dated 1935 and is a view looking down the north side of Scarborough Spa the South Bay seafront and the sandy beach. The artist is Arthur Cadwgan Michael (1881-1965) a painter and book illustrator who also worked regularly for the Illustrated London News and contributed to other periodicals. At the centre of the poster is the new bandstand that was built in 1913 and a marble forecourt-colonnade. The northern bandstand illustrated on the left was built over the Spa pump rooms and was demolished in 1931. This poster shows the real popularity of Scarborough with people sitting along the sea wall which is completely full. Visitors leisurely strolling along the promenade past the south bandstand where people can be seen sitting undercover. They are in casual dress and a few ladies have parasols to guard against the sun. The beach below the sea wall is full of holidaymakers sitting on the sands some are at the edge of the sea about to go in for a swim. The sands sweep all the way around the South Bay to the headland, a rocky promontory with the ruins of Scarborough Castle.

Above the northern bandstand on the left of the poster is the Grand Hotel. It was completed in 1867 and was one of the largest hotels in the world and one of the first purpose-built hotels in Europe. Along with the castle, the hotel suffered severe damage from two German battleships on December 16th 1914, but it was quickly restored. The heyday for the Grand Hotel was probably in late Victorian times, when Yorkshire's elite

and wealthy holidaymakers made up the clientele. Today it is now owned by Britannia Hotels.

Right: This 1930s post card of Scarborough Spa is a similar view to Michael's LNER poster of 1935 with the Spa buildings on the left. This postcard shows the Spa really crowded with people sitting along the sea wall, around the south bandstand with a few leisurely strolling along the promenade. Further along the promenade can be seen the northern bandstand built over the Spa pump rooms and above is the Grand Hotel. In this postcard the tide is coming in with the sea engulfing the South Bay to the headland. On the misty horizon can be seen the ruins of Scarborough Castle at the top of the rocky promontory



The storm clouds of war were beginning to grow when the poster above was issued in 1939. No sign of gloom and dismay here, the Spa area and terrace is packed. The artist is Fred Taylor who possibly painted this scene a year or so earlier and the LNER issued the poster ahead of the breakout of war in a final effort to promote tourism and fill their trains. Fred Taylor is best known for his posters of buildings and architecture.



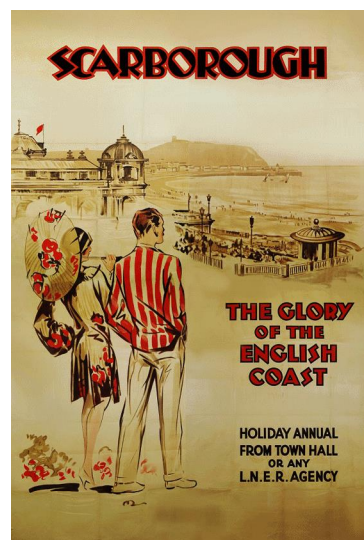
SCARBOROUGH

IT'S QUICKER BY RAIL

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To really appreciate the artwork of this poster it needs to be seen at full size which is 40 by 50 inches. Scarborough has always been at the forefront of tourism and promotion, and had already issued small books about how to get there and listing all the amenities and attraction to see. The Town Council has always been progressive to ensure that the resort is always visited and that guests go home happy.

Right: A booklet produced in the 1930s to promoted tourism in Scarborough it is by The Town Council and the LNER



In 2008/2009 Scarborough won awards for entrepreneurship, and in 2008, it was voted the most enterprising town in Britain. It is no wonder, given the past history of railway advertising, that their tourist tradition is still alive and well today. The poster on page 70 also shows the relative prosperity and style of the clientele in the late 1930s. These were happy times for the town before the outbreak of the Second World War. Elegantly dressed holiday makers in the fashion of the 1930s are simply strolling around the Spa complex, but the main attraction is the music being played to packed audiences from the bandstand. Here we see crowds of people sitting on the terrace, the promenade and along the sea wall listening to the orchestra. It is a beautiful sunny afternoon and many ladies can be seen with parasols to guard against the sun. On the left is the Alfresco Café with an oval dome roof facing the terrace, the inside of which has been illustrated by Higgins in his 1929 poster, see page 65. On the horizon is the outline of Scarborough Castle with the harbour to the right and South Bay below. Fred Taylor's LNER poster is truly stunning.

Right: This 1930s post card shows a similar view of Scarborough Spa to that of Taylor's LNER poster dated 1939 only sparsely populated. A few holiday makers are sitting on the terrace and in front of the bandstand. The Alfresco Café appears to be void of visitors and only a few holidaymakers can be seen on the sands of South Bay. This postcard may have been taken out of season



Left: This early 1930s postcard also shows a similar view of Taylor's poster taken from above the Scarborough Spa complex. Both the Spa complex and the South Bay beach are packed with holidaymakers compared to the above postcard which shows how popular Scarborough was with holidaymakers



The poster below shows the Spa complex underneath a couple in a partly shaded alcove along one of the meandering paths of the Spa gardens just below the Esplanade. They are in conversation with the warm summer sun breaking through the leaves to highlight their elegant dress. Both are leaning against iron railings with the lady looking over at the gardens below. The couple may have walked up one of the meandering paths through the lush green gardens that provided a peaceful break from the crowded beach and Spa and stopped to take in the view which is behind them in the background. It shows an excellent view of the old town and the sandy South Bay beach that sweeps all the way round to the harbour and headland on which are the remains of Scarborough Castle and a Roman signal station. This most breath-taking LNER railway poster is painted by W Smithson Broadhead (1888-1951), and is dated 1935. Broadhead was a painter of portraits and horses who, in addition to LNER, also designed joint posters for all four railway companies.



The Esplanade is easily accessible by the South Cliff Railway which is not far from the Spa.

Right: The Esplanade in the early 1920s looking towards the Crown Hotel opposite is a wrought iron gate entrance to the South Cliff Gardens. The South Cliff railway is a little distance behind the photo





Left: The lower station building of the Scarborough South Cliff Railway in 1890. It is facing the sea, and has a tall hipped roof and there is a lower, lean-to extension with its famous roof sign. The lower part of the incline incorporates an arched tunnel to accommodate a pedestrian footpath from the gardens beneath the tracks which can be seen on the left side of the railway next to a small

building. This is now blocked up and no longer in use. The photo also shows the 224 steps on the south side to the single storey building to the tunnel entrance under the tracks

The South Cliff Tramway was built to transport visitors up and down the cliff face to hotels and terraced houses along the Esplanade to and from the Scarborough Spa and its seafront promenade. The scheme appears to have been instigated by Richard Hunt, proprietor of the Prince of Wales Hotel. This was the first funicular railway in Britain, and was designed and engineered by William Lucas with twin standard gauge tracks. Originally two cars were designed to run in opposite directions on a funicular system, in which a cable attached to both cars on the tracks would move them up and down a very steep gradient, the ascending and descending vehicles counterbalancing each other. Each car was capable of carrying 20 passengers. On 6th July 1875 the lift was opened to great success with 1400 passengers paying the fare of one old penny for a single ticket just for the novelty of using a cliff lift for the very first time.

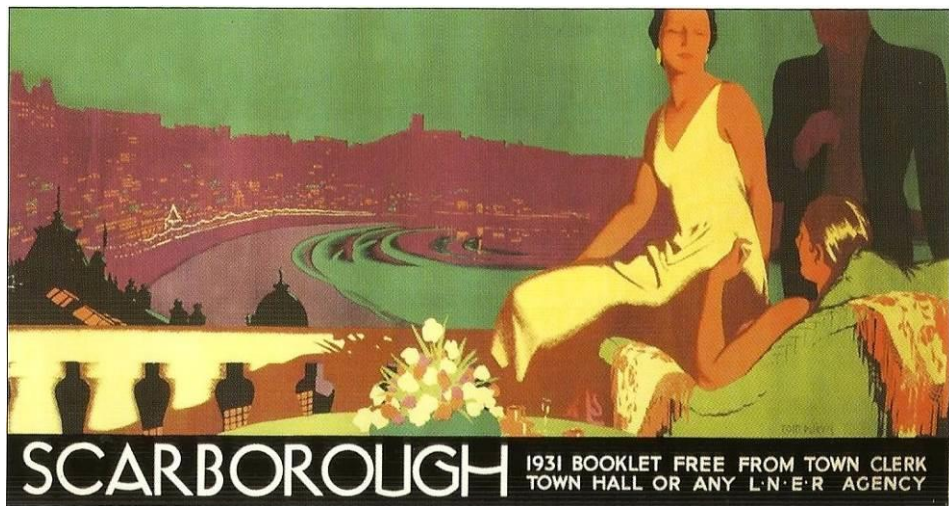


By 1888 the Cliff Lift was carrying 250,000 passengers per year, but it was during the 1945-46 season that the lift hit its peak with a total of 1.2 million people using the lift. Scarborough Borough Council purchased the Cliff Lift in 1993 from its owners, Scarborough South Cliff Tramway Company Limited, and in 1997, the lift was modified to be completely automatic with a ticket office. Although there have been alterations and modernisations to various parts of the structure, the lower station is largely the same as built, although the south facing shed with its famous roof sign has been removed and replaced by an undistinguished brick ice-cream kiosk.

Left: This 1890 photo is taken from the beach known as Children's Corner, before the

widening of the promenade. It shows the Cliff Tramway on the left with steps where there is a large sign cleverly marked 'SOUTH CLIFF TRAMWAY - 224 STEPS AVOIDED FOR - 1d'.

The poster on the right follows on from the previous poster on page 72. It shows the Spa at night below people socialising. The view in the background is of South Bay lit up all the way round to the harbour and headland. On the horizon can be seen the outline of the keep of Scarborough castle and on the left the Grand Hotel. The artist is Tom Purvis (1888-1959) and it is dated 1931. Purvis and was probably the greatest and most influential British poster designer of the twentieth century. He studied at Camberwell School and from 1923 to 1945 he worked for the London & North Eastern Railway (LNER). He also designed posters for the Gentlemen's outfitters Austin Reed and for the 1932 British Industries Fair. During his time at the LNER Purvis produced over 100 posters and he enjoyed a very high status in the LNER's advertising department as he was one of the major designers involved in the recognisably bold and graphic LNER poster style. He was so important to the LNER that he was paid a retainer of approximately £450 per annum to carry out his work.



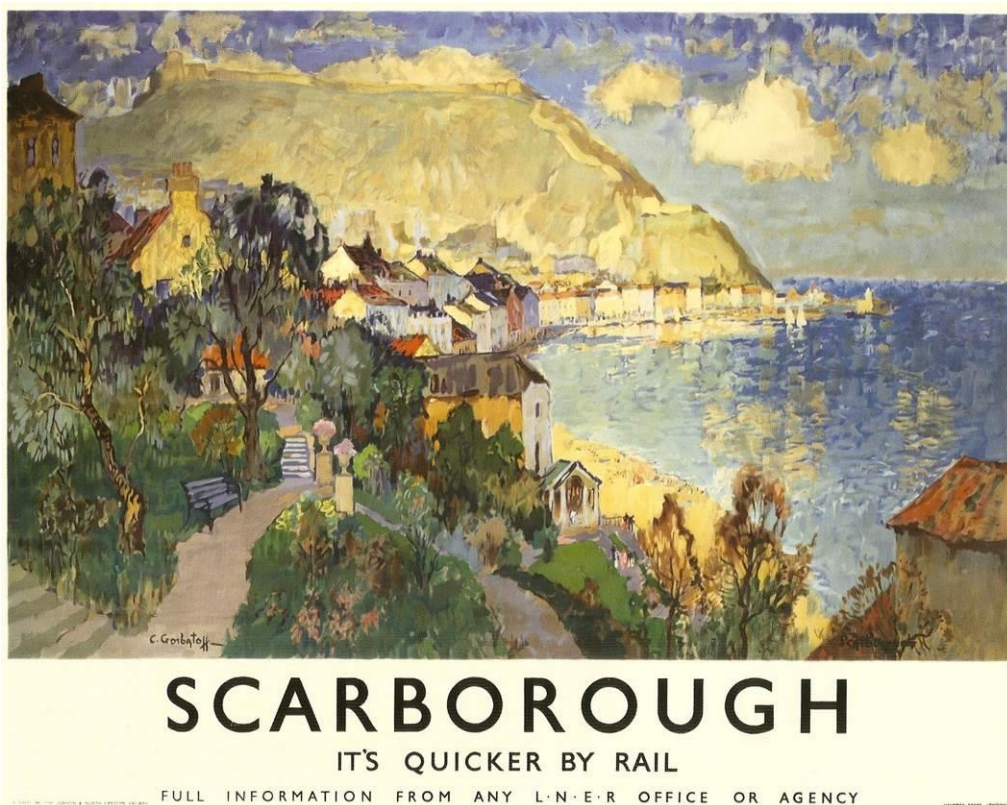
The next poster on the left is of the peaceful and colourful South Cliff Italian Gardens by the artist Fred Taylor who also painted the South Bay pool see page 63 and the Spa, see page 70, and is dated to about 1935. The view is looking south with classical urns in the foreground which adorn the steps. The Italian Garden was designed by Harry W. Smith and laid out in about 1910, it is curved in plan with formal planting and seating, terminated by two classical pavilions at either end each reached by steps. A central fish-pond contains a statue of the Roman God Mercury the winged messenger. Holidaymakers are casually strolling around the garden or sitting in the shade underneath the trees on the left.



Above Right: The same view has Fred Taylor's poster to the left after descending the steps taken in autumn to reveal the curved layout terminating at the south end with a classical pavilion. A terrace of columns with a latticework arch on the east side of the fish-pond that contains the statue of the Roman God Mercury is visible in the photo. This gives views down to the sea and the site of the former Lido.

Down to the Sandy Beaches

Walking through the town down towards the South Bay Beach, stopping about halfway to look at the view of Scarborough Castle that was painted by Konstantin Ivanovic Gorbatoff (1876-1945). The style of the painting on the right is more reminiscent of that of the Dutch artist Vincent Van Gogh (1853-1890) than a railway poster. It is however, a wonderful piece of art from the Russian artist, who in 1922 fled the aftermath of the 1917 Revolution. He then spent his life in Western Europe, first in Italy and then in Berlin, picking up commissions in several countries. How he came to paint for the LNER is a mystery and why Scarborough. Maybe it reminded him of Capri his first home after Moscow. The poster is dated to about 1930 and shows a landscape view of green hills dropping down to the shore and the sea.



The poster is dated to about 1930 and shows a landscape view of green hills dropping down to the shore and the sea.



The next poster on the left depicts the South Bay Sands looking north. It features a prominent smiling bathing belle in swim wear and shoes sitting on a rock on a warm summer's day. Below her left knee on the foreshore is the Scarborough Spa, above is the Esplanade and the War Memorial can be seen on Oliver's Mount. Walking along the beach are two boys and a girl in swim wear holding hands with their mother. The Grand Hotel is on the far right of the poster with the St Nicholas Cliff railway on the left. Initially the lift did not have a bottom station, and passengers simply boarded carriages directly from the pavement. This lift closed in 2007, as the council could not afford the necessary upkeep costs

to meet health and safety standards, the top station has since been developed into a cafe. Next to the St Nicholas Cliff Railway on the left can be seen the Cliff Bridge that spans the valley from St Nicholas Cliff to the Spa. It opened on the 19th July 1827 and provided an excellent promenade and wonderful coastal views and dramatic drop to the valley below. This poster is titled 'Scarborough' the Artist is Andrew Johnson and it is dated 1933.

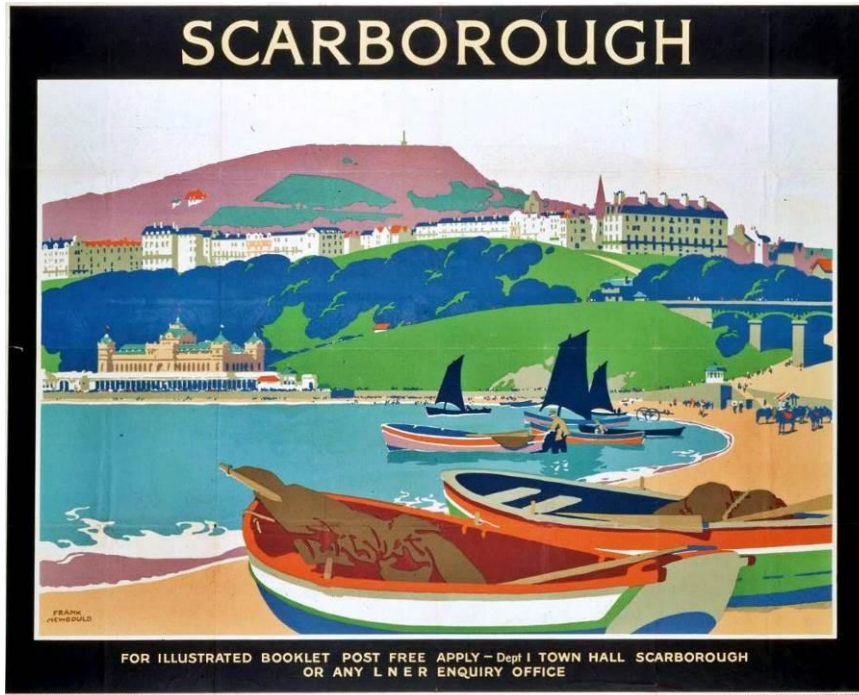
Promoting sea-bathing at Scarborough was first pioneered by Peter Shaw who was a popular spa doctor and chemist in Scarborough. He had written about the advantages of bathing in the sea as early as 1730 in his ‘Dissertation upon the Scarborough Waters’ About the same time doctors began promoting sea-bathing as a healthy pastime. Scarborough was the first place to use bathing machines one of which is shown for the first time in an engraving of 1735. These were horse-drawn boxes on wheels for the use of ladies who entered the sea clad in vast garments, helped by female servants, from horse drawn wooden sheds on wheels. It was quite acceptable for men to swim naked from boats or the sands. When the railways came, in 1845, far more day trippers crowded onto the beach and rules were introduced specifying bathing areas, distances to be kept between men and women and that bathing clothes were to be worn, from 7 a.m. to 9 p.m. Respectability was enforced, but attitudes changed in 1871 when it was thought absurd that a ‘house’, a horse and an attendant were necessary to get someone into the sea. By 1904 Scarborough had bathing tents beyond the Spa and on the North Bay Sands and shortly after the town was to pioneer the use of beach huts. These reflected new, liberating changing ideas about social decorum where getting changed for bathing now required a walk to the sea in full view of all and sundry.

Right: John Setterington’s engraving of the first bathing machine at Scarborough, 1735. The engraving shows an elaborate bathing machine which is a wooden hut on four wheels, with a window. It is at the water’s edge with an attendant holding the door open for a bather. In the sea can be seen four swimmers and on the beach are spectators



Left: This coloured photo shows the Grand Hotel, Scarborough. It was completed in 1867, being one of the largest hotels in the world and one of the first purpose-built hotels in Europe. The St Nicholas Cliff railway does not seem to appear in the photo, it was built in 1875 probably after this photo was taken. On the sands below are a number of bathing machines awaiting the day’s bathers. The bathing machines in the photo are Walshaw’s and Browne’s. Other Scarborough proprietors were Morrison, Crosby and Rawling

The next three posters are by the Yorkshire artist Frank Newbould (1887-1951) who was born in Bradford and studied commercial art at Bradford School of Art and Camberwell School of Art. In 1926 he began freelance work and became one of the 'Big Five' poster artists, his work was characterised by bold shapes and colours. Many of his travel posters were undertaken for the LNER, GWR, Orient Line and Belgian Railways. Frank Newbould was a great poster artist, and there are many examples of his fine poster artwork in this series of Railway Holiday Seaside Posters.



The poster on the left is a view of South Bay looking north. The bay sweeps all the way round to Scarborough Spa, above is the Esplanade with its white tall terrace houses and the Crown Spa Hotel. On the skyline can be seen the War Memorial on Oliver's Mount. To the right of the poster is the Cliff Bridge that spans the valley. On the sands are donkeys waiting to give rides to children. In the sea and on the foreshore are colourful wooden boats which are commonly known as Yorkshire cobs. They belong to local fishermen, three of them are sailing out of South Bay to go fishing in the North Sea.

The next poster on the right is of the North Bay looking south towards the headland which divides Scarborough into two bays, North Bay and South Bay. The square keep of Scarborough Castle dominates the skyline and is the best known feature of the town. The North Bay has traditionally been the more peaceful end of the resort which is depicted in the poster, it illustrates only a few holidaymakers on the beach, some are paddling or swimming in the sea and a few white beach tents have been set up. In the foreground are the red roofs of beach bungalows and huts. The idea of creating a permanent row of wooden huts was first pioneered at Scarborough. They are directly descended from bathing machines when in the 19th century sea bathing was considered beneficial to health, the machine was essential in allowing privacy as the bather plunged into the water.



The beach huts at the North Bay overlook the sea and are painted in primary colours, they reflect changing ideas about social decorum, getting changed for bathing in a hut at the top of the beach and walking to the sea in full view was a rather liberated activity.



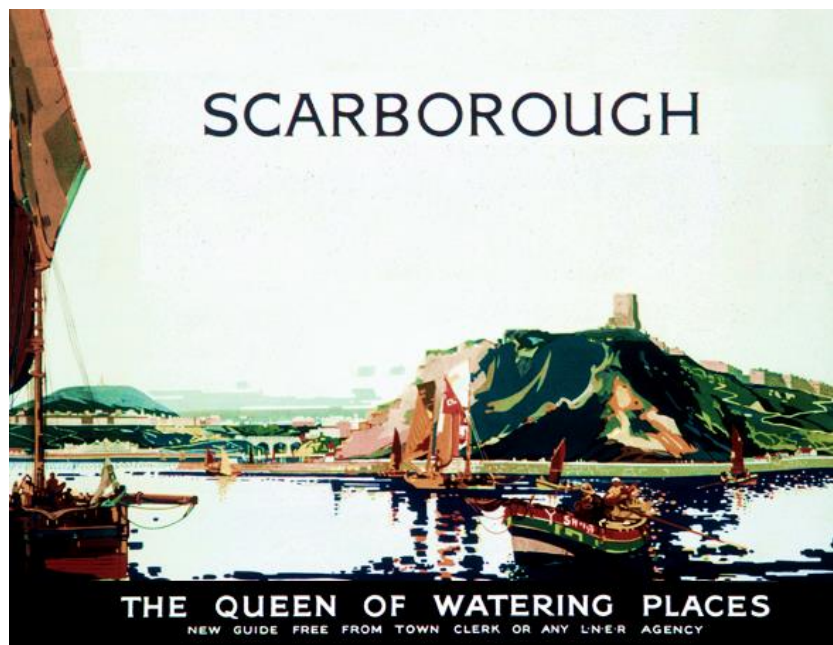
The Royal Albert Drive and Marine Drive that skirts all the way around the base of the headland is featured in Frank Newbould's poster. The Royal Albert Drive was built along the foreshore of North Bay in 1890. This however left the two bays isolated from each other until the Marine Drive was constructed between 1897 and 1907. It was built around the base of the headland with a substantial sea wall for the prevention of coastal erosion and opened for traffic on the 16th April 1908. The Marine Drive was originally built as a toll road and during the Second World War tolls were suspended, they were completely abolished on 5th December 1950. Frank Newbould's poster is date 1928 which is well after the North Bay Promenade Pier was destroyed by a severe gale in 1905 which only left the entrance building standing, this survived until 1914. Lewis Baumer was able to include the pier in his 1900 Great Northern Railway collage poster, see page 58. Also the Warwick Revolving Tower erected in 1898 behind Scarborough Castle on the headland and like the castle's keep it once dominated the skyline and could clearly be seen from both the South and North Bays. Both the pier and the Warwick Revolving Tower were attractions designed to keep holidaymakers amused and to persuade them to keep on coming back. The tower lasted until 1907, when it fell into disrepair, it became an eyesore and was demolished.

Right: This coloured postcard illustrates the Royal Albert Drive with bathing machines on the beach near the edge of the sea. The North Pier stretches out into the North Sea. On the horizon is the Warwick Revolving Tower with the ruins of Scarborough castle's keep on the left at the top of the rocky promontory.

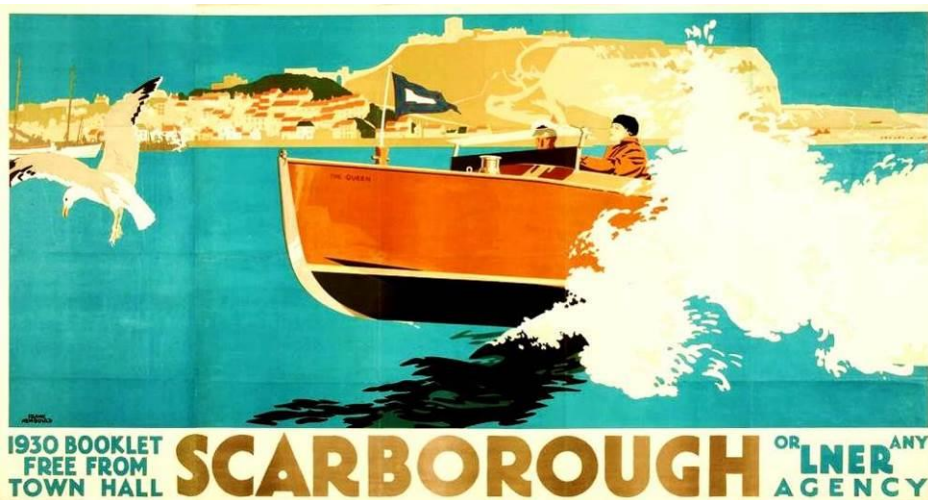
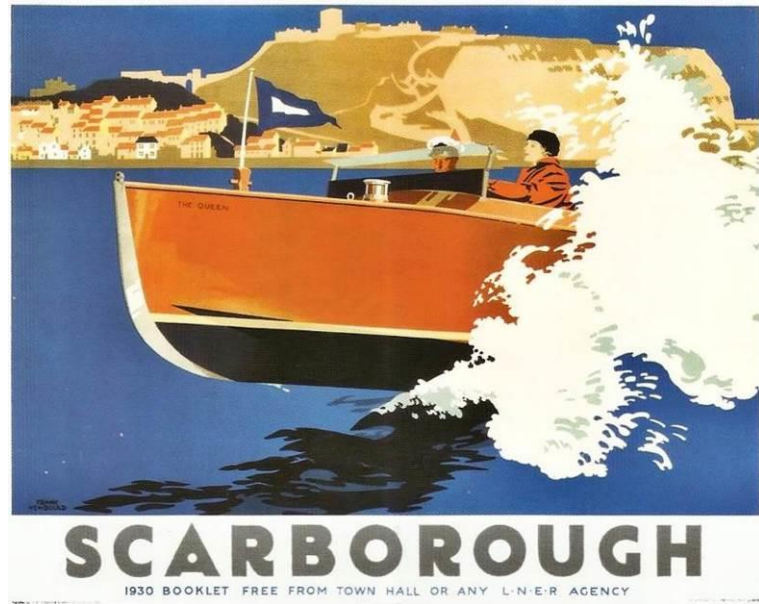


Left: This photo shows the extent of the storm damage to the North Pier in 1905. The whole structure was destroyed leaving the pier-head standing in isolation out at sea which was subsequently demolished. It also shows the Warwick Revolving Tower on the misty horizon.

The poster on the right shows Scarborough from a boat out at sea looking towards Scarborough's headland surrounded by a number of colourful cobsles. The headland divides the seafront into two bays, north and south. On the rocky promontory can be seen the ruins of Scarborough Castle. To the left in the far distance is the Cliff Bridge across the valley to the Spa complex with Oliver's Mount on top of the hill above. The caption for the poster is Scarborough with the popular catchphrase 'Queen of Watering Places'. The artist is Frank Henry Mason (1875-1965) and the poster is dated to about 1926.



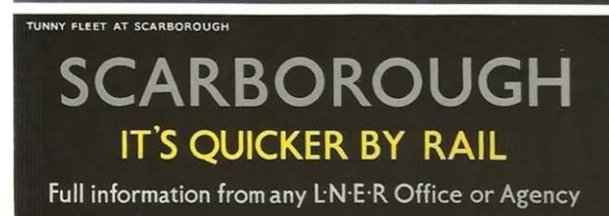
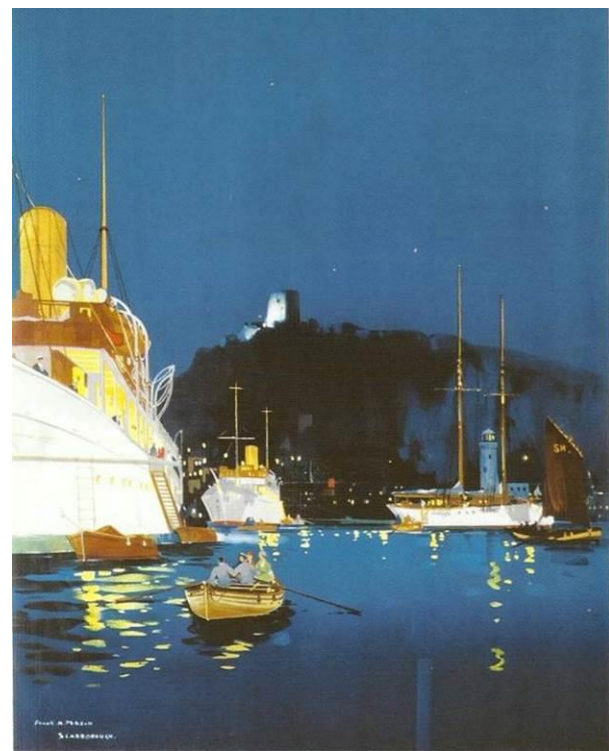
As well as beaches that were usually busy, Scarborough had a rich socialite reputation. It was the place that the richer people used to visit. Newbould's poster on the right is well known it depicts a couple in a speed boat, named 'The Queen' speeding and splashing around the bay. In the background is the Scarborough coastline, the beach, town and the castle on the headland. Newbould used bold forms and simple colours, with no details at all in the water or the spray from the boat. The outline of wave and water is used to convey speed.



The enlarged poster on the left is also by Newbould. It illustrates the same scene but with the addition of a seagull on the left side where the poster has been created and text reads '1930 BOOKLET FREE FROM TOWN HALL OR ANY LNER AGENCY'. Both posters are dated 1930 although they may have been based on an earlier design.

The next poster on the right shows activity in the Scarborough harbour and bay. It is a night scene of a large ship, a yacht which may be here for the sport of Tunny fishing, a rowing boat and a coble. The caption reads 'Tunny Fleet at Scarborough' and it dates to the 1930s by the local artist is Frank Henry Mason (1875-1965).

The boom in the Scarborough fishing trade came before the arrival of the railways. In 1830s and 1840s Scarborough was already growing in size and developing a tourist industry. In the 1870s Scarborough had 40 cobbles but by 1890 inshore trawling was banned. In the trawling fishing industry the focus was always on the herrings. In 1875 the first steam trawlers appeared which gradually replaced Scarborough's old style paddle trawler. Scarborough's large active fishing fleet suffered during World War I when many trawlers were destroyed and the fishing industry never really recovered.



This was a bad omen for the fishing industry, as tuna used to swim and feed off the huge shoals of herrings. When herring started to decline, the tuna went elsewhere. The visits of Scottish fisher lasses, who used to come to support the local industry, also declined and by 1970 they were not seen any more in Scarborough harbour. Very soon afterwards the herring fleet which had been a part of Scarborough economy for more than 150 years had died. The fishermen had done themselves out of a living, taking too much fish too quickly.

In the early 1930s the local trawler fishermen had a useful side-line. It was discovered that huge blue fin tuna know as tunny fish, lived in the North Sea but they were not easy to capture. Big game anglers turned this into a sport which later attracted the attention of the rich and famous. The local trawler fishermen took visitors out on trips and would point out the location of tunny, the anglers would then be dropped off in rowing boats like the one in Mason's poster to try and catch one. The fish were powerful and would often tow anglers for miles. A good sized one would measure six feet in length and weighed more than 600lb. Tunny fish, had been known to North Sea fishermen long before the 1930s, the fish followed the herring shoals on their migration into the North Sea and along the Yorkshire coast. As far as the trawler men were concerned, tunny were a gigantic nuisance, because they chased the herring right into their nets, punching enormous holes through them as they left.

High society turned its attention to Scarborough where the sport was available only a few miles offshore. Special trains were run from London to bring the celebrities. Baron Henri de Rothschild was one of the most influential and richest to visit Scarborough. He arrived in 1934 in his 1000 ton yacht 'Eros' but he personally chose to fish for common dab, an edible flatfish while others took part in the sport on his behalf.

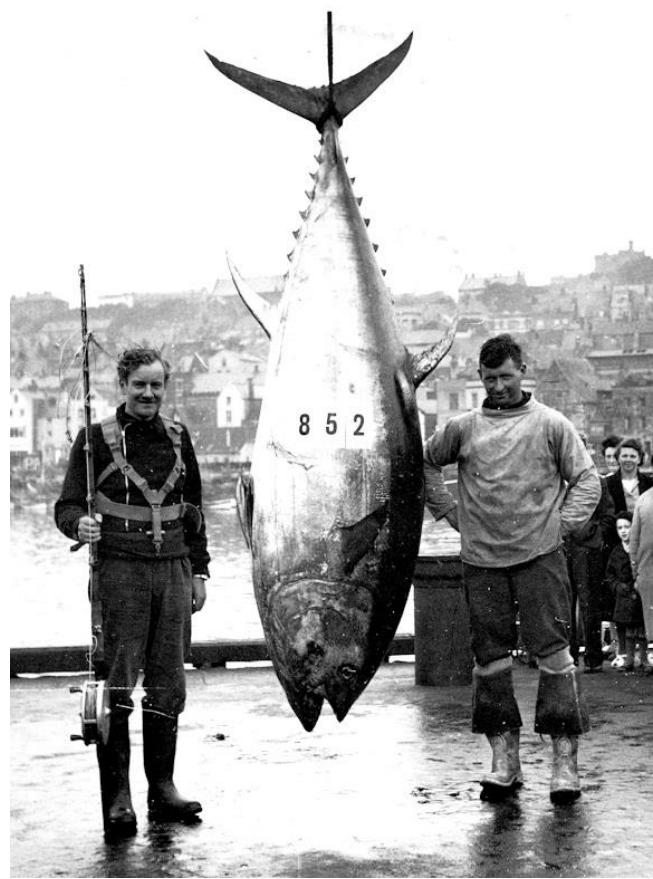


Left: Baron Henry de Rothschild on board his 1000 ton yacht 'Eros' whilst tunny fishing off Scarborough. Local trawler skipper Edwin Mann right, would come on board each day to show the Baron the fishing grounds

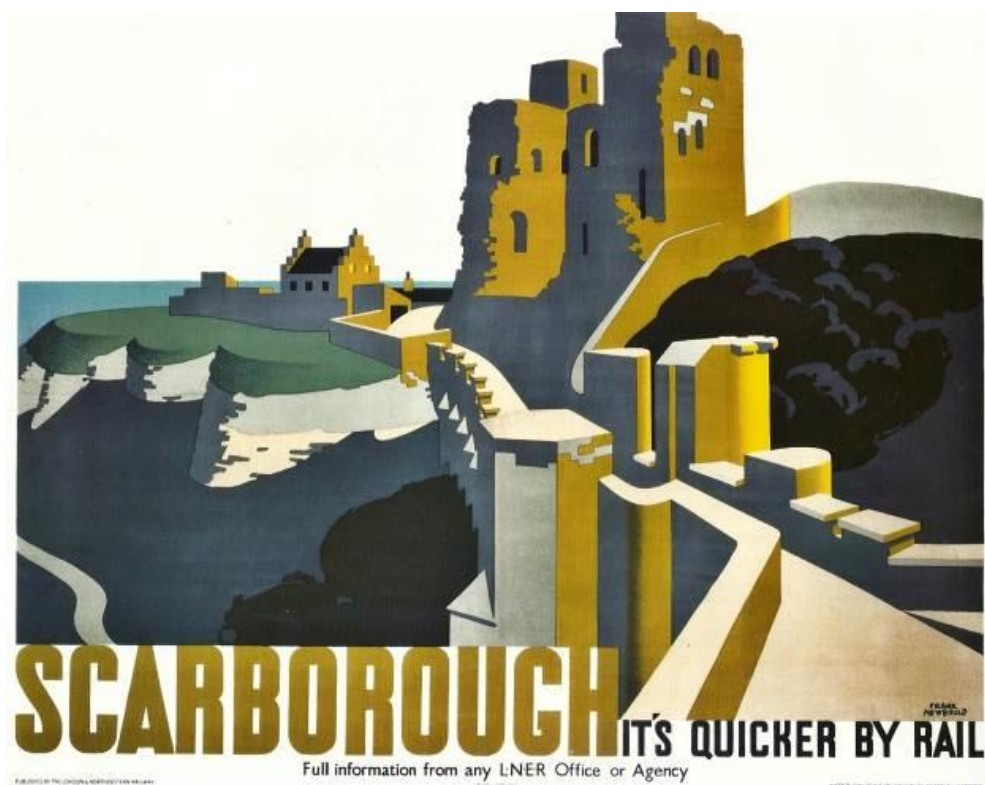
Tunny fishing continued throughout the 1940s and various records were made. In 1949 a Lincolnshire farmer, John Hedley Lewis caught the biggest fish ever weighing in at 852lbs. This broke Mitchell Henry's record set in 1932 by just one pound, his fish weighed 851lbs, thereby setting a new record. Mitchell Henry was furious but in the end Henry had been beaten.

By the 1950s this lucrative spot came to an end, the tunny had disappeared from the North Sea. With no herring to eat due to over fishing, the tunny moved on. However, Scarborough still had its tourism and days out at the seaside were as popular as ever.

Right: This photo was taken on 16th September 1949 and shows Mr John Hedley Lewis left, a Lincolnshire gentleman farmer of Corby with the heaviest caught tunny fish in British waters up to that date. It weighs 852lbs setting a new record. On the right is Tom Pashby the skipper of the coble 'Good Cheer' from which the fish was caught



Scarborough Castle



Scarborough Castle is the subject of the next three posters that were produced for LNER. The first one on the left is a lithograph poster by the Yorkshire artist Frank Newbould. It is dated 1924 and is one of the earliest posters issued by LNER. Newbould's excellent design and use of colour enhances the large lettering of the title 'Scarborough' with the slogan 'It's Quicker by Rail'.

Scarborough Castle is situated on a prominent triangular headland 87 metres above the North Sea and the town. The south-west side of the headland faces inland and the headland ends in steep cliffs facing out to sea. Long before the present castle was built the headland was occupied in the Bronze Age followed

by an early Iron Age settlement. Later a Roman signal station was constructed on the headland.

Newbould's striking poster shows what remains of the present castle built on the landward side of the prominent flat-topped headland. It includes the central square 12th century keep with sections of the curtain wall that extends from the barbican to the cliff edge, most of the 13th century barbican which defends the entrance to the castle and the master gunner's house. The first castle built on the headland was by William Le Gros, earl of Albemarle in around 1130. It consisted of a tower overlooking the entrance with a perimeter wall. Soon after the accession of Henry II in 1154 he seized the castle and it passed into royal hands until the reign of King James I. In 1159-69 he began to rebuild the castle and strengthen its defences. The tower was replaced by a central keep shown in Newbould's poster and the inner walls were enlarged. King John also developed it by creating more defensive curtain walls with an extension to the outer wall down to the cliff. He was responsible for constructing a hall in the inner bailey as well as a new royal chamber block and a separate aisled hall in the outer bailey.

Right: The headland at Scarborough, showing the Keep, extent of the outer bailey, the inner bailey and curtain wall overlooking the town. On the cliff edge are the remains of a Roman signal station and a medieval chapel.



Richard III was the last king to stay there, in 1484, while assembling a fleet to resist the expected invasion of Henry Tudor, later Henry VII. The castle was virtually impregnable, surviving only a few conflicts and so it proved until the English Civil War. For over five months in 1645 the castle was bombarded with cannon fire from St Mary's Church below, by knocking out the great east window in order to do so. The bombardment of cannon fire was so intense that the massive walls of the keep sheared causing the collapse of the western wall, leaving an open-sided masonry shell. It changed hands seven times during the bitter Royalist-Roundhead conflict and was to stand proud again. After the Civil War in the 17th and 18th centuries part of the castle was used as a prison and during the Jacobite Rebellion of 1745-6 a barracks block was constructed within the walls of King John's chamber block, and this remained in use into the mid-19th century.



In December 1914 it took two German warships to finally cause mass destruction, firing more than 500 shells on the castle and the town. The medieval curtain wall overlooking the town was hit by several shells making several breaches in the ancient defensive wall. Two shells hit the keep and the 18th century barracks block was shelled repeatedly the damage was beyond repair and it was demolished. In 1920 Scarborough Castle was taken into state guardianship by the Ministry of Works and in 1984 it was placed in the care of English Heritage.

Newbould's poster shows the large, square keep with windows, it served as a grand residence containing a great hall, a chapel and private living quarters. Today visitors can access the keep via a flight of stone steps along the south face.

Above. A cut-away reconstruction illustration of the keep as it would have looked in the 12th century occupied and busy. Courtesy English Heritage

Right: The 12th century keep with flight of stone steps along the south face that give access for visitors. To the right is the Master Gunner's House which houses an exhibition and artefacts spanning the whole period of Scarborough Castle's past, uncovered during site excavations

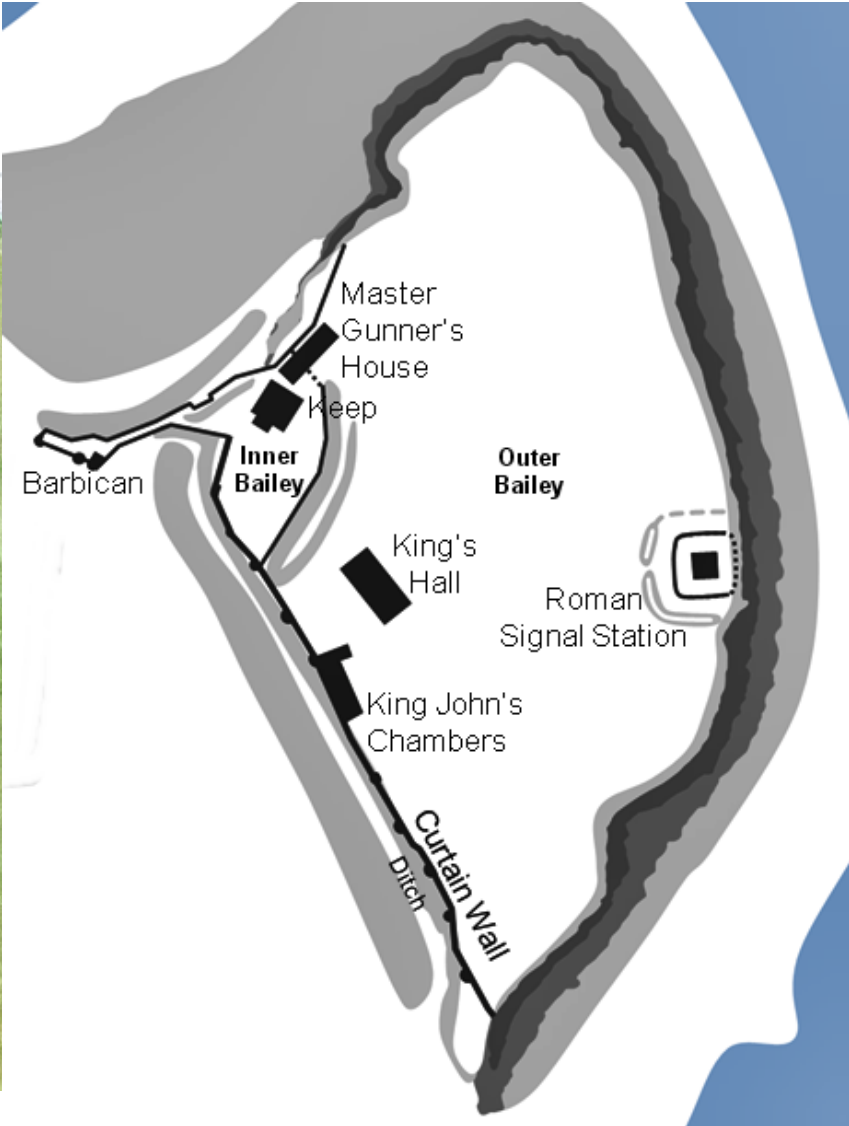




The poster on the left shows a young couple sitting on a blue rug on the cliff edge below one of the half-round towers that are set at regular intervals along the castle's curtain wall. The man has a pair of binoculars in his hands, on the rug in front of the woman is a half-eaten box of chocolates and her handbag. They have a panoramic view of South Bay with the beach below. In the far distance along the beach is Scarborough Spa with the Esplanade above and on the horizon on top of Oliver's Mount is the War Memorial. To the left of the lady's shoulder is the Grand Hotel and the Cliff Bridge that spans the valley. The poster is by Austin Cooper (1890-1964), a Canadian who studied at Cardiff School of Art and Allan-Frazer Art

College, Arbroath. He began his career as a commercial artist in Montreal, but returned to London in 1922 and designed posters for the Empire Marketing Board, LNER as well as the London Underground. This is one of his lesser-known works and is dated 1932.

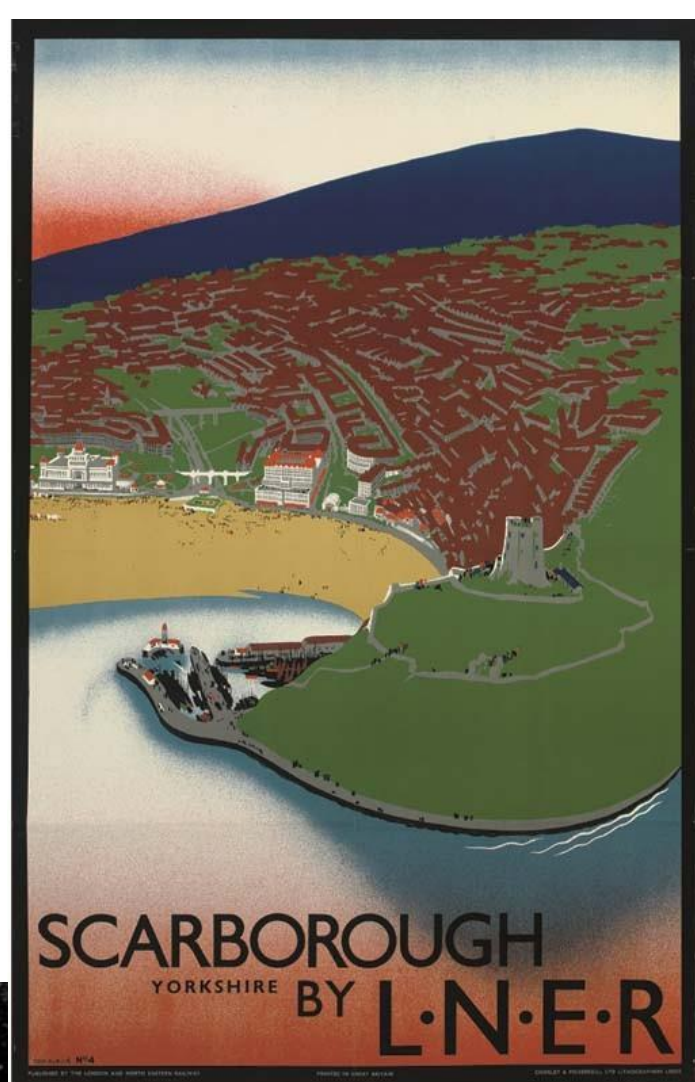
Right: Plan of Scarborough Castle showing the inner and outer baileys and features described in the text



Above: A reconstruction of the Scarborough castle in about 1300. Courtesy English Heritage (illustration by Chris Jones-Jenkins)

The third poster on the right is an aerial view of Scarborough Castle showing the harbour and the South Bay foreshore. In the background is the town illustrated in brown and green patch work with Oliver's Mount rising above to the skyline in one solid dark colour. People are illustrated in black outline, they can be seen walking around the Marine Drive, exploring the castle and on the yellow sands. Important features such as the Scarborough Spa, the Cliff Bridge and along the foreshore the Grand Hotel, the Olympia Café and Ballroom, the Futurist, the Palladium Picture House and the Seawater Baths are highlighted in white.

The Olympia Café and Ballroom was a wooden structure built in 1894 for John Woodall (1831-1905) to a design by the Scarborough architect John Caleb Petch (1853-1915). During its life time it saw many 'fads' including roller skating. In 1938 it became known as the Olympia dance hall or ballroom with tea rooms, and welcomed the big name dance bands in the post war years. By the 1960s it was reported to be 'going downhill'. The building was destroyed by fire on 29th July 1975 and a new Olympia was built on the site in 1980.



Left: The Olympia Café and Ballroom viewed from the sands along the foreshore road showing a row of gift shops in front

The Palladium Picture House was originally built as a Cinema in 1912 and was situated next to Catlin Arcadia Theatre, which was on the site of the former Kiralfy's Arcadia a fun palace opened in 1903. Will Catlin rebuilt the Arcadia as an open air pierrot theatre in 1909. This closed in 1920 and was demolished to make way for the Futurist Cinema, the Palladium Picture House was considered too small to meet the rising demand and was renamed the Arcadia Theatre, and was then used for live theatre until it closed in 1968.

Right: The Catlin Arcadia Theatre in about 1912. It had a moveable roof and could be converted into an open air theatre





Above: This photo shows left the Futurist and right the Palladium Picture House. The Italianate style architecture can be seen on the frontage before it was covered over with unsightly cladding in 1968

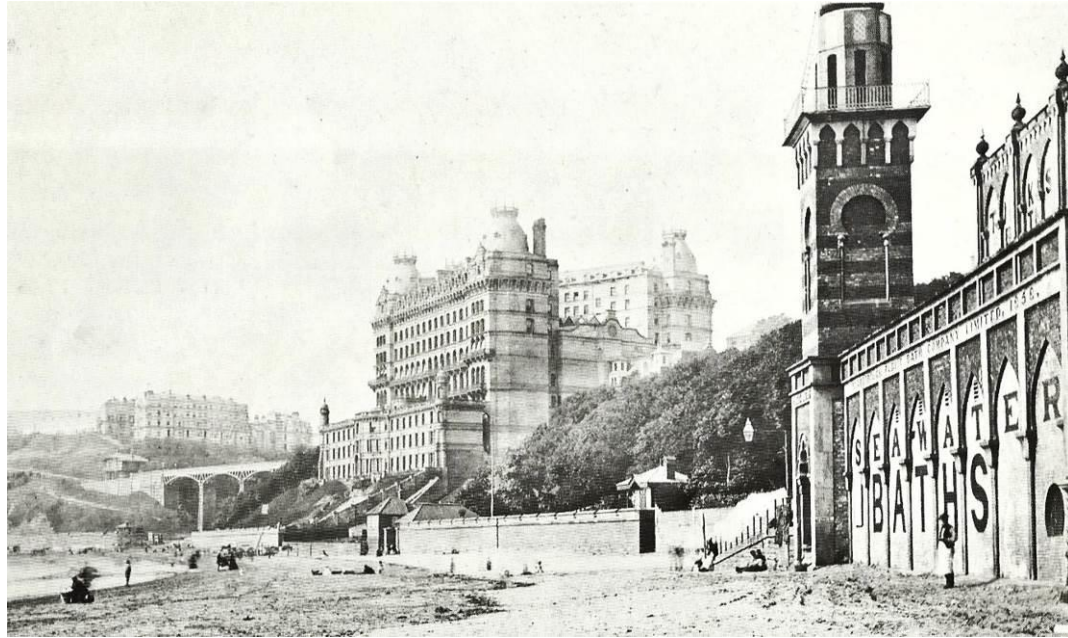
The Futurist accommodated larger audiences and more entertainment and although it was originally built as a cinema, in 1957 it was converted into a theatre. It was redesigned and expanded in 1968 to include a new larger stage taking over the former Palladium Picture House next door to become one theatre complex. At this time the exterior and interior were also radically altered. The Futurist originally had an exterior faced with Italianate style architecture which still survives behind the 1968 exterior cladding and is partly still visible higher up the frontage. However, less than 50 years later the Futurist followed the same fate as the Arcadia Theatre closing in 2014 and demolition work started in June 2018.



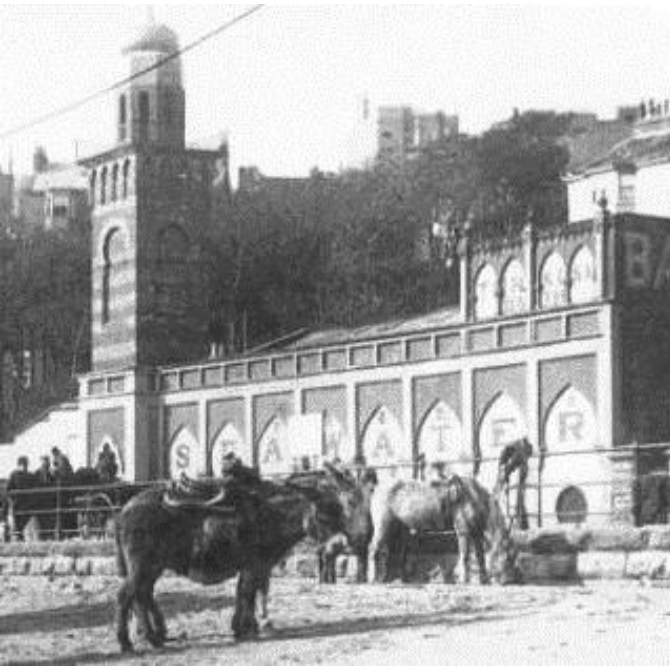
Above: The now demolished Futurist incorporating the Arcadia Theatre, formerly the Palladium Picture House on the right after it was closed in 2014. The frontage is cladded covering the Italianate style architecture part of which is visible higher up on the left. Photo by Steve Barowik

Opposite the Futurist on the corner of Foreshore Road and Bland's Cliff were the once public sea water swimming baths. They were built by the Scarborough Public Baths Company formed in 1858. The exotic building was designed by Josiah Fairbank in a Middle Eastern style of architecture with Moorish arches, red-and-white brickwork, and mosque-like tower topped with a dome. They were built to meet the growing demand for bathing treatments in the town and opened in 1859, originally they were accessed directly from the South Bay sands before the construction of Foreshore Road. In 1863 the building was enlarged and was then operated as a Turkish baths. The extension included a complete and separate Suite of Rooms for Ladies and Gentlemen, price 2s 6d for each Bath.

Right: This old photo of the public sea water swimming baths was taken sometime before 1879 when the South Sands covered the foreshore up to the building. Big letters on the seaside states 'SEA WATER BATHS'. The Grand Hotel dominates the photo and the Cliff Bridge can be seen just to the left



Left: This later photo shows the Foreshore Road setting the baths back further from the beach



Right: This photo shows a group of people gathered outside the entrance to the public sea water swimming baths on the corner of Foreshore Road and Bland's Cliff. The sign above the windows middle left reads 'Your photos beautifully produced 12 for 1s finished while you wait'. Small shops can be seen in front of the baths protected with sun blinds.



The baths were sold in 1903-4 to E. Gambart Baines who installed waxworks but the baths continued to be used throughout the summer. At the same time the front was converted into small shops. Herbert A. Whitaker bought the baths in 1920, and converted them into an entertainment centre.



Over the years this featured various shows, and in 1936-37 an 'Indian village' was included. At some point in time the tower was seriously damaged and was removed in 1945. James Corrigan bought the building in 1947 and converted it into an amusement arcade, retaining the Moorish design which is now Coney Island.

Left: A photo of the building covered in billboards of the many attractions, these include ten jolly Indian monkeys, a girl changing into a Goddess, an Indian palmists and a hall of laughter. Photo courtesy of the Sarah Coggrave collection 'Stories From Scarborough'



Right: Scarborough's Coney Island, the building is a former shadow of the imposing temple-like swimming bath that once graced the sandy foreshore. Like so many attractions it was but a flicker in Scarborough's long history
Photo by Pauline E

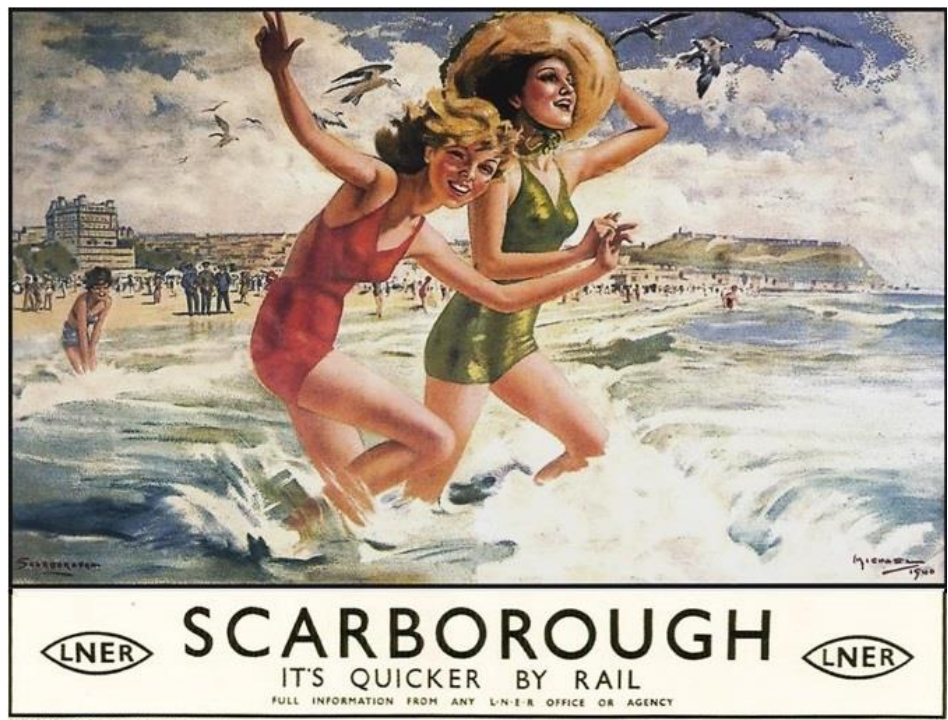
The LNER poster of Scarborough Castle on page 82 is by Tom Purvis who also produced the poster of Scarborough Spa at night on page 68. Purvis developed a bold, two-dimensional style using large solid blocks of vivid flat colour and eliminating detail. This can be seen in his Scarborough Castle poster which was originally produced in 1930 as part of a set of 6 posters using the same bold style. This poster is number 4, the others are Clacton-on-Sea, Essex, Lowestoft, Suffolk, Skegness, Lincolnshire, Robin Hood's Bay, Yorkshire and Bamburgh, Northumberland. They were designed to form a panoramic view of the LNER holiday coastline.



The Final Years of Scarborough's Railway Posters Issued by The London and North Eastern Railway (LNER)

Apart from Fred Taylor's poster of Scarborough Spa on page 70 issued in 1939 by LNER ahead of World War II and probably painted a year two earlier, the LNER also produced two more posters and issued them just before the outbreak of World War II. The photographic poster on the left shows a man and woman in a train compartment looking out of the window at the popular Scarborough Spa, the promenade and the sea that stretches out in the distance. The railway line of course does not run anywhere near the beach it actually approaches the town inland on the north side, but the effect of the photo is clear. This is a composite photograph produce by Witherington in about 1938 when the LNER was pushing the message 'It's Quicker by Rail'.

Late in 1939 LNER went ahead with their holiday plans for the 1940 season despite the outbreak of the Second World War. They produced a number of posters including the one on the right. The artist is Arthur C. Michael who also painted the Scarborough Spa on page 67. Although Michael's poster is a lively impression of a beach scene he has included three armed services personnel standing on the beach in the background as a reminder of the serious events taking place in Europe. This was the last 'Summer Season' and the production of holiday posters finished until after the war was over in 1945. The centre piece illustrates two happy go lucky girls in swimmer wear running and splashing into the sea with waves lapping around their legs. Seagulls are gilding above and behind the girls are riding the currents. These Seagulls are now protected by law but in recent years herring gulls, which are large birds have become a problem to people. They swoop down on their victims as they eat in an attempt to take their food, attacking individuals and fouling the seafront. Scarborough Borough Council advises visitors not to feed the gulls and never drop litter. More recently new measures have been introduced in a bid to curb Scarborough's out-of-control gull population in allowing culls but only time will tell if this helps to curb gulls attacking the public for food. Further along the beach in the distance are a number of swimmers in the sea and in the background is the Grand Hotel with the beach populated with holidaymakers. The South Bay sweeps all the way round to the harbour and headland which is on the right of the girls.



The LNER developed its own distinct elliptical logo incorporating its initials which only appear on one of the Scarborough's posters, which is on Michael's beach scene poster above.



The summer of 1939 had seen the resort packed with holidaymakers. Hotels and boarding houses had been full of visitors on the first Christmas of the war but this was all to change, hoardings were cleared of most advertising material and notices put up giving information on urgent war matters. For the duration of the war 'The Big Four' companies were amalgamated for operations under the name 'British Railways', although they still used their pre-war names and their initials appeared on wartime railway posters under the name 'British Railways'. However, many posters of resorts did remain, but the tone changed as the war came closer to home. Travel was discouraged with slogans such as 'Is Your Journey Really Necessary'. Not all travel was prohibited and Scarborough still continued to welcome tourists who could travel by train to the coast and enjoy a holiday at the seaside. The last concert to be held at the Spa was on the 6th July 1940 reopening after the war, but other amenities remained open.

Scarborough did encounter 21 air raids destroying or damaging buildings and leaving many dead and wounded. By September 1944 Scarborough slowly returned more or less to its peaceful times. War posters began to come down and the railways and advertising boards reverted to 'The Big Four'. The railways started to return to normal and advertising posters again appeared prompting holidays at home that recaptured much of the fun of earlier years. The LNER was quick to reissue Fred Taylor's poster of Scarborough Spa on page 68, the photographic poster by Witherington, Michael's beach scene on page 85 along with other posters that had been printed before the war. Once again passengers found it difficult to resist the idyllic scenes of Scarborough.

But the elected Labour government had other plans for the railways, at the end of the war in 1945 they were committed to nationalization, however they were not in a position to put their plans into immediate effect. Recovery was slow and it was not until 1st January 1948 that British Railways (BR) was created, the railway companies then passed into public ownership.

The new British Railways (BR) regions were similar to those operated by 'The Big Four' and to begin with the railways continued much as before. Initially the leading graphic design artists that characterized the railway posters for the LNER were left behind in favour of the urgent need of repair to the railways due to the wear and tear of the war years.

British Railways (BR) Seaside Holiday Posters

British Railways (BR) first produced railway posters promoting rail travel to Scarborough in 1948. The early posters had a very similar look to those produced by LNER although they now carried the British Railways name in a distinctive lozenge design.

The posters on the right and below are by the local artist Frank Henry Mason (1876-1965) and they were issued by British Railways in 1948. Mason also designed posters for the LNER and other railway companies. The panorama view is looking northwards from high above Frank Cliff to the south of Scarborough. The rocky coast line stretches north around North Bay taking in the Scalby Ness Rocks and probably capturing on the horizon Cromer Point. The centre piece is the rocky headland that divides the coast line and seafront into two bays the North Bay and a South Bay.

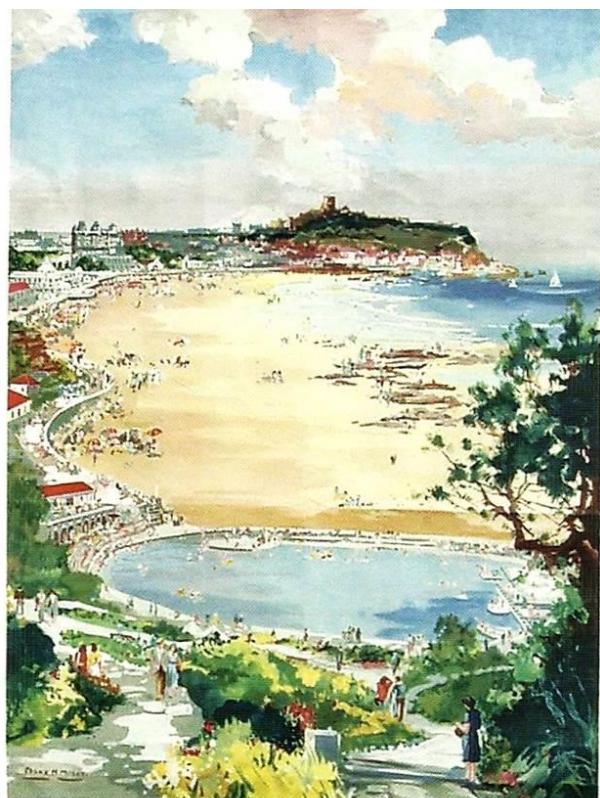


SCARBOROUGH
GUIDE FREE FROM PUBLICITY MANAGER, SCARBOROUGH
Train service and fares from **BRITISH RAILWAYS** stations, offices and agencies

The ruins of the 12th century Scarborough Castle are situated on its promontory and the harbour can be seen below. The blue Open-Air Lido is clearly visible in the South Bay, it finally closed in 1989. Mason's exquisite detail to the buildings in South Bay is that they gleam in the noon-day sun, a warm invitation to the delights of Scarborough. The familiar row of terraced houses along the Esplanade including the Crown Spa Hotel looks down onto Scarborough Spa and the beach. To the left is the South Cliff Tramway, and past the Spa going southwards is the Cliff Bridge, the Grand Hotel, the old Olympia, the Futurist, the Palladium Picture House and the old Seawater Baths with a mosque-like tower.

BRITISH RAILWAYS

The poster on the left is a view of South Bay from above the Open-Air Lido. All the old familiar buildings can be seen on the left that sweeps in an arc around to the headland. It is a warm sunny day and the sandy beach is populated with holidaymakers. A few coloured beach umbrellas have been set up on the sands with tables and chairs.

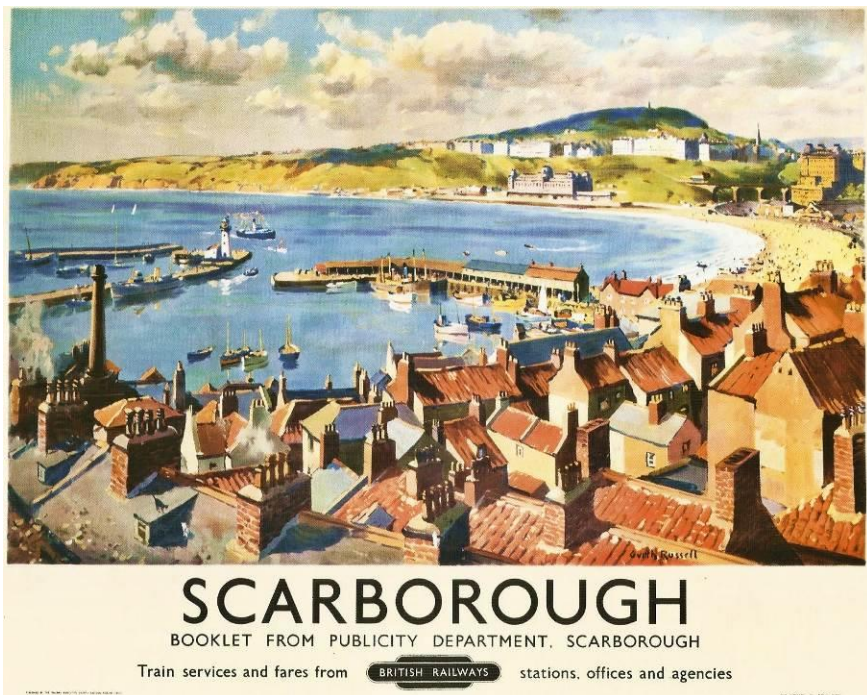


SCARBOROUGH

BOOKLET FROM PUBLICITY DEPARTMENT, SCARBOROUGH

Train services and fares from **BRITISH RAILWAYS** stations, offices and agencies

The next British Railways (BR) poster on the right is a view looking down from the castle over the red-roofed houses of the old town. The harbour and the town were built around the castle and its prosperity had largely been based on commercial activity in the harbour, including fishing, shipbuilding and trading of goods through the numerous cargo boats which used its sheltered harbour. In the background is South Bay with the Spa at south-end of the beach, and the seafront. The painting of the old part of the town is wonderfully composed. The artist is Gyrrh Russell (1892-1970) and it was issued in 1950.

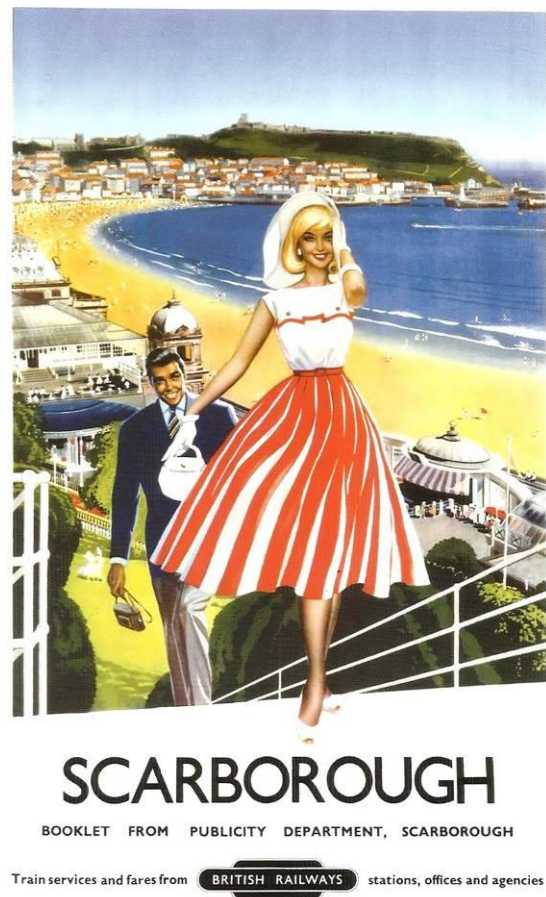


The poster on the left is really an eye-catching poster by the great commercial artist Tom Eckersley (1914-1996). He like Tom Purvis many years before had a great talent for putting a commercial message down on canvas simply and colourfully. It illustrates the smiling face of a lion standing on the South Bay sands holding a tennis racket, with a bucket is on his right arm, strapped on his back is a set of golf clubs, leaning on his left side is a cricket bat and he is holding a fishing rod. These leisurely and sport activities were used in the poster to encourage holidaymakers to Scarborough. This is one of the most iconic posters that British Railways produced for any of the Yorkshire resorts in the 1950s, and it is rarely seen today. It is dated 1956 with a simple title 'Scarborough'.



BRITISH RAILWAYS

For the next British Railway posters we come to Scarborough Spa. In this poster on the right we see a fashionably dressed couple of the late 1950s, in true Scarborough tradition. They are climbing steps to the Spa Gardens and in the background the sandy South Bay beach the town and Scarborough Castle can be seen in the distance. To the right of the lady wearing a brightly coloured orange and white striped dress is the Sun Court with glass wings flanking the bandstand that were erected in 1954. During this time British Railways were carrying on the practice of colourful and eye-catching poster, some from known and others from unknown artists, as in the case of this posters. It was probably supplied by one of the many artists' studios that supported marketing activities. This poster was issued by British Railways in 1958 and is one that is rarely seen in auctions.





Left: The Scarborough Spa Sun Court showing the glass wings flanking the bandstand that were erected in 1954. Visitors are enjoying the music on a warm sunny day. The balcony on the top left of the photo is where the couple are standing in the poster on the right. Photo by Dave Morton



The poster on the left illustrates a young lady bather wearing a yellow bikini and a straw sunhat sitting on the cliff top that overlooks the south bay sands. The 3-dimensional effect was obtained by photographing what was originally a model. The bathers, deckchairs, trees, buildings and even the waves were all made from separate pieces of wood. The design of the title is imaginatively created using the standard ‘Gill Sans’ typeface introduced by LNER in the 1930s. For a British Railways poster this is a fascinating design which unfortunately is not signed but is dated 1954.

The poster on the right is probably one of the last posters produced for British Railways to promote train services to Scarborough. The unknown artist, and allowing for artistic licence, has chosen a twilight setting for this poster. It shows a smartly dressed couple in evening wear standing on the balcony of Scarborough Spa. They are enjoying the sunset and the night lights reflections across the beach. In the distance to the north



is the headland with what remains of Scarborough Castle that can be seen on the skyline. This poster was issued in 1961 when the glory days were over for Scarborough.

The popular Scarborough railway seaside holiday poster has come to an end and although British Rail burned tens of thousands of them the few that survived are illustrated in this article. They now represent the social history of Scarborough that once adorned waiting room walls and billboards on platforms. Today railway posters have become very sought after and collectible, as a true art form in their own right.

In 2010 two original Scarborough railway posters were sold in auction at Christie’s in London. They are by Konstantin Ivanovic Gorbatoff, see page 73, sold for £875 and Gyrth Russell’s poster see page 88, made £1,250. Reproductions of railway posters are much commercialised and widely available and are more affordable.