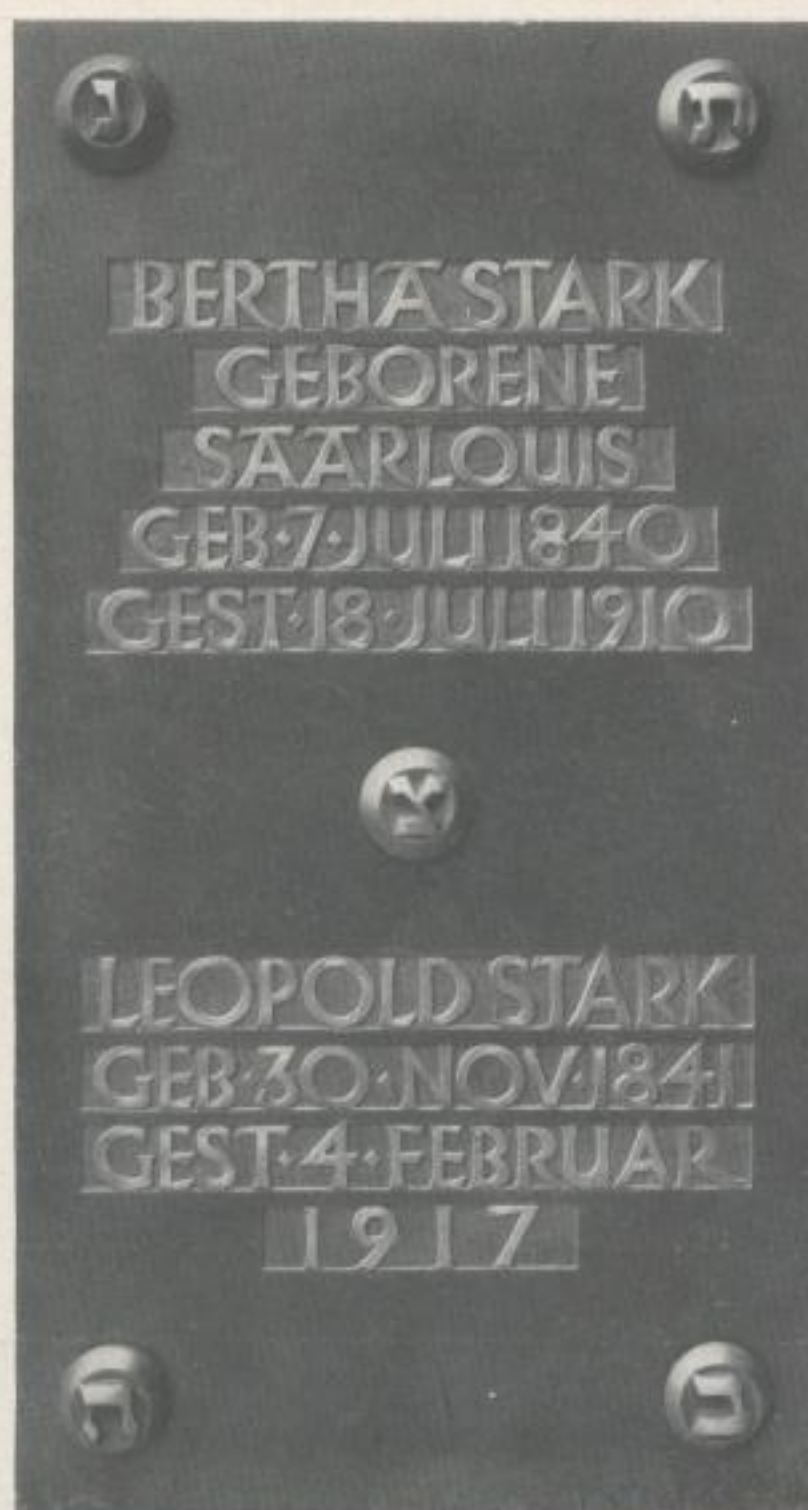


graving, white drawings on a rough dark ground, a method which has great artistic possibilities, — and has created some enchanting plates.

The whole realm of printing type is subject, like monumental script, to internal laws which are also limitations. This is the core of Rudolf Koch's creative work; it is his real life-work, which has made him well-known and famous far beyond the frontiers of Germany. As we have already said, up to now nearly twenty printingscripts have been created according to his designs and drawings or even cut by himself, such as the "Newland" and the "Bible Gothic". Here he turned to the technical methods of the old seal-cutters and worked the forms of the letters out of the metal, not with the graver, but with the punch and file. This laborious method of work results in effects of refreshing primitiveness. In spite of the great difference between them, all Koch's alphabets mirror the stalwart and thoroughly primitive-German nature of their creator. Here something of the refreshing elemental naivete of the early German printers has come to life again in script and type!

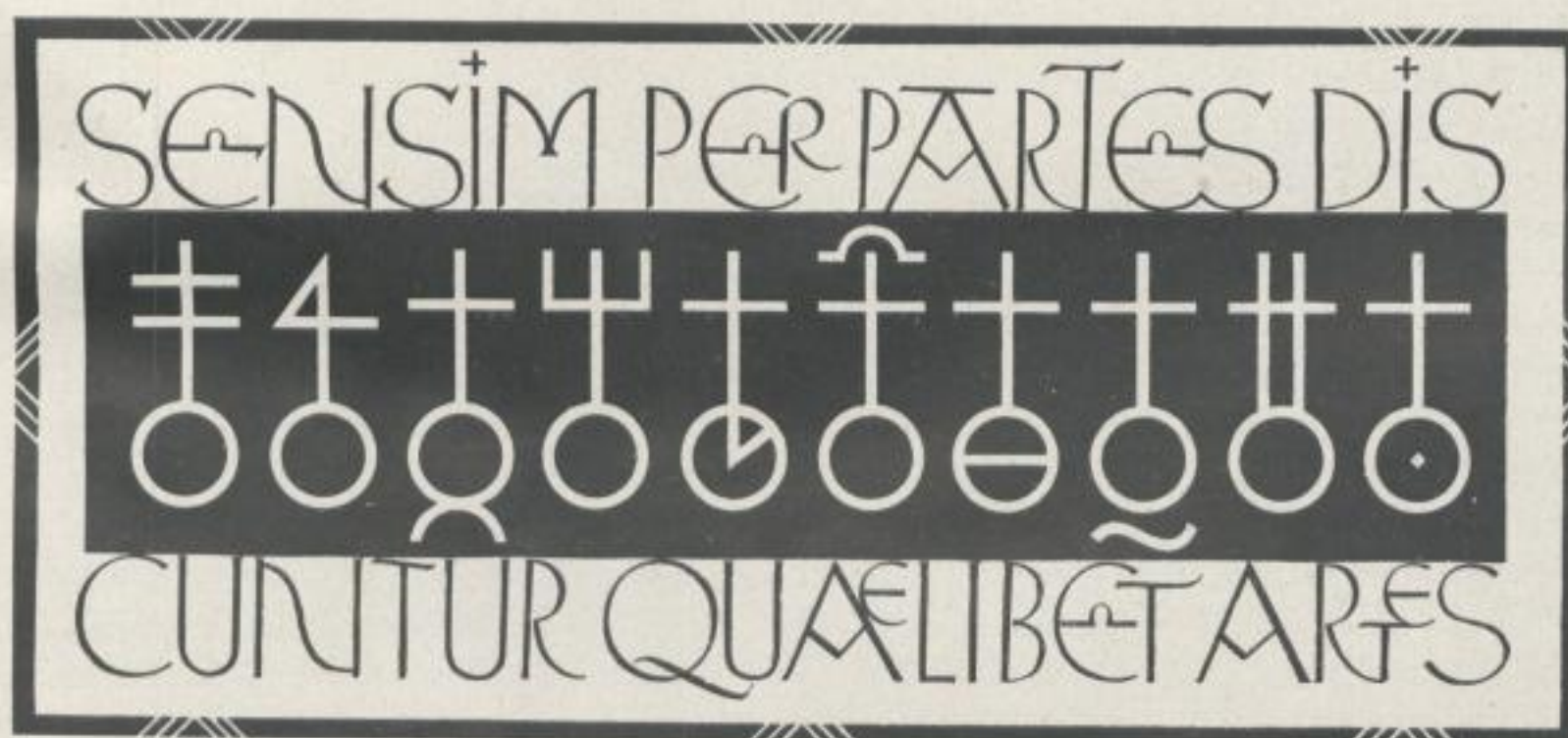
The old technique of the endwood woodcut has also achieved a welcome revival in the Offenbach workshop. The basic attempts were first made in the delightful book of symbols which has recently attained its second edition. A new work is now in course of preparation which will no doubt also receive as enthusiastic a welcome: a large book devoted to flowers and herbs. The majority of the illustrations have been drawn by Rudolf Koch himself and Fritz Kredel, who has become a



BERTHOLD WOLPE

Grabplatte

Memorial Plate



Zeichen der Werkstattmitglieder

WILHELM REULING

Workshop members' emblems