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When we contemplate the work that comes from Margarethe Grosser's hand we are struck first of all by the fact that she is never false to that will to form which she has disciplined as much in classic beauty as in northern cultural traditions. She works with the same artistic sureness of touch at new variations of the traditional richness of our types as at the solution of tasks for which no guiding traditions exist.



Her treatment of black and white and coloured illustration, so well adapted to the technique of graphic reproduction, renders her work especially attractive to publishers. Magazines of to-day unfortunately never use illustrations that melt into the text, a method of which Margarethe Grosser gives delightful examples. In her large caligraphic examples there is a convincing harmony of form and content. They show clarity of feeling for the strict laws

