



H E L M S

wood-cut as a whole to the tone values of the accompanying typography. When we finally consider that Helms particularly values the wood-cut as a means of expression for quite other purposes, such as stamps, signets, testimonials and other documents, we have a very widespread panorama of the versatile possibilities of this technique. Helm's talent, continually urging him to seek practical expression, by no means exhausts itself in the sphere of applied graphic art. He is one of the first to invade the almost virgin realm of cartography, scarcely touched upon by commercial art and so full of promise. He is as devoted to textile art as to drawing, and has made many designs for Gobelins, carpets, material and embroideries. The work shown here is a reproduction of altar hangings, particularly remarkable for the individual and technically unexceptionable script, demonstrating how deeply the artist in other spheres feels the necessity of grappling thoroughly with a strange material. His technical treatment of it, determining the form, urges him to really practicable solutions of the problem before him. Here we can certainly say that Helms is one of those artists who in addition to the necessary artistic power of creation undoubtedly possess the technical instinct required to enable them to combat successfully any practical task of everyday which may chance to come their way.

Trans. by E. T. Scheffauer.



Wood-cuts  
for the  
cigarette firm  
of Reemtsma,  
Hamburg