



"Bull's Head Turn," painted by Peter Helck and lent by Smith Hempstone Oliver to the exhibition in the Arts and Industries Building of the National Museum. Joe Turner in Locomobile 7 is pursued by Sisz in a Renault in the 1905 Vanderbilt Cup Race, held on Long Island. Tracy finished third in the race.

News of Art and Artists

Miniatures Have Many Facets of Appeal; Helck Features Art in Transport Show

By Florence S. Berryman

The Miniature Painters, Sculptors and Gravers Society of Washington is holding its 14th annual exhibition in the foyer of the Natural History building, National Museum, through March 30, in conjunction with the Washington Water Color Club's annual. The Society is (very consistently) a miniature organization, with a membership of only 18. It is restricted to 14 residents of the District but non-resident associate membership is unlimited. The Society is host this year to work by 49 other miniaturists from 16 States and the District.

Although most of us still think of miniatures as traditional little portraits on ivory, very few of these are among the 144 works on view. They comprise oils, gouaches and water colors, drawings, prints in several media, ceramics, bronzes and other sculptures, bound books and illuminations. This annual, like most of its predecessors, has many facets of appeal for the public.

Enid Boxer, Nelly McKenzie Tolman, Mary B. Sawrie and Mary Elizabeth King show traditional portraits, all of them distinctive. Dora Pittner and Jack Grue have sent beautifully painted still life and Ruel P. Tolman a delightful little "country house." Among many oils and water colors, somewhat less

Japanese flavor. A color woodcut by Hans Mueller and an aquatint by J. Jay McVicker (which seemed to me particularly praiseworthy) received honorable mentions.

There are many excellent works on view. An exquisitely etched village panorama, also "Cavendish Church," by John Taylor Arms; Stanley Anderson's "Smith," Stow Wengenroth's lithograph, "Cape Ann Willows" (the first 1947 print issue of the Society of Print Connoisseurs, Alexandria); Marian Lane's silvery pencil drawing of an old New England house on a tree-lined road; Caroline van H. Bean's "Washington's Headquarters, Georgetown"; Reynold Weidenaar's mezzotint, "Storm's End"; Ralph Totten's "Zulu Snuff Taker"; Eliot O'Hara's near-abstract, "Church of the Pilgrims," and Yang Ling Fu's water color of birds on flowering branches with beautiful Chinese calligraphy in one corner, are some of the exhibits which especially impressed me.

Visitors to the Water Color Club annual should allow time to examine the graphic arts in standing cases, as well as the more eye-catching water colors. The exhibition will remain through March 30.

Transportation Old and New

Current Exhibitions

NATIONAL GALLERY OF ART. Constitution avenue and Sixth street—Paintings and sculpture by great masters. American portraits, through March 31.

NATIONAL MUSEUM. National Collection of Fine Arts, Constitution avenue and Tenth street—American paintings from private collections and other gifts and loans. Washington Water Color Club's 51st annual, and Miniature Painters, Sculptors and Gravers' 14th annual, through March 30.

ARTS AND INDUSTRIES BUILDING. Jefferson drive and Ninth street—Pictorial photographs by Edward Weston, through March 31. Paintings by Peter Helck, through April.

SMITHSONIAN BUILDING. Division of Graphic Arts, Independence avenue and Tenth street. Prints by Pietro Lazzari, through March 31.

FRER GALLERY OF ART. Twelfth street and Jefferson drive—Oriental and Far Eastern art. Paintings and etchings by Whistler and other American artists, changing exhibits.

CORCORAN GALLERY OF ART. Seventeenth street between New York avenue and E street—American paintings and sculpture and the W. A. Clark collection. Water colors by artists of Washington and vicinity to May.

PHILLIPS MEMORIAL GALLERY. 1600 Twenty-first street—Changing exhibitions, paintings and prints. John Marin retrospective, through April 15; artists of Washington, Baltimore and vicinity, through March 21.

LIBRARY OF CONGRESS. East Capitol and First streets—Division of Prints. Architectural drawings by Latrobe in three albums, through March 31.

ARTS CLUB. 2017 Eye street N.W.—Society of Washington Etchers' 13th annual exhibition, through Friday.

BARNETT-ADEN GALLERY. 121 Randolph place N.W.—American water colors, through April.

Peter Helck

The Smithsonian Institution, through one or more of its various divisions, almost constantly offers displays of special interest. Currently on display in the Automobile Hall, Arts and Industries Building is a collection of paintings and etchings by Peter Helck, prominent commercial artist who has won considerable acclaim in the field of fine arts.

Mr. Helck was born in New York City in 1893. He subsequently studied with Sir Frank Brangwyn, Harry Wickey, Sidney Dickinson, and William deLeftwich Dodge. While still in his 'teens, Mr. Helck acquired an intense interest in automobile racing which has been reflected in recent years in many of the paintings done by him. At the same time, love and knowledge of things mechanical have enabled him to carry out commissions

in commercial art for a variety of engineering concerns, many of whom are engaged in transportation or in manufacturing transportation equipment.

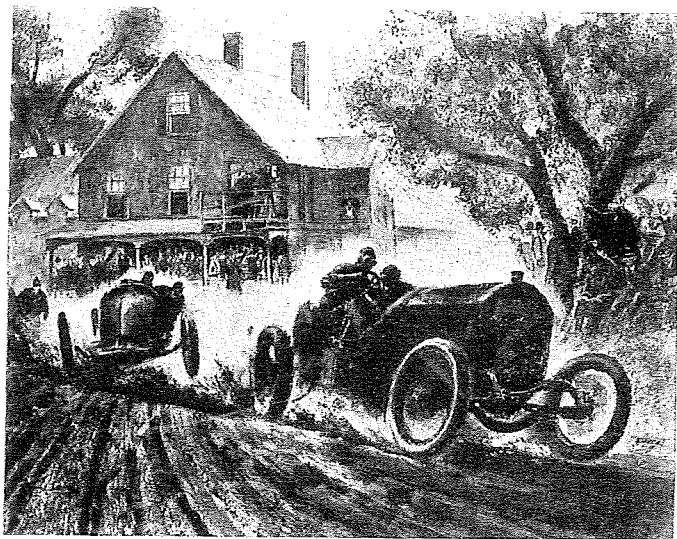
His commercial work has been rewarded with the Art Directors Medal for 1931, 1936, 1941, and 1944; the Harvard Award for 1929; and the First Award for Philadelphia Advertising Art for 1939 and 1942.

Mr. Helck has motored and sketched his way through the British Isles, Belgium, France, Spain, Algiers, Tunisia, Sicily, Italy, Mexico, Canada, and much of the U. S. A., always maintaining a studio in New York City. He has lived extensively in London, Paris, Rome, and Madrid, executing many advertising and art commissions in those centers.

Rewards for his work in Fine Arts have included the Pennell Medal, the Allied Artists Medal, and the First Award of the Kansas City Print Show. His paintings and prints now hang in the permanent collections of the Metropolitan Museum of Art in New York City, the Congressional Library in Washington, D. C., the Carnegie Institute in Pittsburgh, the Philadelphia Water Color Club, and in numerous private collections.

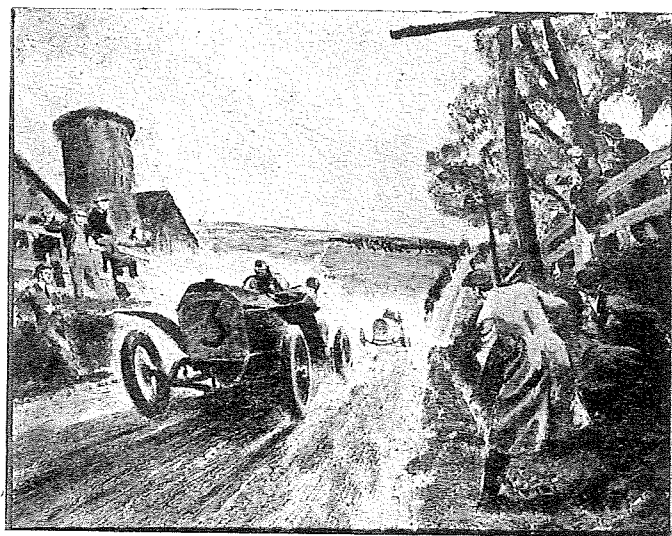
Mr. Helck's love of early automobile racing has finally been rewarded with his acquisition of the 1906 Locomobile racing car with which George Robertson won the 1908 Vanderbilt Cup Race on Long Island. This Locomobile, "Old 16—the pace killer," reposes in Mr. Helck's garage at Boston Corners, Columbia County, New York.

U. S. NATIONAL MUSEUM PHOTOS



Joe Tracy in Locomobile No. 7 pursued by Scisz in a Renault at Bull's Head Turn in the Vanderbilt Cup Race of 1905 held on Long Island. Tracy obtained third place.

Original painting owned by Smith Hempstone Oliver



Jenatzy in Mercedes No. 3 pursued by Lancia in Fiat No. 4 on first lap of 1906 Vanderbilt Cup Race. This was the first auto race ever reviewed by Peter Helck.

Original painting owned by Herbert Fales

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM

THE DIVISION OF ENGINEERING

ANNOUNCES A SPECIAL EXHIBITION OF

PAINTINGS AND ETCHINGS
OF OLD AND NEW TRANSPORTATION SUBJECTS

BY

PETER HELCK

MARCH 3 THROUGH APRIL 27, 1947

IN THE AUTOMOBILE HALL, ARTS AND INDUSTRIES BUILDING

JEFFERSON DRIVE, BETWEEN NINTH AND TENTH STREETS, S. W., THE MALL

OPEN SUNDAYS AND WEEKDAYS 9 A. M. TO 4:30 P. M.

