

BAUDREXEL

A draftsman with remarkably good training and no longer unknown. Figures and portraits are his strong point. He puts a head in the foreground and takes a suitable landscape as accessory material. The way he does that shows real skill. It is unexceptionable. Every line has an organic effect, and the whole is harmonious, not to say architectural. He is not only a clean draftsman but also a good composer of a picture. The elegance of a line does not conflict with its correctness. Formerly, when Baudrexel was still working in Munich, one saw paintings which, as the critics said, recalled the masters of the Italian renaissance, and now one finds illustrations for the covers of modern entertaining periodicals which are equal or superior in draftsmanship to the work of younger draftsmen who devote themselves entirely to this kind of work. Nothing is thrown in for the sake of the first impression or an ostensible "atmosphere" — every expression is exact. A girl's head looking out of a window with lace curtains or a girl's head seen through tall ears of corn — one has seen so many conventionalized girls' heads, but not many that are drawn with such conscientious



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