

ND
237
M43M6

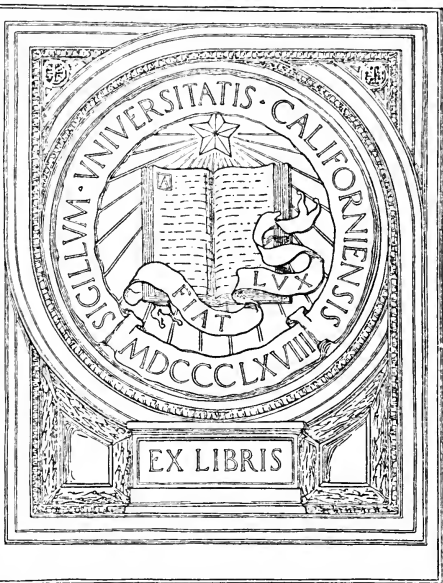
UC-NRLF



SB 362 895

GIFT OF

A. F. Morrison



EX LIBRIS

Julius Meissfelder

Handwritten text, possibly a signature or name, written in a cursive script. The text is oriented vertically and appears to be written in dark ink on a light-colored, textured background.

↳ Morrow, Mrs W. C.]
" " " " " "]

A Collection of Paintings

BY

JULES MERSFELDER

Reproduced from those on exhibition in
his Studios at ~~220 Post Street~~
San Francisco, California.

Whitecourt Hotel
Berkley

COPYRIGHT
1914

ND 237
M 43 M



Jules Hersfelder
TO VNU
ALBRO LIAO

GIFT OF
A. F. MORRISON

JULES MERSFELDER AND HIS WORK.

By MRS. W. C. MORROW

The paintings shown in this exhibit of Mr. Mersfelder's work are all saturated with the life and colour of golden California,

“The land where summers never cease
Their sunny psalms of light and peace;
Where sunlight, poured for years untold,
Has drifted down in dust of gold.”

Mr. Jules Mersfelder began his art studies under Mr. Virgil Williams, who was the Professor in The School of Design in Pine Street. He was a mere lad when he began to study, and after three years he went to New York. On his way thither he stopped at Philadelphia to call upon Mr. Stephen Parrish, the great American etcher. Mr. Parrish looked over the sketches of the youthful artist, and advised him to open a studio in New York and go direct to Nature for a preceptor and for inspiration.

Upon his arrival in New York, Mr. Mersfelder immediately opened a studio, and as evidence that his work was good the following Autumn found his pictures among those presented at the first annual exhibition of the Society of American Artists. His first canvas was accepted, and was hung Honourary by the jury, he being the youngest artist to exhibit. His work bears evidence that he was strongly impressed by Corot, Diaz, Rousseau, Jules Dupre and Millet. His work was all strong Nature work. While in New York, Mr. Mersfelder enjoyed the hospitality and criticism of George Inness, A. H. Wyant and Robert Minor. Later he exhibited in Boston, Philadelphia, Baltimore and Chicago, and all of the prominent cities of the East and of the Middle West.

Mr. Mersfelder won a medal at the St. Louis Exposition and was awarded the Klio Association Prize at the annual exhibition held at the Chicago Art Institute, where eighteen of his canvasses were accepted by the jury.

Mr. Charles H. Caffin and Mr. Charles Kurtz of New York, the well-known critics; Mr. James William Pattison of Chicago, and Mr. Wolfe of Boston, have from time to time reviewed Mr. Mersfelder's work.

Two large paintings of California oaks, owned by Mr. H. E. Huntington, were exhibited at the Hopkins' Art Loan Exhibit in San Francisco, and were the work of Mr. Mersfelder.

Fine examples of Mr. Mersfelder's work can be found in many of the homes and galleries of prominent art collectors in all parts of the country.

Mr. Mersfelder is a true lover of Nature—as what artist is not?—and he depicts the rugged, huge old oaks of California, and the clear, cloudless sky, and the green dimpled hills of Marin County, and the bold slopes of fire-scarred Tamalpais, with a sure and unerring touch. He is an earnest worker, dipping his brush in the inspiration and bloom of the golden sunshine of California and its magic days. With a true, artistic sense he has adhered to first principles—the axiom of all true artists. What he early achieved he still paints in maturer, riper years. As California gave him his first inspiration and fervour—from the oaks and the scenery about San Francisco, the gorgeous flaming sunsets with their aureole of gold and pearl—he hopes to devote his life to the portrayal of the oaks. As he began his career with them—the youngest artist to have his first canvas hung honourary—so, in his riper years he limns them with his maturer powers but his early love.



A VIGIL OF TAMALPAIS.

Who does not love grand, old, rugged Tamalpais? Shrouded with dense undergrowth, wrapped in fleecy clouds, it is a theme that artists love. In this picture Tamalpais stands boldly outlined. Every shade that the master palette of all can blend is thrown over it in one gorgeous brodered tapestry—the colour gifts of God. The mountain has revealed itself to this artist and every stick and stone is done with fidelity to art. His versatility is shown with wonderful strength. Devotion and art go hand in hand. In striking contrast to the amethystine tints is the golden gleam of the sunshine on the dimpled hills, where quiet cows are grazing. The artist has made them life-like in motion. There is a glowing golden quality in the wooded slope which is full of vitality and colour. The artist has followed the star and has evinced remarkable tonal quality and unusual technique.



A THOUSAND OAKS.

The Thousand Oaks of Berkeley lend themselves to pictorial effects. This canvas shows them vitally alive, redundant with colour, warmth, atmosphere and all else that artists love. The oaks are remote and reserved and cover themselves with a green panoply of colour, and add their beautiful message to the peaceful landscape. This is a true Nature scene. The late beams of light strike the clouds piled high in masses beyond the Gate of Gold. Broad and massive, almost poster-like in effect in composition, there is yet a softness and regal beauty in this picture that enthrals. The sky is like a mirrored lake. Soft colours are thrown upon the oaks by the ever-changing clouds. The romantic charm is enhanced and the contrast of values brought out vividly by the group of stiff eucalyptus trees at the right. The picture is classic in its dignity and beauty.



AT THE EDGE OF THE FOREST.

The title of this painting appeals with fond allure. It hints of mystery and unknown charm. Beyond the wide stretches of open spaces cradled in the sunlight that gilds this elfin land of enchantment, lie deeply hidden sylvan glades, leafy dells and shaded vales. Pale shadows lurk beyond the sun-covered path and sunbeams flit among the cloistered trees. The sun sends a warm shaft of light upon the girl as she strolls beside the sleek cattle. The man beside the prostrate tree indolently watches the girl. The huge oak scintillates in the blazing light. Touches of colour like the soft flush in a bride's cheeks illumine tree and flower. Dark brown and russet-hued grasses are rank under the shadows. Birds trill out a roundelay and flowers give forth sweet perfume. The foreshortening of the branches is well done by the artist and the tonal quality is well delineated.



THE HEART OF THE OAKS.

Deeply sequestered in the woods is the giant of its kind which is the very heart of the Oaks. It is warm in colour, rich in the sun. The spot is one of repose and pensive thought. Full shadows lurk in the distance, but the path is bright with the sun. Nature is enfolded in the sun's genial warmth. Its rays shimmer on grass, trees and foliage. The artist has shown both power and skill in bringing out the colour qualities. Loitering slowly through the woods, and paying small heed to the cattle that crop the luxuriant grass, the girl seems wrapped in brooding thought. All about her is the restful, sombre gloom of this cathedral of the oaks. Tall trees sentinel the spot. The composition is full of warm tonal quality. The velvety quality of the foliage is well depicted, and the canvas shows dignity and repose.

20 x 30



A REVERIE.

There is a poetic charm in this garden of dreams. The leafy trees, in strong contrast to the rugged bark, the texture of the soft, fleecy clouds and the dim suggestion of golden colour in the sky shimmering on the tiny village in the distance, are all contemplative and reflective. Even the two figures slowly sauntering through the glade are touched and transfigured into a peace and serenity of heart and mind. The picture suggests a dream and a vision—a glimpse into that world where none are sick and none are sad, but all are good and true. This canvas might be called "Compensation," for it reflects peace, contentment, harmony and comfort with just a faint touch of mystery and sorrow. The tonal quality is remarkable for its devotion to reality, and the picture has a sympathetic and reposeful lure for the tired and jaded. It is appealing and haunting in its charm.



THE SHEPHERD.

This pastoral scene is fortunate for its charming environment. It is simple in quality with almost evening twilight tones, though a picture of early dawn. The shepherd, after a night's rest in green pastures, is guiding his gentle charges down the slope to the still waters. It is biblical in character. "He shall lead his flock as a Shepherd." It is an allegory—the faint, green dawn, the trust of the docile animals, the placid attitude of the man, and the cup-shaded valley, held as it were in the hollow of His hand, the dense trees on either side of the road, all make it a place of verdant, tranquil beauty. This is a beautiful picture with its soft greys and greens, the burnished leaves, the soft early dawn effects of a foggy, wet morning are all depicted with fidelity. The cloistered recesses of the leafy woods are wrapped in mystery. Far, far away one catches glimpses of infinity and distance.



LE CONTE OAK.

The artist has chosen to paint this grand old oak as it was in its pristine days of loveliness—
“Before decay’s effacing fingers
Had marred the lines where beauty lingers.”

The tree stands as it was once in all its grandeur and glory. The great hoary old oak has been treated with affection by the artist. He has brought out its strong, elemental beauty and touched it with the divine fire. Its rough, scarred bark is gilded with sunshine. Like silver it shines in the glancing yellow rays that are deflected by the interlaced branches. His hand lingered lovingly in bringing out the contrasts of green, bronze and grey tones of the leaves. The treatment is admirable and the characterization is vivid. The picture is all in perfect key.



AN OLD ORCHARD.

An orchard in bloom. Grey, hoary old trees revived into new life by the touch of Spring. Pink and white in the sunshine, luxuriant in foliage and leaf, all the promise fulfilled and flower and fruit yet to come. The day is replete with sunshine, and its rays tinge the trees with red and crimson. The tones of the clouds are infinite in variety. The blossoms are dazzling in the reflected light. Fallen petals brighten the rich grassy meadow. A covering of prismatic hues carpet the earth. The trunks and branches of the trees gleam in the sunlight, and the earth is rose-coloured and pink with the soft shades of the orchard in blossom time. The rich, loose soil has a brown-earthly quality, and a profound content reigns. The value of the low tone effects is clearly brought out in this exquisite bit of Nature study. There is a restful serenity and peace in this painting that shows Nature in her most receptive mood.



BERKELEY HILLS.

The Berkeley hills are a favourite theme of artists. They call with an imperative insistence, and yield themselves to wonderful effects. They are an inspiration and an uplift. "I will lift up mine eyes to the hills from whence cometh my help." There is strength and character in this picture. The soft pastel shades are well wrought and the technique is more than clever. It is a study in colour. It haunts and compels. It draws and holds. Yet it is simple in composition, and the art of the painter does not divert from the beauty of the landscape. The oaks and eucalyptus trees are swathed in a garment of green, brown and gold, cunningly intermingled. The vista of purples, greens, blues and reds, and the red-brown of the cottages clinging to the hillsides is done with a sureness of touch that demands admiration.



WINTER IN CALIFORNIA.

This picture is an appreciative interpretation of Winter in California. Autumn still lingers, yet plenteous foliage, grass and blooming flowers, give colour and the suggestion of fragrance. Winding to the right is a ribbon of road fading away into mysterious silence beyond the russet-brown trees. The tints are full of rich winter colourings, and the peculiar tone-quality that is the happy possession of this artist is wondrously well shown. The cattle browsing peacefully in the middle distance are all that speak of life. Their presence breaks the sombreness of the woodsy nook. A sky of lurid red throws a high light on the trees. The bronze-green tones of the grass show that verdure really never dies, but merely takes on new hues and tones. No one loves the oaks more than the artist. There is strength and individuality in his creation of pigments and brush, and his tonal qualities are perfect.



THE BEND OF THE RIVER.

This canvas abounds in warm, rich shades of colour. Even the masses of fleecy clouds are full of colour and radiant glow. The spot is a romantic, well-chosen one. The bend of the river leads away from prosaic fields into a land of conjecture and mystery. The picture is one of wonderful combinations of earth, sky and water, clouds and trees. The canvas luxuriates in vivid blues, greens and rich browns. It has a splendour and a richness that enthrall. The sheen on the water is remarkably brought out. Fleecy clouds like great balls of snow soften the brilliance of the day. Although the picture is strong and virile there are no discordant notes, no clash, and no conflict. There is a rugged force in the very tree trunks and a dominant note of rare technique.

20 x 30



THE TOUCH OF SPRING.

In this picture is portrayed the ineffable and perennial beauty of the first touch of Spring. The soft, wistful green of late Winter is slowly yielding to the insistent, vivid green of opulent Spring. The tender little spikes of grass are thrusting up inquisitive heads to peep at the glory. It is the season when the plowman turns up the rich mellow earth, and faith is being vindicated as the seeds germinate and put forth leaves; when the birds return from Winter quarters, and the hills are clothed anew. Such a note the artist has struck. The trunks of the trees are silvered with a translucent quality that brings out the greyish-greens and golden-bronzes with unerring fidelity. The little stream, the lush grass, and the mild cattle all give a piquant note to the riot of colour. This picture is one of the gems of the collection.



THE DAY IS DONE.

This picture is a fine piece of realism. The scene depicted is a humble rural home at the close of a busy day. It speaks of domesticity and contentment. The wife with the cow going slowly down the grassy slope; the man, tending his fire of fagots, yet with a tender glance for his wife and their possessions, all breathe serenity and content. There is great depth of feeling expressed in the soft twilight, the peaceful hour. The busy vocations of the day are suspended. The canvas presents a fine grasp of the oaks. Note in the foreground the broken stump. It is drawn with affluent fidelity. The hint of storm-wracked clouds in the sky but accentuates the serenity and peace of the home. There is feeling and depth in the sky; and the tone-notes between the trees give a silvery quality. The artist has caught, not only the note of the woodland scene, but the very keynote of home and family.



THE COMING OF THE STORM.

The portentous calm before a storm is strongly shown in this picture which is pure unstained art. There is a weird, mysterious quality in the atmosphere. The lurid sky, the earth, waiting breathlessly, the sea lashed by puffs of wind, the trees rustling, the grasses trembling, the flowers cowering, and the birds seeking shelter—all are dreading the storm. There is a glow and radiancy in this canvas that are peculiarly this artist's. There is dignified restraint, yet the composition loses not a whit of its quality. The thick sedgy grass, the water in the dyke, which is of an angry green. The rustic barn in the middle distance and the cattle feeding near, and the figure of the man give virility to the painting. The picture shows a rhythmic quality and harmony.



THE SETTING SUN.

This picture fairly pulsates with life and beauty. It is strikingly painted. There is a radiant, luminous quality in the light and shades that fall on the grassy path. The artist has transcribed the beauty and peace of the sunset hour. The gloaming light has transfigured every blade of grass, twig and leaf. Beyond the trees the sun still blazes. A bit of blue sky gleams through the branches and soft yellows and burnt-range tints fill the woodland space with colour. There is a glamour o'er land and sea, and the canvas shows buoyancy and lightness. There is a decided correlation of hand and eye in the use of brush, pigment and palette-knife in this painting. It has the romantic, mystical quality that comes with "Sunset and evening star." It is as if Nature had stopped to rest a moment before the swift transition of day to night. Peace and tranquility pervade the glade.



EARLY TWILIGHT.

This canvas shows the earthly quality of the very earth itself. The rich soil lies fallow under the setting sun. The dull-leaden clouds flying before the approaching battalions of the night bring out the dense shadows under the trees. The crescent moon enriches the brown earth-tones. The last primrose rays of the sun glint upon the peaceful home nestling under the trees. The cattle, lazily snatching a few last mouthfuls of luscious grass, are strong in contrast. The solitary figure of the man gives the human touch that relieves the feeling of remoteness and isolation. There is a peculiar velvety quality in the pigments that give a note of peace. The golden clouds with their dash of red, carried as it were in a chariot of fire, gild sky, earth and sea with an unearthly light—

“The light that never was on land or sea.”



A GREY DAY AMONG THE OAKS.

This picture is another striking example of the artist's surpassing way of catching unusual effects with his magic brush. It is crisp and cool and decisive in its grey and browns intermingled with cunning touches. The figure in the middle distance, the gentle cows and the gnarled and knotted tree trunks, evidence his skill in making his effects harmonize, and in bringing out the relative values in a blending of colour, composition and tone. In this charming picture, which represents a type, there are gathered all the warmth and beauty of a California day. The artist has sensed Nature's mood and transposed the dull, dust-covered foliage and made it alive and glowing with his surety of touch and his accuracy of vision. The whole is harmonious and the grey sky accentuates the silver tones of the clouds and brings out the greenish-grey and bronze green tones.

20 x 30



A DANCE AT DAWN.

Who has not heard the call of the Dawn? The soft twitterings of the birds, the chirp of insects, the lowing cattle, and not felt a responsive throb pulsate? The call becomes insistent. Flowers send out their fragrance, and the faint tints of dawn brighten, as the sun-god mounts higher and higher. That is what the artist has put into this picture. There is a wistful tonal quality that appeals to the heart, while the technique speaks to the mind. It is not merely art, for the artist has put vision and insight into the canvas. It is warm and pulsates with life and colour, albeit the colours be those of soft, subdued tints before the full efflorescence of day has transmuted the silver into gold. The treatment is clean-cut, exact and sure. The artist has beatified the dawn into actual, concrete life. He has worked a miracle with paint and brush.



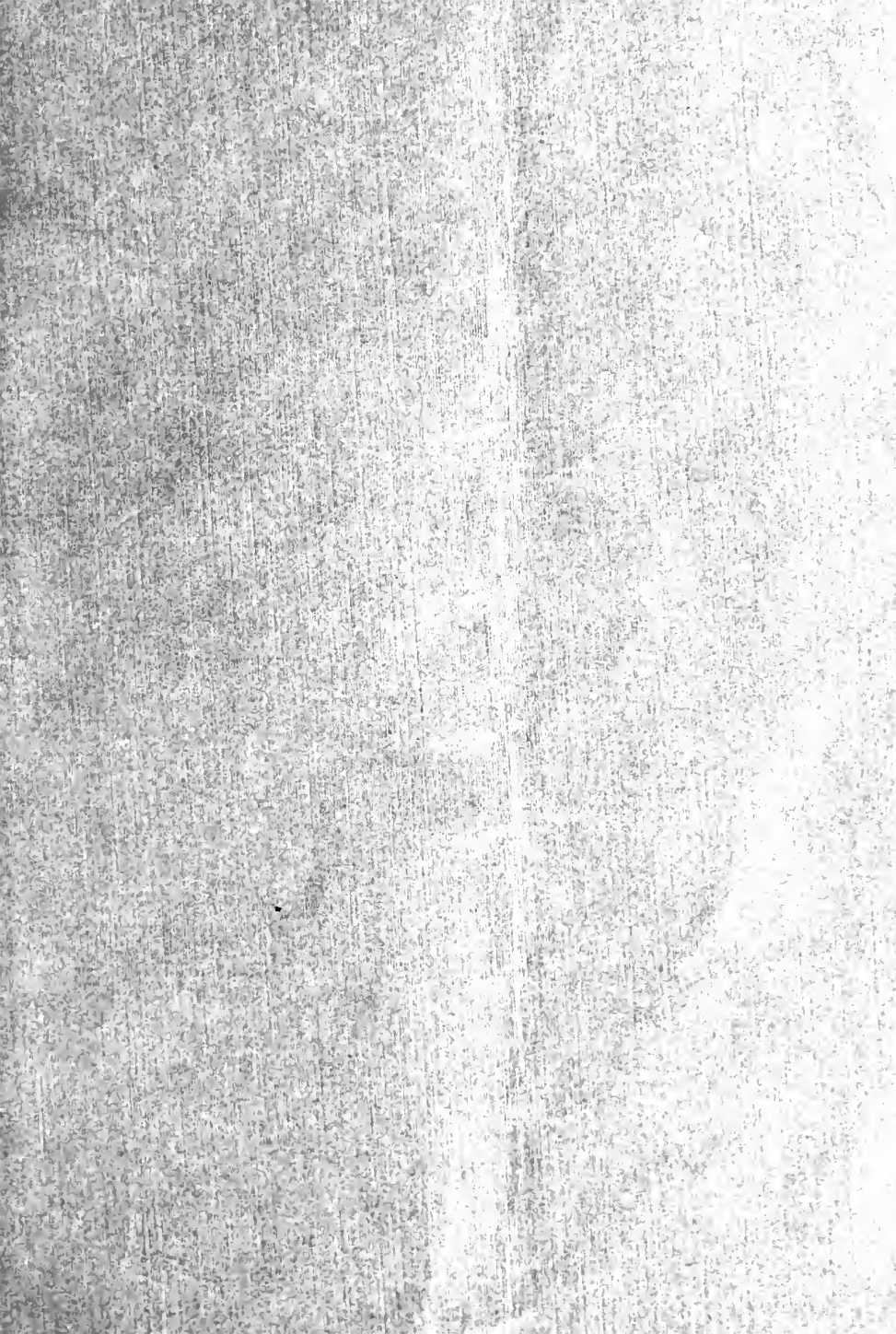
A BERKELEY NOOK.

In this picture the artist went to one of the high places for inspiration. Assuredly his quest was rewarded. The scene is one of the many beautiful spots in which Berkeley abounds, and is a veritable wonder-spot. It is taken from a high point looking toward the Gate of Gold and Tamalpais. It is a pageant of sky, sea, woods, valleys and hills—all in one grand kaleidoscopic ensemble. From such a coign of vantage the weird and wonderful fog effects with the very air dripping moisture are seen. The fog-clouds are drifting in through the Gate of Gold and obscuring the world. Tamalpais stands erect and proud in the distance, its feet bathed in fog, its crest touching the silvery clouds shining in the sun above the fog. The artist's wonderful technique is shown in his fog effects and the mist and moisture that envelop earth, sky and sea.



MEDITATION.

This classically beautiful spot is a place to rest one's soul. Its transcription in this picture soothes and rests the spirit. There is a stillness and dignity about it. It has quality, tone, values, and technique. It is not vain repetition to sound this note in this artist's work. It is merely emphasizing and expounding the truth which is his just due. He has touched with a master hand the common things of life and made them beautiful, and vibrant with life and joy and hope. The canvas is thoughtful and careful and the technique is of that rare quality so seldom seen. One can almost detect the fragrance of hidden flowers in the copse. The atmosphere of this picture is tense and quiet; no sound disturbs the glades; the very cadence of birds and the hum of bees is hushed. It is a place to dream dreams, and to become acquaint with one's soul.





Gaylamount
Pamphlet
Binder

Gaylord Bros., Inc.

Stockton, Calif.

T. M. Reg. U. S. Pat. Off.

M113089

9231
1145116

THE UNIVERSITY OF CALIFORNIA LIBRARY

