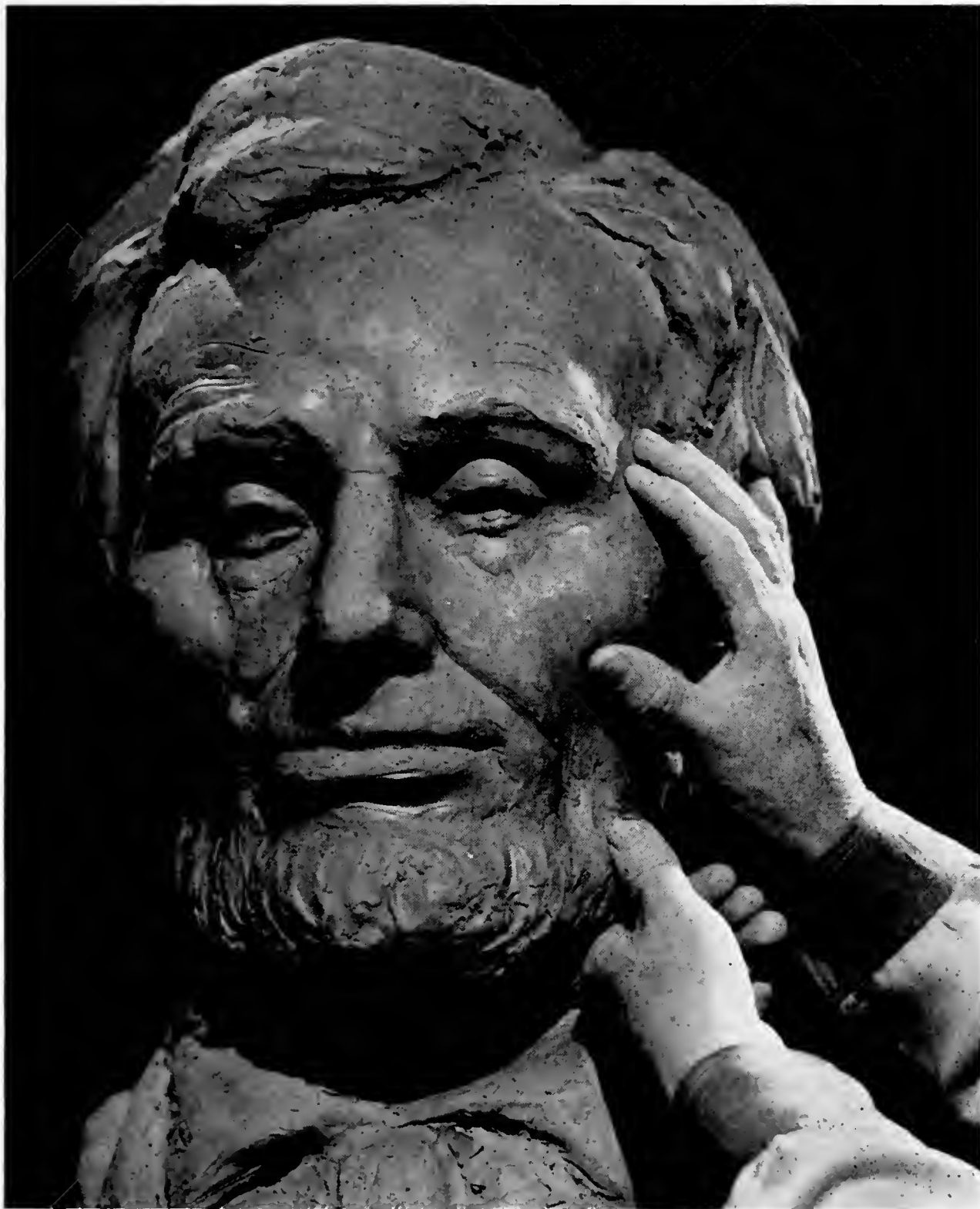


★ THE FACE OF ★



★ LINCOLN ★

A LECTURE - DEMONSTRATION —MERRELL GAGE, SCULPTOR



Nothing I have ever seen or experienced has moved me more than Mr. Merrell Gage's lecture on Lincoln. A half dozen times I have seen a mass of damp clay become the face of Lincoln, the young attorney of Springfield, under the swift deft fingers of Mr. Gage. And I have seen Lincoln grow mature and then old before my eyes — with all the deepening of the pathos, the humor, the wisdom, the pain, and (there is only one word for it) the beauty of that wonderful rugged American face. Quietly, movingly, almost hypnotically, as this miracle takes place Mr. Gage tells the story of Lincoln — from the early days through the years of strain to the final triumph, and the moment when Booth's bullet ended an epoch in American history. This magic hour brings out all that a man has of imagination, poetry, human sympathy, and patriotism. Mr. Gage has annually made me a humbler and, I sincerely believe, a better man. Whatever a man may mistrust in this world, there is one faith that can sustain him: there have been great men like Lincoln to justify one's membership in the human race, and there is beauty in the world if one has eyes to see it. I owe more to Mr. Gage than he will ever know.

*Frank C. Baxter, Ph.D., Cantab.,
Professor, English Language and Literature
University of Southern California*



THE FACE of LINCOLN



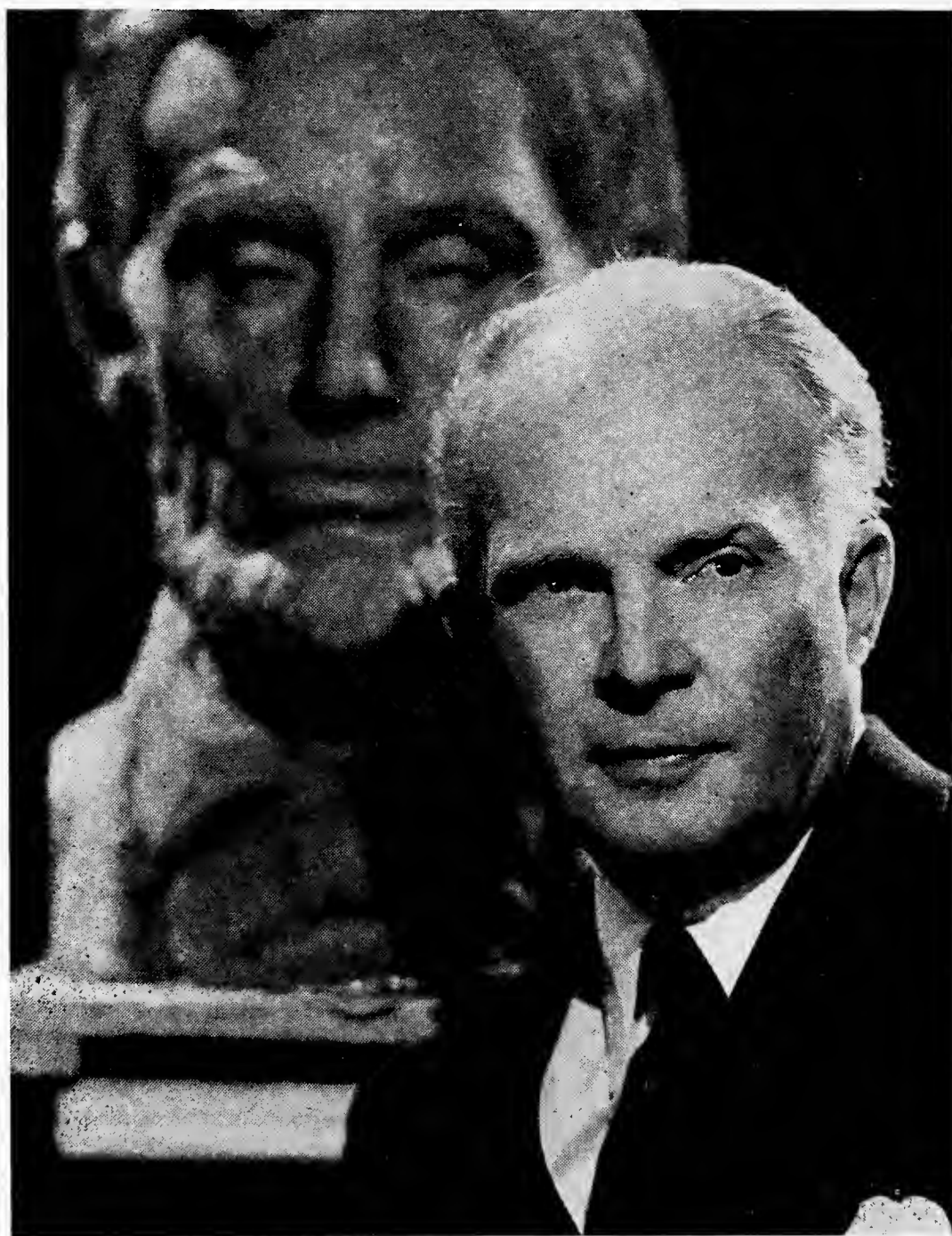
WITH REMARKABLY sensitive hands, Merrell Gage models from a mass of clay the features of the young Lincoln. While working, he talks in a conversational manner about the chain of events that formed the structure of Lincoln's career. Into the dynamic biographical material he weaves Lincolnesque humor. It is entertaining and exciting — and a revealing demonstration of how a sculptor works.

The sculptor skillfully times his lecture-demonstration to suit his audience, varying it from forty minutes for school children, to an hour for adult audiences. During this interval they see the face of Lincoln change with the years, from the young rugged face of his early New Salem period to the tired, lined face of the Civil War President.

With sympathetic understanding derived from a profound knowledge of his subject, the artist unfolds the life and personality of Lincoln, and in an inspiring way reveals his significance to our modern world.



MERRELL GAGE



AND THE FACE OF
LINCOLN



IT IS A STRONG AND HOMELY FACE,
STERN, SAD, HUMOROUS, WISTFUL — A FACE
TRANSPARENT TO THE MOOD — THE FACE OF
ONE WHO MET WITH MANLINESS THE GREAT
SURPRISE OF HIS DESTINY. IT IS A FACE FULL
OF LINES — HEREDITARY LINES THAT WERE
MORE DEEPLY FURROWED STILL BY STRENGTH
OF INNER QUALITIES, NEW AND LATER LINES
ETCHED BY THE GRAVING TOOL OF SHARP
EXPERIENCES—THE LINES OF LINCOLN'S FACE.

W. J. CAMERON



MERRELL GAGE



MERRELL GAGE, sculptor, is an American artist. He comes from old American ancestry — Virginian and New England — was born and educated in the middle-west and acquired all of his art training in his own country. Study under the two great exponents of the American theme, Gutzon Borglum and Robert Henri, plus the added influence of Walt Whitman's writings stimulated Gage to find his expression in subject matter peculiarly American. Art critics have referred to his sculpture as "solid examples of real American Art." His work as a whole shows his preoccupation with the American theme: The "Seated Lincoln" and the Pioneer Women's Memorial on the state capitol grounds at Topeka, Kansas; the "John Brown" and "Walt Whitman" in the Mulvane Museum in that city; the Police Memorial in Kansas City, Missouri; the "Steel-worker" and "Ranch Girl" in the California State Exposition Building in Los Angeles, California, and his many studies of the American Indian.

As an architectural sculptor, Gage has executed many commissions. He designed and carved on the walls of the Edison Building in Los Angeles three panels representing the electric industry. On the Los Angeles Times Building, six stories above the ground, he carved the three panels symbolizing "The Written Word," "The Printed Word," and "Journalism." Poured in concrete as an integral part of the walls of the great scientific laboratory of the Alan Hancock Foundation, on the campus of the University of Southern California, are sculptural decorations using the pre-historic animals that were found in the famous La Brea pits as subject matter. Here the artist had to do research in the natural history museum, measuring the bones of these Pleistocene animals, checking the data against former restorations, and studying the modern living descendents of these creatures in zoos — in order to meet the demands of the scientists on the committee who wished the decorations to be technically accurate. As one art critic has said of Gage, "He does not look back for old styles, but goes to nature afresh, seeking the design inherent in her many organic structures."

In the ecclesiastical sculpture which he has been commissioned to execute for several churches, one finds the same direct approach to this

subject. Deeply religious in spirit and consistent with traditional symbolism without imitating it, he gives the religious theme a modern expression suitable to the medium used, whether wood, terra-cotta or stone.

By invitation Gage's sculpture was shown at the Golden Gate International Exposition in San Francisco, the World's Fair in New York, and included in the "Artists for Victory Exhibition" in the Metropolitan Museum.

Many public and private collections contain pieces of his more intimate type of expression in marble, stone, onyx, clay, wood, and metals. As one reviewer says, "From the architecturally decorative to solid portraiture, with side trips into fancy and experiment, Merrell Gage travels an interesting path."

But always running through his life's work like a bright thread has been his interest in Abraham Lincoln. The "Seated Lincoln" for the State of Kansas was Gage's first public commission executed when he had just completed his art training in New York. It was Sergeant Gage, Medical Corps, U. S. Army in World War I, who was granted a special leave to attend the unveiling of his statue before he left for a year of overseas duty. During the intervening years he has continued his research into the life and character of Lincoln until now he speaks as an authority.

Having taken a prominent part in art activities in the West, he has been affiliated with many art and civic organizations. He is an Honorary Member of the Delta Phi Delta, national art fraternity; Honorary Member of the Alpha Rho Chi, national architectural fraternity; Honorary Member of the California Art Club and the Painters' and Sculptors' Club; Honorary Member of the Lincoln Fellowship of Southern California; Associate Member of the National Sculpture Society, and a member of the Citizens' Advisory Committee for Art, appointed by the Mayor of Los Angeles, California.

While living in the mid-west, Gage taught classes in sculpture at Washburn College and at the Kansas City Art Institute. After moving to California he received an appointment at the University of Southern California where he now heads the Department of Sculpture as Assistant Professor in Fine Arts. To quote one commentator, "In addition to his sculpture he has built up the most vigorous and sane school of sculpture in Southern California."

C O M M E N T S



LECTURE FORUM

"You give a fascinating performance and one that demonstrates conclusively your mastery of the lecture-demonstration field. We still wonder how you could mold his face to fit your thoughts as you made Lincoln come to live for us. All I can say is that it was wonderful."

*Walter C. Crandall
Dean of Men
La Sierra College*

WOMAN'S CLUB

"I am still hearing praise for that truly thrilling lecture. 'The best program we have ever had,' exclaimed more than one."

*Irma H. Taylor, Program Chairman
A. A. U. W., Long Beach, California*

COLLEGE PROFESSOR

"Your skill and your sensitive treatment of your subject moved your audience deeply . . . I know no finer tribute they could have paid you."

*Dr. Charles T. Fitts, Secretary,
Western College Association*

PUBLIC MUSEUM

"Everyone was enthusiastic over your discussion and demonstration of modeling of Lincoln's sculptured-portrait."

*Dr. Roland J. McKinney, Director,
Los Angeles County Museum*

PUBLIC SCHOOLS

"In each of our schools I was told that this program of yours was the outstanding of the year . . . The skill which you have in telling of the life of Lincoln, and at the same time molding his features before the children, will surely live in the minds of the boys and girls as a vivid picture of a man whom we revere so much."

*Mr. R. G. Mitchell, Superintendent of Schools
Beverly Hills, California*

LINCOLN STUDENTS

"I earnestly trust that the giving of this lecture and the searchingly accurate sculptural presentation of Mr. Lincoln as he progressed through the years, may be given from coast to coast. I think that it would do incalculable good."

*Ralph G. Lindstrom, President,
Lincoln Fellowship of Southern California*