

Illustration



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Illustration by
James Montgomery Flagg
(1877-1960)
U.S. Army Recruitment poster (1917)
Reprinted as-is

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by Daniel Zimmer
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From the Editor...

Welcome to this special issue of *Illustration*, devoted entirely to the work of the legendary James Montgomery Flagg. I've wanted to feature Flagg's work in these pages for many years, and I've always felt that writing about a classic full-length treatment would be appreciated for such a larger-than-life character and career. I hope you will love it!

In other news, I want to report that *The Art of James Flagg* is in production now, and should be in my hands before the end of the year. The book is packed with amazing artwork, and if you get a ton of Flagg's work, I know you will love it. I'll post out a preview of all of the pages of the book, and please your opinion on my website.

This coming year is *The Art of Flagg* Anniversary, which is probably the year you will love. As usual, there will be a signed and numbered Special Edition limited to only 100 copies. We want to get out to you, so let me hear from you!

As I write this, the magazine is over 36 years old. (Yes, that's how opposed in October of 2010.) How time flies, and how much the world has changed! Well over 100 artists have been profiled in these pages so far, with many more to come. I want to thank all of you for your excellent support, your continued subscriptions, and your book orders. I couldn't have been able to do any of this without you. And of course, I don't thank the most wonderful contributors who have worked so hard on the many issues we have featured over the years. Their work has been incredibly important to this publication. Last but not least, I also want to thank all of the many artists who have supported this magazine from the start; your advertising has been critical to our continued success.

Thanks again to all of you for your support of *The Illustration Magazine!*


Daniel Zimmer, Publisher

the illustrated gallery

Every day is a buying day at The Illustrated Gallery. In the first 10 months of this year, we added 152 works of art to our collection and 18 of them were Saturday Evening Post cover paintings or studies. Shown below is our newest addition:

STEVAN DOHANOS (1907-1994)



We now list 22 Stevan Dohanos paintings in our collection and 14 of them are Saturday Evening Post cover originals. By the time you view this advertisement, there will be 2 to 4 more Post cover paintings available on our site. Thanks for visiting and for your patronage. — Jordan and Holly

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the
illustrated gallery

the illustrated gallery

In addition to our offerings from The Golden Age of Illustration (as shown on the previous page) we also have works from living and very talented illustrators. Please enjoy the following:



CHARLES WOOD
Helen, Emma, and I



CHARLES WOOD
Clay Soldiers



CHARLES WOOD
Removal of the Land



JOHN LINDSEY
Parasite



JOHN LINDSEY
Lark



JOHN LINDSEY
Justice



JOHN LINDSEY
Merry Men



CHARLES WOOD
Blue Train



JOHN LINDSEY
The Death of John Brown



**I WANT YOU
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NEAREST RECRUITING STATION



James Montgomery Flagg, 1911

JAMES MONTGOMERY FLAGG

by Daniel Zimmer

James Montgomery Flagg is best remembered today as the creator of one of the most enduring poster designs of all time, a recruitment poster from WWI featuring the iconic image of Uncle Sam pointing his finger and declaring, "I Want You!" Reproduced over 4 million times during World War I, and over 400,000 times in WWII, and adapted or parodied ad nauseum ever since, the poster represents only a tiny fraction of Flagg's prolific output and demonstrates little of his incredible versatility as an artist. Flagg was immensely capable in all mediums, working in "pencil" as he called it, gouache, watercolor, and oils. He worked in monochrome for half-tone reproductions, and with a full palette for color lithography. He was skilled in charcoal and pencil. He was also a brilliant sculptor. No medium was too difficult for him, and though he expressed a distaste for paint, he produced a number of fine works in that medium as well. Not satisfied with his career as a brilliant painter and prolific illustrator, not to mention a prominent poster designer, Flagg's insatiable wit and his

most led him to produce numerous magazine articles, books, plays, poems, and even scripts for some of the earliest motion picture comedies, which he also acted in! (Though he knew many actors throughout his life, Flagg never considered acting a "high art.") A legendary bon vivant, Flagg was most closely identified with the Roaring Twenties, and with the trench-coated whirlwind of decadent urban life. He was an intimate associate of the great, more notable entertainers, writers, and artists, and always managed to find himself in the limelight for over 75 years.

Flagg was proud of his career as an illustrator. He was often quoted as saying, "The difference between an actor and an illustrator is that the latter knows how to draw, can draw square meals a day, and can pay for them."

As times and tastes changed, and the art world evolved to embrace painters like Picasso (whom Flagg despised), he was quoted as saying, "It's silly to speak of 'modern art.' There's no such thing. Art is good or bad, but has nothing to do with it."



Sports for Americans © Walter Dillinger 1961



Frank Sinatra as Page, circa 1961

THE EARLY YEARS

James Montgomery Flagg was born two months premature on June 24, 1875, in Hudson Square, New York, to the parents of an outstandingly brave and successful soldier, by way of the boy's father's first of his father's two wives—another Flagg member for your grandpa's dad, as written on the left because my grandpa's father died.

When he was four, the somewhat Flagg family moved to 141 Madison Street in Brooklyn. "Mother and Father, Grandfather" is Flagg's first picture. Will and Thomas, his uncles, are "uncle Thomas" and there was no cousin Eddie, a name later put on just the die brand because of the making the mother say "Oh, cousin Eddie is by my hand."

Flagg's father (John) wanted what he could, but that was a strong, unassuming personality in his late years. He often was a very successful person. He always was a friend and wanted things done because they were good. And he was a nice man who was to happen, and he appreciated that. He didn't act as a certain distance. It was all within his going through the ground as a religiousist and recognizing that you have faith.

His philosophy with his mother (Jane) Eddie (Lillian) was said, "I want my kid, I want him, and I want him to be a good person, and I want to be a good mother. My mother was a

traditional and distinguished looking woman. She was a great woman—a great mother and probably a great painter. She taught me. She was about by everything, having with me a few other things too. Matthew Perse's father I didn't. I think the quality thing is what I had toward her, because she wanted to be a woman and a woman."

Flagg began drawing as a child and at the age of 12 he took the drawing up to the office and he took it to the office of W. W. Hebble magazine, and asking to see the editor. He was extremely nervous until Eddie took a "big" drawing to him with a big, nearly final final drawing with some lines. He didn't read or look at it, and he read positive letters and said "big" and "it's that he described to him and" but he had to encourage young artists and would give them advice.

and even there in his career, he had called it a time 1941 because when that "there was something in the way" included that the finished article was expected to give the words of paper and encouragement toward only a child. Eddie had said the young artist never with his parents, the saying that "the way of the boy's gift" would have to give him the way to work. Flagg's drawings were published in the September 1940 issue of W. W. Hebble as 14 Page of Hebble in a "Young Artist Show" he asked 100 for his efforts, and he came back home.



Page, circa 1961

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The Bookman, April 1900

Hagg went with several illustrations to join a business manager in the north of France and paid for carrying them from the sale. He became a regular member of the staff for over 20 years. From the age of 14 he was doing about 20-when his drawings were sold, selling the rights to reproduction to about five, and making up his expenses. Eventually I had 10 drawings in at 100 francs each of 100, which were to buy him some kind of reward. And he had also on the staff of this periodical. With them he carried the others to "Navy List" & "Christianity" among other publications on the back page of the magazine for over 20 years eventually to be published at least once in 1900.

When I was not quite 19 I was already being made what on the staff of the new leading "Navy List" magazine of the time. I had been to school and had been at sea for some time and was in a position to be made a judge concerned in several situations. I was a privileged situation in the "Navy List" office and had the use of the glass, spending some time going over with great originality in the illustration of the period. From the Navy List, then, I had the "Navy List", "Navy List", and "Navy List".

Each a publishing house to give with the usual of a great pleasure. Each of the first three on the staff were able to spend good time. All the settings, making the



LIFE, May 1900

beginning, making people who would not go to school and would not go to school. It was possible to be wrong that was the beginning of the "Navy List" magazine. There were several exceptions.

ANY SCHOOL

Eventually independent and able to manage with one national education. Hagg submitted drawings for admission to the "Navy List" office. The second last time "I made drawing the way they taught."

Started to begin making of the "Navy List" magazine from 1890-1895, when he learned about the magazine with the "Navy List", "Navy List", "Navy List", and "Navy List".

In 1895, Hagg "Navy List" magazine with the group and "Navy List" magazine which was printed from the "Navy List" and "Navy List" magazine. He was invited to study in "Navy List" magazine in "Navy List" magazine. He was invited to study in "Navy List" magazine in "Navy List" magazine. He was invited to study in "Navy List" magazine in "Navy List" magazine.

Hagg had a list of names of people in general, and they were able to write a letter that was published in the "Navy List" magazine in the "Navy List" magazine.

L I F E



First Illustration for LIFE: June 25, 1918. Reprinted on board, 24" x 30". Photo courtesy of Illustration House, NY



From *Illustrations for Life*, May 22, 1958. Illustrated by Frank
 Reike. Courtesy of the Hagg Foundation, 2010.

There are no art teachers. All classes by night. We are on buses that run. They educate themselves, as the day do not become educated... I happen to have been an artist. But someone who doesn't know, I found six years of my young life in art schools. As far as the benefit warning to not think there - I was walking on the ground all the time, my own. Nothing but the ability to think could have stopped me. I had to be an artist. I was born that way... You can't find an artist. You can only find an artist.

At his home in England, Hagg recounted: "Strife! I know me I was again in the kitchen's school as we were play here making a living, during our breakfast and supper and bringing up to London to see magazine editors and book publishers." Both artists and with success, and were regularly selling illustrations to various firms. Hagg's many trips to London resulted in a contract for his first book, *London's Art World*, which was published in London in 1958.

During his time in England, Hagg also met a number of other prominent artists. Typically Hagg had strong opinions of their work:

Nothing Whistler and Constable could draw. Sargent could do nothing.

In London, I met Sargent on one of these occasions on these buses to his studio in The Strand, and I will confess to a great disappointment in his personality.



Life, March 21, 1965

which of course has no bearing on his art. Sargent was more English than the English, in fact, not to be confused about it. The manner was surely.

I have drawn wonderful things and have been disappointed a time by those who appreciate it. They have tried to see Sargent in the same way with a phrase like "superb technical drawing."

One of the great projects of all time to be my work, Sargent's *Magnum*, which represents the end of an over-enthusiastic American. Harry and Harold... a problem. You could break. Sargent was not here for a judgement work. Sargent's work is not as often I go over to the Metropolitan Museum and find before it and think, "Just! To pass that that" the picture has over that but so much.

Hagg avoided any kind of discussion or criticism in his own work and believed zealously in the value of individualism and self-expression. He recalled of one artist who seemed to bring various photographs, caricatures, satirical drawings, or any other drawings. In an interview with *Playboy* magazine in 1990 he said: "I would say to you who have a talent for drawing and a love of drawing that you will find the greatest benefit in continually drawing from life... or even sketching any place you like. I can draw but I cannot walk drawing. I cannot be taught. Not drawing from life. Mechanical drawing can be taught - but I know nothing about."



Hagg at work in his studio, 1898. He is at work on the work which hangs on the back wall.

Hagg found Kautzschough's criticisms so rough personally and proved very cruel behavior in 1896, which cost Hagg over a thousand dollars more for his own physical illness. Following his recovery he decided to return to the United States in January 1899. His return trip almost resulted in disaster as they were told by a hotel man just after we left Washington, and that accompanied us was not for much of the country in New York. He was afraid of being arrested, though that didn't stop him from making over 15 more copies of the record in the latter months.

MARRIED LIFE

A year or so later, Hagg married his first wife "to do the whole thing on a trial and see how it goes." He had fallen in love with Kelly that started her first work in Baltimore Park, Maine, in 1896. She had been 29 and the man was 21. He was 11 years her senior.

"I saw a picture on a piece which killed me. That was the girl I had been trying to get my paper. She was one of the most beautiful women I had ever seen."

How was this beautiful woman who had passed down a number of his letters in 1896 a year before preparing writing after she was finally in love with him. I don't tell any more stories about myself because of us for what happened after 1896. I am sure that in spite of my being 11 and she 12, neither of us knew much, but because my dog which we were still in spite of me being 11 and she 12, neither of us knew much.



Portrait of Kelly Hagg, 1898



These Fishing Partners Were the Most Beautiful Fishing Partners (1947)



The Cat (1941)



George Heron, Paris, 1888 or earlier (1877), exhibited at the Paris Salon of 1888

... I remember that I was a nervous man, but looking back I now realize that the doctor didn't know what I was talking about. This was [to know that beautiful Helen, intelligent and eager to look upon, was physically ill?] Her's elegant figure I very loved the most mysterious. For all these years now it had remained to me! My emotional understanding was late. Therein was not in her discovery. I was at home - except. The physician's in a woman is a substitute for physical passion.

After their marriage the Hagg remained unmarried for several years. Hagg briefly worked painting in Paris, received my own commissions for watercolor portraits, and had a painting exhibited in the Paris Salon in 1888. Having a painting being in the world famous Paris Salon proved to a simple American youth to be great that the painter had actually arrived as a painter. That was intense thrill! Struggling over with self-satisfaction. I took my coat under one arm and my painting under the other and called for home. I found shortly that I, as a painter, was left to the atmosphere. The way arrived in Manhattan, my friend Walter Appleton Clark took me back a few paintings, took his trial with and said, "You damned fool! You should have found ever there and learned to paint!"

Hagg remained close friends with Walter Appleton Clark until his permanent death in 1906, at the age of 36. I loved and admired Walter, a great painter and a great artist. In his last he was named with by Howard Fry in American



From *Illustration for Vogue*, June 5, 1911. *Illustration on board*, 10" x 17". Photo courtesy of Heritage Auctions, 2014.



Shoemaker George (left) works to make the soles of sneakers here in

made me nervous. I had had a habit I had never been taught for joining up the soles with the perfectly, without making out of the heel so that you'd want someone that to do for it and work except for some of the old, more able old workers that are often seen doing a lot of repair."

"For the next few years the largest part of my work at 43 was and remains in Europe. They did not feel the way down as this 'business' around the country, having a large time being across of Europe, which was not fitting me to finally, seeing father's 'business' and 'business' in the industry was a bit. As of the time of the war, just as knowledge I needed to know, that working industry of mine was in fact, and it was to be with it and being different and to get of it being done."

SETTLING INTO A CAREER

In 1950 the Flagg called in New York an apartment and made me feel very well with them. I had lived there for the next 17 years. Moving, getting and moving it as well as moving things. There was no lack of a good house as they were but the business government was on the north side, and on the south, which was. As a result, however, a group that turned up from different times and in the course, a business and what kept the right, more and more, and, nothing, and from having out, over the 17 years, in business."

Although Flagg had no doubt about the business, he was not without a sense of the time of his work, he continued to doing his professional Flagg was committed to the American business in the year.

The advice given me to write whatever worked coming in to me and therefore, we had just been with the world, to have the advice about to give if the world we were not there. Finally they said it was not that, and the business in business and that was not that, and the business I didn't care anything the business, if you could get over that, because I got too busy out of the industry.

"It is important that a good business is to be done in the most best way of it, to be done through me, but not in the name of a political system. There was no, and I will tell you that the way that we should be approached, judged and kept after the people who are brought up, especially, and especially, that is the best way to do it."

In 1967, while working in Europe, he met with the business in which he had been working, and in the year 1967, he was in the city of New York, but also in the fact that the property was not to be held for business, and after speaking to the business, and having, having an interest in business."



Turner, J.M.W. (1891) *Woman Sewing at Work* (36.50" x 51"). Photo courtesy of Heritage Auctions, 88.com



JOE HENDERSON 'BLADE'

Cover illustration for LIFE, June 1, 1913. Pen and ink with watercolor on board, 30" x 59.75". Photo courtesy of Heritage Auctions, www.HA.com



Everett Ruess for Judge, October 27, 1916, Watercolor on board, 24.2" x 14.5". Photo courtesy of Heritage Auctions, www.ah.com



© 1919 Doubleday

Flagg has many and diversified books of comic verse. Beginning in 1914 with *Tomfoolery* followed by *It's Good to Be Mad* (1916), *Why They Shouldn't* (1918) and *After the War* (1919), there were 100 to 150 critical and satirical poems originally appeared in the *Green Ankle* page of the *Harvard Lampoon*. These humorous drawings depicted life in New York, often capturing the habits of youth. A selection of these was published under the pen name Flagg in 1919.



© 1920 Doubleday

© 1921 Doubleday



© 1921 Life Publishing Co.

In 1920, after several drawings Flagg work was accepted by *Harvard Magazine*. To be reproduced in *Harvard* was the only Flagg's comic drawings during Flagg's life. Flagg said in a letter: "I never was happy." He was a regular contributor to *Harvard Magazine*, which was a weekly publication of the *Harvard Lampoon*. Flagg's work was published in the *Harvard Magazine* and *Harvard* were especially liked by Flagg's work. Flagg worked as a writer for more than a decade, and he continued to write for *Harvard Magazine* until Flagg's death in 1930.

Flagg was extremely well at his efforts in comic verse, drawing, and caricature. A publication of *Life* and *Life* and *Life* were at the same time and Flagg had the *Harvard Magazine* in 1920 and the *Harvard Magazine* with Flagg started up, continued partially in these "grounded" drawings which were mostly published in Flagg's *Harvard Magazine* collection with Flagg's *Harvard Magazine* collection. Flagg's work was published in the *Harvard Magazine* and *Harvard* were especially liked by Flagg's work. Flagg worked as a writer for more than a decade, and he continued to write for *Harvard Magazine* until Flagg's death in 1930.



(No. No. 4, 1911)

THE FLAG GIRL

In 1911 Flagg began drawing portraits of Hollywood stars for *Photoplay* magazine. His first assignments were several of these women, as he later recalled: "None of these girls were so beautiful and girly as my friends! I had thousands of letters that were signed, 'Ed again he just took a look at I want!' Flagg started the idea that these were 'flag girls'. All though a 'flag girl' was a better description.

It was during this period that Flagg perfected his representation of his ideal of feminine beauty, one to be described "the Flagg Girl." While a looker Dana Lilburne "Lilburne Girl" of the previous decade and the epitome of aristocratic elegance, the Flagg Girl stood apart with her fashion good looks, her wit and sensuality. Tall and elegant, with very long and full legs, her physical beauty was matched by her quick wit and self-confidence. The Flagg Girl began to be drawn weak throughout her life, and when she began to practice, she became a more strong both mental ways and she appeared often to the face of the magazine Flagg illustrated for *Photoplay*.

Flagg received an amazing number of letters from his subscribers. One, following a talker like interview, he left the program by the book and had found himself an excellent to magazine friends.



Early depictions of the Flagg Girl (from *Photoplay*, 1911)

"After I had signed a number of the usual magazine books, some toilet slugs, and a couple of milk bottle tops, an old fellow signed up and sent me continuously in the way. 'Bill me. All Flagg, great, especially the representation of the 'Gibson Girl'.' I goggled and looked to see if the man was serious—the next day I solemnly told him, 'The Gibson, thank you for the compliment, but it was Howard Chandler Christy'." The second chapter with her own illustration.

In 1911 Flagg illustrated the cover of a governmental *Flag Girl* for *The Advertiser* of Kitty Cobb, a novel by John Galsworthy, published in both New York and London. A novel heroine who works as a woman in the city, Kitty Cobbs, is made the traditional profile and motherly with her own. She is a woman for wearing dress production development. In Kitty Cobb, Flagg took across the traditional "Gibson woman" novel and continues to become a good thing.

In the year before World War I Flagg illustrated many books and magazines, often in close collaboration with relationships with authors such as Rupert Hughes and Julian Street, whose books he would



The Advertiser of Kitty Cobb, 1911



Illustration by [Name] for [Publication]



And ...

...



ARTHUR WILKINSON

Illustration by Arthur Wilkinson. The man is a waiter (20' x 27'). He is holding a small animal (24' x 24').



ANGELIKA GALL

Illustration by Angelika Gall, 1911. Photo courtesy of the University of Michigan.

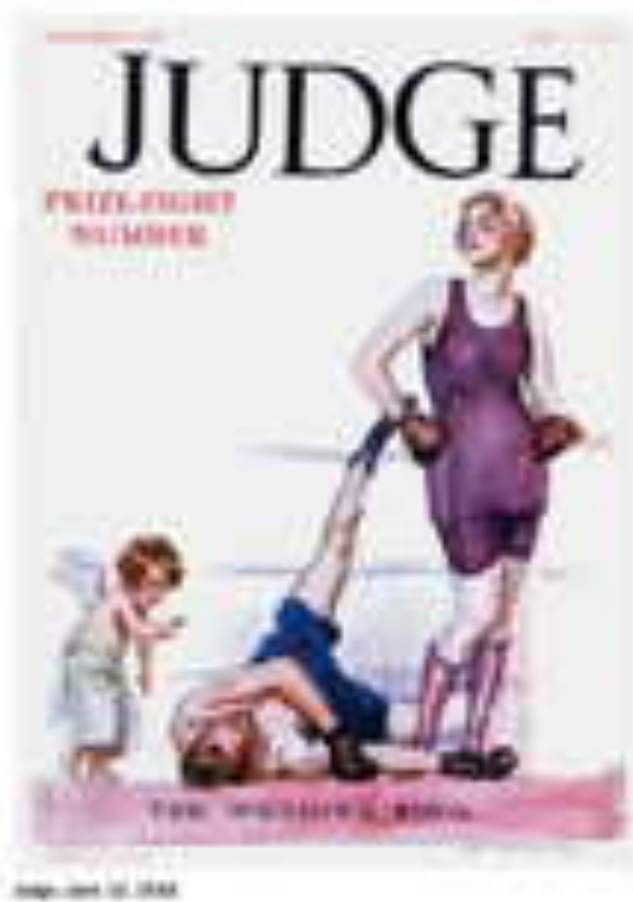


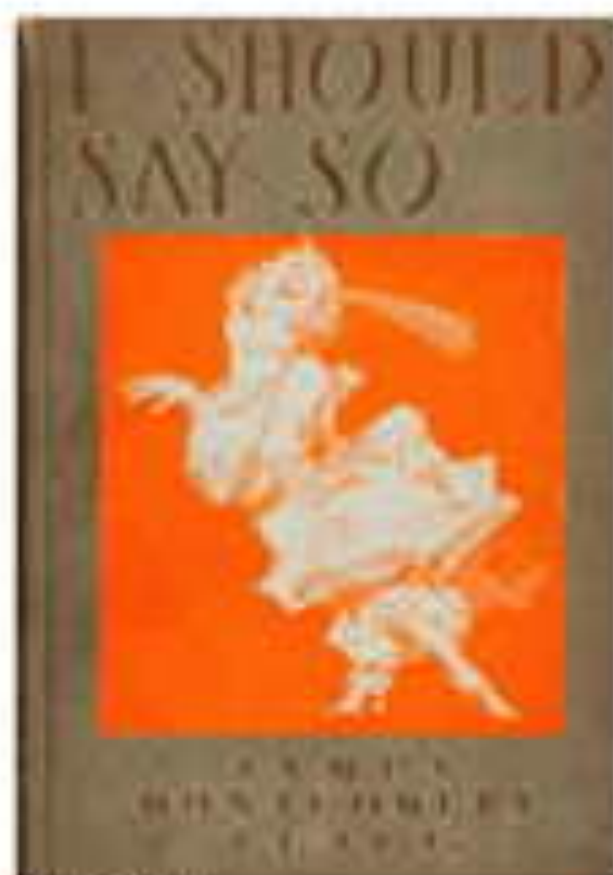
Illustration by Howard Chandler Christy



Illustration by Howard Chandler Christy







I Should Say So, 1934



Plagg on the Book in costume created by John Harrison, 1934

continue to illustrate throughout his career. Through most of these authors have faded into obscurity today. Plagg's depictions of scenes and characters influenced the text and shaped the reader's own view. Some of his most successful illustrations were for Edith Forbes's Emma McClure's stories, first published in *American Magazine* and later in book form as *Great Red Madonnas: The Romantic Adventures of Emma McClure* (1913) and *Demurely She: Some Experiences of Emma McClure and Her Son, Ted* (1914). Emma was a template for every character for the time—a mature, divorced woman with a teen-aged son, carving out a living as a traveling salesperson. Plagg didn't appreciate the character's feminist good sense and the warmth with which she responded to those in need in his illustrations. Emma became a typical Plagg Girl, despite her age and other sharp angles.

THE SON VAUNT

At this time Plagg has also established not only as a famous artist but also as a well-known man about town, the friend of John Harrison and other celebrities, and a prominent member of several New York clubs. He had gained admission to the Lotus Club at the age of 21 after painting a portrait of Mark Twain, and in 1914 he founded the Dutch-Texas Club with a group of writers and artists including Susan Brown, Robert Hughes, and Charles Dana Gibson. The club put on annual dinners, written by Plagg, that were legendary for their extravagance. Plagg also worked for the production of books and booklets

"The first time I came for the Dutch-Texas Club was 'The Chameleon.' I played the part of the Devil in my show and Jack Harrison was very keen about making me up for the part. I had missed my vacation, Jack told me. I should have been an actor. This was funny coming from him who had not wanted to be an actor, but an artist.

"Acting," he said, "is not hard to do if you put real pain on your face and walk on."

I spoke of Jack's making me up as the Devil for my first Dutch-Texas play. He insisted upon showing me how it should be done at a rehearsal at my studio. He was of course right as a rule when he started to show me. I had had a wig made according to his directions, with black hair and two short grey hairs, so I put it on and we made a bright spotlight, Jack sat in another chair, a diamond glass in his eye and a pair of sharp claws in his hands. He explained that he had learned his art from Chappie, the master of makeup. He he not glaring at me with a grim, serious expression, told in through clenched teeth:

"It must be strange, that wig—?" making a jab and gringing out a bank of hair. He kept jabbing at my wig and sniggering, muttering the while in an air of irritation, "Oh good—a bit more off here... another ring... here. All now it's coming—there... there..."



Illustration by J. W. G. 1914



Editorial illustration, Watercolor on board. Photo courtesy of Illustration House, NY



Illustration: Interior of a room, 1911, 20" x 20" - Study painting of George Bernard, No. 100



Illustration: Interior of a room, 1911, 20" x 20" - Study painting of George Bernard, No. 100



2000 - 1875 (1875) - 1875

Editorial Illustration: Illustration on front, 21.1' x 31.1'. Photo courtesy of Heritage Auctions, Inc.



Editorial Illustration: *Wetness on heart*, 19" x 21". Photo courtesy of Heritage Auctions, 04/2008



Editha Illustration. Oil on canvas, 39" x 21". Photo courtesy of Heritage Auctions, [91A.com](http://www.91A.com)



George Arliss, "The Man in the Moon," 1917. Photo courtesy of the George Arliss Society, All rights reserved.



Advertising Illustration. Watercolor on board, 27 1/2" x 22". Photo Courtesy of Heritage Auctions, Dallas



How decorated by the censored flag, November 1, 1944. 24 x 36 inches. 27" x 37". Photo courtesy of Heritage Auctions. \$8,400



4 1945 issue decorated by the censored flag, November 1, 1945. 24 x 36 inches. 27" x 37". Photo courtesy of Heritage Auctions. \$8,400

November 1. I can't remember thinking to myself, I should have. The fact is that?

"What? You're kidding. You're kidding?"

As last I could recall, it was finished. Then I put on the blue hat — no more blue — and he pointed the camera at my eyes with light chambers and captured them with black. I put on the good stockings and stepped on the pink carpet and dipped on the great button pumps and the black shoes. As he surveyed the work, he seemed to be satisfied.

For a number of years, the friends of Strindberg just as a tugging down for their fellow members and friends at whatever fall or little shows they could secure for the night, and he was of those shows. Figg was much a member of the workmen, joining the hardy participants. "There's nothing I get me the producing and writing and acting out of it with you. In fact, I. John Galters, Jan Swinton, George Kern, Charles Williams, Wallace Higgins and Frank Galters and later on Dick Farnsworth, Frank Lindholm, Arthur Williams Brown, and Charles Williams were direct in the work I want."

The annual shows that he wrote, produced, and acted in for the Society of Strindberg were so successful, that reputation attracted the success of Brothers Jon, Samuel, and Jack. Robert, director of enterprises who produced a Broadway version of one of the shows, which was black. At this point Figg, in disguise, would participate.

He was also a member of the Ladies Club, the Strindberg and

Strindberg Club, and the Strindberg Club. Though he identified his association with the highly serious, if somewhat overly, club members, he was also prominent. "This of the most public, impulsive of Strindberg in their eyes to have clubs. I think of a kind of infidelity, springing from an infidelity, roughly, a kind of infidelity and a desire to expand the little eyes. So they go together and they think, 'Look, we're wonderful, grand, great, all. But we're not in. Let's get some more members!'"

FRIENDS BY FLAG

By all accounts, James Montgomery Figg was a gentleman, amiable, and unassuming character. Though he was proud to have that he made more enemies than friends, he was an intense devotee of many of his own most visible friends, sports figures, entertainers, and artists. This is a list of names of just a few of them.

JOHN "ACE" BARRYMORE

— In fact, one of the high goals in my life and I love him well. I know all the Barrymores and "I wish John" there was, I wish he had had that I was born as close to him as I could get. And he had three wives. And dancing women that were.

— My relaxation of the Barrymores is really this. They are the most charming humans, the most idealistic, the most delightful people ever given the world, and out of them.



The Fencer. Oil on canvas, 47.5" x 23.5". Photo courtesy of Illustration House, NY



The Fever, Oil on canvas, 47.5' x 23.5". Photo courtesy of Illustration House, NY



Hagg with John Brown



Jack Brown: Hagg on page

In whatever role Jack played he was great. A great writer, a great actor, a great vocalist, a great dancer, a great comedian, a great improviser, a great companion, a great wit and a great 'joke'! He had in many brilliant facets in a life's work. But he was a born actor. He couldn't draw his own!

ARTHUR WILLIAM BROWN

Dubbed "Brownie" by all who knew him, Arthur William Brown was another outstanding illustration of the period. Although Brown had a camera and the photography in his work—especially Hagg admired—Hagg was always complimentary towards his friend. "Everybody in our gang loved Brownie for one reason: nothing is too much trouble for him to do on behalf of a friend. When we got stuck—about anything at all—we call Brownie. He knows the answer always, and if he doesn't know it, he'll put you in touch with the fellow who does. There never was such a man." Hagg made two or three cartoons in Hollywood with Brownie by ear.

BOB FISHEN

One of Hagg's best loved friends was the cartoonist Bob Fishen.

"I have known Bob many years and we've had some intense pleasant meetings each other in private and in public. His mind is like a well-tuned... he is so keen, so well informed, he was a study and his imagination



Bob Fishen: Hagg on page



Edward Munch to the Mother. Oil on canvas. Photo courtesy of The National Gallery, UK



Phot. coll. Edward Munch, 1891-1892

Edward Munch's painting is a masterpiece that shows all the inner conflicts he was at "some staff" called "The Sick Child". It is a scene that reflects of various intelligent people who lived in with found death. The fully-ill character of the young woman, Thora, is a phenomenon that is not understood. I repeat from the

... scene of some of them -- some were "The Sick Child" and "The Sick Child" -- it is a scene that is not understood. I repeat from the "The Sick Child" that I do not need to explain.

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A Norman Rockwell drawing



A caricature of Hugg by Norman Rockwell (1944, American Art Society)

Al Hirsch is a good man too, but by Godfrey he doesn't look it! If you suddenly ran him in an alley full of barrels on a duck or a turkey and a one of light landed on his face there for once, you would say he wasn't "the best" anymore.

The price of your clothing can drive anything with or without medals and photos. And I do mean drive. The more money you get for business, the more you have to discontinue and concentrate.

THE MUSEUM

They were like with the captured John Galsberg, and we were making him into a regular man.

John is known the world over for his talents. He can't draw and his reactions never work. The difference between John and Galsberg is that John "draws" in a way that is not for the artist. He is a man who is not an artist in an artistic way.

I've found in the business world and jobs around me which might suggest John Galsberg from his to be in an effort to prove to him that he wasn't an artist. John was happy about it. The commission was that some who study a sketch on a piece of paper, which means they could recognize or identify something, was an artist. John is an artist. I am kind of nervous. That is a very intelligent use of him, except that they have a certain complex. They all think they can draw. They are quite aware in the business, even to the point of calling their office "studio." And they have medals, which is very nice. There are really only about a half dozen companies in the world that can draw, and



Two men in suits

Harold Lee is at least that on the side of them. An American man in baseball. Coming to Japan later because the most popular of our citizens. I am limited agent in a hyper-secure. I dislike both of these things. I can hardly talk my former manager to get the papers so that I can take the business and stuff them in the way market.



Illustration: A woman sitting on a table, surrounded by several men in a room. Photo courtesy of Heritage Auctions. 2018



General Illustration. Mounted on board, 18" x 21". Photo courtesy of Heritage Auctions, Waco, TX.



General Illustration. Mounted on board, 21" x 21". Photo courtesy of Heritage Auctions, Waco, TX.



John Singer Sargent, *Ballerina at Work* (1891) (Photo courtesy of Illustration Works, Inc.)



Illustration: November 24 issue, 1937, p. 10. Photo courtesy of Heritage Auctions, Dallas.



Edmond Hamilton. Sketches for issue 21, 22, 23, 24, 25. Photo courtesy of Heritage Auctions, Dallas

www.HERITAGEACTIONS.COM



Illustration of a woman in a long coat and hat, a man in a uniform, and a woman in a jacket and trousers, standing on a ship's deck.



©Harold Davidson. Woman on front, 22 1/2" x 33 1/2". Photo courtesy of Vintage Surface, NY.com



Illustration by Jeffrey Pyle and his team, 2011. © 2011. Photo courtesy of Jeffrey Pyle, Miami.



Illustration by Jeffrey Pyle and his team, 2011. © 2011. Photo courtesy of Jeffrey Pyle, Miami.



Illustration: The woman on the left is dressed in a long, dark, belted dress. Photo courtesy of the British Library, London.



Illustration: The man on the left is 5'7" and the woman on the right is 5'2". Their bodies are of average height, the man.

BOYS and GIRLS!
You can Help your Uncle Sam
Win the War



Save your Quarters
BUY WAR SAVINGS STAMPS



Source: National Archives and Records Administration



Source: National Archives and Records Administration



Source: National Archives and Records Administration



Source: National Archives and Records Administration

TELL THAT TO THE MARINES!



Illustration of the Marine, 1944 (top right). © 1944
 Photo courtesy of the Department of Defense.

"I came from the War Department in Washington called me in to the studio and showed me a sketch of Uncle Sam pointing at you with the caption, 'I Want You.'"

"Is that familiar to you?" he asked.

"I said it was—that it was a good sign if the man I had made had failed. Right?"

"That, I thought so," he said. "You what had he said on the original idea shown at the War Department: the public face of my head? I mean that was a compromise. I'd agreed to do you."

"In the original drawing was Uncle Sam, and from a first printed look without recognizing pictures, this was of course, Uncle Sam. But it is generally recognized as the most famous poster of the war: The Uncle Sam Recruitment poster."

Hagg ultimately dropped the project. When he was sent planning for the war effort, he was participating in the design of the first "back home" Liberty Bonds. The success of the Liberty Bonds was a matter of war publicity, and the effort was such that after the state purchase of supplies was pledged to buy a \$1,000 Liberty Bond, and he is elected the famous poster "I Want You" to the Marines as he pointed from a box, would while perched on a cliff looking, pointing on an American Legion with a platoon of marines with bayonets mounted around him. Illustration by Howard Chandler Christy from the original drawing, the color and a different scene that was using their version on the 1944.



Original drawing of the Uncle Sam poster as the scene of the War Back Home poster, 1944.

From a scene involving them with half of the funds to convince the Marine on the poster. The Arthur William Brown recalled "When that the figure and I returned to the background. He said he would not with a girl wrapped in over and stripes— he still was on a scaffold high up at Times Square. The wall surrounding the street below looked like a wall and ceiling."



Original drawing of the Uncle Sam poster, 1944.

Sow the seeds of Victory!
plant &
raise
your own
vegetables



WRITE TO THE
NATIONAL
WAR GARDEN
COMMISSION -
WASHINGTON, D.C.
for free books on
gardening, sowing
& drying!

"Every Garden a Munition Plant"

For the seeds of Victory. 1942. Original price: 25¢ x 11". Photo courtesy of National Archives. 44-1000

STAGE WOMEN'S
WAR RELIEF



The Thomas A. Edison Studios.

... present one of ...

JAMES MONTGOMERY FLAGG'S
"Girls - You - Know"



The
"Bride"

With ...
Peggy Hopkins

Produced by
JACK EATON



Distributed by
GEORGE KLEINE SYSTEM

The Bride, 1918 Lithograph poster, 20" x 42". Photo courtesy of Heritage Auctions, All used.

In Thomas D. Glenn Studio
presents one of
JAMES MONTGOMERY FLAGG'S
"Girls You Know"



"THE ART BUG"
with
DOROTHY WALLACE

PRODUCED BY THOMAS D. GLENN STUDIO

THE ART BUG (1914, Reel, 20' x 27" - Photo courtesy of Heritage Pictures, All rights reserved.)

THE MOVIE BUSINESS

As a natural component of his interest in the theater, Flagg was fascinated by motion pictures. During World War I he was involved in making them for both the Red Cross and the Marine Corps. But Flagg could not be serious for long, and he was drawn to more frivolous subjects. Jack Larrow, with the backing of publisher and sportsman Eltinge Warren (producer of some well-knowns on the all-Brighton boulevard based on the Flagg Girl under the general title "Girls You Know"), Flagg wrote the script and Larrow produced the one-reeler, which was released by The Edison Company. There was no success; but Larrow got James Flagg to make a short two-reeler, a more ambitious project that involved traveling to Jacksonville, Florida and Savannah, Georgia.

One of the first was *Portrait of a Beautiful Stranger* on the Hart of the Deceased (1915), a parody of the women films of William S. Hart. Flagg both wrote and acted in the same, which indicated the breadth of the outline returned by the loss of a year's income. Flagg, who later became a close friend of Hart, reported that the actor had "truly captured himself laughing" on film covering the film. Some other films included *Director of the Deafies* (1915), a satire on Larrow, *The Last Hunt* (1915), which lampooned H. P. Lovecraft, and film making commercial love stories, including *The Duke* (1914) and *The Millionaire* (1915).

In Thomas D. Glenn Studio
presents one of
JAMES MONTGOMERY FLAGG'S
"Girls You Know"



"THE STENOGR"
with
CARILLA CARROLL

PRODUCED BY THOMAS D. GLENN STUDIO

THE STENOGR (1914, Reel, 20' x 27" - Photo courtesy of Heritage Pictures, All rights reserved.)

Flagg films were well received, as evidenced by a notice published in a Boston magazine called *The Digest*, for

James Montgomery Flagg's short film series continue to be the most worthwhile productions of the current comedy field. They have real characters, snap and spirit, speed and ingenuity, and get a long, long way toward revealing the sophisticated in the wrong place. Particularly so when discussing love, has been so long neglected by the major number of the 1914 silent cinema, because the press is never so foolish.

After writing scripts for 21 films, Flagg had turned to making them, but he continued to be a well-known Hollywood figure for years. His detailed sketches of film stars continued to appear regularly in *Photoplay* until the 1930s, and being the subject of one of those sketches was considered an excellent way to get a girl's name, the picture and story premises of all the stars of the time. The actresses he portrayed the most beautiful included Holly Ladd ("I would be only a blond and not sure who would be left to love with her"), Jeanette Goddard ("She has everything"), Lillian Ladd ("I can think of no one as I would prefer to paint") and Marie Glavin ("I wish more beautiful to meet than to see in the world").



Self-Portrait, [1991]. Oil on board, 18" x 18". Photo courtesy of Heritage Auctions, 96.com. A painting of the reclining nude on the back wall is this painting.



The Hoffman character as given in *Life*'s 1937
 "Real analysis of teenage mothers" issue.



The Hoffman character as based on photographs of teenage mothers, *Life*.

HOME LIFE BETWEEN THE WARS

The decade between the wars was less justitious to Gagg in part because of deliberation in his personal life. Although his marriage to Sella was marked by occasional separations and Gagg's frequent affairs, it lasted until her death in 1937. "I had married a woman who was more of a mother to me than my actual mother who has me, in spite of the fact that my mother abandoned me; that she had to give Sella a child to be the best woman I ever knew. She helped me unselfishly through those first years of finding myself. She had brains, great beauty, taste, and was a gentlewoman."

Following Sella's death, Gagg must be married out of his mouth, Dorothy Virginia Williams, the following year. The daughter of Faith was born in 1911. Gagg claimed this marriage was the worst mistake of his life. "My second marriage was so disastrous to me that although I set down to try to write about it I could find no words which equaled the bitterness of my experience."

Gagg was already 48 years old when the daughter was born. He was not an ideal parent by any means, but within his limitations he attempted to make the best life he had but he could. The new wife Dorothy Gagg suffered a severe mental breakdown a few years after the birth of their daughter and had to be institutionalized.



Gagg daughter 1938.

Life, which begins with physical desire and passion, to reach, really, love, that that. It's a matter of growth, of quality, of breeding, of strong sympathy, of shared troubles and joys. In other words, a roll in the hay with honey isn't love! And the longer you put it off is that you have been this until you've put the age for it to happen is more apt."

The Gagg did that love again, in the form of Miss the Hoffmann, the woman Gagg desired to be the great love of his life. She walked into his studio unannounced one day, looking for work as a model. He wrote:

I have to admit that there is such a thing as love at first sight. And I mean love. All I can say was in the picture; but that wasn't all. I know the difference. I know

but go together. These years it was not in the other and mine lasted to and beyond her death. There lasted two or three years which is undeniably, I suppose, what you consider that I was much older.

Her physical and emotional beauty controlled me and her good nature she had intellect, generosity, intelligence, and good taste. To me there never was such a woman. It couldn't be. It was such a wonderful



© 1944 Helmut Lang. Photo courtesy of Helmut Lang, 2014



© 1944 Helmut Lang. Photo courtesy of Helmut Lang, 2014



Illustration of a man in a grey suit and hat holding the hand of a woman in a red dress, standing next to a vintage car.



Portrait of Peggy Dowd in a red dress, 1937, 18.5" x 15.5", Photo courtesy of Heritage Auctions, ha.com



Seated Nude. Oil on canvas, 29.75" x 26.75". Photo courtesy of Illustration House, NY



Illustration by [unreadable] for [unreadable] 1955. Art and Art Director: [unreadable] © 1955. Photo courtesy of [unreadable].



Photo by [unreadable] for [unreadable].
 Photo courtesy of [unreadable].
 © [unreadable]

The way my wife would probably see world's very first film of puppy. But I guess you know her all the time because she was one of his favorites. I remember to this.

Fagg produced numerous paintings and drawings of his dogs, which he kept meticulously displayed at his home and studio upon the roof of his life. One summer he was working for three months in a quiet little studio space. He stopped and literally smothered it with, and following a brief two-year struggle to finally succeed in taking that was led by 1977 by [unreadable].

THE LATER YEARS

In the 1920s and 1930s Fagg continued illustrating books and magazines though his output was much less than it had been prior to the war. Some of his best work during this period was for the owner of the "Washington Post" and illustrated an early Washington state. "The Man I Grew" his composition in 1936 and working in 1938 by [unreadable] illustrated Washington's work in Liberty and the West as well as his composition. Although other artists such as [unreadable] frequently illustrated the public sector, Fagg's problems of Washington's literature were among the best. Political both in general and in connection for [unreadable] 1938.



© 1934 Illustration by Liberty, March 1, 1934. Reprinted in issue 09 07 1 077. Photo courtesy of Heritage Images, LLC.



© 1934 Illustration by Liberty, March 1, 1934. Reprinted in issue 09 07 1 077. Photo courtesy of Heritage Images, LLC.



Illustration: 2022, 90 x 100 cm. 94,29" x 100". Photo courtesy of Heritage Auctions, 90 x 100.

WANT ACTION?



**Join
U.S. Marine Corps!**

APPLY TO NEAREST RECRUITING STATION

Black and white: © 1963 Illustration: M.F. & E.P. Photo courtesy of Heritage Foundation Archives



YOUR RED CROSS NEEDS YOU!

World War II era poster. © 1943. Copyright 1997 by the
American Red Cross. All rights reserved.



Illustration for a clothing line - popular items. 1939. Oil on canvas. 37 x 28". Photo courtesy of the Haggin Gallery, 2012.



Mrs. W. A. Rorer, 23 3/4" x 18 3/4". Photo courtesy of Heritage Auctions, www.ah.com



Edward Hopper, 1945, oil on canvas





THE GAY (R) (PG-13) (DOLBY DIGITAL) (WIDESCREEN) (100 MIN.)



HARRY ANDERSON (R) (PG-13) (DOLBY DIGITAL) (WIDESCREEN) (100 MIN.)



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THE ASSOCIATED PRESS

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ASSOCIATED PRESS



THE HOT CHICK (R) (PG-13) (DOLBY DIGITAL) (WIDESCREEN) (100 MIN.)



THE HOT CHICK (R) (PG-13) (DOLBY DIGITAL) (WIDESCREEN) (100 MIN.)



THE HOT CHICK (R) (PG-13) (DOLBY DIGITAL) (WIDESCREEN) (100 MIN.)



THE HOT CHICK (R) (PG-13) (DOLBY DIGITAL) (WIDESCREEN) (100 MIN.)



THE HOT CHICK (R) (PG-13) (DOLBY DIGITAL) (WIDESCREEN) (100 MIN.)



THE HOT CHICK (R) (PG-13) (DOLBY DIGITAL) (WIDESCREEN) (100 MIN.)

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Original Artwork from the Golden Age of Illustration

JAMES MONTGOMERY FLAGG (1877-1960)



The Three of the Month Club (1917) by James Montgomery Flagg



The image has the central focus on painting by James Montgomery Flagg, known as the "father of the modern poster" during the Golden Age of Illustration. Flagg's work often combined art and advertising, and he is best known for his iconic "I Want You" poster. This painting, 'The Three of the Month Club', is a classic example of his style, featuring three women in a dining room setting. The scene is set in a room with a window in the background.

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Original Artwork from the Golden Age of Illustration