

How Utah Illustrator is Winning His Way in the Art World

It was Oliver Wendell Holmes who first put forth the theory that the principal service of small communities to American art and letters is in the occasional opportunity to send an undeveloped boy of ability to one of the great centers of population and civilization—such as Boston, for instance.

Utah has sent forth a number of such boys, and now and then they have created somewhat of a ripple in the world without. Dallin secured a hearing for his sculpture, and comes nearest at present to being a Utah man who has spoken to the heart of the world at large, and become an international force in the art world.

Six years ago, in the fall of 1900, a young Utah boy went away to east his life in New York. He had an ambition, and it was to study illustrating. The work of Gibson had made its appeal to him, and that of Christy, Remington, Yohn, and a score of others whose creations are seen daily in the great magazines. The Utah boy was under 23, slender, modest to an extreme degree, unassertive in all that he did, and slightly red haired. He has been following his ideal for six years.

DEMAND FOR HIS WORK.

The other day a "News" reporter dropped in on Mr. Squires, and found him making drawings not to carry around to magazine offices with a hopeful purpose of securing some kindly art editor to approve them, but to supply a rush order for a big eastern magazine. He now stands at the beginning of what undoubtedly promises to be a great career, for work of his already published has the unquenchable quality of individuality in conception, and the professional tone of finished technique. It was no surprise to the inter-

viewer when Mr. Squires admitted that he had received other offers from Life for double pages, since the publication of his first big success last May, and it was entirely in line with the expected when the young illustrator showed a few minutes later a number of letters from the editors of standard magazines, stating that they wanted some of his work. The boy is now at the point where he is pumpered with the five workers. His efforts are just beginning to have a drawing power in the public eye, and he is on the border of the great art world, where reputations are made to live as long as American moods. He hasn't made any tremendous splash yet, but he is in the pool to swim a winning race. Harpers, the Century, Collier's and Scribner's will have to put the brand of approval on his efforts, but Life Everybody's and The Reader have already done this, and they are paying the way for a hearing in the more conservative offices. Friends of Mr. Squires will south his first next winter, and they will be pretty much surprised if he is not found on the list of those who shift the cream from the annual American output in American art.

FRIENDS AND WORK.

Young Squires is now 21 years old. In the six years since he began his study in the art of illustrating he has preserved his health well, has passed up the Bohemian life, and the jolly joys of bachelor evenings in New York, and has quietly dug away with pen and ink. One by one the great illustrators have become his friends, until now he may be found in the little group with whom such men as Howard Pyle and Howard Chandler Christy mingle and talk over art. Pyle sent Squires to the office of Life with the drawing that came nearest to being accepted and finally landed the double page which appeared last May, entitled "One Touch of Nature." Christy was the first teacher of the young artist who



AN AFTER THEATER STUDY.

appealed to him. He picked him out from the students of the New York Art school as one deserving of more personal attention, and became his personal friend through one of the most critical periods of his development.

COMMENCED ON THE "NEWS."

The years of the study before the daylight of success came into the life of Mr. Squires furnish an interesting chapter in which his "home folks" at Salt Lake have a special right to be interested. He started here. The "News" had the honor of publishing his first drawings. Alan A. Lovay is mentioned by the young man as having taught him how to use a drawing pen and all the little tricks of pen and ink work. The DeBouzek Engraving company was an early laboratory for his youthful effort, and intermittently the "News," Herald and Tribune all used his pen sketches between 1898 and 1902.

"What was the first drawing you ever made?" was suggested to Squires as he sat with his portfolio open, pausing in his work of finishing a rough sketch entitled "An Old Garden."

CERVERA'S FLEET.

"Well, it was during the Spanish-American war. When the naval fight off Santiago occurred I made a drawing of Cervera's fleet and carried it down to the 'News' office, where it with several other drawings was accepted, as they did not print half tones then, and the drawings were used as substitutes for photographs. After that Love showed me a lot about the use of pens and tricks in making lines for reproduction, and in 1900 I found I could get away to New York to study. Of course it seemed to my friends like a wildcat adventure, and I, myself, was very timorous about the outcome. After a winter there in the New York Art school, studying rudiments, I entered Christy's illustrating class, and DuMont's life class, where you might say I got my first technical instruction."

HOME ONE YEAR.

Young Squires came home that summer, and remained a year, only to dream of getting back again when the "finances" allowed it. He saved what he earned and returned in 1902. This time he had some friends, and was doing finished work, or at least completed work. A commercial house employed him in its drawing department,

and this supplemented his income, leaving his afternoons and evenings free for art school.

A whole year of hard work went by here with no sign of future success to lighten up the task. Then he went east again. Robert Henri took the boy into his life class, and this, you might say, was a turning point, for Henri impressed on him the vital necessity of developing an individual style, instead of copying a style that was individual to someone else. After his work here, Squires took courage in his own ideas and began to develop a personal tone in his drawings. "Blick to Nature—it never goes out of fashion," was the creed of Henri, and Squires became a ready convert.

TRIED MANY, MANY TIMES.

Success? Somebody said genius was a capacity for hard work. Squires has three or four orders from Life now still unfinished, and the art editor has already accepted the work from preliminary sketches. For eighteen months Squires walked to the office of Life once every seven days, bringing a new drawing with him each time, and always having the girl in waiting ask him his name, so many were the people that came on just such an errand as his.

He found three or four of them waiting when he got to the outside office, saw three or four going out, who had offered their goods in vain, and met three or four more coming in as he made his way down stairs, "feeling," he declares, "as if he never would get a drawing accepted, and yet always returning with the hope that maybe this time, this one will appeal to the editor."

David Starr Jordan has declared for young men, that they can rely on the "feeling" he declares, "as if he never would get a drawing accepted, and yet always returning with the hope that maybe this time, this one will appeal to the editor."

A MOMENT OF GREAT JOY.

"Didn't it make you feel quite joyful when you received your first O. K.?"

"O I don't think so. In fact the most impressive moment was on a drawing I didn't sell, but thought I had. Howard Pyle liked it, when I handed it in about six months before I sold my first drawing to Life, and he asked me why I didn't take it around. I did so, and Life asked to have it left for consideration. Next week I came

around again with a drawing, I saw it lying on the pile where the art editor puts those he has decided to keep. My heart stood still then, for fair, and I could hardly wait to tell him it was mine, while he looked over the one I had with me. He rejected this one, and I had long before learned never to argue with an art editor, but to wait like a prisoner before the jury, for his decision. As I turned to go, I couldn't help but ask about the other one.

"Did you do this," he said, taking it up off the pile, and I only too quickly admitted that it was mine.

"Well," he said, "here's your caption?" I hadn't written in a caption, feeling that I could do this better than I, and I told him so.

"I don't think I'll take it without a caption," he said with a slowness that hurried me almost off my feet, and banded it back for me to take away. I won't soon forget the night I spent after that at home in my little studio, feeling that I simply never would succeed.

WAITED FOUR MONTHS MORE.

"Well that was four months before I had one accepted. The art editor one day said that if the finished drawing was as good as the sketch promised, he would take it. I sent home resolved to never have it thrown out on account of composition and technique, and I worked hard to get every line perfect. It was accepted, and right after that the first sketch I brought in was 'O. K.' with a readiness that made me feel it wasn't so much of a trick after all to turn out acceptable work.

"A jolt was waiting for me, however, for the next 10 drawings were turned down right in a row, and I guessed there was still a lot of work to do."

A LOVE SCENE.

The sketch Mr. Squires was working on when interrupted by the interviewer was one of these approved ones. It is entitled "In An Old Garden," and is a Roman scene with two lovers of the current era kissing to their hearts' content, while in the shady nooks round about are shadows of other lovers, costumed with the era of Elizabethan dances to that of Roman soldiers.

A finished drawing in the collection that has been accepted by the Woman's Home Companion is entitled "All Tangled Up." The motif deals with a playful kitten which has unravelled a

ball of yarn till it has not only tangled its own feet, but has completely entwined a pair of blissful lovers, sitting on some nearby steps, with a thousand strands.

LETTER FROM CHRISTY.

Howard Chandler Christy gave Squires a letter which secured him his first order in New York. It came from the House-Merrill people, who print some of the most popular fiction and incidentally publish the Reader's magazine. In response to Christy's letter, written in October, 1904, they promised to give Squires a chance, and the first order arrived just five months later, in February, 1905. The winter of 1904-5 was a good one for the young artist. He was appointed monitor in the illustration class, which materially cut his expenses, and was admitted to a concours class, limited to the 30 best members of the school. Christy in this period began to take a personal interest in him, and invited him to his studio, where they frequently met and where they became fast friends.

OPENS NEW YORK STUDIO.

In the fall of 1905 he had so far progressed that he could afford to open a studio and give up his morning commercial drawing. He then began his rounds of the magazine offices in earnest, although he had been at it in a cursory way since 1902. Success finally took three drawings, and the Reader took five, to illustrate a story by Elsie Singmaster. Life then gave him the first sign of real success by accepting "One Touch of Nature" and "An Old Love Song," which is still to be published, although delivered to them. In October, 1905, Squires was invited by Howard Pyle to join his class for practical illustration. Pyle makes no charge for this class, and out of 20 members he criticizes the work of the 12 who turn in the drawings which most appeal to him, taking them up in the order of excellence. Squires says he received pointers from Pyle, who is decidedly the foremost illustrator of the day,

which it would have taken him years to find out by himself, and which helped him immeasurably.

BACK TO GOTHAM.

In a few weeks Salt Lake will lose its young artist again. He came here this summer to mingle for a brief season with his own people and enjoy that personal friendship that doesn't come with people one meets when matured, and out in the world that applauds those who are up, and mercilessly tramples those who are down. By an odd coincidence, in the ways of the world the reporter assigned to make the interview with Mr. Squires was himself one of the earliest subjects of the boy's efforts. At that time he was in the Philippines, and Squires had received an order from the "News" to make a drawing from a photograph to reproduce with an extract of a letter home.

Once more in New York, Mr. Squires will find a field open for him. He has on hand now enough orders to keep him busy for several weeks, or a month, and when they are published his public recognition is certain to be very much more marked than it is now. People in Salt Lake can well afford to be certain that his name will soon be linked in public esteem not only in Utah, but through the nation whose moods he will portray, with those of Pyle, Gibson, Christy, Pletcher, John, Henry Hutt, Wyath, Jesse Wilson, Smith, J. C. Lyendecker, and a host score of others who stand in the front ranks of American illustrators.

DR. FINN'S TESTIMONY INTERESTING.

Dr. Thomas Finn of Boonsboro, Md., who has practiced medicine for 32 years, says he has used every prescription known to the profession for treatment of kidney and bladder diseases, and says he has never found anything so effective in both chronic and acute kidney and bladder trouble as Foley's Kidney Cure. It stops irregularities and builds up the whole system. For sale by F. J. Hill Drug Co.



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