

The Artists of the Saddle & Sirloin Club

Many of the nation's finest portraitists have been commissioned to paint Saddle & Sirloin inductees. Unfortunately, the artist names are not recorded for a handful of the paintings, so this list of artists may be incomplete. We welcome any additional information to strengthen the collection files.

The following artist biographies are listed in chronological order, according to when the artists added portraits to the collection.

James Reeve Stuart (1834-1915)

James R. Stuart was the painter of the original portraits that formed the nucleus of the Saddle & Sirloin Portrait Collection. Robert Burns Ogilvie and Henry F. Brown commissioned Stuart to paint more than a dozen paintings of foundational livestock breeders for a room in the Club that would be called the Sanctum Sanctorum, the "Holy of Holies," the innermost shrine. These works that launched the collection in 1903 were lost in the 1934 fire, however two portraits by Stuart are still in the Club collection, James Harvey Sanders and one of the two Nelson Morris likenesses. The Stuart version is the one that shows meat packing giant Morris wearing a hat.

Born in Beaufort, South Carolina, to wealthy plantation owners, Stuart attended the College of South Carolina, University of Virginia, and Harvard College, and he studied in the Boston art studio of Joseph Ames. He was the second American accepted to study at the Royal Academy in Munich, Germany, and he also studied at the Karlsruhe Art School. When the Civil War began, Stuart returned home to join the Confederate Army. He continued to paint, and generals Leonidas Polk and "Stonewall" Jackson were among his subjects. His family's estates decimated by the war, Stuart relocated to Savannah, Georgia, and established an art studio. In 1867, he moved his studio to St. Louis and began to travel for portrait commissions. After visiting Madison, Wisconsin, for a commission in 1872, he decided to move there permanently. Stuart served as Artist in Residence at the University of Wisconsin and taught at Milwaukee College. In addition, he was a founding member of the Studio Club.

James R. Stuart's paintings may be found in

the Madison Capitol Building and the Museum of Fine Arts Boston, but the largest public collection of his work today (at least thirty-two paintings) is in the Wisconsin Historical Society, where he once served as curator. Interestingly, this Wisconsin collection includes four Stuart portraits of men who were also inducted in the Saddle & Sirloin Club. Two of those portraits, dated 1891 and 1906, are of William D. Hoard; one is an 1888 portrait of Jeremiah Rusk; and the fourth is an undated likeness of William Freeman Vilas. Arvid Nyholm painted the original Saddle & Sirloin portrait of Hoard, and likely, of Rusk, too; but Stuart may have painted the original induction portrait of Vilas.

Oliver Ingraham Lay (1845-1890)

There are a few portraits in the collection that are singular works by well-known artists. Some of the artists were chosen specifically to paint a particular honoree's likeness, but for others, their presence in the gallery is a mystery. The portrait of President Ulysses S. Grant is one such mystery, although a few clues are available. The painting, by Oliver Ingraham Lay, was presented to the U.S. Grant Post No. 327 of the GAR (Grand Army of the Republic), Brooklyn, New York, by Charles A. Manson in 1911, according to a metal plate affixed to the back of the frame. The work is undated, but artist Oliver Ingraham Lay died in 1890. Where it was, prior to 1911, is part of the mystery, as is how or when it came to Chicago to join the Saddle & Sirloin. We do know that a portrait of Grant was in the collection by 1920, likely painted by either Arvid Nyholm or Robert Grafton, but it was lost in the 1934 fire. The Lay portrait was presumably purchased or donated to the collection after the Club was rebuilt.

Oliver Ingraham Lay was born in New York City and studied there, at Cooper Union, the National Academy of Design, and Thomas Hicks's studio. He was a regular exhibitor at the Century Association, a private men's club founded by editor and poet William Cullen Bryant. Many leading artists in New York were among its members, including Winslow Homer, who was painted by Lay. Lay also painted a portrait of his friend and mentor, Fedelia Bridges, one of the most successful women artists of the nineteenth and early twentieth centuries. Oliver Ingraham Lay's son, Charles Downing Lay, was one of the first landscape architects of prominence in the United States.

Ossip Perelma (1876-1949)

Only one Saddle & Sirloin work has been attributed to this Russian nobleman and artist, the 1913 portrait of Walter Farwell, but no story remains to explain how it came to the collection after the 1934 fire. Ossip Perelma (also known by several variations of that name, including Ossip Perelman and Count Ossip de Perelma) studied at the Imperial Academy of Russia and traveled to the United States in 1915 or 1916 (he filed for U.S. citizenship in 1927). Since this portrait—which is the only pastel in the collection—predates his immigration, either the subject posed for him while in Europe or the artist also visited the United States in 1913. In 1916, a New York art gallery hosted an exhibition of Perelma's portraits, including one of Mrs. Walter Farwell, which may have been painted when Perelma was portraying her husband. In 1918 and 1919, one-man shows of his works were organized at the Corcoran Gallery and the Detroit Institute of Arts. During his career, Perelma painted several prominent Americans, including President Woodrow Wilson, Assistant Secretary of the Navy Franklin D. Roosevelt, Secretary of the Interior Franklin Lane, and Russian ambassador Boris Bakhmeteff.

Arvid Frederick Nyholm (1866-1927)

Born in Stockholm, Sweden, Arvid Nyholm studied architecture and theatrical painting before shifting his focus to portrait and landscape

painting. He studied at the Royal Academy of Fine Arts in Stockholm and privately with Anders Zorn, one of Sweden's most prominent artists. Nyholm immigrated to New York in 1891 and eventually settled in Chicago in 1903, where he exhibited regularly

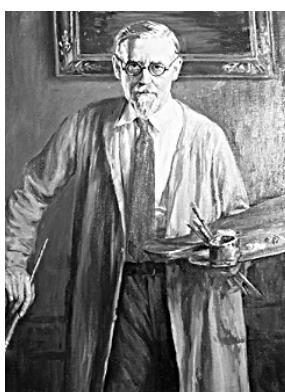
at the Art Institute and the Swedish Club. Two significant independent commissions of his career were portraits of Minnesota governor Adolph Olson Eberhart (1917), in the state's capitol building, and Swedish-American inventor and engineer John Ericsson (1927), in the National Portrait Gallery, Washington, D.C.



Nyholm became the second long-term Saddle & Sirloin portraitist, although few records remain to document this period of work. The dates of his employ and the total number of portraits he contributed is unknown, since records and works were lost in the fire, but two works by him are in the collection today, the portrait of Alvin Sanders and Nyholm's own self-portrait, dated to 1922. His self-portrait was likely added to the collection sometime after his death in 1927.

Robert Wadsworth Grafton (1876-1936)

More works in the Saddle & Sirloin Club Portrait Collection today are by Robert Grafton than any other artist: 160. Born in Chicago in 1876, Robert Wadsworth Grafton studied at the Chicago Academy of Design and the School of the Art Institute of Chicago before traveling overseas to study at the Académie Julian in Paris, as well as in the Netherlands and England. After his return



to Chicago, he became involved in several artists' organizations, including the Palette and Chisel Club, becoming its president in 1906.

Grafton moved to Michigan City, Indiana, and spent winters in New Orleans between 1916

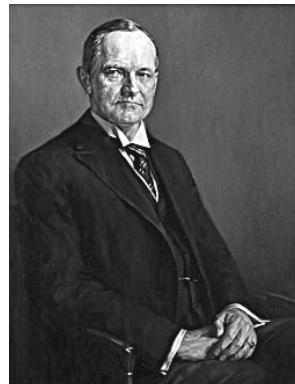
and 1920, painting with his friend Louis Oscar Griffin. There, the two collaborated on murals in the St. Charles Hotel in 1917. Grafton painted many other murals, too, including those for the Tippecanoe County (Indiana) Courthouse, the Illinois State Capitol, the Lafayette School in Chicago, the Hotel Rumely in La Porte, Indiana, and the First National Bank in Elkhart, Indiana. Perhaps best known for his portraits, however, Grafton depicted three Indiana governors and two U. S. presidents, Calvin Coolidge and Herbert Hoover. Records indicate that both presidents sat for the painter while in the White House. He became an official Saddle & Sirloin Club portraitist around 1915, and then was later commissioned to repaint the portraits destroyed by the 1934 fire.

For the last two years of his life, Robert Grafton painted with tremendous speed, returning 162 of the lost portraits to Chicago, and painting two

new inductees during the same period. (Four of these works are no longer in the collection.) His signature is visible on only one, the likeness of Frederick Pabst, Sr. His own portrait, a self-portrait, was hung in the collection to honor his accomplishment and contribution. The *Chicago Daily Tribune* reported that the re-painting project contributed to Robert Grafton's early death in 1936, at age 59.

For all of the mysteries and lost stories that are the result of the passage of time, a major fire, and a collection that was packed up and shipped nearly 300 miles to a new home, we do have one detailed account of the painting of a Saddle & Sirloin portrait from the early years. Since most of the early portraits were painted from photographs or older paintings

of the subjects, it is particularly significant that this story reports the events of a live portrait sitting; and it is even more significant, since the portrait is of a U. S. president, in office at the time. In 1929, Union Stock Yards president Arthur G. Leonard arranged for Robert Grafton to visit the White House to paint Calvin Coolidge for the Saddle & Sirloin Club, just before the President's term was to end. Robert Grafton found President Coolidge to be true to his reputation, quiet and hard to read. The commission, surely one of the most meaningful of Grafton's career, was documented by the President's Secret Service agent, Colonel Edmund W. Starling, in his 1946 best-selling memoir, *Starling of the White House* and later excerpted in the 2002 anthology, *Katharine Graham's Washington*:



During those last months of his administration the President consented to sit for a portrait which was to be hung in the famous Saddle and Sirloin Club of Chicago. The artist, who was commissioned by Arthur G. Leonard, President of the Chicago Union Stockyards and Transit Company, was Robert W. Grafton. He stayed at the Willard Hotel, and he told me his troubles. He made one attempt after another to get the President's likeness, to catch his personality, to divine his spirit. He failed utterly. The little fellow was too elusive. What he showed to the painter was not his real self. The intangible thing which formed his character would not come forth. Grafton was discouraged and nervous. He could not sleep at night. He became filled with despair. He was convinced that he could not execute the commission. He decided to make one last attempt and then give it up.

The sittings were being held in the northwest room on the second floor. It was a bright, clear, beautiful day when Grafton made his final effort. The President came in and went to the little dais on which his chair was set. He looked out the window at the sunshine and said to Grafton: "Good morning. It might rain."

Grafton was so shaken that he upset a can of turpentine. As he watched it spread over the beautiful rug covering the floor, despair completely engulfed him.

"Oh, Mr. President, I am so sorry!" he said. "Please have the rug sent to the cleaners and I will gladly pay the bill."

The President looked at him and a twinkle came into his eyes.

"Now, don't you worry about the old rug," he said. "I am going to move out of here in a few days."

Grafton stared, then relaxed and smiled. Without a word he seized his brushes and began to paint. The spell was broken, the problem was solved. Grafton finished his work in a short time and did a grand job. He caught the little fellow exactly—half owl, half elf.

Othmar J. Hoffler (1893-1954)

Stepping in after Grafton's death was Othmar Hoffler, who painted seventy-eight Saddle & Sirloin portraits from the mid-1930s through the early 1950s, an average of four or five per year. Four of those were post-fire replacements. Seventy-five Hofflers remain in the collection today. Born in Buffalo, New York, where he attended the Art School of the Buffalo Fine Arts Academy, Hoffler had settled in Chicago by 1930. He was active at the School of the Art Institute of Chicago and in the Palette and Chisel Club, earning the club's Gold Medal in 1930 and serving as an officer in 1935. Most of his documented works are portraits, including five presidents of Iowa State University.

Benjamin S. Kanne (1897-1952)

Benjamin Kanne was a Russian artist who, like many others, moved to Chicago to work. He painted four portraits in the collection, during the second quarter of the century.

Ruth Alice Anderson (Temple) (1891-1957)

Born in Pennsylvania, Ruth A. Anderson worked as a painter in Baltimore and Boston, spending summers in Gloucester, Massachusetts. She studied art with her aunt, Esther M. Groome, and at the Pennsylvania Academy of Fine Art under Cecilia Beaux and William Merritt Chase, among others. Her work was exhibited widely, including at the Pennsylvania Academy, the Art Institute of Chicago, and the Corcoran Gallery. Given the fact that many of her works were destroyed in a 1930s studio fire, Anderson's portrait of John Spoor holds particular value today. The artist was blind from 1950 until her death in 1957.

Oskar Gross (1871-1963)

Born in Vienna, Austria, son of a prominent architect, Oskar Gross graduated with honors from the Imperial Academy of Fine Arts in 1896. Before graduation, he was already making a comfortable living as a portrait painter. In 1898, he won a commission to paint murals for the Hungarian pavilion at the Exposition Universelle in Paris, where architect Daniel Burnham discovered him and lured him to Chicago. Gross spent much of the first decade of the century painting murals in buildings designed by Burnham and Louis Sullivan, and then he shifted back to portrait painting and began to teach at the Chicago Academy of Fine Arts. One of his

best-known works was a portrait of General Douglas McArthur (1942) commissioned by the Chicago Tribune. Near the end of his life, he was commissioned to paint the likeness of Iowa State professor Phineas Stephens Shearer for the Saddle & Sirloin Club, 1953.

Joseph Allworthy (1892-1991)

Born in Pittsburgh to a family of mural painters, Joseph Allworthy moved to Chicago as a child. In 1907, he enrolled in the School of the Art Institute of Chicago, working as a janitor to pay his tuition. He traveled in Europe and studied for a time with Australian tonalist painter Max Meldrum in Paris, but returned to Chicago in 1922.

Allworthy was a tonal-realist painter who specialized in still lifes and portraits, including twenty-three Saddle & Sirloin commissions between 1937 and 1969. Although other Saddle & Sirloin painters were active during the same time period, Allworthy is distinguished as being the longest-serving Club painter, associated with the collection for more than three decades. He painted the official portrait of Adlai Stevenson for his 1952 presidential campaign, as well as likenesses of prominent business leaders including Eli Lilly and William E. Boeing. Allworthy served as teacher to his great-niece and adopted daughter, Dorian Allworthy, and she continues in his tradition as a tonal-realist painter and a drypoint engraver in Chicago.

Ernest Sigmund Klempner (1867-1941)

Austrian painter Ernest Klempner painted sixteen Club portraits during the same period as Hoffler and Allworthy, a few of them post-fire replacements, the rest, new inductees. He left Vienna to settle in Evanston, Illinois, circa 1899.

(William) Dean Fausett (1913-1998)

There is one painting by Dean Fausett in the Saddle & Sirloin Club, the 1960 portrait of Ezra Taft Benson, Secretary of Agriculture under President Eisenhower and President of the Church of Jesus Christ of Latter-day Saints (LDS). Dean Fausett, an LDS member, was born in Price, Utah, and studied at Brigham Young University. He moved to New York City, where he studied at the Art Students League and the Beaux Arts Institute of Design and served as mural assistant to his older brother, Lynn, an established painter. Fausett's promise as an artist was recognized early, and he was named a fellow of both the Guggenheim Memorial Foundation and the Louis Comfort Tiffany Foundation. He was also the recipient of the Carnegie International Prize.

In the late 1930s, Dean Fausett found employment through federally-funded New Deal projects, painting several murals at post offices around the country, through a program coordinated by the U. S. Treasury Department. In addition, he created murals for the U. S. Capitol Building in Washington, and for Grant's Tomb in New York City, the national memorial where Saddle & Sirloin honoree Ulysses S. Grant is laid to rest. An acclaimed landscape painter, Fausett's works are found in prominent collections including the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Art Institute of Chicago. In 1964, the U. S. Bureau of Reclamation commissioned him to create a series of sepia drawings to document Major John Wesley Powell's exploration of the uncharted West.

Fausett also excelled in portraiture, painting Presidents Dwight D. Eisenhower (in the Eisenhower Library collection) and Ronald Reagan, musician Hoagy Carmichael, the Duke and Duchess of Windsor, and Grandma Moses, the latter on the occasion of the popular folk artist's 100th birthday. (William) Dean Fausett lived in Vermont during the final decades of his life; he died there in 1998.

Bjorn Peter Egeli (1900-1984)

Bjorn Egeli was born in Oslo, Norway, to an artistic family. When his father died, the fifteen-year-old joined the crew of a ship and spent some of his time at sea painting maritime subjects. He came to the United States, enrolling in the

Brooklyn Art School in 1924 and the Corcoran School of Art in Washington, D.C., the following year. At the Corcoran, he studied under Richard Sumner Meryman and S. Curtis Baker. Egeli was a prized pupil there, winning awards as well as commissions to create murals, book illustrations, and portraits for clients.

In 1936, Smithsonian's National Gallery of Art organized a one-man show of thirty-four Egeli portraits, and he continued to focus upon that genre throughout his career. His subjects include Presidents Eisenhower and Nixon, several Supreme Court justices, General Douglas MacArthur, the brothers who founded the Mayo Clinic, and members of the Du Pont family. The National Portrait Gallery collection includes twenty-eight works by the artist. In 1967, Egeli painted James F. Donovan and Charles Steele Potter, for the Saddle & Sirloin Club honors.

Eugene Alexander Montgomery (1905-2001)

Eugene Montgomery also contributed two portraits to the collection during its final years in Chicago. The Texas-born artist moved to Chicago in the 1920s to study at the School of the Art Institute, and he lived the rest of his life in the Chicago area. He maintained two careers: one as a commercial illustrator for magazine advertisements and the other as a muralist and portraitist. Following the tragic death of football coach Knute Rockne, Montgomery was commissioned to paint his portrait for Notre Dame University in the 1930s, and beginning in 1939, Sears Roebuck commissioned him to paint murals in stores around the country. He painted twelve murals, representing the local communities of each Sears store, in Houston, San Antonio, Charlotte, Denver, and other cities. Later, he painted portraits of Sears' founders and executives. Montgomery also created portraits and a mural of automobile history for Allstate Insurance and portraits for Motorola, Inc. Eugene Montgomery's painting of an African American woman holding a mandolin is in the private collection of Oprah Winfrey.

Everett Raymond Kinstler (1926-2019)

New Yorker Everett Kinstler studied at the Art Students League and began his career as a book and magazine illustrator and inker of comic books and pulp publications. A successful artist of the comic book "golden age," Kinstler's work influenced the pop art genre. He made the transition to portraitist and built a significant reputation in the field. The more than 1,200 portraits in his body of work include likenesses of Tony Bennett, John Wayne, James Cagney, Katherine Hepburn, Tennessee Williams, and Tommy Lasorda.

Everett Kinstler painted more than fifty U. S. Cabinet officers—more than any artist in the nation's history; and seven U. S. presidents posed for him: Richard Nixon, Gerald R. Ford, Jimmy Carter, Ronald Reagan, George H. W. Bush, Bill Clinton, and George W. Bush. His paintings of Presidents Ford and Reagan are the official White House portraits.

Among his honors, Kinstler received the Sargent Medal from the American Society of Portrait Painters (1997), the National Portrait Gallery's Copley Medal (1999), the Portrait Society of America's Gold Medal (2001), and three honorary doctorates. The National Portrait Gallery in Washington, D. C., has acquired more than eighty of his works, and his life's work was the subject of a 2004 documentary film. The Saddle & Sirloin Club Portrait Collection features three works by Everett Raymond Kinstler, added in 1982, 1984, and 1986.

Thomas Embert ("Tom") Phillips (1927-2005)

Represented by two works in the collection is Tom Phillips, who served as the illustrator for American Hereford Association publications in Kansas City, Missouri, for many years. Born in Chickasha, Oklahoma, Phillips' artistic talent was recognized at a young age. He studied at the Colorado Springs Fine Arts Center and the Kansas City Art Institute. In addition to traveling the nation to sketch Hereford ranches, Phillips also directed his artistic talent toward recording the history of native peoples. A member of the Chickasaw Nation, he was inducted into their Hall of Fame in 1998.

In 1970, Embert painted Hereford Association president, William P. Adams. Then in 1985, he was called on again to create the portrait

of world nutrition authority Marion Eugene Ensminger. Five years later, the artist and the academic collaborated on a textbook project, with Tom Phillips creating the illustrations for *Feeds and Nutrition*, co-authored by Ensminger.

Jack Kennedy Hodgkin (born 1936)

Kentuckian Jack K. Hodgkin was commissioned to paint six new portraits in the collection between 1971 and 1987, as well as one painting that stayed in Chicago. In addition, he repainted a dozen works believed to be lost during a renovation of the Executive West Hotel, where several Saddle & Sirloin works once hung. The paintings were found, so twelve inductees are represented in the collection twice (thirteen, considering the fact that two different likenesses of Nelson Morris were also accessioned). Hodgkin, who resides in Winchester, Kentucky, has painted portraits for Fort Boonesborough and the Kentucky Hall of Governors at the state historical society. He is also a musician who plays jazz tenor saxophone and piano.

Walter Blakelock Wilson (1929-2011)

As a child, Walter Blakelock Wilson was inspired by the work of his great grandfather, the renowned nineteenth-century landscape painter Ralph Albert Blakelock. Born in Auburn, New York, Wilson received a fine arts degree from Colgate University in 1951. A pilot during the Korean War, he painted portraits of generals while in the service. In 1956, he settled his family in Colorado Springs, earned a master's degree at Colorado College, and established the art department at the Fountain Valley School, an independent high school. As a painter, Walter Wilson was equally known for landscapes as for portraits. He painted a Saddle & Sirloin commission in 1991: Dr. Ray Woodward. Wilson moved his studio to Tubac, Arizona, in 1988.

Richard Stewart Halstead (born 1947)

The artist of record for the Saddle & Sirloin Club at the time this guide was published is Richard S. Halstead. Born in Lafayette, Indiana, Halstead graduated from the Chicago Academy of Fine Art in 1970 and apprenticed with portrait painters John Angle in Toronto and Gustav Likan in Chicago. He has taught at the Ontario College of Art, the American Academy of Art (Chicago), the Noyes Cultural Arts Center (Evanston, Illinois), and most recently at his own school, the Halstead School of Portrait and Figure Art in Evanston, Illinois. Richard Halstead's subjects include Cardinal Joseph Bernardin, Archbishop of Chicago (in the National Portrait Gallery), and Governor Mitch Daniels (the official 2012 portrait for the Indiana Statehouse). As of 2020, he has painted twenty-five Saddle & Sirloin portraits. The first was completed in 1990.

Other Saddle & Sirloin Artists

Other artists who have painted portraits (one or two paintings each) in the Saddle & Sirloin Club include: James Murray Haddow (life dates unknown), Austrian-American painters Friedrich ("Fritz") Werner (1898-1994) and Herman Krause De Jori (1901-1999), Elizabeth Nelson Fairchild (1910-1985), James Jay Ingwerson (born 1930), Ramona Farris (1918-2006), Thomas W. ("Tom") Orlando (born 1931), C. J. Fox Studios (a commercial studio, specific artist not identified), John Boyd Martin (born 1936), Istvan Nyikos (born 1942), and J. W. Grimes, (life dates unknown).

According to the 1939 induction brochure and the 1975 collection inventory, Martha Groves McKelvie (1886-1976) painted the original portrait of Roland Kinzer, but his likeness in the collection today is by Othmar Hoffler. Perhaps this is another mystery, along with the identity of the artist who signed one work "Kande". Additional mysteries at the time of printing include the identities of one artist who signed the painter of John Clay, Sr., listed in the 1975 inventory as "Miss Wright."