

Helen Hyde and Her "Children":
Influences, Techniques and Business Savvy
of an American Japoniste Printmaker
by
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ABSTRACT

After the opening of Japan in the mid-1800s many foreigners flocked to the nation. San Franciscan Helen Hyde (1868-1919) joined the throng in 1899. Unlike many of her predecessors, however, she went as a single woman and was so taken with Japan she made it her home over the span of fourteen years. While a number of cursory studies have been written on Helen Hyde and her work, a wide range of questions have been left unanswered. Issues regarding her specific training, her printmaking techniques and the marketing of her art have been touched on, but never delved into. This dissertation will explore those issues. Helen Hyde's success as a printmaker stemmed from her intense artistic training, experimental techniques, artistic and social connections and diligence in self-promotion and marketing as well as a Western audience hungry for "Old Japan," and its imagined quaintness. Hyde's choice to live and work in Japan gave her access to models and firsthand subject matter which helped her audience feel like they were getting a slice of Japan, translated for them by a Western artist. This dissertation provides an in depth bibliography including hundreds of primary newspaper articles about Hyde who was lauded for her unique style. It also expands and corrects the listing of her printed works and examines the working style of an American working in a Japanese system with Japanese subjects for a primarily American audience. It also provides a listing of known exhibitions of Hyde's works and a listing of stamps and markings she used on her prints.

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INTRODUCTION

In the mid-nineteenth century Commodore Matthew Calbraith Perry (1794-1858) famously sailed his black steam ships into Tokyo Bay and after a series of heavy-handed negotiations succeeded in opening trade between America and Japan after nearly 250 years of self-imposed isolation.¹ Other Western nations were quick to join in forging trading relationships and the once isolated island nation was suddenly face-to-face with the world it had carefully kept at arm's length for so long. The Shogun was replaced and the Meiji Emperor took control of the country in 1867. To say the least, it was a unique and transformational period in Japanese history.

The new Meiji emperor was quick to do all in his power to modernize his country which lagged precariously behind the industrialized world. To accomplish this, experts from around the world were brought in to teach and consult. In turn, Japanese students were sent to Western countries and brought back all they learned. This included Western artists and art teachers who were brought in to teach art classes. They brought with them ideas of perspective and new techniques like oil painting. Japanese artists were also sent to France to take lessons there with the intent that they would return and teach what they had learned. This led to new art movements like *Nihon-ga* (Japanese Paintings) and art schools such as the *Tōkyō Bijutsu Gakkō* (The Tokyo School of Fine Arts).

New styles and new technologies such a photography and chromo lithography dramatically impacted traditional *ukiyo-e* (literally “pictures of the floating world”) as an

¹ For an in depth exploration of this topic see William G. Beasley, ed., *The Perry Mission to Japan, 1853-1854*, New York: Psychology Press: 2002. During these years the Dutch and the Chinese had maintained highly limited trading rights through the port at Nagasaki, but with only a few exceptions no one had gone out or in otherwise.

art form. Woodblock printing became outdated, expensive and labor intensive compared to new ways to produce colored images. Between 1880 and 1900 the number of woodblock print artisans (artists, carvers, printers and publishers) dramatically dwindled.² An art form that had flourished since the 17th century now was quickly dying out. A few of the final surges in woodblock printing can be seen in the production of *Kuchi-e*, prints included as a type of frontispiece in popular novels from 1890-1912.³ Also many prints were produced during both the Sino- and Russo-Japanese wars (August 1894- April 1895 and February 1904- September 1905, respectively).

While ukiyo-e prints were on the decline in Japan, their popularity was on the rise in the West, especially in France and then England and the United States. Artists and other connoisseurs were collecting the prints, and other Japanese decorative objects. Art critic Philippe Burty (1830-1890) famously coined the term “Japonisme” to describe the influence of and taste for Japanese art and design.⁴ At the same time Siegfried Bing (1838-1905) was notably selling ukiyo-e prints in Paris to many avid collectors. Artists such as Claude Monet (1840-1926), James McNeill Whistler (1834-1903), William Morris (1834-1896) and Vincent Van Gogh (1853-90), to name only a very few, were incorporating Japanese ideas into their art. Some artists like Mortimer Menpes (1855-1938) and John LaFarge (1835-1910) were inspired to the point that they even travelled to Japan to see the art and country first-hand.

² Andreas Marks, *Japanese Woodblock Prints: Artists, Publishers and Masterworks, 1680-1900* (North Cleredon, VT: Tuttle Publishing, 2010), 180-181.

³ For more information on *kuchi-e* see: Helen Merritt and Nanako Yamada, *Woodblock Kuchi-e Prints: Reflections of Meiji Culture* (Honolulu: University of Hawaii Press, 2000).

⁴ Gabriel P. Weisberg, "Aspects of Japonisme," *The Bulletin of the Cleveland Museum of Art* 62 (April 1975), 120.

Menpes and LaFarge and others like them produced primarily paintings. But there was another group of Western artists, who traveled, independent of one another, to Japan and became adherents of the now dying ukiyo-e movement.⁵ One of the first among these was Californian Helen Hyde (1868-1919). Inspired to seek out Japan by one of her art instructors, Félix Regaméy (1844-1907), Hyde set off for Japan in 1899 with intentions of staying only for a year or maybe two. Ultimately she would reside in Japan and not leave permanently until 1914. She took up the art of the woodblock print and even utilized the traditional system of using a professional block carver and printer.⁶

Referred to as the “first generation” by Kiyoko Sawatari some of the first Western artists to travel to Japan and work in woodblock prints included Helen Hyde, Emil Orlik (1870-1932), and Bertha Lum (11869-1954).⁷ Charles Hovey Pepper (1864-1950) should also be added to this list as well. These artists all arrived in Japan in the early 1900s (in Hyde’s case September of 1899). Others like them followed, some using the workshop system, others learning to carve and print their own blocks. Fritz Capelari (1884-1950), Charles Bartlett (1860-1940), and Elizabeth Keith (1887-1956) make up the “second generation.” Lilian Miller (1895-1942), Pieter Irwin Brown (b. 1903) and Paul Jacoulet (1902-1960) form the “third generation.”

⁵ Other artists took up the woodblock printing technique, but did not make trips to Japan. Examples include Henri Rivière (1864-1951), Félix Vallotton (1865-1925), and William Nicholson (1872-1949).

⁶ This work will utilize the term “woodblock print” when refereeing to Hyde’s works done using this method. Some previous studies, and many museums that hold her works, use the term “wood cut.” Because Hyde was working in the traditional Japanese system to produce these prints, the term “woodblock” seems more accurate. Typically woodcuts are inked with an oil based ink applied with a roller (although water based inks can be used). Japanese woodblock prints are generally colored with mineral based pigments applied with a brush. This is how Hyde’s woodblock prints were created.

⁷ Yokohama Museum of Art, *Eyes Toward Asia: Ukiyo-e Artists from Abroad* (Tokyo: Yomiuri Shinbun, 1996), 239.

While each of these artists had their own motivations for travelling to Japan and working in woodblocks, they all share the common fate of being understudied. Many of them achieved a good deal of fame during their lifetimes. The 1940's and World War II however brought a general anti-Japanese sentiment and those who took Japanese subject matter saw the effects of that in sales and popularity.

The 1980s and 90s though saw an increase in interest in these Western artists producing woodblock prints in Japan. Kendall H. Brown, in writing about Lilian Miller, astutely points out that, “over the past fifteen years a number of publications have documented” these artist. He goes on to note, however, “Understandably, such preliminary studies trace only the broad outlines of each artist’s career. With a few exceptions, issues of training, economic factors, popular and critical reception, and the artists’ reasons for choosing to live and work in Japan remain to be explored.”⁸ Since this was written, ten more years have passed with only moderate advancement in the areas that Brown suggests. In order to fill in the holes that Brown identifies several questions need to be asked and then thoroughly explored. Questions that need to be addressed on more than a preliminary level include: Who trained and influenced Helen Hyde? What techniques did she utilize in producing her prints and how did she learn them? Why did she go to Japan and stay so long? How did she market her prints? When and where did she exhibit her prints? and, How were her prints received?

This dissertation will address these questions and how they led to Helen Hyde’s success during her lifetime. Helen Hyde’s success as a printmaker in the early 1900’s

⁸ Kendall Brown, “Lilian May Miller: An American Artist in Japan,” *Impressions* 28 (2006): 81.

ultimately stemmed from her intense artistic training, experimental printmaking techniques, artistic and social connections and diligence in self-promotion and marketing as well as an American and European audience hungry for images translating the “Other”—images of mysterious Chinatown, “Old Japan” and its imagined quaintness,

This work will fill in some of the holes in the scholarship on Helen Hyde as a printmaker. There is ample room to study her watercolors and oil paintings also, but this study will focus on her prints and the role Japan played in her development as a printmaker. To aid in this a comprehensive bibliography of both primary and secondary sources is included. Also an updated biographical timeline (see Appendix I), an updated list of prints and museum holdings (see Appendix II), a summary of seals and markings Hyde used on her prints (see Appendix III) as well as a comprehensive exhibitions list (see Appendix IV).

Chapter One of this work reviews Helen Hyde’s early life and family background as well as her formal artistic training and how these influenced her career. While other works have listed off names and places in Hyde’s life, few have delved deeper into how each person or place affected her and her work. Hyde was born into a privileged family and grew up in Oakland, California. She benefitted from the wealth and social and cultural influence of her extended family. She particularly was supported by her Father’s sister, Aunt Augusta “Gussie” Bixler after her father’s early death. Hyde began art lessons at the age of 12 and spent three years in Europe training. Hyde was especially influenced by Emil Carlsen in San Francisco and Felix Régamey in Paris. Carlsen was pivotal in her career in influencing her to leave San Francisco and study in New York. This opened a new way of learning for her and was only the beginning of what would

become a life-long penchant for leaving home to study in distant places. Régamey inspired Hyde with his love of Japan. Hyde noted that he “was not recognized so much as a clever artist as he was for his ability to enthuse others and provoke ideas in them.”

Hyde was undoubtedly provoked by his love of Japan.

Chapter Two explores Hyde’s return to San Francisco after completing her formal artistic training. For the first time the influence of the Sketch Club is looked at in greater depth. Hyde’s choice of Chinatown as a source of subjects is likely correlated with her associations in the Sketch Club, many of whom produced works based on Chinatown. With her earliest Chinatown works, Hyde began calling her prints her “children,” something she continued with throughout her life. Hyde’s introduction to printmaking is also examined. She had always wanted to be an illustrator, but printmaking caught her attention at this time. In a unique twist Hyde experimented, and was successful in adding color to her prints in a style similar to *à la poupée*. In this process color is added directly to the plate. Hyde took it to another level though, producing the black lines with one run through the press, then adding the color in a second pressing (traditional *à la poupée* utilizes only one pressing). Hyde’s friend, and Sketch Club president, Josephine Hyde (1862-1929, no relation) was responsible for tempting Helen into trying printmaking, starting her down the path to a career that would ultimately consume her whole life. This chapter also corrects the long repeated myth that Helen Hyde was directly and strongly influenced by American Impressionist Mary Cassatt (1844-1926) and her color prints and choice of mothers and children as subject matter. While Hyde did see one of Cassatt’s exhibits in Paris, she did not pay it much attention. At the time she was not planning on taking up printmaking and she had been producing works with mothers and children long

before she saw the exhibit. The perpetuation of the idea that Cassatt's work inspired Hyde is due to a lack of serious study into Hyde. Because of this the comparison has been taken as fact and recited repeatedly and erroneously in works written on Hyde.

Chapter Three covers Hyde's career in Japan, beginning with her initial trip in 1899 with Josephine Hyde that was meant to be only a prolonged visit, not a life changing event. Hyde continued to learn and experiment with printmaking during her years in Japan. She almost immediately was drawn into the traditional Japanese workshop system and utilized it throughout her time in Japan. By learning the system and acting as her own publisher and even workshop foreman she was heavily involved in every step of the woodblock printing process, even though she didn't carve and print her own blocks. Ever the experimenter, Hyde learned both color soft-ground etching and color aquatinting. She worked as hard at producing a high quality product as she did at marketing her prints, always examining the market and conscientiously choosing where and with whom she would sell her prints. Although the *Shin-hanga* (New Print) movement would not begin until Hyde left Japan, in many ways she represented many of the values that group held. She depicted scenes of Old Japan in the traditional workshop system the *shin-hanga* artists wished to revitalize.

Hyde's earliest biographer, Bertha E. Jaques, noted: "To few workers is success given so early in life, for Miss Hyde was still young and blessed beyond the average with graces of person, added to a liberal education that fitted her to move with ease in the diplomatic circles of Tokyo, where she spoke with equal facility to the Frenchman,

German or Japanese.”⁹ Kiyoko Sawatari notes, “...these prints still sparkle today with their own fresh gaze toward Asia, their own meeting of east and west.”¹⁰

Literature Review

There have been two major monographs written on Hyde. The first and earliest was written by the artist and personal friend of Helen Hyde, Bertha E. Jaques. Her book *Helen Hyde and Her Work: An Appreciation* was published in 1922, only a few years after Hyde’s death.¹¹ This early document provides insight into Hyde from a first-hand observer. Jaques used correspondence as well as her memories of interacting with Hyde to create her book. Jaques also worked as a dealer for Hyde’s prints during the later years of Hyde’s career. From this she gained a knowledge of Hyde’s prints and provides a listing of Hyde’s prints, divided by printing type. The list is well done, but in the end not comprehensive. This is due to Jaques simply not having access to all of Hyde’s prints, or record books and so forth.

The second monograph on Hyde is the 1991 work by Tim Mason and Lynn Mason, *Helen Hyde*.¹² This work has served since its publication as the go to book on Helen Hyde. Utilizing a private collection of Hyde’s prints and various archival documents, both publicly and privately held. The book outlines Hyde’s biography over 29 pages. It provides a comprehensive listing of her prints and institutions where her

⁹ Bertha Jaques, *Helen Hyde and Her Work, an Appreciation* (Chicago: The Libby Co., 1922), 27.

¹⁰ Yokohama Museum of Art, *Eyes toward Asia: Ukiyo-e Artists from Abroad* (Tokyo: Yomiuri Shinbun, 1996), introduction. The reference is to the prints of *all* nine artists included in the book.

¹¹ Jaques, *Helen Hyde and Her Work*.

¹² Tim and Lynn Mason, *Helen Hyde* (Washington, D.C.: Smithsonian Institution, 1991).

prints are held. It also includes illustrations of 128 of the 150 listed prints, in addition to some of her watercolors and sketches. This work is heavily indebted to this monograph, and used it as a stepping stone to deeper and more correct interpretations.

While there are no other monographs on Hyde, many works have included her as an example of other topics. The first and most important of these is the chapter, “Reinventing the Exotic Orient,” by Julia Meech in the book she edited with Gabriel Weisberg in 1990, *Japonisme Comes to America: the Japanese Impact on the Graphic Arts, 1876-1925*.¹³ Meech reviews the impact of Japonisme on a large number of American artists including Henrie P. Bowie (1848-1920), Bertha Lum, Charles Hovey Pepper, Arthur Wesley Dow (1857-1922) and so forth. In her section devoted to Hyde she lays out Hyde’s life and her use of the traditional Japanese workshop system which utilized professional block carvers and printers. She notes the “high standards of craftsmanship in the woodcut medium in America” set by Hyde. Meech touches on Hyde’s training and influences, but only has a short amount of space to devote to her individuality and so does not delve deeper, although her contribution was very important to studying Hyde.

Another notable secondary source that includes Hyde is the book published by the Yokohama Museum of Art in 1996 on nine important early Western artists who travelled to and worked in woodblock prints in Japan. The title of this work is *Eyes Toward Asia: Ukiyo-e Artists from Abroad*.¹⁴ It covers the chronology of these early Western

¹³ Julia Meech, “Reinventing the Exotic Orient,” in *Japonisme Comes to America: The Japanese Impact on the Graphic Arts, 1867-1925*, eds. Julia Meech and Gabriel P. Weisberg (New York: Abrams, 1990), 95-234.

¹⁴ Yokohama, *Eyes Toward Asia*.

woodblock artists, and as mentioned above, divides them into “generations” based on when they arrived in Japan. This work puts Hyde in context with other artist who came after her to work in woodblock prints.

In addition to secondary sources this work relies heavily on archival and other primary sources. Some of these sources have been used for the works mentioned above, but the majority of them had been left unexplored. The most important of these sources are the Helen Hyde Papers held by the California Historical Society in San Francisco.¹⁵ Included in this vast resource are two of Hyde’s childhood diaries, hundreds of pages of letters she wrote home from Japan between 1912 and 1914 and her accounting books recording print sales. The collection also has many notes on Hyde’s collection by Hyde’s sister Mabel Hyde Gillette and her brother-in-law, Edwin F. Gillette. These notes and records were created as the Gillettes sorted through Hyde’s work after her death. The Helen Hyde papers provide a wealth of information. And while most of the secondary sources listed above reference them to one degree or another, this work takes a deeper look into these works that elucidate Hyde, her working methods and her character.

Another important archival source comes from the Archives of American Art.¹⁶ They hold copies of letters Hyde wrote to her dealer William Macbeth (1851-1917). Hyde relied on Macbeth not only to sell her works but to give her advice as she worked to market her prints. These letters give a great deal of information on Hyde’s working

¹⁵ Helen Hyde Papers, MS1085, California Historical Society.

¹⁶ Letters of Helen Hyde to Macbeth Gallery. Archives of American Art, Smithsonian Institution, microfilm reel Nm. c8.

process and also the way she evolved as a business woman. She asked advice at first, but as she got her footing she became confident and determined in her business dealings, which served her well.

During her lifetime Hyde also enjoyed a great deal of coverage from the press, both in newspapers and journals.¹⁷ Her hometown papers, the *San Francisco Chronicle* and the *San Francisco Call* gave her the most attention. Hyde was a Californian and the people of San Francisco loved to claim her as their own no matter where she travelled to. However, other newspapers across the country covered her as well. This work used well over 400 newspaper articles related to Hyde to thoroughly examine her life, works and reception by the public. Some are short and only include reference to Hyde's exhibits or social events. Others are full page dedications to Hyde and her work complete with illustrations.¹⁸ Hyde was also featured in a number of journal articles in works like *Harper's Bazar*, *The International Studio* and *The American Magazine of Art*.¹⁹ These longer articles featured interviews with Hyde that provide insight into her history, techniques and interpretations. In 1913, determining that she could write up a story about

¹⁷ William Randolph Hearst himself even came to visit Hyde and had photos taken of some of her work for publication in some of his papers. His wife likes Hyde's work and purchased a number of her prints. See: Letters of Helen Hyde to Macbeth Gallery, letter dated October 30, 1901.

¹⁸ For example see: *San Francisco Chronicle*, "A San Francisco Etcher and Her Work, February 12, 1899; *San Francisco Chronicle*, "Two Artist Girls in Nikko," December 9, 1900; Harriet Quimby, "How Helen Hyde Studied Art in Japan, *San Francisco Call*, 1901; and Louise Carton, "Helen Hyde and Her Japanese Etchings," *Los Angeles Herald*, June 5, 1904.

¹⁹ For example see: William Dinwiddle, "Miss Helen Hyde of Japan," *Harper's Bazar* 40 (1906), 12-18; E.L. Blattner, "Helen Hyde, An American Artist in Japan," *The International Studio* 45 (1911), 50-57; and Gertrude Emerson, "Helen Hyde and her Japanese Children," *American Magazine of Art* 7 (1916), 429-435. (It should be noted that this publication did not add the third 'a' to Bazaar until 1926. For more information on this see: Frank Luther Mott, *A History of American Magazines 1865 - 1885*, vol. 3, Cambridge: Harvard University Press, 1938.)

her work as well as a reporter, Hyde wrote a piece for the *The International Studio* about her 1911-12 trip to Mexico and the art work she produced there.²⁰

Methodology

In order to trace Hyde's influences and techniques an in depth a biographical study of her life is necessary. Earlier works have outlined her life on a surface level, often just listing the people she was influenced by and the dates she went to certain places. This work expands on those preliminary studies. Examining Hyde's adolescent journals shows her very early influences and family background that shaped her early artistic ideas and interest in the world. Investigation of hundreds of pages of letters written by Hyde from Japan provided a deeper look at her life and influences. Also a study of hundreds of newspaper articles used for this work helped to more accurately outline Hyde's movements, social connections and many exhibitions. Letters to her dealer Macbeth elucidate her natural business acumen and trace her growing abilities in that area that played a large role in leading to her success (financial and otherwise) as a printmaker. By examining these sources previous errors in Hyde's biography and the dates of some of her prints are also corrected. These primary sources most accurately give insight into who Hyde was as an artist, business woman, and "mother" to the "children" she was sending out into the world.

²⁰ Hyde wrote home about the article being accepted: "Then in the morning, I got a big square envelope from the 'Studio.' 'My article back' says I with resignation and behold out tumbled the proof of 'The Colour Lure of Mexico' a very nice personal letter from the editor saying they are putting in three of the Mexican prints in color and a number in black and white. Pleasant, eh? That is my reward for being selfish. Mrs. Blattner wanted to write them up and I said I was going to use them myself. No use in always letting other people reap the reward of my brains." See: Letters from Japan 1912-13, Helen Hyde Papers, MS1085, California Historical Society. Letter dated September 9, 1913.

In addition to understanding her biography, a stylistic analysis of Hyde's works clarifies questions about her influences, techniques and working style. This very standard method also shows Hyde's growth as an artist throughout her career. Early on in her artistic training Hyde intended to pursue a career as an illustrator. This influence is seen in her early works that tend to more line based and simple. As she fell more and more deeply into the world of printmaking (although this had never been her intention) her style changed as she discovered new techniques that allowed for different effects in her prints. A careful study of her prints as she progressed through different printmaking styles shows her growth as an artist which also added to her success. Examining her work on a stylistic level also gives insight into Hyde's unique techniques and experimentations in printmaking.

CHAPTER 1

EARLY LIFE AND TRAINING (1868-1894)

Part One: Family Heritage

Marietta Butler Hyde (1837-1898) and William Birelie Hyde (1842-1882) were living in Lima, New York when Helen “Nellie” Hyde was born to them on April 6, 1868 in the home of Marietta’s parents.²¹ From 1866-1869 Birelie (the name William Hyde preferred to go by) was working as a lobbyist in Washington D.C. for the Terminal Central Pacific Railway.²² In 1870 they returned to Oakland, California where Birelie continued his work as an architect and civil engineer. Birelie’s greatest professional accomplishment was his design for the water works for the San Joaquin-San Francisco Water Works Company.²³ The Hydes lived in a house they purchased on Third Street where they had a live-in servant.²⁴ Helen’s sisters Mabel “Daisy” Hyde (1871-1932) and Harriett “Hallie” Sophia Hyde (1875-1962) were born there and along with Helen enjoyed an advantaged upbringing with close proximity to many relatives and the cultural and social advantages of the San Francisco Bay area. Their lives were not without difficulties though, both personal and financial. While Birelie was a man “driven with

²¹ Mason and Mason, *Helen Hyde*, 12.

²² Stanford University Libraries, “Guide to the William Birelie Hyde Papers, 1861-1896,” accessed April 19, 2016, <http://www.oac.cdlib.org/findaid/ark:/13030/tf5p3004qd/admin/>.

²³ *Ibid.*

²⁴ 1880 United States Federal Census. City of Oakland, Alameda County, California. Ancestry.com and The Church of Jesus Christ of Latter-day Saints, Provo, Utah, accessed December 28, 2015, <http://search.ancestry.com/>.

creative dreams of engineering feats, capitalistic controls and the goal of a Nob Hill mansion,” these dreams were never realized.²⁵

Birelie was the son of pioneer parents, Oliver Hyde, Jr. (1814-1901) and Harriett Keans (1819-1898). His father came west from their Baltimore, Maryland home in the Gold Rush of 1849 and made a name for himself in California. He brought his family by wagon train to join him in the early 1850s and settled in Benicia, California. The son of a soap and candle maker, Oliver Hyde Jr. had worked as a machinist in Baltimore before his success in California.²⁶ He worked also as an engineer and was entirely self-taught. Birelie had an older sister, Elizabeth Augusta Hyde Storer Bixler (1838-1921) who also made the wagon train journey and a younger brother, Rothwell Hyde (1859-1926) who was born after the family’s move to California.²⁷ Rothwell and Augusta, known to Helen as “Uncle Roth” and “Aunt Gussie,” were both part of her formative years, with Aunt Gussie playing an especially important role.

Birelie himself attended Benicia Collegiate Institute and then Rensselaer Polytechnic Institute at Troy, New York where he graduated with distinction in 1861.²⁸ He was active in the American Civil War, forming a company of students and applying for a commission. He was eventually promoted to Lt. Colonel of the 9th New York

²⁵ William Hyde Irwin and Charles A. Chaplin, eds. *The Letters of William Birelie Hyde: Letters of a California Engineer and Lobbyist of the Eighteen Sixties and Seventies* (Stockton, CA: Augusta Bixler Farms, 1988), vii.

²⁶ *1850 United States Federal Census*, Baltimore Ward 5, Baltimore Maryland. Ancestry.com Operations, Inc., Provo, Utah, 2009, Images reproduced by FamilySearch, accessed April 9, 2016, <http://search.ancestry.com/>.

²⁷ Another brother, Thomas Oliver “Ollie” Hyde (b. 1845) died as a child. He is listed in the 1850 census but not the 1860. William Hyde Irwin gives his age at death as nine. Irwin and Chaplin, eds., *The Letters of William Birelie Hyde*, vii.

²⁸ Stanford University Libraries, “Guide to the William Birelie Hyde Papers, 1861-1896.”

Cavalry before resigning after being passed over for a promotion based on political motivations.²⁹ He returned west to work with his father in Nevada for a time in the mining industry. He then settled in California where he would meet his wife.

Mariette Butler Hyde was born and raised in New York. Her father was Dr. William Butler, Jr. (b. 1815) and her mother Sophia Rawson (b. 1816). She was educated at Genesee College (now Syracuse University). Marietta came to San Francisco to visit family in the 1860s, and possibly to secure a position as a teacher, when she met Birelie Hyde. Despite Bierlie's promises to his mother in March of 1865 that he was not in a financial position to marry and therefore would not propose for a year or two, the two were married on July 6, 1865 in Oakland.³⁰ A photograph taken near the time of their wedding shows Birelie in his uniform and a well-dressed Marietta (fig. 1.1). Marietta had been a schoolteacher in the east and undertook the early education of her daughters. She eventually served as the headmistress of Fields Seminary in Oakland.³¹ Marietta's siblings were similarly a part of Helen's young life. Romeyn Butler (b. 1841), Angenette Butler Aveuld (b. 1845), Nellie Butler Jordan (dates unknown), William Butler III (dates unknown) and Sophia Butler Rivers (b. 1848) make appearances in Helen's adolescent diaries (1881-1882).³²

²⁹ Ibid.

³⁰ *Sacramento Daily Union*, "Married," July 8, 1865.

³¹ *California, Pioneer and Immigrant Files, 1790-1950*, Ancestry.com Operations, Inc., Provo, Utah, 2011, accessed April 19, 2016, <http://search.ancestry.com/>.

³² Diaries 1881-1882, Helen Hyde Papers, MS1085, California Historical Society. See covers of diaries for specific genealogical information.

Travel, culture and the arts were a prominent part of life for both the Hyde and Butler families. Passenger records show that Birelie and Marietta traveled to (or at least through the port at) Aspinwall, Panama to New York before their children were born.³³ Newspaper listings also show the many trips Birelie took across the United States, one report in 1878 indicates that he had his family with him.³⁴ Aunt Gussie was also often travelling, especially to Europe, and bringing back novel gifts for her nieces. Helen writes about Uncle Romeyn's six week trip to Mexico and the stories and objects he brought home.³⁵ Birelie and Marietta as well as Aunt Gussie and her second husband, Uncle David Bixler (1831-1921), belonged to the San Francisco Art Association and attended the many events they sponsored. Birelie was also nominated a lifetime member of the Academy of Sciences.³⁶ Helen Hyde and her sisters shared in the cultural advantages of the family, often attending plays, lectures, galas and other events. In December 1881 Helen records being "taken to the city to see the sights of the day. We saw beautiful jewelry and pictures. We went to the school of design and saw many worthy things by the pupils."³⁷ This, of course, is the very school where she would one day be a pupil, striving to make her own "worthy things."

³³ New York, Passenger Lists, 1820-1897, Arrival New York, New York, ship name Arizona, 1867, Ancestry.com Operations Inc., Provo, Utah, 2010, accessed April 9, 2016, <http://search.ancestry.com/>.

³⁴ *Sacramento Daily Union*, "Passengers Passing Carlin for California," May 18, 1878. See also: *Sacramento Daily Union*, "Coast News," December 12 1879; *Daily Alta California*, "Passenger Lists," March 8, 1880; and *Sacramento Daily Union*, "Passengers," March 12, 1880.

³⁵ Diaries 1881-1882, Helen Hyde Papers, May 28, 1882 entry.

³⁶ *Daily Alta California*, "Academy of Sciences," January 16, 1877.

³⁷ Diaries 1881-1882, Helen Hyde Papers, December 21, 1881 entry.

Helen often described the many plays she attended in detail in her diary, discussing costuming and plot with great enthusiasm. On March 27, 1882 she attended a lecture given by Oscar Wilde (1854-1900) with her parents, paternal grandparents, Aunt Gussie and Uncle David. Wilde went on a major lecture tour for the whole of 1882 that spanned the United States and Canada and included 140 lectures. On March 27, 1882 he spoke at Platt's Hall in San Francisco with the Hyde family in attendance.³⁸ According to Helen, they had very good seats.³⁹ Helen took care to describe Wilde's physical appearance and clothing showing that her keen eye for detail came to her early. She noted his black velvet suit, silk stockings, lace ruffles on his sleeves and silver buckles on his shoes as well as his long hair parted in the middle and feminine features. Moving on to the substance of the lecture she recorded that Wilde's

descriptions were lovely, especially that of Pisa. He begged us not to paint sunsets and moonlights in soup tureens and book plates and to paint the perspective in the middle of the plate so it seems to be far and [the] dish fading away...[He] said that our houses were ugly and the colors hideous and many other things. He urged the necessity of beautiful surroundings in homes where children could grow up to love the beautiful.⁴⁰

Helen attended other lectures with her family, but this is the only one that got more than a line of description in her diary. Despite being only thirteen years old, she seems to have been taken with Wilde and his thoughts on the English Renaissance, beauty, travel and painting.

³⁸ John Cooper. "Lectures—1882," Oscar Wilde in America, accessed April 9, 2016, <http://www.oscarwildeinamerica.org/lectures-1882/itinerary.html>.

³⁹ Diaries 1881-1882, Helen Hyde Papers, March 28, 1882 entry.

⁴⁰ Diaries 1881-1882, Helen Hyde Papers.

In addition to cultural events, art objects were a part of the Hyde household. For instance, Helen writes of Uncle Romeyn bringing her five photographs, two of which were of Sara Bernhardt.⁴¹ In a 1905 article for *The Studio*, L. Van der Veer reported that Helen had “been interested in art all her life; and, strange enough, Japanese colour prints had, as a child, a great fascination for her, and she would sit for hours copying them in watercolours.”⁴² Given Hyde’s family’s interest in art and travel, it is not unusual that she had access to Japanese woodblock prints and that her interest in Asia was sparked early on.

Uncle Romeyn also gave Helen a copy of Edward Greey’s 1882 book *The Young Americans in Japan; or, The Adventures of the Jewett Family and their Friend Oto Nambo* (fig. 1.2).⁴³ Greey was an English writer, illustrator and importer and dealer in Japanese goods. He wrote and illustrated “these entertaining, erudite and witty travel and literary works” for pleasure as well as the additional, quick profit they provided for him.⁴⁴ The book, with accompanying illustrations, tells the story of the Jewett family from America who go to Japan and outlines the people, events and curiosities they encounter there. The woodblock prints and books like Greey’s at home would have been Helen’s first look at illustrations of Japan. The former provided examples of the traditional Japanese style of art and the latter the Japonisme inspired view of Japan from a Western

⁴¹ Ibid., July 8, 1881 entry.

⁴² L. Van der Veer “Miss Helen Hyde’s Chromoxylographs in the Japanese Manner.” *The International Studio* 24 (1905): 240.

⁴³ Diaries 1881-1882, Helen Hyde Papers.

⁴⁴ John Adcock, “Edward Greey (1835-1888),” Yesterday’s Papers, accessed April 9, 2016, <http://john-adcock.blogspot.com/2011/09/edward-greey-1835-1888.html>.

point of view, that is to say the viewpoint from which she would later present Japan to a Western audience through her prints. A book about Americans in Japan would have also presented travel to Japan as a possibility and illustrated the adventures and charms of such a trip.

The work of other artists and authors made their way in to Helen's young life, the most prominent being Kate Greenaway (1846-1901). In August 23, 1881 Hyde recorded in her journal that "Aunt Sue sent me... [an] etching after Kate Greenaway...it is very pretty."⁴⁵ In an October 9th entry she writes that she "painted some Kate Greenaway figures on a shell." In June of 1882, still taken with this artist, Helen records, "I painted on sheets of paper, one a flower and the other a Kate Greenaway."⁴⁶ No other artist is listed by name in these early diaries, but Kate Greenaway is mentioned on three distinct occasions, two of which involve Helen directly copying from her work.

Kate Greenaway was a popular English children's book illustrator of the Victorian period. Her depictions of small children in Regency style fashion were so popular that the clothing from her works were reproduced in the 1880s and 1890s by the Liberty of London company as a line of children's clothes. It was said that the "works of Kate Greenaway are known, and ought to be found, in every house where children live and are loved."⁴⁷ And they were to be found in the Hyde household, and appreciated and

⁴⁵ Probably referencing her great-aunt, Oliver Hyde, Jr.'s sister, Susan Hyde (b. 1824).

⁴⁶ Diaries 1881-1882, Helen Hyde Papers.

⁴⁷ Marion Harry Spielmann and George Somes Layard, *Kate Greenaway* (London: Adam and Charles Black, 1905), ix.

copied. Their impact can be seen in her later etchings and woodblock prints and very probably influenced, in part, her desire to become an illustrator.

Some unusual parallels can be drawn between these two artists. For instance, Greenaway died in her fifties from cancer, as did Hyde. Greenaway's works were also reproduced using woodblocks by editor Edmund Evans Ltd. Evans used blocks that were engraved on the end grain rather than the on the plank edge allowing for finer lines.⁴⁸ This is similar to the woodblock print style in which Hyde would work in even more directly. While these similarities are coincidence, the parallels in style have more concrete connections. Greenaway made many illustrations of children. She often depicted boys, girls and women, but men made appearances less often. The same can be said of Helen Hyde's prints where children and women are given precedence.

Greenaway often showed single children standing, showing off their beautiful clothes as seen in a drawing of a little girl used in the publication *Christmas at Little Peopleton Manor* (1879, fig. 1.3). Hyde did the same with child subjects taken from both San Francisco's Chinatown and Japan, although mostly in single sheet prints, rather than as illustrations. *Miss Plum Blossom* (1897, fig. 1.4), one of Hyde's early colored etchings from Chinatown, shows a little girl, hands on hips in a lovely pink costume. Because of the unique, *à la poupée* type printing style Hyde used (which is discussed in the next chapter), each of the prints of this subject has different coloring. Hyde could, in some ways, "re-dress" the child each time a new print was made, changing the colors of the

⁴⁸ This process is sometimes referred to as Chromoxylography which means "color from wood" and was used primarily in the 19th century. In this process carved woodblocks are used to apply color. For more information see: Bamber Gascoigne, *How to Identify Prints: A Complete Guide to Mechanical Processes from Woodcut to Inkjet* (London: Thames & Hudson, 2004), 23.

clothing, as seen in another version of *Miss Plum Blossom* (fig. 1.5) in which the pink jacket has been replaced with yellow-green and the pale blue pants with purple. In addition to subject matter and focus on clothing, at least one critic has noted the similarities in Hyde and Greenaway's use of line.⁴⁹

Kate Greenaway is credited with influencing many of the Romantic illustrators of the late 1800s. Ann Lundin notes that, "Greenaway's prettified world inspired an immediate and enduring following: a company of illustrators who shared her artistic vision and reworked her motifs intertextually both in materials and points of reference."⁵⁰ With the exception of a few illustrated books, Helen Hyde did not become a professional illustrator, although it was always her hope. But her stylistic beginnings are steeped in the world of Kate Greenaway just as much as the illustrators, American and English, who followed in her footsteps.

Hyde's desire to be an illustrator is not unusual given her training and working during the period of 1880-1914 which has been called "the Golden Age of Illustration."⁵¹ Artists like Kate Greenaway, Jessie Willcox Smith (1863-1935) and Violet Oakley (1874-1961) were making names for themselves in a field that was more socially acceptable for women to enter than many other artistic careers. Illustration was viewed differently because it could be done from home, thereby not taking women away from the

⁴⁹ Sarah Sik, "Those Naughty Little Geishas': The Gendering of Japonisme," in *The Orient Expressed: Japan's Influence on Western Art, 1854-1918*, ed. Gabriel P. Weisberg (Seattle: University of Washington Press, 2011), 111.

⁵⁰ Ann Lundin, "Sensational Designs: The Cultural Work of Kate Greenaway," in *Literature and the Child*, ed. James Holt McGavran (Ames, Iowa: University of Iowa Press, 1999), 155.

⁵¹ Rowland Elzea, *The Golden Age of Illustration* (Wilmington: Delaware Art Museum), 1972.

domestic sphere. It was also an art form not considered to rank with “fine art” and because it was “practical and commercial, genius was not needed.”⁵² The sharp increase in publications also created an unprecedented demand for illustrators. Bertha Jaques reports that it was Hyde’s “ambition to become an illustrator, particularly of children’s books. Said she: ‘Ever since I was a wee tot, I have set my whole heart on making pictures for children’s books’.”⁵³ Kate Greenaway was certainly one of her inspirations from a young age. And despite her never becoming a full-time illustrator, the prints she would go on to make show the influence of an illustration background and aim. In addition to the cultural influences afforded by her family and upbringing, Hyde also had years of formal art lessons. A series of teachers would play a role in shaping Helen Hyde and her style.

Part Two: Formal Training

Like many serious art students, Helen Hyde had a wide range of art teachers. Within her life she had the advantage of training on both coasts of the United States and on three continents. She studied with still-life painters, Academic classicists and a Japanese master ink painter. Her earliest training was in the United States and Europe. Starting as a young girl she took drawing lessons in her own community in Oakland. She expanded to San Francisco and eventually to Europe and Japan. Perhaps her two most influential teachers proved to be Emil Carlsen (1848-1932)⁵⁴ in San Francisco who

⁵² Helen Goodman, “Women Illustrators of the Golden Age of American Illustration,” *Women’s Art Journal* 8 (1987): 14.

⁵³ Jaques, *Helen Hyde and Her Work*, 11-12.

⁵⁴ William Indursky points out that Carlsen’s birth year is often incorrectly reported as 1853 because Carlsen “took the opportunity of his arrival [in the United States] to lie about his age.” Baptismal records

encouraged her early efforts and convinced her to expand her studies outside the Bay Area, and Félix Régamey (1844-1907), a French Japoniste (Japanese art enthusiast) who inspired her love of Japan with his art, his stories of travels to that foreign land, and above all his enthusiasm. These early teachers helped her learn the fundamentals of art and to hone and shape what would become her style and lead to her success as a printmaker, despite her early wishes to be an illustrator.

Great credit also goes to her father and her Aunt Augusta Bixler, for providing her with lessons and encouragement. An article in *International Studio* summed up Aunt Gussie quite nicely. She is described as “a woman of fortune, whose generous nature and enthusiastic love of art created a splendid environment for an ambitious and clever young girl.”⁵⁵ Hyde benefitted throughout her life from Aunt Gussie’s support. While her father was able to provide early lessons, it is uncertain if he could have given her the international training opportunities that Aunt Gussie was able to (thanks to her prosperous marriage to David Bixler).

Helen Hyde’s earliest formal art lessons began when she was twelve years old in Oakland at the hands of Danish native Joachim Ferdinand Richardt (1819-1895). Richardt had trained at the Royal Danish Academy of Art in Copenhagen. While he was there he received training from German architect and designer Gustav Friedrich Hetsch (1788-1864), historical painter J.L. Lund (1777-1867), and Bertel Thorvaldsen (c. 1770-1844), a classical sculptor. He was awarded the Academy’s small silver medal in 1839

place his real birth year as 1848. See: William Eric Indursky, “Essay,” Emil Carlsen Archives, accessed April 5, 2016, <http://emilcarlsen.org/essay/>.

⁵⁵ E.L. Blattner, “Helen Hyde, An American Artist in Japan,” *The International Studio* 45 (1911): 51.

and the large silver metal in 1840. In 1847, under the rule of King Christian VIII (1786-1848), the crown granted him a stipend in exchange for providing one landscape painting and one architectural painting a year for five years for the Royal Collection.

His early works included lithographs of Danish and Swedish manor houses, a subject he continued with for decades. Between the years of 1855-1859 Richardt worked in the United States, where he produced over 100 different landscape paintings. One of these landscapes, which featured Niagara Falls, was commissioned by businessman and philanthropist William Henry Vanderbilt (1821-1885) who paid Richardt the remarkable sum of \$14,000 for the piece.⁵⁶ The years of 1860-1873 found Richardt back in Europe where he displayed his American works, travelled to England and Italy and married. He then immigrated with his family to the United States in 1873. Settling first in Niagara, the Richardts made their way west to the Bay Area by 1875. Here Richardt painted the redwoods, marine scenes and San Francisco cityscapes and taught art lessons.

Helen Hyde's early diaries mention her drawing lessons in brief, adolescent spurts. In the midst of entries detailing plays she attended, gifts she received, a trip to the ocean at Santa Cruz, Sunday School lessons and the death of President Garfield, she mentions her many lessons, which included French, music, china painting and drawing.⁵⁷ On August 27, 1881 she firsts mentions her drawing lessons with Richardt with a brief, "Went to my drawing lesson." Similar entries follow along with others detailing days she practiced her drawing. For instance, January 27, 1882 records, "...finished my drawing of

⁵⁶ California Pioneers, "(Joachim) Ferdinand Richardt," accessed August 11, 2016, <http://www.californiapioneers.org/collections/art/artists/joachim-ferdinand-richardt/>.

⁵⁷ Diaries 1881-1882, Helen Hyde Papers.

the parlor it looks very nice..." Other entries record that she "drew for an hour," or "drew all the morning."⁵⁸

It is possible that Richardt's architectural drawing may have led Birelie Hyde to choose him as his daughter's drawing teacher. His piece, *Fulton Ferry, Brooklyn* (1859, fig. 1.6), is a good example of his linear style. Mason and Mason suggest that Birelie, "an engineering draftsman, insisted his daughter be taught drawing, as opposed to oil painting, which might partly account for the life-long linear quality of her work."⁵⁹ Hyde's diaries reveal that while she attended drawing lessons through 1881 and 1882, by November of 1881 she was painting at least a little under Richardt's instruction. An entry from November 11, 1881 reads, "Went to the Richardt's [and] painted." Another entry two days later records, "Painted with Mr. Richardt." An entry on December 1, 1881 indicates that she "painted all the forenoon."⁶⁰ It is unclear whether these were watercolor paintings or oils, although watercolor is probable based on its perceived suitability as a medium for women during this period. In March of 1882 she also started taking formal china painting lessons from a Mr. Jebens as well as her drawing and painting lessons with Richardt. She records on March 28, 1882, "Mr. Jebens came today and I painted on my plate—it is a wreath or rather spray of ground ivy with and ornamental B in the center and the rim will be tinted."⁶¹ It does not seem that she continued with china painting for

⁵⁸ Diaries 1881-1882, Helen Hyde Papers, September 12, 1881 and November 4, 1881 entries respectively.

⁵⁹ Mason and Mason, *Helen Hyde*, 12.

⁶⁰ Diaries 1881-1882, Helen Hyde Papers.

⁶¹ *Ibid.* It is possible that with the "B" initial this plate was meant as a gift for a relative, possibly one of the Butlers or the Bixlers. She later records painting some china as a gift for her Grandmother Butler.

many years, but she did eventually work in both oil and watercolors. It is likely that her father did not have an opposition to painting, per se, but merely wanted a qualified teacher and a solid drawing foundation for his daughter, and being a draftsman liked Richardt's style. He likely also wanted her schooled in proper Victorian female graces.

Helen Hyde held a social connection to the Richardt family as well as a professional one. She spent time with Johanna Richardt (1862-1897), Ferdinand's daughter, and visited the Richardt home on a more social footing. Richardt would occasionally bring her gifts. For Christmas in 1881 she wrote that, among many other gifts, she received "a drawing from Mr. Richardt." On January 9 she records: "Mr. Richardt gave me a piece of lava from the Sandwich Islands" and on January 28, 1882: "Mr. Richardt gave me a lovely little painting." In July of 1882 he also gave her some pencils.⁶² Additionally, she and her sisters had their music lessons from Ferdinand's wife, Sophia Richardt (1831-1888).

Helen enjoyed drawing, adding it to her daily pursuits as a young girl and recording it in her diaries with consistency. While some of Hyde's early sketch books are retained by the California Historical Society, it seems likely from their content that none of them date from this early period, leaving us with only Hyde's brief descriptions of her early subjects. For example, she records on June 2, 1882 that she "drew with Mr. Richardt. I finished the cat and it looks very nice." In July of 1882 she said early one morning "it popped into my head to draw Daisy, so I did. I must say it don't look much like her."⁶³ Despite some setbacks like this early portrait of her sister, overall Helen was

⁶² Ibid..

⁶³ Ibid.

successful in her early endeavors. Bertha Jacques records that Richardt told Hyde: “‘If you go on as you have begun, I shall be proud to have been your teacher,’ he said one day in approval at her treatment of an old oak tree.”⁶⁴

Helen’s drawing lessons with Richardt lasted from 1880 until sometime after Birelie’s unexpected death in June of 1882. In 1878, Birelie was convinced to start a new career in the silver mines of Idaho by Henry Douglas Bacon (1813-1894) and his fellow mining investors. In his new occupation, Birelie was called upon to spend a good deal of time away from home. Because of this, the Hyde family rented out their Oakland home, and Mariette, Helen, Daisy and Hattie moved into six rented rooms in the Tufts Hotel in February of 1882.⁶⁵

Birelie spent his final months in Custer City, Idaho tending to the business at the mines and also working on a mill and tramway for the town.⁶⁶ He caught scarlet fever from a boy he had employed to teach him the game of snookers (a billiard sport) and both died.⁶⁷ Helen recorded being given the news and the subsequent funeral and shock to the family. In the months following this loss she writes of trying to continue with life as usual despite the loss. Birelie died with almost nothing to speak of financially, having never come into the windfall he was constantly seeking. Marietta’s continued attempts to recover any money through probate and his mine shares proved unsuccessful. Helen

⁶⁴ Jaques, *Helen Hyde and Her Work*, 11.

⁶⁵ Irwin and Chaplin, eds., *The Letters of William Birelie Hyde*, 220.

⁶⁶ *Challis (ID) Messenger*, “Good Old Days of Custer County,” February 21, 1991.

⁶⁷ H. Arthur Packard, *Yankee Fork & Loon Creek Grave Sites* (Boise, Idaho: Idaho Genealogical Society, 2002), 12.

Hyde and her family gave up all but one of their rooms at Tufts Hotel (to store furniture) and moved in with Aunt Gussie in San Francisco that July.⁶⁸ On the last page of her 1882 journal Helen Hyde wrote, “This day’s record must finish this journal which has recorded the happiest and darkest hours of my life....What the next book will contain I do not know—it cannot be either happier or sadder.”⁶⁹

With Birelie gone and the family left with little in way of financial means Marietta accepted a teaching post in Philadelphia at Miss Gordon’s School for Young Ladies in 1883. It is probable that relatives from the Hyde family living in the area helped her find the appointment.⁷⁰ While in Philadelphia, Helen was able to attend and graduate from The Wellesley School for Girls. This school was founded by John Wanamaker who would later sell Helen’s prints in his New York stores.⁷¹ Outside what one can assume would have been taught artistically at such a school, we have no indication of the specific artistic study Helen pursued while in Philadelphia, but her enthusiasm with her lessons with Richardt and the fact that she quickly began studying with Emil Carlsen upon her return to San Francisco indicate that she did not drop her art lessons while in the East.

⁶⁸ On July 3, 1882 Helen recorded that the accommodations at the Bixler’s during this time were somewhat cramped. “Grandma in the billiard room, Roth in the studio, Mamma and Hallie in the extra bedroom and Daisy and I in the library.” See: Diaries 1881-1882, Helen Hyde Papers.

⁶⁹ Diaries 1881-1882, Helen Hyde Papers, July 31, 1882 entry.

⁷⁰ Irwin and Chaplin, eds., *The Letters of William Birelie Hyde*, 221.

⁷¹ For more information on John Wanamaker see: Herbert A. Gibbons, *John Wanamaker*, New York: Harper and Brothers, 1926.

In 1887, Marietta was given a position as principle of Fields Seminary in Oakland and the family returned to California.⁷² At that time Helen Hyde began artistic study at the San Francisco School of Design with Søren Emil Carlsen, another Danish artist who immigrated to the United States and an artist whom she credited with being one of her most influential teachers. Born in Copenhagen, Carlsen studied architecture at the Royal Academy in Copenhagen before moving to Chicago in 1872. He worked as an architect's assistant and teacher before seeking more training in Paris. He spent a great deal of time copying the works of Jean-Baptiste-Siméon Chardin (1699-1779), Jan Vermeer (1628-1691), Auguste Renoir (1841-1919) and Claude Monet (1840-1926). He took up tonal still-life painting after returning to the United States and eventually started producing engravings to make ends meet when his paintings were not selling well. He found some success in this field, but had no love for it and resented being taken from his painting. He moved to San Francisco in 1887, and served as the director of the San Francisco Art Association's School of Design from 1887-1889 where he first encountered Helen Hyde as a student. Hyde was able to study with him again in 1889 when she returned from New York City. By that time he had taken a new position with the Art Students' League of San Francisco.

Carlsen himself struggled financially until 1911 when he found his way to the art dealer William Macbeth (1851-1917). Macbeth was one of only a few dealers in New York who dealt primarily in American artists. After beginning to show with Macbeth, Carlsen found the economic stability he had been seeking. Macbeth also proved to be a

⁷² During the 1888-1889 school year Marietta rented the school and became its headmistress. She continued there until ill health forced her to retire. See: Irwin and Chaplin, eds., *The Letters of William Birelie Hyde*, 221.

major player in helping to launch Helen Hyde's success as well, acting as her dealer in New York, as well as an advisor and friend.

Carlsen was well known for his tonal still-life paintings in a Dutch style such as, *Still Life with Pheasant* (c. 1890, fig. 1.7). His feelings on the importance of still life painting for any student of art are recorded in an article he wrote for *Palette and Bench* in 1908. This gives insight into what he taught his students and his feelings that still life could teach a student individuality as well as skills that could be translated to any other format. He wrote:

It is well worth advocating the study of still life painting for the serious student, to prove its value in the search for beauty in arrangement, color, light, atmosphere and values....why should the earnest student overlook the simplest and most thorough way of acquiring all the knowledge of the craft of painting and drawing, the studying of inanimate objects, still life painting, the very surest road to absolute mastery over all technical difficulties. Once learned it applies to all painting, all drawing.⁷³

Carlsen's insistence on art students learning still-life painting gives a glimpse into his teaching philosophy. "Color, light, atmosphere and values" as well as individuality are all things Helen Hyde's prints show a proficiency in. Early training in still-life painting served as a good foundational education for Hyde who, as Carlsen suggests, then moved on to other fields. She chose primarily figural work in both her paintings and prints. Carlsen also favored Dutch painting, as did Hyde early on. Her early works were often

⁷³ Emil Carlsen, "On Still-Life Painting," *Palette and Bench* (October 1908): 6.

described in the press as being after the Dutch manner.⁷⁴ One critic even went so far as to call her work “Rembrandtesque.”⁷⁵

The legacy she took from Carlsen is also seen in her linear quality. In an obituary article it was stated that Carlsen’s “draftsmanship...perhaps due to his early architectural training, was regarded as remarkable for precision and purity and he had the faculty of putting life into the surface of his pictures.”⁷⁶ This too is a skill passed on to Helen Hyde. Both Richardt’s and Carlsen’s architectural backgrounds helped her strong development of architectural and life-like line. Bertha Jaques suggests that Carlsen also, “perhaps, helped in establishing Miss Hyde’s broad method in watercolors.”⁷⁷

Carlsen rejected a career path aligning him with the more modern artists of his day, specifically those who showed at the Armory in New York, choosing instead a more historically traditional artistic path. Helen Hyde followed his example in this, preferring traditional art forms to anything more modern. Julia Meech notes that Hyde stood “apart from mainstream modernism” possibly to her detriment.⁷⁸ A hint of Hyde’s bias can be seen in a later letter from November 15, 1913 where she tells of listening to a lecture by Muriel Leach, the wife of artist Bernard Leach (1887-1979), at the Women’s Club in

⁷⁴ For examples see: *San Francisco Chronicle*, “Studio Notes,” November 11, 1904; and *San Francisco Chronicle*, “Pictures from Home and Abroad,” November 15, 1895.

⁷⁵ *San Francisco Call*, “Sketch Club Exhibits,” December 12, 1895.

⁷⁶ “Carlsen is Dead.” *Art Digest* 6 (January 15, 1932), 2.

⁷⁷ Jaques, *Helen Hyde and Her Work*, 11.

⁷⁸ Meech, “Reinventing the Exotic Orient,” 101.

Japan. She stated, “Everyone listened respectfully but they couldn’t understand. No more could I. I cannot see the beauty of the Post Impressionists.”⁷⁹

Helen Hyde recorded her feelings about Emil Carlsen’s success when she wrote of meeting his daughter years later when she was living in Japan. Mysteriously however, there seem to be no records currently known of Carlsen having a daughter.⁸⁰ In any case, the Miss Carlsen spoken of in Hyde’s letters was in Japan as a missionary which Hyde seems to have found amusing based on the character of Emil Carlsen. Hyde indicates in her letter of September 7, 1914 that something of a fallout had occurred between father and daughter. Upon hearing of a Miss Carlsen being in Japan, Hyde recorded the following:

One day, at Miss Kennedy’s I was talking about my teachers and mentioned Mr. Carlsen, then E[dith] pricked up her ears. ‘Miss Carlsen’s father is an artist but she won’t speak about him, evidently something went wrong’ I stared at her. ‘Wouldn’t that be strange?’ said I, ‘and if that is so, I know all about the troubles. How old is she?’ ‘About thirty five.’ I counted up. ‘That could be the eldest daughter he used to tell us about. Just feel around and find out if her father is Emil Carlsen.’ Next day I met her. ‘I hear you knew my father’ said she at once. ‘Yes,’ I said. ‘I have been studying your face, your eyes are like his’ ‘They say I look like him,’ said she. Then I went on to say nice things about him and told her I thought it was the strangest thing in all my life in Japan to find that Emil Carlsen has you for a daughter.... ‘Yes, a missionary deaconess,’ said she. ‘Well, he is a big man now and a father to be proud of’ said I quickly. She wears a black uniform and white cap. Oh, oh!! I fear only Aunt Gussie will see the comicality of this.⁸¹

⁷⁹ Letters from Japan, 1912-1913, Helen Hyde Papers, MS1085, California Historical Society. In selections from Helen Hyde’s letters included in this work, punctuation has been added for clarity when necessary.

⁸⁰ The details of Carlsen’s life are somewhat hazy, especially his life before coming to America. William Indursky of the Emil Carlsen Archive (www.emilcarlsen.org) is currently reviewing this new information about a possible daughter. At this date it is uncertain if it is a new discovery, or if Helen Hyde was possibly mistaken or misled about the identity of the woman she met.

⁸¹ Letters from Japan, 1914, Helen Hyde Papers, MS1085, California Historical Society.

Regardless of whether this person was Carlsen's daughter, the conversation shows Hyde's opinion of Carlsen and her opinion of his having gone on to become "a big man."

In a 1904 interview for the *Los Angeles Herald*, Helen Hyde spoke about her high regard for Carlsen:

Though Miss Hyde credits Felix Regemay [sic] with first inspiring in her an appreciation for the Japanese school, which has finally become her métier, she insists that Emil Carlsen, her first art instructor in San Francisco, taught her more than all the others put together. To quote her exactly, 'I studied in San Francisco with Emil Carlsen before I went abroad and feel that his influence has always been the strongest, notwithstanding all the other might of fame with whom I studied afterwards.'⁸²

Among the long list of important teachers, Hyde credits her education with Carlsen in San Francisco as most useful. She gave similar praise in an article written for *Harper's Bazar* in 1906. "I owe much to Carlsen, who encouraged and spurred me on, so that I finally went to New York and worked for a short time there in the Art Students' League."⁸³ It is little wonder she was especially interested in possibly meeting his daughter in Japan and that even years later when asked about her training she brought up Carlsen's name among her friends.

And so in 1888, at the prompting of Emil Carlsen, Hyde found her way east to the Art Students' League in New York City where she studied under Kenyon Cox (1856-1919). Cox was born in Ohio and studied at the Cincinnati Art Academy and the Pennsylvania Academy of Fine Arts. Eventually he was able to study in Paris, first with Carolus-Duran (1837-1917) and then at the *École des Beaux-Arts* with Jean-Léon

⁸² Louise Carton, "Helen Hyde and Her Japanese Etchings," *Los Angeles Herald*, June 5, 1904.

⁸³ William Dinwiddle, "Miss Helen Hyde of Japan," *Harper's Bazar* 40 (1906): 13.

Gérôme (1824-1904), Jules Lefebvre (1834-1912), Alexandre Cabanel (1823-1889) and Henri Lehrmann (1814-1882). He found Paris particularly inspiring and with his training there he developed a very classical style in the tradition of the French Academician.

He returned to New York in 1882 and did work as a magazine illustrator and an anonymous *New York Evening Post* art critic. Then in the spring of 1884 he began his career at the Art Students' League, where he stayed for twenty-five years. His biographer, Wayne Morgan, notes, that Cox,

began to teach life drawing and some painting...chiefly to classes of women. Cox was an effective if strict teacher. He expected pupils to master the accepted rules of draftsmanship and painting before they expressed themselves. His often caustic comments caused students to do better or to question their calling. Either effect was usually good for their art.⁸⁴

It was in just such a class where Helen Hyde studied under Cox in 1888-1889. He was known for his strict, formal and traditional methods. While some students wilted or rebelled under his scathing manner, students' intent on learning benefitted from his frank and fastidious style. "He gave the students the same meticulous instruction he had received from Gérôme.... he emphasized volume, tonality and suave yet energetic line."⁸⁵ He also felt "drawing was the basis of all sound art because it permitted composition, mood and the proper use of complementary color."⁸⁶ In 1889 he designed a seal for the

⁸⁴ Wayne H. Morgan, editor, *An Artist of the American Renaissance: The Letters of Kenyon Cox, 1883-1919* (Kent, OH: Kent State University Press, 1995), 33-34.

⁸⁵ Wayne H. Morgan, *Kenyon Cox 1856-1919: A Life in American Art* (Kent, OH: Kent State University Press, 1994), 84-86.

⁸⁶ *Ibid.*, 86.

Art Students' League that included the inscription, *Nulle Sies Sine Linea*, meaning "No Day without Line" (or Drawing).

Later in life Cox wrote a piece for *The Bulletin of the Metropolitan Museum of Art* in which he addressed what he saw as the two ways of painting. One he outlined as a more modern method wherein the figure was treated no different than any other elements in the work—it was just a surface or texture as much as anything else. The second method involved a painter,

to whom the figure as a figure means much; ...above all, if he [the painter] has the human point of view, and thinks of his figures as people engaged in certain actions, having certain characteristics, experiencing certain states of mind and body...He will so compose his landscape as to subordinate it to his figure, and will make its lines echo and accentuate that figure's action and repose.⁸⁷

This emphasis is seen in Cox's works such as, *An Eclogue* (1890, fig. 1.8), which is replete with nudes, a pastoral setting and allegorical meaning, just as is seen in the works of the Academic masters of old. Cox was another artist in the middle of the art movements of the turn of the century who clung to the traditions of the past, rather than pushing forward with an avant-garde style. He stated that "it has become necessary to show that the small minority of artists who still follow the old roads do so, not from ignorance or stupidity or a stolid conservatism, still less from mere willful caprice, but from necessity; because those roads are the only ones that can lead where they wish to go."⁸⁸

⁸⁷ Kenyon Cox, "Two Ways of Painting," *The Bulletin of the Metropolitan Museum of Art*, 7 (1912): 206.

⁸⁸ *Ibid.*, 207.

In 1889 Hyde left the Arts Student League and spent the remainder of that year and the beginning of the next in San Francisco studying with Carlsen (as noted above). In the summer of 1890 she and her sister Mabel went to Berlin together. Mabel to study music and Helen to study drawing and painting with portraitist, painter and illustrator Franz Skarbina (1849-1910) at the *Königliche Akademie der Künste zu Berlin* (Royal Academy of the Arts, Berlin).⁸⁹ Skarbina was born in Berlin and studied at the Royal Academy of the Arts of Berlin for four years starting in 1865. He worked as a tutor for two years to the children of a prominent countess and then was able to travel Europe to study art. In his initial travels in 1871 he visited Dresden, Vienna, Venice, Munich, Nuremburg and Merano. In 1877 he went abroad again visiting the Netherlands, Belgium and France. It was on this trip that he became acquainted with Impressionism, a style he would follow through the remainder of his career. In 1878 he was appointed as an assistant teacher at the Royal Academy of Arts of Berlin, becoming a full member in 1892. He also taught anatomical drawing at the *Kunstgewerbemuseum Berlin* (Museum of Decorative Arts, Berlin) in 1881.

⁸⁹ For purposes of clarification, this institution will be referred to as the Royal Academy of the Arts, Berlin. It should be noted, however that the Academy, which began as Kurfürstliche Akademie der Mahler-, Bildhauer- und Architectur-Kunst (Electoral Academy of the Arts of Painter, Sculptor and Architecture) in 1669, has undergone a number of name changes. Those that relate to Hyde and Skarbina specifically are as follows:

1809–1875 Königlich Preussische Akademie der Künste (Royal Prussian Academy of the Arts)

1875–1882 Königlich Preussische Akademie der Künste zu Berlin (Royal Prussian Academy of the Arts of Berlin)

1882–1918 Königliche Akademie der Künste zu Berlin (Royal Academy of the Arts of Berlin)

In 1955, this school disbanded when two separate academies were instituted—one in East Berlin and one in West Berlin. In 1993, those two separate academies united to form today's Akademie der Künste Berlin (Academy of Arts, Berlin). For more information see the Academy's official website at:

<http://www.adk.de/en/academy/> (accessed March 29, 2016).

Skarbina's path was more radical than that of Hyde's previous teachers, who stayed on the side of Academic tradition. In 1892 he participated with the "*Gruppe XI*," a group who left the influence of the Academy and came under scandal for an exhibition they staged in Munich of their "radical" (that is to say, "non-Academic") art. After this controversy he requested dismissal from the Academy in 1893. This placed him on a trajectory to become a co-founder with Max Liebermann (1847-1935) of Berlin's Succession in 1898.

Bertha Jaques notes that Hyde went to Berlin before the more natural step of Paris, "and 'slaved at drawing for two years' under Franz Skarbina, with help from Herr Kallmorgen and Herr Baisch."⁹⁰ "Herr Kallmorgen and Herr Baisch" probably refers to German artists Friedrich Kallmorgen (1856-1942) and Hermann Baisch (1846-1894) who also painted in the impressionist style, Baisch preferring pastoral scenes with cattle and Kallmorgen seascapes. Helen Hyde noted that Franz Skarbina was "very prominent in German art circles. I worked mainly in portrait classes to which the nobility of Europe flock."⁹¹ An example of his work can be seen in *Under the Christmas Tree* (1892, fig. 1.9), where young girl holds a baby, seeming about to lay it down tenderly on a chair. A large Christmas tree dominates the middle ground, and the girls' dolls are propped up on chairs on the floor. This domestic scene is done in a very painterly, impressionistic style.

After this initial introduction to Europe, in the fall of 1891 Hyde travelled to Paris where she would study with three important artists, Albert Sterner (1863-1946), Raphaël

⁹⁰ Jaques, *Helen Hyde and Her Work*, 12.

⁹¹ Dinwiddle, "Miss Helen Hyde of Japan," 13.

Collin (1850-1916), and Félix Régamey (1844-1907). The most coveted art education in Paris was to be found at the *École des Beaux-Arts* (School of Fine Arts), but admission was barred to foreigners and additionally to women until 1897, leaving Hyde no chance of admittance. Many of the teachers from the *École* taught lessons on the side to those unable to attend, and Hyde benefitted from this system, as well as from other artists not associated with the *École* who were willing to teach lessons to foreign women.

Albert Edward Sterner was a British-born artist who eventually made his permanent home in the United States. He was known for his skill in painting, printmaking and illustration. Training initially at the Birmingham Art Institute he joined his family in Chicago in 1879. From there he received training in lithography from Charles Shober (b. 1831) and Edward Carqueville (1841-1898) of Shober & Carqueville Lithographing Company. He also found work painting stage scenery for the Grand Opera House with Walter Burrige (1857-1913). In 1885 he moved to New York hoping to find more life-sustaining employment and began doing illustrations for *Scribner's Magazine*, *Century*, *Life*, and *Collier's*.

In 1888 he ventured back to Europe seeking a stronger artistic foundation, and began studies at the Académie Julian in Paris. There he studied under Gustave Boulanger (1824-1888). Like Kenyon Cox, he also studied at the *École des Beaux-Arts* under Jean-Léon Gérôme and Jules Lefebvre. In 1890 Sterner set up a studio in Paris and took on pupils while still seeking all the instruction he could find in less formal situations than

previously. He met many artists in the *Chat Noir* in rue de Douai where he spent a good deal of time.⁹²

It was during this period that Hyde enlisted him as a teacher in illustration. Having always had a dream to pursue illustration she “acknowledged much help” from Sterner’s teaching.⁹³ By this time Sterner had won his first honorable mention at the Paris Salon of 1891. Hyde credited her European training in illustration as a step that led her later to etching in Oakland. “Besides painting I studied illustrating and the pen and ink work led me to etching.”⁹⁴ Sterner’s drypoint, *First Steps* (date unknown, fig. 1.10), which shows a mother helping a child with his early attempts at walking is reminiscent in theme to the kind of work Hyde would go on to do.

While in Paris, Hyde also studied with Louis-Joseph-Raphaël Collin, a French painter who came to play an instrumental role in art instruction between France and Japan. Born in Paris, he studied at the Lyceum of Saint-Louis and then Verdun College and the École des Beaux-Arts. In 1869 he began as a pupil at the atelier of William-Adolphe Bouguereau (1825-1905). After a time there he moved to the atelier of Alexandre Cabanel (1823-1889). Collin found success early, exhibiting at the Paris Salon for the first time in 1873 and winning a medal of the second class. Other prizes followed, such as the Grand Prix at the Universal Exposition of 1889 that helped launch his fame.⁹⁵

⁹² Ralph Flint, *Albert Sterner: His Life and His Art* (New York: Payson & Clarke, Ltd., 1927), 15.

⁹³ Jaques, *Helen Hyde and Her Work*, 12.

⁹⁴ Louise Carton, “Helen Hyde and Her Japanese Etchings,” *Los Angeles Herald*, June 5, 1904.

⁹⁵ *New York Times*, “Raphael Collin Dead,” October 22, 1916.

He received many large commissions for murals in buildings such as the Hôtel de Ville and the Opéra-Comique.

Collins was well trained in the Academic school but he also became friends with many of the Impressionists and his style reflects a unique combination of the two styles. His work, *The Beauty Portrait* (1889, fig. 1.11) shows this pairing, taking a nude as subject but in a *plein air* style with wispy, indistinct foliage as backdrop. Collin taught at the École des Beaux-Arts, and also taught still life classes outside of the École, where Helen Hyde was his student during her time in Paris. Only a few years before Hyde began study with Collin he had had several Japanese students including Kuroda Seiki (1866-1924) and Kume Keiichirō (1866-1934) among others. Kuroda and Kume were instrumental in taking the Western style of painting they had learned in Paris under Collin back to Japan where they both taught at the *Tōkyō Bijutsu Gakko* (Tokyo Art School) which is now the *Tōkyō Geijutsu Daigaku* (Tokyo University of the Arts). Kuroda served there as the first director of the Department of Western Painting.

Collin never went to Japan himself, but his influence was felt there through the work of his students. Collin did do at least one Japanese inspired piece; *The Blue Kimono* shows a woman dressed in a blue kimono and red obi standing, fan in hand near the sea, tilting her head to the right and looking out demurely at the viewer.⁹⁶ The colors are dusty and the light mild but prominent. It is “both contemporary and classical, with an obvious

⁹⁶ The image and other detailed information can be seen at Sotheby’s website: <http://www.sothebys.com/en/auctions/ecatalogue/lot.105.html/2008/19th-century-european-art-including-the-orientalist-sale-n08431>, accessed April 21, 2016.

element of the exotic in its Japanese motif.”⁹⁷ Collin collected Japanese ceramics and was a proponent of the Japonisme movement in that field, even if Japanese themes did not dominate his other paintings.

The European artist to have the greatest influence over Hyde proved to be Félix Régamey, illustrator, enthusiastic japoniste and director of the Musée Guimet. In his early life, Régamey was a pupil of drawing teacher Horace Lecoq de Boisdaudran (1802-1897) at the École des Beaux-Arts.⁹⁸ He started his career in illustration working for various French publications such as *Journal amusant*, *La Vie Parisian*, and *Les Faits-divers illustrés* doing caricatures and other humorous pieces. In the early 1870s he was involved in the Paris Commune and was exiled for several years after the uprising failed. While in exile he lived in London and worked as an illustrator for the *Illustrated London News*. He also went to Boston, New York and Chicago working for *Harper's Weekly*.

In 1876 industrialist and connoisseur Émile Guimet (1836-1918) invited Régamey to accompany him on his trip to East Asia. Upon their return they collaborated on the book, *Promenades japonaises* (1878) with Guimet writing the text and Régamey doing the illustrations. Many of his watercolors and ethnographic drawings were subsequently shown at the Paris Exposition Universelle of 1878. A photograph of Guimet and Régamey in Japan with their two interpreters and their cook gives a glimpse into their journey with its hodgepodge of East and West (1876, fig. 1.12).⁹⁹ On the left, Guimet

⁹⁷ Sotheby's, *19th Century European Art Including the Orientalist Sale*, April 18, 2008, <http://www.sothebys.com/en/auctions/ecatalogue/lot.105.html/2008/19th-century-european-art-including-the-orientalist-sale-n08431>, accessed April 21, 2016.

⁹⁸ Ting Chang, *Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris* (Surrey, England: Ashgate Publishing Ltd., 2013), 76.

⁹⁹ Ting Chang identifies the men in the photo in: Chang, *Travel, Collecting, and Museums of Asian Art*, 77.

wears a western suit with *geta* (Japanese sandals). One of the interpreters, Utahara Jūzaburō, and the cook are in traditional Japanese garb, while the other interpreter, Kondō Tokutarō, wears a western suit. Régamey, on the far right, also wears *geta* but pairs them with his western suit, walking stick and a pith helmet. The group look over a document, looking every bit like a team determined to translate Japan for the French.

The illustrations within *Promenades japonaises* had a similar goal of presenting Japan to France and shows, among other things, many aspects of Japanese life including rickshaws, temples, landscapes, portraits, workshops, and daily household activities. Guimet and Régamey actually took two extensive trips while there, one on the famed Tōkaidō Road between Tokyo and Kyoto and another shorter trip between Tokyo and Nikko. They recorded their experiences and images of the people and events along the way. Six color illustrations were included in *Promenades japonaises*, one of which shows a Japanese mother with a baby on her back holding flowers and peeking around his mother's shoulder (1878, fig. 1.13). Another illustration from the book shows children releasing a bird while a kimono-clad mother holding a smaller child stands by (1878, fig.1.14). These images are reminiscent of the work Helen Hyde would come to do, showing Japanese mothers with children on their backs in many of her prints, such as *From the Rice Fields* (1901, fig.1.15).

In addition to his illustrations in *Promenades japonaises*, Régamey continued to send illustrations to *Harper's Weekly* related to his journeys. One example is *Our Artist in Kyoto Japan* (1877, fig. 1.16). Here Régamey shows himself sketching on the edge of a bridge with a large crowd of Japanese people around him curious about what the French man is doing. His self-portrait in this work looks almost exactly like his photograph with

Guimet and their interpreters (see fig. 1.12) where he wears the same pith hat and *geta* sandals. Another example from *Harper's* shows Western clergymen giving a Sunday service on a steamship to an audience of primarily Chinese congregants (1877, fig. 1.17). This work shows his treatment of a subject other than those he encountered in Japan.

By 1881 Régamey had begun teaching drawing classes in Paris which is where Hyde found him in the 1890s. Hyde said that it was in “Paris where I got my first definite leaning toward Japanese art, due to my association with Felix Régamey, who was an enthusiast on the subject of Japan.”¹⁰⁰

Of Régamey, Hyde said further:

To him there was no art except Japanese art, no women except Japanese women, and no life except Japanese life. He thrilled me with his descriptions of the loveliness of things Japanese, and as he had been to Japan many times and had lived there for long periods, he knew his topic thoroughly. He had charge of the Museum of Japanese Art in Paris, and was not recognized so much as a clever artist as he was for his ability to enthuse others and provoke ideas in them. Working under Régamey's instructions, I fully made up my mind to become a professional illustrator, and bent all my energies, for a while, in this direction....¹⁰¹

Ultimately, despite these intentions, Hyde did not follow her teacher's path to become a full time illustrator, but she did follow the path he blazed to Japan and its people as subjects.

Part Three: Other European Influences

Formal teaching was not the only influence Hyde was exposed to in Europe. While in Paris, she saw an exhibit in November or December of 1893 of the works of

¹⁰⁰ Dinwiddle, “Miss Helen Hyde of Japan, 13. The “Museum of Japanese Art in Paris” to which she refers is most likely the Musée Guimet.

¹⁰¹ *Ibid.*, 13.

Mary Cassatt (1844-1926) at the Durand-Ruel Galleries. Her attendance at this event has been pointed to repeatedly, both in publications during her lifetime as well as modern scholarship to explain her later choice of subject and medium.¹⁰² Early newspaper accounts sometimes referred to Hyde as “the Mary Cassatt of the West.”¹⁰³ The reasoning behind this connection is easy to see. Both artists were American women, who were unmarried and producing art works with mothers and children as primary subjects. Both women were inspired by Japanese prints, Hyde in her childhood, while with Régamey, and later while she lived in Japan, Cassatt with the 725 Japanese woodblock prints shown in the exhibit “Exposition de la gravure japonaise” at the École des Beaux-Arts in April of 1890, as well as many other sources in Paris. Cassatt famously wrote to artist Berthe Morisot (1841-1895): “We could go to the see the Japanese prints at the Beaux-Arts. Seriously you must not miss that.... I dream of it and don’t think of anything else but color on copper.” Cassatt subsequently turned that dream into reality, producing ten color dry point and aquatint prints in 1891. Next to the first print, *The Bath* (1891, fig. 1.18) in the catalogue for her 1891 exhibition¹⁰⁴ of these prints was written: “Essai d’Imitation de l’Estampe Japonaise,” or “Trial imitation of Japanese printmaking.”¹⁰⁵ Similarly, Hyde

¹⁰² For examples see: Claire de Heeckeren d’Anthès, “Helen Hyde: An American Japoniste,” *Art in California* 5 (May 1992): 16; Mason and Mason, *Helen* 14; Julia Meech and Gabriel P. Weisberg, eds., *Japonisme Comes to America: The Japanese Impact on the Graphic Arts, 1867-1925* (New York: Abrams, 1990), 116; Sarah Sik, “Those Naughty Little Geishas,” 109-111; and Mari Yoshihara, *Embracing the East: White Women and American Orientalism* (New York: Oxford University Press, 2003), 63.

¹⁰³ *San Francisco Chronicle*. “Studio Notes.” November 11, 1904.

¹⁰⁴ The first show which featured exclusively her ten colored prints and four works in pastel was held in April 1891. See: Nancy Mowll Mathews and Barbara Stern Shapiro, *Mary Cassatt: The Color Prints* (New York: Harry N. Abrams, 1989), 18-19.

¹⁰⁵ Nancy Mowll Mathews, “Mary Cassatt in the 1890’s: The Color Prints in Context,” *The Magazine Antiques* 136 (October 1989): 866.

would go on to produce woodblock prints in Japan, in a traditional workshop system as well as producing *à la poupée* works of Chinatown in a style similar to Cassatt's where color was applied directly to a copper plate.

What is not commonly mentioned in the discussion of Hyde and Cassatt is Hyde's initial response to Cassatt's prints and other works. An article in *The San Francisco Chronicle* in 1899 outlines Hyde's connection and reaction to Cassatt.

Miss Hyde had accomplished a deal of work when her attention was called to the criticism which coupled her name with Mary Cassatt, and then she remembered that just before she left Paris, some five years ago, she saw what the French capital was raving about, but what, with the eyes she had then for impressionists, she classified as 'flat and funny.' Now she wishes she could see some of her work....¹⁰⁶

This article indicates that Hyde had nearly forgotten Cassatt's show until she was told she was being compared to the American impressionist. Rather than a source she often looked to or felt inspired by, she expressed a desire to see Cassatt's Japanese prints and other works because she cannot seem to remember them well.

In late 1893, Hyde had no intentions of becoming a printmaker. She had been studying drawing, painting and illustration with hopes of becoming an illustrator, and had been influenced by Régamey to the point that she had made up her mind solidly to follow that path. There is no evidence that she had any printmaking lessons before her 1894 return to San Francisco, so it follows that while she may have appreciated Cassatt's work, she was not looking at it for instruction or inspiration. This second show of Cassatt's prints at Durand-Ruel also featured many of Cassatt's other works, not just the ten color

¹⁰⁶ *San Francisco Chronicle*. "A San Francisco Etcher and Her Work." February 12, 1899.

prints done after a Japanese style. There were 98 works overall, including 17 oils, 14 pastels, and 67 prints of various types.¹⁰⁷

Mason and Mason suggest that Cassatt inspired Hyde's choice of mother and child subjects,¹⁰⁸ but Hyde had been sketching children before she saw Cassatt's show,¹⁰⁹ and looking at other artists, like Kate Greenaway, who held close to that theme, since she herself was a child. Even her teachers in Europe sometimes produced mother and child themed works and were not the only artists to do so (see figs. 1.9, 1.10, 1.13, and 1.14). Sarah Sik incorrectly asserts that Hyde was "intimately familiar with the work of her predecessor [Cassatt],"¹¹⁰ and Mari Yoshihara says that, "Cassatt's Japanese style and the mother-and-child theme became an inspiration for Hyde's work throughout her career."¹¹¹ These theories cannot be true if we believe Hyde's own words about seeing Cassatt's work and thinking very little of it at the time. While Cassatt may have played some role, it is shortsighted to narrow Hyde's work down to the work of one artist for whom she saw one show, especially one she purports not to have remembered well or liked overmuch. This is due in part to the lack of in-depth scholarship on Hyde and her life which has allowed one catch phrase to dominate writings about her.

One thing critics such as Sik and others point out *correctly* is the observation that while Hyde and Cassatt have similar themes, they differ quite a bit in style. Comparisons

¹⁰⁷ Mathews and Shapiro, *Mary Cassatt: The Color Prints*, 49.

¹⁰⁸ Mason and Mason, *Helen Hyde*, 14.

¹⁰⁹ Sketchbooks 1892-1917, Helen Hyde Papers, MS 1085, California Historical Society.

¹¹⁰ Sarah Sik, "Those Naughty Little Geishas" 111.

¹¹¹ Yoshihara, *Embracing the East*, 63.

are often drawn specifically between Cassatt's *The Bath* (1890-91, also called *The Tub*, fig. 1.18) and Hyde's *The Bath* (1905, fig. 1.19) which are similar in title and subject matter. Cassatt in her Japanese inspired color prints was fascinated with the concept of adding color to a print and with the flatness and patterning she saw in the Japanese *ukiyo-e*. Hyde was more interested in Japanese people as subjects and used the woodblock printing method as a means to an end. In Cassatt's work there is nothing in the background, which adds to the flatness of the scene, as does the patterning on the mother's dress. The mother is shown looking down at a tub of water kneeling on her left knee with her right knee up holding a squirming toddler who faces away and is trying to escape the inevitable bath. The blue of the tub and water and the yellow of the mother's dress are the only colors used. In Hyde's work a mother kneels with both knees together and holds a baby just away from her chest and over a tub. Screens fill in the background, and a towel is draped on a screen and another strewn on the floor. Purple, green, amber, grey and flesh tones are used throughout the scene. The relationship between mother and child dominates over the mere task of bathing.

Although there is no documentation of Hyde attending shows other than Cassatt's, one can assume that she took advantage of her time in Europe to see the works of the artists there. Mary Cassatt was one artist among many that would have colored Hyde's European experience. Had she seen the Cassatt show only a few years later, after she had taken up printmaking, it likely would have influenced and inspired her more dramatically as she would have been looking for ideas in the world of color prints. But as it happened, she stumbled into the world of printmaking when she returned to San Francisco, only to lament she could not see the Cassatt prints again.

In addition to attending art shows while in Paris, Hyde also took advantage of her time abroad to visit places outside of Paris. In the summer of 1892 she spent time in England, specifically in the small village of Cleeve Prior in Worcestershire. Her sketchbook contains a watercolor sketch of two small cottages next to a fence with a wheelbarrow and foliage. The inscription reads, “Carpenter’s, Cleeve Prior, Aug. 29, 1892” (fig. 1.20). A second watercolor sketch shows the interior pulpit of a church with the inscription, “Wickamford [sic], Church where Penelope Washington is buried, Sept. 14, ’92.” The first of these sketches may have served as a preliminary study for a painting Hyde showed in 1895 at the Sketch Club’s 6th Annual Exhibition¹¹² in San Francisco entitled, *The Gabled House, Cleeve Prior*.¹¹³ A writer for *The San Francisco Chronicle* credited this trip and one the following year to Holland with giving her “inspiration for pictures which have helped win her fame.”¹¹⁴ This may have been one such picture.

The Holland trip the following summer provided more artistic fodder. The sketchbook shows pencil sketches from Marken, Amsterdam, Zaandam and Rijsoord that include a series of children, windmills, a beach scene with a boat and various landscape and cottage scenes all dated between June and August 1893. Jaques noted that Holland had “an atmosphere particularly congenial to Miss Hyde, who preferred the Dutch school of painting to any other.”¹¹⁵ Blattner agreed that her time in Holland, “served to perfect

¹¹² For a detailed listing of exhibits Helen Hyde participated in, please see Appendix II in this work.

¹¹³ Ellen Schwartz, *Nineteenth Century San Francisco Art Exhibition Catalogues: A Descriptive Checklist and Index* (Davis, CA: University of California, Davis, 1981), 76.

¹¹⁴ *San Francisco Chronicle*, “A San Francisco Etcher and Her Work,” February 12, 1899.

¹¹⁵ Jaques, *Helen Hyde and Her Work*, 12.

her very excellent rendering of artificial light and fire effects...and she returned to San Francisco filled with the enthusiasm of youth, and eager to test her powers as an illustrator and a painter of oils.”¹¹⁶

While still in Europe, Hyde submitted “two canvases of Dutch subjects”¹¹⁷ to San Francisco’s California Midwinter Fair of 1894. Of 200 pieces submitted to the Fair, only 50 were selected. This was a nice precursor to her return from Europe, showing that her studies had not been in vain. The Midwinter Fair was the first major exhibition Hyde participated in. She followed her works home, arriving in September of 1894 ready for all that the San Francisco Sketch Club and Chinatown would have to offer her. She brought a solid artistic foundation, a love of Japan and dreams of pursuing a career in illustration home with her. Within the year she would meet artist Josephine Maria Hyde (1862-1929, no relation) and be introduced to the world of printmaking that would dominate her career.

¹¹⁶ Blattner, “Helen Hyde, An American Artist in Japan,” 51.

¹¹⁷ *San Francisco Call*, “Pictures Selected for Midwinter Show,” January 10, 1894.

CHAPTER 2

CHINATOWN AND EARLY ETCHINGS (1895-1898)

Part One: The Sketch Club and Introduction to Printmaking

In September of 1894 Helen Hyde finally returned home after over three consecutive years in Europe. She stayed with Aunt Gussie at her Union and Pierce Street home in San Francisco and was given a studio on the property to work in. She picked up her place quickly in the world of Bay Area socialites and attended and helped Aunt Gussie host a variety of dinners and events.¹¹⁸ She also became immediately involved in San Francisco area artistic circles and began showing her work while producing more.

Hyde joined the San Francisco Sketch Club (which later became the Society of San Francisco Women Artists) and began to exhibit with them. The Sketch Club was founded in 1887 “to create and encourage in their friends and the public a more general interest in things artistic.”¹¹⁹ It grew out of art classes at the San Francisco School of Design (sometimes called the old Pine Street Art School) where nine of the original members of the club had classes together. The Sketch Club came into being so the members could continue to benefit from having others to work with and to show their work to. It may also have served an alternative for women to the all-male Bohemian Club.¹²⁰ Both Virgil Williams and Emil Carlsen played a part in encouraging early

¹¹⁸ For examples see: *San Francisco Chronicle*, “The Social World,” November 24, 1894.; *San Francisco Call*, “Society,” November 26, 1894.; and *San Francisco Chronicle*, “Affairs in Society,” March 25, 1895.

¹¹⁹ N. L. Murtha, “The Sketch Club,” *Overland Monthly* 29 (June 1897): 584.

¹²⁰ San Francisco Women Artists, “SFWA Past and Present,” accessed April 27, 2016, <http://www.sfwomenartists.org/history.html>.

members to form the Club.¹²¹ Early on, the Club held monthly lectures as well as weekly sketching trips and longer summer trips to places like Pacific Groves, Santa Barbara and Aptos, California. As the Club grew, these trips, both short and long, became too hard to hold.¹²² They began holding semi-annual exhibits starting in 1893 and The Club also founded a University Scholarship in Art.¹²³

Aunt Gussie was a supporter of the Club even before Hyde arrived home from Europe. She attended the Third Semi-Annual Exhibition in Spring of 1894.¹²⁴ It is also probable that Hyde's former teacher Emil Carlsen recommended her to the Club that he had helped to support at its outset. When Helen Hyde joined the Club in the fall of 1894 Josephine Maria Hyde (1862-1929, no relation), a co-founder of the club, was the president. The two women would become friends, artistic collaborators and travelling companions.

In the Sketch Club's Fall Exhibition of 1894 Helen Hyde showed two oil paintings, *The Young Mother* and *A Girl Knitting* and a watercolor entitled *A Bit of Dutch Canal* in addition to a wash drawing and five pen-and-ink drawings.¹²⁵ It is possible that the two of the paintings were the same "Dutch subjects" shown at the Midwinter Fair earlier that year. *The Young Mother* was given the place of honor on the south wall of the

¹²¹ N. L. Murtha, "The Sketch Club," 578-79.

¹²² *Ibid.*, 585.

¹²³ San Francisco Women Artists, "SFWA History Timeline," accessed April 27, 2016, <http://www.sfwomenartists.org/SFWAArchives2014.pdf>.

¹²⁴ San Francisco Call, "Third Exhibition of the Sketch Club," May 8, 1894.

¹²⁵ *San Francisco Chronicle*, "An Art Reception," November 22, 1894. This article incorrectly identifies *The Young Mother* as *The Little Mother* which proves problematic as Hyde does an oil painting with the title *The Little Mother* in around 1896 (see fig. 2.37). An article in the *San Francisco Call* issued on the same date uses the correct title. See: *San Francisco Call*, "The Sketch Club," November, 1894.

main room of the Sketch Club's Montgomery Street rooms in Oakland, and described as "an effective oil painting of a woman with a young child."¹²⁶ Additionally Hyde's virtues were extolled in the *San Francisco Chronicle*:

All the members of the club have an unaffected admiration for Miss Hyde and her work. They say she is clever and talented, and was extremely industrious while in Paris. The distinguishing trait that runs through all of Miss Hyde's work is a natural, unaffected simplicity. Then there is a lot of what artists call "feeling" in her pictures, and atmosphere without limit.¹²⁷

This praise and warm welcoming home came at a critical point for Hyde. She had recently had news that her painting, *The Young Mother*, had been rejected from the Paris Salon. After her years abroad studying this rejection was crushing. She recalled:

My first picture was a failure and had been refused at the Paris Salon, and I had gloomily made up my mind that, in spite of all my yearnings for a career in art and my willingness to work hard, I must consider myself a flat failure. Think of my joy and surprise when I finally arrived in San Francisco to find that my picture had created a furor in my hometown, and that the papers were full of kindly and appreciative criticism.¹²⁸

Helen Hyde tended to talk about her work in black and white terms like this.

Unsuccessful attempts were often classed as "failures." Her rejection from the Salon as well as her early trials in etching all received the brand of "failure" from Hyde herself showing her exacting standards for her own work. Even in her notebooks recording her work in her later life she often scribbled "failure" when attempts did not go as she had hoped.¹²⁹

¹²⁶ *San Francisco Call*, "The Sketch Club," November 22, 1894.

¹²⁷ *San Francisco Chronicle*, "An Art Reception," November 22, 1894.

¹²⁸ Dinwiddle, "Miss Helen Hyde of Japan," 14.

¹²⁹ Record of Work Done 1907-1919, Helen Hyde Papers, MS1085, California Historical Society.

Success at the Midwinter Fair and Sketch Club encouraged Hyde to go on in her art despite her Salon rejection. She showed with the Sketch Club for six years and always received accolades from the local papers for her works shown there. Perhaps the most significant benefit of the Sketch Club to Hyde was meeting its president and co-founder. Josephine Hyde was responsible for encouraging Helen to try her hand at etching, a suggestion that would alter her career and lifetime work.

Josephine Hyde was the daughter of prominent Oakland banker, Isaac Hyde (1826-1902) who was originally from Connecticut. Like Helen Hyde's grandfather Oliver, Isaac Hyde came west in the Gold Rush of 1849 and found great success in the Bay Area. He ultimately served as the director of the Savings and Loan Society of San Francisco.¹³⁰ Like Helen Hyde, Josephine and her siblings enjoyed an advantaged upbringing. Josephine played the bandurrias (a Spanish stringed instrument similar to the mandolin)¹³¹ and was a painter, etcher and amateur photographer during her lifetime.¹³² Unfortunately, she was compelled to give up art in 1902 due to poor health. Josephine never married and lived and travelled with her mother, Eliza Smith Hyde (1842-1926), until her mother's death three years before her own.¹³³

¹³⁰ *San Francisco Call*, "Banker Isaac Hyde Dies in His Chair," September 17, 1902.

¹³¹ *San Francisco Call*, "Sketch Club Pictures," May 25, 1895.

¹³² *San Francisco Call*, "Camera Art," April 8, 1890. She belonged to the Pacific Coast Amateur Photographers' Association and as early as 1890 she was showing her photographs with them. Her submissions for the 1890 show included *Good Morning* showing a rooster crowing and *Come on, Macduff* showing two game cocks about to fight, among others.

¹³³ See, for example: *San Francisco Call*, "Betrothals Keep Entertainers Busy," June 25, 1911; and Ancestry.com. *1920 United States Federal Census*. City of Oakland, Alameda County, California, Roll T625_89, Page 1A. Provo, UT, USA: Ancestry.com Operations, Inc., 2010. Images reproduced by FamilySearch. (Accessed June 5, 2016).

Josephine was a student at the San Francisco School of Design in the 1880s and 1890s. She studied under Virgil Williams (1830-1886) who helped found the San Francisco Art Association and served as the director of the School of Design from 1874 until his death in 1886. Williams was also a founder of the all-male Bohemian Club that the Sketch Club was founded in part to counter-balance. Williams was especially well known for his paintings executed in Rome and for his California landscapes.

Williams first came to San Francisco at the behest of wealthy hotelier Robert B. Woodward (1824-1879). Woodward was the owner and creator of Woodward's Gardens, an amusement grounds in the Mission area of San Francisco.¹³⁴ Woodward wanted to add an art gallery to the Gardens for his art collection and commissioned Williams to design it. Woodward was also good friends with Josephine's father Isaac Hyde, with Isaac Hyde even serving as the executor of Woodward's will.¹³⁵ After the Woodward commission Williams taught for a time at Harvard University and Boston School of Technology, returning in 1871 to the Bay Area for good.

Williams is credited with introducing fine art etching to California. An etching revival had started in the United States in the 1870s and Williams brought that revival to the West Coast. In 1880 he sent for a \$200 etching press for the School of Design.¹³⁶

¹³⁴ The Gardens were located in the two-square block area between Mission and Valencia and 13th and 15th Streets in San Francisco. They were open from 1865-1891 and included a Near-Eastern style conservatory, a Museum of Natural Wonders (housed in Woodward's former home), a small zoo, an amusement pavilion, a restaurant, lakes and grounds full of paths, fountains, man-made grottos and caverns, trees and tame animals roaming free, among other things. It was a popular place for picnics and received large numbers of visitors on holidays. It closed with Woodward's death when his heirs chose to sell the estate rather than continue the venture. For more information see: http://foundsf.org/index.php?title=Woodward%27s_Gardens,_c._1860s (accessed May 16, 2016).

¹³⁵ *San Francisco Call*, "Banker Isaac Hyde Dies in His Chair," September 17, 1902.

¹³⁶ Mason and Mason, *Helen Hyde*, (Washin15; and Raymond L. Wilson, "Prints on the American Frontier," *Print Quarterly* 16 (June 1999): 141. It should be noted that Wilson includes an image of an

Williams taught students, including Josephine Hyde, how to use it. This press is thought to be the first etching press in California reserved for fine art use, putting Josephine Hyde at the forefront of this new artistic movement.¹³⁷

Many artists from the area sent their works to the East if they wanted them to be reproduced as etchings or engraving, and there were local commercial printers and professional lithographers who produced “letter sheets, broadsides, wine labels, views, maps, commemorative menus and sheet music,” but printmaking as an art form in and of itself was new to California.¹³⁸ Josephine Hyde became proficient in etching under the tutelage of Virgil Williams, but works she produced are difficult to find, if they exist at all. Even during her lifetime she was described as exhibiting little with the Sketch Club, but rather making the Club itself a success with her plans and energy.¹³⁹

Helen described Josephine as “an Oakland etcher of landscapes,” giving insight into her preferred subject matter.¹⁴⁰ Catalogue records show Josephine Hyde preferred scenes showing weather or time of day. Her titles in the 1890s include, *Foggy Morning*,

etching by Frank Holme in this article that he asserts is “Helen Hyde at her Etching Table.” This title is incorrect. The etching is “Bertha E. Jaques Etching in her Workroom.” Bertha Jaques was a teacher for a time to Frank Holme and he did the etching of her. See: Joby Patterson, *Bertha E. Jaques and the Society of Etchers* (Madison, New Jersey: Fairleigh Dickinson University Press, 2002): 116-117. This etching was sold at auction in 2011. See: Worthpoint, “Bertha Jaques Etching Frank Holme Listed Artist Rare,” <http://www.worthpoint.com/worthopedia/bertha-jaques-etching-frank-holme-143045012> (accessed May 23, 2016).

¹³⁷ Harry Noyes Pratt, “The Beginning of Etching in California,” *Overland Monthly and Out West Magazine* 82 (March 1924): 114.

¹³⁸ Wilson, “Prints on the American Frontier,” 139.

¹³⁹ *San Francisco Chronicle*. “A San Francisco Etcher and Her Work.” February 12, 1899.

¹⁴⁰ *Los Angeles Herald*, “Helen Hyde and her Japanese Etchings,” June 5, 1904.

Gloomy Day, A Cloudy Morning, Breaking Storm, November and so forth.¹⁴¹ A work by Williams shows the printmaking style of Josephine's teacher at least. *Alameda Creek, California* (date unknown, fig. 2.1) shows a California scene with a small boat and a boy on a hay wagon on the quiet banks of the creek. Williams was known for his California scenes, especially monumental, rugged mountain scenes. This etching has a calmer, workaday feel, without the grandiosity of a mountainous backdrop. The lines are crisp and the composition simple.

Helen and Josephine probably met in the fall of 1894. Newspaper reports of receptions and dinner parties at the Bixler's do not show Josephine Hyde among invited guests in November of 1894,¹⁴² but she does appear in March of 1895,¹⁴³ suggesting a growing acquaintance between the two artists. Helen only arrived home from Europe a month before her first Sketch Club participation in November 1894 and so they would have had little opportunity to know each other any sooner.

It was very quickly then that Josephine noticed in Helen's art qualities that would transfer well to printmaking. The first time she saw Helen's work would have been the Fall 1894 Sketch Club exhibit (or possibly the Midwinter Fair). Biographer Bertha Jaques believed it was the "dash and freedom of Helen Hyde's water colors" that sparked the idea in Josephine that Helen should try printmaking.¹⁴⁴ But Helen herself recounted that

¹⁴¹ Schwartz, *Nineteenth Century San Francisco Art Exhibition Catalogues*, 76.

¹⁴² *San Francisco Chronicle*, "The Social World," November 24, 1894 and *San Francisco Call*, "Society," November 26, 1894. This reception served as an event to "introduce to society Miss Mabel Hyde," Helen's sister.

¹⁴³ *San Francisco Chronicle*, "Affairs in Society," March 25, 1895.

¹⁴⁴ Jaques, *Helen Hyde and Her Work*, 10.

she was found to have “an etchers line”¹⁴⁵ in her drawing and that “her pen-and-ink, the work she had done while studying illustration, showed a skill which would make her an etcher.”¹⁴⁶ It was very probably those five pen-and-ink drawings shown at the Fall 1894 Sketch Club exhibition that spurred the encouragement that would redirect Helen’s career.

Josephine showed Helen’s pen and ink drawings to “well known artists” (possibly Virgil Williams and others at the School of Design) who agreed with her opinion that Helen had a style that lent itself to etching.¹⁴⁷ At Josephine’s suggestion, and with her help, Helen procured all of the necessary printing equipment and installed it in her studio at Aunt Gussie’s (fig. 2.2).¹⁴⁸ At such an early date, only years after the first fine arts press had come to California, this was no small feat. With all the equipment needed and ample space to work the two began etching in earnest. By May of 1895 Helen Hyde would show her first etching, *In the Cool of the Afternoon* (1895, fig. 2.3).

This first etching was printed by Josephine for Helen, probably in the process of teaching Helen the etching process. It was done after a painting by Helen of the same name (c. 1895, fig. 2.4) which was included in a special Christmas edition of the *San*

¹⁴⁵ Dinwiddle, “Miss Helen Hyde of Japan,” 14.

¹⁴⁶ *San Francisco Chronicle*. “A San Francisco Etcher and Her Work.” February 12, 1899.

¹⁴⁷ *San Francisco Chronicle*. “A San Francisco Etcher and Her Work.” February 12, 1899.

¹⁴⁸ This studio was described poetically in the front page article devoted to Helen Hyde and her work in the *San Francisco Chronicle*: “It is a delightful place under the eaves where there are windows to coax in any kind of light at any hour of the day; where there are artistic reminders of all the points of interest on the globe; where sturdy ivy creeps through crevices it has opened to lend to the pretty effects, and where the atmosphere is that of cozy seclusion, inviting one’s best endeavor.” *San Francisco Chronicle*. “A San Francisco Etcher and Her Work.” February 12, 1899.

San Francisco Newsletter and California Advertiser in 1895.¹⁴⁹ The etching was shown at the Spring 1895 Sketch Club Exhibition which ran from May 24-29 in Oakland.¹⁵⁰ The *San Francisco Chronicle* reported: “There was but one etching [in the Sketch Club Exhibit], *In the Cool of the Afternoon*, a pretty bit of work by Helen Hyde.”¹⁵¹ This print has gone overlooked in previous scholarship, due in part to another title and date being given to the print after Helen Hyde’s death. When Hyde’s brother-in-law Edwin F. Gillette (1863-1943), was assessing her estate after her death he called the print *Fisher Boy*, likely relying on its subject matter because there were no inscriptions. This is indicated by the notes made by Edwin held by the California Historical Society.¹⁵² In these notes Edwin made an accounting of all of Helen’s remaining prints as the collection was divided among her family with close members of the family receiving one each of her remaining prints and the rest being donated to museums or sent out for sale. Two of the copies of this print that are in major collections today came there through Hyde family bequests, and therefore the title *Fisher Boy* stuck.¹⁵³

¹⁴⁹ This special Christmas edition of the *San Francisco Newsletter and California Advertiser* was promoted as being 108 pages of illustrations, stories, poems, special articles and even music for a song. It was available for 25 cents and recommended as being “better than a Christmas card.” See: *San Francisco Chronicle*, “Miscellaneous,” December 24, 1895.

¹⁵⁰ Schwartz, *Nineteenth Century San Francisco Art Exhibition Catalogues*, 75.

¹⁵¹ *San Francisco Chronicle*, “Sketch Club Pictures,” May 25, 1895.

¹⁵² Edwin F. Gillette List of Prints, Helen Hyde Papers, MS1085, California Historical Society.

¹⁵³ The Smithsonian American Art Museum’s version of the print was gifted by Helen’s nephew, Hyde Gillette (1906-2007), in honor of his parents Mabel Hyde Gillette and Edwin Fraser Gillette. The version owned by The Art Institute of Chicago was gifted by Helen’s sisters, Mabel Hyde Gillette and Hattie Hyde Irwin.

In the Cool of the Afternoon was reproduced in the 1897 article about the Sketch Club, but was listed only as “An Etching.”¹⁵⁴ By examining the reproduction of Hyde’s painted version of *In the Cool of the Afternoon* from the *San Francisco Newsletter* it becomes clear that this is the original that Josephine and Helen worked from to reproduce as an etching the figure of the small Dutch boy fishing. The subject most likely came from sketches Helen Hyde made during her time in the Netherlands. Given this information, it seems likely that Helen’s etching *A Gentleman of France* (fig. 2.5) was also done at the same time. It is given a date of c.1899 by the Smithsonian Museum of American Art,¹⁵⁵ and c. 1898 by the Hanga and Torii Galleries.¹⁵⁶ Mason and Mason acknowledge in their monograph that the date of 1899 is an “estimated date.”¹⁵⁷ The University of Oregon’s Knight Library holds copy of Bertha Jaques’ 1922 book, *Helen Hyde and Her Work*, which has handwritten annotations by Edwin F. Gillette (fig. 2.6).¹⁵⁸ In this volume Gillette added prints to Jaques’ list that she had omitted and includes dates and, in some cases, descriptions. In these notes he writes “1897?” next to both *Afternoon*

¹⁵⁴ Murtha, “The Sketch Club,” 583.

¹⁵⁵ Smithsonian American Art Museum, “A Gentleman of France,” <http://americanart.si.edu/collections/search/artwork/?id=32932> (accessed June 28, 2016)

¹⁵⁶ The Hanga Gallery, “A Gentleman of France,” <http://hanga.com/viewimage.cfm?ID=3145> (accessed June 28, 2016).

¹⁵⁷ Mason and Mason, *Helen Hyde*, 106.

¹⁵⁸ Jaques, *Helen Hyde and Her Work, an Appreciation*, 32. Gillette writes that he added his notes to the volume in 1936. It is most likely the copy given by Gillette to Gertrude Bass Warner (1863-1951), director of the University of Oregon’s Museum of Art (now the Jordan Schnitzer Museum of Art). Warner and Hyde were friends during Hyde’s lifetime leading in part to the excellent collection of her prints held by the University. The California Historical Society holds a copy of a letter sent by Gillette to Warner referencing the gift of the book. See: Edwin F. Gillette List of Prints, Helen Hyde Papers, MS1085, California Historical Society.

(which he calls *Fisher Boy*) and *Gentleman*, suggesting they were done at the same time, even is his guess of 1897 was off.¹⁵⁹

Both *Afternoon* and *Gentleman* show small boys Hyde most likely sketched during her travels abroad, in the Netherlands and France, respectively. They are both done in monochrome, and the etching style suggests strongly that Josephine Hyde printed *Gentleman* as well. Works Helen etched herself tend to be simpler, relying on color to fill in shading and tone. *Afternoon*, relies heavily on strong lines for shading and contouring. Stylistically *Gentleman* is closer to *Afternoon* than any of Helen Hyde's other works. With the exception of a few landscapes in 1898 (*Fort Point* and *The Golden-Gate*), Hyde did not work on subjects outside of Chinatown after 1896 until she left for Japan in 1899.

While Helen Hyde was learning to etch, she was also busy exhibiting her other works and staying involved in the society of the San Francisco art world. She also continued to paint. In May of 1895 she returned to her alma mater, The San Francisco School of Design and served as a judge for the student Spring Exhibition.¹⁶⁰ She showed her works at the Mark Hopkins Institute of Art Spring and Winter Exhibitions and she and Aunt Gussie served on the reception committee for the closing reception in the spring. During this exhibition a local group, The Society of Local Art Patrons, purchased \$1500 worth of art included in the show and held a drawing for the pictures. Helen's *The Young Mother*, which had hung on the line in the main room of the exhibition, was

¹⁵⁹ This error stems from Gillette mistakenly believing Hyde was in Europe until 1896, which is indicated in the same volume where he also adds a timeline. This error, naturally upsets his estimations.

¹⁶⁰ *San Francisco Chronicle*, "Art Pupil's Medals," May 22, 1895.

among the works purchased and given away.¹⁶¹ Helen also contributed work for a calendar put together by a group of women involved in the Goethe-Schiller festival held at the Mechanic's Pavilion. A different artist was featured on each page of the calendar and they were sold at the festival to raise funds.¹⁶² This would be the first of many instances where Helen donated art works for local causes.

After *In the Cool of the Afternoon*, Helen Hyde continued to experiment with etching and stumbled upon the idea of adding color to her etchings. Her well-documented first successful attempt came in the form of *Totty* (1896, fig. 2.7), a small, blonde toddler, shown in profile, sitting on a green step. She is clad in a white pinafore decorated in blue dots with blue sleeves showing through and brown shoes. The colors were all added in a process close to that called *à la poupée* (literally “with the doll”), a method in which two or more colors are added to an intaglio plate which is then printed in one pressing. “The doll” references the doll-like shape of the crumpled rag that is used to apply the colored ink. Brushes and other tools can also be used to apply the ink, and Helen Hyde was even said to use her fingers in some cases.¹⁶³

With traditional *à la poupée* there is only one pass through the press, and therefore no need for registration. Helen Hyde, alternately, would print the black lines of

¹⁶¹ *San Francisco Chronicle*, “Pictures Awarded,” May 29, 1895. Frank J. Sullivan (1852-1930) was the lucky winner of Hyde's piece along with two other works by other artists.

¹⁶² *San Francisco Chronicle*, “A Specimen Leaf of the Goethe-Schiller Calendar,” October 25, 1895. The festival was held by German-Americans of the Goethe-Schiller Monument Association to raise money for a monument of Goethe and Schiller to present to the city of San Francisco. It was to be like the monument of the same subject constructed in Weimar, Germany. Their goal was eventually realized in August 1901 and the statue was erected in Golden Gate Park.

¹⁶³ *San Francisco Chronicle*. “A San Francisco Etcher and Her Work.” February 12, 1899.

the etching first, then pass the work through the press again after adding colors to the plate. She described her process thus:

Yes, the process is rather simple, but its charm lies in the fact that every print has individual characteristics of its own, for the color, you know, must be placed on the plate for each separate print and the tones vary more or less in shade. The picture is really a monotype, for the colors are smudged on to the smooth surface of the plate, and the wetted paper, bearing the black-ink etched imprint, is registered and pulled through the press again, with the result that the white paper takes a series of tints up, while the modelling of the picture is given entirely by black lines.¹⁶⁴

Hyde is treating this intaglio process very much like a relief process, such as linocut or woodblock printing, where adding color involves a registration system. The process is simple in description, but labor intensive. Critic Sheldon Cheney noted that it also produces a colored print with “an unusual softness and flatness of tone.”¹⁶⁵ Hyde was a proficient watercolorist and her color etchings take on a watercolor feel.

When comparing different versions of her first color print, *Totty*, one can see the slight variations in color placement as well as in color tint. The Smithsonian American Art Museum’s version of *Totty* (see fig. 2.7) has green paint applied to the step that forms a squared-off back edge, while the green making up the step in the Indianapolis Museum of Art’s version of *Totty* (fig. 2.8) is much more organic, drawing attention to the strokes involved in applying the color to the plate. The Indianapolis version also has a much larger area of blue around the girl’s sleeve, and the tint of the blue is lighter. The Smithsonian’s versions seems neater overall.

¹⁶⁴ Dinwiddle, “Miss Helen Hyde of Japan,” 15.

¹⁶⁵ Sheldon Cheney, “Notable Western Etchers,” *Sunset Magazine* 21 (1908): 740.

Not being formally trained as a printmaker, Helen Hyde did not always number her prints in a traditional fashion, making it difficult to rely on numbering to indicate definite order. She did retain the Smithsonian version in her own collection which was in her estate that went to her family after her death. This indicates that she perhaps valued it above the other versions. All versions of *Totty* include a Japanese-print inspired marking—a small, red rectangle with two leaves in it—that would become characteristic of her color etchings done in San Francisco during this period (see appendix III, no. 1). This marking imitates the type of markings often found on Japanese prints.

Overall, *Totty* was an experiment by a new printmaker who wanted to add color to her prints, but had no one to teach her how. Helen Hyde reported:

I made over seventy-five failures before I scored a success with ‘Totty,’ a little child-creature sitting contentedly, fat and happy, on her ‘front steps.’ Totty in the black lines did not seem quite complete, so I smudged some paint on the shiny surface of the copper plate, and thus made my first color etching.¹⁶⁶

The “failures” were apparently kept in an album as Helen and Josephine worked. The original plate for *Totty* demonstrates the simplicity of the design (fig. 2.9). One can see why Helen Hyde felt that color transformed the piece. Although color prints had been produced before in America, Helen Hyde was not aware of them. She mistakenly believed that she may have been the first American to work in colored printmaking, and was credited with it in some early publications. As she learned more about the art form, she was corrected in this error. Although others had worked in similar styles previously, Helen Hyde really stumbled upon this method independently as she experimented. She said, “They say I invented to the colored etching, though, as a matter of fact, it has been

¹⁶⁶ Dinwiddle, “Miss Helen Hyde of Japan,” 14.

done in both Europe and America—whether before I introduced it or not, I cannot say—but so far as I am concerned, it was my own idea.”¹⁶⁷

Although later Helen Hyde would refer to *Totty* as her “unappreciated first,”¹⁶⁸ because of low early sales of her first print, she herself though *Totty* a success and it spurred her onward. “[Totty] has become my mascot. I was so pleased with her that I went to work seriously and found after a while that other people liked the colored etchings also and so I kept it up.”¹⁶⁹ Helen Hyde would go on to produce at least nineteen colored etching of subjects from Chinatown as well as at least one colored landscape in addition to a number of black and white etchings and drypoints before her pivotal trip to Japan in 1899.

Part Two: The Draw of Chinatown

San Francisco’s Chinatown, like many parts of the city, grew out of the Gold Rush. While there was an increased demand for labor along with opportunities for merchants in California, southeastern China was suffering with rebellions, unrest and natural disasters. This led many Chinese people to immigrate to San Francisco in the mid- to late-eighteen hundreds.¹⁷⁰ The area of Chinatown grew over the years from a one-block section of Sacramento Street to an area encompassing California Avenue down Dupont Street (now Grant Avenue) to Broadway and from Stockton Street to Kearney

¹⁶⁷ Ibid., 14-15.

¹⁶⁸ Jaques, *Helen Hyde and Her Work*, 9.

¹⁶⁹ Louise Carton, “Helen Hyde and Her Japanese Etchings,” *Los Angeles Herald*, June 5, 1904.

¹⁷⁰ Wendy Rouse Jorae, *The Children of Chinatown: Growing up Chinese American in San Francisco, 1850-1920* (Chapel Hill, NC: University of North Carolina Press, 2009), 10.

Street (fig. 2.10). Its location near the docks on one side and the hill full of residences on the other made it a hub within the growing city.

Two of the first artists to be attracted to Chinatown were Jules Tavernier (1844-1889) and Paul Frenzeny (1840-1902). The two artist were hired by *Harper's Magazine* in 1873 to provide illustrations as they traveled across the United States, starting in San Francisco. Frenzeny ultimately went on to make seventeen sketches based in Chinatown between 1874 and 1882.¹⁷¹ Several of his works on Chinatown appeared in *Harper's* in 1880, such as *New-Year Calls of Children* (1880, fig. 2.11), showing the residents of Chinatown in holiday dress and children greeting one another.¹⁷² Other images by Frenzeny in that publication showed a barber shop, a market scene and a man hanging lanterns. His images give a positive view of this corner of the city, despite warnings of dangers of the area and anti-Chinese sentiment among many San Franciscans.

Another artist who was drawn early to Chinatown who also showed it in a positive light was San Francisco native, Theodore Wores (1859-1939). Wores studied under Virgil Williams at the San Francisco School of Design before travelling to Munich where he was a fellow student with William Merit Chase (1849-1916). He also spent time in Florence and then Venice where he met and befriended artist James Abbot McNeill Whistler (1834-1903). Upon his return from Europe, he turned to Chinatown for subject matter. As a boy he had often walked its streets because his father's business was nearby.

¹⁷¹ Claudine Chalmers, *Paul Frenzeny's Chinatown Sketches: An Artist's Fascination with San Francisco's Chinese Quarter, 1874-1882* (San Francisco: Book Club of California, 2012), 1.

¹⁷² Catherine Baldwin, "Chinese in San Francisco—The Sixth Year of Qwong See," *Harper's New Monthly Magazine* 62 (December 1880): 70-78.

In the 1880s he painted several genre scenes based in Chinatown such as *New Year's Day in San Francisco's Chinatown* (1881, fig. 2.12) which shows three girls in holiday dress buying narcissus bulbs from a street vendor, with the characteristic Chinatown balconies and lanterns visible in the background.

Theodore Wores' sister, Lucia Wores (1864-1849), was a member of The Sketch Club and showed works at many of the same shows as Helen Hyde. She studied under her brother as well Emil Carlsen and others at the School of Design. Her works exhibited with the Sketch Club in 1897 and 1898 were likely set in Chinatown with titles like *A Glimpse of the Orient* (1897), *Chinese Babe* (1897) and *In Holiday Attire* (1898).¹⁷³ When and if Hyde met Theodore Wores is unclear. Their lives followed paths with many commonalities—both studying in Europe, then finding inspiration in Chinatown and eventually travelling and working in Japan. These connections are likely more indicative of similar times and influences than directly correlated to each other. Hyde never mentions Theodore Wores as an influencing factor in her work, but her knowing him or at least his work is not out of the question, and is even likely given their close social and artistic circles. In addition to his art works, Theodore Wores also published several articles on his time in Japan as well as his thoughts on Chinatown.¹⁷⁴

It was 1896 when Helen Hyde turned to San Francisco's Chinatown for inspiration. She certainly still harbored the Felix Régamey inspired love of Asia, and

¹⁷³ Schwartz, *Nineteenth Century San Francisco Art Exhibition Catalogues*, 150. Many of both Lucia and Theodore Wores' art works were lost in the 1906 fire that destroyed the family home.

¹⁷⁴ For examples see: Theodore Wores. "Au Gau's New Year's Celebration," *St. Nicholas Museum* (1897): 293-298; Theodore Wores, "An American Artist in Japan." *The Century Magazine* 38 (1889): 670-686; and Theodore Wores, "Glimpses of Child Life in Japan," *St. Nicholas Magazine* (1901): 806-810.

Chinatown was much more convenient than a trans-Pacific journey. Among her new Sketch Club associates she also found a large group, in addition to Lucia Wores, who looked for the exotic in this unique corner of their city. Hyde likely went sketching and searching for subjects in Chinatown with Sketch Club companions. While scholarship on Helen Hyde has pointed to the Sketch Club as a place where Helen Hyde met Josephine Hyde, nothing further has been written about how other members of the club may have influenced her, and she them. With little documentation of this period available on Helen Hyde's part, exhibition records prove very useful for comparing Hyde's work with the work of her peers. Often the art works of her peers are difficult or impossible to find and conjectures must be made on the basis of titles alone.

In 1898 Jane "Jennie" Roma McElroy (1867-1923) showed three paintings entitled *Ah Yen* in the Sketch Club's Winter Exhibition. At the same exhibition Helen Hyde showed her version of *Ah Yen* (1898, fig. 2.13). Hyde and McElroy probably sketched together in Chinatown during this time and did renditions of the same small, female child—McElroy as a painting and Hyde as an etching. It is uncertain if any of McElroy's paintings of *Ah Yen* still exist, however, so we must rely on Hyde's version of the child.

On another occasion, Hyde reported in a letter to Bertha Jaques, "We have just spent most of several days in Chinatown with camera and notebook studying the people in their brilliant costumes for the New Year's celebration. It was like hunting for tropical birds."¹⁷⁵ This New Year's foray into Chinatown also was not a solo one. Using a camera

¹⁷⁵ Jaques, *Helen Hyde and Her Work*, 10.

and sketchbook was a method Helen Hyde used throughout her lifetime to capture her subjects throughout the world. Her photographs were not intended as fine art pieces on their own, but were studies for her projects to be used for reference in the studio. It is not clear if Hyde used photography as a tool for studies before her time in Chinatown or not. If not, Josephine Hyde's interest in photography may well have influenced her in this also. George Eastman (1854-1932) had made a simple camera available to the general populace by 1888 making photography available to a much wider audience than ever before. Obtaining a camera would have been easy for a woman of means like Helen Hyde.

Exhibition records show that there were other Sketch Club members producing works of art based on their observations of Chinatown in addition to Helen Hyde, Wores and McElroy. Among them were Bertha Stringer Lee (1873-1937), Blanche Letcher (1872-1938), Isabell Morrison Niles (dates unknown), and Lola MacDonald Miller Sleeth (1860-1951). They all showed works with the Sketch Club based on Chinatown during the 1890s.¹⁷⁶ In fact Chinatown played such a role for the members of the Club that on January 22 of 1898 the Sketch Club held a "Chinese Day Exhibition," during which many local artists, including men, as well as the Sketch Club members showed their works based on Chinatown. Music and ginger tea were provided at the event to add to the overall ambiance.¹⁷⁷

¹⁷⁶ Schwartz, *Nineteenth Century San Francisco Art Exhibition Catalogues*, 91, 92, 94, 101, and 126.

¹⁷⁷ *San Francisco Chronicle*, "Sketch Club's Chinese Day," January 16, 1898.

Based on titles in exhibition records Lee and McElroy seemed to give up the subject of Chinatown by the 1900s (and Sleeth is not listed as exhibiting during that period at all),¹⁷⁸ but Blanch Letcher kept with it and it became a common theme in her painting.¹⁷⁹ These early Chinatown works by Sketch Club members are difficult to locate, if they are still extant. Fortunately, an 1897 article on the Sketch Club in *Overland Monthly* features two Chinatown inspired works by Sketch Club members. The first work is a street scene of Chinatown with its awnings and lanterns by Isabell Morrison Niles (date unknown, fig. 2.14). The second a sketch by Jane “Jennie” Roma McElroy (date unknown, fig. 2.15) which shows a young Chinese American man carrying a tray with tea. McElroy’s sketch highlights one individual and his clothing without any background elements. Hyde did similar works with Chinese American children, often highlighting one child with minimal or no background elements, as can be seen in *Miss Plum Blossom* (1897, see figs. 1.4 and 1.5) and *Ah Yen* (1898, see fig. 2.13).

Helen Hyde completed two prints showing the alleys of this quarter of the city that are similar to Niles’ piece. The first example is *Alley in Chinatown* (1898, fig. 2.16) which shows a shadowy mother and child pair in the foreground, backlit by the bright lantern-filled street they are walking toward. The version included here is an especially crisp and clear version of the print from the Smithsonian American Art Museum. This

¹⁷⁸ Ellen Halteman Schwartz, *Northern California Art Exhibition Catalogues (1878-1915): A Descriptive Checklist & Index* (La Jolla, CA: Laurence McGilvery, 1990), 80- 82.

¹⁷⁹ An example of Blanche Letcher’s Chinatown work entitled *Portrait of an Asian Child in Ceremonial Headdress* (1921) can be found at the Annex Galleries web site. <https://www.annexgalleries.com/inventory/detail/PMJ281/Blanche-Letcher/Portrait-of-Asian-Child-in-Ceremonial-Headdress> (accessed June 1, 2016). As the title suggests, this half-length portrait done in oil shows a small female child with a blue, pink and white ceremonial headdress that includes flowers and strings of hanging beads.

print was presented personally to Hyde's sister Mable (aka "Daisy") as can be seen in the inscription at the bottom of the print. The viewpoint directly down a street with balconies and awnings on either side which leave only a triangle of sky visible in the distance between the three-story buildings is similar in both Hyde and Niles' pieces. Niles, however, presents a street scene during the day, in black and white, and Hyde a colored scene set at night to highlight the lanterns. And, as would be her hallmark style, figures, rather than architecture, dominate in Hyde's piece.

Five early photographs Hyde took in Chinatown during her sketching trips there still exist and are held by the California Historical Society in San Francisco.¹⁸⁰ One photo shows a mother holding a small child's hand as they make their way down one of the streets in Chinatown (fig. 2.17). The photo shows them from the back, possibly taken that way so they would not shy away from the camera. The photograph holds many similarities to *Alley in Chinatown*, especially in the positioning of the child in relationship to the mother, the child's head coming just up to the bottom edge of the mother's sleeve. Also the position of the mother's left foot and sleeve match up in both works. It gives a unique glimpse into Hyde's working process. She would make sketches and take photographs which she later combined and reconfigured into finished compositions. Her finished prints are combinations of elements pulled directly from life with other elements fabricated to fill in the composition.

Alley in Chinatown brings the viewer into the Chinatown streets, with the feeling that one is following behind the mother and child, negotiating the narrow, lantern-lit thoroughfares. The viewer can take in the people and the street from this vantage point,

¹⁸⁰ Photography Collection, Helen Hyde Papers, MSP1085, California Historical Society.

somewhat hidden behind other people, but still with an excellent view of the vivid lights and colors. A second street scene by Hyde, *A Sudden Shower* (1898, fig. 2.18), shows a mother and children in the rain, sheltering as best they can as they walk under an awning which is littered with glowing lanterns that reflect on the rain covered streets. A shadowy figure in the background walks in the opposite direction, bowed down under the rain. The mother and the child behind her also keep their heads bowed and eyes down, but the baby on the mother's back peeks out more directly at the viewer, curious and acknowledging that someone is watching, connecting the viewer to the scene.

A Sudden Shower shows the complexity of Hyde's unique *à la poupée* type method of adding color to her etching. This scene is dominated by color, not by line. The shadows and the reflections, for example, have no basis in etched line, and are produced solely in color in the second pressing. The process is more than merely coloring in lines and shapes. With *Totty* the only unlined coloring was the dot pattern on the small girl's pinafore. Here entire sections of the composition are left without line.

Adding reflection with color alone can be seen in many of Hyde's Chinatown scenes that also feature rain, such as *The Shower* (1897), *After the Shower* (1898), and *Imps of Chinatown* (1898). The colored etchings she did in 1896 and 1897 tended to use color only to fill in between etched lines, not unlike a coloring book. But with *The Shower* in 1897 and works done in 1898 and afterward Hyde's colored etching style evolved. She began experimenting with creating compositions that relied as much on the added color as on the etched line. In many ways she was combining her watercolor expertise and line work with her new found printing knowledge. She is not just coloring

the print, she is painting on the plate in a monotype fashion blurring the line between printing and painting.

In addition to shadows and reflections, the marking which resembles a Chinese character on the foremost lantern in *A Sudden Shower* was also added in the coloring process, rather than the etching process. The character is not legible, and is likely Hyde's interpretation of a Chinese character. The colors in the older child's clothes as well as the mother's clothes show where Hyde was blending her colors to create a variety of tones directly on the plate. The brush strokes where color was added are especially visible on the left side of the print showing how the color was added to that section of the composition. The indication of rain, although a light rain, is indicated with slashing etched lines in manner reminiscent of Andō Hiroshige (1797-1858) in *Sudden Shower over Shin-Ōhashi Bridge at Atake* (1857, fig. 2.19).

Helen Hyde produced twenty-eight etchings between the years of 1895-1899. Of those, twenty-one are of Chinatown and nineteen of those are colored. When dividing the Chinatown etchings down further there are thirteen that feature a single child, two that feature two children together and five that feature a mother and child or children. None are purely landscape or street scenes without figures and none show men with the exception of background figures in *A Sudden Shower* and *Alley in Chinatown*. Of the non-Chinatown scenes, three are landscapes and three are of children from places outside of Chinatown, and one is of an unknown subject (*By the Light of the Moon*, 1898)—only one of these is colored (*Fort Point*, 1898).

At the same time Helen Hyde was venturing down Dupont Street and its adjacent alleys, self-taught photographer Arnold Genthe (1869-1942) was taking what would

become some of the best known pre-1906 photographs of Chinatown. The area was heavily devastated in the 1906 Earthquake and resulting fires, leaving only photographs like Genthe's and the works of artists similar to those covered in this chapter to record the Chinatown of the early days. His experience trying to sketch and photograph the people of the area gives insight into what Helen Hyde's experience may have been like.

Genthe first came to San Francisco in 1895 to work as a tutor and taught himself the art of photography in his spare time when he found that the picture postcards available were inadequate and that potential subjects in Chinatown shied away from him when he took out a sketchbook.¹⁸¹ He was drawn to that quarter of the city when he read in a guidebook that it was "not advisable to visit the Chinese quarter unless one is accompanied by a guide."¹⁸² This caution drew him in rather than repelling him, and represents common prejudices of the day. It seems that Helen Hyde and the members of the Sketch Club likewise took little notice of warnings of danger in this part of the city, spending days at a time sketching and photographing there.

Genthe equipped himself with a small camera and a Zeiss lens in order to be able to take candid shots, hiding the camera under his coat. He believed that the inhabitants of Chinatown thought his camera was a "black devil box," filled with evils ready to be released and thus fled when they saw it, but scholars such as John Kuo Wei Tchen have pointed out that by this date most Chinese Americans had had contact with cameras and photographs, for instance in having carte-de-vistes made, or photos taken for

¹⁸¹ Arnold Genthe, *As I Remember; with One Hundred and Twelve Photographic Illustrations by the Author* (New York: Reynal & Hitchcock, 1936): 33.

¹⁸² *Ibid.*, 32.

identification papers, and so forth. It is more likely they did not trust someone they possibly saw as an outsider, did not like being treated as curiosities, or simply did not want their photograph taken.¹⁸³ In any case, Genthe persevered, determined to capture this section of the city on film and hone his photography skills. He recalled:

Again and again I went there [Chinatown] until I became a familiar figure on its streets. Many days I stood for hours at a corner or sat in some wretched courtyard, immobile and apparently disinterested, as I waited, eager and alert, for the sun to filter through the shadows or for some picturesque group or character to appear.¹⁸⁴

His efforts payed off, ultimately providing historical documentation of this part of the city.

Like Helen Hyde, Genthe presented scenes of children and the alleys of Chinatown, but also many of the male inhabitants, merchants, shops, joss houses and so forth. *The Street of Painted Balconies* (c. 1896, fig. 2.20) shows the same streets Hyde and Niles were sketching from in their works with intricately carved balconies and lanterns along the narrow streets. Among his works including children is an untitled piece which shows a mother with three children walking down the street (c. 1896, fig. 2.21). She carries the youngest child and the other two walk by her side.

Genthe was friends with Hyde's brother-in-law, Will Irwin (1873-1948). In 1908 Genthe and Irwin published *Old Chinatown* which chronicled the Chinatown that was lost in the 1906 Earthquake, with text written by Irwin and photographs by Genthe.

¹⁸³ John Kuo Wei Tchen, *Genthe's Photographs of San Francisco's Old Chinatown*. New York: Dover Publications, 1984. For a longer narrative of Genthe's personal interpretation of why people in Chinatown ran from his camera see: Arnold Genthe, "The Children of Chinatown," *Camera Craft* 2 (December 1900): 99-100.

¹⁸⁴ Genthe, *As I Remember*, 35.

However, it is unclear when Helen Hyde met Genthe, or saw his work, and vice versa.¹⁸⁵

A letter Genthe wrote to a mutual acquaintance in 1910 indicates that they were probably acquainted with each other, but not so close that Genthe knew how to reach Hyde without the help of this friend when she was travelling. At that time he wrote that he was “very anxious to have Miss Hyde see my Japanese pictures.”¹⁸⁶

Genthe’s photographs were first featured in December of 1897 in *The Wave*, a weekly San Francisco magazine.¹⁸⁷ Other publications featuring his Chinatown pictures followed in *The Wave*, *Camera Craft* and *Overland Monthly* between 1898 and 1901.¹⁸⁸ Hyde’s Chinatown prints were published as early as 1899 in *The San Francisco Chronicle* and shown by local dealers Vickery, Atkins & Torrey¹⁸⁹ in San Francisco as early as 1896, in addition to many other exhibitions in the Bay Area. Genthe also went to Vickery with his photographs, convincing Vickery to act as his dealer as early as 1900.¹⁹⁰

¹⁸⁵ Complicating what might have led to an easy introduction, Hallie Hyde’s marriage to Will Irwin in July of 1898 was kept secret due to Irwin’s precarious financial situation, although the secret did come out eventually. Until it was discovered, Irwin associated with the Hyde family under the guise of a mere suitor and Hallie even went to Iowa to teach school, leaving Will in San Francisco. The marriage later ended in divorce, with Hallie citing abandonment in her 1908 suit. See: Robert V. Hudson, *The Writing Game: A Biography of Will Irwin* (Ames, Iowa: The University of Iowa Press, 1982), 17-18; and *San Francisco Chronicle*, “Will Irwin in Divorce Suit,” February 8, 1908.

¹⁸⁶ Arnold Genthe Letter: to Elenor Davenport, 1910, MS 789, California Historical Society.

¹⁸⁷ Arnold Genthe, “A Chinese Fishing Village,” *The Wave* (December 18, 1897): 12; and, Arnold Genthe, “Street Life in Chinatown,” *The Wave* (December 18, 1897): 17.

¹⁸⁸ For example see: Arnold Genthe, “New Year’s Visitors in Chinatown,” *The Wave* (February 6, 1898): cover; Arnold Genthe, “New Year’s in Chinatown,” *The Wave* (February 25, 1898): 11; Arnold Genthe, “Chinese New Year,” *The Wave* (December 23, 1899): n.p.; Arnold Genthe, “Four of A Kind,” *Camera Craft* (December 1900): 45; and, Arnold Genthe, “The Children of Chinatown,” *Camera Craft* (December 1900): 99-104.

¹⁸⁹ This firm did not officially become “Vickery, Atkins & Torrey” until 1900, but for the sake of clarity will be referred to by that name in this work.

¹⁹⁰ Genthe, *As I Remember*, 42-43.

Furthermore the two artists were traipsing the streets of Chinatown during the same years with cameras in hand (or at least under coat), meeting was not out of the range of possibility with mutual acquaintances, the same dealer and mounting visibility in the art community with art of similar subjects.

Part Three: Illustrations

During her time in California, Helen Hyde was also working to advance her career in illustration. Between 1898 and 1900 she was able to produce and have published the illustrations for three works. At this point in her career, she was having great success with her colored prints and continuing with oils and watercolors, but still had hopes of making a career as an illustrator. Her first major illustration job came when she illustrated a special edition of the poems of Edward Rowland Sill (1841-1887) in a small volume entitled *Christmas in California* which was published by the Channing Auxiliary in San Francisco in November of 1898. Houghton, Mifflin & Co. had published Sill's poems originally in 1872, but the Channing Auxiliary obtained permission to re-print a selection of them for this special Christmas volume. Poet and educator Edward Sill was born in Connecticut and educated at Yale. During his career he moved west and was working as the principal of Oakland High School in Oakland, California when he originally published the poems that make up *Christmas in California*. He went on to become a professor of English literature at the University of California from 1874-1882 before returning to the East. He was much liked as a poet and as a teacher in the Bay Area.

Hyde's illustrations in the 1898 volume look like the traditional Victorian style etchings of the period rather than the more innovative colored etchings she was making at

the time of Chinatown. The first illustration inside the book shows a young woman looking wistfully out of a window, presumably at a California landscape with trees, mountains, and water (fig. 2.22). Given Hyde's studio location overlooking San Francisco Bay, and the Californian subject of the first poem in the collection, it was very possibly based on San Francisco Bay, although the location shown does not have any identifiable elements. A decorative frame surrounds the scene with angels above and sea foam below. The fair-weather scene and the woman at the window introduce Still's first poem which begins on the next page:

Can this be Christmas---sweet as May,
 With drowsy sun and dreamy air.
And new grass point out the way
 For flowers to follow, everywhere?
...
While wandering breaths of mignonette
 In at the open window come,
I send my thoughts afar, and let
 Them paint your Christmas day at home.¹⁹¹

The poems in the volume describe the California Christmas experience as alluded to here, and then wanders into thoughts of Christmas "at home," which for Sill was Connecticut. Thus, Hyde illustrates California scenes but also a sleigh ride (fig. 2.23), guests wrapped up in winter clothes coming inside, a mother with her children by the fire and other wintery images to accompany Still's poems of the snowy Christmas of home.

The volume includes ten illustrations in all by Helen Hyde. Each poem also features a decorative drop cap printed in gold presumably designed by Hyde as well (fig. 2.24). The original drawings were featured in the Sketch Club's exhibit in December of

¹⁹¹ Edward Rowland Sill, *Christmas in California* (San Francisco: The Channing Auxiliary, 1898): 4.

1898. It is probable that Hyde did not do the etchings herself in this case, and that the drawings shown at the Sketch Club were those she submitted to the publisher who then had them etched for publication. Her drawing ability and her knowledge of the etching process probably helped her make more successful designs for this work.

Hyde's next illustration opportunity came when she did the illustrations for an article in *Overland Monthly* in 1899. This article, *Hacienda de Ramona*, by Eleanor F. Wiseman (b.1865) describes Wiseman's visit to Rancho Camulos, a Spanish-style villa built in 1853 on the banks of the Santa Clara River in Ventura County, California.¹⁹² The home is also often called the "Home of Ramona," which Wiseman references with her title and in her text, because it was believed to be the setting of the popular 1884 novel *Ramona* by Helen Hunt Jackson (1830-1885). The article features five illustrations by Hyde. Her first illustration shows a woman playing a guitar on the porch of the Hacienda (fig. 2.25). The accuracy with which Hyde captured this section of the villa can be seen when comparing her illustration to a vintage postcard from the turn of the century showing the same porch from an angle that is only slightly different (fig. 2.26).

It is likely that Hyde did her sketches for these illustrations from life. Wiseman states that she travelled to Rancho Camulos with a friend, and she described them as, "two bachelor maids doing Southern California."¹⁹³ The second "bachelor maid" may have been Helen Hyde. In the bottom right-hand corner of the first illustration under her

¹⁹² Eleanor F. Wiseman, "Hacienda de Ramona," *Overland Monthly* 33 (February 1899): 112-121. Rancho Camulos is still a tourist destination and was converted into a museum in 1994. It was also designated as a National Historical Monument in the year 2000.

¹⁹³ Wiseman, "Hacienda de Ramona," 113.

signature is the date “95,” indicating that Hyde did these drawings much earlier than the piece was published. In 1895, Hyde would have been 27 and Wiseman 30, well into what was considered spinsterhood (or in this case, bachelor maidhood) at the time. Eleanor F. Wiseman does not seem to have published anything else and her trade is listed in census records as “dressmaker.”¹⁹⁴ This article was probably a collaboration by Wiseman and Hyde on a Southern Californian excursion, rather than the assignment of a full-time or even free-lance writer. It proved a perfect opportunity for Hyde to break into the business of illustration.

Finally, during this period, Hyde began work on illustrations for *The Moon Babies*, a work for children based in Chinatown with poems by G. Orr Clark (dates unknown). Clark published a number of articles in *Harper's* in 1902 as well as another children's book entitled, *Nightmare Land* (1901). She is perhaps best known for her poem, “The Night is a Big Black Cat.” *The Moon Babies* includes forty-one watercolor illustrations by Hyde, eight of which are reproduced in full color. It was published by R.H. Russell of New York in September 1900.¹⁹⁵ The poems themselves are about the children of Chinatown.

Hyde finished the illustrations while she was in Nikko, Japan, but drew her material from her sketches and photographs taken in Chinatown. A number of her prints also obviously influenced a number of the watercolors, such as the figure in the

¹⁹⁴ Ancestry.com. *1900 United States Federal Census, St Paul Ward 4, Ramsey, Minnesota*; Roll: 783; Page: 14A; Enumeration District: 0083; FHL microfilm: 1240783. Provo, UT: Ancestry.com Operations Inc, 2004. Accessed June 21, 2016; and Ancestry.com. *U.S. City Directories, 1822-1995*. Provo, UT: Ancestry.com Operations, Inc., 2011. Accessed June 21, 2016.

¹⁹⁵ In a nod to Russell, Hyde made a monogram in the style of Chinese characters for the back cover of the book using his initials, RHR, with the first R reversed, complete with two dragons and small child.

illustration accompanying the “Welcome Cats” poem (fig. 2.27). In this scene a child stands in the middle of a doorway with two “welcome cats” (also known as “beckoning cats” or *maneki-neko* in Japanese) on either side. The child looks similar to the child depicted in her print, *The Yellow Boy* (1898, fig. 2.28), especially in terms of costuming. Both have the same oversized upper garment and slouching pants underneath. The boy in “Welcome Cats” holds his hands up to emphasize the cats on either side of the door, but otherwise is very similar to *The Yellow Boy*.

In the illustration accompanying a poem about “Ah Goo,” a young child runs through the rain under a large umbrella (fig. 2.29). It has a composition similar to Hyde’s print *The Borrowed Umbrella* (1898, fig. 2.30) with rain coming down in the characteristic slashes, and the child’s clothes swaying with the motion of her moving body and the wind that drives the rain sideways. The original sketches for *The Borrowed Umbrella* may well have been slanted downward to the left as seem in “Ah Goo,” but then been reversed in the etching process. Hyde continued her use of the double leaf marking as well as her “HH” monogram fashioned to resemble Chinese characters in the watercolors for *Moon Babies* as can be seen in both “Ah Goo” and “Welcome Cats.”

Interestingly, Hyde returned to *The Moon Babies* in 1914 to produce the woodblock print *The Furious Dragon* (1914, fig. 2.31).¹⁹⁶ She reworked the cover image (fig. 2.32) that shows two Chinese American children on either side of a winding dragon. Minor changes between the two works are to be found in the coloring, clothing,

¹⁹⁶ The print was later featured on the cover of the *Bulletin of the Art Institute of Chicago* in May of 1920. See: Art Institute of Chicago. “The Furious Dragon [Illustration],” *Bulletin of the Art Institute of Chicago* 14 (May 1920), cover.

positioning of the children's heads and the addition of more defined clouds surrounding the scene in order to frame it as an independent scene. The positioning of the children's bodies is very close to the original, as is the shape and position of the dragon's body. The position of its claws and swirling scales are copied almost perfectly.

Hyde turned back to a few Chinese subjects after fourteen years of being in Japan and working mostly with Japanese subjects on purpose to have them ready for the Panama Pacific International Exposition that was held in San Francisco in 1915. She likely wanted to show off part of her hometown in such a major exposition. In her letters home in early 1914, she reports:

I have finished a big new woodcut of "In Their Holiday Clothes," (Chinese). I have three new Chinese woodcuts ready and I was surprised how gleefully I went back to them, and how my hand was accustomed to it as if the fourteen years had never been, I have three with the San Fran exposition in mind. The other two are little, "The Furious Dragon," and "The Blue Umbrella," a small tyke struggling against the storm of rain and wind.¹⁹⁷

Although after her initial time sketching and printing Chinatown subjects Helen Hyde went on to other subjects, it is interesting that as the Japanese period of her life drew to a close she returned to her first printed subjects, this time producing them as woodblock prints.

Part Four: Dealing with Dealers

Helen Hyde was not content just to be publishing illustrations and producing paintings and prints to show at local exhibitions. She was also consistently looking for outlets to sell her work. Bertha Jaques notes that "financial acumen is not generally supposed to be found in conjunction with the artist's star, but this was another one of

¹⁹⁷ Letters from Japan 1914, Helen Hyde Papers, MS1085, California Historical Society. This excerpt is from the letter dated March 18, 1914.

Miss Hyde's gifts, united to executive ability of a high order."¹⁹⁸ Hyde expressed to Jaques that her goal was to become self-supporting through her art work.¹⁹⁹ Since her father's death she and her family had been largely beholden to Aunt Gussie's generosity. Having no children of her own, Helen's aunt "helped her three nieces financially after they graduated... sending Helen to New York and Europe to study art, aiding Daisy in her music studies and giving her a trip to Europe and Japan, and sending Hallie to Stanford University."²⁰⁰ A desire to show her aunt that she had not invested her money in vain and to be self-supporting after years of help from family were likely part of Hyde's desire for self-sufficiency.

Helen's goal of financial independence and her talents guided her through her early career, until she ultimately reached financial success at a level that was well above self-supporting. Throughout her life she was noted as being exceptionally industrious and hard-working. She also was not shy about promoting herself, or looking for places to show and sell her work. Gladys Engel Lang and Kurt Lang note that "her success... was not entirely fortuitous. Financial acumen, united to executive ability of a high order, was another of Hyde's talents."²⁰¹ By the time she left for Japan in 1899 she was working with at least six different dealers around the United States and one in London, and many more would follow.²⁰²

¹⁹⁸ Jaques, *Helen Hyde and Her Work*, 27.

¹⁹⁹ *Ibid.*, 24-25.

²⁰⁰ Irwin and Chaplin, eds., *The Letters of William Birelie Hyde*, 221.

²⁰¹ Gladys Engel Lang and Kurt Lang, *Etched in Memory: The Building and Survival of Artistic Reputation* (Chapel Hill: The University of North Carolina Press, 1990): 195.

²⁰² Record of Prints 1898-1918, Helen Hyde Papers, MS1085, California Historical Society.

Hyde's business savvy is demonstrated in the meticulous records she kept. Her record books can be found in the California Historical Society's archives. In these books Hyde recorded how many of each print were sent to which dealers, as well as prints sold to individual buyers. She noted the price of each print and how many of each print were sold and where. She also made note of prints she gave away. Hyde used standard accounting books, but modified them for her purposes. For example, on her page for *The Shower* (1897) we can see the date of each sale on the far left as well as the city and dealer or seller (fig. 2.33). The column on the far right indicates number of prints sold. She often, but with somewhat less regularity, also noted the print numbers in the middle column. *The Shower* sold for \$4.50 during the years of 1898-1905.²⁰³ In 1905 the price went up to \$10.00.²⁰⁴ As her career progressed, Hyde often found that there was demand for her earlier Chinatown prints, and as they were in shorter supply she could command a higher price. In this example there is also a note in 1899 to indicate the gifting of a print. On the fourth line down she writes: "HH gave to Park Museum, no 44." Overall there were thirty different recorded transactions with dealers all over the United States and Europe between 1898 and 1916 for this print alone. 134 of Hyde's 154 prints are represented in these books with similar accounting. Prices for her colored etchings of

²⁰³ \$4.50 in 1897 is the equivalent of roughly \$133.00 in 2015. All historical dollar amounts in this work were calculated using Measuring Worth's Purchasing Power calculator at www.measuringworth.com (accessed September 2, 2016).

²⁰⁴ \$10.00 in 1905 is the equivalent of roughly \$278.00 in 2015.

Chinatown ranged from \$2.00-\$10.00 at initial sale, with some prices rising in 1905 to as high as \$15.00 or \$20.00.²⁰⁵

William Kingston Vickery (1851-1925) of what would become Vickery, Atkins & Torrey in San Francisco shows up frequently in the pages of Hyde's account books.²⁰⁶ When Hyde went looking for dealers to represent her, she started locally and Vickery was the first to show her works. Vickery, Atkins & Torrey provided interior decoration services in addition to dealing in prints (American, European and Japanese), photography, paintings and sculpture as well as Chinese porcelains, furniture, decorative objects and jewelry designed by Vickery's nephew and partner Henry Atkins (1867-1923). This was an auspicious start for Hyde as Vickery was a well-known and successful San Francisco art dealer. His name was an important one in the San Francisco art world. Arnold Genthe referred to Vickery, Atkins & Torrey as "an art firm that has been far reaching in the development of taste and appreciation [of art] in the West," and called William Vickery "the man with the most fashionable clientele in the city."²⁰⁷

William Vickery came to the United States in 1878 from Ireland after contracting tuberculosis. He sought out a more moderate climate in order to get well. His first stop was with his brother-in-law, Frederick Keppel (1845-1912) who was a publisher and print dealer in New York. Doctors there advised Vickery to move to a warmer climate,

²⁰⁵ \$2.00-\$10.00 in 1898 is the equivalent of roughly \$59.00-\$295.00 in 2015. \$15.00-\$20.00 in 1905 is the equivalent of roughly \$417.00-\$556.00 in 2015.

²⁰⁶ When Hyde first worked with William Vickery, Vickery's nephew, Henry Atkins was a partner, but Frederick C. Torrey (1864-1935) was not, he would become so in 1900 when the name of the company was changed to include his name.

²⁰⁷ Genthe, *As I Remember*, 43.

and so his stay in New York was a short one. He sailed west and settled in San Rafael, California to the north of San Francisco. Before he set out for the West Coast, Keppel entrusted him with a number of Old Master prints to sell. Vickery reportedly made his beginnings as an art dealer by selling them at first door-to-door and then from a kiosk off Market Street in San Francisco.²⁰⁸

From these humble beginnings he began his career, moving the firm into bigger and more auspicious accommodations throughout the years. After losing their location at 236 Post Street during the 1906 Earthquake, Vickery, Atkins & Torrey ended up building a large new building at 550 Sutter Street (fig. 2.34). Surprisingly, the building on Post Street actually survived the earthquake. In fact, Chinese vases inside were even found intact, having fallen to the carpeted floor and rolled under a sofa. But the building ultimately had to be destroyed in order to stop fires in the area from spreading. Vickery and Atkins were fortuitously able to cart away three wagonloads of goods before they were no longer allowed inside.²⁰⁹

In addition to his work as an art dealer, Vickery is often credited with introducing California to the Impressionists. He arranged for three different Impressionist loan exhibitions to come to his rooms in 1891, 1893 and 1895 respectively. These were the first exhibits of their kind in San Francisco. Artists such as Claude Monet (1840-1926), Pierre-Auguste Renoir (1841-1919), Edgar Degas (1834-1917), Camille Pissaro (1830-1903), Paul Cézanne (1839-1906) and Eugène Boudin (1824-1898) were included. The

²⁰⁸ Wilson, "Prints on the American Frontier," 139.

²⁰⁹ Daniella Thompson, "Berkeleyan Torrey Owned Duchamp's Most Famous Painting," *Berkeley Daily Planet*, February 4, 2009.

exhibits were mounted to benefit San Francisco area orphanages and hospitals and were very popular.²¹⁰ The San Francisco Art Association followed suit after Vickery's first Impressionist show, mounting their own Impressionist exhibit in late 1891.

When Hyde first showed her work with Vickery in the fall of 1895 she had not yet produced any color etchings. She probably showed oils, watercolors and pen and ink drawings and possibly even her first etching, *In the Cool of the Afternoon*. This first exhibition at Vickery's was also her first solo show, only a year after she returned from Europe. Vickery continued to represent Hyde through 1914, a total of nineteen years. She held shows there regularly from 1895-1904, and periodically after that. She consistently sent prints to the firm through 1914, but did not always have solo shows after 1904. The relationship between Hyde and Vickery unfortunately dissolved when they had a falling out over money in 1913 and in 1914 Hyde recovered all works held at Vickery's and took them elsewhere.²¹¹ Despite this unhappy ending, Vickery and Hyde did enjoy a good working relationship until their disagreement and Vickery sold a large number of Hyde's prints through the years.

After initially establishing herself in San Francisco, Hyde was looking to show her works outside of the Bay Area. She first tried a dealer named Mr. Ketcham, but

²¹⁰ William H. Gerdtts. "The Land of Sunshine," in *Masters of Light: Plein-Air Painting in California, 1890-1930*, ed. Jean Stern and William H. Gerdtts (Irvine, CA: Irvine Museum, 2002), 37. See also: William K. Vickery, *Catalogue of Paintings Exhibited for the Benefit of the Maria Kip Orphanage and the West Oakland Home for Destitute Children*, San Francisco, W.A. Woodward & Co., 1891; and William K. Vickery, *Catalogue of Paintings Exhibited for the Benefit of Maria Kip Orphanage*, San Francisco, W.A. Woodward & Co., 1895.

²¹¹ Letters from Japan 1912-13, Helen Hyde Papers, MS1085, California Historical Society. Letter dated May 27, 1913; and Letters from Japan 1914, Helen Hyde Papers, MS1085, California Historical Society. Letter dated July 19, 1914. At this point her main place to show prints in San Francisco became the Tollerton Print Rooms.

according to Hyde “he had them [her works] and failed... and nothing was done there.”²¹² She then wrote to New York art dealer William Macbeth (1851-1917) in 1896. Macbeth was a Scotch-Irish immigrant who began his career working for print dealer Frederick Keppel (William Vickery’s brother-in-law) in New York City. After ten years with Keppel & Co., Macbeth set out on his own and opened his shop in 1892 at 237 Fifth Avenue in New York (fig. 2.35). He would, like Vickery, move to more propitious rooms later in his career. With European art dominating the art market, Macbeth defied trends becoming the first New York gallery to specialize solely in American art. His stated goal was to commit his gallery to “the permanent exhibition and sale of American pictures, both oil and water colors.”²¹³ His most notable moment came in 1908 when he put on an exhibition of “The Eight,” which included artists such Robert Henri (1865-1929), Arthur B. Davies (1863-1928) and Maurice Prendergast (1858-1924) who formed an “unlikely combination of social realists, visionaries and impressionist eager to challenge the dominating influence of the National Academy.”²¹⁴

Josephine Hyde was instrumental in helping Helen along in this part of her career as well. She took it upon herself to show Helen’s work to Macbeth while she was in New York in the summer of 1896. Helen first wrote to Macbeth in November of that year, asking if she could send some of her work to him after Josephine’s initial introduction:

²¹² Letters of Helen Hyde to Macbeth Gallery. Archives of American Art, Smithsonian Institution, microfilm reel Nm. c8. Letter dated February 19, 1897.

²¹³ Macbeth Gallery Scrapbooks, Scrapbook 1, 1892-1901, Frame 269. Macbeth Gallery Records, 1838-1968, Archives of American Art, Smithsonian Institution.

²¹⁴ Archives of American Art, “Macbeth Gallery Records, 1838-1968, bulk, 1892-1953,” <http://www.aaa.si.edu/collections/macbeth-gallery-records-9703/more>, accessed June 23, 2016.

My Dear Mr. Macbeth,
I hope you remember some of my work which Miss Josephine Hyde took from here in the summer to show you. You said then for me to send you some of my work in December. I have a candle light picture—a young mother knitting by a cradle that I would like to send on to you and have it framed. For if you thought it good enough, I would like it to go to some of the exhibitions and try its fate. It has been well liked here, but of course, San Francisco is not New York.

...
I am—yours very truly,
Miss Helen Hyde (fig. 3.36)²¹⁵

The “candle light picture” she references is most likely *The Little Mother* (c. 1896, fig. 2.37) which was featured in N. L. Murtha’s article on the Sketch Club. Macbeth must have liked her work and it seems that he helped her send the picture to a number of art shows.²¹⁶ Although Macbeth did not deal in prints, Helen Hyde eventually convinced him to show some of hers on a temporary basis by October of 1897. She wrote to him the following letter, in which she personifies her prints as “heathen” and “children,” after sending some of them on to him:

My dear Mr. Macbeth,
I cannot tell you how much I appreciate the trouble you have taken for my little heathen.
Of course, I suppose the interest is greater here for Chinese subjects than in any of the other cities.
Though with the Chinese plays now in New York and the increasing Chinese population, they ought to be interested there, too. They don't bring in a very huge income here but the interest is steadily growing.
Mr. Vickery sold a whole set of them the other day to a gentleman from Portland who he says is one of the best judges of etching in the country.
I am very much pleased.
...
I should be very glad to have those I sent you sold, but if they are not easily disposed of, if you will just send them back to me.

²¹⁵ Letters of Helen Hyde to Macbeth Gallery, Letter dated November 9, 1896.

²¹⁶ *Ibid.*, Letter dated October 3, 1897.

No doubt they have enjoyed their journey if they have seen through their wrappings.

I am very glad you like "the children" and sent them on not knowing whether you handled such things or not, but I am very grateful for your kindness in showing them.

Very sincerely,
Helen Hyde²¹⁷

Apparently Hyde's "children," as she was affectionately wont to call her prints, were easily enough disposed of. In 1899 Macbeth started selling Hyde's prints on a permanent basis. She wrote to him: "I was delighted to hear that my little heathen had wheedled you into helping them. I have always wanted them to be with you somehow, but as you didn't handle such things, I had given up the idea, but am more than pleased to have them in your hands and hope they may prove profitable for us both."²¹⁸ Macbeth continued selling her paintings and prints, and staging exhibitions of her work through 1906.

In addition to the role of dealer, Macbeth also served as a sort of mentor to Hyde. Her letters show that she was very often asking for his advice on dealers to work with in other cities and countries. In May of 1899 she wrote to him about pricing. She stated that Vickery was selling many of her prints "as fast as I get them down there." She asked "What do you think of my prices? I think they are moderate now? Some... of my dealers think they are low, but I don't want to raise them until I am quite sure of my ground."²¹⁹ Unfortunately, we have only the letters Hyde wrote to Macbeth, preserved in his files at

²¹⁷ Ibid.

²¹⁸ Ibid., Letter dated May 8, 1899.

²¹⁹ Ibid., Letter dated May 1, 1899.

the Archives of American Art, but not Macbeth's replies. However, the letters that have been preserved provide a wealth of knowledge about Hyde's business acumen, her ability as a self-promoter and the mentoring role Macbeth played in her early career.

As her works began to be distributed across the country, people began seeking Hyde out. She writes that: "I was pleased the other day to get a letter from a dealer in Los Angeles, where I know no one, saying people kept coming and asking for these prints, and he asked for the agency there. All of which is very nice and I really believe there is a future for the little things."²²⁰ This Los Angeles dealer was likely George H. Elliot (b. 1868) since this was the time that she started sending work to his gallery.

Early on, Hyde would often print works on demand, rather than producing the whole edition at one go. She would assess what was selling well and work with that in deciding what to print, often only printing when a dealer asked for a certain print. She wrote to Macbeth in 1899, "Your letter found me in my usual plight—no prints on hand of the ones wanted, of course, but in two days I hope to get them off to you. They are all printed now, but have to be soaked and pressed in successions of blotting papers."²²¹ She also wrote that "I am wild to get out some new ones," but, "I am chained to my press printing these."²²²

In terms of edition size, she wrote to Macbeth asking which prints he wanted sent on. She stated:

²²⁰ Ibid., Letter dated May 11, 1899.

²²¹ Ibid., Letter dated May 8, 1899.

²²² Ibid., Letter dated May 11, 1899.

Yellow Boys, *Showers*, and *Native Daughter* and *Cherubs* sell at Vickery's about as fast as I can get them down there and those were not on your list, and as I had none on hand, I didn't send any. Of course, *Spring Blossom* is the favorite. She only appeared at Christmas and has reached forty already. A hundred *Mandarins* have already been sold—seventy five in the first edition or state, then, I added a little and sent him out again. The rapid sellers among the single figures I think I will return to 150. All large ones limited to 100.

The first set... I shall limit— to fifty. Their fame will come when the time comes for people to want the complete set. Then they will be rare. I know of several people who have them all and I hope the number will grow.²²³

This record shows the prints that Hyde felt were successful and her plan to expand or limit edition sizes accordingly. *Spring Blossom* (1898, fig. 3.38) was eventually expanded to an edition of 200 because of high demand.

Vickery and Macbeth were the most important dealers of Hyde's early career, but she also began selling her prints during this time with William O' Leary (c. 1862-1943) in Detroit, George H. Elliot (b. 1868) in Los Angeles, Albert Roullier (b. 1838) in Chicago, John D. Swan (b. 1847) in Kansas City and Freeman (dates unknown) in London. Hyde also writes to Macbeth in 1897 that her prints were doing well in Boston, but it is not clear who the dealer was in this case.²²⁴ While letters between Hyde and these dealers do not seem to have survived, Hyde's previously mentioned record books do, and these records show a fascinating picture of how many prints sold with each dealer.²²⁵

Hyde's initial success with her Chinatown prints was a precursor to the success she would find as she continued her career in printmaking in Japan. She would ultimately work with over twenty different dealers in the United States in Europe, tirelessly working

²²³ Ibid., Letter dated May 11, 1899. Italics for print titles have been added in all of Hyde's communications for the sake of clarification.

²²⁴ Ibid., Letter dated only 1897.

²²⁵ Record of Prints 1898-1918, Helen Hyde Papers, MS1085, California Historical Society.

to expand her reach. As she set off for Japan, she still harbored hopes of success as an illustrator, but it would be her prints that ultimately sealed the success of her career.

CHAPTER 3

JAPAN AND WOODBLOCK PRINTING (1899-1914)

Part One: Initial Arrival and Training

In the fall of 1899 Helen Hyde's career was taking off. Her colored etchings were financially successful and she was selling them across the United States and in London. She had published illustrations for two works and was about to finish the illustrations for *Moon Babies*. The only shadow in the midst of this success had been the death of her mother the year before. In December of 1898 Marietta Hyde succumbed after a prolonged illness. She had suffered from pernicious anemia and severe dropsy for a number of years. She lived the final years of her life with Helen's sister, Mabel, who cared for her.²²⁶ An excerpt from her obituary in the *Oakland Tribune* read, "Her personal beauty, her charity, her beautiful character, her culture and refinement, made her stand forth as a beautiful example of womanhood."²²⁷ Helen felt very similarly about her mother, stating in a later letter she was glad to have the memory of a mother who was, "sweet and modest and womanly."²²⁸

It is possible that the passing of her mother allowed Helen to feel more at liberty to travel. By the following year she and her Sketch Club friend and mentor, Josephine Hyde, had planned a trip to Japan. On September 29, 1899 they boarded the steamship *Coptic* of the Occidental and Oriental line and made their way to Yokohama.²²⁹ When

²²⁶ Irwin and Chaplin, eds. *The Letters of William Birelie Hyde*, 223.

²²⁷ Ibid.

²²⁸ Letters from Japan, 1912-1913. Letter dated August 10, 1913.

²²⁹ *San Francisco Chronicle*, "Ocean and Waterfront," September 30 1899.

Helen left for Europe in 1891 her passport application listed her occupation as “student.”²³⁰ Now, eight years later, Hyde solidly identified her occupation on the passport form as “artist” (fig. 3.1).²³¹ Confident in her career path, Helen hoped to expand on her Asian subject matter and see the land Félix Régamey had talked so passionately about. She had no idea at the time the hold Japan would take on her or the direction it would take her career and her art.

The pair divided their stay between Tokyo and the popular tourist town of Nikkō, 90 miles north. Located in a valley in the mountains of Tochigi Prefecture, Nikkō was, and still is, easily accessible for foreign travelers. It boasts many Buddhist shrines and Shinto temples including Tōshō-gū, the memorial of Tokugawa Ieyasu (1543-1616), founder of the Tokugawa shogunate. Helen and Josephine eventually rented out a vacant Buddhist temple in Nikkō where they lived and did their work.²³² When in Tokyo, most of their time was spent in the Hotel Metropole located in the Tsukiji district.²³³ Tsukiji

²³⁰ *U.S. Passport Applications, 1795-1925*, National Archives and Records Administration (NARA); Washington D.C., Volume #: *Roll 374 - 06 Jun 1891-12 Jun 1891*. Ancestry.com, accessed September 22, 2016, <http://search.ancestry.com>.

²³¹ *U.S. Passport Applications, 1795-1925*, National Archives and Records Administration (NARA); Washington D.C. Volume #: *Roll 532 - 01 Aug 1899-31 Aug 1899*. Ancestry.com, accessed September 22, 2016, <http://search.ancestry.com>.

The passport form at this time allowed for the applicant to list a “wife and minor children” showing that single female travelers were not the norm. This line is crossed out on both of Hyde’s applications.

²³² *San Francisco Chronicle*, “Two Artist Girls in Nikko,” December 9, 1900. The author of this article described the temple further, “It is surrounded by beautiful grounds, in which are grand old trees, flowers, streams, waterfalls and other scenic beauties. The entrance is through a wide gate with rough stone pillars, and a fine old lantern hangs ponderously over the passageway. From the house or temple there is a direct view down an uneven way to the village street, and far on down the historic avenue with its magnificent vista of cryptomeria.” Helen reported that the name of the temple was Yu Shu Yen, or The Single Heart.

²³³ See: *San Francisco Chronicle*, “Two Artist Girls in Nikko,” December 9, 1900; and Record of Prints 1898-1918, Helen Hyde Papers, MS1085, California Historical Society.

was founded as place to accommodate foreigners in the early Meiji period, and continued as a popular location for expats.²³⁴

Hyde wrote to Macbeth before departing for Japan stating her intentions for the trip. “I hope to be able to give you a new and interesting set of prints by another year as I shall take my little press with me and etch upon the spot which I think will give the work more interest than if they were cooked up at home from sketches.”²³⁵ This small printing press was one Hyde had had made in San Francisco when she first started etching (fig. 3.2). Although she came prepared to produce etchings, she did not have a set amount of time in mind for her stay. Meech writes that Hyde intended to stay for six months.²³⁶ But reports from the time of Helen and Josephine’s departure all vary. Some newspaper reports stated that she and Josephine intended to stay one year,²³⁷ while another article reported they meant to stay only for the winter.²³⁸ Hyde’s passport application allowed for a period of two years, but this was likely more formality than a statement of intention. Hyde, herself, however, did not seem to have a set time frame. She indicated to Macbeth that she might return with her work for sale and exhibition or stay a bit longer and send things to him by post. “My idea is to come back with a number of new plates so that small exhibitions may be held of them, but if I should stay over longer, I might want to

²³⁴ C.E. Ferguson, “The American Embassy in Tokyo,” *Overland Monthly* 55 (February 1910), 334.

²³⁵ Letters of Helen Hyde to Macbeth Gallery, letter dated June 27, 1899.

²³⁶ Meech, “Reinventing the Exotic Orient,” 103.

²³⁷ *San Francisco Chronicle*, “In the Studios,” September 3, 1899; and *The San Francisco Call*, “Society,” September 10, 1899.

²³⁸ *San Francisco Chronicle*, “Ocean and Waterfront,” September 30 1899.

send a few friends home now and then just to keep up interest until I come with them all.”²³⁹ In the end of course, she would mail most of her prints to Macbeth as her stay in Japan stretched on much longer than even she anticipated at its outset. This first trip lasted two years, with Helen returning to San Francisco in October of 1901.

Just like Régamey before her, Hyde was charmed with Japan. She said, “Japan was a gem, a revelation, a new world filled with art possibilities beyond one’s dreams, and coming into Japanese life, I was overjoyed by the infinite opportunities offered in color and the charming quaintness of the environment.”²⁴⁰ As indicated above in the letter to Macbeth she felt that working on site produced better work. She used live models and produced numerous sketches and photographs to arrange her compositions, just as she had done in Chinatown.

While in Japan Helen Hyde met and associated with a number of important people both in and out of the expat community. Kiyoko Sawatari suggests that the many interactions between expatriate artists in Tokyo represent the “narrowness of foreign society” there, rather than fortune or wide social circles.²⁴¹ But Hyde was also a socialite, born and bred in the high society of San Francisco and she knew how to make important connections whether the available society was narrow or wide. During her stay in Japan Helen Hyde would come into contact with several important Western artists associated

²³⁹ Letters of Helen Hyde to Macbeth Gallery, letter dated July 16, 1899.

²⁴⁰ Dinwiddle, “Miss Helen Hyde of Japan,” 15.

²⁴¹ Kiyoko Sawatari, “Linking Edo Period Ukiyo-e Prints and Modern Prints,” *Eyes Toward Asia: Ukiyo-e Artists From Abroad* (Tokyo: Yomiuri Shinbun, 1996), 209.

with Japan. Ernest Fenollosa (1853-1908) was possibly the most well-known figure with whom she made acquaintance, although that friendship did not last long.

Fenollosa famously travelled to Japan in 1878 at the invitation of the Japanese government to teach philosophy at Tokyo University. He was one of many outside experts brought to Tokyo University to aid in modernizing Japan. He did a great deal during his time in Japan to further and protect Japanese art. He catalogued Japanese national art treasures and, along with Okakura Kakuzō (1862-1913), helped to found *Tōkyō Bijutsu Gakkō* (The Tokyo School of Fine Arts). He also was a player in the organization of the *Nihon-ga* (Japanese pictures) movement.²⁴² He published a book, *Masters of Ukiyo-e* in 1896 (among other publications) and spent a number of years as the Curator of Oriental Art at the Boston Museum of Fine Arts.

The greatest service Fenollosa did for Helen and Josephine was introducing them to Kano Tomonobu (1843-1912), ninth head of the Kano school of painters through the Hamachō line (fig. 3.3). Kano served in his youth as a painter-in-attendance to the shogun,²⁴³ and was trained by Meiji painters Hashimoto Gahō (1835-1908) and Kano Hōgai (1828-1888).²⁴⁴ He later studied oil painting with British illustrator Charles Wirgman (1832-1891) and collaborated with Fenollosa. In fact, Kano tutored Fenollosa

²⁴² For more information on Fenollosa see: Lawrence W. Chisolm, *Fenollosa: The Far East and American Culture* (New Haven and London: Yale University Press, 1963). Also of note for information on both Fenollosa and other expatriates in Japan is: Christopher E. G. Benfey, *The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of old Japan* (New York: Random House, 2003).

²⁴³ Julia Meech, “Reinventing the Exotic Orient,” 111.

²⁴⁴ Kendall H. Brown, *Between Two Worlds, The Life and Art of Lilian May Miller* (Pasadena: Pacific Asia Museum, 1998), 13.

in Japanese art history and appraisal methods soon after Fenollosa's arrival in Japan.²⁴⁵

Kano served as one of the founding members of Fenollosa's *Kangakai* (Painting Appreciation Society). He also was a teacher at the Tokyo School of Fine Arts where he "taught beginners...he was a much-beloved, patient teacher, and it was he who took on the foreign students."²⁴⁶ Helen and Josephine were two such foreign students. They both took brush painting lessons from the Kano master. He would come to their residence to give them private lessons (fig. 3.4).

Kano produced traditional ink paintings as well as woodblock prints and oil paintings. His work, *Landscape* (19th Century, fig. 3.5), gives an example of his traditional brush work. Helen and Josephine both took to the ink painting style. Josephine wrote of learning the technique:

Kano Tomonolen [sic], the old court painter, has been up here, and it has been such a joy to paint with him. I wish you could see him as he sits on the floor with his black kimono, his shaven head, and a big piece of paper spread before him, on which, with a few master strokes, a shimmering landscape, a scraggy pine branch against the moon or a jolly fat Hotei begin to laugh upon the paper.²⁴⁷

Both women worked hard at the technique. Kano encouraged them to enter brush paintings in the 1901 joint spring exhibition of the *Nihon Bijutsuin* (Japan Fine Arts Academy) and the *Nihon Kaiga Kyokai* (Japan Painting Society).²⁴⁸ Helen entered three

²⁴⁵ Dōshin Satō, *Modern Japanese Art and the Meiji State: The Politics of Beauty* (Los Angeles: Getty Research Institute, 2011), 300.

²⁴⁶ Julia Meech, "Reinventing the Exotic Orient," 111. Among Kano's other foreign students were Americans Lilian Miller (1895-1943) and Arthur Wesley Dow (1857-1922) as well as Czech artist Emil Orlik (1870-1932). Miller most likely started studying with Kano at Hyde's suggestion to her parents.

²⁴⁷ *San Francisco Chronicle*, "Two Artist Girls in Nikko," December 9, 1900.

²⁴⁸ It was the 5th annual exhibit of the Japan Fine Arts Academy and the 10th annual exhibit of the Japan Painting Society. See: Sawatari, "Linking Edo Period Ukiyo-e Prints and Modern Prints," 209.

brush works entitled, *Ebisu*, *In the Rain* and *Beloved Child* (also known as *Monarch of Japan*).²⁴⁹ The latter of these won the first prize medal, and a work by Josephine took a second prize.²⁵⁰ The women were lauded in newspapers across the United States for their accomplishment of being the first Western women to win such prizes at a Japanese competition.²⁵¹ Helen Hyde wondered whether the prize may have been a courtesy to a foreign guest rather than a deserved prize. In any case, she was still pleased with the recognition.²⁵²

It seems that *Beloved Child* in the form of an ink painting was never sold and Hyde requested that it be returned to her after being shown in several exhibitions.²⁵³ If it survived, however, is unclear. Hyde reported to Macbeth in April of 1901 that it was on exhibition in Kyoto.²⁵⁴ She then sent it home to be exhibited with her other works in shows at Vickery's in October and Macbeth's in December.²⁵⁵ It was described as being "a big scroll nearly six feet in length, and drawn with simplicity, truth and feeling."²⁵⁶ Hyde herself described it as "life-sized" and "made in Japanese style" with India ink.²⁵⁷

²⁴⁹ Julia Meech, "Reinventing the Exotic Orient," 111-114.

²⁵⁰ *San Francisco Chronicle*, "Notes from Local Studios," June 2, 1901.

²⁵¹ For examples see: *San Francisco Chronicle*, "Notes from Local Studios," June 2, 1901; Harriet Quimby, "How Helen Hyde Studied Art in Japan," *San Francisco Call*, November 3, 1901; *Brooklyn Daily Eagle*, "News and Notes of Interest to Women," November 9, 1901; *Chicago Tribune*, "Personal," January 4, 1902; and *Charleston News and Courier*, "Helen Hyde's Etchings," April 25, 1905.

²⁵² Letters of Helen Hyde to Macbeth Gallery, letter dated April 11, 1901.

²⁵³ Letters of Helen Hyde to Macbeth Gallery, letter dated November 4, 1901.

²⁵⁴ *Ibid.*

²⁵⁵ *San Francisco Chronicle*, "Learned the Art from the Famous Kanos," October 24, 1901 and *Baltimore American*, "Art Prize in Japan Won by a Woman," December 22, 1901.

²⁵⁶ *San Francisco Chronicle*, "Learned the Art from the Famous Kanos," October 24, 1901.

²⁵⁷ Letters of Helen Hyde to Macbeth Gallery, letter dated April 11, 1901.

A small hand-drawn reproduction was included in the *San Francisco Chronicle* with an article reporting on Helen Hyde's prize and the upcoming show at Vickery's (fig. 3.6). The best surviving representation of what the design looked like is found in the woodblock print Helen produced after the scroll about a year later entitled *The Monarch of Japan* (1901, fig. 3.7). It shows two women in kimono and a small child who reaches out from the arms of one woman to the open arms of the other. There is a great deal of detail in the kimonos and foliage that surrounds the figures that one assumes was not included in the original ink work.

Although *Beloved Child* may not have survived, at least one of Helen's early ink paintings does. *Badger Monk with Wooden Gong* (20th Century, fig. 3.8), is held by Lawrence University's Wriston Art Center Galleries. It shows a badger in monks' garb seated with a wooden gong in the foreground. It is reminiscent of the anthropomorphized animals found in the Heian era *Chōjū-giga* (*Scrolls of Frolicking Animals*, 12th century, fig. 3.9). In these scrolls animals take on the characteristics of humans. One scene in particular shows a variety of animals from frogs to foxes involved in a Buddhist ceremony of sorts, not unlike Hyde's badger. The stylistic qualities in Hyde's work, however, are closer to those found in later Zen ink paintings with more variety of line and tone as opposed to the thin lines used in the *Chōjū-giga*.

Hyde also used her training in brushwork to produce the illustrations for another children's book during this first few years in Japan. *Jingles from Japan: As Set forth by the Ghinks* is a book of children's verses written by Mabel Hyde. Mabel came and stayed with Helen in Japan for a good portion of her first two year sojourn there. This collaboration by the sisters was published in 1901 by A.M. Robertson of San Francisco,

and sold for 75 cents.²⁵⁸ A second edition was printed in 1907 by the Methodist Publishing House in Tokyo. The book was bound in Japanese style with an open spine and exposed sewing. Helen Hyde used stylized calligraphic lettering on the cover to imitate Japanese characters (fig. 3.10). The title must be read top to bottom (rather than side to side) as is traditional in Japan, but the first word of the title is on the left, as one would expect in a Western book, rather than on the right, as it should be in Japan. The title itself demonstrates the combining of East and West—enough Eastern influence to be intriguing, but not so much as to confuse the Western reader. San Francisco newspapers ran advertisements for the book. One of these proclaimed that the illustrations in *Jingles from Japan* had “all the Japanese swing and dash, for Miss Helen Hyde has spent some time in Japan. In fact, she has only quite recently returned to San Francisco, with her trunk full of Japanese curiosities and with Japanese art at her finger tips.”²⁵⁹

The book was printed with red and black and every page featured an illustration. Her decorative lettering can be seen on the interior title page as well (fig. 3.11). This page includes a ship and two small girls. The girls both have flowing hair styles that take advantage of the brush painting style. The girl outside the boat riding a turtle has red hair that sticks upward, but is tamed somewhat by a bow. This red-headed girl is featured throughout the volume representing an American child experiencing Japan. The girl in the boat has black hair that is wild and untamed, possibly blown about by the sea winds. Hyde utilized a dry brush technique to create fine lines in her brush strokes that imitate

²⁵⁸ *San Francisco Chronicle*, December 1, 1901. 75 cents is roughly the equivalent of \$20.60 in 2015.

²⁵⁹ *San Francisco Call*, “Clever Book of ‘Jingles from Japan,’” November 10, 1901.

loose hair for this girl. This can also be seen in another illustration towards the front of the book where a brush painter kneels over her work, with her hair curling over her head in a circular, wispy arc (fig. 3.12).

The verses in the book range in subject from the New Year Holiday celebrations to Buddhist temples, Japanese trees, Geisha and Mount Fuji. Not unlike Greey's *The Young Americans in Japan*, which was in the Hyde sisters' home when they were children (as discussed in chapter 1 of this work), this book of poems tries to lay out the mysteries of Japan for a Western audience of children. *Jingles* uses verse while *Young Americans* uses a story with American characters in Japan. One of Mabel's verses, "Wooden Clogs," explains the *geta* sandals that seemed to intrigue foreign visitors so much (fig. 3.13):

I wish on wooden clogs to walk.
Above the mud to proudly stalk.
And all the deepest puddles find
Where high and dry I shouldn't mind.

But here I have to plod and squish [sic]
Through sucking bogs and sticky mush.
And far too soon my home must seek,
Because my rubbers spring a leak!²⁶⁰

The same red-headed girl seen on the interior title page is shown here watching two Japanese women and a small Japanese boy make their way through the streets in their *geta* with ease, while she seems distressed at having become mired in the mud. The poems throughout the book have the same light-hearted nature combined with an attempt to educate those interested about the way of life in Japan.

²⁶⁰ Mabel Hyde, *Jingles from Japan as Set Forth by the Chinks* (San Francisco: A.M. Robertson, 1901), 17.

Hyde later lamented about her illustrations attempts, “I have illustrated several baby books and jingles, but, though they met with fair success, it did not seem my forte and the work did not strike a responsive chord.”²⁶¹ *Jingles from Japan* proved to be her last published illustrated book, although she did produce at least one maquette that was left unpublished.²⁶² Macbeth even tried to help by sending one of her books to a publisher for her. She thanked him, but reported, “they sent a receipt for it, but beyond that I have heard nothing. I am rather discouraged about books.”²⁶³ Bertha Jaques suggested that the cost involved in producing colored illustrations may have been to blame. “There were other books [in addition to *Jingles*] whose beauty is yet lost to the world because cautious publishers hesitated to assume the expense involved in producing color plates.”²⁶⁴ Whether it was cost or lack of interest, Hyde did not publish again. While she found great success as an artist, it was not in the world of illustration.

In addition to learning brush painting and working on illustrations, Hyde continued with her colored etchings. Her early etchings done in Japan look very much like her Chinatown etchings, but take Japanese children as their subject. Just as she had done in Chinatown, Hyde worked from models, sketches and photographs. She had a difficult time finding models in Japan at first and lamented over the difficulty that stalled her work. She wrote to Macbeth on the subject, “I am on the trail of some models at last. The Minister’s wife, Iris Buck, has offered me all her servants’ children—twenty-three!

²⁶¹ Dinwiddle, “Miss Helen Hyde of Japan,” 13.

²⁶² *Songs of the Japanese Children*, is held by the Zimmerli Museum of Art at Rutgers.

²⁶³ Letters of Helen Hyde to Macbeth Gallery, letter dated September 7, 1902.

²⁶⁴ Jaques, *Helen Hyde and Her Work*, 13-14.

So I am hoping to do some good little watercolors.”²⁶⁵ Ultimately she found that she had to be much more involved to find her models. She reported, “I literally had to secure a working vocabulary of the language so that I could talk directly to the mothers, before I could get models for my paintings, and I had to enter, more or less intimately, in the daily domestic life of the womenkind [sic] before I could secure anything like confidence.”²⁶⁶

Luckily, after a few years in Japan things did change for Hyde. Her accomplishments were written up in Japanese newspapers and she found that “this local notoriety helped me win many Japanese friends, and where at first I could not get a single model, later I was overwhelmed with mothers and children, who were willing, for small fees, to be placed on the foreigner’s paper in colors, to travel around the world.”²⁶⁷ Over the years Hyde acquired a trunk full of kimono and other Japanese trappings that she would have her models wear as she sketched them.

Her first etching in Japan was *Baby San* (1900, fig. 3.14). Like many of her Chinatown etchings it features one small boy with no background elements. Hyde utilized the same colored etching technique she had been using in San Francisco. Hyde’s record book records that *Baby San* was her, “First Japanese etching done in Tokyo at 34 B Tsukiji.”²⁶⁸ Macbeth apparently liked *Baby San* when Hyde sent copies to him in early 1900. Hyde wrote to him, “I’m glad you thought *Baby San* would not be a useless

²⁶⁵ Letters of Helen Hyde to Macbeth Gallery, letter dated December 29, 1900.

²⁶⁶ Dinwiddle, “Miss Helen Hyde of Japan,” 16.

²⁶⁷ Dinwiddle, “Miss Helen Hyde of Japan,” 18.

²⁶⁸ Record of Prints 1898-1918. Presumably the Hotel Metropole.

member of society and hope the latter two have reached you.”²⁶⁹ The “latter two” she refers to are two other colored etchings she produced at the time, *In the Snow at Tokyo* (1900) and *O Také San* (1900). Her attention was diverted from her etching during this time by the prospect of woodblock printing, however. And while she never gave up etching, she did turn a great deal of her attention for the next fourteen years to this new medium.

Part 2: Working in Woodblocks

Helen Hyde ventured into the world of woodblock printing very quickly after reaching Japan. Having arrived in September of 1899 she had proofs of her first woodblock print ready by April of 1900. Urging her on in this woodblock endeavor was Ernest Fenollosa. After introducing her to Kano, it was also most likely he who suggested taking her work to a professional woodcarver and printer and working in the traditional *ukiyo-e* style. Unlike most Western printmakers who carved and printed their own blocks, Japanese artists worked in a workshop system, sometimes referred to as the “ukiyo-e quartet.”²⁷⁰ This system involved an artist, a professional woodblock carver, a professional printer and a publisher working together to produce and sell prints.

Fenollosa presumably introduced Hyde to his business partner, Tokyo art dealer and print publisher Kobayashi Bunshichi (1861-1923) in late 1899 or early 1900. Kobayashi provided a carver for Hyde’s work and printed her first sets of woodblock prints. Hyde reported to Macbeth that “It is the first foreign work they [Kobayashi and

²⁶⁹ Letters of Helen Hyde to Macbeth Gallery, letter dated April 23, 1900.

²⁷⁰ T. Volker, *Ukiyo-e Quartet: Publisher, Designer, Engraver and Printer* (Leiden: Brill, 1949), 13.

company] have ever done and they have been very much interested... The cutter they say is the best in Japan... And I feel very proud to think it was he who cut my first line.”²⁷¹

Woodblock printing in general was losing popularity in Japan during this time. Lithography and photography and other technologies, both introduced with the opening of Japan’s doors, had begun to prove quicker and more cost-efficient. In the 1850s there were over 250 publishers active in Japan. This number fell to 180 in the 1880s. The largest drop came in the 1890s and 1900s. By the 1900s there were only 40 active publishers working in woodblock prints.²⁷² The Sino- and Russo- Japanese wars (August 1894- April 1895 and February 1904- September 1905, respectively) provided the last surge in printing opportunities with woodblock scenes from the wars being popular. Hyde likely benefitted from this situation. Because there were fewer and fewer opportunities for work for skilled carvers and printers, retaining them to do work for her was likely easier than it might have been otherwise.

It is generally held that Helen Hyde’s first woodblock print was *The Japanese Madonna* (1900, fig. 3.15).²⁷³ She writes to Macbeth in April of 1900 sending him the proofs of a woodblock print that she refers to as her “new experiment,”

[I] am sending you by this mail one of the first proofs of my new experiment. This one I hope you will accept with my best wishes. The edition will not be ready for a month yet, but thought I would like to send this one on ahead and see what you thought about it and whether it will be worthwhile to continue in this ...tell me truly if you think it wise to go on. Of course, I shall do etchings too. I

²⁷¹ Letters of Helen Hyde to Macbeth Gallery, letter dated April 23, 1900.

²⁷² Andreas Marks, *Japanese Woodblock Prints: Artists, Publishers and Masterworks, 1680-1900* (North Cleredon, VT: Tuttle Publishing, 2010), 180-181.

²⁷³ For example see: Mason and Mason, *Helen Hyde*, 18 and Yoshihara, *Embracing the East*, 63.

would like to study on this line. It seems there are no artists just now working in flat tones—after the old masters—here.²⁷⁴

Hyde does not refer to the print by title in the letter. She does note that the edition size will be 250 and “each one will be numbered, signed with the publisher’s stamp and my name.”²⁷⁵ She also says that, “This one [the ‘new experiment’] looks simple, but is the result of thirty-seven studies and drawings and fully as many proofs. I have been clear across this city five times for the spots of the baby dress alone.”²⁷⁶

All of these details point to *The Japanese Madonna*. Meech points out that Kobayashi’s seal is visible on some copies of *A Japanese Madonna* in the lower left corner (see fig. 3.15). The seal reads “Hōsūkaku,” the name of Kobayashi’s printing business.²⁷⁷ Jaques also notes that *Madonna* was the result of thirty-seven sketches.²⁷⁸ As early as August of 1900, the *San Francisco Call* reported that Hyde had sent over a proof of *A Japanese Madonna* (presumably to Vickery).²⁷⁹ This print was shown in an exhibition at Macbeth’s in October 1900,²⁸⁰ and at Vickery’s in December 1900 where no other woodblock prints were named as part of the show.²⁸¹

²⁷⁴ Letters of Helen Hyde to Macbeth Gallery, letter dated April 23, 1900.

²⁷⁵ Letters of Helen Hyde to Macbeth Gallery, letter dated April 23, 1900.

²⁷⁶ Letters of Helen Hyde to Macbeth Gallery, letter dated April 23, 1900.

²⁷⁷ Julia Meech, “Reinventing the Exotic Orient, 117.

²⁷⁸ Jaques, *Helen Hyde and Her Work*, 19.

²⁷⁹ *San Francisco Call*, “Art and Artists,” August 1, 1900.

²⁸⁰ *The Collector and the Critic* 2 (October 1900): 221.

²⁸¹ *San Francisco Chronicle*, “Art Notes,” December 25, 1900.

A subsequent letter to Macbeth²⁸² and a newspaper report show that the entire edition for *Madonna* was divided between Macbeth and Vickery with no other dealers getting a chance to buy any.²⁸³ Hyde's record book corroborates this. She wrote "Japanese Madonna 1900 Sold etching lot to Vickery and Macbeth," on the top of a page she then used for the records of another print. Probably seeing that having sold the entire edition she did not need a whole log book page, she crossed out the *Madonna* note.²⁸⁴

While it seems clear that *Madonna* was Hyde's first *completed* woodblock print, another print was likely designed and possibly even sent to the carvers first. A note in Hyde's record book on the page for *O Tsuyu San* (1900, fig. 3.16) says, "H.H. First Woodcut made at Metropole Hotel Tokyo."²⁸⁵ It seems highly unlikely that the notation is a mistake. She made notations on the page of print sales through 1915, and it seems at some point she would have noticed such an error. Further evidence points to a scenario where she was working on multiple designs at once and although *Madonna* was finished in a final form first, she considered *O Tsuyu* her first because she made the design before others and initiated the carving process first as well.

The first mention of *O Tsuyu* by title in the Macbeth letters is not until January of 1901 after final prints had been made. "I mail you today ten prints of my latest, *O Tsuyu San* (*Honorable Miss Morning Dew*) and her doll....she had to have eight separate printings so I hope people will know that this is hard work and not reeled off by the

²⁸² Letters of Helen Hyde to Macbeth Gallery, letter dated August 19, 1900.

²⁸³ San Francisco Chronicle, "Art Notes," December 25, 1900.

²⁸⁴ Record of Prints 1898-1918.

²⁸⁵ Record of Prints 1898-1918.

hundreds without labor.”²⁸⁶ This print of a girl cradling a doll has more decoration in the kimono than *Madonna*, and seems to have taken more blocks to produce. Additionally, Hyde used her old Chinatown double leaf marking on *O Tsuyu* (see appendix III, no. 1). This is the only wood block print by Hyde to use this mark. Hyde moved on to other markings for her woodblock prints. The mark is used on all three of her first etchings done in Japan (*Baby San*, *In the Snow*, and *O Také San*), but Hyde also discontinued the mark on her etchings as well after using it on these three. The holdover of this mark lends credence to the idea that *O Tsuyu* was designed for woodblocks first, probably right after, or concurrent with, her first three etchings, but in the end not *produced* first. The reason for the delayed production becomes clear when examining Hyde’s first experiments working the workshop system with Kobayashi and Fenollosa.

Hyde’s first year working in the new medium of woodblock prints proved to have a steep learning curve, and Hyde was forced in short order to put her own touches into the system to make it work for her. Kobayashi and Fenollosa had different ideas from Hyde as to how she should go about producing her prints. Hyde wrote to Macbeth in April 1900, “Professor Fenollosa and his printer, Mr. Kobayashi, were both disappointed that I would not do a lot and have them printed by the thousand in Japan. Fancy! I thought that would be great fun, but sober second and business thoughts led me to see it would be a mistake as I could not keep up the prices.”²⁸⁷ This was the first hint of trouble to come. Macbeth’s return letter apparently warned Hyde to be wary of Fenollosa. Hyde’s reply in

²⁸⁶ Letters of Helen Hyde to Macbeth Gallery, letter dated January 22, 1901.

²⁸⁷ Letters of Helen Hyde to Macbeth Gallery, letter dated April 23, 1900.

August was, “when your letter arrived with its warning about Professor Fenollosa, I had already found out what he was.”²⁸⁸

Differences in opinion between Hyde and Fenollosa apparently escalated between April and August and resulted in what Hyde felt was Fenollosa exacting revenge by having the blocks for *Madonna* destroyed in a power play. She wrote to Macbeth that Fenollosa:

honors me by considering me a rival in his own domain and seeing that he could not make a tool of me, has tried to injure me in every way culminating in representing to the printer that I wished my *Madonna* blocks to be destroyed and destroyed they were, but I would not pay the bill until I had the pieces so they can do no further mischief there unless they have an edition on reserve... He then forbade the printer to do any more work for me. The little man was in a great stew as he said he had such big contracts with “Fenny” he didn’t dare refuse him.²⁸⁹

In an interview Hyde gave later, she reported that in addition to destroying the *Madonna* blocks, Kobayashi withheld other blocks claiming “that they were his property.”²⁹⁰

Among them were almost certainly the blocks for *O Tsuyu* which would explain the late production of Hyde’s “first woodcut.” She wrote of this print, probably referring to the retained blocks, “She [*O Tsuyu*] almost caused a law suit with the Fenollosas, who wanted to keep her.”²⁹¹

The incident with Kobayashi and Fenollosa inspired Hyde to copyright some of her work. She had not copyrighted any of her previous prints, but now she took care to do so. As might be expected, *A Japanese Madonna* was the first of her prints to receive a

²⁸⁸ Letters of Helen Hyde to Macbeth Gallery, letter dated August 19, 1900.

²⁸⁹ Letters of Helen Hyde to Macbeth Gallery, letter dated August 19, 1900.

²⁹⁰ Dinwiddle, “Miss Helen Hyde of Japan,” 17.

²⁹¹ Letters of Helen Hyde to Macbeth Gallery, letter dated January 22, 1901.

United States copyright. She also hoped to copyright her works in Japan. She wrote to Macbeth speaking of *A Japanese Madonna* and the possibility that Kobayashi and Fenollosa may have retained an edition of prints without her knowledge, “I will copyright the print in Japan, if possible.”²⁹² It does not seem that she was able to accomplish this, but copyrights in the United States were easily enough obtained. She then took up the habit of including a printed copyright designation on the copyrighted prints themselves. For example, on the inside of the right hand side of the circle surrounding *Day Dreams* (1901, fig. 3.17) the phrase “Copyright, 1900, by Helen Hyde,” is included in very small lettering (fig. 3.18). Copyrights were not typical on Japanese prints, and the inclusion of the copyright notice directly on the print is also unusual even in Western printmaking. It seems this event made Hyde exceptionally cautious in protecting her intellectual property and by extension her profits.

Thus it was that Hyde broke off with Fenollosa and Kobayashi. Rather than disheartening her, the incident seems only to have spurred Hyde into finding success in woodblock printing at any cost. She wrote to Macbeth, “I have been very fortunate to make very helpful friends. One, a Japanese, who knows the whole story, is getting me a printer, and another, an Austrian artist, Emil Orlik, is going to teach me how to cut the birches and print.”²⁹³ She later also noted, “...and now, of course, I must bring out as fine work and finer without him [Kobayashi], just for spite.”²⁹⁴

²⁹² Letters of Helen Hyde to Macbeth Gallery, letter dated August 22, 1900.

²⁹³ Letters of Helen Hyde to Macbeth Gallery, letter dated August 19, 1900.

²⁹⁴ Letters of Helen Hyde to Macbeth Gallery, letter dated December 4, 1900.

Hyde did continue to produce fine woodblock prints. She worked with a series of carvers and printers, testing them out on small projects before engaging them to do larger works.²⁹⁵ When *O Tsuyu* was finally released it was well liked. Hyde wrote, “The Japanese all like her! One artist said she was like a little Utamaro. She is a little nearer to their old classic ideas than the rest.”²⁹⁶ Hyde worried that *O Tsuyu* would not find the same warm reception in the United States, but her fears proved to be unfounded, and she ended up producing a second edition in 1908.

The comparison with ukiyo-e artist Kitagawa Utamaro (1753-1806) was an apt one, especially in terms of subject matter. In addition to more typical subjects, Utamaro did a number of prints featuring mothers and children, such as, *Midnight: Mother and Sleepy Child* (1790, fig. 3.19). This print shows a mother cradling her baby who holds his hands over his face underscoring his sleepy state. The mother’s kimono and finely coiffed hair are emphasized making the overall composition elegant. This choice of subject matter set him apart from most other ukiyo-e artists of his day.²⁹⁷ He did other scenes with mothers and babies, and also some with mothers and older children, such as *Mother and Child with Two Puppies on a Summer Night* (1806, fig. 3.20). In this full length scene, a mother leads an older child along while he plays delightedly with two small puppies. The mother again adds sophistication to the scene with her stylish kimono, hair and fan.

²⁹⁵ Letters of Helen Hyde to Macbeth Gallery, letter dated December 4, 1900.

²⁹⁶ Letters of Helen Hyde to Macbeth Gallery, letter dated January 22, 1901.

²⁹⁷ Examples of mothers and children in ukiyo-e can also be seen in the work of Suzuki Harunobu (1725-1770) and Torii Kiyonaga (1753-1815).

Many of Hyde's scenes of Japanese mothers and children follow similar patterns. For instance *Day Dreams* (1901, see fig. 3.17), *A Monarch of Japan* (1901, see fig. 3.7), *The Mirror* (1904) and *The Bath* (1905, see fig. 1.19), to name a few, all feature beautifully dressed mothers involved in warm scenes with babies and children. *O Tsuyu San* features a child cradling a doll, rather than a mother with a baby, but has the same motherly feel. The intricate flowers that decorate the bottom of her kimono echo the small cranes visible in Utamaro's mother in *Mother and Child with Two Puppies*. In both Hyde and Utamaro's works, the child is the center of attention, with mothers, and other figures, looking toward him or her.

Both Helen and Josephine spent much of their early time in Japan immersed in its art. Josephine wrote,

I wish you could all skip over here and drink ocha, honorable tea, with us and we would tell you of the beautiful prints we have seen, rare old Harunobus drawn with exquisite simplicity of line and color; lovely Utamaros and Hokusais and Hokusais and Hokusais, till we truly believe the man must have painted with all his fingers and all his toes to do this vast amount of work, and of the beautiful old Kakemonos by the marvelous brushes of the old Kanos.²⁹⁸

The old ukiyo-e masters were part of Helen's inspiration also. She had seen ukiyo-e prints before she came to Japan, but being in Japan gave her more opportunities to see these art treasures up close. Although she never says so, with her choice of subject matter, Utamaro's works with mothers and children may have held special interest for her on some level.

There continued to be some political battles over which carvers and printers would work with whom and so forth, but Hyde's perseverance paid off and she continued

²⁹⁸ *San Francisco Chronicle*, "Two Artist Girls in Nikko," December 9, 1900.

to produce woodblock prints. But after the Fenollosa debacle she never again sent her work out to be printed elsewhere (as would have been typical in Japan). She later told *Harper's Bazar*, "There and then I declared that I would never go on with my work unless I had the printers and carvers under my own instructions, where I could control every proof."²⁹⁹ And she was true to her word.

Although she did not carve or print the blocks herself, nothing was done without her supervision. Even with this new arrangement, she found that printers, who generally had more freedom in their profession, would try to change some of her ideas. She wrote to Macbeth, "I have to watch this printer—the minute my back is turned he uses color out of quite another little pot and when I return I find my edition of a different tone, which makes it difficult to keep my temper."³⁰⁰ Far from being the traditional, distant designer of the ukiyo-e quartet system, Hyde worked as artist, publisher and foreman of a self-contained system to maintain the integrity and quality of her woodblock prints. Given her success as a watercolorist and her colored etching method of painting on the plate, it is not surprising that the coloring step of the woodblock process was of highest importance to Hyde.

Hyde herself did not seem to fully understand the ukiyo-e quartet (which probably added to her troubles with Fenollosa and Kobayashi). In 1913 she wrote, "Mr. Shugio...told me lots of interesting things about Hiroshige. It seems he did nothing but design, others thought up his color schemes and different publishers published them. He

²⁹⁹ Dinwiddle, "Miss Helen Hyde of Japan," 17.

³⁰⁰ Letters of Helen Hyde to Macbeth Gallery, letter dated January 22, 1901.

had not time to do it all so in demand was his work. Mr. S. has a friend who has eight thousand examples of Hiroshige's work. Think of that!"³⁰¹ Her lack of understanding of the traditional role of the printer and publisher may have actually freed her mind to work in the style she landed upon. Although given her determination, it seems likely that she may have done so no matter the case.

In the midst of this Hyde did also learn how to carve woodblocks. As she had mentioned to Macbeth, she was instructed in this by Austrian artist Emil Orlik (1870-1932). Orlik came to Japan in March of 1900 expressly to learn the art of woodblock printing firsthand, and is thought to be the first Western artist to do so.³⁰² He was born in Prague (in what was then a province in the Austro-Hungarian Empire). After finishing his early schooling in 1889 he hoped to enter the *Akademie der Bildenden Künste München* (Fine Arts Academy in Munich), but was not accepted initially. Alternatively he attended the private art school of Munich landscape artist Heinrich Knirr (1862-1944). In 1891 Orlik reapplied to the Arts Academy and was accepted. He won the silver medal at the Academy's annual exhibition in 1893, but soon found the academic training to be too confining and sought a different environment. He especially felt constrained by the traditional approach of his etching instructor Johann Leonhard Raab (1825-1899). Orlik wrote that while he learned some things from Raab, the instructor soon considered Orlik to be "wild...because I tried all sorts of techniques (aquatint, drypoint etc .) that the old

³⁰¹ Letters from Japan, 1912-1913, Helen Hyde Papers, MS1085, California Historical Society. Letter dated April 15, 1913.

³⁰² Mason and Mason, *Helen Hyde*, 19.

man did not know, and due to the banning constrictions of his tradition he didn't want to know."³⁰³

In 1896 Orlik teamed up with a friend from his academy days, Bernhard Pankok (1872-1943) to study Japanese woodblock printing, specifically color woodblock printing. The two studied the 1894 work *Japanese Wood-Cutting and Wood-Cut Printing*. It was an instructional guide on the Japanese woodblock printing process by Japanese native, and head of the Japanese Bureau of Engraving and Printing, T. Tokuno. Both artists were greatly influenced by the book. During this time Orlik also produced illustrations for *Jugend* magazine.

In the years that followed Orlik spent time travelling through Europe. He visited England, Scotland, Belgium and Paris. He also visited the Gutekunst Gallery in London. The Gutekunst was a small gallery in operation from about 1896-1909 that specialized in etchings and prints.³⁰⁴ He met William Nicholson (1872-1949) in England and then Félix Vallotton (1865-1925) in Paris. Both of these artists were working in woodcuts and were heavily influenced by *ukiyo-e* prints. These two further inspired Orlik in that field. Determined to learn the art of the woodblock print first hand, in March of 1900 Orlik made his trip to Japan. While there he studied both woodblock carving and printing. Like Hyde, he also studied brush painting with Kano Tomonobu. He spent just under a year

³⁰³ Stiftung Kunstforum Ostdeutsche Galerie. *Zwischen Japan und Amerika. Emil Orlik – Ein Künstler der Jahrhundertwende* (Regensburg: Kerber, 2012), 10. Translation by Cameron McMurtrey.

³⁰⁴ Pamela Fletcher and David Israel, *London Gallery Project*, 2007; Revised September 2012. <http://www.19thc-artworldwide.org/fletcher/london-gallery/data/pages/as569.html>. Accessed September 24, 2016.

total in Japan during this first trip. Upon his return home he published a graphic portfolio of his works called *Aus Japan* (From Japan).

It was not very long after he arrived that Orlik met Helen Hyde. The timing of their meeting was fortuitous as she found in him a friend when things with Kobayashi and Fenollosa deteriorated. Orlik taught her how to carve woodblocks. He even provided Hyde with her first set of carving tools. She told Macbeth, “Emil Orlik gave me my first set and it brought luck.”³⁰⁵ Many of Hyde’s tools are held by the Jordan Schnitzer Museum of Art, such as round and flat brushes, a baren (a disk-shaped hand tool used to transfer ink from the block to the paper) and carving and etching tools (fig. 3.21).³⁰⁶ She sometimes lent some of her tools and blocks out to dealers like Macbeth so that they could have visuals to demonstrate how her prints were made.³⁰⁷ It was important to Hyde (and her dealers) to demonstrate to buyers that her prints were not produced mechanically en masse.

Helen Hyde greatly admired Orlik as an artist. She wrote to Macbeth, “Have you ever seen his work? Mr. Dow would open his eyes, for Mr. Orlik is a master. His etchings, lithographs and woodcuts are stunning, although I care less for the woodcuts. But he is too much an artist to be a business man and won’t take the trouble to give out

³⁰⁵ Letters of Helen Hyde to Macbeth Gallery, letter dated January 17, 1902.

³⁰⁶ A small sampling of Hyde’s tools are illustrated here. For a more complete overview see the Jordan Schnitzer Museum of Art’s Website: <http://jsmacollection.uoregon.edu./info.php?page=0&v=0&s=helen+hyde&type=all&t=objects&f=&d=> (accessed September 23, 2016).

³⁰⁷ Letters of Helen Hyde to Macbeth Gallery, letters dated November 23, 1901; January 17, 1902; and n.d. 1902.

his work.”³⁰⁸ Her final sentence shows how much she valued business sense combined with artistic talent. The “Mr. Dow” she references is Arthur Wesley Dow who had made a study of Japanese woodblock printing and color woodcuts. Dow, himself did not make it to Japan until 1903. During that trip he did visit Hyde in her home, as will be discussed later.

Orlik’s masterful work can be seen across his etchings, lithographs, and woodcuts, as Hyde suggests. It is possible that she preferred his woodcuts less because she liked the precision of trained ukiyo-e carvers. Orlik notably produced a series of three colored woodblock prints chronicling the Japanese woodblock printing process with the workshop system (1901, fig. 3.22). He included the painter, the carver, and the printer, chronicling the woodblock method he had travelled so far to study in the very medium itself. Kano Tomonobu served as the model for the painter. Orlik’s work *Japanese Woman with Child in Her Arms* (1901, fig. 3.23) also demonstrates his woodblock style, but without added color. When compared to Hyde’s professionally carved works of the same subject the differences in line are apparent. Orlik’s lines tend to be more solid and his compositions heavier.

Orlik produced a wide variety of prints while in Japan and upon his return home. In addition to woodcuts he created a number of intaglio works, often combining multiple techniques (in the fashion that had probably earned him the disapproval of Professor Raab back at the Academy). Two examples are *Rainy Day in Kyoto* (1901, fig. 3.24) and *In the Evening* (1902, fig. 3.25) which both combine multiple etching techniques. *In the*

³⁰⁸ Letters of Helen Hyde to Macbeth Gallery, letter dated August 19, 1900.

Evening uses both rust and brown colored ink and combines soft-ground etching and dry point work. It shows the silhouettes of two Japanese women peeking through a screen. *Rainy Day* uses only black ink, but combines techniques to capture the crowded Kyoto streets. The line work is thick and reminiscent of his woodcuts, but the roulette and aquatint combined with dry point allow for a variety of broad areas of different tones that highlight the overcast feeling of the day.

Hyde did not necessarily pick up Orlik's style, but her admiration of his work and talent as a printmaker is notable. In addition to learning to carve blocks from Orlik, Hyde also employed her printer to teach her his craft. She reported to Macbeth, "I think I told you that Emil Orlik taught me to cut and I took lessons in printing of my practical printer who taught me many tricks. I sat on my heels and learned to fit the papers rapidly by their simple little tallies, to work the ... brushes and make a beautiful 'dan dan' (gradual shading)."³⁰⁹ The printer also taught her how to prepare the brushes for the process. She ultimately found the process too "woefully slow and painful" to consider carving and printing her own works.³¹⁰ However, the knowledge did help her in instructing and supervising the artisans she hired. She said that she would instruct those she hired, "along the lines necessary to produce my own class of prints."³¹¹

The "dan dan" or gradation, Hyde refers to is also known as *bokashi* and is a traditional technique in Japanese woodblock printing. It can be produced by carving a

³⁰⁹ Letters of Helen Hyde to Macbeth Gallery, letter dated April 11, 1901.

³¹⁰ Dinwiddle, "Miss Helen Hyde of Japan," 16.

³¹¹ Dinwiddle, "Miss Helen Hyde of Japan," 16.

very slight gradation into the block itself (*itabokashi*) which causes more ink to adhere to the paper during the printing process in the higher areas of the block. It can also be produced during the printing process (as referenced above by Hyde) by dampening the block with a towel where gradation is desired and then applying ink with a brush loaded with color at one end over the damp portion of the block. This is known as one-line gradation (*ichimonji bokashi*). To obtain a wider area of gradation (*Ōbokashi*) several impressions using the one-line gradation technique are necessary.³¹² Hyde had her printers take advantage of the *bokashi* method in many of her prints. This produced a watercolor-like effect reminiscent of her adding color to her etching plates. For example, gradation can be seen in the kimono in *O Tsyuyu San* (see fig. 3.16). In this instance the blue of the kimono is lighter at the bottom of the garment than at the top. An example of blending two colors (*Futa iro bokashi*) can be seen in *Day Dreams* (see fig. 3.17). Here the mother's kimono is green toward the left side, but fades into purple on the right. All of these techniques take a good deal of skill. Although she probably could not produce the kind of highly technical gradation seen in her prints herself, by learning the technique she was able to more precisely direct the printers to produce the effects she wanted.

Hyde worked with a number of carvers and printers over the next year or so. In all she produced thirteen woodblock prints before returning home to San Francisco in October of 1901. Her time at home was short, and by October of 1902 she had returned to Japan. While in the United States Hyde lived with Aunt Gussie in San Francisco. She spent most of her time arranging exhibitions of her work across the country. Where Orlik

³¹² Rebecca Salter, *Japanese Woodblock Printing* (Honolulu: University of Hawaii Press, 2008), 102-106.

would “not take the trouble give out his work,” Hyde did so with great vigor. By this time she had added Doll and Richards of Boston, W. P. Whitmore of Omaha, and Christian Klackner in London to her list of dealers. She constantly wrote to Macbeth asking his opinion on different dealers, giving great weight to his opinions.³¹³ She visited New York, Boston and Chicago in the spring of 1902.

In addition to her dealers, while on this eastern trip she met etcher Bertha E. Jaques (1863-1941) for the first time. Jaques had seen Hyde’s colored etching work written up in the *International Studio* and had written to her to inquire about the process in 1898.³¹⁴ Jaques was self-taught and started making etchings after seeing the printed works at the 1893 Chicago Columbian Exposition. Her first tools were modified medical instruments her surgeon husband crafted for her use, and her first copper plates made from kettle copper from the local hardware store.³¹⁵ When she first saw Hyde’s work she did not believe in adding color to etchings, and wrote to Hyde directly to ask about it. Hyde wrote back that she had stumbled upon the idea and sent a copy of *The Mandarin* (1896) and *Little Plum Blossom* (1897, see figs. 1.4 and 1.5) so that Jaques could judge for herself. Jaques writes that within a few minutes the prints convinced her “of the possibilities in colored etchings, at least in figures.”³¹⁶ She wrote back to Hyde telling her

³¹³ Letters of Helen Hyde to Macbeth Gallery. For example see, letter dated January 12, 1902.

³¹⁴ Jaques, *Helen Hyde and Her Work*, 7-8.

³¹⁵ Joby Patterson, *Bertha E. Jaques and the Society of Etchers* (Madison, New Jersey: Fairleigh Dickinson University Press, 2002), 115.

³¹⁶ Jaques, *Helen Hyde and Her Work*, 7-8.

so and included some of her own works. Thus began a life-long correspondence and friendship.

Jaques went on to help found the Chicago Society of Etchers in 1910 of which Hyde became a member. Jaques did a great deal for furthering the fine art print in America and bringing printmaking back into public view. She also visited Hyde in Japan in 1908. She produced at least one etching in a style similar to Hyde's. *Little Ah Sing* (n.d., fig. 3.26) shows a small Asian child and the inscription reads, "Little Ah Sing was a bashful thing." It looks very much like Hyde's Chinatown prints. Jaques, in general, chose to create botanical prints, like *Gladiolas* (n.d., fig. 3.27), and landscapes or city scenes such as *April Shower, Venice* (1914, fig. 3.28) as subjects for her etchings. This makes it likely that *Little Ah Sing* was a direct result of her associations with Hyde. Eventually Jaques also worked as a dealer for Hyde, helping to sell and distribute her prints while Hyde remained in Japan.

Hyde continued to work on etchings while she was at home. She had begun *Blossom Child* (1902, fig. 3.29) in Japan, but continued with the printing of it in San Francisco. She shared her exasperation with the printing process with Macbeth and in doing so also demonstrated her own exacting standards. "That *Blossom Child* is positively cussy. I have thrown away fully a hundred outlines of her odious little figure and fully one-half of all the colored ones when finished, and now in the midst of the debris of my studio, I am sitting down, and in no amiable frame of mind, printing more..."³¹⁷ Hyde's work paid off though and this print sold very well, with Vickery and

³¹⁷ Letters of Helen Hyde to Macbeth Gallery, letter dated October 9, 1902.

others clamoring for more copies. Hyde told Macbeth that at Vickery's "they said *Blossom Child* showed symptoms of belle-ship and a number had gone out already...It is funny, at one time I gave her up and threw her away, when kind friends rescued her and persuaded me to go on."³¹⁸ Even with all her success in prints (both etchings and woodblocks), Hyde wrote to Macbeth before returning to Japan, "If you have any suggestions as to my work in Japan, I should be very pleased to know them."³¹⁹ She was constantly looking for ways to improve her work and monitoring the market for ideas that would sell well.

Lists of Hyde's prints often include a work entitled *Little Miss Cherry Blossom* from 1902.³²⁰ There are apparently no known copies of this print. The reason for this is that this print, as a separate entity, does not actually exist. The confusion stems from two sources. The first being that *Little Miss Cherry Blossom* or *Cherry Blossom* is actually a little known alternate title for *Spring Blossoms* (see fig. 2.38). An article from the *Los Angeles Herald* demonstrates this showing a picture of *Spring Blossoms* with the title *Cherry Blossom* (fig. 3.30). The second reason for the assumption that *Cherry Blossom* is a separate print is that in 1905 L. Van der Veer wrote about the prints in question, obviously referring to an earlier article in *Brush and Pencil* by Julia E. Elliott. Elliott describes *Little Cherry Blossom* (or *Spring Blossom*) thus, "One of Miss Hyde's most successful etchings was 'Little Cherry Blossom,' depicting a chubby, almond-eyed little

³¹⁸ Letters of Helen Hyde to Macbeth Gallery, letter dated October 22, 1902.

³¹⁹ Letters of Helen Hyde to Macbeth Gallery. For example see, letter dated September 7, 1902.

³²⁰ For examples see: Mason and Mason, *Helen Hyde*, 107; and Torri and Hanga Galleries, "Helen Hyde," <http://www.hanga.com/prints.cfm?ID=22> (accessed October 7, 2016).

girl, in a padded coat, her arms full of branches of cherry blossoms.”³²¹ When referring to this article to write her own, Van der Veer mistook the description for *Blossom Child* and borrowed Elliott’s description describing *Little Cherry Blossom* thus, “...a chubby, almond-eyed lassie, in a quaintly padded coat of yellow silk, stood looking wonderingly out, her fat arms filled to overflowing with cherry blossoms boughs.”³²² The addition of the detail of a *yellow* coat shows that she could not have meant *Spring Blossoms*. *Spring Blossoms* is one of Hyde’s Chinatown prints where all known copies have the same coloring. The child in *Spring Blossoms* wears a turquoise coat. So the yellow coat must refer to the garment worn by *Blossom Child*. With such similar titles, it is easy to see how confusion could take place. The error however led to a phantom print being added to Hyde’s print lists.

When Helen and her sister Mabel had made their trek home from Japan in October of 1901 they met Edwin F. Gillette of Chicago on the boat. The three became friends, with Gillette’s attentions focusing specifically on Mabel. Edwin and Mabel were married the next year on October 28, 1902.³²³ Helen acted her part as bridesmaid, then joined them on the steamer to Asia, on October 30.³²⁴ Helen stopped in Japan and the newlyweds travelled on to Hong Kong for their honeymoon. She confessed to Macbeth

³²¹ Julia E. Elliott, “The Colored Etchings of Miss Helen Hyde,” *Brush and Pencil* 11 (1903): 247.

³²² L. Van der Veer, “Miss Helen Hyde’s Chromoxylographs in the Japanese Manner,” *The International Studio* 24 (1905): 242.

³²³ *San Francisco Chronicle*. “Miss Mabel Hyde Wedded to Edwin Fraser Gillette under Most Artistic Surroundings.” October 28, 1902.

³²⁴ Now somewhat of a celebrity, Helen’s passage was paid for by the Toyo Kisen Kaisha Company. Mason and Mason, *Helen Hyde*, 20.

that she felt somewhat desolate and that had sealed her somewhat quick decision to go too.³²⁵ The decision also benefitted her art and the *Charleston Courier* surmised that in light of all her success, “There was nothing left for her to do but to return to Japan for inspiration and atmosphere.”³²⁶

Upon arriving in Tokyo, Hyde reported that “Japan is more alluring than ever. I find myself more and more in sympathy with the people and don’t know when I shall come back.” She rented a house in Akasaka, an area of Tokyo that was predominantly Japanese. Changes in restrictions on where foreigners could live were made in 1899, which made Akasaka a possibility for Hyde. Previous to 1899 foreigners were restricted to Yokohama and Tsukiji. Hyde loved the Akasaka house and said “I am keeping it as Japanese as possible consistent with comfort, and I don’t think anything can lure me away from it.”³²⁷ Hyde would spend summers in Nikkō and the rest of the year in Tokyo. In 1906, seeing that her stay was more permanent than she ever imagined, she *was* lured away from the rental, but only to build her own house in Akasaka where she would stay until 1914.

Upon arriving back in Japan, Hyde immediately began producing woodblock prints again. By this time she had retained printer Shohiro Murata (dates unknown, fig. 3.31) and wood carver Matsumoto (dates unknown). She worked predominantly with Murata for the rest of her woodblock career, although sometimes scheduling conflicts

³²⁵ Letters of Helen Hyde to Macbeth Gallery. Letter dated October 22, 1902.

³²⁶ *Charleston News and Courier*, “Helen Hyde’s Etchings,” April 25, 1905.

³²⁷ Letters of Helen Hyde to Macbeth Gallery. Letter dated May 29, 1903.

forced her to work with others. Murata had worked as a printer for Hiroshige III (1842-1894), one of the last major ukiyo-e masters. Outside of this, very little is known of these two artists. Their names appear on only one of Hyde's prints, *Baby Talk* (1908, fig. 3.32 and 3.33) despite their having printed many.

Hyde kept up her modified workshop system, with Murata working primarily in her home and under her supervision. David Acton suggests that this was, "To satisfy her Western, etcher's notion of uniform limited editions, Hyde often supervised the printing of her woodcuts, preventing Murata from creative inking."³²⁸ Hyde was much more active in supervising the production of her prints than most of her ukiyo-e predecessors who often left their designs to the mercy of the publisher, carver and printer. Hyde did no such thing, and worked long and hard to make sure everything about her prints was as she wanted it. She also had the responsibility of getting the works out for sale, just as publishers in the ukiyo-e quartet had done. Murata himself remarked, "No Japanese takes the pains you [do]."³²⁹ She generally worked in the mornings and reserved the late afternoon and evenings for social calls and engagements. Jaques reported that "the morning was sacred to work; no one had the temerity to interrupt her until after the noon hour... only by planning the days as she did could she accomplish so much work and take an active part in social life."³³⁰

To produce her prints Jaques writes that Hyde would make,

³²⁸ David Acton, *A Spectrum of Innovation Color in American Printmaking, 1890-1960*. (New York: W.W. Norton & Co., 1990), 64.

³²⁹ Letters from Japan, 1914, Helen Hyde Papers, MS1085, California Historical Society. Letter dated July 26, 1914.

³³⁰ Jaques, *Helen Hyde and Her Work*, 27.

an outline drawing in India ink on thin rice paper. This is pasted face down on a prepared wooden block, usually of cherry in Japan, and the surface cut away from the lines.... On a proof from the outline block in black Miss Hyde made her color scheme and this went back to the cutter for separate blocks. When the little pile of boards were done, Muratta [sic] san, her printer, presented himself at her studio...seated himself on the floor and was nearly lost to view behind piles of paper, blotters, printing blocks.³³¹

An example of this process can be seen in proofs Hyde produced for *The Hired Baby* (1909, fig. 3.34). As Jaques described, the key block would be produced and then Hyde would make decisions on coloring that would be handed on to Murata when he came to print. A hand colored keyblock print shows Hyde's method of adding color (fig. 3.35). She would fill it in with different color schemes until she had the color composition she wanted. In this proof Hyde alternated the colors on the blanket behind the baby, but in the finished print the blanket is all done in green with another color only faintly printed over the alternating squares. This seems a better choice as it helps frame and highlight the child. The colors on the baby's robe are deeper in the finished print as well and show the beautiful *bokashi* found in so many of Hyde's prints.

Hyde's work during this period matured as she learned the woodblock process and used that knowledge to her advantage. Her etchings also benefitted from her experience. Mason and Mason note that her prints during this time, "are characterized by an increased linear rhythm that is balanced by delicately printed color washes. Her figures are often depicted in a domestic interior or garden landscape, with smooth transitions from the figures to the ornamental passages." Her work now was less likely to feature lone figures with no surroundings as seen during her Chinatown days. When she did present these types of figures, she featured them more prominently, leaving less

³³¹ Jaques, *Helen Hyde and Her Work*, 18.

negative space. Mason and Mason also note that she “was developing a fine balance between line and mass in her design. Her line grew more curvilinear and there was a new, decisive confidence in the articulation of her prints.”³³²

In 1903 Hyde was visited in Japan by American artists Charles Hovey Pepper (1864-1950) and then Arthur Wesley Dow (1857-1922). Pepper had become fascinated with ukiyo-e prints when he came across them in Paris in the 1890s and made the acquaintance of prominent print dealer Siegfried Bing (1838-1905). In 1903, he took his family to Asia for a year and a half to see Japan personally. It was on Hyde’s suggestion that he took his family to Nikkō where she felt there was a more authentically Japanese atmosphere. On this trip he also acquired over 600 prints for his personal ukiyo-e collection. He ended up having some of his work transferred into woodblock prints by Kobayashi. Unlike Orlik, Pepper did not seem to show any interest in carving blocks himself, but took advantage of the skilled artisans in Japan. One example of his woodblock work, *Kakemono* (1903, fig. 3.36) shows a Japanese woman unrolling a Japanese *kakemono* (hanging scroll). It is an interesting pairing of Japanese elements—the Japanese woman and the *kakemono* that shows two other Japanese women all combined in a woodblock print.

When Hyde first received word that Pepper would like to visit her, she wrote that she had seen Pepper’s work, but could not recall it. A friend reminded her that she had liked it.³³³ She got a chance to see it again when Pepper came to see her that summer in

³³² Mason and Mason, *Helen Hyde*, 22.

³³³ Letters of Helen Hyde to Macbeth Gallery. Letter dated May 29, 1903.

Nikkō. Hyde then reported, not mincing words, “Mr. Pepper is plain Japanese in his work. I am not in it at all as far as the Japanese influence goes. They are very interesting little things. I only wish he would branch out and not do as every other man artist has ever done over here—painted only the absurdly affected little geishas.”³³⁴

Hyde herself did not mention her visit with Arthur Wesley Dow in her letters to Macbeth. But we have a record of the visit in Dow’s travel journal. He recorded only,

The afternoon was spent at Miss Hyde’s (Helen). She has a Japanese house and garden. We saw her prints, colored etchings, etc. She said my prints were the first that gave her the desire to print. She saw them in San Francisco. She has a very small etching press, made in S.F.

Her collection of towels is fine-many excellent designs.³³⁵

Hyde herself never mentions Dow as an influence to her work in other known sources, but it is possible that while she was working in colored etchings in San Francisco seeing his colored woodblocks might have inspired her. She was already working in prints by the time his show came to San Francisco in 1896, however, so it cannot be the case that his “prints were the first that gave her the desire to print.”

Dow was a pioneer in both producing colored woodcut prints and teaching about the process. He was heavily influenced by ukiyo-e artist Katsushika Hokusai (1760-1849). He wrote to his wife in 1890, “It is now plain to me that Whistler and Pennel whom I have admired as great originals are only copying the Japanese. One evening with Hokusai gave me more light on composition and decorative effect than years of study of

³³⁴ Letters of Helen Hyde to Macbeth Gallery. Letter dated August 30, 1903.

³³⁵ Travel Diary September-December 1903. Arthur Wesley Dow Papers. Archives of American Art, Smithsonian Institution. Entry dated Saturday October 24, 1903.

pictures.”³³⁶ Dow sought out the Boston Museum of Fine Arts in 1890 where he became a part-time assistant to Fenollosa who was working then as curator of Asian art. This led him into contact with print curator Sylvester R. Koehler (1837-1900) who staged an exhibition on woodblock printing at the Smithsonian in 1891. The exhibit included printmaking tools and materials in order to better demonstrate the process. These were donated by T. Tokuno, author of the famous instructional guide on woodblock printing used by Emil Orlik. Dow also read the book extensively and used it to further his work.

Dow’s first experiments with colored woodblock prints were done in 1892. Dow carved and printed his own blocks, taking a more Western approach to the art which called for a hands-on method in all steps of the process. Fenollosa put on an exhibit of Dow’s work, called the Ipswich Prints, in 1895. The exhibit was then sent to Vickery’s in San Francisco in 1896, where Hyde must have seen it. The exhibit was composed of works formed from fifteen designs that were printed to create over 200 variations in terms of color. One example is *View of Ipswich* (1895, fig. 3.37) which, like many of the Ipswich scenes, includes elements to water, foliage and houses. Dow’s style could not be more different from Hyde’s, but his use of color, both in terms of using multiple colors on the same design and the general idea of adding colors to prints may have sparked ideas for her. While she kept colors uniform in her woodblock prints, her Chinatown etchings often had different colors in each version of the print.

In addition to entertaining guests Hyde kept busy producing etchings, woodblock prints and watercolors. She was working with many dealers and also worked at keeping

³³⁶ Nancy E. Green and Jessie Poesch, *Arthur Wesley Dow and American Arts and Crafts* (New York: American Federation of Arts, 1999), 61.

them in supply of her prints. Her working method is revealed in sketches, photographs and watercolors which still exist. When producing the woodblock print *The Daikon and the Baby* (1903, fig. 3.38) she reported to Macbeth,

Of course you know the daikon, the vegetable of Japan, the gigantic raddish [sic]. A friend of mine saw this picture one day in real life and was bewailing to me that I hadn't seen it so that I could paint it. But I thought I could anyway so I sent out my "boy" to buy the finest daikon he could get. He brought in three fine specimens. So the daikon is from life. The baby is my own creation.³³⁷

Hyde took those "fine daikon specimens" and made sketches from them in her sketch book which is held by the California Historical Society (figs. 3.39 and 3.40). She made a sketch in pencil as well as in ink and watercolors of just the daikon. She also made preliminary sketches experimenting with adding the baby in. One child is shown in a three-quarters view pose with the daikon angled so that his load is on the shoulder farthest from the viewer. Another sketch shows the child facing forward with the daikon grasped in front of him. A more finalized sketch shows the same front facing pose, but places the daikon further to the left, giving more space for the child while still emphasizing his oversized load. The final print combines these last two ideas with the daikon crossing the child's body and its leaves becoming part of the framework of the print over his head. The awkwardness of his load is emphasized in the way his geta sandals are pigeon-toed and set at precarious angles. This was the first of only a handful of Hyde's prints to break the boundary of the outside frame of the print. The leaves of the daikon jut outside of the frame and add to the lighthearted nature of the print. Most of

³³⁷ Letters of Helen Hyde to Macbeth Gallery. Letter dated May 29, 1903.

Hyde's other prints to utilize this technique were not produced until years later and include works like *The Weary Little Mother* (1914) and *The Family Umbrella* (1915).

Hyde also used photography to aid in arranging compositions. This is illustrated beautifully in a photograph Hyde took of a friend holding up a baby (fig. 3.41). When comparing the baby in the photo to the baby in *The Bath* (1905, see fig. 1.19 and detail in fig. 3.42) it is clear that the child is directly modeled on the photograph. All of the details from the arrangement of the feet to the placement of the woman's hands are directly copied from this photo. Having the baby held aloft was not necessarily Hyde's original idea. A preliminary sketch shows a composition where the baby is in the bath tub itself (fig. 3.43). Somewhere in the process, Hyde decided to feature the baby just coming out of the bath, rather than in it. Another sketch, that is closer to the final print, shows this change (fig. 3.44).

Another change Hyde made to this print is in the design on the mother's kimono. Most versions of *The Bath* feature a kimono with the maple leaf pattern shown in Figure 1.19. But some versions of the print feature a kimono with a *matsu* (pine) motif (fig. 3.45).³³⁸ With the *matsu* pattern the pine areas are green and the background white while with the maple leaves the background is green leaving the leaves white. Both patterns use the same shade of green and the only change is to the design. This change was probably made during the printing process, and would have required the carving of another block

³³⁸ There are at least two known versions of *The Bath* with *matsu* motif kimono. They are in the Smithsonian American Art Museum and The Darrel C. Karl Collection. I would like to thank Mr. Karl for bringing this variation to my attention.

for printing the kimono. It speaks to Hyde's intense working process and determination to present a finished product that was completely to her liking.³³⁹

In June of 1905 Hyde took another short trip home. It was more akin to a business trip, as Mason and Mason suggest, than anything else.³⁴⁰ She returned to Japan by April of 1906. During this trip, as might be expected, she stayed with Aunt Gussie while she was in San Francisco. She spent a few weeks in November in Washington D.C. and January through April with her sister Mabel and brother-in-law Edwin Gillette in Chicago. While she was in Washington D.C. she stayed as a guest with Isabel Shepard (widow of Leonard G. Shepard, former Chief of the Revenue Marine Division of the Department of the Treasury) in Cathedral Heights. She was in town especially for the 10th Annual Exhibition of the Washington Watercolor Club held in the hemicycle room at the Corcoran Gallery from November 18-December 9. This was Hyde's first time exhibiting with the Washington Watercolor Club, and her three watercolor works were given "the place of honor on...both the semi-circular and flat walls."³⁴¹

By January of 1906 Hyde had made her way to Chicago where she spent three months. During her time there, Hyde was the star guest at a number of teas given in her

³³⁹ Why Hyde made the choice to change the motif is unclear. Different motifs are associated with different seasons in Japanese art as well as in kimono design. For instance, the *matsu* kimono would have been more suitable for wearing in the winter and the maple leaf kimono more appropriate for autumn. Also the *matsu* is considered auspicious and the maple leaf is not. Hyde may have made the change purely as a compositional choice. It is also possible, however, that her printer or another native Japanese person may have pointed out the associations of each motif causing Hyde to make the change. For further information see: Merrily Baird, *Symbols of Japan: Thematic Motifs in Art and Design* (New York: Rizzoli International Publications, 2001).

³⁴⁰ Mason and Mason, *Helen Hyde*, 22.

³⁴¹ Leila Mechlin, "Water Color Exhibit," *The Evening Star* (Washington D.C.), November 18, 1905.

honor in social circles.³⁴² She also met with her dealer Albert Roullier (b. 1859) who had been handling her prints in Chicago since 1899. Ever industrious, however, Hyde was also producing prints. She wrote to Macbeth, “I hope to send you some aqua tints [sic] before I leave Chicago to go Japanwards.”³⁴³ The resulting aquatints were *Fireflies* (fig. 3.46), *Goblin Lanterns* and *A Rainy Night*. Hyde produced eleven prints that used aquatint over the course of her career, but these three were her first. It is unclear where she learned the aquatint process, or if she possibly taught herself. Hyde did visit Bertha Jaques while in Chicago. Jaques herself did not work in aquatint, but it is likely that she had the connections to introduce Hyde to someone who did. It is also possible that Jaques knew the process even if she did not typically produce works using it. As late as 1902 Jaques had the only private etching press in Chicago and in 1903 she was the first artist to have an etching accepted to the Chicago Society of Artists’ Annual Exhibition.³⁴⁴ She was on the forefront of the fine art print in Chicago which made her an important friend for Hyde.

Several proofs from Hyde’s experiments with producing *Fireflies* exist. The plate and proofs are in reverse, indicating that her initial design was opposite from her finished print (fig. 3.47). It appears that after practicing with these proofs she reversed the composition and re-etched the design so that the children are on the right rather than the left. Her notes on the proofs indicate that she was experimenting with biting (etching) the

³⁴² For example, see: *Chicago Tribune*, “News of the Society World,” January 14, 1906 and *Chicago Tribune*, “In the Society World,” January 23, 1906.

³⁴³ Letters of Helen Hyde to Macbeth Gallery. Letter dated January 27, 1906.

³⁴⁴ Patterson, *Bertha E. Jaques*, 117-118.

plate. The first print in the series has the notation “1st proof after biting of lines” (fig. 3.48). On the fourth print she writes “3rd state—re-tinting not successful. Only one proof” (fig. 3.49). On the fifth proof she writes “4th state—added lines and heavier biting- one proof” (fig. 3.50). In the end she scrapped this batch and re-etched the plate, and presumably got the darkness provided by the aquatint to a level and delicacy she was happy with. Differences between the more subtle areas of aquatint in the final version of *Fireflies* are clear when comparing it with her aquatinted proofs. She clearly improved as she experimented and reworked her process.

In March Helen headed back to San Francisco. It was likely during this time that she also produced the etchings *The Year at the Spring*, *Springtime at the Farm*, and *Spring House Cleaning*. They are currently dated by the Jordan Schnitzer Museum of Art and the Smithsonian American Art Museum as c. 1902. Edwin Gillette in his annotations in Jacques’ book writes “1897? S.F.” next to each one. But, as the question mark makes clear, this is a guess. 1897 and 1902 are years when Hyde would have been in the United States, which correlates with the subject matter of the prints. Both *The Year at the Spring* and *Spring House Cleaning*, however, have the four-leaf clover marking that Hyde takes up in her prints in Japan and first uses in 1904 (see appendix III, no. 6). This suggests that the prints were done somewhat later than they are currently dated.

Hyde took up the four-leaf clover marking during the Russo-Japanese War (February 1904- September 1905.) Her jinriksha (rickshaw) man was called to duty and Hyde offered him a four-leaf clover as a talisman. The same year she started adding the mark to her prints. She wrote, “I found out they all love charms, so I gave him [the jinriksha man] a four-leaved clover. He called here at the house this morning to tell the

servants that it was in a bandage on his left arm—to stay there all through the trouble!!”³⁴⁵ This seems to have been the impetus for adding the four-leaf clover design to her prints. She continued with it throughout her time in Japan.

In 1903 Helen’s sister, Hallie Hyde Irwin, had moved to the Santa Cruz Mountains, after the birth of her son, William Hyde Irwin. Her husband, Will Irwin, had gone to New York, but Hallie chose not to follow. Instead she bought a farm and by 1904 was clearing seven acres of redwoods to create a chicken ranch to provide work for Will’s father, David, and Will’s youngest brother, Herman.³⁴⁶ The farm in these prints could very well be Hallie’s farm which Hyde may have visited during this trip home. This short trip home began in June of 1905 and ended in April 1906. This places the prints in 1906 because of their springtime titles. Hyde was in San Francisco from sometime in late March to April 14, 1906³⁴⁷ when she sailed for Japan, providing a perfect window for visiting her sister on her farm and producing a few more prints.

Once Hyde returned to Japan from this short trip home she did not return to the United States again for over four years. She still worked in woodblocks and watercolors, but after 1906, however, she did not produce any more etchings until 1912. Mason and Mason note that her woodblock prints during this period became more stylized, and more “definitively Japanese in terms of style.” She continued to use models and make multiple

³⁴⁵ Letters of Helen Hyde to Macbeth Gallery. Letter dated February 25, 1906. Hyde stayed in Japan during the entirety of the war and wrote four articles about it for the San Francisco periodical *The Argonaut*.

³⁴⁶ Hudson, *The Writing Game*, 40 and 44. Hallie later married Herman after her divorce from Will. See: Irwin and Chaplin, eds. *The Letters of William Birelie Hyde*, 224.

³⁴⁷ Letters of Helen Hyde to Macbeth Gallery. Letter dated February 25, 1906. Incidentally Hyde left San Francisco only days before the devastating April 18, 1906 earthquake.

sketches and often watercolor sketches as well. *The Red Curtain* (1907, fig. 3.51) was the result of several such sketches. In addition to sketches, Hyde often also created small watercolor sketches before settling on a finished design (fig. 3.52). Hyde's sketchbook contains a number of compositions of the child coming through the curtain. In one version he sticks his head well out of the curtain (fig. 3.53), while others show him slightly more shy, and peeking out with the curtain still covering his head (fig. 3.54). On another page of the sketchbook Hyde included more finished sketches with the added Japanese characters on the curtains (fig. 3.55). The especially sloppy nature of these characters in the sketches underscores Hyde's lack of knowledge of written Japanese. She did learn to speak Japanese to some degree, but not to write or read. When characters are included in her works, they are usually her version of attempting to copy characters that she saw, but did not truly understand. That is the case here. The sketches do show Hyde's working process, trying different compositions until she found what she wanted. In her finished print she chose a hybrid of the boy poking his head out dramatically and the boy who hides more behind the curtain. The final print shows a boy whose head is outside of the curtain, however, he doesn't stick it out to quite the bowed angle shown in the first sketch.

Hyde was immersed in Japan by this time. In addition to speaking the language with some proficiency, she would wear kimono at home and was living in a Japanese house of her own. Hyde was very proud of the home that she designed and decorated with all the perfect finishing touches in Akasaka. During her 1908 visit to Japan, Bertha Jaques wrote an article on Hyde's unique home at Number 8 Hikawa-cho (fig. 3.56). It

was published in *The Craftsman* in 1908, complete with photographs.³⁴⁸ The home was a combination of Japanese traditions and Western comforts. Jaques reported, “Few foreigners are able to introduce the customary comforts without destroying the simplicity of Japanese house interiors. But Miss Hyde seems to have solved this problem. Here are some chairs...some of them designed by Miss Hyde—and a carved table...but they keep their proper places and do not disturb the eye.”³⁴⁹ The home had tatami mats, shoji screens and two traditional *tokonoma* (recessed alcoves). Her studio was upstairs. Jaques said that,

Here you will immediately feel the atmosphere of things achieved. Simplicity is there because there is no superfluous or useless thing. The press is, of course, what she uses for printing her etchings; the brushes, palette and paints are for oil and water colors; the pile of wooden boards are the carved blocks from which her woodblocks are printed.³⁵⁰

Hyde’s home was large and beautiful, with everything set to her exacting standards. She designed some of the furniture as well as the draperies, which bore her “HH” monogram (fig. 3.57). She had this monogram inscribed on her kimono, her rickshaw, and even her tea cups (which she also designed). Like her prints, Hyde’s home life in Japan was a mix of East and West. This circular monogram mirrors traditional Japanese crests or *mon* often associated with families or, historically, clans.

In her article Jaques mentions Hyde’s “old Korean cabinet” which held, “a choice collection of old brocades, embroideries and dyed stuffs in *kimonos*, priest’s robes and

³⁴⁸ Bertha E. Jaques, “An Artist’s Home in Japan,” *The Craftsman* 15 (November 1908): 186-191.

³⁴⁹ *Ibid.*, 189.

³⁵⁰ *Ibid.*, 191.

obi. With her models arrayed in these costumes, many of them old and rarely beautiful, Miss Hyde can reproduce in her prints types long since passed away.”³⁵¹ Hyde would use these costumes to dress models and pose them for sketches to aid in her compositions.

In both *A Day in June* (1910, fig. 3.58 and 3.59) and *The Secret* (1909, fig 3.60 and 3.61) Hyde’s “HH” monogrammed kimono is featured. The monogram can be seen on the sleeve of the kimono in *The Secret* and on the sleeve and each shoulder of the kimono in *Day in June*. A photograph featured in William Dinwiddle’s *Harper’s Bazar* article on Hyde from 1906 shows one of Hyde’s maids serving her tea (fig. 3.62). This maid is wearing a kimono with the HH monogram visible on the back (fig 3.63). It is possible that this was the same kimono worn by the models for the abovementioned prints. If not the same kimono, at least one very like it. It also points to the monogram not just being added as a decorative touch in printing, but actually taken from life.

During her time in Japan Hyde made at least three trips to China and one trip to India. She did many sketches on her trips to these places. Several of these sketches she turned into prints and watercolors. *The Sauce-Pan Shop* (1908, fig. 3.64) and *Little Miss Apricot-Cloud* (1909) were both inspired by China and *The Sacred Calf in the Bazaar at Agra* (1910) was her only print based on India. A watercolor of the very same view of the Sauce-pan shop shows how very closely linked Hyde’s watercolor work and printmaking work were (fig. 3.65). The watercolor was done first, and then Hyde turned it into a woodblock print. She did this with *Baby Talk* (fig. 3.66, also see fig. 3.32) and *Miss Apricot-Cloud* as well. They too were watercolors that she then made prints from.

³⁵¹ *Ibid.*, 189.

Hyde's 1907 trip to China and India was a six week jaunt with her friend Gertrude Bass Warner (1863-1951) who lived in Shanghai during the early 1900s. Warner would go on to be instrumental in creating the University of Oregon's Museum of Art (now The Jordan Schnitzer Museum of Art). She and her husband, Warner Murray, amassed 3,700 works which made up the Murray Warner Collection of Oriental Art.³⁵² After Murray's death in 1920, Gertrude promised to donate the collection to the University if they would build an art museum to house it. In 1931 the museum was finished after years of fund raising. Gertrude Warner served as the Founding Director and also worked as the curator in the early years. Among the many works in the Murray Warner Collection are prints and watercolors by Helen Hyde, many of which Gertrude acquired during their associations in Asia.

Part 3. Mexico and the Final Years in Japan

In June of 1910 Hyde made another trip home. This trip was longer, and was instigated by more serious causes than other trips. During 1910 Helen Hyde underwent her first operation for cancer.³⁵³ While this diagnosis was not made public, newspapers reported that this trip home "was to be a complete rest and vacation from her arduous artistic labors in the orient."³⁵⁴ She spent her first few months in San Francisco then headed east. She spent September with the Gillette family at their Wisconsin cabin at Lake Beulah.³⁵⁵ She then went to New York. In December she made her way to

³⁵² Jordan Schnitzer Museum of Art, "About," <http://jsma.uoregon.edu/about>. Accessed October 7, 2016.

³⁵³ Mason and Mason, *Helen Hyde*, 24

³⁵⁴ Margaret Marshall Doyle, "In the Art World," *San Francisco Call*, July 3, 1910. See also: *San Francisco Call*, "Well Known Artist Back from the Orient," June 26, 1910.

³⁵⁵ *Chicago Tribune*, "News of the Society World," November 1, 1910.

Washington D.C. where her work was to be featured in a solo exhibition at the Corcoran Gallery which featured 64 watercolors, color etchings and color woodblock prints.³⁵⁶ Hyde personally arranged and oversaw the exhibition, which was a benefit of being home from Japan.³⁵⁷

Hyde returned to spend Christmas in Chicago with the Gillettes. Aunt Gussie, recently widowed, joined her for the winter.³⁵⁸ Early 1911 was filled with luncheons, teas and receptions given in Hyde's honor.³⁵⁹ Bertha Jaques was one of the hosts of a tea especially for Hyde.³⁶⁰ Hyde also showed work at, and most likely attended, the First Annual Exhibition of the Chicago Society of Etchers at the Art Institute in January 1911. True to her word, Hyde did not produce any prints during 1911. It is possible that, meaning to truly rest in order to regain her health, she left her etching press at her home in Japan.

In light of her health Hyde decided to seek warmer climes and in March of 1911 she joined artist Edith Emerson (1888-1981) on a trip to Mexico. While Hyde had considered returning to Europe to study in Paris and Rome during this hiatus, Mexico was presented to her as an alternative and won out.³⁶¹ She wrote "Why go to over-

³⁵⁶ *Washington (D.C.) Herald*, "Hyde Collection shown," December 16, 1910.

³⁵⁷ Leila Mechlin, "News and Notes of Art and Artists," *Evening Star* (Washington D.C.), December 10, 1910.

³⁵⁸ *San Francisco Chronicle*, "What Society is Doing," February 1, 1911.

³⁵⁹ For example, see: *Chicago Examiner*, "Among the Swells and Belles," January 27, 1911; *Chicago Examiner*, "News and Notes of Society," January 28, 1911; *Chicago Examiner*, "Among the Swells and Belles," February 6, 1911; and *Chicago Tribune*, "Society, Clubs and Entertainments," February 27, 1911.

³⁶⁰ *Chicago Examiner*, January 20, 1911.

³⁶¹ Margaret Marshall Doyle, "In the Art World," *San Francisco Call*, July 3, 1910; and *San Francisco Chronicle*, "What Society is Doing," August 19, 1910.

painted Holland when Mexico lies a virgin field at your very door?’ was a sentence that sent me hitherward.”³⁶² Her travel companion, friend Edith Emerson was a painter, illustrator and muralist and had begun studying art at the Art Institute of Chicago at the early age of fifteen. She studied figure drawing with John Vanderpoel (1857-1911) and illustration with Thomas Wood Stevens (1880-1942). She later attended the Pennsylvania Academy of Fine Arts where she met muralist Violet Oakley (1874-1961) who would play a significant role in her life.

The two friends started their trip in Mexico City. Hyde found Mexico to her liking. She could no longer sit still and not work. She produced many sketches, pastels drawing and watercolors while she was in Mexico and seemed to thoroughly enjoy her time there. She reported that she expected Mexico to be all “sharp contrasts and sharper edges.” But instead she found that “the colour was of a lovely soft quality pervaded by a gentle haze, and though colourful, wonderfully colourful, it was a colour of mellow related tones, a harmonious family of different but distinctive individualities.”³⁶³

Finding Mexico City proper to be a place where “it is not so easy to work,” the two artists moved southwest to the city of San Angel and stayed in the San Angel Inn, a former Carmelite monastery. Hyde said, “We chose San Angel Inn for the beauty of the old house itself, and for its wide verandas facing the great volcanic peaks of Popocatepetl and Ixtaccihuatl.”³⁶⁴ While in the Mexico City area they also visited Coyoacan,

³⁶² Helen Hyde, “The Colour Lure of Mexico,” *International Studio* 51 (November 1913), 26.

³⁶³ *Ibid.*

³⁶⁴ *Ibid.*, 29. Ixtaccihuatl is an alternative spelling of Iztaccihuatl.

Cuernavaca and the Viga canal. Despite the restrictions on travel imposed by the Mexican revolution that was raging in parts of the country Hyde and Emerson travelled quite widely. After their time in San Angel they continued south to visit Oaxaca and Jalapa (Xalapa).

By the end of the trip in July, Hyde had a large number of watercolors and pastel drawings and many sketches that she would ultimately turn into prints.³⁶⁵ She said, “If you have patience, and a sense of humor and much philosophy, I say you can paint in Mexico. But we of the painter-craft well know that without any of those three the way is rough for a painter in any part of the world.”³⁶⁶ That Hyde enjoyed her trip to Mexico is evident in the article she wrote about the trip for *The International Studio* in 1913.³⁶⁷ She apparently had the patience, philosophy and sense of humor needed. Her enthusiasm is also seen in how prolific she was during this period. In addition to the watercolors and pastels, Hyde produced eleven woodblock prints and seven etchings based on this trip that was only just over a year long.

Hyde spent late July and early August of 1912 in San Francisco with Aunt Gussie then on August 17 boarded the steamship *China* bound for Japan.³⁶⁸ This time she travelled with Gertrude Emerson, Edith’s sister.³⁶⁹ She was quick to turn her sketches from Mexico into woodblock prints upon her return. An article in the *San Francisco*

³⁶⁵ *Chicago Examiner*, “Prints Bring New Fame to Pennell,” July 17, 1912.

³⁶⁶ Hyde, “The Colour Lure of Mexico,” 26-35.

³⁶⁷ *Ibid.*, 30.

³⁶⁸ *San Francisco Call*, “The Smart Set,” August 19, 1912.

³⁶⁹ Letters from Japan, 1912-1913, letter dated August 18, 1912.

Chronicle noted the unusual pairing of cultures. “The woodcuts are especially interesting because of the tinge of inconsistency of their makeup. Essentially Mexican in topic, they have been handled in Miss Hyde’s best style of Japanese print...”³⁷⁰ Hyde noted the unusual juxtapositioning herself when a woman later visited her in Japan “to buy a Japanese souvenir for herself and hadn’t see[n] anything she wanted as much as my *Orizaba*!! We laughed over a Mexican Japanese souvenir.”³⁷¹ Hyde did use the same woodblock techniques she had before, and while there are a few Western compositional elements in her Western prints, she retains a Japanese flare. As Mason and Mason point out, in her piece *Mt. Orizaba* (1912, fig. 3.67) Hyde shows clear foreground, middle ground, and background with the properly corresponding recession, but retains the dominance of the tree in the foreground which is a Japanese element.³⁷² It is also highly reminiscent of Hokusai’s series *Thirty-Six Views of Mt. Fuji*, especially *Mishima Pass in Kai Province* (fig. 3.68). In Hyde’s case Japan’s tallest mountain has been replaced with Mexico’s. The mountain is distant, framed by the trees in the foreground, but still meant to be the subject of the piece, just as Mt. Fuji was the subject in Hokusai’s series. Hokusai’s pieces all featured figures however, and none were framed in quite the same way. But an influence is still present.

In transferring her Mexican sketches into prints, Hyde now had three printers working for her. She wrote home, “Some there are who know how one printer kept me

³⁷⁰ *San Francisco Chronicle*, “Shows Beautiful Mexican Scenes,” November 10, 1912.

³⁷¹ Letters from Japan, 1912-1913, letter dated April 15, 1913.

³⁷² Mason and Mason, *Helen Hyde*, 26.

jumping. Conceive me if you can with three. To day [sic], I wasn't looking every minute, and behold, I fear a lot of the *Feeding the Bunnies* are spoiled. Time there was when I would have jumped with rage but—I didn't. I decided it was my own fault for not watching.”³⁷³ She employed the same working methods she had in her previous prints, working from sketches and then hand coloring proofs to get the colors exactly to her liking, then fastidiously watching the printers. One of the younger printers impressed her by “using his brains” and asking about how she intended things to be. She said “there is nothing that I do that escapes him...[he] frequently sees where things can be remedied.”³⁷⁴

A version of *Over the Garden Wall* (1912) with hand coloring shows Hyde at work (figs. 3.69 and 3.70). The hand colored version shows the cacti with one rather bright, flat green color, but in the final version a more muted green is used and brown shading is added around the edges. The green fades out toward the bottom in a gentle *bokashi*. The blue of the sky is brighter in the final print, but matches the style of the hand colored proof. The clouds are composed of only the negative space between patches of sky.

In addition to producing woodblock prints based on her time in Mexico, Hyde also worked in etching. It was the first time she returned to etching since 1906. She was also experimenting with new techniques. While she had produced a few aquatints in 1906 (*Fireflies* (see fig. 3.46), *Goblin Lanterns* and *A Rainy Night*), she had never added colors. During this period she began to do so. Also, previous to this she had only one

³⁷³ Letters from Japan, 1912-1913, letter dated September 9, 1912.

³⁷⁴ *Ibid.*, letter dated September 21, 1912.

soft-ground etching to her name, *The Daimyo's Daughter* (1901), but during 1913 she produced several. Hyde was working with artist Bernard Leach (1887-1979) during this time. It is likely that he encouraged her to try the soft-ground and colored aquatint techniques.

Leach was born in Hong Kong and spent some of his early years in Japan. He studied at the Slade School of Fine Art and the London School of Art. He learned etching from Frank Brangwyn (1867-1956). In 1909 Leach moved back to Japan with his wife Muriel Hoyle Leach (dates unknown). His goal was to teach etching in Tokyo. His Japanese pupils included author Satomi Ton (1888-1883), art historian Kojima Kikuo (1887-1850) and painter Ryūsei Kishida (1891-1929). In 1911 Leach took up pottery, which is what he is best known for today. He did continue with etching and brush drawing however. His 1918 soft-ground etching *Chen-mun Gate, Peking* (fig. 3.71) shows his proficiency at the medium that he helped Hyde progress in.

Hyde writes of visiting the Leach home on several occasions to get etching help. During 1913, she often mentions how as Leach was in the grasp of his new endeavors in pottery, many people, including Muriel, wanted him to return to etching.

I think at first Mr. Leach was a little bored that he has asked me to come, for he was in the midst of some pottery work, but as the day wore on, he became interested and as we got more and more in difficulties, with the color plates, I was rejoiced to see him walking the floor with 'This is only a preliminary skirmish, I'll work that out and be able to help you more another time.' What do you bet he doesn't get into it knee deep? 'There are perfectly ripping things to be done on the waterways of Tokyo and you have all the skill and the training to do them.' 'Have you see them by night?' he inquires. 'Rather' I say with an unseen wink at his wife, she is very anxious to get him back to etching too.³⁷⁵

³⁷⁵ Ibid., letter dated January 18, 1913.

Despite their best efforts, Leach did give most of his attention from 1911 on to pottery. Still, Hyde benefitted from his etching knowledge and visited the house several times. She reported that “he has a press, at which Bertha Jaques’ biggest one is child play and I couldn’t begin to turn it, ma! What beautiful quality he got in my little Mexican.”³⁷⁶

The “my little Mexican” that Hyde refers to was her print *In Mexico* (fig. 3.72). She had sat down to work on it on New Year’s Day of 1913. She wrote, I “now have propped up in before me a new color-etching-to be an etching. It is my sixth drawing therefor[e] and I seem to [be] nearing my goal... A darling little boy—if I do say it as shouldn’t—in a big peaked hat and skimpy white clothes is kissing his mother with gusto on the doorstep. A green color behind them.”³⁷⁷ One of Hyde’s final sketches is featured in Mason and Mason’s book (fig. 3.73). Despite the “beautiful quality” Leach’s press brought to this work referenced above, the first proof was only classed “almost a success.” Hyde continued, “But because he wasn’t quite, I shall do it over and I’m off for color plates of zinc aquatint. Monday do I begin to spoil more plates!”³⁷⁸

True to her word, in her next letter Hyde reported that “her little Mexican” was still not done right. “When I cleaned off the other plate, ‘Help! Help! I exclaimed. My little Mexican spoiled again.’ I must write to Mr. Leach and say that to him my troubles are generally over the mechanical details...”³⁷⁹ By February Hyde had finally worked out

³⁷⁶ Ibid., letter dated January 18, 1913.

³⁷⁷ Ibid., 1912-1913, letter dated January 1, 1913.

³⁷⁸ Ibid., 1912-1913, letter dated January 1, 1913.

³⁷⁹ Ibid., 1912-1913, letter dated January 22, 1913.

the problems and had at least one plate for the print that satisfied her. She was struggling through with another print though and shows her resolve to master the process.

Every morning, poor Nellie [Hyde's nickname] has been so tired. Etching with my hand all out and always spoiling something by quite unnecessary fluke. I think the little Mexican boy is at last pulled through, as far as the black plate is concerned, there are still the color ones to reckon with; but that plague *Alfonso and Conchita!* They have been done three times now and by gum they will be done three more times until they are conquered! If I were a dog I know I would be a bull dog as I can't let go until I have pulled through. Perhaps I was one in a previous existence.³⁸⁰

This fortitude on Hyde's part helped her master complicated new techniques and produce well done prints.

In addition to getting help from Leach, Hyde was also reading books for information on the technical aspects of adding color to etchings (other than her traditional *à la poupée*). She wrote,

I was very weary when I found that my *Pink Fountain* color etching need[s] more biting on two plates at least. I'm thinking that I'll let it go 'til another time. Then I went to work at a big aquatint-Japanese-*At the Ferry* and how that aquatint behave[s]! I had everything just right, acid, drawing, stopping out, etc. and got [sic] darn that thing! The resin must have melted too much at one or two spots. However I don't think it is beyond recovery, but it is very trying to be always foiled by the mechanical. I was listening to 'Hugh'—Hugh Paton who has written books on the subject.³⁸¹

Hugh Paton (1853-1927) wrote *Etching, Drypoint and Mezzotint: The Art of the Painter-Etcher* on 1895. He then wrote *Colour Etching: A Practical Treatise* in 1909 as a sort of addendum to his first book. Later editions contained both works together. The books contained eleven etching plates and five plates showing tools. Paton also included a

³⁸⁰ Ibid., letter dated February 4, 1913.

³⁸¹ Ibid., letter dated July 7, 1913.

layout for an etching studio. He included sections on aquatint and soft-ground etching which probably interested Hyde the most during this period.

At the Ferry (1913, fig. 3.74), referenced in her quote above, is one of Hyde's more rare and lesser known prints. It is her only work to use only aquatint, with no accompanying etched lines, which makes it unique among all of her prints that rely on line. This probably explains some of her difficulties as she worked through the process of preparing the plate, with no familiar lines to guide in the process. The work is relatively dark over all, possibly from the over melted resin she describes. But the theme is familiar, with a Japanese mother and children as the subject. This is also one of only two prints Hyde made of Japanese subjects that included adult men. Here they are shown in the form of the shadowy boat men on the water. The other example is *Fireflies* (see fig. 3.46) where the men are shown again in the shadows pulling rickshaws.

During her last years in Japan Hyde worked as hard as ever, making several more Japanese subjects. Letters, however, indicate that this became increasingly difficult for her as her health deteriorated.³⁸² By the end of her time in Japan she would sometimes over exert herself and then be forced to take a few days off to recuperate. She nevertheless kept up her printmaking, both etching and woodblocks.

Two of her soft-ground etchings from this period have been erroneously dated 1916,³⁸³ when in fact they were produced in 1913. *Survival of the Fittest* and *Little Dancer of the "No"* (fig. 3.75) are both listed in Hyde's record book with the date of

³⁸² Ibid., letter dated January 22, 1913.

³⁸³ Mason and Mason, Helen Hyde, 111.

1913.³⁸⁴ Gillette's notes concur on this point as well.³⁸⁵ They were both also shown at the California Society of Etchers Exhibit at Vickery's in April of 1913.³⁸⁶ Both of these prints, along with *A Javanese "Small Person"* (fig. 3.76), which is correctly dated as 1913, are more simple than Hyde's other soft-ground etchings from the period. In the case of *A Javanese "Small Person,"* marks for two sets of plates are visible when examining the edges of the design. The print was imperfectly registered, causing two plate marks instead of one. There is also a fine red coloring over the whole print, probably from the color plate not being wiped completely clean before printing. These kinds of errors show Hyde's experiments with colored soft-ground etchings and aquatints. Comments in her letters, in addition to the double plate marks, make it clear that she was using multiple plates in both processes to achieve the color effects.³⁸⁷ She wrote, "I told Mr. Leach I brought out more failures but better failures. I begin to see where I am at, and he liked my *Javanese Small Person*. I have such woes. No man can serve two masters. With Murata asking me about colors, and I trying to concentrate on etching. I did some funny things."³⁸⁸

Another print called *Marietta* is dated by Mason and Mason as 1915. Gillette's notes however give the date of 1913. The picture is of his child and he makes note,

³⁸⁴ Record of Prints 1898-1918.

³⁸⁵ List of Works 1897-1938, Helen Hyde Papers, MS1085, California Historical Society.

³⁸⁶ Listing of Exhibitions 1912-1918, Helen Hyde Papers, MS1085, California Historical Society.

³⁸⁷ For example see: Letters from Japan, letter dated February 4, 1913.

³⁸⁸ Letters from Japan, 1912-1913, letter dated April 3, 1913.

“Daughter of E.F. and Mabel Gillette.”³⁸⁹ Gillette’s personal connection to the print indicates that this date is most likely correct.

Hyde sent weekly letters home to family and friends (fig. 3.77). She would type them up and make two copies and send them off for a “round robin” circulation. Each letter bore instructions on who should pass it on to whom after it had been read. As one point the letters were reaching upwards of forty people.³⁹⁰ Hyde would include small cyanotype photographs on the letters giving a peek into her life in Japan. She very possibly learned the art of the cyanotype from Bertha Jaques who produced many botanical cyanotypes.

Some of the photographs from Hyde’s letters can be traced directly to her woodblock prints. For example she writes of going to the zoo at Ueno park to see the white peacock there. “Yesterday, ‘following a gleam,’ I went out to Ueno park after a white peacock, what a beauty he is! And his little wife too, but not nearly as large as the green peacocks.”³⁹¹ Hyde made a second trip to see the peacock the next week. She reported. “[I] flew in to the Zoo for better pictures of my white peacock....My peacock acted very nicely, spread his tail and I hope I got some good pictures.”³⁹² Her pictures did turn out, and she included one in the following week’s letter (fig. 3.78). This became the model for her print *The White Peacock* (1914, fig. 3.79)

³⁸⁹ List of Works 1897-1938.

³⁹⁰ Ibid., letter dated February 18, 1914.

³⁹¹ Ibid., letter dated April 22, 1913.

³⁹² Ibid., letter dated May 2, 1913.

Blossom Time in Tokyo (1914, fig. 3.80) was similarly modelled on a photograph that Hyde includes as a cyanotype on her weekly letters home (fig. 3.81). She wrote, “This photograph is one of the little fruit-stalls under the cherry trees.”³⁹³ Hyde modelled the fruit stand in her print directly from the photograph. She even attempted, without a great deal of success, to mimic the characters on the banners. She then added additional figures and a bench in the foreground, probably compiled from other photos and sketches.

By this period Hyde no longer felt the love and excitement she once had for Japan. She commented on some new foreign visitors just come to Japan who were enthusiastic about all the new country had to offer. Hyde felt she had once been like that too, but now no longer shared their sentiments.³⁹⁴ Some of this stemmed from repeated problems she had with the domestic servants she employed. She records trouble after trouble in her letters home.³⁹⁵ She was also suffering in terms of her health. Her friend and doctor, Dr. Read, suspected at least on one occasion that she might have more tumors.³⁹⁶ She confided “I had some solemn thoughts that I didn’t want to die over here alone...I didn’t want to grow old out here, expatriated.”³⁹⁷

With these thoughts, and lost love for Japan, Helen Hyde sold and packed up her Akasaka home. She spent her late summer in Karuizawa, a resort town in the mountains of Nagano Prefecture, northwest of Tokyo. She brought Murata with her and finished up

³⁹³ Ibid., letter dated April 8, 1913.

³⁹⁴ Letters from Japan, 1914, letter dated May 12, 1914.

³⁹⁵ See: Letters from Japan, 1914.

³⁹⁶ Letters from Japan, 1912-1913, letter dated April 15, 1913.

³⁹⁷ Ibid., letter dated October 12, 1913.

the last of the printing work left to be done. She then made her way to Nikkō, where she spent the first two weeks of October. Despite wanting to leave Japan, she did lament, “I hated to leave beautiful Nikko.”³⁹⁸ The last two weeks of the month were spent in Tokyo at the Imperial Hotel. On October 28, 1914, Helen Hyde boarded a steamer to the United States, never to return to Japan, or produce another woodblock print.

Distribution and Reception of Prints

Throughout her career Hyde showed excellent business acumen. She took as much care in distributing her prints as she did producing them. Over the course of her career she worked with over twenty-six different dealers in the United States, England, France and Germany. This ensured that her prints had a wide audience and therefore a greater chance of selling. Hyde also made calculated decisions on where she sent which works. This was especially the case with her watercolors and rare prints. Smaller galleries often wanted to have them, but bigger firms like Vickery and Macbeth usually got them first and they were sent on only if they did not sell. If one dealer had a stockpile of a certain print for too long and it was not selling well, Hyde would ask for them back to redistribute to other dealers who might have more luck.

In 1906 Macbeth, one of Hyde’s greatest early supporters, decided that he could no longer carry Hyde’s prints. The end of this business relationship was very cordial, however. The reason for discontinuing Hyde’s prints seems to have stemmed from Macbeth moving to a larger and better location, and therefore refocusing on paintings. Hyde’s letter to Macbeth on the subject says, “As to your moving, etc. I was not surprised

³⁹⁸ Letters from Japan, 1914, letter dated October 14, 1914.

as I have been expecting just such a thing and though rather gloomy at the idea of my children not being with you any longer, I think, of course, you are right to give them up.”³⁹⁹ She also wrote in a subsequent letter, “You have always been very kind to my children, which fact I shall always remember.”⁴⁰⁰ Thus ended their ten year business partnership. Macbeth played a truly pivotal role in helping Hyde break into the market of selling prints.

As an alternate dealer in New York, Macbeth suggested his old employer Keppel and Co., but it seems that Hyde had already tried them and they did not “care for the color on them [the prints].”⁴⁰¹ Hyde instead transferred her business dealings in New York to Christian Klacker, who already represented her in London. Of Klackner she wrote, “I know that there are more artistic places than his—on the other hand, I have found that when the children are with people who want and like them, they are far better off than with artistic and snooty people who might take them on tolerance.”⁴⁰²

Other dealers over the course of her career included Albert Roullier in Chicago, R.L. Boutwell in Colorado Springs, Doll & Richards in Boston, Otto Vanderhoff in Washington D.C. and Scott Thurber in Chicago, among others throughout the United States.⁴⁰³ Emil Richter was her dealer in Dresden and George Pettit and L. Lefebvre Foinet were her dealers in Paris.⁴⁰⁴ She also, at least for a time, was selling prints through

³⁹⁹ Letters of Helen Hyde to Macbeth Gallery, letter dated February 3, 1906.

⁴⁰⁰ *Ibid.*, letter dated February 11, 1906.

⁴⁰¹ Letters of Helen Hyde to Macbeth Gallery, letter dated February 11, 1906.

⁴⁰² *Ibid.*, letter with no date, c. 1906.

⁴⁰³ Record of Prints 1898-1918.

⁴⁰⁴ Letters from Japan, 1912-1913, letter dated June 10, 1913.

someone at the Sonoran News Company in Mexico. Dealers typically took a third (thirty-three and one-third percent, to be specific) in exchange for their services, which, of course, Hyde figured into her pricing scales.

Hyde priced every print when it was issued. In 1906 she went back through her accounts and updated prices for prints which had not sold out.⁴⁰⁵ Naturally the prices increased somewhat due to inflation, but also due to demand as Hyde's popularity spread. She wrote to Macbeth in 1906, "As you know, my wish is that there should be a uniform price for the prints everywhere....The demand is too steady to make concessions. In fact it behooves people to take them at those prices, as the next time they think of them they will either be higher or out of print."⁴⁰⁶ Earlier in her career she had, on a few occasions, asked Macbeth's opinion on prices,⁴⁰⁷ but having learned the market quickly she became confident and firm in her pricing.

Hyde's Chinatown etchings generally sold for between \$2.00 and \$5.00 for the smaller prints.⁴⁰⁸ Larger and more complex prints like *Alley in Chinatown* (see fig. 2.16) and *A Sudden Shower* (see fig. 2.18) sold for \$7.50 and \$10.00 respectively.⁴⁰⁹ Her early prints in Japan were roughly the same. Some larger and more complex prints went as

⁴⁰⁵ Record of Prints 1898-1918.

⁴⁰⁶ Letters of Helen Hyde to Macbeth Gallery, letter dated March 23, 1906.

⁴⁰⁷ For example see: Letters of Helen Hyde to Macbeth Gallery, letter dated November 4, 1901.

⁴⁰⁸ Record of Prints 1898-1918. Please note that all prices listed in this work are retail prices. In 1900 \$2.00-\$10.00 was roughly the equivalent of \$56.00-\$146.00 in 2015.

⁴⁰⁹ In 1900 \$7.50 was roughly the equivalent of \$218.00 and \$10.00 was roughly the equivalent of \$291.00 in 2015.

high as \$12.00 and \$15.00 though. For example, *Day Dreams* (see fig. 3.17) sold for \$12.00 and *Cherry Blossom Rain* (1905, fig. 3.82) sold for \$15.

Prices were also naturally dependent on the size of the edition. Hyde sold a number of prints at relatively low prices, but made large editions of those prints. For example, *The Shoes of His Father* (1901), *Happiness Flower* (1907), *Butterflies* (1908) and *The Hired Baby* (1909, see fig. 3.34) all sold initially for \$1.50.⁴¹⁰ Each had an edition size of over 200 however, which allowed Hyde to sell these prints at lower prices and still make a good profit. These prints would attract buyers who might otherwise not be able to afford her works. Hyde was very conscientious about having a range of print prices.

When Hyde moved on to woodblocks she would destroy her blocks after an edition was finished. She would report to her dealers when the blocks were destroyed so that they, in good faith, could report to buyers that the edition was truly limited.⁴¹¹ It is possible that Macbeth encouraged this in the advice he gave her early in her career. The blocks for *The Daruma Branch* (1910, fig. 3.83) are held by the New York Public Library. The key block has been cancelled. Hyde cut a large 'X' through the block to render it unusable (fig. 3.84). This, of course, allowed Hyde to control the output of prints and justify pricing.

In relation to edition size, Hyde did also sign number her prints, but as has been mentioned, not in a traditional style. This was due in part to her lack of formal training in printmaking. It also had to do with her working process. She did not always seem to

⁴¹⁰ In 1905 \$1.50 was roughly the equivalent of \$41.70 in 2015 dollars.

⁴¹¹ For example see: Letters of Helen Hyde to Macbeth Gallery, letter dated January 22, 1901.

know exactly how large she would let an edition run to. Because she was sending prints out to dealers before the edition was finished she was unable to include the edition size along with the print number when numbering her prints. Early in her career she wrote to Macbeth that in terms of edition size, “The rapid sellers among the single figures I think I will return to 150. All large ones limited to 100.” Rather than being a set, predetermined number, edition sizes were often dependent on sales, making Hyde’s working process very unique. She wrote in May of 1913 that she believe that she had signed “at least sixteen thousand [prints], so far, that is not counting the big editions of the little ones.”⁴¹²

In addition to the percentage dealers took, Hyde also had to calculate the cost of producing each print. This number went up when she produced woodblock prints because in addition to materials she had to pay the printer and carver. She was conscientious of this and made careful calculations of what everything cost. Some of her notes on costs still exist in her records.⁴¹³ For instance on the page for *Going to the Fair* (1910, fig. 8.85), one of Hyde’s larger and more complicated prints, the costs are recorded (fig. 8.86). In this case, the blocks cost \$15.50, the paper \$3.00, the color \$11.00, and paying the printer \$30.00. This makes a grand total of \$59.50 to produce this print. This print usually sold for \$12.00.⁴¹⁴ The edition size is not listed, but was likely between 100 and 200. Taking the conservative estimate of an edition of 100, Hyde stood to net \$1200.00. The production cost would have to be deducted as well as shipping costs. And of course

⁴¹² Letters from Japan, 1912-1913, letter dated May 20, 1913.

⁴¹³ Record of Prints 1898-1918.

⁴¹⁴ In 1910 \$59.50 was roughly the equivalent of 1,530.00, and \$12.00 was roughly the equivalent of \$309 in 2015 dollars.

the dealers 33.3% (\$400 in this case). Also, often if matting and framing were needed for display, this charge also usually went Hyde.⁴¹⁵ So in this example, if Hyde sold all 100 prints through her dealers she could potentially make \$740.50 from this edition minus any shipping and framing costs.⁴¹⁶

Not all prints cost so much to produce, but also not all prints sold for such a high dollar amount. The numbers for *The Secret* (see fig. 3.61) are also outlined in Hyde's record book. For this print, blocks cost \$6.10, paper \$0.75 and printing \$12.00 for a grand total of \$18.85. This print generally sold for \$4.00.⁴¹⁷ Again with a conservative estimate of an edition of 100, Hyde could possibly net \$400.00. After paying for production and dealers (\$133.33 in this case) that number was reduced to \$247.82 not including shipping and framing.⁴¹⁸

In some cases Hyde noted that she used old blocks for certain prints, which cut down on the cost of buying new blocks. Old, cancelled blocks could be planed down and used again for a new design. This had long been a tradition in the making of ukiyo-e

⁴¹⁵ In the end it was a dispute over the costs Vickery ran up in framing and matting Hyde's prints, as well as other fees her assessed that led to their rift in 1913 and the dissolution of their working relationship completely in 1914. Hyde wrote of the incident, "Vickery made the beautiful sale of six-hundred dollars worth of prints. He takes off a third leaves Nellie four hundred and fourteen dollars. His bill is FOUR HUNDRED AND FIFTY THREE DOLLARS AND SOME CENTS. Nellie owes Vick, thirty-eight dollars and something. Do I hear people say I have no woes when these things come in by every mail? Of course this is the biggest. Those mats were the simple sum of one hundred and fifty-six dollars....It does seem as if it were highway robbery and he charges me not only with all that and everything he can think of but all the exhibition expenses. I wrote a letter of protest by return mail..." See: Letters from Japan, 1912-1913, letter dated May 27, 1913.

⁴¹⁶ In 1910 \$740.50 was roughly the equivalent of \$19,100 in 2015 dollars.

⁴¹⁷ In 1901 \$18.85 was roughly the equivalent of \$507.00, and \$4.00 was roughly the equivalent of \$107.00 in 2015 dollars.

⁴¹⁸ In 1909 \$247.82 was roughly the equivalent of \$6,660 in 2015 dollars.

prints. Old blocks were used in *Monarch of Japan* (1900, see fig. 3.7),⁴¹⁹ *A Roundelay* (1906), *Butterflies* (1908) and *Miss Apricot Cloud* (1908).⁴²⁰ In all of these cases, what is not quantified is the enormous amount of time Hyde took in designing each print and then overseeing its production and sending it out for sale. Also, although the numbers are impressive when taken as a lump sum, none of Hyde's prints sold out completely immediately. Many took years to be exhausted, if they ever were. Just like the ukiyo-e publishers of old, Hyde took all the financial risk up front, with the return coming in over the course of her career. This led to a snowball effect for her finances. As might be expected her earnings were small as she began her printmaking career. As her reputation grew however, her new works sold well and then there was an increased demand for older works as well. This led to larger and larger returns as her career progressed.

Hyde's goal had always been to be self-sufficient. This was part of what drove her to carefully watch her business dealings. Early in her career she reported to Bertha Jaques:

I have always wanted to support myself by my work, but I have never done it, I am grieved to relate. My successes have not been financial ones....I have always refused to abase my art to a purely money-making basis and do clap-trap work to catch the public eye and fancy. I believe in artists living up to the best there is in them and going on in their own way. In time people will say, 'See that person going so steadily along, turning neither to the right nor the left; he must be going somewhere.' Then they begin to tag along and soon there will be plenty of followers.⁴²¹

⁴¹⁹ Letters of Helen Hyde to Macbeth Gallery, letter dated November 23, 1901.

⁴²⁰ Record of Prints 1898-1918.

⁴²¹ Jaques, *Helen Hyde and Her Work*, 24-25.

Her lack of financial success did not last long, however. By continuing steadily along, as she proposed was the best way to produce art, Hyde did find financial success and plenty of followers. Meech suggests that Hyde “pandered to the popular taste.”⁴²² This is too simple an assessment of a complicated subject. Hyde did in fact decide edition sizes based on popular taste. Prints that did not sell well were not produced in as large of editions in general as ones that sold especially well. But even edition sizes of well-selling prints had limits. Apart from edition sizes, however, Hyde’s subject matter stayed remarkably consistent throughout her career, no matter where she was working. Even many of her very earliest sketches focused on women and children.⁴²³ It seems that someone merely “pandering to popular taste” would certainly have found it necessary to make changes along the way. That said, Hyde did use her “keen commercial instinct” to judge which kinds of pieces would sell well.⁴²⁴ She had to balance subjects that interested her with works that would sell well. There is also something intimate in the way she referred to her prints as her “children.” They were not for her just money makers in some sort of emotionless process, but the products of an arduous production process.

While we have Hyde’s record books that give a picture into her profits, it is more difficult to quantify exactly how much money she was making at any given time. There were certainly times she was making more than others. She speaks of “slumps” in some of her letters, and naturally some of her prints sold better than others.⁴²⁵ For instance,

⁴²² Meech, “Reinventing the Exotic Orient,” 116.

⁴²³ Sketchbooks 1892-1917.

⁴²⁴ Meech, “Reinventing the Exotic Orient,” 116.

⁴²⁵ For example see: Letters of Helen Hyde to Macbeth Gallery, letter dated May 29, 1903.

overall, her Mexico prints did not sell as well as her other works. A friend wrote and told her “that he doesn’t like the Mexicans as well either...”⁴²⁶ She did sell many Mexican prints however, but did not see quite the success she apparently hoped for. As a guess at her profits she did write in 1912, “It is hard for people to understand that a woman can’t make ten thousand! dollars in one month and put her house in order, clean and renovate it from a to izzard and give herself to people socially too.”⁴²⁷ The figure of “ten thousand dollars” seems likely to be a number related to a particularly good month, not a norm. Although it is hard to know if it is hyperbole or completely accurate for that time.

In addition to using dealers, Hyde would also sell prints to visitors to come to her home. She wrote in 1913, “My teas seem to be lucrative! But it isn’t my fault, there is never a sign of a child around, they always ask to see them which seems to me the best way to have children seen anyway, then you know they are not bored.”⁴²⁸ Hyde’s celebrity had grown by this point, that in addition to invited guests, she also often had American and European tourists to Japan asking to be allowed to visit her in her home. These visitors also generally bought her prints. While the sales were good, she lamented when any of these visits came at busy working times and took her away from her work. She wrote, “and on top of all [that I have to do] come the tourists! The spring is always my crowded time, and then of course it is, they come. I have had six already and a long list coming...”⁴²⁹ Despite the interruptions, these kinds of sales had the added advantage

⁴²⁶ Letters from Japan, 1912-1913, letter dated May 2, 1913.

⁴²⁷ Ibid., letter dated September 21, 1913.

⁴²⁸ Ibid., letter dated April 15, 1913.

⁴²⁹ Ibid., letter dated April 3, 1913.

of needing no frames or mats (other what Hyde might add herself at wholesale prices), shipping costs or dealer's fees.

In addition to financial success, Hyde and her work were also recognized in a number of national and international competitions. In 1909 Hyde's print, *Baby Talk* (1908, see fig. 3.32) won the gold medal at the Alaska-Yukon-Pacific Exposition held in Seattle Washington.⁴³⁰ Hyde also had works accepted into the Paris Salon every year from 1910-1914. In 1913 her works *The Chase* (1903, fig. 3.87) and *A Day in June* (1910, see fig. 3.58) earned her an Honorable Mention. Hyde was overjoyed. She wrote, "A letter from [M. Lefebvre] Foinet, Paris, says I have received 'Honorable Mention' in the Salon this year for *Chase* and *Day in June*. I hopped around the house like a whirlwind, Doctor Read running after with 'Here, catch her, hold her, SIT on her!' But it is nice isn't it? Cold bloodedly considered."⁴³¹

Another prize came to Hyde during the 1915 Panama-Pacific International Exposition held in San Francisco. Hyde entered forty-one prints in this major exposition. She was especially excited about this event because it was held in her hometown, and she would be able to attend since she was leaving Japan in late 1914. She went to inspect the exposition grounds while they were still under construction upon her return to the United States.⁴³² She also most likely attended the Expo when she returned from Chicago in July

⁴³⁰ Peter Hastings Falk, ed., *Who was Who in American Art. Compiled from the Original Thirty-four Volumes of American Art Annual: Who's Who in Art, Biographies of American Artists Active from 1898-1947* (Madison, CT: Soundview Press, 1985), 303.

⁴³¹ Letters from Japan, 1912-1913, letter dated July 23, 1913.

⁴³² Letters from Japan, 1914, letter dated November 12, 1914.

to visit Aunt Gussie.⁴³³ She made three prints especially for the exposition, harkening back to her Chinatown days, *The Furious Dragon* (discussed in chapter 2 of this work, see fig. 2.31), *The Family Umbrella* (1914), and *In Their Holiday Clothes* (1914, fig. 3.88). She was awarded a Bronze Medal for her work in the exposition. Incidentally, Bertha Jaques also entered work and took a Bronze Medal.

Hyde was also part of a large number of groups and societies. She wrote home in 1913,

I have been making out a paper for 'Who's Who in America'... For any who don't believe in clubs etc. behold what I belong to—San Francisco Art Institute, California Society of Etchers, Chicago Society of Etchers, Associate of Society of Original Engravers in Color in Paris, International Society of Arts, Literature and Science of Paris, Associate Society of Tokyo, Tokyo Literary, Tokyo Women's Club, Honorary Member of Wednesday Club of Chicago. I may have missed some!⁴³⁴

Later that year she was also invited to join the Society of Original Wood Engravers (*Société de la Gravure sur Bois Originale*).⁴³⁵ These kinds of associations helped Hyde to continually enlarge her social networks, and presence in the art world, adding to her success.

During her lifetime Hyde's works were well received and sold very well overall. Her dream of self-sufficiency was realized and she gained a good deal of notoriety and recognition. In addition to her art works themselves, Hyde's skill at business dealings and understanding of the art market helped add to her success. She was willing to fight and not let dealers take advantage of her. She also utilized her vast social circles to her

⁴³³ *San Francisco Chronicle*, "Engagement and Many Dinners Interest Local Social Circles," July 21, 1915.

⁴³⁴ Letters from Japan, 1912-1913, letter dated May 15, 1913.

⁴³⁵ Mason and Mason, *Helen Hyde*, 114.

advantage. After her death in 1919, her sister Mabel wrote, “I hope to keep her work before the public just as she did, and shall go on with her business as best as I can.”⁴³⁶ Both Mable and Edwin Gillette did an admirable job of sorting through Hyde’s business dealings and doing their best to incorporate her works into museum collections and exhibitions. But in the end, despite a great deal of hard work, they were never quite as successful at it as Hyde was herself.

⁴³⁶ Ibid., 29.

CONCLUSION

After leaving Japan in 1914, Hyde spent the rest of her life living in Chicago with Mabel and Edwin and travelling in the United States. She entertained ideas of going abroad again, perhaps to Holland, but never was able to make the trip. After 1915 she never again produced a Japanese or Chinatown inspired print. While Japan had lost much of its charm for her in her later years there, she also was no longer there to sketch from life. She had always prized working from life, and continued to do so in the prints she produced during the rest of her life. Even having left Japanese subjects behind, Hyde did hope to continue in woodblocks. She wrote to artist Alice Hunger Smith, “I am crazy to get to woodcuts again...”⁴³⁷ Sadly it doesn’t seem that she was ever able to.

Hyde spent the summers of 1916 (July – September) and 1917 (at least August) in Provincetown, Massachusetts at the Senseney School of Etching.⁴³⁸ The school was founded by printmaker George Senseney (1874-1943). One of their prominent printmaking techniques developed in Provincetown was known as the “white line woodcut” technique. Mason and Mason speculate Hyde may have been interested in this process which was influenced by Japanese woodblock printing but utilized only one block. The colors were added and printed one at a time to create a multi-colored finished print. While there is no evidence that Hyde tried this process, it is something she may have been interested in.

During the winter of 1916-1917, Hyde travelled to Charleston, North Carolina. She had met American artist Anna Taylor Hayward (1879-1956) when Hayward had

⁴³⁷ Mason and Mason, *Helen Hyde*, 29.

⁴³⁸ *American Art News* 15 (August 18, 1917), 3.

travelled to Japan in 1914.⁴³⁹ Taylor invited Hyde to stage an exhibition of her works and give a lecture in Charleston in February of 1915.⁴⁴⁰ Hyde returned in 1916 for a more extended stay. During one of these visits she also became acquainted with artist Alice Ravenel Huger Smith (1876-1958). Smith and Hyde became friends and regularly corresponded.

Hyde did a large number of prints in 1917 and 1918 based on her visit to South Carolina. She worked in a range of printmaking styles including dry point, aquatint, soft and hard-ground etching and even tried lithography for the first time in her career. The swampy areas of the South seemed to lend themselves well to the lithograph process and all three of Hyde's lithographs, *Cypress Swamp* (1917), *Footbridge* (1917) and *The Shower* (1918) show these kind of landscapes. Most of her Southern inspired prints feature, as one might guess, mothers and children.

Hyde's late career was also filled with many exhibitions. She still had dealers all over the country and Europe. Her account books show that prints spanning her whole career that were not sold out were still being distributed, sold and exhibited. The Library of Congress had purchased two complete sets of her works in 1910 and used one to lend out for exhibitions. Now living in the United States Hyde was even able to attend some of her own exhibits and see first-hand the fruits of her labor.

In addition to Southern prints, Hyde also produced a number of prints focused on World War I and the war effort at home during her last years. Some of these were done

⁴³⁹ Mariea Cuadill Dennison. "Art of the American South, 1915-1945: Picturing the Past, Portending Regionalism," PhD diss., (University of Illinois at Urbana-Champaign, 2000), 405.

⁴⁴⁰ Ibid., 408.

especially for the American Red Cross and Child Welfare Program. Some were color etchings of children encouraging patriotism (such as *Carry On* and *Her Bit* both done in 1918), while others were reproduced as larger lithographic posters. Towards the end of her life Hyde's health continued to deteriorate. This may have encouraged her stay in warm Charleston during the winter of 1916-1917. She never stopped producing prints however. Toward the end of 1918, as her health became more precarious, and her energy presumably low, Hyde's longtime friend Bertha Jaques stepped in and printed many of Hyde's prints when she could not.⁴⁴¹ Hyde underwent a final operation for cancer in April of 1919.⁴⁴² She then went to stay with Mabel and Edwin in their Pasadena home. In late April of 1919 she collapsed and was taken to the hospital.⁴⁴³ On May 13, 1919, Helen Hyde succumbed to the cancer and passed away.

Albert G. Roullier, who was a long-time dealer for Helen Hyde aptly and beautifully eulogized her in these words,

There died in Pasadena, May 13th, a noted American artist, Helen Hyde. Of cosmopolitan education and training, she was a pioneer in this country in colored etchings, an original and interesting worker in water colors, but her most notable achievement was in the field of wood prints. Many years of study in Japan gave her the Japanese technique, a sureness of drawing, a fine sense of decoration, but the spirit, the tenderness, the charm which she imparted to her prints were all her own. But to those who loved her, the distinguished personality, the loyal and generous friendship, the high courage with which life was faced meant even more than the very distinct accomplishments in the field of Art.⁴⁴⁴

⁴⁴¹ Record of Work Done 1907-1919.

⁴⁴² Mason and Mason, *Helen Hyde*, 31.

⁴⁴³ *Ibid.*, 29.

⁴⁴⁴ "Helen Hyde," *The American Magazine of Art* 10 (July 1919), 351.

This study has examined Helen Hyde and her work on a micro level. There is still much to be done to examine her and her prints on a macro level. Questions that stand to be addressed include: How does she fit into the greater web of Western artists in Japan? And, more specifically, how does she fit into the web of Western *printmakers* in Japan? What is her place as an American woman artists in the long nineteenth century from 1790 to 1914? And in the prolific production of travel art in the late nineteenth century, as well as within the new studies of cross-cultural exchange. Finally what is her role in American art and in Japanese art in general? In my dissertation I examined many of the artists who influenced her, but did not touch on the artists she influenced in the West or Japan. That too is worth further exploration. For every stone overturned, two more appear. It is hoped that this work will provide a seminal study for exploring these wider questions.

FIGURES



Figure 1.1: Photographer unknown, *Lt. Col. William Hyde and his bride Marietta Butler*, c. 1865. Source: Irwin, *The Letters of William Birelie Hyde*, 122.

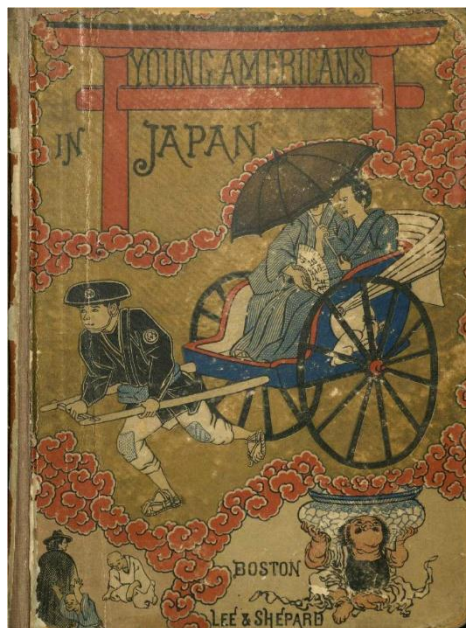


Figure 1.2: Edward Greey, *The Young Americans in Japan; or, The Adventures of the Jewett Family and their Friend Oto Nambo*, cover, 1882.



Figure 1.3 (left): Kate Greenaway, Drawing from *Christmas at Little Peopleton Manor* for *The Illustrated London News*, 1879. Pen and ink and watercolor on paper; dimensions unknown. The Victoria & Albert Museum. Source: The Victoria & Albert Museum, <http://collections.vam.ac.uk/item/O711348/christmas-at-little-peopleton-manor-drawing-greenaway-kate/>.



Figure 1.4 (right): Helen Hyde, *Miss Plum Blossom*, 1897. Color etching on paper; image: 12.7 x 7.2 cm. The Art Institute of Chicago. Gift of Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin, 1919. Source: The Art Institute of Chicago, <http://www.artic.edu/aic/collections/artwork/106738>.



Figure 1.5: Helen Hyde, *Miss Plum Blossom*, 1897. Color etching on paper; image: 12.7 x 7.2 cm. The Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mable Hyde Gillette and Edwin Fraser Gillette, 1992. Source: The Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=32927>.

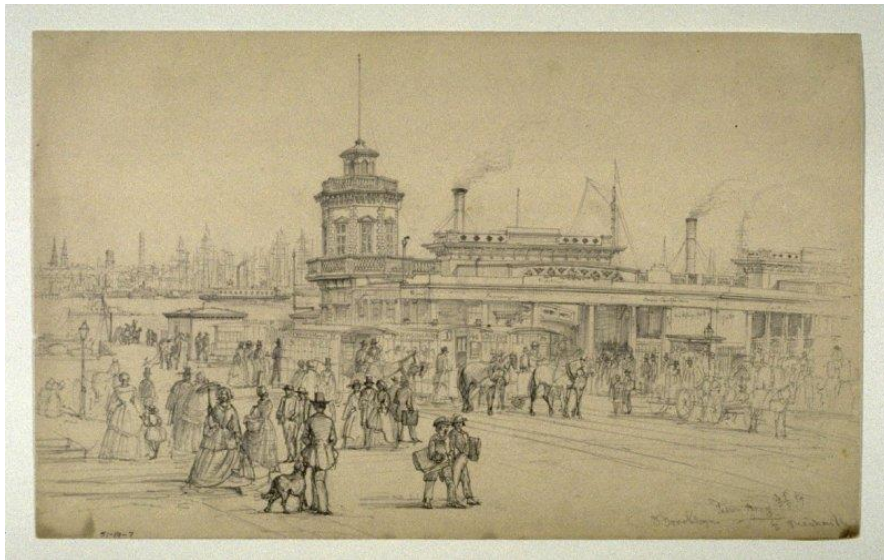


Figure 1.6: Ferdinand Richardt, *Fulton Ferry, Brooklyn*, 1859. Graphite with pen and black ink on paper; image: 28.6 x 46.6 cm. The Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco. Gift of Gustav Schneider, 1951. Source: Fine Art Museums of San Francisco, <http://art.famsf.org/joachim-ferdinand-richardt/fulton-ferry-brooklyn-51197>.



Figure 1.7: Søren Emil Carlsen, *Still Life with Pheasant*, c. 1890. Oil on canvas; 59.1 x 89.2 cm. Fine Arts Museums of San Francisco. Gift of Mr. and Mrs. Anthony R. White, 1991. Source: Fine Art Museums of San Francisco, <http://art.famsf.org/soren-emil-carlsen/still-life-pheasant-1991108>.



Figure 1.8: Kenyon Cox, *An Eclogue*, 1890. Oil on canvas; 122.5 x 153.6 cm. The Smithsonian American Art Museum, Gift of Allyn Cox, 1959. Source: The Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=5853>.



Figure 1.9: Franz Skarbina, *Under the Christmas Tree*, 1892. Oil on canvas; dimensions unknown. Stiftung Stadtmuseum Berlin. Source: The Athenaeum, <http://www.the-athenaeum.org/art/detail.php?ID=96837>.



Figure 1.10: Albert Sterner, *First Steps*, date unknown. Drypoint on paper; 26.1 x 19.4 cm. The Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco. Source: Fine Art Museums of San Francisco, <http://art.famsf.org/albert-edward-sterner/first-step-19633024139>.



Figure 1.11: Raphaël Collin, *The Beauty Portrait*, 1889. Oil on canvas; dimensions unknown. Unknown Private Collection.



Figure 1.12: Photographer unknown, Émile Guimet and Felix Régamey with their interpreters, Yokohama, 1876. Source: Chang, *Museums of Asian Art*, 77, fig. 3.1.



Figure 1.13 (left): Felix Regam y, *Promenades japonaises*, “La femme japonaise,” (The Japanese Woman), 1878. Source: The University of Illinois at Urbana-Champaign. <https://babel.hathitrust.org/cgi/pt?id=uiuc.3024771v1>.



Figure 1.14 (right): Felix Regam y, *Promenades japonaises*, “La pri re des enfants” (The Children’s Prayer), 1878. Source: The University of Illinois at Urbana-Champaign. <https://babel.hathitrust.org/cgi/pt?id=uiuc.3024771v1>.



Figure 1.15: Helen Hyde, *From the Rice Fields*, 1901. Color woodblock print on paper; image: 54.6 x 11.9 cm. The Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco, California State Library long loan. Source: Fine Art Museums of San Francisco, <http://art.famsf.org/helen-hyde/rice-fields-16401966>.



Figure 1.16: Felix Regaméy, *Our Artist in Kioto Japan*, 1877. *Harper's Weekly*, May 5, 1877. The Waynor and Laurie Rogers Collection. Photo courtesy of Waynor and Laurie Rogers.



Figure 1.17: Felix Regaméy, *Sunday Service on Board a Pacific Mail Steam-ship*, 1877. The Waynor and Laurie Rogers Collection. Photo courtesy of Waynor and Laurie Rogers.

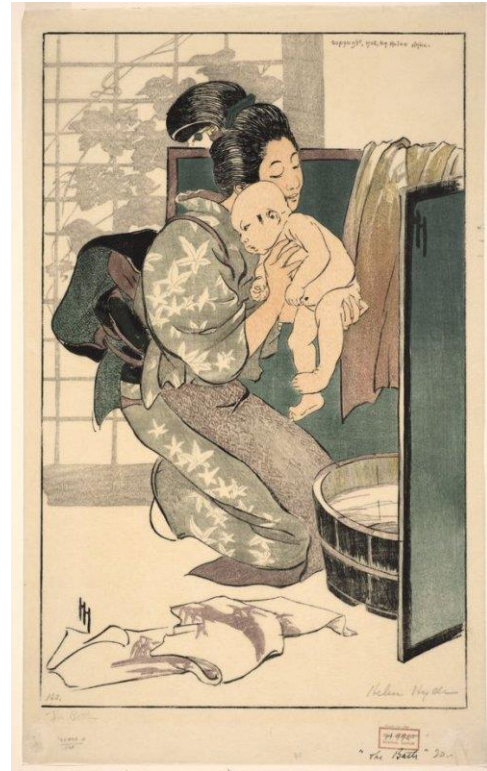


Figure 1.18 (left): Mary Cassatt, *The Bath*, 1890-91. Dry point and aquatint on paper; image: 32.1 x 24.8 cm. The National Gallery of Art, Chester Dale Collection. Source: The National Gallery of Art, <http://www.nga.gov/content/ngaweb/Collection/art-object-page.46723.html>.

Figure 1.19 (right): Helen Hyde, *The Bath*, 1905. Color Woodblock print on paper; image: 41.3 x 26 cm. The Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco. Gift of Helen Hyde, 1905. Source: Fine Arts Museums of San Francisco, <http://art.famsf.org/helen-hyde/bath-26320>.



Figure 1.20: Helen Hyde, *The Carpenter's, Cleeve Prior, Aug. 29, 1892*. Watercolor on paper. Sketchbooks 1892-1917, Helen Hyde Papers, MS 1085, California Historical Society. Source: Courtesy of the California Historical Society. Photo by this author.



Figure 2.1: Virgil Williams, *Alameda Creek, California*, date unknown. Etching, 10 x 18 cm. The Bancroft Library. Source: Wilson, *Prints*, 141, fig. 68.



Figure 2.2: Photographer unknown, *Miss Helen Hyde and Her Studio*, c. 1899. Source: *San Francisco Chronicle*, "A San Francisco Etcher and Her Work," February 12, 1899.



Figure 2.3: Helen Hyde, *In the Cool of the Afternoon* (also known as *Fisher Boy*), 1895. Etching; image: 15.2 x 11.4 cm. Printed by Josephine Hyde. Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mable Hyde Gillette and Edwin Fraser Gillette, 1992. Source: The Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=32931>.

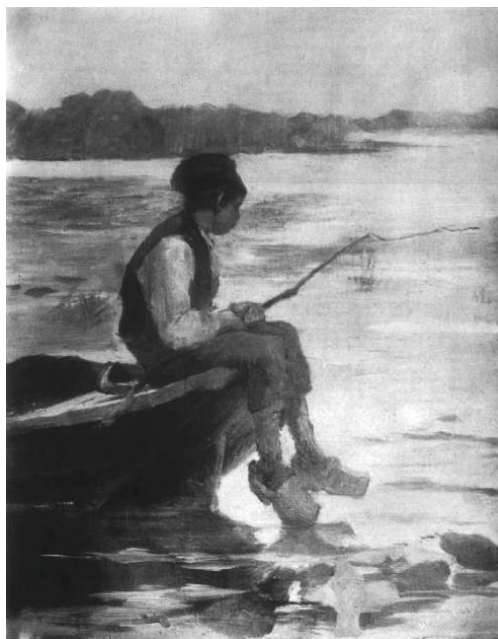


Figure 2.4: Helen Hyde, *In the Cool of the Afternoon*, c. 1895. Painting, details unknown. Source: *San Francisco Newsletter and California Advertiser*, Christmas number, 1895.



Figure 2.5: Helen Hyde, *A Gentleman of France*, c. 1895. Etching; image: 17.8 x 12.7 cm. Likely printed by Josephine Hyde. Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mable Hyde Gillette and Edwin Fraser Gillette, 1992. Source: The Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=32932>.

LIST OF PRINTS BY HELEN HYDE

SAUSALITO, S.F., 1896
 Boats in the harbor. **ETCHINGS**

TOTTY, S.F., 1896. First Colored Etching, San Francisco.
 A chubby child on doorstep.

MANDARIN, (THE), S.F., 1896.
 Chinese boy, face view.

AH TIM, S.F., 1896.
 Chinese, boy profile, standing.

LITTLE ONE TWO, S.F., 1896.
 Chinese child sitting down.

PLUM BLOSSOM, S.F., 1897.
 Chinese girl, face view.

CAT AND THE CHERUB, (THE), S.F., 1897.
 Chinese boy with cat.

^{A SUDDEN}
 THE SHOWER, S.F., 1897.
 Street in Chinatown, figures, lanterns.

MOTHER AND CHILD, S.F., 1897.
 Chinese.

HIDE AND SEEK, S.F., 1897.
 Chinese children playing around a screen.

THE BORROWED UMBRELLA, S.F., 1898.
 Chinese child with enormous umbrella.

SPRING BLOSSOMS, S.F., 1898.
 Chinese child with flowers.

THE YELLOW BOY, S.F., 1898.
 Chinese boy in yellow.

ALLEY IN CHINATOWN, S.F., 1898.
 Mother and child, lighted lanterns.

^{THE}
 A SUDDEN SHOWER, S.F., 1898.
 Mother and child under umbrella.

IMPS OF CHINATOWN, S.F., 1898.
 Two roguish children.

FORT POINT. S.F., 1898.

UNWELCOME RAIN, S.F., 1898.
 Chinese children on tiptoe looking out of window.

AFTER THE SHOWER, S.F., 1898. Two Chinese Boys.

³²
 THE YEAR'S AT THE SPRING. 1897.
 A Farmhouse with orchard in bloom

A GENTLEMAN OF FRANCE. 1897?
 Boy with cape, face view.

FISHER BOY, 1897?
 Dutch boy, seated on bank.

IN THE RAIN, S.F., 1898, Chinese mother and daughter.

Figure 2.6: Copy of Bertha Jaques' *Helen Hyde and Her Work: An Appreciation*, 1922, with handwritten notations by Edwin F. Gillette. University of Oregon Knight Library. Photo by this author.



Figure 2.7: Helen Hyde, *Totty*, 1896. Colored etching; image:9.9 x 12.9 cm. The Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mable Hyde Gillette and Edwin Fraser Gillette, 1992. Source: The Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=33006>.



Figure 2.8: Helen Hyde, *Totty*, 1896. Colored etching; image: 9.9 x 12.9 cm. The Indianapolis Museum of Art. Gift of Delavan Smith. Source: Image courtesy of The Indianapolis Museum of Art, <http://collection.imamuseum.org/artwork/72967/>.



Figure 2.9: Etching plate for *Totty*, 1896. 10 x 12.8 cm. Private collection. Source: Mason, *Helen Hyde*, 34.

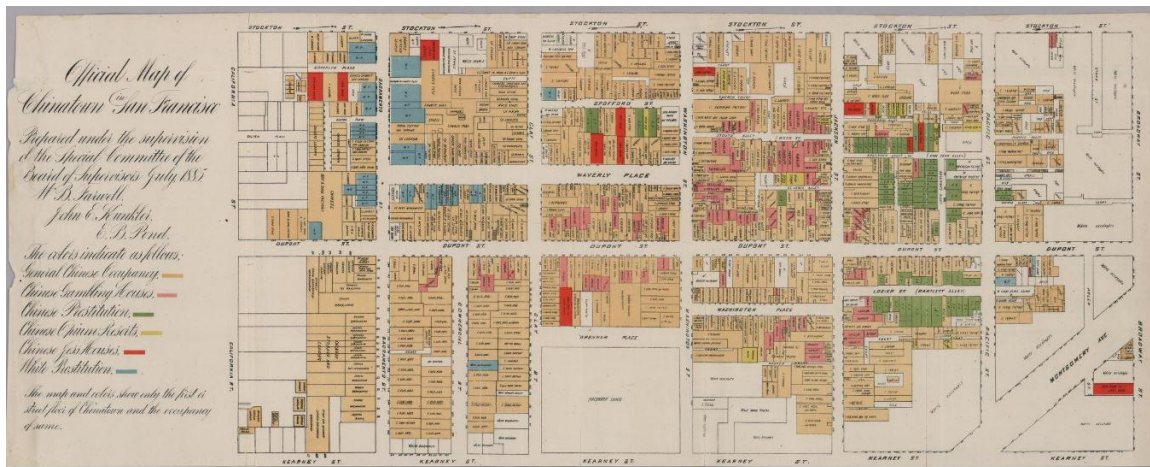


Figure 2.10: Willard B. Farwell, Official Map of Chinatown in San Francisco, A.L. Bancroft, publisher, 1885. 22 x 54 cm. Source: David Rumsey Historical Map Collection, <http://www.davidrumsey.com/luna/servlet/detail/RUMSEY~8~1~215016~5501920:Official-Map-of-Chinatown-in-San-Fr>.



Figure 2.11: Paul Frenzeny, *New-Year Calls of Children*, 1880. Source: Baldwin, “Chinese in San Francisco,” 77.



Figure 2.12: Theodore Wores, *New-Years Day in San Francisco's Chinatown*, 1881. Oil on Canvas; 73.66 x 55.88 cm. The Oakland Museum of California, Gift of Dr. A. Jess Shenson. Source: The Oakland Museum of California <http://collections.museumca.org/?q=collection-item/2002291>.



Figure 2.13: Helen Hyde, *Ah Yen*, 1898. Drypoint; image: 17.4 x 12.5 cm. The Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco. Source: Fine Arts Museums of San Francisco, <https://art.famsf.org/helen-hyde/ah-yen-1963302711>.



Figure 2.14 (left): Isabell Morrison Niles, *Scene of Chinatown*. Details unknown. Source: Murtha, “The Sketch Club,” 581.

Figure 2.15 (right): Jane “Jennie” Rome McElroy, *Chinatown sketch*. Details unknown. Source: Murtha, “The Sketch Club,” 587.



Figure 2.16 (left): Helen Hyde, *Alley in Chinatown*, 1898. Color etching; image: 28.4 x 12.3 cm. The Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mable Hyde Gillette and Edwin Fraser Gillette, 1992. Source: The Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=33007>.

Figure 2.17 (right): Helen Hyde, photograph of mother and child in Chinatown, San Francisco, c.1896-1899. The California Historical Society, MSP 1085. Source: Courtesy of the California Historical Society.



Figure 2.18 (left): Helen Hyde, *A Sudden Shower*, 1898. Color etching; image: 25.7 x 20.2. The Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco. Gift of Helen Hyde. Source: Fine Arts Museums of San Francisco, <https://art.famsf.org/helen-hyde/sudden-shower-87366>.

Figure 2.19 (right): Andō Hiroshige, *Sudden Shower over Shin-Ōhashi Bridge at Atake*, from the series, *One-Hundred Famous Views of Edo*, 1857. Color Woodblock print, image; 36.3 x 24.1 cm. Prints and Photographs Division, Library of Congress. Source: Library of Congress, <http://loc.gov/pictures/resource/jpd.02950/>.

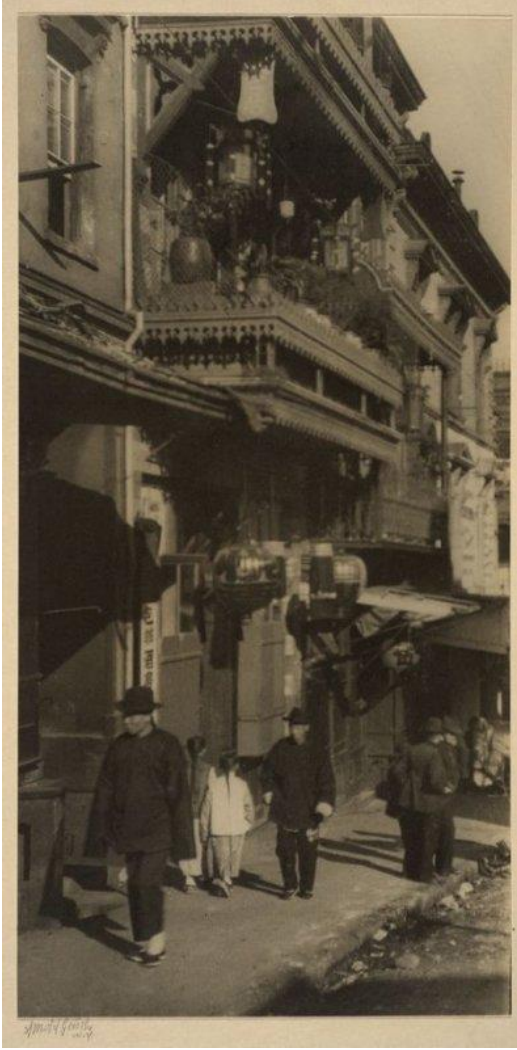


Figure 2.20 (*left*): Arnold Genthe, *The Street of Painted Balconies*, c. 1896. Gelatin silver print; sheet: 33.4 x 16.7 cm. Fine Arts Museums of San Francisco. Museum purchase, James D. Phelan Bequest Fund. Source: Fine Arts Museums of San Francisco, <https://art.famsf.org/arnold-genthe/street-painted-balconies-chinatown-series-19434085>.

Figure 2.21 (*right*): Arnold Genthe, *Untitled (Woman waking on the street with three children, one her arms)*, from the Chinatown series, c. 1896. Gelatin Silver Print; image: 34.5 x 24.9 cm. The Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco. James D. Phelan Bequest Fund. Source: Fine Arts Museums of San Francisco, <https://art.famsf.org/arnold-genthe/untitled-woman-walking-street-three-children-one-her-arms-chinatown-series-194340822>.

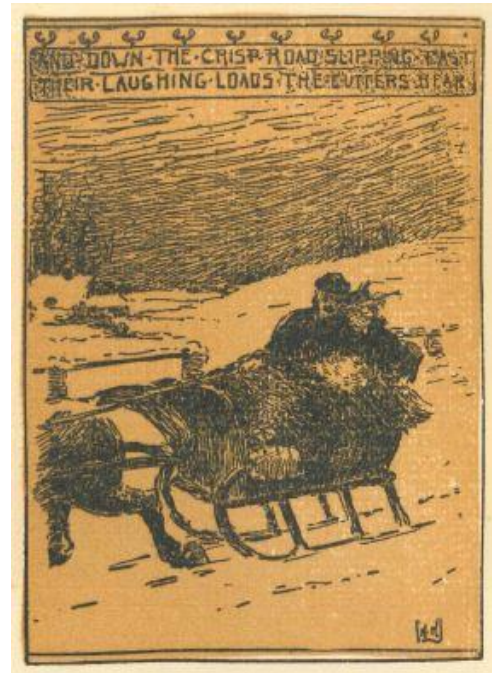


Figure 2.22 (left): Helen Hyde, illustration from *Christmas in California* with poems by Edward Rowland Sill, 1898. Private Collection. Source: Photo by this author.

Figure 2.23 (top right): Helen Hyde, illustration from *Christmas in California* with poems by Edward Rowland Sill, 1898. Private Collection. Source: Photo by this author.

Figure 2.24 (bottom right): Helen Hyde, Drop Cap detail from *Christmas in California* with poems by Edward Rowland Sill, 1898. Private Collection. Source: Photo by this author.



Figure 2.25: Helen Hyde, illustration from *Hacienda de Ramona* by Eleanor F. Wiseman, 1899. Source: Wiseman, *Hacienda*, 112.

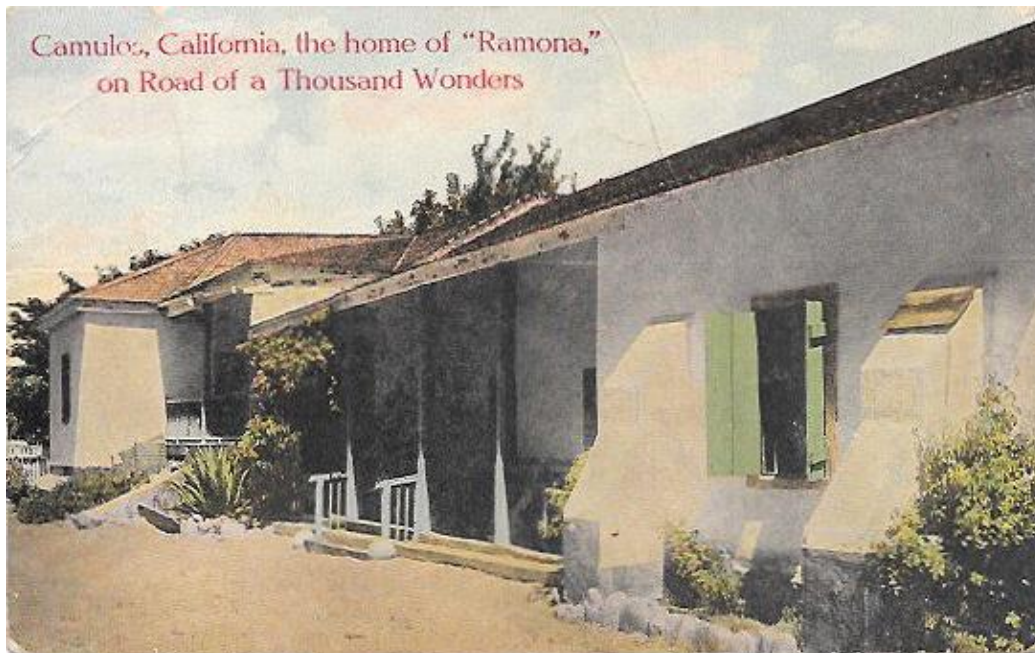


Figure 2.26: Vintage Postcard of Rancho Camulos, c. 1900. Source: Rancho Camulos Museum, <http://ranchocamulos.org/photo-gallery/gallery/>.



Figure 2.27: Helen Hyde, “Welcome Cats,” from *The Moon Babies*, 1900. Private Collection. Source: Photo by this author.



Figure 2.28: Helen Hyde, *The Yellow Boy*, 1898. Color etching; image: 17.9 x 12.6 cm. The Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco. Gift of Helen Hyde. Source: Fine Arts Museums of San Francisco, <http://art.famsf.org/helen-hyde/yellow-boy-87363>.

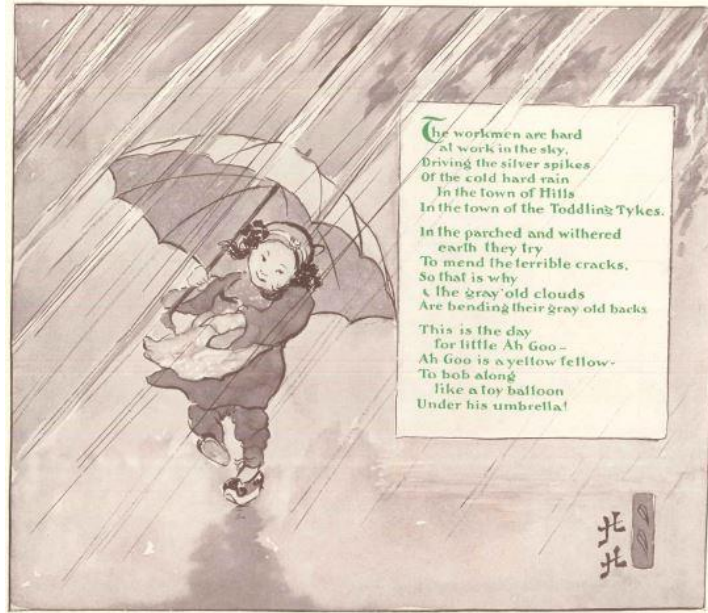


Figure 2.29: Helen Hyde, “Ah Goo,” from *The Moon Babies*, 1900. Private Collection. Source: Photo by this author.



Figure 2.30: Helen Hyde, *The Borrowed Umbrella*, 1898. Color etching; image: 18.6 x 12.6 cm. Indianapolis Museum of Art. Bequest of Delavan Smith. Source: Indianapolis Museum of Art, <http://collection.imamuseum.org/artwork/72976/>.



Figure 2.31: Helen Hyde, *The Furious Dragon*, 1914. Color woodblock print; image: 18.4 x 13.3. The Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mable Hyde Gillette and Edwin Fraser Gillette, 1992. Source: The Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=32939>.

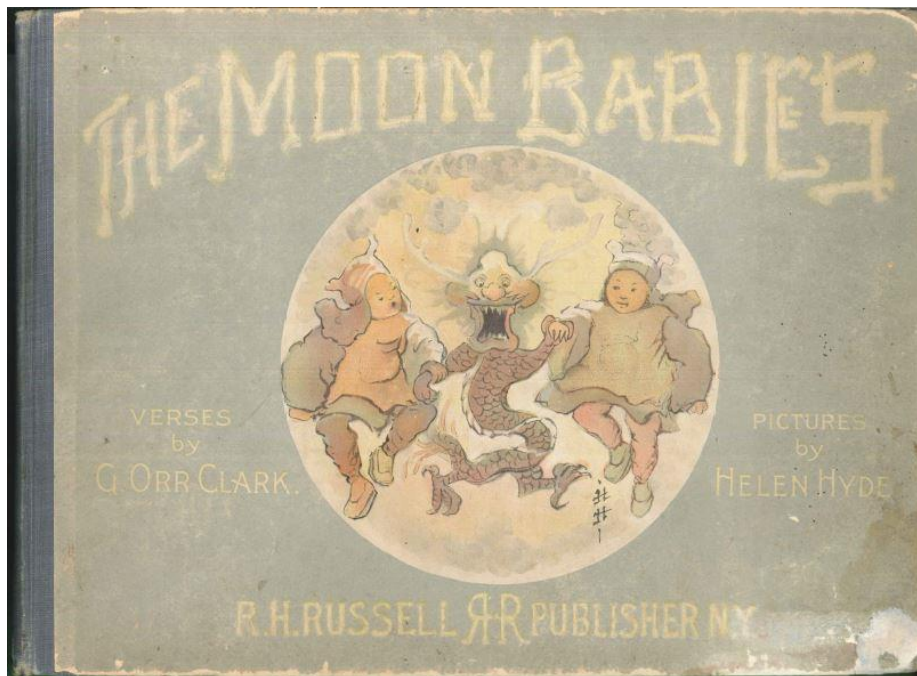


Figure 2.32: Helen Hyde, cover illustration from *The Moon Babies*, with poems by G. Orr Clark, 1900. Private Collection. Source: Photo by this author.

No. 7. The Shower. 1897. 1
9

Date of Shipment.	City	Seller	Articles	Print Numbers.	Weight	Price	Date of Original Shipment.	Name of Teamster.
1895	San Francisco	Fiskery				189	1897	10
1898	Detroit	Odyssey				97.50		2
1898	London	Fleming					1898	13
1899	San Francisco	H. J. Gan	to Park Museum nos 48.					#1
1899	San Francisco	Fiskery		57, 64, 65.				8
1899	Chicago	Anderson						1
1899	New York	Mackintosh		9, 92				2
1899	Kansas City	Strawn		67, 68, 69.			1899	14
1900	New York	Mackintosh		51, 53			1900	2
1901	New York	Mackintosh		52, 54, 55, 56, 58				6
1901	London	Burton		76, 76				2
1901	Kansas City	Strawn		70, 73			1901	10
1902	Boston	J. & W. Richards		96.				1
1902	Chicago	Boullier		33				1
1902	San Francisco	Fiskery		42				2
1902	Boston	J. & W. Richards						1
1902	New York	Mackintosh					1902	6
1903	New York	"						1
1903	Chicago	Boullier		40, 44, 44, 49			1903	5
1904	"	"		73, 76, 88				3
1904	San Francisco	Fiskery						1
1904	New York	Mackintosh					1904	3
1905	New York	"						2
1905	London	Blackwell		98, 99			1905	4
1906	Kansas City	Strawn		63		\$10.00	1905	1
1907	Paris	George Petit		94		" "		1
1908	New York	Bearse		92		" "		1
1909	Chicago	Boullier				1.000.		1
1911	Kansas City	Whitcomb		9				1
1914	La Porte Indiana	Dr. J.				20.00		1
1916	Chicago	Art Institute Press		Johnson N. Y.		19.00		1

Figure 2.33: Page from Helen Hyde's Record of Prints accounting book. California Historical Society. Source: Record of Prints 1898-1918, Helen Hyde Papers, MS1085, California Historical Society. Photo by this author.



Figure 2.34: Photographer unknown, *The Picture Gallery at Vickery, Atkins & Torrey Gallery at, 550 Sutter Street, San Francisco, 1910s*. William Vickery Family Photo Album. Source: David K. Vickery, William Vickery Family Photo Album.



Figure 2.35: Photographer unknown, *The First Macbeth Gallery, 237 Fifth Avenue, c.1896*. Photographic print, 21 x 26 cm. Macbeth Gallery Records, 1838-1968, bulk, 1892-1953. Archives of American Art, Smithsonian Institution. Source: Archives of American Art, <http://www.aaa.si.edu/collections/items/detail/macbeth-gallery-7933>.



Figure 2.36: Helen Hyde, *The Little Mother*, c. 1896. Oil on canvas. Source: Murtha, "The Sketch Club," 585.



Figure 2.37: Helen Hyde, *Spring Blossoms*, 1898. Color Etching; image: 17.6 x 12.7 cm. Fine Arts Museums of San Francisco. Gift of Helen Hyde, 1899. Source: Fine Arts Museums of San Francisco. <http://art.famsf.org/helen-hyde/spring-blossoms-87367>.

No. 11504

Issued 28 1899

United States of America.

STATE OF California
COUNTY OF San Francisco

I, Miss Helen Hyde, a NATIVE AND LOYAL CITIZEN OF THE UNITED STATES, do hereby apply to the Department of State at Washington for a passport for myself ~~and wife, and my minor children as follows:~~ born at _____ on the _____ day of _____, 18____, and

In support of the above application, I do solemnly swear that I was born at Lima, in the State of New York, on or about the 6th day of April, 1868; that my father is a _____ citizen of the United States; that I am domiciled in the United States, my permanent residence being at S. H. Co. Road & Union San Francisco, in the State of California, where I follow the occupation of Artist; that I am about to go abroad temporarily; and that I intend to return to the United States within two years with the purpose of residing and performing the duties of citizenship therein.

OATH OF ALLEGIANCE.

Further, I do solemnly swear that I will support and defend the Constitution of the United States against all enemies, foreign and domestic; that I will bear true faith and allegiance to the same; and that I take this obligation freely, without any mental reservation or purpose of evasion; So HELP ME GOD.

Sworn to before me, this 21st day of August 1899
Helen Hyde
A. J. Henry Notary Public.

DESCRIPTION OF APPLICANT.

Age: 31 years. Mouth: medium
Stature: 5 feet, 6 inches, Eng. Chin: regular
Forehead: Broad Hair: Brown
Eyes: Blue Complexion: Fair
Nose: regular Face: oval

IDENTIFICATION.

I hereby certify that I know the above named _____ personally, and know him to be a native born citizen of the United States, and that the facts stated in his affidavit are true to the best of my knowledge and belief.

[ADDRESS OF WITNESS.]

San Francisco
SAN FRANCISCO.

Applicant desires passport sent to following address

The Cash & San
627 Market St.
San Francisco

One dollar tax, as imposed by law, will be required, in U. S. currency, with each application. When husband, wife, minor children and servants expect to travel together, a single passport for the whole will suffice. For any other person in the party a separate passport will be required. Address "Department of State, Passport Division," Washington, D. C.

Figure 3.1: Helen Hyde's 1899 Passport Application. National Archives and Records Administration. Source: Ancestry.com.

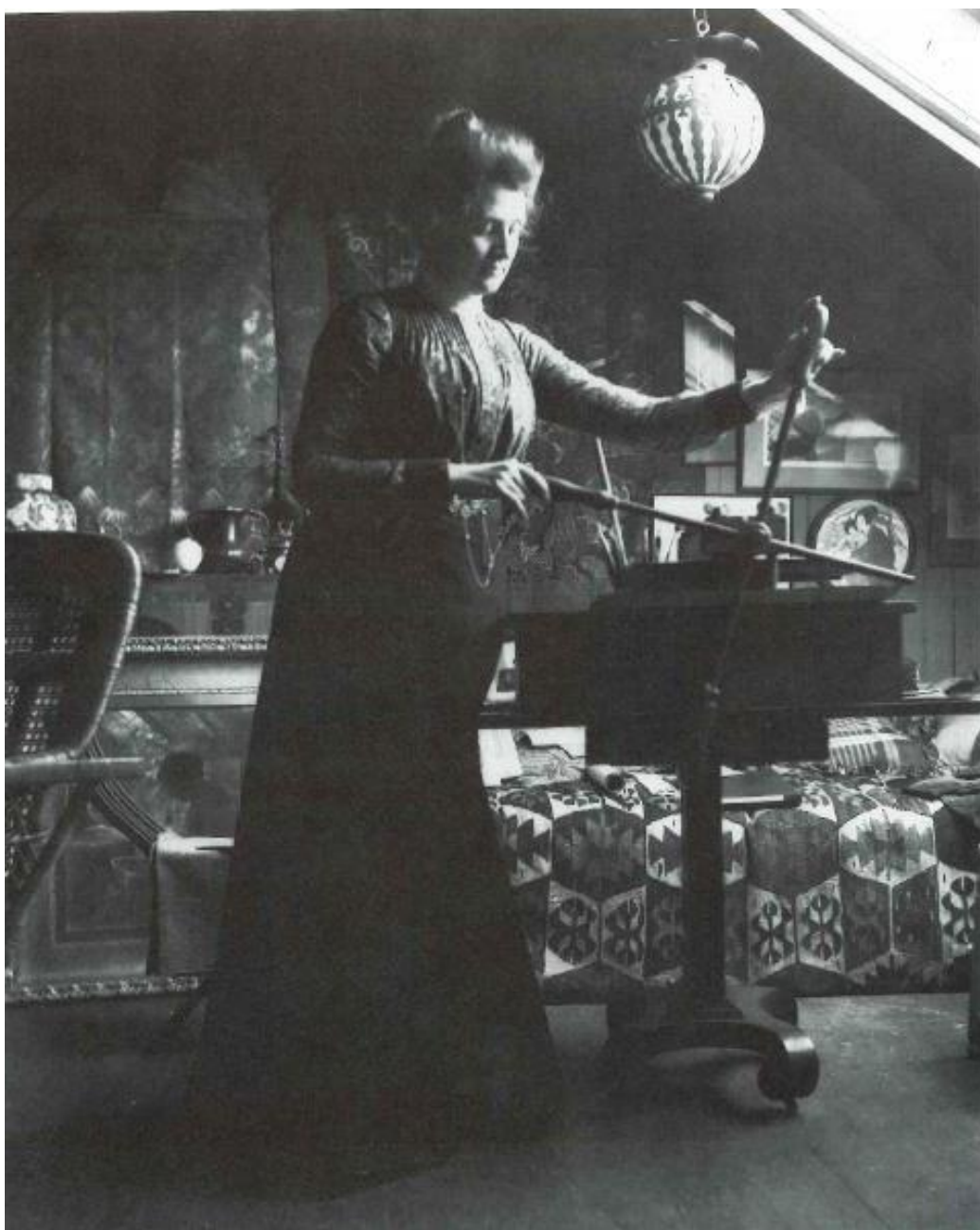


Figure 3.2: Photographer unknown, *Helen Hyde with her Etching Press*, c. 1901. Source: Meech, *Japonisme*, 104.



Figure 3.3 (left): Photographer unknown, *Kano Tomonobu in Helen Hyde's Studio*, date unknown. Source: Dinwiddle, "Miss Helen Hyde of Japan," 18.

Figure 3.4 (right): Photographer unknown, *Helen Hyde and Kano Tomonobu*, c. 1900. Source: *San Francisco Chronicle*, "Two Artist Girls in Nikko," December 9, 1900.



Figure 3.5: Kano Tomonobu, *Landscape*, 19th Century. Ink on paper; 43.4 x 72.1 cm. Philadelphia Museum of Art. Gift of Mrs. Moncure Biddle in memory of her father, Ernest F. Fenollosa, 1941. Source: Philadelphia Museum of Art, <http://www.philamuseum.org/collections/permanent/46157.html?mulR=508011848|1>.



Figure 3.6 (left): Clipping from *San Francisco Chronicle*, “Learned the Art of the Famous Kanos,” October 24, 1901. Source: Fold3.com.



Figure 3.7 (right): Helen Hyde, *Monarch of Japan*, 1901. Color woodblock print; image: 43.6 x 13.6 cm. Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mable Hyde Gillette and Edwin Fraser Gillette, 1992. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=33014>.



Figure 3.8: Helen Hyde, *Seated Badger Monk with a Wooden Gong*, early 20th Century. Ink on paper; 34.6 x 60.3 cm. Lawrence University Wriston Art Center Galleries. Source: The ARTstor Digital Library.



Figure 3.9: Scene from *Chōjū-giga (Scroll of Frolicking Animals)*, 12th century. Handscroll, ink on paper; 31.0 cm x 11.5 m. Kōzanji, Kyoto. Source: Sadao, *Discovering the Arts of Japan*, 97.

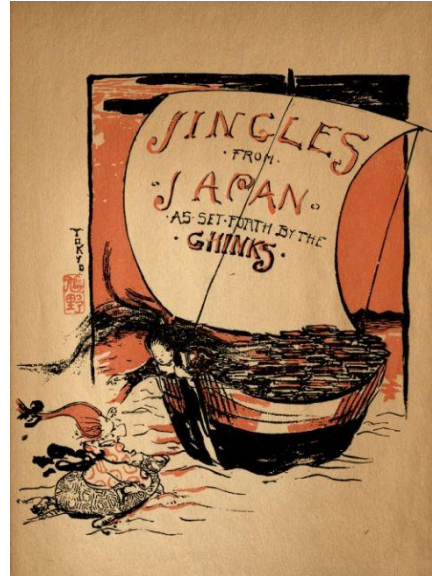
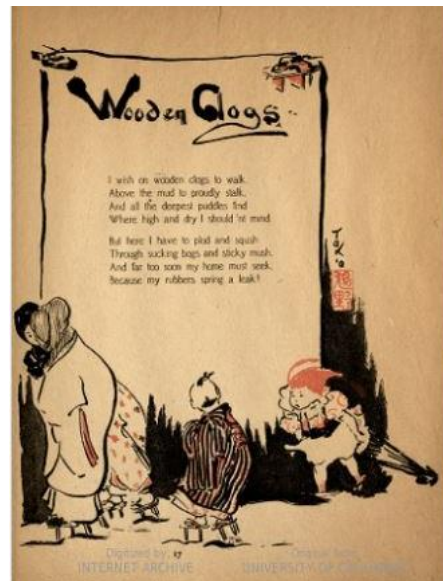


Figure 3.10 (left): Helen Hyde, cover from *Jingles from Japan*, 1901. Source: The Hathi Trust, <http://hdl.handle.net/2027/uc2.ark:/13960/t1jh3f105>.

Figure 3.11 (right): Helen Hyde, inside cover page from *Jingles from Japan*, 1901. Source: The Hathi Trust, <http://hdl.handle.net/2027/uc2.ark:/13960/t1jh3f105>.



3.12 (left): Helen Hyde, “Brush Painter” from *Jingles from Japan*, 1901. Source: The Hathi Trust, <http://hdl.handle.net/2027/uc2.ark:/13960/t1jh3f105>.

Figure 3.13 (right): Helen Hyde, “Wooden Clogs” from *Jingles from Japan*, 1901. Source: The Hathi Trust, <http://hdl.handle.net/2027/uc2.ark:/13960/t1jh3f105>.



Figure 3.14: Helen Hyde, *Baby San*, 1900. Colored etching; image: 26.3 x 11.4 cm. Jordan Schnitzer Museum of Art. Murray Warner Collection of Asian Art. Source: Photo Courtesy of the Jordan Schnitzer Museum of Art.

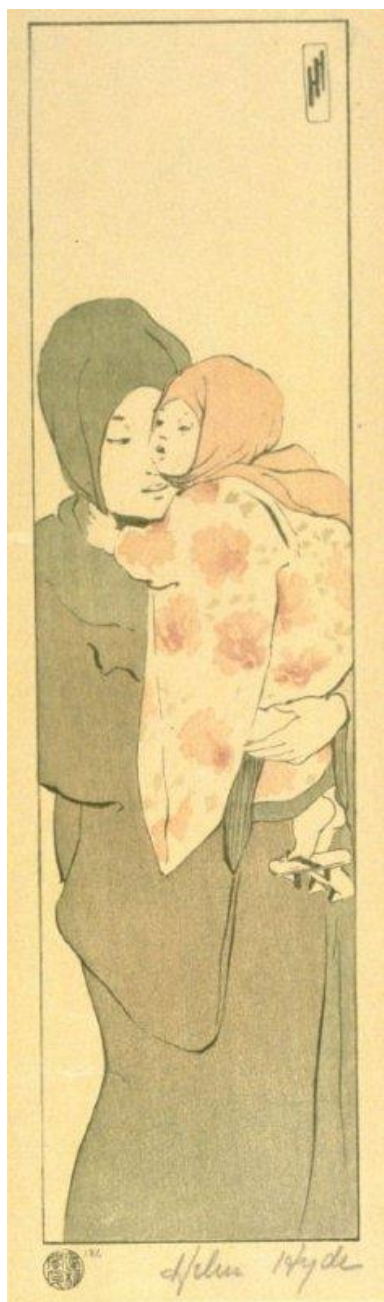


Figure 3.15 (left): Helen Hyde, *A Japanese Madonna*, 1900. Color woodblock print; image: 36.7 x 9.5cm. Fine Arts Museums of San Francisco. California State Library long loan. Source: Fine Arts Museums of San Francisco, <https://art.famsf.org/helen-hyde/japanese-madonna-12421966>.



Figure 3.16 (right): Helen Hyde, *O Tsuyu San*, 1900. Color woodblock print; image: 22.4 x 6.7 cm. Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mabel Hyde Gillette and Edwin Fraser Gillette, 1992. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=33011>.



Figure 3.17: Helen Hyde, *Day Dreams*, 1901. Color woodblock print; image: 27.6 x 27.8 cm. Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mabel Hyde Gillette and Edwin Fraser Gillette, 1992. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=33013>.



Figure 3.18: Helen Hyde, *Day Dreams*, detail, 1901. Color woodblock print; image: 27.6 x 27.8 cm. Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mabel Hyde Gillette and Edwin Fraser Gillette, 1992. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=33013>.



Figure 3.19 (left): Kitagawa Utamaro, *Midnight: Mother and Sleepy Child*, 1790. Color woodblock print; 36.5 x 24.4 cm. Metropolitan Museum of Art. Rogers Fund, 1922. Source: Metropolitan Museum of Art, <http://www.metmuseum.org/art/collection/search/51137>.

Figure 3.20 (right): Kitagawa Utamaro, *Mother and Child with Two Puppies on a Summer Night*, 1806. Color woodblock print; 39 x 25 cm. Museum of Fine Arts Boston. Gift of Miss Lucy T. Aldrich, 1947. Source: Museum of Fine Arts Boston, <http://www.mfa.org/collections/object/mother-and-child-with-two-puppies-on-a-summer-night-252198>.



Figure 3.21: A Selection of Helen Hyde's tools including, flat brush (*top left*), carving tool (*bottom left*) and baren (*right*). Brush: 15.2 x 3.5cm; Carving tool: 11.75 x 1 x 1 cm; Baren: 12.7 cm (diameter). Jordan Schnitzer Museum of Art. Gift of Dr. Don E. and Carol Steichen Dumond, 2003. Source: Photos Courtesy of the Jordan Schnitzer Museum of Art.



Figure 3.22: Emil Orlik, *The Painter, Woodcutter and Printer in Japan*, 1902. Color woodblock print; each image: 19.1 x 15.7 cm. Private Collection. Source: <http://www.orlikprints.com/pages/single/106.html>.



Figure 3.23: Emil Orlik, *Japanese Woman with Child on her Arm*, 1901. Woodblock print, Image: 18 x 11.8 cm. Private Collection. Source: <http://www.orlikprints.com/>.

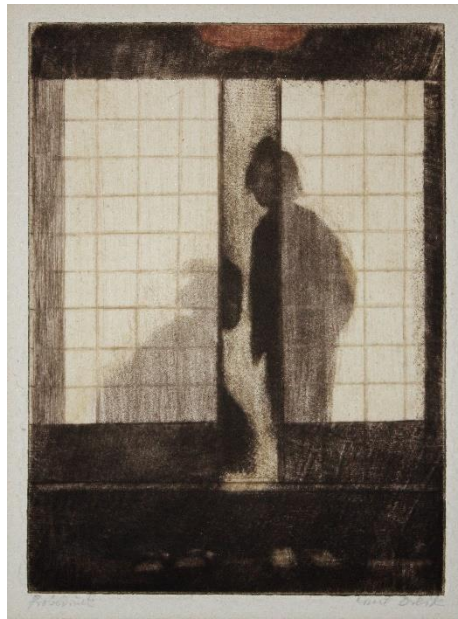


Figure 3.24 (left): Emil Orlik, *Rainy Day in Kyoto*, 1901. Aquatint, drypoint, roulette; image: 16 x 11.5 cm. The Waynor and Laurie Rogers Collection. Photo courtesy of Waynor and Laurie Rogers.

Figure 3.25 (right): Emil Orlik, *In the Evening*, 1902. Soft-ground etching, roulette, drypoint, printed in color; image: 17.5 x 12 cm. The Waynor and Laurie Rogers Collection. Photo courtesy of Waynor and Laurie Rogers.



Figure 3.26: Bertha E. Jaques, *Little Ah Sing*, n.d. Etching; image: 14 x 9.2 cm. The Waynor and Laurie Rogers Collection. Photo courtesy of Waynor and Laurie Rogers.



Figure 3.27 (left): Bertha E. Jaques, *Gladiola*, n.d. Etching; 25.4 x 20.3 cm. Smithsonian American Art Museum. Gift of Chicago Society of Etchers, 1935. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=11353>.



Figure 3.28 (right): Bertha E. Jaques, *April Shower, Venice*, 1914. Etching; 13.4 x 20.1 cm. Smithsonian American Art Museum. Gift of Chicago Society of Etchers, 1935. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=11326>.



Figure 3.29: Helen Hyde, *Blossom Child*, 1902. Color Etching; image: 17.8 x 15.0 cm. The Art Institute of Chicago. Gift of Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin, 1919. Source: The Art Institute of Chicago, http://www.artic.edu/aic/collections/artwork/77587?search_no=1&index=0.



Figure 3.30: *Los Angeles Herald*, “Helen Hyde and Her Japanese Etchings,” June 5, 1905. Source: California Digital Newspaper Collection, <http://cdnc.ucr.edu/cgi-bin/cdnc>.



Figure 3.31: Photographer unknown, *Shohiro Murata in Helen Hyde's Tokyo Home*, 1905. Source: Dinwiddle, "Miss Helen Hyde of Japan," 13.



Figure 3.32: Helen Hyde, *Baby Talk*, 1908. Color woodblock print; image: 28.8 x 46.4 cm. The Art Institute of Chicago, Gift of Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin, 1919. Source: Art Institute of Chicago, http://www.artic.edu/aic/collections/artwork/77625?search_no=1&index=0.

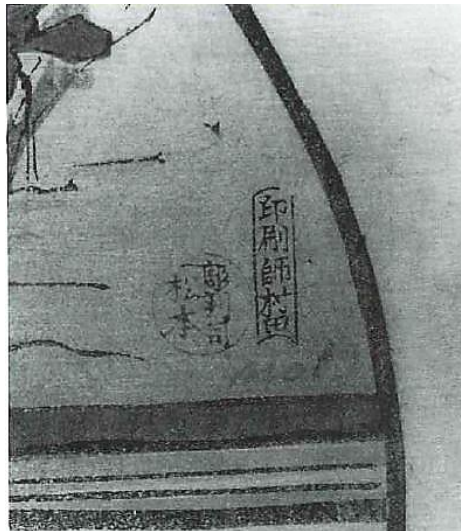


Figure 3.33: Helen Hyde, *Baby Talk*, 1908. Detail with Shohiro Murata and Matsumoto's seals. Source: Meech, "Reinventing the Exotic Orient," 123.



Figure 3.34: Helen Hyde, *The Hired Baby*, 1909. Color woodblock print; image; 8.6 x 12.0 cm. The Smithsonian American Art Museum, Gift of Hyde Gillette in memory of Mabel Hyde Gillette and Edwin Fraser Gillette, 1992. Source: The Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=32807>.



Figure 3.35: Helen Hyde, *The Hired Baby*, proof, 1909. Hand colored woodblock print; image: 8.6 x 12.0 cm. The Darrel C. Karl Collection. Photo Courtesy of Darrel C. Karl.

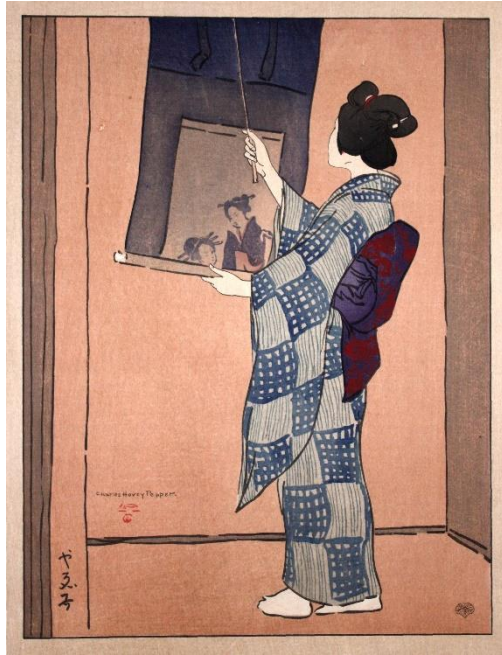


Figure 3.36: Charles Hovey Pepper, *Kakemono*, 1903. Color woodblock print; 31.1 x 23.5 cm. The Waynor and Laurie Rogers Collection. Photo courtesy of Waynor and Laurie Rogers.

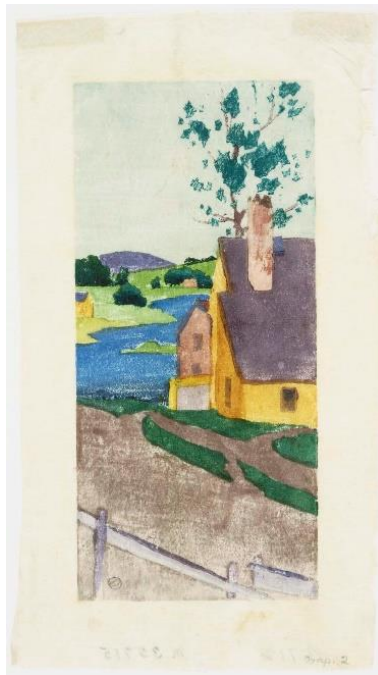


Figure 3.37: Arthur Wesley Dow, *View of Ipswich*, 1895. Color Woodcut print; image: 12.5 x 5.8 cm. Museum of Fine Arts Boston. Gift of Mrs. Ethelyn H. Putnam, 1941. Source: Museum of Fine Arts Boston, <http://www.mfa.org/collections/object/view-of-ipswich-97423>.



Figure 3.38: Helen Hyde, *The Daikon and the Baby*, 1903. Color woodblock print; image: 15.9 x 8.3 cm. The Jordan Schnitzer Museum of Art, Murray Warner Collection of Oriental Art. Source: Photo Courtesy of the Jordan Schnitzer Museum of Art.



Figure 3.39: Helen Hyde, sketches for *the Daikon and the Baby*, c. 1903. Sketchbooks 1892-1917, Helen Hyde Papers, MS 1085, California Historical Society. Source: Courtesy of the California Historical Society. Photo by this author.



Figure 3.40: Helen Hyde, sketches for *the Daikon and the Baby*, c. 1903. Sketchbooks 1892-1917, Helen Hyde Papers, MS 1085, California Historical Society. Source: Courtesy of the California Historical Society. Photo by this author.



Figure 3.41 (*left*): Helen Hyde, Unidentified woman holding up a baby, c. 1905. The California Historical Society, MSP 1085. Source: Courtesy of the California Historical Society.

Figure 3.42 (*right*): Helen Hyde, *The Bath*, detail, 1905. Color woodblock print on paper; image: 41.3 x 26 cm. The Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco. Gift of Helen Hyde, 1905. Source: Fine Arts Museums of San Francisco, <http://art.famsf.org/helen-hyde/bath-26320>.



Figure 3.43 (left) and 3.44 (right): Helen Hyde, sketches for *The Bath*, c. 1905. Sketchbooks 1892-1917, Helen Hyde Papers, MS 1085, California Historical Society. Source: Courtesy of the California Historical Society. Photos by this author.



Figure 3.45: Helen Hyde, *The Bath*, matsu (pine) variant, 1905. Color Woodblock print on paper; image: 41.3 x 26 cm. The Darrel C. Karl Collection. Photo Courtesy of Darrel C. Karl.



Figure 3.46: Helen Hyde, *Fireflies*, 1906. Etching and aquatint; image: 18.9 x 18.2 cm. Art Institute of Chicago, Gift of Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin, 1919. Source: Art Institute of Chicago, http://www.artic.edu/aic/collections/artwork/77614?search_no=7&index=8.



Figure 3.47 (left) and 3.48 (right): Helen Hyde, *Fireflies* Trial Plate and Proof, 1905. Plate (left), 19 x 19.4 cm. Line proof (right), image: 19 x 19 cm. Jordan Schnitzer Museum of Art, Gift of Dr. Don E. and Carol Steichen Dumond. Source: Photos Courtesy of the Jordan Schnitzer Museum of Art.



Figure 3.49 (left) and 3.50 (right): Helen Hyde, *Fireflies* Trial Proofs, 1905. First line and aquatint proof (left); image: 19 x 19 cm. Second line and aquatint proof (right); image: 19 x 19 cm. Jordan Schnitzer Museum of Art, Gift of Dr. Don E. and Carol Steichen Dumond. Source: Photos Courtesy of the Jordan Schnitzer Museum of Art.



Figure 3.51 (left): Helen Hyde, *The Red Curtain*, 1907. Color woodblock print; image: 17.9 x 9.4 cm. Private Collection. Photo by this author.

Figure 3.52 (right): Helen Hyde, watercolor sketch for *The Red Curtain*, c. 1907. The Darrel C. Karl Collection. Photo courtesy of Darrel C. Karl.



Figure 3.53 (left) and 3.54 (right): Helen Hyde, sketches for *The Red Curtain*, c. 1907. Sketchbooks 1892-1917, Helen Hyde Papers, MS 1085, California Historical Society. Source: Courtesy of the California Historical Society. Photos by this author.



Figure 3.55: Helen Hyde, sketches for *The Red Curtain*, c. 1907. Sketchbooks 1892-1917, Helen Hyde Papers, MS 1085, California Historical Society. Source: Courtesy of the California Historical Society. Photos by this author.



Figure 3.56: Photographer unknown. View of Helen Hyde's House, c. 1908. Source: Jaques, "An Artist's Home in Japan," 187.



Figure 3.57: Photographer unknown. Helen Hyde's Dining Room, c. 1908. Source: Jaques, "An Artist's Home in Japan," 187.



Figure 3.58 (left): Helen Hyde, *A Day in June*, 1910. Color woodblock print; image: 37.0 x 16.6 cm. The Art Institute of Chicago. Gift of Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin, 1919. Source: The Art Institute of Chicago, http://www.artic.edu/aic/collections/artwork/77639?search_no=1&index=0.

Figure 3.59 (right): Helen Hyde, *A Day in June*, detail, 1910. Color woodblock print; image: 37.0 x 16.6 cm. The Art Institute of Chicago. Gift of Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin, 1919. Source: The Art Institute of Chicago, http://www.artic.edu/aic/collections/artwork/77639?search_no=1&index=0.



Figure 3.60 (*left*): Helen Hyde, *The Secret*, detail, 1909. Color woodblock print; image: 21.3 x 13.7 cm. Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mabel Hyde Gillette and Edwin Fraser Gillette, 1992. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=32823>.

Figure 3.61 (*right*): Helen Hyde, *The Secret*, 1909. Color woodblock print; image: 21.3 x 13.7 cm. Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mabel Hyde Gillette and Edwin Fraser Gillette, 1992. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=32823>.



Figure 3.62: Photographer unknown, Tea in the Artist's Paper Windowed Home in Tokio, c. 1906. Source: Dinwiddie, "Miss Helen Hyde of Japan," 15.



Figure 3.63: Photographer unknown, Tea in the Artist's Paper Windowed Home in Tokio, detail, c. 1906. Source: Dinwiddie, "Miss Helen Hyde of Japan," 15.



Figure 3.64: Helen Hyde, *The Sauce-Pan Shop*, 1908. Color woodblock print; 31.8 x 45.3 cm. The Art Institute of Chicago, Gift of Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin, 1919. Source: The Art Institute of Chicago, http://www.artic.edu/aic/collections/artwork/77627?search_no=9&index=0.



Figure 3.65: Helen Hyde, *The Sauce Pan Shop, China*, 1907. Watercolor and ink on paper; 33.7 x 48.7 cm. The Jordan Schnitzer Museum of Art, Murray Warner Collection of Oriental Art. Source: Photo Courtesy of the Jordan Schnitzer Museum of Art.



Figure 3.66: Helen Hyde, *Baby Talk*, c. 1908. Watercolor and ink on paper; 44.5 x 62.9 cm. The Jordan Schnitzer Museum of Art, The Murray Warner Collection of Oriental Art. Source: Photo Courtesy of the Jordan Schnitzer Museum of Art.

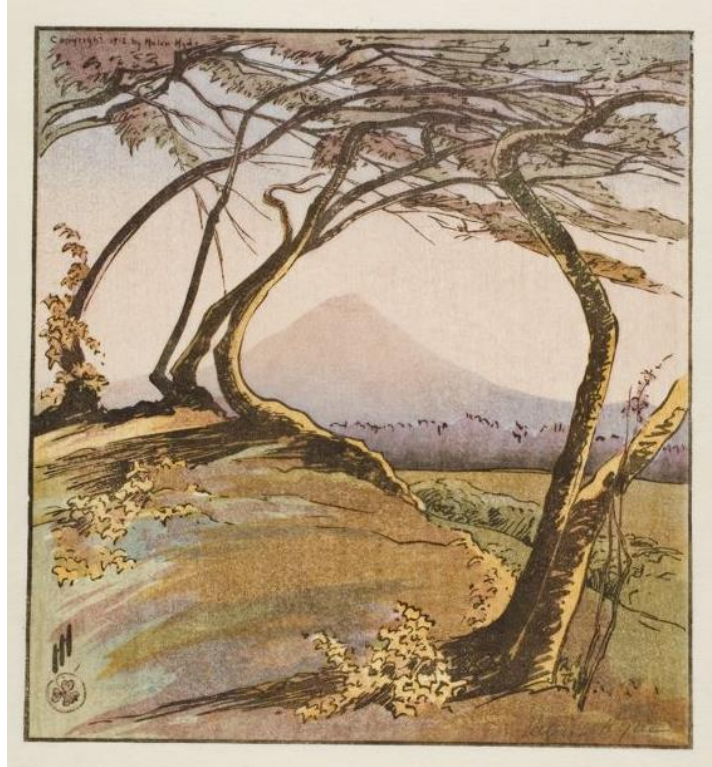


Figure 3.67: Helen Hyde, *Mt. Orizaba*, 1912. Color woodblock print; image: 24.6 x 22.9 cm. The Art Institute of Chicago, Gift of Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin, 1919. Source: Art Institute of Chicago, http://www.artic.edu/aic/collections/artwork/77667?search_no=10&index=0.



Figure 3.68: Katsushika Hokusai, *Mishima Pass in Kai Province*, from the series “Thirty-six Views of Mt. Fuji,” c. 1830/33. The Art Institute of Chicago, Clarence Buckingham Collection, 1925. Source: The Art Institute of Chicago, <http://www.artic.edu/aic/collections/artwork/24786>.

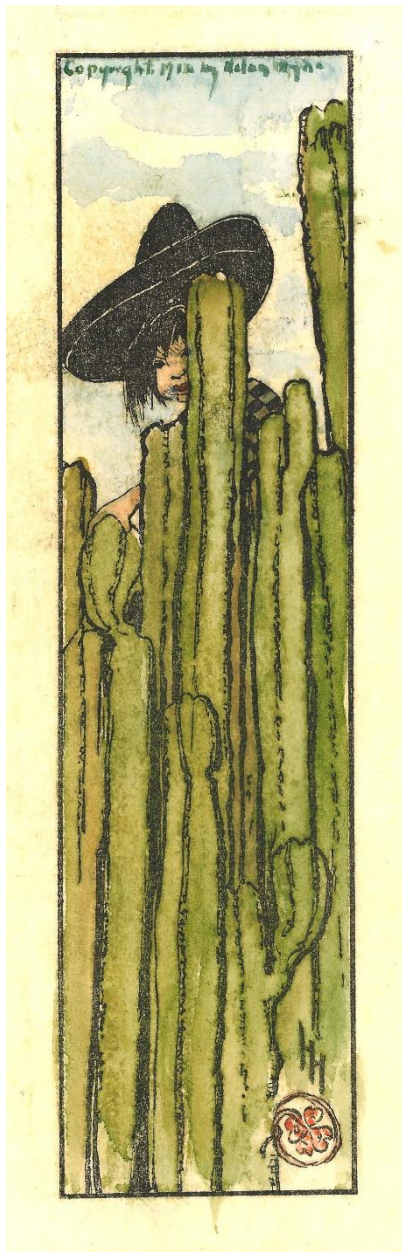


Figure 3.69 (left): Helen Hyde, *Over the Garden Wall*, 1912. Hand colored woodblock print; image: 23.0 x 6.0 cm. The Darrel C. Karl Collection. Photo Courtesy of Darrel C. Karl.

Figure 3.70 (right): Helen Hyde, *Over the Garden Wall*, 1912. Colored woodblock print; image: 23.0 x 6.0 cm. The Art Institute of Chicago. Gift of Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Gillette, 1919. Source: The Art Institute of Chicago, http://www.artic.edu/aic/collections/artwork/77669?search_no=11&index=0.



Figure 3.71: Bernard Leach, *Chen-mun Gate, Peking*, 1918. Soft-ground etching; 30x 20cm. Source: Leach, *Beyond East and West*, plate 3.



Figure 3.72 (left): Helen Hyde, *In Mexico*, 1913. Color soft-ground etching and aquatint; image: 18.5 x 13.3 cm. Smithsonian American Art Museum, Gift of Hyde Gillette in memory of Mabel Hyde Gillette and Edwin Fraser Gillette, 1992. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=33063>.

Figure 3.73 (right): Helen Hyde, sketch for *In Mexico*, c, 1913. Graphite on paper. Private Collection. Source: Mason and Mason, *Helen Hyde*, 64.



Figure 3.74 Helen Hyde, *At the Ferry*, proof, 1913. Aquatint; image: 27.5 x 20.5 cm. The Jordan Schnitzer Museum of Art, Gift of Dr. Don E. and Carol Steichen Dumond, 2010. Source: Photo Courtesy of The Jordan Schnitzer Museum of Art.



Figure 3.75 (left): Helen Hyde, *A Little Dancer of the "No,"* 1913. Color soft-ground etching; image: 18.3 x 13.3 cm. Smithsonian American Art Museum, Gift of Hyde Gillette in memory of Mabel Hyde Gillette and Edwin Fraser Gillette, 1992. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=32784>.

Figure 3.76 (right): Helen Hyde, *A Javanese "Small Person,"* 1913. Color soft-ground etching; image: 12.7 x 7.6 cm. Smithsonian American Art Museum, Gift of Hyde Gillette in memory of Mabel Hyde Gillette and Edwin Fraser Gillette, 1992. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=32791>.

8 Nishikawa-cho, Niigata-shi,
May 2nd, 1913

Dear Family,

Mr Leach smiled sarcastically today when I said I had no brain at night for more than letter-writing. I think he was sorry for you all. My letter didn't get off on the San Francisco steamer for every-thing conspired against it. It finally got shunted off to last night. I went to see Mrs Kennedy at about five and left at ten P.M. When I pro-posed that I had to go home to write she said you were all spoiled any way, and it would be your loss to go with-out a letter, but as it happens, a Vancouver steamer goes out in three days and this may even get there ^{there} quickly. Well, I still thought I could write it this morning but by the time I got through writing all the chits, it was after nine, then getting my prints out of their damp-blotters, and packing up for the Leaches, I went out to pick another nosegay and who calls in but Grace to tell us the startling news that while my Kurusaya and tea from our corner stand were in front of the house, eighty yen disappeared from the kitchen that she had given the cook to pay bills with. said cook was off on an errand leaving the money on a shelf and when she came back it was gone, suspicion falls on one of the three men out-side the door. She said the police would probably be here to question my man though as she didn't think it was he. If they have come, I don't know, but it could be just like my Misokura life. It is awful hard on Grace and harder on the little ones, whose responsibility it is.

I used my season ticket Mr Engle gave me, for a beautiful exhibition at Ueno today for the first time and it has been open over a month and closes in a few days now. Then I hopped out and flew in to the Zoo for better pictures of my white peacock. The place was ablaze with a-salsas. On the way to the peacocks I was arrested by the antics of two storks, enormous birds. An old Japanese gentleman and I laughed and chuckled over them. Unless they were sporting a phlegmatic bird he seemed to take no notice at all of them I don't know, but they were dancing around in the most ridiculous way, eyes, leaning to one side, and then in that, giving wild swings high in the air, only to come down and turkey-trot

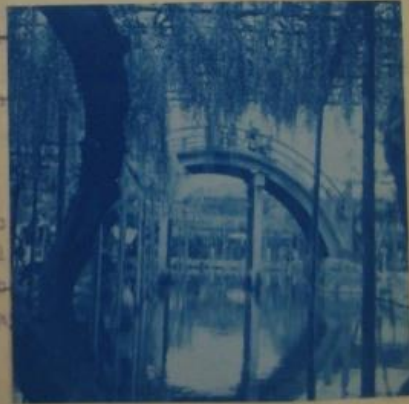


Figure 3.77: Helen Hyde, Letter home, May 2, 1913. California Historical Society, Helen Hyde Collection, MS 1085, Letters from Japan, 1912-1913. Photo by this author.

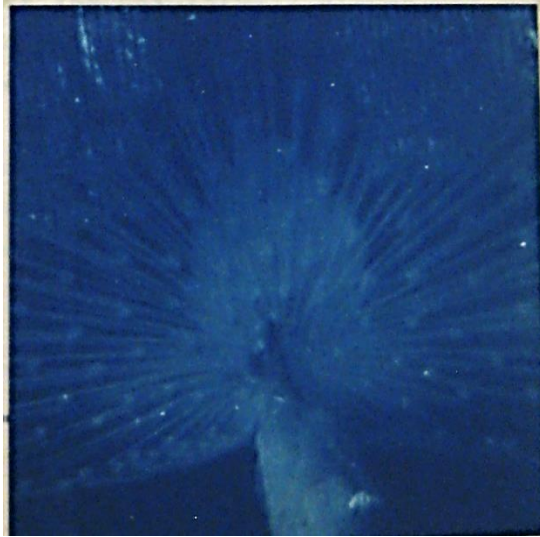


Figure 3.78: Helen Hyde, *White Peacock*, 1913. Cyanotype. California Historical Society, Helen Hyde Collection, MS 1085, *Letters from Japan, 1912-1913*. Letter dated May 27, 1913.



Figure 3.79: Helen Hyde, *The White Peacock*, 1914. Color woodblock print; image: 21.4 x 25.5 cm. Smithsonian American Art Museum. Gift of Hyde Gillette in memory of Mabel Hyde Gillette and Edwin Fraser Gillette, 1992. Source: Smithsonian American Art Museum, <http://americanart.si.edu/collections/search/artwork/?id=33035>.



Figure 3.80 (left): Helen Hyde, *Blossom Time in Tokyo*, 1914. Color woodblock print; image: 17.8 x 15.0 cm. The Library of Congress, Prints and Photographs Division. Source: Library of Congress, <http://www.loc.gov/pictures/item/00651466/>.

Figure 3.81 (right): Helen Hyde, *Blossom Time in Tokyo*, 1913. Cyanotype. California Historical Society, Helen Hyde Collection, MS 1085, *Letters from Japan*, 1912-1913. Letter dated April 8, 1913.



Figure 3.82. Helen Hyde, *Cherry Blossom Rain*, 1905. Color woodblock print; image: 43.2 x 25.0 cm. The Waynor and Laurie Rogers Collection. Photo courtesy of Waynor and Laurie Rogers.



Figure 3.83: Helen Hyde, *The Daruma Branch*, 1910. Color woodblock print; image: 12.5 x 11.4 cm. The Art Institute of Chicago, Gift of Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin, 1919. Source: The Art Institute of Chicago, http://www.artic.edu/aic/collections/artwork/77647?search_no=1&index=0.

Figure 3.84: Helen Hyde, wood keyblock for *The Daruma Branch*, 1910. The New York Public Library, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Gift of Helen Hyde, 1914. Source: Source: Meech, *Japonisme*, 121.



Figure 3.85: Helen Hyde, *Going to the Fair*, 1910. Color woodblock print; image: 19.7 x 48.4 cm. Prints and Photographs Division, Library of Congress. Source: Library of Congress, <http://www.loc.gov/pictures/item/97514903/>.

3. Blocks	15.50
paper	3.00
colors	11.00
printer.	30.00
	<hr/>
	59.50

Figure 3.86: Detail from *Going to the Fair* page from Helen Hyde's Record of Prints accounting book. California Historical Society. Source: Record of Prints 1898-1918, Helen Hyde Papers, MS1085, California Historical Society.



Figure 3.87: Helen Hyde, *The Chase*, 1903. Color woodblock print; image: 15.2 x 50.2 cm. The Art Institute of Chicago, Gift of Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin, 1919. Source: The Art Institute of Chicago, http://www.artic.edu/aic/collections/artwork/77589?search_no=2&index=0.



Figure 3.88: Helen Hyde, *In Their Holiday Clothes*, 1914. Color woodblock print; image: 33.5 x 12.9 cm. The Waynor and Laurie Rogers Collection. Photo Courtesy of Waynor and Laurie Rogers.

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APPENDIX I

HELEN HYDE'S BIOGRAPHICAL TIMELINE

Notes:

1. Events are taken from the Mason and Mason monograph, *Helen Hyde*, newspapers, journals, letters and other sources. The most accurate date available is listed, which in some cases is merely the year.

Year	Date	Event
1868	April 6	Born in Lima, New York
1870		Hyde family returns to California, take a house in Oakland
1880		Begins study with Ferdinand Richardt in Oakland
	February	Move to rooms in Tufts Hotel
1882	June	Father, Birelie, dies in Idaho
	July	Hyde, mother and sisters move to San Francisco home of Aunt Augusta Bixler
1883		Family moves to Philadelphia
1886		Graduates from Wellesley School for Girls
		Returns to San Francisco and begins study at the California School of Design
1887		Begins study with Emil Carlsen
1888		Attends Art Students' League in New York, studies with Kenyon Cox
1889		Returns to San Francisco
1890		Goes with sister, Mabel, to Berlin. Enrolls at the <i>Hochschule für Bildende Künste</i> , studying with Franz Skarbina as well as Friedrich Kallmorge and Hermann Baisch
	December	Returns to San Francisco
1891	June	Returns to Berlin
1891	Fall	Goes on to Paris and studies with Raphael Collin (life class), Albert Sterner (illustration), and Felix Régamey

Year	Date	Event
1892	May	Aunt Augusta Bixler joins her in Paris
1893		Sees Mary Cassatt exhibit of prints at Durand-Ruel Galleries (recalls they were “flat and funny”)
	Summer	Spends summer in England
1894	June- August	Spends summer in Holland
	September	Returns to San Francisco and stays with Aunt Augusta Bixler in San Francisco where she has studio space
		Meets Josephine Hyde and joins the Sketch Club
1895		Buys a press and begins etching with the help of Josephine Hyde
		Sells work at Vickery’s galleries in San Francisco
1896		Produces her first colored etchings
		Begins using Chinatown as a source of subjects
		Begins to send oils and watercolors to Macbeth Gallery in New York
1898	November	<i>Christmas in California</i> published with her illustrations
	December 28	Mother, Marietta, dies
1899	February	<i>Hacienda de Ramona</i> is published with her illustrations
		Macbeth Galleries agrees to sell her prints
	September 2	Travels with Josephine Hyde to Japan
1900		Mabel Hyde joins them in Japan
		Studies traditional brush painting with Kano Tomonobu
		Meets Ernest Fenollosa who introduces her to printer Kobayashi Bunshichi

Year	Date	Event
1900		Starts to reproduce color etchings and first woodblock prints in Tokyo
	August	Has falling out with Fenollosa and Kobayshi
	August	Meets Emil Orlik who teaches her how to cut woodblock prints in Japanese style
		Learns how to print blocks from her printer
	September	Publication of <i>The Moon Babies</i> by G. Orr Clark with illustrations by Helen Hyde done while she was in Nikko
1901	Summer	Spends summer in Nikkō
	October 14	Returns to San Francisco and stays again with Aunt Augusta Bixler (sister Mabel is with her and meets future husband Edwin F. Gillette on ship)
	November	Publication of <i>Jingles from Japan</i> with verses by Mabel Hyde and illustrations by Helen Hyde
1902	April	Visits agents in Chicago, Boston, and New York. Meets Bertha Jacques in Chicago with whom she had been corresponding
	October 28	Mabel Hyde married to Edwin F. Gillette in San Francisco
	October 30	Returns to Tokyo. Mabel and Edwin accompany her and travel on to Hong Kong for Honeymoon trip
1903	March	Travels to China
	Fall	Meets Charles Hovey Pepper and Arthur Wesley Dow
1905	June 20	Returns to San Francisco, stays with Aunt Augusta Bixler
	October	Travels to the East for exhibitions and to visit friends in New York and Washington, D.C.
1906	April 14	Returns to Tokyo (just days before the Great Earthquake in San Francisco)
		Travels to India and China

Year	Date	Event
1906	December	Helps the Library of Congress choose 2-300 Japanese woodblock prints for their collection
1907		Visits China for 6 weeks with Gertrude Bass Warner
1908	Spring	Bertha Jacques visits her in Tokyo
1908	Summer	Spends summer in Nikkō
1909		Visits China and India
1910	June 25	Returns to San Francisco
	September	Travels to New York
	September 23	Arrives in Chicago to stay with Mabel and Edwin Gillette
	November 2	Goes to New York
	December	Visits friends in Washington, D.C.
	December	Returns to Chicago for Christmas
		Late this year, or early 1911 has first operation for cancer
1911		Library of Congress acquires two complete sets of her prints
	March	Travels to Mexico with artists Edith Emerson
1912	July	Returns to San Francisco and spends month with Aunt Augusta Bixler
	August 17	Returns to Tokyo
1913		Trip to China
1914	Summer	Spends summer in Karuigawa
	October	Closes home in Tokyo permanently
	October 1-14	Last trip to Nikkō
	October 28	Leaves Japan for good and returns to San Francisco

Year	Date	Event
1914	Winter	Stays with Mabel and Edwin in Chicago
1915	April	Visits friends in Washington, D.C.
1915	July	Visits Aunt Augusta Bixler in San Francisco then returns to Chicago
1916	Summer	Spends summer in Provincetown, MA
1916	November	Back in Chicago
	Winter	Travels to South Carolina and stays until early 1917. Meets artist Alice Hunger Smith
1917	Summer	In Provincetown, MA at Senseney School of Etching
1919	March	Arrives in San Francisco to stay with Aunt Augusta Bixler
	April	Travels to Pasadena. Undergoes operation for cancer
	May 13	Dies in Pasadena at Mabel and Edwin's home
	May 15	Funeral Services held





APPENDIX II





LIST OF HELEN HYDE'S PRINTS





Notes:





1. This appendix lists known examples of Helen Hyde's prints and includes information about medium, dimensions, edition size, copyright, publication, and major holding institutions. Where images are available they are included. If an image was unavailable a description is included where possible. This list is heavily indebted to the list of prints presented in Mason and Mason, *Helen Hyde*, 105-112.
2. Prints are arranged chronologically by year, and alphabetically within each year.
3. Sizes given are the size of the image or plate, not the sheet.
4. Edition sizes are based on Helen Hyde's ledger book held by the California Historical Society, San Francisco, California. Helen Hyde did not number her prints in a traditional fashion and so numbers on prints cannot be relied upon to give information about edition size. In some cases prints were not numbered at all.
5. Not all prints shown are discussed in this dissertation, but are included for a comprehensive presentation. Titles with a bold font indicate works that are discussed in this dissertation.
6. The information listed directly below the included image indicates the holding institution, or private owner of that individual print. Images were selected based on quality, accessibility and copyright permissions. The works included from the following institutions can be found at each of these respective websites:
 - The Art Institute of Chicago: <http://www.artic.edu/aic/collections/>
 - The Chazen Museum of Art: <http://www.chazen.wisc.edu/explore-art/collections/>
 - The Fine Arts Museums of San Francisco: <https://art.famsf.org/>
 - The Indianapolis Museum of Art: <http://collection.imamuseum.org/>
 - The Jordan Schnitzer Museum of Art: <http://jsma.uoregon.edu/collections>
 - The Museum of Fine Arts, Boston: <http://www.mfa.org/collections>
 - The Library of Congress: <http://www.loc.gov/pictures/>
 - The Ruth Chandler Williamson Gallery: <http://rcwg.scrippscollege.edu/>
 - The Smithsonian American Art Museum:
<http://americanart.si.edu/collections/>
 - Wriston Fine Art Galleries: <http://www.lawrence.edu/s/wriston/collection>
7. Museum abbreviations are as follows, and for the most part adhere to the system created by Mason and Mason:

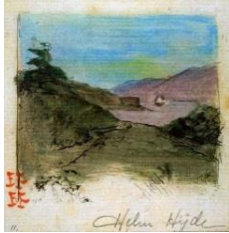

AFGA Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco, San Francisco, CA
DeY—DeYoung Museum Collection
CSL—California State Library long term loan
AIC Art Institute of Chicago, Chicago, IL
CHS California Historical Society, San Francisco, CA
CMA Chazen Museum of Art, Madison, WI
GM Glenbow Museum, Calgary, Alberta, Canada
IMA Indianapolis Museum of Art, Indianapolis, IN
JSMA Jordan Schnitzer Museum of Art, University of Oregon, Eugene, OR
LC Library of Congress, Washington D.C.
MFAB Museum of Fine Arts, Boston, Boston, MA
NYPL New York Public Library, New York, NY
RCWG Ruth Chandler Williamson Gallery, Scripps College, Claremont, CA
SAAM Smithsonian American Art Museum, Washington, D.C.
WAG Wriston Art Galleries, Lawrence University, Appleton, WI
YAM Yokohama Art Museum, Yokohama, Japan
ZAM Zimmerli Art Museum, Rutgers University, New Brunswick, NJ





NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
1.	<p><i>In the Cool of the Afternoon</i>, 1895 Etching 15.2 x 11.4 cm Alternate title: <i>Fisher Boy</i> Edition size unknown Printed by Josephine Hyde</p>	<p>Institutions AIC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 77. Murtha, "Sketch Club," 583.</p>	 <p>Smithsonian American Art Museum</p>
2.	<p><i>A Gentleman of France</i>, c. 1895 Etching 17.8 x 12.7 cm Edition size unknown Likely printed by Josephine Hyde</p>	<p>Institutions SAAM</p>	 <p>Smithsonian American Art Museum</p>
3.	<p><i>Ah Tim</i>, 1896 Color etching 14.2 x 10.0 cm Alternate title: <i>Standing Boy in Purple</i> Edition of 100</p>	<p>Institutions ZAM</p> <p>Published Meech, <i>Japonisme</i>, 103.</p>	 <p>Meech, 103</p>
4.	<p><i>Little One-Two</i>, 1896 Color etching 10.2 x 10.2 cm Edition of 100 Colors vary between prints</p>	<p>Institutions AFGA (CSL & DeY), CHS, JSMA, LC, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 34.</p>	 <p>Fine Arts Museums of San Francisco</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
5.	<p><i>The Mandarin</i>, 1896 Color etching 15.1 x 10.1 Alternate title: <i>Chinese Mandarin, San Francisco</i> Two editions: first edition of 75, second edition size unknown Colors vary between prints</p>	<p>Institutions AFGA (CSL & DeY), CHS, IMA JSMA, LC</p> <p>Published Mason, <i>Helen Hyde</i>, 34. <i>San Francisco Chronicle</i>, February 12, 1899.</p>	 <p>Fine Arts Museums of San Francisco</p>
6.	<p><i>Sausalito</i>, c. 1896 Etching 17.8 x 12.2 cm Edition size unknown</p>	<p>Institutions SAAM</p>	 <p>Smithsonian American Art Museum</p>
7.	<p><i>Totty</i>, 1896 Color etching 9.9 x 12.9 cm Edition of 100 1st color etching by Hyde</p>	<p>Institutions AFGA (CSL & DeY), IMA, LC (2 copies), SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 73. Van der Veer, "Japanese Manner," 241.</p>	 <p>Smithsonian American Art Museum</p>
8.	<p><i>Cat and the Cherub</i>, 1897 Color etching 17.6 x 12.7 cm Edition of 150 Colors vary between prints</p>	<p>Institutions AFGA (DeY), CHS, LC (2 copies), ZAM</p> <p>Published: Bell, "Chinese Motif," 240.</p>	 <p>Library of Congress</p>





NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
9.	<p><i>Hide and Seek</i>, 1897 Color etching 15.0 x 18.5 cm Edition of 50 Colors vary between prints</p>	<p>Institutions JSMA, SAAM, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 35.</p>	 <p>Smithsonian American Art Museum</p>
10.	<p><i>Miss Plum Blossom</i>, 1897 Color etching 12.7 x 7.2 cm Alternate titles: <i>Little Miss Plum Blossom</i>; <i>Plum Blossom</i> Edition of 100 Colors vary between prints</p>	<p>Institutions AFGA (CSL & DeY), AIC, CHS, JSMA, LC, ZAM, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 34. Snow, <i>California Society of Printmakers</i>, 4.</p>	 <p>Art Institute of Chicago</p>
11.	<p><i>Mother and Child</i>, 1897 Color etching 12.5 x 10.2 cm Edition of 25</p>	<p>Institutions SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 73.</p>	 <p>Smithsonian American Art Museum</p>
12.	<p><i>The Shower</i>, 1897 Color etching 26.5 x 11.2 cm Alternate titles: <i>Mother and Child in Rain</i>; <i>A Sudden Shower</i> Edition of 100 Colors vary between prints</p>	<p>Institutions AFGA (DeY), AIC, LC, ZAM</p> <p>Published <i>Evening Star</i>, December 12, 1903. Mason, <i>Helen Hyde</i>, 73. Wilson, "American Frontier," 146.</p>	 <p>Art Institute of Chicago</p>

NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
13.	<p><i>After the Shower</i>, 1898 Color etching 33.5 x 16.7 cm Edition size unknown</p>	<p>Institutions AFGA (DeY), ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 74.</p>	 <p>Fine Arts Museums of San Francisco</p>
14.	<p><i>Ah Yen</i>, 1898 Drypoint 17.4 x 12.5 cm Alternate title: <i>Japanese Girl</i> Edition size unknown</p>	<p>Institutions AFGA (DeY), JSMA, SAAM, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 76.</p>	 <p>De Young Museum</p>
15.	<p><i>Alley in Chinatown</i>, 1898 Color etching 28.4 x 12.3 cm Alternate title: <i>Night in Chinatown</i> Edition of 50 Colors vary between prints</p>	<p>Institutions AFGA (DeY), SAAM, ZAM</p> <p>Published Elliott, "Colored Etchings," 242. Mason, <i>Helen Hyde</i>, 74.</p>	 <p>Smithsonian American Art Museum</p>
16.	<p><i>The Borrowed Umbrella</i>, 1898 Color etching 18.6 x 12.6 cm Edition size unknown Colors vary between prints</p>	<p>Institutions AFGA (DeY), CHS, IMA, JSMA, LC (2 copies)</p> <p>Published <i>Craftsman Magazine</i>, 1916, 344. Mason, <i>Helen Hyde</i>, 75. <i>San Francisco Chronicle</i>, February 12, 1899.</p>	 <p>Indianapolis Museum of Art</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
17.	<p><i>By the Light of the Moon</i>, 1898 Etching Size unknown Edition size unknown</p>		<p>No image or description available</p>
18.	<p><i>Fort Point</i>, 1898 Color etching 10.2 x 10.2 cm Edition size unknown Colors vary between prints</p>	<p>Institutions AFGA (DeY), SAAM</p>	 <p>Fine Arts Museums of San Francisco</p>
19.	<p><i>The Golden-Gate</i>, 1898 Etching Size unknown Edition size unknown</p>		<p>No image available “View of “the Golden Gate [Bridge] as it appears from [Hyde’s] studio window” –<i>San Francisco Chronicle</i>, Feb 12, 1899</p>
20.	<p><i>Imps of Chinatown</i>, 1898 Color etching 19.0 x 15.2 cm Edition of 50 Colors vary between prints</p>	<p>Institutions AFGA (DeY), AIC, JSMA, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 75.</p>	 <p>Art Institute of Chicago</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
21.	<p><i>In the Rain</i>, 1898 Color etching 26.7 x 12.5 cm Edition size unknown</p>	<p>Published Mason, <i>Helen Hyde</i>, 75.</p>	 <p><i>Mason, Helen Hyde, 75.</i></p>
22.	<p><i>A Native Daughter</i>, 1898 Color etching 12.6 x 7.5 cm Alternate title: <i>Girl in Yellow Tunic</i> Edition of 100 Colors vary between prints</p>	<p>Institutions AFGA (DeY), SAAM, ZAM</p> <p>Published <i>San Francisco Chronicle</i>, Feb. 12, 1899.</p>	 <p>Fine Arts Museums of San Francisco</p>
23.	<p><i>Spring Blossoms</i>, 1898 Color etching 17.6 x 12.7 cm Alternate Title: <i>Little Miss Cherry Blossom, Cherry Blossom</i> Edition of 200</p>	<p>Institutions AFGA (DeY), AIC, JSMA, MFAB, ZAM</p> <p>Published <i>Chicago Times</i>, April 13, 1902. <i>Los Angeles Herald</i>, June 5, 1904.</p>	 <p>Fine Arts Museums of San Francisco</p>
24.	<p><i>A Sudden Shower</i>, 1898 Color etching 25.7 x 20.2 cm Alternate title: <i>The Shower</i> Edition of 50</p>	<p>Institutions AFGA (DeY)</p> <p>Published Mason, <i>Helen Hyde</i>, 76. <i>San Francisco Chronicle</i>, Feb. 12, 1899.</p>	 <p>Fine Arts Museums of San Francisco</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
25.	<p><i>Unwelcome Rain</i>, 1898 Color etching 20.8 x 17.5 cm Edition size unknown</p>	<p>Institutions ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 77.</p>	 <p>Mason, <i>Helen Hyde</i>, 77.</p>
26.	<p><i>The Yellow Boy</i>, 1898 Color etching 17.9 x 12.6 cm Alternate title: <i>Chinese Girl</i> Edition of 150</p>	<p>Institutions AFGA (DeY)</p>	 <p>Fine Arts Museums of San Francisco</p>
27.	<p><i>Head of Ah Ho</i>, 1899 Etching with sanguine ink 11.8 x 11.8 cm Alternate title: <i>Little Ah Ho</i> Editions size unknown</p>	<p>Institutions AFGA (CSL &DeY), JSMA, SAAM</p>	 <p>Fine Arts Museums of San Francisco</p>
28.	<p><i>Victuals and Drink</i>, 1899 Color etching Size unknown Alternate title: <i>He Lived Upon Nothing but Victuals and Drink</i> Edition size unknown</p>		<p>No image available</p> <p>“Chinese child drinking out of a cup” --Jaques, <i>Helen Hyde</i>, 33.</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
29.	<p>Baby San, 1900 Color etching 26.3 x 11.4 cm Edition of 100</p>	<p>Institutions JSMA, SAAM</p> <p>Published <i>Brush and Pencil</i>, October 1905, p. 132. Elliott, "Colored Etchings," 247. Mason, <i>Helen Hyde</i>, 81.</p>	 <p>Jordan Schnitzer Museum of Art</p>
30.	<p><i>In the Snow at Tokyo</i>, 1900 Color etching 25.3 x 20.0 cm Edition of 50</p>	<p>Institutions AIC</p>	 <p>Art Institute of Chicago</p>
31.	<p><i>Interior Decoration</i>, 1900 Color woodblock print 19.8 x 15.4 cm Edition size unknown</p>	<p>Institutions AFGA (DeY), JSMA, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 78.</p>	 <p>Smithsonian American Art Museum</p>
32.	<p><i>A Japanese Madonna</i>, 1900 Color woodblock print 36.7 x 9.5 cm Edition of 250 Copyright 1900</p>	<p>Institutions AFGA (CSL & DeY), AIC, CMA, JSMA, LC (2 copies), SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 80. Meech, <i>Japonisme</i>, 120.</p>	 <p>Art Institute of Chicago</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
33.	<p><i>On the Bund at Tokyo</i>, 1900 Color woodblock print 20.0 x 8.5 cm Edition of 100</p>	<p>Institutions JSMA, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 79.</p>	 <p>Smithsonian American Art Museum</p>
34.	<p><i>O Také San</i>, 1900 Color etching 12.7 x 7.5 cm Edition of 200 Colors vary between prints</p>	<p>Published Mason, <i>Helen Hyde</i>, 76.</p>	 <p>Mason, <i>Helen Hyde</i>, 76.</p>
35.	<p><i>O Tsuyu San</i>, 1900 Color woodblock print 22.4 x 6.7 cm Alternate titles: <i>Miss Tsuyu</i>; <i>Honorable Miss Morning Dew</i>; <i>Miss Morning Dew</i> First edition of 150; Second edition printed in 1908</p>	<p>Institutions AFGA (CSL), AIC, LC, MFAB, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 79. Van der Veer, "Japanese Manner," 240.</p>	 <p>Smithsonian American Art Museum</p>
36.	<p><i>Belated</i>, 1901 Color woodblock print 29.0 x 6.2 cm Edition of 200 Copyright 1901</p>	<p>Institutions AIC, LC (2 copies), SAAM</p> <p>Published Elliott, "Colored Etchings," 246. Mason, <i>Helen Hyde</i>, 80. <i>Chicago Times</i>, April 13, 1903.</p>	 <p>Art Institute of Chicago</p>



NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
37.	<p><i>A Child of the People</i>, 1901 Color woodblock print 27.5 x 9.7 cm Edition of 200 Copyright 1901</p>	<p>Institutions JSMA, LC, SAAM</p> <p>Published Clement, <i>Fine Arts</i>, 172. Elliott, "Colored Etchings," 243. <i>Los Angeles Herald</i>, June 5, 1904. Mason, <i>Helen Hyde</i>, 81. Van der Veer, "Japanese Manner," 240.</p>	 <p>Smithsonian American Art Museum</p>
38.	<p><i>The Daimyo's Daughter</i>, 1901 Color soft-ground etching 25.1 x 20.0 cm Edition size unknown</p>	<p>Published Mason, <i>Helen Hyde</i>, 82.</p>	 <p>Mason, <i>Helen Hyde</i>, 82.</p>
39.	<p><i>Day Dreams</i>, 1901 Color woodblock print 27.6 x 27.8 cm Edition of 200 Copyright 1901</p>	<p>Institutions AFGA (CSL & DeY), AIC, IMA, JSMA (full print and keyblock print), LC, MFAB, SAAM</p> <p>Published Elliott, "Colored Etchings," 245. Mason, <i>Helen Hyde</i>, 85. Van der Veer, "Japanese Manner," 241.</p>	 <p>Smithsonian American Art Museum</p>



NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
40.	<p><i>From the Rice Fields,</i> 1901 Color woodblock print 54.6 x 11.9 cm Alternate title: <i>The Farmer</i> Edition of 125</p>	<p>Institutions AFGA (DeY & CSL), JSMA, MFAB, SAAM, YAM, ZAM</p> <p>Published <i>Los Angeles Herald</i>, June 5, 1904. Mason, <i>Helen Hyde</i>, 36.</p>	 <p>Fine Arts Museums of San Francisco</p>
41.	<p><i>A Monarch of Japan,</i> 1901 Color woodblock print 43.6 x 13.6 cm Alternate title: <i>The Emperor of Japan</i> Edition of 200</p>	<p>Institutions AFGA (CSL & DeY), AIC, IMA, JSMA, LC (2 copies), MFAB, SAAM, ZAM (printing plate)</p> <p>Published <i>Chicago Times</i>, April 13, 1902. <i>Los Angeles Herald</i>, June 5, 1904. Mason, <i>Helen Hyde</i>, 84. Meech, <i>Japonisme</i>, 113. Van der Veer, "Japanese Manner," 240.</p>	 <p>Smithsonian American Art Museum</p>
42.	<p><i>Mother and Child,</i> 1901 Color woodblock print 43.3 x 9.8 cm Edition of 150 Copyright 1901</p>	<p>Institutions AFGA (CSL & DeY), AIC, GM, JSMA, LC, SAAM, WAG, YAM</p> <p>Published Mason, <i>Helen Hyde</i>, 36 and 84.</p>	 <p>Art Institute of Chicago</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
43.	<p><i>The Shoes of his Father</i>, 1901 Color woodblock print 15.0 x 8.9 cm Alternate title: <i>In the Shoes of his Father</i> Edition of 200 Colors vary between prints</p>	<p>Institutions JSMA, LC, MFAB</p> <p>Published <i>Chicago Times</i>, April 13, 1902. Mason, <i>Helen Hyde</i>, 88. Van der Veer, "Japanese Manner," 239.</p>	 <p>Jordan Schnitzer Museum of Art</p>
44.	<p><i>A Snowy Day</i>, 1901 Color woodblock print 19.1 x 22.6 cm Alternate title: <i>A Snowy Day in Tokyo</i> Edition of 150 Copyright 1901</p>	<p>Institutions AFGA (CSL & DeY), AIC, MFAB, CMA, JSMA, LC, SAAM</p> <p>Published <i>Chicago Times</i>, April 13, 1902. Elliott, "Colored Etchings," 244. Mason, <i>Helen Hyde</i>, 37. Van der Veer, "Japanese Manner," 238.</p>	 <p>Smithsonian American Art Museum</p>
45.	<p><i>Winter</i>, 1901 Color woodblock print 18.2 x 37.8 cm Edition of 200 Copyright 1901</p>	<p>Institutions AFGA (CSL & DeY), AIC, GM, JSMA (full print and keyblock print), LC, MFAB, NYPL, WAG, YAM, ZAM</p> <p>Published <i>Asia</i>, 1917, p.639. Mason, <i>Helen Hyde</i>, 37. Meech, <i>Japonisme</i>, 118. Van der Veer, "Japanese Manner," 238. Weisberg, <i>Orient Expressed</i>, 45.</p>	 <p>Art Institute of Chicago</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
46.	<p><i>Blossom Child</i>, 1902 Color etching 17.8 x 15.0 cm First edition of 100; Second edition of 4 printed in 1908; Third edition of 41 printed 1915-1916</p>	<p>Institutions AFGA (CSL & DeY), AIC, GM, JSMA, LC, NYPL, SAAM, ZAM</p> <p>Published <i>Asia</i>, 1917, p.641. Mason, <i>Helen Hyde</i>, 88.</p>	 <p>Art Institute of Chicago</p>
47.	<p><i>The Yellow Umbrella</i>, 1902 Color etching 44.2 x 15.2 cm First edition of 50; Second edition of 3 printed in 1908; Third edition of approximately 26 printed in 1918-19: <i>The Red Umbrella</i> (shown here)</p>	<p>Institutions AFGA (CSL), AIC, JSMA (full print and keyblock print)</p> <p>Published Mason, <i>Helen Hyde</i>, 88. <i>San Francisco Chronicle</i>, October 12, 1902.</p>	 <p>Art Institute of Chicago</p>
48.	<p><i>The Chase</i>, 1903 Color woodblock print 15.2 x 50.2 cm Edition size unknown Copyright 1903</p>	<p>Institutions AFGA (DeY & CSL), AIC, JSMA (full print and 2 keyblock prints), LC, NYPL, SAAM, YAM, ZAM</p> <p>Published Dinwiddle, "Miss Helen Hyde," 17. Mason, <i>Helen Hyde</i>, 38. <i>San Francisco Chronicle</i>, October 12, 1903.</p>	 <p>Art Institute of Chicago</p>





NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
49.	<p><i>The Daikon and the Baby</i>, 1903 Color woodblock print 15.9 x 8.3 cm Edition size unknown Copyright 1903</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (full print and keyblock print), LC, NYPL, SAAM, YAM, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 39.</p>	 <p>Jordan Schnitzer Museum of Art</p>
50.	<p><i>Honorable Mr. Cat</i>, 1903 Color woodblock print 21.6 x 9.5 cm Edition size unknown</p>	<p>Institutions AFGA (CSL & DeY), AIC, CMA (full print and keyblock print), JSMA, LC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 89. Van der Veer, "Japanese Manner," 239.</p>	 <p>Library of Congress</p>
51.	<p><i>In Kite Time</i>, 1903 Color etching 18.9 x 15.2 cm Alternate title: <i>Kite Time</i> Edition of 100 Colors vary between prints</p>	<p>Institutions AFGA (DeY), IMA, LC (2 copies)</p>	 <p>Fine Arts Museums of San Francisco</p>





NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
52.	<p><i>The Bamboo Fence</i>, 1904 Color woodblock print 13.1 x 28.7 cm Edition of 200 Copyright 1904</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC (2 copies), NYPL, SAAM, YAM, ZAM</p> <p>Published <i>Asia</i>, 1917, p.643 Blattner, "American Artist," 55. Dinwiddle, "Miss Helen Hyde," 16. Mason, <i>Helen Hyde</i>, 40. Meech, <i>Japonisme</i>, 115. Weisberg, <i>Orient Expressed</i>, 46.</p>	 <p>Art Institute of Chicago</p>
53.	<p><i>Driving Out the Devils</i>, 1904 Color woodblock print 14.1 x 7.8 cm Alternate titles: <i>Driving Out Bad Luck; Casting Out Bad Luck; Driving Out the Oni</i> Edition of 200 Copyright 1904</p>	<p>Institutions AFGA (CSL & DeY), JSMA, LC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 39.</p>	 <p>Fine Arts Museums of San Francisco</p>
54.	<p><i>Marching as to War</i>, 1904 Color woodblock print 15.0 x 10.1 cm First edition of 100; Second edition of 3 in 1908; Third edition of 14 printed in 1918 Colors vary between prints</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (full print and keyblock print), LC (2 copies), SAAM (2 copies)</p> <p>Published Emerson, "West Met East," 528. Mason, <i>Helen Hyde</i>, 39.</p>	 <p>Art Institute of Chicago</p>



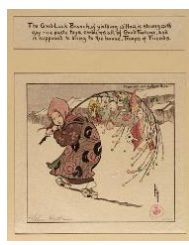

NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
55.	<p><i>The Mirror</i>, 1904 Color woodblock print 36.2 x 10.7 cm Edition size unknown Copyright 1904</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA(full print and keyblock print), LC, NYPL, SAAM, WAG, YAM, ZAM</p> <p>Published Blattner, "American Artist," 53. Mason, <i>Helen Hyde</i>, 42 and 43. Yoshihara, <i>Embracing the East</i>, 64.</p>	 <p>Art Institute of Chicago</p>
56.	<p><i>The Puppy-cat and the Baby</i>, 1904 Color woodblock print 11.1 x 18.0 cm Edition of 200</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (full print and keyblock print), LC, SAAM</p> <p>Published Blattner, "American Artist," 54. <i>Asia</i>, 1917, p.642 Dinwiddle, "Miss Helen Hyde," 17.</p>	 <p>Smithsonian American Art Museum</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
57.	<p><i>The Bath</i>, 1905 Color woodblock print 41.3 x 26 cm Edition size unknown Copyright 1905</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (2 copies), LC, NYPL, SAAM, WAG, YAM</p> <p>Published Breuer, <i>Japanesque</i>, 124. Mason, <i>Helen Hyde</i>, back cover. Peet, "Review," 57. Weisberg, <i>Orient Expressed</i>, 106.</p>	 <p>Jordan Schnitzer Museum of Art</p>
58.	<p><i>Cherry Blossom Rain</i>, 1905 Color woodblock print 43.2 x 25.0 cm Alternate title: <i>Cherry- Rain</i> Edition size unknown Copyright 1905</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (2 copies), LC</p> <p>Published <i>Asia</i>, 1917, p. 640. Mason, <i>Helen Hyde</i>, 44.</p>	 <p>Waynor and Laurie Rogers Collection</p>
59.	<p><i>Little Green Willow</i>, 1905 Color etching 27.4 x 11.5 cm Alternate title: <i>Miss Green Willow</i> Edition of 100</p>	<p>Institutions LC, SAAM</p> <p>Published Dinwiddle, "Miss Helen Hyde," 16. Mason, <i>Helen Hyde</i>, 89.</p>	 <p>Smithsonian American Art Museum</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
60.	<p><i>A Summer Girl</i>, 1905 Color woodblock print 18.5 x 6.0 cm First edition size unknown; Second edition of 316 printed in 1913</p>	<p>Institutions AFGA (CSL & DeY), AIC (2 copies), JSMA (full print and keyblock print), LC, NYPL, RCWG, SAAM, YAM, ZAM (full print and keyblock print)</p> <p>Published Mason, <i>Helen Hyde</i>, 45.</p>	 <p>Smithsonian American Art Museum</p>
61.	<p><i>Teasing the Daruma</i>, 1905 Color woodblock print 13.9 x 23.8 cm Edition size unknown Copyright 1905</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, SAAM, YAM, ZAM</p> <p>Published <i>Asia</i>, 1917, p. 643. Brown, "Block Printing," 202. <i>Denver Post</i>, April 26, 1936. Mason, <i>Helen Hyde</i>, 45.</p>	 <p>Art Institute of Chicago</p>
62.	<p><i>Cherry Snow</i>, 1906 Color etching 29.1 x 12.7 cm First edition size unknown; Second edition of approximately 100 printed in 1908 Copyright 1906</p>	<p>Institutions AFGA (CSL), AIC, LC (2 copies), SAAM, YAM</p> <p>Published Mason, <i>Helen Hyde</i>, 90.</p>	 <p>Art Institute of Chicago</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
63.	<p><i>Confidences</i>, 1906 Color woodblock print 28.2 x 16.0 cm Edition size unknown Copyright 1906</p>	<p>Institutions AFGA (CSL), LC, SAAM, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 44.</p>	 <p>Smithsonian American Art Museum</p>
64.	<p><i>Fireflies</i>, 1906 Etching and aquatint 18.9 x 18.2 cm Edition of 20 Copyright 1906</p>	<p>Institutions AFGA (CSL), AIC, JSMA (1 full print, 4 proofs, and plate), LC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 91.</p>	 <p>Art Institute of Chicago</p>
65.	<p><i>Goblin Lanterns</i>, 1906 Etching and aquatint 18.7 x 18.7 cm Edition size unknown Copyright 1906</p>	<p>Institutions AFGA (DeY & CSL), AIC, JSMA, LC</p> <p>Published Cheney, "Western Etchers," 744.</p>	 <p>Art Institute of Chicago</p>
66.	<p><i>Jeffrey Boy</i>, 1906 Color woodblock print 31.3 x 15.2 cm Edition size unknown Son of S.A. Parson</p>	<p>Institutions AIC, LC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 91.</p>	 <p>Art Institute of Chicago</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
67.	<p><i>A Rainy Night</i>, 1906 Etching and aquatint 29.1 x 12.7 cm Alternate titles: <i>Rainy Day</i>; <i>A Rainy Day in Tokyo</i>, <i>Rainy Night in Tokyo</i> Edition size unknown</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (also hold etching without aquatint shades), LC, NYPL, SAAM, WAG, ZAM</p> <p>Published <i>Christian Science Monitor</i>, May 15, 1920. Mason, <i>Helen Hyde</i>, 90.</p>	 <p>Art Institute of Chicago</p>
68.	<p><i>A Roundelay</i>, 1906 Color woodblock print 10.3 x 20.4 cm Edition size unknown Copyright 1906</p>	<p>Institutions AFGA (DeY & CSL), AIC, JSMA, LC, SAAM, WAG</p> <p>Published Mason, <i>Helen Hyde</i>, 92.</p>	 <p>Art Institute of Chicago</p>
69.	<p><i>Spring House Cleaning</i>, c. 1906 Etching 17.7 x 27.6 cm Edition size unknown</p>	<p>Institutions JSMA</p> <p>Published Mason, <i>Helen Hyde</i>, 86.</p>	 <p>Jordan Schnitzer Museum of Art</p>
70.	<p><i>A Spring Poem</i>, 1906 Color etching 20.3 x 21.6 cm First edition size unknown; Second edition of 38 printed in 1908 Copyright 1906</p>	<p>Institutions AFGA (CSL), AIC, JSMA, LC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 91.</p>	 <p>Smithsonian American Art Museum</p>





NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
71.	<p><i>Spring Time at the Farm</i>, c. 1906 Etching 17.7 x 27.8 cm Edition size unknown</p>	<p>Institutions JSMA, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 87.</p>	 <p>Smithsonian American Art Museum</p>
72.	<p><i>The Year at the Spring</i>, c. 1906 Etching (some colored) 10.2 x 28.0 cm Edition size unknown</p>	<p>Institutions JSMA, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 87.</p>	 <p>Smithsonian American Art Museum</p>
73.	<p><i>The Good-Luck Branch</i>, 1907 Color woodblock print 15.6 x 16.5 cm Edition size unknown Copyright 1907 Colors vary between prints Inscription: <i>The Good-Luck-Branch, of yielding willows, is strung with gay rice toys, emblems all, of Good Fortune, and is supposed to bring to the house, Troops of Friends.</i></p>	<p>Institutions AFGA (CSL), AIC (2 copies), JSMA, LC, SAAM, YAM</p> <p>Published Art Institute of Chicago, <i>Catalogue</i>, cover. Blattner, "American Artist," 51.</p>	 <p>Smithsonian American Art Museum</p>
74.	<p><i>Happiness Flower</i>, 1907 Color woodblock print 17.5 x 4.4 cm First edition of 394; second edition of 347 printed in 1908; third edition of 250 printed in 1909; different coloring in different editions Copyright 1907</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, RCWG, SAAM</p> <p>Published Blattner, "American Artist," 53. Mason, <i>Helen Hyde</i>, 92.</p>	 <p>Smithsonian American Art Museum</p>


NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
75.	<p><i>The Red Curtain</i>, 1907 Color woodblock print 17.9 x 9.4 cm Edition size unknown Copyright 1907</p>	<p>Institutions AFGA (CSL & DeY), AIC (2 copies), JSMA (full print and keyblock print), LC, NYPL (full print and an original block), SAAM, WAG, YAM, ZAM</p> <p>Published Emerson, "Helen Hyde," 434. <i>Asia</i>, 1917, p. 641. Mason, <i>Helen Hyde</i>, 45.</p>	 <p>Private Collection</p>
76.	<p><i>The Return</i>, 1907 Color woodblock print 39.0 x 21.1 cm Alternate title: <i>Return by Moonlight</i> Edition size unknown Copyright 1907</p>	<p>Institutions AFGA (DeY & CSL), AIC, CMA, JSMA, LC, SAAM, YAM</p> <p>Published De Heeckeren d' Anthès, "American Japoniste," 18. Mason, <i>Helen Hyde</i>, 46.</p>	 <p>Library of Congress</p>
77.	<p><i>Baby Talk</i>, 1908 Color woodblock print 28.8 x 46.4 cm Includes names of cutter Matsumoto and printer Murata Edition size unknown Copyright 1908</p>	<p>Institutions AFGA (DeY & CSL), AIC, GM, IMA, JSMA (2 copies), LC, NYPL, WAG (2 copies), YAM, ZAM</p> <p>Published Kinnoyuke, "Japanese Women," 89. Mason, <i>Helen Hyde</i>, 47. Meech, <i>Japonisme</i>, 123. Weisberg, <i>Orient Expressed</i>, 109 and 112.</p>	 <p>Art Institute of Chicago</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
78.	<p><i>Butterflies</i>, 1908 Color woodblock print 17.8 x 6.8 cm First edition of 300; Second edition of 295; Third edition of 300 printed in 1913 Copyright 1908</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (full print and keyblock print), LC, NYPL, SAAM, YAM, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 49.</p>	 <p>Private Collection</p>
79.	<p><i>Miss Apricot-Cloud</i>, 1908 Color woodblock print 18.8 x 12.9 cm Alternate title: <i>Miss Apricot Cloud of Shanghai</i> Edition of 220 Copyright 1908</p>	<p>Institutions AFGA (CSL & DeY), AIC, GM, JSMA (full print and keyblock print), LC, SAAM, YAM, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 93.</p>	 <p>Smithsonian American Art Museum</p>
80.	<p><i>The Sauce-Pan Shop</i>, 1908 Color woodblock print 31.8 x 45.3 cm Alternate titles: <i>The Sampan House of Soochow</i>; <i>The Sauce-Pan Shop, Soochow, China</i> Edition of 191 Copyright 1908</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (2 copies), LC, SAAM, ZAM (2 copies)</p> <p>Published Mason, <i>Helen Hyde</i>, 48. Weisberg, <i>Orient Expressed</i>, 108.</p>	 <p>Art Institute of Chicago</p>


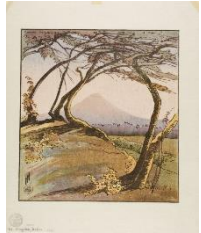

NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
81.	<p><i>The Hired Baby</i>, 1909 Color woodblock print 8.6 x 12.0 cm Edition of 293 Copyright 1909</p>	<p>Institutions AFGA (CSL & DeY), AIC (2 copies), JSMA, LC, SAAM, YAM, ZAM</p> <p>Published Kinnosuke, "Japanese Women," 89. Mason, <i>Helen Hyde</i>, 50.</p>	 <p>Smithsonian American Art Museum</p>
82.	<p><i>The Secret</i>, 1909 Color woodblock print 21.3 x 13.7 cm Alternate title: <i>Secrets</i> Edition size unknown Copyright 1909</p>	<p>Institutions AFGA (CSL & DeY), AIC (2 copies), JSMA (full print and 2 keyblock prints), LC, SAAM, YAM</p> <p>Published Anderson, <i>Spell</i>, 51. Blattner, "American Artist," 50. Mason, <i>Helen Hyde</i>, 49.</p>	 <p>Art Institute of Chicago</p>
83.	<p><i>A Summer Shower</i>, 1909 Color woodblock print 12.8 x 33.8 cm Alternate title: <i>Rainy Evening</i> Edition size unknown Copyright 1909</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (full print and keyblock print), LC</p> <p>Published Blattner, "American Artist," 54. Mason, <i>Helen Hyde</i>, 93. Meech, <i>Japonisme</i>, 118.</p>	 <p>Art Institute of Chicago</p>





NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
84.	<p><i>An April Evening</i>, 1910 Color woodblock print 9.3 x 12.3 cm Edition size unknown Copyright 1910</p>	<p>Institutions AFGA (CSL & DeY), AIC (2 copies), JSMA, LC, SAAM, YAM</p> <p>Published <i>Asia</i>, 1917, p.639. Mason, <i>Helen Hyde</i>, 50.</p>	 <p>Private Collection</p>
85.	<p><i>The Daruma Branch</i>, 1910 Color woodblock print 12.5 x 11.4 cm Edition size unknown Copyright 1910</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, NYPL(full print and two of the blocks), SAAM, YAM</p> <p>Published Emerson, "Helen Hyde," 433. Mason, <i>Helen Hyde</i>, 51. Meech, <i>Japonisme</i>, 122.</p>	 <p>Art Institute of Chicago</p>
86.	<p><i>A Day in June</i>, 1910 Color woodblock print 37.0 x 16.6 cm Edition size unknown Copyright 1910</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (2 full prints and 1 keyblock print), LC, NYPL, SAAM, WAG (2 copies), YAM</p> <p>Published Mason, <i>Helen Hyde</i>, front cover.</p>	 <p>Smithsonian American Art Museum</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
87.	<p><i>Going to the Fair</i>, 1910 Color woodblock print 19.7 X 48.4 cm Edition size unknown Copyright 1910</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (full print and keyblock print), LC (2 copies), NYPL, SAAM, YAM, ZAM</p> <p>Published <i>Asia</i>, 1917, p. 641. Mason, <i>Helen Hyde</i>, 52.</p>	 <p>Library of Congress</p>
88.	<p><i>The Greeting</i>, 1910 Color woodblock print 16.4 x 16.9 cm Edition size unknown Copyright 1910</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, SAAM, YAM</p> <p>Published Blattner, "American Artist," 52. Mason, <i>Helen Hyde</i>, 92.</p>	 <p>Art Institute of Chicago</p>
89.	<p><i>New Brooms</i>, 1910 Color woodblock print 16.8 x 12.4 cm Edition size unknown Copyright 1910</p>	<p>Institutions AFGA (CSL & DeY), AIC, LC, JSMA (2 copies), SAAM, WAG, YAM, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 51.</p>	 <p>Art Institute of Chicago</p>
90.	<p><i>The Sacred Calf in the Bazaar at Agra</i>, 1910 Color woodblock print 23.0 x 25.0 cm Alternate Title: <i>The Sacred Calf, Agra, India</i> Edition size unknown Copyright 1910</p>	<p>Institutions AFGA (CSL & DeY), AIC (2 copies), IMA, JSMA (full print and keyblock print), LC, SAAM, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 52.</p>	 <p>Art Institute of Chicago</p>





NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
91.	<p><i>Church at Cuernavaca, Mexico</i>, 1912 Color soft-ground etching 17.8 x 15.1 cm Edition size unknown</p>	<p>Institutions SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 95.</p>	 <p>Smithsonian American Art Museum</p>
92.	<p><i>A Common Scold</i>, 1912 Color woodblock print 10.0 x 12.7 cm Edition size unknown Copyright 1912</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, SAAM, ZAM</p> <p>Published Hyde, "Colour Lure," 33. Mason, <i>Helen Hyde</i>, 53.</p>	 <p>Art Institute of Chicago</p>
93.	<p><i>Feeding the Bunnies</i>, 1912 Color woodblock print 16.5 x 16.5 cm Edition size unknown Copyright 1912</p>	<p>Institutions AFGA (CSL & DeY), JSMA, LC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 53.</p>	 <p>Smithsonian American Art Museum</p>
94.	<p><i>Going to Market</i>, 1912 Color woodblock print 38.1 x 19.9 cm Alternate title: <i>Going to Market, Viga Canal, Mexico</i> Edition size unknown Copyright 1912</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, NYPL</p> <p>Published Hyde, "Colour Lure," 29. Mason, <i>Helen Hyde</i>, 53. Stephens, <i>New Wave</i>, 40.</p>	 <p>Art Institute of Chicago</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
95.	<p><i>An Interlude</i>, 1912 Color woodblock print 28.4 x 32.4 cm Alternate titles: <i>The Breadman's Donkey</i>; <i>An Interlude, Mexico</i> Edition size unknown Copyright 1912</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, SAAM, WAG, ZAM (wood block)</p> <p>Published Hyde, "Colour Lure," 27. Mason, <i>Helen Hyde</i>, 54.</p>	 <p>Art Institute of Chicago</p>
96.	<p><i>A Mexican Coquette</i>, 1912 Color woodblock print 25.7 x 26.0 cm Alternate title: <i>The Coquette</i> Edition size unknown Copyright 1912</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, SAAM, ZAM (full print and keyblock print)</p> <p>Published Hyde, "Colour Lure," 31. Mason, <i>Helen Hyde</i>, 55. Meech, <i>Japonisme</i>, 106.</p>	 <p>Art Institute of Chicago</p>
97.	<p><i>A Mexican Rebecca</i>, 1912 Color woodblock print 46.8 x 21.1 cm Edition size unknown Copyright 1912</p>	<p>Institutions AFGA (DeY & CSL), LC, SAAM</p> <p>Published Hyde, "Colour Lure," 30. Mason, <i>Helen Hyde</i>, 96.</p>	 <p>Smithsonian American Art Museum</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
98.	<p><i>Moonlight on the Viga Canal</i>, 1912 Color woodblock print 30.3 x 35.3 cm Alternate title: <i>Reflections</i> Edition size unknown Copyright 1912</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, SAAM</p> <p>Published De Heeckeren d' Anthès, "American Japoniste," 17. Hyde, "Colour Lure," 35 Mason, <i>Helen Hyde</i>, 57. <i>San Francisco Chronicle</i>, November 10, 1912.</p>	 <p>Art Institute of Chicago</p>
99.	<p><i>Mount Orizaba</i>, 1912, color woodblock print 24.6 x 22.9 cm Alternate titles: <i>Mount Orizaba from Jalapa</i>; <i>Mt. Orizaba, Mexico</i> Edition size unknown Copyright 1912</p>	<p>Institutions AFGA (CSL & DeY), AIC (2 copies), LC, ZAM</p> <p>Published De Heeckeren d' Anthès, "American Japoniste," 18. Mason, <i>Helen Hyde</i>, 56.</p>	 <p>Art Institute of Chicago</p>
100.	<p><i>Oaxaca Market</i>, 1912 Color soft-ground etching 21.6 x 28.2 cm Alternate title: <i>Market Place at Oaxaca, Mexico</i> Edition size unknown</p>	<p>Institutions AFGA (CSL), AIC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 94.</p>	 <p>Art Institute of Chicago</p>


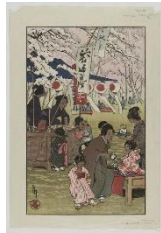

NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
101.	<p><i>Over the Garden Wall</i>, 1912 Color woodblock print 23.0 x 6.0 cm Edition of 200 Copyright 1912</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, SAAM, WAG</p> <p>Published Hyde, "Colour Lure," 30. Mason, <i>Helen Hyde</i>, 59.</p>	 <p>Art Institute of Chicago</p>
102.	<p><i>Pink Fountain at Jalapa</i>, 1912 Color soft-ground etching 20.7 x 27.3 cm Edition size unknown</p>	<p>Institutions AIC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 94.</p>	 <p>Smithsonian American Art Museum</p>
103.	<p><i>The Salutation</i>, 1912 Etching Printed by Bertha Jaques 22.7 x 15.1 cm Edition size unknown</p>	<p>Published Mason, <i>Helen Hyde</i>, 95.</p>	 <p>Mason, <i>Helen Hyde</i>, 95.</p>
104.	<p><i>The Seats of the Mighty</i>, 1912, etching 16.2 x 21.3 cm Printed by Bertha Jaques 16.2 x 21.3 cm Edition size unknown</p>	<p>Institutions SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 95.</p>	 <p>Smithsonian American Art Museum</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
105.	<p><i>Sunday Morning</i>, 1912 Color woodblock print 27.1 x 42.3 cm Alternate titles: <i>Sunday Morning in Mexico</i>; <i>Sunday Morning, San Angel, Mexico</i>; <i>Sunday Morning, San Angel Inn</i> Edition size unknown Copyright 1912</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (full print and keyblock print), LC, NYPL, SAAM, ZAM (full print and keyblock print)</p> <p>Published Hyde, "Colour Lure," 26. Mason, <i>Helen Hyde</i>, 58. <i>San Francisco Chronicle</i>, Nov. 10, 1912.</p>	 <p>Art Institute of Chicago</p>
106.	<p><i>The Unwilling Dancers</i>, 1912 Color woodblock print 11.2 x 15.0 cm Edition size unknown Copyright 1912</p>	<p>Institutions AFGA (DeY), AIC, JSMA (full print and keyblock print), LC, SAAM, WAG</p> <p>Published Hyde, "Colour Lure," 34. Mason, <i>Helen Hyde</i>, 59.</p>	 <p>Art Institute of Chicago</p>
107.	<p><i>Alfonso and Conchita</i>, 1913 Color soft-ground etching 18.5 x 13.4 cm Edition size unknown Copyright 1913</p>	<p>Institutions AFGA (CSL), AIC, LC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 96.</p>	 <p>Art Institute of Chicago</p>





NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
108.	<p><i>The Go-Cart</i>, 1913 Color etching and aquatint 10.0 x 11.4 cm Alternate Title: <i>Little Go-Cart</i> Edition size unknown Copyright 1913</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, SAAM, YAM, ZAM</p> <p>Published Emerson, "Helen Hyde," 429. Mason, <i>Helen Hyde</i>, 60.</p>	 <p>Art Institute of Chicago</p>
109.	<p><i>In Mexico</i>, 1913 Color etching and aquatint 18.5 x 13.3 cm First edition size unknown; Second edition of 17 printed in 1913 Copyright 1913</p>	<p>Institutions AFGA (DeY), JSMA, LC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 64.</p>	 <p>Smithsonian American Art Museum</p>
110.	<p><i>A Javanese "Small Person"</i>, 1913 Color soft-ground etching 12.7 x 7.6 cm Edition size unknown Colors vary between prints</p>	<p>Institutions JSMA, SAAM</p>	 <p>Smithsonian American Art Museum</p>
111.	<p><i>At the Ferry</i>, 1913 Aquatint 27. 5 x 20.5 cm Edition size unknown</p>	<p>Institutions JSMA (3 copies, one done in blue-green ink)</p>	 <p>Jordan Schnitzer Museum of Art</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
112.	<p><i>Little Dancer of the "No,"</i> c. 1913 Color soft-ground etching 18.3 x 13.3 cm Edition size unknown Only signed 12</p>	<p>Institutions AFGA (CSL & DeY), JSMA, SAAM</p>	 <p>Smithsonian American Art Museum</p>
113.	<p><i>Little Pink Plum,</i> 1913 Color woodblock print 20.1 x 13.5 cm Alternate title: <i>The Little Pink Plum</i> Edition size unknown Copyright 1913</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, NYPL, SAAM (2 copies), YAM, ZAM</p> <p>Published <i>Craftsman Magazine,</i> 1916, p. 342. Mason, <i>Helen Hyde,</i> 60.</p>	 <p>Smithsonian American Art Museum</p>
114.	<p><i>Marietta,</i> 1913 Soft-ground etching and drypoint 14.9 x 17.6 cm Edition size unknown, possibly as small as 10-15</p>		<p>No image available "Daughter of E.F. and Mabel Gillette" -Mason, <i>Helen Hyde,</i> 111.</p>
115.	<p><i>My Neighbors,</i> 1913 Color woodblock print 17.6 x 18.3 cm Edition size unknown</p>	<p>Intuitions AFGA (CSL & DeY), AIC, JSMA (full print and keyblock print), LC, NYPL, SAAM, YAM</p> <p>Published <i>Craftsman Magazine,</i> 1916, p. 343. Mason, <i>Helen Hyde,</i> 61.</p>	 <p>Smithsonian American Art Museum</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
116.	<p><i>Survival of the Fittest</i>, 1913 Color soft-ground etching 12.6 x 17.6 cm Alternate titles: <i>Survival of the Fittest</i>, <i>Longs Peak, Colorado</i>; <i>Timberline, Longs Peak, Colorado</i>; <i>The Last Survivors</i> Edition size unknown</p>	<p>Institutions AFGA (CSL), SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 97.</p>	 <p>Smithsonian American Art Museum</p>
116.	<p><i>Three Friends of Winter</i>, 1913 Color woodblock print 20.6 x 11.6 cm Edition size unknown Copyright 1913 Inscription: <i>Three Friends of Winter/ Pine-Long life, Family Love-needles radiating from common center/ Plum-Grace and sweetness/Bamboo-Purity, Integrity-straight and white within/ All for Friendship-that no winter storms can harm</i></p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, NYPL, SAAM, YAM, ZAM</p> <p>Published <i>Craftsman Magazine</i>, 1916, p. 341. Mason, <i>Helen Hyde</i>, 63.</p>	 <p>Smithsonian American Art Museum</p>
118.	<p><i>A Windy Ride</i>, 1913 Color woodblock print 10.8 x 13.7 cm Edition of 320 Copyright 1913</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, SAAM, YAM, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 65.</p>	 <p>Art Institute of Chicago</p>

NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
119.	<p><i>August</i>, 1914 Color woodblock print 18.1 x 7.0 cm Edition size unknown Copyright 1914</p> <p>Japanese character for “child” on curtain.</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, RCWG, YAM</p> <p>Published Mason, <i>Helen Hyde</i>, 70.</p>	 <p>Art Institute of Chicago</p>
120.	<p><i>Blossom Time in Tokyo</i>, 1914 Color woodblock print 17.8 x 15.0 cm Alternate titles: <i>Cherry Blossom Time</i>; <i>Cherry Blossom Time in Tokyo</i> Edition size unknown Copyright 1914</p>	<p>AFGA (CSL & DeY), JSMA (full print and keyblock print), LC, SAAM, YAM, ZAM</p> <p>Published <i>American Magazine of Art</i>, May 1917, p. 257. De Heeckeren d’ Anthès, “American Japoniste,” 18. Mason, <i>Helen Hyde</i>, 68. Yoshihara, <i>Embracing the East</i>, 71.</p>	 <p>Library of Congress</p>
121.	<p><i>The Blue Umbrella</i>, 1914 Color woodblock print 15.6 x 10.2 cm Edition size unknown Copyright 1914</p>	<p>Institutions AFGA (CSL & DeY), AIC, GM, IMA, JSMA, LC, RCWG, SAAM, YAM</p> <p>Published Mason, <i>Helen Hyde</i>, 65.</p>	 <p>Art Institute of Chicago</p>





NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
122.	<p><i>Complaints</i>, 1914 Color woodblock print 22.0 x 9.4 cm Edition size unknown Copyright 1914</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, RCWG, SAAM, YAM, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 70.</p>	 <p>Art Institute of Chicago</p>
123.	<p><i>The Furious Dragon</i>, 1914 Color woodblock print 18.4 x 13.3 cm Edition size unknown Copyright 1914</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (full print and keyblock print), LC, SAAM, WAG, ZAM (2 copies)</p> <p>Published <i>Bulletin of the Art Institute of Chicago</i>, May 1920, cover. Mason, <i>Helen Hyde</i>, 65.</p>	 <p>Smithsonian American Art Museum</p>
124.	<p><i>In Their Holiday Clothes</i>, 1914 Color woodblock print 33.5 x 12.9 cm Edition size unknown Copyright 1914</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (2 copies), LC, SAAM, WAG, ZAM (2 copies)</p> <p>Published Mason, <i>Helen Hyde</i>, 66.</p>	 <p>Waynor and Laurie Rogers Collection</p>





NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
125.	<p><i>Moon Bridge at Kameido</i>, 1914 Color woodblock print 33.9 x 22.7 cm Alternate titles: <i>The Moon Bridge</i>; <i>Wisteria Bridge</i> Edition size unknown Copyright 1914</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA (full print and keyblock print), LC, NYPL, SAAM, YAM</p> <p>Published Breuer, <i>Japanesque</i>, 125. Emerson, "Helen Hyde," 431. Mason, <i>Helen Hyde</i>, 67.</p>	 <p>Smithsonian American Art Museum</p>
126.	<p><i>New Year's Day in Tokyo</i>, 1914 Color woodblock print 21.3 x 44.8 cm Edition size unknown Copyright 1914</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, NYPL, SAAM, WAG, YAM, ZAM</p> <p>Published Mason, <i>Helen Hyde</i>, 69</p>	 <p>Smithsonian American Art Museum</p>
127.	<p><i>A Weary Little Mother</i>, 1914 Color woodblock print 11.0 x 11.3 cm Edition size unknown Copyright 1914</p>	<p>Institutions AFGA (DeY), AIC, JSMA, LC, RCWG, SAAM, YAM</p> <p>Published Mason, <i>Helen Hyde</i>, 71.</p>	 <p>Smithsonian American Art Museum</p>
128.	<p><i>The White Peacock</i>, 1914 Color woodblock print 21.4 x 25.5 cm Alternate titles: <i>White Peacock and Peahen</i> Edition size unknown Copyright 1914</p>	<p>Institutions AFGA (DeY), AIC, JSMA, LC, SAAM, YAM</p> <p>Published Mason, <i>Helen Hyde</i>, 97.</p>	 <p>Smithsonian American Art Museum</p>




NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
129.	<p><i>The Bamboo Gate</i>, 1915 Color etching 17.5 x 12.6 cm Edition of 100 Copyright 1915</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, LC, YAM</p> <p>Published Mason, <i>Helen Hyde</i>, 97.</p>	 <p>Fine Arts Museums of San Francisco</p>
130.	<p><i>The Family Umbrella</i>, 1915 Color woodblock print 18.0 x 15.5 cm Edition size unknown Copyright 1915</p>	<p>Institutions AFGA (CSL & DeY), AIC, GM, IMA, JSMA, LC, MFAB, NYPL, SAAM (2 copies), YAM, ZAM</p> <p>Published <i>Asia</i>, 1917, p.642. Emerson, "Helen Hyde," 432. Mason, <i>Helen Hyde</i>, 71.</p>	 <p>Fine Arts Museums of San Francisco</p>
131.	<p><i>The Lucky Branch</i>, 1915 Color etching 12.8 x 10.1 cm First edition of 55; Second edition of 43 printed in 1916 Copyright 1915 Colors vary between prints</p>	<p>Institutions AFGA (CSL & DeY), AIC (3 copies), JSMA, LC, SAAM, ZAM (printing plate)</p>	 <p>Art Institute of Chicago</p>



NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
132.	<p><i>Cypress Swamp</i>, 1917 Lithograph 29.6 x 22.3 cm Edition size unknown</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 98.</p>	 <p>Smithsonian American Art Museum</p>
133.	<p><i>Cypress Trees</i>, 1917 Aquatint 12.7 x 17.8 cm Edition size unknown</p>	<p>Institutions SAAM</p>	<p>No image or description available</p>
134.	<p><i>Footbridge</i>, 1917 Lithograph 22.2 x 29.2 cm Edition size unknown</p>	<p>Institutions SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 99.</p>	 <p>Smithsonian American Art Museum</p>
135.	<p><i>'Becca and the Baby</i>, 1918 Color soft-ground etching 25.3 x 20.2 cm Alternate title: <i>Becky and the Baby</i> Edition size unknown</p>	<p>Institutions AFGA (CSL), AIC</p> <p>Published Mason, <i>Helen Hyde</i>, 100.</p>	 <p>Art Institute of Chicago</p>

NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
136.	<p><i>By the Great Peedee</i>, 1918 Drypoint 19.1 x 22.9 cm Alternate title: <i>By the Great Pee Dee, South Carolina</i> Edition of 25 Printed by Bertha Jaques</p>	<p>Institutions AFGA (CSL & DeY), JSMA, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 101.</p>	 <p>Smithsonian American Art Museum</p>
137.	<p><i>Carry On</i>, 1918 Color soft-ground etching 17.5 x 17.5 cm Edition size unknown, possibly as few as 30</p>	<p>Institutions AFGA (CSL & DeY), SAAM, WAG</p> <p>Published Mason, <i>Helen Hyde</i>, 104.</p>	 <p>Smithsonian American Art Museum</p>
138.	<p><i>Feeding the Geese</i>, 1918 Color soft-ground etching 17.5 x 12.7 cm Edition size unknown</p>	<p>Institutions AFGA (CSL), AIC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 102.</p>	 <p>Art Institute of Chicago</p>
139.	<p><i>Forbidden Fruit</i>, 1918. Color etching and aquatint 25.2 x 15.1 cm Edition size unknown</p>	<p>Institutions AIC, LC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 102.</p>	 <p>Art Institute of Chicago</p>

NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
140.	<p><i>Friday's Child</i>, 1918 Soft-ground etching 19.5 x 14.5 cm Edition size unknown</p>	<p>Institutions SAAM</p>	 <p>Smithsonian American Art Museum</p>
141.	<p><i>"The Goblins 'l Git Yer"</i>, 1918 Aquatint 10.0 x 12.4 cm Alternate title: <i>"The Goblins Will Git You"</i> First edition size unknown; Second edition of 5 printed in 1919 by Bertha Jaques</p>	<p>Institutions AIC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 102.</p>	 <p>Smithsonian American Art Museum</p>
142.	<p><i>Her Bit</i>, 1918 Color etching 17.5 x 12.5 cm Edition size of approximately 59; Second edition of 12 printed in 1919 by Bertha Jaques Copyright 1918</p>	<p>Institutions AFGA (CSL & DeY), LC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 104.</p>	 <p>Smithsonian American Art Museum</p>
143.	<p><i>Her First Spring</i>, 1918 Etching and drypoint 22.9 x 15.0 cm Alternate title: <i>First Spring</i> Prints unsigned and edition incomplete</p>	<p>Institutions SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 101.</p>	 <p>Smithsonian American Art Museum</p>

NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
144.	<p><i>The Home of Gabriel</i>, 1918 Color soft-ground etching 25.6 x 20.5 cm First edition size unknown; Second edition of 4 printed in 1919 by Bertha Jaques</p>	<p>Institutions AFGA (DEY & CSL), AIC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 103.</p>	 Smithsonian American Art Museum
145.	<p><i>Ice Cream Pails</i>, 1918 Color etching and aquatint 12.7 x 10.0 cm Edition size unknown</p>	<p>Institutions AIC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 102.</p>	 Art Institute of Chicago
146.	<p><i>The Juggling Board</i>, 1918 Drypoint and etching 15.1 x 25.2 cm First edition size unknown; Second edition of 25 printed in 1919 by Bertha Jaques</p>	<p>Institutions AFGA (CSL & DeY), AIC, JSMA, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 104.</p>	 Smithsonian American Art Museum
147.	<p><i>Johanna</i>, 1918 Color soft-ground etching 12.6 x 10.2 cm Edition size unknown</p>	<p>Institutions AFGA (CSL), AIC</p>	 Art Institute of Chicago

NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
148.	<p><i>Little Miss Muffet</i>, 1918 Color etching and aquatint 22.7 x 17.8 cm Alternate title: <i>Miss Muffet</i> Edition size unknown</p>	<p>Institutions AFGA (CSL), AIC, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 100.</p>	 Smithsonian American Art Museum
149.	<p><i>Little Step-Sister</i>, 1918 Soft-ground etching 17.4 x 15.1 cm First edition size unknown; Second edition of 27 printed in 1919 by Bertha Jaques</p>	<p>Institutions AFGA (CSL & DeY), AIC (2 copies), JSMA, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 100.</p>	 Art Institute of Chicago
150.	<p><i>Love in War</i>, 1918 Etching Dimensions unknown Edition size unknown</p>		<p>No image or description available</p>
151.	<p><i>My Friend Gabriel</i>, 1918 Color soft-ground etching 12.1 x 6.4 cm Alternate title: <i>Gabriel, My Friend</i> Edition size unknown</p>	<p>Institutions AFGA (CSL), SAAM</p>	 Smithsonian American Art Museum
152.	<p><i>Perturbed</i>, 1918 Soft-ground etching Dimensions unknown Edition size unknown</p>		<p>No image or description available</p>









NO.	PRINT INFORMATION	HOLDING INST. & PUB.	IMAGE
153.	<p><i>The Shower</i>, 1918 Lithograph 26.7 x 17.5 cm Alternate title: <i>A Rainy Day in South Carolina</i> Edition size unknown</p>	<p>Institutions AFGA (DeY), AIC, JSMA, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 101.</p>	 <p>Smithsonian American Art Museum</p>
154.	<p><i>A Southern Spring</i>, 1918 Color etching 17.7 x 22.8 cm Edition size of approximately 33 Printed by Bertha Jaques</p>	<p>Institutions AFGA (CSL & DeY), AIC, MFAB, SAAM</p> <p>Published Mason, <i>Helen Hyde</i>, 103.</p>	 <p>Smithsonian American Art Museum</p>













APPENDIX III

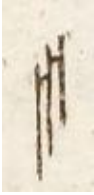


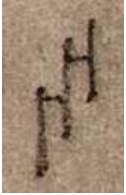

SEALS AND MARKINGS USED IN HELEN HYDE PRINTS

Notes:

1. This appendix seeks to give an overview of the different markings and seals Helen Hyde used in her prints. Some were traditional seals or stamps, while others were printed directly on the print as part of the printing process. Some were both.
2. The dates used are based a wide sampling of Helen Hyde's prints from multiple institutions, but it is acknowledged that with an even larger sampling of prints these date ranges have the potential to be larger than those listed here.
3. Not every version of each seal or marking is shown here, especially as relates to the four-leaf clover marking, but an attempt has been made to give an accurate sampling.
4. It should be noted that not all prints made in that date range necessarily bear the mark or seal for that range. There are also cases where different versions of the same print may have different seals or markings applied or omitted. There are even instances where printed markings have seemingly been added to the plate in the middle of an edition.
5. The Jordan Schnitzer Museum of Art at the University of Oregon owns a number of Helen Hyde's original seals and some are available to view on their website: <http://jsmacollection.uoregon.edu/main.php?module=objects>.

NO.	DESCRIPTION	DATES USED	EXAMPLES	
1.	Double leaf in vertical rectangle. Black outline printed on piece. Sometimes left black and white, but usually printed with red.	1896-1900	 1896	 1900
			 1898	 1897
2.	Elaborate “HH” seal with letters made to imitate Chinese characters. Usually stamped, other times printed. Generally red when seal is used and black when printed.	1896-1900	 1898	 1898
3.	“HH” in circle. Stamped or printed. Unusual. Generally red when seal is used and black when printed.	1897-1900	 1897	 1900

NO.	DESCRIPTION	DATES USED	EXAMPLES	
4.	“HH” in vertical rectangle. Usually printed, but sometimes stamped with seal. The height of first “H” in relation is second “H” is usually based on its position on the print, with the higher “H” being closer to the outside edge. Black or red, sometimes interior of rectangle is colored.	1900-1906	 <p data-bbox="980 527 1045 558">1900</p>	 <p data-bbox="1219 527 1284 558">1900</p>
			 <p data-bbox="980 827 1045 858">1903</p>	 <p data-bbox="1219 816 1284 848">1906</p>
5.	Chinese character seal, red, black and green.	1902-1903	 <p data-bbox="980 1083 1045 1115">1902</p>	 <p data-bbox="1219 1083 1284 1115">1903</p>
6.	Four-leaf clover in circle. Stamped with seal and printed. Multiple versions. Various colors. Mainly red, black, blue and green.	1904-1919	 <p data-bbox="980 1329 1045 1360">1905</p>	 <p data-bbox="1219 1329 1284 1360">1906</p>
			 <p data-bbox="980 1568 1045 1600">1907</p>	 <p data-bbox="1219 1568 1284 1600">1908</p>
			 <p data-bbox="980 1814 1045 1845">1914</p>	 <p data-bbox="1219 1814 1284 1845">1918</p>

NO.	DESCRIPTION	DATES USED	EXAMPLES	
7.	<p>“HH” without rectangle. Usually printed. The height of first “H” in relation is second “H” is usually based on its position on the print, with the higher “H” being closer to the outside edge. Black.</p>	1902-1918	 <p>1902</p>	 <p>1908</p>
			 <p>1912</p>	 <p>1918</p>
8.	<p>Bird shaped seal. Stamped.</p>	1918	 <p>1918</p>	

APPENDIX IV

LIST OF HELEN HYDE'S EXHIBITIONS 1894-1950

Notes:

1. Known exhibitions through 1950 are listed by year, and where available a specific date, date range, month or season is given. The most accurate date available is listed. After chronological organization, exhibitions with the same date are then listed alphabetically by hosting venue or dealer's last name.
2. Where information is available, prints known to have been shown are also listed as are prices when works were presented for sale at an exhibit. These prices are specific to the exhibit they are included with. The absence of works in this column indicates a lack of information on what pieces were shown.
3. Although Hyde produced works in oil, watercolor, pastels, colored pencils and ink, works other than prints have generally been omitted as the focus of this work is her prints. Reference to her showing works in these other categories is mentioned where information is available.
4. Information in this appendix has been collated from newspapers, journals, letters, exhibition catalogues, Bertha Jaques' record book, Helen Hyde's own notes and the list found in Mason and Mason's 1991 book, *Helen Hyde*. These sources are listed in the "references" column.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1894	California Midwinter International Exposition Fine Arts Building, Golden Gate Park, San Francisco, CA <i>January 27- July 5</i>	Two canvases of Dutch subjects	Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Call</i> , January 10, 1894 Schwartz, <i>San Francisco</i> , 75.
	Sketch Club 4th Semi-annual Exhibition Pacific Mutual Building, 508 Montgomery Street, Oakland, CA <i>November 21-24</i> A work by Hyde given place of honor	Watercolors, oils, wash drawing and 5 pen-and-ink drawings	Mason, <i>Helen Hyde</i> , 114. <i>San Francisco Call</i> , November 22, 1894. <i>San Francisco Chronicle</i> , November 22, 1894 and November 21, 1919. Schwartz, <i>San Francisco</i> , 75.
1895	Spring Art Exhibition Hopkins Art Institute, San Francisco, CA <i>April 18-May 28</i>		<i>San Francisco Call</i> , April 17, 1895. <i>San Francisco Chronicle</i> , April 19, 1895 and May 24, 1895.
	Sketch Club 5th Semi-Annual Exhibition 508 Montgomery Street, Oakland, CA <i>May 24-29</i>	<i>In the Cool of the Afternoon</i>	Mason, <i>Helen Hyde</i> , 114. <i>San Francisco Call</i> , May 24, 1895 and May 25, 1895. Schwartz, <i>San Francisco</i> , 75.
	Art Institute Exhibition Hopkins Art Institute, San Francisco, CA <i>June</i>		<i>San Francisco Call</i> , June 27, 1895.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1895	Vickery, Atkins & Torrey, Solo Show 236 Post Street, San Francisco, CA <i>Fall</i>		Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Call</i> , December 12, 1895.
	Winter Exhibition of the Art Association Hopkins Art Institute, San Francisco, CA <i>November 14-December 14</i>		<i>San Francisco Chronicle</i> , November 15, 1895.
	Sketch Club 6th Semi-Annual Exhibition 508 Montgomery Street, Oakland, CA <i>November 19-23</i>		Mason, <i>Helen Hyde</i> , 114. <i>San Francisco Call</i> , November 20, 1895. Schwartz, <i>San Francisco</i> , 76.
	Sketch Club Christmas Exhibit 508 Montgomery Street, Oakland, CA <i>December 11-14</i>		<i>San Francisco Chronicle</i> , December 11, 1895. <i>San Francisco Call</i> , December 12, 1895.
1896	Spring Exhibition of the Art Association Hopkins Art Institute, San Francisco, CA <i>April</i>		<i>San Francisco Call</i> , April 17, 1896. <i>San Francisco Chronicle</i> , April 17, 1896.
	Sketch Club 7th Semi-Annual Exhibition 508 Montgomery Street, Oakland, CA <i>April 21-24</i>		<i>San Francisco Chronicle</i> , April 21, 1896.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1896	Mechanics' Institute Exhibition Mechanics' Pavilion, San Francisco, CA <i>August-September</i> Second Prize in "Oils--Genre" category Third Prize in "Water Colors-- Figures" category		Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Call</i> , August 23, 1896 and October 8, 1896. <i>San Francisco Chronicle</i> , September 2, 1896 and October 8, 1896.
	Vickery, Atkins & Torrey 236 Post Street, San Francisco, CA <i>Fall</i>		Mason, <i>Helen Hyde</i> , 113.
	Sketch Club's 8th Semi- Annual Exhibit 508 Montgomery Street, Oakland, CA <i>November 16-20</i>	Colored etchings	<i>San Francisco Chronicle</i> , November 17, 1896.
	Sketch Club Christmas Exhibition 508 Montgomery Street, Oakland, CA <i>December</i>	Black and white sketches, color etchings	<i>San Francisco Chronic</i> December 10, 1896.
	Winter Exhibition of the Art Association Hopkins Institute of Art, San Francisco, CA <i>December-January 1897</i>	Five works	<i>San Francisco Call</i> , November 27, 1896.
	Macbeth Gallery 5th Avenue and 27th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1897	Sketch Club 9th Semi-Annual Exhibition 508 Montgomery Street, Oakland, CA <i>April 5- 9</i>	<i>Plum Blossom, \$2</i>	Mason, <i>Helen Hyde</i> , 114. <i>San Francisco Chronicle</i> April 6, 1897. Schwartz, <i>San Francisco</i> , 76.
	Spring Exhibition of the Art Association Hopkins Institute of Art, San Francisco, CA <i>May</i>	Several small figure pieces	<i>San Francisco Call</i> , May 2, 1897.
	Mechanics' Institute State Fair Exhibition Mechanics' Pavilion, San Francisco, CA <i>September</i>	Color etchings	<i>Sacramento Daily Union</i> , September 14, 1897 and September 17, 1897. <i>San Francisco Call</i> , September 26, 1897.
	Art Gallery at Golden Gate Park Opening Exhibition San Francisco, CA <i>October</i>		<i>San Francisco Call</i> , October 3, 1897. <i>San Francisco Chronicle</i> , October 2, 1897.
	Vickery, Atkins & Torrey 236 Post Street, San Francisco, CA <i>November</i>	Color etchings	Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Chronicle</i> , November 28, 1897.
	38th Annual Winter Exhibition of the Art Association Mark Hopkins Institute, San Francisco, CA <i>November-December</i> Hyde also listed as a judge and on the hanging committee.		<i>San Francisco Call</i> , November 17, 1897 and November 19, 1897. <i>San Francisco Chronicle</i> , November 18, 1897.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1897	Sketch Club 10th Semi-Annual Exhibition 733 Sutter Street, Oakland, CA <i>November 4-8</i> Catalogue cover by Hyde.		Mason, <i>Helen Hyde</i> , 114. <i>San Francisco Call</i> , November 5, 1897 and November 7, 1897.
	Sketch Club Christmas Exhibition 733 Sutter Street, Oakland, CA <i>December</i>	Color etchings	<i>San Francisco Chronicle</i> , November 28, 1897.
	Macbeth Gallery 5th Avenue and 27th Street, New York, NY	Color etchings	Mason, <i>Helen Hyde</i> , 113. Macbeth Letters, Archive of American Art.
1898	Anderson Art Gallery Chicago, IL <i>January</i>	<i>The Cat and the Cherub</i> <i>Hide and Seek</i> <i>Plum Blossom</i> <i>The Shower</i>	<i>Chicago Tribune</i> , January 30, 1898.
	Sketch Club's Chinese Day Exhibition 733 Sutter Street, Oakland, CA <i>January 22</i>		<i>San Francisco Chronicle</i> , January 16, 1898.
	Art Students' Red Cross Society Benefit Exhibition and Sale Press Club Rooms, Ellis Street, San Francisco, CA <i>June 11</i>		<i>San Francisco Chronicle</i> , June 8, 1898 and June 10, 1898. <i>San Francisco Call</i> , June 9, 1898 and June 12, 1898.
	Vickery, Atkins & Torrey 236 Post Street, San Francisco, CA <i>October 24- November 19</i>	Pastels, watercolors, etchings in line and color, pencil sketches, pen and ink drawings, colored prints	Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Chronicle</i> , November 2, 1898 and November 20, 1898.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1898	Sketch Club 12th Semi-Annual Exhibition 733 Sutter Street, Oakland, CA <i>December</i>	<i>Ah Yen</i> , \$4 <i>The Borrowed Umbrella</i> , \$5 <i>By the Light of the Moon</i> , \$6 <i>The Golden Gate</i> , \$5 <i>He Lived Upon Nothing but Victuals and Drink</i> , \$2 <i>Imps of Chinatown</i> , \$6 <i>Little Ah Ho</i> , \$2 <i>A Native Daughter</i> , \$8 <i>Night in Chinatown</i> (probably alternate title for <i>Alley in Chinatown</i>), \$8.50 <i>Spring Blossoms</i> , \$5 <i>Sudden Shower</i> , \$10 <i>Unwelcome Rain</i> , \$5 <i>The Yellow Boy</i> , \$4 Original drawings from <i>Christmas in California</i>	Mason, <i>Helen Hyde</i> , 114. <i>San Francisco Chronicle</i> , December 14, 1898 and December 25, 1898. Schwartz, <i>San Francisco</i> , 76.
	Macbeth Gallery 5th Avenue and 27th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.
	Mark Hopkins Institute Exposition San Francisco, CA		Mason, <i>Helen Hyde</i> , 113.
	William O'Leary Gallery 236 Woodward Avenue, Detroit, MI	Color etchings	Mason, <i>Helen Hyde</i> , 113. <i>Brush and Pencil</i> , January 1899, p. 253.
1899	Charleston Art Club Spring Show Chambers Street, Charleston, SC <i>March</i>	Color etchings, crayon drawings	<i>Charleston Evening Post</i> , March 21, 1899.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1899	California Club's Exhibition of Arts and Crafts Mechanic's Pavilion, San Francisco, CA <i>May 20-28</i>	Color etchings	<i>San Francisco Call</i> , May 19, 1899. <i>San Francisco Chronicle</i> , May 21, 1899.
	Vickery, Atkins & Torrey 236 Post Street, San Francisco, CA <i>Fall</i>		Mason, <i>Helen Hyde</i> , 113.
	George Elliot Gallery Los Angeles, CA		Mason, <i>Helen Hyde</i> , 113.
	Macbeth Gallery 5th Avenue and 27th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.
	William O'Leary Gallery 236 Woodward Avenue, Detroit, MI		Mason, <i>Helen Hyde</i> , 113.
1900	Vickery, Atkins & Torrey 236 Post Street, San Francisco, CA <i>February</i>	<i>Baby San</i>	<i>San Francisco Chronicle</i> , February 25, 1900.
	Art Association Exhibit Memorial Gallery, Mark Hopkins Art Institute, San Francisco, CA <i>March-April</i>		<i>San Francisco Chronicle</i> , March 23, 1900.
	Vickery, Atkins and Torrey 236 Post Street, San Francisco, CA <i>May</i>	<i>Baby San</i> <i>In the Snow</i> <i>O-Take</i>	<i>San Francisco Chronicle</i> , May 13, 1900.
	Sketch Club Spring Exhibition 1318 California Street, An Francisco, CA <i>May 17-23</i>	Japanese watercolors	<i>San Francisco Call</i> , May 17, 1900.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1900	Macbeth Gallery 5th Avenue and 27th Street, New York, NY <i>October</i>	<i>Japanese Madonna</i>	<i>Collector and Art Critic</i> , October 1900, p. 221.
	Vickery, Atkins & Torrey 236 Post Street, San Francisco, CA <i>December</i>	<i>Japanese Madonna</i> <i>On the Bund</i>	Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Chronicle</i> , December 25, 1900.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	George Elliot Gallery Los Angeles, CA		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	William O'Leary Gallery 236 Woodward Avenue, Detroit, MI		Mason, <i>Helen Hyde</i> , 113.
	Albert Roullier Galleries Chicago, IL		Mason, <i>Helen Hyde</i> , 113.
1901	California Club Exhibition Mechanic's Pavilion, San Francisco, CA <i>April</i>	<i>Japanese Madonna</i>	<i>San Francisco Call</i> , April 19, 1901.
	Pan-American Exhibition The Graphic Arts Building, Buffalo, NY <i>May 1-November 2</i>	<i>A Japanese Madonna</i> <i>From the Rice Fields</i>	Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1901	10th Exhibition of the Nihon Bijutsu-in (Japan Academy of Art) Tokyo, Japan <i>Spring</i> 1 st Prize Honorable Mention	<i>Japanese Madonna</i> , hanging ink drawing	<i>Chicago Tribune</i> , January 4, 1902. Mason, <i>Helen Hyde</i> , 113. Meech, <i>Japonisme</i> , 244. Yokohama Museum of Art, <i>Eyes Toward Asia</i> , 240.
	Exhibition of the Nihon Bijutsu-in (Japan Academy of Art) Tokyo, Japan <i>Fall</i>		Meech, <i>Japonisme</i> , 244.
	Vickery, Atkins & Torrey 236 Post Street, San Francisco, CA <i>October 21-November 1</i>	<i>Japanese Madonna</i> , hanging ink drawing <i>Belated</i> 3 color etchings, 9 woodblock prints and 41 watercolors	Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Chronicle</i> , October 24, 1901.
	The Women's Art Club of New York Autumn Exhibition Arts Club Galleries 37 and 39, West 34th Street, New York, NY <i>November 15-November 23</i>	<i>Japanese Madonna</i>	<i>New York Times</i> , November 15, 1901.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1901	Macbeth Gallery, Solo Show 5th Avenue and 27th Street, New York, NY <i>November 29 -December 14</i>	<i>Mother and Child</i> 50 watercolors, etchings and woodblock prints	<i>Baltimore American</i> , December 22, 1901. <i>Brooklyn Daily Eagle</i> , November 16, 1901, November 24, 1901, December 4, 1901, December 8, 1901 and December 22, 1901. Macbeth Scrapbooks, Archive of American Art. Mason, <i>Helen Hyde</i> , 113. <i>New York Times</i> , November 29, 1901.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.
	George Elliot Gallery Los Angeles, CA		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	William O'Leary Gallery 236 Woodward Avenue, Detroit, MI		Mason, <i>Helen Hyde</i> , 113.
	Albert Roullier Galleries Chicago, IL		Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1902	Exhibition at Central High School Washington, D.C. <i>Jan 27-31</i>	Color woodblock prints	<i>Evening Star</i> (Washington, D.C.), January 25, 1902, February 1, 1902 and February 4, 1902. <i>Washington Post</i> , February 2, 1902.
	W.K. Vickery Exhibit in Hawaii McIntyre Building, Honolulu, HI <i>March</i>		<i>Pacific Commercial Advertiser</i> , March 25, 1902, March 29, 1902 and November 8, 1902.
	Spring Exhibition of the Art Association Mark Hopkins Institute of Art, San Francisco, CA <i>March 14- April 10</i>	Color etchings	<i>San Francisco Chronicle</i> , March 14, 1902. <i>San Francisco Call</i> , March 14, 1902.
	Albert Roullier Galleries Chicago, IL <i>April</i>	<i>Japanese Madonna</i> <i>Plum Blossom</i> <i>A Sudden Shower</i>	<i>Chicago Tribune</i> , April 13, 1902. Mason, <i>Helen Hyde</i> , 113.
	Vickery, Atkins & Torrey 236 Post Street, San Francisco, CA <i>Fall</i>		Mason, <i>Helen Hyde</i> , 113.
	Golden Gate Park Museum San Francisco, CA <i>May</i> Hyde prints reinstalled after brief retirement		<i>San Francisco Chronicle</i> , May 26, 1902.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1903	George Elliot Gallery Los Angeles, CA		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	Macbeth Gallery 5th Avenue and 27th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.
	William O'Leary Gallery 236 Woodward Avenue, Detroit, MI		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
	Vickery, Atkins & Torrey 236 Post Street, San Francisco, CA <i>October</i>	<i>The Chase</i>	Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Chronicle</i> , October 12, 1903
	Color Etchings Exhibit Southwest Gallery, Library of Congress, Washington, D.C. <i>December</i>		<i>The Evening Star</i> (Washington, D.C.), December 26, 1903.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	Macbeth Gallery 5th Avenue and 27th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1903	Albert Roullier Galleries Chicago, IL		<i>Chicago Tribune</i> , October 26, 1902. Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
1904	Exhibit of Local Artists Gallery at Park Museum, San Francisco, CA <i>February</i>	Etchings in color	<i>San Francisco Chronicle</i> , February 22, 1904.
	Vickery, Atkins & Torrey 236 Post Street, San Francisco, CA <i>October 20- November 16</i>	<i>Japanese Madonna</i> <i>The Mirror</i> 42 watercolors, pastels and etchings	Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Call</i> , October 9, 1904 and November 6, 1904. <i>San Francisco Chronicle</i> , November 4, 1904.
	Albert Roullier Galleries, Solo Show Chicago, IL <i>November</i>	<i>Japanese Madonna</i> <i>The Mirror</i> 42 watercolors, pastels and etchings	Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Call</i> , November 6, 1904. <i>San Francisco Chronicle</i> , November 11, 1904.
	Library of Congress Exhibit Washington, D.C. <i>Winter</i>		<i>Washington Post</i> , April 16, 1905 and November 12, 1905.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1904	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	Macbeth Gallery 5th Avenue and 27th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
1905	Albert Roullier Galleries Fine Arts Building, Chicago, IL <i>February-March</i>	Etchings and woodblock prints	<i>American Art News</i> , February 25, 1905. Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Chronicle</i> , March 13, 1905.
	Art Loan Exhibit Gibbes Memorial Art Building, Charleston, SC <i>April-May</i>	<i>Bamboo Fence</i> <i>The Mirror</i> <i>Monarch of Japan</i> <i>The Puppy-Cat and the Baby</i> Etchings and woodblock prints	<i>Charleston Courier</i> , April 25, 1905 and May 3, 1905. <i>Charleston Evening Post</i> , May 10, 1905. <i>American Art News</i> , January 15, 1905.
	10th Annual Exhibition of the Watercolor Club Hemicycle, Corcoran Gallery, Washington, D.C. <i>November 18-December 9</i> Hyde given place of honor in hanging.	Watercolors	<i>American Art News</i> , December 2 1905. <i>Evening Star</i> , November 18, 1905. <i>Washington Post</i> , November 19, 1905. <i>Washington Times</i> , November 18, 1905.
	Macbeth Gallery, Solo Show 5th Avenue and 27th Street, New York, NY <i>Winter</i>	Colored etchings and woodblock prints	<i>Evening Star</i> , December 16, 1905. Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1905	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	Macbeth Gallery 5th Avenue and 27th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
1906	Christian Klackner Gallery, Solo Show 7 West 28th Street, New York, NY <i>April</i>	Color prints, watercolors, pastels and oils	<i>American Art News</i> , April 28, 1906. Mason, <i>Helen Hyde</i> , 113. <i>New York Times</i> , April 15, 1906. “Notes,” <i>The Craftsman</i> , June 1906, p. 402.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	Macbeth Gallery 5th Avenue and 27th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1906	Albert Roullier Galleries, Chicago, IL		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery, Solo Show Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
	Otto Veerhoff Gallery 1320 F Street, Washington, D.C.		Mason, <i>Helen Hyde</i> , 113.
1907	Civic Club's Exhibit Gibbes Memorial Art Building, Charleston, SC <i>April 12-13</i>	<i>Japanese Madonna</i> 6 woodblock prints	<i>Charleston Post and Courier</i> , April 13, 1907.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 7 West 28th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	Paris Salon Grand Palais des Beaux-Arts, Champs-Élysées, Paris, France	<i>Cherry Blossom Rain</i> <i>Day Dreams</i>	<i>San Francisco Call</i> , September 9, 1907.
	Albert Roullier Galleries, Chicago, IL		Mason, <i>Helen Hyde</i> , 113.
	4th Annual Exhibition of Société de Gravure Originale en Couleur Galerie Georges Petit, Paris, France		<i>American Art News</i> , November 9, 1907, p 5. <i>San Francisco Chronicle</i> , August 25, 1907 and August 21, 1910.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1907	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery, Solo Show 71 Newberry Street, Boston, MA <i>January</i>		Mason, <i>Helen Hyde</i> , 113.
1908	Otto Veerhoff Gallery 1320 F Street, Washington, D.C. <i>February</i>	Color woodblock prints	<i>Evening Star</i> , January 4, 1908.
	Christian Klackner Gallery 7 West 28th Street, New York, NY <i>February-March</i>	Paintings, woodblock prints and etchings	Mason, <i>Helen Hyde</i> , 113. <i>New York Times</i> , February 9, 1908 and March 8, 1908.
	Chicago Women's Club Chicago, IL Private view of prints <i>December 1</i> Bertha Jaques gave address to club.		<i>Chicago Tribune</i> , November 30, 1908. <i>Chicago Examiner</i> , December 6, 1908.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	Albert Roullier Galleries Chicago, IL		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1909	Merick-Reynolds Gallery 222 South Broadway, Los Angeles, CA <i>May</i>	Etchings and woodblock prints	<i>Los Angeles Herald</i> , May 16, 1909.
	Alaska-Yukon-Pacific Exhibition Fine Arts Palace, Seattle, WA <i>June 1-October 16</i> Gold Medal	<i>Baby Talk</i>	Falk, <i>American Art Annual</i> , 303. Mason, <i>Helen Hyde</i> , 113.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 7 West 28th Street, New York, NY20		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	The Pennsylvania Academy of the Fine Arts Annual Watercolor Exhibition Philadelphia, PA		Mason, <i>Helen Hyde</i> , 113.
	Albert Roullier Galleries, Chicago, IL		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
1910	Mark Hopkins Memorial Museum Exhibit Spooner Collection, San Francisco, CA <i>May</i>	Watercolors and color woodblock prints	<i>San Francisco Chronicle</i> , May 2, 1910.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1910	American Watercolor Exhibit Art Institute of Chicago, Chicago, IL <i>May-June</i>		Bertha Jaques Record Book, California Historical Society.
	Otto Veerhoff Gallery 1320 F Street, Washington, D.C. <i>October</i>	Color woodblock prints	<i>Evening Star</i> , October 22, 1910.
	Corcoran Art Gallery Exhibit Hemicycle of the Gallery, Washington, D.C. <i>December 15-22</i>	<i>Miss Apricot Cloud</i> <i>A Monarch of Japan</i> <i>New Brooms</i> <i>The Puppy Cat and the Baby</i> <i>The Return</i> 64 pieces—watercolors, color woodblock prints and etchings	<i>Evening Star</i> , December 10, 1910, December 17, 1910 and January, 1911. <i>San Francisco Call</i> , January 8, 1911 and January 22, 1911. <i>Washington Herald</i> , December 16, 1910. <i>Washington Post</i> , December 16, 1910 and December 22, 1910.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 7 West 28th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1910	Paris Salon Grand Palais des Beaux-Arts, Champs-Élysées, Paris, France	<i>The Return</i>	<i>Los Angeles Times</i> , July 31, 1910. Mason, <i>Helen Hyde</i> , 114. Société des Artistes Français. <i>Explication des ouvrages</i> , 436.
	Albert Roullier Galleries , Chicago, IL		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
1911	Chicago Society of Etchers Exhibition of Works by American Etchers Art Institute of Chicago, Chicago, IL <i>January 3-22</i>	<i>Blossom Child</i> <i>Cherry Snow</i> <i>Hide and Seek</i> <i>Miss Green Willow</i> <i>Showery Day</i> <i>Spring Poem</i>	<i>Chicago Examiner</i> , January 17, 1911. Mason, <i>Helen Hyde</i> , 114. Patterson, <i>Bertha Jaques</i> , 136. Wilson, <i>Index</i> , 45.
	Thurber's Galleries 410 South Michigan Boulevard, Chicago, IL <i>February</i>	Watercolors and block prints	<i>Chicago Examiner</i> , February 21, 1911. <i>Chicago Tribune</i> , February 12, 1911 and March 12, 1911.
	International Art Exhibition at Rome United States Pavilion, Rome, Italy <i>March-October</i>	Watercolors, etchings and black and whites	<i>American Art News</i> , June 17, 1911, p 2. <i>Los Angeles Herald</i> , August 17, 1910.
	Doll & Richards Lower gallery, 71 Newberry Street, Boston, MA <i>October</i> Hiroshige prints on show in same room.	<i>Going to the Fair</i> <i>The Mirror</i> <i>Sacred Calf</i>	<i>Boston Evening Transcript</i> , October 21, 1911. <i>Christian Science Monitor</i> , October 21, 1911.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1911	8th Annual Exhibition of Société de Gravure Originale en Couleur Galerie Georges Petit, Paris, France <i>December</i>		<i>American Art News</i> , December 2, 1911, p 5
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 7 West 28th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	Paris Salon Grand Palais des Beaux-Arts, Champs-Élysées, Paris, France	<i>The Little Mother</i> <i>A Summer Shower</i>	<i>Los Angeles Times</i> , July 9, 1911. Mason, <i>Helen Hyde</i> , 114. Société des Artistes Français. <i>Explication des ouvrages</i> , 429.
	Albert Roullier Galleries , Chicago, IL		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
1912	Chicago Society of Etchers Exhibition of Works by American Etchers Art Institute of Chicago, Chicago, IL <i>March 5-27</i>	<i>Blossom Child</i> , \$12 <i>Cherry Snow</i> , \$9 <i>Hide and Seek Little Green Willow</i> <i>Spring Poem</i> , \$9 <i>A Summer Shower</i> , \$12	<i>Chicago Examiner</i> , March 19, 1912. Mason, <i>Helen Hyde</i> , 114. Patterson, <i>Bertha Jaques</i> , 136. Bertha Jaques Record Book, California Historical Society.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1912	Channing Auxiliary Exhibit San Francisco, CA <i>May</i>	Prints	<i>San Francisco Call</i> , May 7, 1912.
	Century Club Exhibit of Women Artists of San Francisco San Francisco, CA <i>September</i>		<i>San Francisco Chronicle</i> , September 28, 1912.
	Exhibit at Institute of Fine Arts, Kansas City Kansas City, MO <i>November</i>		<i>Christian Science Monitor</i> , November 2, 1912.
	Vickery, Atkins and Torrey's 550 Sutter Street, San Francisco, CA <i>November</i>	<i>A Common Scold</i> , \$1.50 <i>Feeding the Bunnies</i> , \$4 <i>Going to Market</i> , \$4 <i>An Interlude</i> , \$12 <i>Mexican Coquette</i> , \$10 <i>A Mexican Rebecca</i> , \$12 <i>Moonlight on the Viga Canal</i> , \$10 <i>Mt. Orizaba</i> , \$5 <i>Sunday Morning</i> , \$15 <i>Unwilling Dancers</i> , \$3 Mexican watercolors, crayon drawings and woodblocks	<i>San Francisco Chronicle</i> , November 3, 1912 and November 10, 1912.
	Library of Congress Print Exhibit Washington, D.C. <i>December 1912-early 1913</i>	Japanese, American and Mexican prints	<i>Evening Star</i> , December 14, 1912. <i>Helen Hyde Exhibition Book</i> , California Historical Society.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1912	Thurber's Galleries 410 South Michigan Boulevard, Chicago, IL <i>December</i>	<i>A Common Scold</i> , \$1.50 <i>Feeding the Bunnies</i> , \$4 <i>The Greeting</i> , \$4 <i>Happiness Flower</i> , \$1.50 <i>Mt. Orizaba</i> , \$5 <i>Unwilling Dancers</i> , \$3	<i>Chicago Tribune</i> , December 8, 1912.
	Albert Roullier Galleries Chicago, IL <i>December</i>		<i>American Art News</i> , December 14, 1912, p 8. Mason, <i>Helen Hyde</i> , 113.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 7 West 28th Street, New York, NY	<i>A Common Scold</i> , \$1.50 <i>A Mexican Coquette</i> , \$10 <i>Mt. Orizaba</i> , \$7.50	<i>Helen Hyde</i> <i>Exhibition Book</i> , California Historical Society. Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	Paris Salon Grand Palais des Beaux-Arts, Champs-Élysées, Paris, France	<i>An April Evening</i>	Mason, <i>Helen Hyde</i> , 114. Société des Artistes Français. <i>Explication</i> <i>des ouvrages</i> , 456.
	St. Louis City Art Museum St. Louis, MO	<i>Seats of the Mighty</i> <i>The Salutation</i>	City Art Museum of St. Louis. <i>Special</i> <i>Exhibition Catalogue</i> .

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1912	9th Annual Exhibition of Société de Gravure Originale en Couleur Galerie Georges Petit, Paris, France		Mason, <i>Helen Hyde</i> , 114.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
1913	Chicago Society of Etchers Exhibition of Works by American Etchers Art Institute of Chicago, Chicago, IL <i>February 27-March 16</i>	<i>Goblin Lanterns</i> <i>Marching as to War</i> <i>A Rainy Night</i>	<i>American Art News</i> , March 15, 1913. <i>Chicago Examiner</i> , February 27, 1913 and March 5, 1913. Mason, <i>Helen Hyde</i> , 114. Patterson, <i>Bertha Jaques</i> , 136. Wilson, <i>Index</i> , 52.
	Christian Klackner Gallery 7 West 28th Street, New York, NY <i>February-March</i>	<i>Moonlight on the Viga Canal</i> Color etchings and woodblock prints of Japan and Mexico	<i>American Art News</i> , February 22, 1913, 2, and March 1, 1913, p 2. <i>Brooklyn Daily Eagle</i> , March 3, 1913. Mason, <i>Helen Hyde</i> , 113. <i>New York Sun</i> , February 19, 1913 and February 22, 1913.
	Art Club of Richmond Exhibition Richmond, VA <i>March</i>		<i>Times Dispatch</i> , March 2, 1913.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1913	Doll and Richards Gallery, Solo Show of Mexican Works 71 Newbury Street, Boston, MA <i>March</i>	Water color drawings	<i>Christian Science Monitor</i> , March 15, 1913. <i>Helen Hyde Exhibition Book</i> , California Historical Society. Mason, <i>Helen Hyde</i> , 113.
	Washington Watercolor Club Exhibition, Corcoran Gallery Washington, D.C. <i>March 22-April 2</i>	<i>A Day in June In Kite Time</i> 24 prints	<i>Evening Star</i> , March 22, 1913. <i>Helen Hyde Exhibition Book</i> , California Historical Society. <i>Washington Herald</i> , March 24, 1913
	California Society of Etchers Vickery, Atkins & Torrey Galleries, 550 Sutter Street, San Francisco, CA <i>April 2- April 16</i>	<i>Alphonso and Conchita</i> , \$7.50 <i>The Go-Cart</i> , \$1.50 <i>In Mexico</i> , \$10 <i>A Javanese Small Person</i> , \$4 <i>A Little Dancer of the "No"</i> , \$5 <i>Little Miss Pink Plum</i> , \$4.00 <i>My Neighbors</i> , \$4 <i>Survival of the Fittest</i> , \$5 <i>Three Friends of Winter</i> , \$4	<i>Helen Hyde Exhibition Book</i> , California Historical Society. <i>San Francisco Call</i> , March 30, 1913. Snow, <i>California Society of Printmakers</i> , 273.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1913	W.C. Whitfield, Exhibition of Mexican Works The Rombong, 1110 Grand Avenue, Kansas City, MO <i>May</i>	<i>Feeding the Bunnies</i> <i>Going to Market</i> <i>Sunday Morning</i>	<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	Société de Gravure sur Bois Originale Galerie Granhomme, Paris, France <i>November</i>		Mason, <i>Helen Hyde</i> , 113.
	The Mechanics' Institute Rochester, NY <i>November</i>	Woodblock prints	<i>American Art News</i> , November 8, 1913, 6.
	Woodcuts, Etchings, Aquatints: Helen Hyde Newark Museum Association Public Library Building <i>December 2-31</i>	56 woodblock prints, 6 color etchings and 2 aquatints	<i>American Art News</i> , Dec 13, 1913, 3 <i>Art and Progress</i> , Jan 1914, p 104-105 Mason, <i>Helen Hyde</i> , 113. The Newark Museum Association, <i>Woodcuts, Etching, Aquatints</i> , n.p.
	Annual Exhibition of the California Society of Etchers: An Exhibition of Dry Points, Etchings, Aquatints, Color Etchings, Lithographs, Woodblocks and Monotypes Rooms of the Sketch Club, 1373 Post Street, San Francisco, CA <i>December 7-19</i>	<i>The Go Cart</i> <i>A Javanese Small Person</i> <i>A Little Dancer of the No</i> <i>Little Pink Plum</i> <i>My Neighbors</i>	Mason, <i>Helen Hyde</i> , 114. <i>San Francisco Chronicle</i> , December 14, 1913. Schwartz, <i>Northern California</i> , 72. Snow, <i>California Society of Printmakers</i> , 273. Wilson, <i>Index</i> , 182.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1913	Paris Salon Grand Palais des Beaux-Arts, Champs-Élysées, Paris, France Honorable Mention	<i>The Chase</i> <i>A Day in June</i>	Falk, <i>American Art Annual</i> , 303. Mason, <i>Helen Hyde</i> , 114. <i>Helen Hyde Exhibition Book</i> , California Historical Society. Société des Artistes Français. <i>Explication des ouvrages</i> , 439.
	David Bendann Fine Art Rooms 105 East Baltimore Street, Baltimore, MD	Watercolors and prints	<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Exhibition of Société de Gravure Originale en Couleur Galerie Georges Petit, Paris, France	<i>Feeding the Bunnies</i> <i>An Interlude</i> <i>Mexican Coquette</i> <i>Moonlight on the Viga Canal</i> <i>On the Garden Wall</i> <i>Sunday Morning</i>	<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	New York Public Library New York, NY	<i>A Rainy Night</i>	<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	William O'Leary, Exhibition of Mexican Works 236 Woodard Avenue, Detroit, MI		<i>Helen Hyde Exhibition Book</i> , California Historical Society.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1913	Albert Roullier Galleries, Chicago, IL		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
1914	Chicago Society of Etchers Travelling Exhibit Fine Arts Gallery, Exposition Park, Los Angeles, CA <i>February</i>	4 prints	<i>Los Angeles Times</i> , February 15, 1914.
	Making of an Etching Exhibit New York Public Library, Room 321, New York, NY <i>March-April</i>		<i>Brooklyn Daily Eagle</i> , March 19, 1914. <i>American Art News</i> , March 21, 1914, 6.
	Chicago Society of Etchers Exhibition of Etchings Art Institute of Chicago, Chicago, IL <i>March 5-April 1</i>	<i>A Javanese Small Person</i> <i>A Little Dancer of the No</i> <i>Alfonse and Conchita</i>	Mason, <i>Helen Hyde</i> , 114. <i>American Art News</i> , Patterson, <i>Bertha Jaques</i> , 136. Wilson, <i>Index</i> , 56.
	Second Annual Exhibition: California Society of Etchers Helgesen Galleries, 345 Sutter Street, San Francisco, CA <i>October 15-29</i>		<i>San Francisco Chronicle</i> , October 25, 1914. Snow, <i>California Society of Printmakers</i> , 273.
	Exhibition of Water-colors, Pastels and Woodcuts by Miss Helen Hyde Moore Galleries, 727 Seventeenth Street, Washington, D.C. <i>November 16-28</i>	57 prints, 57 watercolors and 9 pastels	<i>Evening Star</i> , October 24, 1914. <i>Helen Hyde Exhibition Book</i> , California Historical Society.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1914	Chicago Society of Etchers, Informal Reception Club Rooms, Art Institute of Chicago, Chicago, IL <i>November 19</i>		<i>American Art News</i> , November 21, 1914, p 2.
	Doll and Richards 71 Newberry Street, Boston, MA <i>December</i>	<i>A Day in June</i> <i>The Return</i> Mexican scenes	<i>Christian Science Monitor</i> , December 31, 1914.
	Newark Museum Association Newark, NJ <i>Winter</i>	Woodblock prints	<i>American Magazine of Art</i> , January 1915, p. 104.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 7 West 28th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.
	Paris Salon Grand Palais des Beaux-Arts, Champs-Élysées, Paris, France		Mason, <i>Helen Hyde</i> , 114.
	Albert Roullier Galleries, Chicago, IL		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
1915	Art Institute of Chicago Exhibition Chicago, IL <i>January 4-17</i>		<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	Exhibition of Arts and Crafts Octagon, Washington, D.C. <i>January</i>	1 woodblock print	<i>Evening Star</i> , January 23, 1915.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1915	Christian Klackner Gallery, Solo Show 7 West 28th Street, New York, NY <i>February 7 - March 8</i>		Mason, <i>Helen Hyde</i> , 113.
	Panama-Pacific International Exhibition Palace of Fine Arts, Room 34, San Francisco, CA <i>February 20-December 4</i> Bronze Medal	<i>Cherry-Rain</i> <i>An Interlude, Mexico</i> <i>The Family Umbrella</i> <i>Going to Market</i> <i>In Their Holiday</i> <i>Clothes</i> <i>A Summer Shower</i> <i>The Sacred Calf, Agra,</i> <i>India</i> <i>The Bath</i> <i>The Sauce-Pan Shop,</i> <i>Soochow, China</i>	Falk, <i>American Art Annual</i> , 303. Mason, <i>Helen Hyde</i> , 113. <i>New York Times</i> , August 1, 1915. Olmsted, "Prints," 382. <i>San Francisco Chronicle</i> , July 25, 1915. <i>The Official Catalogue of the Department of Fine Arts, Panama-Pacific International Exposition</i> , 35. Wilson, <i>Index</i> , 533.
	Exhibition of Original Water Colours, Etchings and Wood- Block Prints by Helen Hyde Hill Tolerton Print Rooms 107 Grant Avenue, San Francisco, CA <i>March 1- April 1</i>	Woodblock prints, etchings, watercolors, drawings and colored pencil drawings	<i>Helen Hyde Exhibition Book</i> , California Historical Society pamphlet <i>Los Angeles Times</i> , March 14, 1915. Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Chronicle</i> , February 14, 1915. Wilson, <i>Index</i> , 60.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1915	Chicago Society of Etchers Exhibition of Etchings Art Institute of Chicago, Chicago, IL <i>March 2-31</i>	<i>The Bamboo Gate</i> , \$15 <i>In Mexico</i> , \$10 <i>The Lucky Branch</i> , \$5 <i>Jalapa Pink Fountain</i> , \$15 <i>Oaxaca Market</i> , \$15 <i>The Last Survivors</i> [<i>Survival of the Fittest</i>], \$5	<i>American Art News</i> , Mar 6, 1915, p 3. <i>Helen Hyde Exhibition Book</i> , California Historical Society. Mason, <i>Helen Hyde</i> , 114. Patterson, <i>Bertha Jaques</i> p. 136
	First Exhibition of Painting and Sculpture by California Artists Golden Gate Park Museum, San Francisco, CA <i>April 17- December 31</i>	<i>A Day in June</i> <i>Baby Talk</i> <i>The Chase</i>	<i>Helen Hyde Exhibition Book</i> , California Historical Society. Mason, <i>Helen Hyde</i> , 113. Schwartz, <i>Northern California</i> , 72.
	Recent Additions Exhibit Stuart Gallery, Room 316, New York Public Library, New York, NY <i>April- May</i>	Prints and original printing blocks	<i>American Art News</i> , April 24, 1915, p. 2. <i>Brooklyn Daily Eagle</i> , May 4, 1915. <i>New York Tribune</i> , April 21, 1915.
	Milwaukee Art Society, American Women Artists Milwaukee, WI <i>October- November</i>		<i>American Art News</i> , November 27, 1915, p. 6. <i>Helen Hyde Exhibition Book</i> , California Historical Society.
	Doll and Richards 71 Newberry Street, Boston, MA <i>November</i>	<i>Day Dreams</i> <i>The Honorable Mr. Cat</i> Color woodblock prints and etchings	<i>Christian Science Monitor</i> , November 22, 1915.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1915	John Wanamaker Store The Picture Gallery, 770 Broadway, New York, NY <i>November</i>	Prints	<i>Brooklyn Daily Eagle</i> , November 22, 1915.
	The Pennsylvania Academy of the Fine Arts Annual Watercolor Exhibition Philadelphia, PA <i>November- December</i>		<i>Helen Hyde Exhibition Book</i> , California Historical Society. Mason, <i>Helen Hyde</i> , 113.
	Fourth Annual Exhibition of the California Society of Etchers Schussler Brothers, 285 Geary Street, San Francisco, CA <i>November 22- December 4</i>		Mason, <i>Helen Hyde</i> , 114. Schwartz, <i>Northern California</i> , 72. Snow, <i>California Society of Printmakers</i> , 273.
	The Rombong 110 Grand Avenue, Kansas City, MO <i>December</i>	Etchings and woodblock prints	<i>American Art News</i> , December 11, 1915, p.5.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Third Annual Exhibition of the California Society of Etchers Helgesen Galleries, 345 Sutter Street, San Francisco, CA		Snow, <i>California Society of Printmakers</i> , 273.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1915	Exhibition in Philadelphia Philadelphia, PA	<i>A Common Scold</i> , \$1.50 <i>The Daruma Branch</i> , \$2 <i>Driving out the Bad Luck</i> , \$2 <i>Happiness Flower</i> , \$1.50 <i>The Hired Baby</i> , \$1.50 <i>In Mexico</i> , \$10	<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	Albert Roullier Galleries , Chicago, IL		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
1916	Washington Watercolor Club Exhibit Washington, D.C. <i>January</i>	Woodblock prints	<i>Evening Star</i> , January 9, 1916.
	Post-Exhibition Exhibition San Francisco, CA <i>January 1-May 1</i>		Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1916	An Exhibition of Woodcuts and Etchings by Helen Hyde Art Institute of Chicago, Chicago, IL <i>January 4-17</i>	95 woodblock prints and etchings	<i>American Art News</i> , January 1, 1916, p. 5, January 8, 1916, p. 5 and January 15, 1916, p. 3. Art Institute of Chicago. <i>Catalogue of Exhibition of Woodcuts</i> , n.p. <i>Bulletin of the Art Institute of Chicago</i> , December 1915, p. 114 and January 1916, p. 123. <i>Chicago Examiner</i> , January 4, 1916, January 5, 1916 and January 19, 1916. <i>Chicago Tribune</i> , January 1, 1916, January 2, 1916 and January 5, 1916. Mason, <i>Helen Hyde</i> , 113.
	Exhibition of American Block Prints and Wood Engravings Art Institute of Chicago, Chicago, IL <i>February 2-15</i>	<i>The Bamboo Fence</i> <i>Complaints</i> <i>The Daruma Branch</i> <i>The Moon Bridge</i> <i>Kameido, Tokyo</i> <i>A Summer Shower</i> <i>A Weary Little Mother</i>	<i>American Art News</i> , February 12, 1916, p. 5. Art Institute of Chicago. <i>Catalogue of an Exhibition of Etchings</i> , n.p. <i>Chicago Examiner</i> , February 7, 1916.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1916	Exhibition of Pictures by California Artists Golden Gate Park Memorial Museum, San Francisco, CA <i>February</i>		<i>San Francisco Chronicle</i> , February 14, 1916.
	Exhibition of Prints Columbia, SC <i>February 15-18</i>	<i>Apricot Cloud</i> , \$3 <i>August</i> , \$2 <i>Butterflies</i> , \$3 <i>Complaints</i> , \$4 <i>Driving Out the Bad Luck</i> , \$5 <i>The Family Umbrella</i> , \$3 <i>The Go-Cart</i> , \$1.50 <i>Going to the Fair</i> , \$15 <i>Happiness Flower</i> , \$1.50 <i>Little Pink Plum</i> , \$4 <i>Mt. Orizaba</i> , \$5 <i>The Puppy-Cat and the Baby</i> , \$5 <i>The White Peacock</i> , \$5	<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	Carolina Art Association Gibbes Memorial Building, Charleston, SC Private view of prints <i>February 28</i>		<i>Charleston Courier</i> , February 26, 1916 and February 28, 1916.
	Milwaukee Art Society's Exhibit of the Works of Helen Hyde and Elizabeth Colwell 486 Jefferson Street, Milwaukee, WI <i>February</i>		Mason, <i>Helen Hyde</i> , 113. Meech, <i>Japonisme</i> , 216. <i>Helen Hyde Exhibition Book</i> , California Historical Society.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1916	Chicago Society of Etchers Exhibition of Etchings Art Institute of Chicago, Chicago, IL <i>March 9- April 2</i> Hyde gives etching demonstration.	<i>Blossom Child</i> <i>In Kite Time, Tokyo</i>	<i>American Art News</i> , March 18, 1916, p. 5. Mason, <i>Helen Hyde</i> , 114. Patterson, <i>Bertha Jaques</i> , 136. Wilson, <i>Index</i> , 65.
	Exhibition of Etchings and Woodcuts Royal Ontario Museum of Archaeology, Toronto, Ontario, Canada <i>May</i>	<i>An April Evening</i> , \$3 <i>Baby Talk</i> , \$18 <i>Butterflies</i> , \$2 <i>Cherry Blossom Rain</i> , \$18 <i>A Common Sold</i> , \$1.50 <i>The Daikon and the Baby</i> , \$3 <i>Day Dreams</i> , \$25 <i>From the Rice Fields</i> , \$10 <i>Little Pink Plum</i> , \$3 <i>The Moon Bridge</i> , <i>Kameido</i> , \$10 <i>My Neighbors</i> , \$5 <i>New Brooms</i> , \$5 <i>The Puppy-Cat and the Baby</i> , \$5 <i>The Return</i> , \$15 <i>Summer Girl</i> , \$2 <i>The White Peacock</i> , \$7.50 <i>Winter</i> , \$10	<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	Moore Galleries 727 Seventeenth Street, Washington, D.C. <i>November</i>	Woodblock prints	<i>American Art News</i> , November 18, 1916, p. 6.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1916	Library of Congress Exhibit on Printmaking Washington, D.C. <i>November</i>	Colored print and blocks used in order to show printmaking process	<i>Evening Star</i> , November 12, 1916.
	Seattle Fine Arts Exhibition Seattle, WA Under management of Roy Partridge <i>November</i>	<i>An April Evening</i> , \$3 <i>The Family Umbrella</i> , \$5 <i>The Go-Cart</i> , \$1.50 <i>Little Pink Plum</i> , \$5 <i>A Windy Ride</i> , \$1.50	<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	The Making of a Wood Engraving New York Public Library, New York, NY <i>December- May 1917</i>		<i>New York Sun</i> , December 24, 1916.
	Brooklyn Society of Etchers <i>Either late 1916 or early 1917</i>	<i>Blossom Child</i> , \$10 <i>Bamboo Gate</i> , \$10 <i>Luck Branch</i> , \$5	<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery, Solo Show 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.
	Dubuque Exhibit Dubuque, IA Arranged by Bertha Jaques		<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	Christian Klackner Gallery 7 West 28th Street, New York, NY		Mason, <i>Helen Hyde</i> , 113.
	Christian Klackner Gallery 20 Old Bond Street, London, England		Mason, <i>Helen Hyde</i> , 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1916	Madison Exhibit Madison, WI		<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	Oregon Exhibition Exact location unknown	<i>Bamboo Gate</i> , \$10 <i>Happiness Flower</i> , \$3.50 <i>Little Dancer of the "No,"</i> \$5	<i>Helen Hyde Exhibition Book</i> , California Historical Society.
	Albert Roullier Galleries , Chicago, IL		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
1917	Chicago Society of Etchers Exhibition of Etchings Art Institute of Chicago, Chicago, IL <i>February 1- March 1</i>	<i>'Becca and the Baby</i> , \$8 <i>The Daimyo's Daughter</i> , \$25 <i>Home of Gabriel</i> , \$10 <i>Imps of Chinatown</i> , \$25 <i>Marietta</i>	<i>Helen Hyde Exhibition Book</i> , California Historical Society Mason, <i>Helen Hyde</i> , 114. Patterson, <i>Bertha Jaques</i> p. 136. Wilson, <i>Index</i> , 70.
	Arts Club Exhibit Washington, D.C. <i>February</i>	38 color prints	<i>Evening Star</i> , February 11, 1917.
	Edward Dillon's 727 Hale Building, Philadelphia, PA <i>March</i>		<i>Evening Public Ledger</i> , March 26, 1917.
	Chicago Society of Etchers Exhibit Gibbes Art Gallery, Charleston, SC <i>March</i>	Color prints	<i>Charleston Courier</i> , February 22, 1917.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1917	Sixth Annual Exhibition: California Society of Etchers Hill Tollerton Print Rooms, 540 Sutter Street, San Francisco, CA <i>April 2-14</i>		<i>Snow, California Society of Printmakers, 273.</i>
	Exhibit at Studio of the Sketch Club Gibbes Art Building, Charleston, SC <i>May</i> Hyde also gives a talk.	<i>August The Chase From the Rice Fields Going to the Fair The Mirror The Moon Bridge The Sacred Calf in the Bazaar, Agra The Unwilling Dancers The White Peacock</i>	<i>Charleston Evening Post, May 3, 1917 and May 10, 1917. Charleston Courier, May 5, 1917, May 8, 1917 and May 10, 1917.</i>
	Philadelphia Print Club Philadelphia, PA <i>March</i>	Color etchings	<i>American Magazine of Art, March, 1917, p. 206.</i>
	7th Annual Art Exhibition of McPhearson High School McPhearson, KS <i>October 22</i>	Woodblock prints of children	<i>American Magazine of Art, January 1918, p. 111.</i>
	Artists' Aid to the Red Cross War Posters Exhibit Corridor 29, Art Institute of Chicago, Chicago, IL <i>December</i>		<i>Chicago Tribune, December 16, 1917.</i>
	R. L. Boutwell Gallery Denver, CO		<i>Mason, Helen Hyde, 113.</i>
	Doll and Richards Gallery, Solo Show 71 Newberry Street, Boston, MA		<i>Mason, Helen Hyde, 113.</i>
	Albert Roullier Galleries, Chicago, IL		<i>Mason, Helen Hyde, 113.</i>

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1917	Exhibit in Tryon, NC Under management of Arelia M. Watson	Big list of prints	<i>Helen Hyde Exhibition Book,</i> California Historical Society.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde,</i> 113.
1918	Chicago Society of Etchers Exhibition of Etchings Art Institute of Chicago, Chicago, IL <i>March 25-May 1</i>	<i>Forbidden Fruit Her Bit Red Umbrella A Southern Spring</i>	<i>Chicago Tribune,</i> March 26, 1918 and March 31, 1918. <i>Helen Hyde Exhibition Book,</i> California Historical Society Mason, <i>Helen Hyde,</i> 114. Patterson, <i>Bertha Jaques,</i> 136. Wilson, <i>Index,</i> 75.
	Arts Club Show Art Institute of Chicago, Chicago, IL <i>April</i>	<i>Her Bit</i>	<i>American Art News,</i> April 13, 1918, 4.
	Ehrich Print Gallery Exhibition 707 Fifth Ave, New York, NY <i>May-June</i>	Color woodblock prints	<i>American Art News,</i> May 25, 1918, 2. Mason, <i>Helen Hyde,</i> 113.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1918	Seventh Annual Exhibition: California Society of Etchers Hill Tolerton Print Rooms, 540 Sutter Street, San Francisco, CA <i>Jul 26- August 31</i>	<i>Carry On</i> <i>Her Bit, \$9</i> <i>Marching as to War</i> <i>Oaxaca Market</i> <i>Red Umbrella, \$15</i>	<i>Helen Hyde</i> <i>Exhibition Book,</i> California Historical Society. Mason, <i>Helen Hyde,</i> 114. <i>San Francisco</i> <i>Chronicle,</i> August 4, 1918. Wilson, <i>Index,</i> 189.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde,</i> 113.
	Doll and Richards Gallery, Solo Show 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde,</i> 113.
	Albert Roullier Galleries Chicago, IL		Mason, <i>Helen Hyde,</i> 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde,</i> 113.
1919	American Federation of the Arts Helen Hyde Exhibit Ypsilanti, MI <i>January</i>		<i>American Magazine</i> <i>of Art,</i> December 1919, 75.
	Fifth Annual Exhibition of Print Makers of California Exposition Park, Los Angeles <i>March 3-31</i>	<i>Red Umbrella, \$15</i>	<i>Helen Hyde</i> <i>Exhibition Book,</i> California Historical Society. <i>Los Angeles Times,</i> March 9, 1919.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1919	Exhibition of Print Club McClees Studio, Philadelphia, PA <i>March 17-22</i>	<i>Feeding the Geese</i> , \$12 <i>A Southern Spring</i> , \$15	<i>Evening Public Ledger</i> , March 17, 1919. <i>Helen Hyde Exhibition Book</i> , California Historical Society.
	Albert Roullier Galleries, Solo Show Chicago, IL <i>April- May</i>	86 woodblock prints, etchings and watercolors	<i>American Art News</i> , Apr 5, 1919, 5. <i>Chicago Tribune</i> , April 6, 1919 and April 27, 1919. Mason, <i>Helen Hyde</i> , 113. Tolerton, <i>Illustrated Catalogue of Etchings by American Artists</i> , n.p.
	Chicago Society of Etchers Exhibition of Etchings and Block Prints Art Institute of Chicago, Chicago, IL <i>April 4- May 1</i>	<i>By the Great Peedee</i> , \$12 <i>The Chase</i> <i>Feeding the Geese</i> , \$12 <i>Little Miss Muffet</i> , \$12 <i>Little Step-Sister</i> , \$10 <i>My Neighbors</i>	<i>Chicago Tribune</i> , April 20, 1919 and May 4, 1919. <i>Christian Science Monitor</i> , May 5, 1919. <i>Helen Hyde Exhibition Book</i> , California Historical Society. Mason, <i>Helen Hyde</i> , 114. Patterson, <i>Bertha Jaques</i> , 136. Art Institute of Chicago, <i>Catalogue of an Exhibition of Etchings and Block Prints</i> , 1. Wilson, <i>Index</i> , 79, 82.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1919	Hill Tolerton Print Rooms, Solo Show San Francisco, CA <i>May</i>	60 prints	Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Chronicle</i> , May 11, 1919 and May 18, 1919.
	Ehrich Gallery Exhibition of Woodblock Prints in Color by Americans 707 Fifth Avenue, New York, NY <i>May</i>	<i>The White Peacock</i> 10 prints	<i>American Art News</i> , May 24, 1919, p. 8. <i>New York Times</i> , May 25, 1919. <i>New York Tribune</i> , May 18, 1919. <i>The Sun</i> , May 25, 1919.
	Seattle Fine Arts Gallery Seattle, WA <i>July</i>		<i>American Art News</i> , June 14, 1919, p. 26. <i>American Art News</i> , September 13, 1919, p. 3. Mason, <i>Helen Hyde</i> , 113.
	Hill Tolerton Print Rooms, Solo Show San Francisco, CA <i>September</i>	Includes 15-20 prints though to be exhausted found in Hyde's things at her sister Mabel's Chicago home	Mason, <i>Helen Hyde</i> , 113. <i>San Francisco Chronicle</i> , September 7, 1919.
	American Federation of the Arts Helen Hyde Exhibit Springfield, MA <i>November</i>		<i>American Magazine of Art</i> , December 1919, p. 75.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1920	Detroit Institute of Arts, Color Woodcut Exhibition Detroit, MI <i>November 20-December 31</i>	<i>Baby Talk</i> , \$28 <i>Bamboo [Fence?]</i> , \$18 <i>Blossom Time in Tokyo</i> , \$20 <i>The Mirror</i> , \$17.50 <i>Moon Bridge</i> , \$15 <i>Sauce Pan Shop</i> , \$15 <i>Teasing the Daruma</i> , \$15 <i>White Peacock</i> , \$15	Mason, <i>Helen Hyde</i> , 113. Burroughs, <i>Woodblock Prints in Color</i> , n.p.
	R. L. Boutwell Gallery Denver, CO		Mason, <i>Helen Hyde</i> , 113.
	Doll and Richards Gallery, Solo Show 71 Newberry Street, Boston, MA		Mason, <i>Helen Hyde</i> , 113.
	Swan Gallery Kansas City, MO		Mason, <i>Helen Hyde</i> , 113.
	Exhibit of 100 Etchings Collected by the Print Rooms Tollerton Print Rooms, San Francisco, CA <i>January</i>		<i>American Art News</i> , Jan 24, 1920, p. 9.
	Exhibit of Block Prints by American Artists Toledo Museum of Art, Toledo, OH <i>March</i>		<i>American Art News</i> , Mar 13, 1920, p. 8.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1920	Helen Hyde Memorial Exhibition Art Institute of Chicago, Chicago, IL <i>May 1- 31</i> (extended 2 weeks beyond dates published, ending around June 14)	88 woodblock prints, etchings, aquatints and lithographs	<i>American Art News</i> , May 15, 1920, p. 4. <i>Chicago Tribune</i> , May 11, 1920, May 30, 1919 and June 6, 1920. Mason, <i>Helen Hyde</i> , 114. <i>San Francisco</i> <i>Chronicle</i> , May 9, 1920. Art Institute of Chicago, <i>Memorial</i> <i>Exhibition</i> , n.p.
	New York Public Library Memorial Exhibit New York, NY <i>May-December</i>	17 color prints	<i>American Art News</i> , May 8, 1920, p.2. <i>New York Tribune</i> , May 16, 1920.
	7th Loan Exhibition at the Los Angeles Art Gallery Los Angeles, CA <i>June</i>		<i>American Art News</i> , Jun 5, 1920, p. 5.
	John Wanamaker Store The Picture Gallery, 770 Broadway, New York, NY <i>June</i>		<i>Brooklyn Daily</i> <i>Eagle</i> , June 1, 1920.
	Memorial Museum, Print Room Show San Francisco, CA <i>July</i>		<i>San Francisco</i> <i>Chronicle</i> , July 18, 1920.
	American Federation of the Arts Helen Hyde Exhibit Binghamton, NY		<i>American Magazine</i> <i>of Art</i> , May 1920, p. 255.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1921	American Federation of the Arts Helen Hyde Exhibit Oxford, OH <i>January</i>		<i>American Magazine of Art</i> , January 1921, p. 38. <i>Evening Star</i> November 6, 1921.
	American Woodblock Prints of Today, New York Public Library New York, NY <i>Summer</i>		Mason, <i>Helen Hyde</i> , 114.
	American Federation of the Arts Helen Hyde Exhibit Manchester, NH <i>November</i>		<i>American Magazine of Art</i> , November 1921, p. 397.
	Exhibit in Seattle Seattle, WA		<i>Evening Star</i> November 6, 1921.
1922	American Federation of the Arts, Prints of Helen Hyde Saginaw, MI <i>January</i>		<i>American Magazine of Art</i> , January 1922, p. 35.
	American Federation of the Arts, Prints of Helen Hyde University of North Dakota Art Department, Grand Forks, ND <i>February</i>		<i>American Magazine of Art</i> , January 1922, p. 23-24. <i>American Magazine of Art</i> , February 1922, p. 72.
	American Federation of Artist and Carolina Art Association Exhibit Gibbes Art Gallery, Charleston, SC <i>February</i>	5 woodblock prints of Japanese children	<i>Charleston Evening Post</i> , February 3, 1922.
	Marc Anthony Etching Exhibit Pontalba Building, New Orleans, LA <i>February</i>		<i>American Art News</i> , February 25, 1922, p. 8.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1922	New York Public Library Exhibit on Graphic Arts New York, NY <i>May</i>		<i>Christian Science Monitor</i> , May 6, 1922.
	American Federation of the Arts, Prints of Helen Hyde UAC Art Rooms, Utah State University, Logan, UT <i>May 20-Jun 6</i>		<i>Ogden Standard Examiner</i> , May 15, 1922.
	Walpole Galleries 138 West 48 th Street, New York, NY <i>June</i>		<i>New York Times</i> , June 8, 1923.
	Children in Etching Exhibit The Tollerton Print Rooms, San Francisco, CA <i>July</i>		<i>Christian Science Monitor</i> , July 21, 1922.
	American Federation of the Arts, Prints of Helen Hyde Elmira, NY <i>November</i>		<i>American Magazine of Art</i> , November 1922, p. 503.
1923	American Federation of Arts, Prints of Helen Hyde Public Library Show Washington, D.C. <i>March</i>	Woodblock prints	<i>American Art News</i> , March, 31, 1923, p. 9 <i>American Magazine of Art</i> , March 1923, p. 170.
	M.H. de Young Memorial Museum Exhibit San Francisco, CA <i>October</i>	12 prints given to museum by Hyde's estate on display	<i>San Francisco Chronicle</i> , October 22, 1923.
1927	Seconda Esposizione Internazionale Dell'Incisione Modrena Florence, Italy <i>April-May</i>	<i>The Return Blossom Time in Tokyo</i>	<i>American Magazine of Art</i> , March 1927, p 127. Helen Hyde Papers, Exhibits after 1919.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1927	Retrospective Exhibit University of Oregon Art Museum, Eugene, OR <i>May</i>		Mason, <i>Helen Hyde</i> , 114.
1928	Exposition de la Gravure Moderne Americane Bibliothèque National, Paris, France <i>July</i>	<i>The Return</i>	Mason, <i>Helen Hyde</i> , 114. Helen Hyde Papers, Exhibits after 1919.
1929	Joint Exhibit of Bertha E. Jaques and Helen Hyde, Propylaeum, Indianapolis Museum of Art, Indianapolis, IN <i>January 27-February 28</i>	Colors prints and black and white etchings	imamuseum.org
1932	American Federation of the Arts, Prints of Helen Hyde Purdue University, Lafayette, IN <i>November</i>		<i>American Magazine of Art</i> , November 1932, p. ii.
	American Federation of the Arts, Prints of Helen Hyde Butte Free Public Library, Butte, MT <i>December 1-15</i>		<i>American Magazine of Art</i> , December 1932, p. iv.
1933	American Federation of the Arts, Prints of Helen Hyde State Teachers College, Chico, CA <i>January 2-31</i>		<i>American Magazine of Art</i> , January 1933, p. iv.
	American Federation of the Arts, Prints of Helen Hyde State Teachers College, Mayville, ND <i>February 3-15</i>		<i>American Magazine of Art</i> , February 1933, p. ii.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1933	American Federation of the Arts, Prints of Helen Hyde Twentieth Century Club, Helena, AR <i>March 4-20</i>		<i>American Magazine of Art</i> , March 1933, p. ii.
	American Federation of the Arts, Prints of Helen Hyde Miami University Oxford, OH <i>April 17-30</i>		<i>American Magazine of Art</i> , April 1933, p. ii.
1936	American Federation of the Arts, Prints of Helen Hyde Denver Art Museum, Denver, CO <i>April 1-22</i>	<i>Teasing the Daruma</i> 8 prints	<i>Denver Post</i> , April 26, 1936.
	American Federation of the Arts, Prints of Helen Hyde Boulder Art Association, Boulder, CO	<i>Teasing the Daruma</i> 8 prints	Helen Hyde Papers, Exhibits after 1919.
	American Federation of the Arts, Prints of Helen Hyde University of Chattanooga, Chattanooga, TN	<i>Teasing the Daruma</i> 8 prints	Helen Hyde Papers, Exhibits after 1919.
1937	Cordon Club, Memorial Exhibit Fine Arts Building, Chicago, IL <i>April</i> Exhibit arranged by Bertha Jaques	<i>Butterflies</i> <i>The Honorable Mr. Cat</i> <i>The Puppy-Cat and the Baby</i>	<i>Chicago Tribune</i> , April 24, 1937. <i>Christian Science Monitor</i> , April 20, 1937. Helen Hyde Papers, Exhibits after 1919.
1938	American Federation of the Arts, Prints of Helen Hyde State Teachers College, Plattsville, WI <i>July 1-15</i>		Helen Hyde Papers, Exhibits after 1919.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1938	American Federation of the Arts, Prints of Helen Hyde Cooperative Art Education Conference, Robert E. Lee Hall, Blue Ridge, NC <i>August</i>		Helen Hyde Papers, Exhibits after 1919.
	American Federation of the Arts, Prints of Helen Hyde Thayer Museum, University of Kansas, Lawrence, KS <i>October 1-14</i>	<i>Going to the Fair</i> <i>The Sacred Calf, Agra</i> 15 prints	Helen Hyde Papers, Exhibits after 1919. <i>Lawrence Journal-World</i> , October 1, 1938.
	American Federation of the Arts, Prints of Helen Hyde Durham Public School, Durham, NC <i>October 1-14</i>		Helen Hyde Papers, Exhibits after 1919.
	American Federation of the Arts, Prints of Helen Hyde Society of Fine Arts, Binghamton, NY <i>November 1-15</i>		Helen Hyde Papers, Exhibits after 1919.
	American Federation of the Arts, Prints of Helen Hyde Lake Erie College, Painesville, OH <i>November 18-30</i>		Helen Hyde Papers, Exhibits after 1919.
	American Federation of the Arts, Prints of Helen Hyde Knoxville High School, Knoxville, TN <i>December 5-20</i>		Helen Hyde Papers, Exhibits after 1919.
1939	American Federation of the Arts, Prints of Helen Hyde University of Wisconsin, Madison, WI <i>January 4-18</i>		Helen Hyde Papers, Exhibits after 1919.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1939	American Federation of the Arts, Prints of Helen Hyde Campbell Library, Frances Shiner Junior College, Mount Carroll, IL <i>January 21-28</i>		Helen Hyde Papers, Exhibits after 1919.
	American Federation of the Arts, Prints of Helen Hyde Arts and Crafts Society, Grove City, PA <i>February 1-12</i>		Helen Hyde Papers, Exhibits after 1919.
	American Federation of the Arts, Prints of Helen Hyde Ventnor Avenue School, Ventnor, NJ <i>March 1-15</i>		Helen Hyde Papers, Exhibits after 1919.
	American Federation of the Arts, Prints of Helen Hyde Cortland Free Library, Cortland, NY <i>March 18-28</i>		Helen Hyde Papers, Exhibits after 1919.
	American Federation of the Arts, Prints of Helen Hyde George Walter Vincent Smith Art Gallery, Springfield, MA <i>April 1-15</i>		Helen Hyde Papers, Exhibits after 1919.
	American Federation of the Arts, Prints of Helen Hyde Texas Technological College, Lubbock, TX <i>June 7-21</i>		Helen Hyde Papers, Exhibits after 1919.
	American Federation of the Arts, Prints of Helen Hyde Museum of Northern Arizona, Flagstaff, AZ <i>June 7-21</i>		Helen Hyde Papers, Exhibits after 1919.

	EXHIBIT/ LOCATION/ DATE	INCLUDED WORKS	REFERENCES
1943	Exhibition at Museum of New Mexico Santa Fe, NM <i>June</i>		Helen Hyde Papers, Exhibits after 1919.