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Illustrations – Appendix

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I first came across the name J.A. Lloyd Hyde around 2002, in the object files of the Minneapolis Institute of Arts (MIA), where I was privileged to work as a curatorial assistant for Christopher Monkhouse. As he kindly did on countless occasions and subjects, Monkhouse explained what he knew of Hyde and his place in the field, and described meeting him in Newport in the 1970s. He gave me the occasion to read Hyde's *Oriental Lowestoft* (1936) in preparation for our inaugural installation of the MIA's Doris and Leo A. Hodroff Gallery of Chinese Export Porcelain.

Hyde's name reappeared in my studies and travels over the next few years. During a course at Winterthur in 2005, a guide mentioned to me that Winterthur had just been given Hyde's papers. The next year I saw for the first time Hyde's Pagoda House in Newport while attending the Preservation Society of Newport County's annual symposium (on scholarship). During the 2007 Victorian Society of America Summer School in Newport (again, attended on scholarship) a fellow student, artist Meghan Gordon, showed me her 2008 series of paintings inspired by Helen Comstock's *100 Most Beautiful Rooms in America*; one was an impressionistic rendering of the Hyde's salon at Old Lyme. It was at that moment that I decided upon Hyde as a master's thesis topic. With encouragement from Christopher Monkhouse and Pauline Metcalf, I placed my first call at to Hyde's oldest friend at that time, Ralph Carpenter, who shared several hours of recollections and set aside for me a cache of important papers before his death a few months later. As this rambling account illustrates, my research was aided at every turn by generous individuals and institutions, even before the project began. First and foremost is a cadre of advisors to whom I owe more than I can express: Christopher Monkhouse, Pauline C. Metcalf, Morrison Heckscher, and Maggie Lidz. Additional contributions of facts, ideas, assistance, and/or encouragement came from Ralph Carpenter, Elizabeth Stillinger, Albert Sack, John Suvall, J. Peter Spang III, Charles Hummel, Don Fennimore, Tom Savage, Jim Hyde, Edwina and Walt Michael, Ann Lee Bugby, Heather Clewell, Jeanne Solensky, Fenella Heckscher, Stephan Jost, Cary Carson, Ron Bourgeault, Ron Fuchs, Janine Skerry, Grace Friary, Susanne Findlen Hood, Richard Guy Wilson, Eugene Gaddis, Laura Beach, Amelia Peck, Richard Nelson, James Michael, Gertrude Wilmers, Isabel Glover, John Benson, Karen Zukowski, Sarah Coffin, Ethan Roby, Claire Kenny, Elizabeth Johnson, Margarida Serra, Mary Espírito Santo Silva e Salgado, Clare and Jared Edwards, Wendell Garrett, Alfred Harrison, Tom Scoville, Giles Waterfield, Cori and Paul Wegener, Michele Callahan, Jason Busch, Ford Bell, members of the MIA's Decorative Arts Council, and Janice Lurie. I might have struggled to navigate the necessary archival resources without the Cooper-Hewitt's exemplary librarians, Jennifer Cohlman, Elizabeth Broman, and Stephan Van Dyk, key instructors in my graduate studies. Above all, I am grateful to my constant collaborator, Chad Lemke, and our family.

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