ART AT ASHLAND FARM: THE COLLECTION OF SARAH AVERY KEY PATTEN

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ABSTRACT

This study documented original works of art in the private collection of Sarah Avery Key Patten at historic Ashland Farm near Chattanooga, TN, and focused on culturally significant artists Helen Hyde, Emma Bell Miles, and Martha Walter. Archival theory informed the study, and pieces were documented by completing Smithsonian American Art Museum (SAAM) Inventory of American Painting and Sculpture (IAPS) information forms, and digital photography. Completed information forms were submitted to IAPS, contributing to scholarly knowledge by making this collection available to researchers. Results of the study included 30 works of art: 11 by Hyde, five by Miles, and 14 by Walter. Conclusions included feminist themes demonstrated through Patten’s patronization of female artists, collection subject matter, and artists’ lifestyles. Feminine themes emerged, including a strong love of family and traditional values. Evidence of a possible relationship between Patten and Hyde was also presented. Suggestions for future corollary studies were recommended.
DEDICATION

To my husband Bryan, for his patience and understanding on this journey. You always encouraged me to keep going, even when I wanted to stop. To Dana Moody, whose guidance and instruction made this work possible. Thank you for creating the opportunity for students in Chattanooga to pursue a career in historic preservation. May we continue to grow and make change!
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LIST OF ABBREVIATIONS

IAPS – Inventory of American Paintings and Sculpture

SAAM – Smithsonian American Art Museum

Z.C. Patten – Zeboim Cartter Patten

W.T. Downing – Walter Thomas Downing
CHAPTER I

INTRODUCTION

Problem Statement

Ashland Farm is a rare gem; a historic home unlike others in the Chattanooga area. The pedigree of this home is particularly special. It was constructed for wealthy entrepreneur Zeboim Cartter Patten (Z.C.), who is best known for creating the Chattanooga Medicine Company, and his wife Sarah Avery Key Patten. Today, it rests in the hands of the third generation of the Patten family, and contains much of the original, period content. It is rare to find historic homes in the Chattanooga area that match these characteristics. The sizeable art collection contained at Ashland Farm is original to the house and was collected over many years by Sarah Key Patten, a woman from a very influential family in Chattanooga history. The timeline of the collection begins about 1902 with Sarah’s marriage to Z.C. Patten and ends with her death in 1958. A preliminary count estimated 40 pieces of original art including paintings and drawings, and another 50 – 60 pieces in the print category which includes etchings, engravings and woodcuts. This total excludes pieces that fall into other categories like sculpture, ceramic, and textile arts. Further, the collection contains work by culturally significant female artists, of both local and national acclaim. Despite the significance of works contained in the art collection, the Patten family to the Chattanooga area, and the historic, multi-generational nature of Ashland Farm, a literature review and interviews with the Patten family revealed that neither the house nor any of its collections have ever been the subject of scholarly inquiry. As a result, this wonderful private
collection has remained undocumented and inaccessible to scholars. The unity of the collection is at risk in the short term due to the age of the owners and an uncertain future for the ownership of the house. Time is of the essence to document the collection while it remains in its current, in-situ state.

Background

Tucked away down a sleepy road just over the Georgia state line past St. Elmo, the entrance to Ashland Farm is marked with a simple sign and two rustic stone walls flanking the driveway. One could easily drive past and never notice its nondescript welcome. The house sits atop a hill, nestled in the shadow of Lookout Mountain’s looming bluff. The sprawling, heavily wooded grounds completely obscure the private retreat from the road.

Ashland Farm (see Figure 1), which is on the National Register of Historic Places, was designed by prominent Atlanta architect Walter Thomas (W.T.) Downing. Ground was broken in 1905, with a final project cost of $63,058. An article from the Atlanta Journal dated October 24, 1906 called Ashland Farm a “magnificent home, and probably no more artistic and beautiful place can be found in the South” (Wilson, 1986, pp.27). Aside from being a beautiful and well-maintained specimen of neoclassical architecture, Ashland Farm’s uniqueness stems from the fact that it has remained in the Patten family for three generations and contains nearly all its original contents.
Its contents are a wonderfully preserved time capsule of material culture from turn-of-the-century Chattanooga society. Besides the art collection, the contents include a sizeable inventory of furniture, décor, books, and glassware, most of which are original to the home’s first occupants (see Figure 2, Figure 3, Figure 4, and Figure 5). Few pieces have been removed, and those that have reside with another immediate Patten family member, and are, thus, retraceable to the estate. Over the course of 52 years, Sarah Key Patten filled Ashland Farm with a myriad of self-curated artwork fit to grace its walls, and the family have kept careful stewardship over her collection in the years since her death.
Figure 2 Ashland Farm Foyer, circa 1906 (Bryan Patten, personal communication, October 6, 2017)

Figure 3 Ashland Farm Living Room, circa 1906 (Bryan Patten, personal communication, October 6, 2017)
Figure 4 Ashland Farm Dining Room circa 1906 (Bryan Patten, personal communication, October 6, 2017)

Figure 5 Ashland Farm Sun Room, circa 1906 (Bryan Patten, personal communication, October 6, 2017)
Purpose

The purpose of this study was to document pieces within Sarah Key Patten’s collection at Ashland Farm that were created by artists Helen Hyde, Emma Bell Miles, and Martha Walter utilizing the Smithsonian American Art Museum’s (SAAM) Inventory of American Paintings (IAPS) reporting form, and, in turn, to add the completed forms and photographs of the works to the Smithsonian database. Due to the sizeable nature of the collection, the delineation was made to study only works by Helen Hyde, Emma Bell Miles, and Martha Walter because the collection contained more original artwork by these three artists than any others. The preliminary count of original artwork that this decision was based upon contained three pieces by Helen Hyde, five by Miles, and eight by Walter. The next highest frequency was four pieces by the same artist that were unsigned. The final decision to include Helen Hyde in the study was influenced by the fact that her work was further represented by one color woodcut, and also because the owner mentioned that there was more of Hyde’s work from the Ashland Farm collection that had been relocated to other family properties. The assumption was made that these three artists held special significance for Sarah since she acquired so many pieces of their work. Further, in interviews with the Patten family, these three artists were discussed frequently while viewing the collection, and thus seemed to hold a special significance for them as well.

Justification

The Patten influence in Chattanooga was stratified across business, financial, and philanthropic arenas. Their influence in shaping Chattanooga was so great that the city named a street downtown, Patten Parkway, in their honor (Wilson, 1986). Ashland Farm, and the collection contained within, is a physical manifestation of the Patten’s wealth, power, and
influence. The home and collection are a rare case in Chattanooga given the age, provenance, and third-generation family ownership. As a collector, Sarah Patten’s keen eye is evidenced by the nine Japanese textiles from her collection that now reside at the Metropolitan Museum of Art (MET), donated by her son in the 1960s (Metropolitan Museum of Art, 2018). According to her obituary, Sarah was a knowledgeable collector, and was often asked to appraise or purchase items for family and friends (Mrs. Patten dies at age 93, 1958).

Sarah Key Patten’s art collection at Ashland Farm can provide scholars with a dual-layered view of history: it reflects the aesthetic and social values an upper-class woman of influence living in Chattanooga, TN in the early 20th century at a time when women’s suffrage was emerging, and womanhood was taking on a new shape in society. It also contains vital pieces of artwork by three culturally significant female artists who were working to achieve recognition in a field that considered men to be superior. The works exhibit these artists’ technique and style of the time, demonstrating the way in which the women sought to make a name for themselves in the art community. More about the significance of these artists is addressed in chapter two of this study.

Much of what makes the art collection at Ashland Farm significant is its in-situ nature; creating a snapshot of material culture that can provide historians with a wealth of information. Time was of the essence for this study, because the in-situ nature of the collection may be at risk in the coming decades. The current owners of Ashland Farm, Worcester Allen Bryan (Bryan) and Kathleen (Kathy) Patten, though both of sound mind and body, are both in their seventies. They care deeply about the Patten family legacy and have spent a significant amount of money improving and upkeeping the house and grounds of Ashland Farm over their years of stewardship. Bryan and his brother Zeboim Cartter Patten III (Cartter) shared the expense of
maintaining the home beginning in 1992 and considered selling the house in 2012. Ultimately, Bryan Patten decided to purchase his brother’s share of the estate and maintains sole ownership. As part of the division of the estate, the original art collection was divided, and some pieces now reside with Cartter Patten and his wife, Lee, at their home in Chattanooga. Most of the art pieces are not displayed in their original positions in the home, as tastes and decoration have evolved over the many years this home has endured (Will Hendricks, personal communication, October 6, 2017) but the collection itself remains completely intact, having only been divided between the two Patten brothers. Acknowledging that the property requires significant financial means to maintain, the Pattens are unsure what the future may hold for Ashland Farm (Bryan Patten, personal communication, October 6, 2017). Due to this uncertainty, there is a risk of the collection being further divided among family members, or worse, that some could be eventually be sold to pay for the upkeep of the property. The Director of Chattanooga’s historic preservation non-profit, Ann Gray of Cornerstones, Inc., had this to say regarding the rarity of historic homes like Ashland Farm: “Three is that magic number, it seems, when family homes are lost to the heirs. Too many heirs want their inheritance and therefore, the home is sold, and its furnishings are disbanded. It takes a great deal of focus and determination to keep these family places intact” (Ann Gray, personal communication, January 30, 2019).

As in-situ material culture artifacts, the art collection at Ashland Farm has the potential to become “a learning laboratory” for the study of American History (Schlereth, 1978 pp.12). Material culture studies are centered around the values, ideas, attitudes, and assumptions of community or society through the study of its artifacts. Artifacts of material culture are characterized as any man-made item that humans leave behind, including objects that help us cope with the physical world, facilitate social intercourse, delight our fancy, or create symbols of
meaning. Material culture refers to the subject matter, the material and its purpose, and the understanding of the culture surrounding it (Schlereth, 2003). Considering its uncertain future, it was important to study and document the in-situ collection at Ashland Farm before the opportunity no longer existed. To best capture the essence of the multi-layered history and significance of this collection, an inventory was a logical first step.

Significance

Archives have long been of great importance to society. Starting in the 5th century B.C., Athenians retained their valuable documents in a temple near the public square. A variety of important documents were contained in this collection including laws, treaties, minutes of public council meetings, great literary works like the ones of Euripides and Sophocles and lists of the victors in Olympic competitions. In 1790, the National Archives of France were established; the first national archive created by any country. France’s national archive was created to preserve documents and records that radical revolutionaries wanted to destroy, desiring to purge any remnants of the old order of France from existence. Ultimately, it was decided that the records of the old society were to be preserved for cultural use and declared that the public should have access to these records.

England and the United States both created their own national archives in the next 150 years. The reasons for the establishment of these archives were two-fold: to facilitate government stability and efficiency, and to keep a catalogue that reflected the growth of their respective nations (Schellenberg, 1956). The National Archive of the United Kingdom concisely summed up the importance of archives:

Archives have value to nations and regions, organisations (SIC), communities, and individual people. They provide evidence of activities
which occurred in the past, they tell stories, document people and identity, and are valuable sources of information for research. They are our recorded memory and form an important part of our community, cultural, official and unofficial history (The National Archives, 2016, pp. 5).

The Council on Library and Information Resources (CLIR) holds that archives’ purpose in society is to: identify and make available documentary materials of long-term value to the public, ensure government accountability by preserving public records and making them available to the citizens it serves, preserve unique or collectible documents, serve as memory institutions for a culture, and support scholarly, administrative, and personal research (CLIR, n.d.).

Beyond their overarching use to society, archives also play a vital role in the art world. They contribute to providing provenance for works of art, which both authenticates their origin and greatly effects value. Archives also make up the backbone of knowledge that goes into researching works to be included in an artist’s catalogue raisonné. Without records to explore, researchers would have little else to go on when undertaking one of these comprehensive volumes (Artwork Archive, n.d.).

Scholars at the Smithsonian Institution believe that archiving and recording art is important to American culture. In 1971, the institution founded the *Bicentennial Inventory of American Paintings Executed Before 1914*, created as part of the American Bicentennial celebration that took place in 1976. The reason for creating the project was to pay homage to and preserve American heritage. Working in conjunction with students, historical societies, art councils, and other special interest groups, the primary goal of the project was to locate and record as many public and private art collections as possible. The collected information then formed the basis for creating a database for scholars to use as a research tool and increase the
collective body of knowledge of American art (Smithsonian Revolution Bicentennial Plan Features Inventory of American Paintings, 1971).

Today, this ongoing project is known as the Smithsonian American Art Museum (SAAM) Inventories of American Painting and Sculpture (IAPS) and may include works of any American artist active by 1914. The database currently contains over 400,000 works (Smithsonian American Art Museum, n.d.a). Instructions in the database directive state that no work should be excluded due to incomplete information or following the notion that it is unworthy of consideration, because a piece of little interest to an art critic may have vital importance to a historian (SAAM, n.d.b). The SAAM IAPS is the perfect platform on which to document the art collection at Ashland Farm.

Producing this inventory had several beneficial outcomes. Electronic documentation preserved the likeness of each piece in case of a catastrophic event, made them easier to trace in the event of theft, and preserved their historical provenance in relation to their associated artists. By transmitting the completed inventory forms to the IAPS, this study has added to the body of scholarly knowledge of American art by making the significant works in this private collection accessible for study, benefitting art researchers and historians alike.

Theoretical Framework

Eastwood’s view of archival theory provided a suitable theoretical framework for this study because it stresses five characteristics of archives that allow method and practice to stem from theory. According to the argument set forth by Eastwood, archives should embody the following characteristics. First, archives should be impartial, meaning they are free from the suspicion of prejudice of being written with special interest in mind. Second, archives should be
authentic, meaning they are preserved and maintained as trusted witnesses to facts and acts.

Third, and fourth, they should be natural and interrelated. Natural means that they are not created for any agenda other than the administrative need they serve and interrelated in that they are not put together into any other order than to serve that need. And fifth, they should be unique, meaning that each document has a unique place in the structure of an archive (Eastwood, 1994). These tenets as described by Eastwood were referenced when conducting this study to provide a structure for appropriateness and rigor.

Limitations

Limitations of this study included:

1. Limited access to Ashland Farm and the artwork.

2. Access to the entire original collection of Sarah Key Patten, as some pieces could have been given away or passed down to relatives prior to the researcher’s involvement with the Patten family.

3. It is impossible to know whether some of the pieces documented might have been collected or commissioned by the second generation of the Patten family, although it is certain that Sarah Key Patten collected pieces from each of the three artists studied prior to the second generation.

4. Lack of access to works from Sarah Key Patten’s original collection that now reside with Cartter Patten.

5. The researcher’s ability to produce quality images of the art using only a camera. A flatbed scanner could have produced images with higher detail and better color rendition.

6. The researcher’s ability to examine artwork without unframing the pieces. The glass sometimes cast glare that was unavoidable.
7. The researcher’s ability to remove artwork from the wall because of size or attachment method.

Delimitations

The following delimitations are noted in this study:

1. The preliminary count of artwork was based solely upon the pieces present at Ashland Farm, and did not include other Patten residences.
2. Frequency count of artist works in the collection was delimited to original artwork.
3. The researcher delimited this study to works by Helen Hyde, Emma Bell Miles, and Martha Walter.
4. The works of the artists studied were delimited to the ones that comprised the original collection at Ashland Farm. These artists works were not reviewed elsewhere, except in the case of the works that were part of the original collection taken to Bryan and Kathy Patten’s second home, and the home of Carter and Lee Patten.
5. The inventory methodology was delimited to information required by the SAAM IAPS report form. This choice was made because the Smithsonian Institution has an excellent reputation as a resource for scholars, and because of the researcher’s desire to submit the data to the SAAM IAPS database, furthering the body of knowledge available to other researchers.

Key Terms and Definitions

Catalogue Raisonné: a scholarly compilation of the accepted works of an artist. These works include photographs and history about each piece. Catalogues raisonneés are designed to provide
collectors with information and help protect the art market from forgeries (Masterworks Fine Art, n.d.).

**Cockling:** A soft waving or rippling of the support of a work of art (Aust, n.d.).

**Discoloration:** Alteration of color or darkening of paper tone (Aust, n.d.).

**Etching:** An intaglio printmaking technique that creates thin, fluid lines with varying effects. An etching needle is used to draw on a metal plate that has been coated with a thin layer of wax. When the plate is placed in acid, the wax protects the un-etched areas, while the drawn lines expose the plate and are incised by the acid. After removing the coating, the plate is inked, filling only the incised lines. Damp paper is placed on the plate and run through a press, forcing the paper into the incised lines to pick up the ink (MoMA Learning, n.d.).

**Foxing:** Yellow/brown circular staining of paper (Aust, n.d.).

**In-Situ:** something being in the natural or original position or place (In-situ, n.d.).

**Intaglio:** A general term for metal-plate printmaking techniques, including etching, dry point, engraving, aquatint, and mezzotint. In intaglio printing, the areas that hold the ink are incised below the surface of the plate, and printing relies on the pressure of a press to force damp paper into these areas to pick up ink (MoMA Learning, n.d.).

**Inventory:** For the purposes of this study, inventory was defined as a completed IAPS data form, detailing the information outlined by the IAPS project guidelines.

**Jinrikisha runner:** a person who pulls a rickshaw (Sakaguchi, 2015).

**Lithography:** A printmaking technique that involves drawing with greasy crayons or a liquid called tusche, on a polished slab of limestone. Aluminum plates may also be used. When the greasy image is ready to be printed, a chemical mixture is applied across the surface of the stone or plate in order to securely bond it. This surface is then dampened with water, which adheres
only to the blank, non-greasy areas. Oily printer’s ink, applied with a roller, sticks to the greasy imagery and not to areas protected by the film of water. Damp paper is placed on top of this surface and run through a press to transfer the image (MoMA Learning, n.d.).

**Material Culture:** The study of material culture centers upon objects, their properties, and the materials that they are made of, and the ways in which these material facets are central to an understanding of culture and social relations. It challenges the historical division between the natural sciences as being the place for the study of the material world and the social sciences as being where society and social relations can be understood (Woodward, 2013).

**Plein air:** of or relating to painting in outdoor daylight (Plein air, n.d.).

**Woodcut:** A printmaking technique that involves printing an image from a carved plank of wood. The image is cut into the wood using a variety of tools. Raised areas of the image are inked and printed, while cut away or recessed areas do not receive ink and appear blank on the printed paper. Woodcuts can be printed on a press or by hand (MoMA Learning, n.d.).
CHAPTER II

LITERATURE REVIEW

Introduction

This chapter is divided into six sections, each providing a literature review of the background topic. The first two give biographical information about Zeboim Cartter Patten and his wife Sarah Avery Key Patten. The third describes Ashland Farm, the historic home that houses the Patten art collection. The fourth, fifth, and sixth provide biographical information on the three artists this study focuses on: Helen Hyde, Emma Bell Miles, and Martha Walter.

Zeboim Cartter Patten (1840-1925)

Z. C. Patten (see ) was born in New York in 1840 to parents John A. Patten and Betsy Cartter Patten. His father died when he was just seven, leaving his widowed mother to care for her five children alone. A prominent but kind local man, John Dewey, extended an offer for Betsy and her children to come live on his estate, called Ashland Farm. This is where Z.C. Patten spent his boyhood years, and would later serve as the namesake for his own home in Chattanooga. Z.C. remained in New York and finished his education, then headed off to Illinois with his brothers. Eventually Z.C. began teaching school. He planned to enter college in the fall of 1862, but the threat of war between North and South was looming. In July that year, President Lincoln called for 300,000 volunteers, and Patten answered his president’s call, along with his brother George, joining the 115th Regiment of the Illinois Volunteer Infantry (Wilson, 1986).
During the Civil War, many believed that Chattanooga was the key to the South. In 1866, the Chattanooga area was described as a barren wasteland with little attraction for the human eye, because it had been so badly damaged by the war. The city was also stricken with chronic and terrible flooding, including one so extreme in 1867, that it washed away the city’s only railroad bridge. Crime ran rampant and the city lay in ruin, but inexpensive property was available, and many veterans who had been involved in the conflicts at Chattanooga were convinced of its economic potential. (Ezzell, 2013). Such was the case for Z.C. Patten. After the war, he spent one winter back in Illinois recovering from injuries he sustained to his left foot and arm. The next spring, he returned to Chattanooga to work in the quartermaster’s office, receiving a very good salary for his book keeping skills (Wilson, 1986).
In 1870, Z.C. Patten wed Mary Miller Rawlings. The couple had two children; Lizzie Olive Patten (who later changed her name to Elizabeth), and Mary M. Rawlings Patten. Their happiness was short-lived, when Z.C.’s wife died two weeks after giving birth to daughter Mary in 1875. The child passed away the following year. Patten was left widowed with a four-year-old daughter to raise. To help with the rearing, his mother Betsy Cartter Patten came from New York to live with them. She became an engaged citizen of Chattanooga and remained there until her death in 1885. Z.C. Patten would remain single for 27 years until his marriage to Sarah Avery Key in 1902 (Wilson, 1986).

Among Z.C. Patten’s first friends in Chattanooga was T.H. Payne, a civilian also employed by the quartermaster’s office. Together they created Patten and Payne, a stationer and book store. For a brief period in 1875, Patten & Payne also owned and operated the Chattanooga Times newspaper, which they had purchased out of bankruptcy (Wilson, 1986). They later sold the paper to S.A. Cunningham, who not long after passed it into the capable hands of Adolph S. Ochs. In 1892 the Times opened their grand new building at Georgia and Ninth Streets. In honor of the occasion, a large souvenir edition was published with prominent citizens writing histories of each area of the city. Mr. Patten wrote the section on St. Elmo, demonstrating his affinity for the part of town he would later select for Ashland Farm (In new quarters, 1892).

Patten was an instrumental figure in capacities other than business as well. In 1889 he was designated by the Chamber of Commerce to represent Chattanooga at a St. Louis convention where the committee had been tasked with helping to develop national bankruptcy law (Southern gleanings, 1889). This work as a delegate at financial conferences continued for years, as there is another mention of a conference in Indiana in 1897 where Z.C. Patten, along with Ross Faxon, were delegates sent from Chattanooga. At this conference, the discussion included the gold
standard and whether the government would continue in the banking business. (A few delegates here, 1897). Patten also served for several years on the Tennessee River Improvement Association, an organization that sought to improve navigation along the shoal-pocked waterway running through Chattanooga and the surrounding area (Improvement of a big river, 1898; Bunting, 1901).

In 1879, Mr. Patten would register a charter for a second major business, the Chattanooga Medicine Company, with partners Fred Wichl, Len Owen, T.G. Montague, and H. Clay Evans (Pencilettes, 1978). He sold his stock in the company in 1900 for a sizeable sum but would remain involved in the company until after the birth of his son with Sarah Key Patten, when he turned the management over to family members (Wilson, 1986; Patten, 1968). In 1903 after his retirement from Chattanooga Medicine Company, he created a third major business, the Volunteer State Life Insurance Company. Patten served as President, and the company was noted to have $200,000 cash capital (Comptroller King will go with Southern Life, according to insurance field, 1903). The company eventually grew so large that they erected a 12-story building on Ninth Street and had subscribers over a large area of the country (Wilson, 1986).

In a fourth major business move, Z.C. and his nephew John A. Patten purchased the Stone Fort Land Company in 1903. The company was instrumental in the development of the area at Market and Eleventh Streets, where Warehouse Row stands today. Adjacent to Stone Fort Land Company, he founded the Patten Hotel, built to rival the Read House Hotel, with partner J.B. Pound. Z.C. Patten also owned Stanton House, a hotel across Market Street from the Read House. He sold it in 1905 to Southern Railway, which razed the building for the new Chattanooga Terminal Station (Larson, 1987; Wilson, 1986). In 1903, Mr. Patten cooperated with several partners to incorporate the Hamilton Telephone and Power company and applied for
a franchise to construct an underground system of telephone wires in Chattanooga (Tennessee: Chattanooga telephone system, 1903).

In addition to his many business accomplishments, Z.C. Patten was an active citizen and philanthropist. He was a Mason, Knight Templar, and Shriner. He gave generously to the Bonny Oaks Industrial School and the Tennessee River Improvement Association (Armstrong, 1931). He passed away March 20, 1925 at Ashland Farm, surrounded by his family. He is interred at Forest Hills Cemetery in St. Elmo, Chattanooga (Rowland, 2010).

Sarah Avery Key Patten (1864-1958)

Sarah Avery Key, who would become the matriarch of Ashland Farm, was born to D.M. Key and Elizabeth Jane Lenoir Key on August 16th, 1864. D.M. Key was one of Chattanooga’s most prominent citizens. He is said to have been the only Tennessean to have served in all three branches of the United States Government, having served as a Postmaster General, federal judge, and in the US senate (Wilson, 1986). Sarah was the fourth of eight children. She was born in North Carolina at Fort Defiance one year and one month after the Confederate surrender at Vicksburg. The Keys delayed their return home to Chattanooga, desiring to wait until they were sure an ex-Confederate officer and his family would be welcomed back.

Though she was born at Fort Defiance, Sarah’s earliest memories were of growing up at the Key residence on Chestnut Street in Chattanooga. The Key family enjoyed spending their summers on Walden’s Ridge because of the wilderness and cooler weather. In 1895, they built a two-story log home there called Topside which would remain in their family for many years, and still stands today (Shearer, 2002, Patten, 1968). Sarah’s primary education took place in Chattanooga. She attended Salem Institute (now College) in Winston-Salem, North Carolina.
(Wilson, 1986). Sarah was socially engaged at a young age, volunteering her time on the Women’s Board of the Tennessee Centennial Exposition (The Woman’s Board, 1895).

After college, Sarah spent a year in Japan, visiting her brother Albert Key and his wife Grace, who were associated with the American Embassy in Tokyo (Patten, 1968). During this year abroad, Sarah was being courted by the widower Z.C. Patten, a man who was 24 years her senior. Most of their courtship took place by mail since Sarah was living in Japan. Despite the distance challenge, Sarah accepted Zeboim’s marriage proposal, and returned to Chattanooga where they were married on January 28th, 1902. One year after their marriage they welcomed a son, Zeboim Cartter Patten, Jr. (see Figure 7, Figure 8, and Figure 9), whom they called Cartter (Wilson, 1986).

Sarah’s interests included tennis in her younger years, gardening, and bird watching. She was a socially active and philanthropic woman, with membership at St. Paul’s Episcopal Church in Chattanooga, the YWCA, charter membership at Lookout and Signal Mountain Garden clubs (Mrs. Patten dies at age 93, 1958), and Daughters of the American Revolution (Notably pleasant day observed by Daughters, 1918; Chickamauga chapter D.A.R., 1918). Sarah Key Patten was influential in the establishment of the Chattanooga Audubon Society, and personally paid for the restoration of an 18th century Cherokee cabin that sits on the land along Chickamauga Creek purchased by the society to create a nature preserve (Clark, 2013). In addition to these more social clubs, she also gave her time to more philanthropic organizations, like helping citizens of war-torn France and the Society for Fatherless Children of France (Tag day for fatherless children of France Friday and Saturday, 1918,), the Junior League (Sacrifice sale opens, 1919), and the Red Cross (Whirlwind campaign now on for general Red Cross drive, 1918).
University of Tennessee at Chattanooga has a David McKendree Key scholarship, established by Sarah Key Patten in memory of her father (University of Tennessee at Chattanooga, 2018).

Figure 7 Sarah Key Patten with son Zeboim Cartter Jr. (Wilson, 1986)
Figure 8 Z.C. Patten, Sarah Key Patten, and son Zeboim Cartter Jr. (Wilson, 1986)

Figure 9 Z.C. Patten, Sarah Key Patten, and son Zeboim Cartter Jr. (Wilson, 1986)
A legendary entertainer, Sarah enjoyed sharing her wooded estate at Ashland Farm, and her name appeared in the society pages of local newspapers almost weekly for hosting parties and houseguests. She even served on a committee that hosted former President Taft when he spoke in Chattanooga (Taft to speak here tonight, 1920).

Besides her grandchildren (see ), one of Sarah Key Patten’s greatest loves in life was restoring old homes. Not long after their marriage, Sarah began what would become a lifelong process of purchasing and renovating homes, primarily in Maine, Tennessee, Georgia, and Florida. In the 56 years between her marriage and her passing, Mrs. Patten owned over 30 residences. She spent much of her life as a collector of art and antiques, often to facilitate filling the homes in her inventory with beauty (Patten, 1968). She had a love of Japanese influence that was displayed not only in her art collection, but also in her gardens at Ashland Farm, where she incorporated many Japanese plants and trees into the landscape (Mrs. Patten dies at age 93, 1958). Her son, Cartter, said of her that the pursuit and creation of beauty was one of the most dominant forces in her life (Patten, 1968). The Patten’s kept a summer home in Main, where Sarah would purchase abandoned homes in the small village and return them to their former beauty. She became known as “the woman who restored Brooksville” (Mrs. Patten dies at age 93, 1958). Late in life, she purchased a home in Tellico Plains called “The Mansion”. This project kept her busy for the last decade of her life, as restoring the 1848 structure was quite a project. It blossomed into the perfect environment to house her favorite early-American antiques from her collection. Around her ninetieth birthday, Sarah began collecting historic log cabins that she had moved and re-assembled on The Mansion grounds to serve as guest cottages. Continuing to create and plan kept her mind active and helped her grow old gracefully (Patten, 1968).
Sarah Key Patten remained mentally sharp and physically able for 93 years, and outlived her father, mother, husband, and all her brothers and sisters. On a summer day in 1958 she suffered a stroke, and never regained consciousness (Patten, 1968). She passed away three weeks later, on July 17, 1958 (Mrs. Patten dies at age 93, 1958). She was known to be kind and sympathetic to all kinds of people and was said to be “equally happy in a castle or a cabin” (Patten, 1968, pp. 158). After her death, the Sarah Key Patten scholarship was established by her son Cartter in honor of his mother at the University of Tennessee at Chattanooga (University of Tennessee at Chattanooga, 2018).

Figure 10 Sarah Key Patten with grandchildren Emmy, Sarah Key, Bryan, and Cartter Patten III (Wilson, 1986)
Ashland Farm

At the beginning of their marriage, the Pattens briefly lived at Stanton House, a property near the intersection of Broad and Ninth Streets. They also owned a house on Lindsay Street for a time, about a block from the Tennessee River, and lived there from 1902 to 1905 (Wilson, 1986). After their son Cartter was born, they began to search for a place in the country. The Pattens ultimately settled on the old Crutchfield homestead just over the Georgia state line past St. Elmo. This site was selected in part because it was relatively close to the Chattanooga Medicine Company, though it was still an hour’s drive by horse and carriage (Patten, 1968).

Originally the couple had planned to use the existing home, called “Mimosa”, as a summer and weekend retreat. However, upon discovery that the walls of the existing home were in danger of collapse, architect W.T. Downing of Atlanta was called upon during the summer of 1904, to design the new colonial revival home (Patten, 1968). Mr. Patten previously worked with Downing when he developed the Patten Hotel. The name “Ashland Farm” (see Figure 11) was chosen for the name of the estate, in memory of the New York property where Mr. Patten had enjoyed his youth. The home cost $63,058 to build. A grand housewarming party was hosted May 7th, 1906, attended by some 300 guests. An article about the home was featured in the Atlanta Journal in October that same year (Wilson, 1986). The house was so iconic that it inspired another one in Chattanooga that looks almost identical, the home of Ross Faxon (see Figure 12), which now operates as the Hunter Museum of American Art (Hunter Museum of American Art, n.d.).
Figure 11 Ashland Farm (Wilson, 1986)

Figure 12 Faxon House, now operating as the Hunter Museum of American Art (Townsend, 2012)
The grand house was the scene of lavish parties over the years, entertaining the likes of Major Edward DuPont (Meeting of the committee for devastated France, 1919), and Countess Hilyer de Caen (Delightful tea honoring Countess de Caen at Ashland Farm, 1919). The stately home has also been the location for quite a few Patten weddings, beginning with the marriage of Cartter Patten to Elizabeth Bryan in 1931 (Bryan-Patten wedding will be brilliant event of August 19, 1931; Gwynn, Patten vows said, 1955; Bryan Patten, personal communication, October 6, 2017). Today it is owned by the third generation of the Patten family, who have a great sense of pride and responsibility for this piece of their family history (Bryan Patten, personal communication, October 6, 2017).

Helen Hyde (1868-1919)

Introduction

Best known for her art depicting women and children of Japan, Helen Hyde (see Figure 13) was a printmaker with a keen eye for color. Much of Helen’s works over the course of her life were woodcut prints and etchings, producing 67 original designs. The designs were produced in limited editions, never exceeding 200 prints (Dyer, 2013). Her signature designs were characterized by simplicity of line, relying on Japanese culture and her command of color for interest (Elliot, 1903). Hyde also created one-of-a-kind works in oil, pastel, and watercolor. She focused primarily on Japanese, Chinese, and Mexican subjects, although during a trip to Charleston late in life, she took up sketching southern landscapes and African Americans (The Johnson Collection, 2018). Her subjects were almost always women and children (McG, 1920), and she even referred to her prints as “children” (Jaques, 1922). Helen was known in the art community as a pioneer in color etching in America,
and a master of Japanese woodcut techniques. In addition to her strong technical skill, Hyde managed to infuse her works with a sense of tenderness and charm (Helen Hyde, 1919b).

Figure 13 Helen Hyde (Bain News Service, n.d.)

**Early Life and Education**

Arriving April 6\(^{th}\), 1868 to parents William Birelie Hyde and Marietta Butler Hyde, Helen H. Hyde was born a child of wealth and privilege. Her father was an engineer, railroad builder, and political lobbyist. The couple had two other daughters, Mabel and Hallie. The girls
grew up in Oakland, California, where their parents were both members of the San Francisco Art Association. Helen began studying art at age 12 with Ferdinand Richardt, a Danish-American artist who had been a court painter for the King of Denmark (Mason & Mason, 1991). She showed early promise, noted by Richardt’s statement that if she continued on the same path, he would be proud to have been her teacher (Jaques, 1922). When Helen was 13, her father passed away unexpectedly. After his passing, Marietta and the girls stayed with his wealthy sister, Augusta Hyde Bixler, known as “Aunt Gussie”, in San Francisco for a time. Helen graduated from Wellesley School soon after, and returned to her aunt’s home in 1886, where she set up her first studio (Dyer, 2013; Mason & Mason, 1991).

That same year, Helen enrolled in the San Francisco School of Design, where she studied under impressionist painter Emil Carlsen (Dyer, 2013). Two years later, Aunt Gussie accompanied Helen to New York, where she began her formal training at the Art Students League, studying under Kenyon Cox, a major figure in the American Beaux-Arts movement (Dyer, 2013, Mason & Mason, 1991). In the summer of 1890, Helen and her sister Mabel went to Berlin. Mabel studied music while Helen attended the Hochschule für Bildende Künste, studying under Franz Scarbina, who was known for his command of oils and watercolors. The École des Beaux-Arts in Paris was the most sought-after art school in Europe at the time, but they did not admit female or foreign students. As a result, some of the instructors from the École were running their own teaching ateliers, which Hyde was able to attend (Mason & Mason, 1991). She spent three years in Paris under the instruction of Albert Sterner, Raphael Collin, and Félix Régamey. It was here that Hyde first discovered her fondness for Japanese art (Jaques, 1922). In 1893, Helen attended a huge exhibition of Japanese prints at the Duran Ruel Galleries. American Mary Cassatt, who was also living in Paris, was showing at this exhibition. The mother-and-child
themes that characterized Cassatt’s work would prove to be a life-long influence on Helen (Mason & Mason, 1991). After nearly a decade of study funded by her generous Aunt Gussie, Hyde returned to San Francisco well-prepared to begin her art career in earnest (Jaques, 1922; Dyer, 2013).

**Career**

One of Hyde’s first professional opportunities came in the form of an avenue she had long wanted to explore. Since she was a child, Helen had aspired to illustrate children’s books. She was able to fulfill this desire twice, first illustrating *Moon Babies* for G. Orr Clark, then *Jingles from Japan*, written by her sister Mable Hyde Gillette (see Figure 14) (Jaques, 1922). She also started to work on individual designs, submitting four pieces to the California Midwinter International Exposition and nine to the San Francisco Sketch Club Exhibition in 1894. (An art reception, 1984). In the fall of that same year, Helen met Josephine Hyde, a fellow artist of no relation to herself, that would become a lifelong colleague and friend. Josephine was the co-founder of the San Francisco Sketch Club, a group for professional women artists, which Helen joined. Josephine was convinced that Helen’s aptitude with pen and ink would make her a magnificent etcher and encouraged her to try her hand at the process. By 1895, the pair were working together producing etchings. By 1896, Helen had produced her first color etching, entitled *Totty* (see Figure 15), which is thought to be among the first examples of the process created in America (Mason & Mason, 1991).
Figure 14 Mabel Hyde, 1890 (Mason & Mason, 1991)

Figure 15 Helen Hyde’s first color etching, Totty (Hyde, 1896)
In 1899, Helen and Josephine sailed to Japan, deciding to try their art in a location with fresh new ideas (Mason & Mason, 1991; Emerson, 1916). Helen Hyde sought to refine her craft in such a way that her skill might surpass that of native Japanese artists working in the same style (Elliot, 1903). Both Hydes enrolled themselves under the tutelage of Tomonobu Kano, the last of the famous school of Kano artists (Emerson, 1916). The women studied with him for 18 months, painstakingly learning the calligraphic motion and method of Japanese brush painting (Mason & Mason, 1991). Helen fully immersed herself in Japanese life by living in a Buddhist priest’s home, working in traditional Japanese methods, and even clothing herself in traditional Japanese dress (Jaques, 1922). The house was called Yu Shien Yen meaning Single Heart, and was surrounded by beautiful gardens, trees, flowers, and waterfalls (Two artist girls in Nikko, 1900). She wanted to understand what generations of Japanese artists had refined as the best practices by which to capture the culture of their people (Emerson, 1916). Helen’s maid Toyo said that her ways of immersive living made it possible for her to infuse so much of Japan’s spirit into her work (Jaques, 1922).

During this time, Helen also became interested in learning the Japanese methods of woodcut prints, as their techniques and traditions were very different than those of western culture. In 1900, Hyde was arranging for her preliminary drawings to be transferred to wood blocks by craftsmen in the employ of Tokyo art dealer, Bunshichi Kobayashi, to produce her first color woodcut, *A Japanese Madonna* (see Figure 16). This prototype was the result of at least 30 sketches and nearly as many printed proofs, demonstrating how much work is needed to arrive at a product that can be commercially produced. The blocks were created, and the full run of the edition struck by Kobayashi’s craftsmen. Through some miscommunication or possible malfeasance by the printer, Hyde’s woodblocks were destroyed after the initial printing.
Annoyed, Helen refused to pay their bill, and allowed this mishap to be the catalyst that would urge her on to learn every step of the process of printing, start to finish, so she could have more control over the final product. To learn the process, she enlisted the help of artist Emil Orlik, an Austrian working in Tokyo. Orlik had also been studying the Japanese woodcut techniques, working in the ukiyo-e technique. By 1901, she reported to her art dealer William Macbeth that she had fully grasped the printing process and planned to return to San Francisco (Mason & Mason, 1991).

Figure 16 Helen Hyde's first color woodcut, *A Japanese Madonna* (Hyde, 1900)
By 1902, Helen was already homesick for Japan. She returned in October that year (see Figure 17), bringing her newlywed sister and brother-in-law, Mr. and Mrs. Edwin F. Gillette, along (Miss Mabel Hyde wedded to Edwin Fraser Gillette under most artistic surroundings, 1902). Hyde would remain in Japan for the next eight years. During this time, she also traveled to China and India, making sketches along the way (Doyle, 1910).
Prior to her death, Hyde’s work had become so sought after that forgers were attempting to copy her product; so much so that she refused to exhibit altogether in Japan (Well known artist back from the Orient, 1910). Even her Japanese peers conceded that her execution of the craft was as good as that of native artists (Francisco, 1912). This was evidenced by her first prize win at the annual art exhibition in Tokyo, against other Japanese artists, for the most distinctive color print on Japanese paper (Rodgers, 1910). After an extraordinarily productive period spanning nearly a decade, Helen was diagnosed with cancer. She made the return trip to the United States in 1910 for her first operation (Mason & Mason, 1991).

After her operation, Helen was seeking a warmer climate to recover her health, so she decided to travel to Mexico for a year with friend and fellow artist, Edith Emerson. The trip significantly changed the style of her work. She abandoned the graduated use of color seen in the Japan prints for a more overall hazy wash that harmonized the colors, and trended toward geometric linearism (Mason & Mason, 1991). While some aspects changed, others stayed the same. She continued with her unique ability to capture the culture and essence of the people she studied and remained genius in her ability to showcase human expression (Shows beautiful Mexican scenes, 1912). While in Mexico she also traveled to a health resort in Jalapa. Here she made sketches of her only known work that was purely landscape, showcasing the quaint architectural features of the town (She paints a whole town, 1913).

Hyde returned to her beloved Tokyo in 1912. She continued work on both Japanese and Mexican woodcuts, now working with printer Shohiro Murata. Her energy and productivity were high, as she produced an abundance of work, and even made an additional trip to China. Sadly, this vigorous time could not last, and these would be the last woodcuts Hyde would produce. In
October of 1914, as her health was failing, Helen closed her Tokyo home for the last time and returned to be with her sister Mabel and family in Chicago (Mason & Mason, 1991).

Upon her return to the States Helen continued to exhibit her work, including the Panama-Pacific International Exposition, where some 2,200 prints by American printmakers were available for purchase. Hyde sold 45 prints during the show. In March of 1915, she was given a large solo exhibition at the Hill Tolerton Print Rooms (Helen Hyde’s work exhibited, 1915). Although her health continued to decline, she persisted at her work. In the summer of 1917, Helen visited her friend Elizabeth Pringle in Charleston, South Carolina, who resided on a plantation. This visit provided the caricatures for some of her last work, the swampy landscapes and African-American children of the deep South, which she produced as lithographs and etchings (Mason & Mason, 1991). Although her health did not improve, Helen produced posters and intaglias (see Figure 18) for the Red Cross in support of the war effort (Red Cross Christmas cards will be sent home by A.E.F., 1918).

Figure 18 Helen Hyde's Carry On, produced for the Red Cross (Hyde, 1918)
In March of 1919, Helen traveled to Pasadena, California to spend time with her sister, Mabel, but collapsed upon arrival (Mason & Mason, 1919). Holding on just a few weeks, she passed away at a Pasadena hospital on May 12, 1919. Her funeral was held in San Francisco (Helen Hyde, 1919a). Helen is buried in her family plot near Oakland, California, having never married (Jaques, 1922). She was known in the art community to be both a charming and gracious woman (McG, 1920) with a quick wit, and a very social personality (Emerson, 1916).

**Cultural Significance**

Helen Hyde’s work is held by major museums and repositories, including the Fine Arts Museum of San Francisco, the Bibliothèque Nationale de France, the Boston Museum of Fine Arts, the New York Public Library, and the de Young Fine Arts Museums of San Francisco (Benezit Dictionary of Artists, 2011a; Johnson Collection, 2018). Near-complete sets of her works can be found at the California State Library, the Carnegie Library in Pittsburgh, and the Library of Congress (Dyer, 2013). Hyde was such a prolific artist that the Library of Congress acquired a set of her prints while the artist was still living (Prosser, 1911).

Auction values for Hyde’s work range from $100 for smaller and simple woodcut prints, to nearly $4,000 for original, one-of-a-kind pieces typically done in watercolor or oil (Live Auctioneers, 2018; Conrad R. Graeber Fine Art, n.d.). Early edition copies of the two books Hyde illustrated can sell for as much or more than her woodblock prints. *Jingles from Japan* (see Figure 19) sells for between $90 to nearly $1,000 depending on condition and inscriptions (Abe Books, n.d.a). *Moon Babies* examples are rare, but one is currently available for $450 (Abe Books, n.d.b).

Hyde received multiple honors and accolades over the course of her career. Her print, *Baby Talk*, earned her the gold medal at the 1909 Alaska-Yukon-Pacific Exhibition, and the
same print entered at the Paris Salon earned her lifetime membership in the Société de la Gravure en Couleur. At the 1915 Panama-Pacific International Exhibit that attracted an estimated 19 million people to San Francisco, Hyde received a bronze medal for her color woodcuts. As previously mentioned, she won first prize against other Japanese artists for the most distinctive color print on Japanese paper at the 1910 annual art exhibition in Tokyo, (Rodgers, 1910). A book detailing her life’s work, *Helen Hyde, An Appreciation*, was penned by Bertha Jaques, one of the founders of the Chicago Society of Etchers, and who is credited with being a driving force in reviving the art of etching in early 20th century America. The two were also colleagues and friends (Mason & Mason, 1991).

**Relationship with Sarah Key Patten**

The literature revealed no direct evidence that Helen Hyde had a relationship with Sarah Key Patten. In chapter five, some interesting assumptions based on existing documents will be discussed, exploring where their paths might have crossed.

Figure 19 Jingles from Japan book, written: Mabel Hyde Gillette, illustrated: Helen Hyde (Hyde,1907)
Emma Bell Miles (1879-1919)

Introduction

Although born into a family of humble means, Emma Bell Miles was a prolific talent who translated her love of the natural world and all its creatures into poetry, books, magazine and newspaper articles, and visual art. Lauded as one of Appalachia’s first feminist writers (Brooks, 1999; University of Tennessee at Chattanooga (UTC), 2011; Edwards, 1981), Miles often wrote from the perspective of describing a woman’s lot in a male dominated world. During her short 39 years, she produced three poetry volumes, many short stories, a hundred poems, a hundred newspaper columns, six magazine articles, and more paintings, drawings, illustrations, and murals than anyone has been able to total. This incredible body of work was created in only 15 years; her first publication was in 1904, and the last in 1919. Additionally, her lectures captivated and entertained social clubs, special interest groups, and school classes, and likely inspired many budding naturalists (Edwards, 1981). Much of what we know about her life comes from the four volumes of her personal journals covering the years 1908 through 1918. The journals are housed in the University of Tennessee at Chattanooga special collections (UTC, 2011).

In her short time on earth, Emma illustrated books and stories, painted portraits and other pieces mostly centered on the natural world. She even painted a parlor mural for a wealthy family in Chattanooga. She gave lectures, and wrote poems, stories, and books. Her work seemed to be appreciated by many, yet she earned little money in exchange for it most of the time. Emma appeared to have enjoyed writing more than painting, but ironically, the art seemed to be the easiest and fastest way for her to earn money. (Gaston, 1985).
Early Life

In 1879, Emma Bell (see Figure 20) was born to Benjamin Franklin and Martha Ann Mirick Bell in Evansville, Indiana. Tragically, her twin brother Elmer died the day after the children were born (Gaston, 1985). When Emma was nine her own health became frail, and her doctors advised the Bells to migrate south from their home in Rabbit Hash, Kentucky, in hopes of improving her well-being. Taking their physician’s advice, they made the southern journey by wagon, and established residence at Walden’s Ridge on Signal Mountain in Tennessee (Emma Bell Miles victim of white plague, 1919).

Figure 20 Young Emma Bell (Gaston, 1985)
There was a construction boom of summer homes on Walden’s Ridge prior to 1893, and it was customary during this time for women and children to move up for the summer, with their husbands commuting in on weekends. Many of the summer residents were enthusiastic bird watchers and botanists, but few were as adept as Emma, who could identify most species by name. Among the more prominent summer residents was the David M. Key family, who began spending their warmer months on Walden’s Ridge in 1880.

**Education**

As a child of two school teachers, learning was a large part of the Bell family’s culture, despite Emma’s frequent absence from the classroom due to poor health. A fast learner, Emma began reading at age three. She began with the Bible and newspapers, and eventually read a stockpile of ten years’ worth of Harper’s Monthly that her mother had saved (Gaston, 1985). Boredom set in after Emma had consumed all the available reading material, and her father offered her a $5 gold piece if she would keep a daily journal for one year. Emma easily completed the task, filling the pages with drawings of birds and wildflowers, and continued the practice for most of her life (Gaston, 1985). The sketchbooks and diaries that Emma kept led her to spend a great deal of her time in the woods, leading to improvements in her health (Edwards, 1981). She studied the creatures and habitats of the forest around their home in great detail, and this knowledge served her well in her later years (Emma Bell Miles victim of white plague, 1919).

Armed with the desire to hone her artistic skills, Emma took the initiative to walk 12 miles to the home of local art teacher, Zerelda Rains, to ask for painting lessons in exchange for the one dollar she had saved (Edwards, 1981). In the spring of 1899, Emma was tutored by Ms. Rains, and stayed with her family on Mission Ridge. That fall, Emma was able to attend the St.
Louis School of Art, made possible through generous financial help that is believed to have come from Mr. and Mrs. D.H. Rains, Zerelda’s parents (Gaston, 1985). For two winters, Emma proved a diligent student, leading her benefactors to discuss sending her to Europe to continue her education. Ultimately, due to loneliness (Gaston, 1985) and the feeling she was a disappointment to her benefactors for not spending enough time dedicated to her work (Edwards, 1981), Emma returned to Walden’s Ridge in the summer of 1901. Her father had his own plans to send Emma to New York, then on to Italy to study, but she rejected his ideas and chose her own path (Gaston, 1985).

**Personal Life**

Emma (see Figure 21) had become acquainted with Frank Miles (see Figure 22) in the fall of 1898. He was a simple and uneducated man, albeit handsome, and shared her love of wildflowers and plants. Frank also had a way with animals and aspired to become a veterinarian. Through their shared passions, they became fast friends, and their love began to blossom. Mr. and Mrs. Bell were against the union, believing that Frank was an unsuitable match for Emma. Mrs. Bell passed away suddenly from pneumonia in early October of 1901, shortly after Emma’s return from St. Louis. Feeling more alone than ever, Emma married Frank Miles before the month was out. The couple soon had twin babies, Jean and Judith, born in 1902. Before her passing, Martha Ann Bell had deeded the Bell home to Emma in a penciled will. In an unconscionable act, B.F. Bell sold the home in 1903, ignoring his late wife’s wishes, leaving Emma, Frank, and the twins homeless. They spent that summer living in a canvas tent pitched on the lawn of friends (Edwards, 1981, Gaston, 1985).
Figure 21 Emma Bell Miles (Gaston, 1985)

Figure 22 Frank Miles (Gaston, 1985)
The couple would go on to have three more children: Joe, Katherine, and Mirick. The baby, whose name they shortened to Mark, died from diphtheria when he was just three years old (Emma Bell Miles victim of white plague, 1919). The Miles’ were in constant struggle to provide for their family, and Emma carried persistent guilt about her son’s death, resulting from what she attributed to be a lack of medical care (Gaston, 1985). On March 5th, 1913, she would lament in her diary, “It seems to me the last hope of happiness worth-while living is gone. I wish to God I had died before ever I brought a child into the world.” (Miles, 1911-1914, p. 167). The household was no stranger to struggles. Frank was chronically unemployed and suffered from bouts of rheumatism. Despite his unoccupied hours, he left Emma to tend the house and the children, all while trying to find time to write and paint to earn a living. The family was frequently undernourished, sometimes going hungry altogether (Gaston, 1985). Emma was in constant turmoil about what she perceived as an inadequate ability to provide for her children, writing in her journal that “The pinch of utterly abject poverty became harder and harder until, as the children's demands grew with their growth, its misery and shame grew insupportable” (Gaston, 1978 pp.416). It seems the Miles children may have viewed their life from a different perspective, as daughter Jean had this to say about her upbringing: “We had a great deal more than many have today. Not materially, but we were rich because of what she gave us” (Latham, 1970, page unavailable).

Emma’s relationship with Frank was a source of both great joy and frustration. He lacked her work ethic and sense of urgency in providing for their family, often providing unsatisfactory performance at the few jobs he managed to obtain. Emma was unquestionably the primary breadwinner in the Miles household (Gaston, 1985). However, she admired him in ways that have an almost intangible quality; the way he spoke to and played with their children,
willingness to accompany her on meandering adventures through the woods, his storytelling abilities and enthusiasm to recount old songs (Edwards, 1981). In her diary, Emma mused:

It is wonderful how happy we are, My man and I. What good times we have had, in every breathing - space! All through our youth we were sickly, lonely, starved for the fun young people have as a matter of course; we have found happiness only through each other. Each of us opened for the other a gate into a great still land of mystery and joy. In our daily lives we have worries and cares, but our love dwells forever in that place. It is our island, grilled by a storm less sea, whose fronded palms whisper forever to us of romance and treasure, whose sands are strewn with shells of the deep. It is not a matter of similarity of tastes or of education - these are perpetually conflicting. The bond is for stronger than any more intellectual affinity; it rests on the eternal verities.

I was taught that love would fade and change after marriage! Why, it changes only to strike down its roots deeper, and reach out its branches wider, and bloom with new beauty (Miles, 1911-1914, pp. 19).

In addition to the stress of financial woes, Emma’s corporeal well-being had also suffered. The couple had five children, but by Emma’s own count, she had been pregnant nine times. Some ended in miscarriage, but she alludes in her journal that some were terminated by abortion. A grim alternative, yet better in her eyes than bringing another child they could ill-afford into the world (Edwards, 1981). In March 1914 she wrote:

The worst day yet. Frank promised to come down today and take the children up with him; they counted heavily on it and so did I. Also, I had decided not to put off any longer the murder that will have to be done, and I wanted him here to share the responsibility of
the danger and pain as well as the sin. It is not pleasant, this killing his children before they are born (Miles, 1911-1949, pp.280).

Beginning around the time of Mark’s death, Emma was frequently ill. A severe cold in February of 1915 finally led her to seek medical attention for the first time. Believing she might be pregnant, Emma was surprised to learn that pre-tubercular lungs were the culprit of her illness (Gaston, 1985). She entered Pine Breeze Sanatorium later that month to begin treatment for the disease (Gaston, 1978). Just before her diagnosis, Emma had been engaged in talk of separation and divorce from Frank. At the end of her patience with both mental and physical distress, she saw this path as her only possibility for health and sanity. The fresh air and respite of Pine Breeze were a welcome to Emma, as it provided her with an escape from Frank and the worries of family life (Edwards, 1981). She told Frank that granting her a divorce would give her something to live for, and that she would not try to get well unless he agreed to a divorce. But in the nurturing environment of Pine Breeze, away from the daily doldrum of life with Frank, Emma’s compassion for her husband once again overtook her disdain for him (Gaston, 1985). During her illness Frank professed his love and promised plans to earn a better living (Edwards, 1981). As her body weakened, so did her position on the subject, and Emma and Frank remained married until her death from tuberculosis in 1919 (Gaston, 1985). Emma would have likely preferred to pass under the care of the doctors and nurses at Pine Breeze that knew how to ease her suffering, but Frank insisted he could be without her no longer, and brought her home to Walden’s Ridge. She made her transition from this life to the next there, on her beloved mountain, and was buried in White Oak Cemetery (Rowell, 1966). In July 1918, shortly before her death, Emma said of the mountain:
I see now that I never had any real home but the woods. That is the only place I was ever homesick for; I have gone to the woods at every time of trouble in my life; that is the only place on earth I care to go to now (Miles, 1915-1918, pp. 285).

**Career and Cultural Significance**

During her time as a student in St. Louis, some of Emma’s paintings were shown in an exhibit at the Fine Arts Building at the St. Louis World’s Fair. Her future looked bright to outsiders, but her writing showed her inner longing for the mountains of Tennessee, evidenced by her poem *Homesick*. Emma felt that city life did not suit her, and the thought of being sent away to Europe, separated from all that she knew, was overwhelming (Rowell, 1966).

The decision not to study in Europe, coupled with the one immediately following to take Frank Miles as her husband were devastating blows to her career potential (Rowell, 1966). Despite the disapproval Emma was faced with upon her marriage to Frank, her first months after their union were productive, and she earned more than $50 from orders for paintings by January of 1902 (Edwards, 1981). This career jumpstart was a needed boost to Emma’s finances, since the twins Jean and Judith were born in September that year. Though she felt unprepared for motherhood, it seemed to ignite her ambition. In March of 1904, Harper’s Monthly printed Emma’s first published poem (Gaston, 1985). By February 1905, Emma and Frank had three little ones under foot, and she had published several more poems, and a book, *The Spirit of the Mountains* (Edwards, 1981). Emma was sometimes able to sell sketches to the summer residents on Walden’s Ridge in the warmer months. Other times she had the opportunity to make money with her writing but struggled to find the time to finish her articles while taking care of the children. Emma admitted that more money could have been made in town, but she preferred the open-air beauty of Walden’s Ridge to city life (Gaston, 1985).
Due to her lack of formal training and low socioeconomic status, Emma Bell Miles achieved only regional acclaim as an artist, but as a writer, she enjoyed more widespread celebrity. Her work was featured in national magazines including Harper’s Monthly, The Craftsman, and the Red Book, and she authored three published books (Gaston, 1985). The 1914-1915 publication of Woman’s Who’s Who of America praised her as being pro-suffrage (Edwards, 1981). Even as she suffered from tuberculosis, Emma continued to find joy in her work and used it to combat the depression she often felt (Edwards, 1981). Completed in the last year of her life, Our Southern Birds (see Figure 23) combined her love of writing, drawing, and naturalism, and was created as a field guide to avian creatures in the middle southern states (Miles, 1919). In an academic vote of confidence, this volume was accepted for use as a textbook by the state of Kentucky (Emma Bell Miles victim of white plague, 1919).

Figure 23 Cover of Our Southern Birds by Emma Bell Miles (Photo by author)
Over the course of her career, Emma was a member of the Chattanooga Writer’s Club and the Audubon Society, and served as director of the Signal Mountain Bird Lover’s Club. She was director of the art department at Cadek conservatory for a time, a frequent contributor to the local Nautilus magazine (Emma Bell Miles victim of white plague, 1919) and the writer of *Fountain Square Conversations* for the Chattanooga News, (Gaston, 1978). She lectured to social clubs and school groups, and taught sketching classes (Gaston, 1985).

Since her passing in 1919, Miles’ legacy has not lost its potency in the Chattanooga community. Shortly after her death the Chattanooga Writers’ Club, in conjunction with the newly formed Emma Bell Miles Society at Chattanooga High, orchestrated a book sale of *Our Southern Birds*. The publisher donated 50% of the sales to benefit the Miles children (High school girls to conduct sales, 1919). This sale was dubbed Emma Bell Miles Day, and other clubs participated as well. In addition to books, the Council of Jewish Women also sold flowers toward the effort, proclaiming a great success with the proceeds (Flower sale a success, 1919). Proceeds from the sale were very good and the demand for the books was high, so another sale was hosted just a few weeks later (Another book sale, 1919).

In 1970, an event hosted by the Chattanooga Area Historical Association was aimed at collecting photographs of art pieces created by Miles (see ) to be placed in the permanent collection at the Chattanooga Public Library, fearing that many of her pieces might be lost to time and degradation. Mrs. Cartter Patten Jr., the daughter-in-law of Sarah Key Patten, was one of the community members who spearheaded the effort (Latham, 1970). Further preserving and documenting the works of Emma Bell Miles, the special collections department at the University of Tennessee at Chattanooga (UTC) houses an assortment of Miles’ journals, letters, and sketches. In September 2011, the university hosted the second annual Emma Bell Miles
Symposium on Southern Appalachian Culture & Nature. The interdisciplinary event featured a variety of musical performances, exhibits, and local history tours related to Miles’ life.

Symposium committee member and UTC English professor, Verbie Prevost, said:

Miles is recognized by scholars for her work in recording and interpreting the changing Southern Appalachian culture of her time. Her journals, which record her more private familial experiences and ongoing struggles with poverty, serve as rare source documents for those engaged in sociological, historical or feminist studies (UTC, 2011, p.2).

In 2011, an effort to preserve original art by Miles was championed by Chattanooga framer Anne Davis. Davis offered to clean original art pieces by Miles and replace the old matting and backing material with archival quality board, free of charge. This process was meant to prevent the degradation of the paper that is often caused by acidic materials that were used in older framing practices (Davis offers free cleaning and protection service for original Emma Bell Miles' Lookout Mountain (Miles, n.d.a))
Miles artwork, 2011). The Signal Mountain Library has an exhibit featuring artwork by Miles that is on loan from the Chattanooga Regional History Museum (Signal Mountain Library, 2015). The collection at Harvard University Library also contains some of Emma’s bird illustrations (Rowell, 1966). Although the researcher could find no examples of original art by Miles for sale, community efforts like the aforementioned attest to the cultural value assigned to her visual work. There are some examples of first editions of Miles’ books available for purchase. *Our Southern Birds* ranges from $60 (Thrift Books, 2018) to $125 (Abe Books, n.d.c). *Strains from a Dulcimore* sells for about $175 (Biblio, n.d., Abe Books, n.d.d). The researcher could find no examples of *Spirit of the Mountains* available for purchase.

**Relationship with Sarah Key Patten**

Saddled with the burden of five children and a ne’er-do-well husband, it is evident in Emma’s story that her life would have been much harder without lifelong friends who supported and stood by her through all her tribulations (Rowell, 1966). Sarah Key Patten was one of those supporters. It is unclear how the two met, but the literature reveals several opportunities. The Key family had a summer home on Walden’s Ridge called Topside, built in the 1880s (Shearer, 2002). Emma grew up in the same community beginning in 1891, although Sarah was 15 years Emma’s senior (Gaston, 1985; Mrs. Patten dies at age 93, 1958). Emma lectured to the Women’s Auxiliary at St. Paul’s Episcopal Church, where Sarah attended, and both women were members of the Audubon Society (Gaston, 1985; Mrs. Patten dies at age 93, 1958). On April 25th, 1911, Emma took Judith to visit Topside, where Mrs. Patten was entertaining. One of the ladies had found a pink orchid at the spring. Emma did a study of the flower (see Figure 25), and several copies were ordered as souvenirs (Miles, 1911-1914, pp. 15). In April of the next year, Emma had been ill. She recounts Sarah’s kindness in giving her an order for souvenir cards (see Figure...
for which she paid $30, giving Emma enough money to go to town, rest, and get well (Miles, 1911-1914, pp. 64). Other examples of kindness and friendship between the two are present in Emma’s diaries, including lunches together and gifts of clothing (pp. 29), and more orders for pictures and souvenir cards (pp. 49, 62, 109). Emma even wrote advertising copy for the Patten’s business, Chattanooga Medicine Company. In April of 1912 she received $12 for a 1,000-word article. Perhaps the most touching show of tenderness was in January of 1913, when little Mark was gravely sick. Mrs. Patten sent a nurse to tend the child, knowing the Miles’ could ill afford it. Sadly, the child had already passed before the nurse arrived, and she could do little more than show the family how to lay out the body and disinfect the house (Gaston, 1985). In total, there are 31 mentions of Sarah Key Patten in the diaries of Emma Bell Miles, and the two appeared to have a friendly relationship (Miles, 1911-1914; Miles 1915-1918).

Figure 25 Emma Bell Miles study of a lady slipper and fern (Miles, n.d.b)
Figure 26 Emma Bell Miles' *Walden's Ridge* souvenir card (Miles, n.d.c)
Martha C. Walter (1875-1976)

Martha Walter was an American impressionist known for her talent of capturing human expressions, and preserving life through color, light, and shadow (Sellars, 1991). She was able to capture a great amount of feeling with few brush strokes, but not too few (Various tendencies in paintings now on view, 1915). Her work displayed technical brilliance without superfluous detail and seemed as if the visual impression flowed straight from the artist's mind onto the canvas (Martha Walter's paintings, 1910). She had an extremely long life, living to age 101, and was one of the most well-traveled artists of her time (Martha Walter 100-year-old-artist, 1976; Walter et al., 2002). Walter was well-known for her Ellis Island series, featuring images of immigrants waiting at the bustling port of entry to the United States. She also loved to paint in plein air, with an affinity for crowded beach scenes. Walter had the keen ability to capture the movement and energy of the moment. Other favorite subjects were portraits and children (Paintings of the everyday, 2002). Professor William H. Gerdts, one of the authors of Impressionist Jewels, the singular book that has been written about Walter, was met with “a surprising death of primary material” as he tried to trace the artist’s career (Walter et. al., 2002, pp.7). Much of the information here comes from the David Gallery, which handled a large part of Walter’s estate. The other part was handled by Jim’s Antiques Fine Art Gallery of Lambertville, New Jersey, and they contributed heavily to Impressionist Jewels (Walter et al., 2002). It seems the strokes of her brush onto canvas, made permanent by the streaks of glistening color they left behind, may be the only surviving record of her life, and maybe she would have wanted it that way (Walter et al., 2002).
**Early Life and Education**

Martha Walter was born March 19, 1875 in Philadelphia, PA (Artnet, n.d.b). She attended Girls High School from 1895 to 1898, followed by the Pennsylvania Museum & School of Industrial Art (Carl David, personal communication, August 30, 2018). Next in her education came the Pennsylvania Academy of Fine Arts. William Merritt Chase was Martha Walter’s favorite instructor and was largely responsible for the influences on her artistic style. Chase did a portrait of Walter (see Figure 27), which he exchanged for one her paintings. She considered this gesture an honor. Martha also studied with Chase at his Shinnecock School of Art at least twice, in 1899 and 1900. With Chase’s encouragement, Martha entered several competitions as a student, winning several, including the Toppan Prize in 1902, and the Cresson Traveling Scholarship which afforded her travel to France, Italy, Spain, and Holland (Walter et al., 2002). In Paris, she studied under Marcel Baschet and François Schommer at the Académie Julien, where she was the only American in a class of 50 women. She also took classes at the Académie de la Grande Chaumière with instructors Raphael Collin, Gustave Cortois, René Prinet, René Menard, and Lucien Simon (Walter et al., 2002). Her teachers encouraged her to try for exhibition at the Paris Salon, the official art exhibition of the Académie des Beaux-Arts, which she achieved in 1904. While studying and painting in Paris (see Figure 28), Walter was confused by the multitude of conflicting art theories that instructors held of how one should approach art. She found their differing opinions difficult to reconcile and found herself in constant wonder about which study method would be expected from the instructor of the day (De Kay, 1911).
Figure 27 William Merritt Chase's *Portrait of Martha Walter* (Chase, 1908)

Figure 28 Martha Walter's *Paris in Winter*, created while studying abroad in France (Walter, 1904)
Career

After her stint abroad, Martha returned to work in Philadelphia and New York, but made yearly trips abroad to Brittany and Holland. Martha had maintained a friendship with artist Alice Schille since her Shinnecock days, and in 1909, the pair journeyed to Dalmatia, part of the Austro-Hungarian Empire. Here the two enjoyed painting peasant and market scenes. Walter enjoyed critical acclaim early in her career. In 1907, she was featured in biennial exposition of contemporary American paintings at the Corcoran Gallery of Art in Washington, D.C, and in six additional shows continuing through 1926. Also, in 1907, Walter had a piece accepted to the Carnegie Institute’s annual exhibition, and additional works every year through 1914, and again in 1920 and 1921 (Walter et al., 2002). In 1909, Walter won the Mary Smith prize from the Pennsylvania Academy of Fine Art, and a gold medal from the same institution in 1923 (Pierce Galleries, 2015). In the period from 1903 to 1910, Martha Walter visited Chattanooga, Tennessee several times, painting commissioned portraits, landscapes, and mountain children (David Gallery, n.d.). In 1915, Walter exhibited in a Women’s Suffrage show, along with about 100 other artists. One critic noted that the show was held together by political conviction, not artistic affinity, as the artists were all from diverse age groups, styles, and mediums (Dennison, 2003).

Martha maintained studios in both Gloucester, MA and New York, NY. It was at her Gloucester studio that she first began to teach classes and became a frequent exhibitor at the Gallery on the Moors. She subsequently offered lessons in New York, where she taught at William Merritt Chase’s New York School of Art. In the 1920’s, Walter taught a six-month class in France under the sponsorship of the New York School of Applied Fine Art. Students divided their time, painting for four months in Paris and two months in Brittany. In 1922, Walter began
work on her Ellis Island series (see Figure 29), work that would become some of her most celebrated. She spent five months on the project, taking the ferry daily to capture immigrants awaiting entry into the US. Totaling about 55 canvases, this work was diametrically opposed to the bright and cheerful beach scenes she had become so well-known for. She masterfully captured the despair and weariness of her subjects and tended toward painting groups that looked distinctively ethnic in their costume. The passing of the Johnson-Reed Immigration Act of 1924 put an end to the pattern of immigration that Walter had been documenting, and thus brought this series to a close. Decades later, twelve paintings from this series would be shown at the Museum of American Immigration at the base of the Statue of Liberty (Walter et al., 2002).

Figure 29 Martha Walter's Ellis Island Series No. 18 (Walter, n.d.b)
In 1923, her work received international acclaim when the French government purchased one of her beach scenes (see Figure 30) to hang in the Musée de Luxembourg. At that time, only two other American women had paintings in the museum: Mary Cassatt and Cecelia Beaux. The director of the museum, Leone Benidite, said that the purchase of the painting meant Walter had broken two of the greatest prejudices of the French because she was both an American and a woman (Read, 1923).

Figure 30 Martha Walter's Beach Scene (Walter, n.d.a)

About 1924, Walter began traveling extensively, spending time in Tunisia, Morocco, Algeria, and Libya. Here she painted architectural subjects, and sought to capture the local color in bazaars, cafes, and faces of locals in flowing robes and turbans. After a period of travel to
Venice and Seville, Walter received the honor of painting a portrait for the Queen Victoria Eugenie of Spain (see Figure 31) in 1930 (Walter et al., 2002; Wikipedia, 2019b). The portrait was painted at El Escorial, the queen’s palace in the mountains north of Madrid. Walter later exhibited the painting at the Chester Johnson Gallery in Chicago in 1931 (News of Chicago society, 1931).

![Figure 31 Martha Walter’s painting Queen of Spain (Walter, n.d.c)](image)

Martha’s life took a quieter turn in the 1940s. Up to this point in her career, she remained unmarried, and had traveled abroad more than 18 times, and visited at least 15 countries and 35 cities (Walter et al., 2002). She lived the final years of her life in the suburbs of Philadelphia, but
also had a studio in Palm Beach, Florida for a time (Artist Martha Walter has Palm Beach studio, 1944). Despite living her life at a slower pace, Walter’s career continued to thrive. During this decade, she had major exhibitions at the Arts Club of Chicago and the Philadelphia Art Alliance. In 1953, the George Thomas Hunter art museum hosted Walter for a solo exhibition, followed by another solo exhibit at the Woodmere Art Gallery in 1955. The David David Gallery began working with Martha in the late 1960s, and in conjunction with the Hammer Gallery, helped orchestrate three one-artist shows for her in 1969 (Walter et al., 2002).

In 1974, 99-year-old Martha Walter held a solo exhibition at the Hammer Gallery and reportedly sold $150,000 in paintings over the two-week period. The gallery owner, Victor Hammer, said he considered her “better than Mary Cassatt”, to which the spry Walter replied, “Mary is dead-think what a great future I have when I’m gone!” (O’Brian, 1974, pp.23). Walter passed away January 18, 1976 at a nursing home in Moorestown, New Jersey (Martha Walter 100-year-old-artist, 1976).

Cultural Significance

Martha Walter grew into her own as an artist under the tutelage of William Merritt Chase; a very important player in early 20th century American art. His influence shines though in her early work (David David Gallery, n.d.). His paintings reside in the collections of over 17 museums worldwide, and at least 9 books have been authored about him (Benezit Dictionary of Artists, 2011b). Walter may not have achieved the same level of fame as her instructor, but the atmosphere was different for women at that time, as evidenced by Walter receiving the Mary Smith Prize in 1909 for outstanding picture of the year by a woman (Sellars, 1991). Much deserved change was happening in the art world for women during Walter’s lifetime. An analysis of the 1893 World's Columbian Exposition in Chicago revealed that just 10 percent of the art
represented was created by women, but by the time the 1915 Panama-Pacific International Exposition in San Francisco came, more than 30 percent of the offerings were made by women artists (Woods, 2009). Other women artists, such as Cecelia Beaux and Mary Cassatt, were peers of Walter that enjoyed more fame than she. This phenomenon might be attributed to her reclusive lifestyle later in life that kept her from associating with galleries, museums, and other organizations that would contribute to an artist’s popularity (Walter et al., 2002). Despite the gender gap, Walter became successful in her own right. Her paintings are held in the Musée de Luxembourg, Pennsylvania Academy for the Fine Arts, Art Institute of Chicago, Detroit Institute of Arts, Milwaukee Art Center, Toledo Museum, and the Woodmere Art Center (David David Gallery, n.d.). She is also represented in the Statue of Liberty National Monument and the American Museum of Immigration (Martha Walter 100-year-old artist, 1976). Between 1905 and 1945, Walter participated in 30 exhibitions at the Pennsylvania Academy of Fine Arts, 19 at the Art Institute of Chicago, and 10 at the National Academy of Design (Sellars, 1991). Historic auction records show that her paintings have sold for up to $120,000 (Benezit Dictionary of Artists, 2011c), and current offerings on 1st Dibs range from $5,000 to $357,000 (1st Dibs, n.d.).

**Relationship with Sarah Key Patten**

According to Carl David of the David David Gallery, Martha Walter visited Tennessee many times between 1903 and 1910 (David David Gallery, n.d.). From Patten family interviews and one family scrapbook clipping, it is known that Martha Walter painted at Ashland Farm for the first time about 1910. She was visiting friends in the area and was commissioned by Sarah Key Patten to paint a large portrait of herself with young son Cartter (Donohoe, 1950). A newspaper article revealed that Martha exhibited in Chattanooga in 1928 with a group of 25 paintings loaned by the Guild of Boston Artists, although where the show took place is unclear.
(Walter exhibit now on view, 1928). In 1953, she had a solo exhibition at the George Thomas Hunter Art Museum (Walter et al., 2002). Walter again painted at Ashland Farm that year, evidenced by the date on the reverse of her watercolor featuring the luncheon crowd from St. Paul’s Episcopal Church. The newspaper clipping in the family scrapbook entitled *Portrait Done While Visiting Here Started Woman on Painting Career* gives a list of the portraits that Walter completed for the Patten Family. They include: Mr. and Mrs. Z.C. Patten (Sarah) and their son, Mrs. D.M. Key (Sarah Key Patten’s mother), and Dr. W.A. Bryan Patten (Elizabeth Bryan Patten’s father), in addition to the aforementioned painting of Sarah Key Patten with Cartter. The photograph in the article shows Walter working on the portrait of Elizabeth Bryan Patten (Donohoe, 1950).

**Summary**

Chapter II provided historical and biographical information about the collectors that created and artists that comprise the art collection at Ashland Farm, as well as the home that houses it. Analysis of the literature revealed the aspects that make the collectors, collection, and artists significant and worthy of study. The research methodologies used in this study will be discussed in the next chapter.
CHAPTER III
RESEARCH METHODS

Introduction

The objective of this study was to develop an inventory of the works of art by Helen Hyde, Emma Bell Miles, and Martha Walter that were collected by Sarah Key Patten and contained within the original art collection at Ashland Farm. In this chapter, the methodology of the study, including the research sample, data collection, and data analysis will be reviewed, and ethical concerns will be addressed. Two basic research approaches were used in this study: i) a preliminary assessment of all art works in the collection; and ii) an in-depth inventory of works in the collection by the three selected artists via completion of SAAM IAPS report forms to document and archive this collection for scholarly access.

Literature Review

A literature review was conducted to ensure research was original, and to gain background information about Ashland Farm, the Pattens, and the artists. The literature review section of the study was compiled using newspaper repositories including Newspapers Publisher Extra, the Daily Mail Historical Archive, Associated Press Collections Online, the New York Times Historical Archive, the Tennessean Historical Archive, and Chattanooga Newspapers.org. Databases searched include America History and Life, Art Full Text, ProQuest Art, Design, and Architecture Collection, ProQuest Arts & Humanities Database, ProQuest Design & Applied
Interviews

Over the course of this study, several interviews were conducted with the Patten family and a selected group of scholars. Family interviews included Bryan and Kathy Patten, current owners of Ashland Farm, and his brother Cartter Patten. Scholars included Will Hendricks, a historian and designer that has assisted the Pattens with interiors projects and spent significant time researching Ashland Farm, Christa Storey, who curated a Helen Hyde exhibit for the Wright Museum at Beloit College, and Carl David of the David David Gallery, which represented Martha Walter’s estate in the years leading up to and after her death. The collection, artists, family and house history were included among the discussions. These interviews were very useful in discovering sources to explore for the literature review and determining the identity of subjects within family portraits.

Research Sample

Ashland Farm has an extensive art collection that contains a diverse selection of paintings, drawings, prints, sculpture, ceramics, and textiles. At the start of the study, a quick preliminary analysis of the art pieces in the collection was performed. Each piece in the collection was photographed, and the artist was recorded, if known. The preliminary review revealed that there were three artists represented most frequently among the original paintings
and drawings: Helen Hyde, Emma Bell Miles, and Martha Walter. Due to the number of works they represented in the collection and their significance, selection of these three specific artists to narrow the focus for this study was made. As a result, the representative sample for the in-depth inventory using the SAAM IAPS forms included all known art pieces within the original Ashland Farm art collection by the three selected artists.

As the frequency of each artist was being considered, the decision was made to include Helen Hyde’s etchings and woodcuts that would fall into the print category, because she also had original artwork in the collection. Of these three artists, Helen Hyde had the lowest number of pieces at 11, and the next closest number of pieces collected that were created by the same artist was four, by an artist whose work was unsigned. When looking at the collection summary it might seem as though Emma Bell Miles had the lowest number of pieces, however, there was a grouping of her sketches identified in possession of Cartter Patten that were not singularly identified, and thus not individually listed in the inventory.

In 2012, the original art collection from Ashland Farm was divided between Sarah Key Patten’s two grandsons, Bryan and Cartter Patten. The pieces owned by Bryan Patten were accessible for inventory. Most of these pieces are in situ at Ashland Farm in Walker County, Georgia. A few pieces were located at Bryan Patten’s second residence in Lookout Mountain, Tennessee. Unfortunately, the pieces now owned by Cartter Patten were not accessible at the time of this study because they are packed and stored for moving. Cartter Patten was able to provide an inventory of his pieces, created for insurance purposes, enabling the researcher to include pertinent data, where possible.
Ethical Concerns

The comfort of the owners of the art collection, the Patten family, was of utmost importance to this project. The purpose of the inquiry into Ashland Farm for the study of a master’s thesis was disclosed to the Pattens upon first contact. After discussion regarding the many possible options for a thesis project held within the context of Ashland Farm, the family was given several options of project choice, and had input on the project track that the researcher ultimately selected to continue with for this study. An open and honest communication policy with the Pattens was maintained throughout the research process. While handling artwork or other family artifacts for data collection purposes, the site and property was treated with respect and minimally disrupted, with utmost care being taken to protect the home and artwork and minimize disturbance to the family.

Data Collection

The researcher utilized the SAAM IAPS reporting forms, as well as photographic documentation, to complete the inventory portion of the study, cataloguing and archiving each piece in the collection created by the three selected artists. The inventory information was recorded on SAAM’s IAPS reporting forms (see Appendix A), in accordance with the submission guidelines (SAAM, n.d.b).

The inventory data was collected in a step-by-step, room-by-room process, ensuring that all artworks were assessed for authorship, and that all works created by the artists under study were recorded into the inventory. Beginning with the sunroom at Ashland Farm and moving east to west, the walls of the first floor were examined, followed by the second floor, then the third
floor. A limited number of pieces were also recorded at Bryan and Kathy Patten’s second home using the same room-by-room manner.

The art pieces that reside with Cartter and Lee Patten, which were packed for moving at the time of this study, were only accessible through a document created for insurance purposes. In an effort to document all the original pieces by Hyde, Miles, & Walter from Sarah Key Patten’s collection, SAAM IAPS forms were completed for each piece using the information from this document.

In accordance with SAAM’s IAPS Guidelines for Reporting Works (see Appendix A), the data collected on each work of art was as follows:

- **Owner/Address:** Name of the institution or individual who administers long-term care of the piece.
- **Location:** If the work is located somewhere other than at the owner’s address, list the work’s location with enough clarity to enable someone else to easily find the work. Temporary absences, such as museum loans, are not necessary to note.
- **Confidentiality:** Owners may opt to obscure their address in the database by checking this box.
- **Artist:** person who is primarily responsible for the creation of the work. Following the artist’s name with a question mark denotes that the artist information is unsure or not fully supported.
- **Title of Work:** Full title of the work as named by the artist. Use “unknown” if the title is not known.
- **Execution Date:** The date that the work was created. Use the phrase “circa” for approximated dates.
• **Medium:** The substance that the work is created in, and substrate that the work is created on. Fill in “undetermined” if the medium cannot be identified.

• **Dimensions:** Size in inches, in format HxW.

• **Markings:** Check as appropriate if the work is signed or dated. In the second section, record the text or form of any markings that appear on the work itself. These may include the artist’s name and date. Indicate location and style of markings.

• **Subject:** A brief description of the work, including who or what is being depicted, how they are depicted, and what events are taking place. For abstract works, consider including the predominant forms, colors, shapes, sizes, or textures.

• **Additional Information:** other important information, such as commission or provenance, previous owners or locations of the work, exhibition history, or other historical information that is known about the piece. This section may also include condition information (SAAM, n.d.b).

In addition to the completed inventory form, each art piece was photographed in color, on the front and back, except where art size or attachment method to the wall was prohibitive. The camera used was a Nikon D750 digital 24mp camera. Better quality images could have been produced if the researcher had the ability to remove frames and/or glass, and create images using a high DPI scanner. However, because the art is professionally framed and located in a private home, this invasive technique was not selected as the methodology for producing images. Images from an insurance document created by Signal Art were relied upon for the works that reside with Cartter and Lee Patten in the absence of another option, although they are of low pixel quality.
Upon completion of the inventory, the finalized report forms, along with photos of each piece, were submitted to SAAM for inclusion into the IAPS database. Said forms are included in this document as Appendix B. The information contained in these forms was also summarized by artist into tables for clarity and convenience in Chapter IV.

Data Analysis

SAAM Reporting Forms

A full literature review was used to construct credible data to complete the SAAM IAPS report forms, merging the literature findings, the researcher’s observations, and inventory of the collection. The data analyzed was all inventory related, as dictated by the SAAM standards (SAAM, n.d.b). Some information collected, like location, dimensions, and markings were very straightforward and not subject to interpretation. The more difficult to interpret pieces of information for the report forms, including artist, title, execution date, and medium, were analyzed as follows:

SAAM IAPS Report Form Fields- Artist

Most works documented in the collection were signed by the artist. In the few cases where works were unsigned, works were attributed by family interviews and consultations with experts about the artist in question.

SAAM IAPS Report Form Fields- Title

The title of each piece was primarily determined with the use of books written about the artists, and sometimes by markings on the artworks. In the case of portraits, the names of the subjects pictured were determined exclusively through family interviews.
**SAAM IAPS Report Form Fields- Execution Date**

To determine an actual or approximate execution date, several sources were used. These included markings on the art pieces, books about the artist, newspaper articles, and family interviews.

**SAAM IAPS Report Form Field -Medium**

The medium of each piece was primarily determined through visual inspection by the researcher. Books written about the artists were also used. While not an art expert, the researcher has had a personal interest in art for over two decades and has taken both technical and historical art classes at the collegiate level. For woodcut and etching works by Helen Hyde, Tim and Lynn Mason’s book *Helen Hyde* was the primary source for identification (1991). Original works by Helen Hyde were easily discernable as watercolors. Emma Bell Miles primarily used watercolor and pastels, which are more difficult to discern and were sometimes mixed in her work. The researcher made an educated assessment in these cases, so errors are possible. Works in the collection by Martha Walter were only done in watercolor or oil, which were easily distinguished from one another.

**Summary**

Chapter III presented the methods for collection and analysis of the data in this study. The researcher collected data from Sarah Key Patten’s art collection at Ashland Farm. The results were catalogued using the SAAM IAPS reporting forms and archived with the Smithsonian for scholarly use. The findings of this study will be discussed in the next chapter.
CHAPTER IV

FINDINGS

The Collection

Chapter IV contains the results of this study. SAAM IAPS report forms were executed for each piece (see Appendix B). In addition, each piece of artwork documented in Sarah Key Patten’s collection has been included in this chapter with a photograph, description of how authorship, medium, and date executed were determined, as well as any background information that is known about the piece. Also described are dimensions, markings on front and back of the piece, condition, and where the work is located currently.

**Works by Helen Hyde**

Figure 32, untitled, is a watercolor on paper created by Helen Hyde in 1904. The piece is dated in the lower left corner. The medium was determined by visual inspection. Authorship was determined by Helen Hyde’s signature found in the lower left corner of the image, written in watercolor (see Figure 33). The back of the piece has an applied sticker that reads, “Art Department, T.H. Payne & Co., 823 Market Street, Chattanooga, Tenn, Pictures and Frames.” There is also a piece of masking tape with the words “Mrs. P, BR Blue, B” written on it (see Figure 34 and Figure 35). The framed dimensions of the piece are 13.5”W x 12”H. The subject matter depicts two young Asian children seated in a boat. The piece appears to be in good condition. Today, it hangs in a first-floor bedroom at Ashland Farm.
Figure 32 Untitled watercolor by Helen Hyde, 1904 (Photo by Author)

Figure 33 Signature detail of Figure 32 (Photo by Author)
Figure 34 Reverse of Figure 32 (Photo by Author)

Figure 35 Label detail of Figure 34 (Photo by Author)
Figure 36, untitled, is a watercolor on paper created by Helen Hyde in August, 1907. The piece is dated in the lower right corner. The medium was determined by visual inspection. Authorship was determined by Helen Hyde’s signature found in the lower right corner of the image, along with the location, “Nikko”, written in watercolor (see Figure 37). The back of the piece was unviewable because the frame was secured to the wall with adhesive. The framed dimensions of the piece are 14.5”W x 17”H. The subject matter depicts an Asian woman holding a child, and the two warming themselves by the fire. The piece appears to be in good condition. Today, it hangs in a first-floor bedroom at Ashland Farm.

Figure 36 Untitled watercolor by Helen Hyde, 1907 (Photo by Author)
Figure 38, *A Monarch of Japan*, is a color woodcut on paper created by Helen Hyde in 1900. The title, date, and medium were determined by referencing Mason & Mason, 1991, p.84. Authorship was determined by Helen Hyde’s signature found in the lower right corner of the image, signed in pencil (see Figure 39). At the lower left are the words, “copyright applied for”, also in pencil. The back of the piece bears no markings (see Figure 40). The framed dimensions of the piece are 5.5”W x 17.5”H. The subject matter depicts a Japanese woman holding a child, and another Japanese woman greeting the child warmly. The piece suffers from buckling and discoloration. Today, it hangs in a first-floor bedroom at Ashland Farm.
Figure 38 A Monarch of Japan, color woodcut by Helen Hyde, 1900 (Photo by Author)

Figure 39 Signature detail of Figure 38 (Photo by Author)
Figure 41 is an untitled, undated watercolor on paper. Medium was determined by visual inspection. Authorship is attributed to Helen Hyde by Bryan Patten (personal communication, June 24, 2018), but cannot be verified. No markings are visible on the front of the piece. The back of the piece bears a piece of masking tape with the words “Mrs. P, bedroom Blue, B”
written on it (see Figure 42 and Figure 43). The framed dimensions of the piece are 14.5”W x 15.5”H. The subject matter depicts two Asian children and an Asian woman carrying a baby on her back while walking through a rice field. The piece suffers from buckling and discoloration. Today, it hangs in a first-floor bedroom at Ashland Farm.

Figure 41 Unsigned and untitled watercolor (Photo by author)
Figure 44, *O Takè San*, is a color etching on paper created by Helen Hyde in 1900. The title, date, and medium were determined by referencing Mason & Mason, 1991, p.76. Two alternate titles for this piece, *Morning Dew* and *Miss Morning Dew*, are also listed in Mason & Mason (1991). Authorship was determined by Helen Hyde’s signature found in the lower right
corner of the image, written in pencil (see Figure 45). The piece is numbered 177 in the lower left corner, in pencil. This print was an edition of 150 (Mason & Mason, 1991). The back of the piece was unviewable because the frame was secured to the wall with adhesive. The framed dimensions of the piece are 11.5”W x 14”H. The subject matter depicts an Asian child in a kimono examining something in its hands. The piece is in fair condition, suffering from light discoloration. Today, it hangs in the hallway of Bryan and Kathy Patten’s second home on Lookout Mountain.

Figure 44 O Takè San, color etching by Helen Hyde, 1900 (Photo by Author)
Figure 46, *A Summer Girl*, is a color woodcut on paper created by Helen Hyde in 1905. The title, date, and medium were determined by referencing Mason & Mason, 1991, p.45. Authorship was determined by Helen Hyde’s signature found in the lower left corner of the image, written in pencil (see Figure 47). The back of the piece bears no markings (see Figure 48). The framed dimensions of the piece are 10”W x 15”H. The subject matter depicts an Asian girl holding a parasol over her shoulder. The piece is in fair condition, suffering from light discoloration. Today, it hangs in the hallway of Bryan and Kathy Patten’s second home on Lookout Mountain.
Figure 46 *A Summer Girl*, color woodcut by Helen Hyde, 1905 (Photo by Author)

Figure 47 Signature detail of Figure 46 (Photo by Author)
Figure 49, *Happiness Flower*, is a color woodcut on paper created by Helen Hyde in 1907. The title and medium were determined by referencing Mason & Mason, 1991, p.92. Authorship was determined by Helen Hyde’s signature found in the lower right corner of the image, written in pencil (see Figure 50). The piece is dated in the upper right and reads, “copyright 1907 by Helen Hyde”. The back of the piece bears a modern framing label from Gannon Art Center (see Figure 51). The framed dimensions of the piece are 10”W x 15”H. The subject matter depicts a child in a kimono carrying a tray with flowers. The piece is in fair
condition, suffering from light discoloration. Today, it hangs in the hallway of Bryan and Kathy Patten’s second home on Lookout Mountain.

Figure 49 Happiness Flower, color woodcut by Helen Hyde, 1907 (Photo by Author)
Figure 50 Signature detail of Figure 49 (Photo by Author)

Figure 51 Reverse of Figure 49 (Photo by Author)
Figure 52, *The Chase*, is a color woodcut on paper created by Helen Hyde in 1903. The title, date, and medium were determined by referencing Mason & Mason, 1991, p.38. Authorship was determined by Helen Hyde’s signature found in the lower left corner of the image, written in ink (see Figure 53). The piece is numbered 122, to the left of the signature, in pencil. This print was an edition of 150. A letter from Helen Hyde’s sister to Frank Weitenkampf, dated January 28, 1920, indicated that the artist signed a few copies of this print in ink, indicating that she intended to keep them herself (Mason, 1991). The back of the piece bears a modern framing label from Gannon Art Center (see Figure 54). The framed dimensions of the piece are 29”W x 15”H. The subject matter depicts a group of Asian children and adults chasing an animal through the forest. The piece is in good condition. Today, it hangs in the hallway of Bryan and Kathy Patten’s second home on Lookout Mountain.

Figure 52 *The Chase*, color woodcut by Helen Hyde, 1903 (Photo by Author)
Figure 53 Signature detail of Figure 52 (Photo by Author)

Figure 54 Reverse of Figure 52 (Photo by Author)
Figure 55, *Baby Talk*, is a color woodcut on paper created by Helen Hyde in 1908. As this piece is one from Cartter’s collection and unavailable for examination, this figure is not an original photograph of the actual piece in the collection. Since this piece is a woodcut done in multiple editions, this image was retrieved from another source as a reference. The authorship, title, date, and medium were determined by referencing an insurance document created for Bryan and Cartter Patten’s trust. The piece is signed Helen Hyde at lower right, and reads “copyright 1908 by Helen Hyde”, at lower left. The framed dimensions are 19”H x 26”W. The subject matter depicts an Asian woman talking to a baby. The condition is fair with moderate foxing. Today, it resides with Cartter and Lee Patten.
Figure 56, Day Dreams, is a color woodcut on paper created by Helen Hyde in 1901. As this piece is one from Cartter’s collection and unavailable for examination, this figure is not an original photograph of the actual piece in the collection. Since this piece is a woodcut done in multiple editions, this image was but was able to be retrieved from another source as a reference. The authorship, title, date, and medium were determined by referencing an insurance document created for Bryan and Cartter Patten’s trust. The piece is signed middle right, copyright 1901 by Helen Hyde, and also features the artist’s signature. The circular dimension is 11” diameter. The subject matter depicts an Asian woman showing a young girl how to play with a toy. The condition is not noted. Today, it resides with Cartter and Lee Patten.

![Figure 56 Day Dreams, color woodcut by Helen Hyde, 1901 (Artnet, n.d.a.)](image_url)
Figure 57 is an untitled watercolor on paper by Helen Hyde, created in 1903. The authorship, subject matter, date, medium, and dimensions were determined by referencing an insurance document created by Signal Art. The image is of low quality because it was retrieved from the aforementioned insurance document for reference due to the piece being unavailable for examination. The piece is signed lower right, “Helen Hyde, Nikko, 1903”. The dimensions are 30.75”H x 29”W. The subject matter depicts depicting an evening scene with a Japanese woman holding a parasol at the door of a woman with two young children. The condition is good with some light foxing. Today, it resides with Cartter and Lee Patten.
Works by Emma Bell Miles

Figure 58, is an untitled portrait of Zeboim Cartter Patten, Jr. created by Emma Bell Miles. The medium is a graphite and pastel drawing on paperboard and was determined by visual inspection. The date is unknown but could have been done no earlier than 1903 when Cartter was born (Wilson, 1986). Authorship was determined by Emma Bell Miles’s signature found in the lower left corner of the image, written in pastel (see Figure 59). The back of the piece bears no markings (see Figure 60). The framed dimensions of the piece are 17”W x 20”H. The portrait depicts the subject at about one year old, in a white christening dress sitting on a green pillow and was determined by personal communication with Bryan Patten (2018). The piece is in good condition. Today, it hangs in the foyer at Ashland Farm.
Figure 59 Signature detail of Figure 58 (Photo by Author)

Figure 60 Reverse of Figure 58 (Photo by Author)
Figure 61, is an untitled portrait of Zeboim Cartter Patten, Jr., created by Emma Bell Miles. The medium is graphite, pastel, and watercolor on paper and was determined by visual inspection. The date is unknown but could have been done no earlier than 1903 when Cartter was born (Wilson, 1986). Authorship was determined by Emma Bell Miles’s signature found near the center of the image, written in watercolor (see Figure 62). No other markings are present on the front of the piece. The back of the piece bears no markings (see Figure 63). The piece is oval, and the maximum outer framed dimensions of the piece are 15”W x 17”H. The portrait shows the subject at about one year old, seated in a white christening dress. Figure 58 Untitled portrait of Zeboim Cartter Patten, Jr., graphite and pastel drawing by Emma Bell Miles (Photo by Author) was possibly a preliminary study for this piece. Subject was determined by personal communication with Bryan Patten (2018). The piece is suffering from discoloration and heavy water staining at the bottom. Today, it hangs in the foyer at Ashland Farm.
Figure 62 Signature detail of Figure 61 (Photo by Author)

Figure 63 Reverse of Figure 61 (Photo by Author)
Figure 64 is an untitled portrait of Zeboim Cartter Patten, Jr., created by Emma Bell Miles. The medium is watercolor on paper and was determined by visual inspection. The date is unknown, but the subject appears to be two or three years old, which would place it about 1907 (Wilson, 1986). Authorship was determined by Emma Bell Miles’s signature found at the lower right of the image, written in pastel (see Figure 65). The back of the piece bears no markings (see Figure 66). The framed dimensions of the piece are 6”W x 7”H. The portrait depicts the subject seated in overalls. Subject was determined by personal communication with Bryan Patten (2018). The piece is in good condition, with slight staining. Today, it hangs in the foyer at Ashland Farm.
Figure 65 Signature detail of Figure 64 (Photo by Author)

Figure 66 Reverse of Figure 64 (Photo by Author)
Figure 67, *September Afternoon, Topside 1912*, is a watercolor and pastel created by Emma Bell Miles. The medium was determined by visual inspection. The date was determined by the title that appears in the lower left corner, written in pastel that reads, “September Afternoon, Topside 1912”. Authorship was determined by Emma Bell Miles’s signature found at the lower right and lower left of the image, written in pastel (see Figure 68). The back of the piece bears a small label at lower right with the numbers “3.86” over the number “8” (see Figure 69). The framed dimensions of the piece are 14”W x 11”H. The subject depicted is Topside, the summer home of the D.M. Key family located on Signal Mountain, TN, and was determined by the title, and personal communication with Bryan Patten (2018). The piece is in good condition, with light buckling. Today, it hangs in the sun room at Ashland Farm.
Figure 68 Signature detail of Figure 67 (Photo by Author)

Figure 69 Reverse of Figure 67 (Photo by Author)
Figure 70, untitled, is a watercolor on paper. The piece is unsigned but attributed to Emma Bell Miles through personal communication with Bryan Patten (2018). The medium was determined by visual inspection. The date is unknown, and the front and back of the piece (see Figure 71) bear no markings. The framed dimensions of the piece are 10”W x 12”H. The subject depicted is the garden at Ashland Farm, determined by personal communication with Bryan Patten (2018). The piece is in good condition. Today, it hangs in the hallway at Ashland Farm.
The insurance document also notes that there are 37 bookmarks and small botanicals, as well as 16 family portraits, images of Topside, and local birds by Emma Bell Miles in the
possession of Cartter Patten. No images or descriptions exist beyond what is noted here, therefore, it was not possible to complete SAAM forms for these works.

**Works by Martha Walter**

Figure 72 is an untitled portrait of Elizabeth Bryan Patten (Mrs. Zeboim Cartter Patten Jr.) by Martha Walter, completed in 1950. The medium is oil on canvas and was determined by visual inspection. Authorship was determined by Martha Walter’s signature at bottom right, in oil (see Figure 73). The back of the piece shows a conservator’s label from Cumberland Art Conservation dated March 1999 (see Figure 74 and Figure 75), “Walter” written in pencil on the wood of the frame in what looks like the artist’s own hand (see Figure 76), the numbers “1325” and “197” also written in pencil (see Figure 76 and Figure 77), and a masking tape label reading, “Entrance Hall B” (see Figure 77). The date was determined by referencing Donohoe, 1950. The photograph that accompanies the article shows Walter putting the finishing touches on the painting (see Figure 78). The framed dimensions of the piece are 36”W x 40”H. The piece is in good condition. Today, it hangs in the hallway at Ashland Farm.
Figure 72 Untitled oil portrait of Elizabeth Bryan Patten by Martha Walter (Photo by Author)

Figure 73 Signature detail for Figure 72 (Photo by Author)
Figure 74 Reverse of Figure 73 (Photo by Author)

Figure 75 Label detail of Figure 74 (Photo by Author)
Figure 76 Marking detail of Figure 74 (Photo by Author)

Figure 77 Label and marking detail of Figure 74 (Photo by Author)

Figure 78 Photo of Martha Walter painting Elizabeth Bryan Patten (Donohoe, 1950)
Figure 79, untitled watercolor on paper created by Martha Walter on January 17th, 1953 at Ashland Farm. Authorship was determined by Martha Walter’s signature at lower right, in watercolor (see Figure 80) and the label on the reverse. The medium and date were determined by the label on the reverse (see Figure 81, Figure 82, and Figure 83). It reads:

Martha Walter, Watercolor
Commissioned by Mrs. Z.C. Patten
Ashland Farm January 17, 1953

Luncheon given by Mrs. Z.C. Patten and Mr. and Mrs. Cartter Patten honoring guests of St. Paul’s Episcopal Church (Chattanooga, TN) at the celebration of the 100th birthday of the founding of the parish.

Some of the guests identified are:

At the long table of 8 to the left of the window (horizontal) Mrs. Patten with Bishop Theodore Barth to her right, and Bishop Oliver J. Hart (of P.A.) to her left. Mrs. Barth, Cartter Patten, Rev. John Vander Horst, Mrs. Vander Horst, and Rev. William J. Loaring-Clark.

The table by the window to the right: Mrs. Cartter Patten in the corner, James W. Emerson (Thankful Memorial), Rev. Battle McLester (Grace).

The red capped girls are from the Junior Altar Guild The lady in red at the round table is Mrs. Oliver J. Hart (prematurely gray courtesy of the artist), the Joe Urbans, and the George Murphys.

The subject depicted is a luncheon at Ashland Farm, as described on the label. The piece is in good condition. The framed dimensions on the piece are 14.5”W x 12”H. Today, it hangs in the sun room at Ashland Farm.
Figure 79 Untitled watercolor by Martha Walter (Photo by Author)

Figure 80 Signature detail of Figure 79 (Photo by Author)
Figure 81 Reverse of Figure 79 (Photo by Author)

Figure 82 Label detail of Figure 81 (Photo by Author)

Martha Walter, Watercolor
Commissioned by Mrs. Z. C. Patten
Ashland Farm January 17, 1953
Figure 84, untitled portrait of Emma Berry Patten Casey (granddaughter of Sarah Key Patten), is an oil on canvas created by Martha Walter in 1953. The medium was determined by visual inspection. Authorship was determined by Martha Walter’s signature found in the lower right corner of the image, in oil (see Figure 85). The date and subject were determined by personal communication with Bryan Patten (2018). The back of the piece has masking tape label

Figure 83 Label detail of Figure 81 (Photo by Author)
that reads “First Floor Small Hall B”. A second masking tape label reads “stores in Avery’s room under bed” (see Figure 86). The framed dimensions of the piece are 24”W x 30”H. The piece appears to be in good condition. Today, it hangs in the second-floor foyer at Ashland Farm.

Figure 84 Untitled oil portrait of Emma Berry Patten Casey by Martha Walter (Photo by Author)
Figure 85 Signature detail for Figure 84 (Photo by Author)

Figure 86 Reverse of Figure 84 (Photo by Author)
Figure 87, untitled portrait of Sarah Key Patten Gwynn (granddaughter of Sarah Key Patten), is an oil on canvas created by Martha Walter in 1953. The medium was determined by visual inspection. Authorship was determined by Martha Walter’s signature found in the lower right corner of the image, in oil (see Figure 88). The date and subject were determined by personal communication with Bryan Patten (2018). The back of the piece has a masking tape label that reads “First Floor Small Hall B”. A second masking tape label reads “stores in Avery’s room under bed” (see Figure 89). The framed dimensions of the piece are 24”W x 30”H. The piece appears to be in good condition. Today, it hangs in the second-floor foyer at Ashland Farm.
Figure 88 Signature detail for Figure 87 (Photo by Author)

Figure 89 Reverse of Figure 87 (Photo by Author)
Figure 90, untitled portrait of Sarah Key Patten, is an oil on canvas created by Martha Walter in 1953. The medium was determined by visual inspection. Authorship was determined by Martha Walter’s signature found in the lower left corner of the image, in oil (see Figure 91). The date and subject were determined by personal communication with Bryan Patten (2018). The back of the piece bears only a framing label from Art Creations (see Figure 92). The framed dimensions of the piece are 15”W x 22”H. The piece appears to be in good condition. Today, it hangs in a second-floor bedroom at Ashland Farm.
Figure 91 Signature detail of Figure 90 (Photo by Author)

Figure 92 Reverse of Figure 90 (Photo by Author)
Figure 93, untitled portrait of Cartter and Bryan Patten (grandsons of Sarah Key Patten), is an oil on canvas created by Martha Walter in 1953. The medium was determined by visual inspection. Authorship was determined by Martha Walter’s signature found in the lower left corner of the image, in oil (see Figure 94). The date and subject were determined by personal communication with Bryan Patten (2018). The back of the piece bears only a “Made in Holland” stamp and a monogram “ACB” on the frame (see Figure 95 and Figure 96). The framed dimensions of the piece are 24”W x 21”H. The piece appears to be in good condition. Today, it hangs in a second-floor bedroom at Ashland Farm.
Figure 94 Signature detail of Figure 93 (Photo by Author)

Figure 95 Reverse of Figure 93 (Photo by Author)
Figure 97, untitled portrait of Sarah Key and Zeboim Cartter Patten Jr., is an oil on canvas created by Martha Walter about 1915. The medium was determined by visual inspection. Authorship was determined by Martha Walter’s signature found in the lower left corner of the image, in oil (see Figure 98). The date and subject were determined by personal communication with Bryan Patten (2018). Due to the weight and size of the work, the piece could not be removed from the wall and the back of the piece was unable to be examined. The framed dimensions of the piece are 42”W x 53”H. The piece appears to be in good condition. Today, it hangs in the living room at Ashland Farm.
Figure 97 Untitled oil portrait of Sarah Key and Zeboim Cartter Patten, Jr. by Martha Walter (Photo by Author)

Figure 98 Signature detail of Figure 97 (Photo by Author)
Figure 99, untitled portrait of Dr. W.A. Bryan (father of Elizabeth Bryan Patten, daughter-in-law of Sarah Key Patten), is an oil on canvas created by Martha Walter. The medium was determined by visual inspection. Authorship was determined by Martha Walter’s signature found in the lower right corner of the image, in oil (see Figure 100). The signature is difficult to read due to the lack of figure-ground contrast of the black signature and dark background. The newspaper article by Donohoe (1950) also mentions that Walter executed the portrait. The date is unknown. The subject was determined by personal communication with Bryan Patten (2018). The back of the piece bears only a masking tape label that reads, “stores under bed in Avery’s room” (see Figure 101). The framed dimensions of the piece are 36”W x 40”H. The piece appears to be in good condition. Today, it hangs in a first-floor bedroom at Ashland Farm.
Figure 102, untitled portrait of Z.C. Patten, is an oil on canvas by Martha Walter, created circa 1950. The date, authorship, medium, and subject matter were determined by an insurance document created by Signal Art. The image is of low quality because it was retrieved from the aforementioned insurance document for reference due to the piece being unavailable for
examination. The piece is unsigned. The dimensions are 39.5"H x 35.5"W. The condition is not noted. Today, it resides with Cartter and Lee Patten.

Figure 102 Untitled and unsigned portrait of Z.C. Patten by Martha Walter, circa 1950 (Photo by Signal Art, reproduced with permission)

Figure 103, untitled portrait of Sarah Key Patten, is an oil on canvas by Martha Walter, created circa 1945. The date, authorship, medium, and subject matter were determined by an insurance document created by Signal Art. The image is of low quality because it was retrieved from the aforementioned insurance document for reference due to the piece being unavailable for examination. The piece is signed at lower right. The dimensions are 30.25"H x 35.5"W. The
condition is noted as good, with some areas of loss and canvas in need of re-stretching. Today, it resides with Cartter and Lee Patten.

Figure 103 Untitled portrait of Sarah Key Patten by Martha Walter, circa 1945 (Photo by Signal Art, reproduced with permission)

Figure 104, is an untitled watercolor on paper by Martha Walter, created in 1953. The date, authorship, medium, and subject matter were determined by an insurance document created by Signal Art. The image is of low quality because it was retrieved from the aforementioned insurance document for reference due to the piece being unavailable for examination. The piece is signed at lower right. The piece depicts a party held in honor of Z.C. Patten Jr.’s 50th birthday. The dimensions are 22.25”H x 24.75”W. The condition is noted as excellent. Today, it resides with Cartter and Lee Patten.
Figure 104. Untitled watercolor by Martha Walter, 1953 (Photo by Signal Art, reproduced with permission)

Figure 105, untitled portrait of Z.C. Patten Jr., Cartter Patten III, and Bryan Patten, is an oil on canvas by Martha Walter, created in 1950. The date, authorship, medium, and subject matter were determined by an insurance document created by Signal Art. The image is of low quality because it was retrieved from the aforementioned insurance document for reference due to the piece being unavailable for examination. The piece is signed at lower right. The dimensions are 44”H x 40”W. The condition is noted as excellent. Today, it resides with Cartter and Lee Patten.
Figure 105 Untitled portrait of Z.C. Patten Jr., Cartter Patten III, and Bryan Patten by Martha Walter, 1950 (Photo by Signal Art, reproduced with permission)

Figure 106, untitled portrait of Z.C. Patten Jr., is an oil on canvas by Martha Walter, created circa 1908. The date, authorship, medium, and subject matter were determined by an insurance document created by Signal Art. The image is of low quality because it was retrieved from the aforementioned insurance document for reference due to the piece being unavailable for examination. The piece is signed at lower left. The dimensions are 26”H x 22”W. The condition is noted as excellent, conserved by Dee Minault of Cumberland Conservators in 1997. Today, it resides with Cartter and Lee Patten.
Figure 106, untitled portrait of Z.C. Patten Jr. by Martha Walter, circa 1908 (Photo by Signal Art, reproduced with permission)

Figure 107, untitled portrait of Elizabeth Lenoir Key (mother of Sarah Key Patten), is an oil on canvas by Martha Walter, created circa 1945. The date, authorship, medium, and subject matter were determined by an insurance document created by Signal Art. The image is of low quality because it was retrieved from the aforementioned insurance document for reference due to the piece being unavailable for examination. The piece is signed Martha Walter at lower right. The dimensions are 45”H x 37.5”W. The condition is noted as good, with canvas in need of stretching. Today, it resides with Cartter and Lee Patten.
Summary

Upon completion of the collection inventory, the final count of works by the three artists under study included 30 pieces in total: 11 created by Helen Hyde, five by Emma Bell Miles, and 14 by Martha Walter. The tables below summarize the findings of the study, broken down by artist. Each entry has a thumbnail photo for reference, as well as the title, figure number, date, size, medium, support, additional information, and location of the piece. During the research phase, no evidence was found that presented the locations in which the pieces originally hung at Ashland Farm, except possible the masking tape labels on the backs of select pieces. Conclusions of this study, as well as recommendation for future research will be discussed in the next chapter.
<table>
<thead>
<tr>
<th>Thumbnail</th>
<th>Title</th>
<th>Figure</th>
<th>Date</th>
<th>Size</th>
<th>Medium</th>
<th>Support</th>
<th>Additional Information</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>32</td>
<td>Unknown</td>
<td>Unknown</td>
<td>13.5&quot;W x 12H&quot;</td>
<td>Watercolor</td>
<td>Paper, Signed Helen Hyde Nikko 1904</td>
<td>Ashland Farm</td>
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<tr>
<td></td>
<td></td>
<td>36</td>
<td>8/1/1907</td>
<td>14.5&quot;W x 17&quot;H</td>
<td>Watercolor</td>
<td>Paper</td>
<td>Signed Helen Hyde Nikko August 1907</td>
<td>Ashland Farm</td>
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<tr>
<td></td>
<td><strong>A Monarch of Japan</strong> (Mason, 1991).</td>
<td>38</td>
<td>1900</td>
<td>5.5&quot;W x 17.5&quot;H</td>
<td>Color Woodcut</td>
<td>Paper</td>
<td>Signed Helen Hyde-copyright applied for, bottom left.</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>41</td>
<td>Unknown</td>
<td>Unknown</td>
<td>14&quot;W x 15.5&quot;H</td>
<td>Watercolor</td>
<td>Paper, Unsigned, but attributed to Helen Hyde by Bryan Patten (personal communication, June 24, 2018).</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td>Thumbnail</td>
<td>Title</td>
<td>Figure</td>
<td>Date</td>
<td>Size</td>
<td>Medium</td>
<td>Support</td>
<td>Additional Information</td>
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<tr>
<td></td>
<td><em>Happiness</em> <em>Flower</em> (Mason, 1991).</td>
<td>49</td>
<td>1907</td>
<td>10&quot;W x 15&quot;H</td>
<td>Color Woodcut</td>
<td>Paper</td>
<td>Copyright 1907, Helen Hyde, top right corner. Signed Helen Hyde, lower right corner.</td>
<td>Bryan and Kathy Patten 2nd Home</td>
</tr>
<tr>
<td></td>
<td><em>Baby Talk</em></td>
<td>55</td>
<td>1908</td>
<td>11&quot;W x 18&quot;H</td>
<td>Color Woodcut</td>
<td>Paper</td>
<td>Signed lower left corner, copyright by Helen Hyde. Artist’s signature in right corner.</td>
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</tr>
<tr>
<td></td>
<td><em>Day Dreams</em></td>
<td>56</td>
<td>1901</td>
<td>11&quot; Diameter</td>
<td>Color Woodcut</td>
<td>Paper</td>
<td>Signed copyright 1901 by Helen Hyde at middle right. Also features the artist’s signature.</td>
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</tr>
<tr>
<td></td>
<td><em>Untitled</em></td>
<td>57</td>
<td>1903</td>
<td>30.75&quot;H x 29&quot;W</td>
<td>Watercolor</td>
<td>Paper</td>
<td>Signed Helen Hyde, Nikko, 1903, lower right.</td>
<td>Home of Carter and Lee Patten</td>
</tr>
<tr>
<td>Thumbnail</td>
<td>Title</td>
<td>Figure</td>
<td>Date</td>
<td>Size</td>
<td>Medium</td>
<td>Support</td>
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<tr>
<td><img src="image1" alt="Untitled Portrait of Zeboim Cartter Patten Jr." /></td>
<td>Untitled Portrait of Zeboim Cartter Patten Jr.</td>
<td>Figure 58</td>
<td>Unknown, but could have been done no earlier than 1903 when Cartter was born (Wilson, 1986)</td>
<td>17&quot;W x 20&quot;H</td>
<td>Graphite &amp; Pastel</td>
<td>Paperboard</td>
<td>Signed EB Miles at bottom left.</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td><img src="image2" alt="Untitled Portrait of Zeboim Cartter Patten Jr." /></td>
<td>Untitled Portrait of Zeboim Cartter Patten Jr.</td>
<td>Figure 61</td>
<td>Unknown, but could have been done no earlier than 1903 when Cartter was born (Wilson, 1986)</td>
<td>17&quot;H x 15&quot;W Oval</td>
<td>Graphite &amp; Pastel</td>
<td>Paper</td>
<td>Signed EB Miles, center left.</td>
<td>Ashland Farm</td>
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<td><img src="image3" alt="Untitled Portrait of Zeboim Cartter Patten Jr." /></td>
<td>Untitled Portrait of Zeboim Cartter Patten Jr.</td>
<td>Figure 64</td>
<td>Unknown, but the subject appears to be two or three years old, which would place it about 1907 (Wilson, 1986).</td>
<td>6&quot;W x 7&quot;H</td>
<td>Watercolor</td>
<td>Paper</td>
<td>Signed E.B. Miles, lower right corner.</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td><img src="image4" alt="September Afternoon, Topside 1912" /></td>
<td>September Afternoon, Topside 1912</td>
<td>Figure 67</td>
<td>1912</td>
<td>11&quot;H x 14&quot;W</td>
<td>Watercolor and Pastel</td>
<td>Paper</td>
<td>Signed Lower right and lower left. EB Miles. Captioned with title, lower left.</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td><img src="image5" alt="Unknown" /></td>
<td>Unknown</td>
<td>Figure 70</td>
<td>Unknown</td>
<td>10&quot;W x 12&quot;H</td>
<td>Watercolor</td>
<td>Paper</td>
<td>Unsigned, but attributed to Emma Bell Miles through personal communication with Bryan Patten (2018)</td>
<td>Ashland Farm</td>
</tr>
</tbody>
</table>
Table 3 Summary of Works by Martha Walter

<table>
<thead>
<tr>
<th>Thumbnail</th>
<th>Title</th>
<th>Figure</th>
<th>Date</th>
<th>Size</th>
<th>Medium</th>
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<tbody>
<tr>
<td><img src="image1.jpg" alt="Thumb1" /></td>
<td><strong>Untitled portrait of Elizabeth Bryan Patten</strong></td>
<td>Figure 72</td>
<td>Completed in 1950 (Donohoe, 1950).</td>
<td>36&quot;W x 40&quot;H</td>
<td>Oil</td>
<td>Canvas</td>
<td>Signed Martha Walter, bottom right.</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td><img src="image2.jpg" alt="Thumb2" /></td>
<td>Untitled</td>
<td>Figure 79</td>
<td>17-Jan-53</td>
<td>14.5&quot;W x 12&quot;H</td>
<td>Watercolor</td>
<td>Paper</td>
<td>Signed Martha Walter bottom right. Information documenting all attendees on back of frame.</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td><img src="image3.jpg" alt="Thumb3" /></td>
<td>Untitled portrait of Emma Berry Patten Casey</td>
<td>Figure 84</td>
<td>1953 (Bryan Patten, personal communication, June 24, 2018).</td>
<td>24&quot;W x 30&quot;H</td>
<td>Oil</td>
<td>Canvas</td>
<td>Signed Martha Walter, bottom right.</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td><img src="image4.jpg" alt="Thumb4" /></td>
<td>Untitled portrait of Sarah Key Patten Gwynn</td>
<td>Figure 87</td>
<td>1953 (Bryan Patten, personal communication, June 24, 2018).</td>
<td>24&quot;W x 30&quot;H</td>
<td>Oil</td>
<td>Canvas</td>
<td>Signed Martha Walter, bottom right.</td>
<td>Ashland Farm</td>
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<tr>
<td><img src="image5.jpg" alt="Thumb5" /></td>
<td>Untitled portrait of Sarah Key Patten</td>
<td>Figure 90</td>
<td>1953 (Bryan Patten, personal communication, June 24, 2018).</td>
<td>15&quot;W x 22&quot;H</td>
<td>Oil</td>
<td>Canvas</td>
<td>Signed Martha Walter, lower left.</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td><img src="image6.jpg" alt="Thumb6" /></td>
<td>Untitled portrait of Zeboim Carter Patten III and Worcester Allen Bryan Patten.</td>
<td>Figure 93</td>
<td>1953 (Bryan Patten, personal communication, June 24, 2018).</td>
<td>21&quot;H x 24&quot;W</td>
<td>Oil</td>
<td>Canvas</td>
<td>Signed Martha Walter lower left. Frame Made in Holland with maker initials.</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td><img src="image7.jpg" alt="Thumb7" /></td>
<td>Untitled portrait of Sarah Key Patten and son Zeboim Carter Patten Jr.</td>
<td>Figure 97</td>
<td>1915 (Bryan Patten, personal communication, June 24, 2018).</td>
<td>42&quot;W x 53&quot;H</td>
<td>Oil</td>
<td>Canvas</td>
<td>Signed Martha Walter, bottom left.</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td>Thumbnail</td>
<td>Title</td>
<td>Figure</td>
<td>Date</td>
<td>Size</td>
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<td>Support</td>
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</tr>
<tr>
<td><img src="image1" alt="Thumbnail" /></td>
<td>Untitled portrait of Dr. W.A. Bryan</td>
<td>Figure 99</td>
<td>Unknown, but completed prior to 1950 (Donohoe, 1950).</td>
<td>36&quot;W x 40&quot;H</td>
<td>Oil</td>
<td>Canvas</td>
<td>Signed Martha Walter, lower right (very faint). Also attributed to Walter in Donohoe, 1950.</td>
<td>Ashland Farm</td>
</tr>
<tr>
<td><img src="image2" alt="Thumbnail" /></td>
<td>Untitled portrait of Z.C. Patten</td>
<td>Figure 102</td>
<td>Circa 1950</td>
<td>39.5&quot;H x 35.5&quot;W</td>
<td>Oil</td>
<td>Canvas</td>
<td>Unsigned</td>
<td>Home of Carter and Lee Patten</td>
</tr>
<tr>
<td><img src="image3" alt="Thumbnail" /></td>
<td>Untitled portrait of Sarah Key Patten</td>
<td>Figure 103</td>
<td>Circa 1945</td>
<td>30.25&quot;H x 35.5&quot;W</td>
<td>Oil</td>
<td>Canvas</td>
<td>Signed Martha Walter, lower right.</td>
<td>Home of Carter and Lee Patten</td>
</tr>
<tr>
<td><img src="image4" alt="Thumbnail" /></td>
<td>Z.C. Patten Jr.'s 50th Birthday</td>
<td>Figure 104</td>
<td>1953</td>
<td>22.5&quot;H x 24.75&quot;W</td>
<td>Watercolor</td>
<td>Paper</td>
<td>Signed Martha Walter, lower right.</td>
<td>Home of Carter and Lee Patten</td>
</tr>
<tr>
<td><img src="image5" alt="Thumbnail" /></td>
<td>Untitled portrait of Z.C. Jr., Carter III, and Bryan Patten</td>
<td>Figure 105</td>
<td>1950</td>
<td>40&quot;W x 44&quot;H</td>
<td>Oil</td>
<td>Canvas</td>
<td>Signed Martha Walter, lower right.</td>
<td>Home of Carter and Lee Patten</td>
</tr>
<tr>
<td><img src="image6" alt="Thumbnail" /></td>
<td>Untitled portrait of Z.C. Patten Jr.</td>
<td>Figure 106</td>
<td>Circa 1908</td>
<td>26&quot;H x 22&quot;W</td>
<td>Oil</td>
<td>Canvas</td>
<td>Signed Martha Walter, lower left.</td>
<td>Home of Carter and Lee Patten</td>
</tr>
<tr>
<td><img src="image7" alt="Thumbnail" /></td>
<td>Untitled portrait of Elizabeth Lenoir Key</td>
<td>Figure 107</td>
<td>Circa 1945</td>
<td>45&quot;H x 37.5&quot;W</td>
<td>Oil</td>
<td>Canvas</td>
<td>Signed Martha Walter, lower right.</td>
<td>Home of Carter and Lee Patten</td>
</tr>
</tbody>
</table>

"Table 3 Continued Summary of Works by Martha Walter"
CHAPTER V
CONCLUSION

Introduction

Chapter V summarizes the findings and conclusions of this study and makes recommendations for further research. The primary purpose of this study was to document the works of Helen Hyde, Emma Bell Miles, and Martha Walter contained within Sarah Key Patten’s art collection at Ashland Farm, and to archive them in the SAAM IAPS. The completion of this study has been beneficial in three ways. First, it has recorded over two dozen works by culturally significant artists and made them accessible to scholars for study through SAAM IAPS reporting. Second, it has created a snapshot of a portion of the material culture at Ashland Farm, a third-generation historic home built by a family that had a significant impact on making Chattanooga the city it is today. And third, this study provides the basis for future studies derived from this research.

Conclusions

Submissions to the SAAM IAPS

This study contributes to the body of scholarly knowledge through submitting completed IAPS report forms to the Smithsonian. According to Smithsonian’s website, the database contains over 400,000 entries and more than 80,000 photos. A search of the SAAM IAPS for the three artists featured in this study on September 30, 2018 revealed that the database contained
five works by Helen Hyde (SIRUSa), three works from Emma Bell Miles (SIRUSB), and 56 works from Martha Walter (SIRUSc). Of all the pieces by these three artists listed in the database, only two, both works by Helen Hyde, are accompanied by photos of the artwork (SIRUS-a).

Feminist Themes in the Collection

A striking observation about the collection curated by Sarah Key Patten during a time when patriarchy ruled the art world were the feminist themes that emerged. These themes presented themselves in two ways: the three most represented artists in Sarah Key Patten’s art collection were all women at a time when men were considered superior artists, and the marital status of the three female artists.

In 1906 when Ashland Farm was built, men were regarded with much higher esteem than women in the art world. Today, the statistics have not improved much. To demonstrate this point, Maura Reilly details the depths of sexism in museum exhibits in an article for Artnews. She outlines the number of male vs. female permanent art exhibitions at the Museum of Modern Art in New York across five years, ranging from 1999 to 2013. Her results are nearly unbelievable, with women representing at best less than 10% of the total some years, and at worst, 0% of the total in other years (2015). These figures are within the last decade, so one can only imagine how dismal they were during the time Sarah was curating her collection. That the three artists she collected most frequently were women speaks to her attitude toward the talents of women, and the rejection of the notion that men were superior artists. Sarah Key Patten was a woman of significant means that could afford to collect any artist she desired, yet Helen Hyde, Emma Bell Miles, and Martha Walter were the artists she chose to collect most frequently.
The marital statuses of Hyde, Miles, and Walter are also a curious feminist theme within the collection. Hyde and Walter remained unmarried and childless during their lives, despite a definite affinity for children that is presented in their work. Miles did marry, but was the primary breadwinner in her family, something that was a rarity in turn-of-the-century American society. She expended much of her energy lamenting the difficulties of marriage, coping with pregnancies, and wrangling with the complications that children brought into her life. She even vowed to divorce Frank near the end of her life, and one might conjecture that Emma might not have married if she had the choice to make again. All three of these artists lived outside the bounds of what would be considered normal female roles in society at the time, and perhaps Hyde and Walter’s decision not to marry, but instead to concentrate on their careers, made the difference in the level of success they achieved compared to Miles.

**Feminine Themes in the Collection**

In sharp contrast to the feminist themes are the feminine themes in the collection. The subject matter reflected in Sarah’s collection is strongly feminine and reflects views of traditional family values. Three out of five Emma Bell Miles works are family portraits, all of which are of Sarah’s son Cartter. The remaining two of Miles’ pieces depict homes that Sarah lived in with her family, touching on the themes of placemaking and homemaking that are so characteristically feminine. The pieces by Helen Hyde are less personal as none of them are family portraits, but all 11 of them feature children. In five of these, the subject matter includes mothers holding their children. These pieces seek to create a dialogue between the art and the viewer that offers a female perspective. The emotions evoked in each composition lead the viewer to feel as if Hyde were expressing maternal love for the children she would never have. All 14 pieces by Martha Walter are portraits of Sarah Key Patten’s family. Of those, only five
feature male subjects, and three of the five have children in them as well. Six out of the 14 Walter pieces are of Sarah’s children or grandchildren. Repeatedly, Sarah’s collection exhibits themes that are almost exclusively feminine. The overwhelming preference to family portraits compared to other subjects demonstrates a strong maternal affinity and sense of family pride in Sarah Key Patten and shows that she valued her family relationships immensely.

**Helen Hyde’s Relationship to Sarah Key Patten**

The literature review firmly established that Sarah Key Patten had personal relationships with Emma Bell Miles and Martha Walter but failed to present direct evidence of one with Helen Hyde. There are some interesting possibilities that are worth discussing. It is known that the still-single Sarah Key was in Tokyo visiting her brother, Albert Lenoir Key, who was working in the Japanese embassy in 1901 (Patten, 1968), and that Helen Hyde lived in Japan with only minor interruptions from 1899-1914, working part of that time in Tokyo and part about 90 miles north in Nikko (Mason & Mason, 1991). The two women were in the same city at the same time, and came from similar socioeconomic backgrounds, presenting a likelihood that they could have met at a social function. Further, the Russo-Japanese war was being fought in 1904 and 1905 (Wikipedia, 2019a), and an employee of Helen’s household, her jinrikisha runner Shin, was taken out of the house to fight for the Japanese. Hyde was active in providing comfort for local soldiers and their wives during this time of unrest (Jaques, 1922), so it is possible to think she might have been acquainted with Albert Key, who was an American naval attaché at the time (State social news, 1902; Patten, 1968). Additionally, the literature reflects that Hyde spent time at social events in the foreign embassies while in Japan (Jaques, 1922, pp.27).

Helen Hyde’s pieces in Sarah Key Patten’s art collection have dates that range from 1900 to 1907. The stratification of dates suggests that Key (soon to be Patten) purchased some of the
works while living in Japan but continued to purchase additional pieces after she had returned to America. Interestingly, one of Hyde’s pieces in the collection, titled *The Chase*, is signed in ink. In a letter from Mabel Hyde Gillette to Frank Weitenkampf, dated January 28, 1920, Helen’s sister states that the artist signed a few copies of this print in ink, indicating that she planned to keep them for herself (Mason & Mason, 1991). It could easily be imagined that this piece was given to Sarah by Helen as a gift.

Suggestions for Further Research

Based on the findings gained from this study, the following recommendations for further research are suggested:

- A complete documentation of Sarah Key Patten’s art collection at Ashland Farm could be performed. There are nearly 80 additional works by other artists that were not included in this study. These pieces could be archived and added to the SAAM IAPS database. From that, emergent themes, like a feminist study of art, present in the overall collection could be further explored.

- A study of the Patten influence over the architectural landscape of Chattanooga could be undertaken. Tracing the descendants of Zeboim Cartter Patten and his brother George Washington Patten over two to three generations would generate significant architecture throughout Chattanooga that was commissioned by the Patten family.

- An exploration of the Patten family’s influence on historic preservation in Chattanooga and elsewhere could be conducted. The literature review in this study revealed that Sarah Key Patten owned over 30 residences in her lifetime, renovating most of them. Although it was not discussed in this study, Sarah’s daughter-in-law
Elizabeth Bryan Patten was also active in preservation. She served as a board member for the National Trust for Historic Preservation, was the founding president of the local chapter of the Society for Preservation of Tennessee Antiquities, and served 12 years as a state preservationist. Elizabeth and Z.C. Patten Jr.’s daughter Emmy married B. Allen Casey, who saved Chattanooga’s beloved Terminal Station from the wrecking ball.

Summary

Chapter V discussed the conclusions generated from this study. The addition of 30 pieces of art to the SAAM IAPS was highlighted, and a possible reason for the low number of submissions to the database for the three artists studied was discussed. Feminist themes in Sarah Key Patten’s art collection emerged and were demonstrated through her choice to patronize female artists, the subject matter of the pieces, as well as the lifestyles of the artists themselves. Feminine themes were also discovered in the collection’s subject matter, including a strong love of family, and traditional values. Events highlighting Sarah’s likely personal relationship with Helen Hyde were presented. Finally, recommendations for several future studies that correlate to this study were recommended for further research.


Davis offers free cleaning and protection service for original Emma Bell Miles artwork. (2011, September 28). *Chattanooga Times Free Press*, p. 5.


Emma Bell Miles victim of white plague. (1919, March 20). *Chattanooga Times*, p. 3.


Patten, Z. C., & Patten, Cartter (1968). So firm a foundation. Place of publication not identified: publisher not identified.


Red Cross Christmas cards will be sent home by A.E.F. (1918, December 9). The News Letter. American Red Cross, Atlantic Division. 1(49). Retrieved from https://books.google.com/books?id=kqc6AQAAMAAJ&ots=t9VmZPWAWV&dq=%22helen%20hyde%22%20AND%20%22red%20cross%20posters%22&pg=PT315#v=onepage&q=%22helen%20hyde%22%20AND%20%22red%20cross%20posters%22&f=false


APPENDIX A

BLANK SAAM REPORT FORMS
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:


Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐


* * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown):


TITLE OF WORK (indicate if unknown):


FORMER TITLE (if exhibited under variant title):


EXECUTION DATE (if approximate, precede with circa):


MEDIA

☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other:
DIMENSIONS (include units of measure)

Height __________ Width __________

The above measurements are: ■ Actual Measurements ■ Approx. Size

Check here if the work is a ■ Mural ■ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ■ Yes ■ No ■ Unable to Determine

Is the work dated? ■ Yes ■ No ■ Unable to Determine

Please record any signature and other inscriptions and their locations:

__________________________

__________________________

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

__________________________

__________________________

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

__________________________

__________________________

__________________________

If possible, send a photograph of the painting with this form. The photo will be available to researchers who visit our office, and a digitally scanned image will appear in our online database.

Thank you for contributing information to the national Inventory of American Paintings. Address completed reports and questions regarding the project to:

Inventory of American Paintings
Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: artext@si.edu

Smithsonian American Art Museum
APPENDIX B

COMPLETED SAAM REPORT FORMS
Smithsonian American Art Museum
INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W. A. Bryan and Kathleen Patten

ADDRESS

CITY/STATE/ZIP

If location differs from address given above, cite here:

______________________________________________________

Private owner name and street address citations can be restricted: only the description and city/state location of the work need be entered into the database. If you prefer this option check here:  

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Hyde, Helen

______________________________________________________

TITLE OF WORK (indicate if unknown): Unknown

______________________________________________________

FORMER TITLE (if exhibited under variant title): 

______________________________________________________

EXECUTION DATE (if approximate, precede with circa): Unknown

MEDIA

☐ oil ☐ pastel ☒ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT

☐ canvas ☒ paper ☐ wood panel
☐ ivory ☐ board ☐ other:

Smithsonian American Art Museum

155
DIMENSIONS (include units of measure)

Height: 12” Width: 13.5”

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☒ Yes ☐ No ☐ Unable to Determine

Is the work dated? ☒ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Helen Hyde, Nikko, 1934 at lower left, in watercolor. The back of the piece has an applied sticker that reads, “Art Department, T.H. Payne & Co., 823 Market Street, Chattanooga, Tenn., Pictures and Frames.” There is also a piece of masking tape with the words “Mrs. P. BR Blue, B.” written on it.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

This piece depicts two Asian children seated in a boat.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master’s thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

If possible, send a photograph of the painting with this form. The photo will be available to researchers who visit our office, and a digitally scanned image will appear in our online database.

Thank you for contributing information to the national Inventory of American Paintings. Address completed reports and questions regarding the project to:

Inventory of American Paintings
Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: artref@si.edu

Smithsonian American Art Museum
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME W.A. Bryan and Kathleen Petten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here: 

Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Hyde, Helen

TITLE OF WORK (indicate if unknown): Unknown

FORMER TITLE (if exhibited under variant title): 

EXECUTION DATE (if approximate, precede with circa): August, 1907

MEDIA

☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: 

SUPPORT

☐ canvas ☒ paper ☐ wood panel
☐ ivory ☐ board ☐ other: 

Smithsonian American Art Museum
DIMENSIONS (include units of measure)
Height 17” Width 14.5”

The above measurements are: ☑ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☑ Miniature

INSCRIPTIONS/MARKINGS
Is the work signed? ☑ Yes ☐ No ☐ Unable to Determine
Is the work dated? ☑ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:
Signed Helen Hyde, Nihon, Aug. 1907 at lower right, in watercolor.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):
This piece depicts an Asian woman holding a child, and the two warming themselves by the fire.

ADDITIONAL INFORMATION (optional)
Please provide additional information that might be helpful to a researcher, such as provenance or former owners/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

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Telephone: 202-633-8380
Email: attref@si.edu
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME_ W.A. Bryan and Kathleen Patten

STREET__________________________________________________________

CITY/STATE/ZIP________________________________________________

If location differs from address given above, cite here: _________________________

Private owner name and street addresses may be restricted; only the description
and city/state location of the work need be entered into the database. If you prefer this
option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Hyde, Helen

TITLE OF WORK (indicate if unknown): A Monarch of Japan

FORMER TITLE (if exhibited under variant title): ______________________________

EXECUTION DATE (if approximate, proceed with circa): 1900 (referenced from Helen Hyde by Mason &
Mason, 1991, p.84).

MEDIA
☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: color woodcut

SUPPORT
☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: ___________________________
DIMENSIONS (include units of measure)

Height 17.5" Width 5.5"

The above measurements are: ☐ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☐ Yes ☐ No ☐ Unable to Determine

Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:
Signed Helen Hyde, at lower right, in pencil. “Copyright applied for” is written in the lower left corner.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

This piece depicts a Japanese woman holding her child, and another Japanese woman greeting the child.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owners/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Patton, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Hunt at the University of Tennessee at Chattanooga.

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MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: artinfo@si.edu

Smithsonian American Art Museum 2

163
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W. A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here: ______________________________________

________________________________________________________

Private owner names and street addresses are restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Hyde, Helen

TITLE OF WORK (indicate if unknown): Untitled

FORMER TITLE (if exhibited under variant title): ______________________________________

EXECUTION DATE (if approximate, proceed with circa): Unknown

MEDIA

☐ oil ☐ pastel ☑ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT

☐ canvas ☑ paper ☐ wood panel
☐ ivory ☐ board ☐ other: ______________________________________
DIMENSIONS (include units of measure)
Height 15.5"  Width 14.5"

The above measurements are:  ☐ Actual Measurements  ☐ Approx. Size

Check here if the work is a ☐ Mural  ☐ Miniature

INSCRIPTIONS/MARKINGS
Is the work signed?  ☐ Yes  ☐ No  ☐ Unable to Determine
Is the work dated?  ☐ Yes  ☐ No  ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Work is unsigned, but attributed to Helen Hyde by interviews with the Patten family. This piece is located in a collection that has ten other Helen Hyde pieces. No markings are visible on the front of the piece. The back of the piece bears a piece of masking tape with the words “Mrs. P, bedroom Blue, B” written on it.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

This piece depicts two Asian children and an Asian woman carrying a baby on her back while walking through a rice field.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owners/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master’s thesis by Rachel Hunt at the University of Tennessee at Chattanooga.

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Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, D.C. 20013-37012
Telephone: 202-633-8380
Email: artref@si.edu

Smithsonian American Art Museum

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Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME  W.A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

_________________________________________________________________

Private owner name and street addresses can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Hyde, Helen

TITLE OF WORK (indicate if unknown): O Také Sen

FORMER TITLE (if exhibited under variant title): Alternate titles listed: Miss Morning Dew, Honorable Miss Morning Dew in Helen Hyde, Mason & Mason, 1931, p. 76.

EXECUTION DATE (if approximate, precede with circa): 1900 (see Mason & Mason, 1991).

MEDIA
☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: color etching

SUPPORT
☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: ____________________________
DIMENSIONS (include units of measure)

Height: 14" Width: 11.5"

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☐ Yes ☐ No ☐ Unable to Determine

Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Helen Hyde in lower right corner, in pencil. Numbered 117 in lower left corner.


SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

The subject matter depicts an Asian child in a kimono examining something in its hands.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations, biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

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Washington, D.C. 20020-7012
Telephone: 202-633-8380
Email: aref@si.edu

Smithsonian American Art Museum
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W.A. Bryan and Kathleen Paten

STREET: ____________________________

CITY/STATE/ZIP: ____________________________

If location differs from address given above, cite here: ____________________________

Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Hyde, Helen

TITLE OF WORK (indicate if unknown): A Summer Girl

FORMER TITLE (if exhibited under variant title): 

EXECUTION DATE (if approximate, precede with circa): 1935 (see Mason & Mason, 1991)

MEDIA

☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: color woodcut

SUPPORT

☐ canvas ☒ paper ☐ wood panel
☐ ivory ☐ board ☐ other: ____________________________
DIMENSIONS (include units of measure)

Height 15"  Width 10"

The above measurements are: ☐ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☐ Yes ☐ No ☐ Unable to Determine

Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Helen Hyde in lower right corner, in pencil.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

The subject matter depicts an Asian girl holding a parasol over her shoulder.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former ownership/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Paton, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shaaron at the University of Tennessee at Chattanooga.

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MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: iprep@si.edu
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W. A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private owner name and street addresses should be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Hyde, Helen

TITLE OF WORK (indicate if unknown): Happiness Flower

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): 1907

MEDIA
☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: color woodcut

SUPPORT
☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: ____________________________
DIMENSIONS (include units of measure)

Height: 15” Width: 10”

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☒ Yes ☐ No ☐ Unable to Determine
Is the work dated? ☒ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Helen Hyde in lower right corner, in pencil. The piece is dated in the upper right and reads, copyright 1907 by Helen Hyde.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

The subject matter depicts an Asian girl holding a parasol over her shoulder.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations, biography of an artist or a portrait subject, historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Putten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master’s thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

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Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: attref@si.edu

Smithsonian American Art Museum 2
INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W. A. Bryan and Kathlen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private owner's name and street address citations can be restricted: only the description and city/state location of the work need be entered into the database. If you prefer this option check here: [ ]

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Hyde, Helen

TITLE OF WORK (indicate if unknown): The Chase

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): 1903 (see Mason & Mason, 1991)

MEDIA

oil
pastel
watercolor
gouache
tempera
[ ] other: woodcut

SUPPORT

canvas
paper
wood panel
ivory
board
other:

Smithsonian American Art Museum
DIMENSIONS (include units of measure)

Height: 15" Width: 29"

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☒ Yes ☐ No ☐ Unable to Determine

Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Helen Hyde in lower left corner, in ink. The piece is numbered 122, to the left of the signature, in pencil.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

The subject matter depicts a group of Asian children and adults chasing an animal through the forest.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owners/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

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Email: artref@si.edu

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Smithsonian American Art Museum
INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: Carter III and Lee Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private owner name and street address citations can be restricted: only the description
and city/state location of the work need be entered into the database. If you prefer this
option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Hyde, Helen

TITLE OF WORK (indicate if unknown): Baby Talk

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): 1908

MEDIA

☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: color woodcut

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: __________________________

Smithsonian American Art Museum

186
DIMENSIONS (include units of measure)
Height: 19"  Width: 26"

The above measurements are: ☑ Actual Measurements  ☐ Approx. Size

Check here if the work is a ☐ Mural  ☑ Miniature

INSCRIPTIONS/MARKINGS
Is the work signed?  ☑ Yes  ☐ No  ☐ Unable to Determine
Is the work dated?  ☑ Yes  ☐ No  ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:
Signed Helen Hyde in lower right corner, and marked "Helen Hyde, copyright 1908" at lower left.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):
The subject matter depicts an Asian woman talking to a baby.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Patton, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennessee at Chattanooga. No photo is available for this piece.

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Telephone: 202-633-8380
Email: artref@si.edu

Smithsonian American Art Museum  2

187
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: Cutler III and Lee Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Hyde, Helen

TITLE OF WORK (indicate if unknown): Day Dreams

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): 1901

MEDIA

☑ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: color woodcut

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: ____________________________

Smithsonian American Art Museum

188
DIMENSIONS (include units of measure)

Height: 14" Diameter: Width ___________
The above measurements are: ☐ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed?    ☐ Yes ☐ No ☐ Unable to Determine
Is the work dated?    ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

The piece is signed middle right, copyright 1901 by Helen Hyde, and also features the artist’s signature.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

The subject matter depicts an Asian woman showing a young girl how to play with a toy.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owners/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

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MRC 970 PO Box 37012
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Smithsonian American Art Museum
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: Carter III and Lee Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private owner name and street address citations can be restricted: only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Hyde, Helen

TITLE OF WORK (indicate if unknown): Unknown

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): 1903

MEDIA

☐ oil ☐ pastel ☒ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other:

Smithsonian American Art Museum

190
DIMENSIONS (include units of measure)

Height: 30.75" Width: 29"

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☒ Yes ☐ No ☐ Unable to Determine
Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:
The piece is signed lower right, Helen Hyde, Nisidlo, 1903.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):
The subject matter depicts depicting an evening scene with a Japanese woman holding a parasol at the door of a woman with two young children

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

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Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: artinfo@si.edu

Smithsonian American Art Museum
INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W. A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private ownership and street address citations can be restricted: only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Mieès, Emma Bell

TITLE OF WORK (indicate if unknown): Untitled portrait of Zeboim Carter Patten, Jr

FORMER TITLE (if exhibited under variant title): 

EXECUTION DATE (if approximate, precede with circa): Circa 1904, no earlier than 1903

MEDIA

☐ oil ☑ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: graphite

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: paperboard
DIMENSIONS (include units of measure)

Height: 20" Width: 17"

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☑ Yes ☐ No ☐ Unable to Determine

Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed E.B. Miles in lower left corner, in pastel.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

This portrait depicts the subject at about one year old, in a white christening dress, sitting on an green ottoman. This piece is likely a preliminary study for another piece from this collection by Emma Bell Miles.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owners/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

If possible, send a photograph of the painting with this form. The photo will be available to researchers who visit our office, and a digitally scanned image will appear in our online database.

Thank you for contributing information to the national Inventory of American Paintings. Address completed reports and questions regarding the project to:

Inventory of American Paintings
Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-3389
Email: artref@skedco

Smithsonian American Art Museum 2
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W. A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private owner name and street address citations can be restricted only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Mies. Emma Bell

TITLE OF WORK (indicate if unknown): Untitled portrait of Zebosin Carter Patten, Jr

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): Circa 1904, no earlier than 1903

MEDIA

☐ oil ☑ pastel ☑ watercolor
☐ gouache ☐ tempera ☐ other: graphite

SUPPORT

☐ canvas ☑ paper ☐ wood panel
☐ ivory ☐ board ☐ other: ____________________________
DIMENSIONS (include units of measure)

Height: 17" Width: 15" oval

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☒ Yes ☐ No ☐ Unable to Determine
Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed E.B. Miles at middle left, in watercolor.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

The portrait shows the subject at about one year old, seated in a white christening dress. This piece is likely a final version of another piece from this collection by Emma Bell Miles.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owners/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master’s thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

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MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: artref@si.edu

Smithsonian American Art Museum
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W. A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private ownership and street address citations can be restricted: only the description and city/state location of the work need be entered into the database. If you prefer this option check here: □

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Mies, Emma Fell

TITLE OF WORK (indicate if unknown): Untitled portrait of Zeboim Carter Patten, Jr

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): Circa 1907

MEDIA

☐ oil ☐ pastel ☑ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT

☐ canvas ☑ paper ☐ wood panel
☐ ivory ☐ board ☐ other:

Smithsonian American Art Museum
DIMENSIONS (include units of measure)

Height: 7” Width: 6”

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☒ Yes ☐ No ☐ Unable to Determine
Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed E.B. Miles at lower right, in pastel.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

The portrait shows the subject at about two to three years old, seated in overalls.

________________________________________________________________________

________________________________________________________________________

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennessee in Chattanooga.

If possible, send a photograph of the painting with this form. The photo will be available to researchers who visit our office, and a digitally scanned image will appear in our online database.

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Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: artref@saa.edu

Smithsonian American Art Museum 203
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W. A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private owner name and street address citations can be restricted: only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Mies, Emma Bell

TITLE OF WORK (indicate if unknown): September Afternoon, Topside, 1912

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): 1912

MEDIA

☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other:
DIMENSIONS (include units of measure)

Height: 14" Width: 14"

The above measurements are: ☑ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☑ Yes ☐ No ☐ Unable to Determine
Is the work dated? ☘ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed E.B. Miles at lower right, in pastel. Titled at lower left, in pastel. The back of the piece bears a small label at lower right with the numbers "3.86" over the number "8"

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

The piece depicts Topsy, the family summer home of the D.M. Keys on Walden's Ridge on Signal Mountain, TN.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennesse at Chattanooga.

If possible, send a photograph of the painting with this form. The photo will be available to researchers who visit our office, and a digitally scanned image will appear in our online database.

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Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: artref@saa.edu

Smithsonian American Art Museum
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W. A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private ownership and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Miles, Emma Bell

Unsigned, but attributed to this artist by the collection owners.

TITLE OF WORK (indicate if unknown): Untitled

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): Unknown

MEDIA

☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other:
DIMENSIONS (include units of measure)

Height: 12” Width: 10”

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☐ Yes ☒ No ☐ Unable to Determine

Is the work dated? ☐ Yes ☒ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

The piece depicts the garden at Ashland Farm, Flintstone, GA, just outside Chattanooga, TN.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations, biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master’s thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

If possible, send a photograph of the painting with this form. The photo will be available to researchers who visit our office, and a digitally scanned image will appear in our online database.

Thank you for contributing information to the national Inventory of American Paintings. Address completed reports and questions regarding the project to:

Inventory of American Paintings
Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: artref@sa.aas.edu

Smithsonian American Art Museum

211
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W.A. Bryan and Kathleen Patten

STREET_____________________________________________________

CITY/STATE/ZIP____________________________________________

If location differs from address given above, cite here: ________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Private ownership and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: [ ]

* * * * *
Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter Martin

__________________________________________________________________________

TITLE OF WORK (indicate if unknown): Untitled portrait of Elizabeth Nelson Bryan Patten

__________________________________________________________________________

FORMER TITLE (if exhibited under variant title): _____________________________________________

__________________________________________________________________________

EXECUTION DATE (if approximate, precede with circa): 1850

MEDIA

☐ oil   ☐ pastel   ☐ watercolor
☐ gouache ☐ tempera ☐ other: ____________________________________________

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: ____________________________________________

Smithsonian American Art Museum

214
DIMENSIONS (include units of measure)

Height: 40” Width: 36”

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☐ Yes ☐ No ☐ Unable to Determine
Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Martha Walter, lower right. The back of the piece shows a conservator’s label from Cumberland Art Conservation dated March 1999. “Water” written in pencil on the wood of the frame in what looks like the artist’s own hand. The numbers “1325” and “197” also written in pencil, and a masking tape label reading “Entrance hall B”.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Portrait of Elizabeth Nelson Bryan Patten in a white dress seated on a blue sofa, with a reddish background.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

According to the painting owners, Martha Walter painted in residence at Ashland Farm on several occasions. This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master’s thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

If possible, send a photograph of the painting with this form. The photo will be available to researchers who visit our office, and a digitally scanned image will appear in our online database.

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Inventory of American Paintings
Smithsonian American Art Museum
MRC 9710 PO Box 37012

Smithsonian American Art Museum
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W. A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private ownership and street address citations can be restricted: only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter, Martha

TITLE OF WORK (indicate if unknown): Untitled

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): January 17, 1953

MEDIA

☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other:

Smithsonian American Art Museum

219
DIMENSIONS (include units of measure)
Height: 12”       Width 14.5”

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS
Is the work signed? ☐ Yes ☐ No ☐ Unable to Determine
Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:
Signed Martha Walter, lower right corner. See below for additional markings.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):
This piece depicts a luncheon given by Mrs. Z.C. Patten and Mr. and Mrs. Carter Patten
honoring guests of St. Paul's Episcopal Church (Chattanooga, TN) at the celebration of the
100th birthday of the founding of the parish.

ADDITIONAL INFORMATION (optional)
Please provide additional information that might be helpful to a researcher, such as provenance or former
owners/locations; biography of an artist or a portrait subject; historical, commission or patronage
information; and major exhibitions in which the work appeared.

Commissioned by Mrs. Zebulon Carter Patten. Some of the guests identified are: At the long table to the left:
by the window (horizontal) Mrs. Patten with Bishop Theodore Barth to her right, and Bishop Oliver J. Hart
to her left. Mrs. Barth, Carter Patten, Rev. John Vander Horst, Mrs. Vander Horst, and Rev. William J.
Long, Clark. The table by the window to the right: Mrs. Carter Patten in the corner, James W. Emerson
(Thankful Memorial), Rev.Battle McLeaster (Green). The red capped girls are from the Junior Altar Guild.
The lady in red at the round table is Mrs. Oliver J. Hart (prematurely gray courtesy of the artist), the Joe Urbans,
and the George Murphy's. According to the painting owners, Martha Walter painted in residence at Ashland
Furn several times. This piece is part of the original collection of Sarah Avery Key Patten, located at her home just
outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the
University of Tennessee at Chattanooga.

Smithsonian American Art Museum
Martha Walter, Watercolor
Commissioned by Mrs. Z. C. Patten
Ashland Farm January 17, 1953
Martha Walter, Watercolor
Commissioned by Mrs. Z. C. Patten
Ashland Farm January 17, 1953

Lunch on given by Mrs. Z. C. Patten and Mrs. and Mrs.
Carter Patten honoring guests of St. Paul's Episcopal
Church at the celebration of the 100th birthday of the
founding of the parish.

Some of the guests identified are:
At the long table of 8 to the left by the window
(horizontal) Mrs. Patten with Bishop Theodore Barth to
her right and Bishop Oliver J. Hart (of PA.) to her left,
Mrs. Barth, Carter Patten, The Rev. John Vander Horst,
The table by the window to the right: Mrs. Carter
Patten in the corner, Mr. James W. Emerson (Thankful
Memorial), The Rev. Battle McLester (Grace).
The red capped girls are from the Junior Altar Guild.
The lady in red at the round table is Mrs. Oliver J. Hart,
(precariously grey courtesy of the artist), the Joe Urbans,
and the George Murphys.
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W.A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: [ ]

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter, Martha

TITLE OF WORK (indicate if unknown): Untitled portrait of Emma Berry Patten Casey

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): circa 1953

MEDIA

☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other:

Smithsonian American Art Museum
DIMENSIONS (include units of measure)

Height: 30” Width: 24”

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☒ Yes ☐ No ☐ Unable to Determine

Is the work dated? ☐ Yes ☒ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed lower right, Martha Walter.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Portrait of Emma Berry Patten Casey in a light blue dress. The back of the piece has masking tape label that reads

“First Floor Small Hall B”. A second masking tape label reads “stories in Avery’s room under bed”.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owners/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

According to the painting owners, Martha Walter painted in residence at Ashland Farm on several occasions.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of

Chattanooga, TN. This collection was documented as part of a master’s thesis by Rachel Shannon at the University

of Tennessee at Chattanooga.

If possible, send a photograph of the painting with this form. The photo will be available to researchers who visit our office, and a digitally scanned image will appear in our online database.

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Inventory of American Paintings
Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: artref@si.edu

Smithsonian American Art Museum
Smithsonian American Art Museum
INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W.A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

________________________

________________________

Private ownership and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter Marten

TITLE OF WORK (indicate if unknown): Untitled portrait of Sarah Kay Patten Gwynn

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa) circa 1953

MEDIA
☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT
☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other:
DIMENSIONS (include units of measure)

Height: 30”  Width: 24”

The above measurements are: ☒  Actual Measurements  ☐ Approx. Size

Check here if the work is a ☐  Mural  ☐  Miniature

INSCRIPTIONS/MARKINGS

Is the work signed?  ☑  Yes  ☐  No  ☐  Unable to Determine
Is the work dated?  ☐  Yes  ☐  No  ☐  Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Martha Walter, lower right. The back of the piece has masking tape label that reads “First Floor Small Hall B”. A second masking tape label reads “stores in Avery’s room under bed”

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Portrait of Sarah Key Patten Gwynn in a lavender dress.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical commission or patronage information; and major exhibitions in which the work appeared.

According to the Patten family, Martha Walter painted in residence at Ashland Farm on several occasions.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master’s thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

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Smithsonian American Art Museum
MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: attref@si.edu

Smithsonian American Art Museum
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W.A. Bryan and Kathleen Patton

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private owner, name and street address are not to be included. Only the description and city/state location of the work need be entered into the database. If you prefer this option check here: [ ]

* * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter, Martha

TITLE OF WORK (indicate if unknown): Untitled portrait of Sarah Kay Patton

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): circa 1953

MEDIA

☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other:

Smithsonian American Art Museum

232
DIMENSIONS (include units of measure)

Height: 22" Width: 15"

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☐ Yes ☐ No ☐ Unable to Determine
Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Martha Walter, lower left.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Portrait of Sarah Key Patten in a blue blouse.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical commission or patronage information; and major exhibitions in which the work appeared.

According to the Patten family, Martha Walter painted in residence at Ashland Farm on several occasions.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master’s thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

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MRC 970 PO Box 37012
Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: artref@si.edu

Smithsonian American Art Museum
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W.A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:


Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: [ ]

☆ ☆ ☆ ☆ ☆

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter Martin

TITLE OF WORK (indicate if unknown):

Untitled portrait of Zebulon Carter (Carter) Patten, III and Worcester Allan Bryan Patten (Bryan).

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (of approximate, precede with circa): circa 1953

MEDIA

☐ oil  ☐ pastel  ☐ watercolor
☐ gouache  ☐ tempera  ☐ other: ______________________

SUPPORT

☐ canvas  ☐ paper  ☐ wood panel
☐ ivory  ☐ board  ☐ other: ______________________

Smithsonian American Art Museum
DIMENSIONS (include units of measure)

Height: 24" Width: 24"

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☒ Yes ☐ No ☐ Unable to Determine
Is the work dated? ☐ Yes ☒ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Martha Walter, lower left. The back of the piece bears only a "Made in Holland" stamp and a monogram "ACB" on the frame.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Carter and Bryan Patten seated, in white matching outfits.

_________________________________________

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

According to the Patten family, Martha Walter painted in residence at Ashland Farm on several occasions. This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

If possible, send a photograph of the painting with this form. The photo will be available to researchers who visit our office, and a digitally scanned image will appear in our online database.

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Washington, D.C. 20013-7012
Telephone: 202-633-8380
Email: attref@si.edu

Smithsonian American Art Museum

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Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W.A. Bryan and Kathleen Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter, Martha

______________________________________________________________________________

TITLE OF WORK (indicate if unknown):

Untitled portrait of Sarah Kay and Zeboim Carter Patten, Jr.

FORMER TITLE (if exhibited under variant title):

______________________________________________________________________________

EXECUTION DATE (if approximate, precede with circa) circa 1915

MEDIA

☑ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: __________________________

SUPPORT

☑ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: __________________________
DIMENSIONS (include units of measure)

Height: 52"  Width: 42"

The above measurements are: ☒ Actual Measurements  ☐ Approx. Size

Check here if the work is a ☐ Mural  ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed?  ☒ Yes  ☐ No  ☐ Unable to Determine

Is the work dated?  ☐ Yes  ☐ No  ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Martha Walter, lower left.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Sarah Key Patton seated in a white dress, with her son Z.C. Patton, Jr. seated to her right in a sailor inspired outfit

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

According to the Patton family, Martha Walter painted in residence at Ashland Farm on several occasions.

This piece is part of the original collection of Sarah Avery Key Patton, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

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Email: attref@si.edu

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Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: W.A. Bryan and Kathleen Patten

STREET_________________________________________

CITY/STATE/ZIP__________________________________

If location differs from address given above, cite here:_________________________________________

_________________________________________

Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter, Martha

TITLE OF WORK (indicate if unknown):

Untitled portrait of Dr. W.A. Bryan (father of Elizabeth Bryan Patten)

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): Unknown

MEDIA
☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: __________________________

SUPPORT
☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: __________________________
DIMENSIONS (include units of measure)

Height: 40" Width: 36"

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☐ Yes ☐ No ☐ Unable to Determine
Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Martha Walter, lower right (very faint). The back of the piece bears only a masking tape label that reads, “stored under bed in Avery’s room”.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Dr. W. A. Bryan, seated wearing a judge’s robe.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owners/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

According to the Patten family, Martha Walter painted in residence at Ashland Farm on several occasions.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master’s thesis by Rachel Shannon at the University of Tennessee at Chattanooga.

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Email: artrfr@si.edu

Smithsonian American Art Museum
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: Carter III and Lee Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: []

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter, Martha

TITLE OF WORK (indicate if unknown): Untitled portrait of Zebulin Carter Patton

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): circa 1950

MEDIA

- [ ] oil
- [ ] pastel
- [ ] watercolor
- [ ] gouache
- [ ] tempera
- [ ] other: __________

SUPPORT

- [ ] canvas
- [ ] paper
- [ ] wood panel
- [ ] ivory
- [ ] board
- [ ] other: __________

Smithsonian American Art Museum

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DIMENSIONS (include units of measure)

Height: 39.5"   Width: 35.5"

The above measurements are: ☒ Actual Measurements  ☐ Approx. Size

Check here if the work is a ☐ Mural    ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed?   ☐ Yes   ☐ No   ☐ Unable to Determine

Is the work dated?   ☐ Yes   ☐ No   ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Unsigned but attributed to Martha Walter.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Portrait of Zebulon Carter Patton, seated in front of bookshelves, wearing a black suit.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

According to the Patton family, Martha Walter painted in residence at Ashland Farm on several occasions.

This piece is part of the original collection of Sarah Avery Key Patton, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennessee at Chattanooga. The image is poor quality due to being retrieved from an insurance document.

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Smithsonian American Art Museum 2
Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME. Carter III and Lee Patton

STREET__________________________________________

CITY/STATE/ZIP__________________________________

If location differs from address given above, cite here: _____________________________

Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: [ ]

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter, Martha

TITLE OF WORK (indicate if unknown): Untitled portrait of Sarah Key Patton

FORMER TITLE (if exhibited under variant title): ________________

EXECUTION DATE (if approximate, precede with circa): circa 1950

MEDIA
☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: __________________________

SUPPORT
☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: __________________________
DIMENSIONS (include units of measure)

Height: 22.5" Width 24.75"

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☐ Yes ☐ No ☐ Unable to Determine

Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Martha Walter, lower right.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Portrait of Sarah Key Patten, seated in a red chair, with windows in the background.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

According to the Patten family, Martha Walter painted in residence at Ashland Farm on several occasions.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennessee at Chattanooga. The image is poor quality due to being retrieved from an insurance document.

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Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: Carter III and Lee Patton

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private ownership and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter, Martha

TITLE OF WORK (indicate if unknown): Z.C. Patton Jr.'s 50th Birthday

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): 1853

MEDIA

☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other:

Smithsonian American Art Museum 1
DIMENSIONS (include units of measure)

Height: 22.25"  Width: 24.75"

The above measurements are: ☐ Actual Measurements  ☐ Approx. Size

Check here if the work is a  ☐ Mural  ☐ Miniature

INSRIPTIONS/MARKINGS

Is the work signed?  ☑ Yes  ☐ No  ☐ Unable to Determine
Is the work dated?  ☐ Yes  ☐ No  ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Martha Walter, lower right.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

The piece depicts a party held in honor of Z.C. Patton Jr.'s 50th birthday.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

According to the Patton family, Martha Walter painted in residence at Ashland Farm on several occasions.

This piece is part of the original collection of Sarah Avery Key Patton, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennessee at Chattanooga. The image is poor quality due to being retrieved from an insurance document.

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Smithsonian American Art Museum

INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: Carter III and Lee Patten

STREET:__________________________________________

CITY/STATE/ZIP:____________________________________

If location differs from address given above, cite here: ____________________________

____________________________________________________

Private owner name and street address citations can be restricted: only the description and city/state location of the work need be entered into the database. If you prefer this option check here: []

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter Martha

____________________________________________________

TITLE OF WORK (indicate if unknown): Untitled portrait of Zebulon Carter Patten, Jr., Z. Carter Patten III, and W.A. Bryan Patten.

____________________________________________________

FORMER TITLE (if exhibited under variant title): ____________________________

EXECUTION DATE (if approximate, precede with circa): circa 1950

MEDIA

☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: ________________________________________

SUPPORT

☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: ________________________________________

Smithsonian American Art Museum
DIMENSIONS (include units of measure)

Height: 44” Width: 40”

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☐ Yes ☐ No ☐ Unable to Determine

Is the work dated? ☐ Yes ☐ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Martha Walter, lower right.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Portrait of Zebulon Carter Patton Jr. with his sons Carter and Bryan, in front of a green, wooded background.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owner/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

According to the Patton family, Martha Walter painted in residence at Ashland Farm on several occasions.

This piece is part of the original collection of Sarah Avery Key Patton, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennessee at Chattanooga. The image is poor quality due to being retrieved from an insurance document.

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INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME: Carter III and Lee Patten

STREET

CITY/STATE/ZIP

If location differs from address given above, cite here:

Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☑

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter, Martha

TITLE OF WORK (indicate if unknown): Untitled portrait of Zebulon Carter Patten, Jr

FORMER TITLE (if exhibited under variant title):

EXECUTION DATE (if approximate, precede with circa): circa 1908

MEDIA
☐ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other:

SUPPORT
☐ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other:
DIMENSIONS (include units of measure)

Height: 26”  Width: 22”

The above measurements are: ☒ Actual Measurements  ☐ Approx. Size

Check here if the work is a ☐ Mural  ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed?  ☒ Yes  ☐ No  ☐ Unable to Determine

Is the work dated?  ☐ Yes  ☐ No  ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Martha Walter, lower left.

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Portait of Zebcom Carter Patton Jr. as a young boy, wearing a white sailor outfit against a
blue background.

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former
owner/locations; biography of an artist or a portrait subject; historical, commission or patronage
information; and major exhibitions in which the work appeared.

According to the Patton family, Martha Walter painted in residence at Ashland Farm on several occasions.

This piece is part of the original collection of Sarah Avery Key Patton, located at her home just outside of
Chattanooga, TN. This collection was documented as part of a master’s thesis by Rachel Shannon at the University
of Tennessee at Chattanooga. The image is poor quality due to being retrieved from an insurance document.

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INVENTORY OF AMERICAN PAINTINGS

Please type or print with a ballpoint pen when filling out the report.

The painting described below is the property of:

NAME Carter III and Lee Patten

STREET__________________________________________

CITY/STATE/ZIP__________________________________

If location differs from address given above, cite here: ____________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

Private owner name and street address citations can be restricted; only the description and city/state location of the work need be entered into the database. If you prefer this option check here: ☐

* * * * *

Please provide as much as possible of the following descriptive information:

ARTIST (last name first or indicate if unknown): Walter, Martha

__________________________________________________________________________________________

TITLE OF WORK (indicate if unknown): Untitled portrait of Elizabeth Lenoir Key (mother of Sarah Key Patten).

__________________________________________________________________________________________

FORMER TITLE (if exhibited under variant title): ____________________________________________

__________________________________________________________________________________________

EXECUTION DATE (if approximate, precede with circa) circa 1945

MEDIA

☒ oil ☐ pastel ☐ watercolor
☐ gouache ☐ tempera ☐ other: ____________________________

SUPPORT

☒ canvas ☐ paper ☐ wood panel
☐ ivory ☐ board ☐ other: ____________________________
DIMENSIONS (include units of measure)

Height: 45" Width: 37.5"

The above measurements are: ☒ Actual Measurements ☐ Approx. Size

Check here if the work is a ☐ Mural ☐ Miniature

INSCRIPTIONS/MARKINGS

Is the work signed? ☒ Yes ☐ No ☐ Unable to Determine

Is the work dated? ☐ Yes ☒ No ☐ Unable to Determine

Please record any signature and other inscriptions and their locations:

Signed Martha Walter, lower right.

____________________________

SUBJECT MATTER (briefly describe theme of the painting or attach photograph):

Portait of Elizabeth Lenoir Key, seated, in a rocking chair, wearing a night bonnet.

____________________________

ADDITIONAL INFORMATION (optional)

Please provide additional information that might be helpful to a researcher, such as provenance or former owners/locations; biography of an artist or a portrait subject; historical, commission or patronage information; and major exhibitions in which the work appeared.

According to the Patten family, Martha Walter painted in residence at Ashland Farm on several occasions.

This piece is part of the original collection of Sarah Avery Key Patten, located at her home just outside of Chattanooga, TN. This collection was documented as part of a master's thesis by Rachel Shannon at the University of Tennessee at Chattanooga. The image is poor quality due to being retrieved from an insurance document.

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Smithsonian American Art Museum
VITA

Rachel T. Shannon was born on February 23, 1979 in Chattanooga, TN. During middle and high school, she took French for nine years and traveled extensively in Europe and Mexico. She earned a scholarship to attend CITYTerm at the Masters School in her junior year, an experience-based academic program that uses the complexity and inner workings of New York City as the basis for its curriculum. She graduated from Chattanooga School for the Arts and Sciences in May 1997. In the fall of 1997, she entered the University of Tennessee at Knoxville in the honors program. She transferred to the University of Tennessee at Chattanooga in 1998, receiving a Bachelor of Science degree in Human Ecology (Interior Design) in 2004. After working for Design Innovation Architects in Knoxville for several years, Rachel received her NCIDQ in 2008. Her employment has primarily consisted of architectural and interior design at firms including Pratt Homebuilders, Artech, Johnston Southern Company, and McCoy Homes. In the summer of 2017, Rachel received a scholarship to attend the Field School at Poplar Forest in Bedford, VA, studying historic preservation policy and practices. Rachel received a Master of Interior Design degree in May of 2019, also earning a historic preservation certificate. She is a member of the Chattanooga Historic Zoning Commission, Friends of the Chattanooga Library Council, Preservation Chattanooga, Construction Specifications Institute, and the Society of Architectural Historians.