

## Samuel Lancaster Gerry (May 10, 1813–April 26, 1891) Timeline

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2021

- 1813      Born May 10, 1813, in Boston, Massachusetts
- Gerry's father was Reuben W. Gerry of Boston, and his mother was Catharine (Lombard) Gerry of Charlestown, Massachusetts. They had four children: Thomas Atkins (b. September 11, 1811); Samuel Lancaster (b. May 10, 1813); Catharine A. (b. December 23, 1814); and Reuben William (b. October 27, 1816)
- Educated in the Boston Public Schools
- Employed as a clerk in the local courthouse
- 1830      First visited the Boston Athenaeum, where a painting by Washington Allston impressed the young Gerry
- 1833      Exhibited #32 *Landscape* at the Boston Athenaeum Gallery, the first of thirty-nine paintings he exhibited there between 1833 and 1869
- 1834–1839      With artist James Burt (1814–1852) as his partner, operated a Boston sign and ornamental painting business and collaborated on several landscapes
- 1835, circa      First traveled to the White Mountains
- 1836      Gerry and Burt collaborated on two scenic panels for Boston Fire Engine Number 15
- Painted *White Hills, Jackson, New Hampshire, Scene on the Glen Ellis River, 1836*—his earliest recorded and dated White Mountain scene (*Kennedy Quarterly*, April 1971, p. 182)
- Painted *Seascape, 1836* (Historic New England, Codman House, Lincoln, Massachusetts)
- October 27, married Martha Caroline Jewett (1816–1903), on her twentieth birthday, in Boston (*Saturday Morning Transcript*, Boston, October 29, 1836)

- 1837            September 18, exhibited *Fruit and Vegetables* with Burt at the First Exhibition and Fair of the Massachusetts Charitable Mechanic Association. At the same event, Gerry received a “diploma” award for “Four Miniatures.” Gerry is said to have “first distinguished himself as a painter of miniatures, and then devoted his time to portraiture” (*Boston Evening Transcript*, April 27, 1891)
- 1838            August 28, Gerry and Burt sold at auction thirty-two landscape paintings including: *Silver Cascade—White Mountains; View in New Hampshire—From Recollection; White Mountain Scenery, N.H.; View on Winnipisseogee Lake—Mt. Washington in the Distance; Kosciusko’s Monument—Hudson River; Caldwell—Lake George; and View from West Point*, mostly after Bartlett engravings
- Daughter Edna Jewett Gerry (1838–1915) born
- Painted *Revere Beach, 1839* (Revolutionary Spaces—formerly Bostonian Society, Boston)
- Painted *New England Homestead, 1839* (Brooklyn Museum)
- Painted *Washington’s Tomb, 1839* (Fogg Museum, Harvard University) after a Bartlett engraving
- Painted *View of Fort Ticonderoga, Lake George, New York, 1839* (private collection) after a Bartlett engraving
- 1839            March 13, Burt and Gerry sold 39 oil paintings at auction (“Auction Sales,” *Boston Atlas*, March 7, 1839, p. 1)
- October 30, Burt and Gerry sold 45 oil paintings at auction (“Auction Sales,” *Boston Atlas*, October 22, 1839, p. 3)
- 1840            Exhibited #10 *Landscape* (owned by A. F. Preston) at the Boston Athenaeum Gallery
- Advertised in business alone as a “Sign, Ornamental, and Military Standard Painter” (*Christian Citizen*, May 1, 1840, p. 3)
- Address: School Street, Boston
- Daughter Catharine “Kate” Lombard Gerry Bucklin (1840–1918) born in Roxbury, Massachusetts
- August–September, Gerry made at least three banners for Boston

area Whigs to carry at the National Whig Convention, held in Boston in 1840 and known at the time as the Bunker Hill Convention—for groups representing Boston’s Ward 5, Saugus, and Roxbury (*Boston Atlas*, August 31, 1840, p. 2, and September 11, 1840, p. 2)

- 1841 Exhibited at the Massachusetts Charitable Mechanic Association  
  
Exhibited #106 *Portrait of a Lady* at the Boston Athenaeum  
  
Address: 12 School Street
- 1842 Address: 6 Summer Street  
  
Exhibited # 6, *A Gentleman* (miniature) at the Boston Athenaeum
- 1843 Exhibited a White Mountain painting at Chester Harding’s Gallery, Boston  
  
Son Allston Gerry (1843–1912) born in Charlestown, Massachusetts  
  
Exhibited #17 *Portrait of a Child* at the Boston Athenaeum  
  
Address: Washington Street, Boston
- 1844 Painted *John Oscar Kent and His Sister, Sarah Eliza Kent* (Museum of Fine Arts, Boston)
- 1846 Daughter Martha Caroline Gerry (1846–1926) born in Malden, Massachusetts  
  
June, advertised as a “Banner, Standard, and Ornamental” sign painter, listing his address as 12 Water Street, corner of Devonshire Street. His decorative newspaper advertisement included a drawing depicting the logo of a banner and artist’s palette. (*Boston Post*, June 9, 1846, p. 1)
- 1847 Exhibited #16 *Portrait of a Gentleman* at the Boston Athenaeum Gallery  
  
Visited Center Harbor, N.H., resulting in at least two known signed and dated paintings: *View of Center Harbor, New Hampshire* (New Hampshire Historical Society) and *View from Center Harbor, New Hampshire, Red Mountain in the Distance* (Vose Galleries)  
  
Address: Charlestown, Massachusetts

March, made a banner for the Massachusetts Volunteer Infantry of the National Lancers for shipment to Major E. L. Abbott in Tampico, Mexico

1848 Painted in the White Mountains

Had studio in Boston where he was listed as a portrait painter

Exhibited at the American Art-Union, New York City: *Center Harbor, New Hampshire; View on the Saco River, New Hampshire*

Painted *Lake Winnepesaukee, 1848* (Eskenazi Museum of Art, Indiana University)

Painted *Mount Washington from Conway Valley, New Hampshire, 1848*

Exhibited #21 *Landscape* at the Boston Athenaeum

Exhibited at the New England Art Union, Boston

1849 Daughter Sarah Prentiss Gerry (1849–1903) born in Malden, Massachusetts

Painted *Mount Chocorua, 1849* (Pennsylvania State University, Vessel Collection)

Exhibited at the New England Art Union, Boston

Exhibited at the American Art-Union: *Brook Trout; New England Early Winter; White Mountain Scenery; and Landscape, Autumn*

Painted *Whiteface in the White Mountains* (Hood Museum of Art)

Traveled by sail to London, then on to Paris, Switzerland, and Italy

1850 Visited Florence and Rome

Exhibited *View on the Saco River* at the Pennsylvania Academy of the Fine Arts, Philadelphia

Exhibited at the American Art-Union: *View in New Hampshire; Snow Scene near Malden, Mass.; Landscape—View of Squam Lake; and Landscape, Scenery on the Bear Camp River*

Exhibited at the New England Art Union, Boston

Listed in Boston in United States Census as an artist (age 37), with his wife Martha (age 32) and their children, Catharine (10), Allston (7), Martha (4), and Sarah (1)

1851 Met American artists in Europe including portraitist William Page (1811–1885), landscape painter George Loring Brown (1814–1889), and sculptors Horatio Greenough (1805–1852) and Hiram Powers (1805–1873)

Painted *Alpine Landscape, 1851*, while in Rome (Eskenazi Museum of Art, Indiana University)

Painted *The Lake of Avernus, 1851* (Museum of Art and Archaeology, University of Missouri)

Exhibited at the New England Art Union

1852 In summer, painted in North Conway

May 26, sold twenty-five original landscapes in a one-man auction (“Auction Sales,” *Boston Daily Atlas*, May 21, 1852, p. 4; “Original Oil Paintings,” *Boston Post*, May 27, 1852, p. 2)

Exhibited at the New England Art Union Gallery (according to article by William Howe Downes, “Boston Painters and Paintings,” *Atlantic Monthly*, September 1888)

Exhibited No. 50 *Valley of Meyrengen, Switzerland* (for sale for \$150.00) at the New England Art Union (*Bulletin of the New England Art Union*, 1852)

Address: Malden, Massachusetts

1853 January, Gerry was elected a director of the short-lived Massachusetts Academy of Fine Arts (“Special Notices,” *Boston Daily Atlas*, January 21, 1853, p. 3)

Listed in the *Boston Almanac, 1854* as “Portrait Painter”—Gerry, S. L. 228 Washington”

Consigned paintings to William Y. Balch’s art and frame shop

March, exhibited *View at Bartlett, NH* at the Massachusetts Academy of Fine Arts (*Dwight’s Journal of Music*, March 19, 1853)

May, exhibited at William Y. Balch's store on Tremont Street, Boston  
(*Dwight's Journal of Music*, May 28, 1853)

Summer, at the Stag and Hounds Inn, West Campton, New Hampshire

Autumn, at Mount Desert Island, Maine

October, was listed in an advertisement as giving a testimonial in favor of the painting *Pilgrim's Progress* (*Dwight's Journal of Music*, October 8, 1853)

November 5, purchased a house and land in Meredith (now Center Harbor) from Stephen Saunders

Address: Malden, Massachusetts

1854 Among the original founders of the Boston Art Club, along with Benjamin Champney (1817–1907), Francis Seth Frost (1825–1902), Samuel W. Griggs (1827–1898), Alfred T. Ordway (1821–1897), and Frederick Dickinson Williams (1829–1915)

January, advertised: "LANDSCAPE PAINTING, SAMUEL L. GERRY, 228 Washington street, corner of Summer, room No. 18, will receive Pupils for a short term preparatory to their sketching in colors from nature. Room open to visitors from 2 to 4 o'clock P.M." ("Schools," *Boston Evening Transcript*, January 20, 1854, p. 2; January 21, 1854, p. 2; and January 23, 1854, p. 2)

June, advertised: "MR. SAMUEL L. GERRY'S STUDIO, for the summer, is at CENTER HARBOR, N. H., on the Lake Winnipissiogee [sic], where he will receive one or two more students in Landscape Painting from Nature—returning to the city for the winter." ("Schools," *Boston Evening Transcript*, June 12, 1854, p. 3)

November, advertised: "SAMUEL L. GERRY, ARTIST, No. 274 Washington street, (over Stevens's carpet store,) has returned to the city, and will give instruction in OIL PAINTING, LANDSCAPE or PORTRAIT, by the term or single lesson, to ladies and gentlemen. Rooms now open for Exhibition and Sale of Paintings." (*Boston Evening Transcript*, November 1, 1854, p. 3)

November 28, sold "a large and splendid collection" of paintings at auction with catalog through Hennessy & Company ("Sales by Auction," *Boston Daily Atlas*, November 21, 1854)

Studio: 228 Washington Street, Room 18

- 1855 Elected Boston Art Club Recording Secretary
- Exhibited #186 *October*; #191 *November*; and #206 *December* at the Boston Athenaeum Gallery. Address: Center Harbor, N. H.
- Painted *The Snow Line, Mount Washington, New Hampshire* (North Carolina Museum of Art)
- Painted *In the Woods, Bartlett, New Hampshire, 1855* (private collection)
- Studio: 228 Washington Street
- 1856 Exhibited #113 *Weedy Bank* and #356 *Blackberry Pasture* at the Boston Athenaeum Gallery
- March 13, sold large collection of paintings at auction with catalog, including views of Italy, Switzerland and New England, with many of Lake Winnepesaukee; N. A. Thompson, Auctioneer (“Sales by Auction,” *Boston Daily Atlas*, March 3, 1856, p. 3; “Original Oil Paintings by S. L. Gerry,” *Boston Daily Advertiser*, March 12, 1856, p. 1)
- Re-elected Boston Art Club Recording Secretary
- Daughter Edna J. Gerry (1856–1915) born in Roxbury, Massachusetts
- September 22, sold house and land in Center Harbor to John H. Moulton
- October, staying at the Stag and Hounds Inn, West Campton, New Hampshire
- "Has returned to his studio, 228 Washington street, where may be seen the result of his studies during the past summer in the picturesque valley of the Pemigewasset and on Lake Winnepiseogee."
- 1857 Exhibited #37 *Study from Nature, W. Campton, N.H.*; #38 *The Bridge*; #116 *The Fordway at the Foot Bridge*; #241 *Autumn*; #269 *View on the Pemigewasset at Thornton, N.H.*; #284 *Summer*; #311 *Spring*; and #343 *A Weedy Nook* (for sale) at the Boston Athenaeum
- May, sold at auction “Banks of the Winnepisseogee in Autumn,” \$92; “The Ossipee Valley,” \$88; “Franconia Mountains,” \$25; “The Reichenbach in Switzerland,” \$40 (*Boston Daily Advertiser*, May 29, 1857, p. 1)
- Painted at Conway, New Hampshire

Painted at West Campton (“Sketchings,” *The Crayon*, New York, December 1857)

Painted *Artists' Brook, North Conway, New Hampshire, 1857* (Currier Museum of Art)

Studio: 228 Washington Street

1858 Exhibited #344 *May's Pond, Roxbury (for sale)*; # 345 *A Grassy Pool* (for sale); and #346 *Valley of the Pemigewasset* (for sale) at the Boston Athenaeum Gallery

In May, exhibited *Valley of the Pemigewasset* at the 33<sup>rd</sup> Annual Exhibition of the National Academy of Design

January 13, was unanimously elected President of the Boston Art Club (“Boston Art Club,” *Boston Evening Transcript*, January 14, 1858, p. 2)

Studio in Boston's Mercantile Library Building, 16 Summer Street

First exhibited at the National Academy of Design

Exhibited *May's Pond, Roxbury, Massachusetts* at the New Bedford Art Exhibition and the National Academy of Design in New York City

July, produced pencil sketch of scene in the Catskill Mountains inscribed “Bracketts Palenville, N.Y. July, '58” (Museum of Fine Arts, Boston)

At work among the Catskills (“Art Matters,” *Boston Evening Transcript*, August 3, 1858, p. 2)

August 4, at Mount Desert, Maine

October 29, Leonard & Co. Auction Sales sold ninety-five Gerry paintings at Williams & Everett Fine Art Rooms, including views in the White and Franconia Mountains, Valley of the Pemigewasset, Catskill Mountains, Mount Desert, Nahant, Roxbury, and Dorchester

Attended the Convention of the National Art Association, Washington, D.C.

Painted *Claudian Aqueduct near Rome* from 1851 sketch (Collection of Charles and Gloria Vogel)

Address: 16 Summer Street, Boston



- 1858–1860 Exhibited at the National Academy of Design
- 1859 By January, gave up his studio in the Mercantile Library Building, 16 Summer Street and moved to Roxbury, where he had a studio for a while in his home (“Sketchings,” *The Crayon*, January, 1859)
- Exhibited #272 *Landscape Composition* (for sale) and #301 *A Sunny Morning in Winter, Swan’s Woods, Roxbury* (for sale) at the Boston Athenaeum Gallery
- March, exhibited three paintings at the Artist’s Reception at Mercantile Hall, Boston (“Sketchings,” *The Crayon*, March 1859)
- April 9, supported a project among Boston artists to raise funds for a bronze *Equestrian Statue of George Washington* by Thomas Ball (1819–1911)
- April 20, sailed to Europe, intending to spend the summer among the Alps of Switzerland, and taking with him “a long list of generous commissions” (“Sketchings,” *The Crayon*, May, 1859; “Art Matters,” *Boston Evening Transcript*, March 26, 1859, p. 2)
- Sketched at Windsor Park in England on May 10, at the Palace of Louis the Lion (Louis VIII) in France on June 14, at Chamonix in the French Alps on July 15, and at Thun in Switzerland on July 26 (all based on dated sketches at the Museum of Fine Arts, Boston)
- “Mr. Samuel L. Gerry, the well known artist, of this city, has returned from his European trip, bringing with him a well-filled portfolio of sketches. He has spent much of his time in Switzerland.” (“Personal Items,” *Boston Evening Transcript*, October 18, 1859, p. 2)
- November 9, the paintings sold in an auction by Brodhead & Company, 53 and 55 Tremont Street, included *Old Road to Meredith, N.H.* by Gerry (*Boston Daily Advertiser*, November 9, 1859, p. 3)
- November 17, with six other distinguished Bostonians, including Thomas Ball, invited art scholar A. G. Remington to present a lecture on “The Harmony of Beauty” to a Boston audience, and Remington quickly accepted (“Lecture on Beauty in Art,” *Boston Evening Transcript*, November 17, 1859, p. 1)
- 1860 Exhibited #51 ½ *The Evening Hymn* (for sale); #202 *Castle of Chillon* (owner A. H. Rice); #212 *Ruins of Denatour, at Lausanne, Lake of Geneva* (for sale) at the Boston Athenaeum Gallery

February 1, exhibited two paintings, *Views in Switzerland*, at the reception of Boston artists (“Boston Artists,” *Boston Evening Transcript*, February 3, 1860, p. 2)

February 11, exhibited at an Artists’ Reception held at Bumstead Place (*Dwight’s Journal of Music*, February 11, 1860)

February 29, was represented by two Swiss views at the second Artists’ Reception held in “the new hall in Bumstead place,” with entertainment by the Mendelssohn Quintette Club, a popular chamber ensemble (“Artists’ Reception,” *Boston Evening Transcript*, March 1, 1860, p. 2)

April, was in New York with W. Allan Gay (1821–1910) for the National Academy of Design exhibition, in which Gerry exhibited *The Ruins of Bolton Abby, England* (*Boston Evening Transcript*, April 16, 1860, p. 2)

Address: Roxbury

October, received a commission for a White Mountain view from Dr. Elias Magoon, of New York, who was in Boston and left commissions with several artists (“Art Items,” *Boston Evening Transcript*, October 31, 1860, p. 2)

November 16, sold more than eighty original works of art in a one-man auction at Leonard & Co., totaling \$2,257.50 (*Boston Evening Transcript*, November 10, 1860, p. 3); “Mr. Gerry’s Landscapes” (*Boston Evening Transcript*, November 13, 1860, p. 2); “Mr. Gerry’s Sale” (*Boston Evening Transcript*, November 15, 1860, p. 2); “Sale of Mr. Gerry’s Paintings” (*Boston Evening Transcript*, November 16, 1860, p. 2)

1861 Exhibited #281 *The Brookside* at the Boston Athenaeum Gallery

Studio in the Mercantile Building

February, consigned paintings to William & Everett’s auction (“Art Items,” *Boston Evening Transcript*, February 27, 1861, p. 2)

May 17, in the Exhibition Rooms of Williams & Everett’s, a selection of paintings by Boston artists, including Gerry, was sold by Leonard & Co. (“Auction Sales,” *Boston Evening Transcript*, May 15, 1861, p. 3)

1862 Elected Boston Art Club trustee

February, exhibited a grand picture of the *Gorge of the Rhone* at the Studio Building (*Dwight’s Journal of Music*, February 8, 1862)

May 2, offered more than seventy paintings for sale, including the large-size *Gorge of the Rhone*, “considered by his friends to be his best work”; consigned these works to Leonard & Co. for sale at the Third Annual Exhibition and Artists’ Sale in Williams & Everett’s Gallery (“Mr. Gerry’s Sale,” *Boston Evening Transcript*, April 29, 1862, p. 2)

Summer, painted in Bethel, Maine, and vicinity with fellow artist John Pope (1821–1880), including along the banks of the Androscoggin at Gorham (“Art Items,” *Boston Evening Transcript*, October 3, 1862, p. 2, and *New Hampshire Statesman (Concord)*, July 19, 1862, p. 1)

October 24, consigned paintings to Leonard & Co. for auction

Address: 9 Allston Place, Roxbury

Studio in Boston’s Mercantile Library Building, 16 Summer Street

December, opened a studio in the new Tremont Street Studio Building (“Art Items,” *Boston Evening Transcript*, December 11, 1862, p. 2)

December 24, advertised: “LANDSCAPE PAINTING. S. L. GERRY has removed to Studio Building, Tremont street. Students and Pupils will be received. Oil Paintings loaned to Amateurs and Teachers.” (*Boston Evening Transcript*, December 24, 1862, p. 3)

1863 February 4, the first of many Open Studio receptions in the Studio Building for Gerry and other artists

Exhibited #213 *Landscape* (owner George Allen); #252 *Gorge of the Rhone* (for sale); and #286 *Fish and Vegetables* (for sale) at the Boston Athenaeum Gallery

Exhibited at the Studio Building (*Dwight’s Journal of Music*, April 16, 1863)

Sold paintings at a multi-artist Leonard & Co. auction with Fisher, Champney, Bradford, Frost, Scott, and a number of New York artists

By September 30, “has spent part of the season at Nahant, and has also made some fine studies of fruit from nature” (“Art Items,” *Boston Evening Transcript*, September 30, 1863, p. 2)

October, exhibited with fellow artist George Loring Brown at the Boston Athenaeum (*Boston Evening Transcript*, October 19, 1863, p. 1)

October 28, “Mr. Gerry contributes a most artistic and finely painted fruit piece” to Williams & Everett’s Gallery sale (“Art Items,” *Boston Evening Transcript*, October 28, 1863, p. 2)

December 4, sold at auction his inventory of paintings (*Boston Evening Transcript*, November 28, 1863, p. 3)

December 17, consigned at least one painting to Leonard & Co.’s auction (*Boston Evening Transcript*, December 11, 1863, p. 1)

Donated two fruit pieces to the December Sanitary Commission Fair

Studio: 33 Summer Street

1864 May 13, nearly one hundred paintings were auctioned at the Williams & Everett Gallery, including works by George L. Brown, A. T. Bricher (1837–1908), S. W. Griggs, A. D. Shattuck (1832–1907), James Fairman (1826–1904), and S. L. Gerry.

Address: 27 Studio Building, 110 Tremont Street

October, advertised: “SAMUEL L. GERRY has taken Studio 228 Washington street, corner of Summer, Room N. 29, and will receive Students and Pupils in Oil Painting.” (“Schools,” *Boston Evening Transcript*, October 25, 1864, p. 1)

November 22, donated *The Gorge of the Rhone* to the National Sailors’ Fair, held in Boston, to be sold at auction to benefit a planned Sailors’ Home for Disabled Seamen and Mariners (*Boston Evening Transcript*, November 22, 1864, p. 3)

December 2, “Gerry, who has lately taken a room [at the] corner of Summer street, is busy with some wild pictures of camp life in the Adirondacks.” (“Art Items,” *Boston Evening Transcript*, December 2, 1864, p. 2)

Address: 228 Washington Street, corner of Summer Street

Home: Roxbury

1865 Exhibited #252 *The Alps* (owner M. J. Whipple); #289 *Landscape and Cattle*; and #270 *Camp Scene* (for sale) at the Boston Athenaeum Gallery

Contributed “a fine coast piece” to the Milwaukee Soldiers Home Fair to raise funds for Civil War veterans (*Milwaukee Daily Sentinel*, June 30, 1865, p. 1)

- 1866 Elected Boston Art Club's Corresponding Secretary
- Exhibited #290 *Landscape and Cattle*; #268 *Coast Scene after a Storm* (for sale) at the Boston Athenaeum Gallery
- April, sold at a Leonard & Co. multi-artist auction: *Study of Fruit* for \$23 and *Peaches* for \$8 ("Sale of Paintings," *Boston Evening Transcript*, April 27, 1866, p. 2)
- Worked upon commissions of scenery near Stowe, Vermont
- September 15, advertised: "MR. SAMUEL L. GERRY has returned for the season to his Studio, and is prepared to see his pupils in Oil Painting. 228 Washington street, corner of Summer. Rooms Nos. 22 and 23." (*Boston Evening Transcript*, September 15, 1866, p. 4)
- October 22, "Mr. Gerry has taken another studio, adjoining his own, for the use of his many pupils. He is very popular as a teacher." (*Boston Evening Transcript*, October 22, 1866, p. 2)
- Studio, 228 Washington Street
- 1867 Spent most of the summer at Manchester, Vt.
- May 8, "Gerry is putting the finishing touches to a large and striking picture, the subject from Mt. Mansfield." (*Boston Daily Evening Transcript*, May 8, 1867, p. 2)
- Exhibited #242 *The Nose of Mt. Mansfield* and #310 *Evening* (for sale) at the Boston Athenaeum Gallery
- October 5, advertised: "OIL PAINTING. MR. SAMUEL L. GERRY will receive a limited number of pupils at Studio No. 228 Washington street." (*Boston Daily Evening Transcript Supplement*, October 5, 1867, Supplement p. 1)
- Studio: 228 Washington Street
- 1868 August, sketched in Sandwich, N.H. ("Art Items," *New Hampshire Statesman (Concord)*, August 21, 1868, p. 2)
- October 31, advertised: "SAMUEL L. GERRY will continue to devote a portion of his time for the present to students in OIL PAINTING, at Studio Building, Gallery/No. 22." (*Boston Evening Transcript*, October 31, 1868, p. 6)
- Rented first floor studio, in the Studio Building, formerly occupied by the Allston Club

- 1869                    Studio at 110 Tremont Street, Room 22 and 23 (Studio Building)
- #265 *Strawberries* (for sale); #329 *The Land of Beulah*; #337 *The Storm—Clearing Off* (for sale) at the Boston Athenaeum Gallery
- March 3, Boston Art Club members met in Gerry’s studio to elect officers
- April 19, consigned paintings at auction to Child’s “Fifth Special Artist Sale of Valuable Paintings”
- Sent *Land of Beulah* to New York for exhibition at the National Academy of Design
- Painted a Vermont landscape; spent much of the summer sketching North Conway and the White Mountain region
- July, contributed *Departing Day* to an exhibition and sale to benefit the Grand Army of the Republic, a Civil War veterans’ organization (*Bangor Daily Whig and Courier*, July 5–30, 1869)
- August, with Thomas Hill (1829–1908) of Boston and Bricher of New York, was “among the artists who have been sketching at the White Mountains” (“Local Matters,” *Boston Daily Advertiser*, August 20, 1869, p. 4)
- September 30, auctioneers Leonard, Bird & Co. sold “a charming landscape by Gerry”
- September 30, advertised for students (*Boston Daily Evening Transcript*, September 30, 1869)
- Painted landscape of the *Baker Valley in Autumn* (The Baker River is south of Mount Moosilauke and empties into the Pemigewasset River near Plymouth.)
- December, “S. L. Gerry is painting a sketch for a large picture of the Conway Valley, an order received last summer.” (*Boston Daily Evening Transcript*, December 9, 1869, p. 1)
- 1870                    Address: 49 Studio Building  
                              Home: 65 Monroe Street, Roxbury

April, sent *The Pasture Gate* to the spring exhibition of the New York Academy of Design (*The Congregationalist and Boston Recorder*, April 7, 1870, p. 6)

April, traveled to the National Academy of Design, New York City

July, painted at Artists' Brook, North Conway, with Alfred Ordway, George E. Niles (1837–1898), and Benjamin Champney

Summer at the Glen House, received painting commissions

November, at work on “a study of the *Emerald Pool*” (“Among the Easels, Notes of a Look into Some of the Studios,” *Boston Daily Advertiser*, November 9, 1870, p. 2)

1871 Studio: 110 Tremont Street, Room 49 (Studio Building)

February 27, contributed an oil painting to the Consumptive's Home Fair artist album, along with other donors including H. R. Burdick (1844–1942), Champney, Gerry, Griggs, George F. Higgins (active 1850–1891), Sylvester P. Hodgdon (1830–1906), Ordway, Charles B. Russ (1842–1896), George W. Seavey (1841–1913), and Frank H. Shapleigh (1842–1906)

Exhibited *The Pasture Gate* and *Over the River* at the Studio Building's artist's reception

Summer in Jackson, painted *Glen Ellis Falls*

By October, back in his Boston studio

1872 March 30, exhibited the following paintings at the Studio Building Gallery Sale: *Meredith Hill, N. H.*; *Summit of Red Hill*; *Road Scene at Medfield*; *Sunrise on the New England Coast*; *Lake George, Rogers' Slide*; *Lake George*; and *Spring Time, Highlands* (“The Fine Arts,” *Boston Daily Globe*, March 30, 1872, p. 1)

April 2, in preparation for an upcoming European trip, Gerry sold a large number of paintings, including *The Drove* (inspired by a poem by John Greenleaf Whittier), consigning them to Leonard & Co., Auctioneers (“Auction Advertisement,” *Boston Daily Globe*, March 26, 1872, p. 3)

May, “painted two scenes on Wildcat Brook, in Jackson, New Hampshire, and an autumn scene of Lake George, from Fourteen-mile Island” (“Art Matters,” *Boston Daily Advertiser*, May 18, 1872, p. 1)

June 18, at J. C. Blair's House, Campton, N.H. with his wife

At Sanborn's Hotel, West Campton

Studio: 110 Tremont Street, Room 49 (Studio Building)

House: 65 Monroe Street, Roxbury

1873

January 1, advertised for students to study with him for four months only at 31 Studio Building, a "room adjoining his studio"; by the end of the month Gerry's classes were at capacity ("Study of Art," *Boston Evening Transcript*, January 1, 1873, p. 2; and "Art Matters," *Boston Evening Transcript*, January 27, 1873, p. 1)

Studio at 110 Tremont Street, Room 49 (Studio Building)

May 1—Works by Gerry, S. W. Griggs, G. F. Higgins, and a collection of Prang's best chromos were donated to the annual May Day Fair on behalf of the Roxbury Children's Home and Home for Aged Females ("Local Matters," *Boston Daily Advertiser*, May 2, 1873, p. 1)

May 26, consigned "several of his latest and best works" to Elliot, Blakeslee & Noyes's Auction Gallery ("Art Matters," *Boston Evening Transcript*, May 26, 1873, p. 8)

May 27, began a two-year trip with his family to England, Switzerland, and Italy; sailed from New York on the Cunard Line steamship S.S. *Siberia* to Liverpool, "taking a large number of commissions with him" and arriving April 3 ("Art Matters," *Boston Evening Transcript*, May 26, 1873, p. 8)

August 20, at Lucerne, Switzerland

December, arrived in Paris, where he spent the winter and produced a 36-by 54-inch painting of a party traveling through a pass in Switzerland; also a commission picture of the *Chateau de Chillon*. Met Boston artist, Moses Wight (1827–1895) at the Musée de Cluny

1874

April, in Switzerland

Saw the Paris Salon exhibition of 1874

June, at the Forest at Fontainebleau outside Paris

November, sailed home on the Cunard Line S.S. *Samaria*



Roomed in the Lawrence Building, 148–149 Tremont Street, before moving to the Studio Building in December

*The Pasture Gate* was purchased by the Central Club

1875 February, exhibited *American Tourists in the Col de Balme* and *The Castle of Oberhofen* at the Tremont Street Studio Building (“Art and Literature,” *Boston Daily Globe*, February 2, 1875, p. 4)

April, exhibited *The Jungfrau, Switzerland* and *The Chaudron, Switzerland* at the Boston Art Club

June, painted with fellow artist Samuel W. Griggs in Berkshire County, Massachusetts (*Boston Evening Transcript*, June 1, 1875, p. 6)

July, “sketching at the White Mountains” (*Boston Daily Globe*, July 13, 1875, p. 3)

At West Campton with his family for the summer

Painted with George L. Brown and George E. Niles in West Campton

September, artist’s reception at Sanborn's with Gerry, George E. Niles, George L. Brown, and Albert Dickerman (1840–1917)

November 10 and 11, sold large collection of paintings at Williams & Everett’s Gallery (*Boston Evening Transcript*, November 2, November 9, and November 12, 1875)

Was among the Boston artists represented at the Chicago Interstate Industrial Exposition where he exhibited two oil paintings, *A Moment by the Brook* and *The Grassy Pool*

December, served with Benjamin Champney, Frank H. Shapleigh, James Harvey Young (1830–1918), and Frederic E. Wright (1849–1891) as the organizing committee for the December Studio Building exhibition (“Art and Artists,” *Boston Evening Transcript*, December 14, 1875, p. 6; “About Town,” *Boston Daily Advertiser*, December 14, 1875, p. 4)

Contributed paintings, along with fellow artists C. B. Russ, J. W. A. Scott, and others, to the Good Templars' Fair in Cambridgeport, Massachusetts.

Exhibited summer work at Williams & Everett's, to be sold by auction

31 Studio Building

Home: 65 Monroe Street, Roxbury

1875–1891 Exhibited more than fifty art works at the Boston Art Club in sixteen years

1876 January, advertised: “SAMUEL L.GERRY/ Will receive pupils in OIL PAINTING. / Apply at 31 Studio Building.” (*Boston Evening Transcript*, January 5, 1876)

By April, painted three pictures (during the winter) after poetry by Henry Wadsworth Longfellow, Joaquin Miller, and John Greenleaf Whittier: *The Bridal Tour of Priscilla*, *Kit Carson’s Ride*, and *Maud Muller and the Judge* respectively (*Boston Evening Transcript*, April 25, 1876, p. 6)

May 1, moved his studio to Roxbury, having built a painting room at his Monroe Street residence

May 30, went to Jackson, N.H. for the summer (*Boston Evening Transcript*, May 30, 1876, p. 6)

November 23 and 24, sold ninety-nine original works at the Williams & Everett’s Fine Art Auction Rooms, Washington Street

Sent *American Tourists at the Col de Balme, Switzerland* to the Centennial Exhibition of 1876 (*Artists of the Nineteenth Century and Their Works*, 1889)

Studio at 110 Tremont Street, Room 31 (Studio Building)

1877 February 1–2, sold paintings at a multi-artist auction at Noyes & Blakeslee

March 1–2, sold paintings at a multi-artist auction at Williams & Everett’s

May 22–23, sold paintings at a multi-artist auction at Noyes & Blakeslee, including a series representative of the seasons.

August 22, working in the White Mountains (*Boston Evening Transcript*, August 22, 1877, p. 6)

August 29, with family at Clarendon Springs, Vermont; later at Saratoga; in September, sketching along the Hudson River (*Boston Evening Transcript*, August 29, 1877, p. 6)

October, advertised: “MR. SAMUEL L. GERRY, / No. 6 Studio Building, / Will receive pupils in drawing and painting.” (*Boston Evening Transcript*, October 9, 1877, p. 6)

November 10, participated in an Artists Reception and Exhibition at the Studio Building with many of his contemporaries.

Address: 65 Monroe Street, Roxbury

1878 January, advertised repeatedly that he was accepting art students: "Samuel L. Gerry / Will receive Pupils in / Oil Painting. / Apply at Studio Building, Room 33." (*Boston Evening Transcript*, January 3, 1878); also specified that he was "instructing ladies in painting heads from the living model, and has already a good number of pupils. He proposes to have them draw and paint from the draped figure also." ("Art and Artists," *Boston Evening Transcript*, January 17, 1878, p. 6)

January, elected to the Boston Art Club Executive Committee

March, working on an ideal picture which he titled *The Artist's Dream* (*Boston Evening Transcript*, March 11, 1878)

*The Artist's Dream*, is still (1878) on the artists easel. (*Artists of the Nineteenth Century and Their Works*, 1889)

March 26, exhibited at a Boston Art Club exhibition sponsored by the Appalachian Mountain Club

April 17, exhibited at the Boston Art Club Exhibition

September, advertised: "Samuel L. Gerry / Will devote a portion of his City Studio to pupils in / Drawing and Oil Painting, / Teaching from Objects, Pictures and / Living Models. / Commencing Oct. 1, in Studio Building, Room 33." ("Schools and Instructions," *Boston Evening Transcript*, September 26, 1878, p. 6)

Unanimously awarded a Bronze Medal at the exhibition of the Massachusetts Charitable Mechanic Association

Studio at 110 Tremont Street, Room 33 (Studio Building)

1879 February 19–20, sold six paintings at a Noyes & Blakeslee multi-artist auction

July 7, at Troy, New Hampshire (based on a dated sketch at the Museum of Fine Arts, Boston)

By September, had spent the season at the Profile House (*Boston Evening Transcript*, September 10, 1879)

Exhibited at the Museum of Fine Arts, Boston

September, occupied the large studio of Benjamin Curtis Porter (1845–1908) in the Studio Building, apparently while Porter was away in Europe (*Boston Evening Transcript*, September 22, 1879)

October 23, would soon be unveiling a gallery painting entitled *Inspiration* that had been “about two years upon his easel” (*Boston Evening Transcript*, October 23, 1879)

October 25, advertised: “SAMUEL L. GERRY / Will teach a few pupils in OIL PAINTING. Studio / Building, Rooms 40 and 50.” (*Boston Evening Transcript*, October 25, 1879)

November 1, Gerry advertised for students

November 20, participated in an Artists Reception in the studio building with many of his contemporaries (*Boston Evening Transcript*, November 21, 1879)

November 25, advertised: “SAMUEL L. GERRY / Having taken a commodious studio for pupils, will / teach a class in / OIL PAINTING AND DRAWING / from the Living Costumed Model, objects, fruit, / flowers, etc. Also classes in PORTRAITURE of Heads. / For terms apply at Nos. 49 and 50 STUDIO BUILDING.” (*Boston Evening Transcript*, November 25, 1879)

November, participated in Open House at the Studio Building along with fellow artists Edwin Graves Champney (1842–1899), George W. Seavey, Alfred Ordway, Samuel W. Griggs, and Frank H. Shapleigh

Studio at 110 Tremont Street, Room 33 (Studio Building)

1880 January 3, re-elected an officer of the Boston Art Club’s Executive Committee (*Boston Evening Transcript*, January 6, 1880)

January, multiple advertisements under “Schools and Instructions”: "SAMUEL L. GERRY / will add to his class in Landscape Painting and / Drawing from [the] costumed figure and in portraiture of / heads 49 Studio Building." (*Boston Evening Transcript*, January 1880)

Mid-February, exhibited at Studio Building’s gallery art sale with many of his contemporaries (*Boston Evening Transcript*, February 18, 1880)

April, sent “Boston Artists” to the editor of the *Transcript* (*Boston Evening Transcript*, April 10, 1880)

April, lectured on “Art and Criticism,” at the Melrose Art Club and Gannett Institute for Young Ladies, Boston

April, moved to his summer studio in the Highlands (*Boston Evening Transcript*, April 26, 1880)

By June 22, had sketched at Manchester on the sands of Dana's and the Singing Beach, and was planning to move on to Sugar Hill, Franconia (*Boston Evening Transcript*, June 22, 1880, p. 7)

July 10, at Sanborn's Hotel, West Campton, with his wife and daughters Martha and Edna. By mid-July Gerry had left his family at Sanborn's not returning until August 21. (*White Mountain Echo*, 1880)

August, sketched in Franconia Notch near the Profile House (*Boston Evening Transcript*, June 22, 1880, p. 7; *White Mountain Echo*, 1880)

November 30, published a memoriam in the *Boston Evening Transcript*, “An Old Artist Gone,” about landscape and portrait painter, illustrator, and explorer Henry Cheever Pratt (1803–1880)

Address: 65 Monroe Street, Roxbury; Studio 110 Tremont Street (Studio Building) Room 49 (*The Boston Almanac and Business Directory*, 1880, p. 375)

1881 April, sold the following paintings in Williams & Everett's April 29–30 sale: *Sir Lancelot and Queen Guinevere*, *By the Bars* (which sold for \$33), *Young Cow's Head*, *Cattle Feeding*, *Lily Pool and Cattle*, *Heads of Animals*, *Cows in Early Summer*, *French Peasant*, *Castle of Chillan*, and *Cattle en Route*.

Studio at 110 Tremont Street, Room 42 (Studio Building)

July 23, was apparently off painting with daughter Martha since only his wife and one daughter were at Sanborn's Hotel in West Campton, N.H. (*White Mountain Echo*, 1881)

Early August, stayed at the Mount Lafayette House, Franconia. (“White Mountain Zephyrs,” *Boston Post*, August 2, 1881, p. 2)

August 13, Gerry and daughter Martha checked in at Sanborn's Hotel, rejoining wife and daughter Edna (*White Mountain Echo*, 1881)

By November 5, returned to his studio at 65 Monroe Street, Highlands, after making sketches of the Flume for a painting commissioned by hotel

proprietor Charles Henry Greenleaf (1841–1924) (“Art and Artists,” *Boston Evening Transcript*, November 5, 1881, p. 11)

- 1882      March, was appointed, with colleagues Champney and Enneking, an artist member of the Boston Art Club’s Conference Committee, which was charged with mediating in-house disputes (“The Fine Arts,” *Boston Daily Advertiser*, March 15, 1882, p. 4)
- July, checked in, with wife and daughters Edna and Martha, at Sanborn’s Hotel in West Campton, N.H., where they stayed until September 15 (*White Mountain Echo*, 1882)
- 1883      April, studio at 65 Monroe Street, Roxbury; painted in nearby Townsend’s Woods (*Boston Evening Transcript*, April 16, 1883, p. 3)
- July 7, checked into Oak Hill House, Littleton, with wife and daughters Edna and Martha; still there July 21 (*White Mountain Echo*, 1883)
- July 28–29, working at Jackson, New Hampshire; checked into East Branch House, Lower Bartlett, with daughter Martha (*White Mountain Echo*, 1883)
- August 4, checked into the Thorn Mountain House, Jackson, staying there until August 18; Martha there also, at least by August 11 (*White Mountain Echo*, 1883)
- August 18, reappeared at Sanborn's in West Campton with family (*White Mountain Echo*, 1883); stayed there until mid-September
- Displayed three paintings at the New England Manufacturers and Mechanics Institute: *Return of the Cattle from Pasture*, *The Fisherman of the Flume*, and *Lafayette Brook, Franconia*
- Spent much of his time the past year painting in monochrome charcoal and passed the winter in his Highlands studio (*Boston Evening Transcript*, December 22, 1883)
- December 24, advertised: “CHARCOAL DRAWING, OIL PAINTING. / Pupils received, 65 Monroe street, Highlands.” (“Schools and Instruction,” *Boston Evening Transcript*, December 24, 1883, p. 3)
- 1884      January 1, continued advertising: “CHARCOAL DRAWING, OIL PAINTING. / Pupils received, 65 Monroe street, Highlands” (“Schools and Instructions,” *Boston Evening Transcript*, January 1, 1884, p. 3)
- June, working at Magnolia, Massachusetts

August 9, checked into Sanborn's Hotel, West Campton N.H. with daughter Martha, joining wife and daughter Edna who had been there since July (*White Mountain Echo*, 1884)

August 16, at Intervale House with daughter Martha

Published “The Old and New: The Artist’s Lament” in *Among the Clouds*, August 30, 1884

September 2, at Sugar Hill, New Hampshire

September 6–13, at the Sunset Hill House in Sugar Hill (*White Mountain Echo*, 1884)

October, in Boston having visited Mount Desert and the White Mountains

October, moved his studio from Highlands Avenue, Roxbury, to Studio Building and issued a new advertisement under “Schools and Instructions”: "OIL PAINTINGS AND CHARCOALS / Samuel L. Gerry / Studio Building, Pupils received” and ran it regularly in the *Boston Evening Transcript*

November, sale of charcoal drawings in his rooms, Studio Building (*Boston Evening Transcript*, November 29, 1884)

1885      Advertised for pupils in repeat ads for January in the *Boston Evening Transcript*

Wrote “Reminiscences of The Art Club and Notes on Art,” a manuscript in the collections of the Boston Athenaeum

March, advertised for pupils in repeat ads in the *Boston Evening Transcript*.

May, closed his studio in the Studio Building to leave for the White Mountains as soon as the season opened (*Boston Evening Transcript*, May 23, 1885)

June, sketched at the Oceanside Hotel, Magnolia (*Boston Evening Transcript*, June 27, 1885)

July 25, August 22–29 at Sanborn's Hotel, West Campton, N.H., with wife and daughters (*White Mountain Echo*, 1885)

September 5, left family at Sanborn's and went to Sunset Hill House, Sugar Hill, N.H. (*White Mountain Echo*, 1885)

October–December, advertised for pupils in repeat ads in the *Boston Evening Transcript*, offering to teach oil painting, charcoal, and crayon

November, exhibited at his studio sketches made at Magnolia, Pemigewasset Valley, and Sugar Hill (“Art and Artists,” *Boston Evening Transcript*, November 13, 1885, p. 7)

December, held an Artist Reception at his studio, Room 8 Studio Building, Boston, where he exhibited charcoal crayon pictures (*Boston Evening Transcript*, December 5, 1885); ran numerous ads in the “Amusements” section for this exhibition.

Studio: 110 Tremont Street (Studio Building) (Address listed in the *The Boston Almanac and Business Directory*, 1885, p. 425)

1886 January–April, advertised for pupils in repeat ads at his studio in Room 8 of the Studio Building in the *Boston Evening Transcript*.

April 10, with many of his contemporaries, donated art work for an auction at the Boston Art Club for the benefit of the widow of the late James A. Leland (*Boston Evening Transcript*, April 6, 1886)

May, advertised in the Real Estate Section to rent his house at 65 Monroe Street, Roxbury, for two to five months during the summer season (*Boston Evening Transcript*, May 8, 1886)

Painted the *Old Man of the Mountains, 1886* (Norwich University, Sullivan Museum and History Center), on commission for Charles Henry Greenleaf (1841–1924) of Franconia Notch's Profile House and Boston's Hotel Vendome

May and June, studio at 65 Monroe Street, Roxbury

July 24–August 28, stayed at Sanborn's Hotel, West Campton N.H., with wife and daughters (*White Mountain Echo*, 1886)

August 3, working at Waterville Valley, New Hampshire

Address: 8 Studio Building

October, moved studio to 77 Boylston Street and ran repeated advertisements for the month (*Boston Evening Transcript*, October 4, 1886)



- November–December, advertised for pupils in repeat ads at his studio at 77 Boylston Street in the *Boston Evening Transcript*
- 1887      Advertised for pupils in repeat ads for January at his studio at 77 Boylston Street in the *Boston Evening Transcript*
- April, published “Artists as Business Men” in the *Boston Evening Transcript*, April 9, 1887 (Some of Gerry’s most quotable words—“what a world of pleasure art gives”—appear in this article as well in manuscript form in “Reminiscences of The Art Club and Notes on Art,” p. 147.)
- April 30, presented an art lecture at the Women’s Union, 74 Boylston Street, where Gerry also exhibited a charcoal of *Profile Lake* on French crayon paper, which was said to give the picture the effect of a fine steel engraving (*Boston Evening Transcript*, April 30, 1887, p. 8, and May 6, 1887, p. 6)
- June and July, worked at Annisquam in Massachusetts and then moved to the Cliff House in Kennebunkport, Maine (*Boston Evening Transcript*, June 21, 1887)
- July 30, joined his wife and daughter Edna at Sanborn's Hotel in West Campton, N.H. (*White Mountain Echo*, 1887)
- August 6, left his family at Sanborn's and checked in at the Deer Park Hotel, North Woodstock, N.H., to spend the rest of the month (*White Mountain Echo*, 1887, and *Boston Evening Transcript*, June 21, 1887)
- September 3–17 rejoined his family at Sanborn's Hotel (*White Mountain Echo*, 1887)
- Early October, returned to Boston
- By December, was said to have “entered the lecture field” (*Boston Evening Transcript*, December 6, 1887)
- 1888      Published a poem, “The Revolving Light” in *The Wild Artist in Boston: A Story of Love in the Actual* by J. B. Wiggin.
- January–February, advertised for pupils in repeat ads at his studio at 77 Boylston Street in the *Boston Evening Transcript* (address listed in *The Boston Almanac and Business Directory*, 1888, p. 426)
- February 7, published “Charm of Manner in Art” in the *Boston Evening Transcript*, February 7, 1888

March 15, published “Women Artists” in the *Boston Evening Transcript*, March 15, 1888

April 28, advertised: “S. L. Gerry. / May and June, Studio 65 Monroe street Roxbury / (Warren street and Grove Hall cars). Pictures let for / copying. *Lessons in oil painting and charcoal* in studio / and out of doors. Apply till May 1, 77 Boylston st.”

May 9, published “Art Criticism” in the *Boston Evening Transcript*, May 9, 1888

May 10, lectured on “Pictures and How to Criticise Them” at the Wheaton Female Seminary (*Boston Evening Transcript*, May 16, 1888, p. 6)

July 12, published “Motive in Art, Boston” in the *Boston Evening Transcript*, July 12, 1888

July 21–September 1, at Sanborn's Hotel, West Campton, N.H. with wife and daughters (*White Mountain Echo*, 1888)

July 22, published “Calling to Art” in the *Boston Evening Transcript*, July 22, 1888

November 1, advertised: “SAMUEL L. GERRY. / Studio Removed to PARK BUILDING. Cor. / Boylston Street and Park Square. / Instruction in Oil, Water Color and Charcoal Crayon. / Pictures let for copying.”

November, advertised for pupils in repeat ads for November at his studio at the Park Building in the *Boston Evening Transcript*

December, ran repeat ads for an Artist Reception, Special Exhibition, for the month of December at his studio in the Park Building to sell watercolors, oils and crayons for Christmas gifts (*Boston Evening Transcript*, December 1, 1888)

1889 Home / Studio: 65 Monroe Street, Roxbury (*Boston Evening Transcript*, March 26, 1889)

July 6–September 7, at Sanborn's Hotel, West Campton, N.H., with wife and daughters, for his 31<sup>st</sup> season there (*White Mountain Echo*, 1889 and *Boston Evening Transcript*, July 16, 1889)

July 22, published "Calling to Art" in the *Boston Evening Transcript*, July 22, 1889

September 29, working at Laconia at the end of the painting season, sketching on the banks of Winnisquam Lake (“Art and Artists,” *Boston Sunday Globe*, September 29, 1889, p. 23)

By November 16, returned to Boston “after staying in the country from June to November,” reopened his studio at 65 Monroe Street, Roxbury (“Art and Artists,” *Boston Evening Transcript*, November 16, 1889, p. 15, c. 3) and ran a repeat ad for students all month.

November 30, published “Art Criticism and the Jury” in the *Boston Evening Transcript*, November 30, 1889

December, advertised for pupils in repeat ads in the *Boston Evening Transcript*

1890 January, advertised for pupils in repeat ads in the *Boston Evening Transcript*

January 4, published “The Hanging Committee” in the *Boston Evening Transcript*, January 4, 1890

Summer, working at Annisquam and Gloucester in Massachusetts, where he painted with William Lamb Picknell (1853–1897); also painted at Kennebunkport and Cape Porpoise, Maine

June 7, published “Historical Art. Fiction in Legendary Paintings” in the *Boston Evening Transcript*, with the byline Samuel L. Gerry, June 7, 1890

July 14, published “An Artist at the Shore” in the *Boston Evening Transcript*, with the byline “Samuel L. Gerry at the Moosilauke, Breezy Point, N.H., July 14” (*Boston Evening Transcript*, July 19, 1890)

July 14–September 20, stayed at the Moosilauke at Breezy Point, Mount Moosilauke, New Hampshire, where he worked on charcoal and watercolor sketches (*Boston Evening Transcript*, May 13, 1890; *White Mountain Echo*, 1890)

October 3, “Samuel L. Gerry of Boston is making sketches at Lake Winnipiseogee” (*Boston Evening Transcript*, October 3, p. 2)

December, lectured at the Melrose Women’s Club (“Art and Criticism,” *Boston Evening Transcript*, December 6, 1890)

December, ran repeat ads in the *Boston Evening Transcript* for students and offered a catalog of his paintings at his studio at 65 Monroe Street, Roxbury.

- Exhibited at the Unity Art Club, Boston
- 1891 January 2, published “Art Reproduction” in the *Boston Evening Transcript*, January 2, 1891
- January, ran repeat ads in the *Boston Evening Transcript* for students and offered a catalog of his paintings at his studio at 65 Monroe Street, Roxbury
- February 18, published “Boston’s Old Masters” in the *Boston Evening Transcript*, February 18, 1891
- February, published “The Old Masters of Boston” in the *New England Magazine*
- Early April, became ill with final illness
- April 26, died at 65 Monroe Street, Roxbury, Massachusetts, age 77 years, 11 months, 16 days. The official death record lists cause of death as “Chronic Parenchymatous Nephritis / 3 ½ wks” (i.e., inflammation of the kidneys of 3 ½ weeks duration)
- Was survived by his wife Martha Caroline (Jewett) Gerry, four daughters, and a son: Catharine “Kate” Lombard Bucklin, Martha Caroline Gerry, Sarah Prentiss Duncan, Edna Jewett Gerry, and Allston Gerry.
- Funeral services were held at the Walnut Street Chapel and interment took place at Forest Hills Cemetery, Boston
- July, published posthumously “On Framing and Hanging Pictures” in the *New England Magazine*
- 1892 “The many friends of the late Samuel L. Gerry will be pleased to learn that his studio will be open for the exhibition and sale of the pictures left by the artist, every Saturday afternoon during the winter, corner of Munroe street and Humboldt avenue Roxbury. Visitors can take the Warren-street car, leaving at Walnut avenue.” (“The Fine Arts,” *Boston Evening Transcript*, January 8, 1892, p. 4)
- 1894 July, "SUGAR HILL. At the Sunset Hill House, Mrs. S. L. Gerry, Miss Gerry, Miss M. C. Gerry, Boston." (*Boston Daily Globe*, July 15, 1894, p. 22)
- 1895 September, “Mrs. S. L. Gerry and the Misses Gerry of Boston are making a three weeks’ sojourn at the Deer Park Hotel, North Woodstock.” (*White Mountain Echo*, September 7, 1895)

- 1897 August, “Mrs. S. L. Gerry and daughters, Miss Gerry and M. C. Gerry arrived at the Moosilauke recently for their customary sojourn.” (*White Mountain Echo*, August 21, 1897)
- 1898 July, “Miss Martha L. Gerry of Boston is staying at the Sunset Hill House, Sugar Hill. Miss Gerry has on exhibition a large number of her father's paintings and charcoal sketches.” (*White Mountain Echo*, July 23, 1898)

Further information may be obtained about the timeline entries and sources by contacting the New Hampshire Historical Society.