

## Albert Guerry Collection, 1872 – 1896 and undated

2 folders, original loose papers.

Guerry was a well-known portrait artist from Spartanburg, South Carolina who studied portraiture in Philadelphia in 1872 and established studios in Spartanburg and Newberry, South Carolina; Atlanta, Georgia; and Baltimore, Maryland. He painted portraits of many contemporary public figures including Robert E. Lee (which was exhibited at the U.S. Centennial Celebration in Philadelphia, 1876), John C. Calhoun, Robert H. Toombs, Ben Hill, Joseph E. Brown, John B. Gordon, President Grover Cleveland, Pennsylvania Governor John F. Hartranft, and others.

The collection consists of correspondence and news clippings which were removed from his scrapbook and arranged chronologically. Each item bears a number in the bottom left-hand corner indicating the original scrapbook page number from which it was removed.

Much of the correspondence is to Guerry from public officials and private citizens commending his work; other correspondence is from officials and community leaders recommending and endorsing his work. The clippings comprise an account of his life and work, and document the location of some of his paintings.

An earlier inventory of the scrapbook contents has been revised to reflect the chronological arrangement of the letters and the separate foldering of the clippings.

<u>FOLDER</u>	<u>DESCRIPTION</u>
1	Albert Guerry Incoming Letters and Letters Concerning Albert Guerry, 1872 - 1897
	1872, May 24. Columbia, S.C. Letter of introduction of Guerry from members of Columbia, South Carolina Bar
	1872, Aug. 15. Spartanburg, S.C. Letter of John H. Erwin to M.M. Bomerooy of New York endorsing Guerry's portrait of Gen. Robert E. Lee
	1873, Oct. 22. Columbia, S.C. Letter from various citizens introducing Mr. Guerry
	1875, May 3. Richmond, VA. Letter from Charles Minnigerode of St. Paul's Church endorsing Guerry's work.
	1875, May 12 . Richmond, VA. Letter from C.H. Ryland to Guerry praising Guerry's portrait of Rev. Robert Ryland of Lexington, Kentucky
	1875, May 24. Richmond, VA. Letter from J.W. Jones, secretary of the Southern Historical Society endorsing Guerry's work.

FOLDER      DESCRIPTION

- 1      1875, July 29. Charlottesville, VA. Letter from L. Waddell, Editor of Charlottesville Chronicle to Guerry commending Guerry for his portrait of University of Virginia's Dr. Cabell.
- 1875, August 16. Charlottesville, VA. Letter from John M. Page, proprietor of the Farish Hotel to Guerry praising his portrait of Dr. C.L. Cabell, which has apparently hung in the hotel.
- 1876, June 13. Philadelphia, PA. Letter from John G. Stokes of the Historical Department, International Exhibition, 1876, United States Centennial Commission in appreciation of his portrait of Gen. Robert E. Lee which was exhibited at the exhibition.
- 1877, April 28. Philadelphia, PA. Letter from Adam L. Bare representing Charles F. Haseltine, importer and dealer in fine works of art, endorsing Guerry's many portraits.
- 1877, April 28. Philadelphia, PA. Letter from J. Stewart of 10<sup>th</sup> Presbyterian Church endorsing Guerry's work.
- 1877, April 28. Philadelphia, PA. Letter from Robert B. Beath, Adjutant General of Grand Army of the Republic "to whom it may concern" endorsing Guerry's portrait of Pennsylvania Governor Hartranft.
- 1877, May 1. Philadelphia, PA. Letter from M.T. Opney of The Press to Governor Colquitt suggesting that Colquitt permit Guerry to paint his portrait.
- 1877, May 3. Philadelphia, PA. Letter from John Wanamaker to Governor Colquitt endorsing Guerry's work.
- 1877, May 4. Philadelphia, PA. Letter from ex-Governor James Pollock of Pennsylvania to Governor of Georgia suggesting that Guerry paint his portrait; endorsing Guerry's portrait of Gov. Hartranft of Pennsylvania.
- 1877, May 5. Harrisburg, PA. Letter from James W. Latta, Adjutant General of Pennsylvania to Governor Colquitt praising Guerry's portrait of Gov. Hartranft.
- 1877, May 5. Philadelphia, PA. Letter of Robert L. Orr to Gov. Colquitt endorsing Guerry's work.
- 1877, June 30. Philadelphia, PA. Letter from several citizens to Guerry expressing esteem of Guerry as an artist, and sympathy for the trials that Guerry has recently suffered.

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1	<p>1878, November 4. Atlanta, GA. Resolution of Young Men's Library Club honoring Guerry's contributions.</p> <p>1878, November 9. Atlanta, GA. Letter from Gov. John B. Gordon to Dr. M. Michel of Charleston recommending Guerry to paint the forthcoming portrait of Dr. Eli Geddings of the Medical Society of South Carolina.</p> <p>1879, May 16. Atlanta, GA. Letter from Frank L. Harelson to Guerry indicating that Guerry is requested to paint the portrait of Alfred Colquitt.</p> <p>1879, September 5. Atlanta, GA. Letter from members of the Georgia General Assembly to Hon. W.W. Corcoran of Washington, D.C. suggesting that the portrait of Crawford W. Long be executed and hung in the National Art Gallery and that Guerry paint the portrait.</p> <p>1879, September 7. New York. Letter from Henry Bellows to Albert Guerry (handwritten copy) attacking the notion that artists might be taxed. Includes an 1880 certification that the letter is an exact copy.</p> <p>1879, September 25. New York. Letter from John Tracey, clerk of Mayor's Office to Guerry indicating that he knows of no registration tax or license fee for artists in his city.</p> <p>1879, October 24. n.d. Letter from D. Huntington to Guerry indicating that fine arts are licensed in the north, but that artists are not required to pay a registration fee.</p> <p>1879, November 6. Columbia, S.C. Letter from Wade H. Manning to Guerry praising Guerry's portrait of John B. Gordon.</p> <p>1880, February 20. Atlanta, GA. Letter from Judge Junius Hillyer "to whom it may concern" praising Guerry's portraits of Georgia's leading figures.</p> <p>1880, February 26. Boston, MA. Letter from T.E. Goodrich of Mayor's office indicating he knows of no registration tax on artists.</p> <p>1880, March 5. Atlanta, GA. Letter from G.W. Gwin to Col. P.H. Ellet endorsing Guerry to paint the Rev. Jeter portrait.</p> <p>1880, March 6. Columbia, S.C. Letter from Gov. W.D. Simpson "to whom it may concern" endorsing Guerry's work.</p> <p>1880, March 6. Atlanta, GA. Letter from Gustavis J. Orr, State School Commissioner, to P.H. Ellett endorsing Guerry's work.</p>

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1	<p>1880, March 6. Columbia, S.C. Letter from State Superintendent of Education endorsing Guerry's work.</p> <p>1880, March 8. Atlanta, GA. Letter from Joseph H. Martin, Pastor of First Presbyterian Church to the committee for selecting an artist for the portrait of Rev. Jeter presenting testimony to the skill of Guerry.</p> <p>1880, March 9. Atlanta, GA. Letter from John Milledge to P.H. Ellett of Richmond endorsing Guerry for the forthcoming Jeter portrait.</p> <p>1880, March 9. Atlanta, GA. Letter from Mary E. Bryan, editor of the Sunny South, to Col. P.H. Ellett endorsing Guerry for the Jeter portrait.</p> <p>1880, March 10. Atlanta, GA. Letter from H.H. Tucker, editor of the Christian Index, to Col. P.H. Ellett endorsing Guerry as artist of Dr. Jeter.</p> <p>1880, March 10. Atlanta, GA. Letter from J.H. Logan of Atlanta Medical College to Col. P.H. Ellett recommending Guerry as artist for Jeter portrait. Ellett heads a committee to select the artist for Rev. Dr. Jeter of the Baptist Church in Virginia.</p> <p>1880, March 10. Atlanta, GA. Letter from W. Wright, Comptroller General to P.H. Ellett recommending Guerry for Jeter portrait.</p> <p>1880, March 10. Atlanta, GA. Letter from John W. Heidt, Pastor of Trinity Church, to P.H. Ellett concerning the Dr. Jeter portrait, praising Guerry as "Carolina's gifted artist."</p> <p>1880, March. 11. Atlanta, GA. Letter from A.T. Spalding, Pastor of Second Baptist Church to P.H. Ellett endorsing Guerry for the Jeter portrait.</p> <p>1880, March 11. Atlanta, GA. Letter from John B. Baird, Adjutant General, "to whom it may concern" endorsing Guerry's work.</p> <p>1880, March 11. Atlanta, GA. Letter from Mayor W.L. Calhoun endorsing Guerry's work.</p> <p>1880, March 12. Atlanta, GA. Letter from Richard H. Clark to T.H. Ellett of Richmond endorsing Guerry's proficiency as an artist.</p> <p>1880, May 12. Atlanta, GA. Letter from B. Ramare to P.H. Ellett endorsing Guerry's work.</p> <p>1881, February 4. New York. Letter from Henry Bellows to the Mayor of Toccoa outlining schedules of fees charged by artists for their work.</p>

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1	<p>1881, May 30. Elberton, GA. Letter from Mrs. T.J. Bowman to Guerry in appreciation of the portrait he did for her.</p> <p>1881, June 14. Spartanburg, S.C. Letter from the Calhoun Library Society Hall, Wofford College, to Guerry thanking him for his portrait of John C. Calhoun.</p> <p>1882, January 17. Columbia, S.C. Letter from R.L. Bryan to Guerry praising his painting of John C. Calhoun.</p> <p>1883, January 31. Spartanburg, S.C. Letter from J.A. Foster to Guerry commending his painting of his parents.</p> <p>1884, April 26. Baltimore, Maryland. Letter from Enoch Pratt to Guerry endorsing his work.</p> <p>1884, June 14. Baltimore, Maryland. Letter from Myers and Hedian, importers of paintings, to Guerry concerning his exhibit of prominent citizens in their gallery.</p> <p>1884, June 18. Baltimore, Maryland. Letter from John A. Moore, dealer in art supplies recommending Guerry as “an artist of high repute.”</p> <p>1885, October 14. Baltimore, Maryland. Letter from G. Hopkins, restorer of oil paintings, to Guerry concerning his work.</p> <p>1894, August 21. Atlanta, GA. Letter from H.M. Reid to Albert Guerry praising his portraits of Judges Hillyer, Collier, and Clarke.</p> <p>1897, April 10. Tallahassee, FL. Letter from J.A. Cox to Mrs. Guerry indicating that Florida will not be able to commission Guerry's work because of a lack of funds.</p>

<u>FOLDER</u>	<u>DESCRIPTION</u>
2	<p>Clippings on Albert Guerry, 1872 - 1896 and undated. Printed material. Fragile clippings removed from scrapbook pages and photocopied on 100% rag paper. Most of the clippings are from unidentified and undated sources, although they appear to be from publications in Newberry, Columbia, and Spartanburg, South Carolina; Atlanta, Georgia; and Baltimore, Maryland. In a few cases, publication sources and dates gleaned from the reverse side of the clippings have been noted. The clippings consist of local notices concerning his exhibitions and studio, tributes, and reviews of his work. They document some of the portraits he painted and his outstanding reputation as a distinguished portrait painter.</p>