



Smithsonian

Archives of American Art

A Finding Aid to the Laurel Gallery Records, 1944-1951, in the Archives of American Art

Christopher DeMairo

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Collection Overview

Repository:	Archives of American Art
Title:	Laurel Gallery records
Date:	1944-1951
Identifier:	AAA.laurgall
Creator:	Laurel Gallery
Extent:	0.6 Linear feet
Language:	English .
Summary:	The Laurel Gallery records measure 0.6 linear feet and date from 1944 to 1951. The collection sheds light on the gallery's operations through scant correspondence, photographs, printed material, an exhibition inventory, and financial records.

Administrative Information

Acquisition Information

The collection was donated by gallery founder Chris Ritter in 1974.

Available Formats

Portions of the collection are available on 35mm microfilm reels 2423 at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

The collection was processed and a finding aid prepared by Christopher DeMairo in 2021.

Preferred Citation

Laurel Gallery records, 1944-1951. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C., Research Center. Contact Reference Services for more information.

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Biographical / Historical

The Laurel Gallery was founded in New York City in 1946 by painter, printmaker, and educator, Chris Ritter. The gallery, located at 108 East 57th Street, was an active supporter of contemporary American art. Ritter occasionally exhibited his own work in the Laurel Gallery, but mostly exhibited the work of other avant-garde artists, including Jimmy Ernst, Grace Borgenicht (Laurel Gallery's co-director), Claude Bentley, George Constant, Ibram Lassaw, and others. In addition to exhibitions, the gallery published four portfolios of artists' prints and a quarterly magazine. Ritter closed the gallery in 1952, around the same time Borgenicht opened the Grace Borgenicht Gallery.

Scope and Contents

The Laurel Gallery records measure 0.6 linear feet and date from 1944 to 1951. This small collection sheds light on the gallery's operations through scant correspondence, photographs, printed material, an exhibition inventory, and financial records.

The collection includes letters from artists and museums to gallery director Chris Ritter, and some to the gallery's co-director, Grace Borgenicht; writings on artists Milton Avery, Gabor Peterdi, and Leonard Pytlak. Financial records consist of tax records, notes, bills, price lists, artist agreements, an account book, and a sales book. Also present is an inventory from the exhibition, *The New York Society of Women Artists* (1947); a scrapbook and loose newspaper clippings; photographs of artists and works of art; a plan for the gallery's marketing, pricing, and financials by Chris Ritter; and photographs, notes, and drafts related to the gallery's quarterly, *Laurels*.

Arrangement

Due to the small size of this collection the papers are arranged as one series.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Art, Modern -- 20th century -- History

Names:

Avery, Milton, 1885-1965
Bentley, Claude Ronald, 1915-1990
Brandt, Grace Borgenicht, 1915-2001
Constant, George
Ernst, Jimmy, 1920-1984
Lassaw, Ibram, 1913-2003
Lenson, Michael, 1903-1971
Pach, Walter, 1883-1958
Peterdi, Gabor
Pytlak, L. (Leonard), 1910-1998
Ritter, Chris
Tourtelot, Madeline

Functions:

Art galleries, Commercial -- New York (State) -- New York

Container Listing

Series 1: Laurel Gallery Records, 1944-1951

0.6 Linear feet (Box 1-2)

Scope and Contents: Correspondence includes letters from artists and museums to gallery director Chris Ritter, as well as some to the gallery's co-director, Grace Borgenicht; writings on artists include a biographical sketch of Milton Avery and autobiographical writings by Gabor Peterdi and Leonard Pytlak. Financial papers consist of tax records, notes, bills, price lists, several artist agreements, an account book, and a sales book. Also present is an inventory from the exhibition, *The New York Society of Women Artists* (1947); a scrapbook and loose newspaper clippings; photographs of artists and works of art; a plan for the gallery's marketing, pricing, and financials by Chris Ritter; and photographs, notes, and drafts related to the Laurel Gallery's quarterly, *Laurels*.

Box 1, Folder 1	Account Book, 1947-1948
Box 1, Folder 2	Correspondence, 1946-1951
Box 1, Folder 3	Exhibition, <i>The New York Society of Women Artists</i> (1947), Inventory, 1947
Box 1, Folder 4	Financial Papers, 1946-1951
Box 1, Folder 5	<i>Laurels</i> , Papers, 1947, undated
Box 1, Folder 6	"The Laurel Plan", undated
Box 1, Folder 7	Miscellaneous Papers, 1951, undated
Box 1, Folder 8	Photographs, Claude Bentley, 1948-1950
Box 1, Folder 9	Photographs, George Constant, undated
Box 1, Folder 10	Photograph, Jimmy Ernst, undated
Box 1, Folder 11	Photographs, Ibram Lassaw, 1944, undated
Box 1, Folder 12	Photographs, Michael Lenson; Resume, undated
Box 1, Folder 13	Photographs, Walter Pach, undated
Box 1, Folder 14	Photographs, Madeline Tourtelet, 1949-1950
Box 1, Folder 15	Printed Material, Gallery Announcements, 1946-1950
Box 2, Folder 1	Printed Material, Scrapbook, 1949-1950

Box 2, Folder 2 Newspaper Clippings, 1948, 1951

Box 2, Folder 3 Sales Book, 1950-1951

Box 2, Folder 4 Writings on Artists , undated

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