



Smithsonian  
*Archives of American Art*

A Finding Aid to the Andrew Carnduff Ritchie  
Papers, 1907-1983, in the Archives of American Art

Rihoko Ueno

2015 January 30

Archives of American Art  
750 9th Street, NW  
Victor Building, Suite 2200  
Washington, D.C. 20001  
<https://www.aaa.si.edu/services/questions>  
<https://www.aaa.si.edu/>

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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Andrew Carnduff Ritchie papers
<b>Identifier:</b>	AAA.ritcandr2
<b>Date:</b>	1907-1983
<b>Extent:</b>	10.3 Linear feet
<b>Creator:</b>	Ritchie, Andrew Carnduff
<b>Language:</b>	Multiple languages  Collection is in English, French, German, and Italian.  English; French; German; Italian
<b>Summary:</b>	The papers of museum director, professor, writer, and post-World War II Monuments Men Andrew Carnduff Ritchie measure 10.3 linear feet and date from 1907 to 1983. Found within the papers are biographical material, including materials and photographs concerning his military service in the Monuments, Fine Arts, and Archives Section of the U.S. Army; correspondence, including letters from numerous artists; writings; committee and organization files; exhibition and project files, teaching files; printed material; and photographs, including portrait images of Ritchie taken by Hans Namuth.

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## Administrative Information

### Acquisition Information

This collection was donated in multiple installments in 1979 and 1981 by Andrew Ritchie's widow, Jane T. Ritchie, and by her estate in 1986. Five letters from Alfred Hamilton Barr to Andrew and Jane Ritchie were donated in 1974 by Andrew Ritchie through Russell Lynes.

### Related Materials

Among the holding at the Archives of American Art is an interview of Andrew Carnduff Ritchie conducted in 1977 June 16-17 by Paul Cummings.

The Albright-Knox Gallery Archives in Buffalo, New York has a collection of Andrew Carnduff Ritchie papers, which include administrative records and correspondence.

### Available Formats

Five letters from Alfred H. Barr to Ritchie are available on 35 mm microfilm reel 2786 at the Archives of American Art offices, and through interlibrary loan. Researchers should note that the arrangement of the material described in the container inventory does not reflect the arrangement of the collection on microfilm.

## Processing Information

The collection was processed to a minimal level and a finding aid was written by Rihoko Ueno in 2015. At that time, a separately cataloged collection of letters from Alfred Barr were integrated with the papers. The collection was processed to a minimal level that included arrangement to the series and folder levels. Generally, items within folders were simply verified with folder titles, but not arranged further and not all staples and clips were removed. The collection was rehoused in archival containers and folders.

## Preferred Citation

Andrew Carnduff Ritchie papers, 1907-1983. Archives of American Art, Smithsonian Institution.

## Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. research facility.

## Conditions Governing Use

The Andrew Carnduff Ritchie papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

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## Biographical / Historical

Andrew Carnduff Ritchie (1907-1978) was a museum director, professor, and art historian based in New York and Connecticut. He served as director of the Albright Knox Gallery in Buffalo, N.Y., director of Painting and Sculpture at the Museum of Modern Art, and director of the Yale University Art Gallery.

Andrew Carnduff Ritchie was born in Bellshill, Scotland, in 1907 to Andrew and Jeanie Gilchrist Ritchie. The family immigrated to the United States when he was 15 and settled in Pittsburgh, Pennsylvania. He attended the University of Pittsburgh and received a bachelor's and master of arts degrees in medieval art, and his doctoral degree from the University of London in 1935. That same year, he married Jane Thompson.

From 1935 to 1942, Ritchie was a researcher and lecturer at the Frick Collection in New York City and faculty member at New York University, as well as a visiting lecturer at Johns Hopkins University in Baltimore, Maryland.

In 1942, Ritchie was appointed director of the Albright Knox Gallery in Buffalo, New York where he stayed until 1949 when he became the director of Painting and Sculpture at the Museum of Modern Art.

In 1945-1946, directly following World War II, Ritchie served with the U.S. Army's Monuments, Fine Arts, and Archives section in Austria and helped with the restitution of art looted by the Nazis, returning paintings and cultural artifacts back to their country of origin. He was later honored by France and the Netherlands for this work.

In 1957, Ritchie accepted the position of director of the Yale University Art Gallery where he stayed until 1971. While there, he acquired notable works of art for the Gallery's collections by David Smith, Noguchi, and Maillol. Thanks to Ritchie's efforts and guidance, art collector and patron Paul Mellon donated his collection of British art and established the Yale Center for British Studies. In 1971, Ritchie also became

the Clark Professor at Williams College, Massachusetts, and, in 1972, he was a visiting professor at the University of Sydney, Australia. Ritchie retired from Yale in 1973.

Ritchie was also awarded honorary doctorates from the University of Pittsburgh and the Royal College of Art in London. He wrote several books over the course of his career and passed away in Canaan, Connecticut, in 1978.

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## Scope and Contents

The papers of museum director, professor, writer, and post-World War II Monuments Men Andrew Carnduff Ritchie measure 10.3 linear feet and date from 1907 to 1983. Found within the papers are biographical material, including materials and photographs concerning his military service in the Monuments, Fine Arts, and Archives Section of the U.S. Army; correspondence, including letters from numerous artists; writings; committee and organization files; exhibition and project files, teaching files; printed material; and photographs, including portrait images of Ritchie taken by Hans Namuth.

Biographical materials include birth certificates, passports, academic records, biographical profiles, and awards. There are files documenting Andrew Carnduff Ritchie's post-World War II military service in 1945-1946 as a "Monuments Men" in the Monuments, Fine Arts, and Archives (MFAA) section of the U.S. Army, including correspondence, forms, reports, photographs (including 7 of paintings looted from Holland), and awards. There is also a file on the Fogg conference on the emergency protection of artwork dated 1939-1942 and one file regarding the Frick Collection's orders for protecting art. There is also a folder of material on his wife Jane Ritchie.

Alphabetical and chronological correspondence is with artists, museums, galleries, universities, and colleagues. The bulk of the alphabetical correspondence consists of letters from artists such as Afro, Alexander Calder, Dimitri Hadzi, Russell Lynes, Eduardo Paolozzi, Theodore Roszak, and others. There are also condolence letters addressed to Jane Ritchie. Chronological correspondence includes Ritchie's correspondence on the subject of travels, lectures, projects, and exhibitions.

Writings include one disbound notebook, papers from college and graduate studies, lecture drafts, outlines, and notes. There are a few writings by others.

Committee and organization files document Ritchie's work on advisory panels, trustee boards, councils, board of directors, and committees. There are meeting minutes, bulletins, reports, studies, and correspondence. Some of the more voluminous files include the College Art Association's study on "The Visual Arts in Higher Education" as well as the Museum of Modern Art's committee on museum collections.

Exhibition and project files include correspondence, printed material, photographs, catalogs, and assorted documents. Among the projects and exhibitions in this series are Ritchie's work on the Alfred E. Burr Memorial in Connecticut and the Middelheim Sculpture exhibition.

Teaching files contain correspondence, program outlines, course materials, recommendations, and a few student papers from universities and programs where Ritchie taught, including Yale University Art Gallery.

Printed material consists of news clippings, some of which are arranged by subject, along with articles by Andrew Ritchie, press releases, magazines, bulletins, and a few exhibition catalogs.

Photographs are of Andrew Ritchie, and of friends and artists at various art openings and events. There is one small album of photographs of a birthday party for Jane Ritchie. Also included are photographs of artwork.

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## Arrangement

This collection is arranged as 8 series.

- Series 1: Biographical Material, 1907-1978 (0.5 linear feet; Box 1, OV 11)
- Series 2: Correspondence, 1928-1983 (2.2 linear feet; Boxes 1-3)
- Series 3: Writings, 1927-1978 (2.9 linear feet; Boxes 3-6, OV 11)
- Series 4: Committee and Organization Files, 1948-1971 (1.2 linear feet; Boxes 6-7)
- Series 5: Exhibition and Project Files, 1949-1978 (1.6 linear feet; Boxes 7-9, OV 12)
- Series 6: Teaching Files, 1957-1974 (0.5 linear feet; Box 9)
- Series 7: Printed Material, 1928-1978 (0.5 linear feet; Boxes 9-10)
- Series 8: Photographs, 1935-1982 (0.9 linear feet; Box 10, OV 13)

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## Names and Subject Terms

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

### Subjects:

Art -- Study and teaching  
Art thefts -- Germany -- History -- 20th century  
Art treasures in war -- Netherlands -- History -- 20th century  
Authors -- New York (State) -- New York  
Cultural property -- Protection -- Europe -- History -- 20th century  
Museum directors -- New York (State) -- New York  
World War, 1939-1945 -- Art and the war  
World War, 1939-1945 -- Confiscations and contributions -- Germany  
World War, 1939-1945 -- Destruction and pillage -- Europe

### Types of Materials:

Photographs

### Names:

Afro, 1912-1976  
Allied Forces. Supreme Headquarters. Monuments, Fine Arts and Archives Section  
Calder, Alexander, 1898-1976  
College Art Association of America  
Hadzi, Dimitri, 1921-2006  
Lynes, Russell, 1910-1991  
Museum of Modern Art (New York, N.Y.)  
Namuth, Hans  
Paolozzi, Eduardo, 1924-2005  
Ritchie, Jane  
Roszak, Theodore, 1907-1981  
Yale University. Art Gallery

### Occupations:

Arts administrators -- Connecticut -- Canaan  
Educators -- Connecticut -- Canaan

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## Container Listing

### Series 1: Biographical Material, 1907-1978

*0.5 Linear feet (Box 1, OV 11)*

Biographical materials include birth certificates, passports, academic records, biographical profiles, awards, resumes, obituaries, and honorary degrees. There are files documenting Andrew Ritchie's military service after World War II as part of the Monuments, Fine Arts, and Archives (MFAA) section of the U.S. Army, and two files concerning the protection of artwork in the U.S. Found within the MFAA files are correspondence, army forms and reports, photographs of paintings looted from Holland, and awards. There is also a folder of biographical material on his wife, Jane Ritchie.

This series is arranged chronologically. The MFAA material is grouped separately after the other biographical folders.

Box 1, Folder 1	Certificates, 1907-1972
Box 1, Folder 2	Army Forms and Certificates, 1935-1938
Box 1, Folder 3	"Academic Record of Andrew C. Ritchie", circa 1938
Box 1, Folder 4	Drawings and Sketches by Unidentified Artist, circa 1945-circa 1957
Box 1, Folder 5	Passport, 1953-1957
Box 1, Folder 6	Biographical Profiles, circa 1956-1972
Box 1, Folder 7	Federal Aviation Agency Plaque for Distinguished Service, circa 1965
Box 1, Folder 8	Royal College of Arts Honorary Doctorate, 1970 Oversized material housed in OV 11.
Box 1, Folder 9	Obituaries, 1978
Box 1, Folder 10	Jane Ritchie Biographical Material, 1930-1978
Box 1	Monuments, Fine Arts, and Archives Section
Box 1, Folder 11	Fogg Conference on Emergency Protection of Artwork, 1939-1942
Box 1, Folder 12	Frick Collection Orders for Protecting Art, 1942
Box 1, Folder 13	Correspondence and Clippings about Bomb Damage and Looting in Italy, 1943-1944
Box 1, Folder 14	Inventory of Austrian Art at Munich Central Collecting Point, 1945
Box 1, Folder 15	Memorandums and Documents on "Recovery of Art After WWII", 1946
Box 1, Folder 16	Reports and Lectures of Art Restitution, 1946-1948

Box 1, Folder 17	Photographs of Habsburg Jewels of the Holy Roman Empire at Munich, 1945
Box 1, Folder 18	Photographs of MFAA Soldiers Recovery of <i>Madonna and Child</i> , 1945
Box 1, Folder 19	Photographs of Art Recovery and Collecting Points, circa 1945 Includes 1 photograph of the Ghent Altarpiece on display at unidentified location, probably a museum.
Box 1, Folder 20	Order of Orange-Nassau from Netherlands, 1947
Box 1, Folder 21	French Legion of Honor, 1947
Box 1, Folder 22	German Order of Merit, 1957-1971
Box OV 11	Oversized Honorary Doctorate from Box 1, Folder 8, 1970

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## Series 2: Correspondence, 1928-1983

### 2.2 Linear feet (Boxes 1-3)

Alphabetical and chronological correspondence is with artists, friends, museums, galleries, universities, and colleagues in the art world. The alphabetical correspondence includes many letters from artists, including Afro, Alexander Calder, Herbert Ferber, Dimitri Hadzi, Russell Lynes, Jean Helion, Eduardo Paolozzi, Theodore Roszak, Franklin Watkins, and others. There are also condolence letters addressed to Andrew Ritchie's widow, Jane Ritchie. Chronological correspondence is with museums, universities, friends, artists, and colleagues on the subject of travels, lectures, projects, and exhibitions.

Box 1, Folder 23	Afro, circa 1951-1964
Box 1, Folder 24	Barr, Alfred Hamilton, 1944-1958
Box 1, Folder 25	Barr, Margaret "Marga" Scolari, 1977-1978
Box 1, Folder 26	B, Miscellaneous, 1949-1983
Box 1, Folder 27	Calder, Alexander, 1951-1974
Box 1, Folder 28	C-D, Miscellaneous, 1947-1956
Box 1, Folder 29	Ferber, Herbert, 1969-1975
Box 1, Folder 30	G, Miscellaneous, 1953-1958
Box 1, Folder 31	Hadzi, Dimitri, 1957-1970
Box 1, Folder 32	Helion, Jean, 1944-1945
Box 1, Folder 33	H-J, Miscellaneous, 1947-1980
Box 1, Folder 34	J. J. Little & Ives Co., Inc., 1958-1963
Box 1, Folder 35	Lebrun, Rico, circa 1964
Box 1, Folder 36	Lynes, Russell, 1974-1978
Box 1, Folder 37	L, Miscellaneous, 1945-1973
Box 1, Folder 38	Meadows, Bernard, 1954-1982
Box 1, Folder 39	Moore, Henry, 1954-1972
Box 1, Folder 40	M-N, Miscellaneous, 1937-1961
Box 1, Folder 41	Paolozzi, Eduardo, circa 1959
Box 1, Folder 42	Price, Vincent, circa 1970
Box 1, Folder 43	Ritchie, Jane, 1928-1983

Box 1, Folder 44	Roszak, Theodore, 1958-1977
Box 1, Folder 45	Royal Society of Arts, 1972
Box 1, Folder 46	R, Miscellaneous, 1951-1972
Box 1, Folder 47	Smith, David, 1958-1959
Box 1, Folder 48	S-V, Miscellaneous, 1950-1957
Box 1, Folder 49	Watkins, Franklin, 1959-1965
Box 1, Folder 50	Weinberg, Elbert, 1964
Box 1, Folder 51	Williams College, 1971-1978
Box 1, Folder 52	Yale University, 1956-1957
Box 1, Folder 53	Yale University Appointment Congratulations Letters, 1957
Box 1, Folder 54	Condolence Letters, A-D, 1978-1979
Box 1, Folder 55	Condolence Letters, F-L, 1978
Box 1, Folder 56	Condolence Letters, L-Z, 1978
Box 1, Folder 57	Condolence Letters, A-K, 1978
Box 1, Folder 58	Condolence Letters, M-S, 1978
Box 1, Folder 59	Condolence Letters, T-W, 1978
Box 1, Folder 60	Condolence Letters from Correspondents without Surnames, 1978
Box 2, Folder 1-33	Chronological Correspondence, 1935-1965
Box 3, Folder 1-17	Chronological Correspondence, 1965-1978
Box 3, Folder 18	Holiday Greeting Cards, 1939-1956

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## Series 3: Writings, 1927-1978

### 2.9 Linear feet (Boxes 3-6, OV 11)

Writings include undergraduate and graduate papers and theses from University of Pittsburgh and University of London, lecture drafts, outlines, notes, one disbound notebook from Andrew Ritchie's time working at the Frick Collection, and some writings by others.

Prior to their arrival at the archives, the papers underwent some preliminary arrangement. Insofar as it was possible, the folders dedicated to a specific lecture or paper were labeled by title, then arranged chronologically. Other folders generically labeled "lecture drafts and notes" and "lectures" contained a mixture of drafts and notes on multiple lectures. These folders retained their original titles and were grouped separately, then arranged in loose chronological order. Some of the folders have overlapping dates due to the assortment of lectures and material within.

Box 3, Folder 19-20	Disbound Notebook, circa 1937
Box 3	University of Pittsburgh
Box 3, Folder 21	School Papers, 1927-1933
Box 3, Folder 22	Sociology Paper, circa 1930
Box 3, Folder 23	School Paper, 1933 Oversized material housed in OV 11.
Box 3, Folder 24-25	Graduate School Papers and Notes, circa 1932-circa 1933
Box 3, Folder 26	Note Cards for Thesis, circa 1933
Box 4	University of London
Box 4, Folder 1	Doctoral Notes, circa 1935
Box 4, Folder 2-3	Doctoral Notes and Drafts, circa 1935
Box 4, Folder 4-5	"Peterborough Choir Stall Paintings" List for Thesis, circa 1935
Box 4, Folder 6	New York University Course and Lecture Outlines, 1935-1941
Box 4, Folder 7	English Painting Seminar Lecture Outlines, circa 1937-1941
Box 4, Folder 8	English Painting Seminar Lecture Outlines, circa 1938
Box 4, Folder 9	English Painting Seminar Lecture Notes, circa 1938
Box 4, Folder 10	Victorian Art Lectures, 1941
Box 4, Folder 11	Frick Symposium Lecture and Papers, 1941-1942
Box 4, Folder 12	"Hogarth as a Painter", 1946
Box 4, Folder 13	"20th Century American Sculpture", 1958

Box 4, Folder 14	"Ten American Sculptors" Exhibition Catalog Drafts, 1959-1960
Box 4, Folder 15	"Ten American Sculptors" Exhibition Catalog Photographs of Art, 1959-1960
Box 4, Folder 16	Franklin Watkins Lecture and Printed Material, 1964
Box 4, Folder 17	"Some Aspects of 20th Century Sculpture," Amherst College, 1965-1966
Box 4, Folder 18	"Henry Moore Inaugural Lecture Series," Art Gallery of Ontario, 1974-1975
Box 4, Folder 19-25	Lecture Drafts and Notes, 1933-1938
Box 5, Folder 1-25	Lecture Drafts and Notes, 1936-1957
Box 6, Folder 1-8	Lectures, 1942-1975
Box 6, Folder 9	Slide Lists for Lectures, 1966-1971
Box 6	Writings by Others
Box 6, Folder 10	"Preliminary Memorandum on Morale of Government Departments", 1940
Box 6, Folder 11	Thesis by Margaret Ames, 1941
Box 6, Folder 12	Royal College of Art Convocation Speech, 1970
Box 6, Folder 13	"Retirement Haiku" by John, circa 1971
Box 6, Folder 14	Russell Lynes Writing About Andrew and Jane Ritchie, circa 1978
Box OV 11	Oversized School Paper from Box 3, Folder 23, circa 1933

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## Series 4: Committee and Organization Files, 1948-1971

### 1.2 Linear feet (Boxes 6-7)

Andrew Ritchie served on many advisory panels, trustee boards, councils, board of directors, and committees during his career, and the materials related to those activities are included in this series. There are meeting minutes, bulletins, reports, and studies, though the bulk of the material is correspondence. Some of the more voluminous and noteworthy committees and organizations include the College Art Association's study on "The Visual Arts in Higher Education" as well as the Museum of Modern Art's committee on museum collections. There are also a few folders on club memberships.

This series is organized alphabetically by the name of the organization or committee.

Box 6, Folder 15	American Federation of the Arts, 1963-1967
Box 6, Folder 16	Archives of American Art, New York Committee, 1958-1966
Box 6, Folder 17	Artists Equity Association, 1949-1956
Box 6, Folder 18-20	Association of Art Museum Directors, 1952-1970
Box 6, Folder 21	Brandeis University Board of Overseers, 1965-1967
Box 6, Folder 22	Brandeis University Sculpture Award Jury, 1968-1970
Box 6, Folder 23	Buffalo Fine Arts Academy Meeting Minutes, 1948-1949
Box 6	College Art Association
Box 6, Folder 24	Museum Training Conference, 1949
Box 6, Folder 25	Advisory Committee, 1960-1969
Box 6, Folder 26	Report, 1966
Box 6, Folder 27	"Visual Arts in Higher Education" Study, Ford Foundation Grant, 1961
Box 6, Folder 28	"Visual Arts in Higher Education," Pre-Study Meeting Summaries, 1962-1963
Box 6, Folder 29	"Visual Arts in Higher Education," Research File, 1962-1963
Box 6, Folder 30	"Visual Arts in Higher Education," Copy of Report, circa 1963
Box 6, Folder 31	"Visual Arts in Higher Education," Charts and Tables, circa 1963
Box 6, Folder 32	"Visual Arts in Higher Education," Correspondence, 1964-1971
Box 7, Folder 1	College Art Association, "Visual Arts in Higher Education" Correspondence, 1966-1967
Box 7, Folder 2	Commission on the Humanities Sub-Committee, 1963-1965
Box 7, Folder 3	Commission on the Humanities Report, 1963

Box 7, Folder 4-5	Committee on Government and Art, 1950-1957
Box 7, Folder 6	Connecticut Commission on the Arts, 1966-1970
Box 7, Folder 7	Federal Aviation Agency Art Advisory Panel, 1961-1965
Box 7, Folder 8	First National City Bank Art Collection Review Panel, 1969
Box 7, Folder 9	Limestone Trout Club, 1970
Box 7, Folder 10	Lincoln Center Art Committee, 1960-1966
Box 7, Folder 11	Metropolitan Museum of Art Committee for Centennial Celebration, 1969-1970
Box 7, Folder 12	Minneapolis Institute of Arts, 1959
Box 7, Folder 13	Minneapolis Institute of Arts Photographs of Art, 1959
Box 7, Folder 14-16	Museum of Modern Art Committee on Museum Collections, 1951-1957
Box 7, Folder 17	National Council of Churches Commission on Art, 1957-1959
Box 7, Folder 18	National Council on the Arts and Government, 1960-1969
Box 7, Folder 19	Princeton University Art Museum Advisory Council, 1968-1971
Box 7, Folder 20	Rhode Island School of Design Fine Arts Committee, 1964-1969
Box 7, Folder 21	University of Notre Dame Art Gallery Advisory Council, 1968-1971
Box 7, Folder 22	Virginia Museum of Fine Arts Selection Committee, 1959-1960
Box 7, Folder 23	Yale University Art Gallery, 1957-1971
Box 7, Folder 24	"Yale, Your Neighbor" Radio Program Transcript, 1961
Box 7, Folder 25	Yale Conference on British Art, 1965
Box 7, Folder 26-27	Yale Center for British Art, 1966-1977
Box 7, Folder 28	Yale Center for British Art, Arrangement of the Mellon Collection, circa 1967
Box 7, Folder 29	Yale Club of New York, 1963-1970

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## Series 5: Exhibition and Project Files, 1949-1978

### 1.6 Linear feet (Boxes 7-9, OV 12)

This series includes correspondence, printed material, photographs, catalogs, and assorted documents related to art projects and numerous exhibitions for which Andrew Ritchie curated, planned, wrote, or judged. Some of the projects and exhibitions in this series include the Alfred E. Burr Memorial in Connecticut, the Middelheim Sculpture exhibition in 1971, and the Western Round Table on Modern Art in 1949.

This series is arranged alphabetically by project title.

Box 7, Folder 30	Aid to Special Exhibitions Program, 1970
Box 7, Folder 31-32	Alfred E. Burr Memorial, 1971-1972 Oversized material housed in OV 12.
Box 7, Folder 33	Alfred E. Burr Memorial Photographs of Fountain, circa 1972
Box 7, Folder 34	Bill to Establish a National Registry of Art, 1966
Box 7, Folder 35	Carnegie Program on American Art, 1957
Box 7, Folder 36	Centurions Sculpture Show, 1977
Box 8, Folder 1	Ford Foundation Arts Consultant, 1971-1973
Box 8, Folder 2	Ford Foundation Catalogs Program, 1971-1972
Box 8, Folder 3-4	"German Art of the 20th Century" (1957), 1956-1957
Box 8	Middelheim Sculpture Exhibition (1971), 1970-1971
Box 8, Folder 5	Correspondence and Planning, 1970-1971
Box 8, Folder 6	Financial Material, 1971
Box 8, Folder 7-8	"Installation and Assembly Manual" and Photographs of Art, 1971
Box 8, Folder 9-10	Niagara Frontier Convocation, 1951
Box 8, Folder 11	O'Hare Field Mural Project, 1963
Box 8, Folder 12	Oscar B. Cintas Estate Collection, 1962
Box 8, Folder 13	Oscar B. Cintas Estate Collection Photographs, 1962
Box 8, Folder 14	Portland Art Museum Sculpture Purchase Program, 1978
Box 8, Folder 15	Portland Art Museum Sculpture Purchase Program Photographs of Art, 1978
Box 8, Folder 16	Protecting Museum Collections from Bombing, 1950

Box 8, Folder 17	Sainsbury Centre for Visual Arts, Correspondence with University of East Anglia, 1975-1978
Box 8, Folder 18	Sainsbury Centre for Visual Arts Opening, 1978
Box 8, Folder 19	Sao Paulo Bienal Jury, 1967-1968
Box 8, Folder 20	Seattle Bank Building Art Consultant, 1968-1971
Box 8, Folder 21	Southern Illinois University Seminar, 1961
Box 8, Folder 22	Stone Mountain Memorial Project, 1958-1960 Oversized material housed in OV 12.
Box 8, Folder 23-24	U.S. Information Agency Modern Sculpture (1960), 1957-1961
Box 8, Folder 25	Westchester Art Society Juried Exhibition (1970), 1970-1971
Box 8	Western Round Table on Modern Art
Box 8, Folder 26	Correspondence and Planning, 1949
Box 8, Folder 27	Transcript of Panel Discussions, 1949
Box 9, Folder 1	Western Round Table on Modern Art Printed Material, 1949
Box 9, Folder 2	Miscellaneous Sculpture Data Sheets, circa 1955
Box OV 12	Oversized Alfred Burr Memorial Plans from Box 7, Folder 31, 1971-1972
Box OV 12	Oversized Stone Mountain Memorial Scale Drawing from Box 8, Folder 22, circa 1959

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## Series 6: Teaching Files, 1957-1974

### *0.5 Linear feet (Box 9)*

This series consists of Ritchie's teaching files, the bulk of which documents the Museum Training Fellowship, a curatorial training program at the Yale University Art Gallery. There are also folders documenting Ritchie's professorship at Williams College and as a visiting scholar and lecturer at the University of Sydney and the University of East Anglia. File contents vary but often contain correspondence, program outlines, course materials, recommendations, and a few student papers.

Box 9	Museum Training Fellowship
Box 9, Folder 3-4	Correspondence, 1958-1968
Box 9, Folder 5	Course Material, 1963-1966
Box 9, Folder 6	Hunter, Robert, 1964-1967
Box 9, Folder 7	Mitchell, William, 1967-1969
Box 9, Folder 8	Yassin, Robert A., 1966-1968
Box 9, Folder 9	University of East Anglia Scholar in Residence, 1969-1970
Box 9, Folder 10	University of East Anglia Staff Housing Floor Plans, 1970
Box 9, Folder 11-12	University of Sydney, 1971-1972
Box 9, Folder 13	Williams College Correspondence, 1970-1971
Box 9, Folder 14-15	Williams College Course Material, 1972-1974
Box 9, Folder 16	Recommendations, 1957-1970
Box 9, Folder 17	Guggenheim Foundation Recommendations, 1958-1971
Box 9, Folder 18	Student Papers and Notes, 1965-1974

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## Series 7: Printed Material, 1928-1978

### *0.5 Linear feet (Boxes 9-10)*

The bulk of the printed material consists of news clippings, some of which are arranged by subject, along with articles by Andrew Ritchie, press releases, magazines, bulletins, and a few exhibition catalogs.

This series is arranged by document type. Some of the news clippings are arranged by subject and others are arranged chronologically.

Box 9, Folder 19	Articles by Andrew Ritchie, 1939-1953
Box 9, Folder 20	Albright Art Gallery Clippings, 1942-1951
Box 9, Folder 21	Art Institute of Chicago 20th Century Sculpture Exhibition Clippings, 1953
Box 9, Folder 22	Black Mountain College and Joseph Albers Clippings, 1935-1946
Box 9, Folder 23	Dunn International Exhibition Clippings, 1963
Box 9, Folder 24	Edouard Vuillard Exhibition Clippings, 1954
Box 9, Folder 25	Mellon Gift to Yale Clippings, 1966
Box 9, Folder 26	William Zorach Clippings and Printed Material, circa 1938-1956
Box 9, Folder 27	Yale Art Gallery Book Review Clippings, 1972-1973
Box 9, Folder 28	Yale Art Gallery Director Appointment Clippings, 1956-1957
Box 9, Folder 29-30	News Clippings, 1945-1971
Box 10, Folder 1	News Clippings, 1976-1978
Box 10, Folder 2	Albright Art Gallery Exhibition Catalogs, 1943
Box 10, Folder 3	Press Releases, 1949-circa 1950
Box 10, Folder 4	Magazines, 1947-1972
Box 10, Folder 5	Assorted Programs and Booklets, 1928-1963

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## Series 8: Photographs, 1935-1982

*0.9 Linear feet (Box 10, OV 13)*

This series mostly consists of black and white photographs of Andrew Ritchie and his wife with artists, friends, and colleagues at art openings and events. There is one small album of photographs of a birthday party for Jane Ritchie. There are numerous formal portraits of Andrew Ritchie at various points in his career, some of which were taken by the photographer Hans Namuth, and a few portraits of artists. Also included are photographs of artwork. The photographs of events contain images of Ritchie with artists and colleagues. Most of the photographs have annotations written on the verso identifying people, but not much information on the events or locations.

This series is arranged by subject.

Box 10, Folder 6	Album of Jane Ritchie's Birthday Party, 1967
Box 10, Folder 7	Jane and Andrew Ritchie Portraits, circa 1935-circa 1950
Box 10, Folder 8	Andrew Ritchie Portraits for the Museum of Modern Art, 1949-1957
Box 10, Folder 9	Andrew Ritchie Portraits by Hans Namuth, circa 1953 Oversized material housed in OV 13.
Box 10, Folder 10	Andrew Ritchie Portraits with Artwork, 1960-1965
Box 10, Folder 11	Andrew Ritchie Portraits for Yale Art Gallery, circa 1960-circa 1970
Box 10, Folder 12	Andrew Ritchie Photographs by Russell Lynes, 1969
Box 10, Folder 13	Assorted Andrew Ritchie Portraits, circa 1950-circa 1970
Box 10, Folder 14	Canaan House and Unidentified Houses, circa 1950-circa 1970
Box 10, Folder 15	Group Portraits of Artists with Andrew Ritchie, circa 1950-circa 1960
Box 10, Folder 16	Portraits of Artists and Colleagues, circa 1950-1982
Box 10, Folder 17	Unidentified Artists and Colleagues, circa 1950-circa 1970 Oversized material housed in OV 13.
Box 10, Folder 18	Antwerp Trip, 1971
Box 10, Folder 19	Artwork from Andrew Ritchie Collection, circa 1970
Box 10, Folder 20	Ciborium at Victoria and Albert Museum, circa 1950-circa 1970
Box 10, Folder 21-23	Ciboria and Medieval Art, circa 1950-circa 1970
Box 10, Folder 24	Ciboria and Medieval Art Negatives, circa 1950-circa 1970
Box 10, Folder 25	George Rickey Sculpture Installation at Yale, 1970
Box 10, Folder 26	Henry Moore Sculpture Installation at Yale, 1960

Box 10, Folder 27	Artists and Others with Henry Moore Sculpture, circa 1960 Includes images of Andrew Ritchie, artists, and donors with the sculpture.
Box 10, Folder 28	Henry Moore Sculptures, 1966-1972
Box 10, Folder 29	Mellon Collection Opening, circa 1966
Box 10, Folder 30	Willem de Kooning Springs Fireplace Studio, circa 1965
Box 10, Folder 31-33	Art Openings and Events, circa 1950-circa 1970
Box 10, Folder 34	Assorted Personal Photographs, circa 1930-circa 1960 Includes images of relatives, family gatherings, and events.
Box 10, Folder 35	Miscellaneous Photographs, circa 1950-circa 1970 Oversized material housed in OV 13.
Box OV 13	Oversized Andrew Ritchie Portraits from Box 10, Folder 9, circa 1953
Box OV 13	Oversized Photographs of Artists and Colleagues from Box 10, Folder 17, circa 1950-circa 1970
Box OV 13	Oversized Photograph from Box 10, Folder 35, circa 1950-circa 1970

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