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**Finding Aid for the Edward Ruscha Photographs of Sunset Boulevard and  
Hollywood Boulevard, 1965-2010**

Beth Ann Guynn

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## Descriptive Summary

**Title:** Edward Ruscha photographs of Sunset Boulevard and Hollywood Boulevard

**Date (inclusive):** 1965-2010

**Number:** 2012.M.1

**Creator/Collector:** Ruscha, Edward

**Physical Description:** 71.6 Linear Feet(50 boxes, 1 flat file)

### Repository:

The Getty Research Institute

Special Collections

1200 Getty Center Drive, Suite 1100

Los Angeles 90049-1688

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URL: <http://hdl.handle.net/10020/askref>

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**Abstract:** The archive is comprised of material related to Ed Ruscha's photographic documentation of two major Los Angeles thoroughfares: Sunset Boulevard and Hollywood Boulevard, as well as the projects that resulted from the documentation of the two streets. Ruscha documented Sunset Boulevard in twelve shoots between 1965 and 2001, and Hollywood Boulevard in four shoots between 1973 and 2004. Finished projects include his fourth photographic art book, *Every Building on the Sunset Strip*, 1966; the portfolio *Sunset Strip 1965/1995*, and the portfolio and book *Then & Now: Hollywood Boulevard 1973-2004*, 2005.

**Request Materials:** Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).

**Language:** Collection material is in English with some German.

### Biographical/Historical Note

The American artist Edward Joseph Ruscha IV was born in Omaha, Nebraska on December 16, 1937 to Edward Ruscha III, an insurance auditor, and his wife Dorothy Driscoll Ruscha. He was raised in Oklahoma City where he met his lifelong friends Mason Williams, Joe Goode, and Jerry McMillan. After graduation from high school he drove to California with Mason Williams to attend Chouinard Art Institute (now California Institute of the Arts). Robert Irwin and Emerson Woelffer were among the teachers who would have an especially strong influence on him.

Ruscha graduated from Chouinard in 1960 and in 1961 made his first trip to Europe, traveling with his mother and older sister Shelby by car for seven months. The numerous travel images he took with his Yashika camera that include storefronts, window displays, and billboards, as well as the perhaps more typical images of people they met on their journey, thematically and stylistically prefigure the photographs he was soon to take for his early artist's books such as *Twenty-six Gasoline Stations* (1963) and *Some Los Angeles Apartments* (1965).

A visit to New York on his way back to California opened Ruscha's eyes to Pop Art, and the work he subsequently created was included in *New Painting of Common Objects*, the first exhibition of Pop Art, curated by Walter Hopps at the Pasadena Art Museum in 1962. The following year Hopps gave Ruscha his first solo show at Ferus Gallery. Informed by Pop Art and the distinctive billboard culture of Los Angeles, Ruscha went on to become a pivotal presence in the West Coast and Conceptual art scenes.

Although much of Ruscha's work is informed by or uses photography as its point of departure, he sees himself not as a photographer but as someone who uses the medium of photography as part of his larger artistic practice. His early photographic artist's books, many of which further distill the quotidian elements of the Los Angeles cityscape - parking lots, urban streets, and apartment buildings - into serial imagery, have fundamentally altered the genre of the artist's book through their use of photography and commercial production methods. Yet in a discussion of his artist's books with Silvia Wolf, Ruscha noted, "My use of the camera is still a tool to make a picture...At the time I was into making pictures that happened to be photographs, rather than making 'photographs' ("*Nostalgia and New Editions; A Conversation with Ed Ruscha*," in *Ed Ruscha and Photography*, 2004, p. 257).

Known for the drawings and paintings of words and phrases that he began making in the 1960s, as well as for his artist's books, Ruscha is one of the pre-eminent artists of his generation. He has exhibited widely in the United States and abroad. His first international exhibition was in Cologne at Galerie Rudolf Zwirner in 1968. A few years later he began showing at Leo Castelli Gallery in New York, and his first retrospective was held at the San Francisco Museum of Modern Art in 1982. He is currently represented by Gagolian Gallery (Los Angeles and New York).

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**Access**

Open for use by qualified researchers. Audio-visual materials unavailable until reformatting is complete. Film negatives unavailable due to conservation concerns.

**Publication Rights**

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**Preferred Citation**

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<http://hdl.handle.net/10020/cifa2012m1>

**Acquisition Information**

Acquired in 2012.

**Processing History**

Processed by Beth Ann Guynn and Linda Kleiger in 2012. Selected digital materials processed by Laura Schroffel in 2017. Further processing is required on remaining digital content.

**Related Archival Materials**

The Getty Research Library also holds the Edward Ruscha Photographs of Los Angeles Streets collection, Special Collection accession number 2012.M.2.

**Scope and Content of Collection**

The collection is comprised of material related to Ed Ruscha's photographic documentation of two major Los Angeles thoroughfares: Sunset Boulevard and Hollywood Boulevard, as well as materials pertaining to the projects that resulted from the documentation of the two streets.

Ruscha documented Sunset Boulevard in twelve shoots between 1965 and 2001 using a motorized camera mounted on a tripod in the bed of his pickup truck. The shoots covered the twenty-five mile length of Sunset Boulevard and included both sides of the street. In 1966 Ruscha self-published his fourth photographic art book, the iconic *Every Building on the Sunset Strip*, which reproduced the images from his 1966 shoot. He reworked six of the original 1966 images for his portfolio *Sunset Strip 1965/1995*, produced with the art dealer and gallerist Patrick Painter in 1995.

Series I: Sunset Boulevard, contains approximately 5,000 original negatives and 90 contact sheets from the 1966, 1976, and 1998 shoots; the original film rolls (on seven negative and seven positive rolls) from the seven shoots made between 1973 and 1997 (excluding 1976); six videotapes that represent the 2000 and 2001 shoots; and corresponding documentation. It also contains the production materials for *Every Building on the Sunset Strip* and the 1995 portfolio. Materials pertaining to the book span from negatives and contact sheets from the earliest documentation attempts (circa 1965) to Jerry McMillan's 1965 preliminary contact prints and mock-ups, to the finished book. Included are circa 800 negatives and 64 contact sheets, Ruscha's mock-ups and maquettes, proofs, press pulls, and proof and final copies of the book, and a record book containing lists of expenses for shooting and printing and lists of books both gifted and sold. The later portfolio is represented by negatives and prints used for selecting the final images or test shots, "scratched" (i.e. altered) negatives and prints, and a small amount of documentation pertaining to the project.

Series II: Hollywood Boulevard, contains materials resulting from Ruscha's documentation of that thoroughfare between 1973 and 2004. The four shoots (1973, 2002, 2003, and 2004) covered twelve miles and included both sides of the street. Included are the original 1973 still images (circa 4,600 negatives and 29 contact sheets containing circa 4,500 frames) and the later images shot on still film (circa 14,000 negatives and two positive film reels) and video (2 videos), as well as documentation pertaining to the original shoot. Still images from all of the shoots are also compiled on CDs.

In 2005 the German publisher and master printer, Gerhard Steidl, published *Then & Now: Hollywood Boulevard 1973-2004*, in both a limited edition portfolio and as a trade book. In these works Ruscha's original 1973 images run parallel to their 2004 versions, recording the changes that had occurred to the thoroughfare over three decades. As with *Every Building on the Sunset Strip* the images of the north side of the boulevard run along the top of the sheet or page, while those of the south side of the boulevard run inverted along its bottom.

Also included in Series II are the production materials for the project, ranging from index prints, initial layouts, proof sheets, and dummies, to examples of the final products. Documentation includes maps, street name and numbering systems, image sequence lists, and memos on working and production procedures.

" [Connect to finding aid and digitized images in the Research Collections Viewer](#)

**Arrangement**

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The collection is comprised of two series: Series I: Sunset Boulevard, 1965-2010, undated; Series II: Hollywood Boulevard, 1973-2005, undated.

**Subjects - Topics**

Streets -- United States -- Los Angeles

**Subjects - Places**

Hollywood Boulevard (Los Angeles, Calif.) -- Description and travel

Los Angeles (Calif.) -- Description and travel

Sunset Boulevard (Los Angeles, Calif.) -- Description and travel

**Genres and Forms of Material**

Black-and white negatives -- California -- Los Angeles -- 21st century

Videotapes -- California -- Los Angeles -- 21st century

Contact prints -- California -- Los Angeles -- 20th century

Artists books -- California -- Los Angeles -- 20th century

Contact sheets -- California -- Los Angeles -- 21st century

Contact sheets -- California -- Los Angeles -- 20th century

DVDs -- California -- Los Angeles -- 21st century

Dummies (printed matter) -- California -- Los Angeles -- 20th century

Videotapes -- United States -- Los Angeles -- 21st century

Compact discs -- California -- Los Angeles -- 21st century

Contact prints -- California -- Los Angeles -- 21st century

DVDs -- United States -- Los Angeles -- 21st century

Black-and-white negatives -- California -- Los Angeles -- 20th century

**Contributors**

Patrick Painter Inc

Ruscha, Edward

Steidl, Gerhard

McMillan, Jerry, 1936-

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Series I. **Sunset Boulevard, 1965-2010, undated**

**Scope and Content Note**

The series contains the original negatives, contact sheets, film rolls, and videotapes produced over the course of Ruscha's twelve shoots of Sunset Boulevard made between 1966 and 2001, as well as corresponding documentation. It also contains the production materials for *Every Building on the Sunset Strip* and his 1995 portfolio his portfolio *Sunset Strip 1965/1995*, produced with the art dealer and gallerist Patrick Painter.

Materials pertaining to the book range from early test materials, such as Jerry McMillan's 1965 preliminary contact prints and mock-ups, to the finished book. Included are Ruscha's mock-ups, and maquettes, proofs, press pulls, and proof and final copies of the book, and a record book containing lists of expenses for shooting and printing, as well as lists of books both gifted and sold. The later portfolio is represented by negatives and prints used for selecting the final images or test shots, "scratched" (i.e. altered) negatives and prints, and a small amount of documentation pertaining to the project.

**Arrangement**

Arranged in two subseries: Series I.A. Shoots and Series I.B. Projects.

Series I.A. **Shoots, 1965-2010**

**Scope and Content Note**

Series I.A. contains materials pertaining to Ruscha's documentation of Sunset Boulevard between 1966 and 2001. The twelve shoots made during these years covered the twenty-five mile length of Sunset Boulevard and included both sides of the street, which Ruscha shot using a motorized camera mounted on a tripod in the bed of his pickup truck. This subseries contains the original negatives and contact sheets from the 1966, 1976, and 1998 shoots, and from the seven shoots made between 1973 and 1997 (excluding 1976). The negatives from each of these shoots were spliced together into large rolls, one per shoot, and positive rolls were created by Foto-Kem in 2010. The 2000 and 2001 shoots are present as videotapes. Most of the documentation files include such materials as photocopies of notes from the spiral-bound shootings notebooks, photocopies of original roll notes, and Foto-Kem materials such as cue and footage sheets and invoices.

**Arrangement**

Arranged chronologically by shoot date. See Series I.B. for Jerry McMillan's test 1965 shoot of Sunset Boulevard.

**1966 June 11 shooting session, 1965-1966**

box 1, folder 1

**Negatives, 1966 June 11**

**Scope and Content Note**

Forty-four bundles of 13-frame negative strips (Ilford Fine Grain Panchromatic (FP3) film) comprising 513 strips (6,373 frames). The strips numbered in their lower left corners. Written on wrapper: Original "Sunset Strip" negs. / Book.

box 2\*

**16 x 20 inch contact sheets, 1966**

**Scope and Content Note**

Forty-five contact sheets, most containing 12 strips of 13 frames, and corresponding to the negatives above (includes one duplicate of print 399-410), and one cut contact sheet of two rows. Strip numbers are written on left edges; additional codes are written on lower right edges; occasional annotations and markings are on individual frames. Labels on upper right corner of versos read: Edward Ruscha Photo-documentation of Sunset Blvd. - 1966; and include fill-in spaces for subject, proof sheet number, and negative numbers.

box 7, folder 1

**Documentation, 1965-1966**

**Scope and Content Note**

Four pages of photocopies from Record book, 1966-1972 (Box 17, Folder 6) including three pages of expense notes for first shoot probably prior to June 11, 1966 (approach abandoned), and between June 11 and September 24, 1966; and one page of notes containing film loading instructions.

**1973 July 1 shooting session, 1973-2010**

box 3, item FN1

**Negative film reel, 1973 July 1**

**Scope and Content Note**

1 x 35 mm, 8 perf. created from 36 rolls of film; 907 feet of film.

box 4, item FP1

**Positive film reel, 2010**

box 7, folder 2

**Documentation, 1973-2010**

**Scope and Content Note**

Also includes masking tape pieces with roll information, unused film ends, and paper film wrapper.

**1974 July 14 shooting session, 1974-2010**

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box 3, item FN2

**Negative film reel, 1974 July 14**

**Scope and Content Note**

1 x 35 mm, 8 perf. created from 40 rolls of film; 1,069 feet of film.

box 4, item FP2  
box 7, folder 3

**Positive film reel, 2010**

**Documentation, 1973-2010**

**Scope and Content Note**

Also includes unused film end and paper film wrapper.

box 3, item FN3

**1975 August 3 and 24 shooting sessions, 1975-2010**

**Negative film reel, 1975 August 3-1975 August 24**

**Scope and Content Note**

1 x35 mm., 8 perf created from 45 rolls of film; 1121 feet of film.

box 4, item FP3  
box 7, folder 4

**Positive film reel, 2010**

**Documentation, 1975-2010**

**Scope and Content Note**

Includes two black-and-white photographs by Paul Ruscha of Ed Ruscha and crew taken during the August 3 shoot. Annotations on versos: Danny Kwan (driver) in Ed's maroon Datsun pick-up, Ed Ruscha (photographer) and Bryan Heath (camera assistant). Photo by Paul Ruscha Aug. 3, 1975; and: Ed Ruscha with Nikon-F w/motor drive (250 frame back). Photo: Paul Ruscha / August 3, 1975.

box 1, folder 2

**1976 August 22 shooting session, 1976**

**Negatives**

**Scope and Content Note**

Fifteen bundles of 13 frame negative strips of Ilford Fine Grain (FP4) film corresponding to contact sheets listed below. Strips numbered in lower left corners.

box 8\*, folder 1

**Contact sheets**

**Scope and Content Note**

Fifteen 16 x 20 inch contact sheets corresponding to negatives listed above. Sheets are numbered on lower left corners and have annotations on individual frames; versos are numbered on lower right corner and dated in center. Yellow sticky notes on some sheets point to frames printed, possibly for 1995 Patrick Painter portfolio project. Written on original box: Photos taken Aug. 22, 1976 / 16 x 20 Sunset Strip contacts (and negs). Nb: no negatives in box.

box 7, folder 5

**Documentation**

**1985 August 22 shooting session, 1985-2010**

box 3, item FN4

**Negative film reel, 1985 August 22**

**Scope and Content Note**

1 x 35 mm, 8 perf. created from 32 rolls of film; 791 feet of film.

box 4, item FP4

**Positive film reel, 2010**

**Scope and Content Note**

Made by Foto-Kem.

box 7, folder 6

**Documentation, 1985-2010**

**1990 September 8 shooting session, 1990-2010**

box 5, item FN5


**Negative film reel, 1990 September 8**

**Scope and Content Note**

1 x 35 mm, 8 perf. created from 25 rolls of film; 753 feet of film.

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- box 6, item FP5                    **Positive film reel, 2010**  
   **Scope and Content Note**  
   Made by Foto-Kem.
- box 7, folder 7                    **Documentation, 1990-2010**  
   **Scope and Content Note**  
   Also includes two film wrappers and photocopies of three loose notes found inside  
   1973-1990 project notebook, and Foto-Kem plastic wrapper.
- box 5, item FN6                    **1995 August 20 and 21 shooting sessions, 1995-2010**  
   **Negative film reel, 1995 August 20-1995 August 21**  
   **Scope and Content Note**  
   1 x 35 mm, 8 perf. created from 31 rolls of film; 964 feet of film.
- box 6, item FP6                    **Positive film reel, 2010**  
   **Scope and Content Note**  
   Made by Foto-Kem.
- box 9, item V1                    **Photo documentation of Sunset Blvd., 1995 August 20**  
   **Scope and Content Note**  
   1 video 8 tape. Includes list of credits on paper insert of video tape case. Video of  
   the filming process taken by Ruscha's son Eddie.
- box 7, folder 8                    **Project notebook, 1995 August 20-21**  
   **Scope and Content Note**  
   Red spiral-bound notebook. Written on front cover: Sunset Blvd. (and other streets)  
   photography notebook / Sunday, Aug. 1995 and Monday, Aug. 21, 1995.
- box 7, folder 9                    **Documentation, 1995-2010**  
   **Scope and Content Note**  
   Also includes a 12-page typed script for the shoot; hand-written notes on two large  
   yellow sticky notes; photocopies of two loose notes from the green project  
   notebook; and a one page photocopy from a film (motion picture) lab directory.
- box 5, item FN7                    **1997 September 14 - September 16 shooting sessions, 1997-2010**  
   **Film negative reel, 1997 September 14-1997 September 16**  
   **Scope and Content Note**  
   1 x 35 mm., 8 perf. film reel; 1038 feet of film.
- box 6, item FP7                    **Film positive reel, 2010**  
   **Scope and Content Note**  
   Made by Foto-Kem.
- box 7, folder 10                    **Project notebook, 1997 September 14-1997 September 16**  
   **Scope and Content Note**  
   Blue spiral-bound notebook. Cover reads: 1997 Sept. 14, 15, 16th / Sunset Blvd. /  
   Driver: Shane Gufogg / Photographer: Gary Regester / Film changer: Paul Ruscha /  
   I.D.ographer: Eddie Ruscha.
- box 7, folder 11                    **Documentation, 1997**  
   **Scope and Content Note**  
   Also includes one note hand-written by Ed Ruscha in marker with annotations in  
   darker marker by Paul Ruscha; and one sheet of printed roll notes.
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box 10	<p><b>1998 August 9 shooting session, 1998</b></p> <p><b>Negatives</b></p> <p><b>Scope and Content Note</b></p> <p>Eighteen bundles each containing between 11 and 22 strips of 13 frame Ilford FP4 Plus Safety film negatives corresponding to the contact sheets below, plus seven small strips of extra negatives (2-6 frames each). Strips numbered in lower left corners; some annotations on film and on sticky notes.</p>
box 8*, folder 2	<p><b>Contact sheets</b></p> <p><b>Scope and Content Note</b></p> <p>Thirty 16 x 20 inch contact sheets corresponding to negatives above, 11 rows by 13 frames; and one 20 x 8 1/2 inch sheet containing seven rows. Annotations written on negatives. Written on original box: Sunset Blvd. - Aug. 9, 1998.</p>
box 7, folder 12	<p><b>Documentation, 1998</b></p> <p><b>Scope and Content Note</b></p> <p>Includes one hand-written note by Ed Ruscha regarding shoot expenses; one typed to-do list with hand-written note added by Paul Ruscha; and one hand-drawn schedule [not filled in].</p>
box 9, item V2	<p><b>2000 December 17 shooting session, 2000 </b></p> <p><b>Sunset Blvd.: Crescent Heights east to Gower, north side of street,</b></p> <p><b>Scope and Content Note</b></p> <p>1 VHS cassette tape. Material extracted from V4, possibly for a screening copy.</p>
box 9, item V3	<p><b>Vertical image with display i.d. info, projected horizontally,</b></p> <p><b>Scope and Content Note</b></p> <p>1VHS cassette tape. Material extracted from V4, possibly for a screening copy.</p>
box 9, item V4	<p><b>Sunset Blvd. shot on Mini DVs</b></p> <p><b>Scope and Content Note</b></p> <p>4 mini DV tapes of 4. Material found on V2 and V3 was extracted from this original set of tapes.</p>
box 11, item D1	<p><b>2001 June 24 shooting session, 2001</b></p> <p><b>Sunset Strip 2001</b></p> <p><b>Scope and Content Note</b></p> <p>Six CDs of 6.</p>
box 9, item V5	<p><b>Sunset Blvd. 2001</b></p> <p><b>Scope and Content Note</b></p> <p>Two VHS cassette tapes of 2. Copies of V6.</p>
box 9, item V6	<p><b>Sunset Blvd., 24 June 2001</b></p> <p><b>Scope and Content Note</b></p> <p>Four mini DV tapes of 4.</p>
box 7, folder 13	<p><b>Shootings materials, 1970-1990, undated</b></p> <p><b>Production notebook, 1973-1990</b></p> <p><b>Scope and Content Note</b></p> <p>Green spiral-bound notebook containing notes written by Ed Ruscha, Paul Ruscha, Susan Haller, Bryan Heath, and Eddie Ruscha. Written on cover: Motorized photographs Sunset Blvd. and other L.A. streets. Includes two loose notebook pages for 1973 July 1 shoot, and four loose sheets of notes and diagrams.</p>

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box 7, folder 14

**Los Angeles - Orange Counties Popular Street Atlas , 1970**

**Scope and Content Note**

"Thomas Guide." Note on yellow sticky note from Ed Ruscha on page 52.

box 7, folder 15

**Truck specs, circa 1987-1989**

**Scope and Content Note**

Note and diagram on matt board, made by Ed Ruscha in black marker, reads: Ford "E Super Duty" chassis / Ford E350 chassis w/van added / Made by Goshen Coach / 3 or 4 windows / These slide open for camera [arrow to window diagram].

box 7, folder 16

**Sunset Boulevard. cross streets, not after 1994**

**Scope and Content Note**

List of cross streets on both sides of Sunset Blvd., starting at Pacific Coast Highway and traveling east.

box 7, folder 17

**Signs, undated**

**Scope and Content Note**

Matt board scraps containing the numbers 1 to 30.

box 7, folder 18

**Miscellaneous materials, undated**

**Scope and Content Note**

Includes film ends and a negative strip enclosure.

box 12, folder 1

**Schematic map for shooting times, undated**

**Scope and Content Note**

Hand-drawn map showing timings along route and location of sun.

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Series I.B. **Projects, 1965-1997, undated**

**Scope and Content Note**

Series I.B. contains materials pertaining to two projects that came out of Ruscha's photographic documentation of Sunset Boulevard: his 1966 book *Every Building on the Sunset Strip* and the portfolio *Sunset Strip 1965/1995* produced with Patrick Painter.

The self-published *Every Building on the Sunset Strip* was Ruscha's fourth photographic art book. It was originally published in an edition of 1,000 copies; a second edition of 5,000 copies was published in 1971. The accordion fold book, which opens to a 27 foot length, contains two continuous panoramas of the one-and-a-half miles of Sunset Strip, arranged in sequential order with street numbers and cross streets indicated along their lengths. The north side of the thoroughfare runs across the top of the page, while the south side is printed in mirror image along the bottom of the page. The wide expanse of white page between them becomes, in effect, the street along which the viewer "drives."

Materials pertaining to the book range from early test materials, such as Jerry McMillan's 1965 preliminary contact prints and mock-ups, to the finished book. Included are Ruscha's mock-ups and maquettes, proofs, press pulls, and proof and final copies of the book, as well as a record book containing lists of expenses for shooting and printing, and lists of books both gifted and sold.

In 1995 the art dealer and gallerist Patrick Painter produced a series of six gelatin silver photographs selected from Ruscha's 1965 images of Sunset Boulevard, in an edition of 25 sets. Ruscha reworked the negatives of the images chosen from *Every Building on the Sunset Strip*, cutting them and painting directly on them, in order to produce prints that have the appearance of faded or poorly-processed black-and-white film. Included in the archive are negatives and prints used for selecting the final images or test shots, "scratched" (i.e. altered) negatives and prints, and a small amount of documentation pertaining to the project.

**Arrangement**

Arranged chronologically by date of project.

***Every Building on the Sunset Strip* , 1965-1966, undated**

**Scope and Content Note**

The 27-foot length of the accordion-folded *Every Building on the Sunset Strip* affords the viewer two continuous photographic views of the mile and a half section of this landmark stretch of Sunset Boulevard, one for each side of one of the city's most famous thoroughfares.

box 13, 14\*  
box 13, folder 1

**Jerry McMillan Sunset Strip shooting, probably 1965**

**Contact prints**

**Scope and Content Note**

Includes twelve 2 1/4 inch full or partial proof sheets, seven of which have glassine overlays with frame numbers and street numbers; and seven cut-ups from the proof sheets. Originally housed in envelope labeled: Jerry McMillan / Sunset Strip Shooting / c.1965.

box 14\*, folder 1

**Diazo type mock-up of images,**

**Scope and Content Note**

Images from individual 2 1/4 inch contact prints taped together; some annotations, such as numbering sequence or address, on individual images. Images correspond to Jerry McMillan contact prints. RESTRICTED PENDING CONSERVATION ASSESSMENT AND TREATMENT.

box 13, 15

**First documentation, original Sunset Boulevard test, probably 1965**

**Scope and Content Note**

Originally housed in box labeled: RC proofs of first documentation. Original Sunset Blvd. test - negs and proofs.

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box 15, folder 1

**Negatives,**

**Scope and Content Note**

132 six frame strips of negatives, plus a few shorter strips. Sleeves numbered 1-20; A/B; and C/D. Strips numbered in lower left corners; some annotations on film and on sticky notes. Images correspond to contact sheets below.

box 13, folder 2

**Contact sheets,**

**Scope and Content Note**

Forty-five 8 x 10 inch contact sheets (six frames by six rows), numbered 1-2 and A-C. There are duplicate numbers of most sheets, although composition and notes may vary. Production notes in the hand of Paul Ruscha are written on the side of the sheets. Images correspond to negatives above.

box 13, 15-16

**Original Sunset Strip tests, 1966**

**Scope and Content Note**

Annotation on envelope.

box 13, folder 3

**Contact sheets**

**Scope and Content Note**

Nineteen contact sheets from 35mm. Ilford Fine grain Panchromatic film. Numbered on versos 1-20; lacking number 2. Annotations on versos of twelve of the sheets regarding lens, aperture, f-stop, driving speed, snap f.p.s., distance covered, and cross streets.

box 13, 15-16

box 13, 15

box 13, folder 4

**Maquettes, 1966**

**8275-8625 and 8400 Sunset Blvd.**

**Prints,**

**Scope and Content Note**

Three prints of maquette, numbered 100; 120; and 133.

box 15, folder 2

**Negatives,**

**Scope and Content Note**

Three 8 x 10 inch negatives.

box 16

**Enlarged maquette,**

**Scope and Content Note**

One enlarged negative (9 1/2 x 14 inches) containing two strips of two or three frames.

box 17, folder 1

**Film roll tapes with notes, 1966**

**Scope and Content Note**

Thirty-three pieces of masking tape used to secure film rolls with notes including roll numbers and comments on quality of roll. Five pieces of tape have bits of blank film attached. Originally housed in box labeled: Original Sunset Blvd. test - negs and proofs.

box 17, folder 2

**Paste-up sample and contact sheets, 1966**

**Scope and Content Note**

7715 Sunset Blvd. (New York Life building). Not used in book - outside of area depicted. Includes a cut contact sheet with a two-frame cut-up from the sheet; a single frame cut-up from an unidentified contact sheet; a paste-up made using the cut frames, two prints of the paste-up, and an annotated envelope.

box 14\*, 18,  
18\*\*-20\*\*  
box 14\*, folder  
2-3

**Mock-ups, 1965-1966**

**Jerry McMillan's mock-up, probably 1965**

**Scope and Content Note**

One mock-up for each side of the street, made of 2 1/4 inch contact prints glued and taped to paper. The mock-up for the north side consists of 15 strips; the south side consists of 12 strips (each strip is 10 1/2 x 25 inches long or smaller). RESTRICTED PENDING CONSERVATION ASSESSMENT AND TREATMENT.

box 14\*, folder 4

**Ed Ruscha's mock-up, probably 1965**

**Scope and Content Note**

Consists of 35 mm contact prints taped to paper, with one side of the street above the other, running in two long strips (in four two-part sections, each circa 7 x 24 1/2" long when folded). RESTRICTED PENDING CONSERVATION ASSESSMENT AND TREATMENT.

box 17, folder 3

**Photograph of mock-up displayed on studio wall, 1965**

**Scope and Content Note**

Four-part joined panorama.

box 17, folder 4  
box 17, folder 5

**Mock-up for book cover, 1966**

**Mock-ups for title page, 1966**

**Scope and Content Note**

Envelope containing materials from Vernon Simpson Typographers. Includes newspaper clipping for Ruscha's books offered by Heavy Industry Publications.

box 18\*\*-20\*\*

**Framed mock-ups, 1966**

**Scope and Content Note**

Three framed mock-ups with Ed Ruscha's notes.

box 21, 22\*  
box 21

**Proofs, 1966**

**Negatives used for proofs**

**Scope and Content Note**

Eleven bundles of 16-frame negative strips (Ilford Fine Grain Panchromatic (FP3) film) comprising 63 strips (1023 frames). Note around wrappers: These film strips have not been id'd but may have proofs in this box...If none are found, make a set. Match street, date, etc. if possible.

box 22\*

**15 x 24 inch contact sheet proofs**

**Scope and Content Note**

Eleven sheets on matt paper, number of strips per sheet varies from two to ten strips; 16 frames per strip. Annotations on borders and individual frames. Sheets numbered on versos. Note on black envelope: 1966 Sunset Blvd. / Proofs and negs / In this black envelope: Proofs; 16 frames ea. strip / Negatives are banded.

flatfile 1\*\*-3\*\*

**Press pulls, 1966**

**Scope and Content Note**

Three press pulls (originally framed for exhibition).

box 17, folder 6

**Record book, 1966-1972**

**Scope and Content Note**

Contains lists of expenses for shooting and printing, and lists of books gifted and sold. Also includes two loose invoices from printers.

box 17, folder 7-9

**Every Building on the Sunset Strip , 1966**

**Scope and Content Note**

First edition.

box 17, folder 7

**Proof copies**

**Scope and Content Note**

Two copies of inside fold, lacking covers.

box 17, folder 8

**Annotated copy**

**Scope and Content Note**

With inscription by Ed Ruscha and film frame numbers and other notes about proofs. Annotations on cover have been erased, but are still visible.

box 17, folder 9

box 17, folder 10

**Complete copy in silver presentation case**

**Note from Ed Levine and Ellen Morris, undated**

**Scope and Content Note**

Regarding their purchase of a "short" copy of the first edition and describing it as compared to the rest of the run and the later edition.

**Sunset Strip 1965/1995, 1965-1997**

**Scope and Content Note**

In 1995 the art dealer and gallerist Patrick Painter produced a series of six gelatin silver photographs selected from Ruscha's 1965 images of Sunset Boulevard in an edition of 25 sets. Ruscha reworked the negatives of the images chosen from *Every Building on the Sunset Strip*, cutting them and painting directly on them, in order to produce prints that have the appearance of faded or poorly-processed black-and-white film.

box 23, folder 1

**Patrick Painter file, 1994-1996**

**Scope and Content Note**

Includes contractual letter from Patrick Painter; list of Painter Editions; handwritten notes by Paul and Ed Ruscha, and a tear sheet for the edition's advertisement that appeared in the December 1995 issue of *Flash Art*.

box 24

box 24, folder 1

**Negatives, photographed 1965, duplicate negatives 1995**

**Scratched negatives, 1997**

**Scope and Content Note**

Seven scratched 4 x 5 test negatives with a small padded envelope bearing a note in Paul Ruscha's hand.

box 24, folder 2

**Unscratched and scratched negatives, 1997**

**Scope and Content Note**

Ten 4 x 5 negatives (eight scratched, two unscratched).

box 23

box 23

box 23, folder 2

**Prints, photographed 1965, printed 1995**

**Test prints**

**5 x 6 inch prints,**

**Scope and Content Note**

Four contact prints of Schwab's Pharmacy with annotations on versos.

box 23, folder 3

**6 x 8 inch test prints**

**Scope and Content Note**

Twenty-four prints of various locations. Numbered on versos. One image of the Gaiety Delicatessen bears a sticky note in the hand of Paul Ruscha.

box 23, folder 4

**8 x 10 inch prints**

**Scope and Content Note**

Nine prints including six prints of Gazzarri's Supper Club and three prints of Schwab's Pharmacy. The prints are annotated or numbered on their rectos and/or versos.

box 23, folder 5

**11 x 14 inch prints**

**Scope and Content Note**

Thirty-one enlarged test prints. Variously annotated on their versos: Aug. 22, 1976; Sunset Strip; Test; 1966. Five versos bear Edward Ruscha proof sheet stickers. Establishments depicted include: Ah Fong's and Greenblatt's Delicatessen; Schwab's Pharmacy, Cyrano's; the Cock and Bull; Filthy McNasty's and Turner's Liquor; Old World Restaurant; Whiskey-A-Go-Go; Liquor Locker; and various billboards.

box 23

box 23, folder 6

**Scratched prints**

**6 x 8 inch prints**

**Scope and Content Note**

Three scratched contact prints of Gazzarri's Supper Club, annotated in the negative.

box 23, folder 7

**7.5 x 10 inch prints**

**Scope and Content Note**

Three prints with four images each, scratched.

**Series II. Hollywood Boulevard, 1973-2005, undated**

**Scope and Content Note**

The series contains materials pertaining to Ruscha's documentation of Hollywood Boulevard between 1973 and 2004. The four shoots (1973, 2002, 2003 and 2004) covered twelve miles of the thoroughfare and included both the north and south sides of the street. Included here are the original 1973 still images as well as the later images shot on still film and video. Documentation pertaining to the original shoot is also included.

In 2005 the German publisher and master printer, Gerhard Steidl, published *Then & Now: Hollywood Boulevard 1973-2004*, as both a limited edition portfolio and as a trade book. In these works Ruscha's original 1973 images run parallel to their 2004 versions, recording the changes that had occurred to the thoroughfare over three decades. As with *Every Building on the Sunset Strip*, the images of the north side of the boulevard run along the top of the sheet or page, while those of the south side of the boulevard run inverted along its bottom edge. Included are the production materials for the project, ranging from index prints, initial layouts, proof sheets, and dummies, to examples of the final products. Documentation includes maps, street name and numbering systems, image sequence lists, and memos on working and production procedures.

**Arrangement**

Arranged in two subseries: II.A. Shoots and II.B. Then & Now.

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Series II.A. **Shoots, 1973-2004**

**Scope and Content Note**

The subseries contains materials pertaining to Ruscha's documentation of Hollywood Boulevard between 1973 and 2004 (shot in 1973, 2002, 2003 and 2004). The 2003 shoot was video documentation made in preparation for the 2004 shoot, which was recorded in color for the portfolio and book project *Then & Now: Hollywood Boulevard 1973-2004*.

Shoot documentation includes maps of the shooting route, a drawing of the shoot slate; and notes photocopied from the green spiral-bound production notebook in Series I.A (Box 7, Folder 13).

**Arrangement**

Arranged chronologically by shoot date.

box 25-27, 30-33  
box 25

**1973 July 8 shooting session, 1973-2003**

**Negatives, 1973 July 8**

**Scope and Content Note**

335 strips of 13 frame negative strips of Ilford Fine Grain (FP4) film corresponding to 28 of the contact sheets listed below.

box 26\*

**Contact sheets, 1973**

**Scope and Content Note**

Twenty-nine contact sheets of twelve rows corresponding to negatives above; includes an extra sheet for rolls 97-108. The print of negative number 277-288 is missing. Strips are numbered on either left or right edge; some annotations are found on individual frames or in blank frames regarding roll numbers, beginnings and endings. Labels in center of versos read: Edward Ruscha / Hollywood Blvd. / July 8, 1966; and include a space for the proof sheet number.

box 27, 31-32,  
item D2-D4, D7  
box 27, item D2

**CDs, original images 1973, CDs made 2003**

**North side, four blocks**

**Scope and Content Note**

1 CD of 1. Written on disc: Hollywood Blvd. / 7, 8, 73 / July 8, 1973 / N / side 4 blks / 78 frms.

box 27, item D3

**North side, first test strip**

**Scope and Content Note**

1 CD of 1. Sticked together. PSD files. Written on liner: Comps, corrs, flats / This is the first test strip from July 8, 1973 / Backup only - not print worthy.

box 27, item D4

**North side from McCadden east to Hudson; south side from Wilcox west to McCadden**

**Scope and Content Note**

1 CD of 1 (2 copies). Written on liner: Created by Jessica Nesmith for Ed Ruscha Jn [?] '03. Written on pink sticky note: Sticked [sic] stills PSD. Written on yellow sticky note: Ed's copy. Written on CD: 1973 Hollywood Blvd. / North and south sides / McCadden to Wilcox / Edited and cropped / Jn [?] '03.

box 31-32, item  
D7

**North and south sides**

**Scope and Content Note**

55 CDs of 55.

box 30, folder 1

**Documentation**

**Scope and Content Note**

Includes a map of the shooting route made from photocopied *Thomas Guide* maps and extra photocopied maps; a drawing of the shoot slate; and eight pages of notes photocopied from the green spiral-bound production notebook in Series I.A (Box 7 , Folder 13).

box 33

**Index prints**

**Scope and Content Note**

Fifty-five index prints corresponding to CDs above. Date stamp on sheets: 2002/08/16.

box 27, item D5

**2002 August 16 shooting session, 2002-2003**

**Scope and Content Note**

North and south sides, original images 2002; CD made 2003. 1 CD of 1 (2 copies).  
Written on liner: Created by Jessica Nesmith for Ed Ruscha. Written on disc: 2002 Hollywood Blvd. / North & south sides / McCadden to Wilcox / Edited and cropped / Jn [?] '03. Written on pink sticky note on copy 2: Stched [sic] together stills. PSD.

box 30, 34

**2003 April 27-2003 April 30**

box 34

**Video tapes 2003 April 27-2003 April 28**

box 34, item V9

**VHS tapes 2003 April 27**

**Scope and Content Note**

2 tapes of 2.

box 34, item V10

**Mini DVs 2003 April 27-2003 April 28**

**Scope and Content Note**

5 tapes of 5. Written on liner of tape 1: Laurel N - EN / S / Hillhurst. Written on liner of tape 2: South ss Hillhurst W - to / Kings Road back / Ns Kings road to \_\_\_\_.  
Nothing on liners of tapes 3-5.

box 30, folder 2

**Schematic drawing for shoot**

**Scope and Content Note**

Drawing labeled: Summer Solstice shoot / June 21. Also includes a manila envelope with notes and Gary Register's contact information.

box 35

**2004 June 5-2004 June 10**

box 35, item FP8

**Positive film reel**

**Scope and Content Note**

Reel made from 44 rolls of film. 6.4 miles; 1,629 feet.

box 35, item FP9

**"Final days" shoot**

**Scope and Content Note**

Circa 2,00 feet [?]. Label on original canister reads: Final days shoot / Taken to Germany for reference.

box 30, folder 3

**Shootings materials**

box 36-38

**Negatives**

**Scope and Content Note**

35 mm. negatives in five-frame strips, organized by street address [?] and roll number.



**Digital archive 2003**

**Scope and Content Note**

21 CDs of 21; two original sets and one use set.

box 27, item D6

**Copy 1**

**Scope and Content Note**

Lacking disc 20 (jewel case is present, but empty).

box 28, item D6

box 29, item D6

box 34, item V8

**Copy 2**

**Use copy**

**Hollywood Blvd - Noah 29 Palms**

**Scope and Content Note**

One mini DV. Written on label: Garhard [sic] Steidl / 5 min / Hollywood Blvd / 1 [?]  
Noah 29 Palms

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**Series II.B. Then & Now, 1973-2005**

**Scope and Content Note**

In 2005 the German publisher and master printer, Gerhard Steidl, published *Then & Now: Hollywood Boulevard 1973-2004*, as both a limited edition portfolio of 142 photographic prints and as a trade book. In these works Ruscha's original 1973 images run parallel to their 2004 versions, recording the changes that had occurred to the thoroughfare over three decades. As with *Every Building on the Sunset Strip*, the images of the north side of the boulevard run along the top of the sheet or page, while those of the south side of the boulevard run inverted along its bottom.

This subseries contains the production materials for the project, ranging from index prints, initial layouts, proof sheets, and dummies, to examples of the final products. Documentation includes maps, street name and numbering systems, image sequence lists, and memos on working and production procedures. Unlike its predecessor, *Every Building on the Sunset Strip*, wherein cars and pedestrians are frequently chopped off and facades unmatched, as if one is moving along the street too fast to capture the wholeness of any one object, the images in *Then & Now* are stringently and seamlessly matched, and retouched as needed. The documentation addresses the issues surrounding the difficulties of producing this image justification.

**Arrangement**

Arranged topically.

box 27, 31

box 34, item C1

**Production materials, 1973-2003**

**Black-and-white montage, original images 1973, tape made 2003**

**Scope and Content Note**

One DDS3 Dat tape. Written on liner: 25 Ruscha - *Then & Now* / 16.12.03 /  
Zwischensicherung des schwarz-weiß montagen (1973) / stand 16.12. [03].

box 27, item

DVD1

**DVDs 2003 February 25-26; 2003 March 27**

**Scope and Content Note**

3 DVDs of 3 (data discs). Zwischensicherung (temporary back-up).

box 39-43

box 39, folder 1

**Production data and documentation, 1973-2005, undated**

**Shoot notes, 1973**

**Scope and Content Note**

Five pages of photocopied notes and diagrams from the green spiral-bound project notebook (Box 7, F13), regarding shooting set-up, film loading, and so forth for the 1973 shoot.

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box 39, folder 2

**Notes for reshooting Hollywood Boulevard, 2003**

**Scope and Content Note**

Regarding the 2003 and possibly 2004 shoots.

box 39, folder 3-4

**Maps, undated**

box 39, folder 3

**Hand-drawn maps and notes**

**Scope and Content Note**

Includes maps of segments of Hollywood Boulevard showing cross streets or street numbers, and some roll notes.

box 39, folder 4

**Thomas Guide maps**

**Scope and Content Note**

Map of Hollywood Boulevard made of pages photocopied from a *Thomas Guide* and pieced together, and additional photocopied pages.

box 39, folder 5

**Street names and numbering system, circa 2003**

box 39, folder 6

**Sequence lists, undated**

**Scope and Content Note**

Sequences of film negatives (rolls, strips and frames).

box 39, folder 7-9

**Index prints, 2004-2005**

**Scope and Content Note**

Thumbnails of TIFFs.

box 39, folder 7

**North side of street, 2004-2005**

box 39, folder 8

**South side of street, 2004-2005**

box 39, folder 9

**Cross streets and rolls, 2004**

box 39, folder 10

**Working processes and production procedures, circa 2003-circa 2004**

**Scope and Content Note**

Memos and examples from Gustav Steidl and Jonas Wettre to Ed and Paul Ruscha regarding working and production processes.

box 39, folder 11

**Production data, circa 2004**

**Scope and Content Note**

Includes film and digital file specs, production notes by Jonas Wettre, e-mail notes from Ed Ruscha, and color copies of sample book pages.

box 39-40

**Digital files, 2003-2004**

box 40, folder 1-3

**Indices 2003**

box 39, folder 12

**Notes, 2003-2004**

box 39, folder 13

**Book design and edition notes, 2003, undated**

**Scope and Content Note**

Notes and diagrams on book and box design from Gerhard Steidl. Includes hand-written roll list.

box 39, folder 14

**Press proof notes, 2003**

box 39, folder 15

**Correspondence, 2003-2005**

**Scope and Content Note**

Notes sent (e-mails and faxes) between Steidl Verlag and Ruscha's studio.

box 40-43

**Printouts with production notes, 2003-2004**

**Scope and Content Note**

Printouts for *Then & Now* from various stages of production with production notes regarding layout, image problems, and so forth.

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box 41 **1**  
box 42 **2**  
box 43, folder 1-5 **3**

**Scope and Content Note**

Also includes enlarged maps of Hollywood Boulevard and sample vinyl lettering for title.

box 43, folder 1 **Printouts with maps**  
box 43, folder 2 **North and south side examples**  
box 43, folder 3 **Individual frames and montage**  
box 43, folder 4 **Corrected printout**  
box 43, folder 5 **Vinyl lettering samples**

box 44 **4**  
box 45-46 **Dummies, 2003**  
box 45, folder 1 **Printcuts**

**Scope and Content Note**

In three sections.

box 45, folder 2 **Title page mock-up**  
**Scope and Content Note**  
On adhesive clear vinyl.

box 46, folder 1 **Book dummy with photographs**  
**Scope and Content Note**  
Written on cover: Saturday 27.4.03 / Ed Ruscha / Gerhard Steidl / Paul Ruscha / Gary Regester / Jessica Newsmith / Greg Heine.

box 46, folder 2 **Empty book dummy**  
box 47\* **Iris proofs circa 2004**  
box 48 **Blue print circa 2004**  
box 49, 50\*\* **Then & Now, 2005**  
box 49 **Trade book**

**Scope and Content Note**

Finished book in slipcase.

box 50\*\* **Boxed portfolio**

**Scope and Content Note**

The boxed set of 142 C-prints is printed on Fuji Crystal Archive Paper, each print measuring 70 x 100 cm (27 1/2 x 39 3/8 inches). The back of each print includes a stamp with the number of the print in the sequence of 142; the edition number, and date. The cover sheet of the set is signed by the artist, dated, and numbered. All are housed in a handmade wooden crate (75.8 x 104.5 x 8.6 cm). Inside the crate is a label, signed by the artist, dated, and numbered.

*Then & Now* was produced in a numbered edition of 10 copies (plus six artist's proofs and two printer's proofs). This copy is A.P. V/VI.