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

Beth Ann Guynn
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
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390


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 Twentysix 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 Gagosian Gallery (Los Angeles and New York).
Access
Open for use by qualified researchers. Audio-visual materials unavailable until reformatting is complete. Film negatives unavailable due to conservation concerns.

Publication Rights
Contact Library Reproductions and Permissions.

Preferred Citation
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.

Arrangement
**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

---

### 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**


---

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

**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.

**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.

**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**

**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.

**Positive film reel, 2010**

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

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

---

**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**

**Positive film reel, 2010**

**Documentation, 1973-2010**
Scope and Content Note
Also includes unused film end and paper film wrapper.

---

**box 3, item FN3**

**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**

**Positive film reel, 2010**

**Documentation, 1975-2010**
Scope and Content Note

---

**box 1, folder 2**

**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.

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.

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.

1997 September 14 - September 16 shooting sessions, 1997-2010

Film positive reel, 2010

Scope and Content Note
Made by Foto-Kem.

1997 September 14 - September 16 shooting sessions, 1997-2010

Project notebook, 1997 September 14-1997 September 16

Scope and Content Note
1998 August 9 shooting session, 1998

Negatives

Scope and Content Note
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.

Contact sheets

Scope and Content Note
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.

Documentation, 1998

Scope and Content Note
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].

2000 December 17 shooting session, 2000

Sunset Blvd.: Crescent Heights east to Gower, north side of street,

Scope and Content Note
1 VHS cassette tape. Material extracted from V4, possibly for a screening copy.

Vertical image with display i.d. info, projected horizontally,

Scope and Content Note
1 VHS cassette tape. Material extracted from V4, possibly for a screening copy.

Sunset Blvd. shot on Mini DVs

Scope and Content Note
4 mini DV tapes of 4. Material found on V2 and V3 was extracted from this original set of tapes.

2001 June 24 shooting session, 2001

Sunset Strip 2001

Scope and Content Note
Six CDs of 6.

Sunset Blvd. 2001

Scope and Content Note

Sunset Blvd., 24 June 2001

Scope and Content Note
Four mini DV tapes of 4.

Shootings materials, 1970-1990, undated

Production notebook, 1973-1990

Scope and Content Note
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.
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.

Scope and Content Note

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*

**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

**Diazotype 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.
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  **Maquettes, 1966**  
box 13, 15  **8275-8625 and 8400 Sunset Blvd.**  
box 13, folder 4  **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.
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.

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.

Photograph of mock-up displayed on studio wall, 1965
Scope and Content Note
Four-part joined panorama.

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.

Framed mock-ups, 1966
Scope and Content Note
Three framed mock-ups with Ed Ruscha's notes.

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.

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.

Press pulls, 1966
Scope and Content Note
Three press pulls (originally framed for exhibition).

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  *Complete copy in silver presentation case*

box 17, folder 10  *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  *Negatives, photographed 1965, duplicate negatives 1995*

box 24, folder 1  *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  *Prints, photographed 1965, printed 1995*

box 23  *Test prints*

box 23, folder 2  *5 x 6 inch prints,*
Scope and Content Note
Four contact prints of Schwab’s Pharmacy with annotations on versos.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>23, folder 3</td>
<td>6 x 8 inch test prints</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>23, folder 4</td>
<td>8 x 10 inch prints</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>23, folder 5</td>
<td>11 x 14 inch prints</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>23</td>
<td>Scratched prints</td>
</tr>
<tr>
<td>23, folder 6</td>
<td>6 x 8 inch prints</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Three scratched contact prints of Gazzarri's Supper Club, annotated in the negative.</td>
</tr>
<tr>
<td>23, folder 7</td>
<td>7.5 x 10 inch prints</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Three prints with four images each, scratched.</td>
</tr>
</tbody>
</table>


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

**Scope and Content Note**


**Arrangement**

Arranged chronologically by shoot date.

**box 25-27, 30-33**  
**1973 July 8 shooting session, 1973-2003**

**box 25**  
**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**  
**CDs, original images 1973, CDs made 2003**

**box 27, item D2**  
**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. Stiched 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**


**box 31-32, item D7**  
**North and south sides**

**Scope and Content Note**

55 CDs of 55.

Series II.A. Shoots, 1973-2004

**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).

**Index prints**

Scope and Content Note

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

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

Scope and Content Note


**2003 April 27-2003 April 30**

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

VHS tapes 2003 April 27

Scope and Content Note

2 tapes of 2.

**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.

**Schematic drawing for shoot**

Scope and Content Note

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

**2004 June 5-2004 June 10**

**Positive film reel**

Scope and Content Note

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

**"Final days" shoot**

Scope and Content Note

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

**Shootings materials**

Scope and Content Note

35 mm. negatives in five-frame strips, organized by street address [?] and roll number.
Series II.A. Shoots, 1973-2004

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 34, item V8
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

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.

Production materials, 1973-2003

box 27, 31
Black-and-white montage, original images 1973, tape made 2003
Scope and Content Note

box 34, item C1
DVDs 2003 February 25-26; 2003 March 27
Scope and Content Note
3 DVDs of 3 (data discs). Zwischensicherung (temporary back-up).

Production data and documentation, 1973-2005, undated

box 39-43
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.
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
Scope and Content Note  
Regarding the 2003 and possibly 2004 shoots. |
| 39, folder 3-4 | Maps, undated  
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. |
| 39, folder 3 |  
Hand-drawn maps and notes  |
| 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. |
| 39, folder 5 | Street names and numbering system, circa 2003  
Sequence lists, undated  
Scope and Content Note  
Sequences of film negatives (rolls, strips and frames). |
| 39, folder 6 |  
Hand-drawn maps and notes  |
| 39, folder 7-9 | Index prints, 2004-2005  
Scope and Content Note  
Thumbnails of TIFFs. |
| 39, folder 7 |  
Hand-drawn maps and notes  |
| 39, folder 8 |  
Hand-drawn maps and notes  |
| 39, folder 9 |  
Hand-drawn maps and notes  |
| 39, folder 10 | Working processes and production procedures, circa 2003-circa 2004  
Scope and Content Note  
Memos and examples from Gustav Steidel and Jonas Wettre to Ed and Paul Ruscha regarding working and production processes. |
| 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. |
| 39-40 | Digital files, 2003-2004  
Indices 2003  
Notes, 2003-2004  
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. |
| 40, folder 1-3 |  
Hand-drawn maps and notes  |
| 39, folder 12 |  
Hand-drawn maps and notes  |
| 39, folder 13 |  
Hand-drawn maps and notes  |
| 39, folder 14 | Press proof notes, 2003  
Scope and Content Note  
Notes sent (e-mails and faxes) between Steidl Verlag and Ruscha's studio. |
| 39, folder 15 | Correspondence, 2003-2005  
Scope and Content Note  
Notes sent (e-mails and faxes) between Steidl Verlag and Ruscha's studio. |
| 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. |
Scope and Content Note
Also includes enlarged maps of Hollywood Boulevard and sample vinyl lettering for title.

Printouts with maps
North and south side examples
Individual frames and montage
Corrected printout
Vinyl lettering samples

Printcuts
Scope and Content Note
In three sections.

Title page mock-up
Scope and Content Note
On adhesive clear vinyl.

Book dummy with photographs
Scope and Content Note
Written on cover: Saturday 27.4.03 / Ed Ruscha / Gerhard Steidl / Paul Ruscha / Gary Regester / Jessica Newsnight / Greg Heine.

Empty book dummy
Iris proofs circa 2004
Blue print circa 2004

Trade book
Scope and Content Note
Finished book in slipcase.

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.