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).
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, 1936-

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**

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**
<table>
<thead>
<tr>
<th>Box</th>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
</table>
| 3   | 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. |
| 4   | FP2  | Positive film reel, 2010  
Documentation, 1973-2010  
Scope and Content Note  
Also includes unused film end and paper film wrapper. |
| 7   | 3    | Negative film reel, 1975 August 3-1975 August 24  
Scope and Content Note  
1 x 35 mm., 8 perf created from 45 rolls of film; 1121 feet of film. |
| 4   | FP3  | Positive film reel, 2010  
Documentation, 1975-2010  
Scope and Content Note  
| 1   | 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. |
| 8   | 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. |
| 5   | 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. |
| 7   | 5    | Documentation, 1985-2010  
1985 August 22 shooting session, 1985-2010  
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. |
| 4   | FP4  | Positive film reel, 2010  
Scope and Content Note  
Made by Foto-Kem. |
| 7   | 6    | Documentation, 1985-2010  
1990 September 8 shooting session, 1990-2010  
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. |
<table>
<thead>
<tr>
<th>Box</th>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
</table>
| 6   | FP5  | Positive film reel, 2010  
Scope and Content Note  
Made by Foto-Kem. |
| 7   | 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. |
| 5   | FN6  | 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. |
| 6   | FP6  | Positive film reel, 2010  
Scope and Content Note  
Made by Foto-Kem. |
| 9   | 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. |
| 7   | 8    | Project notebook, 1995 August 20-21  
Scope and Content Note  
| 9   | V1   | 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. |
| 5   | FN7  | 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. |
| 6   | FP7  | Film positive reel, 2010  
Scope and Content Note  
Made by Foto-Kem. |
| 7   | FN7  | Project notebook, 1997 September 14-1997 September 16  
Scope and Content Note  
| 7   | FN7  | 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. |
### 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.

2012.M.1
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**  
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.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 14*, 18,</td>
<td><strong>Mock-ups, 1965-1966</strong></td>
<td></td>
</tr>
<tr>
<td>18**-20**</td>
<td><strong>Jerry McMillan's mock-up, probably 1965</strong></td>
<td>One mock-up for each side of the street, made of 2 1/4 inch contact prints glued</td>
</tr>
<tr>
<td>box 14*, folder</td>
<td></td>
<td>and taped to paper. The mock-up for the north side consists of 15 strips; the</td>
</tr>
<tr>
<td>2-3</td>
<td></td>
<td>south side consists of 12 strips (each strip is 10 1/2 x 25 inches long or smaller).</td>
</tr>
<tr>
<td>box 14*, folder</td>
<td><strong>Ed Ruscha's mock-up, probably 1965</strong></td>
<td>Consists of 35 mm contact prints taped to paper, with one side of the street</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>above the other, running in two long strips (in four two-part sections, each circa</td>
</tr>
<tr>
<td>box 17, folder</td>
<td>**Photograph of mock-up displayed on studio wall,</td>
<td>7 x 24 1/2&quot; long when folded). RESTRICTED PENDING CONSERVATION ASSESSMENT AND TREATMENT.</td>
</tr>
<tr>
<td>3</td>
<td>1965</td>
<td></td>
</tr>
<tr>
<td>box 17, folder</td>
<td><strong>Mock-up for book cover, 1966</strong></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><strong>Mock-ups for title page, 1966</strong></td>
<td>Envelope containing materials from Vernon Simpson Typographers. Includes newspaper</td>
</tr>
<tr>
<td>box 17, folder</td>
<td></td>
<td>clipping for Ruscha's books offered by Heavy Industry Publications.</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 18**-20**</td>
<td><strong>Framed mock-ups, 1966</strong></td>
<td>Three framed mock-ups with Ed Ruscha's notes.</td>
</tr>
<tr>
<td>box 21, 22*</td>
<td><strong>Proofs, 1966</strong></td>
<td></td>
</tr>
<tr>
<td>box 21</td>
<td><strong>Negatives used for proofs</strong></td>
<td>Eleven bundles of 16-frame negative strips (Ilford Fine Grain Panchromatic (FP3)</td>
</tr>
<tr>
<td>box 22*</td>
<td></td>
<td>film) comprising 63 strips (1023 frames). Note around wrappers: These film strips</td>
</tr>
<tr>
<td>flatfile 1**-3**</td>
<td><strong>Press pulls, 1966</strong></td>
<td>have not been id'd but may have proofs in this box...If none are found,</td>
</tr>
<tr>
<td>box 17, folder</td>
<td><strong>Record book, 1966-1972</strong></td>
<td>make a set. Match street, date, etc. if possible.</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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**  
**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.

**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**  
**Scrapped 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**  
**Test prints**  
**5 x 6 inch prints,**  
**Scope and Content Note**  
Four contact prints of Schwab's Pharmacy with annotations on versos.
Series I. Sunset Boulevard, 1965-2010, undated

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, 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.

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


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, corr, 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**

Scope and Content Note

2 tapes of 2.

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

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**

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 2,000 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 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

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

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.
<table>
<thead>
<tr>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| 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  
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  
| box 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). |
| box 39, folder 6-8 | Index prints, 2004-2005  
Scope and Content Note  
Thumbnails of TIFFs. |
| box 39, folder 7-9 | North side of street, 2004-2005  
South side of street, 2004-2005  
Cross streets and rolls, 2004  
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. |
| box 39, folder 10 | 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  
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. |
| box 39, folder 11 | Press proof notes, 2003  
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. |
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

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.