
Finding aid for the Jerry McMillan photographs of the Los Angeles art scene in the 1960s and 1970s

Jade M. Finlinson

Descriptive Summary

Title: Jerry McMillan photographs of the Los Angeles art scene in the 1960s and 1970s

Date (inclusive): 1957-2014

Number: 2015.M.10

Creator/Collector: McMillan, Jerry

Physical Description: 30.3 Linear Feet(50 boxes)

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 collection contains a near complete archive of Jerry McMillan's artistic output including approximately 7,000 negatives, 150 contact sheets, and 375 prints, as well as magazine articles, exhibition announcements, and other ephemera. There is also a small selection of McMillan's mixed media artworks, including two of McMillan's photo-bag sculptures and a multimedia collage.

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

Biographical / Historical

Jerry McMillan (born 1936) is a Los Angeles photographer who moved to California from Oklahoma City in 1957 to study at Chouinard Art Institute (now the California Institute of the Arts). McMillan played a vital role as a documenter of the mid-century Los Angeles art scene. Collaborating closely with artists, including fellow Oklahomans Ed Ruscha and Joe Goode, he helped them craft their own brands by posing them in ways that reflected their personas. Ruscha, Judy Chicago, and Barbara T. Smith are among the artists whose public images came to be widely recognized, thanks to the often whimsically staged role-playing he captured them performing. While McMillan is known primarily as a photographer and designer of catalogues for other artists' exhibitions, he also developed his own artistic expression using photography as an experimental medium integrated with other media and techniques. He is one of the pioneers of photo-sculpture, and was a dedicated creator of photographic three-dimensional objects throughout his career. Ten of McMillan's photo-sculptures, including the sculptures known as "paper bags" that are included in the GRI holdings, were included in the landmark 1970 exhibition *Photography into Sculpture*, curated by Peter C. Bunnell at the Museum of Modern Art in New York, which also traveled to several venues in the United States and Canada. They were also included in a re-created *Photography into Sculpture* exhibition at Cherry and Martin Gallery in Los Angeles in 2011-2012, and a restaged version called *The Photographic Object*, organized by Hauser + Wirth Gallery in New York in July 2014.

Sources consulted: Peckman, Steven. *Jerry McMillan: Exhibition at California State University, Northridge, Art Galleries, February 11-March 31, 2012*. Northridge: California State University, Northridge, 2012.

Isotta Poggi, Acquisition Approval Form for the Jerry McMillan photographs of the Los Angeles art scene in the 1960s and 1970s, accession no. 2015.M.10, January 16, 2015.

Conditions Governing Access

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Preferred Citation

Jerry McMillan photographs of the Los Angeles art scene in the 1960s and 1970s, 1957-2014, Getty Research Institute, Los Angeles, Accession no. 2015.M.10.

<http://hdl.handle.net/10020/cifa2015m10>

Immediate Source of Acquisition

Acquired in 2015.

Processing Information

The collection was processed by Jade M. Finlinson in 2018.

Related Materials

Related materials held by the GRI: Edward Ruscha photographs of Sunset Boulevard and Hollywood Boulevard, 1965-2010, Accession no. 2012.M.1; Edward Ruscha photographs of Los Angeles streets, 1974-2010, Accession no. 2012.M.2; Barbara T. Smith papers, 1927-2012, Accession no. 2014.M.14; Rolf Nelson Gallery records, 1953-1973, 2012.M.2.

Separated Materials

Approximately 80 art books and catalogues designed by McMillan and/or illustrated with his photographs have been transferred to the library's general collection and may be found by searching the [Library Catalog](#) for Jerry McMillan.

Scope and Content of Collection

The collection comprises approximately 375 black-and-white and color photographic prints; 7,000 negatives; 150 contact sheets; several multimedia collages using McMillan's photographs; advertisement posters and postcards related to exhibitions by McMillan and other Los Angeles artists; two of McMillan's photo-sculptures; 90 exhibition catalogues designed by McMillan and featuring his photographs; a United States flag used by McMillan in several photography projects; two paper bag photo-sculptures; and papers related to McMillan's career as a photographer and designer. The art world documented in McMillan's photographs features several projects with Ed Ruscha, often posing with his family or in the process of creating art. Other artists and gallerists represented in the images include Larry Bell; Billy Al Bengston; Ed Bernal; Natalie Bieser; Paul Brach and Miriam Schapiro; Judy Chicago; Ronald Davis; Fred Eversley; Joe Goode; Robert Graham; Maren Hassinger; George Herms; Walter Hopps; Robert Irwin; Hoon Kwak; Ron Miyashiro; Clark Murray; Rolf Nelson; Ken Price; Ed Ruscha; Paul Sarkisian; Barbara T. Smith; James Turrell; Diana Vitale; Doug Wheeler; Charles E. White III; Nicholas Wilder; Mason Williams; and Maurice Yanez. In addition to the original photographic materials, the collection contains 90 art books and catalogues McMillan designed and illustrated with his photographs, including for exhibitions at the Los Angeles Municipal Art Gallery at Barnsdall Park; the Armory Center for the Arts; ARCO Center for the Visual Arts; the Newport Harbor Art Museum; Baxter Art Gallery at California Institute of Technology, and other Los Angeles area museums and galleries. The collection also includes two of McMillan's paper bag sculptures, significant to the history of the photo-sculpture movement for having been exhibited with other McMillan items in the seminal 1970 exhibition *Photography into Sculpture* at the Museum of Modern Art.

Arrangement

The collection is arranged in three series: Series I. Photographs, 1957-2012 (bulk 1960-1976); Series II. Other artworks, 1959-1968; Series III. Papers and ephemera, 1960-2014.

Material was originally grouped together in envelopes by McMillan and labeled by subject or project name, in some cases with film format as a secondary category, and these original groupings have been maintained and arranged in alphabetical order by project title or surnames for individuals. Projects with multiple individual artists are arranged alphabetically by the surname of the first-listed subject.

Subjects - Names

Ruscha, Edward
McMillan, Jerry
Goode, Joe, 1937-

Subjects - Topics

Art, American -- California -- Los Angeles -- 20th century
Art, American -- California -- Los Angeles -- 20th century -- Exhibitions
Art galleries, Commercial -- California -- Los Angeles
Artists -- Portraits
Photographers -- United States -- 20th century
Portrait photography -- United States -- 20th century
Book design
Art -- Catalogs

Genres and Forms of Material

Black-and-white photographs -- 20th century
Printed ephemera -- California
Chromogenic color prints

Color prints (photographs)

Color transparencies

Black-and-white negatives

Contact sheets

Gelatin silver prints

Photographs, Original

Contributors

McMillan, Jerry

Series I. Photographs, 1957-2012 (bulk 1960-1976)

Physical Description: 23.84 Linear Feet(44 boxes).

Scope and Content Note

Series I comprises black-and-white gelatin silver prints, contact sheets, and black-and-white negatives, with some chromogenic color prints and color transparencies. In his earliest work as a photographer, McMillan often used his good friends and art school colleagues as models, including Ed Ruscha, Joe Goode, Robert Irwin, Patrick Blackwell, and also provided portraits and other images to fellow artists for their exhibition announcements and catalogues. McMillan's 1957 photographs of Ed Ruscha and the house they shared in Hollywood are among the earliest photographs in the collection, and photographs of the friends together and with their families and acquaintances in the Los Angeles art scene make up a major part of the series. All prints described are black-and-white unless otherwise noted, and are unmounted unless noted. McMillan's handwritten notes have been reproduced in the file-level Scope and Contents notes, and portions of the original envelopes from which the data was taken are stored in archival binders with the corresponding project negatives and contact sheets. The measurements listed in McMillan's handwritten notes nearly always reflect actual image size, and do not match the sizes into which they have been sorted by the cataloger for long-term housing, which was determined by the format and size of the substrate or mount. Dates are taken directly from the verso of prints when present, or from contact sheets and negative envelopes, though the dates listed by the artist on original materials are inconsistent across the collection and should be considered approximate. Additionally, reprints produced by Craig Krull Gallery for retrospective exhibitions have been integrated into McMillan's existing project arrangement, making the item counts in McMillan's notes different than the actual number of prints in the collection.

Arrangement

Negatives have been arranged to visually reflect the arrangement of developed film as it appears on the nearest corresponding contact sheet (the numbering of shots is inconsistent throughout the collection). Prints have been separated and stored flat in boxes according to size, and folders are arranged alphabetically under surname of individual subjects, with project title second, or by project name in cases of group photographs. Projects represented by fewer than three prints are combined together into one folder and arranged alphabetically according to individual subject or project. Projects for which multiple envelopes were nested together in one larger envelope are arranged with the outer envelope first, followed by those inside, which are themselves arranged in alphabetical order by subject or name in cases where two or more separate subjects with the same surname were grouped together (as with relatives or married couples). Projects that contain photographs of two or more separate subjects who do not share surnames have been kept together under the project title or surname of the subject listed first on the envelope, and placed in alphabetical order, unless noted. Negatives sleeves that feature identical metadata in McMillan's writing have been grouped together at the end of project sections in the negatives binders. Negatives sleeves that have unique marks or added data have been placed directly behind the corresponding negatives. Contact sheets and negatives were placed in the original numerical order indicated on the negative sleeves if numbers were present, or in the order of their original stack placement inside the envelope if no other order was indicated.

1818 - Home of 'Students 5', 1957-1960

Scope and Content Note

McMillan's handwritten notes on the envelope read, "1818 - home of 'students 5.' 1818 N. New Hampshire Ave, Hollywood, CA. Ed Ruscha Joe Goode Jerry McMillan 'Students 5.' Pat Blackwell Don Moore Later: Bud Luckey moved in. Note: Wall Batterton was one of the original 'Students 5.' He got married, moved out and Joe Goode came out from Oklahoma and moved in, taking his place. - Original 'Students 5' - 1 photo, 8 x 10", 1 copy - Ed Ruscha's 'Car on a Stick' photo prints 13 3/8 x 10 1/2" - Color print of 1818, 1960."

Prints

1818, Ed Ruscha's Car on a Stick in our Side Yard

Box 1, Folder 1

Box 1, folder 1

8 x 10

Scope and Content Note

Four prints including three showing a photograph of Ed Ruscha's car mounted to a stick, which is stuck into the ground near a tree, and one of Ed Ruscha attaching the photograph to the stick.

Box 8, Folder 1

11 x 14

Scope and Content Note

Two prints, both featuring a photograph of Ed Ruscha's car mounted on a stick that is stuck into the ground near a tree. One print is mounted on cardboard and one is unmounted.

Box 43*, Folder 1

Color images of the house at 1818 N. New Hampshire

Scope and Content Note

Three prints including one 15x19 color print and two 8x10 color prints featuring the façade of house at 1818 N. New Hampshire Ave., and one color transparency of the image.

Box 1, Folder 1

'Students 5' at Chouinard Costume Ball

Scope and Content Note

Three 8x10 prints of a 1957 photograph by an unknown photographer, showing Jerry McMillan, Ed Ruscha, Wall Batterton, Don Moore, and Patrick Blackwell dressed in beggar costumes at a party. Notes on the original envelope confirm that there are no negatives for this image in the collection.

box 14

Black-and-white negatives

box 14

Contact sheets

24 Young Los Angeles Artists, 1971

Scope and Content Note

Three 11x14 prints showing exhibition participants sitting on LACMA stairs. Artists include John Albery; Michael Asher; James Bradley; Vija Celmins; Ron Cooper; Mary Corse; Robert Cumming; David Deutsch; Guy Dill; Laddie John Dill; Fred Eversley; Jack Goldstein; Scott Grieger; Patrick Hogan; Richard Jackson; Peter Lodato; Alan McCollum; Barbara Munger; Peter Plagens; Joe Ray; Allen Ruppersberg; Wolfgang Stoerchle; William Wegman; and John White. McMillan's handwritten notes on the envelope read, "35mm 64 negs, 2 proofs/catalogue designed by Jerry McMillan, 1 copy."

Box 8, folder 2

Prints

box 14

Black-and-white negatives

box 14

Contact sheets

Wall Batterton and Cindy Batterton, 1963

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Wall Batterton, One of the original 'Students 5, artist"; 96 negs, 8 proofs, 1 vintage print, 13 ½ x 10 3/8", 1963. Cindy Batterton - 1963, 63 negs, 7 proofs, 2 vintage prints, 13 3/8 x 10 ½". 13 7/16 x 10 ½."

Box 44*, Folder 1

Prints

Cindy Batterton portrait

Scope and Content Note

One 16 x 20 print, mounted to board, showing Cindy Batterton looking over the top of a wooden fence with one of her paintings hanging behind her.

Box 8, Folder 3

Wall and Cindy Batterton posing with paintings

Scope and Content Note

Two prints including one 11 x 14 mounted print of Wall Batterton posing with one of his paintings, and one 11 x 14 unmounted print of Cindy Batterton posing with one of her paintings.

box 14
box 14

Black-and-white negatives

Contact sheets

Billy Al Bengston & Don Everly, 1970

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Photos for Billy Al Bengston and Don Everly record album cover, 1970. 160 2 ¼ negs, 14 proofs, 34 35mm negs, 2 proofs, copies of album cover and song page. 4 photo prints of Billy Al Bengston, 6 ¾" x 8 ½", 2 photo prints of Don Everly, 9 13/16 x 9 7/8", 1970 - 1 photo print of Don, 9 x 8 7/8", 1970."

Prints

Box 1, Folder 4

Billy Al Bengston portraits

Scope and Content Note

Five 8 x 10 prints of Billy Al Bengston wearing a white t-shirt and sunglasses.

Box 8, Folder 5

Don Everly portraits

Scope and Content Note

Three prints including one 11 x 14 and two 10 1/2 x 11 prints of Don Everly posing with his guitar for an album cover. The folder is arranged alphabetically under "Everly."

box 15
box 15

Black-and-white negatives

Contact sheets

Billy Al Bengston and Peter Alexander in bed, 1971

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Billy Al Bengston and Peter Alexander in bed," 1971, 36 negs, 1 proof."

box 15
box 15

Black-and-white negatives

Contact sheets

Scope and Content Note

The contact sheet originally had a purple sticky note with an arrow drawn onto it pointing to frame number 26.

Larry Bell, 1961

Scope and Content Note

McMillan's handwritten notes on envelope read, "For Larry Bell - 12 negs, 1 proof, 1 copy print, 1 b+w print, 7 5/8 x 8."

Box 1, Folder 2

Prints

8 x 10 and smaller

Scope and Content Note

Three prints including one 8 x 10 print of Bell standing with his paintings in his studio, and two different 8 x 8 prints of Bell posing with his paintings.

Box 8, Folder 4

11 x 12

Scope and Content Note

Three prints showing Bell sitting in front of a painting in his studio.

Box 16

Black-and-white negatives

Box 16

Contact sheets

Scope and Content Note

Includes two test strips.

Larry Bell and James Turrell, 1968

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Larry Bell & Jim Turrell, 1968 - Larry Bell came to be photographed for L.A. Six catalogue, he brought James (Jim) Turrell with him who I photographed also. 12 negs, 1 proof of Turrell alone, 1968, 12 negs, 1 proof total for two above = 24 negs."

Box 16

Black-and-white negatives

Box 16

Contact sheets

Ed Bereal, 1961

Scope and Content Note

McMillan's handwritten notes on the envelope read, "One of the War Babies, 1961 - 32 negs, 3 proofs." McMillan originally combined the Bereal material in a larger envelope together with the Ron Miyashiro material.

Prints

Box 1, Folder 3

8 x 10

Scope and Content Note

One 8 x 10 print of Bereal in front of his artwork, posing with one leg up on a chair.

Box 8, Folder 3

11 x 14

Scope and Content Note

One 11 x 14 print of Bereal leaning on a chair, his artworks on the wall behind him.

Box 16

Black-and-white negatives

Box 16

Contact sheets

Natalie Bieser, circa 1977

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Natalie Bieser Goode" (Joe Goode's second wife), 1 bio page, two sides; 126 35mm negs, 4 proofs, 2 4 x 5" negs, 1 proof, 128 negs."

Box 16

Black-and-white negatives

Box 16

Contact sheets

Patrick, Garie, and Anastasia Blackwell, 1959-1963

Scope and Content Note

McMillan's handwritten notes on the envelope read, "1 photo of Patrick - too large to fit in envelope. Image is 10 ½ x 10 ½" - photo 23" x 17 ½", 1962; 1 large photo print of Pat making a face for me, 19 3/8" x 16", 1963; 3 printed promotional material mailers of Pat, 13" x 10"; Garie and Ana, 13 11/16" x 10", 1962; 1 photo print of Pat with his painting Norm - 10 ½" x 13 3/8", 1962; 1 printed Christmas mailer 16 ¾" x 10 5/8", 1963; 1 photo print of Garie, 15" x 12" - image 10 ½" x 10 ½" (mounted), 1962; 1 photo print, mounted, of Anastasia, 15 x 12" image 10 ½" x 10 ½". Patrick Blackwell, 148 negs, 13 proofs, 1 print of Pat's dog, Cha Cha; Garie Blackwell, 72 negs, 6 proofs, 1962; Anastasia Blackwell, 95 negs, 8 proofs, 1962 - Total: 315 negs, 27 proofs."

Prints

Box 44*, Folder 2	<p>Blackwell family members</p> <p>Scope and Content Note</p> <p>Four prints including one 16 x 20 mounted print of Patrick Blackwell sitting near one of his paintings in an outdoor location strewn with debris; two 12 x 15 prints of Garie and Anastasia Blackwell, mounted on board, and one unmounted close-up of Patrick Blackwell's face, holding a flower between his teeth.</p>
Box 6, Folder 1	<p>Patrick Blackwell with his painting #5</p> <p>Scope and Content Note</p> <p>One 10 x 12 print of Blackwell in front of a large painting featuring a stylized woman's head in a circle.</p>
Box 8, Folder 3	<p>Patrick Blackwell with his painting Norm</p> <p>Scope and Content Note</p> <p>One 11 x 14 print of Blackwell sitting near his painting Norm, in an outdoor location strewn with wood and debris.</p>
Box 1, Folder 3	<p>Pat's dog Cha Cha</p> <p>Scope and Content Note</p> <p>One 8 x 10 mounted print of Blackwell's dog Cha Cha, originally in envelope with Blackwell contact sheets and negatives.</p>
Box 17-18	<p>Black-and-white negatives</p> <p>Scope and Content Note</p> <p>Anastasia and Garie Blackwell material is in box 17, Patrick Blackwell material in box 18.</p>
Box 17-18	<p>Contact sheets</p> <p>Irving Blum, circa 1970</p> <p>Scope and Content Note</p> <p>McMillan's handwritten notes on the envelope read, "Irving Blum for a Christmas card, c.1970s, 24 negs, 2 proofs."</p>
Box 18	<p>Black-and-white negatives</p>
Box 18	<p>Contact sheets</p> <p>Boxing Match, 1972</p> <p>Scope and Content Note</p> <p>McMillan's handwritten notes on the envelope read, "'Boxing Match', Billy Al Bengston, Ed Ruscha, Ken Price, Joe Goode, at 'Indian Red Lopez' Boxing match. 52 35mm negs, 2 proofs, 3 b&w prints 8 x 10" each; - Billy Al Bengston, Ed Ruscha, Ken Price, Joe Goode, 1972 - 1 photo print 9 1/2 x 7 1/4"; - Ken Price, 1972, 1 photo print, 6 3/16 x 9"; - Ed Ruscha, Ken Price, Joe Goode, 1972, 1 photo print 6 1/2 x 9 5/8".</p>
Box 6, Folder 1	<p>Prints</p> <p>Billy Al Bengston, Ed Ruscha, Ken Price, Joe Goode at the Boxing Match</p> <p>Scope and Content Note</p> <p>One 10 x 12 digital print showing the artists in profile, watching a boxing match.</p>
Box 1, Folder 5	<p>Ed Ruscha, Ken Price, Joe Goode at the Boxing Match, Billy Al Bengston not shown</p> <p>Scope and Content Note</p> <p>Five prints including four 8 x 10 prints showing the artists watching a boxing match, and one 8 x 10 portrait of Price on his way to the match.</p>

Box 19
Box 19

Black-and-white negatives
Contact sheets

Scope and Content Note

A sticky note with a handwritten arrow was originally on the contact sheet pointing toward frame number 2, which is also outlined in gray pencil.

Paul Brach and Miriam Schapiro, 1969

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Paul Brach/Miriam Schapiro/Tom Garver/Phyllis Lutjeans - Tom Garver, Director of the Newport Harbor Museum, 3 negs, Phyllis Lutjeans as assistant? 94 negs, 4 proofs, 1 catalogue that I designed, my photo on page 2."

Box 19
Box 19

Black-and-white negatives
Contact sheets

Peter Bunnell, Museum of Modern Art *Photography into Sculpture* show, 1970

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Peter Bunnell, Museum of Modern Art, *Photography into Sculpture* show with my work, 1970. 1 neg, 1 proof, 1 print- 8 x 10."

Box 1, folder 3

Print

Scope and Content Note

One 8 x 10 print of Peter Bunnell holding McMillan's photo sculptures, preparing for the exhibition *Photography into Sculpture* at the Museum of Modern Art.

Box 19
Box 19

Black-and-white negatives
Contact sheets

Judy Chicago as a boxer 1966, 1970

Scope and Content Note

McMillan handwritten notes on envelope read, "48 2 ¼" negs, 4 proofs, 2 copies, 1 reproduction of *Artforum* ad. 1 print 10 ½" x 10 7/16", 1 invitation 6" x 8 ½". 104 negs, total. - "Judy Chicago," 5 pages about the photograph from Gail Levin's book *Becoming Judy Chicago*, pub. 2007."

Box 6, Folder 2

Prints

8 x 10

Scope and Content Note

Two prints including one 9 x 10 print showing Chicago standing in the corner of a boxing ring with Hamilton-Cooke and Glenn, and one 7 1/2 x 11 print of the boxing scene with Chicago sitting in corner, Hamilton-Cooke's hands on Chicago's shoulders.

Box 8, Folder 3

11 x 14

Scope and Content Note

One print of Judy Chicago standing in the corner of a boxing ring, Alona Hamilton-Cooke standing directly behind her and Jack Glenn wearing a bow tie kneeling just outside the ring. All are looking at the camera.

Box 19
Box 19

Black-and-white negatives
Contact sheets

Ronald Davis and Susan Davis, circa 1967

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Susan and baby - 115 negs, 9 proofs, 2 announcements, 2 prints 19 5/8" x 16 ¾" + 16" x 20" - Susan Davis, 3 photos 9 ½" x 7 9/16", 7 3/8 x 5 ¾", 7 3/8 x 5 ¾"."

Box 44*, Folder 3	<p>Prints</p> <p>Ronald Davis</p> <p>Scope and Content Note</p> <p>Three prints including one 16 x 20 of Ronald Davis sitting on the floor; one 16 x 20 unmounted print of Davis sitting on a wooden crate, and one 16 x 20 mounted print of Davis sitting on a wooden crate. The verso of the cardboard-mounted portrait has an identical, but damaged, print torn from the backing.</p>
Box 44*, Folder 3	<p>Susan Davis, mounted on board</p> <p>Scope and Content Note</p> <p>Two 5 x 7 photographs of Davis's nude torso glued to cardboard backing, an apparent printer's mock-up with hand-drawn measurements in pencil. Originally in black paper folder with creased 8 x 10 photograph of Davis.</p>
Box 1, Folder 3	<p>Susan Davis, unmounted</p> <p>Scope and Content Note</p> <p>One 8 x 10 unmounted photograph of Davis's torso, creased in the center lengthwise. Originally in black paper folder with two photographs mounted to board.</p>
Box 20 Box 20	<p>Black-and-white negatives</p> <p>Contact sheets</p> <p>Peter Erskine, 1992</p> <p>Scope and Content Note</p> <p>McMillan's handwritten notes on the envelope read, "Peter Erskine, 23 negs, 1 proof, 1 catalogue I designed, 1 print of Peter 6 7/16 x 4 3/8". Christine Woelfle - 1 catalogue; Christine was Peter Erskine's wife's sister. They asked me to design a catalogue in her memory."</p>
Box 1, folder 3	<p>Print</p> <p>Scope and Content Note</p> <p>One 5x7 print of Erskine's headshot portrait, originally housed in plastic with a catalogue for Erskine's 1992 solar work <i>Secrets of the Sun</i>.</p>
Box 20 Box 20	<p>Black-and-white negatives</p> <p>Contact sheets</p> <p>Fred Eversley, 1969</p> <p>Scope and Content Note</p> <p>McMillan's handwritten notes on envelope read, "Photos made for Life magazine to match with Irwin and Wheeler photos I had taken. <i>Life</i> mag. wanted to do a light and space article, but never did."</p>
Box 8, folder 6	<p>Prints</p> <p>Scope and Content Note</p> <p>Four full-length portraits of Eversley seated on a crate and holding a cigar. Sizes range from 11 x 11 to 11 x 14.</p>
Box 20 Box 20	<p>Black-and-white negatives</p> <p>Contact sheets</p>

Flag Series, 1962

Scope and Content Note

McMillan's handwritten notes on envelope read, "Flag series - 113 negs, 12 proofs, 1 announcement, 1962. Flag portfolio, negs, prints 11 ¼ x 8 ¾", 1962; - 1 mounted print of apple and flag bag, 1962, 13 7/16 x 10 3/8"; - 2 extra prints not used, 7 13/16, 9 1/2 x 7 1/2", 1961; - 1 mounted bleed photo of my wife, Patty, and flag, 11 5/8" x 9 7/16", 1962; - One and only vintage flag portfolio, 13 prints, 11 ¼ x 8 ¾, 1962; - Christmas card original art work, 1962; - Photo of Christmas tree inside bag. This was mailed before Christmas, the crumpled-up bag was mailed between Christmas and New Year. 12 negs, 1 proof, 1962." The envelope also contained a 5 x 7 exhibition announcement for Picturing Ed: Jerry McMillan's photographs of Ed Ruscha, 1958-1970 featuring the McMillan image of Ed Ruscha with flag on the recto, which has been moved to the Jerry McMillan announcements and ephemera file in Series IV.

Prints

Box 44*, Folder 1

Flag images, mounted

Scope and Content Note

Two 5 1/2 x 7 1/2 prints mounted side-by-side on a 16 x 20 board, a mock-up for a Christmas card designed by McMillan. The board was originally wrapped in black paper.

Box 7, Folder 1

Flag portfolio with 15 prints (original)

Scope and Content Note

Original "Flag Series Portfolio" with 15 loose prints stacked on one another, wrapped in three-fold black paper envelope with a single black paper cover with a circular hole cut out of the lower left corner, through which a small flag image showed through. Prints have been numbered (with the identifier FS for "Flag Series") in the order in which they were stacked, beginning with the circular flag image that was originally attached to the cover, and housed outside the black paper envelope and single sheet cover, but in the same box. The circular flag print that showed through the hole on the paper cover is stored with the other prints. The prints are in fair condition, but the paper portfolio is in poor condition: the circular flag image has a visible glue pattern but no longer sticks to the paper envelope, on which a circle of glue is also visible where the image was attached, and the paper envelope has distressed seams and some tears along the folds. Prints numbered [2015.M.10-FS.13] and [2015.M.10-FS.14] are recent digital prints, but all others appear to be originals.

Box 6, Folder 1

Patty McMillan with flag, mounted

Scope and Content Note

One 9 1/2 x 11 1/2 print mounted on board.

Box 21

Black-and-white negatives

Scope and Content Note

A negative strip from Flag Series portfolio photographs, featuring frames 9-12, which has a bend on the right side near the top, and the contact strip for the same frames originally had a sticky note attached with the words, "This photo is missing from the portfolio, I need to make a new print," with an arrow pointed at frame 11 featuring Ed Ruscha wrapped in a flag.

Box 21

Contact sheet

Joe Goode, 1960-1970

Scope and Content Note

McMillan's handwritten notes on the envelope read, "#1: - 212 negs, 20 proofs, 1 copy - Negs of Joe's first wife, Judy, and daughter, Stephanie - Negs for War Babies show - Negs for Milk Bottle Painting Show and announcement - Negs of 'girlfriends,' 2 prints of Joe and his daughter Stephanie, 7 5/8 x 9 1/2". #2: envelope - Photo announcement printed, Paintings of Houses show, 10 3/8 x 10 3/4" - Printed announcement, photo of Joe Goode, 1966, 18 15/16 x 14 5/8" - Photo of Joe in his studio on Western Ave, 9 x 6 3/16" - Photo of Joe in his studio doorway, 'The Crossroad Church' on Western Ave, LA, 10 x 8" - Photo of Joe with his car calendar pages, 1968, 8 x 10" - Photo of Joe and girls working on his car calendar, 1968, 5 1/8" x 7 1/2" and 6 1/8" x 8 7/8" - Photo of Joe on his letterhead, envelope and business cards, printed - 2 photo prints of Joe and girlfriend Julie Wheeler, 15 3/4 x 19 3/16" - 15 3/4 x 19 7/8"."

Prints

Box 44*, Folder 3

Joe Goode and Julie Wheeler

Scope and Content Note

Two 16 x 20 prints of Goode posing with girlfriend Julie Wheeler.

Box 6, Folder 1

Goode in the doorway of his studio

Scope and Content Note

One 10 x 12 print showing Goode standing in the doorway of his studio, a building with a storefront church sign.

Box 44*, Folder 2

Joe Goode portraits

Scope and Content Note

Three 16 x 20 prints.

Box 9, Folder 1

Joe Goode posing with his paintings

Scope and Content Note

Two prints including one 11 x 14 print of Goode in his studio, looking at a painting, mounted on cardboard, and one unmounted 11 x 14 print of Goode with one of his milk bottle paintings.

Box 1, Folder 6

Joe Goode studio shots

Scope and Content Note

Six prints including one 8 x 10 and one 7 x 8 print showing Goode and women assistants working in his studio; one portrait of Goode holding a cup with calendars on the wall behind him; one 8 x 10 print of Goode posing next to a painting created for War Babies exhibition, and two 8 x 10 prints of Goode with his daughter Stephanie.

Box 22-23

Black-and-white negatives

Box 22-23

Contact sheets

Joe Goode and Robert Graham, Jerry McMillan and Bob Graham, circa 1960s

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Joe Goode & Bob Graham, Jerry McMillan & Bob Graham - Bob Graham & Joe Goode at Mayer's Deli, then going down the street to Jerry McMillan's studio, goofing off. 17 negs, 2 proofs. Several photographs were made by Joe Goode."

Box 24

Black-and-white negatives

Box 24

Contact sheets

Joe Goode and Jerry McMillan in McMillan's studio, circa 1960s

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Joe Goode and Jerry McMillan in Jerry's studio" - 26 negs, 22 neg proofs, 1 proof, 1 print 3 5/8 x 5 1/2".

Box 1, folder 6

Print

Scope and Content Note

One 4 x 6 print of McMillan with his arm around Goode's shoulder, Goode making a face and looking sideways at McMillan.

Box 24

Black-and-white negatives

Box 24

Contact sheets

Robert Graham, 1967

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Envelope #1: 1. Bob Graham, 1967, at Nick Wilder Gallery. 2. Bob at home with first wife Joey and son Stephen. B+W 338 35 mm negs, 10 proofs, 5 color trans with Bob's car - Envelope #2: 1. B+W, 2 ¼ negs, photos for announcement, 1967. 111 2 ¼ negs of Bob and family. 10 proofs. 2. B+W 35 mm, Bob and family at train station. Tom Holland, wife, and Nick Wilder saying goodbye - 72 negs, 2 proofs 3. B+W 35 mm, 6 negs, Nick Wilder Gallery, 2 negs. Bob with model, 1 proof. 4. B+W 35 mm, 18 negs, model for Bob, 1 proof 5. 2,207 B+W, 14 proofs."

Prints

Box 43*, Folder 2

Color images of Robert Graham posing with his car

Scope and Content Note

One 8 x 10 digital color print of Graham sitting in the open door of his parked car, and five color 35mm transparencies of Graham posing with his car.

Box 1, Folder 7

Robert Graham posing with artworks and with his wife

Scope and Content Note

Six prints including one 8 x 10 and four 6 x 10 prints of Graham with his artworks on display in Nicholas Wilder Gallery, and one 8 x 10 print showing Graham sitting on a bed with his wife Joey.

Box 45*, Folder 4

Robert Graham posing with his wife Joey, 16 x 20

Scope and Content Note

Two 16 x 20 prints of Graham posing with his wife Joey in a studio.

Box 9, Folder 2

Robert Graham with his family

Scope and Content Note

Two 11 x 12 prints of Graham with his wife Joey and son Steven, posing on a grassy hill.

Box 24

Black-and-white negatives

Box 24

Contact sheets

Maren Hassinger and William Mahan, ARCO Center for Visual Art, 1976

Scope and Content Note

McMillan's handwritten notes on the envelope read, "ARCO Center for Visual Art"- Maren Hassinger / William Mahan, 208 35mm negs, 7 proofs, 8 b&w prints 8 x 10" each, 1 b&w print 8 x 4 15/26".

Box 1, folder 8

Prints

Scope and Content Note

Twelve prints, including eleven 8 x 10 prints and one 5 x 8 print featuring the artists posing together and separately.

Box 25

Black-and-white negatives

Box 25

Contact sheets

George Herms, 1992

Scope and Content Note

McMillan's handwritten notes on envelope read, "26 negs, 1 proof, 7 copies, photos of George Herms - 1 booklet about George's show, 1 *Artscene* - 1 announcement, 10 post cards - 1 catalogue that was designed by Jerry McMillan, 1992, The Secret Archives ."

Box 1, folder 9

Prints

Scope and Content Note

Four 8 x 10 bust portraits of Herms.

Box 25

Black-and-white negatives

Box 25

Contact sheets

Robert Irwin in his studio, 1962-1963

Scope and Content Note

McMillan's handwritten notes on envelope read, "Robert (Bob) Irwin - Bob in his Studio, 35 negs, 3 proofs, 2 copies, 7 prints 7 5/8 x 7 13/16"."

Box 2, Folder 1

Prints

8 1/2 x 8 and smaller

Scope and Content Note

Thirteen prints including seven 8 1/2 x 8 and six 5 x 5 prints of Irwin posing in his studio.

Box 9, Folder 3

11 x 14

Scope and Content Note

Two 11x14 prints of Robert Irwin sitting on a stool next to a work table in his studio, his hands actively gesturing.

Box 25

Black-and-white negatives

Box 25

Contact sheets

Jan Series, 1963

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Jan series, 1963- 44 negs, 9 proofs, 1963. Photos used for the "Jan" series. -163 negs, 18 proofs, 1963 photos not used. -207 negs, 27 proofs, 1963 total. -8 14 x 11" prints, vintage; -1 13 x 10 3/8" print, vintage; -1 13 15/16 x 10 9/16 print, vintage."

box 11, folder 1

Prints

Scope and Content Note

Ten 11 x 14 prints featuring model "Jan" posing clothed and nude, as well as images arranged by McMillan into still lifes and photographed.

Box 26

Black-and-white negatives

Box 26

Contact sheets

Box 2, Folder 7

John F. Kennedy collage, 1963

Scope and Content Note

One 7 x 7 collage print showing a portrait of Kennedy in the middle ground propped against a backdrop with the stenciled words "Dallas Nov. 22, 1963" in repeating rows, and a shallow foreground featuring bunches of small flowers. No negatives relating to this project are present in the collection.

Paul Klee, 1963

Scope and Content Note

McMillan's handwritten notes on the envelope read, "11 negs, [2] proofs, 1 copy print, 1 photo print 6" x 6" mounted on 15" x 15". Paul Klee is one of the Prussian soldiers in the found photo that Jerry used in his photo."

Prints

Box 43*, Folder 3

Color digital print of a rusty can on the ground

Scope and Content Note

One 5 x 6 color inkjet print on photo paper.

Box 6, Folder 1

Paul Klee photo collage

Scope and Content Note

One 10 x 10 black-and-white collage.

Box 44*, Folder 1

Paul Klee photo collage, mounted

Scope and Content Note

One 7 x 7 black-and-white collage on 16 x 16 board.

Box 27

Black-and-white negatives

Box 27

Contact sheets

Hoon Kwak, 1993

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Hoon Kwak photos, '93 - photo for a catalogue I designed of his art, 24 negs, 1 proof, 2 b&w prints 4 5/8 x 7" each."

Box 1, folder 3

Prints

Scope and Content Note

Two 5 x 7 portraits of artist Hoon Kwak.

Box 27

Black-and-white negatives

Box 27

Contact sheets

Los Angeles Six, 1968

Scope and Content Note

McMillan's handwritten notes on the envelope read, "'L.A. Six,' all photographed in Jerry's studio - Larry Bell, 36 negs, 3 proofs - Ron Davis, 36 negs, 3 proofs - Robert Irwin, 36 negs, 3 proofs, 2 b&w prints 7 5/8 x 7 13/16" each - Craig Kauffman, 24 negs, 2 proofs - Edward Kienholz, 24 negs, 2 proofs - John McCracken, 12 negs, 1 proof - 4 4 x 5" negs, 2 proofs - 1 Los Angeles 6 catalogue, The Vancouver Art Gallery, 1968 - Total of all 172 negs, 16 proofs."

Prints

Box 9, Folder 4

Los Angeles Six exhibition artists' portraits

Scope and Content Note

Sixteen prints including two 10 x 12 portraits of Larry Bell blowing smoke from a cigar; two 11 x 12 full portraits of Ron Davis standing with his dog at his feet; one 12 x 12 print of Robert Irwin sitting on a crate; seven 11 x 12 prints of Craig Kauffman; two 11 x 12 prints showing Edward Kienholz posing on a stool, and two 11 x 12 prints of John McCracken sitting on a chair.

Box 2, Folder 2

Portraits of Larry Bell and Robert Irwin for Los Angeles Six

Scope and Content Note

Three prints including one 5 x 5 print of Bell standing and blowing smoke from a cigar, and two 8 x 8 prints of Irwin sitting on a crate.

Box 27

Black-and-white negatives

Box 27

Contact sheets

Scope and Content Note

One contact sheet for the Bell images is damaged, with torn and missing material along top and right edge.

William (Bud) Luckey, 1960-1961

Scope and Content Note

McMillan's handwritten notes on the envelope read, "William (Bud) Luckey, Animator. Chouinard student that moved into 'Students 5' house after two had married. He I think works for Pixar and was up for Academy Award for a short film, 2007 or '08."

Prints

Luckey's boots

Box 1, Folder 3

8 x 10

Scope and Content Note

One 8 x 10 print showing a close-up of Luckey's boots, shot from the ground.

Box 10, folder 1

11 x 14

Scope and Content Note

One 11 x 14 print showing a close-up of Luckey's boots, shot from the ground.

Box 44*, Folder 1

Luckey with banjo

Scope and Content Note

One 16 x 20 mounted print of Luckey posing with his artworks and holding a banjo.

Box 28

Black-and-white negatives

Scope and Content Note

There is no negative for the prints of Luckey's boots included here, but similar images are present among the negatives.

Box 28

Contact sheets

Mason, Ed, Jerry, 1968-1972

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Mason, Ed, Jerry -2 1/4" negs, Ed Ruscha, Mason Williams, Thelma Camacho and Me, 24 negs, 2 proofs - 2 prints. 1. Ed Ruscha, Jerry McMillan & Mason Williams, 7 9/16 x 9 9/16" 2. Ed Ruscha and Mason Williams, 9 9/16 x 7 9/16" - Mason Williams After Throwing Pie at CBS TV Station 32, 35mm negs, 1 proof."

Box 2, Folder 3	Mason Williams, Ed Ruscha, and Jerry McMillan in McMillan's studio Scope and Content Note Four prints including two 8 x 10 images featuring Ruscha standing back-to-back with Williams, and two 8 x 10 prints featuring Ruscha, McMillan, and Williams standing abreast of each other.
Box 28 Box 28	Black-and-white negatives Contact sheets Jerry McMillan, 1963-1974 Scope and Content Note McMillan's handwritten notes on the envelope read, "152 negs / 7 proofs / 1 print / 1 announcement - 1 print of Jerry by Ed Ruscha - 6 announcements - 6 articles about Jerry's work - 1 copy of Jerry's catalogue for his first traveling exhibition, 1970 - 3 catalogues: 1980, 1989, 2012. 2 magazines, art ltd., 2011, B+W, 2013 - 1 self-portrait, 20" x 16", made same time as 'Walter Hopps, Jerry McMillan Wants to See You!', 1963." Another McMillan self-portrait, for which there is no negative in the collection, is stored with Yanez materials in Box 2, Folder 9.
Box 2, Folder 4	Prints Jerry McMillan portraits Scope and Content Note Two prints including one 8 x 10 portrait of McMillan sitting in a restaurant booth, taken by Ed Ruscha, and one image of a McMillan self-portrait pinned with tacks to a piece of wood.
Box 46*, Folder 3	Jerry McMillan self-portrait Scope and Content Note One 16 x 20 self-portrait of McMillan holding his tilted head in his hand.
Box 28 Box 28	Black-and-white negatives Contact sheets Ron Miyashiro, 1961 Scope and Content Note McMillan's handwritten notes on the envelope read, "One of the War Babies, 1961 - 36 negs, 3 proofs." McMillan originally combined the Miyashiro material in an envelope together with the Ed Bereal material.
Box 10, Folder 1	Ron Miyashiro portrait print Scope and Content Note One 11 x 14 mounted print portrait of Miyashiro posing with his artwork.
Box 29 Box 29 Box 46*, folder 1	Black-and-white negatives Contact sheets Clark Murray, 1967 Scope and Content Note One 16 x 20 print of Murray reclining on a mattress, holding a cigarette. McMillan's handwritten notes on the envelope read, "78 2 ¼ negs, 7 proofs, 1 print 18 ¾" x 15 15/16," invitation. Vintage."
Box 29 Box 29	Black-and-white negatives Contact sheets

Rolf Nelson, 1965

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Photos of Rolf, his wife, and Susan Davis who worked for him and was married to Ron Davis, the artist. Susan modeled for me, her photos are in "Ron Davis" envelope, 72 negs, 7 proofs, test print, 1 copy, 1 large print of Rolf and his new wife, 20 x 16" print, vintage."

Prints

Box 1, Folder 3

Facade of Rolf Nelson Gallery

Scope and Content Note

One 8 x 10 print of the Rolf Nelson Gallery facade with a sign reading "Open."

Box 46*, Folder 1

Rolf Nelson posing with his wife

Scope and Content Note

One 16 x 20 print of gallerist Nelson and his wife posing on the floor, captured at floor level.

Box 29

Black-and-white negatives

Box 29

Contact sheets

Pasadena Art Museum being built, 1969

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Pasadena Museum of Art being built-in the rain, 5 negs, 2 proofs, 1 copy."

Box 30

Black-and-white negatives

Box 30

Contact sheets

Pasadena Art Museum (PAM) openings and workshops, 1969-1970

Scope and Content Note

McMillan's handwritten notes on the envelope read, "The Pasadena Art Museum - 13 photographic prints - joe3 negs, 14 proofs, 1 copy - 220 negs, 10 proofs - 36 negs, 1 proof, 1 copy - 1 11 x 14" contact print of 24 negs, 1 copy, 1970 - 12 window posters of 4 images, 4 copies - 3 copies of one calendar of events, 1973 - 9 printed works designed and shot by Jerry McMillan - 144 negs, 4 proofs, of Tom Terbell's (director) 40th birthday party."

Prints

Box 10, Folder 1

Enlarged contact sheet

Scope and Content Note

One 11 x 14 print of an enlarged contact sheet featuring museum opening events and Richard Serra images.

Box 6, Folder 1

Event at Pasadena Art Museum

Scope and Content Note

One 10 x 12 print showing museum guests mingling and looking at art.

Box 2, Folder 5

Pasadena Art Museum openings and workshops

Scope and Content Note

Fourteen prints including one 3 x 5 snapshot and thirteen 8x10 prints of crowds attending museum events. Persons featured in the photographs include Robert Rauschenberg, DeWain Valentine, Andy Warhol, Barbara Haskell, and John Cage. The negative for the John Cage print was not among the negatives marked "Cage" in the original project folder.

Box 30-31

Black-and-white negatives

Box 30-31

Contact sheets

Pasadena's Choice, 1991

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Pasadena's Choice, The Armory Center for the Arts '91, 50 negs, 2 proofs, 3 b&w prints, 8 x 10 each, 2 invitations."

Box 2, folder 6

Prints

Scope and Content Note

Three 8 x 10 prints featuring exhibition artists Gifford Myers; Linda Nishio; Richard Bunkall; Sally Storch; Philip Cornelius; Elaine Carhartt; and Walter Askin.

Box 31

Black-and-white negatives

Box 31

Contact sheets

Ken Price and collector Joan Harrell in his studio, 1967-1968

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ken Price & collector Joan Harrell in his studio, 17 negs, 1 proof, 2 b&w prints 8 x 10 each."

Box 1, folder 3

Prints

Scope and Content Note

Two 8 x 10 prints of Price sitting in a chair in his studio.

Box 31

Black-and-white negatives

Box 31

Contact sheets

Ed Ruscha, 1959-1969

Scope and Content Note

McMillan's handwritten notes on the envelope read, "47 negs, 6 Proofs, 3 Prints. 1. Truck Across the Street From Our Studios, 1967, 7 1/2 x 9 1/2". 2. Head Photo, 1959, 7 1/2 x 7 1/2". 3. Ed First Studio, 8 9/16 x 8 9/16".

Box 12, Folder 1

Prints

Ed Ruscha at his first studio

Scope and Content Note

Six 11 x 14 prints showing Ruscha standing in the doorway of his first studio.

Box 3, Folder 2

Ed Ruscha portraits

Scope and Content Note

Nine prints include one 8 x 8 print of Ruscha in check-patterned shirt looking at the camera; two 8 x 8 prints of Ruscha laying in the grass; one 8 x 10 and one 8 x 8 portrait of Ruscha in white T-shirt with pencil behind his right ear; two 8 x 8 prints of Ruscha laying out images for his book *Every Building on the Sunset Strip*, and two 8 x 10 prints of Ruscha standing on Western Ave. in front of a moving truck painted with the words "Oklahoma Furniture Manufacturing Co."

Box 36

Black-and-white negatives

Box 36

Contact sheets

Ed Ruscha 35mm prints, circa 1967-1972

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ed and Jerry at Mayer's Deli on Western Ave & Ed Walking Back to his Studio on Western Ave. 7/68; 36 negs, 1 proof, 1 print of Jerry McMillan - Ed in his Studio on Western Ave, 1967 or '68; 36 negs, 1 proof - Ed in his Studio Library, #21, and Leon Bing, 7/68, 54 negs, 2 proofs; - Ed in his Studio, 1968, 37 negs, 2 two of the same, one dark, one light; - Ed with his Porsche in our Studio's Courtyard, 34 negs, 1 proof - Ed at the Mayer's Deli up the street on Western, 36 negs, 1 proof - all photographed with L.A. book of artists in mind- made to be used for a book showing the relationship between L.A. artists and the kind of life they lived. Everything was shot with a specific idea in mind. Book was not made." 31 prints, mostly 8 x 10.

box 4, folder 1
Box 36
Box 36

Prints

Black-and-white negatives

Contact sheets

Ed Ruscha signing prints at Tamarind, 1969

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ed Ruscha, 35mm - Ed Ruscha Signing Prints at Tamarind, 1969; Ed & June Wayne, 1969, negs #27, 28, 29 Pasadena Art Museum, 1969, #14, 15, total for three above = 95 negs, 3 proofs; - Ed at Cirrus Talking with Artists, friend Jerry Anderson and Others 23 negs, 1 proof - Total negs, 118 negs, 4 proofs."

Box 3, Folder 1

Prints

8 x 10

Scope and Content Note

Five prints including four 8 x 10 prints showing Ed Ruscha signing his art and one 8 x 10 print showing Ed Ruscha sitting with June Wayne; both have pencils clenched in their teeth.

Box 6, Folder 3

10 1/2 x 6 and smaller

Scope and Content Note

Two prints including one 10 1/2 x 5 print showing Ruscha signing his art, and one 10 1/2 x 6 that shows Ruscha crossing his eyes.

Box 32
Box 32

Black-and-white negatives

Contact sheets

Ed Ruscha and Danna, 35mm, 1966-1970

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ed Ruscha & Danna" 35mm negs - Ed and Danna/ Ed Looking at his Sunset book and checking his Artforum cover, 38 negs, 1 proof, 1 print 6" x 9" - Danna Ruscha/ Ed with books on his head and books piled on him, 36 negs, 1 proof, 1 copy, 2 announcements 6 x 4 1/4", 1 announcement 8 x 8" - "Danna Ruscha / Ed with his books, 36 negs, 1 proof, 1 copy - Total negs, 110 negs, 3 proofs, 2 copies."

Prints

Box 5, Folder 2

Ed Ruscha posing alone and with his wife

Scope and Content Note

Thirteen prints including four 8 x 10 prints showing different views of Ruscha looking at his press proofs; one 8 x 10 print of Ruscha with a phone to his ear, holding his art work; one 8 x 10 print of Ruscha in front of his painting Los Angeles County Museum of Art on Fire; one 8 x 10 print showing Ruscha with several of his published books perched on his head; one 6 x 8 print showing Ruscha holding his book *Real Estate Opportunities*; two 8 x 10 prints showing Ruscha unfolding his book *Every Building on the Sunset Strip*; one 8 x 10 print showing Ruscha posing with bow and arrow; one 8 x 10 print of close-up headshot showing Danna Ruscha looking at Ed Ruscha in profile; one 8 x 10 print showing Ed Ruscha and Danna Ruscha posing in a phone booth.

Box 12, Folder 3

Ed Ruscha posing with his books

Scope and Content Note

Two prints including one 11 x 14 print showing Ruscha lifting his books above his head, and one 11 x 14 print showing Ruscha on the floor with his books spread around him.

Box 32

Black-and-white negatives

Box 32

Contact sheets

Ed Ruscha and Danna, Ed with shirt off, 2 1/4 negatives, 1971

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ed Ruscha & Danna, Ed with shirt off, 2 1/4" negs - 108 negs, 9 proofs."

Prints

Box 5, Folder 1

8 x 10 and smaller

Scope and Content Note

Thirteen prints include seven 8 x 8 prints and one 8 x 10 print showing a shirtless Ruscha in different poses; one 8 x 10 print showing a shirtless Ruscha with his wife Danna Ruscha standing behind him, her hands on his shoulders; one 8 x 10 print showing Ruscha in a suit and Danna Ruscha in a lace dress; one 8 x 10 print of Ruscha wearing a suit and hat, holding a cigarillo; one 8 x 8 print of Ruscha wearing a suit, holding a cigarillo and tipping his hat, and one 8 x 8 print of Ruscha wearing a suit, exhaling smoke.

Box 12, Folder 2

11 x 14

Scope and Content Note

Three prints including one of Ruscha posing shirtless wearing a black hat, and two of Ruscha posing shirtless with his wife Danna Ruscha.

Box 33

Black-and-white negatives

Box 33

Contact sheets

Ed Ruscha and Danna and Eddie Jr., 1971

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ed Ruscha & Danna and Eddie, Jr.; Ed and Danna Ruscha with Eddie Jr. (Frenchie)- Ed Dressed as a Rabbit. 25 negs, 1 proof, 34 negs, 1 proof 6 negs, 2 proofs - Ed and Danna Ruscha, Ed with wet face, Ed with Penny Little who dropped by, 36 negs, 1 proof, 2 test strip prints - Ed and Danna Ruscha, 36 negs, 1 proof, 1 copy - Ed and Danna Ruscha, Ed with shirt off and cowboy hat, 37 negs, 1 proof - Ed with his truck and plants in the back of his truck, 5 negs, 1 proof - Total negs- 179 negs, 8 proofs." Two contact sheets and two prints found in this envelope were moved to the corresponding project negatives and contact sheets: the contact sheets to Box 33, and the 8 x 10 prints to Box 5, Folder 1.

Box 5, folder 3

Prints

Scope and Content Note

Twelve prints including four 5 x 7 and eight 8 x 10 prints of Ruscha posing with his wife Danna and son Eddie, Jr.

Box 33

Black-and-white negatives

Box 33

Contact sheets

Ed Ruscha and Joe Goode, 1969-1970

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ed Ruscha & Joe Goode, 21 negs, 1 proof - At Ann's Hamburger Stand on Santa Monica Blvd, 21 negs, 1 proof, 1 b & w print, 4 11/16 x 6 7/8"; - Ed & Blair Sabol, a friend of Ed's, 8 negs, 1 proof; - Joe Goode, Ed Ruscha on our way to Nickodell's Restaurant 2 negs, 1 proof; - Ed Ruscha, Joe Goode, & Valerie Cummings in Jerry's Studio, 1969, 35 negs, 1 proof; - 35 + 21 + 8 + 2 = 66 negs in all."

Box 3, folder 3

Prints

Scope and Content Note

Twelve prints including five 6 x 8 prints showing Goode and Ruscha sitting at an outdoor restaurant called Ann's Hamburger stand; two 6 x 8 prints showing Goode and Ruscha walking on the sidewalk, with Nickodell Restaurant in the background; one 6 x 8 print of Ruscha and Goode standing next to each other in half-length portrait, smiling; two 6 x 8 prints of Ruscha in close-up portraits, wearing a decorated shirt, and two 8 x 10 half-length portraits of Ruscha sitting in a diner wearing sunglasses.

Box 33

Black-and-white negatives

Box 33

Contact sheets

Box 43*, folder 4

Ed Ruscha and Joe Goode - Newport Harbor Exhibition, 1968

Scope and Content Note

Five 12 x 12 color prints of Ruscha and Goode on horseback, used as the catalogue cover image for their 1968 joint exhibition at the Newport Harbor Art Museum. No negatives are present in the collection. McMillan's handwritten notes on the envelope read, "Exhibition presented at Newport Harbor at the Pavilion, 1968 - 1 catalogue cover picture; No color - transparency - 1 B+W announcement, no negs."

Ed Ruscha and Walter Hopps at Walter's house, 1963

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ed Ruscha & Walter Hopps at Hopps' House, and unknown woman, about 1963, 18 negs, 2 proofs, 2 prints, 7 3/8" x 7 3/4", Christmas Tree, 7 7/16" x 7 7/18"."

Box 3, folder 4

Prints

Scope and Content Note

Six 8 x 8 prints of Ruscha and Hopps sitting in chairs in Hopps's house, smoking and talking.

Box 33

Black-and-white negatives

Box 33

Contact sheets

Ed Ruscha color - Ed and his books, 2012

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Proof sheet, disc, invitation, 1 print image, 11 3/8" x 9 5/8", paper size 19" x 13"."

Box 43*, folder 5

Print

Scope and Content Note

One 16 x 20 digital color print and two 8 1/2 x 11 color digital contact sheets of photographs of Ruscha taken by McMillan for the Gagosian Gallery exhibition Ed Ruscha - Books & Co. The image is an update of McMillan's photograph of Ruscha on the floor covered with his own books.

box 42, item CM1

Computer disc with image files 2012

Scope and Content Note

Born-digital material unavailable until reformatted; access to original media restricted. Contact Reference for information regarding reformatting.

Ed Ruscha, Joe Goode and Jerry McMillan on Ed's car, on stairs and hand over eyes, 1970

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ed Ruscha, Joe Goode and Jerry McMillan on Ed's car, on stairs and hands over eyes, 11 negs, 1 proof, 1 b&w print 6 1/2 x 9 1/2", 1 invitation 5 x 7 1/2".

Box 3, folder 5

Prints

Scope and Content Note

Seven prints including three 8 x 10 prints featuring McMillan, Ruscha, and Goode sitting on the back of Ruscha's 1939 Chevrolet; one 7 x 10 print and one 8 x 10 print showing the three artists standing abreast of each other in two different poses with hands up shading their eyes, and one 8 x 10 print of the artists posing on an outdoor staircase.

Box 33

Contact sheets

Scope and Content Note

Negatives are not present, contact sheets only.

Ed Ruscha Says Goodbye to College Joys, 1967

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ed Ruscha says goodbye to college joys" - 1 printed magazine work, 1967, 72 negs, 6 proofs, 1 photo of Nancy Ames whose bed we used for photo. I also shot the photo of Nancy for Nancy." An 11 x 14 print of Nancy Ames originally from this envelope has been rehoused in Box 8 Folder 3 under the Mason Williams and Nancy Ames project file folder to correspond with the project arrangement of the negatives and contact sheets for this photograph, which themselves are housed in Box 42.

Box 46*, Folder 2

Ed Ruscha posing in a bed with several women

Scope and Content Note

Three prints including two 16 x 20 prints of an enlarged contact sheet from the project, showing Ruscha in bed with two women, and one 16 x 16 print of Ruscha with two women.

Box 34

Black-and-white negatives

Box 34

Contact sheets

Box 3, Folder 6

Ed Ruscha - Unidentified project or no negatives, circa 1960s

Scope and Content Note

Three 8 x 10 black-and-white prints of Ruscha from unidentified projects, with no negatives present in the collection. Two prints show Ruscha posing holding his baby, and one is a close-up portrait of Ruscha's head and shoulders.

Ed with Hollywood sign, color photos for *Life*, 1972

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ed with Hollywood sign - color/photos for Life '72 (shot for Life, but not used by the magazine), 28 Wide Lux Color transparencies, 1 color print 4 x 10", 1 color print 4 x 10", 1 b&w print 4 x 10"."

Prints

Box 43*, Folder 6

Color

Scope and Content Note

Seven prints including six 8 x 10 color prints and one 10 x 12 print showing Ruscha with the Hollywood sign in the background, with twenty-eight color transparencies in the same folder.

Box 6, Folder 3

Black-and-white

Scope and Content Note

One 8 x 10 black-and-white digital print of Ruscha standing in front of the Hollywood sign, wearing a hat.

Ed Ruscha with "Su" painting, 1961-1962

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Ed Ruscha with Su painting, 1967-Ed with Painting Su, 28 negs, 3 proofs, 2 Beach Towels by Ed, 4 negs total for two above = 32 negs, 3 proofs - One photo print of Su Hall, Ed's girlfriend at Chouinard, 6 11/16 x 4 11/16", 8 negs, 2 proofs."

Prints

Box 6, Folder 3

Ed Ruscha dressed in his naval uniform with his painting, *Su*

Scope and Content Note

One 8 1/2 x 11 digital print of Ruscha standing in front of a painting with his naval uniform hat on the floor in front of him, a cigarette in his mouth.

Box 3, Folder 7

Ed Ruscha posing in his Naval Reserve uniform

Scope and Content Note

Four prints including one 8 x 10 print of Ruscha standing in front of a painting with his naval uniform hat on the floor in front of him, cigarette in his mouth; one 8 x 10 print of Ed Ruscha standing with a flag tied around his torso; one 8 x 10 print of Ed Ruscha wrapped in an American flag and wearing a naval hat; and one 5x7 print of Su Hall seated in front of a small painting.

Box 34

Black-and-white negatives

Box 34

Contact sheets

Paul Sarkisian, 1968

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Paul Sarkisian, 1968, 73 negs, 3 proofs, 1 catalogue with my photo on the cover."

Box 34

Black-and-white negatives

Box 34

Contact sheets

Scope and Content Note

A paper window was originally taped to a contact sheet test strip highlighting frame 13. A handwritten note in pencil by McMillan states, "Used for Paul's catalogue, Pasadena Art Museum. I designed it."

Barbara T. Smith,

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Barbara T. Smith - 50 negs, 6 proofs, 3 digital color prints to show how some of these photos were used."

Prints

Box 10, Folder 1

Portrait of Barbara T. Smith seated with paper bag covering her torso

Scope and Content Note

One 10 1/2 x 10 1/2 print of a nude Smith seated on floor with paper bag covering the upper half of her body. Some tape damage on top edge.

Box 43*, Folder 7

Color digital print of McMillan boxes featuring Smith photographs

Scope and Content Note

Present are two color 6 x 6 digital prints, although the envelope says there should be three.

Box 35

Black-and-white negatives

Box 35

Contact sheets

James Turrell, 1969

Scope and Content Note

McMillan's handwritten notes on the envelope read, "James Turrell, 1969, and three negs of Nick Wilder - Photos made for *Life* magazine to match up with Robert Irwin and Doug Wheeler photos made for Fort Worth Art Center Museum - James Turrell, 45 negs, 4 proofs, 1 copy, 2 photo prints 11 3/9" x 10 " / 11 3/8 x 10"; - Nick Wilder, 3 negs, total 48 negs." This project was originally arranged by McMillan in an envelope together with the Fred Eversley material.

Box 10, Folder 2

James Turrell portrait prints for *Life* magazine

Scope and Content Note

Five prints including four 11 x 14 prints and one 11 x 12 print of James Turrell posing with a wooden crate for a *Life* magazine project. The verso of one print reads, "Photo was to work with Irwin and Wheeler photos I took."

Box 35

Black-and-white negatives

Box 35

Contact sheets

John Vidnic, 1962

Scope and Content Note

McMillan's handwritten notes on the envelope read, "60 negs, 5 proofs, 2 vintage prints, 1962/3, 13 7/16" x 10 1/2", 11 1/8 x 10 1/2". John was a commercial artist/designer and excellent watercolorist."

Box 10, folder 1

Prints

Scope and Content Note

Two 11 x 14 portraits of John Vidnic sitting at a drawing desk.

Box 35

Black-and-white negatives

Box 35

Contact sheets

Diana Vitale, 1959-1962

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Painter, fashion illustrator, artist, Chouinard grad, 117 2 1/4 negs, 10 proofs, 2 2 1/4 x 3 3/16 negs, 2 proofs, total: 119 negs, 12 proofs - 4 mounted vintage prints of Diana, 13 3/4 x 10 13/16", 13 1/8" x 10 7/8", 13 13/16" x 10 3/4", 13 5/8" x 10 3/8" - 1 unmounted vintage print, 13 3/8" x 10 1/2", 2 announcements - 1 mounted art work for Diana's announcement with printing bill, 1962."

Box 47*, Folder 1	<p>Prints</p> <p>Diana Vitale posing</p> <p>Scope and Content Note</p> <p>Five prints including four 16 x 20 mounted prints of Vitale in different poses, and one 16 x 20 advertisement poster mock-up.</p>
Box 10, Folder 1	<p>Diana Vitale in a dark doorway</p> <p>Scope and Content Note</p> <p>One 11 x 14 print of Vitale standing in a dark stone doorway, dimly lit by overhead moonlight.</p>
Box 36 Box 36	<p>Black-and-white negatives</p> <p>Contact sheets</p> <p>Walter Hopps, Jerry McMillan Wants to See You!, 1963-1964</p> <p>Scope and Content Note</p> <p>McMillan's handwritten notes on the envelope read, "(contacts and negs) #12 toaster - story of this photo and its meaning is inside, copied from Photographing the L.A. Art Scene, 1958-75, 22 2 1/4" negs, 2 proofs sheets, 1 copy."</p>
Box 46*, folder 3	<p>Prints</p> <p>Scope and Content Note</p> <p>One 16 x 20 print of McMillan's reflection in a toaster along with a message addressed to Walter Hopps.</p>
Box 36 Box 36	<p>Black-and-white negatives</p> <p>Contact sheets</p> <p>War Babies, 1939-1961, 1961</p> <p>Scope and Content Note</p> <p>Images from the 1961 exhibition at Huysman Gallery, which included artists Larry Bell, Ed Bereal, Joe Goode, and Ron Miyashiro. McMillan's handwritten notes on the envelope read, " <i>War Babies</i>, 1961 - 48 stars cloth flag, 53" x 91", 1961 - 18 negs, 2 proofs, in the Huysman Gallery - 3 prints, 8 x 8, never seen before - 24 negs, 2 proofs, photos of some art works - 1 8 x 10 neg of total announcement, 1 copy print, 1 CD of <i>War Babies</i> - 2 real <i>War Babies</i> announcements, 1961 - 1 <i>X-tra</i> magazine, <i>War Babies</i> image on pg. 67."</p>
Box 6, Folder 4	<p>Prints</p> <p>Exhibition images</p> <p>Scope and Content Note</p> <p>Three 9 1/2 x 11 prints taken at the War Babies exhibition at Huysman Gallery in Los Angeles. One of the images features Goode alone, one shows Goode and Henry Hopkins, and one is of Hopkins alone.</p> <p>Poster images</p> <p>Scope and Content Note</p> <p>Prints of the War Babies image used on the advertisement poster, featuring Bell, Bereal, Goode, and Miyashiro sitting around a table.</p>
Box 10, Folder 1	<p>8 1/2 x 11</p> <p>Scope and Content Note</p> <p>One 8 1/2 x 11 digital print of the War Babies exhibition advertisement poster image featuring Bell, Bereal, Goode and Miyashiro sitting around a table.</p>
Box 46*, folder 1 Box 36 Box 36	<p>16 x 16</p> <p>Black-and-white negatives</p> <p>Contact sheets</p>

box 42, item CM2	<p>Computer disc with image files, 2010</p> <p>Scope and Content Note</p> <p>Born-digital material unavailable until reformatted; access to original media restricted. Contact Reference for information regarding reformatting.</p>
	<p>West Coast, 1945-1969 exhibition catalogue cover, 1969</p> <p>Scope and Content Note</p> <p>McMillan's handwritten notes on the envelope read, "Pasadena Art Museum catalogue - 30 negs, 2 proofs - 1 black-and-white print - 1 West Coast catalogue with Jerry McMillan photos of 8 artists inside - Jerry also designed the catalogue."</p>
Box 10, folder 1	<p>Print</p> <p>Scope and Content Note</p> <p>One 11 x 11 print of ocean surf scene used on the cover of the catalogue for the West Coast, 1945-1969 exhibition.</p>
Box 36	<p>Black-and-white negatives</p> <p>Scope and Content Note</p> <p>A handwritten note by McMillan reads, "Also with friend Ed Angell who was my chrome plater in Santa Monica."</p>
Box 36	<p>Contact sheets</p> <p>Doug Wheeler and Robert Irwin - Fort Worth Art Center Catalogue, 1968-1969</p> <p>Scope and Content Note</p> <p>McMillan's handwritten notes on the envelope read, "Doug Wheeler, 55 negs, 5 proofs, Fort Worth Art Museum Catalogue designed by Jerry McMillan, photo request MCAX6D - Robert (Bob) Irwin, 99 negs, 8 proofs, 1 print, 7 5/8" x 7 1/2". Total: 154 negs, 13 proofs, 1 catalogue, 2 copies."</p>
Box 10, Folder 3	<p>Prints</p> <p>Doug Wheeler and Robert Irwin portraits</p> <p>Scope and Content Note</p> <p>Five prints including one 11 x 14 portrait of Wheeler astride a chair, and one 11 x 14 print and three 11 x 12 prints of Irwin posing and gesturing.</p>
Box 2, Folder 1	<p>Robert Irwin seated</p> <p>Scope and Content Note</p> <p>One 8 x 10 image of Irwin, arranged with other Irwin material under "I."</p>
Box 37	<p>Black-and-white negatives</p>
Box 37	<p>Contact sheets</p> <p>Charles E. White III, 1964-1965</p> <p>Scope and Content Note</p> <p>McMillan's handwritten notes on the envelope read, "1 printed 'moving' announcement, 1964, 19 2/8" x 16", 1964 - 1 photographic print of Charles and model, 1964, 19 2/8" x 16", 1964 - 1 photographic print of just the model, 19 7/8 x 16", 1964; 57 negs, 5 proofs, 1965; 94 negs, 10 proofs, 1964; - 'Get to Know This Face,' 1964; - 1 copy of printed mailer - 'Get to Know This Face,' 27 x 4"."</p>
Box 46*, folder 4	<p>Prints</p> <p>Scope and Content Note</p> <p>Two 16 x 20 prints including one showing White posing clothed with a nude female model, and one showing the model posing alone.</p>

Box 37
Box 37

Black-and-white negatives
Contact sheets
Mason Williams and Nancy Ames, 1962, 1967

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Mason - 163 negs, 15 proofs, 2 photo prints 9 1/2 x 7 3/8", 1 photo print 7 5/8 x 7 5/8" (1962-63), 2 digital prints, 7 3/4 x 7 5/8" (2013); - Nancy - 85 negs, 3 proofs, 1 print 14 x 9 3/4"; - Mason - Mason's book cover for book Boneless Roast, 24 negs."

Prints

Box 2, Folder 8
Box 6, Folder 5
Box 8, Folder 3

Mason Williams with banjo
8 x 10
8 x 12
Nancy Ames, 1967

Scope and Content Note

One 11 x 14 full portrait of Ames wearing black, arranged alphabetically under "Ames."

Box 38
Box 38

Black-and-white negatives
Contact sheets
Maurice Yanez, 1963

Scope and Content Note

McMillan's handwritten notes on the envelope read, "1963- 96 negs, 8 proofs, 1 print 10 7/16 x 11 9/16", vintage."

Prints

Box 10, Folder 1

Close-up of Maurice Yanez

Scope and Content Note

One 11 x 14 print of Yanez's face in close-up.

Box 46*, Folder 1

Maurice Yanez standing behind a camera

Scope and Content Note

One 16 x 20 print of Yanez standing behind a tripod, mounted to board.

Box 2, Folder 9

Portrait of Jerry McMillan by Maurice Yanez

Scope and Content Note

One portrait of McMillan standing behind a tripod, created during Yanez shoot. No negative is present in the collection.

Box 39
Box 39

Black-and-white negatives
Contact sheets
Series II. Other Artworks, 1959-1968

Physical Description: 1 Linear Feet(one box, one folder).

Scope and Content Note

Series II is comprised of two paper bag sculptures and one mixed media collage.

Box 46*, Folder 1

Ed Ruscha mixed media collage, 1959

Scope and Content Note

McMillan's handwritten notes on the envelope read, "Mixed media art piece using black-and-white photo of Ed Ruscha, designed by Jerry McMillan." The photograph used in the art piece shows a 1959 photograph of Ed Ruscha in the grass, negatives for which are in the "1818" project file in box 18.

box 50

Paper bag sculptures, 1965, 1968

Scope and Content Note

The two photo sculptures include *Untitled (Wrinkled Bag)* from 1965, and *Untitled (Photo on Studio Wall)* from 1968. Restricted access; curatorial approval required.

Box 13

United States flag, circa 1959

Scope and Content Note

Unavailable pending conservation. One United States fabric flag with 48 stars. There are multiple holes and frayed edges, and the cloth is threadbare and delicate. The flag was used in McMillan's Flag Series, War Babies advertisement photographs, and images of Ruscha in which he wears a Navy uniform and poses with the flag wrapped around him.

Series III. Papers and ephemera, 1960-2014

Physical Description: 5.46 Linear Feet(six boxes).

Scope and Content Note

Series III contains papers and ephemera relating to McMillan's exhibitions, to exhibitions of fellow artists featuring his photography, including postcards, announcements, posters, and drafts of panel text. The series also contains several catalogues McMillan designed and illustrated with his photographs. Also present are personal notes and correspondence, and photocopies of contact sheets and prints on which McMillan has made notes or added his signature. See scope and contents notes for individual projects in Series I for McMillan's handwritten notes about corresponding collection materials. Additional catalogs designed or illustrated by McMillan have been transferred to the Library and will be available after cataloging.

Arrangement

Material is arranged alphabetically.

Box 40, Folder 1

24 Young Los Angeles Artists, 1971

Scope and Content Note

Original LACMA exhibition announcement using McMillan's photograph of the 24 participating artists sitting on the LACMA stairs.

box 41, folder 1-2

Artweek and Artforum magazines, 1979-1984

Scope and Content Note

Includes Artforum v. 18 n. 3, November, 1979; Artweek v. 10 n. 31, September 29, 1979; Artweek v. 10 n. 38, November 17, 1979; Artweek v. 11 n. 1, January 12, 1980; Artweek v. 11 n. 3, January 26, 1980; Artweek v. 11 n. 21, May 31, 1980; Artweek v. 11 n. 25, July 19, 1980; Artweek v. 12 n. 7, February 21, 1981; Artweek v. 12 n. 10, March 14, 1981; Artweek v. 12 n. 14, April 11, 1981; Artweek v. 12 n. 22, June 20, 1981; Artweek v. 12, n. 33, October 10, 1981; Artweek v. 15 n. 2, January 14, 1984; and Artweek v. 15 n. 9, March 3, 1984.

Box 48*, Folder 1

Patrick, Garie, Anastasia Blackwell promotional material, 1963

Scope and Content Note

Three 11 x 13 promotional posters designed by McMillan and featuring his photographs of individual Blackwell family members.

Box 40, Folder 6

Judy Chicago, 1970-2014

Announcement for McMillan show at Craig Krull Gallery, 2012

Scope and Content Note

Announcement for 2012 Jerry McMillan exhibition using one of his photos of Judy Chicago in the boxing ring. Originally placed by McMillan with the Judy Chicago material, relocated to the Jerry McMillan press and announcements file.

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|-------------------|---|
| Box 48*, folder 2 | <p>Posters for Judy Chicago exhibitions, 1970, 2014</p> <p>Scope and Content Note</p> <p>Two posters for Judy Chicago exhibitions using McMillan's photographs of Judy Chicago posing as a boxer. A 13 x 13 poster is for a 1970 exhibition at California State University, Fullerton, and a 11 x 17 poster is for a 2012 Judy Chicago exhibition at Penn State University Libraries.</p> |
| Box 48*, Folder 3 | <p>Ronald Davis exhibition poster, 1967</p> <p>Scope and Content Note</p> <p>One 12 x 18 advertisement poster for a Ron Davis exhibition at Tibor de Nagy Gallery in New York, October 11-29, 1967.</p> |
| Box 48*, Folder 4 | <p>Don Everly album photocopy, 1970</p> <p>Scope and Content Note</p> <p>Color photocopies of a Don Everly album cover, recto and verso, and album insert, all featuring McMillan photographs of Everly. The papers were originally stapled together at the corners to replicate a 12" record album sleeve.</p> |
| Box 40, Folder 2 | <p>Fred Eversley, 2011</p> <p>Scope and Content Note</p> <p>Announcement for the exhibition Now Dig This! Art & Black Los Angeles 1960-1980 featuring a McMillan portrait of Eversley.</p> |
| Box 40, Folder 3 | <p>Joe Goode, 1962-1966</p> <p>Joe Goode exhibition at Dilexi Gallery announcement and ephemera</p> <p>Scope and Content Note</p> <p>Two identical 9 x 12 announcements for a Goode exhibition at Dilexi Gallery, May 13 - June 1, 1963, as well as letterhead, envelope, and business card with a portrait of Goode printed on them.</p> |
| Box 48*, Folder 5 | <p>Joe Goode exhibition at Nicholas Wilder Gallery announcement posters</p> <p>Scope and Content Note</p> <p>Two 15 x 19 announcement posters for Goode's 1966 exhibition at Nicholas Wilder Gallery, with a full-body portrait of Goode standing against a dark backdrop with exhibition information at the bottom.</p> |
| Box 48*, Folder 6 | <p>Joe Goode exhibition at Rolf Nelson Gallery announcement posters</p> <p>Scope and Content Note</p> <p>Three 12 x 14 announcement posters for a 1963 Goode exhibition at Rolf Nelson Gallery showing the image of a white house with handwritten information about the exhibition in the top left corner.</p> |
| Box 48*, Folder 7 | <p>Robert (Bob) Graham, 1967, 1985</p> <p>Robert Graham exhibition at Nicholas Wilder Gallery announcement poster</p> <p>Scope and Content Note</p> <p>One 15 x 15 announcement poster for a Graham exhibition at Nicholas Wilder Gallery, January 24 - February 11, 1967.</p> |
| box 1** | <p>Robert Graham <i>Fragments</i> exhibition poster 1985</p> <p>Scope and Content Note</p> <p>One 20 x 38 nouncement poster for the <i>Fragments</i> exhibition at 48 Market Street, Venice, CA.</p> |

- Box 40, Folder 4 **Handwritten notes**
 Scope and Content Note
 One page of handwritten notes found in Graham envelope #1 with negatives and contact sheets.
- Box 40, Folder 5 **George Herms, 1992**
 Scope and Content Note
 Announcement, booklet, and postcards for Herms's exhibition The Secret Archives, September 8 - November 1, 1992 at Barnsdall Art Park, as well as photocopies of contact sheets and prints.
- Box 40, Folder 6 **Jerry McMillan, 1981, 2011-2013**
 Scope and Content Note
 Press items on McMillan and announcements for McMillan exhibitions. Two full magazines include *Art Ltd.* from 2011 in which pages 31 and 66-69 feature photographs by McMillan, marked by a sticky note. A *Black & White* magazine from 2013 has a feature on McMillan on pages 76-85. There are also three photocopies of short articles in which McMillan was mentioned or featured.
- Box 40, folder 20
Box 48*, Folder 8 **Miscellaneous ephemera 1973-1991**
 Clark Murray exhibition at Nicholas Wilder Gallery announcement poster, 1967
 Scope and Content Note
 One 16 x 18 poster announcement for a Clark Murray exhibition at Nicholas Wilder Gallery, February 21 - March 11, 1967.
- Box 40, Folder 7 **Oklahoma Art Center, 1960**
 Scope and Content Note
 McMillan's handwritten notes on envelope read, "Opening announcement, our first show, 1960, Patrick Blackwell, Joe Goode, Jerry McMillan, Ed Ruscha."
- Box 48*, Folder 9 **Pasadena Art Museum announcements and ephemera 1970-2005**
 Pasadena Art Museum advertisement posters
 Scope and Content Note
 Twelve advertising posters for the Pasadena Art Museum featuring photographs by McMillan.
- Box 40, folder 8-9 **Pasadena Art Museum ephemera**
 Scope and Content Note
 Papers and ephemera collected by McMillan relating to the Pasadena Art Museum activities, including schedules and other material for art classes and workshops, membership appeals, and photocopies of his photographic contact sheets with McMillan's handwritten labels identifying persons and exhibitions. Also included is a letter from the Armory Center of the Arts thanking McMillan for a loan.
- Box 40, Folder 10 **Pasadena's Choice, 1991**
 Scope and Content Note
 Two announcements with a photograph by McMillan for group exhibition at the Armory Center for the Arts.
- Box 40, Folder 11 **Photocopies of envelopes with metadata, 2015**
 Scope and Content Note
 Black-and-white photocopies of the original collection envelopes featuring McMillan's handwritten notes. These are the same envelopes as those preserved with the negatives and contact sheets.
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Box 40, Folder 12

Ed Ruscha and Danna, 1969-2012

Scope and Content Note

Photocopies of black-and-white contact sheets showing Ed Ruscha posing with his family, and several postcard announcements featuring McMillan photographs of Ruscha, including for *Picturing Ed: Jerry McMillan's Photographs of Ed Ruscha, 1957-1970* at Craig Krull Gallery, 2004; *Ed Ruscha: Reading Ed Ruscha, 2012*; and the group show *Stand Still Like the Hummingbird, 2012*.

Box 48*, Folder 10

Ed Ruscha and Joe Goode Newport Harbor exhibition announcement, 1968

Scope and Content Note

One 11 x 14 black-and-white announcement poster featuring McMillan's photograph of Ed Ruscha and Goode on horseback. The exhibition was presented at Newport Harbor at the Balboa Pavilion, March 27 - April 21, 1968. A photocopy of the announcement is also included.

Box 40, Folder 13
Box 48*, Folder 11

Ed Ruscha Color - Ed Ruscha: Books & Co. exhibition announcement, 2012
Ed Ruscha Says Goodbye to College Joys, 1967

Scope and Content Note

One 10 1/2 x 10 1/2 black-and-white print magazine image of Ruscha in bed with two women, with title along the bottom, published in *Artforum* magazine. Business advertisements are on the verso. One of the women's arms has been outlined and cut with a razor, a detail more visible on the verso. An 11 x 16 piece of cardboard with McMillan's handwritten title, which originally held the magazine page is also included. Another advertisement featuring Nancy Ames singing at the Plaza Hotel in New York, originally placed in *Ed Ruscha Says Goodbye to College Joys* project envelope, has been moved to the Mason Williams and Nancy Ames project file, Box 40, Folder 19. A handwritten note in pencil on the Ames advertisement states, "This was Nancy Ames's bed we used [for College Joys" photo shoot], I made this photo of Nancy also." Negatives for McMillan's photograph of Nancy Ames is stored with the Mason Williams and Nancy Ames project material in Box 38.

Box 40, Folder 14

Ed Ruscha with Hollywood sign, color photos for Life, 1972

Scope and Content Note

One envelope from *Life* magazine that held color 35mm transparencies of McMillan's photographs of Ruscha posing with the Hollywood sign.

Box 40, Folder 15

Paul Sarkisian at Pasadena Art Museum, 1968

Scope and Content Note

One foldout information catalogue about a Paul Sarkisian exhibition at Pasadena Art Museum, featuring a photograph of the artist by McMillan.

Box 40, Folder 16

Diana Vitale exhibition announcement, 1962

Scope and Content Note

Two advertising announcements for Vitale featuring a McMillan portrait of the artist, and a printing receipt and envelope from K & L Litho in Los Angeles.

Box 49*, Folder 1

War Babies, 1961

War Babies original announcement posters

Scope and Content Note

Two original 17 x 22 announcement posters for the War Babies exhibition at Huysman Gallery, May 29 - June 17, 1961. One poster has damaged, brittle edges and one corner torn off, and also has light surface damage. The other poster is in relatively good condition, and was originally housed in a glassine envelope with the other War Babies material.

Box 40, Folder 17

War Babies ephemera

Scope and Content Note

One copy of *X-tra* magazine, in which the War Babies exhibition poster appears on page 67. Also included is a printer receipt from Stat House-Colortone House printer.

Box 40, Folder 18

Doug Wheeler and Robert Irwin, Fort Worth Art Center, 1969

Scope and Content Note

One envelope and one letter from the Museum of Contemporary Art San Diego. The letter is a request for a Doug Wheeler image.

Box 48*, Folder 12

Charles E. White III moving announcement, 1964

Scope and Content Note

One 16 x 20 poster announcing White's business relocation to another address in Los Angeles, featuring White and a nude female model, and one foldout advertising card with images of White and text describing his business and contact information, with the headline "Get to Know This Face!"

Box 40, Folder 19

Mason Williams and Nancy Ames, 1967

Scope and Content Note

One paperback book cover for Williams' book *Boneless Roast*, featuring a McMillan photograph of packaged meat. Also included is an magazine advertisement for a singing engagement by Ames at the Plaza Hotel in New York, featuring a portrait of Ames by McMillan. The advertisement has a handwritten note that reads, "This was Nancy Ames's bed we used. I made this photo of Nancy also," referring to the bed pictured in Ed Ruscha Says Goodby to College Joys project, where McMillan placed it originally.