

# Edward Ruscha:

## An Inventory of His Papers and Art Collection at the Harry Ransom Center

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### Descriptive Summary

- Creator:** Ruscha, Edward, 1937- .
- Title:** Edward Ruscha Papers and Art Collection
- Dates:** 1962-2015
- Extent:** 22 boxes, 25 oversize boxes (osb) (35.74 linear feet), 13 oversize folders (osf), 5 flat file drawers (FF)
- Abstract:** The collection consists of materials which document artist Edward Ruscha's creative process, from concept through final production, of select book, commissioned, and print projects dating between 1962 and 2015. The materials include: sketchbooks; mock-ups; photographic prints, negatives and transparencies; published portfolios; correspondence and invoices; publicity and reviews; and posters.
- Call Number:** Art Collection AR-342
- Language:** English, French, and Italian
- Access:** Open for research; some materials redacted. Please note that a minimum of 24 hours advance notice is required to page Art Collection materials to the Ransom Center's Reading and Viewing Room. An appointment is required to view oversized and/or fragile works, and some materials may be restricted from viewing. To make an appointment or to reserve materials, please contact the Center's staff at [art@hrc.utexas.edu](mailto:art@hrc.utexas.edu).

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### Administrative Information

- Acquisition:** Gift and purchases, 2013-2016 (13-09-005-GP, 13-12-005-P, 14-01-007-P, 14-02-002-P, 15-05-024-G, 15-10-015 P, 16-07-016-G)
- Processed by:** Anne Kofmehl, 2016
- Repository:** [Harry Ransom Center, The University of Texas at Austin](#)
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## Biographical Sketch

Edward "Ed" Joseph Ruscha IV was born December 16, 1937, in Omaha, Nebraska, to Edward Joseph Ruscha III, an insurance auditor, and Dorothy Driscoll Ruscha. His family, including an older sister, Shelby, and a younger brother, Paul, moved to Oklahoma City, Oklahoma, in 1941.

Growing up in Oklahoma City, Ruscha's favorite pastimes included his paper route and drawing cartoons. He took his first painting class in 1948 from a local portrait painter, Richard Goetz, and among his childhood friends were Mason Williams, Joe Goode, and Jerry McMillan, who also went on to become prominent artists. After graduating high school in August 1956, Ruscha traveled to California with Mason Williams to attend Chouinard Art Institute (now CalArts) in Los Angeles.

When he first enrolled at Chouinard, Ruscha planned to work as a sign painter or in advertising, and focused his studies on commercial arts, taking classes in graphic design, advertising, and photography. Increasingly influenced by the Dadaists and the contemporary works of Jasper Johns and Robert Rauschenberg, Ruscha eventually gravitated toward painting, training under Robert Irwin, Emerson Woelffer, and other art instructors. Outside of the classroom, Ruscha apprenticed with Saul Marks at Plantin Press where he developed an interest in book printing, layout, and typography.

In 1960, following his graduation from Chouinard, Ruscha found employment at the Los Angeles-based Carson/Roberts advertising agency where he worked as a layout artist. The following year, he traveled to Europe with his mother and brother and toured twelve countries over a six-month period. Throughout the trip, Ruscha photographed street life with his Yashica twin-lens reflex camera and created collages out of paper. On his way back to California after the trip, Ruscha spent time in New York City where he met prominent art dealer Leo Castelli and was first exposed to Pop Art. Castelli would later represent Ruscha through his gallery in New York.

Upon returning to Los Angeles, Ruscha dedicated himself to painting full-time and moved into his first studio in the Glassell Park district. In 1962, his paintings were included in the first museum exhibition dedicated to Pop Art, *New Paintings of Common Objects*, curated by Walter Hopps, at the Pasadena Art Museum. The exhibition featured works by soon-to-be famous Pop artists Andy Warhol, Roy Lichtenstein, Joe Goode, and Wayne Thiebaud. In 1963, Ruscha had his first solo show at Ferus Gallery in Los Angeles, which featured some of his early word paintings, including *Smash* (1963) and *OOF* (1963), and the billboard-shaped *Large Trademark with Eight Spotlights* (1962). That same year, Ruscha published his first book, *Twentysix Gasoline Stations*, and over the next ten years published 15 books and executed more than 500 word images in various media, including his famous liquid word paintings.

Starting in the late 1960s, Ruscha began to experiment with different media, using organic substances, rather than traditional paints or inks, to create works like *Stains* (1969) and *News, Mews, Pews, Brews, Stews, & Dues* (1970). During this period, Ruscha made two films, *Premium* (1971) and *Miracle* (1975). In 1972, a major survey of Ruscha's drawings, prints, and books was exhibited at the Minneapolis Institute of Arts.

The 1980s and 1990s brought Ruscha increasing status as an internationally-known and respected artist. In 1980, Ruscha created a signature font, "Boy Scout Utility Modern," using it almost exclusively in his works since. His first retrospective, *The Works of Ed Ruscha*, organized by the San Francisco Museum of Modern Art, opened in March of 1982. That show traveled to the Whitney Museum of American Art in New York and three other museums in the United States and Canada. He completed two public art commissions, one for the Miami-Dade Public Library (1985-1989) and the other for the Denver Public Library (1994-1995), among other commissions and design projects.

In 2009, the Hayward Gallery in London organized a major survey of Ruscha's paintings, *Ed Ruscha: Fifty Years of Painting*. His drawings, paintings, photographs, and prints are found in museums all over the world, including the Museum of Modern Art in New York and the Museum of Contemporary Art in Los Angeles. He is represented by Gagosian Gallery.

As of 2016, Ruscha lives and works in Los Angeles with his wife Danna. He has two children, Edward Joseph "Eddie" Ruscha V, born in 1968, and Sonny Bjornson, born in 1988.

## Sources:

Dean, Robert, and Lisa Turvey. *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Five: 1993-1997*. New York: Gagosian Gallery; Germany: Steidl, 2012.

Richards, Mary. *Ed Ruscha*. London: Tate Publishing, 2008.

Rowell, Margit, ed. *Cotton Puffs, Q-Tips, Smoke and Mirrors: The Drawings of Ed Ruscha*. New York: Whitney Museum of American Art, 2004.

Ruscha, Edward. *Leave Any Information at the Signal: Writings, Interviews, Bits, Pages*. Edited by Alexandra Schwartz. Cambridge, Mass.: The MIT Press, 2002.

## Scope and Contents

Select works of artist Edward Ruscha, from 1962 to 2015, are represented by: research material and notes; sketchbooks and drawings; mock-ups and dummies; photographic material; audio-visual material; invoices and correspondence; publicity, reviews, and exhibition material; print portfolios and suites; posters; and published works. The bulk of the material focuses on Ruscha's artists' books, specifically *On the Road* (2009), and his commissioned works, including his paintings for the Miami-Dade Public Library (1985-1989) and the Denver Central Public Library (1994-1995). A smaller amount of material is available for his films, other commissioned projects, and print portfolios and suites. The collection does not include personal material or much material concerning his paintings or other works on paper. The collection is divided into the following four series which are arranged by size and/or importance: I. Works, 1962-2012; II. Studio

Notebooks, 1967-1995; III. Exhibitions, 1969-2013; and IV. Career-Related, 1963-2015. The first three series are arranged chronologically, and the final series is arranged alphabetically. While most of the materials are in English, some are in other languages, including French and Italian.

Series I. Works documents Ruscha's artistic activities from 1962 to 2012 and is divided into six subseries: A. Artists' Books; B. Commissioned Works; C. Films; D. Paintings; E. Print Portfolios and Suites; and F. Other Projects. Within each subseries works are arranged chronologically.

Between 1963 and 2010, Ruscha published and/or collaborated on 25 books. The first subseries, Artists' Books, includes materials that documents the creation, publication, and post-publication processes for 20 of those books beginning with *Twentysix Gasoline Stations* (1963) and ending with *Dirty Baby* (2010). The majority of the books were published in the 1960s and 1970s, and they include titles such as *Various Small Fires* (1964), *Every Building on the Sunset Strip* (1966), and *Stains* (1969). Some projects, like *On the Road* (2009), are more heavily-documented than others. Items of note include snapshots of the gasoline stations for *Twentysix Gasoline Stations* (including some not selected for the final publication), a complete set of annotated production prints for *Royal Road Test* (1967), correspondence for *Dutch Details* (1971) highlighting the complications in publishing the rare work (much of the print run was inadvertently destroyed), as well as an extensive collection of research notes, photographic material, and annotated dummies for *On the Road*, Ruscha's photo-annotated version of Jack Kerouac's classic novel. In addition to material documenting the publication process, the Ransom Center also received final published copies of *Royal Road Test*, *Business Cards* (1968), *Babycakes* (1970), *Stains*, *Real Estate Opportunities* (1970), *Dutch Details*, *On the Road*, and *Dirty Baby*. The following titles are only represented by the published work: *Guacamole Airlines* (1980), *They Called Her Styrene* (2000), *S books* (2001), *ME AND THE* (2002), *Then & Now: Hollywood Blvd 1973-2004* (2005), and *OH/NO* (2005).

The second subseries, Commissioned Works, includes material that documents the conception, production, and post-production activities for a variety of commissions Ruscha completed between 1968 and 2012. The bulk of the material documents the commissioned paintings for the Miami-Dade and Denver public libraries. *Words Without Thoughts Never to Heaven Go* is a set of murals and lunettes Ruscha completed for the Miami-Dade Public Library between 1985 and 1989. Photographic material documents the complete process, beginning with the paintings' creation in Ruscha's Los Angeles studio, their trip across the country, and their eventual installation in Miami. Also included are contract negotiations and correspondence with the city of Miami, and Ruscha's original proposal and sketches for the project. Similar materials document the series of painted panels he created for the Denver public library (*Denver Central Library Public Art Project*) between 1994 and 1995. Other items of note in this subseries include: photographs, negatives and transparencies for the billboard, *The Back of Hollywood (Hollywood Rear-View Mirror)* (1975-1977); correspondence, sketches and photographs for *Words In Their Best Order* (2001), a series of paintings Ruscha completed for Gannett Company, Inc.'s building in Tysons Corner, Virginia; and a signed and dated original ink drawing for the art magazine *Point d'ironie*. The following commissions are only represented by the final work: *Billy Book*, exhibition catalog (1968); *Hollywood Collects*, poster (1970); *Life*, Time Inc., poster (1978); *Stay Safe*,

Change Inc., poster (1978); *200 Years Old*, L.A. Bicentennial, poster (1980); *Cheech and Chong*, Amsterdam Film Festival, poster (1982); *Untitled*, Chicago Art Expo, poster (1983); *America Needs Hart*, Hart Presidential Campaign, poster (1983); *Care*, World Hunger Crusade, poster (1995); and *MOCA NEW 30th Anniversary Gala*, book (2009).

Films, the third subseries, includes material that documents the conception and production for *Premium* (1971) and *Miracle* (1975). Materials for the first film, an adaptation of Ruscha's book *Crackers* (1969), include snapshots from the shoot and handwritten scene descriptions. Similar materials document the production of Ruscha's second film and include typewritten drafts of the story and script, as well as Polaroids of production stills. The 16mm composite release prints for both films were transferred to the Ransom Center's Moving Image collection. The film, *The Books of Ed Ruscha* (1968-69/2012), which was never released, is represented only by a signed artists' proof of a DVD-R of the film in a specially designed package. It was published, but never distributed, by Los Angeles County Museum of Art in 2012. The film features Mason Williams, a friend and collaborator of Ruscha, looking through several of Ruscha's artists' books. A voice-over of Williams reading the text plays over the film.

The fourth subseries, Paintings, is one of the smallest subseries and consists of test proofs on cloth used to make a reproduction of *Brave Men Run in the Family* (1983) and color Polaroids documenting *Woman on Fire* (1990).

Ruscha created numerous works on paper, and the fifth subseries, Print Portfolios and Suites, represents a fraction of that body of work. Present are lithographs, screen prints, etchings, and photographic prints, created between 1970 and 2007. Depending on the project, individual works are loose, cased, or bound as a volume. The works represent the range of Ruscha's interests in subject and technique. Notable among them is *News, Mews, Pews, Brews, Stews, & Dues* (1970), a portfolio of screen prints made with organic substances which include coffee, jam, and salmon roe. One subject that Ruscha frequently returns to is that of literature and words, as exemplified by *Sayings* (1995), a portfolio of ten lithographs based on Mark Twain's novel *Pudd'nhead Wilson: A Tale* (1894). Ruscha's predilection for landscapes, both urban and natural, is evident in series like *Vacant Lots* (1970/2003) and *Country Cityscapes* (2001). Ruscha revisited the subjects of previous projects by creating series based on past artists' books. The series *The Sunset Strip* (1995), *Pools* (1997), and *Parking Lots* (1999) were made from the original negatives used to create their respective artists' books. Included are both numbered editions and signed artists' proofs. Ruscha collaborated with a variety of printmakers and publishers, including Patrick Painter Editions (Vancouver and Hong Kong) and Graphicstudio (University of South Florida, Tampa). Item-level information, including title, medium and dimensions, is available for all works in this subseries with the exception of those in *Then & Now: Hollywood Blvd, 1973-2004* (2004).

The sixth and final subseries is the smallest and is comprised of just two photographs representing two obscure works. The first, a black and white Polaroid, documents an early stage of *Rocky II* (1976/1979?), which is an artificial rock that Ruscha constructed and placed in the Mojave Desert in the mid-1970s. The second photograph shows Ruscha standing with a partially constructed billboard which may have been a collaborative project with the artist Ron Cooper in New Mexico in the 1980s (*Untitled New Mexico Project*, 1986). Little documentation of either work exists.

Series II. Studio Notebooks is the smallest series and is comprised of six notebooks, dating from 1967 to 1995 (bulk 1980s). Each notebook contains sketches, notes, plans, ideas, quotes and observations for a variety of works. The notebook from 1967 to 1969 contains sketches and notes related to works found elsewhere within this collection: *Business Cards* (1968), *A Few Palm Trees* (1971), and *Stains* (1969). There are two notebooks dedicated to Ruscha's commissioned projects for the Miami and Denver libraries. The notebook for Miami ('Miami Project') includes sketches and notes for the rotunda and lunettes and detailed descriptions of each panel. The Denver notebook contains sketches related to the *Denver Central Library Public Art Project* as well as other works made around that time. A more extensive collection of material related to the Miami-Dade Public Library and Denver Central Library projects can be found in Series I. Subseries B. For preservation purposes, notebooks cannot be opened beyond 90 degrees. Book cradles are provided in the Ransom Center's Reading and Viewing Room to support the notebooks when being viewed.

The third series, Exhibitions, is arranged chronologically and consists primarily of posters for sixty of Ruscha's solo and group exhibitions from 1969 to 2013. The posters are from exhibitions spanning the globe, from Los Angeles to Abu Dhabi, demonstrating Ruscha's international appeal and reputation. Thirty-eight of the posters feature works by Ruscha. All exhibition information (title, location, and date) is included in the container list as is detailed information on the title, medium, and dimensions for each poster. In addition to the posters, there is material related to two exhibitions: *Words Without Thoughts Never to Heaven Go: Works Related to the Miami-Dade Public Library Commission for Metro-Dade Art in Public Places*, Lannan Museum, Lake Worth, Florida, 1985-1988, and *Ed Ruscha: The End*, Denver Art Museum, 1995. These materials include correspondence, invitations, exhibition checklists, reviews, photographs, and slides.

Series IV. Career-Related is the second smallest series and is arranged alphabetically. Included are a small amount of correspondence, samples of Ruscha's letterhead, invoices, and photographs of Ruscha and the interior of his studio, all of which date from 1963 to 2015. Also present is a record book containing an inventory of Ruscha's early artists' books and a brochure related to his publication company, Heavy Industry Publications, which produced many of them. The artists' books recorded begin with *Twentysix Gasoline Stations* (1963) and end with *Hard Light* (1978). Additional materials include a copy of the film *LA Suggested by the Art of Ed Ruscha* by Gary Conklin Films, 11 posters illustrated with works by Ruscha, reviews for some of his early artists' books and paintings, and two art magazines that feature work by Ruscha.

### **Notes on Arrangement and Description:**

**Arrangement and description of manuscripts:** The collection arrived grouped by work and project and was organized chronologically. This order was maintained for the most part, but in some cases order was imposed for clarification and consistency. Original folder titles were used when available. Typically, Ruscha filed his material in folders and/or envelopes labeled with the title of the work or project. Abbreviated titles were often used, but in order to maintain consistency, full titles are used throughout the finding aid. The original folders were not retained during processing, but where they bore writing other than the expected title, photocopies of the original folder and/or

envelope were added to the folder's contents. Documents which contained personal information were replaced with redacted copies to protect individuals' privacy. Examples of personal information include Social Security, account, and credit card numbers. The original documents were retained but are not available to researchers.

**Preservation:** During Ruscha's editing process, self-adhesive sticky notes were frequently affixed to documents and photographs. For preservation purposes, photographs bearing these notes were photocopied in order to preserve the document's original layout. Depending on the nature of the note and document, sticky notes were either removed or retained and separately housed in protective sleeves. Other potentially harmful or damaging materials such as paperclips, metal brads, and clasps were removed during physical processing.

Negatives, transparencies, and slides have been separated by format for preservation storage.

### **Special notes for select works**

*Stains* (1969): This work is considered by some to be a print series, but according to the catalogue raisonné this portfolio of mix-media stains on paper is considered a book.

*On the Road* (2009): Ruscha organized the photographic material by page number. Materials not originally found with their page number were reintegrated for consistency.

Miami-Dade Public Library project: The photographic material is divided into the two different parts of this commission. The first part, the rotunda mural, was completed in 1985. The second part, the lunettes, was completed in 1989. The material was for the most part grouped in this way by Ruscha, but during processing materials which were found together at random were reintegrated with their respective stages of the commission. Rafael Salazar was the professional photographer of the Miami project.

Denver Central Library project: The photographic material follows chronological order from the creation of the panels in Ruscha's Los Angeles studio (1993-1994), to their installation in June 1995. After installation, professional photographs were taken by Gary Register and Paul Ruscha. The final photographs are divided into three different views: one showing the detail of the panels, another showing the arrangement of the panels laid out as a "bird's eye view", and a final complete view of the panels in the library.

### **Arrangement by format**

- Photographs, contact sheets, and manuscript material: Boxes 1-19, 47
- Oversize material: Boxes 20-40, 45-46, osf 1-13, and FF 45.1-2, 4-6
- Negatives: Box 41
- Transparencies: Boxes 41-44

### Abbreviations and terms

- The term "black and white" to describe photographs has been abbreviated to b&w.
- Unless otherwise noted, "photographs" is used to describe photographic prints.

**Index of Correspondents:** All of the correspondence in the Edward Ruscha Papers and Art Collection is listed in an Index of Correspondents at the end of this finding aid. It includes correspondence located through Series I, III and IV for Ed Ruscha, his studio assistants and manager (Mary Dean, Susan Haller, Pat Poncy, and Paul Ruscha), and some correspondence between third-parties.

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### Related Material

In addition to the Edward Ruscha Papers and Art Collection, the Ransom Center holds publications by and about Ruscha that can be found by searching the Library catalog.

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### Separated Material

A variety of published works which accompanied the collection were transferred to the Ransom Center's Library. These items include: 69 exhibition catalogs and books about Ruscha; 15 books, four audiobooks, and one DVD used as research for *On the Road* (2009); one book about modern swimming pools used as reference for the Berlin Swimming Pool project (1995-1996); a compact disc produced by David Breskin, co-author of *Dirty Baby* (2010); and 36 issues of the art magazine *Point d'ironie* (1997-2009).

An unpublished audio cassette tape of Jack Kerouac poetry related to the research for *On the Road* (2009) was transferred to the Center's Sound Recordings Collection.

Twenty-six compact discs of photographs and documents related to the production of *On the Road* (2009), four compact discs of photographs and poem drafts related to the production of *Dirty Baby* (2010), and one DVD-R were transferred to the Center's Electronic Records Collection.

One VHS and two mini DV cassettes related to the Miami-Dade Public Library public art project, one VHS and two hi-8 tapes related to the Denver Library public art project, one DVD-R of the film *The Books of Ed Ruscha 1969* (1968-1969/2012), one DVD-R copy of the film *LA Suggested by the Art of Ed Ruscha* (1981) by Gary Conklin Films, and 16mm composite release prints of the films *Premium* (1971) and *Miracle* (1975) were transferred to the Center's Moving Image Collection.

A DVD containing a video of Ruscha's collection of books about other artists in his Culver City studio was also transferred to the Center's Electronic Records Collection.



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## Index Terms

### Subjects

Art--California--Los Angeles.  
Artists, American--20th century.  
Artists, American--21st century.  
Kerouac, Jack, 1922-1969--On the Road.  
Photography--California--Los Angeles.  
Pop art--California--Los Angeles.  
Service stations--United States--Pictorial works.  
Urban landscapes--United States--Pictorial works.  
Natural landscapes--United States--Pictorial works.  
Literature--Pictorial works.

### Places

Denver (Co.).  
Los Angeles (Calif.).  
Miami (Fla.).

### Document Types

Artists' books.  
Book dummies.  
Clippings.  
Correspondence.  
Letter pictures.  
Negatives.  
Notebooks.  
Photographs.  
Posters.  
Prints.  
Transparencies.

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**Series I. Works, 1962-2012(17 boxes, 23 osb, 5 FF)**

Subseries A. Artists' Books, 1962-2011, undated (8.5 boxes, 16 osb, 3 osf, 5 FF)

Twentysix Gasoline Stations (1963), 1962-1968, 1983-2001	<b>Container</b> 1.1
Research notes on various gas stations and their locations, and photographs (b&w) of gasoline stations, 1962	
Original uncut dummy, 1962	<b>Container</b> 1.2
Invoices and advertisements, 1963-1968, 1983, 1989	<b>Container</b> 1.3
Correspondence and clippings about gasoline stations, 1989, 1992-2001	<b>Container</b> 1.4
Various Small Fires (1964), 1964-1970	<b>Container</b> 1.5
Printing estimates and instructions, and dummy materials, 1964-1970	
Invoices and copyright registration, 1964-1970	<b>Container</b> 1.6
Various Small Fires. Los Angeles: Anderson, Ritchie, & Simon, 1970. 2nd edition with sticky notes.	<b>Container</b> 1.7
Some Los Angeles Apartments (1965), 1965-1970	<b>Container</b> 1.8
List of addresses and dummy materials, 1965	
Invoices and copyright registration, 1965-1970	<b>Container</b> 1.9
Every Building on the Sunset Strip (1966), 1966-1976, 1992-1996, undated	<b>Container</b> 1.10
List of streets along Sunset Blvd., undated	
Production material -- invoices, printing instructions, dummy material, and copyright registration, 1966-1976 (dummy material moved to osf 3)	<b>Container</b> 1.11
Photographs (b&w and color) of completed book, 1966	<b>Container</b> 1.12
Post-publication materials -- correspondence, note for future publication, reviews, and exhibition instructions, 1992-1996, undated	<b>Container</b> 1.13
Royal Road Test (1967), 1967-1980, undated	<b>Container</b> 1.14

Photographs (b&w) with accompanying list, 1967	
Transparency (1 color 35mm)	<b>Container 42.4</b>
Dummy materials, 1967	<b>Container 1.15</b>
Dummy, unbound, 1967	<b>Container 1.16</b>
Invoices and copyright registration (photocopy), 1969-1980	<b>Container 1.17</b>
Correspondence and advertisement, undated	<b>Container 1.18</b>
Royal Road Test. Los Angeles: Mason Williams and Ed Ruscha, 1980. 4th edition	<b>Container 1.19</b>
Thirtyfour Parking Lots (1967), 1968-1985, undated	<b>Container 2.1</b>
Production materials -- notes, photocopy of sheet of negatives, and invoices, 1968, 1970, undated	
Post-publication materials -- correspondence, booklet, and poster, 1984-1985, undated (poster moved to 35.1)	<b>Container 2.2</b>
Business Cards (1968), 1968-1969	<b>Container 2.3</b>
Business cards, photo mounting corners, photographs (b&w), order forms, and sales receipts, 1968-1969	
Business Cards. Los Angeles: Billy Al Bengston and Edward Ruscha, Inc., 1968.	<b>Container 2.4</b>
Nine Swimming Pools (1968), 1968, 1976	<b>Container 2.5</b>
Production material -- dummy materials, notes, layouts, invoices, and copyright registration, 1968, 1976 (layout moved to 34.1)	
Crackers (1969), 1968-1969, 2006	<b>Container 2.6</b>
Recipe for salad and printing estimates, 1968	
Photographic production material	
Polaroids (b&w), 1968	
Photographs (b&w), 1968	<b>Container 2.8-9</b>
Photographs (b&w) with annotations, 1968	<b>Container 2.10-3.2</b>

Invoices, copyright registration, advertisements, and photograph (b&w), 1969	<b>Container</b> 3.3
Correspondence and photocopied article, 2006	<b>Container</b> 3.4
Stains (1969), 1969-1996, 2011, undated	<b>Container</b> 3.5
Correspondence, 1972-1973, 1993, 2011	
Production material -- dummy materials, Polaroids (b&w), and invoices, 1969-1970	<b>Container</b> 3.6
Post-production materials -- exhibition materials, advertisement, sales, and photographs (b&w) of portfolio display, 1970-1991, 1996, undated	<b>Container</b> 3.7
Stains. Los Angeles: Heavy Industry Publications, 1969. Edition 69/70. Signed by artist.	<b>Container</b> FF 45.2

**Accession Number: 2013.27.1** Los Angeles Tap Water, 1969. Tap water on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.2** Pacific Ocean Salt Water, 1969. Salt water on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.3** Eyewash (Murine), 1969. Eyewash on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.4** Witch hazel (Borbro distilled), 1969. Witch hazel on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.5** Acetone (Gray Cross), 1969. Acetone on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.6** Bleach (Clorox), 1969. Bleach on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.7** Hydrogen Peroxide (Gray Cross), 1969. Hydrogen peroxide on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.8** Candlewax (Halo), 1969. Candlewax on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.9** Spot Remover (Energine), 1969. Spot remover on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.10** Antiseptic (Listerine), 1969. Antiseptic on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.11** Turpentine (T&R Factors of Texas), 1969. Turpentine on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.12** Sperm (Human), 1969. Sperm on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.13** Ant, 1969. Ant on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.14** Gunpowder (DuPont superfine), 1969. Gunpowder on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.15** Rust Solvent (Liquid Wrench), 1969. Rust solvent on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.16** Lacquer Thinner (Sinclairs), 1969. Lacquer thinner on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.17** Topsoil, 1969. Topsoil on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.18** Drain Cleaner (Liquid Draino), 1969. Drain cleaner on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.19** Eau de Cologne (Partner), 1969. Eau de cologne on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.20** Beer (Coors), 1969. Beer on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.21** Nail Enamel (L'Oreal Coffee Caramel), 1969. Nail enamel on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.22** Gasoline (Mobil Ethyl), 1969. Gasoline on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.23** Spirits of Peppermint (Borbro), 1969. Spirits of peppermint on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.24** Oil of Wintergreen (Borbro), 1969. Oil of wintergreen on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.25** Castor Oil (Borbro), 1969. Castor oil on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.26** Glacial Acetic Acid (Robinson), 1969. Glacial acetic acid on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.27** Sufuric Acid (Mallinckrodt), 1969.  
Sufuric acid on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.28** Butch Wax with lanolin, 1969. Butch wax with lanolin on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.29** Wine (Chateau Latour 1962), 1969.  
Wine on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.30** Glue (Wilhold Glu-bird), 1969. Glue on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.31** Bacon Grease, 1969. Bacon grease on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.32** Leather Dye (Shinola), 1969. Leather dye on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.33** Tincture Merthiolate (Norco), 1969.  
Tincture merthiolate on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.34** Urine (Human), 1969. Urine on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.35** Lacquer (Pactra clear), 1969. Lacquer on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.36** Shellac (Master Mixed orange), 1969.  
Shellac on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.37** Varnish (Grumbacher spray damar), 1969. Varnish on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.38** Petroleum Jelly (Vaseline), 1969.  
Petroleum jelly on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.39** Milk (Knudson), 1969. Milk on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.40** Coca Cola, 1969. Cola on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.41** Ammonia (Goodwin's), 1969.  
Ammonia on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.42** Tobacco (Gauloise [sic]), 1969.  
Tobacco on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.43** Salad Dressing (Kraft Roka blue cheese), 1969. Salad dressing on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.44** Bourbon (Old Charter), 1969. Bourbon on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.45** Egg Yolk, 1969. Egg yolk on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.46** Egg White, 1969. Egg white on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.47** Chocolate Syrup (Hershey's), 1969. Chocolate syrup on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.48** Grass, 1969. Grass on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.49** Glycerine (Alvarado Pharmacy), 1969. Glycerine on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.50** Rose Petal (American Beauty), 1969. Rose petal on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.51** Oil Paint (Bellini Cad. Yellow Deep), 1969. Oil paint on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.52** Pepper Sauce (Tabasco), 1969. Pepper sauce on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.53** Ketchup (Heinz), 1969. Ketchup on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.54** Spinach, 1969. Spinach on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.55** Green Onion, 1969. Green onion on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.56** Radish (Red), 1969. Radish on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.57** Parsley, 1969. Parsley on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.58** Beet, 1969. Beet on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.59** Turnip, 1969. Turnip on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.60** Pepper (Yellow), 1969. Pepper on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.61** Cabbage (Red), 1969. Cabbage on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.62** Tea (Lipton's), 1969. Tea on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.63** Coffee (Yuban), 1969. Coffee on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.64** Apple Juice (Tree Top Pure), 1969. Apple juice on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.65** India Ink (Pelikan), 1969. India ink on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.66** Mustard (French's), 1969. Mustard on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.67** Cocoa Butter (Hershey's), 1969. Cocoa butter on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.68** Dairy Butter, 1969. Butter on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.69** Worcestershire Sauce (Lea & Perrins), 1969. Worcestershire sauce on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.70** Olive Oil (Star), 1969. Olive oil on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.71** Mineral Oil (Squibb), 1969. Mineral oil on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.72** Motor Oil (Texaco 30W-HD), 1969. Motor oil on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.73** Meat (T-Bone), 1969. Beef on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.74** Molasses (Brer Rabbit), 1969. Molasses on wove paper, 27.2 x 29.9 cm.



**Accession Number: "2013.27.75** Cinnamon Oil (Magnus, Mabee & Reynard), 1969. Cinnamon oil on wove paper, 27.2 x 29.9 cm.

**Accession Number: 2013.27.76** Inside silk: Blood of the Artist (back cover), 1969. Blood on textile, 27.2 x 29.9 cm.

Babycakes, 1970	<b>Container 3.8</b>
Dummy materials and notes, 1970	
Babycakes. Los Angeles: Edward Ruscha, 1970	<b>Container 3.9</b>
Real Estate Opportunities, 1970	<b>Container 3.10</b>
Dummy materials and inventory of vacant lots photographed, 1970	
Invoices, copyright registration, and advertisement, 1970	<b>Container 3.11</b>
Real Estate Opportunities. Los Angeles: Edward Ruscha, 1970.	<b>Container 3.12</b>
A Few Palm Trees (1971), 1971, undated	<b>Container 3.13</b>
Dummy, 1971	
Dummy materials, invoices, and copyright registration, 1971 (oversize materials moved to osf 2)	<b>Container 3.14</b>
Correspondence, guest book, and photograph (b&w) of opened book, 1971, undated	<b>Container 3.15</b>
Dutch Details (1971), 1971-1972, 2011	<b>Container 3.16</b>
Photographs (b&w), 1971	
Correspondence, 1971-1972, 2011	<b>Container 3.17</b>
Dutch Details. Netherlands: Octopus Foundation, 1971	<b>Container 3.18</b>
Records, 1971 -- Dummy materials and invoices, 1971	<b>Container 3.19</b>
Colored People (1972), 1970s, 1972-1978	<b>Container 41.10</b>
Transparencies (color) with separation sheets and masks, 1970s	
Dummy and dummy materials, and invoices, 1972-1978	<b>Container 3.2</b>

Hard Light (1978), 1977-1978, 2004	<b>Container 4.1</b>
Correspondence, 1977-1978	
Photographs (b&w), 1977	<b>Container 4.2</b>
Estimates and expenses, model releases, dummy materials, and layout with photographs (b&w), 1977-1978	<b>Container 4.3</b>
Loan agreement with P.S.1 Contemporary Art Center, 2004	<b>Container 4.4</b>
Guacamole Airlines. New York: Harry N. Abrams, Inc., 1980	<b>Container 4.5</b>
They Called Her Styrene. London: Phaidon Press Limited, 2000.	<b>Container 24</b>
S books. Los Angeles: Edward Ruscha, 2001.	<b>Container 4.6</b>
ME AND THE, 2002	<b>Container 4.7</b>
Photocopy of agreement between publisher and artist, 2002	
ME AND THE. Tampa, Florida: Graphicstudio, University of South Florida, 2002. Edition 218/230. Signed by artist.	<b>Container 20</b>
Then & Now: Hollywood Blvd 1973-2004. Göttingen, Germany: Steidl, 2005.	<b>Container 23</b>
OH/NO (2006), 2006, 2008	<b>Container 4.7</b>
Photocopy of agreement between publisher and artist, 2008	
OH/NO. Tampa, Florida: Graphicstudio, University of South Florida, 2006. Edition 62/230. Signed by artist.	<b>Container 21</b>
On the Road: An Artist Book of the Classic Novel by Jack Kerouac (2009), 2001-2010, undated	<b>Container 4.8</b>
Correspondence	
Higgs, Kimball, 2001-2007	<b>Container 4.8</b>
Penguin Inc., 2004-2006, also includes copyright license contract	<b>Container 4.9</b>
Steidl, Gerhard, 2008-2009	<b>Container 4.10</b>

## Research Materials

Research notes, 2004-2009 (oversize notes moved to 34.2)	<b>Container</b> 4.11
Kerouac and On the Road	
Kerouac, Jack. On the Road. New York: Penguin Books, 1976. Paperback copy annotated by Ruscha.	<b>Container</b> 4.12
Kerouac, Jack. Visions of Cody. New York: Penguin Books, 1993. Paperback copy annotated by Tony Shafrazi.	<b>Container</b> 4.13
Brinkley, Douglas. Jack Kerouac Windblown World: The Journals of Jack Kerouac, 1947-1954. New York: Viking Press, 2004. Hardcover advanced uncorrected proof annotated by Ruscha.	<b>Container</b> 5.1
On the Road: The Original Scroll, edited by Howard Kunnell. New York: Viking Press, 2007. Bound advanced uncorrected proof.	<b>Container</b> 5.2
Books by and/or about Kerouac (transferred to Ransom Center Library)	
Enclosures found in books by and/or about Kerouac	<b>Container</b> 5.3
Photocopies of Kerouac letters, 1941-1963	<b>Container</b> 5.4
Cassette tape: side a: Jack Kerouac poetry, Steve Allen piano, 1959; and side b: Kerouac -- Zoot Sims & Al Cahn "Blues and Haikus", 1959 (transferred to Ransom Center Sound Recordings Collection)	
Clippings, 2002-2010	<b>Container</b> 33.1
Articles, brochures, book lists, and correspondence, 2004-2009, undated	<b>Container</b> 5.5
Image research, rights, and reproductions, 2008-2009, undated	<b>Container</b> 5.6

## Production material

## Photographic materials

Polaroids (color), 2000s	<b>Container</b> 6.1
Contact sheets (b&w), 2000s	<b>Container</b> 34.4
Transparencies (color 35mm slides) of car parts, August 2004	<b>Container</b> 42.5

Images by page number, 2000s	
Photographs (b&w and color), and contact sheets (b&w and color) (oversize photographs moved to 34.5-19, 35.3-11, osf 5)	<b>Container</b> 6.2-7.3
Negatives (b&w)	<b>Container</b> 41.1
Transparencies (b&w and color)	<b>Container</b> 41.11
Mock-up materials	<b>Container</b> 34.5-15, 35.2-11 , osf 5
Images not included in book, 2000s	
Photographs and contact sheets (b&w and color)	<b>Container</b> 7.4
Negatives (b&w and color)	<b>Container</b> 41.2
Transparencies (b&w and color)	<b>Container</b> 41.12
Assembling the book -- contact sheet (color), 2009	<b>Container</b> 7.5
26 CD-Rs of images (transferred to Ransom Center Electronic Records Collection)	
Typeface samples, undated	<b>Container</b> 34.3
Sample of book cover	<b>Container</b> 33.2
Dummies, 2008-2009, undated	
2 versions, unbound, one with text only and one with images, both annotated, 1 December 2008	<b>Container</b> 7.6-9
2 versions, bound miniature and unbound versions, images and text, annotated, April-July 2009	<b>Container</b> 8.1-2
Dummy, bound, images and text, annotated, 1 May 2009	<b>Container</b> 22
2 versions, bound and unbound versions, in page sequence, 2009, undated	<b>Container</b> 26
4 versions, bound and covered, various states, undated	<b>Container</b> 27-30
Dummy, bound and covered, includes slipcase, 2009	<b>Container</b> 31

Proof, unbound, images and text, annotated, and loose page, January-April 2009	<b>Container</b> 33.3
Various sizes, unbound and incomplete, some text, images, and embossing, undated	<b>Container</b> 36
On the Road: An Artist Book of the Classic Novel by Jack Kerouac. New York: Gagolian Gallery; Göttingen, Germany: Steidl, 2009. Edition 70/350.	<b>Container</b> 32
Dirty Baby (2010), 2004-2010, undated	<b>Container</b> 8.4-6
Correspondence	
Breskin, David, 2004-2010	<b>Container</b> 8.4-6
Steidl, Gerhard, 2008-2010	<b>Container</b> 9.1
Image and music lists, note, 2007-2008, undated	<b>Container</b> 9.2
Drafts of poems, image list, song track list, 2008-2009	<b>Container</b> 9.3
Dirty Baby Ghazals, Side A & B, CD-Rs, 2009 (transferred to Ransom Center Electronic Records Collection)	
Low-res digital images, Dirty Baby in sequence, side A & side B, 66 pictures, CD-R, 2009 (transferred to Ransom Center Electronic Records Collection)	
Dirty Baby, pictures in sequence side A and side B, (decidedly low-res scans), CD-R, 2009 (transferred to Ransom Center Electronic Records Collection)	
Photographic prints of David Breskin, Ed Ruscha, and Nels Cline, undated	<b>Container</b> 9.4
Dirty Baby. Munich, Germany: Delmonico Books, Prestel, 2010.	<b>Container</b> 23
Subseries B. Commissioned Works, 1968-2012 (8 boxes, 8 osb, 7 osf)	
Billy Al Bengston. Los Angeles: Los Angeles County Museum of Art and Toyo Press, 1968. Exhibition catalog, signed by artist.	<b>Container</b> 9.5
Poetry, Adventures in Poetry No. 4, Summer 1969, cover	<b>Container</b> 9.6
Sample of magazine covers, 1969	
Transparency (b&w), 1969	<b>Container</b> 41.13

Hollywood Collects, 1970, poster designed for an exhibition of the same title at Otis Art Institute Gallery, April 7-May 15, 1970 **Container**  
osf 8

**Accession Number: 2013.26.4** Hollywood Collects, 1970. Poster (offset lithograph on paper) using the image Hollywood in the Rain (1969), 58.4 x 88.9 cm.

Defense Project, Etablissement public pour l'aménagement de la région de la Défense (E.P.A.D), 1974, unrealized installation -- Correspondence, list of participating artists, proposal, plane ticket, and photographs (color) of monuments, 1974 **Container**  
9.7

The Back of Hollywood (Hollywood Rear-View Mirror), 1975-1977, billboard **Container**  
9.8

Photographs (b&w and color) and contact sheet (b&w), 1975-1977

Negatives (b&w), 1977 **Container** 41.3

Transparencies (color), 1975-1976 (oversize transparencies moved to 44.3) **Container**  
41.14

Life, poster designed by Ruscha, commissioned by Time Inc., 1978 **Container**  
osf 13

**Accession Number: 2013.26.14** Life, 1978. Poster (offset lithograph on paper), 116.8 x 152.4 cm.

Stay Safe, poster designed by Ruscha and Robert Rauschenberg, for Change, Inc., a fund-raising group founded by Rauschenberg, 1978 **Container**  
osf 8

**Accession Number: 2013.26.14** Stay Safe, 1978. Poster (offset lithograph on paper), 89.5 x 58.7 cm.

200 Years Old, poster designed for the 1981 Los Angeles Bicentennial, 1980 **Container**  
osf 12

**Accession Number: 2013.26.17** 200 Years Old, 1980. Poster (offset lithograph on paper), 77.1 x 63.8 cm.

Cheech and Chong, poster designed for the first annual Amsterdam Film Festival, 1982 **Container**  
osf 8

**Accession Number: 2013.26.18** Cheech and Chong, poster designed for the first annual Amsterdam Film Festival, 1982, 1982. Poster (offset lithograph on paper), 96.5 x 64.7 cm.

Untitled, poster designed for the Chicago International Art Exposition, 1983 **Container**  
osf 9

**Accession Number: 2013.26.22** Untitled, 1983. Poster (collotype on Arches paper), 99 x 70.4 cm.

America Needs Hart, poster designed for Gary Hart's presidential campaign, 1983 **Container**  
osf 8

**Accession Number: 2013.26.19** America Needs Hart, 1983. Poster (offset lithograph on paper), 91.4 x 60.9 cm.

Words Without Thoughts Never to Heaven Go, Miami-Dade Public Library (1985-1989), 1984-2001, undated, paintings **Container**  
9.9

#### Metro-Dade Art in Public Places

Fact sheets, list of trustees, meeting minutes, and booklet, 1984-1985 **Container**  
9.9

Transparencies (color 35mm slides), 1996 **Container** 42.6

Proposals for mural and lunettes, 1986, undated **Container** 9.10

#### Correspondence

Mannis, Joseph, 1985-1986 **Container** 9.11

Miami-Dade Public Library and Art in Public Places, 1985-1996 **Container**  
9.12

General, 1985-1990 **Container** 9.13

Contracts for rotunda and lunettes-- drafts with correspondence, final signed copies, and payment schedules, 1985-1989 **Container**  
10.1-3

#### Production material

Pat Poncy notes, appointment calendar, 1985-1990, undated **Container**  
10.4

Canvas and paint samples and notes, 1986-1991, undated (paint samples moved to 25) **Container**  
10.5

Rotunda model, undated **Container** 37

Blueprint, library third floor plan, 1980 **Container** 35.12

Floor plans for lunettes, undated **Container** 10.6

#### Photographic materials

Sketches from journal, initial visit to library, and models for rotunda and lunettes,  
1985, undated

Photographs (color) **Container 10.7**

Negatives (b&w and color) **Container 41.4-5**

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Rotunda -- paintings in studio, installation, and finished rotunda, June-August 1985

Photographs (b&w and color), and contact sheets (b&w) (oversize photographs moved to 33.4) **Container 10.8-11**

Negatives (b&w and color) **Container 41.6**

Transparencies

Oversize (color) (extra-large transparencies moved to 43, 44.1) **Container 41.16**

35mm slides (color) **Container 42.7**

Bronze floorplate for library, 1985

Transparencies

Oversize (color) **Container 41.17**

35mm slides (color) **Container 42.8**

Lunettes -- paintings in studio, installation, and finished lunettes, 1986-1989

Photographs and contact sheets (b&w and color) **Container 11.1-12.3**

Negatives (b&w and color) **Container 41.7**

Transparencies

Oversize (color) **Container 41.18**

35mm slides (color) **Container 42.9**

Ed with family and friends at Miami Library, Dan Paul's boat -- contact sheet (b&w), photographs (color), 1985, 1988, undated (oversize contact sheet moved to 33.5) **Container 12.4**



Invoices and receipts, 1985-1989, undated	<b>Container 12.5</b>
Labels for rotunda mural, brochure for lunettes and mural, reviews, Miami ephemera, Leo Castelli Gallery exhibition materials and clippings on other public art projects, 1985-1989, 1999-2000, undated (color 35mm slides moved to 42.10)	<b>Container 12.6</b>
Miami Art Museum and Library -- mini DV cassettes, VHS, 2001 (transferred to Ransom Center Moving Image Collection)	
Broken Mirror, Kunsthalle, Vienna (1993), 1993-1994, installation, -- postcard, brochure, and article	<b>Container 12.7</b>
Denver Central Library Public Art Project (1995), 1992-1996, 2007-2010, undated, paintings	<b>Container 12.8</b>
Call for entries and proposal materials, 1992-1993, undated	
Correspondence	
ConservArt Associates, 1992-1994, includes report	<b>Container 13.1</b>
Esser, Greg, 1993-1996	<b>Container 13.2</b>
Mannis, Joseph, 1994-1995	<b>Container 13.3</b>
General, 1987, 1993-1996	<b>Container 13.4</b>
Studio lease agreements and correspondence, 1994-1995	<b>Container 13.5</b>
Contract -- drafts with correspondence, final signed copy, revisions to budget, and schedules, 1993-1994, undated	<b>Container 13.6</b>
Research materials, clippings, 1993-1994	<b>Container 13.7-8</b>
Production material	
Pat Poncy notes, journal pages and research notes, sketches for panels, 1993-1995 (sketches for panels moved to osf 11)	<b>Container 14.1</b>
Anamorphic plotter tests, sound wave rights and reproductions and tests, 1992-1996	<b>Container 14.2</b>
Type letter examples and dummy materials, undated	<b>Container 14.3</b>
Canvas and paint samples	<b>Container 35.15</b>

Panel proofs, 1994-1995	<b>Container 14.4</b>
Panel layouts, 1994-1995 (oversize layouts moved to 33.6)	<b>Container 14.5</b>
Panel installation plan, three copies, 1995	<b>Container 14.6</b>
Photographic materials -- initial visit, building construction, paintings in studio, installation, and finished panels, 1993-1995, 2010	
Photographs and contact sheets (b&w and color) (oversize photographs moved to osf 4)	<b>Container 14.7-15.6</b>
Negatives (b&w and color)	<b>Container 41.8</b>
Transparencies	
Oversize (color) (extra-large transparencies moved to 44.2)	<b>Container 41.19</b>
35mm slides (color)	<b>Container 42.11</b>
Invoices, 1992-1996	<b>Container 15.7</b>
Post-production material -- brochures, Denver ephemera, postcards, program, and reviews, 1994-1995, 2007, 2009, undated (map of library and reviews moved to 33.7-8)	<b>Container 15.8</b>
Denver Library Jobsite & Dogs Studio, Installation in the Denver Library, Denver Library Material-- 2 Hi8 tapes, 1 VHS, 1995 (transferred to Ransom Center Moving Image Collection)	
Care, poster designed for the World Hunger Crusade, 1995	<b>Container osf 8</b>
<b>Accession Number: 2013.26.40</b> Care, 1995. Poster (offset lithograph on paper), 84.4 x 55.8 cm.	
Berlin Swimming Pool Project (1995-1996), 1990-1996, 2003, installation	<b>Container 15.9</b>
Correspondence, research notes, sketches, and clipping, 1995-1996	
Paul Ruscha's pool and Berlin swimming pool, 1990, 1996, 2003	
Photographs, black and white and color	<b>Container 15.10</b>
Transparencies	<b>Container 42.1</b>

- Fabian, Dietrich. Modern Swimming Pools of the World. Florence, Ala.: National Pool Equipment Company, 1958. (transferred to Ransom Center Library)
- Picture Without Words, Getty Museum (1997), painting -- photographic prints (b&w and color), 1996-1997 **Container** 16.1
- The End, Paris Vogue, December/January 1997-1998, magazine spread -- tear sheets **Container** 16.2
- New Eyes, New York Times Magazine, 1999, cover **Container** 16.3
- Correspondence and Polaroids (color), 1999
- Transparencies (color), 1999 **Container** 42.2
- 26th Telluride Film Festival, poster designed for the event, September 3-6, 1999 **Container** 16.4
- Polaroids (color), 1999
- Accession Number: 2013.26.42** 26th Telluride Film Festival, 1999. Poster, 88.9 x 60.9 cm. **Container** osf 8
- Words in Their Best Order, Gannett Inc. (2000), 1998-2001, paintings **Container** 16.5
- Correspondence, company information, 1998-2001
- Research notes, sketches, paint and vinyl samples, and construction plans, 1999-2001 (paint sample moved to osf 7, sketches and construction plans moved to osf 10) **Container** 16.6
- Photographs (b&w and color), 2000-2001 **Container** 16.7
- Transparencies (color), 2001 **Container** 42.3
- Point d'ironie, no. 37 (June 2005), 1997-2005 and undated, art magazine **Container** 16.8
- Correspondence, agreement, shipment invoices, copy of original drawing, 2002-2005, undated
- Original artwork **Container** 47
- Accession Number: 2013.28.1** Open Book Layouts, 2005. Marker on paper, 27.9 x 21.6 cm.
- Blank samples, undated **Container** 33.9

Point d'ironie, no. 37, June 2005	<b>Container 33.10</b>
Point d'ironie, additional issues, 1997-2009 (transferred to Ransom Center Library)	
Level As A Level; Don't Nod; I Did Did I; Maps, DNA, and Spam, San Francisco Federal Building (2006), paintings -- layout, undated	<b>Container osf 6</b>
Industrial Strength Sleep, Fabric Works Museum, Philadelphia, (2007), 2009, tapestry	<b>Container 16.10</b>
Correspondence, 2009	
Tapestry samples with repairs, 2009	<b>Container 38</b>
MOCA NEW 30th Anniversary Gala, 2009, book	<b>Container 24</b>
Noise, Phillips Contemporary Art Auction, 2012, billboard -- photographs (color), 2012	<b>Container 16.11</b>
Subseries C. Films, 1971-2012 (1 box, 1 osf)	
Premium (1971), 1971-1998, 2002	<b>Container 16.12</b>
Correspondence, 1972, 1980-1995	
Production material -- song rights and reproductions, screenplay, camera reports, log sheets, and invoices, 1971	<b>Container 16.13</b>
Photographs (b&w), 1970s	<b>Container 16.14</b>
Negatives (b&w), 1970s	<b>Container 41.9</b>
Post-production material -- screenings and release print invoices, film storage information, price list, and clipping, 1971-1979, 1992-1998, 2002	<b>Container 16.15</b>
Premium, 16mm composite release print, 1971 (transferred to Ransom Center Moving Image Collection)	
Miracle (1975), 1974-1980, 1998-2000, undated	
Correspondence, 1975-1980	<b>Container 17.1</b>
Research notes, drafts of story, and screenplay, 1970s	<b>Container 17.2</b>
Production stills, photographs (b&w), 1974	<b>Container 17.3</b>

Production costs -- estimates, receipts, and record book, 1974-1975 **Container**  
17.4

Post-production materials -- list of screenings, invitation, reviews, release print **Container**  
invoices, and deposit agreements, 1975-1979, 1998-2000, undated 17.5

Miracle, 16mm composite release print, 1975 (transferred to Ransom Center Moving  
Image Collection)

**Accession Number: 2013.26.8** Miracle film premiere at Fox Venice Theater,  
Venice, California, July 13, 1975, 1975. Poster (lithograph on cardboard), **Container**  
55.8 x 35.5 cm. 35.16

The Books of Ed Ruscha 1969, 1968-1969/2012 -- CD-R, published by Los Angeles County  
Museum of Art in 2012, artists' proof, never distributed (transferred to Ransom Center  
Moving Image Collection)

Subseries D. Paintings, 1983-1990 (1 folder, 1 osf)

Brave Men Run in My Family, 1983 -- test proofs on cloth for reproduction, **Container**  
undated osf 1

Woman on Fire, 1990 -- Polaroids (color) of painting, undated **Container**  
17.6

Subseries E. Print Portfolios and Suites, 1970-2007 (5 FF, 1 osb, 5 osf, 2 folders)

Book Covers. Tampa, Fla.: Graphicstudio, University of South Florida, 1970 --  
Suite of six lithographs issued as an edition of 30 with 3 artists' proofs per book  
cover. **Container**  
35.13

**Accession Number: 2014.3.1** Crackers, 1970. Lithograph, 40.6 x 50.8 cm.

**Accession Number: 2014.3.2** Nine Swimming Pools, 1970. Lithograph,  
40.6 x 50.8 cm.

**Accession Number: 2014.3.3** Real Estate Opportunities, 1970. Lithograph,  
40.6 x 50.8 cm.

**Accession Number: 2014.3.4** Some Los Angeles Apartments, 1970.  
Lithograph, 40.6 x 50.8 cm.

**Accession Number: 2014.3.5** Twentysix Gasoline Stations, 1970.  
Lithograph, 40.6 x 50.8 cm.

**Accession Number: 2014.3.6** Various Small Fires, 1970. Lithograph, 40.6  
x 50.8 cm.

News, Mews, Pews, Brews, Stews, & Dues, 1970 **Container** 17.7

Publisher's brochure, 1970

News, Mews, Pews, Brews, Stews, & Dues. London: Alecto Studios, 1970. Portfolio containing six organic screen prints issued as an edition of 125 with 25 artists' proofs. The HRC's copy is a signed, unnumbered artists' proof.

**Container**  
FF 45.2

**Accession Number: 2013.9.1** News, 1970. Screen print, 58.4 x 78.7 cm.

**Accession Number: 2013.9.2** Mews, 1970. Screen print, 58.4 x 78.7 cm.

**Accession Number: 2013.9.3** Pews, 1970. Screen print, 58.4 x 78.7 cm.

**Accession Number: 2013.9.4** Brews, 1970. Screen print, 58.4 x 78.7 cm.

**Accession Number: 2013.9.5** Stews, 1970. Screen print, 58.4 x 78.7 cm.

**Accession Number: 2013.9.6** Dues, 1970. Screen print, 58.4 x 78.7 cm.

Flipping, Kicking, Howling, Rolling, Sitting, Standing, Climbing, Telling, 1988

**Container**  
FF 45.6

Flipping, Kicking, Howling, Rolling, Sitting, Standing, Climbing, Telling. Venice, Calif.: The Litho Shop, Inc. and Los Angeles: Sam Francis/The Lapis Press, 1988. Book containing 8 etchings issued as an edition of 35. The HRC's copy is signed and numbered 31/35.

**Accession Number: 2013.10.1** Flipping, 1988. Etching, 27.5 x 19.9 cm (plate mark); 50.8 x 40.6 cm (sheet).

**Container**  
45.6

**Accession Number: 2013.10.2** Kicking, 1988. Etching, 20 x 27.4 cm (plate mark); 50.8 x 40.6 cm (sheet).

**Accession Number: 2013.10.3** Howling, 1988. Etching, 27.4 x 19.9 cm (plate mark); 50.8 x 40.6 cm (sheet).

**Accession Number: 2013.10.4** Rolling, 1988. Etching, 27.5 x 19.9 cm (plate mark); 50.8 x 40.6 cm (sheet).

**Accession Number: 2013.10.5** Sitting, 1988. Etching, 20 x 27.4 cm (plate mark); 50.8 x 40.6 cm (sheet).

**Accession Number:** 2013.10.6 Standing, 1988. Etching, 27.4 x 19.69 cm (plate mark); 50.8 x 40.6 cm (sheet).

**Accession Number:** 2013.10.7 Climbing, 1988. Etching, 19.9 x 27.5 cm (plate mark); 50.8 x 40.6 cm (sheet).

**Accession Number:** 2013.10. Telling, 1988. Etching, 27.5 x 20.1 cm (plate mark); 50.8 x 40.6 cm (sheet).

Broadside issued as a prospectus for the bound volume in an edition of 40. The HRC's copy is numbered 39/40. **Container** 35.14

**Accession Number:** 2013.11.1 B, 1988. Etching, 27.6 x 22.5 cm (plate mark); 50.8 x 40.6 cm (sheet).

That is Right. Venice, Calif.: Hamilton Press, 1989 -- Portfolio containing 12 lithographs issued as an edition of 30 with 10 artists' proofs. The HRC's copy is a signed, unnumbered artists' proof. **Container** FF 45.2

**Accession Number: 2013.12.1** That is Right, 1989. Lithograph, 22.9 x 27.9 cm.

**Accession Number: 2013.12.2** Actual, 1989. Lithograph, 22.9 x 27.9 cm.

**Accession Number: 2013.12.3** Correct, 1989. Lithograph, 22.9 x 27.9 cm.

**Accession Number: 2013.12.4** Definite, 1989. Lithograph, 22.9 x 27.9 cm.

**Accession Number: 2013.12.5** Certain, 1989. Lithograph, 22.9 x 27.9 cm.

**Accession Number: 2013.12.6** Positive, 1989. Lithograph, 22.9 x 27.9 cm.

**Accession Number: 2013.12.7** Sure, 1989. Lithograph, 22.9 x 27.9 cm.

**Accession Number: 2013.12.8** True, 1989. Lithograph, 22.9 x 27.9 cm.

**Accession Number: 2013.12.9** Precise, 1989. Lithograph, 22.9 x 27.9 cm.

**Accession Number: 2013.12.10** Accurate, 1989. Lithograph, 22.9 x 27.9 cm.

**Accession Number: 2013.12.11** Exact, 1989. Lithograph, 22.9 x 27.9 cm.

**Accession Number: 2013.12.12** Final, 1989. Lithograph, 22.9 x 27.9 cm.

Cameo Cuts. Venice, Calif.: Hamilton Press and New York: Edition Julie Sylvester, 1992 -- Portfolio containing six lithographs issued as an edition of 28 with 10 artists' proofs. The HRC's copy is a signed artists' proof, numbered 6/10.

**Accession Number: 2013.13.1** Heads, 1992. Lithograph, 30.5 x 30.5 cm.

**Accession Number: 2013.13.2** Openscape, 1992. Lithograph, 30.5 x 30.5 cm.

**Accession Number: 2013.13.3** Elevator, 1992. Lithograph, 30.5 x 30.5 cm.

**Accession Number: 2013.13.4** Fence, 1992. Lithograph, 30.5 x 30.5 cm.

**Accession Number: 2013.13.5** Teepees, 1992. Lithograph, 30.5 x 30.5 cm.

**Accession Number: 2013.13.6** Tails, 1992. Lithograph, 30.5 x 30.5 cm.

Sayings: from Mark Twain's "Pudd'nhead Wilson." San Francisco: Limestone Press and Paris: Greve/Hine, 1995 -- Book, issued as an edition of 50 with 4 artists' proofs, comprised of 16 bound sheets: 10 lithographs; 1 title page; 1 colophon page; 4 blank pages, 48.6 x 39.4 x 1.9 cm (book). The HRC's copy is signed and numbered 23/50.

**Container**  
FF 45.6

**Accession Number: 2013.14.1** If you b'longed to me I'd sell you down de river 'fo' you git too fur gone, 1995. Lithograph, 34.9 x 23.7 cm (irregular image); 48.3 x 38.4 cm (irregular page).

**Accession Number: 2013.14.2** De angels is gwine to 'mire you jist as much as dey does yo' mammy, 1995. Lithograph, 33.2 x 25 cm (irregular image); 48.1 x 38.5 cm (irregular page).

**Accession Number: 2013.14.3** Oh, I's so glad I 'member 'bout dat!, 1995. Lithograph, 48.3 x 38.4 cm (irregular page).

**Accession Number: 2013.14.4** Dey ain't but one man dat I's afeard of, en dat's dat Pudd'nhead Wilson, 1995. Lithograph, 28.7 x 23.1 cm (irregular image); 48.1 x 38.3 cm (irregular page).

**Accession Number: 2013.14.5** Shet up yo' foolin', 'fo I knock you side de head, 1995. Lithograph, 28.4 x 22.5 cm (irregular image); 48.4 x 38.4 cm (irregular page).

**Accession Number: 2013.14.6** Jes listen to dat!, 1995. Lithograph, 32.4 x 27.4 cm (irregular image); 48.2 x 38.3 cm (irregular page).



**Accession Number: 2013.14.7** Is you 'feared o' de ha'nted house?, 1995. Lithograph, 35.4 x 23.5 cm (irregular image); 48.1 x 38.5 cm (irregular page).

**Accession Number: 2013.14.8** Ain't you my chile? En does you know anything dat a mother won't do for her chile?, 1995. Lithograph, 30.4 x 19.8 cm (irregular image); 48.1 x 38 cm (irregular page).

**Accession Number: 2013.14.9** Dis ain't what you's gwyne to try to do, it's what you's gwyne to do, 1995. Lithograph, 28.7 x 23.3 cm (irregular image); 48.3 x 38.4 cm (irregular page).

**Accession Number: 2013.14.10** Hole up yo' han' en swah to it, 1995. Lithograph, 30.5 x 18.7 cm (irregular image); 48.1 x 38.4 cm (irregular page).

The Sunset Strip. Vancouver: Howard Ursuliak and Patrick Painter Editions, 1966, 1976, printed 1995 -- Portfolio of six gelatin silver prints, made from altered negatives, issued as an edition of 25 with 8 artists' proofs. The HRC's copy is a signed artists' proof, numbered 6/8.

**Container**  
FF 45.1

**Accession Number: 2013.15.1** Greenblatt's Deli, 1976, printed 1995. Gelatin silver print mounted on board, 51 x 75.5 cm.

**Accession Number: 2013.15.2** Schwab's Pharmacy, 1976, printed 1995. Gelatin silver print mounted on board, 51 x 75.5 cm.

**Accession Number: 2013.15.3** Liquor Locker, 1976, printed 1995. Gelatin silver print mounted on board, 51 x 75.5 cm.

**Accession Number: 2013.15.4** Filthy McNasty's, 1976, printed 1995. Gelatin silver print mounted on board, 51 x 75.5 cm.

**Accession Number: 2013.15.5** Whiskey A-Go-Go, 1966, printed 1995. Gelatin silver print mounted on board, 51 x 75.5 cm.

**Accession Number: 2013.15.6** Gazzarri's Supper Club, 1966, printed 1995. Gelatin silver print mounted on board, 51 x 75.5 cm.

Pools. Vancouver: Pacific Light Impressions and Patrick Painter Editions, 1968, printed 1997 -- Portfolio of nine Ektacolor prints issued as an edition of 30 with 10 artists' proofs. The HRC's copy is a signed artists' proof, numbered 10/10.

**Container**  
39

**Accession Number: 2013.16.1** Pool #1, 1968, printed 1997. Chromogenic color print, 40.5 x 40.5 cm.

**Accession Number: 2013.16.2** Pool #2, 1968, printed 1997. Chromogenic color print, 40.5 x 40.5 cm.

**Accession Number: 2013.16.3** Pool #3, 1968, printed 1997. Chromogenic color print, 40.5 x 40.5 cm.

**Accession Number: 2013.16.4** Pool #4, 1968, printed 1997. Chromogenic color print, 40.5 x 40.5 cm.

**Accession Number: 2013.16.5** Pool #5, 1968, printed 1997. Chromogenic color print, 40.5 x 40.5 cm.

**Accession Number: 2013.16.6** Pool #6, 1968, printed 1997. Chromogenic color print, 40.5 x 40.5 cm.

**Accession Number: 2013.16.7** Pool #7, 1968, printed 1997. Chromogenic color print, 40.5 x 40.5 cm.

**Accession Number: 2013.16.8** Pool #8, 1968, printed 1997. Chromogenic color print, 40.5 x 40.5 cm.

**Accession Number: 2013.16.9** Pool #9, 1968, printed 1997. Chromogenic color print, 40.5 x 40.5 cm.

Parking Lots. Vancouver: Pacific Light Impressions and Patrick Painter Editions, 1967, printed 1999 -- Portfolio of 30 gelatin silver prints issued as an edition of 35 with 11 artists' proofs. The HRC's copy is signed and numbered 18/35.

**Container**  
45

**Accession Number: 2013.17.1** Pershing Square Underground Lot, 5th & Hill, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.2** Lockheed Air Terminal, 2627 N. Hollywood Way, Burbank, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.3** Lockheed Air Terminal, 2627 N. Hollywood Way, Burbank 2, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.4** Hollywood Bowl, 2301 N. Highland, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.5** 5000 W. Carling Way, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.6** Eileen Feather Salon, 14426 Sherman Way, Van Nuys, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.7** May Company, 6150 Laurel Canyon, North Hollywood, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.8** 7133 Kester, Van Nuys, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.9** Good Year Tires, 6610 Laurel Canyon, North Hollywood, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.10** Unidentified Lot, Reseda, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.11** Sears, Roebuck & Co., Bellingham & Hamlin, North Hollywood, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.12** Rocketdyne, Canoga Park, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.13** Dodgers Stadium, 1000 Elysian, Park Ave., 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.14** State Dept. of Employment, 14400 Sherman Way, Van Nuys, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.15** Zurich-American Insurance, 4465 Wilshire Blvd., 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.16** Gilmore Drive-In Theatre, 6201 W. 3rd St, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.17** Litton Industries, 5500 Canoga, Woodland Hills, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.18** Universal Studios, Universal City, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.19** State Board of Equalization, 14601 Sherman Way, Van Nuys, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.20** 7101 Sepulveda Blvd., Van Nuys, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.21** Church of Christ, 14655 Sherman Way, Van Nuys, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.22** Century City, 1800 Avenue of the Stars, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.23** Century City, 1800 Avenue of the Stars 2, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.24** Fashion Square, Sherman Oaks, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.25** May Company, 6067 Wilshire Blvd., 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.26** Pierce College, Woodland Hills, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.27** Pierce College, Woodland Hills 2, 1967, printed 1999. Gelatin silver print mounted in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.28** 5600-5700 Blocks of Wilshire Blvd., 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.29** Federal, County, & Police Building Lots; Van Nuys, California, 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

**Accession Number: 2013.17.30** Intersections of Wilshire Blvd. and Santa Monica Blvds., 1967, printed 1999. Gelatin silver print in mat, 38 x 38 cm (image); 54.6 x 54.6 cm (mat).

Country Cityscapes. Tampa, Fla.: Graphicstudio, University of South Florida, 2001 -- Series of six color photogravures with screen printed text issued as an edition of 60 with 10 artists' proofs. The HRC's copy is a signed artists' proof, numbered 8/10.

**Container**  
33.11

**Accession Number: 2013.18.1** You Will Eat Hot Lead, 2001.  
Photogravure with screen printed text, 35.5 X 45.5 cm.

**Accession Number: 2013.18.2** Do As Told Or Suffer, 2001. Photogravure with screen printed text, 35.5 X 45.5 cm.

**Accession Number: 2013.18.3** It's Payback Time, 2001. Photogravure with screen printed text, 35.5 X 45.5 cm.

**Accession Number: 2013.18.4** Noose Around Your Neck, 2001.  
Photogravure with screen printed text, 35.5 X 45.5 cm.

**Accession Number: 2013.18.5** Be Careful Else We Be Bangin' on You, You Hear Me?, 2001. Photogravure with screen printed text, 35.5 X 45.5 cm.

**Accession Number: 2013.18.6** Your A Dead Man, 2001. Photogravure with screen printed text, 35.5 X 45.5 cm.

Books. Vancouver: Patrick Painter Editions, 2001 -- Portfolio of four gelatin silver prints and one Cibachrome print issued as an edition of 20. The HRC's copy is signed and numbered 18/20.

**Container**  
40

**Accession Number: 2013.19.1** Three Books on Slant, 2001. Gelatin silver print, 27.9 x 35.6 cm

**Accession Number: 2013.19.2** Single Book on Slant, 2001. Gelatin silver print, 27.9 x 35.6 cm

**Accession Number: 2013.19.3** Single Book Flat, 2001. Gelatin silver print, 27.9 x 35.6 cm

**Accession Number: 2013.19.4** Raggedy Book on Slant, 2001. Gelatin silver print, 27.9 x 35.6 cm

**Accession Number: 2013.19.5** Gilt Book on Slant, 2001. Silver-dye bleach print, 30.5 x 50.5 cm

Vacant Lots. Vancouver: Patrick Painter Editions, 1970, printed 2003 -- Series of four gelatin silver prints issued as an edition of 35 with an unknown number of artists' proofs. The HRC's copy is a signed artists' proof, numbered 8.

**Container**  
FF 45.4

**Accession Number: 2013.20.1** La Mirada, 1970, printed 2003. Gelatin silver print mounted to mats, 55.9 x 55.9 cm (image); 74.3 x 73.7 cm (mats).

**Accession Number: 2013.20.2** Los Angeles, 1970, printed 2003. Gelatin silver print mounted to mats, 55.9 x 55.9 cm (image); 74.3 x 73.7 cm (mats).

**Accession Number: 2013.20.3** Van Nuys, 1970, printed 2003. Gelatin silver print mounted to mats, 55.9 x 55.9 cm (image); 74.3 x 73.7 cm (mats).

**Accession Number: 2013.20.4** Anaheim, 1970, printed 2003. Gelatin silver print mounted to mats, 55.9 x 55.9 cm (image); 74.3 x 73.7 cm (mats).

Rooftops. Vancouver: Patrick Painter Editions, 1961, printed 2004 -- Portfolio of four gelatin silver prints issued as an edition of 35 with 15 artists' proofs. The HRC's copies are signed artists' proofs numbered 7/15.

**Container**  
FF 45.5

**Accession Number: 2013.21.1** Hancock, 1961, printed 2004. Gelatin silver print in mat, 64 x 64 cm (image); 79.4 x 79.4 cm (mat).

**Accession Number: 2013.21.2** Leggetts, 1961, printed 2004. Gelatin silver print in mat, 64 x 64 cm (image); 79.4 x 79.4 cm (mat).

**Accession Number: 2013.21.3** Residential, 1961, printed 2004. Gelatin silver print in mat, 64 x 64 cm (image); 79.4 x 79.4 cm (mat).

**Accession Number: 2013.21.4** Rooftop 1961, printed 2004. Gelatin silver print in mat, 64 x 64 cm (image); 79.4 x 79.4 cm (mat).

Blank Signs. Los Angeles: Lapis Press and Santa Monica, Calif.: Edition Jacob Samuel, 2004 -- Portfolio containing four etchings with aquatint issued as an edition of 35 with 5 artists' proofs. The HRC's copy is signed and numbered 11/35.

**Container**  
FF 45.2

**Accession Number: 2013.22.1** Blank Signs # 1, 2004. Aquatint, 30.4 x 32.3 cm

**Accession Number: 2013.22.2** Blank Signs # 2, 2004. Aquatint, 30.4 x 32.3 cm

**Accession Number: 2013.22.3** Blank Signs # 3, 2004. Aquatint, 30.4 x 32.3 cm

**Accession Number: 2013.22.4** Blank Signs # 4, 2004. Aquatint, 30.4 x 32.3 cm

Then & Now: Hollywood Blvd, 1973-2004. Germany: Gerhard Steidl, 2004 (2013.23.1-142) -- Portfolio, issued as an edition of 10 with 6 artists' proofs, comprised of 143 sheets: 142 gelatin silver prints; 1 title sheet, 69.9 x 100 cm (images); 104.1 x 74 x 6.7 cm (box). The HRC's copy is signed and numbered 3/10.

**Container**  
46

**Accession Numbers: 2013.23.1-142** Then & Now: Hollywood Blvd, 1973-2004, 2004. Portfolio, 69.9 x 100 cm (images); 104.1 x 74 x 6.7 cm (box).

Cityscapes. Los Angeles: Gemini G.E.L LLC, 2007 -- Suite of five lithographs issued as an edition of 35. Two prints are special proofs numbered 5/8 and three are special proofs numbered 5/10.

**Container**  
33.12

**Accession Number: 2013.24.1** I Have Not forgotten..., 2007. Lithograph, 39 x 49.5 cm.

**Accession Number: 2013.24.2** A Columbian Necklace..., 2007. Lithograph, 39 x 49.5 cm.

**Accession Number: 2013.24.3** If I Was You..., 2007. Lithograph, 39 x 49.5 cm.

**Accession Number: 2013.24.4** Stick Up..., 2007. Lithograph, 39 x 49.5 cm.

**Accession Number: 2013.24.5** Listen If You Ever Tell..., 2007. Lithograph, 39 x 49.5 cm.

Five Views from the Panhandle. New York: Carolyn Nitsch for the New Museum of Contemporary Art, 1962, printed 2007 -- Portfolio of five gelatin silver prints issued as an edition of 30 with 12 artists' proofs. The HRC's copy is a signed artists' proof numbered 9/12.

**Container**  
FF 45.5

**Accession Number: 2013.25.1** Conoco Shamrock, Texas, 1962, printed 2007. Gelatin silver print mounted to mats, 20 x 25.5 cm (image); 35.5 x 35.5 cm (mats).

**Accession Number: 2013.25.2** Mobil Shamrock, Texas, 1962, printed 2007. Gelatin silver print mounted to mats, 20 x 25.5 cm (image); 35.5 x 35.5 cm (mats).

**Accession Number: 2013.25.3** Fina Groom, Texas, 1962, printed 2007. Gelatin silver print mounted to mats, 20 x 25.5 cm (image); 35.5 x 35.5 cm (mats).

**Accession Number: 2013.25.4** Enco Conway, Texas, 1962, printed 2007. Gelatin silver print mounted to mats, 20 x 25.5 cm (image); 35.5 x 35.5 cm (mats).

**Accession Number: 2013.25.5** Hudson Amarillo, Texas, 1962, printed 2007. Gelatin silver print mounted to mats, 20 x 25.5 cm (image); 35.5 x 35.5 cm (mats).

Subseries F. Other Projects, 1970s, 1986 (2 folders)

Rocky II, 1970s -- Rocky I (an early version of Rocky II), Polaroid (b&w), 1970s **Container**  
17.8

[Untitled New Mexico Project], billboard, March 1986 -- photograph (color) **Container**  
17.9



**Series II. Studio Notebooks, 1967-1995 (1 box)**

1967-1969	<b>Container 17.10</b>
1980-1983	<b>Container 17.11</b>
Miami Project, 1985	<b>Container 17.12</b>
1985-1986	<b>Container 17.13</b>
1989-1992	<b>Container 18.1</b>
Denver, 1993-1995	<b>Container 18.2</b>

**Series III. Exhibitions, 1969-2013 (3 folders, .5 osb, 4 osf)**

Graphics: Six West Coast Artists. Galerie Neuendorf, Hamburg, Decmeber 15, 1969-January 25, 1970 **Container**  
osf 9

**Accession Number: 2013.26.1** Graphics: Six West Coast Artists. Galerie Neuendorf, Hamburg, Decmeber 15, 1969-January 25, 1970, 1969. Poster, 97.7 x 68.5 cm.

Edward Ruscha. Alexander Iolas Gallery, New York, January 7-February 14, 1970 **Container**  
osf 8

**Accession Number: 2013.26.2** Edward Ruscha. Alexander Iolas Gallery, New York, January 7-February 14, 1970, 1969. Poster using the images City (1968) and Ruby (1968) (glossy paper stock version), 90.8 x 49.8 cm.

**Accession Number: 2013.26.3** Edward Ruscha. Alexander Iolas Gallery, New York, January 7-February 14, 1970, 1969. Poster using the images City (1968) and Ruby (1968) (textured dull stock version), 90.8 x 49.8 cm.

Books by Edward Ruscha. Nigel Greenwood Gallery, London, 1971 **Container**  
osf 12

**Accession Number: 2013.26.5** Books by Edward Ruscha. Nigel Greenwood Gallery, London, 1971, 1971. Poster, 58.4 x 40.3 cm.

Edward Ruscha. DM Gallery, London, February 1-26, 1972 **Container**  
35.16

**Accession Number: 2013.26.6** Edward Ruscha. DM Gallery, London, February 1-26, 1972, 1972. Poster using the image Sin (1969), 29.8 x 59.3 cm.

Documenta 5. Museum Fridericianum, Kassel, Germany, June 30-October 8, 1972 **Container**  
osf 8

**Accession Number: 2013.26.7** Documenta 5. Museum Fridericianum, Kassel, Germany, June 30-October 8, 1972, 1972. Poster using the image Documenta 5 (1972), 84.1 x 59 cm.

Joe Goode, Ed Ruscha: Drawings. Laguna Gloria, Austin, Texas, March 26-April 24, 1977 **Container**  
osf 12

**Accession Number: 2013.26.11** Joe Goode, Ed Ruscha: Drawings. Laguna Gloria, Austin, Texas, March 26-April 24, 1977, 1977. Poster, 63.5 x 48.2 cm.

Ed Ruscha, Peppers Art Gallery, University of Redlands, Redlands, California, April 7-28, 1978

**Accession Number: 2013.26.12** Ed Ruscha, Peppers Art Gallery, University of Redlands, Redlands, California, April 7-28, 1978, 1978. Poster, 60.9 x 45.7 cm.

Graphic Works by Ed Ruscha, Auckland City Art Gallery, August 26-October 1, 1978

**Accession Number: 2013.26.13** Graphic Works by Ed Ruscha, Auckland City Art Gallery, August 26-October 1, 1978, 1978. Poster using the image Study for Miracle (1973), 71.1 x 53.9 cm.

New Paintings, Leo Castelli Gallery, New York, September 20-October 11, 1980

**Accession Number: 2013.26.16** New Paintings, Leo Castelli Gallery, New York, September 20-October 11, 1980, 1980. Poster using the image It's A Small World (1980), 57.1 x 45.7 cm.

The Works of Ed Ruscha: Part I and Part II, Los Angeles County Museum of Art, March 17-April 17, May 3-June 5, 1983

**Container**  
osf 9

**Accession Number: 2013.26.20** The Works of Ed Ruscha: Part I and Part II, Los Angeles County Museum of Art, March 17-April 17, May 3-June 5, 1983, 1983. Poster (paper version), 96.5 x 63.5 cm.

**Accession Number: 2013.26.21** The Works of Ed Ruscha: Part I and Part II, Los Angeles County Museum of Art, March 17-April 17, May 3-June 5, 1983, 1983. Poster (poster board version), 92.3 x 63.5 cm.

Edward Ruscha: Paintings, Leo Castelli Gallery, New York, March 3-31, 1984

**Container**  
osf 8

**Accession Number: 2013.26.23** Edward Ruscha: Paintings, Leo Castelli Gallery, New York, March 3-31, 1984, 1984. Poster using the image Brave Men Run in My Family (1983), 91.4 x 59.6 cm.

Edward Ruscha, Leo Castelli Gallery, New York, February 8-March 1, 1986

**Accession Number: 2013.26.25** Edward Ruscha, Leo Castelli Gallery, New York, February 8-March 1, 1986, 1986. Poster using the image Plenty Big Hotel Room (Painting for the American Indian) (1985), 91.4 x 60.9 cm.

4x6: Zeichnungen von Edward Ruscha, West-falischer Kunstverein, Munster, June 26-August 17, 1986

**Accession Number: 2013.26.26** 4x6: Zeichnungen von Edward Ruscha, West-falischer Kunstverein, Munster, June 26-August 17, 1986, 1986. Poster using the image Paradise (1986), 84.1 x 59.3 cm.

Words Without Thoughts Never to Heaven Go: Works Related to the Miami-Dade Public Library Commission for Metro-Dade Art in Public Places, at Lannan Museum, Lake Worth, Florida, March 18-June 12, 1988 **Container** 18.3

Correspondence, 1987-1988

Loan agreements, Pat Poncy notes, exhibition checklists, mailing lists, press release, reviews, program, 1985-1988 **Container** 18.4

Slides, 1985-1988 **Container** 42.12

**Accession Number: 2013.26.28** Words Without Thoughts Never to Heaven Go: Works Related to the Miami-Dade Public Library Commission for Metro-Dade Art in Public Places, at Lannan Museum, Lake Worth, Florida, March 18-June 12, 1988, 1988. Poster using the image Words Without Thoughts (1985), 63.5 x 86.3 cm. **Container** osf 8

Art Walk Benefit for the Venice Family Clinic, Gemini G.E.L at Chiat/Day, Venice, California, May 22, 1988

**Accession Number: 2013.26.29** Art Walk Benefit for the Venice Family Clinic, Gemini G.E.L at Chiat/Day, Venice, California, May 22, 1988, 1988. Poster using the image Life (1984), 91.4 x 49.5 cm.

Absolut Art, Heland Wetterling Gallery, Kungsträdgården, Stockholm, June 29-July 3, 1988 **Container** osf 9

**Accession Number: 2013.26.30** Absolut Art, Heland Wetterling Gallery, Kungsträdgården, Stockholm, June 29-July 3, 1988, 1988. Poster using the image Voice Box (1987), 115.5 x 84.4 cm.

Selections from the Permanent Collection: part I, La Jolla Museum of Contemporary Art, January 15-March 13, 1988 **Container** osf 8

**Accession Number: 2013.26.27** Selections from the Permanent Collection: part I, La Jolla Museum of Contemporary Art, January 15-March 13, 1988, 1988. Poster using the image Ace (1962), 89.8 x 68.5 cm.

Ed Ruscha: Obra Sobre Paper, Galeria Joan Prats, Barcelona, May-June, 1990 **Container** osf 12

**Accession Number: 2013.26.32** Ed Ruscha: Obra Sobre Paper, Galeria Joan Prats, Barcelona, May-June, 1990, 1990. Poster using the image Gray Ship (1990), 75.8 x 55.8 cm.

Edward Ruscha, Fundació Caixa de Pensions, Barcelona, May 10-July 15, 1990.

**Accession Number: 2013.26.31** Edward Ruscha, Fundació Caixa de Pensions, Barcelona, May 10-July 15, 1990., 1990. Poster using the image F House (1987), 60 x 80 cm.

Edward Ruscha: Works on Paper, Museum of Contemporary Art, Los Angeles, December 9, 1990-February 24, 1991

**Container**  
osf 8

**Accession Number: 2013.26.36** Edward Ruscha: Works on Paper, Museum of Contemporary Art, Los Angeles, December 9, 1990-February 24, 1991, 1990. Poster using the image Untitled (Standard station) (1989), 68.5 x 91.4 cm.

Ed Ruscha: Works on Paper, Galerie Bebert, Rotterdam, March 3-April 23, 1990

**Accession Number: 2013.26.33** Ed Ruscha: Works on Paper, Galerie Bebert, Rotterdam, March 3-April 23, 1990, 1990. Poster using the image Olds (1988-1989), 84.1 x 59 cm.

Ed Ruscha Paintings, Leo Castelli Gallery, New York, May 11-June 1, 1991

**Accession Number: 2013.26.38** Ed Ruscha Paintings, Leo Castelli Gallery, New York, May 11-June 1, 1991, 1991. Poster using the image The End (1991), 65.7 x 92.7 cm.

L.A. When It All Began, James Corcoran Gallery, Santa Monica, California, January 12-February 9, 1991

**Accession Number: 2013.26.37** L.A. When It All Began, James Corcoran Gallery, Santa Monica, California, January 12-February 9, 1991, 1991. Poster, 86.3 x 55.8 cm.

Edward Ruscha: Romance with Liquids, Paintings 1966-1969, Gagosian Gallery, New York, January 14-February 17, 1993

**Container**  
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**Accession Number: 2013.26.39** Edward Ruscha: Romance with Liquids, Paintings 1966-1969, Gagosian Gallery, New York, January 14-February 17, 1993, 1993. Poster, 58.4 x 45.7 cm.

Ed Ruscha: The End. Denver Art Museum, 1995-1996

**Container 18.5**

Correspondence, invitations, exhibition checklist, black and white photograph, 1995-1996

35mm slides (color), 1995

**Container 42.13**

- Anamorphic Paintings, Leo Castelli Gallery, New York, April 1-29, 1995 **Container**  
osf 8
- Accession Number: 2013.26.41** Anamorphic Paintings, Leo Castelli Gallery, New York, April 1-29, 1995, 1995. Poster (offset lithograph on paper) using image Anamorphic Paintings (1995), 50.8 x 91.4 cm.
- Ed Ruscha, Modern Art Museum of Fort Worth, Texas, July 1-September 30, 2001 **Container**  
35.16
- Accession Number: 2013.26.43** Ed Ruscha, Modern Art Museum of Fort Worth, Texas, July 1-September 30, 2001, 2001. Poster using the image Back of Hollywood (1977), 27.9 x 43.1 cm.
- Accession Number: 2013.26.46** Ed Ruscha, Modern Art Museum of Fort Worth, Texas, July 1-September 30, 2001, 2001. Poster using the image Standard Station (1966), 50.8 x 83.8 cm. **Container**  
osf 8
- By Water: From the Personal Collection of Kerry Stokes AO, Museum of Sydney, June 30-November, 2001 **Container**  
35.16
- Accession Number: 2013.26.44** By Water: From the Personal Collection of Kerry Stokes AO, Museum of Sydney, June 30-November, 2001, 2001. Poster using the image Brown Navigation (1986), 41.9 x 28.5 cm.
- Ed Ruscha: The Mountains, Inverleith House, Royal Botanic Garden, Edinburgh, August 12-October 14, 2001 **Container**  
osf 12
- Accession Number: 2013.26.45** Ed Ruscha: The Mountains, Inverleith House, Royal Botanic Garden, Edinburgh, August 12-October 14, 2001, 2001. Poster using the image Baby Jet (1998), 69.8 x 49.8 cm.
- Imagining LA: Ed Ruscha and Silke Otto-Knapp, Kunstverein Wolfsburg, Germany, February 2-April 28, 2002 **Container**  
osf 8
- Accession Number: 2013.26.48** Imagining LA: Ed Ruscha and Silke Otto-Knapp, Kunstverein Wolfsburg, Germany, February 2-April 28, 2002, 2002. Poster using the image Wall Rockets (2000), 84.1 x 49.8 cm.
- Made in California: Selected Work from the Frederick R. Weisman Art Foundation, Todd Madigan Art Gallery, California State University, Bakersfield, September 12-November 15, 2003 **Container**  
osf 12
- Accession Number: 2013.26.49** Made in California: Selected Work from the Frederick R. Weisman Art Foundation, Todd Madigan Art Gallery, California State University, Bakersfield, September 12-November 15, 2003, 2003. Poster using the image Made in California (1971), 45.7 x 60.9 cm.

Ed Ruscha, Scottish National Gallery of Modern Art, Edinburgh, November 3, 2004-January 16, 2005

**Accession Number: 2013.26.50** Ed Ruscha, Scottish National Gallery of Modern Art, Edinburgh, November 3, 2004-January 16, 2005, 2004. Poster, 68.2 x 48.2 cm.

Ed Ruscha, Museum of Contemporary Art Sydney, March 18-May 23, 2004

**Container**  
osf 8

**Accession Number: 2013.26.51** Ed Ruscha, Museum of Contemporary Art Sydney, March 18-May 23, 2004, 2004. Poster using the image Wall Rockets (2000), 84.1 x 60.1 cm.

Summer Exhibition 2005, Royal Academy of Arts, London, June 7-August 15, 2005

**Container**  
osf 12

**Accession Number: 2013.26.53** Summer Exhibition 2005, Royal Academy of Arts, London, June 7-August 15, 2005, 2005. Poster using the image Pool #9 (1968/1997), 76.2 x 50.8 cm.

Ed Ruscha Photographer, Jeu de Paume, Paris, January 30-April 30, 2006

**Accession Number: 2013.26.55** Ed Ruscha Photographer, Jeu de Paume, Paris, January 30-April 30, 2006, 2006. Poster using the image 818 Doheny Drive (1965), 60 x 40 cm.

Ed Ruscha Photographer, Museum Ludwig, Cologne, September 2-November 26, 2006

**Container**  
osf 8

**Accession Number: 2013.26.56** Ed Ruscha Photographer, Museum Ludwig, Cologne, September 2-November 26, 2006, 2006. Poster using the image 818 Doheny Drive (1965), 60 x 40 cm.

Pop Art Is: , Gagosian Gallery, London, September 27-October 2, 2007

**Container**  
osf 9

**Accession Number: 2013.26.57** Pop Art Is: , Gagosian Gallery, London, September 27-October 2, 2007, 2007. Poster using the image Bundle of Pencils, Breaking Glass (1969), 100 x 69.2 cm.

Ed Ruscha: Fifty Years of Painting, Hayward Gallery, London, October 14, 2009-January 10, 2010

**Container**  
osf 8

**Accession Number: 2013.26.58** Ed Ruscha: Fifty Years of Painting, Hayward Gallery, London, October 14, 2009-January 10, 2010, 2009. Poster using the image Standard Station, Amarillo, Texas (1963), 52.7 x 100 cm.

**Container**  
osf 9

Stages, Deitch Projects, New York, October 31-November 31, 2009

**Accession Number: 2013.26.59** Stages, Deitch Projects, New York, October 31-November 31, 2009, 2009. Poster (glossy version) using the image Vital to the Core (2009), 91.4 x 60.9 cm.

**Accession Number: 2013.26.60** Stages, Deitch Projects, New York, October 31-November 31, 2009, 2009. Poster (matte version) using the image Vital to the Core (2009), 60.9 x 91.4 cm.

Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac, Gagosian Gallery, London, October 12-November 28, 2009

**Accession Number: 2013.26.61** Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac, Gagosian Gallery, London, October 12-November 28, 2009, 2009. Poster using the image of a stack of sandwiches from the book, 99 x 68.5 cm.

**Accession Number: 2013.26.62** Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac, Gagosian Gallery, London, October 12-November 28, 2009, 2009. Poster using the image of a piece of pie from the book, 99 x 68.5 cm.

**Accession Number: 2013.26.63** Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac, Gagosian Gallery, London, October 12-November 28, 2009, 2009. Poster using the image of a '49 Hudson from the book, 99 x 68.5 cm.

On the Road, An Artist Book of the Classic Novel by Jack Kerouac, Gagosian Gallery, New York, January 6-20, 2010

**Container**  
osf 12

**Accession Number: 2013.26.66** On the Road, An Artist Book of the Classic Novel by Jack Kerouac, Gagosian Gallery, New York, January 6-20, 2010, 2010. Poster using the image of a stack of sandwiches from the book, 66 x 45.7 cm.

**Accession Number: 2013.26.67** On the Road, An Artist Book of the Classic Novel by Jack Kerouac, Gagosian Gallery, New York, January 6-20, 2010, 2010. Poster using the image of a piece of pie from the book, 66 x 45.7 cm.

**Accession Number: 2013.26.68** On the Road, An Artist Book of the Classic Novel by Jack Kerouac, Gagosian Gallery, New York, January 6-20, 2010, 2010. Poster using the image of a '49 Hudson from the book, 66 x 45.7 cm.

Ed Ruscha: Fifty Years of Painting, Moderna Museet, Stockholm, Sweden, May 29-September 5, 2010



**Accession Number: 2013.26.69** Ed Ruscha: Fifty Years of Painting, Moderna Museet, Stockholm, Sweden, May 29-September 5, 2010, 2010. Poster using the image Green Suds (1971), 49.8 x 69.8 cm.

**Accession Number: 2013.26.70** Ed Ruscha: Fifty Years of Painting, Moderna Museet, Stockholm, Sweden, May 29-September 5, 2010, 2010. Poster using the image Words...(1987), 69.8 x 100 cm.

**Container**  
osf 9

**Accession Number: 2013.26.71** Ed Ruscha: Fifty Years of Painting, Moderna Museet, Stockholm, Sweden, May 29-September 5, 2010, 2010. Poster using the image Untitled (galleon ship silhouette) (1986), 100 x 69.8 cm.

**Accession Number: 2013.26.72** Ed Ruscha: Fifty Years of Painting, Moderna Museet, Stockholm, Sweden, May 29-September 5, 2010, 2010. Poster using the image 90% Angel 10% Devil (1982), 100 x 69.8 cm.

**Accession Number: 2013.26.73** Ed Ruscha: Fifty Years of Painting, Moderna Museet, Stockholm, Sweden, May 29-September 5, 2010, 2010. Poster using the image Robin (1963), 69.8 x 100 cm.

**Accession Number: 2013.26.74** Ed Ruscha: Fifty Years of Painting, Moderna Museet, Stockholm, Sweden, May 29-September 5, 2010, 2010. Poster using the image Scream (1964), 69.8 x 100 cm.

**Accession Number: 2013.26.75** Ed Ruscha: Fifty Years of Painting, Moderna Museet, Stockholm, Sweden, May 29-September 5, 2010, 2010. Poster using the image Baby Jet (1998), 69.8 x 100 cm.

RSTW: from the private collection of Larry Gagosian, Arts Abu Dhabi Gallery, Manarat Al Saadiyat, Abu Dhabi, September 22, 2010-January 24, 2011

**Container**  
osf 12

**Accession Number: 2013.26.65** RSTW: from the private collection of Larry Gagosian, Arts Abu Dhabi Gallery, Manarat Al Saadiyat, Abu Dhabi, September 22, 2010-January 24, 2011, 2010. Poster (in Arabic) using the image Robin (1963), 61.9 x 41.9 cm.

Crash, Gagosian Gallery, London, February 11-April 1, 2010

**Container** osf  
9

**Accession Number: 2013.26.76** Crash, Gagosian Gallery, London, February 11-April 1, 2010, 2010. Poster using the image Fountain of Crystal (2009), 100 x 68.8 cm.

Proof: The Rise of Printmaking in Southern California, Norton Simon Museum, Pasadena, October 1, 2011-April 2, 2012

**Accession Number: 2013.26.78** Proof: The Rise of Printmaking in Southern California, Norton Simon Museum, Pasadena, October 1, 2011-April 2, 2012, 2011. Poster using a facsimile of the Poster Ruscha designed for the exhibit, New Painting of Common Objects, Pasadena Art Museum, September 25-October 19, 1962 as the image, 91.4 x 60.9 cm.

Reading Ed Ruscha, Kunthaus Bregenz, Austria, July 7-October 14, 2012

**Container**  
osf 8

**Accession Number: 2013.26.80** Reading Ed Ruscha, Kunthaus Bregenz, Austria, July 7-October 14, 2012, 2012. Poster, 83.8 x 58.1 cm.

Americans, Universal Limited Art Editions, Corro della Maddalena, Città di Alba, October 6-November 12, 2012

**Container**  
osf 12

**Accession Number: 2013.26.79** Americans, Universal Limited Art Editions, Corro della Maddalena, Città di Alba, October 6-November 12, 2012, 2012. Poster using the image Bow-Tie Screwhead (Bow-Tie Landscapes) (2003), 60.9 x 45.7 cm.

Ed Ruscha: Los Angeles Apartments, at the Kunstmuseum Basel, June 8-September 29, 2013

**Container**  
osf 13

**Accession Number: 2013.26.83** Ed Ruscha: Los Angeles Apartments, at the Kunstmuseum Basel, June 8-September 29, 2013, 2013. Poster using the images Bronson Tropics and San Fernando Valley (1965, 2013), 127.6 x 89.2 cm.

**Series IV. Career-related, 1963-2015 (.5 box, 4 osf)**

Books on Artists in Alphabetical Order -- DVD containing a video shot by Gary Register on April 17, 2012. The camera pans across bookshelves in Ruscha's Culver City studio that contain his collection of books about other artists. The books are arranged alphabetically by artist, not author or title (transferred to Ransom Center Moving Image Collection)

Correspondence, letterhead, invoices, contact sheet (b&w) and prints (b&w), 1995-2009, undated **Container** 18.6

Heavy Industry Publications -- inventory record book, invoices, brochure, and reviews, 1963-1996 **Container** 18.7

LA Suggested by the Art of Ed Ruscha. A film by Gary Conklin, 1981 -- DVD copy made by Western Avenue Production on 24 August 2015 (transferred to Ransom Center Moving Image Collection)

## Magazines

Domus 878, February 2005, includes an interview with Ruscha in Italian **Container** 18.8

Parkett, no. 18, December 1988, and no. 55, June 1999, features collaborations with Ruscha **Container** 19.1-2

## Posters illustrated with works by Ruscha, 1975-2013

**Accession Number: 2013.26.9** Spirit of Independence: Kent Bicentennial Portfolio, published by Lorillard Co., New York, 1975, 1975. Poster using the image America, Her Best Product (1974), 43.1 x 35.5 cm. **Container** 35.16

**Accession Number: 2013.26.10** America: The Third Century, published by APC Editions, Mobil Oil Corp., 1975, 1975. Poster using the image America Whistles (1975), 88.9 x 60.9 cm. **Container** osf 8

**Accession Number: 2013.26.24** Gala Benefit Preview Supporting the Homeless, at the Los Angeles Convention Center, December 3, 1986, 1986. Poster using the image Plenty Big Hotel Room (Painting for the American Indian) (1985), 55.8 x 43.1 cm. **Container** osf 12

**Accession Number: 2013.26.34** Chamber/LA, Los Angeles Chamber Music Festival, May 13-27, 1990, 1990. Poster using the image Clef (1988), 95.2 x 88.9 cm. **Container** osf 8

**Accession Number: 2013.26.35** Artists Unite for Big Green, in support of the California Environmental Protection Act, June 23, 1990, 1990. Poster using the image The Amazing Earth (1984), 91.4 x 60.9 cm.

**Accession Number: 2013.26.47** Taos Talking Picture Festival, Taos, New Mexico, 2002, 2002. Poster using the image Two (2001), 45.7 x 60.9 cm. **Container osf 12**

**Accession Number: 2013.26.52** A Lecture by Ed Ruscha, presented by Carpenter Center for Visual Arts and Harvard University Art Museum, November 10, 2005, 2005. Poster using the image The Old Tech-Chem Building (2003), 40.6 x 29.2 cm. **Container 35.16**

**Accession Number: 2013.26.54** Ferus on Film: The Birth of the L.A. Art Scene 1957-1967, a benefit for the American Arts Documentary Foundation, Berman/Turner Projects, Santa Monica, California, October 22, 2006, 2006. Poster using an image adapted from the invitation to the exhibit, Edward Ruscha, at the Ferus Gallery, November 16-December, 1965, 54.6 x 34.2 cm.

**Accession Number: 2013.26.77** The Artist's Museum Happening, at the Museum of Contemporary Art in Los Angeles, November 13, 2010, 2010. Poster using the image Shell, Daggett, California (1962), 99 x 68.5 cm. **Container osf 9**

**Accession Number: 2013.26.64** Promotional event at the Museum of Contemporary Art, San Diego, 2010. Poster using the image Ace (1962), 45.7 x 31.7 cm. **Container 35.16**

**Accession Number: 2013.26.81** A Film to be Determined by Ed Ruscha, White Flag Projects, Contemporary Artists and Films Series, St. Louis, Missouri, June 28, 2013, 2013. Poster using the image Standard Station, Amarillo, Texas (1963), 61.2 x 61.2 cm. **Container osf 12**

**Accession Number: 2013.26.82** Trademark #5, Tate, 2013. Poster using the image Trademark #5 (1962), 49.8 x 69.8 cm.

Reviews, 1963-1973, undated

**Container 19.3**

## List of Works by Format

### • Artists' Books

- Babycakes, 1970
- Business Cards, 1968
- Dirty Baby, 2010
- Dutch Details, 1971
- Guacamole Airlines, 1980
- ME AND THE, 2002
- OH/NO, 2008
- On the Road: An Artist Book of the Classic Novel by Jack Kerouac, 2009
- Real Estate Opportunities, 1970
- Royal Road Test, 1980
- S books, 2001
- Stains, 1969
- Then & Now: Hollywood Blvd 1973-2004, 2005
- They Called Her Styrene, 2000

### • Commissioned Works

- 200 Years Old, L.A. Bicentennial, 1980, poster
- 26th Telluride Film Festival, 1999, poster
- America Needs Hart, Hart Presidential Campaign, 1983, poster
- Berlin Swimming Pool Project, 1995-1996, installation
- Billy Al Bengston, Los Angeles County Museum of Art. Los Angeles: Toyo Press, 1968, exhibition catalog
- Broken Mirror, Kunsthalle, Vienna, 1993, installation
- Care, World Hunger Crusade, 1995, poster
- Cheech and Chong, Amsterdam Film Festival, 1982, poster
- Defense Project, Etablissement public pour l'aménagement de la région de la Défense (E.P.A.D), 1974, unrealized installation
- Denver Central Library Public Art Project, 1994-1995, paintings
- Hollywood Collects, 1970, poster
- Industrial Strength Sleep, Fabric Works Museum, Philadelphia, 2007-2009, tapestry
- Level As A Level; Don't Nod; I Did Did I; Maps, DNA, and Spam, San Francisco Federal Building, 2006-2007, installation
- Life, Time Inc., 1978, poster
- MOCA NEW 30th Anniversary Gala, 2009, book
- New Eyes, New York Times Magazine, 1999, cover
- Noise, Phillips Contemporary Art Auction, 2012, billboard
- Picture Without Words, Getty Museum, 1996-1997, painting
- Poetry, Adventures in Poetry No. 4, Summer 1969, cover
- Point d'ironie, no. 37, June 2005, magazine
- Stay Safe, Change Inc., 1978, poster
- The Back of Hollywood (Hollywood Rear-View Mirror), 1975-1977, billboard
- The End, Paris Vogue, December/January 1997-1998, magazine spread
- Untitled, Chicago Art Expo, 1983, poster
- Words in Their Best Order, Gannett Company, Inc., 1999-2001, paintings
- Words Without Thoughts Never to Heaven Go, Miami-Dade Public Library, 1984-1989, paintings

### • Posters

- 200 Years Old, L.A. Bicentennial, 1980

- 26th Telluride Film Festival, 1999
- 4x6: Zeichnungen von Edward Ruscha. West-fälischer Kunstverein, Munster, 1986
- A Film to be Determined by Ed Ruscha, White Flag Projects, Contemporary Artists and Films Series, St. Louis, MO, 2013
- A Lecture by Ed Ruscha, presented by Carpenter Center for Visual Arts and Harvard University Art Museum, 2005
- Absolut Art. Heland Wetterling Gallery, Kungstradgarden, Stockholm, 1988
- America Needs Hart, Hart Presidential Campaign, 1983
- America: The Third Century, published by APC Editions, Mobil Oil Corp., 1975
- Americans. Città di Alba, Universal Limited Art Editions, 2012
- Anamorphic Paintings. Leo Castelli Gallery, New York, 1995
- Art Walk Benefit for the Venice Family Clinic, Gemini G.E.L at Chiat/Day, Venice, California, 1988
- Artists Unite for Big Green, in support of the California Environmental Protection Act, 1990
- Books by Edward Ruscha. Nigel Greenwood Gallery, London, 1971
- By Water: From the Personal Collection of Kerry Stokes AO. Museum of Sydney, 2001
- Care, World Hunger Crusade, 1995
- Chamber/LA, Los Angeles Chamber Music Festival, 1990
- Cheech and Chong, Amsterdam Film Festival, 1982
- Crash. Gagosian Gallery, London, 2010
- Documenta 5. Museum Fridericianum, Kassel, Germany, 1972
- Edward Ruscha. DM Gallery, London, 1972
- Ed Ruscha. Modern Art Museum of Fort Worth, Texas, 2001 (Back of Hollywood)
- Ed Ruscha. Modern Art Museum of Fort Worth, Texas, 2001 (Standard Station)
- Ed Ruscha. Museum of Contemporary Art Sydney, 2004
- Ed Ruscha. Peppers Art Gallery, University of Redlands, Redlands, California, 1978
- Ed Ruscha Photographer. Jeu de Paume, Paris, 2006
- Ed Ruscha Photographer. Museum Ludwig, Cologne, 2006
- Ed Ruscha. Scottish National Gallery of Modern Art, Edinburgh, 2004
- Ed Ruscha: Fifty Years of Painting. Hayward Gallery, London, 2009
- Ed Ruscha: Fifty Years of Painting. Moderna Museet, Stockholm, Sweden, 2010 (90% angel, 10% devil-)
- Ed Ruscha: Fifty Years of Painting. Moderna Museet, Stockholm, Sweden, 2010 (Baby Jet)
- Ed Ruscha: Fifty Years of Painting. Moderna Museet, Stockholm, Sweden, 2010 (Green Suds)
- Ed Ruscha: Fifty Years of Painting. Moderna Museet, Stockholm, Sweden, 2010 (Robin)
- Ed Ruscha: Fifty Years of Painting. Moderna Museet, Stockholm, Sweden, 2010 (Scream)
- Ed Ruscha: Fifty Years of Painting. Moderna Museet, Stockholm, Sweden, 2010 (Untitled Ship)
- Ed Ruscha: Fifty Years of Painting. Moderna Museet, Stockholm, Sweden, 2010 (Words...)
- Ed Ruscha: Los Angeles Apartments. Kunstmuseum Basel, Switzerland, 2013
- Ed Ruscha: Obra Sobre Paper. Galería Joan Prats, Barcelona, 1990
- Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac. Gagosian Gallery, London, 2009 (sandwich image)
- Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac. Gagosian Gallery, London, 2009 (pie image)
- Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac. Gagosian Gallery, London, 2009 ('49 Hudson image)
- Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac. Gagosian Gallery, New York, 2010 (sandwich image)
- Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac. Gagosian Gallery, New York, 2010 (pie image)
- Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac. Gagosian Gallery,

- New York, 2010 ('49 Hudson image)
- Ed Ruscha Paintings. Leo Castelli Gallery, New York, 1991
  - Ed Ruscha: The Mountains. Inverleith House, Royal Botanic Garden, Edinburgh, 2001
  - Ed Ruscha: Works on Paper. Galerie Bebert, Rotterdam, 1990
  - Edward Ruscha. Alexander Iolas Gallery, New York, 1969 (glossy)
  - Edward Ruscha. Alexander Iolas Gallery, New York, 1969 (matte)
  - Edward Ruscha. Fundació Caixa de Pensions, Barcelona, 1990
  - Edward Ruscha. Leo Castelli Gallery, New York, 1986, poster
  - Edward Ruscha: Paintings. Leo Castelli Gallery, New York, 1984
  - Edward Ruscha: Romance with Liquids, Paintings 1966-1969. Gagosian Gallery, New York, 1993
  - Edward Ruscha: Works on Paper. Museum of Contemporary Art, Los Angeles, 1990
  - Ferus on Film: The Birth of the L.A. Art Scene 1957-1967, a benefit for the American Arts Documentary Foundation, Berman/Turner Projects, Santa Monica, CA, October 22, 2006
  - Gala Benefit Preview Supporting the Homeless, at the Los Angeles Convention Center, 1986
  - Graphic works by Ed Ruscha. Auckland City Art Gallery, 1978
  - Graphics: Six West Coast Artists. Galerie Neuendorf, Hamburg, 1969
  - Hollywood Collects, 1970
  - Imagining LA: Ed Ruscha and Silke Otto-Knapp. Kunstverein Wolfsburg, Germany, 2002
  - Joe Goode, Ed Ruscha: Drawings. Laguna Gloria, Austin, Texas, 1977
  - L.A. When It All Began. James Corcoran Gallery, New York, 1991
  - Life, Time Inc., 1978
  - Made in California: Selected Work from the Frederick R. Weisman Art Foundation. Todd Madigan Art Gallery, California State University, Bakersfield, 2003
  - Museum of Contemporary Art, San Diego, 2010
  - New Paintings. Leo Castelli Gallery, NY, 1980
  - Pop art is:. Gagosian Gallery, London, 2007
  - Proof: The Rise of Printmaking in Southern California. Norton Simon Museum, Pasadena, 2011
  - Reading Ed Ruscha. Kunsthaus Bregenz, Austria, 2012
  - RSTW: from the private collection of Larry Gagosian. Arts Abu Dhabi Gallery, Manarat Al Saadiyat, Abu Dhabi, 2010
  - Selections from the Permanent Collection: part 1. La Jolla Museum of Contemporary Art, 1988
  - Spirit of Independence: Kent Bicentennial Portfolio, published by Lorillard Co., New York, 1975
  - Stages. Dietch Projects, New York, 2009, (glossy)
  - Stages. Dietch Projects, New York, 2009, (matte)
  - Stay Safe, Change Inc., 1978
  - Summer Exhibition 2005. Royal Academy of Arts, London, 2005
  - Taos Talking Picture Festival, Taos, New Mexico, 2002
  - The Artist's Museum Happening. Museum of Contemporary Art, Los Angeles, 2010
  - The Works of Ed Ruscha: Part I and Part II. Los Angeles County Museum of Art, 1983 (paper)
  - The Works of Ed Ruscha: Part I and Part II. Los Angeles County Museum of Art, 1983 (poster board)
  - Trademark #5, Tate, 2013
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  - Words Without Thoughts Never to Heaven Go: Works Related to the Miami-Dade Public Library Commission for Metro-Dade Art in Public Places. Lannan Museum, Lake Worth, Florida, 1988
  - **Print Portfolios**
    - Blank Signs, 2004
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- Five Views From the Panhandle, 1962/2007
- Flipping, Kicking, Howling, Rolling, Sitting, Standing, Climbing, Telling, 1988
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- 4x6: Zeichnungen von Edward Ruscha. West-fälischer Kunstverein, Munster, 1986
- A Film to be Determined by Ed Ruscha, White Flag Projects, Contemporary Artists and Films Series, St. Louis, MO, 2013
- A Lecture by Ed Ruscha, presented by Carpenter Center for Visual Arts and Harvard University Art Museum, 2005
- Absolut Art. Heland Wetterling Gallery, Kungstradgarden, Stockholm, 1988
- America Needs Hart, Hart Presidential Campaign, 1983
- America: The Third Century, published by APC Editions, Mobil Oil Corp., 1975
- Americans. Città di Alba, Universal Limited Art Editions, 2012
- Anamorphic Paintings. Leo Castelli Gallery, New York, 1995
- Art Walk Benefit for the Venice Family Clinic, Gemini G.E.L at Chiat/Day, Venice, California, 1988
- Artists Unite for Big Green, in support of the California Environmental Protection Act, 1990
- Babycakes, 1970
- Berlin Swimming Pool Project, 1995-1996, installation
- Billy Al Bengston, Los Angeles County Museum of Art. Los Angeles: Toyo Press, 1968, exhibition catalog
- Blank Signs, 2004
- Book Covers, 1970
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- Books by Edward Ruscha. Nigel Greenwood Gallery, London, 1971
- Broken Mirror, Kunsthalle, Vienna, 1993, installation
- Business Cards, 1968
- By Water: From the Personal Collection of Kerry Stokes AO. Museum of Sydney, 2001
- Cameo Cuts, 1992
- Care, World Hunger Crusade, 1995
- Chamber/LA, Los Angeles Chamber Music Festival, 1990
- Cheech and Chong, Amsterdam Film Festival, 1982
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- Crash. Gagosian Gallery, London, 2010
- Defense Project, Etablissement public pour l'aménagement de la région de la Défense (E.P.A.D), 1974, unrealized installation
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- Dirty Baby, 2010
- Documenta 5. Museum Fridericianum, Kassel, Germany, 1972
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- Edward Ruscha. Leo Castelli Gallery, New York, 1986
- Ed Ruscha. Modern Art Museum of Fort Worth, Texas, 2001 (Back of Hollywood)
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- Ed Ruscha. Museum of Contemporary Art Sydney, 2004
- Ed Ruscha. Peppers Art Gallery, University of Redlands, Redlands, California, 1978
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- Ed Ruscha Photographer. Museum Ludwig, Cologne, 2006
- Ed Ruscha. Scottish National Gallery of Modern Art, Edinburgh, 2004
- Ed Ruscha: Fifty Years of Painting. Hayward Gallery, London, 2009

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- Ed Ruscha: Fifty Years of Painting. Moderna Museet, Stockholm, Sweden, 2010 (Green Suds)
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- Ed Ruscha: Los Angeles Apartments. Kunstmuseum Basel, Switzerland, 2013
- Ed Ruscha: Obra Sobre Paper. Galería Joan Prats, Barcelona, 1990
- Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac. Gagosian Gallery, London, 2009 (sandwich image)
- Ed Ruscha: On the Road, An Artist Book of the Classic Novel by Jack Kerouac. Gagosian Gallery, London, 2009 (pie image)
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- Edward Ruscha: Romance with Liquids, Paintings 1966-1969. Gagosian Gallery, New York, 1993
- Edward Ruscha: Works on Paper. Museum of Contemporary Art, Los Angeles, 1990
- Ferus on Film: The Birth of the L.A. Art Scene 1957-1967, a benefit for the American Arts Documentary Foundation, Berman/Turner Projects, Santa Monica, CA, October 22, 2006
- Five Views From the Panhandle, 1962/2007
- Flipping, Kicking, Howling, Rolling, Sitting, Standing, Climbing, Telling, 1988
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- Imagining LA: Ed Ruscha and Silke Otto-Knapp. Kunstverein Wolfsburg, Germany, 2002
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- Joe Goode, Ed Ruscha: Drawings. Laguna Gloria, Austin, Texas, 1977
- L.A. When It All Began. James Corcoran Gallery, New York, 1991
- Level As A Level; Don't Nod; I Did Did I; Maps, DNA, and Spam, San Francisco Federal Building, 2006-2007, installation
- Life, Time Inc., 1978
- Made in California: Selected Work from the Frederick R. Weisman Art Foundation. Todd Madigan Art Gallery, California State University, Bakersfield, 2003

- ME AND THE, 2002
- MOCA NEW 30th Anniversary Gala, 2009, book
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- Poetry, Adventures in Poetry No. 4, Summer 1969, cover
- Point d'ironie, no. 37, June 2005, magazine
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- Spirit of Independence: Kent Bicentennial Portfolio, published by Lorillard Co., New York, 1975
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- The End, Paris Vogue, December/January 1997-1998, magazine spread
- The Sunset Strip, 1995
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