

**NATIONAL ENDOWMENT
FOR THE HUMANITIES**

SAMPLE APPLICATION NARRATIVE



Grants to Preserve and Create Access to Humanities Collections
Institution: University of California – Santa Barbara

**THE MODERN HOUSE AND GARDEN IN CALIFORNIA AND ACROSS THE UNITED STATES:
PRESERVING AND PROVIDING ACCESS TO THE
MAYNARD L. PARKER PHOTOGRAPHIC ARCHIVE**

PROJECT DESCRIPTION

The Huntington Library seeks funding to arrange, preserve and describe the architectural and garden archive of Maynard L. Parker (1900-1976). For more than three decades beginning in 1935, Parker photographed notable residences, buildings, and gardens in California and across the United States for a client roster that included the leading publishers, architects, and designers of the era. The Parker Collection is comprised of nearly 90 linear feet of material, and includes approximately 80,000 film negatives and color transparencies, 17 document boxes of ledger books, invoices, correspondence, and loose photographs, and 35 project presentation albums.

The Parker Collection is the intact archive of an important American photographer who documented tastes and trends in building and interiors in the modern era of design. Once arranged and made accessible, the collection's vast holdings –representing both iconic and little-known architectural and landscape sites—will offer humanities scholars, designers, local historians, students, and the interested public an unparalleled opportunity to study the aesthetics of an important period in United States history.

Consistent inquiries regarding the archive's use drive this proposal. The collection is haphazardly arranged, improperly housed, and poorly identified, making access extremely difficult. Despite these limitations (and with virtually no publicity), the Parker Collection has garnered significant research interest and has been consulted for numerous book, exhibition, and restoration projects. NEH funding will support four outcomes that will increase access to the archive tremendously: the physical and intellectual arrangement of the collection's negatives, transparencies, prints, and business materials in accordance with archival best practices and standards; the creation of a collection-level Machine-Readable Cataloging (MARC) record that will be available through Research Library Information Network (RLIN), Online Computer Library Center (OCLC), and the Huntington's online catalog; the creation of paper and Encoded Archival Description (EAD) finding aids for use in-house and through the Online Archives of California (OAC); and the selection and digitization of 5,000 images of heaviest use and greatest research interest that will be accessible at the Huntington in an electronic database, as well as remotely accessible through the OAC and the Research Library Group's Cultural Materials Initiative site.

The Huntington holds copyright to Maynard Parker's works, and is committed to making the materials widely available to scholarly and other audiences for research, teaching, and private study under the terms of Fair Use. The Huntington is a collections-based research institution with a vigorous fellowship program serving the international scholarly community across a wide range of humanities disciplines, including architectural history, design history and theory, cultural and literary studies, the history of photography, and American social and cultural history of the twentieth century.

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**THE MODERN HOUSE AND GARDEN IN CALIFORNIA AND ACROSS THE UNITED STATES:
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PROJECT NARRATIVE

The Huntington Library is requesting two years of NEH funding to arrange, describe and preserve the Maynard L. Parker Archive. At project's end, the 90 linear feet of material, including 80,000 film negatives and transparencies, photographs, business records, and correspondence, will be physically and intellectually arranged according to archival best practices and standards; a collection-level MARC record will be available in national and local online catalogs; an EAD finding aid will be searchable through the Huntington's online catalog and the Online Archive of California (OAC); and 5,000 high-demand images will be digitized and available online in a database accessible through the Huntington's website and the OAC. The following proposal describes the archive's profound research significance and the increased demand for its use compelling the Huntington to seek a solution to its limited physical and intellectual access.

A. SIGNIFICANCE

The Maynard L. Parker Archive is a central resource for understanding the influence of the modern home and garden in mid-20th century America. Comprising 80,000 images of architectural, interior, and landscape design in California and throughout the nation, the archive is a fundamental source for inquiries posed by scholars of suburbia, interior and landscape design, architecture, and pre- and postwar consumer culture.

The Parker Archive is an extensive visual resource that documents a critical era in the history of American architecture and the built environment, tracing the cultural development of a casual style of living that took firm root first in California and exerted national, then international, influence. For architectural and landscape historians, the collection's particular relevance lies in its visual documentation of what was realized in the field. Since both gardens and interiors have changed drastically over the decades, Parker's photographs are of heightened significance, providing a clear view of projects for which only drawings may now exist.

Maynard L. Parker was born in Vermont in 1900. Like a million other Americans, he moved to Southern California in the decade of the 1920s. Having shown an early aptitude for photography, Parker took jobs in various professional photography studios following his arrival in Los Angeles. He weathered the worst years of the early Great Depression and opened his own business, "Maynard L. Parker, Modern Photography," in 1938. He did all manner of commercial work, carving out a particular niche photographing jewelry for celebrities and other wealthy clients. His innovative set-ups and dramatic lighting brought Parker to the attention of legendary *House Beautiful* editor Elizabeth Gordon. Gordon suggested he turn his lens to domestic interiors. Parker acted on her proposal, and he soon became known for pictures of residential and landscape architecture.

Even Parker's formative architectural work reveals his prodigious talent. Using an antiquated 4x5-inch camera and a jerry-rigged light system, Parker managed to produce photographs of exceptional precision and beauty. He regularly employed a wide-angle lens to heighten a location's salient features, and he ignored traditional rules of lighting. His black and white outdoor work relied on stark shadows and high contrast to emphasize a garden's structure, form, and texture. His interior photographs are notable for intriguing angles and saturated colors. Parker wanted to impart a "you are there" sensation to the viewer, and he sequenced his shots to replicate the experience of walking through a space. (See Appendix B for samples of Parker's photographs).

Elizabeth Gordon hired Parker for a broad range of jobs throughout her twenty-five years at the helm of *House Beautiful*. Championing an indigenous, homegrown architecture for the masses, Gordon eschewed the International Modernism espoused by Le Corbusier, Walter Gropius, Mies Van der Rohe, and curators at the Museum of Modern Art. When she assumed the editorial mantle in 1941, she took on the promotion of American architecture and design with fervor, "explaining important trends in design to an audience just learning how to consume."¹ As the publication's supreme arbiter of taste, Gordon espoused a kinder, gentler modernism that cast the American home as sanctuary, a place built of familiar materials and filled with comforting objects. She sought out architects and designers whose careers began and flourished on native soil and whose approach shunned the perceived sterility of their European counterparts.² Gordon used Maynard Parker's imagery in critical service to this mission, relying on him to provide photographs for countless articles over the course of her long editorial tenure. (A letter from Gordon to Parker illustrating their working relationship is available in Appendix C). And she undoubtedly introduced Parker to her hero, Frank Lloyd Wright, the architect who most clearly personified Gordon's American design ideals.

Gordon's patronage gave Parker entrée to the world of California and western architecture during its ascendancy. What had began with simple bungalow models of affordable living in the 1910s and 1920s mushroomed in era of the Second World War with rapid western industrialization, advances in home construction techniques, and a population explosion unprecedented in the region's history. Expanded postwar access to homeownership and the carving up of available land into planned subdivisions put California at the epicenter of Sunbelt growth and design.³ Gordon latched onto these trends, showcasing a range of important innovators in home and garden circles. Maynard Parker documented them all.

¹ Julie V. Iovine, "Elizabeth Gordon, 94, Dies; Was House Beautiful Editor." *New York Times*, Sunday, September 17, 2000.

² Gordon's political tendencies are illuminated in speech she gave in 1953 to the Press Club defending her controversial editorial on the International style entitled "The Threat to the Next America." In her remarks, she stated: "The International Style is an ideal form of architecture for would-be dictators. It offers the physical structure for total control...the International Style school of design, if successful, will end in imposing a design for living that we associate with totalitarianism." As quoted in Dianne Harris, "Making Your Private World: Modern Landscape Architecture and *House Beautiful*, 1945-1965," in Marc Treib, ed. *The Architecture of Landscape, 1940-1960*. Philadelphia: University of Pennsylvania Press, 2002: 182

³ See Greg Hise, *Magnetic Los Angeles: Planning the Twentieth-Century Metropolis*. Baltimore, MD: Johns Hopkins, 1997; Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States*. New York: Oxford University Press, 1985.

For three decades, from the 1940s through the 1960s, Parker traversed the state and the country in the employ of *House Beautiful* and other shelter magazines taking pictures of palatial residences and humble bungalows, extensive formal gardens, and neat suburban plots, homes both simple and grand. Parker's images were used to help define and promote an image of domesticity to an emergent consumer class and, as such, they are rich in detail. Furniture, place settings, floral arrangements, and fabrics, as well as the buildings themselves, are a focus of Parker's imagery, providing a window into the material culture of an entire era. Elizabeth Gordon urged her readers to study the houses – and by extension Parker's photographs - for keys to "better living." "Above all," she wrote, "try to visualize the social values that such a house represents. For houses and people are inseparable."⁴ As such, Parker's images are invaluable to cultural historians and others studying, for instance, rising Cold War trends such as the increased emphasis on home privacy and personal space. Furthermore, Parker's extensive archive is an essential resource for historians of art, photography, and architecture interested in the occupational and cultural origins, as well as the influence, of the architectural photographer. (See Appendix D for sample articles from *House Beautiful* containing Maynard Parker photographs).

Although based in Southern California, Maynard Parker's commissions spanned the country and his archive contains important projects in Arkansas, Arizona, Hawaii, Illinois, Ohio, Oklahoma, Oregon, Massachusetts, Michigan, Missouri, New Jersey, New York, Pennsylvania, Texas, and Utah, to name but a few. He became a favorite of Frank Lloyd Wright and a contingent of his followers, architects Aaron Green, Karl Kamrath, Alden B. Dow, William Adair Bernoudy, and E. Fay Jones among them. On assignment for *House Beautiful* and the handful of other magazines to which he was a regular contributor (*Architectural Digest*, *Architectural Forum*, and *Better Homes and Gardens*), Parker photographed the interiors of important designers and decorators like Dorothy Draper, T.H. Robsjohn-Gibbings, William (Billy) Haines, and Virginia Stanton, and notable architects and builders like Harwell Hamilton Harris, Paul Williams, Samuel Marx, Wallace Neff, Gregory Ain, William W. Wurster, and Cliff May. Parker also maintained a loyal list of commercial clients such as W&J Sloane, Cannell & Chaffin, Barker Brothers, and Albert Van Luit, photographing a host of their projects over the years. Furthermore, Parker's location on the outskirts of Hollywood gave him access to clients from the film community, many of whose residences are also represented in the collection.

Perhaps the richest vein of the collection (and one wholly unexamined to date) lies in Parker's garden photography. California became a center of modernist landscape design from the 1930s forward, during the peak years of Parker's practice. The architectural and landscape historian David Streatfield credits California garden design of the period for influencing national trends in everything from shopping centers to suburban offices and college campuses. "Indeed," writes Streatfield, "the influence of the California garden [from the 1930s through the 1960s] both within the state and across the country was paramount."⁵ California's embrace of modernism extended to garden design with enthusiasm; economic constraints imposed by the Depression, coupled with a mild climate, led to creative expressions in outdoor living which proved pioneering in aesthetics and function. The

⁴ Elizabeth Gordon, "A House to Set the Pace...in all Climates...for all Budgets," *House Beautiful*, February 1946).

⁵ David C. Streatfield, *California Gardens: Creating A New Eden*. New York: Abbeville Press, 1994: 190.

region's modestly-scaled gardens incorporating new materials such as cement, aluminum, and steel were decidedly low (or lower) maintenance in comparison with their grand European forebears. As a new landscape idiom emerged, *House Beautiful* and Maynard Parker were in the vanguard of its popularization and documentation.

Elizabeth Gordon viewed the private garden as an integral part of good modernist design. Joseph E. Howland, garden editor at *House Beautiful* from 1948 through 1956, relied especially on Parker to capture these settings. For over a decade, Howland and Parker made annual three-week trips each spring to photograph gardens from San Diego to Seattle. The two spent a comparable amount of time on the East Coast each fall, charged by Gordon to photograph "beautiful gardens maintained by a family."⁶ As a consequence, Parker visually documented gardens by some of the nation's premier landscape designers of the era. Indeed, it appears that the Parker Archive holds an untapped trove of material related to Thomas Church and Garrett Eckbo, two seminal figures in the profession. Church contributed a monthly article to *House Beautiful* for eight years, designing the annual "Pace Setter" and "Climate Control" gardens for the magazine during this time. Parker photographed each project. Parker also extensively photographed the gardens of notable landscape architects Vincent N. Merrill, Marie and Arthur Berger, Edward Huntsman-Trout, Phil Shipley, Joseph Copp, and others. (For a partial list of architects and designers represented in the Parker Archive, see Appendix E).

Maynard Parker conducted a thriving business from 1938 until 1968. Though he never officially retired, his output dwindled in the years prior to his 1976 death. Consistent queries from researchers seeking Parker images led Huntington curators to the photographer's family, who had kept the material in hopes of producing a publication on Parker's career. When curators arrived at Parker's attic studio in Los Angeles, they were amazed to discover the photographer's business records and life work almost entirely intact. The Parker family formally donated the archive and copyright to the Huntington in 1996.

Huntington staff boxed the entire archive, retaining the original order of Parker's files where possible. A summary list made at the time of the acquisition revealed the collection to contain approximately 80,000 black and white film negatives and color transparencies (dimensions: 3 x 5 in. and 5 x 7 in.) spanning the years from 1935 through 1969.⁷ Parker's business records are in 10 document boxes and include: 10 sales log books dating from 1938 through 1958; approximately 3 date books (scattered years); sales invoices covering the period 1938 through 1953, a cash book (dated 1938) and petty cash record; business rolodex containing the names and phone numbers of clients and other contacts. Additionally, there are 35 presentation albums of photographs which Parker made for important clients and/or projects; 2 binders of 3 x 5 in. color transparencies by Parker of important gardens compiled by Joseph Howland of *House Beautiful*; 5 document boxes of loose black and white prints; and 2 document boxes of business correspondence, including letters and telegrams from Elizabeth Gordon at *House Beautiful*. The entire collection consists of approximately 90 linear feet of material.

⁶ Phone conversation with Dr. Joseph E. Howland, June 3, 2004.

⁷ The Parker family retained all personal material such as slides and negatives documenting family trips, outings, and celebrations.

The Collection's Value to the Humanities and to Scholarship

The Maynard L. Parker Archive is a rich and largely untapped resource for the study of a range of subjects across humanities disciplines. Clearly its great strength resides in its visual documentation of the architectural, garden, and design trends of the modern era. Its astonishing size, coupled with its chronicling of a key period in design history, offer scholars a wealth of research opportunities in architectural and design history, theory, and criticism, as well as the socio-cultural aspects of consumer culture and suburbia. As a primary photographer for *House Beautiful*, Parker depicted a new aesthetic and its forms in the built and landscape environments. The California "lifestyle," valuing informality and proximity to the outdoors, had taken hold, and Parker's imagery embraced these ideals. Rather than the high modernist approach of Richard Neutra, Rudolf Schindler and Julius Schulman (the photographer closely associated with architects Neutra and Schindler), the Parker Archive documents the tastes to which the average homeowner aspired and which Gordon and Howland popularized. The archive is, in this sense, a visual representation of the postwar culture of American democracy.

The archive has particular relevance for historians as the primary documentation of what was realized in the field. For architecture and interior design scholars, the photographs depict early stages of habitation. Since both the gardens and interiors have changed drastically (or disappeared) over the decades, Parker's photographs have achieved significance beyond the often speculative drawings of the same building or garden subjects, as they offer a view of a project soon after completion. This visual documentation can be an invaluable source for garden and landscape design which, by its very nature, is mutable and often ephemeral. In many cases, the photographic record is the only record of a completed landscape project. Further, Parker's archive documents the work of designers like George Nakashima for whom a large body of work neither exists nor is held in an archival repository.

Parker took many photographs in anticipation of their possible future use. As a consequence, the number of images in the Parker Archive *far* exceeds the number that appeared in *House Beautiful* or any other publication. The significance of the sheer volume of pictures is two-fold: scores of these unpublished photographs have never been viewed and exist nowhere else; and many photographs of particular sites exist for which there is precious little (if any) documentation elsewhere. In the case of some of the lesser known landscape designers and architects, the archive provides an especially valuable trove of material for original research.

Maynard L. Parker fits squarely into a tradition of architectural photography that includes such well-known postwar figures as Ezra Stoller, Balthazar Korab, Ernest Braun, Morley Baer, and Julius Schulman. Yet unlike these photographers who enjoy international reputations because of work which showcases a constellation of superstar architects - Richard Neutra, Eero Saarinen, and Joseph Eichler among them - Parker worked in the interstices between high-style and vernacular architecture. The Parker Archive provides an extraordinary opportunity to examine the aesthetic and professional methods of an architectural photographer immersed in the postwar cultural patterns of suburbanization and mass consumption.

The Collection's Relationship to the Huntington's Research and Outreach Agendas

The Huntington is one of the most heavily used independent research libraries in America. In the last year alone, the Huntington awarded 130 research fellowships to scholars representing 92 institutions, making the Library's humanities fellowship program among the largest of its kind in the nation. Of the almost 1800 Scholars in Residence who use the collections annually, some forty percent come to access materials on the history of California and the American West. In addition, the Huntington's photographic collections are studied by a wide range of researchers both within and outside the Library's traditional scholarly community, and include independent researchers, high school teachers, graduate students, architects, graphic designers, social workers, and others.

In 2005, the Huntington hosted over a half million guests in its gardens, art galleries, and library; conducted both formal and informal educational programs for 25,000 children; and opened both the 18,000-square-foot Rose Hills Foundation Conservatory for Botanical Science and the 16,000-square-foot Lois and Robert F. Erburu Gallery of American Art. Both of these facilities dramatically increase space available for exhibition and educational outreach and programs. In September 2004, the Huntington opened the Munger Research Center, a 90,000- square-foot building providing expanded collection storage space, an enlarged research area for the study of rare materials, and new laboratories for conservation and photography. The Munger Research Center significantly increases the institution's ability to serve as an internationally regarded source of American, Western, and California historical materials for humanities scholarship.

The Parker Archive provides a plethora of opportunities to advance the research and educational agendas of the Huntington in interdisciplinary fashion. In 2004, the Huntington and the College of Letters, Arts & Sciences at the University of Southern California began an innovative collaboration, establishing a new scholarly center dedicated to examining California's history, economy, cultural influence, demographics and prominence on the world stage. The Huntington-USC Institute on California and the West (ICW) links outstanding faculty from USC with the Huntington's unparalleled collections on the history of the western United States, including rare books and manuscripts, maps, photographs and other treasures. The Institute is one of the nation's only collaborations between an independent research library and university that offers team-taught humanities courses at the graduate level, sponsors a wide variety of scholarly investigations and offers an array of public symposia, workshops and conferences. The Institute brings together historians and other scholars, students, writers, journalists and policymakers to investigate and debate the rich history of California and the American West, with full access to the Huntington's rare materials. Given the importance of local, California and western American history in elementary through high school curriculum, the Institute has also developed a series of partnerships with local schools. The Parker Archive presents tantalizing opportunities for interdisciplinary and collaborative scholarly investigation through the ICW and other Huntington channels; the Parker Archive provides ample material around which such programs can be organized.

Another goal in the organization of this archive is to incorporate it into the Huntington's active exhibition program. Maynard Parker's technical and aesthetic skills overlapped in the

production of images as beautiful as they are important: the Parker Archive offers many opportunities for exhibitions-based display and research forays. The Huntington's exhibitions program will be brought to bear on showcasing the Parker images to wide scholarly, student, and public audiences.

The Huntington is uniquely positioned to support research in the Parker Archive. Curators in the Library, Art, and Botanical Divisions bring a depth and breadth of subject specialization to bear on the collection, and the institution's rare book, reference, art, and botanical libraries provide the appropriate secondary sources to bolster such research. The Huntington is also home to the drawings and manuscripts of the famed Greene & Greene architectural firm (on deposit from University of Southern California's Gamble House), and it is entirely appropriate for scholars and staff from this venture to be drawn into the interpretive challenges of the Parker Archive as well.

Collection Condition and Present Level of Description

Most of the negatives and transparencies remain in Parker's original acidic envelopes and retain the photographer's ordering scheme. Parker stored as many as 30 negatives in an envelope depending on the project or job. Motivated by increasing demand for the collection's use, Huntington staff and volunteers re-housed approximately 18,000 negatives in archival enclosures and boxes. These items are limited to frequently requested architects (Frank Lloyd Wright, Cliff May, Aaron Green) and/or important projects as they have been identified. Efforts to undertake this task have been hampered by staffing limitations and the difficulties inherent in identifying material in its present organization and condition.

Perhaps the biggest challenge posed by this collection is the task of identifying Parker's many projects and clients. At present, the level of description, particularly for the film materials, is fragmentary. The photographer arranged negatives in a variety of ways: sometimes by client, sometimes by project, and other times by architect or designer. He frequently scribbled only a first name or made other partial and cryptic notations on the envelopes. Fortunately, Parker authored a key to many of these notes (see Appendix F), and he dated many of the project envelopes which can then be cross-referenced against the business records for full names and additional clues to the project sources. The archive demands the full attention of two archivists and an assistant who can not only make the necessary connections between this disparate information, but can also become thoroughly knowledgeable with Parker's publication record in *House Beautiful* and the other shelter magazines to which he contributed. In addition, the project archivists will work collaboratively with other institutions holding Parker images to assist in identification of specific sites.

A survey of the archive reveals the negatives and transparencies to be in good condition, particularly given their prior storage conditions in an attic studio that experienced extreme temperature fluctuations. A small sampling of color transparencies reveals color shifting in the magenta range, particularly with Ektachrome film stock; Kodachrome transparencies are excellent, their colors still vivid and true. Black and white negatives appear to be in uniformly excellent condition with a few acetate negatives exhibiting vinegar syndrome, and a smaller subset revealing bubbling and shrinking of the emulsion away from the base material. Maynard Parker identified problematic negatives himself and isolated them in manila envelopes he labeled "bad."

The Collection's Use to Date and Potential Future Use

Despite minimal publicity about the collection and considerable access constraints, the Parker Archive has been consulted for projects ranging from scholarly publications to exhibitions and restoration efforts. Senior scholars such as John Mack Faragher, Arthur Unobskey Professor of American History and Chair of the Program in American Studies at Yale University; Barbara Miller Lane, Professor Emeritus in the Humanities and History at Bryn Mawr College; and Elaine Tyler May, Fesler-Lampert Professor of Humanities and Professor of American Studies and History at the University of Minnesota have used the collection for significant projects related to the subject of postwar housing and the changing domestic landscape. Monica Pennick, a graduate student from the University of Texas, Austin, spent a week in June 2006 examining the archive for visual material related to her dissertation research on *House Beautiful's* Pace Setter program and its national influence.

The number and extent of the archive's photographs related to specific residential and public buildings has been crucial in aiding restoration efforts. Researchers used the archive to support the restoration of two important Frank Lloyd Wright projects, the V.C. Morris Gift Shop in San Francisco and Taliesin at Spring Green, Wisconsin; several Aaron Green commissions; the Leo Carrillo Historic Ranch House by Cliff May; the Hilda Boldt Weber residence by architect James E. Dolena; and several projects by E. Fay Jones. The archive proved invaluable to researchers interested in the interior designs of Dorothy Draper (Arrowhead Springs Resort; Hilda Boldt Weber residence), T.H. Robsjohn-Gibblings (Tom May residence), and William Haines.

Demand for the collection has increased exponentially since the archive arrived at the Huntington a decade ago. The Huntington's copyright ownership of Maynard L. Parker works draws patrons seeking publication permission as well as additional materials. Colleagues at Avery Architecture & Fine Arts Library, Columbia University and Kenneth Spencer Research Library, University of Kansas, both holders of Maynard Parker photographs, routinely send researchers to the Huntington to obtain permission for publication. The fact still remains, however, that in many instances the Huntington's ability to assist researchers is hindered, and sometimes entirely thwarted, by the unorganized state of the archive. (Please see Appendix G for a chronological list of the collection's use to date).

Parker's exhaustive visual documentation resulted in a vast quantity of unpublished images that have remained unexamined to this day. Parker was not only the photographer of choice for illustrious architects, he had a client list that included leading design firms and manufacturers. *House Beautiful* was his largest client, commissioning tens of thousands of photographs over thirty years. Parker also developed an archive of photographs on his own initiative, anticipating the publication's future needs.⁸ We know, for instance, that Parker documented the Arts and Crafts residences designed by the Greene & Greene firm. Parker also took a series of interior and exterior images documenting architect Wallace Neff's

⁸ Parker took the initiative in this regard in order to insure some financial stability for his family. *House Beautiful* only paid Parker for photographs they published. Information provided by Dr. Joseph E. Howland in a telephone conversation, June 3, 2004.

Airform Construction houses, an ingenious low-cost housing alternative designed to appeal to postwar suburbanites. These latter images are exceedingly scarce, and there appear to be a significant number within the Parker Archive. It is only through the archival arrangement, housing, and description of the collection that the archive's many facets will ultimately be revealed and made accessible. These images will undoubtedly amplify and extend the current perspective on well-known architects, as well as unveil the design of lesser-known practitioners whose work has been thus far neglected or otherwise poorly recorded.

The Huntington anticipates concerted use of the collection through the institution's traditional channels of research and scholarship, as well as by publicizing the collection to other constituencies. By making standard bibliographic tools available through utilities such as Research Library Information Network (RLIN), Online Computer Library Center (OCLC), and the Online Archive of California (<http://www.oac.cdlib.org/>), the Huntington will continue to attract a national and international audience of researchers beyond its walls. By linking the Parker database and its 5,000 images to the OAC and contributing to the Research Library Group's Cultural Materials Initiative, researchers will be able to remotely view the textual records for the entire archive as well as a select group of photographs highlighting Parker's key projects.

As part of this grant, the Huntington will partner with the University of California's Calisphere Project to provide Maynard Parker images for K-12 classroom use. Calisphere is a free public gateway to more than 150,000 digitized items including photographs, works of art, scrapbooks, diaries, political cartoons and other primary materials. The Calisphere site offers themed collections of digital materials that support California Content Standards for History, Social Sciences, English-Language Arts, and the Visual Arts for Kindergarten through Twelfth Grade (<http://www.calisphere.universityofcalifornia.edu/index.html>)

The Maynard Parker Archive offers an exciting opportunity to work with Calisphere staff in developing the topic of postwar architecture and design under the larger theme of Popular Culture. The topic, while potentially relevant at many different grade levels, has particular bearing on the California History/Social Studies 11th grade standard in which "students analyze the economic boom and social transformation of post-World War II America." The Huntington will supply approximately thirty Parker images illustrating the impact of architectural and design styles on popular culture, while also assisting Calisphere in preparing content to accompany the photographs. The images will be available at no charge as source material for teachers in designing lesson plans and as teaching aids inside the classroom. (Appendix A contains a letter from Robin L. Chandler, Director of Data Acquisitions for the California Digital Library, endorsing the Huntington's participation).

The Huntington also envisions the collection's use by a broad range of researchers beyond traditional academic groups. When the completion of the Parker project is announced in professional publications, the Huntington anticipates that practicing architects as well landscape and interior designers will also consult the collection. Articles and press releases will be prepared for the Los Angeles Conservancy, the Southern California Chapter of the Society of Architectural Historians, Los Angeles chapter of the American Institute of Architects (AIA), and the Los Angeles Forum for Architecture and Urban Design. National and international organizations such as the Society of Architectural Historians (and its journal), the International Confederation of Architecture Museums (ICAM), the AIA, the

Frank Lloyd Wright Building Conservancy, and the Architectural Records Roundtable and the Visual Materials Section of the Society of American Archivists will be notified about the archive. The Huntington has approached The University of California Press about the possibility of publishing a scholarly monograph on Parker and his work, and the MIT Press and Princeton Architectural Press will be approached as well about a potential book project.

Collection's Relationship to other Collections and Repositories

Fully half of the Huntington's extraordinary manuscript, rare book, and photographic holdings relate to the history of California and the American West. With the Bancroft Library at Berkeley, the California State Library in Sacramento, and UCLA, the Huntington is one of the four great repositories of the history of the state. The Huntington is also among one of the largest depositories of architectural material in California.⁹ The Huntington has concentrated on documenting the history of architecture in Southern California after World War I and has acquired the archives of Morgan, Walls, & Clements; James E. Dolena; Wallace Neff; Edward Warren Hoak; Samuel Lunden; Foss Building and Designing Company and others. The Huntington also has the photographic files of William M. Clarke, the first photographer for *Architectural Digest*, and of P. J. Walker, one of the leading builders in California. To supplement these historic records on the built environment, the Huntington, with the assistance of the Los Angeles Regional Planning History Group, assembled an extensive collection of 1,700 regional planning publications (1921-2000).

Two early twentieth-century commercial photography firms, Mott-Merge Studios and Frederick Martin Studios (both at the California State Library), though considerably smaller in size than the Parker Archive, are comparable in their importance for documenting an earlier architectural era in California. Bay Area photographers working contemporaneously with Parker included Morley Baer (UC Santa Cruz Special Collections), Roger Sturtevant (the Oakland Museum) and Rondal Partridge and Ernest Braun (both privately held). In 2005, the Getty Research Institute acquired the extensive archive of noted architectural photographer Julius Shulman, another contemporary of Parker's. The Shulman archive documents the modern movement in architecture from the 1930s through 1997, including the Case Study Houses.

Taken together with the impressive architectural holdings in California at the Environmental Design Archives, University of California, Berkeley (Thomas Church, Douglas Baylis, Joseph E. Howland, William W. Wurster, Garrett Eckbo etc.); UCLA (Edward Huntsman-Trout, A. Quincy Jones, and Gregory Ain Archives); University of Southern California (Emmet L. Wemple Archives); and University of California, Santa Barbara (Cliff May Archives, Welton Beckett Archives); and also nationally with Columbia University (Greene & Greene Archives); University of Texas (Harwell Hamilton Harris Archives); The Post Street Archives, Midland, Missouri (Alden W. Dow Collection); The University of Pennsylvania (Lawrence Halprin Archive); and the State University of New York (Edward Durrell Stone

⁹ Other major collections of architectural papers and photographs are held at the University of California, Berkeley; the California State Library, Sacramento; California Polytechnic State University at San Luis Obispo; the University of California, Santa Barbara; and the University of California, Los Angeles.

Collection); the Parker Archive will undoubtedly amplify and extend scholarly research and insight into twentieth century American landscape design and architecture.

The Creation of Digital Surrogates

Since the Parker Collection is primarily a film-based archive, it is imperative for reasons of preservation and access to make positive surrogates available for study both on site and remotely. The Huntington proposes, therefore, to digitize 5,000 negatives and transparencies from the collection to be made available on a dedicated Huntington server through the Online Archive of California (OAC) and additionally through the Research Library Group's Cultural Materials Initiative.

The decision to digitize 5,000 images is based on the Huntington's experience with similar digital projects, which suggests that 5,000 items can be reasonably digitized in a year. This figure factors in metadata entry and the requisite post-production work including re-sizing files for linking to the database, back-up protocols, and final linking of the images to the database.

The images will be described at the project or group level in a FileMaker Pro database. The database will have full records for each Parker project, and a group of digitized images will be linked to each record. The number of images linked to a single record will vary depending on the selection criteria as outlined below. The metadata for each image will consist of a discrete number, a brief title, and an object size. (For further discussion of the database, see page 16).

The criteria for selecting images for digitization will be drawn from the following sources: "Guidance for Selecting Images for Digitisation" by Paul Ayris (see <http://www.rlg.org/preserv/joint/ayris.html>), a paper presented at an RLG and National Preservation Office conference on digital imaging; and Columbia University Libraries Selection Criteria for Digital Imaging (see <http://www.columbia.edu/cu/libraries/digital/criteria.html>). The images selected for scanning will demonstrate these qualities:

- Rarity and/or uniqueness.
- Importance for illuminating the study of architecture, design, and garden history, criticism, and theory, and for providing a critical mass of information toward this goal.
- Informational value for projects and subjects that are otherwise poorly documented in the online environment and elsewhere.
- High use.

Furthermore, images will be selected based on anticipated demand for scholarship and research, and for their contribution to online research vis-à-vis other digital projects, particularly as represented in the Online Archive of California, the Calisphere Project (see page 9), and RLG's Cultural Materials Initiative.

A consulting team composed of noted architectural and landscape historians as well as a subject specialty archivist will meet with project staff, bringing their considerable expertise to bear on the Parker Archive in applying the selection criteria as outlined above. Professor

Dana Cuff of the Department of Architecture and Urban Design, UCLA, is a specialist in the built vernacular environment and has conducted research on projects in Los Angeles and California generally. Professor Marc Treib, School of Architecture, University of California, Berkeley, specializes in modern landscape history, particularly the gardens of Thomas Church, Garrett Eckbo, and Douglas Baylis. Edward R. Bosley, Director, The Gamble House, USC School of Architecture, focuses his research on the projects of the famed Greene brothers whose residential commissions are extensively represented in the Parker Archive. Waverly Lowell, Curator, Environmental Design Archives, University of California, Berkeley, has had extensive experience with the architectural drawings and photographs of the period covered by Parker and his colleagues in the field.

The consultants will travel to the Huntington at the beginning of the second grant year to meet with the project director and the project archivists. Several weeks prior to the meeting, the consultants will receive a list of significant architectural and garden projects for their review and comment. The consultants will spend two days together surveying project negatives and transparencies according to their subject specialty and interest, and each will make digitizing recommendations. The project archivists, in consultation with the project director, will make the final selection based on the consultant recommendations and other technical considerations.

The proposal calls for digitizing a representative sampling of key images from across the range of projects in the Parker Archive. This approach enables the broadest coverage of the collection while encouraging its continued digitization after the grant has ended. The images will be linked to records in a Filemaker Pro database as discussed on page 16. The database will clearly inform the user that the 5,000 digitized items constitute only a selection of the total number. In the event that a researcher is on site, s/he may view any or all original materials by request. If a researcher is off site, reasonably priced scans of additional materials can be supplied for study. In both cases, the Huntington's Imaging Lab can supply digital files for study and/or reproduction per researcher request. In this way, the Huntington will continue to scan materials and add them both to the institution's digital image repository (known as the Huntington Media Bank) and to the Parker database.

The Huntington retains copyright to the Maynard L. Parker photographs including "the right to reproduce items" and "make [the negatives and prints] accessible in perpetuity" according to the terms of agreement with the Parker family. Under the terms of Fair Use, the Huntington makes its materials available for private study, research, and teaching at no cost. Researchers and others wanting to publish works, need to obtain permission to do so. Use fees are waived for dissertations and theses, and are negligible (\$10-\$25 per image) for educational, scholarly, and small press publications. Commercial projects are assessed fees according to the project type, size, and the number of images requested.

B. HISTORY, SCOPE, AND DURATION

The significance of, and continual demand for, the Maynard L. Parker Archive as summarized above places the collection at the Huntington's highest priority for arranging and describing. A graduate student volunteer prepared a preliminary inventory of Parker's business records in 1997. Since that time, only cursory surveys of the collection have been conducted as initiated by specific research queries. Staff and volunteers rehoused

approximately 18,000 negatives featuring well-known architects (Frank Lloyd Wright, Cliff May, Aaron Green) and/or important projects as they have been identified. The collection calls for two experienced archival professionals to arrange and describe its contents and make the material fully accessible according to national standards. For a collection of this size, a half-time archival assistant is also necessary to provide the organizational, research, and clerical support to the archivists. A scanning camera operator will digitize the images as described below. Grant funding will enable the Huntington to hire staff to devote the requisite expertise and time to complete this project.

The specific project objectives are:

1. To arrange physically and intellectually the collection in a manner that both illuminates the subject matter and provides for ease of storage and access. The original order of the archive will be recorded and respected. However, some sections of the archive mandate rearrangement to facilitate use, and unorganized sections will need an arrangement schema imposed. Collection arrangement will be done according to national archival standards and as set out in the Arrangement and Description section below.
2. To create an electronic finding aid in Encoded Archival Description (EAD) for use in-house and for inclusion in the Online Archive of California (See <http://www.oac.cdlib.org/>).
3. To create one MARC collection-level record that will be available through RLIN, OCLC, and the Huntington's online catalog.
4. To digitize 5,000 images from key projects that will be available on site in an electronic database, as well as remotely through the Online Archive of California and the Research Library Group Cultural Materials Initiative. (See http://www.rlg.org/en/page.php?Page_ID=217)

C. METHODOLOGY AND STANDARDS

The following paragraphs explain the methodology and standards that the Huntington Library will apply as it seeks to preserve and provide physical and intellectual access to the Maynard L. Parker Archive. The appropriate staff will perform each of these tasks as described in the Work Plan in Section D below.

Arrangement and Description

The Maynard L. Parker Archive will be arranged and described following guidelines established by the Society of American Archivists.¹⁰ Maynard Parker organized his photographic materials in a variety of ways: by client, by project, by architect, and by year, or some combination of these categories. Additionally, many boxes of negatives and transparencies appear to have little, if any, order and are haphazardly stored in boxes. Project archivists, in consultation with the project director, will appraise the entire archive, recording original order where it exists.

At the beginning of the project, Waverly Lowell, Curator, Environmental Design Archives, University of California, Berkeley, will come to the Huntington for a two day consultation with the project team to assess and discuss the archive's arrangement. Lowell is a seasoned professional with a wealth of experience managing architectural holdings, with particular emphasis on California architects and designers.¹¹ Her repository also houses Maynard Parker photographs as part of other landscape and architectural collections. The outcome of the meeting will be the determination of the archive's arrangement based on Lowell's recommendations.

The Maynard Parker Archive will be described at the project or group level in the finding aid and database. Large collections of architectural and garden materials such as this one lend themselves to group-level description; architects and designers conceptualize their work on a project basis, and Parker worked almost exclusively on a project-by-project basis for his clients, including *House Beautiful* and individual firms. Examples include describing the following: 1946 Cliff May "Pace Setter" House (ca. 56 images); Fritz Burns Model Housing (ca. 23 images); Tom May residence (ca 110 images); and the Texas State Fair Exhibition (ca. 123 images).

Since 1996, Huntington staff and volunteers have re-housed 18,000 negatives and transparencies representing key projects. This grant will allow project archivists to appraise

¹⁰These sources include Kathleen D. Roe, *Arranging and Describing Archives and Manuscripts* (2005); Mary Lynn Ritzenthaler et al, *Archives and Manuscripts: Administration of Photographic Collections* (1999), and Society of American Archivists, *Describing Archives: A Content Standard* (2004). A guide by Kelcy Shepherd and Waverly Lowell, *Standard Series for Architecture and Landscape Design Records: A Tool for the Arrangement and Description of Archival Collections* (University of California, Berkeley, Environmental Design Library, 2001) will also be consulted for its relevance to the Parker Archive.

¹¹Lowell is the co-author of *Standard Series for Architecture and Landscape Design Records: A Tool for the Arrangement and Description of Archival Collections* (University of California, Berkeley, Environmental Design Library, 2001) and the forthcoming *Architectural Records: Managing Design and Construction Records* (Society of American Archivists, 2006), both of which will be consulted for this project.

the whole archive to determine appropriate levels of processing for its constituent parts. For instance, thousands of images created for one of Parker's corporate clients, O.M. Scott, depict suburban lawns. These images possess a striking sameness that do not require anything more than a summary description in the finding aid and database, and only one or two samples may be digitized to represent the project as a whole.

One essential component of arranging the collection will be the need to consult *House Beautiful* covering Parker's active years with the magazine (ca. 1942-1968). As stated above, Parker put minimal data on his negative envelopes and, in some cases, whole boxes of individual color transparencies exist with no identifying information whatsoever. The need for project archivists to consult *House Beautiful*, Parker's main client over the course of his career, is imperative in order to make intellectual and physical sense of the archive. Not only will the periodical serve as an invaluable bibliographic resource for arranging and describing the collection, but researchers will want to consult it in conjunction with Parker's images.

Preservation and Housing

The Huntington Library has a long history of preservation and conservation dating back to the 1920s when the institution built fire and earthquake-proof book stacks. In the summer of 2004, the Huntington's Preservation Department moved into the new Munger Research Center, which houses state-of-the-art conservation labs for paper, photographs, and illuminated manuscripts. These laboratories are fully equipped and permanently staffed by a total of eight full-time employees.

Collection preservation is consistently high on the list of priorities outlined in the Library's long-range plan. A Library Initiative, completed in 1996, produced an endowment for the position of Chief Preservation Officer. The Chief Preservation Officer oversees all environmental, treatment, housing, and other conservation issues across the range of the Huntington's archival and book collections in accordance with established national and international standards. She is also consulted on all tasks associated with the preservation and access of special and grant-funded projects, including the Parker Archive. The archival materials requested as part of this grant were selected with her guidance. (See Appendix H).

The specific preservation tasks for the Parker Archive will include removing all film materials from acidic envelopes and housing them in the appropriate archival enclosures and boxes. The business papers will be similarly re-housed in archival boxes and folders with the removal of all metal paper clips and staples. Small groups of ten to twenty photographs will be put in acid free, non-buffered paper folders and stored flat in archival drop-front boxes.

The Huntington adheres to National Information Standards Organization (NISO) standards for climate and humidity control, and all library buildings are maintained at a consistent level of 65-68 degrees (+/- 2 degrees) and 45% relative humidity (+/-2%). Film, color and other fugitive materials should ideally be housed in cold, dry storage according to guidelines established by The Image Permanence Institute (IPI). In 2004, the Huntington built a state-of-the-art cold storage facility that follows these standards. In order to provide extended life for the film materials and mitigate decay, the facility is maintained at 32 degrees Fahrenheit (+/- 1 degree) and 30% relative humidity (+/- 2%). Once processed and digitized, all of Parker's film-based materials will be stored in this cold storage facility. Paper materials,

including prints, will be stored in the Photo Archives which is part of the library complex and is maintained at the temperature and humidity levels cited above. Both the film and paper materials will be fully accessible on-site to scholars.

Database and Finding Aids

The Huntington Library views this grant as providing an opportunity to create a database that will serve as an intellectual gateway to the institution's architectural and landscape design holdings. As mentioned above, the Huntington houses significant materials documenting the history of architecture in Southern California after World War I, including the papers of Morgan, Walls, & Clements; James E. Dolena Architectural Collection; Wallace Neff Archive; Edward Warren Hoak Archive; Samuel Lunden Archive; Stuart Pharmaceutical Building Project by Edward Durrell Stone; Foss Building and Designing Company Archive; the photographic archives of William M. Clarke and P. J. Walker, among others. To date, these materials are not electronically accessible.

The Maynard Parker Archive affords the chance to create a flexible database that will allow research across the range of architectural and garden projects housed at the Huntington. These kinds of collections are best served by project-level access to the variety of physical (and highly visual) materials they contain, such as architectural plans and drawings, sketchbooks, presentation drawings, photographs etc. A database created for the Maynard Parker Archive has direct application to the Huntington's other holdings, allowing the institution to serve research needs even beyond the materials encompassed by this particular grant project.

The Huntington currently supports FileMaker Pro Version 8.0 in a range of archival settings, and the software will be used for this grant as well. The archivists will apply archival and graphic materials cataloging rules and controlled vocabularies in constructing the database fields, and they will enter records at the architectural project (or group) level.¹² Each record will have a number of images attached. Researchers can perform searches across fields including project title, project date, address, architect, designer or firm name, client, format, subject etc., using drop-down tables employing name authorities and standardized vocabulary and headings. The researcher can then navigate from the text record to a proof sheet of linked images. Further information about each image, such as a unique number, a brief title, and a size, will be available on another linked page. A version of the database is in an early draft stage, with work to begin in earnest at the start of the grant. (See Appendix I for a draft version of the database with sample records).

In addition, a project archivist will create an Encoded Archival Description (EAD) finding aid for the collection that complies with the Online Archive of California (OAC) Best Practice Guidelines for Encoded Archival Description Version 2.0 (<http://www.cdlib.org/inside/diglib/guidelines/bpgead/>). The archivist will map the

¹² These sources include *Describing Archives: A Content Standard* (SAA), *Graphic Materials* (Betz), *LC Thesauri for Graphic Materials* (TGM I and TGM II), *LC Subject Headings*, and the *Art and Architecture Thesaurus* (Getty). For a glossary of architectural terms, we will also consult *The Architects' Handbook of Professional Practice, Volume 1* (AIA).

database fields into EAD using crosswalks provided in the appendix of *Describing Archives: A Content Standard* (DACs). The Huntington is a contributing member to OAC with 200 of its finding aids currently available online (See

<http://www.oac.cdlib.org/institutions/ark:/13030/tf3j49p346>). (See Appendix J for a sample EAD finding aid describing one of the Huntington's photograph collections).

The Huntington intends to provide broad access to the Parker database and finding aid through its links to both the Online Archive of California (OAC) and the Research Library Group (RLG) Cultural Materials database. The OAC is a digital resource that integrates into a single, searchable database, finding aids and select digital assets of primary resource collections from repositories in California. As such, it enables a global internet audience of students, scholars, and independent researchers the ability to access materials for study and pedagogical use that were once available only to those who traveled to specific collection sites. See <http://www.oac.cdlib.org/about/>. The Parker database – and its 5,000 digital images - will be searchable on site and to a remote audience through an OAC link to the Huntington's server.

Finally, the Huntington, as a contributing member to the RLG Cultural Materials Initiative, will provide the Parker database for inclusion. A Huntington project funded by the NEH, the Diana Korzenik Collection of Art Education Books and Ephemera Project, is currently available on the RLG site (see <http://www.rlg.org/legacy/r-focus/i64.html#article3>).

Catalog Records

A project archivist will create a collection-level MARC record in Research Libraries Information Network (RLIN) that is then downloaded to the Huntington's Web-accessible online catalog (<http://209.223.156.213/>). The record will also be available through Online Computer Library Center (OCLC). The archivist will use standard archival and graphic materials cataloging rules and controlled vocabularies in constructing the database and generating the MARC record (see footnote 12). Original cataloging will involve the creation of new personal and corporate name headings that the Huntington will contribute to the Name Authority Cooperative Program (NACO). (For a comparable MARC record please see Appendix K).

Digitization

The Huntington will digitize 5,000 images and then link the files to the corresponding project-level records in the FileMaker Pro database. In this way, a single record could have as few as one or as many as several dozen images attached depending on which images have been selected by the consultants using the selection criteria mentioned above. The database and images will be available and searchable on site and remotely both as a link from the finding aid on the Online Archive of California to the Huntington server, and through the Research Library Group Cultural Materials Database (CMB). CMB is a resource of 271,471 works (to date) spanning the years from 300 BCE to the present. (For more information on the initiative, see http://www.rlg.org/en/page.php?Page_ID=217).

The Huntington's digital Imaging Lab will perform all the necessary work for this portion of the project. The Imaging Lab is supervised by the Chief Preservation Officer and conforms

to national conservation standards regarding handling and oversight of materials. The project will follow recommendations by RLG concerning best practices for preparing digital surrogates and creating preservation metadata for digital projects. For RLG's Guides & Tools for Digital Image Projects, please see

http://www.rlg.org/en/page.php?Page_ID=555. The Huntington will also consult California Digital Library (CDL) guidelines for the creation of digital surrogates. See <http://www.cdlib.org/inside/diglib/guidelines/>.

Digital master files (or TIFFs) at ca. 1200 dpi will be created and saved on the Huntington server and on archival DVDs. 300 dpi JPEG files will be created from the master files as viewing surrogates for linking to the database. This file size insures a level of detail necessary for close study of the image. This file size is also appropriate for pedagogical purposes as it allows for zooming in and the capture of image details.

The Huntington's Imaging Lab processes digital images using Macintosh G5 hardware and Photoshop CS software. The black and white film and color transparencies will be placed on a custom made light box and scanned using a Phase One P45 digital scanning back on a Hasselblad 2 1/4 -x- 2 1/4-inch camera. Images will be stored on a dedicated Huntington server and on two Mitsui Gold DVD-ROMs. A tape back-up is performed each evening on the Huntington server and a copy is stored off site. The master DVD-ROM and duplicate copy are stored in separate, secure, climate-controlled facilities within the institution. See page 12 for the Huntington's protocols concerning digital preservation.

The Huntington owns copyright to all Maynard L. Parker images under the legal terms of agreement with the Parker family including the rights to "reproduce" and "make [the negatives and prints] accessible in perpetuity," and the institution is committed to providing access under the terms of Fair Use (see pages 12-13).

D. WORK PLAN

The Huntington estimates that it will take two full years to complete this project based on institutional protocols for projects of comparable size and complexity. The proposal calls for hiring two full-time Project Archivists (one with MARC-EAD experience; one with photographic archives experience), and a half-time Archival Assistant for the total duration of the grant. The grant also requires hiring a Scanning Camera Operator to digitize images for six months of the second grant year. All salaries as outlined in the budget are based on the Huntington's institutional pay scale for comparable positions. These staff members will perform tasks as outlined in the schedule below.

Months 1-5

Project Archivist 1 (PA1) and Project Archivist 2 (PA2) will gather the appropriate secondary reference sources and materials to begin evaluating and applying archival principles to the Parker Archive. PA1, with the assistance of the Archival Assistant (AA), will record original order where it exists. Waverly Lowell, Curator, Environmental Design Archives, will visit the Huntington for a two day meeting with the Project Archivists,

Archival Assistant, Project Director, and the Curator of Rare Books to discuss and determine arrangement of the Parker Archive.

With the support of the Archival Assistant (AA), PA2 will begin generating a master list of projects, architects, designers, and firms represented in the collection. PA1 will work with the Huntington's FMPro support specialist to refine the database; she will set vocabulary control and input standards for data entry. Under the supervision of the Project Director, PA1 and PA2 will determine areas of responsibility for identification and description within the archive based on the archive's arrangement. PA1 and PA2 will begin entering test records for review by the Project Director.

PA1 and the AA will arrange the 10 boxes of ledger books, invoices, and correspondence that comprise Parker's business records. PA1 will describe the business records for the EAD finding aid.

By the end of this period, tasks accomplished will include: establishment of a basic scheme for the physical arrangement of the collection; arrangement, re-housing, and description of the business records; and initial input of records by Project Archivists into the database.

Months 6-12

Identification and arrangement of the negatives and transparencies will continue during this phase; re-housing will begin in earnest. Approximately 18,000 negatives featuring well-known architects were previously re-housed by staff and volunteers, and this lot will also be arranged and further identified during this phase. The AA will begin the task of sleeving and labeling negatives and transparencies and assigning project and item numbers. Under the supervision of PA2, the AA will arrange and re-house the 5 document boxes of loose black and white prints and the 20 boxes of presentation albums. Project archivists will continue adding records to the FMPro database. By the end of this phase, approximately 40,000 images will be arranged, described and re-housed.

Months 13-18

In months 13 and 14, the Project Archivists and AA will continue with the tasks of identifying, arranging, and re-housing negatives and transparencies, and PAs will continue adding project-level records to the database. By the end of month 14, the PAs, AA, Project Director, and other appropriate staff will meet with project consultants to apply criteria for selecting 5,000 images for digitization. Beginning in month 15, the Scanning Camera Operator will start digitizing selected images. By the end of this period, she will have created 3,500 digital master (or TIFF) files, entered the appropriate metadata, and converted the master files to 300 dpi JPEGs as viewing surrogates for linking to the database.

PA1 will serve as the liaison between the Huntington and the Calisphere Project, University of California, Berkeley. (See page 9 for more information on Calisphere). S/he will contact the Calisphere director to discuss selection criteria for the project and to determine a schedule for supplying intellectual content. PA1 will work with the Scanning Camera Operator to provide sample digital images to Calisphere.

PA1 will draft the front matter for the EAD finding aid using the Huntington style sheet and NoteTab EAD software.

Re-housing will continue by the AA. The benchmark for the end of this period is 60,000 images re-housed and containing project-level entries in the FMPro database.

Months 19-24

Scanning Camera Operator will complete digitization phase of project by the end of month 20, including post-production and clean up. She will also assist the Catalog Librarian for Technical Services in linking the 5,000 images to the FMPro database and prepare digital files to send to RLG.

PA1 will finish preparing the EAD finding aid, including exporting the appropriate FMPro fields to XML for conversion to the container list. PA1 will send the electronic finding aid to the Online Archive of California for submission and coordinate the linking of the finding aid with the database on the Huntington server. PA1 will prepare a collection-level MARC record for RLIN and collaborate on name authority work with the Principal Rare Book Cataloger. PA1 will submit the FMPro database and digital files to RLG for the Cultural Materials Initiative.

PA2 will prepare a press release and article for dissemination at the completion of the grant. S/he will notify the appropriate library, archival, research, architectural, and design communities about the archive's availability. In consultation with the Project Director, s/he will identify potential contributors to a scholarly monograph and draft a book proposal with which to approach University of California Press, Princeton University Press, MIT Press, and others.

E. STAFFING

The following staff will provide technical, research, and administrative support for the project. (Please see Appendix L for job descriptions and resumes for Project staff and Project consultants involved in the project).

PROJECT STAFF

Project Director

Jennifer Watts, Curator of Photographs, will serve as the Project Director (20%). She oversees approximately 850,000 photographs comprising the Huntington's collections, and has extensive archival experience managing large photographic collections. Her day-to-day responsibilities include: supervising the arrangement, description, and re-housing of the photographic archive; creating MARC records in the Huntington's online database; setting institutional policy for, as well as authoring, finding aids.

Project Archivist 1 (100% FTE for 2 years)

Susan Luftschein will serve as Project Archivist 1, bringing her professional training and experience in creating MARC records and authoring EAD finding aids to the project. Ms. Luftschein has an M.L.I.S from UCLA and is currently the Project Archivist on a two year

grant to create collection-level MARC records and EAD finding aids for thirteen important photograph collections related to California. She supervises a part-time Archival Assistant as part of the grant. She developed the Huntington style sheet for EAD finding aids in conjunction with archival best practices and standards. She has experience exporting data from FileMaker Pro databases into EAD. Ms. Luftschein will work with Project Archivist 2 on the physical and intellectual arrangement of the archive as well as the identification and re-housing of the collection. She will generate an electronic finding aid using the Huntington's EAD template, create a MARC record in RLIN, and coordinate the sending of digital assets and other materials to OAC and RLG. She will also set input standards and protocols for the database data entry, and be responsible for arranging and describing Parker's business records.

Project Archivist 2 (100% FTE for 2 years)

A second Project Archivist with a graduate degree in archival studies from an ALA-accredited institution with an emphasis on the history of photography and/or photographic archives or the equivalent experience and coursework will be hired to oversee the physical and intellectual arrangement and description of the Maynard Parker Archive. Supervisory experience will be required. S/he will assist in determining a scheme for the physical arrangement of the material, help refine an existing database template in FileMaker Pro, and enter project (folder) level records using standard bibliographical and archival tools. S/he will work with the other Project Archivist in the identification and re-housing of the collection. Other duties include selection for, and oversight of, image digitization. The archivist's salary is consistent with the Huntington's pay scale for a comparable professional position.

Archival Assistant (50% for 2 years)

A part-time Archival Assistant with a B.A degree in the humanities and experience in an archives and/or research library setting or equivalent experience will be hired to provide research and processing support to the two Project Archivists. The AA will be responsible for performing research duties as directed including: re-housing and assigning project numbers to materials, assisting with creating a master list of projects, architects, designers, and clients represented in the collection, and helping with the organization and description of Parker's business records. S/he will assist in overseeing the work flow for digitization. The archival assistant's salary is consistent with the Huntington's pay scale for a comparable position.

Scanning Camera Operator (100% FTE for six months)

Jennifer L. Sullivan, the Scanning Camera Operator, will be responsible for digitizing the 5,000 images over six months in the second year of the grant as stipulated in the proposal. Her responsibilities entail digital capture, metadata input, converting TIFF files to JPEG files, and assisting in linking images to the database.

Additional Staff

Alan Jutzi, Avery Chief Curator of Rare Books, acquired the Maynard L. Parker Archive and has overseen the Huntington's architectural drawings and records collections for many years. He will serve as a consultant to the Project Director and Project Archivists (10%). Erin Chase, Curatorial Assistant, assists with the Huntington's architectural drawings and

photography collections. She will provide research and administrative support to the Project Archivists and Library Assistant (15%).

Susan Rogers, Chief Preservation Officer, will consult with the Project Archivists on storage and housing of the collection, and consult with the Chief Photographer about any issues involving digital preservation (5%). John Sullivan, Chief Photographer, will supervise the Scanning Camera Operator and insure quality control in the production of digital surrogates and the creation of metadata (10%). Devonne Tice, Image Archives Assistant, will check all digital images for quality control, create and import thumbnail images into the Huntington's Media Bank, and label all DVDs (10%). Robert Matonti, Information Technology Manager, will maintain and provide technical support for the Huntington server on which the database and master digital files reside; he is responsible for the server's daily tape back up (5%).

Mario Einaudi, Catalog Librarian, will provide technical support for FileMaker Pro v. 8.0 software and assist the Scanning Camera Operator with importing all digital files into the database (15%). Dorothy Auyong, Principal Rare Book Cataloger, will supervise Project Archivist 1 on adherence to national cataloging standards, coordination of NACO work, and integration of RLIN records into the Huntington's electronic catalog (5%). Laura Stalker, Avery Head of Collection Development & Reader Services, is the Huntington point person for coordinating the transfer of materials to RLG's Cultural Materials database (5%).

PROJECT CONSULTANTS

All Project Consultants will come to the Huntington for a two day meeting in month 14 of the grant to assist the Project Archivists and Project Director in the selection of 5,000 images for digitization. Consultants will also assist Project Archivists in identification of images according to his/her subject specialty and expertise. At the beginning of the grant period, Waverly Lowell will assist Project Archivists in determining the physical and intellectual arrangement of the archive. Consultants will be paid an honorarium for their service.

Marc Treib, PhD., Professor of Architecture, University of California, Berkeley, will serve as a consultant for the identification and selection of architect William W. Wurster and key garden and landscape images (particularly Thomas Church, Garrett Eckbo, and Douglas Baylis) both for purposes of description and digitization.

Dana Cuff, Professor of Architecture and Urban Design, UCLA, will serve as a consultant on the selection of images for the digitization phase of the project.

Edward R. Bosley, James N. Gamble Director, The Gamble House, USC School of Architecture, will consult on the selection of key images for digitization, particularly focused on the Greene & Greene architectural firm.

Waverly Lowell, Curator, Environmental Design Archives, University of California, Berkeley, will consult with project staff on the arrangement of the archive based on her extensive experience in managing the archives of many key figures in 20th century American architecture and landscape. Additionally, she will serve with the other consultants in helping select 5,000 images for digitization.

F. DISSEMINATION

As discussed in detail above, the following methods will be used to disseminate the results of the project: an EAD finding aid will be available at the Huntington as well as at the Online Archive of California; a MARC collection-level record will be accessible on RLIN, OCLC, and the Huntington's online catalog; and a Filemaker Pro database consisting of project-level records and 5,000 digital images will be broadly available as a link from the Online Archive of California to the Huntington server as well as through the RLG Cultural Materials Initiative.

The Huntington is partnering with the University of California's Calisphere Project to provide a set of digital images from the Maynard L. Parker Archive for K-12 classroom use. Working with Calisphere staff, project archivists will select images, and provide accompanying intellectual content, to support the topic of postwar architecture and design as an aspect of popular culture. The images will be available to teachers, students, and others at no charge for pedagogical use and for purposes of research and private study. Please see page 9 for a further description of the Calisphere Project.

Press releases and articles will be produced to target the scholarly, archival, design, and architectural communities. An article will be included in the Huntington *Spectator*, a newsletter distributed nationally and internationally to over 2,000 scholars, as well as the Huntington *Calendar*, an institutional newsletter with a readership of approximately 35,000 supporters and interested parties. The ultimate goal will be to produce a scholarly monograph with contributions by several key figures in academic and design circles. The University of California Press has already been approached in this regard, and MIT Press will be approached as well.