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Recent Acquisitions: The Work of Sigrid Lorenzen Rupp, Architect

Last year, when Sigrid decided to retire from her architectural practice and dissolve her firm, we met to discuss details of her donating her work to the International Archive for Women in Architecture. I did not anticipate such a wonderful treat: to see her attractive office building in Palo Alto and witness how she had managed her successful firm. After operating her office for several years in downtown Palo Alto, Sigrid bought her own building, a former bank in a small neighborhood commercial cluster near a major highway, and renovated it into a modern and efficient architectural office. Although I have only seen photos of her work, I think her office building is a good example of Sigrid's approach to architecture. The building can easily be read, in its structure as well as its logical function. Everything is well thought out with careful attention to detail. There is nothing pretentious inside the building. The visual effects are derived from clear lines, interesting lighting, and accents of bright color.

After Sigrid had shown me around her office, she led me to the "vault" of the former bank in which she kept her documents. Rows of neatly labeled boxes containing document files were stacked along the walls; on one side of the room the project files of approximately 600 jobs, on the other side the chronological files of 21 years of her own practice at SLR/Architects. Drawings were kept in tubes which were horizontally stacked in special boxes, and of course, all tubes and boxes were clearly labeled. Although I pride myself on being well organized, I was amazed at Sigrid's high degree of systematization and orderliness. The office symbolized what Sigrid recently wrote about herself and her work: "I was a stickler for doing things the right way: for developing a timeless design based on the clients' needs,

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[Donna Dunay](#),
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for listening to and developing their program, for keeping proper notes and memos, for knowing where things were, for understanding budgets and time constraints, for being professional and correct in all dealings with clients, building departments, contractors, etc."

Sigrid's fascination with architecture dates back to her early childhood. At the age of five, she decided that she wanted to become an architect. Her parents dissuaded her from pursuing this goal in favor of other, less crowded professions, such as chemistry or physics. After the Sputnik crisis and the popular notion that the U.S. needed scientists to catch up with the Soviet Union, Sigrid decided to study physics to please her parents. However, after a year of physics she switched to architecture because tests confirmed her strong aptitude for the profession. During her five years of architectural studies at the University of California in Berkeley, guided by several excellent teachers, she learned to carefully think out every design problem and thus develop her own personal approach to architecture.

The following years of practical training in architectural offices were beneficial as she was given tremendous responsibilities considering her inexperience. She also encountered the prevalent difficulties of finding a job as a woman architect after she returned from an extended trip through Europe.

In the spring of 1976, Sigrid decided that she had worked long enough for others and opened her own firm in Palo Alto. Having discovered her penchant for technical work in her last position, she pursued and actually built a considerable number of technical projects. Her work also included retail stores, offices, private residences, and remodeling of older buildings. Sigrid recently wrote:

"One technical project from all those years stands out. We were retained by Apple Computer to build a testing facility transparent to radio waves. Apple purchased a property at the end of a narrow valley... The project started out as a simple roof shelter, and ended up as a large, completely plastic barn, which despite its function and its materials, looks like an old agricultural building that's been there forever... When I started the design of the building, there were no prototypes, although IBM and AT&T were rumored to have buildings of this type somewhere on the East Coast. I had worked with fiberglass and resin in college and knew that this material - fiber reinforced plastic - had incredible strength if the shapes reflected the properties inherent in plastic rather than copying steel shapes. Since most of the modern yachts use a fiber reinforced plastic skeleton because of its great strength, light weight, and immense flexibility, it seemed that an upside down boat, and by extension, an old fashioned three-pinned arch, would give us the strength and flexibility we would need to withstand 85 mile/hour winds which regularly howled down the valley, and would be the answer to the design problem.

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Then I needed to find someone with the technical knowledge to translate the theory into reality. The structure was ultimately built by Construction Technologies of Texas, who then, unbeknownst to me... patented it."

In addition to managing the "littlest big firm around" with up to ten employees, Sigrid gave freely of her time to professional volunteer activities. She served for five years (in the mid-seventies) as a member and chairperson of the city of Palo Alto Review Board. She was, in 1996-97, a director of the Santa Clara Valley Chapter of the American Institute of Architects, and served as the president of the California Women in Environmental Design (CWED) from 1992-on. She became involved in women's issues:

"...simply because I did not want there to be any [women's issues]. It seemed that the time for gender differences should have been long over. As more and more women joined the profession, access to starting and intermediate positions became easier, but partnerships remained as inaccessible as always. It was important to me to urge women to work together. I knew that any large projects for me or other women would come easily only if women were in control of the architect selection. We need women in the board rooms of major corporations, we need women decision makers, we need women project managers. I joined and then became the president of the California Women in Environmental Design with hopes of lighting fires under the profession. I exhorted, often it seemed, on deaf ears."

Sigrid was a very energetic leader of CWED and the organization matured into a strong advocate for women in environmental design. I remember very well her enthusiastic "Letters from the President" for the CWED newsletters. She illustrated the status of women architects with examples from her own career, and thus, made us think and reflect about our own professional lives. Consequently we agreed with her that we needed to unite in order to gain more influence and thus to end the subtle and not so subtle discrimination against women in the profession. In 1997, after 21 years of practice, Sigrid closed the office of SLR/Architects and officially retired. By this time she was devoting most of her time to the increasing demands of regulatory institutions and insurance companies. In her own words:

"I saw a future of small, uninteresting projects, projects hampered by codes and budgets, projects built for today and torn down tomorrow, and truly the fun was gone."

Since then, Sigrid has traveled extensively, and enjoyed writing about her travels. She devotes time to painting watercolors. However, architecture is still part of her life; she designs and builds whenever the project seems interesting and challenging.

Sigrid still serves as a role model for others. Her courageous decision for an

early retirement based on her honest assessment of opportunities for SLR/Architects has influenced my own decision to retire from the San Francisco Planning Department.

Inge S. Horton

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Diversity of Donations: Ten Highlights from the Archive

The IAWA exists to document and preserve the rich heritage of women in architecture. Through many significant and diverse donations, the Archive is growing into a tremendous historical resource. Documenting and preserving the history of women's involvement in architecture is one of the most exciting activities of the Special Collections Department, University Libraries, and the College of Architecture and Urban Studies at Virginia Tech. The International Archive of Women in Architecture houses the personal and professional work of women architects, landscape architects, designers, architectural historians and critics, and urban planners, as well as the records of women's architectural organizations. The IAWA initially focused on collecting the papers of those who practiced before the 1950s, a time when there were few women in the field. Early efforts also focused on preserving the equally important records of women who worked in architectural firms but were not granted professional status or partnerships. Today the activities of relatively young women now flourishing in the fields of architecture are also sought.

Primary research materials (unique or original works) typically preserved in this archive include architectural drawings, photographs and slides, and job files. But to meet the challenge of serving as the clearinghouse of information about all women in architecture, past and present, the IAWA also collects secondary materials such as biographical information in addition to books and other publications.

The Archive currently houses over 165 collections and continues to grow in significance through contributions from around the world. Donations have ranged from one piece to a set of job files, a tube of drawings, and an entire office. No contribution is too small when it comes to reducing the gaps in primary materials documenting architecture, women, and society. Whether a small or large amount, whether original or secondary materials, the IAWA can only preserve the important history of women in architecture through the continuation of generous and thoughtful donations.

We want to keep the membership apprised of our holdings, and inform potential contributors of the diversity of materials that are appropriate donations. The following are examples and illustrations of the variety of materials found in the Archive.

The variety of donations of primary research material are very, very important to the Archive. For example, **Florence Kenyon Hayden** (date(s) unknown) was an instructor of architecture at Ohio State University after the turn of the century and the first registered woman architect in Ohio. The Archive includes Hayden's class lecture notebook with sketches.

Also from the midwest, **Mary Rockwell Hook** (1877-1978), received a liberal arts educational background from Wellesley College, the Architectural School of the Chicago Art Institute, and the Marcel Aubeertin Atelier of Architecture. She was a prolific architect, designing over 50 residences in Kansas City, Missouri, and the Pine Mountain Settlement School in Harlan County, Kentucky.

Her collection, though small, spans fifty years and includes two audio tapes of Louise Chawla interviewing Mary Rogers about Hook's life and career.

Mae Steinmesch (1893-1979), founding member and national president (1928-30) of the Association of Women in Architecture (AWA), contributed two site plans (1946 and N.D.) and four slides of her architectural designs. From England, **Alison Smithson** (1928-93) was an active member of Congres Internationaux d'Architecture Modern (CIAM) and founding member of TEAM X. She is represented by two drawings she submitted for the Parc de la Villette (Paris) competition in 1982 (featured in the 1997 IAWA Newsletter).

A relatively young architect (b. 1957) with an international education compiled in Dar es Salaam, Arusha, Nairobi, Belgium and Zimbabwe, **Anna Shayo**, is currently working in her native Tanzania with the Capital Development Authority of Dodoma. The richness of this archive in part is due to her donations of reports and architectural drawings of the shelters in Africa and the Dodoma Village Afforestation Project (DOVAP) House Construction Report that she completed for the Netherlands Development Organization and Municipal Council of Dodoma in 1992.

At 80 cu. ft., one of the largest donations is the work of **Zelma Wilson** (1918-96). Following her education at University of Southern California, University of California at Berkeley, and L'Ecole de Beaux Arts in Paris, she became an architect in Ojai, California, and a fellow of the American Institute of Architects. In 1967, Wilson established her architecture firm. Upon her death in 1996 a good friend of the family, Nell Campbell, packed Wilson's office and shipped it to the IAWA. Awaiting processing are an extensive series of architectural drawings of projects she designed throughout her career and administrative and project files that include the Ojai City Hall, the Simi Valley (California) Library, and other structures in the Ojai area.

In addition to primary research materials, an important part of the Archive is the published works, which are preserved, yet accessible, in the temperature and humidity controlled closed stacks of the library's Rare Book Room. In 1995 **Tony Wrenn**, AIA Archivist, donated important works

published 1871-1904 from the personal library of **Clara Erskind Clement Waters** (1834-1916). She was a noted American art and architectural historian who was also the first woman to compile a biographical encyclopedia of women artists. Waters authored eleven of the works Wrenn donated to the Archive. They are available through the library's online catalog at <http://addison.lib.vt.edu/>.

Judith Edelman is partner in Edelman + Salzman Architects of New York City. She has been an advocate for women in architecture and a founding member of the Alliance of Women in Architecture. Her donation includes unique information about the alliance as well as photographs, floor plans, and supplementary information about seven of her architectural projects, including the Rudolph House in Martha's Vineyard, Massachusetts.

The IAWA also preserves the records of important international, national, and regional associations such as Matrix: Feminist Architectural Co-operative Limited, London, the Association for Women in Architecture (AWA), and the California Women in Environmental Design (CWED). Early in the history of the Archive, the AWA permanently deposited six cubic feet of association records in the Archive. Spanning 64 years (1928-1992), the AWA collection includes committee reports, convention materials, photographs, slides, videotapes, presidents' files, membership rosters, constitutions and bylaws, and official correspondence. The more recent records of the CWED, 1990-1994, include newsletters, membership flyers, posters and meeting programs, plus thirty-seven audio tapes of session proceedings from CWED conferences. To see a thorough and current guide to materials in the IAWA collection, consult <http://spec.lib.vt.edu/iawaspec/iawaguid.htm>. Questions or queries regarding donations may be directed to the Special Collections Department, University Libraries, Virginia Tech, P.O. Box 9001, Blacksburg, VA, 24062-9001. You may also e-mail Special Collections at specref@vt.edu or telephone at (540) 231-6308.

We thank all the generous and unselfish donors who have made the IAWA a truly rich resource. In future newsletters, we look forward to sharing news of subsequent donations that will further document the historical record and preserve the important contributions of women in architecture.

Gail McMillan and Donna Dunay

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Lois Gottlieb: Continuing the Legacy of Frank Lloyd Wright

Lois Gottlieb is a residential designer in San Francisco who generously donated her work to the IAWA in 1997. To acknowledge her contribution and her life's work, an exhibition, *Lois Gottlieb: Continuing the Legacy of Frank Lloyd Wright*, was co-curated by Anna Marshall-Baker and Jeanette

Bowker, professors of interior design, and Humberto Rodriguez-Camilloni, professor of architecture history. The show opened 16 March 1998 with a public presentation by Gottlieb, and closed 5 April 1998.

The exhibit featured drawings and photographs from a variety of Gottlieb's projects extending from the time she was a member of the Taliesin Fellowship under Frank Lloyd Wright to a current project, the ongoing design and construction of a residence for her son and his family in northern Virginia. The exhibition was supported by Virginia Tech's office of the Senior Vice-President and Provost, the deans of the colleges of Human Resources and Education and Architecture and Urban Studies, and Special Collections, Newman Library.

Gottlieb's public presentation featured a videotape which documents the planning, design, and construction of her son's house in Fairfax Station, Virginia. In addition to the exhibition and public presentation, Gottlieb attended studio classes in interior design and architecture and spoke with the students about her experiences at Taliesin and as a woman architect, sharing her feeling that a house is a reflection of the family that lives there.

Each of Gottlieb's projects reflect her belief that "architecture is a synthesis of the client with the site and materials." She recognizes the critical role of family in her residential work, viewing her son's house, for example, as an integration of ecology, architecture, family values, interior and furniture design. Working as a family unit, she, her husband Robert, and their son Mark with his wife Sharon and their children, have cleared the site for the house, constructed a gazebo using innovative materials and methods which were later used in the construction of the house, engaged the children in landscaping, and are filling the house with furniture designed and constructed by Gottlieb and her son. Further, Robert is largely responsible for the videotape, *Building a Dream: A Family Affair*, which documents the process of design and construction. The original music on the tape was composed by the conductor of the San Francisco Symphony and is performed by Gottlieb's daughter, a harpist in the symphony.

The materials that Gottlieb contributed to the IAWA consist of the video, project files, architectural drawings, photographs, and correspondence that map her life and career. Her donation was the basis for the exhibition. Currently, plans are being made to prepare the show for exhibition at other locations. If you are interested in having the show, please contact the IAWA.

Anna Marshall-Baker

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International News

The International Union of Women Architects (UIFA), founded in 1963 by

IAWA's Board of Advisors member Solange d'Herbez de la Tour, convened its 12th Congress in Tokyo, Japan on September 1, 1998. The theme of the Congress, "People, Architecture, and Cities in an Age of Harmony with the Environment," was discussed in 56 presentations and displayed in 43 exhibition panels. The number of participants, 292 from 31 countries, was the largest gathering of architecture professionals in the UIFA's history. The morning sessions developed the theme of the Congress "People, Architecture, and Cities in an Era of Environmental Co-existence -- In Pursuit of Harmonious Relationships in the 21st Century" in three categories: Humanity and the Environment, Architecture and the Environment, and Cities and the Environment. Many afternoons were devoted to study tours, such as: Setagaya City's "ecological" houses for the elderly and Jidayu-bori Park; Sumida City's Kyojima area and the Lifelong Study Center, an imaginative multipurpose community center by Itsuko Hasegawa. The architect discussed her design concept before we examined this complex building.

Donna Dunay, chair of the IAWA, presented a paper on "The Place of Learning - Children in the Environment" and Milka Bliznakov, presented "Designing with Love for Mother Nature." Both presentations were illustrated with materials donated to the IAWA.

The participants in the Congress spent one day in Yokohama City surveying its densely populated residential areas and contributing to an open symposium that also included citizen participation. The theme of this symposium, "An Examination of Cities and Dwelling's Patterns for Tomorrow -- from Japan to the World and from the World to Japan" was introduced by the Mayor of Yokohama, Hidenobu Takahide, who also hosted a reception in the evening. Panelists from Europe, Africa, Asia, and the United States discussed environmental issues and responded to questions from the public. The "symbiotic relationship between people and nature" in the design of cities and housing for the 21st century was summarized at the conclusion of the symposium.

The final day of the Congress was devoted to excursions to the old town of Kamakura (the first capital of the Samurai group) and to recent buildings in Tokyo. Notable among the latter is the new building for the Chuo Engineering School (which includes architecture) by Masako Hayashi of the architectural firm Hayashi, Yamada, Nakahara, architects. Nicknamed "The Steps" due to the impressive stairway connecting the four levels of this structure with the rest of the campus, the building uses the steep site for a large multipurpose auditorium with retractable seating. The roof garden adds to the limited open space of the school. The post-congress tour included visits to the ancient capital of Kyoto (with its shrines, temples, and the old imperial palace), Nara (with its traditional houses and temples) and Kobe, the city heavily damaged by the January 1995 earthquake. The speedy reconstruction of Kobe and the expansion of the city on the Awaji Island demonstrated the incorporation of environmental and social goals in the planning process.

The success of the Congress was due to the superb organization of numerous activities and the variety of rewarding experiences. Over forty architects, members of UIFA in Japan, labored for two years to ensure the cooperation and support of national and local authorities, of professional organizations, and private corporations. Our Board of Advisor members Solange d'Herbez de la Tour and Nobuko Nakahara, the president of UIFA in Japan, as well as Nobuko Ogawa, the vice-president of UIFA in Japan, and Junko Matsukawa-Tsuchida, UIFA's secretary general warmly welcomed all participants and created a congenial atmosphere of friendship and collaboration.

Several women architects donated their work to the IAWA. Kerstin Dšrhšfer, Ingeborg Kuhler, Claudia Marguard, Maria Joanna von der Weppen and Gerda Pingel, all from Germany, gave us their exhibition panels along with those of Junko Matsukawa-Tsuchida from Japan. Helena Teravainen from Finland gave a brochure featuring her building, a cultural center in the Town of Lapua. Graciela Schmidt and Ines Guemberena from Argentina gave the video "City Maker Women," funded by the College of Architects of Rosario. Silvia Paun from Bucharest, Romania sent her book, *Unknown European Identities: Italia-Romania*, published by Editura Tehnica in 1998. Sena Sekulić-Grozdanović from Zagreb, Croatia donated her book, *Zena u Arhitekturi* (Woman in Architecture), published by Biblioteka Psefizma, Zagreb, 1998. This remarkable book also contains information about the IAWA. The Romanian architect Irina Patrulius gave us slides of the work of three Romanian architects: Henriette Delavrancea-Gibory (1894 - 1987), Virginia Haret (1894 - 1962), and Maria Cotescu (b. 1896). The Association of Women Architects and Designers, founded in 1972, has published two books about its activities. Kyoko Takeda, one of the founders, donated them to the IAWA. We appreciate all new acquisitions which contribute to the continuous expansion of the IAWA.

Donna Dunay and Milka Bliznakov

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New Advisors for the IAWA Board

We are pleased to welcome four new advisors to the Board of the IAWA: Jeannette Bowker, Marcia Feuerstein, Mitzi Vernon, and Pat Williams.

Jeannette Bowker is an associate professor in the Interiors Program at Virginia Tech. Her research work has been directed towards interior design and fabric environments. She has curated and co-curated several exhibits at Virginia Tech on modern furniture of the 20th century and two in particular that focus upon women in architecture: "Lois Gottlieb: Continuing the Legacy of Frank Lloyd Wright" and "Charles and Ray Eames: America's 20th Century Design Team."

Marcia Feuerstein is an assistant professor in the Department of Architecture at Virginia Tech and an architect. Her research and design interests follow investigations into the body and building, in theory and history of 19th and 20th century architecture. She was co-editor of the book, *Changing Places: ReMaking Institutional Buildings*, published by the White Pine Press, Fredonia, N.Y. in 1992.

Mitzi Vernon is an assistant professor in the Industrial Design Program and the Foundation Program in the Department of Architecture at Virginia Tech. Her work involves the development of three-dimensional books, toys, and graphics. She recently received a faculty grant to establish a sample materials library for the College of Architecture and Urban Studies.

Pat Williams is the Vice President of Policy and Programs at the American Association of Museums, Washington, DC. She previously served as archivist at the National Trust for Historic Preservation. She has chaired the Conference on Fair Use's Digital Images Committee convened by the Department of Commerce and the Copyright Office of the United States. This committee has established parameters for use of digital images for teaching and research on campus networks.

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Preserving Your Personal and Professional Papers

The condition of materials donated to an archive can range from pristine and "good-as-new" to something that looks like it has been out in the rain for a week or run over by a truck. While it's true that the natural acids in paper will cause deterioration regardless of what measures one takes, often the most important factors that affect the condition of materials intended for preservation are the storage decisions made before the materials are donated to a repository. If materials are not stored properly when they are created, it is possible that in just ten or twenty years they can be so deteriorated that they must be photocopied or digitized just to keep the text or images available for posterity. The value of the item, both monetarily and for scholarly research, is also seriously affected by its condition.

Many different types of materials are donated to the IAWA, including large architectural drawings, photographs, office files, video- and audiotapes, artwork, and scrapbooks. The Special Collections staff undertakes several basic measures to preserve the materials when they are received into the IAWA, but there are many simple steps an architect can take prior to the donation to ensure the papers' longevity. These preservation tips can help guide you in ensuring that the work you create now will be available for several generations to come, whether they are a donated collection in the IAWA or are among the materials you pass down to your children and grandchildren.

The most important factor in determining the longevity of your materials, regardless of the format, is the environment in which you store them. Paper lasts longest in a cool and dry environment, so strive for a section of your home or office that maintains a constant temperature and humidity level. The worst places to store your materials, which unfortunately are the most frequently chosen, are the basement, garage, or attic. Seek out an interior room that is not vulnerable to the fluctuations of outside temperatures and humidity.

Direct sunlight and strong fluorescent lighting can fade and embrittle materials. Whenever possible, store materials in an unlighted area. Artwork should never be displayed in a bright light, or should be rotated with other artwork to reduce the effects of light.

Placing materials in boxes or folders is standard procedure in an archive, and it could be worth your time and effort to store your materials this way in the interim before they are donated. While using acid-free or archival quality materials is by far the best choice, any box will protect your materials from direct light, some effects of fire and flood, and the damaging effects of dust and pollution. The added benefit of acid-free boxes and folders is that they don't contribute to the deterioration of already acidic paper, while regular cardboard or manila folders can. Acid-free and archival quality products are available through such vendors in the United States as Light Impressions (1-800-828-6216) or Gaylord (1-800-448-6160).

Additional tips:

- Handle treasured materials as infrequently as possible. Every time you handle an item there is a chance to contribute to its deterioration. If you have drawings that you must refer to frequently, consider getting duplicates.
- Remove post-it notes from stored materials. Post-it notes can cause untold damage: often the glue on the post-it is strong enough to leave a residue, will rip the paper when the note is removed, or will attract insects, which are attracted to the glue. In addition, the paper in a post-it note is not acid-free, and will stain paper.
- Limit the number of paper clips, staples, pins, and rubber bands that come into contact with your drawings and papers. Metal corrodes paper, and rubber bands can dry and crack, often staining paper.
- Never apply Scotch or masking tapes to items you wish to preserve. Over time the glue will yellow and dry up, and, like post-it notes, the glue in these tapes will also attract insects.
- Insects and rodents can inflict irreversible damage to items you are preserving. These creatures are usually attracted to storage areas by the availability of food, but will remain around to nibble on paper as a second choice. Keep your storage area clean, dry, and clear of food particles.
- Never laminate precious papers. Laminating accelerates the chemical aging of documents and uses harmful adhesives and heat.

- Regular plastic can yellow and crack over time, and emit fumes that can damage paper, so never store your materials in zip-lock bags or in contact with other plastics when you are not sure they are of archival quality.

Other types of materials:

- Photographs, even more than regular paper documents, are susceptible to heat and humidity. High temperatures will cause the edges of photographs to swell and ripple; moisture will fade black and white images and cause chemical reactions in color film, altering the color dyes. Rapid temperature changes will cause the emulsion to dry, crack, and chip off. Light will fade photographs, so it is best to keep them shielded and in the dark as much as possible.
- Color photographs are less chemically stable than black and white, so consider taking a roll of black and white photographs at special events or to document each project. Never write on the back of photographs; ink can seep through to the image. A better option is to describe the photograph on a polyethylene film or archival quality paper enclosure.
- Videotapes and audiotapes are not long-lasting media, especially given the rate of change in technology. It is virtually guaranteed that the machinery on which we now play our videotapes will be obsolete in the future. Whenever you buy a new machine, upgrade old tapes to fit the new technology.
- Do not store videotapes near electrical outlets or on metal shelves. It is possible they will alter the electrical charge of the tape and erase the recorded image. Keep your VCR and tape recorder free of dust; dust particles can seriously gouge the surface of videotapes.
- Scrapbook paper is usually very cheap and acidic. Make a point of purchasing scrapbooks that are guaranteed to have acid-free paper. Store photographs using mounting corners; never use glue or tapes, which will dry, crack, and attract insects.
- Even more than videotape, computer files have a short shelf-life. Increasingly, you will find that files that you created and archived to disks may not be accessible with every upgrade of computer. As a general rule you should make backups of computer disks and upgrade them regularly with the latest technology.

Laura Katz Smith, *Manuscripts Curator*, Special Collections Department,
University Libraries, Virginia Polytechnic Institute and State University.

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