



International Archive of Women in Architecture

Los Archivos Arquitectónicos

en Virginia Tech



Samantha Winn

- Gradué de Drexel Universidad con un título en ciencias de información y archivos.
- Empecé a Virginia Tech en el 2014.
- Trabajo con las comunidades marginadas y archivos arquitectónicos.



Exhibición para UIFA Congress





Los Internacionales Archivos de Arquitectas

<http://spec.lib.vt.edu/iawa>

- Fue fundido en 1985 por la biblioteca y colegio de arquitectura y urbanismo.
- Contienen casi 370 archivos y colecciones.
- Mujeres de 35 países se representan (incluye EE.UU, Israel, Mongolia, Japón, Rumania, Alemania, Brasil, Chile, Argentina, España, Bulgaria, otros).
- Contienen materiales en 17 idiomas.



El orden

- Los incluyen documentación personal y profesional, de muchos formatos y medios artísticos.
- Cuando no existe un orden, utilizamos las series estandarizada hecho por el Universidad de California, Berkeley.
- Las series organizamos los materiales por parte de sus funciones distintos.
- Muchos arquitectos organizan sus propios documentos por orden de proyectos realizados.



La variedad de medios y soportes



Exhibición por una arquitecta austriaca.



Algunos dibujos de arquitecta estadounidense.



La variedad de medios y soportes



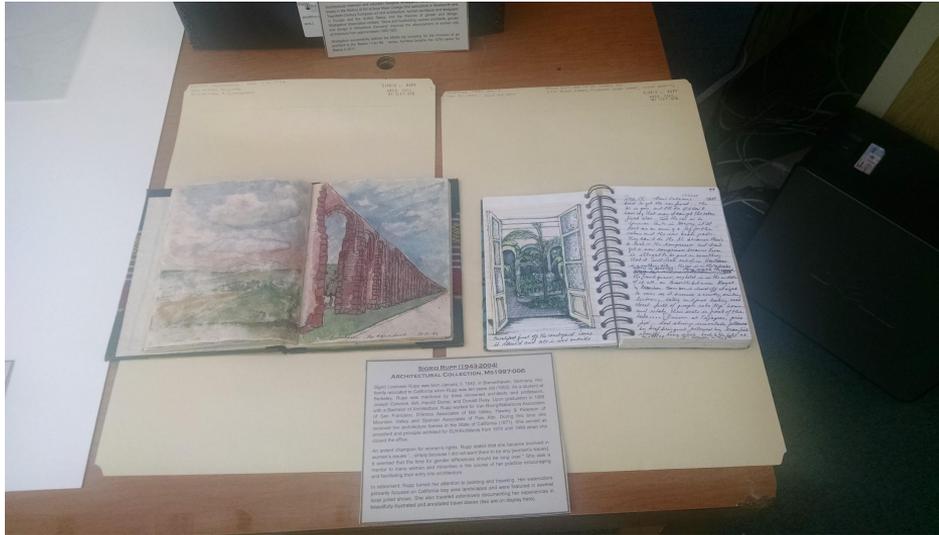
Algunos libros de los IAWA (tenemos casi 300 en total).



Una maqueta arquitectonica.



La variedad de medios y soportes



Algunos diarios de viaje con acuarelas.



Una muñeca arquitecta que fue creado por una donante



Las series estandarizada

<http://archives.ced.berkeley.edu/publications>

4. Standard Series and Subseries with Examples for Architecture and Landscape Design Records developed by Kelcy Shepherd and Waverly Lowell

PERSONAL PAPERS

<i>Biographical Information</i>	curriculum vitae, resume, biographical narratives
<i>Diaries</i>	personal journal, diaries, or notebooks
<i>Correspondence</i>	not related to profession (i.e. with family or friends)
<i>Student Work</i>	renderings, drawing exercises, class notes
<i>Travel</i>	sketches, diaries, photographs, slides
<i>Photographs</i>	portraits, family photographs
<i>Unique Subseries</i>	Family Papers, Military Service, Sketchbooks, Datebooks, Writings

PROFESSIONAL PAPERS

<i>Correspondence</i>	related to the profession (i.e. with other architects)
<i>Writings</i>	articles, manuscripts
<i>Presentations</i>	lectures, speeches
<i>Associations and Committees</i>	correspondence, minutes, reports
<i>Awards</i>	certificates, plaques
<i>Research Notes</i>	original notes on architectural topics being researched by the creator
<i>Reference Files</i>	articles, clippings, printed materials, etc. on architectural topics
<i>Unique Subseries</i>	Consulting, Jurying, Photographs, Patents

FACULTY PAPERS

<i>Administrative</i>	departmental policies, memoranda
<i>Course Materials</i>	syllabi, lecture notes, assignments, exams



La preservación y el almacenamiento

- Las principales dificultades están el tamaño de dibujos y la variedad de los soportes y medios.
- Papel libre de ácido es mejor que plástico para almacenar los dibujos.
- Mostraré ejemplos de nuestras instalaciones.



La preservación y el almacenamiento



Dibujos arrollados guardan en cajas.



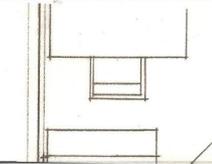
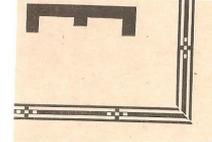
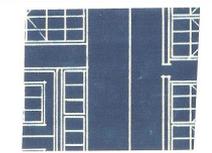
Dibujos planas guardan en archivador por mapas.



La preservación y el almacenamiento

Un gráfico para la preservación y la conservación de los dibujos arquitectónicos creado por Tawny Nelb (<http://nelbarchival.com/>)

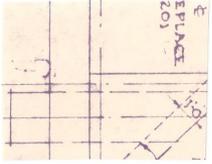
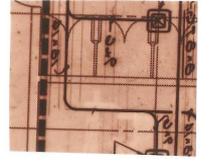
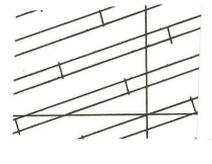
MEDIA/SUPPORT AND PRESERVATION CHART for ARCHITECTURAL RECORDS COLLECTIONS

Sample	Media/Support	Problems	Maintenance
	Tracing Paper and Vellum Semi-transparent smooth paper usually impregnated with oils or resins to enhance transparency. Comes in different thicknesses and colors although light yellow and white are the most common. Various media are used. Pencil, ink, crayon, colored pencil, and porous pens (markers) are prevalent. Used for sketches, design development, and sometimes for working drawings. Vellums were used to make intermediary prints from the original. These are generally some of the few acidic papers still under production.	Usually poor quality paper. Becomes brittle from acids in the paper and degradation of the oils or resins.	If rolled, humidify first in Horton Humidifier. Flatten, clean carefully with eraser. Make sure all eraser residue is removed since eraser can be acidic. If minor tear at the edge, repair with heat set tissue. If tear is into drawing information, do not repair in-house. Send to professional conservator. If drawing is very brittle or needs protection against possible damage from high use, and if the media is not fugitive, encapsulate in polyester. Store flat. A piece of interleaving tissue or bond should be put between vellum and other supports since the oils or resins may leach to adjacent materials.
	Sulfur Paper Highly acidic cheap paper used for sketches, second copies in textual materials, and notes in the 1920s through 1960s.	High acid content makes this paper very brittle and acids will leach into adjacent materials.	Remove original document from the papers and reformat onto acid free paper. Destroy original.
	Tracing Cloth (Linen) Drafting or tracing cloth was used extensively from the 1880s until the 1960s. The linen or cotton fabric was starched and sized to give the cloth stiffness and to accept ink. Linens were used for working drawings because they could withstand much abuse, and since the linen was translucent, multiple copies were made from the drawings with blueprint and later diazo (blue-line) printers for distribution to contractors.	Although most tracing cloth held up well, it is susceptible to mold and damage from insects and vermin. The image only rests on the surface of the sizing so linens should be kept away from water or the ink will wash off or smear.	Linens can be cleaned superficially with an eraser and then stored flat in an acid free folder. They will also do well in roll storage. Major repairs or cleaning should be done by a professional conservator.
	Blueprints Copy made from 1840s to 1960s by bringing the original drawing in contact with paper sensitized by a solution of potassium ferricyanide (for color) and ferric ammonium citrate (the light sensitive component). These can be recognized as white lines on a blue background. Used for distribution copies and shop drawings.	The process was acidic and the paper was often of poor quality. Many are quite brittle. They can fade quickly if exposed to light.	Blueprints can be flattened using a Horton Humidifier (trash can within a trash can method) and then dried flat. This media wants to be acidic and attempts to de-acidify or buffer it may result in a media color change. Separate this material from others with a sheet of unbuffered interleaving tissue or bond paper. Do not store in a polyester enclosure.



La preservación y el almacenamiento

Un gráfico para la preservación y la conservación de los dibujos arquitectónicos creado por Tawny Nelb (<http://nelbarchival.com/>)

	Blue-line or Diazo Print Inexpensive distribution copy used since the 1880s and popularized in the 1930s. A translucent original drawing is placed next to paper sensitized with a diazo compound, a coupling agent, and an acid stabilizer. It is exposed to light and then passed through ammonia gas to develop it. These can be recognized as blue lines on a white background.	Unstable copy. Residual phenyl coupling agents remain after developing. When exposed to air, the oxidation of the agents causes the print to discolor and fade. Exposure to light accelerates deterioration.	These copies are best left out of permanent drawing collections. Reformat if possible. If it is necessary to retain this media, it can be stored with other materials if a piece of un-buffered interleaving tissue or bond paper is put around the copy to protect adjacent original drawings. Some conservators prefer to store this material separately from original materials. However, such a separation may actually cause more wear and tear from users as they go back and forth between the different storage containers trying to understand the design process. Build this factor into your decision-making.
	Brown-line or Sepia Print This is a diazo-type process but with brown lines on a white background. Used especially on vellum or polyester for a reproducible intermediate between the original drawings and the blue-line (diazo) distribution copies.	Unstable copy. Will fade quickly in light. Brown media can also transfer to adjacent materials giving them a brownish tint.	These copies are best left out of permanent drawing collections. Reformat if possible. If it is necessary to retain this media, it can be stored with other materials if a piece of un-buffered interleaving tissue or bond paper is put around the copy to protect adjacent original drawings. Some conservators prefer to store this material separately from original materials. However, such a separation may actually cause more wear and tear from users as they go back and forth between the different storage containers trying to understand the design process. Build this factor into your decision-making.
	Pencil, Ink, or Electrostatic on Polyester or Drafting Film A matte surface is applied with lacquer or abraded into polyester to accept the image. These translucent drawings were used primarily for working drawings.	The media only sits on the surface of the drawing. The image can be smeared especially if it is pencil. There have been some cases of the polyester yellowing especially when exposed to alkaline processes. The matte can degrade causing flaking. Loss of matte means loss of image.	Store flat. If the drawing is made of electrostatic image on the polyester, do not stack together directly adjacent to other polyester documents. The image may transfer from one drawing to another. Put a piece of interleaving tissue or bond between each drawing. If the matte surface of the polyester degrades, reformat immediately.
	Ink Jet on Bond Paper Introduced in wide-format in 1987 with drop-on-demand or continuous flow systems that shoot very small electrostatically charged droplets of ink onto the printing surface. This was the media and support of choice for architects well into the 2010s to print hard copy from CAD designs for presentation renderings. Image quality varies dramatically depending on paper quality, whether paper is coated with an image receptor, and resolution of the digital image.	Much ink jet has proven to be highly light sensitive so fading is a problem. Image longevity is affected by both ink and paper quality. Acid-free or alkaline paper will increase long-term preservation but best if not displayed. Is often used as base for wire-frame (basic outline of the building) drawings on which prisma-color or light sensitive magic marker is applied.	Store flat in unbuffered oversized folder. Keep out of the light. Longevity is greatly increased if kept in cool storage (40° F) and lasts even longer if kept below 32° F.

For additional information see: Waverly Lowell and Tawny Ryan Nelb. *Architectural Records: Managing Design and Construction Records*. Chicago, IL: Society of American Archivists, 2006. Available at <http://www.archivists.org>.



El acceso y la digitalización

Virginia Heritage
Guides to Manuscript & Archival Collections in Virginia

BASIC SEARCH | **ADVANCED SEARCH** | BROWSE | CITATION | PRINT VIEW

SEARCH FINDING AID

[ADMINISTRATIVE INFORMATION](#)

[BIOGRAPHICAL NOTE](#)

[SCOPE AND CONTENT](#)

[ARRANGEMENT](#)

[INDEX TERMS](#)

[CONTENTS LIST](#)

[PEOPLE](#)

MARTHA BIL MANEVICH ARCHITECTURAL COLLECTION, 1963-2012, (BULK 1963-1965)

A COLLECTION IN
SPECIAL COLLECTIONS
COLLECTION NUMBER MS2013-059

Virginia Tech

Special Collections, Virginia Tech

Special Collections
University Libraries
P.O. Box 90001
Virginia Tech
Blacksburg, Virginia 24062-9001
USA
Phone: (540) 231-6308
Fax: (540) 231-3694
Email: specref@vt.edu
URL: <http://spec.lib.vt.edu/>

© 2013 By Virginia Tech. All rights reserved.

Processed by: Elena Herrero, Graduate Assistant, Special Collections



El acceso y la digitalización



INTERNATIONAL
ARCHIVE OF
WOMEN IN
ARCHITECTURE

[ABOUT](#)

[BROWSE COLLECTIONS](#)

[BROWSE ITEMS](#)



Featured Item: *Watercolor Interior Design, "A Madame Hotel Suite", n.d. (Ms2001-005)*



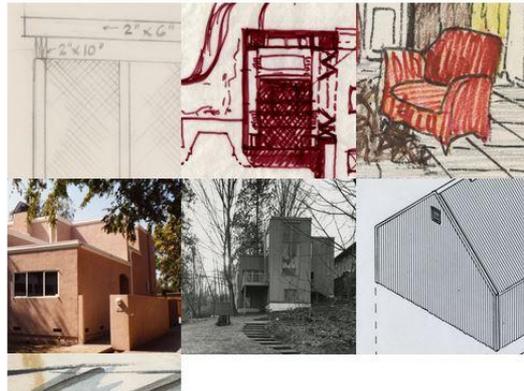
Nuestro sitio web para los exhibiciones digitales en la programa "Omeka"



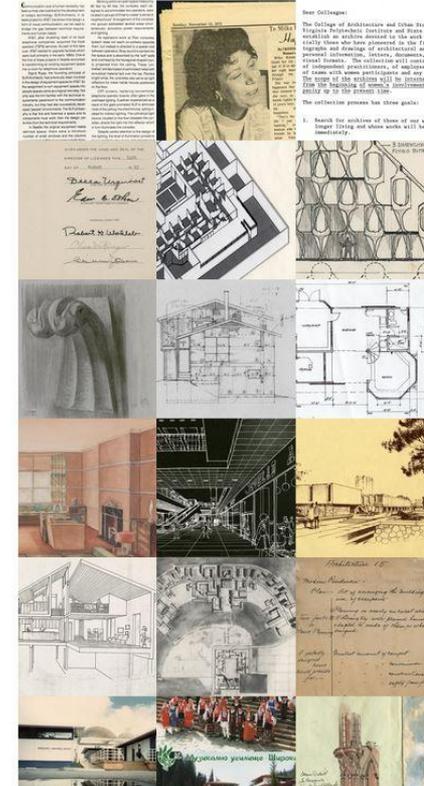
El acceso y la digitalización



BROWSE ITEMS BY MEDIUM



BROWSE ITEMS BY TYPE



Nuestros arquitectas desean que buscar por los medios, técnicas, y tipos de edificios.



El acceso y la digitalización

Tesoro
de Arte &
Arquitectura



[→ Ingreso Editoras](#)

[Inicio](#)

[Links de Interés](#)

[Publicaciones](#)

[Guia Usuarios](#)

[Contacto](#)

El Tesoro de Arte & Arquitectura ®

Fue desarrollado por el Getty Research Institute (GRI), un programa operativo de The J. Paul Getty Trust, y traducido en español por el Centro de Documentación de Bienes Patrimoniales (dependiente de la Dirección de Bibliotecas, Archivos y Museos - Dibam).



dibam

DIRECCIÓN DE BIBLIOTECAS,
ARCHIVOS Y MUSEOS



Buscar en el Tesoro

Término:

Todas las palabras ▼

Tipo de término: Todos Preferentes Alternativos

Idioma: Español ▼

Opciones avanzadas [+]

BUSCAR

[→ Arbol de jerarquías](#)

The Art & Architecture Thesaurus

Es es una marca registrada de The J. Paul Getty Trust. Esta base de datos es usada bajo licencia del The J. Paul Getty Trust.

© Todos los derechos reservados

Sitio administrado por

El Centro de Documentación de Bienes Patrimoniales, dependiente de la Dirección de Bibliotecas, Archivos y Museos.

Gobierno de Chile

[Términos de uso](#)

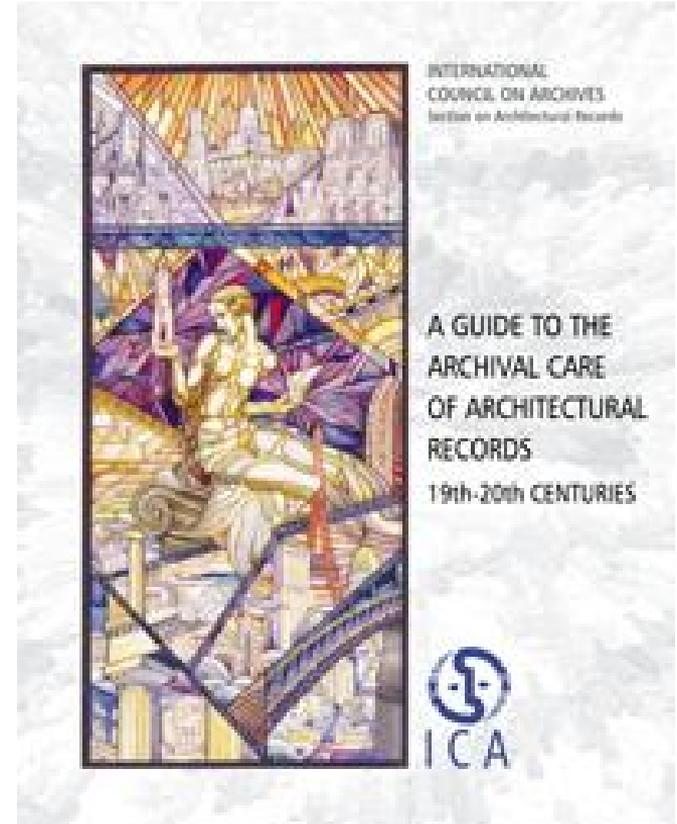
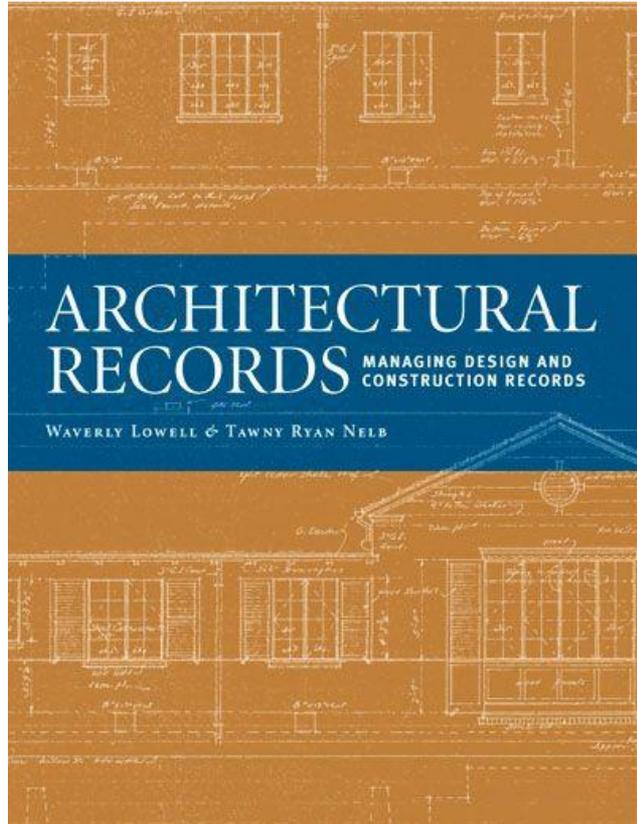
Contacto

Teléfono: (56-2) 732.1100

Dirección: Recoleta N 683, Recoleta
Santiago de Chile



Otros recursos (en inglés)



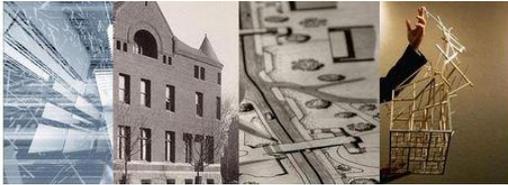


Otros recursos (en español)

AN Asociación de Archiveros de Navarra

Curso 01/2013

Tratamiento archivístico de la documentación de proyectos de obras



Ponentes: Andreu Carrascal Simón, Responsable Técnico del Archivo Histórico del COAC (Colegio de Arquitectos de Cataluña)

Programa del Curso:

Historia de la documentación de arquitectura
Tipos de trabajos realizados por los arquitectos
El proyecto de arquitectura como tipología más usual

- » Fases del proyecto
- » Tipologías documentales dentro del proyecto

Organización de la documentación

- » Cuadro de clasificación (en el caso de fondos personales)
- » Ordenación interna
- » Descripción documental

Páginas

- » ACTUALIDAD
 - » Histórico de Actualidad
 - » Qué le convendría saber al ciudadano sobre...
- » PRESENTACIÓN
- » SOCIOS
 - » Cómo asociarse
 - » Solicitud de inscripción
 - » Área de Asociados
 - » Directorio de asociados
 - » Documentos
 - » Actas
 - » Encuestas a los Asociados
 - » Memorias/Actividades
 - » Material de cursos
 - » Tesorería
- » ORGANIZACIÓN
 - » Estatutos
 - » Junta Directiva
- » SERVICIOS
 - » Formación
 - » Comprimidos ARCHiformativos
 - » Curso 2/2015
 - » Información General
 - » Próximos cursos
 - » Actividades
 - » Grupos de Trabajo
 - » Visitas a Archivos
 - » Histórico de actividades formativas
 - » Información
 - » Noticias

- Museo Archivo de Arquitectura del Ecuador (MAE) (<http://www.cae.org.ec/>)
- Guía de colecciones Archivo de Arquitectura y Construcción de la Universidad de Puerto Rico (1997)
- El Archivo de Arquitectura Chilena (<http://ardach.cl/>)
- El Archivo Diseño y Arquitectura (México) (<http://archivonline.org/>)