

THE WATERMARK

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History of the Health Sciences

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NEW QUARTERS WITH NO QUARTER GIVEN: PLANNING FOR AND COPING WITH PHYSICAL UPHEAVAL

by Nancy W. Zinn, Head, Special Collections, The
Library, University of California, San Francisco

The Library of the University of California, San Francisco, opened in its new space on September 9, 1990. It is unique as the only campus of nine in the University of California system wholly focussed on graduate professional education in the health sciences. The original library had opened in 1958, centrally located inside the campus. In 1966 it expanded into adjacent space on three floors, and at the end of the 1970s began planning in earnest for new quarters.

The new space consists of 88,000 asf (assignable square feet) in a separate building, across the street on the edge of the campus, considerably enlarged from the old library which was less than 50,000 asf. Special Collections space grew proportionally, and moved from multiple locations in several buildings to two areas in the same building, from an internal-looking, constrained space to spacious, airy, light surroundings with views on three sides and windows everywhere.

To fully understand our position, one also needs to know that simultaneously with the move to new quarters, the Library closed its catalog. It had developed acquisitions, cataloging and circulation systems within two databases, *Innovac* (the first two) and *Innopac*, the last, which were implemented only after the move. These are the products of Innovative Interfaces Inc. Together they create the UCSFCAT, our online catalog. In the new Library each staff member has a computer, and all utilities are on a network, so we are tied together with instant communication capabilities. However, like all our patrons, we all had to learn to use the system after the move. No one, I think, would freely choose such a situation. The whole process was simultaneously challenging, exhilarating, frustrating and infuriating, but never boring!

I hope a brief account of the elements involved in planning for and travelling from the old space into the new will be enlightening for those whose future includes new space.

Part I. Planning new quarters: an anecdotal view

While it is not possible in a brief article to give a blueprint that will cover all eventualities in detail, there are a number of salient features about planning for new space (whether a new building or renovated space) which can be addressed in summary fashion. Most of these are "common sense" issues; sadly, many of these ideas come from painful hindsight, and a certain number forever remain out of your control.

First steps require bold and extravagant lists of possibilities, brain storming with staff, consultation with frequent users, along the lines of, "if you could have anything, what would you want?"--dreaming, after all, costs little. Such lists can always be scaled down. Give close attention to your unique needs, with specifics from the literature and from colleagues, and make sure the information is put into the planning process from the beginning. Prepare detailed written documents incorporating all your wishes; it's useful to keep a binder with these and all memos, specifications for furniture, equipment and systems at hand for easy reference.

Try hard to have direct access to the architect(s) and others involved in the decision-making processes, and present them with your dreams and requirements; be bold, not shy about it, after all, you, your staff and your users will have to live with the results for many years. And check up on the progress frequently. Never assume that someone on a higher level has your needs continually in mind. The multitude of details that go into the planning process for the entire library, and concerns which need to be addressed, are overwhelming. With the best will in the world, coping with these, not to mention the bureaucratic politics outside the library, which frequently intrude with very different agendas, requires enormous energy and a capacity for keeping on top of an infinite number of details. Consequently, it's not surprising that some details will go astray, and the more you continue to keep your own needs in the fore the better the possibility that they will be carried out to your satisfaction.

Learn to read blueprints--find someone to teach you! You'll be more successful in spotting anomalies or errors, which do happen and need to be corrected before they become a permanent part of the plan. Imagining three dimensions from a two dimensional drawing is easier for

some than for others, and becoming accustomed to the layout is infinitely helpful, particularly learning to read elevations, which show the walls of rooms in a linear fashion.

Learn the terminology and jargon of architects and builders. And remember that architects and interior designers don't know the life of libraries; they may have only the most rudimentary idea of what takes place on the other side of the desk; they will be grateful for information which might prevent costly errors. They don't know (and may not know enough to ask!) how patrons use materials, how the secret life of librarians and library staff functions, and how emphasis on facade may have a deleterious impact on function. AIA awards are rarely given for satisfying library staff and patron needs!

And all of us need to try to approach our usual activities with the eyes of a total stranger; we do many things without thinking, the result of years of familiarity. The danger is that we might omit some vital process from our planning because we no longer see it. Outline usual tasks, find the steps in all the common operations and apply them to space, equipment and materials involved. Think of all the irritations, major and minor, experienced over the years which might be remedied with judicious planning in a new space.

Use past statistics creatively; project growth rates for the various parts of your collection to ensure sufficient stack space; even gift rates can be extrapolated. Think about such mundane things as traffic patterns and shared activities for staff and users within your unit, and with other library operations. Don't forget closet space for supplies and for clothing; janitorial closets large enough to accommodate custodial equipment and supplies; outlets for computers and all types of electrical equipment; location of service areas (restrooms, elevators, telephones, water fountains) vis-a-vis your unit.

Environmental concerns should be high on your list, with controls for temperature and humidity in your area separate from those of the rest of the building. Look into fire detection and suppression systems designed for special collections, particularly those which do not use standing water pipes. Air handling systems which clean recirculating air and add in fresh outside air are a must in buildings where the windows cannot be opened. Windows should have UV shields built in, as should all glass in exhibit cases. And exhibit cases also require ease of access, unobtrusive but efficient ventilation, outside lighting, if possible, and sturdy but easily moveable shelving. They also need to be at a height which facilitates reading of labels and viewing of contents for the average patron. Security of materials on exhibit is another major concern. Location of cases, accessibility during evening and weekend hours, quality and types of locking mechanisms should all be addressed.

Rare book reading rooms too should be designed for security as well as elegance. Seating and tables should provide a clear view of the reader and materials for the

individual who retrieves and supervises it for use. You may wish to keep the door locked and provide a doorbell for patron access. In any case, there should be as well a window from the staff areas into the patron area for both service and security. Incandescent lighting should be at a sufficient level for readers and staff. If you have a high volume of patrons you may wish to consider having lockers or other means of storage available for the briefcases and bags they bring with them. Be sure to have plenty of outlets for users' computers and, if you permit it, for photographic or audio taping equipment.

Security measures for stacks and storage areas are a paramount interest. Investigate some of the newer sophisticated card access systems offer the possibility of immediately changing codes and locking out lost cards. They can also be selectively programmed for specific access, i.e., one person may have access to everything, another may not. Another, less critical issue: if your quarters are used for ceremonial occasions, having access to a small area with kitchen equipment (stove, sink, refrigerator) is very useful.

New buildings are frequently the occasion for new furniture and equipment. Have all your research done on specific items -- justification, costs, dimensions, availability, shipping information. Be sure that door size will accommodate all the new pieces to be installed and floor area will allow placement of adjacent pieces, and permit door and drawer opening. Remember also that some equipment, microform reader-printers and photocopy machines for example, also need access space for maintenance and repair.

As soon as it is available obtain a copy of the floor plans for your area, and plan out furniture and shelving locations. Be specific about shelf widths required for different size books, boxes and cartons, and shelf strength for the latter. Plan your shelving patterns carefully, clearly indicating the different kinds on your plans. This information is used by the shelf installers and by the movers as well. And, it never hurts to verify this information prior to installation. If possible, think seriously about requesting compact shelving; the savings in space are considerable, and it offers a certain amount of security (particularly in earthquake country!). It is more expensive, as is the floor loading it requires, but offers benefits in the long run.

Part II. The move

The gleaming new building that you've long awaited, from the time when it was first a delectable idea that tantalized with infinite possibilities for your particular needs and uses is finally almost finished. The agonizing years in between when you offered ideas of grandeur which had to be reduced to less palatable reality are in the past, and now all you have to do is organize yourself, your staff and your materials for translation to the new space.

You've done it before on a smaller scale, every time you've had to move your own belongings, whether across the town or across the country. Still, it was much less

daunting. You had fewer worries about the security of those things, less responsibility too; after all, one's personal special things are seldom valued in the many thousands of dollars, and sentimental value isn't covered by insurance. The myriad aspects of the move to be considered slowly begin to reveal themselves as you explore the possibilities.

There are four parts to any move: planning, preparation, execution and recovery. Planning for a move requires attention to three major areas: intellectual overview, physical logistics, and emotional impact. All need serious consideration for the effort to be smooth and effective. The coordination of the move of special collections materials within the framework of that of the whole library requires close work with those persons responsible for the latter.

Moving a library calls for singular expertise and evidence of substantial experience. There may be a number of companies which bid on your job; make sure there is a specific component of the proposal where requirements you present are incorporated, and seek an opportunity to talk with applicants directly to learn about their knowledge of and experience with handling special materials. Our movers were superior in every way. Without exception they were efficient, reliable, quick, accurate, well prepared, and, on a personal level, pleasant, courteous, and willing to respond to almost any request. These characteristics go a long way toward making the process, if not enjoyable, at least tolerable and much less stressful.

Planning for the move means looking at a number of variables many of which you can control, and some of which you cannot. At which point in the process will special collections materials be moved? Before the rest of the library or after or some point in between? and do you have any choice? This is obviously no problem when only the special materials are being moved.

The distance between the old and the new space is obviously a given, and controls the method of moving materials: nearby moves may be done on library trucks alone; moves of some distance will require using trucks to transport library book trucks, which in turn requires methods

which ensure the books will remain in place during transportation. Access to comfortably sized loading docks which will accommodate all equipment is a major factor as well. Where will the loaded trucks remain while in the process? How will rare materials be protected from theft or physical damage after they leave the secure premises while waiting to be loaded on or unloaded from the moving vans? Can they proceed directly to their destination or will you have to have staff watch them at both ends of the trip? The weather can be an important factor as well, and where possible moves are generally planned to coincide with times of stable local weather, but preparations for inclement weather are a must even then.

The physical requirements of a variety of materials in the collection will dictate the types of containers, packing materials and methods. What means will the movers have for dealing with fragile materials, with artifacts, with art work, framed and unframed, with any non-book materials? How will they pack and protect oversize books? Will they do the packing or will you, or will it be a joint effort? Can they move some items intact, saving the time in packing and unpacking? Map cases, card catalogs and filing cabinets can be transported intact, and the latter unpacked in the new space if new filing cabinets are used.

Will you need to have some book collections integrated? We had several collections, each stored separately, which had to be put into a single alphabet for shelving in the new building; this is a job requiring another dimension of expertise, and companies which just move furniture may not be equal to it. All these specifics must be written into the contract finally agreed upon; it may be difficult to make additions or changes once the move has begun.

Before the move begins, walk through the new space and make sure it matches with your planned collection arrangements: shelving as required, space for furniture and equipment. A measuring tape should be your constant companion; check and recheck your shelving figures. Since some time may elapse between the original figuring of collection size and the actual move, there may be collection growth to consider when planning the move.



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Moving offers a wonderful opportunity to make decisions you've put off for years, to weed out all those things you couldn't bring yourself to discard, in your own desks as well as in the collections, but don't put it off till the last minute! If possible, do an inventory of your collections before moving. This will allow you to be sure that something you cannot find after the move was there before. Clearly label all packing cartons, boxes, containers of every type. You may wish to keep a matrix of the container information, i.e., the number of cartons, where they came from and/or where they are going. This can be used to check at the other end; with access to this, any of your staff members may be able to answer questions about location of specific collections.

Like planning a building, moving is a collaborative process, and all who are to share the end result should participate, particularly in areas specific to their space and job responsibility. It is also a stressful period, and careful planning can help make it less so and prevent it from becoming an occasion of real trauma. By involving everyone, by examining all aspects of the process, including worst case scenarios, it may be possible to anticipate possible problems, help allay unspoken fears and reduce tension.

Develop a strategic plan with your staff, analyzing the flow of the move and outlining everyone's specific responsibilities during the move: assign responsibility for specific tasks (packing and inventorying), specific items or parts of the collections to monitor at both ends of the move. Having at least one telephone already installed and working greatly facilitates communication and coordination. Make sure someone has the task of carefully looking around for unnoticed items, i.e., look for hanging pictures, portraits, plaques, memorial tablets. These familiar items may have been in the same place for years, and one no longer "sees" them.

Determine the sequence of the move, which will require synchronization with the moving of the rest of the library. It may be all at once or in several shifts. You can be sure that there will be problems and glitches in the process. You may have prepared adequately but someone or something outside of your control has not. Try hard to retain a sense of humor; when the worst happens the ability to find something to laugh at can often redeem the situation.

New buildings take time to adjust to their new tenants, just as the tenants need time to adjust to new surroundings. The heating and air conditioning systems may take months to be regulated satisfactorily, with wide swings in temperature and humidity. Furniture which looked perfect in catalogs or brochures may not quite be right in

situ; carefully planned shelving may have been incorrectly installed, equipment ordered months earlier may not arrive on time, or factory problems may delay shipment.

Service to users will show up problems quite quickly, for example, the inability to find a book or other item you know was there before. But the compensations of a new, larger, better equipped space more than make up for all anxiety and hard work of planning and moving. So celebrate when the move proper is over; everything is not necessarily as you ultimately wish it, but a luncheon or dinner with your staff will give recognition of their herculean efforts (and they will seem just that!) and mark the transition. As a matter of fact, things will never be the same as in the previous location, but after all, isn't that why you went to a new building?

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PLANNING A NEW MEDICAL LIBRARY SPECIAL COLLECTIONS FACILITY

by Paul G. Anderson, Associate Director for Archives and Rare Books, Washington University School of Medicine, St. Louis, Missouri

The story of the Washington University School of Medicine Library is of the planning, construction, and use of a new building, rather than renovation or extension of an existing structure. Some of the events and findings from this venture are, nevertheless, analogous to experi-

ences at other libraries.

The old WUSML facilities were located principally in a building built in 1914. The rare book collections, that had grown over the years from a nucleus that had been the personal library of the German medical historian Julius Pagel, had once been housed in a small room near the entrance to the main reading room. By the 1970s, the library had completely outgrown its quarters and required two off-site storage buildings to house its entire holdings. One storage structure, located on the same block as the main building, had been renovated to include its own reading room, so as to accommodate the rare books and archival collections as well as monographs and journals in general circulation. This "annex" was itself rapidly reaching full capacity. Despite the obvious signs of strains in information services, the university administration was not yet convinced of the need for a new building and had twice postponed plans for the structure.

By the early 1980s, the storage crisis and other problems made renewed plans for a new building unavoidable. The archives and rare books staff were invited to join their colleagues in outlining needs and solutions in a series of proposals that were submitted to the director's office and, eventually, an architectural firm. The special collections recommendations included proposals for a separate reading room, stacks, and work areas. Special humidity and temperature controls and a special fire extinguishing system were requested to safeguard the collections. Exhibit cases for the display of portions of the collections were also part of the proposals. The advantages of a maximum security vault were debated and eventually this room was approved as part of the suite of rooms.

Advancing ideas for the management of special collections required, at times during the planning period, efforts to insure that they would not be confused with other objectives for the building. Early proposals, for example, included a faculty center for private study, meetings, and small receptions. It became necessary to make explicit that such a center should not be confused with plans for the special collections reading room. Another proposal, to provide "visiting scholars" offices, likewise needed fully to be differentiated from the room where unique and rare items would be made available for use.

The first architectural sketches incorporating these and other ideas placed the special collections facilities on the top floor of a four-story building. Plans for the structure were subsequently reconfigured to call for five, then seven stories. Each revision placed the archives and rare books on the top floor, despite repeated expressions of concern for risks that possible leaks in the roof might pose. Other concerns were directed at potential problems from exposure to sunlight from windows, and from fluctuations in temperature and humidity. The top floor position also deprived the special collections unit of the possibility of compact shelving, the reason being given

that the structure would not bear the weight. A partial compensation, for the archival collections at least, was the decision to use records center shelving, permitting double-depth storage of boxes in each row.

The university gave official approval for the new building early in 1987; ground breaking took place in October of that year. Inspection of detailed construction drawings revealed that most of the original basic proposals for an archives and rare book unit would become reality. Fine-tuning of the plans continued after construction began. Attention was given to details such as the installation of incandescent lighting in the special collections stacks, the deepening of exhibit cases to permit the display of folio volumes, and the placement of furniture and electrical and data lines that would allow efficient work flow.

All major phases of construction were completed by summer 1989, permitting the moving of library collections, equipment, and operations into the new building in July. A firm specialized in moving libraries was hired and its team carried the job out to the general satisfaction of the staff. The company was experienced in the moving of rare books and archives and brought special equipment for this purpose.

Overall, the archives and rare books staff is pleased with the new facilities and the ways in which the collections fit into and can be prepared, displayed, and used in the suite of rooms designed for the unit. There is no question but that the new building affords enormous advantages over the old quarters in the library "annex," not the least of which is simply that the special collections are now part of the central focus of library operations. The reading room was designed to be (to resurrect an almost obsolete bit of library terminology) a splendid "treasure room," housing today three of the library's rare collections, and it fulfills this role admirably. In every major move, however, are major disappointments, overlooked or unforeseen in the planning process. Most conspicuous among them, certainly, is the fact that the special temperature and humidity mechanism and controls of the special collections stacks do not extend either to the reading room or to the display cases. The effect of this is to expose the "treasure" to slightly more than recommended fluctuations in temperature and humidity.

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Tuesday, April 30, 1991

6 - 8 p.m.

Welcome Party to be held at the WATERMARK RESTAURANT, 1250 Old River Road, Cleveland's Historic Flats, Cleveland, OH 44113. There will be hearty hors d'oeuvres, and there will be a beer, wine, and water cash bar. The cost is \$12.00, to be collected at the door. If you will be attending the Welcome Party, but not registering for the ALHHS meeting, please notify Elizabeth White, Historical Research Center, HAM-TMC, 1133 M.D. Anderson Blvd., Houston, Texas 77030, so she'll know what size group to plan for.

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Cleveland, Ohio

8:00 a.m. Bus departs from Sheraton for Allen Library

8:30 a.m. Coffee and Pastries, Herrick Room, Allen Library

CHOICE OF ONE OF THE FOLLOWING OPTIONS:

9:00 a.m. MeMA party travels on to Picker International in Highland Heights, Ohio. Includes factory tour, and visit to archives and artifact collections. Host: Mr. Tony Palermo, Picker International.

-OR-

9:00 a.m. ALHHS Business Meeting and Program, Herrick Room.

10:30 a.m. ALHHS Break

10:45 a.m. ALHHS sponsors: *ETHICAL ISSUES AND SPECIAL COLLECTIONS*

The workshop is designed to initiate a discussion of professional ethics and standards. It allows participants to exchange views on such issues as providing access, appraising, personal collecting and research, preservation, and security. In groups of 12-15, members will discuss case studies, each dealing with an area of conflict or ethical concern relating to the administration of special collections. Case studies will be mailed to participants in advance. There will be no attempt to teach the "right answer" and no moral statements issued from the podium! Come prepared to participate and hear how your colleagues handle problematic situations.

Coordinator, Inci A. Bowman

11:30 a.m. MeMA returns to Allen Library.

12:15 p.m. ALHHS break

12:30 p.m. Joint ALHHS - MeMA luncheon in the Powell Room.

CHOICE OF ONE OF THE FOLLOWING OPTIONS:

2:00 p.m. MeMA Program and Business Meeting, Herrick Room.

MeMA sponsors: *POTENTIAL HEALTH HAZARDS IN MEDICAL MUSEUMS*

--Paul Frame on radioactive artifacts

--Ray Kondratas on drugs

--Eleanor Reilly & James Edmonson on sterilizing pre-aseptic surgical instruments

--Panel discussion on the experience of coping with health hazard problems

-OR-

2:00 p.m. ALHHS tour of Library, Rare Books, and Archives.

3:00 p.m. Walking Tour within University Circle with visits to:

--Library of the Garden Center of Greater Cleveland to see rare herbals and botanical works

--The Library and Archives of the Western Reserve Historical Society

5:30 p.m. Bus returns to Sheraton.



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PROFESSIONAL ETHICS AND SPECIAL COLLECTIONS: A BIBLIOGRAPHY

by Inci A. Bowman, Archives & Special Collections,
Moody Medical Library, University of Texas,
Galveston

Introduction

Does the Association of Librarians in the History of the Health Sciences need a code of ethics? Should the Association issue a set of guidelines defining the ethical parameters within which the members carry out the daily task of administering their collections?

Without making an attempt to answer these questions, let us pause and consider first who we are. Some of us may be members of the American Library Association and thus bound by ALA's Code of Ethics. Last revised in 1981, this Code, however, has been criticized frequently and ignored as an ineffective document. Some of us may be aware of the various guidelines issued by the Association of College and Research Libraries relating to professional conduct and security of special collections. Those of us, whose responsibilities include the administration of archives and manuscripts have perhaps joined the Society of American Archivists and observe the Code of Ethics for Archivists. Then a few of us, with medical artifacts and related museum objects

in their collections, may maintain contact with the museum profession and be familiar with the elaborate code of ethics issued by the American Association of Museums.

The bibliography presented below includes a number of guidelines relevant to the administration of special collections as well as articles and book chapters on professional ethics. The citations have been selected with a view to the needs and interests of ALHHS members. Clearly, we are not operating without professional standards. But whose standards? Does the ALHHS want to take a stand, review the various guidelines and standards that apply to our work, and make recommendations? We may then decide whether or not we need our own code of ethics.

AAM. Museum ethics (Washington, D.C.: AAM, 1988), 31 p.

The 1925 Code of Ethics of the American Association of Museums (AAM) was revised in the 1970s. This is the report issued by the AAM Committee on Ethics and first published in the March/April 1978 issue of *Museum News*. It covers the ethical principles underlying museum operations under the headings of Collections, the Staff, Museum Management Policy, and Museum Governance. The booklet, now in its fourth printing, is available for purchase from the AAM. Museum ethics is, however, in the process of being revised.

ALA. ACRL. Guidelines for borrowing special collections materials for exhibition. *C & RL News* 51 (May 1990): 430-34.

Although the proposed guidelines are written chiefly for prospective borrowers, the document is also of interest to lending institutions. Steps in requesting and handling a loan are outlined. Also included in the Appendix is "Model for Loan Agreement Form."

ALA. ACRL. Guidelines for the security of rare book, manuscript, and other special collections *C & RL News* 51 (March 1990): 240-44.

Prepared by the RBMS Security Committee, the guidelines recommend the appointment of a library security officer and the adoption of a security policy. It outlines procedures to safeguard the collections. Appendix I includes "Guidelines for marking rare books, manuscripts, and other special collections."

ALA. ACRL. Guidelines regarding thefts in libraries. *C & RL News* 49 (March 1988): 159-62.

Developed by the RBMS Security Committee, the guidelines cover what to do before and after a library theft occurs. The Committee hopes that libraries will take steps to strengthen the state laws for the prosecution of library thieves. Also included is "Draft of model legislation: Theft and mutilation of library materials."

ALA. ACRL. Standards for ethical conduct for rare books, manuscript, and special collections libraries. *C & RL News* 48 (March 1987): 134-35.

The document addresses several areas of potential conflict such as appraising, theft, personal collecting and personal research, and recommends the development of institutional guidelines. One of the most important documents relating to professional conduct, it was issued by the RBMS Committee on Developing Guidelines for Professional Ethics.

ALA/SAA. Joint statement on access to original research materials in libraries, archives, and manuscript repositories. *Amer. Arch.* 42: 536-38, 1979. [Also published in the April 1979 issue of *C & RL News*.]

One hopes that the guidelines on access outlined in this document have been already incorporated into procedure manuals of all institutions housing such materials. The revised version of "Joint Statement on Access," which is circulating in draft form, covers photoduplication and publication as well as access.

Allen, Susan M. Theft in libraries or archives. *C & RL News* 51 (November 1990): 939-43.

The paper focuses mostly on what to do after a theft is discovered. The author maintains that theft should be included in a disaster plan outlining preparedness and recovery efforts. The process of recovery involves the steps of notifying, inventorying, and chronicling events. In addition to the law enforcement authorities, one should notify "Bookwatch U.S.A.," administered by ABAA, and BAM-BAM (Bookline Alert Missing Books and Manuscripts), a privately owned database.

Benedict, Karen. Archival ethics. In: *Managing archives and archival institutions* (Chicago: University of Chicago Press, 1989), pp. 174-84.

This lucid paper explains the Code of Ethics for Archivists issued by the Society of American Archivists (SAA) in 1980 and provides background for the development of the Code. It is a document intended to set standards for professional behavior and to provide guidance for resolving conflicts that arise during the performance of duties. (See below: SAA. A Code of Ethics for Archivists.)

Crawford, Helen. In search of an ethic of medical librarianship. *Bull. Med. Libr. Assoc.* 66(3): 331-37, 1978.

Disappointed by the lack of interest in ethical issues, the author examines the reasons why librarians have largely ignored attempts to formulate a code of ethics. While she questions the need for a separate medical library code, she anticipates potential conflicts that would surface in medical libraries in the 1980s.

Danielson, Elena S. The ethics of access. *Amer. Arch.* 52 (Winter 1989): 52-62.

The author examines the principle of equal access, which is part of the guidelines that govern library and archival practices. Balancing the right to know and the right to privacy continues to pose dilemmas. The paper demonstrates the practical difficulties of implementing the principle of equal access.

Finks, Lee W. Librarianship needs a new code of professional ethics. *Amer. Lib.* (January 1991): 84-92.

After reviewing the literature critical of the ALA Code of Ethics, the author emphasizes the need for a new code that "can be an ethical compass for our professional lives." He recommends that Johan Bekker's doctoral dissertation (1976) be used as a foundation. The text of the current ALA Code of Ethics, revised in 1981, appears on page 85 of this article.

Francell, Mary. Ethics codes: past, present and future. *Museum News* 67 (November/December 1988): 35.

This useful one-page article reviews a number of ethical codes or guidelines developed by various professional groups following the publication of Museum ethics (1978). These organizations include the American Institute of Conservators, Museum Store Association, Association of Museum Directors, and the International Council of Museums (ICOM). The AAM also issued separate codes for curators, registrars, and public relations officers.

Glaser, Edwin V. The ethical bookseller: a nuts-and-bolts guide. *AB Bookman's Weekly* (January 1, 1990): 8-10.

An ALHHS member, Glaser summarizes the ethical guidelines of the Antiquarian Booksellers Association of America (ABAA). During his ABAA presidency, he gained first-hand experience in settling disputes between booksellers. Those of us who work with rare book dealers would be particularly interested in knowing the ethical parameters within which ABAA members work.

Gorlin, Rena A., ed. *Codes of professional responsibility*. (Washington, D.C.: Bureau of National Affairs, 1986), 304p.

This book includes the codes of ethics of major professions in the United States. The brief ALA Code of Ethics is found on page 187. Also of interest to ALHHS members are the ethical guidelines or statements issued by the American Medical Association, American Dental Association, American Psychiatric Association, American Psychological Association, and American Nurses' Association. A second edition was published in 1990.

Horn, David E. The development of ethics in archival practice. *Amer. Arch.* 52 (Winter 1989): 64-71.

The author compares the 1980 *Code of Ethics for Archivist with the National Archives* guidelines issued in 1955, and with the codes of similar organizations. A code of ethics is defined as a statement of generally accepted standards for professional judgement and conduct. Given this definition, a code is subject to periodic revisions as professional responsibilities and day-to-day activities change with time.

Rothstein, Samuel. Where does it hurt? Identifying the real concerns in the ethics of reference service. *Ref. Lib.* 25-26: 307-20, 1989. [Reprinted from the Summer 1982 issue of *Ref. Lib.*, pp. 1-12.]

The author first summarizes the various attempts on the part of the library profession to adopt a code of ethics or to issue a formal statement on ethics. After arguing that such attempts have largely failed, he urges us to take a practical approach: Just discuss the ethical problems "by focusing on the perplexities and anxieties actually felt by the practitioners" and begin by finding out "where it hurts."

SAA. A Code of Ethics for Archivists. *Amer. Arch.* 43: 414-18, 1980.

Prepared by the Ethics Task Force of the Society of American Archivists (SAA), the Code describes objectively what an archivist does, without being imperative in tone. It addresses such issues as collecting policies, relations with donors, access, and research by archivist. The Code consists of two sections: the text, which is intended for easy reading and reference, and the commentary, which explains the reasoning behind some of the statements.

Shields, Gerald R. Ethics and the librarian: taking stock at Allerton. In: *ALA yearbook of library and information services*, v. 15 (Chicago: ALA, 1990), pp. 1-10.

The author summarizes papers presented at a conference on ethical practice sponsored by the University of Illinois Graduate School of Library and Information Science in October 1989. Topics include ethics and library education, ethics of reference service, equality in access, librarian/vendor relationships, and employer/employee relations.

Trinka-Randall, Gregor. Preserving special collections through internal security. *C & RL* 50 (July 1989): 448-54.

The best way to protect a special collection is by implementing carefully devised policies and procedures. The author reviews reading room procedures, inventory, marking books and manuscripts, and laws that address library thefts.

Wood, M. Sandra and Beverly L. Renford. Ethical aspects of medical reference. *Ref. Lib.* 4 (Summer 1982): 75-87.

Reference policies generally address such issues as freedom of information, confidentiality, levels of service (the health professional v.s. the public), cooperative roles of public and medical libraries, clinical library programs, and patient education. Authors recommend written guidelines to avoid potentially "uncomfortable" situations, and to provide consistent service.

Woodward, Diana. Teaching ethics for information professionals. *Jour. Ed. Lib. Inf. Sci.* 30(2): 132-35, 1989.

The paper describes the ethics course offered to graduate students in library and information science at Drexel University. The choice of topics include ethical theory, freedom of information versus privacy, ownership of information, whistle blowing, affirmative action, and censorship. Will the future curators of information in academic, corporate and public libraries be better equipped to deal with ethical issues than we are?

Wyly, Mary. Special collections security: problems, trends, and consciousness. *Lib. Trends* 36 (Summer, 1987): 241-56.

Written by the Director of Library Services of the Newbery Library, this is a very useful summary of major cases of rare book thefts, methods of theft, and developments in the prevention of theft. Wyly concludes that "each person responsible for collections, from shelvees to the director, needs to examine himself or herself each day to maintain alertness and awareness of security responsibility."

ABBREVIATIONS

AAM	American Association of Museums
ABAA	Antiquarian Booksellers Association of America
ACRL	Association of College and Research Libraries
ALA	American Library Association
ALHHS	Association of Librarians in the History of Health Sciences
RBMS	Rare Books and Manuscripts Section
SAA	Society of American Archivists

