

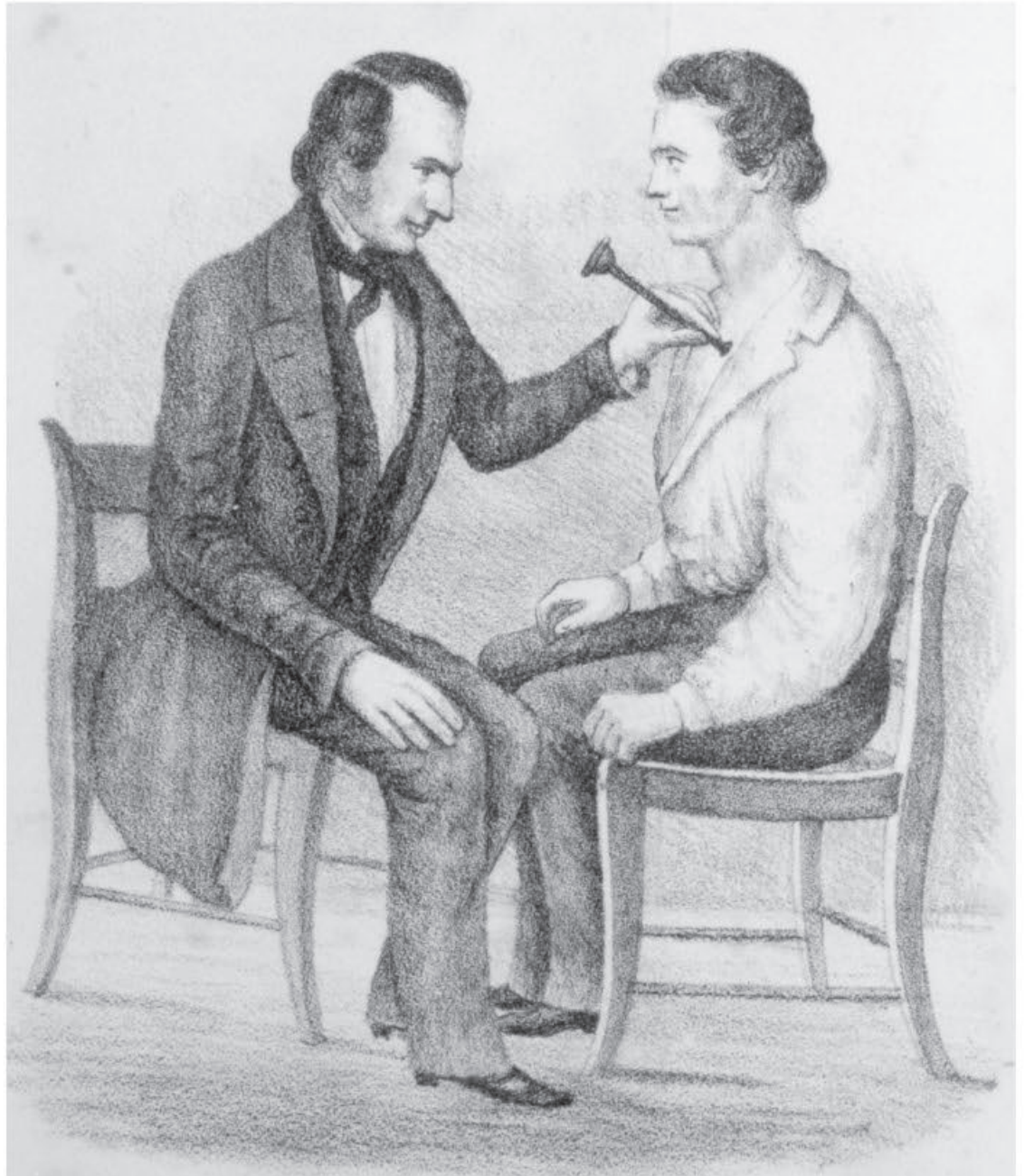
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*Newsletter of*



# The Cleveland Medical Library Association

VOL. 16, NO. 2 • FALL 2010



*Blaufox diagnostic instruments  
prompt balcony gallery renovation*

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## Trends and Realities at the Cleveland Health Sciences Library



FROM THE  
CLEVELAND HEALTH  
SCIENCES LIBRARY

**Ginger Saha,**  
**M.S.L.S.**  
Director

In previous columns I've discussed the transition from traditional print books and journals to electronic versions of information resources. The biomedical literature has been at the forefront of this shift, and the Cleveland Health Sciences Library staff, and our users, have been early adopters. We have lived through the often tumultuous changes in publishers' policies, and now face accessibility and pricing pressures that we could not have even imagined at the beginning of this information revolution.

The first electronic offerings were supplemental materials on CD-ROMs which accompanied print issues of journals and textbooks. These were not really practical in a multi-user library environment, but staff dutifully labeled and filed the CDs in long-forgotten cabinets that had been designed to store microfiche. The one-user-at-a-time CD Era quickly faded as the Internet exploded onto the scene providing many users access to the same resource at the same time. In an age whose mantra was "Storage is cheap," the possibility of providing the full text of journal articles electronically became a reality. The quality of these prototype "ejournals" was uneven, with full-color high resolution images posing a serious challenge to the computers repurposed to host these files. Servers crashed; links broke (the dreaded File not found! error message); and newer versions of the "reader" software (primarily Adobe Acrobat™) sometimes couldn't open full-text files created using an earlier version. Our users were astonishingly patient and understanding through these growing pains! Clearly, the advantages of electronic delivery over now old-fashioned photocopy or fax formats made it worth the pain. There are still gremlins in the system, but it is amazing that with so many independent providers, the reliability and increasing standardization of ejournals have reached a point where most users click and open the files they need without a problem.

How was this revolution paid for? Libraries' subscription dollars, and publishers' development budgets funded it. Publishers began by offering print+online subscription bundles of popular journals at a slight premium over print-only costs,

thereby assuring the revenue stream of traditional print subscriptions while collecting extra dollars to cover their R&D costs. When online-only subscriptions were made available, they usually cost the same as print-only. Libraries factored cost savings from the staff time not needed to process paper journal issues, and bindery fees not paid, and reasoned they were actually saving money by going electronic. Once we were hooked on electronic access, publishers implemented "tier pricing" with varying subscription pricing based on an institution's population, research infrastructure, or downloads of articles in the previous year. Enter the consortium. Libraries banded together in local, state, or regional arrangements, e.g. OhioLINK, and negotiated with the publishers for better pricing collectively than they could work out individually. Secrecy shrouded these deals, and individual sales representatives were often given a free hand in customizing the contract terms, and rewarding loyal, profitable accounts with significant discounts. Nothing stays secret forever, of course, and some of these deals have gone sour in very public, ugly ways.

Still, the consortium approach offers most of us the maximum access for the minimum cost. The unanticipated threats to this purchasing model now come from the economic and the political arenas. For example, the thousands of ejournals available through the OhioLINK Electronic Journal Center are mostly paid for with individual OhioLINK libraries' budget dollars. Most OhioLINK libraries are state-supported—at least in part—and are directly affected by the cuts made to Ohio's higher education expenditures as income tax revenues tank in this problematic economy. Predictions are that the deep drop will be felt in 2011/2012, and that "We ain't seen nothin'yet." What will happen to collective purchasing when some (most?) of the buyers simply won't have money to spend? There is simply no way CHSL and the other CWRU libraries could afford to provide access to all those journals at "street" prices. We have contingency plans, but they are neither painless, nor pretty. Let's hope we don't have to use them.

Cover illustration:  
L. M. Lawson,  
"Lectures on the  
Pathology, Diagnosis  
and Treatment of  
Diseases of the Chest;  
... Lecture III.—  
Stethoscopes,"  
*The Western Lancet XI*  
(1850): Fig. 24  
(opp. p.137).

## ACQUISITIONS: Driving change at the Dittrick



FROM THE  
DITTRICK MEDICAL  
HISTORY CENTER

**James M.  
Edmonson,  
Ph.D.**  
Chief Curator

This summer has been a busy time, catching up on some ongoing projects, and starting new ones. Many of these projects have been prompted by gifts of major collections that became driving engines of change at the Dittrick. Robert Anderson, the distinguished director of the British Museum, acknowledged this dynamic when he stepped down in retirement some years ago. At that juncture Anderson observed that “A museum has to keep collecting and studying objects at a certain level to stay alive as an institution. Otherwise, it starts to become a museum of itself.”

My medical museum colleague Thomas Soderqvist at the University of Copenhagen reaffirms this perspective, asserting that acquisitions comprise the essential “life-blood” of museums: “Not collections, not exhibitions, not research—but acquisitions. The active process of bringing new material stuff into museums is both the prerequisite of new interesting exhibitions and a source of new ideas and questions for research.” I couldn’t agree more, and welcome the opportunity to review how current and forthcoming activities and events bear this out.

## Blaufox collection prompts balcony gallery overhaul

I’ve written in previous CMLA Newsletters about the impact of acquiring collections on our endeavors and this summer just such an impact is being exerted by the M. Donald Blaufox collection of stethoscopes and blood pressure measurement devices (sphygmomanometers). Our balcony gallery of diagnostic instruments cried out for an upgrade in light of the Blaufox gift, and we are deep into that this summer. We have had some more cases and panels fabricated, part by CWRU carpenter extraordinaire Tim Logsdon, and some more by George Laurence of Museum Acrylics, who crafted the Skuy Gallery. While our timetable is fairly loose, I envision this renovation coming together by the end of the calendar year.

For now, we are re-conceptualizing the balcony display and scrutinizing the Blaufox collection to see how its inclusion will transform the diagnostic gallery. Research is an important component of this, particularly the search for images representing how doctors used the array of diagnostic instruments. We’re finding an intriguing visual culture of the physician—patient encounter, residing in the images secreted away in the pages of monographs in the Allen Medical Library.

Leading this search is Jim Vendeland, retired ophthalmologist and Dittrick volunteer, and Gillian Seaman, CWRU history undergrad and very able exhibit research assistant. They’re coming up with an amazing body of images that not only explain how to use instruments and what information they yield, but also convey a visual record of the diag-



nostic encounter between physician and patient. These images of instruments also became coded symbols of professional competence and power, and this transcended the professional boundaries of medicine and filtered into the domain of popular culture—cartoons, film, television. We will want to explore that in the exhibition, too, and present it in a series of slide shows to be incorporated in the display. We will be adding a new feature: digital picture frames. You’ve probably seen these digital picture frames loaded with family pics that scroll through continually, the kind of thing people like to give to granddad and grandma as a holiday present. I’ve seen this simple and inexpensive display technology used to good effect in other museums and we’re going to give it a try here. The net effect is fewer words, and more images, all to the good for the museum visitor’s experience.



**Gillian Seaman**

**Sphygmomanometer,  
(at right) Short and Mason  
(London, England) 1924**

## RARE OBSTETRIC MANIKIN PROMPTS CHANGE

After the September opening of the Skuy Gallery, prompted by the acquisition of Percy Skuy's unique contraceptive collection, I mulled over the state of the rest of the Dittrick's main gallery. Quite honestly, the prospect for a major overhaul hadn't been on the horizon—that loomed as perhaps too overwhelming, frankly. And yet, the clean, bright look of the Skuy Gallery stood in contrast to the rest of our main gallery. At the very least, a sprucing up seemed in order. Additionally, I thought how interesting it would be to tell the flip side of the contraceptive gallery story—a history of childbirth and related issues on the health of women



Angélique Marguerite Le Boursier du Coudray. *Abrégé de l'art des accouchemens, dans lequel on donne les préceptes nécessaires pour le mettre heureusement en pratique . . .* (1769).

and children. We certainly have the artifacts and rare books to present this story. It's just a matter of getting started in this direction.

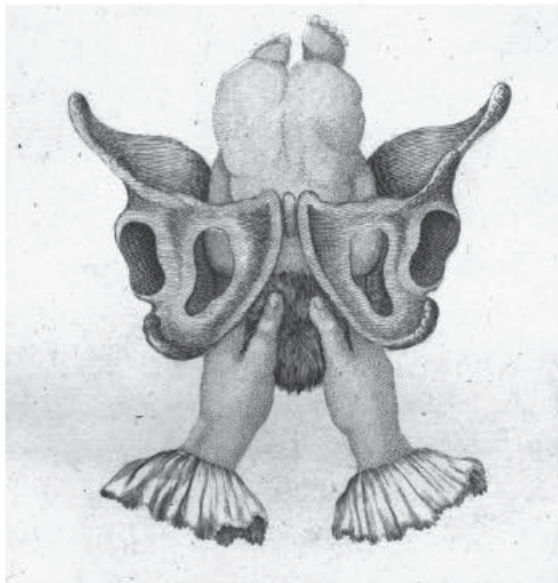
As I pondered such change, and its implications for the Dittrick, a totemic artifact came on the horizon and set the ball rolling. Serendipity, or chance, perhaps? Who knows? Just before Thanksgiving, we received a dealer's catalogue featuring a rare obstetric manikin and a 1769 text by Mme. du Coudray, the celebrated midwife. I had seen similar manikins in Europe, notably at the Musée Flaubert in Rouen, where Mme. du Coudray's most complete midwifery manikin may be found.

Faced with the chance to bag such a rare survivor from the 18th century for the Dittrick, I got the phone and dialed. Yes, the manikin remained available and the dealer granted the Dittrick first refusal while I sought and obtained funding from the CMLA Trustees. I later learned that the dealer accepted our bid just minutes before a European museum telephoned. Whew! Not like watching the closing moments on eBay, perhaps, but I nevertheless felt a thrill that we had secured the acquisition of such a totemic early midwifery artifact. I see the manikin as the key anchor for a new gallery component at the Dittrick dealing with childbirth in historical perspective.

To give meaning to this important artifact and place it in historic context, I have invited Dr. Nina Gelbart to give the 2010 Zverina Lecture, and we have asked Dr. Pam Lieske to serve as guest curator for an exhibit presenting the manikin. Gelbart and Lieske are distinguished scholars whose work has focused upon this topic from different, yet complementary perspectives. For the Dittrick and our friends, it's a convergence of interest and talent that can only be described as wonderfully fortuitous.

On Thursday, October 14, Professor Gelbart, who teaches at Occidental College, will present *Birthing a Nation: Mme. du Coudray and the practice of midwifery in Enlightenment France*. Professor Gelbart's lecture is based upon her acclaimed biography of Mme. du Coudray, *The King's Midwife—A History and Mystery of Madame du Coudray* (1998). Gelbart presents du

Coudray as a strong yet ambiguous figure; traditional village matrons may have resented her as an interloper disrupting their time-honored approach to childbirth, while physicians and surgeons grated at her usurpation—with royal sanction—of their certification of midwives. Gelbart’s biography of du Coudray also provides essential context for understanding the role played by both the obstetric manikin and the birthing manual by du Coudray, *Abrégé de l’art des accouchemens* (1769). With these tools, du Coudray trained a cadre of some ten thousand persons in midwifery, and aspired to vanquish the tyranny of ignorant tradition.



To complement Professor Gelbart’s talk, we have invited Professor Pam Lieske of Kent State University to guest-curate a display of the Dittrick’s obstetric manikin. The exhibition, in the Castele Gallery, is entitled ‘*La machine*’ of Mme. du Coudray: the obstetric manikin in 18th century midwifery. Professor Lieske brings to this task considerable knowledge of this subject from a British perspective, as well as a thorough conversancy with French experience and writings. She serves as editor of *18th Century British Midwifery* (Pickering & Chatto, 2007–09), a 12 volume collection of facsimiles of primary documents—pamphlets, lectures, and treatises on midwifery and childbirth, as well as catalogs of

obstetrical appliances and specimens. Professor Lieske’s most recent work is a forthcoming article entitled “‘Made in Imitation of Real Women and Children?’ Obstetrical Machines in Eighteenth-Century Britain.” She therefore brings a long-established interest in the subject of obstetrical manikins to the task of curating the temporary exhibition here at the Dittrick. All this expertise is a great boon to us, as this temporary exhibit can become the first component of a larger permanent gallery presentation of the topic of childbirth and related women’s health issues. It a great start in a new direction for the Dittrick and we’re all very excited.



**Plate 15 from *Abrégé de l’art des accouchemens, dans lequel on donne les préceptes nécessaires pour le mettre heureusement en pratique . . .* (1769) (far left).**

**Pam Lieske with an obstetrics atlas by William Smellie (above).**

**Nina Gelbart (left).**

## Dittrick invited to collaborate with Wellcome Library Images initiative

An emerging partnership with the Wellcome Library comprises yet another development at the Dittrick driven by the acquisition of a notable collection. Over ten years ago we acquired a collection of dissection portrait images that have been featured in *Dissection: Photographs of a Rite of Passage in American Medicine, 1880–1930* (Blast Books, 2009). Dr. Simon Chaplin, newly appointed director of the Wellcome Library, found these images compelling and has invited



*Smallpox patient with nurse from the Hartzell collection.*

the Dittrick to share them via Wellcome Images. He proposed this as just a first step in collaborative sharing of images from the Dittrick collections on Wellcome Images, the online portal for accessing medical images from the incomparable Wellcome historical collections. This invitation emerged in conversations with Dr. Chaplin after he spoke at the annual meeting of the Cleveland Medical Library Association. (To date, he has made this offer to only one other institution in the United States, namely the College of Physicians of Philadelphia.) To follow up on Dr. Chaplin's overture, Dittrick staffers Jennifer Nieves and Laura Travis will be visiting the Wellcome in September, and confer with Catherine Draycott, Head of Wellcome Images. Dittrick collections considered for sharing on Wellcome Images include the following: Corlett dermatology clinic, 1890–1910; Hartzell smallpox epidemic, 1902–04; Lakeside Unit hospital service in France, 1915–18; and Bruno Gebhard photos of health museum displays, 1925–65. Wellcome images are on the web at <http://images.wellcome.ac.uk>.

### JULIAN KASSEN (1918–2010)

We are sad to report the death of longtime Dittrick friend, advocate, and volunteer Julian "Kass" Kassen at age 91. Kass brought a winning smile, an insatiable curiosity, and wry wit and humor to his volunteer work with us. After a distinguished career in internal medicine, he looked for meaningful volunteer work and that brought him to the Dittrick twice weekly for ten years. We had Kass do background research



for rare book exhibits, on topics as diverse as obstetrics and dermatology. He loved learning about his medical calling and its rich heritage. I can recall him saying to me, "Gee, I'm surprised how much I didn't know!" There is ample irony in this, as he was indeed a brilliant individual, and cognitively was extremely sharp right to the end. But I think his comment conveys something about Kass that we admired and will cherish in our memories of him. For all his brilliance, he could be self-deprecating and humble, as well as genuine, compassionate, and kind. Kass became a valued part of our team at the Dittrick and will be greatly missed by one and all.

## Museum volunteer: Jim Vendeland



I'd like to introduce Jim Vendeland, M.D., a retired ophthalmologist and now a volunteer at the Dittrick for almost three years. Jim is a native Clevelander with diverse interests. Jim and his wife Marcia attend courses for seniors at Cuyahoga Community College and Baldwin Wallace College, and Jim's avocations include study of Russian (!), opera, with a growing music collection, and racquetball.

How Jim became involved in volunteering at the Dittrick is somewhat of a mystery! He found us, rather than vice versa. Jim is an avid collector (he confesses to being a pack-rat), and has a passion for organizing and cataloging things. Volunteering at the Dittrick suits this bent, and has kept him in touch with the medical world. When asked by grandchildren what he does at the Dittrick, Jim explained that he is "locked in a room" and given antique eyeglasses to describe and catalog, and that he has enough work to last several lifetimes. Somehow his family only bought part of this story.

The real reason Jim volunteers at the Dittrick, identifying and cataloging old spectacles and antique eye instruments (things he admits knowing very little about in his professional life), is that he enjoys working with such a rich and extensive collection, and he finds it particularly fascinating to study artifacts (antique tools). Jim recalls a quote to the effect that books are prescriptive, containing rules and guidelines of conduct, while artifacts comprise tools that people actually used and thus provide tangible, material evidence of how our medical forebearers went about their work.

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### *A final word from Chief Curator Jim Edmonson*

So, I trust these examples provide a compelling picture of what goes on at the Dittrick, and how important acquisitions and collections have indeed been the "lifeblood" of our museum. In recent years the Dittrick has been the recipient of some internationally important collections and it is clear that this is not a fluke. Prospective donors, in seeking a home for their cherished rare books, art, and artifacts, simply want a good, nurturing home for their collections, where they will not be relegated to dusty storage. We provide that assurance. We provide responsible stewardship, intellectually stimulating study and presentation of collections, and do so in a welcoming, hospitable, and beautiful setting. What more could a collection donor want?

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###### **Cleveland Health Sciences Library**

<http://www.cwru.edu/chsl/homepage.htm>

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**For hours see:**

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## DATES TO REMEMBER

- OCTOBER 14** ZVERINA LECTURE: Nina Rattner Gilbert (Occidental College)  
*Birth of a Nation: Mme. du Coudray and the practice of midwifery in Enlightenment France.*  
COMPANION EXHIBITION, to be guest-curated by Pam Lieske (Kent State University):  
“La machine” of Mme. du Coudray: the obstetric manikin in 18th century midwifery
- OCTOBER 18** *Dissection* book event at Mutter Museum in Philadelphia
- NOVEMBER 4** Susan Lederer (Chair, Medical History and Bioethics, University of Wisconsin-Madison).  
Sponsored by CWRU Departments of History and Bioethics lecture. Professor Lederer is  
author of *Flesh and Blood: A Cultural History of Transplantation and Transfusion in  
Twentieth-Century America* (Oxford University Press, 2008).
- NOVEMBER 5** *Anatomica Aesthetica: Mutter Museum Photographs and H. F. Aitken Illustrations  
from the Dittrick Medical History Center.* A joint exhibition from the Dittrick and Mutter  
museums, to be held at the Reinberger Galleries of the Cleveland Institute of Art,  
November 5, 2010–January 2, 2011
- JANUARY 27** HANDERSON LECTURE: Alexandra Lord (National Park Service)  
*Condom Nation: The U.S. Government’s Sex Education Campaign from  
WWI to the Internet* (2010)