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Testdriving CD-ROMs-Reviews of CD-ROM products-The National Gallery: Complete Illustrated Catalogue, Artifact Fine Arts; Norman Rockell: The Man and His Art

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From the Reference Desk
from page 38

ery two years, alternating between Athens and other international cities. In any case, Mellon relates these facts, as well as others pertinent to the development of the games in an introductory background section. This is followed by a statistical summary including information on the organizers and competitors. But the meat of the book is contained in the chapters on the events themselves. There are chapters on track and field, cycling, diving, fencing, soccer, gymnastics, rowing, swimming, tennis, weight-lifting, wrestling and even tug-of-war.

Each chapter is introduced by a brief narrative and informative text and notes are interspersed when further explanation is needed. Naturally the results of each event is given listing the date, number of countries participating along with the competitors, their placement and scores. In addition, a list of the jury members or judges is included. Mallon used both official Olympic records and primary sources, particularly newspaper accounts in his research.

Public librarians will be particularly pleased with the exhaustive coverage offered here. The *1906 Olympic Games* may be appropriate for reference or circulation depending on need, but in either case, it is worth the price. Others in the series include: *The 1896 Olympic Games* (1997, 0786403799; \$32.50) *The 1900 Olympic Games* (1997, 0786403780; \$39.50) and *The 1904 Olympic Games* (1998, 0786405503; \$39.50).

We never seem to tire of our fascination with things English. Retellings of English history and literature are popular entertainment staples today, and have been for as long as I can remember. Witness the current popularity of the films *Elizabeth* and *Shakespeare in Love*, as well as the audience response to past classics like *Lion in Winter* and *A Man for All Seasons*. But the interest is not only popular, there is also a scholarly fascination with England's history and influence.

With the publication of *Medieval England: An Encyclopedia* (1998, 0824057864; \$135), Garland has produced a reference title sure to feed this scholarly interest. Naturally, biographical sketches are included, with both famous, and not so famous names given their due. Legends like Eleanor of Aquitaine, Richard the Lionheart, and Edward the Black Prince appear along with the less familiar like Felix of Crowland, Wulfstan of York and Margery Kempe. But there is more than biography in this encyclopedia. Articles on politics, law, religion, economics, literature,

art, music and military topics are also included. In addition, there are entries on the social aspects of medieval life like literacy, marriage, outlawry, serfdom, prostitution, urban life and childhood. Organization is alphabetical with a thematic index, *see also* references and an overall subject index providing structure. Maps, glossaries of musical, liturgical and architectural terms, as well as lists of English Kings and Queens, the Archbishops of Canterbury and York and medieval Popes are added features. The writing is scholarly and the editors provide useful bibliographies after each entry.

Medieval England: An Encyclopedia is a comprehensive and authoritative treatment of a remarkable time and place. It does justice to its topic, and that is no small compliment. It is an obvious choice for academic libraries supporting medieval studies or English history courses.

Although the title is less than promising, Scarecrow's *Dead Countries of the Nineteenth and Twentieth Centuries* (1998, 0810834456; \$45) offers a unique slant on world politics and geography through a look at stamp collecting. You see, a "dead country" is one that once issued postage stamps

but no longer does. Author Les Harding started the project after he realized there was no single reference in which a stamp collector could find a list of places that fit the definition of a "dead country." However he has expanded the original concept and does more than identify these countries, protectorates, princely states, etc. He provides brief descriptions and basic statistics for each, along with the reason it ceased to exist. Adding a little flavor, he also includes pictures of individual stamps and quotes from the travel literature. The book is organized into fifteen chapters divided geographically and each has a bibliography and index.

One of the additional fascinations of Harding's effort is how it reveals the volatility of world politics and the geographic formation of nations. Whether intentional or not, *Dead Countries* ... points to how politically unstable the world has been over the last two centuries.

Admittedly, this is a quirky little book, but it is one that many will find compelling. Public libraries where there is a strong interest in stamp collecting should consider it. For academic reference collections, it is a marginal choice, but it may find a home in some circulating collections. 🐼

TestDriving CD-ROMs — Reviews of CD-ROM products

Column Editor: Norman

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The National Gallery: Complete Illustrated Catalogue

National Gallery Publications Limited, 5/6 Pall Mall East, London SW1P 5BA
0171-839-8544 (tel.) 0171-930-0108 (fax)
available from: Yale University Press, P.O. Box 209040, New Haven, CT 06520-9040 800-987-7323 (tel.) 800-777-9253 (fax)
ISBN: 1-85709-194-9 Price: \$95

System requirements: * a Multimedia PC (MPC) or compatible, with 386SX or higher microprocessor, 8 MB of RAM, 1- 3 MB of available hard disk space;
* an MPC-compatible CD-ROM drive (double-speed or higher recommended);
* VGA+ graphics adapter and driver (640 x 480 minimum screen size, 256 colors minimum; thousands or millions of colors recommended for viewing the enlarged pictures); * MS-DOS operating system version 5.0 or later;
* Microsoft Windows operating system version 3.1 or later (including Windows 95); * Microsoft Windows compatible mouse

Reviewed by Norman Desmarais (Providence College)
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The *National Gallery: Complete Illustrated Catalogue* "aims to provide concise, systematic and up-to-date information on

every work owned by the National Gallery." The CD-ROM contains the complete text
continued on page 42

TestDriving CD-ROM
from page 40

found in the printed edition of the catalog. Along with buttons for the main access points, the main menu offers buttons for background information: the Director's Introduction, History of the National Gallery, and two tutorials: How the Catalogue is Organized and How to Use this CD-ROM. These consist of text with some images. This product contains no audio, animation, or motion video clips.

Three large buttons provide the main access points to the collection. The ARTISTS and the INDEX buttons provide alphabetical lists of the artists and the index terms used in the product. Researchers can type a desired term or select it from a list. With each keystroke, the cursor moves to the closest match in the alphabetical list to make selection easier. Selecting an item in the Artists section will display the biography of that artist plus thumbnail illustrations of his or her paintings in the National Gallery collection. Selecting an item in the Index will display the entries for that term. Clicking on a painting title will display a painting and its catalog entry. The left and right arrows at the bottom of the screen will navigate through the list.

Using the index to locate terms like "portrait" or "still life" will compile a thematic list of art works by genre that the researcher can examine as desired. One could also use this feature to examine works by medium, such as charcoal, gouache, pastel, etc. However, the most common medium—oil on board or oil on canvas—needs to be searched by support medium (board, canvas).

One can also use the FIND button to locate terms. The search engine, designed by **Cognitive Applications**, searches the page text (default) or titles only. One can search for the whole word, use right truncation by selecting "start of the word" (default), or both left and right truncation by selecting "anywhere". Upon completing the search, the program will display a list of titles in alphabetical order by artist. Choosing a reference will display that page. The search engine only searches for one word at a

time; so to search by phrase, one would have to execute a search and select "refine." This procedure apparently executes a Boolean AND operation. Selecting "extend" performs a Boolean OR operation. This is a very powerful search engine, but some of the features are not immediately intuitive to the user.

The buttons for Artists, Index, Find, and Find Again also appear on the navigation bar of the display windows for easy access. Here, one will find other buttons to access contents, add or delete bookmarks, return to the previous screen, access options (print, copy, find, find again). The Find Again feature automatically goes to the next occurrence of a search term and flashes a highlight three times to draw attention to its location.

Selecting a painting to study will display a reference image (about 2 x 2.5 inches in 256 colors) along with the catalog entry in a scrollable viewing window. Names of artists whose paintings are in the collection and National Gallery inventory numbers are underlined in red, enabling one to go directly to the artist or painting referred to. (Clicking thumbnail images on the artist biography pages will also go to the painting and catalog entry.)

Selecting "Whole Image," "Show Detail," or "Image Window" will display the images in millions of colors (compressed in JPEG format and decompressed by QuickTime software supplied on the disc). The larger images attempt "to make the best trade-off between image size, quality of reproduction and storage requirements" while keeping the size of each image below a limit of approximately 450 KB to fit everything onto the CD-ROM.

The Show Detail button permits viewing any area of the painting, enlarged as if it were about 20 inches square. The 4 x 5 inch viewing window cannot display the entire image at this magnitude, so a yellow square guide lets one scroll across the small reference image to view it enlarged in the viewing window. Clicking anywhere in the reference image will also enlarge that section. The Whole Image button will display the whole painting at a larger size than the reference

image, but the image quality will probably not be as good as in the Show Detail view.

Selecting the Image Window button will create a new window to display

the current painting. The program will support up to ten image windows during use. Researchers can use the Scale menu to adjust the image display in increments of 25%. The program defaults to fitting it in the window to display the whole image. One can use the resize control at the bottom right-hand corner to resize the image window or the maximize button to display it over the whole screen. Opening an image window by clicking on the reference image will display the image at its most detailed (100%) and the initial visible portion will be centered on where the mouse was clicked within the reference image.

Each image window also has a Window menu to manipulate and manage the windows. The Tile Image Windows option is particularly useful as it allows the neat arrangement of all the image windows that are currently displayed. This permits comparing images side by side to see how one painting compares with another or how one painter influenced another. For example, one could use this feature to compare **Elizabeth Louise Vigée le Brun's Self Portrait in a Straw Hat** with **Rubens's Le Chapeau de Paille**. This could not be done easily in the gallery.

Some works may form part of a larger ensemble, e.g. a triptych, or may have a significant painting on the reverse. Show Reverse and Show Composite buttons permit viewing a reverse or a composite in a 4 x 5 inch window, but there are no facilities for viewing details of such works.

A Bibliography button will display the bibliography relating to the catalogue entry.

Microsoft and the **National Gallery** produced a similar title (*Microsoft Art Gallery*) in 1993. The state of the art of software and the installed base of hardware could only support image resolutions of 256 colors maximum, far less than the true color images in *The National Gallery: Complete Illustrated Catalogue*. The image windows were of fixed size and did not allow the flexibility of use that this product permits. One should not expect, however, to be able to copy the images. They are copyrighted; and the CD is a tool for study and research, so it does not permit copying of images. Readers can copy the text of catalogue entries and artist biographies, though.

The catalog entries in this product have been updated with some changes since the *Microsoft Art Gallery*. For example, the *Arnolfini Marriage* is now called the *Arnolfini Portrait*. The questionable attribution to **Fragonard** of an Interior Scene (NG2620), once called *The Happy Mother*, is more clearly identified. **Greuze's Child with an Apple** appears in black and white in *Microsoft Art Gallery* with a seven-word

continued on page 58

Publisher Bestsellers — University Press of Kentucky

Column Editor: **Julia A. Gammon** (Head, Acquisitions Dept., U. of Akron & Marketing Manager, U. of Akron Press) <jgammon@uakron.edu>

Having just returned from a great **AAUP Southern Presses Meeting** in Lexington, Kentucky, I find it a real pleasure to have a column of bestsellers and a best kept secret title from the **University Press of Kentucky**. The program for the meeting was informative, and the Southern hospitality was outstanding.

Established in 1943, Kentucky publishes over 50 titles per year and currently has over 700 books in print. The press has a strong collection in the area of Kentucky-related topics, the Ohio Valley, the Appalachians and the upper South. It also publishes books in the fields of American history, military history, literature, film studies, and serious nonfiction of general interest to name a few. The journal, *Southern Folklore*, is one of their publications.

If you are a reader or collector of university press catalogs, you may recall that Kentucky always has a horse on its cover, and that many of the books in its local history series have blue on the cover, representing the Bluegrass State. **Leila Salisbury**, Publicity Manager, supplied the list of recent bestsellers and a best kept secret.

Recent Bestsellers

The Winning Tradition: A History of University of Kentucky Wildcat

TestDriving CD-ROM from page 42

description. *The National Gallery: Complete Illustrated Catalogue* shows it in full color with a three sentence catalog entry. *The National Gallery: Complete Illustrated Catalogue* also offers more information about the provenance of the paintings.

The Microsoft product offered some multimedia bells and whistles, such as the audio pronunciation of names, a historical atlas, and guided tours (four illustrated discussions) that this product does not have. It also had more links built into

Basketball, by Bert Nelli (\$24.95 cloth, ISBN 0-8131-2087-X). One of the fullest and fairest historical assessments of the team first made famous by the legendary **Adolph Rupp**. Includes the 1998 NCAA championship season.

A Rose for Mrs. Miniver: The Life of Greer Garson, by Michael Troyan (\$25.00 cloth, ISBN 0-8131-2094-2). The first biography of the seven-time Academy Award nominated actress who reigned as the queen of MGM during the 1940s.

Crime Science: Methods of Forensic Detection, by Joe Nickell and John F. Fischer (\$25.00 cloth, ISBN 0-8131-2091-8). Designed for the armchair true crime buff as well as those wanting an introductory study to the field, *Crime Science* explains the science behind the work of firearms experts, document examiners, fingerprint technicians, medical examiners, and forensic anthropologists. Each chapter concludes with a famous case study.

MASH: An Army Surgeon in Korea, by Otto F. Apel and Pat Apel (\$25.00 cloth, ISBN 0-8131-2070-5). The only published memoir by a MASH surgeon serving in the Korean War, Apel paints a vivid

picture of medical innovations on the front lines as well as of daily life in the mobile units.

Civil War Recipes: Receipts from the Pages of Godey's Lady's Book, by Lily May and John Spaulding (\$22.00 cloth, ISBN 0-8131-2082-9). The cookbook brings together popular nineteenth-century recipes from both North and South, and the instructions have been annotated so today's cooks can try their hands at these culinary delights.

Best Kept Secret

Short of the Glory: The Fall and Redemption of Edward F. Prichard Jr., by Tracy Campbell (\$27.50 cloth, ISBN 0-8131-2073-X). The story of the remarkable rise, fall, and redemption of one of the state's most gifted politicians, a man whom many (including Katharine Graham and Arthur Schlesinger Jr.) thought would one day be president until he was convicted in a ballot box stuffing incident. Prichard went on to become the driving force behind education reform in Kentucky, and his story reads like a Greek tragedy set on the stage of American politics.

the text. *The National Gallery: Complete Illustrated Catalogue* has a Related Index Terms button on the catalog page that will display the index terms related to the painting for cross-referencing the collection. This performs the same function as the built-in text links. It also serves a similar function to the historical atlas. For example, one could select "Paris 1775-1800 (works from)" or "France 1775-1800 (works from)" to locate paintings from this place and time. This will locate the same entries as does the historical atlas plus three others; but it will not provide a historical narrative.

The National Gallery: Complete Illustrated Catalogue provides easier ac-

cess to the art works than does the Microsoft product whose principal access is via the artist's biography. *The Complete Illustrated Catalogue* has more access points that are quicker and easier to use. The user interface has some similarities to the Microsoft product, particularly in the excellent search engine. After one becomes familiar with its features, it is very flexible and powerful. Art students will appreciate the ability to view the images in true color, to view them at various levels of magnification, to scan parts of them to see the details, and to compare related paintings side by side. Highly recommended.

continued on page 77

TestDriving CD-ROM's
from page 58

million taken from catalogs from all auction galleries and many minor ones. For each item, the database provides the title of the catalog, auction date, lot number, auctioneer, high and low estimates in U.S. dollars, actual sale price, complete description of the item as written by the auction house experts, provenance, exhibitions (if any), and bibliography.

The disc also contains several related databases, such as **Falk's Dictionary of Signatures & Monograms of American Artists**, a database of American artists along with images of their signatures and monograms, and the **Getty Union List of Artist Names**, a compilation of over 137,000 citations of artist names compiled from thousands of sources. This latter database serves as a name authority file, as it includes variants of the artists' names. Sister products include other related databases on the decorative arts and jewelry auction findings. The **Decorative Art CD** also contains the **Getty Art & Architecture Thesaurus**, a seven-volume thesaurus containing terminology in the fields of art and architecture and **Maloney's Collectibles Directory**, an international Who's Who of dealers, appraisers, auction houses, museums, clubs and societies, restoration resources, and specialty collectors. Purchase of the Fine Art or the Decorative Art disc includes the archive disc which contains data and images from 1988-1992.

Artfact Fine Arts v. 2.12F is Artfact's first product to use a Web browser as its search interface and, thus, to offer Web/CD-ROM hybrid capabilities. This enables the company to offer expanded support and services online at any time during a search session. The CD cannot store all the images from all the catalogs it contains, so users can view them from the Web site and toggle between the Web site and the CD with a single keystroke. Other services provided on the Web site include a section

Artfact Fine Arts v. 2.12F

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Tel. (401)295-2656 email: sales@artfact.com;

technical support email: techsup@artfact.com

Internet URL: www.artfact.com

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The **Artfact Fine Arts** CD-ROM contains over three records the major

"About Art and Antiques" that features a sort of thematic newsletter (*Feature of the Fortnight*) and a reference section that includes articles or treatises on New York, New Jersey, and Pennsylvania cabinetmakers, cabinetmakers of the south, and sections on Oriental art, including Korea, Japan, China, India, Cambodia, Thailand, and Java.

The powerful search engine displays a search window on the left side of the screen and a results box on the right. The search window lists the databases for the user to make a selection and offers buttons to execute the search or to clear the fields. The search fields include the artist's name, terms to include and terms to exclude as well as boxes to search a range of actual sale prices. Besides the two fields to include or exclude search terms, researchers can use the Boolean and adjacency operators OR, AND, NOT, ADJ, W/ (term 1 within x words of term 2) NEAR, SAME (searches for word pairs that occur in the same paragraph or in a specified range of paragraphs [SAME/]), and NOTSAME (searches for records that contain paragraphs in which the term that precedes the operator occurs and the term that follows it does not). Researchers can also use range operators (> < >= <=) to limit searches to a particular value or range.

The search engine ignores capitalization—Picasso, picasso, PICASSO and pICaSo are all identical—and automatically performs "stemming" (searches for the term with common word endings such as 's', 'ed', 'ing', etc.) by default. Enclosing the phrase in single quotes will turn off stemming and force the program to see the entire phrase as one unit, but it will not retrieve variants. Using a hyphen between the terms will both search the terms as a phrase (as if in single quotes) and perform stemming. When nesting terms in a search statement, parentheses determine the order of precedence in executing the query.

In addition to stemming, researchers can use the question mark or a dollar sign as a single wild card character or an asterisk for multiple characters. They can also restrict a search to one particular field by using a colon between the search term and the field

continued on page 78

New Titles from McFarland

THE END OF THE WORLD

An Annotated Bibliography

Tom McIver

[360]pp. \$55 library binding

Indexes

ISBN 0-7864-0708-5 1999

AN INTRODUCTION TO PARAPSYCHOLOGY, 3D ED.

H.J. Irwin

406pp. \$32.50 library binding

Photos, illustrations, references, indexes

ISBN 0-7864-0671-2 1999

ERSKINE CALDWELL

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Erskine Caldwell

Edited by Robert L. McDonald

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Photos, notes, annotated chronology, index

ISBN 0-7864-0108-7 1999

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Charles C. Sharpe

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Tables, notes, glossary, appendices,

bibliography, index

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THE REEL MIDDLE AGES

*American, Western and Eastern
European, Middle Eastern and Asian
Films About Medieval Europe*

Kevin J. Hartly

324pp. \$78.50 library binding

117 photos, bibliog., filmog., index

ISBN 0-7864-0541-4 1999

McFARLAND

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TestDriving CD-ROM's from page 77

name. For example, "2001: actual" will find occurrences of 2001 only within the actual sale price field, locating anything that sold for \$2001 but not a movie composer of 2001, *A Space Odyssey*. One can restrict the entire query to one or more specified fields by using the Query-level field restriction operator (/f:) before each field name.

Researchers can also make use of a wide variety of additional operators. For example, the exclamation point (Concept operator) generates a list of words related to the query term to which it is appended. It searches for the query term and any related terms. A tilde (~ Fuzzy search operator) locates words with similar spelling to the query term. The @ (Thesaurus operator) searches for synonyms of the query term, while the Document operator (D_) searches for records that are similar in content to the record with a specified ID number. When the search engine retrieves the documents, it displays a results list (hit list) which gives a brief descriptive overview of each document. Selecting an individual record displays the complete lot information. When an image is available for a particular lot, it

will have a hyperlink: Click Here for Remote Web Image. Image links are only active in the detailed description (Document display).

In the previous version of the software, also installed from the CD for those who prefer not to change to a Web browser interface, one could search for images by using "JPG" as a search term. However, doing so in the new software disables the hyperlink text used to open images. *Artifact* is working with the software publisher to fix this in future releases. In the meantime, one can search for "Click" to locate only records with images.

Artifact Fine Arts contains the fulltext of more auction catalogs than any similar product. Searching such a large quantity of information in hardcopy would be an extremely tedious and time-consuming task. That endeavor can now be performed instantaneously as *Artifact Fine Arts* has the most powerful search engine this reviewer has ever worked with—bar none. The software designers also placed the navigation buttons (Search, Clear, Hit List, Previous Ranked Document, and Next Ranked Document) at the top and bottom of their respective windows; so researchers do not have to scroll back and forth to find what they want.

The software has been designed to address the art professional's need to evaluate common objects against fair market values. Art historians can use it similarly as well as for researching market economics or performing market studies. They can use it for both financial and attribution appraisals as well as to study the provenance of a work and to compare it to other similar items to see how one artist influences another. Some descriptions can be rather brief while others, particularly for major works, can be very lengthy and include an extensive bibliography. This information can be very valuable to artists and art dealers.

Museum professionals and curators can use this product to verify authenticity and to compare similar known items. They can use it to research artists with connections to a location or institution. Historical renovators or reconstructionists can use it to verify room colors, decor, etc. in period paintings or to compare existing known items for verification. Any library that collects art catalogs will find this an indispensable product. *Artifact Fine Arts* has many uses that transcend its primary audience of professional art dealers and is highly recommended. 🐼

Rumors

from page 14

prestigious five-year, \$500,000 **Presidential Early Career Award for Scientists and Engineers (PECASE)** during a ceremony February 10 in Washington, DC. The 35-year-old Leazer, who is believed to be the first scholar in the field of library and information science to be honored with a **PECASE**, was nominated for the award by the **National Science Foundation** for his contributions to understanding human-centered methods for locating information in complex digital library systems. He plans to use the award money to support his research on information retrieval in a digital library environment. Before joining the faculty of **UCLA's Department of Library and Information Science**—now part of the school's **Graduate School of Education & Information Studies**—in 1994, Leazer worked as a cataloger at the **New York Public Library**. He earned a Ph.D in library and information science from **Columbia University** in 1993. (Reported by **Kay Cooperman**, **UCLA**.)

This is from **Diglibns**, **Alis Whitt** (College of Charleston) <whitta@cofc.edu>, and **Eric Lease Morgan** (Digital Library Initiatives Department, **NCSU Libraries**);

http://www.lib.ncsu.edu/staff/morgan/) <eric_morgan@ncsu.edu>. Try **MyLibrary@NCState**, a user-centered, customizable interface to the **NCSU Libraries** collection of information resources, available at <http://my.lib.ncsu.edu/>. **MyLibrary@NCState** integrates principles of librarianship (collection, organization, dissemination, and evaluation) with globally networked computing resources creating a dynamic, customer-driven front-end to the library's set of materials.

Bill Britten (Head of Systems, U.ofTennessee Knoxville) <bill@aztec.lib.utk.edu> has been promoted to Professor. Sounds good to me! Congrats, Bill!

Eleanor Cook (**Appalachian State University** and **Editor** of the fabulous **Acqnet**) <COOKEI@conrad.appstate.edu> sends word of an interesting **Y2K Website**—<http://home.earthlink.net/~lee00/index.html>.

Stanford and **Yale** have added the text of the recent **United States Court of Appeals** for the **Second Circuit** confirming

Judge Leonard Sand's decision in favor of **Henry Barschall**, the **American Institute of Physics**, and the **American Physical Society** to their Web sites documenting the cases brought by **Gordon and Breach** "in an aggressive corporate practice of challenging any adverse commentary upon its journals, primarily through threatened (and actual) litigation." The two sites are: barschall.stanford.edu www.yale.edu/barschall.

Well, here's another new worthwhile journal with a great editor—**Julia Gelfand** (University of California, Irvine, Science Library) <jgelfand@uci.edu>.

The launch of **IJGL**, the **International Journal on Grey Literature**, is the culmination of a quarter of a century of theoretical positioning linked to R&D in information technology. Once the uses of grey literature could be clearly demonstrated in formulating issues and resolving problems facing all branches of science, academics, government, and business; and, the impact of grey literature became measurable through its effects on information policy and management,

continued on page 79