

EDITORIAL

This is the final issue of the first volume of the *Art Libraries Journal* since its relaunch in a new format (discerning readers will have noticed some minor changes, the result of the *Journal's* removal to a new printer, which were introduced in the last issue); as always, the final issue of the volume includes an index to the volume as a whole. Not immediately apparent from the index, however, is the range of countries represented in this volume and the fact that no one country has dominated its content. The countries represented by featured articles, and the number of articles originating from each, have been as follows:

- United Kingdom (4)
- U.S.A. (4)
- Australia (3)
- Canada (3)
- Norway (3)
- Denmark (1)
- Federal Republic of Germany (1)
- German Democratic Republic (1)
- Eire (1)
- Finland (1)
- France (1)
- Israel (1)
- Japan (1)
- Mexico (1)
- Netherlands (1)
- New Zealand (1)
- Sweden (1)
- Switzerland (1)
- Zimbabwe (1)

While the English language had predominated, we have published material in German and, for the first time, in Spanish (but not, alas! in French).

If drawing attention to this breadth of coverage seems indulgent, even boastful, we may perhaps be forgiven for claiming that the *Journal* is now fulfilling the international role for which it was founded, and that it represents the best opportunity which art librarianship has ever had or is likely to have in the foreseeable future, for achieving a truly international journal of its own. Much of the credit for this, however, belongs to the IFLA Section of Art Libraries and the quickening of art librarians' activities around the world which it has been directly and indirectly responsible for. There is ample evidence that this is the case in this issue, as elsewhere in the volume which it completes.

Internationally, art librarianship has had another good year, including major events

under the IFLA banner, at Tokyo and Amsterdam. Sue Boaden, in her Tokyo paper printed in this issue, proposes an Asia/Pacific ARLIS (Art Libraries Society); Japanese art librarians have been encouraged to take steps towards forming themselves into an organisation; the successful Amsterdam gathering demonstrated, for a second time, the diverse activities and tremendous potential represented by art librarianship in Europe – one might suggest that an ARLIS/Europe now exists in all but name, not as a formally constituted organisation but as an informal network of proven capability. And now a Nordic art libraries association, ARLIS NORDEN, has come into being even earlier than we dared to predict on this page two issues ago.

Art librarians are making a new world: the next landmark event, the exciting Section of Art Libraries' programme scheduled for the IFLA Conference at Brighton in August, will inevitably inspire recollections of our first international conference, at Brighton, in 1976. It was at that conference that bravely, if, with hindsight, somewhat prematurely, the *Art Libraries Journal* was launched. The *Journal* has developed in parallel with 'international' art librarianship; each needs the other. The 'new' *Art Libraries Journal* needs, and *deserves*, your support, to secure its future and sustain its further development.