

EDITORIAL

All but one of the articles in this issue of *Art Libraries Journal* originated as papers presented to the IFLA Section of Art Libraries at Havana, during a session titled 'Libraries as a bridge between artist and society'. Some of the papers addressed that theme more directly than others; how well it held the session together can only be guessed at by those of us who could not be present, but it seems to me that the texts have less in common than the theme suggests. However, they undoubtedly do, in their different ways, contribute to our awareness and understanding of a broader area of interest: the diverse users of art libraries, even of art libraries attached to such institutions as art colleges and museums; users who include artists, and architects, but also historians of various kinds, and people of, almost, all kinds. So I have dared to intersperse among the IFLA papers a text from another occasion in which an art library user speaks for himself and other art historians, of art libraries, and of academic art libraries in particular. A second group of Havana papers, concerning art libraries in Cuba and the documentation of art from Cuba, the Caribbean, and Latin America, will appear in our next issue.

★ ★ ★ ★

It is no secret, but has not as yet been announced in these pages, that I have decided to relinquish the Editorship of *Art Libraries Journal* on completing the next volume at the end of 1996. I have been very glad indeed to have had a second spell as Editor, during which – building on the work of my predecessors, with the help of a good many colleagues, and thanks not least to the development of the international community of art libraries – I have (I think) made good much of what I had hoped but failed to achieve during my earlier period as Editor. But there comes a time when it is right to stand aside; the *Journal* will surely benefit from the different perspectives which a new Editor will bring. The question is, who will it be? It is possible, but perhaps not likely, that by the time you read this the matter will have been settled; in case it has not, expressions of interest should be directed to Gillian Varley at the Victoria & Albert Museum. What is certain is that the incoming Editor will need all the support that he or she can get; I know it will be forthcoming from Peter Trepanier, the Deputy Editor, and Max Marmor, the Reviews Editor, but there are opportunities

as well for individuals who might be willing to take on the compilation of regular features, to join the panel of reviewers (if that's of interest, Max would like to hear from you), to guest-edit special issues, to contribute articles, or to represent the *Journal* in your country or region. As a forum for art library professionals worldwide, the *Journal* invites the involvement of an *active* readership.