

Editor's note

Welcome to the last issue of the *Art Libraries Journal* for 2022. We open with Emilee Mathews investigating how women of colour are represented in architecture library collections. Her article, "A comparison of women role models in architecture firms featured in *Architectural Record* and *Architectural Review*", based on a paper presented at the 2021 ARLIS UK & Ireland conference, offers a range of methods to increase inclusion and diversity based on initiatives developed by the author at the Ricker Library of Architecture and Art, University of Illinois Urbana-Champaign. Nedda H. Ahmed explores the role of the art librarian as an editor and writing coach, a 'midwife' for art and design students working through the thesis writing process. Laura Williams discusses in her contribution how pedagogical approaches to art and design librarianship have been reshaped by the pandemic, reflecting on personal experience and reviewing recent professional literature on the topic. Carlos Alberto Della Paschoa and Elisete de Sousa Melo describe a bibliographical collection focused on ballet, the personal library of the Brazilian writer and academic of Galician descent Nélida Piñon. Piñon donated her private library to Instituto Cervantes Rio de Janeiro in 2022. Their article is based on a paper presented at the 2022 IFLA Art Libraries Section Satellite Conference (Chester Beatty Library, Dublin). Finally, closing this issue, Siobhán Britton reviews the third edition of *The Special Collections Handbook* by Alison Cullingford.

On behalf of the editorial team, I wish all our readers a happy and productive 2023!

Gustavo Grandal Montero
Editor, Art Libraries Journal