In 2016, two issues of *Art Documentation* (Volume 35, nos. 1–2) were published under the partnership with the University of Chicago Press. Editorial content continued to be directed by Judy Dyki (editor) and Eileen Markson (copy editor), supported by the work of approximately 100 peer reviewers.

The Spring 2016 issue includes three articles based on presentations given at the ARLIS/NA session “Documenting Artists: Creating, Collecting, and Preserving Ephemeral Material” held at the College Art Association conference in New York in February 2015; two case studies that highlight issues and trends in architecture branch libraries; two papers from the 2015 Fort Worth ARLIS/NA conference (integrating library, archives, and museum collections in an open-source system; John Ringling’s personal art library); and four additional articles on the representation of the library in art works; Andy Warhol’s Polaroid photographs; embedded art librarianship; and trends in professional art library job postings.

The Fall 2016 issue features three articles that present various aspects of citation analysis in art and architecture; the 2016 Gerd Muehsam Award-winning paper on the topic of log analysis of the Ackland Art Museum’s collection search system; a paper on museum e-book publishing from the 2016 Seattle ARLIS/NA + VRA joint conference; three additional papers from the 2015 Fort Worth ARLIS/NA conference (collecting PDF contemporary gallery catalogs at the Metropolitan Museum of Art; the Oregon Digital linked open data project; and a controlled vocabulary project among Brazilian art libraries); and four additional papers on the AICAD libraries’ project to build an online information tutorial in Lynda.com; circulation policies in academic art libraries; digitization of art museum ephemera collections; and preserving artists’ personal libraries.

Judy Dyki attended the 2016 IFLA Art Libraries Section Satellite meeting “The Art Library as Place: Building on the Past, Building for the Future” held August 9–11 at the Art Institute of Chicago. She met with the coordinators and the presenters. Papers from the meeting will appear in future issues of *Art Documentation*.

In November 2016, ARLIS/NA and the University of Chicago Press signed an amendment to our contract specifying a limit of 166 pages per issue/332 pages per fiscal year for the print edition of *Art Documentation*. To help stay within that limit, additional content may be included in the online edition only.

Judy Dyki, Editor
Eileen Markson, Copy Editor