In 2018, two issues of *Art Documentation* (Volume 37, 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 2018 issue presents papers from three recent ARLIS/NA conferences: an article on “queering” the art library from the 2016 Seattle conference, an analysis of the comic book/graphic novel collection of Allan Sekula from the 2017 New Orleans conference, and a description of the open-access MFA thesis collection at Washington University in St. Louis from the 2018 New York conference. Additional articles examine linked open data applied to the Florentine Renaissance Drawings project at Villa I Tatti; the print collection at the Boston Public Library; collecting and teaching with ephemera from art biennials at the University of Colorado Boulder; provenance research in rare book and cultural heritage collections; learning outcomes and artists’ books instruction at the University of Oregon; and collecting practices for art exhibition catalogs at US and Canadian academic libraries.

The Fall 2018 issue features a paper based on the research of the 2018 Sotheby’s Institute of Art Research Award winners who used the Getty Research Institute’s database of German auction sales catalogs to analyze the Berlin art market from 1930 to 1945. Missing from this issue is the paper of the 2018 Gerd Muehsam Award winner who declined the opportunity to publish her work. Other articles focus on issues and opportunities with webcomics archives; the use of the ARLIS/NA *Artists’ Books Thesaurus* to describe digital images of artists’ books at the University of Louisville; curriculum mapping in the architecture library at Texas Tech University; the redesign of the Canadian Centre for Architecture website; a custom-designed classification system developed for the Seattle Art Museum’s art conservation library; a history of the Ricker Library of Architecture and Art at the University of Illinois; the creation of digital modules to support library instruction outside of the classroom at the University of South Florida; and the use of Tumblr for tracking and promoting new films added to the RISD Library collection.

I would like to recommend that the role of *Art Documentation*’s Editorial Board be reexamined over the coming year. It has been difficult to engage the original board members in any meaningful discussion about the content and future directions for the journal, and they have not been involved in soliciting articles as originally intended. At this point they are simply names on the masthead. It is time to rethink and refresh the board if a clear purpose can be determined. If not, I would like to suggest that the ARLIS/NA Editorial Board become the *Art Documentation* Editorial Board as well since most
decisions about the journal are discussed in this group already under the present Society structure.

Judy Dyki, Editor
Eileen Markson, Copy Editor