JOHN BALLESTRO is the director of collection development and acquisitions services and the subject selector for graphic novels at Texas A&M University’s Sterling C. Evans Library. He is an avid comic book reader, likes Kirk over Picard, and his house words could be “Winter is Coming” but is more likely to be “Wednesday is new comics day!”

© 2020 by the American Library Association

Extensive effort has gone into ensuring the reliability of the information in this book; however, the publisher makes no warranty, express or implied, with respect to the material contained herein.

ISBN: 978-0-8389-4733-3 (paper)

Library of Congress Cataloging-in-Publication Data
Names: Ballestro, John, editor.
Title: The library’s guide to graphic novels / edited by John Ballestro.
Description: Chicago : ALA Editions, 2020. | Series: ALCTS Monograph | Includes bibliographical references and index. | Summary: “This monograph provides an overview of the various aspects involved in selecting, acquiring and cataloging graphic novels and making them available to patrons”—Provided by publisher.
Identifiers: LCCN 2019056402 | ISBN 9780838947333 (paperback)
LC record available at https://lccn.loc.gov/2019056402

Cover design by Alejandra Diaz. Cover image © Lpictures/Adobe Stock.

Text composition by Dianne M. Rooney in the Adobe Caslon Pro and Archer typefaces.

© This paper meets the requirements of ANSI/NISO Z39.48–1992 (Permanence of Paper).

Printed in the United States of America

24 23 22 21 20  5 4 3 2 1

alastore.ala.org
# CONTENTS

*Introduction: The Light, by John Ballestro*  
ix

<table>
<thead>
<tr>
<th>One</th>
<th>Between the Panels</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A Cultural History of Comic Books and Graphic Novels</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Joshua Everett</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Two</th>
<th>Graphic Novel Companies, Reboots, and Numbering</th>
<th>37</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>John Ballestro</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Three</th>
<th>Creating and Developing a Graphic Literature Collection in an Academic Library</th>
<th>57</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Andrea Kingston</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Four</th>
<th>Nonfiction Graphic Novels</th>
<th>77</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Carli Spina</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Five</th>
<th>Fiction Graphic Novels</th>
<th>101</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Kayla Kuni</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Six</th>
<th>International Comic Books and Graphic Novels</th>
<th>113</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Lucia Cedeira Serantes, Emily Drew, and Amie Wright</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Seven</th>
<th>Building a Japanese Manga Collection for Nontraditional Patrons in an Academic Library</th>
<th>145</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Michael P. Williams and Molly Des Jardin</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Eight</th>
<th>Graphic Medicine in Your Library</th>
<th>165</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Alice Jaggers, Matthew Noe, and Ariel Pomputius</em></td>
<td></td>
</tr>
</tbody>
</table>

[alastore.ala.org](http://alastore.ala.org)
INTRODUCTION

The Light

During the seventh grade I was shown the light by a good friend. The light of comic book goodness. That summer, I had spent several days at my friend’s house playing Dungeons & Dragons and board games. It was on one of those days that he decided to show me his comic book collection. This was no small feat, since back then comic books weren’t as popular with the general public, or as embedded in popular culture as they are today. He was taking a big chance showing me his collection because he didn’t know how I would react to a person who read comics. For most people, their comic book collections are deeply personal. Just as you remember where you were when historic milestones occurred, such as the fall of the Berlin Wall or the Challenger disaster, you remember what your first comics were (mine being Amazing Spider-Man #252 and Uncanny X-Men #184), what stage in life you were at when you collected a certain run of comics (I spent my rebellion stage collecting Hellblazer), and even where or which store, yard sale, or convention you bought them at. So for my friend to show me a piece of his life’s work was a personal thing.

Of course, I didn’t think of it that way at the time. I was just 13 or 14, and I thought it was cool how many comic books he had. Maybe it was the latent librarian in me, but the sight of all those comics kindled the first slow-burning embers of my love for them. I also admired how my friend’s comic books were organized. The books were in bags and boards specifically sized for comics, and he had homemade dividers between the major titles. He had alphabetized his comics by publisher and then further alphabetized them by title within the publisher. I didn’t understand all the nuances then of collecting such a medium, but I began thinking the art in the books was cool, and there looked to be a little bit of a story in them. With a gentle nudge of peer pressure, my friend suggested that I should try reading them. So I picked up two comic books
the next time I was in the mall at Walgreens. As the embers in my soul grew hotter and brighter, I started to have moments of sheer joy running through that same mall to Walgreens and heading for the newsstand rack. Seeing a new issue on the rack brought an exhilaration that I hadn’t felt before with any other hobby. That same friend told me about the local comic book shop, and I convinced my parents to drop me off there one Saturday. This opened up my world, since now I had the opportunity to see all the titles being published, not just those by Marvel and DC. As I scanned the store the first time I went in, I saw in the middle of the store . . . back issues. Little did I know that comic book stores could keep back issues, years of them, and that I could purchase them one at a time, slowly becoming a completist hoarder.

And then it happened. I took the chance of asking the local comic book store owner that I had been going to for the last five years if he was hiring. I can’t remember if he said yes on the spot or let me know the next time I was in, but he said yes, and now I had the coolest job on earth: working at a comic shop.

I continued to work at the shop through college, learning the craft and the customers of the business, and I tackled the back issues section of the store. I learned customers’ buying habits, readers vs. collectors, speculators vs. casual drop-ins, and Marvel vs. DC vs. independent publishers. In this way, I learned the business side of comics. Moreover, I worked at the shop at a time of heightened speculation, which almost resulted in the collapse of the comic book market; but this was also a time when some of the most revered classics were produced in *Watchmen* and *The Dark Knight Returns*.

This is all to say that comic books, learning about them, immersing myself in them, and collecting them have been part of my life for almost thirty-five years now. And as a librarian who has had the opportunity to build graphic novel collections at two different academic libraries (Southern Illinois University’s Morris Library and Texas A&M University’s Evans Library), I am and always have been baffled by the quickly changing landscape and marketing of graphic novels. The ways that graphic novels are packaged, marketed, and released have completely changed, and the books themselves continue to morph into different creatures based on customers’ buying habits and corporate marketing strategies.

And if I was having trouble determining if a graphic novel was duplicative content or part of a series I was developing for our collection; and if I was amazed at how rapidly the expansion of international comics was occurring, and how graphic novels were now being used in such fields as medicine, literature, and visualization; and if I was struggling with the question of what to buy with
a collections budget that was usually very small—then most likely every person, whether a librarian or patron, was in the same situation. And that’s the purpose of this book; to help unravel the complexities of acquiring, collection-building, cataloging, and using comic books and graphic novels. While some of the chapters in this book are aimed at those who work in academic libraries, many of the contributing authors’ thought processes, discoveries, workflows, and insights can be transferred to those who work in public libraries. I think you’ll find the authors in this book to be both passionate and knowledgeable, and we have all truly enjoyed providing information that will help you map out some of the history of this medium, acquire and catalog graphic novels in practical ways to help your patrons, and discover tools to help build, assess, and market your graphic novel collection. Enjoy.

—John Ballestro
August 3, 2019
In recent years, the Marvel Cinematic Universe has become the most profitable motion-picture franchise of all time, doubling the total gross profit of the second most profitable franchise, Star Wars. With success on that level, one would be hard-pressed in America today to find anyone who doesn’t know who the Avengers are. The same could be said of many of the spandex-suited superpeople in the films. Many viewers today can provide, at the drop of a hat, the given names (in addition to their superhero pseudonyms) and history of these characters’ origins and how they obtained their supernatural powers and abilities. Few people, however, would be able to recount the true origin of their favorite superhero characters—not the ones depicted on the page or the screen, but the ones which started with just a writer, an artist, and an idea. Moreover, while poetry, fiction, theater, journalism, screenwriting, and the visual arts are all taught and discussed at an academic level, comic books have only recently been treated with the same level of seriousness and respect. It is only in recent years that comics have begun to be treated as an art form on a par with literature and the visual arts, which have long been considered essential pieces of the cultural landscape.
For librarians and information professionals, what might be called the “mainstreaming” or even the “coming of age” of comic books and graphic novels raises a number of interesting questions regarding the place of these works in the library. However, before these questions can be addressed, we need to gain an understanding of what comic books and graphic novels are, and what their relationship to culture has traditionally been. Utilizing comics as our texts, it is possible to review the history of the comic book industry as it relates to the zeitgeist of American culture throughout different periods of time.

COMICS AS CULTURAL ARTIFACTS

Comic books are more than just stories or storytelling devices. Just as a sculpture or painting can depict one story while also informing the viewer about the techniques, materials, and ultimately the culture that produced it, comics can tell us one story with their content and another regarding the cultural context in which they were created. Comics are cultural artifacts that allow readers insight into not just the stories they tell, but also the world around those stories and the culture from which they sprang.

With comics as a text, we can learn much not only about the authors of a particular work, but also a great deal about the time, place, and circumstances of the work’s production. In 1948, amid the Golden Age of comics, the literary and social critic Irving Howe noted that “mass culture is an urban product.” His statement is attested to by early comics—comic books were born in urban environments, and the issues raised in those early publications were representative of the issues faced by the comic creators and city dwellers of that time. The anthropologist Clifford Geertz, in elaborating his approach to the interpretation of culture, wrote:

Anthropological writings are themselves interpretations, and second- and third-order ones to boot. (By definition, only a “native” makes first-order ones: it’s his culture.) They are, thus, fictions; fictions, in the sense that they are “something made,” “something fashioned”—the original meaning of fictiō—not that they are false, unfactual, or merely “as if” thought experiments.

In applying this concept to comic books as de facto anthropological writings, we can say that comic creators provide first-order interpretations of the
world around them. In seeking to create stories that can resonate with and appeal to audiences, comic writers try to write something familiar, something with which readers can identify. As such, they might cover the familiar with a veneer of “otherness.” By using the conflicts around them, whether with tyrants, criminals, landlords, or corporate powers, as their inspiration for supernatural villains bent on world domination, organized crime syndicates, invading alien hordes, and paranormal ninjas, comic creators provide both first-order interpretations for analysis and an emotional catharsis for their readers. “To look at the symbolic dimensions of . . . art . . . is not to turn away from the existential dilemmas of life for some empyrean realm of de-emotional iced forms; it is to plunge into the midst of them.”

**WHAT IS A COMIC BOOK?**

Comics, a name held over from the era in which they were purely comedic in nature and were run as strips in newspapers, are easy to identify, but difficult to define. People understand that, in spite of the presence of illustrations, books like *Winnie the Pooh* or the works of Dr. Seuss are not comic books. Similarly, people do not mistake *The Count of Monte Cristo* as a comic book due to the fact that it was published serially rather than as one work. The works of Charles Dickens were both serialized and often included illustrations but to describe them as comic books would be a misrepresentation. So, what then is a comic book? Depending on who is asked, the answer will vary drastically and will focus on a particular defining characteristic. The comics legend Will Eisner used the term *sequential art* as the defining characteristic of comics. Sequential art, as the name implies, requires a series of consecutive images to tell a story—a sort of slow-motion film reel. The comic artist and theorist Scott McCloud took this idea a step further in his seminal work *Understanding Comics* (1993). According to McCloud, the term *sequential art* can only be applied to comics if it is elaborated to show that the sequential art is juxtaposed in space (such as on a printed page) rather than in time, as one would find in an animated film or on a film reel.

It is important to recognize that comics are a separate and distinct medium—that is, a mode of artistic expression or communication—rather than a mere genre characterized by a particular subject matter. In my life I have heard all too many people say, “I don’t read comics because I don’t like
superheroes.” To say this is the equivalent of writing off all motion pictures because you didn’t care for Avatar, or giving up on reading books altogether because you don’t like romance novels. Comics, as a medium, are a vehicle for telling stories, be they fiction or nonfiction, horror or romance, biography or history. In his book Reading Comics: How Graphic Novels Work and What They Mean, the journalist and comic critic Douglas Wolk writes: “Comics are not prose. Comics are not movies. They are not a text-driven medium with added pictures; they’re not the visual equivalent of a prose narrative or a static version of a film. They are their own thing: a medium with its own devices, its own innovators, its own clichés, its own genres and traps and liberties.”

Understanding this fact is key to understanding the fight for legitimacy that has existed throughout the history of comic books. The author Michael Chabon has written this about comic books:

Almost from the first, fitfully in the early days, intermittently through the fifties, and then starting in the mid-sixties with increasing vigor and determination, a battle has been waged by writers, artists, editors, and publishers to elevate the medium, to expand the scope of its subject matter and the range of its artistic styles, to sharpen and increase the sophistication of its language and visual grammar, to probe and explode the limits of the sequential panel, to give free rein to irony, tragedy, autobiography, and other grown-up-type modes of expression.

This higher aspiration for comics as a medium has often been frustrated by public opinion, the tension between commercial and artistic pursuits, self-censorship, and the whims of creators and publishers. Even in the face of the enormous popularity of comic-book heroes when transferred to the silver screen, comic books themselves still struggle on the periphery to be taken seriously by the general populace. However, with a proper understanding of the history of comics and their place in American culture, these unique works might rightfully claim their place in American literature as well as popular culture.

**PROTO-COMICS**

A variety of cultural artifacts might be considered as comics, from cave paintings, to hieroglyphics, the stained-glass windows of cathedrals, and so many more. Watching the development of literature since the printing press in parallel
with the development of the earliest proto-comics is a bit like watching the water of two streams running independently, only to come together to create a river that is unique from its source materials.

In the English-speaking world, proto-comics came in the form of chapbooks and broadsheets. These popular and inexpensively printed works, with their abundant illustrations, were a new medium whose diverse contents were designed for mass culture and consumption. Their foreign equivalents, pliegos de cordel in Spain, literatura de cordel (or cordeis) in Brazil, papeles volantes in Portugal, and Volksbuchen in Germany, are other examples of proto-comics. While they do not qualify as comics due to their lack of reliance upon sequential art as the medium of storytelling, these illustrated publications, which were printed cheaply and sold affordably for popular consumption, can be seen as forebears of the comic strips and comic books that would come later.

Broadsheets and chapbooks, like their comic book descendants, were a medium rather than a genre and their diverse contents were designed as a manifestation of mass culture. Elsewhere, great works of literary renown were being serialized and published in segments (“installments”) by newspapers and magazines before appearing in book form. Among these serialized works were the classic novels of Charles Dickens and the early science-fiction novels of Jules Verne and H. G. Wells, among many others. This type of serialization blazed a trail, setting a precedent for serialized works that were produced at affordable prices in order to reach a wide audience.

The turn of the twentieth century saw the rise of two unique mediums that would later meld together in the form of comic books: newspaper comic strips and pulp magazines. Beginning with The Yellow Kid in the final years of the nineteenth century, newspapers recognized the popularity and selling power that comic strips brought to their publications. Suddenly myriad comic strips were being published in a weekly supplement to the newspaper. Characters such as Popeye, Little Orphan Annie, Krazy Kat, and Little Nemo all captured the imagination of Americans on a large scale. Out-and-out bidding wars erupted between the newspapers of William Randolph Hearst and Joseph Pulitzer, each angling to get the characters—and the creators behind them—that readers, and more importantly subscribers, followed.8

Yet, in spite of their popularity, comic strips were seen as guilty pleasures at best, and shameful indulgences at their worst. The poet Ralph Bergengren described comic-strip readers as “extremely dull” and, in reference to comic creators, said, “there seems to be every reason why the average editor of the
weekly comic supplement should be given a course in art, literature, common sense, and Christianity.”

Conversely, some prominent intellectuals and writers praised the comic strips for presenting a new voice and medium of expression. E. E. Cummings went so far as to write the introduction for a collection of *Krazy Kat* comics. The cultural critic Gilbert Seldes, commenting on *Krazy Kat*, extolled the comics and stated: “Such is the work which America can pride itself on having produced, and can hastily set about to appreciate. It is rich with something we have too little of—fantasy. It is wise with pitying irony; it has delicacy, sensitiveness, and an unearthly beauty. The strange, unnerving, distorted trees, the language inhuman, un-animal, the events so logical, so wild, are all magic carpets and faery foam—all charged with unreality.”

Regardless of their broad reach and great popularity, comic strips remained something of a pariah. The writer and satirist Dorothy Parker only confessed her love of comic strips after prefacing it by saying: “For the bulky segment of a century, I have been an avid follower of comic strips—all comic strips; this is a statement made with approximately the same amount of pride with which one would say, ‘I’ve been shooting cocaine into my arm for the past twenty-five years.’”

Capitalizing on the popularity of their comic strips, newspapers in the early 1930s began repackaging their regular comic strips into magazines that could be purchased at newsstands. Starting in approximately 1935, original material was being produced for these magazines, which constituted what can be considered the first comic books.

Elsewhere, pulp magazines had begun to eclipse the popularity of dime novels and other popular and affordable reading options. Pulp magazines—amalgamations of the chapbooks, dime novels, and serialized stories of the previous century—utilized steam-powered printing presses, rough “wood pulp” paper with untrimmed edges, and low-paid writers and artists in order to keep their prices low while offering a large quantity of material. These lowbrow publications were a safe haven for lurid and racy content and for fictional genres—murder mysteries, science fiction, horror stories—that were frowned on at the time. Like the comic strips, pulp magazines were largely shunned by the more respectable segments of society for their exploitative and sensational stories, despite their popularity. Some of America’s most renowned authors either got their start in or wrote for “the pulps.” Among these authors
were Edgar Rice Burroughs, Raymond Chandler, H. P. Lovecraft, Robert E. Howard, Arthur C. Clarke, Ray Bradbury, Frank Herbert, and countless others.

The pulp magazines enjoyed their peak of popularity in the 1920s and ’30s when their low price, high page count, vividly imagined stories, and salacious content allowed them to thrive in the Great Depression, when expendable incomes were almost nonexistent. The pulps’ exploration (and exploitation) of new fictional genres helped plant the seeds of alternate universes, super-powered strongmen, and heroes and villains in the rich imaginations of the up-and-coming generation of comic-book creators.

**THE RISE OF THE SUPERHEROES**

**The Golden Age of Comics (Approximately 1938−1955)**

A couple of pulp magazine fans who would go on to reshape comic books and, arguably, American culture and mythology were two teens in Cleveland, Ohio, Jerry Siegel and Joe Shuster. Siegel and Shuster were two Jewish teens cut from the same cloth. Attending high school together, they developed a friendship based on their mutual interests: pulp magazines, adventure stories, and science fiction. As teens they began publishing their own fanzine, aptly entitled *Science Fiction*, a project that would allow them to hone their skills and develop concepts that would later be used in their professional work. After breaking into the comics industry at what would eventually become DC Comics, Siegel and Shuster produced shorter work for magazines that compiled shorter comic strips for publication.

When given the opportunity in the late 1930s, Siegel and Shuster poured their own experiences and concepts into a new character. One of these concepts came from their earlier work as teens. This concept, the Superman, had originated in the form of a bald, telepathic supervillain, a figure that gained little acceptance. Consequently, Siegel and Shuster reimagined Superman not as a villain, but as equal parts mythic superhero and everyman. Their new Superman was not dedicated to the subjugation of Earth, but to what would eventually be summed up as “truth, justice, and the American way.”

In the process of re-conceptualizing Superman, the duo put elements of themselves and the world around them into the story. Yes, the story of Kal-El—which was Superman’s birth name on his home planet of Krypton—can be
seen as the wish-fulfillment of two bookish teenagers, but to the discerning eye there is much more to it. In the story of Kal-El, Siegel and Shuster embedded pieces of themselves and their experiences, as well as elements of the culture that surrounded them. In the words of Clifford Geertz, Siegel and Shuster provided a first-order interpretation of their cultural upbringing. Kal-El's escape from the dying Krypton mirrors not only the story of Moses' escape from the Egyptians, but the experiences of Siegel and Shuster's own parents, Jewish immigrants from Europe who had escaped anti-Semitism and the rise of fascism and arrived in the United States, where they could pursue “the American way.” In the early Superman comic books, the superhero wasn't doing battle with space tyrants or intergalactic baddies. Instead, he started off fighting corrupt politicians, abusive landlords, criminals, and exploitative bosses—all problems that would have been familiar to city-dwellers in Depression-era America. Superman can plainly be seen as a wishful response to a culture that was rife with economic injustice and struggle.

The success of Superman brought about a sea change in what constituted the comic book industry of the time. No longer were comics merely meant to be reprints of short-form comic strips. Readers were hungry for new material, new characters, and new heroes—and they were hungry for new supermen. Publishers were all too happy to oblige. In the year following the debut of Superman in Action Comics #1 (1938), dozens of superheroes were created and pumped into the market, to the glee of comics fans.

Batman arrived on the scene soon afterward, in 1939. Batman, like Superman, dealt with issues that were familiar during the Depression: violent crime, the death of parents, and organized crime during the Prohibition era. Captain Marvel (1939) appealed to young readers by providing a hero who not only belonged in our world but was a boy himself, not unlike the typical readers of comics. The fact that Captain Marvel was a young boy himself who, with the utterance of the magic word “Shazam!” became a superhero akin to Superman, allowed young male readers to identify closely with the character. Blue Beetle, the Atom, Flash and Doctor Fate, and even the Justice Society of America, an association of superheroes, sprang to life in the year (1939-40) that followed.

In their efforts to reflect the world around them and to resonate with readers, comic-book creators looked for inspiration in the surrounding environment and beyond. The creators of comic books, many of whom were Jewish Americans, soon began to take aim at the rise of European fascism and Japanese
expansionism in Asia. Before the United States had even joined the fighting overseas, American superheroes had already joined the war effort.

The first comic book to openly portray Nazi villains was the second issue of *Top-Notch Comics* (January 1940), with others following suit as quickly as possible. In a 1940 copy of *Look* magazine—before America had even entered the war—Superman himself snatched Adolf Hitler and Josef Stalin and carried them to the League of Nations, where they could be tried for their crimes. According to the author of *Take That, Adolf!* there were as many as 1,500 to 2,000 comic-book covers that depicted superheroes fighting Hitler during World War II. On the cover of *Captain America* #1, the titular character can be seen landing a savage right hook on the jaw of Hitler himself. In other covers Hitler, Mussolini, and Japanese Prime Minister Tojo are lassoed and imprisoned, banished to hell, or generally assaulted by the masked American heroes.

Aside from patriotism, another primary motive for comic books to focus on the war was that the U.S. military was one of the largest purchasers of comic books. Millions of U.S. servicemen became hooked on comic books, which provided diversion from the boredom and dangers of war. Moreover, the superheroes in them were depicted doing all sorts of things to help the war effort. Thus, throughout the war, superheroes fought alongside U.S. infantrymen in both the European and Pacific theaters. Superman helped to deliver mail, peel potatoes, clean up camps, and mediate lovers’ quarrels. Captain America and his Howling Commandos led raids and fought alongside the average soldier. These superheroes paid their respects to the American fighting men and took a back seat to their expertise in the field of combat. They all fought side by side and, like their real-life counterparts, lost friends and loved ones along the way.

Comic books also filled an important propagandistic role both at home and abroad. As an embodiment of the American spirit, superheroes and ordinary soldiers were shown working together to support the American war effort. Men and boys coming of age saw the glory to be had in the war and wanted to do their part like the superheroes they read about. Readers felt encouraged by the depiction of America's military victories in the pages of the comics. In their pages, those on the home front were encouraged to do their duty by participating in scrap drives for paper and metal, buying war bonds, supporting the USO, and more. Overseas, comic books were part of CARE packages and were made readily available to the U.S. fighting men. In fact, the U.S. government even went so far as to commission new comic books to be created specifically
for soldiers. They were intended to boost morale and instruct soldiers about why they were fighting in the war.

As the war drew to a close, however, many readers no longer needed the superheroes. “In 1945 the comic book industry seemed to be on the verge of a recession because of a double loss: the war, which provided the backdrop to most titles, was coming to an end; and the army, its largest customer, no longer needed millions of comic books shipped to GIs as priority supplies.” In response, publishers knew that they needed to shift their focus to the domestic consumers who had supported them all along: children and teens. The strategy put forward to appeal to young readers consisted of a number of techniques. The most notable of these were to include juvenile characters alongside their favorite heroes, to include humor in the comics, and to insert educational content into the comics.

In an effort to satisfy a form of wish fulfillment for their young readers, publishers gave their characters young companions and sidekicks. Superman—always the pioneer—was the first to introduce a juvenile foil to the man of steel, Jimmy Olson. Not long after, Dick Grayson (Robin) lost his parents only to be taken under the wing of the infamous millionaire and superhero Bruce Wayne (Batman). Captain Marvel was himself a young boy who could take the form of a superhero, although he still had a young sidekick of his own. Elsewhere, Bucky Barnes joined Captain America, Speedy accompanied Green Arrow, Toro fought alongside the Human Torch, and other sidekicks entered the fray.

The early superhero comics had a certain earnestness about them that was appropriate for stories of costumed do-gooders who were fighting for justice. However, the inclusion of humor in these stories increased their accessibility to readers of all types. Superman himself had originally been imagined as a “humor-adventure comic strip.” For a time, the more light-hearted equivalent of Superman, Captain Marvel, actually outsold Superman, and was a favorite among America’s youth. At the same time, comics featuring funny animals spiked in popularity. The humorous comic books depicting Walt Disney’s pantheon of characters, and the characters from Warner Bros.’ stable of motion-picture cartoons, came to account for a large portion of the comics industry’s market share.

Poet Robert Warshow wrote of comics,

The tendency of the humor, in its insistent violence, is to reduce all culture to indiscriminate anarchy . . . Both the humor and the horror in their utter lack of modulation yield too readily to the child’s desire
to receive his satisfactions immediately, thus tending to subvert the
chief elements in the process of growing up, which is to learn to wait;
a child’s developing appreciation of the complexity of good literature
is surely one of the things that contribute to his eventual acceptance
of the complexity of life.\textsuperscript{15}

Finally, in response to the bad reputation that comics had among parents,
some publishers began to skew their releases to include educational content,
depict real events, or draw on classic literary works in an effort to win over
parents. These comic books took a page out of publications like \textit{Reader’s Digest},
presenting condensed, illustrated versions of stories to their readers for ease of
consumption. Comic book readers now had titles such as \textit{Crime and Punishment}, \textit{The Count of Monte Cristo}, \textit{A Midsummer Night’s Dream}, and many others
to choose from. Other educational comics told the real stories of figures like
Winston Churchill, described historical events, or even recounted biblical tales. These comics were an instant hit with the public.

Yet, despite their commercial success, comic books were still not win-
ing over the gatekeepers of American culture. The writer Delmore Schwartz
wrote: “The bottom of the pit has been reached, I think, in the cartoon books
which are called \textit{Classics Illustrated}, a series of picture-and-text versions of the
masterpieces of literature.”\textsuperscript{16} He went on to berate the various adaptations of
classics that he had read (which he admitted was only three) for being “debased
versions,” “mutilations,” and “dilutions” of the source materials.\textsuperscript{17}

Regardless of their products’ critical reception, comic book publishers’
approach to courting young readers was successful. It was so successful, in
fact, that it cemented in the minds of people to this day that comic books are
“kid stuff.” More significantly, the comics industry could not know it, but their
strategies which saved them from a postwar recession had also planted the
seeds of what would be the most crucial battle in the history of comic books.

\textbf{SEDUCTION OF THE INNOCENT AND
THE BATTLE FOR COMICS}

In the face of the waning popularity of superheroes, publishers began to diversify
their portfolio of titles. Western, romance, horror, science fiction, and true-crime
comic books began to work their way to the forefront of the industry. One of the pre-
eminent publishers of these kinds of works was a company called EC Comics.
Educational Comics (EC) was born from the merger between All-American Publications and DC Comics when Maxwell “Charlie” Gaines, an editor at All-American who retained the rights to a number of All-American’s titles, decided to start his own company. The concept of EC was to print “didactic and uplifting magazines presenting in comic-strip form the Bible, great events of American and world history, and, by and large, stories for readers of all ages.”18 This plan, however, was thwarted by the death of Gaines in 1947. EC would limp along for the next few years under the direction of the heir to EC Comics, Gaines’s son, William Gaines.

William Gaines attempted to keep his father’s vision afloat until, in 1949, he stumbled on to the tactic that would give EC Comics enormous success in the following years. A spike in sales was seen when a number of EC titles included horror and suspense stories in addition to their usual content.

The 1950s would see an explosion in EC’s popularity that coincided with a name change of the company from Educational Comics to Entertaining Comics, and with it the focus of the company. Instead of science, history, and religion, EC under William Gaines would publish horror, crime, and suspense. Comics such as Tales from the Crypt, The Vault of Horror, Crime Suspenstories, and Weird Science were unlike anything that had been published in comic books before. They were graphic, cynical, and dark. The beginning of the Korean War saw EC bring back war comics in EC titles like Frontline Combat and Two-Fisted Tales. These war comics, however, lacked the patriotic and sterilized depictions of wartime glory of their predecessors. Instead they depicted the violence, loss, and destruction of war. EC replaced the family-friendly humor of the Disney and Looney Toons funny-animal comics with the savage satire of Mad and Panic magazines.

As cultural artifacts, EC Comics present an interesting picture. The patriotism and idealism associated with the Second World War had given way to a more sardonic and less naive tone in EC Comics. The heroes who fought for justice and the rule of law in the superhero comics were nowhere to be found in EC publications. The youths who had marveled at the early issues of Superman were now twelve years older and looking for something different. Likewise, the soldiers who had fought in World War II were home now, and the comic book depiction of war needed to reflect something more realistic. While the EC era is thought of as part of the Golden Age of comics which is popularly associated with World War II, EC can also be seen as a transition into the complex and distrustful period of the Cold War.
INDEX

A
Aaron, Jason, 169
Abbott (Ahmed), 68
Abina and the Important Men: A Graphic History (Getz & Clarke), 92, 211
Abouet, Marguerite, 68, 211
Above the Dreamless Dead: World War I in Poetry and Comics (Duffy), 211
Abstract Studios, 43
academic library
  Graphic Literature Collection of Monroe Community College, 57–58
  graphic medicine, benefits of, 166–167
  graphic medicine collection, marketing, 175
  graphic novel collection, first steps in creating, 59–62
  graphic novel collection, growing, 62–65
  graphic novel collection, incorporation into curriculum, 65–67
  graphic novels, teaching/programming with, 205–218
  tadoku activity for JLP students, 145–146
  titles for diverse/inclusive graphic novel collection, 68–75
accessibility, 123–125
ACK Media, 137
Action Comics #1, 8
A.D.: New Orleans After the Deluge (Neufeld)
  awards for, 86
  coverage of difficult topic, 107
  for English course, 210
  recommendation for, 90
Adarna House (publisher), 137–138
addiction, 22
adult graphic novel collection, 101–102
adult storylines, 21
advertising
  for East Asia Comics Collection, 159
  of graphic medicine collection, 175–176
See also marketing
Africa
  international comics collection scan by geographic regions, 120–121
  international comics publishers/resources, 135–136
Africa Cartoons (digital space), 136
African American characters, 23–24
Aguilar-Rodríguez, Daniel, 134
Ahmed, Saladin, 68
ALA
  See American Library Association
Alaniz, J. Komiks, 134
Alba, Justin Gilbert, 104–105
Aldama, Frederick Luis, 69
Ali, Muhammad, 23
All-American Publications, 12
Allen & Unwin (publisher), 139
Alpha: Abidjan to Paris (Bessora), 69
Alphona, Adrian, 212
Amazing Spider-Man, 49
The Amazing Spider-Man #121, 20–21
Amazon Japan, 147, 154
Amazon.com
  for graphic novel resources, 51–52
  list of bestsellers/new releases, 64
AMC, 106, 107
American Born Chinese (Yang), 212
American Historical Association, 92
American Library Association (ALA)
  Graphic Novels and Comics Round Table of, 65
  links for, 128
  “Top Ten Most Challenged Books List,” 108
An Iranian Metamorphosis (Nayastani), 72
An Olympic Dream: The Story of Samia Yusuf Omar (Kleist), 71, 95
Anderson, Laurie Halse, 104
Andolfo, Mirka, 114
Animal Farm (Orwell), 105
Animenewsnetwork.com, 189
Annals of Internal Medicine (journal), 179
Anne Frank’s Diary: The Graphic Adaptation (Frank), 71
anthropes, 22
The Arab of the Future: A Childhood in the Middle East (Sattouf), 73
Arcano IV (publisher), 133
Archie Comics, 41
Argentina
  international comics publishers in, 132
  international comics resources, 133
Arni, Samhita, 211
The Arrival (Tan), 63
art
  of nonfiction graphic novels, 80–81
  use of graphic novels in Art and Museum studies, 208–209
The Art of Charlie Chan Hock Chye (Liew), 72
artist/illustrator, 187
Asia
  international comics collection scan by geographic regions, 120–121
  international comics publishers/resources, 136–137
Asian Comics (Lent), 138
Asiapac (publisher), 138
assessment
  of graphic novel collection, 216
  of nonfiction graphic novels, 80–82
Asterix comics, 115
Ata, Iasmin Omar, 69
audience
  for graphic medicine, 180
  for graphic medicine, targeting, 168

for graphic novel collection, 217
intended audience listed on comics, 191
Australia, 139
authors, 176–177
See also comic creators
autobiography, 95–97
AV Club website, 64
availability of international comics, 121–122
the Avengers, 17
Avengers: Endgame (film), 102
awards
  for fiction graphic novels, 108
  for international comics, 123, 125–126
  monitoring award nominees/winners, 64
  for nonfiction graphic novels, 78, 86–87
Aya (Abouet, Oubrerie, & Dascher), 211
Aya: Life in Yop City (Abouet), 68
Aydin, Andrew
  March: Book One, 86, 210
  March Book One, Book Two & Book Three, 93
Azzarello, Brian, 188

B
Bá, Gabriel, 117, 123
Bagge, Peter
  Fire!! The Zora Neale Hurston Story, 69
  underground comix of, 42
Bagieu, Pénélope, 69
Bailund, Allison
  on comics cataloging, 185–203
  information about, 221
Ballestro, John
  on graphic novel companies, reboots, numbering, 37–55
  introduction, ix–xi
banned books, 109
Banned Books Week, 214
Barry, Lynda
  One! Hundred! Demons! 210
  Syllabus: Notes from an Accidental Professor, 97
Batman
  arrival of, 8
  The Dark Knight Returns, 25
  fictitious character headings for, 193
  relationship with Robin, 10, 14
  shelving of comics, 194
Index

in Silver Age of comics, 17

television series, 18

The Beat, 119

Bechdel, Alison

as artist/illustrator, 187

awards for Fun Home, 86

Fun Home: A Family Tragicomic, 78, 88–89

use of Fun Home for English class, 210

Becoming Unbecoming (Una), 107–108, 211

“Beginning My Studies” (Whitman), 209

The Beguiling (bookstore), 130

Belgian Comic Strip Center (Brussels, Belgium), 127

Belonging: A German Reckons with History and Home (Krug), 72

Bergengren, Ralph, 5–6

Bessora, 69

“best of” lists, 64

The Best We Could Do: An Illustrated Memoir (Bui), 69, 95–96

bibliographic access, 155–157

bibliographic records, 158–159

Big Two publishers

Marvel/DC Comics, 37

reboots of comics by, 188

in webcomic market, 44

Bing, 150

biography, 93–95

BISAC, 156

Black Dog: The Dreams of Paul Nash (McKean), 211

Black Panther, 23

Black Panther (film), 102

Blade (film), 28

blaxploitation, 23

Boecher, Morgan, 69

Boldt, Gail, 153

Bondoc, Elmo, 212

Bone (Smith), 63

Bongiovanni, Archie, 170

book clubs

graphic novel book club, 214

programming with graphic medicine, 176

Book Riot Comics website

cataloging resources, 189

for reviews of graphic novels, 85

Booklist, 172

bookmarks, 175–176

books

current holdings, compiling, 59

graphic novel collection, creation of, 59–62

nonfiction graphic novels, recommended, 87–98

Books In Print (database)

for international comics title availability search, 121

for nonfiction graphic novels resources, 83

BOOM! 38, 41

Boxers and Saints (Yang & Pien), 210

Bradbury, Ray, 7

Bramlett, Frank, 129

Brazen: Rebel Ladies Who Rocked the World (Bagieu), 69

Brazil, 133

broadsheets, 5

Bronze Age of comics, 21–24

Brooks, Brad, 116

Brown, Box, 92–93

Brubaker, Ed, 27

Bui, Thi, 69, 95–96

“Building a Japanese Manga Collection for Nontraditional Patrons in an Academic Library” (Williams & Des Jardin), 145–162

Burroughs, Edgar Rice, 7

Butler, Octavia E., 70

C

Campfire Comics, 137

campus community

marketing of graphic novel collection to, 66–67

outreach to instructors who are already using graphic novels, 206–207

outreach to instructors who are not using graphic novels, 207–208

use of graphic novels on one campus, 208–213

Canada, comics publishers in, 132

Cancer Vixen (Marchetto), 168

Can’t We Talk about Something More Pleasant? (Chast), 176

Captain America

Bucky Barnes as sidekick to, 10

televised cartoons of, 18

alastore.ala.org
Captain America (cont.)
  Watergate scandal in comic, 21
  in World War II, 9
Captain America #1, 9
Captain America #170–176, 21
Captain Marvel, 8, 10
Cartoon Books, 43
Cartoon Museum (London), 127
Cartoon Virtual Museum (Porto, Portugal), 127
Cartooning in Africa (Lent), 136
Cartoonists of Color database, 83
Cartoonmuseum (Basel, Switzerland), 127
cataloging
  comics as unique cataloging category, 186–189
  conclusion about, 196–197
  details for distinguishing between comics, 192–194
  further research on, 195–196
  of graphic medicine materials, 172–174
  importance of, 185–186
  of international comics, 123–125
  international comics, resources for, 126–132
  item cataloged as set record, 201–203
  item cataloged be series title, volume, part title, 197
  item cataloged by part title, 197, 198
  item cataloged by series title, volume, part title, 199–200
  manga, description/bibliographic access, 155–157
  with MARC, 190–191
  shelving, 194–195
  user approach and, 191–192
  websites/resources on, 189
CBLDF
  See Comic Book Legal Defense Fund
CBLDF Presents: She Changed Comics
  (CBLDF), 109
CCA
  See Comics Code Authority
censorship
  by Comics Code Authority, 14
  Image Comics and, 27
  self-censorship, end of, 29
  underground comix and, 19
Center for Cartoon Studies, 126, 217
Cerebus (Sims), 43
Chabon, Michael, 4
challenges, of graphic medicine, 177–180
Chambliss, Julian, 217
Chandler, Raymond, 7
chapbooks, 5
characters
  diversity in fiction graphic novels, 104–105
  of Marvel/DC, 39
  in Modern Age of comics, 30
Chast, Roz, 176
Cheung, Kelly
  on manga, 146
  on serialized graphic novels, 153
Chile, comics publisher in, 133
China, comics vendors in, 129
China Books & Publication Inc., 129
Chitrakar, Moyna, 211
Choi, Sungyoon, 97–98
Chwast, Seymour, 105
circulation
  for assessment of graphic novel collection, 216
  of comics, 196
  of graphic medicine, 178–179
  of young adult graphic novels, 104
Cité Internationale de la Bande Dessinée et de l’Image (Angoulême, France), 127
cities, 39
Civil Rights Movement, 19
Civil War (Millar & McNiven), 212
Clarke, Arthur C., 7
Clarke, Liz, 92, 211
classics
  in graphic novel form, 105
  nonfiction graphic novels, recommended, 87–89
  use of graphic novels in English courses, 209–210
Classics Illustrated, 11
Clawson, Hallie
  on cataloging comics, 185–203
  information about, 221
Clowe, Daniel, 63
CMAA (Comic Magazine Association of American), 14
Cohete Comics (publisher), 133
Index

Cohn, Neil, 113
Cold War, 12–14
Colfer, Eoin, 69

collection
fiction graphic novels, 101–109
graphic medicine collection, purpose of, 170–171
See also graphic literature collection
collection code, 59–60
collection development
graphic medicine materials, selection of, 167–172
international comics, resources for, 126–132
for nonfiction graphic novels, 79–80
plan for, 61–62
resources for finding graphic novels, 82–84
collections scan, 120–122
collectors
comic books stores and, 24
legacy numbering and, 47
Marvel Comics and, 28
#1 issues and, 46
Top 20 comics/graphic novels, charts of, 53–55
Colombia, 133–134
colorist, 187
Columbia University, Comics Collection (New York), 126
Comic Art in Russia (Alaniz), 134
Comic Book Legal Defense Fund (CBLDF)
cataloging resources, 189
complaints against comic books, 15
resources on graphic novels, 109
Comic Book Nation: The Transformation of Youth in America (Wright), 213
comic book stores
CCA and, 26
local comic shop staff as resource, 52–53
niche market with, 24
numbering of comics, 47
comic books/graphic novels
Big Two publishers, 38–40
Bronze Age of comics, 21–24
cataloging, terms of, 186–189
comic books, definition of, 3–4
comics as cultural artifacts, 2–3
common terms in, 187
current library holdings, compiling, 59
dark age of comics, 25–28
definition of, 3–4
future of comics, 30
graphic medicine, purpose of, 169–170
independent publishers, 40–42
John Ballestro on comic books, ix–xi
legacy numbering, 46–47
Modern Age of comics, 28–30
names for, cataloging and, 188–189
proto-comics, 4–7
reboots, Marvel/DC’s history of, 44–46
resources for teaching with, 217–218
second coming of heroes in silver age of comics, 16–21
seduction of innocent/battle for comics, 11–16
self-published comics, 43
success of, 1–2
superheroes in Golden Age of comics, 7–11
Top 20, chart of, 53–54
underground comix, 42
as unique cataloging category, 186–189
use of term, 188
webcomics, 43–44
See also cataloging; graphic literature collection
comic conventions (comic cons), 65, 131–132
comic creators
cataloging of international comics and, 123
comics as cultural artifacts, 2–3
global comics production industry, 117–119
graphic medicine selection and, 168–169
as guest speakers for graphic medicine, 176–177
independent publishers and, 40–42
international comics, 114
ownership of works, 27
self-published comics, 43
social media accounts of, 64
Comic Magazine Association of American (CMAA), 14
comic title, 188
Comic Vine, 189
Comichron website, 51, 128
Comiclopedia, 128
Index

comics, use of term, 188
*Comics: A Global History, 1968 to the Present* (Mazur & Danner), 116
Comics and Culture course, 212–213
“Comics as a Tool for Inquiry: Concerning a Dissertation in Comic Book Form” (Sousanis), 218
Comics Code
  Bronze Age of comics and, 22–23
  *The Dark Knight Returns* and, 25
  in Modern Age of comics, 29
  revision in 1989, 26
Comics Code Authority (CCA)
  changes to Comics Code in 1970s, 20
  creation of/rules of, 14–16
  impact on comics industry, 16
  underground comix and, 18–19
Comics Forum, 128
*The Comics Grid: Journal of Comics Scholarship*, 85
*The Comics Journal*
  for graphic medicine reviews, 172
  for graphic novel reviews, 64, 85
  for international comics resources, 128
comics production industry, 117–119
Comics Republic, 135
comics strips, newspaper, 5–6
comics teams, 186–187
Comics Worth Reading, 147
Comix India, 137
ComiXology
  digital distribution with, 118
  for nonfiction graphic novels resources, 83–84
  Submit tool of, 44
communication
  outreach to instructors who are already using graphic novels, 206–207
  use of graphic novels in communications course, 209
community
  graphic medicine collection, targeting community’s audiences for, 168
  interest in fiction graphic novels, 101–102
  “complete” collection, 50
*The Complete Maus* (Spiegelman), 88
*The Complete Persepolis* (Satrapi), 88
Conan, 23
conferences, 215
*Contract with God* (Eisner), 63
conventions, comic, 65, 131–132
Cook, Roy T., 129
*Cook Korean! A Comic Book with Recipes* (Ha), 97
copyright
  independent publishers and, 41
  Marvel/DC ownership of characters, 39
  ownership of comics, 27
Cornog, Martha
  collections scan, 120
  on global comics market, 114
  *Graphic Novels beyond the Basics: Insights and Issues for Libraries*, 113
Countway Library
  See Harvard Medical School’s Countway Library
cover artist, 187
“Creating and Developing a Graphic Literature Collection in an Academic Library” (Kingston), 56–76
creative team
  attribution of, 196
  definition of, 187
  including entire team in catalog record, 193–194
creators
  See comic creators
crime comics
  Comics Code Authority and, 14–16
  Fredric Wertham on, 13–14
*Critical African Studies* (journal), 136
*Crossed* series (Ennis), 107
Crouch, Staci
  on cataloging comics, 185–203
  information about, 221–222
Crumb, Robert, 19, 42
cultural artifacts, comics as, 2–3
cultural history of comic books/graphic novels
  Bronze Age of comics, 21–24
  comic books, definition of, 3–4
  comics as cultural artifacts, 2–3
  Dark Age of comics, 25–28
  future of comics, 30
Modern Age of comics, 28–30
proto-comics, 4–7
seduction of innocent/battle for comics, 11–16
Silver Age of comics, 16–21
success of, 1–2
superheroes in Golden Age of comics, 7–11
culture
Comics and Culture course, 212–213
international comics represent different cultures, 113–114
Cummings, E. E., 6
current holdings, compiling, 59
curriculum
graphic literature collection must support, 61
graphic novel collection’s support of, 62–63
incorporation of collection into, 65–67
Czerwiec, M. K., 165, 177

D
Dalai Lama, 94
Damrosch, David, 115–116
Danner, Alexander, 116
Daoudi, Youssef, 69–70
Dare to Disappoint: Growing Up in Turkey (Samanci), 73
Daredevil, 39
Darien (CT) Library, 170
Dark Age of comics, 25–28
Dark Horse
globalized workforce of, 117
as independent company, 41
publisher market share in units, 38
Top 20 graphic novels, chart of, 55
Usagi Yojimbo, 192
The Dark Knight Returns (Miller), 25
The Dark Tower (King), 106
Darkroom: A Memoir in Black and White (Weaver), 74
Dascher, Helge, 211
databases
Books In Print, 121
ISBNs and, 151
for manga, 152
Marvel Fandom Database/DC Fandom Database, 52
for nonfiction graphic novels resources, 83
Daytripper (Bá & Moon), 117
DC Comics
cataloging resources, 189
in Dark Age of comics, 25
graphic novels of, 40
merger with All-American Publications, 12
in Modern Age of comics, 29
as one of Big Two publishers, 37, 38–40
publisher market share in units, 38
reboots of comics by, 44–46, 188
social commentary in storylines of, 22
superheroes in Silver Age of Comics, 16–18
Top 20 comics/graphic novels, charts of, 54, 55
Vertigo imprint, 26–27
in webcomic market, 44
DC Essential edition, 50
DC Fandom Database, 52
DC Zoom, 194
Deadpool, 103
Death Note series (manga), 147
The Death of Captain Marvel (Marvel), 40
dedicated comics spaces, 158–159
Delisle, Guy
Jerusalem: Chronicles from the Holy City, 70
Pyongyang: A Journey in North Korea, 96
deluxe hardcover, 50
demicki, Matt, 70
Denver Comic Con, 207
Des Jardin, Molly
information about, 222
on Japanese manga collection, 145–162
translation of selections to library metadata, 149
details, in cataloging comics, 192–194
Dewey Decimal System, 172–173
Dhaliwal, Aminder, 70
dialogue, 79, 81–82
Diamond Books, 189
Diamond Bookshelf, 64
Diamond Comics, 137
Diary of a Reluctant Dreamer: Undocumented Vignettes from a Pre-American Life (Ledesma), 72

alastore.ala.org
Index

Dickens, Charles, 5
difficult topics, 107–108
digital comics, 179
digital sign initiative, 159
Dillon, Steve, 108
Disabled Cartoonists database, 83
discrete location, 213–214
Displacement: A Travelogue (Knisley), 96
display
  of graphic medicine collection, 175–176
  of graphic novels, 60, 214, 215
distribution models, 24
Ditko, Steve, 17
Dittmer, Jason, 118
diversity
  in fiction graphic novels, 104–105
  graphic literature collection for diverse perspectives, 58
  in graphic medicine, 179–180
  graphic novel collection plan and, 61–62
  list of titles for diverse/inclusive graphic novel collection, 68–75
  of nonfiction graphic novels, 77
Doctor Strange, 17
Donovan, Maureen, 148–149
Doucet, Julie, 42
Doug Wright Awards (Canada), 125
Douglas, Frederick, 74
Dragoncomics Editora (publisher), 133
“Drawing Flies: Jay Hosler's Science Comics” (exhibition), 208
Drawn & Quarterly, 84
Drew, Emily
  background of, 119–120
  information about, 222
  on international comics, 113–139
drug use, 20–21
D’Salet, Marcelo, 70
Duffy, Chris, 211
Duffy, Damian, 70
Dynamite, 38

future directions for, 161–162
ISBNs, as critical product identifiers, 153–155
non-English sources of Japanese metadata, 151–153
programming/uses for, 159–160
selection strategies, 147–149
for tadoku sessions, 145–146
translation of selections to library metadata, 149–151
Eastman, Brock, 217
EBSCO, 83
EC Comics (Educational Comics), 11–12
EC Comics (Entertaining Comics), 12, 14–15
Eclipse, 40
edition statement, 191
Editora Mino (publisher), 133
Editorial Común (publisher), 132
Edizioni Piemme (publisher), 115
Egypt, 135
Eisenberg, Leah, 177
Eisner, Will
  Contract with God, 63
  Life, in Pictures: Autobiographical Stories, 89
  on sequential art, 3
Eisner Awards
  international comics resources, 125
  for keeping up with fiction graphic novels, 108
  webcomics awards, 43
El Eternauta, Daytripper, and Beyond: Graphic Narrative in Argentina and Brazil (Foster), 133
El Bosba (Maher, Refaat, & Raafat), 135–136
Elements: Fire—A Comic Anthology by Creators of Color (Stotts), 73–74
El-Gharani, Mohammed, 74
e-mail, 66
empathy
  graphic medicine and, 166, 167, 169, 177
  graphic novels and, 58
English course, use of graphic novels in, 209–210
Enigma Comix Africa, 135
Ennis, Garth, 107, 108
Entertaining Comics (EC Comics), 12, 14–15

E

East Asia Comics Collection, Penn Libraries
  creation of, 146
  dedicated comics spaces, 158–159
  description/bibliographic access, 155–157

East Asia Comics Collection, Penn Libraries
creation of, 146
dedicated comics spaces, 158–159
description/bibliographic access, 155–157

alastore.ala.org
“Entre Viñetas, La Historieta Colombiana en Prensa” (National Library of Colombia), 133–134
Epigram (publisher), 138
Essano, Patrick, 136
“Essential Graphic Medicine” (Jaggers & Noe), 167
Essential Guide to World Comics (Brooks & Pilcher), 116
Europe
international comics collection scan by geographic regions, 120–121
international comics, geographic considerations about, 124
international comics publishers/resources, 134–135
Europe Comics website, 134–135
evaluation, of nonfiction graphic novels, 80–82
Evans, Kate, 70, 90
events, 215
Everett, Joshua
cultural history of comic books/graphic novels, 1–30
information about, 222

F
Fables series (Willingham), 63
faculty
assessment of graphic novel collection, 216
graphic novel collection, incorporation into curriculum, 65–67
marking graphic novels to, 213–215
outreach to instructors already using graphic novels, 206–207
outreach to instructors who are not using graphic novels, 207–208
use of graphic novels on one campus, 208–213
The Fanatic newsletter (Publishers Weekly), 85
Fantagraphics
The Comics Journal, 85
creators’ rights and, 40, 189
as publisher of nonfiction graphic novels, 84
Usagi Yojimbo, 192
Fantastic Four, 17, 48
Farinella, Matteo, 91–92
fascism, 15
Fauthoux, Xavier, 70
feedback, 216
Fetter-Vorm, Jonathan, 91, 210
fiction graphic novels
adult graphic novel collection, starting, 101–102
classics in graphic novel form, 105
on difficult topics, 107–108
diversity in, 104–105
graphic medicine, comics’ purposes, 169–170
graphic novel series, 106–107
horror, 106
resources for keeping up with, 108–109
superheroes/supervillains, 102–103
young adult collections, 103–104
“Fiction Graphic Novels” (Kuni), 101–109
fictitious character headings, 193
Fies, Brian
A Fire Story, 96–97
Mom’s Cancer, 168
films
of Marvel Comics, 28
superhero films, popularity of, 102
findability, of international comics, 123–125
Finley, Wayne, 60, 61
Finnish Comics Society, 127, 135
A Fire Story (Fies), 96–97
Fire!! The Zora Neale Hurston Story (Bagge), 69
First Comics, 40
First Second, 84
Flash, 16
Fleming, Ann Marie, 93–94
Flocks (Nichols), 72
“floppy,” 186
Flowers, Ebony, 71
flyer, 66
footnotes, 80
“For the Love of the Craft: Industry, Identity, and Australian Comics” (Maynard), 139
Form of a Question (Rostan), 80
formats
for graphic medicine materials, 178–179
of graphic novels, 49–51
Foster, David William, 133
Foucault, Michel, 209
**Index**

Foucault for Beginners (Allingham), 209
The 14th Dalai Lama: A Manga Biography (Saiwai), 94
Fox, Ted, 71, 93
France-Belgium
   dominance in comics production, 114, 116
   French vendors of international comics, 130
Frank, Anne, 71
Free Library of Philadelphia, 161
French Comics Association, 135
Fresh Start reboot, 45
Fun Home: A Family Tragicomic (Bechdel)
   Alison as artist/illustrator of, 187
   award for, 78
   awards for, 86
   recommendation for, 88–89
   use of for English class, 210
future
   of comics, 30
   for manga collection, 161–162

G
Gaiman, Neil
   The Sandman, 48–49, 187
   work with Vertigo, 27
Gaines, Maxwell “Charlie,” 12
Gaines, William, 12, 14–15
gallery edition, 50
Gandhi: My Life Is a Message (Quinn), 73
Garcia, Santiago, 71
Garrison, Kasey, 58, 123
Gavigan, Karen, 58
Geertz, Clifford, 2, 8
Gempak Starz (publisher), 137
genres
   of Bronze Age comics, 21–23
   of nonfiction graphic novels, 98
terms for cataloging comics, 193
geographic catalog notation, 123–124
geographic regions, 120–121
Getz, Trevor R., 92, 211
Ghana, 135
Gharib, Malaka, 97
*Ghost World* (Clowe), 63
Ghosts (Telgemeier), 169, 171
Gibbons, Dave, 25–26
Glidden, Sarah, 71, 90
global comics
   difficulty/implications of terminology, 114–117
   production industry, 117–119
See also international comic books/graphic novels
Glom Press, 139
Gluibizzi, A., 80
GNCRT (Graphic Novel and Comics Round Table), 53
*God and Science: The Return of the Ti-Girls* (Hernandez), 210
Goel, Vivek, 211
Goethe Institute, 135
Golden Age of comics
   Comics Code Authority, 14–16
   EC Comics in, 11–12
   Fredric Wertham on comics, 13–14
   superheroes in, 7–11
Golden Comics Awards (Taiwan), 125
Goldman, Seth, 97–98
Goldsmith, Francisca, 60
The Golem's Mighty Swing (Sturm), 74
Golisano Children's Hospital's Family Resource Center (Rochester, NY), 171
Google
   Japanese manga searches on, 150
   sharing with Google Form, 122
Gordon, Jacob
   information about, 222
   on teaching/programming with graphic novels, 205–218
Graeber, David, 15
Grand Comids Database, 128
Grand Prix de la Ville d’Angoulême award, 126
graphic biography, 93–95
Graphic Comics (comic shop), 139
graphic history, 92–93
graphic journalism, 89–90
“Graphic Lit” collection code, 59–60
graphic literature collection
   collection code to centralize collection, 59–60
   collection development plan, 61–62
   conclusion about, 67–68
   current holdings, compiling, 59
   fiction graphic novels, 101–109
Index

growing the collection, 62–65
home for new collection, 60
incorporation of collection into curriculum, 65–67
list of titles for diverse/inclusive collection, 68–75
of Monroe Community College, 57–58

graphic medicine
cataloging/shelving materials, 172–175
challenges of, 177–180
definition of/applications for, 165
libraries and, 166–167
programming/advertising, 175–177
selection of materials, 167–172

Graphic Medicine Book Club Kit, 176

“Graphic Medicine in Your Library: Ideas and Strategies for Collecting Comics about Health Care” (Jaggers, Noe, & Pomputius), 165–180

Graphic Medicine Manifesto (Czerwiec et al.), 165

“Graphic Medicine: Past, Present, Future” (Noe), 171

Graphic Medicine website, 65

graphic memoir/autobiography, 95–97

Graphic Novel and Comics Round Table (GNCRT), 53
graphic novel book club, 214

“Graphic Novel Companies, Reboots, and Numbering” (Ballestro), 37–55

The Graphic Novel (course), 209–210

graphic novels
Big Two publishers, 38–40
catalog records, 157
independent publishers, 40–42
John Ballestro on, x–xi
of Marvel/DC, 40
numbering of, 47–49
publishing schedules/formats of, 49–51
reboots, Marvel/DC’s history of, 44–46
resources for, 51–53
self-published comics, 43
series, 106–107
titles for diverse/inclusive graphic novel collection, 68–75
Top 20, chart of, 53–55
underground comix, 42

use of term, 188
webcomics, 43–44

See also comic books/graphic novels; fiction graphic novels; graphic literature collection; international comic books/graphic novels; nonfiction graphic novels

“Graphic Novels: A Global Literature” (Cornog & Lent), 120

Graphic Novels and Comics Round Table of the American Library Association, 65

Graphic Novels beyond the Basics: Insights and Issues for Libraries (Cornog & Lent), 113

“Graphic Novels in India: A Critical View of Artistic Styles” (Murthy), 138

graphic novels, teaching/programming with in Art and Museum studies, 208–209
assessment of, 216
in Communications, 209
conclusion about, 216–217
in English, 209–210
in History, 210–211
in multi-discipline courses, 212–213
non-course-related programming/marketing, 213–215
outreach to instructors already using graphic novels, 206–207
outreach to instructors who are not using graphic novels, 207–208
overview of, 205–206
in Religion classes, 211
resources for teaching with comics, 217–218
in Science, 212
graphic science, 91–92

graphicmedicine.org, 172
Gravett, Paul, 138
Great Depression, 8

Green Lantern
new origin story of, 16
social commentary in storylines of, 22

Green Lantern/Green Arrow Vol. 1. (O’Neil & Grell), 212

Grell, Mike, 212
Griffith, Bill, 19

Guantánamo Kid: The True Story of Mohammed El-Gharani (Tubiana), 74
Index

Guardians of the Galaxy 2 (film), 102
Guardians of the Galaxy Volume 1: Cosmic Avengers, 186
Guardians of the Galaxy Volume 1: Legacy, 186
guiding questions, 167–172
Gutiérrez, Felipe Gómez, 133
Gwan Anthology. Brooklyn (Walford), 74

H
Ha, Robin, 97
Haines, Steve, 170
The Handmaid’s Tale (Atwood), 105
Hank Pym (Ant-Man/Giant-Man), 17
hardcover, 50
Harry Chapin Media Award, 86
Harvard Medical School’s Countway Library, 170, 176
Hawkman, 16
health care comics
See graphic medicine
health literacy, 166
Hearst, William Randolph, 5
Herbert, Frank, 7
Hernandez, Jamie, 210
Heroes Reborn reboots, 45, 46
Heroes Return reboot, 45, 46
Hicksville Press, 139
Hill, Joe, 106
Hinds, Gareth, 105
Hip Hop Family Tree (Piskor), 73
history
nonfiction graphic novel recommendations, 92–93
use of graphic novels in history courses, 210–211
“The History of Hindi Comic Books in India” (Kumar), 138
Hitler, Adolf, 9
Holy Cow Entertainment, 137
home, for new collection, 60
homosexuality, 14
Honest Tea, 97–98
horror
in Bronze Age of comics, 22–23
CCA regulations and, 14–15
in EC Comics, 12
fiction graphic novels, 106
Hosler, Jay
Comics and Culture course, 212–213
graphic novels in Art and Museum studies, 208–209
Last of the Sandwalkers, 212
Optical Illusions, 212
“Sequential SmArt: A Conference on Teaching Comics,” 218
Hosono, Kimio, 155
Hot Comb (Flowers), 71
How to Treat Magical Beasts: Mine and Master’s Medical Journal (Kaziya), 169–170
Howard, Robert E., 7
Howe, Irving, 2
HQ Mix award (Brazil), 126
Hsiung, Dave, 212–213
the Hulk, 17, 18, 102
Human Body Theater: A Non-Fiction Revue (Wicks), 91
I
I Am Alfonso Jones (Medina), 107
I Was Their American Dream (Gharib), 97
IDW Publishing
cataloging resources, 189
as independent company, 41
publisher market share in units, 38
Iglesia, Martin de la, 124
Igort, 71
Ikeda, Eishi, 160
Illegal (Colfer), 69
Image Comics
cataloging resources, 189
founding of, 27, 40, 41
publisher market share in units, 38
Saga, cataloging of, 123–124
size of, 38
Top 20 comics/graphic novels, charts of, 54, 55
images, 78–79
ImageTexT: Interdisciplinary Comic Studies, 217–218
The Imitation Game: Alan Turing Decoded (Ottaviani & Purvis), 94
“In Search of the Great Australian (Graphic) Novel” (Patrick), 139
“in translation,” 123

alastore.ala.org
### Index

**inclusivity**  
in graphic medicine, 179–180  
graphic novel collection plan and,  
61–62  
list of titles for diverse/inclusive graphic novel collection, 68–75  
The Incredible Hulk (film), 102  
independent publishers, 40–42  
India, 137, 138  
“The Indian Graphic Novel Is Here to Stay” (Gravett), 138  
The Indian Graphic Novel: Nation, History and Critique (Nayar), 138  
informal feedback, 216  
inker, 187  
Institute of Medicine’s Committee on Health Literacy, 166  
instructors  
See faculty  
interfiling, 195  
Intergalactic Nemesis (sci-fi adventure series),  
215  
“International Comic Books and Graphic Novels” (Serantes, Drew, & Wright),  
113–139  
international comic books/graphic novels accessibility/findability of, 123–125  
collections scan, 120–122  
difficulty/implications of terminology,  
114–117  
global comics production industry,  
117–119  
importance of, 113–114  
international comics, use of term, 119  
international/global/world comics,  
terminology for, 114–117  
project background, 119–120  
resources for, 125–139  
international comics, use of term, 119  
International Journal of Comic Art, 116  
“International Women of Manga” (Manga Magazine), 148  
Iron Man  
“Demon in a Bottle” storyline, 22  
launch of, 17  
television cartoons of, 18  
Iron Man (film), 102  

**ISBNs**  
as critical product identifiers for manga collection, 153–155  
for Japanese manga, 151, 152–153  
set record, item cataloged as, 201  
Israeli Cartoon Museum (Holon, Israel), 127  
Iturbide, Graciela, 95  

**J**  
Jaggers, Alice  
“Essential Graphic Medicine,” 167  
on graphic medicine, 165–180  
information about, 223  
justifying graphic medicine to skeptics, 177  
James Brown: Black and Proud (Fauthoux), 70  
James Harvey Robinson Prize, 92  
Japan  
dominance in comics production, 116  
as dominant center of comics culture/production, 114  
global comics production industry, 117  
Kinokuniya Book Stores, 130  
Japan International Manga Award (Japan),  
126  
Japan MARC, 155–156  
Japanese Language Program (JLP) at Penn East Asia Comics Collection used for,  
159–160  
language students in library to practice reading, 145–146  
manga selection strategies, 147–149  
Japanese manga, 149–151  
See also manga collection  
Japanese metadata, 151–153  
Jerusalem: Chronicles from the Holy City (Delisle), 70  
Jimmy Corrigan: The Smartest Kid on Earth (Ware), 63  
Joe the Barbarian (Morrison & Murphy), 210  
Johnson, Derek, 118  
Jones, Sabrina, 71  
Journal of Medical Ethics, 179  
journalism, 89–90  
Journalism (Sacco)  
on drawings, 78  
on graphic journalism, 89  
recommendation for, 90

[alastore.ala.org](http://alastore.ala.org)
Juban Shuttai! (Matsuda)
  ISBN for, 154
  non-English sources of Japanese metadata, 151–153
  translation of, 150
Jungle Adventures, 23
Justice League of America, 17

K
Kal-El (Superman), 7–8
Kardos, Ann
  graphic literature collection goal, 58
  on keeping collection current, 63
  targeted outreach to student clubs, 62
Kaziya, 169–170
Kern, Sara C.
  information about, 223
  on teaching/programming with graphic novels, 205–218
Kid Gloves: Nine Months of Careful Chaos (Knisley), 72, 172
Kill Shakespeare (graphic novel series), 105
Kimmel, Sue, 123
Kindred: A Graphic Novel Adaptation (Duffy & Butler), 70
King, Stephen, 106
Kingston, Andrea
  on graphic literature collection, 57–75
  information about, 223
Kinokuniya Book Stores, 130
Kirkman, Robert, 106–107
Kirkus Reviews, 85
Kleist, Reinhard, 71, 95
Knisley, Lucy
  Displacement: A Travelogue, 96
  Kid Gloves: Nine Months of Careful Chaos, 72, 172
Kobane Calling: Greetings from Northern Syria (Zerocalcare), 75
Komiks Museum (San Pablo City, Philippines), 127
Korean comics (manhwa)
  ISBNs for, 155
  in Penn Libraries collection, 146
  use of term, 188, 189
Korean Manhwa Museum (Bucheon, South Korea), 128
Kraemer Family Library at the University of Colorado Springs, 207
Krazy Kat comics, 6
Krug, Nora, 72
Kagali, An African Comics Anthology (publication), 136
Kumar, Rahul, 136
Kung fu, 23, 24
Kuni, Kayla
  on fiction graphic novels, 101–109
  information about, 223
Kurtzberg, Jacob (Jack Kirby), 17
Kwezi (New Africa Books), 136
Kyoto International Manga Museum (Kyoto, Japan), 128

L
“La Bogotá distópica: Los cómics sobre una ciudad en caos” (Roncallo-Dow, Aguilar-Rodríguez, & Uribe-Jongbloed), 134
La Librairie des Enfants, 130
La Vie de Pahe [The Life of Pahe] (Essano), 136
language field, 190
Larsen, Erik, 41
Larson, Brie, 104
Last of the Sandwalkers (Hosler), 212
Latour, Jason, 117
Latvia, 135
LCGFT (Library of Congress Genre/Form Terms), 156
LCSH (Library of Congress Subject Headings), 156
Lectorum Publications, Inc., 131
Ledesma, Alberto, 72
Ledger Awards (Australia), 126
Lee, Jim, 41
Lee, Stan (Stanley Lieberman), 17, 187
legacy numbering, 46–47
leisure reading collection, 58
Lent, John
  Asian Comics, 138
  Cartooning in Africa, 136
  collections scan, 120
  on global comics market, 114
  on globalized comic workforce, 117
Index

Graphic Novels beyond the Basics: Insights and Issues for Libraries, 113
on international comics, 116
on "international graphic novel" term, 115
Lepore, Jill, 213
Leti Arts, 135
letterer, 187
Lewis, John
March: Book One, 86, 210
March Book One, Book Two & Book Three, 93
LGBTQ community
manga titles, 146, 148
recommended titles for diverse/inclusive graphic novel collections, 68, 69, 72
Librairie Renaud-Bray, 130
librarians
assessment of graphic novel collection, 216
international comics, accessibility/findability of, 123–125
marketing graphic novels, 213–215
library
cataloging comics, importance of, 185–186
graphic medicine and, 166–167
graphic medicine, challenges of, 177–180
graphic novel collection, marketing, 213–215
shelving of comics, 194–195
library groups/associations, 128
Library Journal
for graphic medicine reviews, 172
reviews of graphic novels, 85
library metadata, 149–151
Library of Congress classification system, 58, 172–173
Library of Congress Genre/Form Terms (LCGFT), 156
Library of Congress, Graphic Novels Cataloging for Children's and Young Adults' Cataloging Program, 129
Library of Congress Subject Headings (LCSH), 156
Library of Congress, Web Comics Archive (Washington, DC), 126
library orientation, 67
library patrons
cataloging comics and, 186, 191–192
cataloging/shelving of graphic medicine, 172
East Asia Comics Collection and, 161
interest in fiction graphic novels, 101–102
manga collection selection strategies and, 147
as source of information on graphic novels, 84
Lieberman, Stanley (Stan Lee), 17, 187
Liefeld, Rob, 41
Liew, Sonny, 72
Life, in Pictures: Autobiographical Stories (Eisner), 89
The Life of Frederick Douglass: A Graphic Narrative of a Slave's Journey from Bondage to Freedom (Walker), 74
Lighter Than My Shadow (Green), 107
Lindsay, Elizabeth Blakesley
on cataloging of manga, 157
on graphic novel collection, 65, 66–67
Lindsay, Rachel, 176
Liquid Comics, 137
literacy, 166
literary form field, 190
Lloyd, David, 210
location, 175
Loco Rabia (publisher), 132
Looking Inward, 206–207
Looking Outward
non-course-related programming/marketing, 213–215
outreach to instructors who are not using graphic novels, 207–208
use of term, 206
Love Is Love (Genhart), 108
Lovecraft, H. P., 7

M
Mad magazine, 15
The Magical Life of Long Tack Sam (Fleming), 93–94
Maher, John, 135–136
“Making Comics as Artisans: Comic Book Production in Colombia” (Suárez & Uribe-Jongbloed), 134
Malaysia, 137
manga
as geographic term, 124
publishers, 136–137
for tadoku sessions at Penn Library, 146
use of term, 188, 189
“Manga and More for Libraries” (Viz Manga), 148
Manga Bookshelf, 147
manga collection
dedicated comics spaces, 158–159
description/bibliographic access, 155–157
future directions for, 161–162
ISBNs, as critical product identifiers, 153–155
non-English sources of Japanese metadata, 151–153
programming/uses for, 159–160
selection strategies, 147–149
for tadoku sessions at Penn Library, 145–146
translation of selections to library metadata, 149–151
Manga Magazine, 148
manhwa, 188, 189
See also Korean comics (manhwa)
Manikandan, 211
Manta Ray (publisher), 137
MARC records
cataloging comics with, 190–191
for library manga collection, 157
for manga, 155–156
for Penn Libraries’ manga collection, 158–159
March Book One, Book Two & Book Three
(Lewis, Aydin, & Powell), 93
March: Book One (Lewis, Aydin, & Powell), 86, 210
March: Book Three (Lewis, Aydin, & Powell), 86
Marchetto, Marissa, 168
marketing
of East Asia Comics Collection, 159
of graphic medicine collection, 175–176
of graphic novel collection, 66–67, 206
of graphic novels for teaching, 213–215
of graphic novels to instructors, 206–208
Marney, Mitt, 129
Maroh, Julie, 206–207
Marston, William Moulton, 188
Marvel Cinematic Universe, 1
Marvel Comics
in Bronze Age of comics, 22–24
cataloging resources, 189
edition statement, cataloging, 191
film adaptations, 28
graphic novel formats, 50
graphic novel numbering by, 48
legacy numbering of, 47
in Modern Age of comics, 28–30
as one of Big Two publishers, 37, 38–40
problems for, 27–28
publisher market share in units, 38
reboots of comics by, 44–46, 188
serious subjects/storylines of, 20
superheroes in Silver Age of Comics, 17–21
television cartoons, 18
Top 20 comics/graphic novels, charts of, 54, 55
in webcomic market, 44
Marvel Fandom Database, 52
Marvel Knights imprint, 29, 45
Marvel Legacy reboot, 45
Marvel Method, 187
Marvel Studios, 104
Marvel’s Greatest Superhero Battles, 192–193
Massachusetts College of Pharmacy and Health Sciences, 176
Masuchika, Glenn, 153
Matsuda, Naoko, 152–153
Matthews, J. Gregory
on cataloging of manga, 157
on graphic novel collection, 65, 66–67
Maus (Spiegelman)
animals depicted in, 81
for Comics and Culture course, 212
as graphic novel format, 188
impact of, 78
Pulitzer Prize for, 86
shelving of, 174
Max & Moritz Prize (Germany), 126
Maynard, A. L., 139
Mazur, Dan, 116
McCarthyism, 13

alastore.ala.org
McCloud, Scott
on fiction/nonfiction, 81
on sequential art, 3
*Understanding Comics: The Invisible Art*, 89
McFarlane, Todd, 41
McKean, Dave, 211
McLuhan, Marshall, 15
McNiven, Steve, 212
*Medcomic* (Muniz), 170
medical libraries, 167
Medical Subject Headings (MeSH), 173
medicine, 91–92
See also graphic medicine
Medikidz series
cataloging/shelving, 173
creator perspectives, 168–169
in patient education library, 171
Mehta, Binita, 136
memoirs
graphic medicine, 169
recommendations for, 95–97
Meneses, Juan, 124
Meskin, Aaron, 129
metadata
ISBNs as critical product identifiers for manga, 153–155
non-English sources of Japanese metadata, 151–153
translation of selections to library metadata, 149–151
Michigan State University, Comic Art Collection (East Lansing, MI), 127
Middle East, 136
Mildred L. Batchelder Award, 123
Millar, Mark, 212
Miller, Frank
*The Dark Knight Returns*, 25
impact of, 26
Miller, John Jackson
Comichron website, 51
on numbering, 47
on reboots, 46
minority characters, 23
*Mis(b)adra* (Ata), 69
Mitt Marney Twitter account, 129
Miyazawa, Takeshi, 212
Modern Age of comics, 28–30
Mohanty, Vijayendra, 211
*Mom’s Cancer* (Fies), 168
Monk! Thelonious, Pannonica, and the Friendship behind a Musical Revolution (Daoudi), 69–70
Monroe Community College curriculum, incorporation of collection into, 65–67
Graphic Literature Collection of, 57–58
graphic novel collection, creation of, 59–62
titles for diverse/inclusive graphic novel collection, 68–75
*Monster* (Myers), 104
Moon, Fábio, 117, 123
Moore, Alan
impact of, 26
*V for Vendetta*, 210
*Watchmen*, 25–26, 212
Moore, Anne Elizabeth, 72
Moore, Terry, 43
moral sophistication, 29–30
Morrison, Grant, 210
*Ms. Marvel Omnibus Vol. 1.* (Wilson, Alphona, Wyatt, Bondoc, & Miyazawa), 212
*Ms. Marvel* (Wilson), 104
multi-discipline courses, 212–213
Muniz, Jorge, 170
Murphy, Sean, 210
Murthy, Bharath, 138
museum studies, 208–209
My Brother’s Husband (Tagame)
catalog record for, 155–157
ISBN for, 154
LGBTQ narrative, 148
translation to library metadata, 149–152
*My Lesbian Experience with Loneliness* (Nagata), 148
Myers, Walter Dean, 104
MyLibraryNYC, 119–120
N
Nagpal, Saraswati, 211
Nalebuff, Barry, 97–98
Napoli Comicon Awards (Italy), 126
narrative arc, 81–82
National Association of Comics Art Educators, 217
National Book Award for Young People’s Literature, 86
National Diet Library, 155, 156
“National Identity in Colombian Comics” (Gutiérrez), 133
National Library of Colombia, 133–134
National Library of Medicine (NLM) cataloging classification, 173
National Network of Libraries of Medicine, New England Region (NNLM NER), 176
nature of contents field, 190
Nayar, Pramod K., 138
Nayastani, Mana, 72
Neufeld, Josh
A.D.: New Orleans After the Deluge for English class, 210
A.D.: New Orleans After the Deluge, storyline of, 90
difficult topics in graphic novels, 107
awards for, 86
“New Energy for Indian Comics: A Qualitative Study at Comic Con India” (Thacker), 138
new releases, 63–65
The New York Times, 64
New Zealand, 139
New Zealand Cartoon Archive, 128
Newsarama, 52
newspaper comics strips, 5–6
Nichols, L., 72
Nick Fury, 17
Nigeria, 135
The 99 (Teshkeel), 118
Nixon, Richard, 21
No Flying No Tights website, 64, 85
Nobrow (publisher), 84
Noe, Matthew
“Essential Graphic Medicine,” 167
on graphic medicine, 165–180
graphic medicine titles recommended by, 171
information about, 223
nonfiction graphic novels
awards for, 86–87
collection development activities for, 79–80
conclusion about, 98
current state of market, 77–79
evaluation of, 80–82
graphic medicine, comics’ purposes, 169–170
graphic medicine selection, 169
recommended, list of, 87–98
resources for finding/keeping up-to-date on, 82–84
resources for trends/new releases, 84–86
“Nonfiction Graphic Novels” (Spina), 77–98
Norcliffe, Glen, 117
NordiComics website, 135
North America, 132
Northwestern University, African Cartoon Art: Voices and Visions (Evanston, IL), 127
NOS4A2 (Hill), 106
note fields, 192
Nous, Rebecca, 58
NoveList database, 83
novels
See fiction graphic novels; graphic novels;
nonfiction graphic novels
numbering
of graphic novels, 47–49
legacy numbering, 46–47
Marvel/DC’s history of reboots and, 44–46
“The Nuts and Bolts of Comics Cataloging” (Bailund, Clawson, & Crouch), 185–203

O
OCLC
cataloging comics with MARC in, 190–191
description/bibliographic access, 155
O’English, Lorena
on cataloging of manga, 157
on graphic novel collection, 65, 66–67
Ohio State University, Billy Ireland Cartoon Library and Museum (Columbus, OH), 127
Omar, Samia Yusuf, 95
Index

| Omnibus Edition | 50 |
| 100 Bullets Vol. 10: Decayed (Vertigo) | 197–203 |
| One Hundred Demons! (Barry) | 210 |
| O’Neil, Denny | 212 |
| O’Neill, Katie | 139 |
| Oni Press | 40, 189 |
| Optical Illusions (Hosler) | 212 |
| Oriental Culture Enterprises Co., Inc., | 129 |
| O’Sullivan, Kerry-Ann | 146, 153 |
| Ototo no Otto (Tagame) |  |
| See My Brother’s Husband (Tagame) |  |
| Ottaviani, Jim | 94 |
| Oubrerie, Clément | 211 |
| Outcast series (Kirkman) | 106–107 |
| Outreach | 206–208 |

| P |
| Pain Is Really Strange (Haines & Standing) | 170 |
| Pantheon Graphic Library | 84 |
| Parker, Dorothy | 6 |
| Part Title |  |
| Item cataloged by part title, 197, 198 |
| Item cataloged by series title, volume, part title, 197, 199–200 |
| Passmore, Ben | 73 |
| Patrick, K. | 139 |
| Patrons |  |
| See Library Patrons |
| Peda Comics | 135 |
| Peña, Zeke | 95 |
| Penn Libraries |  |
| Dedicated Comics Spaces | 158–159 |
| Description/Bibliographic Access | 155–157 |
| Future Directions for Collection | 161–162 |
| ISBNs, as Critical Product Identifiers | 153–155 |
| Manga for Tadoku Sessions | 145–146 |
| Manga Selection Strategies | 147–149 |
| Non-English Sources of Japanese Metadata | 151–153 |
| Programming/Uses for Collection | 159–160 |
| Tadoku Activity for JLP Students | 145–146 |
| Translation of Selections to Library Metadata | 149–151 |
| Penn State University Press | 172 |
| Performances | 215 |

Persepolis: The Story of a Childhood (Satrapi)
- Awards for | 86 |
- Film Adaptation of | 78 |
- Graphic Novel Format | 188 |
- For History Course | 211 |
- Philippines | 137–138 |
- Phoenix | 22 |
Photographic: The Life of Graciela Iturbide (Quintero) | 73, 95 |
| Pien, Lark | 210 |
| Pilcher, Tim | 116 |
| Piskor, Ed | 42, 73 |
| Plan, Collection Development | 61–62 |
| Pocket Edition | 50 |
| Politics |  |
| In Bronze Age Comics | 21–22 |
| In Modern Age of Comics | 29–30 |
| Pomputius, Ariel |  |
| On Graphic Medicine | 165–180 |
| Information About | 223–224 |
| Pop-Up Libraries | 214 |
| Portacio, Whilce | 41 |
| Powell, Colin | 210 |
| Powell, Nate |  |
| March: Book One | 86 |
| March Book One, Book Two & Book Three | 93 |
| Swallow Me Whole | 169 |
| Preacher (Ennis) | 107 |
| Preacher (Television Show) | 108 |
| Pregnant Butch: Nine Long Months Spent in Drag (Summers) | 74, 211 |
| Premio Nacional del Cómic (Spain) | 126 |
| Premios Banda Dibujada a la Historieta Argentina para Niños y Jóvenes [Banda Dibujada Award to Argentinian Comics for Youth] (Argentina) | 126 |
| Preservation, of Graphic Medicine | 178–179 |
| PREVIEWSworld | 52, 103 |
| Prix Bédéis Causa (Canada) | 126 |
| Programming | 176–177 |
| See Also Graphic Novels, Teaching/Programming with Proto-Comics | 4–7 |
| Public Library |  |
| Graphic Medicine, Benefits of | 166 |
| International Comics and | 124 |

alastore.ala.org
publishers
Big Two, 37, 38–40
of comic books in 1970s, 24
in Dark Age of comics, 25–28
graphic novel numbering, 47–49
graphic novel resources, 51–53
independents, 40–42
of international comics, 132–139
of nonfiction graphic novels, 84
publisher market share in units, 38
publishing schedules/formats of graphic
novels, 49–51
reviews of graphic novels, 84–86
self-published comics, 43
Top 20 comics/graphic novels, charts of,
53–55
of underground comix, 42
of webcomics, 43–44
websites/social media accounts for graphic
novel selection, 64
Publishers Weekly, 85, 119
Puerto Rico Strong (Newlevant), 108
Pulitzer, Joseph, 5
Pulitzer Prize, 78, 86
pulp magazines, 5, 6–7
the Punisher, 22
Purvis, Leland, 94
Pyongyang: A Journey in North Korea
(Delisle), 96

Q
Quadrinhos na Cia (publisher), 133
Queer Cartoonists database, 83
questions
for evaluation of nonfiction graphic novels, 82
for graphic medicine collection selection,
167–172
A Quick & Easy Guide to They/Them Pronouns
(Bongiovanni), 170
Quinn, Jason, 73
Quintero, Isabel, 73, 95
Quinto, Zachary, 106
quotations, 81–82

R
Raafat, Ahmed, 135–136
Race to Incarcerate: A Graphic Retelling
(Jones), 71
Ramos, Humberto, 114
Ravanayan (Goel & Mohanty), 211
readers
on cataloging comics, 185–186
graphic novel numbering and, 47–48
reading
language students in library to practice
reading, 145–146
tadoku program, East Asia Comics
Collection for, 159–160
Reading Comics: How Graphic Novels Work and
What They Mean (Wolk), 4
Reagan, Ronald, 25
reboots
cataloging comics and, 188
legacy numbering and, 47
Marvel/DC’s history of, 44–46
recommendations
graphic medicine titles, 171
international comics, publishers/other
resources for, 132–139
list of nonfiction graphic novels,
87–98
list of titles for diverse/inclusive graphic
novel collection, 68–75
for manga selection, 147–148
Red: A Haida Manga (Yahgulanaas), 74
Red Sonja, 23
Redance, Olivero, 117
Reddit, 52
Refaat, Maged, 135–136
Reinventing Comics: The Evolution of an Art
Form (McCloud), 81
religion course, 211
research
on cataloging, 195–196
for nonfiction graphic novels, 80
resources
on cataloging comics, 189
for fiction graphic novels, 108–109
for graphic novels, 51–53
for international comic books/graphic
novels, 125–139
list of titles for diverse/inclusive graphic
novel collection, 68–75
for manga selection, 147–148
for new graphic novel releases, 64–65
in nonfiction graphic novels, 80
for nonfiction graphic novels, finding/keeping up-to-date with, 82–84
for nonfiction graphic novels, trends/new releases, 84–86
purpose of “Resources” sections in book, 122
for teaching with comics, 217–218
reviews
of graphic medicine titles, 172
of nonfiction graphic novels, 84–86
The Ring of the Nibelung (Russel), 211
Ringo Awards, 86–87
Robert F. Kennedy Book Award, 86
Robin, 14
Rolling Blackouts: Dispatches from Turkey, Syria, and Iraq (Glidden), 71, 90
Roncallo-Dow, Sergio, 134
Rostan, Andrew J., 80
The Routledge Companion to Comics (Bramlett, Cook, & Meskin), 129
Rucka, Greg, 188
Ruillier, Jérôme, 73
Run for It: Stories of Slaves Who Fought for Their Freedom (D’Salete), 70
Russel, P. Craig, 211
Russian comics vendors, 130

S
Sacco, Joe
on drawings, 78
graphic journalism by, 89
Journalism, 90
Safe Area Goražde: The War in Eastern Bosnia 1992–95 (Sacco), 211
Safe Area Goražde: The War in Eastern Bosnia 1992–95 (Sacco), 211
Saga (Vaughan & Staples), 123–124
Saiwai, Tetsu, 94
Samanci, Özge, 73
Sandman (Gaiman)
creative team for, 187
as graphic novel format, 188
numbering of, 48–49
Satrapi, Marjane
awards for Persepolis, 86
The Complete Persepolis, 88
Persepolis: The Story of a Childhood, 78, 211
Sattouf, Riad, 73
Sauvage, Marguerite, 187
Scholastic, 115
Schwartz, Delmore, 11
science
nonfiction graphic novel recommendations, 91–92
superheroes in Silver Age of Comics and, 16–17
use of graphic novels in, 212
Science Fiction (fanzine), 7
search
cataloging of graphic medicine, 173–174
for comic books by patrons, 196
international comics, accessibility/findability of, 123–125
ISBNs as critical product identifiers for manga, 153–155
user search methods, cataloging comics and, 186, 191–192
The Secret History of Wonder Woman (Lepore), 213
Seduction of the Innocent (Wertham), 14
Seldes, Gilbert, 6
select hardback (Marvel), 50
selection
of graphic medicine materials, 167–172
of international comics, 118, 124–125
of manga collection, 147–149
Semple, Lorenzo, Jr., 18
The Senses (Farinella), 91–92
Sentrum Marketing LLC, 130
sequential art, 3
“Sequential SmArt: A Conference on Teaching Comics” (jayhosler.com), 218
“Sequential SmArt” conference, 215
Serantes, Lucia Cedeira
background of, 119
information about, 221
on international comics, 113–139
serials
in history of comics, 5
Japanese manga, serialized, 153–155
series, graphic novel, 106–107
series title
cataloging, 191–192
item cataloged by series title, volume, part title, 197, 199–200
Servant & Lord (Lo), 148
SES-SP Editora (publisher), 133

set record, 201–203

Sex Criminals issue #23, 187

sexuality, 13, 14, 15

Shakespeare, William, 105

shelving

of comics, recommendations for, 194–195

of graphic medicine materials, 172, 174–175

of graphic novel collection, 213–214

Shero Comics, 105

Showtime at the Apollo: The Epic Tale of Harlem’s Legendary Theater (Fox), 71, 93

Shuster, Joe, 7–8

Siegel, Jerry, 7–8

Silver Age of comics, 16–21

Silvestri, Marc, 41

Sims, Dave, 43

Singapore, publishers in, 138

single issue, 186–187

Sita, Daughter of the Earth (Nagpal & Manikandan), 211

Sita’s Ramayana (Arni & Chitrakar), 211

Slater, Aimee

on keeping collection current, 63

leisure reading collection, 58

targeted outreach to student clubs, 62

Smart, Talia, 102–103

Smith, James Otis, 93

Smith, Jeff, 43, 63

Smith, Shequeta, 105

social media

for graphic novel information, 64

marketing of graphic novel collection, 67

outreach to instructors who are already using graphic novels, 207

Society of Illustrators (New York), 127

Sousanis, Nick, 218

South Africa, 135, 136

South America, 132–133

Southeast Asian cartoon art: history, trends and problems (Lent), 138

Southern Illinois University’s Morris Library, x

South/Southeast Asia, 137–138

Spanish comic vendors, 131

Spanish Fever: Stories by the New Spanish Cartoonists (Garcia), 71

Speak (Anderson), 104

“The Spectacular Teacher-Man: Comics as Primary Text in a Science Classroom” (Eastman), 217

Spectre, 22

Spider-Man

drug use and, 20–21

fictitious character headings for, 193

film adaptations of, 28

launch of, 17

Marvel heroes, characteristics of, 39

shelving of comics, 194

televised cartoons of, 18

Spiegelman, Art

The Complete Maus, 88

Maus, 78, 81

Maus, shelving of, 174

Maus for Comics and Culture course, 212

Pulitzer Prize for Maus, 86

underground comix of, 19

Spin, Weave, and Cut (website), 218

Spina, Carli

information about, 224

on nonfiction graphic novels, 77–98

Spinning (Walden), 96

Stacy, Gwen, 20–21

stakeholders, 177–178

Stalin, Josef, 9

The Stand (King), 106

Standing, Sophie, 170

Staples, Fiona, 123–124

Star Collector (manga), 148

Stark, Tony

See Iron Man

Stelfreeze, Brian, 117–118

Story Press, 135

Stotts, Taneka, 73–74

The Strange (Ruiller), 73

The Strangers (film), 106

Strangers in Paradise (Marvel), 48

student clubs

connections to graphic novel collection, 66

targeted outreach to, 62–63

students

graphic literature collection for, 58

graphic novel book club, 214

graphic novel collection plan and, 61–62
Index

graphic novels for teaching, 208
marketing of graphic novel collection on, 66–67
Penn Libraries’ manga collection and, 160
Sturm, James, 74
Suárez, Fernando, 134
Subcommittee on Juvenile Delinquency of the Senate Judiciary Committee, 13–14
subject headings
for cataloging comics, 193
for graphic medicine catalog records, 173–174
subtitle, 188
Summers, A. K., 74, 211
“Superhero Comics: Artifacts of the U.S. Experience” (Chambliss), 217
superheroes
Batman, 8
of Big Two publishers, 38
Captain Marvel, 8
in Dark Age of comics, 25–26
diversity of characters in graphic novels, 104–105
fiction graphic novels, collection of, 102–103
fictitious character headings for, 193
Fredric Wertham on, 13–14
global comics production industry and, 118
in Golden Age of comics, 7–11
in graphic novel collection, 63–64
in Modern Age of comics, 28–30
reboots of, 188
in Silver Age of comics, 16–21
Superman, creation of, 7–8
in World War II, 8–10
Superman
attitudes about, 15
creation of, 7–8
Fredric Wertham on, 13–14
Jimmy Olson as sidekick to, 10
powers of, 22
in Silver Age of comics, 17
in World War II, 9
supervillians, 102–103
surveys
on cataloging comics, 185–186
on young adult graphic novel collection, 104
suspense stories, 12
Swallow Me Whole (Powell), 169
“sword and sorcery” genre, 23
Syllabus: Notes from an Accidental Professor (Barry), 97

T
tadoku (extensive reading)
East Asia Comics Collection used for, 159–160
sessions at Penn Library, 145–146
Tagame, Gengorah, 150–151
Takami, Tomoko, 145, 160
Take It as a Compliment (Stoian), 107–108
Take That, Adolf? (Fertig), 9
Taking Turns (Czerwiec), 177
Tales from La Vida: A Latinx Comics Anthology (Aldama), 69
Tamaki, Mariko, 114
Tan, Shaun, 63
tankobon, 153–154
teachers
See faculty
teaching
with graphic novels, 205
outreach to instructors who are not using graphic novels, 207–208
outreach to instructors who are using graphic novels, 206–207
resources for teaching with comics, 217–218
use of graphic novels on campus, 208–213
“Teaching and Programming with Graphic Novels in Academic Libraries” (Gordon & Kern), 205–218
Tebeosfera website, 135
television
graphic novel series made into shows, 106–107
Silver Age comics on, 18
Telgemeier, Raina, 104, 169
terminology
common terms in comic books, 187
international comics, use of term, 119, 123

alastore.ala.org
Index

terminology (cont.)
  for international/global/world comics, 114–117
  for manga, 156
terrorism, 29–30
Teshkeel (publisher), 118
Tetris: The Games People Play (Brown), 92–93
Texas A&M University’s Evans Library, x
Thacker, Mara L., 138
themes
  of Bronze Age comics, 21–23
  of independent publishers, 41
  of underground comix, 42
“This Week in Graphic Medicine” (graphicmedicine.org), 172
Thor, 17, 18
Thor (Aaron), 169
Threadbare: Clothes, Sex, and Trafficking (Moore), 72
Threads: From the Refugee Crisis (Evans), 70, 90
Tijuana Bibles, 18
titles
  cataloging comics, details of, 192–194
  cataloging comics with single title, 190
  cataloging options for 100 Bullets Vol. 10: Decayed, 197–203
  graphic medicine titles, recommended, 171
  international comics, availability of, 121–122
  non-English sources of Japanese metadata, 152
  reboots, Marvel/DC’s history of, 44–46
  Top 20 comics/graphic novels, charts of, 53–55
  user search methods, cataloging comics and, 191–192
To Kill a Mockingbird (Fordham), 105
TokyoPop (publisher), 148
Top Shelf Productions, 84
“Top Ten Most Challenged Books List” (American Library Association), 108
Top-Notch Comics (January 1940), 9
Toren, Beth Jane, 62
Toronto Comics Arts Festival, 117, 118–119
Toshokan Ryutsu Center, 155–156
Toy Biz, 28
trade paperback, 50
Tran, G. B., 74
translations
  of manga collection to library metadata, 149–151
  non-English sources of Japanese metadata, 151–153
TRC MARC, 155–156
Trickster: Native American Tales, A Graphic Collection (Dembicki), 70
Trinity: A Graphic History of the First Atomic Bomb (Fetter-Vorm), 91, 210
Tubiana, Jérôme, 74
Turing, Alan, 94
Twitter, 147
Tyler, Liv, 106
U
The Ukrainian and Russian Notebooks (Igort), 71
Ultimate Marvel reboot, 45
Ultimate Universe imprint, Marvel, 29
Una, 211
underground comix, 18–19, 42
Understanding Comics: The Invisible Art (McCloud), 3, 89, 213
United States
dominance in comics production, 114, 116
global comics production industry, 117–119
international comics collection scan by geographic regions, 120–121
international comics, university collections/museums, 126–127
international comics, use of term, 119
publishers of foreign-language comics, 132
university collections/museums
  list of international comics resources, 126–127
  outside of U.S., 127–128
University of Arkansas for Medical Sciences, 177
University of Illinois, International Comics Exhibit (Urbana, IL), 127
University of Illinois Library. South Asian Comic Collection. (Urbana, IL), 127
University of North Carolina, Chapel Hill. Mexican Comic Collection, 127
University of Pennsylvania  
See Penn Libraries  
University of Vermont, 176  
Uribe-Jongbloed, Enrique, 134  
Uruguay, 133  
U.S. military, 9–10  
Usagi Yojimbo (Sakai), 192  
users, 61–62, 191–192  
See also library patrons

V

V for Vendetta (Moore & Lloyd), 210  
Valentino, Jim, 41  
Valiant (publisher), 40  
Vaughan, Brian K.  
Saga, cataloging of, 123–124  
work with Vertigo, 27  
on writing Saga at Image Comics, 41  
vendors, of international comics, 129–131  
Verne, Jules, 5  
Versaci, Rocco, 207  
Vertigo imprint  
establishment of, 26–27  
success of, 28–29  
Vietnam War, 19  
Vietnamerica: A Family’s Journey (Tran), 74  
villains, 102–103  
Vimanika Comics, 137  
vioence, 14–15  
visual elements, 78–79  
visual language, 113  
“Visualizing Postcolonial Africa: La Vie de Pahe” (Mehta), 136  
Viz Manga (publisher), 148  
Viz Manga Sampler (Viz Manga), 148  
Viz Media, 148, 189  
volume  
description of, 187  
item cataloged by series title, volume, part title, 197, 199–200  
number/title, 192

W

Walden, Tillie, 96  
Walford, Jerome, 74  
Walker, David F., 74  
The Walking Dead (Ennis), 107, 192  
The Walking Dead (television show), 108  
war, 12  
Ware, Chris, 63  
Warshow, Robert, 10–11  
Washington State University Library, 65  
Wasp, 17  
Watchmen (Moore), 25–26, 212  
Watergate scandal, 21  
Wayne, Bruce  
See Batman  
Weaver, Lila Quintero, 74  
webcomics  
cataloging, research on, 195  
graphic medicine titles, 179  
overview of, 43–44  
websites  
on cataloging comics, 189  
graphic novel resources, 51–53  
See also resources  
Wells, H. G., 5  
Wertham, Fredric  
attitudes about comic books and, 15  
comic books, testimony about, 13–14, 16  
West, Adam, 18  
West, Wendy, 58  
What Did You Eat Yesterday? (manga), 148  
What’s Normal Anyway? A Comic about Being Trans Male (Boecher), 69  
Where We Live (Allred et al.), 108  
Whitman, Walt, 209  
Wicks, Maris, 91  
Wikipedia  
article on Juhan Shuttai! 152–153  
Japanese manga searches, 150–151  
for manga selection, 147  
WildStorm, 194  
Will Eisner Comic Industry Awards, 52, 86  
Will Eisner Graphic Novel Grant for Libraries, 170  
Williams, Michael P.  
information about, 224  
on Japanese manga collection, 145–162  
translation of selections to library metadata, 149  
Willingham, Bill, 63
Wilson, S. Clay, 19, 42
Wilson, Willow, 212
Wolk, Douglas, 4
Wolverine, 22
Woman World (Dhaliwal), 70
Wonder Woman
Fredric Wertham on, 14
graphic novels publishing schedule, 49
makeover of, 17
reboots of, 188
social commentary in storylines of, 22
Woo, Benjamin, 117
world comics, 114–117
See also international comic books/graphic novels
World Journal Bookstore, 129
world literature, 116
World War II
comic book superheroes during, 8–10
EC Comics and, 12
WorldCat, 122
Wraith (Hill), 106
Wright, Amie
background of, 119–120
information about, 224
on international comics, 113–139
Wright, Bradford W., 213
writer/author, 187
See also comic creators
Wyatt, Jacob, 212

X
X-Men
film adaptations of, 28
launch of, 17
New Mutants series, 104
racial discrimination issues addressed by, 19
reboots of, 45

Y
Yahgulanaas, Michael Nicoll, 74
Yali Books, 137
Yang, Gene Luen, 210, 212
The Yellow Kid (newspaper comic strip), 5
young adult collections, 103–104
Young Adult Library Services Association (YALSA), 87, 104
Your Black Friend and Other Strangers (Passmore), 73
Ypsilanti (MI) District Library, 170

Z
Zap Comix, 19
Zdarsky, Chip, 114, 187
Zerocalcare, 75
Zimbabwe, 135