

# **Best Practices for Cataloging Comics and Graphic Novels Using RDA and MARC21**

Version 1

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Prepared by the Graphic Novels and Comics Round Table

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# Introduction

Comics cataloging can be complicated. Some comics contain over a thousand issues; some are one-shot productions. How do we catalog issues with negative volume numbers, or an issue number one that starts at 1 million? How do we account for editions with identical content but collector's covers in red, pink, yellow, and chartreuse? How do we locate information and craft useful and consistent metadata across a field of comics that record their data in various places, from the title pages of graphic novels and comic albums to the half-titles and colophons of manga, to the indicia of superhero collected editions? How do we manage the disjunct between standards like RDA and library systems and catalogs/discovery layers that are functionally unable to handle 3XX fields? How can we work within or around existing cataloging structures to highlight the diversity of characters and creators, given the limitations of the systems and vocabularies many libraries use?

Libraries serve both community constituencies (public) and highly selective constituencies (school or special libraries) using various discovery platforms. These differing audiences and library systems, as well as differing levels of library staff training and resources, can lead to variations in cataloging levels for comics, in both depth and breadth of metadata recorded. The multiplicity of uses for comics collections across institutions and consortia—pleasure reading, research, curricular support, etc.—also influences cataloging decisions. The following guide attempts to distill comic book cataloging best practices from several representative institutions, acknowledging commonalities and requirements while honoring the colorful MARC record palette customizable to a specific readership and support technology.

The recommendations contained in this document apply to descriptive and subject/access point cataloging of comic books, manga, graphic novels, and webcomics. They will assist library staff in effectively and consistently cataloging sequential art; sections contain background information about various MARC fields, with recommendations, and examples from actual comics cataloging. There are also several appendices with added information. These best practices generally conform to PCC guidelines with small deviations. For those who wish to follow PCC more strictly, this guide should be used in conjunction with other cataloging guidance such as the [BIBCO Standard Record \(BSR\)](#) and [CONSER Standard Record \(CSR\)](#) documentation; see also **Appendix E** for PCC cataloging necessities.

This document does not contain guidance on comics classification. Given the wide variance of classifications systems used by libraries (Library of Congress, Dewey Decimal, home-grown, hybrid, etc.), and the hyper-local focus of cutting, classification is considered too variable and individualized a practice to be a candidate for prescriptive guidance and standardization. A separate, future document from the GNCRT Metadata and Cataloging Committee will hopefully consider the universe of classification options and provide suggestions.

## Future directions

The information and recommendations in this document follow MARC bibliographic record structure, as most contemporary libraries as of the time of this writing still use MARC format to catalog comics. Future iterations of the recommendations may include information or examples based on linked data if systems like BIBFRAME and Wikidata become more commonly used. Future versions will also need to account for changes resulting from the 3R project and altered terminology/focus of future RDA guidelines. Other future directions for the recommendations include less-commonly-held comics formats, like alternative reality comics.

The best practices document was written by North American catalogers with primary knowledge of comics available in the United States (from American comics publishers like Marvel and Graphic Mundi, or publishers of international and translated comics and manga like Viz and Fantagraphics). We are also hopeful therefore that future iterations of the document will expand to include more about international and multilingual comics.

## Comics versus cataloging terminology

One area of confusion in comics cataloging is the definition of “series.” Comics publishers use the word “series” to refer to any continuing comics title (e.g., *Blue exorcist* and *CatStronauts* and *Green Lantern* would all be called “on-going series” by publishers). However, in cataloging terminology, there is a distinction made between “series” and “serial.” Serials include continuing resources issued in successive parts, usually with numbering, which have no predetermined conclusion, like journals or magazines (definition from *RDA* glossary); these would include continuing titles like *Blue exorcist* or *Green Lantern* mentioned above. Series are groups of two or more separate/monographic items related to each other by having both their own unique titles and a collective title applying to the group as a whole; series don’t always have numbering associated with them (definition from *RDA* glossary). So *CatStronauts* would be the only continuing title in the preceding examples that could be called a “series” in cataloging terminology. **For the sake of clarity in these best practices, we will use the term “series” only in the cataloging sense of the word (since this is a cataloging document). When referring to the comics-publishing notion of “series,” we will use the terms “continuing title/s” or “continuing comics title/s.”**

Similar confusion often exists in comics cataloging about the term “writer” versus “author,” and when each should be used in bibliographic records. Writer is the term preferred in comics publishing to refer to the creator of the script, storyline, and dialogue. However, according to cataloging conventions, “writers” are considered manifestation-level contributors, whereas “authors” are considered work-level creators. Because of this, “writer” should be transcribed in descriptive cataloging fields (such as the 245 title field and 505 contents note), but “author” should be the relator term used in 1XX and 7XX access points for comics writers, to accurately convey their importance to the creation of the comic as a whole. Similarly, “illustrators” are

manifestation-level creators, whereas “artists” are work-level creators. A similar split between transcription and access points should be utilized if the comic in hand lists the artist as an illustrator (most commonly seen in children’s comics). **For the sake of clarity in these best practices, we will use the term “writer” when discussing transcription fields, and “author” when discussing access point fields.**

## Pre-cataloging decisions

Much of this guide is dependent upon pre-cataloging decisions, staffing levels, and your institutional needs—whether you are a PCC library creating work and expression level authorities, or a public library with a large collection of manga and manhwa, or a special collections library focused on women superheroes. To address these different situations, the guidance below indicates if a field applies to a certain style of cataloging (see below for more information about these), or to a specific type of comics (like webcomics); it also notes optional and not recommended fields, and when applicable multiple levels of descriptive practice within fields. An index of the fields contained in this document, with indications of applicability, optional entry, etc. can be found in **Appendix D**.

Comics needing cataloging fall into two rough categories: stand-alone titles (including graphic novels, one-shots, some floppies, and individual webcomics) and continuing titles (including most manga, trade paperbacks, collected editions, serialized comics including floppies/single issues, graphic novel monographic series, and ongoing webcomics). Definitions for many of these terms can be found in the glossary in **Appendix F**.

The primary differences in approach to comics cataloging revolve around how to treat continuing titles: cataloging all volumes/issues individually; cataloging some or all continuing titles on multi-volume bibliographic records; or cataloging some or all continuing titles on serial bibliographic records. The following sections detail these various approaches, with the strengths and challenges of each. Note that comics collection management is intrinsically linked to how comics are cataloged, so each of the approaches below influences the circulation of comics titles, how holds can be placed in library catalogs, how withdrawn or missing copies are handled, etc.

### Cataloging all comics individually

One option for comics cataloging involves treating each individual volume as its own work, and cataloging all comics on individual monographic bibliographic records, regardless of whether they are graphic novels, one-shots, multi-part monographic series, manga, collected editions, or serialized comics issues. This approach would also work for graphic novel-style webcomics or digitized comics, but not for ongoing webcomics, since they have no discrete volumes/issues that can be cataloged individually (unlike most printed comic books); complete webcomics can

be cataloged individually, however, if they appear online as a single discrete/complete entity like a PDF. The individual cataloging method is also not particularly common for floppy comics (16 or 32 folded sheets, stapled or saddle stitched within a glossy cover), particularly if they are bound together by libraries (see more on that in the next section).

Strengths of this approach include consistent cataloging for all comics, which in turn creates a uniform search and display for patrons in library catalogs and discovery layers, and uniform methods for placing holds (title level for all, rather than item level for some). It also makes volume numbers and names for comics collected editions more immediately visible in catalog search results for patrons (if they're recorded in **245 \$n and \$p**), making scanning all volumes and finding specific volumes easier in search results. Having volume number and volume title in the title field also supports more "Google"-like searching for volumes of continuing titles in library catalogs (e.g., patrons can type "Saga 3" and get results).

If catalogers add a consistent genre term to all individually cataloged comics (like "Graphic novels" or "Comics (Graphic works)"), and the library catalog or discovery layer allows for "reverse year" sorting of search results, this approach also enables patrons to easily browse the library's newest comics acquisitions; multi-volume bibliographic records, by contrast, always appear at the top of "reverse year" sorts due to their open-ended dates, even when they don't actually have new volumes added, thus making finding the newest comics acquisitions more complicated for patrons.

Creating individual bibliographic records for all comics also allows catalogers to easily trace the changing creative teams of continuing titles as needed (e.g., for superhero comics from Marvel or DC); whereas multi-volume bibliographic records usually either record only the creative team from the first volume of a continuing title, or must continually update a growing list of creator attributions. In addition, creating individual bibliographic records for all comics permits catalogers to assign granular subject headings for story arcs and characters present in individual volumes, fostering discovery across large and chronologically diverse collections. This approach lends itself especially well to collections assembled to support institutional academic programs geared at fostering classroom use or targeted research agendas, like African Diaspora or Islamic studies programs, typically housed in Special Collections units.

Challenges of this approach include creating the greatest number of bibliographic records of all the comics cataloging approaches, which means more records in the library catalog for patrons to scan; this approach may also be daunting for libraries with large manga collections, as they can contain large numbers of volumes. Large numbers of comics bibliographic records might also contribute to issues for libraries who face price increases or extra charges from their library service provider or consortia when their bibliographic record count goes above a certain number. Catalogers also need to pay increased attention to how volume numbering and names appear, so that they can ensure consistency across all volumes of a continuing title; otherwise volumes can become jumbled in catalog search results, and make finding specific volumes more difficult for patrons. See the **245 \$n and \$p** section below for more information.

## Cataloging some or all continuing comics titles using multi-volume bibliographic records

For ease of collocating, some libraries will use multi-volume monographic bibliographic records for continuing comics titles so all volumes of the same title are on one record. Continuing titles include serialized comics with floppies/single issues (individual installments of a comic, usually numbered in chronological order), ongoing webcomics, manga, and trade paperbacks/collected issues (collections of stories originally published in single issues reprinted in book format, presenting miniseries or story arcs). Some libraries also catalog monographic comics series (like *The Baby-Sitters Club*) on multi-volume records. This requires giving thought to how your library system and catalog/discovery layer are set up to allow for interaction with specific items attached to a bibliographic record. Certain cataloging considerations should be considered, such as fields to allow for volume-level title searching.

Cataloging continuing titles as multi-volume monographs places all volumes on the same record under a single collective title. When cataloging all volumes onto a single record, it is important to ensure that the record also has a complete table of contents, including any volume/part titles if present (e.g., *No normal* and *Generation why* from *Ms. Marvel*).

The presence of these distinct part titles for individual volumes has resulted in some libraries taking a hybrid approach between using individual monograph records and multi-volume records, with the former used for volumes/issues with unique part titles (such as the aforementioned *Ms. Marvel*) and the latter used for multi-volume sets lacking unique titles (such as *I hear the sunspot*). This hybrid method allows patrons to search for individual separate volumes by volume titles when they're present; and provides access by item-level volume number in a single bibliographic record when they're not, making it easier for patrons to determine which volumes a library holds. This can be especially helpful for long-running titles such as *Naruto* (72 bound volumes, complete), or *One piece* (currently at 101 bound volumes and still going).

Using a multi-volume bibliographic record for floppy comics is also easier for libraries who bind their issues together, since they don't have to link disparate bibliographic records together in their catalog after binding.

However, using a multi-volume approach has some drawbacks, including limiting the ability to search by title variations (spine title, running title, etc.). Additionally, if the creative team changes through a comics' run (common with American continuing comics), ensuring all the contributors are included as added access points in **7XX** fields can be quite challenging and make for exceptionally long records with 30+ names. This may be less of an issue for "limited series" titles (continuing titles with a fixed/predetermined number of issues, often distinguished by having both the current and total issues numbers on the cover and/or in the indicia), since they are often shorter, making it easier for libraries to consistently trace the entire creative team and provide subject headings that apply to the story as a whole; comic albums and manga also often have smaller and more easily traceable creative teams.

Multi-volume records can also be tricky to manage if a library has volumes of continuing titles from multiple releases/republishings with slightly different content (remastering, recoloring, new “extras,” etc.). Catalogers need to choose in these situations whether to have multiple multi-volume records in the catalog (thus diminishing some of the benefits of the approach), or to preserve a single bibliographic record for searching/circulation, but include notes explaining the variations (which loses some of the bibliographic integrity and features of both of the releases). Finally, using a multi-volume record can be limiting when applying subject headings and/or genre terms, since the headings chosen will need to describe all the volumes, and not plots or individual story arcs.

Whichever of the above methods you choose, it is important to be as consistent as possible and employ the method that works best for your patrons.

## Cataloging some or all continuing comics titles using serial bibliographic records

While some libraries catalog their serialized comics and continuing comics titles on multi-volume bibliographic records, others use serial records. Serial records are used by many libraries for cataloging single issues (e.g., floppy comics). They are also used by some libraries for ongoing/updating webcomics (treating them as continuing resources) and complete webcomics (treating them as continuing resources no longer published). When cataloging serials it is important to follow the [CONSER Standard Record Metadata Application Profile](#).

Continuing comics titles, especially American superhero titles, may not have a single creator; when cataloged as serials, they often have a main entry uniform title (**130**), instead of a main entry personal name (**100**). When cataloging a comic as a serial, the description is based on the first or earliest available issue in hand; and any major title changes (e.g., a significant change to the first five words of a continuing title) will necessitate a new record. Most serial records also do not list contributors; however, if the continuing title has a short run or has consistent contributors, they can be listed in a **500** note with authorized access points in **7XX** fields. Serials, unlike monographs, can't include titles of issues in **505** contents notes, thus losing the ability for patrons to search by issue title.

The complexities of cataloging serials drives some libraries to treat trade paperbacks (collected editions of continuing titles) as multi-volume monographs. Some libraries also treat comics that are meant to continue indefinitely but only publish a single issue as individual monographs. Other libraries employ a hybrid approach also sometimes referred to as a “partially analyzed series;” this method involves cataloging each issue (typically done for floppy comics) on an individual bibliographic record and then linking each issue to the serial record for the title as a whole. The serial holdings record itself does not have any items attached to it; instead it has a summary holdings statement. This allows the library to trace all the creators and provide subject

analysis for each individual issue, as described in the section on cataloging all comics individually.

More specific guidance regarding the addition of contributors, alternative titles, and subject headings for serials is located in the sections below.

## Descriptive cataloging

Deciding on the preferred source of information for a comic can often fall under the jurisdiction of “cataloger’s judgment,” as sources can vary widely depending on the type of comic being cataloged. Graphic novels and comic albums will usually have a title page and present bibliographic metadata in the same manner as a prose novel would, including a title page verso with publication data; though numbering for graphic novels in monographic series might appear on the spine, particularly for children’s comics. Manga and related forms can have multiple title or half-title pages or colophons, some in non-intuitive places for those accustomed to Western comics; choosing the most complete one can require searching within the item. Self-published, small press, or crowd-sourced material may sometimes only have a cover title or information on the back cover, and metadata must be supplemented by external searching. Publishers of comics outside their country of origin might change the location of bibliographic information within the comic to conform to expectations of local audiences. Webcomics sometimes have bibliographic information scattered across the site or hosting platform. And many American continuing comics titles, particularly from major comics publishers like Marvel, will have an indicia.

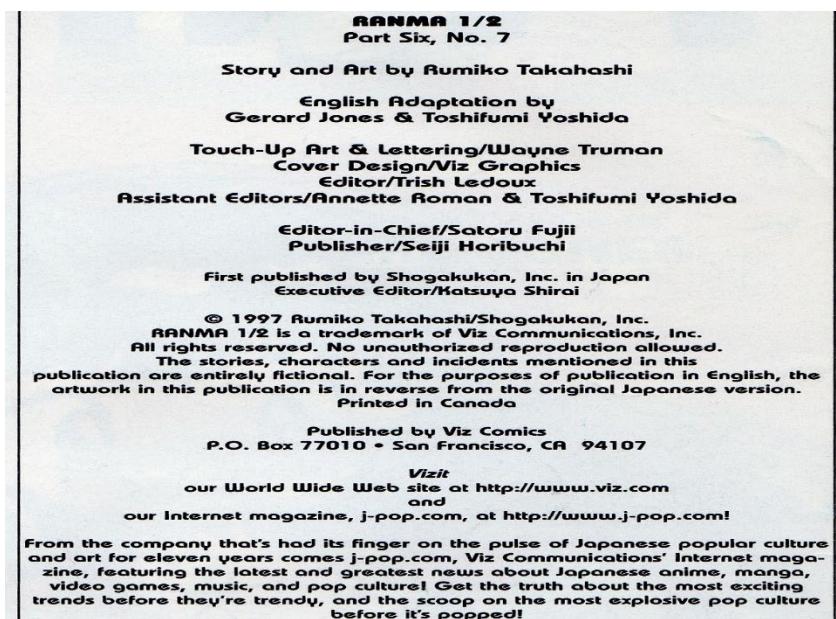


Figure 1: Colophon from the manga Ranma 1/2 from <https://www.comics.org/issue/305486/image>



Figure 2: Front, back, and inside front cover for the self-published comic *The Puerto Rican War*. Bibliographic record includes information from: <https://brooklyn.org/catalog/john-vasquez-mejias-the-puerto-rican-war/>

## The *indicia* and descriptive cataloging

While some comic books, especially those produced by major Anglosphere publishers like Marvel or DC or Rebellion, may lack traditional title pages (e.g., a single page with title, creator, and publication information), they often do provide a compact and usually complete alternative that should serve as the preferred source of information for several descriptive cataloging fields if it is present: the *indicia*.

The *indicia* is a paragraph of text most frequently located at the base of a page that includes the official name of work, numeric and chronological designation if applicable, and publication information. *Indicia* can be in several locations depending on the publisher and the particular layout needs; so while they are usually found on one of the first few pages (particularly for trade paperbacks and collected editions), occasionally a more thorough search might be required (especially when cataloging individual issues).

It should not be assumed that the *indicia* title will match the cover title of a work, and catalogers working on comics may need to search under both titles to locate an appropriate record. When cataloging serials and trade paperbacks, the *indicia* becomes especially important, as the cover title may change from issue to issue, but the *indicia* title remains consistent.

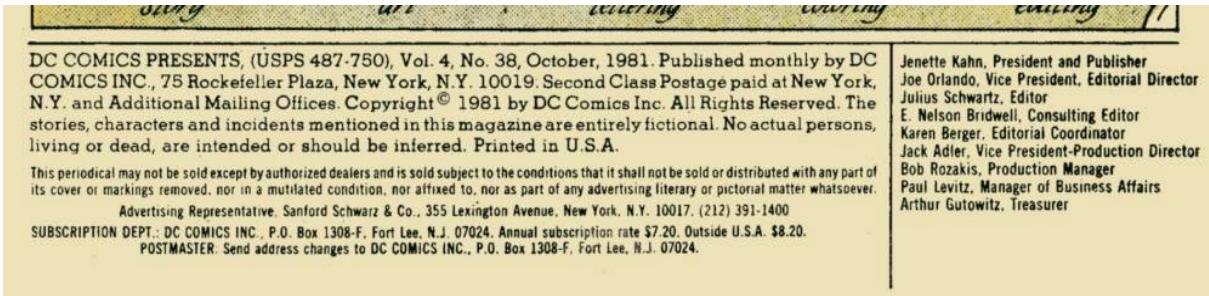


Figure 3: Indicia of DC Comics presents #38 (1981) from <http://yoshicast.com/how-to-tell-different-comic-editions/>

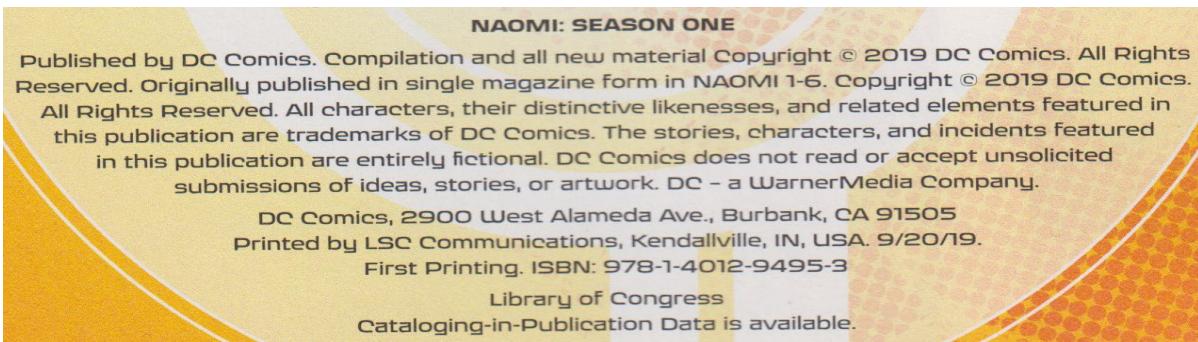


Figure 4: Indicia of Naomi: Season One (2019) from [https://files1.comics.org/img/gcd/generic\\_images/94/94709.jpg](https://files1.comics.org/img/gcd/generic_images/94/94709.jpg)

## Sources of information for descriptive cataloging external to the comic itself

Many American twentieth century “sweatshop”-produced comic books sport multiple irreconcilable textual errors between the glossy covers, title pages, and indicia. Sometimes it is enough to assemble a consecutive continuing title run in order to spot the typos or careless errors. In other cases, authoritative sources like the *Overstreet comic book price guide*, or scholarship devoted to a particular continuing title or publisher, may provide the necessary information.

More generally, it is common to need to consult outside resources when cataloging comics and graphic novels. Small press and self-published comics might use difficult-to-parse fonts that make double-checking a title or creator name necessary when entering transcription fields. It is not universal for publishers to explicitly label which creator is responsible for each aspect of the work, and a reference consultation is sometimes necessary to add correct relator fields when cataloging. Works in translation might list a translator but not the title in the original language—or what that language might be—as it is quite common in Europe for creators to produce works with an original language of publication that is not their native tongue. Similarly, in countries with multiple official languages (e.g., Belgium), it’s not uncommon for comics to be published simultaneously in all of them. Translations can also often see transformations in format—a Spanish graphic novel published in four parts might be two parts in the French translation (plus

an *intégrale* version!) and one omnibus when it comes out in English—and those can come with some kind of title change on the volume level. This is especially true with manga translations, particularly those published in English by Viz.

The overlap between collection management and cataloging will also frequently require a cataloger to consult external sources while working on a piece. Knowing the nationality of an author or if the work is a translation and what the original title is will all factor into the assignment of LC-compliant call numbers, for example. Special Collections demands to assemble a collection of vintage comic books contributed to by a specific creative individual or firm, or a class of creators or contributors (e.g., Black or Muslim artists) will also require additional resource consultation. And in an era of reprints, re-issues, and repackaging material both recent and long out of print, understanding what you have, when it was originally published, and how many collected versions exist in the wild is not only good cataloging practice, it is also good for acquisitions.

It is recommended to “footnote” all such external sources in a **500** general note, especially if information was not easily found or “common knowledge.” Depending on the pre-cataloging decisions and methods of comics cataloging, enter the corrected title/issue/volume/date information into the **246**, **264** and/or **490** fields. Add the approved attributions to **100/110** and **700/710** entries.

Helpful websites to consult when searching for information outside comics (including the Grand Comics Database and BD Gest) can be found in **Appendix C**.

## Fixed-Length Data Elements (008)

Guidance regarding fixed fields for comics records differs slightly based on pre-cataloging decisions regarding type of record. A library catalog’s ability to index and use the data, the level of cataloging employed locally, and the target audience might also influence which codes get used, and how extensively. Regardless of record type, follow current [MARC fixed fields guidance](#) (e.g., code Leader 18/Desc as “i” or “c” if cataloging in RDA). Use the codes below to bring out various features of comics.

### Books

MARC 008 Code	Values
<a href="#"><u>Cont.</u></a>	<b>6 [comics/graphic novels]</b>  [can include other codes as needed, like “b” if the comic has bibliographical references, “k” for discography, “q” for filmography, “i” for indexes, etc.]

<u>Ills</u>	<p>a [illustrations]</p> <p>[can include more specific or additional codes if considered important, like “b” for maps, “c” for portraits, etc.]</p>
<u>LitF</u>	<p>0 [if non-fiction]</p> <p>1 [if fiction]</p> <p>[can code more specific literary forms if considered important, like “j” for short stories, etc.]</p>
<u>Audn</u>	<p>[target audience for comic, if considered important, including “j” for juvenile comics and “d” for YA comics. Libraries with large children’s comics collections might use “a”-“d” and “j”]</p>
<u>Biog</u>	<p>a [autobiographical comics]</p> <p>b [biographical comics]</p> <p>c [collective biographies—i.e., more than one person]</p> <p>d [contains biographical information, but not just a biography]</p>
<u>DtSt</u>	<p>s [single publication date]</p> <p>t [publication and copyright date]</p> <p>m [series with beginning/end dates or ongoing]</p> <p>r [reprint date and original publication date]</p>
<u>Dates</u>	<p>Date 1 [publication date, beginning date for multi-volume sets, or date reprinted]</p> <p>Date 2 [copyright date, end date for multi-volume sets, 9999 for ongoing multi-volume sets, original date for reprints, ##### if DtSt = s]</p>

## Continuing resources

MARC 008 Code	Values
<u>EntW</u>	<b>6</b> [entire work consists of comics/graphic novels]
<u>Cont.</u>	<b>6</b> [work contains comics/graphic novels]
<u>Freq.</u>	<p>a [annual]  b [bimonthly]  c [semiweekly]  d [daily]  e [biweekly]  m [monthly]  u [unknown]</p> <p>*for the complete list, check the <a href="#">OCLC bib formats site</a></p>
<u>Regl.</u>	<p>n [normalized irregular]  r [regular]  u [unknown]  x [irregular]</p>
<u>DtSt</u>	<p>c [continuing resource currently published]  d [continuing resource ceased publication]  u [continuing resource status unknown]</p>
<u>Dates</u>	Date 1 [publication date of first issue; if date unknown, record with the closest known year, decade, or century]

	Date 2 [for publications that have ceased, record ending date or the closest known year, decade or century; if the serial is ongoing, use 9999]
--	---

## Fixed-Length Data Elements - Additional Material Characteristics (006)

Use the [006 field](#) for cataloging webcomics or digitized comics, to bring out the electronic elements of the comic.

MARC 006 Code(Position)	Values
Form of material(0)	m [computer file/electronic resource]
Target audience(5)	# [unspecified]; j [juvenile]; d [adolescent]; g [adult]; etc.
Form of item(6)	o [online]
Type of computer file(9)	d [document, if only text/still images exist] is most common; i [interactive multimedia]; etc.
Government publication(11)	# [not a government publication] is most common; etc.

## Physical Description Fixed Field (007)

Use the 007 field for cataloging webcomics or digitized comics, to encode electronic characteristics of the files that comprise the online comic. Fixed field codes and guidance can be found on the MARC 21 Bibliographic page for [007 - Electronic Resource](#).

MARC 007 Code(Position)	Values
Category of material(0)	c [computer file]
Specific material designation(1)	r [remote]
Color(3)	c [multicolored]; b [black-and-white]; g [gray scale]; m [mixed]; etc.

<b>Dimensions(4)</b>	n [not applicable]
<b>Sound(5)</b>	# [no sound]; a [if sound elements are included in the comic]
<b>Image bit depth (6-8)</b>	001-999 [if exact bit depth known]; --- [unknown]; etc.
<b>File formats(9)</b>	a [one file format, i.e., all .jpg; all .tif, etc.]; m [multiple file formats, i.e., .jpg and .tif; .jpg and .txt, etc.]; u [unknown]
<b>Quality assurance target(s)(10)</b>	u [unknown]; a [absent]; p [present]; n [not applicable]; etc.
<b>Antecedent/source(11)</b>	n [not applicable, i.e., electronic resource is not a reformat of something else]; u [unknown]; a [reproduced from original, i.e., digitized print images]; c [reproduced from electronic, i.e., copied already existing electronic images]; etc.
<b>Level of compression(12)</b>	a [uncompressed]; u [unknown]; b [lossless]; d [lossy]; etc.
<b>Reformatting quality(13)</b>	n [not applicable, i.e., not reformatted]; u [unknown]; a [access, i.e., supports immediate access but not a preservation copy]; etc.

### **International Standard Book Number (ISBN) (020)**

Use this field to record the ISBN(s) associated with a monographic comic. These are particularly useful to denote the difference between newsstand and direct editions for American continuing comics from certain companies like Marvel, and may also help distinguish between regular and limited or special editions.

### **International Standard Serial Number (ISSN) (022)**

Use this field to record the ISSN(s) for a serialized comic and/or comic-related material being cataloged. ISSNs are particularly useful to differentiate publications that have the same title, especially in the acquisitions process.

### **Language codes (041)**

Use this field to record codes for multiple languages used in a comic. Or, for translations, to record the language of the translated comic along with the original language of the comic. For translations, the first indicator should be "1" and there should be a \$h for the original language.

For comics that contain multiple languages but are not translations, the first indicator should be “0.” This field is often paired with a **546** Language note field; the 041 field uses indicators, codes, and subfields to describe linguistic content, while the 546 note uses text understood by people. The 041 language codes come from the [MARC Code List for Languages](#).

### Examples

**041 1\_ \$a eng \$a spa \$h spa**  
[**546 \_\_ \$a Parallel Spanish text and English translation.**]

**041 0\_ \$a eng \$a spa**  
[**546 \_\_ \$a In English with some Spanish.**]

### Geographic area codes (043)

Like the 041 field above, this field uses codes to describe content of comics—in this case, geographic areas associated with the comic. This optional field usually accompanies **6XX** subject headings that describe places that are subjects of the comic (either as geographic subject headings or as geographic subdivisions of topical headings). The 043 field uses geographic area codes from the [MARC Code List for Geographic Areas](#).

**Note:** Use this field only when the geographic areas in the 6XX fields describe the intellectual content of the comic, rather than its publication origin. For example, sometimes comics translations include subject heading strings like “Comic books, strips, etc. \$z Japan \$v Translations into English.” These are meant to denote the original place and/or language of publication, and not subject matter. For these, **do not** code geographic area in the 043.

### Examples

**043 \_\_ \$a n-us-pa**  
[**650 \_0 \$a Quakers \$z Pennsylvania \$x History \$y 18th century \$v Comic books, strips, etc.]**  
[**651 \_0 \$a Pennsylvania \$x History \$y Colonial period, ca. 1600-1775 \$v Comic books, strips, etc.]**

### Time period of content (045)

Use this field if desired to record the time period depicted in the item. Time period depictions would be found in **6XX** subject fields. The 045 field uses coded information for computer manipulation (instead of being visible for patrons in search results text). Note that this field is not indexed by OCLC, so can't be searched via their interface. Usage in local catalogs would depend on the ability of the catalog or discovery layer to index and manipulate the coded data in the 045; check on the feasibility of local use before using this field. It may be better to

concentrate on entering time period information in 6XX subject fields instead. This field is rarely used in comics cataloging and has more applicability to cataloging other kinds of materials.

## Special Coded Dates (046)

Use this field if desired to record the original publication date for a work. This field, like the ones above, uses coded information for computer manipulation. It is indexed and searchable in OCLC. And it might be helpful for filtering local search results, depending on the capabilities of the local library catalog or discovery system; check on the feasibility of local use before using this field. For accurate filtering, the 046 would also need to be retroactively added to older comics in the collection. It isn't yet in common use in comics cataloging, but might eventually get more usage. For more information and best practices for encoding this field, see [Best Practices for Recording Faceted Chronological Data in Bibliographic Records](#) from the ALA Subject Analysis Committee's Subcommittee on Faceted Vocabularies.

Record the date/s of creation for a single comic work (including anthologies and compilations), using \$k for a single date or the starting date, and \$l for the ending date. If the work is a compilation, \$k and \$l are used to record creation date/s for the compilation itself, and \$o/\$p are used to record creation dates for works included in the compilation.

For comics, original publication dates are often included in the indicia or the table of contents, with the latter especially common for “best of” compilations. For compilations of works, use \$o for a single date of creation or the starting/earliest date in a range, and \$p for the ending/latest date. If there are not too many works in the compilation/collection and their dates are known, give each date individually in subfield \$o. It is preferred to use the [Extended Date Time Format specification](#) when recording specific dates in the 046 field. Record this as “edtf” in the \$2.

When using the 046 field, it is helpful to include an explanatory general note (**500**) stating what the comic includes and/or reprints, and/or to make sure date information appears in the **505** contents note.

## Examples

**046 1\_ \$o 1961 \$2 edtf**  
**046 1\_ \$o 1963 \$2 edtf**  
**046 1\_ \$o 1964 \$2 edtf**  
**046 1\_ \$o 1966 \$2 edtf**  
**046 1\_ \$o 1967 \$2 edtf**  
**046 1\_ \$o 1968 \$2 edtf**  
**046 1\_ \$k 1993 \$2 edtf**  
[245 10 \$a Asterix the warrior : \$b six complete adventures]  
[264 \_1 \$a London : \$b Hodder Dargaud, \$c 1993.]

[505 00 \$t Asterix the Gaul \$g (1961) -- \$t Asterix and the Goths \$g (1963) -- \$t Asterix the Gladiator \$g (1964) -- \$t Asterix the Legionary \$g (1967) -- \$t Asterix and the big fight \$g (1966) -- \$t Asterix and the Chieftain's shield \$g (1968).]

046 1\_ \$k 1992 \$2 edtf

[500 \_\_ \$a Reprint. Originally published: 1992.]

046 1\_ \$o 1940 \$p 1951 \$2 edtf

[500 \_\_ \$a Originally published in single magazine form as All Star Comics.  
Volume 0. #1-2 (1940); Volume 1 #3-6 (1940-1941); Volume 2. #7-10 (1941-1942);  
Volume 3. #11-14 (1942-1943); Volume 4. #15-18 (1943-1944); Volume 5. #19-23  
(1943-1944); Volume 6. #24-28 (1945-1946); Volume 7. #29-33 (1946-1947); Volume  
8. #34-38 (1947-1948); Volume 9. #39-43 (1948); Volume 10. #44-49 (1948-1949);  
Volume 11. #50-57 (1949-1951).]

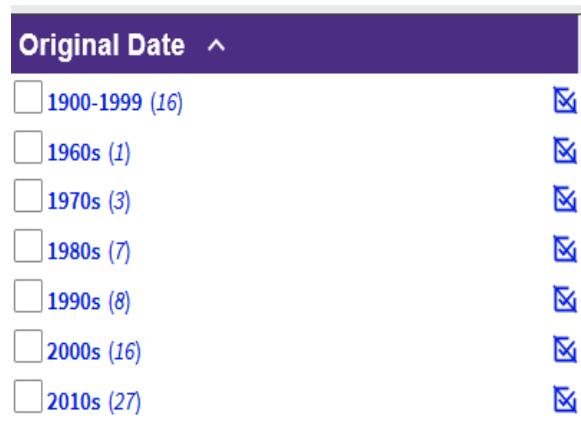


Figure 5: Image from the University of Washington's Primo Sandbox showing how results can be filtered on original date (046)

## Library of Congress Call Number (050), Canadian Call Number (055), Dewey Decimal Call Number (082), Local Call Number (09X)

Use these fields to record the classification and cutter information for the comic. Fields for call numbers include Library of Congress call numbers (050), Canadian call numbers (055), Dewey Decimal Call Number (082) and local call numbers (09X). Specific classification recommendations will not be given in this publication, as they are more contingent on local practice than on standardized cataloging rules meant for inter-library metadata consistency.

## **Preferred title for works by a single author (240)**

Use this field to record a preferred (authorized) title when a comic has appeared under varying titles (translations, comics that change title in different countries of publication, etc.) and needs a single gathering title to bring all versions together and make them more easily findable by patrons; or when compilation comics by a single author have indistinct titles and need differentiation from other, similar titles. Use of this field is most common for monographs (individual titles), and rarely for serial/periodical variations in title.

### **Recommendations**

Always use for translations. If there are multiple translations of a single resource, differentiate the translations by including additional subfields. The data in these subfields might be the name of the translator, the year published, the editor, etc.

For translations, include the preferred title of the original language version in the \$a, and make sure that only one language appears in subfield \$l.

For other variations in titles for monographs, include a 240 field for the original (i.e., first published) title.

Include also a 500 note describing the original title (e.g., “Originally published under the title...”).

### **Examples**

**240 10 \$a Kunskapens frukt. \$l English**

**240 10 \$6 880-02 \$a Yōkai kyōshitsu. \$l English**

**880 10 \$6 240-02 \$a 妖怪教室. \$l English**

**240 10 \$a Aventures de Tintin. \$l English \$s (Three-in-one ed.)**

**240 10 \$a Supercrash**

**[245 14 \$a The age of selfishness : \$b Ayn Rand, morality and the financial crisis]**

**[500 \_\_ \$a Originally published in the U.K. in 2014 by Myriad Editions under the title “Supercrash: how to hijack the global economy.”]**

## **Preferred title for complete works by a single author (240)**

Conventional collective titles are used for purportedly complete works (i.e., compilations including all possible titles of works by a single author).

When using conventional collective titles (such as “Comic books”), consider how they appear in your library catalog or discovery layer for patrons. Add, when possible, information to further differentiate the work (such as year published, editor, etc.).

## Recommendations

Apply a conventional collective title (e.g., Works, Comic strips) in the 240 for complete works by a single author. Consider including additional subfields to make the string more useful for patrons, like \$f for date.

## Examples

**240 10 \$a Comic books. \$f 1997**

## Preferred title for incomplete compilations by a single author (240)

For incomplete compilations of works by a single author created after 1500 (i.e., compilations that do not include all titles by an author), RDA 6.2.2.4 and PCC both recommend choosing as the preferred title a title or form of title from the original language of the work, commonly identified either through the work itself or in reference sources.

## Recommendations

**Do not** use a conventional collective title (e.g., Comic books. Selections), for comics that do not contain all works by a single author. Instead, use the title found on the resource.

If the title is distinct (i.e., there are not multiple works by a single author with identical titles), you do not need a 240 field, and can just use the **245** title field.

If the title on a resource is not distinct (i.e., the title of the compilation has the same title as another compilation or work by the same author, so the resource title needs to be further differentiated), add a 240 field with the title followed by parentheses containing other distinguishing details about the resource, such as the editor, the year published, etc. Consult RDA 6.27.1.9 for additional information on including other distinguishing details in the 240 including noting the form of work, date of work, place of origin, and/or other distinguishing characteristics.

## Examples

**240 10 \$a Batman (DC archive editions)**

## Title proper (245 \$a)

Decisions regarding title proper may differ based on pre-cataloging decisions, including whether catalogers choose to catalog volumes of continuing titles individually or multiple volumes together as serials or multi-volume sets. If cataloging volumes of continuing titles on individual monograph records, what to record in the 245 \$a depends on whether you decide to trace the collective title, volume number if applicable, and volume title all in the 245 (in \$a, \$n and \$p); or if you trace only the volume title in the 245 \$a, and trace the collective title and volume number in the 490/8XX fields. See the **245 \$n and \$p** section for more discussion of considerations for each approach.

RDA 2.3 lists several preferred sources of information for the title proper on the piece, including title page, cover, spine, colophon, etc. If none of these sources include a title, you can take it from one of the following sources:

1. Elsewhere on the piece (e.g., indicia)
2. Accompanying material
3. Other published descriptions of the comic
4. Container that is not issued with the comic itself (e.g., a box or case made by the owner)
5. Any other available source (e.g., a reference source).

## Recommendations

For American continuing comics titles, choose the indicia when present as the preferred source of title information for comic book cataloging. For graphic novels and comic albums, follow the order of preference of RDA 2.3 listed above (title page, cover, spine, colophon, etc.). For manga, prefer the most complete source of information; this is usually either the title page, the colophon, or the half-title page. For webcomics and webtoons, the title proper can often be found at the top of the homepage or first/current page of the comic on a hosted platform like Webtoons.

For continuing comics, there may be instances where you use cataloger's judgment and change the preferred source of title information, to provide inter-volume consistency and improve searching for patrons. See the **245 \$n and \$p** section for an example of a situation that might promote title source variation.

Include a corresponding **500 or 588** note indicating the source of the title information, if it doesn't come from a title page (e.g., "Title from indicia.") For more information, see General Note (500) or Source of Description Note (588).

## Examples

**245 00 \$a Phantom Lady. \$n No. 17, Apr. 1948  
[500 \_\_ \$a Title from indicia.]**

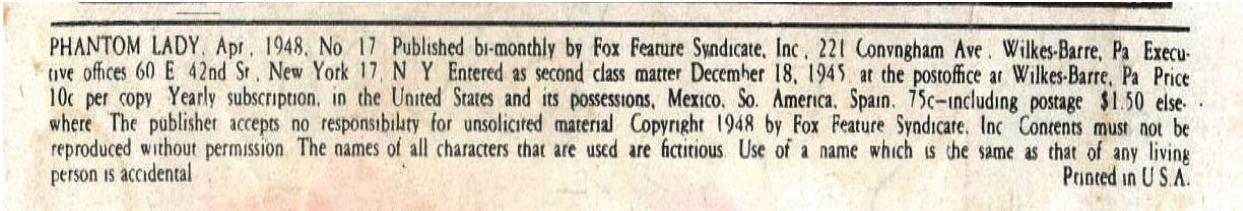


Figure 6: Indicia image from [https://files1.comics.org/img/gcd/generic\\_images/119/119375.jpg](https://files1.comics.org/img/gcd/generic_images/119/119375.jpg)

**245 10 \$a Chew. \$n Vol. 2, \$p International flavor**

[500 \_\_ \$a Title from indicia.]

**245 10 \$a CatStronauts. \$n Book 1, \$p Mission moon**

[500 \_\_ \$a Title from spine.]

**245 10 \$a Qahera**

[500 \_\_ \$a Title from homepage.]

**245 10 \$a Lin Zexu yu ya pian zhan zheng : \$b gen ju dian ying Lin Zexu ju ben gai bian = The hero of the Opium War, Lin Tse-Hsu**

[588 0\_ \$a Title from colophon.]

**245 10 \$a Soulless : \$b the manga. \$n 1 / \$c Gail Carriger, REM ; art and adaptation, REM ; lettering, JuYoun Lee.**

[500 \_\_ \$a Title and author statement from colophon.]

**245 00 \$a Sweaty palms : \$b the anthology about anxiety**

[500 \_\_ \$a Title from cover.]

**245 10 \$6 880-01 \$a Uil'iam Gibson Arkhangel**

**880 10 \$6 245-01 \$a Уильям Гибсон Архангел**

Vernacular title

Уильям Гибсон Архангел

Title

Uil'iam Gibson Arkhangel

Figure 7: Image showing the example above from San Diego State University's Library Catalog

## Remainder of Title (245 \$b)

Use the 245 \$b to record other title information for a comic, including subtitles and parallel titles (titles in another language, if both original and translated title are present on the title page of the comic).

Subtitles should not be confused with volume titles of collected editions of continuing comics titles; volume titles are recorded instead in \$p if using the individual monographs method of cataloging continuing comics (see **245 \$n and \$p** section below for more information), or in **505** contents notes if using the multi-volume monographs method. Note that comics can have both subtitles *and* volume numbers/volume titles; in these cases, transcribe \$b other title information before the \$n/\$p volume and/or volume title information. If using ISBD punctuation, the \$b will be preceded by “space-colon-space” for subtitles/other title information and “space-equals-space” for parallel title information.

### Examples

**245 00 \$a Tales from la vida : \$b a Latinx comics anthology**

**245 10 \$6 880-02 \$a Ming zhen tan Kenan = \$b Detective Conan**

**880 10 \$6 245-02 \$a 名侦探柯南 = \$b Detective Conan**

**245 10 \$a Latinoamérica y el imperialismo : \$b 450 años de guerra**

**245 10 \$a Invincible : \$b ultimate collection. \$n Volume 1**

**245 10 \$a With the light : \$b raising an autistic child. \$n 1**

**245 10 \$a 50 nuances de Grecs : \$b encyclopédie des mythes et des mythologies.  
\$n 1**

**245 10 \$6 880-01 \$a e kuyiskunimi"kw : \$b i"tâwini"ch kuyiskuniwin  
tipâchimuwinsn**

**880 10 \$6 245-01 \$a ᓴଡ଼ିଆର୍ଥିମ୍ କୁଯିଶକୁନିମିନ୍ : \$b ଆଜିମାର୍ଗୀର୍ଥିମ୍ କୁଯିଶକୁନିମିନ୍**

**245 10 \$a Heavy vinyl. \$p Riot on the radio**

**not**

**245 10 \$a Heavy vinyl : \$b riot on the radio**

**[500 \_\_ \$a Originally published in single magazine form as Hi-Fi Fight Club, No. 1-3, Heavy vinyl, No. 4.]**

### Number and Name of Part/Section/Volume Title (245 \$n and \$p)

Use the \$n and \$p to record volume numbering and individual volume titles for comic books that are part of continuing titles, respectively. Those cataloging continuing titles using the individual monographs approach described above can choose whether to use these subfields to surface volume titles and numbering in library catalogs for patrons; 245 \$n and \$p are not used in multi-volume monograph or serials cataloging.

Usage of \$n and \$p will depend in part on pre-cataloging decisions, including whether individual libraries prefer to include the (often character-based) collective title as part of the 245 title information for patron searching, or in the **490/8XX** series fields. Consideration should be given to how the title and series information fields appear comparatively in library discovery interfaces for patron searching and browsing (visibility in search results screens, ability to be clicked or searched to gather volumes together, ability to display chronologically or in order by volume, and so on). Patron search habits might also impact the choice to use 245 \$n/\$p versus 490/8XX.

Note that comics can have multiple \$n and \$p fields.

### **Recommendations**

If choosing to record volume numbering and titles for continuing titles in the 245 field, include any applicable volume numbers and volume titles using \$n and \$p respectively. This information will most likely be in the indicia for American continuing comics (particularly superhero titles). Volume numbering may also appear on the spine or cover (particularly for children's comics).

**Do not** record collective title, volume numbering and volume title information in *both* the 245 \$n/\$p and the 490/8XX fields; choose one or the other for all volumes of a given continuing title, to ensure patron searching consistency.

Whenever possible, match the form of numbering in all volumes of a given continuing title (for example: all "Vol." instead of a mix of "Vol.", "[number]", "Book," "Volume," etc.). You may have to vary the source of title information between volumes to accomplish this. If choosing a different source to keep title numbering consistent, provide a **500** note (e.g., "Title from cover" or "Title from spine").

When using 245 \$n and \$p, include also **246** fields for the volume title, varying forms of title and/or numbering, etc.

### **Examples**

**245 10 \$a Saga. \$n Volume three**

**245 10 \$a Superlópez. \$p Monster chapapote**

**245 10 \$a Batman, Detective comics. \$n Volume 5, \$p A lonely place of living**

**245 10 \$a Black Panther. \$n Book 6, \$p The intergalactic empire of Wakanda. \$n Part one, \$p Many thousands gone**

**245 10 \$6 880-01 \$a Miun ori paekcho toegi. \$n 7**

**880 10 \$6 245-01 \$a 미운 오리 백조 도기. \$n 7**

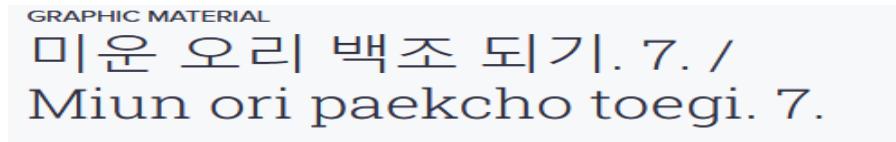


Figure 8: Image showing the example above from the Queens Public Library catalog

**245 10 \$a Cleopatra in space. \$n Book one, \$p Target practice**

*or*

**245 10 \$a Target practice**

**490 1\_ \$a Cleopatra in space ; \$v Book one**

**800 1\_ \$a Maihack, Mike. \$t Cleopatra in space ; \$v bk. 1.**

### Statement of responsibility (245 \$c)

Chief sources of information for statements of responsibility for comics vary, depending on the type of comic being cataloged. Graphic novels and comic albums usually contain traditional title pages and title page versos with creator information; though for self-published and crowd-sourced comics you may need to check the cover and back cover (and sometimes sources external to the comic) for creator names and roles. Manga often contain several sources of information (half-title page, colophon, sometimes title page); for these, choose the most complete source of creators and contributors as the preferred source of information. Webcomics and webtoons may list the creators adjacent to comics content, on an “About” or introductory page, etc.

For American continuing comics titles, indicia do not typically include statements of responsibility. Check the cover, first few pages (including the splash page) and final pages for intellectual and artistic responsibility (RDA 2.4 lists the preferred sources for the statement of responsibility as: the same source as the title proper, another source within the comic itself, or other sources of information specified in RDA 2.2.4). For trade paperbacks, you may find members of the creative team listed on the table of contents or on the original covers, if they’re included. Do not bracket the statement of responsibility if transcribing it directly from the work, even if not transcribing from the same source as the title proper.

Comics may include creator and contributor information to the work (i.e. writers, pencilers, inkers, and colorists) as well as those overseeing the creation of the specific work (editor) and all works (editor-in-chief).

For comics compilations and anthologies, generally record contributors in the **505** contents note or **500** general note fields, instead of the 245 \$c. The 245 \$c might however include editors or translators for the work as a whole, writers of introductions or afterwords, or predominant writers or artists (i.e., if a single writer or artist is the focus of the anthology).

## Recommendations

Use cataloger's judgment when deciding which creators and contributors to include in the 245 \$c. At a minimum, transcribe the first named creator (typically the writer or artist) to the work. If possible, transcribe all intellectual and artistic creators and contributors to the work.

If abridging the statement of responsibility (RDA 2.4.1.2 Optional Omission), prefer abridging within each area of intellectual or artistic contribution, rather than by omitting specific comics creator roles; in other words, abridge lengthy groups of contributors within specific roles (like artists or pencillers or colorists), instead of omitting entirely the recording of certain contributor roles (like colorists or letterers). For example, if a statement of responsibility names more than three people performing the same function (or with the same degree of responsibility), omit any but the first of each group of such agents and add “[and X others]” after the first person's name, per RDA 2.4.1.5 (e.g., “art by Germaine Arnaktauyok [and three others]”).

If important for identification, include all members of the creative team up to the editor-in-chief.

If cataloging a continuing title as a multi-volume set, note contributors to successive volumes in 5XX fields, most likely the **500** or **505**. Use cataloger's judgment to decide whether to include creators and contributors for the first volume in the 245 \$c or the 505/500; for continuing titles with unchanging creative teams, like many manga titles for example, it would be appropriate to record people in the 245 \$c.

If important for access, note contributors taken from other sources (e.g., Grand Comics Database) in a **500** field. **Do not** include as bracketed information in the 245 \$c.

## Examples

**245 00 \$a Coleccionable Batman. \$n No. 03 / \$c Dennis O'Neil, Chuck Dixon, Doug Moench, guión ; Graham Nolan [and three others], dibujo ; Kevin Nowlan [and six others], tinta ; Lovern Kindzierski, Adrienne Roy, color ; traducción, Ana Calvillo.**

**245 00 \$a Spanish fever : \$b stories by the new Spanish cartoonists / \$c translator, Erica Mena. [an anthology]**

**245 00 \$a Marvel masterworks presents Nick Fury, Agent of S.H.I.E.L.D. \$n Volume 1 / \$c writers, Stan Lee, Jack Kirby, Dennis O'Neil, Roy Thomas ; pencilers, Jack Kirby, Joe Severin, Joe Sinnott, Don Heck, Howard Purcell, Ogden Whitney, John Buscema, Jim Steranko ; inkers, Dick Ayers, John Severin, Joe Sinnott, Frank Giacoia, Mike Esposito, Don Heck, Ogden Whitney, Jim Steranko ; letterers, Art Simek, Sam Rosen.**

**245 10 \$a Ma Dalton / \$c dessins de Morris ; scénario de Goscinny.**

## Varying form/s of title (246)

Use this field to record other forms of the title that may appear differently in various parts of a comic (title page, cover, spine, etc.), or may appear in different languages (e.g., translations).

Use cataloger's judgment to also include 246 fields for title variants not appearing on the comic that might be useful for patrons, such as spelling out abbreviations, symbols, volume numbers and designations. Choice of variants to record may depend in part on the capabilities of the library catalog, such as whether it can recognize "2" and "two" as equivalents for search and display.

### Recommendations

Record any variant title/s considered important for identification or access. For comics this commonly includes the cover title (second indicator 4), spine title (second indicator 8), or parallel title for translations (second indicator 1). It can also include subtitles or portions of the title, such as part titles (second indicator 0).

Also include variants for volume numbering, signs, or symbols. Include vernacular forms of the title in other languages, if present.

### Examples

246 3\_ \$a *Bleach*. \$p [Omnibus edition]. \$n Volume 1

246 18 \$a *Bleach*. \$p 3-in-1. \$n Volumes 1-2-3

246 3\_ \$a *Bleach*. \$n Volumes 1-2-3

[245 10 \$a *Bleach*. \$p 3-in-1 edition. \$n Volume 1]

246 3\_ \$a *Black Panther*. \$p A nation under our feet. \$n 1

246 3\_ \$a *Black Panther*. \$p A nation under our feet. \$n Book one

246 30 \$a *Nation under our feet*. \$n Book 1

246 3\_ \$a *Nation under our feet*. \$n 1

246 3\_ \$a *Nation under our feet*. \$n Book one

[245 10 \$a *Black Panther*. \$p A nation under our feet. \$n Book 1]

246 30 \$a *Gotham adventures*

246 1\_ \$i At head of title: \$a *Mughāmarāt muṣawwarah lil-shabāb*

246 13 \$a *Mughāmarāt Bāt Mān al-muṣawwarah lil-shabāb*

[245 10 \$a *Bātmān* = \$b Batman : *Gotham adventures*]

246 3\_ \$a *Hashtag Tumeke!*

246 3\_ \$a *Hash-tag Tumeke!*

246 3\_ \$a *Tumeke!*

[245 10 \$a *#Tumeke!*]

246 31 \$6 880-02 \$a *Filasṭīn*

880 02 \$6 246-02 \$a فلسطين  
[245 10 \$6 880-01 \$a Palestine = \$b Filasṭīn]  
[880 10 \$6 245-01 \$a Palestine = \$b فلسطين]

## Edition statement (250)

Use this field to record information about different editions of a comic or graphic novel. Some American continuing comic titles are issued in both direct sales and newsstand editions, which may differ in intellectual content as well as cover art. Cover art is often used for marketing comic books that are otherwise identical in content. Depending on the projected use of a collection, it may make sense to create separate bibliographic records that support discovery and retrieval of same-year issues of continuing titles that differ in intellectual content, or merely differ cosmetically.

Many smaller and public libraries may find it onerous to have separate records for every instance of a newsstand edition versus a direct edition for American continuing comics titles, in cases where they do not have different content. The judicious application of edition statements is more common in special libraries, who may note not only newsstand and direct editions, but also variations in cover art, cover colors, etc. and may use “defensive cataloging” to ensure comics with such variations remain on separate bibliographic records by supplying their own edition statement in the 250 field.

“Direct sales” edition statements are sometimes found in a barcode box on comics on the front or back cover, or on the inside cover.

Based on cataloging conventions, it appears that indications of omnibus content, like “omnibus” and “intégrale” are generally recorded as part of the title statement (245).



Figure 9: Image from Harley Quinn #1 (2014)

## Recommendations

Record an edition statement if needed to differentiate the resource from other similar resources.

You may also record a cataloger’s supplied edition statement, which should be recorded in brackets if it’s considered important for identification and/or to prevent merging of records by OCLC. Examples of items needing this sort of differentiation include *Avengelyne*, Vol. 1, No. 1, May 1995 (Chromium cover vs. Photo newsstand editions); *Batman: legends of the Dark Knight*, No. 1, 1989 (Yellow cover vs. Pink cover vs.

Orange cover vs. Green cover editions); or *Batman versus Predator*, Book 1, 1991 (Standard direct sales vs. Prestige Predator cover editions). Grand Comics Database frequently describes the different same-year editions and may have supporting images for visual confirmation. OCLC Connexion will not merge records that are identical in every respect save for a 250 \$a.

### Examples

250 \_\_ \$a [Chromium cover edition]

[500 \_\_ \$a Edition statement supplied by cataloger.]

250 \_\_ \$a Direct sales.

250 \_\_ \$a Omnibus edition.

250 \_\_ \$a Second American edition.

250 \_\_ \$a Édition intégrale.

250 \_\_ \$6 880-03 \$a al-Tab'ah al-ūlā.

880 \_\_ \$6 250-03 \$a الطبعة الأولى.

250 \_\_ \$a Première édition.

250 \_\_ \$6 880-05 \$a 1-p'an.

880 \_\_ \$6 250-05 \$a 1冊.

250 \_\_ \$a Full color one volume edition.

245 10 \$a Boumeries, l'intégrale. \$n 2, \$p 2012-2015 [example of intégrale included in title field]

245 00 \$a Batgirl, the Bronze Age omnibus [example of omnibus included in title field]

### Publication, Distribution, Manufacture, and Copyright (264)

Use this field to record the publisher (second indicator 1), distributor (second indicator 2), manufacturer (second indicator 3), and/or copyright (second indicator 4) information for the comic. Publication information is often found on the title page, title page verso (i.e., the back of the title page), colophon (i.e., last page of the comic) or indicia, depending on the comic. Publication information for superhero comics and other American continuing comics, for example, is typically found in the indicia. For manga, this information is often in the colophon or

half-title page. Graphic novels and comic albums generally have publication information recorded similarly to other print books (title page and title page verso); though self-published and crowd-sourced comics might have information on the cover, or only available through external sources. And webcomics and webtoons might have publication information scattered across the website or hosting platform.

### **Place of publication (264 \_1 \$a)**

Place of publication should be recorded exactly as it appears on the piece (e.g., transcribe “New York, New York” or “New York, NY” or “New York, N.Y.” or “NY, NY”) for the location if that’s what is in the comic. If supplying a place of publication from an external source, bracket the information. The place of publication may change over the course of a multi-part monograph or a serial. Add a **500** note if a change in place of publication causes problems with identification, or if desired. For serials and multi-part monographs, it is also possible to add a 264 31 \$3 <materials specified> (such as 264 31 \$3 <2010-> if the place of publication changes in 2010).

For self-published or crowd-sourced comics (including comics locally-produced by the creators, manufactured via self-publishing presses like CreateSpace, self-hosted online webcomics, Kickstarter-funded projects, etc.), if a location is known or can be surmised for the publication location, include that in square brackets; otherwise, record the \$a as “[Place of publication not identified].”

Small press publishers (particularly those that publish crowd-sourced comics, like A Wave Blue World), may increasingly lack physical office spaces, so tracking down publication information for comics from these publishers may require searching outside of the comic itself. Catalogers can try searching OCLC/WorldCat for the publisher’s name and copying location information from other comics by the publisher; checking the “About” or “Contact” pages on publishers’ websites or social media; checking online comics resources like those included in **Appendix C**; and so on. Record when possible the narrowest verifiable location, so that you don’t have to leave the publisher location field as “[Place of publication not identified].”

### **Publisher name (264 \_1 \$b)**

Information in the 264 for \$b publisher name should be recorded exactly as it appears on the comic. If supplying the publisher’s name from external sources, bracket the information. The publisher may change over the course of multi-volume monographs or serials. Record the change in publisher in a separate 264 if the change impacts identification, otherwise if desired.

For self-published comics, include the name of the creator in the 264 \_1 \$b. Include as needed a **500** note explaining the source of the publication information, if taken from sources outside the comic or needing other clarifications.

Also consider tracing the publisher in a **710** added entry field, if considered important or useful for access.

### **Publication date (264 \_1 \$c and 264 \_4 \$c)**

To find \$c publication date information, check the title page, title page verso, half-title, colophon, and indicia; for self-published or crowd-sourced comics, catalogers may need to search externally to the comic for the date. For some webcomics, particularly PDF style, publication date may be on traditional title pages. For others, catalogers may find dates attached to individual comics, at the beginning of scrolling comics, on comics archives pages on a site, and so on; catalogers may even have to search the metadata attached to a comic image via inspect functionality on a browser. When taking the publication date from a source external to the comic, add a **500** note stating the source of the date information.

Consider dates on the title page, or associated with an edition statement, to be publication dates, and record them in the 264 \_1 \$c without square brackets.

Depending on the collection and intended audience, catalogers may want to always record the copyright date when one appears on a comic, even if it matches the actual or presumed publication date. Libraries with catalogs or discovery systems that can't parse multiple dates well for date limitation features (particularly an issue for school libraries), for example, might trace only the publication date, unless it differs from the copyright date; while other libraries, particularly those with research or special collections, might always include copyright date, to provide the maximum amount of information for patrons.

If always recording a copyright date, include it in 264 \_4 \$c with the copyright symbol preceding the date; the fixed field DtSt (008/06) should be marked as "t," the publication date recorded in Date1 and the copyright date in Date2.

Otherwise, if there is only a copyright date on the comic, but the date matches the presumed publication date, record the date in the 264 \_1 \$c in square brackets as the publication date; you do not need a second, identical 264 \_4 copyright date field. The fixed field DtSt (008/06) for comics with only a single date recorded should be marked as "s." However, if there is only a copyright date on the comic and it does *not* match the presumed publication date—or if there is both a publication date *and* a copyright date on the comic and these dates do not match—you will need to record both a publication date field and a copyright field. When recording both a publication date and a copyright date, the fixed field DtSt (008/06) should be marked as "t;" record the publication date in Date1 and the copyright date in Date2.

For comics with dates from calendars other than Gregorian or Julian (like the Hebrew calendar, Hijri/Islamic calendar, or Juche calendar in North Korea), RDA 2.2.4 instructs catalogers to add the corresponding date/s from the Gregorian or Julian calendar in brackets to the end of the 264 \$c. Catalogers should also add a **500** note that the information came from a source outside the comic.

If cataloging a comic run on a multi-volume bibliographic record, record the beginning date (i.e., the publication date of the first volume) and ending date if known in the 264 \$c; for ongoing titles, include the beginning date with a hyphen to indicate open-endedness (e.g., 1994- ). The

fixed field DtSt (008/06) should be marked as “m.” Record the beginning date in Date1 (008/7-10). Date2 (008/11-14) would have the ending date if known, or 9999 for an ongoing title. If either the beginning or ending dates are not known but can be approximated, record a single date with a question mark (e.g., [1994?]-), or if only the decade/century is known with hyphen/s and question mark (e.g., -[199?-] if the ending decade is known, for example); or list the likely date range (e.g., [between 1990 and 1994]-). In cases where only the decade is known, Date 1 or Date 2 would be recorded with an ending “u” (e.g., 199u); if only the century is known, record with two ending “u’s (e.g., 19uu).

For serials, take the beginning and/or ending date of publication from the first and/or last issue. Follow the same guidance on recording approximate dates as for multi-volume monograph cataloging above. Per CONSER guidelines, if neither the first nor last issue is in hand, do not give a date of publication in the 264\_1 \$c.

For reprints, record the date the comic was reprinted in the 264\_1 \$c. Include a **5XX** note indicating that this is a reprint, with the original publication date. The fixed field DtSt (008/06) should be marked as “r;” record the publication date in Date1, and original date in Date2. Note that true comics reprints, where content remains unchanged from the original publishing of the comic, are relatively rare. More common are comics re-publications, where content has been changed from the original—remastering/recoloring of artwork, new introductory materials, added concept art, and so on. For re-publications, consider the publication date of the republished comic not as a reprint date, but as a regular publication date (e.g., follow the guidance for recording dates at the top of this section, and don’t use DtSt (008/06) “r”). Comics re-publications with changed content may be particularly problematic for libraries cataloging continuing comics on multi-volume monograph or serial records (see the **Cataloging some or all continuing comics titles using multi-volume bibliographic records** section for more discussion of options in this scenario).

### **Distributor and/or Manufacturer (264\_2, 264\_3)**

Sometimes manufacturer or distributor information also appears on the comic, particularly for self-published comics; record these in additional 264\_2 (for distributor) or 264\_3 (for manufacturer) fields if considered important for access. Follow the general guidance above for publishers in formulating and transcribing manufacturer and distributor names and locations.

For self-published comics, if the distributor (such as Diamond Comics) or manufacturer (like CreateSpace) is known, record that in 264\_2 and/or 264\_3 fields, respectively. Include as needed a **500** note explaining the source of the information, if taken from sources outside the comic or needing other clarifications.

### **Examples**

**264\_1 \$a New York : \$b Bellevue Literary Press, \$c 2018.**

**264\_1 \$a San Diego, CA : \$b EuroComics, an imprint of IDW Publishing, a division of Idea and Design Works, LLC, \$c 2017.**

**264 \_2 \$a [Hunts Valley, Maryland?] : \$b Distributed to the comic book trade by Diamond Book Distributors**

**264 \_2 \$a [New York, New York] : \$b Distributed to the book trade by Penguin Random House**

**264 \_1 \$3 Oct. 1960-Nov. 1961 : \$a Sparta, Ill. : \$b National Comics Publications, \$c 1960-1987.**

**264 21 \$3 Dec. 1961-Feb. 1977: \$a Sparta, Ill. : \$b National Periodical Publications, Inc.**

**264 31 \$3 Mar. 1977-Apr. 1987: \$a New York, N.Y. : \$b DC Comics Inc.**  
[Publisher name change for a serial]

**264 \_1 \$a [United States] : \$b Ngozi Ukazu, \$c 2017-2020.**

**[500 \_\_ \$a Original webcomic version of the two volume series “Check, please” published online 2017-2020.]**

MARC 008 Code	Values
DtSt	m
Date1	2017
Date2	2020

**264 \_1 \$a [New York] : \$b Joon Choi, \$c [2018]**

**264 \_3 \$a [Place of manufacture not identified] : \$b CreateSpace**

**[500 \_\_ \$a Work is self-published by the author using CreateSpace.]**

**264 \_1 \$a [Durban], South Africa : \$b Deon de Lange, \$c 2014.**

**[500 \_\_ \$a South African comic book, written, drawn and self-published by Deon de Lange.]**

**264 \_1 \$a New York, NY : \$b Marvel Worldwide, Inc., a subsidiary of Marvel Entertainment, LLC, \$c [2018]**

MARC 008 Code	Values
DtSt	s
Date1	2018
Date2	#####

**264 \_1 \$a Los Angeles, California : \$b Archaia, \$c [2018]**

**264 \_4 \$c ©2017**

MARC 008 Code	Values

DtSt	t
Date1	2018
Date2	2017

264 \_1 \$6 880-04 \$a Tōkyō : \$b Fukkan Dottokomu, \$c 2018.

880 \_1 \$6 264-04 \$a 東京 : \$b 復刊ドットコム, \$c 2018.

264 \_4 \$c ©2018

MARC 008 Code	Values
DtSt	t
Date1	2018
Date2	2018

264 \_1 \$a Mumbai, India : \$b Amar Chitra Katha Pvt Ltd, \$c January 2018.

[500 \_\_ \$a Reprint. Originally published: 1977.]

MARC 008 Code	Values
DtSt	r
Date1	2018
Date2	1977

264 \_1 \$3 July 1984: \$a Staten Island, N.Y. : \$b Eclipse Enterprises

264 31 \$3 March 1985: \$a Guerneville, CA : \$b Eclipse Comics

MARC 008 Code	Values
DtSt	d
Date1	1984
Date2	1985

264 \_1 \$6 880-02 \$a [P'yöngyang] : \$b Munhak Yesul Chonghap Ch'ulp'ansa, \$c Chuch'e 87 [1998]

880 \_1 \$6 264-02 \$a [평양] : \$b 문학 예술 종합 출판사, \$c 주체 87 [1998]

[500 \_\_ \$a Publication date of 1998 supplied by cataloger.]

## Physical Description (300)

Pagination and color formatting, including 3-D, can be recorded in the physical description field. For comics without visible page numbering, record the \$a as “1 volume (unpaged).” For digitized comics, webcomics and webtoons, the \$a should read “1 online resource,” with pagination added if known (for example, if it’s a PDF webcomic instead of a serialized or scrolling webcomic). Webcomics and digitized comics also lack a \$c dimensions subfield.

Color content, including achromatic values, can also be captured in a **340 Physical Medium** note.

If adding information in the \$b about illustrative content, remember to encode the illustration information also in the fixed fields for **III<sub>s</sub>** (MARC 008/18-21). Code “a” for illustrations, and/or encode more specific or additional illustration types if considered important, like “b” for maps, “c” for portraits, etc.

The 300 field can also record complex pagination or comics construction information (i.e., a comic with accordion-fold pages, etc.), and accompanying matter (e.g., the complex parts involved in Chris Ware’s *Building stories*). 300 fields can be paired with **500 General Note** fields if needed to further describe complexities of pagination or accompaniment/s.

**Note:** “Chiefly illustrations” is not an option for the 300 \$b anymore, according to RDA rules. Instead, RDA 7.15.1.4 gives catalogers the option to record details of the illustrative content in a **500 note** if they are considered important for identification or selection.

### Examples

**300** \_\_ \$a 64 pages : \$b black and white illustrations ; \$c 26 cm

MARC 008 Code	Values
III <sub>s</sub>	a

**300** \_\_ \$a 426 pages : \$b illustrations, maps ; \$c 26 cm

MARC 008 Code	Values
III <sub>s</sub>	a, b

**300** \_\_ \$a 32 pages : \$b anaglyph 3-D illustrations ; \$c 24 cm

[**340** \_\_ \$g anaglyph 3-D \$p illustrations \$i requires anaglyph glasses]

**300** \_\_ \$a 1 online resource (122 pages) : \$b color illustrations

**300** \_\_ \$a 1 online resource : \$b color illustrations

**300** \_\_ \$a 1 volume (unpaged) : \$b color illustrations ; \$c 28 cm

[500 \_\_ \$a Double-sided accordion-folded book.]

300 \_\_ \$a 1 volume (1 folded sheet (25 unnumbered leaves)) : \$b 1 illustration ; \$c 21 x 29 cm + \$e 1 booklet (16 pages : illustrations ; 21 x 29 cm) and 1 sheet (1 page ; 21 x 29 cm)

[500 \_\_ \$a The Great War is a 24-foot-long black-and-white drawing printed on heavyweight accordion-fold paper and packaged in a deluxe hardcover slipcase. The set also includes a 16-page booklet featuring an essay about the first day of the Battle of the Somme by Adam Hochschild and original annotations to the drawing by Sacco himself.]

300 \_\_ \$a 8 volumes (unpaged) : \$b color illustrations ; \$c 8-56 cm + \$e 5 printed sheets + 1 folded board (41 x 107 cm, folded to 41 x 27 cm), in box 43 x 30 x 5 cm

[500 \_\_ \$a Components consist of: 1 hardcover vol., 32 cm.; 1 hardcover vol., 24 cm.; 1 newspaper, 56 cm.; 1 booklet, 31 cm.; 2 booklets, 28 cm.; 1 booklet, 20 cm.; 1 booklet, 8 x 25 cm.; 5 printed sheets, ranging in size from 71 x 9 cm. to 56 x 81 cm., all folded; and 1 folded board, 41 x 107 cm., folded to 41 x 27 cm. All components are unpage and are chiefly color illustrations. None have titles.]

## Current Publication Frequency (310)

Use this field to record the current frequency of publication of a serialized comic, if cataloging it as a periodical.

### Examples

310 \_\_ \$a Monthly, \$b April 1981-

MARC 008 Code	Values
Freq	m
Regl	r

310 \_\_ \$a Eight no. a year (published monthly: February, March, August and September; published bimonthly: April/May, June/July, October/November and December/January).

MARC 008 Code	Values
Freq	b
Regl	x

## **Former Publication Frequency (321)**

This field is used to record the former frequency of a periodical.

### **Examples**

**321 \_\_ \$a Bimonthly, \$b September/October 1979-March 1981**

## **Content Type (336)**

Use this field to record information about the content of comics and graphic novels (that is, the form/s of communication through which the work is expressed—visual, textual, and so on).

Catalogers have the option to provide a single content type for the predominant content of the work, or multiple content types representing all types represented in the work (RDA 6.9.1.3).

### **Recommendations**

Add multiple content types to record the visual and written components. “Wordless” comics would include only a 336 still image content type.

### **Examples**

**336 \_\_ \$a text \$b txt \$2 rdacontent**

**336 \_\_ \$a still image \$b sti \$2 rdacontent**

## **Media Type (337)**

Use this field to record the general type of media device required to view, play, run, etc. a resource. For printed comics and graphic novels, this would be “unmediated.” For webcomics, digitized comics and webtoons, this would be “computer.”

### **Examples**

**[For print] 337 \_\_ \$a unmediated \$b n \$2 rdamedia**

**[For web] 337 \_\_ \$a computer \$b c \$2 rdamedia**

## **Carrier Type (338)**

Use this field to record more specific storage medium carrier types for a resource. For printed comics and graphic novels, this would be “volume.” For webcomics, digitized comics and webtoons, this would be “online resource.”

### **Examples**

**[For print] 338 \_\_ \$a volume \$b nc \$2 rdacarrier**

**[For web] 338 \_\_ \$a online resource \$b cr \$2 rdacarrier**

## **Physical Medium (340)**

Color content from the **300** physical description field, including achromatic values, can also be captured if desired in a 340 physical medium note (RDA 7.17). RDA recommends that either a substitute vocabulary be used to record color content if the two options (monochrome, polychrome) are inadequate, or to use terms not coming from a specific vocabulary if the substitute vocabulary is insufficiently specific (RDA 7.17.1.3). If the comic requires a particular technology to make the content accessible, that can be specified here (RDA 3.20).

### **Examples**

**340 \_\_ \$g black and white \$p illustrations**

**340 \_\_ \$g anaglyph 3-D \$p illustrations \$i requires anaglyph glasses**

## **Chronological designation and/or Sequential Designation (362)**

Use this field to record beginning and ending dates for a periodical publication, or sequential publication information.

### **Examples**

**362 1\_ \$a Published v. 1, no. 5 (Dec./Jan. 1954/1955); v. 1, no. 2 (Feb.-Mar. 1955) - v. 1, no. 4 (June 1955).**

MARC 008 Code	Values
DtSt	d

Date1	1954
Date2	1955

362 0\_ \$a Began with: No. 389 (Apr. 1952)-

MARC 008 Code	Values
DtSt	c
Date1	1952
Date2	9999

362 1\_ \$a Ceased with: no. 6 (Sept./Nov. 1954)

MARC 008 Code	Values
DtSt	d
Date1	19uu
Date2	1954

## Associated Place/Setting (370)

You may add a place associated with a work or expression if you think it's beneficial for users. This field can be used for both locations associated with publication, or those associated with plot settings. However, since many library discovery systems do not index 3XX fields, it may be better to include the setting in a **651** field, or in a **650** for imaginary places such as Gotham City or Metropolis.

### Examples

370 \_\_ \$i Setting: \$f Santa Ana (Calif.) \$2 naf \$4 stg

370 \_\_ \$g Japan \$2 naf

[264 \_1 New York : \$b Kodansha Comics, an imprint of Kodansha USA Publishing]  
 [Example of a manga that originated in Japan; the translated copy is published in the United States]

## **Form of Work (380)**

Use this field if desired to add a form of work term from Library of Congress Genre/Form Terms or other controlled vocabulary. Given that most current library discovery platforms do not index 3XX fields out-of-the-box, however, cataloging resources may be better spent on identical **655** entries, which are indexed by most library systems and library service providers.

### **Examples**

**380 \_\_ \$a Comics (Graphic works) \$2 lcgft**

**380 \_\_ \$a Graphic novels \$2 lcgft**

## **Audience Characteristics (385); Creator/Contributor Characteristics (386)**

The 385 and 386 fields can be used if desired to include terms associated with demographic characteristics about either an intended audience (385) or a creator/contributor (386) of a given work. Information in the 385 field is sometimes linked to the **521** Target audience field, and the fixed field **Audn** (MARC 008/22), particularly for juvenile materials.

Some libraries have used the 386 field to record information about the diversity of creators of comics in their collections. Catalogers should investigate whether their library discovery platforms can index, facet, and display these fields for patrons, as not all do.

When using these fields, catalogers should be mindful of potential ethical implications and the limitations of various controlled vocabularies. Catalogers should especially consider the terminology found in each vocabulary. No vocabulary should be considered exhaustive or appropriate for use in all scenarios. Consider issues related to privacy and respect before including demographic group terms in records. Only apply when terms are verifiable (such as ones used by the creators themselves) and the cataloger is confident. If a term exists in multiple vocabularies, prefer the term that is most respectful to the people being described. If a term is found in a vocabulary created by people who identify as belonging to a particular demographic, prefer that term. Catalogers should also consider issues regarding long-term maintenance of the 386 field, as identities and preferred terms can change over time for creators.

There are several controlled vocabularies that can be used for these fields, including, but not limited to:

- Library of Congress Demographic Group Terms (LCDGT)
- Library of Congress Subject Headings (LCSH)
- Medical Subject Headings (MESH)
- ERIC Thesaurus
- Homosaurus

A note about LCDGT: In fall 2021, the Library of Congress announced a new model for LCDGT, with an implementation in winter 2022. Prior to that announcement, no new terms had been added to LCDGT since early 2018. This means that the available terminology from LCDGT is currently limited; if a cataloger is part of a SACO institution, they might consider submitting proposals to LCDGT for missing terms.

Accurately applying a 386 to American continuing comics titles can be challenging considering the multiple hands involved in their creation; including \$i prefatory information will help clarify which creators are being described.

## Examples

**385 \_\_ \$a Young adults \$2 lcdgt**

**385 \_\_ \$a Preteens \$2 lcsh**

**385 \_\_ \$a Middle school students \$2 lcdgt**

**[521 2\_\_ \$a Middle grades.]**

MARC 008 Code	Values
Audn	j

**385 \_\_ \$a Industrial engineers \$2 lcdgt**

**386 \_\_ \$i Artist: \$a Haida (North American people) \$2 lcdgt**

**386 \_\_ \$i Compiler: \$a Californians \$2 lcdgt**

**386 \_\_ \$i Publisher: \$a African Americans \$2 lcdgt**

## Time Period of Creation (388)

Use this field if desired to record the time period of the creation of a comic (including aggregate works like anthologies and compilations), and/or the time period of the creation of comics included in aggregates. For more information and best practices for encoding this field, see [Best Practices for Recording Faceted Chronological Data in Bibliographic Records](#) from the ALA Subject Analysis Committee's Subcommittee on Faceted Vocabularies.

Encode the time period of creation for individual works (including works contained within aggregates treated collectively) with first indicator “1,” and the time period of creation for aggregate works with first indicator “2.” The time period is recorded in \$a and can be either an uncontrolled or controlled term. If the term comes from a controlled vocabulary, the source of the vocabulary is recorded in \$2; or use a \$1 if the term is taken from a “real world object” vocabulary like Wikidata.

For terms, consider using LCSH, FAST, and for more flexibility, Wikidata (where a new item can easily be created). If using Wikidata for the source, make sure to use the “concept URI” instead of the URL in \$1. (The concept URI always includes the word “entity”).

## Examples

**388 1\_ \$a Nineteen thirties \$2 lcsh**

**388 2\_ \$a Twenty-first century \$2 lcsh**

**[264 \_1 \$a New York : \$b Library of America, \$c 2010]**

**[500 \_\_ \$a Contains six wordless woodcut novels by Lynd Ward, created between the eve of the Great Depression and the onset of World War II.]**

**388 1\_ \$a Golden age of comic books \$1 <http://www.wikidata.org/entity/Q784877>**

**388 2\_ \$a Modern age of comic books \$1 <http://www.wikidata.org/entity/Q2594405>**

**[264 \_1 \$a New York, NY : \$b DC Comics, \$c [1994-]]**

**[500 \_\_ \$a Originally published in single magazine form as volume 1: Superman #1-4 (1939-1940) ; volume 2: Superman #5-8 (1940-1941) ; volume 3: Superman #9-12 (1941) ; volume 4: Superman #13-16 (1941-1942) ; volume 5: Superman #17-20 (1942-1943) ; volume 6: Superman #21-24 (1943) ; volume 7: Superman #25-29 (1943-1944) ; volume 8: Superman #30-35 (1944-1945).]**

## Series Statement (490)

Use this field to transcribe series information as it is seen on the comic in hand, including articles (e.g., A, An, The, etc.), along with wording and form of numbering if numbering exists (e.g., vol., v., no., book, etc.). If you’re supplying information not in the material itself (like numbering), put it in brackets [] and add a **500** note stating where the information is from, such as “Numbering from publisher’s website.”

If catalogers want the series to be traced (that is, searchable by patrons), the first indicator should be “1” and the 490 should be paired with an **8XX** series added entry field (see the **8XX** section for information about adding series added entry information to bibliographic records). If catalogers don’t want the series to be traced, the first indicator should be “0,” and there should be no **8XX** series added entry field.

Be aware when copy-cataloging that the Library of Congress doesn’t trace series anymore, so all their 490s have first indicator 0. This indicator will need to be adjusted and an **8XX** added if your library wants it to be traced.

Pre-cataloging decisions may influence when to use this field, as opposed to recording (often character-based) collective title information for comics that are part of continuing titles in the **245** title field, in **\$n** and **\$p**, for those using the individual monographs approach. Consideration should be given to how title and series field information appears comparatively in library discovery interfaces for patron searching and browsing (visibility in search results screens,

ability to be clicked or searched to gather volumes together, ability to display chronologically or in order by volume, and so on). Patron search habits might also impact the choice to use 245 \$n/\$p versus 490/8XX.

Be aware, especially if using OCLC or another shared cataloging system, that some series recorded in 490 fields might be imprints. It is not uncommon to see “Vertigo” (DC’s imprint for adult content) or “Malibu Comics” (a comic publisher eventually acquired by Marvel). Some of these, like Malibu Comics, will have no series authority entries in the Library of Congress Name Authority File (LCNAF), and are instead corporate bodies, though not every imprint will have a corporate body authority record in the LCNAF, either. Others, like Vertigo, are considered to be “series-like phrases” instead of true series. These authority records will have no 645 field, and will often have a 667 field stating “Give phrase as a quoted note” and/or “Not to be used as a series note nor a drop note.” You can also identify invalid series-like phrase authority records by looking in the Leader. If 008/12 (series) is coded as “c,” then it is a series-like phrase and should be recorded in a **500** note field if you want it in your bibliographic record (unless there is a 667 field saying not to record the information anywhere). Typically, Special Collections libraries are interested in such information, especially publisher numbers, which may have slight variations. Also consider tracing the imprint in a **710** added entry field, if considered important or useful for access.

In lieu of providing cataloger-constructed 490s to differentiate runs of comics with similar titles, or where numbering starts over during reboots of continuing titles, consider adding original publication date/s in parentheses or square brackets to the “originally published in” **500** general note.

Examples of series authority records, including ones for series-like phrases, are included in **Appendix F**.

## Recommendations

If recording series in the 490 and 8XX, include any applicable numeric designation in the 490 \$v. Numbering is often found in the indicia, or on the spine or cover. Supply numbering from external sources in square brackets, if considered important for access.

**Do not** record series information in both the 245 \$n/\$p and the 490/8XX fields; choose one or the other for all volumes of a given series, to ensure patron searching consistency.

If using the 490 and 8XX series fields, best practice is to ensure that series have authorized entries in the [Library of Congress Name Authority File](#). See the **Series Added Entry (Usually 800 with \$t or 830)** field for more information about finding or constructing series added entries.

## Examples

**490 1\_ \$a Superman action comics, \$x 2164-358X ; \$v 39**

[830 \_0 \$a Action comics, \$x 2164-358X ; \$v 39.]

490 1\_ \$a *Astonishing tales* ; \$v v. 1, no. 5

[830 \_0 \$a Astonishing tales ; \$v v. 1, no. 5.]

490 1\_ \$a *Les vieux fourneaux* ; \$v 6

[800 1\_ \$a Lupano, Wilfrid, \$d 1971- \$t Vieux fourneaux ; \$v 6.]

490 1\_ \$a *Shonen Jump advanced manga*

[830 \_0 \$a Shonen Jump advanced manga.]

490 1\_ \$a *Astonishing adventures of Captain Ketchup* ; \$v 3

[800 1\_ \$a Stern, Simon, \$d 1943- \$t Astonishing adventures of Captain Ketchup ; \$v 3.]

490 1\_ \$6 880-04 \$a *Hana to yume comics*

880 1\_ \$6 490-04 \$a 花とゆめ comics

490 1\_ \$6 880-05 \$a *Hakushaku Kain shirīzu* ; \$v 2

880 1\_ \$a 490-05 \$a 伯爵カインシリーズ ; \$v 2

[830 \_0 \$6 880-06 \$a *Hana to yume comics.*] [880 0\_ \$6 830-06 \$a 花とゆめ comics.]

[830 \_0 \$6 880-07 \$a *Hakushaku Kain shirīzu* ; \$v 2.] [880 0\_ \$6 830-07 \$a 伯爵カインシリーズ ; \$v 2.]

Series [Hana to yume comics.](#)

[花とゆめComics](#)

[Hakushaku Kain shirīzu ; 2](#)

[伯爵カインシリーズ ; 2](#)

Figure 10: The series above from the Ohio State University's catalog

245 10 \$a *Cat & cat adventures.* \$n 1, \$p *The quest for snacks*

or

245 14 \$a *The quest for snacks*

490 1\_ \$a *Cat & cat adventures* ; \$v 1

800 1\_ \$a Yi, Susie. \$t *Cat & cat adventures* ; \$v 1.

## Note fields/5XX

This section includes information and guidance about notes that apply to all copies of a particular edition (manifestation), expression, or work. Do not include notes related to institution-specific details in the main record in a shared cataloging environment like OCLC or SkyRiver. Instead, record item-level notes (such as signed copies, missing pages, and so on) in **59X** fields described at the end of this section.

For ease of use, notes below are listed in numerical order by MARC tag.

### General Note (500)

The 500 General Notes field is useful for recording descriptive details that have no specific home in RDA. Examples of comics metadata captured in this field include: publication details like “Previously published in single-magazine format as...;” the fact that an issue served as a fundraiser for an ailing creator; a note that the volume is an omnibus translation from a French original; sequels and prequels to the current volume; original titles for translations or adaptations; notes about archived versions of webcomics; transcriptions of “series-like phrases;” and reading direction for manga. General notes can also be used to record American continuing comics created during the period of the comics code, or notable characters in comics issues or volumes (crossovers, guest appearances, prominent characters, etc.). 500 notes may also contain parental advisories, which may be important to school libraries.

The source of the recorded title (like cover or indicia) is often communicated with a **500** note or with a **588** note (the latter generally favored for serials). Catalogers considering whether to use the 500 or 588 to record title source information should investigate whether their library catalog or discovery system is capable of indexing and displaying the 588 field for patrons, as not all systems can. If not, catalogers should weigh the comparative interests of specialized information fields versus providing title source information for patrons in the more-commonly-displayed 500 general note.

One discovery-related caveat: many library discovery layers and library service providers do not index the 500 note field due to its heterogeneity. So the contents of 500 notes will need to be mirrored in indexed fields if patrons are expected to query them (such as pairing a 500 note about a previous version of the title with a **7XX** access point for the former title). 500 notes are sometimes also paired with **300** Physical Description fields, when used to describe complexities of pagination (e.g., describing a comic with accordion-fold pages); or with **264** Publication fields, when used to describe complexities of publication (self-publishing, reprints, etc.).

## Recommendations

Consider adding original publication date/s in parentheses or square brackets to the “originally published” note if one exists, to help differentiate runs of continuing comics with similar titles, or where numbering starts over during reboots of continuing titles.

## Examples of notes about preferred titles (240)

**500 \_\_ \$a Originally published as: 100 artistas sin los que no podría vivir.  
Barcelona : Lunwerg, 2014.**

**500 \_\_ \$a Originally published in the U.K. in 2014 by Myriad Editions under the title “Supercrash: how to hijack the global economy.”**

## Examples of notes about titles (245)

**500 \_\_ \$a Title from cover.**

**500 \_\_ \$a Title from indicia.**

**500 \_\_ \$a Title from title screen (viewed on 10 April 2019).**

**500 \_\_ \$a At head of title: Ghūsīnī wa-Ūdīrzū yuqaddimān mughāmarah min mughāmarāt Astīriks.**

## Examples of notes about creators and contributors (1XX and 7XX)

**500 \_\_ \$a “The brave and the bold #55 was written by Bob Haney, not the artists Ramona Fradon and Charles Paris.”--DC Errata website.**

**500 \_\_ \$a “A.D.: after death created by Scott Snyder and Jeff Lemire.”**

**500 \_\_ \$a Michael Baker, editor and publisher.**

**500 \_\_ \$a “Kid Phantom is illustrated by Queensland comic artist ... Paul Mason ... The first issue is written by the enigmatic Herniques and issue #2 onwards written by award-winning Australian writer, Andrew Constant.”--Publisher’s website.**

**500 \_\_ \$a “Until the 1970s it was not common practice in the comic book industry to credit all stories. In the preparation of this Archive, we have used our best efforts to review any surviving records and consult any available databases and knowledgeable parties. We regret the limitations of this process and any missing or mis-assigned attributions that may occur”--Contents page.**

## Examples of notes about editions (250)

**500 \_\_ \$a Edition statement from introduction.**

**500 \_\_ \$a Edition statement supplied by cataloger.**

Examples of notes about publication, distribution, manufacture, and hosting (264)

**500 \_\_ \$a Place of publication and publisher's name from www.offthemark.com.  
Date of publication from Amazon.com.**

**500 \_\_ \$a Reprint. Originally published: 1992.**

**500 \_\_ \$a Work is self-published by the author using CreateSpace.**

**500 \_\_ \$a Preserved in: Global webcomics web archive (Ivy Plus Libraries).**

**500 \_\_ \$a "Originally published in single magazine form in Justice League 52 and Action Comics 963-966 [2011]."**

**500 \_\_ \$a Originally published in single magazine form as All Star Comics. Volume 0. #1-2 (1940); Volume 1 #3-6 (1940-1941); Volume 2. #7-10 (1941-1942); Volume 3. #11-14 (1942-1943); Volume 4. #15-18 (1943-1944); Volume 5. #19-23 (1943-1944); Volume 6. #24-28 (1945-1946); Volume 7. #29-33 (1946-1947); Volume 8. #34-38 (1947-1948); Volume 9. #39-43 (1948); Volume 10. #44-49 (1948-1949); Volume 11. #50-57 (1949-1951).**

**500 \_\_ \$a Created from a Kickstarter Campaign.**

**500 \_\_ \$a Publisher varies: Image Comics (No. 3- ).**

**500 \_\_ \$a Imprint varies: La Jolla, Calif., July 1999-**

**500 \_\_ \$a Publisher and place of publication vary.**

**500 \_\_ \$a Comic strips originally published online between 2002 and 2005.**

**500 \_\_ \$a Print version originally published in 1967.**

**500 \_\_ \$a "Portions of this book previously published on-line through the Comics Sherpa and GoComics services and previously appeared on-line at the New Adventures of Queen Victoria webpage"--Title page verso.**

**500 \_\_ \$a Vol. 1-5 issued by Book Box, v. 6-13 by Random House Joongang, v. 14- by Random House Korea.**

**500 \_\_ \$a Published on the website of the Sixties Project, sponsored by Viet Nam Generation Inc. and the Institute of Advanced Technology in the Humanities at the University of Virginia at Charlottesville.**

**500 \_\_ \$a Issued by the Aboriginal Health Initiative Program (AHIP) of Vancouver Coastal Health.**

**500 \_\_ \$a Published in 47 episodes on Alternatives économiques website between November 2014 and January 2016.**

**500 \_\_ \$a Originally published in French by Casterman; subsequently published in Italian by Cococino Press. Both versions were first published as two-volume sets before a single, combined edition was released.**

**500 \_\_ \$a Cataloger's note: Series numbering of the magazine form is for the revived series published beginning in 2005. A previous run of the original series which began publication in 2003 and ended in 2004 ran for 18 issues and was numbered 1-18.**

**500 \_\_ \$a "Fac-similé de édition originale de 1968."**

**500 \_\_ \$a Simultaneously published in Japanese as: Puroresu kyosokyoku.**

#### Examples of notes about physical description (300)

**500 \_\_ \$a Double-sided accordion-folded book.**

**500 \_\_ \$a This book reads from right to left.**

**500 \_\_ \$a Components consist of: 1 hardcover vol., 32 cm.; 1 hardcover vol., 24 cm.; 1 newspaper, 56 cm.; 1 booklet, 31 cm.; 2 booklets, 28 cm.; 1 booklet, 20 cm.; 1 booklet, 8 x 25 cm.; 5 printed sheets, ranging in size from 71 x 9 cm. to 56 x 81 cm., all folded; and 1 folded board, 41 x 107 cm., folded to 41 x 27 cm. All components are unpagged and are chiefly color illustrations. None have titles.**

**500 \_\_ \$a Some numbers include posters.**

**500 \_\_ \$a Some numbers issued with variant covers by various artists.**

#### Examples of notes about series and series-like phrases (490)

**500 \_\_ \$a "Vertigo."**

**500 \_\_ \$a Series numbering from publisher's website.**

**500 \_\_ \$a Earlier printings of Volume One carry the title Carnets d'Orient, which subsequently became the series title.**

**500 \_\_ \$a Series information from [www.goodreads.com](http://www.goodreads.com).**

## Examples of notes about contents (505)

500 \_\_ \$a Some stories were originally untitled and were given titles for reader convenience in Volume 0.

500 \_\_ \$a Some issues have distinctive titles; some issues published on inverted pages with two cover titles.

500 \_\_ \$a "Approved by the Comics Code Authority"--Front cover.

500 \_\_ \$a "Parental advisory: recommended for ages 13 and up. This volume contains fantasy violence"--Colophon.

500 \_\_ \$a "The comics reprinted in this volume were produced in a time when racism played a larger role in society and popular culture both consciously and unconsciously. They are reprinted without alteration for historical reference"--Contents page.

500 \_\_ \$a Illustrated by leading manga artists, this series keys true to the language of Shakespeare, but the text is especially abridged for use in the manga.

500 \_\_ \$a Compilations of selected Oishinbo stories arranged by subject, including stories from across the timeline.

500 \_\_ \$a "Oversized special Kickstarter Exclusive edition hardcover collection with 32 pages of extra material not contained in the retail edition paperback and a Kickstarter Exclusive version of the first issue of the sequel Niobe: she is death by Jones, Stenberg, May and new artist Sheldon Mitchell."--Kickstarter website.

## Examples of notes about subjects (6XX)

500 \_\_ \$a Earlier issues feature Golden Age heroes such as the Silent Knight and the Viking Prince; most later issues feature team-ups between various DC Comics superheroes, groups, etc., usually featuring Batman.

500 \_\_ \$a "The Shape-Shifter first appeared in DWM Issues 88-89; Polly The Glot first appeared in DWM Issues 95-97."--Cover.

500 \_\_ \$a Volume stars Cyclops, Storm, Banshee, Thunderbird, Wolverine, Colossus, Nightcrawler, Sunfire, Professor X, Iceman, Angel, Havok, Polaris, and Marvel Girl.

## Examples of notes about related works (700 with \$t, 730)

500 \_\_ \$a Based on the memoir "Fist, stick, knife, gun" by Geoffrey Canada.

500 \_\_ \$a Sequel: Saints.

**500** \_\_ \$a *Graphic novel adaptation of the Old English epic poem, Beowulf.*

## Bibliography, Etc. Note (504)

Use this field to record information on the presence of one or more bibliographies, discographies, filmographies, and/or other bibliographic references; primarily used for non-fiction comics. If adding a 504, also make sure to update the fixed field **Cont** (MARC 008/24-27) to add codes as appropriate: “b” for bibliography, “k” for discography, “q” for filmography, etc.

### Examples

**504** \_\_ \$a *Includes bibliographical references, discography, and filmography.*

MARC 008 Code	Values
Cont	b, k, q

## Formatted Contents Note (505)

If you are cataloging continuing comics titles on multi-volume monograph records, including all the volume titles (if they exist) in 505 contents notes is vital to ensure patron access to individual volumes.

For comics compilations and anthologies, contributors usually get recorded in the 505 contents note alongside the title(s) they are responsible for, instead of the **245 \$c**. The 245 \$c might however include editors or translators for the work as a whole, writers of introductions or afterwards, or predominant writers or artists (i.e., if a single writer or artist is the focus of the anthology).

Adding the titles of the individual stories in comics anthologies and in trade Golden, Silver or Bronze Age American comic books can augment patron discovery. For academic libraries, including “letters to the editors” sections is potentially beneficial for researchers studying the reception history of a continuing comic book title or its creative team. For some biographical comic books, recording individual story titles can be as illuminating as controlled vocabulary subject headings.

If your library catalog or discovery layer indexes individual 505 titles in the title field, consider using enhanced contents notes (with \$t for titles, \$r for creators and \$g for miscellaneous information) to provide increased access to stories within compilations for patrons searching by title.

## Recommendations

If cataloging continuing titles as multi-volume monographs, always include and update volume titles in the 505 field.

When possible, add a 505 note for compilations.

If a compilation is exceptionally robust (more than roughly 15-20 titles), use cataloger's judgment and consider instead adding a **500** note stating the number of titles, the unifying theme(s), and highlighting notable contributors.

Add at least one 7XX access point (**700 with \$t for title, 730 or 740**) matching the contents in the 505 note for the most prominent title in the contents; add more as time and importance allow.

## Examples

**505 0\_ \$a SuperLBJ is missing! -- The Phantasm meets Gaullefinger -- Captain Marvelous confronts ... Fu Man Lai! -- U.N. Man meets Dr. Nyet and Sicko Kid! -- Wonderbird vs. Chefman -- Colonel America meets the ... Along Ranger and together they battle ... Whiteman! --- SuperLBJ returns to save the entire world!! -- Bobman and Teddy return.**

**505 0\_ \$a My name was Caroline Gray -- They branded me immoral -- Stormy road to love -- Correspondence club (for our readers and servicemen) -- The real Dorothy Dix! -- The golden goddess.**

**505 00 \$t The lucky teapot \$g (Japan) / \$r Nicole Chartrand -- \$t #EndoftheWorld  
\$g (India) / \$r Shannon Campbell & Lucy Bellwood -- \$t The great food \$g (China) /  
\$r Stu Livingston -- \$t The demon with the matted hair \$g (India) / \$r Kate Ashwin -  
- \$t Frog skin \$g (Georgia) / \$r Nilah Magruder -- \$t The girl who married a tiger \$g  
(India) / \$r Cat Farris -- \$t Ghost pepper \$g (Laos) / \$r Shannon Campbell & Molly  
Nemecek -- \$t Two foxes \$g (Japan) / \$r Carla Speed McNeil -- \$t After the rain \$g  
(Myanmar) / \$r Jose Pimienta -- \$t From the journal of the Monkey King \$g (China)  
/ \$r Gene Luen Yang -- \$t Urashima taro \$g (Japan) / \$r Jason Caffoe -- \$t The  
ballad of Mulan \$g (China) / \$r Jonathon Dalton -- \$t The tiger, the Brahmin, and  
the jackal \$g (India) / \$r Randy Milholland & Andrew Sides -- \$t Tongue cut  
sparrow \$g (Japan) / \$r Ayano Hattori & Nick Dragotta -- \$t The legend of Asena \$g  
(Turkey) / \$r Kel McDonald -- \$t The history of the spectre ship \$g (Arabian  
Peninsula) / \$r Caitlyn Kurilich -- \$t Tamamo the Fox Maiden \$g (Japan) / \$r Terry  
Blas -- \$t The three rhymesters \$g (China) / \$r Meredith McClaren -- \$t Gold Sister,  
Silver Sister, and Wood Sister \$g (Tibet) / \$r Blue Delliamenti -- \$t Hoichi the  
Earless \$g (Japan) / \$r Nina Matsumoto -- \$t The flying ogre \$g (China) / \$r Ron  
Chan.**

**[245 00 \$a Tamamo the fox maiden : \$b and other Asian stories / \$c editors, C.  
Spike Trotman, Kate Ashwin, Kel McDonald.]**

505 0\_ \$a v. 1. *Back on the street* -- v. 2. *Lust for life* -- v. 3. *Year of the bastard* -- v. 4. *The new scum* -- v. 5. *Lonely city* -- v. 6. *Gouge away* -- v. 7. *Spider's thrash* -- v. 8. *Dirge* -- v. 9. *The cure* -- v. 10. *One more time*.

505 00 \$g Volume 1. \$g Foreword / \$r Rick Marschall ; \$t *The case of the chemical syndicate* ; \$t *Frenchy Blake's jewel gang* ; \$t *The Batman meets Doctor Death* ; \$t *The return of Doctor Death* ; \$t *Batman versus the vampire, part one* ; \$t *Batman versus the vampire, part two* ; \$t *The Batman wars against the dirigible of doom* ; \$t *Peril in Paris* ; \$t *The case of the ruby idol* ; \$t *Professor Hugo Strange* ; \$t *The spies* ; \$t *Introducing Robin, the Boy Wonder* ; \$t *The horde of the Green Dragon!* ; \$t *The murders of Clayface* ; \$t *The masked menace of the boys school* ; \$t *The case of the prophetic pictures!* ; \$t *The case of the city of terror* ; \$t *The land behind the light* ; \$t *The case of the laughing death* ; \$t *Professor Strange's fear dust* ; \$t *Money can't buy happiness* ; \$t *The secret cavern* ; \$t *Clayface walks again* ; \$t *The case of the three devils* -- \$g Volume 2. \$g Foreword / \$r Max Allen Collins ; \$t *The case of the mystery carnival* ; \$t *The secret of the jade box* ; \$t *Viola Vane* ; \$t *Hook Morgan and his harbor pirates* ; \$t *The brain burglar* ; \$t *The stone idol* ; \$t *Twenty-four hours to live* ; \$t *One of the most perfect frame-ups* ; \$t *The king of the jungle* ; \$t *Case of the costume-clad killers* ; \$t *The three racketeers* ; \$t *Laugh, town, laugh* ; \$t *A gentleman in Gotham* ; \$t *The Joker walks the last mile* ; \$t *The cop who hated The Batman* ; \$t *The crimes of Two-Face* ; \$t *Crimes early bird* ; \$t *The man who led a double life* ; \$t *The Harlequin's hoax* ; \$t *The man who could read minds* -- \$g Volume 3. \$g Foreword / \$r Jerry Robinson ; \$t *Crime a day* ; \$t *License for larceny* ; \$t *The Scarecrow returns* ; \$t *Tweedledum and Tweedledee* ; \$t *The robber baron* ; \$t *Slay 'em with flowers* ; \$t *The crime clinic* ; \$t *The bond wagon* ; \$t *Destiny's auction* ; \$t *The end of Two-Face* ; \$t *The cavalier of crime* ; \$t *Quarterback of crime* ; \$t *Accidentally on purpose* ; \$t *Artists in villainy* ; \$t *The Joker's double* ; \$t *Danger strikes three* -- \$g Volume 4. \$g Foreword / \$r Dick Sprang ; \$t *The man of a thousand umbrellas* ; \$t *The merchants misery* ; \$t *Laboratory loot* ; \$t *Crime between the acts* ; \$t *The case of the practical joker* ; \$t *Crime's manhunt* ; \$t *One night of crime* ; \$t *No one must know* ; \$t *The Blaze* ; \$t *Alfred, private detective* ; \$t *The secret of the switch* ; \$t *The king of the hoboes* ; \$t *The temporary murders* ; \$t *The crow's nest mystery* ; \$t *The tyrannical twins* ; \$t *The house that was held for ransom*.

[245 10 \$a Batman archives / \$c Bob Kane.]

[excerpt from] 505 0\_ \$a *Living in the dark for 144 days* / writer: Ivelisse Rivera ; illustrator: Francisco Javier Rodriguez ; colorist: Eliana Falcon ; letterer: Adrian Martinez -- *La Borinqueña's Ricanstruction* (featuring *La Borinqueña*) / writer: Edgardo Miranda-Rodriguez ; illustrator: Jorge Jimenez ; colorist: Alessandro Sanchez Rodriguez ; letterer: Adrian Martinez -- *Amazon* (featuring *Wonder Woman & La Borinqueña*) / writer: Edgardo Miranda-Rodriguez ; illustrator: Yanick Paquette ; colorist: Nathan Fairbair ; letterer: Janice Chiang -- *Wonder Woman, Lara, y La Borinqueña (Pin-Up)* / illustrator: Frank Miller ; colorist: Juan Fernandez -- *¡Pa'lante!* (featuring *La Borinqueña*) / writer: Rosario Dawson & David Atchison ;

*illustrator: Gustavo Vázquez ; colorist: Lee Loughridge ; letterer: Adrian Martinez - Song of coquí / writer: Javier Muñoz ; artist: Sabrina Cintron ; letterer: Adrian Martinez -- Metamorphosis (featuring Metamorpho, Solomon Grundy, Swamp Thing & La Borinqueña) / writer: Shannon Eric Denton & Rob M. Worley ; illustrator: Lucas Werneck ; colorist: Gabe Eltaeb ; letterer: ALW Studios' Troy Peteri -- A yellow sky / writer: Keith Chow ; artist: Glenn Urieta -- Black power (featuring Static Shock, Icon & La Borinqueña) / writer: Reginald A. Hudlin & Edgardo Miranda-Rodriguez ; penciler: Denys Cowan ; illustrator: Bill Sienkiewicz ; colorist: Chris Sotomayor ; letterer: Taylor Esposito.*  
[245 00 \$a Ricanstruction : \$b reminiscing & rebuilding Puerto Rico / \$c publisher, executive producer, editor, title design, book design, writer, Edgardo Miranda-Rodriguez.]

## Restrictions on Access Note (506)

Use when cataloging digitized comics to indicate restrictions on accessing the digitized version. First indicator “1” means there are restrictions; first indicator “0” means there are no restrictions; and blank first indicator means restrictions have not been specified. Terminology in the \$f is often taken from the [Standard Terminology for Access Restriction](#), recorded as “star” in the \$2 source of vocabulary subfield.

### Examples

**506 \_\_ \$3 Use copy \$f Restrictions unspecified \$2 star**

**506 0\_ \$a Open access \$f Unrestricted online access \$2 star**

## Creation/Production Credits Note (508)

Used by some libraries to list creators associated with a resource, instead of including them in the 245 \$c, 505 or 500 fields.

### Recommendations

**Do not use.** Prefer recording creators in **245 \$c**, which is more visible in library catalogs and discovery interfaces. For creators and contributors not included in the 245 \$c (particularly for multi-volume monograph cataloging, or in anthologies or compilations), prefer recording names in the **505** contents note alongside title credits, or in **500** general notes.

## Numbering Peculiarities Note (515)

For serials, note any numbering or pattern peculiarities in a 515 note. Do not combine notes into a single field; use multiple 515 notes instead.

### Examples

**515 \_\_ \$a First three issues numbered as nos. 386, 456, and 495 within the Four color series; sequential numbering begins with no. 4.**

**515 \_\_ \$a Not published: 1985, March 1999-June 2003.**

**515 \_\_ \$a After issue number 28 (January 2018), the numbering reverts to Marvel legacy enumeration with issue number 595 (February 2018).**

**515 \_\_ \$a Issue numbers run in reverse chronological order: no. 5, no. 4, no. 3, no. 2, no. 1, no. 0.**

**515 \_\_ \$a No. 1 was reissued in 2017 as a special 25th anniversary director's cut edition.**

**515 \_\_ \$a Numbering continues from earlier title.**

[245 00 \$a Tales of the Teen Titans]

[362 0\_ \$a No. 41 (Apr. 1984)-No. 91 (July 1988).]

**515 \_\_ \$a Has legacy numbering on cover starting with issue no. 5, legacy no. 45.**



Figure 11: Example of comic Spider-Gwen Ghost Spider with both legacy numbering (#45) and regular enumeration (#5) on the cover

## Summary, Etc. (520)

Including summaries for comics can assist library patrons in locating comics of interest in the catalog. For continuing comics, recording the story arcs of individual volumes can help patrons remember where they left off reading, and it can attract new readers to a title (if, for example, a character they follow is mentioned). For boutique press or privately published comic books, including summaries can help increase their presence in library search results.

## Recommendations

Consider adjusting the summary to include the person behind the mask for superheroes, if they are considered important for access and do not have a separate authority record that you can include in a **6XX** field (e.g., “When Cheetah (Barbara Minerva)...”).

If copying the summary from the back cover, using a publisher supplied statement, or another resource such as Amazon or Goodreads, cite the source of the summary in a \$c. Crowdsourced projects like Grand Comics Database are useful sources for comics summaries.

If crafting an original summary statement, a useful resource is the Library of Congress Children’s and Young Adults’ Cataloging Manual instruction [C36](#) which demonstrates how to create brief and non-judgmental summary statements.

## Examples

**520 \_\_ \$a** *a giant crustacean is destroyed by a steampunk band using spells loosely culled from H. P. Lovecraft.*

**520 \_\_ \$a** *Another episode in the running saga of an airship adventure featuring non-human protagonists sailing in search of the Aztecian Sea Stone.*

**520 \_\_ \$a** *“Superman helps a stranded motorist.” (Ex machina) ; “Alfred considers the contrast of light and dark in the Batman’s life and the winter holidays.” (And in the depths) ; “When a pastor friend of Julia’s comes for the holidays, Diana helps her recover her faith in God as she helps Diana recover her faith in her gods.” (Gifts) ; “Enemy Ace delivers supplies to an allied hospital on Christmas Day.” (Silent night) ; “Flash and Green Lantern prove to a depressed wealthy man that Santa Claus does exist.” (Roll call) ; “Another spirit reminds Deadman what it is to be a real hero.” (Should auld acquaintance be forgot)--\$c Grand Comics Database.*

**520 \_\_ \$a** *“Princess Diana--Wonder Woman--is a hero to the world. But there are those who see her very differently. And one of those, Veronica Cale, the leader of the all-powerful Godwatch, will stop at nothing to use Diana to get what she wants: revenge on the gods themselves! As the story unfolds from year to year, bridging the gap between the YEAR ONE story to present day, Wonder Woman faces off against not just scheming Cale, but also the powerful witch Circe and her own former friend Barbara Ann Minerva, now known as the Cheetah!”--\$c Provided by publisher.*

## Target Audience Note (521)

Use to record interest, motivation levels, and special learner characteristics. Some libraries use this information to help make decisions about the physical organization of the collections (i.e., dividing comics between juvenile, young adult, and adult collections). For school libraries, recommended age restrictions may be particularly important.

Information to populate the target audience field usually appears on the comic itself (e.g., front or back cover), or can be found on publishers' websites.

Some comics may list audience levels such as T+ adjacent to the ISBN or UPC in a barcode box on the cover or inside of the cover. Many of these comics follow DC's [rating guide](#), though some publishers, especially Marvel, have used various rating systems over the years.



Figure 12: Image from Harley Quinn #1

The target audience note is often associated with the fixed field **Audn** code (MARC 008/22) and/or **385**

**Audience Characteristics** field, whose precise codes and controlled vocabularies can be useful for searching, filtering, and faceting purposes in certain library catalogs and discovery interfaces, particularly for juvenile and young adult materials.

### Examples

**521 2\_ \$a 2-3 \$b Baker & Taylor.**

MARC 008 Code	Values
Audn	j

**521 1\_ \$a Rated T for Teen.**

MARC 008 Code	Values
Audn	d

**521 8\_ \$a "Suggested for mature readers"--Page 4 of cover.**

**521 8\_ \$a Rated T+.**

## Additional Physical Form Available Note (530)

Use this field if desired to note that other formats of the comic are available (i.e., for a digitized comic or webcomic also available in print, or vice versa). This field is usually accompanied by a **776 Additional Physical Form** entry field.

Note that the 530 field is optional; those following PCC [provider-neutral e-resource guidelines](#) generally prefer using only the 776 field with \$i.

### Examples

**530 \_\_ \$a Also available in print.**

[776 08 \$i Print version: \$t Goblins of Razard \$x 2474-7416 \$w (OCOlc)960967170]

**530 \_\_ \$a Also available online.**

**530 \_\_ \$a Online version available via the author's web site \$u**

**<http://www.emigennis.com/baseline-blvd-part-1/>**

### Reproduction Note (533)

Use for cataloging digitized comics. Most of the bibliographic information for digitized comics reflects the original (i.e., print) version of the comic; this field conveys information about the digitization process (digitizing agency, date digitized, etc.). Most commonly seen fields include: \$a, which describes the type of reproduction that has been made; and \$b-\$d, which record the organization doing the reproducing and the date of reproduction.

### Examples

**533 \_\_ \$a Electronic reproduction. \$b [Place of publication not identified] : \$c HathiTrust Digital Library. \$d 2020.**

**533 \_\_ \$a Electronic reproduction. \$b Cambridge, Mass. : \$c Harvard Library Preservation, \$d 2013. \$f (Harvard College Library pamphlet digitization program. Sociology -- Socialism, Communism, Anarchism). \$n Copy digitized: Widener Library: TP372.U6L63 1973.**

### System Details Note (538)

This field was used in the past to indicate online access to materials (i.e., “Available online,” or “Mode of access: Internet” for webcomics). Per RDA 3.20, however, the **338** Carrier Type field is now used to indicate online content; and the 538 field is now used only for recording system details that are not considered normal or obvious.

For those following the PCC provider-neutral e-resource guidelines, the field should only be used for digitized comics, to describe the technical details and standards of the digitization.

### Examples

**538 \_\_ \$a Digital master created according to Benchmark for Faithful Digital Reproductions of Monographs and Serials, Version 1. Digital Library Federation, December 2002. \$u http://purl.oclc.org/DLF/benchrepro0212**

### **Language Note (546)**

Use to record the language of textual content for comics and graphic novel translations, or for comics that contain multiple languages. This field can also include information about a type of script or character set. For translations and comics with multiple languages, also include the codes for the languages in the **041** Language Codes field.

#### **Examples**

**546 \_\_ \$a Parallel text in English and Spanish = Textos paralelos en inglés y español.**

[**041 0\_ \$a eng \$a spa**]

**546 \_\_ \$a German \$b Fraktur.**

[**041 0\_ \$a ger**]

### **Issuing Body Note (550)**

Use this field to record information about the current and former issuing bodies of a continuing resource. This might include editing, compiling, or translating information about the issuing body, or notes that the text is an official publication coming from the issuing body. This field is usually paired with **7XX** added entries, explaining their relationship to the publication, and justifying their inclusion in the bibliographic record.

Note that this field is for continuing resources/serials only; information about issuing and publishing bodies for monographs should be recorded in the **500** General Notes field.

#### **Examples**

**550 \_\_ \$a Issued by: Associazione nazionale amici del fumetto e dell'illustrazione, <1998->**

[**710 2\_ \$a Associazione nazionale amici del fumetto e dell'illustrazione, \$e issuing body.**]

## Awards Note (586)

Use to record information on awards associated with the described item.

Per RDA 7.28.1.3, suggested formatting for the field includes just the award name and year awarded; in practice, however, many catalogers copy the information as it appears on the comic.

Including a year of award can be useful for patrons, so it is encouraged.

### Examples

**586 \_\_ \$a Winner of the American Historical Association's James Harvey Robinson Prize, 2014**

**586 \_\_ \$a Winner Prix Médecins sans frontières, 2015**

**586 \_\_ \$a Prix du dessin & prix du public, Angoulême 2002**

**586 \_\_ \$a Eisner Award for Best Penciller/Inker or Penciller/Inker Team, 2007**

## Source of Description Note (588)

The 588 note provides information on the issue(s) consulted and the location in the comic used to construct the title and frequency. This field gets used primarily for serials cataloging and for electronic resources cataloging (i.e., digitized comics and webcomics). It has historically been used for sharing information between catalogers. It can be helpful for database maintenance; consider using the consulted date as a reminder to check whether the 856 link URL and other access points are still correct.

The 588 field may not always be indexed or displayed in library catalogs or discovery layers; catalogers considering this field should investigate whether their catalog can display the field for patrons (or can be made to do so). If not, catalogers should weigh the comparative interests of specialized information fields versus providing title source information for patrons in the more-commonly-displayed **500** general note.

Note that while the CONSER Manual still states title source notes should have both indicators blank, the current practice is to use first indicator "0" for "Description based on" notes and first indicator "1" for "Latest issue consulted" notes.

### Examples

**588 0\_ \$a Description based on: 1 (December, 2012); title from indicia.**

**588 1\_ \$a Latest issue consulted: 1 (December, 2012).**

**588 0\_ \$a Identification of the resource based on contents viewed on September 6, 2019; title from home page.**

**588 0\_ \$a Print version record.**

**588 0\_ \$a The issue dated Yanāyir 11, 1398 (that is 1938, which corresponds to the Islamic date of 1356); title from caption.**

## **Local Notes (59X)**

Local notes can be used for information pertaining to the local copy of a specific comic title (missing pages, autographs by creators, etc.). Another possible usage is indexed local notes fields for promoting discovery, for libraries with specialized collections intended to support focused classroom instruction or research, who are not prepared to maintain local authority records. One example: comic book collections that are intended to facilitate demographic group study programs, such as an African Diaspora studies minor. While Library of Congress Demographic Group Terms (LCDGT) could be added to local MARC **386** authority fields for persons, real or fictitious, most library systems and library service providers neither display nor index RDA-inspired 3XX authority record fields. Hard-coding such information in indexed local note fields is one workaround for the limitations of integrated library systems' partial implementation of the RDA standard.

### **Examples**

**590 \_\_ \$a Martin Luther King, Jr., is a Black comic book character.**

**590 \_\_ \$a Storm is a Black comic book character.**

**590 \_\_ \$a Ta-Nehisi Coates is a Black comic book creator.**

**590 \_\_ \$a Incomplete: Lacks cover.**

**590 \_\_ \$a Variant printing (291 pages : 1 illustration ; 22 cm) also issued by the Science Fiction Book Club.**

**590 \_\_ \$a Special Collections v.2 c.1 pages 51-82 are misprinted, v.2 c.2 pages 51-82 are printed correctly.**

**590 \_\_ \$a Library's copy lacks pages after 30.**

## **Subject and genre terms (6XX)**

As of May 2022, the Library of Congress has revised its Subject Heading Manual instruction [H 1430](#), pertaining to cataloging comics and comic characters. Although the prior version restricted subject provision for fictional comics to an extremely limited set of circumstances, the newly expanded version contains a “SPECIAL PROVISIONS FOR INCREASED SUBJECT ACCESS TO FICTIONAL COMICS” section, which allows catalogers to add as many subject headings for classes of person (e.g., superheroes and detectives), individual characters, settings, and topics to fictional comics as are needed to help patrons discover and select comics of interest. The revised instruction also contains increased provisions for subject assignment for comics histories and criticisms (i.e., works about comics).

Follow the instructions in the “special provisions” section of the revised H 1430 for fictional comics (to match already-allowed subject assignment for non-fiction comics). Assign subject headings for all topics, classes of persons, individual characters, and settings that readily come to mind.

Consider applying classes of person and individual character subject headings for works featuring characters from underrepresented and diverse backgrounds, and topical headings describing the lives, interests, and experiences of diverse groups of people.

Consider also using alternate vocabularies if Library of Congress subject headings are lacking terms needed to describe subjects and persons adequately and equitably in comics. Examples of alternate vocabularies are given in the sections below; and links to more vocabularies are available in **Appendix C**.

## Important Note about Form Subfields

Per Library of Congress Subject Heading Manual instruction H 1430 section 2c, the Library of Congress subject heading (LCSH) form subdivision \$v Comic books, strips, etc. is used for both fiction and nonfiction works. Extra form subdivisions like \$v Fiction or \$v Juvenile fiction should not be used in the same subject string as \$v Comic books, strips, etc. (i.e., **do not** include subjects like this: “Dogs \$v Juvenile fiction \$v Comic books, strips, etc.”). For juvenile comics, assign additional heading/s subdivided by \$v Juvenile literature (for nonfiction works) or \$v Juvenile fiction as needed to bring out this audience-specific aspect of the comic. Other form subdivisions **can** be included in subject strings with \$v Comic books, strips, etc., however, such as \$v Biography, \$v Adaptations and \$v Periodicals.

If using alternate subject vocabularies, like Library of Congress Children’s Subject Headings (CYAC) or the Sears List of Subject Headings, follow the appropriate construction of form subdivisions prescribed by that vocabulary (e.g., CYAC uses \$v Fiction as the form subdivision for fictional comics, and \$v Cartoons and comics as the form subdivision for nonfiction comics).

## Examples

**600 00 \$a Babymouse \$c (Fictitious character) \$v Comic books, strips, etc.**

**600 00 \$a Babymouse \$c (Fictitious character) \$v Juvenile fiction.**

**600 01 \$a Babymouse \$c (Fictitious character) \$v Fiction.**

**650 \_0 \$a Artists \$z Turkey \$v Biography \$v Comic books, strips, etc.**

**650 \_1 \$a Artists \$z Turkey \$v Biography \$v Cartoons and comics.**

## Fictitious characters and other personal names as subjects (600/650)

Include subject headings for all real and fictitious people featured prominently in the comic being cataloged. These might include families and royal houses or dynasties, legendary characters, etc. For superheroes, include at a minimum the heading for their masked identity (e.g., Hawkeye). Consider additional heading/s for the people behind the mask, if considered important for access (e.g., Clint Barton and/or Kate Bishop). Include also subjects for groups of real people or fictional characters (e.g., the Bloomsbury group or the Justice League); note that groups are coded 650 instead of 600. Selected comics-related Library of Congress Subject Headings (LCSH), including terms for fictitious groups, can be found in **Appendix B**.

In particular, consider applying individual character headings for works featuring characters from underrepresented and diverse backgrounds.

If the person behind the mask does not have an authority record and you are not a NACO contributor, consider adjusting the **520** field summary statement to include the person's name as well as their masked identity (e.g., "When Cheetah (Sebastian Ballesteros)..."). For NACO and SACO contributors, see **Appendix A** for information about creating authority records for individual characters or groups of characters.

When providing subject headings for fictional comics, make sure that the fixed field **LitF** (MARC 008/33) is coded for fiction ("1" or more specific fiction codes as needed); non-fiction comics should be coded "0." Remember when adding headings for people and/or teams to also apply matching genre/form terms such as Biographical comics, Superhero comics, etc.

### Examples

**600 10 \$a Bechdel, Alison, \$d 1960- \$v Comic books, strips, etc.**

**600 10 \$a Mansah, Abina \$x Trials, litigation, etc. \$v Comic books, strips, etc.**

**600 10 \$a Tešić, Aleksandar, \$d 1961- \$t Kosingas \$v Comic books, strips, etc.**

**600 00 \$a Robin, \$c the Boy Wonder (Fictitious character) \$v Comic books, strips, etc.**

**600 10 \$a Grayson, Dick \$c (Fictitious character) \$v Comic books, strips, etc.**

MARC 008 Code	Values
LitF	1

**600 30 \$a Romanov, House of \$v Comic books, strips, etc.**

**600 30 \$a Bender family \$v Comic books, strips, etc.**

**600 00 \$a Vishnu \$c (Hindu deity) \$v Comic books, strips, etc.**

**650 \_0 \$a S.H.I.E.L.D. (Imaginary organization) \$v Comic books, strips, etc.**

**650 \_0 \$a Minutemen (Militia) \$v Comic books, strips, etc.**

**600 10 \$a Caesar, Julius \$v Comic books, strips, etc.**

**600 10 \$a Caesar, Julius \$v Juvenile literature.**

**600 11 \$a Caesar, Julius \$v Cartoons and comics.**

**600 17 \$a Caesar, Julius \$v Comic books, strips, etc. \$v Juvenile literature. \$2 sears**

## Corporate bodies as subjects (610)

Include subject headings for organizations and corporate bodies featured prominently in the comic being cataloged.

### Examples

**610 10 \$a United States. \$b Federal Bureau of Investigation \$x Officials and employees \$v Comic books, strips, etc.**

**610 20 \$a Rote Armee Fraktion \$v Comic books, strips, etc.**

**610 20 \$a North Atlantic Treaty Organization \$z North Macedonia \$v Comic books, strips, etc.**

## Meeting names as subjects (611)

Include subject headings for meeting, event or conference names featured prominently in the comic being cataloged.

### Examples

**611 20 \$a New York World's Fair \$d (1939-1940 : \$c New York, N.Y.) \$v Comic books, strips, etc.**

**611 20 \$a Olympic Winter Games \$n (21st : \$d 2010 : \$c Vancouver, B.C.) \$v Comic books, strips, etc.**

**611 20 \$a Tour de France (Bicycle race) \$x History \$v Comic books, strips, etc.**

## **Preferred titles as subjects (630)**

Include subject headings for graphic novelizations and depictions of religious works, treaties, etc. featured prominently in the comic being cataloged. Also add the appropriate genre/form term(s), such as Comics adaptations or Graphic novel adaptations.

### **Examples**

**630 00 \$a Bible. \$p Acts \$v Comic books, strips, etc.**

**630 00 \$a Haggadah \$v Adaptations \$v Comic books, strips, etc.**

**630 00 \$a Treaty of Waitangi \$d (1840 February 6) \$v Comic books, strips, etc.**

**630 00 \$a Treaty of Waitangi \$d (1840 February 6) \$v Juvenile literature.**

**630 01 \$a Treaty of Waitangi \$d (1840 February 6) \$v Cartoons and comics.**

## **Topical subject headings (650)**

Include headings to describe subjects prominently featured in the comic being cataloged, or considered important for access. These might include historical events, time periods, groups or movements, classes of people or topics.

In particular, consider applying classes of person subject headings for works featuring characters from underrepresented and diverse backgrounds; also add when considered important topical headings describing the lives, interests, and experiences of diverse groups of people (e.g., “Disability culture”). Per Library of Congress [Subject Headings Manual instruction H 1330](#) general rule 1b, when including a class of person heading for a particular group, also add the generic version of the class of person heading, to maximize different levels of access to the comic for patrons (e.g., include both “Superheroes” and “African American superheroes”). Selected comics-related Library of Congress Subject Headings (LCSH), including superhero “class of person” terms, can be found in **Appendix B**.

Consider using alternate vocabularies if LCSH headings are lacking, particularly for adequate and equitable description of diverse topics and classes of person. For example, [Homosaurus](#)

(MARC subject heading and term source code: homoit) is a useful vocabulary resource for lesbian, gay, bisexual, transgender, and queer (LGBTQ) terms.

Libraries with collections of children's comics might also consider using child-focused subject vocabularies, like [Library of Congress Children's Subject Headings](#) (MARC subject heading and term source code: lcshac) or the Sears List of Subject Headings (MARC subject heading and term source code: sears). CYAC headings are entered with second indicator "1," while Sears Subject Headings are entered with second indicator "7" and \$2 "sears."

Libraries with graphic medicine collections might also consider using the [Medical Subject Headings](#) (MeSH) vocabulary (MARC subject heading and term source code: mesh), particularly for collections that support audiences searching for medical terms not reflected in, or in different format from, more generalist vocabularies like LCSH—for example, MeSH's "Breast Neoplasms" versus LCSH's "Breast \$x Cancer;" or MeSH's "Carcinoma, Intraductal, Noninfiltrating," which has no LCSH equivalent. MeSH headings are entered with second indicator "2."

Links to some alternative thesauri can be found in [Appendix C](#).

When providing topical subject headings for comics, make sure that the fixed field **LitF** (MARC 008/33) is coded appropriately ("0" for non-fiction comics, or "1" or more specific codes as needed for fictional comics). For biographical or autobiographical comics, make sure that the fixed field **Biog** (MARC 008/34) contains the correct biographical coding ("b" for biographies, "a" for autobiographies, etc.).

## Examples

**650 \_0 \$a African American artists \$v Biography \$v Comic books, strips, etc.**

MARC 008 Code	Values
Biog	b

**650 \_0 \$a Lesbian superheroes \$v Comic books, strips, etc.**

**650 \_0 \$a Superheroes with disabilities \$v Comic books, strips, etc.**

MARC 008 Code	Values
LitF	1

**650 \_0 \$a Nineteen sixties \$v Comic books, strips, etc.**

**650 \_0 \$a Hippies \$v Comic books, strips, etc.**

**650 \_0 \$a Indigenous futurism \$v Comic books, strips, etc.**

**650 \_0 \$a Deaf culture \$v Comic books, strips, etc.**

**650 \_0 \$a Police brutality \$z United States \$v Comic books, strips, etc.**

**650 \_0 \$a Boston Massacre, 1770 \$v Comic books, strips, etc.**

**650 \_0 \$a Families \$v Comic books, strips, etc.**

**650 \_0 \$a Families \$v Juvenile fiction.**

**650 \_1 \$a Family life \$v Fiction.**

**650 \_7 \$a Witches \$v Comic books, strips, etc. \$v Young adult fiction. \$2 sears**

**650 \_0 \$a Miscarriage \$v Comic books, strips, etc.**

**650 \_2 \$a Abortion, Spontaneous.**

**650 \_7 \$a LGBTQ prisoners. \$2 homoit**

**650 \_7 \$a Compersion. \$2 homoit**

**650 \_7 \$a Kōrero taumata. \$2 reo**

## Fictitious and actual places as subjects (650 and 651)

Adding geographic headings for places prominently featured in the comic being cataloged is another means of increasing discovery. LCSH include a small number of topical fictitious place-name headings based on comics, including Wakanda (Africa : Imaginary place), the scientifically-advanced realm ruled by the superhero Black Panther. Note that fictitious places are coded 650 (topical subject) rather than 651 (geographical subject). Biographical comics (like the Golden Legacy educational comic books devoted to African heritage and Black political, scientific, and literary leaders) benefit from the addition of real-world geographic headings, coded 651. Selected comics-related Library of Congress Subject Headings (LCSH), including terms for fictitious places, can be found in **Appendix B**.

Consider using alternate geographic vocabularies if LCSH geographic headings are lacking. For example, the [Getty Thesaurus of Geographic Names Online](#) (MARC subject heading and term source code: tgn) contains many historical place names that have no corresponding Library of Congress headings. Links to some alternative thesauri can be found in **Appendix C**.

When providing fictional geographic subject headings for comics, make sure that the fixed field **LitF** (MARC 008/33) is coded appropriately (“0” for non-fiction comics, or “1” or more specific codes as needed for fictional comics).

## Examples

**650 \_0 \$a Gotham City (Imaginary place) \$v Comic books, strips, etc.**

MARC 008 Code	Values
LitF	1

**651 \_0 \$a Nubia \$v Comic books, strips, etc.**

**651 \_0 \$a Atlanta (Ga.) \$v Comic books, strips, etc.**

**651 \_0 \$a United States \$x History \$y Revolution, 1775-1783 \$v Comic books, strips, etc.**

**651 \_7 \$a Kush (former nation/state/empire) \$2 tgn**

## Genre/form headings (655)

The Library of Congress Genre/Form Terms vocabulary includes a growing list of genre terms devoted to comics. These include Detective and mystery comics, Fantasy comics, Historical comics, Humorous comics, Indigenous futurisms comics, Science fiction comics, Gay comics, Transgender comics, Afrofuturist comics, and Superhero comics, among many others. Adding as many of these headings as capture the genres of a given comic can complement the discovery granularity of person, topic, and place 6XX headings. See **Appendix B** for a list of LCGFT comics terms; you can also search for terms [in the LCGFT authority file](#), with search terms “comics” or “graphic novel.”

Some comics genre terms don’t yet exist in the LCGFT vocabulary, however. For those you can choose terms from alternate vocabularies, or borrow LCSH terms to express those genres. For example, the [Art and Architecture Thesaurus](#) (MARC subject heading and term source code: aat), contains the term “Manga (comic books),” which is missing from the LCGFT. Links to some alternative thesauri can be found in **Appendix C**.

## Recommendations

Include as many genre terms as needed to describe the comic or graphic novel, and to promote useful library catalog or discovery layer search result groupings.

Use of the genre heading “Graphic medicine (Comics)” as a gathering term for searching graphic medicine titles is recommended, since they are otherwise hard to find across various conditions, medical specialties, etc.

Libraries differ on usage of “Comics (Graphic works)” and “Graphic novels” when cataloging sequential art. Some use one or both in all records for consistency; some prefer “Graphic novels” for stand-alone comics and “Comics (Graphic works)” for

continuing comics. Whichever option you choose, consistency within your catalog is essential.

## Examples

**655 \_7 \$a Graphic medicine (Comics) \$2 lcgft**

**655 \_7 \$a Horror comics. \$2 lcgft**

**655 \_7 \$a Romance comics. \$2 lcgft**

**655 \_7 \$a Webcomics. \$2 lcgft**

**655 \_2 \$a Graphic Novel.**

**655 \_7 \$a Manga (comic books) \$2 aat**

**655 \_7 \$a Queer comics. \$2 lcgft**

**655 \_7 \$a Genderqueer comics. \$2 lcgft**

**655 \_7 \$a LGBTQ+ comics. \$2 homoit**

**655 \_7 \$a LGBTQ comic publication. \$2 gsso**

## Access points (1XX, 7XX, 8XX)

Representing human agency in comics cataloging varies in difficulty, depending upon the comic in hand and the comics culture it exemplifies. Many comics cultures (as seen in **Appendix H**) generally have small creative teams involved in comics production. Manga, for example, often has a single writer/artist, or a writer and artist pairing; European comics, such as Franco-Belgian bandes dessinées, also typically have small creative teams.

However, American continuing comics have a much more complicated history—the industry began as a “sweatshop” assembly line with multiple hands contributing to the print product, often pseudonymously attributed, or not attributed at all. Golden Age comic stories generally had multiple members of the creative team with defined roles that included a writer, a principal concept artist (penciller), inker, letterer, colorist, and possibly a different individual or team in charge of the cover art. Contemporary comic books produced by the likes of Marvel and DC, in both digital and analog versions, typically have editorial teams and may outsource lettering and coloring to independent firms.

How many members of complex creative teams, as typified by American continuing comics titles (and a few other comics cultures and publishers, like YouNeeK Studios or Nigeria’s Comic Republic), should be recorded by catalogers depends in part upon the projected collection use for a given library. Academic libraries assembling a collection for research use may require comprehensive coverage of all known creators and contributors, whereas public libraries may

find their discovery needs met by recording only the principal writer and artist of a continuing title, such as the dystopic *Transmetropolitan* by writer Warren Ellis and artist Darick Robertson, or the Afrofuturist *E.X.O. : the legend of Wale Williams* by writer Roye Okupe and artist Sunkanmi Akinboye.

### **Main Entry - Personal Name (100), Added Entry - Personal Name (700) and Added Entry - Corporate Name (710), with \$e relator terms**

For works created by two or more people, RDA 6.2.7.1.3 recommends choosing the agent (person, family, or corporate body) with principal responsibility as the main entry. It is common comics cataloging practice to use the first listed creator responsible for the comic as a whole in the main entry—usually the writer or artist. Creators and contributors other than the first listed creator may be recorded as added entry 700 or 710 fields, as many as are required by local cataloging policies and cataloger's judgment. Trace as needed contributors from the **245 \$c** statement of responsibility area, the **505** contents field, and any **500** notes used to record contributor information. Consider also including a 710 for the comic's publisher/imprint, if considered useful for patron information and access.

Adaptations, such as graphic novelizations of literature, also follow the practice of using the first listed creator as the main entry—usually the adapter or artist. The original author is entered as a 700 added entry personal name, or, preferably, as a name-title added entry (see the **700 with \$t** section below for more information). Anthologies typically do not have a creator recorded as the main entry, and all contributors and editors are entered in 700 fields. There are also comic books published with NO personal creator or contributor names; some mid-20th century American comic books, for example, that were published as hardcopy spinoffs from animation studios like Terrytoons may record only the production studio in the indicia or on the individual story title page as the creative agent. For comic works without known authors, consider tracing the production studio in a 710 field.

Since many library discovery layers can be configured to display relator terms (100/110, 700/710 \$e), and many comic book creators and contributors have common names, it is recommended that catalogers use \$e entries for all main and added entry person and corporate body entries, to help differentiate between creators and clarify roles. When including \$e relator terms describing the roles of creators in a comic work, catalogers can choose terms from the Library of Congress MARC relator terms or the RDA Registry Agent properties. Note, however, that neither of those vocabularies include many of the comic book roles familiar to collectors and students of the genre, such as inker, penciller and cover artist. RDA 18.5.1.3 allows also for the inclusion of terms not coming from a specific vocabulary if that vocabulary lacks appropriate relator terms.

One point of confusion in comics cataloging involves the term “writer” versus “author,” and when each should be used in bibliographic records. As stated in the **Comics versus cataloging terminology** section at the beginning of this document, according to cataloging conventions,

“writers” are considered manifestation-level contributors, whereas “authors” are considered work-level creators. Because of this, “writer” should be transcribed in descriptive cataloging fields (such as the **245** title field and **505** contents note), but “author” should be the relator term used in **1XX** and **7XX** access points for comics writers, to accurately convey their importance to the creation of the comic as a whole. Similarly, “illustrators” are manifestation-level creators, whereas “artists” are work-level creators. So a similar split between transcription and access points should be utilized if the comic in hand labels the artist as an illustrator (most commonly seen in children’s comics).

## Recommendations

Use Library of Congress Name Authority File (LCNAF) authorized forms of creator and contributor names, if they exist.

At a minimum, use the first listed creator’s name (often the writer or artist) in a **100** main entry field; record any lead writers or artists not included in the **100** field in **700** added entry fields. If possible, trace all intellectual and artistic creators and contributors to the work. For compilations with no predominant creator (such as anthologies), consider recording all contributors in **700** added entry fields.

Identify a creator or contributor’s role in a **\$e** with role terms familiar to comic book collectors, fans, and researchers (e.g., use terms found in comic books, if they’re lacking from a specific relator term vocabulary). However, use “author” as a relator term for writers, and “artist” as a relator term for illustrators, due to cataloging conventions described above. If a person or firm is responsible for more than one role in the creation of comic book content, repeat the **\$e** entries as needed.

## Examples

**100 1\_ \$a Bond, Julian, \$d 1940-2015, \$e author.**

**700 1\_ \$a Lewis, T. G., \$e artist.**

**100 1\_ \$a Duffy, Damian, \$e adapter, \$e artist.**

**700 1\_ \$a Jennings, John, \$d 1970-, \$e adapter, \$e artist.**

**700 1\_ \$i Graphic novelization of (work): \$a Butler, Octavia E. \$t Kindred.**

**100 1\_ \$6 880-01 \$a Jovičić, Zoran, \$d 1984-, \$e artist, \$e author.**

**880 1\_ \$6 100-01 \$a Јовићић, Зоран, \$d 1984-, \$e artist, \$e author.**

**700 1\_ \$6 880-03 \$a Tešić, Aleksandar, \$d 1961-, \$e editor.**

**880 1\_ \$6 700-03 \$a Тешић, Александар, \$d 1961-, \$e editor.**

**100 1\_ \$a Wagner, John, \$d 1949-, \$e author.**

**700 1\_ \$a Smith, Ron \$q (Ronald George), \$d 1924-, \$e artist, \$e inker.**

**700 1\_ \$a Burns, John, \$d 1938-, \$e colorist.**

**700 1\_ \$a Frame, Tom \$c (Letterer), \$e letterer.**

**710 2\_ \$a Olyoptics \$c (Firm), \$e colorist.**  
**700 1\_ \$a Moore, Alan, \$d 1953- \$e author.**  
**700 1\_ \$a Davis, Alan, \$d 1956- \$e penciller, \$e inker.**  
**700 1\_ \$a Landau, Nick, \$e editor.**  
**700 1\_ \$a Bolland, Brian, \$e cover artist.**  
**710 2\_ \$a Eagle Comics (Firm), \$e publisher.**

**710 2\_ \$a Terrytoons, \$e producer.**

**100 1\_ \$a Poon, Nokman, \$e artist.**  
**700 1\_ \$a Chan, Crystal S., \$e adapter.**  
**700 1\_ \$a Lee, Jeannie, \$d 1983- \$e letterer.**  
**700 12 \$i Graphic novelization of (work): \$a Dumas, Alexandre, \$d 1802-1870. \$t Comte de Monte-Cristo. \$l English.**  
**710 2\_ \$a Morpheus Studios, \$e letterer.**

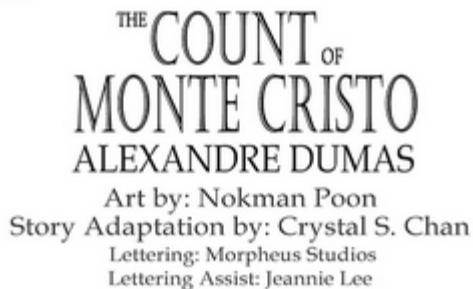


Figure 13: Image from the Count of Monte Cristo, from Manga Classics. Note that the artist is listed before the adapter in the statement of responsibility, so is traced in the 1XX field.

## Main Entry - Corporate Body (110)

For works created by a corporate body or firm, you may use the 110 field as the preferred access point. This isn't particularly common with comics, but is seen occasionally with mangaka groups such as CLAMP, for government publications, or for compilations/catalogs accompanying museum exhibits.

When possible, use authorized forms of the corporate body names in the 110. Aside from relator codes commonly used with personal names (e.g., author, artist, etc.), corporate bodies may have relator terms like "issuing body," particularly for government publications.

## Examples

**110 1\_ \$a United States. \$b Office of Special Trustee for American Indians, \$e issuing body.**

**110 2\_ \$a Article 19, \$e author.**

**110 2\_ \$a Atelier Sentō (Firm), \$e author, \$e artist.**

**110 2\_ \$a CLAMP (Mangaka group), \$e author.**

**110 2\_ \$a Hasegawa Machiko Bijutsukan, \$e compiler.**

## Main Entry - Preferred Title (130)

In certain circumstances, instead of having a person as the main entry for a comic, a title main entry might be more appropriate. The main entry preferred title field is used where a work without a single known author has appeared under varying titles, and needs a title to help collocate all versions together for patron recall. Instances where preferred titles are appropriate might include graphic novel versions of works usually entered under the title (such as R. Crumb's illustrated version of *The book of Genesis*). The 130 field would be used in cases where the original work itself remains unchanged (as in the example above where the text of *Genesis* remains the same, and illustrations are added); for adaptations of works entered under the title, use instead a 730 added entry title field to refer to the original work.

When using a preferred title as the main entry for monographs, use the controlled access or authorized version of the work's title in the \$a, and add subfields to differentiate the comic version you are cataloging, such as \$f date, \$l language, \$s version, etc.

The field is also commonly used for serial publications, which may have similar or generic titles that need to be differentiated. Typically, the title is qualified by the place of publication, corporate body (usually the publisher), date, and/or form. Since comics tend to reboot, you will often see the date used to differentiate the authorized access point. Note that for serials, qualifiers are included in parentheses, not specific subfields.

## Examples

**130 0\_ \$a Bible. \$p Genesis. \$l English. \$s Alter-Crumb. \$f 2009.  
[245 10 \$a The book of Genesis / \$c illustrated by R. Crumb.]**

**130 0\_ \$a Beowulf. \$k Selections. \$l English. \$f 2006.  
[245 10 \$a Beowulf : \$b a graphic novel. \$n Part one / \$c translated from the Old English by Jonathan Fetter-Vorm ; art by Tom Biby and Jonathan Fetter-Vorm.]**

**130 0\_ \$a Amazing adventures (Marvel Comics Group : 1979)  
[245 10 \$a Amazing adventures.]**

**130 0\_ \$a Amazing adventures (Marvel Comics Group : 1988)**

[245 10 \$a Amazing adventures.]

130 0\_ \$a JSA (DC Comics, Inc.)

[245 10 \$a JSA.]

130 0\_ \$a Ha comics. \$I Spanish.

[245 10 \$a Ja muñequitos.]

### **Added Entry - Personal Name (paired with title information) (700 with \$t)**

For compilations or anthologies with stories by multiple creators, catalogers can use 700 fields to provide authorized access points to the various works. These should be coded with second indicator “2,” to indicate that they’re included in the comic being described (and not second indicator blank, which refers to related titles like prequels and sequels not included in the comic in hand; see more information about those below). Include if desired \$i “Container of (work):” to generate a label in the discovery interface for patrons to indicate that the title is part of a larger comic compilation.

Catalogers would use 700 with the second indicator blank for related titles, such as adaptations, sequels and prequels. For comic book or graphic novel adaptations of works by a single creator, you can record an authorized access point noting the comic is a graphic novelization of a previously published work. Include if desired a \$i noting the relationship of the comic to the previously published work (such as “Prequel to:” or “Graphic novelization of (work):”).

### **Examples**

**700 1\_ \$i Graphic novelization of (work): \$a Hawthorne, Nathaniel, \$d 1804-1864. \$t Scarlet letter.**

**700 1\_ \$6 880-13 \$i Graphic novelization of (work): \$a Yao, Xueyin. \$t Li Zicheng. \$k Selections.**

**880 1\_ \$6 700-13 \$i Graphic novelization of (work): \$a 姚雪垠. \$t 李自成. \$k Selections**

**700 1\_ \$i Graphic novelization of (work): \$a Stoker, Bram, \$d 1847-1912. \$t Dracula.**

**700 1\_ \$i Sequel to: \$a Card, Orson Scott. \$t Ender's game (Graphic novel). \$p Command school.**

**700 1\_ \$i Prequel to: \$a Segawa, Masaki. \$t Yagyū ninpōchō. \$I English.**

**700 12 \$i Container of (work): \$a Chartrand, Nicole \$c (Comic book artist). \$t Lucky teapot.**

**700 12 \$i Container of (work): \$a Campbell, Shannon. \$t #Endoftheworld.**  
**700 12 \$i Container of (work): \$a Campbell, Shannon. \$t Ghost pepper.**  
**700 12 \$i Container of (work): \$a Livingston, Stuart. \$t Great flood.**  
**700 12 \$i Container of (work): \$a Ashwin, Kate. \$t Demon with the matted hair.**  
**700 12 \$i Container of (work): \$a Magruder, Nilah. \$t Frog skin.**  
**700 12 \$i Container of (work): \$a Farris, Cat. \$t Girl who married a tiger.**  
**700 12 \$i Container of (work): \$a Nemecek, Molly. \$t Ghost pepper.**  
**700 12 \$i Container of (work): \$a McNeil, Carla Speed. \$t Two foxes.**

## **Added Entry - Preferred Title (730)**

Use this field to record added entries for related or compilation/analytical titles controlled by an authority file or list. 730s are access points for works that are named by title alone. The titles in the 730 field must be in authorized access point form, whether or not there is an authority record for the work; which means that if the title alone isn't unique, it will need qualifiers to distinguish it from other, similar titles. 730s preferably come from an authority file like the Library of Congress Name Authority File; if not, catalogers will need to search OCLC to determine whether the title to be used in the 730 appears in unique/controlled form in other bibliographic records. If the title does not appear in either an authority file or OCLC, and you are creating a new 730, follow the guidance for establishing authorized titles, including any additions needed for differentiation, from RDA 6.2.2 and 6.27, including noting the form, date, and/or place of origin. If the title does not exist in authorized access point form in either an authority file or OCLC, and you do not wish to construct an authorized heading, include a **740** uncontrolled title in your bibliographic record instead (see below).

Examples of 730 added titles might include adaptations or novelizations of movies or television series or works without a single known author. Include if desired a \$i (such as "Graphic novelization of (work):") to generate a label in the discovery interface for patrons clarifying the relationship of the comic to the other work.

### **Examples**

**730 0\_ \$i Graphic novelization of (work): \$a Beowulf.**  
**730 0\_ \$i Graphic novelization of (work): \$a Bible. \$p Acts.**  
**730 0\_ \$i Graphic novelization of (work): \$a Stranger things (Television program)**  
**730 0\_ \$i Sequel to: \$a Clash of the titans (Motion picture : 1981)**  
**730 0\_ \$i Prequel to: \$a Star trek (Motion picture : 2009)**

## **Added Entry - Uncontrolled Related/Analytical Title (740)**

Use this field to record added entries for related or compilation/analytical titles that are not controlled through an authority file or list. Titles recorded in 740 fields do not need qualifiers to distinguish them from works with similar titles. If related or analytical titles appear in authorized access point form in an authority file or within other OCLC bibliographic records, or if you choose to construct a controlled access entry with qualifiers for a related work named by title alone, use instead the **730** field.

Examples of uncontrolled titles might include the title portion of a related work that would normally be entered under a name/title heading; or titles not included in the 245 field, for comics collections lacking a collective title (these often come from **505** or **500** fields). This may also include special “one shots” or other “bonus stories.”

### **Examples**

**740 02 \$a Back on the street.**

**740 02 \$a Lust for life.**

**740 02 \$a Year of the bastard.**

**[505 0\_ \$a v. 1. Back on the street -- v. 2. Lust for life -- v. 3. Year of the bastard -- v. 4. The new scum -- v. 5. Lonely city -- v. 6. Gouge away -- v. 7. Spider's thrash -- v. 8. Dirge -- v. 9. The cure -- v. 10. One more time.]**

**740 02 \$a Pianeta del non ritorno.**

**[500 \_\_ \$a Includes bonus story Gold Key: Il pianeta del non ritorno,  
sceneggiatore Dick Wood, disegnatore Nevio Zeccara.]**

## **Added Entry - Hierarchical Place Name (752)**

This field is used if desired to record structured data about a geographic location associated with the production, publication, manufacture, distribution, etc. of a given resource. 752s are often used with serial comics and for rare materials. A 752 may include a MARC relator term in the \$e (production place, manufacture place, distribution place, and publication place), but it is not required. If adding a 752 field, use the geographic subdivision structure seen in the Library of Congress Name Authority File ([LCNAF](#)).

### **Examples**

**752 \_\_ \$a Great Britain \$b England \$d London.**

**752 \_\_ \$a United States \$b New York (State) \$d New York, \$e publication place.**

## Host Item Entry (773)

This field is used for items with a vertical relationship where the host item is connected to the main item. When used for serials, the Leader/07 (Blvl) is set to value “b” (for serial component part); for multi-volume monographs, the value is set to “a” (for monographic component part).

MARC 007 Code	Values
Blvl	a
Blvl	b

For comics cataloging, this field is most commonly used by libraries that analyze their comic book issues. This method involves cataloging each issue (typically done for floppy comics) on an individual bibliographic record and then linking each issue to a serial record. When using this method, subfields \$t (title) or \$s (uniform title), \$x (ISSN), \$z (ISBN), \$w (OCLC or DLC number, or a local record number) can be used to hierarchically link the host record to the item-level bibliographic record. Depending on your library policy, issue and volume information can be entered using \$g for display purposes, though most integrated library systems do not index this subfield. If you do add the issue and volume information here, do not add it to either the 245 \$n or the 490 to avoid patron confusion.

### Examples

**773 08 \$s Batman (New York, N.Y.) \$x 1949-4025 \$w (DLC)sf 94091724 \$w  
(OCoLC)1052667211**

**773 08 \$t Cleopatra in space \$g Book one \$w (OCoLC)881246933  
[245 10 \$a Target practice]  
[490 1\_ \$a Cleopatra in space]**

**773 08 \$t Cat & cat adventures \$g Vol. 1 \$w (OCoLC)1267524080  
[245 14 \$a The quest for snacks]  
[490 1\_ \$a Cat & cat adventures]**

**773 08 \$t Action comics weekly \$x 0899-2843 \$w (DLC)sf 94091670 \$w  
(OCoLC)18060710**

<b>Title</b>	Action comics weekly, No. 637, January 1989
<b>Attribution</b>	Mark Verheiden, writer
<b>Creator</b>	<a href="#">Verheiden, Mark, writer.</a> >
<b>Is Part Of</b>	<a href="#">Action comics weekly</a> >

Figure 14: Host bibliographic record from James Madison University's library catalog

**Summary holdings:**

no. 601 (1988) no. 637 (1989) no. 638 (February 1989) no. 639 (February 1989) no. 640 (February 1989) no. 641 (March 1989)

Figure 15: Related summary holdings record from James Madison University's library catalog

<b>Title</b>	Action comics weekly
<b>Subject</b>	<a href="#">Comic books, strips, etc Periodicals</a> > <a href="#">Comic books, strips, etc</a> > <a href="#">Superhero comic books, strips, etc</a> > <a href="#">Comics (Graphic works)</a> > <a href="#">Periodicals</a> >
<b>Genre</b>	Periodicals Superhero comic books, strips, etc. Comics (Graphic works) Periodicals.
<b>Related titles</b>	Units : <a href="#">Action comics weekly, No. 601, 1988</a> > Units : <a href="#">Action comics weekly, No. 637, January 1989</a> > Units : <a href="#">Action comics weekly, No. 638, February 1989</a> > Units : <a href="#">Action comics weekly, No. 639, February 1989</a> > Units : <a href="#">Action comics weekly, No. 640, February 1989</a> > Units : <a href="#">Action comics weekly, No. 641, March 1989</a> > Earlier title : <a href="#">Action comics</a> >

Figure 16: Main bibliographic record from James Madison University's library catalog

## Additional Physical Form Entry (776)

This field, along with an optional **530** Additional Physical Form Available note, is used to point to alternate formats of a comic, if they exist. This field is used for digitized comics and webcomics if a print version of the comic is available (or vice versa). Note that the 530 field is optional; those following PCC provider-neutral e-resource guidelines generally prefer using only the 776 field with \$i.

## Examples

**776 08 \$i Print version: \$t Goblins of Razard \$x 2474-7416 \$w (OCOlc)960967170  
[530 \_\_ \$a Also available in print.]**

**776 08 \$i Online version: \$a Munroe, Randall. \$t Xkcd. \$d San Francisco :  
Breadpig, ©2009 \$w (OCOlc)762280057**

## Preceding Entry (780) and Succeeding Entry (785)

Used in serials cataloging to denote a reciprocal relationship between serial publications. These two fields have control subfields, which provide a link to the related record and, when coded with first indicator “0,” can generate a display constant in a library’s catalog or discovery layer. Code \$t for the title of the resource (this can be either the title proper or the main entry preferred title). To provide linkage between each resource, \$w should be used for the record number. This is typically coded as \$w (OCOlc) for WorldCat records. You can also use \$x to code the ISSN if considered useful. The field is particularly important for serial comics which often have slight title changes.

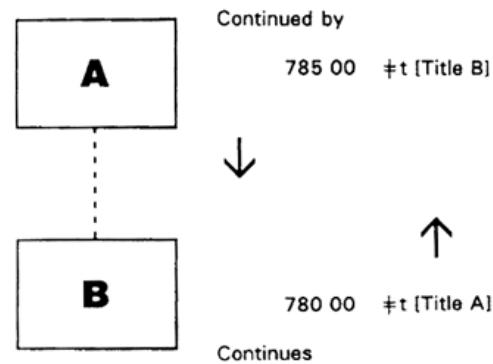


Figure 17: Diagram from CONSER Manual

## Examples

Continued by Black Cat western comics (1949) 2324-9722 (DLC) 2012218813 (OCOlc)812265950

Figure 18: Black Cat comics (see MARC below) from the Library of Congress Catalog.

**785 00 \$t Black Cat western comics (1949) \$x 2324-9722 \$w (DLC) 2012218813 \$w  
(OCOlc)812265950  
[245 00 \$a Black Cat comics.]**

Continues Black Cat comics 2324-9714 (DLC) 2012218812 (OCOlc)15543268

Continued by Black Cat comics (1949) 2324-9730 (DLC) 2012218814 (OCOlc)812261779

Figure 19: Black Cat western comics (see MARC below) from the Library of Congress Catalog.

**780 00 \$t Black Cat comics \$x 2324-9714 \$w (OCoLC)15543268**  
**785 00 \$t Black Cat comics (1949) \$x 2324-9730 \$w (OCoLC)812261779**  
**[245 10 \$a Black Cat western comics.]**

**This Item**  
[Black Cat comics \(1949\)](#)

**Later Title**  
Continued by: [Black Cat mystery comics](#)

**Earlier Title**  
Continues: [Black Cat western comics \(1949\)](#) ISSN:  
2324-9722

*Figure 20: Black Cat comics (1949) (see MARC below) from Duke University Library's catalog*

**780 00 \$t Black Cat western comics (1949) \$x 2324-9722 \$w (OCoLC)812265950**  
**785 00 \$t Black Cat mystery comics \$x 2768-6639 \$w (OCoLC)20607346**  
**[245 10 \$a Black Cat comics.]**

**This Item**  
[Black Cat Mystery Comics \(1951\)](#)

**Later Title**  
Continued by: [Black Cat western comics](#)

**Earlier Title**  
Continues: [Black Cat comics \(1949\)](#) ISSN: 2324-9730

*Figure 21: Black Cat mystery comics (see MARC below) from Duke University Library's catalog*

**780 00 \$t Black Cat comics (1949) \$x 2324-9730 \$w (DLC) 2012218814 \$w  
(OCoLC)812261779**  
**785 00 \$t Black Cat western mystery \$w(OCoLC)34573986**  
**[245 10 \$a Black Cat mystery comics.]**

## Series Added Entry (Usually 800 with \$t or 830)

Use this field to record series information for the comic. Preferably, series headings come from series authority records in an authority file. If your series does not appear in an authority file, follow [NACO/PCC best practices](#) for constructing series added entries. If your comic is not the first volume in the series, check previous volumes in the comic's continuing title, to make sure your series information is consistent for patron search and recall.

The series information in this field does not need to match the form used in the 490, unless the series title is identical in the comic in hand and the authority record (if one exists).

Be aware when copy-cataloging that the Library of Congress doesn't trace series anymore, so all their bibliographic records will have no 8XX series field, and only a 490 with first indicator "0," regardless of whether there is an authority record or not for the series. This indicator will need to be adjusted and an 8XX added if your library wants the series to be traced.

### Interpreting Library of Congress series authority records

If your series has a title or name/title entry in the [Library of Congress Authority File](#), the authority record contains information about tracing and numbering the series, or whether it's actually a "series-like phrase" that should be recorded instead elsewhere (e.g., in a **500** general note).

Series records indicate whether they should be traced (i.e., considered a valid series entry) using 008/12 (Type of series) and 008/16 (Heading use--series added entry) codes. For a more easily human-readable field, look also at the 645 field. If the 645 field in the authority record starts with a "t," an agency has determined that the series is valid for tracing. If the 645 field starts with an "n" or there is no 645 field, the series is not valid and should not be included in an 8XX field; instead your bibliographic record should only have a **490** with the first indicator "0" (or, for series-like phrases, your bibliographic record should only have the information recorded in a **500** general note, if instructed by the 667 field in the authority record).

The form of numbering (if numbering exists) in your 8XX should match the example in the 642 field of the series authority record, if that field is present (for example, if the 642 field says "bk. 1," all volumes in the series should have "bk." preceding the number in the 8XX series field).

Examples of series authority records, including ones for series-like phrases, are included in **Appendix G**.

### Examples

**800 1\_ \$a O'Connor, George. \$t Olympians ; \$v 6.**

**800 1\_ \$a Hatke, Ben. \$t Mighty Jack ; \$v bk. 2.**

**800 1\_ \$a Goscinny, \$d 1926-1977. \$t Aventure d'Astérix ; \$v 12.**

**830 \_0 \$a Art masters (London, England)**

**830 \_0 \$a DC Universe rebirth.**

**830 \_0 \$a Shonen Jump manga.**

**830 \_0 \$6 880-06 \$a 学習漫画. \$p 日本の歴史 (1998) ; \$v 2.**

**880 \_0 \$6 830-06 \$a Gakushū manga. \$p Nihon no rekishi (1998) ; \$v 2.**

## **Electronic Location and Access Field (856)**

Use this field to link to the URL for digitized comics, webcomics, and webtoons. Code the indicators 40 for links to the resource itself, or 42 for links to information about the resource. The field includes several subfields; the most commonly used are \$u for the URL/URI and \$z for explanatory text (to indicate archived versions, current websites, etc.). Even if your integrated library system or library service provider supports dedicated non-MARC records for electronic access, adding the 856 to bibliographic records will ensure that other libraries will benefit from your cataloging.

### **Examples**

**856 40 \$u <https://checkpleasecomic.com/> \$z Current site**

**856 40 \$u [https://wayback.archive-it.org/10181/\\*http://checkpleasecomic.com/](https://wayback.archive-it.org/10181/*http://checkpleasecomic.com/) \$z Archived site**

**856 40 \$u <http://libmma.s3-website-us-east-1.amazonaws.com/1152894637.pdf> \$z Full text PDF**

# Appendices

## Appendix A: Establishing authority records for fictitious characters

### Establishing individual fictitious characters

Individual fictitious characters are established in the Library of Congress/Name Authority Cooperative Program's (NACO) Name Authority File (NAF). Catalogers must be NACO-trained to create records for the NAF on behalf of their institutions; alternatively, catalogers may participate as part of a [NACO Funnel](#).

Prior to 2013, fictitious characters were established in the Subject Authority File (SAF); there are still fictitious character records located in the file. Before creating a name authority record for a fictitious character, be sure to check the SAF. Create the fictitious character name authority record, then report the subject authority version for the fictitious character to be canceled to the Policy, Training, and Cooperative Programs Division at the Library of Congress via the email [policy@loc.gov](mailto:policy@loc.gov). You should see the subject heading scheduled for cancellation within 3-4 months; if not, consider emailing again or reaching out to a nearby SACO institution or Funnel.

### Recommendations

Establish fictitious characters in the NAF when considered important for access. For superheroes, primarily establish the masked identity as the access point. Add 400 field cross-references for the identity/ies of the character behind the mask.

Always add an indication of fictional status to the character heading, such as \$c (Fictitious character), \$c (Greek mythological character), etc.

### Examples

**100 0\_ \$a Thor \$c (Fictitious character from Marvel Comics Group)**

**100 0\_ \$a Batwoman \$c (Fictitious character)**

**100 0\_ \$a Damayanti \$c (Hindu mythological character)**

**100 0\_ \$a Batman \$c (Fictitious character)**

**400 1\_ \$a Wayne, Bruce \$c (Fictitious character)**

## **Alternative Recommendations**

Alternatively, consider establishing as a separate name authority the identity of the character behind the mask for superheroes, when considered important for access. Use cataloger's judgment, and consider questions like: How often does a character appear? What distinguishes them from other characters using the same masked identity? Are there other ways to find the character in the catalog? Are there complications to this approach based on comics continuities that need to be considered (such as Barbara Gordon's identities as slightly different versions of Batgirl, prior to and subsequent to her identity as Oracle)? When using this approach, add 500 field "see also" references between the masked identity/ies and the character/s behind the mask, the same way you would for other pseudonyms. For more information on establishing pseudonymous names, see the LC/PCC [FAQ](#).

## **Examples**

**100 0\_ \$a Hawkeye \$c (Fictitious character from Marvel Comics Group)**

**500 1\_ \$w nnnc \$a Barton, Clint \$c (Fictitious character)**

**500 1\_ \$w nnnc \$a Bishop, Kate \$c (Fictitious character)**

**100 1\_ \$a Barton, Clint \$c (Fictitious character)**

**500 0\_ \$w nnnc \$a Hawkeye \$c (Fictitious character from Marvel Comics Group)**

**100 1\_ \$a Bishop, Kate \$c (Fictitious character)**

**500 0\_ \$w nnnc \$a Hawkeye \$c (Fictitious character from Marvel Comics Group)**

## **Establishing groups of fictitious characters**

Groups of fictitious characters are established in the Subject Authority File (SAF) through the Subject Authority Cooperative Program (SACO). SACO proposals are submitted through the ClassWeb portal. A SACO proposal can be submitted from a SACO member institution or Funnel.

If you lack ClassWeb access, you can fill out the [PDF](#) found on the Library of Congress' page "[Process for Adding and Revising Library of Congress Subject Headings](#)" to suggest a new heading. Please note if using the PDF, send the completed form to both [policy@loc.gov](mailto:policy@loc.gov) and [saco@loc.gov](mailto:saco@loc.gov).

## Appendix B: Comic book-related subject and genre terms

### List of comic book genre terms (current to 08-15-2022)

LCGFT maintains an extensive, growing list of [genre and form terms](#) for comics that can be used to populate 655 fields. Search using words like “comics” or “graphic novel.” Painful omissions include “Manga.” Note that “Funny animal comics” refers to comics featuring anthropomorphized animals and does not denote humorous comics.

- Action and adventure comics
- Afrofuturist comics
- Alternative histories (Comics)
- Apocalyptic comics
- Asexual comics
- Autobiographical comics
- Bible comics
- Biographical comics
- Bisexual comics
- Book of Mormon comics
- Choose-your-own-story comics
- Comics adaptations
- Comics criticism
- Coming-of-age comics
- Cyberpunk comics
- Detective and mystery comics
- Documentary comics
- Domestic comics
- Dystopian comics
- Educational comics
- Eight-pagers (Comic books) (*formerly Tijuana bibles*)
- Environmental comics
- Erotic comics
- Fantasy comics
- Fotonovelas
- Funny animal comics
- Gay comics
- Genderqueer comics
- Ghost comics
- Graphic medicine (Comics) (*formerly Medical comics*)
- Graphic novel adaptations
- Graphic novels
- Grassroots comics
- Historical comics
- Horror comics
- Humorous comics
- Indigenous futurisms comics
- Instructional comics
- Intersex comics
- Legal comics
- Lesbian comics
- Monster comics
- Mythological comics
- Noir comics
- Nonfiction comics
- Paranormal comics
- Political comics
- Pornographic comics
- Psychological comics
- Queer comics
- Religious comics
- Road trip comics
- Romance comics
- Samurai comics
- School comics
- Science fiction comics
- Social issue comics
- Space operas (Comics)
- Sports comics
- Spy comics
- Steampunk comics
- Superhero comics
- Thriller comics
- Time-travel comics
- Transgender comics
- Travel comics
- True crime comics
- Underground comics
- Vampire comics
- War comics
- Webcomics
- Werewolf comics
- Western comics
- Witch comics
- Wordless comics
- Zombie comics

**Selected list of comic book-related subject terms (current to 08-15-2022):**

**Superhero “class of person” headings**

- African American superheroes
- African American women superheroes
- Asian American superheroes
- Child superheroes
- Gay superheroes
- Hispanic American superheroes
- Indigenous superheroes
- Jewish superheroes
- Lesbian superheroes
- Muslim superheroes
- Superheroes
- Superheroes, Asian
- Superheroes, Black
- Superheroes with disabilities
- Teenage superheroes
- Transgender superheroes
- Women superheroes

**Selected fictional places**

- 221B Baker Street (London, England : Imaginary place)
- Apokolips (Imaginary place)
- Atlantis (Legendary place)
- Central City (Imaginary place)
- Discworld (Imaginary place)
- Dogpatch (Imaginary place)
- Fairyland (Imaginary place)

- Forgotten realms (Imaginary place)
- Gotham City (Imaginary place)
- Krypton (Imaginary place)
- Land of Ooo (Imaginary place)
- Metropolis (Imaginary place)
- Oz (Imaginary place)
- Shangri-La (Imaginary place)
- Sin City (Imaginary place)
- Slumberland (Imaginary place)
- Smallville (Kan. : Imaginary place)
- Springfield (Imaginary place)
- Sunnydale (Imaginary place)
- Wakanda (Africa : Imaginary place)
- Ys (Imaginary place)

**Selected fictional organizations**

- Arkham Asylum for the Criminally Insane (Imaginary organization)
- Green Lantern Corps (Imaginary organization)
- Hydra (Imaginary organization)
- S.H.I.E.L.D. (Imaginary organization)
- StormWatch (Imaginary organization)
- Winx Club (Imaginary organization)

### **Selected list of subject terms for books about comics (current to 08-15-2022):**

Subjects specifically describing comics for works of comics history and criticism are a new development in the Library of Congress Subject Headings (LCSH) vocabulary, as of March 2022. This preliminary list is small, but more are being proposed all the time. Search the [LCSH](#) for “in comics,” “comics and” or “and comics” to see more as they are approved.

Note that these headings should be used in bibliographic records for works ABOUT comics, not in works that ARE comics. So a book analyzing comics depictions of World War II like *Comics, the Holocaust and Hiroshima* would get “World War, 1939-1945 \$x Comics and the war;” but a comic book depicting World War II like the children’s comic *Dogs of war* would get “World War, 1939-1945 \$v Comic books, strips, etc.”

For works that contain both comics criticism/history AND reprints of comics content, both types of headings above might be included in the bibliographic record, if each part makes up at least 20% of textual content.

- African Americans in comics
- Algeria--History--Revolution, 1954-1962--Comics and the revolution
- Arab-Israeli conflict--Comics and the conflict
- Atomic bomb in comics
- Black people in comics
- Cold War in comics
- Gender identity in comics
- Girls in comics
- Hispanic Americans in comics
- Hiroshima-shi (Japan)--History--Bombardment, 1945--Comics and the bombardment
- Holocaust, Jewish (1939-1945), in comics
- \$x In comics (free-floating subdivision under names of individual persons, families, corporate bodies, and countries, cities etc., Christian denominations and uniform titles of sacred works, and under names of deities, mythological or legendary figures, and fictitious characters)
- Jews in comics
- Judaism in comics
- Korean War, 1950-1953 \$x Comics and the war
- Masculinity in comics
- Medicine in comics
- Men in comics
- Monsters in comics
- People with disabilities in comics
- Psychic trauma in comics
- Punk culture and comics
- Punk culture in comics
- Race relations in comics
- Romanticism in comics
- Sex in comics
- Spain--History--Civil War, 1936-1939--Comics and the war
- Superheroes in comics
- Victims in comics
- Violence in comics
- War in comics
- Women in comics
- Women superheroes in comics
- World War, 1939-1945 \$x Comics and the war
- Zombies in comics

## **Appendix C: Helpful websites and documents**

### **General cataloging, including rules and standards**

BIBCO Standard Record: <http://www.loc.gov/aba/pcc/bibco/documents/PCC-RDA-BSR.pdf>

CONSER Standard Record: <https://www.loc.gov/aba/pcc/conser/issues/CSR.html>

Integrating Resources: A Cataloging Manual (2011 revision):

<https://www.loc.gov/aba/pcc/bibco/documents/irman.pdf>

Library of Congress Subject Headings Manual Instruction H 1430:

<https://www.loc.gov/aba/publications/FreeSHM/H1430-clean.pdf> *Includes information about cataloging comics and comic characters. Follow the “special provisions” guidance on applying subject headings to fictional comics.*

MARC Relator Terms: <http://id.loc.gov/vocabulary/relators.html> (available as linked data)

*Includes \$e relator terms.*

MARC 21 Format for Bibliographic Data: <https://www.loc.gov/marc/bibliographic/> *Includes information about MARC fields and subfields, and examples of field usage.*

OCLC Bibliographic Formats and Standards: <https://www.oclc.org/bibformats/en.html> *Includes information about MARC fields and subfields, and guidelines for when to create a new bibliographic record when cataloging in OCLC.*

PCC Provider-Neutral E-Resource Guidelines:

<https://www.loc.gov/aba/pcc/scs/documents/PCC-PN-guidelines.html> *Download the most recent RDA version from here. Contains guidance that can be applied when cataloging webcomics and digitized comics.*

RDA Registry Agent Properties: <http://www.rdaregistry.info/Elements/a/> *Includes \$e relator terms.*

### **Comics cataloging, including sources for determining creators, translations, etc.**

#### **In English**

Cartoonists of Color Database: <https://cartoonistsofcolor.com/> *Website focused on BIPOC comics creators.*

Comic Vine: <https://comicvine.gamespot.com/> Includes creator and character profiles and reviews. Database can be queried using non-subscription API calls.

DC Errata: <https://www.dccomics.com/errata> Where DC corrects publication errors, including erroneously assigned credits.

Disabled Cartoonists Database: <https://www.disabledcartoonists.com/> Website focused on disabled comics creators.

Grand Comics Database: <https://www.comics.org/> Includes creators and contributors for thousands of comics, along with creator, publisher, and continuing title profiles. Also maintains extensive scanned coverage of variant comic book covers.

Lambiek and Lambiek Comiclopedia: <https://www.lambiek.net/> & <https://www.lambiek.net/comiclopedia.html> Includes information on European comics and artist profiles.

Nordicomics: <http://nordicomics.info/> English language website focused on comics from the Northern countries.

Overstreet Comic Book Price Guide: Annual price reference manual for collectors and sellers. Can assist with correcting errors in comic book covers, title pages and indicia. Not available for free online, but can be a useful source if access is available via interlibrary loan or subscription.

Pulp Artists: <https://www.pulpartists.com/index.html> Website dedicated to pulp artists for pulp fiction and pulp magazines.

Queer Cartoonists Database: <https://queercartoonists.com/> Website focused on LGBTQ+ comics creators.

Queer Comics Database: <http://queercomicsdatabase.com/> Website focused on LGBTQ+ comics creators and characters.

Stripper's Guide: <http://strippersguide.blogspot.com/> Website focused primarily on newspaper comic strips.

Tenth Letter of the Alphabet: <http://alphabettenthletter.blogspot.com/> Website focused on comic letterers.

Who's Who of American Comic Books: <http://www.bailsprojects.com/whoswho.aspx> Database of comics creators, particularly useful for Golden Age and Silver Age.

Wikidata: [https://www.wikidata.org/wiki/Wikidata:Main\\_Page](https://www.wikidata.org/wiki/Wikidata:Main_Page) Crowdsourced database includes rich coverage of comic book creators, characters, and continuing titles. Supports linked data queries of remarkable complexity.

## In other languages

Babelio: <https://www.babelio.com/decouvrauteurs.php> French language website.

BD Gest: <https://www.bdgest.com/> French comics website. Particularly helpful for figuring out variations and translations.

Guide Fumetto Italiano: <https://www.quidafumettoitaliano.com/> Guide to Italian comics.

Tebeosfera: <https://www.tebeosfera.com/> Spanish language website.

## Examples of alternate vocabularies and thesauri

### For subjects

List of alternate vocabularies for subject use with codes in OCLC:

<https://www.loc.gov/standards/sourcelist/subject.html>

Art and Architecture Thesaurus: <https://www.getty.edu/research/tools/vocabularies/aat/> code in OCLC: aat. Used in many special libraries; includes the term manga.

ERIC: <https://eric.ed.gov/?ti=all> code in OCLC: ericd (also frequently used to describe audience, field 385). Helpful for describing educational comics and audience levels.

FAST: <http://fast.oclc.org/> code in OCLC: fast. Faceted vocabulary currently based on LCSH.

GSSO (the Gender, Sex, and Sexual Orientation ontology):

<https://www.ontobee.org/ontology/GSSO> code in OCLC: gsso. Vocabulary useful for LGBTQ+ subject headings and genres.

Getty Thesaurus of Geographic Names: <https://www.getty.edu/research/tools/vocabularies/tgn/> code in OCLC: tgn. Useful vocabulary for regions not currently in LCSH, including historic places.

Homosaurus: <https://homosaurus.org/> code in OCLC: homoit. Vocabulary useful for LGBTQ+ subject headings.

Library of Congress Children's Subject Headings:

<https://id.loc.gov/authorities/childrensSubjects.html> code in OCLC: lcshac

–Official guidance on comics cataloging using Children's Subject Headings:

<https://www.loc.gov/aba/publications/FreeCYAC/C-1430-Comics-and-Comic-Characters.pdf>.

Can be used when cataloging comics for children; often used in conjunction with LCSH. Input children's headings with second indicator "1."

Medical Subject Headings: <https://www.nlm.nih.gov/mesh/meshhome.html> code in OCLC: mesh. *Useful for graphic medicine.*

Ngā Upoko Tukutuku: <https://natlib.govt.nz/librarians/nga-upoko-tukutuku> code in OCLC: reo. A *list of standardized terms for subjects in te reo Māori.*

Sears List of Subject Headings: code in OCLC: sears.

<https://searslistofsubjectheadings.com/page/about> Note: *Sears is not a free vocabulary and the latest edition requires a subscription for access.*

[https://greyhouse.com/Media/GreyHousePublishing/sears\\_list\\_22/index.html?page=1](https://greyhouse.com/Media/GreyHousePublishing/sears_list_22/index.html?page=1) PDF of the 22nd edition of the Sears List of Subject Headings, from 2018.

#### For genres

List of alternate vocabularies for genre use with codes in OCLC:

<https://www.loc.gov/standards/sourcelist/genre-form.html>

RBMS Vocabularies: <https://rbms.info/vocabularies/> code in OCLC: rbmscv (previously six codes were used, the vocabularies are being combined). *Useful for describing rare materials, including advanced copies or proofs.*

## Appendix D: Index of fields in this document with GNCRT recommendations

The following MARC field guidance appears in the best practices document. This index gives an indication of which fields might be most important for comics catalogers utilizing the various approaches to continuing titles cataloging mentioned in the **Pre-Cataloging decisions** section (individual monograph, multi-volume monograph or serials), as well as fields that are important across all approaches or important to cataloging specific kinds of comics, and fields that are optional or not recommended.

MARC Field	Label	GNCRT Recommendation and Explanation
LDR and 008	Fixed-length data elements	Recommended. Important in certain cataloging environments (like OCLC).
006	Fixed-length data Elements - Additional material characteristics	Important for cataloging webcomics and digitized comics.
007	Physical description fixed field	Important for cataloging webcomics and digitized comics.
020	ISBN	Important for individual monograph or multi-volume monograph cataloging.
022	ISSN	Important for serials cataloging.
041	Language code	Important for cataloging translations.
043	Geographic area code	Optional.
045	Time period of content	Optional (not recommended).
046	Special coded dates	Optional.
100	Main entry—personal name	Important for all.
110	Main entry—corporate name	Important for all, in rare/specific instances. Most often seen in comics by mangaka groups, government publications, or for compilations or catalogs accompanying museum exhibits.
130	Main entry—uniform title	Important for all, if needed to differentiate the title from works with similar titles.
240	Uniform title	Important for all, for cataloging translations, compilations, complete works, or works published under more than one title.
245 \$a	Title statement: title	Important for all.

245 \$b	Title statement: remainder of title	Important for all, for recording parallel titles and subtitles.
245 \$n/\$p	Title statement: number/name of part	Important for individual monograph cataloging.
245 \$c	Title statement: Statement of responsibility	Important for all.
246	Varying form of title	Important for all.
250	Edition statement	Important for all, particularly for special collections.
264	Production, publication, distribution, manufacture	Important for all.
300	Physical description	Important for all.
310	Current publication frequency	Important for serials cataloging.
321	Former publication frequency	Important for serials cataloging.
336	Content type	Important for all, particularly for recording still images.
337	Media type	Important for all.
338	Carrier type	Important for all.
340	Physical medium	Optional.
362	Dates of publication and/or sequential designation	Important for serials cataloging.
370	Associated place	Optional.
380	Form of work	Optional.
385	Audience characteristics	Optional.
386	Creator/Contributor characteristics	Optional.
388	Time period of creation	Optional.
490	Series statement	Important for all.
500	General notes	Important for all.
504	Bibliography, etc. note	Optional.
505	Formatted contents note	Important for multi-volume cataloging, and for cataloging anthologies and collected editions.

506	Restrictions on access note	Important for cataloging webcomics and digitized comics.
508	Creation/production credits note	Not recommended.
515	Numbering peculiarities note	Important for serials cataloging.
520	Summary, etc.	Important for all, especially for naming characters behind the mask for superhero comics.
521	Target audience note	Important for leveling children's and YA comics.
530	Additional physical form available note	Optional for cataloging webcomics and digitized comics.
533	Reproduction note	Important for cataloging digitized comics.
538	System details note	Important for cataloging webcomics and digitized comics.
546	Language note	Important for cataloging translations or comics with multiple languages or scripts.
550	Issuing body note	Optional.
586	Awards note	Optional. Important for cataloging children's and YA comics.
588	Source of description note	Important for serials cataloging and cataloging webcomics and digitized comics.
59X	Local note	Optional. Important for special collections cataloging.
600	Subject added entry—personal name	Important for all.
610	Subject added entry—corporate name	Important for all.
611	Subject added entry—meeting name	Important for all.
630	Subject added entry—uniform title	Important for all.
650	Subject added entry—topical term	Important for all, particularly to emphasize character and plot diversity.
651	Subject added entry—geographic name	Important for all.
655	Index term—genre/form	Important for all. Multiple instances are strongly encouraged.
700	Added entry—personal name	Important for all.

700 with \$t	Added entry—personal name and title	Important for all, for recording adaptations, titles in anthologies, sequels/prequels, etc. of works with name/title entries.
710	Added entry—corporate name	Important for all, particularly for comics with no individual contributors.
730	Added entry—uniform title	Important for all, for recording adaptations, sequels/prequels, etc. of works with title main entry.
740	Added entry—uncontrolled related/analytical title	Important for multi-volume monograph cataloging, particularly if 505 fields won't index with titles for patron searching.
752	Added entry—hierarchical place name	Optional.
773	Host item entry	Important if using the serials hybrid method for cataloging continuing titles.
776	Added physical form entry	Important for cataloging webcomics and digitized comics.
780	Preceding entry	Important for serials cataloging.
785	Succeeding entry	Important for serials cataloging.
800	Series added entry—personal name	Important for all.
830	Series added entry—uniform title	Important for all.
856	Electronic location and access	Important for cataloging webcomics and digitized comics.

## Appendix E: PCC Cataloging necessities

Works consulted include the [BIBCO Standard Record \(BSR\) RDA Metadata Application Profile](#) (January 21, 2020 revision), the [CONSER Standard Record \(CSR\) RDA Metadata Application Profile](#) (January 21, 2020 revision), [Integrating Resources: A Cataloging Manual](#) (2011 revision), and LC-PCC PS Guidance in Original RDA Toolkit. Links to these and other useful websites and documents can be found in **Appendix C**.

PCC cataloging begins by determining the mode of issuance for the resource: monographic vs. serial vs. integrating resource (LC-PCC PS for RDA 2.1).

Catalog comics as monographs if there is a single unit (e.g., individual graphic novels or one-shots), or if the title is published as a finite set of issues. The latter comics are often issued with ISBNs, and often reprint earlier single issues collectively.

Catalog remote (online) or direct access (media such as DVD) comics as monographs if issued as a single unit, or if the title is published as a finite set of issues.

PCC Examples:

OCLC 1110446366

100 1\_ \$a Šejic, Stjepan, \$e author, \$e artist.  
245 10 \$a Harleen / \$c story and art by Stjepan Sejic ; lettering by Gabriela Downie.  
300 \_\_ \$a 1 volume (unpaged) : \$b color illustrations ; \$c 29 cm  
500 \_\_ \$a "Originally published in single magazine form in Harleen 1-3."--Title page verso.

OCLC 870578464

020 \_\_ \$a 9781613778531  
100 1\_ \$a Hill, Joe, \$e author.  
245 10 \$a Locke & key. \$n Volume 6, \$p Alpha & Omega / \$c written by Joe Hill ; art by Gabriel Rodriguez.  
300 \_\_ \$a 191 pages : \$b color illustrations ; \$c 27 cm  
500 \_\_ \$a "Originally published as Locke & key: Omega issues #1-5 and Locke & key: Alpha issues #1-2"--T.p. verso.

OCLC 969394837

020 \_\_ \$a 9781401270131 \$q (set)  
100 1\_ \$a Miller, Frank, \$d 1957- \$e author, \$e penciller.  
245 10 \$a Batman : \$b the Dark Knight returns / \$c story & pencils by Frank Miller ; inks by Klaus Janson ; colors by Lynn Varley ; letters by John Costanza.  
250 \_\_ \$a Collector's edition.  
300 \_\_ \$a 4 volumes (unpaged) : \$b illustrations (some color) ; \$c 30 cm  
500 \_\_ \$a Originally published in magazine form in Batman : Dark Knight 1-4.

Catalog comics as serials if the title has a stated frequency of publication, the issuance of new parts uses ordered numeric, alphabetic, or chronological designations, and there is no stated termination point. Such comics are often issued with ISSNs. Another “clue” for serials cataloging, print or electronic, is the opportunity to place a subscription for acquiring the resource.

Catalog webcomics as serials if the new material is added discretely as issues, volumes, numbers, etc. and there is no stated termination point. If the popular [XKCD by Randall Monroe](#) (“a webcomic of romance, sarcasm, math and language”) had a PCC bibliographic record, for example, it would be cataloged as a remote serial because new material is added discretely, the earlier issues are retrievable, the dates of publication for each comic are visible, and no termination point for the comic as a whole has been reached or declared.

PCC Examples:

OCLC 1287938922

245 10 \$a Amazing Spider-Man. \$p The daily bugle.  
300 \_\_ \$a 2 numbers : \$b color illustrations ; \$c 26 cm  
310 \_\_ \$a Monthly  
362 1\_ \$a Began with no. 1 (March 2020); ceased with no. 2 (April 2020).

OCLC 938606814

022 0\_ \$a 2470-8291  
130 0\_ \$a Justice League of America (2015)  
245 10 \$a Justice League of America.  
300 \_\_ \$a 10 numbers : \$b color illustrations ; \$c 26 cm  
310 \_\_ \$a Monthly (except no issues published December 2015 and April, June-September and November-December 2016)  
362 1\_ \$a Began with 1 (August, 2015); ceased with 10 (January, 2017).

OCLC 1090549961

022 0\_ \$a 2642-5068  
130 0\_ \$a Unbeatable Squirrel Girl (December 2015)  
245 14 \$a The unbeatable Squirrel Girl.  
300 \_\_ \$a numbers : \$b color illustrations ; \$c 26 cm  
310 \_\_ \$a Monthly  
362 1\_ \$a Began with no. 1 (December 2015).  
588 0\_ \$a Latest issue consulted: No. 35 (October 2018).

Catalog webcomics as integrating resources if the resource will be updated by removing or overwriting the earlier content, or if the pattern of updating does not use numeric, alphabetic, or chronological enumeration. Another “clue” for integrated resources cataloging is the collocation of different genres of content.

Current PCC guidelines do not allow for cataloging direct access objects, including direct access comics books, as integrating resources. In Worldcat, PCC-cataloged comics with the 655 genre term “Webcomics” are coded monographic exclusively, “Zines” are coded either as monographs or serials, but neither are coded as integrating resources.

PCC Example:

OCLC 613230327  
 245 00 \$a Underground and independent comics.  
 246 1\_ \$i Title formerly appeared on homepage as: \$a Welcome to Underground & independent comics, comix, and graphic novels \$f <February 20, 2015>  
 300 \_\_ \$a One online resource : \$b illustrations  
 310 \_\_ \$a Updated irregularly  
 362 1\_ \$a Began in 2010?  
 520 \_\_ \$a Primary source database focusing on North American and European adult comic books and graphic novels. The collection includes original material from the 1960s to today along with interviews, commentary, theory, and criticism from journals, books, and magazines. At completion, this collection will include more than 100,000 pages of materials, including 75,000 pages of primary materials, and more than 25,000 pages of materials about comics--interviews, commentary, theory, and criticism--from The Comics Journal and other secondary sources.

PCC catalogers are required to use authorized access points for record creation. Principal creator (if any) is required for work and expression attributes. If a formal authorized access point for a work or expression is also included, its established form should follow NACO guidelines. Subject and genre/form access must use an established thesaurus, list, or subject heading system.

**M** = mandatory: record is not PCC cataloging without an entry in the field or byte

**R** = required if cataloging specified material (consult the appropriate profile or manual), required if needed to differentiate, or if known

**O** = optional, cataloger's judgment, PCC recommended but not required

**N/A** = not applicable to the type of record, or not mapped to RDA

MARC Field	Label	CONSER-Core	BIBCO-Core	RDA-Core
LDR/06	Type of record (Type)	M	M	N/A
LDR/07	Bibliographic level/ Mode of issuance (BLvl)	M	M	N/A
LDR/17	Encoding level (ELvl)	M	M	N/A

LDR/18	Descriptive cataloging form (Desc)	M	M	N/A
007/00	Category of material	M	M	N/A
007/01	Specific material designation	M	M	N/A
008/06	Type of date/publication status (Dt/St)	M	M	N/A
008/07-14	Date (Dates)	M	M	N/A
008/15-17	Place of publication, production, or execution (Ctry)	M	M	N/A
008/18-21 (BKS)	Illustrations (Ills)	N/A	O	N/A
008/18 (CNR)	Frequency (Freq)	R	N/A	N/A
008/19 (CNR)	Regularity (Regl)	R	N/A	N/A
008/21 (CNR)	Type of continuing resource (SrTp)	R	N/A	N/A
008/22 (CNR)	Form of original item (Orig)	R	N/A	N/A
008/22 (BKS/COM)	Target audience (Audn)	N/A	O	N/A
008/23 (BKS/CNR/COM)	Form of item (Form)	M	M	N/A
008/24 (CNR)	Nature of entire work (EntW)	O	N/A	N/A
008/26 (COM)	Type of computer file (File)	O	R	N/A
008/24-27 (BKS)	Nature of contents (Cont)	N/A	O	N/A
008/25-27 (CNR)	Nature of contents (Cont)	O	N/A	N/A
008/33 (BKS)	Literary form (LitF)	N/A	O	N/A
008/24 (BKS)	Biography (Biog)	N/A	O	N/A
008/34 (CNR)	Entry convention (S/L)	M	M	N/A

008/35-37	Language of expression (Lang)	M	M	N/A
008/39	Cataloging source (Srce)	M	M	N/A
020	International Standard Book Number	N/A	O	R
022	International Standard Serial Number	R	N/A	R
040 \$b, e	Cataloging source	M	M	N/A
041	Language Code	R	R	N/A
042	Authentication code	M	M	N/A
043	Geographic Area Code	O	O	N/A
045	Time Period of Content	O	O	R
046	Special Coded Dates	O	O	R
100	Main Entry—Personal Name	R	R	R
110	Main Entry—Corporate Name	R	R	R
130	Main Entry—Uniform Title	R	R	R
240	Uniform Title	R	R	R
245 \$a	Title Statement: Title	M	M	M
245 \$b	Title Statement: Remainder of title	R	R	R
245 \$n/\$p	Title Statement: Number/Name of part	R	R	R
245 \$c	Title Statement: Statement of Responsibility	M	M	M
246	Varying Form of Title	R	R	R
250	Edition Statement	R	R	R

264	Production, Publication, Distribution, Manufacture	M	M	M
264 _4 \$c	Copyright notice	O	O	O
300	Physical Description	R	M	M
310	Current Publication Frequency	R	N/A	O
321	Former Publication Frequency	O	N/A	O
336	Content Type	M	M	M
337	Media Type	M	M	M
338	Carrier Type	M	M	M
340	Physical Medium	O	R	O
362	Dates of Publication and/or Sequential Designation	M	N/A	R
370	Associated Place	O	O	O
380	Form of Work	O	O	R
385	Audience Characteristics	O	O	O
386	Creator/Contributor Characteristics	O	O	O
388	Time period of creation	O	O	O
490	Series Statement	M	M	R
500	General Note	R	R	R
504	Bibliography, Etc. Note	O	R	R
505	Formatted Contents Note	R	R	O
506	Restrictions on Access Note	O	O	O
508	Creation/Production Credits Note	O	O	O

515	Numbering Peculiarities Note	O	N/A	O
520	Summary, Etc.	O	O	O
521	Target Audience Note	O	O	O
530	Additional Physical Form Available Note	O	O	O
533	Reproduction Note	O	O	O
538	System Details Note	O	O	O
546	Language Note	R	R	R
550	Issuing Body Note	O	O	O
586	Awards Note	O	O	O
588	Source of Description Note	M	M	R
59X	Local Note	O	O	O
600	Subject Added Entry—Personal Name	R	R	O
610	Subject Added Entry—Corporate Name	R	R	O
611	Subject Added Entry—Meeting Name	R	R	O
630	Subject Added Entry—Uniform Title	R	R	O
650	Subject Added Entry—Topical Term	R	R	O
651	Subject Added Entry—Geographic Name	R	R	O
655	Index Term—Genre/Form	O	O	O
700	Added Entry—Personal Name	O	O	O
710	Added Entry—Corporate Name	O	O	O
730	Added Entry—Uniform Title	R	R	R
740	Added Entry—Uncontrolled Related/Analytical Title	O	O	O

752	Added Entry—Hierarchical Place Name	O	O	N/A
773	Host Item Entry	O	O	O
776	Additional Physical Form Entry	O	O	O
780	Preceding Entry	R	N/A	O
785	Succeeding Entry	R	N/A	O
800	Series Added Entry—Personal Name	R	R	R
830	Series Added Entry—Uniform Title	R	R	R
856	Electronic Location and Access	R	R	R

## Appendix F: Glossary of comics terms

This glossary includes terms that might be useful for comics catalogers, pertaining to the creation and publication of, and roles relative to, comics. It is not meant to be exhaustive or complete; and may lack entries, in particular, for comics terms from non-English contexts.

Note: Unlike the guidance section of this best practices document, the glossary below reflects the definitions of “series” and “writer” and other terms as used by comics enthusiasts and publishers. As such, they do not always conform to traditional definitions used by catalogers. “Series,” in particular, may refer below either to series or to serials.

**Annual:** Extra large special issue of a comic released in addition to the regular comics in a series. An annual corresponds to a serial in cataloging terms.

**Artist:** Interprets the writer’s script visually. Can be broken down further into **Penciller, Inker, Colorist** and **Letterer**.

**Author:** see **Writer**

**Banda desenhada (or BD):** For English-speakers, this term refers to comics created in Portugal. Portuguese-speakers use this term to refer to comics as a whole.

**Bandes dessinées (or BD):** For English-speakers, this term refers to comics created in France and Belgium. French-speakers use this term to refer to comics as a whole.

**Bronze Age:** Era of American comic books from 1970 to 1985, following the **Silver Age** and preceding the **Modern Age**. Superhero titles remained the mainstay of the industry, but a return of darker plot elements and storylines more related to relevant social issues, such as racism, began to flourish, prefiguring the Modern Age.

**Colorist/Colourist:** Adds colors to the artwork using various media, to affect the mood of the comic. If coloring digitally, may be assisted by a **Flatter**.

**Collected edition:** Book gathering multiple single issues together to create a whole story or set of stories. The most common kind of collected edition is a **Trade paperback**.

**Comic album (or Comics album or Album BD):** Hardcover comic book of roughly 46-62 pages (or more), with color illustrations, collecting short stories and story arcs from European comics magazines. Can also contain original comics stories not previously serialized in magazines.

**Comic book:** Publication of comics art in sequential panels that represent individual scenes. Comic books are typically published as either an **On-going series**, as a **Limited series**, or as a **One-shot**. American **Golden, Silver** and **Bronze Age** comic books were generally printed on

high lignin pulp paper stock, consisting of 16 or 32 folded sheets, stapled or saddle stitched within a glossy cover (which is why they are sometimes known as floppies). Some series comics will publish an **Annual** issue once a year which is two to three times as large as a regular issue. A **Single issue** of a comic book series is sometimes also called a comic or **Floppy**.

**Comic strip:** Short work of comics, originating with newspapers, that may also appear in magazines, other periodicals or books.

**Comics:** Medium containing images arranged in a specific order, with or without textual accompaniment, for the purpose of graphic storytelling or conveying information. Comics can take several forms, the most common being **Comic strips**, **Comic books** and **Graphic novels**. See also *Sequential art*

**Cómics:** Term used in Spain and Latin America to refer to comics as a whole. See also *Historietas and Tebeos*

**Comics Code Authority:** Established in 1954 in response to Dr. Fredric Wertham's book *Seduction of the innocent*, the Comics Code Authority was a self-regulating and self-censoring body. The [full code](#), which covered everything from acceptable attire to permissible advertisements, can be viewed on the Comic Book Legal Defense Fund's website.

**Continuity:** Connections between the narrative of an individual comic and others within a shared universe of stories.

**Cover artist:** Visual artist responsible for the covers of individual comics issues or collected editions.

**Creator-owned:** Comics where the original creator owns the rights to their characters and/or story, and publishers just own the right to publish it.

**Crossover:** When story elements of two or more comic books come together to create one storyline across multiple titles.

**Dark Age:** see *Modern Age*

**Embellisher:** see *Inker*

**Finisher:** see *Inker*

**Flatter:** For digital coloring, assists the colorist by filling in objects with a solid color called a "flat."

**Floppy:** Comics generally printed on high lignin pulp paper stock, consisting of 16 or 32 folded sheets, stapled or saddle stitched within a glossy cover. These can be single issues of on-going or limited series, or one-shots, or adjacent to regular series; not all are numbered. See also *Single issue and Comic book*

**Fumetti:** For English-speakers, this term refers to comics created in Italy. Italian-speakers use this term to refer to comics as a whole.

**Golden Age:** Era of American comic books from 1938 to 1956, preceding the **Silver Age**. During this time, modern comic books were first published and rapidly increased in popularity. The superhero archetype was created and many well-known characters were introduced, including Superman, Batman, Shazam, Captain America, and Wonder Woman.

**Graphic novel:** Comic book that contains a single, stand-alone story, without being issued in serial format beforehand.

**Gutter:** Space between comic panels.

**Historietas:** Term used in Spain to refer to comics as a whole. *See also Tebeos and Cómics*

**Indicia:** Paragraph of text usually located at the base of a comic page that includes the official name of work, numeric and chronological designation, copyright statement, and publication information.

**Infinite canvas:** Term proposed by comics historian Scott McCloud describing the freedom of webcomics from conventional print sizes, due to the size of a digital comics page being theoretically infinite. So webcomics could potentially display a complete comic story on a single online “page.”

**Inker:** Finishes the penciled artwork using ink, and sometimes enhances the work of the penciller by adding additional artistic details.

**Letterer:** Adds speech bubbles, thought bubbles, captions with dialogue, any additional words, and sound effects to the comic.

**Limited series:** Comic series intended to end after a set number of issues. A limited series corresponds to a multipart monograph in cataloging terms.

**Manga:** Japanese comics, and comics made in a Japanese style. Often serialized, printed in black and white, and read from right to left.

**Mangaka:** Manga artist and writer.

**Manhua:** Chinese comics. Usually serialized, mostly printed in full color. Manhua from mainland China is read from left to right like Korean manhwa, while manhua from Taiwan and Hong Kong is read from right to left like Japanese manga.

**Manhwa:** Korean comics. Usually serialized, printed in full color, and read from left to right.

**Modern Age:** Era of American comic books from 1985 through the present, following the **Bronze Age**. Characteristics include redesigning of many comic book characters, creators gaining prominence in the industry, independent comics flourishing, and larger publishing

houses becoming more commercialized. An alternative name for this period is the Dark Age, due to the popularity and artistic influence of titles with serious content, such as *Batman: the Dark Knight returns* and *Watchmen*.

**Novela gráfica:** Term used in Latin America to refer to graphic novels. See also *Graphic novels*

**Omnibus:** Very large collected editions, often containing entire series or an entire run of a series.

**Omnibus album edition (or Intégrale):** European comic books containing multiple comics albums, bonus content like unpublished album covers, and illustrated background essays by comics scholars. See also *Comic album*

**On-going series:** Comic series meant to run indefinitely, with no predetermined ending. An on-going series corresponds to a serial in cataloging terms.

**One-shot:** Comic with a single, stand-alone story, not meant to be part of a series. A one-shot corresponds to a monograph in cataloging terms.

**Panel:** One of the boxes/drawings on a comics page. A page may have one or many panels, and panels are frequently, but not always, surrounded by a border or outline.

**Penciller/Penciler:** Creates the basic artwork for a comic, deciding on panel, figure and setting placement, backgrounds and characters' facial expressions and poses.

**Retroactive continuity/Retcon:** Retroactive changes made to past events in a shared comic universe or a character's past. Done to add new elements to an existing story, to allow for future stories, or to update a character.

**Run:** Consecutively published comics in a series by a single writer and/or artist.

**Sequential art:** Term proposed by comics artist Will Eisner to describe art forms that use images arranged in a specific order for the purpose of graphic storytelling or conveying information. Often used as an alternate term for comics. See also *Comics*

**Silver Age:** Era of American comic books from 1956 to 1970, following the **Golden Age** and preceding the **Bronze Age**. Characteristics include artistic advancement and widespread commercial success in mainstream American comic books, predominantly those featuring the superhero archetype.

**Single issue:** Individual installments of a comic, usually numbered in chronological order, telling portions of a continuing story. Some historical single issues were generally printed on high lignin pulp paper stock, consisting of 16 or 32 folded sheets, stapled or saddle stitched within a glossy cover (which is why they are sometimes known as floppies).

**Splash page:** Full-page illustration at the start of a story.

**Spread:** Comic art that spans more than one page. The most common is a two-page spread.

**Story arc:** Storyline that continues over multiple comic issues or smaller stories of a comic book.

**Tankōbon:** Comic books of roughly paperback-novel size, collecting short stories and story arcs from Japanese manga magazines.

**Tebeos:** For English-speakers, this term refers to comics created in Spain. In Spain, this term refers to comics as a whole, or to comics magazines. See also *Cómics* and *Historietas*

**Trade paperback (or TPB):** Collection of stories originally published in single issues, reprinted in book format, usually presenting either a complete miniseries, a story arc, or a series of stories with an arc or common theme. Sometimes called trades.

**Underground comix:** Small press or self-published comic books, popular in the 1960s and 1970s, focusing on topics banned from mainstream comics by the Comics Code Authority like drug use, sexuality, etc., and often satirical or socially conscious.

**Variant cover:** An alternative cover of a single issue.

**Webcomic:** Comics published on the internet. They can incorporate multimedia elements like sound, animation and scrolling panels.

**Webtoon:** Webcomics originating in South Korea, usually meant to be read on smartphones.

**Writer:** Provides the vision, dialogue, and overall script for the comic, to be interpreted visually by the artists.

## Appendix G: Example records

The following example records illustrate the points made throughout the best practices document. We have included the 008 fixed field codes for some select records, but in order to save space, we decided against adding them to every example.

### Individual monograph record examples

#### YA comic translation with CYAC juvenile subject headings

MARC 008 Code	Value	MARC 008 Code	Value	MARC 008 Code	Value
008/06 (Type of date)	s	008/07-10 (Date 1)	2011	008/11-14 (Date 2)	blank
008/15-17 (Place of publication)	cau	008/18-21 (Illustrations)	a	008/22 (Audience level)	d
008/23 (Form of item)	blank	008/24-27 (Nature of contents)	6	008/28 (Government publication)	blank
008/29 (Conference publication)	0	008/30 (Festschrift)	0	008/31 (Index)	0
008/33 (Literary form)	1	008/34 (Biography)	0	008/35-37 (Language code)	eng

041 1\_ \$a eng \$h jpn  
100 1\_ \$a Katō, Kazue, \$d 1980- \$e author, \$e artist.  
240 10 \$a Ao no ekusoshisuto. \$I English  
245 10 \$a Blue exorcist. \$n 3 / \$c Kazue Kato ; translation & English adaptation, John Werry ; touch-up art & lettering, John Hunt.  
246 3\_ \$a Blue exorcist. \$n Three  
246 3\_ \$a Blue exorcist. \$n Volume 3  
250 \_\_ \$a Shonen Jump advanced manga edition.  
264 \_1 \$a San Francisco, CA : \$b VIZ Media, LL, \$c [2011]  
300 \_\_ \$a 186 pages, 18 unnumbered pages : \$b illustrations ; \$c 20 cm.  
336 \_\_ \$a text \$b txt \$2 rdacontent  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
490 1\_ \$a Shonen Jump advanced  
500 \_\_ \$a Originally published in Japan in 2009 by Shueisha Inc., Tokyo under the title: Ao no ekusoshisuto.  
500 \_\_ \$a Book reads right to left.

521 8\_ \$a Rated T+ for older teen.

520 \_\_ \$a As a new Exorcist esquire at True Cross Academy. Rin Okumura has a long way to go before he reaches the top rank of Paladin. When Rin and his classmates are sent to search for a ghost. Amaimon, King of Earth, takes Rin by surprise and steals the Koma sword. Higher powers have been observing events at the Academy and make their presence known. New players enter the game, and Rin doesn't even know he's playing.

500 \_\_ \$a Translated from the Japanese.

505 0\_ \$a Black cat -- Tag -- Proof -- A fun camp -- 4-koma special.

650 \_0 \$a Good and evil \$v Comic books, strips, etc.

650 \_0 \$a Good and evil \$v Juvenile fiction.

650 \_1 \$a Good and evil \$v Fiction.

650 \_0 \$a Exorcism \$v Comic books, strips, etc.

650 \_0 \$a Exorcism \$v Juvenile fiction.

650 \_1 \$a Exorcism \$v Fiction.

650 \_0 \$a Demonology \$v Comic books, strips, etc.

650 \_0 \$a Demonology \$v Juvenile fiction.

650 \_1 \$a Demonology \$v Fiction.

650 \_0 \$a Fathers and sons \$v Comic books, strips, etc.

650 \_0 \$a Fathers and sons \$v Juvenile fiction.

650 \_1 \$a Fathers and sons \$v Fiction.

655 \_7 \$a Graphic novels. \$2 lcgft

655 \_7 \$a Fantasy comics. \$2 lcgft

655 \_7 \$a Horror comics. \$2 lcgft

655 \_1 \$a Graphic novels.

655 \_7 \$a Manga (comic books) \$2 aat

700 1\_ \$a Werry, John \$c (Translator), \$e translator, \$e adapter.

700 1\_ \$a Hunt, John, \$d 1972- \$e artist, \$e letterer.

830 \_0 \$a Shonen Jump advanced.

## Webcomic

006 m#####o##d#####

007 cr#cn ---auuuu

043 \_\_ \$a n-us-pa

100 1\_ \$a Francis, Lee, \$c IV, \$e author.

245 10 \$a Ghost River : \$b the fall and rise of the Conestoga / \$c story, Lee Francis 4 ; art, Weshoyot Alvitre ; editor, Will Fenton.

246 30 \$a Fall and rise of the Conestoga

250 \_\_ \$a First edition.

264 \_1 \$a Philadelphia, PA : \$b The Library Company of Philadelphia, \$c 2019.

300 \_\_ \$a 1 online resource (122 pages) : \$b color illustrations

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a computer \$b c \$2 rdamedia

338 \_\_ \$a online resource \$b cr \$2 rdacarrier

520 \_\_ \$a "Told from the Conestoga perspective, this graphic novel depicts the massacre of 20 unarmed Conestoga Indians in colonial Pennsylvania in December 1763 by a vigilante group of Scots-Irish frontiersmen known as the 'Paxton Boys': first six Conestoga people at a settlement near what is now Millersville, and then fourteen remaining people -- six adults and eight children that were under protective custody -- days later in Lancaster. The graphic novel is half of the book. The other half contains interpretive materials and reproductions of historical documents. It also provides instructional guidelines supplied by the Gilder Lehrman Institute of American History."--\$c Provided by publisher.

500 \_\_ \$a "Ghost River: The Fall and Rise of the Conestoga is part of Redrawing History: Indigenous Perspectives on Colonial America, a project of the Library Company of Philadelphia supported by The Pew Center for Arts & Heritage"--Book's official website.

500 \_\_ \$a "Red Planet Books & Comics."--Page 4 of PDF.

505 00 \$g Introduction / \$r Will Fenton -- \$g Artist statements / \$r Lee Francis 4 & Weshoyot Alvitre -- \$t Ghost River: graphic novel -- \$t Indigenous representation in comics and graphic novels / \$r Michael Sheyahshe -- \$t Print and place in the Paxton crisis / \$r Scott Paul Gordon -- \$t Passion, politics, and portrayal in the Paxton debates / \$r Judith Ridner -- \$t Primary sources / \$r Will Fenton -- \$t Script and annotations -- \$t Murder on the frontier: the Paxton massacre / \$r Ron Nash & John McNamara.

588 0\_ \$a Title from cover (viewed May 5, 2020).

650 \_0 \$a Paxton Boys \$v Comic books, strips, etc.

650 \_0 \$a Conestoga Massacre, Pa., 1763 \$v Comic books, strips, etc.

650 \_0 \$a Conestoga Indians \$z Pennsylvania \$z Lancaster County \$x History \$y 18th century \$v Comic books, strips, etc.

650 \_0 \$a Massacres \$z Pennsylvania \$z Lancaster County \$x History \$y 18th century \$v Comic books, strips, etc.

650 \_0 \$a Vigilantes \$z Pennsylvania \$x History \$y 18th century \$v Comic books, strips, etc.

650 \_0 \$a Quakers \$z Pennsylvania \$x History \$y 18th century \$v Comic books, strips, etc.

651 \_0 \$a Lancaster County (Pa.) \$x Race relations \$x History \$y 18th century \$v Comic books, strips, etc.

651 \_0 \$a Pennsylvania \$x History \$y Colonial period, ca. 1600-1775 \$v Comic books, strips, etc.

655 \_7 \$a Historical comics. \$2 lcgft

655 \_7 \$a Nonfiction comics. \$2 lcgft

655 \_7 \$a Graphic novels. \$2 lcgft

655 \_7 \$a Social issue comics. \$2 lcgft

655 \_7 \$a Webcomics. \$2 lcgft

700 1\_ \$a Alvitre, Weshoyot, \$e artist.

710 2\_ \$a Library Company of Philadelphia, \$e publisher, \$e project team.

710 2\_ \$a Red Planet Books & Comics, \$e sponsoring body.

856 40 \$u <https://read.ghostriver.org/>

## Open access digitized comic

006 m#####o##d#####

007 crcnap

007 crcnaa

043 \_\_ \$a n-us—

100 1\_ \$a Lobenstein, Margaret, \$e author.

245 10 \$a Food price blackmail : \$b who's behind the high cost of eating / \$c by Margaret Lobenstein and John Schommer ; graphics by Spain ; lettering by Melanie Jennings.

246 14 \$a Case of food price blackmail, or, Who's behind the high cost of eating

246 30 \$a Who's behind the high cost of eating

264 \_1 \$a San Francisco, CA : \$b United Front Press, \$c November, 1973.

300 \_\_ \$a 1 online resource (39 pages) : \$b illustrations

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a computer \$b c \$2 rdamedia

338 \_\_ \$a online resource \$b cr \$2 rdacarrier

500 \_\_ \$a "What they don't want you to know about who gets fat while your dollar gets skinny"-- Cover.

505 0\_ \$a Introduction -- Do you make too much? -- Where do the \$\$\$ go? -- Free enterprise? -- Chainstores pass the buck ... to themselves! -- Giants dominate food processing -- Controlling the meat industry -- Grain dealers & wheeler-dealers -- Who gets the farmer's share? -- Concentration = you pay more -- Who controls the food we need? -- "Government concern" -- Why now? -- Where do we go from here?

530 \_\_ \$a Also available in print.

506 0\_ \$a No restrictions on access copy. \$f Unrestricted online access \$2 star \$5 MH

538 \_\_ \$a Digital master created according to Benchmark for Faithful Digital Reproductions of Monographs and Serials, Version 1. Digital Library Federation, December 2002. \$u <http://purl.oclc.org/DLF/benchrepro0212> \$5 MH

533 \_\_ \$a Electronic reproduction. \$b Cambridge, Mass. : \$c Harvard Library Preservation, \$d 2013. \$f (Harvard College Library pamphlet digitization program. Sociology -- Socialism, Communism, Anarchism). \$n Copy digitized: Widener Library: TP372.U6L63 1973. \$5 MH

650 \_0 \$a Food industry and trade \$z United States \$v Comic books, strips, etc.

650 \_0 \$a Food prices \$x Political aspects \$z United States \$v Comic books, strips, etc.

655 \_7 \$a Political comics. \$2 lcgft

655 \_7 \$a Grassroots comics. \$2 lcgft

655 \_7 \$a Social issue comics. \$2 lcgft

655 \_7 \$a Nonfiction comics. \$2 lcgft

700 1\_ \$a Schommer, John, \$e author.

700 0\_ \$a Spain \$c (Cartoonist), \$e artist.

700 1\_ \$a Jennings, Melanie, \$e calligrapher.

710 2\_ \$a United Front Press, \$e publisher.

776 08 \$i Print version: \$a Lobenstein, Margaret. \$t Food price blackmail. \$d San Francisco, CA : United Front Press, 1973 \$w (OCOLOC)2134305

856 40 \$u <http://nrs.harvard.edu/urn-3:FHCL:11190420> \$z Provides access to page images of entire work

**Wordless comic with paired juvenile and comic subject subdivisions**

100 1\_ \$a Tan, Shaun, \$e author, \$e artist.  
245 14 \$a The arrival / \$c Shaun Tan.  
250 \_\_ \$a First edition.  
264 \_1 \$a New York : \$b Arthur A. Levine Books, an imprint of Scholastic, Inc., \$c 2007.  
264 \_4 \$c ©2006  
300 \_\_ \$a 1 volume (unpaged) : \$b illustrations ; \$c 31 cm.  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
500 \_\_ \$a Added title page in fictitious script.  
520 \_\_ \$a In this wordless graphic novel, a man leaves his homeland and sets off for a new country, where he must build a new life for himself and his family.  
586 \_\_ \$a Junior Library Guild selection  
586 \_\_ \$a Horn Book Fanfare, Picture Books, 2007  
586 \_\_ \$a ALA Notable Book for Children, Older Readers, 2008  
586 \_\_ \$a New York Times Best Illustrated, 2008  
521 1\_ \$a 12.  
650 \_0 \$a Emigration and immigration \$v Comic books, strips, etc.  
650 \_0 \$a Immigrants \$v Comic books, strips, etc.  
650 \_0 \$a Voyages, Imaginary \$v Comic books, strips, etc.  
650 \_0 \$a Imaginary places \$v Comic books, strips, etc.  
650 \_0 \$a Social isolation \$v Comic books, strips, etc.  
650 \_0 \$a Alienation (Social psychology) \$v Comic books, strips, etc.  
650 \_0 \$a Emigration and immigration \$v Juvenile fiction.  
650 \_0 \$a Immigrants \$v Juvenile fiction.  
650 \_0 \$a Voyages, Imaginary \$v Juvenile fiction.  
650 \_0 \$a Imaginary places \$v Juvenile fiction.  
650 \_0 \$a Social isolation \$v Juvenile fiction.  
650 \_0 \$a Alienation (Social psychology) \$v Juvenile fiction.  
655 \_7 \$a Graphic novels. \$2 lcgft  
655 \_7 \$a Fantasy comics. \$2 lcgft  
655 \_7 \$a Social issue comics. \$2 lcgft  
655 \_7 \$a Wordless comics. \$2 lcgft

**YA comic with alternate subject vocabularies (CYAC, First Nations House of Learning, Homosaurus)**

043 \_\_ \$a n-cn--- \$a n-cn-mb  
100 1\_ \$a Spillett-Sumner, Tasha, \$d 1988- \$e author.  
245 10 \$a Surviving the city. \$n Vol. 2, \$p From the roots up / \$c [text], Tasha Spillett ; [illustration], Natasha Donovan.  
246 3\_ \$a Surviving the city. \$n Volume 2, \$p From the roots up  
246 30 \$a From the roots up  
264 1\_ \$a Winnipeg, Manitoba : \$b HighWater Press, \$c [2020]  
264 \_4 \$c ©2020  
300 \_\_ \$a 64 pages : \$b color illustrations ; \$c 26 cm  
336 \_\_ \$a text \$b txt \$2 rdacontent  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
385 \_\_ \$a Teenagers \$2 lcdgt  
490 1\_ \$a The Debwe series  
520 \_\_ \$a "Dez and Miikwan's stories continue in this sequel to Surviving the City. Dez's grandmother has passed away. Grieving, and with nowhere else to go, she's living in a group home. On top of everything else, Dez is navigating a new relationship and coming into her identity as a Two-Spirit person. Miikwan is crushing on the school's new kid Riel, but doesn't really understand what Dez is going through. Will she learn how to be a supportive ally to her best friend? Elder Linda is doing her best to be supportive, but she doesn't know how to respond when the gendered protocols she's grown up with that are being thrown into question. Will Dez be comfortable expressing her full identity? And will her community relearn the teachings and overcome prejudice to celebrate her for who she is?"--\$c Provided by publisher.  
521 8\_ \$a HL660L \$b Lexile.  
530 \_\_ \$a Issued also in electronic formats.  
650 \_0 \$a Indigenous youth \$v Comic books, strips, etc.  
650 \_0 \$a Friendship \$v Comic books, strips, etc.  
650 \_0 \$a Indians of North America \$v Comic books, strips, etc.  
650 \_0 \$a Two-spirit people \$v Comic books, strips, etc.  
650 \_0 \$a Group homes \$v Comic books, strips, etc.  
650 \_0 \$a Bereavement \$v Comic books, strips, etc.  
650 \_0 \$a Ojibwa girls \$v Comic books, strips, etc.  
650 \_0 \$a Cree girls \$v Comic books, strips, etc.  
650 \_0 \$a Indigenous youth \$v Juvenile fiction.  
650 \_0 \$a Friendship \$v Juvenile fiction.  
650 \_0 \$a Indians of North America \$v Juvenile fiction.  
650 \_0 \$a Two-spirit people \$v Juvenile fiction.  
650 \_0 \$a Group homes \$v Juvenile fiction.  
650 \_0 \$a Bereavement \$v Juvenile fiction.  
650 \_0 \$a Ojibwa girls \$v Juvenile fiction.

650 \_0 \$a Cree girls \$v Juvenile fiction.  
651 \_0 \$a Winnipeg (Man.) \$v Juvenile fiction.  
651 \_0 \$a Winnipeg (Man.) \$v Comic books, strips, etc.  
650 \_1 \$a Indigenous youth \$v Fiction.  
650 \_1 \$a Friendship \$v Fiction.  
650 \_1 \$a Indians of North America \$z Canada \$v Fiction.  
651 \_1 \$a Winnipeg (Man.) \$v Fiction.  
650 \_1 \$a Graphic novels.  
650 \_7 \$a Aboriginal Canadians \$x Traditional spirituality. \$2 fnhl  
650 \_7 \$a Aboriginal Canadians \$x Activism. \$2 fnhl  
650 \_7 \$a Aboriginal Canadians \$x Urbanization. \$2 fnhl  
650 \_7 \$a Two-Spirit people \$2 homoit  
650 \_7 \$a LGBTQ+ youth. \$2 homoit  
655 \_7 \$a Graphic novels. \$2 lcgft  
655 \_7 \$a Comics (Graphic works) \$2 lcgft  
655 \_7 \$a Queer comics. \$2 lcgft  
655 \_7 \$a Genderqueer comics. \$2 lcgft  
655 \_7 \$a LGBTQ+ comics \$2 homoit  
700 1\_ \$a Donovan, Natasha, \$e artist.  
776 08 \$i Online version: \$a Spillett-Sumner, Tasha, 1988- \$t Surviving the city. Vol. 2, From the roots up. \$d Winnipeg, Manitoba : HighWater Press, [2020] \$z 1553798996 \$z 9781553798996 \$w (OCOlc)1131819976  
830 \_0 \$a Debwe series.

**Continuing title with volume title/number in 245 \$n/\$p**

100 1\_ \$a Wilson, G. Willow, \$d 1982- \$e author.  
245 10 \$a Invisible kingdom. \$n Volume 1, \$p Walking the path / \$c writer, G. Willow Wilson ; artist, Christian Ward ; letterer, Sal Cipriano.  
246 3\_ \$a Invisible kingdom. \$n Vol. 1, \$p Walking the path  
246 3\_ \$a Invisible kingdom. \$n 1, \$p Walking the path  
246 30 \$a Walking the path  
250 \_\_\$a First edition.  
264 \_1 \$a Milwaukie, Oregon : \$b Dark Horse Comics LLC, \$c 2019.  
300 \_\_ \$a 1 volume (unpaged) : \$b color illustrations ; \$c 26 cm  
336 \_\_ \$a text \$b txt \$2 rdacontent  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
500 \_\_ \$a "This volume collects Issues #1-5 of Invisible Kingdom."--Colophon.  
520 \_\_ \$a "In a small solar system in a far-flung galaxy, two women--one a young religious acolyte and the other a hard-bitten freighter pilot--uncover a conspiracy between the leaders of the most dominant religion and an all-consuming mega-corporation. On the run from reprisals on both sides, this unlikely pair must decide where their loyalties lie--and risk plunging the world into anarchy if they reveal the truth"--\$c Provided by publisher.  
650 \_0 \$a Space vehicles \$x Piloting \$v Comic books, strips, etc.  
650 \_0 \$a Acolytes \$v Comic books, strips, etc.  
650 \_0 \$a Interstellar travel \$v Comic books, strips, etc.  
650 \_0 \$a Corporations \$v Comic books, strips, etc.  
650 \_0 \$a Conspiracies \$v Comic books, strips, etc.  
655 \_7 \$a Comics (Graphic works) \$2 lcgft  
655 \_7 \$a Science fiction comics. \$2 lcgft  
655 \_7 \$a Action and adventure comics. \$2 lcgft  
700 1\_ \$a Ward, Christian \$q (Christian J.), \$e artist.  
700 1\_ \$a Cipriano, Sal, \$e letterer.  
710 2\_ \$a Dark Horse Comics, \$e publisher.

**Continuing title with volume title in 245 \$a and continuing title/volume number in 490/8XX**

100 1\_ \$a Wilson, G. Willow, \$d 1982- \$e author.

245 10 \$a Walking the path / \$c writer, G. Willow Wilson ; artist, Christian Ward ; letterer, Sal Cipriano.

250 \_\_ \$a First edition.

264 \_1 \$a Milwaukie, OR : \$b Dark Horse Books/Berger Books, \$c 2019.

300 \_\_ \$a 1 volume (unpaged) : \$b color illustrations ; \$c 26 cm.

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

490 1\_ \$a Invisible kingdom ; \$v volume 1

500 \_\_ \$a "This volume collects Issues #1-5 of Invisible Kingdom."

520 \_\_ \$a "In a small solar system in a far-flung galaxy, two women--one a young religious acolyte and the other a hard-bitten freighter pilot--uncover a conspiracy between the leaders of the most dominant religion and an all-consuming mega-corporation. On the run from reprisals on both sides, this unlikely pair must decide where their loyalties lie--and risk plunging the world into anarchy if they reveal the truth"--\$c Provided by publisher.

650 \_0 \$a Space vehicles \$x Piloting \$v Comic books, strips, etc.

650 \_0 \$a Acolytes \$v Comic books, strips, etc.

650 \_0 \$a Interstellar travel \$v Comic books, strips, etc.

650 \_0 \$a Corporations \$v Comic books, strips, etc.

650 \_0 \$a Conspiracies \$v Comic books, strips, etc.

655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Science fiction comics. \$2 lcgft

655 \_7 \$a Action and adventure comics. \$2 lcgft

700 1\_ \$a Ward, Christian \$q (Christian J.), \$e artist.

700 1\_ \$a Cipriano, Sal, \$e letterer.

800 1\_ \$a Wilson, G. Willow, \$d 1982- \$t Invisible kingdom ; \$v v.1.

**Comic with parallel text in English and Spanish**

041 0\_ \$a eng \$a spa  
043 \_\_ \$a n-mx--- \$a n-us---  
100 1\_ \$a Kuper, Peter, \$d 1958- \$e author, \$e artist.  
245 10 \$a Diario de Oaxaca / \$c Peter Kuper ; [introducción de Martín Solares].  
246 30 \$a Sketchbook journal of two years in Mexico  
264 \_1 \$a Oakland, CA : \$b PM Press, \$c 2017.  
300 \_\_ \$a 240 pages : \$b illustrations (some color), color map ; \$c 24 cm  
336 \_\_ \$a text \$b txt \$2 rdacontent  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
546 \_\_ \$a Parallel text in English and Spanish = Textos paralelos en inglés y español.  
520 1\_ \$a "Diario de Oaxaca is artist Peter Kuper's chronicle of two years living in Oaxaca, Mexico, encountering its modern conflicts against the backdrop of the country's ageless beauty and enduring rhythms. From a town held hostage by soldiers to the miracle of the Monarchs' sanctuary, Kuper renders his experiences in vivid detail, capturing both the light and shadows that define life in Mexico."--\$c Book jacket.  
600 10 \$a Kuper, Peter, \$d 1958- \$x Homes and haunts \$z Mexico \$z Oaxaca (State) \$v Comic books, strips, etc.  
600 10 \$a Kuper, Peter, \$d 1958- \$v Diaries \$v Comic books, strips, etc.  
600 10 \$a Kuper, Peter, \$d 1958- \$v Notebooks, sketchbooks, etc.  
650 \_0 \$a Cartoonists \$z United States \$v Diaries \$v Comic books, strips, etc.  
650 \_0 \$a Americans \$z Mexico \$z Oaxaca (State) \$v Comic books, strips, etc.  
650 \_0 \$a Strikes and lockouts \$x Teachers \$z Mexico \$z Oaxaca (State) \$x History \$y 21st century \$v Comic books, strips, etc.  
651 \_0 \$a Oaxaca (Mexico : State) \$x History \$y 21st century \$v Comic books, strips, etc.  
651 \_0 \$a Oaxaca (Mexico : State) \$x Politics and government \$y 21st century \$v Comic books, strips, etc.  
651 \_0 \$a Oaxaca (Mexico : State) \$x Social conditions \$y 21st century \$v Comic books, strips, etc.  
651 \_0 \$a Oaxaca (Mexico : State) \$x Description and travel \$v Comic books, strips, etc.  
655 \_7 \$a Graphic novels. \$2 lcgft  
655 \_7 \$a Nonfiction comics. \$2 lcgft  
655 \_7 \$a Autobiographical comics. \$2 lcgft  
700 1\_ \$a Solares, Martín, \$d 1970- \$e writer of introduction.

## **Graphic medicine comic with MeSH subject headings**

043 \_\_ \$a e-fr---

100 1\_ \$a Titeux de la Croix, Sybille, \$e author.

245 12 \$a L'atelier des gueules cassées / \$c écrit par Sybille Titeux de La Croi ; mis en images par Amazing Améziane.

264 \_1 \$a Paris : \$b Marabout, \$c [2018]

300 \_\_ \$a 124 pages : \$b illustrations ; \$c 25 cm

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

490 1\_ \$a Marabulles, \$x 2102-3263

504 \_\_ \$a Includes bibliography and filmography (page 130).

520 \_\_ \$a "1914, la Première Guerre mondiale éclate. Anna Coleman, sculptrice à Boston, décide d'accompagner son mari, médecin, en France lorsque celui-ci est appelé pour y diriger un hôpital militaire. Profondément choquée par les ravages que la guerre a fait subir aux soldats, Anna n'a plus qu'une idée en tête : mettre son art au service des blessés de guerre en créant un atelier de prothèses faciales. Elle espère ainsi changer la vie et redonner dignité à ceux qui n'osent plus affronter le regard des autres après avoir tant donné pour leur pays. Pendant qu'Anna essaye par tous les moyens de mettre sur pied son atelier à Paris, Félix Bontarel et Antonin de Mussan sont sur le front, leur vie ne tient qu'à un fil"--\$c Page 4 of cover.

600 10 \$a Ladd, Anna Coleman, \$d 1878-1939 \$v Comic books, strips, etc.

650 \_0 \$a Face \$x Wounds and injuries \$z France \$v Comic books, strips, etc.

650 \_0 \$a War wounds \$x Treatment \$z France \$v Comic books, strips, etc.

650 \_0 \$a World War, 1914-1918 \$x Medical care \$z France \$v Comic books, strips, etc.

600 12 \$a Ladd, Anna Coleman, \$d 1878-1939.

650 12 \$a Facial Injuries \$x history.

650 22 \$a Prostheses and Implants \$x history.

650 22 \$a Prosthesis Design \$x history.

650 22 \$a Military Medicine \$x history.

650 22 \$a World War I.

651 \_2 \$a France.

655 \_2 \$a Graphic Novel.

655 \_7 \$a Graphic novels. \$2 lcgft

655 \_7 \$a Graphic medicine (Comics) \$2 lcgft

655 \_7 \$a War comics. \$2 lcgft

655 \_7 \$a Historical comics. \$2 lcgft

655 \_7 \$a Nonfiction comics. \$2 lcgft

655 \_7 \$a Biographical comics. \$2 lcgft

700 0\_ \$a Améziane, \$d 1972- \$e artist.

830 \_0 \$a Marabulles. \$x 2102-3263

**Comic with parallel text in Hebrew and English, non-Roman script and related titles**

041 1\_ \$a eng \$a heb \$h heb

130 0\_ \$a Haggadah (Graphic novel)

245 10 \$6 880-01 \$a Passover Haggadah graphic novel = \$b Hagadah shel Pesah / \$c Jordan

B. Gorfinkel, creator & writer ; Erez Zadok, artist ; David Olvestone, translator.

880 10 \$6 245-01 \$a Passover Haggadah graphic novel = \$b הגדה של פסח / \$c Jordan B.

Gorfinkel, creator & writer ; Erez Zadok, artist ; David Olvestone, translator.

246 31 \$6 880-02 \$a Hagadah shel Pesah

הגדה של פסח

250 \_\_ \$a First Hebrew/English edition.

264 \_1 \$a Jerusalem, Israel ; \$a New Milford, CT, USA : \$b Koren ; \$a [United States] : \$b ACE, Avalanche Comics Entertainment, \$c 2019.

264 \_4 \$c ©2019

300 \_\_ \$a 169 pages : \$b color illustrations ; \$c 31 cm

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

520 \_\_ \$a "The Passover Haggadah Graphic Novel integrates a brand-new, modern translation into sophisticated and super-fun sequential art that brings the epic story to life. The result of extensive historical and linguistic research, every gorgeous panel imbues the classic narrative with renewed relevance and excitement. The graphic novel pages are presented alongside the unabridged, traditional Seder service text, in Hebrew and transliteration, and accompanied by how-to instructional cartoons depicting all of the rituals, as celebrated every year for the last 4000 years in Jewish homes around the world. This historic publication will appeal to family members and guests of multiple generations and diverse backgrounds."--\$c Provided by publisher.

500 \_\_ \$a "Integrates a brand-new translation directly into the art ... The graphic novel pages are presented alongside the complete Seder text, in Hebrew and transliteration, and accompanied by instructional cartoons depicting all of the rituals."--Page 4 of cover.

500 \_\_ \$a "Joseph Gelles, transliteration ... Rabbi Burton Visotsky, Rabbi Moshe Berger, Ariel Stein, scholars ... ACE"--Page 167.

500 \_\_ \$a "Rabbi David Fuchs, Rabbi Yinon Chen, scholars & content editors ... Koren"--Page 169.

546 \_\_ \$a Includes Hebrew text and English translation of Haggadah; graphic novel text in English.

630 00 \$a Haggadah \$v Adaptations \$v Comic books, strips, etc.

650 \_0 \$a Haggadot \$v Comic books, strips, etc.

650 \_0 \$a Haggadot \$v Texts.

650 \_0 \$a Seder \$x Liturgy \$v Comic books, strips, etc.

650 \_0 \$a Seder \$x Liturgy \$v Texts.

650 \_0 \$a Judaism \$x Liturgy \$v Comic books, strips, etc.

650 \_0 \$a Judaism \$x Liturgy \$v Texts.

650 \_0 \$a Passover \$x Liturgy \$v Comic books, strips, etc.  
650 \_0 \$a Passover \$x Liturgy \$v Texts.  
655 \_7 \$a Graphic novels. \$2 lcgft  
655 \_7 \$a Religious comics. \$2 lcgft  
655 \_7 \$a Educational comics. \$2 lcgft  
655 \_7 \$a Comics adaptations. \$2 lcgft  
655 \_7 \$a Haggadot (Liturgical books) \$2 lcgft  
730 0\_ \$i Graphic novelization of (work): \$a Haggadah.  
730 02 \$i Container of (expression): \$a Haggadah. \$I Hebrew.  
730 02 \$i Container of (expression): \$a Haggadah. \$I English \$s (Olivestone)  
730 0\_ \$a Haggadah. \$f 2019.  
730 0\_ \$a Haggadah. \$I English. \$f 2019.  
700 1\_ \$a Zadok, Erez, \$d 1986- \$e artist.  
700 1\_ \$a Olivestone, David, \$d 1944- \$e translator.  
700 12 \$i Container of (work): \$a Gorfinkel, Jordan B. \$t Passover Haggadah graphic novel.

## Comics reprint

043 \_\_ \$a n-us-al

100 1\_ \$a Hassler, Alfred, \$d 1910-1991, \$e author.

245 10 \$a Martin Luther King and the Montgomery Story / \$c [edited by the Fellowship of Reconciliation].

264 \_1 \$a [Marietta, GA] : \$b [Top Shelf Productions] ; \$a [Nyack, N.Y.] : \$b [Fellowship of Reconciliation], \$c [2014]

300 \_\_ \$a 16 unnumbered pages : \$b color illustrations ; \$c 26 cm

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

500 \_\_ \$a Cover title.

500 \_\_ \$a No indication on the item itself that it is a reproduction; label with only ISBN and barcode on plastic sleeve, no publisher information. Printed on newsprint with conjugate leaves glued together (not stapled).

500 \_\_ \$a Reproduction. Originally published: Nyack, NY : Fellowship of Reconciliation, December 1957 or January 1958.

500 \_\_ \$a Originally published by the Fellowship of Reconciliation to spread knowledge of nonviolent action; Alfred Hassler led the effort with the aid of Benton J. Resnik, former general manager of comics publisher Toby Press, and with some suggestions from Martin Luther King, Jr., as Andrew Aydin has identified from their correspondence. Nowhere in the comic book is there a signature or credit to an artist or writer. Instead, it simply features a reference to F.O.R. on the back cover. It's possible to infer from the correspondence that Hassler and Resnik collaborated on the script, with a little help from King. Yet, the artist remains unknown, perhaps a casualty of history or simply an unsung hero yet to take a bow.--Andrew Aydin, "The comic book that changed the world: Martin Luther King and the Montgomery Story's vital role in the Civil Rights Movement," Creative Loafing blog, Aug. 1, 2013; adapted from his master's thesis (<http://clatl.com/atlanta/the-comic-book-that-changed-the-world/Content?oid=8807186>).

500 \_\_ \$a "How 50,000 Negroes found a new way to end racial discrimination"--Front cover, following title.

520 \_\_ \$a "Now Top Shelf has teamed up with the Fellowship of Reconciliation to produce the first ever fully-authorized ... edition[s] of this historic comic book, as a companion to the bestselling graphic novel March: Book One."--\$c Publisher's website.

581 \_\_ \$a Andrew Aydin, The Comic Book that Changed the World, master's thesis, Georgetown University, 2012.

586 \_\_ \$a Winner of the Glyph Award (East Coast Black Age of Comics Convention) for Best Reprint Publication in 2014

600 10 \$a King, Martin Luther, \$c Jr., \$d 1929-1968.

610 20 \$a Montgomery Improvement Association \$v Comic books, strips, etc.

650 \_0 \$a Segregation in transportation \$z Alabama \$z Montgomery \$v Comic books, strips, etc.

650 \_0 \$a African Americans \$x Civil rights \$z Alabama \$z Montgomery \$v Comic books, strips, etc.

650 \_0 \$a Discrimination in public accommodations \$z Alabama \$z Montgomery \$v Comic books, strips, etc.

650 \_0 \$a Montgomery Bus Boycott, Montgomery, Ala., 1955-1956 \$v Comic books, strips, etc.

651 \_0 \$a Montgomery (Ala.) \$x Race relations \$v Comic books, strips, etc.

655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Graphic novels. \$2 lcgft

655 \_7 \$a Political comics. \$2 lcgft

655 \_7 \$a Grassroots comics. \$2 lcgft

655 \_7 \$a Nonfiction comics. \$2 lcgft

655 \_7 \$a Social issue comics. \$2 lcgft

700 1\_ \$a Resnik, Benton J., \$d 1918- \$e author.

700 1\_ \$a King, Martin Luther, \$c Jr., \$d 1929-1968, \$e contributor.

710 2\_ \$a Fellowship of Reconciliation (U.S.), \$e publisher, \$e editor.

**Children's biographical comic with CYAC juvenile subject headings**

MARC 008 code	Value	MARC 008 code	Value	MARC 008 code	Value
008/06 (Type of date)	t	008/07-10 (Date 1)	1970	008/11-14 (Date 2)	1970
008/15-17 (Place of publication)	nyu	008/18-21 (Illustrations)	a	008/22 (Audience level)	j
008/23 (Form of item)	blank	008/24-27 (Nature of contents)	6	008/28 (Government publication)	blank
008/29 (Conference publication)	0	008/30 (Festschrift)	0	008/31 (Index)	0
008/33 (Literary form)	0	008/34 (Biography)	b	008/35-37 (Language code)	eng

043 \_\_ \$a n-us—

100 1\_ \$a Bacchus, Joan, \$e author, \$e artist.

245 10 \$a Joseph Cinqué and the Amistad mutiny / \$c written & illustrated by Joan Bacchus.

246 16 \$a Amistad mutiny

264 \_1 \$a Dix Hills, N.Y. : \$b Fitzgerald Publishing Co. Inc., \$c [1970]

264 \_4 \$c ©1970

300 \_\_ \$a 28 pages : \$b color illustrations ; \$c 26 cm

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

490 1\_ \$a Golden legacy illustrated history magazine ; \$v vol. 10

588 0\_ \$a Title from cover.

500 \_\_ \$a Includes biographical sketches of famous black persons.

500 \_\_ \$a Also includes a brief historical sketch of the mutiny on the Creole and a biographical sketch of Lynden O. Pindling.

600 00 \$a Cinque \$v Comic books, strips, etc.

600 00 \$a Cinque \$v Juvenile literature.

610 20 \$a Amistad (Schooner) \$v Comic books, strips, etc.

610 20 \$a Amistad (Schooner) \$v Juvenile literature.

650 \_0 \$a Slaves \$z United States \$v Biography \$v Comic books, strips, etc.

650 \_0 \$a Slaves \$z United States \$v Biography \$v Juvenile literature.

650 \_0 \$a Slave trade \$z America \$x History \$v Comic books, strips, etc.

650 \_0 \$a Slave trade \$z America \$x History \$v Juvenile literature.  
650 \_0 \$a Slave insurrections \$z United States \$v Comic books, strips, etc.  
650 \_0 \$a Slave insurrections \$z United States \$v Juvenile literature.  
650 \_0 \$a Antislavery movements \$v Comic books, strips, etc.  
650 \_0 \$a Antislavery movements \$v Juvenile literature.  
600 01 \$a Cinque \$v Cartoons and comics.  
610 21 \$a Amistad (Schooner) \$v Cartoons and comics.  
650 \_1 \$a Slaves \$z United States \$v Biography \$v Cartoons and comics.  
650 \_1 \$a Slave trade \$z America \$x History \$v Cartoons and comics.  
650 \_1 \$a Slave insurrections \$z United States \$v Cartoons and comics.  
650 \_1 \$a Antislavery movements \$v Cartoons and comics.  
655 \_7 \$a Historical comics. \$2 lcgft  
655 \_7 \$a Nonfiction comics. \$2 lcgft  
655 \_7 \$a Biographical comics. \$2 lcgft  
655 \_7 \$a Comics (Graphic works). \$2 lcgft  
830 \_0 \$a Golden legacy illustrated history magazine ; \$v. 10

## **Yiddish translation and adaptation**

- 041 1\_ \$a yid \$h heb  
100 1\_ \$6 880-01 \$a Lederman, Aryeh, \$e adapter.  
880 1\_ \$6 100-01 \$a לדרמן, אריה.  
240 10 \$6 880-02 \$a 'Ani yeha-yahalom. \$l Yiddish  
880 10 \$6 240-02 \$a עני והילום  
245 14 \$6 880-03 \$a Der raykher oriman / \$c geshribn un ba-arbet durkh Aryeh Lederman ;  
bilder durkh 'Adi Kats ; ibergezetsṭ durkh M. Sh. I. Indig.  
געריבן אוון באאָרבֿעַט דורך אַרְיָה לְדֶרְמָן ; בִּילְדָּעַר דורך סְכִינָה אַרְיָםָן ; עֲדֵי צָץ ; אַיְבָּרְגָּעְזָעַצְטָן דורך מְשָׁה. אַינְדִּיג.  
246 1\_ \$6 880-04 \$i Title including head of title : \$a Rabi Nahman mi-Breslev dertseyłt : \$b Der raykher oriman  
880 3\_ \$6 246-04 \$a רבי נחמן מברסלב דערציילט :  
246 3\_ \$6 880-05 \$a Raykher oreman  
880 3\_ \$6 246-05 \$a רײַיכָעָר אַרְעָמָן  
264 \_1 \$6 880-06 \$a [Jerusalem?] : \$b Aryeh Lederman, \$c [2017]  
880 \_1 \$6 264-06 \$a [Jerusalem?] : \$c אַרְיָה לְדֶרְמָן [2017]  
264 \_2 \$6 880-07 \$a [Dutchess County, New York] : \$b tsu bakumen baym aroysgeber, H  
'Ekshtayn, \$c [2017]  
880 \_2 \$6 264-07 \$a [Dutchess County, New York] : \$b עַקְשְׁתֵּין [2017]  
צומ באקזומען ביימ אַרְיָיסְגָּעַבָּר, ח. עַקְשְׁתֵּין baym aroysgeber, H  
\$c [2017]  
300 \_\_ \$a 34 pages : \$b color illustrations ; \$c 30 cm  
336 \_\_ \$a text \$b txt \$2 rdacontent  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
500 \_\_ \$a Approbation dated 9 Elul 5776 = September 12, 2016.  
500 \_\_ \$6 880-08 \$a Vocalized text. -- In rhyme.  
880 \_\_ \$6 500-08 \$a געפֿינְטְּלָט.  
500 \_\_ \$6 880-09 \$a Translation of: he-'Ani yeha-yahalom, itself an adaptation of: Ma'aśeh me-  
'ani ehad she-hayah mitparnes me-tjt, from: Sipure ma'asiyot.  
880 \_\_ \$6 500-09 \$a אַיְבָּרְגָּעְזָעַטְגָּג פָּוּן: העני והילום. אוון אַיְבָּרְגָּעְזָעַטְגָּג פָּוּן: מעשה מעני אחד שהיה מיטפס מטיט. פָּוּן: ספורי מעשיות.  
520 \_\_ \$a Retells in comics form a Breslover story from the additional stories of Sipure  
ma'asiyot: A poor man who sold mud found a diamond, and inexplicably, ended up returning  
home a wealthy and generous wheat merchant.  
600 00 \$a Nahman, \$c of Bratslav, \$d 1772-1811 \$t Sipure ma'asiyot \$v Adaptations \$v Comic  
books, strips, etc.  
650 \_0 \$a Hasidic parables \$v Comic books, strips, etc.  
655 \_7 \$a Comics adaptations. \$2 lcgft  
655 \_7 \$a Religious comics. \$2 lcgft  
655 \_7 \$a Graphic novels. \$2 lcgft

700 0\_ \$6 880-10 \$a Nahman, \$c of Bratslav, \$d 1772-1811. \$t Sipure ma'aşıyot. \$k Selections.  
\$l Yiddish.

880 0\_ \$6 700-10 \$a מברסלב כ' \$d 1772-1811. \$t סיפורים מעשיות רבי נחמן.

700 1\_ \$6 880-11 \$a Kats, 'Adi, \$e artist.

880 1\_ \$6 700-11 \$a עד' כץ.

700 1\_ \$6 880-12 \$a Indig, M. Sh. Y., \$e translator.

880 1\_ \$6 700-12 \$a מ. ש. אינציג.

800 1\_ \$6 880-13 \$a Lederman, Aryeh. \$t Mi-spure Rabi Nahman mi-Breslev.

880 1\_ \$6 800-13 \$a אריה לדרמן, מברסלב רבי נחמן.

**Item-level record linked to a serial record using the 773 field**

100 1\_ \$a Wood, Wallace, \$e adapter, \$e artist.  
245 14 \$a The 3-D zone presents Wallace Wood in Dr. Jekyll and Mr. Hyde / \$c adapted and illustrated by Wallace Wood ; adapted by Harry Harrison ; colored by Jason Cardwell, edited by Ray Zone.  
246 3\_ \$a Doctor Jekyll and Mister Hyde  
264 \_1 \$a Los Angeles, CA : \$b 3-D Zone, \$c 1987.  
264 \_4 \$c ©1987  
300 \_\_ \$a 32 unnumbered pages : \$b color illustrations  
336 \_\_ \$a text \$b txt \$2 rdacontent  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
337 \_\_ \$a stereographic \$b e \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
380 \_\_ \$a Comic books and graphic novels  
490 0\_ \$a The 3-D zone ; \$v vol. 1, no. 1  
500 \_\_ \$a Cover title.  
500 \_\_ \$a Originally published in 1950.  
500 \_\_ \$a "Photos of Jack Kirby, Stan Lee, Spider-Man, Jim Friel, Dean Mullaney, Cat Yronwode, and Scott McCloud (rendered in 3-D)."--Grand Comics Database.  
500 \_\_ \$a Reprints: from A Star Presentation (Fox, 1950 series) #3 (May 1950)--Grand Comics Database.  
500 \_\_ \$a Characters: Dr. Harry Jekyll; Lanyon; Edward Hyde; Utterson; Anabella Boleson; "Flo"; Carew; Inspector Newcomb; Poole; Aergutt; Zelitta; Forimand.  
505 0\_ \$a The 3-D Zone (foreword and introduction) -- Dr. Jekyll and Mr. Hyde -- 3-D Funny Foto Newz -- The Repulsive Dwarf.  
588 \_\_ \$a Description based on cover, indicia, and Grand Comics Database.  
600 10 \$a Jekyll, Henry \$c (Fictitious character) \$v Comic books, strips, etc.  
600 10 \$a Hyde, Edward \$c (Fictitious character) \$v Comic books, strips, etc.  
655 \_7 \$a Comics (Graphic works) \$2 lcgft  
655 \_7 \$a Horror comics. \$2 lcgft  
655 \_7 \$a Comics adaptations. \$2 lcgft  
700 1\_ \$a Harrison, Harry, \$d 1925-2012, \$e adapter.  
700 1\_ \$a Cardwell, Jason, \$e colorist.  
700 1\_ \$a Zone, Ray, \$e editor, \$e author, \$e inker, \$e colorist.  
700 1\_ \$i Graphic novelization of (work): \$a Stevenson, Robert Louis, \$d 1850-1894. \$t Strange case of Dr. Jekyll and Mr. Hyde.  
773 08 \$t The 3-D zone \$w (DLC)sf 97091108 \$w (OCoLC)28048878 \$w  
991002352149706271

## Comic with complex 300 physical description field

043 \_\_ \$a e-fr---

100 1\_ \$a Sacco, Joe, \$e artist.

245 14 \$a The Great War : \$b July 1, 1916 : the first day of the Battle of the Somme : an illustrated panorama / \$c Joe Sacco.

246 30 \$a July 1, 1916

246 30 \$a First day of the Battle of the Somme

250 \_\_ \$a First edition.

264 \_1 \$a New York : \$b W.W. Norton & Company, \$c [2013]

300 \_\_ \$a 1 volume (1 folded sheet (25 unnumbered leaves)) : \$b 1 illustration ; \$c 21 x 29 cm  
+ \$e 1 booklet (16 pages : illustrations ; 21 x 29 cm) and 1 sheet (1 page ; 21 x 29 cm)

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

500 \_\_ \$a Issued in slipcase.

520 \_\_ \$a "The Great War is a 24-foot-long black-and-white drawing printed on heavyweight accordion-fold paper and packaged in a deluxe hardcover slipcase. The set also includes a 16-page booklet featuring an essay about the first day of the Battle of the Somme by Adam Hochschild and original annotations to the drawing by Sacco himself"--\$c Insert.

505 00 \$t The Great War : July 1, 1916: the first day of the Battle of the Somme : an illustrated panorama / \$r Joe Sacco -- \$t On The Great War -- \$t Author's note -- \$t July 1, 1916 / \$r Adam Hochschild -- \$t The Great War annotated / \$r Joe Sacco.

650 \_0 \$a Somme, 1st Battle of the, France, 1916 \$v Comic books, strips, etc.

650 \_0 \$a World War, 1914-1918 \$v Comic books, strips, etc.

655 \_7 \$a War comics. \$2 lcgft

655 \_7 \$a Wordless comics. \$2 lcgft

655 \_7 \$a Nonfiction comics. \$2 lcgft

655 \_7 \$a Historical comics. \$2 lcgft

655 \_7 \$a Graphic novels. \$2 lcgft

## **Comic with limited print run in Portuguese**

100 1\_ \$a Rocha, Juliano, \$e author.

245 10 \$a Eles chegaram! / \$c Juliano Rocha.

246 3\_ \$a No terminal

250 \_\_ \$a 1a edição.

264 \_1 \$a [Curitiba, Brazil] : \$b Magnolia Cartonera, \$c 2016.

300 \_\_ \$a 43 pages : \$b illustrations ; \$c 23 cm.

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

500 \_\_ \$a "Bibliotecas do Brasil"--Verso, title page

500 \_\_ \$a Contains two parts in one volume; each with separate title page and with edition statement: "1a edição."

500 \_\_ \$a Part 1 (pages 1-25) is a post-apocalyptic fiction tale "Eles chegaram!" that narrates, via dialogue between "H" and "S" (identified on page 7 as "Humano" and "Seres"), a day in the life of a man of unknown origin and his metaphysical dialogue with beings, incomprehensible and dreadful, to set up a new course for humanity. The tale includes 12 full-page black and white illustrations.

500 \_\_ \$a Part 2 (pages 26-43) "No terminal" is a comic book that features momentary clippings of the lives of people who need to get around the city via public transportation on a daily basis, and reflects how people live in urban centers. Scenes of loneliness and old age, indigence and indifference, violence and solidarity are witnessed within the buses of the city and at every stop at the points.

520 \_\_ \$a Cartonera book authored and illustrated by Rocha Juliano, editor of the blog "Bibliotecas do Brasil."

650 \_0 \$a Loneliness \$z Brazil \$v Comic books, strips, etc.

650 \_0 \$a Alienation (Social psychology) \$z Brazil \$v Comic books, strips, etc.

650 \_0 \$a Social isolation \$z Brazil \$v Comic books, strips, etc.

650 \_0 \$a Buses \$z Brazil \$v Comic books, strips, etc.

655 \_0 \$a Cartonera books.

655 \_7 \$a Apocalyptic comics. \$2 lcgft

655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Corrugated paperboard bindings (Binding) \$2 rbbin

655 \_7 \$a Corrugated board bindings (Binding) \$2 rbbin

655 \_7 \$a Painted bindings (Binding) \$2 rbbin

700 12 \$i Container of (expression): \$a Rocha, Juliano. \$t Eles chegaram.

700 12 \$i Container of (expression): \$a Rocha, Juliano. \$t No terminal.

710 2\_ \$a Magnolia Cartonera, \$e publisher.

730 0\_ \$a Bibliotecas do Brasil (Blog)

*Note that the \$2 rbbin is part of the current RBMS vocabulary. In the summer of 2022, these terms may change and the code will also be updated.*

**Self-published comic with externally supplied information**

100 1\_ \$a EagleSpeaker, Jason, \$e author, \$e artist.  
245 10 \$a Napi : \$b the Trickster. \$n Vol. 1 / \$c Jason EagleSpeaker.  
246 14 \$a Napi  
246 3\_ \$a Napi : \$b the Trickster. \$n Volume 1  
246 3\_ \$a Napi : \$b the Trickster. \$n Volume one  
246 3\_ \$a Napi : \$b the Trickster. \$n 1  
246 1\_ \$i Title from author's website: \$a Napi the Trickster : \$b a Blackfoot graphic novel  
264 \_1 \$a Calgary : \$b Jason EagleSpeaker, \$c [2016]  
264 \_3 \$a [San Bernardino, California] : \$b [CreateSpace Independent Publishing Platform], \$c [2016]  
300 \_\_ \$a 1 volume (unpaged) : \$b illustrations ; \$c 21 cm  
336 \_\_ \$a text \$b txt \$2 rdacontent  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
500 \_\_ \$a Title inferred from advertising material at back of book.  
500 \_\_ \$a "Napi, The Trickster, Vol 2 ... the lessons continue (coming soon)"--Advertising material at the back of the book.  
500 \_\_ \$a "Another www.eaglespeaker.com project"--Back cover.  
500 \_\_ \$a Publication information from Amazon.com.  
505 0\_ \$a Napi and the mice -- Napi and the gophers -- Napi and the prairie chickens -- Napi and coyotes jumping on ice -- Napi and the bullberries -- Napi and the elk -- Napi and the rock.  
520 \_\_ \$a Groundbreaking graphic novel that teaches you to harness traditional Indigenous values to create career & life success. Who is this NAPI? (pronounced "NAW-PEA") He's a trickster, a troublemaker, a downright foolish being. NAPI's example teaches us what not to do. The Blackfoot (a powerful North American plains Indian tribe) have used the stories of NAPI to educate, and motivate, their people since prehistoric times. Countless generations have survived, and thrived, from the knowledge that NAPI introduces.--\$c Author's website.  
521 \_\_ \$a Suggested for grades 5 and up.  
600 00 \$a Naapi \$c (Trickster) \$v Comic books, strips, etc.  
650 \_0 \$a Siksika Indians \$v Comic books, strips, etc.  
650 \_0 \$a Tricksters \$v Comic books, strips, etc.  
650 \_0 \$a Siksika mythology \$v Comic books, strips, etc.  
655 \_7 \$a Graphic novels. \$2 lcgft

**Comic with abridged transcription of creative team**

245 04 \$a Die Anthropozän-Küche : \$b Matooke, Bienennstich und eine Prise Phosphor -- in zehn Speisen um die Welt / \$c Reinhold Leinfelder [and three others] (Hrsg.) ; José Aguiar [and 11 others].

264 \_1 \$a Berlin : \$b Springer, \$c [2016]

300 \_\_ \$a 247 pages : \$b illustrations (chiefly color) ; \$c 25 cm

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

504 \_\_ \$a Includes bibliographical references.

650 \_0 \$a Food habits \$x Environmental aspects \$v Comic books, strips, etc.

650 \_0 \$a Food habits \$x Social aspects \$v Comic books, strips, etc.

650 \_0 \$a Dietetics \$x Environmental aspects \$v Comic books, strips, etc.

650 \_0 \$a Dietetics \$x Social aspects \$v Comic books, strips, etc.

650 \_0 \$a Food waste \$x Environmental aspects \$v Comic books, strips, etc.

655 \_7 \$a Graphic novels. \$2 lcgft

655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Environmental comics. \$2 lcgft

700 1\_ \$a Leinfelder, Reinhold R., \$e editor.

700 1\_ \$a Aguiar, José, \$d 1975- \$e author, \$e artist.

**Comic with no specified creator (note that the fictitious character hasn't been established in the NAF yet)**

245 04 \$a The adventures of Mighty Mouse. \$p "The big freeze."

246 3\_ \$a Mighty Mouse. \$p "The big freeze"

246 30 \$a Big freeze

264 \_1 \$a Sydney : \$b Produced for the manufacturer by the Magazine Management Co., \$c [195-?]

264 \_3 \$a [Sydney] : \$b Sungravure

300 \_\_ \$a 24 unnumbered pages : \$b color illustrations ; \$c 7 x 18 cm

336 \_\_ \$a still image \$b sti \$2 rdacontent

336 \_\_ \$a text \$b txt \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

500 \_\_ \$a Cover title.

500 \_\_ \$a "Based on Terry-Toon cartoons."

500 \_\_ \$a One of 16 Terry Toon comics supplied free in packets of Weeties.

650 \_0 \$a Mighty Mouse (Fictitious character) \$v Comic books, strips, etc.

650 \_0 \$a Superheroes \$v Comic books, strips, etc.

655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Superhero comics. \$2 lcgft

655 \_7 \$a Funny animal comics. \$2 lcgft

710 2\_ \$a Terrytoons, \$e producer.

## Multi-volume monograph record examples

### Webcomic

MARC 008 Code	Value	MARC 008 Code	Value	MARC 008 Code	Value
008/06 (Type of date)	m	008/07-10 (Date 1)	2015	008/11-14 (Date 2)	2017
008/15-17 (Place of publication)	xxu	008/18-21 (Illustrations)	a	008/22 (Audience level)	blank
008/23 (Form of item)	o	008/24-27 (Nature of contents)	6	008/28 (Government publication)	blank
008/29 (Conference publication)	0	008/30 (Festschrift)	0	008/31 (Index)	0
008/33 (Literary form)	1	008/34 (Biography)	blank	008/35-37 (Language code)	eng

006 m#####o##d#####

007 cr#cn|||||||

043 \_\_ \$a n-us---

100 1\_\_ \$a Smith, K. Lynn, \$e author, \$e artist.

245 10 \$a Plume : \$b a webcomic / \$c story & art by K. Lynn Smith.

246 1\_\_ \$i Title of collected online version: \$a Plume omnibus

264 \_1 \$a [United States?] : \$b K. Lynn Smith, \$c 2011-2017.

300 \_\_ \$a 1 online resource : \$b color illustrations

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a computer \$b c \$2 rdamedia

338 \_\_ \$a online resource \$b cr \$2 rdacarrier

530 \_\_ \$a Also available in print and online omnibus versions from Devil's Due Entertainment.

500 \_\_ \$a Preserved in: Global webcomics web archive (Ivy Plus Libraries).

520 \_\_ \$a "Plume is a western adventure about Vesper Grey and her supernatural (and reluctant) guardian Corrick. On their way to recover some stolen artifacts, they start to learn the gritty truth about the past and how far they're willing to go to amend it."

500 \_\_ \$a "Started in March 2011, Plume is now a complete series of nearly 500 pages"--Plume website.

588 0\_ \$a Identification of the resource based on contents viewed on May 15, 2018; title from home page.

651 \_0 \$a West (U.S.) \$v Comic books, strips, etc.

650 \_0 \$a Quests (Expeditions) \$v Comic books, strips, etc.

650 \_0 \$a Antiquities \$v Comic books, strips, etc.

650 \_0 \$a Revenge \$v Comic books, strips, etc.

655 \_7 \$a Webcomics. \$2 lcgft

655 \_7 \$a Western comics. \$2 lcgft

655 \_7 \$a Fantasy comics. \$2 lcgft

655 \_7 \$a Comics (Graphic works) \$2 lcgft

776 08 \$i Print version: \$a Smith, K. Lynn, \$e author, \$e artist. \$t Plume : omnibus. \$d Chicago, IL : Devil's Due Entertainment, 2018 \$z 9781618552976 \$w (OCOlc)1130062543

856 40 \$u <http://plumecomic.com/> \$z Current site

856 40 \$u <https://heyzine.com/flip-book/069c6873bc.html#page/1> \$z Collected comic

856 40 \$u [https://wayback.archive-it.org/10181/\\*http://plumecomic.com/](https://wayback.archive-it.org/10181/*http://plumecomic.com/) \$z Archived site

**Continuing title with no unique volume titles**

245 00 \$a World's finest comics archives.  
264 \_1 \$a New York : \$b Archive Editions : \$b DC Comics, \$c 1999-  
300 \_\_ \$a volumes : \$b color illustrations ; \$c 27 cm.  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
336 \_\_ \$a text \$b txt \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
490 1\_ \$a DC archive editions  
500 \_\_ \$a Vol. 1 contains comics chiefly written by Edmond Hamilton.  
500 \_\_ \$a Additional writers Jerry Coleman, Bill Finger, and Alvin Schwartz ; pencils by Curt Swan, and Dick Sprang ; inks by Stan Kaye, Charles Paris, Ray Burnley, and Sheldon Moldoff.  
500 \_\_ \$a Originally published in single magazine form. Volume 1: Superman #76 (1952) and World's Finest Comics #71-85 (1954-1956); Volume 2: World's Finest Comics #86-101 (1957-1959); Volume 3: World's Finest Comics #102-116 (1959-1961).  
520 \_\_ \$a Features the exploits of superheroes including Superman and Batman.  
505 0\_ \$a Volume 1. Foreword / Mark Waid ; The mightiest team in the world ; Batman-double for Superman ; Fort crime ; Batman and Superman, Swamis Inc. ; The contest of heroes ; Superman and Robin ; When Gotham City challenged Metropolis ; The super Bat-Man ; When Superman's identity is exposed ; The three magicians of Baghdad ; The super-newspaper of Gotham City ; The true history of Superman and Batman ; The three super-musketeers ; The case of the Mother Goose mystery ; The super mystery of Metropolis ; The super-rivals ; World's finest comics cover gallery ; Contributor profiles -- Volume 2. Foreword / Tom Peyer ; The super-show of Gotham City ; The reversed heroes ; Superman and Batman's greatest foes ; The club of heroes ; The Super-Batwoman ; The three super-sleepers ; The boy from outer space ; The boss of Batman and Superman ; Origin of the Superman-Batman team ; The battle of the super-heroes ; The super-foes from Planet X ; The day Superman betrayed Batman ; The menace of the Moonmen ; Batman's super-spending spree ; The dictator of Krypton City ; The menace of the atom master ; Contributors -- Volume 3. Foreword / Jim Amash ; The caveman from Krypton ; The secret of the sorcerer's treasure ; The plot to destroy Superman ; The alien Superman ; The duplicate man ; Secret of the time creature ; The star creatures ; The bewitched Batman ; The alien who doomed Robin ; Superman's secret kingdom ; The menace of Superman's pet ; Bat-Mite meets Mr. Mxyzptlk ; Captives of the space globes ; The curse that doomed Superman ; The creature from beyond ; Contributors.  
600 00 \$a Superman \$c (Fictitious character) \$v Comic books, strips, etc.  
600 00 \$a Batman \$c (Fictitious character) \$v Comic books, strips, etc.  
600 00 \$a Robin, \$c the Boy Wonder (Fictitious character) \$v Comic books, strips, etc.  
600 10 \$a Mxyzptlk, \$c Mr. (Fictitious character) \$v Comic books, strips, etc.  
650 \_0 \$a Superheroes \$v Comic books, strips, etc.  
655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Superhero comics. \$2 lcgft  
710 2\_ \$a DC Comics, Inc., \$e publisher.  
700 1\_ \$a Hamilton, Edmond, \$d 1904-1977, \$e author.  
700 1\_ \$a Swan, Curt, \$e penciller.  
700 1\_ \$a Kaye, Stan, \$d 1916-1967, \$e inker.  
700 1\_ \$a Schwartz, Alvin, \$d 1916-2011, \$e author.  
700 1\_ \$a Paris, Charles, \$d 1911-1994, \$e inker.  
700 1\_ \$a Finger, Bill, \$d 1914-1974, \$e author.  
700 1\_ \$a Sprang, Dick, \$d 1915-2000, \$e penciller.  
700 1\_ \$a Burnley, Ray, \$d 1902-1964, \$e inker.  
700 1\_ \$a Moldoff, Sheldon, \$d 1920-2012, \$e inker.  
700 1\_ \$a Coleman, Jerry, \$e author.  
830 \_0 \$a DC archive editions.

**Continuing title with unique volume titles**

100 1\_ \$a Wilson, G. Willow, \$d 1982- \$e author.

245 10 \$a Invisible kingdom / \$c writer, G. Willow Wilson ; artist, Christian Ward ; letterer, Sal Cipriano ; editor, Karen Berger ; book designer, Richard Bruning ; digital art technician, Adam Pruett ; assistant editor, Rachel Boyadjis ; publisher, Mike Richardson.

250 \_\_ \$a First edition.

264 \_1 \$a Milwaukie, Oregon : \$b Berger Books, an imprint of Dark Horse Comics, \$c 2019-

300 \_\_ \$a volumes : \$b color illustrations ; \$c 26 cm

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

500 \_\_ \$a Volume 1 collects issues #1-5 of Invisible Kingdom. Volume 2 collects issues #6-10 of Invisible Kingdom.

520 \_\_ \$a "Set in a far-flung star system, this new epic sci-fi monthly saga tells the tale of two women--a young religious acolyte and a hard-bitten freighter pilot--who separately uncover a vast conspiracy between the leader of the system's dominant religion and the mega-corporation that controls society. On the run from reprisals on both sides, this unlikely pair of rebels risk plunging the world into anarchy if they reveal the truth. But when your beliefs betray you, what choice is there left?"--\$c Publisher's website.

505 10 \$g v. 1. \$t Walking the path -- \$g v. 2. \$t Edge of everything

650 \_0 \$a Acolytes \$v Comic books, strips, etc.

650 \_0 \$a Space vehicles \$x Piloting \$v Comic books, strips, etc.

650 \_0 \$a Interplanetary voyages \$v Comic books, strips, etc.

650 \_0 \$a Corporations \$v Comic books, strips, etc.

650 \_0 \$a Conspiracies \$v Comic books, strips, etc.

655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Science fiction comics. \$2 lcgft

655 \_7 \$a Fantasy comics. \$2 lcgft

700 1\_ \$a Ward, Christian \$q (Christian J.), \$e artist.

700 1\_ \$a Cipriano, Sal, \$e letterer.

700 1\_ \$a Pruett, Adam O., \$e illustrator.

700 1\_ \$a Boyadjis, Rachel, \$e editor.

700 1\_ \$a Richardson, Mike, \$d 1950- \$e publisher.

740 02 \$a Walking the path

740 02 \$a Edge of everything

## **Comic adaptation and translation**

041 1\_ \$a eng \$h jpn  
100 1\_ \$a Tanabe, Gou, \$d 1975- \$e adapter, \$e artist.  
240 10 \$a Kyōki no sanmyaku nite. \$l English  
245 10 \$a H.P. Lovecraft's At the mountains of madness / \$c adaptation and artwork by Gou Tanabe ; translated by Zack Davisson ; lettering and touchup by Steve Dutro.  
246 30 \$a At the mountains of madness  
250 \_\_ \$a First edition.  
264 \_1 \$a Milwaukie, OR : \$b Dark Horse Manga, \$c 2019.  
300 \_\_ \$a 2 volumes : \$b illustrations (some color) ; \$c 19 cm  
336 \_\_ \$a text \$b txt \$2 rdacontent  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$bn \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
520 \_\_ \$a "January 25, 1931: an expedition team arrives at a campsite in Antarctica... to find its crew of men and sled dogs strewn and dead. Some are hideously mangled, as if in rage--some have been dissected in a curious and cold-blooded manner. Some are missing. But a still more horrific sight is the star-shaped mound of snow nearby... for under its five points is a grave--and what lies beneath is not remotely human! At the Mountains of Madness is a journey into the core of Lovecraft's mythos--the deep caverns and even deeper time of the inhospitable continent where the secret history of our planet is preserved"--\$c Back cover, volume 1.  
500 \_\_ \$a Translated from the Japanese. Translation of: Kyōki no sanmyaku nite.  
505 1\_ \$a Volume 2. A palaeogean megalopolis -- The stupendous stone labyrinth -- Sculptured walls -- The vanished epoch of their creation 'the coming' -- The vanished epoch of their creation 'the great old ones' -- The vanished epoch of their creation 'the Cthulhu spawn and...' - - Poor Gedney -- There is something... -- Shoggoths -- In the cold waste -- The mountains of madness -- At Arkham in Massachusetts.  
650 \_0 \$a Explorers \$v Comic books, strips, etc.  
650 \_0 \$a Extraterrestrial beings \$v Comic books, strips, etc.  
655 \_7 \$a Graphic novels. \$2 lcgft  
655 \_7 \$a Horror comics. \$2 lcgft  
655 \_7 \$a Science fiction comics. \$2 lcgft  
655 \_7 \$a Graphic novel adaptations. \$2 lcgft  
700 1\_ \$i Graphic novelization of (work): \$a Lovecraft, H. P. \$q (Howard Phillips), \$d 1890-1937. \$t At the mountains of madness.  
700 1\_ \$a Davisson, Zack, \$e translator.  
700 1\_ \$a Dutro, Steve, \$e letterer.

**Comic with non-Roman script and paired fields for transliteration**

043 \_\_ \$a a-ja---

245 00 \$6 880-01 \$a Gensuibaku manga korekushon.

880 00 \$6 245-01 \$a 原水爆漫画コレクション.

250 \_\_ \$6 880-02 \$a Shohan.

880 \_\_ \$6 250-02 \$a 初版.

264 \_1 \$6 880-03 \$a Tōkyō : \$b Heibonsha, \$c 2015.

880 \_1 \$6 264-03 \$a 東京 : \$b 平凡社, \$c 2015.

300 \_\_ \$a 4 volumes : \$b illustrations ; \$c 22 cm

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

500 \_\_ \$a Collection of reproduced manifestations originally published in the 1950s and 1960s.

505 0\_ \$6 880-04 \$a 1. Shokō. Dai kōzui jidai ; Taiheiyo X pointo / Tezuka Osamu ; Bikini shi no hai / Hanano Kaoru ; Uchū monogatari / Yasuda Takuya -- 2. Senkō. Hoshi wa miteiru / Tanigawa Kazuhiko -- 3. Enkō. Kieyuku shōjo / Shirato Sanpei ; Ā Nagasaki no kane ga naru / Takita Yū -- 4. Zankō. Tenpei to nēchan / Akattsuka Fujio ; Gojira / Sugiura Shigeru ; Miyo-chan shinanaide / Higashiura Mitsuo ; Kage / Kagemaru Jōya ; The world war 3 chikyū the end / Matsumoto Reiji ; Jigoku kara modotta otoko / Yōki Yūhei ; Mangaka zankoku monogatari yori sandome no sayonara / Nagashima Shinji ; Mahiru / Watari Futoshi ; Namida no oriduru / Hanamura Eiko ; Kiroi ame ni utarete / Nakazawa Keiji ; Mariko / Ikeda Mariko ; Genbaku urimasu / Nishi Takerō ; Waga haha wa / Hayashi Seiichi.

880 0\_ \$6 505-04 \$a 1. 曙光. 大洪水時代 ; 太平洋X點 / 手塚治虫 ; ビキニ死の灰 / 花乃かおる ; 宇宙物語 / 安田卓也 -- 2. 閃光. 星は見ている / 谷川一彦 -- 3. 焰光. 消えゆく少女 / 白土三平 ; ああ長崎の鐘が鳴る / 滝田ゆう -- 4. 残光. 点平とねえちゃん / 赤塚不二夫 ; ゴジラ / 杉浦茂 ; みよちゃん死なないで / 東浦美津夫 ; 影 / 影丸穢也 ; The world war 3 地球the end / 松本零士 ; 地獄から戻った男 / 陽気幽平 ; 漫画家残酷物語より三度目のさよなら / 永島慎二 ; 真昼 / 渡二十四 ; なみだの折り鶴 / 花村えい子 ; 黒い雨にうたれて / 中沢啓治 ; 真理子 / 池田理代子 ; 原爆壳ります / 西たけろう ; 吾が母は / 林静一.

650 \_0 \$a Comic books, strips, etc. \$z Japan \$v Translations into English.

650 \_0 \$a World War, 1939-1945 \$z Japan \$v Comic books, strips, etc.

650 \_0 \$a Atomic bomb \$z Japan \$v Comic books, strips, etc.

650 \_0 \$a Atomic bomb victims \$z Japan \$v Comic books, strips, etc.

655 \_7 \$a Comics (graphic works) \$2 lcgft

655 \_7 \$a Historical comics. \$2 lcgft

655 \_7 \$a War comics. \$2 lcgft

655 \_7 \$a Manga (comic books) \$2 aat

700 12 \$6 880-05 \$a Tezuka, Osamu, \$d 1928-1989. \$t Dai kōzui jidai.

880 12 \$6 700-05 \$a 手塚治虫, \$d 1928-1989. \$t 大洪水時代.

700 12 \$6 880-06 \$a Tezuka, Osamu, \$d 1928-1989. \$t Taiheiyo X pointo.

880 12 \$6 700-06 \$a 手塚治虫, \$d 1928-1989. \$t 太平洋X點.

- 700 12 \$6 880-07 \$a Yasuda, Takuya. \$t Uchū monogatari.
- 880 12 \$6 700-07 \$a 安田卓也. \$t 宇宙物語.
- 700 12 \$6 880-08 \$a Hanano, Kaoru. \$t Bikini shi no hai.
- 880 12 \$6 700-08 \$a 花乃かおる. \$t ビキニ死の灰.
- 700 12 \$6 880-09 \$a Tanigawa, Kazuhiko, \$d 1936-2008. \$t Hoshi wa miteiru.
- 880 12 \$6 700-09 \$a 谷川一彦, \$d 1936-2008. \$t 星は見ている.
- 700 12 \$6 880-10 \$a Shirato, Sanpei, \$d 1932- \$t Kieyuku shōjo.
- 880 12 \$6 700-10 \$a 白土三平, \$d 1932- \$t 消えゆく少女.
- 700 12 \$6 880-11 \$a Takita, Yū, \$d 1932-1990. \$t Ā Nagasaki no kane ga naru.
- 880 12 \$6 700-11 \$a 滝田ゆう, \$d 1932-1990. \$t ああ長崎の鐘が鳴る.
- 700 12 \$6 880-12 \$a Akatsuka, Fujio, \$d 1935-2008. \$t Tenpei to nēchan.
- 880 12 \$6 700-12 \$a 赤塚不二夫, \$d 1935-2008. \$t 点平とねえちゃん.
- 700 12 \$6 880-13 \$a Sugiura, Shigeru, \$d 1908-2000. \$t Gojira.
- 880 12 \$6 700-13 \$a 杉浦茂, \$d 1908-2000. \$t ゴジラ.
- 700 12 \$6 880-14 \$a Higashiura, Mitsuo. \$t Miyo-chan shinanaide.
- 880 12 \$6 700-14 \$a 東浦美津夫. \$t みよちゃん死なないで.
- 700 12 \$6 880-15 \$a Kagemaru, Jōya. \$t Kage.
- 880 12 \$6 700-15 \$a 影丸穰也. \$t 影.
- 700 12 \$6 880-16 \$a Matsumoto, Reiji, \$d 1938- \$t The world war 3 chikyū the end.
- 880 12 \$6 700-16 \$a 松本零士, \$d 1938- \$t The world war 3 地球 the end.
- 700 12 \$6 880-17 \$a Yōki, Yūhei. \$t Jigoku kara modotta otoko.
- 880 12 \$6 700-17 \$a 陽気幽平. \$t 地獄から戻った男.
- 700 12 \$6 880-18 \$a Nagashima, Shinji, \$d 1937-2005. \$t Mangaka zankoku monogatari yori sandome no sayonara.
- 880 12 \$6 700-18 \$a 永島慎二, \$d 1937-2005. \$t 漫画家残酷物語より三度目のさよなら.
- 700 12 \$6 880-19 \$a Watari, Futoshi. \$t Mahiru.
- 880 12 \$6 700-19 \$a 渡二十四. \$t 真昼.
- 700 12 \$6 880-20 \$a Hanamura, Eiko. \$t Namida no oriduru.
- 880 12 \$6 700-20 \$a 花村えい子. \$t なみだの折り鶴.
- 700 12 \$6 880-21 \$a Nakazawa, Keiji. \$t Kuroi ame ni utarete.
- 880 12 \$6 700-21 \$a 中沢啓治. \$t 黒い雨にうたれて.
- 700 12 \$6 880-22 \$a Ikeda, Riyoko. \$t Mariko.
- 880 12 \$6 700-22 \$a 池田理代子. \$t 真理子.
- 700 12 \$6 880-23 \$a Nishi, Takerō. \$t Genbaku urimasu.
- 880 12 \$6 700-23 \$a 西たけろう. \$t 原爆売ります.
- 700 12 \$6 880-24 \$a Hayashi, Seiichi, \$d 1945- \$t Waga haha wa.
- 880 12 \$6 700-24 \$a 林静一, \$d 1945- \$t 吾が母は.

**Continuing title with complex contents note**

245 00 \$a Sovereign traces / \$c edited by Gordon Henry Jr. and Elizabeth LaPensée.  
264 \_1 \$a East Lansing, Michigan : \$b Makwa Enewed, an imprint of Michigan State University Press, \$c [2018]-  
300 \_\_ \$a volumes : \$b illustrations (chiefly color) ; \$c 26 cm.  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
336 \_\_ \$a text \$b txt \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
520 \_\_ \$a Volume 1 merges work of contemporary North American Indigenous literature with imaginative illustrations by U.S. and Canadian artists to provide a unique collection of reimagined fiction and poetry. Volume 2 provides a unique opportunity for audiences to hear from a myriad of American Indian and First Nations voices on the meaning of love. Here readers will find works of graphic literature, including both poetry and fiction, that explore how celestial bodies build and share creative intimacies.  
505 10 \$g v. 1. \$t Not (just) (an) other. \$t Werewolves on the Moon / \$r Stephen Graham Jones ; illustration, Delicia Williams ; \$t The prisoner of haiku / \$r Gordon Henry Jr. ; illustrator, Neal Shannacappo ; \$t Ice tricksters / \$r Gerald Vizenor ; illustrator, GMB Chomichuk ; \$t An Athabasca story / \$r Warren Cariou ; illustrator, Nicholas Burns ; \$t Trickster reflections / Niigaanwewidam James Sinclair ; \$r illustrator, GMB Chomichuk ; \$t The strange people / \$r Louise Erdrich ; illustrator, Elizabeth LaPensée ; \$t Deer dancer / \$r Joy Harjo ; illustrator, Weshoyot Alvitre ; \$t Mermaids / \$r Richard Van Camp ; illustration, Scott B. Henderson ; \$t Just another naming ceremony / \$r Gwen Nell Westerman ; illustration, Tara Ogaick -- \$g v. 2. \$t Relational constellation. \$t Love is for everyone / \$r Liz Barney ; \$t People were created to be loved / \$r Margaret Noodin and Henrietta Black, Bernard Perley ; \$t Changing Women / \$r Shaun Beyale ; \$t Denim regalia / \$r Molly Billows ; \$t In aunties we trust / \$r Kimberly Robertson ; \$t Atoruk : Auntie Cameo / \$r Lucas Rowley, Dale Ray Deforest ; \$t Big Mama Pearl / \$r Renee Nejo ; \$t Pathetic / \$r Dale Ray Deforest ; \$t Memories of the future / \$r Elizabeth Lapensée ; \$t Oceanographer / \$r Darcie Little Badger ; \$t Space / \$r Ishki Ricard ; \$t Liminal / \$r Michelle Lee Brown ; \$t Unrequited / \$r Jason Sikoak ; \$t Moose Crossing / \$r Dawn Karima ; \$t All things / \$r Dawn Karima ; \$t Dandelion / \$r beyond wren moor ; \$t Two Spirit Step / \$r Dan Stinehart ; \$t Taste/Speak / \$r Rain Prud'homme-Cranford ; \$t Salt lick / \$r Rain Prud'homme-Cranford ; \$t Electric muscadine / \$r Rain Prud'homme-Cranford ; \$t Arasy / \$r Gabriela Aveiro-Ojeda ; \$t Kwe loves herself despite all odds / \$r Quill Violet Christie-Peters ; \$t to love your name / \$r Weshoyot Alvitre ; \$t Nuliajunga / \$r Marion Lewis ; \$t Holy wild / \$r Gwen Benaway ; \$t Of ash and snow / \$r Elizabeth LaPensée, Mitchell Bercier ; \$t Teeming (with self love and tattoos) / \$r Chief Lady Bird ; \$t Linger / \$r Nshannacappo ; \$t Hot and bothered / \$r Lee Francis IV, Shaun Beyale ; \$t Nagamtadizowag / \$r Elizabeth LaPensée  
650 \_0 \$a American literature \$x Indian authors \$v Adaptations \$v Comic books, strips, etc.  
650 \_0 \$a Indians of North America \$v Comic books, strips, etc.  
650 \_0 \$a Indigenous peoples \$v Comic books, strips, etc.  
650 \_0 \$a Love \$v Comic books, strips, etc.  
650 \_0 \$a Interpersonal relations \$v Comic books, strips, etc.

655 \_7 \$a Graphic novels. \$2 lcgft  
655 \_7 \$a Comics (Graphic works) \$2 lcgft  
655 \_7 \$a Comics adaptations. \$2 lcgft  
700 1\_ \$a Henry, Gordon, \$d 1955- \$e editor, \$e author.  
700 1\_ \$a LaPensée, Elizabeth, \$e editor, \$e artist, \$e author.  
700 1\_ \$a Jones, Stephen Graham, \$d 1972- \$e author.  
700 1\_ \$a Williams, Delicia, \$e artist.  
700 1\_ \$a Shannacappo, Neal, \$e artist.  
700 1\_ \$a Vizenor, Gerald Robert, \$d 1934- \$e author.  
700 1\_ \$a Chomichuk, G. M. B., \$e artist.  
700 1\_ \$a Cariou, Warren, \$d 1966- \$e author.  
700 1\_ \$a Burns, Nick, \$d 1957- \$e artist.  
700 1\_ \$a Sinclair, Niigaanwewidam James, \$e author.  
700 1\_ \$a Erdrich, Louise, \$e author.  
700 1\_ \$a Harjo, Joy, \$e author.  
700 1\_ \$a Alvitre, Weshoyot, \$e artist.  
700 1\_ \$a Van Camp, Richard, \$e author.  
700 1\_ \$a Henderson, Scott B., \$e artist.  
700 1\_ \$a Westerman, Gwen, \$e author.  
700 1\_ \$a Ogaick, Tara, \$e artist.  
700 1\_ \$a Barney, Liv, \$e artist.  
700 1\_ \$a Noodin, Margaret, \$e author.  
700 1\_ \$a Black, Henrietta, \$e author.  
700 1\_ \$a Perley, Bernard C., \$e artist.  
700 1\_ \$a Beyale, Shaun, \$e author, \$e artist.  
700 1\_ \$a Billows, Molly, \$e author.  
700 1\_ \$a Robertson, Kimberly, \$e artist.  
700 1\_ \$a Rowley, Lucas, \$e author.  
700 1\_ \$a Deforest, Dale \$e author, \$e artist.  
700 1\_ \$a Nejo, Renee, \$e author, \$e artist.  
700 1\_ \$a Little Badger, Darcie, \$e author, \$e artist.  
700 1\_ \$a Ricard, Ishki, \$e author.  
700 1\_ \$a Brown, Michelle Lee, \$e author, \$e artist.  
700 1\_ \$a Sikoak, Jason, \$e author, \$e artist.  
700 1\_ \$a Karima, Dawn, \$e author.  
700 1\_ \$a Moor, Beyon Wren, \$e artist.  
700 1\_ \$a Stinehart, Dan, \$e author, \$e artist.  
700 1\_ \$a Prud'homme-Cranford, Rain, \$e author.  
700 1\_ \$a Aveiro-Ojeda, Gabriela, \$e author, \$e artist.  
700 1\_ \$a Christie-Peters, Quill Violet, \$e artist.  
700 1\_ \$a Lewis, Marion, \$d 1975- \$e author.  
700 1\_ \$a Benaway, Gwen, \$d 1987- \$e author.  
700 1\_ \$a Bercier, Mitchell, \$e artist.  
700 0\_ \$a Chief Lady Bird, \$d 1993- \$e artist.

700 0\_ \$a Nshannacappo, \$e author, \$e artist.  
700 1\_ \$a Francis, Lee, \$c IV, \$e author.  
740 02 \$a Not (just) (an)other.  
740 02 \$a Relational constellation.

**Complete continuing title, with related title**

100 1\_ \$a Radice, Teresa, \$e author.  
245 13 \$a Le ragazze del Pillar : \$b storie di terra e mare, marinai e prostitute / \$c Teresa Radice ; Stefano Turconi.  
250 \_\_ \$a Prima edizione.  
264 \_1 \$a Milano : \$b Bao Publishing, \$c [2019-2021]  
264 \_4 \$c ©2019-©2021.  
300 \_\_ \$a 2 volumes : \$b illustrations (some color) ; \$c 27 cm  
336 \_\_ \$a text \$b txt \$2 rdacontent  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
500 \_\_ \$a Graphic short stories.  
500 \_\_ \$a Sequel to the authors' Il porto proibito (Milano : Bao Publishing, 2015).  
504 \_\_ \$a Includes bibliographical references (volume 1, page 145).  
500 \_\_ \$a Variant cover edition: EAN 9788832733839.  
650 \_0 \$a Shipwrecks \$v Comic books, strips, etc.  
650 \_0 \$a Shipwreck survival \$v Comic books, strips, etc.  
650 \_0 \$a Prostitution \$v Comic books, strips, etc.  
650 \_0 \$a Prostitutes \$v Comic books, strips, etc.  
655 \_7 \$a Graphic novels. \$2 lcgft  
655 \_7 \$a Action and adventure comics. \$2 lcgft  
655 \_7 \$a Historical comics. \$2 lcgft  
700 1\_ \$a Turconi, Stefano, \$d 1974- \$e artist.  
700 1\_ \$i Sequel to: \$a Radice, Teresa. \$t Porto proibito.

### **Comic with publication date from alternate calendar**

- 100 1\_ \$6 880-01 \$a Rahguzar, Ashkān, |e author.
- 880 1\_ \$6 100-01 \$a |e نویسنده، رهگذر، اشکان.
- 245 10 \$6 880-02 \$a Arshiyā : \$b rumān-i girāfīkī-i ākharīn dāstān / \$c nivāsandah : Ashkān Rahguzar.
- 880 10 \$6 245-02 \$a ارشا / رمان گرافیکی آخرین داستان \$b نویسنده: اشکان رهگذر \$c.
- 246 1\_ \$i Title on back cover: \$a Arshia
- 250 \_\_ \$6 880-03 \$a Chāp-i 1.
- 880 \_\_ \$6 250-03 \$a چاپ 1.
- 264 \_1 \$6 880-04 \$a Tīhrān : \$b Ashkān Rahguzar, \$c 1397 [2018 or 2019]-
- 880 \_1 \$6 264-04 \$a تهران : \$b اشکان رهگذر \$c 1397 [2018 or 2019]-
- 300 \_\_ \$a volumes : \$b color illustrations ; \$c 33 cm
- 336 \_\_ \$a text \$b txt \$2 rdacontent
- 336 \_\_ \$a still image \$b sti \$2 rdacontent
- 337 \_\_ \$a unmediated \$b n \$2 rdamedia
- 338 \_\_ \$a volume \$b nc \$2 rdacarrier
- 500 \_\_ \$a "Bardāshṭī āzād az asāṭīr-i kuhan-i Ḫrānī."
- 500 \_\_ \$a Publication date from the Solar Hijri calendar; Gregorian equivalent supplied by cataloger.
- 546 \_\_ \$a In Persian.
- 650 \_0 \$a Mythology, Iranian \$v Comic books, strips, etc.
- 655 \_7 \$a Graphic novels. \$2 lcgft
- 700 1\_ \$6 880-06 \$a Najaftī, Zahrā, \$e editor.
- 880 1\_ \$6 700-06 \$a زهرا، نجفی، نیراستار \$e.
- 752 \_\_ \$a Iran \$d Tehran.

**Omnibus comic with corporate body main entry**

041 1\_ \$a eng \$h jpn

110 2\_ \$a CLAMP (Mangaka group), \$e author, \$e artist.

245 10 \$a RG Veda omnibus / \$c story and art by Clamp ; English translation and adaptation by Haruko Furukawa and Christine Schilling ; lettering and retouch by IHL ; editor, Carl Gustav Horn.

264 \_1 \$a Milwaukie, OR : \$b Dark Horse Manga, \$c [2016]-

300 \_\_ \$a volumes : \$b illustrations (some color) ; \$c 21 cm

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

520 \_\_ \$a "RG Veda, pronounced Rig Veda, is based on the classic Indian saga of the same name. The lush, sprawling epic follows Yasha, once a mighty warrior king, but now the lord of a slaughtered people he could not save. Yasha journeys the land as the companion and protector of the genderless Ashura, even knowing Ashura's fate is wound with doom for many. Together they seek the other four of the 'Six Stars,' whose prophesied gathering will at least defeat Taishukuten, the evil usurper of Heaven's throne. But all prophecies are open to interpretation"--  
\$c Provided by publisher.

500 \_\_ \$a Manga format; reads from back to front, right to left.

500 \_\_ \$a First published in Japan by Kadokawa Corporation, Tokyo.

500 \_\_ \$a Translated from the Japanese.

650 \_0 \$a Hindu mythology \$v Comic books, strips, etc.

650 \_0 \$a Good and evil \$v Comic books, strips, etc.

650 \_0 \$a Prophecies \$v Comic books, strips, etc.

655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Graphic novels. \$2 lcgft

655 \_7 \$a Fantasy comics. \$2 lcgft

655 \_7 \$a Action and adventure comics. \$2 lcgft

655 \_7 \$a Manga (comic books) \$2 aat

700 1\_ \$a Furukawa, Haruko, \$e translator, \$e adapter.

700 1\_ \$a Dashiell, Christine, \$d 1984- \$e translator, \$e adapter.

700 0\_ \$a IHL \$c (Letterer), \$e letterer, \$e artist.

700 1\_ \$a Horn, Carl Gustav, \$e editor.

## Serial record examples

### Webcomic

006 m#####o##d#####

007 cr#|||||||

022 0\_ \$a 2474-7424 \$2 1

222 0\_ \$a Goblins of Razard \$b (Online)

245 00 \$a Goblins of Razard.

264 \_1 \$a [San Tan Valley, Arizona] : \$b [Arrowsmith Studios], \$c [2012]-

300 \_\_ \$a 1 online resource : \$b illustrations

310 \_\_ \$a Biannual

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a computer \$b c \$2 rdamedia

338 \_\_ \$a online resource \$b cr \$2 rdacarrier

362 1\_ \$a Began with: Chapter 1, published 21 Apr. 2012.

500 \_\_ \$a Published first as a free webcomic since 2012, then published in print beginning in 2016.

500 \_\_ \$a Written by Terri Rosov, Art by Sarah Arrowsmith. Creator information from <https://tapas.io/series/Goblins-of-Razard/info>.

520 \_\_ \$a Fantasy story, complete with monsters, goblins, princes, and wizards. The young prince Reign is hunted down by his mad brother and is helped along the way by a mysterious rogue and her bisonaur ally.

588 0\_ \$a Description based on: Chapter 1, published 21 Apr. 2012; title from indicia (goblinsofrazard.smackjeeves.com website, viewed Oct. 21, 2016).

588 \_\_ \$a Latest issue consulted: Volume 6, published 04 Nov. 2014 (viewed Oct. 21, 2016).

650 \_0 \$a Goblins \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Princes \$v Comic books, strips, etc. \$v Periodicals.

655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Fantasy comics. \$2 lcgft

655 \_7 \$a Periodicals. \$2 lcgft

655 \_7 \$a Webcomics. \$2 lcgft

700 1\_ \$a Rosov, Terri, \$e author.

700 1\_ \$a Arrowsmith, Sarah, \$e artist.

776 08 \$i Print version: \$t Goblins of Razard \$x 2474-7416 \$w (OCOlc)960967170

856 40 \$u <https://tapas.io/series/Goblins-of-Razard/info>

856 40 \$u [https://www.webtoons.com/en/challenge/goblins-of-razard/list?title\\_no=389342&page=1](https://www.webtoons.com/en/challenge/goblins-of-razard/list?title_no=389342&page=1)

**Continuing title**

MARC 008 Code	Value	MARC 008 Code	Value	MARC 008 Code	Value
008/06 (Type of date)	d	008/07-10 (Date 1)	1979	008/11-14 (Date 2)	1986
008/15-17 (Place of publication)	nyu	008/18 (Frequency)	m	008/19 (Regularity)	r
008/22 (Form of original item)	blank	008/23 (Form of item)	blank	008/24 (Nature of entire work)	6
008/25-27 (Nature of contents)	6	008/28 (Government publication)	blank	008/29 (Conference publication)	0
008/33 (Original alphabet of title or script)	blank	008/34 (Entry convention)	0	008/35-37 (Language code)	eng

130 0\_ \$a Best of DC (New York : 1979)

245 14 \$a The best of DC.

264 \_1 \$a New York, NY : \$b DC Comics, \$c 1979-1986.

300 \_\_ \$a 71 numbers : \$b color illustrations ; \$c 17 cm

310 \_\_ \$a Monthly, \$b Apr. 1981-

321 \_\_ \$a Bimonthly, \$b Sept./Oct. 1979-Mar. 1981

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

362 1\_ \$a Began with: No. 1 (Sept./Oct. 1979); ceased with: No. 71 (April 1986).

515 \_\_ \$a Some issues have volume numbering.

500 \_\_ \$a "Blue Ribbon Digest."

500 \_\_ \$a Each issue features a different DC character/characters.

588 0\_ \$a Description based on: No. 1 (Sept./Oct. 1979); title from indicia.

588 \_\_ \$a Latest issue consulted: No. 71 (April 1986).

600 00 \$a Superman \$c (Fictitious character) \$v Comic books, strips, etc. \$v Periodicals.

600 00 \$a Batman \$c (Fictitious character) \$v Comic books, strips, etc. \$v Periodicals.

600 00 \$a Rudolph the Red-nosed Reindeer \$c (Fictitious character) \$v Comic books, strips, etc. \$v Periodicals.

600 00 \$a Superboy \$c (Fictitious character) \$v Comic books, strips, etc. \$v Periodicals.

600 10 \$a Luthor, Lex \$c (Fictitious character) \$v Comic books, strips, etc. \$v Periodicals.

600 10 \$a Olsen, Jimmy \$c (Fictitious character) \$v Comic books, strips, etc. \$v Periodicals.

600 00 \$a Supergirl \$c (Fictitious character) \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Super Friends (Fictitious characters) \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Teen Titans (Fictitious characters) \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Justice Society of America (Fictitious characters) \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Legion of Super-Heroes (Fictitious characters) \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Justice League of America (Fictitious characters) \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Metal Men (Fictitious characters) \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Superheroes \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Women superheroes \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Teenage superheroes \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Supervillains \$v Comic books, strips, etc. \$v Periodicals.

655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Superhero comics. \$2 lcgft

655 \_7 \$a Periodicals. \$2 lcgft

710 2\_ \$a DC Comics, Inc., \$e publisher.

752 \_\_ \$a United States \$b New York (State) \$d New York, \$e publication place.

**Continuing title with alternate subject vocabulary (Homosaurus)**

100 1\_ \$a Heyward, Kam Mars, \$e author, \$e artist.  
245 10 \$a Long exposure / \$c Kam Heyward.  
264 \_3 \$a [Orlando, Florida] : \$b [Ka-Blam Digital Printing], \$c [2016-]  
264 \_2 \$a [Orlando, Florida?] : \$b [IndyPlanet.com]  
300 \_\_ \$a volumes (unpaged) : \$b illustrations ; \$c 26 cm  
310 \_\_ \$a Irregular  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
336 \_\_ \$a text \$b txt \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
362 1\_ \$a Began with September 12, 2016 issue ("Chapter one").  
500 \_\_ \$a Cover title.  
520 \_\_ \$a "When Jonas Wagner is paired with high school bully Mitch Mueller for a class project, he only expects the worst. What he didn't expect was to get involved with a government research site, develop superpowers, and weirdest of all...fall in love with this jerk."--\$c Back cover.  
530 \_\_ \$a Also issued online.  
650 \_0 \$a Gay teenagers \$v Comic books, strips, etc.  
650 \_0 \$a Bisexual teenagers \$v Comic books, strips, etc.  
650 \_0 \$a Superheroes \$v Comic books, strips, etc.  
650 \_0 \$a Gay superheroes \$v Comic books, strips, etc.  
650 \_0 \$a Military research \$v Comic books, strips, etc.  
650 \_7 \$a Bisexual characters. \$2 homoit  
650 \_7 \$a Gay characters. \$2 homoit  
650 \_7 \$a Bisexual people of colour. \$2 homoit  
650 \_7 \$a White gay men. \$2 homoit  
655 \_7 \$a Comics (Graphic works) \$2 lcgft  
655 \_7 \$a Romance comics. \$2 lcgft  
655 \_7 \$a Science fiction comics. \$2 lcgft  
655 \_7 \$a Gay comics. \$2 lcgft  
655 \_7 \$a Bisexual comics. \$2 lcgft  
655 \_7 \$a Superhero comics. \$2 lcgft  
655 \_7 \$a Bisexual science fiction. \$2 homoit  
655 \_7 \$a Bisexual romance fiction. \$2 homoit  
655 \_7 \$a Gay romance fiction. \$2 homoit  
655 \_7 \$a Gay science fiction. \$2 homoit  
655 \_7 \$a LGBTQ+ comics. \$2 homoit  
856 41 \$3 Online version of the comic \$u <http://longexposurecomic.com/>

**Continuing title with succeeding title and numbering peculiarities notes**

022 0\_ \$a 2771-9839 \$2 1  
130 0\_ \$a G.I. Jane (Stanhall Publications)  
222 0\_ \$a G.I. Jane \$b (Stanhall Publications)  
245 10 \$a G.I. Jane.  
264 \_1 \$a New York, NY. : \$b Stanhall Publications, Inc., \$c 1953-1954.  
300 \_\_ \$a 10 numbers : \$b color illustrations ; \$c 26 cm  
310 \_\_ \$a Bimonthly  
336 \_\_ \$a text \$b txt \$2 rdacontent  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
362 1\_ \$a Began with no. 1 (1953 May); ceased with no. 10 (December 1954).  
500 \_\_ \$a Created by Hal Seeger. Illustrated by Bill Williams.  
515 \_\_ \$a Numbering continues with the succeeding title.  
515 \_\_ \$a Has also volume numbering.  
588 0\_ \$a Description based on No. 1 (1953 May); title from indicia.  
650 \_0 \$a Women soldiers \$v Comic books, strips, etc. \$v Periodicals.  
650 \_0 \$a Soldiers \$v Comic books, strips, etc. \$v Periodicals.  
655 \_7 \$a Comics (Graphic works) \$2 lcgft  
655 \_7 \$a War comics. \$2 lcgft  
655 \_7 \$a Action and adventure comics. \$2 lcgft  
655 \_7 \$a Periodicals. \$2 lcgft  
700 1\_ \$a Seeger, Hal, \$e creator.  
700 1\_ \$a Williams, Bill, \$e artist.  
785 00 \$t G.I. Jane (Merit)

**Continuing title with approximate start date**

MARC 008 Code	Value	MARC 008 Code	Value	MARC 008 Code	Value
008/06 (Type of date)	c	008/07-10 (Date 1)	200u	008/11-14 (Date 2)	9999
008/15-17 (Place of publication)	sa	008/18 (Frequency)	m	008/19 (Regularity)	r
008/22 (Form of original item)	blank	008/23 (Form of item)	blank	008/24 (Nature of entire work)	6
008/25-27 (Nature of contents)	blank	008/28 (Government publication)	blank	008/29 (Conference publication)	0
008/33 (Original alphabet of title or script)	blank	008/34 (Entry convention)	0	008/35-37 (Language code)	eng

130 0\_ \$a Supa strikas (Woodstock (Capetown South Africa))

245 10 \$a Supa strikas.

264 1\_ \$a Woodstock : \$b Strika Entertainment (Pty) Ltd.

300 \_\_ \$a numbers : \$b color illustrations ; \$c 27 cm

310 \_\_ \$a Monthly

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

588 0\_ \$a Description based on: #76 (December 2008); title from indicia.

588 \_\_ \$a Latest issue consulted: #184 (December 2017)

650 \_0 \$a Soccer \$z South Africa \$v Comic books, strips, etc. \$v Periodicals.

650 \_0 \$a Soccer players \$z South Africa \$v Comic books, strips, etc. \$v Periodicals.

655 \_7 \$a Serial publications. \$2 lcgft

655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Sports comics. \$2 lcgft

**Continuing title with complex publication history**

022 0\_ \$a 1944-6136 \$l 1944-6136 \$2 1  
222 0\_ \$a Justice League of America  
245 00 \$a Justice League of America.  
264 \_1 \$3 Oct. 1960-Nov. 1961 : \$a Sparta, Ill. : \$b National Comics Publications, \$c 1960-1987.  
264 21 \$3 Dec. 1961-Feb. 1977: \$a Sparta, Ill. : \$b National Periodical Publications, Inc.  
264 31 \$3 Mar. 1977-Apr. 1987: \$a New York, N.Y. : \$b DC Comics Inc.  
300 \_\_ \$a 261 numbers : \$b color illustrations ; \$c 26 cm  
310 \_\_ \$a Monthly, \$b Apr. 1975-Apr. 1987  
321 \_\_ \$a Bimonthly, \$b Oct./Nov. 1960-Jan. 1962  
321 \_\_ \$a Monthly (except Jan., Apr., July, and Oct.), \$b Feb. 1962-Feb. 1973  
321 \_\_ \$a Bimonthly, \$b Apr. 1973-Mar./Apr. 1975  
336 \_\_ \$a text \$b txt \$2 rdacontent  
336 \_\_ \$a still image \$b sti \$2 rdacontent  
337 \_\_ \$a unmediated \$b n \$2 rdamedia  
338 \_\_ \$a volume \$b nc \$2 rdacarrier  
362 0\_ \$a No. 1 (Oct./Nov. 1960)-no. 261 (Apr. 87).  
500 \_\_ \$a Writers: Len Wein, Mike Friedrich, Steve Englehart, Elliot S! Maggin, Cary Bates, Martin Pasko, Gerry Conway, J.M. De Matteis; artists: Dick Dillin, Joe Giella, Frank McLaughlin; pencillers: Luke Mc Donnell, Dick Dillin; inkers: Bob Lewis, Joe Giella, Dick Giordano, Bill Wray; letterers: Albert De Guzman, Milt Snapinn, Ben Oda; colorists: Gene D'Angelo, Anthony Tollin, Jerry Serpe, Carl Gafford, Adrienne Roy; editors: Julius Schwartz, Allan Gold, Ross Andru, Andrew Helfer; special guest artist: Neal Adams; guest penciller: George Tuska; guest inker Steve Montano.  
500 \_\_ \$a Cover artists include: Buckler & McLaughlin; Joe Kubert; Sekowsky & Geilla; Infantino & Anderson; Ernie Chua; Dillin & Jack Abel, Buckler & Giacoia; Staton.  
500 \_\_ \$a "Superman, DC, National Comics"--Cover, No. 2 (Dec. 1960/Jan. 1961)-no. 83 (Sept. 1970).  
500 \_\_ \$a Imprint varies: New York, N.Y., Feb.1972-Apr. 1987.  
500 \_\_ \$a Some stories republished in Giant issues of JLA.  
500 \_\_ \$a Advertisements printed throughout.  
500 \_\_ \$a Published monthly with the exception of: Jan., Mar. July, and Nov., <1972>  
500 \_\_ \$a Title from indicia.  
515 \_\_ \$a Two issues released in November, 1965-1971.  
515 \_\_ \$a Issues for Dec. 1971-Dec. 1983 called also Vol. 12-vol. 24.  
515 \_\_ \$a Issue numbers 222 (Jan. 1984)-261 (Apr. 1978) lack captioning.  
650 \_0 \$a Justice League of America (Fictitious characters) \$v Comic books, strips, etc. \$v Periodicals.  
650 \_0 \$a Superheroes \$v Comic books, strips, etc. \$v Periodicals.  
655 \_7 \$a Comics (Graphic works) \$2 lcgft  
655 \_7 \$a Superhero comics. \$2 lcgft  
655 \_7 \$a Periodicals. \$2 lcgft

700 1\_ \$a DeMatteis, J. M., \$e author.  
700 1\_ \$a Englehart, Steve, \$e author.  
700 1\_ \$a Wein, Len, \$e author.  
700 1\_ \$a Friedrich, Mike, \$e author.  
700 1\_ \$a Maggin, Elliot S., \$e author.  
700 1\_ \$a Bates, Cary, \$d 1948- \$e author.  
700 1\_ \$a Pasko, Martin, \$e author.  
700 1\_ \$a Conway, Gerry, \$e author.  
700 1\_ \$a Dillin, Dick, \$d 1928-1980, \$e artist.  
700 1\_ \$a McLaughlin, Frank, \$d 1935-2020, \$e artist.  
700 1\_ \$a Giella, Joe, \$e artist.  
700 1\_ \$a McDonnell, Luke, \$e artist.  
700 1\_ \$a Montano, Steve, \$e artist.  
700 1\_ \$a Lewis, Bob \$c (Comic book artist), \$e artist.  
700 1\_ \$a Guzman, Albert de, \$e artist.  
700 1\_ \$a D'Angelo, Gene, \$e artist.  
700 1\_ \$a Tollin, Anthony, \$e artist.  
700 1\_ \$a Snapinn, Milton, \$e artist.  
700 1\_ \$a Oda, Ben, \$d 1915-1984, \$e artist.  
700 1\_ \$a Wray, William, \$e artist.  
700 1\_ \$a Tuska, George, \$d 1916-2009, \$e artist.  
700 1\_ \$a Serpe, Jerry, \$e artist.  
700 1\_ \$a Gafford, Carl, \$e artist.  
700 1\_ \$a Roy, Andrienne, \$e artist.  
700 1\_ \$a Buckler, Rich, \$e artist.  
700 1\_ \$a Kubert, Joe, \$d 1926-2012, \$e artist.  
700 1\_ \$a Sekowsky, Mike, \$e artist.  
700 1\_ \$a Infantino, Carmine, \$e artist.  
700 1\_ \$a Anderson, Murphy, \$e artist.  
700 1\_ \$a Adams, Neal, \$d 1941- \$e artist.  
700 1\_ \$a Giordano, Dick, \$e artist.  
700 1\_ \$a Chan, Ernie, \$e artist.  
700 1\_ \$a Giacoia, Frank, \$e artist.  
700 1\_ \$a Staton, Joe, \$e artist.  
700 1\_ \$a Schwartz, Julius, \$d 1915-2004, \$e editor.  
700 1\_ \$a Andru, Ross, \$e editor.  
700 1\_ \$a Helfer, Andrew, \$e editor.  
710 2\_ \$a National Periodical Publications, \$e publisher.  
710 2\_ \$a DC Comics, Inc., \$e publisher.  
770 08 \$i Has supplement, 1983: \$t Justice League of America annual \$x 1944-6144 \$w  
(DLC)sf 95093868 \$w (OCOlc)12671194  
770 08 \$i Has supplement, 1984-1985: \$t Justice League annual (1984) \$x 1944-6152 \$w  
(DLC)sf 95093869 \$w (OCOlc)33288908

787 08 \$i Stories of the Justice League of America continue in: \$t Justice League \$x 1944-6209  
\$w (DLC)sf 95093873 \$w (OCOlc)16509934

**Continuing title, self published**

245 00 \$a Teenagers from Mars.

264 \_1 \$a [Brooklyn, NY] : \$b Self-published in the Land of the Free, \$c 2001-[2003].

300 \_\_ \$a 8 numbers : \$b black-and-white illustrations ; \$c 26 cm

336 \_\_ \$a text \$b txt \$2 rdacontent

336 \_\_ \$a still image \$b sti \$2 rdacontent

337 \_\_ \$a unmediated \$b n \$2 rdamedia

338 \_\_ \$a volume \$b nc \$2 rdacarrier

362 1\_ \$a Began with no. 1 (2001); ceased with no. 8 (2003).

500 \_\_ \$a "Words, Rick Spears ; pictures, Rob G."

500 \_\_ \$a Collected and reprinted with additional material in a cumulative volume.

520 \_\_ \$a "Max is a grave-robbing 13-year-old who gathers relics to pawn for comic book money. Macon works at the local Mallmart by day and publishes his comic book manifestos by night. Madison is a punk beauty who just might be able to fly. When Macon gets badly beaten in a fight with his boss over comic books, Macon and Madison take revenge by smashing the front of the store. They leave their calling card graffitied across the wreckage: Comic Book Liberation Army. The next day Max joins in the mayhem and soon the town has declared all-out war on comic books. Thus begins Teenagers From Mars, a chaotic comics extravaganza in which three teens strive against censorship, and adults, to protect the comics they love."--\$c Cumulative volume description, Amazon website, last viewed September 24, 2020.

515 \_\_ \$a Has also volume numbering.

588 0\_ \$a No. 1 (2001); title from indicia.

588 1\_ \$a No. 4 (2002).

650 \_0 \$a Teenagers \$v Comic books, strips, etc. \$v Periodicals.

655 \_7 \$a Comics (Graphic works) \$2 lcgft

655 \_7 \$a Serial publications. \$2 lcgft

700 1\_ \$a Spears, Rick \$c (Comic book writer), \$e author.

700 1\_ \$a G., Rob. \$e artist.

## **Series authority record examples**

**“Series-like phrase” authority record, for a non-series statement that should be given as a quoted note instead (500)**

130 \_0 \$a Vertigo (New York, N.Y.)  
380 \_\_ \$a Series-like phrase  
643 \_\_ \$a New York \$b DC Comics  
667 \_\_ \$a Is an imprint, not a series; do not give in series area. Use as an imprint if it appears in an imprint position; otherwise give as a quoted note or ignore.  
670 \_\_ \$a Mercy, c1993: \$b t.p. (Vertigo)  
670 \_\_ \$a Wikipedia, March 10, 2017 \$b (Vertigo (DC Comics); Vertigo is an imprint of DC Comics; it was created in 1993 to publisher stories with more graphic or adult content that could not fit within the restrictions of the Comics Code Authority, thus allowing more creative freedom than DC's main imprint; Vertigo was founded by prominent DC Comics editor Karen Berger)

## **Title-only series authority record (830)**

130 \_0 \$a Marvel now!  
380 \_\_ \$a Series (Publications) \$2 lcsh  
430 \_0 \$a Marvel now! (New York, NY)  
643 \_\_ \$a New York, NY \$b Marvel Worldwide, Inc., a subsidiary of Marvel Entertainment, LLC  
644 \_\_ \$a f \$5 OkU  
645 \_\_ \$a t \$5 DPCC \$5 OkU  
646 \_\_ \$a s \$5 OkU  
670 \_\_ \$a Humphries, S. Uncanny X-Force, ©2014: \$b cover (Marvel now!)  
670 \_\_ \$a Wikipedia.org, viewed April 9, 2014: \$b Marvel NOW! (a comic book branding for the relaunch of several ongoing comic books published by Marvel Comics, that debuted in October 2012 with new #1 issues)

## **Author/title series authority record (800)**

100 1\_ \$a Lee, Stan, \$d 1922-2018. \$t Thor, tales of Asgard (Spotlight (Firm))  
380 \_\_ \$a Series (Publications) \$2 lcsh  
380 \_\_ \$a Multipart monograph  
400 1\_ \$a Lee, Stan, \$d 1922-2018. \$t Thor (Spotlight (Firm))  
430 \_0 \$a Thor, tales of Asgard (Spotlight (Firm))  
430 \_0 \$a Thor (Series) (Spotlight (Firm))  
643 \_\_ \$a Minneapolis, MN \$b Spotlight  
642 \_\_ \$a 1 \$5 DPCC  
644 \_\_ \$a f \$5 IOrQBI

645 \_\_ \$a t \$5 DPCC \$5 IOrQBI

646 \_\_ \$a s \$5 IOrQBI

670 \_\_ \$a The boyhood of Thor!, 2014: \$b t.p. (Thor) cover (Thor, tales of Asgard; 1)

## Appendix H: Comics history and general characteristics

Scott McCloud, in his seminal book *Understanding comics*, defined comics broadly as “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer.”<sup>1</sup> Comics internationally share this centering of sequential art for storytelling and emotive purposes, despite stylistic and format differences developed in different comics cultures. Comics are published around the world, but the three most influential comics industries since the mid-twentieth century have been American comic books, Franco-Belgian bandes dessinées and Japanese manga. So for the sake of brevity, this survey will focus on those; those interested in broader comics histories about these countries or others can read further in comics scholarship like Scott McCloud’s *Understanding comics*; *The power of comics* edited by Randy Duncan; Mark MacWilliam’s *Japanese visual culture: explorations in the world of manga and anime*; *Manga and the representation of Japanese history* edited by Roman Rosenbaum; or Thierry Groensteen’s *The system of comics* to name just a few.

### American comic books

American comic books developed out of a tradition of nineteenth century illustrated humor magazines like *Puck*, and early twentieth century newspaper comic strips such as Bud Fisher’s *Mutt and Jeff*. By the 1920s, obscene parodies of popular strips, known as eight-pagers, started circulating, gaining popularity during the Great Depression. Serialized comic books appeared in the 1930s, first reprinting newspaper comics, but developing original content by the late 1930s; comics became more popular around 1938, with the introduction of Superman in *Action comics* #1. Individual comics issues of roughly 32 pages (also known as “floppies”) were distributed monthly, containing serialized stories in several genres (superhero, horror, romance, etc.). Story arcs or runs of comics were collected into books called trade paperbacks or collected editions. The creative teams at the major American comics publishers (Archie Comics, National Comics—which would become DC Comics, etc.) often involved several members: a writer (who developed the script, storyline and dialogue), an artist or penciller and inker (who drew and finished the artwork), a colorist (who added color to the artwork), and a letterer (who added captions, speech balloons and text from the writer’s script). Often a separate cover artist was employed for the front cover.

Conventional American comic books developed using this format through the twentieth and twenty-first centuries in several “Ages” (see the glossary in **Appendix F** for more information about those). Independent and small press comics also developed during this time—counterculture underground comix of the 1960s-1970s, and small press independent/alternative comics from the 1980s onward. These comics tended to have much smaller creative teams. Underground comix legend R. Crumb served as writer and artist for his comics, while writer Harvey Pekar used a single artist from a rotating pool (including Crumb) to flesh out his

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<sup>1</sup> McCloud, Scott. *Understanding comics: the invisible art*. HarperPerennial, 1994: 20.

autobiographical comics stories. Later independent comics followed this pattern of single writer/artist or dual writer and artist combination, like Wendy and Richard Pini's *Elfquest* and Jeff Smith's *Bone*. American comics creators also started publishing "graphic novels," a term referring to self-contained comics stories in book form, popularized after the publication of Will Eisner's *A contract with God* in 1978.

One major political influence on the development of American comics came in the 1950s, when psychiatrist Fredric Wertham published the book *Seduction of the innocent*, criticizing what he deemed sadistic and homosexual content in popular horror and superhero comics. In response to this and public anxiety, the Senate Subcommittee on Juvenile Delinquency held hearings on comic book indecency in 1954. In an effort to counter this negative public opinion and stave off externally-imposed government regulation, a group of comics publishers founded the Comics Code Authority in 1954 and drafted the Comics Code, a voluntary self-regulation of comics content; comics following this code noted A Comic Code Seal of Approval on their covers to reassure the buying public. The Comics Code lasted until the early twenty-first century, gradually abandoned by comics publishers; Archie Comics was the last to discontinue following its precepts in late 2010.

### **Franco-Belgian bandes dessinées (or BD)**

Bandes dessinées, like American comic books, developed from illustrated magazines and newspaper comics. Comics became more popular following the introduction of *Les aventures de Tintin* by Hergé in the 1920s; runs of *Tintin* were collected into hardcover comic albums. Though initially comics periodicals carried mostly American comics, the war and German occupation during the 1940s led to the development of local comic artists like Peyo, and unique local content. Unlike American serialized comics, Franco-Belgian (and European) comics tended to have much smaller creative teams. These include writer/artist pairings like *Asterix* by René Goscinny and Albert Uderzo in France, or *Tex Willer* by Gian Luigi Bonelli and Aurelio Galleppini in Italy; or single creators like Greg's *Achille Talon* in France, Ibáñez's *Mortadelo y Filemón* in Spain, or Hugo Pratt's *Corto Maltese* in Italy.

Since 1945, hardcover comic albums (in French "album BD") with color illustrations throughout have gained popularity throughout Europe, becoming the dominant format for comics. At first these collected short stories and story arcs after periodical runs into books of roughly 46 or sometimes 62 pages (or more); but by the 1980s many comics were published directly as albums without being serialized in comics magazines first. Also in the 1980s, continuing comics began to get omnibus album editions (in French "intégrales"), containing multiple albums, bonus content like unpublished album covers, and illustrated background essays by comics scholars. Note that the term "graphic novels" is not commonly used in Europe to refer to comic albums, particularly since they often contain multiple, separate short stories, making them a hybrid between comics collected editions and graphic novels.

Franco-Belgian comics faced similar morality-based attacks on the industry to American comics, most notably the 1949 French law “*Loi du 16 juillet 1949 sur les publications destinées à la jeunesse*” which supposedly aimed to protect youth from the violence and sexuality in comics by prohibiting various titles (particularly American imports and some Belgian publications); the effects of this law and its government oversight committee were felt until the late 1960s. But, unlike American comics, Franco-Belgian comics gained more critical and cultural acceptance in the late twentieth century, when the medium was classified in the 1980s-1990s as “*Le Neuvième Art*” in France’s *Classification des arts*. Comics creators like Mœbius received civilian knighthoods (*Ordre des Arts et des Lettres*) for their contributions to culture through comics.

### **Japanese manga**

Japanese manga developed as a fusion of traditional illustrative traditions (like ukiyo-e woodblock printing) and Western forms of sequential art. In the late 1800s-1940s, European and American newspaper comic strips and American comic books began to appear in Japan; early Japanese manga artists drew inspiration from these while developing manga style. By the 1930s, monthly serialized comics appeared in children’s magazines, collected afterward in runs into hardcover books. Like Franco-Belgian bandes dessinées, manga tended to have small creative teams. Often a single mangaka served as writer and artist for a continuing title, like Fumi Yoshinaga’s *What did you eat yesterday?*; sometimes an artist and writer pairing produced a manga title, as in *Death note* by Tsugumi Ohba and Takeshi Obata.

The 1940s onward saw major developments in manga, including the popularization of various manga genres like shōnen manga (aimed at boys) and shōjo manga (aimed at girls), exemplified by Tezuka Osamu’s *Astro boy* and Riyoko Ikeda’s *The rose of Versailles*, respectively. Manga were serialized in magazines that featured multiple continuing stories, sometimes running for years; some also included one-shot stories and yonkoma (the rough equivalent of comic strips). The 1960s saw further developments of manga magazines, with circulation moving from monthly to weekly; to economize, manga publishers switched to recycled paper and black ink only to print manga, leading to manga’s distinctive black and white interior art. The pacing of manga resulting from weekly installments also led to a more cinematic quality to manga stories, detailed below. Like American comics issues and Franco-Belgian bandes dessinées, manga runs were collected into tankōbon (equivalent to collected editions/trade paperbacks)—volumes roughly paperback-novel size, with higher quality paper than manga magazines. The 1960s-1970s also saw a rise in women mangaka like Moto Hagio, who matured and innovated shōjo manga style, introducing independent female characters, strong emotional content, and complex panel styling (often eliminating borders entirely in sequences).

Post-war manga developed a distinctive visual style, including exaggerated physical features (such as large eyes) and expressions; right-to-left panel sequencing; and dramatically shaped speech bubbles and speed lines. Manga also cultivated a heavy reliance on visual cues and cinematic techniques, like sound effects in panels, panels featuring character close-ups or

details of the setting, impressionist backgrounds to denote emotions, and visual iconography like the throbbing “cross veins” on a character’s forehead meant to show anger.

Manga had, like American comics and Franco-Belgian bandes dessinées, a period of censorship; for manga, this came in the early 1990s, with national censorship laws and the creation of “Harmful manga lists.” This led to self-regulation, particularly in the major manga publishers, and the cancellation of certain more explicit manga titles like *Angel*. However, the relaxation of censorship laws in the late 1990s enabled the return of graphic nudity and sexual content, particularly in erotic manga aimed at adult men (seijin or hentai manga).

Just as Franco-Belgian bandes dessinées and comic albums spread across Europe, becoming the dominant comics form throughout, manga’s popularity worldwide has influenced other comics cultures. Manga-style comics are now produced around the world, such as OEL (Original English language) manga like Queenie Chan’s *The dreaming* published in Australia and Michael Nicoll Yahgulanaas’ *Red: a Haida manga* published in Canada; manfra (French manga) like Tony Valente’s *Radiant*; and “La nouvelle manga” (comics fusing Franco-Belgian and manga comics styles and themes) like Frédéric Boilet’s *L’Épinard de Yukiko*.

## **Webcomics and webtoons**

Special note should be made of webcomics, which developed since the 1980s. Early webcomics mimicked print comics in format; but later developments included comics using online-specific characteristics—like multiple alternate reading paths and crowdsourced content in Scott McCloud’s *Choose your own Carl*, animation and sound elements in Charley Parker’s *Argon zark!*, and the panel-free “infinite canvas” format of Demian5’s *When I am king*.

Webcomics influenced by video games and video game culture developed in the 1990s-early 2000s, like Jerry Holkins’ and Mike Krahulik’s *Penny arcade* or sprite comics based on video game characters, like Brian Clevinger’s *8-bit theater*. Freely viewable webcomics became less common in the 2000s, as competition for attention from social media made webcomics sites less financially viable.

Webcomics exist on various platforms. Crowdsourcing sites like Kickstarter and Patreon fund and sometimes host webcomics content. Since the early 2010s South Korean webtoons have gained popularity worldwide; these use vertical strip infinite canvas formats to be more easily read on computers and smartphones (and, more recently, dedicated apps). Many manhwa (the South Korean equivalent of manga) are released as webtoons, increasing their worldwide distribution, as well.

## **Appendix I: Comics Relator Terms**

This appendix includes relator terms that may be used in 1XX and 7XX fields in comics bibliographic records. If the terms appear in a specific vocabulary (current to 8-15-2022), it is noted at the end of the entry line in parentheses.

### **Relator Terms for Names**

- **Adapter** (MARC Code List for Relators)
- **Author** (use for Writer) (MARC Code List for Relators, RDA Agent Properties)
- **Artist** (use for Illustrator) (MARC Code List for Relators, RDA Agent Properties)
- **Colorist** (MARC Code List for Relators)
- **Cover artist** (none)
- **Creator** (MARC Code List for Relators, RDA Agent Properties)
- **Editor** (MARC Code List for Relators, RDA Agent Properties)
- **Inker** (none)
- **Letterer** (RDA Agent Properties)
- **Penciller** (none)
- **Producer** (MARC Code List for Relators, RDA Agent Properties)
- **Translator** (MARC Code List for Relators, RDA Agent Properties)

### **Relator Terms for Titles**

- **Adaptation of (work)** (RDA Work Properties)
- **Adaptation of (expression)** (RDA Work Properties)
- **Based on (work)** (RDA Work Properties)
- **Based on (expression)** (RDA Work Properties)
- **Container of (work)** (RDA Work Properties)
- **Container of (expression)** (RDA Work Properties)
- **Graphic novelization of (work)** (RDA Work Properties)
- **Graphic novelization of (expression)** (RDA Work Properties)
- **Prequel to** (RDA Work Properties)
- **Sequel to** (RDA Work Properties)