has several qualities to recommend it. Serchay's definition of graphic novels is far broader than most and includes comic strip collections, anthologies, bound reprints of comic books, and fan fiction comics. The book is so thorough that if a librarian were to drop down from Mars having never seen a comic in her life, Serchay's descriptions and background information would allow her to understand them well. Depending upon one's point of view, this thoroughness is either a virtue or an annoyance. Those who do have some familiarity with the format may want to skim part 1, “Understanding the Value and Types of Graphic Novels.” Likewise, librarians who do not plan to collect comic books retrospectively may find the author's exhaustive coverage of single-issue series' changes of title, publisher imprints, crossover characters, and so on to be merely exhausting.

On the other hand, there is always something new to learn. Serchay's section on manga in its many forms greatly increased this reviewer's knowledge of the subject. A list of popular manga storylines was enlightening. Who knew there was a manga title about the 7-Eleven chain coming to Japan? Unfortunately, other parts of the world receive very little attention. Serchay devotes only three pages to comics traditions outside of the United States or Japan. That hardly seems fair to countries such as France and Belgium, where bande dessinée has long been a legitimate and well-respected art form.

Half of the book is given to three useful appendixes. Appendix A is an annotated list of recommended graphic novels (and again, this includes volumes of collected Superman comics and the like), with ratings to indicate appropriate age levels. Appendix B is a bibliography of comics-related books for librarians and patrons. Appendix C provides URLs for several publishers, vendors, and news and reviews sites. There is also a general bibliography and two indexes.

The Librarian's Guide to Graphic Novels for Adults does not contribute much that is new to the literature, although some may appreciate having the subject covered in one place. Francisca Goldsmith's Graphic Novels Now: Building, Managing, and Marketing a Dynamic Collection (ALA, 2005) covers practical issues such as storage, cataloging, and preservation in a more organized and thorough fashion. Steve Miller's Developing and Promoting Graphic Novel Collections (Neal-Schuman, 2005) also covers some of the same ground as Serchay. For selection, one could hardly do better than Gene Kannenberg's 2008 guide, 500 Essential Graphic Novels: The Ultimate Guide (Collins Design). And Scott McCloud's Understanding Comics: The Invisible Art (Harper Paperbacks, 1994) is still the most accessible and thorough work available on how we read and intellectually process comics.

Librarians with little knowledge about collecting comics and who do not already own other titles on the subject will find Serchay's book worthwhile, as will librarians who are interested in a good overview of the history of the comics industry.—Liorah Golomb, Humanities Librarian, The University of Oklahoma, Norman, Oklahoma