

BREATHING NEW LIFE INTO COMIC COLLECTIONS:

DRAWN & QUARTERLY'S CHOICE TO REFORMAT
& REPUBLISH FOR A YOUNG READERSHIP

by
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Project submitted in partial fulfillment
of the requirements for the degree of

Master of Publishing
Faculty of Communication, Art, and Technology

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Simon Fraser University
Fall 2016



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ABSTRACT

Graphic novels and comic reprints have recently surged in popularity due to Hollywood adaptations and bestselling titles such as Art Spiegelman's *Maus* and Marjane Satrapi's *Persepolis*. Despite these successes, publishers still struggle to find the right audience for many comic collections. This report focuses on Drawn & Quarterly's decision to reprint two comic collections in smaller, kid-friendly editions. It analyzes why D+Q decided to reformat the Janssons' *Moomin* comics and Mizuki's *Kitaro* manga for specific readerships, with a focus on the emerging genre of crossover literature. The importance of accessibility for serialized comics/manga and crossover literature is underlined as a reason why these titles are ideal for a redesign, and the production work done by the D+Q staff to turn each title into a "kid-friendly" work is explained. Lastly, the report offers insight on how publishers can use D+Q's tactic for their own success.

Keywords: crossover literature, children's literature, comics, Drawn & Quarterly, Moomin, Kitaro

ACKNOWLEDGEMENTS

I would like to thank and acknowledge the help and support of Hannah McGregor and John Maxwell, who were enthusiastic about the topic of my report even after reading through several drafts. Their patience and encouragement were unwavering reminders of why publishing is both interesting and important.

I would also like to thank everyone from Drawn & Quarterly, most notably those who gave me their time and patience for the duration of and following my internship, most notably Marcela Huerta, Marie-Jade Menni, Tracy Hurren, Alison Naturale, Tom Devlin, and Peggy Burns.

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1 INTRODUCTION

The Canadian publisher Drawn & Quarterly (D+Q) publishes both original works and collected comics from other sources, namely online, in newspapers, or in magazines. This report will focus on the latter, specifically serialized comics. D+Q's list of newspaper and serial comics includes titles such as *The Greatest of Marllys*, *Walt and Skeezix*, *Pippi Longstocking*, *Nipper*, *Moomin*, and *Kitaro*. With their extensive list of serialized comics titles, D+Q clearly understands the importance of examining the market to discover which comics are suited to particular audiences and adjusting the graphic novel format as required. What is unique about D+Q's collections of *Moomin* and *Kitaro* comics, however, is that though the initial designs for these titles were created with adults in mind, they have also been redesigned and republished in kid-friendly formats. D+Q decided that for both of these titles, their success would be greater if two publications were released at different times and for different audiences.

Comics printed in newspapers and serials were never solely meant for adults. Though some may contain high-brow humour, most comics that have existed primarily within the mainstream and outside of graphic novel circles are meant for large audiences with varying genders, races, lifestyles, and ages. The stories within the panels of these comics are meant to keep a variety of readers entertained, from children to adults. In fact, due to their highly visual nature, they could be considered a great tool to teach reading: a logical second step following picture books. The comics are full of lessons about relationships and their language is complex enough for adults to enjoy. For these reasons, comics could be considered great literature for young readers. However, in keeping with recent trends within literature, they could also be considered ideal crossover titles.

This report will begin by exploring the history of comics and manga in relation to two specific Drawn & Quarterly titles: the *Moomin* collection and the *Kitaro* series. It will then provide a survey of the history of children's literature. Following this, the relatively new trend of crossover literature will be looked at in relation to the fact that graphic novels can be an ideal form of crossover fiction as an accessible visual medium. Crossover fiction in this report is defined as books "that appeal to adults as much as they do to children" (Craig, 2006). This will lead into an examination of crossover literature at Drawn & Quarterly. Ultimately, this report will focus on these two comic collections as perfect examples of crossover literature by examining their publication in two different formats: one for adults and one for children. It will explain why Drawn & Quarterly made the decisions to reformat both of these series for children followed by descriptions of how the kid-lit versions differ from their adult-focused predecessors.

Last, this report will examine how production plays an huge role when graphic novels are redesigned. D+Q has both permanent production employees and transient production interns. These teams work together to adapt

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the original artwork so that it fits with the streamlined, kid-friendly formats that D+Q has designed. This report will thoroughly examine the steps that are taken when preparing Drawn & Quarterly's *Moomin* and *Kitaro* titles for republication in their kid-friendly formats. It will conclude with how D+Q's choice to produce different formats has led to a healthy publishing environment.

2 A BRIEF HISTORY OF DRAWN & QUARTERLY

Drawn & Quarterly was started in 1989 by Chris Oliveros. For twenty-five years, the company has been based out of Montreal. Initially, Drawn & Quarterly published a magazine that included material from various cartoonists that are still published by D+Q today (though at that time, they were just beginning their careers). In 1990, Oliveros published D+Q's first comic book: Julie Doucet's *Dirty Plotte*. The end of the twentieth century wasn't always easy for graphic novel publishers because at this time, alternative comics were forced into "hobbyist stores geared to hardcore collectors" (Rogers, 2015, p. 27). These indie comic book stores would open and soon close, making it difficult for graphic novel publishers to make a steady profit from bookstores. Yet, Drawn & Quarterly tread forward for multiple reasons. First, D+Q was successful in "a handful of independent bookstores and at chains like Virgin Megastores and Tower Books, as well as online at Amazon, which was not yet the behemoth of today" (Rogers, 2015, p. 28). Additionally, Oliveros "resisted the temptation to expand too quickly, never published comics he didn't believe in, and remained loyal to his core artists" (Rogers, 2015, p. 27). By 2000, graphic novels were beginning to garner significant interest; books-turned-movies, such as *Ghost World*, helped the trend flourish. In 2003, Peggy Burns was hired as a publicist for D+Q. Burns encouraged Oliveros to signing Farrar, Strauss, and Giroux as their American distributor. This choice would end up being a partnership that helped D+Q grow to the international publishing company it is today by putting D+Q's books into American libraries and bookstores.

When Burns made the move from DC Comics to D+Q in 2003, she brought her fiancé, Tom Devlin, with her. Devlin had started Highwater Books in 1997 and as such, was already familiar with alternative comics. By the end of 2004, Devlin was employed at D+Q as their "primary designer and production person" (Rogers, 2015, p. 40). In 2005, a new imprint called Petits Livres was created. Under this imprint, D+Q would publish small art books. Drawn & Quarterly continued to publish high-quality books and in 2007 they founded a bookstore, Librarie Drawn & Quarterly. Located in the Mile End of Montreal, D+Q's bookstore became a place to shelve French and English alternative graphic novels (including much of D+Q's list) and other high-quality literature. A second imprint, called *Enfant*, was launched in 2009 to publish children's graphic novels. When Oliveros stepped down as publisher in 2015, Burns became the publisher, while Tom Devlin became executive editor. Following her internship in 2010, Tracy Hurren was hired as the managing editor. She is now the senior editor. At the time of my internship, Marie-Jade Menni was the production coordinator and Marcela Huerta was the production assistant (she is now an assistant editor); they were also the internship supervisors. Drawn & Quarterly also employs a marketing director, a marketing assistant, an administrative assistant, a print manager, a finance director, and sales staff for Librarie Drawn & Quarterly.

3 THE BEGINNING: NEWSPAPER COMICS AND MANGA

In her report “The Golden Age of Reprints: Classic Comics in a Contemporary Industry,” Tracy Hurren (2011) points to the accessibility of comics: “In their infancy, comics were ephemeral—disposable entertainment delivered to one’s doorstep in the morning and intended to be placed on the curb with the trash in the evening” (p. 18). Prior to television, newspapers and periodicals were a major form of entertainment. In the nineteenth century, magazines and newspapers began to evolve into the format they remain today; they included journalism, advertisements/classifieds, interest pieces, and comics: thus, each paper contained something of interest to each person in a family (“Magazine”). The key to maintaining a large audience was accessibility and merchandisability. The goal for paid circulation newspapers and periodicals is to maintain high circulation numbers in order to charge higher prices on advertisements and thus make a higher profit margin. In 1930, it is estimated that approximately 70 percent of England’s population read a paper daily and nearly everyone read a Sunday paper (Bingham, 2005).¹ Thus, the audience for newspapers was expansive. In fact, in 1930, the *Evening News* announced that their daily sales were 691,320 copies (Simms, 2006). However, because this circulation number was intended to be directed at advertisers, some authors have estimated that the circulation was closer to 300 thousand readers in 1930, making up 35.7 percent of the market of “halfpenny evening papers” (“The Evening News [London Newspaper]”). At the time, it was the most popular newspaper in London. It hit its highest circulation in the late 1940s, just prior to the introduction of Tove Jansson’s *Moomin* comic strip. In the 1940s, they announced their circulation number was 1.7 million copies (Simms, 2006).

Hurren points to the fact that serialized newspaper comics were traditionally lowbrow. In other words, similar to the mandate of their parent newspapers, comics were also intended for a massive audience, inclusive of children and adults. Furthermore, the fact that the stories spanned several editions of the paper kept readers interested in the plot development, thus pushing consumers to buy newspapers daily in order to follow the lives of the characters. Once a person became interested and engaged in a particular comic, it would have been no problem to purchase a newspaper, as it was a major form of entertainment in the early twentieth century. In fact, authors such as Ray Bradbury and John Updike² have written fondly of their childhood collections of clipped comic strips (“Comic Strip”). Thus, from collecting comics to reading the dailies, comics were meant to be read and enjoyed by both children and adults.

Much like newspapers and serials, manga is released every week in Japan. This keeps fans hooked on particular stories and returning weekly, similar to how newspapers include long-form comics across multiple daily papers. Matt Alt states that for those who illustrated manga at the time of Mizuki, this job promised a steady income if one could keep pace with the rapid publishing schedule (Mizuki, 2013). Manga at its inception was intended for adults; however, toward the end of the Meiji period (1868-1912), a demographic of children started being recognized. Children’s manga was released as a result. According to Alt, *Kitaro* is “approachable—and merchandisable” (Mizuki, 2013). That was the goal for these mangas: to be a magazine that people purchased regularly. Though some manga maintained adult themes, other magazines were

¹ For the sake of this report, I am solely focusing on the market in England, primarily the *Evening News* as it relates to Tove and Lars Jansson’s *Moomin* comics.

² See *The Paris Review* for an interest piece on John Updike and his passion for collecting comics.

introduced for both children and adults. In the case of Mizuki's *Kitaro*, the stories were originally "intended for boys, but once it was picked up by the influential *Shonen* magazine it quickly became a cultural landmark for young and old alike" ("Kitaro by Shigeru Mizuki").

Shonen mangas "focused on topics thought to interest the archetypical boy: sci-tech subjects like robots and space travel, and heroic action-adventure" ("Shōnen Manga") because boys were the dominant demographic reading manga following World War II. By the late 1960s, *Shonen Magazine* reached weekly sales of 1.5 million (Hoffman, 2009). Shonen were intended for youths up to eighteen years old, but extended to older demographics seeking different themes and more accessible content ("History of Manga"). Because this demographic was so large, many manga magazines decided to focus on shonen stories, thus limiting the roles of women in a huge amount of manga. This is one reason why women play marginal roles throughout the *Kitaro* series, only appearing to tempt or ask for help from Kitaro and his friends. However, seeing how successful manga was for boys, a new manga, shojo manga, emerged in the early 1960s. It was targetted toward girls (Buckley, 2002).

Both Tove Jansson and Shigeru Mizuki were being published during the height of their respective formats. Jansson was published while newspaper circulation numbers were at their peak, and Mizuki was signed to *Weekly Shonen Sunday* and *Weekly Shonen Magazine* when manga was growing at an unprecedented rate. They were successful artists who were already creating stories that were applicable to any age. As such, they found that their stories fit easily into comic and manga formats, which were meant to be accessible to huge readerships. This isn't to say that their stories are simple: in fact, both *Moomin* and *Kitaro* are ripe with lessons about human behaviour and inherent goodness. For this reason, while they thrive as visual graphic novels, they also thrive as both kid-lit and crossover literature.

3.1 THE BEGINNING: MOOMIN

Tove Jansson was born in 1914 in Finland to an artistic family. She studied art throughout her life and across Europe, in Stockholm, Helsinki, and Paris. From the 1930s to 1953, during the completion of her schooling, she also contributed political cartoons to the Swedish-speaking satirical magazine *Garm* ("Tove Jansson"). It is here that a quasi-Moomintroll figure emerged as a signature illustration for Tove's cartoons. However, at this time, he appeared much thinner in both body and face and he had a devilish tail. He was also called a "Snork" ("Tove Jansson's Work at Satire Magazine Garm," 2014).



FIGURE 1. THE ORIGINAL MOOMIN.

By 1950, Tove had published four books about the characters in Moominvalley in Swedish. In 1952, she created her first picture book (*The Book About Moomin, Mymble, and Little My*), for which she wrote and illustrated ("History"). At this time, Tove's books were being translated in English, bringing her fame across Europe. In 1952, after two of her books were translated into English, London's newspaper, the *Evening News*, approached her to ask if she would be interested in drawing comic strips about the Moomins. Because Tove already had experience contributing cartoons to magazines

and had previously drawn a comic adventure based loosely on her book *Comet in Moominland* for the Swedish newspaper *Ny Tid*, she agreed. In 1954, Tove began writing *Moomin* comic strips in English.

The stories of Moominvalley were a perfect match for the *Evening News*. To start, Jansson was already successful in Europe. At the time, the *Evening News* was the world's largest newspaper; the strip reached up to 20 million readers daily in over forty countries. The dual success of both Jansson and the *Evening News* kept entire families engaged in the evening newspaper. Furthermore, because Jansson's previous *Moomin* works were children's stories, the comics and their characters were accessible to a broad readership of different ages and demographics. The stories centred on eight major characters: the Moomin family, the Snorks, and some of Moomintroll's best friends. The diversity of the characters meant that individual readers could find a persona to relate to and would stay engaged in stories across nightly editions of the newspaper. She wrote and drew twenty-one long stories³ from 1954 to 1959, first writing them solo and later with the help of her brother Lars. In 1960, Lars took the strip over and wrote it until 1975 ("Tove Jansson", *Wikipedia*).

Though Tove left the newspaper, she still continued to write about the characters of Moominvalley until around 1970. By 1957, Tove had published six longer books, which was how she had originally been writing about the Moomins. In the same year, *Moominland Midwinter* was published, which saw Jansson

...adopt a darker, more introspective tone compared to the earlier books that is continued in the remainder of the series. Often in the book Moomintroll is either lonely, miserable, angry or scared—the result of being forced to survive in a world to which he feels he does not belong. While preserving the charm of the previous novels, the story involves a more in-depth exploration of Moomintroll's character than before ("History").

Clearly, Jansson's complex characters were reaching maturity. To Tove, the *Moomin* stories were not just a comic, but a way to showcase life: "For her, art and life, work and love were one" (*Moomin Characters Oy Ltd.*, 2014). Devlin wrote in his introduction to *Moomin: The Deluxe Anniversary Edition*,

There's a distinctly carefree, individualist vibe mixed with a hint of playful cynicism, a kind of embrace-life-and-live-it-to-its-fullest-but-maybe-don't-get-too-carried-away ethos. The Moomins can be selfish, cruel, and petty at times, but more often than not they are generous, nurturing, and involved—like real people (Jansson, 2014).

In the time she was writing about Moominvalley, Tove produced nine books, five picture books, and the comic strip. The staying power of the *Moomin* stories is evident: since then, plays, animated television programs, puppet shows, art exhibits, operas, and even a theme park called Moominworld have been created. The comic strips were an incredible way to showcase Moominvalley, and by extension, reach a huge audience of readers for the *Evening News*. Today, Jansson's books have been translated into over fifty languages and her *Evening News* comics have been published as collections and single stories by Drawn & Quarterly ("Tove Jansson," *Moomin*).

³ This means that Tove's stories would span over several editions of the newspaper.

3.2 THE BEGINNING: KITARO

Shigeru Mizuki is known throughout Japan for his yokai tales. Alt identifies Mizuki as the person who created the device that “holds a nation’s worth of disassociated folk characters together” (Mizuki, 2013). Kitaro (the character) is the device Mizuki used to connect Japan’s folk stories as a cohesive narrative. Yokai stories are tales of supernatural beings that sometimes explain everyday occurrences, similar to both ghost stories and mythology. The yokai tales were passed down from the Edo period of 1603 to 1868. Though interest faded in these stories, the forgotten stories were revitalized during the Showa period of 1926 to 1989 with kamishibai (paper theatre). The storytellers of kamishibai would travel the countryside with “a small wooden theatre they used to show the pictures, pulling them out one at a time while the story unfolded” (Davisson in Mizuki, 2016b). These travelling raconteurs renewed interest in yokai by bringing the stories to life for villagers. Zack Davisson states that “In 1933, two popular kamishibai artists dug up old Edo period yokai stories for a series of kamishibai adventures starring a peculiar young boy...Graveyard Kitaro” (Mizuki, 2016b). Very little is known about this original *Kitaro* series as most of the stories were destroyed in World War II (Davisson in Mizuki, 2016b). And by any account, these stories never reached Mizuki in his village. Though perhaps the stories of Kitaro were not passed down to Mizuki through kamishibai, Mizuki’s upbringing ultimately informed his interest in yokai stories. Mizuki had grown up in a small village, quite disconnected from industrial Japan. The world that he lived in was still very much rooted in folklore in the early twentieth century (Davisson in Mizuki, 2016a). He learned many of these folk stories from NonNonBa, a grandmother-like figure in Mizuki’s life during his upbringing (Davisson in Mizuki, 2016b). The interest she sparked in him led him to study yokai throughout his life (Alt in Mizuki, 2013).

Another passion that Mizuki harboured was a desire to draw. Though he lost his arm while he was fighting in World War I, he retaught himself to draw with his other arm after he came back to Japan (Mizuki, 2013). He drew kamishibai, but the work hours were gruelling and the pay was not very good. By the 1950s, television and radio had begun replacing kamishibai. However, there was a new trend emerging: manga (Davisson in Mizuki, 2016a). Manga are frequent, serialized publications, sold in newsstands in Japan, similar to magazines (Alt in Mizuki, 2013). In 1965, the “insatiable demand for new work...landed *Graveyard Kitaro* a spot in [the] popular manga magazine *Weekly Shonen Sunday*” (Alt in Mizuki, 2013). Though the stories were originally intended for boys, once they were picked up by the magazine, they “became a cultural landmark for young and old alike” (“Kitaro by Shigeru Mizuki”). However, as many of the sponsors predicted, *Graveyard Kitaro* struggled to find an audience, mostly due to the name. The topic of yokai was considered too grotesque for children, while “graveyard” deterred sponsors who didn’t want their products associated with death. So, always inspired by his upbringing, Mizuki reached back to his childhood and his difficulty pronouncing his first name, “Shigeru.” He would call himself Gegeru, “[earning] him the nickname ‘Ge-ge.’ The nonsensical phrase also happened to echo the traditional Japanese expression of disgust (‘Ge!’) and the croaking of toads, a classic familiar of the yokai” (Alt in Mizuki, 2013). The series was renamed *GeGeGe no Kitaro* in 1967, shifting the focus to Kitaro as a superhero, “with ‘good’ yokai familiar standing between humanity and ‘bad’ yokai” (Alt in Mizuki, 2013). *GeGeGe no Kitaro* would become the stories that Mizuki is known for today. Mizuki often re-contextualized folktales in modern, urban settings which made folktales more appealing and

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accessible to the large audiences of people buying manga in cities (Alt in Mizuki, 2013). Mizuki drew *Kitaro* for over fifty years, bringing both Western and Eastern monsters into the stories as yokai.

Mizuki ultimately created “merchandisable” manga that were loved by both children and adults (Davisson in Mizuki, 2016b). The success of *GeGeGe no Kitaro* is that it created a cohesive narrative for many of the folk tales that the Japanese people already knew. However, these stories became modernized and accessible through Mizuki’s use of urban settings and contemporary monsters. Kitaro was integrated into popular culture through *GeGeGe no Kitaro*’s publication as a manga. This visual medium came at a time when television was searching for entertaining stories. Since Mizuki began drawing *Kitaro*, the stories have become television shows, movies, video games, and have been published in collections by literary graphic novel publisher Drawn & Quarterly, thus reaching an international audience (“GeGeGe no Kitaro”).

4 CHILDREN'S LITERATURE

Though children's literature existed prior to the twentieth century, it was a limited market and still a relatively young business. The first recognized children's book publisher was John Newbury of London, England, who published approximately thirty books for children in the mid-eighteenth century (Susina, 2004). Books for children were recognized at this time as having two purposes: to instruct and to entertain. Newbury, inspired by John Locke, used the device of entertainment to instruct children, such as in teaching children morals through fables. Newbury's teachings were directed at an emerging middle class. He published books that illustrated how education could lead to financial success (Susina, 2004). Though no official English-language children's book publishers existed prior to Newbury, certain literature such as conduct books, religious texts for children, *Aesop's Fables*, and *Morte d'Arthur* found their way into the hands of children.

Once Hans Christian Andersen's *Tales, Told for Children* was published in the mid-nineteenth century, fairy tales became much more acceptable to read. Previously, they had been perceived as too scary and absent of purpose. In other words, they were viewed as stories that did not teach children. However, the publication of Andersen's stories illustrated a shift in genre. Children's literature became much more fantastical and focused on entertainment over instruction. Lewis Carroll's *Alice in Wonderland* (1865) and *Through the Looking Glass* (1872) embody this shift in purpose from education to enjoyment. Later in the Victoria Era, books became more instructional and served different purposes for boys and girls. Whereas books for girls centred on domesticity, books for boys celebrated adventure. What was acceptable behaviour for the characters became more rigid based on their gender. Books became a vital tool to instruct children on proper etiquette for their sex.

By the twentieth century, there was a noticeable shift in thinking: children were being recognized as individuals (DeAngelo, 1958). The rise in libraries, trained librarians, and children's reading rooms created a space for children's literature to flourish. Spaces for young readers became a necessary part of society ("Children's Literature"). Society began to recognize that children were a unique group of readers: "[If] a society [wants] to produce a substantial body of children's literature it must recognize the existence of children as an important and distinctive category of readers with separate needs and interests" (Susina, 2004). This shift in thinking and the cultural changes that arose helped create a healthy environment for children's literature to grow. While this was an important shift in thinking for the Western world, this transition was vital to the success of many publishers in post-World War II North America. Following World War II came a boom in fertility rates. For example, between 1946 and 1966, approximately 400 thousand babies were born yearly in Canada ("Post-World War II Baby Boom"). During this period, the population increased from approximately 12 million to 20 million ("Population of Canada"). Thus, the population was growing at a rate of two to four percent per year solely due to the number of births. These statistics show that the growth in the youth population coincides with the shift of thinking toward children as individuals. Businesses were quick to recognize that as a significant percentage of the population, children were a large portion of consumers. For book publishers, this meant that youth were a unique demographic of readers. It was during this boom that children's literature became "big business" ("Children's Literature"). This led to more children's literature

being published and at more affordable, accessible prices for children, such as in the case of dime novels and penny dreadfuls, which were often cheap reprints of other literature (“Dime Novel”) and were already being published as early as 1860 (O’Rourke, 2004). An example of how publishers cashed in on children’s literature can be seen through the model of the Stratemeyer Syndicate, introduced in 1899 (O’Rourke, 2004); this syndication relied on anonymous authors to rapidly create stories for children. They were then sold at low prices so that youth could purchase them. Stories published by the Stratemeyer Syndicate include the *Nancy Drew* and *Hardy Boys* series. Manga in Japan, though not anonymous, relies on a similar model, releasing inexpensive manga magazines weekly. The goal of this model was to sell as many books as possible with the lowest cost to the publisher, thus eliminating extra costs. The syndicate wasn’t alone in its publication of series, either (Susina, 2004). Publishers recognized the voraciousness of a huge mass of children learning to read. Thus, they would publish series in order to maintain faithful readers, who would sometimes grow up with the characters.

The relevance of marketing books to children directly coincides with a growing market of young readers and the acknowledgement of these readers as paying consumers. As of 2014, the percentage of juvenile titles purchased in Canada is 38 percent, making it the dominant third of books purchased (Booknet Canada, 2015). In the United States, 48 percent of six to eight-year-olds read for pleasure five to seven days per week, 39 percent of nine to eleven-year-olds read at the same frequency, and 28 percent of twelve to fourteen-year-olds read that often, thus illustrating the regularity with which children read (Rideout, 2014). Furthermore, in the United States, there are approximately 74 million children between the ages of eight and seventeen (Federal Interagency Forum on Child and Family Statistics [FIFCFS], 2015). In Canada, the number is approximately 5.5 million, making up 16.2 percent of the population, but Statistics Canada only counts ages zero to fourteen (Statistics Canada, 2012). This illustrates the huge number of potential readers, and thus buyers, of children’s books in North America alone. Due to the recognition that children comprise such a large portion of the population and that they read with regularity, publishers who are not specifically children’s book publishers are choosing to direct some of their titles toward children, young adults, or towards a mixed demographic of children and adults.

5 CROSSOVER LITERATURE

In recent years, the trend of “crossover” literature has grown to be a phenomenon. In fact, in BookNet’s (2015) study about Canadian book buyers, they noted that although 14 percent of people think they are buying juvenile titles, in truth, 38 percent of consumers are actually purchasing these books (p. 10). This illustrates the fluidity and subjectivity of the genre: many titles could be considered both child and adult literature. The realization that more books were able to fit in both categories inspired a new genre to emerge in the early 2000s: crossover literature.

Crossover fiction, though not a new concept, has seen a huge boost in the twenty-first century, especially with titles such as *Harry Potter*. Crossover literature is a genre that “blur[s] the lines between child and adult categories” (Beckett, 2009, p. 2). In other words, it is a new genre that uses tropes of both kid-lit and adult literature in order to create a story. Often, these stories have multiple levels and are interesting and accessible to many ages. In the past few decades, children’s and young adult literature has been frequently nominated for prestigious literary awards such as the Man Booker or the Whitbread (now called the Costa Book Awards); these nominations were once considered unattainable to those writing for children (Beckett, 2009). But today, these titles are recognized as appealing to a huge book-buying market; they are accessible and enjoyable to both children and adults alike. Therefore, they are now being taken seriously as literary texts with merit.

Sales of crossover titles have similarly proven that this genre is a feasible form of profit. Alexandra Alter (2014) states that “sales of children’s books have exploded in part by adult readers who devour series like ‘Harry Potter’ and ‘The Hunger Games’. Revenue from children’s and young adult books jumped 30 percent in the first quarter of [2014] compared with the same period last year.” Thus, it is no mystery why publishers are putting out more children’s titles, illustrated by the jump from approximately six thousand new titles in 2003 to twelve thousand in 2013 (Alter, 2014). The significant increase in new titles is directly aligned with the increasing interest and growing audiences for crossover titles.

Many publishers often choose to release a single, universal edition of a book and market it to both young readers and adult audiences. However, other publishers are able to release different editions of titles, dependent on the success (or potential success) of the work. Often, the success of a title is examined over a period of time in order to determine whether or not a book should be republished in a new format. The *Harry Potter* series, initially marketed to children, has been redesigned and republished with a new cover for adults following the success of the series. *Harry Potter* was initially published in 1996 (“A Guide to Collecting Harry Potter Books”) and had its first “adult edition” published in 2003. *Harry Potter and the Order of the Phoenix* was simultaneously published as both children’s literature and adult fiction after the success of the first four books (Saunders, 2003). Similarly, contemporary books such as Philip Pullman’s *His Dark Materials* have had the same treatment, while Marcus Zusak’s *The Book Thief* has been reformatted for children following the success of the title.

Literary classics, such as Lewis Carroll’s *Alice in Wonderland*, Fyodor Dostoyevsky’s *The Brothers Karamazov*,

John Knowles's *A Separate Peace*, and Sylvia Plath's *The Bell Jar* have all been given various redesigns in order to appeal to different audiences. Though crossover literature is considered accessible and entertaining to many ages, different treatments of cover and interior design help these titles fit in and compete with the books they are shelved alongside. The differences in design often take the form of brighter colours and contemporary fonts for a younger audience, while darker, abstract covers are associated with adult literature.

Marjane Satrapi's *Persepolis*, a graphic novel originally published by L'Association in French from 2000 to 2003, was published in English by Pantheon in two volumes in 2003 and 2004 ("Persepolis (Comics)"). All of these covers feature very bright backgrounds with decorative fonts that are contemporary, though not the most readable. In 2007, Pantheon republished these books as a single volume. This edition is much more reminiscent of adult book covers, being much darker. Furthermore, the font is much more readable as a bold sans serif. The most notable change in adapting this book to appeal to an older audience is the removal of the original subtitles. While *Persepolis 1* was identified as "The Story of a Childhood," the single volume title is *The Complete Persepolis*, omitting any mention of age. By redesigning the book, removing the age identifier, and eliminating the possibility that a reader may pass on the series if *Persepolis 1* is not stocked, Pantheon makes this volume accessible to a much wider audience, illustrating how multiple editions for crossover graphic novels can be incredibly helpful to publishers.

5.1 CROSSOVER LITERATURE, COMICS, AND DRAWN & QUARTERLY

Crossover literature and comics share the goal of accessibility to all ages. Drawn & Quarterly has tapped into this market by releasing the *Moomin* series and *Kitaro* comics in both adult and kid-friendly formats. These specific comics are perfect for crossover literature for a variety of reasons.

To start, characters in crossover fiction straddle "childhood and maturity" (Craig, 2006). In both of these series, the protagonists are more mythical than human: Moomintroll is a hippopotamus-like troll, while Kitaro is the last ghost yokai. They represent the best in an individual's character. Their pureness of heart correlates with a wisdom beyond their youth, thus conveying an emotional maturity that is absent from many of the other characters, such as Sniff in the *Moomin* comics or Nezuki Otoko in *Kitaro*. Sniff is described as resembling a "brown rat or mouse" (*Moomin Wiki*), while Nezuki Otoko is described as "a rodent-like half yokai" (*GeGeGe no Kitaro Wiki*). Both characters are continuously involved in schemes to get rich quick.

These characters are the foils to the good-natured Moomintroll and Kitaro. The official *Moomin* website describes Moomintroll as one to "never bear a grudge" ("Characters"). He is inquisitive, thoughtful, sensitive, brave, and above all, a great friend: "he has great faith in his friends and gets worried if one of them is unhappy" ("Characters"). Kitaro, similarly, is "a kind-hearted boy who can't ignore the plights of people or yokai [sic]" (*GeGeGe no Kitaro Wiki*). Yet, early in the manga, he is stated to have very little compassion. This transformation into a character with "adult-like composure" (*GeGeGe no Kitaro Wiki*) illustrates an additional trope of crossover fiction: while the protagonists straddle the line between childhood and adulthood, they

mature throughout the work. On the official *Moomin* website, it states that “Moomintroll doesn’t reach adulthood during the *Moomin* stories, but he does grow up a lot in the book *Moominland Midwinter*” (“Characters”). Furthermore, his love for Snorkmaiden and his journey to understanding “that love can sometimes make you wistful and even downright sad” is one way readers can see Moomintroll’s development over the series (“Characters”).

Women play a role in the lives of both Moomin and Kitaro. Within crossover literature, love and sex are confronted in a way that gives “readers a double vision—into the past for adults, and into the future for children” (Craig, 2006). In the *Moomin* series, Moomintroll is in love with Snorkmaiden. Their relationship is very innocent and resembles young love. In fact, Snorkmaiden is fickle and often falls in love with others. Yet, she always returns to Moomintroll, whose devotion stays unwavering (*Moomin Wiki*). His relationship with Snorkmaiden is a catalyst for growth and a way that Jansson reveals a more complex personality beneath the often-happy Moomintroll. Kitaro, on the other hand, “has a soft spot for both human and youkai [sic] girls, and sometimes gets tricked by them” (*GeGeGe no Kitaro Wiki*). Though Kitaro doesn’t confront love, the playfulness of boys and girls resonates with young readers, while adults are able to analyze and examine aspects of the literature, such as the roles women play as “seductress-goddess” (Savitt). In *Kitaro*, women make Kitaro’s earthly desires and failings evident to the reader, creating a more relatable protagonist.

Crossover books appeal to adults because they “recapture the vigour and enchantment of a world in which the fantastic is given equal weight with the real” (Craig, 2006). Both the human/yokai world and Moominvalley engage the imagination for adults and children. However, the purity of the protagonists, their endeavors to stay good, and their relationships with others are real struggles of adults and children alike. Devlin states that, “she [Jansson] creates a world that’s mostly very sweet but she undermines it a little with selfishness and loneliness. It’s pretty complex and probably closer to real life than a lot of stories” (Spurgeon & Devlin, 2006). Because they straddle the fantastic and the real, these books are able to act as both adult and children’s literature. Ultimately, this duo engages the mind and imagination, challenging children to think forward and learn lessons while inspiring adults to look back, reflect, and use their imaginations. Crossover fiction creates a place to reflect on “friendship, courage, self-sacrifice, evil, and loyalty... in violent conflict” (Craig, 2006).

Because of comics’ accessibility and similarities to crossover literature, Drawn & Quarterly has republished their adult versions of these books in completely different designs for younger readers, making the stories available to any reader, regardless of where they are in a bookstore.

6 DRAWN & QUARTERLY, COMICS, AND THE DECISION TO REPRINT

6.1 THE MOOMIN SERIES

6.1.1 THE MOOMIN COLLECTIONS

In 2006, Drawn & Quarterly announced that they would be printing the *Moomin* series for the first time for a North American audience (Hurren, 2011, p. 22). Initially, the project wasn't fully-realized. Devlin said in an interview shortly after the announcement,

As it stands now, we'll just do the Tove work (five volumes) and see how that goes... it's possible that we may eventually reprint the strip that Tove's brother Lars did when she stopped (but it's hard to be sure right now.) Lars actually helped write a couple of the last adventures that Tove drew. Tove then handed the strip over to Lars and he carried it on well (Spurgeon & Devlin, 2006).

At this point, D+Q has published ten volumes in addition to thirteen small-format children's books. In a conversation with Hurren, she states that D+Q is only approximately halfway through publishing the strips (T. Hurren, personal communication, July 2016). They have since decided to publish Lars' strips. However, their collection *Moomin: The Deluxe Anniversary Edition* is a collection of only Tove's strips, published in 2014 to celebrate what would have been her hundredth birthday.

Drawn & Quarterly licenses the English rights to the strips that were published in the *Evening News* beginning in the 1950s (Spurgeon & Devlin, 2006). These strips were originally published in English, so conveniently, there was no need for a translator (Spurgeon & Devlin, 2006). Additionally, while Hurren (2011) states that "acquiring the rights to some copyrighted work can come with an unwieldy price tag" (p. 20), the acquisition of the *Moomin* series was both easy and low-cost. Moreover, Drawn & Quarterly has built a strong professional relationship with the rights holders as a result of so many Jansson publications.⁴ For Drawn & Quarterly, having the English-language rights to the comics (and not just the Canadian rights), was incredibly important in the case of the *Moomin* series. D+Q also distributes in both the United States and United Kingdom through Farrar, Straus & Giroux and Publishers Group UK, respectively ("A Brief History of Drawn & Quarterly"). Though this was the first time *Moomin* had been published in North America, the UK and Europe were familiar with Jansson's work (McGillis, 2015). However, the collection from the *Evening News* had not yet been published in the EU. This created a sizeable market that D+Q had access to even before printing (Spurgeon & Devlin, 2006). In fact, Hurren estimates that 70 to 80 percent of the sales of the *Moomin* comics are outside of Canada (T. Hurren, personal communication, July 2016).

The collected volumes of the original Drawn & Quarterly *Moomin* books maintain a standard design for all of the books. The series ranges between 88 and 128 pages. Devlin states that "The story lengths vary slightly

⁴ Devlin states that "Getting the rights was relatively easy. I wrote a couple of people and eventually happened upon the Moomin Museum and they put me in touch with Bulls who control the comic rights. They've been easy to work with, approving formats, promotional plans all that sort of thing. They provide me with CDs of the artwork" (Spurgeon & Devlin, 2006).

BREATHING NEW LIFE INTO COMIC COLLECTIONS

ranging anywhere from 51 to 109 days [of the *Evening News*]” and that each volume would have four or five stories (Spurgeon & Devlin, 2006). Thus, the range in pagination accounts for the difference in story length and number of stories per book. For hardcover books, they are relatively light, weighing at 1.5 to 2 pounds. They are tall, thin books, measuring approximately 8.5 by 0.5 by 12 inches, though this varies by fractions of an inch. Each cover uses a different colour palette and image, but there is consistency of style throughout.

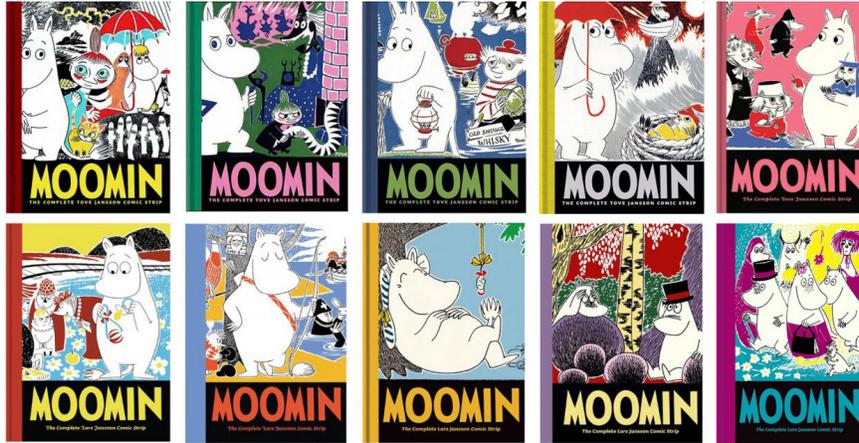


FIGURE 2. THE FIRST TEN MOOMIN COLLECTIONS, PUBLISHED BY DRAWN & QUARTERLY.

Because this was the first time *Moomin* was being introduced to a North American audience, D+Q made the design decision to omit volume numbers on the spine. The goal was to limit the apprehension readers might feel when considering reading the series: “When readers have no previous relationship with a series they are often reluctant to pick up in the middle and start reading” (Hurren, p. 22). Because the collection does not necessitate chronological reading, this decision was one that “helped facilitate higher sales” (Hurren, p. 22). Not only has this choice limited reader apprehension of where to begin the series, it has also resolved a major issue in bookselling within stores. Because there is limited space within physical bookstores, these booksellers are hard-pressed to maintain an inventory of full collections of books; instead, they must stock recent books and best sellers in order to survive in a market that is increasingly internet-based. Customers are less likely to walk away if the first volume is unavailable at the time of discovery because they can pick up a book and begin anywhere.

Drawn & Quarterly has created a cohesive, beautiful, and affordable collection. The cost of the books ranges from 20.95 to 27.95 in Canadian dollars. This series has become Drawn & Quarterly’s highest-selling reprint series (Hurren, p. 31). In fact, it has created “Moomin Mania,” an international interest in reprinting the *Moomin* collection. In conversation, Hurren stated that these books are now printed in twenty-five languages (T. Hurren, personal communication, July 2016). Additionally, the D+Q designs of *Moomin* collections are now sold to many international publishers for other-language editions of the books (Hurren, p. 31).

6.1.2 THE ENFANT MOOMIN SERIES

Moomin is one of Drawn & Quarterly's most consistent-selling books. In fact, Devlin said that "*Moomin: The Complete Tove Jansson Comic Strip* became the fastest-selling book in Drawn & Quarterly's history" (Jansson, 2014). At the end of 2013, prior to the publication of the *Enfant Moomin* books, they had sold a total of nearly 20 thousand copies of the collection. At that time, they had published volumes one through eight. Clearly, D+Q had made a sound choice in deciding to publish the Janssons' comic strips. Yet, when Devlin discussed publishing a flexicover, small-format, full-colour, single-story edition of the strips, Hurren wasn't so sure that this project would be a success despite her excitement about it (T. Hurren, personal communication, July 2016).

This version would be published under D+Q's *Enfant* imprint. These were not the first *Moomin* books published under this imprint. Previously, Drawn & Quarterly published two children's books entitled *Moomin, Mymble and Little My* (2009) and *Who Will Comfort Toffle?* (2010). For these titles, D+Q licenses the rights in Canada and the United States, while the rights in the UK are held by Sort Of books. In the indicia of both of these books, Drawn & Quarterly acknowledges the English arrangement by Sort Of books. Thus, D+Q attained the rights after they had been translated from the original Swedish books, titled *Hur gick det sen?* (1952) and *Vem ska trösta knyttet?* (1960), respectively. These books, unlike the strips, were written as children's books. They are full-colour and rather than the characters speaking within speech bubbles, the format is much more aligned with traditional children's books. Specifically, the text is a narrative of the story rather than being part of the story.

Because they had already published some of Jansson's books under the *Enfant* imprint, it was a logical choice to publish the comic strips under the same imprint. Currently, there are thirteen small-format *Moomin* books in the *Enfant* series. Hurren states that the stories are chosen based on which books are favourites of the staff at D+Q (T. Hurren, personal communication, July 2016). The page count is between forty and fifty-six pages. Unlike their hardcover counterparts, they are wide and short, measuring approximately 8.5 by 6 inches. They contain only one story, and have 4/4 colour throughout. Most of them cost 9.95 in both American and Canadian dollars, though the price has increased to 12.50 in Canadian dollars with the two most recent releases.

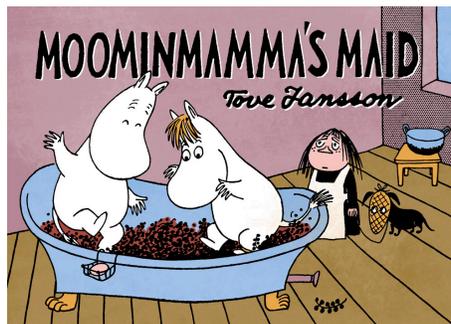


FIGURE 3. MOOMINMAMMA'S MAID, PUBLISHED BY DRAWN & QUARTERLY'S ENFANT IMPRINT IN 2015.

Since 2014, when the first book, *Moomin's Winter Follies*, was published, D+Q has sold over 65 thousand copies of the thirteen small-format print books. What Hurren thought was an interesting experiment turned out to be an incredible supplement to the black and white, hardcover collections of the same comics.

Interestingly, five years ago, when Hurren completed her report on comic reprints for the completion of her Masters of Publishing, she wrote at length on the necessity of reprints in order to attract a new audience to comics. She states that, “The publisher needs to balance the desires of devoted fans, who often want high-end reprints, and newcomers to the material, who need the content and price to be accessible” (Hurren, 2011, p. 21). Though the word “newcomers” may indicate adult-readers, new readers could be children as well. By creating a full-colour book with enlarged print and drawings in a “kid-friendly flexicover” (“Moominvalley Turns Jungle by Tove Jansson”), D+Q has made it easier for children to spontaneously discover the *Moomin* series alongside children’s picture books in bookstores and become avid readers of the series. Additionally, Peggy Burns states that “once they’ve committed to a series, dedicated readers generally stay faithful to the comics” (as cited in Hurren, 2011, p. 21). Dedicated readers of comics transplant this loyalty to their children. In fact, in the introduction to *Moomin: The Deluxe Anniversary Edition*, cartoonists Dylan Horrocks,⁵ James Kochalka,⁶ and Megan Kelso⁷ all recount their love of the *Moomin* stories beginning in their youth. This tactic is similar to media brands having several magazines for different ages to correspond with the aging of their readers. Devoted fans will stay with a brand or series if they enjoy it. The redesign of the *Moomin* books made sense based on the success of the collected books. Ultimately, Drawn & Quarterly made a wise choice when deciding to publish the *Moomin* comics for children. Kids will stay faithful to a series they love into adulthood, thus possibly leading them to purchase the collections of the *Moomin* comics later in life.

While Burns states that “for a small company like D+Q, committing to a comprehensive series is a major undertaking, especially since sales dwindle as a series progresses” (as cited in Hurren, 2011, p. 21), D+Q created a way to revitalize the series and reach new readers without a huge cost. Because D+Q was already licensing the rights to all of the *Moomin* comics published in the *Evening News*, they did not have to purchase additional rights or give advances with a republication. The cost to D+Q was mostly the labour of in-house staff and the printing. The goal of repackaging *Moomin* was to create a wider audience for stories that are ageless. Because comics tend to have a smaller market overall, this task could have been daunting. Yet, D+Q has thrived with both formats: the success of the *Moomin* collections led D+Q to rebrand the comics, which are now profitable in their own right. Considering that both formats have forthcoming titles, this success seems far from ending.

6.2 THE KITARO SERIES

6.2.1 THE ORIGINAL KITARO COLLECTION

In 2012, Chris Oliveros, the founder and then-Editor-in-Chief and Publisher of Drawn & Quarterly,

⁵ Dylan Horrocks is the author of Drawn & Quarterly’s *Hicksville*.

⁶ James Kochalka is the author of *American Elf*, *The Glorkian Warrior Delivers a Pizza*, *Johnny Boo*, and other comics.

⁷ Megan Kelso is the author of *Artichoke Tales*, *The Squirrel Mother*, and *Queen of the Black Black*.

announced that the company had acquired the English rights for Shigeru Mizuki's *Kitaro* stories. This came after they had acquired the rights to Mizuki's *NonNonBa* (2012) and *Onwards Toward Our Noble Deaths* (2011). It was the first time that *Kitaro* would be translated into English for North American audiences ("Kitaro by Shigeru Mizuki"). Devlin states that the reason they tried to acquire the rights for *Kitaro* was due to the interest people were showing in the *Kitaro* series after the publication of *NonNonBa* and *Onwards Toward Our Noble Deaths*. However, D+Q was "more interested in the more mature work rather than his crowdpleasing stuff" (T. Devlin, personal communication, August 10, 2016). The rights for each of Mizuki's works were licensed individually, dependent on title. Today, in 2016, D+Q has published eight titles in the original format for Mizuki. They include the aforementioned, in addition to a four-book series entitled *Showa: The History of Japan* (2013-2015) and *Shigeru Mizuki's Hitler* (2015).

Kitaro is Shigeru Mizuki's most popular manga in Japan ("D+Q to Publish Shigeru Mizuki's Kitaro"). D+Q expected the original *Kitaro* to be a success based on the sales of Mizuki's other translated works in addition to the cultural impact *Kitaro* has in Japan. The original D+Q publication of *Kitaro* includes "stories from the 1967 to 1969 timeframe and are revered by Japanese *Ge Ge Ge no Kitaro* fans" (Alt in Mizuki, 2013). They are Mizuki's "golden years," which is why Drawn & Quarterly decided to start there (Dueben & Davisson, 2016).

The original *Kitaro* was published in a very similar format to Mizuki's other works by Drawn & Quarterly. *Onwards Toward Our Noble Deaths*, *NonNonBa*, and the original *Kitaro* are all 6.5 by 8.5 inches. *Onwards Toward Our Noble Deaths* has a page count of 368, while *NonNonBa* and *Kitaro* boast over 400 pages. They are all paperback with french flaps. Furthermore, Drawn & Quarterly chose to make the design very cohesive and consistent for Mizuki's works, excluding the kid-friendly *Kitaro* books, despite the fact that outside of the *Showa* series, none of these books are a series. The reason, Devlin states is that "You always want fans to immediately be able to recognize a new book" (Yau, Devlin, & Hurren, 2016).

The designs of these books are di- or trichromatic. There are two to three colours on each cover (excluding black), but physical texture is given by using both matte and gloss coatings, which creates a layered appearance by utilizing shine. Furthermore, in the foreground of the coloured, heavily layered backgrounds, are Mizuki's characters in black and white. The covers are indicative of the art inside: very detailed and textured backgrounds juxtaposed with cartoony characters. On the topic of the design for these books, Hurren (2016) states, "I think there is a throughline in all those designs and in the way we approach the covers. Mizuki's work is highly textural so for all of those covers we've used lots of textures and layered them over top of each other" (Yau, Devlin, & Hurren). Devlin (2016) describes the design as "a limited colour palate on the cover... [with] metallic in there somewhere, maybe...blown out zip-a-tone dots or overlapping images in different colours" (Yau, Devlin, & Hurren). The interiors are all black and white. They are bitmapped, thus eliminating any shades of grey. Mizuki uses texture and lines to create shadows.



FIGURE 4. DESIGN EXAMPLES OF SHIGERU MIZUKI BOOKS PUBLISHED BY DRAWN & QUARTERLY (EXCLUDING THE CHILDREN'S KITARO TITLES).

Ultimately, this design didn't seem right for the original *Kitaro* book, though it had worked so well for Mizuki's previous books. D+Q published *Kitaro* as "more of a literary project, like our more adult projects" such as his other works (Yau, Devlin, & Hurren, 2016). The problem lies in the fact that these stories, though favourites across Japan, were originally intended to be children's stories. It wasn't until 1965, during the manga craze in Japan, when *Graveyard Kitaro* (later *GeGeGe no Kitaro*) was picked up by the popular manga magazine *Weekly Shonen Sunday* (Alt in Mizuki, 2013), that the audience came to include both adults and children ("Kitaro by Shigeru Mizuki"). However, by this time, Mizuki had developed a huge readership of children, and so *Kitaro* continued to be written in the same style. Following the D+Q publication of *Kitaro*, Hurren states that, "We thought it was maybe a bit too ambitious for an introduction to the work ... It was too big (6.5" x 8.7") to be a kids' book and too expensive (\$25) for that market" (Yau, Devlin, & Hurren, 2016). Upon realizing that they had excluded a core audience for *Kitaro*, they had to make the choice to give up the English-language rights or to repackage *Kitaro* for future publications. Thankfully, they chose the latter, creating fun, well-designed books for both children and adult manga fans.

6.2.2 THE "KID-FRIENDLY" KITARO SERIES

Upon realizing that they could have produced more sales with a different format, Drawn & Quarterly decided to try publishing *Kitaro* again, making the manga more accessible through an alternate design. They were licensing the rights for many of Mizuki's *Kitaro* stories, and decided to try publishing different stories than had been in the original *Kitaro*. D+Q began emphasizing the "all-new, kid-friendly format" in addition to still advertising that these books were the first English translations of the *Kitaro* stories ("The Birth of Kitaro by Shigeru Mizuki").

Drawn & Quarterly announced a series of seven kid-friendly *Kitaro* books, with approximate release dates for each one. The series will span approximately two years. A notable difference that came with the design adaptation was the change in translator. Matt Alt was the translator for the original *Kitaro*, while Zack Davisson was solely the author of the "Yokai Glossary" in that edition. However, Davisson took over the

translations for the kid-friendly *Kitaro* books. Because no one in the D+Q offices can speak Japanese, having a creative and passionate translator was key if they were going to take another chance on *Kitaro*. Whereas the original *Kitaro* was a collection of Mizuki's stories over a two-year period, Davisson had a hand in deciding which stories would be in each volume for the kid-friendly series (T. Hurren, personal communication, July 2016).



FIGURE 5. ALL OF THE COMPLETED COVERS FOR THE KID-FRIENDLY *Kitaro* SERIES, PUBLISHED BY DRAWN & QUARTERLY.

Davisson is an expert on Japanese translations. He has spent much of his life translating Japanese comics and has written extensively on Japanese folklore (Dueben & Davisson, 2016; Fedotov & Davisson, 2016). Upon moving to Japan, Davisson realized that it was hard to avoid *Kitaro*,⁸ and decided instead to immerse himself in all things Mizuki (Fedotov & Davisson, 2016). He states, “The more I read, the more I loved it. I actually stood on a table one night at a friend’s bar and made a drunken vow that I would bring Mizuki and *Kitaro* to English” (Fedotov & Davisson, 2016). Davisson had developed a passion for *Kitaro*, and it is seen through his translations: he has surpassed a basic translator’s role. With the kid-friendly *Kitaro*, he has had his hand in everything. Hurren states, “It’s definitely a team effort. For this project the translator of the series Zack Davisson was also hugely influential and has helped us throughout” (Yau, Devlin, & Hurren, 2016). In the first volume, *The Birth of Kitaro*, an appendix of games, puzzles, and a history of Kitaro are included. Davisson states that those are in large part thanks to him:

That’s pretty much all my doing, and D&Q has been kind enough to indulge me and go along with some of my crazier plans. I’m a writer as well as a translator, and I love bonus features like

⁸ Davisson states, “It’s hard to explain just how popular Kitaro is in Japan. He is in the Mickey Mouse level of influence, and maybe beyond. He’s a cultural touchstone, and there is not a single living Japanese person of any age who doesn’t know *Kitaro* and Shigeru Mizuki. There are airports named after him, his birthplace is a Disneyland-type shrine to him” (Fedotov & Davisson, 2016).

on a DVD. I think they provide depth and background to the stories. This is especially helpful with Shigeru Mizuki and his yokai world, who are not as well known here. The extra material also reflects Mizuki himself, and how his books are published in Japan (Dueben & Davisson, 2016). Ultimately, the puzzles and games had to be eliminated because they were alienating the huge library audience (M. Menni, personal communication, 2016). Libraries would not buy them, possibly due to the higher chance of vandalism within the book. However, this illustrates the role that Davisson has played in the production of the kid-friendly *Kitaro* series.

For the new editions, the format is much smaller. Each volume measures 5 by 7.5 inches instead of 6.5 by 8.7 inches. Both of the first two editions⁹ contain approximately two-hundred pages, approximately half the size of the original *Kitaro*. Furthermore, unlike the original, the covers feature coloured characters, which is a job for the production team at Drawn & Quarterly, who choose the image and colour of the characters. In regards to the design decisions, Devlin states that it was very much a team effort in how to approach this Mizuki series:

On this one we wanted to shake things up and bring the assistants into the process. We were in kind of uncharted territory for us... so we thought: Why don't we just [have] everybody take a stab at this and see what we come up with? And it worked really well, because it was actually Tracy and two assistant designers [Marcela Huerta and Marie-Jade Menni] working on ideas, and something from each of those designs ended up coming into the final design (Yau, Devlin, & Hurren, 2016).

Furthermore, the cost of these kid-friendly books are 14.95 in Canadian dollars whereas the cost of the original is 24.95 in both Canadian and US dollars. Davisson states, "I've heard several parents tell me *Kitaro* was too big for their kids to hold. I like the small format, I like that they can be tossed in a backpack. And they don't cost as much... I want kids to read *Kitaro*—that's who he wrote the stories for!" (Dueben & Davisson, 2016). Not only does the new design of *Kitaro* reflect the comic inside, but Hurren says that whereas the original *Kitaro* was shelved with graphic novels, this new size allows *Kitaro* to be shelved with mangas, which is where it belongs (T. Hurren, personal communication, July 2016).

It seems that the shift in scope truly helped Drawn & Quarterly in regards to sales by creating a larger potential readership. The price point makes the books accessible to a younger audience in addition to a readership who may be inexperienced with manga or Mizuki. Ultimately, the books are much more accessible in this format and the sales figures illustrate this. *The Birth of Kitaro* was published on May 31, 2016 and already D+Q has sold over a quarter of the books printed. On the other hand, the print run of the original *Kitaro* was slightly lower and the climb, though steady, was not as rapid as with the new editions. However, D+Q is prepping for their second print run of the original *Kitaro*, thus illustrating the success of the overall series.

⁹ At the point of this report, solely *The Birth of Kitaro* (2016) and *Kitaro Meets Nurarihyon* (2016) have been published.

7 THE IMPORTANCE OF PRODUCTION FOR REPUBLICATIONS AT DRAWN & QUARTERLY

It is impossible to consider the creation of the republications of these comics without the intensive production work that occurs at Drawn & Quarterly. D+Q has recently reintroduced their internship program, with a focus on production interns. Headed by Marie-Jade Menni, former production coordinator/assistant editor, Marcela Huerta, assistant editor, and Tracy Hurren, senior editor, D+Q's internship program aims to bring Canadian and French students into the production department. As part of the completion of my Master of Publishing, I interned at Drawn & Quarterly for three months. While employed, the number of interns varied from two to three, though staff at Drawn & Quarterly say that at times there are as few as zero. The requisites for becoming an intern at Drawn & Quarterly include being enrolled in a school in Canada or France that requires an internship for the completion of the degree, and a general interest or knowledge of comics and/or art. Before being accepted as an intern, I interviewed with Marie-Jade to assure that I was the right fit for D+Q.

The word “intern” tends to have a negative connotation, being associated with low-level employees who fetch coffee. However, Drawn & Quarterly has a very different attitude toward their interns. While at D+Q, I was trusted with tasks that would eventually represent the high-quality books that D+Q has come to be known for. Tasks at Drawn & Quarterly included proofreading, doing page-by-page reviews of F&Gs, editing original artwork in Photoshop, laying out books, creating fonts in FontLab Studio, finding and adding press to the D+Q website, and various other small tasks. The importance of the production department is significant: with graphic novels, the words cannot be independent of the pictures. Because the books are visual, the process of laying books out and adapting the comics (newspaper, web, or drawn) to a digital format and then to graphic novels is intensive. As such, it is not a task that can be done by a single person. For this reason, Drawn & Quarterly has two people who head the production process of their books, in addition to their interns.

Because Drawn & Quarterly already licensed the rights to *Kitaro* and *Moomin*, the choice to republish them in different formats meant that the production staff would be highly involved in these adaptations. However, it also meant that they did not have to buy additional rights or pay advances. The only cost would be printing and production work. Thus, it made sense to take a risk on reformatting these books for younger audiences.

7.1 THE PRODUCTION WORK: THE MOOMIN COLLECTIONS TO MOOMIN ENFANT

A major difference in the collected *Moomin* books was the addition of colour. Hurren began this process when Devlin asked her to colour one of the comics for their first *Enfant Moomin* book. Later, Marcela Huerta took on the task, passing some of the work to interns like myself.

At the beginning of this process, each of the pages in the book have their own editable Photoshop file with multiple layers. There is a chosen colour palette for each book dependent on the tone and content of the story. What is significant about these files is that the line layer, containing the original artwork from Tove Jansson,

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is its own layer. This layer is never edited. Every colour also has its own layer. In other words, when I was colouring with the red pencil tool, I always had the red layer chosen so that like colours would be together.

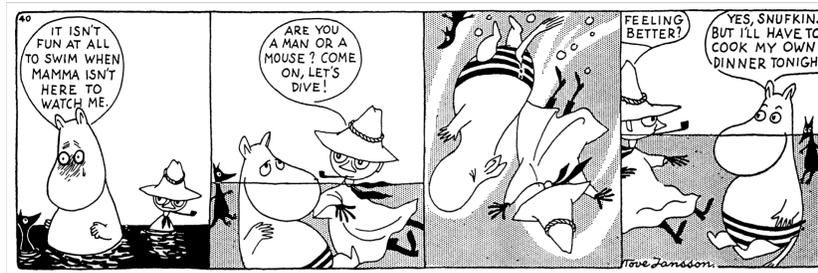


FIGURE 6. AN ORIGINAL LINE LAYER FOR A MOOMIN STORY.

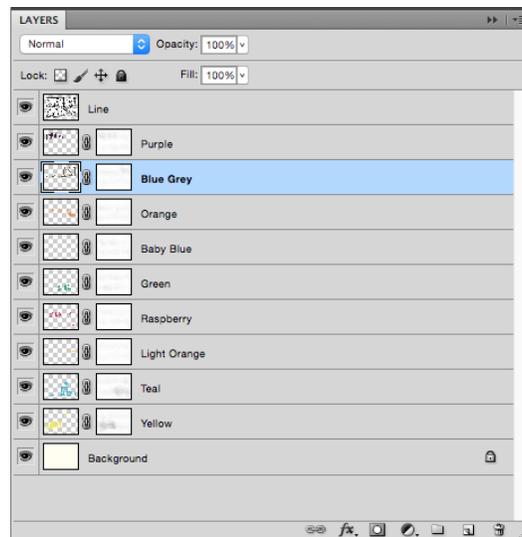
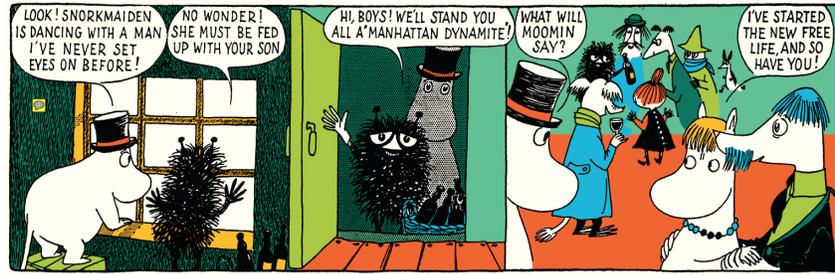
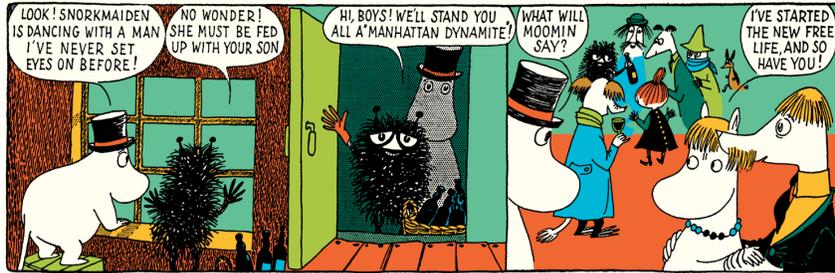


FIGURE 7. AN EXAMPLE OF THE LAYERS USED ON PHOTOSHOP FOR ADDING COLOUR.

My instructions upon being asked to colour one of the *Moomin* books was to fill in everything. However, there are some rules. Any of the characters who look similar to Moomintroll, inclusive of his family and any of the Snorks (including Snorkmaiden), do not get coloured; they are always white. Snorkmaiden's hair is the closest colour to yellow in the colour palette, and she always wears a yellow anklet. Moominmamma's apron always has a shade of red as one of the stripe colours. Lastly, Sniff is the closest colour to brown. The minor characters in each story must stay consistent. Colouring in everything means that the books end up very colourful and eye-catching for children. After colouring all of the pages, I exported a PDF document from InDesign that included the links to these now-coloured pages (in other words, what would ultimately end up being the completed book). At this point, I received feedback on what should be changed. The process of submission and feedback occurred approximately five times before I moved on to the next step.



THE FIRST ROUND OF COLOURING.



THE FINALIZED COLOUR.

FIGURE 8. AN ILLUSTRATION OF HOW COLOUR CHOICES CHANGE FROM ONE ROUND OF COLOURING TO THE NEXT.

After the colour was finalized, a mask layer was created on each layer in Photoshop. This was so that no damage could be caused to the finalized colour while I added brush effects on every layer. The purpose of this is to make the colours less flat and bright and to add authenticity to the colours. The amount to texturize each colour differed. I had to write down percentages of intensity and use them consistently, as I could only work on one colour at a time. Whenever I was testing a texture, it was important to print the page in order to see how visible the brush was, keeping in mind that the goal was to make the colour look natural. After completing this step, I handed the book off to Marcela. She added gradients to anything that would emit light (the sun, lamps). She also chose sections of the comic for the end papers and completed the front and back matter.



FIGURE 9. BRUSHES ARE USED TO ADD TEXTURE TO THE FINALIZED COLOUR.



FIGURE 10. AN EXAMPLE OF GRADIENTS FROM AN EARLIER ENFANT MOOMIN BOOK.

7.2 THE PRODUCTION WORK: THE ORIGINAL *Kitaro* TO THE “KID-FRIENDLY” *Kitaro* SERIES

A major difference between reformatting *Kitaro* versus reformatting *Moomin* is that with *Kitaro*, unlike with *Moomin*, the stories chosen for the kid-friendly *Kitaro* had not been published before. D+Q licenses the rights to many *Kitaro* stories and they decided that when the series was reformatted, they would publish new stories. As such, there was translation work that had to be done in addition to visual work. At one time, there were always at least two *Kitaro* books being worked on simultaneously in different points of production.

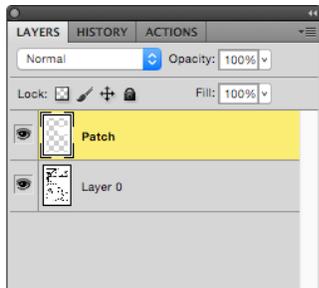
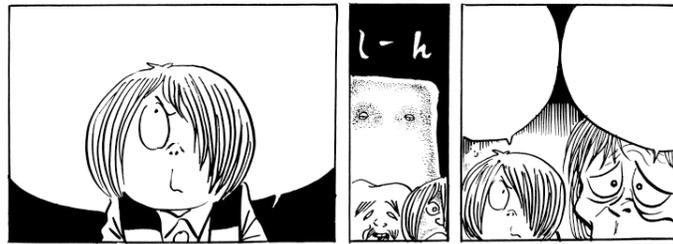


FIGURE 11. AN EXAMPLE OF THE PATCH LAYER ON PHOTOSHOP.

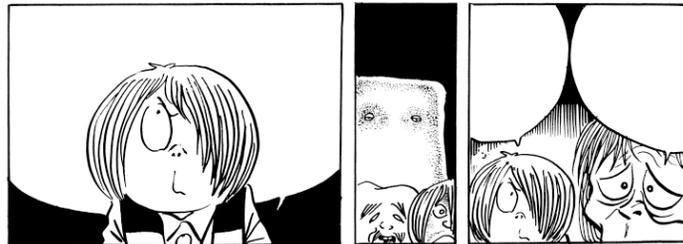
Similar to *Moomin*, each *Kitaro* page had its own editable Photoshop file. A major job for everyone in the production office was removing Japanese sound effects and inserting English words in the fourth kid-friendly *Kitaro* book. This was done by using a “Patch” layer on each of the pages. By using the patch layer, we were avoiding doing any damage to the original artwork, once again on its own layer. Removal of the Japanese sound effects was done by removing the Japanese characters and making the white spaces appear to be a continuation of the image. This was done either with a clone stamp, a lasso tool and the duplicate function, using the content-aware function, or with the pen tool with

no feather (to match Mizuki’s pen). While I worked primarily on this task, another intern worked on reinserting the sound effects in English. She had to use her discretion when choosing the text size and flow of the English sound effects. She chose each letter individually when adding the English words into the graphic novel.

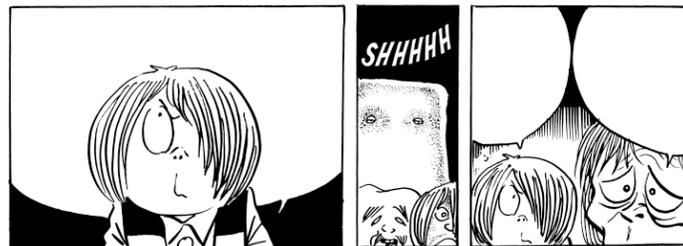
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THE ORIGINAL PANELS WITH TEXT REMOVED.



THE PANELS WITH JAPANESE SOUND EFFECTS REMOVED.



THE PANELS WITH ENGLISH SOUND EFFECTS INSERTED.



THE FINAL PANELS WITH THE ENGLISH TRANSLATION INSERTED.

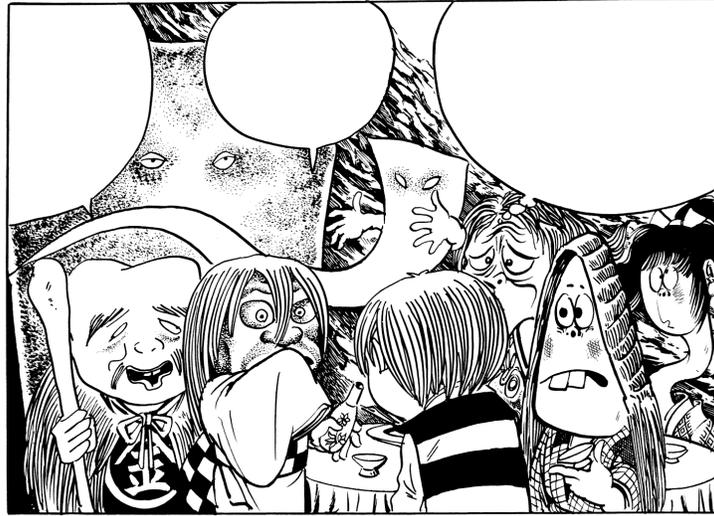
FIGURE 12. THE PRODUCTION PROCESS OF TURNING A JAPANESE MANGA INTO AN ENGLISH COMIC.

While I was at Drawn & Quarterly, we received the translation for the third scheduled *Kitaro* book. I worked on inserting the text into this file. For this task, there were a few rules, mostly relating to justifying text. If a speech bubble was connected to the left line of a panel, the text was left-justified. If the speech bubble was attached to the right line, the text was right-justified. If the speech bubble was in the middle, the text was centred. If the speech bubble had a jagged outline and the character was meant to be screaming, the text was bolded. It was up to my discretion what looked best in regards to fitting the text into speech bubbles meant for Japanese words. This was an interesting task considering the space available for text in Mizuki's

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books is meant for vertically-written Japanese words.

At the beginning of my internship, D+Q was finishing up the production of *Kitaro Meets Nurarihyon*. Similar to patching the comic to get rid of Japanese sound effects, D+Q wanted to patch some panels to completely get rid of speech bubbles in order to use those images as end papers. I used the same tactics as previously mentioned in order to remove the entire speech bubble from the panel.



THE ORIGINAL PANEL THAT WOULD EVENTUALLY BECOME ENDPAPERS.



THE NEW PANEL WITH SPEECH BUBBLES EDITED OUT.

FIGURE 13. THE PRODUCTION WORK COMPLETED ON A MANGA PANEL TO TURN IT INTO ENDPAPERS.

For *The Birth of Kitaro*, the production team created a section of puzzles and games for kids that they put at the end of the book. These games focused on yokai facts found throughout the graphic novel. This was a

choice they made at Davisson's request (Dueben & Davisson, 2016). However, libraries refused to carry the book, likely as a result of potential defacement. As such, they discontinued this section in later *Kitaro* books. According to both Menni and Huerta, these games were created and designed by the production department during the production of *The Birth of Kitaro* (M. Menni & M. Huerta, personal communication, 2016).

Because of the visual nature of comics, production is a necessary part of their publication. As illustrated, when books are reformatted, additional steps of production are required. Drawn & Quarterly's decision to republish works means that they require a strong production team who is both competent and imaginative. I noticed from the start of my internship that D+Q trusted their production team to make creative choices that would represent the brand D+Q has created. The result is a team that supports Drawn & Quarterly's vision by producing well-written, beautifully illustrated books with high production values.

8 CONCLUSION

Drawn & Quarterly's decision to publish two titles for two different audiences gives insight into the growing market of crossover literature. Over a third of the market is purchasing books that could be considered "children's literature." However, what's more important for D+Q is that this number represents the huge potential sales for books of this genre. Though both these books were reformatted so that they would be accessible to larger audiences, the titles were chosen for different reasons: for *Moomin*, the success drove Devlin to consider repackaging a classic, and on the other hand, for *Kitaro*, there was a desire to improve sales and attain recognition of a Japanese classic. The risks D+Q took absolutely reaped the rewards. Drawn & Quarterly bridged the gap of children's literature and adult literature by publishing in different formats. They were able to read the market and understand what could be done to improve sales; *The Birth of Kitaro* alone has sold over three-thousand copies since its publication in May 2016. This drive to survive and think in creative ways is one reason that D+Q survives primarily from print books. D+Q tapped into this crossover market by republishing highly-visual and beautifully-designed books that contain classic stories meant to entertain any age.

Drawn & Quarterly flourishes not only by taking risks but by creating books with a high-production value and low price points. Whether it is a book by a new author, one by an established author, a comics collection, or a kid-friendly version of a comic, Drawn & Quarterly has a reputation for creating beautiful, highly visual graphic novels that always feel worth the price point. They're able to do this by examining their audiences and pricing the titles accordingly. Once the prices for *Moomin* and *Kitaro* were set to lower than fifteen dollars, another market opened up. This was a conscientious decision intended to draw a younger audience into their graphic novel brand.¹⁰

As a series, the *Moomin* books are the highest selling reprint titles at Drawn & Quarterly. Furthermore, in general, volume one of the *Moomin* collection is one of D+Q's highest selling titles (P. Burns, personal communication, 2016). Moreover, the republication of *Kitaro* breathed new life into the Japanese classic. These books are from international authors, yet they succeed in the Canadian, American, and European markets.

If some publishers followed D+Q's lead by examining the market in terms of demographics, they might get insight into how they could reformat and republish their books for more sales. Though large multinational publishing companies are no strangers to this concept, small Canadian publishers who are receiving attention and awards for their books could consider repackaging these books for young adults if the subject matter permits it. Drawn & Quarterly noticed the popularity of the *Moomin* collections and decided to act based on this observation. The publishing industry still seems concerned about the argument of print versus digital, yet they should be looking more closely at how book trends are changing and how to use what they already have, whether it is out-of-print books, already-published titles, or book rights. They should ask themselves what these books have to offer to a variety of demographics, and how to tailor their books to these audiences, not just in advertising, but also in format. If D+Q's savvy thinking is any example, these publishers can also thrive.

¹⁰ I use the word "brand" because as Hurren (2011) states, "...the company's list is cohesive in content and design to such a degree that savvy readers can pull a D&Q book off the shelf and identify it as such without checking the logo on the spine" (p. 16).

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