

## PHOTO-LIT

The Belgian photonovel: the local reuse of a European cultural practice

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April 15, 2021

Axis 3: Cultural, historical and scientific heritage



## NETWORK PROJECT

### PHOTO-LIT

The Belgian photonovel: the local reuse of a European cultural practice

**Contract - BR/175/A3**

### FINAL REPORT

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Published in 2021 by the Belgian Science Policy Office  
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Jan Baetens, Michel Delville, Luciano Curreri, Frédéric Lemmers and Fred Truyen. **PHOTO-LIT. The Belgian photonovel: the local reuse of a European cultural practice.** Final Report. Brussels: Belgian Science Policy Office 2021 – 50 pp. (BRAIN-be - (Belgian Research Action through Interdisciplinary Networks)).

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## **ABSTRACT**

### **Context**

The traditional, mass magazine published Belgian photonovel, that is the photonovel either made by Belgian authors or commissioned by Belgian magazines, is a forgotten part of national and European history of popular culture. The Belgian contribution to the photonovel, which has been important and very diverse, but completely overlooked by the existing scholarship, which focuses on the Italian as well as the French production and the existing material hosted, yet hardly catalogued, by Belgian archives and libraries as well as in private collections has never been explored, contrary to the well-studied domain of comics and graphic novels.

### **Objectives**

The fundamental aim of this research has been to disclose, digitize and study this material, while developing new protocols for the sustainable digitization as well as valorization and dissemination of this material for contemporary and future audiences.

Its three major objectives are first the cultural-historical description of the medium, taking into account its material and editorial singularities as well as the specific features of the of the photonovel in Belgium; second the digitization of the material as hosted by the KBR in its own archives; third the development of new and sustainable digitization and archiving procedures that can be used as a laboratory for further work on popular culture in print.

### **Conclusions**

The research has resulted in the near-complete digitization of a corpus that has proven much more extensive than initially expected and its publication on the “Belgica” website of the KBR. The historical research has also been capable of bringing to the fore the singularities of the Belgian production in comparison with European models and the distinctive features of the cooperation between the two major linguistic and cultural communities of the country. This pioneering research has also given birth to a new protocol for the sustainable digitization according international standards of popular literature in print that had never been described or archived until now. It has also produced an in-depth study of the history and the specific features of this production, very different from the standards elaborated in France and Italy.

### **Keywords**

Belgium, cultural history, digitization, magazine, photonovel, popular culture, visual narrative

## 1. INTRODUCTION

The photonovel, a form of visual narrative with staged photographs, generally printed in magazine format, was the dominant popular form in postwar pre-television Europe. At the crossroads of film-novel, comics, melodrama, and serialized romance, its presence and impact were unequalled, and its adaptations and reappropriations in later periods remain an exceptional example of the dynamics of creativity and heritage, where they instantiate the visual turn in the transformations of reading and writing today.

The Belgian contribution to the photonovel, which has been important and very diverse, but completely overlooked by the existing scholarship that focuses on the Italian as well as the French production, and the existing material hosted, yet hardly catalogued, by Belgian archives and libraries as well as in private collections has never been explored, contrary to the well-studied domain of comics and graphic novels. To avoid any misunderstanding: by “Belgian production”, we understand “made in Belgium”, that is: produced for Belgian publishers and published in Belgium.

A large portion of the relevant Belgian collections are at the premises of KBR (Royal Library), such as *Bonnes Soirées* and *Femmes d'Aujourd'hui/Het Rijk der Vrouw*. The corpus covers both the period 1947-1965 (before the legal deposit) and 1966-today (since the introduction of the legal deposit). PHOTO-LIT involves the digitization of this production, as exhaustively as possible, and its storage and publication on the Belgica website of the KBR, as well as the elaboration of new digitization protocols for this kind of never described forms of popular culture in print.

## 2. STATE OF THE ART AND OBJECTIVES

The photonovel, a form of visual narrative with staged photographs, generally printed in magazine format, was the dominant popular form in postwar pre-television Europe. At the crossroads of film-novel, comics, melodrama, and serialized romance, its presence and impact were unequalled, and its adaptations and reappropriations in later periods remain an exceptional example of the dynamics of creativity and heritage, where they instantiate the visual turn in the transformations of reading and writing today.

Current research is strongly indebted to the efforts of the photonovel community, a situation not dissimilar to the beginnings of many other scientific work on popular and new media work (comics, film, television, photography, games). Recent key publications in the field are: M. Minuit, D. Faerber and B. Takodjerad, *La Saga de Nous Deux* (Paris, éd. Gawsewitsch, 2012), Emiliano Morreale, ed. *Lo Schermo di Carta* (Milano: Il Castoro, 2007), and Ermanno Detti, *Le Carte rosa* (Roma: La Nuova Italia, 1990). To these publications one should add various online initiatives, such as the “fotormanzo” Facebook group animated by Bruno Takodjerad. Academic research on the photonovel has significantly grown over the last two decades, and has produced important insights on the specific position of the photonovel in the broader media economy and the field of popular literature. As such, it has been on the forefront of the research on hybrid media, visual literacy, genre theory, audience research, gender studies, and the interaction between low, middle-brow, and high literature (for instance in the subfield of literary adaptations studies). The scholarly publications generally tend to focus on specific disciplines, such as cultural sociology, cf. Sylvette Giet, *Nous Deux' 1947-1997. Apprendre la langue du cœur* (Leuven: Peeters, 1998), media and film history, cf. Silvio Alovisio (ed.), *Cineromanzi: la collezione del Museo Nazionale del cinema* (Torino/ Museo Nazionale del cinema, 2007), Lucia Cardone, *Con lo schermo nel cuore, Grand Hôtel e il cinema (1946-1956)* (Pisa: ETS, 2004), Anna Bravo, *Il Fotoromanzo* (Bologna : Il Mulino, 2003), Arturo Carlo Quintavalle, *La Bella adormentata* (Parma, Istituto de storia dell'arte, 1972), narrative theory, cf. Jan Baetens, *Pour le roman-photo* (Brussels: Les Impressions Nouvelles, 2010), gender studies, cf. Paola Bonifazio, *The Photoromance. A Feminist Reading of Popular Culture* (Cambridge and London: MIT Press, 2020) or media history, cf. Isabella Antonuti, *Cino del Duca. De Tarzan à Nous Deux. Itinéraire d'un patron de presse* (Rennes: PU Rennes, 2012), Raffaele De Berti (ed.), *La Novelizzazione in Italia*, “Bianco & Nero”, 548 (2004). Academic journals such as *History of Photography*, *NECSUS*, *Critical Inquiry* and *Cinéma*s occasionally publish articles on the topic.

It should be stressed however that the three volume *The Photo-Book: A History*, by Martin Parr and Gerry Badger (London: Phaidon, 2004, 2009 and 2014), currently the international reference in the field, ignores the photonovel as a genre. The major research handicap is, first, the lack of access to archives, both online and offline (the various national archives have never had any research or collection policy; the cultural industries that have been producing photonovels have not always kept traces of their own archival material; the often very rich collections by private collectors are hardly disclosed, the material that can be accessed online

is extremely shattered), and, second, the absence of a specialized research group or research center capable of functioning as a hub.

The aim of this research has been threefold.

- To disclose the form, meaning, relevance, and history of the Belgian photonovel as an exemplary case of modern heritage in the era of mass media culture and technological modernization (historically speaking, the photonovel is a continuation of the 19<sup>th</sup> Century literary melodrama and the early 20<sup>th</sup> Century filmic melodrama, but its forms and uses rapidly exceed the melodramatic canvas: art, politics, advertisement, pedagogy are key functions as well, certainly in the Belgian context).
- To digitize in a sustainable way the Belgian production and archive/describe it on the site of the KBR, which is the logical venue for a radically bilingual and cross-community production.
- To use the challenging example of an almost 'invisible' cultural heritage to develop new methods of digital dissemination (the photonovel raises all the key issues of digital restoration, description, presentation in modern participatory digital archives).

The PHOTO-LIT research is ground-breaking for the following reasons:

- The production of a scientifically researched and sustainable portal site on the Belgian photonovel is a unique achievement in the field of popular visual storytelling in print and can serve as a model for other, European initiatives.
- The photonovel remains a blank space in the cultural history of Belgium as well as Europe: a genre overwhelmingly present yet wholly ignored or actively discarded by researchers.
- A cross-medial practice *avant la lettre*, it allows us to revise our current ideas of convergence culture, still strongly relying on the belief in the gap between predigital and digital culture.
- The photonovel makes possible an original account of the cultural integration of Europe in the first periods of the European integration, due to the active policy of translation and mutual readaptation throughout the various countries of the European Economic Community.
- A unique opportunity to launch a pioneering project in the field of modern and contemporary print matter, moreover in the often overlooked domain of popular and mass media culture.



### 3. METHODOLOGY

PHOTO-LIT has been from the very start a project with a triple aim:

1. Digitization project: the digitization of a corpus that had never been the object of serious description, but that was present (although in a “sleeping mode”) in the collections of the KBR.
2. A cultural-historical project: the study of the form, meaning, relevance, and history of the Belgian photonovel as an exemplary case of modern heritage in the era of mass media culture and technological modernization.
3. An archival and bibliographical project: the development of new methods of digital dissemination and valorization of undisclosed and endangered modern popular heritage.

Each of these subprojects, which are of course inextricably intertwined, was extremely innovative and original and involved the customization, finetuning, if not complete transformation of existing research techniques and methodologies.

#### Aim 1:

The digitization of the material could not simply rely on the mechanical treatment of an existing corpus. In the case of PHOTO-LIT, the corpus had only been identified in very incomplete ways, and the researchers had to delve into a large number of magazines which contained or might have contained Belgian photonovels. The collections that have been researched were those of the KBR, which proved exceptionally rich. Since the project was limited to the traditional photonovel (that is the photonovel published in weeklies and monthlies, so not taking into account the artistic production in literary or photographic artists books), there was no need to open the research to other archives, although it has proved dramatically useful to get in touch with private collectors and antiquarians to add unpublished material such as preliminary sketches, reportages, and storyboards to the final exhibition.

This research has been the source of countless surprises and helped disclose a cultural heritage that until then was only known by hearsay. All these discoveries had been the starting point of fruitful discussion on the specificities of the Belgian production, which had never been addressed, all existing research having been limited to either the Italian or the French productions.

In comparison with the initial expectations, which were based on the (naive) belief that only a limited number of magazines had been publishing photonovels, the harvest has proved much richer than foreseen. Given the interest of the new or unknown material, the team has decided to include as many magazines as possible (while having to accept the fact that total exhaustivity may always remain a dream).

Finally, the research also gave the opportunity to make a sharp distinction between two categories of photonovels that had never been clearly separated: proper photonovels and film photonovels. For reasons of clarity and internal cohesion, the team has decided to exclusively focus on the proper photonovels.

## Aim 2:

The cultural-historical project relied on two methodological layers:

On the one hand, a general, overarching framework, namely “comparative textual media” (CTM), as presented in Hayles and Pressman (*Comparative Textual Media: Transforming the Humanities in the Postprint Era*, Minneapolis: University of Minnesota Press, 2013), which could be seen as a theoretical and practical deepening of the case-studies approach defended in Anne Burdick, Joanna Drucker, Peter Lunenfeld, Todd Pressner, and Jeffrey Schnapp, *Digital Humanities* (Cambridge, Mass.: MIT Press, 2012) and completed in edited collections such as Eileen Gardiner and Ronald G. Musto, *The Digital Humanities* (Cambridge/New York: Cambridge University Press, 2015), Susan Schreibman, Ray Siemens and John Unsworth, eds, *A New Companion to Digital Humanities* (Oxford etc.: John Wiley & Sons, 2016), Matthew K. Gold and Lauren F. Klein, *Debates in the Digital Humanities 2016* (Minneapolis: University of Minnesota Press, 2016). CTM Comparative Textual Media, relies on the following basic claims:

- It is media focused, which requires that all cultural productions, including the traditional print documents, are considered media.
- It is also comparative, which means that cultural documents and practices are analyzed via a comparison with other practices and documents, both synchronically and diachronically, and with the help of more than one disciplinary framework.
- It has strong ties with collaborative work as well as the classroom and favours the involvement of (in this case PhD and MA) students in project-based hands-on training.
- Finally, it has a strong societal commitment in the sense that it implies a shift toward production and dissemination and aims at stretching the notion of social relevance beyond the mere notion of public accessibility of digitized data.

On the other hand, a set of more specialized methodologies, which were meant to complement and help customize the general findings inspired by CTM. These methodologies mainly involved:

- "Remediation" theory (Bolter and Grusin, Cambridge: IT Press, 1999); itself a reinterpretation and update of McLuhan's medium theory. According to this theory, the photonovel “remediates” a form of imageless film novelization, while being itself “remediated” in the later moving image format of the television soap.
- The umbrella notion of “cultural series” (not coined but appropriated by André Gaudreault), i.e. the play of action and reaction within a given mediascape bringing together a wide range of diverse, if not heterogeneous media that are culturally,

practically and historically linked. The advantage of this approach is to disclose the mutual interactions between a broader media network that exceeds by far the limits of the traditional influences and contacts between formally and technically related media.

- The notion of the second birth of a medium (André Gaudreault and Philippe Marion, *The End of Cinema*, New York: Columbia UP, 2015), i.e. the fact that a medium can only be acknowledged as a new medium after a period of mutual adaptation of the medium to the existing mediascape and vice versa. The advantage of this notion is that it allows for a different chronology that bypasses the debates on linearity versus simultaneity or new versus old, in order to install a regime of poly-chronicity, as reflected in anachronism, overlap, feedback loops, and contradictions.
- The notion of segmentivity (Brian McHale, "Narrativity and Segmentivity, or, Poetry in the Gutter." In: *Intermediality and Storytelling*. Marina Grishakova & Marie-Laure Ryan (eds.). Berlin: Walter de Gruyter, 27-48), i.e. the idea that the meaning of a cultural form is largely defined by the way in which its spatial or temporal continuity is divided by a wide range of discontinuities, proves helpful in generating a fresh look at a key feature of the photonovel, namely serialization, an aspect that has been systematically overlooked in all existing studies in the field.
- Narratology, more particularly of narratology within adaptation and transmediality studies, such as exposed for instance in Marie-Laure Ryand and Jan-Noël Thon, eds, *Storyworlds Across Media* (Lincoln: Nebraska UP, 2014).
- Art history, via an emphasis on the cultural, historical, and economic "constraints" and "opportunities" of adaptive projects, PHOTO-LIT adopts the theory of patterns of intentions (which do exceed the narrow sense of "authorial intention") by Michael Baxandall (*Patterns of Intention*, New Haven: Yale UP, 1987).

These two layers, CTM and the complementary methodologies, have proven a reliable and elastic network as well as springboard for the elaboration of the two majors aspects of the cultural-historical research: one the one hand the reconstruction of the history of the photonovel medium in Belgium; on the other hand the study of its narrative and thematic properties, as both similar to and different from what had been established by the Italian and French models.

### Aim 3:

The archival and bibliographical dimension has been the most innovative and internationally trend-setting dimension of the PHOTO-LIT project.

The correct description of the material and its integration to digital databases capable of being part of international networks has been a truly pioneering enterprise, since everything so to speak had to be invented from scratch.

Next to achieving the colossal work of digitizing 36.791 photonovel pages in 9.724 episodes in 600 photonovels published in 22 different Belgian periodicals, now carefully stored on the KBR website (with 117 photonovels disclosed as "orphans" and made freely accessible and

the other 483 titles available for consultation “intra muros”), the library has been capable of using the Belgian photonovel case as a laboratory for more generic questions, which make the research a world-leading reference in the field of the digital archiving and description of popular visual narrative in print.

More specifically, the KBR has succeeded in elaborating a set of protocols that covers the entire process from discovering, cataloging and digitizing, to online publishing of narrative components hidden within large and undocumented collections of postwar mass media magazines. The photonovel titles running in weekly episodes in a particular magazine during a certain period of time were approached as basic intellectual units, composed of a certain number of episodes, which hold each a certain number of pages. As such existing routines and practices for cataloging and digitizing contemporary print material proved inadequate and had to be revised in order to organize the outcome with respect to the structural hierarchy between magazine, photonovel, episode and page.

The overall method that was developed, tested and subsequently applied throughout the project consisted of five intertwined workflows:

- Inventorizing the photonovels, annotating physical conditions and lacunas and gathering all descriptive data in a shared research workspace.
- Creating catalographic records in the (new) KBR library system for each individual photonovel title in such a way that these records are directly linked to:
  - (a) the existing records of the magazines in which they appeared via intermediate descriptions that chronologically collect the series of photonovels per magazine.
  - (b) the records of their translations in sister magazines.
  - (c) existing or newly created authority records for all persona and their function as mentioned in the production, allowing to detect basic underlying networks.
- Identifying possible copyright holders in order to initiate rights clearance or determine orphan works.
- The transfer of the magazine collections and the actual digitization of the photonovels (imaging) in the KBR Digit department according to common practice and standards, followed by a post-production of the images creating tiffs for each page embedded with the necessary descriptive and technical metadata and grouped by episode.
- Coordination of the storage of the documents (digitized photonovel episodes) in the KBR digital archive performed by the KBR IT department and the catalographic linking of these digital documents thus creating free or restrained (“intra muros”) accessibility in the KBR public catalogue and Belgica.

From the onset this pipeline was often challenged as more and different types of photonovels in the rich magazine collections in KBR came to the surface (e.g. the film photonovel), up to the point when the expansion of the digital corpus had to be closed in order to guarantee the timely execution of all operational goals within the time limits of the project.

Photo-Lit, as it is all about postwar printed material, allowed KBR also to sharpen its copyrights policy by making - or at least attempting - practical use in a Belgian context of the European Orphan Works Directive (EU 2012/28/EU) by applying a diligent search for rights holders to

the selected corpus. This proved more difficult than expected considering the complex and undocumented legal relations between the potential rights holding instances (whether it be publishers or creators) besides many other (yet) unknowns. However, following all guidelines for a diligent search according to Belgian copyright law, 117 anonymous photonovels, 58 in Dutch and French plus one in French only, appearing in the twin magazines *Ons Volk / Chez Nous* between 1955 and 1967, were found to be genuinely orphan works and subsequently entered into the European Union's Intellectual Property Office's Orphan Works Database: <https://euipo.europa.eu/orphanworks/#search/basic/all/photo%20novel>.

Finally, the digitized photonovels revealed themselves early on as a straightforward defiance to the current text and lay-out recognition practices (i.c. OCR) applied to contemporary printed mass media material. Current developments in this domain supported by the sustainable storage of the digital images within the KBR infrastructure and the prospect of further developments in digital stock management, on-the-flow METS creation and IIIF compatibility will certainly contribute to tackling this major issue. Together with uniform bibliographical descriptions, corpus definition and IPR investigation, this aspect forms another crucial terrain in which PHOTO-LIT enabled KBR to advance and prepare for its inevitable confrontation with the vast postwar printed cultural but copyright protected heritage held at its premises.

## 4. SCIENTIFIC RESULTS AND RECOMMENDATIONS

### Major Results

*Subproject 1: Cultural-historical study of the medium (based on the PhD by Clarissa Colangelo)*

As a disregarded genre and phenomenon, the photonovel has rarely been granted particular attention nor been analyzed in depth, victim of the general disinterest and even scorn that plagued for years the sentimental press. Fortunately the last years have witnessed a change, with academic works starting to deal specifically with the photonovel, recounting its history and relevance, looking more closely at its specific image-text relations, mapping its existence today via fandoms, online communities and more takes on the genre. In this context, the present work tried to fill the gap that concerned the Belgian photonovel.

This dissertation set off to answer the main question: “What is the Belgian photonovel?”. Each chapter contributed differently to the effort of providing an answer as exhaustively as possible, tackling the topic from a perspective of cultural and material studies. The scope was to investigate, on the one hand, the phenomenon of the Belgian photonovel as inserted into its cultural and historical context, by highlighting its positioning within the changing society of the postwar period and its ties with the print culture of the time; on the other hand, the material aspects of the photonovel have been explored, highlighting its paper nature, its magazine format, its printing process and the craftsmanship required to create it.

Chapter 1 provided first of all a definition of the photonovel as a visual narrative consisting of three intertwined elements: a peculiar relation between images and text, the sentimental nature of the stories and a specific publishing format, that of the women’s weekly. While this definition did not attempt to be the definite and exhaustive definition of a photonovel, it nonetheless served, on the one hand, to get all readers acquainted to the topic and, on the other hand, to make explicit the boundaries of this research, which considered photonovels falling under the given definition, while it did not analyze the later variations thereof. The analysis then highlighted the two main models of the photonovel, namely the film-novel and the drawn-novel, which acted as inspiration and influence. The birth of the photonovel – in Italy in 1947 – is then briefly discussed together with its expansion to France, before moving on to explore its appearance in Belgium. The context plays a major role in defining the success of the photonovel, but also the many criticisms it received from the educated elites. As the photonovel is traditionally a product for women and presents many female characters, it has also been discussed how the image of the woman in the photonovel differed from the women of the time and how the photonovel can be seen as an hybrid item in light of emancipation: on the one hand conservative and traditional, on the other hand offering an image of strong women fighting for their desires.

Chapter 2 complemented the brief historical positioning of the photonovel by analyzing the editorial context in Belgium, especially after World War II, and the language divide that allowed for a parallel evolution, strikingly much more blurred in the magazine world.

Chapter 3 continued the discussion focusing on women's weeklies, which witnessed a rise in numbers after the war. The importance of these magazines cannot be underestimated. They were shaped to be perceived as trusted advisors and as such entered the domestic sphere of women providing tips and suggestions, able to influence and stir preferences. Belgian photonovels were printed in such magazines and the chapter moves on to a detailed description of each: *Lectures d'Aujourd'hui / Lectuur voor Allen, Mon Copain, Chez Nous / Ons Volk, Femmes d'Aujourd'hui / Het Rijk der Vrouw, Bonnes Soirées / Mimosa, Piccolo and Tiptop, Vrouw en Huis, Panorama, Rosita, Ons Land met Iris, Madame, and Joepie*. For each magazine specific details have been given, such as the beginning and end of the publication, the publishing company, the targeted audience and type of contents. This showed that there were recurring publishing companies that either printed various of these magazines or bought them at a later time, making the field somewhat smaller and in the hands of only a few publishing companies. The photonovels published in these magazines reached their highest numbers during the 1960s, although they had already appeared in 1954 and kept on being published in the 1970s and even as late as the 1980s. The stories were generally sentimental, but in some cases it was possible to distinguish a certain attempt to explore a more suspenseful sphere typical of the detective genre. The list of magazines was enriched by a few other magazines that either published photonovels differently (*Roman-film complet, Sandra / Katia, Sérénade*) or published photonovels of a slightly different kind (*Humo, Sportif '68 / Sport '68*).

Chapter 4 was dedicated to the discussion of the craftsmanship required to make photonovels. Starting from a subject, then turned into a script often with an illustrated storyboard, photonovels were made by a team of people under the supervision of an author that worked as the director of the production and, sometimes, in tandem with the magazines that produced the photonovels. Next to analyzing the roles of author, photographer and actors, the discussion focused on the names that were recorded in the credits of the Belgian photonovels, creating an overview of the most recurring ones and describing more in detail who they were. This allowed to notice that the world of photonovels was tightly connected with other domains such as journalism, comics and film. The second half of the chapter was a technical description of the printing typical of photonovels, the rotogravure. The process was discussed in detail in order to highlight its complexity and its impact on the rendering of photographs and texts, and therefore on the final look of the photonovel. The limitations of press printing, with images contrasted and grainy, matched the sentimental genre and the small format of the photographs as laid-out on the page, contributing to create the intimate sphere so typical of photonovels.

Lastly, Chapter 5 discussed the presence of the photonovel inside the various magazines listed in Chapter 3. The number of pages each issue devoted to photonovels, the frequency of publication, the stylistic integration of the photonovel within the magazine, the production of photonovels and their origins are all considered as essential elements to understand the relationship that existed between the photonovel and the magazine. In some cases photonovels were treated as an indispensable part of the magazine that helped shape its identity as a whole; in other cases it was possible to discern a rather mild interest in the photonovel content from the editorial staff, which led to considerations on the presence of the photonovel inside the magazine as a strategic item (it was extremely popular, so it could help

the sales) or as a requested item (readers expected to find photonovels in the magazine, so the editors indulged them). The analysis is closed by a closer look at the relationship between the photonovel and the other contents of the magazine. Particularly exemplary is the exchange with advertisements. Photonovels shared with advertisements not only similarities in the layout, but also in the esthetics and in the content, blurring the line between fictional and non-fictional elements of the magazine and creating a peculiar interchange where one element reinforced the other.

As a general conclusion, we can see this work as an attempt at laying the foundations for the study of the Belgian photonovel. As the topic had not yet been studied before and was thus uncharted territory, this work represents its first mapping. The aim of this cultural and material study of the Belgian photonovel was thus to ground the subject in the existing literature on photonovels, while describing its Belgian characters. Similar yet different from French and Italian photonovels, these characters can be summarized as such: the later appearance of the photonovel and its long run (longer than the French photonovel); the presence of bilingualism; the absence of magazines entirely dedicated to (complete) photonovels, preferring the format of the women's weekly; the seamless coexistence of original and imported photonovels; suspenseful and humoristic traits of many of the photonovels made by Belgians (though without becoming satire); the uniqueness of Serra's "chic" photonovels, characterized by a higher budget, a clear involvement from the editors of the magazine and an effort to target a middle-class audience; the presence of French freelance technicians in the teams creating photonovels who brought to Belgium their own expertise in the field; and the link with the world of comics, seen especially when considering Jean-Michel Charlier, Jacques Van Melkebeke and Jean-Pol, active also in the field of photonovels.

Such a broad subject cannot be described in its entirety in one work (if such a thing is even possible), but, now that the corpus has been described and there is a basic understanding of what the Belgian photonovel is, one can hope that further research will fill in the gaps and enrich the study of this fascinating genre, in its Belgian context. While an historical approach is more common among the (few) studies done on photonovels, which tend to focus on the origins of the genre, its birth and evolution, the famous names of publishers and actors, and its historical context, studying the material and print nature of the photonovel has often been less of a focus and more of a passing chapter or even paragraph. This work thus hopefully also contributed to showing the relevance of such an approach in the study of the photonovel, which is, primarily, a printed item on the pulp paper of women's magazines.

### *Subproject 2: digitization of the Belgian production (on "Belgica", KBR)*

The cataloging, digitization and storage of digitized photonovels published in Belgian mass media (women's) magazines, as discussed in the methodology section of this report, was developed and executed in KBR within the span of two years (December 2017- December 2019). This multi-layered process, supported by a rigid time management, culminated early 2020 in the final presentation of the entire corpus of 600 digitized Belgian photonovels as a



noteworthy and contrastingly 'contemporary' selection among other digitized collection highlights on KBR's digital portal Belgica (<https://belgica.kbr.be/BELGICA/photonovels.aspx>).

Here the photonovels are divided in two main sections. The 117 anonymous photonovel titles which in 2019 were added to the EUIPO's Orphan Works Database, as discussed above, were consequently made unrestrictedly accessible. As such, this marks the first time KBR grants free public access to copyright protected digitized reproductions of contemporary (postwar) Belgian press materials with the aid of European legislation.

In total 600 photonovels published in 9.724 episodes on 36.791 magazine pages in 22 magazines were described, digitized and disclosed via KBR's catalogue and Belgica portal. Not surprisingly, this corpus, in its attempt to reflect as near as possible the entire photonovel production in Belgian mass media magazines from the early 1950s to the late 1980s, shows a balance between French and Dutch speaking productions (many of them of course being translations), although there are some remarkable asymmetrical features in the compared numbers below. Given the origin of the genre, this can at first sight and at least partially be explained by the obvious cultural-historical differences between the two Belgian language communities, especially the fact that the Belgian French-speaking community had easy access to other types of photonovel publications (e.g. monthly full stories), as well as to the existence of many French or Franco-belgian weeklies holding serialized photonovels at the time, which were kept outside the (strictly Belgian) scope of this project.

Magazine (in French)	photonovels	episodes	pages
<i>Femmes d'Aujourd'hui</i>	92	1.810	8.157
<i>Chez Nous</i>	84	1.273	4.450
<i>(Modes et) Lectures d'Aujourd'hui</i>	53	846	3.549
<i>Bonne(s) Soirée(s)</i>	37	460	2.045
<i>Rosita</i>	7	185	471
<i>Panorama</i>	10	160	330
<i>Madame</i>	2	31	103
<i>Spirou</i>	8	8	31
<i>Sport '68</i>	1	3	12
	<b>294</b>	<b>4.797</b>	<b>19.148</b>
Magazine (in Dutch)	photonovels	episodes	pages
<i>Het Rijk der Vrouw</i>	102	1.977	8.813
<i>Ons Volk</i>	83	1.256	4.290
<i>Mimosa</i>	30	391	1.574
<i>Ons Land met iris</i>	20	456	661
<i>Lectuur voor Allen</i>	9	151	542
<i>Rosita</i>	7	222	532
<i>Piccolo / Tip-Top</i>	13	164	526
<i>Panorama</i>	10	160	330
<i>Joepie</i>	13	86	212
<i>Vrouw en Huis</i>	6	42	91
<i>Robbedoes</i>	8	8	31

<b>Humo</b>	4	8	29
<b>Sport '68</b>	1	3	12
	<b>306</b>	<b>4.927</b>	<b>17.643</b>

*Subproject 3: description of the new metadata protocol, digitization standards, library workflow etc.*

As mentioned in the methodology section, the photonovel defied the standard routines and practices for cataloguing, digitizing and dissemination and needed a specific workflow that would tackle its precise needs. The difficulty came from various factors: a) the photonovel only occupies a small section inside a full magazine, b) as such it did not possess a specific catalographic reference, which needed to be created from scratch, c) it consists of various episodes printed horizontally through a certain number of magazine issues, each consisting of a varying amount of pages, and d) the photonovels printed in a given magazine form a sort of “collection” and needed to be linked to each other.

In order to digitize the 36.791 photonovel pages in 9.724 episodes in 600 photonovels while tackling the issues posed by such a specific mass produced, postwar printed material, the five workflows described in the methodology section were implemented and integrated:

- Inventorizing the photonovels, annotating physical conditions and lacunas and gathering all descriptive data in a shared research workspace.
- Creating catalographic records in the (new) KBR library system for each individual photonovel title in such a way that these records are directly linked to:
  - (a) the existing records of the magazines in which they appeared via intermediate descriptions that chronologically collect the series of photonovels per magazine.
  - (b) the records of their translations in sister magazines.
  - (c) existing or newly created authority records for all persona and their function as mentioned in the production, allowing to detect basic underlying networks.
- Identifying possible copyright holders in order to initiate rights clearance or determine orphan works.
- The transfer of the magazine collections and the actual digitization of the photonovels (imaging) in the KBR Digit department according to common practice and standards, followed by a post-production of the images creating tiffs for each page embedded with the necessary descriptive and technical metadata and grouped by episode.
- Coordination of the storage of the documents (digitized photonovel episodes) in the KBR digital archive performed by the KBR IT department and the catalographic linking of these digital documents thus creating free or restrained (“intra muros”) accessibility in the KBR public catalogue and Belgica.

To create bibliographic records for serialized photonovels in weeklies a model was developed and tested once KBR’s new library system got in full effect around late summer 2018. The aim was to describe each single photonovel as it appeared in weekly episodes in a particular magazine during a certain time, as recorded in the inventory, and required the construction of a catalographic ‘network’ specific for serialized photonovels but basically applicable to other

serialized or recurrent (narrative) components of mass media magazines. This catalographic model or protocol relies on the following principles (in the bibliographical metadata standard Marc21):

- The photonovel as singular entity (consisting of a restricted number (i.c. between 1 and 40) of episodes): since no fitting document type existed in the KBR new library system, the generic 'book' was selected and [photonovel] (in Dutch or French) is always to be added to the title of the record (245\$c). As basic subject they all have 'photonovels' (650\$\* and \$g for the language).
- To connect photonovels to the (existing) records of the magazine they appeared in, an intermediary ('coupole' or 'parent') record was created for each magazine and linked to it, defining the series of photonovels it contains, to which then each photonovel record was connected (773\$\* and \$g for the ranking number, which is chronological). This is crucial to establish the possibility of creating detailed records for any other structural component of these mass media magazines.
- All accredited persona (including actors) are considered 'authorities' linked to the photonovel records (700 fields), which demands a fairly concentrated sub-workflow in order to verify for existing authority records, creating new ones, research dates or detect name variants in different photonovels. For example: up to now, the director of many early photonovels Bernard Keller remains unknown, his authority record bearing the information that he 'floruit' between 1955 and 1965 (700\$d). Directors, photographers, script writers and authors of an original novel of which the photonovel is an adaptation were included in the title (245\$c).
- Photonovels that appeared as mutual translations in twin magazines were linked via 767\$\*.
- The digital reproduction (the digital version) is linked to the photonovel record by means of the urls (websites) for all episodes, which are described by ranking number. This takes lacunas into account, which are systematically annotated in the record (500).

More specifically concerning the digitization, the process followed the following steps and made use of such tools:

#### 1. Imaging:

The photographic capturing of photonovel pages was carried out by two Canon EOS 5DS camera's mounted on a Qidenus Smartbook installation and one operator, at the time of action by far the most appropriate digitization station available for this task and newly taken in use in July 2018 at KBR's ever expanding Digit department. This didn't prevent unfortunately that some minor textual and visual details in the internal margins were lost due to the binding of the magazines in voluminous books (tomes) (<https://qidenus.com/technologies/products/smart-book-scanner/>).

A complicating factor was the fact that the Qidenus software to control the camera's, combined with image processing software, i.c. Capture One (<https://www.captureone.com>), could at best deliver raw images (Cr2) in two folders (for left and right pages). To capture photonovels,

which comes down to capture lefts and rights when at least one is a photonovel page (1 to 6 pages per magazine issue form one photonovel episode which is almost always defined by a start – title frame with a summary of what has happened – and an end –“to be continued” or “end”) required the consequent application of a tabular formulary per photonovel anticipating the name of the scan of the first page of each consecutive episode to be manually registered by the operator, and this permanently combined with close consultation of the inventory to find the next episode to be scanned. This could start on a left or a right page, as well as pages of a specific episode could be non-consecutive and – worst of all - juxtaposed or otherwise interfering with pages of a concurrent episode of another photonovel. A reason once more to have the same operator and concentrate action and attention in this workflow.

## 2. Post-producing

The resulting raw files needed basic image profiling according to international accepted Metamorphoze (Light) standards (configured for application via Capture One by Piet Janssens, KBR-Digit), and were cropped and straightened applying a patrimonial border, but not ‘de-skewed’, with the same software.

Next, also in Capture One, descriptive metadata templates were created based on the catalographic records that were made for each photonovel in the second, parallel workflow. For these templates we used six IPTC fields available in the software that correspond with the metadata practices of the KBR’s regular digitization workflow management system IDEAL, with three fixed and three variables (title, IDN (8 numbers) and location (magazine place number)).

The series of raw images in left and right page folders, stripped of all non-photonovel pages that were inevitably captured, were then processed in Capture One to produce 300 dpi uncompressed TIFF files per page embedded with the correct IPTC and technical metadata (EXIF), with lefts and rights correctly assembled into one folder per photonovel.

The correct filled-out scan formulary combined with the inventory and catalogue data then allowed to organize and rename all the scans (files/pages) per episode of a specific photonovel applying the current KBR file naming protocol. This process was carried out making use of ad hoc created excel formulas and a handy tool called Bulk Rename Utility. Each photonovel was temporarily stocked as a unit on an internal work server in such a way that it contained as many subfolders as (weekly) episodes it was published in, with respect to possible missing ones, in which all pages composing that episode were sorted (even so regarding possible missing pages within that particular episode).

As a result, every photonovel page would be digitally reproduced in a TIFF file carrying a name as follows:

BE-KBR00\_B-19871599\_1961-09-09\_13\_0002

The case reads, starting from the end, as the second page (out of four) of the 13th episode appearing on September 9th 1961 (out of 17) of photonovel 198715199, which is catalogued as (chronologically) the 23th photonovel running in the weekly Lectures d’Aujourd’hui, titled

“La fille à la cravache” and “publié en 17 épisodes à partir du numéro 458 (10/06/1961) jusqu'au numéro 475 (07/10/1961)” (Marc21 field 300), for which there are no missing episodes (No Marc field 500). This record is the French version of a Dutch photonovel called “Het meisje met de zweep” ([19546644](#)) in sister magazine Het Rijk der Vrouw.

### 3. Archiving/Storage

In a last stage, collaborating with the IT department, all Tiff files were definitively stored on the KBR servers, which includes the generation of jpgs and urls (websites) per episode. These urls finally, were entered as digital documents in the catalogue descriptions.

### **Recommendations for further research and involvement in Belgian policy**

PHOTO-LIT has been a pioneering and game-changing project in two regards.

First of all, it has given the opportunity to elaborate a series of protocols (digitization, workflow, international standards, IPR, metadata) that can be implemented on a large scale for similar projects and that have strengthened the position of the KBR as a key international player in this field.

A new Brain project (“ARTPRESSE”), under the supervision of KBR and also involving the two other PHOTO-LIT partners (KU Leuven and Université de Liège), will build on the expertise of this project. It is a strong proof that the framework elaborated by PHOTO-LIT is *sustainable* and *scalable*, while at the same time perfectly apt to strengthen scientific collaboration between a wide range of Belgian partners.

Second, PHOTO-LIT has also disclosed the richness of a type of cultural heritage that had remained totally undisclosed until now. As shown by the success of the dissemination and valorization initiatives of the project, there exists a strong interest for this kind of world (popular visual culture and mass magazine culture).

From this point of view, it can be strongly recommended to define this kind of research and dissemination policy as one of the key orientations of the new KBR, both on the level of the disclosure and digitization of its own collections as on the level of the transformations of the library as a research center as well as a venue for new forms of dialogue with the larger audience, national and international.

## 5. DISSEMINATION AND VALORISATION

From the very beginning, PHOTO-LIT has put a strong emphasis on the dissemination and valorization of its research and output:

1. PHOTO-LIT website: <https://www.photolit-brain.com/>.



Figure 1 Screenshot of Photo-Lit website

2. PHOTO-LIT newsletter (subscription via website).

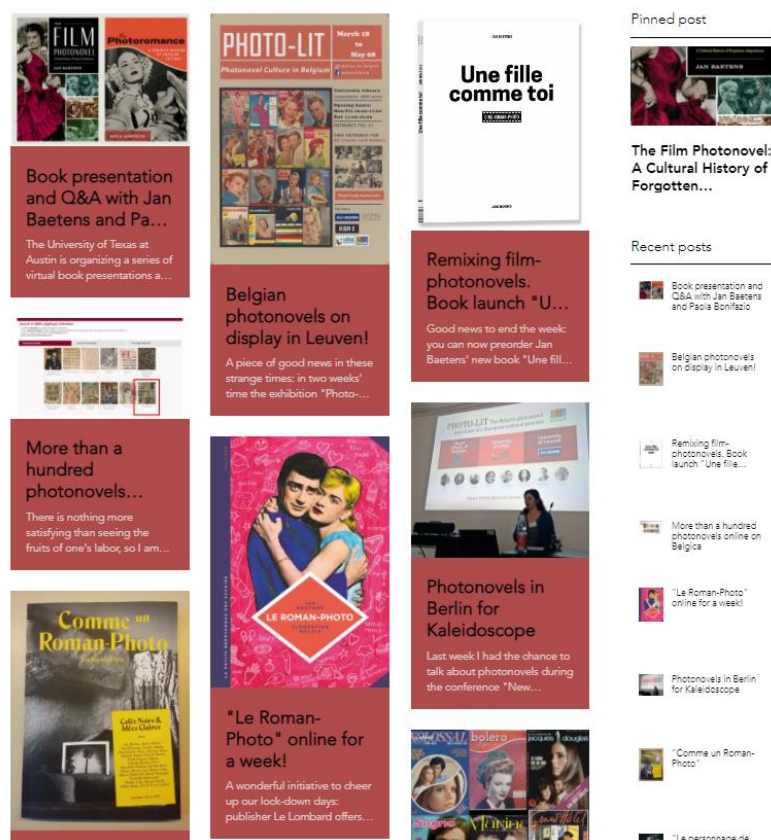


Figure 2 Screenshot of Photo-Lit newsletter/blog



3. Participation to the Belgian part of the Photonovel exhibit at the Musée de la Photographie in Charleroi, 25 May – 22 September 2019.



Figure 3 Photo-Lit contribution to the exhibition "Roman-Photo" in Charleroi (1)



Figure 4 Photo-Lit contribution to the exhibition "Roman-Photo" in Charleroi (2)

4. Participation in national and international conferences (see also section 6. Publications):

- 1-2 June 2017, Remediation conference, Université de Bordeaux 3, keynote lecture by Jan Baetens on « Remédiatisation ».
- 19-22 July 2017, ELO/Electronic Literature Organization annual conference, Universidade Fernando Pessoa, Porto; lecture by Jan Baetens on "Transmedial archives: the photo novel" (this lecture was part of a larger panel chaired by Domingo Sanchez-Mesa, who is part of the Photo-Lit follow-up committee).
- 29 November-1 Dec. 2017, "Transmediality conference" Universidad de Granada, lecture by Jan Baetens on documentary photo novels (conference organized by Domingo Sanchez-Mesa, who is part of the Photo-Lit follow-up committee).
- 23-26 Jan. 2018, LACE Winter School, Tartu University, lecture by Jan Baetens on "Film Photo-Novels".
- 31 Jan-2 Feb 2018, « Ceci est mon corps », Université de Montpellier 3, lecture by Jan Baetens on the visual representation of the author as character in photo novels.
- 15-16 Feb. 2018, « 30 years of Seuil », Università degli Studi di Bologna, lecture by Jan Baetens on the paratextual elements of the photo novel.
- 5 March 2018, Leuven: 7-minutes PhD Talks, organized by the Research Unit Literary Studies. Presentation by Clarissa Colangelo titled The Belgian Photo-



novel. A cultural-historical study of the Belgian production in a European dimension.

- 7 March 2018, ULB, Ecole doctorale thématique : Cinéma et Arts du Spectacle ; seminar by Jan Baetens on « Remise en question de notions fondamentales (intermedialité, transmédiatité, remediation, medium specificity, hybridation, théâtralité, performativité ».
- 4-6 April 2018, Leuven: ECHICH 2018 - Equip & Engage. Research and Dissemination Infrastructures for the Humanities organized by the European Consortium of Humanities Institutes and Centres. Presentation by Clarissa Colangelo and Valentina Duminuco titled Photo-Lit. Opportunities and issues of digitizing the Belgian photo novels.
- 5-6 April 2018, conference The Materiality of Photographs at Stedelijk Museum Amsterdam, keynote lecture by Jan Baetens on « Saving the film photo novel », available at: <https://vimeo.com/278105994>).
- 18 April 2018, lecture by Jan Baetens *The Belgian Photo-novel* for the class Cultural Studies by Luciano Curreri.
- 18 April 2018, lecture by Valentina Duminuco *Studiare il fotoromanzo: una serie di approssimazioni* for the Research seminar II by Luciano Curreri.
- 25-26 Oct. 2018 , « Le roman-photo : fait par les hommes, lu par les femmes ? », lecture by Jan Baetens on “Genre et récit”, UNIL- Lausanne.
- 8 March 2019, Ma Course Digital Cultural Heritage, KU Leuven. Guest lecture by Clarissa Colangelo on the digitization aspect of the project.
- 13-14 March 2019, “Photo novels/ Film photo novels”, lecture by Jan Baetens at the “Graphic Narrative Seminar”, University of Marburg.
- 9 April 2019, “Le Roman-Photo”, lecture by Jan Baetens et the Université Populaire Belfort (F).
- 12 April 2019, “Photonovels and advertisements”, lecture by Jan Baetens at the « Post-War Photography » conference, Cardiff University.
- 14 June 2019, International Conference of the ANR LittéPub, Brussels. Presentation by Clarissa Colangelo titled “Photonovels and advertisement in (Belgian) women’s weeklies”.
- 19 June 2019, « Le Roman-photo belge », lecture by Jan Baetens at the Musée de la Photographie, Charleroi.
- 24 July 2019, Presentation “Photonovels: lost voices of a sentimental popular genre”, by Clarissa Colangelo, MLA International Symposium, Lisbon.
- 16 October 2019, Lecture “Leggere il fotoromanzo I: tutto quello che non avreste mai voluto sapere sul fotoromanzo ovvero le roman photo (presque) par lui-même. Presentazione di Silvana Turzio, Il fotoromanzo. Metamorfosi delle storie lacrimevoli (2019) e di altri documenti e materiali (anche vietati ai minori)”, by Luciano Curreri and Michel Delville, Mercrediminestrone, Université de Liège.
- 18 octobre 2019, “Le roman-photo (presque) par lui-même”, by Michel Delville and Luciano Curreri, International Study Day on Photonovels, KULeuven.

- 21 February 2020, Presentation “Photonovels of the 50s: a seminal (yet forgotten) editorial phenomenon of the postwar years” by Clarissa Colangelo, Kaleidoscope – Fifties in Europe final Conference, Berlin.
  - 31 March 2020, Jan Baetens: “Séquence narrative versus stase visuelle. Le cas du ciné-roman-photo”, séminaire de narratologie de l'EHESS, online: <https://www.youtube.com/watch?v=X0Jo7I3liDw&feature=youtu.be>.
  - 3 April 2020, Lecture “Digital Cultural Heritage. Photo-Lit Case Study”, by Clarissa Colangelo, Digital Cultural Heritage class, digital class due to COVID-19.
  - 5 Feb. 2021, Lecture by Jan Baetens on film-novels and photo-novels, in the graduate seminar organized by Martine Lavuad (U Amiens) and Jacqueline Guittard (U Artois) on photonarrative; programme online: <https://www.u-picardie.fr/unites-de-recherche/cercll/axes-de-specialites/roman-romanesque/seminaire-roman-et-romanesque-443275.kjsp>.
5. Organization of a final exhibition at the Central Library of the KU Leuven, 18 March – 8 May 2021 <https://www.photolit-brain.com/photo-lit-exhibition> which received a large and very positive critical reception:
- Facebook Live Opening on 18 March 2021, video available on the website: <https://www.photolit-brain.com/photo-lit-exhibition>
  - Interview *Radio 1* (“Culture Clube) on 20 March 2021 with Iza Moreno Reyes <https://radio1.be/luister/select/culture-club/een-fotoroman-werd-vaak-gemaakt-door-regisseurs-die-film-hadden-gestudeerd>
  - Article in *Le Vif*
    - Print version: 25 March 2021
    - Online version: [https://focus.levif.be/culture/livres-bd/plongee-dans-les-annees-d-or-du-roman-photo/article-normal-1407111.html?cookie\\_check=1617004668](https://focus.levif.be/culture/livres-bd/plongee-dans-les-annees-d-or-du-roman-photo/article-normal-1407111.html?cookie_check=1617004668)
  - Article in *Uit in Vlaanderen* <https://tinyurl.com/nxf29ey8>
  - Article in *Ex Officina*: n° 34/1, 2021, 11-12
  - Article in *Regards*, May 2021
  - Article in *21bis*, April 2021
  - Article in *Littératures modes d'emploi*, April 2021 <https://www.litteraturesmodesdemploi.org/carnets/>
  - Articles in the Cultural Studies blog <https://culturalstudiesleuven.net/2021/03/19/isnt-it-just-a-book-with-pictures-photo-lit-photonovel-culture-in-belgium/> and <https://culturalstudiesleuven.net/2021/03/05/belgian-photonovels-on-display-in-leuven/>



Figure 5 Photo-Lit Exhibition (1)



Figure 6 Photo-Lit Exhibition (2)





Figure 7 Photo-Lit Exhibition (3)



Figure 8 Photo-Lit Exhibition (4)





Figure 9 Photo-Lit Exhibition (5)



Figure 10 Photo-Lit Exhibition (6)



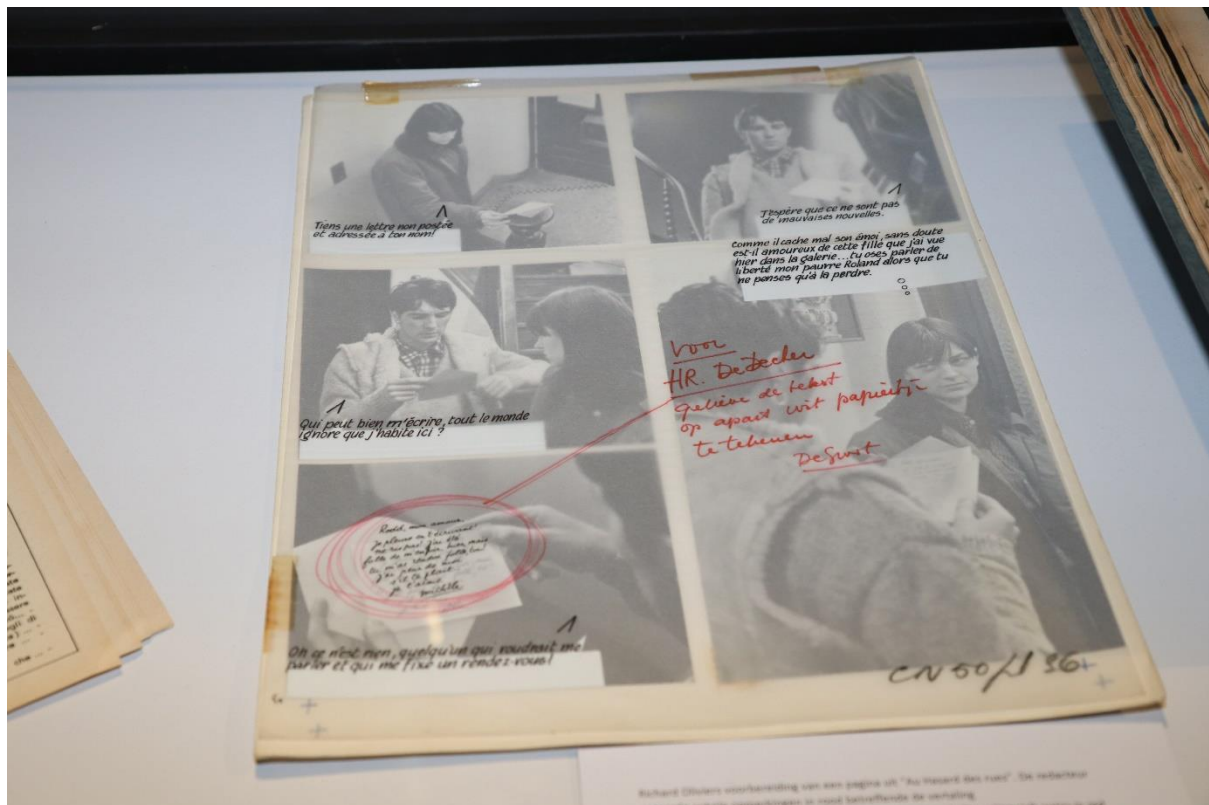


Figure 11 Photo-Lit Exhibition (7)



Figure 12 Photo-Lit Exhibition (8)



Figure 13 Photo-Lit Exhibition (9)



Figure 14 Photo-Lit Exhibition (10)

6. Clarissa Colangelo's PhD defence will be accessible via live stream on April 29<sup>th</sup> at 14:00.



## 6. PUBLICATIONS

### BOOKS

- Baetens, Jan (2017). *Pour le roman photo (édition revue et élargie)*. Bruxelles : Les Impressions Nouvelles.
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- Curreri, Luciano, Michel Delville et Giuseppe Palumbo (2021). *Tutto quello che non avreste mai voluto leggere - o rileggere - sul fotoromanzo. Una passeggiata*, Comma 22, Bologna.

### PHD

- Clarissa Colangelo, *The Belgian Photonovel. A material and cultural-historical study of the Belgian production in a European dimension* (KU Leuven, defense: 29 April 2021).

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- A total of 40 blogposts (at the time of writing) published on the project's website: <https://www.photolit-brain.com/>.

## 7. ACKNOWLEDGEMENTS

Our first thanks go to the scientific collaborators of PHOTO-LIT: Clarissa Colangelo (KU Leuven), Luca Di Gregorio (Université de Liège), Valentina Duminuco and Sébastien Hermans (KBR). Without their wonderful commitment, nothing would have been possible.

It is our pleasure to also thank the following persons and institutions whose scientific and logistic support has helped us advance during one or more periods of the project: Jean-Marc Bodson (Brussels), Philippe Capart (La Crypte Tonique), Michel Courant (Saint-Lambert-du-Lattay), Frédérique Deschamps (Paris), Georges Jamart (BELSPO), Richard Olivier (†), Tarek Peeters (Universiteitsbibliotheek KU Leuven), José Schoovaerts (Enghien), Bruno Takodjerad (Paris), Wim Vanderhallen (Universiteitsbibliotheek KU Leuven), as well as all the students of the MA Cultural Studies who participated in the making of the final exhibition.

Our most sincere thanks to the members of the international monitoring committee who have been following and discussing our project over the years and whose constructive input has been key to the final success of our work::

Prof. Domingo Sánchez-Mesa (University of Granada)

Professor emeritus David Skilton (University of Cardiff)

Professor Michael Punt (Plymouth University)

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<a href="#">Le château de la Milady</a>	30/03/1963-27/07/1963	18	70
<a href="#">Coeur de lune</a>	24/08/1963-07/12/1963	16	59
<a href="#">L'Ile des passions</a>	12/10/1963-18/01/1964	15	62
<a href="#">Lac-aux-dames</a>	23/11/1963-08/02/1964	12	60
<a href="#">Le clown de la mort</a>	14/12/1963-07/03/1964	13	54
<a href="#">John, chauffeur russe</a>	01/02/1964-16/05/1964	16	75
<a href="#">Les chaussons roses</a>	25/04/1964-27/06/1964	10	50
<a href="#">La chatte noire</a>	25/07/1964-03/10/1964	11	54
<a href="#">La grande mise en vente</a>	03/10/1964-19/12/1964	12	50
<a href="#">Coeur blessé, coeur guéri</a>	10/10/1964-05/12/1964	9	47
<a href="#">Les chemins de l'innocence</a>	07/11/1964-01/05/1965	26	119
<a href="#">La nuit cramoisie</a>	12/12/1964-06/03/1965	13	60
<a href="#">Le beau destin de Christina</a>	02/01/1965-27/03/1965	13	65
<a href="#">Un piège dans la nuit</a>	13/03/1965-10/07/1965	18	78
<a href="#">La dame aux oeillets</a>	03/04/1965-03/07/1965	14	67
<a href="#">Printemps à Rome</a>	29/05/1965-21/08/1965	13	65
<a href="#">La petite fille qui veut la lune</a>	03/07/1965-25/09/1965	13	66
<a href="#">L'aigle sur la sierra</a>	17/07/1965-11/12/1965	22	106
<a href="#">A l'ombre des tamaris</a>	02/10/1965-15/01/1966	16	69
<a href="#">Coeur captif</a>	18/12/1965-26/02/1966	11	44
<a href="#">Le vengeur</a>	22/01/1966-23/04/1966	14	70
<a href="#">La belle histoire d'Isabelle</a>	19/02/1966-06/08/1966	25	120
<a href="#">L'Ile enchantée</a>	09/04/1966-30/07/1966	17	50
<a href="#">Katia</a>	30/04/1966-27/08/1966	18	71
<b>Photonovels in Mimosa</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">De melodie der liefde</a>	04/08/1957-29/09/1957	9	27
<a href="#">Strijd om Sophia</a>	13/10/1957-24/11/1957	7	27
<a href="#">Meisjes en smokkelaars</a>	01/12/1957-09/02/1958	11	31
<a href="#">Harten in opstand</a>	16/02/1958-04/05/1958	12	40
<a href="#">Het geheim van Jules Tercy</a>	18/05/1958-24/08/1958	15	44
<a href="#">Liefde vol geheim</a>	24/08/1958-12/10/1958	8	27
<a href="#">Een mannequin verdwenen</a>	19/10/1958-25/02/1959	20	43
<a href="#">Bloemen brengen geluk</a>	18/03/1959-10/06/1959	13	43
<a href="#">Filmster gevraagd</a>	17/06/1959-14/10/1959	18	57
<a href="#">Het dolle avontuur</a>	21/10/1959-02/03/1960	20	62
<a href="#">Het geheim van een moeder</a>	23/11/1960-29/03/1961	18	70
<a href="#">De onbekende stem</a>	10/05/1961-23/08/1961	16	49
<a href="#">De club der engelen</a>	04/10/1961-14/02/1961	20	84

<a href="#">Twee harten &amp; een geheim</a>	10/10/1962-09/01/1963	14	70
<a href="#">Tweemaal kwam het toeval ter hulp</a>	03/04/1963-15/05/1963	7	36
<a href="#">Liefde in de branding</a>	19/06/1963-31/07/1963	7	31
<a href="#">Zing voor mij, Nady!</a>	14/08/1963-18/09/1963	6	32
<a href="#">Liefde in de schaduw van het zwaard</a>	09/10/1963-04/12/1963	9	47
<a href="#">Verloren geluk</a>	04/12/1963-11/03/1964	15	61
<a href="#">Juwelen voor Nadine</a>	18/03/1964-24/06/1964	15	57
<a href="#">De geheime clausule</a>	14/10/1964-16/12/1964	10	48
<a href="#">Het onmogelijke verraad</a>	21/04/1965-25/08/1965	19	74
<a href="#">Moord op de Kralingenhoeve</a>	06/08/1967-01/10/1967	9	45
<a href="#">Als een in 't nauw gedreven hinde</a>	22/10/1967-31/12/1967	11	55
<a href="#">Was het een droom?</a>	07/01/1968-31/03/1968	13	65
<a href="#">Jij bent niet meer dezelfde</a>	07/04/1968-14/07/1968	15	74
<a href="#">Sonate voor een verloren liefde</a>	21/07/1968-20/10/1968	14	70
<a href="#">Als in 'n spiegel</a>	27/10/1968-19/01/1969	13	65
<a href="#">De erfenis van Paracelsus</a>	26/01/1969-27/04/1969	14	70
<a href="#">En het noodlot zweeg</a>	04/05/1969-03/08/1969	14	70
<b>Photonovels in Bonne Soirée</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Mélodie pour notre amour</a>	04/08/1957-29/09/1957	9	23
<a href="#">Pour l'amour de Sophia</a>	13/10/1957-24/11/1957	7	28
<a href="#">Cœur en péril</a>	01/12/1957-09/02/1958	11	37
<a href="#">Amour en révolte</a>	16/02/1958-04/05/1958	12	48
<a href="#">Retour de flamme</a>	11/05/1958-17/08/1958	15	55
<a href="#">Mystérieux amour</a>	17/08/1958-05/10/1958	8	33
<a href="#">Un mannequin a disparu</a>	12/10/1958-24/02/1959	20	61
<a href="#">La porteuse de pain</a>	01/03/1959-08/07/1959	20	112
<a href="#">Opération Amsterdam</a>	08/07/1959-02/09/1959	8	24
<a href="#">Jeu, amour et bruyère</a>	12/08/1959-30/09/1959	8	57
<a href="#">Tête folle</a>	07/10/1959-03/02/1960	18	87
<a href="#">Lumière dans la nuit</a>	10/02/1960-16/03/1960	6	34
<a href="#">Chantage à l'amour</a>	23/03/1960-20/07/1960	18	79
<a href="#">Le remords d'une mère</a>	05/10/1960-01/02/1961	18	70
<a href="#">La fille des ondes</a>	08/03/1961-21/06/1961	16	59
<a href="#">Au repos des archanges</a>	04/10/1961-14/02/1962	20	84
<a href="#">Colomba</a>	25/04/1962-01/08/1962	15	79
<a href="#">Deux coeurs pour un secret</a>	10/10/1962-09/01/1963	14	72
<a href="#">Le hasard frappe deux fois</a>	03/04/1963-15/05/1963	7	36
<a href="#">Torrent d'amour</a>	12/06/1963-31/07/1963	8	37
<a href="#">Chante pour moi, Nady</a>	14/08/1963-18/09/1963	6	32
<a href="#">Deux coeurs à l'ombre des épées</a>	09/10/1963-04/12/1963	9	47
<a href="#">Amour perdu</a>	04/12/1963-11/03/1964	15	63
<a href="#">Des bijoux pour Nadine</a>	18/03/1964-24/06/1964	15	54
<a href="#">La clause secrète</a>	14/10/1964-16/12/1964	10	48
<a href="#">L'impossible trahison</a>	21/04/1965-25/08/1965	19	62
<a href="#">La maison du mystère</a>	06/08/1967-01/10/1967	9	45
<a href="#">Une biche aux abois</a>	22/10/1967-31/12/1967	11	55

<a href="#">Etait-ce une illusion</a>	07/01/1968-31/03/1968	13	60
<a href="#">Tu n'es plus celle que j'aimais</a>	07/04/1968-14/07/1968	15	74
<a href="#">Sonate pour un amour brisé</a>	21/07/1968-20/10/1968	14	70
<a href="#">L'autre moi-même</a>	27/10/1968-19/01/1969	13	55
<a href="#">L'héritage de Paracelse</a>	26/01/1969-27/04/1969	14	70
<a href="#">Le destin était muet</a>	04/05/1969-03/08/1969	14	70
<a href="#">Le chantier de l'amour</a>	10/08/1969-28/09/1969	8	40
<a href="#">Les mystères de Paris</a>	05/10/1969-30/11/1969	9	45
<a href="#">Le dernier courage</a>	07/12/1969-25/01/1970	8	40
<b>Photonovels in Joepie</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">De ware liefde ontloop je niet</a>	16/10/1974-22/01/1975	8	23
<a href="#">Eerlijk duurt het langs, ook in de liefde</a>	12/03/1975-19/05/1975	9	30
<a href="#">Als vijf gekke jongens eenzaam en verlaten zijn</a>	16/07/1975-06/08/1975	4	11
<a href="#">Een bewogen vakantie om nooit te vergeten</a>	05/11/1975-24/12/1975	8	24
<a href="#">Afspraak volgende zomer</a>	19/09/1976-28/11/1976	11	23
<a href="#">Zover zou het nooit komen</a>	29/03/1987-03/05/1987	6	16
<a href="#">Ze wilde hem zo graag vertrouwen</a>	24/05/1987-28/06/1987	6	18
<a href="#">Er was slechts een probleempje</a>	02/08/1987-23/08/1987	4	12
<a href="#">Alleen maar goede vrienden?</a>	20/09/1987-25/10/1987	6	10
<a href="#">Lastig als je zo verlegen bent</a>	08/11/1987-13/12/1987	6	12
<a href="#">Zoiets mag nooit gebeuren</a>	07/02/1988-13/03/1988	6	9
<a href="#">Een fan van Samantha</a>	01/05/1988-05/06/1988	6	12
<a href="#">De jongen van de advertentie</a>	24/07/1988-28/08/1988	6	12
<b>Photonovels in Rosita (Dutch)</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">De regisseur van haar leven</a>	20/02/1962-13/11/1962	39	78
<a href="#">Het geluk wacht in Portofino</a>	20/11/1962-06/08/1963	38	75
<a href="#">Als het maneoog zal branden</a>	03/09/1963-31/03/1964	31	62
<a href="#">Melodie uit het verleden</a>	07/04/1964-27/10/1964	30	60
<a href="#">De hoofdrol is voor jou</a>	03/11/1964-25/05/1965	30	86
<a href="#">Toen het circus kwam</a>	01/06/1965-07/12/1965	28	84
<a href="#">Het gezicht uit het verleden</a>	14/12/1965-28/06/1966	29	87
<b>Photonovels in Rosita (French)</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Annie et son metteur en scene</a>	20/02/1962-13/11/1962	39	78
<a href="#">Le bonheur attend à Portofino</a>	20/11/1962-06/08/1963	38	75
<a href="#">Quand l'oeuil de lune sera brûlé</a>	03/09/1963-31/03/1964	31	49
<a href="#">La mélodie du passé</a>	07/04/1964-27/10/1964	30	60
<a href="#">L'amour tient la vedette</a>	03/11/1964-25/05/1965	30	74
<a href="#">Le jour que le cirque vint</a>	01/06/1965-07/12/1965	28	48
<a href="#">Un visage surgit du passé</a>	14/12/1965-28/06/1966	29	87
<b>Photonovels in Ons Volk</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Kom weer, geliefde</a>	30/06/1955-03/05/1956	45	86
<a href="#">Tedere liefde</a>	10/05/1956-13/12/1956	32	59
<a href="#">De gevangene van het verleden</a>	13/12/1956-01/08/1957	34	68
<a href="#">Maar het hart vergeet nooit</a>	08/08/1957-19/12/1957	20	49
<a href="#">Het kasteel der gekken</a>	26/12/1957-08/05/1958	20	60
<a href="#">Licht op de harten</a>	15/05/1958-02/10/1958	21	63

<a href="#">De kwelling van het verleden</a>	09/10/1958-08/01/1959	14	42
<a href="#">Ik was slechts een windscherm</a>	09/10/1958-30/10/1958	4	16
<a href="#">Ver van u treurt mijn hart</a>	20/11/1958-05/03/1959	16	60
<a href="#">De komedie is uit</a>	15/01/1959-20/08/1959	32	96
<a href="#">De nacht van het verleden</a>	05/03/1959-30/07/1959	22	63
<a href="#">Ik geloofde niet aan een mirakel</a>	06/08/1959-17/09/1959	7	21
<a href="#">Harteleed</a>	27/08/1959-14/01/1960	21	63
<a href="#">De liefde van Valerie</a>	24/09/1959-15/10/1959	4	12
<a href="#">Blinde harten</a>	22/10/1959-17/03/1960	22	64
<a href="#">Wanneer het geluk komt</a>	21/01/1960-11/02/1960	4	10
<a href="#">De roep van het verleden</a>	18/02/1960-10/03/1960	4	12
<a href="#">Eenzamen op het waaihof</a>	17/03/1960-02/06/1960	12	35
<a href="#">Orietta</a>	24/03/1960-09/06/1960	12	36
<a href="#">Schaduw en licht</a>	09/06/1960-07/07/1960	5	14
<a href="#">De val van een ster</a>	16/06/1960-21/07/1960	6	18
<a href="#">Het uur van de waarheid</a>	14/07/1960-01/12/1960	21	62
<a href="#">De verbroken droom</a>	28/07/1960-25/08/1960	5	14
<a href="#">Het gemeen bedrog</a>	01/09/1960-19/01/1961	21	64
<a href="#">De triomf van de liefde</a>	08/12/1960-05/01/1961	5	14
<a href="#">Storm</a>	12/01/1961-15/06/1961	22	67
<a href="#">Vreugde na smart</a>	26/01/1961-13/07/1961	25	75
<a href="#">Onzekerheid</a>	22/06/1961-20/07/1961	5	15
<a href="#">Aan de andere zijde</a>	20/07/1961-28/09/1961	11	32
<a href="#">Vakantie op het eiland</a>	27/07/1961-14/12/1961	21	62
<a href="#">De jonge meisjes</a>	05/10/1961-25/01/1962	17	64
<a href="#">De eeuwige achtervolging</a>	17/05/1962-12/07/1962	9	43
<a href="#">Hersenschim</a>	19/07/1962-02/08/1962	3	16
<a href="#">Een eenvoudig verhaal</a>	09/08/1962-06/09/1962	5	22
<a href="#">Het verleden herleeft</a>	06/09/1962-29/11/1962	13	60
<a href="#">De zaak Warren</a>	29/11/1962-21/02/1963	13	59
<a href="#">Op de rand van de afgrond</a>	21/02/1963-11/04/1963	8	37
<a href="#">Het dwaalspoor</a>	18/04/1963-30/05/1963	7	36
<a href="#">Dagen van angst</a>	06/06/1963-20/06/1963	3	15
<a href="#">Nacht zonder sterren</a>	27/06/1963-12/09/1963	12	59
<a href="#">Dromen</a>	19/09/1963-12/12/1963	13	65
<a href="#">Drama in de lucht</a>	19/12/1963-05/03/1964	12	54
<a href="#">De geheimzinnige kristal</a>	12/03/1964-28/05/1964	12	56
<a href="#">Laster</a>	04/06/1964-13/08/1964	11	54
<a href="#">Een oproep in de nacht</a>	20/08/1964-10/12/1964	17	73
<a href="#">De hindernis</a>	17/12/1964-01/04/1965	16	51
<a href="#">Droevige wals</a>	08/04/1965-21/10/1965	29	59
<a href="#">Serge en de edelmoedige redder</a>	28/10/1965-24/03/1966	22	34
<a href="#">Een angstige nacht</a>	31/03/1966-21/07/1966	17	47
<a href="#">Liefdepijn</a>	28/07/1966-08/09/1966	7	20
<a href="#">Raadsels</a>	15/09/1966-13/10/1966	5	20
<a href="#">Isabel</a>	20/10/1966-19/01/1967	14	56



<a href="#">Het geluk is voor morgen</a>	26/01/1967-25/05/1967	18	72
<a href="#">Laat me niet alleen</a>	01/06/1967-05/10/1967	19	76
<a href="#">Liefde met hindernissen</a>	12/10/1967-25/01/1968	16	64
<a href="#">De weg tot elkaar</a>	01/02/1968-23/05/1968	17	68
<a href="#">Ik kan je niet vergeten, liefste</a>	30/05/1968-19/09/1968	17	68
<a href="#">De man uit het verleden</a>	26/09/1968-16/01/1969	17	68
<a href="#">De heerser van Saint-Gery</a>	23/01/1969-20/03/1969	9	36
<a href="#">Het huis uit het verleden</a>	27/03/1969-17/07/1969	17	68
<a href="#">Dagen van angst</a>	24/07/1969-31/10/1969	15	56
<a href="#">De dievegge</a>	07/11/1969-20/02/1970	16	64
<a href="#">Fotomodel</a>	27/02/1970-12/06/1970	16	64
<a href="#">Paul en de liefde</a>	19/06/1970-09/10/1970	17	68
<a href="#">Modespionage</a>	16/10/1970-05/02/1971	17	64
<a href="#">De man met de snor</a>	12/02/1971-04/06/1971	17	52
<a href="#">Operatie Kendo</a>	11/06/1971-08/10/1971	18	72
<a href="#">Zwerftocht zonder doel</a>	15/10/1971-28/01/1972	16	64
<a href="#">Gewaagde vakantie</a>	04/02/1972-02/06/1972	18	72
<a href="#">Misdaad als hinderpaal</a>	09/06/1972-15/09/1972	15	52
<a href="#">De parasieten</a>	22/09/1972-12/01/1973	17	65
<a href="#">De kidnapping</a>	19/01/1973-13/04/1973	13	50
<a href="#">Het komplot</a>	20/04/1973-03/08/1973	16	58
<a href="#">Corinne</a>	10/08/1973-30/11/1973	17	68
<a href="#">De duivelspoel</a>	07/12/1973-05/04/1974	18	64
<a href="#">Vlucht naar de zon</a>	12/04/1974-09/08/1974	18	71
<a href="#">De Sint-Jansnacht</a>	16/08/1974-29/11/1974	16	64
<a href="#">Kronkelpad der liefde</a>	06/12/1974-14/03/1975	15	60
<a href="#">Liefde en toeval</a>	21/03/1975-27/06/1975	15	61
<a href="#">De vakantie van de oude dame</a>	04/07/1975-03/10/1975	14	55
<a href="#">De vluchteling</a>	10/10/1975-26/12/1975	12	49
<a href="#">Vakantie in de bergen</a>	02/01/1976-16/04/1976	16	64
<a href="#">Het Japanse doosje</a>	23/04/1976-06/08/1976	15	61
<b>Photonovels in Chez Nous</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Reviens, mon amour</a>	30/06/1955-03/05/1956	45	90
<a href="#">Mon tendre amour</a>	10/05/1956-13/12/1956	32	63
<a href="#">Prisonnière du passé</a>	13/12/1956-01/08/1957	34	67
<a href="#">Pourtant le coeur n'oublie pas</a>	08/08/1957-19/12/1957	20	49
<a href="#">Le manoir de la folie</a>	26/12/1957-08/05/1958	20	58
<a href="#">Lumière sur les coeurs</a>	15/05/1958-02/10/1958	21	63
<a href="#">Je n'étais qu'un paravent</a>	26/06/1958-17/07/1958	4	16
<a href="#">Loin des studios</a>	24/07/1958-13/11/1958	17	68
<a href="#">L'obsession du passé</a>	09/10/1958-08/01/1959	14	42
<a href="#">Loin de vous, mon coeur pleure</a>	20/11/1958-05/03/1959	16	60
<a href="#">La comédie est finie</a>	15/01/1959-20/08/1959	32	96
<a href="#">La nuit du passé</a>	05/03/1959-30/07/1959	22	63
<a href="#">Je ne croyais pas au miracle</a>	06/08/1959-17/09/1959	7	21
<a href="#">Ames en peine</a>	27/08/1959-14/01/1960	21	63

<a href="#">L'amour de Valérie</a>	24/09/1959-15/10/1959	4	12
<a href="#">Coeurs aveugles</a>	22/10/1959-17/03/1960	22	66
<a href="#">Quand vient le bonheur</a>	21/01/1960-11/02/1960	4	12
<a href="#">L'appel du passé</a>	18/02/1960-10/03/1960	4	12
<a href="#">Les hauts de hurlement</a>	17/03/1960-02/06/1960	12	35
<a href="#">Orietta</a>	24/03/1960-09/06/1960	12	36
<a href="#">Ombre et lumière</a>	09/06/1960-07/07/1960	5	15
<a href="#">Le déclin d'une étoile</a>	16/06/1960-21/07/1960	6	18
<a href="#">L'heure de vérité</a>	14/07/1960-01/12/1960	21	63
<a href="#">Le rêve brisé</a>	28/07/1960-25/08/1960	5	14
<a href="#">L'imposture</a>	01/09/1960-19/01/1961	21	64
<a href="#">Le triomphe de l'amour</a>	08/12/1960-05/01/1961	5	15
<a href="#">Orage</a>	12/01/1961-15/06/1961	22	67
<a href="#">A quelque chose malheur est bon</a>	26/01/1961-13/07/1961	25	75
<a href="#">Incertitude</a>	22/06/1961-20/07/1961	5	15
<a href="#">Au bout du fil</a>	20/07/1961-28/09/1961	11	32
<a href="#">Vacances dans l'île</a>	27/07/1961-14/12/1961	21	61
<a href="#">Les adolescents</a>	05/10/1961-25/01/1962	17	63
<a href="#">L'éternelle poursuite</a>	17/05/1962-12/07/1962	9	43
<a href="#">Mirage</a>	19/07/1962-02/08/1962	3	16
<a href="#">Une simple histoire</a>	09/08/1962-06/09/1962	5	22
<a href="#">Le retour du passé</a>	13/09/1962-29/11/1962	12	57
<a href="#">L'affaire Warren</a>	29/11/1962-21/02/1963	13	59
<a href="#">Au bord du gouffre</a>	21/02/1963-11/04/1963	8	37
<a href="#">Fausse piste</a>	18/04/1963-30/05/1963	7	36
<a href="#">Jours d'angoisse</a>	06/06/1963-20/06/1963	3	15
<a href="#">Nuit sans étoiles</a>	27/06/1963-12/09/1963	12	59
<a href="#">Rêves</a>	19/09/1963-12/12/1963	13	66
<a href="#">Drame dans le ciel</a>	19/12/1963-05/03/1964	12	59
<a href="#">Le mystérieux cristal</a>	12/03/1964-28/05/1964	12	61
<a href="#">Calomnie</a>	04/06/1964-13/08/1964	11	54
<a href="#">Un appel dans la nuit</a>	20/08/1964-10/12/1964	17	77
<a href="#">La barrière</a>	17/12/1964-01/04/1965	16	54
<a href="#">Valse triste</a>	08/04/1965-21/10/1965	29	57
<a href="#">Serge et le sable</a>	28/10/1965-24/03/1966	22	47
<a href="#">Nuit d'angoisse</a>	31/03/1966-21/07/1966	17	68
<a href="#">Le mal d'aimer</a>	28/07/1966-08/09/1966	7	28
<a href="#">Enigmes</a>	15/09/1966-13/10/1966	5	20
<a href="#">Isabelle</a>	20/10/1966-19/01/1967	14	56
<a href="#">Le bonheur est pour demain</a>	26/01/1967-25/05/1967	18	72
<a href="#">Faux départ</a>	01/06/1967-05/10/1967	19	76
<a href="#">Tendre Sylvie</a>	12/10/1967-25/01/1968	16	64
<a href="#">Voies parallèles</a>	01/02/1968-23/05/1968	17	68
<a href="#">T'oublier, mon amour</a>	30/05/1968-19/09/1968	17	68
<a href="#">L'homme du passé</a>	26/09/1968-16/01/1969	17	68
<a href="#">Le sire de Saint-Géry</a>	23/01/1969-20/03/1969	9	36

<a href="#">La maison du passé</a>	27/03/1969-17/07/1969	17	69
<a href="#">Angoisse</a>	24/07/1969-31/10/1969	15	60
<a href="#">La voleuse</a>	07/11/1969-20/02/1970	16	64
<a href="#">Cover-girl</a>	27/02/1970-12/06/1970	16	66
<a href="#">Paul et l'absolu</a>	19/06/1970-09/10/1970	17	62
<a href="#">Espions et chiffons</a>	16/10/1970-05/02/1971	17	64
<a href="#">Kidnapping en sol mineur</a>	12/02/1971-04/06/1971	17	68
<a href="#">Operation Kendo</a>	11/06/1971-08/10/1971	18	72
<a href="#">Au hasard des rues</a>	15/10/1971-28/02/1972	16	64
<a href="#">Vacances tous risques</a>	04/02/1972-02/06/1972	18	72
<a href="#">Le dilemme</a>	09/06/1972-15/09/1972	15	62
<a href="#">Les parasites</a>	22/09/1972-12/01/1973	17	67
<a href="#">L'autre visage</a>	19/01/1973-13/04/1973	13	51
<a href="#">Le complot</a>	20/04/1973-03/08/1973	16	56
<a href="#">Corinne</a>	10/08/1973-30/11/1973	17	64
<a href="#">La mare au diable</a>	07/12/1973-05/04/1974	18	72
<a href="#">Le vol vers le soleil</a>	12/04/1974-09/08/1974	18	74
<a href="#">La nuit de la Saint-Jean</a>	16/08/1974-29/11/1974	16	65
<a href="#">Le coup de foudre</a>	06/12/1974-14/03/1975	15	60
<a href="#">Jeux dangereux</a>	21/03/1975-27/06/1975	15	57
<a href="#">Les vacances de la vieille dame</a>	04/07/1975-03/10/1975	14	55
<a href="#">Le fugitif</a>	10/10/1975-26/12/1975	12	49
<a href="#">Vacances en montagne</a>	02/01/1976-16/04/1976	16	63
<a href="#">Le coffret japonais</a>	23/04/1976-06/08/1976	17	57
<b>Photonovels in Vrouw en Huis</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Het geweten spreekt</a>	15/09/1960-20/10/1960	6	16
<a href="#">Spoorloos verdwenen</a>	08/12/1960-05/01/1961	5	12
<a href="#">Spionage op 't atoomcentrum</a>	12/01/1961-23/02/1961	7	15
<a href="#">De regenbui had schuld</a>	23/02/1961-23/03/1961	5	10
<a href="#">Liefde is een offer waard</a>	14/09/1961-26/10/1961	7	13
<a href="#">Een vreemde ontvoering</a>	22/11/1962-07/02/1963	12	25
<b>Photonovels in Ons Land met Iris</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Eerste liefde ...</a>	05/01/1963-02/03/1963	9	18
<a href="#">Maar het lot nam de beslissing</a>	04/05/1963-17/08/1963	16	32
<a href="#">En toen kwam het onweer ...</a>	24/08/1963-07/12/1963	16	32
<a href="#">Genezende liefde</a>	14/12/1963-11/04/1964	18	36
<a href="#">Het kind met de viooltjes</a>	18/04/1964-22/08/1964	18	36
<a href="#">De ondankbare</a>	15/05/1965-18/12/1965	32	64
<a href="#">De liefde kent twee gezichten</a>	25/12/1965-18/06/1966	26	52
<a href="#">Jahângir</a>	29/10/1966-01/04/1967	23	46
<a href="#">Ik ben onschuldig</a>	08/04/1967-02/09/1967	20	40
<a href="#">Noodlottige afspraak</a>	09/09/1967-03/02/1968	22	44
<a href="#">Een vrouw die uit de hemel viel</a>	10/02/1968-27/07/1968	26	31
<a href="#">Het grote geheim</a>	03/08/1968-18/01/1969	25	25
<a href="#">Achter de schermen</a>	25/01/1969-12/07/1969	25	25
<a href="#">Een moeilijke keuze ?!</a>	19/07/1969-03/01/1970	25	25



<a href="#">Schijn en werkelijkheid</a>	10/01/1970-26/09/1970	38	38
<a href="#">Het mooiste sprookje ter wereld</a>	03/10/1970-19/03/1971	25	25
<a href="#">Ik deed het voor jou</a>	26/03/1971-10/09/1971	25	25
<a href="#">Het kind van de foto</a>	17/09/1971-25/02/1972	24	24
<a href="#">De secretaresse</a>	03/03/1972-21/07/1972	21	21
<a href="#">Vakantie vol verrassingen</a>	28/07/1972-22/12/1972	22	22
<b>Photonovels in Panorama (Dutch)</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">De inspecteur neemt muziekles</a>	19/09/1961-02/01/1962	15	31
<a href="#">Afspraak met de dood</a>	09/01/1962-13/03/1962	10	21
<a href="#">Knap het alleen op, Mister Ferguson</a>	20/03/1962-17/07/1962	17	35
<a href="#">In extremis</a>	17/07/1962-06/11/1962	16	33
<a href="#">De inspecteur en de ongrijpbaren</a>	13/11/1962-12/03/1963	17	35
<a href="#">Bye, bye, Mister Bird!</a>	19/03/1963-09/07/1963	16	33
<a href="#">Ferguson vermomt zich</a>	16/07/1963-12/11/1963	17	35
<a href="#">Het jacht met de gouden kiel</a>	19/11/1963-17/03/1964	16	33
<a href="#">Ferguson kweekt liever rozen</a>	24/03/1964-28/07/1964	18	37
<a href="#">De vloek van het gouden masker</a>	11/08/1964-15/12/1964	18	37
<b>Photonovels in Panorama (French)</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">L'inspecteur apprend la musique</a>	19/09/1961-02/01/1962	15	31
<a href="#">Invitation à la mort</a>	09/01/1962-13/03/1962	10	21
<a href="#">Debrouillez vous seul Mister Ferguson</a>	20/03/1962-17/07/1962	17	35
<a href="#">In extremis</a>	17/07/1962-06/11/1962	16	33
<a href="#">L'inspecteur chasse les courants d'air</a>	13/11/1962-12/03/1963	17	35
<a href="#">Bye, bye, Mister Bird!</a>	19/03/1963-09/07/1963	16	33
<a href="#">Ferguson se déguise</a>	16/07/1963-12/11/1963	17	35
<a href="#">Le yacht à la quille d'or</a>	19/11/1963-17/03/1964	16	33
<a href="#">Ferguson préfère les roses</a>	24/03/1964-28/07/1964	18	37
<a href="#">La malédiction du masque d'or</a>	11/08/1964-15/12/1964	18	37
<b>Photonovels in Humo</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Swinging London</a>	13/04/1967-20/04/1967	2	7
<a href="#">Een dagje mee met Ann</a>	27/04/1967-04/05/1967	2	8
<a href="#">Goldsinger</a>	01/06/1967-08/06/1967	2	6
<a href="#">Het misterie van de papieren pantalon</a>	29/06/1967-06/07-1967	2	8
<b>Photonovels in Madame</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Emilie d'Aurenche</a>	01/1966-03/1967	15	43
<a href="#">Imogène Jane</a>	04/1967-07/1968	16	60
<b>Photonovels in Sport '68</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Le roman-photo d'Eddy Merckx au Giro</a>	26/05/1968-09/06/1968	3	12
<a href="#">De fotoroman van Eddy Merckx in de Giro</a>	26/05/1968-09/06/1968	3	12
<b>Photonovels in Piccolo</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Bestemming liefde</a>	15/05/1960-02/10/1960	21	63
<a href="#">De terugkeer</a>	09/10/1960-19/02/1961	20	60
<a href="#">Liefde op het ijs</a>	26/02/1961-23/04/1961	9	28
<a href="#">Geliefde Josiane</a>	11/06/1961-13/08/1961	10	20
<a href="#">Revanche match</a>	20/08/1961-22/10/1961	10	30
<a href="#">Droombeeld</a>	29/10/1961-31/12/1961	10	30

<a href="#">De groene vrucht</a>	07/01/1962-11/03/1962	10	30
<a href="#">De vlucht</a>	18/03/1962-20/05/1962	10	30
<a href="#">De gril</a>	27/05/1962-22/07/1962	9	27
<a href="#">Verboden</a>	29/07/1962-04/11/1962	15	45
<a href="#">Twee Pariisiennes</a>	11/11/1962-06/01/1963	9	45
<a href="#">En het hart weifelt</a>	13/01/1963-17/03/1963	10	51
<b>Photonovels in Tip-Top</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">De storm</a>	24/03/1963-11/08/1963	21	67
<b>Photonovels in Spirou</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Maurice Tillieux et Gos</a>	04-06-1970	1	4
<a href="#">Roba et son Bill</a>	10-09-1970	1	3
<a href="#">Francis et son voisin</a>	11-02-1971	1	4
<a href="#">Carosseries en vrac</a>	29-04-1971	1	4
<a href="#">Degotte dans un canot, avec des lunettes et des pepins</a>	30-03-1972	1	4
<a href="#">Ramenez-le vivant (si possible)</a>	27-04-1972	1	4
<a href="#">Alerte à la bombe</a>	19-04-1973	1	4
<a href="#">Au fil de l'épée</a>	07-03-1974	1	4
<b>Photonovels in Robbedoes</b>	<b>Publication dates</b>	<b>n° eps</b>	<b>n° pp</b>
<a href="#">Maurice Tillieux en Gos</a>	04-06-1970	1	4
<a href="#">Roba en zijn Billie</a>	10-09-1970	1	3
<a href="#">Francis en zijn buur</a>	11-02-1971	1	4
<a href="#">Wagens bij de vleet</a>	29-04-1971	1	4
<a href="#">Degotte met z'n vriendjes en hun fratsen in de boot</a>	30-03-1972	1	4
<a href="#">Dood of levend (liefst levend)</a>	27-04-1972	1	4
<a href="#">Bomalarm</a>	19-04-1973	1	4
<a href="#">Ge-degen scenario</a>	07-03-1974	1	4