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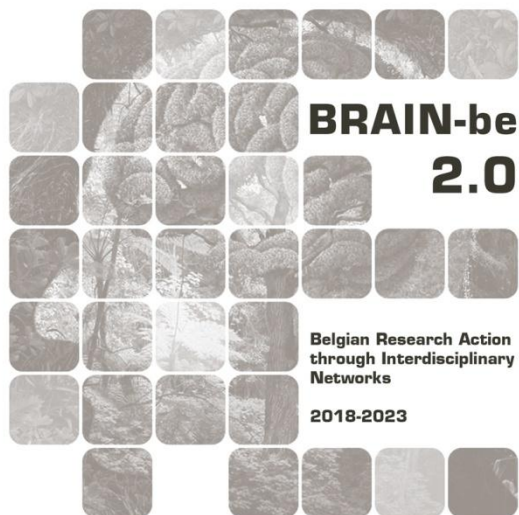
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ARTPRESSE

An intermedial study of Belgian art as a networked structure seen through the lens of the mass media magazines in the interbellum years

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Pillar 3: Federal societal challenges



NETWORK PROJECT

ARTPRESSE

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ABSTRACT

Keywords: Interbellum – Belgian modern art – Illustrated press – Family magazines

The Artpresse project (2020–2025) was a five-year interdisciplinary collaboration between KBR, KU Leuven, and ULiège, investigating the networked structure of the Belgian art world during the interwar period. By leveraging mass-market magazines as a primary lens, the project sought to map the cultural landscape of the interbellum through both Dutch-speaking and Francophone periodical collections. The central objective was to bridge the gap between traditional art history and digital heritage, exploring how large-scale digitized corpora can reveal patterns of cultural representation, artistic reception, and circulation across linguistic and ideological boundaries. At the heart of Artpresse is a significant archival component. The project facilitated the large-scale digitization and processing of over 750,000 pages from KBR’s historical periodical collections. This extensive corpus is now fully accessible in full-text search mode via the Belgica Periodicals platform and stored in KBR’s Media Stock for long-term preservation. Beyond digital accessibility, the research placed a strong emphasis on the material and editorial dimensions of the magazines, with specific attention paid to printing techniques. Archival research complemented this analysis, providing crucial insights into the interconnected networks of publishers and printers that shaped the Belgian media landscape. A key academic output of the project is a forthcoming doctoral dissertation at ULiège focusing on the representation of fine arts within a curated sub-corpus of 17 family magazines published between 1929 and 1936. This research is supported by a comprehensive illustrated and indexed catalogue, providing a critical selection and methodic description of the visual and textual contents. The findings of Artpresse underscore the vital importance, and the inherent methodological challenges, of studying and describing periodical collections. The project successfully demonstrated that while these “middlebrow” sources are essential for understanding modern heritage culture, their sheer volume and heterogeneous nature require robust digital infrastructures and precise metadata standards. Ultimately, Artpresse has not only enriched the digital accessibility of Belgian press periodical heritage but also established a rigorous framework for future quantitative and qualitative studies of the 20th-century press.

1. INTRODUCTION

Coordinated by the Digitalization Department of KBR (Royal Library of Belgium), in close collaboration with KU Leuven and the ULiège, Artpresse is a digitization project and intermedial analysis of the Belgian interwar art scene as seen through the lens of mass-market and middlebrow magazines. This approach combines a large-scale heritage digitization campaign with a critical study of the reception of fine arts and their cultural representation in family magazines, illustrated weeklies of general interest. The objectives of Artpresse were structured around two primary axes:

- The first axis focused on the creation and online publication of a massive full-text corpus from KBR's collections. Artpresse implemented a rigorous methodology and workflow for cataloging and scanning historical periodicals and contemporary prints. In parallel with the digitization process, the study incorporated a systematic material analysis of the corpus, relying on the screening of mastheads, editorial data, and archival records to identify publication managers and reconstruct circulation figures.
- The second axis adopts an intermedial framework to examine the representations associated with the fine arts within a corpus of Belgian family magazines (1929-1936). By pivoting away from traditional modernist and avant-garde narratives, the study incorporates overlooked middlebrow culture to deepen the contextualization of Belgium's interwar ideological shift through the lens of the illustrated press.

2. STATE OF THE ART AND OBJECTIVES

The KBR hosts extremely rich holdings in the field of popular and mass magazines and print culture in general, which offer a view of Belgian art that has never been considered in the canonical construction of Belgian art history. Artpresse aims at studying and digitizing a representative part of this neglected corpus, both in order to challenge our canonical view of Belgian art history and to create a best practice helping the KBR to reorient its own archive and heritage policy into these new directions which are at the heart of the broader current intermedial turn of the digital age. Key in this regard is the collaboration between KBR and universities, which leads to the enlargement of both the notions of library and archive while producing new possibilities for new types of research and digitization.

The project had five main objectives:

- The first objective was to interrogate the three key notions of "fine arts", "Belgium" and "networks", based on the general framework of intermedial analysis as well as on their relationships through the lens of a new corpus, namely mass media magazines and the way in which they shape in word and image a vision of Belgian art as a multipolar and multilayered whole.
- The second objective was to make the essential elements of this material digitally available via the archival resources of the National Library and to guarantee the further implementation of these materials in larger European archives.

- The third objective was to elaborate a set of guidelines for the optimal valorization of this kind of digital heritage work, in collaboration with the larger dissemination and valorization policy of the National Library in the next decade.
- The fourth objective was the development of an overall theoretical, methodological and technical framework based on the notion of intermediality for the cultural and historical study, digitization, dissemination and valorization of similar fields and corpuses, here as well according to the strategic changes and priorities of the National Library as a modern online/offline archive institution of the 21st Century.
- The fifth objective was to reposition the KBR as a scientific institution, whose role is not only to archive and describe culturally valuable items and collections, but to take the lead in new forms of interdisciplinary and intermedial analysis and valorization of materials that only the KBR holds in Belgium.

3. METHODOLOGY

Based on the existing workflow for digitizing microfilmed newspapers, the workflow for the digitization of periodicals starts with the evaluation of the material condition and physical characteristics, which i.a. allows to determine the digitization setup to be applied for (certain parts of) a particular title. The purchase by KBR of three robotic scanners and additional post-production software in August 2021 has considerably augmented the efficiency and the extent of the digitization of bound periodicals. The increase of the production has also allowed to look deeper in KBR holdings for periodicals that formally relate to or are to be considered as important references to a consistent research corpus.

To optimize the digitization of bound interwar periodicals, KBR implemented a workflow utilizing three DLmini 600 robotic scanners alongside traditional manual methods. This semi-automated approach addressed the challenges of processing over 300,000 pages of fragile, image-rich heritage materials. The robotic scanners are designed for bound volumes that can open to 180° and are in relatively stable condition. They utilize vertically positioned Eagle cameras and central lighting to produce 300 ppi TIFF images. While a manual operator on an i2S Copibook typically scans up to 500 pages per hour, a single operator managing a DLmini 600 can significantly exceed this production rate, including file transfer and post-production.

The digitization workflow for bound periodicals begins with a meticulous preparation phase, involving a “book massage” to relax the bindings and the insertion of a “nunchaku” (a coated wooden stick) between the footband and the spine to elevate the gutter and ensure optimal marginal capture. Once prepared, the automated page-turning process is executed by a vacuum-powered robotic arm working in tandem with an optical sensor, known as a “moustache,” to lift and turn individual sheets. Unlike manual scanning where cropping is performed live, this robotic system requires a distinct post-production stage; images are processed on separate workstations using specialized 4DigitalBooks software to perform essential splitting, cropping, and de-skewing.

A central conclusion of the project is the imperative for a hybrid methodology that balances the efficiency of automation with the precision of manual intervention. While the robotic arm

demonstrates significant gentleness when handling degraded paper, the semi-automated process remains susceptible to several technical failures, such as page adhesion caused by uncut or brittle borders, and mechanical misfeeds triggered by small vertical fissures that can result in permanent pleat marks. Furthermore, undetected loose pages risk being pulled into the machine's back-space via electrostatic effects during the turning cycle. Consequently, the most effective strategy involves optimal complementarity: processing stable volumes automatically while reserving manual scanning for highly damaged issues or loosened pages.

As the semi-automated system cannot process volumes exceeding a height of approximately 42 cm, the magazines digitized and subsequently analyzed throughout the project were limited to those fitting within these dimensions. This technical threshold meant that larger publications, notably certain oversized tabloid formats, were either excluded from the automated workflow or required alternative manual processing. While other digitization stations exist within the KBR department to provide alternative manual processing for larger formats, these methods were significantly more time-consuming. This technical threshold meant that oversized publications were often excluded from the automated workflow, impacting the overall composition of the digital collection.

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To visualize the complexity and breadth of the digitized materials, Sébastien Hermans structured the research corpus into four concentric circles, with each level representing a specific degree of editorial focus and analytical depth.

The broadest category, Level A, comprises the entirety of the Belgian non-daily illustrated press digitized from KBR's bound collections (1900-1950). Although primarily focused on the 1910–1950 period, this digital archive includes late 19th-century precursors, such as *Le Soir illustré littéraire et scientifique* and *Le Patriote illustré*. Integrating these early titles was essential to understanding the historical transition from halftone (similigravure) to the stabilization of rotogravure (héliogravure) in Belgium under the influence of major press dynasties like the Jourdain and Rossel families. This level encompasses a vast diversity of publications, including post-WWI titles like *L'Événement illustré* and *Le Peuple illustré*, art journals such as *Cahiers de Belgique*, and modernist periodicals like *Sélection* or *Variété*.

Diversified Commercial Periodicals: Level B constitutes a targeted subset focusing on commercial weeklies and monthlies characterized by varied editorial orientations. This group includes popular weeklies like *Le Pourquoi pas?* and *Le Moustique*, family and lifestyle magazines such as *Mon Ménage* or *Vandaag*, and commercial publications like *Englebert* and *Pégase-magazine*. It also encompasses specialized interest press, including women's magazines like *Femme* or *De Vrouw*, children's supplements such as *Ons Volkske*, and organs linked to political movements like the *KAJ* and *JOC*.

Core Family Magazines (1929-1936): A third sub-corpus, Level C, isolates seventeen major Belgian family magazines from a pivotal period marked by the rise of rotogravure and the socio-economic context of the 1930s. This corpus maintains a linguistic and ideological balance, featuring Dutch-language titles such as *ABC*, *Ons Volk*, and *Zondagsvriend* alongside French-language counterparts like *A-Z*, *Hebdo*, *Le Patriote illustré*, and *Tout*.

At the centre of the hierarchy, Level D represents the most granular stage of the project. It consists of a descriptive inventory of approximately 1,530 items specifically dedicated to or associated with the fine arts, namely painting, statuary, and monumental sculpture. These selected contents form the basis of the **indexed and illustrated catalogue**, facilitating an intermedial analysis of how art was received and disseminated by mass-market media during the interwar period.

A key priority was to ensure a balanced representation of both Dutch- and French-speaking publications, reflecting the specificities of the Belgian media landscape. To achieve this, the selection process focused on the “sister publication” model, where two editions are linked to the same printer-publisher but operate under separate editorial teams. This approach acknowledges that while these publications may share a similar visual language, their content is not identical, allowing for a more nuanced analysis of the two linguistic communities. Furthermore, the selection incorporates numerous cases of independent periodicals, which are published and distributed exclusively in one language or the other.

This era was characterized by the dominance of established media moguls, such as Jourdain, Rossel, and De Thier/Pim Services, alongside the arrival of new actors, both local players expanding to a national scale and foreign entities, who consolidated their influence across the sector. It witnessed an unprecedented expansion of Belgian periodical culture as well, notably marked by the emergence of “**periodical studies**” (*périodicologie*) as a formal field of inquiry. Driven by the pioneering efforts of Paul Otlet and Gaston Mertens, these early initiatives represented the first systematic attempts at the descriptive and statistical mapping of the press, laying the groundwork for a more structured understanding of the medium.

A Family Magazine Tradition: While the “family magazine” was a nineteenth-century legacy (exemplified by long-standing titles like *Le Patriote illustré*) the 1920s witnessed an unprecedented expansion of Belgian periodical culture, marked by the emergence of periodical studies (*périodicologie*) as a field of inquiry in Belgium.

A Market Segmentation: Domestic Belgian printers (such as Constant Van Cortenberg, Averbode, Pim, De Vlijt, Patria, and SAR) established themselves as formidable competitors against dominant Dutch/foreign players. A specific segment of the illustrated press leveraged rotogravure in combination with other printing processes to capture a diversified audience. This coexisted alongside other established formats, including typographic illustrated weeklies (e.g., *De Zweep*, *Averbode’s Weekblad*, *Het Huisgezin*) and specialized titles focused on opinion, satire, and humor.

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Conducted between 2020 and 2024, the initial systematic surveys utilized close reading and full-text searches via Belgica Periodicals, supplemented by direct page-by-page consultation of digitized files. As the corpus expanded over several years, this process facilitated the identification of cross-references between titles and their respective ideological pillars. This foundational phase involved the compilation of tables of contents and the systematic identification of publishers, printers, editors, represented artists, and illustrators. Ultimately, these comprehensive surveys served as the basis for the development of a structured database and an indexed, illustrated catalogue.

From March to September 2023, for about 6 months, SH & MO visited the [Archives et Musées de la Littérature](#) (AML), Brussels, [Archives Générales du Royaume](#) (AGR) - Dépôt Cuvelier, Brussels, [Archives de l'Art contemporain de Belgique](#) (AACB), Brussels, [Amsab-Instituut voor Sociale Geschiedenis](#), Ghent, [Letterenhuis](#), Antwerp, with the challenge of familiarizing with often incomplete sources, different online catalogues and databases.

Drawing upon extensive correspondence held at the AACB and AML, the archival research highlights René Lyr's multimodal career as a pivotal, yet under-recognized, intermediary in the interwar Belgian art world. His archived exchanges with prominent artists reveal a dense relational network that facilitated artwork loans, acquisitions, and the granting of honorary titles through government channels. His multifaceted contributions spanned journals like *Art & Décoration*, a directorship at *Ons Land* (1929-1932) and Service de presse des expositions universelles (1935-1937), alongside "artistic talks" on the INR-NIR radio. The integration of archival letters with the *Artpresse* corpus specifically illuminates his tenure at *Ons Land*, where he leveraged his "critic-writer" status to organize a philanthropic exhibition and publish illustrated chronicles on Belgian artists within his personal circle, as evidenced by explicit mentions of these articles in his extensive correspondence with them.

The archival research has also yielded fragmentary but elucidating information on the editorial networks, sometimes helping with identification and contextualisation of some key persona, and assessing the circulation of the magazines under scrutiny. In this respect the files and arrests of the postwar Belgian Court-Martial persecuting the collaboration of the press under German occupation critically adjusted our understanding of the role and influence of the Brussels-based Dutch publisher Jan Meuwissen in the overall Belgian interwar magazine culture, being involved in the origin of much more popular titles than we already measured but which we could not derive from the magazines themselves (such as the launching of *Ons Land* and *Notre Pays* in 1919 (J. Felix), *Era Blue Band magazine* in 1925 (Van den Berghe) and *De illustratie* in 1936 (J. Hoste). Moreover, these archival documents hold some crucial figures helping us further, in combination with the scarce data already gathered in the course of the project, to roughly estimate and compare print runs of Belgian magazines in the 1920ies and 1930ies.

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Using the fine arts as a filter serves as a strategic method for mapping Belgian art as a structured network, providing a necessary framework to navigate an otherwise vast and heterogeneous corpus. While the initial scope privileged a hybrid conception of Belgian art, rather than a focus on individual fine arts artists, the later were systematically integrated into the dataset through their frequent association with specific textual and visual content (and described with searchable words such as "the painter X" and "the sculptor X").

Although the project was not intended to develop a new interface, and while awaiting the implementation of an IIIF protocol, the creation of a tool for description, visualization, and therefore navigation within this material mass proved indispensable.

The dataset contains the files related to a survey investigating the fine arts in seventeen titles of Belgian family magazines between 1929 and 1936 (FR/NL). Focusing on the fine arts scene in Belgium from the 1929 stock market crash to 1936, this survey captures a critical selection of content drawn

from magazine titles representative of the ideological and technological trends of Belgium's interwar illustrated press.

From the broader Artpresse corpus (comprising over 700,000 digitized pages on the Belgica Periodicals portal), a specific sub-corpus of 150,592 pages across 4,369 issues was selected for analysis. Within this scope, the dataset comprises 1,542 items identified or interpreted as fine arts content. This structure links specific editorial units with the figures identified within them, enabling the systematic documentation of 1,217 distinct artists.

By documenting the occurrences within the periodical press and prioritizing entries that explicitly identify artists, the inventory facilitates a comprehensive analysis of artistic presence across the corpus, while addressing the fluid definitions of artistic treatment and cultural representations, which are specific to each magazine title. The dataset also serves as the foundation for an illustrated and indexed catalog, integrating image files as the primary material for an [art historical] doctoral research on the reception of fine arts and cultural representations in a huge digitized corpus of illustrated press.

The fine arts data are derived from the digital facsimiles of historical periodicals collections (1900-1950) held by the KBR. The dataset is presented as a tabular inventory (available in .xlsx and .csv formats), featuring detailed descriptions for each content unit and an index of the represented artists. Regarding the artists index, data normalization was undertaken to address the numerous misspellings in the original sources by cross-referencing digital and analog resources (Wikidata authority files, Paul Piron, "Dictionnaire des artistes plasticiens de Belgique des XIXe et XXe siècles", 2003).

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The doctoral research addresses the theoretical and methodological framework of the "Return to Order" ("retour à l'ordre" in French, "terug tot de orde" in Dutch) to examine the representation of fine arts within a sub-corpus of family magazines, specifically accounting for the mediatic landscape of the Belgian illustrated press during the interwar period. The analysis is primarily grounded in the historical scholarship of Virginie Devillez regarding the Belgian context, further informed by Paul Huys's critical review, and the analytical frameworks established by Jean Laude [Devillez, Virginie. *Le retour à l'ordre. Art et politique en Belgique 1918-1945*. Brussels: Labor, 2002; Devillez, Virginie. *The Avant-Garde on the Reworking of Tradition*. In: Aubert, Nathalie, Fraiture, Pierre-Philippe & McGuinness, Patrick (eds.). *From Art Nouveau to Surrealism, Belgian Modernity in the Making*. London: Legenda, 2007, 142-151; Huys, Paul. *Kunstbeleid en Nieuwe Orde*. In: *Wetenschappelijke tijdingen*, LXIV, 2, 2005, 107-116; Laude, Jean. *Retour et/ou rappel à l'ordre*. In: *Le Retour à l'ordre dans les arts plastiques et l'architecture, 1919-1925*. Saint-Étienne: CIEREC, Université de Saint-Étienne, 1975, 37-45; Laude, Jean. *La crise de l'humanisme et la fin des utopies (Sur quelques problèmes de la peinture et de la pensée européennes 1929-1939)*. In: *L'Art face à la crise. L'art en Occident, 1929-1939*. Saint-Étienne: CIEREC, 1986, 295-391.] The objective of this study was to examine the reproduction and representation of Belgian artists within the periodical press, while simultaneously analyzing the textual and visual manifestations of the *Retour à l'ordre* (Return to Order) within the Belgian context. In this research, the *Retour à l'ordre* refers to specific aesthetic preferences and art-historical narratives that emphasize works from the near or distant past, national or regional cultural values, and an iconography rooted in the figurative arts. This analysis examines the "return to order" as a pivotal cultural shift, shaped by the post-war reconstruction and the pressures of economic crisis. By adopting an art-historical lens, the study bridges this broader historical context with an exploration of the illustrated press, treating magazines as distinct material and cultural artifacts. Consequently,

the approach maps how diverse discursive and visual expressions were filtered through specific technological and mediatic frameworks.

4. SCIENTIFIC RESULTS AND RECOMMENDATIONS

Thanks to the large-scale digitization, the corpus was successively constructed based on the research needs and the exploration of KBR's periodical collections, relating to the history of Belgian press and arts during the interwar years.

In line with progressing research insights and prompting questions, a first group of added titles concern publications which in light of the project's principal purposes could be designated as "specialized", in opposition to mass market general interest magazines. Although their content can be defined as multimodal with a strong visual component, these periodicals are either less heterogeneous/miscellaneous, the targeted audience less general, in some cases tending towards 'avant-garde' or so-called 'little' magazines, while in other cases presenting itself as foremost 'artistic' and 'literary' and targeting social or intellectual elites. Most important in this respect are *1935 Bulletin officiel*, *Art et Décoration*, *Cahiers de Belgique*, *Clarté*, *Le Rouge et le Noir*, *Psyché*, *Ruimte*, *Scarabée* and *Variétés*. They provide for valuable comparison materials to analyse how discourses on art were assimilated and disseminated through print culture while fostering the constitution of a more comprehensive media system on the basis of key artistic events such as retrospective and the world exhibitions. Belonging to these additions are also a few illustrated magazines we consider as 'referential', including *Bureau Magazine* (est. 1929) on contemporary commercial layout and publicity theories, *Le Livre et l'Estampe* (est. 1928) and *L'Imprimeur* (est. 1935) to study more specific interwar press and printing practices.

Secondly, we have seized the opportunity to extend the existing corpus also chronologically by expanding the digital collections of the main mass media titles to cover the period up to the year 1950. This has been successfully realised for *ABC*, *Hebdo*, *Femmes d'Aujourd'hui*, *Le Moustique*, *le Patriote illustré*, *Le Soir illustré*, *Ons Land*, *Ons Volk*, and *Zondagsvriend*. Not only do these enrichments valuably contribute to a much more contextualised reading of Belgian art networks and mass media over time (documenting the profound reshaping of the print media market during and immediately after the Second World war), it has also connected the Artpresse corpus closer to the broader digitisation efforts of KBR's vast periodicals collections and emerging digitised collections for this period. Similarly, a significant corpus overlap with related projects originated within the KBR's Pop Heritage Lab [[Pop Heritage Lab • KBR](#)] have recently led to a number of additional digitised titles targeting a younger public, meaningfully completing the already included youth magazines, or otherwise being highly relevant to the study and rediscovery of Belgian graphic and comic artists active in interwar print culture. Such titles include i.a. *Rond den Haard/Notre Foyer*, house organs as *Liebig magazine* and *Era Blue Band magazine*, but also *Le Club 28*, *Voix* and *Minuit Porte de Namur*.

A third group of titles that are only very recently entering Artpresse's digitisation workflow although being already recognized as indispensable from the early stages of the project concern periodicals printed on a format larger than A3. The possibility to treat bound periodicals exceeding a height of 43 cm at a relatively high pace has motivated to prioritise *Le Rouge et le Noir*, a vital title for

understanding the public debate on the fine arts crisis in Brussels and its protagonists since the end of the 1920ies, while other larger sized periodicals considered much welcome to the corpus are awaiting such as *Week-end*, *Le Face à Main*, *Cassandre* and *L'Action wallonne*.

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The initial phase of the project was significantly shaped by strategic partnerships aimed at optimizing resources, particularly during the COVID-19 pandemic. A collaboration with the Digithèque (ULB) allowed for the integration of AZ files from a previous digitization campaign focused on art and literature journals. This synergy proved essential during the pandemic-related disruptions, as it ensured a cost-effective production start and facilitated remote research through the online publication of the AZ collection on Belgica Periodicals. Parallel to these efforts, the project addressed the digitization of the KBR's complete holdings of *Pourquoi Pas?*. To avoid duplication and foster future institutional cooperation, the decision was made to prioritize issues not yet available on Donum (ULiège's heritage platform). This collaboration with ULiège Library necessitated the drafting of a formal digital cooperation agreement. This contract now provides a legal framework for the exchange and hosting of digital assets between institutions, securing long-term technical and juridical standards for the project.

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The mapping of Belgian publishing networks reveals the central role of Jean Meuwissen, a Dutch entrepreneur who established himself in Brussels as early as 1904. Initially, a publisher of fashion periodicals, Meuwissen later specialized in illustrated mass-market magazines for families and children. His early ventures, notably the fashion journal *De Gracieuse* and the subsequent *La Reine de la mode-De Koningin der Modebladen*, demonstrated rapid commercial viability, quickly doubling their initial circulation. By 1911, his collaboration with the printer Odry Mommens propelled his "low-cost" (50 centimes) high-circulation model to nearly 250,000 copies. This expansion culminated in 1913 with the acquisition of all fashion titles from the Société Gustave Lyon in Paris.

Despite a period of exile in The Hague during World War I, Meuwissen successfully orchestrated a transnational relaunch of his titles across Belgium, France, Italy, and Spain. By 1919, he pivoted toward the general interest "family press" with the launch of *Notre Pays* and *Ons Land*, achieving a formidable circulation of 100,000 within six months. Throughout the 1920s and 1930s, his network densified through strategic diversification, including cinema weeklies like *Ciné Revue*, and international expansion into the German and Parisian markets. This dynamic culminated in 1932 with the launch of *ABC*, "the finest family and current affairs weekly, printed in multiple colors. A major success from the start, with 75,000 copies." [This information is drawn from the AGR (Archives Générales du Royaume), Cuvelier Collection, Oscar Boute and Jean Meuwissen (SAR) Files, Military Court, June 6, 1947. This collection has also been the subject of extensive documentary work by Jean Fontaine and Frans Lambeau, see the [interview with the AGR](#).] Further discussion will address the socialist networks involved, particularly the collaboration with the *Nederlandsche Rotogravure Maatschappij* in Leiden.

Historically, the introduction of photogravure in Belgian illustrated magazines can be traced back to the 1913 joint Christmas special of *Le Patriote illustré*, *Le Globe illustré*, and *L'Illustration européenne*. This edition, printed by Victor Ernult-Doncq, featured a four-page "heliogravure" supplement

(according to French terminology) with reproduction of master paintings from Belgian museum. The first Belgian weeklies printed entirely in rotogravure appear to have been created in response to the outbreak and evolution of the war from August 1914 onwards. Once subjected to German censorship, which began in 1915, these magazines were printed by Constant Van Cortenberg in Brussels, a key player who would later print the magazines *Rosel Voir & Lire* (est. 1926) and *Le Soir illustré* (est. 1928).

The First World War fundamentally disrupted the trajectory of the Belgian periodical landscape. Most rotogravure weeklies published under German censorship failed to survive the transition to peace, leading to a period of relative stagnation in the 1920s. Amidst this decline, *Ons Land in Woord en Beeld* (est. 1919), initially launched by Meuwissen, published by Jean-Baptiste Felix (later by N. V. Ons Land et Nationale Uitgeverij) and eventually printed by Charles Bulens, stood as a rare exception of persistence. Conversely, its French-language counterpart, *Notre Pays*, disappeared in 1924 when Felix pivoted toward the monthly rotogravure publication *L'illustration congolaise*.

A pivotal shift occurred in 1932 through a formal partnership with the Nederlandsche Rotogravure Maatschappij (NRM) in Leiden. This contract granted Meuwissen exclusive intermediary rights for NRM's Belgian operations in exchange for substantial annual printing orders. While the NRM provided superior gravure quality, the logistical constraints of cross-border transport eventually underscored the urgent need for domestic rotogravure facilities in Belgium. This technical evolution paved the way for the Société Anonyme de Rotogravure d'Art (SAR) in Anderlecht.

By the late 1920s and early 1930s, the Belgian illustrated market began to reconfigure around powerful publishing groups and ideological "pillars" characteristic of a massified, pillarized press. Two major networks gained increasing prominence during this decade: the socialists on one hand, and Dutch-speaking Catholics rooted in the Flemish cultural emancipation movement on the other.

Having acquired rotogravure presses, Averbode (established since the turn of the century and publishing under various imprints such as *De Goede Pers*, *R. L. Robberechts*, and *Altiora*) purchased *Ons Land* in 1932. After entering the family magazine market with *La Semaine d'Averbode-Averbode's Weekblad* (est. 1907), the firm solidified its position as a major publishing and printing hub. Building on this momentum, Averbode launched a French-language edition, *Echos*, based on the "sister publication" model by repurposing content from *Ons Land*; however, the title ultimately failed to achieve stability.

Launched in 1928 by the Dutch publisher De Spaarnestad, *De Stad Antwerpen* was a regional edition of *De Stad Amsterdam*. [Notably, the first year of *De Stad* is missing from national collections, depriving researchers of key insights into the editors' initial intentions.] It leveraged the rising influence and superior technology of the Haarlem-based group as it sought to penetrate the neighboring market of Dutch-speaking, denominational publications. Founded in 1906, De Spaarnestad experienced rapid growth throughout the early twentieth century, driven by its flagship title, *Katholieke Illustratie*, and a diversifying portfolio of illustrated magazines. Beyond introducing a distinct aesthetic, De Spaarnestad pioneered a marketing innovation in Belgium: free accident insurance for subscribers. This strategy was subsequently adopted and adapted by various competitors, including *ABC*, *A-Z*, *Soirées*, *Ons Volk*, and *Zondagsvriend*. However, De Spaarnestad's expansion accelerated in January 1931 with the launch of a Flemish edition of *De Katholieke Illustratie*.

While the group had been present since 1928 through the (arguably neutral) *De Stad*, this new venture specifically targeted the Catholic electorate.

Founded in 1928, the Antwerp-based firm Patria initiated a series of editorial ventures with distinct editorial boards, all under the management of Antoon Van Opstraet and Edmond Van Tassel. Having likely entered the youth periodical market (*De Kindervriend*, *De Geïllustreerde Kinderwereld*) before expanding into the illustrated and commercial press, the duo launched several titles: *Piccolo* (est. 1930), *Mon Copain* (est. 1930), *De Vrouw* (est. 1930), *Femmes* (est. 1931), *Wereldrevue* (est. 1931), and finally *Tout* (est. 1932). The defining achievement of these two Antwerp entrepreneurs was the launch of the newspaper *De Dag* in 1934. Both *Wereldrevue* and *Tout* were reportage-focused magazines, with the former edited by Firmin Mortier and the latter by Pierre Châtelain-Tailhade. The KBR collections associated with this publisher comprise approximately 50,000 pages bound into volumes, testifying to the vitality of an editorial and commercial model built on technological modernization and a segmentation strategy designed for mass distribution. Furthermore, certain issues bear repeated traces of consultation, clippings, and restoration—the latter identifiable by the presence of Japanese tissue.

De Vlijt/Gazet van Antwerpen initially launched a daily exhibition journal entirely in rotogravure, *Antwerpen 1930*, followed by *Zondagsvriend* and the Dutch titles *De Spaarnestad/De Katholieke Illustratie*. In the Catholic market, these new entries competed with well-established titles such as *Le Patriote illustré* (est. 1885) and *Ons Volk* (est. 1911).

Ons Volk, a title closely linked to the Flemish movement, long relied on typographic printing. It underwent its first major transformation in the early 1930s by expanding its format; however, it only adopted rotogravure in 1937 and four-color printing (quadrichromy) in 1938, a belated alignment with the competitive standards established by rival groups such as *De Spaarnestad*.

The late arrival of liberal magazines, such as Edmond Hoton's *Libra illustré* (est. 1933) and Julius Hoste Jr.'s *De Illustratie* (est. 1936), and their relatively short lifespan underscore the difficulties of stabilizing an editorial-commercial product and distinguishing it within an increasingly saturated landscape.

Alongside these ideological pillars, there remained the commercial, independent, and purportedly neutral press. Within this category, mention must also be made of Pim Services, controlled by the De Thier family of the newspaper *La Meuse*. Leveraging their established reputation, they launched the weekly *Hebdo*, whose success was driven by its cinema and radio content, followed by the monthly *Vie Heureuse*.

This period also saw the founding of the Société Anonyme de Rotogravure d'Art (SAR) in Anderlecht, reflecting an urgent need for modern domestic color printing to overcome the logistical and customs hurdles of printing in Leiden. Meuwissen's network culminated in the late 1930s with the high-circulation feminine press (*Femmes d'aujourd'hui-Het Rijk der Vrouw*) and the 1937 launch of *Bravo!*, the first color rotogravure children's weekly. However, these advancements were soon overshadowed by the 1941 acquisition of the SAR by Dutch interests allegedly linked to a German consortium, including the Agences Dechenne and the *Brüsseler Zeitung*.

Ons Volk, a title closely linked to the Flemish movement, long relied on typographic printing. It underwent its first major transformation in the early 1930s by expanding its format; however, it only adopted rotogravure in 1937 and four-color printing (quadrichromy) in 1938—a belated alignment with the competitive standards established by rival groups.

Launched in October 1931, the weekly *Soirées* was inextricably linked to the rise of the far-right Rexist movement in Belgium and its leader, Léon Degrelle, who then headed the *Éditions Rex*. This venture was a direct extension of Degrelle's propaganda efforts initiated under the aegis of Catholic Action (yielding such titles as *Rex*, *Vlan*, *Foyer*, and *Crois*). While *Soirées* shared an ideological proximity with Averbode's *Echos*, it notably took over the printing capacity left vacant after the latter's failed attempt to stabilize. As Degrelle's political influence and autonomy grew, he gradually moved away from the illustrated press to focus exclusively on his daily newspaper, *Le Pays Réel*.

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The transition to rotogravure represented a pivotal shift in the industrialization of the Belgian press. While requiring substantial investment in infrastructure and specialized labor, factors that explain its gradual adoption, the technology offered long-term production economies through increased speed and flexibility. Despite its high entry costs, rotogravure's superior quality and versatility across various print runs made it an ideal medium for both high-circulation periodicals and niche publications. Antoine Seyl, a Belgian journalist dedicated to popularizing and promoting printing techniques, stated in 1928: "Some have gone so far as to claim that after a few tens of thousands of copies, the dual contact of the doctor blade and the paper definitively ruin the engraving. What is the truth about the matter? [...], [experts] agree that it is possible to achieve high-quality runs of one hundred thousand copies, and many more, without changing the engraved cylinder." Seyl emphasized, however, that such results were contingent upon the presses being "entrusted to expert hands, capable of operating them with competence." [SEYL, Antoine, *La rotogravure. Héliogravure en creux rotative*, Bruxelles, Imprimerie scientifique et littéraire, 1928, p. 21.]

Determining whether these family magazines truly constituted "mass media" requires a rigorous evaluation of their circulation and influence. However, this analysis faces a major obstacle: the fragmented and often unreliable nature of data from heterogeneous sources. Figures provided by the magazines themselves must be treated with caution, as publishers often publicized these numbers as marketing tools to signal their success. Consequently, circulation data must be interpreted with circumspection. The data synthesized for this report originates from existing scholarly literature (notably for *Ons Land* and *Ons Volk*) or primary archival research.

In the absence of explicitly reported figures for *Le Soir Illustré*, its high distribution is inferred from the market dominance of *Le Soir*. As the country's leading daily, the parent publication provided a robust foundation for its illustrated counterpart's presumed success. This high circulation is also confirmed by contemporary literature: notably, in a jubilee publication, Désiré Denuit asserts that the magazine achieved large print runs despite intense competition

While circulation data from the interwar period remain fragmented, they reveal significant scale and evolving market trends within the Belgian family press. In the French-speaking market, titles such as

ABC and *De Stad* publicly declared substantial print runs of 70,000 and 61,500 copies, respectively, while *Hebdo* maintained a “standard” weekly circulation of 45,000. These figures, often self-reported, functioned primarily as promotional tools intended to attract advertisers by projecting an image of broad public penetration.

The case of *Soirées* provides a striking example of manipulation for political ends. By claiming a circulation of 85,000, the magazine sought to fabricate a sense of massive popular momentum. However, internal claims of reaching “22,000 families” suggest a much more modest reality, exposing a deliberate strategy of overvaluation to bolster the movement's perceived influence.

In some cases, archival records provide indications as to what proportion of subscriptions (often coming with accident insurance) and other distribution methods (e.g. kiosk sales) determined the circulation of magazine titles. The archives in Amsab for instance reveal how *ABC*, affiliated to the Belgian Workers Party, routinely highlighted local party prominents which in turn augmented circulation in these localities. Its French speaking counterpart *A-Z*, later *Bonjour*, did not take this negotiations to the same level, while spending less attention to local events, which could support explaining why eventually - both titles having been launched around 1932 at a print run of ca. 75.000 copies - in 1939 *ABC* still reached an average of ca. 50.000 copies a week, while *Bonjour* had steadily dropped to a mere 15.000 copies.

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Gaston Mertens provided a foundational statistical record of the Belgian press by documenting periodical births annually, with data regularly updated in the official organs of the U.P.P.B. A 1927 directory, compiled with his collaboration, identified 2,954 active publications categorized by language and subject. [BACHA, Eugène, DUPIERREUX, Richard. *Périodiques belges. Répertoire par titres et par sujets*, Bruxelles, Albert Dewit, 1928.] Mertens' 1930 report further highlighted a surge in production, noting 3,360 periodicals launched since the Armistice. [“Rapport du secrétaire général”, in *Bulletin officiel de l'Union de la Presse périodique belge*, 30:3 (April-Mai 1930), pp. 62-63.] However, a decade later, the Association of Belgian and Foreign Journalists (A.J.P.) reported a slight decline to 2,500 titles, likely reflecting contemporary socio-political tensions. [DE KEYSER, Léon. “La presse périodique”, in *Annuaire de la presse périodique belge 1939-1940*, Bruxelles, Association des journalistes périodiques belges et étrangers, 1940, p. 5.] Another pivotal figure, Paul Otlet, contributed to the Second National Periodical Exhibition, a collaborative effort between the U.P.P.B., the International Office of Bibliography, and the Press Museum. The exhibition showcased the post-1918 reconstruction effort, highlighting a recovery from a post-war low of just 50 publications to an estimated 800 by 1923. Collectively, these figures confirm a significant interwar growth trend. Beyond their role in reporting current events, these periodicals were increasingly recognized as essential vehicles for collective knowledge and historical memory. [OTLET, Paul, “La presse périodique”, in *Annuaire de la presse périodique belge 1923-1924*, Bruxelles, Union de la presse périodique belge, Maison du Livre, 1924, pp. 2-3.]

These foundational works are essential, particularly given the lack of comprehensive scholarship in this field. The prevalence of anonymous content (encompassing journalists, layout designers, illustrators, and photojournalists) represents a significant blind spot within the *Artpresse* project. Addressing this historiographical gap requires strategic reliance on alternative primary sources. In cases such as *ABC*, the historical retrospective featured in its final issue [GEUDENS, François, « abc...

xyz. Van begin tot einde », in *abc nieuwsmagazine*, 41:8 (24-02-1973), pp. 10-15], along with obituary content in general, serves as a vital repository of information regarding magazine directors and contributors. Within this context of fragmented and incomplete historiography, legal notices, editorials, and obituaries emerge as primary sources of paramount importance. These materials help mitigate the lack of comprehensive records, supported by existing scholarships, including newspaper monographs, the *Encyclopedie van de Vlaamse Beweging*, and the *100 ans à la Une* catalog.

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Initially conceptualized as “a study of Belgian art as a structured network within mass-market magazines”, this research has evolved to investigate the specific editorial, material, and cultural dimensions of a coherent sub-corpus: fine arts in family magazines published between 1929 and 1936. Given that this illustrated press remains understudied, adopting an intermedial approach proved crucial for analyzing these early digitized titles. The research highlights that the reception of fine arts varies significantly across titles, even within the same ideological or linguistic pillars. Adopting an inductive and selective methodology, the development of the Artpresse catalog evolved from an initial focus on “living art” to a broader scope encompassing Old Masters, recently deceased figures, and artists canonized during their lifetimes. This scope further integrated the prolific wave of commemorative monuments characteristic of the interwar period. The findings reveal that art representation within these periodicals was primarily driven by the artist's public persona and career trajectory. Consequently, illustrated features tended to prioritize biographical narratives and the construction of the artist's image over the formal analysis of the works themselves.

The art-historical analysis is structured around two primary axes: the study of prolific authors and the representation of specific artists. On one hand, it examines the “middlebrow” discourse on art and cultural criticism produced by authors identified as recurring contributors within the sub-corpus (often within serialized sections). These include Henri Liebrecht (*Le Soir illustré*), René Lyr (*Ons Land, Art & Décoration, INR*), Michel Conrardy (*Vie Heureuse*), Roger Avermaete (*Tout*), Lode Zielens (*De Stad*), and Guido Eeckels (*Echos, Soirées*). Dedicated contents served as a strategic platform for journalist-writers to express their personal tastes, opinions, and social networks. Rather than being driven solely by a mission of “popular education”, these contributors often adopted the discursive tropes of the *Retour à l'ordre* (especially in the francophone context). On the other hand, the study investigates the “reception trajectories” of James Ensor, Isidore Opsomer, Pierre de Soete, and Karel Aubroek. By analyzing the various mediatic contexts in which they appear, the research elucidates their public personas during the interwar period and, in Ensor's case, demonstrates how his personal myth was consolidated.

In the context of Belgian family press, the “return to order” was characterized not only by a revival of figurative aesthetics but also by the deliberate disqualification or even “invisibilization” of avant-garde movements. This strategy of disqualification manifested in various ways, ranging from slightly polemical attacks against “snobbery,” “easy pieces,” and “excesses” to the use of caricatures, cartoons, and subverted modernist reproductions. Alternatively, certain movements were simply ignored (following the logic that any coverage constitutes publicity?) A striking example is René Magritte; despite his exhibitions at the Palais des Beaux-Arts and his notable 1938 conference, his work is virtually absent from the mass-market illustrated press. This marginalization may have been a

shared process, stemming from both editorial exclusion and the artist's own rejection of bourgeois audiences and mass media.

While the iconography spanning thousands of printed pages is inherently diverse and multifaceted, it can be summarized by three dominant thematic pillars. First, the portrait prevails within a "celebrity regime" that prioritizes mediatic visibility through the human face. Second, landscapes occupy a central role, serving several functions: they evoke a "return to the soil" sentiment, commemorate territories devastated by war, and anchor artists to specific regions in a deliberate move toward localized aesthetics (which can be seen as a reaction against international modernism), while also fulfilling heritage and touristic interests. Finally, religious scenes are prominently featured, particularly in Christmas editions; these reflect the ambitions of the Catholic illustrated press to foster a renewal of modern religious art, as well as the personal spiritual turns of various interwar artists.

While the core data of the project focuses on "conventional figurative" painting and official statuary, numerous avenues for investigation remain to be explored, including decorative arts, architecture, comics, and the intersection of art with sporting events. Furthermore, significant attention has been paid to those operating on the periphery of official networks, such as Belgian women artists and press illustrators, whose contributions have been unlocked by this corpus.

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The extended digitized corpus has given access to an increased and diversified portion of interwar magazine culture and the periodical press in Belgium. In contrast to its intended coherence, studying the publishing and editorial history of the magazines has however fostered growing awareness of the layered partiality, inherent bias and inevitable incompleteness, whether entailed by the research-driven selection of additional titles, the underrepresentation of large-sized publications, or diverse lacunae in KBR's magazine holdings. The selection of networks for in-depth analysis was determined by a strategic "tracing" process facilitated by the Belgica Periodicals platform. This selection was further conditioned by the accessibility and traceability of relevant data, as well as the identification of specific archival holdings and collections that had yet to be fully located or catalogued.

The heritage of mass-market print is little studied and poorly accessible due to a lack of methodical description et copyrights issues. Following the Artpresse-PopHeritage conference, held at the end of April 2024, it became evident that the valorization of the vast corpora of popular, middlebrow, family magazines constitutes both a scientific issue and a methodological challenge. The discussions highlighted the necessity of reinforcing access to this abundant visual documentation and to these historical sources of primary importance.

The questions raised about consistently cataloguing periodicals on issue level following the issue level digitization, which could be a structural means to sustainably embed and enrich issue-specific metadata, was tested first with a few issues of *Le Soir illustré* and effectively realised in scale for the 17th century periodical *Nieuwe Tijdinghen*, which to interwar standards can be considered as very complicated, demonstrating the feasibility. Yet, as the overall constellation of periodical records in the KBR catalogue first needs many and more general cares to guarantee an added value, we decided to refrain from investing in this avenue, although the idea has been tried out and presented.

5. DISSEMINATION AND VALORISATION

Morgane Ott, “Artpresse : la valorisation de collections de magazines de masse à travers leur étude et leur numérisation”, *Journée de la recherche d’AAP 2023. Objets d’étude, méthodologies, projets en cours : tour de table des champs disciplinaires de l’UR AAP*, Liège, Université de Liège, 24/01/2023

Morgane Ott, “Crossing history of media and art history. The profile and path of art writer-journalist René Lyr as seen through the Artpresse corpus”. *Belgian print media in the age of digitization. Current challenges of research into the history of media and journalism in Belgium*, Bruxelles, Université libre de Bruxelles, 04/09/2023

Sébastien Hermans, “Cataloging individual issues of digitized historical magazines”, *Belgian print media in the age of digitization. Current challenges of research into the history of media and journalism in Belgium*, Bruxelles, Université libre de Bruxelles, 05/09/2023

Morgane Ott, “Reproducing Artworks in the Context of Belgian Photojournalism and Mass-Market Print Culture during the Interbellum: The Case of Germaine Van Parys (1893–1983) through the Artpresse Corpus”, *Art Within Reach Conference: Photomechanical Reproductions of Works of Art from Print to Digital*, Prague, Institute of Art History of the Czech Academy of Sciences, 05-06/12/2023, <https://photomatrix.cz/conference>

Morgane Ott, “Artpresse : À la recherche des contributeurs et des tirages des magazines de masse belges de l’entre-deux-guerres”, *Deuxième Journée de la Recherche d’AA, Unité de Recherche “Art Archéologie & Patrimoine”*, ULiège, 09/02/2024, https://www.aap.uliege.be/cms/c_12345891/fr/deuxieme-journee-de-la-recherche-art-archeologie-et-patrimoine?id=c_12345891

Morgane Ott, “Les beaux-arts à travers un corpus numérisé de magazines populaires belges de l’entre-deux-guerres (projet Artpresse BRAIN-be 2.0)”. Communication par visio-conférence dans le cadre du Séminaire PÉLIAS [en ligne] du Centre d’Études et de Recherches Interdisciplinaires en Lettres, Arts et Cinéma, 12/12/2024, <https://u-paris.fr/cerilac/seminaire-2024-2025-pelias-les-periodiques-comme-mediateurs-culturels/>

The Artpresse team has organized an international conference titled *Networks and Visual Seriality in Mass-Market Print Culture* on 29 and 30 April 2024. The two-day conference, which took place at KBR and at the KU Leuven University Library, offered a dual opportunity to draw international visibility to the digitized corpus, to instigate new research avenues into said corpus, and to open for new research connections and avenues. The keynote speakers were Evanhélia Stead (UVSQ), Vincent Fröhlich (Marburg) and Béatrice Joyeux-Prunel (Geneva). Welcoming established as well as early-career researchers from various countries (Belgium, Austria, Germany, France, Switzerland, Hungary and the U.S.), the conference mixed papers focused on the Artpresse corpus with other case studies on European mass-market magazines. A curated selection of articles will be submitted as a special issue of the *Journal of European Periodical Studies*. The event was organized jointly with the Pop Heritage

Lab, which is meant to sustain and extend previous and ongoing collaborations between KBR and KU Leuven on the popular print heritage collections of the library.

6. PUBLICATIONS

Clarissa Colangelo, *The Belgian Photonovel, 1954-1985. An Introduction*, Leuven, Leuven University Press, 2023, 250 pages.

Frédéric Lemmers, Morgane Ott & Sébastien Hermans, “Printed mass media and automatic digitisation: the case of Belgian illustrated magazines from interbellum”, *In Monte Artium*, 15, 2023, <https://journals.openedition.org/ima/427?lang=fr>

Benoît Crucifix & Sébastien Hermans, “Slache, le rire brusseleir de la radio à la bande dessinée. Animer un personnage entre culture sonore et culture graphique”, *Comicalités*, thématique “La bande dessinée à voix haute/Comics Aloud”, eds. Benoît Glaude & Ian Hague, 2024-11-01, <https://doi.org/10.4000/12w72>

Morgane Ott & Sébastien Hermans, “Constructing a Digital Corpus of Interwar Belgian Magazines to Investigate the Representations of Fine Arts. An Artpresse Case Study”, *LaPIJ* (soon to be published)

Bas Vercruyse, Julie M. Birkholz, Benoît Crucifix, Erwin Dejasse, Sébastien Hermans, & Krishna Kumar Thirukokaranam Chandrasekar, “Uncovering Interwar Comics: The Challenge of Labeling Graphics in Belgian Weekly Magazines”, *DH Benelux Journal*, 7 | 2025, <https://doi.org/10.5281/zenodo.17648380>

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ANNEXES

DIGITIZED CORPUS (LIST)

The table below holds 79 entries of Belgian interwar periodicals in alphabetic order with basic description data and the amount of numbers and pages. Each title is linked to the digital collection in [Belgica Periodicals](#) (where the information button in the viewer gives access to the main catalog description). Together they count for 17.714 issues (563.622 pages) published in the two national languages French (56%) and Dutch (44%).

Title	Period	Lang.	Type	Orientation	Periodicity	Size	Publisher	Place	nrs	pgs
A-Z	1932-1937	Fr	Domestic	Socialist	weekly	quarto	Jan Meuwissen	Brussels	275	9632
ABC	1932-1940	NI	Domestic	Socialist	weekly	quarto	Het Licht / Ontwikkeling	Gent / Antwerp	433	14012
Anthologie	1920-1940	Fr	Reference	Independent	irregular	quarto	Groupe moderne d'art et de littérature	Liège	92	1346
Antwerpen 1930	1930	NI	Domestic	Catholic	daily	tabloid	De Vlijt	Antwerp	189	3024
Arts et artistes	1931-1933	Fr	Reference	Independent	monthly/biweekly	quarto	Maurice Dewalhens	Antwerp	43	1824
Arts et lettres d'aujourd'hui	1922-1923	Fr	Reference	Independent	weekly	quarto	Robert Sand	Brussels	72	1706
Atrium	1933	Fr	Reference	Independent	weekly	quarto	Atrium	Brussels	3	58
Bonjour	1937-1940	Fr	Domestic	Socialist	weekly	quarto	Jan Meuwissen	Brussels	47	1504
Castrol magazine	1931-1938	Fr	Domestic	Independent	monthly	quarto	P. Capoulun	Brussels	55	1614
De Film	1932-1940	NI	Domestic	Independent	weekly	quarto	Patria	Antwerp	414	14416
De Filosoof	1939	NI	Domestic	Independent	weekly	tabloid	Patria	Antwerp	12	240
De Illustratie	1936-1937	NI	Domestic	Liberal	weekly	tabloid	Hoste	Brussels	91	2366
De Pinnekens	1939-1940	NI	Domestic	Independent	weekly	tabloid	"Werk van Elisabeth voor	Brussels	21	312

							onze soldaten"			
De Stad Antwerpen	1928-1941	NI	Domestic	Catholic	weekly	tabloid	Spaarnestad	Antwerp	662	19224
De Vrouw	1930-1935	NI	Domestic	Independent	weekly	tabloid	Patria	Antwerp	244	6558
Echos	1932-1933	Fr	Domestic	Catholic	weekly	tabloid	Averbode	Averbode	52	1092
Englebert Magazine	1920-1939	Fr	Domestic	Independent	bimonthly	quarto	Benart	Liège	123	13320
Femme	1931-1934	Fr	Domestic	Independent	weekly	tabloid	Patria	Antwerp	131	3576
Femmes d'Aujourd'hui	1933-1940	Fr	Domestic	Independent	weekly	quarto	Jan Meuwissen	Brussels	387	6352
Hebdo	1931-1940	Fr	Domestic	Independent	weekly	quarto	Pim	Liège	440	36424
Het Rijk der Vrouw	1931-1940	NI	Domestic	Independent	weekly	quarto	Hoste	Brussels	452	7212
JOC	1930-1939	Fr	Domestic	Catholic	weekly/monthly	tabloid/quarto	Jeunesse Ouvrière Chrétienne	Brussels	295	5170
KAJ	1933-1938	NI	Domestic	Catholic	monthly	quarto	Kristene Arbeidersjeugd	Brussels	89	2756
Katholieke Illustratie	1931-1935	NI	Domestic	Catholic	weekly	tabloid	Spaarnestad	Antwerp	220	7032
Koekoek	1931-1935	NI	Opiniating	Socialist	weekly	quarto	Vooruit	Gent	207	2888
Kunst	1930-1935	NI	Reference	Independent	monthly	quarto	André Vyncke	Gent	53	3058
L'Aurore	1924-1926	Fr	Opiniating	Socialist	weekly	quarto	Fernand Legrand	Mons	105	1998
L'Essor belge	1923-1924	Fr	Opiniating	Independent	weekly	quarto	Marguerite Vanderghoten	Brussels	38	1226
L'Événement illustré	1915-1920	Fr	Domestic	Independent	weekly	quarto	C. Van Cortenbergh	Brussels	238	4188
L'Illustration congolaise	1924-1940	Fr	Domestic	Independent	biweekly/monthly	tabloid	S.A.R.	Brussels	216	7880
L'Invalide illustré	1930-1940	Fr	Opiniating	Independent	monthly	quarto	Jules Nolet	Brussels	120	2384
La Belgique en 1930	1930	Fr	Domestic	Independent	monthly	quarto	Valdemar Monefeldt	Brussels	10	816
La Gaule	1929-1930	Fr	Domestic	Independent	biweekly	quarto	Imp. Flamand J.	Brussels	31	1450

La Vie (Spectacles de la Vie)	1931-1933	Fr	Domestic	Independent	monthly	quarto	Vanderdonck	Brussels	33	1492
Le Barbelé	1939-1940	Fr	Domestic	Independent	weekly	tabloid	OEuvres d'Elisabeth pour nos soldats	Brussels	21	312
Le Film	1934-1940	Fr	Domestic	Independent	weekly	quarto	Patria	Antwerp	284	10240
Le Magazine belge	1935-1936	Fr	Domestic	Independent	monthly	quarto	Patria	Antwerp	11	924
Le Moustique	1925-1940	Fr	Opiniating	Independent	weekly	quarto	Dupuis	Marcinelle	792	34820
Le Patriote illustré	1918-1940	Fr	Domestic	Catholic	weekly	tabloid	La Libre Belgique	Brussels	1114	27890
Le Pays belge	1919-1922	Fr	Domestic	Independent	monthly/bimonthly	quarto/ folio	D.L. Blount	Brussels	17	456
Le Peuple illustré	1919-1921	Fr	Domestic	Socialist	weekly	quarto	Lucifer	Brussels	93	972
Le Radio	1934-1939	Fr	Domestic	Independent	weekly	tabloid	J. Holman	Brussels	313	7344
Le Soir illustré	1928-1945	Fr	Domestic	Independent	weekly	folio/ tabloid	Rossel	Brussels	634	17422
Les Beaux-Arts	1934-1939	Fr	Reference	Independent	weekly	quarto	Palais des Beaux-Arts	Brussels	181	5534
Les Nouvelles illustrées	1932-1933	Fr	Domestic	Independent	weekly	tabloid	Marcel Decq	Brussels	9	112
Libra illustré	1933-1935	Fr	Domestic	Liberal	weekly	tabloid	Hermann Dumont	Brussels	110	2788
Magazine illustré national	1924-1926	Fr	Domestic	Independent	weekly	quarto	La Meuse	Liège	96	2062
Mon Copain	1930-1940	Fr	Domestic	Independent	weekly	quarto	Patria	Antwerp	490	23170
Mon Ménage	1932-1933	Fr	Domestic	Independent	biweekly	quarto	Edgard Sterckx	Brussels	6	288
Mussestunden	1931-1932	De	Domestic	Independent	monthly	tabloid	S.A.R.	Brussels	11	172
Notre Pays	1919-1924	Fr	Domestic	Catholic	weekly	tabloid	J. Félix	Brussels	257	4178
Ons Kinderland	1937-1938	Nl	Domestic	Catholic	weekly	quarto	Altiora	Averbode	83	1168

Ons Land	1919-1940	NI	Domestic	Catholic	weekly	tabloid	J. Félix Ons Land Averbode/Alti ora	Brussels / Averbod e	109 5	2405 8
Ons Volk	1911-1940	NI	Domestic	Catholic	weekly	quarto/ tabloid	De Standaard	Brussels	124 1	3313 0
Ons Volkske	1933-1938	NI	Domestic	Catholic	weekly	quarto	De Standaard	Brussels	274	2196
Opbouwen	1928-1937	NI	Reference	Independent	monthly	quarto	Cultura / Vyncke / De Techniek	Brugge / Gent / Antwerpen	62	1798
Pallierter	1922-1928	NI	Opiniating	Independent	weekly	quarto	Alfons Martens	Brussels	317	5076
Patria Magazine	1933-1940	NI	Domestic	Independent	monthly	quarto	Patria	Antwerp	87	7302
Piccolo	1928-1940	NI	Domestic	Independent	weekly	quarto	Patria	Antwerp	498	2326 6
Pour Vous Distraire	1931-1932	Fr	Domestic	Independent	monthly	tabloid	S.A.R.	Brussels	6	96
Pourquoi Pas?	1910-1940	Fr	Reference	Independent	weekly	quarto	L. Dumont- Wilden/ G. Garnir/ L. Souguenet	Brussels	590	2529 2
Prenez-moi	1934-1939	Fr	Domestic	Independent	weekly	quarto	Patria	Antwerp	268	1068 4
Radiopost	1931-1936	NI	Domestic	Independent	weekly	quarto	Patria	Antwerp	242	2276 0
Reflets	1937-1940	Fr	Reference	Independent	irregular	quarto	Palais des Beaux-Arts	Brussels	22	1412
Reinaert	1930-1940	NI	Opiniating	Independent	biweekly	quarto	Erasmus	Gent	260	4476
Reportages	1938-1939	Fr	Reference	Independent	monthly	quarto	Pierre Blanc	Brussels	6	112
Revue de la Vie belge	1925-1926	Fr	Domestic	Independent	weekly	tabloid	L. Colignon	Brussels	22	432
Rex illustré	1936	Fr	Domestic	Catholic	weekly	tabloid	Rex	Brussels	19	492
Slache	1940	Fr	Opiniating	Independent	weekly	tabloid	Léon Lielens	Brussels	15	64
Soirées	1931-1935	Fr	Domestic	Catholic	weekly	tabloid	Rex	Brussels	216	7548
Spectacles de la vie (La Vie)	1930-1931	Fr	Domestic	Independent	monthly	quarto	Vanderdonck	Brussels	8	510

Toerisme (De toerist)	1922-1940	Nl	Domestic	Independent	biweekly	quarto	V.T.B.	Antwerp	441	16058
Touring Club de Belgique	1919-1940	Fr	Domestic	Independent	biweekly	quarto	T.C.B.	Brussels	482	14086
Tout	1932-1934	Fr	Domestic	Independent	weekly	tabloid	Patria	Antwerp	152	4804
Vie heureuse	1932-1934	Fr	Domestic	Independent	weekly	tabloid	Pim	Liège	106	6118
Voir & lire	1926-1928	Fr	Domestic	Independent	weekly	quarto	Rossel	Brussels	71	1454
Watch Belgium (Reflets)	1939	Eng	Reference	Independent	irregular	quarto	Palais des Beaux-Arts	Brussels	1	72
Wereldrevue	1931-1936	Nl	Domestic	Independent	weekly	tabloid	Patria	Antwerp	307	9544
Zondagsvriend	1930-1965	Nl	Domestic	Catholic	weekly	tabloid	De Vlijt	Antwerp	491	12780