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HORAIRES

Le Château de Malbrouck,
Site passionnément Moselle
du Département de la Moselle,
est ouvert du 21 avril au 30 novembre 2018.

Du 21 avril au 30 juin
et du 1er septembre au 30 novembre :
du mardi au vendredi : 10h à 17h
week-ends et jours fériés : 10h à 18h

Du 1^{er} juillet au 31 août :
du mardi au dimanche : 10h à 18h

Fermé les lundis

RENSEIGNEMENTS

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www.chateau-malbrouck.com
www.passionmoselle.fr



EXHIBITION

70 YEARS OF

JOURNAL TINTIN

THE STORY OF HAPPY DAYS





TOUR CIRCUIT FOR MALBROUCK CASTLE

TOUR DE LA LANTERNE

Level - 1

**History of the castle:
the furnace.**

Level 0

The temporary exhibition begins:
**The birth of
the Tintin Journal**

Level 1

The temporary exhibition continues:
**The Golden Age
of the Journal Tintin
between 1960 and 1970.**

Level 2 (auditorium)

TOUR DES DAMES

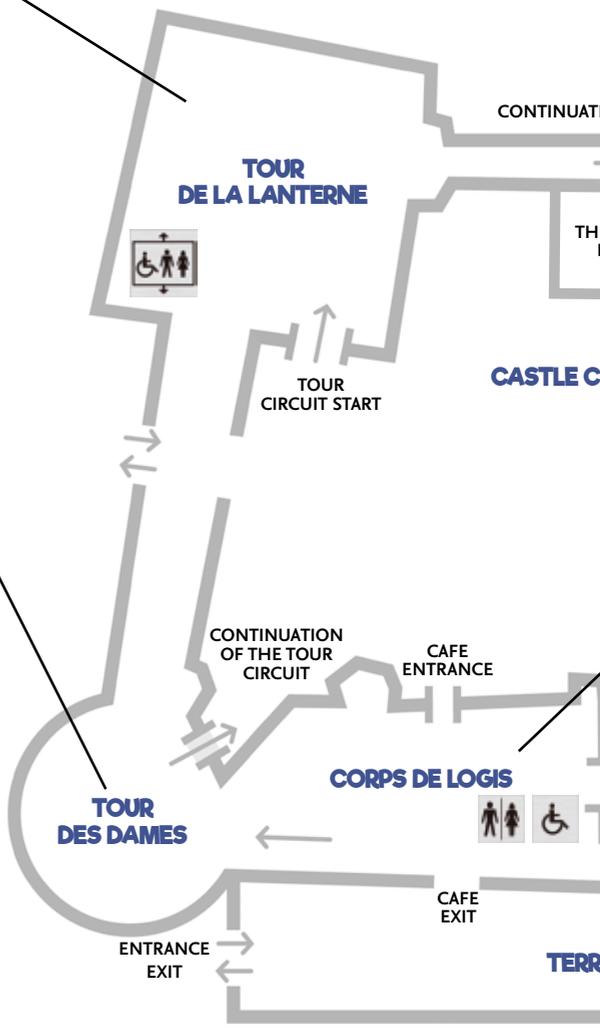
**The history of the castle:
the restoration stages**



It is forbidden to:

- Touch the works on display,
- Take pictures with flash,
- Eat or drink in the tour circuit or picnic on site,
- Smoke inside the castle or on the ramparts.
- Pets are not allowed in the castle.
- The tour circuit is under video surveillance.
- In bad weather the walkway on top of the Tour des Dames is closed to the public.
- The tour circuit is not accessible with a pram.
- There are picnic areas near the site.

The tour of the castle takes place via a fixed route from the Tour de la Lanterne to the Tour des Dames, and vice versa.



THE TOUR DE LA SORCIÈRE, A PASSIONEMENT MOSELLE SITE

Follow the suggested circuit, from the Tour de la Lanterne according to the arrows →

SECTION OF THE TOUR CIRCUIT

THE VIKINGS INVADE

COURTYARD

MONOPLACE RACE CAR

END OF TOUR CIRCUIT

SHOP / TICKETING

RACE

TOUR DE LA SORCIÈRE

TOUR DU ROCHER CHAUVÉ

TOUR DE LA SORCIÈRE

Levels 2 & 3

The temporary exhibition continues:
Humour and youth

CORPS DE LOGIS

Level 3

The temporary exhibition continues:
Histories and adventures: Antiquity, Going with the flow, the Dark Ages, Adventure, the Wild West.

TOUR DU ROCHER CHAUVÉ

Level 2

The temporary exhibition continues:
Sport: Tennis and Football.

Level 2

The temporary exhibition continues:
Sport: Car racing.

Level 1

The temporary exhibition continues:
Aviation, Space and Science Fiction.

Level 0

Temporary exhibition space:
Detective stories and journalism.



© Bobb De Moor - BD Must



THE BIRTH OF THE TINTIN MAGAZINE

Early 1945, a man walks purposefully down Rue du Lombard in Brussels and enters a modest apartment at number 55.

He is Raymond Leblanc, a customs worker at the Ministry of Finance and a resister. Waiting for him are André Sinave and Albert Debaty, owners of “Yes” publishing house, a publisher of romance novels and a cinema magazine. This was a strange meeting, especially in war-time. According to legend, the deal was struck in just a few minutes: they agreed to publish a magazine for children whose figurehead would be none other than Tintin. They were later joined by film industry patron Georges Lallemand, who provided the necessary funds for the enterprise. This was the start of an incredible adventure which would last 42 years.

Raymond Leblanc, who was responsible for management and marketing, convinced Georges Rémi, known as Hergé, to come on board as the magazine’s artistic director. The pair not only complemented each other but were brimming with wonderful ideas and inspiration.

The first edition of the Belgian magazine was published on September 26, 1946. It was made up of a dozen pages, cost 3.50 Belgian francs and was an immediate success. Just five days after it went on sale, not one of the 60,000 copies printed (40,000 in French and 20,000 in Flemish) remained. The magazine’s name would

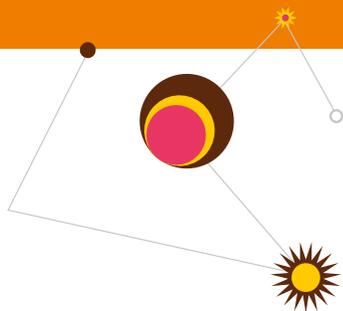


© Macherot - Le Lombard

later change from *Tintin* (or *Kuifje* in Flemish) to the *Journal Tintin*. In 1948, two years after its Belgian debut, the first French edition appeared, in collaboration with Dargaud publishing. The first run consisted of 70,000 copies, each sold at 15 old French francs.

The magazine’s editorial line was based on a set of moral principles. The idea was to teach children as well as entertaining them, to spark their imagination, without neglecting their education and morals. The atrocities of fascism could not be forgotten or denied, but with the post-war boom, Europe was entering a golden age. The pace of life was speeding up and hundreds of innovations, in the economy, information access, leisure, motor vehicles and more, were transforming the world. Everything was changing, even *Le Journal Tintin* switched up traditional time lines, coming out every Thursday, a day for the young and the young at heart, from 7 to 77 years old! Tintin magazine is a testament to those happy days, telling the story of the evolutions of the post-war era.

THE GOLDEN AGE OF THE TINTIN MAGAZINE THE 60'S - 70'S



Some believe the magazine's golden age began with the arrival of Greg, creator of the comic *Achille Talon*, as editor in chief in 1965.

According to illustrator Dany, "*The 1960s and 70s were marvellously creative. Greg came on board with authors like Hermann, Vance (who would later draw XIII) and Dupa (Cubitus). He broke away from the magazine's straight-laced traditions and brought in some more audacious work.*" Others point back to the magazine's beginnings, with heavyweights like Jacobs, Hergé, Jacques Martin, Cuvelier, Le Rallic and Laudy. Whatever the case, over the decades Greg, Jean Torton, Eddy Paape, Derib, Franz, Cosey, Gilles Chaillet, Will Eisner, Hugo Pratt and Tibet would perfect the *Journal Tintin* and secure its place in the history of comics.

Scripts and themes reflected the ideals of the time: Buddy Longway's Wild West raised issues of diversity, otherness and the fate of mankind. Cosey (winner of the Angoulême lifetime achievement award in 2017) brought us tales of Swiss adventurer Jonathan, who travelled the Himalayas and occupied Tibet. His stories explored the future of humans

and the environment, and the concepts of freedom, love and friendship. Herman (Angoulême lifetime achievement award 2016) looked at the question of difference with *Bernard Prince* and above all with *Comanche*, starring Red Dust, a red-head in the Far West. Tintin magazine was a product of its time. Following the era of Jacobs and Martin, whose amazing scripts and illustrations bore the influence of the cold war, audiences' began to crave lighter entertainment.

Cubitus' off-beat humour, Taka Takata's pacifism and the jovial likability of Robin Dubois and Attanasio and René Goscinny's *Signor Spaghetti*, are all testament to the newfound enthusiasm for carefree tales after the cold war and prior to the 1973 oil shock. People wanted to dream of the open spaces of the American Far West, live with a Native American woman without suffering the disapproval of others, laugh about Italian immigration in Belgium, travel through space, discover new worlds, be frightened by monsters and join the revolution!



© Dupa - Le Lombard



HUMOR AND YOUTH

First appearing on April 3, 1947, the magazine's unequivocal slogan: "Tintin, the magazine for kids from 7 to 77 years old", leaves no doubt of its focus on youth, and youth of all ages!

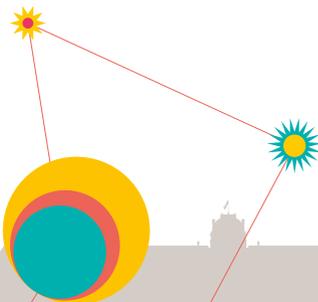
This idea attracted the attention of not only competing publishers but also educators. As evidenced by this (extremely insightful) quote from the *Journal of Education*, a popular magazine in British high schools: "The Belgian magazine, *Journal Tintin*, really puts our own publications to shame. It is everything that young, adventure-loving people, with a taste for imaginative stories could wish for. It also has excellent moral standards. Our French teachers would be well advised to introduce their students to this publication."

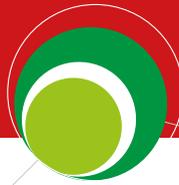
But for all this, its youthful focus was not the only crucial ingredient of the magazine: humour was almost as important. A brand of humour that was at times deceptively naïve, but essential none the less. Although Hergé thought that Goscinny's humour was too off-the-wall, and Funcken's basically nonexistent, that changed nothing. Franquin cut his teeth with *Modeste et Pompon*, assisted by Goscinny, Greg and even Peyo, before moving on to Gaston Lagaffe. And let's not



© Berrick—BD Must

forget Strapontin who travelled the world in his taxi and the wordplay of Ompa-Pa, which prefigured Asterix's puns. Robin Dubois, Cubitus, Julie, Claire, Cécile and so many others brought laughter and life to the magazine and embody its story. In any case, it is true to say that the *Journal Tintin* provided children with both education and entertainment.





In 1953 the *Journal Tintin* changed its publication day in Belgium: initially on sale Wednesdays, it would now come out on Thursdays, as it did in France, where Thursday was a school-free day.

The change was in part due to the fact that the magazine's sports section was growing and the new sale date would enable it to cover matches that took place the previous weekend. In Belgium, Switzerland and France, readers were increasingly interested in stories and articles about sport. In the West, sport was no longer strictly associated with combat training but instead with leisure, competition and health.

On June 25, 1953, Jean Graton plunged readers for the first time into the deafening world of the Spa-Francorchamps circuit Formula One Grand Prix, with a story about an eager young mechanic, who got behind the wheel after a driver suffered a freak accident. But it was not until 1957 that his hero Michel Vaillant would hit the race track and confirm readers' taste for motor sports. The valiant Alain Chevallier, drawn by Christian Denayer would follow hot on his wheels. The combination of speed and intrigue was a winning formula.



©Thierry Lumbard

But not the only one: with *Casaque verte et Toque cerise*, Fred Funcken took readers to the horse races; Albert Weinberg, drew Edmund Hillary and his faithful Sherpa Tensing, before creating his iconic Canadian pilot. Pages were also given over to all-American sports like gridiron and ice hockey. But the best loved sections were about football, tennis, cycling, motorsports, boxing, sailing and athletics. In 1953, readers waited with baited breath for the results Tour de France, the first leg of which went from Strasbourg to Metz and the second from Metz to Liege. Why? Because the magazine had run a sweepstake with bicycles as prizes!



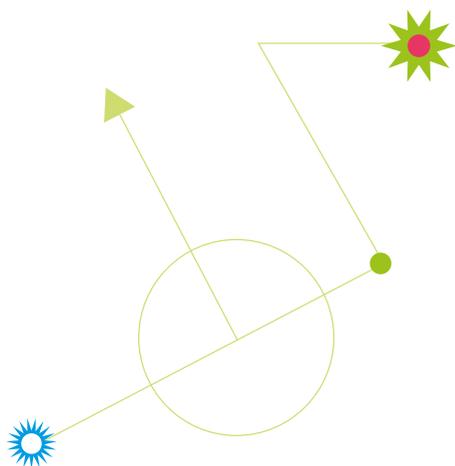
SPORT : TENNIS AND FOOTBALL

Sport was a major theme for the *Journal Tintin*. The magazine even brought out special editions for events like the motorcar salon.

Its pages extolled the benefits of sport and illustrated the famous Latin saying: *Mens sana in corpore sano* – a healthy mind in a healthy body.

One sporting character became the model for an entire generation: the young orphan Jari, student of the French Open tennis ace Jimmy Torrent. At Torrent's side, the gifted young player would win grand slams and the hearts of fans. The two promoted a certain ethic in sport and fought against inequality, poverty, chaos and injustice. Scripted and illustrated by Raymond Reding, a skilled player himself who gave lessons both in drawing and tennis, little Jari took his place beside characters like Michel Vaillant and Vincent Larcher, also creations of Reding.

Larcher was a brilliant striker at AC Milan and the French national team, who not only played on different fields, but travelled to parallel worlds. *Section R* and Éric Castel (a seasoned player from Barça), both promoted the ideal of sportsmanship.



WILD WEST

The 1950s were a golden age for Westerns on the big screen. Rintintin, Zorro and Josh Randall sold the dream of a wild land to be conquered.

Wild West fever had taken over and would last until the end of the 1970s. Sergio Leone's *Once Upon a Time in the West*, released August 27, 1969 brought in 15 million viewers.

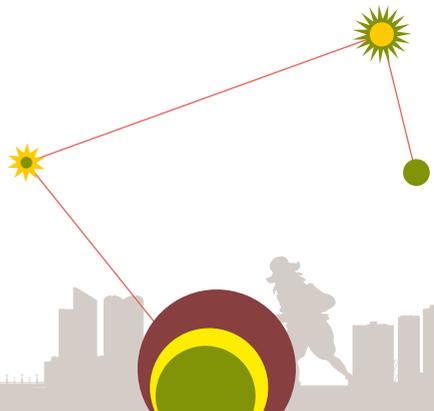
In December of the same year, Hermann and Greg offered *Journal* readers a touching, provocative story with all the tropes of a Western: *Comanche*. In this story, Dust, a mysterious, red-headed cowboy shares the spotlight with none other than his boss *Comanche*. She is the owner of the Triple 6 ranch, which she runs with the help of an old man, Ten Gallons and an African American called Toby "Face Sombre". Can I get a Yeehaw?! Swiss illustrator Derib, who was crazy about wide-open spaces, horses and Cowboys and Indians, created Buddy Longway (modelled on *Jeremiah Johnson*) and Yakari.

Both the white trapper and the little Sioux found favour with audiences. And let's not forget Ompa-Pa, bravest of the Shavashavah tribe, the brain-child of Uderzo and Goscinny whose unique style moves between realism and humour; their eye for authentic detail mixed with their

unbridled imagination. The marvellous Tibet, whose famous character Ric Hochet was both serious and mysterious, also brought laughter with the madcap antics of his cowboy Chick Bill and above all with Sherif Kid Ordinn. The fascination with frontier life gave rise to numerous comic heroes. The Wild West was calling and the *Journal Tintin* knew how to answer the call.



© Job et Derib - Le Lombard

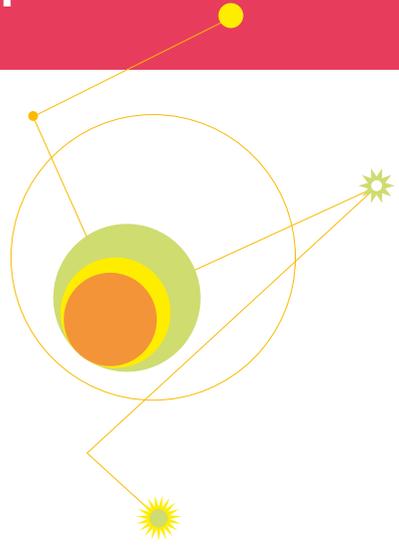


ANTIQUITY

In 1950s cinema, the epic was king. Movie theatres were filled with the myths of antiquity with a Hollywood twist.

Both young and old learned about the Twelve Labours of Hercules and were captivated by the journey of the Argonauts. The works of Cecil B. DeMille and films like *Spartacus* starring Kirk Douglas met with resounding success, dominating the big screen. The genre would experience a comeback in 2000 with the film *Gladiator*. In the meantime, Jacques Martin, an illustrator who had left Strasbourg to try his luck in Brussels, created Alix, a Gaulle integrated into Roman society, and his friend Enak. This year, 2018, Alix is celebrating his 70th birthday. Jacques Martin was Hergé's right hand man and a pioneer of historical comics. Jhen, Arno and Orion are emblematic of his work.

Antiquity meant adventure, but all periods in history provided opportune settings for various sagas and alternative histories, letting readers travel back in time or reflect on their own epoch. Both *Les Légions perdues* and *La Griffé noire* were condemned and banned in France for their references to the Algerian War.



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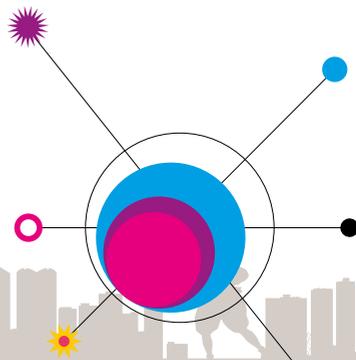
© E. P. Jacobs - Le Lombard, MédiaStorm

The early work of Edgar P. Jacobs and Jacques Martin show how they were marked by the recent war, especially in comics like *La Grande menace* or *Le Secret de l'Espadon* (1946).

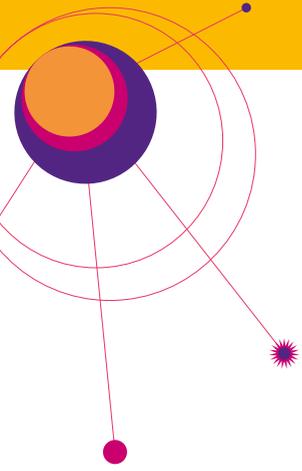
Through the science-fiction genre, they illustrated their astute powers of observation and unease at the threat of a third World War born out of cold war tensions. In *La Grande menace*, sea water was transformed into petrol, and in *Le Secret de l'Espadon*, the *Espadon* was a supersonic jet plane, able to fly underwater and remote controlled like a drone!

Other illustrators would explore the future of humanity and touch on public unease about nuclear war and the need for space exploration: the crossing of the final frontier, where anything is possible - even going back in time, or finding out that man had become his own worst enemy. Rosinski and Duchâteau's amnesiac *Hans* (prefiguring Vance and Van Hamme's better known *XIII*), reconstructed his memories in a world as ravaged as his own mind after a nuclear war.

While masters such as Hergé anticipated men walking on the moon long before such a feat was possible, other artists foresaw the need to think about the destiny of planet Earth. Stories of flying machines and anything bringing humans closer to the stars encountered lasting success with readers hungry for escape and adventure. Comics about aviation and space were expected and became ever more popular, eliciting fascination and wonder from audiences. *Luc Orient*, by Greg and Eddy Paape is a great example of this genre.



THRILLER AND JOURNALISM



The detective novel had its heyday in the 1950s and 60s. Up to 50,000 copies of books from this disregarded, pulp-fiction genre were printed on average: a telling figure.

Frédéric Dard, Simenon, Albert Simonin and Charles Exbrayat became household names and Maigret made his the big screen debut in a film by Henri Verneuil. Comics did not escape the trend and illustrated panels turned out to be the ideal medium for these mysteries and adventures to unfold.

Scriptwriter André-Paul Duchâteau and illustrator Gilbert Gascard, known as Tibet, were the great names among a generation of artists fascinated by mysteries, detectives, crime and action. Ric Hochet appeared in the *Journal* in 1958 with a series of illustrated mysteries. The detective met with immediate success, winning the hearts of readers. Fantasy elements were later introduced to this initially conventional detective story, but the mystery was always resolved in a realistic way.

Detectives are important figures in comics, as are journalists who often fulfil a similar role. Tintin is of course the most famous comic journalist, but we should not forget Lefranc and Clifton.



© Tibet - Le Lombard



LE DÉPARTEMENT DE LA MOSELLE PRÉSENTE

AU CHÂTEAU DE MALBROUCK



FESTIVAL

BD

MALBROUCK

MANDEREN



2^e ÉDITION

8/9/10
JUN 2018

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VA-T-EN GUERRE...

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MIRONTAAINE!

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Le Département

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T H A N K S



- Fanny et Nick RODWELL, pour leur aide précieuse et leurs conseils amicaux ;
- Les Éditions du Lombard, pour leur accompagnement et leur soutien logistique ;
- Johan DE MOOR, dessinateur de l'affiche, et à toute sa fratrie pour le prêt des œuvres de Bob DE MOOR ;
- Jean-Claude SERVAIS, parrain de la 2^e édition du Festival BD de Malbrouck (8-9-10 juin) et dessinateur de l'affiche ;
 - Frédérique et Bruno MARTIN, enfants de Jacques MARTIN, pour le prêt de planches ;
 - Nicole GEERLANDT, épouse de TIBET pour le prêt de planches ;
 - La FONDATION RAYMOND LEBLANC et Virginie JOURDAIN, pour l'iconographie et leur soutien ;
 - Michel VANDENBERGH, pour sa passion, ses planches et son investissement permanent ;
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 - Gauthier VAN MEERBEECK, directeur éditorial du Lombard, pour son investissement et ses soutiens ;
- Jimmy VAN DEN HAUTTE, directeur de collection chez Casterman, pour sa présence continue et son regard averti ;
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 - Christelle BERNEZ-LORRAIN pour les objets de décoration ;
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 - CDBULLES, LE CAHIER BLEU, libraires indépendants, passionnés et bienveillants ;
 - Vincent CONRAD, concepteur de la charte graphique de la muséographie ;
 - Les sites du Département de la Moselle : le Parc archéologique européen de Bliesbruck-Reinheim, le Musée de la Guerre de 1870 et de l'Annexion à Gravelotte, les Archives départementales, Le Musée du Sel à Marsal, la Direction de la Culture et du Tourisme du Département de la Moselle pour leur appui logistique, technique et le prêt des pièces de collection.