



MUSEUM GUIDE

THE COMPOSING ROOM

Welcome to the Graphic Museum! The first room contains the composing area and the museum shop. Feel free to walk around and look at our machinery and other equipment, before ending your visit at the store.

Here are two benches where hand compositors work. The hand compositors set the text using loose types (letters), using typesetter rows and pictures into a forme. ►



▲ The work benches are of the “newer” model, with flat work surfaces. In the early 1920s they replaced the tilted work benches (on display in our exhibition hall) for hand composing longer texts (ox setting) was replaced by machine compositors. The benches are called shelves and contain a number of drawers for storing different fonts.

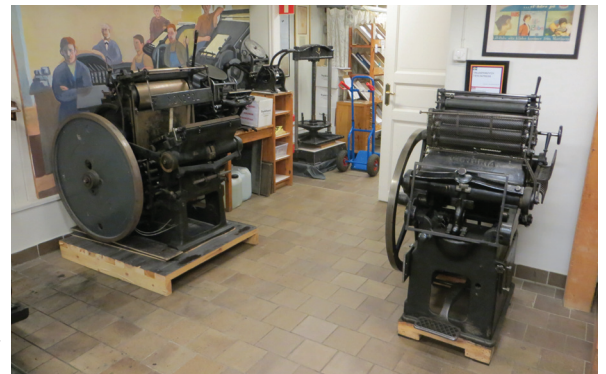
◀ The typesetting machine was composed by Ottmar Mergenthaler, a German who worked in the USA. His machine was called the Linotype. The first machine was installed at the premises of the New York Times in 1886. The first such machine in Sweden arrived at Svenska Dagbladet in 1898, and Linköping got its typesetting machine at Östgöta Correspondenten in 1901. The machine shown here at the museum is an Intertype, manufactured around 1960. The introduction of the setting typesetting machine increased type-setting speed five or sixfold

THE PRINTERY



◀ The museum has several table style hand-presses. They are primarily used to print napkins, but also smaller printed products such as thank-you-cards, business cards, etc. The hand-presses date from the 19th century and later. To save space, they are also located in the composing room.

The museum has another three hand-fed presses: A foot-powered Victoria, a Monopol and an electrically powered Chandler & Price. ►



◀ The Heidelberg Press, commonly called “the Wing”, is most likely the best-selling press in the world. The basic construction was finished as early as 1914, but continuous improvements were made later. The press was manufactured in Germany until 1985 and then for a while in Czechoslovakia. It is still in use at many printing houses around the world. This press is our only automatic press, where the paper is fed in and out automatically.

At the far end of the room is a galley press. It has been used ► primarily for making impressions for proofreading and for sending proofread texts to clients for approval. It is the only cylinder press at the museum. All the other presses are platen presses, whereby a flat metal plate presses the paper against the colored surface (the forme).



PAPER and BINDERY

A small section of the printery is used a few days a week for making paper by hand. The raw materials are mainly cotton mixed with water and starch. The cotton is ground in our "Dutchman" – a kind of grinder. Jeans fabric and elk droppings are also used for raw material.

At the far end of the room are some pieces of bookbinding equipment as well as examples of different types of binding.



THE EXHIBITION HALL



Now to the other end of the museum and our exhibition hall, with a collection of older equipment. Straight ahead, you can find material showing how newspapers were made during the "age of lead". A hundred-year-old copy of Östgöta Correspondenten is on display.

At the far end of the room is a type case, as it would have looked when all text was composed by hand. A lead type casting instrument is also on display, probably quite similar to the one designed by Gutenberg. *Feel free to leave a message in our guest book!*

On the opposite side is a Typograph typesetting machine from 1907. It was used as a cheaper alternative to the Linotype and designed by John R Rogers, who had previously worked under Ottmar Mergenthaler at Linotype.

On the chest next to it is a platen that was ordered by G Björckegren printery in Linköping in 1753. The platen is the part of the press that presses the paper against the colored printing forme. In the center of the picture is an 1847 Stanhope press. It was ordered for Östgöta Correspondenten and produced by Munktells Verkstäder in Eskilstuna.

In the front of the picture is a casting pot. It was used to smelt the lead alloy that was then cast into flat stereotypes, for example materials from advertising agencies, illustrations and so on.

The screen in the exhibition hall shows various films about old printing technology and the museum's activities.

The museum murals were painted in 1985 by Pål Rydberg and Annika Elmqvist.

ABOUT THE GRAPHIC MUSEUM

The Graphic Museum is run by a non-profit association formed in 1994. The premises are rented from the Municipality through Friluftsmuseet Gamla Linköping. The museum is run by a team of around 30 volunteers. Our operations are financed through the sale of simple printed matter, membership fees, financial contributions and grants. The museum aims to be a living museum, and the old printing presses and lead types are used to produce printed matter.

The printing house looks as it might have done until the middle of the 1900s. All machines in the composing room and printery are functional and in use. Machines and equip-

ment have been donated by different companies and private donors.

The museum always works in accordance with Johann Gutenberg's invention from the middle of the 1400s, an invention that would still be used 500 years later. It involved casting individual letters, which were then composed together into words and sentences. When the printing was done, the letters were placed back in their boxes, ready to be used again. A printing forme consists of high and low materials. The raised surfaces are colored in and a paper is pressed against it them to make an impression.

THE SHOP

Please feel free to support the museum's activities by visiting our shop. We mostly print napkins, but we also make other simple printed matter, such as wedding invitations and wedding programs. Pay just a little bit more to have personal texts printed on the napkins.

If you do not find something you want in our shop, we would greatly appreciate your support by dropping a coin our two in our milk pail.



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