



Fjeld-Ljom

Gratis AVIS!
Bli medlem av
Pressemuseet
Fjeld-Ljoms
venner!

September 2024

A complete pre-digital newspaper building

The Fjeld-Ljom Newspaper Museum is a complete pre-digital newspaper building, exactly the way it was organized up until around 1975, when the newspaper moved out to a new location... Machines, devices, tools and furniture for the various work processes up to the finished printed and distributed newspaper were left behind, and have been taken care of as a working museum. Several objects have also been donated from other newspapers and printers. Join us for a tour around the newspaper building!

In the small newsroom on the first floor there are desks for the editor and one journalist. Here is a collection of manual typewriters of different types and constructions. The museum also poss-

esses some older laptops, in order to show visitors the technological shifts in the journalists' work. Fjeld-Ljom's archive of metal cliches is stored here - it was economical to reuse them when illustrations were needed. The museum owns five analog cameras. A darkroom with equipment for developing and copying film negatives has recently been rebuilt. We also have a cliché machine on show. It transferred photos to polymer cliches, to printed in letterpress, like in the museum's cylinderpress.

KARDEX SYSTEM

Close to the newsroom you will find the receptions, where customers could order and pay for subscriptions and advertisements. Here is the archive of Fjeld-Ljom's

subscribers in a manual Kardex system, a cash register for payments, and a few analog calculators.

The news manuscripts and the advertisement texts were handed to the foreman in the production department on the ground floor. Body text was set by compositors on line casting machines, one line at a time, cast in metal slugs. After having been printed, the slugs were melted into metal ingots in a Funditor casting apparatus. Later these were melted in the melting pot of the typesetting machines, and cast into new slugs. The museum has two Linotype and two Intertype line casting machines, of different models, each with several magazines with matrices.

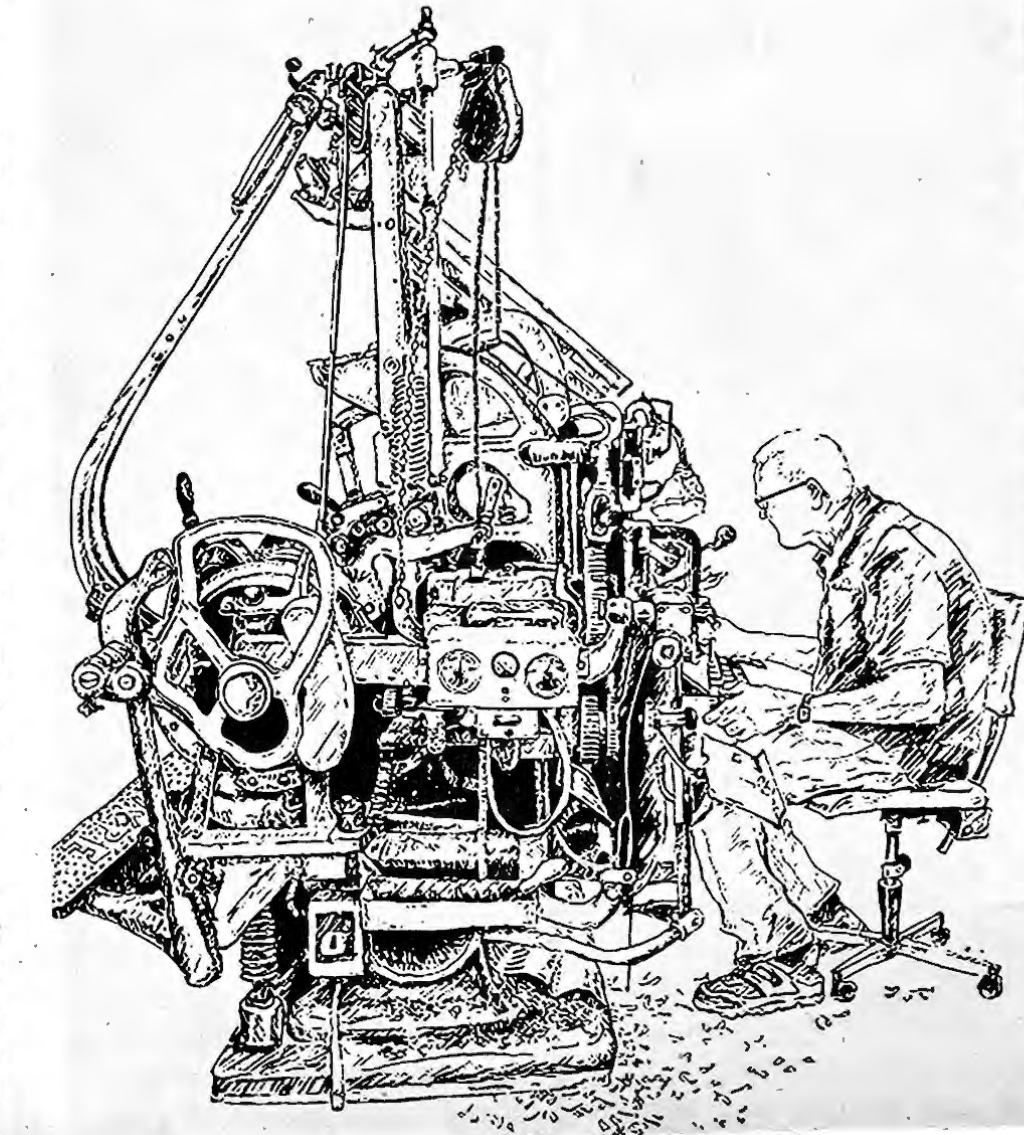
The museum's Typograph typesetting machine is of different construction, and was never used in Fjeld-Ljom. The Ludlow title typesetter, with a good selection of matrices and sizes, simplified the setting and handling of headings by casting them into metal slugs.

SET BY HAND

After an impression of the typeset text had been made in the proof press, and errors corrected, the body text was ready for page make-up. This task was performed by typographers who worked at a long table, called the stone, with access to composing sticks, spacing material, rules and more.

Some of the headings, and also the text in many of the advertisements, were set by hand using type from the approximately 80 cases with type. The museum has a varied selection of typefaces for all needs. There are also drawers with borders, fleurons and cliches with general motifs, which were used to embellish the advertisements.

When text, titles, advertisements and cliches had been assembled into finished pages, the pages were



Illustrasjon: Stian Tranung

moved into the press room. Here they were placed on the bed of the museum's Nebiolo cylinder flatbed press. The cliches were measured for accurate height with a Bacher height gauge, and the blanket adjusted to achieve an even print across all page elements. Two pages were printed at a time. The machine is powered by an electric motor and features a suction feeder and folding unit.

The museum also possesses an older Johannisberg flatbed cylinder press, which is operated with a manual flywheel and has manual sheet feeding.

When the edition had been printed and olded, the newspapers were ready for distribution. Their subscribers' names and addresses, embossed on metal plates, were

printed and folded, the newspapers were placed on the bed of the museum's Nebiolo cylinder flatbed press. The cliches were measured for accurate height with a Bacher height gauge, and the blanket adjusted to achieve an even print across all page elements. Two pages were printed at a time. The machine is powered by an electric motor and features a suction feeder and folding unit.

PLATEN PRESSES

Newspapers often had side businesses in job printing, producing ephemera such as brochures, letterheads, and invitations. Our Original Heidelberg Windmill platen press with an electric motor was ideal for such tasks. The museum also has two older platen presses, and cutting machine from CHN Mainsfield. Last but not least, our oldest printing press: an iron hand press from 1833, manufactured by T. M. Schumacher in Hamburg.

Omsider Fjeld-Ljom på engelsk

Pressemuseet Fjeld-Ljoms Venner har utgitt ei årlig Museumsavis regelmessig de siste tjue åra. Artikkelskriving og teknisk produksjon er utført utelukkende gjennom frivillig og ubetalt dugnadsarbeid. Selve arbeidet med avisa, med vedlikehold av det gamle utstyret og produksjon på gammelmåten, har vært et mål i seg selv. I tillegg har vi målgrupper både lokalt og nasjonalt, der vi håper på større oppmerksomhet rundt bevaringsarbeidet som Venneforeningen utfører. Vi er så beskjedne å mene at vi er en viktig faktor både i det materielle og immaterielle kulturarvet. Avishuset på Røros er unikt, og ikke bare i norsk sammenheng.

Gjennom utveksling av erfaring og møter med et internasjonalt miljø av entusiaster som de vi har i vår egen forening, har vi erfart at viktig kunnskap står i ferd med å gå tapt. Kommersiell bruk av blybasert trykkeriutstyr opphørte for rundt femti år siden. De som fortsatt behersker arbeidet er pent sagt godt voksne mennesker nå.

Venneforeningen arbeider målbevisst for rekruttering av yngre, og vi er ganske sikre på at dette arbeidet kan og bør gjøres i et internasjonalt miljø. Entusiastene er for få og faget i sin videste forstand for komplisert til at vi kan sitte på hver vår lille tue og regne med at vi skal overføre kompetansen til nye generasjoner.

Derfor ønsker vi å spre informasjon og kunnskap så vidt ut som praktisk mulig. Og derfor har vi valgt å lage ei avis på engelsk som forteller om vår virksomhet og et unikt museum.



Fjeld-Ljom, a newspaper building since 1891

«Trøkkaren» - the pioneer

With a license from the king, Andreas Halvorsen came to Røros in 1868 to start a book printing business. A by-product at the printing house was the newspaper Fjeldposten. Halvorsen did not want politics in the columns. The content of the Fjeldposten was to «serve information and education for the common man.» Halvorsen died in 1871, and those who continued to run the printing business and Fjeldposten eventually employed Olaf Olsen (who later changed his name to Olaf O. Berg), as printer and editor. It

soon turned out that he was far too radical for the owners and was fired as editor. He continued as a printer and at the same time planned a new newspaper in Røros. Fjeld-Ljom appeared in 1886 and was the direct opposite of Fjeldposten.

Berg was combative, radical and hard-hitting in the columns. His newspaper gained great approval, but also many opponents. Berg criticized the establishment and believed that it was the youth and «the young of mind» who were the future. «Drag into the light all musty and halfrotten», he wrote.

In 1903, he had enough of Røros, sold the business and left «the cursed smoke hole», as he called the place when he was in

a bad mood. He tried his hand as a coal wholesaler in Trondheim. It was a failure, so already the



following year he was back in the mountain villages and started the newspaper Østerdølen at Tynset. A significant newspaper pioneer, and also the first to receive and print the manuscripts of the budding young writer Johan Falkberget.

Olaf O. Berg, locally just called «Trøkkaren» - The Printer, was also a teacher in Typography and printing for several of those who would later become prominent newspaper people in Røros: Henrik Grønn (Dovre), Johannes Iv. Ødegård (Mauren - Arbeidets Rett), Magnus Hamlander (Østlendingen) and Kristian Floor (Fjell-Ljom) were among the apprentices in the newspaper house by Hyttelva. It was a hotbed of both ideas and technology.

Røros - not only a mining town

Røros is primarily known as a mining town, with a rich mining history dating back to the discovery of the first ore deposits in 1644. «Rørosmuseet», dedicated to preserving the town's history, is primarily a mining museum located in the old smelting house, which was rebuilt as a museum after it burned down in 1975. Olavgruva is also part of the museum, serving as a visitor mine.

Mining activities in earlier times had an impact on the lives of almost everyone in the surrounding area and are a

significant reason why Røros is listed on UNESCO's World Heritage List.

However, Røros is more than just mines and mining. Notably, the town has a rich newspaper history. Five newspapers were published simultaneously here in the early 1900s. And there is still activity in a modern Fjell-Ljom, which is now a weekly newspaper and very present in digital media. We hope this edition of the museum newspaper can contribute to a more nuanced picture of Røros' history.

Pressemuseet
Fjeld-Ljom.

Redaksjon, teknisk produksjon, dugnad og forpleining:
Carl Peter Løken - Tore Tøndevold - Ane Thon Knutsen
Marit Brandsnes - Jens Hystad - Tor Ivar Bjørnå
Bjørn Erik Eriksen - Guri Anikki Torgersen - Arne Wold
Ragnar Løkken - Jan Erik Øvergård - Gunnar Tronesvold
Torbjørn Eng - Arvid Rotbakken - Trine Schmidt - Einar Galaaen
Jon Ola Kroken - Synnøve Nitter - Anne-Kristine Løken
Beate Møller - Petter Bratland - Lars Magne Langøien
Arne Ingar Bækken - Eli Neby - Katharina Lutz - Steinar Bakken
Jeremy Luther - Maarten Renckens - Kim A. Bøe
Knut Ketil Oftedahl - Trond Degnes Agnes Btffn
Aud Toril Osmoen Sørgård

Klisseer: Marit Brandsnes
Sats og Trykk: Pressemuseet Fjeld-Ljom

The World's Northernmost Letterpress Studio - Trøkk 16

365 km north of the Arctic Circle, in the small town of Harstad, you'll find Trøkk 16, the world's northernmost letterpress studio. Harstad has played a significant role in the regional printing history since the late 1800s. Trøkk 16 focuses on creative B2B designs and print projects, as well as small editions of cards, posters, artworks, and notebooks.

Meet Petter: The Man Behind Trøkk 16

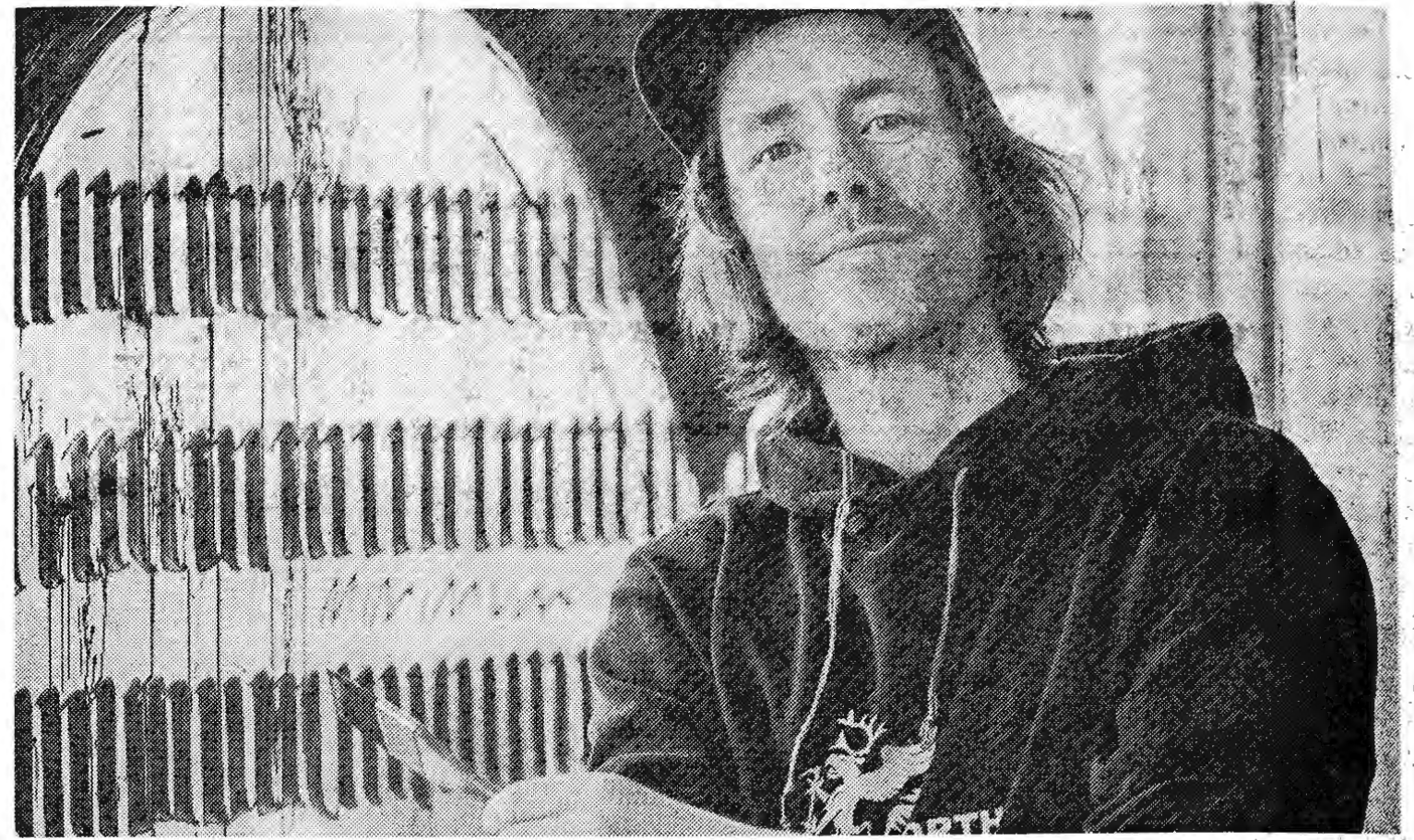
Petter, the manager of Trøkk 16, is a 38-year-old designer, electrician, graffiti artist, father, and husband. He started the studio after the 2020 pandemic led to the cancellation of all his other projects. As he puts it, «it was meant to be.»

Like many places around the world, Harstad saw its letterpress technology become obsolete as newer, more efficient technologies emerged. However, in the late 1980s, an old local printer managed to save parts of this historic equipment on an island outside Harstad. Fast forward to 2019, this old printer was ready to dispose of his collection. By chance, Petter, a lifelong lover of arts, crafts, and history, got involved through industry connections. His passion for letterpress printing was ignited during his Graphic Design degree in Southampton, where he spent countless hours in the print room.

In the summer of 2020, after a hectic local fundraiser, Petter saved all the equipment from the island just weeks before the old school where it was stored was sold to new owners. The pandemic brought uncertainties, but the studio's start-up began as a test project. Interest from the market grew alongside Petter's own renewed passion for the craft. Balancing part-time jobs and teaching local youth art and design made it possible for Petter to run a small letterpress studio.

The Name: Trøkk 16

«Trykk 16», or the local dialect «trøkk», refers to printing 16 book pages on one side of a sheet of paper, a skill once mas-



Petter is drawn to the feel, smell, and craft of letterpress printing

tered only by experienced printers. Although Petter does not claim to be an expert at that level, he is fascinated by the term. In modern slang, «trøkk» means getting a blow to the cheek or a punch, a harmless and ironic term that resonates with Petter's identity as part of the skater, punk, DIY movement. He hopes the strong identity of the name will help Trøkk 16 stand out in the niche letterpress industry in northern Norway.

Why Letterpress?

Petter is drawn to the feel, smell, and craft of letterpress printing. As a former electrician who has always worked with his hands, he was captivated after his first imprint in 2013. He loves the limitations, imperfections, and unique identity reflected in every print. Petter believes that if a task is too easy, it lacks strength. He enjoys the contrast between the heavy, oily, 1000 kg steel machines and the delicate paper with designs that reflect hours of proud, hard work. For Petter, each print tells a story and represents a journey. He insists that if he is not proud on behalf of the client, who pays a premium for a crafted product, he shouldn't do it at all. His high ambitions for his work drive him to pursue his passion, as it brings

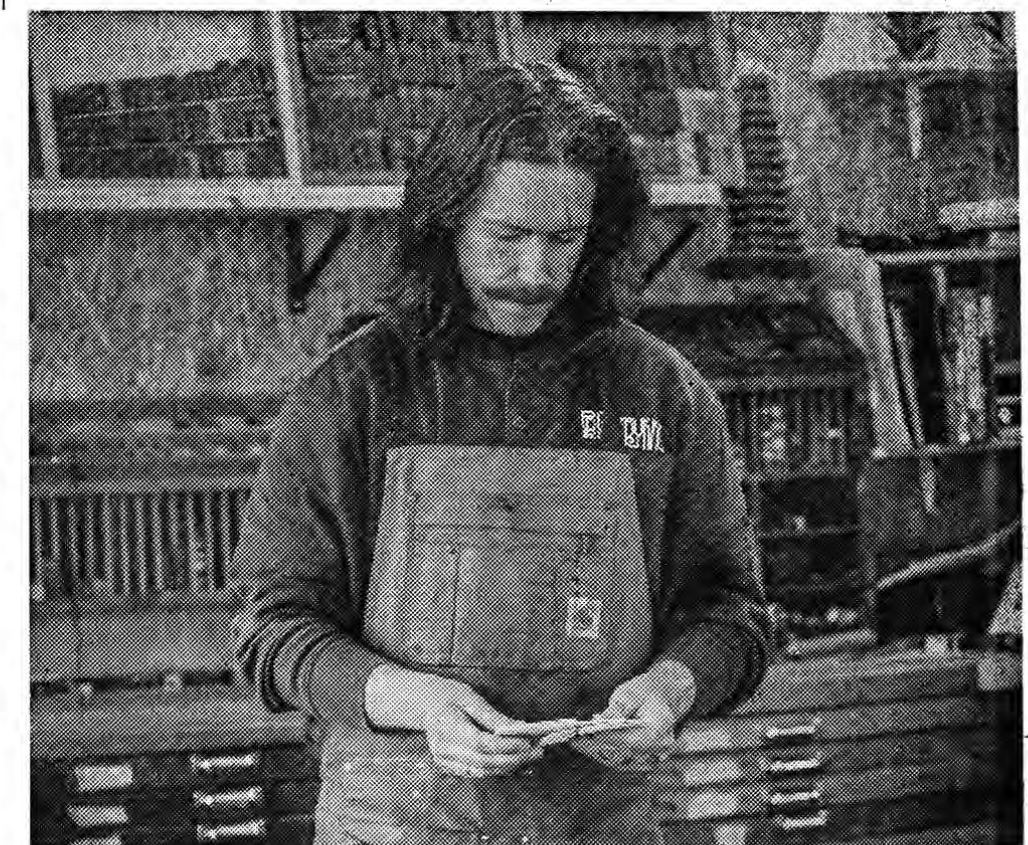
him fulfillment and happiness, feel at home in the old print house by the river.

Fjeld-Ljom's Impact

Fjeld-Ljom means everything to Petter. It is a place where he can develop his skills as a printer and connect with like-minded people. As the only letterpress studio in the north, he values the opportunity to work on common projects like the newspaper and help maintain the intangible cultural heritage of this historic craft. The informal, hands-on learning environment at Fjeld-Ljom, combined with the knowledge shared by the «Røros gang», makes Petter

Plans for the Future

«Keep on printing; I guess I can't just quit», Petter says. Shortly after this article, he opens a dedicated physical store connected to his printshop. Located in the city center of Harstad, the shop is part of the newly started creative collective «Preg». If you're ever in the area, stop by to enjoy workshops, events, coffee, and hangout possibilities with other creative individuals.



Petter Bratland, the manager of Trøkk 16

Røros: A Place in Europe



In the past year, we have lifted our gaze from our own newspaper house and connected with a European community that shares our concerns: We must strive to preserve not only typesetting machines and printing presses as cold and stiff symbols of a bygone era, but also the craftsmanship that accompanied these machines and contributed to dissemination of words and opinions in the spirit of democracy and freedom of expression.

Through the European Heritage Days, the European Commission and the Council of Europe have given us the opportunity to hold several gatherings with quite young enthusiasts, all interested in learning to operate equipment similar to the machines we have at the Press Museum Fjeld-Ljom. Interest in learning to use and maintain machines that no longer have any commercial value is understandably limited. But as long as we choose to see Europe as a whole, we are enough in number to carry on the legacy from the pioneers who once apprenticed for several years before they could enter regular production, in a newspaper or a printing press.

The typographic profession, as we knew it fifty years ago, has practically disappeared. The trade union has dissolved, becoming part of a larger union, and screen and keyboard have long replaced lead typesetting and composing sticks.

It has warmed us that we have been welcomed with open arms by this small but strong letterpress community in a unified Europe. Through the project, we have brought together enthusiasts from ten countries, with nearly as many different mother tongues – and our common conclusion is that this is just the beginning of something together.

In Røros, like so many other places with newspaper and printing press museums, we may not have been diligent enough in lifting our eyes from the type case and seeing that there are others like us. We just need to be willing to look a little further, dare to cross some linguistic and cultural boundaries. And then be rewarded tenfold in return.

Jan Erik Øvergård



Marit Brandsnes hope to turn Verkstedet into a full time workplace

All new: Center for Type & Print

As this newspaper goes to print, an all new association is seeing the light of day. The association aims to be a center for Typographic history and letterpress printing. «I want this Center to be a place where you can explore the magic of letterpress. A place to connect with history, the basics of design, the materials, freedom of the press and the power of having your own voice and how important it is to use it. That you can immerse yourself in your own creativity through the limitations that letterpress gives you.» Marit says.

The initiative and founder is our own deputy chairman of the board at «Fjeld-Ljom», Marit Brandsnes. After years of the teaching graphic design, Marit created a letterpress studio at the school where she worked. When the school shut down in the fall of 2023, Marit was eager to preserve the collection and make a space for the community to experience the great joy of letterpress. In July 2024 the presses will move into its new home in Moelv. A 130 square meter workshop. Filled

holds the largest collection of lead type in Norway. It might also be the targets one with working presses. That, at the writing moment holds 13 presses, both proofing presses and platen presses. Moelv is located a two hour drive from Oslo.

Hopefully this would turn into a full time workplace. A place for workshops and lectures for school children, students, amateurs and artists. The process of finding funding for these activities has started, Marit tells us. what we believe, at the time being, www.verkstedet.org

Collaborative adventures

The Oslo National Academy of The Arts + Fjeld-Ljom bridging generations and technologies

The 2023 edition of Fjeld-Ljom was taken over by students and illustration program at The Oslo National Academy of the Arts...

The collaboration with Fjeld-Ljom lasted for over a year. In this edition, we focused on editorial illustration, typography, and lettering. This project was initiated by Fjeld-Ljom member and associate professor Ane Thon Knutsen, along with professors Siri Dokken and Ellmer Stefan. Eight students participated in the production at Røros, and many other bachelor's and master's students contributed illustrations or text.

Letterpress in education

The Oslo National Academy of the Arts is the only higher education institution in Norway with letterpress printing facilities. Letterpress is integral to their education, reflecting long-standing traditions. The department views graphic design and illustration as artistic practices rooted in the humanistic tradition and the invention of the printing press, linking all aspects of the program to publishing and mass media. This mat-

erial knowledge gives students a deeper understanding of the profession and the history of print. We don't believe in old or new, analogue or digital, but rather in finding interesting ways of combining technologies in order to communicate ideas.

Now, let's hear from the students about their experience:

What was most fun/interesting/surprising

Gaining insight into the process behind publishing was particularly enjoyable. While I knew beforehand that it involved a comprehensive process and significant amount of work, one tends to forget just how extensive and labor-intensive it truly is. Witnessing the craftsmanship of each individual contributing to shaping a page was especially impressive.

Would you recommend other students to have a go moveable-type and printmaking? If yes, why?..

Yes! Especially if you are like me and find the world of typography to be kind of scary. In the

pc-world, choosing a font can drive me nuts. Is it good, is it pretty, is it cool? Will people find it ugly? I never know. But being in a workshop like this limits my choices. It is easier for me to start, make a composition, and just go for something. I feel like intuition plays a bigger part here, and limitations this format brings makes me decisions quicker.

Are you happy you don't have to live without InDesign?

InDesign serves as a valuable resource that makes the process more easy, but it cannot replace the unique and timeless aspects of traditional newspaper production.

The student that was part of the production at Røros was:

Sara Andersson, Maja Uleberg, Max Koolstad Henriksen, Margit Rønning Omholt, Åsta Sparr, Kainat Jawaid, Saralinn Hembre Singstad, Ingrid Helland.

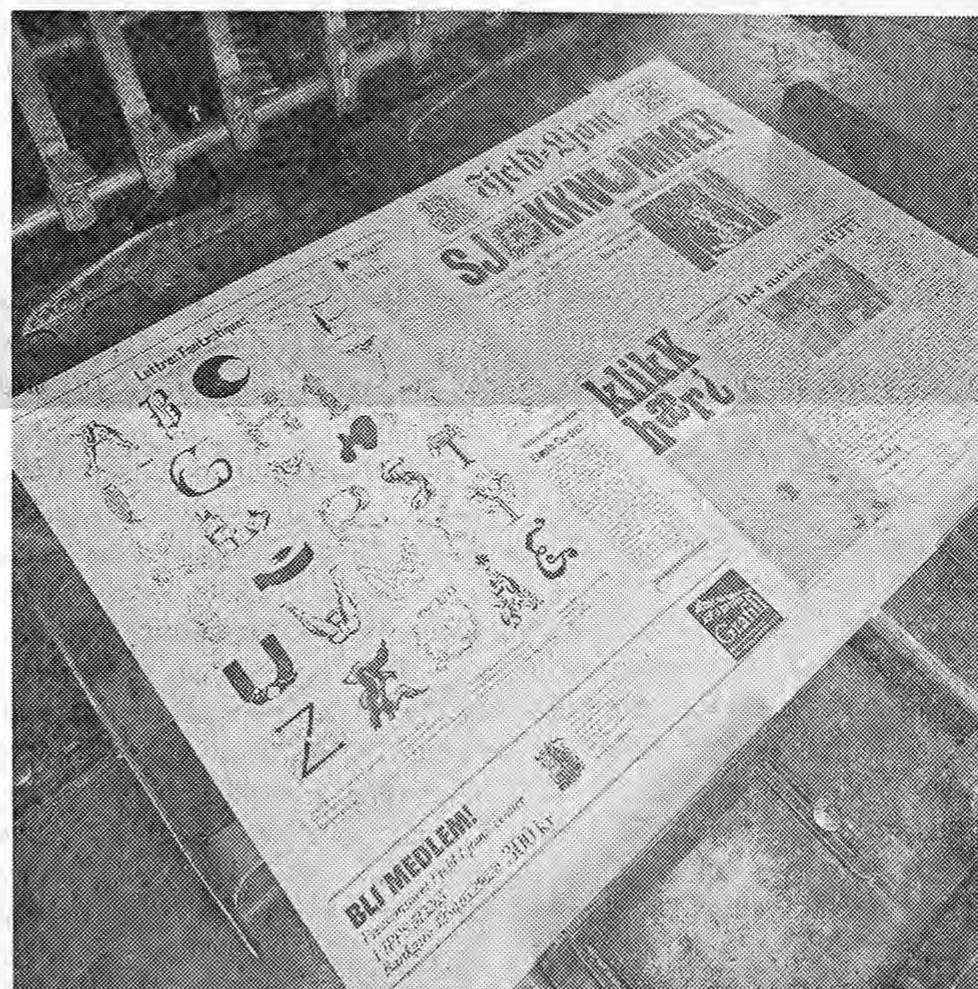
If you want a copy of the paper, contact anethon(at)khio.no and she will send you some copies free of charge!



Margit Rønning Omholt gets a first hand experience with the intertype, aided by Fjeld-Ljoms intertype operator Gunnar.



First trip in march 2023, making page 1 and 4! From the left: Ane Thon Knutsen, Siri Dokken, Ellmer Stefan, Maja Uleberg, Sara Andersson, Max Koolstad Henriksen and Margit Rønning Omholt.



October 2023 and the paper is printed!

The Norwegian Letterpress community

Letterpress is a craft that has continued to grow in the new millennium throughout Norway. We are a small country of only 5 million inhabitants, yet there is still a handful of practitioners who keeps utilising letterpress in their practices as artists, designers and educators. For this issue we've made a small list of some of our colleagues, in addition to the articles on this spread:

Ane Thon Knutsen

Fjeld-Ljom

Halden Bookworks

IDDIS - The Norwegian Printing Museum

KHiO - The Oslo National Academy of the Arts

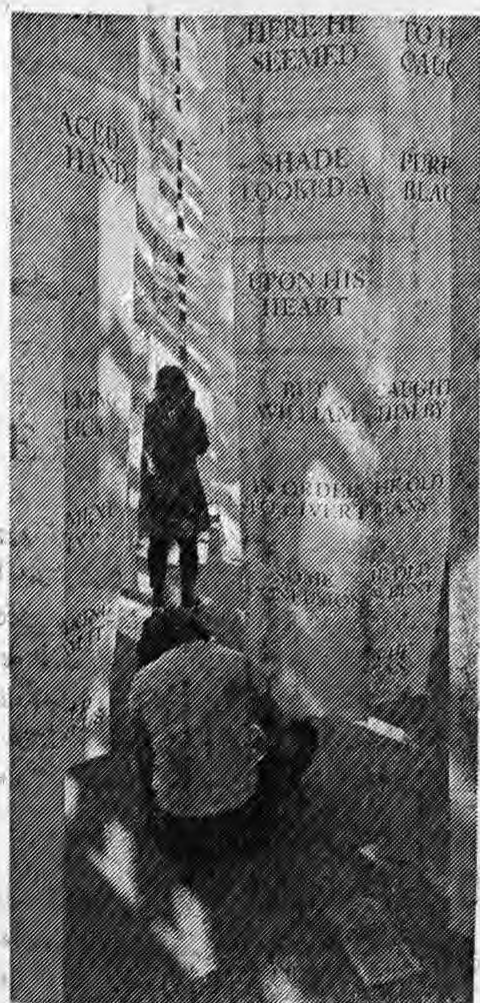
Kunstprenteverket

NLN - Nordic Letterpress Network

Trøkk 16

Verkstedet "The workshop" - Center for type and print

Monumental book arts



People walking through and sitting inside the installation in The Fresno State Library, USA.

In June 2024, Ane Thon Knutsen unveiled a monumental installation of 1514 letterpress prints at the Fresno State Library in conjunction with the 33rd International conference on Virginia Woolf.

Knutsen has spent 5 years realising this project, planning, printing and installing the short story «Kew Gardens» by Virginia Woolf. Woolf herself typeset, printed, and published «Kew Gardens» in 1919. The typesetter Virginia Woolf Establishing her own publishing company enabled Woolf to write and experiment, free from editors' opinions about what women should and shouldn't write.

For Virginia Woolf, typesetting significantly influenced her writing style, and owning her own printing press made her, in her own words, «the only woman in England

free to write what she liked». And this freedom made her one of the most important writers of our time.

Words are materials.

Ane's adaptation of «Kew Gardens» allows viewers to physically walk through the text, enhancing the materials of literature; the paper, type and ink.

Ane, a member of Fjeld-Ljom for nearly nine years, holds a practice based PhD in graphic design and owns a private letterpress studio in Oslo. Ane sees vast potential in the future of letterpress. She believes that, much like Woolf, many young designers and artists discover that the constraints of this technology offer a unique way to engage with form and content artistically. When everything isn't possible, creativity thrives.



Being Typographer, a designer and a maker of books as material, Ane says, I want you to see precisely that. I don't want the words to be invisible. I do not want you to forge that you are in fact interacting with paper and ink - I want you to read and not for a moment forget it. Yet, I am also enclosing you inside the book, inside a story, between words.

A short history of printing in Norway

The art of printing arrived late in Norway. The country was the second to last in Europe to have a printing press, only before Turkey. Norway was a part of Denmark, and almost all printing was concentrated in Copenhagen. However, in 1643, the Danish printer Tyge Nielszøn arrived in Oslo, then called Christiania, with a handpress and cases with type.



The first printed book in Norway, an almanac for the year 1644, printed by Tyge Nielszøn in Christiania.

In the beginning of the 1800s, there were only four small printing presses in Norway. But after Norway won independence in 1814 (subsequently in a political union with Sweden until 1905), the Norwegian newspaper and printing trade grew rapidly.

In 1830 the first iron handpress in Norway was installed at the major Christiania printer Grøndahl & Sons. In 1840 they also installed the country's first flatbed cylinder press. It is not clear when Fjeld-Ljom, which was printed on a handpress from its start in 1889, got its first flatbed cylinder press, but it may be a few years into the 1900s. The first rotary press in Norway was installed for the newspaper Aftenposten in 1886.

GOTHIC SCRIPT CULTURE

Like Denmark, Norway was under German influence, and was part of the gothic script culture. It was not until around 1880 that latin typefaces dominated in Norwegian books. In newspapers, blackletter typefaces persisted for a few more decades. Fjeld-Ljom replaced the German blackletter Fraktur with a roman typeface for its body text in 1910.

Towards the end of the nineteenth century and into the 1900s, there was an increasing awareness of quality in Norwegian printing and several books from printers in

Christiania were met with recognition from professionals abroad. The illustrated edition of the Icelander Snorri's «Sagas of the Norwegian Kings» from 1899 was a highlight in Norwegian printing.

FIRST LINOTYPE

The first typesetting machine in use in Norway was a Kastenbein. During the 18 weeks long printers' strike in 1889 the employers had two Kastenbeins sent from a Danish printer, in order to weaken the strike.

In 1897 the first line casting machine in Norway, a Typograph, was installed at Oslo Prenteverk. The first Linotype was installed at John Grieg in Bergen in 1899. The next two decades, the simpler and cheaper Typograph was preferred by many Norwegian printers. However, in the end the Linotype, and the similar Intertype, won the market. Fjeld-Ljom's first typesetting machine was an Inter-

type, in use from 1919.

Due to the dispersed settlements and a challenging geography, Norway had for a long time a relatively high number of newspapers, and therefore many local printers. Almost all of them had their own printing facility. For many years, Røros had three newspapers, each with its own printing press.

JOINT PRINTING

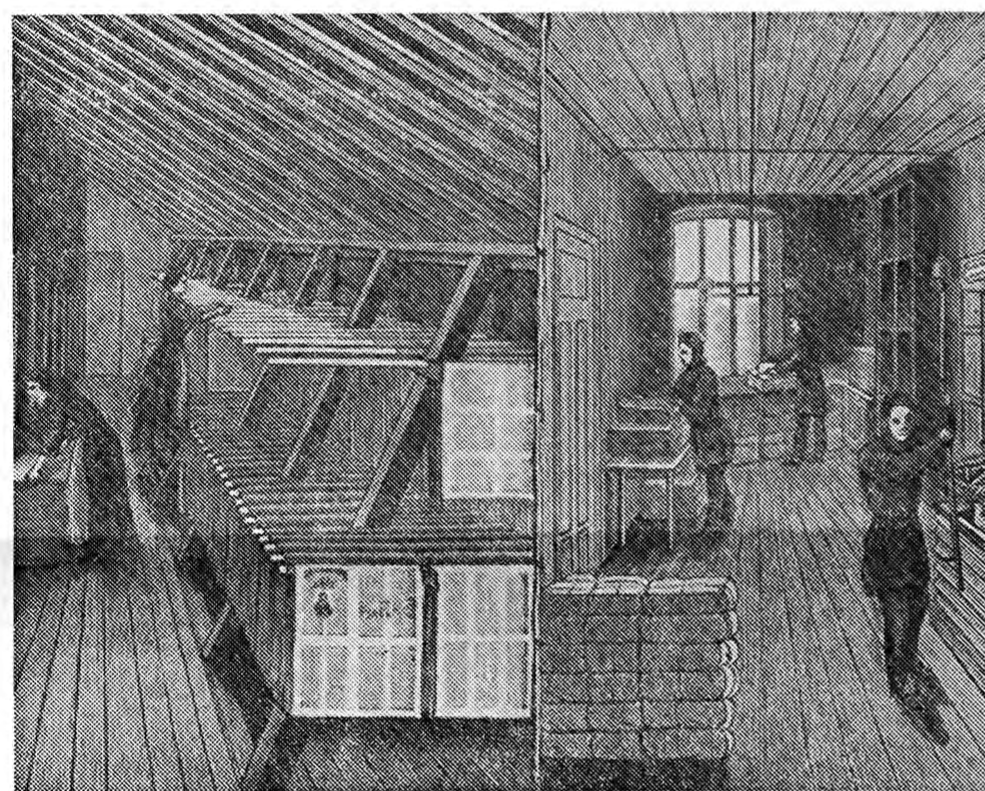
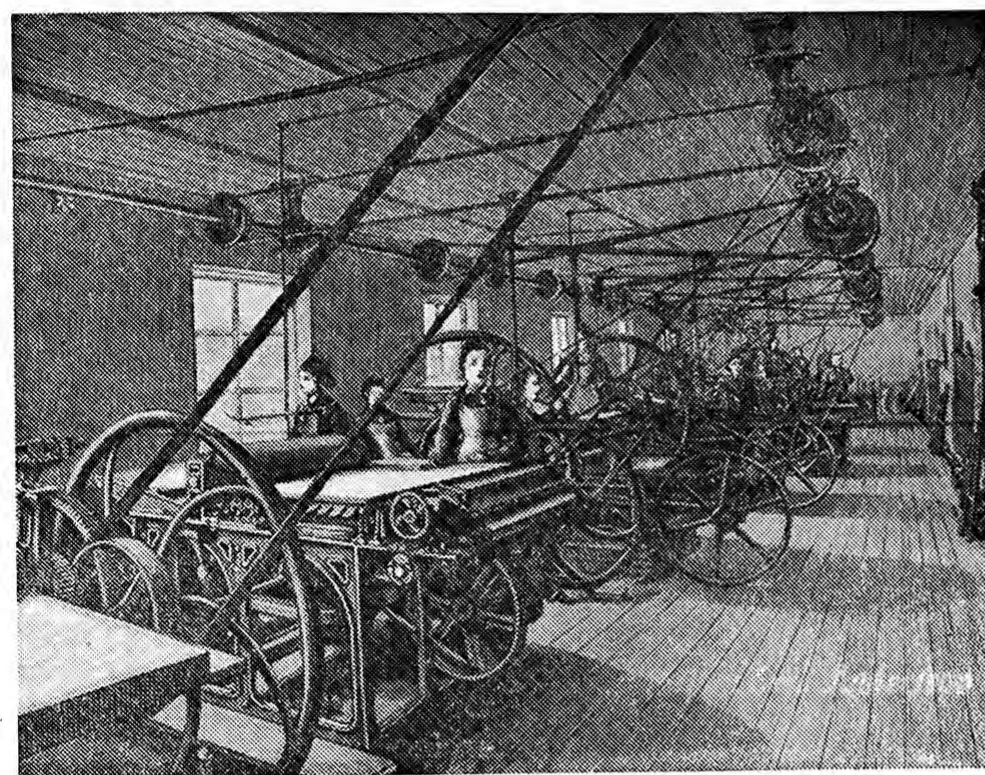
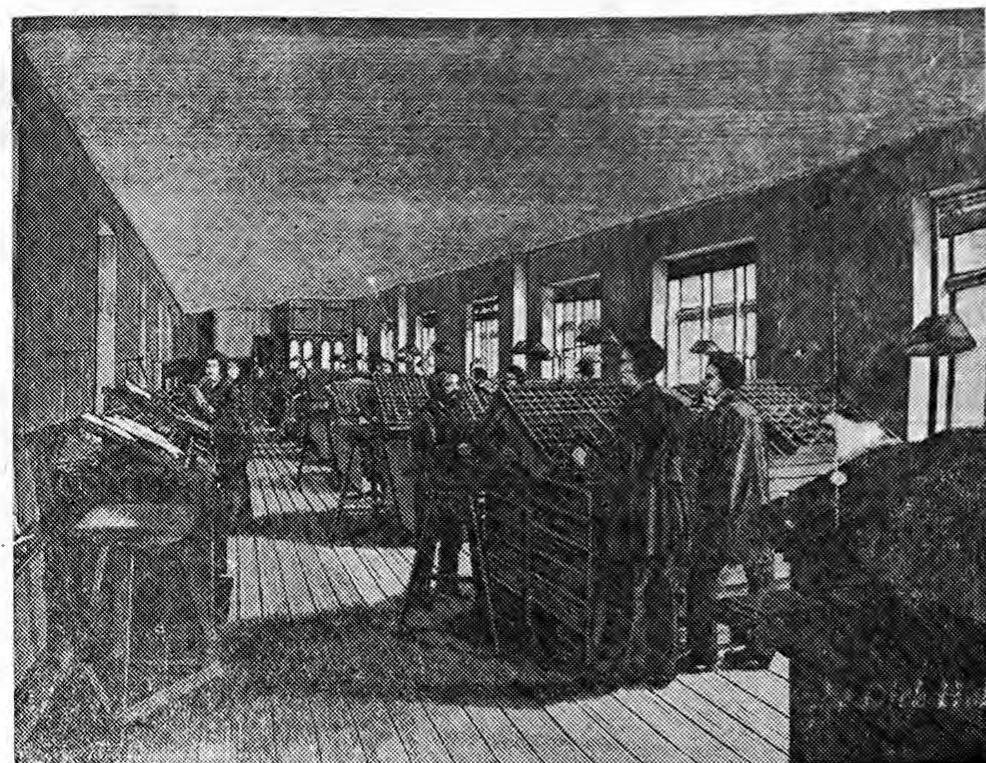
The effects of the digital transformation have changed this in favor of joint printing in a limited number of places. Today there are around a dozen newspaper printing plants in the country. The two Røros newspapers of today are printed in one of these.

The large Norwegian book and magazine printers have in recent years mostly been shut down, and a substantial part of this production has been taken over by printers abroad.

In the centuries with letterpress printing, there was only little production of machines and tools for the printing trade in Norway. Until the end of World War II, Denmark and Germany were our most important suppliers. Thereafter the choice of suppliers of such equipment was broadened.

TYPE DESIGN

There is only one example of type design for letterpress printing in Norway. The artist Gerhard Munthe designed a calligraphic medieval script, which Gebr. Klingspor in Germany cut into type around 1905. It was never finished and destroyed during World War II. It was an inspiration for the Fabritius typeface, for Monotype typesetting in 1962, and was revived as the digital typeface Frisianus in 1994.



The composing department, the pressroom and rooms for drying printed sheets and packing the finished products in the Christiania-printer Steen in 1879, then one of the major printers in the capital. (Woodcuts).

Johan Falkberget — The Poet and Journalist of Bergstaden

Many poets consider journalism as a sordid occupation, unworthy of a proud and elevated spirit. Not so with Bergstaden's own poet, Johan Falkberget, who loved the newspaper profession. «To be a pressman,» he said is the finest of all. Journalism is my daily breath: «When the town sleeps, the newspaperman is awake. He is the iron lung of our intellectual life»

It all began with Fjell-Ljom, long before he became nationally renowned as an author. It was in Fjell-Ljom that he had his first stories printed in 1899 at the age of nineteen. And it was from Fjell-Ljom's editor, Olaf O. Berg, that he received his first testimonial, stating, among other things, that his contributions «have been received with excitement and interest by the public . . . It would please me greatly to find out that Mr. Falkberget has finally found his place in life - in the journalistic and literary sphere.»

Even as a young man, he dreamed of one day becoming the editor of Fjell-Ljom. The dream came true. He became the editor of Fjell-Ljom, although perhaps primarily in name. When Fjell-Ljom was to be resurrected after being halted by the occupation authorities from 1943 - 1945, Falkberget stepped in. He became co-editor, alongside Olav Kvikne. Later, the title was changed to «editor for public education.»

Falkberget had a heart for Fjell-Ljom long after he became a famous author, with works such as «The Fourth Nighwatch» and «Bread of the night» despite the fact that as a social democrat, he was politically further to the left than the editors who took over Fjell-Ljom after Olaf O. Berg

Falkberget held editor positions in both Ålesund and Fredrikstad before returning to Røros and dedicating himself to his career as an author.

European Heritage Days Stories

In 2023, the association Friends of the Press Museum Fjeld-Ljom (Pressemuseet Fjeld-Ljoms Venner) was granted funding from the Council of Europe and the European Commission for a European project in the field of Letterpress, with a focus on training in the use and maintenance of old typesetting machines.

As part of the project, we have conducted three different gatherings, two in Røros and one at the Museum fur Druckkunst in Leipzig, Germany. Participation has come from ten different European countries, and through the project, we have established inter-

national contacts that we will be able to benefit from mutually in the years to come.

The project has demonstrated that there are both museums and individuals in Europe with an interest and willingness to work towards preserving the old craftsmanship that ceased commercial use fifty years ago.

We are now continuing our work, alongside European friends and colleagues, aiming to secure financial support to sustain this effort, not least.

The EU annually allocates a limited number of grants for projects within cultural heritage with



European Heritage Days
Journées européennes
du patrimoine

a European perspective. The Press Museum Fjeld-Ljom was awarded 9,900 euro in project funding in 2023, marking the second time a Norwegian project has successfully secured funds from the European Heritage Days (EHD) program.

As part of our efforts to recruit younger enthusiasts who can con-



European Commission

tribute to passing on the knowledge of the use and maintenance of line casting machines, especially to new generations, we primarily print this year's edition of the museum newspaper in English. Our experience from our recently concluded EU project is that different native languages and cultural backgrounds do not necessarily pose an insurmountable challenge in the work of preserving expertise and intangible cultural heritage.

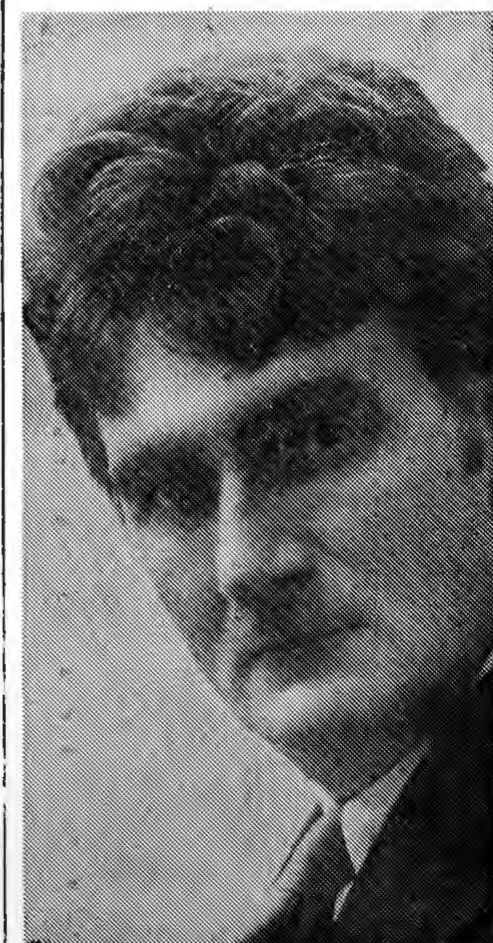
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Johan Falkberget as young

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The Friends Association of the Press Museum operates on a voluntary basis, membership fees are used entirely to operate the unique museum, which annually produces newspapers using traditional methods. Support our work with your membership!



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