

One Month in Norway – Sharing Knowledge and Listening to Linecasting Machines

Katharina Lutz, October 2026

Time flies, and as September approached, I soon found myself visiting Røros for the third time this year. While most of my previous visits had consisted of me being a student of the experienced volunteers at Pressemuseet Fjeld-Ljom, this time my role started to shift.

Over the past two years, I have spent quite a few weeks getting to know the world of linecasting and the traditional analogue way of printing newspapers. The Fjeld-Ljoms Venner have done a wonderful job of welcoming me into their team of enthusiasts, and this September, it felt like the right time to pass on some of what I had learned. But first, allow me to mention how September began...

Just before our official training week, an international symposium was held in Røros, bringing together interested people from different countries and backgrounds to talk about linecasting, language, and a craft that can truly be considered “heritage at risk”.

This super important starting point reflects exactly why we keep gathering in Røros: to find ways of keeping linecasting and traditional newspaper-making alive and well. We seem to agree on one thing: preserving this heritage means sharing our knowledge and passing it on to younger generations. Not only behind museum walls, where machines can stand as static objects, but also by keeping them dynamic – working with them, using our skills, and finding new ways to bring them to life, be it through contemporary art or other creative approaches. As time goes on, I believe that the purpose of the machine changes, and we need to embrace that change and work with instead of against it.

Following the symposium, the focus shifted to a full week of training at Pressemuseet Fjeld-Ljom. Together with the skilled professionals Knut Ketil Ofteidahl and Jens Hystad, I was able to share my enthusiasm and what I had

learned about operating and maintaining linecasting machines with Anna from Norway and Kemie from Sweden. Achilleas from Greece, Danila from Estonia, and Maarten from the Netherlands joined us later in the week, bringing their own experience and approaches to the table.

And, of course, we had fun, too. Whether setting type and producing lines of text, reaching a flow state while working, keeping busy with maintenance and cleaning, or troubleshooting when things did not go quite as planned, there was always something to do. Bringing together people from very different backgrounds in our workshop once again reminded me of the immense value of working and learning together.

Even though I stepped into the role of a teacher this time, I often felt like a student, too. I learned a lot through explaining things and from the people I was teaching. When you teach, you realise how much you actually know – but also how important it is to communicate clearly, listen, and be ready to answer questions. All in all, it was a hugely enjoyable and valuable experience!

Once the training week had finished, I was grateful to stay on and spend more time in the workshop. For months, I had wanted to immerse myself more deeply in the atmosphere of Pressemuseet Fjeld-Ljom than was possible during our usual volunteering weeks. Having this additional time allowed me to reflect on our work with the machines and begin developing a body of work around the idea of listening to machines within the otherwise now quiet and empty museum.

I have long been interested in the making process and the relationships that emerge between humans and machines. Inspired by my time at Fjeld-Ljom, I began capturing the sounds of the linecasting machines and connecting them with the thoughts and reflections that arise while operating them in print.

As my stay in Røros came to an end, I soon travelled towards the “Landeskogen Kunstsanatorium” further southwest, with the help of Jan Erik, Anniki, and Knut Ketil. Preparations were underway for the October exhibition “TrykkNÅ!”.

This former tuberculosis hospital is in the process of being turned into a wonderful place to escape to in the name of creativity and art through Knut Ketil's enormous amount of dedication.

There I had the chance to meet fellow printmaking artists, including Jane and Elise, and once again found myself among lovely, like-minded creatives. It was great to see what can be achieved when people come together to set up an exhibition, and to experience the conversations and connections which can emerge through physically demanding work shared with others.

All too soon, it was time to begin my journey back to London in early October. I could not help but reflect on just how important my relationship with the Fjeld-Ljoms Venner has become. One coincidental encounter in March 2024 has grown into a lasting connection and opened up so many wonderful opportunities for me abroad. For that, I am incredibly grateful.

I believe that, through all these experiences, we are taking another step towards protecting and preserving what we love doing. Linecasting should not be at risk of disappearing. There are young enthusiasts like us who are willing to dedicate their time and energy to keeping it alive, not simply by preserving these gentle giants of machines, but by actively using them and finding new purposes for them.

A heartfelt thank you to all the Fjeld-Ljoms Venner, especially Jan Erik and Anniki, Jens, Knut Ketil, and Agnes, as well as the printmaking artists, my lovely students, and all my fellow enthusiasts for making this such a memorable time.