



Throughout the Middle Ages and up to the 15th century, monks in monasteries dedicated themselves to the tasks of copying manuscripts in *scriptorium*.

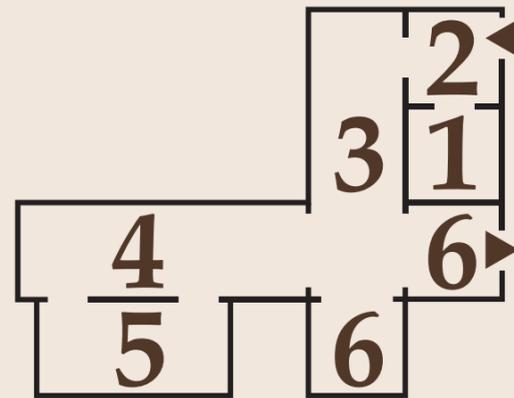
The introduction of the Printing Press not only brought with it the mechanisation of the book manufacturing process but also brought about a new way of seeing the world: its spreading as a new communication means gave way to deep transformations in people's minds, with huge contrasts between the attitude of scholars and writers from the previous period and that of the new audiences of writers and readers.

The Museum provides a historical tour of the world of printing, from its origins up to our days. Machines of such historical importance as the wooden press, very similar to that used by Gutenberg, Jacobo Vizlant or Lambert Palmart in the 15th century are to be found here.

For several centuries the system of printing did not change very much until the 19th century when more sophisticated mechanisation began to emerge. Here, besides numerous examples

of this evolution, are displayed Boston machines, Minerva, platen presses and flat machines, linotypes and such exceptional items as typography moulds with their little boxes, lithographs from stones similar to those used by their inventor Aloys Senefelder, hand-painted zinc plates, a collection of 68 facsimiles, engraved by hand from relieves, old paper guillotine, until arriving at the photomechanical procedures that resulted in offset. All of this demonstrates the work procedures and methods that have been used in the world of printing throughout the history of mankind.

Museum map



1. Gutenberg Hall.
2. Entrance. Minerva Machines.
3. History of printing.
4. Graphic arts.
5. Printing arts.
6. Dissemination.

Gutenberg hall

This hall faithfully presents a 15th century print shop, in which an exact copy of Gutenberg's press allows us to see how printing was undertaken at that time.

Technical developments in the transition from wooden iron presses (the 1805 Stanhope press and the 1828 Imperial press) can also be seen.

This section shows the facsimiles of the *Furs and regulations of the Kingdom of Valencia*, printed by Lambert Palmart on 4 April 1482, and of the *Llibre del Consolat de Mar*, printed in 1484, both published in the same city. There are also two facsimiles of the *Bible with 42 lines*, produced by the master from Mainz in 1454.

The exhibition is accompanied by a documentary on the origins of writing and its evolution over time.



History of printing

The tour around the history of printing starts in this room. Both the history and the links between printing development and verse transmission in Valencia can be seen in a documentary which spans from the spoken tradition (*jarchas* and ballads) to the printed book. Special attention is paid to the first literary works published in Spain *Les Obres*, a collection of ballads that praise the Virgin, printed in Valencia in 1474.

In this same hall, the history of printing in Spain can be observed through the panels and exhibits of all the mechanical developments, from the typesetting Minervas, the plate or roller Boston inking equipment and the flat rollers to the automatic ones, such as the Heidelberg (nº 1763), one of more than 180,000 produced in the world.





MUSEU DE LA IMPREMTA I DE LES ARTS GRÀFIQUES

Monastery of Santa María del Puig
C/ Lo Rat Penat, 1A (El Puig, València)
961 20 64 90

Free admission
Guided tour by appointment
✉ sanchis_jor@gva.es

Opening times:

- Tuesday-Saturday 10.00-14.00 & 16.00-18.00
- Sunday & Holydays 10.00-14.00
- Closed on Mondays.
- Closed 25 December, 1 January & Good Friday.

Graphic arts

Here the museum details all developments in the graphic arts: typography and type casting, highlighting the most important typographies in history. Outstanding items of this tour are the two excellent machines that cover the entire type casting process in Spain dating back from the beginning of the 19th century, the Linotype, the Morisava, the Diatex, etc. to the Computer. These cover the entire development of text and typography for more than 500 years.

This is one of the most comprehensive sections in the museum. Photocomposition and lithography then follow until arriving at Offset through one of the most emblematic pieces created in Spain, the four-colour Oris. This exhibition is accompanied by three documentaries: on typography, the history of printing in Valencia (part 2) and Offset.



Printing arts

The three major themes that make up this hall are: xylography and engraving, book-binding and, lastly, the book.

This section is devoted to the engraving tools used in this art: punches, compasses, chisels, tourniquets and xylographic plates, etchings or dry points. There is a corner devoted to the Valencian engraver Ernest Furió, whose family donated an important amount of his work twenty years ago.

The entire process of book-binding is fully explained through an audiovisual, photographs and a showcase in which each particular step can be observed. In the space devoted to the book, 63 of the most important incunabula printed by Ricardo Vicent for the Konrad Hæbler club (international bibliography society) can be seen. Outstanding



among them are Rosenbach's *Missale Valentinum* (printed by Johannes Hamman, Venice 1492), Fernando de Rojas' *Tragicomedia de Calixto y Melibea y de la vieja puta Celestina* (printed by Joan Joffre, Valencia 1514), Hartmannus Schedel's *Liber Chronicarum* (printed by Antón Koberger, Nüremberg 1493), Narcís Vinyoles' *Omelia sobre lo psalm del Miserere mei Deus* (printed by Nicolau Spindeler, Valencia, 1499), Erasmus of Rotterdam's *Sileni Alcibiadis* (printed by Jorge Costilla, Valencia 1529) and Giovanni Boccaccio's *On Famous Women* (printed by Pablo Hurus, Zaragoza 1494).

Dissemination

This last section presents a number of contemporary silk screen prints by representative artists like Joaquín Michavila, Le Parc, Andrés Cillero, Andreu Alfaro, Antonio Sacramento, Antoni Tàpies, Saura, Francisco Lozano, Eusebio Sempere, Eduardo Arroyo, Anzo, Cristoforou, S. Soria, Albert Ràfols Casamada and M. Hernández Mompó. The original delivery van used by Vila stationer's, from 1902, is also on display.

The Valencian press section includes 19th century newspapers and original printing equipment such as old printing rollers used for printing the newspapers and the equipment used by Vila (1888).

The extraordinary posters of Litografía Ortega complete the exhibition.

