

# The Baltic Expo in Malmö 1914

The Baltic Expo 1914 was an art-, industry- and handicraft expo held in Malmö between May 15 and October 4, 1914. All four nations around the Baltic Sea at that time, Sweden, Denmark, Germany and Russia, participated in the expo.

This exhibit deals with the expo and how it was a mirror of its time, how it emerged as well as ended, and finally what still remains in Malmö and elsewhere.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Screen print, colour lithograph, red text, structure paper.

## The Plan:

1. From Idea to Opening Ceremony	2
2. Overall Design of the Expo	10
3. Industry Pavilions of Four Countries	20
4. More Showrooms Mirroring its Time	31
5. The Art Gallery	47
6. Beautiful Areas for Recreation	55
7. Great Amusement Facilities	61
8. How the Expo Ended and What Remains	67

## Sources About the Expo:

- **H Fr Ahlström (ed.)**, Secretary General of the Expo: Officiell berättelse öfver Baltiska utställningen i Malmö 1914.
- **Hvar 8 Dag**, Illustrerad Magasin, 1913-1914.
- **Sydsvenska Dagbladet Snällpostens** Riksn:r 1914
- **G Christenson, A-M Ericsson, P-J Pehrsson**: Baltiska Utställningen 1914, Malmö Museer 1989.
- **G Johansson, G Larsson**: Malmö 1914 – en stad inför språnget till det moderna. Mezzo Media, 2013.
- **H U Hansson**: Posthistoria, vykort och brevmärken vid Baltiska utställningen i Malmö 1914, article in Postryttaren 2014.

## The Postcards:

- A Malmö photographer, Alfred Wilhelm Rahmn, was assigned to take photos of everything related to the expo. This resulted in 3000 photos during three years.
- Many of the photos became postcards, exclusively published by Axel Eliassons Konstförlag, Stockholm. Some of these were published in several varieties.
- Axel Eliassons Konstförlag also published postcards with the architect Ferdinand Boberg's own drafts of the expo. These were published already in 1913.
- Some postcards from the expo had other publishers, for example Berndt Johnsson Vykortsförlag, Malmö.
- Some postcards were published by participating exhibitors.
- All postcards are specified deltiologically regarding publisher, age, printing technology, and whether they are rare (double frames) or unused.

## Sources About Postcards:

- **Laakso, S. R.**, Collecting & Exhibiting Picture Postcards, 2012.
- **Sandström, A.**, Vykortets historia, \* Förlag \* Tryckerier \* Koder. Trafik-Nostalgiska Förlaget, Stockholm 2015.

# 1. From Idea to Opening Ceremony

On April 15, 1908, the Association of Industries in Malmö decided to arrange a large expo in Malmö. After several political intrigues, the city council of Malmö decided to support the plans of an expo where all nations around the Baltic sea would participate. With this scope, it was natural to locate the expo in Malmö instead of in Stockholm.



Unknown publisher, artist Gustave Fraipont, Paris, 1888-1890.  
Colour lithograph.

The plans for an expo in Malmö were inspired by the series of several great world expos like the one in Paris in 1889, and also by local expos like the one in Stockholm in 1897.



Axel Eliassons Konstförlag, Stockholm, 1897. Artist Anna Palm.  
Colour lithograph, hand painting, black text.

# 1. From Idea to Opening Ceremony

The city council decided to locate the expo around Pildammarna (the willow ponds), and afterwards develop the area into a park. The land was owned by the City but was an empty wasteland south-west of Malmö.  
*A perfect area for the expo!*

East of the ponds were the oldest allotment area for urban farming in Sweden and the City hospital, opened in 1896.



Berndt Johnsson Vykortsförlag, Malmö, 1914.  
Collotype, blue text.

The water tower near the ponds was built as late as in 1902, but soon, both the ponds and the water tower lost their importance as suppliers of water to Malmö. The tower was built in order to replace the Kirseberg water tower in the east part of Malmö, but that never happened. Instead, both of them were replaced already in 1916 by the Södervärn water tower.

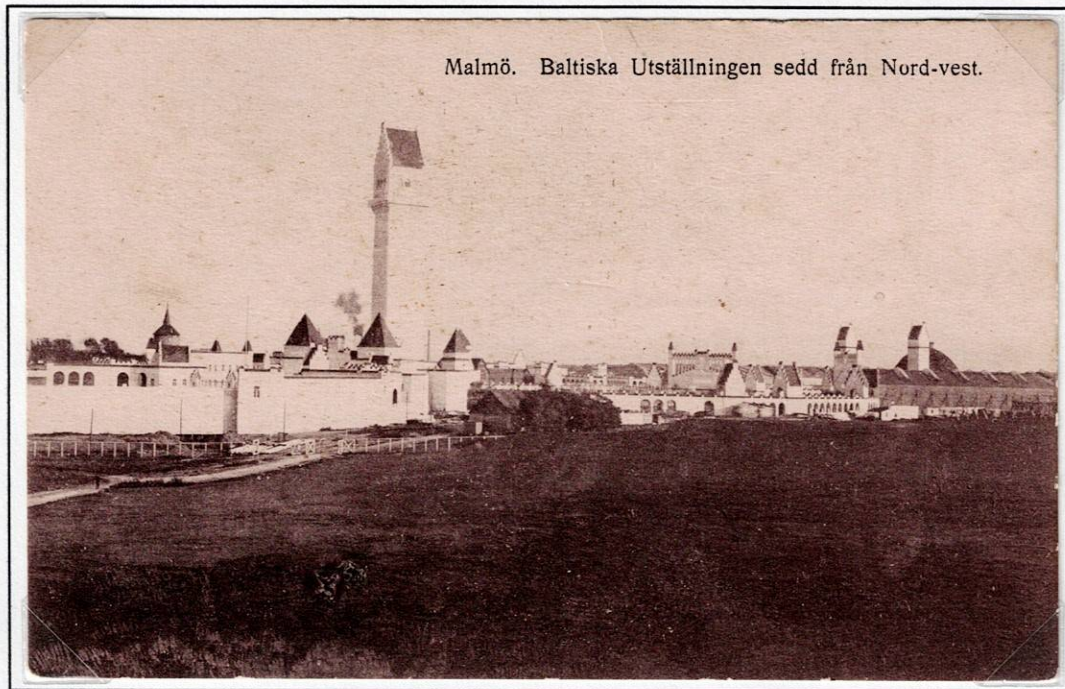
Look carefully, and you can see the Södervärn tower on the right side in the postcard below!



Berndt Johnsson Vykortsförlag, Malmö, 1916-1925.  
Real photo, white text. Imported.

# 1. From Idea to Opening Ceremony

In the direction north-west from the ponds, the land was almost uninhabited until you reached the coast. The photo is taken before the construction of the expo was finished. The empty area in the picture was used for a farming expo at the same time as the Baltic expo.



Berndt Johnsson Vykortsförlag, Malmö, 1913.  
Collotype, black text. Unused.

June 14, 1911, the name of the expo was decided and the committee was chosen. The great architect at that time in Sweden, Ferdinand Boberg, to the right in the postcard below, was chosen to design the expo, in competition with six local architects.

Boberg had drawn the central post office in Malmö, the Stockholm expos in 1897 and 1909, the Swedish pavilions in S:t Louis 1904, Berlin 1907, Venice 1907 and in S:t Petersburg 1908.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Collotype, black text.

# 1. From Idea to Opening Ceremony



Berndt Johnsson Vykortsförlag, Malmö, 1912.  
Collotype, black text. Unused.

The construction cost was 3.2 million Swedish crowns, a very large amount at that time. The major part was built of cloth and wooden panels on truss of wooden beams, intended to be taken down after the expo. Boberg chose a style typical for Scania, north Germany and Denmark with crow-stepped gables.

The expo took three years to build. On September 19, 1912, construction was ongoing when the airship Hansa passed over the area. This was an extra flight ordered by merchants in Malmö before the scheduled flight from Copenhagen to Hamburg.

This postcard is very attractive to both expo collectors and airship collectors!



Berndt Johnsson Vykortsförlag, Malmö, 1914.  
Collotype.

In Januari 1913, the poster design was determined. The winner was Ernst Norlind, competing with the famous Swedish artist Olle Hjortzberg and others. The motive is the big tower and four storks as symbols of the four participating Baltic nations. The motive of the poster was also used for poster stamps, published in three languages.

In Oktober 1913, there was a competition to find Swedish words in BALTISKA. The winner found 459 words! Try to beat that!

# 1. From Idea to Opening Ceremony

Malmö grew very fast around 1900. When the expo was decided, the city council put a lot of resources into city planning and face-lifting. Parks in the city centre were improved, among others Kungsparken and Slottsparken.



Berndt Johnsson Vykortsförlag, Malmö, 1920-1930.  
Real photo, white text. Unused.

Fersens väg and Slottsgatan were linked to each other in 1913, when a bridge, Parkbron, nowadays called Fersens bro, was built across the canal near Kungsparken. When the two streets were linked, a part of Gamla begravningsplatsen (Old cemetery) had to be moved across the street.



E. G. Svanström, Stockholm, 1914.  
Autochrom, colour lithograph, black text. Printed by Dr Trenkler & Co, Leipzig.

# 1. From Idea to Opening Ceremony

In order to have a beautiful and impressive journey from the harbour to the expo, Östra Hamngatan and Fersens väg were broadened into "avenues". The postcard shows Östra Hamngatan viewed from Stortorget, and far away you can see the two towers of the central post office.



Berndt Johnssons Vykortsförlag, Malmö, 1913-1920.  
Collotype, black text. Unused.

Fersens väg was prolonged and was the connection to the entry of the expo for cars, trams and pedestrians.



Berndt Johnssons Vykortsförlag, Malmö, 1914.  
Collotype, black text. Unused.

# 1. From Idea to Opening Ceremony

Finally, May 15, 1914, the opening day came! The postcard shows the royal family and celebrities leaving Hotel Kramer, Stortorget, Malmö for the parade to the opening ceremony at the expo.



Unknown publisher, 1914.  
Screen print.

Many people gathered along the streets to see the royal family and other celebrities arrive for the opening ceremony.



Berndt Johnssons Vykortsförlag, Malmö, 1914.  
Collotype, black text.



# 1. From Idea to Opening Ceremony

The expo was opened by Crown Prince Gustaf, later King Gustaf VI Adolf. King Gustaf V did not attend due to health problems. The festivities took place on the main square and in the congress hall.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

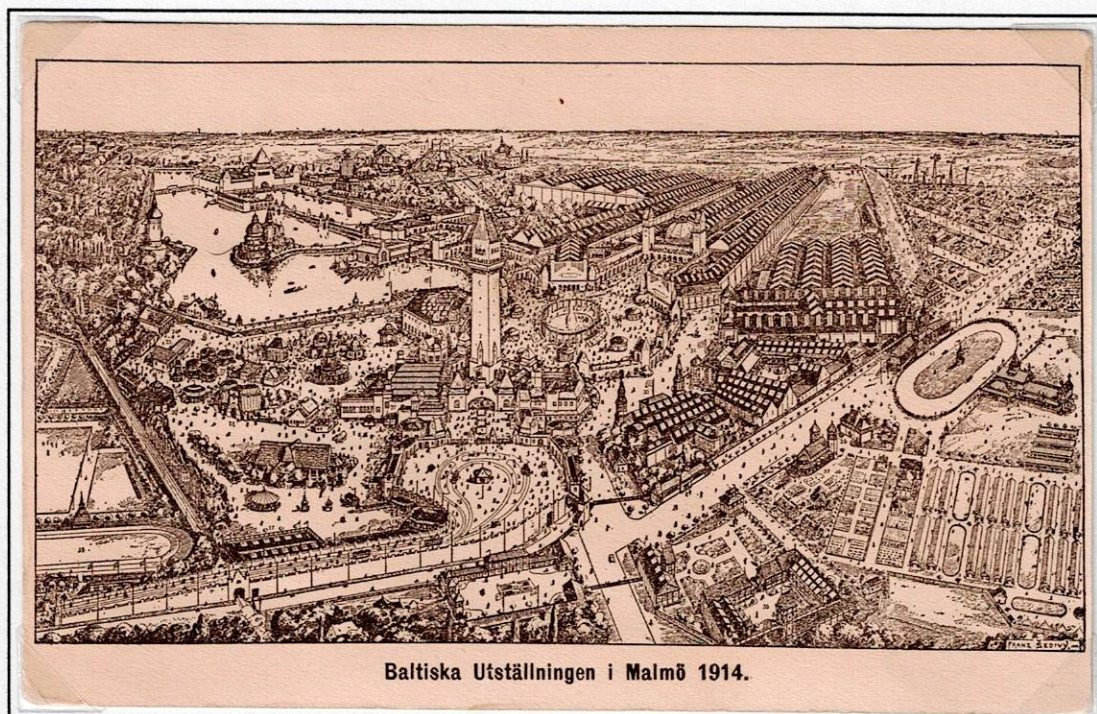
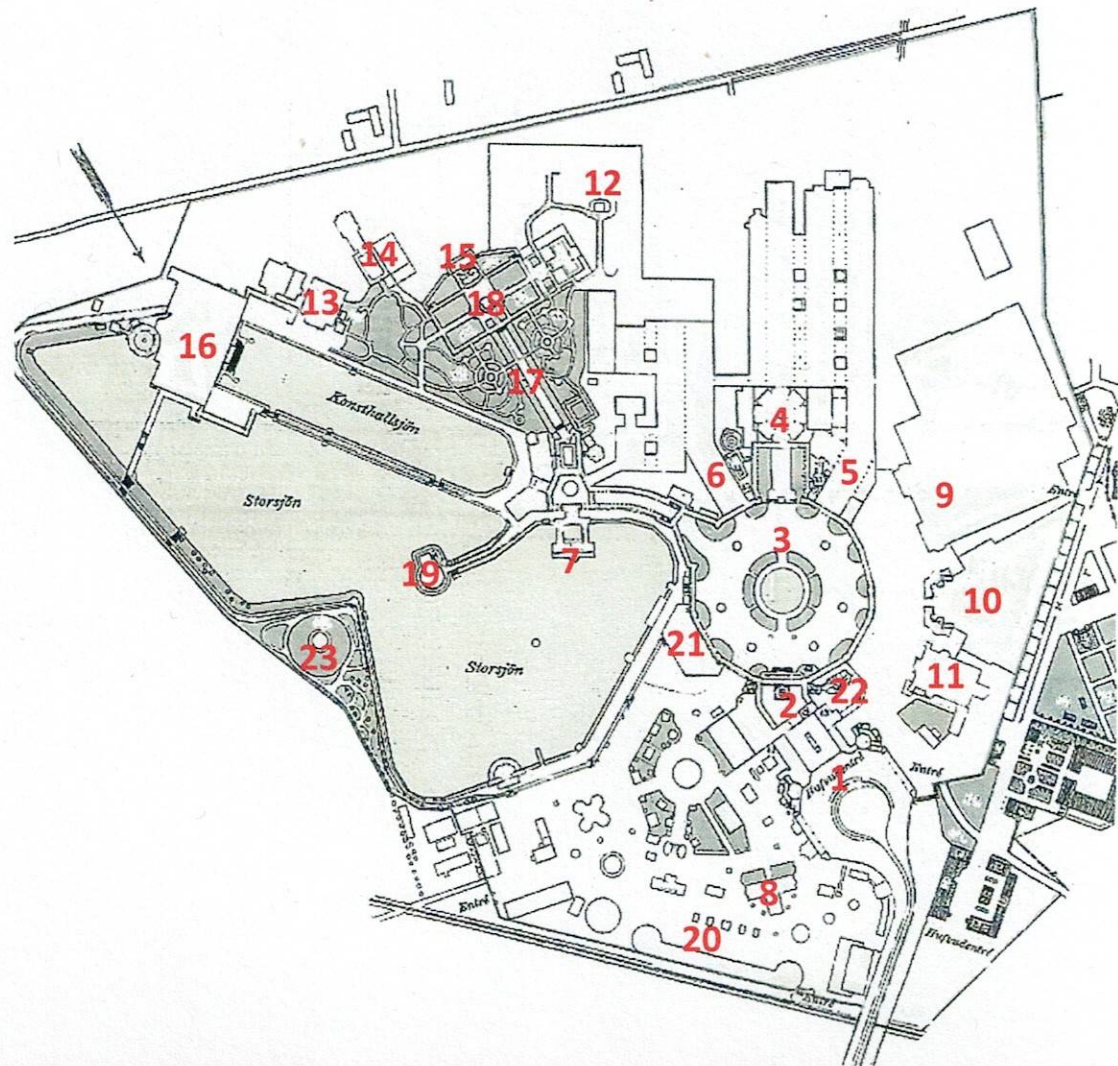
Visitors could choose between season tickets and day tickets.



## 2. Overall Design of the Expo

In this chapter, the Baltic Expo overall design is presented. The architect Ferdinand Boberg utilized the present ponds when he designed the expo and drew the blueprint. The map shows how the expo was outlined around the water and a main square.

1. Main entrance
2. Big tower
3. Main square
4. Congress hall
5. Swedish industrial pavilion
6. Swedish machinery pavilion
7. Fishing pavilion
8. Forestry pavilion
9. German pavilion
10. Danish pavilion
11. Russian pavilion
12. Årsta mansion
13. Werdandibund
14. Baltic temple
15. Hill and hunting pavilion
16. Art gallery
17. Flower street
18. Royal pavilion
19. Castel
20. Amusement park
21. Main restaurant
22. Baltic restaurant
23. Water tower



Baltiska Utställningen i Malmö 1914.

Ax. Seiersens Tryckeri, artist Franz Sedivy, Malmö, 1914.  
Lithograph.

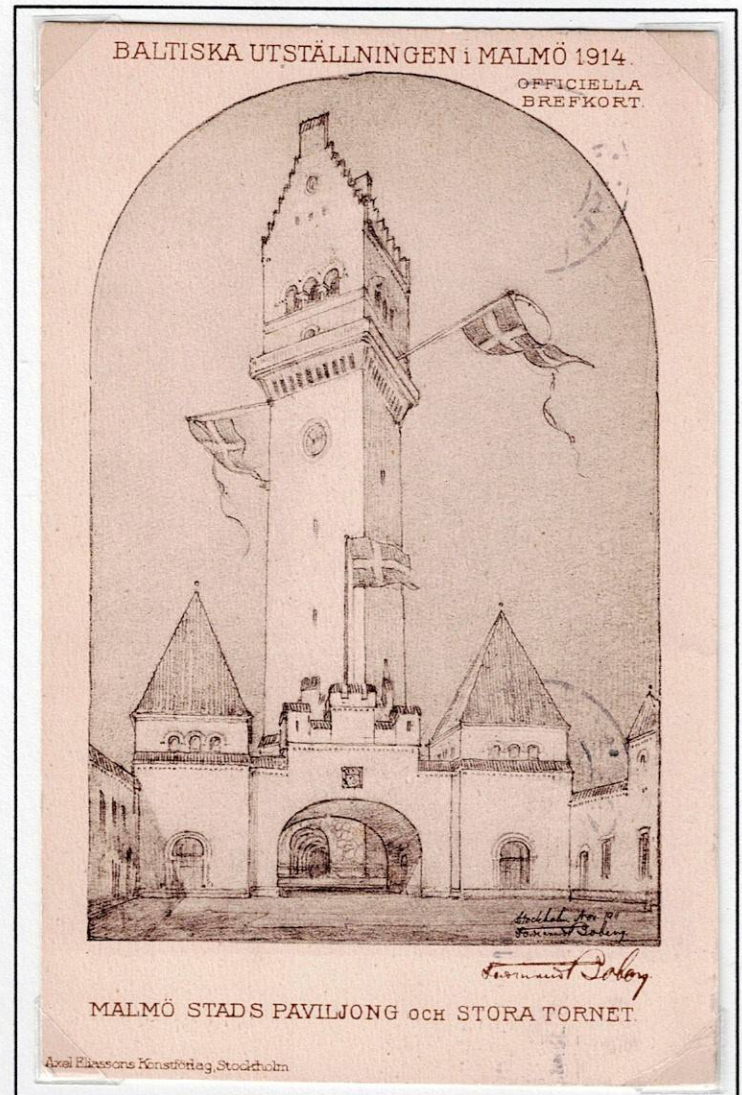
## 2. Overall Design of the Expo

Just like every large expo, the Baltic Expo had a big tower which could be seen from many miles away. The tower was 87 metres tall with a top restaurant and an observation deck. You could reach the top either via 380 steps or via an elevator at a cost of 0.25 crowns.

The postcard to the right is Boberg's design of the tower. The postcard below shows the final result.



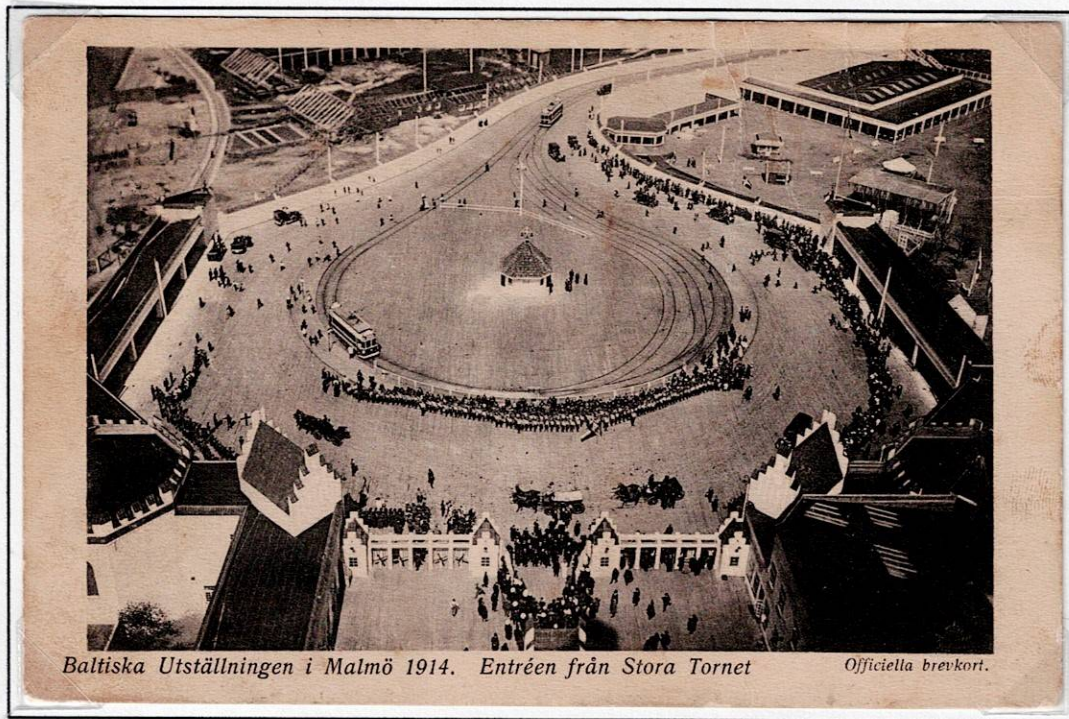
Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.



Axel Eliassons Konstförlag, Stockholm, 1913.  
Lithograph in two colours.

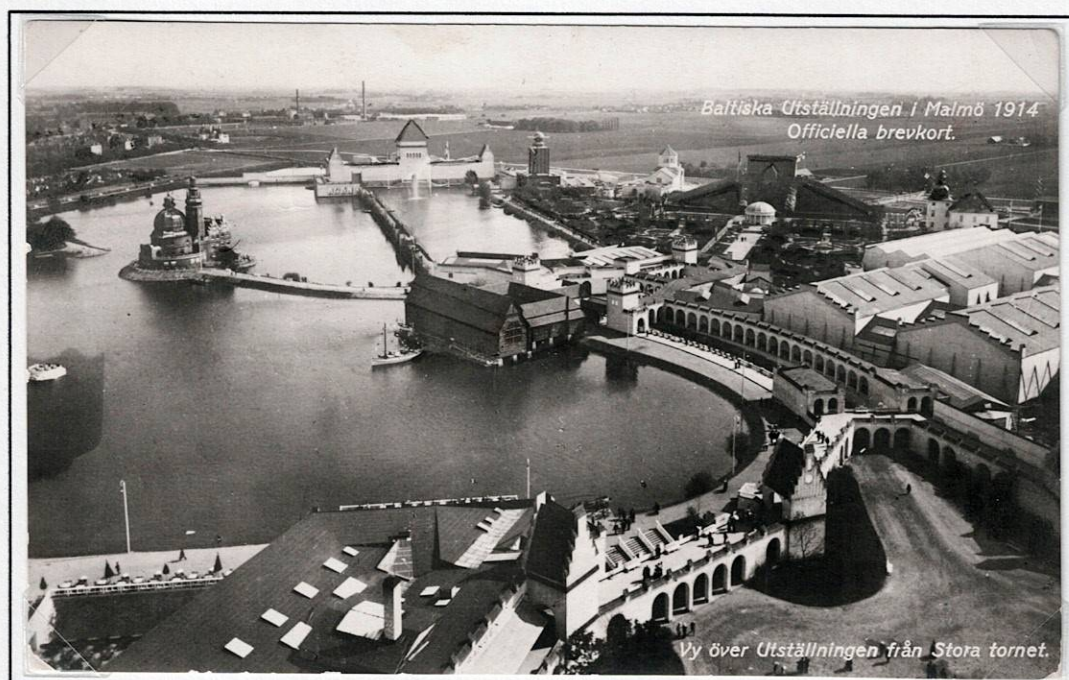
## 2. Overall Design of the Expo

The view from the tower was magnificent. Outside the main entrance was a large square a bit above the ground where cars and trams no. X<sub>1</sub> and X<sub>2</sub> could turn around. Visitors reached the square from the street via a 15 metres high wooden bridge over the railway Malmö-Ystad. Below the bridge was a temporary train stop.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, black text.

In the opposite direction, you could see the whole expo, though the postcard does not show all of it. Compare the picture with the map on page 9. In the lower right corner you can see a small part of the main square.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Real photo, white text. Imported. Unused.

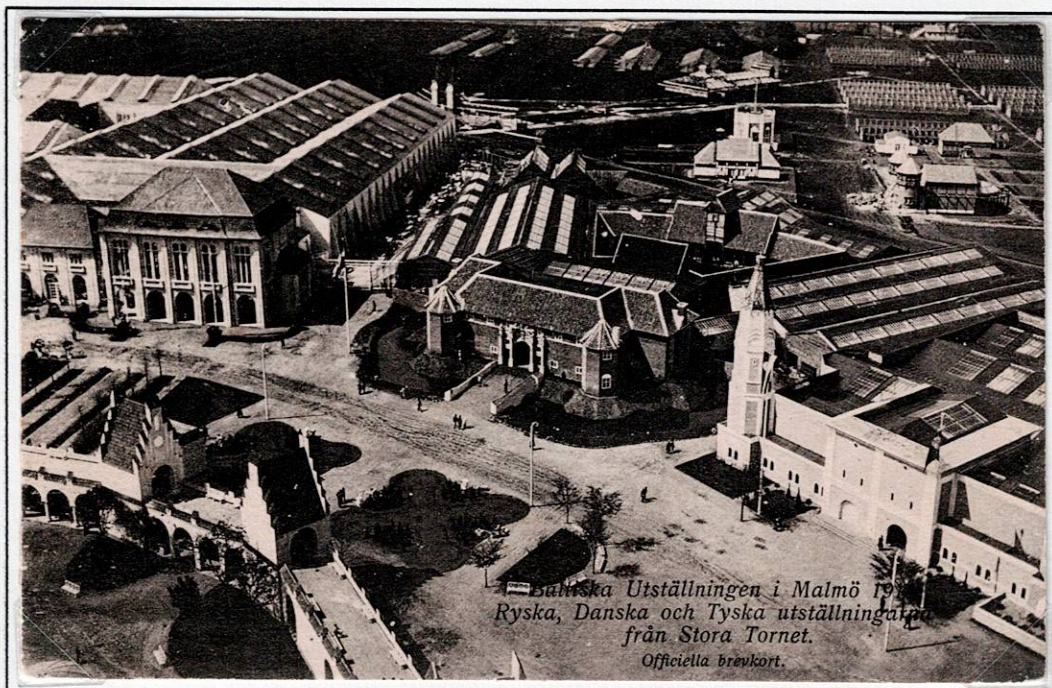
## 2. Overall Design of the Expo

Two more views from the tower: The postcard below shows the main square, the congress hall in the middle and on each side the big Swedish pavilions.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, black text.

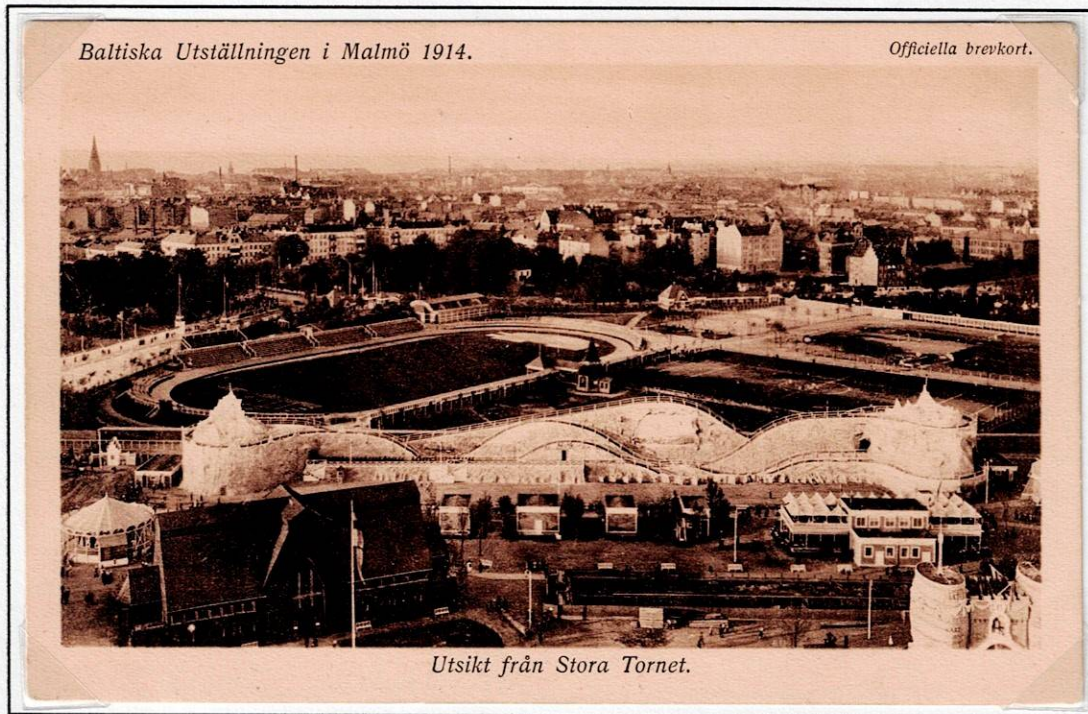
In the left lower corner of the postcard below, you can see a small part of the main square. The buildings from left to right are the German, Danish and Russian pavilions.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

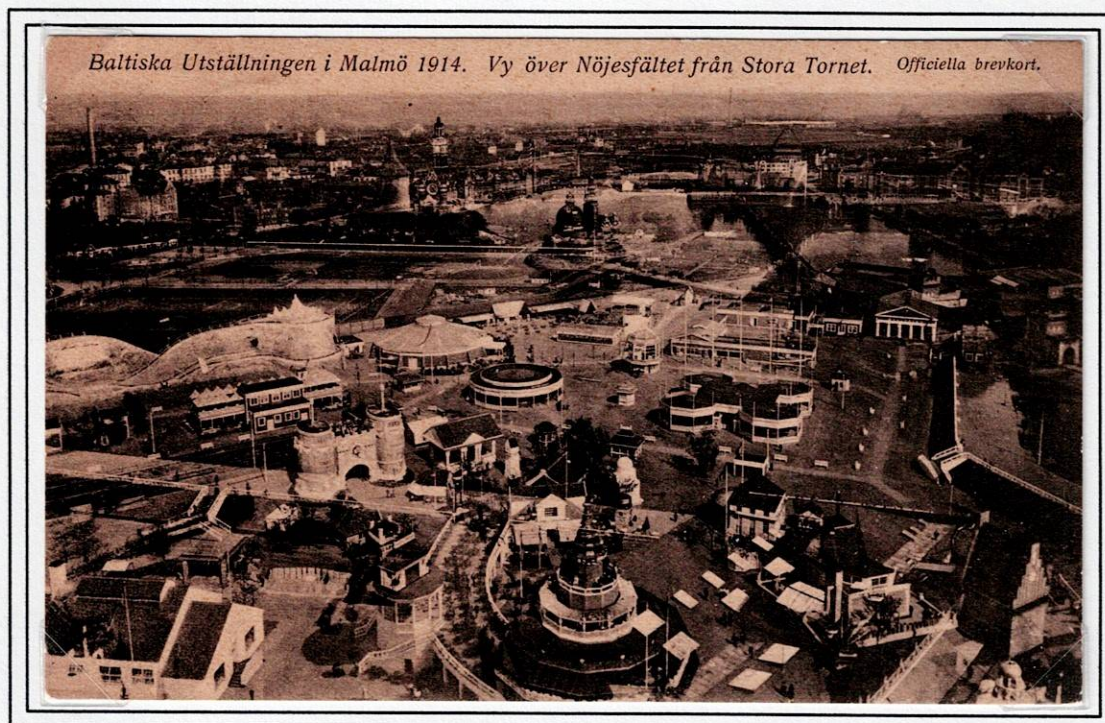
## 2. Overall Design of the Expo

The postcard below shows the roller coaster in the amusement park. Outside the expo, the Baltic games took place at the stadium, meant as a warm-up before the olympic games in Berlin 1916. However, the world war stopped the plans for Berlin. On the left side of the stadium is the street leading to the main entrance. Far away, you can see the city centre of Malmö.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

The postcard below shows the the amusement park with the roller coaster to the left. In the middle you can see the water tower, the castle and a part of the lake... *Wait a minute! Something is wrong!* Two motives on one postcard! This is either a double printing or two photos taken on the same film frame. *Did not sell much!*



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours on coloured paper, black text.

## 2. Overall Design of the Expo

After passing the main entrance, you found a shop and a bank to the right and the telegraph, telephone and post office to the left. In the post office you could buy postcards and stamps and get special expo cancellations.

Just like on most large expos, you could have your postcard stamped with a special tower cancellation. This was a tradition that started in the Eiffel tower in Paris in 1888.

During the Baltic expo, 39 500 postcards were mailed in the tower.

See also two examples from the Eiffel Tower. The lower one is on the postcard on page 2.



Photo by J W Rahmn, showing the post office. 1914.



Unknown publisher, signature ND, Paris, 1904-1912.  
Colour lithograph, black text.



## 2. Overall Design of the Expo

In the main square you bought "official postcards, postcard booklets and poster stamps".

Some exhibitors provided their own postcards in their showcases.



*Centralgården med Huvudrestaurangen och Brevkortsiosken.*

Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

The expo had 19 post boxes around the expo area.

Every tram leaving the expo had a post box where you could mail your postcards.

A total of 489 500 postcards were mailed during the expo.



*Entréen*

Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.



## 2. Overall Design of the Expo



Axel Eliassons Konstförlag, Stockholm, 1913.  
Lithograph in two colours.

The main square was surrounded by arcades which offered some shadow when the sun was too hot. The summer of 1914 in Malmö was very hot.

On top of some of the arcades you could take a walk or have a rest. The postcards show the main square viewed from the upper level of the arcades.

The postcard to the left is Boberg's design of the main square. The postcard below shows the final result.

The motive below is printed in several variations of printing technologies and is probably the most famous motive from the expo.

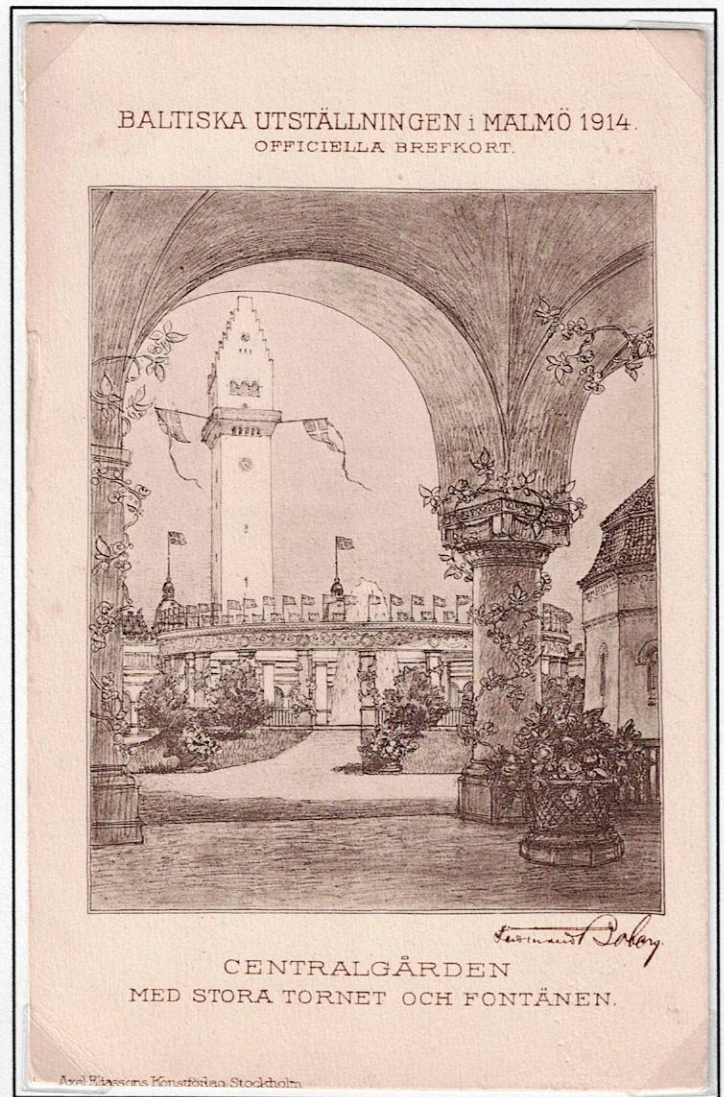


Axel Eliassons Konstförlag, Stockholm, 1914.  
Real photo, white text. Imported.

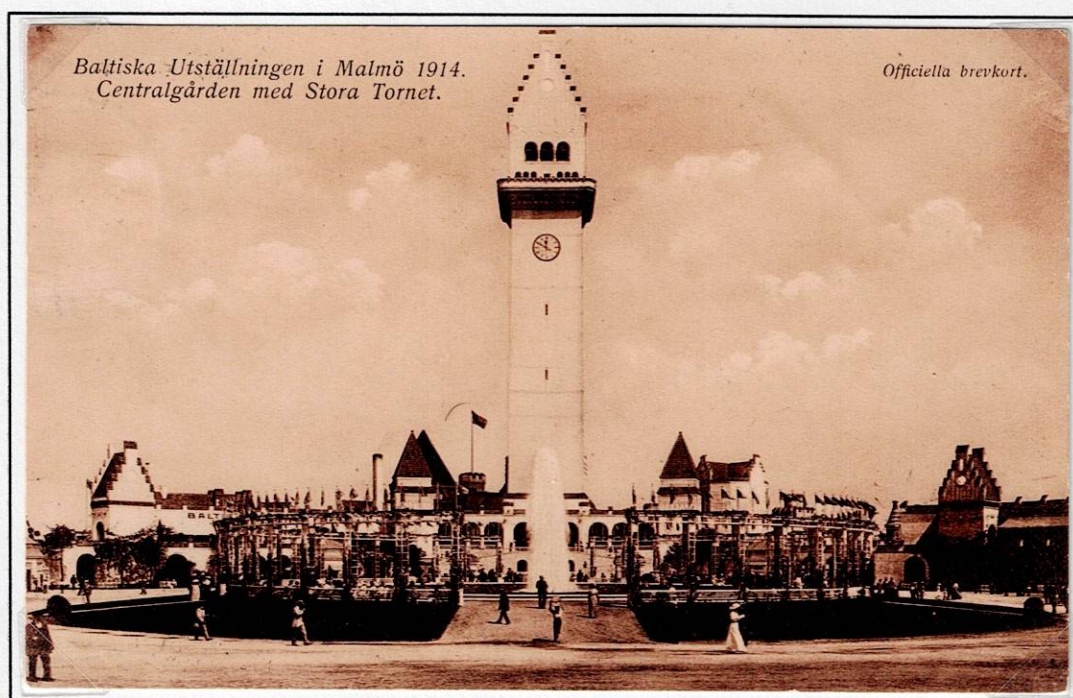
## 2. Overall Design of the Expo

The main square was the centre of the expo, the open area from which most parts of the expo could be easily reached.

The postcard to the left is Boberg's design of the main square towards the tower. The postcard below shows the final result.



Axel Eliassons Konstförlag, Stockholm, 1913.  
Lithograph in two colours.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

## 2. Overall Design of the Expo

In the centre of the main square there was a circular pond with a big fountain.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

The congress hall could take 3000 people. During the expo, more than 40 different congresses were held and several of them had international delegates. A number of royalties, ministers and celebrities visited the hall on various occasions. A Baltic music festival was held during four days, of which each nation arranged one day.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, black text. From postcard booklet.

### 3. Industry Pavilions of Four Countries

From the main square you could reach the two big Swedish pavilions for industrial products and large machinery. The two pavilions together contained 983 Swedish exhibitors on an area of 22.000 square metres.

The postcards below show the front of the pavilion for industrial products.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Screen print, colour lithograph, red text, structure paper.

Some exhibitors put their own cancellations on postcards, like Emil Ohlsson Fjäder & Agenturaffär, Malmö. It makes the postcard below quite rare.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

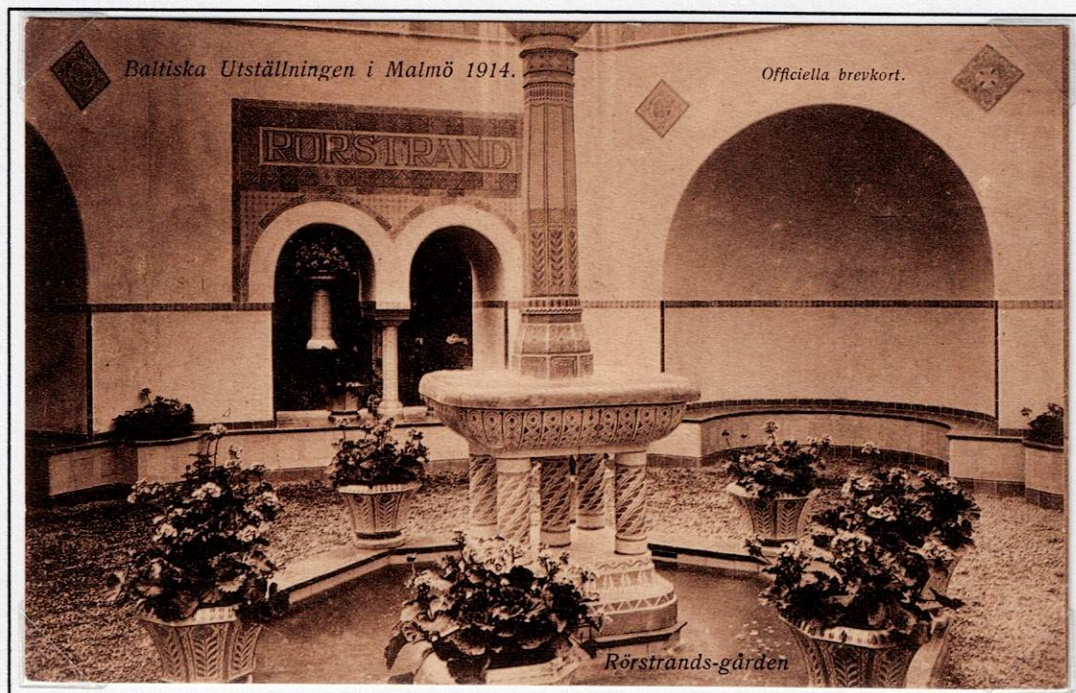
### 3. Industry Pavilions of Four Countries

In this pavilion, many of the big manufacturers of that time were represented. The postcard shows for example Sandvikens Jernverk, Avesta Jernverk and Ferna Bruk, Skinnskatteberg.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

In the pavilion for industrial products, the Swedish glass and porcelain manufacturers were represented. Rörstrand showed its ordinary porcelain but also a garden with a pool and a fountain in faïence.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

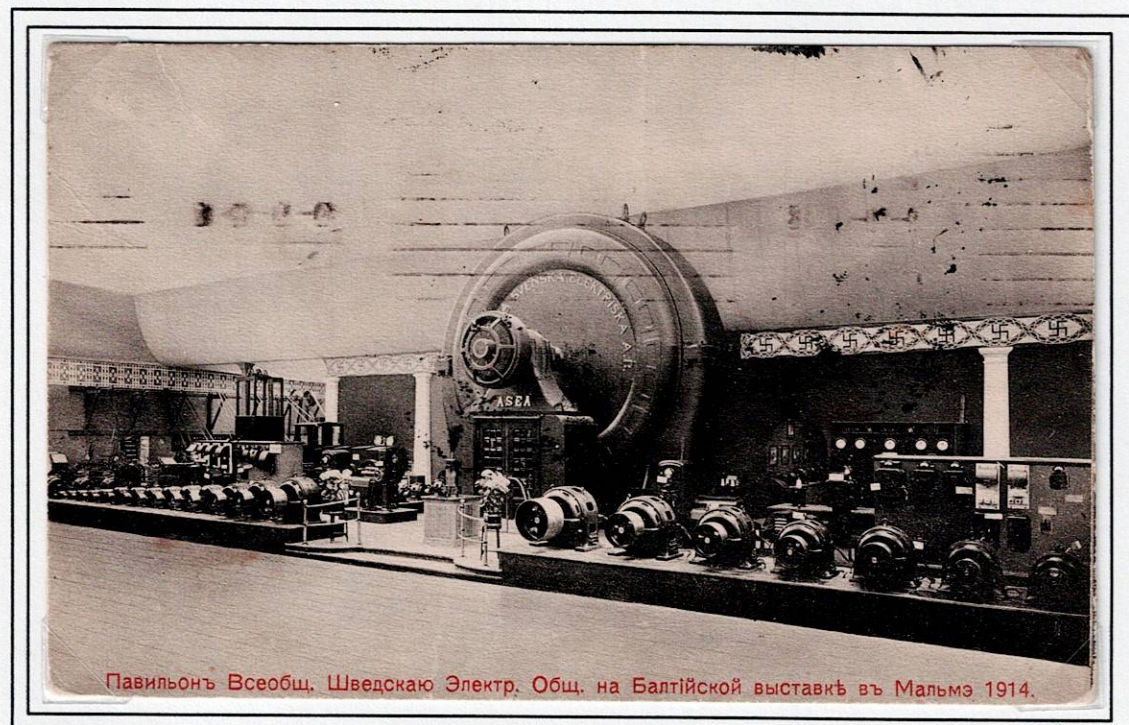
### 3. Industry Pavilions of Four Countries

In the pavilion for large machinery, you could find the latest machinery from Swedish manufacturers. The expo was important to show their positioning compared to competitors abroad.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

ASEA, nowadays part of ABB, showed their series of electric motors and generators. The postcard shown is rare with text in Russian for Russian-speaking visitors, but was also available in Swedish.



ASEA, 1914.  
Collotype, red text.

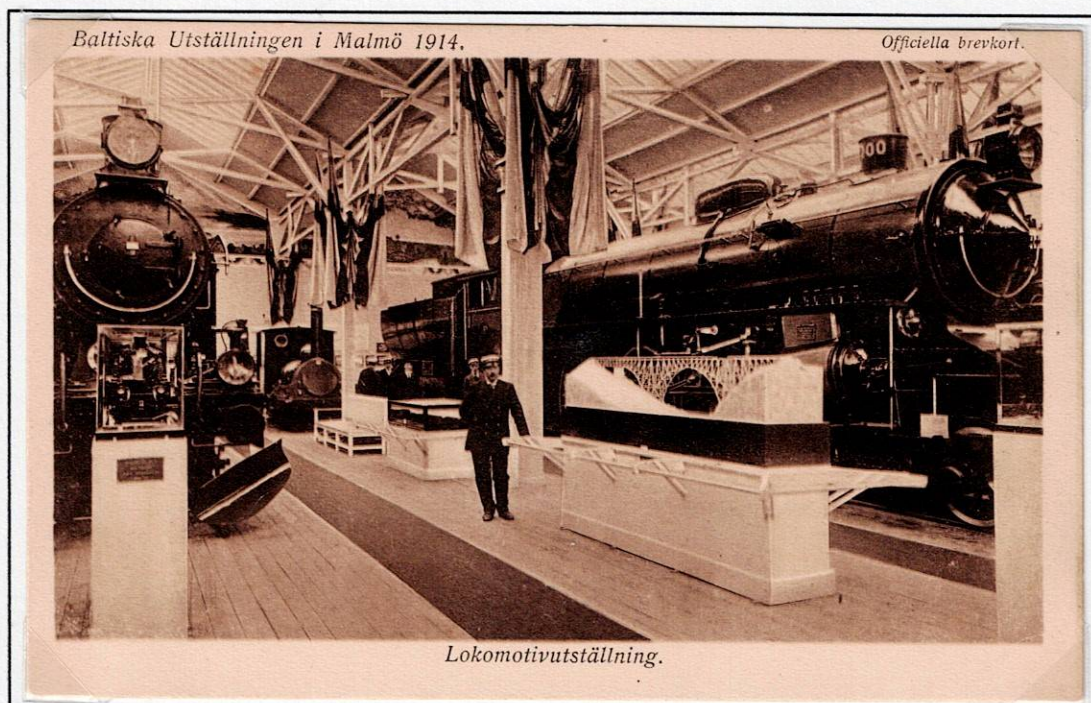
### 3. Industry Pavilions of Four Countries

The postcard shows for example steam engines from Munktells in Eskilstuna, steam turbines from De Laval and separators from Alfa-Laval.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

Right beside the pavilion for large machinery, you could see Statens Järnvägar (Swedish Railway) show the latest railway engines which could be compared with the largest German railway engines.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

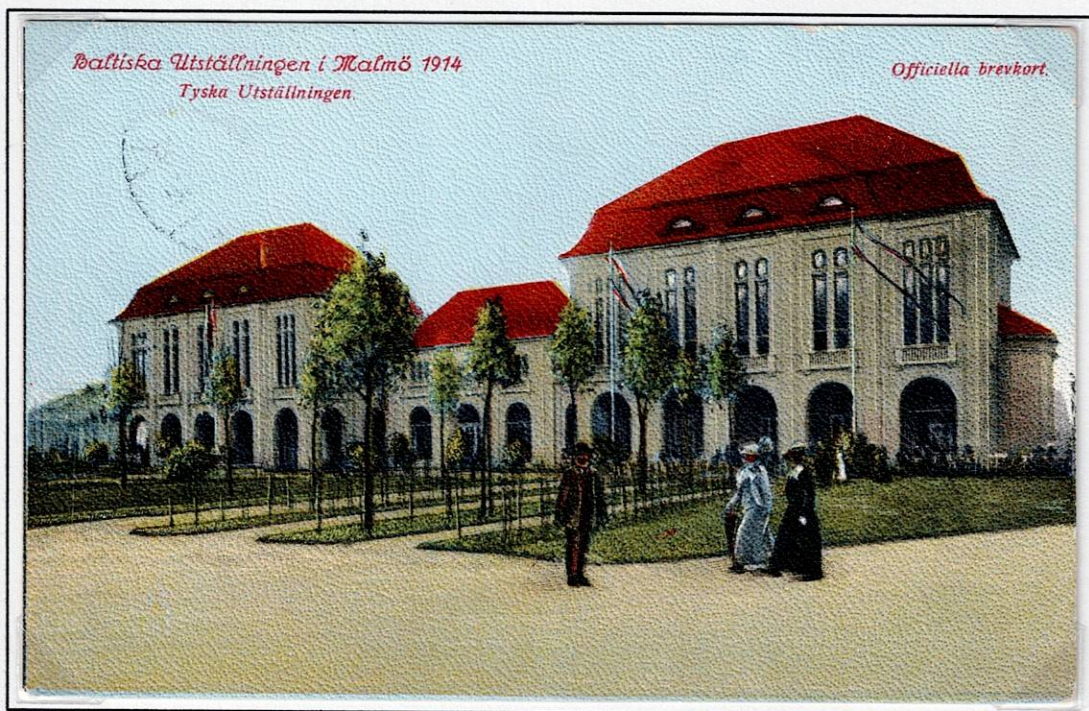
### 3. Industry Pavilions of Four Countries

The German pavilion containing 422 exhibitors covering an area of 28.000 square metres.  
The latest products of German industry was shown.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, red text.

Axel Eliassons Konstförlag published a number of their official postcards with German text for German-speaking visitors. The postcards shown have the same motives but texts in one or two languages.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Screen print, colour lithograph, red text, structure paper.



### 3. Industry Pavilions of Four Countries

The German pavilion contained a first class restaurant.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

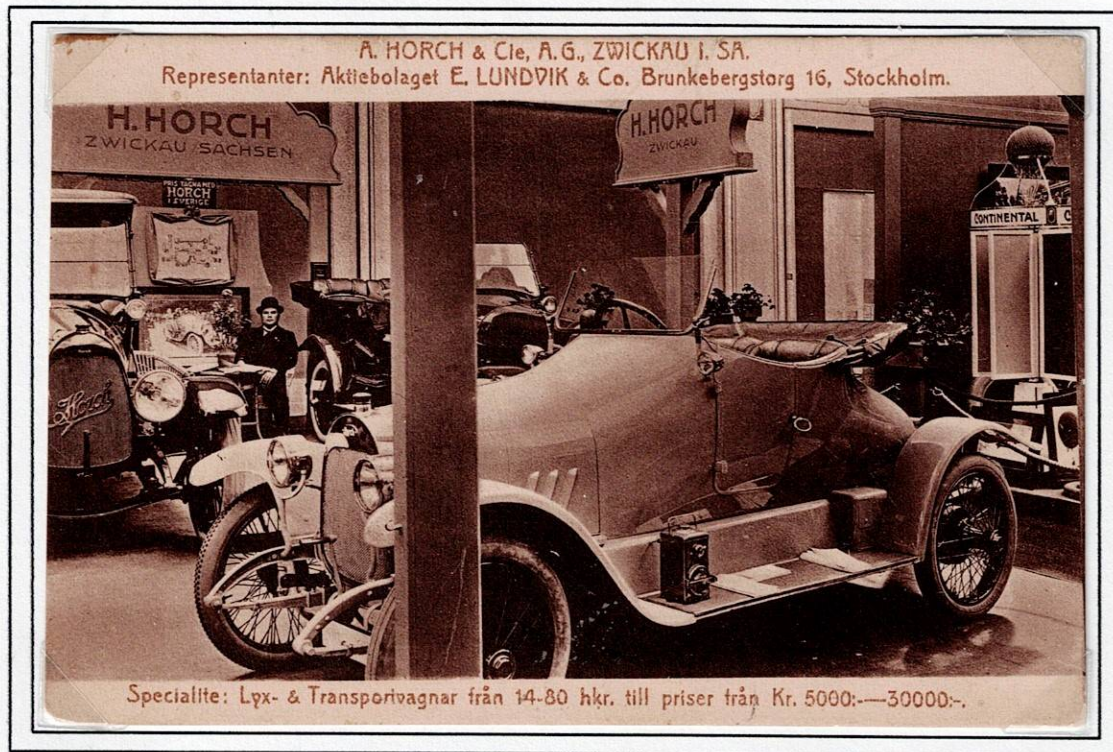
The German pavilion had a beautiful inner courtyard with arcades and a pond with a fountain.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

### 3. Industry Pavilions of Four Countries

The latest German car models were shown. The postcard shows a sports model from H. Horch in Zwickau. Publisher of the postcard is the Swedish representative in Stockholm.



E. Lundblad & Co., Stockholm, 1914.  
Collotype in two colours, brown text. Unused.

HANOMAG showed its large railway engines. This postcard was also available with Swedish text.

**\*\* BALTISCHE AUSSTELLUNG MALMÖ 1914 \*\***

**D-Heißdampf-Güterzug-Lokomotive mit 3achsigem Tender**  
für die Königlich Preussische Staatseisenbahn, Bauart G 8<sup>1</sup>,  
gebaut von der **Hannoverschen Maschinenbau-Actien-Gesellschaft**, vormals Georg Egestorff,  
**Hannover-Linden.**

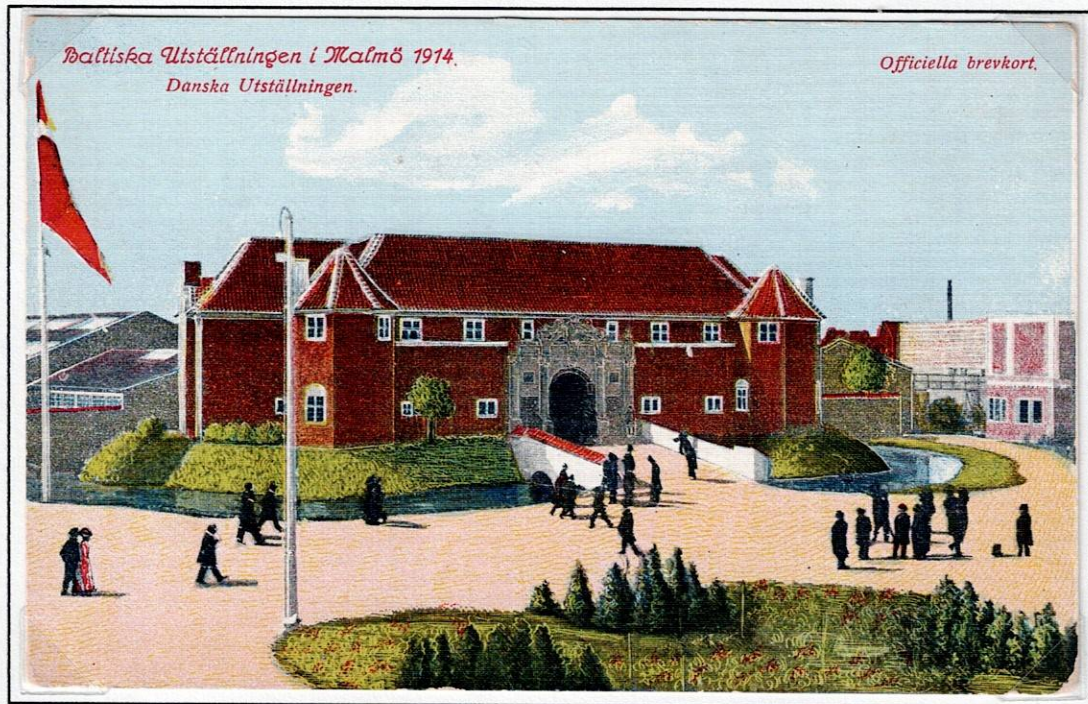
Spurweite	1435 mm	Leergewicht	61700 kg
Zylinderdurchmesser	600 mm	Reibungsgewicht	67300 kg
Kolbenhub	660 mm	Dienstgewicht	67300 kg
Raddurchmesser	1350 mm		
Kesseldruck	14 at	Tender:	
Rostfläche	2,6 qm	Wasserinhalt	165 cbm
Heizfläche einschl. Überhitzer	196 qm	Kohlenvorrat	7000 kg
		Leergewicht	21500 kg
		Dienstgewicht	44500 kg

L. 44894. Nr. 788. 1. 4. 14. HANOMAG Nr. 220 d

Meisenbach Riffarth & Co, Berlin-Schöneberg, 1914.  
Screen print, brown and red text.

### 3. Industry Pavilions of Four Countries

The Danish pavilion was smaller than the German and contained 246 exhibitors.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Screen print, colour lithograph, red text, linen paper. Unused.

The Danish pavilion was built with brick walls and had a big gate of sand-stone with the Danish Royal lions. The postcard shows the Royal Swedish and Danish families visiting the pavilion.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

### 3. Industry Pavilions of Four Countries

The Danish furniture industry was well represented at the expo. The Danish Royal family had their own room for receptions in the Danish pavilion. The furniture made of oak was delivered by the Rud. Rasmussen factory in Copenhagen.



Rud. Rasmussen, Copenhagen, 1914.  
Collotype.

In the Danish design industry hall shown in the postcard below, many companies were represented. However, big manufacturers like Bing & Gröndahl and Den Kongelige Porcelaensfabrik had their own rooms.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

### 3. Industry Pavilions of Four Countries

The Danish pavilion had a beautiful inner courtyard with arcades and a goldfish pond and flower beds. The Greenland department of the Danish pavilion was situated in the arcades of the courtyard.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

The Russian pavilion was the smallest of the four nation's pavilions, but it was the tallest with its two 25 metres towers.

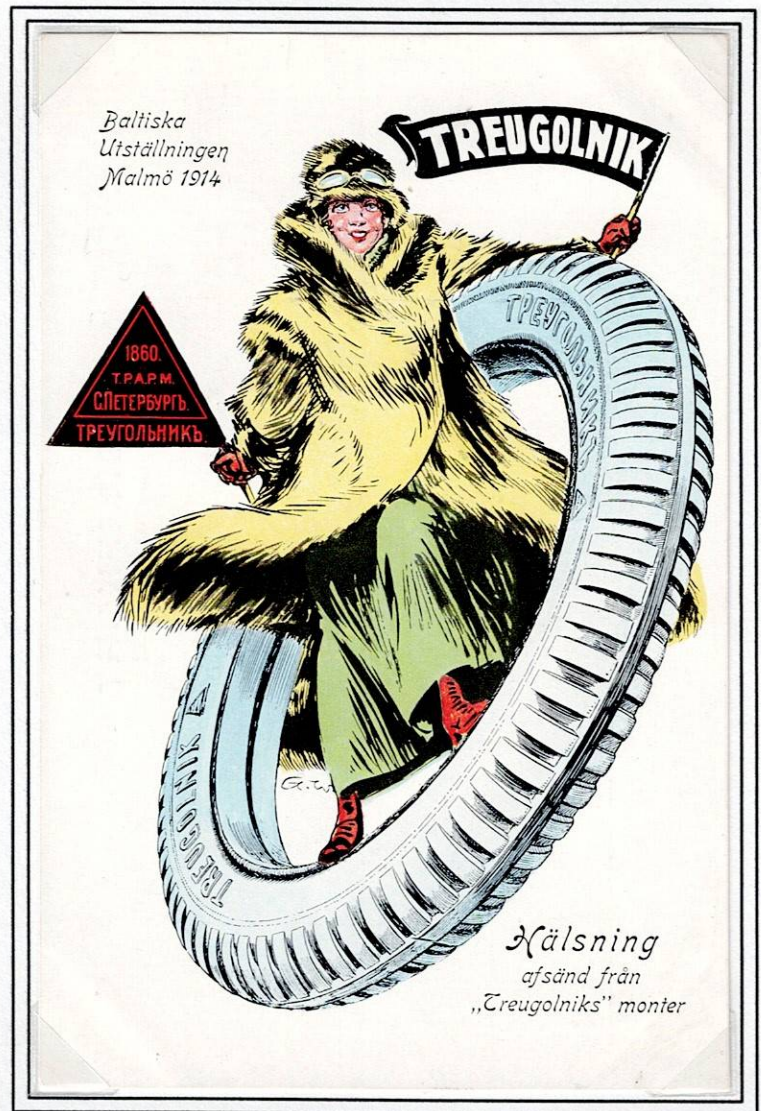
Russia wanted to cancel its participation in the expo, but finally, after massive persuasion, there were 73 "semiofficial" exhibitors. Without Russia, the expo could hardly have been called Baltic!



Axel Eliassons Konstförlag, Stockholm, 1914.  
Real photo, white text. Imported.

### 3. Industry Pavilions of Four Countries

Treugolnik in Petersburg was one of Russia's largest rubber manufacturers.



Zetterlund & Thelanders Boktr., 1914.  
Screen print, black text. Unused.

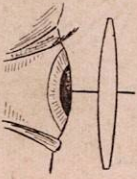
The optics company Michelson & Sheinman in Petersburg was one of the Russian exhibitors.

The card shown is not a postcard, but a trade card to be handed over or sent in an envelope. The adjacent side is a simple eyesight test.

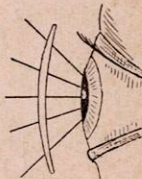
**Michelson & Sheinman**

Ryska afdelningen å Baltiska Utställningen.

Gamla systemet,



Nya systemet.



Fabrik för \_\_\_\_\_

*Akromatiska linser,  
optiska och vetenskapliga instrument*

\*\*\* PETERSBURG, Anglisky per. N:o 23. \*\*\*

Filiale: PARIS: 20 Rue de Chabrel.  
LONDON: Thavies Inn 7-8.

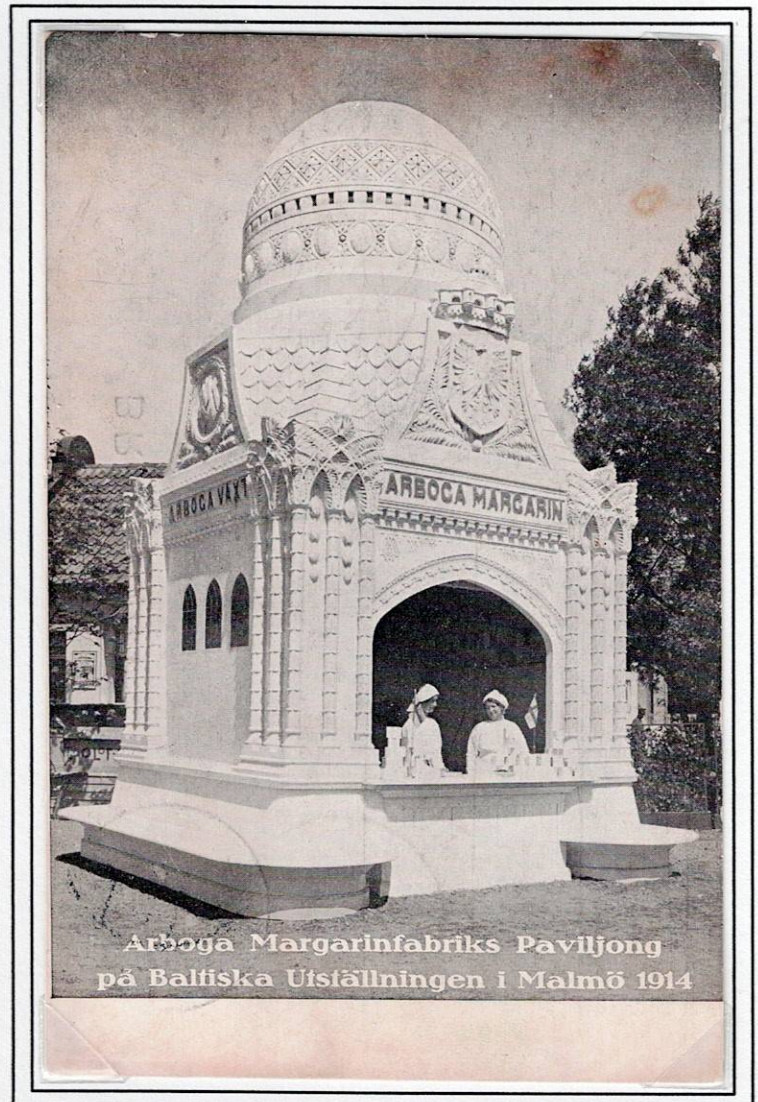
Ryska afdelningen å Baltiska Utställningen.

## 4. More Showrooms Mirroring its Time



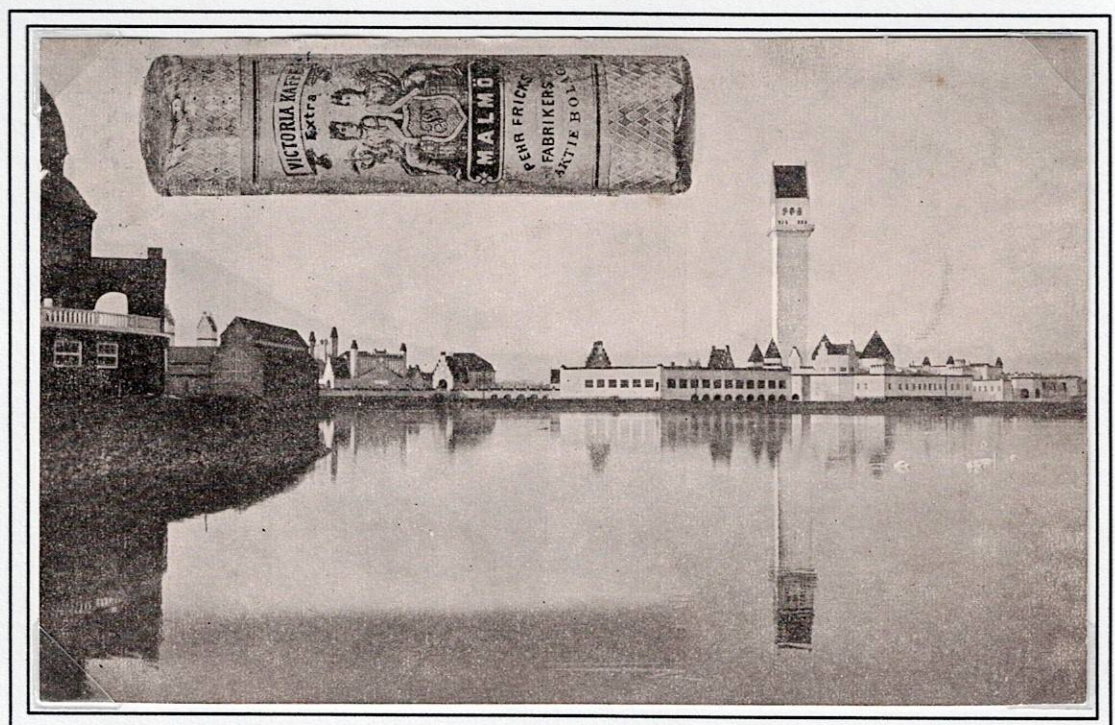
All exhibitor personnel had entry cards with photos attached. Security in 1914!

Some exhibitors had their own pavilions. Arboga Margarinfabrik was one of many exhibitors who had a spectacular pavilion.



Arboga Margarinfabrik, 1914.  
Screen print.

This postcard is an example of a company who marketed its product by printing a picture of it on a photo normally used as an official postcard.



Per Fricks Fabrikers AB, Malmö, 1914.  
Screen print.

## 4. More Showrooms Mirroring its Time

The postcard is an example of a German company showing its Swedish business. The company marketed malt coffee, soon a popular substitute for coffee when real coffee became a scarce commodity in war times.



AB Kathreiner, Stockholm, 1914.  
Screen print.

More Swedish company pavilions, from left to right: AB De Svenska Kristallglasbruken, AB Malmö Kaffekompani and its Solo-Kaffe-pavilion, C. H. Ernst Römelings Wurst- & Bier-Pavilion, the exhibitor was a meat- and sausage canning company in Stockholm.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Real photo, white text.



## 4. More Showrooms Mirroring its Time

Nordiska Kompaniet (NK) showed the latest fashion within furniture and interior decorating. NK had a factory in Nyköping, but the famous department store in Stockholm, drawn by Boberg, did not open until 1915.



Svenska Litografiska AB, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

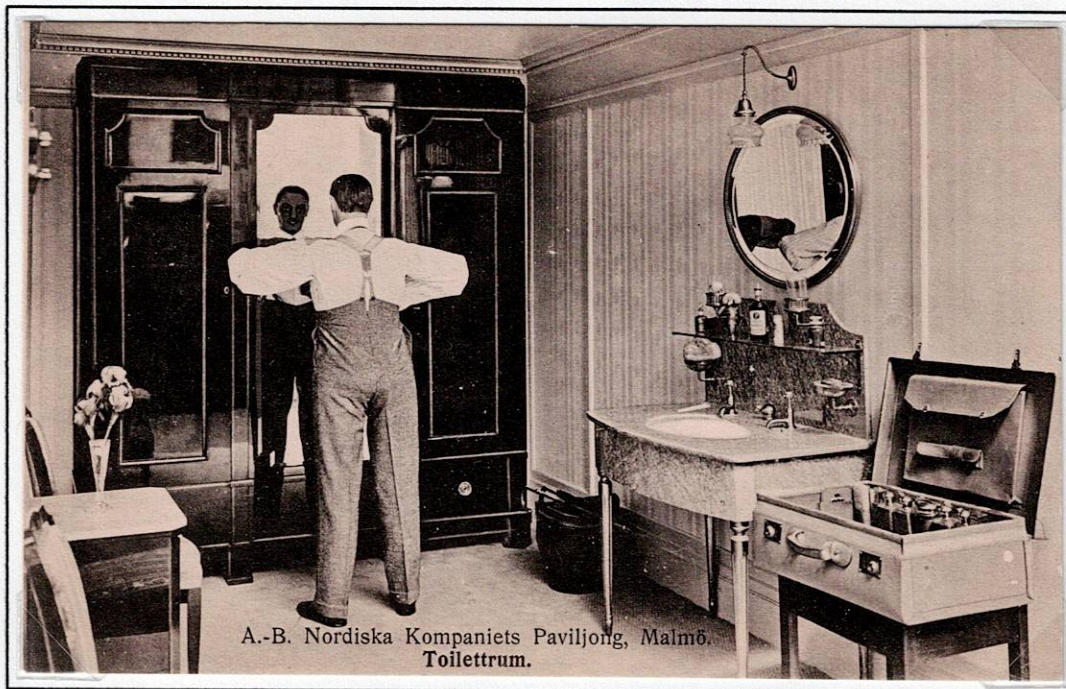
The postcard below shows some examples of electric lamps. Electricity was rather new in many homes.



Svenska Litografiska AB, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

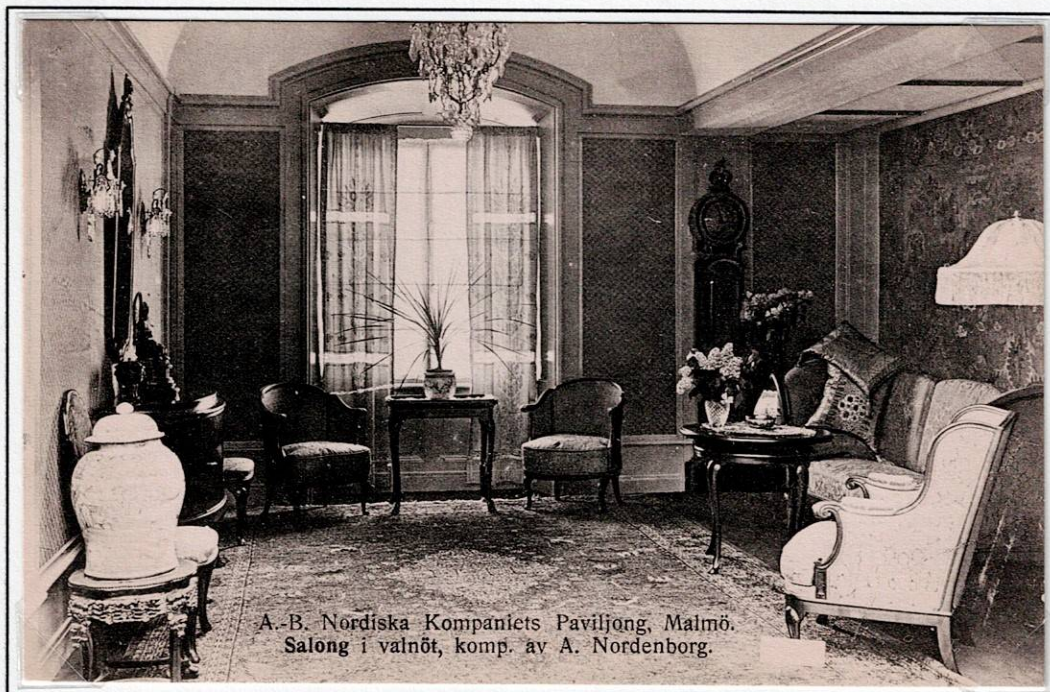
## 4. More Showrooms Mirroring its Time

This is a modern dressing room...



Svenska Litografiska AB, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

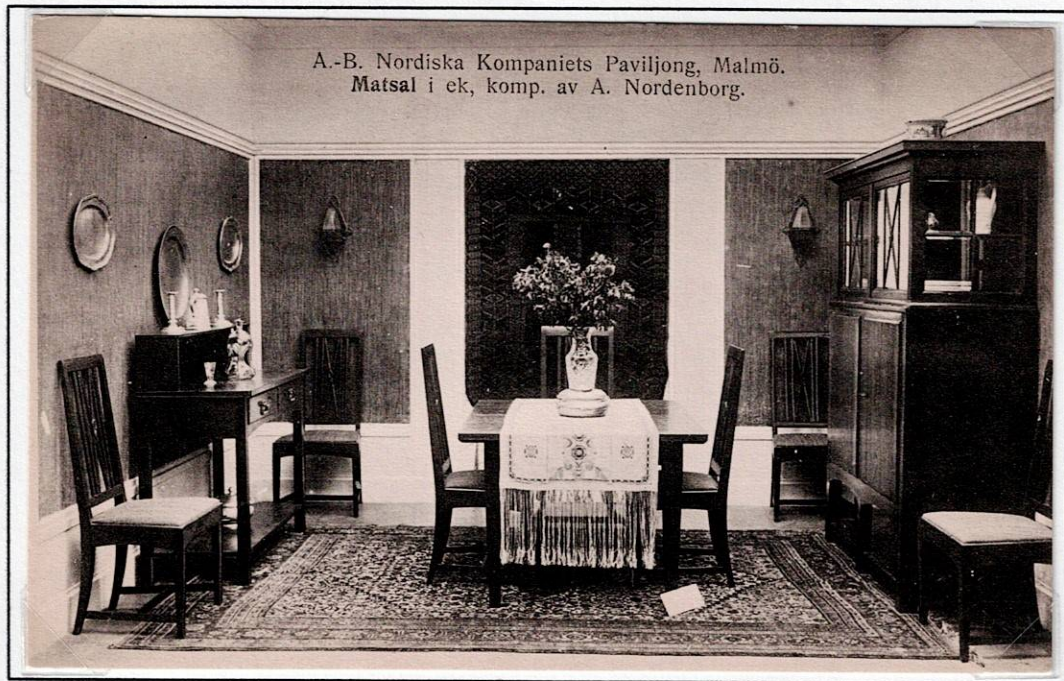
...and a living room in walnut, created by the designer A. Nordenborg.



Svenska Litografiska AB, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

## 4. More Showrooms Mirroring its Time

The postcard shows a dining room in oak, also designed by A. Nordenborg...



Svenska Litografiska AB, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

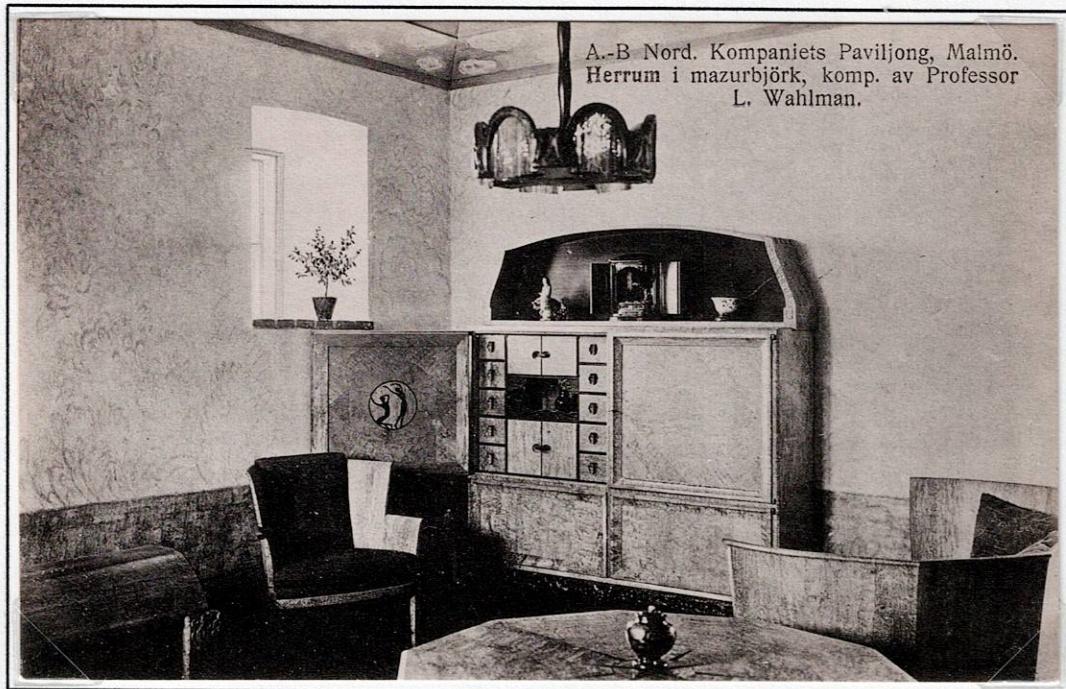
...and a living room in birch, designed by architect Carl Bergsten.



Svenska Litografiska AB, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

## 4. More Showrooms Mirroring its Time

The postcard shows a gentlemen's room designed by the professor of architecture Lars Israel Wahlman.



Svenska Litografiska AB, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

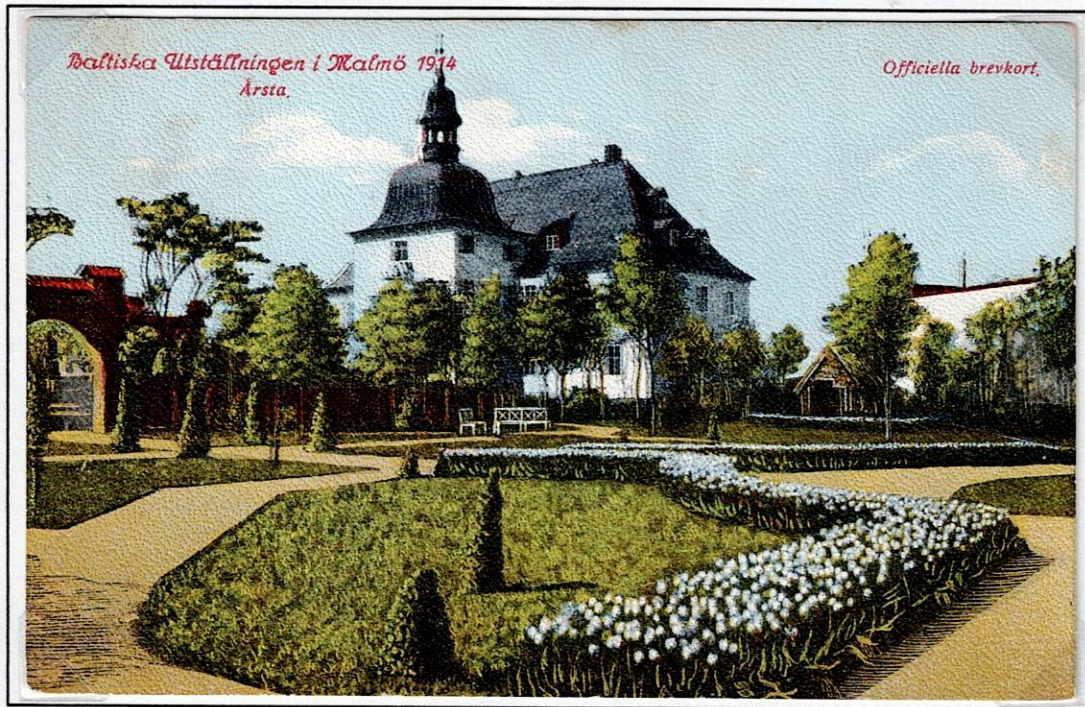
The postcard shows the department of textile created by Thyra Grafström.



Svenska Litografiska AB, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

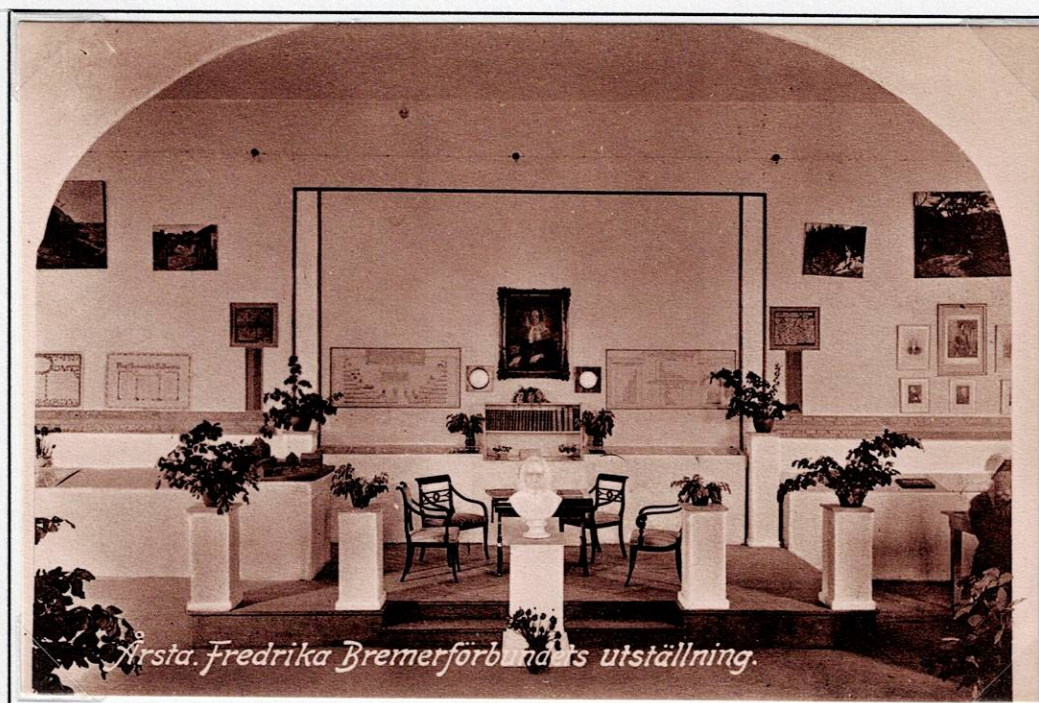
## 4. More Showrooms Mirroring its Time

In the park, near the Royal pavilion, there was a copy of Fredrika Bremer's mansion Årsta, built in full size! Fredrika Bremer was struggling för women's liberation in Sweden.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Screen print, colour lithograph, red text, structure paper.

Årsta was the first exhibition of feminism in Sweden. In the mansion halls were showcases about women's liberation and the struggle for civil rights, which was a very hot topic those days. The struggle was mainly about the right to vote and about emancipation.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph. Unused.

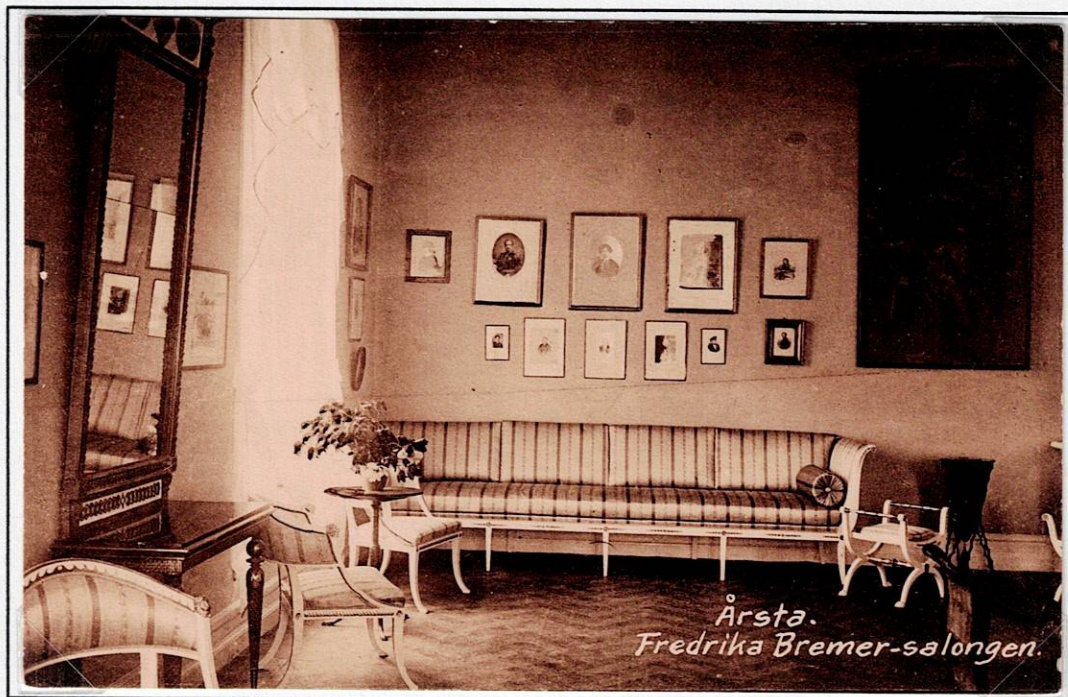
## 4. More Showrooms Mirroring its Time

Årsta included a fine restaurang with a cafeteria in the garden. The purpose was to prove that a first-class restaurant could be profitable without serving alcohol and receiving tip!



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

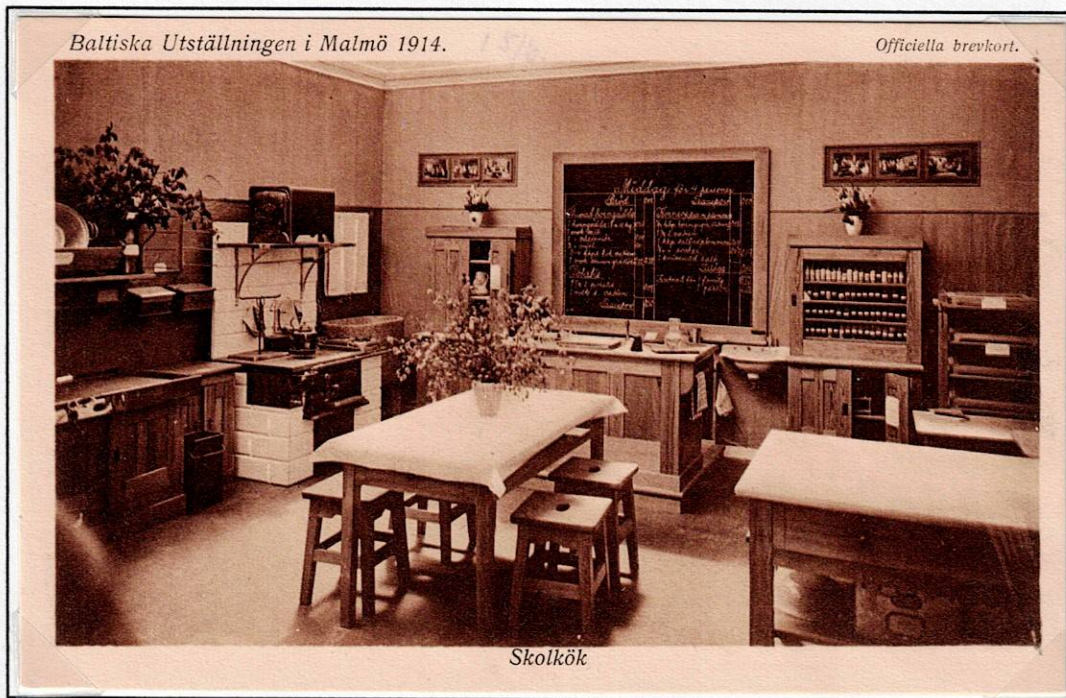
The postcard shows one of the mansion halls, named after Fredrika Bremer.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph. Unused.

## 4. More Showrooms Mirroring its Time

In the mansion, the association of school teachers of cooking showed a demo kitchen for making housekeeping easier. A number of lectures and seminars on that topic had many participants.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

Malmö Barnkrubbor showed a well equipped kindergarten. It was an important part of women's struggle to establish good ways of having the children taken care of while their mothers worked.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

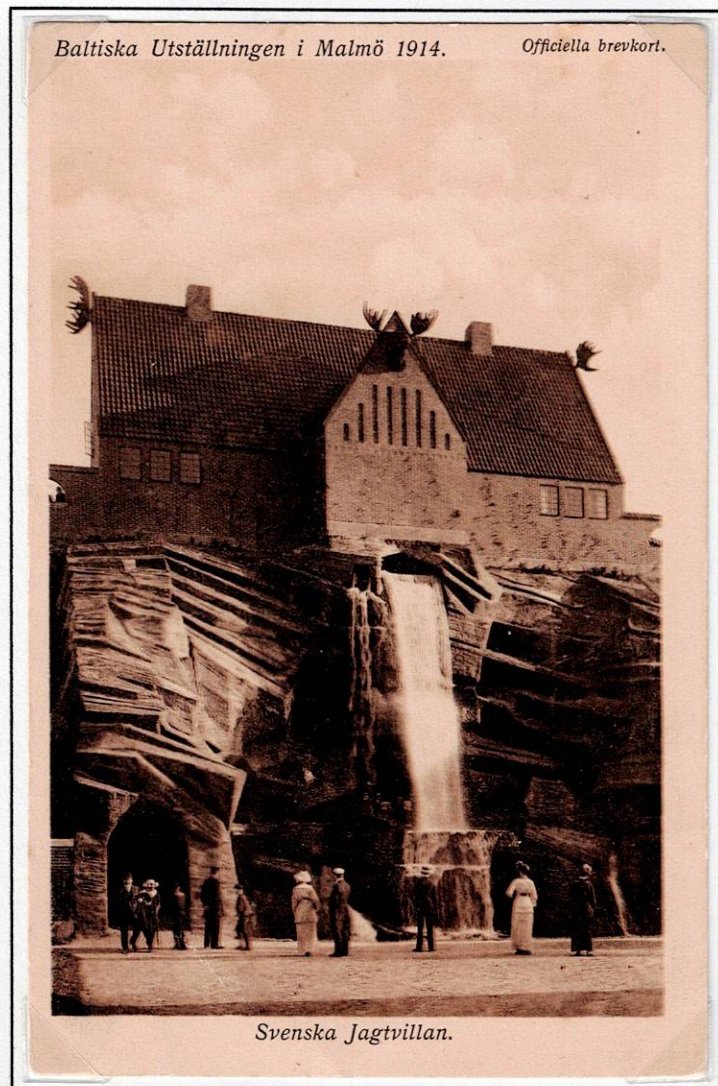
## 4. More Showrooms Mirroring its Time

Behind the Royal pavilion there was an artificial mountain with a waterfall. On top of the mountain was a hunting pavilion. Visitors could reach the pavilion via an elevator inside the mountain. The view was magnificent.

The hunting pavilion contained lots of moose horns and other trophies.

If Årsta was a symbol of the female aspects of the expo, the hunting pavilion symbolized the male aspects.

The hunting pavilion offered to put its own cancellation on postcards. Not very common!



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Real photo, white text. Imported.



## 4. More Showrooms Mirroring its Time

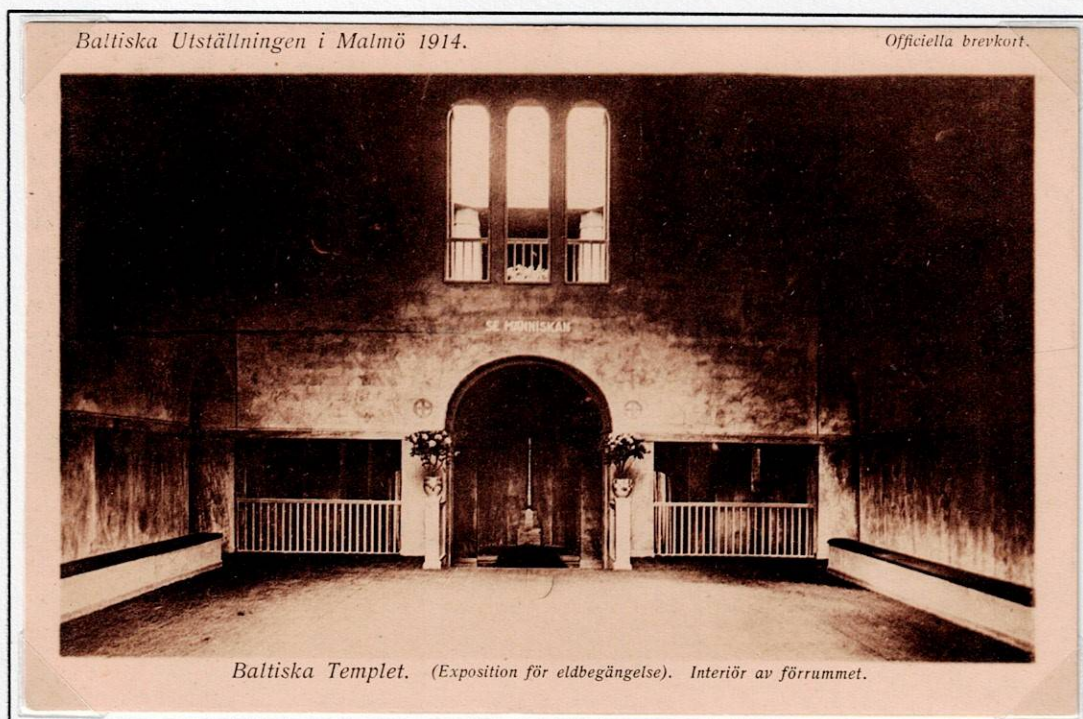
The Baltic temple was initiated by Svenska Likbränningsföreningen, which 1917 was renamed Svenska Eldbegängelseföreningen. Its purpose was to promote cremation.

Cremation is very common in Sweden today, but in 1914 there was a hot debate among christian societies.

The famous artist Carl Milles designed the interior of the temple. The temple exhibition was opened by the Swedish Prince Eugen.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

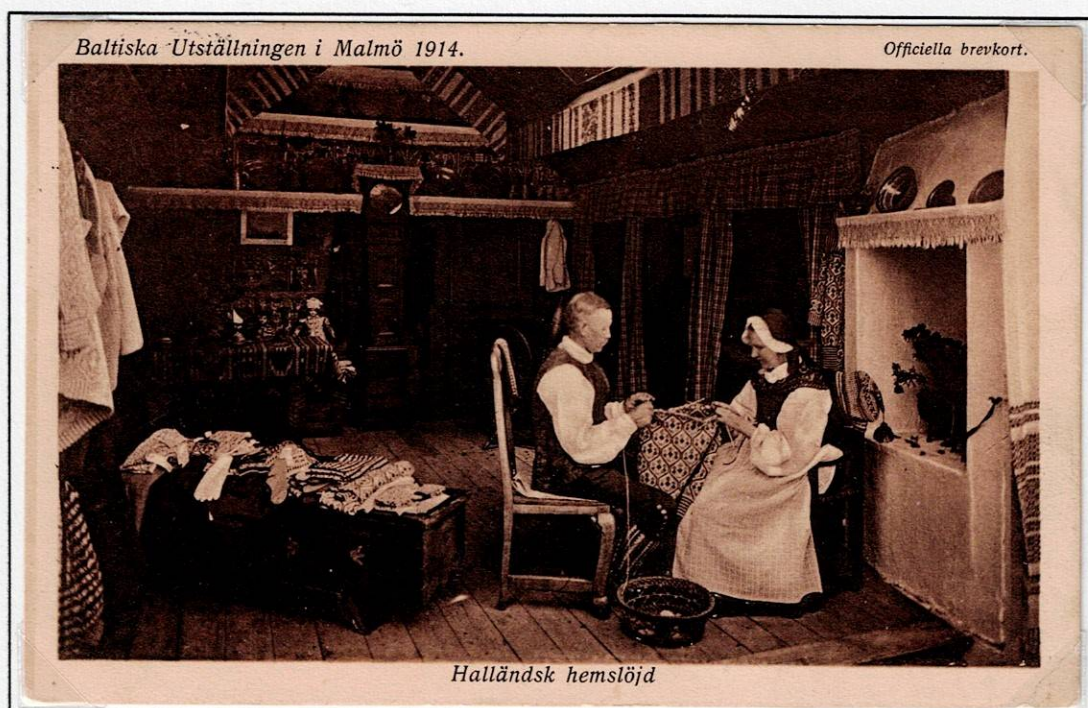
## 4. More Showrooms Mirroring its Time

The handicraft movement started more than a century ago, as a reaction to the industrialized society. In the Swedish pavilion, the national handicraft association arranged a showcase common to the local associations.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

Several local handicraft associations had their own showcases in order to reach a larger audience compared to what could be achieved at home. The Halland handicraft association was one example.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

## 4. More Showrooms Mirroring its Time

The Gestrikland handicraft association was another example.



Gestriklands Hemslojdsforening, Gävle, 1914.  
Screen print, black text.

Ölands Kulturminnesforening, an association for cultural heritage preservation, was founded in Borgholm in 1914 and participated showing the Ölandsstugan, a pavilion of its own. The association wanted to show local handicraft in order to increase tourism in Öland.



Ölands Kulturminnesforening, Borgholm, 1914.  
Lithograph in two colours, black text. Unused.

## 4. More Showrooms Mirroring its Time

The Swedish tourist association was founded in 1885 in order to develop and promote tourism in Sweden. Along with improved communications like trains and cars, tourism increased rapidly in the beginning of the last century. The association was one of the organisers of the tourist- and athletics exhibition. The Swedish Royal family paid a visit. So did the Danish King, but not when the picture below was taken.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Real photo, black and white text. Imported.

The tourist exhibition showed seven large paintings, so called diorama paintings. The postcard below shows the diorama of Åre. The painting was 24 metres long and 12 metres high. The Swedish mountains were popular for tourism. Another diorama showed Abisko.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, black text.

## 4. More Showrooms Mirroring its Time

The pavilion for the fishing industry was built by the lake upon concrete pylons in the water. The pavilion contained the latest news within ship building, shipping, rescuing and fishing, as well as fish tanks. A lot of fish had been released in the lake and many visitors tried to catch it.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, brownish red text. Unused.

The forestry pavilion showed the latest within forestry. You could see log driving and toeing, a saw mill and how forests were managed and protected.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

## 4. More Showrooms Mirroring its Time

The mail order business came to Sweden from Germany, and around 1900 a few companies were doing business.

Åhlen & Holm started in Insjön in 1899. You could order products from catalogues and have them mailed to your address.



Åhlen & Holm, 1914.  
Screen print, black text.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

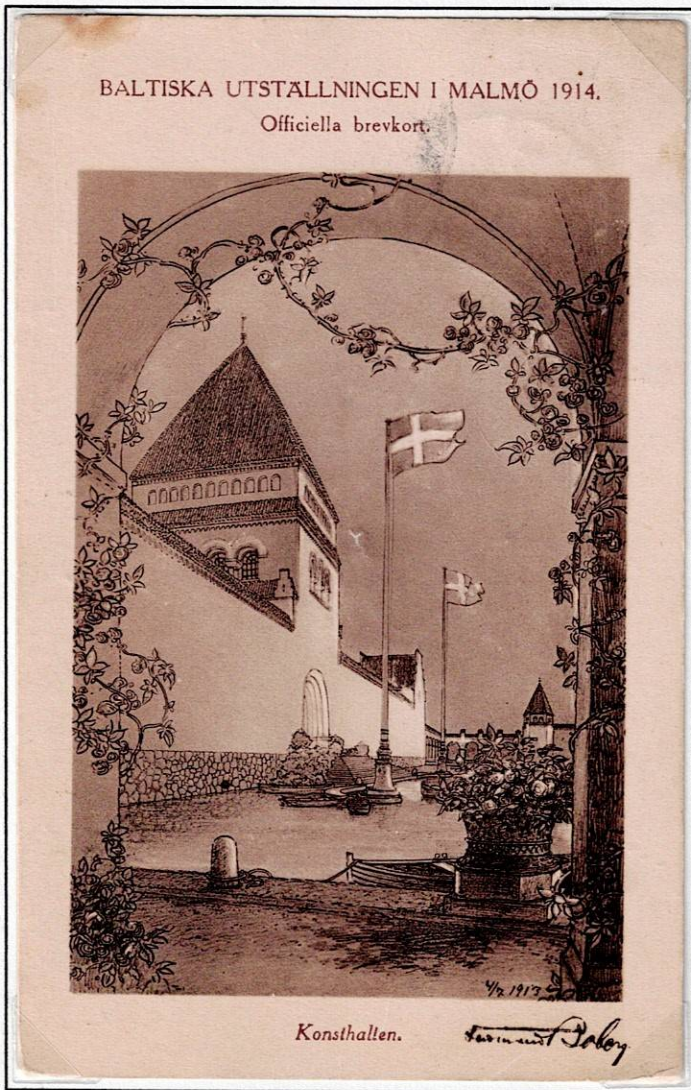
Werdandibund was a German association consisting of cultural celebrities. Ancient Nordic ideals were praised and the association wanted to preserve German arts and culture which was believed to be in severe decay.

The association also had strong nationalist and Aryan features and was an early movement of ideas which later lead to the second world war. However, such ideas were not at all controversial in 1914!

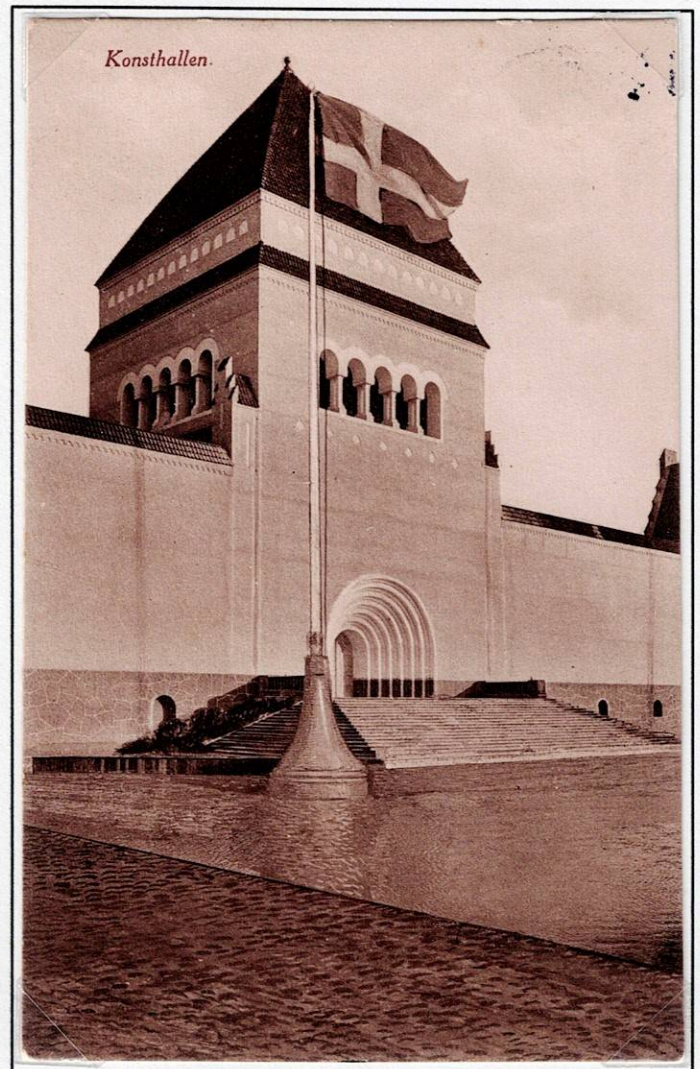
## 5. The Art Gallery

The art gallery was one of the major attractions of the expo.

The postcard to the left is Boberg's design of the art gallery. The postcard below shows the final result.



Axel Eliassons Konstförlag, Stockholm, 1913.  
Lithograph in two colours, brownish red text.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, brownish red text.

## 5. The Art Gallery

The exterior of the art gallery was decorated with fountains, sculptures and arcades, which together with the large staircase down to the water gave associations to Venice.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Screen print, colour lithograph, red text. Unused.

The monumental art gallery was at its best when reflected in the water.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.



## 5. The Art Gallery

Yet another view of the art gallery.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

The postcard shows one of the fountains outside the art gallery.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Real photo, white text. Imported. Unused.

## 5. The Art Gallery

This is a closer look at the fountain on the previous postcard. The sculpture is called "Children playing" and is made by Anders Jönsson, who was born in Scania but lived in Paris as a sculptor.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

The archades were filled with sculptures. On top of the staircase you can see a big statue called "Monique" in black granite made by Johan Färngren.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

## 5. The Art Gallery

This is another example of an arcade filled with sculptures.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

From the art gallery and its arcades you had a nice view of the expo area.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

## 5. The Art Gallery

The art exhibition was the largest so far in the Nordic countries. It contained 3526 different pieces of art. The art gallery was the only place at the expo where Finland could show things, resulting in 192 pieces of art.

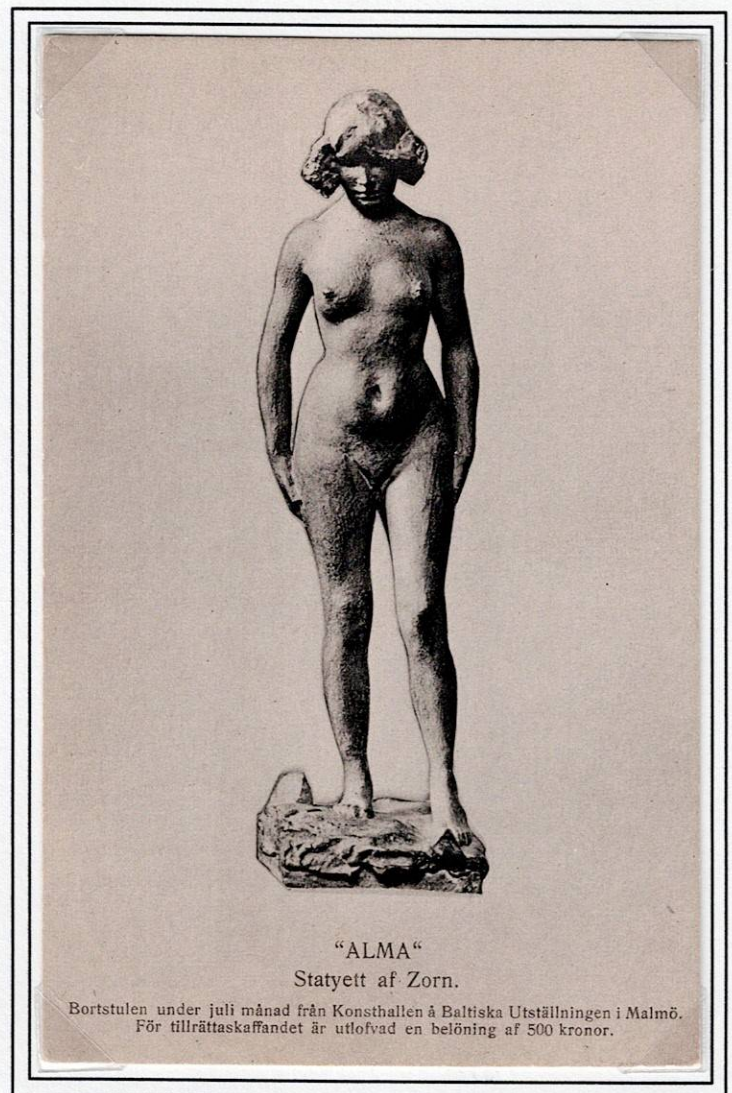
Professor Oscar Björk had formed a mixture of various styles and techniques by visiting the four participating nations and many artists. Prince Eugen got a personal invitation to show his art.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, black text.

In July 1914, a 230 millimeter bronze statuette Alma by Anders Zorn was stolen from the art gallery. A reward of 500 Swedish crowns was declared. The postcard to the right was published and distributed at the expo.

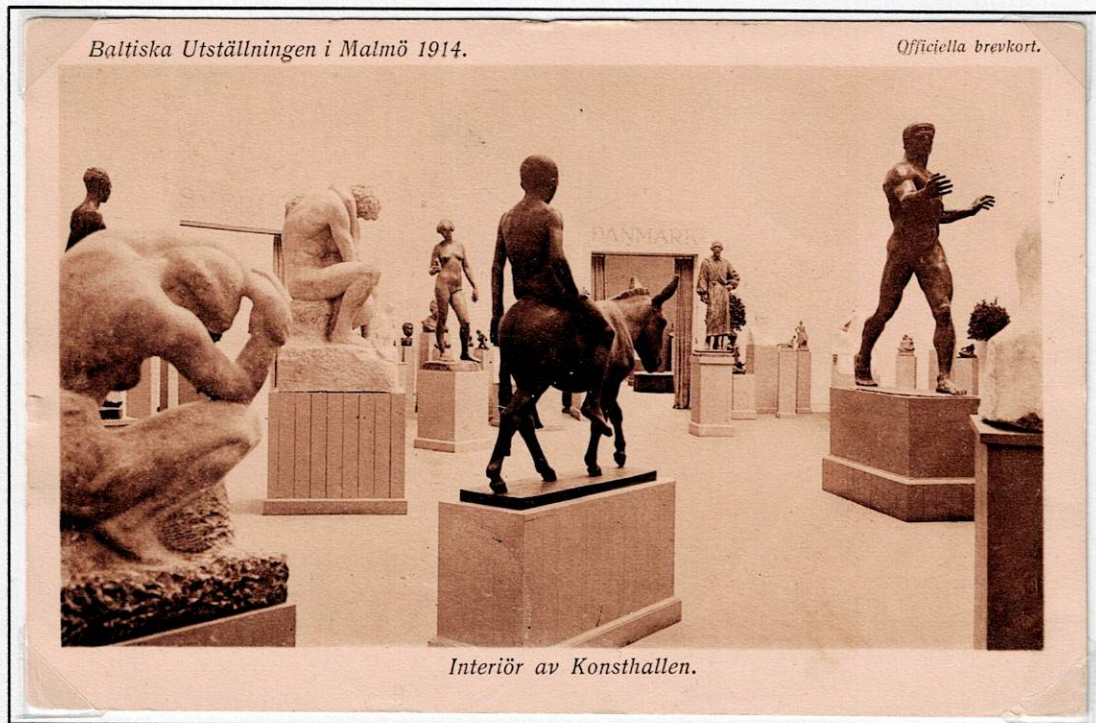
After a while, the stolen statuette was found. Today, it can be studied at the Anders Zorn museum in Mora.



Unknown publisher, 1914.  
Lithograph in two colours, black text.

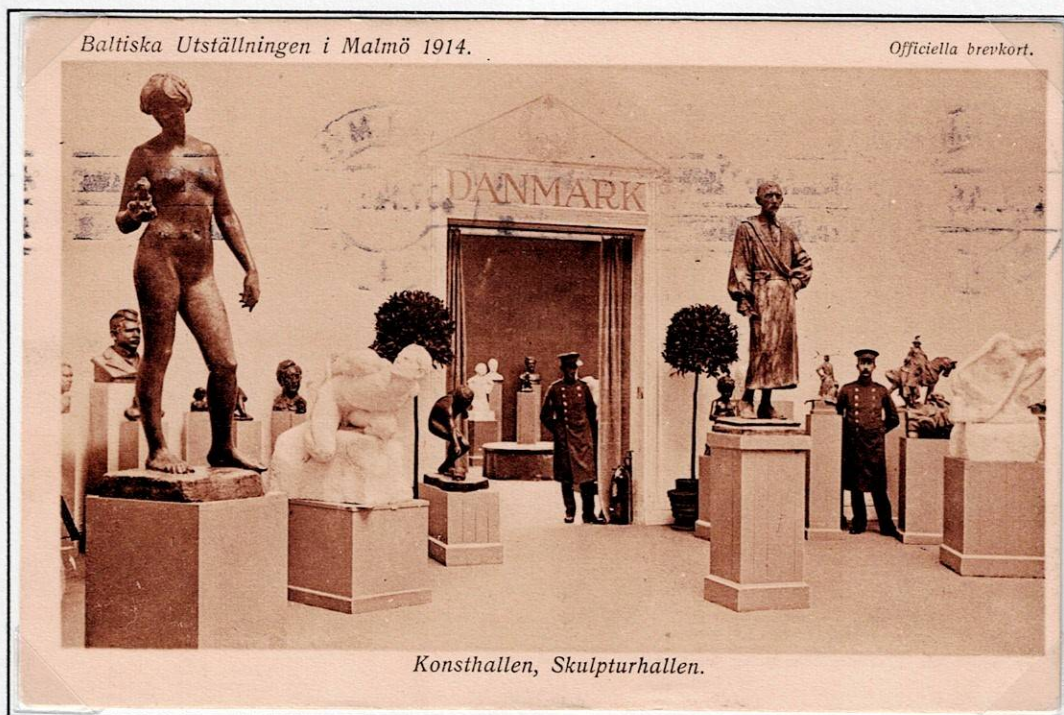
## 5. The Art Gallery

The pieces of art had to be one of paintings, drawings, sculptures, medals, graphics or designed useful objects. Furthermore, the pieces had to be younger than 17 years.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

Both postcards show examples of sculptures in the big sculpture hall. The hall was reached from the entrance of the art gallery, and from there the national halls were reached.

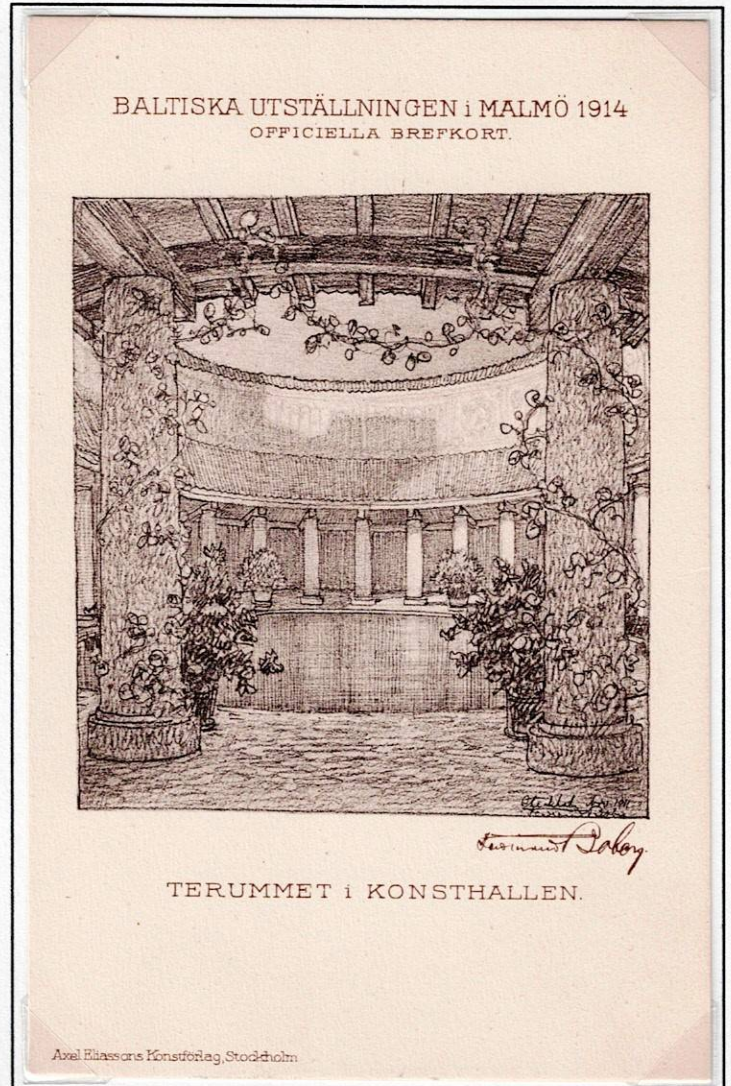


Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

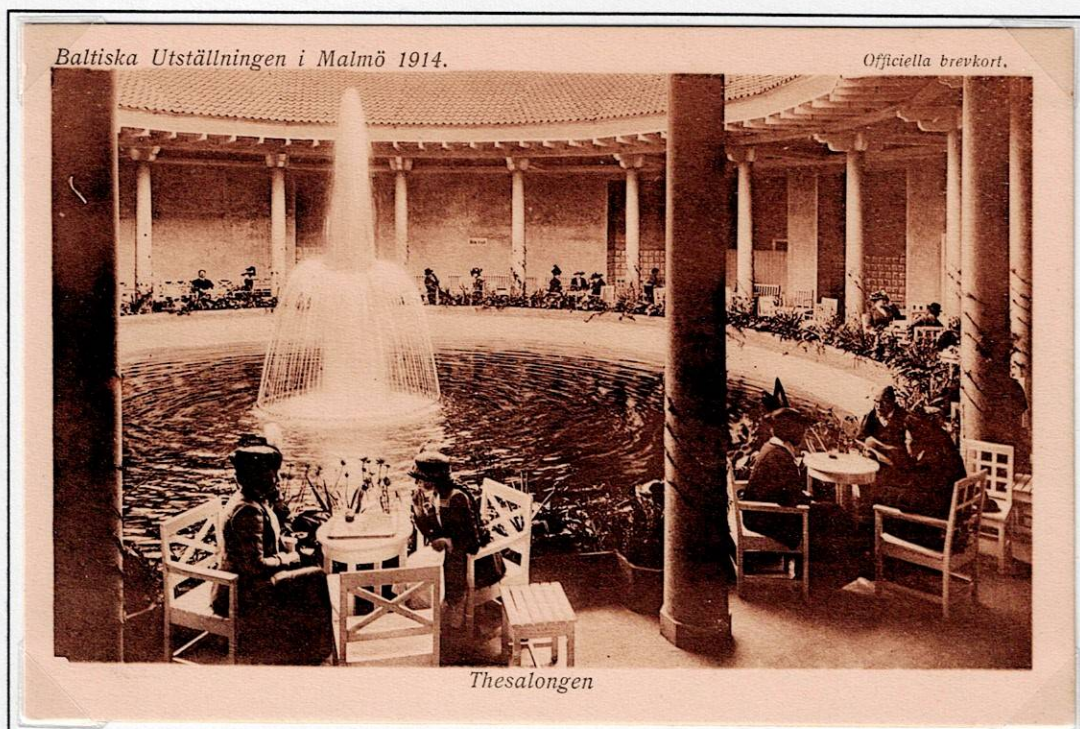
## 5. The Art Gallery

From the Carl Milles hall in the art gallery you could take the stairs down to a beautiful tea room with a fountain.

The postcard to the right is Boberg's design of the tea room. The postcard below shows the final result.



Axel Eliassons Konstförlag, Stockholm, 1913.  
Lithograph in two colours. Unused.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused

## 6. Beautiful Areas for Recreation

The expo included large areas for walking and relaxing. The flower street and the gardens around the Royal pavilion and further on towards the mountain are good examples.

In the Royal pavilion, the Royal family could rest after the opening ceremonies.

The postcard to the right is Boberg's design of this part of the expo. The postcard below shows the final result, seen from the mountain behind the pavilion.



Axel Eliassons Konstförlag, Stockholm, 1913.  
Lithograph in two colours. Brown text.

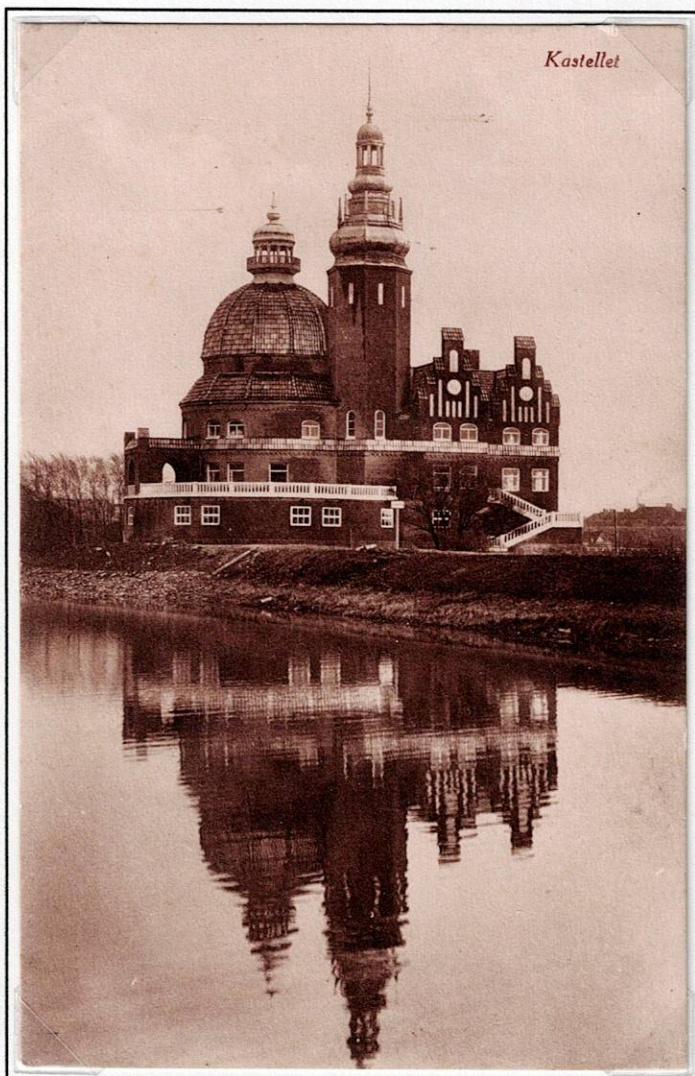


Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

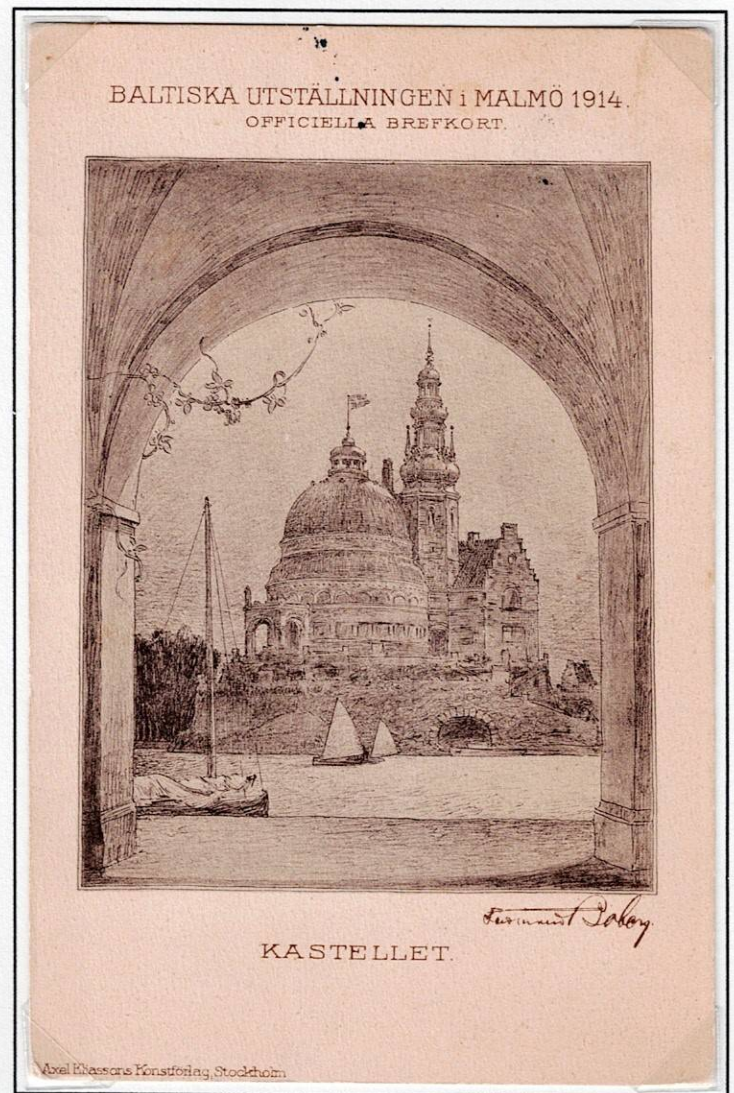
## 6. Beautiful Areas for Recreation

On a small island with a walking path to the shore, there was a castle with influences from many directions. In the castle there was a restaurant called Kastellet.

The postcard to the right is Boberg's design of the castle. The postcard below shows the final result.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph, brown text. Unused.

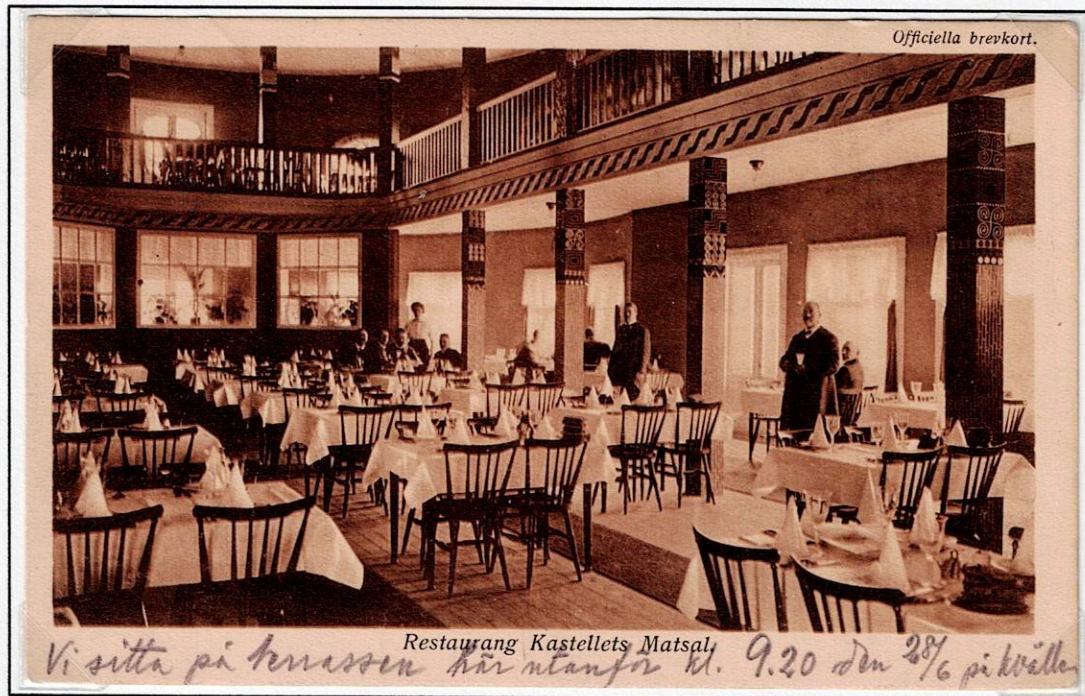


Axel Eliassons Konstförlag, Stockholm, 1913.  
Lithograph in two colours.



## 6. Beautiful Areas for Recreation

The postcard shows the dining room of the restaurant Kastellet.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

When Boberg designed the expo area, he carefully used the present ponds. After some digging the ponds were transformed into a lake. Visitors could take a walk along the lake, pass the water tower and enjoy the view from the other end of the lake.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Screen print, colour lithograph, red text, structure paper. Unused.

## 6. Beautiful Areas for Recreation

The postcard below shows a view of the art gallery across the lake. Or it should, but instead it shows a big tree standing in the way... *A remarkable postcard, did not sell much!*



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, brownish red text.

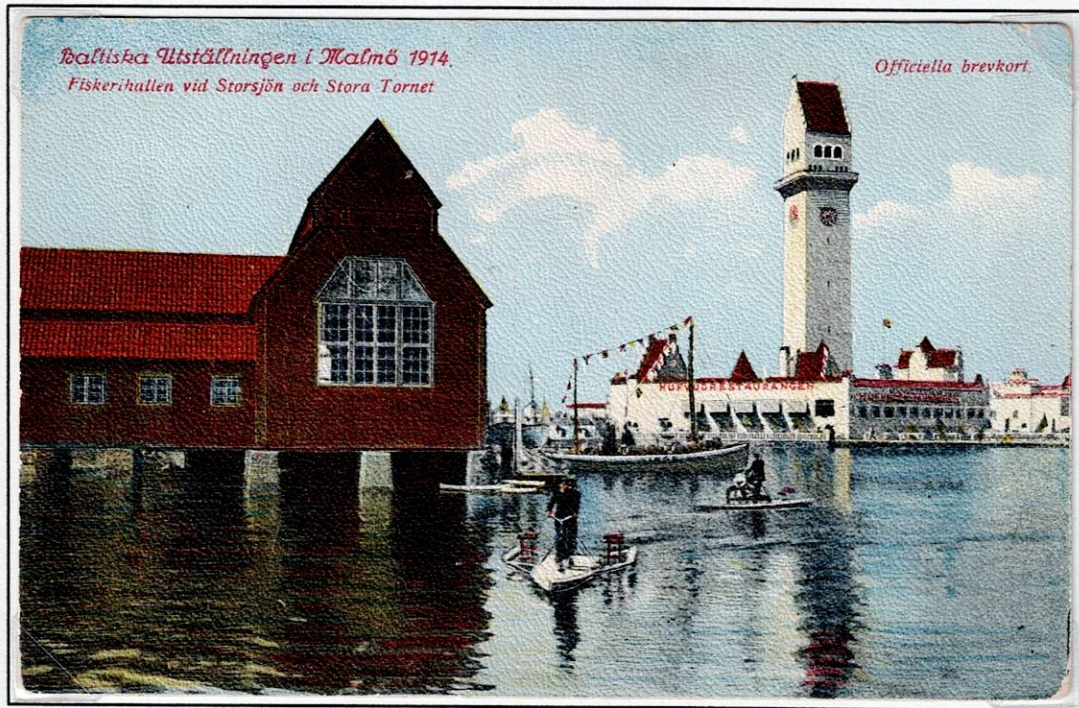
This postcard shows the spectacular view from the promenade along the lake, close to the main square.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Screen print, colour lithograph, red text, structure paper. Unused.

## 6. Beautiful Areas for Recreation

Visitors could rent different kinds of boats for a tour on the lake.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Screen print, colour lithograph, red text, structure paper. Unused.

Visitors could also go for a trip on m/s Singö and experience the latest two-cylinder petrol engine made by Bolinder AB.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours on coloured paper, black text.

## 6. Beautiful Areas for Recreation

Many visitors looked at the goldfish in the pond near the fishing pavilion.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

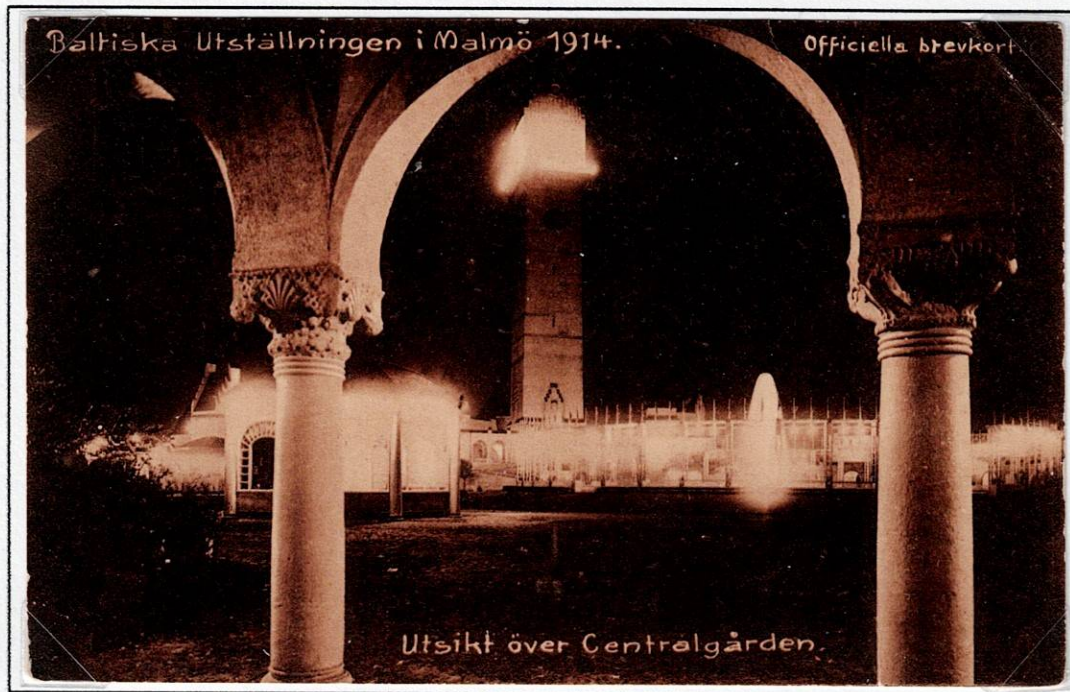
Some visitors liked to spend their time in the blue cave with water sprinkling from the ceiling.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

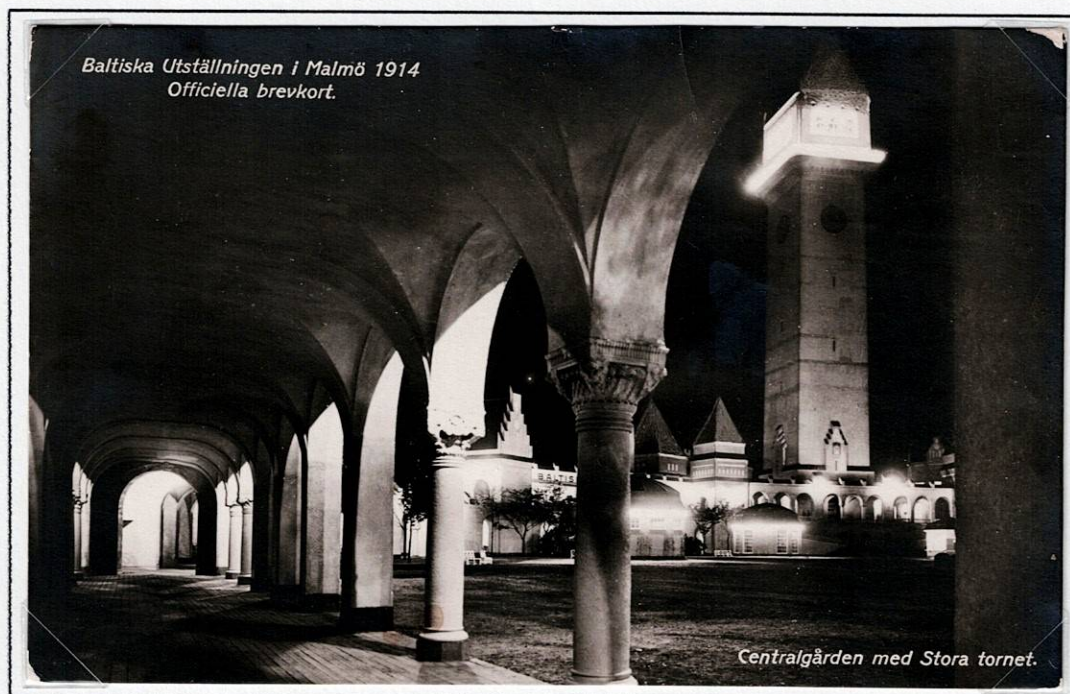
## 7. Great Amusement Facilities

The expo had lots of visitors every evening, mainly from the Malmö area.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph. Unused.

The impression of the expo was quite different in the light of 28000 light bulbs.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Real photo, white text. Imported.

## 7. Great Amusement Facilities

In the evening, visitors could go dancing on one of the dance floors. This was very popular among people from the Malmö area.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

Another postcard with lots of visitors around the dance floors and the amusement park.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

## 7. Great Amusement Facilities

The amusement park was considered high class in international comparison. It covered an area of 24000 square metres. The roller coaster was built by a British company and was well worth a ride, at a cost of 0,25 crowns.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

The postcard shows a crowded train speeding down the slope in a landscape imitating some alps.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

## 7. Great Amusement Facilities

The amusement park included a wave attraction where you could drive small round vehicles and bob up and down.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

There were many restaurants in the expo area. The main restaurant could be reached both from the main square and from the promenade along the lake.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.



## 7. Great Amusement Facilities

The Baltic restaurant was close to the main square, the main entrance and the big tower.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

Most visitors entered the expo via the stairs near the Baltic restaurant down to the main square. So did the royal families of Sweden and Denmark.



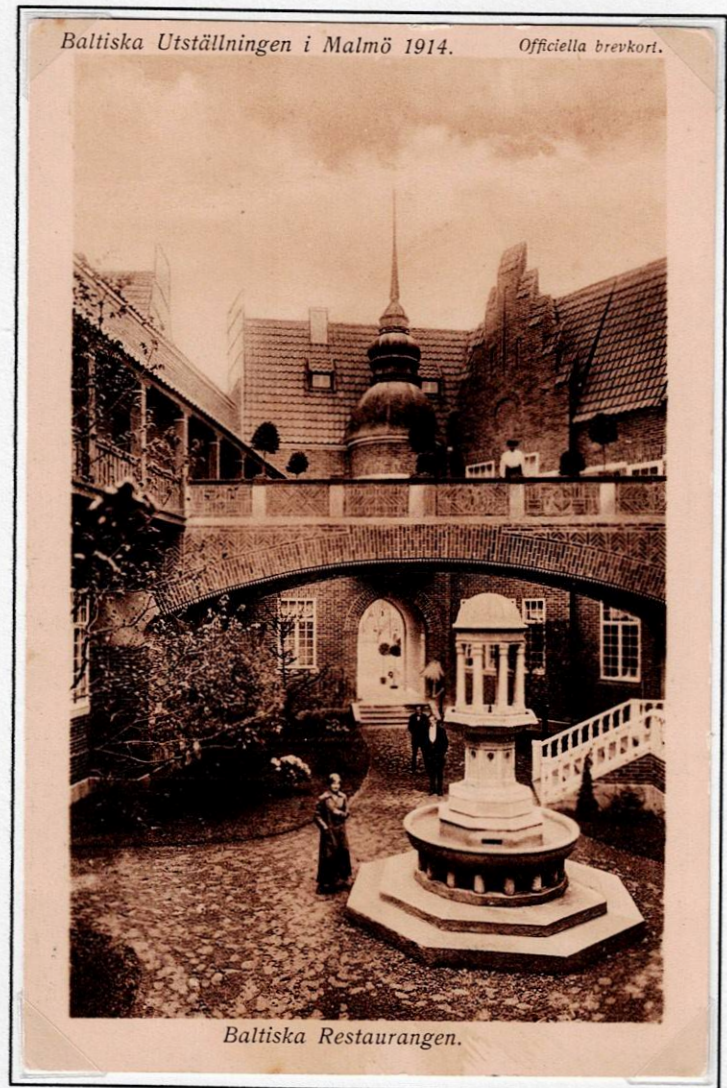
Axel Eliassons Konstförlag, Stockholm, 1914.  
Real photo, white text. Imported. Unused.

## 7. Great Amusement Facilities

The postcard to the left is Boberg's design of the Baltic restaurant. The postcard to the right shows the final result.



Axel Eliassons Konstförlag, Stockholm, 1913.  
Lithograph in two colours. Unused.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

In the restaurants, guests could buy a card to propose a toast. The card could either be handed over to another guest or be sent to absent friends. The card to the right is from the main restaurant.  
*This card is quite rare!*

This is not a postcard. The adjacent side is empty.



## 8. How the Expo Ended and What Remains

The Baltic expo in 1914 had a dramatic ending. The first world war started in August.

The expo management had just before the war started decided to close the expo on October 4. This date was kept, but the number of visitors dramatically decreased. Visitors from the European continent stayed at home and exhibitors from Germany and Russia closed their showcases and went back home.

The total number of tickets sold were 830.000 day tickets and 93.000 season tickets.



Unknown publisher, signature LL, France, 1915.  
Collotype, black text. Unused.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, black text.

A disaster took place on September 28, when the big tower was broken by an early autumn storm. *This card was published very late and did not sell very much while the expo was open.*

## 8. How the Expo Ended and What Remains

At the closing ceremonies on October 4, almost 100 000 persons were present in the main square, when the chairman of the board of the expo, county governor and count Robert de la Gardie closed the expo. The postcard below is probably from the opening day, but it looked very much the same at the closing day.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text. Unused.

As part of the funding of the expo, the committee had already in 1911 decided a lottery. However, the lottery did not start until September 1914 and was mainly sold after the expo was closed.

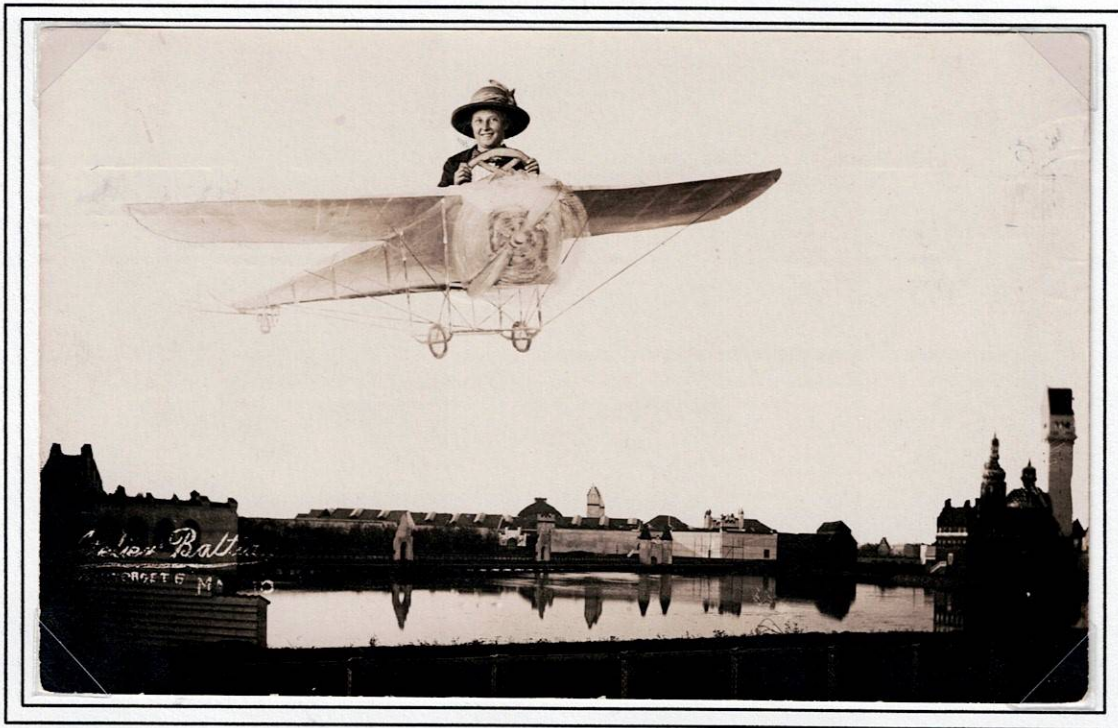
It is worth mentioning that the overall budget of the expo was successfully met!



## 8. How the Expo Ended and What Remains

The inhabitants of Malmö remembered the expo with joy many years after. Hopefully, all visitors had long-lasting memories and impressions of the expo.

In order to support your memories, you could buy postcards. Why not a unique personal postcard?



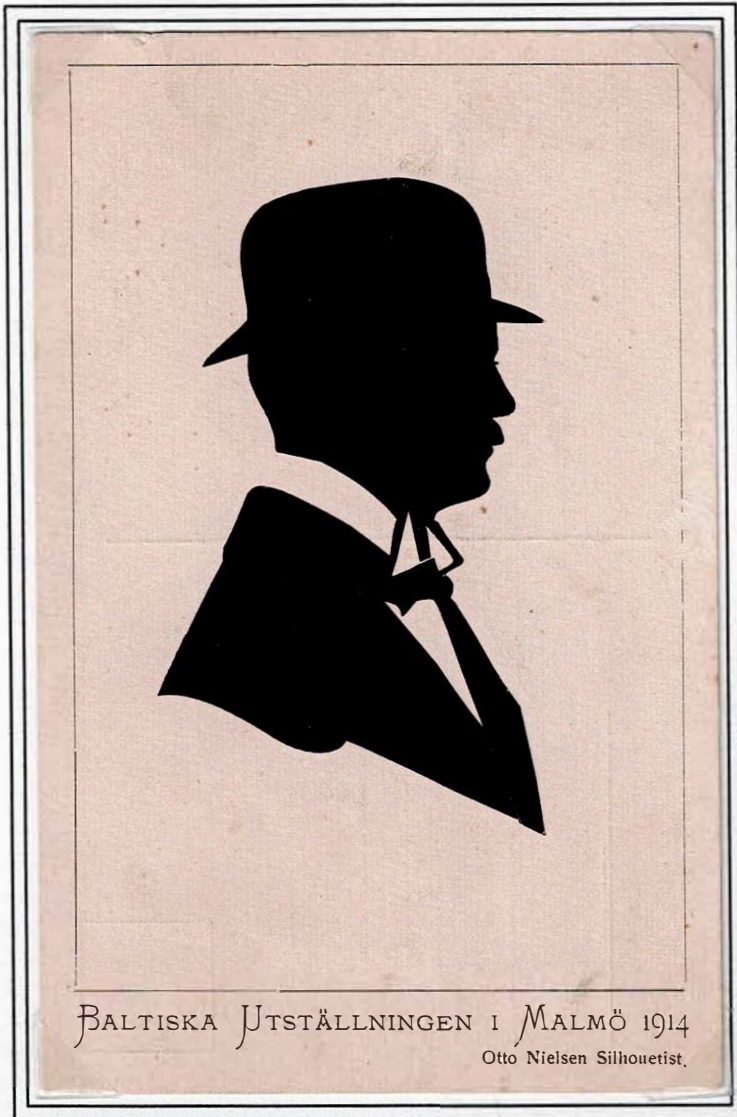
Atelier Baltia, photo by Frans Weyer, Malmö, 1914.  
Real photo.

Below is an example of a postcard booklet containing twelve different postcards. A souvenir?  
*Complete postcard booklets from the expo are quite rare.*



Axel Eliassons Konstförlag, Stockholm, 1914.  
Postcard booklet. Each postcard lithograph in two colours, black text.

## 8. How the Expo Ended and What Remains



Two examples of personal  
silhouette postcards.  
Popular souvenirs.

*Many of them are preserved,  
but each postcard is unique!*

Otto Nielsen Silhouetist, 1914.  
Black cut and glued silhouette, black text. Unused.



A. Letterstedt & Son, Malmö, 1914.  
Black cut and glued silhouette, black text. Unused.

## 8. How the Expo Ended and What Remains

After closing the expo, almost all buildings were demolished or moved for other uses. There was a shortage of food during the world war and the area was used for growing potatoes. The congress hall was used a couple of years as a warehouse for vegetables, but later it was demolished.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Sepia lithograph, black text.

However, the city council of Malmö had big plans for the area. Malmö had become a city of many parks in the beginning of the century, and they wanted to continue developing the city in that direction. After a long period of discussions, the new park was designed as late as in 1926! It was first called Baltiska Parken, and nowadays Pildammsparken. The postcard is early, the photo is taken before the park got its name.



Berndt Johnsson Vykortsförlag, Malmö, 1920-21.  
Collotype.

## 8. How the Expo Ended and What Remains

The name of the park has been a bit confusing.

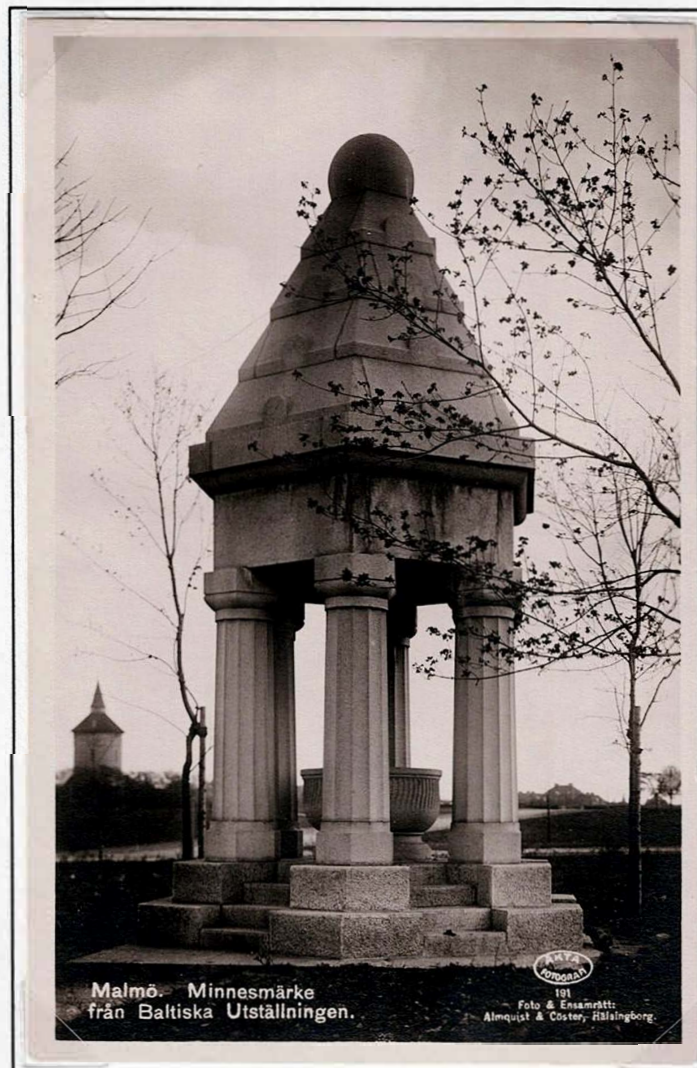
"Pildammsparken" was used already in the design proposal which eventually was chosen. However, the citizens called the park "Pildammarna".

Close to the park is "Bobergsängen", a small park named after the architect in 1945.



Pressbyrån, Malmö, 1955.  
Real photo, white text.

Parts of the expo were saved when the area was developed into the new park. Examples are the granite well in front of the congress hall, shown on the postcard to the right, and the foundations of a few fountains.



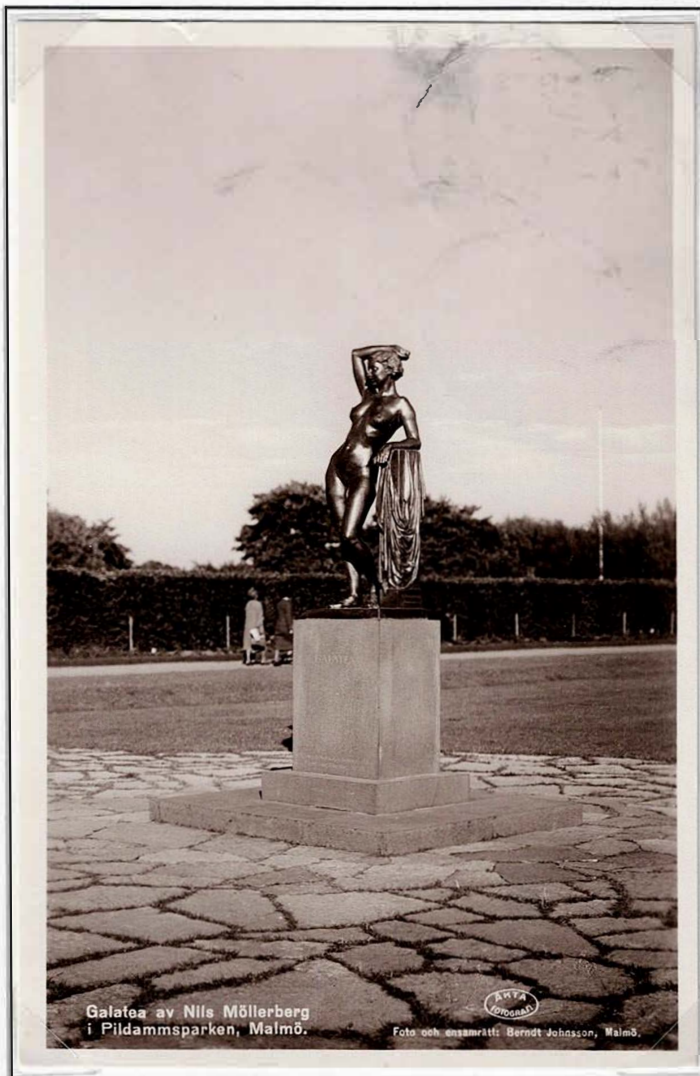
Almquist & Cöster, Helsingborg, 1918-27.  
Real photo, white text. Unused.



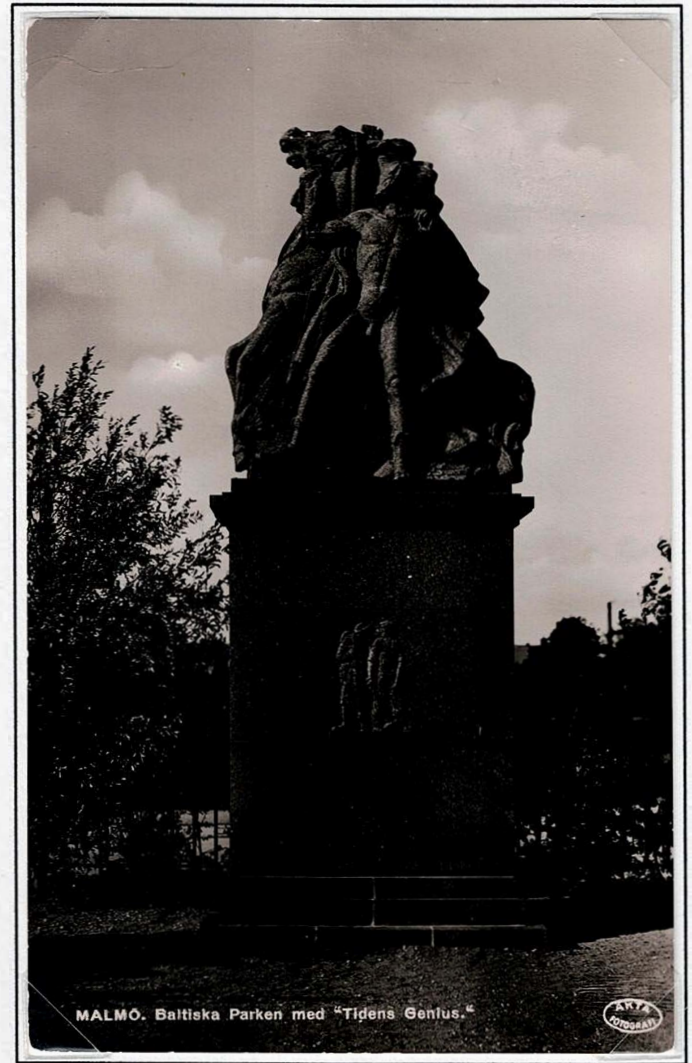
## 8. How the Expo Ended and What Remains

The sculpture "Children playing", made by Anders Jönsson, was moved from outside the art gallery to the Gustav Adolf square in Malmö.

Through the years, the park has got new sculptures. To the right is "Tidens Genius" made by Ivar Johnsson in 1929. Below is "Galatea" made by Nils Möllerberg in 1938.



Berndt Johnsson Vykortsförlag, Malmö, 1938.  
Real photo, white text.



Unknown publisher, 1929.  
Real photo, white text. Unused.

## 8. How the Expo Ended and What Remains

The best preserved part of the expo is the Royal pavilion and the flower street. Crown Princess Margareta who designed this part of the expo died in erysipelas in 1920. The Royal pavilion was renamed Margareta-paviljongen and was reopened on the Margareta day, July 20, in 1922.

As a memorial of the Crown Princess, a tree was planted outside the pavilion. However, the tree is not there anymore.

The interior of the pavilion was restored in the 1940's as it was during the expo, see below.



H. K. H. Kronprinsessan Margareta,  
Margareta-paviljongen, Malmö.

Axel Eliassons Konstförlag, Stockholm, 1922.  
Real photo, white text. Unused.



Malmö. Margaretapaviljongen.

NYF  
S247  
Förlägg. Carl Gleerups Pappershandels A/B  
Malmö

Carl Gleerups Pappershandels A/B, Malmö, 1943-44.  
Real photo, white text. Unused.

## 8. How the Expo Ended and What Remains

The association for preservation of the memory of Crown Princess Margareta was struggling to preserve the pavilion. From 1922 and many years ahead, the association had a cafeteria inside the pavilion. In this picture, the memorial tree was not yet planted.

The flower street was surrounded by brick walls, which were demolished after the expo but rebuilt later.



Margareta-minnet Förening u. p. a., Malmö, 1922.  
Collotype, black text. Unused.

In the 1940's, an annex was added to Margareta-paviljongen. The annex is still used as a restaurant and a cafeteria. Unfortunately, the annex was severely damaged by a fire on April 3, 2023.



Pressbyrån, Malmö, 1945-50.  
Real photo, white text. Unused.

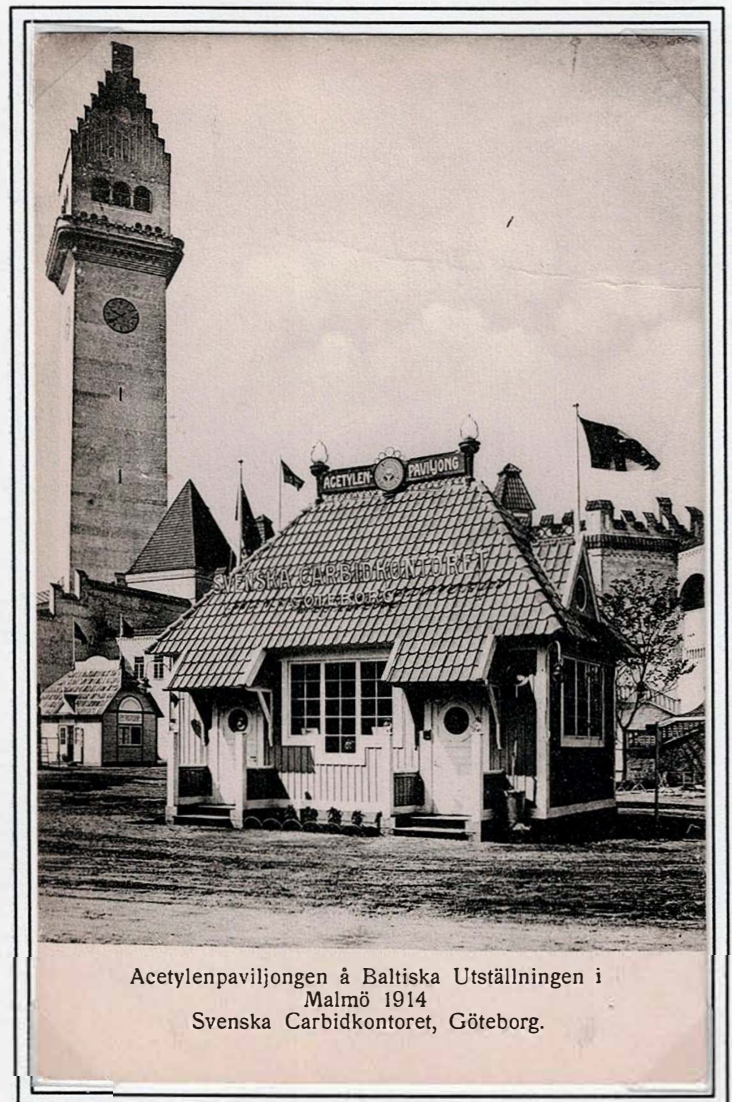
## 8. How the Expo Ended and What Remains

The mountain behind Margareta-paviljongen is still there, but without the waterfall. The adjacent side of the mountain was reshaped into an amphitheatre, mainly used in the summer season.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

After the expo, the acetylene pavilion was moved to a sports centre in Ystad and used as a dressing room. However, it returned to the park in 2003 and is nowadays the club house of the local pétanque association.



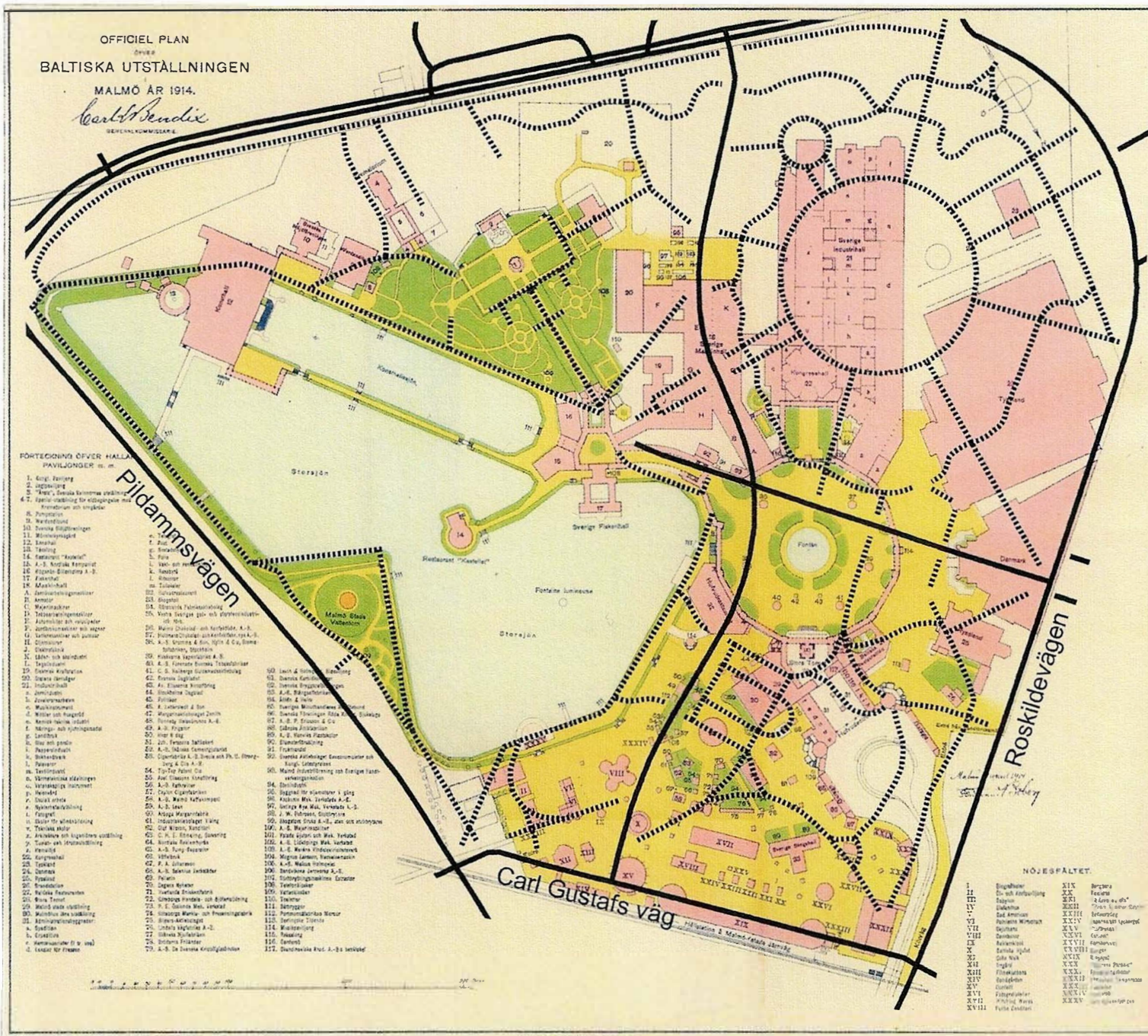
Svenska Carbidkontoret, Göteborg, 1914.  
Lithograph in two colours, black text. Unused.

# 8. How the Expo Ended and What Remains

There are more relics from the expo left in the park. For example, among the birch trees east of the pond is a 3 metres high limestone from Ignaberga, which was part of a mineral collection shown in the amusement park.

The map below shows where to find the relics from the expo in Pildammsparken today. The black lines are the paths and roads of today, mapped onto the expo map of 1914.

The map is from the book ”Malmö 1914 – en stad inför språnget till det moderna”.



Dagens gator och gångstigar markerade på Baltiska utställningens plan.

KARTBILD: LARS PERSSON/MALMÖ MUSEER

## 8. How the Expo Ended and What Remains

Parts of the Baltic expo were moved to other places.

The mail order company Åhlen & Holm moved their pavilion back home to Insjön, where it at first was used as a playground for children. Nowadays it is a museum.

The Swedish Brewer's Association moved their pavilion to Bjärred, where it was used as a summer house. Nowadays, it is a house for permanent living.

The Swedish Retailer's Association showed one old and one modern shop in its pavilion. The interior was moved to the museum "Kulturen i Lund". The pavilion was sold and moved to Nordanå outside Malmö and used as a private home. A few years ago, it was in too bad condition and was demolished.



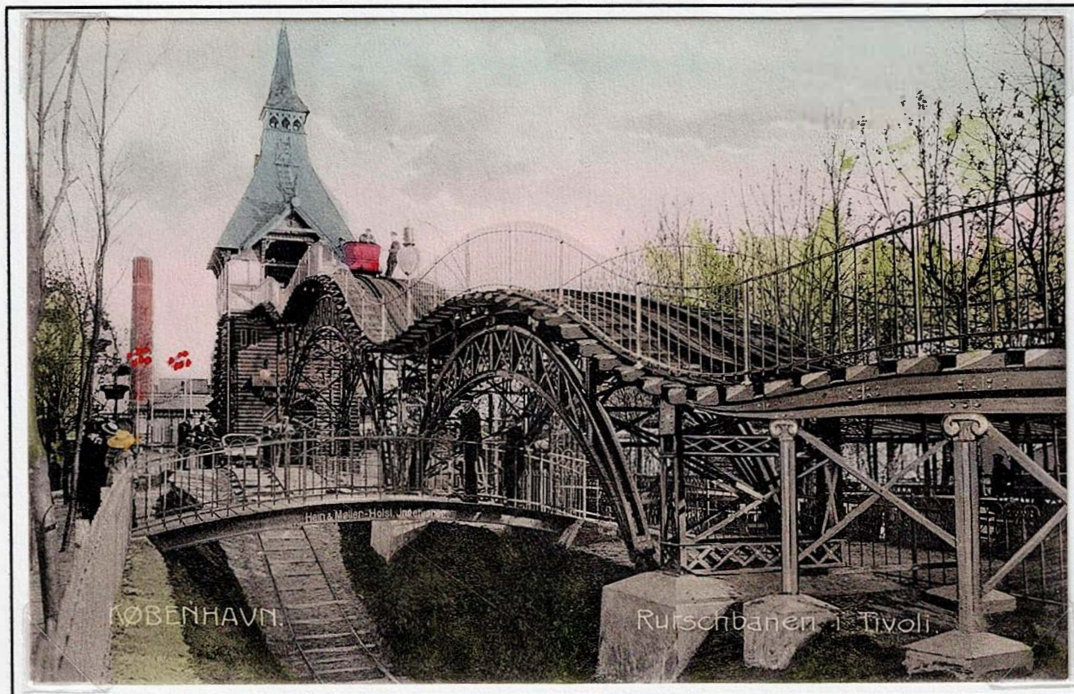
Gerhards Försäljnings AB, Rättvik, 1989.  
Screen print. Reprint from a brochure. Printer: Ultra.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph on coloured paper, black text. Unused.

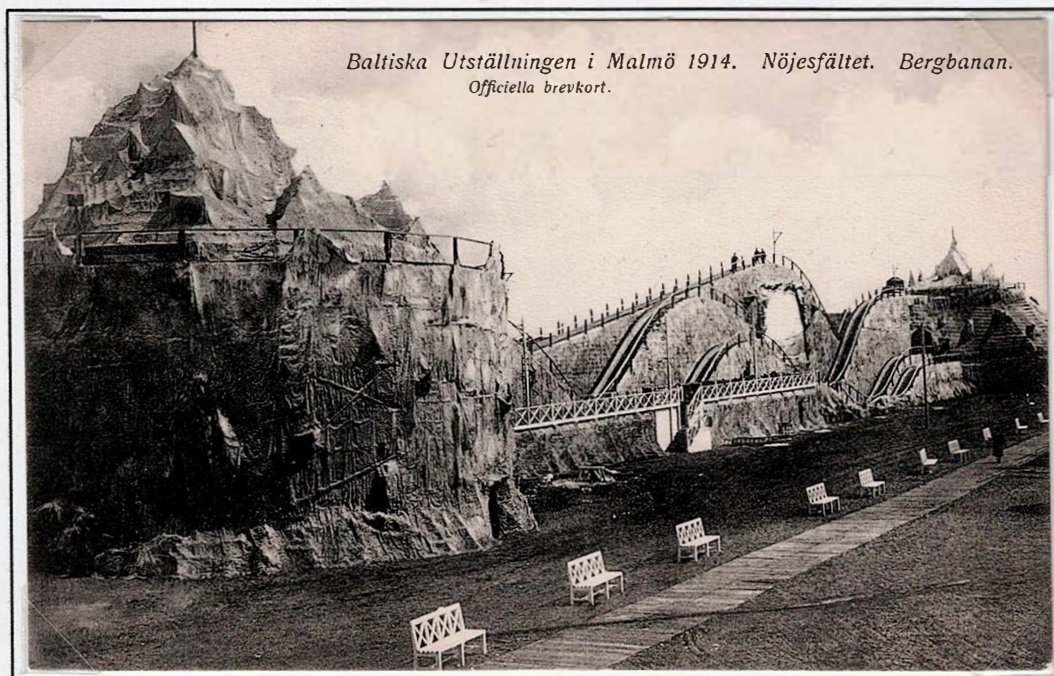
## 8. How the Expo Ended and What Remains

It has for a long time been a rumour that the roller coaster was purchased by Tivoli in Copenhagen, but this is not true. The roller coaster at the Baltic expo was bigger and both were in operation simultaneously in 1914.



Stenders Forlag, Köpenhamn, 1914.  
Lithograph in colours, manual painting. Unused.

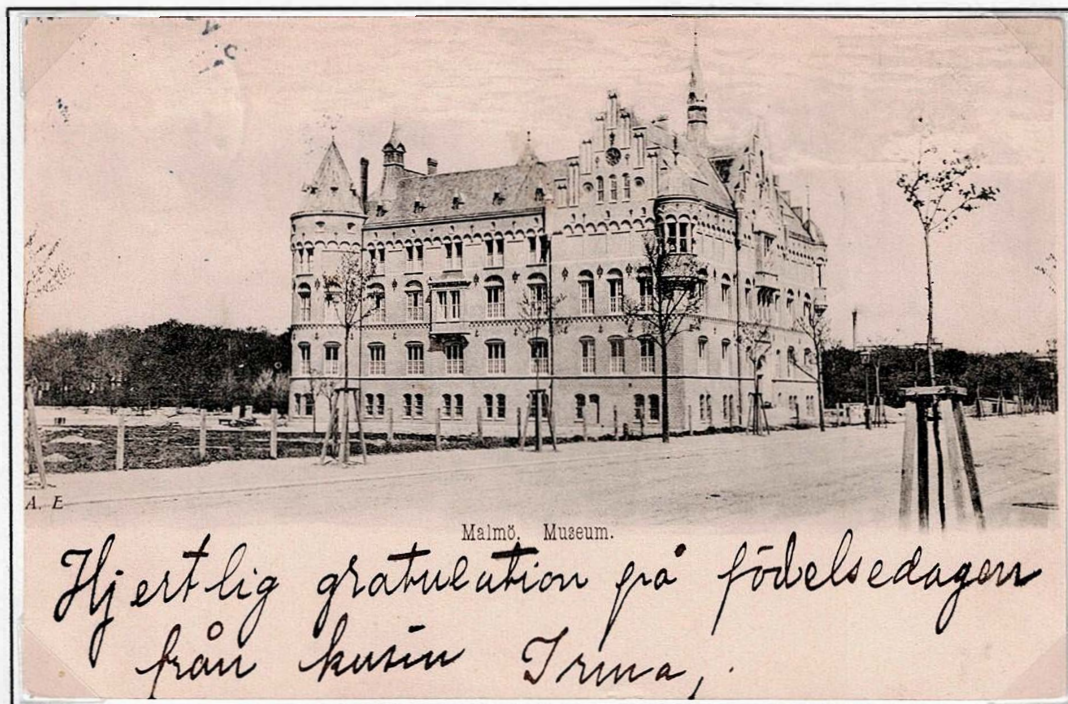
Of course there were similarities enough for a rumour, but there were also many differences. It is in modern time the rumour has been proven false.



Axel Eliassons Konstförlag, Stockholm, 1914.  
Lithograph in two colours, black text. Unused.

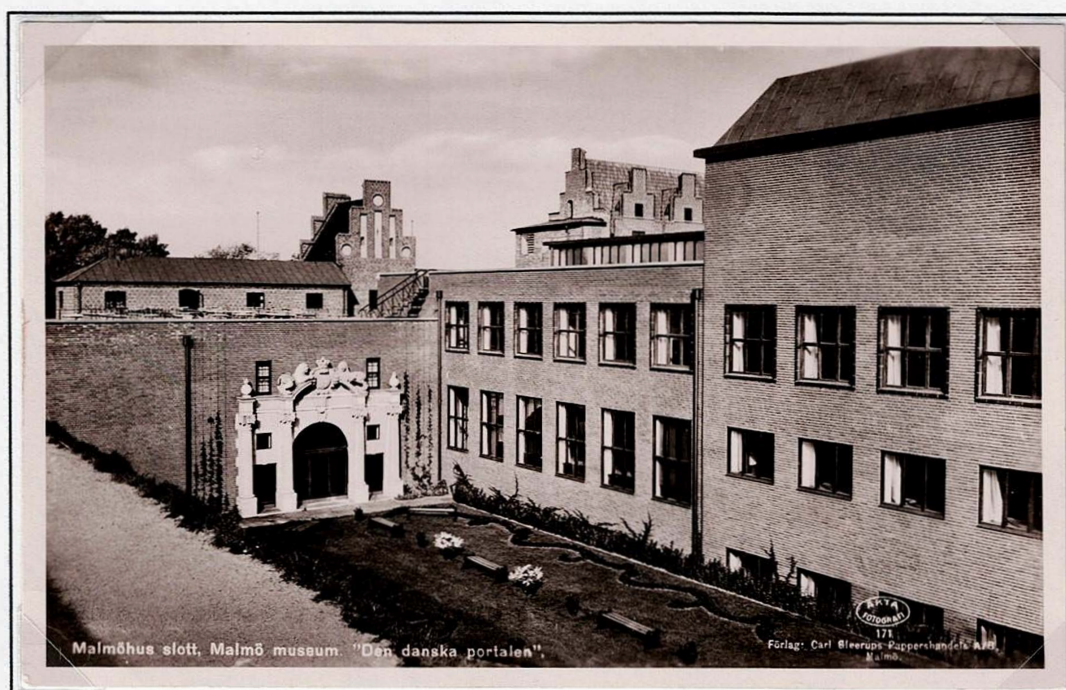
## 8. How the Expo Ended and What Remains

For a long time, Malmö museum was situated in the house which is the Malmö city library today. In 1946, the museum moved to the Malmöhus castle.



Axel Eliassons Förlag, Stockholm, 1896-1901.  
Lithograph in two colours, black text.

The big gate to the Danish pavilion, made of sand-stone with the Danish Royal lions, is today part of the Malmö museum in the Malmöhus castle. The museum also hosts a great portion of the Russian art shown at the Baltic expo art gallery. But that is an exciting story of its own...



Carl Gleerups Pappershandels A/B, Malmö, 1946 or later.  
Real photo, white text. Unused.