



Ferðir Svíþjóð 1966, fyrri hluti

Bjarni Benediktsson – Ferðir – Svíþjóð – Tage Erlander – Grand Hotel Stockholm – Arvfurstens Palats –
Ibsen – Öster Götland – The Old Church in Åtvid

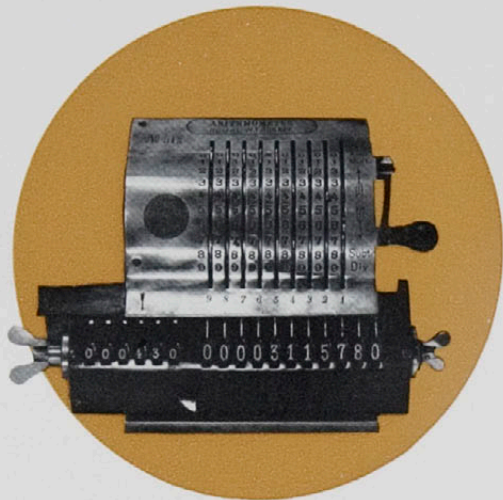
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1884—a new epoch in the history of calculators

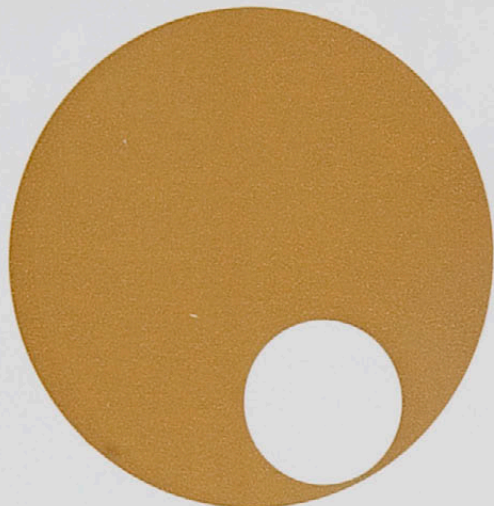
This was the year when W. T. Odhner, a Swedish engineer, succeeded in designing a calculator that could be purchased and used by anyone—inexpensive, compact and easy to use, due to the practical application of a new principle. It was an unqualified success—by the end of the nineteen-twenties Odhner machines were being exported to 13 countries. Ten-key calculators were introduced in the 'thirties by Facit and soon won international fame. Facit and Odhner today comprise a world-wide organization in the service of the modern office.



Millions the world over use Facit

Everywhere calculators and typewriters are used "Facit of Sweden" is a phrase that stands for superb precision and exceptional quality. Today, Facit products include typewriters, adding machines, calculators, bookkeeping machines, duplicators, office furniture and equipment for electronic data processing. The market embraces 130 countries.





The Facit Group

Facit AB is the parent company of the Facit Group, which comprises 18 additional subsidiary companies. Numerous different products are manufactured by the various members of the Group but the main emphasis is on business machines, office furniture and ancillary electronic data processing equipment. Products are marketed under the Facit and Odhner trade names.

Exports account for 80% of total business machine sales. Sales of this product group are handled by 12 subsidiaries and a large number of agents.



FACIT

has an annual turnover of 100,000,000 dollars.



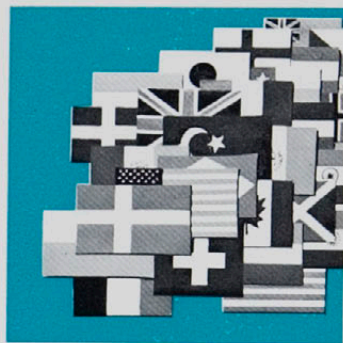
FACIT

employs more than 8,000 persons.



Facit of Sweden in 130 countries

Vigorous expansion in latter years has swept Facit of Sweden to a prominent position among world exporters of office machines. Currently, Facit Group subsidiaries and agents are located in 130 countries around the world.



FACIT is represented in 130 countries.

16 factories on 3 continents

Facit products are manufactured and assembled at factories on three continents—in West Germany, Turkey, India, Argentina, Colombia, Mexico and Brazil, as well as in Sweden.



FACIT has 16 factories on 3 continents.





Fast and accurate figure-work is essential in a bank. That's why so many banks and exchange offices around the world use Facit and Odhner business machines.

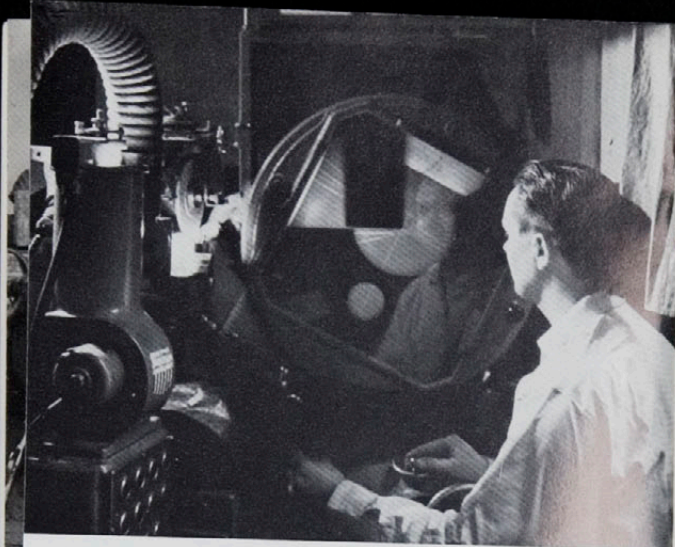


Facit machines reach their final destination in many different ways—in India by ox-cart.



Facit calculators are as dependable in the Arctic as on the Equator. Two Swedish scientists at work 5,600 feet above sea level on Spitsbergen.





Facit turns out 1,200 office machines a day

Introducing efficiency improvements in the manufacture of office equipment without cutting corners on quality is one of the goals achieved in Facit factories. Every one of the 3,000-odd components in a calculator is equal in accuracy and precision. All vital parts are made of Swedish steel—the best there is.



Absolute precision is demanded in all Facit products. Some parts are made to tolerances as close as hundredths of a millimetre. Accuracy is checked by means of an image projected on an illuminated screen. Facit production efficiency is based on the assembly line system.



With great precision and at a rapid rate, a few simple hand motions only are performed at each assembly station along the production line. Facit factories turn out 1,200 office machines every day.

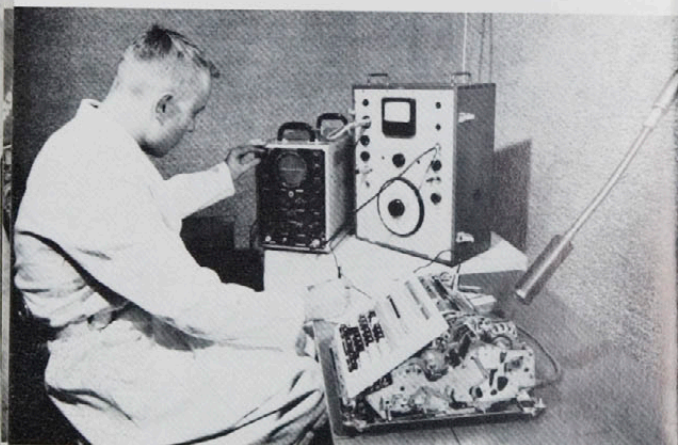


Einkaskjallasafn Bjarna Benediktssonar © Bergarskjallasafn Reykjavíkur



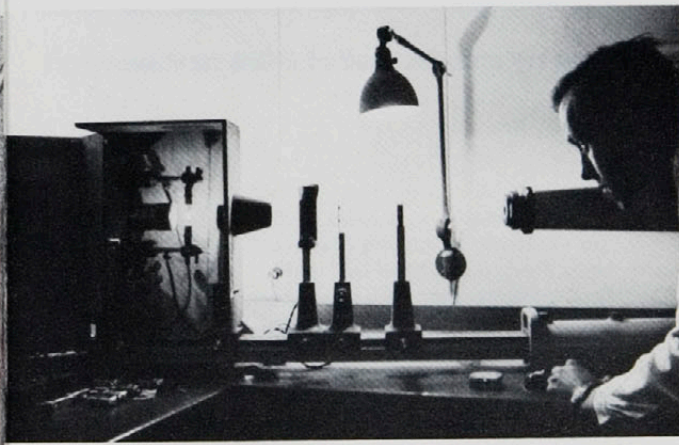
Where tomorrow's Facit is conceived

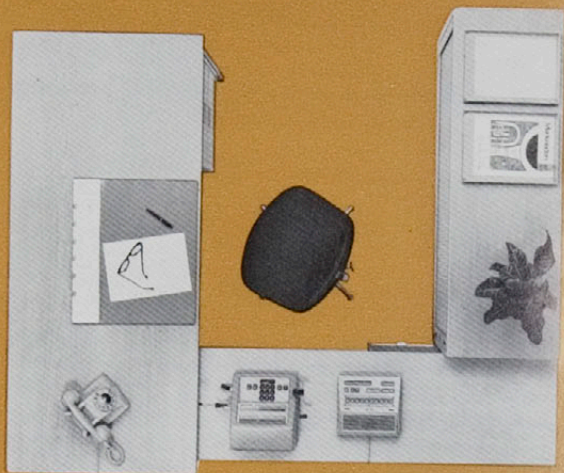
Facit pursues an intensive programme of research in order to satisfy the growing need for efficient equipment in modern offices. Facit design offices and research laboratories work unceasingly on the development of entirely new models and entirely new materials—which will in due course broaden the Facit product range and lead to improvements in current models.



Electronic data processing—a fast-growing field

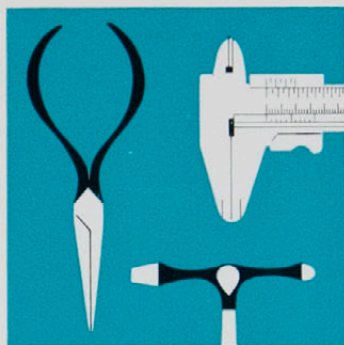
In recent years Facit has amplified its product range with the development and manufacture of equipment for electronic data processing. This vigorously expanding sector is headed up by a team of highly qualified technicians. Facit has already won international recognition in this field.





Leading manufacturer of office furniture

Facit has occupied a leading position among office furniture manufacturers in Northern Europe for many years. Facit office furniture meets the needs of modern offices for efficient equipment—it is practical, sturdy, attractively styled. Extensible on the modular principle, it can easily be tailored to suit individual requirements.



FACIT

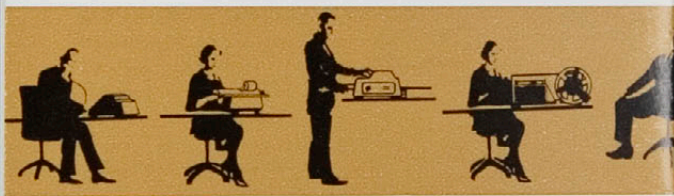
has service depots at 3,000 localities throughout the world.

Never far from Facit-Odhner service

This service is available everywhere Facit-Odhner machines are used. Thousands of highly-trained specialists in numerous service workshops throughout the world—at 3,000 localities—ensure that Facit-Odhner owners are never far from expert service and genuine spares.



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137691 Printed in Sweden



THE OLD CHURCH IN ÁTVID

A mediaeval Church restored

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Translation by

Father Hugh of the Society of S. Francis

FOREWORD

TO THE OLD HOUSE of God in Atvid there befel once the same disaster as so often overtook the sacred shrines in this land of Sweden when in later years new and more commodious churches were built to take their place. For when the New Church was completed in 1885, the parish decided that their old one should be razed. However, in the event, it was agreed that the walls and choir should remain standing. A romantic concern for the picturesque and a purely practical interest seem to have united in this revising of the first decision into one of 'partial razing and partial adaptation into a cemetery chapel'. This decision was given effect in 1887.

But it seems as if the parish could find no peace over the matter of the Old Church. Time and again the ruins were repaired, the old fixtures became objects for ever more watchful care, and from the old wall-paintings the lime wash was removed. And so in time it became possible to hold services in the Old Church once more. In recent summers whenever the weather was fair, the Saturday vigil service and Sunday Mass were held there, and with the sun shining down upon the flowers among the grass of the church floor the whole experience could be one of uplifting beauty. And yet no one could imagine anything but that the ruin, in spite of being rather well preserved, must forever remain a ruin.

However, at the turn of the year, 1946—1947, at the festival when Åtvidaberg celebrated its incorporation as a borough, there came a great surprise. President Elof Ericsson¹ and his family, together with Åtvidabergs Industries Ltd., made an offer to Åtvid Parish to rebuild the Old Church and to bear the whole cost. This magnificent offer was unanimously and gratefully accepted by the full council of the parish.

Thought of 'doing something' for the parish and countryside which many years of happy service had made dear to the Ericsson family had long been in their minds. And gradually the Old Church had come into the picture. Then in the year 1943 there happened something to make its rebuilding into a matter to engage the heart of the whole family. A petition to Åtvid parish council, dated 31 December 1946, and presented during the incorporation ceremonies, ended with these words: 'Finally it is our humble request that the restoration of Åtvid's beautiful temple may receive consideration as a memorial to our dearly loved son, Lars, who in 1943 was so suddenly taken from us.'

The restrictions at that time in the building industry meant a considerable delay before the work of restoration could begin. It was not till 1953 that the long-awaited licence arrived. Just before this, during his 'Ericsgata' or tour of recognition, King Gustaf VI Adolf had visited Åtvidaberg when passing through Östergötland and had shown much interest in the Old Church and the plans for its rebuilding.

The work was set going in March 1954, under the direction of Professor Erik Lundberg of Stockholm, and was brought to completion in August 1957 so that the festival and the consecration of the church by Bishop Torsten Ysander might be held on September the first.

In this pamphlet Dr. Åke Nisbeth from Stockholm, who has devoted to the Old Church considerable research, gives a short summary of the history of its building, together with a description of its fixtures and its wall paintings. In addition, Sven Arne Gillgren explains the symbolism of the new altar silver. Professor Erik Lundberg speaks of the restoration of the church and its underlying purpose, and Dr. Einar Erici of Stockholm, of the rebuilding of the organ.

The parish feels a deep gratitude for this magnificent gift with which President Elof Ericsson, with his family and Åtvidabergs Industries Limited, has honoured the town and neighbourhood, to which for so many and important years of his life and work he has remained faithful. Without his initiative and generosity it is certain that the Old Church in Åtvid would never have been raised from its ruins. Diocese and parish have every reason to be grateful for this monument to our country's culture of such high and lasting value, which has now received its due in recovering its original function as a house of worship. Coming generations will surely likewise understand the value of this gift.

May this beautiful temple help us and those who come after us to know ourselves united with those who were before us in this parish and who 'worked, struggled, hoped, believed', and on this holy spot to find the living God and the protection of His blessing.

Åtvidaberg, August 1957

Eric Nilsson



MR ELOF ERICSSON
President of Åtvidabergs Industries Ltd



MRS OLLIE ERICSSON

ÁKE NISBETH

DESCRIPTION OF
ÁTVID'S OLD CHURCH

HISTORY OF THE BUILDING

THE EARLIEST MENTION of Ätvid as a parish occurs in extant documents of the year 1348. It seems, however, from Tom Söderberg's thorough researches that mining in the district did not seriously begin till the second half of the fourteenth century. A tradition that copper was already being mined before the Black Death, that is, before 1350, and that the workings fell derelict in the wake of the pestilence gains no support from contemporary documents. The earliest extant, and in all probability the first, charter for Ätvidaberg was issued by King Eric of Pomerania in 1413. But the work of the mines was certainly not particularly lively in the first half of the fifteenth century. The next charter was issued in 1468 by King Karl Knutsson, and it would seem that it was only about this time that mine working began to assume any importance. During the later half of this century and the beginning of the next, the dominant figures in the neighbourhood were Councillor Johan Bese and his son-in-law, Eric Turesson Bielke, each owning manors in Värna parish, where their headquarters lay. With the help of still existing accounts kept by one of Johan Bese's vassals it has been possible in some degree to measure the extent of the industry. The evidence makes it clear that production was on a modest scale, a mere fraction of the output of the mines of the Kopparberg in Dalarna. The supposition that Bishop Hans Brask had some connection with Ätvidaberg remains probable,

though it lacks unanimous support from contemporary documents. At all events the workings again lay derelict by the end of the sixteenth century and mining was not revived until the later years of the eighteenth.

From this summary of Åtvidaberg's mediaeval history, it is plain that the second half of the fifteenth century and the beginning of the sixteenth were the times when mining flourished. To this period therefore must be dated the building of Åtvid's Old Church, for there is scarcely any reason to suppose that a church of such considerable size, (then ranking as the greatest country church in the province) could have been needed before the development of the mining industry. From the standpoint of art and architecture, also, it would seem right to date the church from towards the close of the Middle Ages. However, since the parish is known to have existed from the earlier half of the fourteenth century, there must have been an earlier church. But it remains unknown whether this stood on the site of the present church, or at Nynäs, where a stone set up in 1925 marks the traditional site.

Åtvid's Old Church consists of a rectangular nave which opens on the East into a somewhat narrower square-ended choir. Against the north wall of the choir lies a sacristy, and from the same wall of the nave extends a small chapel-like outbuilding, nowadays turned into a porch. At the north-east corner of the choir stands a burial chapel added in 1726. Gable ends richly ornamented with indentations of varying form and size complete the church to East and West. The slight depth of these indentations, with their so-to-speak flat treatment purposely giving the surface the character of some textile, is one of the signs which indicate that the church came into being



Åtvid's Old Church before its destruction in 1887



The Bell-tower, built in 1753.

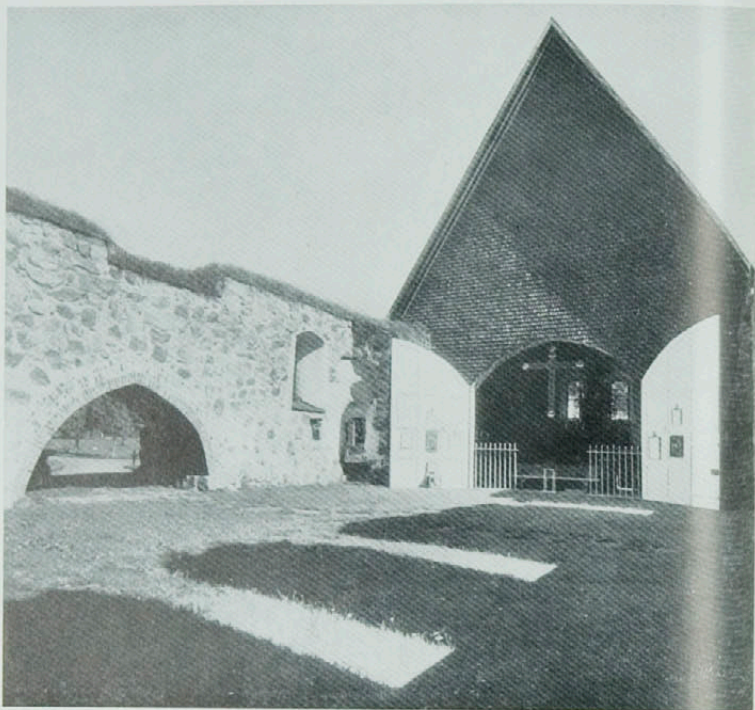
first towards the end of the Middle Ages. Another detail of like import is that all the windows, even the east window of the choir, are and always have been, of the pointed-arch type. So much became clear during the completion of the restoration in 1957. Certainly the pointed arch occurs in architecture as early as the thirteenth century, but never, at such an early date, in a position as important as the east window of a church. Furthermore, a closer research into the history of the church's building provides a proof that the church cannot have come into existence long before the period around 1500. The choir is covered with a finely shaped star vault whose ribs have a square cross-section. This is a type which without doubt is pure late-Gothic; and which in Östergötland can scarcely have occurred before 1500. Above the vault, the walls of the choir are not finished, whether in plaster or in any other fashion, so as to be fit to be seen. Rather, not a sign of any sort exists to indicate that the choir ever had another ceiling before the existing vault. Everything speaks, instead, of the simultaneous construction of walls and vault, and hence it follows that the choir in its entirety dates from 1500—1520. Now, it would certainly seem as if the choir had been built somewhat later than the nave, and added in such a way that the east gable of the nave had had to be demolished. But the similarities in detail between the choir and the nave mean that no great period of time, scarcely more than a generation, can have elapsed between the building of the two parts of the church. Whether the present choir takes the place of an earlier one of unknown type and age can hardly now be decided.

During the earlier years of the seventeenth century the church became the object of considerable adornment, the greater part

of whose cost was borne by the owner of Näs (Adelsnäs), the governor Nils Assersson Mannersköld, one of the greatest of the church's benefactors in times past. As a result, the choir and nave were decorated with wall paintings (described more closely below), and given a new altar piece, a new pulpit, and a new 'triumph crucifix'. Various other items were similarly added to the furnishings. In 1726 Colonel Frans Evald Fock, who owned Näs at that time, had the burial chapel built at the north-east corner of the choir. To this chapel, called by the express desire of its founder the Fock chapel, were transferred a number of coffins from the original Näs Tomb. This tomb was situated within the choir of the church, immediately against the south wall, beneath a magnificent gravestone which has now been inserted in the wall at the foot of the tower of the New Church. Who it was that designed this burial chapel, a fine, and in Östergötland an almost unique, example of late baroque architecture, has still not been determined. Apart from this no great alteration was made to the church in the seventeenth and early eighteenth centuries. Walls and roof were repaired, windows were enlarged and new ones provided, a certain part of the furnishings were modernised, and so on. Of greater importance for the look of the church was the occasion of its first receiving a coat of plaster on its exterior. This was in 1712. In 1747 however there was carried out a more fundamental alteration of the church, or, to be more exact, of its interior. That is to say, the original covering of the nave, a level ceiling of wood carried on two rows of timber columns which at the same time acted as foundation to the roof construction, was taken down and gave place to a smooth barrel vault that spanned the whole room. The work was carried out by the master-builder Gabriel



The ruins, from the churchyard, after the work of preservation, 1927

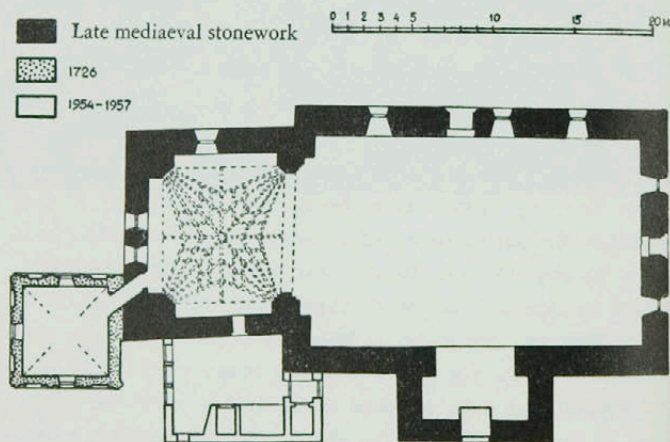


The ruins, showing the choir and the north side of the nave

Bragner. In 1761 a new sacristy was provided in place of the old which by then was certainly in a somewhat worn-out condition. (To this sacristy of 1761 corresponds the present one, built during the latest restoration.) The builder of the sacristy was Gabriel Bragner's son, Petter, who had also erected somewhat earlier — 1753 — the belfry which is still in use. In 1767 a new wooden porch was built at the west end and at the same time an older porch at the south door of the nave was demolished.

When mining began again in the second half of the eighteenth century, the population of the parish considerably increased and consequently needed further room in the church. Proposals to solve the problem by building large galleries or by lengthening the church to the West were raised but were never carried through. In 1791 a decision was made to set aside funds regularly, for the building of a new church, and from this time the question of the site of the new church and its design were constantly recurring topics of discussion at meetings of the parish council. In spite of earnest propaganda on the part not only of the parish notables but perhaps especially of the bishops of the diocese, and in spite of the church having been condemned at its many visitations as being ruined and more or less unusable, the parish remained in doubt whether to bind themselves to any decision. In the year 1824 however they were united in agreeing that work must begin within the next six years. This was not to be. It was only in the 1850's that discussions of plans for a new building began again in earnest. A proposal was even accepted at the end of 1850, but never came to fruition. Instead, the church was thoroughly repaired in 1859 at the cost of the then patron of the parish, Count

Eric Set Adelswård. In 1874 a proposal was raised that instead of building a new church, the parish should rebuild and enlarge the old. This proposal, in spite of plans having been prepared, soon got forgotten. In the year 1879 plans for a new church were finally decided upon and in 1885 the church could be consecrated. The Old Church thus became superfluous, and it was intended entirely to raze the building, since permission to do so had been given, albeit unwillingly, by the Royal Academy of Literature, History, and Antiquities. Fortunately, this decision was never put into effect, thanks to the intervention of Count Theodor Adelswård, but instead, in 1887, the church was arranged as a ruin with the choir preserved as a storage room for the church's old fixtures and furnishings, and as a mortuary chapel. Drawings for the ruin's final shape were produced by the architect of the New Church, A. E. Melander. Åtvid's Old

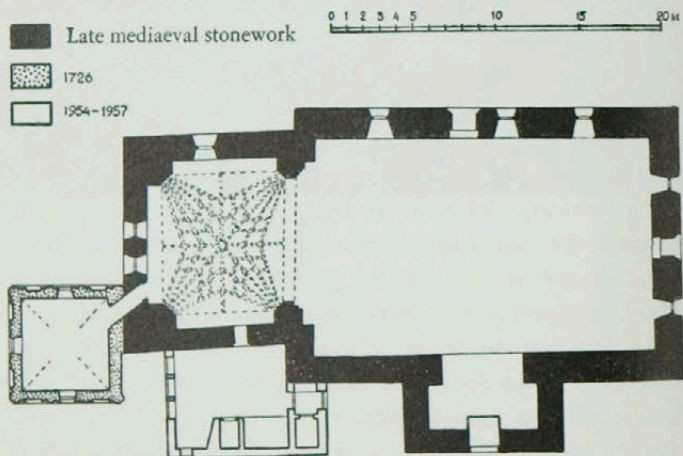


Plan of the church giving historical data of the building

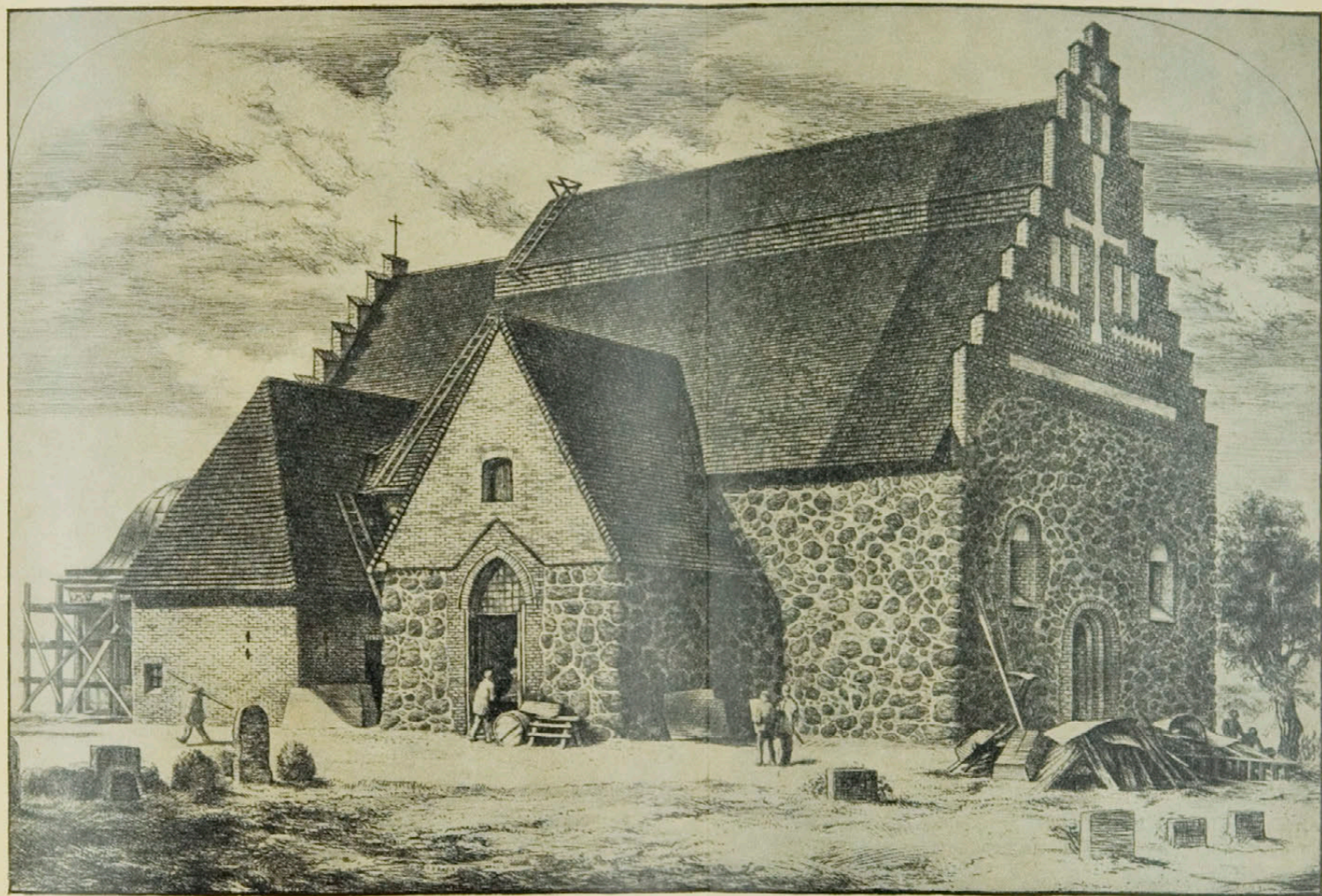
A ruin restored

After the etching by Folke Gullby, 1957, now in the possession of President Elof Ericsson

Eric Set Adelswård. In 1874 a proposal was raised that instead of building a new church, the parish should rebuild and enlarge the old. This proposal, in spite of plans having been prepared, soon got forgotten. In the year 1879 plans for a new church were finally decided upon and in 1885 the church could be consecrated. The Old Church thus became superfluous, and it was intended entirely to raze the building, since permission to do so had been given, albeit unwillingly, by the Royal Academy of Literature, History, and Antiquities. Fortunately, this decision was never put into effect, thanks to the intervention of Count Theodor Adelswård, but instead, in 1887, the church was arranged as a ruin with the choir preserved as a storage room for the church's old fixtures and furnishings, and as a mortuary chapel. Drawings for the ruin's final shape were produced by the architect of the New Church, A. E. Melander. Atvid's Old



Plan of the church giving historical data of the building



Church, therefore, has been one of the few Swedish churches arranged in such a way as to be a ruin after the design of an architect, rather than be left to fall into decay by natural causes. Slight repairs to the ruin were undertaken in 1899. A more thoroughgoing work of preservation came to a conclusion in 1927, following the suggestion of the architect Sven Brandel. In 1934, through the initiative of the rector, A. Hultqvist, the choir was arranged more befittingly as a place for worship and at the same time a larger door was set in the arch between choir and nave, so that it might be possible now to hold open-air services. At a smaller restoration in 1943, the paintings on the walls of the choir were brought again into view, and the furnishings in the choir were put in a state of preservation. In 1954 there finally began the restoration of the church planned by Professor Erik Lundberg and paid for by President Elof Ericsson and Åtvidabergs Industries. The walls of the nave were rebuilt to their former height and put once again under a roof. A new timber ceiling of clover leaf design was constructed in the nave. A new sacristy was set up on the earlier site and the outbuilding on the north side of the nave was turned into a porch. The church was equipped with furniture and decorated, and a part of the old fixtures was brought back into use. On 1 September 1957 the church stood ready for consecration.

THE WALL PAINTINGS

As has been already pointed out, the whole church was given wall paintings at the beginning of the seventeenth century — probably in the 1620s. The paintings in the nave are now wholly defaced. Faint traces of them remained, however, and

could still be found on the west wall before the latest restoration. The paintings in the choir are well preserved, not least those of the vault, which were never lime-washed over. Those on the walls received a coat of lime-wash in the eighteenth century and were recovered to view in 1943. The subjects of the paintings are as follows:

Eastern sector of the vault. God creating Adam and Eve; the expulsion from Paradise; Christ as the Saviour of the world; the apostles Peter, Bartholomew and Simon, and the evangelists Mark and Luke.

Southern sector of the vault. Cain slaying Abel; Lot and his wife; the apostles Andrew and John; the evangelist John; the prophet Daniel and the Old Testament figures, David and Joshua.

Western sector of the vault. Joseph sold by his brothers; Joseph and Potiphar's wife; the apostles James, Matthias, James the Less, and Philip; and the prophets Ezekiel and Jonah.

Northern sector of the vault. Joseph interpreting Pharaoh's dream; Joseph before his brothers in Egypt; the Apostles Paul, Judas Thaddaeus, Matthew and Thomas; the evangelist Matthew and the prophet Jeremiah.

At the intersection of the ribs small painted circles hold the instruments of the passion. And at the apex of the vault a sun with rays bears the name 'Jehovah' in Hebrew characters.

The East Wall. The paintings here consist chiefly of ornament. The greater part of them are illegible inscriptions, together with the coats-of-arms of the two benefactors, the governor Nils Assersson Mannersköld (North of the window) and his first wife, Kristina Böckler (South of the window).

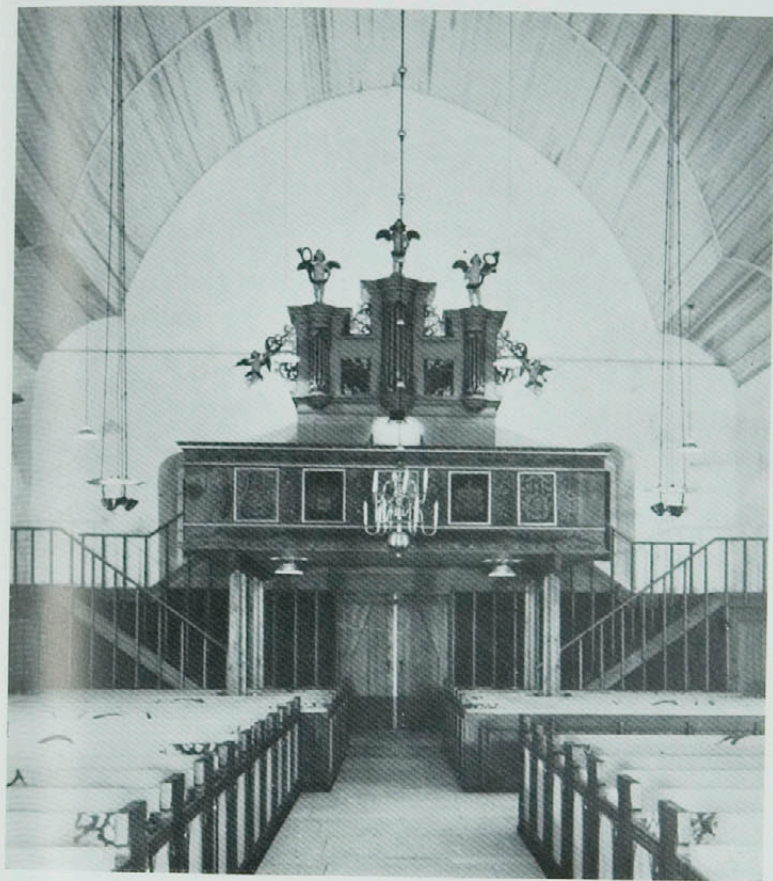
The South Wall. West of the window, Abraham's sacrifice;



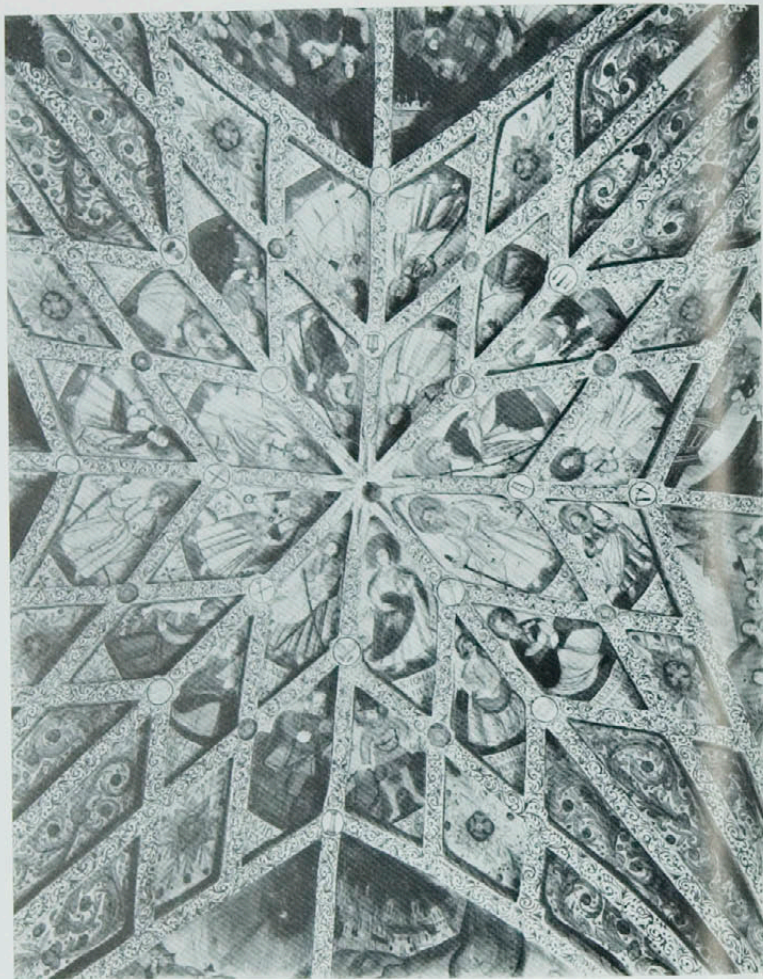
The baroque of the Fock chapel makes a contrast with the rugged lines of the choir and nave



The interior, looking East, showing choir and altar



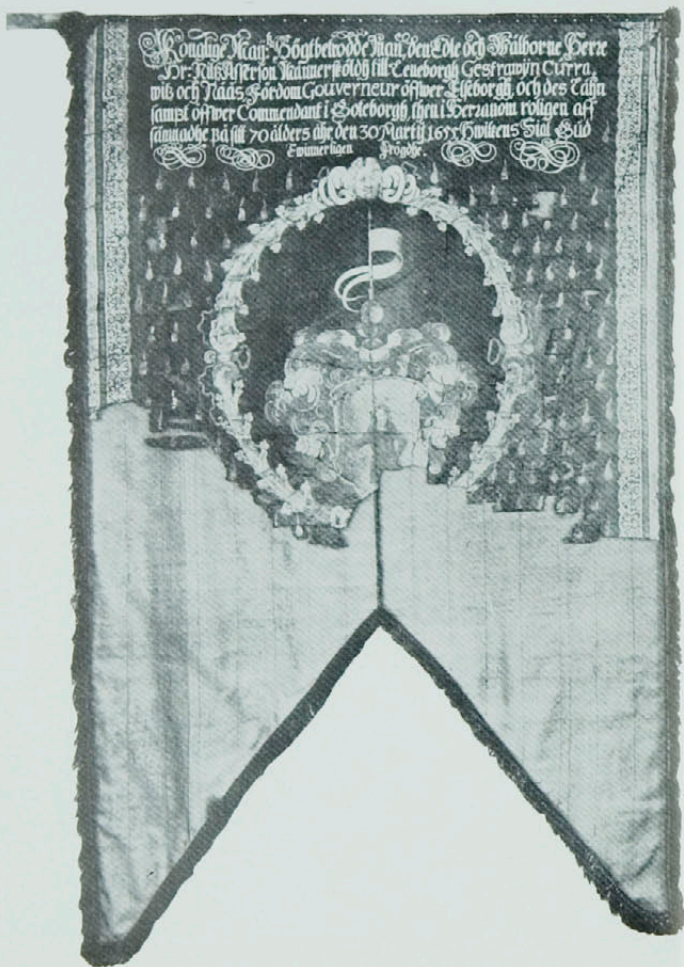
*The interior, looking West, showing the organ gallery
and the old Wistenius organ*



The paintings in the star-vault of the choir



The altar-piece from 1623, which once again serves as altar decoration



The Mannersköld funeral banner

east of the window a long inscription whose words come from the 84th psalm.

The North Wall. On the West, Joseph has his brothers' sacks filled; on the East, Joseph brings Jacob before Pharaoh.

The paintings are the work of a hitherto unnamed master, working in the first half of the seventeenth century and in all probability dwelling in Östergötland. The paintings on the church's altarpiece from the year 1623 will be a work of the same man, who among other things painted a similar painting in Vårdsberg church.

FURNISHINGS AND FIXTURES

A triptych, that is, an altarpiece in three portions, now serves for altar decoration. The paintings show, in the centre portion the Crucifixion, and in the side portions the Bearing of the Cross and the Entombment. These are, as appears from an inscription and two coats of arms on the stand, (partly remade in the eighteenth century when the centre panel was somewhat reduced in height) the gift of the governor Nils Assersson Mannersköld and his first wife and, as mentioned above, are probably painted by the same man as gave the church its wall paintings. Some sculptured figures which crown the altar-piece are from the hand of the master-carver who worked upon the great Ulfspärre monument in Linköping Cathedral. In the year 1730 a new altar decoration was presented to the church, having Christ upon the Cross as the central figure. This is further decorated with two coats-of-arms belonging to the benefactors, Colonel Frans Evald Fock and his second wife, Anna Eva Mannersköld. This pair also gave at this time the pulpit which has now been brought back into use again in the Old Church.

Like the reredos, this is a work of the master-carver Wedulin of Hjo.

The church's 'triumph crucifix' is certainly of a mediaeval type, but in spite of this can hardly have existed before the beginning of the seventeenth century and is probably a work of the same man who carved the figures of the 1623 altar-piece.

In the organ gallery has been incorporated the panelling from an earlier gallery having ornamental paintings: David playing upon a harp, together with two coats of arms belonging to the two benefactors who provided the gallery, Captain Henrik Reuter and his wife, Catharina Charlotta Rålamb. Their gallery was built in the year 1748 and painted the year after.

The organ was originally built in the year 1751 by the famous and productive organ builder Jonas Wistenius of Linköping, but was rebuilt and altered several times during the eighteenth and nineteenth centuries. The present instrument is a reconstruction of the original, carried out by Moberg Brothers, Sandviken. The facia sculptures are the work of the Norrköping master-carver, Nils Österbom.

In the choir hang a series of coats-of-arms. The oldest is that of the Governor Mannersköld: two more recall members of the Mannersköld family, while another was set up in memory of a captain of cavalry, O. R. Bock, who died at Näs in 1704. Yet another is in memory of Colonel F. E. Fock, who died in 1738. Two funeral banners which were carried at the burial of the governor Mannersköld are preserved, the one with rich but unfortunately much damaged decorations.

The church silver is throughout of high quality. The chalice is a gift of the governor Mannersköld, from the year 1653, to the memory of two daughters who died in infancy. This cup is

FROM THE OLD CHURCH'S SILVER CHEST



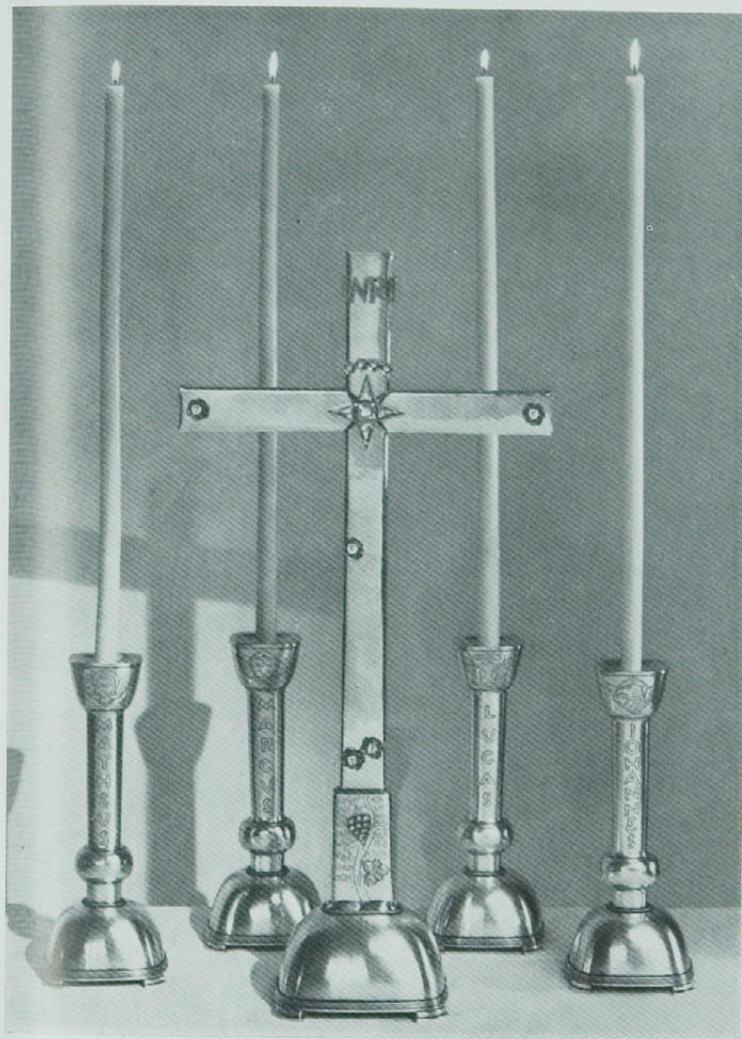
Brass candlestick from the year 1698



Wafer-box of silver from the year 1623



Flagon from the year 1715



Altar silver designed and made by Sven Arne Gillgren and given to the church by President Elof Ericsson



*Altar silver designed and made
by Sven Arne Gillgren
and given to the church by
President Elof Ericsson*



not however the original, but as remade in the eighteenth or nineteenth century. The box for the communion wafers was given to the church in the year 1623 by Eskil Hansson of Falla (who made moreover one of the coffins of the church), while a flagon, made by the Norrköping goldsmith Arnold van der Hagen, is a bequest of Adriana de Besche, who died in 1715. Two particularly beautiful candlesticks come from the time round about 1700, but are a gift made in 1736 to the memory of Anna Eva Mannersköld, who died in that year. The latest accession is a collection of altar silver, consisting of a crucifix, four candlesticks and two vases, together with chalice, paten, flagon, and wafer box, made by the silver-smith Sven Arne Gillgren, Stockholm, and presented in 1947 by President Elof Ericsson.

SOURCES AND LITERATURE

This introductory history is a summary of the researches made by Tom Söderberg and published by him in Saint Örjan's Guild year book, 'With Hammer & Torch', for the year 1932. The description of the Old Church and the history of its contents appeared in a preliminary summary of the researches which the author made for 'Sweden's Churches' and which was published in that work. For the kind permission of its editors to use again for the present history the material then put together, the same author makes grateful acknowledgment.

Sven Arne Gillgren

THE NEW ALTAR SILVER

The Cross springs up from the stock of a vine, round which are set Christ's nine¹ words: I am the true Vine and my Father is the Husbandman. Nine amethysts forming a bunch of grapes

¹ In Swedish, nine

symbolise these words. The Cross, being itself the sign of victory, purity and light, bears a star of aquamarine for symbol of the heavens and the glory of God upon earth. The golden rays streaming from the star speak of the perfect Light. The rosettes set with rubies recall Christ's wounds. From the base of the Cross four rivers, the rivers of Eden, flow and symbolise the spread of the teaching of the Four Evangelists to the four corners of the earth. The rounded base of the Cross is the world.

The four candlesticks are the evangelists and bear their attributes on the drip-shields: Matthew, the winged man, for in S. Matthew's gospel Christ is described as man; Mark, the lion, for in the second verse of S. Mark's gospel is heard the lion's roar — this is the voice crying in the wilderness; Luke, the ox, for S. Luke tells of the sacrificial victim; and John, the eagle, for S. John gazes towards the zenith of the divine light.

The vases grow firm and true towards heaven, bearing the monogram of Christ. These first two letters of the Greek *ΧΡΙΣΤΟΣ* rest upon palm leaves, to signify the royalty of Jesus, and the homage of man, as He enters Jerusalem.

The flagon, chalice, paten, and wafer box which make up the communion set are constructed, as to their proportions, upon the sacred numbers three and seven, and are kept pure and simple in line as is fitting for containers for the holy symbols of Christ's Body and Blood. The flagon is crowned with the Agnus Dei; the chalice has a cross at the node; the wafer box is made like a temple surmounted by a cross. Only the paten bears any decoration — the Last Supper, with Christ among the Twelve.

ERIK LUNDBERG

THE RESTORATION
AND ITS UNDERLYING PURPOSE

WHEN ELOF ERICSSON took the initiative in its restoration, Átvid's Old Church stood half-ruined. Only the choir had its roof complete. In the nave, the masonry was certainly still uniformly solid, but the weather had split the brickwork and the roof was wholly and entirely missing. In compensation, the floor was covered with a fine carpet of green grass.

Elof Ericsson intended to roof over the nave and take all necessary steps to allow the church to fulfil anew its original function.

There were two possible methods. *Either* the church might have been as far as possible restored to its appearance when the fixtures and so on were taken down and the roof destroyed; for, thanks to the draughtsman Frithiof Åberg, the state of the church, accurate to the last detail, had been preserved on paper. *Or else* the nave might have been restored with particular consideration for the mediaeval architecture of the whole building — notwithstanding the fact that only approximate knowledge of this was available.

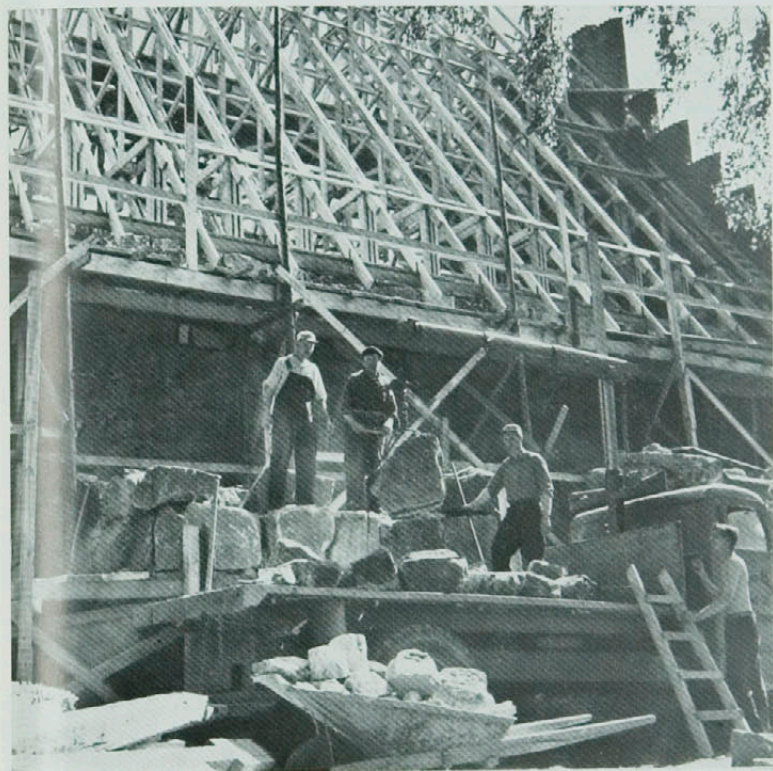
The former alternative required an interior construction of a simple rustic type, deliberately following the classic style of the eighteenth century and relying for its effect almost entirely upon hand-made fittings and rustic skills, using broad hand-smoothed panelling, forged nails, and a variety of artistic details from a past practice. When we, with our present-day techniques, attempt to reconstruct such a style and its setting, the compromises become so over-whelming in their total effect that more often than not the result is an affected pastiche, or else

a dry-as-dust imitation. In Atvid it was hardly possible to adopt this method.

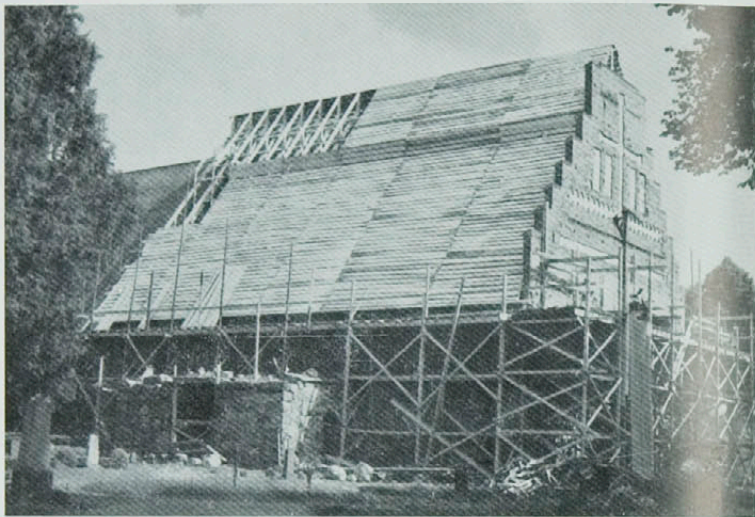
The second alternative had the advantage of being less restricting than a pure reconstruction. Thus, since the form of the original ceiling was only approximately known, the architect could allow himself some freedom in renewing it, and attempt only a general connection with what had once existed. And obviously, present-day techniques and materials could therefore be used, especially since particular opportunities for their employment existed thanks to the presence of Åtvidabergs Industries.

If one excepts the country churches of Gotland, it is seldom indeed in Sweden that one finds the romanesque or early gothic illumination of a church left untouched. Åtvid's Old Church has now recovered the advantage of the original form of the windows. With the help of a little detective work, the original windows were restored; and with intense satisfaction it was discovered that these small romanesque windows threw a light that was mild but ample, and at the same time exactly suited in its volume to turn the room, so to say, inwards — in a manner altogether opposed to the creations of that functionalism which uses the outlook from a window as an element in its architecture.

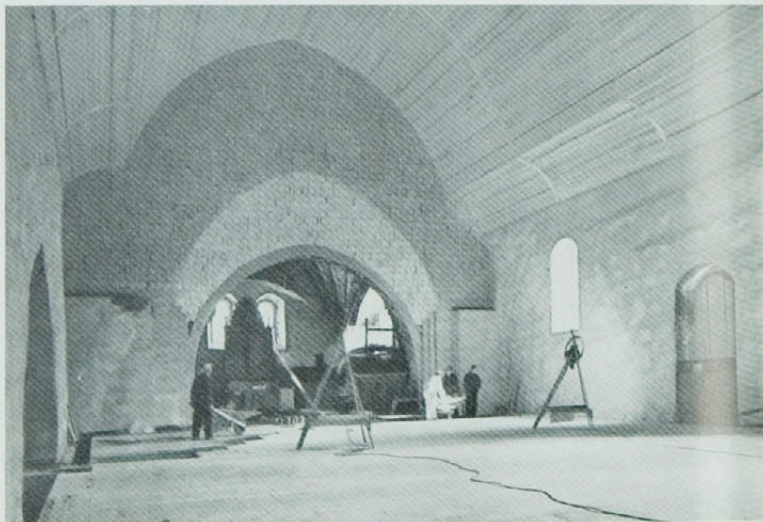
The entrances to the church presented a problem. Originally, as was customary, the building looked South. Towards this quarter faced not only the choir door but also the great door of the nave. On the West, the entrance door was of a lesser importance and size; on the North was originally no entrance at all. In our day, however, the church and the churchyard are oriented northwards. There runs the main road, and there stands



Reconstructing the northern outbuilding. The roof structure ready



The nave covered once again



The shell of the nave completed

the New Church, making it necessary to arrange a main entrance on that side, in combination with a forecourt and drive. The striking outbuilding on the North, whose masonry had been all but demolished, might well be rebuilt. And here a convenient arrangement for a wind-lock could be readily effected.

For heating was chosen a system of electric radiators hidden beneath the newly laid limestone floor. The necessary transformers and so on were housed in an underground chamber of concrete beneath the wall of the western gable.

Of fundamental importance in the reconstruction of the church was the shape of its ceiling. As Åke Nisbeth has pointed out, the church originally had three aisles, with a double row of columns which bore up the ceiling. The middle aisle will probably have had a wood-panelled barrel vault, and the side aisles flat, horizontal ceilings, as in the church of S. Laurence, Söderköping. To renew such an arrangement was plainly out of the question. But it was reasonably evident that the ceiling chosen must be both vaulted and wood panelled. Only so could the nave be given the appearance of freedom and space.

Thereafter it became a question of giving the nave and the choir the proper relation to one another. The archway between the two is remarkably low, and consideration shows that its proportioning is related to the positioning of the rood crucifix. In Tuna church, near Nyköping, it is possible to study corresponding proportions as they stand related to the decorative crucifix painted on the wall surface above the rood arch. There, in all probability, the shape of the ceiling of the nave took account of the peculiar proportioning mentioned and made it the starting-point of the construction.

The present low arch of the choir belongs to the fine star

vault. It is not indeed original therefore, yet must come from about the same time as the wall-paintings. But the arch had been adjusted to the original rood-arch and reproduces its curve. The rood-arch itself had been destroyed somewhat later, along with the upper and indeed major part of the east gable of the nave. The arch ring of the choir vault was thus laid bare and had to be somewhat strengthened. Even so, it is for a rood-arch unusually thin. This makes it, however, one of the most characteristic and architecturally significant of the details of the church interior.

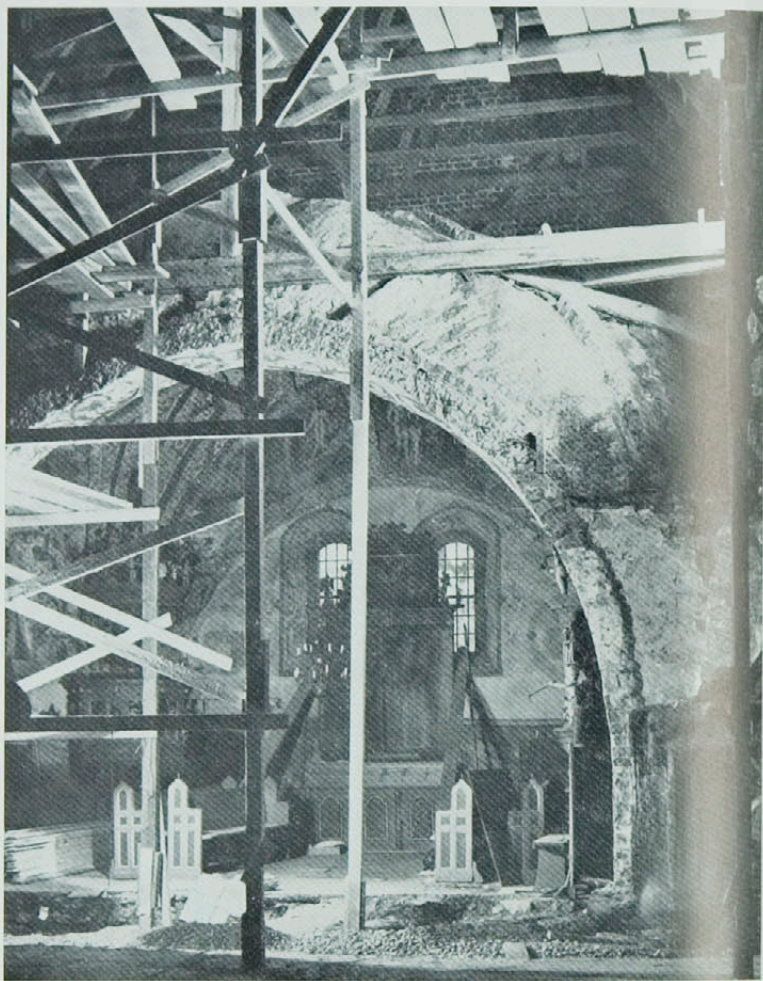
A slim low arch that seems almost to have been forged from its brickwork now stands between choir and nave. It is impossible sufficiently to admire the tough pliable strength of such a curve.

It became a question, then, of allowing this beautiful detail to appear, and even of underlining its artistry. Two possibilities existed. Either, it could be emphasised by creating a contrast with the timber-clad upper portion of the nave's east wall. Or else, a similar effect could be obtained by suitably shaping the arch of the nave ceiling. Both these methods were brought into use. The wall was clothed with small shingles cleft from fir-plank, which presented the appearance of a mere skin, so that the arch alone gives any appearance of strength and solidity. Moreover, the fibrous nature of the timber makes a contrast with the textures of the brittle, ringing brickwork and its thin fragile plaster.

The ceiling of the nave has a clover-leaf curve which is designed as variation upon the curve of the choir arch, expressing both 'embrace from above' and a yearning 'reach for the heavens'. Between these two curves lies yet another, more



The shingles are laid



The choir vault. The nave wall taken away above the arch

roughly indicated, across which the beam of the crucifix cuts. With its rather slight angle breaking the line at the apex, this curve creates a balance between the ideas: 'embrace', 'span', and 'reach upwards'.

The old crucifix thus appears in the centre of a play of curves in such a manner as to express the balance of the notions: 'coming down from heaven', 'lifting towards heaven', and 'freely floating'. All the curves are directed in this way towards the crucifix. The aesthetic starting point for this disposition of the rood screen and the nave is found in the choir entry and in its fine star-vault. But of course this arrangement must also take into account and make use of the splendid, typically 'Caroline' furnishings and fixtures of the church: the pulpit, organ case, and gallery panelling. Nevertheless, so far as the gallery is concerned, the rather bulky eighteenth century design has not been restored, but lengths of the old panelling have been inserted within entirely new supporting work which is so shaped and fixed that the two west windows remain unobscured.

The pews are of high-class, hand-made joinery of which all the joints and fixings are of simple wood construction, using wooden pins, mortice-and-tenon, housing, and dovetailing.

The colour range is similarly related to the material. The plastered walls are washed in a warm-white tone; the fine wood finish of the ceiling and the shingle face of the east wall remain untouched and in their natural colour — these surfaces will darken of themselves. The old fixtures have a fair amount of grey-painted surfaces, ranging from cold grey to grey-green and grey-yellow. So, too, though ochre yellow is found as an element in the wall paintings, yet even there grey, black and white predominate. Now, however, the altar-piece casts into

the scheme a clear grass-green, giving an evident, many toned ring in the whole. In addition there are smaller touches of scarlet and cobalt. We have therefore left the pews painted broadly in a calm and cool chrome-oxide green all over their greater surfaces (within the benches) so as to catch the grass-green in front and give it increased value. But this green is painted on a stained surface of violet-purple-brown, which remains visible in the woodwork of the pews on the surfaces facing outwards into the aisles, and is there joined with panels of pale yellow outlined in thin strokes of dull red.

Here too, the stained surfaces make an alliance with the unpainted woodwork of end wall and ceiling, dully-tinged and deepening in colour, while the pale green lines of the pews cut across the lines of the church interior. The purple tone, however, also captures the reds in the colour-register of the altar-piece and echoes again in the red of the footings of the gallery.

Amidst all this variety of greens and warm colours, the rood-beam spans the church with ultramarine blue, cool, pure, but nevertheless deep — in tune with the purple stain of the pews and creating a tone bridge to the cold greys.

Finally, the gilding and the glint of brass must so catch up the yellow in the paintwork that by daylight and by artificial light the gleam of gold may be seen and be felt to mediate between the eternal nature of the light itself and the earthy solidity of the objects it plays upon.

The sacristy is rebuilt on the old ground-plan, but has been equipped, not with the old fittings, but with those of a style nearer the present day. The ceiling is formed of a brick arch, erected to the apex without the use of form-work — the test of a master-bricklayer.

EINAR ERICI

THE ORGAN —
ITS HISTORY AND REBUILDING

THERE was already an organ in the church in the seventeenth century, that is to say, earlier than in most other churches in the country. It was a little one of the so-called 'positive' sort, given by the then master of Nääs (Adelsnäs) and set up 'above the sacristy door'. This was renovated in 1704 by the organ-maker Johan Agerwall of Söderköping. Towards the end of the 1740's this was definitely worn-out and at the suggestion of the pastor it was decided to get a new instrument.

We are now in the period, the eighteenth and early nineteenth centuries, which is rightly described as the great age of organ construction in our country. Organ-building was concentrated, in the main, at two centres, Stockholm and Linköping. In the former the craft was founded in the early eighteenth century by the German-born Johan Niclas Cahman; and in the latter, which has a particular interest for us, at the end of the 1730's by Jonas Wistenius, a man from Östergötland who had received a thorough training abroad. He was above all a skilful tuner, and at the same time extremely productive. Not less than seventy works are recorded as from his hands.

At the end of the 1740's, when, as has been mentioned, Ätvid church council determined to obtain a new organ, it was entirely natural that they should turn to Wistenius. In 1751 an instrument of nine stops was tested and ready. Sweet-voiced it certainly must have been, for afterwards, in the church records, it was described as 'glorious'. Typical of Wistenius and the time, its arrangement according to the still-existing original

labelling of the stops, was as follows; Principal 4' (in the *facia*), Gedacht 8', Quintadena 8', Gedachtflöte 4', Quinta 3', Fifteenth 2', Spitzflöte 2', Mixture (three ranks, horn) and Trumpet 8'. Such considerable variety, made possible by provision of the 2' flöte, is specially characteristic of Wistenius. In 1752 the organ received the already mentioned baroque decoration of angels playing upon instruments, and pierced leaf-work, carved by the well-known Norrköping craftsman, Nils Österbom. In 1764 the whole was painted and gilded.

In course of time the organ underwent several renovations, during the later nineteenth century. Combined with these were alterations in the stops, according to the fashions of the time. Quintadena 8', Gedachtflöte 4', and Spitzflöte 2' thus made way for the inevitable Open Diapason 8', Gamba 8', and Salcional 8'.

The year 1885 saw the destruction of the church. It was given up as a place of worship and partly laid in ruins. The organ shared the same fate. Of it only the *facia* and its decoration, the principal pipes and the manual were preserved, together with a small part of the remaining pipework chiefly belonging to the Mixture and the Trumpet.

But the organ's day was to return. When, seventy years later and thanks to President Elof Ericsson's magnificent gift, the Old Church awaited its rebuilding, the donor expressed the definite wish that the church should recover its original Wistenius organ. There was, however, at first a certain doubt raised on this account. Among other things it was feared that the organ would not be big enough for the considerably enlarged interior that was planned. Experience had shown however that particularly in 'classical' tuning in such instruments as the one

in question, there is no danger of this sort worth the name. That the organ should not be able to offer the resources nowadays demanded, was also remarked upon. After closer consideration it was nevertheless agreed that some of these might be renounced, and that in a case such as this, something might well be sacrificed to the historical view and requirements. Decision was accordingly come to along these lines.

A work asking for quite special qualifications now lay ahead. But it could happily be entrusted to the safest of hands: Sweden's most experienced and most skilful organ repairers, the Brothers Moberg in Sandviken. The repair work was preceded by an extensive research and investigation to determine how much of the original organ could be reconstructed. Some of the existing Wistenius organs were, therefore, studied and compared. When the work itself was undertaken, the organ builders obtained for the carpentry and woodworking the aid of two unusually skilful and interested craftsmen from Ätvidaberg itself. There was, one may say, that true teamwork that must necessarily give the best result. And so in fact it has turned out. The old Wistenius organ has been set up again in renewed and excellent condition, and in such close correspondence with the original that one could desire nothing more. The organ fills the interior remarkably well and has much of the classical, the true and beautiful, singing tone which once upon a time — so far as one can tell — it used to have, and which is such a feature of existing Wistenius organs. Yes, indeed, our organ is from the great age of organ building.

Printed in Sweden by
AB Åtvidaberg-Facits tryckeri.
Åtvidaberg 1959



ÖSTERGÖTLAND



DENNA FOLDER

är en kortfattad orientering om Östergötland — dess natur och folk, andliga och materiella odling, minnesmärken och sevärdheter, färdevägar och turistervice.

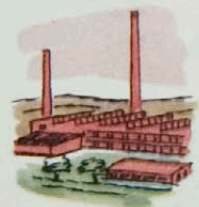
ÖSTERGÖTLANDS NATUR

är angenämt omväxlande. Slätter och skogar, berg och sjöar bildar var för sig eller tillsammans ljust leende men också djupt blånande scenerier. Mellan de höglänta mestadels skogsklädda områdena i norr och söder utbreder sig slättbygden från Vättern till Östersjön. Över slätten i väster höjer sig Omberg, östgötarnas "heliga" berg, som stupar brant i Vättern. Den norra skogsbygden stiger tvärt längs Motala ströms förkastningslinje, medan den södra skogsbygden — de natursköna områdena i Kinda och Ydre — långsamt höjer sig mot det småländska höglandet, genomdragen av de lövskogskransade Kindasjöarna och sjön Sommen. I väster breder Vättern ut sin väldiga yta, 13 mil lång, och i öster smyger sig Östersjön in i otaliga vikar och sund och bildar den vackra östgötaskärgården.



NÄRINGSLIVET

En viktig näring i Östergötland är sedan fyra årtusenden jordbruket. Även skogsbruket är av gammalt betydelsefullt; på 60 % av landskapets yta växer skog! Den gamla bergshandlingen med hyttor och masugnar har i stort sett upphört och efterträts av moderna metallindustrier. Näringslivet i Östergötland är i våra dagar främst baserat på industriell verksamhet. Stora industricentra med internationellt välkända företag och rationellt ordnad yrkesutbildning är Norrköping (bl. a. textil, papper, radio och television), Linköping (bl. a. flygplan, busar, järnvägsvagnar, textil, armatur, elmateriel), Motala (bl. a. lokomotiv,



kylskåp, radio och television, textil), Finspång (bl. a. metaller, turbiner), Åtvidaberg (bl. a. kontorsmaskiner, signalanläggningar), Mjölby (bl. a. livsmedel, träförädling, fordon), Boxholm (järn- och trävaror), Ljungsbro (choklad, livsmedel).

SOCIAL OCH KULTURELL STANDARD

Östergötland har ifråga om sociala välfärdsanordningar på ett förebildligt sätt följt den moderna utvecklingen — både i städerna och på landsbygden. Detsamma gäller de kulturellt främjande anordningarna: skolor, muséer, samlingslokaler, teatrar etc. Landskapets traditioner har förpliktat.



VÄXT- OCH DJURLIV

Både vanliga och sällsynta arter äro rikt representerade bland Östergötlands växter och djur. De märkligaste växtplatserna uppvisar Omberg och Kolmården, där man i den yppiga växtligheten återfinns flera sällsynta arter. Intressanta är de i landskapet ännu förekommande s. k. lövängarna, rester av de stora skogar av äkta lövträd, som förr smyckade stora delar av Östergötland. En egenartad fågelvärd möter oss vid Tåkern, "fåglarnas sjö". Vättern har en särartad fiskfauna — där förekommer t. ex. röding och andra laxarter. I de milsvida skogarna finns älg, rådjur, räv, grävling, tjäder, orre m. m.



VAR KAN MAN BO OCH ÄTA?

I Östergötland kan man välja inkvartering efter behag — man kan bo enkelt eller komfortabelt. Det finns vandrarhem, motell, campingplatser, semestergårdar samt pensionat och turisthotell i olika prislägen men också första klass hotell med modernaste service. Vissa hotell på



de större orterna har en speciell och förmånlig form av familjeinkvartering. På orienteringskartan finner Ni bl. a. uppgifter om inkvarteringsmöjligheterna på en hel del orter. De flesta orter har barer och andra näringsställen med husmanskost men även första klass restauranger.

Detaljerad förteckning över inkvarteringsmöjligheter och näringsställen finns att få på turist- eller resebyråerna.

SPORT- OCH FRILUFTSLIV

Året runt erbjuder Östergötland stora möjligheter till sport och friluftsliv. Genom det täta vägnätet är alla delar av landskapet lättillgängliga.

Vandringar, orientering, skogsutflykter, vintersport. Kolmården, från Bråviken till Vättern, är ett skogsområde med vildmarksnatur. Kinda- och Ydrebygden i söder är ett annat område av likartad karaktär. Dessa höglänta skogsbygder kan, även under snöfattiga vintrar, som regel erbjuda vinterföre.

Bad. Över 1000 insjöar men främst skärgården och Vättern ger tillfälle till bad vid sand- eller klippstränder. Variationen är stor och tillfredsställer alla smakriktningar.

Båtsport. Skärgården är med sina skyddade leder utomordentligt väl lämpad för båtsport. Oavsett väder finns alltid möjlighet att anpassa turerna efter vars och ens förutsättningar. Tusentals holmar och skär ger tilläggsplatser och natthamnar. Vättern och Roxen är kända segelsjöar. Genom Göta Kanal sammanbindes insjösystemen med havet.

Motorbåtsfärder och kanotfärder, kan tack vare kanalsystemen, göras från Vättern till Östersjön och ned mot Smålandsgränsen.

Fiske. I Vättern och i skärgården samt i många insjöar finns kortfiskevatten som ligger inom bekvämt räckhåll för fiskeentusiasten.



Golf. Linköping och Åtvidaberg har förnämliga 18 håls banor. Norrköping en bana om 12 hål. Samtliga banor har klubbhus och restauranger.

I städerna och tätorterna finns som regel fullständiga sportanläggningar i form av idrottsplatser, tennisbanor, inomhushallar, simhallar, isbanor m.m. Östergötland är välutrustat i sportligt avseende. De lokala turistbyråerna lämnar gärna alla upplysningar.



KOMMUNIKATIONER

En blick på orienteringskartan säger Er att Östergötland har ett utmärkt samfärdselsystem — ett vitt förgrenat nät av goda vägar, järnvägar, kanaler och andra vattenvägar, och flygförbindelser saknas icke heller.

Göta Kanal. Kortare eller längre turer kunna göras på sträckan Mem — Vadstena i båda riktningarna. För dem som önska hyttplats erfordras förbeställning, i övriga fall säljes biljetter ombord. Fullständig restauration. Säsong Maj — September.

Kinda Kanal. Kanalbåten avgår varannan dag från Linköping till Rimforsa, en tur om 6 timmar genom det vackra kanal- och sjösystemet. Påföljande dag färd i motsatt riktning. Anslutning till järnväg finnes. Kortare turer kan göras, biljetter köpes ombord. Restaurations. Två gånger i veckan utsträcks färden till Hycklinge — Horn.

Rundturer med båt. I Norrköping, Söderköping, Motala och Vadstena finnes möjlighet till kortare eller längre rundturer med sightseeingbåtar.

Bussturer, turistresor m.m. I de större städerna anordnas regelbundet rundturer med guider. Speciella turistresor med buss anordnas under turist säsongen. De lokala turistbyråerna stå gärna till tjänst med upplysningar, turlistor, vägvisare, broschyrer och i en del fall guider.

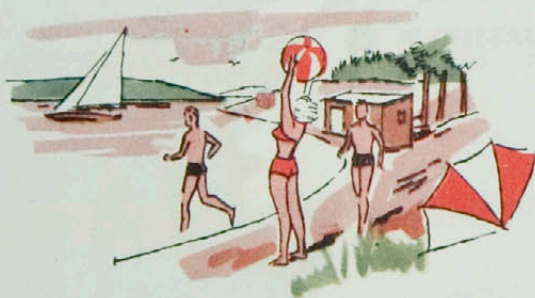


- och i våra dagar

I dag möter vi ett annat Östergötland, ett rationellt ordnat åkerbruks- och industrilandskap, där ett idogt och framsynt släkte går till dagens gärning. Den nutida östgötens kynne har ofta något av slättbygdens prägel, denna slätt, där man, som en 1800-tals östgöte skriver, "ser fjärran ifrån sig — och med den oinskränkta blicken liksom utvidgar sig människans tankeförmåga". Om östgöten av idag säges också, att "han går inte krokvägar, är ingen slingerbult och intrigerar inte, och skryter han, så gör han också detta rätt fram, icke genom någon falsk blygsamhet".

Östergötland är dock inte bara gyllene slätter under vitblå sommarhimmel. Tvärtom — skogarna och den betagande vattenvärlden utgör den största delen av den östgötska naturen, som bjuder på scenerier, som tål att jämföras med de allra vackraste i landet. — Kom och döm själv!

VÄLKOMMEN!



S:ta Birgitta av Vadstena
(Träskulptur i Vadstena Klosterkyrka)

Det medeltida Vadstena var målet för vallfarer från hela Europa — i våra dagar är Vadstena målet för 100.000-talet turister från hela världen.



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ÖSTERGÖTLAND

ÖSTERGÖTLAND

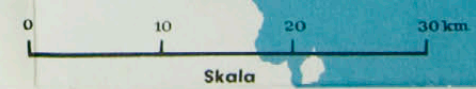
- i gamla tider

Att resa i Östergötland är att göra en färd genom de historiska minnenas värld. I dessa nejder kan Ni studera vårt lands utvecklingsskeden allt ifrån den första mänskliga tillvaron här för 7000 år sedan och fram till våra dagar. Östergötland är ett stycke svensk historia i ett nötskal. Här förs man i tankarna tillbaka till goternas folkvandringar och vikingarnas härnads-tåg. Här är stambygden för Bjälboätten, en av Nordens mest frejdade släkter, med sina lagmän och biskopar, jarlar, drottningar och kungar. Till denna ätt hörde bl.a. Birger Jarl, det svenska rikets egentliga grundare. Här skapade den heliga Birgitta ett andligt centrum i Norden. Här levde och verkade en gång i tiden Bo Jonsson Grip, den störste jorddrotten i Sveriges historia. Genom Östergötland tågade en gång Engelbrekt med sin befrielsearmé, och här utkämpades många strider under Dackefejden. Vasaättens kungar byggde och bodde här. Här — genom Östergötland — går i sanning minnenas Eriks-gata...





ÖSTER- GÖTLAND



- TECKENFÖRKLARING**
- H = Hotell
 - V = Vandrarhem
 - M = Motell
 - ▲ = Campingplats
 - G = Golf
 - = Större ort
 - = Mindre ort
 - = Järnväg
 - = Huvudväg
 - = Andra turistvägar
 - = Kanal

Vart skall man vända sig för att få upplysningar?

- Er resebyrå ger råd och upplysningar om resor till och i Östergötland. Ni kan också vända Er direkt till Östergötlands Turisttrafikförbund, Linköping.
- Upplysningar, ortsvägvisare och andra specialbroschyrer, turlistor, rumsanvisning, biljetter till rundturer, anvisning av guider m. fl. tjänster lämnas av de lokala turistbyråerna.
- Lokala turistbyråer.**
- | | |
|--|--|
| Borensberg: Trafikkiosken, Husbyvägen 6. Tel. 0141/40475 | Mjölby: S.J. Resetjänst, Järnvägsstationen. Tel. 0142/10062 |
| Finspång: Bokhandeln, Kalkugnsvägen 4. Tel. 0122/10048 | Motala: Turistbyrån, Stora Torget 3. Tel. 0141/16650 |
| Linköping: S.J. Resetjänst, Centralstationen. Tel. 013/29610 | Norrköping: Turistbyrån, Centralstationen. Tel. 011/29620 |
| | Skänninge: Turistbyrån, Parners Bokhandel. Tel. 0142/40084 |
| | Söderköping: Turistinformation, Rådhusorget. Tel. 0121/11800 |
| | Vadstena: Turistbyrån, Rådhuset. Tel. 0143/10250 |
| | Atvidaberg: Turistbyrån, Östgotabanken. Tel. 0120/12098 |

Östergötlands Turisttrafikförbunds kansli, Platensgatan 2, Linköping. Tel. 013/24817.

