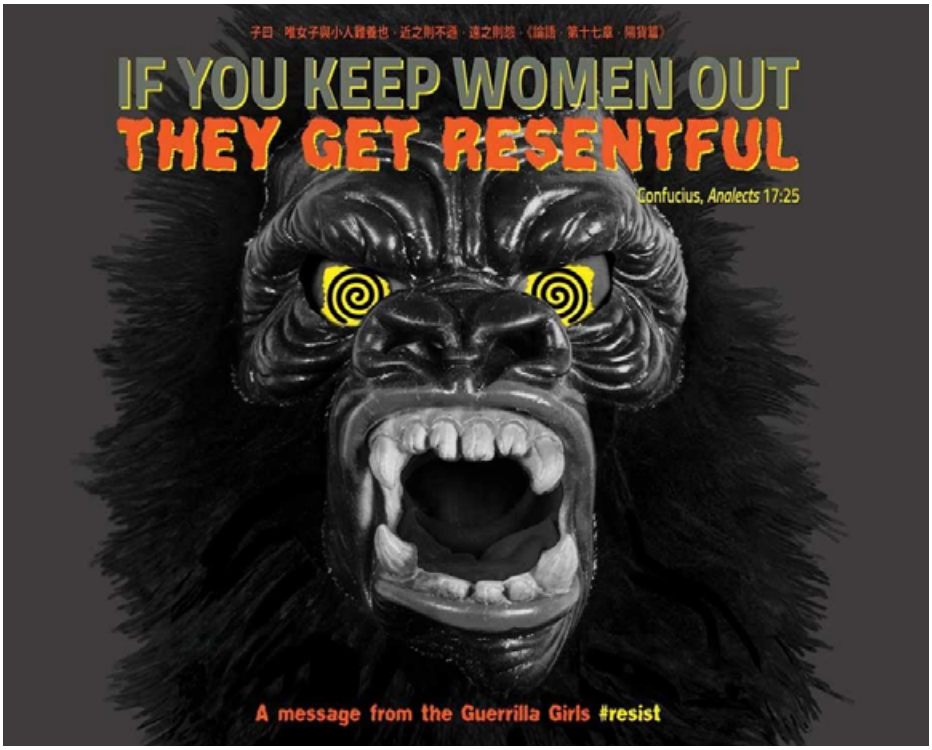
Press pack
November 2026

L'Imprimerie. Musée des Cultures Graphiques

A museum run by the City of Lyon
Recognised as a *Musée de France* [Museum of France] since 2005
Member of the City of Lyon's Musées d'Histoires et de Sociétés (MHS) [Museums of History and Society], alongside the Musée de l'Automobile Henri Malartre [Henri Malartre Automobile Museum] and the Musées Gadagne [Gadagne Museums]
A Renaissance building, partly listed as a historic monument: the former Hôtel de la Couronne
More than 32,000 objects in the collections
82,000 visitors in 2024
Closed for renovation since June 2025

November 2026: New name unveiled
Autumn 2027: Opening of L'Imprimerie and the first temporary exhibition
First half of 2028: Opening of the Musée des Cultures Graphiques [Museum of Graphic Cultures]



The Guerrilla Girls,
If You Keep Women Out They Get Resentful, 2018.
Poster from the Guerrilla Girls Forever: Poster Suite 2017–2021 series. MCG Collections, inv. 2025.7.1.4

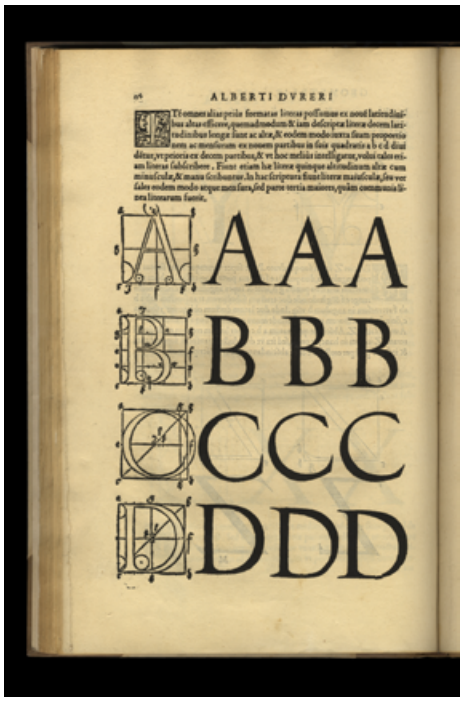
L'Imprimerie. Musée des Cultures Graphiques [L'Imprimerie. Museum of Graphic Cultures] remains rooted in the history of printed matter while broadening its perspective to encompass the diversity of graphic cultures that shape our societies.

This change of name is part of a wider transformation: a renovated building, completely redesigned displays and a new approach to bringing historical heritage, contemporary culture and visitors into dialogue.

What are graphic cultures today? This is the question the museum now seeks to explore with its audiences.



Museum construction site
© MCG/S. Lowicki



Albrecht Dürer,
Albertus Durerus nurembergensis pictor hujus aetatis celeberrimus...,
printed by Chrétien Wechel, Paris, 1535.
Illustrated book with woodcut engravings.
MCG Collections, inv. 394

FROM PRINTING TO GRAPHIC CULTURES

A museum founded in Lyon around the history of books and print

The Musée de l'Imprimerie [Museum of Printing] opened in Lyon in 1964, at the initiative of three leading figures from the world of books: Maurice Audin, a Lyon-based publisher and master printer; Henri-Jean Martin, Director of the Lyon Municipal Library and a historian of books; and André Jammes, a Parisian bookseller and specialist in typography.

The project was rooted in a city whose history is closely intertwined with the development of print. Between the late 15th and mid-16th centuries, Lyon established itself as one of Europe's major centres for book production and distribution, alongside cities such as Venice and Basel.

The museum moved into the former Hôtel de la Couronne, a Renaissance building that hosted meetings of the Consulat (the forerunner of the municipal council) between 1604 and 1646. Over the decades, its collections grew and gradually expanded beyond the history of printing techniques alone.

A collection that keeps pace with its time

Alongside books, prints, typefaces and machines, the collections have gradually come to include objects that reflect the diversity of graphic practices and uses: tickets, advertisements, newspapers, record sleeves, comic books, communication materials, graphic design works and objects, as well as items related to digital technologies.

This evolution has led the museum to broaden its perspective: from the history of techniques to the history of graphic forms, uses and practices.

In 2014–2015, on the occasion of its 50th anniversary, the museum became the Musée de l'Imprimerie et de la Communication graphique [Museum of Printing and Graphic Communication], already signalling this broader outlook.

From 2017 onwards, temporary exhibitions continued this development, exploring more contemporary subjects and bringing heritage, creative practice and society into closer dialogue.

2026: a new chapter

The new name, L'Imprimerie. Musée des Cultures Graphiques [L'Imprimerie. Museum of Graphic Cultures], is part of this history rather than a break with it.

Printing remains the museum's foundation: its history, techniques, objects, expertise and roots in Lyon's heritage.

But the museum now fully embraces a much broader field: that of the images, letters, signs, forms and graphic practices that shape our everyday environments, from historic printed objects to contemporary digital practices.

From books to print, from print to graphic communication, and now from printing to graphic cultures: the museum continues its history of broadening its perspectives and expanding its collections.

WHY “L’IMPRIMERIE. MUSÉE DES CULTURES GRAPHIQUES”?

L’Imprimerie: a historical foundation, a place

L’Imprimerie represents the history and heritage that form the museum’s foundations: printing techniques, books and posters, typefaces and typography, machinery and expertise. It also reflects a history deeply rooted in Lyon, a major European centre of print since the Renaissance. But the history of printing is, above all, a history of societies: of the ways in which texts and images are produced, transmitted, disseminated and shared.

Graphic cultures: a field to explore

Graphic cultures open up a much broader field. They encompass the images, letters, signs, forms and graphic objects that make up our visual environments, as well as the practices and communities that develop around them.

Graphic design, comic books, posters, publishing, advertising, popular culture, video games, digital practices and contemporary creative work can all enter into dialogue with the collections.

A question to explore through experience

The museum does not seek to provide a fixed definition of graphic cultures.

Instead, it proposes exploring the question together with its audiences: what are graphic cultures today?

Observing objects, images and artworks, comparing forms, handling, experimenting, discussing and exchanging perspectives: the future museum will be designed as a space where everyone can take part in this exploration.

L’Imprimerie gives the museum its history. Graphic cultures open up a field of exploration. And it is together with its audiences that the museum now wishes to discover what they mean.

A RENEWED SCIENTIFIC AND CULTURAL PROJECT

The previous Scientific and Cultural Project, adopted by the City of Lyon in 2022 for the 2022–2026 period, had already established several key priorities that are now being taken further: broadening the museum’s identity beyond the technical history of printing alone, bringing the collections closer to contemporary graphic practices, developing a programme accessible to new audiences and strengthening their role in the museum’s projects.

The renovation of the building and the redesign of the displays now make it possible to go further.

Bringing heritage and creative practice into dialogue

Historical collections remain at the heart of the project. They will be brought into dialogue with more contemporary graphic forms: design, comic books, video games, logos, advertising, popular culture and digital practices.

This dialogue will reveal connections, breaks, influences and shared uses.

Experimenting with audiences

The museum does not seek to define everything in advance. Instead, it aims to explore and experiment together with its audiences to discover what graphic cultures are today.

Workshops, residencies, meetings and projects developed with artists, researchers, students and partners will all contribute to this approach.

A living exhibition journey

The new displays will evolve over time. Atlases, thematic spotlights, residencies and related projects will gradually offer new perspectives on the collections.

The museum is thus conceived as a place in motion, capable of evolving its programme in response to research, creative practice and the ways its audiences engage with it.

A HISTORIC BUILDING UNDERGOING TRANSFORMATION

From the Hôtel de la Couronne to the museum

Before becoming a museum, the building that now houses L'Imprimerie. Musée des Cultures Graphiques [L'Imprimerie. Museum of Graphic Cultures] had several different lives.

Built in the mid-15th century, the Hôtel de la Couronne was originally a private residence. In 1604, it was acquired by the Prévôt des Marchands (the chief municipal magistrate) and the aldermen of Lyon to house the City Hall until 1655.

Over the centuries, the building underwent further transformations and served a variety of purposes. The Crédit Lyonnais bank moved in during the 19th century before the building was transferred to the City of Lyon in 1956. In 1964, the Musée de l'Imprimerie [Museum of Printing] opened its doors.

An outstanding architectural heritage

The Hôtel de la Couronne retains several features characteristic of its history: a vaulted passageway, a courtyard lined with galleries, a tower housing a spiral staircase lit by mullioned windows, and a polygonal roof.

The façades and courtyard galleries are protected as historic monuments.

The restoration project aims to preserve and reveal this heritage while adapting the building to the needs of a 21st-century museum.

Archaeological investigations carried out as part of the works have also shed new light on the building's history. In the north wing, they uncovered the remains of two monumental fireplaces. Several layers of painted plaster were also identified, including one predating the building's use as the City Hall and another dating from the period when it served this purpose.

In the spiral staircase, a painted hand pointing towards a door was also discovered. It was probably a sign indicating the entrance to a craftsman's workshop or shop.

An examination of the rear wall of the galleries revealed that they were built against an existing wall, confirming that the west wing was already in place before the galleries were constructed in the 16th century.

Renovating to make the museum accessible

Closed since 1 June 2025, the museum is undergoing a major renovation project led by the City of Lyon.

One of the main priorities is to make the entire museum accessible to people with reduced mobility. The installation of a lift, together with ramps and platform lifts, will connect the different floors and make it easier to move around the building.

Visitor reception areas and circulation routes will also be redesigned to make the visit easier to navigate and more comfortable.

A museum more open to the city

The renovation will also improve visitor facilities, interpretation and working conditions for the museum teams, while strengthening the relationship between the museum and its surroundings.

Two workshops dedicated to making, creative practice and printing will be installed on the ground floor, opening directly onto the street and partially visible from outside. The museum will thus become a place where visitors can see conservation, exhibitions, research, experimentation and creative work taking place.

The renovation project

–› €6,055,000 investment
–› City of Lyon, client and project lead, through its Construction Department, working alongside the City's Archaeology Department and Department of Cultural Affairs
–› €60,000 contribution from the State towards work on the parts of the building protected as historic monuments
–› Project included in the fourth State–City Heritage Agreement
–› Close collaboration with the Regional Directorate for Cultural Affairs, including its museum adviser, Regional Conservation of Historic Monuments, Regional Archaeology Department and Architect of Buildings of France
–› ISSHIN studio, lead consultant for the project team (represented by Stéphanie Canellas, heritage architect), with FERRAND SIGAL as co-consulting architects
–› Installation of a lift connecting the museum's different floors
–› Installation of four platform lifts connecting the different buildings that together make up a single museum
–› More than 15 access ramps to make it easier to move around the museum
–› Reopening of an old doorway onto the courtyard, restoring an entrance worthy of the museum
–› Approximately 1,800 m^2 of renovated floor space, including 900 m^2 of exhibition space
–› Complex structural work, including the creation of around twenty openings through existing load-bearing walls to improve connections between spaces; reinforcement of floors to meet current safety standards; and fire protection throughout the museum, in a densely built-up urban area between Bellecour and Les Terreaux.



Alfons Mucha, L'Automatique, Paris, c. 1900–1904.
Seven-colour lithographic advertising poster for photographic paper
produced by Bergès père et fils in Lancey (Isère) and printed by F. Champenois.
MCG Collections, inv. 5214



Tattoo of the word *musée* [museum]
in Comic Sans MS, October 2026



Lofi Girl, a French YouTube channel
and music label founded in 2015

A NEW VISITOR JOURNEY

Two floors, one shared story

When it reopens, L'Imprimerie. Musée des Cultures Graphiques [L'Imprimerie. Museum of Graphic Cultures] will offer a completely redesigned visitor journey across two floors. The visit will gradually lead visitors from the history of printing to the diversity of graphic cultures.

First floor L'Imprimerie

The first floor will be devoted to the history of printed objects and the major transformations they have brought about in societies.

From the earliest techniques to typographic presses, from calligraphy to industrial-scale production, the displays will show how societies have developed ways of producing, reproducing and disseminating texts and images.

But the visitor journey will also raise a broader question: why do societies print? To transmit, disseminate, persuade, inform, preserve, organise knowledge or circulate ideas.

Temporary exhibitions

The first floor will also host the museum's temporary exhibitions.

With one exhibition each year, these will open up new perspectives on graphic practices and regularly offer fresh ways of looking at the collections.

Second floor Graphic Cultures

In spring 2028, the second floor will welcome visitors to a journey exploring the diversity of graphic cultures.

Comic books, video games, logos, graphic design, flyers, advertising, publishing, media, popular culture and contemporary imagery will provide a starting point for exploring the variety of graphic forms that surround us. The aim is not to build a collection of 'new things', but to bring graphic forms from different periods and on different media into dialogue.

A typeface, for example, might be viewed alongside a logo; a poster might be compared with packaging, a book cover or a digital interface.

These connections will make it possible to examine techniques, compare forms and explore the grammar of signs and symbols that make up our visual landscapes.

A visitor journey that evolves

The displays are not conceived as a definitive, unchanging whole.

Atlases and thematic spotlights will be regularly renewed. Each year, two residencies, one artistic and one research-based, will also enrich the museum with new creations, research and collaborations.

The museum will thus evolve alongside graphic practices, artists, researchers and its audiences.



W. G. Blackall, La jeune fille à la perle d'après Jean Vermeer, London, 1922. Colour print produced using mezzotint engraving. MCG Collections, inv. 1908



Susan Kare, Happy Mac on gradient orange, 2019. Print depicting the smiling Macintosh icon, designed by Susan Kare for Apple. Proof 49/200, signed. MCG Collections, inv. 5254



Museum construction site
© MCG/S. Lowicki

A MUSEUM ACCESSIBLE TO EVERYONE

Accessibility as a starting point

The transformation of the museum is first and foremost about making it accessible to everyone.

The renovation will improve the physical accessibility of the building, but this ambition also extends to the entire visitor experience: being able to enter, move around, understand, look, experiment and feel that you belong in the museum.

Universal accessibility

The museum aims to design spaces and resources that are accessible to as many people as possible, taking into account the diversity of people's disabilities and access needs.

This approach will include:

– Different levels of reading difficulty, with written materials in simplified French or *Facile à Lire et à Comprendre* (FALC – Easy to Read and Understand)

– Content available in several languages

– Rest areas and seating

– Careful attention to signage and wayfinding

– Facilities that invite visitors to look, handle, listen and create.

Making accessibility a graphic design project

How can everyone be enabled not only to see, read and understand, but also to make and create? Typography, colours, images, texts, furniture and interpretation facilities will all contribute to this reflection.

Practical activities are themselves a way of making the museum more accessible. In particular, the activity spaces will allow visitors to discover printing techniques through hands-on experience, rather than observation alone.

An approach that develops over time

Accessibility will not be considered complete when the museum reopens. The museum intends to observe how its spaces and facilities are used, gather feedback from visitors and gradually adapt what it offers.

Making the museum accessible also means being willing to test things, listen to the people concerned and change whatever needs to be changed.

L' IMPRIMERIE. MUSÉE DES CULTURES GRAPHIQUES

THINKING AND EXPERIMENTING TOGETHER

A museum that does more than display

Graphic cultures are alive because they are practised, shared and reinvented.

L'Imprimerie. Musée des Cultures Graphiques [L'Imprimerie. Museum of Graphic Cultures] therefore aims to create more opportunities to:

look · question · handle · experiment · create · share.

Workshops, residencies, events and projects developed with artists, researchers, students and partners will help make the museum a place where people can try things out, make mistakes, start again and build things together.

A museum open to its time

A museum devoted to graphic cultures can be just as interested in an old poster as in a video game, in a typeface as in a logo, in a comic book as in a digital image.

This diversity offers new ways of looking at the societies we live in: their representations, their collective imagination, and their relationships with power, information, creativity and consumption.

The museum thus aims to be a place for reflection and dialogue, where different perspectives, practices and generations can meet.

How do communities form around shared graphic languages, references and media, giving rise to different graphic cultures that interact with one another? This question is not intended to have a single answer. Instead, it provides a guiding thread for a living, experimental and ever-evolving museum.

A NEW VISUAL IDENTITY

Syndicat: a long-standing collaboration

The new visual identity for L'Imprimerie. Musée des Cultures Graphiques [L'Imprimerie. Museum of Graphic Cultures] has been designed by Syndicat, a graphic design studio founded by Sacha Léopold and François Havegeer.

The studio has been working with the museum for several years, creating visual identities, posters, publications and other materials for a number of exhibitions and projects. This collaboration has developed through projects including *Bijou Bijoux* (2022) and *Le musée ambulant. Lectures de Miyazaki* [The Travelling Museum: Readings of Miyazaki] (2024).

This work has accompanied a period in which the museum has gradually broadened its field of exploration to include graphic design, popular culture, contemporary imagery and new forms of creative practice.

Syndicat's work is therefore about more than producing communication materials. It contributes to this evolution by experimenting with different ways of bringing images, typefaces and forms into dialogue.

The change of name now marks a new chapter in this collaboration.

An identity that reflects a museum in motion

The new name raises a particular graphic challenge: how can L'Imprimerie, which evokes the museum's history, techniques and collections, coexist with Graphic Cultures, which opens up a field encompassing a wide variety of forms, periods and references?

The new identity makes this plurality its guiding graphic principle. The logo comes in nine versions, allowing different forms and references to be explored while retaining a shared identity.

The word *musée* [museum], given prominence, asserts the nature of the institution while raising a question: what does a museum of graphic cultures mean today? The nine typefaces that make up the identity also bring different histories of graphic design into dialogue. Historical or iconic, they are organised into three broad families: historical heritage, graphic design and popular culture. They can be used according to the subject, project or medium, allowing the museum's visual expression to vary while maintaining a coherent visual language.

The identity thus becomes an open, evolving system, reflecting a museum that brings heritage, contemporary creative practice and popular culture into dialogue. It does more than simply accompany the change of name: it gives the museum's new definition a visual form.

A MUSEUM THAT REMAINS ACTIVE WHILE ITS DOORS ARE CLOSED

Since June 2025, the museum teams have continued their work in conservation, research, knowledge sharing and public engagement, while preparing for the future museum. The collections are still being studied, documented, restored and expanded, while learning activities and cultural projects continue beyond the museum walls.

The museum out in the city

While the museum is closed, it continues to reach out to its audiences. *Le musée ambulant. Lectures de Miyazaki* [The Travelling Museum: Readings of Miyazaki] has travelled to every one of Lyon's district town halls, while *Annie Ernaux. Journal du dehors* [Annie Ernaux: Exteriors] has taken over public spaces through displays in cultural venues, bookshops, schools and libraries.

Cultural activities close to audiences

The museum continues to run workshops and develop projects with schools, cultural and social organisations, and various local partners, including Théâtre des Célestins and Le Périscope.

As part of arts and cultural education programmes, pupils explore graphic techniques through workshops, while some projects take the form of full-fledged residencies. Over the course of a week, for example, pupils at a school can work together to create their own exhibition, from selecting the objects to designing the exhibition layout.

Learning and interpretation on social media

On social media, *Typo Pop* explores the graphic forms of popular culture, from cinema and video games to music and internet culture. It offers a different way of looking at the images that surround us, while continuing the museum's work of interpretation and engagement online.

As the building undergoes its transformation, the museum thus continues to be active across the city, engaging with its audiences and reaching them through screens, while preparing the new experiences it will offer when it reopens.

A TRANSFORMATION IN SEVERAL STAGES

JUNE 2025
Museum closes
Renovation work · relocation of the collections · off-site programme

2025–2026
Developing the future museum
Scientific and Cultural Project · visitor journey · interpretation · visual identity

NOVEMBER 2026
L'Imprimerie. Musée des Cultures Graphiques
New name · new visual identity

AUTUMN 2027
Opening of the first floor, L'Imprimerie, and the first temporary exhibition

FIRST HALF OF 2028
Opening of the second floor, the Musée des Cultures Graphiques [Museum of Graphic Cultures]

PRACTICAL INFORMATION

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