

HERITAGE TRAIL MOULINS

AUVERGNE
RHÔNE-ALPES



PLACES
OF HISTORY,
ARTS &
CULTURAL
HERITAGE

VILLE
& PAYS
D'ART &
D'HISTOIRE

OFTEN STILL, AT NIGHT, FROM
BEHIND MY CLOSED EYES, I SEE
MOULINS AGAIN, THE OLD TOWN
SWATHED IN RED-PINK BRICK...

Théodore de Banville / Les Cariatides, Book II, 1842



Heritage interpretation centre,
plan-relief, Moulins in the
17th century.

CONTENTS

3 A TOWN TAKES SHAPE

6 THE TOWN OVER THE CENTURIES

10 PLACE TO PLACE

16 FLAVOUR, CRAFT AND TRADITION

20 MAP

1. The second curtain-wall enclosure chains together a defensive line of bastions that zig-zag along the path of what is now the rue des Remparts. Undated map, Gaignières collection, late 17th century (copy by canon cleric Clément).

2. The first curtain-walled enclosure.

Plan-relief of Moulins in the 17th century.
Citévolution,
Hôtel Demoret.



A TOWN TAKES SHAPE

**MOULINS NESTKLES AROUND AN UNDRAMATIC ROCKY OUTCROP
THEN EXPANDS OUT ALONG LINES OF COMMUNICATION BEFORE RISING
TO PROMINENCE AS AN IMPORTANT AGGLOMERATION COMMUNITY.**

HERITAGE INTERPRETATION CENTRE

Scale models and plans-reliefs featuring commentary to understand how the town has grown. Audio tours, interactive media panels, and more.

83 rue d'Allier.

RECORDS BACK TO 990

The earliest record of present-day Moulins features in a deed of sale, dated the year 990, for a chapel "in villa Molinis" ('in the Moulins villa').

NAMED AFTER ITS MILLS

(‘MOULINS’ IN FRENCH)...

The local area abounds—aptly—with all kinds of mills, from windmills lining high-ground ridges to watermills on its streams and shipmills moored on the Allier riverbed.

... OR AFTER A PRETTY MILL LADY

Legend has it that one day, Archambaud, ruler of the Bourbonnais, crossed the Allier river while out hunting. Caught out by nightfall, he took refuge in a mill, where he fell in love with the pretty young mill lady. He had a hunting lodge built on that side of the river, and that lodge then grew into a château, and around the château grew a town.

MOULINS SHELTERS SAFE BEHIND ITS CURTAIN-WALL ENCLOSURES

The town took a foothold on an outcrop overlooking the right bank of the Allier river, and then in the 15th century raised a semi-circular rampart on the embankment around the ducal castle.

Moulins was squeezed in, and so its surrounding communities spread out along the roads to Paris, Decize (to the near north), Burgundy, and Lyon. The most important outlying community grew out west, on a marshland zone out close to a navigable section of the Allier river.

As these extensions continued and religious communities settled outside the town's walls, work began in the 16th century to create of a second, much broader pentagon-shaped ring of ramparts, which never actually reached completion.



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THE TOWN UNFURLS AS INTENDANCES REMODEL

As safety became less of a concern, Moulins abandoned its fortifications. The intendants transformed the first walled enclosure into avenues lined with lime trees in the 17th century, and then in the 18th century remodelled the second ring with a series of boulevards. The major concern revolved around the Allier river—how to parry its floodwater swells and secure safe crossings—a problem that resolved with the completion of Régemortes bridge and the ensuing redesign of the Mariniers district.

La Madeleine on the left bank was rebuilt to a checkerboard layout, where it would host the Villars barracks, a masterpiece of 18th-century military architecture that has recently been restored.

THE SUBURBS URBANISE

The vacant land lying between the medieval inner bastion and the second walled enclosure was divided into plots in the 19th and 20th centuries. The arrival of the railway pushed the town's expansion southwards.

In around 1900, the suburbs spread to absorb Yzeure in the east and Avermes to the north. The early 1960s marked a surge in subsidized housing and housing estates.

Today, Moulins is the central hub of a 400,000-population agglomeration community.

THE TOWN TODAY

The streets and alleys at the heart of the town still retain their medieval-era layout, even though its houses have been rebuilt over the centuries since.

The winding inner-sanctum streets adorned façades that lend the town its style, decor and identity of place. The narrow alleys were widened out to create squares that were laid out to accommodate specific functions—as in the elongated form of the Place des Lices (now the Place d'Allier) designed to host medieval tournaments. Later on, new neoclassical-style architecture and infrastructure redrew the town's suburban landscape—led by Régemortes bridge and rue Régemortes that would shift the town's historic thoroughfare of rue du Pont-Ginguet southwards and riverwards to connect with the early bridges, although paradoxically, the new Villars district on the left bank would organise around the older historic throughway.

The town hall and the Place de la Bibliothèque (now Place Marx-Dormoy) illustrate the early 19th century's adoption of geometrically-pure façades, as does Rue Regnaudin leading out from the monumental chapel of the Visitation, or the boulevards lined with systematically-ordered rows of single-storey houses.



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3. Régemortes bridge.

Before Régemortes, a dozen of its predecessors, including Ginguet bridge, had been swept away by the Allier's unruly floodwater swells.

4. Caillhot tower. Medieval fortified tower, an outwork of the defensive wall.

5. The Villars quarter **rose from 1770 on plots** **that were part of the** **Madeleine district.**

Villars, which originally hosted cavalry regiments, is now home to the 'National Centre for Stage Costumes and Sets Design'.

6. The Place
de l'Hôtel-de-Ville,
ex-Place du Marché-aux-Vaches, has undergone waves of reconstruction but still holds onto the same irregular footprint it had in the Middle Ages.

5

THE TOWN OVER THE CENTURIES

**MOULINS ROSE TO PROMINENCE IN THE 15TH CENTURY,
FLOURISHING AS SEAT OF THE DUCHY OF BOURBON,
AND LEAVING TRACES THAT PERSIST TODAY.**

FREEDOMS

Moulins first emerged a seat of administrative authority and economic power when Archambaud VIII of Bourbon granted a charter of franchises in 1232, enabling the inhabitants to pay a community tax in exchange for the freedom to hold onto their assets and inheritance. This charter drew in a substantial population, and Moulins grew from village to a township that by the mid-13th century counted a thousand-odd inhabitants.

CAPITAL OF THE BOURBONNAIS

After the Bourbon fiefdom was made a duchy in 1327, the dukes of Bourbon built a castle in Moulins in around 1340 where they would ultimately take up residence. By the late 15th century, Moulins had risen to seat of the Duchy of Bourbon.

Governed by Peter II, Duke of Bourbon, the Duchy grew in stature to become its own state, claiming not only the Bourbonnais but also the Beaujolais, the Forez, the Auvergne, and more. It marked a golden age for Moulins, where Peter II, Duke of Bourbon, and his wife Anne of France, eldest daughter of King Louis XI, played host to an avant-garde court that drew many artists, including the 'Master of Moulins' whose famous triptych immortalises the couple at the apex of the Duchy.

REJOINING FRANCE

However, this new state remained vulnerable. Charles of Bourbon, son-in-law of Peter II, had been courted by French King Francis I who appointed him Constable, but would then excite his jealousy. So in 1523, he sought refuge alongside Charles Quint, who opposed the king.

Charles of Bourbon, Constable of France, met his death attacking Rome in 1527, his wealth of assets were confiscated, and in January 1532, all possessions of the Duchy of Bourbon were returned to the French crown. The Bourbonnais—the last independent Duchy in France—became a royal province.

LASTING ROLE AS AN ADMINISTRATIVE OUTPOST

Ducal officers gave way to royal-appointment civil servants.

Moulins became the judicial seat of local government in 1587, and administrative role that was bolstered further grew in the 18th century with the arrival of the intendants. After the Revolution, Moulins became a préfecture as well as holding onto its judicial functions. Today, Moulins remains an important headquarters for the Allier department's administrative offices (departmental council, Chamber of Commerce and Industry, Chamber of Professional Trades, Chamber of Agriculture, etc.).

D'auvergne et de Moulins

369



1. **Armorial d'Auvergne, Guillaume Revel**, oblique projection of Moulins, around 1460, ©BnF, Paris.

2. **Anne of France, Duchess of Bourbon, and her daughter Suzanne**.

Close-up detail of the triptych by the Master of Moulins, now on view in Moulins cathedral in the diocesan treasury.



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3. This **spandrel figure on Anne-de-Beauejeu pavilion** features the winged stag, heraldic symbol on the battle standard of the Dukes of Bourbon. Other heraldic symbols in relief on the façade include the thistle and the belt emblazoned 'Espérance'—for 'Hope'.

4. **The former Jesuit college**, now a tribunal, built to plans drafted by Jesuit architect Etienne Martellange.

5. Lycée Banville was built on the site of the Order of the Visitation convent where Saint Jane Francès de Chantal, co-founder of the Visitandines order, died in 1641. The main quadrangle was designed to mirror a cloister.



6. Detail of one of the boundary markers on the Cours de Bercy
that served for tying up cattle on market day.



RELIGIOUS HERITAGE

Moulins houses a number of convents and monasteries. Carmelites built theirs outside the walls, back in 1352. The Poor Clares arrived in 1421 and built Saint Clare chapel. In the 17th century came the Jesuits, followed by Order of the Visitation who built the convent that Duchess de Montmorency retired to after her husband was executed. In 1873, Moulins was decreed a diocese. The Gothic Revival-style Sacré-Cœur church in Moulins (1844-1881) gives onto the Place d'Allier.

TEACHING AND EDUCATION

In 1606, the Jesuits began building a college walled in red-pink and black brick that was transformed into a tribunal when the Revolution came.

The ceiling of the library contains paintings that date to the 17th century.

In the early 19th century, Lycée Banville—first in France—was set up on the former Order of the Visitation convent, and more private schools followed, such as Saint-Gilles boarding school and La Présentation Notre-Dame. Today, the people of Moulins have access to technical and vocational schools, a music school serving local authorities, and several higher education providers.

LANDMARK FOR AGRICULTURE

Moulins has hosted agricultural fairs since the Middle Ages.

Little remains of the medieval covered markets, but the 17th-century corn exchange still has eight arcades standing. The modern iron-framed brick-walled markets were the bustling centre of food from 1867 until 1985. The livestock auctions that were traditionally organised along the Cours de Bercy now take place in Avermes at the Parc des Isles, where the finest examples of Charolais cattle come to compete at the annual livestock show in December.

PLACE TO PLACE

FROM THE “MAL-COIFFÉE” CASTELE KEEP TO JACQUEMART CLOCKTOWER, FROM THE THEATRE TO THE CHAPEL OF THE VISITATION, MOULINS UNFOLDS STREET TO STREET BETWEEN BLACK AND PINK SANDSTONE-BRICKED FAÇADES.

FROM FORTRESS TO PAVILION

The ducal castle expanded year by year, until reaching the height of its splendour under Peter II, Duke of Bourbon, and his wife Anne of France. It fell into neglect in the 17th century, and a fire in 1755 ravaged part of its buildings. Its heart and oldest part, dating back to the 14th century, is the square-walled 45-metre-high keep named after Louis II, Duke of Bourbon. Its raggedy roof-line battlements earned it the nickname “Mal-Coiffée” [‘head unkempt’]

Anne de France commissioned the last major build, Anne-de-Beaujeu pavilion (1488–1503), which was the first example of Italian-style Renaissance architecture in France, but only the central pavilion remains today.

FROM THE COLLEGiate CHURCH TO THE CATHEDRAL

The cathedral contains two distinct phases of building. The former collegiate church (1468–1540), with its unfinished nave, forms the choir, shaped in pink-hued sandstone from nearby Coulandon in the Flamboyant Gothic style. In the 19th century, when Moulins was decreed a bishopric diocese, a nave and two belltowers were added, in a High Gothic-style extension that alternates white Chauvigny limestone with black Volvic lavastone.

Over the 15th and 16th centuries, the cathedral was given stained glass windows.

Other must-see highlights include the Black Madonna statue and triptyque du Maître de Moulins that perfectly illustrates the transition from Gothic to Renaissance.

CULTURAL CENTRES AND MUSEUMS

The CNCS—‘National Centre for Stage Costumes and Sets Design’—is a dynamic museographic space that showcases a stunning collection of original costumes on loan from the Paris Opera, the Comédie-Française, and the Bibliothèque Nationale de France, and it is unique in that it is entirely dedicated to costume heritage, scenography, and stage art.

The Museum of the Visitation purely exhibits religious art from the Order of the Visitation of Holy Mary.

The Heritage centre housed in Hôtel Demoret stages temporary exhibitions devoted to Visitation art, the town’s Heritage interpretation services, the Architectural Heritage Interpretation centre, and the educational workshop space.

Anne-de-Beaujeu museum in Anne-de-Beaujeu pavilion exhibits archaeological relics, medieval sculptures and paintings, faience ware, and 19th-century paintings dating to the 19th century.

Maison Mantin, which opened its doors to the public in 2010, stages an inside look at the lifestyle, tastes and collections of a wealthy bourgeois figure in the late 19th century.



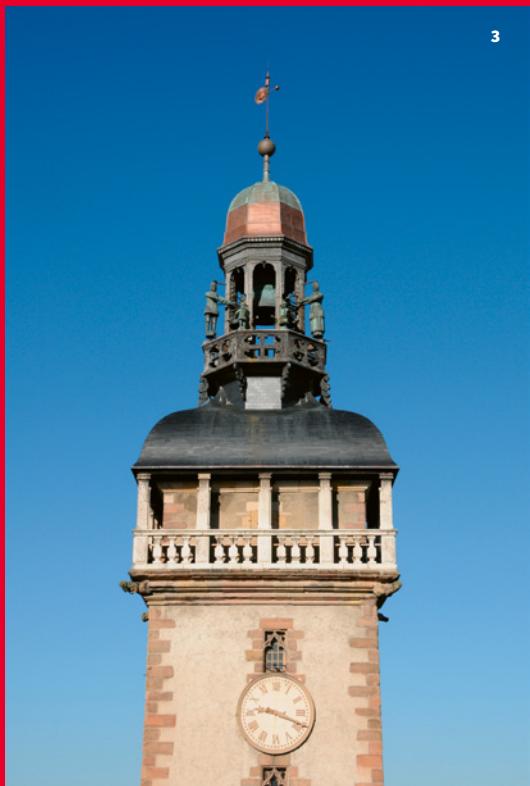
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1. Anne-de-Beaujeu pavilion was commissioned by Anne de Beaujeu, Duchess of Bourbon, so that her brother, King Charles VIII, could enjoy the splendours of Italy here in France.

2. The two phases of the cathedral building can be clearly set apart at the step-change in the roofline where it joins the bell turret.

3



3. High atop the belfry,
the Jacquemart family
unflappably hammer out
every passing hour and
quarter-hour.

4. The CNCS—National
centre for stage costumes
and sets design brings
together collections on
loan from the Comédie-
Française, the Paris Opera,
and the Bibliothèque
Nationale de France.

5. In the historic heart of
Moulins old town, brown
and red-pink brick facades
dialogue with half-timbered
watte-and-daub frontages.
Dressed and shaped pink-
hued or butter-coloured
Coulandon sandstone lend
structure.

4





The Children's illustrations museum in the grand Hôtel de Mora exhibits original illustrations from children's books.

There is also the Building Work museum that explains the art and craft of building, through interpretive communication and also temporary exhibitions.

JACQUEMART CLOCKTOWER

The 'Jacquemart' clocktower stands on Place de l'Hôtel-de-Ville as a symbol of the township's chartered franchise on appanage and tallage. Built in local Coulandon sandstone in 1455, the landmark belfry was adorned with a clockface and automaton bellstriker.

However, a fire in 1655 ravaged all but the foundations.

The first phase of reconstruction gave the belltower its current silhouette, featuring an octagonal roof lantern and imperial dome sitting over a stone-built clerestory.

The lone bellstriker was later joined by a wife and two children. The belltower suffered a second fire in 1946, and was again rebuilt and restored.

HOUSES AND HOMES

Many medieval houses, and typically those along Rue des Orfèvres, have survived the

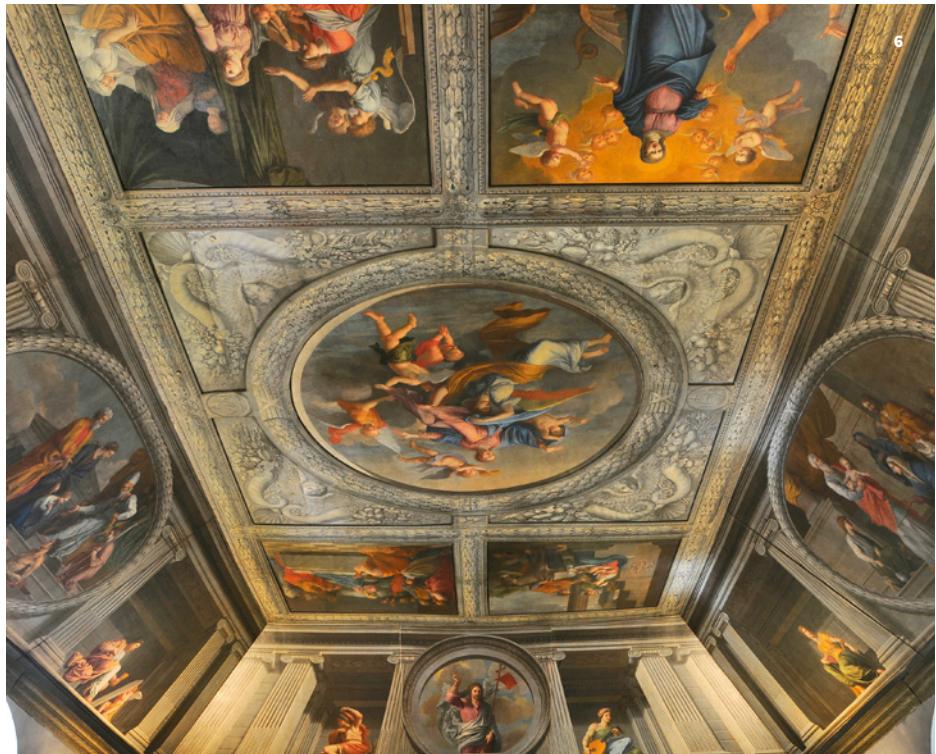
centuries. They are not gable-fronted, but sit on a stone-walled ground floor with generous openings, and present two or three rising corbels.

The 16th-century remodels of the Rue de l'Ancien-Palais and rebuilds in Rue de Berwick at various points over the following centuries did not violate the original footprints but replaced the original half-timbered frames with more modern brick. The medieval houses harboured narrow back-garden courtyards, as seen in the deanery, at the Hôtel d'Orvilliers, or at number 2, Rue Grenier, that would grow in size with the classic-style hotels.

TOWN HALL AND THEATRE

The Neoclassical-style town hall was erected in 1822.

Its clerestory connected the medieval-era Jacquemart square to the classical-style Place de la Bibliothèque (now Place Marx-Dormoy), with its horseshoe-shape design set where Saint-Pierre des Ménestraux church once stood. The theatre was built in the 1840s and borrows its vocabulary from Italian-style Renaissance architecture.



CHAPEL OF THE VISITATION

In 1648, Duchess de Montmorency donated a chapel serving the convent that she had retired to. The chapel harbours standout examples of the classicism movement at its peak, including the Duke de Montmorency's mausoleum and the painted ceiling over the nuns' choir.



6. The painted choir ceiling counts 17 embedded or overlaid panels. It presents the cult of the Virgin Mary in iconographies and allegorical scenes, portrayed by the chapel's nuns in a carefully-orchestrated decor of grey-shade monochrome grisaille and trompe-l'œil genre.

7. Mausoleum of the Duke of Montmorency, chapel of the Visitation of Holy Mary, detail (Hercules).

8. The Italian-vocabulary theatre hosts a culture-forward programme of concerts and events throughout the year.



FLAVOUR CRAFT AND TRADITION...

WANDER ROUND. EXPLORE, TASTE THE ATMOSPHERE, SCENTS AND COLOURS OF THE TOWN, STUMBLE ACROSS STATUES AND INTO OUTDOOR SCENES.

STATUES SURVEYING YOU

Jacquemart and his family watch over the town, Bourbonnais folk characters observe passers-by from the cathedral, and the poet Théodore de Banville, stands daydreaming in a dressing gown.

COLOURS THAT SING

In the Middle Ages, houses were framed using timber harvested from the surrounding forests.

Local Coulandon sandstone, which oxidises to a pink hue, was hard to find, and could only be sourced by crossing to the other side of the Allier river, and so only made it into the more prestigious buildings.

Brick would usurp timber of the course of the 16th and 17th century, and found use as frontages for any kind of building, from humble launchman's cottage to the prestigious Jesuit college. The pink-hued bricks interlace with darker-grey brick, creating patterns that reflect the changing times and jointwork lines. Quoins and embrasures would employ sandstone with Italian-style vermiculate rustication.

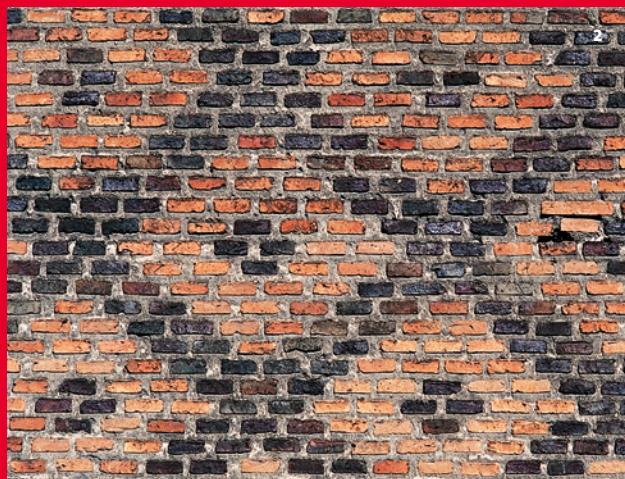
Purer local Coulandon sandstone started to become a more affordable material in the 18th century, finding use in Régemortes bridge, public buildings, and private mansions, but more modest housing stayed true to brickwork.

A PAGEANT OF ANIMAL LIFE

Moulins has always loved animals. Even as far back as 1840, there were lions and dromedary camels roaming the menagerie kept by Peter II and his wife Anne of France. A close-up look at the peak of the cathedral roof will find a falcon defying the rising updrafts. Finches, tits and redstarts scutter around town, while terns and herons train a keen eye on salmon climbing a fish ladder up the Allier river.

THE ALLIER AND ITS LAUNCHMEN

The Mariniers district that slopes gently downwards to the banks of the Allier bears witness to the pivotal role of the river traffic as the town's lifeblood, up until the mid-19th century when rail traffic threw river traffic into decline. Local launchmen—'mariniers'—drew fame navigating down the unruly Allier and into the Loire all the way to Nantes, bringing with them Saint-Pourçain wine, Volvic stone and hardwood from the Auvergne. Their houses have kept discreet decorations tied to the launchmen's work: some have an anchor, others have Neptune, rigging rope, or a compass rose. The banks of the Allier have recently been redeveloped, and now make for a pleasant walk.



1. héodore de Banville was born in Moulins in 1823. The Parnassian-school poet's verse (*Les Cariatides* in 1842, *Les Stalactites* in 1846) pays homage to his native town, and his native town has paid homage to him, with a statue unveiled in the park on Avenue Général-Leclerc in 1896.

2. Interplays of red-pink and black brick patterning. The diamond-shape patterning formed by the bricks resonates with the saltire diagonals of the half-timber frontages.



3. Bourbonnaise folk characters, added to the cathedral in the 19th century an idea the came from Viollet-le-Duc. The women area wearing the traditional local headgear, that rolls out and over at both face and rear.

4. Common terns thrive in the Allier, and can be spotted from Régemortes bridge and the riverside walkways.



THE FAIENCE-MAKERS

Faience-makers established in Moulins in the 18th century but moved away when the Revolution came.

Alongside the usual wares lazily imitating styles from Nevers came first more nobility-standard luxury pieces carrying the 'Chinese-style' decoration of Rouen and Saint-Cenis faience and then landscape decoration composed of foliage scroll motifs and peacocks in the Sceaux wares style. Examples of these heritage pieces are on show at Anne-de-Beaujeu museum.

Today, there are a handful of artists working to revive this noble tradition.

BELLE ÉPOQUE DECO MEANS DELICIOUSNESS

On the Place d'Allier, not two steps down from the Belle Époque-era facade fronting the Nouvelles Galeries department store, lies an equally Belle Époque monument of Moulins, Le Grand Café—or “Grand Jus” to the locals—a café steeped in rococo revival style, with its perfectly preserved painted ceilings and balcony where the band played.

On Cours Anatole-France, Café Américain with its classic etched mirrors is a great place to grab a glass of wine.

LOCAL FARE

Dinner will more than likely start off with a lardon-studded shortcrust called pompe aux gratons, then segue into a piece of Charolais beef with a potato and crème fraîche pie called pâté aux pommes de terre as a side. This typical Moulins meal—washed down with local Saint-Pourçain wine—then follows with a fromage blanc whipped with cream and then a pear tart before rounding off with the famous palets d'or, gold-specked chocolate ganache biscuits made to a more than century-old recipe.

5. Launchman's sign, Rue du Rivage, dated 1588.

Launchmen who owned their own houses would proudly display their sign, in ornament here with navy anchors set each side of the cartouche.

6. When Le Grand Café opened in 1899 it created quite a stir, with its wall-height mirrors and ceiling fresco painted by Moulins-based artist Sauroy, who also painted decors for the theatre and Maison Mantin.





HISTORIC OLD QUARTER

- 1 Ducal castle
- 2 Anne-de-Beaujeu pavilion and the Mantin residence
- 3 The 'Mal-Coiffée' keep
- 4 'Jardins bas' greenspace
- 5 Collegiate church of the Bourbons
- 6 Notre-Dame cathedral
- 7 L'Ancien Palais quarter
- 8 Jacquemart belltower
- 9 Town hall
- 10 Jean-Baptiste Faure
- 11 wheat exchange
- 12 Hôtel d'Ansac
- 13 Saint Clare chapel
- 14 Heritage interpretation centre
- 15 The Paris district

THE MARINERS DISTRICT

- 16 Moulins in the Belle Époque
- 17 Sacré-Cœur
- 18 Régemortes, synonymous with bridges and public infrastructure
- 19 Les Boules de Moulins
- 20 Landmark for agriculture

THE FAUBOURGS

- 21 Lyon faubourg and Saint-Pierre church
- 22 Theatre
- 23 Théodore de Banville
- 24 Bourgogne faubourg
- 25 The *cours* avenues
- 26 Chapel of the Visitation
- 27 Maréchal de Villars
- 28 Porte de Paris, city gate into Moulins
- 29 Intendancies remodel

CULTURAL CENTRES AND MUSEUMS

- 30 CNCS, route de Montilly
- 31 Building Work museum, 18 rue du Pont Ginguet
- 32 Anne-de-Beaujeu museum, Mantin Mansion, Place du colonel Laussedat
- 33 Visitation, Place de l'Ancien Palais
- 34 The Children's illustrations museum, Hôtel de Mora, 26 rue Voltaire
- 35 Heritage interpretation centre, 83 rue d'Allier
- 36 Media library
- 37 Heritage interpretation centre, Maison de la Rivière Allier

Numbers correspond to the locations and the many heritage interpretation signs in enamelled lava stone found around the town.

TOURS AND GUIDING

HOW IT WORKS

Learn your way around Moulins Community—'Pays d'Art et d'Histoire' with a professional Ministry for Culture-approved tour guide. The guide who joins you can interpret every facet of Moulins for you to learn the scale of each place and the history behind how the town grew and developed into quarters and districts.

UPWARDS OF 1H30

Tours with interpretive guides last about 90 minutes or so. We advise you to register for the guided tour. The guide starts the tour from the **Heritage interpretation centre**

83 rue d'Allier

Tel: 04 70 48 01 36 or 04 63 83 34 12

HERITAGE INTERPRETATION CENTRE

Learn the history and architecture behind Moulins and its urban fabric, through scale models, plan-reliefs, factsheets, audio tours, interactive media panels, and more. Temporary exhibition of the Museum of the Visitation, running from May to December on the second floor.

MAISON DE LA RIVIÈRE ALLIER

The Maison de la Rivière Allier is at the heart of The Allier river spatial and recreational redevelopment plan, where it focalises service project-forward services: tourist office, restaurant, bike and canoe hire, and engaging interactive heritage interpretation and mediation spaces centred around the natural, historic and cultural heritage of the Allier river and the 'Pays d'Art et d'Histoire'.

Artwork

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Moulins town council – Except where stated otherwise

Moulins Community,

Pays d'Art et d'Histoire

Heritage interpretation centre

83, rue d'Allier



AVENUES HEADY WITH FRAGRANT LIME-TREE BLOSSOM, AND THE ANCIENT GRANITE BRIDGE MY GRANDFATHER BUILT.

Théodore de Banville / *Les Cariatides*, Book II, 1842

Learn your way around
Moulins Community—‘Pays d’Art et d’Histoire’, capital of the Bourbon fiefdom, with a professional Ministry for Culture-approved tour guide. The guide who joins you will bring care, commitment, and credit, interpreting every facet of the ‘Pays d’Art et d’Histoire’ for you to learn the community area’s natural, historic and cultural heritage. Ask your questions, the guide will attentively answer.

The heritage interpretation service coordinates various initiatives led by Moulins Community—‘Pays d’Art et d’Histoire’, capital of the Bourbon fiefdom. It puts together a whole programme of site tours and visits for the public, together with events and outreach for schools and local residents. If you have a project to propose, then get in touch.

A word for groups,
Moulins Community—‘Pays d’Art et d’Histoire’, capital of the Bourbon fiefdom, proposes group tours and visits all year round. Simply book ahead. We can also send you purpose-packaged brochures

Find out more

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83, rue d’Allier 03000 Moulins.

Maison de la Rivière Allier
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4, route de Clermont
03000 Moulins

Tourist Office
Tél. 04 70 44 14 14
11, rue François-Péron
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Tickets to tours and interpretive activities are sold through the Moulins community tourist office, the **Maison de la Rivière Allier**, or online.

Moulins Community is part of the ‘Villes et Pays d’Art et d’Histoire’ network, a national label that the French Ministry of Culture awards to councils that pursue a policy of working to preserve and promote their heritage. The label offers guarantees a professional community of guides and mediators fully qualified to keynote local architecture and heritage.

Nearby, Bourges, the Val d’Aubois, Nevers, and the Cahors-Brionnais area also boast the Villes et Pays d’Art et d’Histoire label, as do, further-afield in the Auvergne, Riom, Le Puy-en-Velay, Saint-Flour, Issoire, Val d’Allier sud, Le Haut-Allier, and Billom-Saint-Dier.

