



ITINERARY

BARLE-DUC

THROUGH
THE CITY



VILLES
& PAYS
D'ART &
D'HISTOIRE



1. Map by Braun & Hogenberg, *Description de la Ville de Bar faite l'an 1617*, coloured print, 17th century, Bar-le-Duc, Médiathèque Jean-Jeuken (media library)

2. Aerial view over the Notre-Dame district, the New Town (Neuveville) and the Upper Town (Ville-Haute)

3. View of the Pont Notre-Dame (bridge)

Cover:

Facades in Place Saint-Pierre

Bridges over the Ornain River



THE CITY THROUGH THE CENTURIES



THE ORIGINS OF THE CITY

As early as the 1st century AD, a post house could be found on a Roman road connecting Reims to Toul. Some archaeological discoveries on the right bank of the Ornain River, in the valley, particularly in today's Rue des Romains, led to a link with the name "Caturiges" as mentioned on the Peutinger Map which reproduced maps from the Roman era. That urban area expanded and became known as "Barrivilla", a name that still lives on today with the Rue Bar-la-Ville, also in the Notre-Dame district. Around the 6th century, a second settlement developed on the left bank of the Ornain River: the Bourg district, surrounded by fortifications.



4. Detail of the Peutinger Map, 12th century, copy of a map from the Roman era, Vienna (Austria), Austrian National Library

5. Tour de l'Horloge (clock tower)

6. Église Saint-Antoine - Augustine convent

THE EXPANSION OF THE CITY: NEW DISTRICTS AND NEIGHBOURHOODS

Shortly before the year 1000, Frederick, Count of Bar and Duke of Upper Lorraine, built a fortress at the end of the rocky spur overlooking the valley to protect the city, particularly against incursions by the lords of Champagne. Initially a simple double-walled motte-and-bailey castle, the complex developed during the Middle Ages: wood was replaced by stone, a chapel was built, the buildings were extended and fortifications were erected on the esplanade. During the 13th century, the count encouraged the establishment of a fortified district extending from the castle, on the plateau, along the rocky spur. It was inhabited by religious, civil servants and relatives of the count's family, and also by craftsmen and merchants of the Halle (covered market), the heart of the city, which held a monopoly on markets and fairs. In the last third of the 14th century, Robert I, first Count of Bar and then Duke of Bar, established a new district to the east of the Bourg (centre of the city): the Neuveville (New Town) which adopted an orthogonal plane with four parallel streets, typical of new urban developments. It was built around the convent of the Augustinian mendicant order (today's Église Saint-Antoine). It was mainly inhabited by craftsmen (weavers, oil producers, leather craftsmen, etc.). Neighbourhoods developed outside the city walls, such as in Rue de Vél and Marbot.





THE CAPITAL OF BARROIS AT THE END OF THE MIDDLE AGES

From the end of the 13th century onwards, the French royal power grew stronger on the borders of Champagne and Barrois. King Philip IV of France, who married the heiress to the County of Champagne in 1284, became a direct neighbour of Barrois and placed imperial lands west of the Meuse under his control; that area was known as “Barrois mouvant” (left bank of the Meuse River, located in France’s sphere of influence). The kings of France and their administration thus had the means to exert influence over the lords of Barrois.

THE SPLENDOURS OF RENAISSANCE

In the 15th century, during the reigns of Duke René I of Anjou and his grandson René II, the duchies of Bar and Lorraine became linked as a result of successions. Thanks to princely patronage, architecture and the arts embraced the principles of Renaissance, a cultural movement that originated in Italy and sought to reconnect with Antiquity. A new collegiate church, today’s Église Saint-Étienne, was built in the Upper Town, and modernisation works were undertaken at the castle, which became a residence and venue for major princely festivities. Iconic buildings were built: the Chamber of Accounts and the New Castle (Neuf-Chastel), which completed

the castle complex, and the Collège Gilles de Trèves.

During the 16th century, the city expanded significantly, and its population grew from 3,000 to 10,000 inhabitants. Those days of relative peace and prosperity were marked by the long reigns of Anthony the Good of Lorraine (1508–1544) and Charles III (1545–1608). From the 15th century to the second third of the 17th century, in the wake of economic, demographic and cultural development, the city of the Dukes of Bar underwent an architectural and urban transformation that still strikes visitors today thanks to the great unity of its style. The homes had a tripartite organisation in their elevation, which could be seen on the facades: ground floor, first floor and attic. The decoration of the facades, both vertically and horizontally, was inspired by Antiquity: capitals of the different orders, columns, pilasters, entablatures and friezes added variety and harmony to the ensemble.

7. Rue des Ducs-de-Bar

8. Église Saint-Étienne



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9. Courtyard of the humanist college, founded in 1573 by the dean of the Chapter of the Collégiale Saint-Maxe, Gilles de Trèves

10. Pierre de Blarru, *Le duc René II*, in *La Nancéide*, miniature, 1518, Besançon, Public library

11. Sébastien Pontault de Beaulieu (1612-1674), *Bar-le-Duc*, print, 17th century, Bar-le-Duc, Musée barrois (Art & History Museum)



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THE 17TH-CENTURY CONFLICTS AND THE 18TH-CENTURY REVIVAL

From 1630 onwards, the city suffered the consequences of the Thirty Years' War (1618-1648). Military occupations, famines and pandemics were part of everyday life. The population also had to suffer the consequences of Duke Charles IV's anti-French policy, which was in conflict with Richelieu's desire to annex Barrois to France. The city's fortifications were dismantled by order of Louis XIV in 1670. Only the Tour de l'Horloge and the Tour Heyblot were saved. After a new period of peace and independence at the beginning of the 18th century, the duchy was definitively annexed by the Royaume of France (Kingdom) in 1766. However, the 18th century was marked by significant trade, particularly in textiles. New mansions, such as the Hôtel de Salm, were built, facades were redesigned, introducing the Rococo style and allowing natural sunlight thanks to the removal of mullions and the introduction of bevelled lintels. In the place of the fortifications and outside the old city, boulevards and walking areas were laid out, like the Rue des Clouyères (today's Boulevard Raymond Poincaré) and the Boulevard de la Rochelle.



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THE 19TH CENTURY

Shortly after the French Revolution, Bar-le-Duc became the chief town of the "département" (France's administrative division, with regions above it and communes, towns or villages below) and entered the Industrial Age. From the Middle Ages, an artisanal tradition was established, especially along the Canal des Usines (factory canal), and continued throughout the modern period. At the end of the 19th century, there were several foundries, as well as a dozen factories working with iron, mechanics, textiles, or even breweries. The city was the cradle of several technical innovations such as the development of the Diesel engine in the plant located in Impasse Dyckhoff. It is also the birthplace of the Michaux family, who invented the pedal-powered velocipede.

12. Włodimir Konarski (1852-1906), *L'Usine Bradfer* (factory), print, May 1880, Bar-le-Duc, Musée barrois

13. Hôtel de Salm (mansion)



THE WORLD CONFLICTS IN THE 20TH CENTURY

At the beginning of the First World War, the Victory of the Marne prevented the occupation of Bar-le-Duc and made it an important stronghold behind the front lines. The city played an active role in national defence, becoming a hospital city and supplying Verdun from 1916 onwards. Connections were provided by the “Meusien” or “Varinot” railway line, which was extended and improved. The road, paved with stones and widened, has been continuously maintained since 1915. It was named “Voie Sacrée” (Sacred Way) by Maurice Barrès in 1916. “La Suzanne”, one of the steam locomotives used on the “Meusien” line, has been restored and is now back in service as a tourist train, thanks to a partnership between the Fédération district of Bar-le-Duc and the Massonge forest.

In the Marbot district, next to the civilian cemetery, the military cemetery bears witness to the many wounded soldiers who were repatriated and died in Bar-le-Duc. Memorials from that period can be seen throughout the city.

Both world wars slowed down industrial development, but the subsequent period of reconstruction propelled the town into modernity.



“THE THIRTY GLORIOUS YEARS”¹

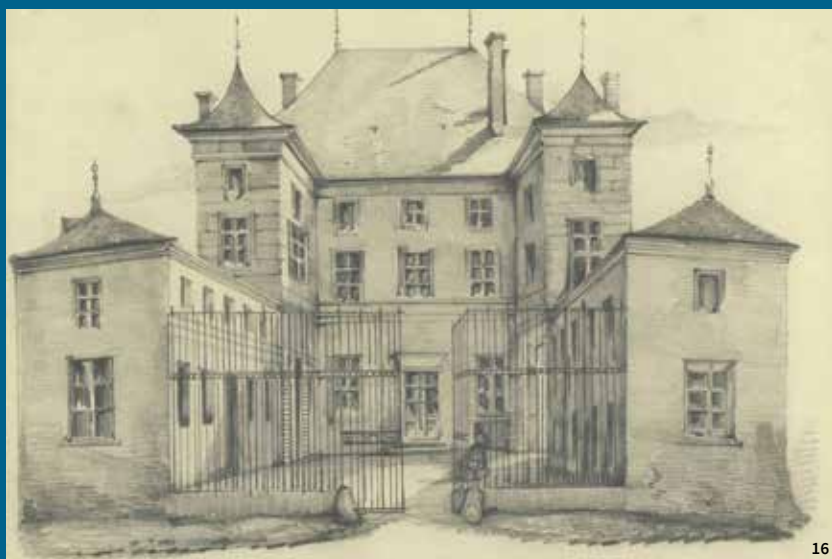
The increasing rural exodus and the baby boom caused housing problems after 1945. The crisis was made worse by the introduction of health and safety standards that were difficult to meet in older housing. At the same time, car use increased and required an appropriate road network.

The building of big factories in the neighbourhoods was followed by the construction of housing for workers in the Marbot and Libération districts. In 1963, a project was approved to create a priority urbanisation zone on the Côte Sainte-Catherine, a hill formerly covered with vineyards, in order to provide approximately two thousand additional homes. The plans for that major development, located next to the town’s new hospital, were drawn up by the Italian architect and urban planner Lanfranco Virgili, a follower of Le Corbusier’s principles. He chose concrete as the material and paid close attention to the proportions between man and his environment.

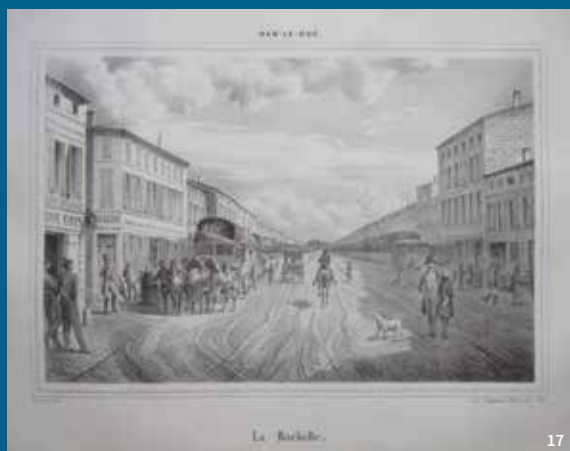
14. “La Suzanne”, a steam locomotive tourist train

15. Côte Sainte-Catherine

¹ In French: “Trente Glorieuses”, thirty-year period of economic growth in France between 1945 and 1975, following the end of the Second World War.



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16. Louise-Marie Thérèse Oudinot, Countess of Vesins (1816-1909), *L'hôtel particulier de la famille Oudinot* (The Oudinot family's mansion), around 1850, Bar-le-Duc, Musée barrois

17. E. Ravignat (1803-1875), *La Rochelle*, in *Album barisien*, lithography, 1841, Bar-le-Duc, Musée barrois

18. Protection against bombing around the *Transi* by Ligier Richier in the Église Saint-Étienne, photography, 1917, Nanterre, Bibliothèque La Contemporaine (library)

19. Place de la Fontaine in Ville-Haute

20. Maison des deux barbeaux (mansion), 26 rue du Bourg



OTHER ENTRY POINTS INTO THE CITY

WATER: AN ELEMENT THAT IRRIGATES THE CITY

The settlement of Caturiges in the valley was linked to the Roman road and the presence of water, with the Ornain River and one of its tributaries, the Naveton stream. In the 6th century, a diversion of the Ornain River, known as “Canal des Usines”, was dug for defensive purposes around the Bourg district. It also played an important economic role with the establishment of numerous craft workshops: tanneries, spinning mills, armourers, breweries, copperware manufacturers...

In the 19th century, the Ornain River was used for transporting wood by floating it down the river until the opening of the Marne-Rhine Canal. Its banks were then stabilised by building quays and planting poplar trees. Bridges, wells, fountains and old washhouses remind us how omnipresent water is in the urban environment.

ICONIC MATERIALS

The stone of Savonnières-en-Perthois, with its characteristic pale-yellow colour, has been used in most of the buildings that line the town. It comes from quarries some twenty kilometres away and has good qualities for both construction and ornamentation: it is soft and frost-resistant.

Glass and stained-glass windows were an integral part of the decorative schemes of churches and, later, mansions. Several glass workshops existed in Bar-le-Duc, including that of the glass painter Charles-Laurent

Maréchal, known as Maréchal de Metz, who took refuge in Bar-le-Duc after the annexation of part of Lorraine following France’s defeat in 1871. He created stained-glass windows for the Église Saint-Étienne and trained students in his workshop, including the glassmaker Louis-Charles-Marie Champigneulle.

The post office located in Boulevard de la Rochelle still has stained-glass windows created by Jacques Grüber from Nancy that depict various means of communication in the Art Deco style.

THE “CAVIAR DE BAR”, A UNIQUE JAM MADE WITH RED AND WHITE CURRANTS THAT ARE HAND-SEEDED WITH A FEATHER QUILL

In terms of cuisine, Bar-le-Duc is also renowned for its redcurrant and whitecurrant jam. This speciality is made with an ancient and unique know-how: the redcurrants or whitecurrants are hand-seeded with a feather quill. The seeds are extracted using a feather with a bevelled hollow stem. In this way, the jam retains all its flavour and can be enjoyed without any seeds!

The preparation of this delicacy dates back to the 14th century. Compared to “a ray of sunshine in a jar” by Queen Mary Stuart, it was served at the table of Princes, in crystal glasses, or given as a diplomatic gift. In the 20th century, Raymond Poincaré, who was very attached to his native region, introduced it to the kitchen of the Élysée presidential palace. Today, this know-how lives on in Bar-le-Duc, thanks in particular to the “À la Lorraine” company.



THESE FIGURES WHO SHAPED HISTORY: THEIR BIRTHPLACES AND STATUES HAVE DOTTED THE CITY WITH THEIR PRESENCE

MAJOR POLITICIANS

During the French Revolution and the Empire, Bar-le-Duc became the capital of the “Département de la Meuse” and, like other towns in Eastern France, distinguished itself thanks to the bravery of its regiments. The military glory of generals and marshals such as Nicolas Charles Oudinot (1767–1847) and Rémy Joseph Isidore Exelmans (1775–1852) served their social and political ascent and promoted, through their influence, urban planning and economic development in their hometown. The family of Marshal Oudinot, Duke of Reggio, left a lasting mark on the city: through the economic progress driven by the marshal himself (railways, foundries, etc.), through his second wife’s actions, the drawings of one of his daughters, the Countess of Vesins, and through the fact that his former mansion now houses the town hall.

Another “Barisien” (resident of Bar-le-Duc), Raymond Poincaré (1860–1934), a member of the Chamber of Deputies, several times

minister, and President of the Republic during the First World War, gave his name to the town’s high school.

RESOURCEFUL INVENTORS

Bar-le-Duc was also a land of innovation thanks to the economic and industrial development of the 19th century.

Pierre Michaux (1813–1883) and his son Ernest (1842–1882) invented the pedal-powered velocipede, a decisive step towards the invention of our modern bicycle.

Jean Werly’s invention of the seamless corset takes us back to the tradition of textile manufacturing and processing in the Barrois area.

Frédéric Dyckhoff (1853–1910) followed in the Meuse tradition of automotive research, such as that of the steam carriage built by Nicolas Joseph Cugnot (1725–1804) in the 18th century, by developing the internal combustion engine, also known as the “Diesel engine”.



BETWEEN EARTH AND SKY: CEMETERIES AND OTHER RELIGIOUS BUILDINGS

In addition to the edifices that have been erected throughout the city since the Middle Ages (Notre-Dame, Saint-Antoine, Saint-Dame, the town's only parish church until the Revolution, the cemetery was moved several times before being relocated to its current site in Avenue du 8-Mai-1945, along the Marne-Rhine Canal. It houses major funerary monuments from a historical and architectural perspective, some of which are protected as historic monuments. The military cemetery was built during the First World War to bury the many wounded who died in one of the town's six hospitals. Those who died for France during the Second World War were also buried there. It was designated a "national necropolis" following the law of December 29, 1915.

On the initiative of a pastor who emigrated from England, and with the increase of the Protestant community during the 19th century, the building of a temple (1862) was authorised in Rue du Gué.

On the other bank of the Ornain River, the Jewish community benefited from a synagogue built in 1872 by Charles Demoget (1827–1903), in an Oriental Romanesque style incorporating Israelite elements.

For prayers and recollection, the dead also have their resting places in the civil and military cemeteries of Bar-le-Duc. Originally located next to the Église Notre-Dame, the town's only parish church until the Revolution, the cemetery was moved several times before being relocated to its current site in Avenue du 8-Mai-1945, along the Marne-Rhine Canal. It houses major funerary monuments from a historical and architectural perspective, some of which are protected as historic monuments.

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21. Isidore Laurent Deroy (1797-1886), Bar-le-Duc – Vue de l'hôtel de ville et statue du maréchal Oudinot (View of the town hall and statue of Marshal Oudinot), lithography, mid-19th century, Bar-le-Duc, Médiathèque Jean-Jeukens (media library)

22. Monument in honour of Pierre and Ernest Michaux, 1894, at the corner of Rue du Bourg and Rue Maginot

23. Synagogue

24. Funerary monuments in the civil cemetery



VITICULTURE

Until the end of the 19th century, when phylloxera appeared, viticulture in the Barrois area was significant both for its presence in the landscape and for its reputation. The Pineau de Bar was exported far and wide (to Liège, Namur, Luxembourg and even Poland) as a blending wine for Bordeaux and Burgundy wines.

Vineyards were mainly cultivated on the slopes around the Côte Sainte-Catherine. A monumental oak wine press from the 18th century, originally located in Combles, a nearby village, can now be found at number 75 Rue des Ducs-de-Bar. It is one of the last reminders of that activity. Many streets of a housing estate called “Les Vignes” on the Côte Sainte-Catherine are named after stages of the wine-making process: Rue du Pineau de Bar, Allée des Cépages (grape variety), Impasse des Tonnelles (arbours).

URBAN AND RURAL LANDSCAPE

The hills and forests surrounding Bar-le-Duc are ideal for walks and hikes, offering sometimes unexpected views over the town and revealing human presence through the ages.

Behind the Upper Town, the Chemin du Banc de Guédonval (path) takes you through orchards and former allotments, where you can still see garden sheds.

The path from the Marbot district to the village of Behonne will take you up the Côte Sainte-Catherine, where you will be able to admire the 15th-century stalls from the Collégiale Saint-Maxe, which have been



transferred to the Église Saint-Martin in Behonne.

For a more urban route, the stairs of the Côte Sainte-Catherine from the Notre-Dame district to the Place Sainte-Catherine offer a beautiful view over the Upper Town just opposite, the Notre-Dame district, the railway line and the Marne-Rhine Canal below.

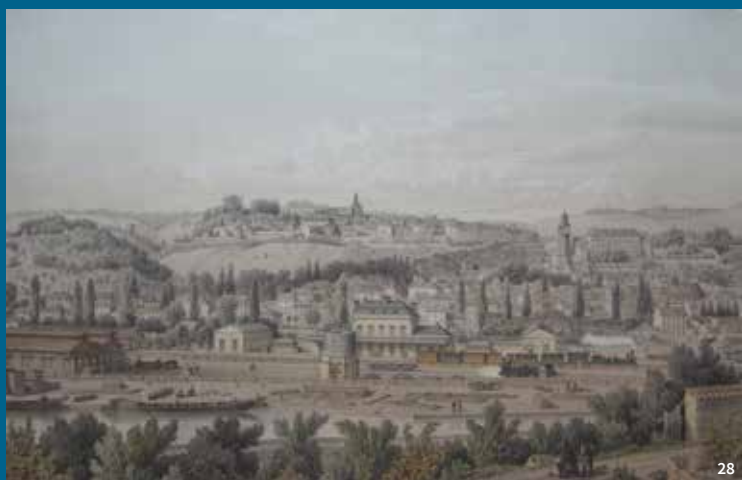
Contact the Tourist Office for further information on these hiking trails!

INDUSTRIAL HERITAGE

At the turn of the 18th and 19th centuries, Bar-le-Duc and its surrounding region were marked by a proto-industrial tradition of textile manufacturing and metalworking. Thus, the names of the streets bordering the Canal des Usines in the Lower Town, like the Rue des Foulans, recall this craft. Before the Revolution, the royal manufactory, located next to the castle in the Upper Town, employed many inhabitants from the city and surrounding villages. The wealthy owners, known as “maîtres des forges” (ironmasters), of the Saulx Valley and the Saint-Dizier area, held an important economic, social and political position in the city. The development of transport infrastructure (the Paris-Strasbourg railway line in 1851 and the Marne-Rhine Canal in 1853) enabled raw materials and goods to be transported more efficiently and improved links with the hinterland, which provided the workforce. However, in the mid-19th century, the coexistence of the home-based work model and factory production persisted: in



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25. Orchards of Guédonval

26. Village of Behonne

27. Charles Malapeau (1795-1878), *Vendanges à Bar-le-Duc* (Grape harvest in Bar-le-Duc), oil on canvas, 1840, Bar-le-Duc, Musée barrois

28. Bar-le-Duc. *Vue prise de la Côte Sainte-Catherine* (Bar-le-Duc. View taken from the Côte Sainte-Catherine), coloured engraving, Léon Maxe-Werly Collection (1831-1901), 19th century, Bar-le-Duc, Médiathèque Jean-Jeukens (media library)

29. Anna Coquet-Collignon (1832-1899), *Bar-le-Duc. Vue prise de la gare* (Bar-le-Duc. View from the train station), watercolour on paper, 1869, Bar-le-Duc, Musée barrois



1858, in the cotton industry, 3,000 people worked from home and 2,000 in factories.

Faced with the boom in transport in the 1860s, which encouraged competition from foreign industry, the numerous factories of Bar-le-Duc dating back to the “Ancien Régime” (refers to the social and political order that existed in France from the late Middle Ages until the French Revolution) lacked the capital to renew and modernise their equipments. As a result, the industrial era of the second half of the century saw a clear concentration of industrial activities in favour of a few firms with regional, national or even international renown. The Bradfer et Viry foundry, later to become Durenne, was established in 1859. “La Croix de Lorraine” and “La Meuse” were two breweries that became companies of national importance in the 1890s, particularly following the emigration of brewers from Alsace and Moselle after the 1870 war.

Today, the tradition of textile manufacturing continues thanks to Bergère de France, a company founded in 1946 by Robert Petit and whose know-how is based on its expertise throughout the entire production process, from tread design to ball distribution.

30. Advertising leaflet for the Grande Brasserie de la Croix de Lorraine, lithography, around 1891, Bar-le-Duc, Musée barrois

31. View of the Canal des Usines

32. Production of balls of knitting wool at Bergère de France

AND TODAY: ARCHITECTURAL HERITAGE OF THE 20TH AND 21ST CENTURIES

Architectural trends in the first half of the 20th century left their mark on the town in different ways. At the beginning of the century, Art Nouveau had little impact in Bar-le-Duc compared to one of the main centres of the movement in France, Nancy, not far away. However, it is worth noting the Maison Damain (mansion), near the train station, built by the architect Jules Renard in 1903 for a friend of his, the interior designer Léon Damain.

During the same period, the Château de Marbeaumont, the luxurious country residence of the banker Paul Varin-Bernier, was built in the Marbot district which was still barely urbanised at the time. The architect was once again Jules Renard. However, in that case, the style chosen by the client was not modern, but rather the demonstration of his social achievement. Eclecticism and historicism were used to evoke the prestige of bygone eras, without sacrificing modern technical innovations for comfort, such as central heating, lifts, telephone and electricity. Since 1996, the building has housed the Médiathèque Jean-Jeukens (media library).

Art Deco of the 1930s is represented by the post office and the Dumas & Pinguet department store along the main boulevards (Boulevard de la Rochelle, Boulevard Raymond-Poincaré, Rue Maginot). A magnificent dome crowned the building until its destruction in an American bombing raid in 1944.



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Interesting housing experiments were also carried out in Bar-le-Duc. For example, that was the case with the “Copenhagen” housing ensemble in the Marbot district which dates back to the years of Reconstruction in the 1920s. On the initiative of the Danish capital and the country’s Minister of Foreign Affairs, Pierre Cæsterby, eight dwellings arranged around a courtyard were built as part of the aid provided to the “départements” affected by the Great War. Designed for large families, those houses were among the first “affordable residences” to be equipped with individual toilets and running water (in French: “habitations à bon marché”, affordable social housing programmes built mainly between the two world wars in France and that met health and safety standards). Inaugurated in 1929, the housing ensemble illustrated the beginnings of modernism in urban planning through that experiment in individual housing and reflected the ties forged at the European level during the Great War.

Bar-le-Duc also participated in the large-scale housing development programme of the “Thirty Glorious Years” by urbanising the Côte Sainte-Catherine (priority urbanization zone passed in 1963). The architect Lanfranco Virgili, a follower of Le Corbusier, drew up the master plan, which included both small blocks of flats and individual houses, as well as community facilities (hospital, stadium, socio-cultural centre, elderly home, etc.). Since the 2000s, renovation projects have aimed to modernise the interior and exterior

of blocks while creating green spaces.

Beginning with the inauguration of the theatre in Rue A. Theuriet in 2005, the redevelopment of the 2010s has continued with improvements to the Saint-Jean district (new cinema) and the renovation of the Halles (covered market) and the Place Saint-Pierre in the Upper Town.

The “Remarkable Contemporary Architecture” label is awarded to buildings, civil engineering structures or developments that are not protected as historic monuments and are less than 100 years old (in French: “Architecture contemporaine remarquable”, label created in 2016 and awarded by the French Ministry of Culture). In Bar-le-Duc, it was awarded to two projects, in 2022 and 2024: the Hôtel du Département (Headquarters of the “département”) whose renovation was carried out by Dominique Perrault from 1988 to 1994, and the “Direction départementale des territoires de la Meuse” (in English: “Departmental Directorate of Territories”; in France, implements the public policy for sustainable development and management of land and sea). The project was led by Guy Priester, Christian François and Stanislas Fiszer from 1979 to 1983.

33. Maison Damain

34. Château de Marbeumont - Médiathèque Jean-Jeukens (media library)

35. “Copenhagen” housing ensemble



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REMARKABLE HERITAGE SITES¹

In a national context of destruction of old, often unsanitary districts, the French Malraux law of 1962 created safeguarded sectors, to protect the exteriors and interiors of urban ensembles that were considered remarkable for their historical, aesthetic and cultural interest. That was a strong measure taken by the State, which constituted an exception to the decentralised powers of local authorities with regard to urban planning.

The perimeter of Bar-le-Duc's Safeguarded Sector was established in 1975 and corresponds to the area known as Ville-Haute (Upper Town). Its management document, which serves as the local urban development plan² within this perimeter and is called protection and enhancement plan³, was approved in 1993. The Upper Town was defined as "an acropolis surrounded on three sides by a green belt (a series of gardens and wooded areas)", which referred to its geographical location and surroundings beyond its architectural and historical qualities.

In 2016, the French law on freedom of creation, architecture and heritage ("Loi

LCAP") grouped together the former protection measures for Safeguarded sectors, Architectural, urban and landscape heritage protection areas⁴ and Architectural and landscape enhancement areas⁵ under the category of Remarkable Heritage Sites. The "Architecte des Bâtiments de France (ABF)" is the authority that issues notices on any construction, demolition or modification project inside or outside a building. In Bar-le-Duc, the guidelines cover various materials and techniques, such as ashlar, coatings, timber framing, shop fronts, and fixtures and fittings like front doors, roofs, windows and joinery, shutters, chimneys, staircases, doorbell buttons, etc.

It ensures the preservation of these elements and the uniformity of the district in terms of materials, structures and colour palettes. In addition to these reports, owners benefit from recommendations from the Architecture and heritage unit of the "département" and the Architecture, urban planning and environment council, as well as tax incentives from the State.

¹ In French: "SPR – Sites Patrimoniaux Remarquables"; programme that aims to protect and enhance the architectural, urban and landscape heritage of French territories.

² In French: "PLU – Plan Local d'Urbanisme"; in France, urban planning document which, at the level of the group of communes or the commune, reflects an overall development and urban planning project and consequently sets the rules for development and land use.

³ In French: "PSMV – Plan de Sauvegarde et de Mise en Valeur"; in France, one of the two planning documents dedicated to the protection and enhancement of Remarkable Heritage Sites.

⁴ In French: "ZPPAUP – Zone de protection du patrimoine architectural, urbain et paysager".

⁵ In French: "AVAP – Aire de mise en valeur de l'architecture et du paysage".



36. Longitudinal section view of the Remarkable Heritage Site of the Upper Town

37. Rue des Ducs-de-Bar

38. Detail of a frieze of the Hôtel de l'Escale (Renaissance mansion), 41 rue des Ducs-de-Bar

39. Place de l'Étoile, Marbot

40. Jean Crocq, *Litanies de la Vierge* (Virgin of the Litanies), end of 15th century, Église Notre-Dame

MAP OF BAR-LE-DUC

To help you explore the city and its different districts, several walking routes are suggested in this brochure and on the tourist signs:

- The Upper Town route
- The route between Upper Town and Lower Town
- The additional route to discover other districts and unexpected points of view



- | | |
|---|--|
| 1 Caturiges and the origins of the city | 30 Former Protestant Temple (24 rue du Gué) |
| 2 Église Notre-Dame | 31 Place Exelmans |
| 3 Pont Notre-Dame (bridge)* | 32 Église Saint-Jean* |
| 4 Michaux monument | 33 Maison Damain (mansion) |
| 5 Rue du Bourg | 34 Train station* |
| 6 Préfecture | 35 Memory area: Bar-le-Duc, a city behind the front lines |
| 7 Place de la Couronne (square) | 36 Synagogue |
| 8 Collège Gilles de Trèves | 37 Boulevard Poincaré |
| 9 Castle of the Dukes of Bar – Musée barrois (Art & History Museum) | 38 Lycée Raymond Poincaré (high school) |
| 10 Fortifications | 39 Libération district |
| 11 Tour de l'horloge (clock tower) | 40 Côte Sainte-Catherine district* |
| 12 Place de la Fontaine | 41 Marbot district |
| 13 Upper Town | 42 Inter-Conservatory of Music (CIM) |
| 14 Îlot de la Halle (housing block) | 43 Maison Dutriey – jam made with red and white currants that are hand-seeded with a feather quill |
| 15 Rue des Ducs-de-Bar | 44 Cemeteries |
| 16 Wine press | 45 Villas Osterby (housing ensemble) |
| 17 Hôtel du département | 46 Former Église Saint-Charles |
| 18 Hôtel de Salm (mansion) | 47 École Gaston-Thiébault (school) |
| 19 Église Saint-Étienne | 48 Varin-Bernier Residence (mansion) |
| 20 Hôtel de Florainville (mansion) | 49 Château de Marbeaumont - Médiathèque Jean-Jeukens (media library) |
| 21 Place Saint-Pierre | 50 Marne-Rhine Canal |
| 22 Rue des Grangettes and lookout | 51 Start of the Sacred Way |
| 23 Théâtre des Bleus de Bar* | 52 "Varinot" train station |
| 24 Town Hall and park | |
| 25 Canal des Usines | |
| 26 Église Saint-Antoine | |
| 27 Place Reggïo | |
| 28 Le café des Oiseaux | |
| 29 Boulevard de la Rochelle | |

* Signs being currently renovated

USEFUL INFORMATION



Public toilets



Car park



Police station



Sud Meuse Tourist Office



Religious buildings



Belvedere

Ville de Bar-le-Duc; G. Ramon; Musée barrois, Bar-le-Duc (no.13, 15, 18, 19, 27, 30, 32, 34); Médiathèque Jean-Jeukens, Bar-le-Duc (no.3, 24, 31); Austrian National Library, Vienna, Austria (no.6); Bibliothèque municipale, Besançon (no.11); Chemin de fer historique de la Voie sacrée – la Suzanne (no.16); Bibliothèque La Contemporaine, Nanterre (no.20: <https://argonnaute.parisnanterre.fr/ark:/14707/a011507111831VE5S81>); Bergère de France (no.33); CAUE de la Meuse (no.37).

« FROM THE WINDOW OF MY BEDROOM,
HIGH ON THE SECOND FLOOR, I COULD
SEE THE UPPER TOWN, LIKE AN
AMPHITHEATRE, ITS STEEP ROOFS AND
CHURCH SPIRES OUTLINED AGAINST THE
SOFTLY UNDULATING VINEYARD HILLS »

André Theuriet / *Memories from green seasons: spring years-summer days* (original title in French: *Souvenirs des vertes saisons : années de printemps-jours d'été*), 1904

The role of the City of Art

and History Mission is to raise awareness about the architecture and heritage of Bar-le-Duc. It embodies the policy of the “Cities and Regions of Art and History” label, awarded by the French Ministry of Culture. Bar-le-Duc has belonged to this national network since 2003: from ancient ruins to the 21st-century architecture, over 200 cities and regions celebrate heritage in all its diversity.

On the program: guided tours with a tour guide accredited by the Ministry of Culture, activities, participation in major national and local events, conferences, exhibitions outside the walls of the Musée barrois, workshops for children (“ateliers des Petits Ligier”), brochures and itineraries to (re)discover the city...

If you are a group

The Sud Meuse Tourist Office offers tours all year round, on reservation, for adult groups and young people (non-school groups). Brochures designed for you can be sent on request.

Nearby

Châlons-en-Champagne, Charleville-Mézières, Reims, Sedan, Troyes, Pays de Langres, Lunéville, Metz, Pays d'Épinal cœur des Vosges, Mulhouse, Sélestat, Strasbourg, Pays de Guebwiller, Val d'Argent and Grand Verdun have been awarded the “Cities and Regions of Art and History” label in the Grand Est region.

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