

EEP18/9/7



PHARES LIGHTHOUSES

7 MARCH - 4 NOVEMBER 2012

MUSÉE NATIONAL DE LA MARINE



press kit

LIGHTHOUSES

at the Musée National de la Marine,
Paris, Palais de Chaillot
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Lens of the Ar-Men lighthouse
© B. Rubinstein

The LIGHTHOUSES exhibition has
benefited from the cooperation of a
scientific committee made up of:
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Christophe Fichou, historian; Jean-
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Neil Jones, archivist, Trinity House
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Xavier La Prairie, vice-director,
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Manche Ouest Nord Atlantique; Rose
Le Grand, heritage curator; Finistère
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architecture historian; Jean-Pierre
Naugrette, lecturer at Paris 10;
Bernard Rubinstein, journalist and
collector; Valérie Vattier, manager of
the Musée de l’histoire maritime
(New Caledonia)

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THE GREAT
ADVENTURE
OF
LIGHTHOUSES

For the duration of this 2012
exhibition, the Musée National
de la Marine is looking into
the extraordinary world
of lighthouses.

POWERFUL IMAGINATION

When approaching the coast,
navigation is a remarkable activity,
especially at night. The beam of light
makes its appearance and guides the
sailor or navigator, thereby
guaranteeing his safety.
Whereas today other techniques are
used to work out location (yet
without replacing the lighthouse),
lighthouses have kept all of their
symbolic dimension. They are
witnesses to the struggle against
peril at sea, as well as to the links
that unite land and sea. Through
their mythical and fantastic
dimension and through the
mysterious life of the lighthouse
keeper, they have profoundly
marked our imaginations.

IN PARIS, AT THE PALAIS DE CHAILLOT,
FROM 7 MARCH TO 4 NOVEMBER, A TRUE ESCAPE...



Lighthouse and its keeper in a storm
© Jean Guichard

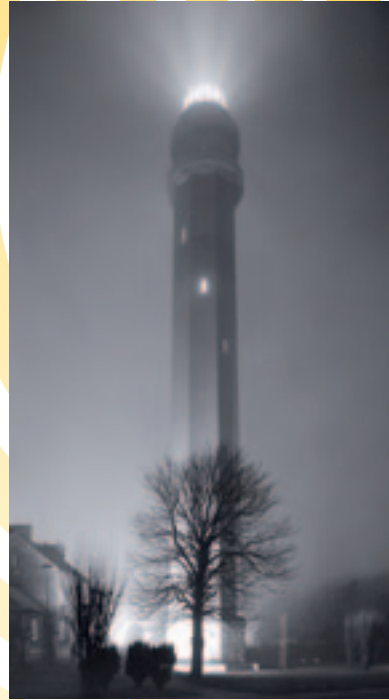
NATIONAL HERITAGE

From Fresnel and his lens to the
factories of Paris where metal
towers and optics are produced and
the myth of the lighthouse keeper,
France has a passionate relationship
with lighthouses. They are a
heritage of our coast which is known
all around the world. Lighthouses
are now in a phase of transition,
after the departure of the lighthouse
keepers.
A reconversion will however allow
the around 150 buildings that mark
the landscape of the French coast to
be preserved. Now they have
become heritage sites, lighthouses
are opening their doors to visitors,
who are fascinated by their history
and architecture.

DISCOVER A FASCINATING STORY

Over 1,000 m², the public is invited
to discover the lights of the sea:
understanding the history and
functioning of the lighthouses,
finding out about the men who
created or served them and showing
an interest in the culture that they
have created. The LIGHTHOUSES
exhibition is formed around three
main focal points: an historical and
scientific approach, information
about the professions and the men
linked to the lighthouses, and their
mythical and artistic meaning.
With 650 objects on display, the
circuit is punctuated by audiovisual
material and light installations.

THE LIGHTHOUSE APPROACH



IMMERSION IN THE WORLD OF LIGHTHOUSES

A world of the intimate confronted with the immensity of the ocean, the world of the lighthouse fascinates through its extraordinary and mysterious nature.

The image of the beam of light appearing in the distance to guide ships has formed a part of our collective imaginations for centuries now.

As soon as they enter the exhibition, visitors are plunged into the sensory world of lighthouses, thanks to a system named 'the optical ballet'.

Here in a world of shadows and lights, it is a question of understanding the emotion felt by the sailor on seeing this light source surging out of the unknown as the coast is approached.

These are lenses, true works of art and technology that enlighten the public.

The light effect created by the rotation of superb pieces of glass makes it possible to immerse yourself in the sensitive atmosphere of these 'sentinels of the sea'.

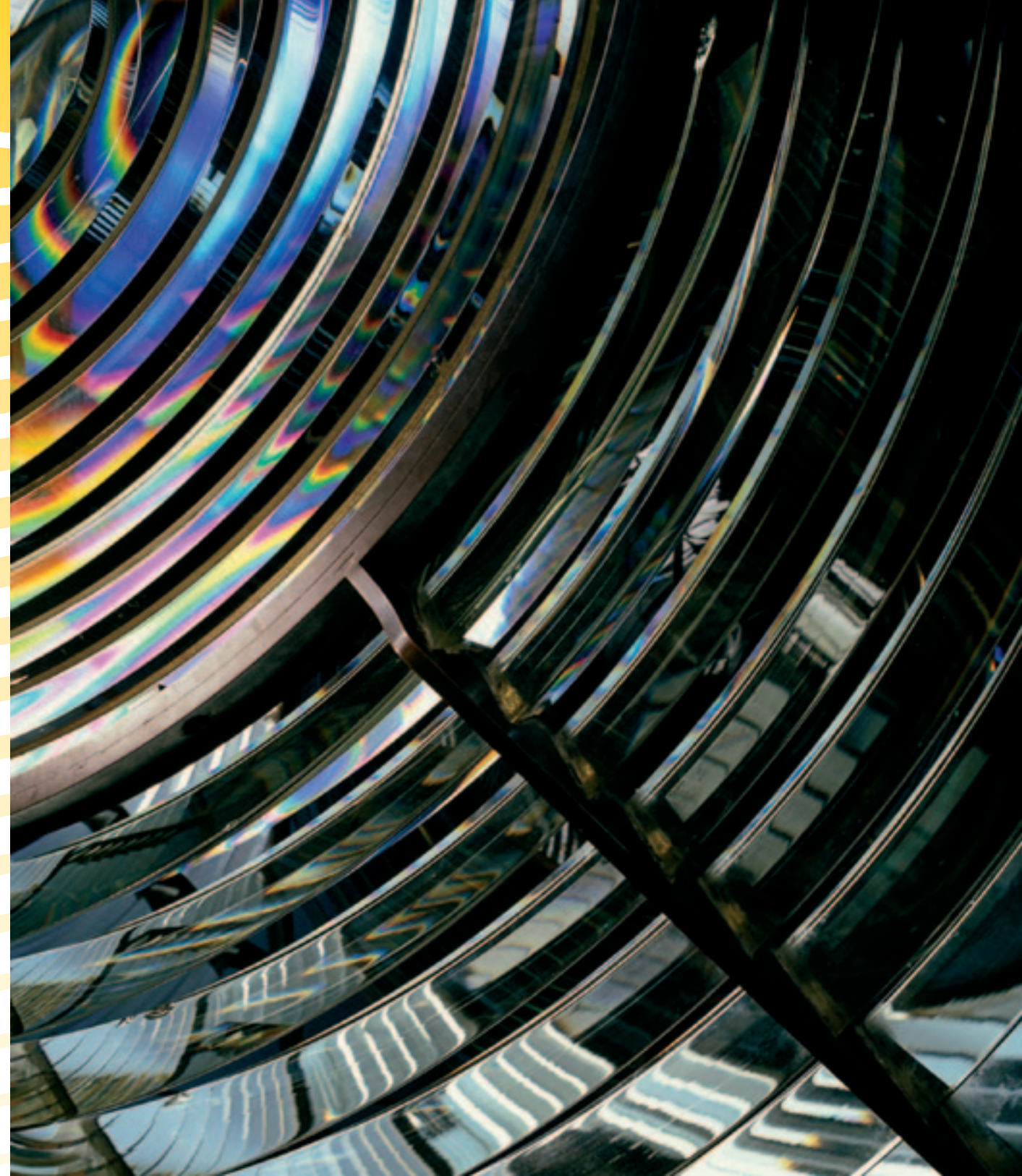
Lighthouse lens, H. Lepaute, 1893
© MNM/A. Fux

Lighthouse optics, 19th century
© MNM/A. Fux

Fresnel's catadioptric device
for the St-Martin canal, 1826
© MNM / A. Fux

La Canche lighthouse, Le Touquet, by night
© François Delebecque

Lighthouse optics (detail),
Ets Barbier, Bénard et Turenne, 1894
© MNM / A. Fux



FROM CORDOUAN...

IT ALL STARTED IN THE GIRONDE ESTUARY

In 1584, the lighthouse of Alexandria, destroyed in 1303, was no more than a vague memory. It was nonetheless on this date that Louis de Foix was commissioned by Henri III to construct a 'lighthouse' monument on the Cordouan plateau, at the inlet of the Gironde. The first French lighthouse in the maritime, political and architectural sense of the word was born; for the next two and a half centuries it was to remain at the cutting edge of maritime technologies, guiding sailors both during the day and at night.

Cross-section of the Gironde inlet.
Coll. National archives / ph. C. Bauer & L. Clivet



A MONUMENT TO GLORIFY THE MONARCHY

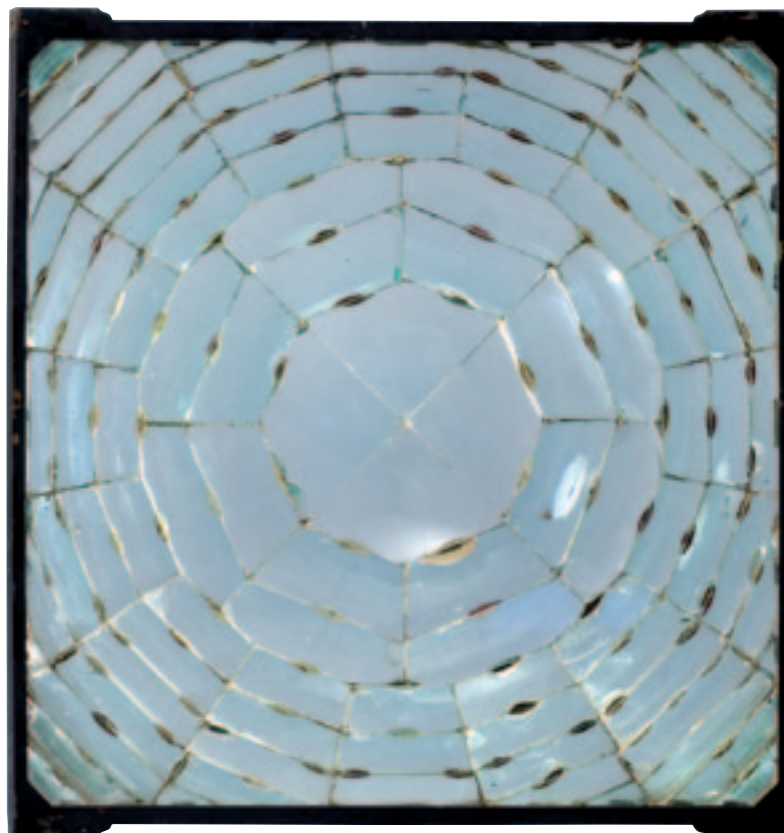
A monument to the Renaissance and the lighthouse of the Enlightenment, Cordouan long remained the emblem of the French coastline. This was not to change until the end of the 17th century. This was the time of Vauban's square field and of Colbert's ordinance on the Navy in 1681. The new fortifications thus included a few 'fire towers'. The Ancien Régime nonetheless did not build many lighthouses.



Semaphore (Chappe type telegraph), 1807
© MNM / P. Dantec

Bust of Augustin Fresnel by David d'Angers, 19th century
© MNM / P. Dantec

Lighthouse lens, A. Fresnel, 1821
© MNM / A. Fux



TO FRESNEL

A BRITISH MODEL

England also developed its own model which greatly inspired the creation of the modern lighthouse. This began in 1514 with the privilege granted by Henry VIII to the Trinity House corporation, the oldest institution in the world in charge of lighthouses. Using developed techniques and modern constructions as a basis, the British crown, then the world leading naval power, became the master of lighthouses.

FRESNEL AND HIS LENS

In France, after the Revolution and the Empire, scientific circles adopted the subject of lighthouses as their own.

A Commission was set up in 1811. Its goal was to improve the 'light distribution' system on the coastline.

In 1819, Augustin Fresnel was recruited by François Arago. He was to become famous by proposing the use of rung lenses. The Fresnel lens, the 'vivacity and whiteness' of which is praised by sailors, was born. This was an essential innovation which this exhibition celebrates by showing the very first lenses made by the scientist and the optician Soleil.



A COASTLINE OF CONSTRUCTION SITES

THE AGE OF THE BUILDERS

A plan put forward by the Lighthouse Commission in 1825 for the lighting of the coast detailed the construction of around fifty large lighthouses.

Léonce Reynaud, a polytechnician who worked with Fresnel, imposed his style on the coast. For nearly 40 years, he was the great lighthouse architect, responsible for the construction of such lighthouses as those of Les Héaux de Bréhat and Calais.

THE WORK SITES OF THE SEA

Forty years - from 1867 to 1881 - were required for the construction of the Ar-Men lighthouse at the end of the Chaussée de Sein. The La Jument lighthouse (1904-1911) was built on a rock of less than 100 m². These figures show to what extent the construction of lighthouses is an extraordinary technological and human adventure.

You have to take account of tides and breakers which sometimes block access to the sites. Simple fishermen, workmen, technicians, engineers and scientists all joined forces to unite their determination and courage to write the history of these exceptional work sites.



STANDOUT LIGHTHOUSE ARCHITECTURE

The 'sentinels of the sea' thus constitute a stunning area of architecture, with its standout lighthouse constructions, its models and fantastic projects.

The monumental Eckmühl lighthouse is an example of the genre, built of Kersanton stone for the exterior and covered in opaline for the majesty of the internal walls.



Trouville lighthouse in Les travaux publics de la France. - Rotschild 1883
© MNM

La Jument construction
© Dirm NA-MO, Lighthouses and Beacons

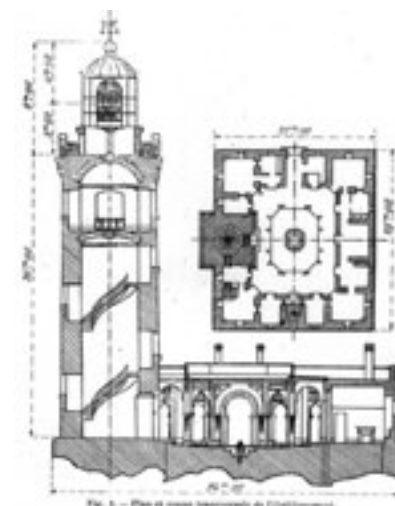
Construction of the Bréhat lighthouse.
in Le magasin pittoresque, 19th century
© MNM

PARIS, THE LIGHTHOUSE CAPITAL

LIGHTHOUSES IN PARIS

In a 19th century in which the maritime nations were adopting Fresnel's system, Paris became the scientific and technological centre from which the lighthouses were to shine. We find a depot on the Quai de Billy and on the Chaillot hill. The institutions, the Commission and the administration are located in the capital, in a building that takes the form of a... lighthouse!

The central Depot located in Trocadéro was thus to be a true shining light, not only for all of France, but for the whole world.



THE WORKSHOP OF LIGHTHOUSES

Paris, the lighthouse capital? Yes, but above all the capital/workshop. Paris was at the centre of a proliferation of ideas both scientific and technological, which were to influence the evolution of lighthouses over the course of the 19th century.

This exhibition emphasises the role of factory and laboratory that was played by Paris at this time. The lighthouse became an authentic 'product of Paris' promoted by universal exhibitions. The Amédée lighthouse was thus designed and built of individual parts in Paris, then transported to New Caledonia. The engineers, for their part, contributed to adapting the latest technologies, such as 'the marvel of electricity'.

They all gathered in Paris, which, even far from the coast, installed itself as the lighthouse capital. And Gustave Eiffel even fitted his tower with a rotating lamp to better cover it in glory.

Assembly of the Lighthouses, 3 August 1901, in Paris, in Le Monde illustré - Sgap, (19e)
© MNM

Amédée lighthouse, New Caledonia
© F. Guillaume

Drawing and elevation of Sparte lighthouse, Morocco in Annales des Ponts et Chaussées, 1922.



THE LIGHTHOUSE KEEPERS

THE WATCHROOM

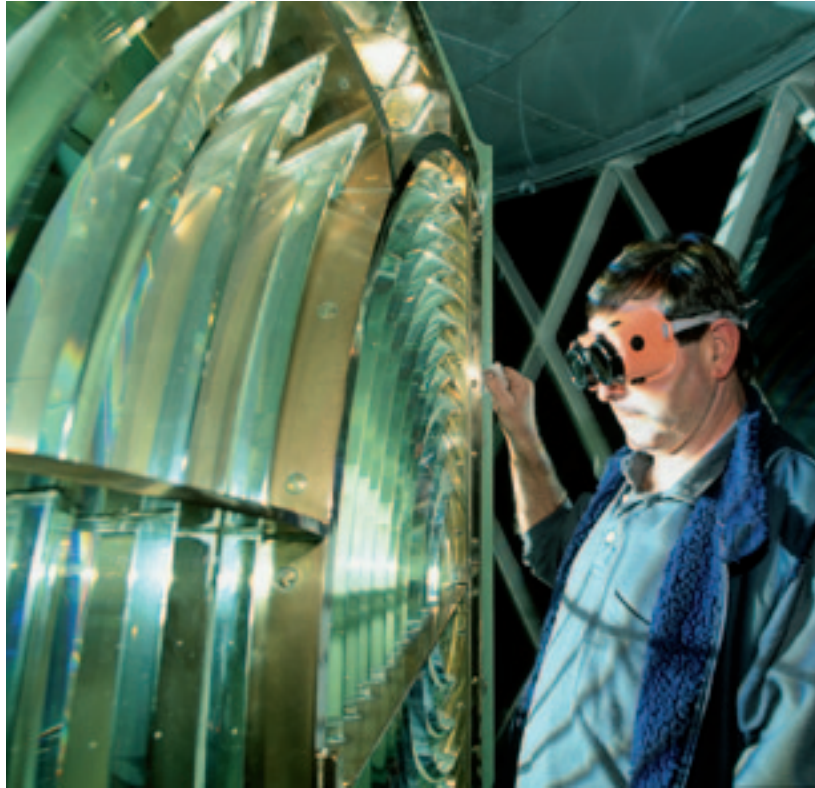
In the lighthouse, the relationship between a man and his environment take place above all through the place of watch. A closed universe, the watchroom was the room in which one of the two keepers supervised the proper functioning of the lantern.

To spend one's 'quarter' in a watchroom is to experience the rhythm of life in a lighthouse. This room is above all synonymous with patience for the keeper, who must remain attentive and yet confront solitude at the same time. Any ways of passing the time are appropriate. DIY and the sculpturing of furniture or ships in bottles sometimes made true artists of the keepers...

This is shown by artist François Jouas-Poutrel in an original work: Les phares à la manière de...

LIGHTING

In a sea-based lighthouse, the lighting of the oil lamp is the key moment of the day. Be wary of fire, which would destroy the optics! The scale model seen in 'L'Equipier' and extracts from a film will allow the public to understand the perilous act of lighting.



Lighthouse keeper in the lantern, Ouessant
© B. Rubinstein

Poster for a short film by J.-P. Gros:
'Le Gardien de Phare' ('The Lighthouse Keeper')
based on a poem by Prévert, ill. D. Fournier, 1990
© Jean-Philippe Gros/Coll. private © TUNGUSKA PROD

Relaying of the keeper by shuttle in Les Pierres Noires
© National navy

Relaying of the keeper by helicopter
© National navy

The Hague lighthouse
© National navy

ONE JOB, ONE LIFE

The history of lighthouses is also that of the men and women who, on a day-to-day basis, lit the lamps and maintained them come what may: the keepers.

Even just a few years ago it would have been impossible to imagine a lighthouse without a keeper, what with all the care that it requires. Carried out in a solitary environment that was often hostile, the profession of lighthouse keeper was made up of tasks that are often repetitive, but all indispensable and to be performed without fail while awaiting the end of the shift, sometimes acrobatic.

The first role of the keeper was to light the lamps and ensure they were working properly. Whilst the general objective - to ensure that the lighthouse remains operational - has not changed, the various tasks have however changed

substantially in detail. Checking the regularity of generators, performing meteorological readings, checking the condition of the building and maintaining it have gradually become current functions.

The slang used by the keepers divides lighthouses into two categories: 'hells' and 'paradises', a terminology that speaks for itself. In all his assignments, the keeper must be able to get used to the lifestyle of a recluse.

Isolation, unchanging daily life and oppressive noises constitute day-to-day life in the 'hells'. Keepers have to strive to vanquish boredom and fear by all possible means. Sometimes transferred at the end of their career to a paradise, on an island or on the mainland, they then become a tourist guide for their own lighthouse.



AT THE SERVICE OF Lighthouses



Lighthouses and Beacons

Lighthouses represent one of the elements of maritime safety. Over the course of the 19th century, the lighthouses department put in place the full marking out of the coastline to provide better safety for maritime traffic, fishing and emerging yachting. A specially equipped fleet line the coast to maintain a navigation assistance network: beacons, navigation marks and buoys.

Today the lighthouses and beacons department is part of the Ministry of Ecology. In order to fulfil its missions, it mobilises some 800 people: workers, sailors and controllers who in all weather conditions act and navigate to maintain and improve navigational aids.

Sounds and Lights

The coastline is a landscape that is fully modelled by a multitude of equipment, forming a sensory world of light and sound signals that visitors are invited to discover. With the help of sensory systems, visitors will experience the lights and sounds of the sea. They will learn to recognise the nature of the lights and to calculate their range.

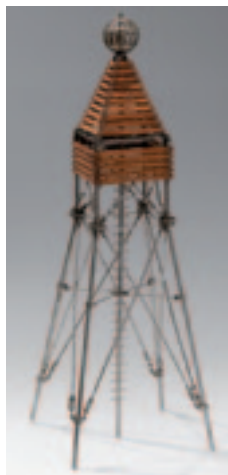


Ar-Men two-ton siren
© Yohan Madec

Emergency oil lamp,
oil feeder, safety bucket BBT
© MNM / A. Fux
© Private collection B. Rubinstein

Lighthouses and Beacons
subdivision in Brest
© M. Machicot

Antioch beacon, 1878
A. Penaud © MNM / A. Fux



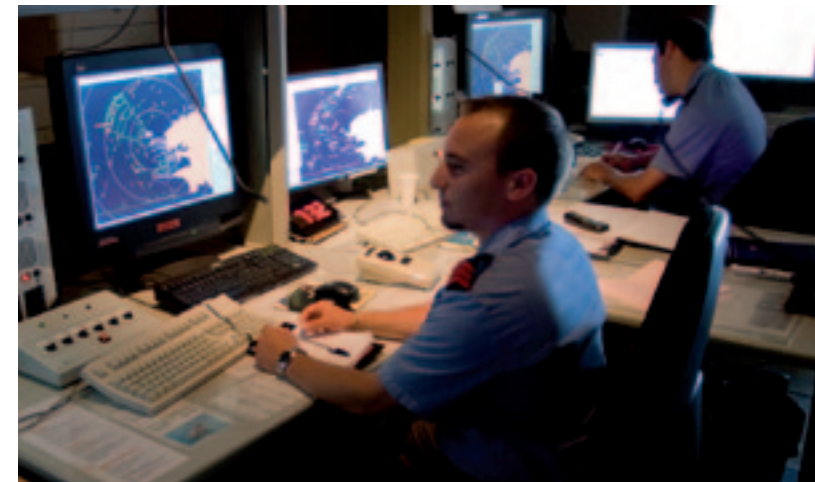
FROM Lighthouses TO Maritime Safety



The Erika about to run aground
© National navy CPAR Brest / J. Bonnin

Keeping watch at Cross Corsen
© National navy

Radar tower of Le Stiff in the fog, Ouessant
© National navy



From the start of the 20th century systems were designed to meet the limits of the visible: audio aids, radio beacons. At first reserved for soldiers, radar technology was distributed over the course of the century. Then the appearance of GPS technology sped up the technical obsolescence of lighthouses. Indeed, lighthouses are playing an increasingly minor role in a navigation system where visual lighting is no longer essential.

NEW FACTORS

Shipwrecks due to poor positioning have become increasingly rare over time. And yet new maritime risks are becoming apparent. Collisions in navigable straights and environmental pollution constitute preoccupying factors that consequently lead to new responses from the coastal states. Visitors will thus be faced with the radar image of intense traffic in the Pas-de-Calais region.



THE TASTE OF LIGHTHOUSES

ALEXANDRIA, BIRTH OF THE MYTH

Functional works intended to guarantee the safety of sailors, lighthouses have always had a symbolic and almost religious dimension. This twofold nature finds its origins on the island of Pharos, just off Alexandria. Its famous lighthouse, destroyed by an earthquake in the 14th century, became a dig site for archaeologists in the 19th century. As a result, this lighthouse - which was one of the wonders of the world - has seen its history revisited by science.

THE KEEPER THE HERO

Even today, it is less lighthouses and more lighthouse keepers that are the source of myths and legends. In the 19th century, the press claimed the character of the lighthouse keeper as its own and since then it has never ceased to capture the imagination of the public. To the press they are heroes, both for cinema and also for literature. Jules Verne portrays a lighthouse keeper in a lighthouse 'at the end of the world' and author Jean-Pierre Abraham recounts his own experience as a keeper in the book *Armen*.



A CULTURE THAT FASCINATES

The lighthouse is an 'icon of the coastline' that is found in art but also in advertising. Visits contribute to making lighthouses places of tourism and heritage that must be protected and safeguarded. More than thirty lighthouses are currently open to visitors. Others

have been transformed into self-catering accommodation or nature observing points... Lighthouses have begun a 'second life', with new keepers. Built to indicate the presence of land to sailors, today lighthouses help land dwellers to discover the sea and the coastline...



In the style of Matisse
In the style of L. Haffner
Les phares du gardien de phares
(‘The Lighthouse keeper’s lighthouses’)
by François Jouas-Poutrel
© Musée National de la Marine © Coll. Jouas Poutrel
© 2000 Edilarge S.A., Editions Ouest-France, Rennes

Le Phare du bout du monde
(‘The lighthouse at the end of the Earth’),
Jules Verne.
J. Hetzel, 1905. Froment, (19^e), 19th century
© MNM

Les Gardiens de Phare poster (1907)
by Candido de Faria
© Jean Marc Liot © MNM © Pathé-Films
© Private collection B. Rubinstein

During the storm. Cult of the Earth
© MNM / A. Fux © Private collection B. Rubinstein

‘The building work has really come on since last year’, Nicolas Vial
© MNM (coll. N. Vial)/S. Dondain

Ferdinand Perrot, Gatteville lighthouse
Oil on canvas, 1839.
Coll. La Manche General Council / DSMD / Musée de Tatihou © Musée de Tatihou / Agence Yo-A. Soubigou
Gatteville lighthouse, Paul Signac
Cherbourg-Octeville, Musée d’art Thomas-Henry



VISIT, LISTEN, SHARE, READ, TAKE PART

The programme designed around the Lighthouses EXHIBITION allows everyone to experience either the exhibition alone or the exhibition plus the activities organised by the museum.

New: free admission to experiments with light and optics, as well as a game on maritime signalling!



Port light, Ch. Hamelin, Charles, 1878
© MNM / A. Fux

Lighthouse keeper's cap, Great Britain
© MNM/S. Dondain © Private collection B. Rubinstein

'Los Faros', an electronic naval battle game
© MNM / A. Fux © Private collection B. Rubinstein

VISITS

Audio guide

The lighthouse keeper!

The audio guide is aimed at visitors of all ages. It features an imaginary and mysterious character who uncovers all the secrets of the great history of lighthouses and gives witness accounts of daily life from those who have lived inside their walls.

From 7 years upwards

Available in 5 languages

Free (or 2 euros for visitors with free admission)



A family game route

The lights of the sea

A free booklet for children offers observation games and experiments with light for visits mixed with entertainment. Produced in partnership with Le Petit Léonard, an art initiation magazine.

From 7 years upwards

Tour with commentary for adults and young people

Shedding light on lighthouses

Whilst we may visit a lot of lighthouses when on holiday, do we really know how they work and do we know their history? Did you know that Paris was the lighthouse capital in the 19th century, and that it was the site of complex experiments with optics and mechanics that still illuminate our coastline today? The tour is punctuated by scientific demonstrations and stunning artistic discoveries.

Saturdays at 2.30pm

Duration: 1 hr

Price: 10 euros, including admission

Events for children

Children's guided tour, for 3-6 year olds

The little boat that was afraid of the dark

On the sea at night, rocks are transformed into monsters and dolphins into sirens... In the beam of light, children imagine a thousand and one tips to save the little boat.

An event that is full of poetry to help understand what a lighthouse is for.

Wednesdays and school holidays at 3pm

Duration: 1 hr

Price: 8 euros, including admission

A workshop visit for 7-12 year olds

Lighthouses and beacons game

On approaching land, a multitude of lights and luminous buoys warn of the danger. On a giant nautical map, children learn how to set up a network of lighthouses and beacons and then they try to reach the right port.

This activity combines the discovery of the history of lighthouses with an event at the heart of the exhibition.

Wednesdays and school holidays at 3pm

Duration: 2 hrs

Price: 8 euros, including admission



Group tours

The tours described in this press kit and other activities specially designed for groups of adults and children are presented in the January-August Groups leaflet and at www.musee-marine.fr.

For school children

The Lighthouses EXHIBITION is particularly attractive for classes in that it combines history, geography, science and literature, but also the teaching of art history. A full online educational dossier will be available from 15 January for primary and secondary teachers.

■ Professional teachers' evening on 13 March

The teachers will be received in the exhibition's educational activities room.

■ Exceptional visits on 28 March and 11 April at 2.30pm

Group programme available at the start of January and at www.musee-marine.fr

Exhibition accessibility



The exhibition can be accessed by persons with reduced mobility via a special entrance.

A summary of the texts in large print is available at reception for visually impaired visitors. Guided tours in sign language are offered to groups and individual visitors.

Information and registration:

01 53 65 69 53

and www.musee-marine.fr

CONFERENCES, SLIDESHOWS, EVENING EVENTS

Conference cycle

The primary goal when building a lighthouse is to indicate the presence of the shore and prevent shipwrecks. Its functioning has led to organising the lifestyle of entire families in the pursuit of this goal. Despite this, only the figure of the lighthouse keeper and the rituals of his solitary profession remain engrained in our minds.

In an era of the total automation of lighthouses, can this industrial heritage find new uses? This is a question which we pose through three conferences:

■ 22 March at 7pm:

What is the future of lighthouses?

■ 12 April at 7pm:

Artists contemplate lighthouses

■ 10 May at 7pm:

The architecture of lighthouses

Admission free.

Detailed programme available at the start of February at www.musee-marine.fr

Lighthouses in the pictures, a cycle of ethnographic films and fictions

This cycle of a dozen films alternates the projection of great classics to be seen or re-seen and new documentaries. These French and foreign films, old or more recent, are presented by their directors or by specialists:

■ 28 March at 6.30pm: *Gardiens de Phare* by Jean Grémillon (1929)

■ 29 March at 7.30pm: *Les gardiens du feu* by Thierry Marchadier and Jean-Yves Le Moine (1992)

■ 30 March at 3.30pm: *La relève du phare des évangélistes* by Ramon Gutierrez (2008).

Les sentinelles New Yorkaises by Virginie Perez (2011)

■ 30 March at 6.30pm: *L'Equipier* by Philippe Lioret, with Philippe Torreton and Sandrine Bonnaire (2004)

■ 31 March at 3.30pm: *Finis Terree* by Roger Dufour (1957).

Ar Croac'h by Roger Dufour (1957).

La mer et les jours

by Raymond Vogel (1958)

■ 31 March at 6.30pm:

Ar Men, les coulisses de l'exploit by Jean Pradinas and Roland Neil (1962).

Les feux de la mer by Jean Epstein (1958)

Organised cycle from Wednesday 28 to Saturday 31 March Admission free.

With the support of the department of orientation of research and science policy of the Ministry of Culture and Communication, and in partnership with the CNRS (French National Centre for Scientific Research).

Evening event

Un feu s'allume sur la mer

An original musical and literary soirée in the form of a homage to Henri Queffélec is offered to the public by the author's children. In this way, extracts from *Un feu s'allume sur la mer* will be read out by Yann Queffélec, while Anne Queffélec will give a musical accompaniment on the piano.

Monday 19 March at 7pm

Prices: 10 euros or 5 euros (under 26s and members)

In partnership with the 'Association des amis de Henri Queffélec'

TO MAKE THE VISIT LAST LONGER...

Publications

Exhibition souvenir album:
the circuit in images
Édition du musée national de la Marine
Intended for all age groups, the album reproduces the highlights of the exhibition, presenting the principal objects and the main texts of the circuit.
36 pages, 8 euros

Lighthouses to share on the social networks

Objective lighthouses
The public is invited to share its vision of lighthouses and its anecdotes by posting photographs and comments on Facebook and Flickr which will make up a virtual album and a counterpoint to the exhibition.

ILLUSTRATION OF YOUR ARTICLES

For the promotion of the LIGHTHOUSES exhibition, the Musée National de la Marine authorises the press to use the photographs of objects and documents presented on this page. These images are available on request via e-mail.
The copyright for the dissemination of this material is free and is subject to the following conditions:
The press material may only be disseminated within the framework of the promotion of the exhibition, presented in Paris at the Palais de Chaillot from 7 March to 4 November 2012.
The illustrations chosen must respect the specific copyright as indicated in the captions.

1 – Poster of the exhibition
graphic design lot49

2 – The Hague lighthouse
© National navy

3 – Ferdinand Perrot,
Phare de Gatteville
Oil on canvas, 1839.
Coll. La Manche General Council /
DSMD / Musée de Tatihou © Musée de
Tatihou / Agence Yo-A. Soubigou







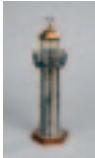

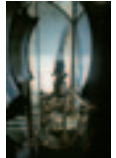




4 - Lighthouse lens
Fresnel, Augustin (1788-1827)
1821
© Musée National de la Marine /A. Fux

5 - Lens of the
Ar-Men lighthouse
© Musée National de la Marine © Private
collection B. Rubinstein

6 - 'Los Faros', an electronic
naval battle game
© Musée National de la Marine /A. Fux
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7 - Port light, Ch. Hamelin,
Charles, 1878
© Musée National de la Marine /A. Fux

8 - Lighthouse assembly,
3 August 1901, in Paris, in
Le Monde illustré - Sgap, (19th)
© Musée National de la Marine



9 – *The Ruytingen*, light boat 3/4
front view, Ch. Hamelin, 1877
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10 – Advertising billboard
for the 'Le Phare' battery
© Musée National de la Marine /A. Fux
© Private collection Bernard Rubinstein

11 – Le Phare du bout du monde
(‘The lighthouse at the end of
the Earth’), Jules Verne. J. Hetzel,
1905. Froment, (19th)
19th century
© Musée National de la Marine

12 – Lighthouse optics
Etablissements Barbier,
Bénard et Turenne
1894
© Musée National de la Marine/A. Fux

13 – Relaying of the keeper
by helicopter
© National navy

PRACTICAL INFORMATION

LIGHTHOUSES
7 March to 4 November 2012
Musée National de la Marine
17 Place du Trocadéro
75116 Paris

Opening hours
■ Mondays, Wednesdays, Thursdays
and Fridays 11am-6pm
■ Saturdays and Sundays 11am-7pm

Admission fee
Full rate: €9
Concessions: €7
6–18 years: €5
3–6 years: €3
Crew ticket: €29 (5 people including at
least 2 between 3 and 18 years)
Purchase of tickets in advance:
Fnac, Ticketnet and their points of sale

Audio guide for adults and children
Included in the ticket admission fee
(€2 for free tickets)
French, English, German, Italian and
Spanish

closed on Tuesdays and on 1 May
Last tickets issued 45 mins before
closing time

transport
Métro Trocadéro: 6 and 9
Buses: 22, 30, 32, 72, 82
Batobus Tour Eiffel (in season)

**Annual museum membership card
allowing you unlimited access to
the LIGHTHOUSES exhibition and
to the collections.**
Individual: 30 euros
Duo: 45 euros (allows you to bring
a guest)
Under 26 years: 15 euros

Information and bookings
Cultural department – Public relations
Tel: 01 53 65 69 53
Fax: 01 53 65 81 03
**All information is available at
www.musee-marine.fr**

The museum on social networks: take
part, share and stay connected!

press contact
Tel.: 01 53 65 69 47 / 45
e-mail: presse@musee-marine.fr

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Cordouan, at nightfall © B. Rubinstein

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