

PRESS KIT



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1. INTRODUCTION

The Prince of Asturias at the time, King Felipe the 6th these days, inaugurated the new seat of the Army Museum, at the Alcazar of Toledo, on July 19, 2010.

The present museum offers its visitors an appealing set of cultural activities organized around four main axes: the building itself that houses the museum, its new permanent exhibition, the archaeological remains integrated within the same, and the cultural choices derived from its activity.

In order to be able to house the museum through this new period, the Alcazar has been remodeled to recover the traditional elements of the historical building and erect a new one where the spaces to receive the public and the infrastructure and administrative areas will be located.

The construction of the new building brought to light an important archaeological ensemble which witnesses the human presence at this site during a wide time span that goes from the Roman era to the Medieval time and which, integrated within the new building, enhances the centers of interest of the museum.

Respecting its whole tradition and history, the museum has transformed the configuration of its permanent exhibition. Depending on the objectives set, the museum shows itself as a propitious and privileged place to identify the bonds between the Army and the society establishing, as a vehicle to achieve this, an expository discourse based on an educational explanation of the



Parade Ground

history of the military and that of Spain which is understandable and easy to grasp to the general public; such expository discourse is equipped with a modern museography and varied museographic resources.



ARMY MUSEUM

COMMUNICATION

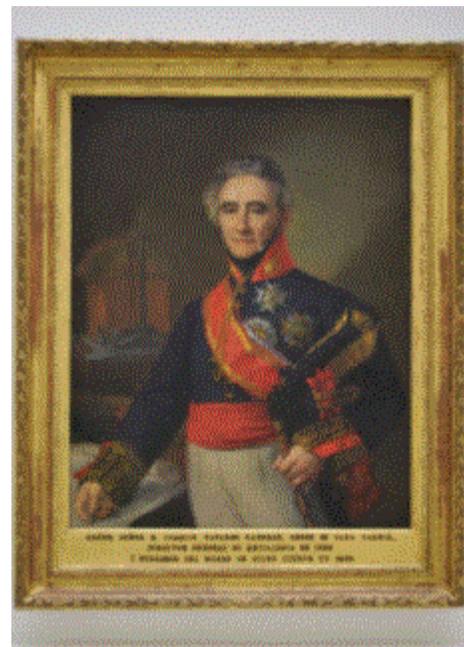
DEPARTMENT

The new spaces and facilities created in the new building put up at the Alcazar allow offering services to the public and performing numerous activities of social and cultural interest.

These features provide the Army Museum with a potential that can place it at the level of the best national and international institutions of the same nature and characteristics.

2. HISTORY OF THE MUSEUM

The Army Museum has its antecedents in the Royal Military Museum created by Royal Order on May 29, 1803, in response to the interest shown in Spain and other European countries, at the time of the Enlightenment, in the foundation of institutions which preserved and disseminated objects related to the military history. Its establishment and initial settlement was carried out by JOAQUÍN NAVARRO SANGRÁN, Artillery Corps Lieutenant Colonel appointed as Director of the Museum under whose orders, JUAN ORDOVÁS, Engineers Corps Captain, was appointed as Deputy Director.



Joaquín Navarro Sangrán

The Spanish War of Independence had disastrous consequences for the Museum of Monteleón. The fighting resulted in damages on the building structure and deterioration or loss of part of its collections due to lack of attention, disappearance or sacking of its materiel.



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In 1814 the museum manages to resume its course. During the reign of Fernando the 7th, and by Royal Order of March 8, 1816, its relocation to the Palace of Buenavista is authorized, which continues being its seat even when in 1827, due to a series of circumstances, the Royal Military Museum is divided into two independent museums: Artillery and Engineers.

During the reign of Isabel the 2nd, the regent General Espartero chooses the Palace of Buenavista as his official residence. As a consequence, by Decree of July 19, 1841, it is decided that the Museum of Artillery will be relocated to the Palace of the Buen Retiro, of which the Hall of Reigns had been preserved, where it was set.

The Palace of the Buen Retiro goes under numerous structural reforms in view of its new function. Gradually, the Hall of Reigns will be remodeled; the ground floor will be fitted to accommodate the collection of Artillery (1845) and the occupants of the different offices will be vacated until the building remains to be used solely by the Museum of Artillery (1871).



Palace of the Buen Retiro

At this time other Military Museums are created, as the Quartermaster, the Cavalry or the Infantry Museums, which also go through different vicissitudes with regard to their location except for the latter, which always had its seat at the Alcazar of Toledo.

This dispersion gives rise to the need of creating an Army Museum through the agglutination of all of the Military Museums corresponding to the different Arms and Corps, with its seat at the Alcazar of Toledo. This idea, brought up in 1929 during the mandate of General Primo de Rivera, would not be definitively materialized since, after the fall of the Dictatorship, General Berenger makes it null and void.

It is during the Second Republic, with NICETO ALCALÁ ZAMORA as president, when by Decree of December 16, 1932 the Military Historical Museum is created to gather the different military museums; the Palace of the Buen Retiro –which had until then been the seat of the Artillery Museum– is designated as its seat.



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It was made up by Sections of the four Branches (Infantry, Cavalry, Artillery and Engineers) plus the Quartermaster and Army Medical Corps. The hall of the collection “Romero Ortiz” – from the Infantry Museum– remains in Toledo given that it was an inheritance and could not be taken out of the Alcazar. The Director would appear as the organ in charge of the museum, and the administration service is assigned to the Handicapped Military Corps, being the Minister of War responsible for the allocation of the necessary budgets. After the Spanish War of Independence, General FRANCISCO FRANCO BAHAMONDE, Chief of State, decrees by Order of December 30, 1940, that the Military Historical Museum switches its name to Army Museum and keeps the Palace of the Buen Retiro as its seat.

In 1965, the Head of State creates, by Decree 335/1965 of February, an “Army Museum Board” with the task of organizing and carrying out the relocation of the Army Museum to the Alcazar of Toledo. Nevertheless, at the end of 1969 the lack of financial means to finish the renovation of the historical building postpones the relocation *sine die*, being decided instead the creation of various permanent exhibition halls at the Alcazar. So, on February 9, 1979 the Delegated Section of the Army Museum in Toledo is created at the rebuilt Alcazar.

On July 24, 1996 the President of the Government, JOSÉ MARÍA AZNAR LÓPEZ decides to give his authorization so the Palace of the Buen Retiro is vacated in order to cede it to the Prado Museum, establishing the new seat of the Army Museum: the Alcazar of Toledo. The renovation undertaken on the Alcazar to fit it accordingly to that end leads to the closure of the Delegated Section on November 4, 2002 and the relocation of its collections to Madrid. The Army Museum also closes to the public the visits to its permanent exhibition until the end 2007. At the beginning of 2008 the Army Museum begins its relocation to the Alcazar of Toledo, considering it finished on June 30, 2009.

As established by Royal Decree 1305/2009 of July 31, by which the Network of Museums of Spain is created, the Army Museum acquires national-ownership category and state management, assigned to the Minister of Defense.

On December 27, 2009, in compliance with the Council of Ministers Agreement of 1996, the Palace of the Buen Retiro is handed over to the competent organs to transfer its public domain use to the Prado Museum.



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The Royal Decree 636/2010 of May 14 regulates the functioning and establishes the basic organic structure of the Army Museum, and designates the Alcazar of Toledo as its seat. The decree also establishes that the Army Museum organically reports to the Chief of Staff of the Army through the Director for Military History and Culture and functionally depends on the Defense State Secretary.

Together with the change of seat of the Army Museum, the Minister of Defense decides to undertake a process of revision of the public projection of the Museum and of elaboration of new strategies and communication resources with the society. At this new stage the aim is to boost the identification between the Army and the society of which it is a part. The goal is to present the Museum as a propitious and privileged place for the identification of the bonds between the Army and the society, establishing as a vehicle to achieve such identification a discourse based on an educational explanation of the history of the military and that of Spain which is easy to grasp to the general public.

As specific goals, the Minister of Defense establishes a set of guidelines for this revision, tasking the Museum with the objective of becoming one of the main focal points of the Spanish military culture, showing the history of the Spanish Army as a constituent and inseparable part of the history of Spain, making public the military contributions to the institutional, social, cultural and scientific progress of Spain, promoting research in the field of history and the armies and fostering the culture of defense as a need for every organized society.

All of the necessary actions to facilitate the museum the accomplishment of these new goals are compiled in the "Program for the New Army Museum". First, the program addresses the revision of the main communication focus of the army with the public: its permanent exhibition. Together with this, it tackles the elaboration of a new architectonic project which satisfies both the needs of the new museography and the new resources and infrastructures necessary for all of the museum's activities.



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3. HISTORY OF THE ALCAZAR DE TOLEDO BUILDING

The Alcazar of Toledo has its origins in a fortress built by the Romans and later modified and adapted by Visigoths and Arabs. King Alfonso the 6th established his residence in it after the conquest of the city in 1085. This tradition was followed by Carlos the 1st and Felipe the 2nd after the reconstruction performed in 1535.



Aerial View of the Alcazar of Toledo

The building was destroyed during the War of the Spanish Succession, around 1710. In 1711, Carlos the 3rd cedes it to Cardinal Lorenzana so that he founded the House of Charity in it. However, the building goes through a new disaster and is set on fire by Napoleon's troops in 1810.

For this reason, it will be rebuilt in 1882, a time when the General Military Academy is settled there. But once again it encounters misfortune, and another fire burns it down barely seven years later. Once again, it will be built and dedicated to the same end as military academy until the siege and destruction it suffers in the Spanish War of Independence.



General Moscardo's Office

After its reconstruction in the 50's, respecting the ancient structure of the building attributed to Alonso de Covarrubias, the Museum of the Siege is created at the Alcazar, and a Delegated Section of the Army Museum –worth mentioning by its collection of weapons, many of them coming from the Arsenal of Toledo, and its mock-ups featuring five important battles in the history of Spain – will be relocated to it in 1979.



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After deciding to relocate the Army Museum to the Alcazar of Toledo, a series of actions are set in motion; actions which, grouped in the “Program for the New Army Museum”, will facilitate the Museum the achievement of its new plans,. Among them, the elaboration of a new architectonic project which satisfies both the needs of the new museography and the new resources and infrastructures necessary for all of the museum’s activities is tackled.

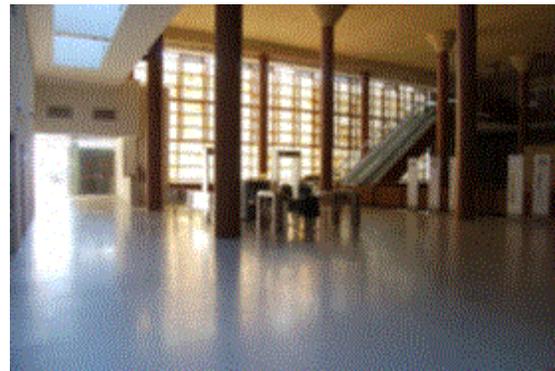
The appearing of archaeological remains during the process of digging the northern level area made obligatory to preserve them, suffering thus the original project a modification in a way that the remains were sheltered inside a large hall and the rest of the building moved to the north, taking the slope and the access ramp that existed before the digging began.



Archaeological Remains

A singular element worth mentioning within this building is the creation of a translucent curtain wall in marble which closes up the eastern side of the cube that constitutes the northern level area of the Alcazar. This wall represents one of the largest works in this material in the world. The slabs of marble which form it are 1.60 x 0.80 m each and are composed by a thin, 8mm-wide sheet of pink-shaded marble from the Estremoz (Portugal) area.

To achieve an adequate resistance, they are laminated with two 8mm-wide pieces of glass. Each slab constituted this way has a total weight of more than 100 kg. The complete structure of the wall surpasses 330 sq. m and, due to its height, close to 9 m, it is fit with a windshield structure.



Entrance Hall for Groups



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4. ARCHAEOLOGICAL REMAINS

With the occasion of the restoring and conditioning works of the Alcazar of Toledo as the new seat of the Army Museum, different teams of archaeologists undertook between 1999 and 2005, under the direction of the medievalist Juan Zozoya, a series of digging campaigns aimed at documenting and bringing to light the numerous and interesting archaeological remains and objects that had kept occult under the level area of the façade designed by Alonso de Covarrubias in mid-16th century.



Covarrubias Façade

Time and human-induced actions, especially those originated by the works carried out with the purpose of turning the Alcazar into imperial residence, ended up hiding the remains of former human settlements which, since the Age of Bronze and well into the 20th century had left their trace on this place.

Thus, their study and contemplation will allow us taking an ample walk through the history of Toledo, stopping at the best represented moments, with special attention to the Middle Ages, both in the era of Muslim –emir or caliph– domination and during the subsequent Christian presence starting at the occupation of the city by Alfonso the 6th in 1085 and, especially, with the arrival of the Trastamara dynasty and the new construction program undertaken in the Alcazar.



Tiny horse in glazed ceramic



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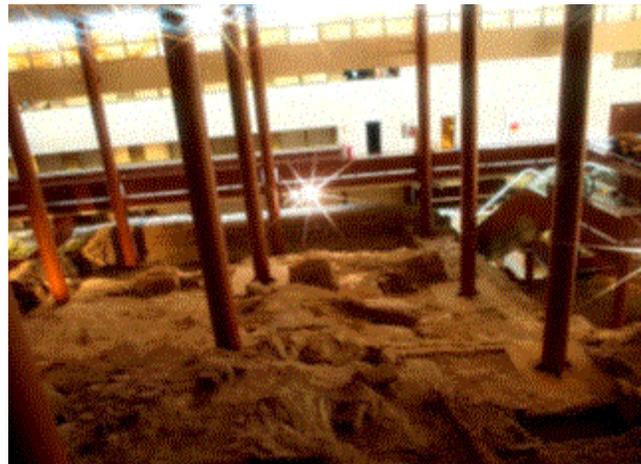
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The presence of such wealth of defensive buildings in this space should not surprise us, especially if we take into account that the high hill where the Alcazar settled, defended by the natural moat drawn by the Tajo River as it passes by Toledo, conferred it an almost inexpugnable topography, which propitiated that it gained great strategic relevance through history.

Given the importance of the discoveries, it has been necessary that the architectonic project integrated the structures revealed during the stage of archaeological digging, creating a large space that sheltered and allowed beholding an ensemble of remains which, undoubtedly, starred in an important part of the political, military and cultural history of the city of Toledo.

With this goal the Department of Military Constructions, in charge of restoring the Alcazar and putting up the new adjacent administrative building had to face the enormous challenge that meant integrating the preserved ruins in a careful manner with the new museum needs. For this reason, the architects who authored the project had to modify it in a way that the archaeological remains could stay in situ, making the past of the ruins compatible with the demanded modernity.



Archaeological Remains



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5. THE COLLECTIONS

The constituent collections of the Army Museum are absolutely unique. They are objects that, one could say, have a soul: to the intrinsic value of the object as it is, we must add its character as witness of historical events and that of transmitter of the values represented through it.

The content of the foundational collection of the Army Museum, well within the realm of the era, obeys to its innovative pedagogic ideology, oriented to the formation of the military stratum, in accordance with the principles of the Enlightenment. It is constituted by three basic groups of pieces: the Cabinet belonging to the French general Marquis of Montalembert (fortification mock-ups and models), the models gathered since mid-18th century in the Artillery Arsenal of Madrid and different historical objects donated by soldiers and noblemen, amongst them Godoy himself.



Fortification Mock-up. Vauban

During its first years of life, the Royal Military Museum, following the lead of other European Military Museums, focused many of its activities on gathering an ample collection, basically of models and mock-ups. Until the first half of the 19th century this activity was slowed down by the political changes of the time. It is from 1830 on when the Artillery Museum initiates a period of fast enrichment through a continuous entry of collections. This was not the same for the Engineers Museum which, given the precariousness of its facilities, would see its expansion delayed until the decade of 1840.

If something is characteristic of the Army Museum is the heterogeneity of its collections. Those present at the museum these days have kept forming along the years with objects from quite diverse origins, being worth mentioning the great interest of the successive directors of the different Military Museums to amass all kinds of objects, documents and historical memories which could be of value for the institution.

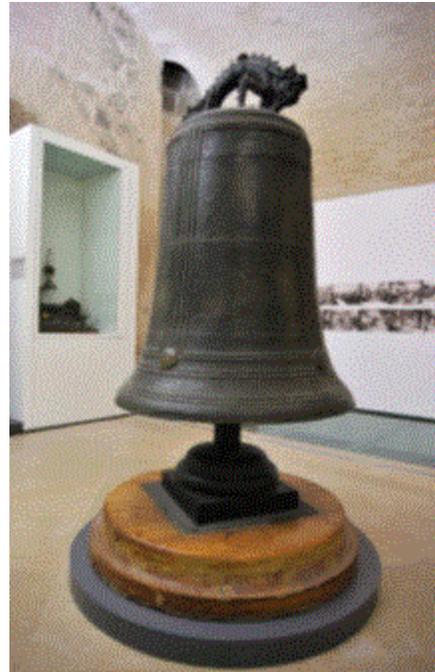


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One of the most habitual forms of entry is the delivery of numerous objects by civilian organizations or military departments: as examples we can cite the creation within the Engineers Museum of the collection of construction materiel, minerals and woods sent by the respective Commands; or the formation by the Artillery Museum of one of the best artillery collections thanks to the rescue works carried out by the Foundries, Artillery Depots and the artillerymen themselves; or also the actions of the soldiers posted overseas (America and the Philippines) or in northern Africa, who took care of sending to the mainland numerous objects not only of military nature but also of curiosities of ethnographic interest.



Bell from Hi-Koa Fort



Japanese Do-Maru Armor



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Donations and inheritances have also allowed the entry of significant objects, historical memorabilia or complete collections, as the Romero Ortiz Museum, the collection of the Ducal House of Medinaceli, the Infantado Duke or the Sobejano Collection, among others. It is also worth mentioning the arrival of various collections of military nature, as those coming from the Army Medical Corps and the Guardia Civil.



Mock-up of the Ninety-two Cannon Ship



Duke of Alcalá's Armor

The Army Museum preserves nowadays more than 36,000 objects of a very diverse nature, distributed among its seat in Toledo and the deposits done at other military museums, in Army units and civilian institutions. The amount and quality of these objects constitute a heritage of great wealth, variety and complexity: sets as the ones formed by the medieval, renaissance and contemporary artillery, the armory of the Ducal House of Medinaceli, the collection of weapons that depicts the evolutionary process of cold weapons and portable firearms, the historical flags, the uniforms, the insignias and decorations or the miniature soldiers, constitute the jewels of the Army Museum, to which unique and emblematic pieces of major historical importance are added, such as Ali-Atar's ginetá sword, a number of objects belonging to Boabdil, the last of Granada's Kings, or an Indo-Portuguese tent called Carlos the 5th's Tent.



Boabdil's Gineta Sword

The collections of the Army Museum are divided into different groups. Within them, the following sets are worth mentioning for their importance:

Weapons, comprising a total of 12,500 objects among which we can distinguish the collections of cold weapons, portable firearms, defensive weapons (armors and related elements), munitions, or the artillery collection which, with a total of 900 items, comprises one of the best representations of medieval and renaissance artillery pieces existing in the world



Historical Hall. Enlightened Monarchy



Historical Hall. Spanish Monarchy



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Textiles, gathering about 7,500 objects within the collection of flags, clothing and uniforms, and insignias and decorations.

Fine Arts, a group that gathers about 6,500 items, among which the collections of photography, drawing and graphic document, painting and sculpture are worth mentioning.



Captain Velarde's Dress Coat



Battery Output

A group of heterogeneous nature, but not in the least less important, where we can outline the collections of numismatics and philately, with almost 4,000 items; mock-ups, models and miniatures, with more than 2,500 items; or ethnographic and archaeological heritage, with a representation close to 1,000 items.



Indo-Portuguese Tent



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6. THE MUSEOGRAPHIC PROJECT

Being relocated to the Alcazar meant to the Army Museum much more than a mere geographical change. A complex project was tackled aiming at establishing the basis for a new concept of museum: a new concept for a bicentennial museum. The new expository discourse shows the history of the Spanish Army as a part of the history of Spain, mutually conditioned by each other, introducing the exhibition of aspects of the general, military and defense and institutional politics of each historical time, conferring the contents a clear didactic approach, accessible and understandable to a non-specialized public, appealing to all ages and social sectors and which constitutes a privileged place to learn about the history of the Spanish Army and, through it, the history of Spain.



Pennon of the Holy Fraternity



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Under the supervision of the General Commissioned for the Project of the New Army Museum and lead by the General Direction of Institutional Relations of the Minister of Defense, a Permanent Scientific Committee elaborated a new Museological Plan, for which it counted on the collaboration of an interdisciplinary group of more than 70 researchers and technicians, among whom there were acclaimed historians, scholars of each of the ages included in the historical discourse, specialists in each of the Museum collections, and a documentation and item management team. The organization of the contents of the historical discourse has been published by the Publishing Department of the Minister of Defense in 2006 in a three-volume work titled “Approach to the Military History of Spain”.

The historical discourse is complemented and enriched through specific thematic extensions which allow showing the inherent wealth and importance of the Museum collections and enhancing the readings of the historical discourse.

Once finished the Museological Plan, a specialized team got ready to organize the new expository discourse through the design of a new museography and the selection of the most representative items.



Prim's Berlin



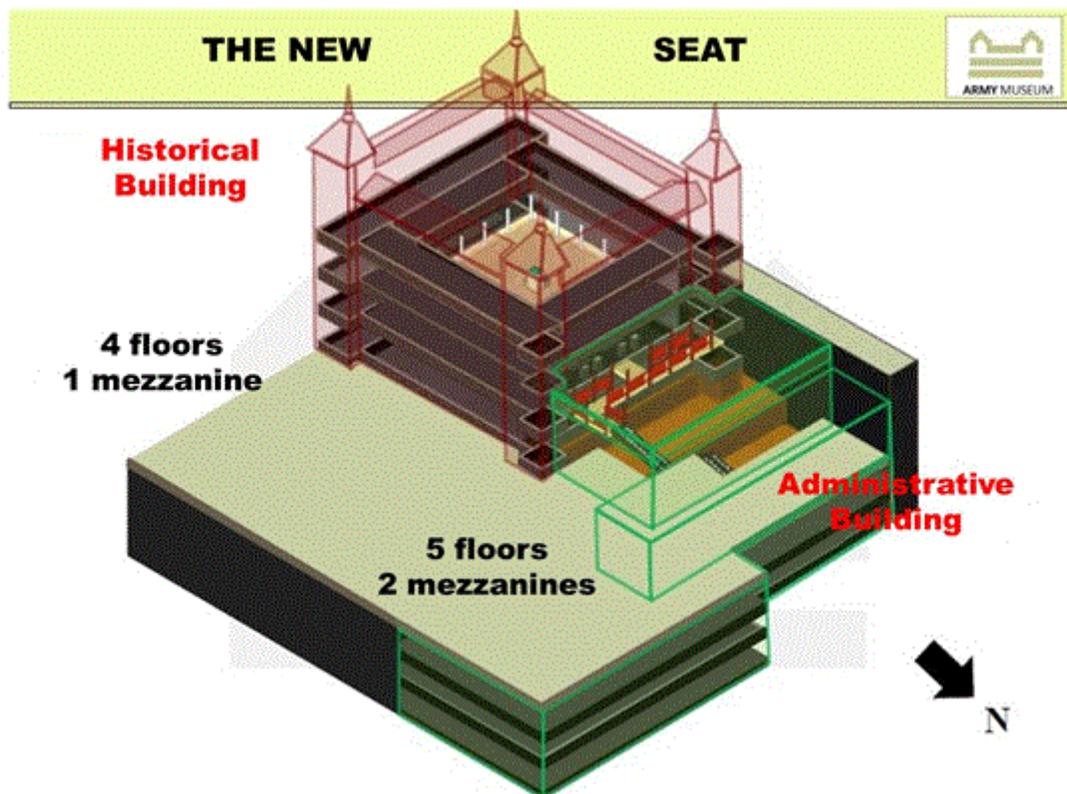
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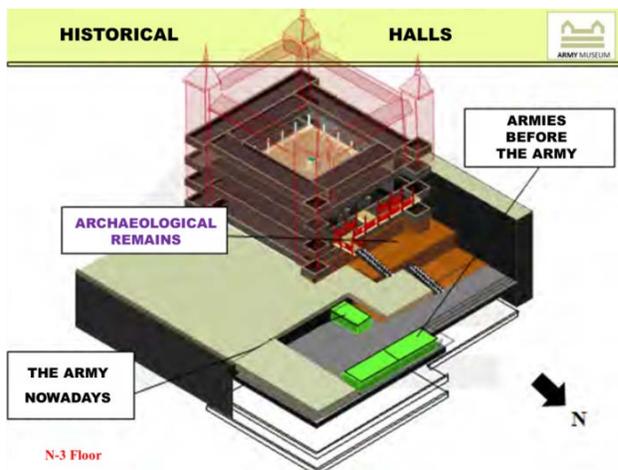
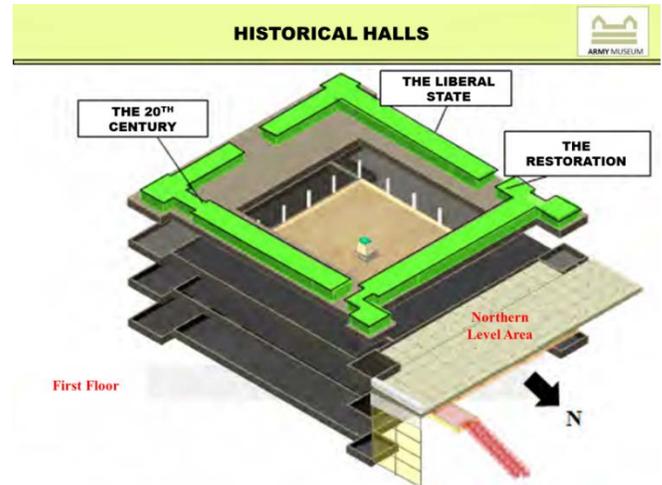
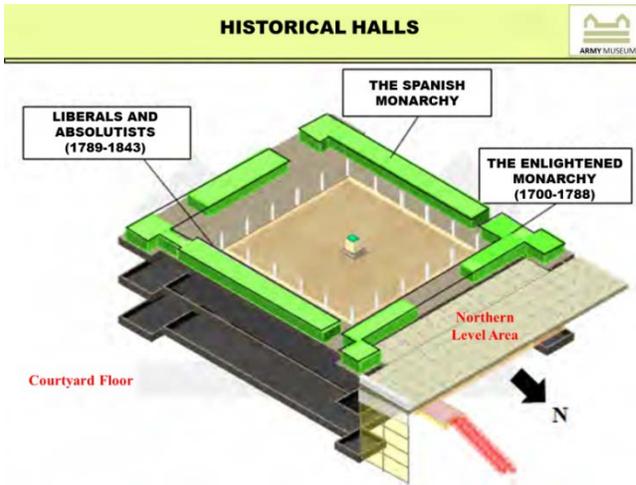
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7. THE PERMANENT EXHIBITION

The permanent exhibition spreads over an area of approximately 8,000 sq. m (out of the total 16,000 sq. m. structure built in the Alcazar) and is organized in two large expository discourses.

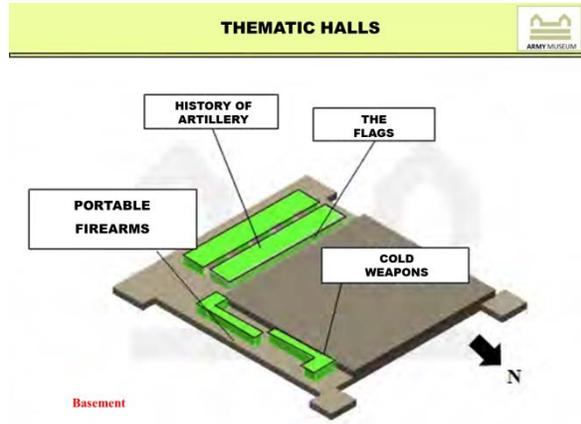
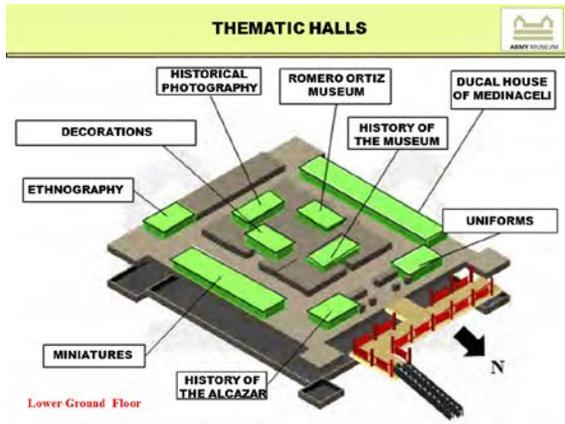


1. The chronological halls are shown according to the following distribution: the armies before The Army (until 1492), the Spanish Monarchy (1492-1700), the Enlightened Monarchy (1700-1788), Liberals and Absolutists (1788-1843), the Liberal State (1843-1874), the Monarchic Restoration (1874-1923), the 20th Century and the Army Nowadays.

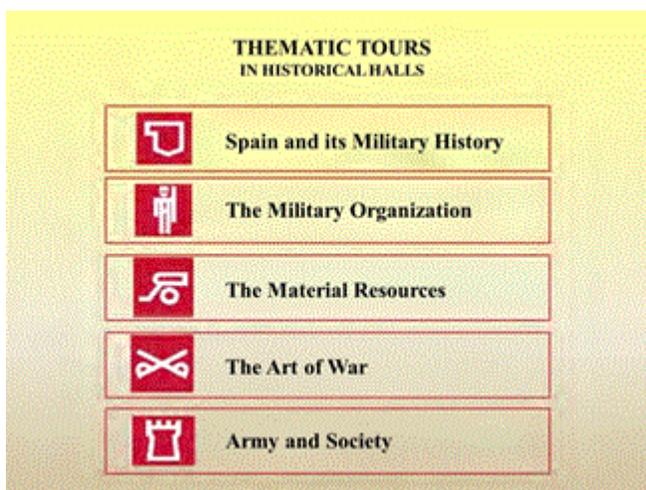


2. The group of thirteen monographic halls that tackle the contemplation of ensembles or the Uniforms in the Spanish Army.

<ul style="list-style-type: none"> • Flags • Miniatures • Historical Photography • Ethnographic Heritage • Ducal House of Medinaceli Collection • Romero Ortiz Museum 	<ul style="list-style-type: none"> • Cold weapons • Firearm • History of Artillery • Decorations • Uniforms in the Spanish Army • History of the Alcazar • History of the Museum
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To make easier the understanding of the different aspects that constitute each of these ages, such aspects are represented through five itineraries or thematic areas that focus on each of them. The tour **“Spain and its Military History”** conveys the basic scheme of the history of Spain, its formation, types of government and the main aspects of its foreign policy. The tour **“Military organization”** describes aspects related to the organization of the army at each time, the ways the draft worked, the way of life of soldiers, the academies and military symbols and values. The tour **“Material Resources”** shows the aspects related to technical innovation in the Army, armament, and military vehicles, gear, construction, science and techniques. The tour **“The Art of War”** deals with the predominant tactics and strategy at each moment, as well as the armed conflicts in which Spain takes part in each age. Finally, the tour **“The Army and the Society”** lays out the bonds between both of them and presents the scientific, technical and cultural contributions with which the Army, along its history, has participated to social development.





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This organization of the expository model created for the chronological discourse strengthens and enriches its reading since it not only allows a lineal chronological reading but also makes possible to establish thematic transversal readings which have the described itineraries as their basis; this means an undoubtable advantage and wealth to the visitor in the sense that it allows him or her to extend their possibilities of learning about the contents and to choose, in a flexible way, the perspective they are more interested in.



Hall: History of Artillery

The variety of collections also allows complementing the expository discourse with the reading of other aspects pertaining to the military institution –this time in a monographic way– in halls where, depending on the suggested theme, sometimes the objects shown belong to a same discipline or collection and, other times, ensembles of multidisciplinary nature are shown. Those are the Thematic Halls. The first group includes the halls of Cold Weapons, Portable Firearms, History of Artillery, Uniforms in the Spanish Army, Flags, Decorations, Historical Photography and the Miniatures Hall. The second group includes the halls of History of the Museum, History of the Alcazar, Collection of the Ducal House of Medinaceli, Romero Ortiz Museum and the hall of Ethnographic Heritage.



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More than 5,000 items are shown in the new permanent exhibition.

The didactic nature of the permanent exhibition is reinforced by the use of complementary museographic resources which allow expanding the dialogue public-collections, making it easier for the public to understand both the object exhibited and the chronologic or thematic discourse in which it is placed.

The permanent exhibition organized this way not only provides a space for reunion between Army and society where the latter understand the meaning and role of its Army, but also represents a true platform for cultural and educational encounter. The contents of the exhibition allow their use and adaptation to the curricular contents of the different levels of the educational system, even in disciplines like Fine Arts, Anthropology, Architecture, Engineering, Medicine or Chemistry, as diverse as they may be.



Medical Corps Captain Santiago Ramon y Cajal

8. MUSEUM SERVICES

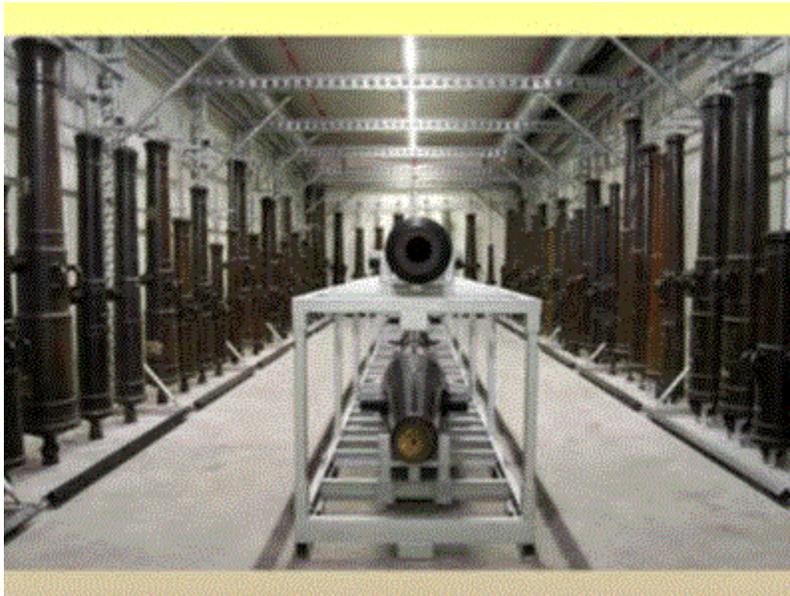
Depots to visit:

The Army Museum counts on ten additional depots which conserve the objects belonging to the different collections and have not been shown at the permanent exhibition. These objects are used for different temporary exhibitions, both pertaining to the museum and external ones. At these depots, the items are conserved in stable humidity and temperature conditions.



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Artillery Depot

Technology Resources and Accessibility:

The Museum counts on a variety of supports for public visitors, conceived to facilitate the visitor a proper interpretation of the contents which are presented in the halls. The established criteria take into account the scientific contents of the supports, the quality of their aesthetic presentation and their facility to be understood by a non-specialized public.

All the informative supports are presented in Spanish and English. The audio guides incorporate three more languages: French, Italian and German.

Supports to visit the contents of the permanent exhibition are materialized through the presence of:

- **Cartouches**

In Spanish and English, they include the essential data about each work (title or identification, author, date, technique and material).

- **Audiovisuals, interactive, scenography and games**

The power of attraction of this type of resources is based on the exploitation of the informative and visual power of the image. Its use is conceived to substitute the lack of items or to give context to others, making possible to offer the visitor the possibility of establishing direct contact with a specific age or situation. Available through the whole



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exhibition, these resources offer the visitor the possibility of dive into a specific topic, or the chance of putting into play senses as their hearing, touch or smell.

- **Audio guides:**

Available in Spanish, English, French, Italian and German. There has been made a selection of some of the most representative items which allow enlightening the visitor during his/her tour through the halls, deepening in the historical context and in other significant aspects.

The visitor will find additional information to that offered in the visit to the exhibition halls in other formats equally available to him/her, such as:

- **Map-guide:**

A publication that makes the visit easier, offering simplified information and practical data about the Museum.

- **Short Guides:**

In Spanish. A synthetic and concise presentation of the contents of the exhibition, illustrated with color images.

- **Web:**

www.museo.ejercito.es. Updated information of the programs and activities carried out by the Museum can be found on this site at all times. Moreover, it contains downloadable resources and useful information for the visit.

- **Accessibility**

In compliance with the obligation to guarantee access to culture, assistance and architectural resources have been added to facilitate the access to visitors with disabilities.

APP

An Application consisting in a “Clue Game” which guides the participants through a tour along the Museum Thematic Halls. This way the participants will get to know some of the



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most representative objects of its permanent exhibition and learn how to use the information in panels and cartouches that the Museum has at its visitors' disposal.

Use of Spaces

The Museum counts on non-expository spaces, as the Auditorium-Assembly Hall, Parade Ground or garden area, which can be ceded to carry out cultural activities (concerts, photographic, news and movie reports, plays, series of conferences, meetings, etc.).



Castilla la Mancha 2013 Craftwork Fair



Concert at the Parade Ground



Recreations. Battle of Almansa



Alcazar's Gardens

The Auditorium-Assembly Hall can be accessed both from inside and outside the Museum, being thus possible to use it independently from the public visit to the Museum.



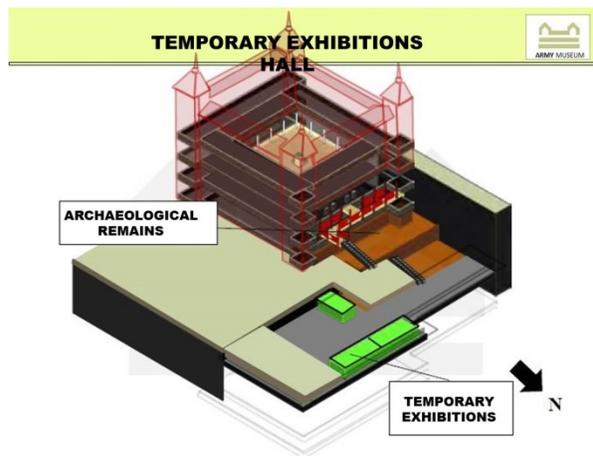
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It can seat 204 people, each chair having its own reading light and power outlet. It has a panoramic screen, hall lighting controls and systems for audiovisual projection, simultaneous translation and press service. It has as well a reserved area for VIPs or speakers, totally fitted to assist them.

Temporary Exhibitions.



An important contribution to the new seat of the Museum in Toledo has been the construction of a large space destined to be used as temporary exhibitions hall. With 350 sq.m practically open and a height of six meters, this space provides the museum with a powerful tool for information and communication.



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The museum offers an annual program of temporary exhibitions which has this hall as its main stage.



Temporary Exhibition. Alcantara

“See and Touch” Area.

The “See and Touch” Area is an expository zone fitted with museum elements of typhological nature which allows the visually impaired accessing –through their touch– both to the objects and to the information related to them.



“See and Touch” Area



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Cultural and educational activities schedule.

The museum offers an annual program of cultural and educational periodic activities (family workshops, itineraries for children, dramatized visits, school activities...).

It will, as well, participate in or house informative and scientific activities (conferences, round tables, courses and seminars, concerts, and other).



Dramatized Visit

Teaching Area.

It is a thoroughly air-conditioned room with an approximate area of 220 sq. m and two different areas: one reserved to the work of specialized personnel and another, clear, to carry out didactic activities.



Teaching Area

Thanks to its location, it allows developing activities that can be scheduled either during or off public visiting hours.



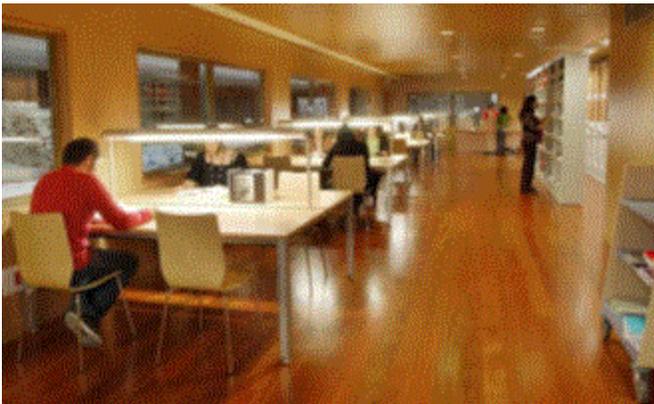
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Documentary Center.

The Documentary Center constitutes the point of reference for searching the documents in the Army Museum, providing the requested information about the registry data. To do so, it counts on two structural cores of search: the Historical-Scientific Archive and the Specialized Library. It has, moreover, a help desk for researchers.



Library

The Museum's collection of historical photography, as well as its cataloguing, is at the public's disposal on a website created for this purpose which can be accessed through the Museum and the Foundation sites: <http://bfme.es/BF/>

Restoration Workshops.

The Army Museum has four workshops where its items are restored:

- Fine Arts
- Metal
- Textiles
- Graphic Documents



Restoration Workshop



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Store – Library.

The guides and catalogues published by the institution, general publications related to the objects of its collection and to the military history and culture and other carefully selected stationery items and gifts –according in nature with the Museum’s character– are available at the Museum Store.

Left Luggage Office.

A free left luggage office is available at the Museum so the visitors can willingly deposit their personal belongings there for a more comfortable visit.

9. ARMY MUSEUM FOUNDATION

The Army Museum Foundation is a private, general interest, non-profit, nationwide organization with an indefinite duration which aims at carrying out all kinds of activities that favor the Army Museum.

The Army Museum Foundation is created within the “New Army Museum Program” at the initiative of the Minister of Defense and with the impulse of the Defense State Secretary.

The Board, together with the Delegated Commission, are the Head Organs of the Foundation.

Representation, management and administration of the Foundation are handled by the Board. It is formed nowadays by the Ex-officio Members belonging both to the institutional and the private spheres, presided by the Ministry of Defense.

For further information please visit the website:

www.fundacionmuseodelejercito.es



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10. USEFUL INFORMATION

Access to the Army Museum:

Calle de la Paz, s/n. Toledo

Mailing Address:

Calle Union s/n. 45111 Toledo

PHONE No. 925238800

FAX No. 925238915

Email: museje@et.mde.es

Website: www.museoejercito.es

Press: museje.comunicacion@et.mde.es

Visiting Hours:

- Monday to Sunday (except Wednesday) from 10:00 to 17:00 hours.
- Closed: every Wednesday including holidays, January 1st and 6th, May 1st, December 24th, 25th and 31st, and days to be determined by reason of any special circumstance or relevant event, which will be duly made public well in advance.

Prices:

- Admission ticket: 5 €
- Discount: 2.50 € (Groups)
- Free Admission: every Sunday. (Make sure to see which groups and visitors are eligible for free entrance and the rest of dates of free admission). Admission to temporary exhibitions is free.



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How to get there:

Pedestrian access to the Army Museum is located at the main entrance on Calle de la Paz s/n. Access by vehicle (groups) is located on Calle Union s/n.



Access to the Alcazar of Toledo from A-42 Highway

