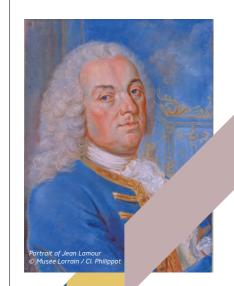
workshop and set up his business in the former primatial church, which offered the space that he needed.

The death of Stanislas in 1766 put an end to princely commissions, and Jean Lamour reduced his activity. It was during this period that he had his last house and workshop built, at 32 rue Notre-Dame. The façade of the building, which has no architectural pretensions, is magnified by the gates and railings that the metalworker made as a final demonstration of his expertise. The metalwork is now preserved at the Ducal Palace of Lorraine - Musée Lorrain.

This indefatigable worker, a discreet man about whom little is known, left behind an extraordinary heritage that is famous all over the world.



In the Heritage collection, you will find:

#02: 3 squares recognised as UNESCO World Heritage Sites #03: Art Nouveau in Nancy

#04: The schools of the Belle Époque in Nanc

Leaflets available at the T at Destination Nancya in museums, and in downloadable form online at www.nancy.f

Download the

Baludik app and

set off to explore

the three squares

with your family.

• Explore the

entirety of the

XVIIIth century and

the achievements

on street-viewing.

fr/nancy, and visit

the Town Hall,

the Government

Palace, and the

Bonsecours Church

of Jean Lamour

TOURS

 Take advantage of the summer season to discover places that are usually closed to the public Take advantage of the European Heritage Days to visit the main monuments. Thematic guided tours are offered by Destination Nancy - Office de tourisme. Tours, tickets, bookings, etc.

CEREMONIAL ROOM

RENTALS The City of Nancy offers various reception areas for hire. You can find the brochure online at nancy.fr. For more information, please contact the General Resources Department locationsalle@ mairie-nancy.fr 03.54.50.60.05

Not to be missed: Rendez-vous

#05

NOI

COLL

- la place (early September)
- Jardin éphémère (October)
- Day (late January)

MAJOR EVENTS

- Place Stanislas (during summer) • Le Livre sur

- Saint Nicholas November - early



NANCY

JEAN LAMOUR

■ Jean Lamour, whose father and grandfather were both metalworkers, began learning ironworking skills in his father's workshop at an early age. At the age of I4, he began his apprenticeship in Metz and continued it in Paris between 1715 and 1719, where he worked at perfecting his drawing technique, even though he had already mastered forging.

Upon returning to Nancy in 1719, he settled down with his wife in a workshop close to Saint-Sébastien Church. The couple had three children, Anne, Nicolas, and Sigisbert.

In 1726, the City of Nancy bestowed upon Jean Lamour the position of Municipal Metalworker, which brought him new orders that would establish his reputation. In I728, he made a gate with the

City's coat of arms for the former Saint-Epvre Church. The architects Germain Boffrand and Jean-Nicolas Jennesson called upon him. The former for the Château d'Haroué or the Hôtel de Craon, and the latter for Saint-Sébastien Church.

The arrival in Lorraine of the former king of Poland, Stanislas Leszczynski (I677-I766), was to prove decisive for Jean Lamour's career.

At the age of 40, he was appointed as the Ordinary Metalworker of the king. This marked the beginning of a close collaboration with Emmanuel Héré (1705-1763), Stanislas' first architect and a childhood friend of the metalworker. Together, they combined their art and worked to embellish the ducal town and numerous residences in Lorraine.

All of these projects were technical as well as aesthetic challenges, but Jean Lamour tackled them with his incredible talent. In order to make the largest pieces, such as the gates of the Place Royale (now known as Place Stanislas), Jean Lamour left his former

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1752-1755

MAJOR PROJECT INVOLVING ALL OF NANCY'S ARCHITECTURE

20 JUNE 1771 DEATH OF JEAN LAMOUR

26 MARCH 1698

BIRTH

OF JEAN LAMOUR

METALWORKER OF THE CITY OF NANCY

ORDINARY METALWORKER OF KING STANISLAS

▲THE CITY WITH THE GOLDEN GATES

METALWORKING IN THE XVIIITH CENTURY



▲ To truly understand the genius of Jean Lamour and the conditions in which he created his magnificent pieces of work for the Place Royale, we must return to the context in which they were conceived. When Stanislas took possession of Lorraine, Nancy, the capital of the duchy, was made up of two distinct towns separated by fortifications and an esplanade, which the monarch hastened to reunite through unprecedented architectural and urban actions. To do this, he gathered the

artists of the time, including Jean Lamour, around his architect, Emmanuel Héré, who was the project overseer. One of the constraints associated with the location was a military injunction that the northern corners of the square should not be closed. The metalworker used his ingenuity to create the illusion of an enclosed space. He linked the new pavilions with a metal lace that embellished this urban testament to the glory of King Louis XV. At the time when he created this masterpiece of best workers and

up to 20 metres long and reach a height of 11 metres, Jean Lamour was no novice. He had already completed several projects for Emmanuel Héré, including the Château de la Malgrange, the Château de Commercy, the Hôtel des Missions Royales, and the Notre-Dame de Bonsecours Church. Each time, he had been able to adapt his designs to that of the architecture so as to exalt it by adding to it a touch of lightness,

movement, and

light.

metalwork, certain

parts of which are

creations is the banister of the main staircase of the Town Hall, whose 25-metrelong handrail seems to have been forged as a single piece; so greatly do the beauty and quality of the work overshadow its technical details. The absence of vertical posts, which usually support such a structure, further enhances this impression.

The classical style of the square. magnified by Jean Lamour's rocaille extravagance where stone and metal come together in perfect harmony, created a unique architecture which, two centuries later, led to this space and the two adjoining squares to be included in the UNESCO list of World Heritage

Sites (1983).

▲Serrurerie, a term formerly used to mean decorative metalwork, experienced a major blossoming in the XVIIIth century. Pieces of ironwork, which had until then been used for defensive purposes became actual works of art. The metalworker was no longer a mere technician, but a true ornamentalist. Iron, a material that is both very solid and extremely

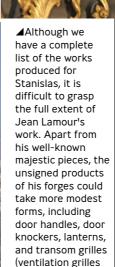
Neptune Fountain, Place Stanislas © Musée Lorrain / IB

malleable, was used to embellish public squares, palaces, religious buildings, and private mansions. Artistry and utility began to blend into one another. and metalworking began to find a place in the sphere of the decorative ▲The creation

of a piece of

which is used to model ornamental parts that are usually inspired by the plant world. While the thickest elements metalwork involves are usually several stages. The structural painted black,

elements, made the decorative from large and elements are thick pieces of iron, prepared for a gold are hot worked at leaf finish. The parts are all a workshop. They are hammered and put together using welding or rivets. bent on the anvil. Then comes the metal turning work, carried out cold on thin pre-cut sheets



placed above

Today, among the most easily accessible works, it is still possible to admire the following in Nancy:

- The staircase banisters of the Town Hall, the Museum of Fine Arts and the Government Palace
- The balconv railings of the Court of Appeal or that of the Administrative Court at the Place

de la Carrière The railings of

the Saint-Roch and Saint-Fiacre chapels in the cathedral

- The balustrade of the gallery and the railings of the baptismal fonts in the Notre-Dame de Bonsecours Church
- The balconv railings and staircase banister of the Hôtel des Missions rovales, avenue de Strasbourg
- As well as: • The gate and staircase banister of the Château de la Malgrange, in Jarville-La-Malgrange
- The railings and balconies of the Château de Commercy
- The gate and staircase banister of the Château des Beauvau-Craon, in Haroué

errurerie that he published in 1767, we know that Lamour held his trade in high

For him, metalworking had "parts full of pleasure, delicacy, and majesty. It t wants, it has the energy of painting and sculpture and the boldness of

between the artistry of XVIIIth century metalwork, combining volutes and plant-based imagery, and the elegant curves and counter-curves of

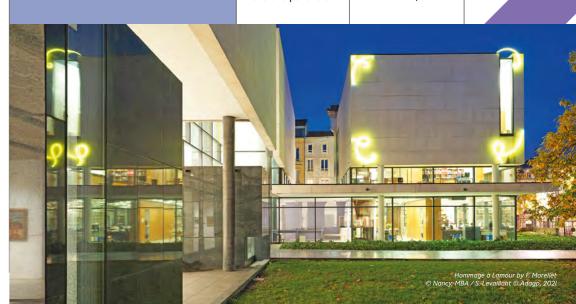
THE HERITAGE

JEAN

LAMOUR

200I, François Morellet (1926-2016), an artist associated with geometric abstraction, created a work entitled Hommaae à Lamour. This luminous installation,

mounted on one of the façades of the Nancy Museum of Fine Arts, evokes the work of the Nancy metalworker through the refined volutes of its neon lights.





■Today, the gates of Place Stanislas are firmly anchored in the popular imagery of Nancy. Simply depicting them is enough to evoke the city.

These ambassadors were often used for commercial purposes on letterheads or bergamot boxes

> Some artists of the Nancy School even reproduced them in their works or were inspired by them, so undeniable are the parallels

Art Nouveau. More recently, in