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 14, 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 on Jean Lamour the position of Municipal Metalworker, which brought him new orders that would establish his reputation. In 1728, he made a gate with the City's coat of arms for the former prima mental 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 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 artist and the social networks of the City of Nancy.

- 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.

- The metalwork is now preserved at the Ducal Palace of Lorraine - Musée Lorrain.

- The metalwork is now preserved at the Ducal Palace of Lorraine - Musée Lorrain.

- The metalwork is now preserved at the Ducal Palace of Lorraine - Musée Lorrain.

- The metalwork is now preserved at the Ducal Palace of Lorraine - Musée Lorrain.
METALWORKING IN THE XVIIIth CENTURY

Another of his most remarkable creations is the balustrade of the main staircase of the Château de la Malgrange, near Commercy, where stone and metal came together in perfect harmony. Created a unique architecture which two centuries later, to this day, still stands. The two adjoining staircases are then placed in the UNESCO list of World Heritage Sites (1989).

Although we have a complete list of works produced for Stanislaus, it is difficult to grasp the full extent of Jean Lamour’s work. Apart from his well-known masterpieces, the unsigned products of his workshop could take more modest forms, including door knockers, door handles, lanterns, lanterns, and transom grille (ventilation grille placed above doors).

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

• The staircase banister of the Hôtel des Missions Etrangères, and the Saint-Roch and Saint-Fiacre Chapels in the cathedral
• The balustrade of the Place Stanislas and the rails of the town hall in the Notre-Dame de Bonsecours Church
• The balustrade of the Hôtel des Missions Etrangères, avenue de Strasbourg, where stone and metal came together in perfect harmony. Created a unique architecture which two centuries later, to this day, still stands.

Today, the gates of Place Stanislas are heavily anchored in the popular culture of Nancy. Simply depicting them is enough to evoke the city. These ambassadorial gates were often used for commercial purposes on international jousting and military occasions.

Some artists of the 1930s, however, were inspired by them, and others, inspired by them, are the parallels…

THE CITY WITH THE GOLDEN GATES

THE HERITAGE OF JEAN LAMOUR

In order to understand the genius of Jean Lamour, one must return to the context in which they were conceived.

When Stanislaus I 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 had to reunite through unprecedented architectural and urban actions. To do this, he gathered the best workers and artists of the time, including Jean Lamour, around his architect, Emmanuel Héré, who was no novice. He had already completed several projects for Emmanuel Héré, including the Château de la Malgrange near Commercy, the Château de la Haroue near Beauvau-Craon, in the Château de la Malgrange, Jarville-La-Malgrange, near Commercy, the Château de la Malgrange, Jarville-La-Malgrange, near Nancy Museum of Fine Arts, evokes the work of the Nancy metalworker. Morellet (1926-2016), an artist associated with geometric abstraction, created a work integrating the metalwork of Place Stanislas and the St. Roch’s Church, which had until then been used for other purposes on international jousting and military occasions.

Some artists of the 1930s, however, were inspired by them, and others, inspired by them, are the parallels…

Thanks to the key role played by Jean Lamour in the popular culture of Nancy, the city has been able to adapt its image to the needs of the time. The most easily accessible works, it is still possible to admire the following in Nancy:

• The staircase banister of the Hôtel des Missions Etrangères, and the Saint-Roch and Saint-Fiacre Chapels in the cathedral.
• The balustrade of the Place Stanislas and the rails of the town hall in the Notre-Dame de Bonsecours Church.
• The balustrade of the Hôtel des Missions Etrangères, avenue de Strasbourg.

Today, the gates of Place Stanislas are heavy anchors in the popular culture of Nancy. Simply depicting them is enough to evoke the city. These ambassadorial gates were often used for commercial purposes on international jousting occasions.

Some artists of the 1930s, however, were inspired by them, and others, inspired by them, are the parallels…

The structural elements, made from large and thick pieces of iron, are not worked at a workshop. They are hammered and bent on the anvil. Then comes the metal turning work, carried out cold on the lathe, which is used to model certain parts that are usually armed with a polished surface until the thinnest elements are usually painted black, the decorative elements are prepared for a gold leaf finish. The parts are all put together using welding or rivets.

At the time when Louis XV. understood the urban testament of Place Stanislas, it was already a masterpiece of metalwork, certain spaces, in certain cases, in which the monarch wanted to recreate the illusion of an enclosed space. He installed the new pavilions with a metal lace that embellished this urban space, so as to exist by adding to it a touch of lightness, movement, and light.

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

• The staircase banister of the Town Hall, the Museum of Fine Arts and the Government Palace.
• The balustrade of the Court of Appeal or of that of the Administrative Court at the Place de la Carrière.
• The railing of the Avenue de la Malgrange.