

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.



Portrait of Jean Lamour
© Musée Lorrain / Cl. Philippot

In the Heritage collection, you will find:

- #01: The Nancy Town Hall
- #02: 3 squares recognised as UNESCO World Heritage Sites
- #03: Art Nouveau in Nancy
- #04: The schools of the Belle Époque in Nancy

Leaflets available at the Town Hall
at Destination Nancy,
in museums, and in downloadable form
online at www.nancy.fr

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.

- 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 of Jean Lamour on street-viewing. fr/nancy, and visit the Town Hall, the Government Palace, and the Bonsecours Church

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

MAJOR EVENTS

- Not to be missed:
- Rendez-vous Place Stanislas (during summer)
 - Le Livre sur la place (early September)
 - Jardin éphémère (October)
 - Saint Nicholas Day (late November - early January)

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Nancy

Cover photo: close-up of the gate at the Place de la Carrière
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Graphic design: City of Nancy

#05

HERITAGE COLLECTION

NANCY JEAN LAMOUR

IRON, ART, AND STYLE

▲ 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 upon 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 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 (1677-1766), 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

1752-1755

MAJOR PROJECT INVOLVING ALL
OF NANCY'S ARCHITECTURE

20 JUNE 1771

DEATH
OF JEAN LAMOUR

26 MARCH 1698

BIRTH
OF JEAN LAMOUR

1726

METALWORKER OF THE
CITY OF NANCY

1738

ORDINARY METALWORKER
OF KING STANISLAS

Nancy

THE CITY WITH THE GOLDEN GATES

METALWORKING IN THE XVIIITH CENTURY

THE HERITAGE OF JEAN LAMOUR



Railing of Jean Lamour's house
© Musée Lorrain / J.-Y. Lacôte

Another of his most remarkable creations is the banister of the main staircase of the Town Hall, whose 25-metre-long 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.

▲*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

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 arts.

▲The creation of a piece of metalwork involves several stages. The structural

elements, made from large and thick pieces of iron, are hot worked at a workshop. They are hammered and bent on the anvil. Then comes the metal turning work, carried out cold on thin pre-cut sheets, which is used to model ornamental parts that are usually inspired by the plant world. While the thickest 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.



Close-up of the staircase
Town Hall
© VDN

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 balcony railings and staircase banister of the Hôtel des Missions royales, 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



Taken from J. Lamour's *Recueil des ouvrages en serrurerie*
© Source gallica.bnf.fr / BnF

Thanks to the *Recueil des ouvrages en serrurerie* that he published in 1767, we know that Lamour held his trade in high esteem.

For him, metalworking had *"parts full of pleasure, delicacy, and majesty. It is capable of taking any form. When it wants, it has the energy of painting and sculpture and the boldness of architecture, and it always has solidity."*

▲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

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

More recently, in 2001, François Morellet (1926–2016), an artist associated with geometric abstraction, created a work entitled *Hommage 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.

▲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 best workers and

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

metalwork, certain parts of which are 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.

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).

Neptune Fountain, Place Stanislas
© Musée Lorrain / JB



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

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 balcony railings of the Court of Appeal or that of the Administrative Court at the Place de la Carrière
- The railings of



Hommage à Lamour by F. Morellet
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