



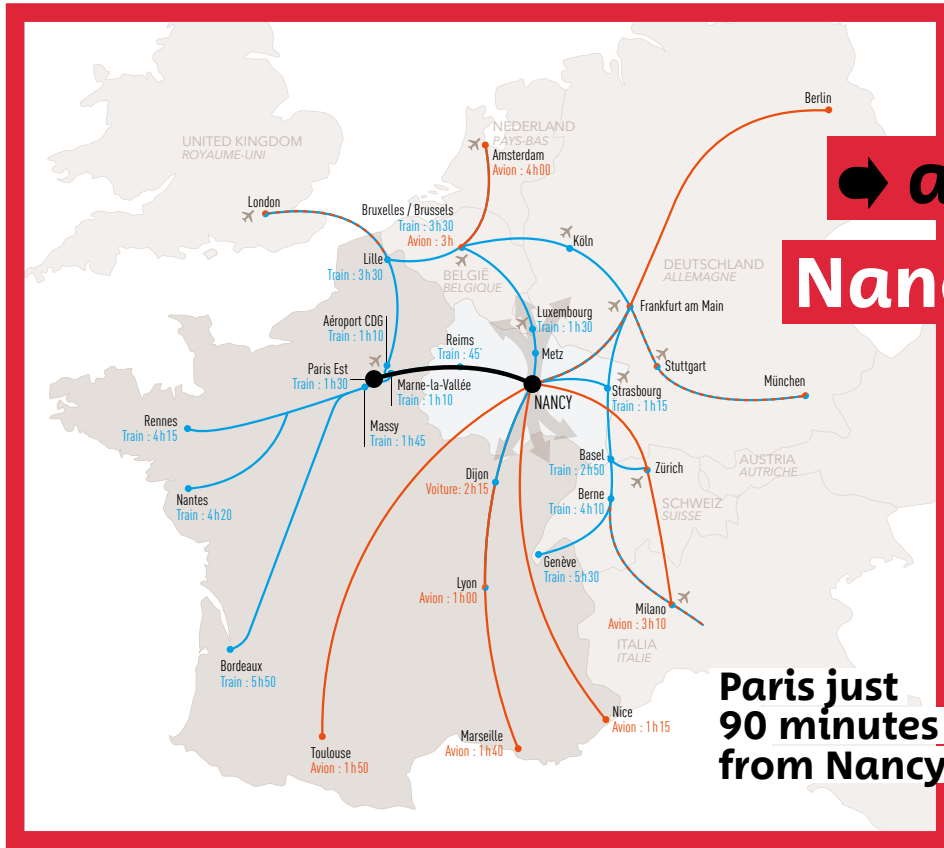
DESTINATION
→ NANCY
OFFICE DE TOURISME

PRESS KIT 2021

Press contact: Vincent Dubois
email: vdi@destination-nancy.com
Tel: +33(0)383 35 90 07

**métropole
GrandNancy**





↔ accessible ↔

Nancy

Paris just 90 minutes from Nancy

BY COACH

From Paris or Strasbourg: via the A4 motorway.
From Brussels, Luxembourg, Metz or Dijon: via the A31 motorway.

BY PLANE

METZ-NANCY LORRAINE

REGIONAL AIRPORT

(45 km north of Nancy)
57420 GOIN
Tel.: +33 (0)3 87 56 70 00
www.lorraineairport.com
Shuttle service between the airport and Nancy city centre (see the airport website for timetables)

GRAND NANCY AÉROPOLE

Nancy-Tomblaine Airport
54510 TOMBLAINE
Tel.: +33 (0)3 83 21 56 90



BY TRAIN

- Paris-Nancy: 90 minutes (TGV)
- Strasbourg-Nancy: 75 minutes
- Luxembourg-Nancy: 90 minutes
- Lyon-Nancy: 4 hours

NANCY TRAIN STATION

3, place Simone Veil
Tel.: 33 (0)8 36 35 35 35

Connections to major French cities from the Lorraine TGV Train Station

- Lille (2 hr 5 min),
- Nantes (3 hr 55 min),
- Rennes (3 hr 55 min),
- Bordeaux (5 hr 10 min),
- Marne-la-Vallée TGV (1 hr 10 min),
- Massy TGV (1 hr 45 min).

Shuttles from the Lorraine TGV station to the centre of Nancy.

Lorraine TGV Train Station

(38 km from Nancy)
Route départementale 910
57420 LOUVIGNY
www.oui.sncf



1
of the most beautiful squares in the world



50 000
students
(20% of the population)



23 000
businesses

N°1 in Lorraine for shopping
(covered market and shopping centre 3 minutes' walk from the TGV train station)



More than
3 300
hotel rooms



3
competitiveness hubs



4
sectors of excellence



3
Remarkable Gardens (tourism label)



The WHOLE
city centre easily accessible on foot

GETTING AROUND IN NANCY

TRAMS AND BUSESSES

There are park & ride facilities on the outskirts of the city.

Try to buy your transport passes before arrival; the group pass is for 10 people or more.

Orders must be made at least 48 hours prior to arrival.

Bookings:

Allostan +33 (0)3 83 30 08 08

www.reseau-stan.com

- Map with itineraries and parking for coaches and tour buses available for download at [www.nancy-tourisme.fr/Group section](http://www.nancy-tourisme.fr/Group-section) (French)
- Two free coach parking areas: quai Sainte-Catherine et Cours Léopold.
- Drop-off point on Rue Sainte-Catherine at the corner of Rue Bailly, just a few metres from Place Stanislas right before the pedestrian zone.
- Public toilets nearby.

BROCHURES

- Available free of charge at the reception of the Tourist Office during opening hours.
- Available for download from our website www.nancy-tourisme.fr/infos-pratiques/telechargement-de-brochures/
- By post: free for up to 5 copies. If more are needed, you will be asked to pay for postage.



Nancy

FOCUS



EVENT: REOPENING OF THE VILLA MAJORELLE

This iconic house of Nancy's Art Nouveau heritage is an absolute work of art by the architect Henri Sauvage, built for the furniture designer Louis Majorelle. A historical monument now owned by the city of Nancy, the Villa Majorelle reopens its doors after several months of restoration work.

After major exterior renovations were unveiled to the public during the 2017 Heritage Days, February 2020 marks

the completion of a partial interior restoration of the villa.

HISTORY

A COMMISSIONER LIKE NO OTHER: LOUIS MAJORELLE

Louis Majorelle was born in Toul on October 3, 1859.

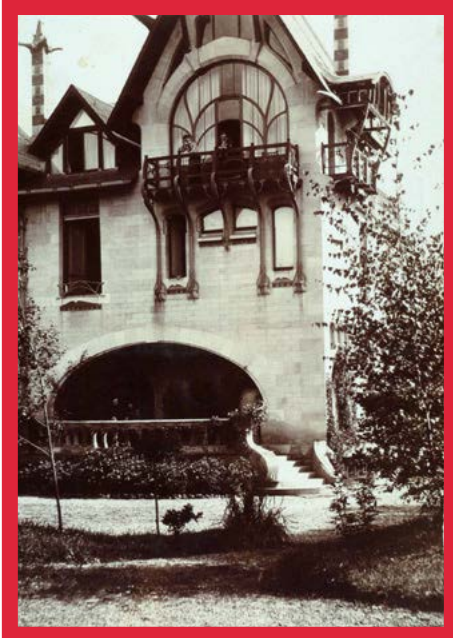
He took over the family business after his father's death in 1870. Under his leadership, the company began producing modern furniture influenced by nature and by the work of Emile Gallé. The new lines were an immediate success. He also began creating copies of different furniture styles using industrial methods of production. With the help of his brother Jules, the company set out to

conquer the Parisian and international markets. In 1904, they opened a shop in Paris on Rue de Provence (the former store of Samuel Bing), and branches were set up in London, Berlin, Lyon, Lille and even Oran. The company's furnishings catalogues featured its diverse products and attested to the longevity of several models throughout the decades. Orders from high fashion houses, Parisian cafes, rich industrialists, department stores and embassies brought the company lasting success and recognition.



A HOUSE BUILT BY AN ARTIST, FOR AN ARTIST

In 1898, Louis Majorelle commissioned the architect Henri Sauvage (1873-1932) to design plans for his private home in Nancy. They had met through their mutual friend Alexandre Charpentier, a sculptor. At just 26 years old, this was the first major project for Henri Sauvage. His only prior experience was a few months working for the architect Paul Saintenoy in Brussels. Nevertheless, Majorelle decided to hire Sauvage over the Nancy architect Lucien Weissenburger who had just built his factory and who was entrusted with monitoring the site. Sauvage was chosen for the Parisian architect's creative



BANISHING ACADEMIC SYMMETRY

Louis Majorelle wanted his house to reflect the spirit of his work: modern, dynamic and simple without being ostentatious. The reasonably-sized house was above all designed for its occupants and their day-to-day comfort. Sauvage thought about living spaces before elevation and about the interior layout before academic ideals.

The exterior plays on repeated oppositions: the austere bareness of the Euville stone contrasts with the colours of the brick, ceramics, woodwork and ironwork; the vertical stairwell tower contrasts with the elliptical arch of the

boldness as well as for the network of artists who would be called upon to collaborate on the project. It was also a chance for Majorelle to introduce Nancy to new conceptual ideas.

The Villa Majorelle - or the Villa Jika, from the initials of Louis Majorelle's wife Jeanne Kretz - was built in 1901-1902 and holds a special place in the history of Nancy's architecture. The first house in Nancy built completely in the Art Nouveau style, the Villa Majorelle exemplified the concept of unity of art put forth by many artists of the time. It was designed as a whole, with each element of the structure and decoration, both interior and exterior, coming together in harmony.

terrace; the medieval-inspired flying buttress (no longer visible) contrasts with the Japanese style of the woodwork of the balcony.

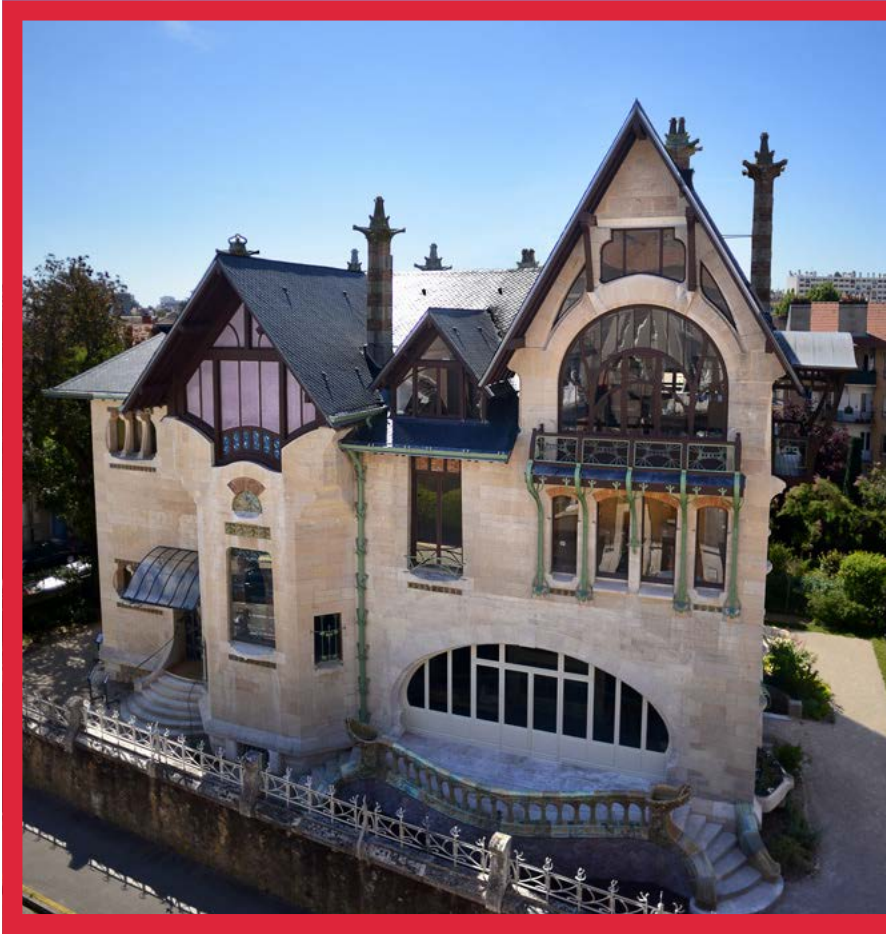
Inside, the spaces for service, reception and day-to-day life are fluidly and logically arranged. The decoration is accentuated by a prevalence of wood that serves as a common thread in the interior layout as well as a link with the exterior.



WIDE-RANGING TALENTS SERVING THE DECOR

Sauvage designed the fixed decorations such as the ironwork, and called on other artists for specific tasks, including his Parisian friends. The ceramist Alexandre Bigot made the exterior and interior flambé stoneware and the painter Francis Jourdain created the decorative paintings in the dining room. Unsurprisingly, Louis Majorelle designed the furniture, including several items from his company's catalogue. He entrusted Jacques Gruber, a master glassmaker from Nancy, with designing the stained-glass windows of the main areas (stairwell, dining room living room, and the Majorelles' bedroom). The

concrete structural works were carried out by the company France-Lanord & Bichaton. The finished house includes some oversights, such as the north-facing terrace, the reusing of materials and choices made to save money, but overall, the Villa Majorelle stands as a unique experimental work. *«I worked on it for two years, redrafting my design over a hundred times... so that this first client, this beautiful artist, could receive ... the expression of my deepest gratitude for the unexpected freedom that he gave me - without imposing, despite my young age, any budget limitations or his personal ideas.»* Henri Sauvage would later say.



HOME OR MUSEUM? THE PROJECT'S OBJECTIVES

At the heart of the project is a private home, designed and lived in by an artist who worked during one of the most dynamic periods in the history of Nancy. The restoration project of the Villa Majorelle could not be handled in the same way a traditional museum would be created or renovated.

EXTERIOR WORKS 2016-17

In 1999, during the «year of the Nancy School», the Villa Majorelle underwent a partial restoration to clean the exterior. In 2005, the chimney cowl was removed for safety reasons. After a first set of works in 2013 (gutters, the small west balcony), significant work was carried out under Grégoire André. The year-long restorations

began in autumn 2016 to return the villa to its familiar silhouette. The work required 6 specialised companies that were approved to work on historical monuments: Chanzy-Pardoux, France-Lanord & Bichaton, Hussor-Erecta, Lagarde & Merignani, Les Métalliers Lorrains and Tollis.

INTERIOR RESTORATIONS: 2019-20

After further assessments in 2018, the Villa Majorelle underwent extensive interior work beginning in spring 2019. This was the first phase of a restoration project with several partners working closely together: the Nancy School Museum, with approval by the scientific

committee and overseen by the city of Nancy.

A final set of works planned for 2021-2022 will complete the project and create educational and interpretive spaces. The site will remain open to the public during this final stage.

REFURBISHING THE VILLA

Nearly 100 items of furniture, paintings and objets d'art from the collections of the Nancy School Museum are on display in the villa.

Since 1983, the Nancy School Museum has been acquiring works from the villa and identical pieces that have now been used to reconfigure the rooms, alongside a selection of contemporary objects from the museum's collections.

The furniture from the Villa Majorelle is mostly original, but efforts were also made to find pieces identical to those that were initially present in the villa.



Old photographs of the Villa Majorelle from family photo albums showed many decorative objects alongside the furnishings. The Nancy School artists were very interested in objets d'art and there was a significant production of bibelots. With this in mind, the Nancy School Museum searched its collections for works of glass, stoneware and faïence that could be displayed in the villa. None of the villa's original objects were used, but the pieces chosen were designed by Louis Majorelle and/or created by workshops that he collaborated with: Daum, Keller & Guérin, Rambervillers and Frères Mougín. Pieces were chosen depending on their size and shape but also by their resemblance to the items that could be seen in the old photos. Similarly, the museum chose paintings from its collections created by Louis Majorelle or his son Jacques, as some of them were present in the villa according to family memories and photos.

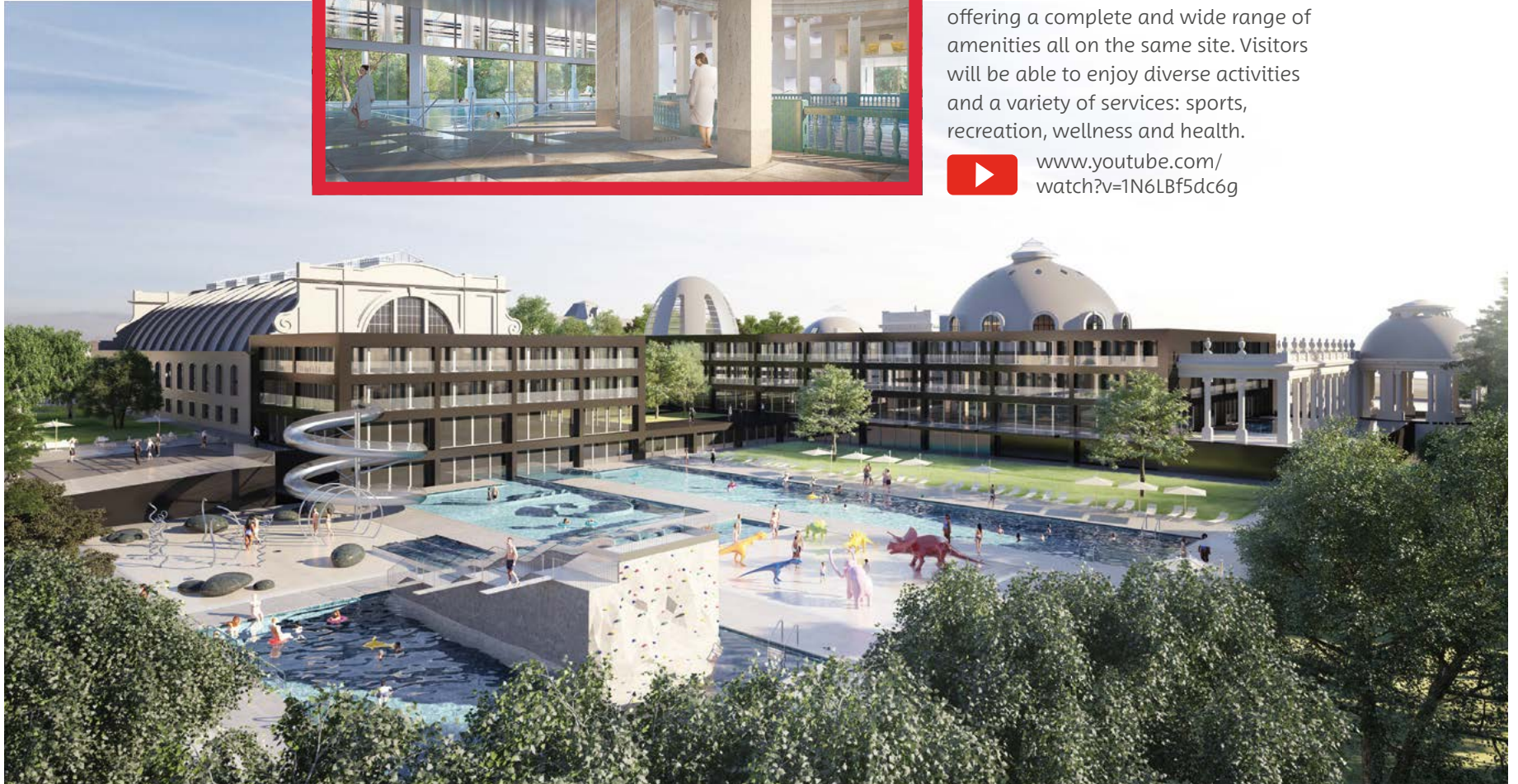
These collections (furniture, ceramics, glass, paintings, leather and textiles) were restored before being put on display in the renovated villa.

A few examples:

- The bedroom furniture set (acquired in 1984), including a bed, a wardrobe, two bedside tables and a dresser
- The dining room set (acquired in 1996)
- The portrait of Camille Rose Majorelle by Emile Friant
- The bookshelf in the foyer (acquired in 1996)
- *Pine cone*, a bench and armchair set (acquired in 2018).
- *Ferns*, a planter (acquired in 1999)
- *Dragonflies*, a lamp (acquired in 2001).
- A pair of andirons (acquired in 2006)
- *Chestnut tree leaves*, a table (acquired in 2013)
- A set of seascapes painted by Louis Majorelle, from the Weissenburger collection (acquired in 2013)
- *Algae*, a chandelier by Majorelle-Gruber (acquired in 2015)
- *Umbels*, an end table (acquired by the AAMEN in 2017).

To complete the furnishings of the home, several items will be returned to the villa:

- Restitution of the dining room lights (ironwork and glass)
- Restitution of the glass globes from the coat rack in the foyer
- Restitution of the drapes and curtains.



NANCY IN 2023

THE GRAND NANCY THERMAL PROJECT

Wellness, fitness, relaxation and health are at the heart of the Grand Nancy Thermal project. This modern spa and aquatic complex in the heart of Greater Nancy is slated to open in 2023. The establishment will be open to everyone, offering a complete and wide range of amenities all on the same site. Visitors will be able to enjoy diverse activities and a variety of services: sports, recreation, wellness and health.



[www.youtube.com/
watch?v=1N6LBf5dc6g](https://www.youtube.com/watch?v=1N6LBf5dc6g)



Nancy

➡ Unesco World Heritage ⬅

The ensemble is at the very heart of the city, a meeting place for locals and tourists in the historical centre.

The site, registered on the Unesco World Heritage List in 1983, is the pride of Nancy and wins admiration from visitors. Much more than a simple backdrop, «Place Stan» is a place for everyone and a magnificent, lively spot.

Nancy's 18th century architectural ensemble is comprised of 4 elements:

- Place Stanislas, without equal, restored and pedestrian-only since 2005
- Place d'Alliance, lined with private homes with a magnificent central fountain
- Place de la Carrière, an old, expansive square once used for equestrian activities
- The Arc Héré triumphal arch, honouring the virtues of Louis XV, king of France and son-in-law of Stanislaw, the last Duke of Lorraine.

Each space has a distinctive atmosphere, with its own unique architecture, scale, usage and symbols.

Place Stanislas and Place de la Carrière hold events throughout the year:

Place Stanislas : *Rendez-vous Place Stanislas* is a projection of images on the monuments in the summer; the Jardin Ephémère in October; Rendez-vous Saint Nicholas from November to January. The Saint Nicholas parade ends on the square.

Place de la Carrière : *Livre sur la Place* book fair in September; *the 24h de Stan* (crazy) student race; the kids' village during the Saint Nicholas festivities with rides and a big wheel.



PLACE STANISLAS

Nancy, the capital of the Dukes of Lorraine and a centre of executive and administrative power, is paradoxically the oldest and most typical example of a modern capital city where an informed monarch was shown to be concerned with serving the public.



A deposed king of Poland who became Duke of Lorraine through his son-in-law Louis XV, Stanislaw Leszczyński, alongside architect Emmanuel Héré, chose this site ideally located between Nancy's old (Ville Vieille) and new (Ville Neuve) towns.

The square was built in record time for the era, between March 1752 and November 1755.

Inaugurated on 25 November 1755, Place Stanislas has made Nancy famous the world over.

On the south side, the main façade of the City Hall, adorned with Stanislaw Leszczyński's coat of arms and the blazon of the City of Nancy.

On the east side, the Grand Hôtel de la Reine (Alliot Pavilion) and the Nancy Lorraine Opera (Farms' Pavilion).

On the west side, the Jacquet Pavilion and the Fine Arts Museum.

On the north side, the buildings known as the "basses faces", because they had to be built no taller than the first floor of the other buildings, for military reasons among others. This contributes to the square's unique airiness.

All around the square, Jean Lamour's gilded wrought-iron gates provide a harmonious continuity. Together with Guibal's Amphitrite and Neptune fountains they represent the French rococo style.

Place Stanislas is widely considered to be the finest royal square in Europe and one of the most beautiful squares in the world (ranking fourth according to Lonely Planet's website)!

The centre of this royal square originally featured a bronze statue of Louis XV by sculptors Barthélémy Guibal and Paul-Louis Cyfflé. The statue was melted down after the French Revolution and in 1831 a new statue, representing Stanislaw Leszczyński, was erected.



PLACE D'ALLIANCE

A masterpiece of peace and refinement, it was built at the southeast corner of the royal square and owes its name to the alliance between the House of Habsburg-Lorraine and the House of France.



PLACE DE LA CARRIÈRE

Place de la Carrière is the third site in the 18th-century architectural UNESCO world heritage ensemble. It was originally created in the 16th century as a venue for jousts and tournaments – hence its name (Carrière refers to the jousting field).

In the 18th century it was redesigned to lend an architectural harmony to the perspective of Place Stanislas.

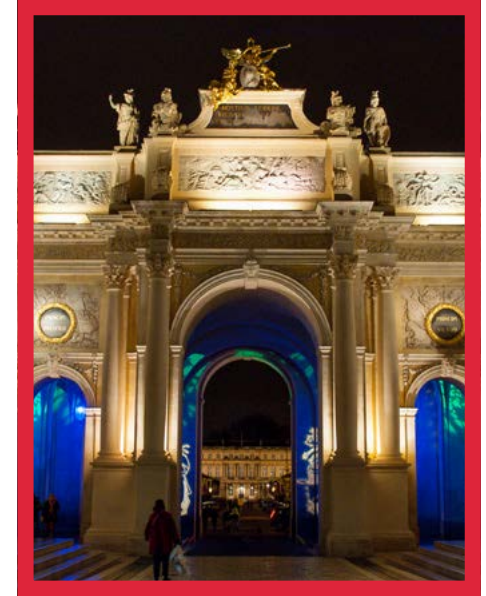
The architect modified all the façades of the houses, giving greater unity to the square's architectural composition.

When Stanislaw arrived in Lorraine, the square had only one 18th-century town house – the building that now houses the Court of Appeal.

The rectangular open area was surrounded by a low wall decorated with vases and allegorical figures and with fountains on all four corners.

At the far end of the square, Duke Leopold had started work in 1717 on a palace intended to replace the old Ducal Palace. However, Stanislas abandoned this idea and instead had what is now the Palais du Gouvernement built.

Designed by architect Emmanuel Héré, it is set in a semicircle decorated with Greek and Roman divinities.



THE ARC HÉRÉ TRIUMPHAL ARCH

Sitting on a pedestal, this Corinthian triumphal arch is inspired by the Arch of Septimius Severus in Rome. The Arc Héré stands on the site of the former royal gate built by Louis XV.

Originally connected to the ramparts by galleries, the summit of the arch was a part of the wall walk, to meet the demands of the military governor, Marshal Duc de Belle-Isle.

The side of the arch facing Place Stanislas is the more decorated of the two faces. The cornice depicts the theme of war and peace, featuring statues of Ceres, Minerva, Hercules and Mars.

In the centre of the cornice, an acroterion supports a group of three

figures in gilded lead adorned with a medallion of Louis XV.

Behind the medallion is Pheme, the Roman goddess of glory (or fame and renown), holding a trumpet in her left hand and a laurel wreath in her right hand. All of the statues were made by Guibal.

The inscription HOSTIUM TERROR / FÆDERUM CULTOR / GENTISQUE DECUS ET AMOR means Terror of enemies, maker of treaties, glory and love of his people.





The Nancy

↔ School ↔

Glass art, ceramics, furniture, ironwork, bookbinding, stained glass, sculpture and architecture: between 1880 and 1914, an entire generation of artists and industrialists in Nancy reinvented the decor and daily life of the city with audacity and brilliance, drawing inspiration from plants and science!

NANCY, THE BIRTHPLACE OF ART NOUVEAU

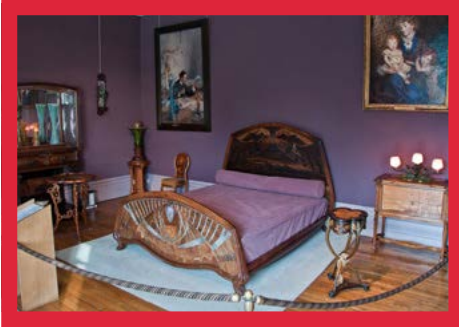
At the turn of the 20th century, a profound renewal of forms appeared in European decorative arts. Art Nouveau swept the city of Nancy and the Lorraine capital played an integral role in the artistic movement.

Its young population made Nancy a dynamic, enthusiastic and zealous town. Many of its young residents were well-off and cultivated, having been exiled from the Alsace and northern Lorraine regions after they were annexed by Germany in 1871 following the Treaty of Frankfurt.

Art became aligned with industry and the minor arts (glassmaking, ceramics, ironwork, stained glass, woodwork, etc.) and established itself as a part of everyday life. Flowing plant motifs decorated the façades of houses. Living, splendid and colourful nature was

everywhere. Art Nouveau was an answer to the artists' search to find new forms that also satisfied customers looking for modern ideas, all while respecting local traditions.

Nancy's considerable economic development was beneficial to the artists of Lorraine. In just a few years, the capital of the Lorraine region became an essential centre for French decorative arts. The artists of Lorraine wanted to showcase this minor art and blur the rigid barriers that separated decorative arts from the major arts (architecture, sculpture, painting). They focused on furnishings, goldsmithery, decorative objects, etc. The artists wanted to put «art in everything» and provide «art for everyone» by creating and distributing objets d'art in large series.



EMILE GALLÉ, PRECURSOR AND THEN LEADER

Emile Gallé (1846-1904) played an influential role as a precursor in this artistic approach, bringing his decisive momentum to this emerging style. In 1877, the future leader of the movement took over his father's crystal and ceramic company. He designed new forms and decorations inspired by both plants (especially the flora of Lorraine) and his fascination with Orientalism.

Gallé brought the same talent to techniques in ceramics, glassmaking and woodworking. He found success in Paris in 1884 and then at the Universal Exhibition of 1889. At the Universal Exhibition of 1900, several Nancy designers helped increase the reputation of the local artists and their dynamic production that was then at its peak.



THE PROVINCIAL ALLIANCE OF THE INDUSTRIES OF ART

In 1901, these artists created an association called the Nancy School, or the Provincial Alliance of the Industries of Art. Emile Gallé became president of the movement, whose purpose was to highlight Nancy's dynamic artistic production and give the artists the means to develop. The term "*Industries of Art*" may seem surprising, but it is one of the most remarkable aspects of the movement: Gallé was also interested in partnering with productive forces. He established contact between art and industry, initiating real links with the industrial world. The Nancy School was thus created in collaboration with "*art industrialists*." At the time, *the industrial civilisation* was despised by intellectuals, so this approach was both original and constructive. However, the death of the master of the Nancy School in 1904 coincided with a loss of interest from the public who were once intrigued by Art Nouveau. The painter and sculptor Victor Prouvé (1856-1943) succeeded Gallé as president of the Alliance. He had collaborated very early with Gallé, working on

decorative projects in ceramics and glassware and, later, on drawings used for inlays in wood and leather.

The International Exhibition of the East of France in 1909 was the last great event of the Nancy movement. It ended with the beginning of the First World War.

The Nancy School was above all the *collective* work of a generation that was open to others and curious about everything.





A FEW PORTRAITS OF THE NANCY SCHOOL

ÉMILE GALLÉ (1846-1904)

An artist, business owner, ceramist, glassmaker and cabinetmaker, his aesthetic sense and technical mastery established him as the leader and founder of the Nancy School.

LOUIS MAJORELLE (1859-1926)

The co-founder of the Nancy School was also one of its best-known artists. A bronze sculptor and master glassmaker, he is most well-known for creating prestigious pieces of furniture produced in series. By expanding his company's activities, he was able to open showrooms in Paris, Lyon and Oran, something that no other manufacturer had managed to do.

ANTONIN DAUM (1864-1930)

An accomplished master glassmaker, he helped establish new manufacturing methods while also developing pâte de verre, or glass paste. His aesthetic ensured the world-renowned reputation of the Daum company. As the founding vice-president of the Nancy School, he played a vital role at the International Exhibition of the East of France in 1909.



VICTOR PROUVÉ (1856-1943)

He was the great coordinator of the movement. His eclectic nature opened him up to all areas of artistic expression: book binding, engraving, sculpture, jewellery, illustration, marquetry, etc.

JACQUES GRUBER (1870-1936)

A woodworker, glass painter, sculptor (and teacher), he was certainly one of the most gifted students of the Nancy School. Playing on both transparency and opacity, he was the master of Art Nouveau stained glass.

EUGÈNE VALLIN (1859-1926)

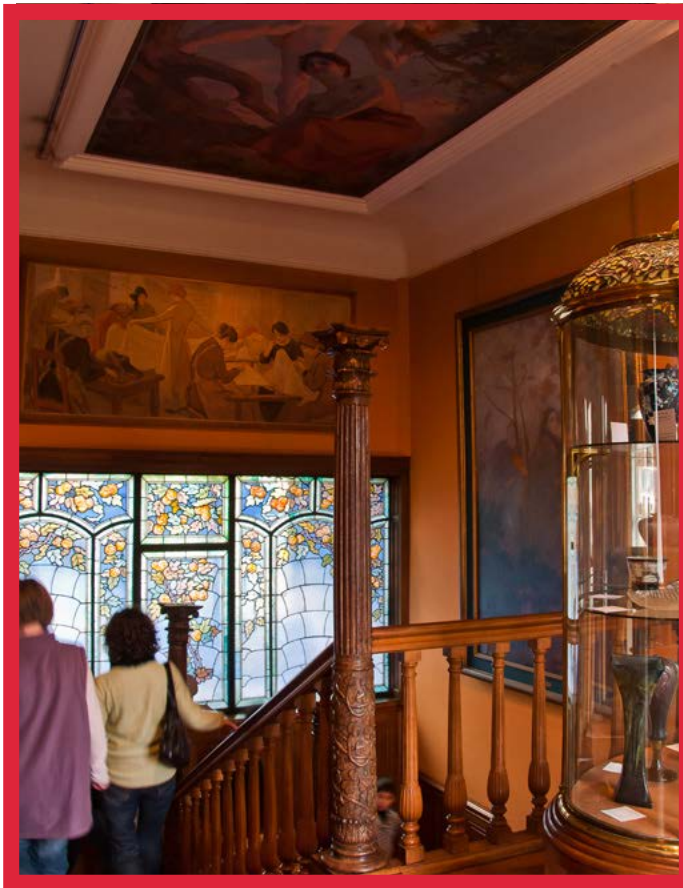
A self-taught woodworker, he became a furniture designer to diversify his production. Gallé introduced him to the modern Nancy School movement, and Vallin designed the door of Gallé's new workshops.

LUCIEN WEISSENBURGER (1860-1929)

The Excelsior hotel and brasserie, the Magasins Réunis, the Villa Majorelle and Weissenburger's own private home: this Nancy architect contributed the most to the city's architectural renewal.

EUGÈNE CORBIN (1867-1952)

Industrialist, patron, collector and editor of the magazine Art and Industry (founded in 1909), his role was essential for the promotion of the Alliance. His former home is today the site of the Nancy School Museum.



KEY DATES OF THE NANCY SCHOOL

1870-1871 Franco-Prussian War. Treaty of Frankfurt.

1878 Emile Gallé participates in the third Universal Exhibition in Paris.

1884 Emile Gallé wins two gold medals at the Clay and Glass Exhibition in Paris.

1889 Emile Gallé and Louis Majorelle participate in the fourth Universal Exhibition in Paris. Gallé wins the Grand Prix for his glassware, a gold medal for his ceramics and a silver medal for his furniture.

1894 decorative art exhibition in Nancy. The organising committee acquires a few pieces to start a museum.

1900 DAUM, GALLÉ, MAJORELLE and other Nancy artists participate in the fifth Universal Exhibition in Paris.

1901 The Nancy School, the Provincial Alliance of the Industries of Art is founded. Construction of the Villa Majorelle by the Parisian architect Henri SAUVAGE.

1903 exhibition of the Nancy School at the Pavillon de Marsan in Paris.

1904 death of Gallé. Decorative art exhibition "Ecole de Nancy" at Galleries Poirel.

1909 International Exhibition of the East of France at Sainte-Marie Park in Nancy (last exhibition of the Nancy School in a special pavilion built by Eugène VALLIN).

1914-1918 World War I.

1931 GALLÉ's workshops close.

1956 MAJORELLE's workshops close.

1961 VALLIN's workshops close.

1964 opening of the Nancy School Museum in Corbin's house.

NANCY, THE BIRTHPLACE OF ART NOUVEAU

In 1871, after the annexation of Alsace-Moselle by Prussia, a large population from these territories settled in Nancy. These «optants» (opting for French citizenship) brought capital, businesses and know-how that reinforced the local economy. The conditions came together and encouraged the emergence of a modern style, centred around artists, industrialists and patrons such as Emile Gallé and Eugène Corbin.

In 1901, artists and Lorraine industrialists created an association, **the Provincial Alliance of the Industries of Art** or the Nancy School. This Alliance promoted collaboration among different fields while encouraging research, originality, an enlightened social policy and the training of skilled workers. Its goal was «art for everyone and art in everything», taking single productions or small series («rich» series) **and industrially producing them for a low cost.**



NOT-TO-BE-MISSED

THE NANCY SCHOOL AND BOTANY

Emile Gallé, a trained botanist and the soul of the movement, found his greatest sources of inspiration in nature, in particular in the flora of Lorraine.

Architecture, furniture, glass art: nature is everywhere. «*My roots are in the depths of the woods*» was carved by Majorelle in the doors to the Gallé Workshops (today in the garden of the Nancy School Museum).

THE ARTISTS OF THE NANCY SCHOOL

Housed in the home of the patron Eugène Corbin, this reconstitution of an Art Nouveau interior is the only museum of its kind in the world. A priceless collection of glassware by Emile Gallé is on display on the main floor.

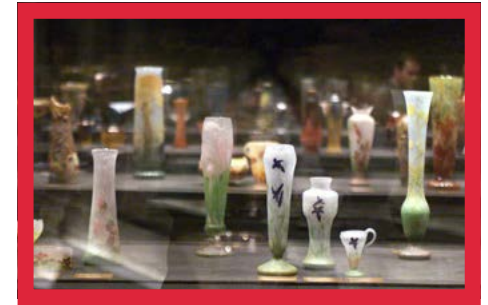
The garden is accessible free of charge and cultivates local species and plants from famous breeders affiliated with

the Nancy School. This vegetation provided an inexhaustible source of inspiration for the artists and industrialists of Nancy's Art Nouveau movement. In the garden, don't miss the Aquarium pavilion, the doors of Gallé's workshops and one of the first funerary monuments of this movement.

THE VILLA MAJORELLE

The fruit of a collaboration of Henri Sauvage, influenced by Hector Guimard and Lucien Weissenburger, this beautiful three-storey house, built for Louis Majorelle and his family, features several semi-circle windows and floral patterns covering the exterior. Louis Majorelle himself created the ironwork

as well as the interior furnishings, wood panelling and the staircase. He chose to set up his studio on the third floor of the villa under the gable roof, with a sumptuous arched bay window featuring shapes evoking the branches of a tree. The house is called Villa JIKA (for Jane Kretz, Louis Majorelle's wife).



AT THE FINE ARTS MUSEUM

THE DAUM COLLECTION

The Daum collection of Nancy's Fine Arts Museum is a rich selection of more than 950 pieces, including 300 on display, unrivalled by any museum in France or abroad. The collection is significant in terms of both aesthetics and history, showcasing the past productions of the glassworks, from its beginnings in the 1880s all the way to the creations of the 1990s. A beautiful journey through time! The display in the basement of the Fine Arts Museum is simply breathtaking!

NANCY AND THE DAUM GLASSWORKS

The Daum Family are part of the «optants» that arrived from Alsace-Moselle when the territories were annexed by Prussia in 1871. After a few difficult years, the artistic department of the company was created in 1892, marking the rise of one of the most creative and prestigious crystal works in the world. Daum's factories are still located in Nancy and in Vannes-le-Châtel and the company continues to dazzle today. A boutique on Place Stanislas displays the work of these masters of the glass arts.

THE ARTISTS OF THE NANCY SCHOOL

Their works presented in the collections of the Fine Arts Museum bring to light the movement of the Nancy School, known for decorative arts and architecture. The works include the paintings of Victor Prouvé, L'Île Heureuse, La Joie De Vivre and Les Voluptueux, as well as the works of Camille Martin and the regional painter and naturalist Emile Friant. Also discover the Cartier-Bresson Collection illustrating Japonism, a movement that partly inspired the Nancy School.



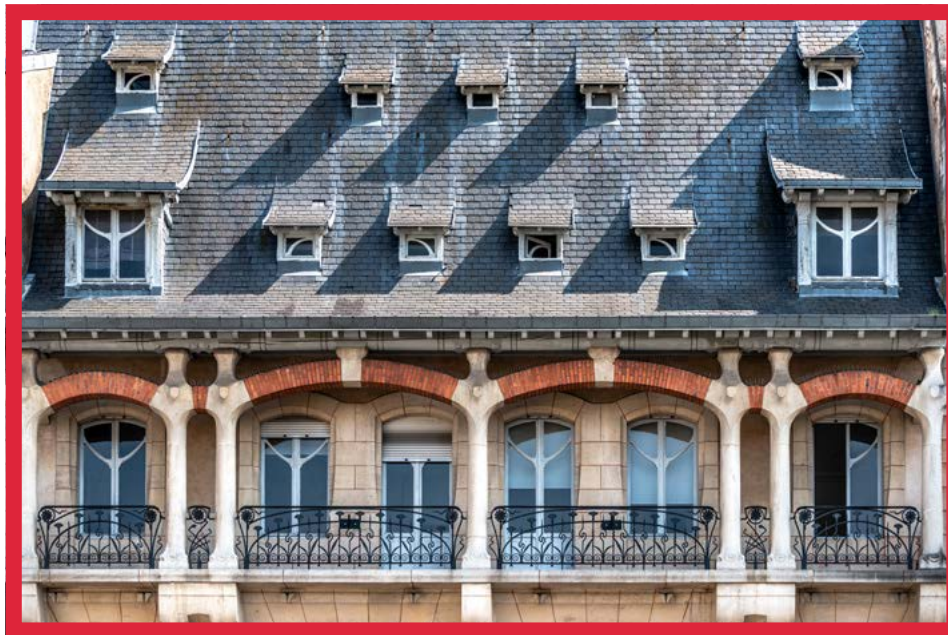


ARCHITECTURAL HERITAGE

Designs and structures can be seen throughout the different districts of the city.

- Around 1900, the area between the train station and Place Stanislas was the heart of the economy, with shops, banks, newspapers, hotels and brasseries. The Nancy School took advantage of technological advances to illustrate the business spirit of the bourgeoisie of the time.
- Saurupt Park in the southwest of the city was created in 1901. Jules Villard's project was to build a garden town «between the city and the countryside». Only six villas were finished out of the 100 originally planned. The project was taken up again after World War I with the construction of more modest villas. This district of Nancy is an excellent illustration of the architectural differences between Art Nouveau and Art Deco.
- Around Sainte-Marie Park and the Nancy School Museum, the city yields to nature in the quiet streets lined with family homes featuring colourful flowers and plant motifs.
- From the train station to the Villa Majorelle, the most famous Art Nouveau home, the prestigious apartment buildings and private villas testify to Nancy's spectacular population growth with the arrival of those opting to leave Alsace-Moselle (from 40,000 to 110,00 inhabitants in just a few years).

Other outstanding buildings fill the entire city: industrial buildings, prestigious apartment buildings and private homes - some of which line the railway tracks in order to «be seen».



Nancy

➡ Renaissance and the Ville Vieille ◀



The Duchy of Lorraine and its capital really began to thrive after the victory of René II on January 5, 1477 over the powerful Duke of Burgundy, Charles the Bold, fought outside the ramparts of Nancy. The city is centred around the Ducal Palace.

The city is centred around the Ducal Palace. Between 1560 and 1590, Charles III increased the area of the city five-fold when he established the new town, Ville Neuve, in the south of the city, rising up from the countryside. Before

the attachment of the Duchy of Lorraine to France (1766), the last Duke of Lorraine, Stanislaw, combined the two towns (old and new) with an extraordinary royal square, today known as Place Stanislas (1755).

THE DUCAL PALACE AND THE VILLE VIEILLE

When René II was finally the ruler of the lands liberated from Charles the Bold in 1477, he found the castle of his ancestors in ruins. In 1502 he built a new residence next to the Saint-Georges Collegiate Church. The palace was designed by Jacques de Vaucouleurs, who remained at the head of the construction until 1522. Work continued under the reign of René's son Antoine, but it was under Charles III that the palace was completed.

The old town, the Ville Vieille, with its narrow streets, atmosphere and cafes, is one of the most pleasant districts in Nancy and easy to discover on foot. It remains genuine and lively: it's a bit boho, popular with students and a bit

retro. The Porte de la Craffe gate is the northern gateway to the Ville Vieille, built in 1336.

The Renaissance Palace of the Dukes of Lorraine is a must-see site. You'll have to admire the building from the Grande Rue, as it is currently under renovations for a large museum of Lorraine and its people, opening in 2022. Cordeliers church and its chapel are a part of the museum and are both still open to visitors. Don't miss this «Saint-Denis» of Lorraine, the final resting place for the dukes and duchesses of Lorraine, with their tombs under a cupola inspired by the dome of Medici Chapel in Florence.

THE DUCAL PALACE

The 15th-century Ducal Palace was originally the residence of the Dukes of Lorraine. It was abandoned by Duke Leopold in the 18th century who chose instead to reside at Lunéville Château. After several periods of trying transformations, the palace became the Museum of Lorraine in 1848. The remarkably decorated gatehouse, inspired by Blois Château, is an elegant combination of Gothic and Italian Renaissance styles.

Duke Antoine learned of Italy's Renaissance art when participated in the Battle of Pavia. He married Renée, the daughter of the constable of Bourbon. He visited Blois Château in his youth, whose monumental gate inspired the gatehouse of Nancy's Ducal Palace. The sculptor Jacquemin de Lenoncourt worked on the gatehouse from 1511 to 1512, with its decor of candelabras, grotesques, putti, trophies of arms and the equestrian statue of Duke Antoine (by Mansuy Gauvain), carved in a niche surrounded by a

segmental arch. The original statue was destroyed during the Revolution. Giorné Viard reproduced the work in 1851 using ochre-coloured Jaumont stone, blending with the surrounding white oolitic limestone structures.

The style is typical of the early Renaissance, also known as «Gothic transition», combining Italian decors with structures still marked by the Middle Ages. The style is seen here in the shape of the balcony balustrades and in the gargoyles, as well in the interior courtyard with its sharp-pointed

arches and flying buttresses with Gothic pinnacles. Typical Renaissance elements include the mullioned windows, the figurative medallions in the courtyard, the twisted moulding running along the street-facing façade and the illustrated corbels of the balconies (heavily restored).

On the first floor of the palace is a large, beautiful room known as the Stag's Gallery. It owes its name to a painted decoration that Jacques de Bellange contributed to. Charles III built a wing as a triumphant rival to the gallery known as the New Room.

On the garden side, the 16th-century clock tower and staircase, known as Paradise Tower, serves as a barrier between the older part of the palace and the classical wing commissioned by Duke Leopold.

In 1848, the Lorraine Archaeological Society founded a museum in the palace. It had been used as stables and then as police barracks since it was abandoned by the dukes. Historical monument architect Emile Boeswillwald restored the covered gallery of the

Renaissance courtyard, while Prosper Morey (architect of the city and of the department's historical monuments since 1850) completely reorganised the northern section of the Grande Rue façade to bring it back to its former glory.

In 1871 a fire ravaged through the palace, destroying a majority of the collections of the original Museum of Lorraine, but the Lorraine Archaeological Society ensured the museum's revival.

Today, the Museum of Lorraine presents a comprehensive overview of the history of Lorraine alongside some of the most successful works from Lorraine natives and from artists who became known in the region: Ligier Richier, Georges de La Tour, Claude Deruet, Jacques Callot (300 copper plates as well as most of his engravings), César Bagard, the Adam family, Louis Cyfflé, Clodion. There are also pieces from the great manufacturers of Lorraine (Lunéville, Saint-Clément, Niderviller) and examples of the sumptuous life of the Court of Lorraine (tapestries of La Condamnation de Banquet, furniture, paintings).

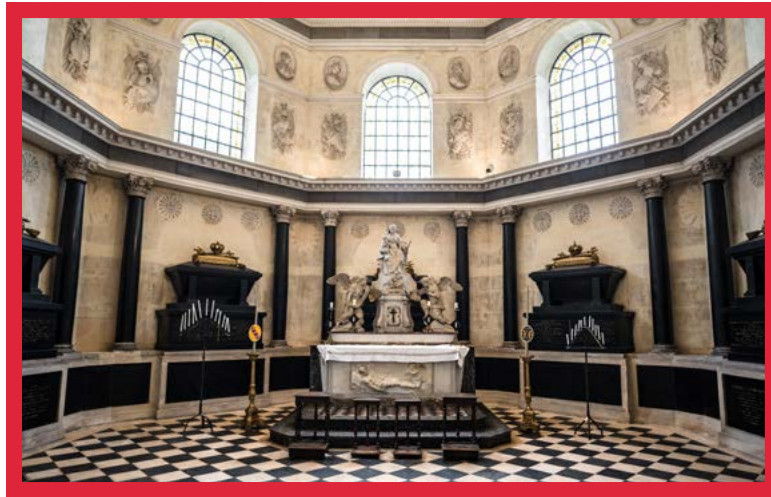


CORDELIERS CHURCH

Cordeliers Church owes its name to the Franciscans, who wear corded rope belts around their waists. The church was built in the 15th century under the orders of René II to celebrate his victory in the Battle of Nancy.

The final resting place of the Dukes of Lorraine, the church is still home to several remarkable tombs, despite the torments of history. The extraordinary ducal chapel takes its inspiration from Medici Chapel in Florence.

The Cordeliers Monastery adjoins the church and houses the Museum of Popular Arts and Traditions dedicated to rural life in Lorraine



with reconstructions of interiors from the region.

Cordeliers Church was once connected to the Ducal Palace by a covered passageway. The church was built after René II vowed to construct a sanctuary if he defeated Charles the Bold. This place of worship was consecrated in 1487. It features a 73-metre-long nave and lateral funerary chapels that were added after the initial construction. The multi-coloured reflections of the stained-glass windows enhance the volumes of the church. The vault is adorned with richly-coloured frescoes; some original paint recovered during restoration work attests to the quality of this decor.

The choir stalls (1691), decorated with putti musicians, were taken from Salival Abbey in Moselle. They were added to the church in 1818 in an attempt to redress the destruction of the Revolution.

A Renaissance-inspired polychrome tomb niche hangs on the south wall.

Dedicated to Duke René II, it features the Duke's favourite intercessors: Saint George, Saint Nicholas, the angel and the Virgin Mary at the Annunciation, Saint Jerome and Saint Francis of Assisi. The figures sit atop coats of arms of both the dukes and of Lorraine. They are framed by pilasters accented with grotesques. A portrayal of God the Father tops the tomb. The recumbent statue and the statue of René praying at the foot of the Virgin Mary were destroyed during the Revolution.

A polychrome altarpiece (1522) depicting the Holy Trinity decorates the altar stone. The scalloped arched niches of the altarpiece portray evangelists and saints as well as the scene of the Annunciation that was so dear to René II.

The adjoining monastery, generously built by René II, was entrusted to the Franciscans. Its library contained three thousand volumes, and it currently houses the Museum of Popular Arts and Traditions (dwellings, furniture, tools and trades of rural Lorraine).

The understated spaces of Cordeliers Church are filled with statues, carvings and engravings: the statues (perhaps by Florent Drouin) of the tomb of the cardinal Charles de Vaudémont stand alongside the remarkable recumbent statue of the wife of René II, Philippa of Guelders. Made of tinted limestone, the work by Ligier Richier escaped the revolutionary forces in Pont-à-Mousson. Many sculptures (including the Last Supper of Florent Drouin), tombstones and recumbent statues also found refuge in the church. Numerous exceptional paintings adorn the walls of the church, including the Virgin with Rosary by Jean de Wayembourg and two compositions by Rémond Constant.

The talented 17th century engraver Jacques Callot is interred in the church with his father and his grandfather (funeral monument at the entrance to the cloister).

The rose window in the west above the door was adapted in the classical style. It features modern stained glass depicting the coat of arms of Lorraine.

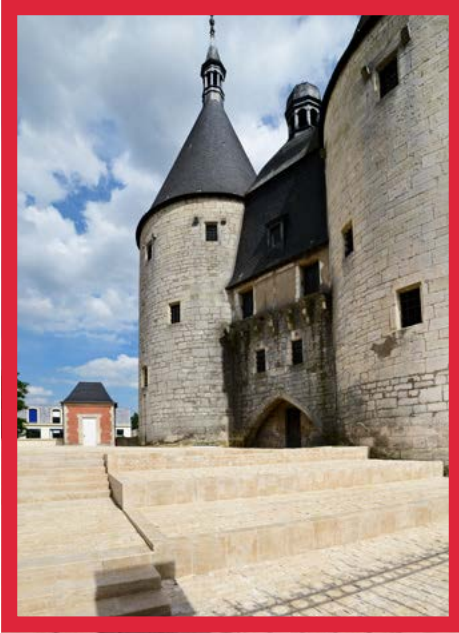
The House of Habsbourg-Lorraine is forever tied to the funerary chapel of its ancestors: the ducal (or round) chapel. The passageway from the main

church to the chapel houses a very rare Romanesque series of statues of a crusader and his wife intertwined.

Henri II took over the construction of the ducal chapel (1609-1612) that his father Charles III had planned to build to rival Medici Chapel in Florence. It is dedicated to Our Lady of Loreto. Jean Richier, Jean-Baptiste Stabili, Pierre Michel and Toussaint Marchal worked on the chapel, and the superb octagonal cupola carved by Simeon Drouin (1632) is just a small glimpse into the splendours that were planned but never completed. The Revolution desecrated the graves of the Dukes of Lorraine. Despite restorations, the sanctuary remained well below the initial expectations of the dukes. A vibrant bas-relief by Chassel depicting the body of Christ adorns the front of the altar of the chapel.

Marie-Antoinette, on her way to join her future husband, passed through Nancy in 1770. She gave her respects at the tomb of her Habsbourg-Lorraine ancestors in the round chapel. In the same chapel, on 10 May 1951, the Archduke Otto von Habsburg married Princess Regina of Saxe-Meiningen. The couple also celebrated their golden wedding anniversary here as a family in 2001.





PORTE DE LA CRAFFE GATE

This 14th-century gate is the oldest element of Nancy's fortifications. It was later used as a prison for many years.

Visible behind it is the Porte Notre-Dame gate that was added to double up the defences. In the 17th century, this gate was strengthened even more and became the Porte de la Citadelle. It was separated from the Porte de la Craffe by ditches.

This fortified entrance to Nancy was originally known as the Porte des Bordes (referring to the shacks housing the contagious ill people rejected by Nancy). The word Craffe appeared in the early 15th century. Its meaning remains a mystery, with two possible etymologies: in old French *escaffre* or *grafe* refers to either a shell-shaped pattern (which would have decorated the upper arch stone of the main door), or to metal cramps used to tie stones together.

The monumental Porte de la Craffe gate is a testament to the quality of the protective city walls at the end of the 14th century. Its twin turrets, built in 1463, boast three-metre-thick walls. They valiantly resisted the sieges on the city in 1476 and 1477 by Charles the Bold. The windows were arranged to enable shooting in all directions. Stone corbels once supported shutters to protect the defenders posted at these openings.

The north and south entrances were topped by an overhanging brattice used to bombard attackers with projectiles, scalding oil and tar. The northern entrance has been significantly modified from its original state.

The ditches became moats in the 17th century when occupying French forces used them to drain the waters of the Boudonville stream.

On the city side, the central door was refashioned in the classical style. Commander Trancart restored it in the neo-Gothic style and also removed the clock that sat atop the door. The restored decorations include copies of effigies of the Dukes of Lorraine, a 14th-century Virgin with Child and a window in the shape of the cross of Lorraine. The pedestrian doors on either side of the gate were added in 1870 by the city architect Prosper Morey.

The central domed tower was built at the beginning of the 16th century. It housed a bell taken from Saint-Epvre Church that marked the hours, the curfew, executions and labours.

The gate was used as a prison starting in the 15th century.

Under the reign of René II, in the early 16th century, a large terreplein was added behind the Porte de la Craffe gate in the direction of the former village of Saint-Dizier. All but three of the village's houses were torn down for strategic reasons. The terreplein was meant to strengthen the defences of the Porte de la Craffe gate against effective new types of artillery. A new gate, the Porte Notre Dame, was built across the terreplein. It was connected to the Porte de la Craffe by a vaulted tunnel. The Craffe gate featured a series of sculptures of the Annunciation (now kept at the Museum of Lorraine), because René II attributed his victory over Charles the Bold to the protection of the Virgin of the Annunciation (her effigy graced his battle flag). Two rectangular cartouches, placed on either side of the statue niche, explain this dedication. The decor also included the full arms of both Lorraine and of Elisé de Haraucourt (governor of Nancy who restored the gate in 1615).

PORTE DE LA CITADELLE GATE

Duke Charles III built this gate in the 17th century to double up and strengthen the city's defences.



It was originally surrounded by four bastions and separated from the Porte de la Craffe by ditches which have since been filled in. The connecting bridges are no longer visible, and in 19th century the doors of the gates were removed.

Charles III wanted to strengthen the defences of the Porte de la Craffe. He entrusted Orféo Galeani (who had previously worked in Milan) with building two bastions: «the Duke»

(in honour of Duke Charles III) and «the Marquis» (in honour of his son, Marquis de Pont, the future Henri II). The bastions sat on either side (east and west) of the terreplein built under René II. Around 1598, Florent Drouin le Jeune built a Renaissance style gate between the two bastions. Two statues remain today depicting the virtues of the Duke (perhaps Justice and Temperance). These statues once surrounded the ducal arms and the coat of arms of the town governor, Count John of Salm. The broken pediment is decorated with trophies of weapons. It was also adorned with a Virgin and Child, which gave the gate its former name of Porte Notre Dame. The statue was destroyed in 1792.

A drawbridge led to the half-moon of the bastion and another gateway crossed a second ditch to reach the countryside.

During Nancy's occupation by the troops of Louis XIII, the French built a citadel (with barracks and stores of weapons),

fearing a rebellion from Nancy. They also constructed two bastions directed toward Nancy, called «the Queen» in the honour of Anne of Austria and «Saint-Louis» in reference to the patron saint of the kingship.

In 1863, the sculptor Giorné Viard redressed the destruction of the Revolution with a statue of Charles III between the cornices of the gate's pediment. The duke is portrayed holding the founding charter of the University of Pont-à-Mousson of which he was the benefactor. Some claim the statue is a portrait of John of Salm.

Some of the decorations designed by Drouin are still visible on the inner façade of the gate. Wavy bosses are framed by two strongmen brandishing a sledgehammer, trophies of weapons and four lovely Mannerist compositions of two cavalrymen and two infantrymen.



HOTEL FERRARIS

Behind the classical façade of this beautiful 18th-century private mansion is a sumptuous staircase with a railing by Jean Lamour. The painted sky ceiling is by Barilli, a student of the great Bibiena. The courtyard is typical of large private homes of the time and features a fountain of Neptune.

The Ferraris family wanted to honour their Italian origins by marking the home with their coat of arms that includes the Florentine lily. This flower is also present on the balcony of the façade, under the porch and on the staircase of honour, both on its corbels and along its railing, alternating with the monogram of the Ferraris-Fontette family.

Louis de Ferraris came from northern Italy. He was in the service of Duke Charles V of Lorraine who had been exiled by the French invasion. The duke's son Leopold returned to Lorraine and brought Louis de Ferraris with him. Ferraris joined the local nobility by marrying Anne-Charlotte de Fontette. He began building the home around 1717. The building stands between the streets of Rue de Haut-Bourgeois and Rue du Petit-Bourgeois (the street names reference the district known as

«Bourget»). The sumptuous home was most certainly designed by Germain Boffrand, who had arrived in Lorraine in 1711 to build the new «Louvre» of the Ducal Palace for Duke Leopold, as well as to monitor construction at Lunéville Château. He also designed city and countryside homes for the great lords of the Court (including the Prince Beauvau-Craon).

A mascarón representing Saturn is carved above the house's large entry porch, overlooked by an elegant balcony supported by finely crafted brackets, itself topped by a triangular pediment and a rococo cartouche. The coat of arms of the Ferraris family was removed from the cartouche during the Revolution, but its support, featuring Chinese guardian lions, was left unscathed.

Under the porch is an empty stone frame that was originally decorated with a copy of «Aurora» by Guercino. A door to the right opens onto the imposing staircase, adorned with a railing by Jean Lamour. The stone staircase leads to the first floor and is dominated by a loggia decorated with an architectural trompe-l'œil and a painted sky with exotic birds.

The succession of grands salons includes a classical antechamber, a Directoire-style salon, a large salon in the Empire style with doors decorated with victories of Antiquity copied from La Malmaison and finally, small salons in the Louis XV style.

The house then passed into the hands of the Vioménil family during the French Empire. The sky-painted ceiling of the grand staircase was adorned with a painted tin eagle whose head followed the indications of the weather vane on the roof.

The courtyard features a beautiful elevated well with the face of a smiling woman, whose braids are tied under her neck. The niche of the well is next to the imposing stone-tiled kitchen, equipped with a fireplace and a large mantle. The fountain sits under a segmented arch with a statue of Neptune perched on a sea-horse. The god of the sea was once surrounded by two groups of cherub fishermen that were removed in the early 20th century. There are faint traces of the trompe-l'œil decor of congelations and grey shells that were once the backdrop for the sculptures. The painted niche was restored in the Belle Epoque by the painter Ramel.



HOTEL D'HAUSSONVILLE

Rue Monseigneur Trouillet, named after the priest who built the Saint-Epvre Basilica, is lined with beautiful private mansions, including the Hotel d'Haussonville. Its courtyard façade features a beautiful trompe-l'œil door and balustrades from different periods: one is flamboyant Gothic and the other Renaissance.

Built between 1528 and 1543, this imposing home is brimming with the Renaissance style. The house was

commissioned by the Seneschal of Lorraine, Jean d'Haussonville, who died before it was finished. His son Balthazar, the Governor of Nancy and Grand Master of the Hotel of the Duke, was the first to live in the house.

The solemn street-facing façades contrast with the courtyard and its rich decor of clerestory galleries. In the 19th century, an ornate door was added to the entrance of the stairway tower, taken from a house on Rue Saint-Michel

built around the same time as the Haussonville mansion. The trompe-l'œil design sculpted in the wood is directly inspired by works of the Italian architect Alberti.

The Gothic inspired design of the first-floor gallery is similar to the decor of the Maison des Loups in Pulligny.

This mansion is now a 4-star hotel.

HÔTEL DES LOUPS

This 18th-century private home gave its name to its street, the Rue des Loups (Wolves Street). Designed by Germain Boffrand, a monumental gate topped with two stone wolves protects the property, a nod to the owner's role of Wolfcatcher of the Dukes of Lorraine.

Duke Leopold had entrusted the project of a new Ducal Palace to the Parisian architect Germain Boffrand, and the most prominent lords of his court emulated their master by commissioning the architect. They tried to outdo each other building mansions resembling those of the French capital.

Boffrand presided over the creation of a whole series of homes built in the first half of the 18th century.

Built for Mr. De Curel, Duke Leopold's master huntsman, the Hotel des Loups is designed in a U-shape and bears the mark of Boffrand's brilliance. The pediment of the main entrance features a boar's head and hunting trophies and the fountain in the garden is decorated with a wolf. The pillars of the gate to the court of honour depict two large seated, lifelike wolves by Lépy in recognition of Mr. De Curel's profession.



SAINT-EPVRE BASILICA AND SQUARE

The old market square was the centre of commerce in the Middle Ages. In the middle of the square stands a statue of René II, the Duke of Lorraine, who defeated Charles the Bold, the Duke of Burgundy, at the Battle of Nancy in 1477.



Saint-Epvre Basilica, built in the 19th century by Prosper Morey, features stained-glass windows and wood panelling that were partly created in Bavaria. The basilica benefited from the generosity of Napoleon III, Emperor Franz Joseph, Louis II of Bavaria and Pope Pius, who donated the choir paving stones that came from the Appian Way.

This original parish of the Ville Vieille was dedicated to Saint-Epvre, the bishop of Toul and a zealous evangelizer. The first church of the parish inside Nancy's city walls was built in the 13th century. A succession of several different buildings stood on the edge of the market square overlooked by the church tower. This belfry served as a watchtower and a meeting place for the town council. It also housed the municipal archives. Built between 1436 and 1451, the old Gothic church was strategically oriented. It was torn down in 1863 to make way for an ogival style basilica with its choir turned toward the south. Prosper Morey (1805-1886), the city architect,

was selected to design the church. He worked on the new Saint-Epvre from 1862 to 1875. He also worked on the churches of Saint-Fiacre and Saint-Nicolas. The new church was the subject of much controversy, due to its style and because the tower of the old church was torn down (contrary to the promise given to the people of Nancy). In the end, the completed project received the praises of Viollet-le-Duc.

Abbot Simon, the parish priest of Saint-Epvre, launched a public subscription for the construction. His successor from 1865, Abbot Trouillet, continued his work by seeking help from the world's great fortunes, both the elite of Lorraine and Europe's high society. Emperor Franz Joseph donated the grand staircase as well as stained-glass windows portraying himself and his wife as Saint Francis and Saint Elisabeth. The stained-glass windows given by Napoleon III and the empress represent the imperial couple as Saint Louis and Saint Eugenie (stained-glass windows with modified faces after 1870).



Abbot Trouillet also released Saint-Epvre from the vices of the winding streets that surrounded it. He is interred in the western transept under his portrait decorated with white marble. The tomb recalls the priest's generosity for his parish (for example, he donated the symbols of the four Evangelists who decorate the square in front of the church). On the western right base of the great porch is the effigy of the young parish priest Trouillet offering a blessing.

Viennese artisans created much of the woodwork, furniture and stained-

glass windows, as well as a spectacular nativity scene, since the family of Lorraine ruled Austria at the time.

Saint-Epvre Church was granted the title of minor basilica in 1874 by papal decree.

The stained-glass window of Saint-Epvre with a model of the old Gothic church at his feet, as well as Saint Odile, was created in the Belle Epoque.

The basilica's 87 m tall tower rises above the green copper roof; overlooking the Ville Vieille and sheltering families of kestrel falcons.

In December 1999 a tornado ravaged France and damaged the basilica. It had been classified as a Historical Monument just months before.

Exterior renovations took place over fifteen years.

The square Place Saint-Epvre has since lost its backdrop of market arcades. In the centre of the square, among the cobblestone fans, stands the statue of René II by Mathias Schiff. It was created for the jubilee of Abbot Trouillet.

↔ The Best of ↔

Greater Nancy



BOSSERVILLE CHARTERHOUSE IN ART-SUR-MEURTHE

The 17th-century Bosserville Charterhouse is a jewel designed by the Italian architect Giovanni Betto (the first architect of Nancy's cathedral). The building includes a 110-metre long cloister and a chapel inaugurated in 1687 featuring painted murals. In 1632, Charles IV, the Duke of Lorraine provided the Carthusians of

Moselle with a plot of land in Bosserville where the charterhouse was founded in 1666. Today, the site is home to a vocational high school and can only be visited during the annual Heritage Days.

*Address: Rue du Bois Robin,
54510 Art-sur-Meurthe*

FLEVILLE CHÂTEAU IN FLEVILLE-DEVANT-NANCY

On the southern outskirts of Nancy, Fléville château is a unique example of medieval and Renaissance architecture in Lorraine. On arrival, visitors to Fléville can admire the 30-metre tall medieval donjon and the beautiful Renaissance façade, often compared to that of Azay-le-Rideau. Behind this elegant façade numerous treasures await to be discovered, including Renaissance woodwork, a collection of 18th-century tapestries, the

prestigious heraldic room of the Dukes of Lorraine, the royal apartments dedicated to Stanislaw Leszczyński, king of Poland and Duke of Lorraine, and a series of small private bedrooms.

This fine building is also a family home, lived in by the same family for more than two centuries, which accounts for the warm and convivial atmosphere.

The park, with its 18th-century orangery featuring a wonderful 17th-century

trompe l'oeil, recently restored, has been awarded France's Remarkable Garden tourism label.

Plus, it's a great place to bring the kids – there's an opportunity to dress up as knights or princesses and a book of activities is available to make their visit both fun and educational

Website: www.chateaudefleville.com

*Address: 5 Rue du Château
54710 Fléville-devant-Nancy*





THE COMPANY TOWNS OF LA MADELEINE AND THE JUNCTION CANAL IN LANEUVEVILLE-DEVANT-NANCY

Designed by architect Emile André, the company towns of La Madeleine are a remarkable example of workers' housing estates from the first half of the 20th century. The junction canal links with the Marne-Rhine Canal in Laneuville. Biking trails on the towpath lead south to Fléville and north to Jarville, Nancy's marina (Port Saint-Georges). Montaignu Château and most of its surrounding park are within the town limits.

MONTAIGU CHÂTEAU IN LANEUVEVILLE-DEVANT-NANCY

In the heart of the park, right next to the Iron History Museum, this elegant 18th-century home is brimming with cabinets of curiosities, Art Deco frescoes and rare objects. The collections were brought together in this exceptional site by Edouard Salin, an industrialist, archaeologist and collector who lived in the château in the 20th century. It is one of the few residences of Lorraine still displaying its owner's furniture.

*Address: 167 rue Lucien Galtier,
54410 Laneuville-Devant-Nancy*

ART DECO NEIGHBOURHOODS OF LAXOU

THE ZOLA - SAINTE-ANNE DISTRICT

The neighbourhood of Zola-Sainte-Anne was first built between 1920 and 1940, with further construction after 1950. It is the natural western extension of the city of Nancy. The district's includes Art Nouveau inspired architectural heritage and a few remarkable Art Deco buildings.

AVENUE CURIE

This street in the suburbs of Nancy is lined with middle-class row houses built in the 1930s. Most of the houses were designed by the Nancy architect Fernand Mascret, who made sure that no two

homes were alike, despite a limited budget. At the time, Nancy was in full expansion. The buildings are not overtly interesting, but architecture buffs will recognize the Art Deco designs of the homes.

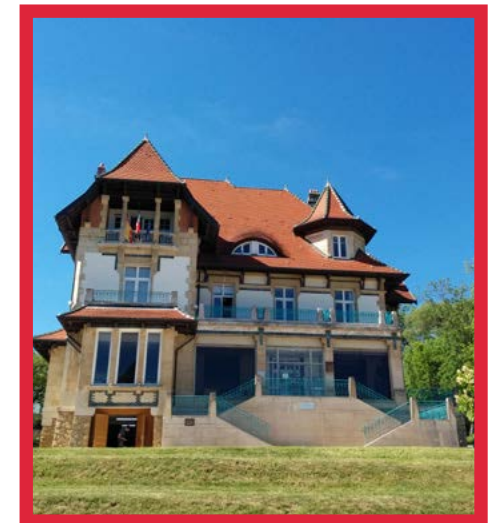
BOULEVARD MARECHAL FOCH

Lined predominately with buildings designed by the same architect as Avenue Curie, no two buildings are the same along Boulevard Marechal Foch. Fernand Mascret took care to add variety to each of the buildings and break the monotony. It's rare that an entire street be entrusted to the same architect.

CITY HALL

Laxou's city hall is a large former home commissioned by Saint-Just and Marthe Péquard of Nancy, who were rich merchants as well as collectors and archaeologists.

Built from 1912 to 1913, it was transformed in 1924 by Fernand Caesar. The town hall is surrounded by a landscaped park that reopened in 2013 after a complete overhaul.





MADAME DE GRAFFIGNY'S CHÂTEAU IN VILLERS-LÈS-NANCY

In the historic centre of the village, high walls surround the garden of this fine 18th-century mansion, refurbished in 1865. Now the property of the municipality of Villers, it is used as a venue for receptions and exhibitions (the beautiful Nancy School fireplace inside is listed). The garden features two cedars of Lebanon, planted by Mathieu de Dombasle in the 19th century. The grape harvest festival

takes place here every year in early September. The château is named after its most famous owner, writer Françoise de Graffigny, née d'Happoncourt, who corresponded extensively with Voltaire and Diderot

*Address: Rue Albert 1^{er},
54600 Villers-lès-Nancy*



LA DOUËRA IN MALZÉVILLE

The late 19th-century building of La Douëra - meaning «little house» in Arabic - is a little Arabian palace open to visitors with prior booking only. In 1856, the painter Charles Cournault decided to transform his family home into a Moorish villa after several trips to Algeria. The villa remained in the family until 1986, when it became the property of the city. It was restored from 1989 to 1995. The

façades and roofs, several rooms as well as a part of the garden were registered on the historical monument inventory in 1993. This remarkable building features a tiered minaret, an Arabo-Andalusian inspired portico, a Byzantine-inspired gate and corner benches reminiscent of North African mosques.

*Address: 6 Rue du Lion d'Or,
54220 Malzéville*

Nancy's

↔ main events ↔

Alongside daily events and artistic happenings in and around the city (exhibitions, premieres, concerts, shows), Nancy also boasts major yearly events. These are the highlights of the tourism calendar to keep in mind when planning a stay in Greater Nancy.

See this year's dates on our website www.Nancy-tourisme.fr (with versions in EN, D, NL and J), or by calling the tourist office at +33(0)3 83 35 80 10



RENDEZ-VOUS PLACE STANISLAS : MID-JUNE TO MID-SEPTEMBER

One of France's first projection shows when it began in 2006, this sound-and-light event is constantly evolving with new graphics and technology. Every summer evening, countless spectators head to the royal square to marvel at the display and experience an exceptional moment in one of the most beautiful squares in the world.

This delightful 25-minute show (a few minutes are added or changed every year) is free every evening between mid-June and mid-September (at 10:45 p.m. through mid-August and then at 10 p.m.).



NANCYPHONIES: FROM MID-JULY TO MID-AUGUST

A not-to-be-missed classical music festival, this summer festival puts on around thirty exceptional concerts, including plenty of free shows in the most beautiful venues of Nancy as well as in unexpected places.

The festival holds around 20 free outdoor concerts, most of them at Pépinière Park with the aptly named concert series «L'Heure Exquise» (*Time of Delight*).

More information at <http://www.nancyphonies.net>



LE LIVRE SUR LA PLACE: MID-SEPTEMBER

42nd édition

Le Livre sur la Place (Book on the Square) is the leading national book fair of France's autumn publishing season, welcoming 550 authors and 170,000 visitors on Place de la Carrière.

Three high-energy days honouring books in all their forms:

The event in Nancy is held under the sponsorship of the Académie Goncourt (whose famous founders are from the region and whose archives are transferred to the archives of the city).

Exhibitions, literary cafes, meetings, signing events, radio shows and more.

Under the big tent set up on Place de la Carrière, 550 authors will be present, with more than 100 meetings, debates, readings, shows and awards presentations.

And there are a few surprises in store to celebrate this event in style. An event that renews and expands its programme every year, without ever losing the original soul of a fair that's accessible and open to everyone.

Free access to the festival tent and all the events of Le Livre sur la Place (subject to available capacity).



LE JARDIN ÉPHÉMÈRE: FROM THE END OF SEPTEMBER TO THE BEGINNING OF NOVEMBER

An escape from reality on a transformed Place Stanislas, the ephemeral garden is eagerly awaited each year, held since 2005.

The city of Nancy creates a garden inspired by a current and relevant theme, unveiled at the beginning of the summer: travel, history, heritage, sister cities, etc. The town designs flower beds that adorn the square: a combination of flowers and poetry. The temporary garden offers a new perspective on the square, a delight to wander and explore.

Benches give visitors a welcome break for a daydream in the heart of the city. A perfect spot to meet up, catch up or enjoy lunch in the sun! At night, the garden creates an organic atmosphere of magical shadows, giving off aromas of soil and water with the sumptuous Place Stanislas as a backdrop.



NANCY JAZZ PULSATIONS: 10 DAYS IN OCTOBER

ANOTHER AUTUMN AND WE DON'T LOOK A DAY OLDER!

Nancy Jazz Pulsations, or more commonly known as NJP, is a festival of jazz and current music that takes place during the first two weeks of October in Nancy and in different concert halls in Lorraine. Great music and a great atmosphere in the beginning of autumn.

This festival takes over the entire city of Nancy for ten days, promising exceptional evenings and events like Pépinière en Fête, Nancy Jazz Poursuite and Apéros Jazz. Not to mention Magic Kids for young audiences and other concerts throughout the region.

International headliners and plenty of new acts to discover!

The programme will be announced in June!



SAINT NICHOLAS FESTIVITIES: FROM THE END OF NOVEMBER TO THE BEGINNING OF JANUARY

SAINT NICHOLAS WEEKEND ON THE FIRST WEEKEND OF DECEMBER

En route for UNESCO, the 40 days of festivities boast music, events, a great weekend parade and the entire city filled with lights.

The two major winter events in eastern France are the Strasbourg Christmas Market and... the Saint Nicholas festivities in Nancy!

A traditional festival throughout Lorraine, it's here in Nancy that Saint Nicholas is celebrated with the most splendour and cheer. Officially on 6 December, the feast of Saint Nicholas is celebrated for 40 days from the end of November to the beginning of January, with Christmas markets, rides, events and activities.

And of course, there's the winter edition of «Rendez-vous Place Stanislas», projecting the legend of Saint Nicholas on the façades of the square, with several showings every night!

There are several different Saint Nicholas Villages set up throughout the city: the large skating rink in front of the train station, the gourmet and farmer's market on Place Vaudémont, the artisans' village at the Porte de la Craffe gate, and a big wheel and rides on Place de la Carrière.

On Place Charles III, between the covered market and the beautiful Saint-Sébastien Church, the largest of the Saint Nicholas Villages has more than sixty stands brimming with gift ideas, surprises and of course, delicious treats of the season: gingerbread, mulled wine and more. Everything's here to start checking off your Christmas list!

↔ Gourmet ↔

Nancy



NANCY PASSIONS SUCRÉES

Macarons, bergamot sweets, candied Mirabelle plums, madeleines, Saint-Epvre cakes, visitandines, gingerbread, rum babas, red sugar, jam, sweets, chocolates and more - the NANCY PASSIONS SUCRÉES brand guarantees

unique, handcrafted products, made locally according to traditional recipes, using ingredients of excellent quality and certified origin. Don't leave Nancy without having tasted one (or more!) of our sweet specialities

NANCY BOASTS MORE THAN 20 DIFFERENT SWEET SPECIALITIES

DESTINATION NANCY-Tourist Office, Greater Nancy, the Chamber of Commerce of Greater Nancy and the Chamber of Trades and Crafts 54 joined together to create the brand NANCY PASSIONS SUCRÉES.

In summer 2019, the first selection session awarded the brand to 9 professionals for more than 20 specialties. The list and addresses are on our website nancy-tourisme.fr.

WHY ARE THERE SO MANY SWEET SPECIALTIES IN THE DUCAL CITY?

In the 17th century, Good King Stanislaw was no stranger to sweet treats, including traditions brought from Italy during the Renaissance and those of Lorraine's many convents and monasteries! Stanislaw, the last duke of Lorraine and a former King of Poland, bequeathed several specialties to the region, including the baba made with Tokaji Hungarian wine (replaced by rum in the 19th century) and madeleines. During the Revolution, the Visitation Sisters popularised the Macaron de Nancy: the original recipe of the Sœurs Macarons is still a closely guarded secret. In the early 19th century, a pastry chef from Nancy created candies made with bergamot oil. The Bergamote de Nancy was awarded PGI status in 1996. Saint-Epvre cake was born at the end of the 19th century, at the same time as the

basilica it was named after. In the 20th century, inventive candy makers created Duchesses, Marquises, Florentines, Craquelines and Perles de Lorraine, all of which are today patented products. The Saint Nicholas festivities are accompanied by delicious gingerbread that fills the streets with its scent in December.

And you can't forget the mirabelle plum, used in thousands of sweet ways: jams, syrups, liqueurs, eau de vie, cakes, as well as in local restaurants where mirabelle plums are featured in many desserts.

All of this alongside new sweet treats born from the inventiveness of our local talent!

Visit our website for more information..



NANCY PASSIONS SUCRÉES SPECIALITIES

Alain Batt Chocolats

Marquises and Bergamotes de Nancy IGP.

Boulangerie-Pâtisserie Gwizdak

Visitandines and Gâteau Lorrain.

Lalonde Chocolatier-Confiseur

Craquelines, Duchesses de Lorraine, Chardons Lorrains, Bergamotes de Nancy IGP.

Maison des Sœurs Macarons

Macarons des Sœurs, Perles de Lorraine, Pain de Gênes bergamot cakes, fruit cakes, mirabelle plum cakes, Florentines, Bergamotes de Nancy IGP.

Pâtisserie Derelle

Le Seichanais cakes, Chocotee chocolate bites.

Pâtisserie Saint Epvre

Saint-Epvre cakes, Macarons de Nancy, L'Ambassadeur cakes, sugar vases, Bergamotes de Nancy IGP.

À la table du Bon Roy Stanislas

Baba au Tokaji with saffron ice cream, bergamot candies .

Brasserie L'Excelsior

The Tout-Nancy.

La Bolée - Crêperie Bretonne

Vautes (small pancakes) with Lorraine mirabelle plums

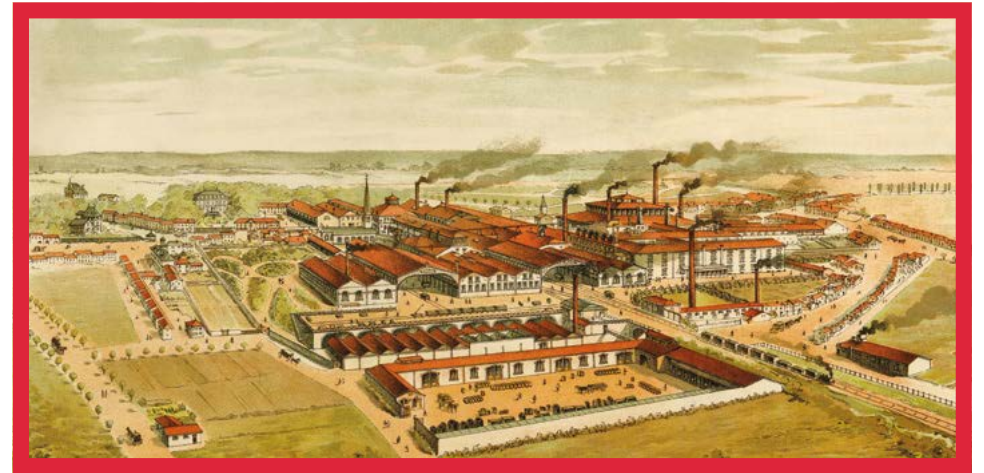
LORRAINE BEER ROUTE

While the origins of beer have been lost over time, the oldest known relics in Lorraine are votive steles dating back to the 3rd century, on display at the Cour d'Or Museum in Metz.

Lorraine's brewing history was marked by the arrival of English Benedictine monks in Dieulouard in 1608, who brewed beer that was renowned throughout the region. In 1873, Louis Pasteur came to Tantonville to conduct his work on yeast that led to the 1876 publication «Studies on Beer», considered the first scientific work on

MUSEUMS, HERITAGE, CRAFT BREWERIES...

With 54 registered breweries and micro-breweries, 17 historic sites and 3 museums including the Musée Français de la Brasserie (French Brewery Museum) in Saint-Nicolas-de-Port (15 km from Nancy) the city and its immediate



modern brewing. At the end of the 19th century, France's biggest breweries were in Lorraine. Among these, only the brewery of Champigneulle managed to resist the mergers and takeovers of the industry. With a production of more than 3.5 million hectolitres, it is still today one of France's largest industrial breweries.

surroundings are a heaven for beer lovers.

Significant events include the annual Salon des Brasseurs (brewers' fair) and Fête des Bières (beer festival), which take place in March at Nancy's Parc Expo.

At the end of the 1980s, microbreweries began cropping up in Great-Britain and the United States before arriving in France a few years later. In 1993, Lorraine's first microbrewery opened in Amnéville. Today, there are 70 microbreweries in the region and more than 1,600 in France.

Find out more about beer and brewing-related museums, sites to visit, and breweries in Lorraine at www.routelorrainedelabiere.com



COTES DE TOUL WINES

Wine has been made in Lorraine since before the Roman conquest.

Charlemagne had vineyards in the Toullois area. Later, the Dukes of Lorraine and the monasteries and abbeys provided a fresh impetus for wine production. In the 19th century, the Lorraine vineyards were more extensive than those of Alsace - until most of the vines were destroyed by the phylloxera epidemic in the 1890s. Nowadays, the Lorraine wine-growing area has two VDQS (superior quality) appellations - "Côtes de Toul" and "Vins de Moselle" and one "Vins de Pays de la Meuse" appellation. You can travel the

long and winding wine route from Metz to Toul or in the opposite direction. Côtes-de-Toul has been classified as an AOC since 1998, the best-known wine being the rosé or "gris-de-Toul". Produced in vineyards to the west of Nancy, this wine has been improved over the years thanks to the efforts of top cellar masters. Gris-de-Toul marries particularly well with typical local dishes such as quiche Lorraine, potée Lorraine (hotpot), and savoury pies and pâtés.

QUICHE LORRAINE



The region is home to must-eat dishes like quiche Lorraine, pâté Lorraine and plenty of meats and cheeses. When Lorraine's most well-known specialty, quiche Lorraine, is made according to the traditional recipe, it's a delight that melts in your mouth, with a perfect balance between the softness of the cream and the strength of the bacon. So you know: there's no cheese in a real quiche Lorraine.



↔ Cultural ↔

Nancy

NATIONAL OPERA OF LORRAINE

With a classical exterior and an interior inspired by the Opera Garnier, Nancy's opera house was added to the list of historical heritage in 1923 and was completely renovated in 1994.

The opera boasts excellent acoustics, especially for Mozart and Baroque pieces.

The performances are accompanied by Nancy's Lyric Symphony Orchestra and its 66 musicians. The group also puts on a season of symphonic concerts, the majority of which are held at Salle Poirel.

Website:

www.opera-national-lorraine.fr

*Address: 1 Rue Sainte-Catherine,
54000 Nancy*

THÉÂTRE DE LA MANUFACTURE

Its stage welcomes great moments of modern theatrical creation: the Théâtre de la Manufacture puts on a season of around 15 shows created by national, regional or international theatres and companies. The theatre includes three performance halls with 369 seats, 140 seats (La Fabrique) and 60 seats (rehearsal room) as well as a team of 23 people.



It is a place of creation oriented toward contemporary texts (Emmanuel Darley, Serge Valletti, Jonas Hassen Khémiri, Pierre Desproges) and the classics (William Shakespeare, Marivaux, Molière, Bertolt Brecht, Montaigne). The creations of the Théâtre de la Manufacture are performed in Nancy, as well as on regional, national and international tours. The Théâtre de la Manufacture regularly partners with other theatres or companies for co-productions. The theatre is open to the public: visitors can request to visit the performance halls and the backstage areas.

On show nights, the bookshop dedicated to theatrical writings is open, as is the theatre's bar for sharing a drink with the actors. The theatre is also a training ground based on three principles: read, write, play. It is open to everyone, in particular to high school and university students studying theatre, as well as to professionals and other groups who have never been able to follow their calling

Website:

www.theatre-manufacture.fr

Address: 10 Rue Baron Louis, 54000 Nancy



BALLET OF LORRAINE

Petter Jacobsson, a principal dancer from Sweden, is the artistic director of the Ballet of Lorraine since 2011. He won a Goldmask award in 2002 for best choreography for the musical comedy

Chess with Björn Ulveus and Benny Andersson of the group ABBA.

Website: ballet-de-lorraine.eu

Address: 3 Rue Henri Bazin, 54000 Nancy



L'AUTRE CANAL (THE OTHER CANAL)

Built on a former industrial site in the Rives de Meurthe district, not far from the river of the same name, and officially opened in 2007, L'Autre Canal is a music venue that resonates throughout Nancy and beyond!

With a programme including rock, pop, rap and electro-pop concerts, L'Autre Canal is an exciting live music venue comprising two halls: a small concert room with a capacity of 350 for "intimate" performances and a large room that can hold an audience of up to 1,300 standing.

It's also an arts centre offering spaces for meetings, performances, exhibitions, film shows, artists' residences, rehearsal studios as well as support for projects led by amateur or emerging artists. Its slogan: eclecticism and openness!

Website : lautrecanalnancy.fr

Address: 45 Boulevard d'Austrasie, 54000 Nancy



STREET ART

Art is everywhere, in different forms, setting the tempo in the lives of Nancy's locals: more than thirty works dot the city, from the Vieille Ville to the Place des Vosges, and from Place Simone Veil to the Sainte-Catherine gate. With ADN - Art in Nancy, the city of Nancy encourages the discovery of local, national or international artists who have left a mark on the town. Every year, the city of Nancy commissions new works in public places, in addition to those already in place (installations, frescoes, photography exhibitions, etc.). In 2018, a red bull, a parachuting walrus and other new street art works appeared in the heart of the city. In 2019, surprising works took over the entire town: the Portuguese superstar VHILS displayed an original

creation on the façade of the Saint-Pierre Media Library and Town Hall building; Pépinière Park was home to photography exhibitions by Emilie Salquêbre (on the subject of the CCN - Ballet of Lorraine) and Daniel Denise; sculptures from Orlinksi (in partnership with l'Autre Galerie) embellished the city centre and the Museum Aquarium (in collaboration with the ENSAD art and design school) featured a night-time projection mapping display. «Giulia», a monumental fresco, has become an iconic work of Nancy's urban artistic landscape. The work is one of the largest painted in France by the famous English portrait artist David Walker. The fresco is a vivid portrait of a woman, verging on hyperrealism, with an explosion of colour and spray-painted layers.

↻ Around ↻ Nancy



LIVERDUN
Medieval village, panoramic view over the Moselle, Madeleines
Distance : 19 km



NEUVES-MAISONS
The Val de Fer mine, guided tour by former miners
Distance : 17 km



PONT-A-MOUSSON
Renaissance town centre, Prémontrés Abbey (18th century)
Distance : 30 km



SAINT-NICOLAS-DE-PORT
16th-century basilica with the relics of the patron saint of Lorraine, traditional procession in December, Brewery Museum
Distance : 13 km



HARAUCOURT
Salt museum
Distance : 19 km



LUNÉVILLE
Château of the Enlightenment (17th/18th centuries), French gardens, the 'Versailles of Lorraine'
Distance : 35 km



THE VIN GRIS AND MIRABELLE ROUTE
Wineries and wine tasting



TOUL
Saint-Etienne Cathedral and cloister (12th-16th century), Collegiate church of Saint-Gengoult (14th/15th centuries)
Distance : 23 km



BACCARAT
The crystal glassware works and museum
Distance : 60 km



THOREY-LYAUTEY
Marshal Lyautey's 19th century chateau
Distance : 39 km



HAROUE
Family home of the princes of Beauvau-Craon, a remarkable 18th-century chateau, formal French and English landscaped gardens
Distance : 29 km



ROZELIEURES
Maison de la Mirabelle (Mirabelle museum, tasting and shop)
Distance : 44 km



SION-VAUDÉMONT
Sion Hill (the medieval village of Vaudémont, marine fossils) and basilica, stunning panoramic views
Distance : 37 km



ROSIÈRES-AUX-SALINES
Stud farm (18th century) and some lovely Renaissance buildings
Distance : 23 km