

workshop's mentality. The workshop's owner recognised that the artists and their diversity could have a great potential to boost the workshop in the trade in French-speaking Switzerland and beyond. Thanks to its ability to use the strengths of their artists, Kirsch & Fleckner became one of the most important workshops in Switzerland. Initially considered as anonymous employees, artists were later granted the status of valuable collaborators whose names should be proudly displayed. The representatives of the new generation, such as Castella and Broillet, asked for better visibility through their signatures on the stained-glass windows and also asked, in addition to their painting career, for artistic recognition in the field of stained glass.

SUMMARY

Valérie Sauterel, Camille Noverraz
 THE FUNCTIONING AND DEVELOPMENT
 OF KIRSCH & FLECKNER'S WORKSHOP
 IN FRIBOURG DURING THE FIRST HALF
 OF THE TWENTIETH CENTURY

Keywords: workshop, artist, stained-glass windows, cartoon, church

The detailed study we have been carrying out since 2015 on the graphic background of the Fribourg workshop Kirsch and Fleckner, comprising more than 1700 works (cardboard boxes and models), has enabled us not only to understand its functioning but also its development during its first years of activity.

Opened in 1894, the workshop was granted the following year the mandate to produce Józef Mehoffer's stained glass windows at Saint-Nicolas Cathedral in Fribourg. Winning a gold medal with one of its glass windows at the 1900 Paris Universal Exhibition was a great opportunity which enabled the workshop to win many contracts not only in the canton but far beyond.

While Karl Fleckner was in charge of the administration, Vinzenz Kirsch, who had a solid background as a glassmaker and was a talented draftsman, managed the artistic part. During the first few years, he created several glass cycles, but then, based on his experience with Mehoffer, he preferred to call on young artists from the region who were open to artistic innovation. At the beginning of the twentieth century, the workshop began a successful collaboration with four of them: Raymond Buchs, Fortuné Bovard, Jean-Edward de Castella and Henri Broillet. Usually the workshop would obtain the requests and propose the projects to the artists. Their talent and artistic personality would not only forge the workshop's reputation, but also allowed it to develop a very efficient way of working to respond to many requests.