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## FOREIGN CONTRIBUTIONS TO EARLY TWENTIETH CENTURY STAINED GLASS WINDOWS OF CATALONIA

### INTRODUCTION: ANTECEDENTS

We have often talked about taking up some models from different works. We have seen how some elements of other arts or other stained-glass windows were used by some designers in order to create a new work.

It is an evident fact that neo-Gothic windows were influenced by the Gothic style. At the end of the nineteenth century, a lot of ornamental border designs come from Gothic works. The artistic connections can be at a local level or at a more general one.

Designs of Gothic architecture were copied in windows from the nineteenth and twentieth centuries. Artists chose Gothic canopies and integrated them into neo-Gothic compositions. Some figures were also copied, and some of these from images that were in the same building. This is the case of the *Saint Teclé* stained glass window of Barcelona Cathedral, made by Amigó Studio in 1880 (designed by the painter Agustí Rigalt), which came from an altarpiece of the fifteenth century located in a chapel of the nave.

In this context, six years ago (2011), some artistic windows from the *Vidimus* page of the Great British Corpus Vitrearum attracted our attention. Those masterpieces were in issue 51 of *Vidimus* in an article written by Laura Tempest.<sup>1</sup> The two stained glass windows that were studied date from the eighteenth century. We were surprised because we know another version of the same subject, the composition of which is very similar to the British windows. It is a sketch preserved in Santa Maria del Mar Church, in Barcelona, and it is also from the eighteenth

century. It was a design made for a window of another church of Barcelona, Santa Maria del Pi.

The excellent Baroque researcher Francesc Miralpeix showed us the resemblance between those windows and an engraving (of the seventeenth century) that reproduces an Italian painting by Carlo Maratta (seventeenth century), who worked in Rome and who was the author of the well-known work *Ascension to Heaven of the Virgin Mary*. The engraving, made by Nicolau Dorigny, was very successful, and it was copied in places as far afield as Great Britain and Catalonia.<sup>2</sup>

These facts were the origin of the study of the borrowed images, which leads us to the questions about the windows at the turn of the twentieth century, when the models came not only from other arts and times but also from other countries and recent periods. Now, we are convinced that international collaboration is important for our research, to understand better the local productions, too.

### LOCAL ARTISTS AND FOREIGN CONTRIBUTIONS

Logically, local artists contributed, along with the glass-makers, to the technical and stylistic changes produced in the late nineteenth century, but part of the designs come from other places and some of them were copied from other countries.

There are in Barcelona some works dating back to the middle of the nineteenth century, which were made by

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<sup>1</sup> <https://vidimus.org/issues/issue-51/panel-of-the-month/> [retrieved 1 February 2019].

<sup>2</sup> <http://www.lombardiabeniculturali.it/stampe/schede/Do080-02749/> [retrieved 1 February 2019].





1. William Morris & Co., *Children of Bacchus*, 1906, Westminster. Photo after: *The Studio yearbook of decorative art of 1906*, London, Paris and New York Offices of "The Studio"

European workshops. In fact, two Jules Decoin windows were made for the Barcelona Cathedral (1863) and another in Santa Maria del Mar Church. Maréchal et Champigneulle of Metz also worked in Santa Maria del Mar. Furthermore, the Swiss Georges Müller moved to Barcelona after legal troubles that he had had in his own land.<sup>3</sup> He was one of the agents of change and transformation in the middle nineteenth century windows in Barcelona. On the other hand, Catalan ateliers found their own way and, little by little, they started the first changes that made possible the last great nineteenth century stained glass windows revolution. All these changes were due to initiatives by local artists but also to external influences that came from different directions.

In order to answer the questions about the origin of these models, we have studied the workshops' archives.

Travel and studies were basic elements going to reinforce the knowledge of international techniques and artistic changes. Grants and studies in foreign workshops or schools were relevant ways to import innovations. We remember the case of Frederic Vidal with the Cloisonné Glass.<sup>4</sup> A lot of painters travelled to visit monuments

and study the European works and they created designs to make windows. Italy and France were the first goals of these trips, but Great Britain and Germany also became destinations of the artists.

The International Exhibitions were also relevant, because they were a showcase of new techniques and aesthetics.

But in this paper we would like to discuss another significant way to import models: magazines and image repertoires. We have focused our research on the Rigalt and Granell atelier, whose archive is preserved in the Centre de Documentació of the Museu del Disseny de Barcelona.<sup>5</sup> Rigalt and Granell was one of the most important ateliers of Barcelona at the turn of the twentieth century. In its background workshop (preserved in the Museum) there are materials such as journals, image repertoires and magazine subscription invoices. We can find magazines such as *The Studio*, *Der Moderne Still* (1900–1901), and *Kunstgewerbliches Skizzenbuch* of Anton Seder, about decorative techniques. After 1890, they subscribed to *Dekorative Vorbilder* by Julius Hoffmann. There are woodcuts of repertoires with ornamental and allegorical figures. There are also *Décoration Ancienne & Moderne, Documents d'Atelier, Art et Décoration* (1896–1926), *Deutsche Kunst und Dekoration* (1898–1904) of Alex Koch, the Italian *Modelli d'Arte Decorativa* (Milan) and French repertoires like *L'Ornementation par la plante* (Paris) by M.P.

<sup>3</sup> S. CAÑELLAS, N. GIL, 'Catalan medieval dynasty on stained glass window', *Österreichische Zeitschrift für Kunst und Denkmalpflege*, 66, 2012, no. 3/4: *Dynastische Repräsentation in der Glasmalerei*, pp. 468–477 and A. AYMAR I PUIG, 'Recuerdos de Barcelona. Vidrieras S. Ma. Mar de Barcelona y noticias de algunas personas que han intervenido en la restauración de tan insigne monumento', *El Correo Catalan*, 9, 14, 15 October 1913.

<sup>4</sup> N. GIL and J. BONET, 'Cloisonné glass un fenomen modernista', *Coup de fouet*, 26, 2016, p. 26–37. [http://www.artnouveau.eu/upload/magazine\\_pdf/26\\_a\\_fons.pdf](http://www.artnouveau.eu/upload/magazine_pdf/26_a_fons.pdf) [retrieved 1 February 2019].

<sup>5</sup> N. GIL, *El taller de vitralls modernista Rigalt, Granell & Cia (1890–1931)*, University of Barcelona, 2013 (see: <http://diposit.ub.edu/dspace/handle/2445/54691> [retrieved 1 February 2019]).



2. Rigalt, Granell & Co., *Children of Bacchus*, early 20<sup>th</sup> century, Barcelona, Museu del Disseny, Fons Rigalt. Photo: Barcelona, Museu del Disseny

Verneuil.<sup>6</sup> They knew also the English *Grammar of Ornament*.

Thus, in the Rigalt and Granell atelier, there were a lot of images that come from manuals or repertoires that show ornamental designs and allegorical images and a lot of international magazines and books that reproduce European paintings and windows. All of this helps us to know what the sources of their inspiration were.

Many works of the Rigalt and Granell atelier derived from these images; some of them reinterpreted small elements, but others are new versions of foreign masterpieces or also copies of other works. There are designs that didn't become windows, but in other cases the window was made and some of them have been preserved.

## FOREIGN MODELS

We can see Italian models, like the paintings of Bernardino Luini, a Northern Italian painter from Leonardo's circle. His masterworks are the Passion and Crucifixion fresco at Santa Maria degli Angeli in Lugano.

We talk here about the models based on ancient picture models (sixteenth century). The original masterpieces are *Salome Receiving the Head of St John the Baptist* (Louvre Museum, Paris) and *Herodias* (Galeria degli Uffizi, Florence). In this case it is an interpretation of two pictures

<sup>6</sup> These magazines arrived through the Llibreria Parera, Ronda Universitat, 12, 1<sup>er</sup>, Barcelona; invoices are preserved in Fons Granell de l'Arxiu del Museu del Disseny de Barcelona.

about a similar subject that were used for a window design. The definitive design was a combination of both, but we don't know the appearance of the final window.

Other models come from British works such as the William Morris Studios of Westminster, London. William Morris (1874–1944) and his family established their firm in Westminster, where they worked until the 1950s.<sup>7</sup>

He published some of its works in *The Studio* magazine; some of them had a second life in the Rigalt and Granell atelier.<sup>8</sup> An example of this is *Children and Bacchus*, one detail of which was shown in *The Studio yearbook of decorative art* of 1906 [Fig. 1]. The image was reinterpreted by Rigalt and Granell. This design is preserved in Centre de Documentació of Museu del Disseny de Barcelona [Fig. 2].

Recently, we have located an image on the internet that shows another version of this design. There are the same

<sup>7</sup> More information: [https://stainedglassmuseum.com/collections/74\\_1\\_2.htm](https://stainedglassmuseum.com/collections/74_1_2.htm) [retrieved 1 February 2019] and also: R. COOKE, 'The Other William Morris', *The Journal of Stained Glass*, 24, 2000, pp. 53–59. We appreciate the kind clarifications made by Jasmine Allen about the difference between this workshop and the most famous William and Morris Co. We also thank her for the information she sent us about the mentioned studio.

<sup>8</sup> You can find the magazine at: [https://digi.ub.uni-heidelberg.de/diglit/studio\\_yearbook1906?sid=1dda295edd6269ccbef8ea43931df862&ui\\_lang=eng](https://digi.ub.uni-heidelberg.de/diglit/studio_yearbook1906?sid=1dda295edd6269ccbef8ea43931df862&ui_lang=eng) [retrieved 1 February 2019], and there are an article of some works at: <https://standrewsrarebooks.wordpress.com/2014/06/12/52-weeks-of-historical-how-tos-week-33-the-art-of-stained-glass/> [retrieved 1 February 2019].



3. Rigalt & Granell Co., *The enchanted wood*, early 20<sup>th</sup> century, Barcelona, Museu del Disseny, Fons Rigalt. Photo: Barcelona, Museu del Disseny

images, but we can see the goat legs of the two children. The internet page says it is an Oscar Paterson work.<sup>9</sup>

Another work, this one signed by Oscar Paterson, attracted the Catalan workshop's attention. The Scottish artist was one of the most valued Scottish glassmakers; he was born in Glasgow and specialized in jewellery and stained glass. His works could be seen in domestic interiors in Glasgow but also across the rest of the U.K., and also in Europe, India, and Australia. He published in the same magazine, *The Studio*, a reproduction of the window *The enchanted wood*. There is in the Museu del Disseny de Barcelona the same design, repainted by Rigalt & Granell [Fig. 3].

Ernest Archibald Taylor was born in Greenock, Scotland. There are many of his works in public collections in the United Kingdom. He was an oil painter, watercolourist and etcher, and a designer of furniture, interiors and stained glass.

<sup>9</sup> The image is at: <http://auctions.lyonandturnbull.com/auction-lot-detail/OSCAR-PATERSON-%281836-1934%29-STAINED%2C-PAINTED-AND-LEADED-GLASS/357+++++252+/++141420> [retrieved 1 February 2019].



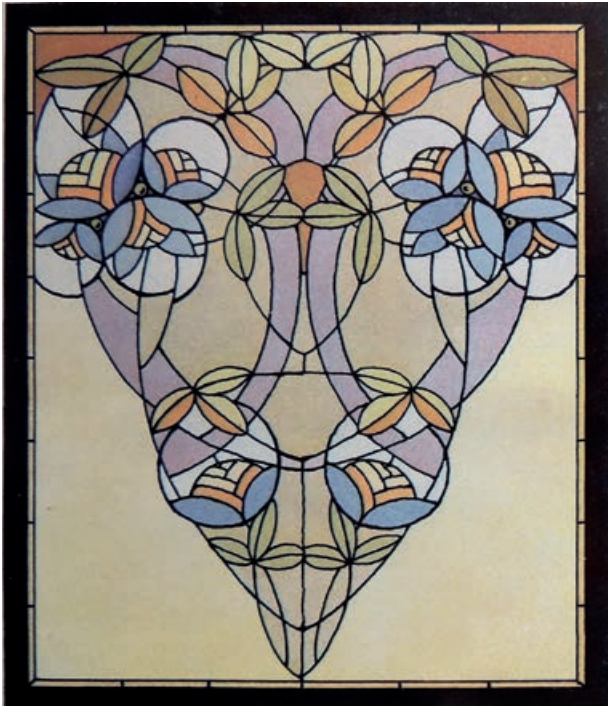
4. Rigalt & Granell Co., *Two red roses across the moon*, early 20<sup>th</sup> century, Barcelona, Museu del Disseny, Fons Rigalt. Photo: Barcelona, Museu del Disseny

One of his stained-glass window designs, of 1904, with the image of a female figure in profile, with a long tunic, located in a meadow full of flowers, was used by Rigalt and Granell as the basis for a new work.<sup>10</sup> At the bottom of the window there is the text, *Cross the moon to red rose*. The original window was designed for the bottom of a house door and it shows only the figure from the waist up and the roses. The window has the title, *Two red roses across the moon*.

The Catalan window has the same central part, but on it there is the complete female figure and a wide space with ornamental motifs [Fig. 4].

René Beauclair, a French painter who contributed with his designs to the Julius Hoffmann publications, was the author of some designs published in *Bunte Verglasungen* from Stuttgart, a book with models designed to be

<sup>10</sup> <https://www.invaluable.com/artist/taylor-ernest-archibald-m17n-qg1szu/sold-at-auction-prices/> [retrieved 1 February 2019].



5. René Beauclair, stained glass design, early 20<sup>th</sup> century. Photo after: M.J. GRADL, R. POCHGA, R. WALDRAFF, R. BEAUCLAIR, G.M. ELLWOOD, P. LANG, R. GEYLING, J. GOLLER, R. BACARD, *Bunte Verglasungen*, Stuttgart, 1904

translated into stained glass windows.<sup>11</sup> The Catalan reinterpretation is in Cassà de la Selva, a small town next to Girona. It is in Can Nadal, a private house that now is part of the local government offices.<sup>12</sup> Those stained-glass windows are located in a door on the first floor and in a window on the staircase. The ornamental designs of these windows come from the same volume [Figs 5–8].<sup>13</sup>

The Hotel Regina designs also derive from this same volume. The building is located in Bergara Street, Barcelona, and its architect was Francesc Recasens. The stained glasses are in four windows. The ornamental designs are repeated twice in symmetrical disposition. These windows are dated 1917 and were made by Rigalt, Granell & Cia. The ornamental motifs are much stylised vegetable forms and flowers. Their designs were provided again by René Beauclair. A reproduction of a preparatory design for this work was found in the Rigalt atelier archives.

In the same volume of *Bunte Verglasungen* there is another design [Fig. 9], in this case drawn by the German

<sup>11</sup> <https://www.musees-midi-pyrenees.fr/encyclopedie/artistes/rene-beauclair/> [retrieved 1 February 2019].

<sup>12</sup> S. CAÑELLAS, N. GIL, D. GRAU, A. VILA I DELCLÒS, A. VILA I ROVIRA, 'Una peça singular i les vidrieres "Art Nouveau" a Can Nadal. La Vitrofanía de Can Trinxeria', *Llumiguia. Revista de Cassà de la Selva*, 76, 2017, no. 768, <https://www.cassadigital.cat/en-paper/675/768-febrer-2017> [retrieved 1 February 2019].

<sup>13</sup> <https://www.abebooks.com/servlet/BookDetailsPL?bi=20217440427&searchurl=sortby%3D17%26an%3Dgradl%2Bm%2Bj> [retrieved 1 February 2019].



6. Rigalt & Granell Co., sewing room window, c. 1906–1907, Girona, Cassà de la Selva, Can Nadal. Photo: S. Cañellas

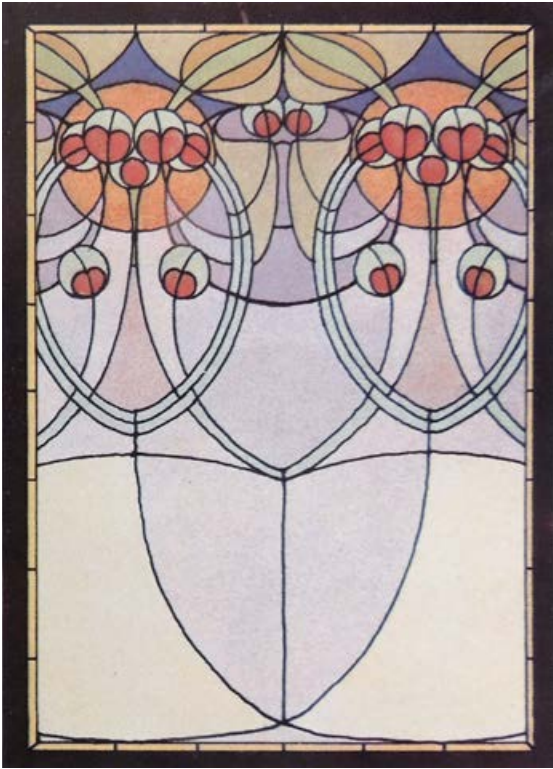
glass painter and graphic artist Josef Goller, who is considered to be a relevant Jugendstil representative.<sup>14</sup> He directed the artistic works of the company that was later called Urban & Goller, in Dresden. In the Catalan version there are small modifications from the original Goller rose bush. We can see it in the windows of the house located at Gran de Gràcia street, 61, Barcelona [Fig. 10].

Urban & Goller was also the atelier responsible for the stained-glass window located in the staircase of the Radebeuler town hall.<sup>15</sup> At the top of the window there is the image of a farmer who is working the land with a plough pulled by a horse. Its design was published in the *Meisterwerke der Deutschen Glasmalerei*, image 78.<sup>16</sup> Maybe a Catalan version of this image was not made because the windows of the Casa Garriga Nogues, were it would have gone, were finally devoted to other designs [Figs 11, 12].

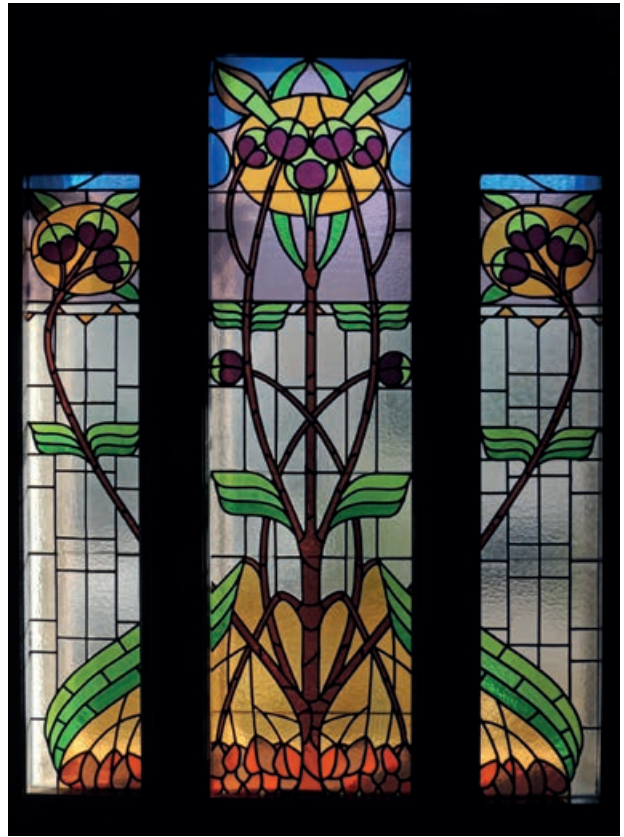
<sup>14</sup> [https://www.revolv.com/main/index.php?s=Josef%20Goller&item\\_type=topic](https://www.revolv.com/main/index.php?s=Josef%20Goller&item_type=topic) [retrieved 1 February 2019]; <https://alchetron.com/Josef-Goller-1220722-W> [retrieved 1 February 2019].

<sup>15</sup> [http://www.wikiwand.com/de/Radebeuler\\_Rathaus](http://www.wikiwand.com/de/Radebeuler_Rathaus) [retrieved 1 February 2019].

<sup>16</sup> <http://libmma.contentdm.oclc.org/cdm/ref/collection/p16028coll4/id/15728> [retrieved 1 February 2019].



7. René Beauclair, stained glass design, early 20<sup>th</sup> century. Photo after: M.J. GRADL, R. POCHGA, R. WALDRAFF, R. BEAUCLAIR, G.M. ELLWOOD, P. LANG, R. GEYLING, J. GOLLER, R. BACARD, *Bunte Verglasungen*, Stuttgart, 1904.



8. Rigalt & Granell Co., staircase window, c. 1906–1907, Girona, Cassà de la Selva, Can Nadal. Photo: N. Gil



9. Josef Goller, stained glass design, early 20<sup>th</sup> century. Photo after: M.J. GRADL, R. POCHGA, R. WALDRAFF, R. BEAUCLAIR, G.M. ELLWOOD, P. LANG, R. GEYLING, J. GOLLER, R. BACARD, *Bunte Verglasungen*, Stuttgart, 1904



10. Rigalt & Granell Co., windows of a private house, 1904, Barcelona, 61 Gran de Gràcia. 1904. Photo: J. Bonet



11. Josef Goller, *Ploughing farm*, carton for a window, Dresden, 1901. Photo after: *Meisterwerke der Deutschen Glasmalerei*, Leipzig, 1903

Hermann Göhler was professor at the Art School of Karlsruhe and a painter who stands out in landscape painting and illustration books.<sup>17</sup> The cover page of the 1901 *Deutsche Glasmalerei Ausstellung* is one of his works.

He drew the *Musengesang* (*Muses singing*) image, number 77 of this same volume. The stained-glass window was made by the painter Otto Vittali, who was born in Offenburg. His father was the stained-glass painter Otto Leopold Vittali, who came from Italy. Otto Vittali had studied at the Art Schools of Karlsruhe and Munich and had worked with the atelier Linnemann at Frankfurt am Main, before taking charge of the family company.

The big gallery of the house located at 582 Gran Via de les Corts Catalanes, in Barcelona, follows the design published in the German volume. It was made between 1902 and 1904 by Jeroni F. Granell [Fig. 13, 14].

The image number 90 of the same volume shows a composition called *Morning and evening* which was drawn by the German painter and graphic artist Auguste Nestler. The engraving images are signed by Auguste Nestler, but in the summary of the volume there also appears the tradesman and craftsman Berthold Welte, who collaborated in the work's creation with her.<sup>18</sup>

In this case the images of the cocks that are crowing or that have finished their day, are out of context and they are converted in isolated elements into a bigger and human landscape. The Rigalt and Granell workshop chose these cocks for two different works. One of them is in the El Pinar House (1902–1904) (architect Enric Sagnier) another in an impressive window located in the dining room



12. Rigalt, Granell & Co. *Plowing farmer*, early 20<sup>th</sup> century, Barcelona, Museu del Disseny, Fons Rigalt. Photo: Barcelona, Museu del Disseny

of the Lleó Morera House (1903–1905) (architect Lluís Domènech i Montaner), both of them in Barcelona. Here, the symbolic cocks of the German design are objects inside a human landscape that take up all the surface of the large window [Figs 15, 16].<sup>19</sup>

Richard Schlein, who was a member of the prestigious atelier of glass in Zittau published in the already cited volume (image number 50) a complex landscape that was used for a new work, today lost. It had been located in the windows of the Heribert Pons House, in Rambla de Catalunya (at present the Economic Department of the Government of Catalonia).<sup>20</sup> The engraving was preserved among the Catalan atelier papers, and it came from the same volume as the preceding images. There is an old photograph that shows the window. However, now there is in their place a stained-glass window from the Bonet atelier, design of Joan Vila-Grau.

The original composition has a lot of the typical elements of this period, where we can find human landscapes with roundabouts, springs and farm animals. In this case we can see one peacock in an architectural landscape that was made by Rigalt and Granell in 1907–1909 [Fig. 17, 18].

<sup>17</sup> <http://www.artnet.de/k%C3%BCnstler/hermann-g%C3%B6hler/2> [retrieved 1 February 2019].

<sup>18</sup> <http://www.ebay.es/itm/Auguste-Nestler-incendio-cromolitografia-1910-/272100153326> [retrieved 1 February 2019]; <http://deacademic.com/dic.nsf/dewiki/162888> [retrieved 1 February 2019].

<sup>19</sup> The first image was also in the Casa Lleó Morera, but it was not preserved and another image of a cock was put in its place. See M. GARCIA MARTÍN, *La Casa Lleó Morera*, Barcelona, 1988, p. 33.

<sup>20</sup> <http://templomablakanno.blog.hu/page/53> [retrieved 1 February 2019].



13. Rigalt, Granell & Co., *Muses singing*, 1902–1904, windows of a private house, Barcelona, 582 Gran Via de les Corts Catalanes. Photo: A. Vila i Delclòs



14. Hermann Göhler and Otto Vittali, *Muses singing*, Karlsruhe, 1901. Photo after: *Meisterwerke der Deutschen Glasmalerei*, Leipzig, 1903

The last work that we want to discuss from *Meisterwerke der Deutschen Glasmalerei* is a design by Johan Albert Lüthi.<sup>21</sup> He was a Swiss architect and glass painter who moved to Frankfurt in 1880 in order to work with Jonas Mylius and Alfred Friedrich Bluntschli in their architectural studio before he opened his own atelier, which attained a great deal of prestige.

<sup>21</sup> [http://www.wikiwand.com/de/Johann\\_Albert\\_L%C3%BCthi](http://www.wikiwand.com/de/Johann_Albert_L%C3%BCthi) [retrieved 1 February 2019]. See also J. VILA-GRAU, F. RODON, *Els vitrallers de la Barcelona Modernista*, Barcelona, 1982, p. 76.

The engraving number 18 of the German volume is a Saint George drawn by Johan Albert Lüthi. The Catalan version is in the chapel of Palau del Marquès d'Alella (Casa Muñoz Ramonet), in Barcelona. The background is made of colourless glass and the architectural features aren't the same structure of the original design, but the image of Saint George is the same that we can see in Lüthi's design.

The same image is also found in the chapel of Almu-daina of Mallorca, done by an unknown author, but which can be attributed to the Rigalt atelier. The model is the same and the Mallorca version is more faithful to the original [Fig. 19, 20].

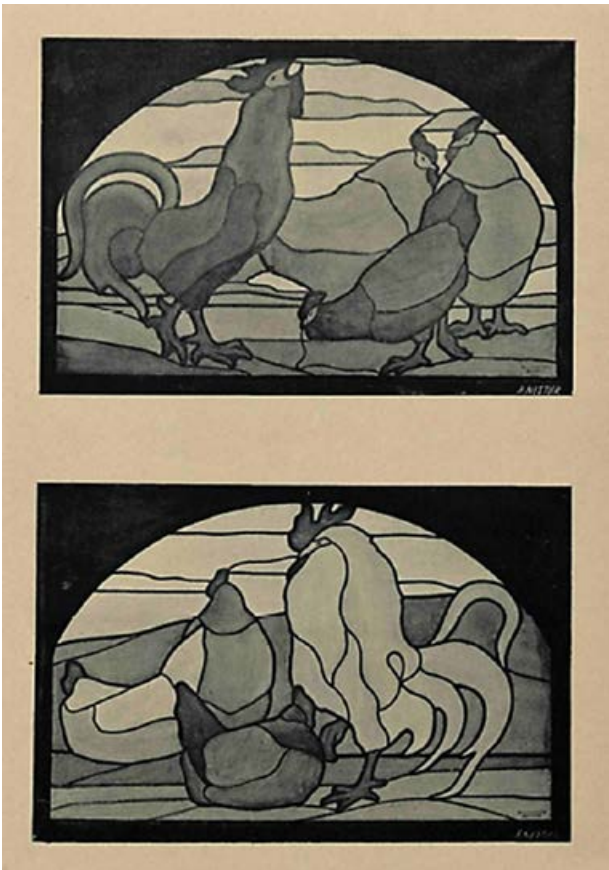




15. Rigalt, Granell & Co., Windows of Casa Lleó Morera, Barcelona, 1903–1905, archival image, c. 1908. Photo after: M. GARCIA, *La Casa Lleó Morera*, Barcelona, 1988



17. Richard Schlein, *Garden with pond, right ascending rocky terrain, well with peacock and a round temple, Zittau, 1901*. Photo after: *Meisterwerke der Deutschen Glasmalerei*, Leipzig, 1903



16. Auguste Nestler and Berthold Welde, *Morning and evening, Karlsruhe, 1901*. Photo after: *Meisterwerke der Deutschen Glasmalerei*, Leipzig, 1903



18. Rigalt, Granell & Co., design for a Window of Heribert Pons House, 1907–1909, Barcelona, Museu del Disseny, Fons Rigalt. Photo: Barcelona, Museu del Disseny



19. Albert Lüthi, *Saint George Stained glass window*, Zurich, 1901. Photo after: *Meisterwerke der Deutschen Glasmalerei*, Leipzig, 1903

The German painter Robert Julius Beyschlag, who was connected with the Münchener Akademie, is the author of lyrical images where women with sensitive gestures are taking care of children or walking.<sup>22</sup>

A lot of woodcuts of his pictures were made at the turn of the twentieth century. Among them is *Spaziergang* (Walk), which was published in 1900 in the *Galerie Moderner Meister* in Munich.<sup>23</sup> In it, there is a well-dressed woman who is walking along a forest road while gathering flowers.

The Catalan version is on the main stairway of the Maria Robert House (at 684 Gran Via, Barcelona). The building was built between 1888 and 1890 and was

<sup>22</sup> <https://www.invaluable.com/artist/beyschlag-robert-julius-zklgg-b69ia> [retrieved 1 February 2019].

<sup>23</sup> <http://www.artnet.com/artists/robert-julius-beyschlag/a-lady-picking-flowers-in-a-landscape-lXBkhaX6qSywRtQYhqzLzQ2> [retrieved 1 February 2019].



20. Antoni Rigalt & Co., *Saint George*, Barcelona, 1903, Chapel of Palau del Marquès d'Alélla, Muñoz Ramonet House. Photo: N. Gil

commissioned by Emília Artés. The architect was Salvador Vinyals i Sabaté [Figs 21, 22].<sup>24</sup>

In the Catalan stained-glass windows, there is the same woman that we can see in the German painting. There is a balustrade behind her and in the background there is a garden with flowers and a tree. The rural walk is here an urban item; she is at home, and she doesn't have the bouquet of wildflowers, but the sensitive gesture remains and the result is a stained-glass window of excellent quality that many researchers attribute to the Buxeras and Codorniu atelier. But this atelier was founded in 1905, and the building had been built some years earlier. In addition, a woodcut of this painting was found in the Rigalt and Granell atelier. For these reasons, we think the proper attribution is to Rigalt and Granell.

<sup>24</sup> See: M. GARCIA-MARTIN, *Vidrieras de un gran jardín de vidrios*, Barcelona, 1981, p. 36.



21. Rigalt & Granell Co., Staircase window in Maria Robert House, 1888–1890, Barcelona, 684 Gran Via. Photo: J. Bonet



22. Robert Julius Beyschlag, old photograph of *Walk*, late 19<sup>th</sup> century, private collection. Photo: Barcelona, Museu del Disseny

The German painter Walter Thor (1870–1929), a portraitist and illustrator who lived in Munich, was a member of the *Jugend* magazine and the author of many advertising posters. Rigalt, Ganell & Co. acquired the reproduction



23. Rigalt & Granell Co., *A la recherche du contact*, 1904, The Hague, Louwman Museum. Photo: D. van Rijswijk

rights of it in 1904 and two years later, they made the window. It is in the Museum Louwman in The Hague, Holland, which exhibit cars and elements of the automobile industry.<sup>25</sup> The windows, with the double-meaning title, *Looking for a great contact*, is signed 'Granell Rigalt & Cia, Barcelona'. There isn't the big poster in the background with the printing company and we can see some changes in the figures in the forefront [Fig. 23].

We have a vast and varied range of German examples, but there are also models from other countries. In a Catalan private collection there are some images signed by the Czech painter František Urban, who studied at the School of Applied Arts in Prague.<sup>26</sup> He created a lot of religious masterpieces; his works includes the stained glass windows of Saint Barbara at the Saint Ludmila Church (Prague) where is found one of the images that we can see in the designs preserved in Catalonia.

The image on the design is Saint Barbara and is the same that we can find in Saint Ludmila Church. By

<sup>25</sup> <https://www.louwmanmuseum.nl/> [retrieved 1 February 2019].

<sup>26</sup> <https://fineartamerica.com/products/angel-frantisek-urban-framed-print.html> [retrieved 1 February 2019]; <http://www.patriksimon.cz/autori-detail/frantisek-urban/160/> [retrieved 1 February 2019]; You can see the image of Saint Barbara in the Saint Ludmila Church of Prague at: <https://www.shutterstock.com/nl/image-photo/prague-czech-republic-september-04-2014-234635977?src=e6qv4Ud4eKrjOQYrJaVuWg-1-73> [retrieved 1 February 2019].



24. František Urban, design of stained glass window of St. Ludmila Church in Prague, Barcelona, 1889, private collection. Photo: N. Gil



25. Rigalt, Granell & Co. *Saints Helena and Henricus*, early 20<sup>th</sup> century, Barcelona, Museu del Disseny, Fons Rigalt. Photo: Barcelona, Museu del Disseny

contrast, the Rigalt and Granell design shows a Saint Helena. Portrayal of a different saint entailed changes in the attributes, and she has a cross instead of a tower, but is the same image [Figs 24, 25].

We would like to end this paper with the Czech painter and graphic artist Alphonse Mucha (1860–1939), who designed posters, jewellery, carpets, wallpapers, and stamps and created sets and costumes for the theatre.<sup>27</sup> As is usual in his works, women float through a landscape full of vegetation. Made in 1896, they are allegorical images of

seasons, in this case summer and autumn. The Catalan stained-glass windows, of 1903, were also made by the Antoni Rigalt & Cia atelier and now are located in a private house in Santander.

## CONCLUSION

We have seen examples that come from international designs. These represent only one small part of the Rigalt and Granell production, but it is important to see the Modern concept that dominates the stained glasses in private houses, while the glass in churches remained neo-gothic in style.

<sup>27</sup> <https://www.laimprentacg.com/alfons-mucha-mucho-mas-que-el-cartelista-del-art-nouveau/> [retrieved 1 February 2019].

It is relevant to see the great mobility of stained-glass artists throughout Europe and North America. They travelled in order to get to know pieces and European techniques or to participate in exhibitions. The absorption of the international models that they applied in their designs came from different sources. We want to highlight the importance, for the Catalan workshops' business, of acquiring European and American magazines and repertoires because they gave modernity to the pieces and made it possible to for the workshops to adapt their production to the tastes of their customers.

These models were sometimes copied, and others came from the local painters and architects who offered images that were combined in the workshops in order to make new stained-glass windows. Travel, magazines, repertoires, collaboration of workshops with painters and architects: these made possible a rich range of styles and techniques in the Catalan stained-glass windows of the early twentieth century.

Finally, it must be said that we have wanted to discuss these stained glasses, these reinterpretations, to emphasise the importance of international relations in order also to understand local productions.

## SUMMARY

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FOREIGN CONTRIBUTIONS IN EARLY  
TWENTIETH CENTURY STAINED GLASS  
WINDOWS OF CATALONIA

Keywords: stained glass, Modernism, Rigalt&Granell, Catalonia

This article aims to show how some Catalan designers of the early twentieth century used certain elements of the European arts to create new stained glass windows.

It is an evident fact, that neo-Gothic windows were influenced by the Gothic style. Also, some baroque windows took up some models from different works of other arts, but in the nineteenth century, this phenomenon was more frequent. There are in Barcelona some windows dating back to the nineteenth and early twentieth centuries, made by Catalan workshops, especially by Rigalt and Granell, the designs of which come from European works.

These represent only one small part of Rigalt and Granell's production, but it is important to see the Modern concept that dominates stained glass in private houses, while in churches the neogothic style remained.

The absorption of the international models that they applied in their designs came from different sources. We want to highlight the importance, for the Catalan workshops business, of acquiring European and American magazines and repertoires because they give modernity to the pieces and make it possible to adapt their production to the tastes of their customers.

It must be said that we have wanted to speak about these stained-glass windows, these reinterpretations, to emphasize the importance of international relations to understand also local productions.