

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

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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.