

1. Kirsch & Fleckner's letter to the committee of the collegiate church of St Nicholas, Fribourg, 15 June 1895. Photo: Vitrocentre Romont (archives Kirsch & Fleckner)

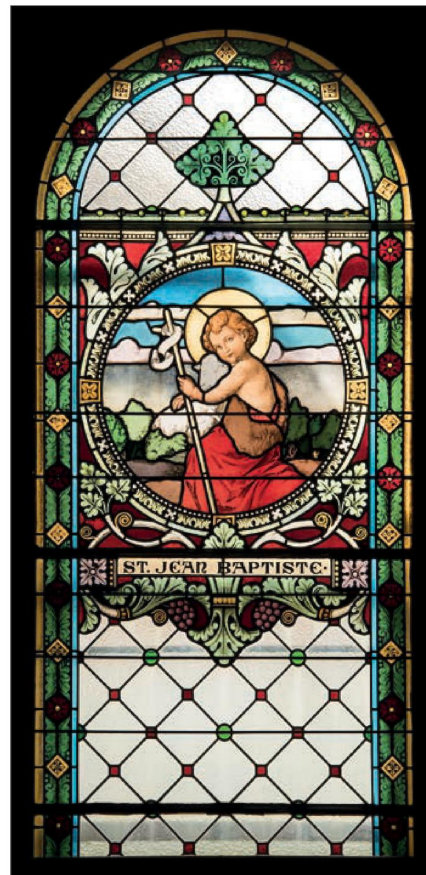
providing high-quality work.<sup>3</sup> Despite the lack of experience and the youth of the workshop this proposal was accepted and Kirsch & Fleckner were put in charge of making the stained-glass windows that were created by Józef Mehoffer for the cathedral, a huge work that continued over almost 40 years.<sup>4</sup> This letter, written one year after the opening of the workshop, is essential to understanding the workshop's history, because it lays down the foundation for its functioning. Until Vinzenz Kirsch's death in 1938, the atelier worked mainly with self-employed artists, who designed preparatory drawings for stained-glass windows the workshop was ordered to make. Looking at the total number of creations from the workshop, only a few of the works were designed by Vinzenz Kirsch, and most of them were created during the first years of their activities. We could assume that very quickly, the two young bosses understood the issues they had to consider. At the beginning of the twentieth century, stained-glass creation found itself at a crossroads. Mehoffer's stained-glass windows had opened up new artistic possibilities, and the Kirsch & Fleckner workshop understood that they were following a path they could not take alone.

<sup>3</sup> H. VON RODA, *Die Glasmalereien von Józef Mehoffer in der Kathedrale St. Nikolaus in Freiburg i. Ue.*, Bern, 1995, p. 49.

<sup>4</sup> *Ibidem*, p. 11.



2. Raymond Buchs and Kirsch & Fleckner, *St. John the Baptist and lamb*, 1897, Überstorf (Fribourg), church of St John the Baptist. Photo: Vitrocentre Romont (archives Kirsch & Fleckner)



3. Raymond Buchs and Kirsch & Fleckner, *St. John the Baptist and lamb*, 1911–1913, Onnens (Fribourg), church of St Andrew. Photo: Vitrocentre Romont, H. Fischer