

Max Ingrand (1908-1969) : atelier de vitrail dans la France du XXe siècle

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Thesis

Summary

Résumé

Max Ingrand (1908-1969) fut l'un des maîtres verriers français les plus célèbres du XXe siècle. Après ses études à l'École nationale des arts décoratifs, il entre en 1927 dans l'atelier de Jacques Gruber (1870-1936). Dès 1931, il commence une carrière personnelle de maître verrier décorateur et réalise de nombreux décors civils en glaces gravées. Il crée les vitraux de l'église Sainte-Agnès de Maisons-Alfort et participe au projet des verrières de la nef de Notre-Dame de Paris qui sont présentées au pavillon pontifical de l'Exposition de 1937. Mobilisé en 1939, il reste cinq ans prisonnier dans un Oflag en Allemagne. A son retour, il devient l'un des verriers les plus actifs des chantiers de la reconstruction où il réalise notamment l'ensemble monumental de l'église d'Yvetot. Le service des Monuments historiques lui confie des chantiers prestigieux : cathédrales de Rouen, de Beauvais, de Saint-Malo, de Strasbourg, chapelles des châteaux de Blois, d'Amboise, de Chenonceau, églises de La-Charité-sur-Loire et des Jacobins de Toulouse. Au milieu des années cinquante, sa notoriété lui vaut des commandes importantes à l'étranger, notamment aux États-Unis, au Canada et en Amérique du sud. Il poursuit parallèlement une œuvre de décorateur et de designer. Il assure pendant treize ans la direction artistique de la firme italienne Fontana-Arte pour laquelle il crée de nombreux modèles de luminaires. Il participe au décor de paquebots parmi lesquels le Normandie et le France. Il conçoit des fontaines lumineuses, notamment pour les Champs-Élysées à Paris. Dans ses dernières années, il réoriente sa carrière vers l'architecture d'intérieur et l'éclairage. Il meurt brutalement en 1969, peu après avoir confié la direction de son atelier à son collaborateur Michel Durand.

Summary

Max Ingrand (1908-1969) was one of the most famous French glassmakers in the twentieth century. He studied at the National School for Decorative Arts and joined Jacques Gruber's studio (1870-1936) in 1927. He began his own career as a glass designer in 1931 and produced many engraved glass decorations, both in public and religious buildings. He created the stained glass windows of Saint-Agnes Church at Maisons-Alfort and took part in the project of the windows executed for the nave at Notre-Dame de Paris, which were first displayed inside the papal pavilion of the 1937 Exhibition. An officer in the French armed forces in 1939, he was made a prisoner and jailed for five years in a camp in Germany. When he returned home, he became one of the most active glassmakers in the whole country, being involved in the reconstruction effort and working, in particular, to the project of a monumental church in Yvetot (Normandy). He was part of prestigious projects led by the French Heritage in cathedrals (such as Rouen, Beauvais, Saint-Malo and Strasbourg), in castles (such as the chapels of Blois, Amboise, Chenonceau), in churches (such as La Charité-sur-Loire and the Jacobins in Toulouse). Due to his fame, he won a large amount of orders abroad in the mid-fifties, especially in the United States, in Canada and in South America. He acted at the same time as a decorator and a designer. He was, for instance, an art director for thirteen years at the Fontana Arte, a big design

company in Italy, and created many lighting fixtures for them. Before and after World War II, he was involved in the decoration of liners as important as the Normandy and the France. He also designed lit fountains in public spaces, the best known being along the Champs-Élysées in Paris. He had to change career dramatically in his late years and stopped glassmaking. He then specialized in architectural design and lighting fixtures. He died suddenly in 1969, a few months after he had passed his workshop on to his associate Michel Durand.

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