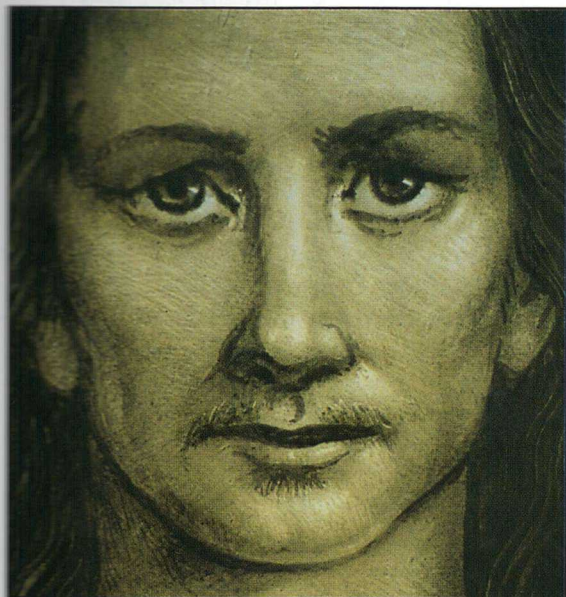


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Cover Story

The Enigmatic Von Gerichtens

by Helene Weis

Page 283

A look back at the life and stained glass work of Ludwig Von Gerichten, a founding member of the SGAA.

Cover Photograph: *The Visitation*, from the Shrine of the Sacred Heart in Washington, D.C. This window was fabricated between 1922 and 1924 in Von Gerichten's Munich studio.

Special Features

- Page 293** **The Tariff Question Revisited.** An in-depth look at one of the key reasons for the creation of the Stained Glass Association of America—tariff laws concerning stained glass imported into the United States in the early part of the century.
- Page 306** **The History of Protective Glazing.** This is the second part of *Stained Glass Magazine's* look at Inspired Partnerships landmark study of protective glazing.
- Page 317** **So You're Going to be a Stained Glass Man!** Reprinted from the Winter 1949-1950 issue of *Stained Glass*, this letter from "an Old Hand" to an apprentice offers sometimes amusing, sometimes biting advice which is still relevant almost fifty years after it was written.

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RICHARD H. GROSS, Editor

KATHERINE E. GROSS, Business Manager

EDITORIAL AND ADMINISTRATIVE OFFICES

6 SW Second St., Suite #7
Lee's Summit, MO 64063-2352
(800) 438-9581
(816) 524-9313
(816) 524-9405 (fax)
E-Mail Address: sgmagaz@kcnet.com

FRANK W. KRESEN, Copy Editor
VIRGINIA C. RAGUIN, Historical Consultant
LELAND A. COOK, Photographic Consultant

KIRK D. WEAVER, Controller

HELENE WEIS, Associate Editor
778 South Fifth St.
Philadelphia, PA 19147
(215) 247-5721

ARTHUR J. FEMENELLA, Contributing Editor
3 Brighton Court
Annandale, NJ 08801
(908) 735-6840

PUBLISHING CONSULTANTS

Gumbinger Media Service, Inc.
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(816) 468-4400

PUBLISHER

Stained Glass Association of America
P.O. Box 22642
Kansas City, MO 64113
(816) 333-6690/(800) 888-7422 (SGAA)
fax: (816) 361-9173
e-mail: sgaofa@aol.com

The Tariff Question Revisited:

The Impetus for the Formation of the SGAA

William Serban

The establishment of the Stained Glass Association of America (SGAA) is directly linked with the issue of protective tariffs, that is, taxes on goods coming into the country which are designed to enable the fledgling stained glass industry to become established in the United States. The "tariff question," as it was called in the nineteenth century, pitted U. S. stained glass studio owners and workers against European stained glass studios, importers, church officials and American artists. In retrospect, the history of the tariff question reveals several interesting general factors about the U.S. stained glass industry that are often overlooked by art historians:

- By the mid-nineteenth century, U.S. stained glass workers joined decorative artists such as wrought-iron and mosaic makers in proclaiming their work as the equal of their European counterparts and sought tariff protection against what was perceived as unfair labor and apprenticeship practices.

- U. S. stained glass studio owners disagreed strongly with U. S. painters and sculptors on the tariff question, with the latter groups opposing tariffs because they wanted access to fine European art as a model for their own work.

- In the nineteenth century, luminaries like Louis C. Tiffany and John La Farge split with stained glass makers by advocating duty-free art. By the twentieth century, Tiffany and La Farge supported protective tariffs for stained glass.

In addition to the fact that stained glass was one of the earliest art forms to manifest independence from European dominance, U.S. stained glass workers proved equal to the task of playing the game of tariff politics. From the first appearance of stained glass on the tariff schedule in 1842 to the present, the focus of attention for tariff issues has constantly shifted among American governmental institutions on the political merry-go-round. The earliest days of the tariff question involved Congress and the bureaucracy, specifically the Customs Bureau. In the twentieth century, the Executive Office of the President has played a greater role, although Congress continued to keep its finger in the tariff pot. Completing the tour of governmental institutions, the U. S. Supreme Court managed to become involved by hearing a case in 1892 about stained glass tariffs.

The political legacy that remains is a record of stained glass studio owners, designers and workers—most of whom were SGAA members or officials—seeking redress by:

- Testifying before Customs Bureau officials about the enforcement of tariffs on stained glass

- Writing, calling and giving testimony to congressional committees and elected representatives about stained glass tariffs

- Writing, calling and submitting written evidence to U. S. presidents in order to support tariff legislation and enforcement

- Submitting legal briefs and being cross-examined before the Supreme Court about the tariff question

In retrospect, the history of the tariff question reveals several interesting general factors about the U.S. stained glass industry that are often overlooked by art historians.

The Tariff Question: Background

Before the formation of the SGAA, domestic stained glass studios had faced more than half a century of competition from Europeans (primarily the Germans, French and British) for the lucrative market of American churches, homes and office buildings. Struggling to gain a foothold in the marketplace, stained glass makers of the nineteenth and early twentieth centuries shared the bitter national dissent over the nation's tariff policy with the large industries such as steel, cotton and sugar. The overriding issue was whether the federal government should tax imported goods in order to protect American industries who were not as efficient. The economic rationale for this policy was that the benefits of employment resulting from protecting nascent industries offset the higher consumer prices for these commodities. The United States never fully answered the tariff question during this era. Tariff rates frequently rose or fell with the change of political parties at election time. Special-interest groups on both sides of the issue had to be constantly vigilant so that opportunities were seized immediately to gain ground or avert losses.

Stained glass is a perfect example of the topsy-turvy U.S. tariff policy. The stained glass industry first received specific tariff protection in 1842, when imports were listed as taxable at a rate of 30% of value.¹ Over the next 40

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years, stained glass tariffs were amended twice from a low of 24% in 1857 to a high of 40% in 1864.² In 1883, Congress said yes to both sides of the tariff question by raising stained glass rates to 45% and by passing a provision for duty-free entry of windows intended for religious institutions. Since 1883, debate rages, even today, over the extent and application of religious exemptions for imported stained glass windows. From 1883-1934, stained glass tariffs were changed six times from a low of 30% to a high of 60%. The Reciprocal Trade Agreement Act of 1934 briefly ended direct congressional involvement with tariffs and instructed the president to negotiate rates with individual countries.

Leading the tariff debate for duty-free stained glass were European studios and their allied importers. Records show infrequent direct lobbying by the European stained glass studios. Occasionally a statement by the Franz Mayer Company or F.X. Zettler firm of Munich, Germany, appears in testimony. More often the German studios retained New York law firms in order to fight their tariff battles. There is some evidence of direct British lobbying in the early tariff struggle and French involvement in the 1950s and 1960s. Mostly, pressure for duty-free stained glass came from import firms. This is because the import agents had to deal with the tariff issue at the Custom House as the windows were assessed a tax before entry into the U.S. When testimony was forthcoming, European studios and importers hammered home the point that the quality of imports far exceeded the American product. The lobbying strategy was to suggest to legislators that the tariffs bolstered a poor product and denied Americans access to the highest form of artistic endeavor.

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However, European studios and importers did not need to exert much effort on behalf of tariffs, because they had a strong ally and advocate in the halls of Congress through the active involvement of the American clergy. Although the Protestant denominations were a presence, the primary supporter of duty-free stained glass was the Roman Catholic Church. America's first Catholic cardinal, Rev. James C. Gibbons, was a long-standing activist in the cause of tariff reduction. Gibbons and most American clergymen firmly believed that the best art was produced by the established glass houses of Europe. Thus, any art works that were to reflect on the Deity and adorn cathedrals and churches must originate from the highest level of artistic proficiency.

As a result, Roman Catholic prelates frequently petitioned members of Congress for low tariffs or duty-free entry on religious articles and decorative works. These petitions pointed out the financial hardship the tariffs imposed on clergymen and their congregations engaged in building and decorating churches. The strategy was to influence Congress to expand the free list of art works for religious and educational institutions by declaring stained glass as a painting. In fact, clergymen referred to stained glass as "painted" glass in order to promote the idea that it is painting eligible for duty-free entry. Since it was a long-standing policy of Congress to support artistic, cultural, religious and antiquarian interests with a free list, the addition of stained or painted glass was seen by the clergy as merely correcting an omission in the existing law. Church officials were careful not to ask for duty-free entry of non-religious or educational art works so as not to offend American workers. However, stained glass windows for churches comprised 60-80% of the American market.

Cardinal Gibbons was particularly effective in soliciting petitions to Congress from the clergy. He also commanded considerable influence in governmental circles. It was through his insistence in the gravity of the tariff question over stained glass that the U.S. Supreme Court saw its way to cut through the normal two-to-three-year docket to hear the case of *United States v. Perry* only six months after the Circuit Court's decision.³

The case of *United States v. Perry* is the only case in U.S. history involving stained glass to reach the Supreme Court. The case itself is a classic example of the confusion

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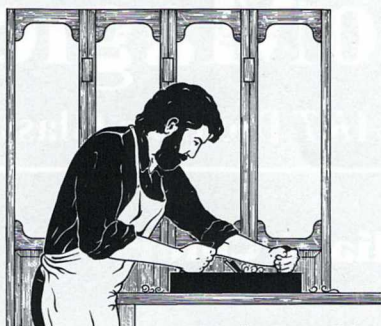
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that arises when Congress passes laws that are ambiguous and the conflict that results when executive-branch agencies must exercise discretion in the face of competing interests. The case arose out of the importation of stained glass windows containing representations of saints and biblical subjects. The windows originated from Germany and were being imported by the firm of Perry & Ryer for the Convent of the Sacred Heart in Philadelphia, PA. The *S.S. Rugia* arrived in the Port of New York November 24, 1890, and Customs officials immediately assessed a 45% tariff on the windows.⁴

Perry and Ryer appealed to the U.S. Board of General Appraisers, the appeals board established for disputes over tariff assessments. At the Appraisers' hearing, several prominent stained glass makers testified, including



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Charles and Richard Lamb, Edward Colgate and John Morgan. The Board upheld the assessment, and the importers carried the issue to the U.S. Circuit Court of Appeals. The Circuit Court, after hearing elaborate arguments, reversed the decision of the Board of General Appraisers.⁵

After intervention by Cardinal James Gibbons, the Supreme Court agreed to hear the appeal by the Treasury Department (the parent agency of the Customs Bureau). In its decision, the Supreme Court ruled that stained glass was not a fine art and therefore not eligible for duty-free status according to the 1890 tariff act. In a carefully worded decision, the Court held that stained glass was an "object of art" and therefore was more suited to tariff treatment for tapestries than fine paintings or sculpture. Thus, the Supreme Court reversed the Circuit Court and ordered that the tariff stand.

The tariff debate was equally acrimonious within the American arts and crafts community. On the one side, the fine arts community—representing most American painters and sculptors—supported the tariff policy of "free art." This meant that custom duties should not be levied on imported works of art. The thinking was that because the world's best art was produced in Europe, high tariffs discouraged American importation of quality art, and this forced domestic artists to bear the expense of traveling abroad in order to observe good work. This "free art" movement, spearheaded by Kate Field of the National Art Association, numbered among its adherents such

notables as Albert Bierstadt, Charles Meritt Chase, Thomas Eakins and Augustus St. Gaudens.⁶ Also among this elite group were the names of three stained glass luminaries: Maitland Armstrong, John La Farge and Louis Comfort Tiffany.⁷

Essentially, Congress supported the free-art concept but treated stained glass as a special case. In 1868, the pastor of the First Church Society of Boston petitioned the Boston Custom House and later the U.S. Senate Finance Committee to waive the tariff on the British stained glass windows ordered for a new church.⁸ The windows had an estimated value of between \$10,000 and \$15,000. In his request, the pastor reasoned that allowing these windows to enter duty free would "raise the standard of taste in matters of art" and would supply a good model to "improve manufactures of that character in the United States." In a stinging response, the Finance Committee report stated that Europeans "are generally impressed with the idea that Americans have a false taste" and they might consider "offering us works of gaudy and meretricious style rather than of the purest and best examples of art or workmanship."⁹ Thus, there would be no guarantee that the quality of art would be raised by importing stained glass; the committee denied the request.

The Senate report did acknowledge that religious and cultural societies were permitted by Congress to receive duty-free works of art. However, the report specifies sculpture, paintings, books, maps and antiquities as more in line with congressional intent. Thus, free art and stained glass were initially viewed by members of Congress as exclusive issues. The failure of the American stained glass industry to cite this 1868 statement of congressional intent was a serious omission.

In opposition to the "free art" movement of the fine arts community were most American stained glass studios. These studio owners contended that the domestic stained glass industry already equaled the quality of the European product. What kept the American stained glass producers from economically surpassing their European counterparts were the threefold disadvantages of 1) the tariff duties Americans paid on sheet glass, whiting and other raw materials available only from Europe, 2) the higher American standard of wages needed to pay studio personnel and 3) the European apprenticeship system that provided extensive "free" labor.

The apprenticeship system was singled out by Americans as particularly disadvantageous because it required young workers to serve a number of years without monetary compensation in exchange for their stained glass training. Given these factors, the Americans contended that the indigenous stained glass industry was doomed to extinction without tariff protection.

The American stained glass industry, therefore, vigorously supported what was then the Republican Party position favoring high-tariff protection over the Democratic Party's stance on free trade. As the political winds blew in the direction of major tariff revision, stained glass studio owners and workers demonstrated surprising political aplomb at lobbying, petitioning and producing dozens of pages of testimony before congressional committees. Eventually spokesmen for stained glass protectionism became adept at meeting in smoke-filled rooms, mobilizing letter-writing campaigns and gathering statistics to

substantiate position statements made before political leaders such as William McKinley, Nelson Dingley, Oscar Underwood and Reed Smoot, each of whom sponsored significant tariff-revision bills.

The Stained Glass Lobby: 1842-1903

The development of a stained glass lobby in the nineteenth century was fragmented and achieved mixed results. The scope of political activity to influence tariff legislation was either single-studio, local or regional in scope. In most instances, a stained glass studio owner and his workers would take time to write Congress or visit a legislator. As time went on, several studios from a given city would send a petition, or regional studios would join in a political effort. In the New York, Pennsylvania and New Jersey area, however, there were efforts to form a regional association in order to present a more systematic lobbying effort.

One of the first examples of the single-studio lobby occurred in 1864. During this time Congress was reviewing legislative proposals to raise tariffs. On record with the U. S. House Ways and Means Committee is a petition from the Charles Belcher Co. of New York City.¹⁰ In the petition, Mr. Belcher listed the impact of tariffs on the imported materials he used in his stained glass work. He noted that tariffs on completed works by foreign studios would make his business more viable. Included in his petition were two samples of enameled glass approximately two inches wide by four inches in length to illustrate the quality of work that American studios could produce.¹¹ While there is no indication of the direct impact of Mr. Belcher's petition, it must have had some influence since the Congress voted to increase tariffs on stained glass from 30% to 40%.

An instance of lobbying by a city consortium of stained glass studios occurred in 1890 through the efforts of Wm. Coulter and Son of Cincinnati. Mr. Coulter circulated a petition from the "Glass Stainers of Cincinnati" to Ohio Senator John Sherman in order to bring to his attention a "nugatory" tariff decision by the U.S. Attorney General.¹² The petition was signed by Coulter, representing 20 employees; Vollmer, Toomer & Marx with 24 workers; The Boura Art Stained Glass Works and its staff of 30



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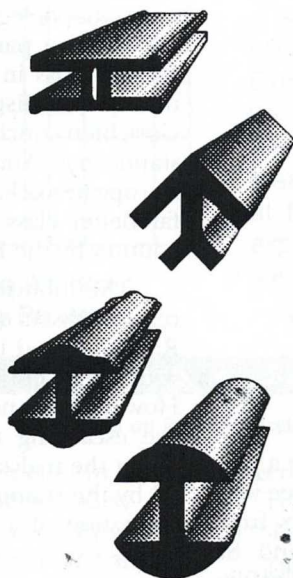
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people; and The Artistic Glass Painting Co. and their 25 employees. Coulter notes in his petition that Cincinnati studios cannot compete with foreign work because "[w]ages in Europe are one-half what is paid in this country, wages form nine-tenths of the cost of the work and we pay a duty on raw material and antique glass, 30 to 60 per cent." Coulter laments that "[w]ith all these disadvantages against us, the finished article is allowed to come in duty free."

The final lobbying strategy was the formation of regional associations in order to present petitions to Congress from a broad cross-section of firms from multiple cities and states. In the 1880s and 1890s, there is evidence of lobbying by several stained glass associations that

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pre-date the SGAA. For instance, in 1888 there was a petition to the U. S. House Ways and Means Committee with the signatures of nearly 200 stained glass workers from New York, New Jersey, Cincinnati, Chicago and St. Louis.¹³ Although the workingmen gave no formal affiliation, the number of signatures and variety of cities caused Congress to take notice.

Formal associations of stained glass workers are also in evidence. In 1894, Senator Henry Cabot Lodge, a member of the Senate Finance Committee, received a petition from The Glass Stainers and Lead Glaziers Protective Union of New York City.¹⁴ President James Carchic asked that stained and painted glass be stricken from the free list in the Wilson Tariff Bill under consideration. Another petition was sent that same year to the House Ways and Means committee from The United Stained Glass Workers of New York. Again, the thrust of the petition was to keep stained glass off the free list. The organization's president, Francis Lathrop, included a table of wages per week comparing the United States and foreign wages. In the table, the following firms are specifically mentioned: Mayer & Co., Munich; Zettler & Co., Munich; Westphal, Berlin; Hernsdorf, Berlin; Schneider & Schatz, Cologne; Varble & Larzh, Dusseldorf; Frankreich, Belgium; and Heaton, Butler & Bayne, London.

Lathrop pointed out that an entry-level glazier making \$18-20 per week in the United States exceeded the highest-paid figure painters at Mayer & Co., who made only \$10-14 per week. American figure painters were quoted as making \$25-35 per week at that time while a European glazier made between \$4 and \$9 per week.

During the 1890s, there is evidence of the growing involvement of several key stained glass makers who eventually helped establish the SGAA: James Lamb, John Morgan and Ludwig Von Gerichten. Messrs. Lamb and Morgan signed petitions in 1894¹⁵ and 1897¹⁶ seeking tariff protection and removal of stained glass from the free list. The 1897 petition is on behalf of 14 studio owners from New York, Philadelphia and Buffalo. They claimed in their petition that "[w]ith a fair protection, which we are justly entitled to, the beautiful art of making stained glass windows would become a flourishing industry and give employment to a large number of designers, painters and skilled workmen. Without this protection our business must languish and will fall entirely into the hands of foreign manufacturers."

Ludwig Von Gerichten, the first editor of *The Stained Glass Quarterly*, wrote long and detailed letters to his congressional delegation. One letter to William McKinley in 1897 gave a painstaking analysis of the costs of making stained glass in Germany and the United States.¹⁷ Once more, the disparity in wages was highlighted. Von Gerichten concluded that "[w]e do not wish to assume the stand that Americans in this line can beat the best European work, but the American manufacturers make a far better class of goods than what is imported to this country by the Europeans."

The lobbying of domestic stained glass makers was reasonably successful during the era from 1842 to 1903. Rates hovered between 40 and 45% from 1864 to 1900, with the exception of a revision in 1894 lowering it to 35%. However, the need for constant legislative vigilance and the escalating time and expense of lobbying brought about the realization that a more unified effort was needed by the stained glass industry. The result would be the formation of a nationwide trade association for stained glass.

The SGAA and the Tariff: 1903-1933

The National Ornamental Glass Manufacturers Association (NOGMA) was established in 1903, with an initial membership representing studios in most major U.S. cities. This association, the predecessor to the SGAA, was created like any trade association with the purpose of enhancing the profession, promoting sound business practices and marketing the product. But the tariff question was a major impetus for the establishment of NOGMA.

Immediately NOGMA formed a tariff committee to monitor the political scene and set up an organizational structure to communicate with members and to mobilize them for political purposes. Henry Hunt, a future NOGMA president, noted that the organization had three roles regarding the tariff: 1) keep track of tariff rates and monitor importation, 2) see that duties are assessed properly and 3) educate people to purchase their home product.¹⁸

The first president, Joseph Flanagan of Chicago, was an active member of NOGMA's tariff committee. The tariff committee gave exacting and lengthy reports on the



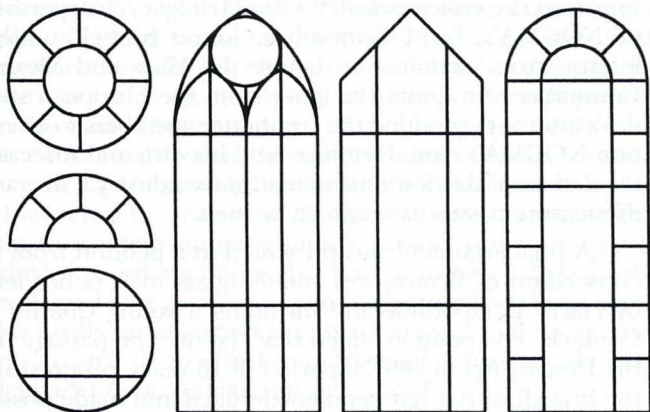
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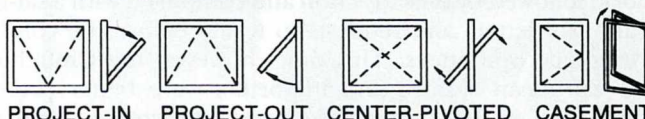
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status of tariff legislation and enforcement. In 1906, NOGMA sponsored a monthly publication called *The Monthly Visitor*, edited by tariff activist Ludwig Von Gerichten of Columbus, Ohio. *The Monthly Visitor* and its successor, the *Bulletin of the National Ornamental Glass Manufacturers Association*, carried frequent statements and reports to members on tariff developments. When tariff changes were being debated, the publication would teem with passionate pleas for members to become active and contact legislators.

The first years of NOGMA were calm on the tariff front. Stained glass was assessed at 45%, based on the 1897 tariff act. Studios were becoming increasingly competitive for commissions, and some shops were marginally profitable. Then, in 1909, the situation began to unravel, and NOGMA's committee structure and communications with members began to pay off. The episode began when a group of European stained glass importers, virtually duplicating the arguments used in *United States v. Perry*, challenged the Customs Bureau's assessment of duties on stained glass. The importers claimed that such windows were pictorial paintings on glass and thus eligible for free entry. The importers petitioned the U.S. Board of General Appraisers and also made the claim that the windows were donations to a religious institution, a legal condition for tariff remission.

Instantly, NOGMA swung into action. Articles in *The Bulletin* were written by F.S. Lamb, Tariff Committee chair, apprising the members of the situation. Lamb and other NOGMA officers were dispatched to testify before the Board of General Appraisers. The importers were chal-

lenged by NOGMA to prove that the windows were donated. The importers sought several adjournments in order to solicit depositions from the alleged donors.

Debate also ensued on whether the windows in question were "painted" or "stained." The point NOGMA tried to establish with government attorneys was that painted glass was not equivalent to a painted canvass. Therefore, NOGMA officials argued, the tariff provision waiving duties on paintings does not apply to heavily-painted stained glass windows. The Board of General Appraisers sided with NOGMA and the domestic stained glass industry. Credit for the victory was also shared by other participating organizations representing studios and workers, such as the Special Committee on tariff revision of the Eastern Glass Manufacturers Association, The Decorative Glass Workers Protective Association and the Amalgamated Glassmakers International Association of America (the latter group being affiliated with the American Federation of Labor). The victory was proclaimed in *The Bulletin*, and members were thanked for their support. But the triumph was short-lived.

Three years later, in 1912, a petition was sent by Cardinal James Gibbons to Congress seeking changes in the tariff schedule on stained glass.¹⁹ More than 200 Roman Catholic clergymen signed the document. Those signing ranged from archbishops and bishops to local parish priests. Cardinal Gibbons pointed out in the petition that the cost of quality stained glass was disproportionately high due to the 45% tariff and that churches should be exempted from paying custom duties.

In 1913, the Democratic Party placed tariff reform on its agenda with a pledge to lower tariffs on necessities and raise them on luxuries. Moreover, politicians from both parties were reluctant to tangle with the highest American official in the Roman Catholic Church. The result was a bill sent to the House Ways and Means Committee and the Senate Finance Committee to lower tariffs to 30% and allow churches to import stained glass duty free.

As one might anticipate, the reaction from NOGMA and other stained glass organizations was initially one of shock, followed by calls to action and completed with a saturation of letters and requests to testify before the congressional committees. This time, however, the Church and European studios and importers were better prepared than in 1909. The New York law firm of Curie, Smith & Maxwell—the firm that handled the *United States v. Perry* case—was again retained by Mayer & Co. to handle the lobbying effort. The attorneys fired off petitions to the congressional committees overseeing tariff revision, accusing NOGMA and the domestic stained glass lobby of inflating their claims about European stained glass production costs and profits, refusing to divulge statistics about domestic production and market share and downplaying the recent financial success of American studios.²⁰

Some of the Catholic clergymen besides Cardinal Gibbons also entered the fray in opposition to American stained glass producers. Henry Moeller, the Archbishop of Cincinnati, wrote the House Ways and Means Committee to express his view that churches should have imported stained glass windows “considered the world over as great works of art.”²¹ But, Moeller emphasized, prohibitive tariffs prevented this in his archdiocese. James H. Blenk, Archbishop of New Orleans, told the Ways and Means Committee that NOGMA’s opposition to the tariffs was misguided.²² Blenk actually quoted the February 1913 issue of NOGMA’s *Bulletin*, which claimed that 6,000 domestic stained glass workers generated \$7 million annually. Blenk goes on to cite NOGMA figures that place the value of European imports at \$260,000 or 4% of stained glass production. Blenk states that in the United States there was a sufficient market for “ordinary ornamental design” in residences, halls, signs and public buildings to allow domestic manufacturers a comfortable living. However, real artistic stained glass windows, Blenk maintained, must come from the art center of Europe, and thus the stained glass tariff should be eliminated for churches.

NOGMA’s rebuttal was threefold. The first argument claimed that stained glass was a luxury and Democrats would break a promise by lowering the tariff on it. This argument was repeated throughout NOGMA correspondence and testimony. The New York firm of Heinigke and Bowen sent a letter to the Ways and Means Committee stating that stained glass is “unquestionably a luxury.”²³ NOGMA member Alfred Godwin of Philadelphia echoed Heinigke and Bowen by proclaiming himself an ardent supporter of the Democratic principle of taxing luxuries, not necessities.²⁴ Another Philadelphia artist, Nicola D’Ascenzo, asked “Is it fair, therefore, to place the rich man’s tax upon the free list?” D’Ascenzo answered his question by stating that “[t]he writer can show you hundreds of church windows in Washington, Philadelphia and New York that were donated by persons having large

fortunes at their disposal.”²⁵ H. H. Jacoby of St. Louis characterized the placement of stained glass on the free list as “a little joke” which “the shrewd importer is trying to play on you.”²⁶

The second argument against the tariff proposal held that the majority of stained glass work is church work and that lowering the tariff would put U.S. producers out of business. Here the statistics cited by Archbishop Blenk were bandied about. The NOGMA position was that roughly 80% of the American stained glass market was in churches. Thus, any tariff revision affecting liturgical art impacted the entire industry. Otto Heinigke, chairperson of NOGMA’s Tariff Committee, found himself under intense cross examination before the Ways and Means Committee. No doubt the letter from the European studio’s attorneys prodded the committee members to question NOGMA’s data. Heinigke held his own and forecast the demise of the domestic stained glass industry if the tariff measure passed as originally written.

A final argument was presented in a petition from a consortium of Boston-area stained glass makers headed by Harry E. Goodhue and including a young Charles J. Connick. The petition stated that “[s]ince the passage of the Dingley Act in 1897, a period of 16 years, progress in the branch of Art has been encouraged and made possible by the levy of duties on imported art windows, whether intended for presentation or for sale. Until this encouragement was provided, there was no development in this field.”²⁷

The essence of the argument was that the years 1897 through 1912 had been a period of moderate growth for domestic stained glass firms; therefore, why tinker with a good thing? The petitioners predicted that no matter how diligent and hard working members of U.S. firms could be, passage of the tariff will make it impossible for domestic manufacturers to continue in their field of work.

Two other tactics were used by NOGMA to counter the tariff proposal. One was a public relations strategy using an advertisement in *The Bulletin* and area newspapers proclaiming in bold letters “A GREAT INJUSTICE.”²⁸ The ad goes on to explain that importers were delaying making a claim to stained glass windows for St. John the Divine Cathedral stored at the port of New York. The text explains that the importers were hoping to pay a lower tariff if Congress passed the current proposal.²⁹ The NOGMA ad asked the American public, “Are tactics of this kind fair to this country? Is it just to the American Manufacturer? Is it right to the American Workman?”

The final stratagem was to sway the opinion of the Roman Catholic clergy on the tariff question. This argument implied that the Church hierarchy was siding against the American working class on this issue. Louis J. Lederle of Spiers-Lederle Glass Co. in New York noted to the Ways and Means Committee that he was aware “that the European manufacturers were present with their able attorneys and a petition bearing signatures of many of the Catholic clergy.”³⁰

John J. Kinsella of Chicago wrote the Ways and Means Committee that he had visited Cardinal Gibbons personally and “the Cardinal stated he would not do anything further in connection with this controversy, as he now realized that the American laborer must be protected.”³¹

Kinsella listed other high-ranking Catholic clergymen who opposed the tariff revision. He also observed that the Catholic Church had initially contended that it was seeking a tariff exemption "in the interest of small churches." Kinsella said this claim is in error because most stained glass for small churches are made by American studios. He concluded that "[i]t is the rich Cathedrals and wealthy parishes and congregations that use the foreign glass."

An interesting sidelight outside the purview of NOGMA was the plight of Mr. William Blenko Sr. of The Blenko Antique Art Glass Co. in Clarksburg, W.Va. Mr. Blenko, a future SGAA member, wrote Congress asking that "Antique" glass be added to the tariff list since it was not specifically cited in the bill.³² Blenko explained that for the past five years he had been attempting to manufacture antique glass in the United States and that "for three years I worked at it at a continual loss of time and money." Blenko conceded that he had begun to turn a profit over the past two years. However, at that moment, Blenko wrote, German glass manufacturers were dumping antique glass in America "at a price which it is utterly impossible for me to touch." He further explained how American stained glass studios always had to pay tariffs on imported raw materials and that his business was created in an effort to partially eliminate the domestic dependency on foreign raw materials.³³

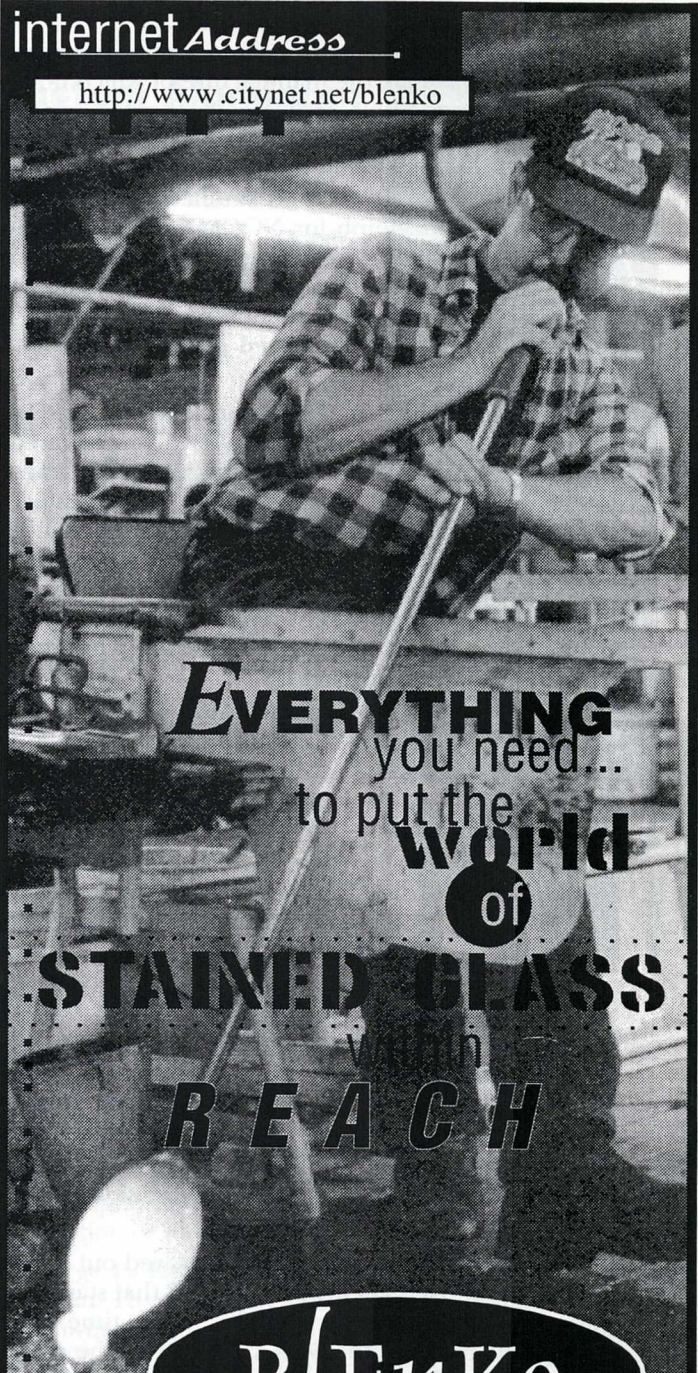
The Democratic-controlled Congress faced an onslaught of petitions and personal visits during this legislative session. NOGMA representatives lobbied until the final congressional vote was cast, but the effort could not prevent a major defeat. The final act called for the duty on stained glass to be reduced from 45% to 30%, thus giving a partial victory to the importers, the Church and foreign studios. More significantly, in classic smoke-filled-room political fashion, a last-minute change of paragraph 655 substituted the word "include" for "exclude" in reference to stained glass being on the duty-free list of goods imported by religious societies. The importer lobby had won a victory of major proportions.

NOGMA officers did not take the adverse action lying down. As a rule of thumb in hardball politics, when one branch of American government fails you, turn to another branch. In this case, NOGMA shifted its attention from the legislative to the executive branch. Within a year after stained glass was placed on the duty-free list, NOGMA Tariff Committee members had testified before the U.S. Board of General Appraisers, affiliated with the Customs Bureau in the Treasury Department.³⁴ The case involved a protest from a Mr. Theo Rose regarding a Custom House assessment of a tariff on stained glass windows he was importing. NOGMA representatives questioned the congressional intent of paragraph 655.

The Treasury Decision rendered by the Board of Appraisers interpreted stained glass more than 20 years old as eligible for the free list and all new stained glass windows to be subject to a 30% tariff. The Appraisers stated "[w]e are of the opinion that paragraph 655, as enacted in the law of 1913, was a compromise between those who argued for free importation for the benefit of churches and houses of worship, and those who argued that the domestic industry of manufacturing such goods should be protected; and it was concluded as we read the law, that stained or painted glass windows made more than 20 years before importation should be admitted free, but that stained and painted glass

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windows which were in part molded, cast or mechanically wrought from metal, the manufacture of which now constitutes a considerable industry in the United States, should be excluded if manufactured within 20 years prior to importation, thus saving and protecting the industry as it now stands.³⁵ This decision stunned the import triad and provided a triumph for NOGMA and the domestic industry. It also meant turning to another branch of government, as the importers appealed the decision to the judicial branch. But for the moment, NOGMA had bought more time and plugged one more leak in the import dam.

The 1914 Board of Appraisers decision was barely complete when the conditions of World War I altered the situation in the domestic stained glass industry and ushered in a scenario that would affect the United States after World War II as well. With the outbreak of World War I, transportation links were severed, and the flow of German stained glass windows to America halted. The Americans pounced on the opportunity to make further inroads into the liturgical stained glass window market. Opportunities abounded and profits soared.

In a sense it was the best of times for stained glass makers, to be followed shortly by the worst of times. After the end of World War I, German manufacturers—enjoying a further decline in the wage standard in addition to lower tariff rates—began flooding the United States with bargain-priced, quality stained glass. Anti-German sentiment among the American public resulting from the war was not strong enough to resist the lure of extremely low-priced, high-quality windows.

Moreover, many clergymen, convinced that German glass is the highest state of the art, awaited the war's end to resubmit orders to adorn churches and cathedrals. During 1919-1920, some domestic studios were forced to lay off employees due to shrinking business. NOGMA's leaders planned a counter strategy based on a "Buy American" campaign. *The Bulletin* urged readers to contact local newspapers and explain the dire situation of the stained glass industry.

In hindsight, the same scenario played out following World War II. By 1950 it was estimated that stained glass imports had risen nearly 500%. This time, having changed its name to the SGAA, leaders of the domestic industry hired lawyers, public relations experts and the like in retaliation.³⁶ However, the industry weathered the episode with little direct governmental intervention.

The post-WWI generation of stained glass manufacturers still looked toward Washington, D.C., to resolve its disastrous economic plight. By 1922, the Republican Party again flew the banner of protectionism, and the wheels were in motion for another round of tariff revisions. For the stained glass lobby, the strategy was to negate the influence of the Roman Catholic clergy; muster more evidence of unfair competition, dumping and questionable trade practices; push for raising the tariff at least to 45% but preferably to 60%; and get stained glass off the free list.

NOGMA did not get involved in the first stratagem, although articles in *The Bulletin* pointed out that many Catholics—including clergymen—stood for protecting the American worker and the domestic stained glass industry. NOGMA writers pointed out that many stained

glass studio owners and workers were Catholic. The NOGMA leadership, however, did not lobby the Catholic Church and deferred instead to the actions of the labor unions such as the Decorative Glass Workers' Protective Association.³⁷ The Decorative Glass Workers union officials pressured the National Catholic Welfare Council to write Congress on behalf of protective tariffs.³⁸ The union also contacted individual clergymen and asked for letters of support. The efforts of the union resulted in a smattering of letters sent to congressional committees indicating that Catholics were not unanimous about duty-free stained glass. But the Church's official efforts continued to support free importation of liturgical windows.

NOGMA's activities on tariff revision included fact-finding, testifying and to a degree vilifying European studios and importers. The key figures in these efforts were Ludwig Von Gerichten and Otto W. Heinigke. Von Gerichten told congressional committee members a riveting story about having his German stained glass studio confiscated by the German government upon the outbreak of World War I.³⁹ He also provided a firsthand account of the cost difference between the United States and Germany in making stained glass windows.

Otto W. Heinigke, chair of the Tariff Committee and NOGMA's official representative, proved to be very effective.⁴⁰ He combined tempered testimony pertaining to the economics of stained glass making with occasional barbed remarks aimed at the European studios. For example, in the middle of a discussion on the labor costs of stained glass manufacture, Heinigke would note to the congressional delegation that many memorial windows of American soldiers who died in WWI were being made by German studios.⁴¹ This ploy was effective because congressional leaders would mention this anecdote throughout the subsequent hearings.⁴²

Another ploy Heinigke used to sway legislators against the importers was the disclosure of letters from Munich's F.X. Zettler, a major German stained glass studio owner with a large volume of American business, to the American Catholic clergy. Heinigke accused the other side of sending out "importers' propaganda" in the form of letters to American bishops who were about to make major purchases of German stained glass. Submitted as evidence was a letter from Zettler to the Bishop of St. Helena, Montana, asking him to write Congress in support of lower tariffs.⁴³ Zettler mentioned in his letter that he will be installing 56 windows in that diocese's cathedral and the amount of tariff would be high. Another letter was provided by Heinigke written by Louis Merkel (an agent for the German studios), warning the Bishop of Chicago that the American manufacturers were very active before Congress and to make his views known on duty-free stained glass. The letter also cites the same issue of *The Bulletin* that was in the 1913 letter by Archbishop Blenk of New Orleans.

The outcome of the 1922 tariff was another split decision for NOGMA. The tariff rate was increased to 55%, but stained glass for religious purposes was retained on the duty-free list if the window was valued at more than \$15 per square foot. The square-footage provision was a compromise to ensure that cheap pattern work was kept out of the U.S. while painted glass of more value could enter.

Another provision of the 1922 act was a presidential valuation clause which met with the approval of the NOGMA leadership. The valuation clause, also known as the flexible provision, established the practice still used today of extending "most favored nation" status to other countries with equalized trade provisions toward the United States. On the other hand, countries that are denied most-favored-nation status may experience an increase of up to 50% *ad valorem* over the existing tariff rate. The implementation of the valuation is at the discretion of the president. For stained glass professionals, this means lobbying one president instead of numerous congressmen in order to correct a trade imbalance such as between the U.S. and Germany.

Unbeknownst to NOGMA leaders, an exhausted Congress was realizing that the tariff question was consuming a disproportionate amount of their time and resources. The 1922 tariff act signaled the end of what economic historians call the "congressional-control tariff era" lasting from 1789 to 1922. Soon to be ushered in was the "presidential-flexibility tariff era," 1923-1934, that eventually led to the "reciprocal trade era," 1934-1947, and our modern period of the General Agreement on Tariffs and Trade (GATT), 1947-present.

Although NOGMA leaders were somewhat glum about the congressional decision to retain stained glass on the free list, they showed considerable foresight in realizing the marked shift in tariff policy that had taken place through the valuation provision. Otto Heinigke wrote in *The Bulletin* that the valuation provision contained the potential for direct action against unfair competition.⁴⁴ He also realized the importance of building a strong set of economic statistics in order to prove to the government that unfair trade existed. NOGMA set its sights on working with the U.S. Tariff Commission, established in 1917 under President Woodrow Wilson, to create a stained glass industry profile. This decision shows flexibility in working with an executive branch agency as well as maintaining ties with the legislative branch.

The last tariff revision of the protectionist era took place in 1929, just prior to the onset of the Great Depression. This round of tariff hearings was different from the previous 50 years in that there was a conspicuous absence of the Roman Catholic Church. In fact, the only major proponent for the duty-free provision was the firm of Mayer & Co. Another change from the 1919 scenario was the presence of the executive branch in the debates through the U.S. Tariff Commission.⁴⁵ Although no Commission member was present at the congressional hearings, the stained glass manufacturers, called the

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SGAA since 1925, and the European importers both made frequent reference to trade statistics gathered by the Tariff Commission.

The plan for the SGAA was to increase the 55% *ad valorem* rate and eliminate stained glass from the duty-free list. The importers wanted the tariff rate reduced to 25% and retention of stained glass on the free list.

George L. Payne, of Paterson, N.J., was the SGAA spokesman. His testimony cited Tariff Commission figures showing increases in stained glass imports ranging from 9,000 square feet in 1922 to a high of 111,836 square feet in 1925 and an average rate of 77,000 square feet.⁴⁶ Interestingly, Payne described the American stained glass product as standing for higher quality than in the past and charged that the European product was poorly done for the American market. Payne also accused the importers of underhanded tactics through the practice of "knock-down."⁴⁷ This involves importing only the unleaded pieces of a window and paying a low duty per pound as imported glass rather than as a stained glass window. The glass pieces would be assembled and installed in the United States by affiliates of the importers or by local studios under subcontract. Payne's charges were denied by Mayer & Co. In his final statement to the congressional panel, Payne said that he had just returned from the annual SGAA meeting in Philadelphia and he noticed that there were several resignations from the organization because firms were going out of business.⁴⁸ Payne said that the importers were the source of these business failings.

Mayer and Co., through their attorney Manton M. Wyvell of New York, countered that domestic manufacturers were accounting for \$7 million per year and that imports made up only 4% of U.S. stained glass purchases.⁴⁹ Wyvell also noted the impact of the Tiffany Studios on the domestic stained glass market and observed that the Europeans were no competition to the opalescent style of work.⁵⁰ Mayer & Co. suggested to congressional leaders that they were only one of 11 importers of stained glass and that they had no formal organization. Instead, the SGAA was portrayed as a calculating, deceptive and overly-influential pressure group obstructing well-meaning foreign businessmen.

The tariff act was passed in 1930, after the beginning of the Great Depression. It increased the duty rate to 60% and retained stained glass on the duty-free list. This represented the last major involvement of the SGAA before Congress with the tariff question until the 1960s.

In the interim, the Democrats, advocating free trade, returned to power in 1932 under Franklin D. Roosevelt. In 1934, Roosevelt pushed through Congress the Reciprocal Trade Agreement Act that totally revolutionized U.S. tariff policy. This act established the principle of reciprocity (*quid pro quo* tariffs with each country), lowered tariff rates dramatically (30% for stained glass) and formalized the process for granting most-favored-nation status.

For more than two decades, Congress was not a major player in the tariff question. In the early 1950s, the SGAA became alarmed over the dramatic rise of post-WWII stained glass imports, as noted earlier. However, another significant episode of SGAA involvement with Congress over the tariff did not occur until 1962, and the dispute was quite unlike any earlier tariff battle.

The 1950s were a period of great experimentation in stained glass in terms of material technology. One of the major innovations was the development of non-leaded glass; that is, faceted glass or *dalle de verre*. Faceted glass consists of one-inch-thick chunks of glass that are chipped into small pieces, set in a pattern on a table and cemented with concrete (later epoxy) between the pieces. The faceted glass panels were heavier and stronger. These panels were also devoid of extensive painting and thus less labor-intensive than leaded panels.

Instead of Germany being the protagonist in this case, it was France that provided the foreign competition. American firms like Willet Stained Glass Studios in Philadelphia and the Rambusch Decorating Co. in New York competed with firms like Gabriel Loire Studio in Chartres, France for the opportunity to incorporate this new stained glass innovation. The first occasion for the liturgical use of faceted glass in the United States occurred in 1956, when architects announced that they would accept bids from stained glass firms for the First Presbyterian Church of Stamford, Connecticut. The competition for this commission was very intense, and domestic studios were incensed when they learned that the Loire Studio was awarded the contract. What tipped the scale in Loire's favor was an exemption from the 30% tariff passed by Congress. The waiver of the duty was part of a rider that was tacked on to a bill exempting tariffs on guar seed, sponsored by Senator Thomas Dodd of Connecticut. Through the tariff waiver, the Loire firm was able to undercut the American price due to lower labor costs.

In 1962, two additional private bills sought tariff exemption for churches in Hartford, Connecticut and Phoenix, Arizona. The pattern was now established for the reentry of Congress into the tariff process. The SGAA, through executive director John G. Lloyd and member Henry Lee Willet, along with cooperation from the International Brotherhood of Painters, Decorators and Paperhangers, went before the U.S. Senate Finance Committee to raise objections to Congress's intrusion in tariff matters.⁵¹

Lloyd's statement to the committee highlighted the fact that the stained glass craft had been struggling to establish itself for more than 150 years and that Congress had established a long-standing practice of providing tariff protection. Lloyd said that he represented 53 American studios (estimates during the 1913 and 1922 tariff debates placed the number of U.S. firms at between 200 and 500) and 150 artists and craftsmen. He further stated that these studios in the SGAA were "small, family-type businesses, the skills for which have been handed down from father to son for generations." Lloyd summarized the SGAA's position as being in favor of strict enforcement of the 30% tariff because labor costs varied so greatly between the U.S. and other countries. He assured the committee that the quality of the U.S. product was high and deserved protection from foreign firms.

The Senate committee listened politely and asked questions about John La Farge's influence on stained glass, but the members chose not to act on the matter. The issue eventually faded from SGAA attention. In place of the tariff, the SGAA had formal interaction with the federal government in the late 1970s over a regulation to ban glass from doorways, with OSHA in the 1980s over studio safety and most recently in the 1990s with the lead issue—a congressional effort to ban lead in the environment which had the side effect of threatening to eliminate lead came from stained glass.

Conclusion

It is said that the conditions of the present are the results of actions in the past. In the case of the American stained glass industry, the conclusions about the tariff questions are ironic. On the one hand, SGAA members today are probably inclined to support a "free trade" posture, in which efficient production and open markets are the rules by which the stained glass industry should operate. One option in the 1800s and early 1900s that was not fully explored by American manufacturers was establishing studios abroad to take advantage of cheap labor. Only Emil Frei and Ludwig Von Gerichten followed this approach; they had argued this point many times to fellow SGAA members, but their message fell on deaf ears.

On the other hand, the nature of democratic government to create laws and regulations that are vague, confusing and difficult to enforce speaks volumes to the need to have a strong and effective trade association to represent the industry. Thus, the current strength of the SGAA today to handle the lead issue is our legacy from the days of the tariff question.

1. U.S. Congress. 27th Congress. 2d Session. Committee on Manufacturers. *House Report 461*. Washington, D.C.: Gales and Seaton, 1842, pp. 39-44; U.S. Congress. 27th Congress. 2d Session. *House Document 244*, Washington, D.C.: Gales and Seaton, 1842, p. 24, lists the category "Glass, colored or paintings on glass" as scheduled for a tariff rate of 30% *ad valorem* and indicates no prior tariffs in this category for the tariffs of 1832, 1828, 1824, and 1816. This verifies that 1842 is the first tariff act specifying stained glass.
2. John Gilbert Lloyd. *Stained Glass in America*. Jenkinstown, PA: Foundation Press, 1963, Ch 8.
3. 146 U.S. 71. Motion to Advance. J. Cardinal Gibbons to the U.S. Supreme Court, March 3, 1892.
4. 146 U.S. 71-72.
5. 146 U.S. 75-76.
6. *New York Times*, April 6, 1892, p. 7, col. 1; *New York Times*, May 19, 1892, p. 3, col. 3.
7. *New York Times*, May 18, 1892, p. 7, col. 1.
8. Correspondence, Rufus Ellis, Pastor, et al, First Church Society of Boston to U.S. Congress, Senate Finance Committee, June 22, 1868. National Archives Record Series 43A-F28.2.
9. U.S. Congress. 40th Congress, 2d Session. *Senate Report 164*. Washington, D.C.: U.S. Government Printing Office, 1868, p. 2.
10. Correspondence, Charles Belcher & Co, New York City, to U.S. House of Representatives, Committee on Ways and Means, 1864. National Archives Record Series H.R. 41A-F27.7.
11. *Ibid.* The two pieces of glass are permanently encased in the archival records. The pieces are etched glass patterns in diamond and cross shapes.
12. Correspondence, The Glass Stainers of Cincinnati and Wm. Coulter & Son to Hon. John Sherman, January 1890. National Archives Record Series 49A-F29.4.
13. Correspondence, workmen employed in the manufacturing of painted and stained glass to U. S. House of Representatives, Committee on Ways and Means, January 1888. National Archives Record Series H.R. 48-H3 1-3.
14. Correspondence, The Glass Stainers and Lead Glaziers Protective Union, James Carchric, President, to Henry Cabot Lodge, February 17, 1894. National Archives Record Series 53A-F29.4.
15. Correspondence, Glass Stainers of the United States to U. S. House of Representatives, Committee on Ways and Means, January 15, 1894. National Archives Record Series 53A-H33.2.
16. U.S Congress. 54th Congress 2d Session. House of Representatives. Committee on Ways and Means. *Tariff Hearings Before the Committee on Ways and Means*. Washington, D.C.: U. S. Government Printing Office, 1897, pp. 273-274.
17. Correspondence, Ludwig Von Gerichten, Capital City Art Glass and Decorating Co., Columbus, Ohio to Hon. William McKinley, January 16, 1897. National Archives Record Series 54A-F28.8.
18. U.S. Congress. 63d Congress, 1st Session. Senate. Finance Committee. *Answers to Questions Relating to Tariff*. Washington, D.C., U.S. Government Printing Office, 1913, p. 43.
19. The 1912 petition was a second effort after a petition dated March 3, 1899 failed to bring about any congressional action on placing stained glass on the duty-free list. The signers of the petition included the bishops from dioceses in all of the major cities in the United States. The petition was addressed to the Chairman of the House Ways and Means Committee. The second petition was dated March 3, 1912.
20. Correspondence, Curie, Smith & Maxwell, New York City, to Hon. Oscar Underwood, May 5, 1913. National Archives Record Series 63A-H3 1.3.
21. Correspondence, Rev. Henry Moeller, Archbishop of Cincinnati, to Chairman, House Ways and Means Committee, January 30, 1913. National Archives Record Series 63A-H3 1.4.
22. Correspondence, Rev. James H. Blenk, Archbishop of New Orleans, to Hon. Oscar Underwood, April 11, 1913. National Archives Record Series 63A-H31.4.
23. Correspondence, Heinigke & Bowen to Hon. Oscar Underwood, undated. National Archives Record Series 63A-43.4.
24. Correspondence, Alfred Godwin, Philadelphia, Pa., to Hon. Oscar Underwood, April 17, 1913. National Archives Record Series 63 A-H3 1.4.
25. Correspondence, Nicola D'Ascenzo, Philadelphia, Pa., to Hon. Oscar Underwood, April 16, 1913. National Archives Record Series 63A-H3 1.4.
26. Correspondence, H.H. Jacoby, President, Jacoby Art Glass Co., St. Louis, Mo., to Hon. Oscar Underwood, April 15, 1913, National Archives Record Series 63A-H3 1.4.
27. U.S. Congress. 63d Congress, 1st Session. House of Representatives. Committee on Ways and Means. *Memorandum of the American Manufacturers of Stained Glass Windows*. Submitted April 29, 1913. National Archives Record Series 63A-H3 1.4.
28. Correspondence, Ludwig Von Gerichten, President, Von Gerichten Studios, Columbus, OH., to Hon. Oscar Underwood, July 9, 1913. Attachment. National Archives Record Series 63A-H3 1.4.
29. Correspondence, Ludwig Von Gerichten to Hon. Oscar Underwood, July 9, 1913. Attachment. "Cathedral Window Awaits New Tariff," *New York Sun*, July 1, 1913. National Archives Record Series 63A-H3 1.4.
30. Correspondence, Louis J. Lederle, Spiers-Lederle Glass Co., New York City, to Hon. Oscar Underwood, April 1, 1913. National Archives Record Series 63A-H31.4.
31. Correspondence, John J. Kinsella, President, John J. Kinsella Co., Chicago, IL., to Hon. Oscar Underwood, September 21, 1913. National Archives Record Series 63A-H3 1.4.
32. Correspondence, William Blenko, The Blenko Antique Art Glass Co., Clarksburg, W.Va., to Hon. Oscar Underwood, March 29, 1913. National Archives Record Series 63A-H31.4.
33. Correspondence, William Blenko, The Blenko Antique Art Glass Co., Clarksburg, W.Va., to Hon. Oscar Underwood, April 29, 1913. National Archives Record Series 63A-H31.4.
34. Joseph E. Flanagan, "The Tariff Question Again," *The Ornamental Glass Bulletin*, Vol. 9, October 1915, pp. 4-9.
35. F. S. Lamb, "Tariff Decision," *The Ornamental Glass Bulletin*, Vol. 8, December 1914, p. 3-4.
36. For a more complete discussion of this episode, see E. Crosby Willet, "History: The Stained Glass Association of America," pp. 32-33, in *SGAA Reference & Technical Manual*. Lee's Summit, MO: The Stained Glass Association of America, 1992.
37. U.S. Congress. Senate. Finance Committee. *Hearings: Tariff Free List*. Washington, D.C.: U.S. Government Printing Office, 1921, pp. 4951-4953.
38. *Ibid.*, pp. 4953-4963.
39. U.S. Congress. House of Representatives. Committee on Ways and Means. *Tariff Information, 1921. Hearings on General Tariff Revision. Part V. Free List*. Washington, D.C.: U.S. Government Printing Office, 1921, p. 4151.
40. *Ibid.*, pp. 4151-4153.
41. *Ibid.*, p. 4159.
42. U.S. Congress. 63rd Congress, 1st Session. House of Representatives. Committee on Ways and Means. *Hearings on General Tariff Revision. Part I. Schedule B*. Washington, D.C.: U.S. Government Printing Office, 1921, p. 670.
43. *Ibid.*, p. 675.
44. Otto W. Heinigke, "Statement of the Provisions of the Tariff Law on Stained Glass," *The Ornamental Glass Bulletin*, Vol. 16, October 1922, pp. 6-8.
45. The Tariff Commission took a favorable view of the domestic stained glass industry from the outset. In its 1922 *Annual Report*, the Commission said "[i]t is of interest to note that recently some of the American decorators of international reputation have favorably commented on painted-glass church windows produced in this country and have, in several ways, endeavored to encourage and foster growth of this phase of art." (p. 18)
46. U.S. Congress. 70th Congress, 2d Session. Senate Finance Committee. *Tariff Act of 1929: Hearings Before a Subcommittee of the Senate Finance Committee on HR 2667, Schedule 2*. Washington, D.C.: U. S. Government Printing Office, 1929, p. 628-639.
47. *Ibid.*, p. 638.
48. *Ibid.*, p. 632.
49. *Ibid.*, p. 621-622.
50. U.S. Congress. 70th Congress, 2nd Session. Senate. Finance Committee. *Tariff Readjustment-1929, Vol 11. Schedule 2*. Washington, D.C.: U.S. Government Printing Office, 1929, pp. 1619-1621.
51. U.S. Congress. Senate Finance Committee. *Hearings: Stained Glass-Bicycles-Religious Articles*. Washington, D.C.: U.S. Government Printing Office, 1962, pp. 60-72.

William Serban, Ph.D., is chairperson of the Political Science Department at Xavier University in New Orleans, La. He is indexer of *Stained Glass Magazine* and co-author of *Stained Glass: A Guide to Information Sources*.