

From the Editor's Desk:

Your Work in *The Stained Glass Quarterly*?

I was fortunate to be able to speak with almost all Conference attendees at the 100th Annual Summer Conference of the Stained Glass Association of America that was held last June in Oklahoma City, Oklahoma, about how truly easy it is to submit an article for consideration in this magazine. What was surprising to me was that most people to whom I spoke did not already know that the process is purposefully designed to be easy and painless; everyone who produces quality stained, decorative and architectural art glass is encouraged to submit articles showcasing their work to this magazine, and there are a number of benefits to having your work appear in print.

The *Stained Glass Quarterly* is constantly in search of articles about good architectural installations that are illustrated with high-quality photographs. There are three types of illustrated articles that appear in this magazine, and the one constant among them is that they all must be illustrated by high-quality photography. Most of the photographs that appear in *The Stained Glass Quarterly* today are digital and are taken with cameras in the eight- to twelve-megapixel range.

Digital images should always be taken on the highest-quality settings that the camera has; generally, this will be a “superfine” resolution setting with an equivalent sensitivity ISO setting of 100 or less.

The use of a tripod is not only recommended, but practically required when photographing stained, decorative and architectural art glass. Exposure times will frequently be in excess of one second; for most people, hand-holding is possible only on exposures faster than $\frac{1}{100}$ th of a second with a normal lens.

As I said earlier, there are essentially three types of illustrated articles that appear in this magazine; those are: feature articles, photostories and Gallery pages.



Richard H. Gross, MTS

The difference between the three types has to do with the length of the article and the number of photographs that accompany it.

Feature articles are the longest of the articles that appear in *The Stained Glass Quarterly*. These articles are generally around 2000 words, although this length does vary. Typically, they will be illustrated with eight or more photographs and will run at least four pages; it is not uncommon to see one that runs eight or ten pages and is illustrated with a dozen or more good photographs.

Feature articles typically cover one topic; it might be a particular building and all of the windows in it, or the history of a given studio or artist, or a particular technique that is innovative or employed in a new way.

Photostories run on a two-page spread; they contain photographs that illustrate the topic — perhaps a multiple-window installation — and only a paragraph or two of text about the installation. In this sort of article, the photographs are given the task of telling the story for the reader. Because stained, decorative and architectural art glass is a visual art, the photostory is an ideal way to communicate the ideas behind the photographs to an audience accustomed to visual presentations.

The shortest type of illustrated article in *The Stained Glass Quarterly* is the “FYI: Stained Glass Gallery” page. The *Gallery* appears in every issue and consists of a series of one-page presentations that have one or, at most, two photographs and only two or three sentences about the artist or studio who created the installation shown.

“FYI: Stained Glass Gallery” becomes a permanent part of the SGAA website at www.stainedglass.org; because of this, each *Gallery* page gives the studio’s website, which allows visitors to the Association’s website to easily find the artists whose work has appeared in *The Stained Glass Quarterly*.

The biggest objection I heard at the Conference to sending in an article for consideration was the old standby: *I just don’t have time.*

Great! If you’re booked solid with work, and it’s the sort of work you want to be doing that allows you the degree of artistic freedom and accomplishment that you want, with budgets that allow for quality materials to be used, then, absolutely, you don’t have time. But, frankly, I know a lot of people who work in the glass arts, and very few of them can truly be said to have reached that point.

Most of those who have reached it understand the value of publicity and have seen multiple articles featuring their work appear on these pages over the years. The publicity that comes to a studio whose work appears in this magazine is ongoing, and it leads to better and better things. So, next time things are a little slow around the studio, invest the time in writing an article for *The Stained Glass Quarterly*. You’ll be glad you did.

A handwritten signature in black ink that reads "Richard H. Gross". The signature is written in a cursive, flowing style.

Richard H. Gross, MTS