

# From the Editor's Desk:

## What Makes a Publication-Quality Image?

There is still time to send in photographs for the new "FYI: Stained Glass Gallery" section of the magazine, which will premier in the next issue.

"FYI: Stained Glass Gallery" will be a new section of the magazine dedicated to photographs of recently completed windows, both new installations and restoration work. As I described in my editorial in the last issue, I am making four photography trips each year to photograph windows for this new department. However, you do not have to wait for me to come to you; the section is also open for submissions of publication-quality photographs.

"FYI: Stained Glass Gallery" is open to architectural glass art; the quality of the work and the quality of the photograph are both considered in accepting work to be presented in the department. There are several factors to consider in determining whether or not a photograph is "publication quality."

### *Image Area/Resolution*

**Best:** 6x6 centimeter or larger slides on 100 speed or slower film; 25 megapixel or larger digital image taken on finest setting.

**Acceptable:** 35mm slides on 100 speed or slower film; 12 to 24 megapixel digital images taken on finest setting.

### *Focus*

To be considered for "FYI: Stained Glass Gallery," a photograph must be "tack sharp," which is photographer's jargon for an image that is both optically within critical focus and that has no motion blur.

Motion blur is the result of the camera moving while the shutter is open and the



*Richard Gross*

exposure is being made. *To avoid motion blur, the use of a tripod is strongly encouraged.*

### *Color Cast*

It is important that there is no color cast in the photographic image. Digital cameras should be white balanced in the light in which the image will be taken. Film cameras should be loaded with daylight-balanced film if the window is lit by natural light.

Both incandescent lights and fluorescent tubes will give the photographs distinct color casts. Interior lights — especially fluorescent lights — should be turned off. If interior lighting is desired, it should be supplied with daylight-balanced studio lights.

### *Special Effects Filters*

The use of special effects filters — especially starburst filters and color-graduated filters — is discouraged as they detract from the window.

**Exceptions:** The use of a UV filter is recommended. The use of a polarizing filter is recommended. The use of color-

correction filters is acceptable to remove unwanted color cast.

### *Surface Glare*

Surface reflections are created on the glass surfaces of a window when there is reflected light on the window. To avoid surface glare, transmitted light should always be at least three stops brighter than any reflected light. Also, on-camera flash should not be used. A polarizing filter will help to minimize surface glare.

### *Composition*

Ideally, the photograph should be composed to illustrate one or more windows in their architectural setting in such a way that the windows are given both a sense of scale and an indication of their relationship to surrounding building elements.

As "FYI: Stained Glass Gallery" will present one image per page and will not include detail shots, the photograph should illustrate an entire window.

To have your work considered for "FYI: Stained Glass Gallery," you can send publication-quality images to:

FYI: Stained Glass Gallery  
The *Stained Glass* Quarterly  
10009 East 62nd Street  
Raytown, MO 64133

Also, watch the *Kaleidoscope*, this magazine, [www.stainedglass.org](http://www.stainedglass.org) and [www.SGAAOnline.com](http://www.SGAAOnline.com) for updates on scheduled "FYI: Stained Glass Gallery" photography trips.

A handwritten signature in black ink that reads "Richard Gross".