

From the Editor's Desk:

Oh No!!! You're Doing It All Wrong!!!

Believe it or not, there are people who walk up to me and, with a straight face but also managing to maintain an air of abject distress that suggests that dire consequences are at stake, attempt to begin a conversation by saying something like this: “*You don't publish enough non-church articles.*”

How does one respond to that other than by saying something like “okie dokie” and moving on to the next conversation as quickly as possible? While there are several obvious flaws in the logic behind a broad statement like that (not to mention at least one category error), it's downright antisocial to begin a conversation by finding fault with someone else, especially when your justification for doing so depends on the need to state what is clearly a personal opinion as a self-evident fact.

What these folks really mean to say is this: “*I think you should publish more articles about residential [or commercial, or government building, or percent-for-the-arts] installations.*”

Now, that's a conversation starter. It gives us something we can really talk about: someone's opinion. Of course, the breakdown in that conversation comes a mere moment later when I ask, “Why's that?” and discover we are not discussing an opinion at all but rather are again discussing fact when the person responds, “Well, I've got this project...”

Yep. I know. You've got this project you'd like to see published... believe it or not, I've had this conversation before. It's pretty much my job.

So, basically, what we've done is make a loop from an opinion stated as a broad fact — *you don't publish enough non-church articles* — to a series of questions that disguise a simple fact: “I've got this project I'd like to see published.”

So, basically, the *real* question that should have been asked from the begin-



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ning is this: “Would you like to publish an article about my recent residential installation?”

The answer, very frequently, is this: “Yes. Yes, I would.”

The funny thing is this: it really is *that* simple. It is funny to me that there really are people who have to inject so much drama when all they really want to know is whether or not I'd like to take a look at an article on their most recent project, and for some reason they have themselves convinced that non-church installations get a lower priority than church installations. They don't.

Of course, there are dangers to articles about non-church installations. For example, churches typically do not go out of business six months after opening. Some businesses do, and, unfortunately, two businesses that commissioned art glass installations that are covered in this issue both went out of business before the articles could be published.

This created a dilemma as to whether or not to go ahead with the publication of these articles. Obviously, as they are in this issue of the magazine, I did decide to go ahead and publish them. This decision was made with careful reflection and consideration of several factors.

First, it's certainly not because of the art glass that these businesses ceased operation. In one case, it seemed to be due to a disagreement between owners, and, in the other case, it seems that no one really knows why they closed their doors. Too bad. Both businesses have very nice art glass installations, the fates of which are unknown.

Second, the purpose of covering these installations is to highlight some excellent art glass, not to provide commentary on the businesses that commissioned it. While I do hate to see a business fail, ultimately this magazine is about stained, decorative, and architectural art glass. In both cases, the art glass was a success even if the business that commissioned it ran into problems. Those problems do not in any way lessen the success of the art glass.

Third, in these troubled economic times, businesses everywhere are suffering, and this includes some of the studios that make the windows that I cover in this magazine. Perhaps some segment of our readership will see these installations and be inspired for presentations to potential clients who are outside of their regular circle. These new clients will result in better cash flow for these studios, who will then be inspired to continue their subscriptions to this publication or membership in the Stained Glass Association of America, which will in turn help this publication and the Association weather these difficult economic times.

Fourth, well, you know... I really don't think I publish enough non-church articles.

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

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