

LIGHT AND SHADE

A Newsletter published by Pictorial Photographers of America, New York, N.Y.

Special Westbeth Exhibit Issue Vol. 90,
Number 4

www.ppa-photoclub.org

April 2006

Calendar for April

Exhibits & Events:

Platinum to Pixel: Pictorial Photographers of America Turns 90. Pictorial Photographers of America will showcase current members' work as well as rarely seen images by early members, including Clarence White, Sophie Lauffer (1876 – 1970, student of White), Norman Rothschild, Ernst Ebbefeld and others.

The following presentations will accompany the exhibit throughout the month:

Saturday, April 8:

1:00 pm: *Handcrafted Photographs, for the Hopelessly Obsessed*, with John Stevenson.

2:00 pm: *Sophie Lauffer: At Home and Abroad: Scenes and Portraits from the 1920's and 1930's*, with Carrie Bortz.

3:00 pm: Panel Discussion, *Film vs. Digital: The Good, the Bad, and the Ugly*, with Raeanne Rubinstein, Moderator.

Sunday, April 9:

1:00 pm: *North American Wildlife*, with Dr. Ivan Rothman.

3:00 pm: *Digital to Canvas Photo Reproduction*, demonstration with Dr. Ivan Rothman.

Saturday, April 15:

3:00 pm: *Wild Passport: A Visual Sojourn in the Natural World*, with Bruce Colin.

Friday, April 21:

7:00 pm: *Moments in Time: Paris 1930's, New York 1940's and Portraits—Photographs by Fred Stein*, with Peter Stein.

Saturday, April 22:

3:00 pm: *A New Americana: The 9/11 Murals and Depictions of the WTC Towers*, with Jonathan Hyman.

Calendar for May

Tuesday, May 9: Competition

Prints and Slides (Color, Black-and-White Scala slides) 3 entries for each category.

Judge: To be announced

Time: 7:00 – 9:00 p.m.

Tuesday, May 23: Portfolio Night Competition

Prints and Slides (Color, Black-and-White Scala slides) 3 entries for each category. Images which have been submitted in the present season or non-winners from prior seasons may be entered. A common theme or relationship must be apparent for each category.

Judge: To be announced

Time: 7:00 – 9:00 p.m.

PPA Celebrates its 90th Anniversary

In January 1916 the formation of the Pictorial Photographers of America took place. Clarence White, Karl Struss, and Edward Dickson, were accomplices in forming a national organization. The story of its early years and development under the guiding influence of Clarence White follows.

In 1906, a 35 year-old bookkeeper who lived in Newark, Ohio and whose hobby was photography, moved to New York City. He wanted to be a part of the photo-secessionist movement and become involved with the more prominent photographers such as Stieglitz who had begun the Photo-Secession group in 1902, and also felt that New York offered a broader cultural environment in which to develop his aesthetic photographic philosophy. That man was Clarence H. White. He located his family in Morningside Heights, a neighborhood that was becoming a cultural resource with the presence of Columbia University, Barnard



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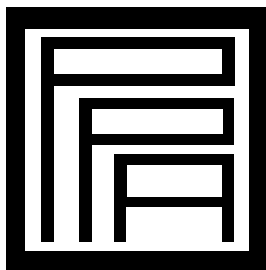
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Editor

Richard Trapani
Editorial Office
147-10 41st Avenue
Flushing, New York 11355-1266

Desktop Publishing by

Richard Trapani



President

Kathryn Buck

Vice-President

Herb Sandler

Treasurer

Jack Levy
300 East 74th Street, Apt. 35G
New York, NY 10021-3717

Secretary

Richard Trapani

Publicity and Membership

Kathryn Buck
(212) 243-0273
Email: blsspks@aol.com
www.ppa-photoclub.org

Website Manager

Robert Himmel
Email: robert@ppa-photoclub.org

Staff Photographer

Sol Rubin

Pictorial Photographers of America

Organized in 1916
Affiliated with Photographic Society of America



The sole aim and constant endeavor of PPA is the promotion of art in photography and the making of better pictures.

Meeting Place:

St. Peter's Rectory
346 West 20th Street
New York, NY 10011

Meetings are held the second and fourth Tuesday of each month and start promptly at 7:00 p.m.

President's Message

By the time you read this, it will be time for us to sit back, relax and enjoy our 90th anniversary exhibit at Westbeth Gallery, the subject of much discussion in this column and these pages! At least it will probably feel "relaxed" compared to the intense preparation of the last few weeks. A long and productive weekend of framing has followed weeks, months, years of other preparation, and thanks go out to everyone at and beyond PPA who has contributed in any way—large or small—to making this the beautiful and fascinating exhibit and program of presentations it will undoubtedly be! At the time of this writing, final touches are being made to placement in the gallery and there is still much to do before Saturday at 1 p.m., when John Stevenson (John Stevenson Gallery), will lead off the first round of presentations, the prelude to the opening of the Westbeth Gallery doors at 5 p.m., with his talk "Handcrafted Photographs, for the Hopelessly Obsessed," and celebrity photographer Raeanne Rubinstein's panel will debate the merits of film vs. digital as "The Good, the Bad, and the Ugly."

We are deeply grateful to Westbeth Artists Residents Council, Gallery Director Jack Dowling, and PPA member and our Westbeth host Theresa King, and to Carrie Bortz for the work of Sophie Lauffer. We are also indebted to the Emily Larson and the Licking County (Ohio) Historical Society for the loan of a number of photographic copies from their collection of White's original platinum prints. Much to our mutual regret, the mid-range five figure prices his prints have brought at recent auctions prevented us at the last moment from being able to afford the transportation and insurance of the originals which the Society was willing to lend us. Thanks are due to late member Ernst Ebbefeld himself, for his generosity to PPA, and to PPA Past President Stuart and Eva Nudelman for the loan of work by Ebbefeld as well as many other past PPA members, and to Rick, Lynne and Holly Stinchfield for the loan of Ebbefeld's print "On Guard," in memory of Margaret and Frank Fuller, original purchasers of the print.

Serendipities abound. We learn well into the final phases of our process that opening day would have been Clarence H. White's 135th birthday, and that our first full weekend in the gallery, April 13 – 16, begins with what would have been Sophie Lauffer's 130th! And that's suits us perfectly; we feel like having guests, old friends and new, remembering where we came from, rejoicing in where we are, and anticipating where we are going—in short, celebrating!

A full roster of those whom we wish to thank, as well as a complete record of presentations and other exhibit-related information will appear in next month's *Light & Shade*.

We look forward to welcoming past, present and, we hope, many new members to PPA throughout April and in the ensuing months.

Enjoy the tour of PPA history on these pages and see you at Westbeth!

Sincerely,
Kathryn Buck
President

PPA Celebrates its 90th Anniversary (cont.)

College, City College, the Union Theological Seminary, and the soon to be completed Juilliard School of Music. He taught art photography at Columbia University from 1907–25. (Margaret Bourke-White was one of his students.) In 1907 he located his studio at 5 West 31st Street in the heart of the photographers' district. In 1908 he began a teaching assignment at the Brooklyn Institute of Arts and Science.

In 1910 he bought property on Georgetown Island, Maine and opened a summer school named the Seguinland School of Photography. The school was subsequently moved to East Canaan, Connecticut in 1916 and within another year it was relocated to Canaan.

In 1914 he opened the school in Manhattan and called it The Clarence H. White School of Photography. It was initially located at 230 East 11th Street, but was moved to a larger facility in 1917 to the Washington Irving House located at 12 East 17th Street.

The school, which was open from 1914 to 1942, was the only school in the United States solely devoted to instruction in art photography. White was a devoted, sincere teacher who instilled the artistic sense of photography in his students. He felt that design was a strong element of photography and always had another instructor on hand to teach principles of design. Among noteworthy alumni of the school are Ira Martin, Margaret Watkins, Wynn Richards, Anton Bruehl, and Dorothea Lange.

During White's life, "pictorial photography" meant "art photography" or "artistic photography." White felt that pictorial photography was photography with "construction and expression."

In January 1916, along with colleagues Karl Struss and Edward Dickinson, White founded the Pictorial Photographers of America. It was to be a national organization promoting "pictorial photography," i.e., use of artistic expression to change the commercial, mechanized aspect of photography. Many versions of its founding exist. Some say that the summer of 1916 is the correct date. D. J. Ruzicka, a member of the first executive committee, claimed it was discussed in his home. The idea of this organization and its purpose was discussed on many occasions. It held its first regular monthly meeting in February 1917. Meetings were held in the Studio Building of the National Arts Club at 119 East 19th Street. The PPA was introduced to the public in the 1917-1918 traveling exhibition.

In October 1916, PPA's first exhibition was sponsored by the American Institute of Graphic Arts at the National Arts Club. The AIGA served as a model for PPA which wanted to change public taste in advancing the art of photography. Both organizations held regular meetings and exhibitions at the National Arts Club.

Although PPA refrained from the exclusivity of the Photo-Secession, it did not enroll the nation's local camera clubs. It saw itself as the rightful heir of the Photo-Secession, but with a difference—it did not adopt some of the political aspects of Stieglitz but used pictorial photography as media for art education. The PPA's first objective was to have two exhibits which were circulated among sixteen art museums, libraries, and art associations throughout the east and midwest.

In 1917 the PPA released its first annual report which replaced *Photo=Graphic Art* as the White group report. In a period of five years Clarence White and his associates had developed an institutional identity.

White was president of PPA from 1917 to 1921. He stepped down from the presidency because he believed that the organization would benefit by a change. During his lifetime the annual meeting of PPA was held with the White School summer session in Connecticut.

In the early 1920's, White's organization reached maturity. His school moved to still larger facilities at 460 West 144th Street, and the Art Center—which opened in October, 1921 at 65-67 East 56th Street—became home of the PPA. Both these organizations offered new photographers technical training, art education, and career opportunities. PPA's members were active in contributing fifty of the eighty-three exhibitors in the first exhibition at the Art Center.

As the White School developed so did the Arts Center. The center became the home of several art organizations including the PPA. The center advanced the industrial, craft, and graphic arts movement in New York. The three most active member organizations were the AIGA (American Institute of Graphic Arts), the ADC (Art Directors Club), and the PPA.

White was president of the center until 1922 during which the PPA was very active. It held monthly one-person exhibitions, lectures, and competitions. Starting in 1920 it published profuse annuals with essays, and high quality prints.

The PPA discontinued its traveling exhibitions replacing them in 1923 with an ambitious biennial international salon.

In July 1925, Clarence White died in Mexico City of a heart attack. The 1926 PPA annual was dedicated to his memory.

Jane White, Clarence's wife, then became head of the school. She enthusiastically assumed the role as director of the school although she was not a teacher nor a photographer. She would not sacrifice the standards set by Clarence for the sake of saving



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PPA Celebrates its 90th Anniversary (cont.)

money. She considered offering new courses which were eventually given; one in advertising photography.

After White's death the Art Center remained open and PPA prospered. In addition to its monthly lectures, exhibitions, and competitions, it sponsored its third international salon in 1929 and produced a fifth annual. The high quality of the annual attributed to the rejoining of PPA by Margaret Bourke-White, Nicholas Haz, Lewis Hine, and Karl Struss, who had left the PPA ten years earlier.

The Art Center fell victim to the Depression in 1933 and closed. The PPA waned and became more self-absorbed and indistinguishable from the nation's local camera clubs.

In 1937, Clarence, Jr., took over as director of the school, as his mother wished, when she retired. (She became director emeritus of the school.) In 1940, Clarence moved the school to a large stately townhouse at 32 West 74th Street. An ambitious program of lectures took place. Lecturers included Edward Steichen, Gjon Mili, and Beaumont Newhall.

The move proved to be costly, and with the start of World War II, the school went bankrupt and closed in 1942.

From 1937 to 1939, Thomas O. Sheckell served as the PPA's president. He was more conservative than his predecessor, Ira Martin, but was still interested in modern trends in photography. After 1940 the PPA assumed the role of other camera clubs with no particular interest in New York art or commercial photographers.

The influence of Clarence H. White was extended through his friends, students, and exhibitions held by the Pictorial Photographers of America. There are many photographers influenced by his photographic philosophy who have not been brought to the forefront. White had a strong impact in inspiring them all.

Stella Simon, a White alumnus and prominent photographer, said, "*Anyone who came under his influence never got over it.*"

Ref.: *Pictorialism into Modernism, The Clarence H. White School of Photography*. New York: Rizzoli International Publications, 1996.

Quotation of the Month

"I took up photography, as nine out of ten of the photographers do, as a hobby, and pursued it with all the enthusiasm of the amateur; so much so that a change of occupation became necessary. Photography then became my real work, but [I] still was anxious to keep the attitude of the amateur, doing the best in me, believing in photography as an expression for the artist. This persistence led me into another field of photography, that of teaching. . . . I still have a thrill when I think I am on the right road, and a little envy when I see a beginner who appears to have arrived."

—Clarence H. White

PPA History Highlights

In 1920, PPA published its first annual. It was entitled "Pictorial Photography in America, 1920." Clarence White wrote the foreword to the book in which he makes definitive statements regarding the nature of pictorial photography and the purpose of PPA. The "Foreword," as it appears in the book, is reproduced below.

Foreword

by Clarence H. White

President of the Pictorial Photographers of America



Too many people photography is merely a mechanical process. To an increasing number, however, photography is being seen as an art, by which personal impressions of nature or human life may be expressed as truly as by the brush. These workers in photography see in it a medium by which the action of light upon sensitive surfaces may be so controlled as really to interpret scenes and persons in the individualistic spirit of a true art. From every part of our country come evidences of the growing appreciation of photography as a pictorial medium. Exhibitions in many museums which have hitherto been indifferent to pictures made with the lens have opened the eyes of the public to the possibilities of the camera. Clubs of photographic workers in various cities have maintained or fostered the movement. The lure of the moving picture has stimulated the interest of countless multitudes in photography, and the occasional presentation of fine pictorial work in this direction has given a prophecy of better things to come. The time, therefore, seems ripe to present in this book a collection of the work of American pictorial photographers in all sections of the country. Many of these workers are members of the organization known as the Pictorial Photographers of America; but the appeal for photographic material for this book has been confined to no one society or club, but has been widely inclusive of associations and individuals, and it is believed that the work here presented is fairly representative of the best American effort along these lines at the present time.

It is the hope and intention of the organization that publishes this book to stimulate interest in this branch of pictorial art. This is believed to be the first attempt in America to give a comprehensive presentation of the status of pictorial photography as illustrated by the product of many of its best workers. As such it is commended to the



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PPA History Highlights (cont.)

consideration of photographers both professional and amateur, of artists and art lovers, and of the public generally.

Preface to Pictorial Photography in America, 1921, the second of five annuals published in the 1920's by PPA:

Preface

by Arthur Wesley Dow

*Professor of Fine Arts in Teachers College,
Columbia University*



he painter need not always paint with brushes, he can paint with light itself. Modern photography has brought light under control and made it as truly art-material as pigment or clay. The old etchers turned chemical action to the service of Art. The modern photographer does the same, using the mysterious forces of nature as agents in making his thoughts visible. It's a long story of effort and experiment since someone observed that an inverted landscape on the wall of a darkened room was painted by light coming through a hole in a shutter. The shutter and the dark room are still acting, but now we can hold the fleeting vision. While we rejoice in the triumph of Science it is the triumph of Art that concerns us most. The photographer has demonstrated that his work need not be mechanical imitation. He can control the quality of his lines, the spacing of his masses, the depth of his tones and the harmony of his gradations. He can eliminate detail, keeping only the significant. More than this, he can reveal the secrets of personality. What is this but Art?

Just here we must remember that neither light, nor chemicals, nor camera, nor nature tell us anything of Art—that Art is not the child of Knowledge or Science or Nature, but is born of trained Appreciation in the soul of man. He that would paint with light must be first of all a Designer. His chief concern will be to find and use his own powers of choice and appreciation. He will need the studio more than the laboratory.

“What is Design?: Ask Korin, Hiroshige, Giotto, Rembrandt, Titian; ask the master-photographers who can build harmonies of line and space and texture. But the secret is not revealed by asking, only by *doing*.”



The following article appeared in May 1917, Volume 38, p. 260 of "Photo-Era" announcing a new club:

A New Club of Pictorial Workers

Stimulated by a desire to improve the artistic standard of the pictorial workers in the United States, a number of pictorialists have organized themselves into an institution known as the "Pictorial Photographers of America." The officers are Clarence H. White, President; Dr. A. D. Chaffee, Vice-president; Gertrude Kaesebier, Hon. Vice-president; Dr. Charles H. Jaeger, Treasurer; Edward R. Dickson, Secretary; and Margaret De M. Brown, corresponding secretary; with Arthur D. Chapman, Walter L. Ehrich, Ray Greenleaf, Maud H. Langtree, Charles J. Martin, Henry Hoyt Moore, Dr. D. J. Ruzicka, Adele C. Shreve, and Karl Struss forming the executive committee.

The object of this concerted movement is a laudable one, and deserves the support of those who are interested seriously in the art of photography. The scope is broad and liberal, and applications for membership will be received from practitioners as well as from laymen. The annual fee is \$5.00, to be sent to Dr. Chas. H. Jaeger, National Art Club, 119 East 19th Street, New York. The secretary, at the same address, will furnish gladly complete particulars of the object, character and scope of the new organization and it is hoped that he will hear from a good number of *Photo-Era* readers.

(Source: Christian A. Peterson, mailed photocopy)

A PPA Member's Overview

The Pictorial Photographers of America has been one of the most influential photographic societies of the 20th Century and is now celebrating its 90th year as it continues to grow and inspire photographers of the 21st Century.

The original inspiration for photography's invention came from William Henry Fox Talbot's attempts at pleine air painting during country outings with his artistic wife. Trained as a scientist, Fox Talbot's frustration with his attempts to reproduce the image he saw with his camera lucida motivated him to work toward a chemical means to capture the image optically focused on paper. Thus, photography was born from Fox Talbot's artistic intention to create pictorial images.

The technology of photography continued to advance, and photography's ability to capture an enormous amount of detail from actual scenes that no painter's hand could capture soon became the primary motivation for photography's commercial success. With the introduction of low-cost cameras and roll film by Kodak and the bicycle craze of the gay '90's, every Tom, Dick and Harriet soon became a snap-shooter at the picnic. The early photographers'

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A PPA Member's Overview (cont.)

artistic sensibility and their knowledge and skill with cameras and photochemistry were all but forgotten. Many “photographers” just pushed the button, Kodak did the rest.

However, a few experienced photographers continued to pursue photography as their means of artistic expression. These pictorialists did not emphasize photography's ability to capture details of a scene as a photographic record. Their images emphasized mood, composition and tonal range, much like the other artists of their day. English landscape painters, such as Constable and Turner, brought a new style of painting that was seen as more natural and expressive of the imagination and character of the artist himself. The French Impressionist painters explored the interplay between light and human perception. Composition was carefully crafted. Not everything was represented in sharp detail. Pictorial photographers felt kinship with the artistic style of these English landscape and French impressionist painters and estranged from the mainstream of popular photography. Those photographers who shared the vision of photography as a pictorial art form established the Linked-Ring in Europe and the Photo-Secession in America to promote this vision.

Clarence H. White, a book-keeper from Ohio, became an enthusiastic photographer and helped start a local camera club. His work came to the attention of Alfred Stieglitz, founder of the Photo-Secession, who exhibited White's work at the New York Camera Club in 1899. White was then invited to join both the Linked Ring and the Photo-Secession. Clarence White moved his family to New York and established his own studio in 1906 and he began teaching photography, first at Columbia University Teacher's College and then at the Brooklyn Institute of Arts and Sciences. In addition, he founded the C.H. White School of Photography which was influential in bringing the style and philosophy of pictorial photography to the next generation of emerging photographers.

Unlike Stieglitz, who had an elitist attitude about artistic photography, Clarence White was a dedicated teacher who was motivated to expand the knowledge and skill of photographers and elevate the standards of all types of photography. In 1916, along with his teaching colleague, Gertrude Kasebier, and a few others, Clarence White formed the Pictorial Photographers of America or PPA to help expand interest in pictorial photography.

Along with the PPA, other large and influential pictorial photography clubs, such as in Buffalo, Philadelphia and Los Angeles, held “salons” or juried exhibits of their members' best work which succeeded in bringing pictorial photography to the attention of the public at large. Within just a few

years almost every city in America hosted a camera club devoted to pictorial photography. During the 1920's and 30's, thousands of photographers adopted the style of photographic pictorialism and there were literally hundreds of photographic salon exhibits throughout America every year.

From Stieglitz' early efforts in the 1890's until about 1940, Pictorialism dominated the Photographic Art World. There are so many famous names in photography associated with Pictorialism in addition to Stieglitz, Clarence White and Gertrude Kasebier, including Strand, Steichen, Coburn, Cameron, Day, Demachy and Missonne. The list could go on and on.

However, as in other arts, the evolution of photography was influenced by the culture of the times. The period of social change in the 1930's began to direct photography away from sensitive and evocative pictorial images to a new “avant garde” style that emphasized form over substance in abstract designs or shocking images as a pretense to being “modern.”

Then, as cameras, lenses and photographic chemistry improved throughout the 1940's, photographers began to emphasize a calculated, scientific approach to their photography. Ansel Adams restated the original work of Hurter and Driffield into a methodology he called the Zone System that soon became the catechism of aspiring young photographers beginning in the 1950's.

Adam's style inspired a small circle of established photographers who collectively referred to themselves as Group F-64. They encouraged the use of extremely small lens apertures in order to minimize lens distortions, maximize depth-of-field, and record detail in every portion of the photographic image. Their style was literally the antithesis of pictorial photography. Emphasizing a hyper-literal translation from the subject to photographic print, albeit with deliberately calculated over/under exposure and under/over development with liberal doses of darkroom dodging and burning, this style was ironically called “Straight” photography.

However, the enduring appeal of photographic pictorialism cannot be denied. Even in this age of digital imaging, the potential to create inspired, emotional, atmospheric pictorial images remains. Many contemporary photographers still embrace the aesthetic vision of pictorial photography and use modern digital methods to achieve personal expression through Pictorialism.



—James Flack

“Out of Focus” an Editorial

Is there a new generation of photographers awash in a sea of digital techno-babel?

You bet! I asked a young man with a camera, “What’s up?”, and he mumbled something about “new camera bada-boom megapixels, new computer ziggety megahertz, new printer squirts 2 picoliters.”

Then for good measure he added, “Auto White Balance and Noise Suppression. Oh, and be wary of Jaggies and Artifacts!”

Right! With that last remark I knew this wise guy was trying to put me on. His *User Manual* may be 300 pages long, but he can’t fool me.

I wanted to remind him that we veteran photographers also had our own photo-speak. Way back in 1973, when I joined PPA along with Mel Schoenberg and Gilly Safdeye, a conversation might come up about chemicals and temperature. “In the darkroom you can rub hot undiluted Dektol on part of a print to make it darker.” Or we might talk about the newest cameras. Someone announces that “There is going to be a camera with a built-in meter that will set exposure automatically.” Talk about lazy! And “single-lens- reflex cameras will be showing up in the market soon.”

In fact, Leica was already offering a gadget to position between the lens and the camera, which would let you peek in and get a sort of reflex-lens effect. And “variable-contrast” printing paper with filters—wow; better than sliced bread! As for auto-focus cameras, we all knew that this could never ever work.

As you can see, we too were besotted with technology. But there was a big difference between then and now. In those years improvements crept in at a snail’s pace. Today they are announced almost daily. (I may be grouchy because the digital “job” I bought two years ago is now a semi-antique.)

From the 1920’s to the end of the century, films were on the market for decades without change. There were f1.5 lenses in the 1920’s. Cameras mostly added bells, whistles, and a bit of automation. Developing and enlarging remained pretty much the same claustrophobic, labor-intensive chore. Sure, there were steady improvements in technology. But genuine changes arrived slowly. Although color printing had been around for a hundred years or so, I don’t recall color prints at PPA until the 1980’s; it was regarded it as an exotic novelty.

But where are we now? Improvements to digital cameras are arriving so quickly that there may be only one real solution to avoiding rapid obsolescence. Here’s my tip for today:

www.replaceableimprovementmodules.com

“When your 8 meg camera won’t hack it for 30” x 40”

prints, just plug in our new 24–meg replacement module. If your auto-focus feature seems slow, send for our Auto-Select Picture Taker. Your camera will automatically find the great shots for you, without you bothering to look through the viewfinder. The public offering will be tomorrow.”

—Herb Sandler

Sophie Lauffer, (1876–1970)

The black-and white images appearing in this newsletter were made by Sophie Lauffer a PPA member who was born on April 13, 1876. She studied painting and drawing in college, but did not begin pursuing photography until she was in her late thirties. She became seriously interested in photography in the late 1910’s when she took a summer class with Clarence H. White and joined PPA.

She began exhibiting with an acceptance at Pittsburgh, the nation’s leading photographic salon. The Brooklyn Institute of Arts and Sciences honored her with no fewer than five one-person exhibitions. In 1924 she presented solo shows at camera clubs in Detroit, Cleveland, Syracuse, and Baltimore.

She became vice-president of the Brooklyn Institute of Arts and Sciences in 1925 and also taught at the institute. Britain’s Royal Photographic Society awarded her fellowship status (FRPS) in 1928. In 1934, she became a charter member of the Photographic Society of America which awarded her its fellowship (FPSA).

In 1932, Lauffer won first prize in a contest sponsored by *American Cinematographer*, indicating competence in filmmaking.



The nameplate appearing above is the original that appeared in the early issues of the newsletter.

Light & Shade was initiated by Ira Martin, president of PPA from 1927 – 1937, “for the promotion of photography as an art.” He appointed architectural photographer Thurman Rotan as its editor. The bulletin promoted the “modern school” of straight photography. It reviewed exhibitions at Alma Reed’s Delphic Studios, Julien Levy’s Gallery, Stieglitz’s American Place, and featured works by industrial and advertising photographers. It also documented the annual salons from 1937 to 1941.

Light and Shade was released as a monthly bulletin from October 1928 to May 1932. In April 1933, it was replaced by a four-page mimeographed newsletter called, *Bulletin of the Pictorial Photographers of America*. In October 1937, Samuel Grierson became the editor, and the newsletter resumed its original name, *Light and Shade*. Grierson remained editor until 1953.