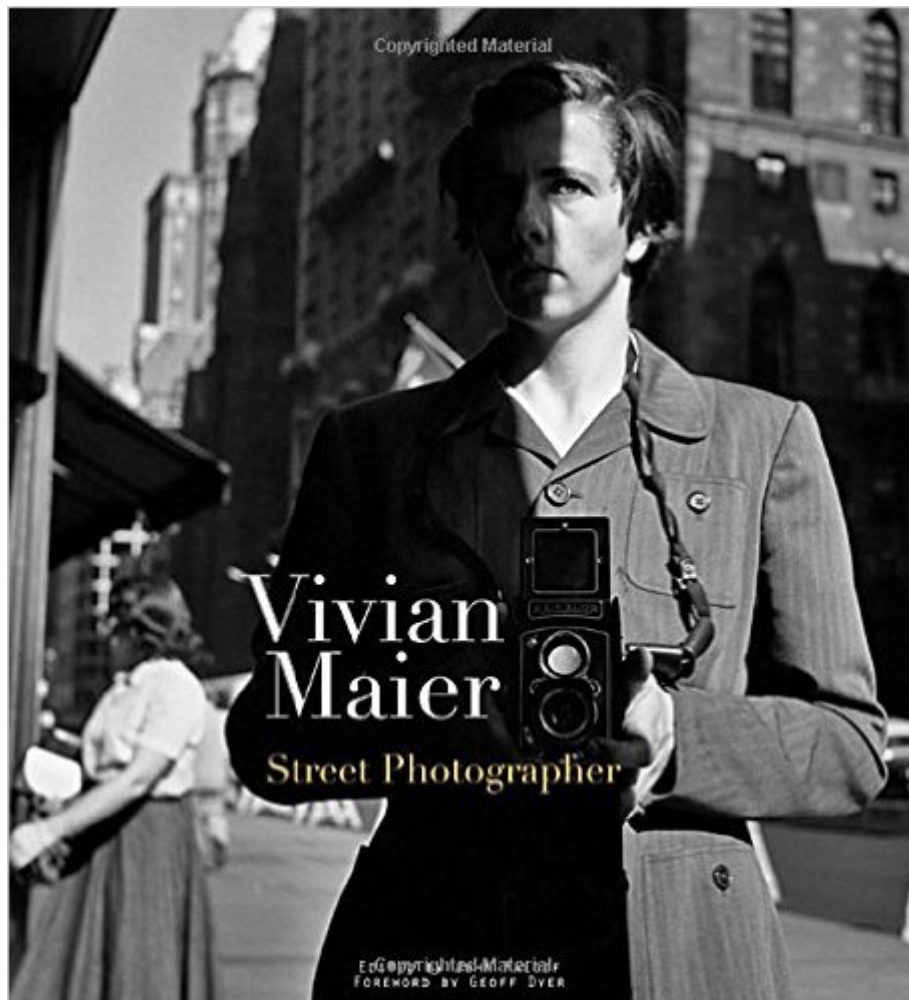


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# Vivian Maier: Street Photographer



## Synopsis

Please note that all blank pages in the book were chosen as part of the design by the publisher. A good street photographer must be possessed of many talents: an eye for detail, light, and composition; impeccable timing; a populist or humanitarian outlook; and a tireless ability to constantly shoot, shoot, shoot, shoot and never miss a moment. It is hard enough to find these qualities in trained photographers with the benefit of schooling and mentors and a community of fellow artists and aficionados supporting and rewarding their efforts. It is incredibly rare to find it in someone with no formal training and no network of peers. Yet Vivian Maier is all of these things, a professional nanny, who from the 1950s until the 1990s took over 100,000 photographs worldwide "from France to New York City to Chicago and dozens of other countries" and yet showed the results to no one. The photos are amazing both for the breadth of the work and for the high quality of the humorous, moving, beautiful, and raw images of all facets of city life in America's post-war golden age. It wasn't until local historian John Maloof purchased a box of Maier's negatives from a Chicago auction house and began collecting and championing her marvelous work just a few years ago that any of it saw the light of day. Presented here for the first time in print, Vivian Maier: Street Photographer collects the best of her incredible, unseen body of work.

## Book Information

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## Customer Reviews

I absolutely love Vivian Maier's photographs. Unfortunately the book is printed very poorly by Asia

Pacific Offset in China chosen by powerHouse Book. The halftoning pattern interacts with the original grain of the print or negative to create an ugly effect. The sepia toning is overdone and nauseating. But the biggest problem has to do with the depth of blacks and shadows. I measured the deepest black in most images at a density of 1.6, which isn't really black, more like coffee with cream. What a pity. EDIT: increased rating in light of the discussion associated with this review and to take into account the price of the book. The quality is ok for a \$26 book but is obviously not the quality found in a \$100 book.

I was interested in this book when I read the announcement and for the price I couldn't leave it. Today it arrived and tonight I finally had the time to have a good look at the pictures. Vivian's story is explained elsewhere, so I won't repeat it. I'll just give my impressions of the book. All pictures appear to be taken with the Rolleiflex, giving square pictures. All pictures have the same size and similar toning, which gives a great consistency throughout the book. The pictures themselves show everyday scenes from a long time ago, from all parts of society. You'll find old people, young kids, homeless people, rich folk, men and women and many different scenes. From the pictures I gather that her style was very unobtrusive, just letting the stories unravel in front of her eyes (and lens) and firing the shutter at the right time. There are quite a few pictures where you see people looking at the camera, but many more where she seems to be a passive observer. What I love about this book is that the images come across as totally unpretentious, void of the "artsy" side some photographers appear to want to develop. Wonderful, if there's a second book coming out, I can't wait to pre-order it. The paper and print quality is pretty decent for the price, although some pictures had tiny dots where they shouldn't be. Probably due to the price constraint. It's printed in China, which pushes the price down too I guess. Nothing bad, again, the prints are still very nice and I have more expensive books in my collection that are worse in terms of quality. Don't let this hold you back in buying the book. has a great return policy anyway.

I've loved Vivian's work since the day I saw it in The British Photography Journal. I was excited about this book for months. I really had expected it to be amazing like what I have seen on the website. The blank pages are fine by me it is similar to Robert Frank's The Americans which also had blank pages in the 1st edition but later were taken out. They give the book room to breath. The reason why I am giving this book a review of a 3 is because the prints are very hard for me to look at. They are not printed in a true black and white they have this disgusting sepia tone to them it is slight enough that it bothers my eyes a terrible amount. I do not feel that these pictures have to have

this tacky nostalgia look to them. I hope that someone important reads this and prints a copy in true black and white, or by some chance im the only one who got a sepia book. I ordered a second one for my mother so I hope that It will be truely black and white.

Got my copy of Vivian Maier. I will be returning it. I can understand the blank pages and very much appreciate Maloof's herculean efforts to get out Maier's work. Unfortunately, I do not see why the creators of this book changed the colors of the photographs. They are not true black and white and do not come close to the color quality of photographs I have seen on the web. The blacks are bleached out and the silvers are bland. All of it screaming WRONG WRONG WRONG. Vivian Maier deserves a true photography book not some cheapened compilation. I'd pay more for a book that presents her work in a truer manner. What surprises me is that even the four star reviews mention the cruddy prints of this book. Maybe they're satisfied with that. I, for one am not. If I'm going to lay down some cash for a book, it better be something I can appreciate rather than look at with regret that the creators obviously screwed up. If there is a printing of this book that is not full of sepia and diminished blacks? Do you know which printing it is? There seems to be conflicting information in these reviews about a German printing and the first printing. Please let us know which printing is best so we can avoid the inferior ones.

Even given the astounding story of Vivian Maier, her brilliant work and the reasonable price of the book, sepia-toned prints would not be satisfactory at all. But my book is from the third printing, and the prints are not sepia; blacks are fully black. The most iconic image of all, and one of my all time favorites, is of a woman so very reminiscent of Marilyn Monroe, walking toward a 1956 Chevrolet. It is blurry due to hand-holding at a slow shutter speed, and perhaps out of focus, but those only add to the appeal. The image in the book delivers the impact, if not the print quality, of the exhibition print I saw a year ago in Chicago. That said, it would be interesting to do a direct comparison by taking the book to another exhibition of Vivian Maier's prints.

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