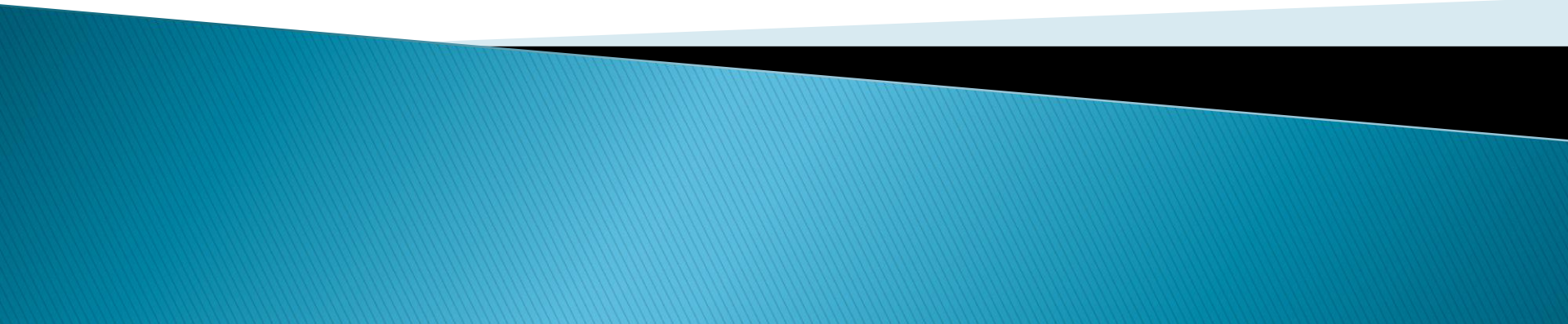



Photographer Saul Leiter

By Pattie Crider



Biography

- ▶ Born in Pittsburgh in 1923–
 - ▶ Leiter's interest in art began in his teens
 - ▶ 1946 moved to New York, to pursue his interest in painting.
 - ▶ He was introduced to photography by W. Eugene Smith
 - ▶ Had no formal photography training
 - ▶ His first exhibition of color photography was at the Artist's Club in the 1950
 - ▶ In the late 1950's Henry Woolf published Leiter's color fashion images in Esquire and later in Harpers Bazaar.
 - ▶ Worked for the next 20 years as a fashion photographer for Elle, British and French Vogue and Nova.
 - ▶ 1957 conference win "Experimental Photography in Color"
 - ▶ Dropped out of public view sometime in the 60's
 - ▶ Rediscovered in 2006
- 

Foot on El 1954

Leiter enjoyed photographing objects found in every day life. In this photo the light shining through the window of the El reflects on the print. The criss-crossing of lines made by the floor, seats and windows with the window reflection give the photo the appearance of movement on the train.



Haircut 1956

Leiter used the reflection of the barber pole in the shop window to his visual advantage. The diagonal lines and large 75 add to the appeal. The blue and red poles and Coke sign compliment this picture while the man is the subject, doubled in the center.



Phone Call 1957

Leiter expertly catches the reflection of a bus passing by a row of telephone booths. The colors are muted and subjects distorted. The white line down the center nearly splits the photo in half, creating the illusion of two photos. Clearly experimental photo that worked.





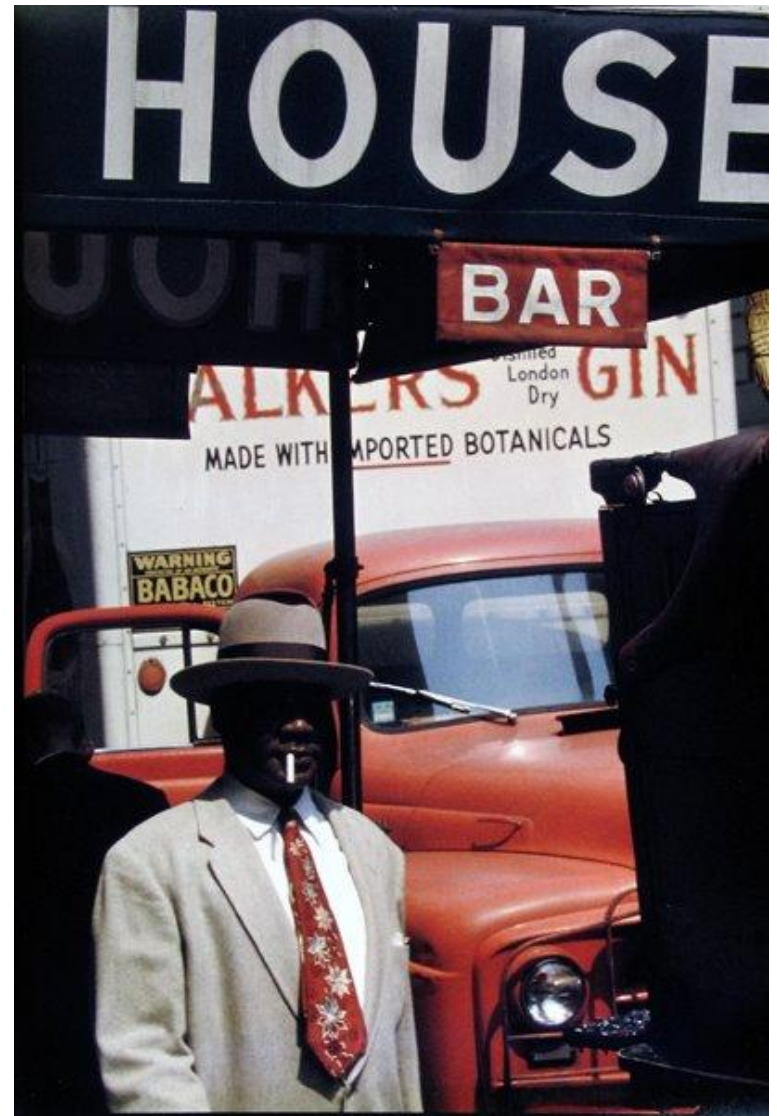
Lanesville (variant) 1958

This is another experimental type of photo, intentionally having the intersection of the window panes cut through his subject. The yellow tones overwhelm the photo. This has a sensual appeal, almost voyeuristic. The lines create a crosshair in the lens aimed directly at the subject.

Harlem 1960

This photo is remarkable because three colors are what brings it to life. The white letters against the black back ground that frames nearly the entire photo and the red truck and tie.

The man's face is in the shadow of his hat but. This photo marks a time in history when suit, hat and tie was the attire in Harlem. Again, Leiter uses a canopy pole rising from the subjects shoulder to split the picture. Leiter was either naturally talented or damn lucky when shooting every day photos.



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