

Fried-Louis Studio Portfolio

Gems from the Early Years



A Personal History by Michael S. Goldfarb

*Photographs by Fried-Louis Studio:
Sidney L. Goldfarb, Teddy Goldfarb & Eberhard "Fred" Fried*

In previous articles of *The Goldfarb Chronicles*, I have described Fried-Louis Studio's history and productive endeavors. But little has been said about the breadth of fine photography that remains as the Studio's lasting visual legacy. This article addresses that, with samples mostly dating from the Studio's first decade. The quality of the photographs is nothing less than a revelation.

Interestingly, even during the time of the Studio's second South Broadway storefront (roughly 1950 to 1956), the focus still seems to have mostly been on people pictures – portraits, babies, weddings – rather than commercial work. This comes as something of a surprise, as by the time my own memories kick in around 1960, the Studio did nearly all commercial work. But note the window display of the second Studio shown above: there are no product shots, just people pictures.

With the departure of our parents Sidney and Theodora Goldfarb in the last year, my sister Linda and I spent months combing through their house on Courter Avenue in Yonkers, including the downsized 1983 edition of the Studio in the basement. While I had difficulty finding a half-dozen good samples of the Studio's photography when I wrote about it a few years ago, our recent archeological dig has

yielded some gems, including several bound volumes of what must have been a portfolio of sample styles dating to the Studio's early days. The heavy leather covers fell apart in my hands, but the 8x10 prints within – portraits, child photos, industrial documentary work, exterior building studies – were in perfect condition. Uncovering this stash led us to recall something that hasn't been stated so loudly recently: Sidney was an *extremely* talented professional photographer!

Before Fried-Louis...

Sidney began learning photography in New York in the late 30s, but little of his work from then survives. It was during his time in the Army that he became a serious photographer, and when he was stationed in Gulfport, Mississippi towards the end of his service, he had the chance to spend time in New Orleans. He soon had a patron (a "mature lady" he always said he wasn't romantically involved with, but who really knows?!?) who gave him entrée to the New Orleans art community. The following are images from his New Orleans gallery show of 1945: pictures taken in the Old French Quarter, *Vieux Carre*:



After opening the Studio in Yonkers with Fred Fried in 1946, Sidney's career soon reached new levels of professionalism. But before moving on to the sample work from those days, here's a picture from

one of the parties held in the first Studio that I already described in the Fried-Louis article. (This photographic evidence wasn't available when I wrote it, and has only recently surfaced!)



Late-forties party at the first Studio: Besides Sidney, Teddy, and Fred, guests include Sidney's sister Lily and husband Seymour, Harold and Helen Freitag, Buddy and Mina Barron, and other unidentified friends

This early period in ended in 1950, with the move up the street (and down from the second floor to a storefront), the departure of Fred Fried, and Teddy's new role as business partner:

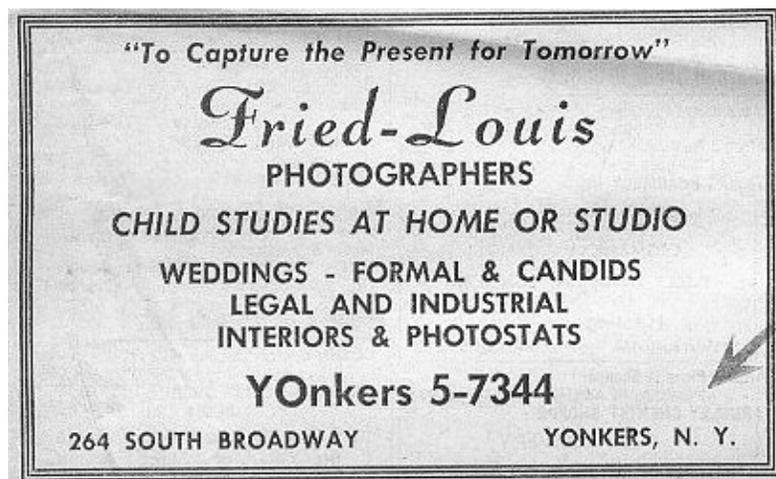


Even after moving to the second location, there was apparently ample time for fun stuff that they didn't do later on, like this:



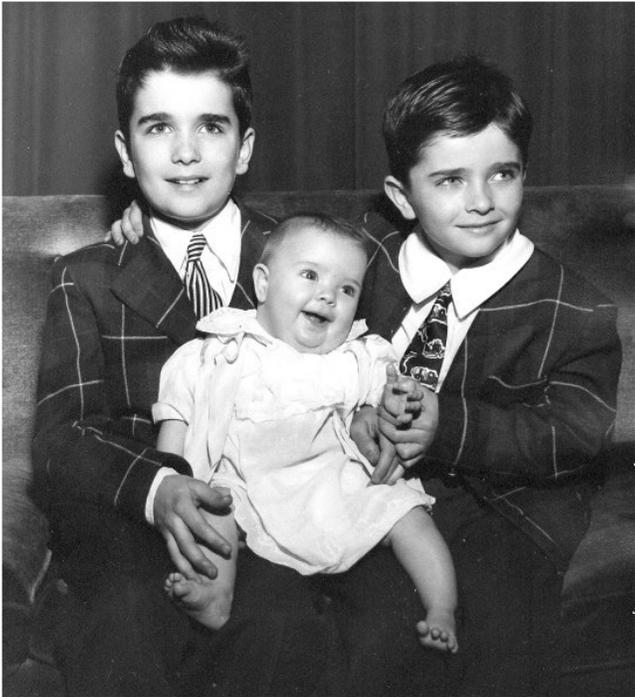
Holiday Card from 1954 (Teddy is pregnant with the author!)

They went after all kinds of work. An early Yellow Pages ad for the second Studio - Sidney always claimed that their phone book ad was the best money they ever spent, providing a constant source of new business over the years - follows:



So, without further ado, here are the galleries!

Child Portraits

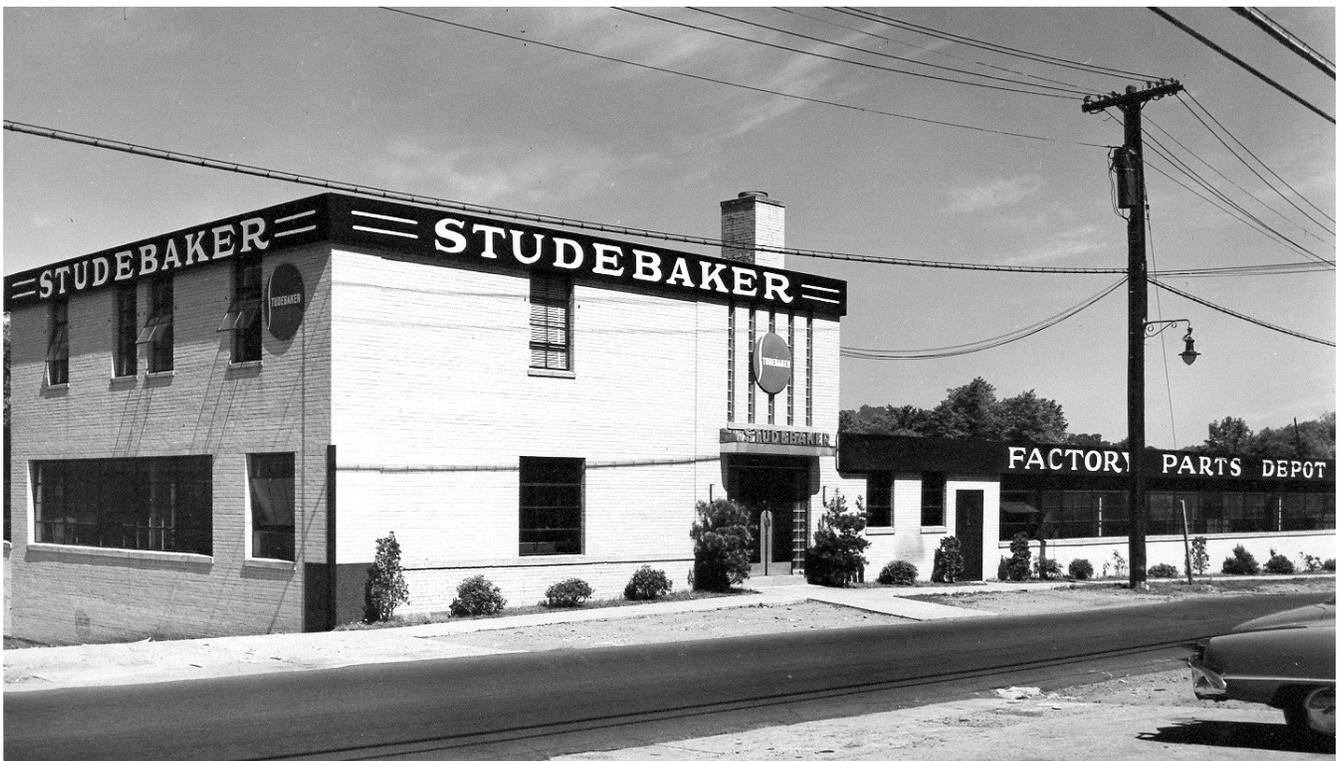


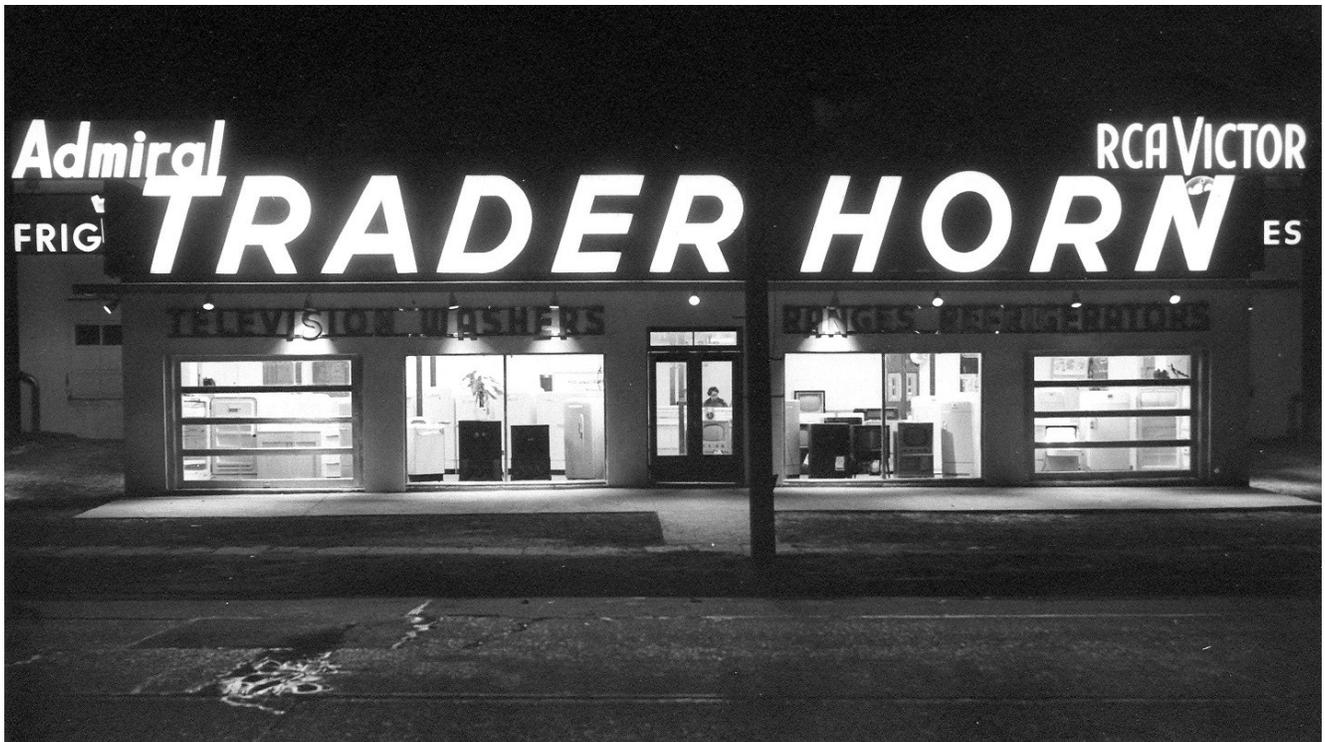
Portraits





Outdoor Industrial



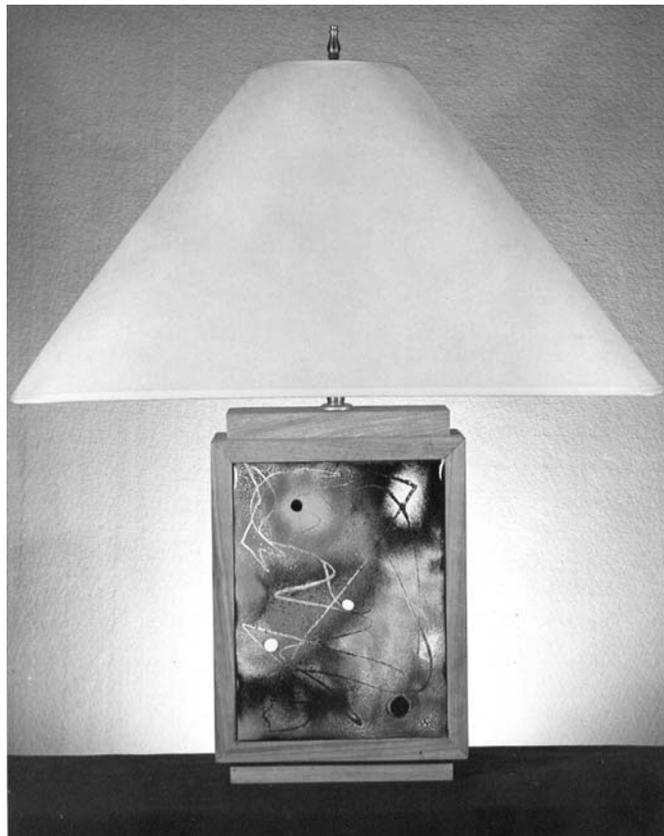


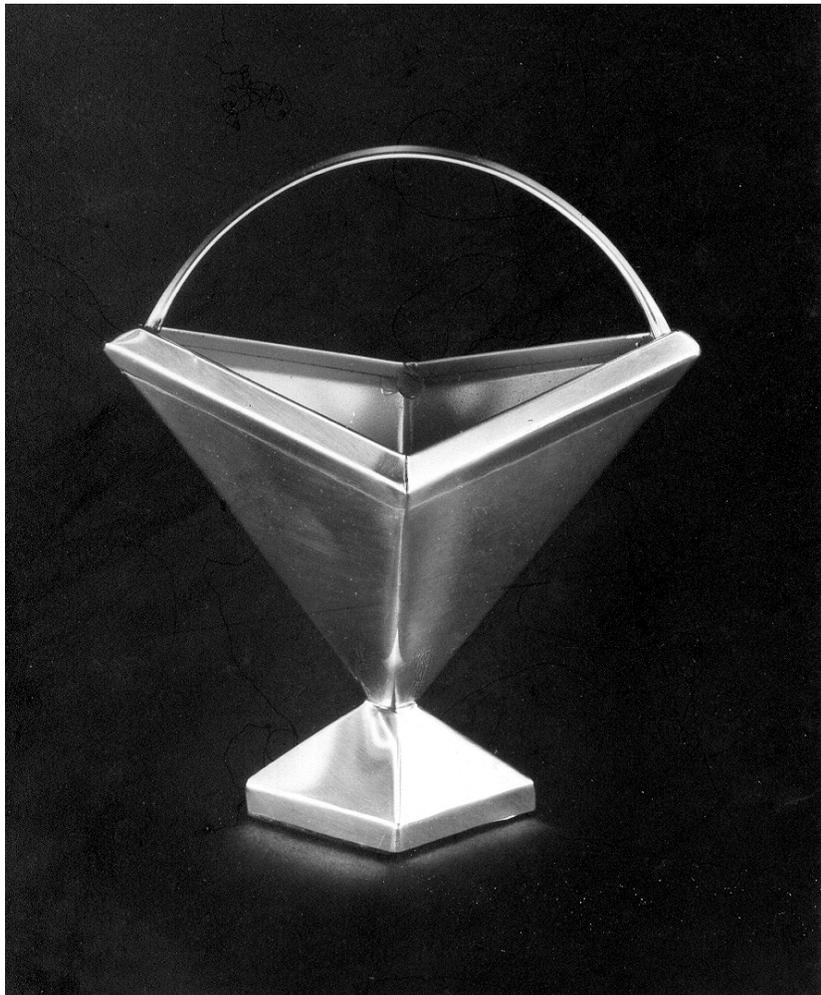
Indoor Industrial





Product Shots



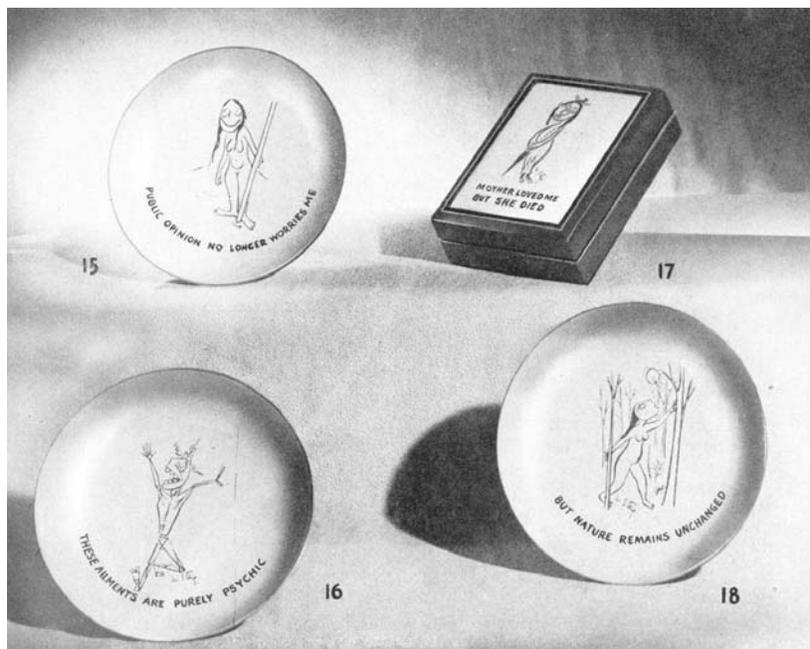




Complex late-60s shot (done with Arthur Wise for General Foods?) that must have taken a full day to set up and get right – this is actually a test Polaroid, the final version was a 4x5 color transparency

Catalogs

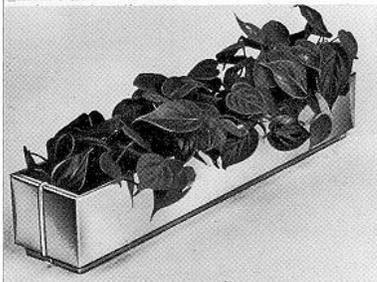
Bernad, 1950s:



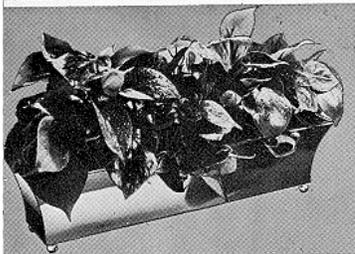
Burkhart of Verplanck (!!!), 1961:



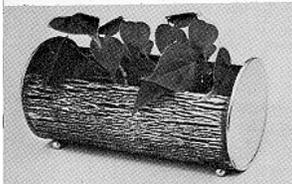
	SIZE	MODEL	RETAIL
Cubes	4 x 4 x 4"	T-44	3.00
	5 x 5 x 5"	T-55	5.00
Diagonal Embossed	6 x 6 x 6"	T-66	6.00
Rubber Feet	8 x 8 x 7 3/4"	T-88	12.00
	10 x 10 x 9 3/4"	T-110	16.00



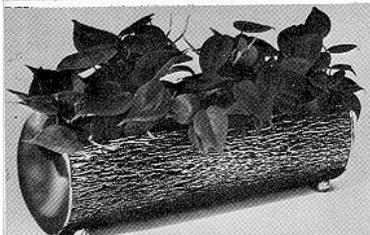
Aristocrat	12 x 4 x 4"	1012	7.00
	16 x 4 x 4"	1016	8.00
	20 x 4 x 4"	1020	10.00
	24 x 4 x 4"	1024	12.00



Flairline Rubber Feet	8 x 4 x 3 1/2"	2008	5.00
	12 x 4 x 3 1/2"	2012	7.00
	18 x 5 x 4"	2018	10.00
	24 x 5 x 4"	2024	13.00
	30 x 5 x 4"	2030	16.00
	36 x 5 x 4"	2036	19.00



Logs Rubber Feet	5" x 4" dia.	72	3.50
	8" x 4" dia.	73	4.50
	12" x 4" dia.	74	6.00
	18" x 4" dia.	75	8.00

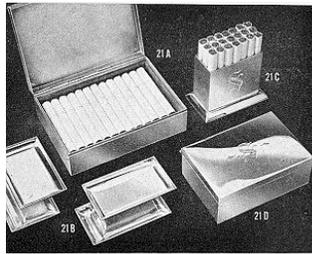


Log - "Kings" Convex ends Brass Ball Feet	16" x 6" dia.	77	14.00
	24" x 6" dia.	78	18.00
	30" x 6" dia.	79	20.00

SOLID BRASS PLANTERS

4

Wayne Silversmiths, 1954



SMOKER'S TABLE SET
 The graceful, simple lines of this smoker's set fit into any home, whether modern or traditional. It is a gift that is correct for top executives as well as charming hostesses. Handwrought in sterling silver by Wayne.

21A—Cigarette Box, Mahogany lined, 50 cigarettes, regular or king size, 4 1/2" long x 3 3/4" wide x 1 3/8" high, Script, Block or Old English initials on cover if desired \$75.00

21B—Individual Ash Trays, 2 3/8" long x 1 3/4" wide ea \$ 3.00

21C—Cigarette Stand or Server, Holds one package cigarettes, regular or king size, 2 3/8" long x 1 3/4" wide x 2 1/4" high, Script initial if desired \$10.00

21D—Small Cigarette Box, Mahogany lined, 25 cigarettes, regular or king size, 3 3/8" long x 2 1/2" wide x 1 1/8" high, Script, Block or Old English initials on cover if desired \$40.00

Please Print initials, when ordering.

GIFT ITEMS

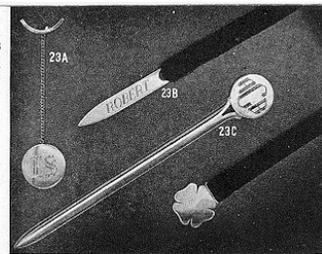
Any gift handwrought in sterling by Wayne shows thought and will be appreciated. These look far more expensive than they are.

23A—Disc Key Chain, 3 1/2" long, Old English Initials \$ 3.00

23B—For bookish friends, this 13" combination Book Marker-Page Cutter, Four leaf clover motif. First name or initials engraved on cutter. Slope block letters. Marker is of fine graysan \$ 3.60

23C—Letter Opener, Shinning design, solid sterling, Modern diamond Block, Script or Old English monogram \$ 6.00

Please print name or initials. Underline last initial.



STERLING VICTORIAN PERIOD PIECES

Here are gifts that anyone on your gift list would appreciate receiving and enjoy using for years. And . . . perhaps you want to have one or more for your own home.

22A—Victorian picture frame, 5 1/4" high x 3" wide in sterling silver \$12.50

22B—Victorian clock, precision movement, 7" jewel, 1 day alarm, 5 3/8" high x 5" wide. In sterling silver \$35.00

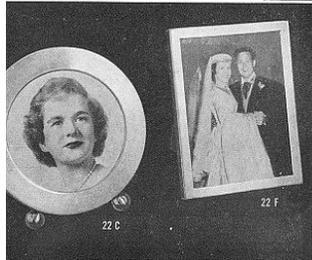


PIN CUSHION . . . THIMBLES

Ideal bread and butter gifts each with individuality all their own.

24A—Pin cushion . . . convenient catch-all for every type of pin. The burgundy velvet cushion is easily removed when desired. In sterling silver \$ 6.00

24B—Thimbles. They come in all sizes. In sterling \$ 3.00



STERLING PICTURE FRAMES
 To set off your favorite portraits to their best advantage in Sterling Silver either round or rectangle designs by Wayne. Complete with glass and green velvet easel back.

22C—Round, 3" Dia. \$ 6.00

22D—Round, 4" Dia. \$ 7.50

22E—Round, 5" Dia. \$10.00

22F—Rectangular, 3 1/4" x 4 1/4" \$ 7.50

22G—Rectangular, 5" x 7" \$13.00

22H—Rectangular, 8" x 10" \$27.00

22J—Rectangular, 11" x 14" \$40.00

Prices include 20% Federal Tax and postage. All items distinctively gift boxed and shipped within five days.

NAPKIN RINGS

Ideal gifts for the whole family, these good-looking napkin rings of solid Sterling. Handwrought designs come in a size for every member of the family, to be engraved with name or initials.

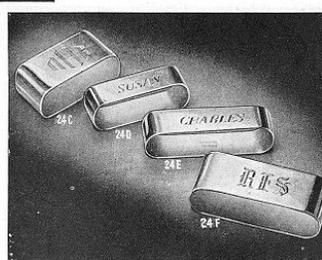
24C—2" long x 1" wide. Modern diamond block or script monogram \$ 4.50

24D—2" long x 5/8" wide. Slanted block or script name \$ 4.00

24E—2 1/2" long, 5/8" wide. Slanted block or script name \$ 4.50

24F—2 1/2" long, 1" wide. Old English or script engraving \$ 6.00

Please print name or initials desired. Underline last name.



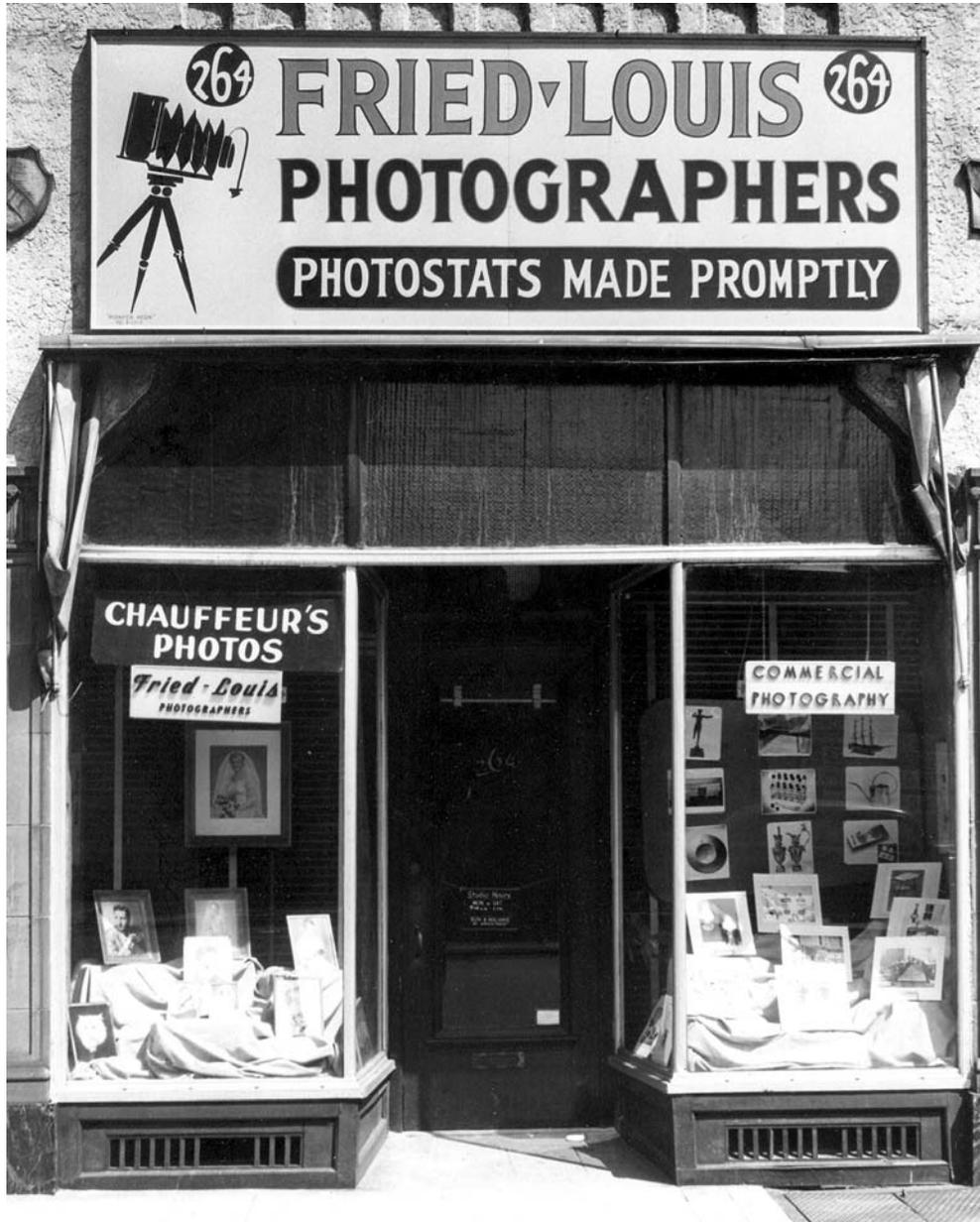
Prices include 20% Federal Tax and postage. All items distinctively gift boxed and shipped within five days.

Superex headphones, late 60s:

<p>The ST-N</p>	<p>The QT-4</p>	<p>The SST</p>
<p>The 930</p>	<p>The same very high standard of excellence is available in these budget value models</p>	<p>The ST-V</p>
<p>The 927</p>		<p>The PRO-6D</p>

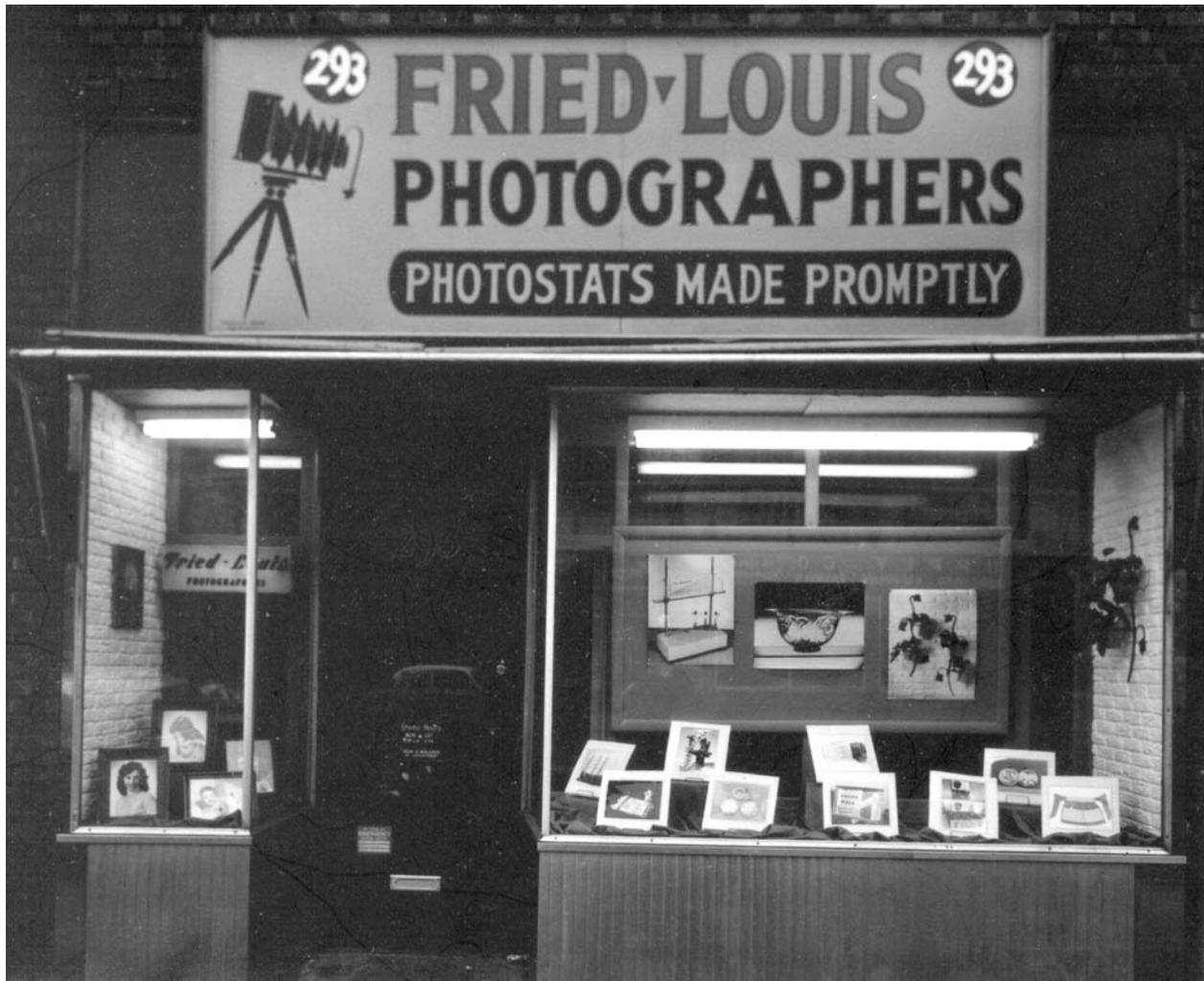
Transition to the Commercial Studio

By the late fifties, the portraits and baby pictures had given way to mostly commercial product shots and ID photos. In this late picture of the second Studio window display, note that the entire right window is proudly devoted to “Commercial Photography”:



Shortly after moving across the street to the classic 293 address, there was a much increased role for graphic arts work (i.e., litho negatives used to create offset printing plates and silk screens.) This was signified by the circa-1960 improvements to the Studio that included substantial investments in an arc-light driven platemaker and a large vertical stat camera. Apart from the walk-in business of ID photos for driver’s licenses and passports, very few people pictures would be taken from here on: no more babies or family portraits. Occasionally, there’d be a dramatic portrait of somebody for public relations use, but it was done more as a favor than as a regular thing. After all, there were other portrait specialists in town.

It was the 1960s, and it was now *Fried-Louis Studio Commercial Photography*.



Third Studio, late 50s or early 60s

Michael S. Goldfarb

PO Box 507
Verplanck, New York 10596

(914) 788-5249

michael.goldfarb@asg.com

minoxman@optimum.net