

OSBORNE: This morning is Tuesday, February 19th, and sitting in  
the office of the Librarian opposite me is Arthur M. Dimit. Arthur was a photographer in Alliance for many, many

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did you come from, Arthur *Dimit, Arthur M.*

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High School, and I graduated there in 1916.

OSBORNE: You grew up in East Liverpool.

DIMIT: My father was a Methodist minister there for thirty  
years.

Interview by  
N. Yost Osborne  
February 19, 1980

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DIMIT: So I was born in Amity, Pennsylvania. Lived three years  
there, five years in New Cumberland, West Virginia, five years in  
Waynesburg, Pennsylvania, and the other thirty-four years in East  
Liverpool, other thirty years in East Liverpool.

OSBORNE: Okay. How did you come to Mount Union, how did you...

DIMIT: Well, you see my father was a Methodist Protestant minister,  
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OSBORNE: Right.

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did you come from, Arthur? Here to Alliance.

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OSBORNE: Okay. How did you come to Mount Union, how did you....try

DIMIT: Well, you see my father was a Methodist Protestant minister,  
and our closest school was Adrian, Michigan.

OSBORNE: Right. Dr. Mahleman.

DIMIT: And that was so far away that Mother and I come up here during the summer of '16, went to Chapman Hall and met Herman Carr, had a little talk with him and we decided I wanted to enroll in Mount Union. He took me in to Dean Bowman, we made out a, he made me out a freshman schedule and I went in and paid Mr. Carr for the first semester, I suppose.

OSBORNE: Yes.

DIMIT: And then in the fall I come up here and enrolled.

OSBORNE: All right. And then you finished with your degree here four years later.

DIMIT: Graduated with a Bachelor of Science in 1920.

OSBORNE: Right. Now, let's go back a bit, you--what did you decide to do when you came to college. You had in mind or did you have any fixed goal?

DIMIT: While a senior at Liverpool High School there was a man that come in there to talk about chemistry. And I was very much impressed of what chemistry, how much it entered into our lives. I had one little course in senior in chemistry in high school. So I came to Mount and I had somewhat in mind of taking up some kind of a career that included chemistry. I took four years of chemistry at Mount Union.

OSBORNE: Now that was before the era of Morgan and Pappenhagen, so who did you have as chemistry?

DIMIT: Had first Dr. Muhleman.

OSBORNE: Uh huh.

DIMIT: And then, now wait a minute--who was the other one, let me see here.

OSBORNE: Well, it doesn't matter, I just thought you might....

DIMIT: There was another one at that time.

OSBORNE: Yes.

DIMIT: He left Mount and became an insurance agent.

OSBORNE: Uh huh.

DIMIT: In fact, I bought a policy from him.

OSBORNE: Maybe he was a better insurance man than a chemistry professor.

DIMIT: I can't remember him, he was there during my senior year.

OSBORNE: Yes, well, you were here during the era of McMaster and Bowman and Shunk and those individuals. I came in, he was the

DIMIT: Dr. Lamb. George A. Cribbs.

OSBORNE: And also at the time you were a student you became a member of a fraternity and would you like to talk a little bit about your association and how that evolved?

DIMIT: Well, I came here, there were three Greek Fraternities on the campus at that time--Alpha Tau Omega, Sigma Nu, and Sigma Alpha Epsilon. And the non-Greek fraternity was Fennicone and that had



been founded in 1915, just a little over a year before I came. So my father was a member of ATO from Adrian, Michigan. And I said nothing about that, I didn't want to try to get in any organization simply because my father was a member.

OSBORNE: Yes.

DIMIT: So I did not, but I got in touch with some of the members and I liked them and I became a pledge. I was a pledge to Fennicone but before I became initiated in March, Fennicone had been changed to Phi Kappa Tau.

OSBORNE: Right. So you were a member of Phi Kappa Tau down here; right, on that.

DIMIT: Yeah, that's right. And it was, I imagine, somewhat through that that I became a photographer.

OSBORNE: All right. Let's pursue that.

DIMIT: All right. One of my roommates that had the Unonian in 1918, that would be the next year after I came in, he was the Business Manager. Well, he had a lot of deals with Lorin Miller downtown, a photographer down there. And at the end of the year he gave me a lot of photographs of people that had been used in the Unonian, which I still have in my scrapbook. Then in 1920 my roommate was the Business Manager of the 1920 Unonian. And at that time Mr. Hayes Keener had become a photographer. The fact is he did the photographic work for the 1920 Unonian. Well, we were up there an awful lot; I was up there with him, Raymond Hibbert was my roommate.

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OSBORNE: Now, Mr. Keener was at Mount Union, right?

DIMIT: At that time Mr. Keener was in the Stamp block of Mount Union. He had started over in the basement of Miller Hall, originally. But from the time I knew him he was in the Stamp block over on State Street, the place now which is occupied by the United Bank there. The same location. So I was in there a lot and I helped around with photographs with him and got to working with Keener. When it come time for graduation he said, how would you like to work for me? Well, I had no actual definite plans of what to do. I knew to be getting anywhere in the chemical field I would have to go on to get another degree. I'd have to go to... My father didn't have money, as you might imagine, and I would of had to work--I worked part of my way through Mount Union but not altogether. And when he offered me this job I thought, well, photography is certainly a combination of chemistry and physics, optics and painting with light. So I said okay and I started to work for him just immediately after graduation. And I spent six years with him.

OSBORNE: Now that was, all that time he was in the Mount Union area? Was he?

DIMIT: Yes, before I left him he moved to another location but about five of those six years he was in the Stamp block. Then he moved over to a building, an old brick building right next to the State Street School, which is torn down now. But there was a building there, he stayed in there until he sold that building to

the oil company right next to it. And the building is gone now.

OSBORNE: That was an old red brick building, wasn't it?

DIMIT: Red brick building. He remodeled it and fixed it all up and made it so it could be used for the photographic purposes and also after he left, it could have been used for a residence. Put in all new woodwork and paneling and everything. Fixed it all up in very good shape. It was an old kind of a run-down building.

OSBORNE: Was it a building or a house before he....

DIMIT: It was a house. It was a two story house. And we used, well, we used all of it while we were there. The basement was the darkroom facilities, and then on the main floor he had a portrait studio when I started in with him, and he was developing Kodak finishing. And that's, I went through that six year period with him, from the time that he finally decided that he didn't want to keep on with portrait photography. I did what commercial photography work we did, groups and things like that. I helped him and we did a lot of photographic work with schools, colleges especially. He had dealers in some of these surrounding communities, like Wooster. We went to Wooster and photographed all of Wooster individuals. When old Coach Bolls was over there.

OSBORNE: Oh yes.

DIMIT: Then he had a dealer down in the business section of Wooster so we made enlargements of all these individual Wooster players and put them in this man's window. Well, that was good



advertising for both Wooster and for Keener. And he did a lot of that for Mount Union too, that kind of stuff.

OSBORNE: Then you decided to go out on your own, is that right?

DIMIT: Well, after six years. But there's things happened in there, he, see, I didn't know anything really about photography except what little bit I had picked up from the camera I bought when I came here to Mount. We took pictures, I took a lot of pictures but I took them down to Emery Knoll on Main Street up-stairs on the 300 block of Main Street. He had an upstairs studio, it burnt out.

OSBORNE: That would be near what business, or over what business?

DIMIT: Right now that would be right across the street from where Heggy's is. Right along in that area right in there. And I understood the merchants, some of them got together and put him on his feet again and he moved down in the 200 block which now is the parking lot, you see.

OSBORNE: Uh huh.

DIMIT: Right there now is a parking lot. There was a studio, there was a pool room in there, Gochnauer Studio was in the up-stairs down farther. I took my pictures to Emery to get them developed and make the prints. But we started making prints down at the fraternity house. We would go in the bathroom or the kitchen and put all the lights out and get a red lamp and we'd take those films and put them in a little frame, printing frame, and put the paper in, hold it up against the electric light, get the exposure

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taken, develop it in a pan of developer and wash it and fix it and stuff right there in the sink. That was the first experience that I had with actual photography. But of course, as soon as I went with Keener he taught me part, taught me all he knew about photography. I did all the enlarging for him. I first started in with just the Kodak prints that used to come in in the mail in the morning. And we'd have to take them, open them up and put a little identification mark on the film, not let any light get to it, make an envelope for it, send them into the darkroom to be developed. Then they had to be developed, dried, printed and out by the time the next train came along. Keener's business was limited to how far he could go on the railroad system. He could go clear over almost to the west end of Ohio. Because there was a train that got in here either early in the morning or at night and it left something like 1:00 in the afternoon. We had to get all that stuff ready and down to the post office in time to catch the train. And the same way with, well, the local things didn't make so much difference. We could deliver them. But while I was there I bought my Kodak from a man by the name of Charlie Larkins, had the biggest drugstore there in East Liverpool. And I knew he did a lot of Kodak work. So I--through my influence and Keener's, we got that agency. And the first day after we got it the mail came in and Keener fell over; a great big box full of films. He was used to getting a half dozen from a dealer. This guy had a box full of them. And that was his biggest dealer for a long time, in East Liverpool. Now there was a train that left here in the afternoon

sometime on the C & P Railroad, you know, that went down there, down through Wellsville and East Liverpool and he could get that stuff sent in the morning and get it that night. But that's what you had to do with Kodak finishing. I didn't like Kodak finishing, to tell the truth. It was nothing but a rush deal. There was no thrill about making a picture for somebody....

OSBORNE: It was just a job that you had to get out.

DIMIT: It was just a job that you had to do, but, if you did enough of that, money, you could make some money.

OSBORNE: Right, then you could do somebody else.

DIMIT: But I did other works for Keener while I was there. I remember, I hadn't been there very long until he said, "Dimit, there's a dead man out on Union Avenue, they want a picture of him." I said, "You don't mean to tell me I'm going out to take a picture of a dead man?" He said, "What's it to you, what are you worried about--they won't move." I said, "Well, I'm not going to do anything dead." I got an abnormal fear of dead people when I was a young kid. One of my closest friends died after we moved away from New Cumberland. And I would dream about that boy at night, he had spinal meningitis. He was just about my age, we played together. I don't know, I got an awful fear of dead people. When I was little I wanted to be a surgeon, and I think I got scared of that, and I got away from wanting to be a doctor. Anyway, we argued about it and I can't remember whether he finally made me go or whether I made him go with me. Anyway, we took this picture of



the dead man; which afterwards I took dozens of them in my forty years. More than you would ever imagine. Anyway, the next job that I had was, McCaskey was building their register office and plant out there on Union Avenue, South Union Avenue. They had a plant way down there on Ely, down someplace there below the square. But this one was the new plant they were building. And the contractor and also the people would like to have a picture of it. An aerial picture, a picture looking down on it. We didn't have any airplanes around. Keener said, well there's a standpipe right there, you get up on top of that standpipe--you can look right down just like an airplane. You know, we didn't have the cameras like we had later, speed graph was out. I had a little 5 x 7 view camera with a plate, a film holder you put in and a tripod. I strapped that over my back, hung it over my back and I started. There's--after you get up to the first rung there's a hundred and ten feet from the ground to the top of that. I finally got up, there was no rungs right at the bottom. But after you get up there ten feet, I counted a hundred feet more to get up to the top. When you get to the top there's a platform--overlay like this. When you get to the top you had to reach up over and pull yourself over above that platform. You don't think that's nerve-racking! Oh that was something. I got to the top and I looked down on the standpipe and there was a couple of dead pigeons floating around. Anyway, I took the picture up there on the top and it made it look very much like an aerial photograph.

OSBORNE: It would. pool team just for fun--he wasn't getting paid for it. And he coached a team that went on to the championship,

DIMIT: I was up high enough, a hundred and ten feet in the air. I could cover it with the camera, I could show all the office building and the things that the contractor wanted to see and, of course, what McCaskey wanted too. That wasn't bad getting up, but getting down was worse. I had to hang on the edges and hang my feet over until I could touch a rung and then I had to get under here and grab them to get down. I said I'd never do that again! Keener tells about, see during the war he had a contract to take pictures down at the ordnance plant, down there at, you know, at Morgan Engineering.

OSBORNE: Oh, Morgan's, yes.

DIMIT: He had to crawl up on buildings. He describes how he did that crawling up on those icy buildings sometimes, to get progress photographs of that stuff that went on.

OSBORNE: By the way, where did Hays Keener come from? Was he from Alliance?

DIMIT: Nope. Hays came, he was born in a little town called, I can't remember. Like Dunmore, Duns something, Pennsylvania. I thought he was born, he was raised mostly down in West Virginia, Sutton, West Virginia. When he died, Bill Steffy had a nice write-up in the Review, I have it at home about him. But he was raised down there around Sutton. He went to the University of West Virginia; played end on their football team. And after he graduated from there I'm not sure whether he taught school; he at least coached a high school team just for fun--he wasn't getting paid for it. And he coached a team that went on to the championship,

either the state or the district. He just did it for the love of it. He liked to work with them. And after he graduated there he went to the University of, I think it was Michigan, for one or two years in medicine. But his hearing was so bad and his eyesight wasn't good, he dropped out. Then he worked for some company that sold these stereoptican views, you remember those things?

DIMIT: That's how Keener, I think, came to Mount Union, was  
OSBORNE: Oh yes, right.

DIMIT: And Mount Union was one of his stops, Dan Lantem lived on State Street, you know, right across from where the old administration building used to be. And he would, I think he stopped there to eat or room or something, and he married Rose Lantem.

OSBORNE: Oh, I see.

DIMIT: That's where his connection with Mount Union. So after he married her, the war was coming on, and he had bought a circuit camera--you know, those panoramic cameras.

OSBORNE: Yes.

DIMIT: He took all those draft boys that went out in the square and made dozens of those. So you could imagine how those things would sell. When they were going to leave and of course, a lot of them never came back. And Bergert and Nobel Drugstore down on Main Street had almost, would sell those every Decoration Day--they'd throw                      with those old things. And you remember the negatives of those. My neighbor across the street from me, Chuck



Sorenson, tried to start a little photographic place up at 57 College Street, and when he gave it up and he got the job with the City, his wife had that whole box of Panoramic films and prints and I persuaded her to let the Alliance Historical Society have them. So they have those now.

OSBORNE: We have those out there, right.

DIMIT: That's how Keener, I think, came to Mount Union, was through his wife.

OSBORNE: Through that connection. That's interesting.

DIMIT: I think it was when the war come on, something about Miller Hall, he had to get out of Miller Hall. See when I came to Mount Union, Miller Hall was almost empty. I had one room in the corner where Dr. Cribbs had the course in Western Europe. And there were two or three rooms in there where they had pianos, the rest of that was just vacant space in there. But something came along and they remodeled that somehow, he had to get out, so that's when he moved to the Stamp block. Then he moved over to the other place. My associations with Keener were fine, I enjoyed him. He was a little bit hard to work for, some of the girls didn't like to work for him. He was hard of hearing--you'd think he couldn't hear anything. You'd yell at him, but sometimes you'd whisper across the room if you were talking about him, he'd hear it.

OSBORNE: Well, you'd have to be careful.

DIMIT: You had to be a little careful, yeah. Now his wife work-

ed in there, his children worked in there, Loretta Grisez worked in there, his sister-in-law who had been married to Pete Lantem, that's Mrs. Keener's brother. Gladys Lantem, she worked there for Keener up until he retired. She lived in his house up here until she had to go over to a nursing home over there, you know, to Molly Stark. She's over there now. But I enjoyed working with Keener. But I, it was one of those things. I actually started to take some group pictures, school pictures, before I left Keener. I had a car--I might as well tell you how we got a car. I wanted a car, I had had a car before but my folks had to sell, get money for me to put me through school. Anyway, when I came to Keener, Keener was starting to get dealers around. He needed some way to go and visit them. He said, we ought to have a car and we don't. And I said, yeah, I would like to have one. Well, he said, let's look for one. So we were up at \_\_\_\_\_ and this young fellow heard about it. So he come in with a little Ford roadster, 1916, wait, 1918 Ford Roadster. A little better than usual, had the varnished wheels, the varnished spoke wheels and had a tire carrier on the back of it. Had a thing you pushed down to feed the gas. Of course, you had to crank it in the front.

OSBORNE: Yes.

DIMIT: So this kid came in one, with this little roadster and Keener said what do you want? He said \$350. He looked at me and he said no. So the kid went away. He said he'll be back, Keener says he'll be back. So he come back in a day or two; oh, he says, I'll take \$325 today for it. Mr. Keener said no. No, not that, good-bye. So he kept coming back until he got it down to \$275. He came in

that day for \$275 and I said what do you think here, and he said we'll buy it. He took his checkbook out and wrote a check for \$275. But the joke of it was it was my car--I had to pay him back the \$275. He was a little bit of a businessman, I would say.

OSBORNE: Yes.

DIMIT: But we went all over the country with that little Ford.

We'd jump in the car on a Saturday noon and drive clear up to Wooster to see the football game, or we'd go up to, all around, up to Reserve. We even went to Michigan once, not in that car but later, we went up to the University of Michigan. I think the last time Mount ever played football up there. At the time when I think Fitz Raber was on the team. Remember?

OSBORNE: Uh huh. Yes.

DIMIT: Anyway I took that little car and I went around here, not the big schools. In those times there were a lot of little schools around before they had these consolidated schools. I'd go around to these schools and want to know if they would want a picture of their, in those one room schools, some of them had all the grades in one room....

OSBORNE: The student body.

DIMIT: And some of them would have maybe more than one room, I went around taking those things, come back and we would finish them. And as I remember we sold them for about 15¢ or 25¢ apiece. Or else 15, 20 and 35¢, something like that. One was plain, one had a mount on it. So I began to see that there was a future in that.

There didn't seem to be anybody, there was an old man from way up North Kingsbury used to come down here and go around doing that kind of work. But I didn't know it at that time. I decided that I would like to do that kind of work, I'd like to get into that work. And as far as Keener is concerned I knew my future in there was limited. He, it was a family business entirely.

OSBORNE: Yes.

DIMIT: He had his family, he even had his brother-in-law working there part of the time and the kids and stuff. I was married in '22, had a wife, one child, that's I'm getting up towards 1926, and I decided that, I was 29 years old by that time. And I decided that if I'm going to start into it myself I'd better not wait too long. So I started looking around and I finally went to Keener and I said I'd like to get away, I don't like Kodak finishing. And he didn't have enough other work for me to do, I mean to hire me to do what other stuff there was to do. And I told him what I had in mind, well he said fine. Why don't you just work right here where you are. Now I knew what that would be.

OSBORNE: Yes.

DIMIT: Big mail come in in the morning and you have to get that out, breaking a neck, I'd have to help him. There's no use to question about that.

OSBORNE: Right.

DIMIT: And that meant it wouldn't work, I just knew it wouldn't work.



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OSBORNE: You wouldn't have time. stories there. How do you know

DIMIT: Oh, I couldn't do it. I'd have to drop doing my own work. And I'd have no salary coming in. So I went downtown and looked around for a place to get to go. You remember when the square there used to be the Industrial building, used to be, it was a bank building when I came here, it was the First National Bank when I came to Alliance. Then it combined with the Alliance Bank down on Main Street now, they combined, and then the Industrial had an office in there on the downstairs floor. Sidney Geiger had the room upstairs, he had moved out. He moved over in the City Savings when it opened up. So I was in talking to the man down below, the man in the Industrial office. A fellow by the name of Uran I think he was. So he said he would rent me the upstairs. Well, that's not too bad. I went up and looked at it and I....He said well, you'll have to pay more rent for water, photographers use more water than some people do, you'll have to pay a little higher rent. So I was on my way down, I decided well, I guess I'll take it. I can't find anything else better. Walking across the square and hear Emmor Sheehan. Do you remember Emmor Sheehan? He was a graduate of Mount Union, no he went to Mount Union for about three years and I think he graduated from Ohio State. Well, he was a fraternity brother of mine. He saw me, he was the, come back here, he was the trust officer and the building manager of the new building down here. He saw me and he said, where are you going? I said I'm going over here to rent me a room, it's up in the...He said well you haven't seen my building, have you. I said Emmor, I can't afford to go into a building like

that. Brand new building, eight stories there. How do you know you can't afford it, come on. He took me down, took me up on the second floor, the west side of the second floor were not suitable rooms for offices. They faced out on that building which was Paul Kleins building there you know.

OSBORNE: Oh yes. I'm talking too much.

DIMIT: Brick buildings there, City Hall was down in behind it. But there was light come in, there was a light well built in so you could get light in one of the rooms. The other room you could see out. But for me it was fine. I could make a darkroom in there, which I didn't want any windows in. I could close up one of the other windows in the workroom and I could put a venetian blind on the other one where the office was. So I took it. Cheaper price than I could have got down there.

OSBORNE: My golly.

DIMIT: It was three rooms, one room was the office, the other room was a bigger room that I had, where I did the finishing, like dry the prints and take care of mounts and I had a mounting press and I had all of that stuff in that room, and the other little room was a combination darkroom for films and darkroom for making prints. Oh, I should tell you that when I left Keener we left on perfectly good terms.

OSBORNE: Yes.

DIMIT: I jokingly remarked to some of my personal friends the

reason I left Keener, I said I started to use this slogan that Keener objected to severely, I was telling people Keener may be keen but I'm keener. It wasn't so but I just made that up to kid some of my friends.

OSBORNE: Yes.

DIMIT: I bet you I'm talking too much.

OSBORNE: No, no I want to see your time, we're fine. You go on, all right.

DIMIT: My wife says, you'll talk too much just as sure as the world, you'll talk about some of this old stuff, you'll never know when to stop.

OSBORNE: No, this is fine, this is good. We'll go on, you left Keener.

DIMIT: I left Keener now and I'm up in my building.

OSBORNE: Right.

DIMIT: It's a nice building, it's got an elevator in it to begin with. My stuff was heavy to carry. There was an elevator, there was light, electricity, gas, compressed air. Everything was in the building there. See the dentist used compressed air, so that was piped all over the building, for anybody that ever. Well, first there was several dentists in the building at that time. Sheehan and Branfield, oh, there were a half a dozen in there. So it looked like it was going to be a good place and it turned out to be. The fact is that I was in the building until I retired in 1972. But I started out trying to get, I started out as a Commercial

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Photographic Service; Arthur M. Dimit--that was my new headline. That was what I put on my stationery. Well, I went in there just a few days before the building officially opened. You know, they have an opening where everybody goes through.

OSBORNE: Right.

DIMIT: So....

OSBORNE: Well, that was '26.

DIMIT: That's spring of '26, about April of '26. I think May maybe or the end of April or the First of May, they had the official opening. And of course the architect was there, the sign was Briton and English from Pittsburgh and Philadelphia. They were the architects. The President was there that night, George D. Silence. And I'd made a picture of the building, City Savings Building, on a blotter, like this, on a blotter. There's a picture on this other side. I ain't showing you. And just my name, Arthur Dimit, Commercial Photographic Services, City Savings Building. People would come through I'd hand them a blotter, which there were a lot of people going through that night to see it. And George A. Simon--Where you get that picture? Well, I said I made it. He said where did you stand? Well I said, I went across the street and went up on the third story of the First National Bank Building and I got the right kind of perspective for a building this tall. He said how would you like to go take a trial trip and take a picture of a bank for me. Just out of the blue sky. Well it began, before that he said, let me see some of



your negatives. Well I said I'm sorry but I don't have very many negatives, Mr. Simon, I just moved in here a couple of weeks ago. I showed him the negatives that I had of the bank and a few things I had taken. I had taken some pictures for the bank itself. Pictures of a dentist office and a doctors office and some of the things that they wanted to try to sell space in. And I had taken the picture from the top of the building looking out over Alliance. And he said those are nice crisp negatives. He said how would you like to take a trip up here to Toledo, Maumee, just down below Toledo there. He said there's a new bank we built up there. I'll make arrangements for it with the bank people, you go up there and he showed me what he wanted, the exterior and the interior, and I learned what he wanted. I went up, took that, sent them to him and from then on I traveled all over Pennsylvania, New York and New Jersey and Ohio taking pictures for that company.

OSBORNE: Is that right?

DIMIT: The sad part is I didn't make very much money. I had to do all that work and I had to make a charge that would cover my expenses. See I had to go to, I would have to stay over night.

OSBORNE: Right.

DIMIT: Well yes, the Depression is coming along. I took my wife one or two trips. The prettiest bank was in Columbus, the Ohio State Savings and Loan I think the name of it was. Beautiful building. Built up like a tower, and there's towers on it. But they have

the main bank, beautiful stuff in it. I found out the kind of things they wanted to see and I had good equipment. When I started in that's one thing I got was good equipment. I got the big heavy camera which broke my back carrying it, but I got it. And it was so arranged I could lay it on the floor and put a certain lens in it and I could take a picture of a ceiling, just laying on the floor. And it was heavy, I had to carry lights with me. I worked for him up until, well you see that's '26 I started, the Depression come along. Depression hit his company the same as some others. It finally ended up in the place, the last building I, bank building I photographed for him I didn't get paid. They'd cleared, they'd just folded up. And finally I knew there was something wrong, instead of paying me all cash, he wanted me to take 10% of it in stock in his company.

OSBORNE: Oh yeah.

DIMIT: So I had a thousand dollars worth of stock I figured he had to give me ten thousand dollars worth of business before I would get paid, I'd have to take....

End of Side 1, Tape 1

OSBORNE: Okay, you've got your brothers in with you and the Depression is on.

DIMIT: Well yes, the Depression is coming along. See, Ralph graduated from high school the same time I graduated from college and Wilbur graduated from grade school. We were just four years apart. They had big trouble and they went away. Anyway, he was

OSBORNE: Oh, I see.

DIMIT: I tried to get Ralph to come to Mount but he wouldn't do it. He was working at the time, had a job in the rubber works and he eventually moved to Cleveland, working with Ford up there in one of those plants up there.

OSBORNE: Yes.

DIMIT: Nothing except just a working job. But I finally persuaded him to come with me, to go into this school stuff. Train him to go out and hunt this school stuff up. Then to help with other stuff too. Then Wilbur graduated in '28, that was about '28. Then Wilbur graduated from Mount in '28 and he went over to work for the rubber works for about a year and he decided that he would like to come in with me. So his father-in-law bought him a big new van to use, you know, and he came in with us, well it would be the start of '29 someplace. The old Depression was creeping up pretty close there. With the bank, I went to City Savings and they closed up you remember.

OSBORNE: Right. Yes.

DIMIT: Then I went over to the First National Bank where I knew Schweikart and Sebrell over there. Started a new account over there. Then the People's Bank reopened, you know Gus Graf went in as an officer to reopen, the Thompsons you remember had....

OSBORNE: They had trouble, yeah.

DIMIT: They had big trouble and they went away. Anyway Gus was the Post--no, in the meantime I went down on Main Street. There used to be a furniture store, it was called Noviasda Furniture

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in there, so I went in and again started up an account again because my note was still there, it wasn't paid yet you see. My note was still there. So the banking department had taken the bank over. So it went for a while and then it closed again. And again I had to go back to the--wait a minute. I think in the meantime the City Savings had reorganized, I went back with them. That's it. I went back with City Savings and I stayed with them until the two banks combined. So I had a lot of kind of trouble there. So anyway I went up to the Post Office, I wanted to send

OSBORNE: Boy, that would be.

DIMIT: Of course, I wasn't smart enough to quit and just throw up the sponge and go into Bankruptcy. I wasn't smart enough to do that, I just stayed on and paid all my bills afterward.

OSBORNE: You're going to be a winner.

DIMIT: Anyway, now we're together. I'd got that job, and I tried hard to get jobs. I had been reading up, all I could read about advertising, about illustration in advertising, how I could furnish photographs for people who wanted them for advertising. Well, I got the little bright idea one day, I'm going to make an ad of my own. I think it will attract attention. So I picked me out a nice crisp one dollar bill and I put some advertising matter on it--Correct use of dollars will bring you more dollars, and stuff, and my ad on there and I put it on a piece of blotter stock, and I thought that ought to be a pretty fair ad. So I went down to the Post--no, in the meantime I went down on Main Street. There used to be a furniture store, it was called Rowlands Furniture



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Store, right across the street, where the Ohio Edison is now, right in there. And there was a fellow by the name of Roy Richards I knew belonged to the \_\_\_\_\_ Club. I knew him in there and I wasn't sure then, oh he said let's have some fun. So I took it out, laid it on the sidewalk outside kind of over a little bit toward the curb. A lady come along with a baby buggy with a baby, she went over there and she grabbed that thing up, and the minute she turned it over she slammed it! She threw it down. So anyway I went up to the Post Office, I wanted to send these out to some prospective customers.

I went up and old Mr. Schaffer was the Postmaster at that time. So I saw him at the window and I said what would it cost me to send these out, do I have to pay first class postage or can I put it unsealed or what? He said Young Fellow, you can't send those anywhere. He say's you know you're breaking the law. You're photographing United States currency. He said they can put you in the penitentiary. He said you better get back home there and destroy that negative right away. So I scampered back and destroyed my negative, but I didn't destroy the prints that I had made. I kept them. I still got one of them yet.

OSBORNE: Interesting.

DIMIT: Huh?

OSBORNE: That's interesting.

DIMIT: Interesting.

OSBORNE: It is.

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DIMIT: Well, I did a lot of things trying to get business. I don't know where I am here in this darn thing here.

OSBORNE: Well then, you did both commercial and school work then?

DIMIT: Yes. I hadn't got into portrait work yet. See, Keener finally sold his portrait stuff up there. He sold them all to somebody way down in West Virginia, down around Sutton. I think he bought them from that Robinson down on Main Street. I think that's where he got them. Studio camera and some of the equipment to be used in there. He fixed up quite a nice little studio up on State Street 'cause he took the seniors that year, I'm not sure whether he took a high school class or not. But I can see his first love is going to be for Kodak finishing. That's where he was making his money. So he sold it before I left, there he had sold it, shipped that stuff down someplace in West Virginia and moved down there. But when we started in schools, started working in these schools we were getting into taking these groups, and of course a lot of the schools wanted us to take athletic things and all kind of groups. And there were some other, they were going to some other portraits in order to get the portraits made. I was doing all that stuff for fun, almost. Selling on speculation. So \_\_\_\_\_ said why don't you take these, why don't you take these senior photographs? Why send, let somebody else do it? I got to thinking about it and I thought that sounded kind of smart. He said same kind of a film you use

there you use someplace else. You maybe use a little different equipment and different lighting. So I just started in, we started to do seniors. And then we got into the whole shebang of school annuals. Everything from A to Ezra; taking the seniors, taking the groups in athletics and dances and football, homecomings and, everything that goes into an annual. A lot of hard work by the way. But we did that, we got up to the place where we were taking about a dozen a year, photographing about in the neighborhood of five hundred seniors. And that gets into mounts, frames, all kinds in the portrait end of it, which is a little different from the commercial and the group stuff. And of course I did, I actually did all the senior portraits in that deal. I had a, I got a station wagon that I could take that big studio camera, rather than fuss around with that little camera which I started with. I started with a little view camera with a back, that you slide back. But it wasn't suitable, I didn't have the right kind of lens, it would really be the best for making portraits. So I took that, I had a certain lens that I got especially to use for school portraits, yet I could put on the studio camera. I took those schools, Louisville, Minerva, Sebring, North Lima, Goshen, all around in this section including Chester, West Virginia. That's as far as we went I guess, Chester. We went up over this way again and then we took a couple of schools on over the other side toward Massillon, we took a school over there. I can't remember the name of it now, but we started that and then we did those for years, and years and years. Not all of them every year but

we'd collect Louisville and Minerva, Sebring and Leetonia. Those are the ones that we had for years. We kept them up until it got to the place that I wanted to get out of school work. Of course I had my brothers in there, and things were changing. They wanted different kinds of stuff. They got into this package stuff, you know.

OSBORNE: Oh, yes.

DIMIT: You know, they would want to make one 5 x 7, maybe one 8 x 10, so many smaller ones, a bunch of little wallets. Well, we tried to do that on a little camera that I bought, wasn't satisfactory, wasn't at all. 35mm camera, wasn't satisfactory. And even after we started to do the others, to try to make the wallets, they bought those things, 25, 50, 75, 100, 200, a lot of kids would buy 200 of the wallets. You imagine you'd have to run those off for a whole school, thousands of prints. So in the meantime, well to begin with, Keener, I asked Keener if his girls couldn't run them off on their Kodak. I knew they had little Kodak printers up there. I knew there was no trouble, they would have to just print them one at a time, hundred or so. So I said, do you suppose that the girls could do that easy. So I took a negative up, and one of the girls printed it. It come back, it was all right for Kodak printing, it wasn't my idea of portrait quality. So I didn't say anything about it, I paid him for it. And Pinkerton downtown said oh, I can make, he says I can make wallets, oh he says, I can make them. I got a machine



here bang, bang, bang. You can run them off fast. So I took a negative down to him. And I went down to get the price, I says Pinkerton, that isn't the quality on this that I make on the other picture. Oh he said, that's good enough for any school kids to have. I said okay, I paid him and said good-bye. So I know I can't deal with somebody else, I've got to deal some kind of a way. So I bought the machine that Pinkerton had down there. I bought one of them. Put it up in my own place. It was made, a \_\_\_\_\_, a semi automatic Kodak printer. You could make different sizes but you could make little wallets on it. There was a series of buttons along, one second, half a second, two seconds, all you had to do was to find out the exposure, put your paper in and press it. It made the exposure, dropped the print down on the belt and run it over and dropped it down into a container. So you could print a hundred of those in a very, very short time. 'Cause it wasn't long exposures. Most of them would be a half a second would be plenty maybe. But no long ones, a second would be a long time exposure. So you could figure, you could print a hundred of those in a very, very few minutes. So I kept that machine up until we left, even after we quit portrait, even after school was out, I still kept it because I had a couple of places like the Police Department, one of the shops downtown took pictures of their employees. They took them, I didn't. They brought them up to me, I developed them and there had to be, I think, a couple of prints of each man. Every new employee that would come to Alliance, American Steel, they always had to do that.

OSBORNE: Oh sure.

DIMIT: But they had a makeshift outfit; I went down and showed them how to make decent prints, the negatives were terrible they sent up. So I showed them how, to use proper lighting, proper background and the camera and so forth. And they'd bring those up to me every now and then and I'd run that machine--I could run through a few minutes a whole roll, they'd maybe bring me one or two rolls at a time. The Police Department, before they had their own camera setup, I would photograph every criminal that would come in. They would drag him up to my studio and want some of those thugs, you know, all handcuffed together, bring them up there. I was glad they always had a couple of cops with them. But they'd set them there on the stool, I would take a couple of them from the front and one sideways, like old mug shots.

OSBORNE: I see.

DIMIT: Just on my studio camera.

OSBORNE: Yeah.

DIMIT: And during the war, some of the shops, every man had to have a badge on a thing you wore. We bought a machine to make, we made the pictures with a little camera we had there, one of those little 35mm cameras. But then when we made the prints, I printed them on this other little machine, I think they'd get two prints. We bought a machine that you cut a little round print, a piece of cellophane over it, you put it in there, there's a number on it, put it in the machine and clamp it down and had a badge.

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We made thousands of those during the war. Just things like that that come up that you keep developing things.

OSBORNE: Right.

DIMIT: The first real commercial job that I got that I was happy about was Alliance Machine. I knew some of the men down there and they knew me. Emery Knoll had had that job for years and years. So one day they called me up and said how would you like to come down and take a picture of a, oh it was a trolley for a crane. It wasn't all built yet. It had the frame work up there and the stuff sticking out, the metal and all that stuff, sitting down there on the floor down there. Now I said, he, a friend of mine down there, now we never kicked about the payment for the pictures that they made before but he said he takes up two hours of the time, he'll have to have two or three men putting up a great big background behind it so there's nothing that shows. And he said, can you come down and do this job quick. I said okay. He said, forget the background, don't put it up. I haven't used it since, it was a great big background on a great big metal roller, oh my, 30 feet long. Sometimes they'd want to drop it down and leave it which is all right, but it took a lot of time. They would have to get the crane over there, and hang it on the crane, drop it down behind the machinery. They said, can you do it, and I said okay. I was down there and I took the thing and in fifteen minutes I was gone. Joke of it was they wanted it blocked out, no background. You know what that means, that means taking the negative, with opaque--we have an opaque red sort of a paint looking thing and you

take drafting tools or free hand and you block all around that thing, everything out, when it's printed you got a pure white background. I made them up fine, from then on I had Alliance Machine Shop. Up until, oh way up, years, until they finally decided to get their own photographer or Blue Print Department, one person took care of all of it. Charlie Trump did it.

OSBORNE: Yes.

DIMIT: You know Charlie. did the usual run of commercial work.

OSBORNE: Yes.

DIMIT: Well, he's the one that did that after I had it for a number of years. I didn't lose it on account of any work of mine, I don't think.

OSBORNE: Right.

DIMIT: But they had a man, there wasn't enough photography there for one man, there likely wasn't enough blue prints and those of things they use in the shop. So it worked out all right for them. Same way the machines do castings, I knew the Donaldsons down there, Kermit and his dad.

OSBORNE: Oh yes.

DIMIT: And the first one I got down there was Kermit standing beside a big casting, I don't know what it was, looked like it might have been a platform for a big crane of some kind. He was standing there beside it, Kermit, just after it was taken out of the mold and blew the sand off of the top of it. You could see the

shape of it. And Kermit was standing there beside it. Now you know when you went down to get those negatives, you saw some of the machines too, maybe I gave you that negative, I'm not sure. Anyway, I did a lot of work for them. They were related to Alliance Machine, them and the Structural. They were all tied together somehow.

OSBORNE: Right.

DIMIT: But after that I did the usual run of commercial work. I can't think of all the kind of things I photographed. Of course, portraits, you take the general run of them, from babies to old men.

OSBORNE: Passport pictures?

DIMIT: Huh.

OSBORNE: Passport pictures?

DIMIT: Portrait pictures. No not, pass, oh I took some passports too, that's junk work, you don't even like that. But I did it of course. I did what I had to do. But babies, and I've taken babies when they were looking through the hospital wall over there, and I took Mr. Judd when he was a hundred years old. Old George Judd. I took a picture of him buying his hundredth automobile, at one hundred years old. Buying a Cadillac down there from Henschen's or Tschabold when he was one hundred years old. Then he went to Florida and his birthday was coming up. I mean, he wanted to give some of his friends pictures on his hundredth birthday. So I hired a high-powered photographer down at Miami. He come up and



he said I don't like these pictures, Dimit. I looked at them, those cameras made dark arty-looking things. They made him look like a combination between a Spaniard and a Negro or something. They used to think that was nice, make a dark arty-looking, the whole thing dark. He said, I don't like these pictures, can you make me one? I said Okay, Mr. Judd, we'll try. I managed the shots, I made him a nice picture he liked, he bought a lot of them, gave them to his friends and he was very happy. In fact he liked it so well he had a big colored oil reproduction made that I had to send away and have done to hang down at the Masonic Temple. He was an old old Mason down there and belonged to all the World. It's still hanging down there. But I took all kinds of portraits you can imagine--weddings, funerals and family groups and dances, that's not so much portraits, that's....But you'd go to a place where they were having a family gathering, taking the whole family.

OSBORNE: And wedding pictures.

DIMIT: Wedding, oh we made hundreds of them. At first when I first started, people took all of their weddings to a studio. Gochnauer's were in business down there. I don't know about Knoll making so many weddings, I don't know about his, but Gochnauer's took a lot of wedding pictures and so did we. But we took them in the studio. They would go to the church and get married and come up to the studio, pile in there and that room there was big enough, I could handle it, every size wedding. I had horses and planks up there left to stand on so that I could get a wedding, maybe twenty

or thirty people I could still get a picture of them. And then the bride and the bride and groom and the wedding party. That was usually it. They didn't do this church wedding and then going to someplace for a reception then. We got into that later, after Wilbur and Ralph came we got into that stuff later.

OSBORNE: Let me ask you about glass plate.

DIMIT: What?

OSBORNE: Glass plates.

DIMIT: When I first started in, I got in just after the plate era.

I actually used no plates until the war come along here, the

Second World War, and film got so scarce we had to get plates.

That was my only experience with plates outside of the fact that

there was a few little special things, like miniature things were

made on opal plates. I've experimented with some of those. But

I'm talking about general run of photography, little plates,

5x7, 8x10, whatever. But Mr. Dean, that F.A.W. Dean, that had

the studio down on the corner of Cherry and his predecessor who

built that building was a fellow by the name of B. F. Rickard.

Because those glass plates that I've turned over to you, a lot

of those things had views of his building in there or else some

pictures. I had pictures of that building that he built and

they used it for a studio. And after he was done those were

stored down in Mr. Burton's old printing barn down there after

he went out of business. I got a hold of them and you got them

after that.

OSBORNE: Yes.

DIMIT: Dean used to brag up at Thompson's barbershop, sitting in there. He'd brag about he'd take the glass and albuminize it himself. In other words, put the emulsion that we have, he would put that, you have to put the chemicals in there as far as that goes, silver nitrate and whatever things go in to make the emulsion on it, he'd brag about doing that himself. Well, I thought it was kind of silly, I'd rather just get one down here at the, that Mr. Eastman made and I figured it would be a lot better than his. How does he gauge the time and stuff on that?

OSBORNE: Right.

DIMIT: I know when Dundon, Merle Dundon graduated in '70, went in the research labs at Eastman Kodak. I asked him about it, how in the world do you get the speed of film? Well he said it's purely a chemical process. It depends on time, temperature, a lot of things enter into that. So I couldn't imagine Dean competing with them. But anyway, he was not only a photographer, he was a taxidermist. He dealt in uniforms of different kinds.

OSBORNE: Right.  
OSBORNE: Yes.

DIMIT: And he went around and decorated towns, you know, when you're having a celebration, with flags and stuff like that.

OSBORNE: Yes.

DIMIT: That was F.A.W. Dean. I didn't know him real well but I'd met him. And the other photographers that I knew back in that era

of course, Lorin Miller, he was the photographer at the college. I had my picture and my wife's picture up until I think '20. '20 was the first year that Keener got it. Mr. Miller was very bitter about that.

OSBORNE: Where was he?

DIMIT: Where he is now. Where the building is now, on Columbia Street. 500 block of Columbia, East Columbia. The skylight is still there.

OSBORNE: Right.

DIMIT: Kenny Hazen lives there, he married Lorin Miller's daughter.

OSBORNE: Oh, I see.

DIMIT: And Claire Miller, and they live there yet. But that skylight is still in there.

OSBORNE: Skylight is still there, yeah.

DIMIT: Miller invented some kind of an arc light. You know, you have to depend on daylight when you have one of those skylights.

OSBORNE: Right.

DIMIT: A bad day, you have a hard job working. So he invented or patented or something a pair of arc lights, you know, they're powerful lights. He had them for his studio to supplement daylight. And I suppose he used those, I don't know when Lorin died, but his widow, she worked for me for several years as a retoucher. I don't mean in my studio. When I started in portrait work, you had to have retouching.

OSBORNE: Yes.

DIMIT: So I knew Claire, and I knew Millers and I would go down and Mrs. Miller for several years would retouch for me. And I think Claire helped out some too afterwards, helped her mother out. And then I had over the years, I had no retoucher in my organization. I didn't have that much work to hire one. But there's places that do it. I sent stuff into Georgia to a place down there, Triangle Retouching Service. And Miller was there and then there was Ed Robinson. I didn't know him, I knew he was down there. Now Mrs. Schock was a brother of, Mrs. Widmer down there right there in the building where, well the Midland is now and Fiegenschuhs and those other stores, right in that block, right in there where those buildings were. They had a place, she had a piano store. And George Schock had a studio down in Sebring, and they did something up here. I didn't, I never knew much about them. I think George was mostly working with potter's stuff. There was another photographer by the name of Early in Sebring that did pottery work. And by the way, the Boyce boys went here to Mount Union, Bob and Dave Boyce. Do you remember them?

OSBORNE: Yes.

DIMIT: Well, Dave knew me from Mount, well, I knew Bob too. But after he graduated and went home, his Dad was the general manager of Harker Pottery over in Chester. So Dave come in and says why can't you photograph pottery ware. He said we have to send it away someplace to have it done. I said I don't know, Dave. I'll have to look into it. So he showed me what was necessary. And



they wanted an 8½ x 11 print and I only had 8x10 film. That meant that I can't take it on my film. I bought a great big 11x14 studio camera. Stand and all. I took it back in my back room, I made a big high platform to set that on. Because you had to have some ways so it would go up and down, crank the thing up. And I laid the camera out, facing down on a big platform, you photographed the dishes laying on the floor. A cup, you would set the cup up, put molding clay under it so it would set up, it looked like you were looking at it like this but you were up in the air doing it. So that was another deal that come into our place just through association with the Boyces.

OSBORNE: Right.

DIMIT: A lot of our work, our school work, a lot of work came like that. We could be principals out that had been in school with Wilbur or I or somebody; if you know somebody like that it's a lot easier for them to think well, give you a try, give you a try. We went clear down to, oh, way down there by Wintersville, down there where Bill Darrell was down there, he was a principal down there. We'd go down and work at his school. And Harold Hall was over here oh, the other side of Canton, Whipple out in there someplace. Harold was a principal of a school out there then. And a lot of those around, that people would know us, and they'd let us work with them.

OSBORNE: You mentioned earlier about visiting a photographer and you didn't know that he was so....

DIMIT: Grossman.

OSBORNE: Yeah, Grossman.

DIMIT: Adolph Grossman. He was right upstairs about where Heggy's is now. One of those buildings along Heggy's or Roberts someplace along there. He was upstairs. Old, nice old German, great big portly gentleman. I'd been up there before, he had something I never saw before in my life. I was going to describe all the lighting things that's I've gone through but I'll go ahead and tell you about him.

OSBORNE: Yeah.

DIMIT: He had a big cabinet built almost as big as one of your cabinets and bookcase. Big thing with lights, panes of lights with cross bars to hold them in place built in the shape of a box arrangement. In the side of it there was a place where you slid in a little pan of flash powder. Powder mind you. Smokey powder. All right, he had a tube, he had a tube going to his camera, you know when you squeeze the tube, there's two ends to it, two ends to those tubes, you have to have one plugged up if you want to use it. But he had the tube in there to his flash powder, he had the other go up to his shutter. When he squeezed that thing it was some kind of a little thing, I don't know what he used to activate the flash, he could use like a cigar lighter or a little piece of magnesium, or a thing that when electricity goes through it it breaks right away. A little thin piece of, it looks like aluminum or something, I don't know what it was. To make a spark. So every

time he took a picture he had to squeeze that and that thing would fire. He had no flash, he had no skylight up at his place. That was his artificial light. And you'd be surprised how many nice portraits, I got a hold of his old negatives when he was gone. He had very....but his stuff was old fashioned. To make prints he had built a box, he made a little box out of wood, put a bulb down in under it and when he wanted to make a picture he would take, the top of it was glass, he would take and lay his negative on there, lay a piece of photographic paper on top of that, and he'd lay the lid down and hold the lid down with his hand, turn the stick to turn the light on below, make the exposure and turn it off. The timer instead of the timer he had a thing like a metronome swing, he had a weight on a string. So he would start that going, well he'd say the beat, he would go back to so many count. No matter whether it was a second or what, he counted it. That's the way he made prints. The only piece of equipment that he had in there that was modern, he had an Eastman 4x5 automatic enlarger, a real modern piece of equipment. That's the only one in the whole place. I got that, that's the only thing I wanted out of the place anyway was that. I gave, I let the Boy Scouts come in and take a bunch of stuff out of there, that old thing, case, I figured if they wanted to tear up that case to get the glass out. I didn't want to do it, because it was covered with smoke deposit.

OSBORNE: Yeah.

DIMIT: You'd have to clean that up periodic. Otherwise it would get to the place you couldn't, no light would come through. But that would make a soft light coming through there, you'd be surprised. It was big enough to make a soft light and he could have a reflector on the other side of it. I don't know whether he did or not. But you can work with one light, if you put one light here and a reflector over on the other side, to balance on the shadow side. But he made some very nice portraits there. Very acceptable portraits. But he died and the bank had his estate to settle up and that's how I got to know him. I didn't know Robinson, course I knew Gochnauer's. There was an old photographer down in the building on the corner of Seneca and Main. A fellow by the name of Foley. He was about as old fashioned as Mr. \_\_\_\_\_, him. Maybe more so. I went down to visit him a couple of times, you've seen his pictures in ovals, you see oval pictures.

OSBORNE: Yes.

DIMIT: Do you know how they make ovals?

OSBORNE: No.

DIMIT: They take a brass form and put it over the photograph and you have a wheel you cut out like that. Then you'd have an oval picture. Or you could have an oval mask to make it.

OSBORNE: Yes.

DIMIT: But he had a bunch of those old brass oval forms that I bought from him, I still have some of them. I took some of them when I left the studio, and left some of them down there. But he



lived up above me there in that Ramsey Court, up in there some-  
place, up behind me. And let's see if there's any other photo-  
graphers I can remember, that I knew during that time. Foley,  
Grossman, Schoch, Witmer, now Ray Miller, you know; remember  
Frankie Hoiles who used to make Miller-Hoiles?

OSBORNE: But he came later on the scene.

DIMIT: Yeah, later on the scene, yeah, it's along towards the  
end of our time, then, in other words. And Plajer and Cross. Now  
I took Ed Cross, when he was working for Pinkerton in the camera  
shop there on Arch Street, they moved then down on Main. But  
Frankie Hoiles, I think I gave him the first money that he ever  
earned as money. Of course he didn't need it.

OSBORNE: He didn't need it, right.

DIMIT: He didn't need it. He was interested in photography in  
high school. He wanted to come in and work. All I could let him  
do was work around with handling prints and stuff. It come time  
to pay at the end of the week, I said Frankie, do you got a social  
security number? No he said, I'm insured, I'm a republican. He  
thought the democrats only had to get one.

OSBORNE: Well, you mentioned Emory Knoll.

DIMIT: Oh Emery, yes. Emery was, at the time I first knew him,  
he was across the street when I was in school, but afterwards when  
I started in business he was down in that block now, the same block  
where Gochnauer's were in.

OSBORNE: Yes.



DIMIT: It's a parking lot on Main Street now.

OSBORNE: Right.

DIMIT: He was a nice big, did you know him at all?

OSBORNE: No, just the name.

DIMIT: He had been a soldier in the Spanish American and he stood erect like that, like a soldier. And he built a nice business down here. He did good commercial work, he had a portrait studio upstairs and downstairs he developed a gift shop. His wife ran that.

End of Side 2, Tape 1

OSBORNE: OK, we're all set. Now we were talking about Emery and about how he came into your office.

DIMIT: Yes, he would come in there trying to peddle stuff out of the studio, it was pitiful. And he finally died out west someplace.

OSBORNE: Okay, we're back in business.

DIMIT: Well I was just, I did mention that earlier after Ralph came with me, there was a wallpaper store down on the corner of what would be Main Street and the New York Central, you know where it runs through there. In that block now is the parking lot again.

OSBORNE: Yes.

DIMIT: There was some kind of place went out of business and Mr. Lindesmith bought them out and in that business there was framing. They had done a little bit of picture framing. They had the tools.

Ralph in East Liverpool had worked for a wallpaper store in East Liverpool that had framing and Ralph did framing. So that was fine, we were depending on Emery Knoll to buy frames. If we needed a frame we would have to go down and pay Emery to make it. So this way we got the framing material and the little bit of molding they had there and from then on we kept that clear til we were done. At one time we stocked molding, we bought it from the manufacturers or jobbers or someplace. Then toward the end we got to the place that we got what was called chop service. We would send, if we wanted a 16 x 20 frame, we would send the order in, the size of the molding and the number, they would come to us in four pieces, chopped.

OSBORNE: Yes.

DIMIT: In otherwords all we had to do was put it together. In otherwords we didn't have to stock molding. Molding got awfully expensive. We used to have, well even just in normal time we used to have around maybe \$1500 worth of it, which isn't very much. Right now you could have a \$1000 worth of molding and not hardly see it. It's just awful, the molding right now.

OSBORNE: And then of course you have to have so much to meet the demand. In otherwords, we buy all our film and everything, furnish

DIMIT: Well sure. You have to buy molding by the bundle unless it's somebody special you know, you go to a molding place. It's usually four sticks in a bundle. Ten feet or eight feet or whatever it is that's how much you bought of one pattern. They would ever way, anyway, that's the main business Ralph and Wilbur were

sell you one piece, but you buy that much and maybe you'll make one frame out of it and not make another one for a year, of that particular. But you have to have, we had to have, when we left we had about two hundred samples of molding down there, I guess they're still down there yet.

OSBORNE: Probably.

DIMIT: They don't stock any, they told me. But that was another end of our business that I didn't mention earlier. But Ralph took care of it up until, up until the place where I turned all the school business over to them, the school business itself. To Ralph and Wilbur. The last two years that we were in business after they started this package deal stuff, we worked one year for a company over in Philadelphia, the next year we worked for a bar over here in Berea. And that's all right, we were nothing but operators, we did the work and sent it to a lab to have it all finished and everything and that's it. So at the end I told the boys, there was a company down in, a big school outfit down in Mississippi. I said, Wilbur, you get on a airplane someday, we'll pay for it out of the business, okay, and go down there have a talk with those people and see whether you can't sign up as one of their customers, operators. In otherwords, we buy all our film and everything, furnish our own cameras, we send the stuff to them to process, they send it back to us, we sell it directly to the school ourselves. Either put together, sometimes they send that stuff back separate kinds and you put it together, or they can put it in a package. Whatever way, anyway, that's the main business Ralph and Wilbur were



doing the last few years that we were together. But they were operating a separate business which not many people knew anything about. It was called Dimit Brothers School Photographers. They had a separate bank account, they paid their share of the rent and overhead and I had just Dimit Brothers Photographers. I took care of the portrait, commercial and picture framing for those last few years.

OSBORNE: Did you ever hear, this is way before your time but there was a man by the name of Emor Krude who took photographs around the Civil War period and then later there was a man by the name of Steffy who did and then there was another one by the name of Lafe Wonders who had a photographic gallery. And I just wondered if you ever came across any of their pictures?

DIMIT: Steffy. Just this last week I was down at Eddie Knowles, he had photographs down there made by Steffy, family pictures, he had some made by another name, let's see, I can't think of it, I've heard of it before. I've seen the name here Emor Krude, I've seen that name somewhere but I don't know anything about him.

OSBORNE: Yeah, well, I just was wondering if you ever come across...

DIMIT: No.

OSBORNE: You know they used to, many of the photographs they took were what, sepia colored?

DIMIT: A lot of those older ones were. Now we did that too. We made sepia stuff. Our school portraits, all the school portraits were colored, hand colored, oil colors, and they had a sepia base.

Much better than the black and white.

OSBORNE: Is that right?

DIMIT: Oh you get better finish tone. A sepia on the face would be a light tan, very light, you put your colors on there and you don't have that glary white look underneath. You have a soft look. Same with most clothing. There's a few clothings you run into trouble. But we had people tinting for us that sometimes it wouldn't tint unless it was colored. And I wanted it that way anyway.

OSBORNE: Well, let me ask you a question not related to photography but about Main Street. The change you noticed on Main Street from when you first went down and the time you were ready to retire.

DIMIT: Well, after you get up to the corner there, there's the old Allot's Hardware Store which is now the Industrial, went on a picture of that, of course, what do you call it, the old house down there?

OSBORNE: Sourbeck?

DIMIT: Yeah. Of course, I had pictures of that that I had copied, it had been made before my time. But before they tore it down I was still here, Wilbur went down to the viaduct and took pictures of it before it was torn down. When you start across there they took buildings at the end of Main Street that are gone that used to be down there. Right across from there used to be, I don't know whether a hotel or some kind of thing right along Main Street



clear down almost to the station. Across on the other side there was a building there, I got a picture of it, showed a lunchroom there, 25¢ meals. I've got it someplace in my copies, I don't know whether you have it or not. The building on the other side of the street.

OSBORNE: Yes.

DIMIT: The north side there just as you come up.

OSBORNE: Right.

DIMIT: Of course, those buildings are gone now. Sharer's building is gone down there. This was clear down at the end, at the end there. And oh my, you come up Main Street....

OSBORNE: Well, you notice....

DIMIT: Well, after you get up to the corner there, there's the old Allotts Hardware Store which is now the Industrial, went on a little piece there, the next was the old Industrial Building they had there, the City finally took over the two story building. Morrison Theater right next to that, I took loads of pictures in there when they had that market in there and all those buildings there.

OSBORNE: Oh yes.

DIMIT: And of course, look across the corner from there, well, there's the Salvation Army building, it's gone. Diagonally across the street the old Baptist Church and Albert Bradshaw's Printing Company....

OSBORNE: Of course, the square itself has changed.

DIMIT: Oh the square, see, when I first came to Alliance there was buildings there. The City Savings had a little building there and there was a store on the corner, I used to know the name of it; some man had a store right on the, it was kind of a cupola affair of a building there right on the corner. The City Savings went in one place here, it went in on Main Street and back around on Freedom, like that.

DIMIT: All those buildings are gone. And Columbia Theater going  
OSBORNE: There was a confectionary, wasn't there?

DIMIT: Confectionary on the corner.

OSBORNE: Right.

DIMIT: Across the street where Floyd Grabel's old house is gone,  
DIMIT: And there was, I think, the old \_\_\_\_\_ Club had a place. They were a lot of local boys, a lot of Sig Elps in them and stuff. I used to know some of them, I think Doc Alt was one of them. And I think they had a club house up in one of those rooms back toward the back of that stuff.

OSBORNE: Oh yes.

DIMIT: And then of course, the whole building went up there and the, where the Penney's store is there used to be different, there used to be, I've got old pictures what used to be in there, hat or millinery store used to be in there. Waltz's Shoe Store had a store right in where Penney's is now, just a small building. In fact, I lived my first year at 1815 South Union that belonged to Mr. and Mrs. C. O. Waltz. He had a shoe store down there and she

ran a rooming house for students like me.

OSBORNE: Oh yes. And of course you had the street car run up and down Main Street all the time too, made a difference.

DIMIT: Oh, the street car, yeah. And of course that whole block is gone out there where they, where the parking lot is out there at about the railroad tracks.

OSBORNE: Yes.

DIMIT: All those buildings are gone. And Columbia Theater going up right along there.

OSBORNE: Right.

DIMIT: Across the street where Floyd Grabiell's old house is gone, it's a parking lot now for the church. There was another doctor has a office in along, Tressel, or some name up in along there.

OSBORNE: Tressel wasn't it, Dr. Tressell?

DIMIT: Something like that. And even take your Mount Union Square, look at the changes down there.

OSBORNE: Oh over there, yes.

DIMIT: When I was in school there were three, there were two, Akers had a grocery store down where Turner Drug Store is now, Akers had in one corner there. And right on the corner Rucker had a grocery store right where the bank is now. Old man Rucker, then Dangly across the street, there was a vacant lot on the corner, it used to belong to my wife's Uncle Lynn, but we owned the corner lot, where the filling station is. And right up next to it there was a



Blackburn's Grocery Store and there was a Vance's Grocery up there and a Chinese Laundry; all right in that little place there. And King's Drugstore was on the corner. Then down here was Danny Breckner's Shoe Store. Then the Stamp block had, Flora Maple had the first east section of it, Keener had the middle section including the first floor and the basement. And the next floor was Ed Mosley's pool parlor. And that's where a lot of the boys used to congregate. And then the second and third floors were apartments, people lived up there. See that stuff's gone, all that's gone.

OSBORNE: All that's gone.

DIMIT: All that along State Street there, my grandfather, or my father, my wife's father was born in a little house up there across from where the campus is now. Some of those houses are gone now.

OSBORNE: They're all gone there.

DIMIT: All of them are gone along there. Well Mr., Dad re of it. on the house he used to live it's gone there across from the old, what was the old...., tunnels.

OSBORNE: Administration building.

DIMIT: Called the.... corner.

OSBORNE: Judd house.

DIMIT: Judd house, yeah. store back there, it blew up. Oh he said.

OSBORNE: Judd house. Well I stuck my head in it, it wasn't cooled

DIMIT: Yeah, that's gone, all that stuff along there is all gone.

OSBORNE: Yeah, it's hard to visualize what that once looked like down there. All houses along there.

DIMIT: I had photographs of a lot of that stuff. I don't know whether they have them or not. He called me the other day about a building, wanted to know if I had taken a picture of the Masonic Temple in Sebring. I couldn't remember for sure whether I or Wilbur had taken it, but he, maybe he has that file of buildings because he knew the number of it. The number of my files, 7 is my buildings. He said he looked there and couldn't find it. So maybe he still has them.

OSBORNE: Well now, is there anything else you want to add, Art?

DIMIT: Well, I was only going to say we get wrecked cars, air shots, pictures taken from everyplace you can imagine, up on cranes, on tops of buildings. One of the worst ones that I ever had was B. Miller from down at the Royal China called me one day, said there is a kiln blown up. I've got to have a picture of it. So I went down, the thing of it is the kiln, it's one of the kilns is way back in around, tunnels.

OSBORNE: Oh, tunnel kiln. that's all right.

DIMIT: Way back in the corner. Alliance Clay Products. Something

OSBORNE: Yeah.

DIMIT: Said we want a picture back there, it blew up. Oh he said, it's cooled down now. Well I stuck my head in it, it wasn't cooled



down very much, I didn't think. I set my camera up outside on the tripod. I think I had a flash bulb and a flash thing that I could do by hand. I ran back in there, I tried to focus it outside about how much distance I'd have so I wouldn't have to take too much time back there. I got back in where I set it down, got ready to fix the shutter, it was so hot the shutter stuck. It just melted, open I mean. I had to take my hat, I put my hat over it, I didn't have anything else. I took my hat and laid it over the camera, the lens, open the shutter, or pull the camera slide out, lift my hat off, took the flash, put my hat back on and by that time my feet were so hot I thought that they were burning through. I picked that thing up and ran back out again. Then I had to go in and do it one more time. That was terrible. I was called down to Alliance Clay Products one day.

OSBORNE: How did it turn out, all right?

DIMIT: All right.

OSBORNE: Yeah.

DIMIT: It showed, you knew B. Miller, she was, oh she was a pistol. I shouldn't say that.

OSBORNE: That's all right, that's all right.

DIMIT: Then I was called to Alliance Clay Products. Something happened down there to one of their places. They have a machinery down there in the pit.

OSBORNE: Where was this?

DIMIT: Alliance Clay Products.

OSBORNE: Alliance Clay, yes.

DIMIT: Close to Wilcox's place down there.

OSBORNE: Yes.

OSBORNE: Yes.

DIMIT: A lawyer, he called me to take a picture of either a wreck or a wrecked car. I can't remember the details now, but anyway, I took an aerial view, by the way, when the Goodyear built their little building down on Park Ave., they sent the Goodyear Blimp over here and it was out at the old aircraft field and they were taking people up. \$2.00 a ride or something. They said, we want you to go up and take a picture of where our building is here. Not very big, but you'd have to get up in the air to see it. So I got in the plane and we started around and I got a good shot from the plane and the plane kept going slow around and I thought, this is the best place in the world to take pictures--just coast along, you wouldn't think it was moving. They let me up in the seat with the pilot, right up in the front where I could stick the camera right out the window. I took it and we come back around and there was nobody there for another ride and so we made another round trip. We made two round trips all over Alliance. I took pictures of Mount Union Campus, I took Alliance Clay Products there, I took Alliance Machine Company. I had a film pack in the camera, I used all the film pack on that one trip. But that's the way to take pictures. Oh I had all kinds of law suit stuff, legal stuff, where you have to go to court and you have to have....That's a separate branch of photography in itself. I did enough of it that

I knew what I was doing, taking pictures, measure distances from the camera to so place and this and that and the other. I remember one I took for a certain party, I won't mention their names.

OSBORNE: Yes.

DIMIT: A lawyer, he called me to take a picture of either a wreck or a wrecked car, I can't remember the details now, but anyway, Sidney Garvey was the lawyer. He was right on \_\_\_\_\_ there and he told me I would have to be at Canton 9:00 at such and such a day and to have my film, I always have my film there to verify if there is any questions. So I went there and sit around all morning like you do, you have to wait until you get called witness. I went up to the stand, witnessed--I don't suppose I was there ten minutes in all. But it was noon. I had wasted half a time a day and you have to get my lunch. And I came back and I sent to this, I didn't send it to the lawyer, I sent to the man that originally ordered me to take the picture, I sent him a bill. I thought it was reasonable and I thought it was very reasonable, it take me a half a day of my time. I sent him a bill for \$12.50. He called me and he said, what's the idea, he said? He said, I don't pay my lawyer any more than that, I mean, in otherwords that would be \$25.00 a day, I suppose. Well I said, after all I spent a half a day over here and lost my time. He said, I'm not going to pay that bill now. He said I may pay it someday. And I knew that he had all kind of money, he was one of the most wealthy men in Alliance. He was an industrial man. Anyway, I had seen him at the Country Club



when I was out there once with the Rotary go past a crap game, throw down \$5.00 on whether or not it makes the point or not, walk away. In other words, it wasn't the money. He admitted it wasn't the money, it was the principle of the thing. I said, Okay, all right. But it dragged on a while. That was back in the Depression Days and Dimit Brothers needs the money awful bad. One day I went down to this man's office and I walked in and I said, I had a bill for you that you didn't pay. You said you wouldn't pay it, you might pay it someday. I said, I need some money today, I said, would you give me \$7.50? Oh, he wrote a check and handed it to me. I thank you, and left. Mr. Blank, I'm going to call him. Blank-ety Blank. Anyway, it wasn't too long after that one morning the telephone rang and he is on the phone--hey Dimit, I got to have a photograph. One of my trucks was in a wreck last night. Can you get down here right away? Yes, Mr. Blank, I'll be right down. So I went down and I took a picture of whatever it was, it didn't even ever get to court, this one didn't. I took a picture of it, I figured what I would ordinarily charge to go out and take an ordinary picture like that. I added \$5.00 onto it for what he took off my bill, give it to him, he paid it and never said a word.

OSBORNE: All right. Yeah.  
OSBORNE: Funny.

DIMIT: Is the fact of the changes in lighting from the time I started in 'til I ended up.

OSBORNE: That's funny.

OSBORNE: All right.

DIMIT: Is it funny? Well, there's only two people that ever did that to me. Another one was an industrial person here. He had a

big plant, doing a lot of war work. He moved into a nice house here in Alliance. He called up and said I'd like, send one of your men down, I'd like to have a picture of my house. Went down there and he wants the outside and he wants some inside shots too, of the house. Well, Wilbur made them and I sent them and he yelled there and there. He said, what do you mean, you do work for me and then you are going to charge me for taking a picture of my house! I said I thought it was perfectly all right. Okay, if that's the way you feel about it, just forget it. So it wasn't very long after that I got a call from this particular manufacturer, got to have a man down here, got a big job. So we went down, Wilbur went down on this one, Wilbur did the big job. War stuff. It was a big enough job that I figured, I know what I'm going to do. So I figured out just exactly what I would charge any other customer, I added on whatever the charge would have been for his house, gave it to him, he paid it and never said a word. Now what's that make me, a Jewish something, or what?

OSBORNE: No, it just makes you a good operator, that's all.

DIMIT: There's only one other thing I think I would like to mention.

OSBORNE: All right. Yeah.

DIMIT: Is the fact of the changes in lighting from the time I started in 'til I ended up.

OSBORNE: All right.

DIMIT: When I first started in, the very first thing I bought was



some big bulbs. But in the meantime I had to get flash powder to take different kind of things, groups and stuff, bigger groups you had to have a flash powder. So I got that. That's the first thing. Then I even bought a flash bag, it's a thing that you very seldom see. It's a great big thing that's half as tall as the bookcase there and you open it out and put it on the tripod and inside there was a place to put a charge of flash powder, and a switch came out that you pushed. In otherwords, you could put that off in a room where there were people or a big group and the smoke was all enclosed in it. We were down at the First Methodist then, First Methodist Church, Christ Methodist gym when they had it down there and they were taking a picture of something out on the floor where you had it setting up on a little platform at the end. I had the camera set and Ralph was going to put off the flash. Evidently he put too big a charge in, he was standing right beside the bag when he pulled it off, that thing was so \_\_\_\_\_ says you blew a hole in the bag, and come right down over him. And also in the flash day I was called down to Ohio Edison building which was below the square you know, below the First National Bank down on the corner. At that time it was some kind of a sub station, anyway, they were doing work getting remodeled, had the machinery all cleaned up pretty and they called and they said, we would like to have a picture, come down and we'll take a picture of the men working here and the building. So I went down myself. Walked down there right over the hill. No I didn't, I rode because that camera was too heavy at that time. I was using a big camera. So I got eyes and I could see light, I thought, by golly, I don't believe

all set up, I had my case setting down beside me on the floor, and at that time I had a flash gun that had a pan on it, oh about 15 inches long, had a handle that come down here, and at the bottom of the handle there was a cord that you pulled that worked like a cigarette lighter. You pulled that cord and that made a spark in the top and your flash would go. It wasn't synchronized any. You just had to open your shutter and fire. Well, I got the camera set up ready, I had the bag, my camera case setting, I had the flash gun angled, just setting at an angle. I had the flash powder, it comes in about a two inch bottle, about that big around, that old magnesium powder.

DIMIT: It was open on one end and it just acted like....

OSBORNE: Uh huh.

OSBORNE: Went right through.

DIMIT: I just started to pour it on that pan, I was like this, right down like this and all at once that thing let loose. Right in my face. And the bottle that was in my hand went clear across that room, and hit against the wall and smashed into a thousand pieces. Well, I thought I would be blind. I mean, I was looking at that thing when that happened, right at it. I wasn't any farther away than this. Right like this, I wasn't more than 18 to 20 inches away when it let loose. And I wasn't wearing glasses in that time either, that was before, before 1940, in fact even before then, because I didn't get glasses until I was 40. Anyway, my first thought was I'm blind, I was just sure those lights were right in my eyes, I could kind of feel it. My whole face was just kind of heat, a big heat on it. I knew the windows, I opened my eyes and I could see light, I thought, by golly, I don't believe

I'm blind. But they rushed me right up to Doc Kean, he was up on the hill there on Market, just right around the corner. And in just a few minutes they had me up there. And he looked in my eyes, and while I was sitting in there the phone rang and somebody called from down there--said better, better look for glass in that guy's eyes, we found a whole bunch of it on the floor. But by that time that thing, it had acted like a rocket, it went clear across the wall and went way off from there. If it had been closed up it might have blown up.

OSBORNE: That's right.

DIMIT: It was open on one end and it just acted like....lights

OSBORNE: Went right through.

DIMIT: a rocket, went clear across there. That's one picture I didn't get made. They took me home, he put all kind, he got me out of my hat, I had my hat on and it burnt under there, up in under my eyes there, anyplace under where there is a little bits of places that would catch. But he patched me up with all kind of black and yellow salve and stuff, and Karen was just a little youngster then, I can't remember how old she was. She was born in '20, so she couldn't have been more than five years old or six, something like that. And they pulled up at the back and let me out and they started to leave me in the house, and Karen came to the back door, she let out a scream. She was scared, I looked awful.

OSBORNE: Oh, I bet.



DIMIT: But it wasn't bad, that was the closest I ever come to really getting hurt.

OSBORNE: Well, you were very fortunate.

DIMIT: But that's flash powder, but then we got into the flash bulbs, you know the great big ones, 1500, 1000, I used those for ordinary light. Then we got into flash bulbs, much smaller but powerful. Those photoflood bulbs. They were real powerful and didn't take near as much space, they burnt out quicker. Then, let's see, in the studio part I even got fluorescent lights. I had a whole complete set of the fluorescent lights. I'd been using these other lights, I'd been using these big white lights with defusers on them for portrait work. And I thought when fluorescents came out, I had two big banks of them sent down, I had two banks on the ceiling and I had the whole equipment of that thing. But it was too soft, too slow, it wasn't fast enough. So, let's see, after that, we had photoflood, oh then we got photoflash too. Photoflood but then we got the photoflash, now those were pretty good. You could synchronize those with your shutter. That made it....

OSBORNE: A little bit of help.

DIMIT: Yeah, that's a lot. My speed, I had a flash like a gun on there with a bulb, flash reflector. And you could hook that up with your camera, when you pushed the bulb it would go--the shutter would go and the flash bulb at the same time. Then, then we ended up, photoflash, photoflood, then we had the strobe--now

that's the light that's used now. But I was the first one in Alliance that had strobe. I went to a convention in Chicago that year and I saw the demonstrations. They could take a strobe light that had an electric fan going, take a picture of it and stop the blade, stand still. Of course, we don't need that much speed but, for babies and things it was a wonderful thing. Oh, I'd take babies, take a dozen shots and get five or six of it with moves in it. Even grownups, nervous people, awful hard to photograph. But I went there and I bought a complete set of strobes, it cost me about \$1,000. 'Cause then I'd got established a little better but those were mine, I kept those clear until I was done, they were still there when I left. But I understood that my predecessor, or my....

OSBORNE: Successor.

DIMIT: Successors.

OSBORNE: Yes.

DIMIT: They got another set of strobes then when they moved down on Union. But those were good, I used those for a lot. That's that, that's the lighting. Film of course, you were talking about plates.

OSBORNE: Yes.

DIMIT: Plates were wonderful, they were nice things. I mean, the old photographers hated the change. They wanted to keep on using plates. They thought films are flimsy things, they didn't like it. But a plate will fall down and break. And the films got so much better, they got the films then.



OSBORNE: Much handier then.

DIMIT: Handier and speed on them. They got films with way times the speed that you used to get on the first film we got. They were slow. But there's a lot of different kinds of plates too. But there's much more variety of film than you ever could of gotten in plates in the old days.

OSBORNE: Right.

DIMIT: But that just about finishes up where we are. Really the end of it was in the summer of 1971, Ralph had a cataract removed with Craig over here. He had it in the summer so he would be ready to go with the school work in the fall. About the middle of the summer he was over here at Perskeys Market and something in that eye just went blunk. Went down to Craig and he said, you got a detached retina. He said you need to go to Columbus or Cleveland. Well, he went to Cleveland, had two operations and he ends up with no eye. Well, that meant he couldn't go out and do this work with Wilbur with one eye. I mean, it would be almost impossible. So that year, that year was 1971-72, I helped Wilbur. I went out when he had to have two operators. In otherwords, in some of these school jobs one person took individuals and another person took groups, so to work it with color. So I did that that year and the next fall it came up just about the time for school to open, in fact the next day, I was scheduled to go with Wilbur, the next day or so to go to the first school. And here a man that Wilbur had been talking with in Salem, a fellow by the name of Bill Abbey, not Salem, called and said they had heard about it, and they wanted to know if

Youngstown, Boardman. He had a portrait studio over there and he was doing school work also. He finally called up and he said he decided that he would buy it. They had been trying to sell their business and maybe mine too, both.

OSBORNE: Yes.

DIMIT: But he said he didn't want mine because he, if he's going into a portrait studio he wanted it on the ground floor, he didn't want it upstairs. But as far as the school work goes, he was going to buy the school work, and he was going to buy the cameras that we had, that Wilbur and Ralph had, and the customers, that's the main thing.

OSBORNE: Yes.

DIMIT: The business that we had built up all around the country. That don't mean that he would keep it, but he had an opportunity to buy it.

OSBORNE: Right. Had the good will.

DIMIT: So that was right at the first of September, they sold their business. I decided I would stay on, that was in September, then come in November, this Don Shoup and Eleanor Moore from down at B & W called and said they would like to see my place. They wanted to know if it was too late? I was going to have an auction sale; I had already engaged an auctioneer. I tried to sell it to a couple of people that had no money and so it was no use giving it away; I could get a little bit out of it at an auction. So these people called and said they had heard about it, and they wanted to know if

it was too late. I said no. So they come down that noon hour and looked it over and said that's just what they would like to have. It had all the stuff here to work with, got all these negatives here of mine, a lot of that stuff, they didn't have to build up, it was there for them. And I sold it to them at a ridiculously low price to get out of it. So then on November the 17th, we closed the deal and from then on I've been unemployed.

OSBORNE: You've been retired.

DIMIT: Unemployed photographer.

OSBORNE: You've been retired.

DIMIT: Yeah.

OSBORNE: Well, that's very interesting.

DIMIT: It's too much, I bet, my wife....

OSBORNE: Oh no, it's a very interesting story.



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