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I hereby give the tapes and transcriptions made of interviews recorded on February 22, 1990 to the Oral History Library of the Fashion Institute of Technology, for such uses and purposes as the Director of the Oral History Library shall determine.

MEMOIORIST

Signed Max Bornstein

Date August 31, 1990

INTERVIEWER

Signed Lynn Felsher

Date September 27, 1990
Dear Ms. Felsot:

This letter will confirm my understanding and agreement with the Fashion Institute of Technology with respect to my participation in a series of interviews conducted by the College's Oral History Research Program.

1. The interviews will be taped and a transcript made of the tapes. The tapes and transcript (collectively called the "Work") will be maintained by the College and made available by the College in accordance with College rules and general policies for research and other scholarly purposes.

2. I hereby grant, assign and transfer to the College all right, title and interest in the Work, including the literary rights and the copyright, except that I shall retain the right to copy, use and publish the Work in part or in full until the earlier of my death or _______________ 19__.

3. This letter contains our entire and complete understanding.

Very truly yours,

Max Bornstein

Date August 31, 1990

ACCEPTED AND AGREED:
THE FASHION INSTITUTE OF TECHNOLOGY
IN THE CITY OF NEW YORK

By
MAX BORNSTEIN

b. September 15, 1903  d. July  1990
Lodz, Poland

Throwster and mill owner

Rose Weaving Co., apprentice
Rose Throwing Co., supervisor
Colonial Throwing Co., supervisor
Jacquard Fabrics Co., supervisor
Interview with Max Bornstein, 44 Surry Drive, Wayne, New Jersey for the Fashion Institute of Technology, February 22, 1990.

IN: Mr. Bornstein is going to start and we're going to speak about his family's history in the textile industry as well as his own. Mr. Bornstein, can you tell me something about your father's background?

MB: My father came here in 1905 from Lodz, Poland and he had a weaving plant in Lodz, Poland. Wooden looms. They didn't have steel looms. He came to Paterson and he had two brothers here who were manufacturers already and he started working for one of them. I don't remember which one. It doesn't matter.

IN: Was his brother the one --

MB: Two brothers.

IN: Two brothers, but the one he was working for when he came here, was it a small shop?

MB: Oh, yes, it was. Well, they're all small. No, they came here way before my father. My father was the youngest. They were in business established when he came here. You don't want me to tell you about the brothers.

IN: Why not, if they were in the textile business?

MB: Well, they started as weavers, too. They worked for Henry Doherty Silk Company, which was in Clifton, adjoining Paterson, and they saved enough money to go into the business as M. Bornstein and Sons. His other brother was Bernard Bornstein, also had a
plant and he was manufacturing, too. My father started as a weaver, as they did, and then started his own plant in 1913 during the General strike.

IN: Right. It must have been quite difficult, I would think to start up at that point?

MB: No. No, because the union said, "You can go in business, but you can't work for anybody."

IN: So as long as you were self-employed the union felt you were --

MB: You could work, yes. So my father bought six looms and his brother, Bernard, gave him space to put his six looms.

IN: And what did your father call his company?

MB: Nothing. No company. Six looms isn't -- Later it was different.

IN: Do you know where he first went into business?

MB: Yes, on Railroad Avenue, Paterson, which is directly across the street from the Erie Railroad Station in Paterson.

IN: And what was your father weaving? Was he weaving broad silks when he went into business?

MB: In those days that's all the wove, the Jews anyway, because they didn't understand jacquard until later years. Their trade was plain goods.

IN: And do you know how long your father was in business?

MB: Oh, sure. In the weaving business?
IN: Yes.
MB: Well, yes. My father in the weaving business, sold his plant in 1921 to a dentist by the name of Schneirson I think--that's not important--and he started in the weaving business, but he did not weave anymore. He made the warps. Do you know what the warps are?
IN: Right, yes.
MB: We had a small spinning plant and a warping plant and we gave out the weaving on commission. We paid them so much a yard. We did that --
IN: Why --
MB: Yes?
IN: No, go ahead. I'm sorry.
MB: He did that until we left the weaving business all together in 1920, I think, yes, and went strictly into spinning, making crepe, which was, that's right that's what the big product was in those days.
IN: Did your father know anything about the throwing business that he went from weaving to throwing?
MB: You didn't have to know anything about the throwing business. You hired a foreman and you got the machinery and you went to work.
IN: Do you know why he switched from weaving to throwing?
MB: Well, it was more money.
IN: Were you with your father at that time?
MB: Oh, I was with my father since I was 10 years old.

IN: So you started with your father when he had his weaving business?

MB: Oh, yeah.

IN: What did you do with your father at first?

MB: Sweep up and then I learned how to weave. I was small. I had to stand on a box even to put ends into the harness, and I went to school. Public school, that's all. I graduated from public school and that's my education.

IN: And then you went to work for your father full-time.

MB: Yes.

IN: What did you do after you learned to weave? Were you strictly a weaver or --

MB: No, that was when he was small. Later I did all the inside work, supplying weavers and everybody with what material they needed to make the piece of goods.

IN: And this would be supplying people who were in the factory?

MB: Weavers, quill winders, pickers, inspectors, all that stuff.

IN: So you really supervised the operation.

MB: I didn't supervise. I fed them so they'd have work. See that they got their materials.

IN: How many weavers did your father have working for him at that point when you were doing that?
MB: Well, when he started bigger, he had -- No, wait. I skipped. When he had the small plant by his brother and he wanted to grow bigger he rented a plant--let's see--on Railroad Avenue right up the street. He rented part of a floor from Fiber and Sons and started in with about 26, 32 looms.

IN: So that when you went to work for your father he had 36 looms or so.

MB: Yes. In the beginning, yes. Then we had more. He sold that plant to the dentist and they paid pretty good money. It was around war time. A thousand dollars a loom, running loom, and he bought a bigger weaving plant on Jane Street, Paterson. He had about 42 looms. Then we went into the throwing and commission weaving in 1923.

IN: So that your father's move to Jane Street was, what, around 1914 or so?

MB: Oh, no, no. Let's see. We moved to Totowa in 1916.

IN: 1916, and what was the name of the business at that point?

MB: Gee, I don't know. It might have been Rose Weaving Company, my mother's name. We didn't have any fancy names.

IN: And the people that you supplied were in New York City? You supplied the dress, needle trades?

MB: All the jobbers in New York City, sold to the jobbers.
IN: Do you know how your father, let's say, worked with the jobbers in the city? I mean did they come to him with designs or how did you know what to weave?

MB: No designs. Later the designs came into the jacquard, when we went into the jacquard business. How do you know about designs? There are designers, professional designers. You tell them, you buy a sketch and they lay the whole plan out on a jacquard loom with a harness. You know about that?

IN: Yes.

MB: And they lay that out and you weave it, that's all. Have the cards cut.

IN: So what you were weaving would be the taffetas and the satins for the linings.

MB: Crepe de chine mostly, and he didn't like silk and wool that the women used for coats, stuff like that.

IN: Did this mill also do its own warping?

MB: Oh, sure. We always did warping. But when we left the weaving business we kept the warping business because we had to supply the commissioned weavers with their warps and we had this room in the plant to supply them with the filling. We made everything out of raw material. Buy raw silk and make crepe out of it.

IN: I see, and that was what they called a "hard twist" crepe?

MB: Yes, 60 to 65 turns per inch was crepe.
IN: That's a lot, 60 to 65 turns.

MB: But don't forget, 13/15 silk like what you made out of 3 thread and 4 thread crepe, 13/15 silk ran as much as 213,000 yards to a pound. That's how fine it was.

IN: That is. Tell me, when you went into the throwing business with your father and this is now 19 --

MB: I just worked for my father then. He brought my cousin in as a partner.

IN: And what was your cousin's name?

MB: Max.

IN: Max Bornstein?

MB: Uh-huh. There's a lot of Maxes in our family.

IN: When you went into the throwing business, then this was the Rose Throwing Company?

MB: Yes.

IN: And where was that? Was that located also on Jane Street or did you move?

MB: No, no, no, no. Jane Street was strictly weaving.

IN: Do you know where?

MB: Of course, Rose Throwing was 21 Mill Street.

IN: 21 Mill Street, I see.

MB: And then we moved to 49 State Street, a much bigger plant, strictly as throwsters.

IN: I see. Did you also do the tram as well as the organzine?

MB: We didn't make that soft silk. We were a hard silk
plant. There's tram and there's organ. Now, you
want to know the people, just my family, or you want
to know all about tram and organ?

IN: I'd like to go into that, too.

MB: Not now.

IN: Sort of as we progress. But just to go a little
about Rose Throwing Company because when we spoke a
little earlier you mentioned that the Rose Throwing
Company became the Colonial Throwing Company.

MB: Yes.

IN: And when did that name change happen?

MB: About 1923.

IN: And it still was located at the same premises?

MB: On 49 State Street.

IN: Just going back to the Rose Throwing Company, when
you started, how large an operation was it? I mean
does a throwing business take up a lot of space?

MB: Well, our plants was, well, you see throwing,
twisting machines which are made by Atwood Spinning
Company in Stonington, Connecticut--I guess that's
where they were--the machine's about thirty foot
long. It's not very wide. We had when we were
Colonial Throwing we had 55 double-deck machines.
That is, the lower row of spindles and then we had
one above, like eye high. In other words, a spinner
had 200 spindles on it; 100 on the bottom, 100 on
the top around, driven by belts. A very slow
process. The biggest item in spinning was power. Worked 24 hours a day, six days a week. The spinning frame is not supposed to shut down. They can, but you get all that low twist in there and it crinkles up when the machine stops. A spindle on a throwing machine turns 13,000 revolutions a minute and the take up at 65 turns per inch. It travels about that far. You can imagine how slow the spindle on the top, the bobbin, winds up on. It runs on cork, cork pulleys. That's how slow to make 65 turns. That's why you worked 24 hours a day.

IN: I see. You have to, which means, also, this machine has to be watched constantly, too.

MB: It's not that important.

IN: No?

MB: When an end brake, an operator, which runs around ten of those double machines, ties it up and keeps going. That's all it is.

IN: If I can go back to sort of the beginning of the process.

MB: Go back wherever you want. Don't say "if," just do it.

IN: Okay. In the Rose Throwing Company who would be in charge of buying the silk, the raw silk, let's say?

MB: My father. That's easy to buy. You call up Mitsui or some of those Japanese. You bought from jobbers, too, dealers. They sold all that. When you didn't
have the money they'd trust you for it. The Japanese you bought letter of credit. They didn't trust you. You went to the bank and got a letter of credit for ten bales or twenty bales of silk, and they were assured their money and it came in. That's how you bought there. But the Japanese, only thing they had white cocoons. They only make white silk. Now, there's yellow silk, too, raw silk cocoons. They came from Italy and the Japanese used to buy them up. They were the best on taking raw and pasting it together with their rice solution, I think it was, and then they sold it to you that way. But the Chinese had silk; the Russians had silk. They never learned -- See, when you wound it back off a skein -- You know what a skein is, naturally. When you wound it back off a skein, if you got silk from China, you always had breaks because they used to have lumps of that rice that would stick. And when a winder -- You know what a swift is? When you put a swift in there and it runs up on the bobbin at high speed, you hit that glue spot it would break. But the Japanese, they were perfect.

IN: So that the Japanese silk was probably the best silk, would you say?

MB: Oh, yes.

IN: And then the Italian silk?
MB: No. Then they only made a yellow silk, Italian. They sold, see, the Japanese silk came in bundles and Italian silk used to come in bales like sacks of potato be about 250 pounds. It was even made up different. The skeins were made different. Italian wasn't too bad. China's the one that never learned how. Years later the Chinese used to come around. The Japanese always came in the throwing plant because you had to let them in or they wouldn't sell to you yarn. They didn't say that, but they'd come in, five, six, walk around your plant like they owned it, in and out of the aisles and see how you were throwing, and they would write down all your secrets. That's the way the Japanese worked. You had to let them in. You weren't going to make an enemy. And they learned your secrets, whatever they could see. And they marched out like soldiers, in and out the aisles and out the front door like they owned the place.

IN: When your father would buy silk did he usually have a customer already before he purchased the silk? 

MB: Oh, no, no, no. You made -- See, crepe is standard.

IN: So, in other words, you only made one type of yarn that would be used for weaving crepe.

MB: Yes, but you could make -- At one time we did and maybe you would. You see, the way we made it was
the slow process. If you made organ, organ was 13 turns per inch left, single single thread. Then you took the two together and made 15 turns. They gave it, see, it was so fine that it made it so strong. They made that for hat band and blouses and stuff like that.

IN: So, in other words, the singles, the first spinning process was a left turn or what we might call a z-twist.

MB: Whatever. It's all according, you got some with some turns in, you had to stay to that left or right.

IN: That direction. Okay.

MB: Not necessarily because if you put it the other way, that would spin out, anyhow.

IN: If I could just start the process.

MB: Don't say "If I." Just say what you want.

IN: Okay. Starting with the process, the beginning steps in throwing, the first step after one purchased the silk would be to soak the silk?

MB: Oh, yes. You had to soak it in soap and oils so it would spin.

IN: And how long did you have to soak the silk?

MB: Overnight. We'd take bundles and open them up. See, they were twisted around, and lay them long ways and tie them up in string, put them in the bag. We had dye tubs that we used to soak with the,
Neatsfoot oil is what they used.

IN: And it was an overnight process.

MB: Yes, we'd do it before we went home and picked it up in the morning about 7:00.

IN: Did it matter if the water was warm or cold? I mean did that have anything to do with it?

MB: It had to be warm water.

IN: It had to be warm water.

MB: Not hot water. Oh, yes. The oil and all that won't mix, the neatsfoot oil mixes.

IN: Did it take long to rinse the oil?

MB: Not neatsfoot oil. What am I talking about.

IN: But it was some kind of olive oil soap.

MB: Olive oil soap, yes. There was a company in Paterson on Fulton Street that made the olive oil soap. I forget what their name was. It came in big bars, two by four and about fifteen inches long or more than that. Wallen Chemical, they made soap and stuff, too. A lot of chemicals. They had their own formula. Everybody had their own formula.

IN: Yes, and I guess some worked better than others.

MB: No, they were all about the same. One steals from the other and so on.

IN: Did it take long to rinse out the soap?

MB: Put it in the extractor. That's the only way you got the water out. You'd be there forever. We had giant extractors. The "whiz" we called it. It
would extract the water to a big degree.

IN: And how much silk would you soak at a time?

MB: Oh, what we need we used to soak two to three bales at a time.

IN: How much did a bale weigh, usually?

MB: A bale weighed about 130 pounds, if I remember right. About 135 pounds. It came in straw packages about that high and about that wide. They did a good job. The Italians used to throw it into a sack. The Russians, forget about it.

IN: But the Japanese were meticulous and everything came in.

MB: The Japanese always were. They were stealers in those days. If there was a machine come out, the machine guy wouldn't sell it to um because they weren't protected by international rights. They would copy it piece by piece. They were thieves right from the beginning.

IN: Did you ever work with something called bright silk? Do you know what it means?

MB: Yes, bright silk is a luster, that's all.

IN: There was a book I was reading by a man named Posselt who talked about throwing and he uses the term "bright silk" to refer to silk that was not soaked before it was thrown.

MB: Oh, before it was thrown? No silk is soaked before it was thrown. You had to soak the silk so it would
have lubrication.

IN: Right, so before you could do anything to it you had to soak it.

MB: Not if you wanted to dye it. Not if you wanted to dye it. You couldn't dye with that kind of materials and stuff that they would put it in. You'd have to degum it and boil it out, you know, you don't do that, not in raw silk. Tram and all is a different operation. That was made for clothing more than anything because there was no strength in it. It was open, maybe 1 or 2 turns.

IN: But the tram was the filling so --

MB: And the warp. Supple we used to call them.

IN: Super?

MB: Supple.

IN: Oh, I see. So that if one were dying the skeins, if you were skein dying you would not soak the silk first?

MB: No. If you wanted to dye it, you'd take the raw tram and you'd give it to the dyer. There were special dyers that did soft silk. That was for tie silks and clothing, not for crepe or anything like that. There were special dyers, skein dyers. There's a lot of those.

IN: But what you were doing was --

MB: Taking raw silk and soaking it.

IN: And soaking it so that the fabric that was then
woven was then dyed, piece dyed.

MB: Yes.

IN: Which meant it was boiled off first and then dyed.

MB: Yes, all crepe was piece dyed. Like we did even upholstery, that could be piece dyed, but you'd have to back it with rubber and everything else, otherwise it would be a rag. You'd wash out everything.

IN: So that after the soaking process and --

MB: It would go to the winders.

IN: You went to winding. Did the people who were in charge of soaking the silk, were they men or women? Did it matter?

MB: No women.

IN: No women.

MB: They couldn't handle a wet thirty pound bag, pull it out of the water. I was one of them, me and my helper, Jimmy, who worked with me 60 years. We soaked the silk.

IN: I see. So you were in charge of that.

MB: I was in charge of everything that was hard work.

IN: So after soaking you went to winding, which meant you took the skeins after they had been put through the whiz and they had been dried, they were put on a reeled swift.

MB: They didn't have to be 100% dried because as they went around, they'd be pretty good. See as the
skein, it would throw off a lot of moisture, too. But don't forget the yardage. There was 13/15, 20/22, 28/30 heavier grains, but most throwsters didn't use -- They used 20/22 and 13/15. See, if they wanted to make three threads of 13/15 was fine. They'd put it on a 5-B spinner. You don't know? A 5-B spinner, I know, you take the bobbins that the girl winds and they had pins and they went down to three onto a spindle that put in the original 4 like, like 4 turns, 6 turns, two and a half turns. So you could put it over on the spinner because if you had a half a turn or a turn, you needed something so that to get that 65 turns they'd have a start. See, if there were three loose threads in there, you couldn't work it out, or four threads. You want me to tell you about --

IN: Well, I just want to go through the process, you know, step by step and I think that would clarify the situation. So that if we go back to the winding of the silk, which was wound onto bobbins.

MB: Yes.

IN: And this was done on a large machine?

MB: A winder?

IN: A winder.

MB: The winder is about as big as the spinner. It's about 30 foot long and swifts and they had arms with pins on the swifts and they would spin off.
IN: How many swifts per machine were there?
MB: 80, 120. That's all, that's about all.
IN: So that would mean there were 80 to 100 bobbins, too, because each swift had a corresponding bobbin.
MB: Every swift had a bobbin, right.
IN: And would women be in charge of watching this operation?
MB: The winders did their own. No, you didn't need anybody in charge. The winder took care of her frame. Not one, not more than one.
IN: How many frames did a winder, was a winder usually responsible for?
MB: Well, on 13/15 there would be more because it's fine. They wouldn't have the to dorf. The bobbin wouldn't fill up as fast. If it's 20/22 they got less ends. They did what they could. They had to produce. Most were Italians.
IN: How were the women paid? Were they paid by the bobbin?
MB: In the '30s they got paid, the minimum wage then was thirty-five cents an hour.
IN: So they got paid by the hour, the women who worked the winding machines.
MB: Yes. Well, mostly in winders they used to get so much a week. The spinners got thirty-five cents an hour.
IN: I see. And the spinning was really the next process
after --

MB: From the winder they put it on --

IN: The spinning frames.

MB: 5-B frame that made it two thread, or three thread, or four thread, all kinda, five thread. As it got heavier than four or five they wouldn't use 13/15 because that was too expensive. They'd take 20/22, which is twice as heavy and they'd need two threads instead of three. That's how they went down the line.

IN: In other words, you would then take two bobbins with a 20/22 thread and those two would be twisted together or spun.

MB: Yes, just a start. Say one, one and a half turns is all you need.

IN: The first time around.

MB: They call that first time spinning and then they put it over on the spinning machine. See, they're two different kinds. The 5-B spinner doubled the ends. A spinning machine had to have the bobbin to work with to put on the spindle would have to be finished. Like from the 5-B machine would have the two turns and the one and a half, otherwise you can't put 65 turns in. They call that first time spinner and then the finish.

IN: So some of the machines, in other words, could do several processes, then.
MB: No. No.
IN: Not at all.
MB: A spinner could only spin.
IN: And a winder could only wind.
MB: A 5-B spinner could double your ends and put the twist in. But there was an Italian machine company for organ only. They had a machine invented with two spindles and they ran at the same time, one left after they got it and then one right and they'd spin up into one bobbin.
IN: So that --
MB: That was for hat bands and organ. I think the labels, stuff like that.
IN: That was really plying the silk then.
MB: Yes. They had it too, two different kinds. The same spinner ran thirteen left and fifteen right. It's complicated.
IN: You know, some of the information that I'm getting from you is very different, I think than what the book that I was reading was saying. And I think --
MB: What did the book say?
IN: For example --
MB: Half of the guys don't know what they're talking about. They never been in a mill.
IN: Well, I got the feeling that that may be the case. But for example, in Posselt's book on throwing he mentions that the average number of turns of twist,
let's say for an organ would be --

MB: Oh, that's very little.

IN: Would be 12 turns.

MB: He's right.

IN: And then 10 turns in the other direction.

MB: Yes. You could cheat because it was a slow process.

IN: But you're saying for a crepe it was a much higher.

MB: 60-65.

IN: 65. So it would be 65 turns in one direction and then --

MB: No, no, just one direction.

IN: Just one.

MB: Because you're, the 5-B spinner put those two or three ends together on a spinning bobbin, which was tapered. The spindle on the spinner is tapered so that was a finished product. When you stuck it on the crepe spinner that's all you needed. It spun 65 times per inch, whatever thread, 2, 3, 4, thread you had on there. That's the difference. The only difference in spinning was the organ process and tram. Which, tram was nothing, but organ was very, very fine delicate, very strong. Imagine twisting a single end and then taking them together and doubling them with different turns. You wouldn't believe how strong--I wish I had kept some--how strong that thread was. You take a crepe thread, it's very strong with 65 turns per inch.
IN: Now, the crepe thread was also for the warp, wasn't it?
MB: The crepe for filling.
IN: Only for the filling.
MB: You could make for warp, too. Georgette was the same. If you made Georgette it was the same two thread, the same filling as the warp.
IN: When you were let's say making crepe fabric what type of a warp did you use?
MB: Crepe warp.
IN: A crepe warp.
MB: Or you didn't have to. You could have a raw silk warp. See, a warp is made, if it's 13/15 the winder makes the bobbin and then she puts it on the frame and puts two, three threads together and that's no twist, just a half a turn and that's what the warp would be made out of. But this manufacturer who had 1000 looms, Henry Doherty and Sons, they used to have 5-B spinning machines that when they wanted a 3 ply warp they put it on one bobbin and saved the warper and the weaver from handling 13,000 ends. They would only handle, divide that in three or four. The weaver in Henry Doherty Mill could work four looms. You could only work two in the old style loom. See, they short cutted. They had a spinning plant. A thousand looms they had.
IN: It was an extraordinarily large plant.
MB: It's right there on Main Avenue. Did you ever see it? It's on Main Avenue past Crooks Avenue, Paterson. It's still there. Garden State runs right by it. They had their own ball teams.

IN: And everything. Tell me --

MB: When they went -- You don't want to know about them. How they got their thousand looms. Nobody would trust them. Crompton-Knowles made looms. Well, they're not going to sell to a company a thousand looms and they didn't have the money to pay for it. But there was another loom company--geez, I had it this morning on my mind. Well, anyway, they trusted them for 1200 looms and when they went broke, Henry Doherty in the Depression, they sold the whole plant, 1200 looms and took the motors off for twelve hundred dollars. They junked it, threw it out the window because nobody wanted that type, although it was a good loom. My father had some of them.

IN: That's too bad. Did the Dohertys have broad silk looms or jacquards?

MB: Only broad silk.

IN: Only broad silks.

MB: That was some plant. One of the guys is still living if you can find him. I mean his son. He's the boss of the Arrow Carrier Trucking Company. I forget his first name. Paul Doherty, I think, but
he's one of the last. He's the son of the son of the son. He might not know anything about the other brothers.

IN: He may not, or he may have just remembered stories that were told to him.

MB: I guess he did. I can tell you stories about the Dohertys.

IN: When, you're father when you were through making the crepe and the organ, who did you sell -- First of all, you finished making those and then you made the warps. In other words, they were --

MB: You needed whatever yarn you wanted to make to make a warp, whatever kind you wanted. But we dealt in, and most weavers in Paterson just wove georgette and crepe. Georgette was the same warp as the filling, the same kind. That's the only difference. Weaving crepe fabric, it's according to how heavy you wanted it, it would be so many pick per inch. You know what a pick is?

IN: Yes.

MB: Every time the loom goes forward there's a wheel on there that picks up one thread. That's the way it works.

IN: Right. So you could have a tighter weave or a looser weave.

MB: That's according to how many pick per inch.

IN: Right, and then I think the type of crepe would be
determined by, first of all, the weight of the yarn, if it was a very fine yarn or a heavier yarn.

MB: We call it plyed; 3 ply, 4 ply.

IN: And then it would have to do with the twist, I would think, too. These would all be --

MB: The twist, this would be one twist, 65 turns per inch. It's just how thick or how heavy you wanted the filling yarn that filled in. The warp yarn was all the same. It was just 2 ply.

IN: But the crepe itself, the yarn always had 65 twists?

MB: Most crepe. More like they cheated. I know one company--I won't mention his name. They're big people. They used to sell the yarn and they made crepe during the georgette days, 40, 45 turns per inch so the Silk Association caught them and fined them ten thousand dollars. We happened to be a tenant in the building at the time, and two weeks later they sold the same thing right out again. That's nothing, it wouldn't really make that much difference. 40, 45 turns is pretty strong, too, but the standard was 60, 65.

IN: So there are ways of cutting corners, if you weren't --

MB: Oh, that's how you exist. But they were strictly in the yarn business. Later they bought a lot of looms. It was a big company. In fact, the guy that runs it was working in the district attorney's
office in New York and his father brought him into the textile business. He's very famous around the Jewish community, but I won't mention his name.

IN: Okay. When you were through putting a warp on a beam, beaming off, you would then sell this, sell the warp to a weaver?

MB: No, no, no.

IN: How did it work at that point?

MB: The weaver that we hired, the commissioned weaver, didn't buy anything. He only sold -- He got so much a yard for weaving it. We supplied everything and he stole plenty.

IN: So, in other words, you made the warps, the organ.

MB: And the filling.

IN: And the filling.

MB: And shipped it to him.

IN: And you first wound onto the beams.

MB: Well, making the warp it's already on there.

IN: Right, it's on the beam. And then the weaver would then weave the cloth and then the cloth really was your property then as well.

MB: Everything was our property. The only thing that wasn't ours was his labor.

IN: And how did you pay him, by the yard?

MB: Yes, by the yard. Family shops. There were all maybe 20 looms, 16 looms, something like that. They were all family shops in Paterson. After the
General Strike the big people got out.

IN: So these were all what they would call the cockroach shops?

MB: No, we called them family shops. There was a company called H. Kluger and Sons who used to be weavers and they figured out it's cheaper to buy the filling and hire weavers like we did and give them all the material and all they got was so much for weaving plus what they stole.

IN: How much did they usually steal?

MB: Well, you see, they didn't really steal, in a way. In Yiddish there's a word for it. It came from the old country, motz. That means surplus. They got so much material which produced so many yards and if the yarn was thinner, it wasn't their fault, they would get more yards. So they knew what they were supposed to deliver by shrinkage and all, and they kept what was over. It isn't that they were stealing. They didn't take any from him because he was supposed to get so much. That's what the figures said. You know what the old saying is: figures don't lie; don't stop liars from figuring.

IN: But you also knew approximately how many yards each lot made.

MB: Yes. According to the standard figure, yes.

IN: Okay. And then your weavers, if there was excess would also then just keep that excess.
MB: You allow a little for shrinkage, not much. But what I said, honestly, they couldn't take anything from you because they had the figures that they were supposed to produce so much. If they had looms that didn't have good take-up, you know, the pick wheel or the sand roller would slip. I don't know if you know what I'm talking about. More pick would bang, or their ropes were tight on the beam, more pick would pack in there than supposed to. A matter of fact, you used to get special pick wheels. Instead of 62 pick it would be 61. You'd have to be good to count it. You know, but there was a million ways. That's the only thing they got for what they got for weaving, they could die with it. It's a very tough business.

IN: I would think it would be. Did weavers come to you asking for work?

MB: Oh, sure. There's a million weavers.

IN: So you didn't have any problems finding weavers?

MB: No, not in Paterson. But there're different kind of weavers. The jacquard weaver, he wouldn't want to work. They don't pay what -- Plain goods weavers, they work 8, 10 looms, they didn't make it. A jacquard weaver usually ran 1 or 2 looms.

IN: Yes, it's much more complicated.

MB: Not that complicated, it's more difficult. They had too many things to handle: cards, machines, and
watch the patterns, and that's the difference, and the filling. See, the quills that were in the shuttle, if they didn't have the right loom, if they had the old-fashioned that would hold a quill like that, which would run out very fast, you know. Upholstery is 54 inches wide, 56--it used to shrink in. Later we got shuttles that had quills in that [unclear]. So the weaver could run more looms.

IN: About 10 inch shuttles, were they about?

MB: Oh, more than that. The inside, you mean, no? That held an 8 inch quill. The other ones used to be thin and 6 inches, 5 inches. They did all that to get more out of the weaver.

IN: The fabric that the weavers produced for you, you sold then to jobbers in the city?

MB: Yes, sometimes. Mostly in the raw they would buy so many pieces and they'd have it died. That's what Kluger did. He had it all woven and instead of -- Oh, I said their name. Sorry. I won't say no more.

IN: Who did you sell to? Do you remember the names?

MB: No, million jobbers. They used to call in Paterson on Market and Washington Street where's a curb, where the jobbers that came in would buy goods from there, the weavers and they would sell it to the thieves in New York. Cause you went to New York after you delivered goods to them, and they'd hold you up because you needed money for payroll. They
would take a five percent discount and stuff like that. Everybody robbed you.

IN: It was not an easy business. So you sold to a middle man then in Paterson who would then sell in the city.

MB: Some of them would die their own goods and sell finished goods. Some would sell the raw goods they bought from you, just sold it that way. They had their place. They were salesmen.

IN: So you were really selling griege goods then, and then the jobbers would then have to, first of all, boil off the silk?

MB: No, the dyer did that. If you want to dye you've got to boil off all the stuff. Then the dyers came along. With silk they couldn't do it. With silk they'd have to finish a piece of goods by itself. When crepe came along, they could put 1000 yards on a roller, see, and send that through the dying machine, and according to what they stretched, they would steal. Not steal, gently take because they were ordered to 8% stretch, but they didn't bother with it. That's what a dyer did. See, with a thousand yard roll he could maybe take 80 yards off on the end. He'd only have to tighten the rollers so it would stretch it more. That's all he'd have to do.

IN: It was related to surplus.
MB: Yes, it's motz. I had a friend of mine that was in the dying by the thousand yard for prints down Sumter, South Carolina and his profit was if he'd get in 1000 bales, he knew exactly how many he could sell by the stretch he had. So he knew already what he had, but he got five cents a yard for printing that stuff in print shops. But that was his surplus by the stretch he made in the goods, which the customer didn't get the thickness he wanted in the hand. But that's what they all did.

IN: Everyone cut corners.

MB: They had to to exist.

IN: Tell me, how much did you pay the weavers who produced the crepe for you?

MB: The weavers? Not much. They got so much a yard, that's all, according to the pick. I don't really remember.

IN: You had both men and women who were working?

MB: In plain goods there was a lot of women. See, the jacquard loom, they had women there, too. Mostly they were Northern Italian women, Piedmontese. They used to have high cheek --

[end of side 1]

IN: Speaking about the Northern Italian women.

MB: Piedmontese women. Around here later the southerners came up when things were bad in the south. Jacquard weavers, I mean. They worked for
Burlington and all those people. They came up here for more pay, but originally they were Piedmontese women. "Piuups" we used to call them.

IN: What was the ethnic make up in your throwing plant?
MB: The what?
IN: The ethnic make up of the people who worked for you?
IN: Okay, these were the weavers, now.
MB: That's what I'm talking about.
IN: What about in the throwing part of your operation?
MB: Throwing plant was Italian boys mostly.
IN: So mostly in the throwing part of your operation mostly you had men working for you?
MB: Only men. Not the winders. The spinners were all men. The women couldn't run that. They had to stop a spindle running 13 thousand -- That's easy. It don't sound -- To take the bobbin off and put one on, and that's not for a woman.
IN: Is it dangerous to do that?
MB: No. I'm just telling you it's easy when you know how. You slip your finger around and pull the spindle out and just pull the bobbin out. I did that for years.
IN: But the women just didn't do that operation.
MB: No, no, they were winders. 5-B spinners and winders.
IN: And then the warpers were men or women?
MB: Men. Mostly men. They had women warpers but mostly men because when you made a warp, if you had 13/15 silk, which most of them did in the crepe days, you'd have to make, they'd have thousand end creels. You could put a thousand ends at one time. And then they come in through the reed and make so many sections. You know how to make warp? Alright. They were men because you had to be a very fast -- They got paid different. You had to be a very fast banker, tie up a thousand ends. They only ran so long and then start all over again.

IN: So the warpers got paid by the section?

MB: No. They got paid, by the way. They got, they had to do so much, on piecework, too. Both ways. The banking was the main thing warping. Everybody could step on a treadle, but to get that creel banked up again, which means tied up to the ends that are in there. You know, it don't take a minute to tie a thousand knots.

IN: No, it takes time.

MB: You got to handle the same way. In the jacquard you had a creel that you made a warp on, but cotton is heavier. We used to have 600 ends. 1000 ends only for silk and crepe. But when you make cotton warps, 600 was enough on a creel to run at one time.

IN: But you didn't make cotton warps, did you?

MB: Oh, the jacquard? That's all we made. We didn't
make crepe later. Crepe was forgotten. When we made jacquard it was mostly cotton and Bemberg and stuff. When did we do that? I would say we were one of the first ones. Really, we were the first ones. We got ordinary cotton, 12's/2, 10's/2 and had it glazed. You know what glazed is? No, you don't.

IN: It's a coating.

MB: Glaze ran through a solution of potato starch. What's the kind of starch that you use to eat?

IN: You mean like a rice starch or a flour?

MB: Something like rice. It's the same family. Anyhow, you'd run that through a solution just like and they had a creel. The thing would go up and down like this. The bobbins were wood about that big.

IN: About what? Twelve inches high would you say?

MB: Yes, and about three, three and a half inch diameter. It was a special creel run by strings. There's belts and you have a hundred ends on it. This would run through the starch and run over very hot steam brushes. I got a brush downstairs yet. You never wear them out. And that would brush the starch right into the thread and make it very strong. So we could make a piece of crepe, like when we made silk or Bemberg, and put this filling in that was starched and it gave the cloth a big hand. But we didn't have -- Later we manufactured
our own, but there used to be a Reinhard. He made hat band and that was for hat band all the yarn, all the cotton yarn was starched. And you'd be surprised how strong it was.

IN: What we're saying then is you had a silk warp and a cotton filling.

MB: Filling, yes. Sometimes tram. It's all according to what they wanted. Most of it we made starched.

IN: When did you go from silk organ and tram to --

MB: Oh, silk was -- Well, I'll tell you, we were the first ones, again. They used to make silk and linen filling and linen always smelled. That's when we introduced that starched thread. It would give it a better hand, less pick and we could sell our goods for a yard. Who needed linen? Anything that was woven in that goods already, you could have put iron in and it wouldn't be any weaker because it was packed in there.

IN: So tightly.

MB: So we decided on starching. We had about ten frames with a hundred spindle on there, because you need a lot to put it in. Then we put it on these bobbins and we could quill it right off the bobbin. We did our invention. We didn't have to rewind it, you know. That was that part.

IN: When was that about? Do you know what time?

MB: Yes, sure. Let me see. '37 we started in the
jacquard business. Around '40. We did a tremendous business when we cut out the linen.

IN: Tell me, I know that you went into the jacquard business but you started in the jacquard business about what time?

MB: 1937, April.

IN: Why did you stop the throwing operation?

MB: Nylon came along and most of the throwsters, not around here. We made crepe. Crepe sort of died out. There was a big a -- Up in Buffalo they got their power for nothing. I forget the name of it. Oh, they had a tremendous plant there for the stocking industry. See, you didn't need 2 thread, 3 thread silk stockings. One thread of nylon made the stockings. That's why. There used to be 360 throwsters. By the time they finished there was about 10.

IN: And this was in the '30s by the time they finished.

MB: Yes.

IN: So it made sense at that point to go into jacquard weaving.

MB: That's what we did.

IN: And this was the Jacquard Weaving Company? That was what it was called?

MB: Jacquard Fabrics. Later, that's the last name. We had a couple of names, but that was the Jacquard Fabric till we sold out.
IN: So the Jacquard Fabric Company was started by you?
MB: Same family.
IN: By your father?
MB: My father died in '35. He was no more. It was my cousin who he had taken in in the '20s named Max and when my father died I became a partner.
IN: So it was Max and yourself?
MB: And Max.
IN: Max and Max. There were two Maxes.
MB: Well, he had a middle initial. They used to call him Big Max, the Italians are funny expression, because he was the big shot. See, I was Little Max. I was taller than him, but I was the little shot. That's the way they figured it out.
IN: That's the way they were able to distinguish between the two of you. When you went into the jacquard weaving business --
MB: '37.
IN: In '37, where was your mill located?
MB: Montgomery Street.
IN: How many looms did you start with?
MB: We started with 26.
IN: And you were winding your own warps.
MB: Oh, yes.
IN: And you were creating jacquards for the upholstery?
MB: Mostly upholstery, all upholstery.
IN: Mostly upholstery. What was your --
BORNSTEIN

MB: That's what that glazed yarn we made was for upholstery.

IN: I understand, right. What were your responsibilities in the company?

MB: Me?

IN: Yes.

MB: Same thing. Seeing everybody got what they had and got what they needed.

IN: So you really distributed all the supplies and made sure --

MB: Well, I saw that they had what they needed. Don't forget, we worked with a pattern. You could change it sometimes twice a day. We worked 16 hours a day. You changed the piece in the pattern, the fillings were all different. See, jacquard is a lot of extra work. The fillings would be in a basket. We'd take the old color away and then we had to be sure it was the same lot or you'd get streaks. No, it's a lot more than you can put a kid on.

IN: Tell me, how many looms was each weaver responsible for?

MB: Well, before they got the C-4 loom, a weaver could only run 2 looms. We used to have old men run one loom because the filling, see, it wasn't automatic. The C-4 loom is automatic. You had two kinds, shuttle change which you filled. On the shuttle change loom the quill was stuck in there and you put
the shuttles in this rack where they'd fall down and change when the other one ran out. They had electric motion arm had a feeler. When it got near the end it would drop out and a new shuttle -- The whole thing together would fall in. But then they got the plain no shuttle. It would drop feed automatic right into the shuttle.

IN: The shuttleless looms, in other words?

MB: No, no. Shuttleless looms, they only have a carrier. Shuttleless looms don't have shuttles. They have a carrier that carries the thing over and the needle picks it up and they take from a cone. You got three different colors, it picks according to the indication on the cards it would pick each one up. That's entirely different. That was what a guy could run a lot more looms because he had no shuttles to take care of. He only had to watch for ends breaking, making floats, stuff like that, and feeding the cones. These cones was two and a half pounds. It ran a long time.

IN: Who designed the fabrics that Jacquard Fabrics were selling?

MB: We didn't have dyed fabrics. Ours was all piece dyed. No, yarn dyed. We did that. If you piece dyed the goods they'd come out sloppy, soft, because you washed everything out of it. Then they'd have to put backing on. No, ours was all yarn dyed,
warps and everything, woven. When it was finished, it was finished. You didn't need nothing else.

IN: Oh, I understand that, but who designed the actual patterns?

MB: We had designers. We bought sketches or they made their own sketches and they put everything down, dot per dot. The harness, we used to turn ten thousand two hundred ends in a harness and we ran mostly 92/16. That was standard.

IN: Was that a fine yarn, 92/16?

MB: 92/16 ends. It used to be either 2 thread or like that. Raw cotton.

IN: And this fabric was sold in New York?

MB: Oh, everything's sold in New York.

IN: Do you know who you sold the fabrics to?

MB: No, I never bothered with that. There was a million of them. My father, in the beginning we'd go down to the curb on Washington Street by the Hamilton Trust Company and they'd make deals. They bought grieg goods, not jacquard. Jacquard is finished product. It didn't have to be, but if you wanted a good piece cloth. We also made, we made cloth for the Cadillac car for ten years. When they went to designs we made some for Plymouth and Ford.

IN: Was this in the 40's and '50s then, the 1940's, the 1950's?

MB: Started about '54. You know, it was expensive and
they went to leather and all. But we did pretty good working for General Motors, but we weren't the only ones. They would never depend on one weaver suppose you had trouble. They'd have two or three making the same pattern. If they picked your pattern -- You had to show them a pattern. They didn't give you any money for anything, and that cost a lot of money to weave samples. If they liked it then they'd take it and give your pattern to whoever they wanted to because they couldn't wouldn't depend on. That's the way they wanted it and that's the way you did it.

IN: How many yards would they expect you to weave for them?

MB: Oh, thousands of yards; thousands of yards.

IN: How long did you stay with jacquard weaving?

MB: Right to the end.

IN: When was the company sold?

MB: Well, when my partner died, Max, his son came in, Julian. The one who you spoke to.

IN: Right, who I had spoken to.

MB: That's how he came in there. He's always looking for -- I was an old man. What the hell, I'm going to be 87 now, and he was looking for people with more money or something. But it never worked out. Finally, he asked me if I would go out. I really didn't want to because I'm a workaholic, anyway, but
I figured if that's what he wants, okay. And he didn't last long.

IN: But you sold the business.

MB: Yes, they moved to Lakewood. They were our salesmen. Some salesmen. They couldn't sell horse manure to flies.

IN: So they're still trying to run the company but from Lakewood now?

MB: They moved down there. They live down the shore, that's why they went there. They're crazy. I don't know how they could ever get help down there. The nearest they could get it would be from Philadelphia or Mount Holly. Around there there was some plants. But they went there. I didn't care much for them, anyway. They weren't my partners.

IN: They were Julian's partners, really.

MB: Yes, they worked for us. Never were any good.

IN: Tell me, what do you think the differences were for you working in throwing as a throwster versus working in jacquard weaving?

MB: What do you mean?

IN: Well, what were the differences? Was the jacquard business harder?

MB: No. No.

IN: Were the hours longer let's say with throwing?

MB: Same hours.

IN: So it was a 16 hour day.
MB: Oh, yes.

IN: And it was what five and a half days a week?

MB: No, we worked sometimes Saturday all day.

IN: All day.

MB: Two shifts.

IN: Were the weavers at Jacquard Fabrics only men or did you have women?

MB: We had women.

IN: You had women who were weavers, also?

MB: Yes. Today it's easy to have women because the loom you didn't have to pull the loom back by hand. It can be done by power, the new looms. The shuttleless looms are that way. We had shuttleless looms. Towards the end a lot of them. We had a plant in the south, Morganton, North Carolina.

IN: Was it under Jacquard Fabrics, also? When did you have that plant?

MB: Let me see. My cousin died in '54. Around 1950 because they were having strikes up here and we were worried we were going to get tied up, but we never did good in the south. The help down there -- But up here -- Well, anyway, we never made any money in it. Morganton, there's two more. There's Morgontown in West Virginia and there's Morganton, which we were in the county seat, Burt County, North Carolina.

IN: So it was Morganton, North Carolina, which was where
your mill was.

MB: Yes.

IN: How many looms did you have down there?

MB: About 48. At one time we had about 96 looms altogether, here and there, all jacquard.

IN: You had mentioned just a little earlier about labor. I'm wondering in the throwing business did you have problems with labor with strikes?

MB: There was one strike in the throwing business and when the dyers went out in '33 they tried to get everyone. In fact, the union came in our shop in the Colonial Throwing and broke the door down and shut the power there with a cop sitting outside. I said to the cop, "What are you supposed to be here for?" He said, "You think I'm going to get killed?" They chased the help out.

IN: And this was in '36.

MB: No, it was around '34 or '33. Roosevelt's time.

IN: How long did that strike last?

MB: The dyers lasted a while, but not in the throwing.

IN: Did the throwers go out at all at that point?

MB: Yes, they did. Well, they were afraid, you know. They had a lot of goons, the dyers union. I think the union is such a, worse than the manufacturers, if you want to know.

IN: Did you belong to the Silk Throwsters Association of the US?
MB: Yes. At that time, yes.

IN: Was it an organization strictly of owners, company owners?

MB: That's all it could be. They had meetings, that's all. It wasn't much.

IN: They didn't really do anything for you?

MB: No, I'll tell you. When the OPA came in --

IN: What was the OPA?

MB: During the war you got to only sell for the price you sold before that law came in. I forget what it even represents. You had to prove that when the OPA came you were selling goods for that price. So you couldn't raise it. But that was a finagler. There was guys at the throwster meeting ran into the telephone and called their big customers up, "You better order a hundred thousand pounds because the price is going to go up down, you know," and the little guys, we didn't know what they were doing. You know who killed the OPA? A chicken dealer in Newark. Yeah. Something about the law and they took it off. The fact was, we made more money in one year with the OPA than we made in anything but war time. There was no money in the textile business except war time. We move, in the Jacquard we wove chevrons for the army. You know all different kinds? But we couldn't sell it to the army, see. We had to sell it to the guys that had a
dye to stamp out and sell it at PX's or something. We got a dollar ten cents for a yard of chevrons, which 110 chevrons were in a yard. They sold them for eighty-five cents a piece; we got a dollar ten cents for the yard. My cousin went down to Washington to get in the quarter masters and you couldn't get nothing there. They offered a penny a yard or two cents a yard. We took a subcontract you year, for two cents more than the army wanted to pay us because they were paid off, those guys in the quarter masters department. It was all thievery, you know that. Who you knew. So my cousin stopped going down there. He wasn't going to get anywhere. But we wove the same things, subcontract. That's the only way you could get yarn, if you produced certificates that you were weaving for the army or something.

IN: So that you could say you you could do that --

MB: You couldn't buy yarn if you weren't on the -- Like viscose and all the people that made yarn, if you weren't on their books when that started, they couldn't sell you nothing unless you produced a paper saying that you were going to weave so much. We did that once. We gave it to a guy down South Jersey. I forget. He's a big dyer. He never gave us one single yard.

IN: So during the war you were weaving the chevrons but
did you also continue to weave upholstery?

MB: Oh, sure, what little we could get yarn. See, the ones that got the most yarn were the plain goods weavers. They used to get 5000, 10000 pounds a month. Well, we don't use that in jacquard. That's in plain goods they use. So they were on the books. They didn't even bother weaving. They sold on the black market, they sold the raw silk.

IN: So they would sell it to you let's say?

MB: That's the way we could buy it for cost seventy-two cents. We'd have to pay double. Otherwise we'd be out of business. We even made cloth out of big heavy yarn that they made for tires if we could buy it. You had a -- You couldn't get the yarn. We were very unfortunate that we bought from jobbers here in Patterson. What the hell was their name? They never sold us a pound when the war started? My cousin was a very gentle man, Max. After the war the same salesman came around to sell him yarn and he bought it. I could of threw him out of the window, not the salesman. They wouldn't give us a pound, otherwise. Then they were selling the finished product. Like they'd sell a guy warps, not yarn. They know how to make money. They're still in business under a different name today. That guy died. I forget his name.

IN: So it was not easy for your company during the war?
MB: Never easy.
IN: No, each period seems to have it's own sort of problems.
MB: We made money after the war, around '46, '48. I made my money in real estate than in all the years we were in business. In fact, we bought Reinhard Mills, which is a square block and we were a tenant in there with one little floor space. When the old man died, then we bought Montgomery Street from a bank.
IN: So then you rented out these mills.
MB: We figured it belonged to General Hospitals. It was inherited, and they weren't making any money. The rent was very cheap. But we figured jacquard you can't fool around with. I mean you can't just move like you can with a plain loom. You got all that set up in the air. So we figured we'd buy the building for -- Oh, I better not tell you that. [chuckles] We bought it cheap. Not that we wanted the building. There was no money in rent. We didn't want to be pushed out. It would cost us more money to move than to pay for the building. So we bought it. Then we got tons of money for it after. We only sold it two years ago.
IN: And this was in Paterson?
MB: All in Paterson.
IN: Paterson has changed now. I think it's trying to
come back.

MB: In what way?

IN: Well, I think the historic district, which is where most of the mills were --

MB: I've got a whole book for you if you want to read it inside.

IN: On the mills in Paterson?

MB: Brand new. Everything. Not only mills. Colt, all the shops, everything that started. You can take it and mail it back to me.

IN: I'd love to look at it.

MB: My daughter bought it for me and everything in that book I know. So what was I going to tell her?

IN: Well, I think you've seen enough of the history of Paterson.

MB: Oh, yes. I have a good memory for that. My memory--erase that out after. Nah, nah, nah, I had a photographic memory and I always wondered what made people tick. That's why I remember all this thing. How they became a success. That was from a little kid with no education that was in my mind. I told you I only went to public school.

IN: You know, you learn just so much in school, I think, and then it's after that you have to be able to apply it to life.

MB: Well, even in college they can't teach you common sense.
IN: No. No, they can't. I think the textile business --

MB: You know what the old saying used to be: you go to college and come back and work for a guy that never went to school because he had business sense. I'm no great businessman. I left that to my partner. I was a worker. Plain and simple. Made sure that everybody turned out the work and I'd help them if they got stuck. I never sat down. My job was to go around and see everybody was moving.

IN: I think it's important to be able to do that.

MB: You have to have somebody like that, and you're going to get a stranger? He isn't no different than the worker.

IN: Of course not. You needed someone who was responsible.

MB: You know, weavers in jacquard made pretty good money.

IN: How much did you pay your weavers?

MB: Well, they worked for, they made for eight hours they made more than two hundred dollars. And loom fixers they used to get four or five hundred dollars a week.

IN: He was considered quite well paid, then, a loom fixer.

MB: Well, you didn't think so. They were always in for more money. Later when the new looms came in some
of these guys were making eight, nine hundred dollars a week. Cause without them the southerners knew the C-4 loom, but when the shuttleless loom came in it was a whole different deal.

IN: Who made the C-4 loom?

MB: It was Crompton-Knowles, Worcester, Mass and the Atwood Spinning Company in Stonington, Connecticut made all the twisting machines.

IN: Right. Right. I think I've covered everything. Is there anything else you would like to add?

MB: I don't know what you want to know.

IN: Well, I think we've covered throwing and weaving.

MB: Oh, you covered all those things, yes. There's different branches. Want a cup of coffee?

End of Interview
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