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I hereby give the tapes and transcriptions made of interviews recorded on July 12, 1989 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

Date

INTERVIEWER

Signed

Date
Dear Ms. Felsher:

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,

[Signature]

Date [May 3, 1971]

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

BY [Signature]
WILLIAM DIMOND

b. September 4, 1908
Roselle Park, NJ

Warper, warping supervisor, mill owner

Gilt Edge Silk Mills, Taunto, MA, warper, instructor
H. Kluger Inc., warper
Goldstein (?), NH, warper
R & F Warping and Sizing Co., owner
A. Brawer Silk Co., manager of warp dyeing and printing department
Interview with Mr. William Diamond, conducted for the Fashion Institute of Technology on July 12, 1989

Q: Mr. Diamond, can I ask you to start by taking about your family background? Were your parents in the textile industry, or any of your relatives?

DIAMOND: I had one uncle, by the name of Phillip Diamond, who was probably the second largest manufacturer in this area, probably second to the Doherty Silk Mills which, of course, was a huge outfit. He did, however, amass four hundred looms or better, which he ran in Paterson, plus an equal amount in Taunton and New Bedford, Massachusetts.

Q: At these mills, he basically ran broad silk?

WD: This was all broad silks.

Q: I'm curious. Do you know where he sold the broad silks or who he sold them to?

WD: It was strictly a New York market in those days. They had sales offices in New York. They were sold under the label of Gilt Edge Silk Mills which, in those days, was a very prominent, quality name.

Q: And he only made silks for apparel?

WD: The apparel lining was a big number in those days.

Q: You went to work for your uncle?

WD: I went to work for him when I was about fifteen years old, which was in 1923.
Q: And you started?
WD: Sweeping the floors and soaking the silk. Eventually, I learned how to warp and became a warper.

Q: When you say "soaking the silk," could you explain that?
WD: Well, raw silk comes with a certain amount of gum in it which makes the fibers adhere to one another. Soaking the silk loosens the gum and it gets washed out after it is soaked, making it easier to wind from the skein.

Q: So his operation also included preparing the organzine and the tram?
WD: Yes. He also had his own throwing plant, an in-house throwing plant.

Q: Was soaking the silk sort of a messy job?
WD: Yes, it was.

Q: It smelled, too?
WD: And a smelly job.

Q: Was it dangerous, do you think?
WD: No.

Q: It was just really the odor that was offensive.
WD: That's all.

Q: You also mentioned that you learned to warp and to wind?
WD: Yes. Well, winding, of course, in those days, was considered a woman's job. But merely by
observation, you could learn how to wind very easily. They felt it necessary I know something about it because I went up to the Taunton plant as an instructor on both warping and winding.

Q: When you were instructing people how to warp, can you tell me what procedures you used and how long it usually would take to teach someone, let's say, the basics of it?

WD: The first step in those days was to give somebody two threads and tell them to tie them together, and to take the threads home and keep making knot after knot after knot until it became second nature. As far as learning how to warp, it was merely a question of putting your foot on the treadle, which made this horizontal warper spin in a circle. In those days, warps were made in sections as opposed to the cotton system of warping today, where it comes from beams. To teach somebody to make a section, at the end of five or six weeks, they were able to make sections under supervision.

Q: Were these warps that you were showing them how to make, were they silk warps?

WD: Yes.

Q: How long usually, on the average, was a section? How many yards?

WD: In those days, as far as I can remember, maybe a
thousand yards to a warp was the maximum, the 
absolute maximum.

Q: How many ends to a section, would you say?

WD: Well, it would range anywhere from four hundred to 
seven hundred, depending on the construction of 
the warp which was being made.

Q: How many ends per inch does that sort of work out 
to?

WD: It could range anywhere from a hundred ends to the 
inch all the way up to maybe four hundred and 
fifty ends to the inch.

Q: Which is extremely fine.

WD: Which is extremely fine and very compact goods. 
But, as I said, this was a quality house.

Interestingly enough, perhaps it's 
overlooked, but one of the reasons I think that 
they had to confine themselves to short warps in 
those days was the fact that, when beaming a warp, 
you used to have to put a cardboard paper in 
between to keep the edges from going slack. As 
the yarn piled up, it would fall naturally to the 
lines of least resistance. So every eight or 
sixteen yards or so, this paper was inserted to 
give the sheet a brand-new foundation. As you can 
imagine, if you pile a lot of these heavy 
cardboard sheets within a warp, the circumference 
builds up rapidly. So there was a maximum
diameter that you could make a warp. That, plus
the fact that also is overlooked - that there were
no beams with flanges in those days. It was
merely a wooden barrel with a couple of heads on
which they hung ropes when they got into the loom.
If you made a warp over a thousand yards -- in
those days, they didn't have any hoists and
pulleys -- you took them out of the machine by
hand.

Q: How much did they weigh?
WD: Oh, I would say a couple hundred pounds, at least.
Q: That's an extraordinary amount of weight to lift,
one person or maybe two people.
WD: Yes.
Q: When you say "flanges," was that like an edge on
the beam itself?
WD: The flanges are edges on the beam which holds the
yarn within the width of the warp so that you
didn't have to put any paper to keep the edges
from rolling over.
Q: Were these flanges at intervals on the beam?
WD: No, just the exact width - and I mean exact width.
Q: When were you teaching the people in Taunton how
to warp?
WD: You mean what year?
Q: What year or how old were you?
WD: Oh, I must have been about eighteen or nineteen
years old, which would make it 1927.

Q: Were most of the warpers that you were teaching, men or men and women?

WD: In the Paterson area, they were mostly men. When you got out of Paterson, up to New England, they were mostly women learning how to warp. Of course, this is where the supervision came into play, because the supervisor would make sure that the empty beams were put into the machine and that the full ones were taken out because the women themselves could never do this.

Q: Physically, not with that much weight.

WD: No.

Q: How long did you teach men and women to warp?

WD: I was only up there for about one year. Of course, the youth took over and said, "That's enough for me."

Q: It was a little too staid?

WD: That's right.

Q: What did you do after that?

WD: I came back and, again, went to work for the Gilt Edge here as a warper.

Q: How long did you stay doing that?

WD: Well, a strange thing. They moved out of the city due to a strike which, of course, is history repeating itself in the Paterson area. When they moved up back to New England, I felt that I would
stay in this area. I had no problems finding a job as a warper because I was fairly adept at it.

Q: In other words, Gilt Edge Mills, after this strike which was in the mid-1920s, would you say?

WD: Yes.

Q: Closed down its Haledon/Paterson operation?

WD: The Paterson operation.

Q: And moved everything up to New England?


Q: Do you know how long they stayed up in New England?

WD: The New Bedford plant, of course, was sold or junked many, many years ago. No, I'm sorry, that's the Taunton plant. The New Bedford plant is still in operation, believe it or not, and is now owned by Brauer Bros.

Q: That's very interesting.

WD: Isn't it?

Q: Yes. It always comes full circle, doesn't it.

WD: Full circle.

Q: I'm curious. This mill now up in New Bedford -- What types of textiles are they manufacturing?

WD: Mostly linings.

Q: But not silk linings.

WD: No, no - all synthetic. It's all synthetic.

Q: So, after Gilt Edge moved up to New England, did you then go to work for Brauer Bros.?
WD: No, no. I went to work for a man by the name of Kluger (K L U G E R) who, in those days, was very, very prominent in the silk industry, particularly. He used to give out commission work to all of the small family shops, but maintained his own warping plant to supply them with warps.

Q: When you say he supplied them with warps, does that mean that the commission weaver would come over and get the beam already warped?

WD: He would send his beam over to the warping plant. The warp would be put on it and delivered back to him. And he would be weaving on a commission basis.

Q: I see. This would be the commission weaver.

WD: Yes.

Q: You were then a warper for Mr. Kluger?

WD: Yes, right.

Q: Did his company go under his name, or did it have another name?

WD: No. It went under the name of Kluger (K L U G E R).

Q: And that was in Paterson?

WD: Yes, yes.

Q: Do you remember how long you stayed with them?

WD: I really don't remember. It wasn't too long. After I left there, I had occasion to go back up to New England again, in a small town called New Market, which was famous in those days for having
one building with a million square feet of floor space. It was called the New Market Manufacturing Company. But they never, never got off the ground there. I went to work for a man by the name of Rich, Phillip Rich who, I'm sorry to say, was not a very nice person. Because at the end of a week of being up there, I went up to the office to get my pay and I was given a check. I immediately went across the street to the bank to cash the check, whereupon the teller showed me a pile of checks and said, "Mr. Diamond, all I can do is put your check on the bottom. When there are funds enough, then we can pay you."

Speaking with a lot of the employees, I found that most of them hadn't been paid in months. Because this was a tiny, little town - maybe a population of two hundred aside from the tourist season. Of course, what I did, I called the Attorney General's Office in Concord, New Hampshire, and had somebody come down and speak to some of the people. Within forty-eight hours, there was a padlock on his door.

Q: He went into bankruptcy.

WD: He just disappeared, practically. I came back home and, again, within forty-eight hours, I received a telegram asking me if I would like to take charge of a plant in the same town, owned by
a man by the name of Goldstein. He had a much
ercer operation. I worked there for six months,
again as an instructor. I took charge of all of
the warping. I think he had about ten warping
frames. And again, this was the New England style
- women who could only do the basic warping, and I
had to do the rest for the ten women.

Q: Now, by "the rest," do you mean taking the --

WD: Beaming the warps off and taking the beams out of
the machine for them. Although, there I had
plenty of muscle help.

Q: When you say "beaming-off," could you explain that
to me? Oh, my. Mr. Diamond is showing me a very
early Social Security card.

WD: This was one of the first ones issued.

Q: With the name of H. Kluger Incorporated at 206
Graham Avenue (G R A H A M), Paterson, New Jersey,
where he had worked for a short time.

Could we go back, and could you explain what
you mean by "beaming-off"?

WD: Well, the yarn, the silk is put on the horizontal
warper in sections. For instance, if there are
four thousand ends in the complete warp, a creel
will only hold four hundred ends. So you make ten
sections of four hundred ends each, then you beam
the complete four thousand ends off on one beam,
which constitutes the warp.
Q: So it's first wound on the huge horizontal warping wheel.

WD: Right.

Q: After that is complete, then all those ends simultaneously are wound onto the warp beam. And then, that is taken and put on the back of the loom.

WD: That's right.

Q: And then, after that, it is up to the weaver to thread the loom?

WD: Yes.

Q: For an experienced warper doing an average-size warp, which would be what? Four thousand ends? How long do you think it would take?

WD: Well, on a very light construction -- now, that would be considered a light construction -- you could probably make maybe two warps a day. However, like the work that we did at the Gilt Edge, had maybe twenty thousand ends in it. So it might take you a day and a half to make one warp.

Q: How long was a day at that point? How many hours was a day?

WD: Usually from seven till five. And it was a five and a half day week, half day on Saturdays.

Q: Were you paid by the warp or by the hour?

WD: Most of the time, it was incentive work. We were paid by the number of thousand ends that we could
Q: Who checked the work? I'm curious. I mean, who was in charge of quality control?
WD: I think quality control, in those days, was an automatic thing. Because the warpers and the weavers were basically in the same area. If you made a warp, it was put into the loom. And if it didn't weave efficiently, there was somebody there to tell you about it.
Q: And rather quickly, too, I would think, because there was a great deal of money invested.
WD: Oh, yes.
Q: The last place you worked in that we spoke about was Goldsmith.
WD: Goldstein.
Q: Goldstein, which was up in New Market.
WD: New Hampshire. When I returned from there, I went to work for Kluger in his warping place.
Q: Do you remember when, was that in the 1930s that you worked for Kluger?
WD: Yes. That would be in the 1930s. Then, of course, jumping ahead to the 1940s -- Of course, this is not even related to the textile business. But one of my odd moments when I was at Liberty, I went into a bar business. A small bar and club which was a very great experience for me, because it catered to the city hall, courthouse, and the
fight people, the boxing people.

Q: Was that in Paterson?

WD: Yes. I had a lot of very good experiences. I could tell a million stories on the subject, you know -- anywheres from Jack Dempsey -- Joe Di Maggio's wife was a favorite customer of ours. Lou Costello, who was a Patersonian. It was a very, very interesting experience. Of course, I only stayed there for a year because this was not my cup of tea.

Q: So, after that, you went back into the textile industry?

WD: No. There's another little sidelight to this. While I had the bar business, I used to have a customer who was an entrepreneur of sorts. He took under his wing an old British inventor. When I say "old," I use the word advisedly since I'm old now. [chuckles]

Q: Well, it's relative.

WD: At that particular time, I guess this little, old guy was about eighty years old. And he had invented a coating which went into the fireboxes of a furnace to prolong the life. And he, this entrepreneur suggested that my partner and I sit down and talk to this guy. The next thing you know, we were sponsoring a man in the combustion engineering business. And I did some work with
him for well over a year. Of course, I could use up four tapes telling you the stories of the largest corporations in the country that I called on and the experiences that I had with them, but it wouldn't be relative to the textile business.

Q: No. We'll have to save that for another time.

WD: That's a whole different world.

Q: That certainly sounds like it, but it sounds fascinating.

WD: That, plus my experiences with the boxing people.

Q: Yes, so if we could get back --

WD: Well, after I left this bar, I went to work in a machine shop at Wright Aeronautical [Company] and was doing some warping on the side. I was working the swing shift, which was from eleven until seven in the morning. I wasn't geared to going to sleep at seven in the morning, so I took a job warping nylon for parachutes, which was the first experience that this area had with that.

Q: Now, this was, then, right at World War II that you were doing this?

WD: Yes.

Q: Would this have been in the late 1930s?

WD: This would be, yes, late 1930s.

Q: What was it like, warping nylon?

WD: It was very, very difficult because, in those days, they didn't know how to handle static, and
nylon created a lot of static because there was a lot of friction in the old type of warping. They had no static eliminators, so we had to improvise with wires and grounding them. But it was all improvisation.

Q: In other words, you tried to warp the nylon as you would a silk warp.

WD: Yes, exactly. And it was very, very exacting because parachute inspectors didn't stand for any nonsense.

Q: Well, not when you consider how they were going to be used.

WD: Yes. And, however, I used to become, fairly I'd get awfully angry because I felt that everything had to be absolutely perfect from start to finish. And I began to see some slipshod methods being introduced. And while it's not nice to say, nylon was allocated in those days. I was a very, very precious fiber. And I saw where a lot of it was being sold and, rather than wind up in a parachute, it wound up in a pair of nylon hose.

Q: Who was supplying the nylon that you were working with?

WD: Probably Du Pont. They had an allotment from Du Pont, these people.

Q: Which company were you actually doing the warping for with the nylon?
WD: My first experience with the nylon warping was a company by the name of Opper (O P E R).

Q: And they were in Paterson?

WD: Yes.

Q: In other words, this company was really doing a certain amount of warping for parachutes, and then they were taking a certain amount and --

WD: Of course, this is not for publication, you understand.

Q: No. Yes. I think that always happens in wartime.

WD: This came home to roost for me many, many years later. My next venture was in the United States Navy because the war had broken out.

Q: Could I just ask you to back up for a second?

WD: Sure.

Q: One thing about the nylon. I'm very curious about the lengths of the warps. And, also, how many ends was an average nylon warp?

WD: I would say about six thousand ends.

Q: And how long was each warp, usually?

WD: Well, it all depended on the amount of yarn available at that time. If there wasn't that much yarn available, you made the warp shorter. There was definitely a shortage in those days.

Q: Was it clear, the nylon? It was undyed?

WD: Yes. It was in its natural state.

Q: Did it stretch? I mean, were there other problems
besides static that you had to deal with?

WD: Well, the fact that it didn't stretch presented some problems. It presented some tension problems. Because almost every yarn has some elasticity in it, and the nylon did not. Humidity was a problem because you needed humidity in order to warp the yarn properly.

Q: Did the humidity then cut down on the static? Is that why you needed it?

WD: Yes. You know, I want to backtrack a bit. When I was with the Gilt Edge, I remember we received a couple of boxes of yarn which was the first acetate that was introduced into the weaving business. It was sent in by Celanese [Corporation] as experimental. It was very tragic and amusing at the same time. Because I was give the job to make some warps out of this brand-new yarn. I was so careful that everything was just absolutely perfect. And I put it in a loom and after the shuttle passed maybe two or three times, the entire warp was frayed and it was not able to be moved. Because they didn't realize in those days that acetate yarn was a very, very delicate yarn and had to be sized after being warped. Nobody knew that it had to be sized. I must have made four or five warps, all of which were destroyed within five minutes after being put into
DIAMOND besides static that you had to deal with?

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Q: And that was in Paterson?

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DIAMOND WD: Yes. I had a lot of very good experiences. I could tell a million stories on the subject, you a man by the name of Goldstein. He had a much
the loom. And then, Celanese went to work and studied the problem, and found out that it had to be sized.

Q: That's extraordinary. I've heard similar stories that there were problems with rayon when it was first introduced.

WD: Well, rayon, when it was first introduced, Brauer Bros. had a skein dying plant. And, of course, they were a dealer for both Du Pont and American Enka. They received some of the first rayon. It was put into the vat to dye and, when they pulled the plug to dump the dye, the yarn had dissolved completely. [chuckles] There was nothing left in the tank.

Q: They were dying it as they would have cellulose yarn.

WD: Like a silk yarn. It came in skein form and you dyed it.

Q: Oh, that's funny. It's trial and error. You think there's this wonderful product and you can start to work with it immediately, and then, all of a sudden, you realize that it's got its own innate properties that you have to learn to deal with.

WD: That's right.

Q: That's really funny. The nylon is very interesting - the whole process I think of moving
into man-made fibers in this century and how each one had its own problems to be overcome really so that you could work with them.

You said that after warping nylon you then went into the Navy?

WD: Yes. I went into the Navy. I was assigned to a C Bee unit for two years. I was in the South Pacific. When I came back, I had an offer to go back to work for the government in either Southern France or Italy after the war. While I was in the C Bees, I helped set up some warehouse bases. And of course, they needed these after the war. But since I came through unscathed, as it were, my family wouldn't hear of it. So I was introduced to some chap who needed a partner in the warping and sizing business. And the next thing you know, I found myself in the warping and sizing business.

This is where the allotment story comes into play. I found that doing commission work, and not having any of my own yarn, had limited possibilities. So I had my brother, who was politically active and had some contacts in Washington, speak to some people down there. I took a plane down and tried to get an allotment of yarn on the basis that I'm a manufacturer or a producer or a processor, as you were, and they were very honest with me. They told me that if I
had an address other than the Paterson address, they would consider giving me an allotment. But since Paterson was the hotbed of all black market activities in yarn, they would have to refuse me.

Q: You're right. Paterson's reputation came back to haunt you.

WD: That's exactly right.

Q: So you couldn't get an allotment.

WD: No.

Q: What did you do then?

WD: Of course, I stayed in the commission warping and sizing business until one day I was doing some commission work, warping for Brauer Bros. And then, the guy who was the liaison between Brauer Bros. and our plant, asked me if I would have lunch with Irving Brauer. I said, "By all means." We had lunch together. By the time I finished lunch, I was working for Brauer Bros.

Brauer Bros. had access, Irving Brauer, who was the guiding light behind everything there, he had purchased a warp dyeing machine which was unheard of in those days. It was a process where you took the yarn directly from the producer. These were synthetic yarns - rayon, particularly, in those days. And you combined the yarns to the proper number of end count to make a warp. The yarn was passed through a series of dye boxes,
salt boxes, rinse boxes, and then dried on dry cans; after which the yarn passed into a sizing solution, again on dry cans; after which it was put on a customer's loom beam, dyed, sized, and ready to be woven all in one operation.

Q: How long did this take?
WD: This was a continuous operation. It just rolled at the rate of anywhere from fifteen to thirty yards a minute.

Q: Who had developed this process?
WD: It was developed down south. I'm trying to think of the man's name. But I have to give all of the credit to Irving Brauer, who had the foresight to buy this pig-in-a-poke. This is where our conversation turned to at lunch. By the time we finished lunch, Irving said to me, "You now work for me." Because in the few moments that he spoke to me about this particular operation, fortunately, I had a grasp for the entire thing and I could envision the entire operation set up on the floor and running.

Q: In other words, he had no one at his plant who really knew what to do with this operation.
WD: No.

Q: Was this process that he purchased patented?
WD: No. By the way, the name of the guy who sold it to Irving Brauer was Frissell, Rissell Frissell
Fabrics. They were down in Burlington, North Carolina. Fortunately, Frissell had a chap working for him who came with the machinery and is still working for Brauer Bros. to this day.

Q: What types of warps did this machine -- What was it called? Did it have a specific name?

WD: A warp dyeing machine.

Q: Warp dyeing machine. What types of, let's say, warps did it produce?

WD: In those days, it was predominantly rayon warps. We catered largely to the jacquard upholstery trade, where rayon was the number one fiber in those days.

Q: What types of patterns were printed on these warps?

WD: No, these were dyed all solid color. This was the forerunner of warp printing. This is how warp printing by machine was born. Because, one day, talking to Sidney Brauer, who was the brother of Irving, who ran the skein dyeing plant and had some experience in printing. We got to talking, we thought maybe we could print the warp, which had never been tried before. So what we did is took out one of the squeeze rollers that squeezed the moisture out of the yarn.

Q: This was after it was dyed?

WD: No, while it was being dyed. You have to squeeze
the moisture back and the dye out. So what we did was remove one of the rollers and we got a hold of a print roller. We improvised and stuck it in its place, and that's how the first print warp was born.

Q: The first mechanized print warp.

WD: Right. It was very interesting. I got a hold of a little weaver, whose name has long left my memory, and I asked him would he please weave it for me. He said he would. When he put the warp in the loom, much to his amazement, he was weaving a pattern. And the people, the weavers in the shop immediately came into the office and told him that if he was going to do jacquard work, they wanted a raise. [chuckles]

Q: That's funny. [chuckles]

WD: Isn't it? It's a little sidelight, yes.

Q: When did you start to work for Irving Brauer?

WD: When did you have your lunch?

WD: That was in -- I guess it was 1949, early 1950. As a matter of fact, the warping plant that I had had two floors. I cleared out one floor and immediately rented it to Irving Brauer to put up this dyeing machine and then, eventually, closed up the entire warping operation.

Q: Was your business, at that time, under your name?

WD: It was called R & F Warping and Sizing Company.
The reason being that the chap that I went into partners with, his name was Ruby Friedman. Therefore, the R & F.

Q: When you started working for Irving Bramer, using the warp dyeing machine, each warp could only be dyed a single color?

WD: Yes. Although, we did improvise there also and split the yarn in half at intermittent sections and let some yarn pass through one color and bypass that color, and let that yarn into another color. So we were able to dye stripes. But that was the extent of it.

Q: Was it more economical to dye warps in this way than in the skeins?

WD: If you could imagine, if you got yarn on skeins, it had to be dyed in skein form, after which it had to be wound onto bobbins. Those bobbins were put on a creel, and a warp was made out of them. Then, the warp would have to be sized. Then, it would be ready for the loom.

We incorporated all of those operations in one continuous motion.

Q: Could you produce warps of the same length and same number of ends, as in the older method?

WD: As a matter of fact, in this method, you could produce warps that were as long as the beam would hold. In other words, you increased your
efficiency tremendously!

Q: How many of these warp dyeing machines did Brauer Bros. have after you were able to, let's say --

WD: Well, we started with the one, built another one, then we decided that we would do some experimenting on nylon. We built two machines similar, although not exact, that were able to dye nylon. So we were running the four machines.

Q: The first two were for rayon?

WD: Rayon, spun rayon, cotton.

Q: And then, the second two were for nylon.

WD: For nylon. Then we broke down one of the nylon dyeing machines and made a warp printing unit out of it.

Q: How long was each one of these machines, with all its various sections?

WD: I would say that the warp dyeing machine was about seventy feet long.

Q: How many people did it need to make it run efficiently?

WD: Three.

Q: That's all?

WD: A dyer, an operator, and a helper.

Q: What did the operator do?

WD: The operator merely made the warp - took it from the beams and made the warp. The helper merely watched the back of the beams to see that no
broken threads were created, which would create a smash coming through. And then, the dyer, of course, worked out the formulas and did the dyeing.

Q: So the operator really was the one at the end of the process, because he got the warp after it had been dyed.

WD: No. The operator made the warp.

Q: Right.

WD: In other words, this is all continuous motion. So all he did was watch the warp being made. It was that automated.

Q: How many eventually did Bräuer Bros. change over and use this method for all of their warps?

WD: No. This operation was geared mostly to the upholstery trade. Bräuer Bros. was never involved in home furnishings in those days. Brauer Bros.'s basic business was the buying and selling of yarn. They were direct dealers.

[off/on tape]

Q: We had been talking about the warp dyeing machines that you were working on for Bräuer Bros. and the fact that you then, I guess, took one of those machines and developed it into a warp printing machine.

WD: That was the forerunner of the warp printing. By the way, it might be interesting to know that
while we took, there were two machines available. We took one of them and Burlington took the other.

Q: This would have been in the early 1950s.

WD: Yes.

Q: So this man down in the South sold one to Brauer and one to Burlington. Do you know what ever happened to the one at Burlington?

WD: Oh, they're probably still running it. Of course, it's been updated and improved. A lot of the technical difficulties were mastered through electronics.

Q: Computerized at this point?

WD: Yes, sure.

Q: I'm curious. Do you know if anyone else in the industry ever got to use these machines?

[end of side one]

Cannon?

WD: Yes. They put one in, I know. I'm trying to think. Collins & Aikman had one which was rather makeshift as compared to what we had. But they used one for years.

Q: Let's go back to the description of this warp dyeing machine. You started to say that there were dye boxes and salt boxes. Could you just explain briefly what those looked like or how large they were?

WD: I don't want to get too technical about this. The
yarn came from a series of beams, which were supplied by the producers such as Du Pont, and put into a rack. After we assembled all of the ends together to the proper number of ends which are in the warp, it was put through a reed to make an even sheet so that the yarn wouldn't be piled on top of one another, therefore inhibiting the dyeing properties. The yarn went into -- you could call it a small trough which contained dyestuffs. There were four such troughs that it passed through to make sure that the color was absorbed in all of the fibers. Salt is usually used to hasten the dye into the yarn. So it went into a few salt boxes.

Q: So it would go from the dye trough to the salt.
WD: To the salt box.
Q: To the dye.
WD: No, then into a clear wash to wash off all of the excess dye. Then, the yarn was dried on a series of dry cans. When the yarn is perfectly dry, then it is ready to accept a sizing solution, because you couldn't put the size on the wet yarn because you couldn't control it.

Q: What was the sizing solution?
WD: In those days, gelatin.
Q: And that would have been used on rayon, as well as nylon?
WD: No. Nylon had a different affinity for sizes. Nylon, we used to use poly vinyl alcohol.

Q: So after the rayon was dried and sized, it was then wound?

WD: Onto a beam, a customer's loom beam. In other words, a customer would send in a beam, knowing that it would fit his loom and we could adjust and put it on any kind of a beam.

Q: You had mentioned that yarns from, let's say, Du Pont, the rayon, came on beams.

WD: Yes.

Q: How large were those beams?

WD: Well, anywhere from a twenty-eight inch diameter flange to a, maybe, thirty-two inch diameter flange. And they were able to put anywhere from thirty to forty thousand yards on each beam. If we had to make twenty warps of two thousand each, that would take care of all of the yarn.

Q: Absolutely. Those are quite large and quite heavy.

WD: Oh, yes.

Q: Why don't we talk about the warp printing process and your work and development on that?

WD: As I told you before, we improvised printing the first warp on the dyeing machine, after which we went to work. There was a local machine shop, called Liberty Machine, in Paterson. We sat down with a man by the name of John Pascqualli, who had
a very, very good understanding of what we wanted since he built a lot of textile machinery. He built us a warp printing machine. It's a very, very simple machine. In concept, you have to think in reverse of a regular printing machine because of the fact that the yarn had to be printed and the print must penetrate through the entire sheet of yarn. So the engravings on the rollers that we used had to be very, very exacting insofar as the depth of the engraving and the number of lines per inch the engraving contained. Because you could well imagine that if I used the same roller to print a forty denier polyester which had four thousand ends in it, as compared to a regular upholstery warp which was a hundred and fifty denier, containing ninety-two hundred ends in it. So you had to get the right amount of dye so that it would penetrate through the yarn and, by the same token, not flush back to obliterate the print.

Q: You used what type of metal for the rollers?
WD: These were regular copper rollers that they used in the printing industry. There were no variations at all, except in the engraving.

Q: Which had to be very exact.
WD: Very exacting. We would have to get the construction in advance from the customer so that
we could engrave the rollers to suit the
construction that he wanted and the yarn that he
wanted.

Q: So that each roller, then, had to be customized,
really, to the pattern and to the yarn.

WD: Yes, that's right.

Q: What types of patterns did your customers usually
request, let's say, that you could print?

WD: Anything from a harlequin design to a geometric to
a floral to a scenic.

Q: So these could be very complex patterns.

WD: Oh, yes.

Q: How many colors?

WD: Well, the machine was geared for three colors.
But by engraving properly in what we call a "half-
tone," we would be able to put half-tone on half-
tone to create other colors at the same time.

Q: I'm curious. The end product, the upholstery
fabrics, they were plain weaves, usually?

WD: No. Ninety percent of the work went into the
jacquard trade. Now, that might sound strange
because, in jacquards, they can do many, many
things. I had to educate my customers that a warp
print in the Jacquard trade is only as good as the
thinking that you can apply to this tool that I'm
giving you. There, we would use mostly geometric
patterns. If you could float the warp print to
the surface at the proper intervals, you had results that you couldn't duplicate with a jacquard.

Q: So in other words, would it be ultimately less expensive to produce one of these textiles?

WD: It was slightly more expensive than conventional dyeing, but not that much more that it was prohibitive. It gave the weaver a tool to work with that he couldn't get in any other way.

I used to attend the Chicago markets regularly, the furniture markets. Many times, I heard the question asked of one of the people who were showing fabrics, "How did you make this?" These questions were asked by experts in the jacquard trade.

Q: So would you say, because it really sounds rather extraordinary that here you would use a warp print and a jacquard weaving process, that your wefts would be a single color, or did they use multi-colored wefts?

WD: Multi-colors.

Q: Multi-colors. So that was really happening was that the design was being enhanced by the warp print.

WD: Yes. That's exactly right. You would get shaded effects that you couldn't possibly get on the plain jacquards. For instance, we used to be able
to print an ombre pattern with gradations of maybe one color. To put a jacquard on top of that, it was just absolutely amazing, the results that you could get out of it.

Q: Absolutely beautiful. How popular was this with your customers?

WD: Unfortunately, the success was not that strong. You'd be amazed at how little vision a lot of people have. But the people that did use it were very, very successful in what they presented.

Q: Who were some of your customers?

WD: Schumacher [F. Schumacher & Co.], Boris Kroll, Mastercraft (who is now Collins & Aikman). It just escapes me now. But these were people who knew what they were doing. Boris Kroll not only ran this for upholstery, but ran it in his polyester hanging fabrics.

Some very interesting stories came out of that also. We did a forty denier dacron polyester warp print which was for a drapery. Pierre Sallinger, who was at the time with [John F.] Kennedy in the White house, was having dinner with Kroll for some reason, or was at his showroom. His wife saw the fabric, and she insisted that she have a dress made out of it to wear it to the inaugural ball.

Another sidelight: Schumacher came to me one
day with a small piece of fabric, and he explained to me that this was from Williamsburg, the village. They had some hangings on the window which had deteriorated over the years. Could we match it end for end? This was a warp print material. Which we did. He adapted it and put it into his line called "The Williamsburg Collection."

Q: Which they are still producing. Absolutely.

When you worked with your customers on the warp printing, did they come to you with the types of designs that they wanted you to print?

WD: All I asked them to do was submit a picture, whether it's a calendar or whether it's a piece of fabric, and then I took it from there.

Q: How long did it usually take to produce the fabric? Let's say a customer came to you with a design. You had to first have the rollers engraved.

WD: I would say within three to four weeks he'd get a warp.

Q: How many people did you need to actually run the warp printing machinery now?

WD: Again, it was a very, very simple thing. We had an operator at the front end to watch the yarn. We had a helper in the back. We had one person to feed ink or dye to the machine. Of course, behind
it all, we had a small lab where we employed a full-time chemist who formulated for us.

Q: How long did it take you to work all the kinks out of this process? If you could, explain some of the problems that you had.

WD: The kinks were never completely worked out of it. On some fibers, such as cotton and spun rayon, there were no problems whatsoever. But when you got down to the finer forty denier polyesters with a high twist in it, which had a tendency to tangle unless everything was absolutely perfect, there the problems existed.

Q: I think when we had initially spoken on the phone, you had talked about the problems with the dyes not dyeing fast enough. That was one of the problems you had to work out in the warp printing?

WD: Yes. Here's where our chemist came into play. He was a very, very smart guy. He applied himself diligently. He overcame a lot of problems for us.

Q: And that was really one major problem.

WD: Yes. At the very outset, we were restricted to using lacquer for dyes, which were very, very fast drying. Of course, this also presented a problem because sometimes it would dry so quickly that it would dry in the engraving as we were printing.

Q: Would that mean that sometimes the entire design would not be printed because it dried so quickly?
That's right. And, of course, he introduced some chemicals which would slow the drying process and, at the same time, not inhibit the printing process.

Were the warp printing machines as long as the warp dyeing machines?

Not quite, because the printing machine in itself was maybe about six to eight feet by six to eight feet. In the warp dyeing machine, you had this whole series of dye boxes and wash and salt, which were eliminated in the printing machine. Otherwise, the basic machine is the same because the yarn was printed, dried, sized, dried, and put on the customer's beam.

How many of those warp printing machines, once you had perfected or worked out most of the bugs, did Brauer Bros. have?

We worked with only the one warp printing machine, per se. But from this grew another operation, which was called "space dyeing." With the same type of equipment, we built a machine and were able to space dye yarns. At first, we concentrated on the carpet market because, in those days, space dyed yarns with the heather effect were very, very prominent.

We're talking mid-1950s at this point? Late 1950s?

This would be late 1950s, early 1960s.
Q: This would be the space dyeing.
WD: Right. Here, we engaged a Washington patent attorney and we took patents out on the equipment.
Q: This would be on the space dyeing equipment.
WD: Right. And, basically, again, it was nothing but a warp print.
Q: But you never took a patent out on the warp printer.
WD: No. We would have to expose too much. The basic operation in itself was so simple, that we would have to expose too much. The only thing that would be left for them to master would be the chemistry.
Q: How many other mills were doing warp printing in the way you were doing it?
WD: Nobody. Nobody in the country was doing it.
Q: So this was really a secret or a process that was really held by Bra¿mer Bros.
WD: That's exactly right.
Q: From that, you developed the space dyeing process.
WD: Right. Here, we patented the equipment. It was picked up by American Enka in Holland, which was called AKU. We licensed American Enka in Holland. That is Dutch Enka, really. And we built two machines for them and installed them in Holland on a royalty basis.
Q: The space dyeing machine, was it also limited to
three colors?

WD: I think the space dyeing machine, we added another color.

Q: Was the color put on with the engraved rollers?

WD: Yes. The chemistry was entirely different, though, because we used regular nylon, of course, was the chief fiber we worked with. We used regular nylon dyestuffs. After we printed, we went into a steam box and steamed the color onto the yarn. You have to steam the yarn.

Q: In other words, this set the color.

WD: Yes. It set the color. Then, it came into wash boxes and washed off the excess. Then, it was put onto beams. From the beam, each end was back wound onto a cone so it could go into a tufting machine, as compared to a weaving machine.

Q: So you got a variegated effect.

WD: Yes. We also worked out a way that the pattern -- You can well imagine that a roller can only be of a certain size, really. So we were limited to sixteen inches before we got a repeat.

Q: Sixteen?

WD: That's all.

Q: Which is small.

WD: Small. However, we developed a method in space dyeing of extending that repeat in the pattern to maybe a hundred yards.

Q: How was that possible?
Well, if you can just picture, the print rollers themselves are stationary. So you have to look for something that moves, which is the yarn. By introducing an oscillating motion from side to side, we could move the yarn onto different parts of the pattern very slowly and back again. By the time it came back, a hundred yards have passed very quickly.

Q: So you could get, really, sort moire effects. This is really what you were doing.

WD: Yes.

Q: What were the patterns? The space dyeing patterns -- There really is not pattern.

WD: Well, it was a series of stripes. You had to have long stripes, short stripes, wide stripes, narrow stripes. But then, again, if you stopped to think about it, after we assembled the yarn on beams, it is de-beamed and each end is put onto an individual cone, so you're breaking the pattern completely.

Q: Altogether.

WD: Yes.

Q: After the space dyeing process was used in the carpet industry -- you said that's where it was used first --

WD: Yes.

Q: Was it then used to weave upholstery fabrics, to
produce upholstery fabrics?

WD: We had one customer, Sunbury Textile [Mills], who used one pattern for many, many years, which was merely a space dyed effect on which they would put jacquard effects.

Q: Is it still being used, do you know, the space dyeing machinery?

WD: When we broke up the plant, we licensed Bates Manufacturing on the operation. We sent the machine up there.

Q: That's in Maine.

WD: Yes. However, I heard recently that they're giving it up. They just can't make the operation run. Because it takes so much know-how. You take people like Bates who are used to dealing with very heavy denier yarns, heavy cottons, and stuff, and you give them something as fine as a hundred denier nylon, the people themselves don't have the fingers, the hands.

Q: That's too bad. What you're really saying, then, is that the space dyeing machine and the warp printing machine work best on very fine yarns.

WD: No.

Q: No?

WD: No, not really. No. But there's a demand for fine yarns.

Q: Do you think the finer yarns give a better looking
pattern?

WD: A better warp print effect, yes.

Q: When the warp after, let's say is space dyed or printed went on the loom, there was a certain amount of slippage in the warps? Do you know if there was any?

WD: It's a very funny thing, but the expansion and contraction of the yarn always balanced off. Plus the fact that when we used some of -- the lacquers, particularly, which were very easy to work with because they stabilize the yarn.

I had one experience with Cohn, Hall and Marx many years ago. They commissioned us to do some warp printing for draperies. The medium that they chose was rayon which, as you know, has a high amount of stretch and contraction. They were very doubtful about it, but they gambled on the thing on this basis. The chap that I was working with, the designer, I gave him a sample warp and he had it woven. He took the fabrics home and he hung them on the shower curtain, turned on the hot water full-blast, and let that room steam overnight. He had measured them before and measured them after, and they were exactly the same. They put out a whole series of prints, a very, very pretty thing.

That's another thing I'm missing. I had books put out by -- I think it was -- Schumacher
had a book.

We did another type of warp printing that I hadn't mentioned before. We took the yarn, this was a cotton yarn, and we printed a whole -- I had a series of ten patterns I did for Schumacher. They took the beam and sent it to a laminator and laminated the yarn to this backing for wall hangings. He had a gorgeous line, very, very expensive, of course. But it was a gorgeous line of wall hangings.

Q: They sound very interesting.

WD: Oh, beautiful.

Q: I would hope that Schumacher has some of the samples.

WD: Oh, I'm sure Schumacher probably has the complete line.

Q: This would have been in the 1960s that you had done this.

WD: Yes - 1960s, 1970s.

Q: I'm curious. Why was the warp printing used, it seems, exclusively in the upholstery industry and not in apparel?

WD: It was used in apparel, but to a limited extent. I think one of the reasons was that, if you stop to think about it, one of the toughest weaves that you can form is a plain taffeta. There is no room for error. In the jacquard trade, there is room
for error, believe it or not.

Q: Also, it wasn't that fashionable.

WD: When you talk about fashion, there's another experience I had with a chap by the name of Herbert Meyers, who was a very, very forward-thinking guy. I had shown him some samples of warp printing. He immediately had me make some. I think Bennie Bess did a lot of weaving for him on these. He took these to Europe. He told me the story of how he had to smuggle it into France in pieces because of the tariffs and everything else. He had three dresses made: one by Simonetti in Italy; one by Lanvin in Paris; and one by Cavenaugh in England, who used to make all of the Queen's dresses out of warp print fabrics, by the way. He showed these to Du Pont and Du Pont took them on a road show. They used to have road shows with fabrics. The last that I had heard -- of course, I can't confirm this -- is that they were finally donated to the Brooklyn Museum of Art.

Q: I could check that out.

WD: That part of the story, I don't know. The rest of it, I do know because when he brought those dresses back to the States, he invited me up. He had models model them for me, and they were absolutely gorgeous. I mean the models.

[chuckles]
Q: [chuckles] Not your fabric? That wasn't beautiful?

WD: Well, that was old hat to me.

Q: How much of Brauer Bros. business was the warp printing and space dyeing?

WD: A very, very tiny part, really. Out of the space dyeing, we built another machine, similar to the space dyeing machine for carpets. We had rollers engraved for finer stuff. We bought a series of knitting machines and we knit sleeves. It looked like a sock. We assembled these sleeves and space dyed the sleeves, then unraveled them onto cones, and this went into the knitting industries. It made some beautiful, beautiful knitwear out of it.

Q: Expensive knitwear, I would think.

WD: Fairly, I guess. I might be able to find some of that space dyed yarn, if you'll turn it off for a second. I'll just take a look.

[off/on tape]

Q: Mr. Diamond has been showing me a yarn sample card from Brauer Bros. from the 1970s, of space dyed yarns that he produced using the machinery that we've been speaking of. You were saying that you could dye really custom to what your customers wanted.

WD: Exactly.

Q: At this point in time, were you only doing
polyester and nylons that we're looking at here?

WD: Those are all polyester.

Q: These are all polys.

WD: That went into the apparel trade.

Q: Were these used for wovens or knits?

WD: Both.

Q: Depending on who wanted them.

WD: Right.

Q: Were you still supplying space dyed yarns to the upholstery industry at this point, in the 1970s?

WD: Yes, sure.

Q: So the apparel people, at this point, had sort of caught onto the fact of using these yarns.

WD: Right. The other thing I dug up -- This was the space dyed for carpet yarns.

Q: This was the patent?

WD: Yes.

Q: April 28, 1970, was the date, I guess, that the patent was granted.

WD: Yes.

Q: It's patent number 3508421. That's great. This would be, I guess, on record in the patent office.

WD: Oh, yes. There's no doubt about that. Here's all of the paperwork.

Q: The paperwork that went with it.

WD: What we did here -- See this shows the --

Q: These are a series of photographs showing the
creels and the warps?

WD: And this is the threading of the carpet yarns. See the pattern here?

Q: I see. So we're looking at the space dyed pattern as it is wound onto the warp beam. So, in this case, what we're looking at is a very nice diamond pattern.

WD: A series of diamonds. See? There it is. Of course, this is all the technical machinery.

Q: And is this the spaced, this is the actual dyeing. So is this the dye printing machine that I'm looking at here?

WD: No. What you're looking at here is the space dyed for carpet yarns.

Q: I see. And this is one of the dye baths?

WD: No. This is where it's going into a steam box to set the color. Here, the yarn is being washed of the excess color.

Q: What is this machine?

WD: This is all the same machine.

Q: The same machine? My God. These are the warp beams.

WD: Right.

Q: That are taking up the yarn. This is great. These photographs are wonderful.

WD: I don't know how I happened to wind up with these. Everything else was thrown out.
Q: I'm very glad that they weren't, because they really show the process.

WD: It reminds me of when I got out of the Navy. On the way home on board ship, I took everything I had and threw it in the ocean, except the clothes that I was wearing. In other words, fini is fini.

Q: Yes. And enough of that is enough of that. I'm very sorry that somehow the --

WD: That's really a pity, because there's a lot of history just gone down the drain.

Q: It really is a shame because it visually would have really explained the process. But as long as we know of the names of the companies that you worked with --

WD: They all have samples.

Q: They must have samples.

WD: As a matter of fact, you might even check Du Pont's library. We supplied them with a lot of samples, also.

Q: I have found that Du Pont is very helpful. So are most of the other textile companies. Boris Kroll would also, I think, help us.

WD: Yes. Because it would also give him the chance to expound on his claim to fame.

Q: Yes. It's an interesting company.

WD: Oh, yes. I worked with them for many, many years.
Q: Did you work directly with Boris Kroll?
WD: At the beginning, yes. And occasionally, we would have some conversation.
Q: Because he still has his mill in Paterson. I know that.
WD: Yes. I worked chiefly with his designers.
Q: Tell me, how long were you let's say involved with the printing, the space dyeing and warp printing process? Did you continue to retirement working only on those?
WD: I guess I started with Brauer, I think, around 1951 and I left in 1979. Of course, after I left, I closed all the doors for a little while, anyhow, because the chap that replaced me took off or something, and they called me back to kind of tie things together, at which point, although they felt like it also, I recommended they close the operation. It was no longer viable.
Q: Was that because people just weren't interested in buying the yarns anymore? Or was it just too expensive?
WD: It wasn't a question of expensive. It was a question of lack of foresight on some people. This was such a minor, minor part of Brauer Bros.' business that it just didn't pay for them to bother with it.
Q: That's too bad. Could you tell me what was Brauer
DIA M O N D

Bros.' main concern as a business?

WD: Yarn.

Q: They were throwsters, as well as dyers?

WD: No, no. They would get yarn from various sources. They were dealers for second grade yarn from Du Pont, American Enka, Dutch Enka. They had various sources in Europe. They were all over the world, really. Irving Brauner is a brilliant, brilliant man.

Q: Did he found the company?

WD: No. It was founded by his father, whose name was Arthur Brauner. Irving Brauner was an attorney in New York. As a matter of fact, he was on [Thomas Edmund] Dewey's staff when Dewey was the racket-buster in New York, going back many years ago. When Irving's father died, there were five brothers and none of them really wanted the business. Irving quit his law practice and he took that thing from nothing and built it up to a tremendous, tremendous company.

Q: They bought second yarn, you were saying?

WD: Well, I used the word "second" advisedly. If there was an overrun of yarn -- a producer can overrun, -- Brauner Bros. would wind up with it. And Brauner Bros. would buy everything that they didn't want to sell. There's a lot of times that you have a lot of stuff that you don't want your
name attached to, especially a Du Pont or an Enka, or something like that. This is where Irving knew where to go and what to do with all of the yarns.

Q: So he would then buy this excess yarn, and then he would resell it to various mills?

WD: Yes. Various mills or else -- Irving is a very ingenious guy. If things got a little bit tough, he would take this yarn and weave it into fabric and sell the fabric. I have seen occasions where Burlington was weaving for Irving Brauer on a commission basis.

Q: I didn't know Burlington ever did that.

WD: Right.

Q: So Brauer Bros. also had looms, is what you're saying.

WD: No.

Q: Commission basis.

WD: Right.

Q: So they really were a clearinghouse?

WD: More or less, yes.

Q: Did they process the yarns in any way?

WD: They didn't. Not in those days. No.

Q: So they were really selling agents.

WD: Yes.

Q: And this just was something that they picked up.

WD: When Irving bought that warp dyeing machine, this
was the beginning of the whole thing. You talked about throwing plants, Irving built one of the finest throwing plants in the world in Israel.

Q: Did he do this in the 1960s or 1970s?
WD: 1960s.

Q: Is it still there?
WD: He sold it not too long ago. He was a remarkable character. As a matter of fact, I remember when one of the wars broke out. Of course, all of the Israeli help more or less had to go to war.

Q: Absolutely. Yes.
WD: When he received word about that, Irving sent a telegram back to them saying, "Make preparations to double the size of the plants." Just like that. That's the kind of guy he is.

Q: He sounds like he was an extraordinary man.
WD: He is.

Q: He's still alive, then?
WD: Yes.

Q: What would he be? In his eighties?
WD: He's eighty years old. He's semi-active; although, his brains are still behind the whole thing. Because there's a whole new generation in there now, who are doing extremely well - bright boys.

Q: They're still family?
WD: Oh, yes. It's all family.
Q: Are they still doing basically the same type of operation?

WD: Yes, except that it's been updated considerably.

Q: But they're still buying yarn and selling it.

WD: Buying yarn and selling it. One of the newest ventures is, of course, they built their own throwing plants because they have access to so much yarn. It's much better to selling thrown yarn, where you have profit on profit. Now, they also sell yarn on beams. They take the yarn, warp it onto beams, and sell that to the rochelle trade, the tricot trade, the knitting trade.

Q: So all they have to do is then put it into a knitting machine and it's ready to be made up into fabric.

WD: Right.

Q: How large an operation is Brazer Bros. today? They're still in Paterson.

WD: They're in Haledon.

Q: They're in Haledon.

WD: Yes. From a physical aspect, they're a small outfit. But from the dollar volume, they're tremendous. It's an operation that produces many millions of dollars with very few people.

Q: Which is the best way to do it.

WD: Exactly. That's Irving Brazer.

Q: Sounds like an interesting [man].
WD: He's one of the most remarkable men I've ever met.
Q: You're still in touch with him?
WD: Yes. As a matter of fact, next Tuesday, I'll be attending a golf outing which he sponsors every year, to which he invites the Du Ponts and the bankers, and gives them a day in the country.
Q: And they all come?
WD: Yes.
Q: Sounds wonderful.
WD: It is.
Q: Sounds lovely. Hopefully, you'll have good weather.
WD: Well, this is about the thirty-fifth, or something like that. We haven't had one rainy day.
Q: I guess it wouldn't dare rain on his golf day. Are you, at this point in time, involved with the textile industry at all?
WD: Nothing at all, except I lend a willing ear to anybody who wants to ask me some questions or if I can be of any help to anybody.
Q: This has been wonderful. I really want to thank you so much for talking to me. It's an extraordinary amount of information that you've given me and, also, just experience.
WD: Really, I haven't even scratched the surface.
Q: I guess we'll have to just do this another time, then. Thank you.

WD: Okay.

End of Interview
ORAL HISTORY PROJECT OF THE
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