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Earl Martin, Editor
Paul Makovsky
Bobbye Tigerman
Angela Völker
Susan Ward

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Curatorial team: Paul Makovsky, Earl Martin, Angela Völker, and Susan Ward
Project and research associate: Ann Marguerite Tartsinis
Project photography coordinator: Alexis Mucha
Catalogue production: Laura Grey, New York, and Sally Salvesen, London
Copy editors: Martina D'Alton with Ron Broadhurst and Barbara Burn
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Wolf Bauer. *Delta* ("Gold/Copper" colorway), ca. 1970. Made by Pausa AG for Knoll Textiles. Used for drapery; cotton velvet; screen-printed. KnollTextiles Archive. Cat. 184.

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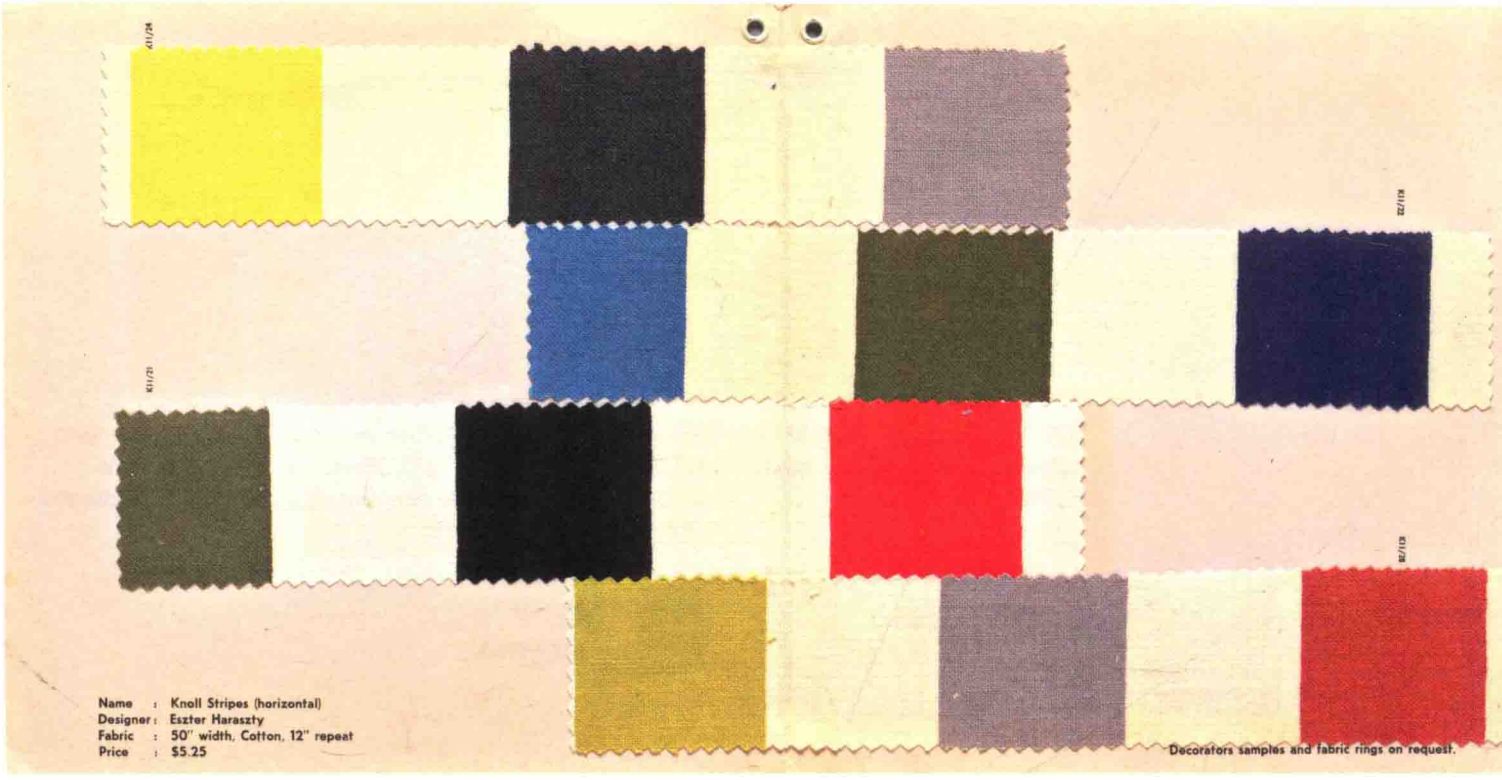

Eszter Haraszty. *Knoll Stripes* sample folder, ca. 1951. Made for Knoll Associates, Inc.
Textile samples: cotton; plain weave, screen-printed; mounted on paper.
KnollTextiles Archive. Cat. 43.

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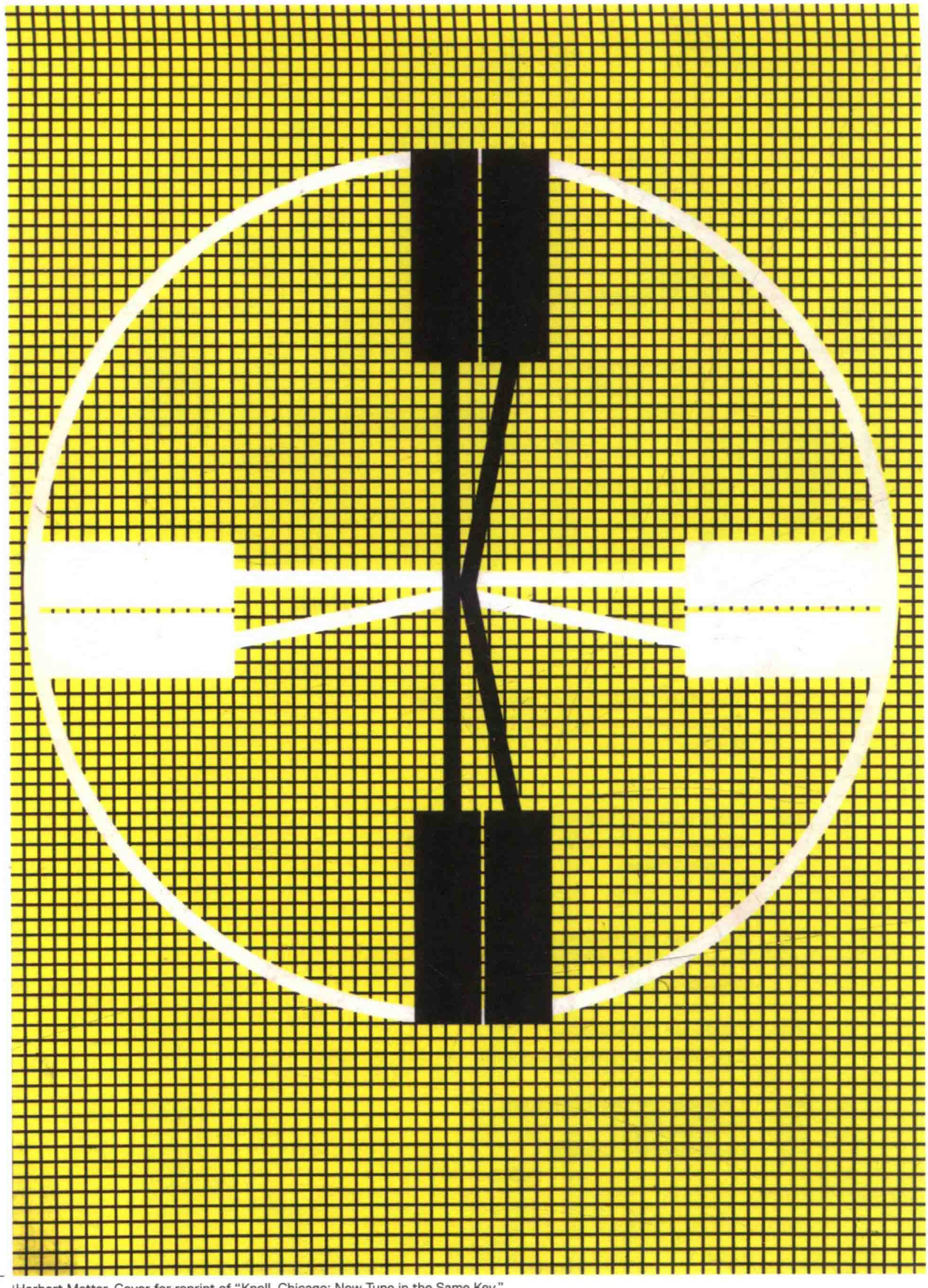

Herbert Matter. Cover for reprint of "Knoll, Chicago: New Tune in the Same Key," *Interiors*, February 1954. Knoll Archives.

Foreword

In 1940 Hans Knoll established a small furniture company in New York City that became one of the best-known design companies in the world, supplying furniture, textiles, and office planning to a wide clientele. Initially the focus on textiles was to provide upholstery for furniture. When Florence Schust began working for Knoll in 1942 (Schust and Knoll married in 1946), she brought a focused artistic vision and penchant for experimentation with new materials. Many innovations followed as Knoll hired more designers and became immersed in creating textiles for modern corporate interiors. By the 1950s Knoll was an industry leader in the textile field. Decades later the forward thinking mentality and commitment to quality that originated with the founders continues. Yet until now Knoll textiles have not been the focus of serious concentrated study.

Among the many challenges historians face when researching individual design companies is the lack of adequate archives. All the traces of the past, assorted materials and documents historians relish, frequently disappear with changes in owners whose priorities tend to be on the present and the future. Knoll, however, is an exception. Archives—at their factory in Pennsylvania and their showroom and headquarters in New York—preserve extensive records of the company's development, including their textile division. These repositories are in regular use by Knoll as a resource, mined for vintage designs that can be reinterpreted for today's market or can provide inspiration for new creations. Thanks to the existence of such rich archives, we are now able to present the first comprehensive examination of a largely overlooked, underestimated aspect of design history.

In 2006, while preparing for another exhibition, *Sheila Hicks Miniatures*, the Bard Graduate Center first became aware of the KnollTextile Archive. Shortly after that exhibition, David Schutte and David Bright, executives at Knoll, approached me about organizing a small archival-based exhibition, which eventually opened at the Park Avenue Armory in October 2008. That project revealed why the role of textiles in the illustrious Knoll product line would be an important area to examine more fully. To organize a larger exhibition the Bard Graduate Center (BGC) assembled a curatorial team under the direction of Earl Martin, associate curator at the BGC. He was joined by Paul Makovsky (editorial director of *Metropolis* and Florence Knoll's biographer), Angela Völker (former head of the textile department at the MAK, Vienna), and Susan Ward (an independent curator and textile historian). I am grateful to each member of the team for sharing their expertise and expanding our knowledge of Knoll textiles. Because many Knoll textiles function primarily as upholstery fabrics, finding vintage examples was a formidable task. I want to thank the

curators, especially Earl Martin, for the outstanding work undertaken to uncover this material, often found in obscure locations.

I am grateful to our sponsors: Knoll, Inc., The National Endowment for the Arts, the New York State Council on the Arts, a state agency, the Graham Foundation for Advanced Studies in the Fine Arts, and the Lily Auchincloss Foundation. They recognized the potential for this project to enhance our knowledge of textiles and design history and perhaps to help inspire the next generation of textile designers.

I am especially grateful for the extensive assistance we received from the staff of Knoll including: David Bright, Carol Connell, Dorothy Cosonas, Kathryn Gray Gluibizzi, Colleen James, Linda Kasper, Sheri Kline, Andrea Loukin, David Schutte, Deborah Stoudt, Kevin Thornton, and Celeste Wells. Florence Knoll Bassett was a major source of inspiration for this project. Knoll Textiles would not have happened without her unique vision. A number of former Knoll employees shared their memories and provided valuable information about the company. The history of Knoll Textiles is better known because of information we received from: Kristl Andrus, J. Christoph Bünzli, Robert and Laura Cadwallader, Vincent Cafiero, Allan Denenberg, Mae Festa, Martha Kaihatsu, Candace Key, Merle Lindby-Young, Brian Lutz, Carl Magnusson, Takaaki Matsumoto, Jeffrey Osborne, Al Pfeiffer, Jens Risom, Toby Rodes, Arthur Sager, Annette Schaich, Trudy and Richard Schultz, Doreen Rose Stempien, Richard Wagner, and Haru Yoshida.

Many of Knoll's textile designers, past and present, and their family members, graciously responded to research inquiries and also agreed to lend work to the exhibition: Sarah Baker, Jan-Paul Barnard, Jhane Barnes, Harry and Brenda Bassett, Anne Beetz, Lois Bryant, Nicole Casey, Klaus Dombrowski, Ruben Eshkanian, Anne Garber, Jean Pierre Garrault, Ulrike Greiner-Rhomberg, Kathrin Hagge, Christa Häusler-Goltz, Sheila Hicks, Bernd Hielle, Katrin Hielle-Dahm, Steffi Kiessling-Plewa, Christina Laubi, Paul Lewis, David Littell, Bo Markelius, Oskar Maute, Paul Maute, Parry Merkley, Roger Meyers, the Estate of Frances Breese Miller, Sarah Nestel, Shirley F. Nickerson, Clarissa Notley, Elisha Prouty, Adrian Pulfer, Dana Romeis, Lisa Ruddick, Margie Ruddick, Peter Seipelt, Hazel Siegel, Georgianna Stout, Suzanne Tick, Nob and Non Utsumi, Tim Van Campen, Francisca Reichardt Vietsch, Karin Vogelsang, Margarete Warth, Hollis Webster, Margaret Webster, Tina Wendler, Elizabeth Whelan, and Robin Whitten.

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The production of this exhibition catalogue also required the consolidated effort of the excellent curatorial team. Earl Martin did an exceptional job as general editor. The chapters cover a range of issues related to Knoll textiles, thoughtfully presented by the curatorial team as authors, as well as Bobbye Tigerman, assistant curator of decorative arts and design at the Los Angeles County Museum of Art. In undertaking research, it became clear that some of the designers, especially the early ones, were little known, if not all but forgotten. A major contribution of this volume, therefore, is the section of "Designer Biographies," eighty-four in all, published together for the first time. Earl Martin and Ann Marguerite Tartsinis, assistant curator at the Gallery, led this research effort and wrote many of the individual texts. I am grateful to them and the other contributors: Caroline M. Hannah, Hedvig Hedqvist, Christian A. Larsen, Alexis Mucha, Catherine Brooke Penaloza-Patzak, Elizabeth St. George, Sonya A. Topolnisky, Angela Völker, and Susan Ward. With such a large group of authors, the editoral challenges were considerable. Martina D'Alton did a superb job as copyeditor, assisted by Ron Broadhurst and Barbara Burn. Essential proofreading was undertaken by Charmain Devereaux and Roberta Fineman. For non-English texts, Richard J. Littell and Abigail Prohaska provided critical translations. It was a pleasure working with Irma Boom whose marvelous design of this volume continues the long tradition of innovative graphic design associated with Knoll. Laura Grey, director of graphic design at the BGC, and Sally Salvesen, at Yale University Press in London, contributed greatly to the production of this volume. Bruce White's magnificent new photographs have made it possible to publish many of the Knoll textiles for the first time in color. Alexis Mucha, coordinator of photography, secured photographs and arranged for much of the photography, as well as helping to prepare the picture captions. Han Vu, digital technology designer, provided critical assistance with image databases and distribution of images to the publisher.

Ian Sullivan designed the magnificent exhibition and assisted with numerous tasks related to the preparation and mounting of the textiles for installation. Eric Edler, registrar at the BGC, and Olga Valle Tetkowski, manager of curatorial projects, attended to the complex task of requesting and administering the loans. I would also like to thank the installation crew at the Bard Graduate Center for their professionalism and diligence.

We received invaluable research assistance from: Chris Abbate; American Textile History Museum: Karen Herbaugh, Clara Sheridan; David Anthone; Arkitekturmuseet, Stockholm: Frida Melin; Art Institute of Chicago: Judith Barter, Odile Joassin, Christopher Monkhouse, Zoe Ryan; Artek: Beth Dickstein, Mirkku Kullberg, Simone Vingerhoets-Ziesmann; The Baltimore Museum of Art: Emily Rafferty; The Cleveland Museum of Art: Louise Mackie, Deirdre L. Vodanoff; Cooper-Hewitt, National Design Museum Library, Smithsonian Institution: Elizabeth Broman, Stephan Van Dyk; The Cooper Union: Claire Gunning; Cranbrook Archives: Leslie Edwards, Robbie Terman; Denver Art Museum: Donna Kerwin; Deutsches Textilmuseum, Krefeld: Brigitte Tietzel, Claudia Wisniewsky; Die Neue Sammlung, Munich: Josef Strasser; John Flack; Frances Loeb Library, Harvard University, Graduate School of Design: Mary Daniels, Inés Zalduendo; Helfried Kodré; Michael Gotkin; Hamon Arts Library, Southern Methodist University: Ellen Buie Niewyk; David Hanks; Ruth Hartmann; Helena Hernmark; Heriot-Watt University: Helen Taylor; Historic New England: Adrienne Donohue, Wendy Hubbard, Julie Solz; Indianapolis Museum of Art: R. Craig Miller; The Josef and Anni Albers Foundation: Oliver Barker, Brenda Danilowitz, Andrés Garces, Nicholas Fox Weber; Giles Kotcher; Landesmuseum Württemberg, Stuttgart: Rainer Y; Belinda Lanks; Jack Lenor Larsen; Tom Latone; John Leavitt; Ljungbergs Textiltryck, Rydboholm: Bibbi Nilsson; Los Angeles County Museum of Art: Wendy Kaplan, Sharon Takeda; Machine Age, Boston: Normand Mainville; Magnum Photos: Michael Shulman; Margaret Maile; Jane Merkel; Tomoko Miho; Catherine Murray; The Museum at FIT:

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Director and Founder, Bard Graduate Center

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