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Kraak, Deborah E., "An American Textile Company to the Trade: The Corporate History and Textile Collection Highlights of Kravet Inc." (2014). *Textile Society of America Symposium Proceedings*. 939.  
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## An American Textile Company to the Trade: The Corporate History and Textile Collection Highlights of Kravet Inc.

Deborah E. Kraak

Historic textiles “live” in museums and private collections, carefully stored for research and exhibition. Those in the archives of furnishing fabric companies live in a different way: reinterpreted for the consumer, either in exact reproductions or more loosely in fabrics that adapt historic motifs or are inspired by them.<sup>1</sup> One of the largest and most important collections of historic American and European printed fabrics belongs to Kravet Inc., an American textile company to the trade based in Bethpage, New York. More than 52,000 historic textile documents belong to Kravet through its own holdings and the archives of the textile firms it has acquired: Lee Jofa (1995), Brunschwig & Fils (2011), and the United Kingdom-based firm of G.P. & J. Baker (2001).<sup>2</sup> The archives in this “family of brands” are valued assets in a company that grew from very humble beginnings in the early twentieth century to its current status as one of the largest distributors of decorative home furnishings in the world.

As Kravet Inc. approaches its centennial, it is fitting to review the origins of this remarkable American immigrant success story and to acknowledge the company’s role in preserving and disseminating historic textile design. The first section of this paper traces the early history of a family business that was founded by Samuel Kravet (1873-1947) from about 1917 to the years just after World War II. The focus on the early decades of the firm complements the very extensive and user-friendly online information about the company’s more recent history and current configuration, including licensing agreements with major museums, such as Winterthur, and with collections from fashion and life style designers, including Diane von Furstenberg and Ralph Lauren.<sup>3</sup>

<sup>1</sup>According to the still-current *Handbook for Winterthur Licensees (Winterthur: Henry Francis du Pont Winterthur Museum, Inc., 2009)*, 4, Section II, a *reproduction* is a modern rendition of the historic textile document that has the same “proportions, materials, and decoration of the document. Minor changes in size, materials, or construction may be authorized, but the essential character and integrity of the original object must be maintained.” An *adaptation* is a more loose interpretation of the document. “It retains the essential characteristics and integrity of the original, but has been changed or modified in the shape, size, form, color, and/or material.” An *inspiration* “may be produced in a medium and/or form different from the original(s). Although the resulting product may bear little resemblance to the original(s), in all cases, the original design source(s) will clearly be the inspiration for the interpretation.”

<sup>2</sup> The total estimated number of documents does not include swatches in sample books.

<sup>3</sup> Kravet Inc. “Products/ Collections.” Accessed May 30, 2015, [www.kravet.com/products/collections/](http://www.kravet.com/products/collections/). Kravet collections (not including those at Lee Jofa, Brunschwig & Fils, or G.P. & J. Baker) were Alexa Hampton, Barbara Barry, Barclay Butera, Calvin Klein Home, Candice Olson, Diane von Furstenberg, Echo Design, Jeffrey Alan Marks, Jonathan Adler, Joseph Abboud, Kravet Colors/PANTONE, Michael Berman, Michael Weiss, Museum of New Mexico, Oceana Cruises, Paulo Werneck, Ralph Lauren Home, Sarah Richardson, Thom Filica, Waterworks, Windsor Smith, Winfield Thybony. Various Kravet lines which are geared towards a particular clientele: Couture, Design, Window, Green, Smart, Soleil, Contract, and Guaranteed Fabrics. The other product categories are Furniture, Trimmings, Carpet, Furnishings, Wallcoverings, Collections, and Trends. Accessed May 30, 2015. [www.kravet.com/products/fabrics/](http://www.kravet.com/products/fabrics/).

The second section contains highlights of interviews with key Kravet Inc. designers and archivists in which they discuss their respective company's images and how the archives inspire their work. A large part of the archives' printed fabrics are under-represented in museums because these nineteenth-century furnishing fabrics were not always highly regarded by art critics, museum curators, or textile historians because of their three-dimensional style of depicting nature. Many featured realistic flowers in lush bouquets, baskets, trailing vines, or garlands. *Hollyhock* (Fig. 1), part of the Lee Jofa archive, is emblematic of the contrast between what was popular with the public versus what was valued by the art establishment. This pattern was criticized in Sir Henry Cole's 1852, post-Crystal Palace exhibition, "False Principals in Design," for being a direct imitation of nature.<sup>4</sup> Despite this censure, it has been one of the most beloved and reproduced fabrics ever made by Lee Jofa and was "described by *Design* magazine in August 1955 as 'possibly the most beautiful chintz on the market...'"<sup>5</sup> Indeed, the combined



Fig. 1 *Hollyhock*, LeeJofa. 7134 LJ. Plain-woven cotton, screen printed, 1920s.  
The original design was marketed in 1850 by A.H. Lee & Sons, England. Courtesy of Lee Jofa®

production history and textile document archive of the Kravet-owned companies provides a necessary, market-based counterpoint to the museum/art historian narrative of textile design

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6. Christopher Frayling, *Henry Cole and The Chamber of Horrors: The curious origins of the Victoria and Albert Museum* (London: V&A Publishing, 2010). 27, 28. An 1852 review in *The Times* described "False Principles" as "...as a sort of 'chamber of horrors', with a collection of all kinds of so-called ornamental manufacture, which are considered to exhibit false principles of decoration, such as vulgar and inharmonious colouring, want of meaning and unity of pattern, graceless imitations of natural forms, etc." *Hollyhock* (illustrated on page 36) is now in the collection of the Victoria and Albert Museum, T.8-1933. "Victorian and Albert Museum." Accessed May 30, 2015. <http://collections.vam.ac.uk/item/O15300/hollyhock-furnishing-fabric-ah-lee/>.

7 Mary Schoeser and Celia Rufy, *English and American Textiles 1790 to the present* (New York: Thames and Hudson Inc., 1989), 219, fig. 22. "It was one of a number of traditional chintzes which prospered under the attention created by the 1955 and 1960 exhibitions (in Manchester and London respectively) of English chintz. It has since become a classic pattern and is still hand-block-printed by Edward Turnbull & Sons Ltd. For Lee Jofa in New York and Pallu & Lake in London."

since the mid-nineteenth century, with its emphasis on the triumph of two-dimensionality and the involvement of the artist-designer.<sup>6</sup>

### **The Early Years of Kravet**

“The story we were told,” says the fourth-generation of Kravets, is that Russian-born Shmuel Kravetsky immigrated to Canada in 1903 with just the clothes on his back and the sewing machine that the expert tailor used to earn his living.<sup>7</sup> In 1904 he arrived in New York City, where his wife Ida and their three sons, Morris (born 1897), Solomon (born 1899) and Samuel (born 1902) joined him in 1906. In 1910 the Kravetsky family, now including one-year old Hyman, lived on the Upper East Side, where Samuel also worked as a tailor. They were still here in 1912, sharing the living space and business with Abraham Kravchuck, as Kravetsky and Kravchuck, tailors.<sup>8</sup>

The family remembers that Samuel made bespoke suits for the carriage trade. Customers supplied their own fabrics for the pants, jacket, and vest. Noticing the significant amount of leftover textiles that would accumulate when, for example, the customer brought in eight yards of fabric for a suit that only needed five, Morris sold the remnants to piece goods stores. This was the crucial first step in the evolution of the family’s business from tailors to cloth merchants. Additionally, Morris suggested buying remnants of fine fabrics and making elasticized fancy stocking garters for women and men’s sleeve garters from them.<sup>9</sup> This generated so much business that the tailor started buying elastic by the case.

Samuel Kravet’s entrée into the world of fabric and interior décor was via trimming. Around 1916-1917, according to the family, he also sold trim for upholstery, calling on upholstery shops and furniture makers. His biggest sales items were picture hanging cords and rosettes (in this era pictures and mirrors were often suspended from ceiling molding), but also sold tassels, tiebacks, and upholstery trim. By 1920, S. Kravet & Sons’ elastics business was located at 56 Norfolk Street on Manhattan’s Lower East Side.<sup>10</sup> It included Morris, Sol (from whom the fourth and

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<sup>6</sup> Phillip A. Sykas, *The Secret Life of Textiles: Six Pattern Book Archives in North West England* (Bolton, England: Bolton Museums, 2005), 13-14.

<sup>7</sup>Kravet. “History of Kravet Inc.” Accessed June 1, 2015. [www.kravet.com/aboutus](http://www.kravet.com/aboutus) [video]. Various citizenship documents in [www.ancestry.com](http://www.ancestry.com) list the family members’ birthplace as Slonim, in the Grodno region of what is now Belarus.

<sup>8</sup>Ancestry. “U.S. City Directories 1821-1989, New York, New York, City Directory, 1912 for Samuel Kravetsky.” Accessed May 30, 2015. <http://www.ancestry.com>. Also per Ancestry, “New York, State Census, 1915 for Sam Kravetsky, New York>New York>A.D. 30 E.D.09,” the tailor and his family still lived at the 354 E. 123th Street address.

<sup>9</sup> Ready-made men’s shirts had sleeves the same length—long—that was adjusted via garters. Kravetsky also made suspenders. This history was recalled by Larry and Utta Kravet, in a private, video-taped interview made about 2009 by son Cary and daughter Ellen.

<sup>10</sup>Ancestry. “Selected U.S. Naturalization Records-Original Documents, 1790-1974 for Solomon Kravet.” Accessed May 30, 2015. <http://ancestry.com>. The 1918 Declaration of Intention to become a citizen of the United States of America is the first legal document I discovered with the name Kravet instead of Kravetsky.

fifth generations of the firm is descended through his son Larry), and Sam.<sup>11</sup> Everyone, including wife Ida, were in sales<sup>12</sup>. His youngest son Hy (sometimes recorded as Hyman or Herman) eventually joined the business.<sup>13</sup> The family remembers this Norfolk Street address as the company's first business building, and that it was essentially a warehouse.<sup>14</sup>

At Morris's instigation the business started selling upholstery goods, primarily slipcover fabrics, to upholsterers and decorators, and to customers who might come by. The year 1925 may have been when S. Kravet & Sons made the transition to fabrics. Although they were still listed as selling elastic web at the Norfolk Street address<sup>15</sup>, another contemporary document records Mr. Kravet's profession as "dry goods."<sup>16</sup> This supports the family tradition that S. Kravet & Sons relocated to E. 21<sup>st</sup> Street in 1924 and began offering decorative fabrics.<sup>17</sup> The business expanded. In the mid-1930s, the family recalls, "...S. Kravet & Sons began selling fabric and trim exclusively to the interior design trade. This important shift...changed our business dramatically. We were no longer a business to consumer operation, we became a business to business operation. As the profession of interior designer began to emerge in New York City, S. Kravet & Sons was there to serve them."<sup>18</sup>

They began as "jobbers," in a business that was and still is divided into the categories of "converters" and "jobbers". A converter "converts" a design for a textile into reality. To illustrate how this works for printed fabrics, a converter first orders the grey goods (the undyed or unprinted woven cloth) from a mill that just weaves the cloth. He then obtains a design and has another mill print it on the grey goods. Finally, through the converter's salesman, he "confines (gives the right to sell) the printed cloth to a particular jobber. A jobber sells the fabric to the trade."<sup>19</sup> Initially, jobbers sold fabrics to upholsterers; later, their sales were increasingly made to interior decorators as that profession gained importance.

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<sup>11</sup>Ancestry. "U.S. City Directories 1821-1989, New York, New York, City Directory, 1920 for Samuel Kravet." Accessed May 30, 2015. <http://ancestry.com>.

<sup>12</sup>Ancestry. "New York, State Census, 1925 for Samuel Kravet, Kings [County] >Brooklyn>A.D.11 E D. 19." Accessed May 30, 2015. <http://ancestry.com>.

<sup>13</sup> The sons seem to have had specializations. Morris's Petition for Citizenship lists his occupation as buyer. Sol, who signed the affidavit as a witness, was in trimming. Hy, the other witness, was a salesman; he was acknowledged in the family to have a good eye for color. See: Ancestry. "Selected U.S. Naturalization Records-Original Documents, 1790-1974 for Morris Kravet. Eastern District [Brooklyn, NY] (Roll 522-702) Pet 118547-179170 (roll 691) Petition No 174785-Petition No 175150." Accessed May 30, 2015. <http://www.ancestry.com>.

<sup>14</sup> 2009 Kravet family video.

<sup>15</sup> Ancestry. "U.S. City Directories 1821-1989, New York, New York, City Directory, 1925 for Samuel Kravet." Accessed May 30, 2015. <http://ancestry.com>.

<sup>16</sup> Ancestry. "New York, State Census, 1925 for Samuel Kravet, Kings [County] >Brooklyn>A.D.11 E D. 19." Accessed May 30, 2015. <http://ancestry.com>. The family was living in Brooklyn at 115 Quincy Street.

<sup>17</sup> Wikipedia. "Kravet." Last modified 23 July 2014. <http://en.wikipedia.org/wiki/Kravet>.

<sup>18</sup> Kravet. "History of Kravet Inc." Accessed May 30, 2015. [www.kravet.com/aboutus](http://www.kravet.com/aboutus) [video].

<sup>19</sup> Ellen Kravet, Vice President, Kravet Inc., in discussion with the author, July 2014.

The converter's salesman has a crucial role in a jobber's success. As Larry Kravet recalled, "the salesman was the boss," because he controlled access to the designs.<sup>20</sup> This determined which jobber was confined a new line of fabrics, that is, who got the rights to sell them within the confines of their geographical region. There were a few, upper-level jobbers during the Kravets early years, such as Schumacher and Stroheim. These jobbers got complete confinement, that is to say, had the nation-wide rights to a particular fabric. The goal of a jobber was to get a good converter, to get the good prints—the best fabrics—before your competitors did. Competition between the jobbers was tough. The salesman was courted; you took him to lunch, you were friendly. As Larry Kravet cheerfully explained, "The people have to like you." And what makes them like you? "Pay your bills. You give them good repeat business and you pay your bills right away." Another insight into business success might be what Mr. Kravet said—very decisively—when recalling the rise and fall of a national jobber: "It's the old story: it's all management."<sup>21</sup>

There were many jobbers in New York during much of the twentieth-century, with an ethnic divide. The Jewish businesses clustered between E. 21<sup>st</sup> and E. 30<sup>th</sup> Streets. The non-Jewish ones were the high end jobbers, and were based further up town. Consequently, it was a big step up in the world, literally as well as figuratively, when Kravet & Sons, Inc. moved to 38 E. 30<sup>th</sup> Street off of Park Avenue.<sup>22</sup> (Fig. 2)



Fig. 2 Yardstick is inscribed: "KRAVET & SONS, Inc. Upholstery & Drapery Fabrics 38 East 30<sup>th</sup> St. New York 16, N.Y. Telephone MUrray Hill 6-6550" Plaque reads: "Yardstick Celebrating the opening of the S. Kravet & Sons showroom, New York City. Larry Kravet used this yardstick to measure goods in 1938". Courtesy of Kravet®.

Their business was mentioned in a March 15, 1940 *New York Times* article with the subheading "Stores, Floors, Offices and Lofts Are Leased in Different Areas." "In 38-44 East Thirtieth Street the store, basement and mezzanine, containing about 15,000 square feet of floor space, was leased to the Imported Furniture, Frames, Inc., and S. Kravet & Sons, drapery importers."<sup>23</sup>

For years S. Kravet & Sons' main business continued to be printed cotton and linen goods for upholstered furniture slipcovers. In metropolitan New York, in the era before air-conditioning, windows were left open in warm weather. This let in grime, including the grit from apartment

<sup>20</sup> 2009 Kravet family video.

<sup>21</sup> Kravet family video 2009.

<sup>22</sup> Kravet family video 2009.

<sup>23</sup>New York Times. "Stores, Floors, Offices and Lofts Are Leased in Different Areas." Accessed May 19, 2015. <http://timesmachine.nytimes.com/timesmachine/1940/03/15/issue.html>. Ancestry. "1940 United States Federal Census for Morris Kravet. New York>Kings>New York>24-2134C." Accessed May 30, 2015. Morris is listed as the proprietor of a fabric store.

buildings burning trash in their own incinerators. Some kind of protective furniture covering was necessary for the more expensive fixed upholstery fabrics.<sup>24</sup>

There were challenges. During World War II times were difficult for the company because there was a strict rationing of goods, including cloth. Much of the textile industry was converted to producing canvas tent materials and fabric for military uniforms. Still, some fabric could be obtained. One firm, which previously supplied textiles to the automobile industry, had an inventory of undyed mohair and velvet (for car upholstery and ceilings) which Kravet & Sons acquired and piece dyed. After the War, the fashion for plastic slipcovers really hurt the fabric slipcover business, and the growing affordability of air-conditioning in Mr. Kravet's words, "put the kabosh on it." But the Kravets were branching out and expanding the business.

In 1963, S. Kravet & Sons became Kravet Fabrics, Inc., with a showroom in New York and corporate offices and warehouse in Woodbury, Long Island. During the 1960s, the company's distribution expanded through a national showroom network and international distribution. In the 1980s, they opened new warehouses in Bethpage, Long Island, New York, and Anderson, South Carolina, to meet expanded business demands. The fourth generation of the Kravet family joined the business. The fifth generation is being groomed now to take on roles within a company that has forty eight corporate showrooms, fifty agent showrooms, and sales representatives that visit customers worldwide.

The showrooms and online resources reflect not only the diversity, depth, and breadth of Kravet, Inc.'s various fabric lines. They also demonstrate the influence and importance of the archives at Kravet in and the family of brands. Many currently produced textiles are based on historic examples from around the world. Others are fresh interpretations of classic designs in already in the companies' product lines. The commitment to acquiring and maintaining—on an impressive scale—archival patterns and interpreting them in skillful, creative ways distinguishes Kravet, Inc.

### **The Designers and the Archives of Kravet Inc.'s "family of brands"**

Each of the major companies acquired by Kravet Inc. produces fashionable textiles, but with an aesthetic difference which is characteristic of each company. Brunschwig & Fils has used largely French, English, and Indian textile documents that were interpreted in a clear bright color palette and strong designs that make a statement. They were traditionally used *en suite*, that is, with the same fabric for the curtains and upholstery.<sup>25</sup> Although classic Brunschwig & Fils designs are still available, David Toback, a member of the Brunschwig & Fils design team, oversees the modernization of the line so that the client can say "I get where they've been, but I like where they're going." The new *Sevenoaks* design is an example of reworking an existing interpretation of a fabric that was itself based on a document. Discontinued Brunschwig & Fils textile designs are also stored in the Bethpage Archive and are an important source of inspiration in their own right. (Figs. 3 and 4) But the hand-crafted historic documents have a special appeal for Toback,

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<sup>24</sup> Utta Kravet recalled that slipcovers would be dry cleaned and stored after the end of September.

<sup>25</sup> Chippy Irvine and Murray Douglas, *Brunschwig & Fils Style* (Boston: Little Brown, 1995), illustrations.

who explains, “The humanity is in the archival documents. You feel the wonderful sign of the human hand.”<sup>26</sup>



*Fig. 3 and 4 Sevenoaks Red is printed on a 100% linen ground in a herringbone weave which replaced the earlier plain woven linen/cotton ground. Courtesy of Kravet®.*

The Lee Jofa design team, which includes Stephen Elrod, Christopher Adlington and Hyosoon Lee, agrees that Lee Jofa fabrics are inspired by their English heritage and tradition. To paraphrase Adlington and Lee, the textiles have an English sensibility, a kind of handwriting. In contrast to Brunschwig, Lee Jofa designs are more casual and relaxed. Their chintzes have a country house approach versus a town house one. It is not such a coordinated environment. In the past you might have expected these fabrics to be paired with antique furnishings, but this is changing. In the opinion of Sarah Heinemann, the Kravet archivist, today’s focus on color and streamlined furnishings interior décor makes the fabric patterns more important.<sup>27</sup>



*Fig. 5 Detail of Hollyhock, contemporary block printed-textile. Courtesy of Lee Jofa®.*

Lee Jofa’s signature print is *Hollyhock*, which has been in the line since the 1940s. Adlington said “It’s the one print I’d like to have in my home when I retire.” He and Lee were amazed and intrigued to learn that the original 1850 *Hollyhock* fabric was included in the “False Principles in Design” installation for being a direct imitation of nature because, as designers, the textile’s naturalism is what they appreciate. In particular they cited importance given to the leaves, with

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<sup>26</sup> David Toback in discussion with the author, July 2014.

<sup>27</sup> Christopher Adlington, Hyosoon Lee, and Sarah Heinemann in discussion with the author July 2014.

five colors in one leaf. A contemporary rendering of *Hollyhock* is block-printed wet dye onto dry, giving new colors and shades. (Fig. 5)

G.P. & J. Baker is the renowned English company formed in 1884 by brothers George Percival and James Baker. The firm produced a wide range of textiles and were famously associated with some of the most important late nineteenth-century English textile designers. The G.P. & J. Baker archive, located in Poole, England, is the largest privately held textile archive in the world. In describing the common denominator of the very diverse fabric designs that have been reproduced from or inspired by textiles in the Baker archive, Adlington and Lee cited strong designs, excellent workmanship, and block printing. They selected the classic *Nymphæus* as their choice of an iconic Baker textile.<sup>28</sup> *Nymphæus* has appeared regularly in the Baker line since its 1915 creation, and was recently reworked by Thomas O'Brien in a block print for the Crayford collection, which featured outside designers updating classic designs from the archive. (Figs. 6 and 7)

Commentary on the Baker website reflects what designers at Brunschwig & Fils and LeeJofa also believe about their own work, either through LeeJofa's Heritage Collection or Brunschwig's Hommage Collection:

G.P. & J. Baker's greatest accomplishment has been its ability to remain modern while honoring its legacy. Under the direction of Creative Director Ann Grafton, G.P. & J. Baker has updated many of the original textiles with modern colorings to create fabrics and wallpapers that are reminiscent of the Arts & Crafts style and, at the same time, contemporary.<sup>29</sup>



Fig. 6 William Turner based *Nymphæus* on a fifteenth-sixteenth century Ming dynasty painted silk screen in the British Museum. Fig. 7 O'Brien enlarged the scale and developed a colorway inspired by an original document's reverse. Courtesy of Lee Jofa®.

<sup>28</sup> Victoria and Albert Museum, *From East to West: Textiles from G.P. and J. Baker*, exhibition catalogue 9 May – 14 October, 1984 (Victoria and Albert Museum: London, 1984), cover, cat. 248a. For the Chinese painted screen on which the textile design is based, see cat. 19, British Museum, C. Ptg. 12 O A 1913 4-15.01. For O'Brien see Lee Jofa. [www.leejofa.com/brochures/GPJ\\_Baker\\_Crayford\\_Collection.pdf](http://www.leejofa.com/brochures/GPJ_Baker_Crayford_Collection.pdf). Accessed May 30, 2015.

<sup>29</sup> Barbara Karpf, May 23, 2013, "Fabulous Floral Fabrics. Repeating History: GP & J Baker Archival Prints," <http://blog.decoratorsbest.com/2013/05/23/repeating-history-gp-j-baker-archival-prints/>.

## The Bethpage Archive

The Bethpage archive was constructed within Kravet corporate headquarters in 2011 when the Brunschwig & Fils archive was transferred from its home in the Decoration & Design Building in Manhattan. (Figs 8 and 9) Most of the historic printed textiles at Bethpage were collected by Brunschwig & Fils. There are also some early works from A.H. Lee, Johnson and Faulkner, and Lee Jofa.<sup>30</sup> The Brunschwig & Fils printed fabric archive rivals that of most major museums. Several publications documented its well-known treasures, notably eighteenth-century copperplate printed fabrics and lushly floral nineteenth-century block-printed furnishing fabrics.<sup>31</sup> Textile scholars and the public may be less familiar with the collection's significant number of block-printed toiles de Nantes and late-eighteenth/early nineteenth-century English dark ground and drab chintzes. There are also Arts & Crafts and Art Deco printed fabrics. These are just highlights in a quite comprehensive historic collection of western printed textiles.<sup>32</sup> Scott Kravet, Vice President and the Chief Design Director, started to build Kravet's own collection of archival documents in the early 1980s and continues to travel around the world, adding historical, modern, contemporary, and ethnographic textiles to the archive. According to Kravet,

...the entire Kravet archive is one of the most varied and largest in the world. The depth and scope has unlimited potential. Our design studios are frequently visiting and utilizing the vast array of designs. The selection of documents for their current projects with the help of our archivist is critical to the success of product offerings. Our licensors are also making use of our treasures. It is a playground for inspiration and patterns! All 55,000 of them.<sup>33</sup>



Fig. 8 and 9 Archives at Kravet Inc. headquarters, Bethpage, NY. On the right are samples of discontinued designs. Courtesy of Kravet®.

Commercial textile archives, like those of Kravet Inc., are a necessary counterpart to museum collections. They document current popular taste and preserve historic, representational, commercially-produced fabrics that have not always been the designs that museums have prized.

<sup>30</sup> Lee Jofa also stores archival documents at its Manhattan studio.

<sup>31</sup> Irving and Douglas, *Brunschwig & Fils Style*, 1999 and Judy Straeten, *Toiles de Jouy* (Salt Lake City: Gibbs Smith, 2002). Straeten, Brunschwig & Fils' long time archivist, retired in 2011.

<sup>32</sup> During 2012 and 2013 I was consultant curator to Kravet Inc. during the organization of the archives at Bethpage. It was a privilege to see and handle this collection of printed and woven fabrics.

<sup>33</sup> Email communication from Scott Kravet to the author, June 1, 2015.

It is fortunate for textile history and future research that the extensive archives of the various textile companies to the trade that are in the Kravet, Inc. family of brands are being carefully maintained as the company nears its centennial.

### *Acknowledgements*

This paper would have been impossible without the assistance and encouragement of the Kravet family, which granted me access to the archives and staff. I am grateful for the family's reminiscences of company's early years. Ellen Kravet, Vice President of Kravet Inc., deserves special thanks for patiently clarifying many details. Bethpage archivist Sarah Heinemann was an invaluable colleague, providing excellent support in myriad ways with unfailing cheerfulness. Thanks also go to Brian Santos, Digital Archive Coordinator, for supplying the collection and Bethpage archives images. Professional genealogist Jordan Auslander generously shared research information and guidance.

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