

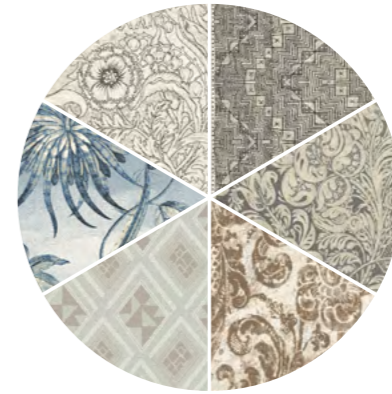
 **agnella**  
by Brintons

**V&A**

# Design Discoveries

Rugs inspired by the archives of the V&A





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Design Discoveries takes us on an inspirational journey through the V&A's (Victoria and Albert Museum) archives from decorated tapa cloth from the Pacific islands to embroidered fabric swatches from 1920s New York.

Combining the V&A's vast collection with craft, quality and skill has produced a stunning array of 17 wool-rich rugs that offer a stylish and contemporary take on the past. Retaining the original spirit of the design inspiration, Agnella by Brintons' in-house studio has blended V&A objects with distinguished histories with fresh colour palettes and a modern approach to design to ensure that each piece is suitable and relevant for homes today.

Spring Edition 2023

# Talwin

The lush design on this rug is derived from the Bromley Hall album, a rare pattern book of 144 copper plate designs printed on paper preserved in the V&A. The finely drawn monochrome design incorporates fantastic flora and dates from about 1760 to 1800.



The Bromley Hall Pattern Book. Copper plate engraving for a printed textile design, Middlesex, England, 1760–1800.



Talwin Grey



Talwin Light Blue



120x180 | 160x240 | 200x300 | 240x340 | 300x400



# Sedding Grey

The architect-designer John Dando Sedding (1838–91) worked during a period when artists emphasised the necessity to manufacture both useful and beautiful objects, actively promoting handicrafts and the decorative arts, known as the Arts and Crafts Movement. Our rug features Sedding's arresting artwork from 1885 for a wallpaper design, held in the V&A collection.



Portion of wallpaper, John Dando Sedding (1838–91) woodblock print on paper, England, about 1885.



130x190 | 160x240 | 200x300

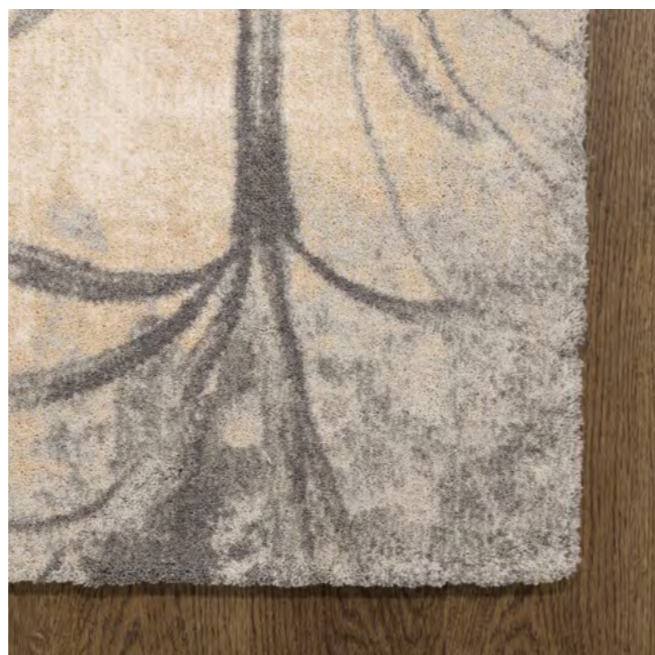


# Botany Cream

Adorned with graceful arching foliage and flowerheads, this rug has been developed from a toile-like textile design from the Bromley Hall album, a rare pattern book of 144 copper plate designs printed on paper from about 1760 to 1800, preserved in the V&A.



The Bromley Hall Pattern Book. Copper plate engraving for a printed textile design, Middlesex, England, 1760–1800.

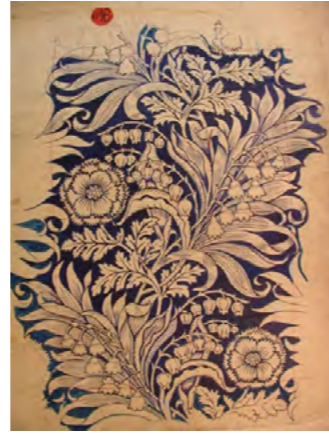


133x190 | 160x240 | 200x300 | 240x340 | 300x400

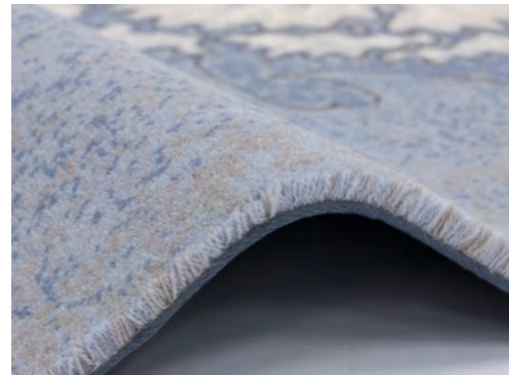


# Mawson Blue

The splendid sprigs of lily of the valley emerging from this rug are from a textile design by Sidney Mawson (1876–1937) from the 1920s. Mawson followed the tastemakers of the day including William Morris and Lewis Foreman Day and sold his designs to major firms such as Morton Sundour and Warner & Sons.



Lily of the Valley textile design, Sidney Mawson (1876–1937) for Morton Sundour, England, 1920s.



130x190 | 160x240 | 200x300



Mawson Polar White



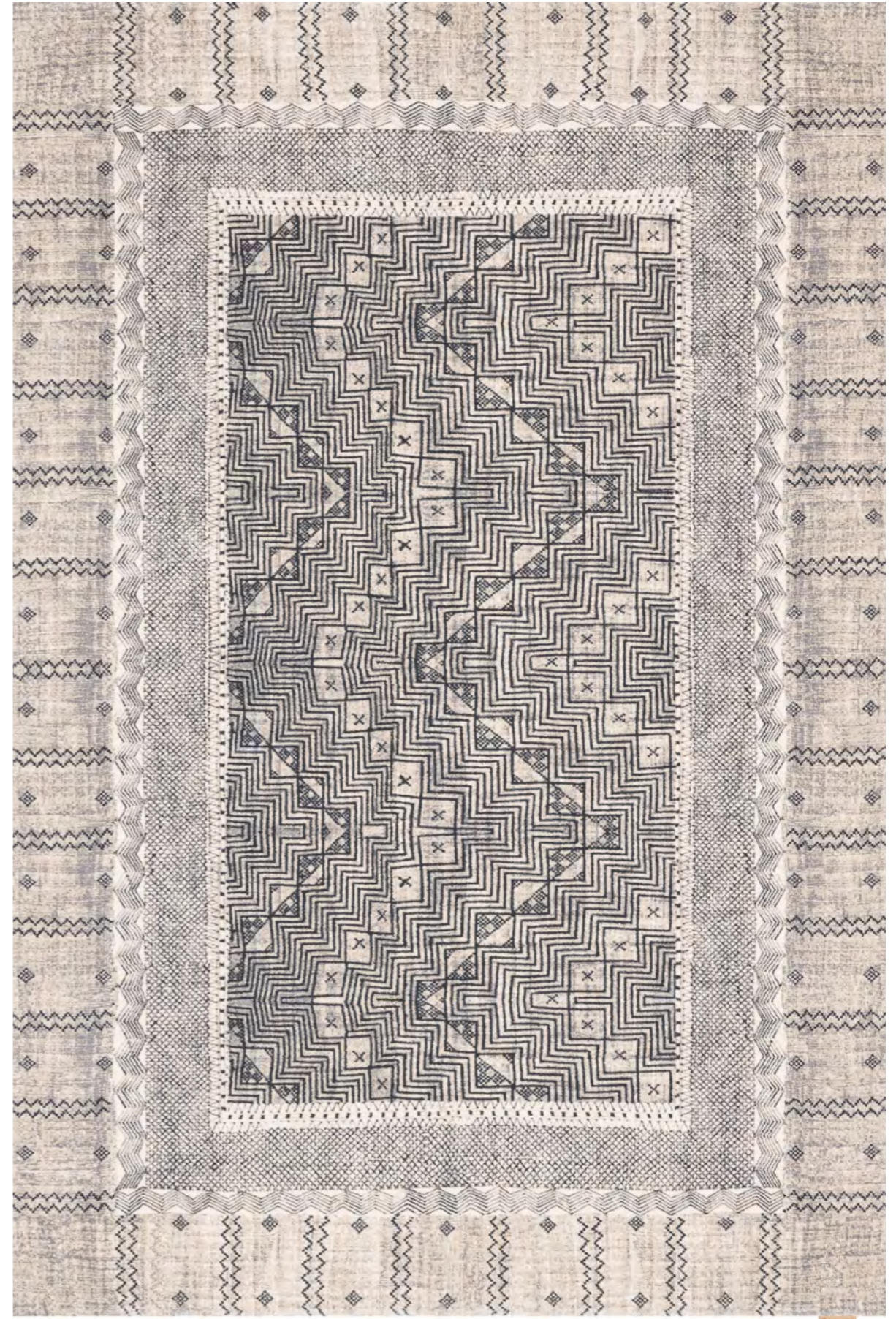
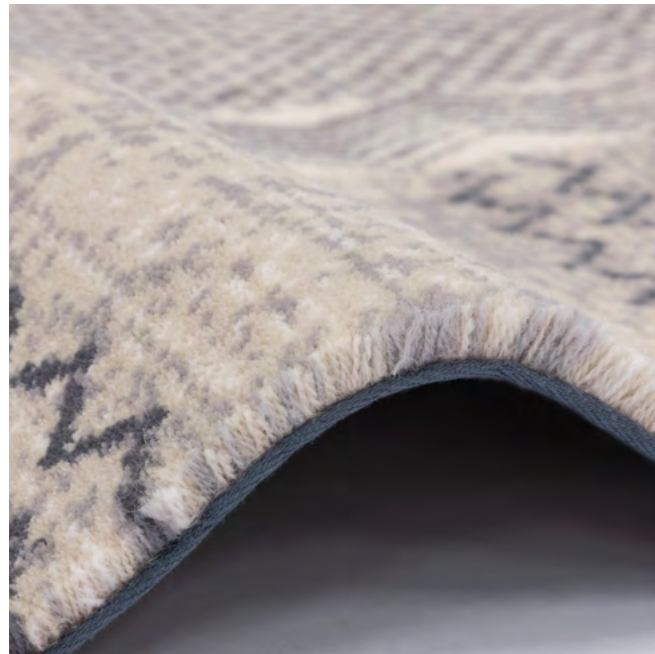
# Tapa

## Beige

The exceptional design on this rug draws upon the V&A's collection of painted tapa cloth, made for millennia by Pacific Islanders. The beautiful decoration was created in Fiji in the 1800s on cloth that was made from the bark of the paper mulberry tree, *Broussonetia papyrifera*. Often taking on ceremonial significance, the extraordinary patterns are enjoyed for their abstraction as much as their symbolism.



Tapa cloth, painted, made from the bark of the paper mulberry tree, Fiji, 1800s.



130x190 | 160x240 | 200x300



# Manhattan

## Light Grey

Our cut and loop rug interprets a striking embroidered textile in the V&A collection. With its graphic detailing, this design, created in the 1920s by the New York firm of Blanck & Co., radiates modernism. Art Deco design typically favoured bold lines and geometric shapes. This striking design artfully presents simple but visually impressive elements.



Embroidered panel, Blanck & Co., New York, USA, about 1920.



133x190 | 160x230 | 200x300 | 300x400





# Masi

The exceptional design on this rug draws upon the V&A's collection of painted tapa cloth, made for millennia by Pacific Islanders. The beautiful decoration was created in Fiji in the 1800s on cloth that was made from the bark of the paper mulberry tree, *Broussonetia papyrifera*. Often taking on ceremonial significance, the extraordinary patterns are enjoyed for their abstraction as much as their symbolism.



Tapa cloth, painted, made from the bark of the paper mulberry tree, Fiji, 1800s.



Masi Polar White

Masi Graphite



170x240 | 200x300 | 230x340 | 300x400



# Astrid

## Dark Beige

This rich pattern is derived from an embroidered panel from the V&A's collection of textiles, representing the cultural heritage of Armenia. Made in the 1800s, the original woollen tabby apron cloth features bands of geometrical and floral ornament adorned with glass beads. The exceptional design has been remastered and is the perfect way to bring rich pattern and opulence to interiors.



Embroidered wool panel, with wool, cotton and glass beads, Armenia, 19th century.



133x190 | 170x240 | 200x300 | 230x340 | 300x400



# Marash

This rich pattern is derived from an embroidered bed cover from the V&A's collection of textiles, representing the cultural heritage of Armenia. Made in the 1800s, the original woollen cloth features the unique tradition of Marash embroidery, a form of needlework popular among the Armenians of Marash, a city in Cilician Armenia near the Mediterranean Sea.



Bed cover or pillow case of embroidered linen with cotton thread and wool, Armenia, 19th century



Marash Light Beige



Marash Dark Red



130x190 | 160x240 | 200x300



# Damask

## Beige

This magnificent pattern of scrolling acanthus leaves is based on a fragment of wallpaper dating from about 1705 in the V&A collection. The main incentive for the introduction of paper to decorate walls was as an inexpensive alternative to tapestry, velvets and brocades. The floral design is a passable imitation of its more expensive rival of damask fabric.



Fragment of wallpaper, woodblock print on paper, England, early 18th century.



133x190 | 200x300 | 300x400



# Moderne Graphite

The floral pattern on this rug comes from the V&A's treasure trove of fabrics produced by the Calico Printers' Association in the early 20th century. The C.P.A., formed in 1899, was an amalgamation of 46 printworks and 13 merchant businesses, totalling about 85 per cent of the calico printing industry in Britain. Many of the firms encouraged their designers to explore abstract patterns and the latest colours, resulting in many inventive and lively designs.



Roller-printed furnishing fabric, Calico Printers' Association, Manchester, 1920.



133x190 | 200x300 | 300x400



# Paisley

## Copper Tan

This eye-catching pattern is inspired by one of the many 'paisley' designs assembled in its collection by the V&A created by George Haité (1825–71) in the 1850s. Inspired by traditional Indian 'boteh' motifs, Haite's shawl patterns were a fashionable item of women's clothing in the 19th century, made popular by Queen Victoria. Scaled up and woven into a rug, the fantastic all-over pattern is a new and interesting visualisation of the colourful textile designs.



Design for a Paisley shawl, George Haité (1825–71), England, about 1850.



133x190 | 200x300 | 300x400



# Chintz

## Aegean

Featuring a smattering of blossoms, this rug is based on a French design for chintz from the 1790s. The word 'chintz' is thought to be a corruption of the Hindi word for spotted or speckled cloth and was used to describe the method of decorating a variety of textiles in Europe from the second half of the 17th century onwards.



One of 328 designs for chintz, signed Peter, France, 1794.



133x190 | 200x300 | 300x400



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## Rug maintenance and cleaning

### Vacuuming

Proper vacuuming is a key element in the preservation for woollen fibre rug. For regular cleaning of rugs with cut fleece, it is recommended to use a vacuum cleaner or beat with a rug beater. Products with cut and sheared pile cover exhibit the phenomenon of loose fibres coming out of the usable surface, worrying buyers, especially in the initial period of use. This is a characteristic feature of cut fleece products. Only a small percentage of the fleece mass undergoes this phenomenon. To reduce the period of 'dusting', it is recommended from the beginning of use – that frequent and careful vacuuming of the rug with a vacuum cleaner is performed. Also, the phenomenon of different shades occurring in products with cut fleece, new as well as used, is not an imperfection that reduces their quality, but an illusion. The pile cover is laid in different directions (through trampling, vacuuming), and the incidental light makes it look like it has brighter and darker shades.

### Removal of stains and dirt

The Tempo principle is immediate action, which determines the effectiveness of removing dirt or stains. Liquids spilled onto the rug should be quickly absorbed by using tissue paper or a cloth, while other dirt should be removed gently with a knife or spoon. Stains should always be cleaned from the edge towards the centre. Do not rub the stain, friction increases the stain and distorts the fleece. Use a small amount of cleaning agent at once to avoid getting the rug wet. To avoid the formation of streaks, the contours of the stain should be sprinkled with talcum powder or potato flour. In the case of mud stains, first wait until they dry and then vacuum with a vacuum cleaner.

### Wet cleaning

Only the shampooing method that protects the rug from getting thoroughly wet is allowed. It's best to use the services of a professional rug cleaning company that uses proven products and methods. When refreshing a dirty rug at home, use commercially available products and follow the manufacturer's instructions. Always vacuum the rug thoroughly before shampooing. The rug must not be soaked during the cleaning process. If shampooing is recommended, followed by the removal of greasy stains using appropriate solvents – after shampooing, the rug must be allowed to dry first. The wet product should be dried only in a horizontal position at room temperature.

### Special recommendations

Do not allow heavy dirt to accumulate. Protect the rug from moisture and soaking. Avoid any creases and breaks. To remove stains, use commercial preparations after checking first that they do not damage fibres, cause staining, or will cause damage to the gluing on the underside of the rug, which will cause the backing of the rug to become loose.

The presented stain removal methods have been developed by The WoolSafe® Organisation ([www.woolSAFE.org](http://www.woolSAFE.org)). Brintons Agnella Ltd. is not responsible for the use of the means and methods presented in this cleaning and maintenance guide.



The Wool Integrity™

This programme is designed to provide assurances to the International market place around important consumer expectations such as Animal Welfare and Environmental Sustainability, Traceability, Wool Quality, Health Safety & Wellbeing, and Social Compliance.



Woolmark – International Trade Mark

We have the Woolmark license, awarded by AWI (Australian Wool Innovation), which lets use the International Trade Mark Woolmark. Only products made from the pure new wool, which meet strict quality standards, can be marked with this mark.



British Wool

We have the British Wool License confirming that for rug production we use the best quality wool from the UK. The license authorizes us to mark our products with the British Wool sign.

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