

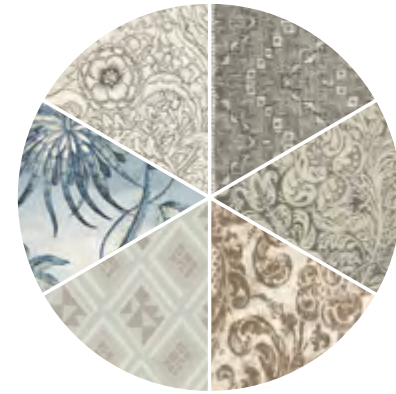
 **agnella**
by Brintons

V&A

Design Discoveries

Rugs inspired by the archives of the V&A





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 32 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.

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.



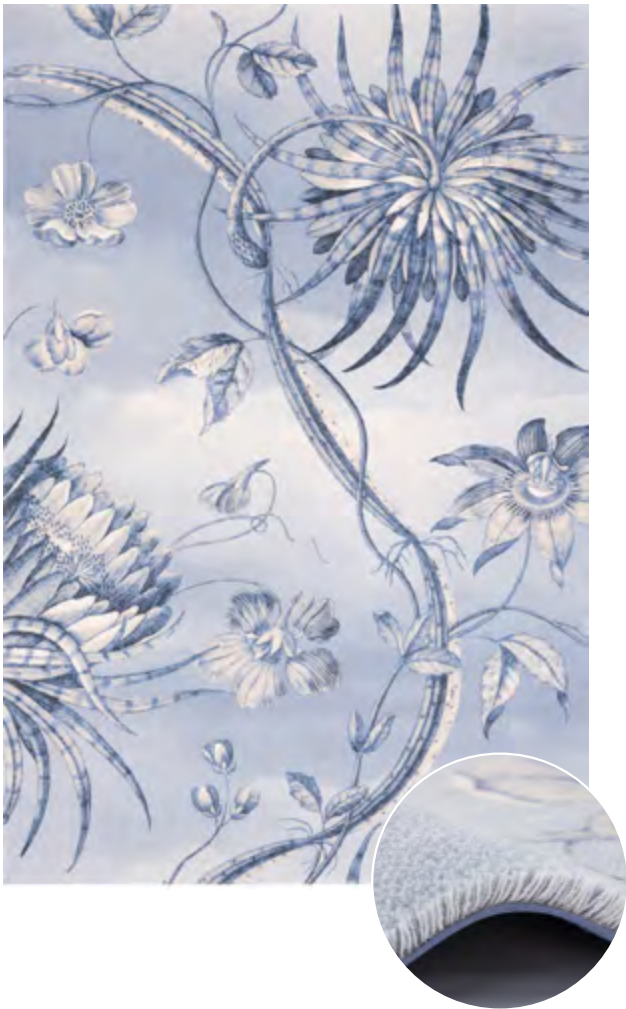
The Bromley Hall pattern book.
Copperplate engraving for
a printed textile design
Middlesex, England, 1760–1800



Talwin Grey



120×180 | 160×240 | 200×300 | 240×340 | 300×400



Talwin Light Blue



Sedding

Grey

The architect-designer John Dando Sedding 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



130×190 | 160×240 | 200×300



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.
Copperplate engraving for
a printed textile design
Middlesex, England, 1760–1800



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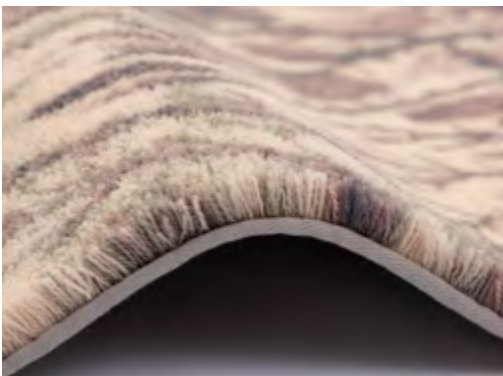


Maritime Rose

Showcasing the everlasting charm of William Kilburn’s botanical marvels, this rug is based on one of the 223 exquisite watercolour textile designs from the V&A’s Kilburn Album, a treasure from the Rococo period. Kilburn, a renowned calico printer of the 18th century, had an extraordinary talent and expertise in pattern-making. Reimagined for today’s discerning tastes, one of his marine themed designs has been transformed with subdued hues to evoke a calm atmosphere while preserving the spirit of the original design’s exuberant vitality.



Watercolour textile design
William Kilburn (1745–1818)
England, 1788–92



133×190 | 170×240 | 200×300 | 230×340 | 300×400

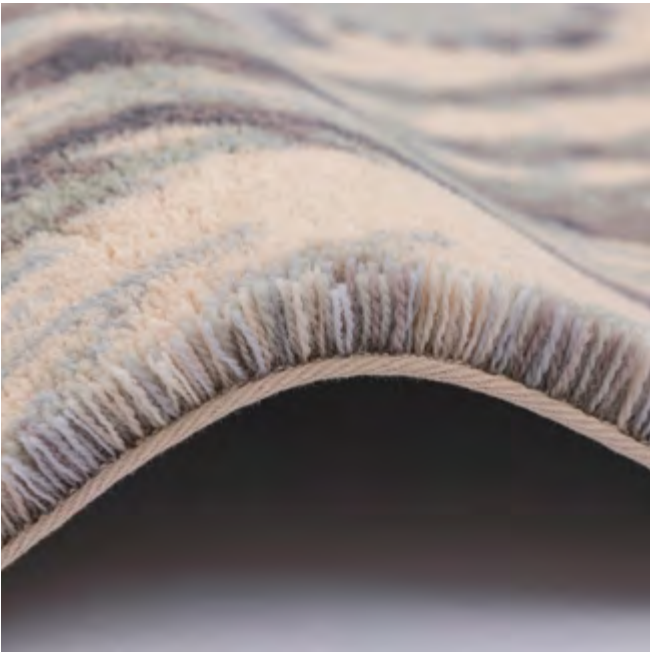


Kelp Mint

William Kilburn’s creative magic lay in his ability to combine recognisable flowers and plants with exotic elements in a naturalistic fashion. Kilburn had an exceptional skill in pattern-making, disguising the repeat in both intricate and simple designs. The patterns that feature a seaweed motif are among his most delicate and inventive creations. Based on one of his marine-themed patterns, this rug has a soft, neutral colour scheme that is ideal for the refined tastes of today’s interiors.



Watercolour textile design
William Kilburn (1745–1818)
England, 1788–92



133×190 | 170×240 | 200×300 | 230×340 | 300×400





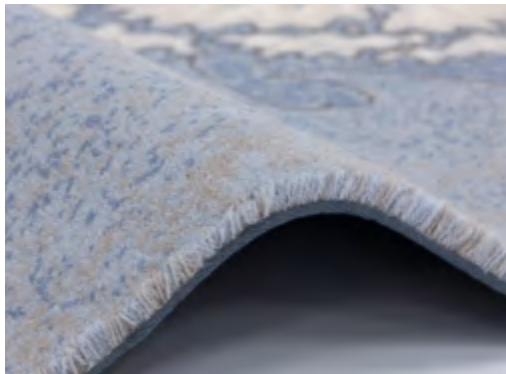
Mawson

Blue

The splendid sprigs of lily of the valley emerging from this rug are from a textile design by Sidney Mawson 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)
England, 1920s



130×190 | 160×240 | 200×300



Mawson Polar White



Versaille

Graphite

“Versailles” invites you to bring a touch of French history and enduring beauty into your contemporary space. Drawing inspiration from a chintz design (one of 328) in the V&A collection created by a company simply known as ‘Peter’, which dates back to 1794 and the splendour of 18th-century France, this piece captures the artistic finesse that has been woven into the fabric of French culture and the timeless allure of elegant floral chintzes that have adorned homes and wardrobes for generations.



Designs for chintz
Signed Peter
France, 1794



133×180 | 160×240 | 200×300 | 240×340 | 300×400



Versaille Light Blue



Floralia

Inspired by a fabric created by the esteemed British textile firm Steiner & Co. in 1914, this masterpiece in wool features a crowded pattern of chinoiserie-style peony heads and delicate petals in the style of an English chintz. The original design, held in the V&A collection, is an early illustration of the popularity of motifs and plants from the Far East, which peaked in the mid-1920s as wallpaper and textile designs of the era reflected a romanticised picture of East Asia.



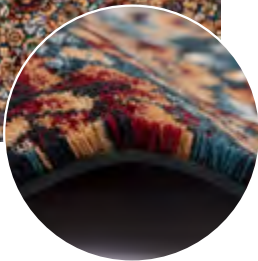
Furnishing fabric
Steiner & Co.
England, 1914



Floralia Anthracite



133×190 | 170×240 | 200×300 | 230×340 | 300×400



Floralia Emerald

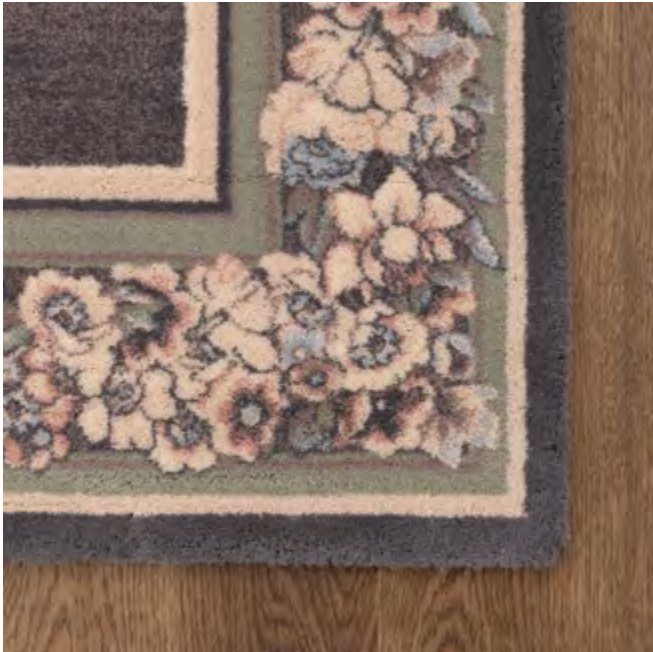


Peony Heather

This rug features a border which is adapted from a fabric created by the esteemed British textile firm Steiner & Co. in 1914. The original design, held in the V&A collection, features a crowded pattern of chinoiserie-style peony heads and delicate petals in the style of an English chintz, an early illustration of the popularity of motifs and plants from the Far East, which peaked in the mid-1920s as wallpaper and textile designs of the era reflected a romanticised picture of East Asia.



Furnishing fabric
Steiner & Co.
England, 1914



133×190 | 170×240 | 200×300 | 230×340 | 300×400



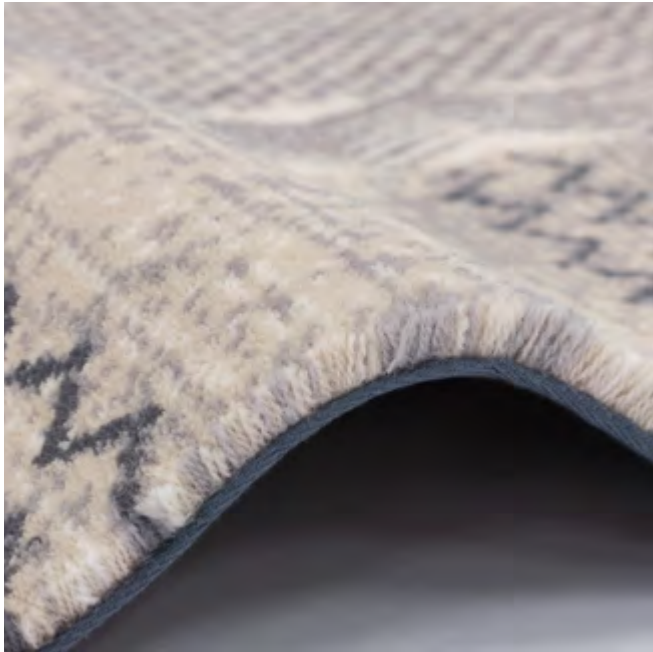
Tapa

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 and beaten bark cloth
Fiji, 1800s



130×190 | 160×240 | 200×300



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, about 1920



133×190 | 160×230 | 200×300 | 300×400



Masi

The exceptional design on these rugs 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
Block-printed and beaten
bark cloth
Fiji, 1800s



Masi Polar White



170×240 | 200×300 | 230×340 | 300×400



Masi Graphite



Blockprint Grey

This rug's remarkable design is inspired by the V&A's collection of tapa fabric, derived from the bark of the paper mulberry tree, *Broussonetia papyrifera*, which Pacific Islanders have been producing for millennia. The distinctive patterns, made through a variety of effects such as stamping, painting, stencilling, printing, staining and smoking, were appreciated for their abstraction as much as their symbolic meaning. The captivating decoration from a piece from the 1800s has been reimagined as a stunning décor item that blends perfectly into current interiors.



Tapa cloth
Block-printed and beaten
bark cloth
Fiji, 1800s



133×190 | 160×230 | 200×300 | 300×400



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 apron panel
Wool, cotton and glass beads
Armenia, 19th century



133×190 | 170×240 | 200×300 | 230×340 | 300×400



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
Linen embroidered with
cotton thread and wool
Armenia, 19th century



Marash Light Beige



130×190 | 160×240 | 200×300



Marash Dark Red



Victoriana Heather

Bringing a touch of Victorian opulence to your everyday life, our design pays homage to the rich textile tradition of paisley, a fashion statement embraced by royalty and trendsetters alike in the 19th century. Its intricate swirls and botanical motifs that captivated the imaginations of the era transcends time. Combining historical detail from a printed cotton swatch in the V&A collection with contemporary styling, this design is a celebration of Victorian flair and a statement for the present.



Fabric swatch
Printed cotton
England, 1880



133×190 | 170×240 | 200×300 | 230×340 | 300×400



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.



Wallpaper fragment
Woodblock print on paper
England, early 18th century



133×190 | 200×300 | 300×400



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.



Furnishing fabric
Calico Printers' Association
Manchester, 1920



133×190 | 200×300 | 300×400



Moderne Grey

This geo-floral design was inspired by a fabric swatch from the 1920s, an era that was marked by a shift towards modernism, bold patterns and abstract motifs. The manufacturers at the Calico Printers' Association in Manchester incorporated avant-garde influences from Europe with floral and botanical designs to create a wide variety of striking styles. Named 'Moderne' after this dynamic fusion, the rug is available in both graphite and this softer grey variant.



Furnishing fabric
Calico Printers' Association
Manchester, 1920



133×190 | 160×230 | 200×300 | 300×400



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 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.



Paisley shawl design
George Haité (1825–71)
England, about 1850



133×190 | 200×300 | 300×400



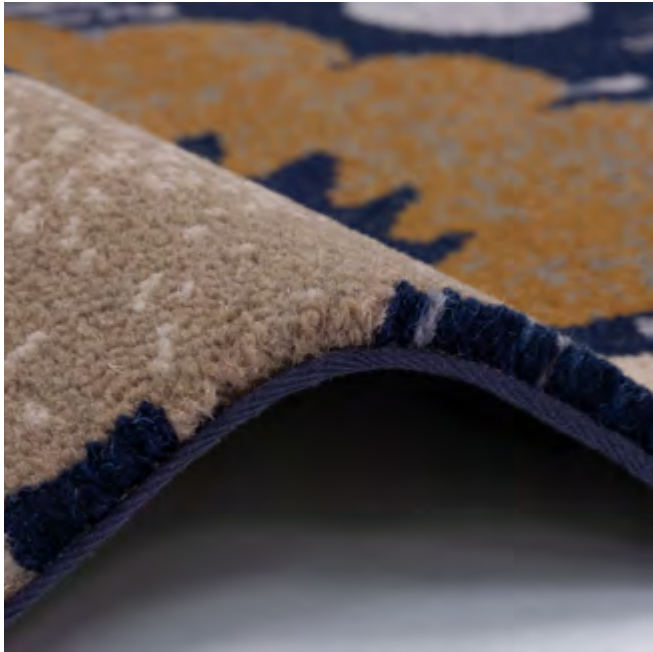
Chintz

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.



Design for chintz
Signed Peter
France, 1794



133×190 | 200×300 | 300×400



Nocturne

C.F.A. Voysey was one of the most original and influential architects and designers of all forms of decorative art working at the end of the 19th century. He set up his own architecture practice and from the late 1880s started to design repeating patterns for wallpaper, woven and printed textiles and carpets. Voysey's intriguing designs demonstrate the influence of William Morris' pattern ideas and the use of plants and animals as common motifs. Flowing patterns with silhouettes of birds, deer, hearts, flowers and trees predominate in Voysey's textile designs. This rug is adorned with Voysey's ethereal *The Owl* wallpaper and textile pattern from 1897.



Design for *The Owl*
C.F.A. Voysey (1857–1941)
London, 1898



Nocturne Grey



133×190 | 200×300 | 300×400



Nocturne Brown

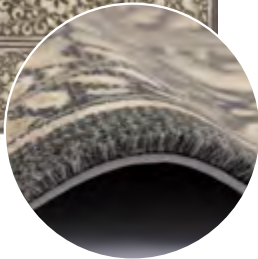


Lumina

Take a trip back in time to an era when luminous treasures, fashioned from mother-of-pearl, were avidly collected and prized across continents. The pattern on this rug was inspired by a magnificent casket, held in the V&A collection, made in the mother-of-pearl workshops of Gujarat in western India in about 1600. Indian inlaid wooden boxes, cabinets, cups and bowls found their way to distant lands, captivating hearts in Ottoman Turkey, the Middle East and Europe. The delicate pattern on this rug reflects this timeless cultural exchange as well as the artistry and craftsmanship of the Mughal court.



Casket
Mother-of-pearl and black lac
overlaid teak
Gujarat, about 1600



Lumina Graphite



130×190 | 160×240 | 200×300



Lumina Dark Beige



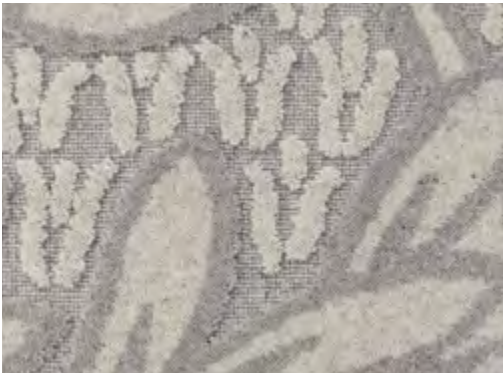
Hillcrest

Grey

Introducing “Hillcrest”, a rug design that whispers tales of timeless elegance and British design mastery. Adorned with a pattern adapted from a furnishing fabric in the V&A collection from 1910 by the prestigious Silver Studio, one of the most influential textile design studios in the UK, which enjoyed success for a long period, this piece captures a picturesque scene where graceful swallows take flight over a majestic castle. The Silver Studio was a key producer of designs for wallpapers and textiles for manufacturers and retailers around Britain and abroad, from 1880 until the 1960s.



Kenward furnishing fabric
The Silver Studio
London, about 1910



160×230 | 200×300 | 300×400



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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). Brintons Agnella Ltd. is not responsible for the use of the means and methods presented in this cleaning and maintenance guide.

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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.



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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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