

V&A

| 1838

WALLCOVERINGS



DECORATIVE PAPERS II



Laurel Leaf – Verde

V&A

1838

WALLCOVERINGS



V&A

The V&A (Victoria and Albert Museum, London) is the world's leading museum of art, design and performance with collections unrivalled in their scope and diversity, spanning 5000 years of human creativity. It was established in 1852 to make works of art available to all and to inspire British designers and manufacturers. Today, its purpose is to champion creative industry, inspire the next generation, and spark everyone's imagination.

1838 Wallcoverings

At the core of 1838 Wallcoverings is the celebration of design and craftsmanship. A family-owned business, it is led by brother and sister team James and Abigail Watson, whose family has over 4 generations of wallpaper printing experience. All 1838 luxury wallpapers are printed at the family factory in Lancashire, where they are masters of wallpaper printing techniques: from the heritage technique of surface printing for a beautiful hand-painted effect, to the latest digitally printed looks. 1838 references the deep roots of wallpaper innovation, for this was the year the first wallpaper machine was pioneered in Darwen, Lancashire, just a few miles away from the current factory.

Decorative Papers II

This second collection of V&A Decorative Papers is a captivating album of nine wallpaper patterns in over 30 colourways, celebrating the artistry and craftsmanship behind each design. It features intricate patterns from the V&A's archives dating as far back as the 1700s, each with its own intriguing narrative to tell. Using traditional and modern printing techniques, the talented team at 1838 has reimagined these historical designs in a contemporary colour palette to create timeless interiors that are uplifting and joyful.

Eco-friendly wallcoverings

Sustainability and environmental responsibility are at the heart of 1838 Wallcoverings. The designs in this collection are printed on a high quality, eco non-woven substrate, 79% of which is made up of natural, renewable fibres. 59% are cellulose (wood pulp) fibres from FSC® certified forests (C119803) and other controlled sources and 20% are PLA (plant derived thermoplastic) fibres from the naturally occurring sugars in sugar beet and corn. There are no oil-based polyester fibres used and the remaining 21% is a made up of a water-based latex binder. All the printing inks are water based, non-toxic and free from VOCs (Volatile Organic Compounds).

All archive images © Victoria and Albert Museum, London



Pineapple Garden

Archive inspiration:

Design for woven silk, James Leman (1688–1745), Spitalfields, London, 1707



The Leman Album, one of the V&A's greatest textile treasures, served as the inspiration for this pineapple pattern. The album has 97 amazingly bright patterns for woven silk fabric that were painted in watercolour in the 18th century. Many are on fold-out pages in colours that look as fresh as the day they were produced. They are Europe's earliest dated silk designs, created by Huguenot master weaver and designer James Leman, a prominent member of the Spitalfields silk industry in London's East End. Leman received training in both design and manufacturing, which was unusual at the time for weavers and a rare combination of skills. The striking design features the pineapple, a fruit highly valued by the Georgians as a sign of prestige, that later came to symbolise hospitality and welcome, making Pineapple Garden ideal for home decor.

Rhododendron

Archive inspiration:

Woodblock printed wallpaper sample, England, about 1920–30



The V&A archive offers an insightful overview of wallpaper decoration from the Tudor era to the present, as well as changes in consumer tastes and trends. This wonderfully abundant pattern is based on a wallcovering that was probably made in England during the 1920s, a time of great growth for the country's wallpaper industry. The vibrant design has a geometric flair and makes use of magnificent rhododendron blooms and foliage. In the early part of the 20th century, British consumers who wanted to give their homes an exotic feel were drawn to rich, all-over floral patterns like this one. A transitional piece, it borrows elements from the Arts and Crafts Movement's preference for blending botanical studies into home furnishings as well as the luxurious and opulent patterns of the Art Deco era.





Flower Meadow

Archive inspiration:

Dulce Domum wallpaper, Walter Crane, (1845–1915), woodblock print on paper, manufactured by Jeffrey & Co., England, 1904



Walter Crane was a devoted Socialist who firmly believed in the transformative power of regularly exposing individuals from all socioeconomic groups to the arts. His fondness for wallpaper was partially motivated by this notion, although, as was often the case with Arts and Crafts work, the barrier of cost likely prevented his designs from reaching many households. The pattern's Latin name, *Dulce Domum*, translates to "Sweet Home" and was created by renowned printers Jeffrey & Co. in 1904. The name was perhaps chosen by Crane as a tribute to several romantic influences from the 1800s, since it is the title of a chapter in Sir Walter Scott's *Waverley*, as well as a poem by T.W.H. Crosland, a painting by John Atkinson Grimshaw and a tune composed by Robert Ambrose.

Garland of Rāgini

Archive inspiration:

Illustration to a rāgamala series, ink and opaque watercolour on paper, Deccan, southern India, about 1700



Depicting stylised palms and lotus blossoms on a tranquil river, this mural is based on a rāgamala illustration to the musical mode Kakubha Rāgini, which flourished in the royal courts of India in the 1700 and 1800s. The unifying theme of a rāgamala is love, which is portrayed through a variety of emotions with corresponding musical forms. The struggles and desires of lovers, frequently depicted with peacocks as symbols of an absent beloved, were created in most schools of Indian painting. This contemporary take, which is available in two colourways to convey the night and day aspects of this significant genre of painting, captures the enthralling symbolism, history and artistry of the original and gives the impression that a woman has just wandered out of sight in search of her beloved in the enchanting garden.



Garland of Rāgini Mural – Day



Calico Shell - Cobalt



Date Palm Mural - Sand

V&A DECORATIVE PAPERS II DESIGN INDEX

PINEAPPLE GARDEN



Pineapple Garden
Yellow
2412-175-01



Pineapple Garden
Verde
2412-175-02



Pineapple Garden
Apricot
2412-175-03



Pineapple Garden
Sage
2412-175-04



Pineapple Garden
Cobalt
2412-175-05

RHODODENDRON



Rhododendron
Magenta
2412-176-01



Rhododendron
Yellow
2412-176-02



Rhododendron
Forest
2412-176-03

LAUREL LEAF



Laurel Leaf
Verde
2412-177-01



Laurel Leaf
Breeze
2412-177-02



Laurel Leaf
Natural
2412-177-03



Laurel Leaf
Ochre
2412-177-04

FLOWER MEADOW



Flower Meadow
Prussian Blue
2412-178-01



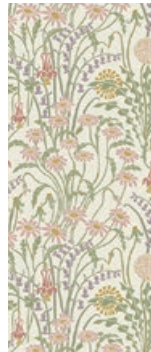
Flower Meadow
Forest
2412-178-02



Flower Meadow
Celeste
2412-178-03



Flower Meadow
Spring
2412-178-04

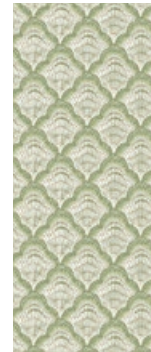


Flower Meadow
Cream
2412-178-05

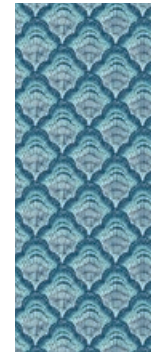
CALICO SHELL



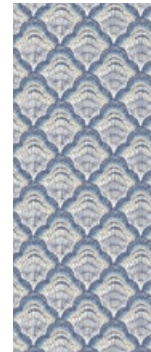
Calico Shell
Ivory
2412-179-01



Calico Shell
Verde
2412-179-02



Calico Shell
Aqua
2412-179-03



Calico Shell
Cobalt
2412-179-04

KILBURN'S MAZE



Kilburn's Maze
Yellow
2412-180-01



Kilburn's Maze
Prussian Blue
2412-180-02



Kilburn's Maze
Blush
2412-180-03

FLORAL SERENADE



Kilburn's Maze
Verde
2412-180-04



Kilburn's Maze
Celeste
2412-180-05



Floral Serenade
Apricot
2412-181-01



Floral Serenade
Verde
2412-181-02



Floral Serenade
Summer
2412-181-03



Floral Serenade
Sky
2412-181-04

DATE PALM MURAL

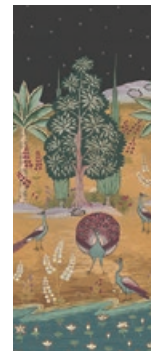


Date Palm Mural
Sand
2412-182-01

GARLAND OF RĀGINI MURAL



Garland of Rāgini Mural
Day
2412-183-01



Garland of Rāgini Mural
Night
2412-183-02



1838wallcoverings.com