

WESTLAND + LONDON



Stock No: 9507

9507. A very small pine fire surround in the Neo Classical manner with a dentil undershelf cornice over a fluted frieze centered by a carved foliate panel. Circa 1920.

	width	height	depth
external	52.5" 133.3 cms	42.5" 107.9 cms	6.2" 15.8 cms
internal	39.2" 99.6 cms	34.0" 86.3 cms	

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Bedroom 2 floor

4(a)

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Stock No: 7393

7393. A small George II style carved pine chimneypiece with carved lambs tongue detail undershelf, dentil over an Ogee shaped frieze over large egg and dart ingrounds.
English 19th century.

	Width	Height	Depth
External	53.0" 134.5 cms	53.7" 136.5 cms	8.7" 22 cms
Internal	42.1" 107 cms	39.4" 100 cms	

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Bedroom 3 Floor

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Stock No: 9540

9540. A small late Georgian, Early Regency carved statuary white marble fireplace. The simple moulded shelf sits on a fluted frieze centered by a carved center table showing Bacchic Putti harvesting grapes into a wine press in a vineyard. The endblockings show one Putti with cycle and wheat sheaf, the other winetasting. English ca 1810.

width	height	depth
53.9"	43.3"	
137 cms	110 cms	
36.2"	38.6"	
92 cms	98 cms	

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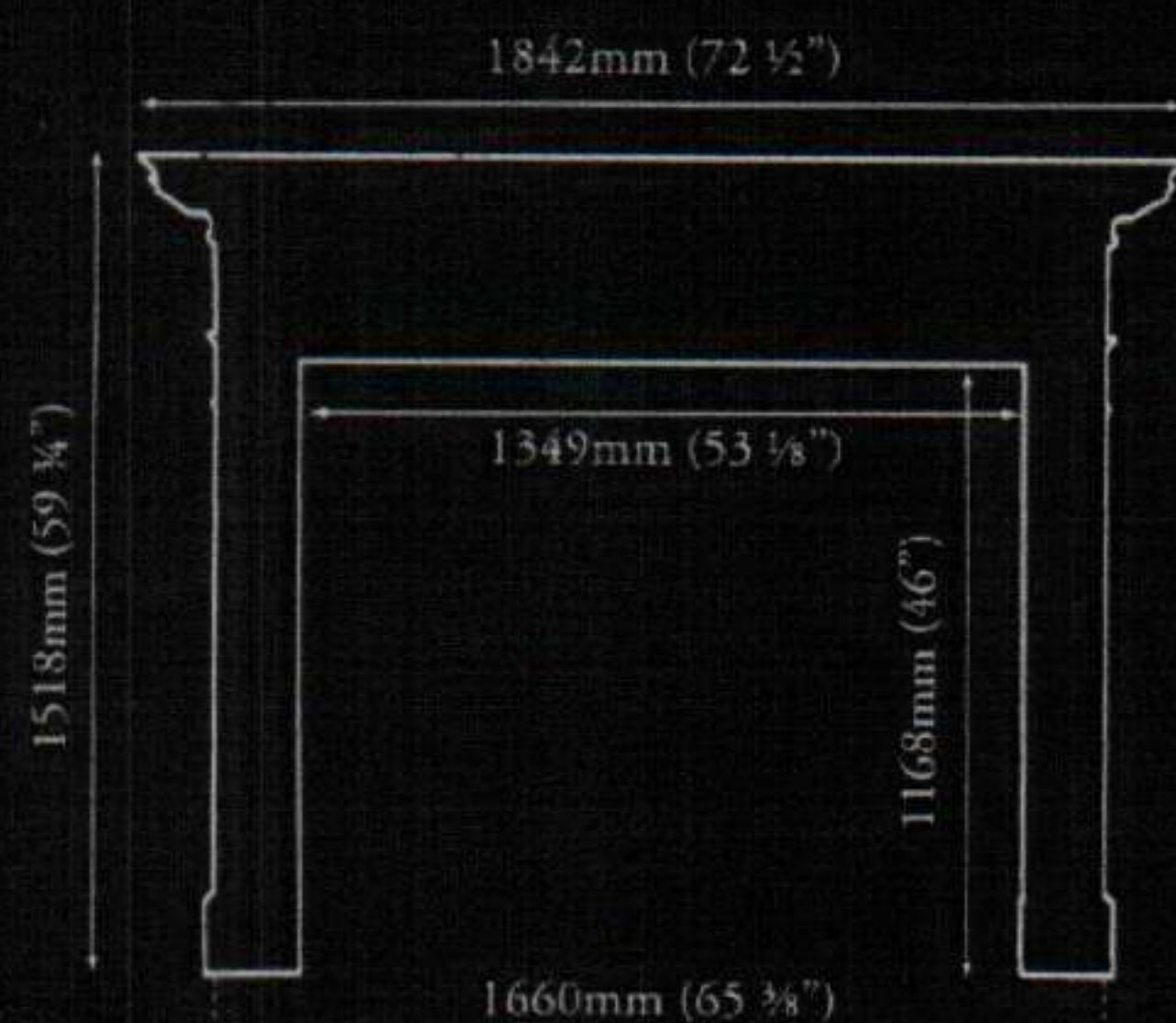
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MASTER Bed FP06



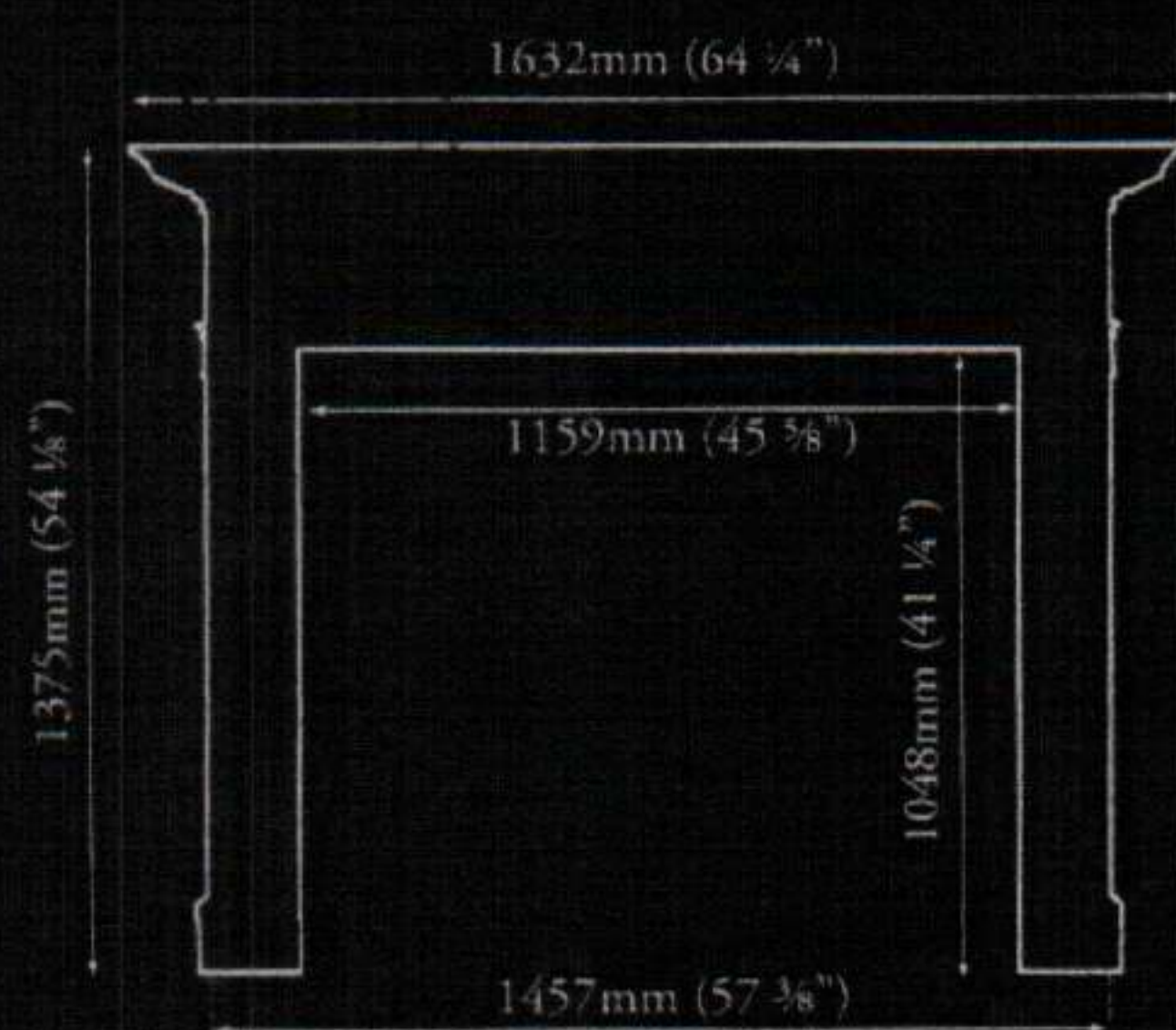
Griffins



The fabled beasts had their origins in ancient times, and made a re-appearance during the Renaissance. They finally settled down as a popular neoclassical motif, particularly in plaster friezes and decorative ceilings, such as those at Paxton House, Berwickshire, attributed to John Adam, and at Robert Adam's Harewood House.



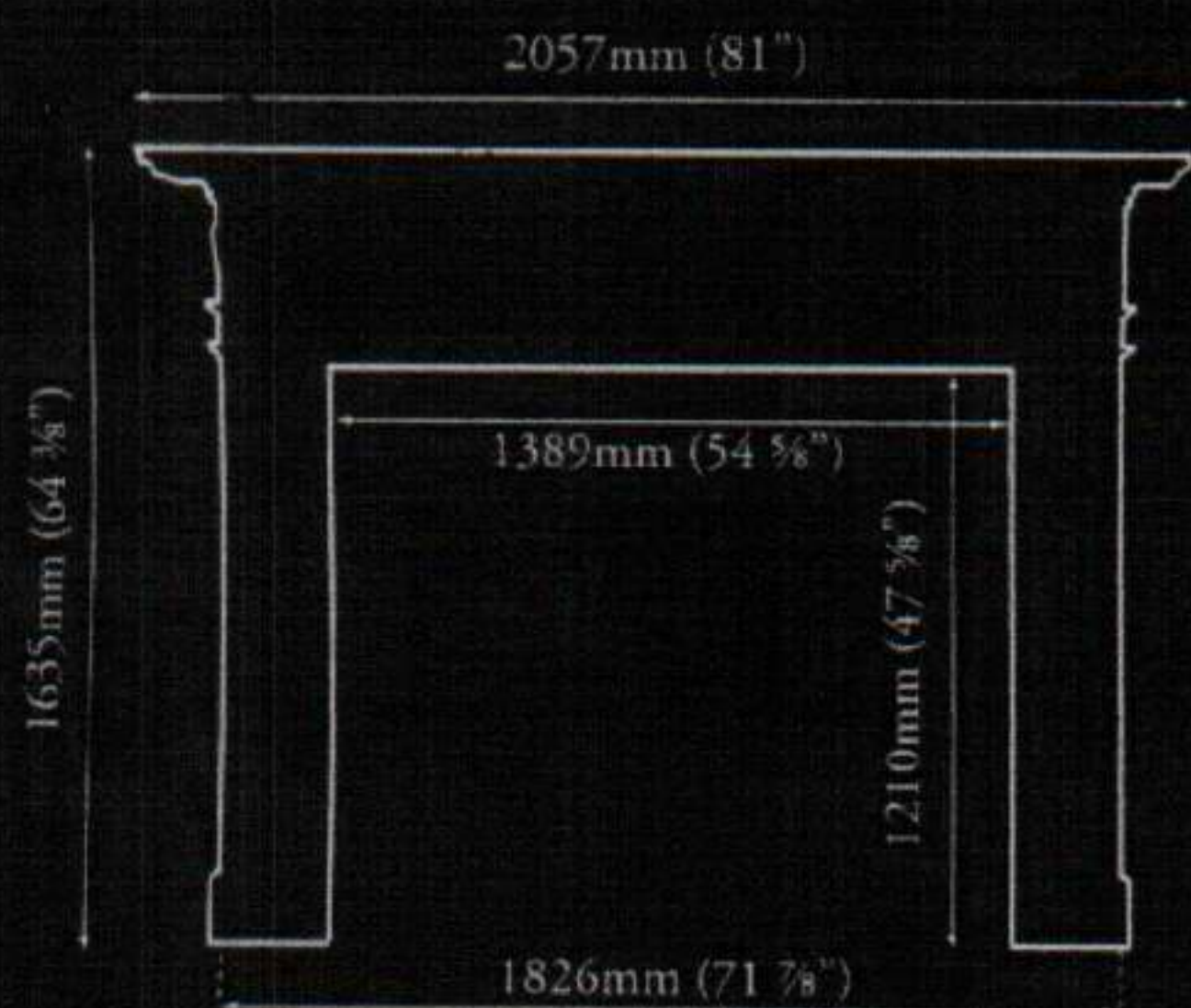
Mellerstain



A simple, spare design which epitomises the 'corrected style', with entwined dolphins over the urns on the capital block recalling those Adam had used on the dining room ceiling of one of his earliest country houses, Hatchlands, which had been inspired by fragments in the Villa Pamphili in Rome.



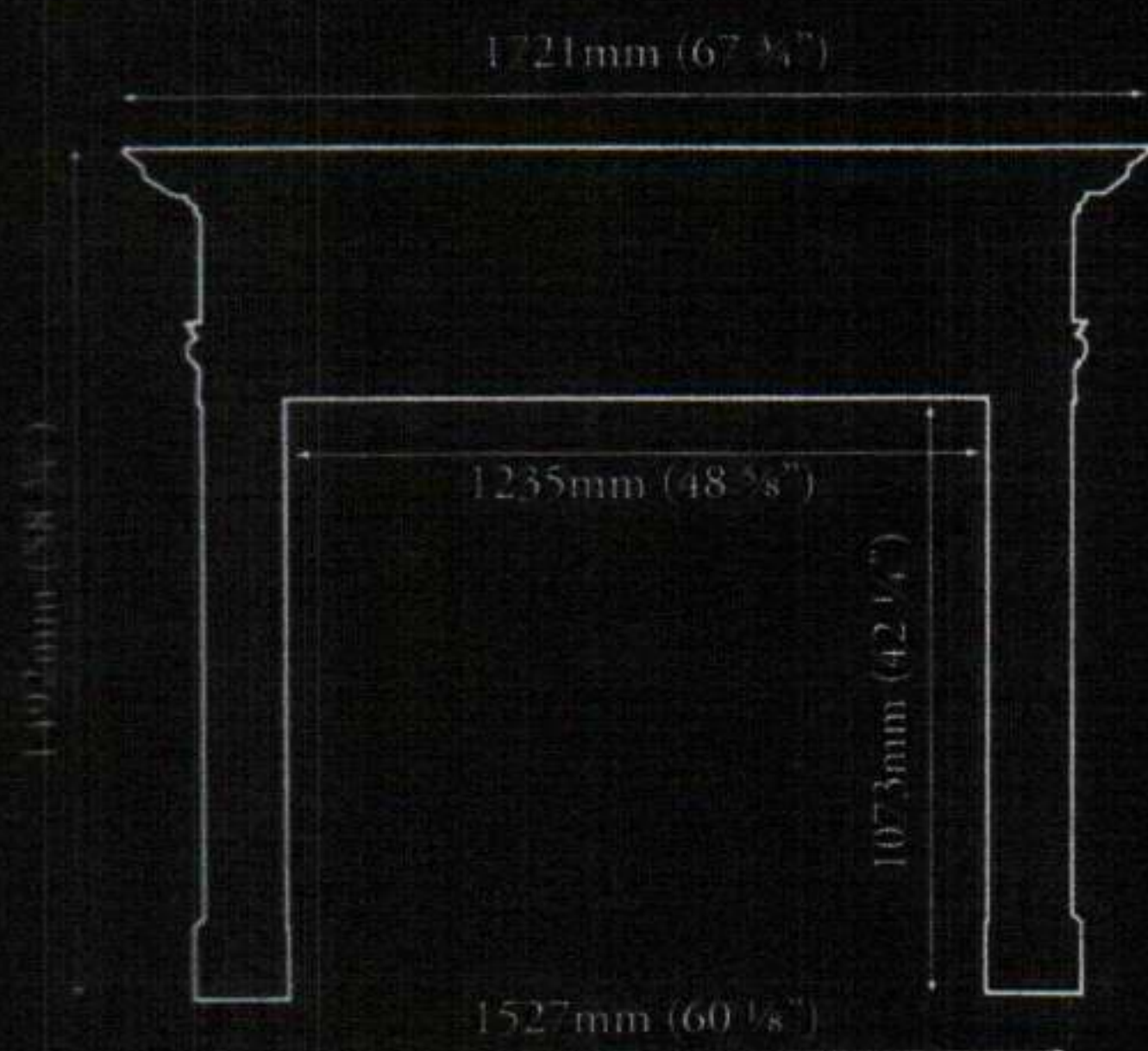
Corinthian



Profoundly impressive when arrayed full-scale, as with the portico of Stowe or the main staircases at Osterly Park and Culzean, the elaborate Corinthian order was rarely used in excess by the Adam brothers, and then only in grand settings. It was successfully incorporated as a marble chimneypiece in the principal drawing room of Lansdowne House, where it echoed the painted and gilded pilasters around the walls. In this example, the central panel shows 'Cupid bound by the graces' by Angelica Kauffmann, a Swiss émigré artist who frequently worked with the Adam practice



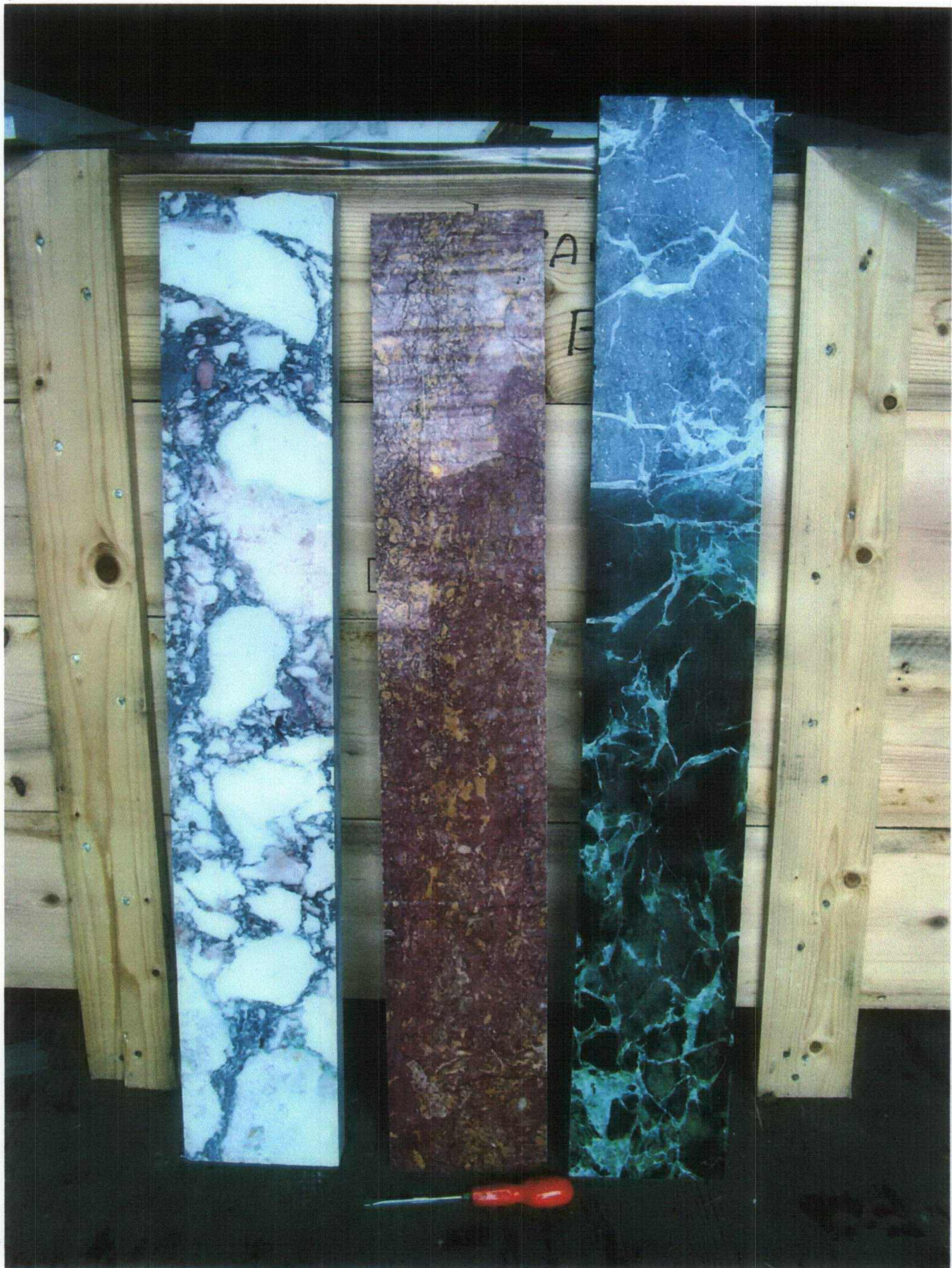
Thistle & Rose



Our eponymous classic, exquisitely detailed – a lion's mask is even hidden behind the Ionic capitals, whose acanthus leaves are variations on a design which Robert Adam sketched in Diocletian's Palace in modern Croatia. The thistle and rose capital blocks may have had some political significance as the symbolic union of the national flowers of Scotland and England. On the other hand, the rose was also a Jacobite emblem.



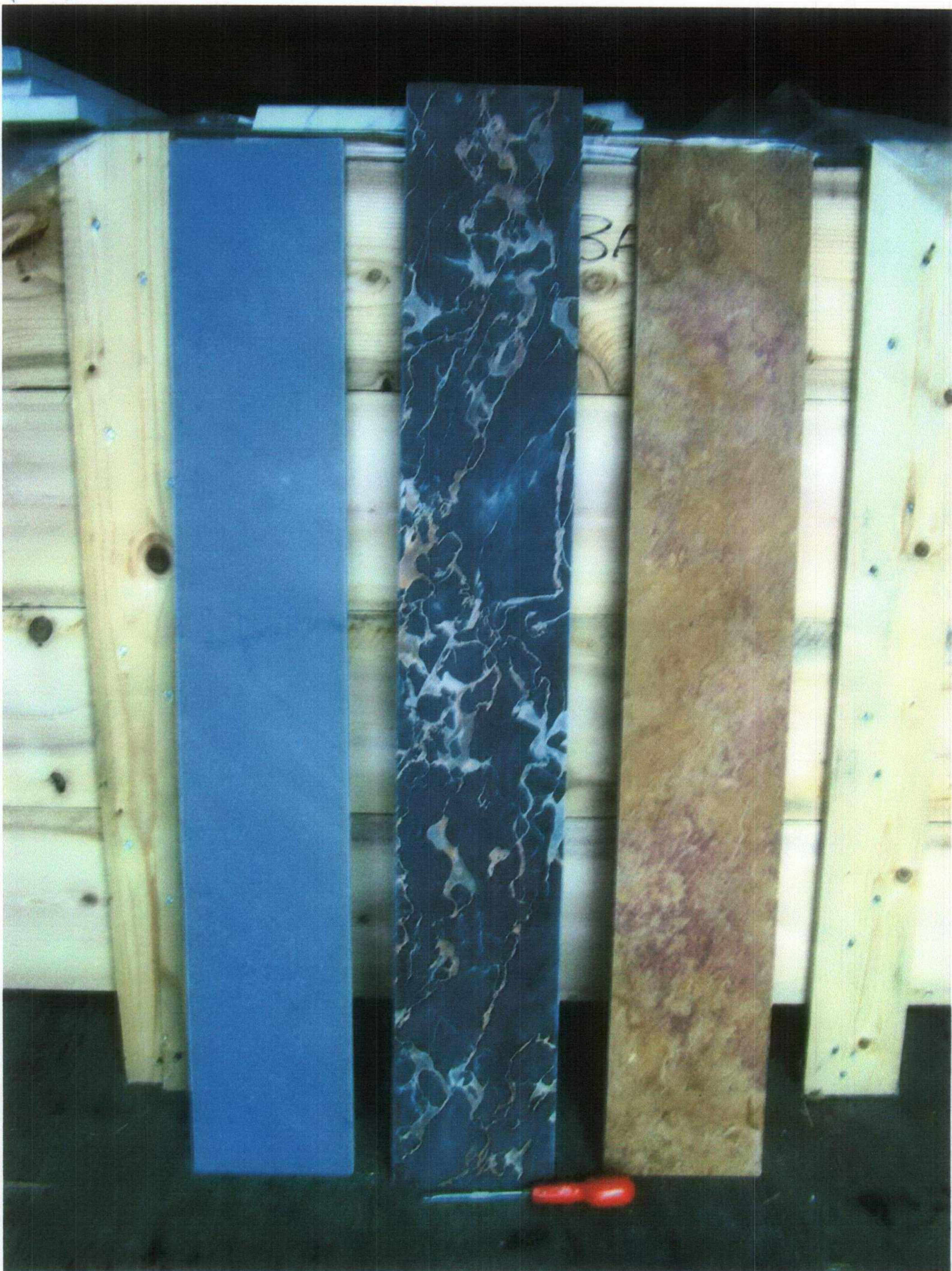
PLAN REFORM



CALACATTA
ROSATTA

ROSSO VERONA
ASIAGO

VERDE
ST DENIS



BARDIGLIO

PORTORO

GIALLO
VERDE



DONS FULL HUB



REPAIRS TO AREHWAY

4c



REPAIRS TO ARCADEWAY

4c