

 SOVEREIGN
— STONE — 

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The Stoves, Fire Baskets and Gas Fires used within this brochure are from the Capital Fireplace & Vision Trimline range of fireplace products. Please ask your local retailer for details and brochures on these appliances.



History

Capital Fireplaces was established more than 25 years ago to manufacture and supply high quality, elegant and affordable fireplaces crafted from natural materials.

Since then the company has expanded and matured to become one of the leading UK suppliers of high quality stone fireplaces.

The company, employing over forty people has based its design and logistics centre, near to London to service the UK market. Globally, Capital also has an extensive presence sourcing materials and finished products from both at home and across the world.

The Sovereign stone selection comes from some of the most famous quarries in Europe and the Mediterranean.

Capital Fireplaces manufacturing and fabrication facilities are strategically located to utilise both the most advanced manufacturing technology available and the highest quality masonry skills as appropriate.



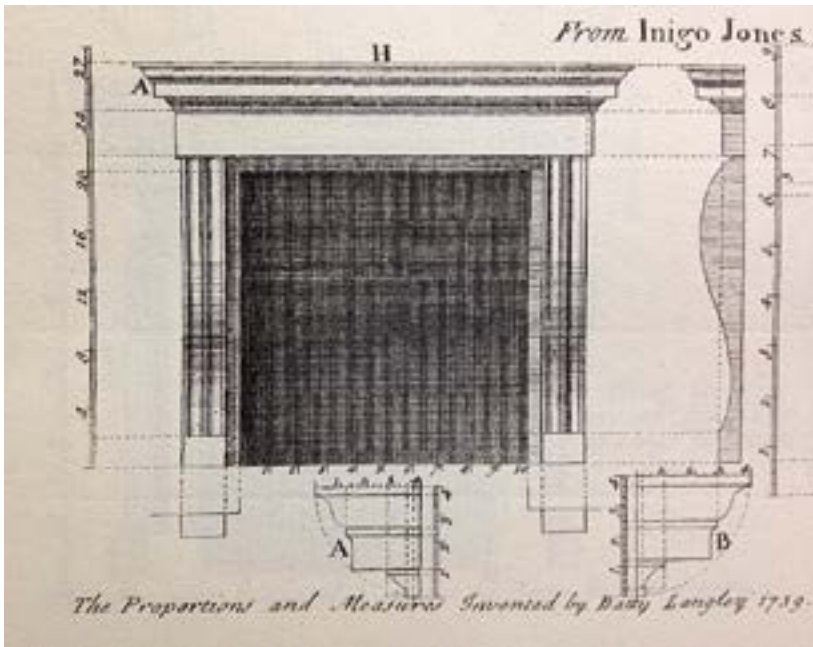
Vision

Our company vision is “to manufacture and supply beautiful, eclectically designed fireplaces to the highest quality standards using natural materials”.

We have stayed true to the same basic vision throughout the company’s existence. We are proud and passionate about our products, our designs and our people.

We want you, our customers to share that passion, admire our fireplaces and love them as the centre piece of your homes and living areas.

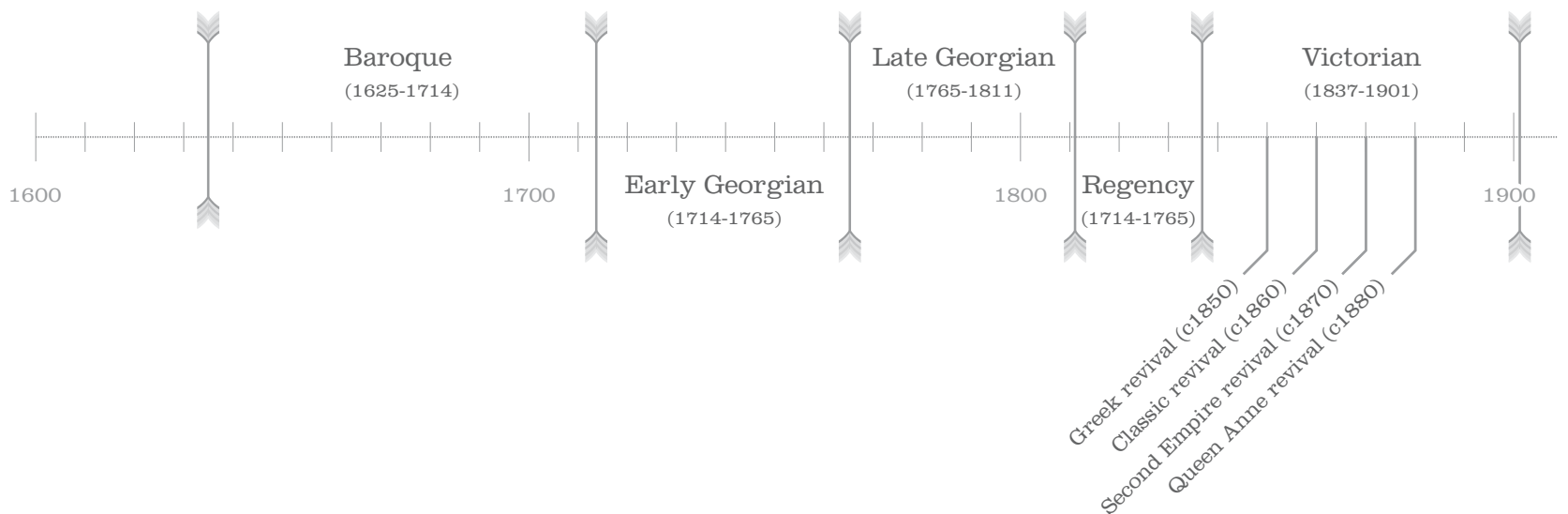




Design

Our Sovereign mantel designs have been influenced by historical source data and we go to enormous effort to match period design and manufacturing techniques.

Our designers closely follow the latest trends in interior styling to allow the construction of the fireplace to be updated with some contemporary features and characteristics where we believe appropriate.





The Range

The Sovereign mantel range has been designed specifically to complement certain room sizes and associated chimney breast with medium to large fireplace openings.

Each of the mantels shown has a 59" shelf width so these are perfect for rooms with a large chimney breast.

The mantels are also substantial in proportions and generous in the use of material whilst being versatile in application. They suit large rooms with high ceilings and rooms that can

accommodate an imposing mantel.

Each mantel offers a 36"x36" fire opening and they naturally combine well when used with stoves, large solid fuel baskets and large landscape gas fires as the interior feature.

The Sovereign mantel range has three distinct stone material options, each with different qualities to offer you a wide individual buying choice.

Materials

The choice of stone and the stone finishes available are amongst the most critical factors when matching designs with raw materials. The different materials that have been chosen for the Sovereign mantel range offer a good palette of colour, texture, feel and appearance.

We are delighted to present three materials in total with two different natural limestones and an exquisite new polished marble.

Our Umbrian limestone is unique to one quarry in Iberia and in a honed finish offers a homely rustic feel. Varying natural movement and veining make it perfect for a natural country house look.

The honed Agean limestone presented a cleaner, more consistent colour.

“With a tighter grain and less movement it is an ideal choice for both classical and contemporary products choices.”





Newly sourced, our Venetian marble is of the finest quality. With its highly polished finish and striking appearance, marble of this quality has been the classical designer's choice since Renaissance times. Full of natural movement and colour variance this stone provides a completely unique and stunning period fireplace.



Fabrication

Established long term relationships with quarries and highly efficient stone fabricators coupled with the unique experience and skills of the stone masons employed provide the backbone for the stringent quality and manufacturing standards we can achieve with our Sovereign fireplaces.

Equal time and effort has been spent over the last 25 years in sourcing and building the relationships with our material suppliers as has gone into designing the mantels and the choice of materials.

Our supplier's goal is to partner with companies who share our quality standards and can provide sustainable development throughout the stone supply process.



High street dealer network

Vital to the success of Capital Fireplaces over the last 25 years is the close relationships that we have built with our fireplace dealers. The Sovereign mantel range is sold exclusively in the UK by a limited number of retail outlets.

These dealers have access to our comprehensive marketing material and technical support.

“They understand our products; they can and will give you advice on all aspects of your fireplace requirements from surveys to fitting.”

Our commitment to them is demonstrated by holding generous stock levels of all Sovereign mantels and providing them with a weekly delivery service. Ours is a strong partnership aimed at providing excellent customer service to bring you the very highest quality fireplaces as efficiently and effortlessly as possible.



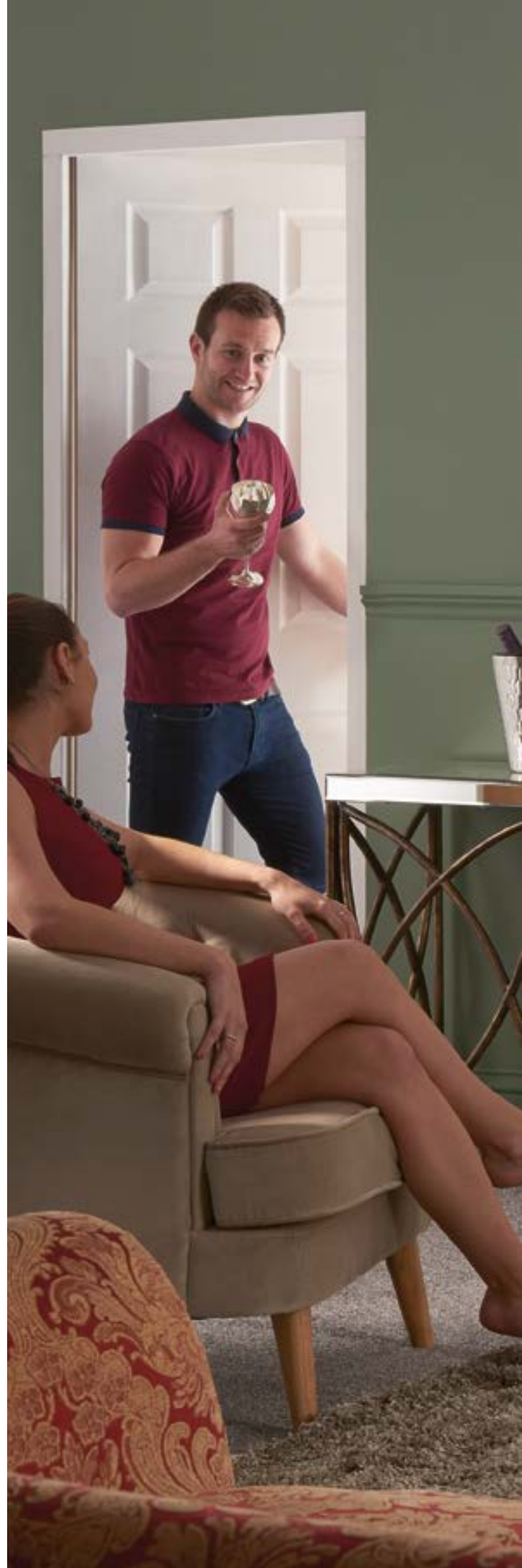
Beaumont

in Agean Limestone

Design circa: 1700 Baroque.

Features - Simple incised framework to jambs and fascia surmounted by a plain frieze and topped with a complex serpentine and cavetto fronted cornice shelf.

The Baroque period beginning around 1625 followed on from Tudor and Jacobean England where timber was slowly being superseded by brick and stone in general construction and the fireplace had at last found its place against a wall rather than the centre of the room.









Beaumont

in Venetian Marble

For a simpler minimal design this mantel can be fitted without the frieze and without the top shelf

The Baroque period sees the first influences of classical architecture in Britain following the return of landed gentry from their “Grand Tours” of renaissance Italy and Greece and bringing with them the notion of the classical orders.

This profoundly affected all aspects of building design using the central notion of ‘decorum’, the Latin word for appropriateness, which had recently been rediscovered in contemporary Italy from ancient writings about art.

Inigo Jones, Surveyor to the Crown was the most famous Architect of his time and is credited with almost singlehandedly altering the course of architectural design in this country. For the first time rules were used to design and layout buildings and interior features.

Beaumont

in Venetian Marble

The Baroque period is most famously known for its extravagance and use of ornament and as with most periods in architectural history it is usually the more grand examples that survive.

There was also a simpler and less dramatic side to the Baroque which clearly illustrates the influence of classical design from which the Beaumont heralds.









Clarence

in Agean Limestone

Design circa: 1720 Early Georgian.

In the manner of James Gibbs, a prominent Neoclassical architect of the early Georgian period whose designs include the church of St Martin in the Fields and the Radcliffe Camera, Oxford.

Features - Architectural mantel front on plain foot blocks, topped with plain break fronted frieze and a step moulded cornice shelf.

Clarence

in Umbrian Stone

The Georgian age followed on from the Baroque period and was named after the ascension of the first Hanoverian King, George I, to the English throne. Artistically speaking it is usually split into the early (1715-1765) and late (1765-1811) Georgian periods.

In architectural terms we see a refining of Baroque designs with many influenced by the 16th Century designs of the Italian architect Andrea Palladio. Design became more ordered and dignified giving us the unrivalled proportion of typical Georgian architectural facades.

Interiors were conceived as a total concept with the fireplace forming the focal point of the whole design. Often they were made from fine marble with the finest examples even imported directly from Italy. Fireplaces often incorporated decorative over mantel frames for pictures or mirrors.









Clarence

*in Agean Limestone
with Inlay Marble*

Whilst mantels from this Georgian period were often made from the finest quality limestone they would often incorporate contrasting inlaid panels, preferably of a rare and expensive marble with strong characteristic markings and carefully chosen patterning.

Sumptuous Verde Rameggiato marble inlaid panels have been used as a rich yet neutral foil to the Agean limestone body.





Clarence
in Venetian Marble





Fitzroy

in Agean Limestone

Design circa: 1790 Late Georgian.

In the classical manner of Sir John Soane, famous for his designs including those of The Bank of England and Dulwich Picture Gallery

Features - Inverse Bolelection framework comprising flat jambs and fascia inside a deep serpentine reveal all crowned by an equally well-proportioned and complementary serpentine and cavetto profiled cornice shelf.

Fitzroy

in Umbrian Stone

The later Georgian period witnessed an explosion of house building in the UK.

The introduction of pattern books enabled the speculative builders of the age to copy and incorporate grander designs into their own residential developments.

The Building Act of 1774, designed to reduce the risk of fires in towns and cities, further helped standardize components making them more readily and widely available for construction.







Fitzroy
in Venetian Marble







Fitzroy

in Umbrian Stone

For a simpler, minimal design this mantel can be fitted without the top shelf.

The most famous architects of the day Robert Adam, William Chambers and John Nash had a profound influence on interior design with Adam particularly famed for exquisitely intricate detailing especially on mantel pieces.

As we progress through the period towards the end of the 18th Century a certain austerity becomes more popular as witnessed in Sir John Soane's Greek revival designs.





Winchester

in Venetian Marble

Design circa: 1830 Classical Regency.

Features - Period mantel with a simple framework embellished with carved scroll corbels finished with scallop shell motifs. The shelf is deep with a simple ogee moulding.

Regency England was characterized by a widespread growth in wealth with a consequential broadening of the base of middle class patronage, the support of artists and artisans in society. Many new areas in the major cities of London, Liverpool, Bristol, and Edinburgh were developed as genteel residential districts as were the rapid development of the seaside towns of Brighton, Eastbourne, Worthing and Bognor. The revival of historic styles including Egyptian, Chinese, Turkish, Greek and the use of ornamental motifs were a characteristic of the age as illustrated in remarkable structures such as the Royal Pavilion in Brighton by John Nash.

In contrast with the 18th century styles, Regency fireplace surrounds became simpler both in outline and profile. Creamy white statuary or lightly veined grey marbles were preferred to the more richly decorated fireplaces of earlier periods.

Wilton

in Agean Limestone

Design circa: 1840 Early Period
Victorian.

Features - Well-proportioned versatile and timeless mantels with plain jambs and capital blocks. Plain running frieze with ogee moulded caps to feet and jambs.

The Victorian era began with the crowning of Queen Victoria in 1837 and is characterized as a period of great artistic eclecticism fuelled by the technological innovation of the time together with a backlash against what was viewed as the orthodoxy of the Georgian and Regency periods.

The Great Exhibition of 1851 in Hyde Park saw more than 15,000 products displayed and was visited by over a third of the population of Britain.









Wilton

in Venetian Marble

At the same time reaction to “evils” of the new industrial age saw many look back to what were considered the golden ages of the past. In building terms this “revivalism”, including the Classical Greek, Arts and Crafts, Romanesque, Queen Anne and most strikingly the Gothic styles, has provided us with a wonderful heritage and left us with many of our most famous public buildings. This melting pot of styles is often mocked in purely artistic terms but clearly had a profound influence on the variety of designs available to the home owner and the development of many interior styles we value highly today.

Furthermore the rapid growth of towns and suburbs at this time allowed for great diversification in style and design of all architectural elements including the fireplace. Advances in chimney and grate design enabled many more households to heat their homes in this manner often with pieces of varying size and grandeur in each room, stone mantel pieces being reserved for the grandest of settings.





Carisbrooke

in Agean Limestone

Design circa: 1850 Victorian Greek Revival.

Features - Delicately carved acanthus leaf capitals above incised and fielded jambs and ogee capped foot blocks. Incised and fielded frieze below simple bull-nose fronted shelf.





Carisbrooke

in Venetian Marble

Strictly speaking a development or refinement of the Classical revival, the Greek revival was an attempt by skilled and highly educated architects such as Sir John Soane to assert the more subtle and classically correct ancient Greek architectural orders on building and decorative design.

Classical Roman architecture, despite surviving on a much greater scale was copied and adapted from the earlier Greek period whose sublime form is now widely seen as the beginning of, and perhaps the greatest period in Western art history.

Roseland

in Agean Limestone

Design circa: 1860 Victorian Classical Revival.

In the manner of Robert Smirke, famous for his works including those on the Covent Garden Theatre and the London Museum.

Features - Plain stepped jambs and block capitals separated by a double bull-nosed string moulding running continuously under the recessed plain frieze. Complex cavetto and ovolo moulding to underside of plain square edged shelf.









Roseland

in Venetian Marble

The Victorian Classical revival was in itself a later incarnation of the 17th century Neoclassical.

Revival, where the appreciation of the beauty and symmetry of the Classical World provided a newly discovered inspiration for generations of designers and architects.

Many prestigious public buildings and grand private dwellings were inspired by the grandeur of ancient and renaissance Italy and classical Greece.

In turn the town planners and general builders of the day were motivated to replicate these designs for the homes of the rapidly growing middle classes of Victorian Britain.





Etienne

in Venetian Marble

Design circa: 1870 French Second Empire.

Features - Angled plain console legs above scroll topped foot blocks surmounted by scroll and scallop shell capitals. Serpentine framed frieze with continuous torus moulding to the inside jambs. Simplified serpentine shaped shelf.

Although not as influential in Britain as it was in the United States, this revival of the French 17th century Second Empire incorporated design elements from an eclectic mix of European sources and is best defined here in the building of some of the great London hotels of the time, most notably the Grosvenor and Langham hotels.

Whilst French Second Empire mantels were often characterized by their ornate decoration and features during the latter period much of this disappeared as mantels became a more integral part of the whole wall. The Etienne design has been chosen to give a clean, subtle and contemporary feel to a classical design.





Hampton

in Agean Limestone

Design circa: 1880 Victorian Queen Anne Revival.

In the manner of Richard Norman Shaw, a prominent British architect whose works include Bedford Park, London's first garden suburb and New Scotland Yard.

Features - Generously proportioned bolection moulding on plain foot blocks, pulvinated frieze with complex serpentine and cavetto moulded shelf.



Hampton
in Umbrian Stone

For a simpler minimal design this mantel can be fitted without the top shelf.



Hampton

in Umbrian Stone

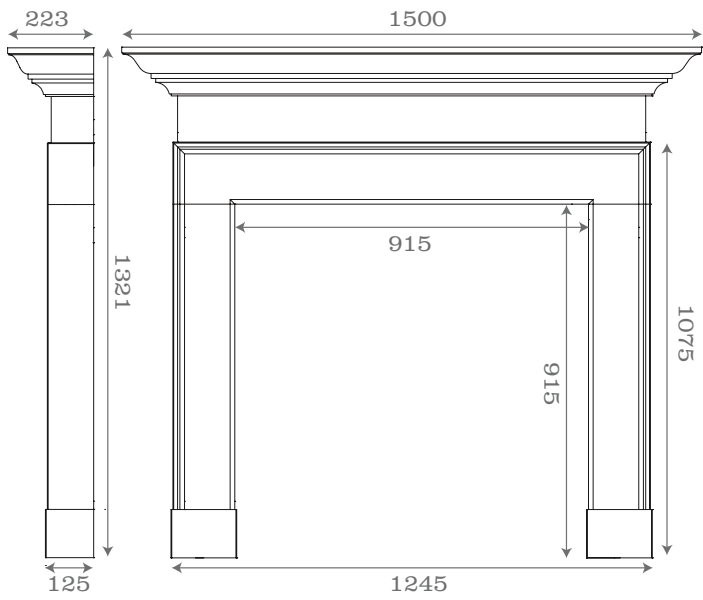
Another of the many revivals of the Victorian period, the Queen Anne revival of 1860 – 1880 revisited a lighter and more delicate approach to ornamentation when compared to the rather more imposing proportions of the Gothic and Classical movement practitioners.

Characterised by elegant moulded brickwork, gently rounded gables and tall sash windows, as seen today in London's Sloane Square for example, the movement intended to replicate the beauty and subtlety of the original Queen Anne period of the early 1700's. The Hampton typifies this with its soft delicate yet stylish mouldings.

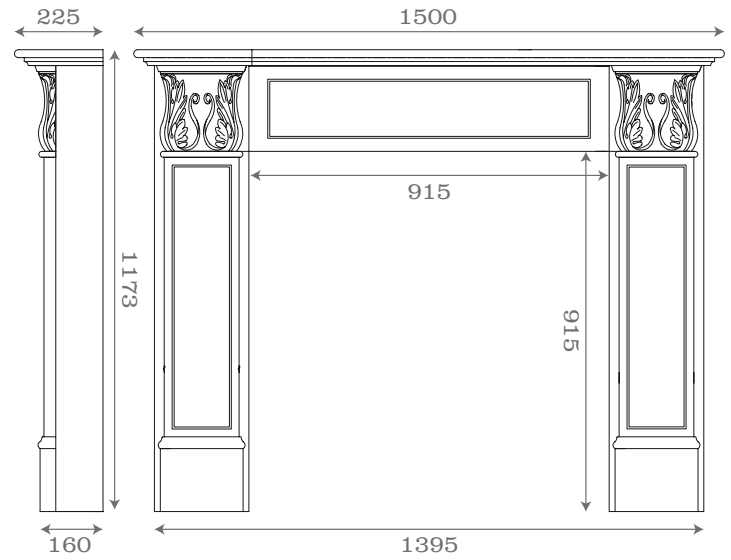




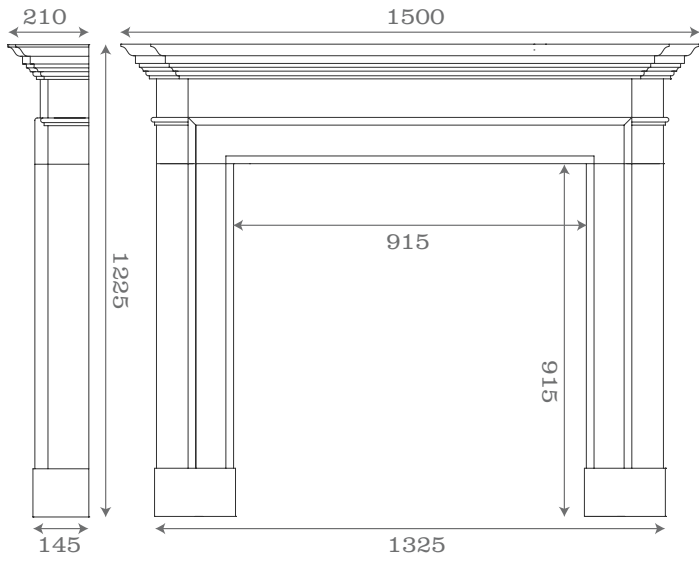
Mantel Dimensions



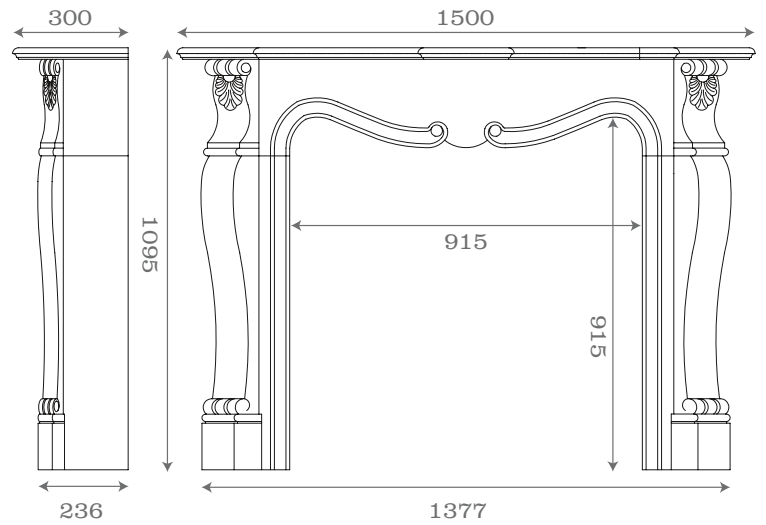
Beaumont



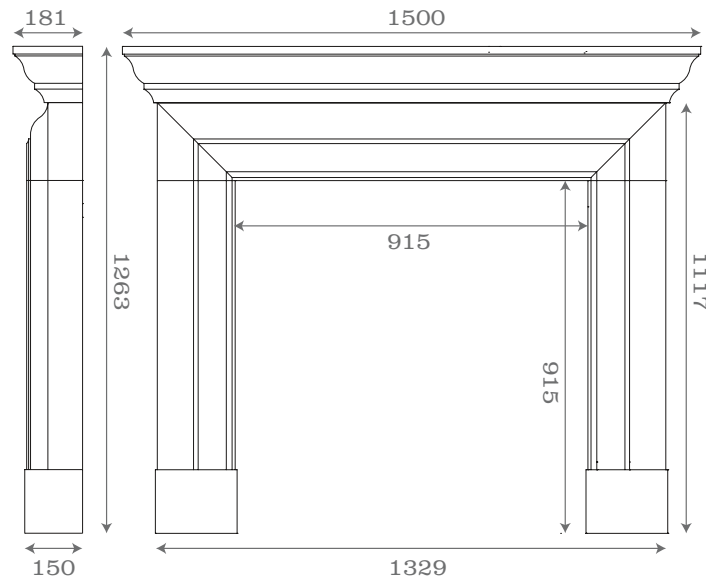
Carisbrooke



Clarence

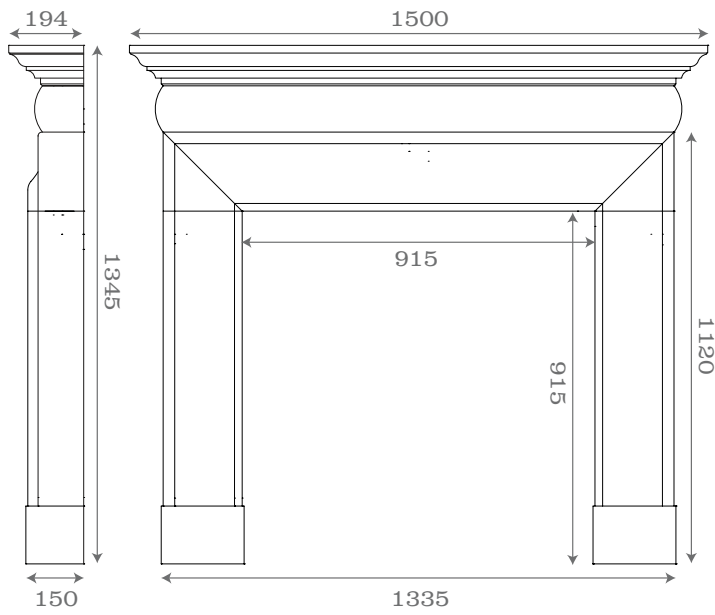


Etienne

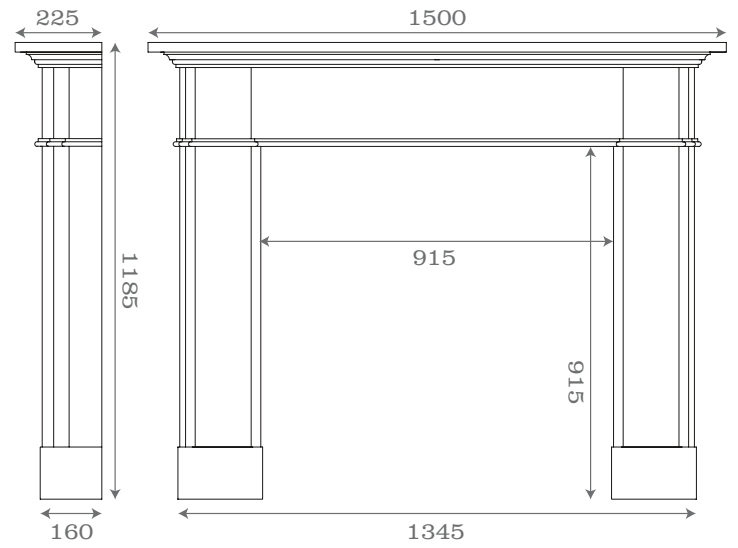


Fitzroy

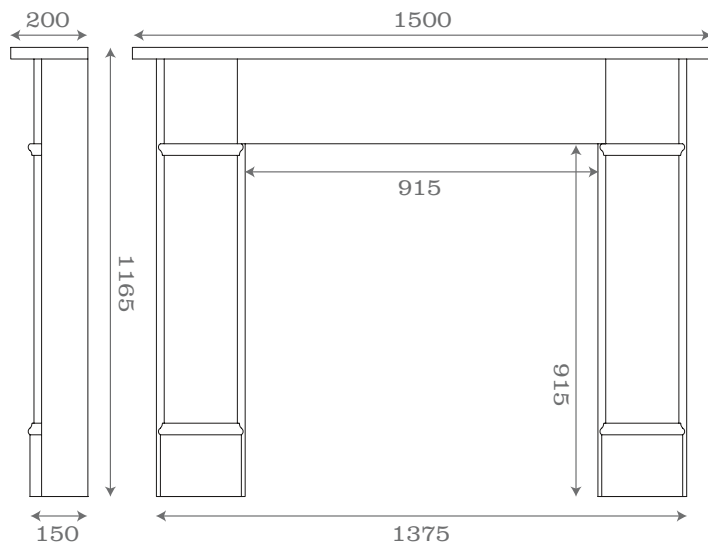
Mantel Dimensions



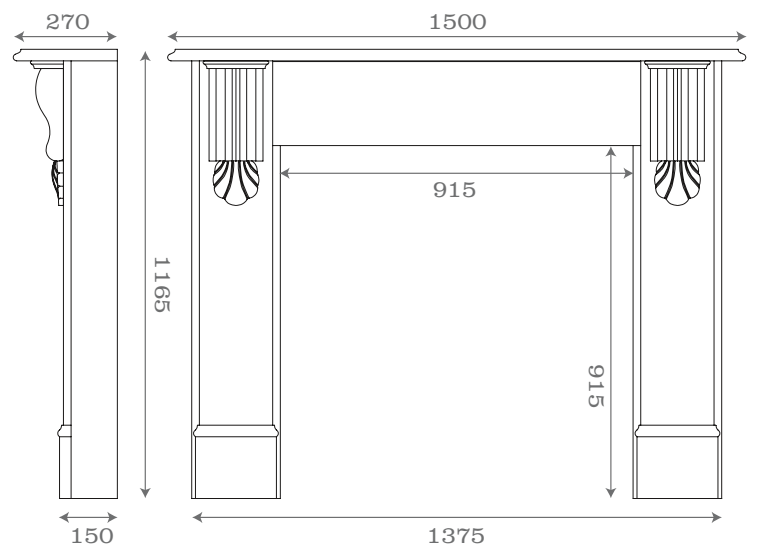
Hampton



Roseland

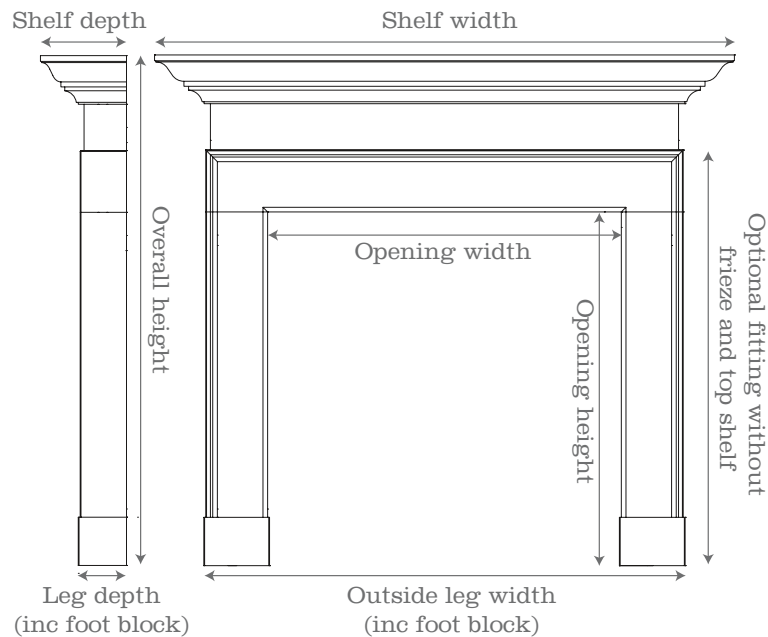


Wilton



Winchester

Dimensions Guide



Stoves



Imperial 405



Principal 405



Quadrical 405



Scene 490



Sigma 490



Traditional



Scene 790



Volan 750 Glass

Cast Iron Inserts



Wandsworth Highlight



Wandsworth Black

Baskets



Danbury



Burghley



Osterley

These Stoves, Firebaskets & Cast Iron Arches are from the Capital Fireplace range of products. Supply of these products is limited to authorized Capital Fireplaces dealers. Please visit www.capitalfireplaces.co.uk to locate your nearest dealer.

Vision Trimline Gas Fires



Ultra realistic, Natural flame Picture.

The ability to control fire was a dramatic change in the development of humanity. Among many things, it provided warmth, light and security, allowing us the freedom to pursue our dreams and passions.

We believe that this base connection still exists and is the reason why we still desire to use a fireplace as the central focal point of our living space.

The Vision Trimline range has been designed with the specific purpose of recreating that instinctive connectivity with nature.

Our innovative fires are skilfully engineered to allow a true trimless aspect or be complemented with a stylish Sovereign Stone fireplace.

Furthermore, meticulous attention has been paid to the realisation of our fuel bed and flame patterns to ensure a perfect recreation of a natural, living fire.

Authenticity is everything.

Accept nothing else.

No chimney? No problem.

One of the most innovative aspects of all Vision Trimline fires is that there is no need for an existing chimney to be present. This is all down to the clever features of our balanced flue system.

A balanced flue gas fire is fully room sealed. Not only does this make for a highly efficient and safe appliance, but when combined with our concentric flue components, our fires can be positioned in virtually any part of your home with a relatively simple 'chimney column' built around it.

This may be a typically styled chimney breast positioned against a wall, or a floating pillar in the centre of your room.

The supply of Vision Trimline Gas Fires is limited to authorized dealers only. Please visit www.capitalfireplaces.co.uk to locate your nearest dealer.



TL73h Trimless Gas Fire - Lamel Chamber - Ultra Real Ceramic Logs - Clarence Agean Limestone Fireplace



TL100p Panoramic Trimless Gas Fire - Lamel Chamber - Ultra Real Ceramic Logs

Fireplace Chambers



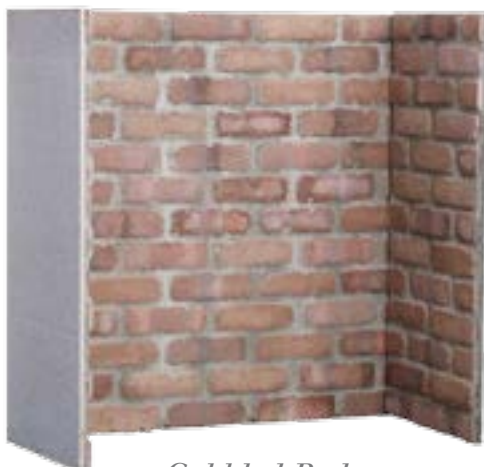
Rustic Chamber



Rainbow Chamber



Rustic Herringbone Chamber



Cobbled Red Chamber



Flemish Reclaim Chamber



Red Chamber



Pompeii Grey Chamber



Log Chamber



Riven Slate Chamber

Dimensions - 3 Sections 1 x (1015w x 1000h x 35thick) 2 x (450w x 1000h x 35thick)

Aftercare & Maintenance

STONE & MARBLE

All our natural stone and marble products are sealed during the manufacturing process. This is an initial protective coating which helps to reduce the porosity of the stone or marble. We would recommend that once your fireplace has been installed, it should be cleaned and left to dry and resealed using proprietary cleaners and sealers (your retailer will be able to advise). Surprisingly, marble is quite porous and as such can stain just as easily as limestone or sandstone which appears to be more porous than marble. These products can be cleaned from time to time and special care kits are available from your retailer. There are also occasions where accidental damage can occur, where minor chips or scratches “appear”. Stone and Marble are very forgiving materials and can be carefully sanded down to bring the surfaces back to their initial glory. Each fireplace is provided with a detailed installation, care and maintenance leaflet which explains more about this – please ask your installer to leave this with you.

CAST IRON AND STEEL

The Cast Iron Fireplaces, hobs, inserts and stoves are made from cast iron and steel components and as such are prone to rusting if they come into contact with moisture. It has been known that a cast iron product has changed from highly polished to bright orange over night, when it was fitted into a house that had been newly plastered. Our products are delivered to your retailer with a thick protective coating which is to be removed once it has been installed (and when the plaster has dried out). From then on the products are vulnerable to rust and so we recommend a weekly routine of wiping down the unpainted parts of your hob or insert fireplace with WD40 or similar.

When burning fossil fuels, it is your responsibility to ensure that you use smokeless fuels if you live in a smoke free zone. We suggest that you use fuels recommended by the Solid Fuel Association (www.solidfuel.co.uk). No responsibility can be accepted if high temperature fuels have been used, or if your chimney has excessive draft. Your retailer will be able to advise.

We recommend that you clean ash away regularly as this can cause premature failure of the grate. The grate is a consumable element of your fireplace and can be replaced by contacting your retailer.

We recommend that chimneys should be swept every six months as a minimum.

GAS FIRES

Gas fires are similar to gas boilers in that they must be fitted by appropriately qualified and registered installers (GAS SAFE – formerly known as CORGI) and must be serviced regularly by a suitably qualified and registered person.

The colours shown in the brochure are as accurate as possible, however, please visit your retailer if colour is critical in order to see samples of the materials you like.

Designs and products are occasionally altered or discontinued without prior notice (a reserved right), so if you are about to set your interior design around a fireplace shown in this brochure, then do please check with your retailer to ensure that there are no material changes.

It is essential that you have your fireplace installed in accordance with Building Regulations and other standard requirements by a competent person experienced in fitting all elements of your fireplace – your retailer will be able to help you select an appropriately qualified installer.

Please ensure that you fully inspect your new fireplace before it is installed as no responsibility for refitting or redecoration can be accepted if defective products are installed.

Due to manufacturing processes, all measurements are approximate and may vary slightly. Please allow for a tolerance of plus or minus 12mm.



Naturally beautiful fireplaces

www.sovereignfireplaces.co.uk