

Artwork Design Study

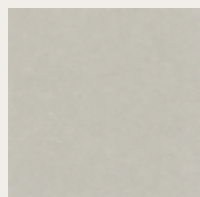
Parlour of Princes Street

Drawn from the Ross Fountain of Princes Street Gardens, the Parlour of Princes Street gathers tea, tartan, and lamplight into a room made for unhurried company. Color, material, and gold come together as one gesture, a parlour arranged around the fountain's turquoise and gilt.

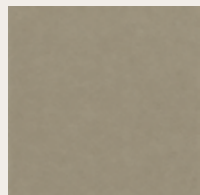




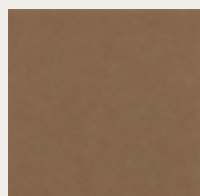
PARLOUR PALETTE



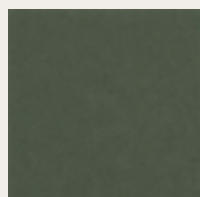
**Oatmeal
Plaster**
#cbc3b6
LRV 55%



**New Town
Stone**
#a19a85
LRV 32%



**Parlour
Oak**
#8a6a52
LRV 16%



**Bracken
Velvet**
#495547
LRV 8%

PARLOUR COLORS



#cbc3b6
LRV 55%



#a19a85
LRV 32%



#8a6a52
LRV 16%



#495547
LRV 8%

LRV = Light Reflectance Value # = Hex Color Code

Color & Material Language

A parlour palette where oatmeal, stone, and oak give the fountain's turquoise and gold room to shine.

The Parlour of Princes Street begins with the artwork's vivid heart: a cast-iron fountain of turquoise and antique gold, its bronze maidens pouring water into a gilded shell. Few colors in a home are this saturated, so the room is composed as a warm, quiet ground that lets them lead.

The palette is drawn from the room's own surfaces and chosen to complement the capture. Oatmeal plaster gives the turquoise a calm field to rest against, New Town stone echoes the pale city beyond the windows, and parlour oak carries the warmth of the gilding into timber. Bracken velvet arrives as the one deep green, a shadowed cousin of the fountain's verdigris that never competes with it.

Oatmeal Plaster carries the largest share of the room, giving the walls and curtains a luminous, milky ground. The darker colors work as accents. New Town Stone softens the paneled wainscot, Parlour Oak grounds the tables with the warmth of a well-used house, and Bracken Velvet anchors the sofa. Antique gold in the lamps and candlesticks repeats the fountain's gilding, a warm glint that carries the eye from wall to table, while a thread of seafoam in the curtain edging and the hydrangeas brings the artwork's turquoise into the room.

Together, the materials form a room of easy hospitality: composed, warm, and made to be lived in for years to come. Each surface lets the fountain's color flow outward, so the work becomes more than an image on the wall. It is the organizing source of color, light, and company.



Ivory Lofted Throw

A warm cream textile with a long, airy nap and irregular surface. Its texture softens the sofa's tailored lines and adds a luminous accent against the velvet.



Faded Botanical Rug

Distressed botanical motifs in sage and terracotta sit against a warm ivory field. Textured pile adds pattern beneath the furniture while its palette unifies the scheme.



Heritage Plaid Tweed

An oatmeal ground crossed with sage, rust, and brown. The textured weave brings definition to the stools, connecting the green upholstery with the room's timber tones.



Bracken Green Velvet

Deep green upholstery with a dense, lustrous pile. Directional nap adds subtle tonal movement, giving the sofa depth and anchoring the room's lighter neutrals.



PARLOUR ACCENTS



Green Velvet Sofa

Moss velvet, check cushions, and an ivory throw bring depth and softness to the room.



Paired Oak Tables

Warm oak, turned legs, gold knobs, and lower shelves balance detail with storage.



Oak Coffee Table

An oval oak top with a gold rim, tapered legs, and a slim gold cross-stretcher creates an airy, articulated base.



Stoneware & Foliage

Hydrangeas in matching stoneware and ferns on ornate stands introduce texture and botanical height.

KELVIN GUIDANCE

2400K - Candlelit evening intimacy

3400K - Everyday parlour balance

4900K - Fresh morning daylight

Avoid 5400K+ - Flattens gold and velvet

Accents & Lighting Composition

Gold, lamplight, and a little tartan carry the fountain's shimmer into a room made for unhurried tea.

The Parlour of Princes Street is completed through accents and a lighting plan that give the fountain room to lead. Each object earns its position. A leather-bound volume carries the artwork's name, antique gold candlesticks echo its gilding, and warm oak grounds the arrangement in the comfort of a lived-in house.

The accents should feel collected over time, never staged. White hydrangeas in matching stoneware jugs, touched with seafoam, bring softness to either side of the sofa, while ferns on wrought-iron stands add botanical height beside the windows. An ivory throw settles across the seat in easy folds, tweed cushions mirror each other at the ends, and a porcelain teacup waits on the coffee table. The faded botanical rug gathers the floor into one calm ground.

Lighting stays warm, diffused, and welcoming. Daylight is the foundation, arriving through tall arched windows and washing the oatmeal plaster in soft gold. Supplemental sources extend that glow rather than replace it: shaded antique gold table lamps at low level, ivory candles for evening, and a recessed art light above the print. The aim is a luminous interior glow, bright enough to carry the fountain's turquoise and gilding and soft enough to keep the parlour's hush.

The artwork holds cool turquoise beside warm gold, so the room's light is specified to serve both. Across the day the parlour moves through three room-wide conditions: 2400K for a candlelit evening, 3400K as the everyday balance, and 4900K for fresh morning daylight, when the print's seafoam and gilding read at their truest. Staying below 5400K keeps the gold glowing and the velvet deep. Dimmable lighting makes each shift effortless, carrying the room from morning tea to candlelit conversation.



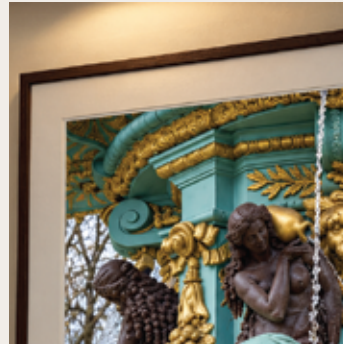
Filtered Daylight

Light filters through tall windows and cream curtains, gently revealing texture. Soft shadows and balanced highlights bring depth to the room's muted palette.



Antique Gold Lamps

Antique gold lamp bases and ivory shades cast soft, diffused light. Their warm glow lifts the oak and green velvet, adding depth and intimacy.



Recessed Art Light

A recessed fitting centered above the artwork casts a soft, even wash across the print. Subtle illumination reveals its turquoise and gold details.



Ivory Candlelight

A low ivory candle with an antique gold base forms a warm focal point to the coffee table. Its gentle flicker adds intimacy and soft highlights to the surrounding oak.



PARLOUR SCALE NOTES



WALL SPAN & BREATHING ROOM

Lateral clearance per side:

Small works: 12–18 in (30–46 cm)

Large works: 18–30+ in (46–76+ cm)



HANG HEIGHT

Lower edge 6–10 in (15–25 cm) above the sofa back, placing the center near 50–65 in (127–165 cm). Read from seated.



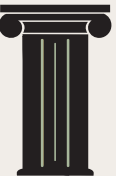
FURNITURE & ARTWORK WIDTH

artwork width relative to sofa or console: 70–85%



VIEWING DISTANCE

Close reading from the sofa: 3–5 ft (0.9–1.5 m). Full composition across the room: 8–14 ft (2.4–4.3 m).



ROOM SCALE

Small works (30–36 in / 76–91 cm wide):

Wall span: 6 ft (1.8 m) minimum

Ceiling: 8 ft (2.4 m) minimum

Medium works (45–54 in / 114–137 cm wide):

Wall span: 8 ft (2.4 m) minimum

Ceiling: 9 ft (2.7 m) minimum

Large works (60–66 in / 152–168 cm wide):

Wall span: 10–12 ft (3.0–3.7 m) minimum

Ceiling: 9–10 ft (2.7–3.0 m) minimum

Scale & Proportion

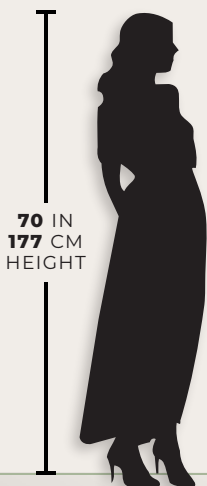
A fountain in full flow asks for a wall of its own — the gilded tiers, the figures, and the quiet of the room beneath.

The fountain fills the frame, and the eye travels from the gilded crown down through the bronze figures to the shell basin below. Because the composition is dense, symmetrical, and rich in detail, the work thrives on an uninterrupted wall, a hang height measured from the sofa, and a viewing distance that takes in the whole composition and the fine detail within it.

In a parlour, the viewer arrives seated, teacup in hand. Hang height is therefore read from the sofa rather than the floor: set the lower edge 6 to 10 inches above the sofa back, then confirm the center falls between 50 and 65 inches above the floor, so the work meets the eye from the seat and from the doorway alike. At that height the picture and the furniture read as one composed group.

Width is governed by the sofa. Across the wall above it, the artwork should span roughly 70 to 85 percent of the seating, enough to command the room without crowding the lamps and windows that frame it. Smaller formats read as intimate domestic pictures, while larger formats become architectural, extending the fountain's own grandeur into the room.

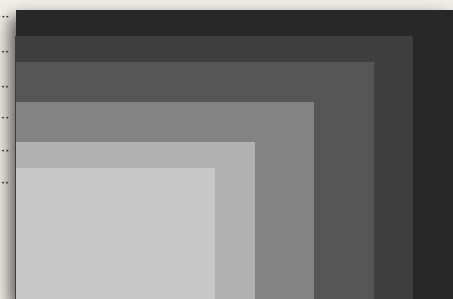
Two viewing experiences are worth preserving. From the far side of the room, the full composition and its symmetry register at once. From the sofa, the viewer reads the ironwork, the sculpted figures, and the glint of gilding at close range. At the right scale the work does not overwhelm the parlour; it becomes the axis the whole room turns around.



70 IN
177 CM
HEIGHT

LANDSCAPE 3:2 ASPECT RATIO

66 x 44 in - 168 x 112 cm
60 x 40 in - 152 x 102 cm
54 x 36 in - 137 x 91 cm
45 x 30 in - 114 x 76 cm
36 x 24 in - 91 x 61 cm
30 x 20 in - 76 x 51 cm



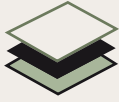
9 FT
2.7 M
WALL
HEIGHT

30 x 20 in 76 x 51 cm 36 x 24 in 91 x 61 cm 45 x 30 in 114 x 76 cm 54 x 36 in 137 x 91 cm 60 x 40 in 152 x 102 cm 66 x 44 in 168 x 112 cm



PARLOUR MATERIAL NOTES

MATERIAL



Fujiflex Crystal Archive
Silver halide on chemically inert
PET base

BASE



175-micron polyester (PET)
Dimensional stability across
all formats

PROCESSING



Digital laser scanning exposure
Professional RA-4 chemical process

ARCHIVAL TECHNOLOGY



ARR and NLS chemistry
RA-4 archival processing
White Enhancing (WE) technology

LONGEVITY



100+ years
Under recommended display conditions
(below 25°C / 77°F / 30–50% humidity)
ISO 3664 viewing compliance

PRESENTATION



1.2-inch / 3 cm archival white border
Mounting and framing clearance
built in

SURFACE



High Gloss
Mirror-like finish for
absolute clarity

AUTHENTICATION



Cryptographic Certificate of
Authenticity
Registered archive number
· verifiable acquisition record
Single material configuration

Medium & Method

The work is resolved in both image and medium — what the work is made of is inseparable from what it is.

Every artwork produced by House of Montague is resolved in a single medium. Substrate, surface, and process are not interchangeable variables but constitutive decisions — the medium is the form the work takes in the world. No alternatives are offered. Variation would dilute intention rather than expand it.

In selecting the medium, four conditions proved non-negotiable. Blacks must retain internal structure without collapse, yielding rich tonal depth rather than empty void. Highlights must remain luminous without flattening, preserving dimensional white rather than clipped brightness. Color must resolve accurately under variable light, holding fidelity across gallery illumination and natural daylight. Longevity must be structural, not theoretical — verifiable through material science rather than asserted through marketing.

Fujiflex Crystal Archive on a 175-micron polyester base met every condition. The medium suspends silver halide crystals within gelatin layers, creating the sensation of looking into the artwork rather than at its surface. The polyester base provides dimensional stability, eliminating the rippling and edge distortion common to paper-based media. A high-gloss finish controls environmental light to enhance clarity rather than diffuse it. This is the medium used by museums worldwide; it was selected for the same reasons.

The medium's permanence is structural. ARR and NLS technologies chemically suppress fogging and maintain white purity over time. White Enhancing (WE) technology ensures highlights emerge with purer whiteness and greater clarity. Proprietary X-Coupler chemistry enables the reproduction of subtle tonal nuances, ensuring transitions remain legible and uncompressed. Processing is carried out through professional RA-4 chemistry with digital laser scanning exposure — the standard for archival photographic production.

Every artwork is produced with a precise 1.2-inch (3 cm) archival white border. The margin is not decorative — it is structural, providing visual breathing room, mounting clearance, and the threshold between the artwork and its architectural context. The border ensures the image retains its intended relationship to the wall plane once installed.

Printing and finishing are carried out in exclusive partnership with WhiteWall, a museum-grade laboratory operating under the most exacting archival standards. Their role is not interpretive; it is custodial. Permanence is not a guarantee but an ethical position — the artwork is engineered to be lived with, not optimized for trends. Longevity is not a feature; it is an assumption.



TC MONTAGUE

ARTWORK RESOURCES

Ross Fountain | 2023 The Edinburgh Collection

- Artwork Acquisition | Product Page & Sizes
- Artwork Discovery | Editorial Article
- Artwork Design Study | This (PDF)
- Material & Method | Production Standards
- Direct Inquiry | inquiries@tcmontague.com

Artwork & Acquisition

May this work bring you the gilded calm and easy grace of a fountain at the heart of your days.

Each work in this collection is a synthesis of history, drama, and light — produced not as a decorative object but as a permanent fixture in a space designed to receive it. The Parlour of Princes Street is one such space, imagined through the framework of the preceding pages and resolved in the presence of the artwork itself.

This artwork is offered as an open edition. The decision is deliberate. Value, in this work, does not derive from scarcity — it derives from the enduring resonance of the image and the thoughtful presentation of the artwork in its proper habitat. To restrict the edition would be to restrict the muse. The work offers permanence over limitation, and presence over rarity.

Every artwork produced here passes through every stage of its creation by hand — from the original photographic capture in Edinburgh through the final material decisions described in the preceding pages. When you acquire a work, you become its custodian. The studio remains available for any question about its presentation, its placement, or its care.

What follows in these resources is the path forward — the artwork itself, the editorial that accompanies it, and the direct channels through which this conversation may continue. You are invited to experience the ease of your own Parlour of Princes Street, where each day unfolds in the presence of Ross Fountain | 2023.



Medium: Fujiflex Crystal Archive | Support: 175µm PET Base | Finish: High Gloss

Presentation: 1.2" · 3 cm White Border | Longevity: Museum-Grade | Authentication: Cryptographic COA

PARLOUR OF PRINCES STREET | ROSS FOUNTAIN | 2023

Artwork Driven Design Study for Collectors & Designers