

CHESNEY'S
DIRECTORY *of*
CHIMNEYPICES

A Guide TO THE
SPECIFICATION *and*
CONSTRUCTION
of PERIOD *MARBLE*
AND *STONE*
CHIMNEYPICES

CHESNEY'S
DIRECTORY *of*
CHIMNEYPICES

FOREWORD BY

PAUL J. CHESNEY

Founder and Chairman of Chesney's

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PERIOD WATERCOLOURS COURTESY OF ANTIQUE-PRINTS.DE

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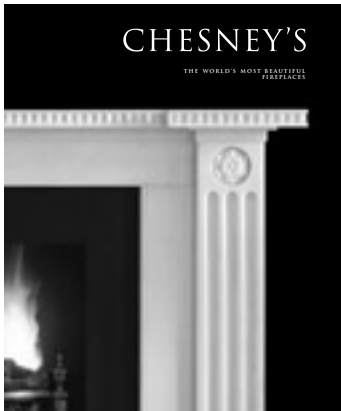
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CHESNEY'S
LONDON • NEW YORK • ATLANTA

Chesney's Limited, 194-200 Battersea Park Road, London SW11 4ND, England



Chesney's brochure – September 2007

Collection of over 60 chimneypiece designs, Register Grates, Fire Baskets and Andirons. Featuring designs by Jasper Conran, Jane Churchill and Sir John Soane.



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A collection of nearly 200 chimneypiece designs from the drawing archive of Sir John Soane's Museum.

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FOREWORD

Our aim in developing The Chesney's Directory was to create the definitive contemporary manual for anyone wishing to design an architecturally correct period chimneypiece. It is intended to continue the rich tradition of architectural pattern books established during the eighteenth and nineteenth centuries and exemplified by works such as "The Chimneypiece maker's Daily Assistant" by John Crunden, published in 1766.

In aspiring to this, The Directory draws together the most popular and attractive designs from the Palladian, Neo-classical, Regency and Louis XVI periods and provides the opportunity to enhance these with a wealth of authentic carved ornament in an easy to use format.

The most accomplished of architects have all recognised the significance of the chimneypiece within a room. Palladio, Adam and Soane all attached great importance to their designs for chimneypieces.

We hope that The Directory will help perpetuate the unique contribution that these beautifully crafted and elegant compositions can make to the architecture of any room.

A handwritten signature in dark ink, appearing to read "Paul Chesney", is positioned above the printed name. The signature is written in a cursive, slightly slanted style.

PAUL J. CHESNEY

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Introduction to

THE DIRECTORY

The Chesney's Directory presents a unique opportunity to specify a Chimneypiece once again in the traditional manner. By offering a wide range of architectural designs and a wealth of carved detail that can be executed in a selection of authentic materials, The Directory combines the elements that are required to create a truly bespoke fire surround.



ARCHITECTURAL FORM

THE DIRECTORY contains architectural drawings or 'Patterns' for the most elegant and popular *Chimneypiece* designs of the 18th and 19th centuries. The 'anatomy' of each design is clearly labelled so as to enable the specifier to consult the appropriate section of THE DIRECTORY and select the detail for each component and the material from which it is to be carved, veneered, inlaid or otherwise constructed. Once the basic pattern has been chosen, the individual components that will form the *Chimneypiece* can be selected.

CARVED DETAIL

There are a number of elements common to all *Chimneypiece* designs that are embellished with carved or architecturally decorative detail. For example, many patterns specify a central carved frieze tablet of some description. The specifier who selects such a design will find illustrations of numerous different carved tablets from which to choose in the relevant sections of THE DIRECTORY.



As with all the other categories of carved component offered in THE DIRECTORY, each tablet has been copied from a precision mould taken from an original 18th or 19th century *Chimneypiece* that has at some time been part of Chesney's antique stock. This technique guarantees total authenticity of detail as the carver is not being asked to interpret an illustration but rather to exactly replicate the original from a working model. Every carving is entirely hand produced without the use of any copying machinery, and polished and waxed to an antique finish.

VENEERED AND INLAY DETAIL

Whilst many *Chimneypieces* were constructed entirely from Italian white statuary marble, virtually all designs allowed the option of incorporating panels, slips or intricately inlaid patterns of coloured marble in combination with white statuary. The use of coloured marble in this way was generally as an adjunct to carved detail to be found elsewhere in the *Chimneypiece*. THE DIRECTORY illustrates the most popular applications of this device and the materials that can be used to create this striking polychrome effect.

THE MATERIALS

Only the finest materials are used by Chesney's in the carving and construction of their bespoke *Chimneypieces*. In addition to the use of the finest white marble for all architectural mouldings and carved elements, a selection of historically appropriate coloured marbles such as Spanish Brocatella, Siena and Verde Antico are available for incorporation in any design, whether as inlay or in the form of simple coloured panels. Various domestically quarried limestones can also be used as an alternative to marble. These different materials are illustrated





in THE DIRECTORY, but as shade and striation can vary substantially, materials will always need to be inspected and approved.

SELECTION OF COMPONENTS

Each design is accompanied by a list of those components from within the range which can be satisfactorily combined to form a *Chimneypiece* of that particular design.

DRAWING

Finally, when the specification process is complete, a working drawing is prepared for approval.

DIMENSIONS

The size of any *Chimneypiece* will be governed by the particular combination of components that are selected and certain architectural rules. Exact dimensions should always be confirmed with Chesney's, however it is possible to follow the simple formulae set out below as a means of establishing approximate overall dimensions of each design.

1. Mantel shelf length.

This is calculated by adding together the various widths of the components that comprise each frieze and adding a further measurement to take account of the additional width created by the overhang of the mantel shelf. It should be noted that where the frieze panels are not of a fixed size, these should be taken to be approximately the same size as the centre tablet they accompany, subject to an increase or decrease of 15% depending on the overall size sought.



2. Overall height.

This is calculated by adding the height of the jamb panel (and where appropriate, the corner blocks) to a further measurement that takes account of the plinth blocks,

mouldings and mantel shelf thickness. Alternatively, where the jamb panel is not of a fixed size, the height of the *Chimneypiece* should be calculated as a percentage of the length of the mantel shelf.

INTERACTIVE PROGRAM

THE DIRECTORY is also available as an interactive program online at <http://www.chesneys.co.uk/directory.asp>. The programme enables the specifier to experiment with the various choices of carved and inlaid component that can be used with each pattern and see these incorporated in a working visual on screen. The programme will also calculate a typical set of overall dimensions for every combination specified.

Our sales team are on-hand to provide you with assistance and guidance should you have any questions. Please call UK +44 (0) 20 7627 1410 – US +1 (0) 646 840 0609.





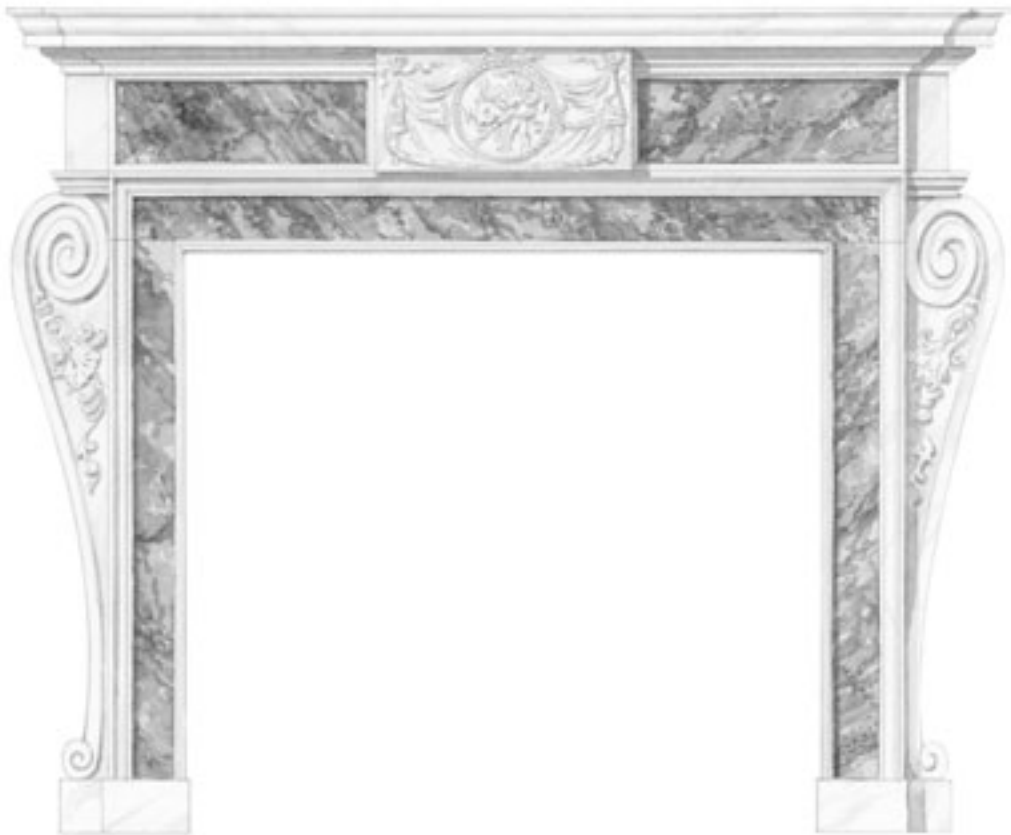
HORSE GUARDS, London

*Former offices of the Commander-in-chief of the British Army,
built by John Vardy from a design by William Kent
1751-1753*

PALLADIAN

1715-1750

Chimneypiece design during the first half of the 18th century underwent a radical transformation as a result of Lord Burlington's grand tour of Italy in 1714. He returned a confirmed Italophile, converted to the architecture of Andrea Palladio which had been inspired by buildings from the early years of the Roman Empire. This style had previously been favoured by Inigo Jones, but had fallen out of favour with the rise of Baroque architecture. Under Lord Burlington's guidance Palladianism became the dominant force in domestic architecture until well into the second half of the century, inspiring the designs of William Kent, Isaac Ware and many others.



Palladian Pattern No.1

Pattern No.1

A Chimneypiece after a design by Sir Henry Cheere (1703-81) that relies for its effect on line and simple mouldings as opposed to a profusion of carved detail. The frieze has a central projecting carved tablet flanked by Siena marble panels. The plain corner blockings are stepped back from the frieze and sit above side projecting consoles that run the length of the jamb. A simpler treatment of this Chimneypiece would incorporate a plain rectangular facing panel in place of the console. The internal facing slips are also in Siena marble and are bordered by white marble mouldings. The corniced mantel shelf breaks back over the jambs. This design of Chimneypiece can also be used with a continuous or running frieze.

Mantel shelf length This is the sum of the widths of the centre tablet and frieze panels (or running frieze) plus a further 16"/0.406m.

Overall height This is the length of the jamb panel plus a further 17-20"/0.431-0.508m depending on whether more or less height is required. Where the jamb panel is not of a fixed size, the overall height of the Chimneypiece should be calculated to be between 70% and 80% of the mantel shelf length.

Design options

Centre Tablets and	13, 24, 25, 39, 40, 60, 94
Frieze Panels or	11, 19, 81, 93
Running Frieze	31

Jamb Panels	61, 77 or plain
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Pattern *No.2*

A design for a typical corbelled Chimneypiece with an inverted breakfront mantel shelf resting at the head of the jambs on simply moulded projecting corbels. These sit above jamb panels which are carved in the illustration, but were often left plain. The central frieze tablet projects forward with the mantel shelf breaking over it and is flanked to either side by carved frieze panels. An alternative treatment of this Chimneypiece would be to replace the carved frieze panels with plain panels of coloured marble and use matching coloured marble for the inside facing slips.

Mantel shelf length This is the sum of the widths of the centre tablet and frieze panels (or running frieze) and corbels plus a further 12½"/0.318m.

Overall height The various jamb panels for this design are not of a fixed size. The overall height of the Chimneypiece will be between 70% and 80% of the mantel shelf length.

Design options

Centre Tablets and Frieze Panels or Running Frieze	13, 24, 25, 39, 40, 60 11, 19, 81 31
Jamb Panels	16, 32, 59 or plain
Corbels	35, 36



Palladian Pattern No.2

Centre Tablets (*width x height*)



BR13 *Vesta, The Goddess of Fire*
20" x 9¹/₄" / 0.510 x 0.235m



BR24 *Wolves*
18" x 9" / 0.457 x 0.229m



BR25 *Spaniel*
18" x 8¹/₂" / 0.457 x 0.215m



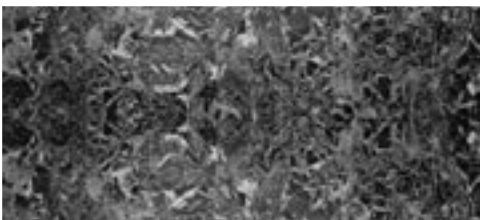
BR39 *Bacchic Scene*
22" x 11" / 0.560 x 0.280m



BR40 *Celebration of Marriage*
19³/₄" x 9³/₄" / 0.502 x 0.248m



BR60 *"The Conversation" by William Collins*
21" x 10" / 0.534 x 0.255m

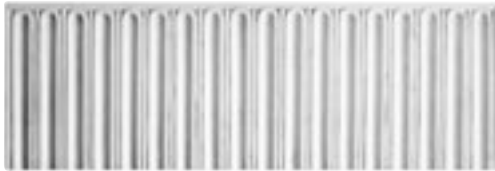


BR94 *Coloured Inset Panel (Verdi Antico)*
To order

Frieze Panels (*width x height*)



BR11 *Floral Swag* 18" x 8"/0.457 x 0.203m



BR19 *Flute and Dart* To order



BR81 *Coloured Marble Panell with Border* To order



BR93 *Stiff Leaf Acanthus* 18¹/₄" x 6¹/₂"/0.464 x 0.165m

Running Frieze (*width x height*)



BR31 *Foliate and Sphinx* 56" x 9¹/₂"/1.422 x 0.242m

Corbels (*height x width*)



BR35 *Volute Ogee Corbel*
11" x 5"/0.280 x 0.127m



BR36 *Acanthus Ogee Corbel*
22" x 5"/0.560 x 0.127m

Jambs *(height x width)*

BR16 Ribbon Tied Flower Drop Height to order x 5"/0.127m



BR32 Term 46 1/2" x 10"/1.180 x 0.255m



BR59 Foliate Height to order x 5"/0.127m



BR61 Obelisk (Inlaid or Plain) 41 3/4" x 5"/1.060 x 0.127m



BR77 Side Projecting Console 45 3/4" x 7"/1.163 x 0.178m



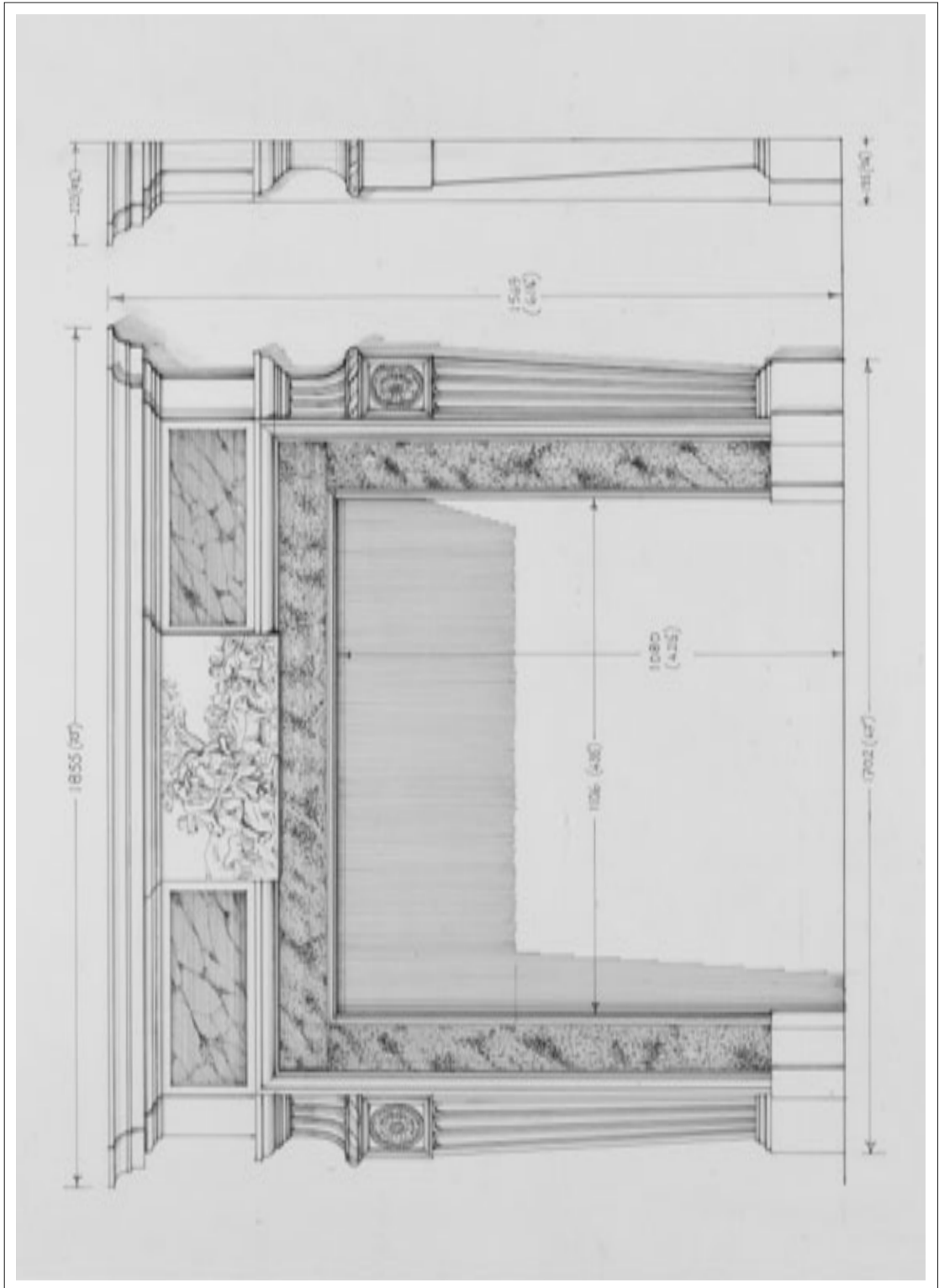


Plate I (see page 110 for details)

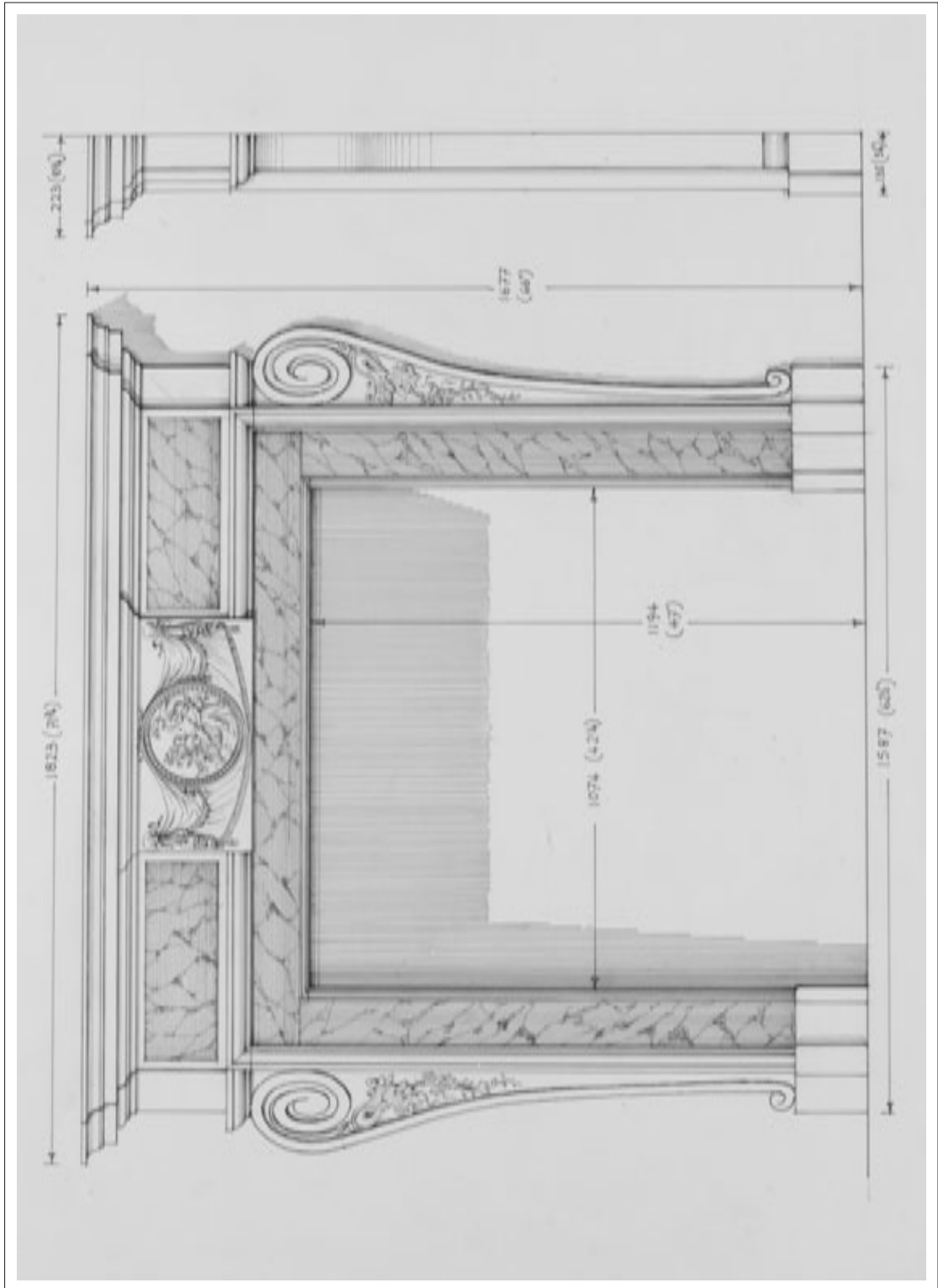


Plate II (see page 110 for details)

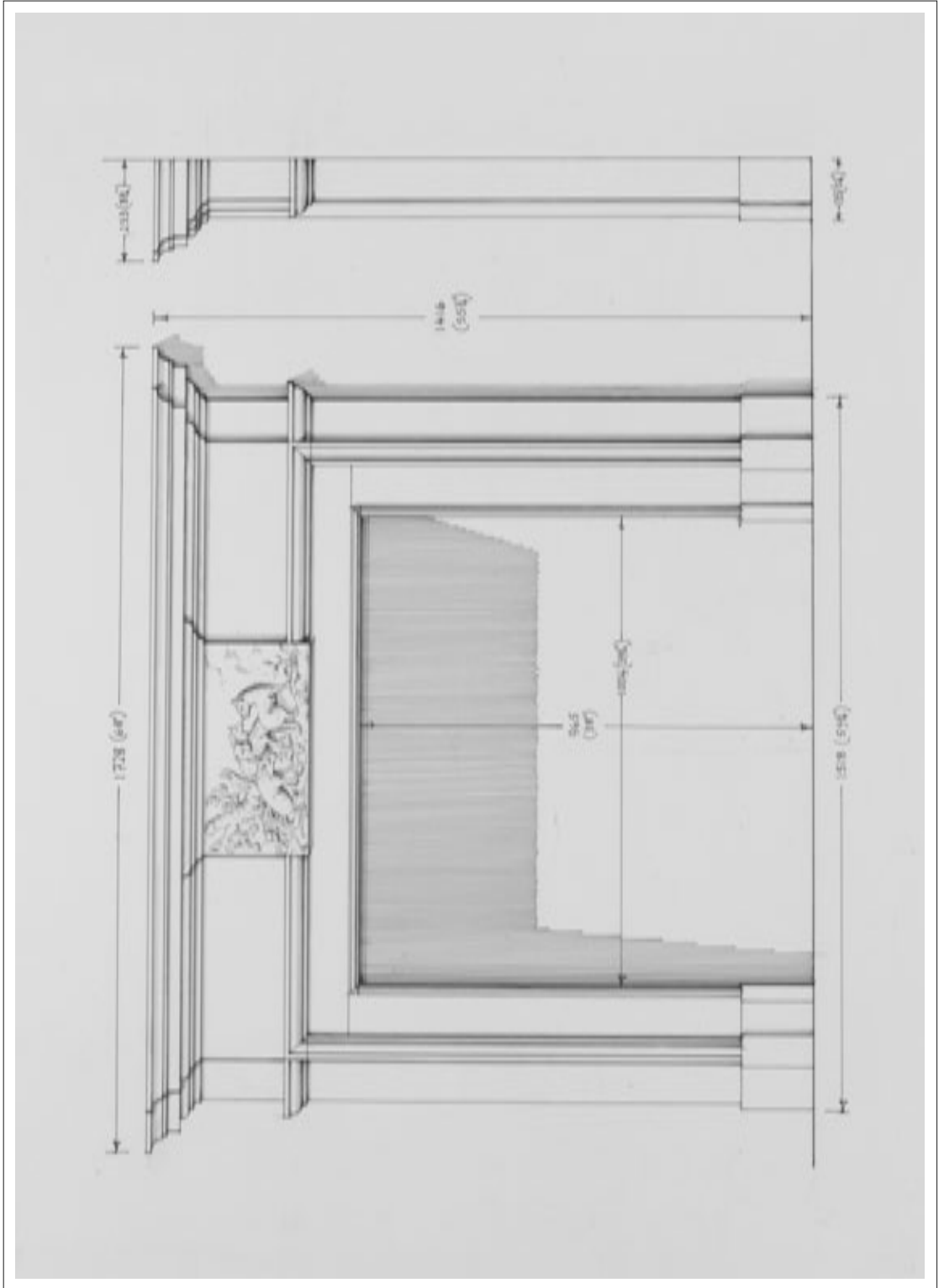


Plate III (see page 110 for details)

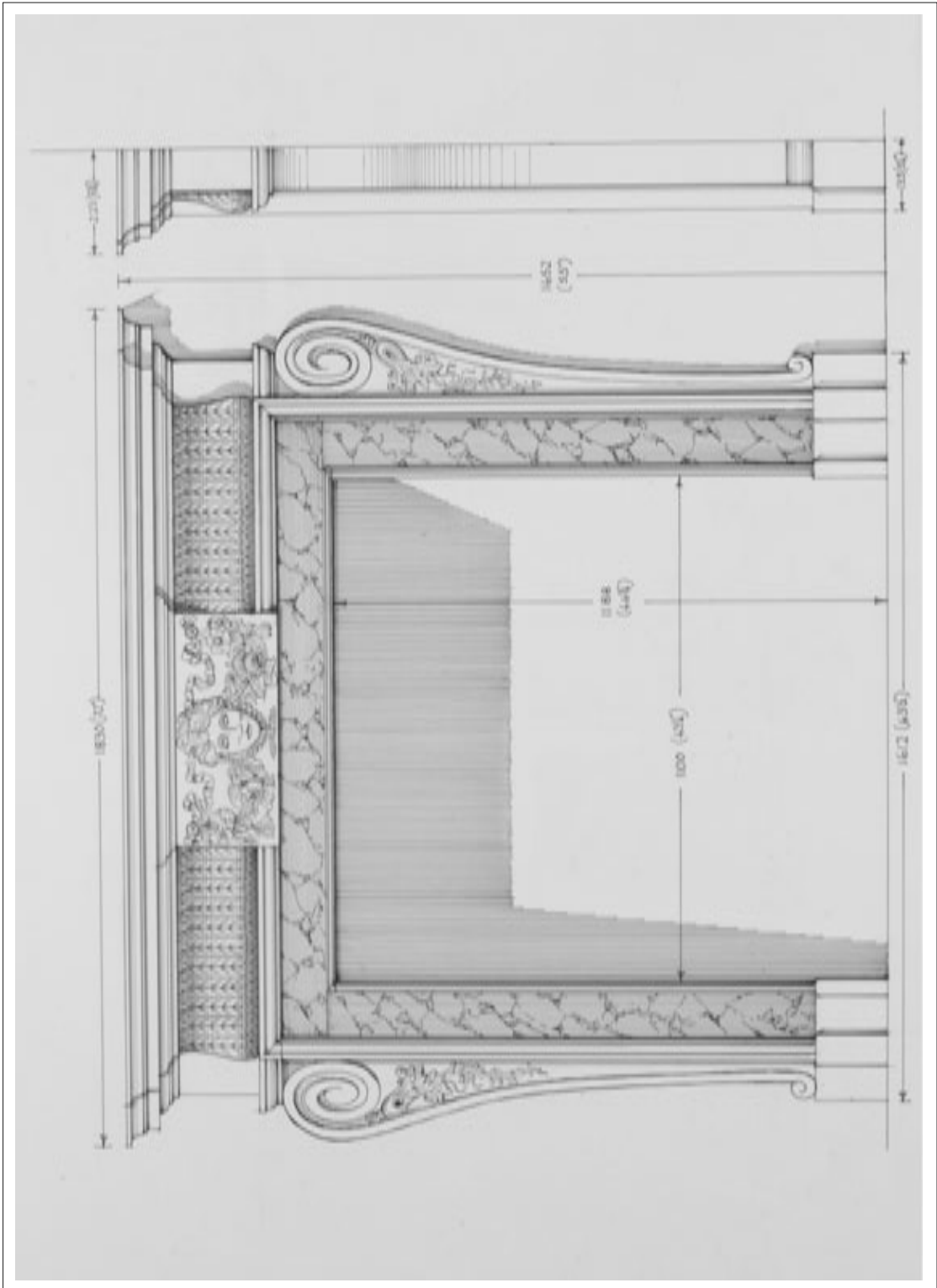


Plate IV (see page 110 for details)

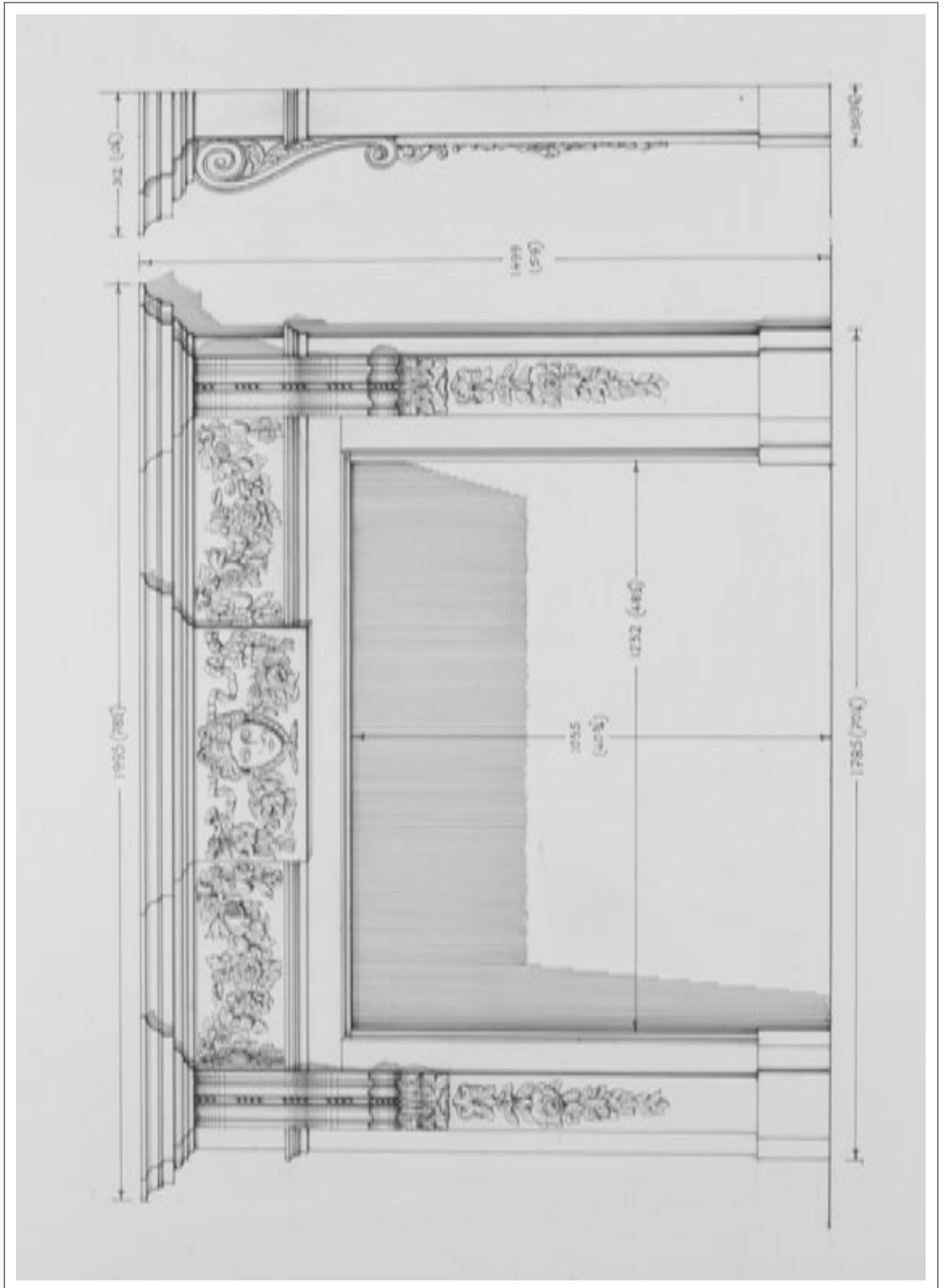


Plate V (see page 110 for details)

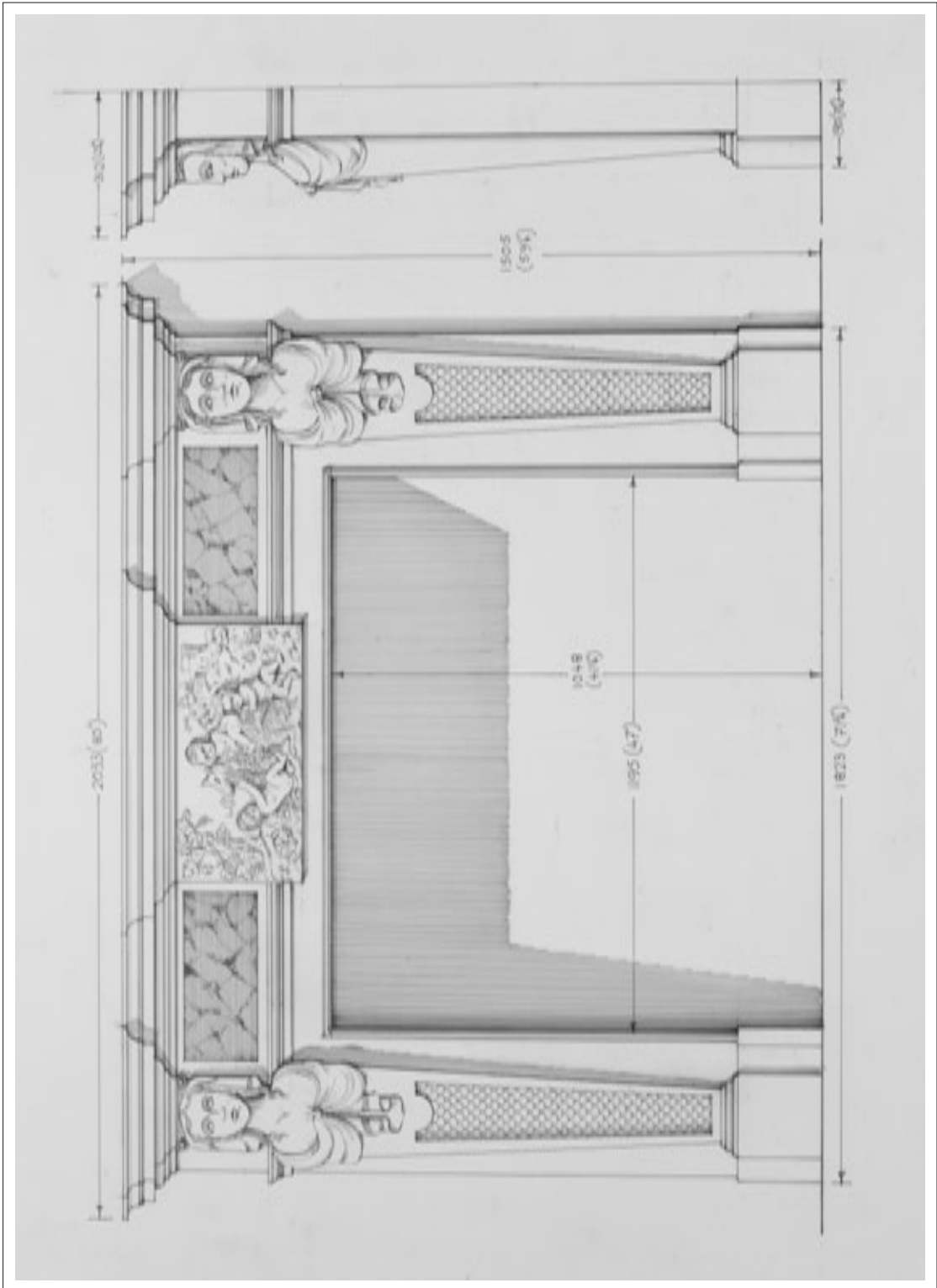
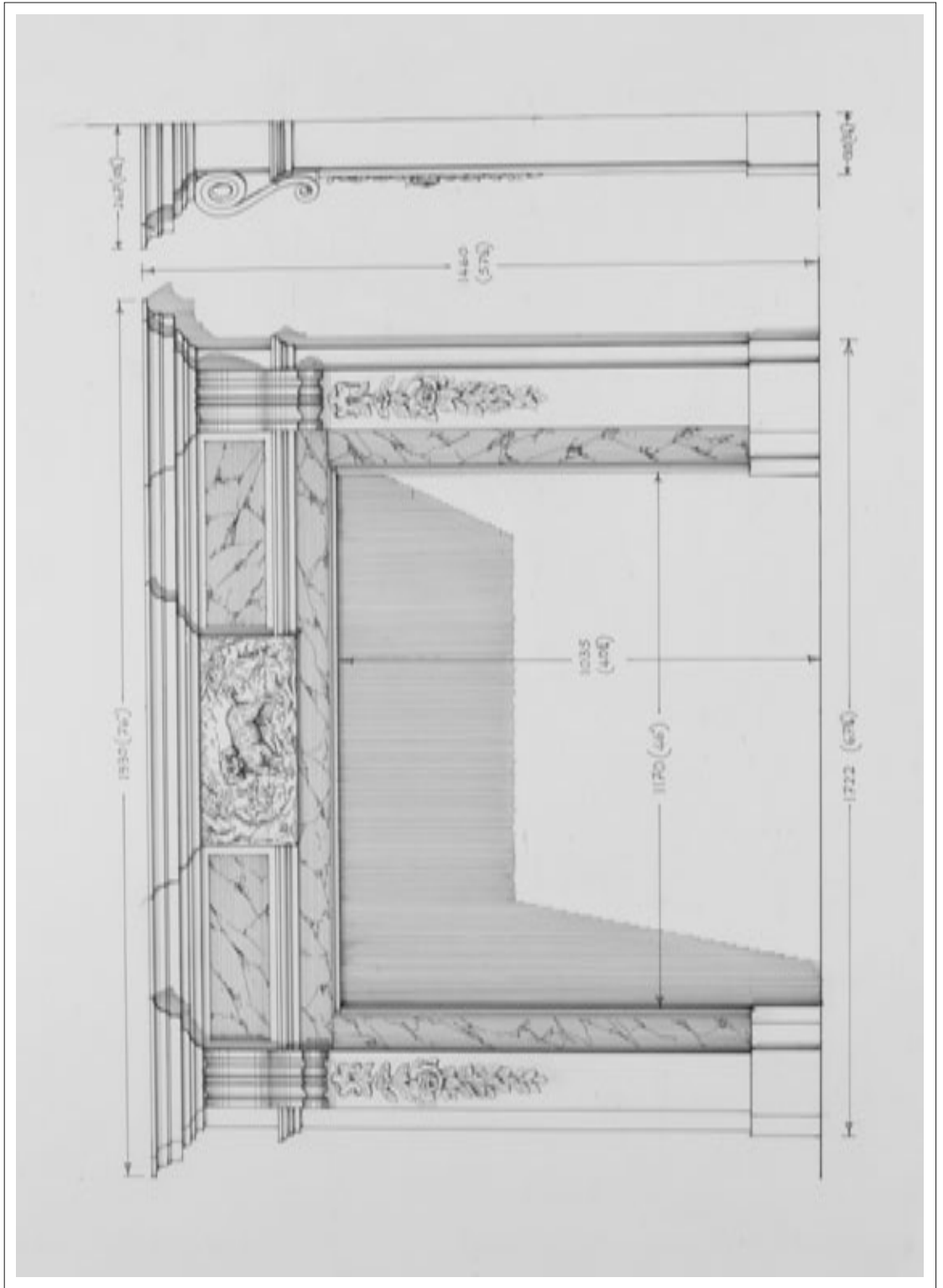


Plate VI (see page 110 for details)

Plate VII (see page 110 for details)



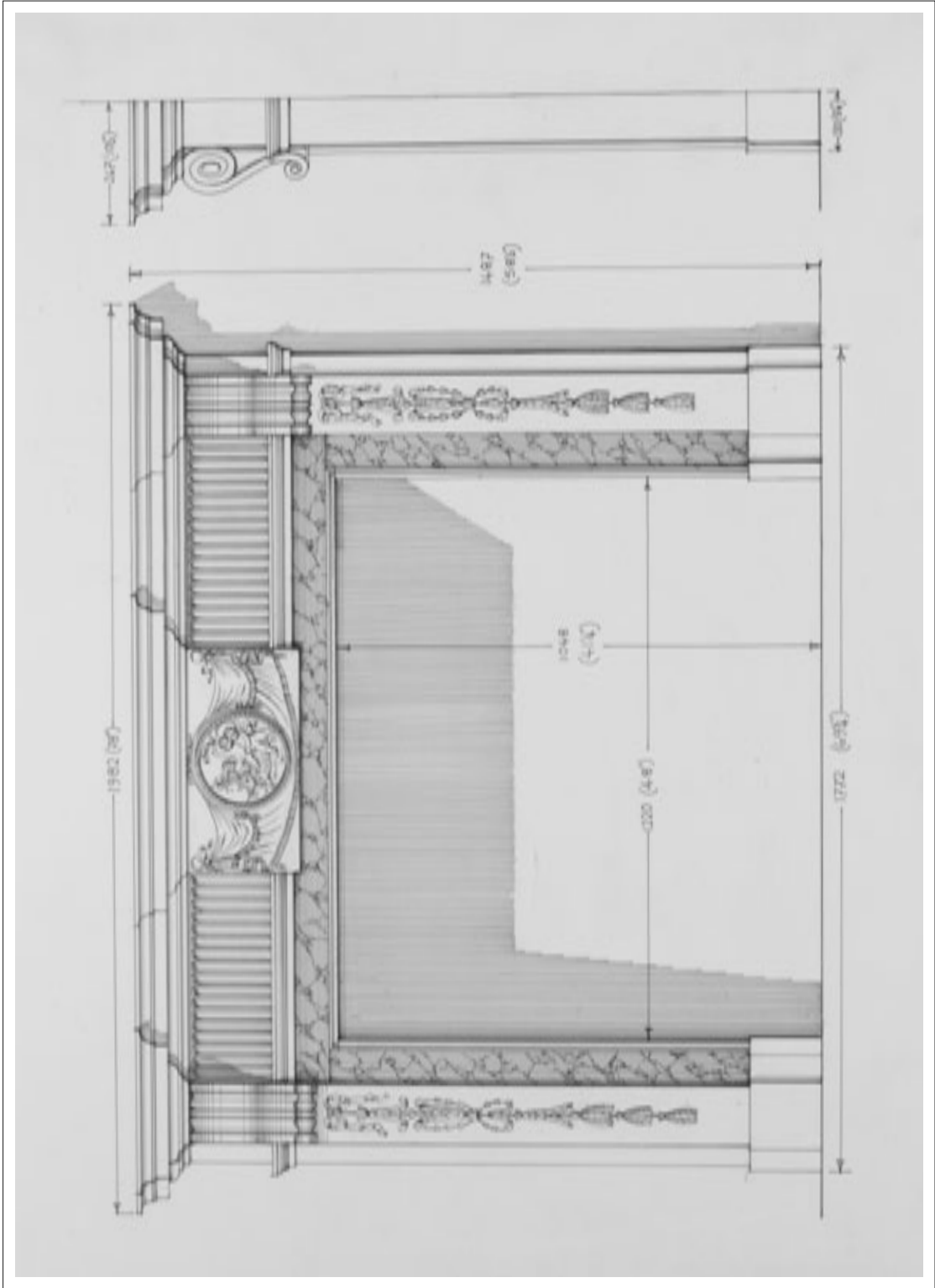


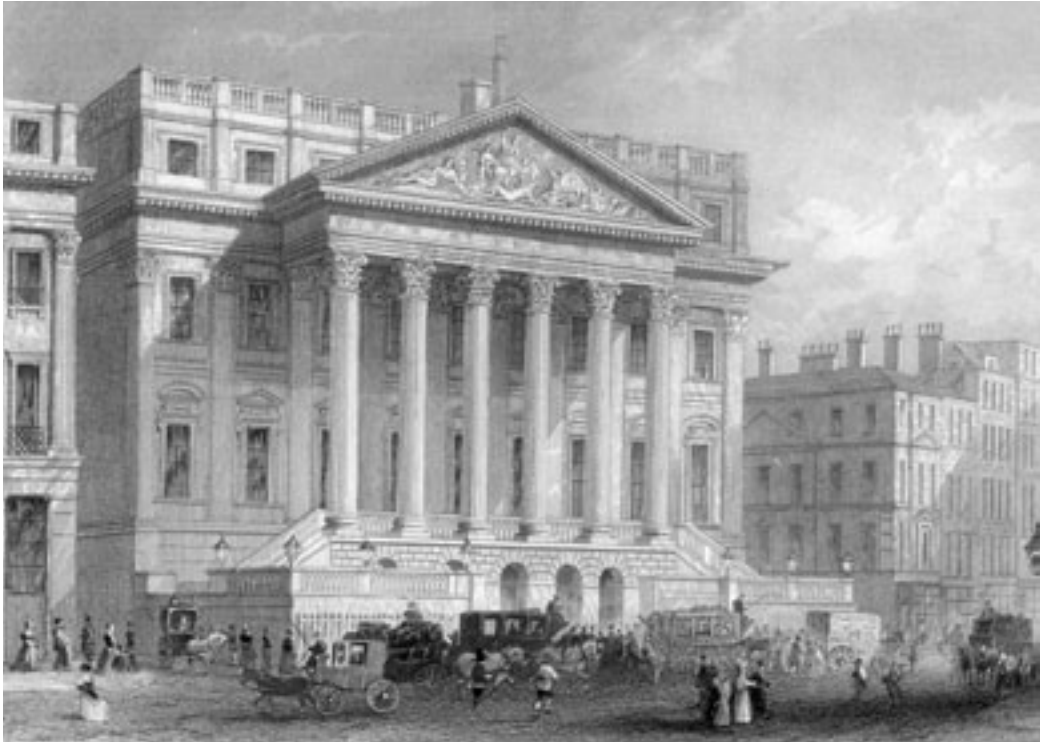
Plate VIII (see page 110 for details)

NOTES

CHESNEY'S

For more information regarding this section of The Directory,
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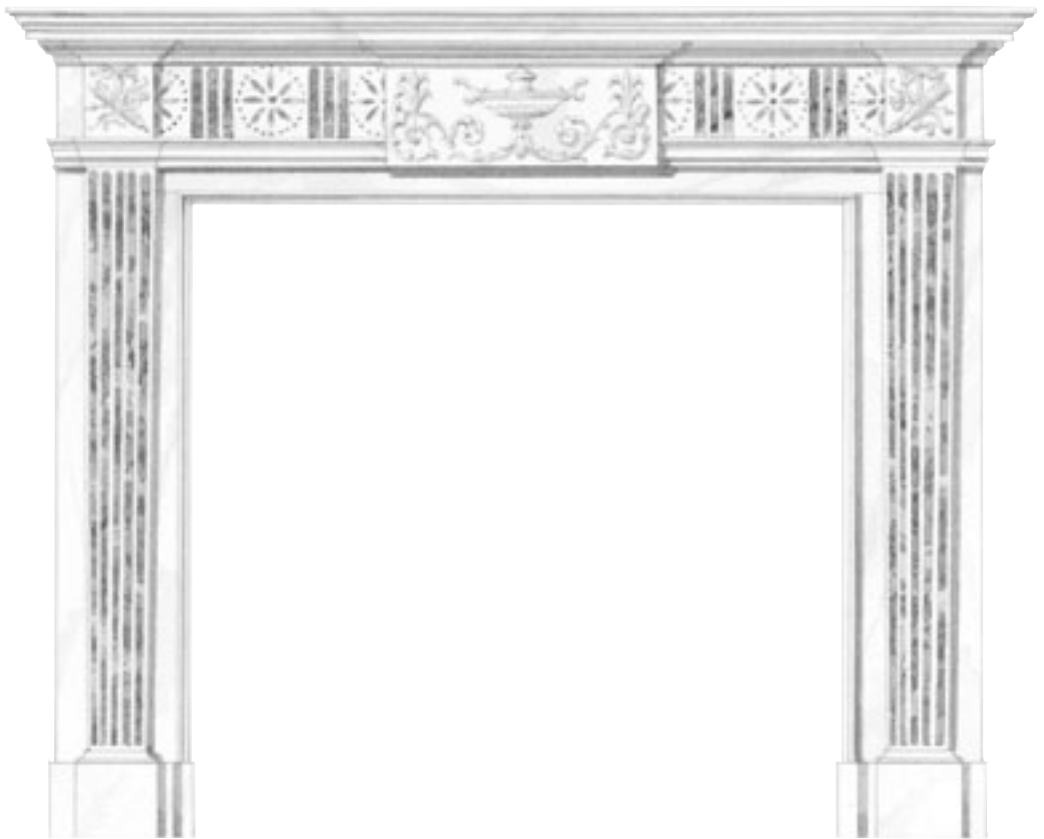
MANSION HOUSE, London

As the official residence of the Lord Mayor of London, Mansion House has a suitably fitting neo-classical design, complete with a Corinthian style portico and elaborate exterior plasterwork. Designed by the architect George Dance in 1753, it took a total of thirteen years to build, whereupon the first Lord Mayor, Sir Crispin Gascoigne took up residence.

NEO-CLASSICAL

1750-1840

Chimneypiece design was revolutionised by Robert Adam (1728-1792) during the latter half of the 18th century. In place of the strict architectural grammar of the Palladians, he substituted a new and elegant repertoire based on a wide variety of classical sources ranging from Antiquity to the Cinquecento. Chimneypieces acquired a lighter and more restrained appearance, testing the carver's art to the limit with a requirement for the finest bas relief detail. Patterns of delicately inlaid coloured marble became a popular device, providing a striking contrast to the carved elements and body of the Chimneypiece which were always worked from the finest white statuary marble.



Neo-Classical Pattern No.3

Pattern No. 3

A design of Chimneypiece much favoured by Robert Adam and James Wyatt. The frieze has a projecting carved central tablet flanked by panels which were either carved, fluted or as in this example, inlaid with a coloured marble. The pilaster jambs are also inlaid with coloured marble and terminate beneath the bedmould which runs the full length of the frieze and divides the jambs from the carved corner blockings.

The facing slips which flank the jamb panels would either be fabricated in white or coloured marble, but the inground moulding bordering these would invariably be in white marble. The jambs rest on plain stepped plinth blocks, which can be reduced as a means of altering the overall height of the Chimneypiece. The Chimneypiece has a moulded corniced mantel shelf, the lower tier of which breaks over the central tablet and jambs.

Mantel shelf length This is the sum of the widths of the centre tablet and frieze panels and the corner blocks plus a further 11"/0.280m.

Overall height This is the sum of the length of the jamb panel plus the height of the corner blocks plus a further 11"/0.280m.

Design options

Centre Tablets and Frieze Panels	9, 10, 12, 14, 37, 38, 64 19, 20, 56, 73, 74, 75, 99
Jamb Panels	17, 18, 21, 22, 26, 57, 66, 76
Corner Blockings	1, 2, 3, 4, 5, 6, 29, 55

Pattern *No. 4*

A popular design which in the illustration uses a continuous or “running” frieze in place of the more usual projecting central tablet and flanking frieze panels. In this example, the running frieze displays finely carved urns interspersed with anthemion carvings. The tapering jamb panels are decorated with stop flutes and terminate beneath carved ionic capital mouldings which are seen below the bedmould. The Chimneypiece has a moulded corniced mantel shelf which breaks over the jambs.

Mantel shelf length This is the sum of the widths of the running frieze or centre tablet and frieze panels and the corner blocks plus a further 11"/0.280m.

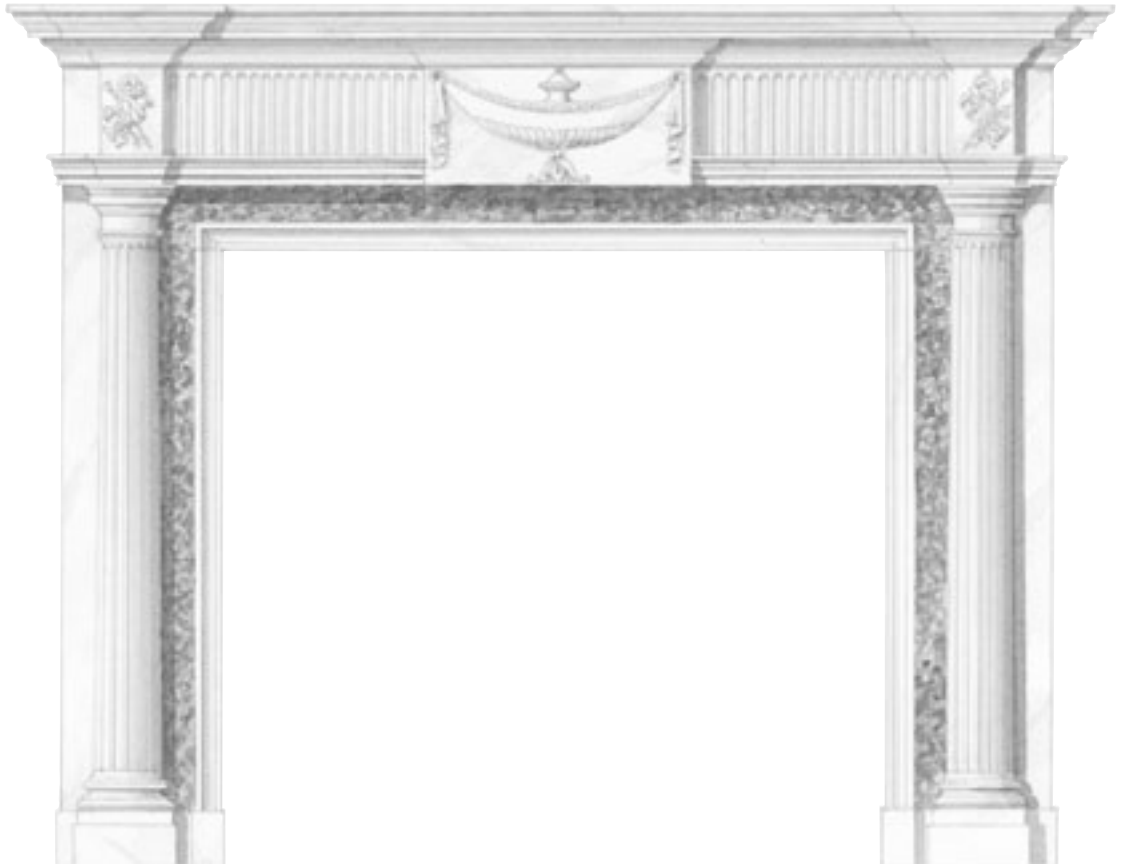
Overall height This is the sum of the height of the jamb panel plus the height of the capital moulding and the height of the corner block plus a further 9"/0.229m.

Design options

Running Frieze	30, (only with corner blocks 47, 48 and 55), 34, 79
Jamb Panels	17, 18, 21, 22, 26, 57, 66, 76
Capital Mouldings	28, 63
Corner Blockings	1, 2, 3, 4, 5, 6, 29, 47, 48, 55



Neo-Classical Pattern No.4



Neo-Classical Pattern No.5

Pattern No. 5

A handsome example of a Chimneypiece featuring three-quarter engaged columns to the jambs. In the illustration the columns are shown in fluted white marble but often these were left plain or sometimes inlaid with coloured marble. The columns sit on plinth blocks and terminate in doric capitals beneath carved corner blockings. The carved central frieze tablet projects forward and is flanked by stop fluted frieze panels. The facing slip framing the aperture to the Chimneypiece is in Spanish Brocatella marble, which provides a striking contrast to the remainder of the Chimneypiece.

Mantel shelf length This is the sum of the widths of the centre tablet, frieze panels and corner blocks plus a further 12"/0.305m.

Overall height This is the sum of the height of the column plus the height of the capital mouldings and the height of the corner blocks plus a further 6"/0.152m.

Design options

Centre Tablets and Frieze Panels	9, 10, 12, 14, 37, 38, 64, 95 19, 20, 56, 73, 74, 75
Columns/Jambs	33, 67, 68, 69
Capital Mouldings	27, 80
Corner Blockings	1, 2, 3, 4, 5, 6, 29, 55

Centre Tablets (*width x height*)



BR9 *Fruit Filled Tazza*
22" x 8¹/₂" / 0.560 x 0.216m



BR10 *Tazza with Recumbent Sphinxes*
18¹/₂" x 8" / 0.470 x 0.203m



BR12 *Foliate Lidded Tazza*
19¹/₄" x 8¹/₂" / 0.490 x 0.216m



BR14 *Flaming Altar*
19¹/₂" x 9" / 0.495 x 0.229m



BR37 *Marine*
19¹/₂" x 10" / 0.495 x 0.254m



BR38 *Terrestrial Globe (Navigation)*
21" x 10¹/₂" / 0.534 x 0.267m

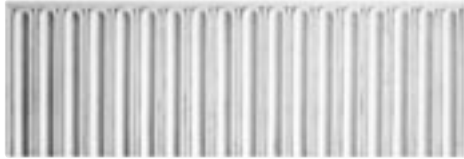


BR64 *Draped Tazza*
18" x 8" / 0.457 x 0.203m



BR95 *Eagle Drinking*
18" x 8¹/₂" / 0.457 x 0.216m

Frieze Panels *(width x height)*



BR19 *Flute and Dart To order*



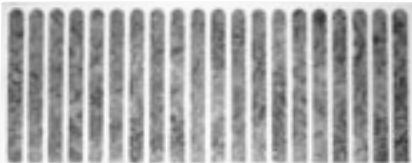
BR20 *Flute To order*



BR56 *Arabesque 16" x 6³/₄" / 0.406 x 0.172m*



BR73 *Inlaid Greek Key To order*



BR74 *Inlaid Fluted To order*



BR75 *Inlaid Rosette and Flute To order*

Capital Mouldings

(width x height)



BR27 *Ionic Column Moulding
7¹/₂" x 2³/₄" / 0.190 x 0.070m*



BR28 *Fluted Pilaster Moulding
6" x 4" / 0.127 x 0.101m*



BR63 *Ionic Pilaster Moulding
7¹/₂" x 3" / 0.190 x 0.076m*



BR80 *Doric Column Moulding
6¹/₄" x 2¹/₄" / 0.159 x 0.057m*

Jambs *(width x height)*

BR17 *Neo-Classical Low Relief* 39³/₄" x 5" / 1.010 x 0.127m



BR18 *Ribbon Tied Flower Drop* 41" x 5" / 1.041 x 0.127m



BR21 *Fluted* 41" x 5" / 1.041 x 0.127m



BR22 *Flute and Dart* 41" x 5" / 1.041 x 0.127m



BR26 *Flute and Reed* 41" x 5" / 1.041 x 0.127m



BR33 *Ram's Head Ogee Jamb* 44" x 7" / 1.117 x 0.178m



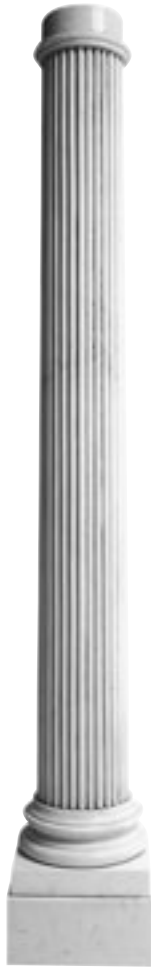
BR57 *Neo-Classical Low Relief* 37" x 6"/0.940 x 0.152m



BR66 *Neo-Classical Low Relief* 41" x 6"/1.041 x 0.152m



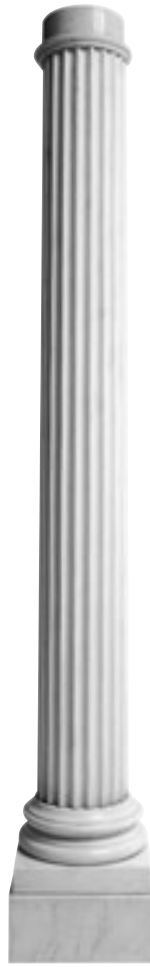
BR67 *Reeded Three Quarter Column* 46 1/4" x 5"/1.175 x 0.127m



BR68 *Plain Three Quarter Column* 46 1/4" x 5"/1.175 x 0.127m



BR69 *Fluted Three Quarter Column* 46 1/4" x 5"/1.175 x 0.127m



BR76 *Inlaid Fluted Pilaster* Height to order x 5"/0.127m



Corner Blockings *(width x height)*



BR1 *Flower Head*
5" x 6"/0.127
x 0.152m



BR2 *Cupid's Bow
and Quiver* 5" x
6"/0.127 x 0.152m



BR4 *Ewer*
5" x 6¹/₄"/0.127
x 0.159m



BR29 *Neptune's
Trident* 5" x
6"/0.127 x 0.152m



BR5 *Oval Patera*
5" x 6"/0.127
x 0.152m



BR6 *Circular Patera*
5" x 6"/0.127
x 0.152m



BR55 *Sunflower*
5" x 6"/0.127
x 0.152m



BR3 *Lidded Urn*
5" x 7¹/₂"/0.127
x 0.190m



BR47 *The Senses*
– Smell 5¹/₂" x
9"/0.140 x 0.229m



BR48 *The Senses*
– Hearing 5¹/₂" x
9"/0.140 x 0.229m

Running Friezes *(width x height)*



BR30 *"Aurora" after Guido Reni 60" x 9¹/₄" / 1.530 x 0.235m*



BR34 *Neo-Classical Low Relief 54¹/₂" x 6³/₄" / 1.385 x 0.172m*



BR79 *Flute and Rosette 51¹/₂" x 6" / 1.308 x 0.152m*

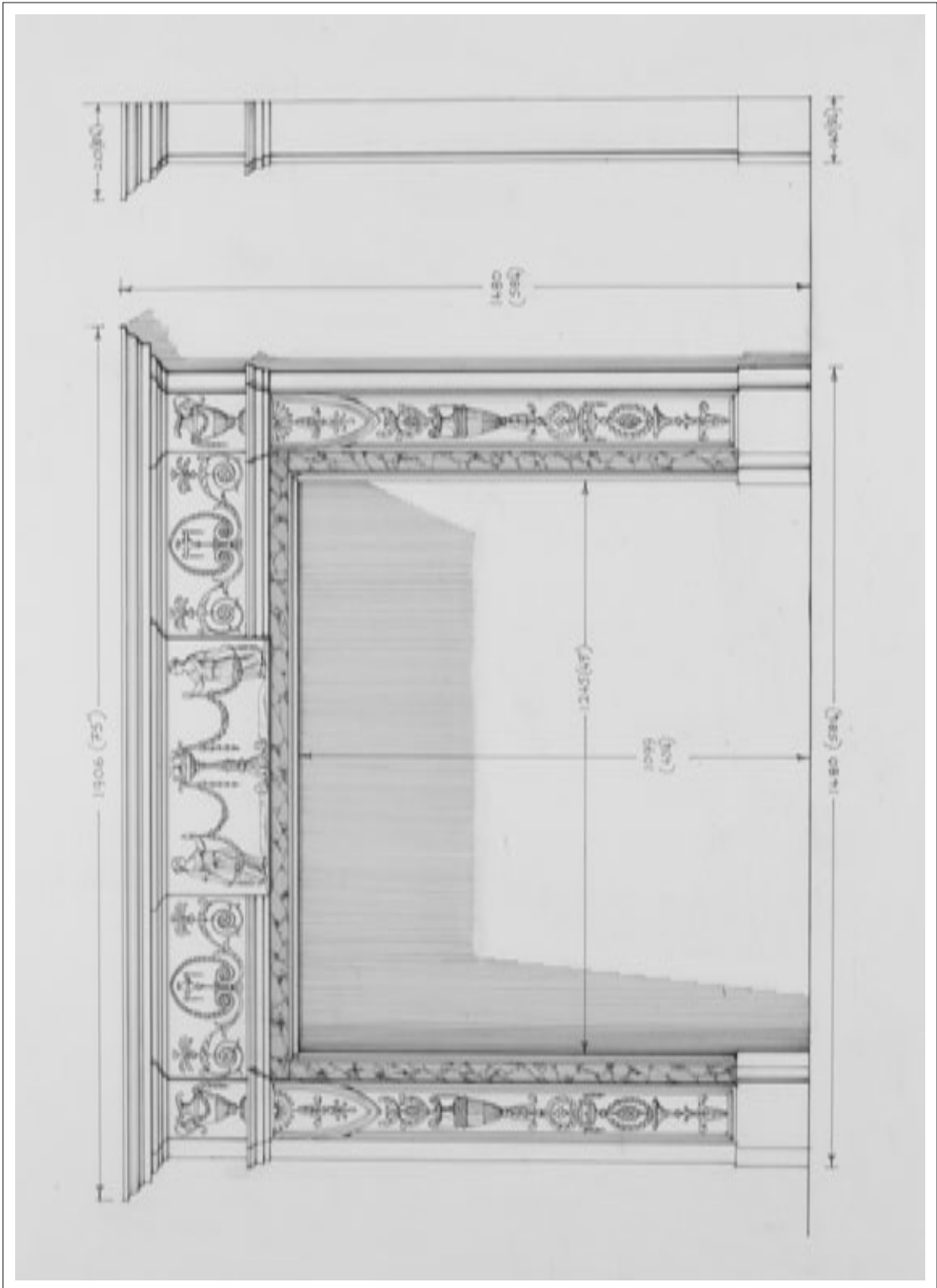


Plate IX (see page 110 for details)

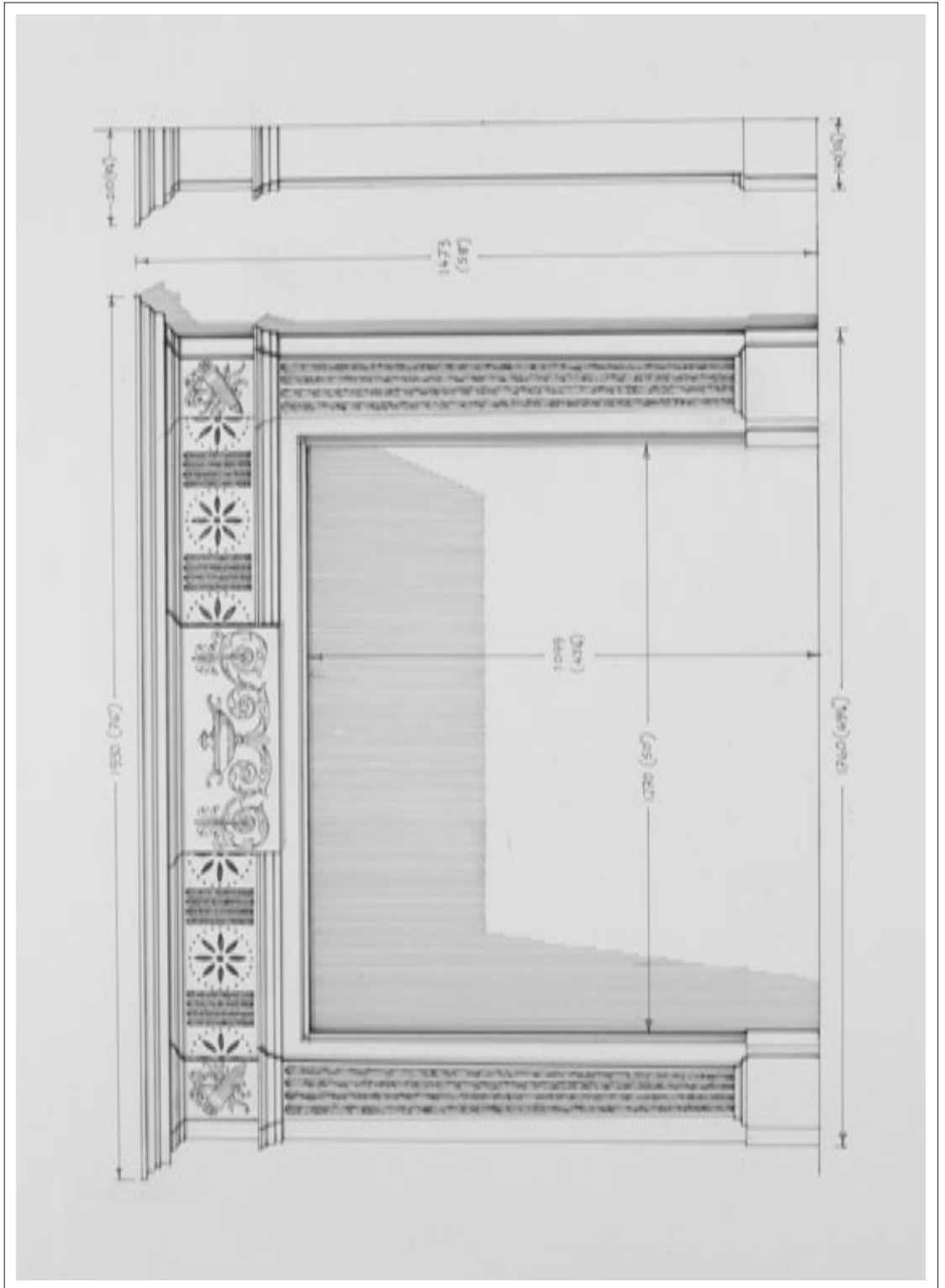


Plate X (see page 110 for details)

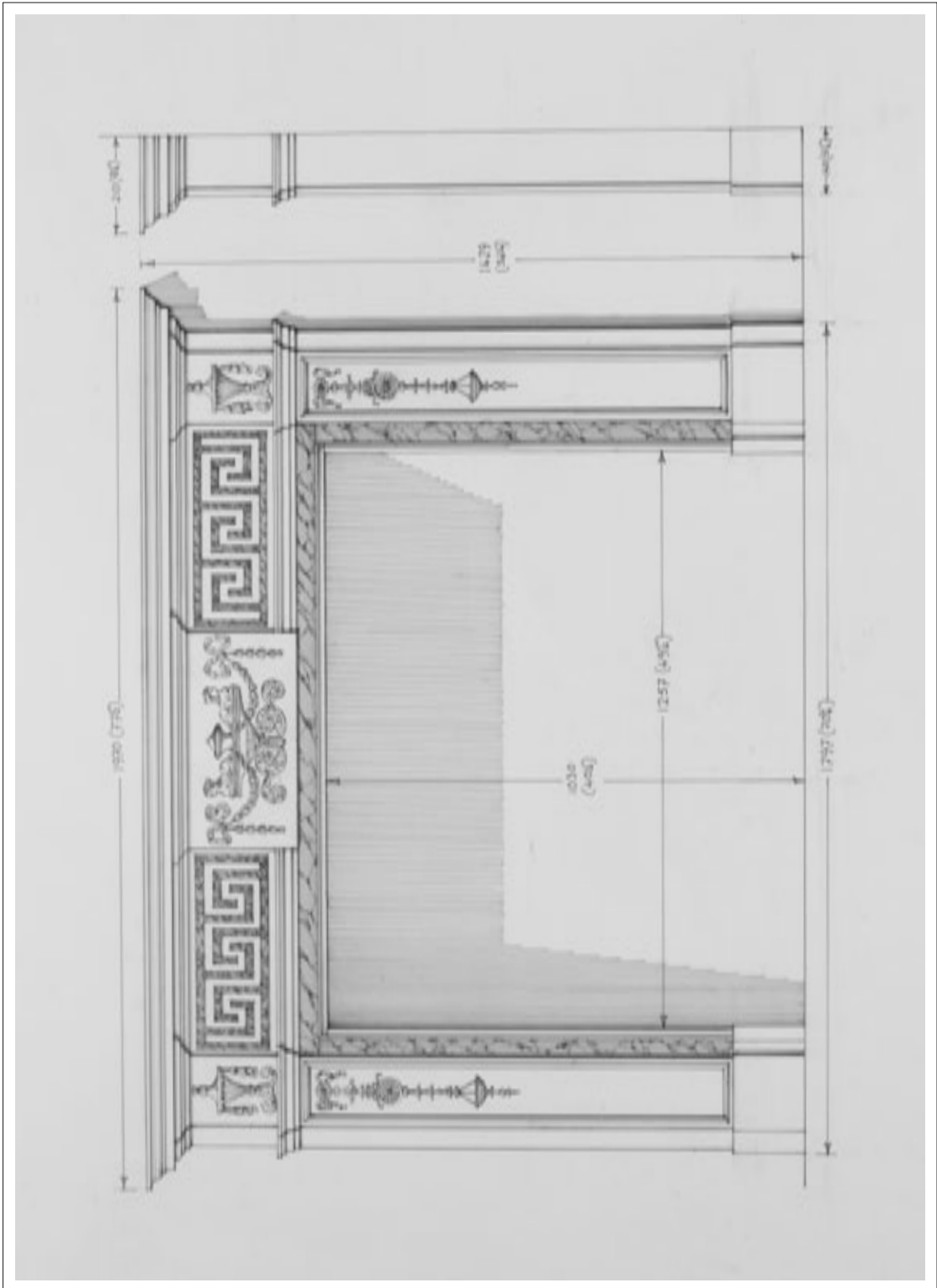


Plate XI (see page 111 for details)

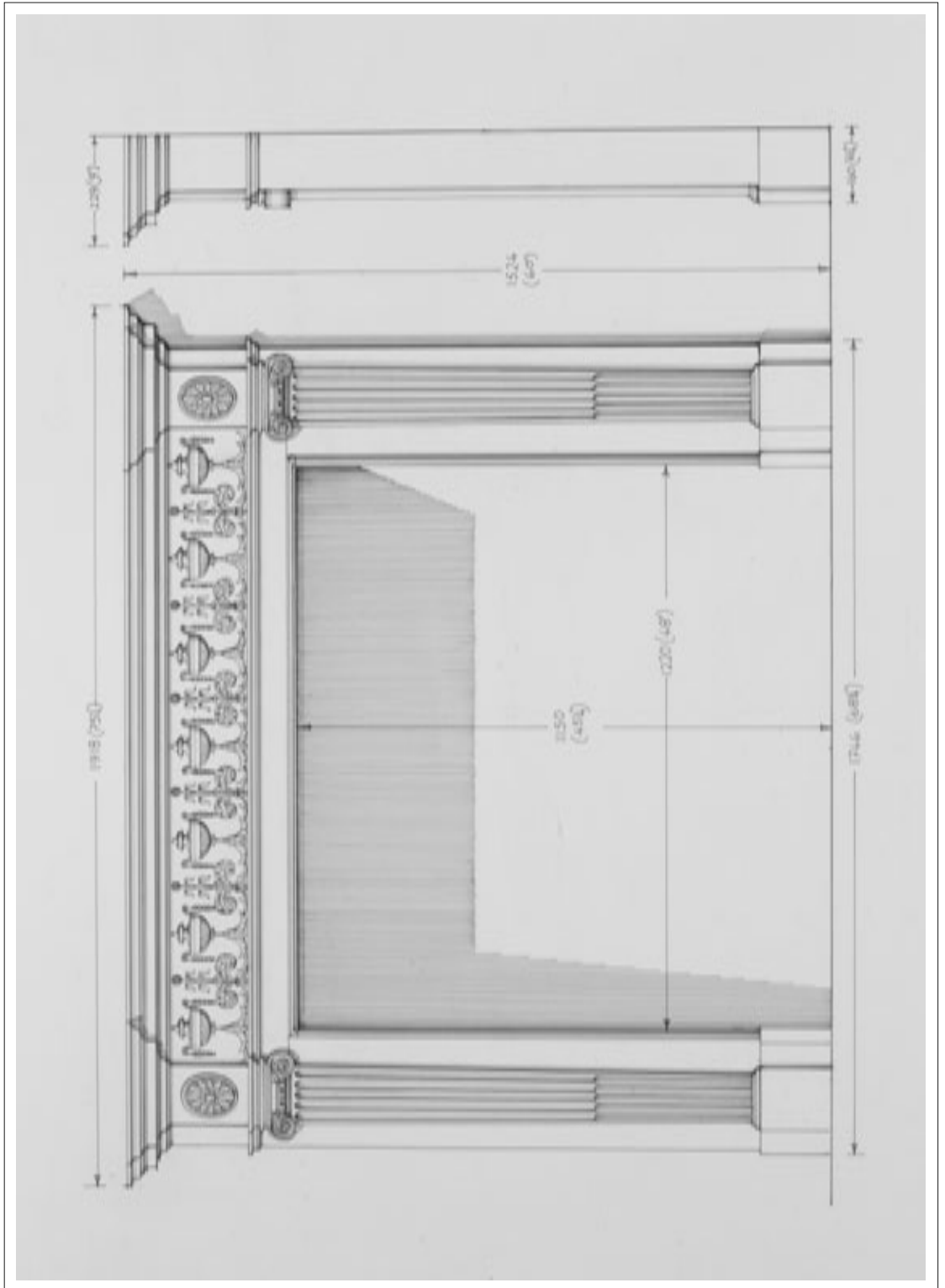


Plate XII (see page 111 for details)

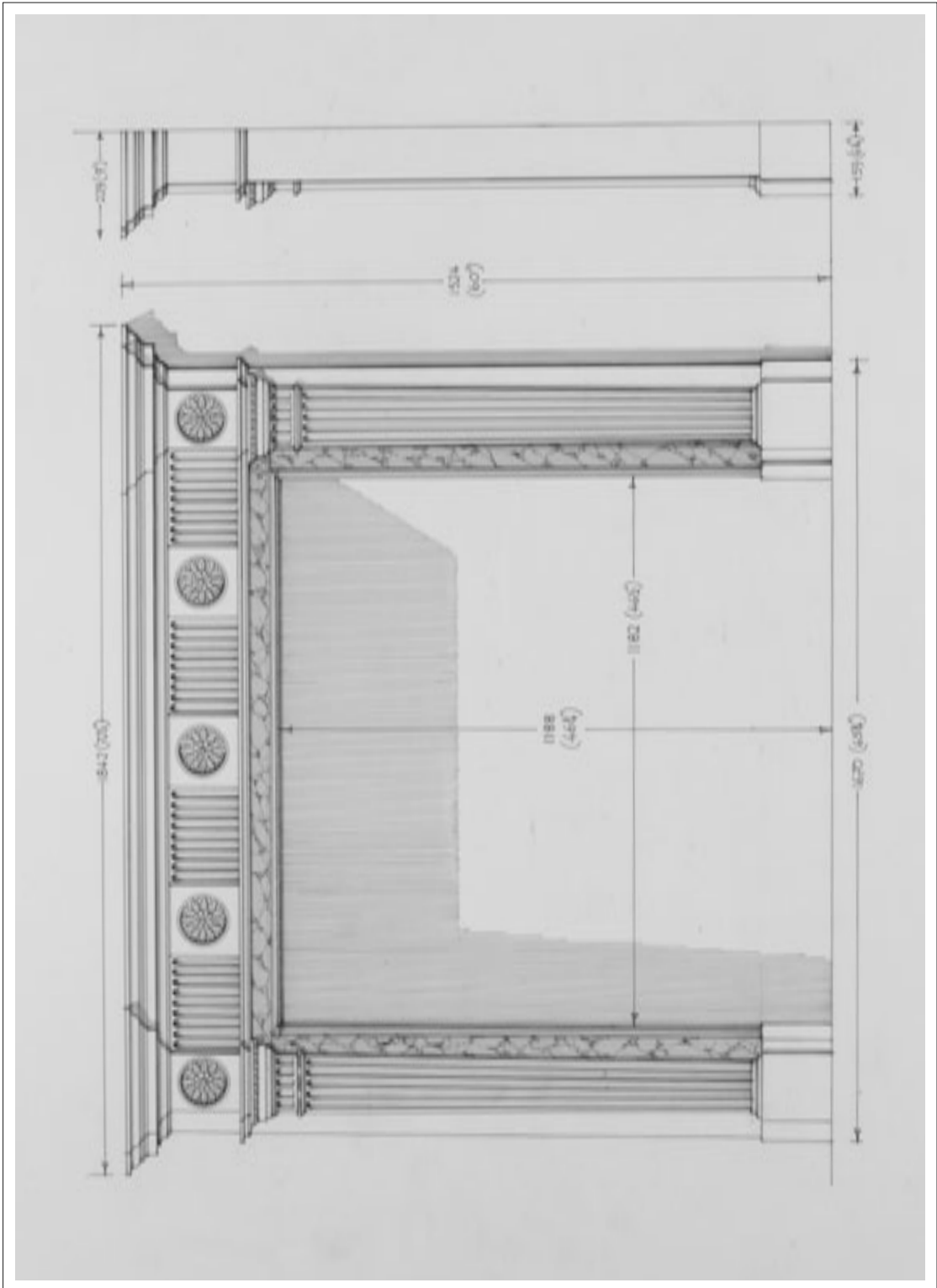


Plate XIII (see page 111 for details)

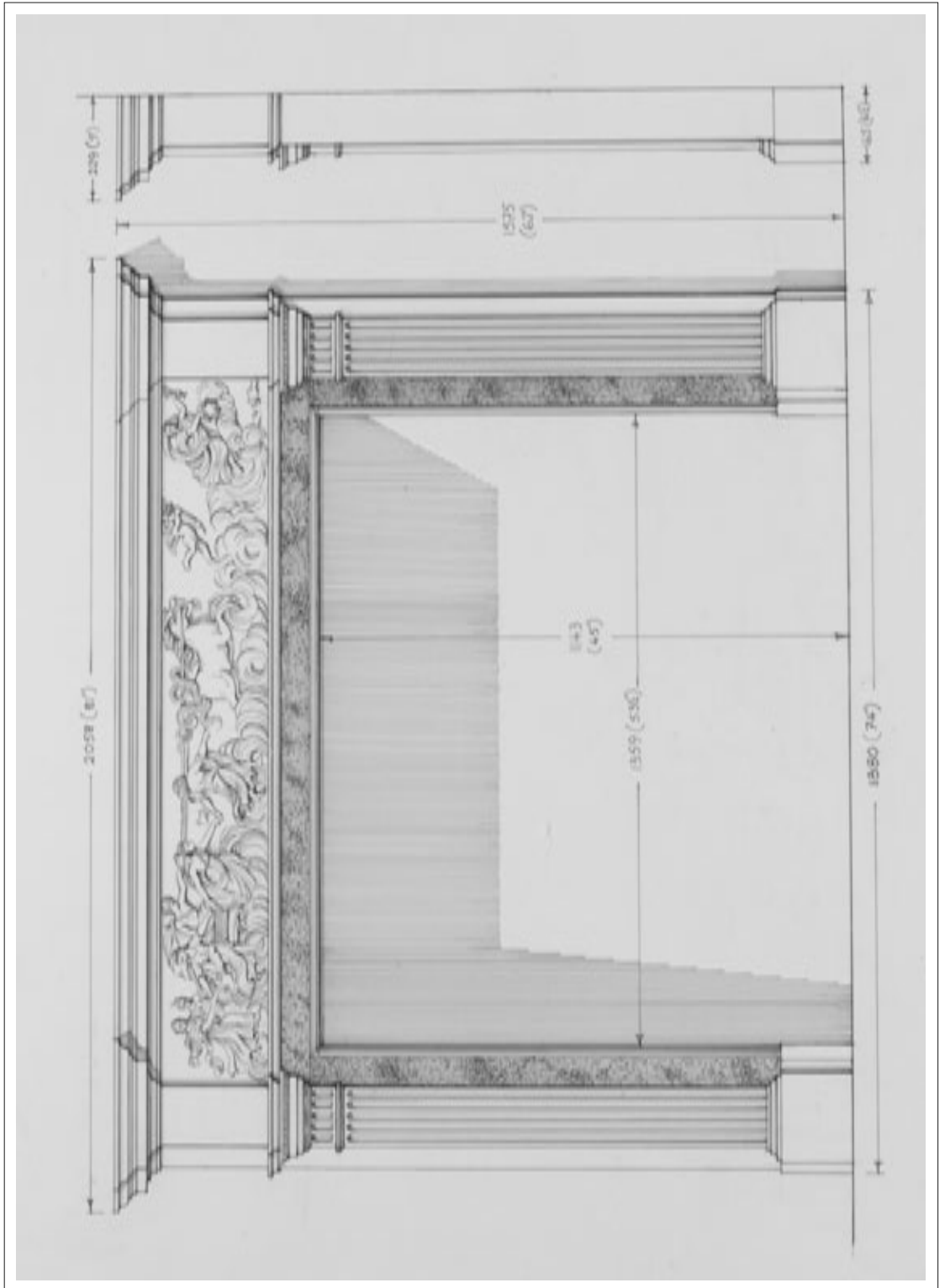


Plate XIV (see page 111 for details)

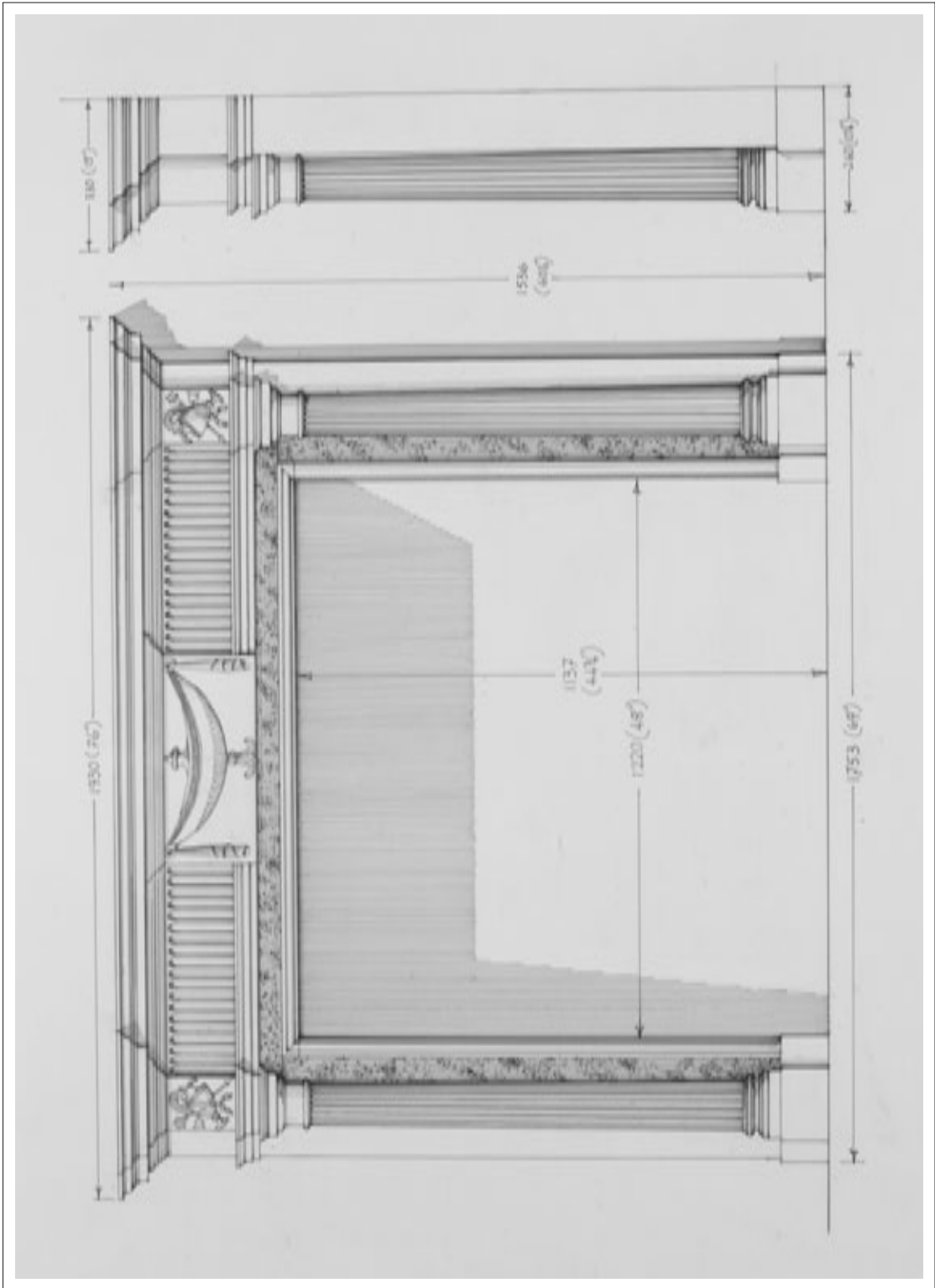


Plate XV (see page 111 for details)

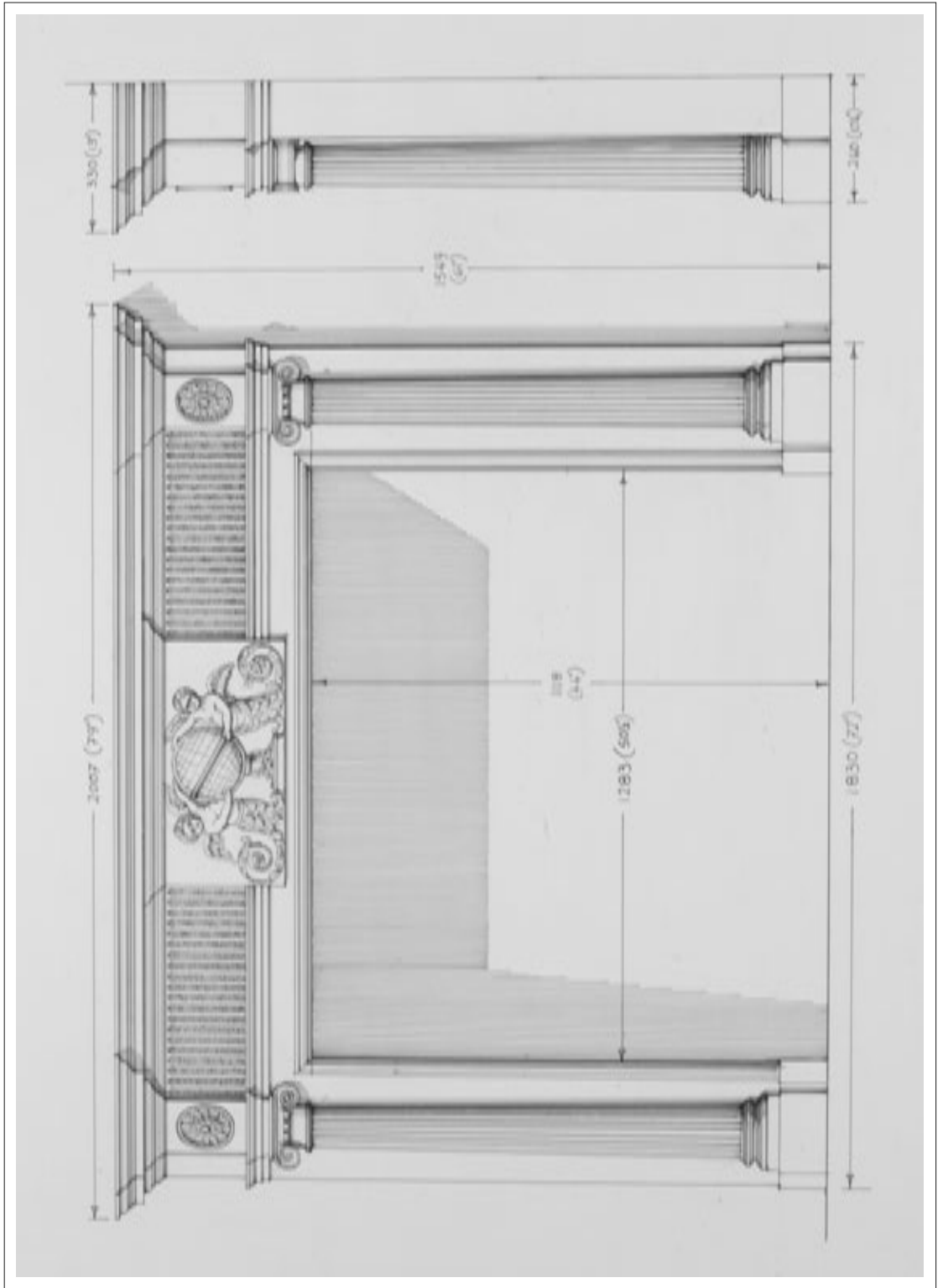


Plate XVI (see page 111 for details)

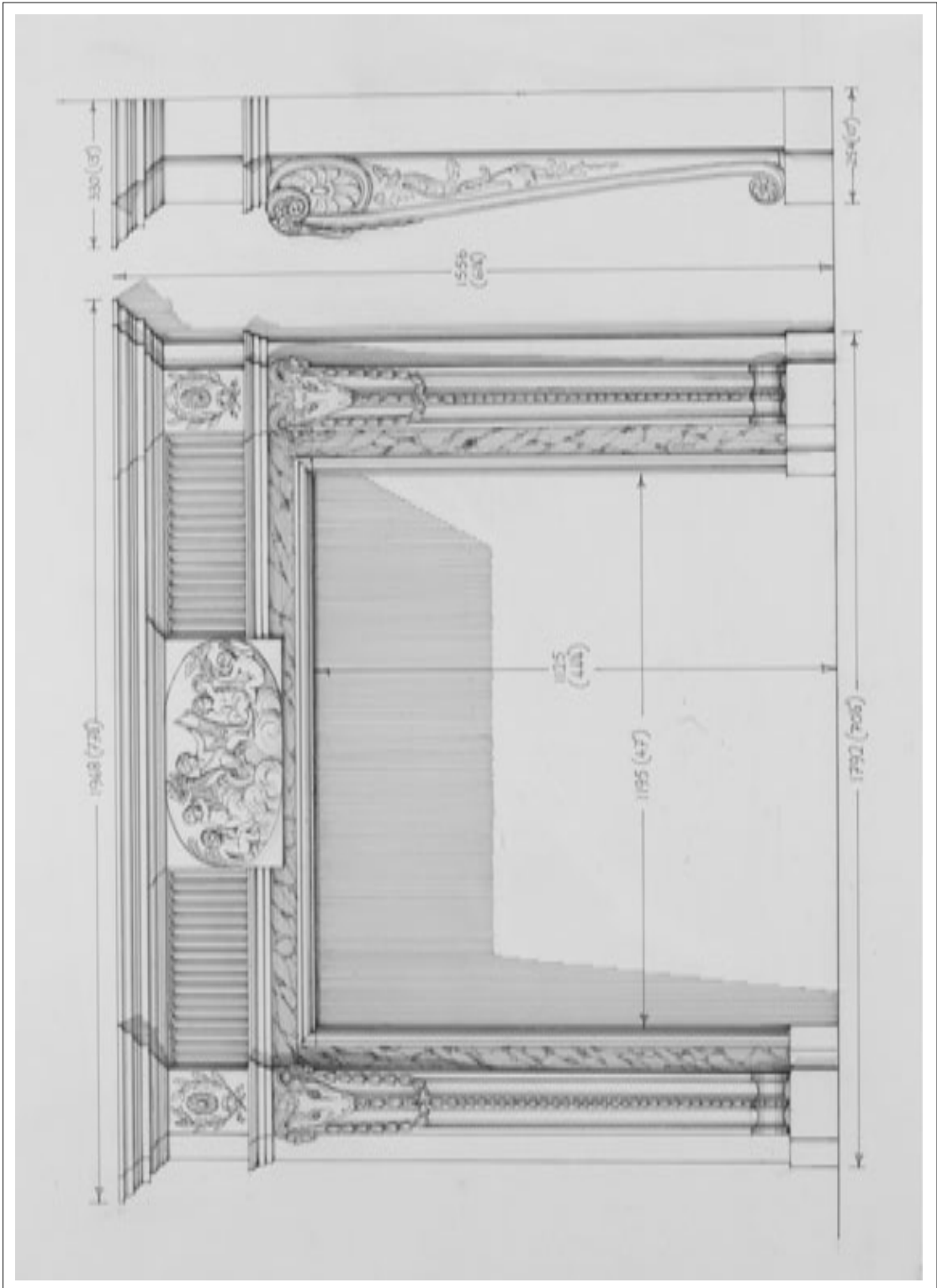


Plate XVII (see page 111 for details)

NOTES

CHESNEY'S

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CUMBERLAND TERRACE, London

*Designed by John Nash and built by William Mountford Nurse
for the by then Prince of Wales (later George IV)
1812-1827*

REGENCY

1810-1830

Towards the end of the 18th century there emerged a reaction against Robert Adam's somewhat frivolous and superficial interpretation of the classical forms. Architects such as Henry Holland adopted a more austere approach to their interpretation of the classical influences and Chimneypieces of the Regency period reflected this change, becoming more restrained in their appearance and simpler in their construction.

The overall proportion of the Chimneypiece also altered as court fashion dictated that the "dandies" should be able to see themselves in mirrors placed over the Chimneypieces. The height of the Chimneypiece became lower as the corniced mantel shelf seen in all 18th century designs was replaced by a simpler rectilinear shelf. The aperture height seen in the Regency Chimneypiece was also lower than its predecessor reflecting the technical advances in grate and flue design of the period.



Regency Pattern No.6

Pattern No. 6

An early 19th century Chimneypiece after a design by the Prince Regent's favourite architect, John Nash (1752-1835). The Chimneypiece has fielded panelled jambs upon plain plinth blocks terminating in carved blockings which in this illustration are flanked by carved ogee brackets. For a simpler appearance, the brackets can be omitted from the design so that the corner blockings sit alone at the head of the panelled jambs. The frieze has a central projecting carved tablet which is flanked by Verde Antico frieze panels. This design also lends itself to the incorporation of coloured marble within the fielded jamb panels.

Mantel shelf length This is the sum of the widths of the centre tablet and frieze panels (or running frieze) and the width of the jamb panels plus a further 8"/0.230m.

Overall height This is the sum of the height of the jamb panel plus the height of the corner block and a further 9"/0.229m. Where the jamb panel is not of a fixed size, the overall height of the Chimneypiece will be between 65% and 70% of the overall mantel shelf length of the Chimneypiece.

Design options

Centre Tablets and Frieze Panels or Running Frieze	41, 42, 43, 44, 45, 65 15, 19, 20, 74, 81 71, 79, 86
Jamb Panels	58, 70, 78, 85, 87, 88, 89
Corner Blockings	49, 50 (a pair), 51, 52 (a pair), 62, 72, 90, 91, 92

Pattern No.7

A widespread and popular design from the Regency period. In this example, the Chimneypiece has reeded frieze panels and delicately carved recessed jamb panels, the former flanking a projecting carved central tablet and the latter terminating in corner blockings carved with paterae.

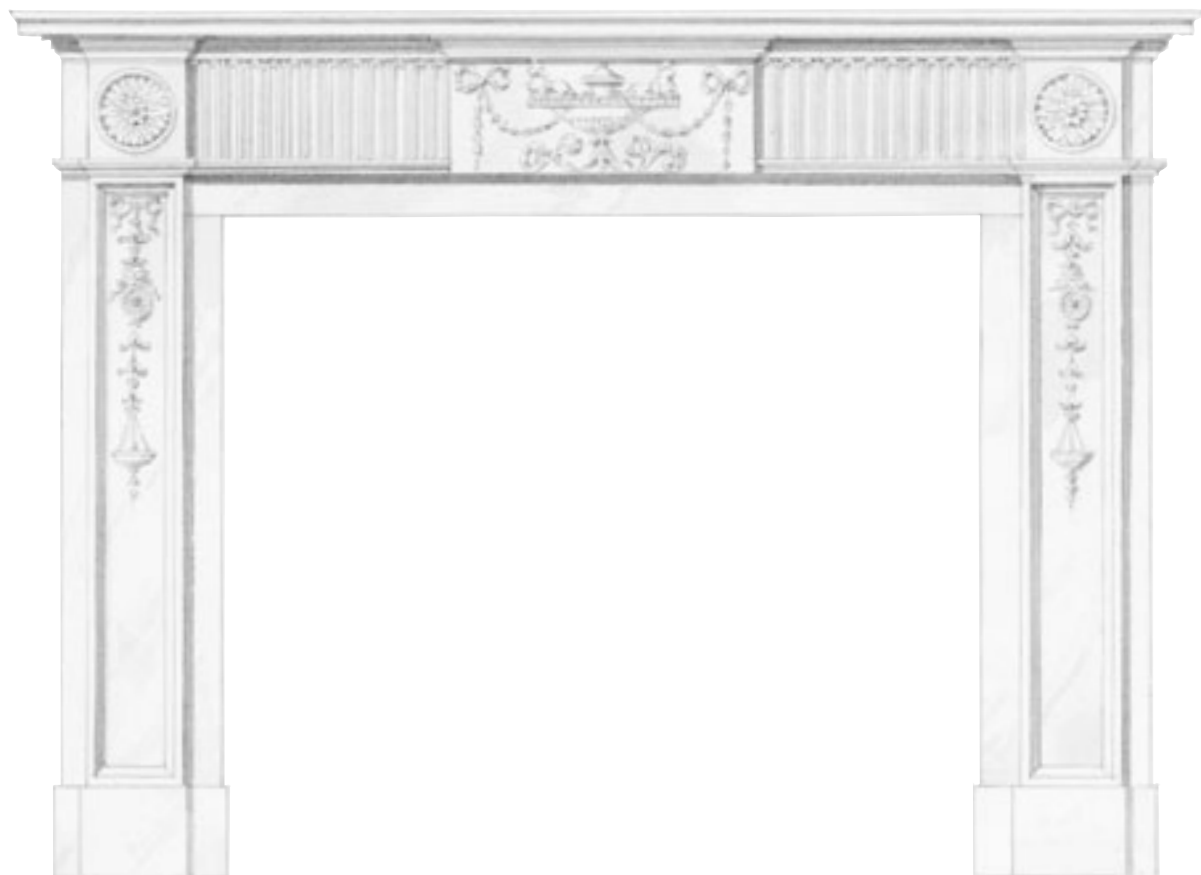
The jambs sit on simple plinth blocks and are flanked by plain facing slips. The mantel shelf is of simple form and is lifted off the frieze by a bedmoulding. This design of Chimneypiece can also lend itself to the use of inlaid coloured marble in the frieze and jamb panels.

Mantel shelf length This is the sum of the widths of the centre tablet, frieze panels and corner blocks plus a further 10"/0.254m.

Overall height This is the sum of the height of the jamb panels plus the height of the corner block plus a further 9"/0.229m.

Design options

Centre Tablets and Frieze Panels	41, 42, 43, 44, 45, 65, 83 15, 20, 74
Jamb Panels	18, 21, 22, 23, 26, 57, 82
Corner Blockings	5, 8, 46, 54, 84



Regency Pattern No.7

Centre Tablets (*width x height*)



BR41 *Fruit Filled Urn*
18¹/₂" x 8" / 0.470 x 0.203m



BR42 *Cupid Restrained by Venus*
15¹/₄" x 8³/₄" / 0.387 x 0.222m



BR43 *Lidded Tazza*
18¹/₄" x 8" / 0.464 x 0.203m



BR44 *Cupid at Rest*
16" x 8¹/₄" / 0.407 x 0.210m



BR45 *Literature*
16¹/₂" x 8" / 0.420 x 0.203m



BR65 *Urn Festooned with Grapes*
18" x 8" / 0.457 x 0.203m



BR83 *Lion*
12" x 6" / 0.306 x 0.152m

Running Friezes *(width x height)*



BR71 *Anthemion* 49" x 6"/1.245 x 0.152m



BR79 *Flute and Rosette* 51½" x 6"/1.308 x 0.152m



BR86 *Anthemion (repeat)* 48" x 6¾"/1.270 x 0.172m

Corner Blockings *(width x height)*



BR5 *Oval Patera*
5" x 6"/0.127
x 0.152m



BR7 *Anthemion*
5" x 6"/0.127
x 0.152m



BR8 *Flower Head*
5" x 5"/0.127
x 0.127m



BR46 *Medusa Mask*
5" x 6"/0.127
x 0.152m

Corner Blockings (width x height) *continued...*



BR49 *Art*
9" x 6¹/₂" / 0.229
x 0.165m



BR50 *Music*
9" x 6¹/₂" / 0.229
x 0.165m



BR51 *The Arts –
Painting* 7¹/₂" x
6³/₄" / 0.190 x 0.171m



BR52 *The Arts –
Literature* 7¹/₂" x
6³/₄" / 0.190 x 0.171m



BR54 *Amusing Lion*
5" x 6" / 0.127
x 0.152m



BR62 *Wheatleaf*
5¹/₂" x 8" / 0.140
x 0.203m



BR72 *Acanthus*
6³/₄" x 5¹/₂" / 0.171
x 0.140m



BR84 *Pipes*
5" x 6" / 0.127
x 0.152m



BR90 *Large Amusing Lion*
7¹/₂" x 6³/₄" / 0.190 x 0.171m



BR91 *Large Medusa Mask*
7¹/₂" x 6³/₄" / 0.190 x 0.171m



BR92 *Large Anthemion*
7¹/₂" x 6³/₄" / 0.190 x 0.171m

Jambs *(width x height)*

BR18 *Ribbon Tied Flower Drop* 41" x 5"/1.041 x 0.127m



BR21 *Fluted* 41" x 5"/1.041 x 0.127m



BR22 *Flute and Dart* 41" x 5"/1.041 x 0.127m



BR23 *Fielded* 39 1/2" x 5 1/2"/1.030 x 0.140m



BR26 *Flute and Reed* 41" x 5"/1.041 x 0.127m

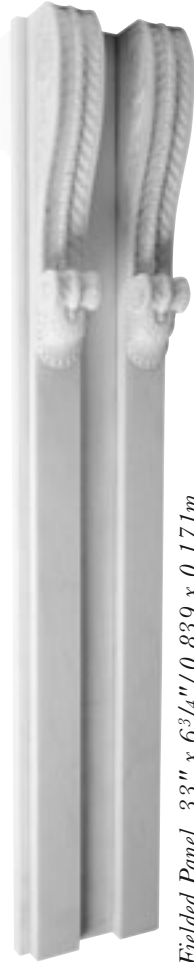


BR57 *Neo-Classical Low Relief* 37" x 6"/0.940 x 0.152m



Jambs (*width x height*) *continued...*

BR58 *Twin Corbelled* Height to order x 8"/0.203m



BR70 *Anthemion Fielded Panel* 33" x 6³/₄" / 0.839 x 0.171m



BR78 *Fielded Pilaster* To order



BR87 *Inlaid Fielded Pilaster* To order



BR88 *Twin Corbelled Inlaid Pilaster* To order



Frieze Panels (*width x height*)

BR82 *Inlaid Fluted* Height to order x 5"/0.127m



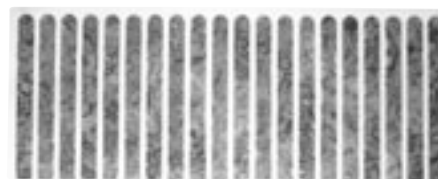
BR85 *Caryatid* 46" x 7 1/2" / 1.173 x 0.190m



BR89 "John Nash" *Pilaster* 49" x 10 1/2" / 1.245 x 0.267m



BR20 *Flute* To order



BR74 *Inlaid Fluted* To order



BR15 *Anthemion*
14 1/4" x 5 3/4" / 0.362 x 0.146m

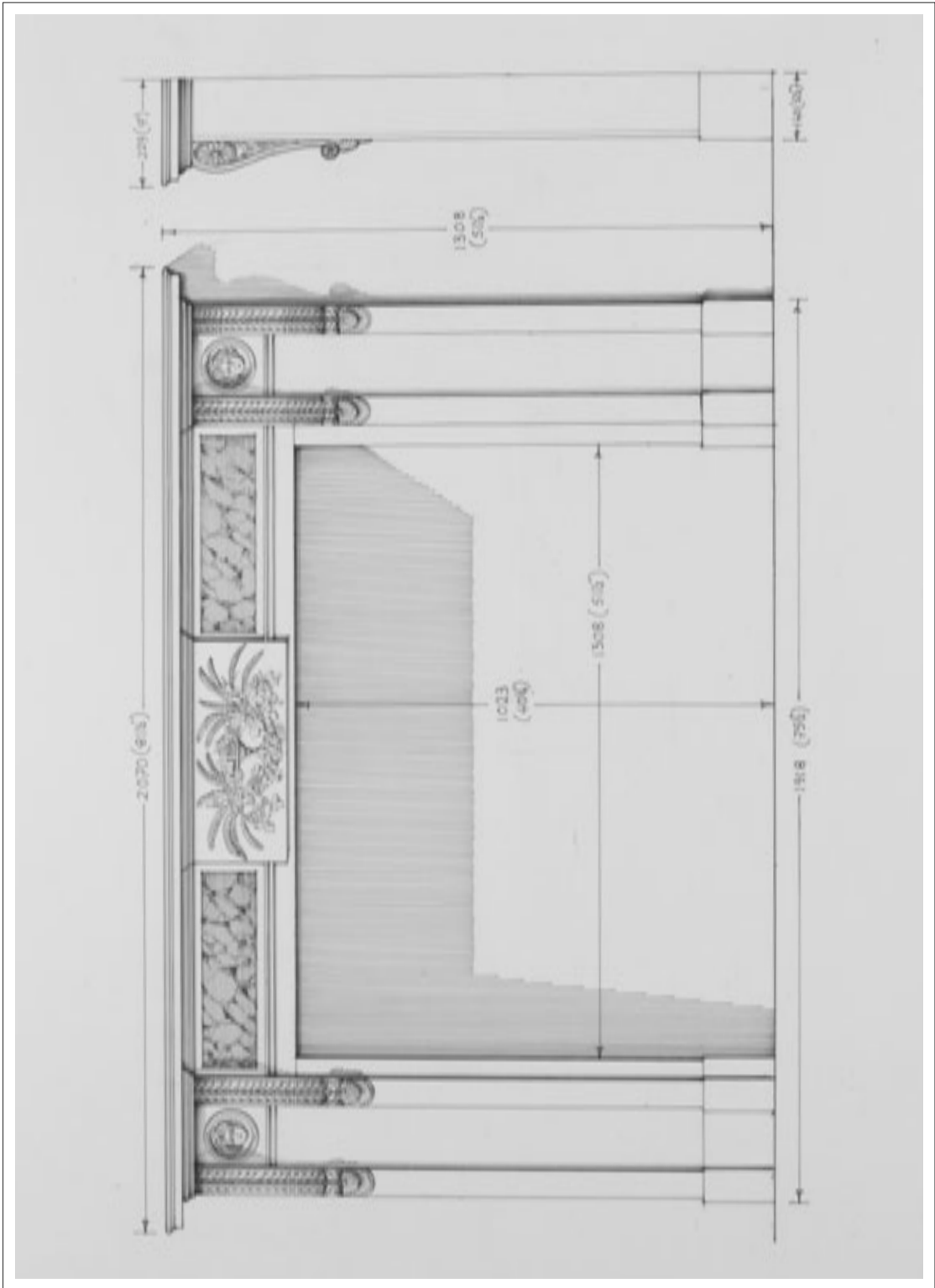
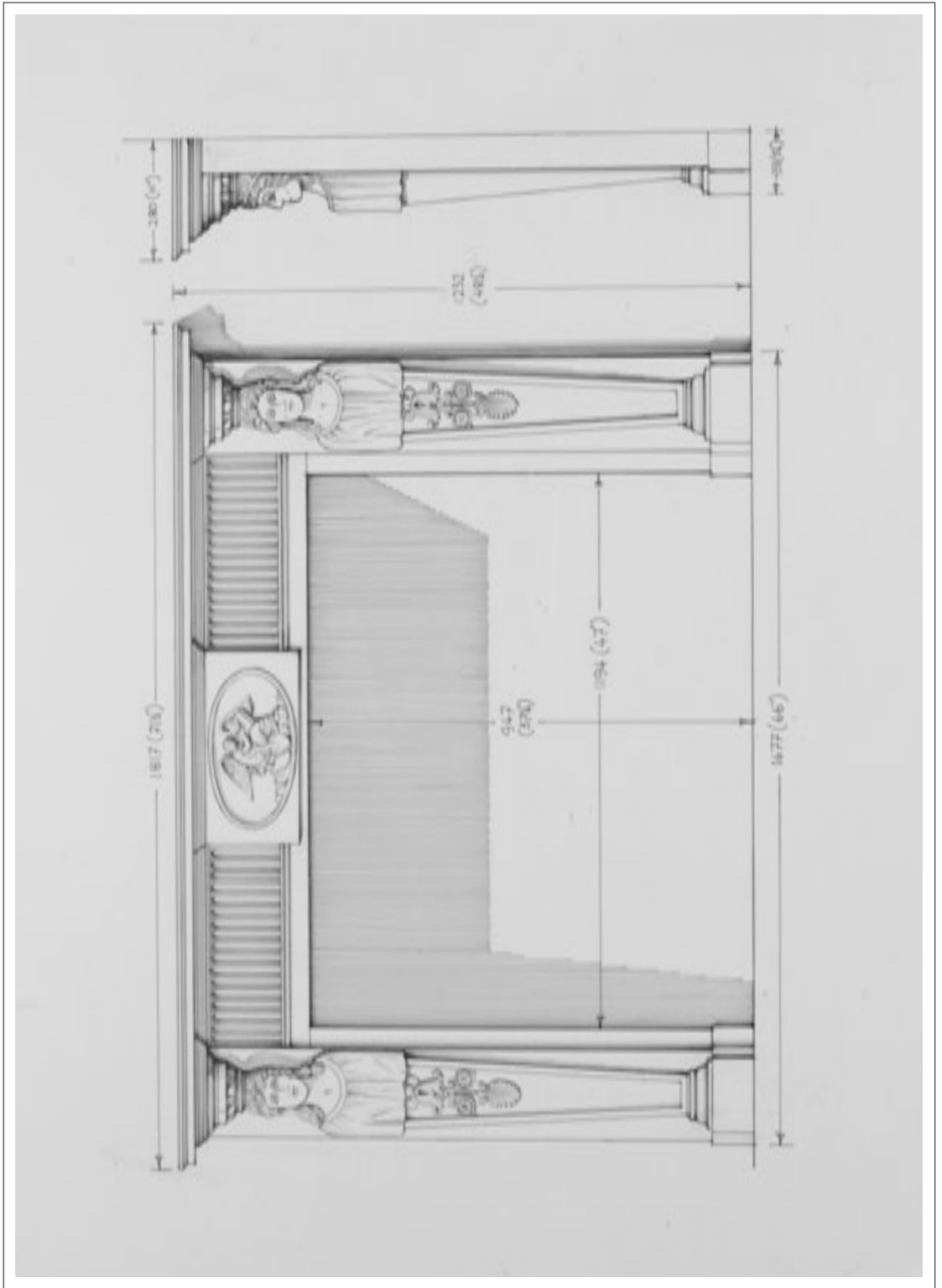


Plate XVIII (see page 111 for details)

Plate XIX (see page 111 for details)



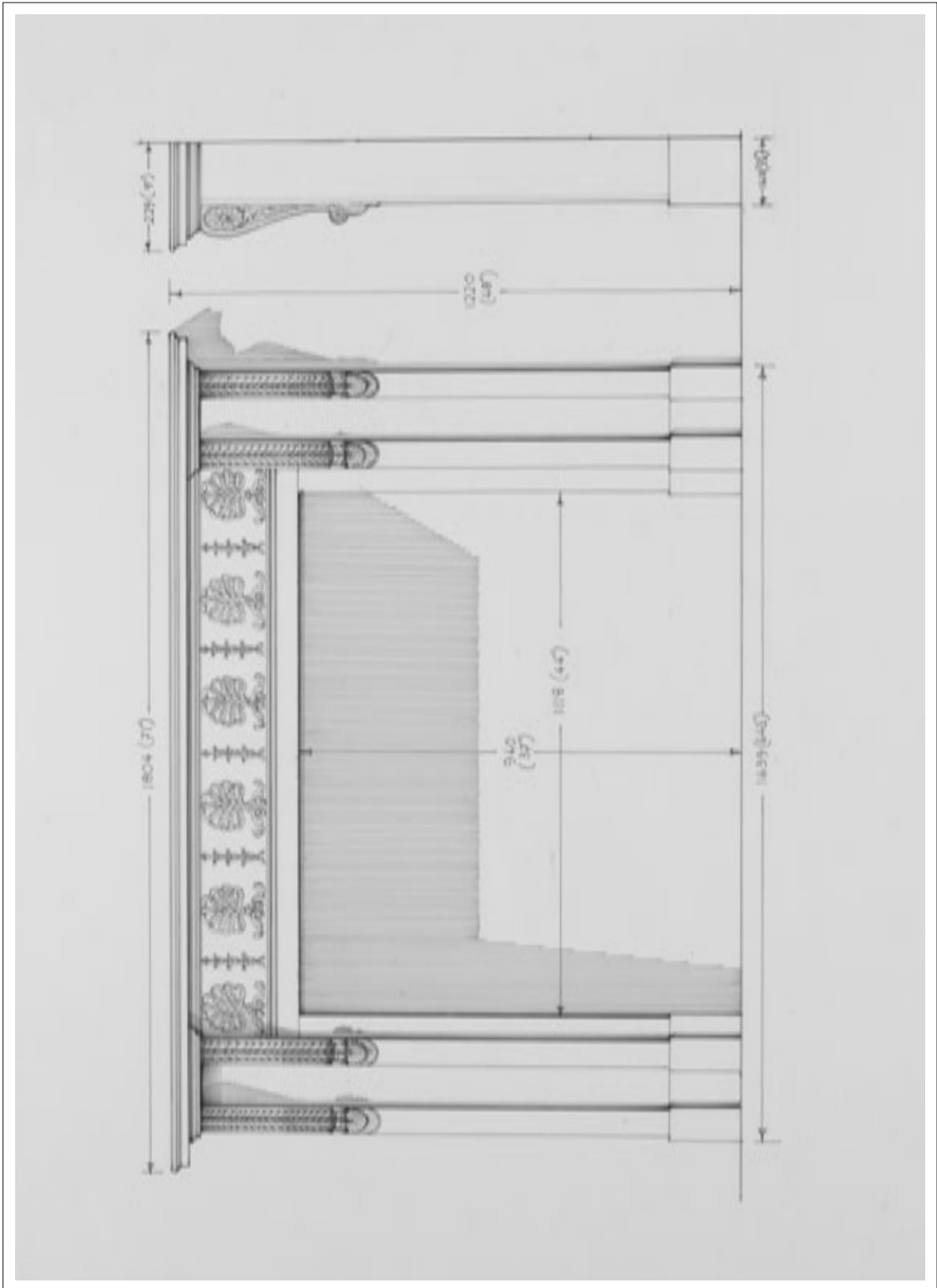


Plate XX (see page 112 for details)

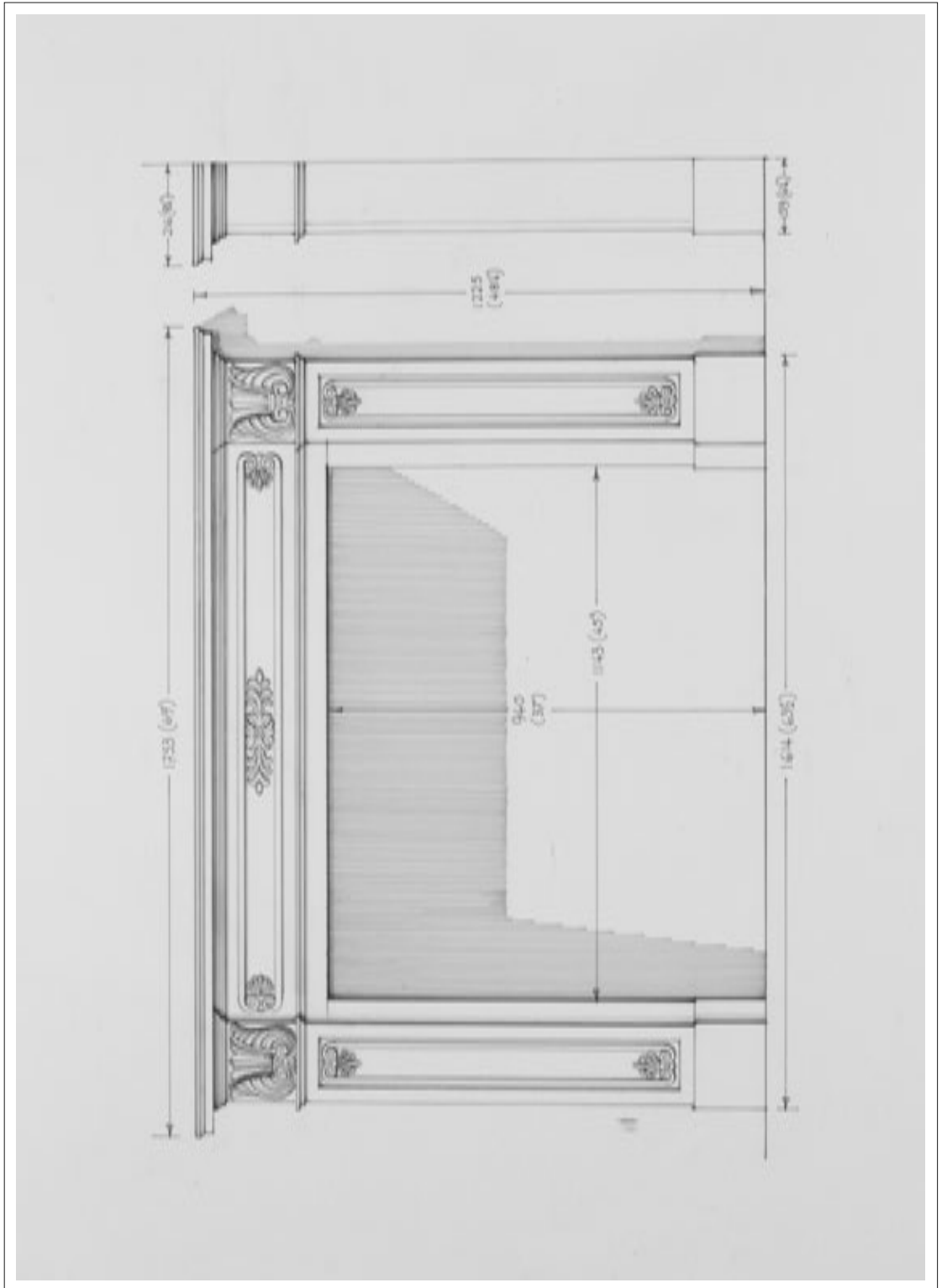


Plate XXI (see page 112 for details)

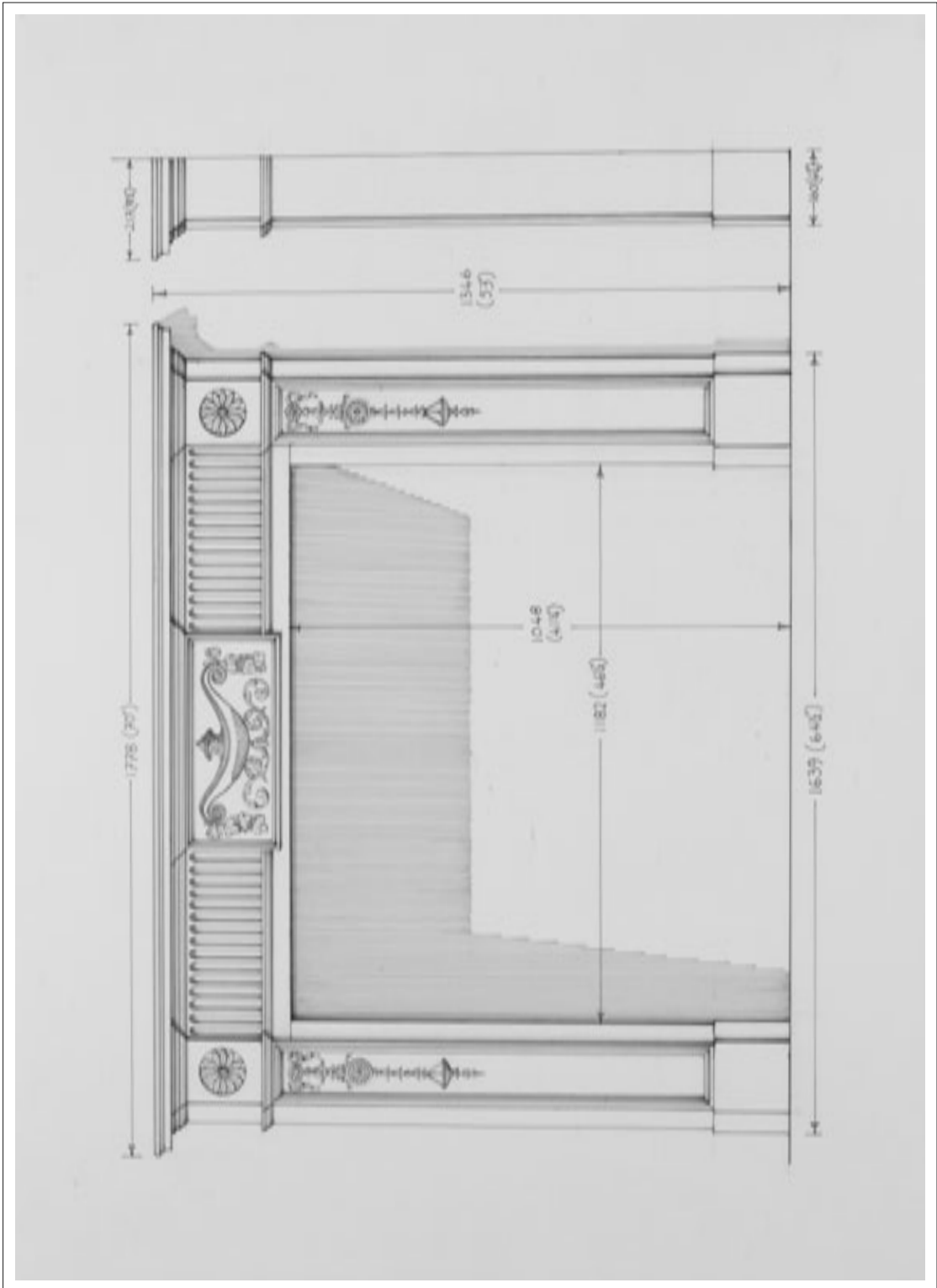
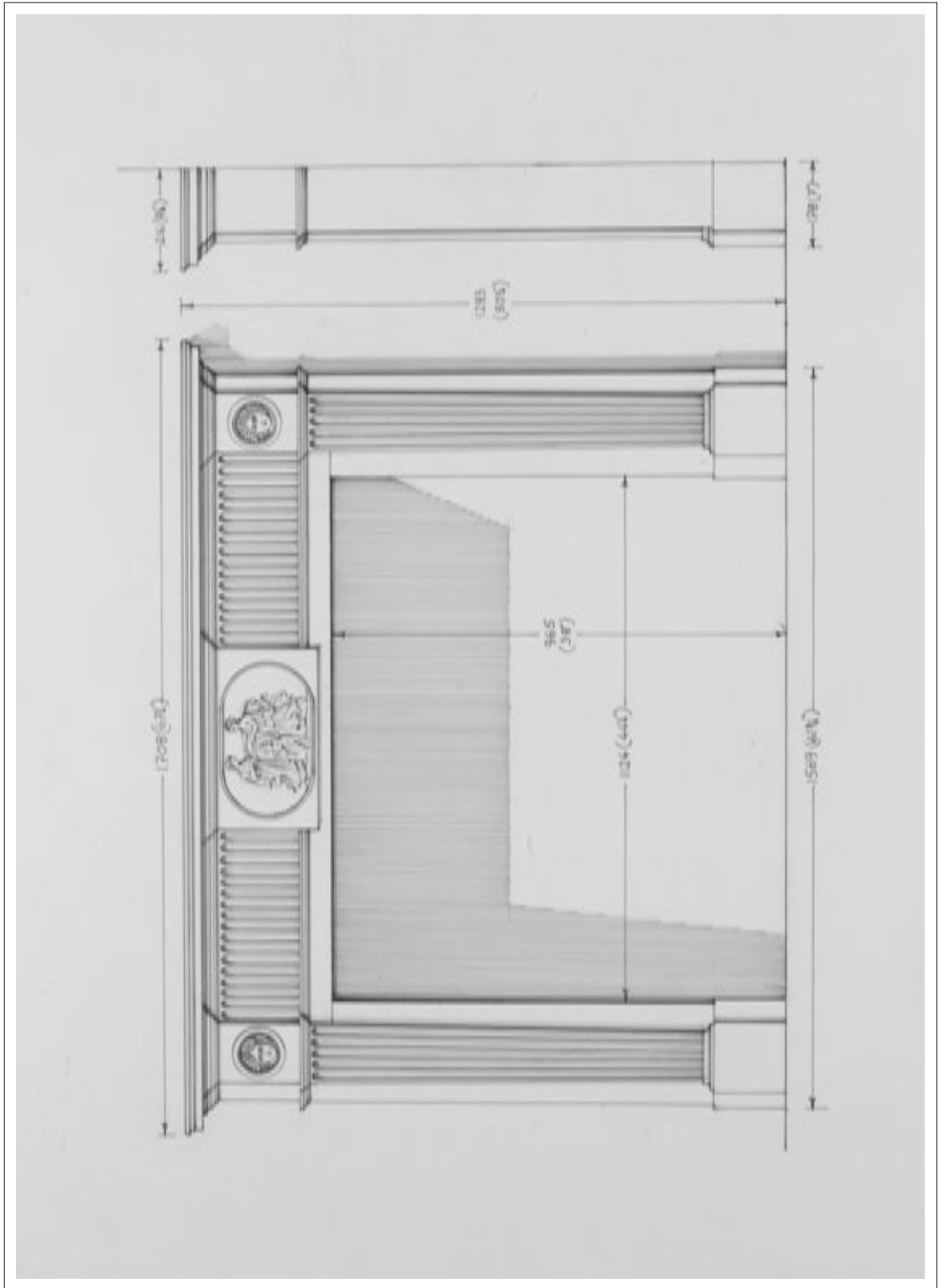


Plate XXII (see page 112 for details)

Plate XXIII (see page 112 for details)



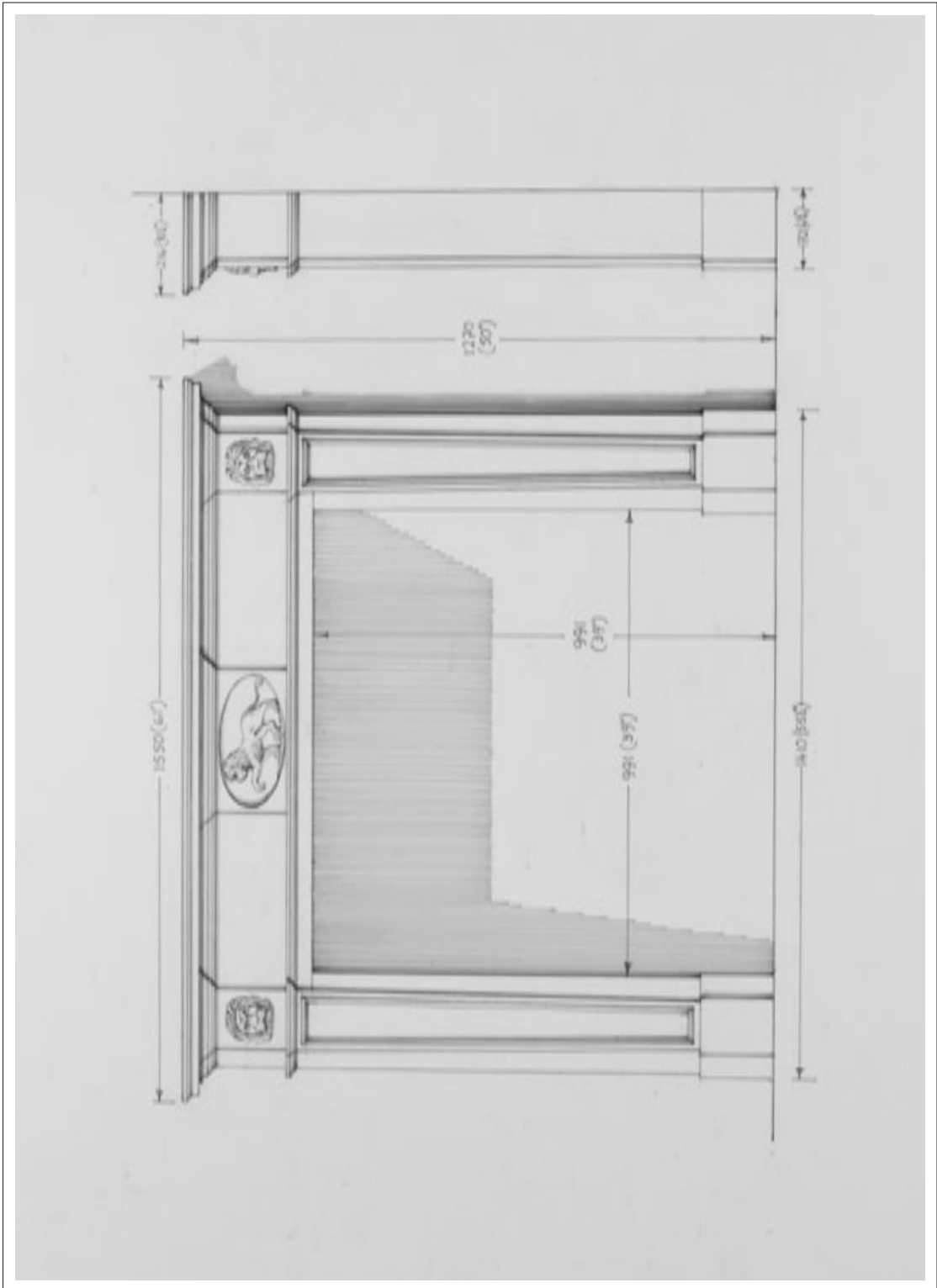


Plate XXIV (see page 112 for details)

NOTES

CHESNEY'S

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ROYAL CHÂTEAU OF FONTAINEBLEAU, near Paris

FRENCH

1774-1793

During the second half of the 18th century French architecture underwent a fundamental transformation. Following a transitional period, the exuberant style of the Baroque and Rococo periods was replaced by a stricter adherence to the classical orders. Neo-classical style came to dominate during the reign of Louis XVI (1774-1793) with widespread use of archaic forms of ornamentation such as rosettes, acanthus, guilloche, garlands and wreaths. Straight lines and symmetry governed design resulting in Chimneypieces of elegance and simplicity.

The characteristic proportions of the French Chimneypiece were retained incorporating an overall height that was somewhat lower than its English counterpart but with a mantel shelf of considerably greater depth. The Chesney's Directory offers four of the most attractive and elegant designs from this period.



French Pattern No.1

Pattern *No. 1*

A design from the Louis XVI period with a bowed frieze and mantel shelf and offset console jambs.

Shelf length Size to order but as illustrated above 61³/₄"/1.570m.

Overall height Size to order but as illustrated above 42¹/₄"/1.075m.

Opening size Size to order but as illustrated above 42¹/₂"/1.080m wide x 32¹/₈"/0.816m high.

Design options

Centre Tablets and Friezes	80, 81, 82, 83 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
----------------------------	---

Jamb Panels	40, 41, 42, 43
-------------	----------------

Corner Blockings	2, 3, 4, 5
------------------	------------

Pattern *No. 2*

A formal Louis XVI design featuring a selection of engaged columns.

Shelf length Size to order but as illustrated above 64¹/₂" / 1.640m.

Overall height Size to order but as illustrated above 42¹/₄" / 1.075m.

Opening size Size to order but as illustrated above 42¹/₂" / 1.080m wide x 32¹/₈" / 0.816m high.

Design options

Centre Tablets and Friezes	80, 81, 82, 83 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32
----------------------------	---

Jamb Panels	44, 45, 46
-------------	------------



French Pattern No.2



French Pattern No.3

Pattern *No. 3*

A Louis XVI design with inverted breakfront mantel shelf and frieze.

Shelf length Size to order but as illustrated above 61³/₄"/1.570m.

Overall height Size to order but as illustrated above 42¹/₄"/1.075m.

Opening size Size to order but as illustrated above 42¹/₂"/1.080m wide x 32¹/₈"/0.816m high.

Design options

Centre Tablets and Friezes	80, 81, 82, 83 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
Jamb Panels	40, 41, 42, 43
Corner Blockings	2, 3, 4, 5

Pattern *No.* 4

The most popular design from the Louis XVI period with console jambs and standard breakfront mantel shelf.

Shelf length Size to order but as illustrated above 61³/₄"/1.570m.

Overall height Size to order but as illustrated above 42¹/₄"/1.075m.

Opening size Size to order but as illustrated above 42¹/₂"/1.080m wide x 32¹/₈"/0.816m high.

Design options

Centre Tablets and Friezes	80, 81, 82, 83 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32
----------------------------	---

Jamb Panels	40, 41, 42, 43
-------------	----------------

Corner Blockings	2, 3, 4, 5
------------------	------------



French Pattern No.2

DECORATIVE COMPONENTS

Friezes *(width x height)*



FBR20 *Oak leaf and pearl bead* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR21 *Rosette and rope tied acanthus* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR22 *Draped classical urn* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR23 *Vitruvian scroll* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR24 *Beaded oak leaf and floral guilloche* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR25 *Beaded floral guilloche* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR26 *Chrysanthemum guilloche* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR27 *Central rosette and pearl bead panel* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR28 *Floral guilloche* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR29 *Quiver and bay leaf* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR30 *Pearl bead panel* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR31 *Ribbon tied bay leaf* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm



FBR32 *Cherubim cartouche* 47⁵/₈" x 5¹/₈" / 1210mm x 130mm

Centre Tablets (*width x height*)



FBR80 *Ribbon tied floral swag – small* 10³/₈" x 5¹/₈" / 260mm x 130mm



FBR81 *Bay leaf swag* 10³/₈" x 6" / 260mm x 152mm



FBR82 *Ribbon tied floral swag – large* 24" x 6" / 611mm x 152mm



FBR83 *Acanthus cartouche* 17³/₄" x 5" / 450mm x 127mm

Corner Blocks *(width x height)*



FBR2 *Small concentric rosette*
 5¹/₈" x 5¹/₈" / 130mm x 130mm



FBR3 *Acanthus rosette with pearl bead*
 5¹/₈" x 5¹/₈" / 130mm x 130mm



FBR4 *Large concentric rosette*
 5¹/₈" x 5¹/₈" / 130mm x 130mm



FBR5 *Acanthus rosette*
 5¹/₈" x 5¹/₈" / 130mm x 130mm

Jambs *(height x width)*

FBR40 *Guilloche console* 34⁵/₈" x 5⁵/₈" / 880mm x 142mm



FBR41 *Flute and bead acanthus console* 34⁵/₈" x 5⁵/₈" / 880mm x 142mm



Jams *continued...*

FBR42 Plain flute acanthus console 34⁵/₈" x 5⁵/₈" / 880mm x 142mm



FBR43 Flute and honeysuckle console 34⁵/₈" x 5⁵/₈" / 880mm x 142mm



FBR44 Acanthus, honeysuckle and lotus leaf column 40³/₄" x 7" / 1035mm x 180mm



FBR45 Beaded flute and acanthus column 40³/₄" x 5⁵/₈" / 1035mm x 142mm



FBR46 Acanthus and honeysuckle column 40³/₄" x 5⁵/₈" / 1035mm x 142mm



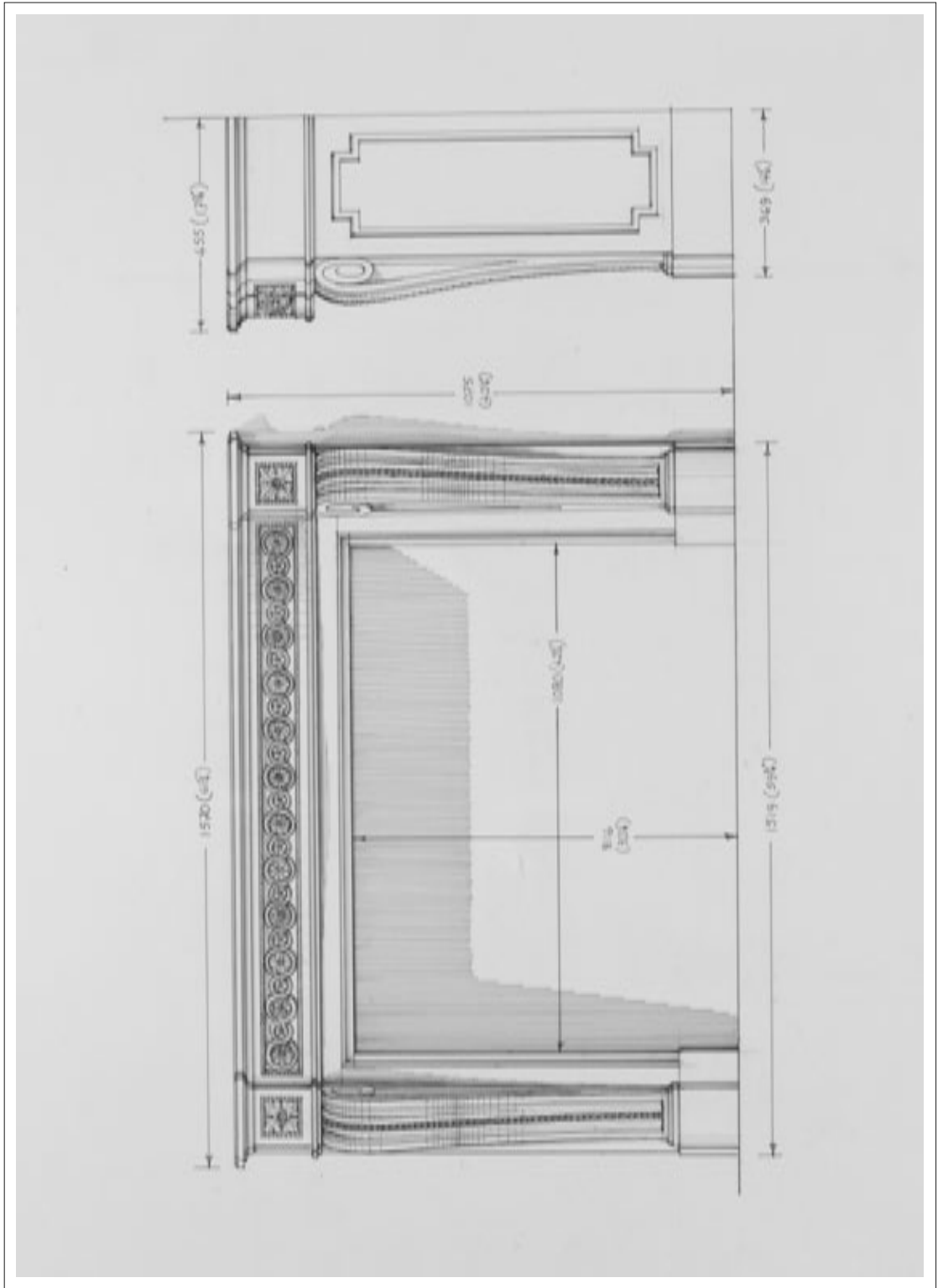


Plate XXV (see page 112 for details)

FRENCH PATTERN NO. 1

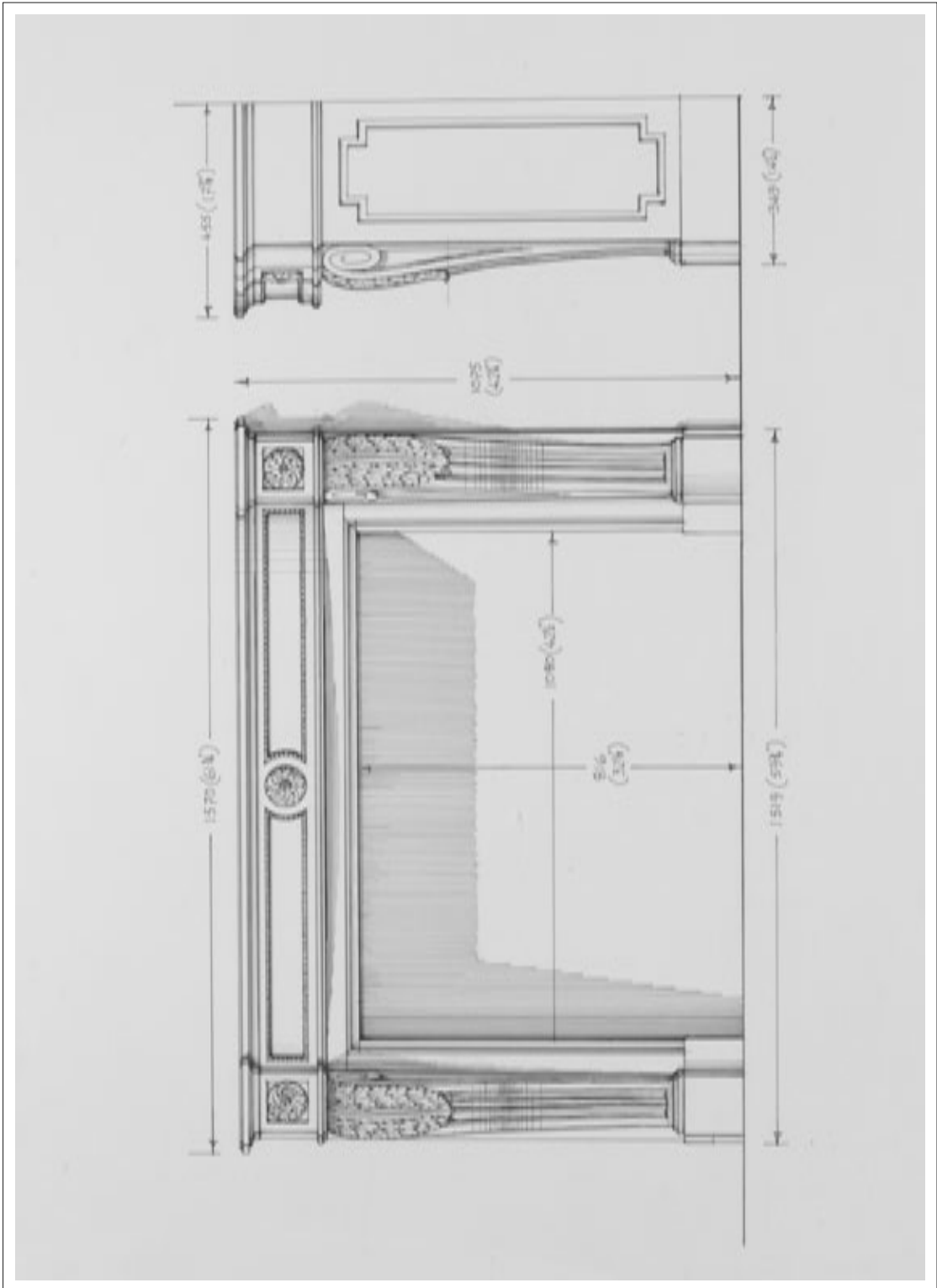


Plate XXVI (see page 112 for details)

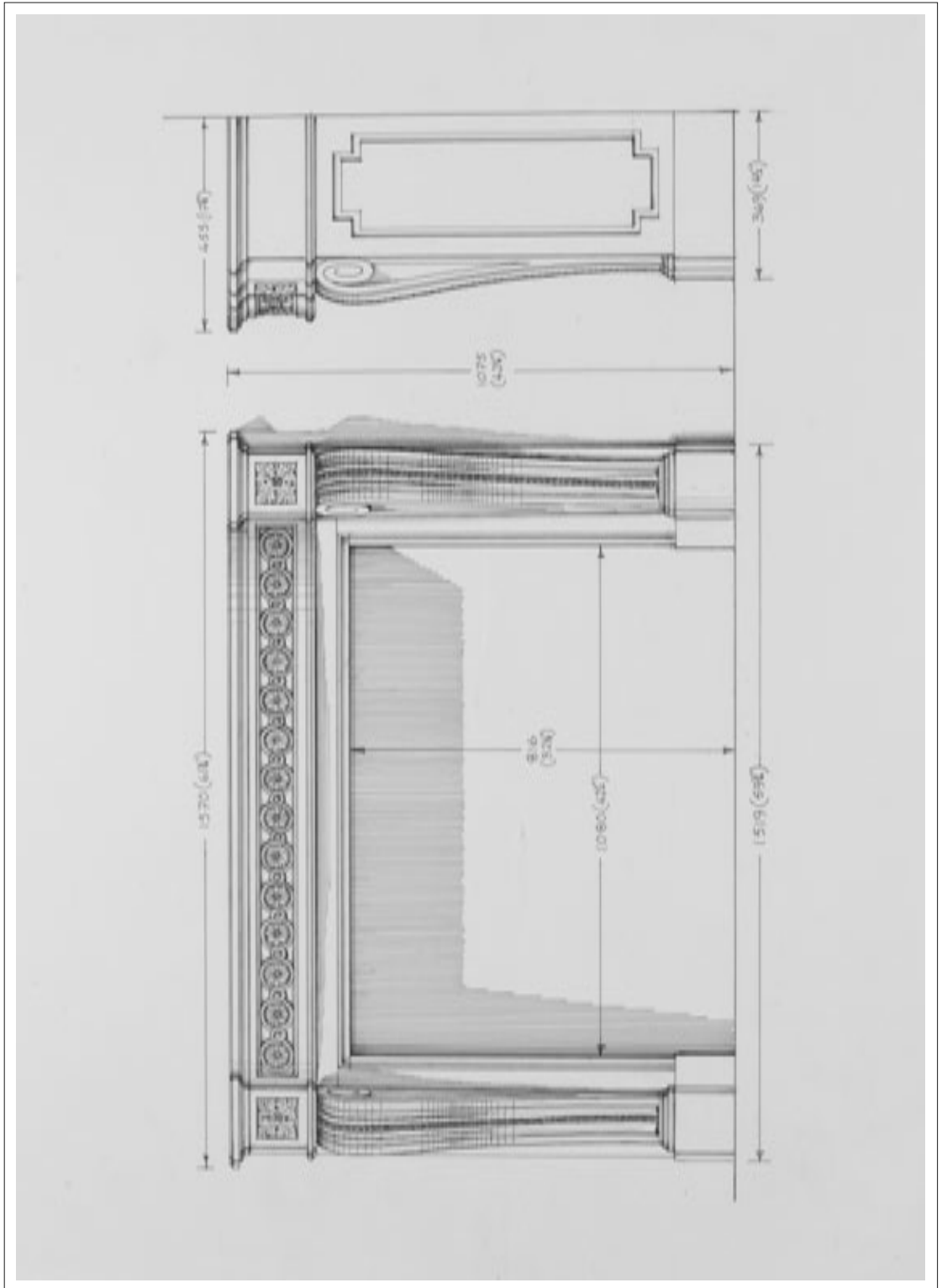


Plate XXVII (see page 112 for details)

FRENCH *PATTERN NO.2*

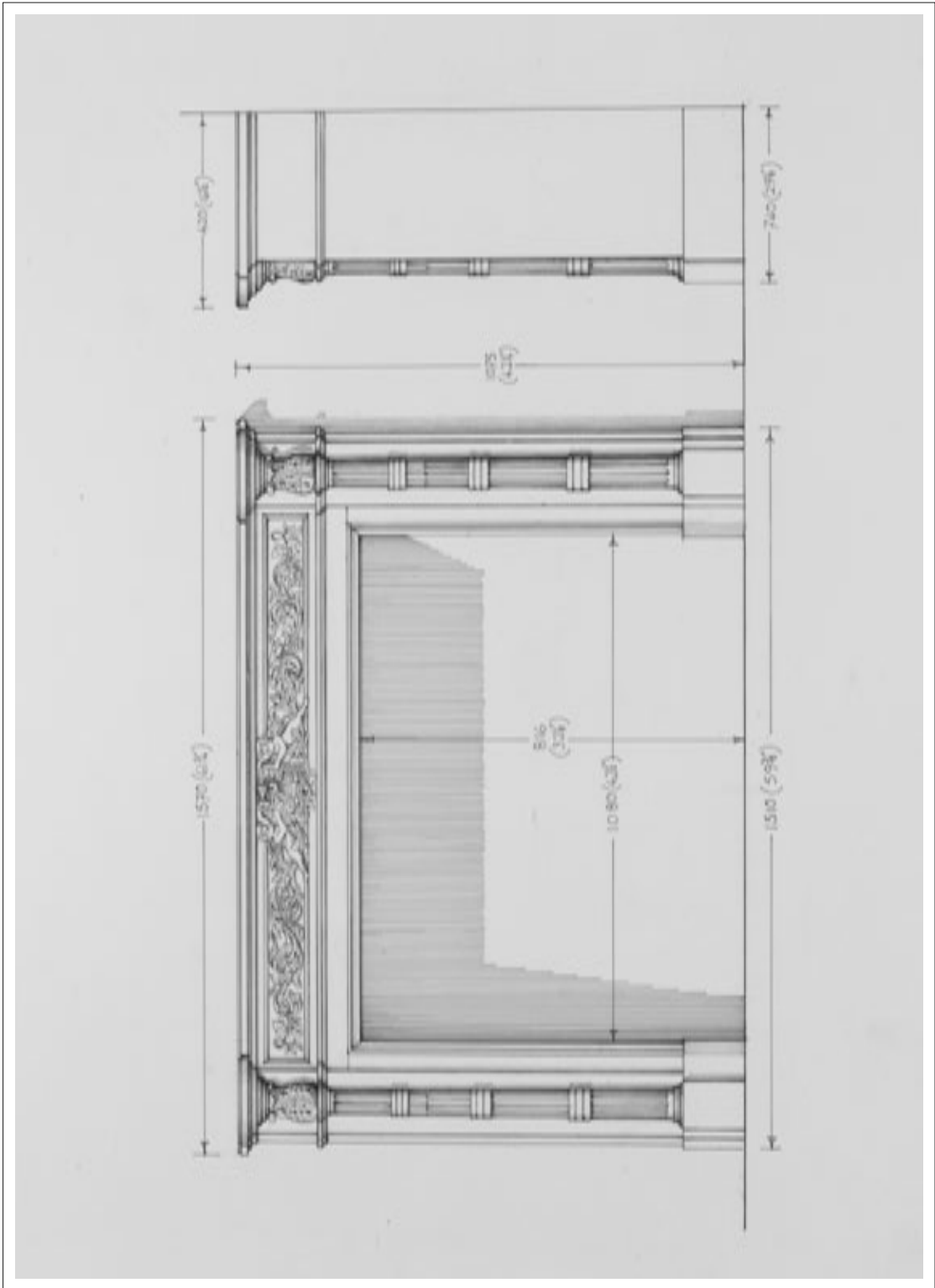


Plate XXVIII (see page 112 for details)

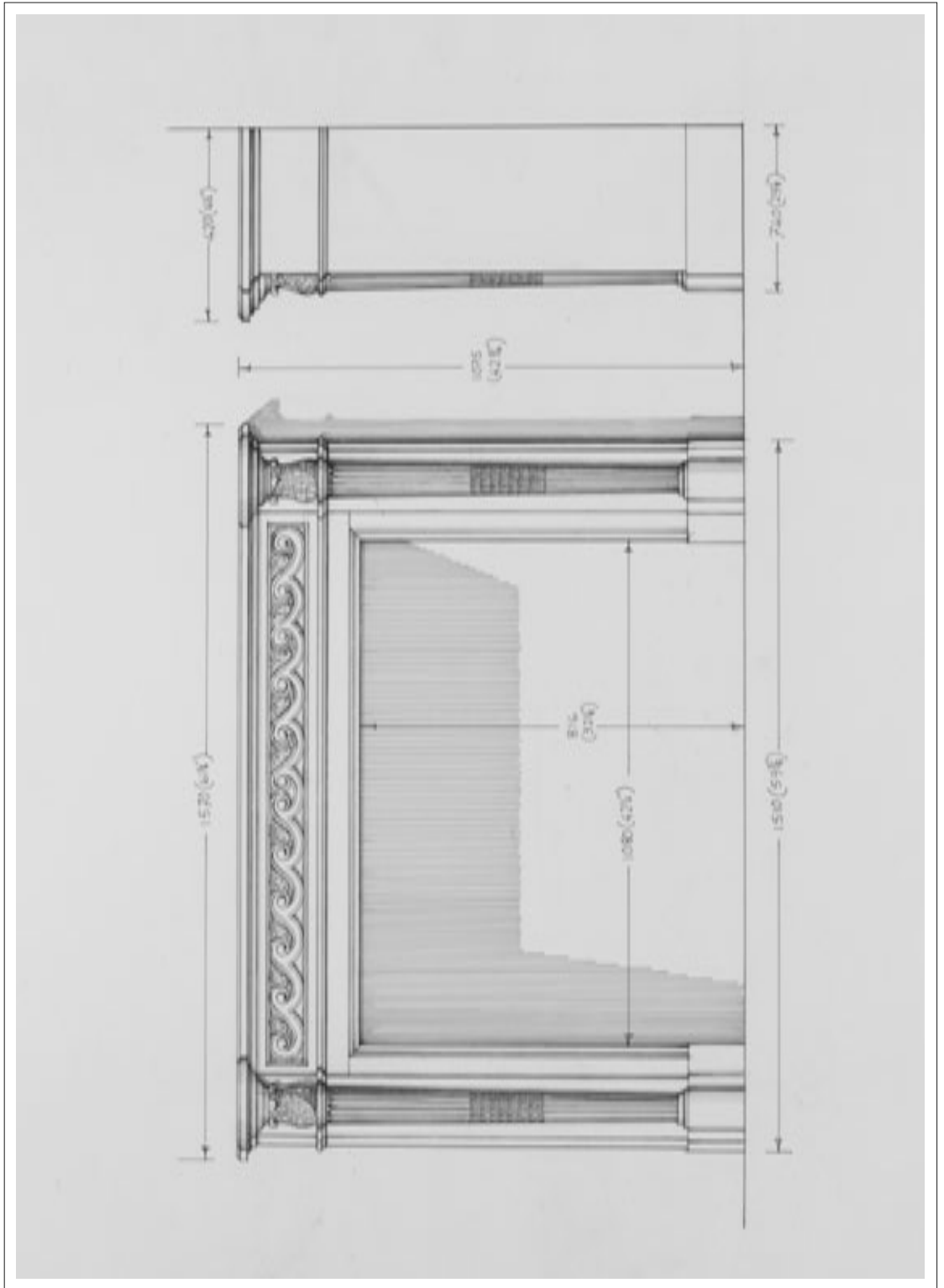


Plate XXXIX (see page 112 for details)

FRENCH *PATTERN NO.2*

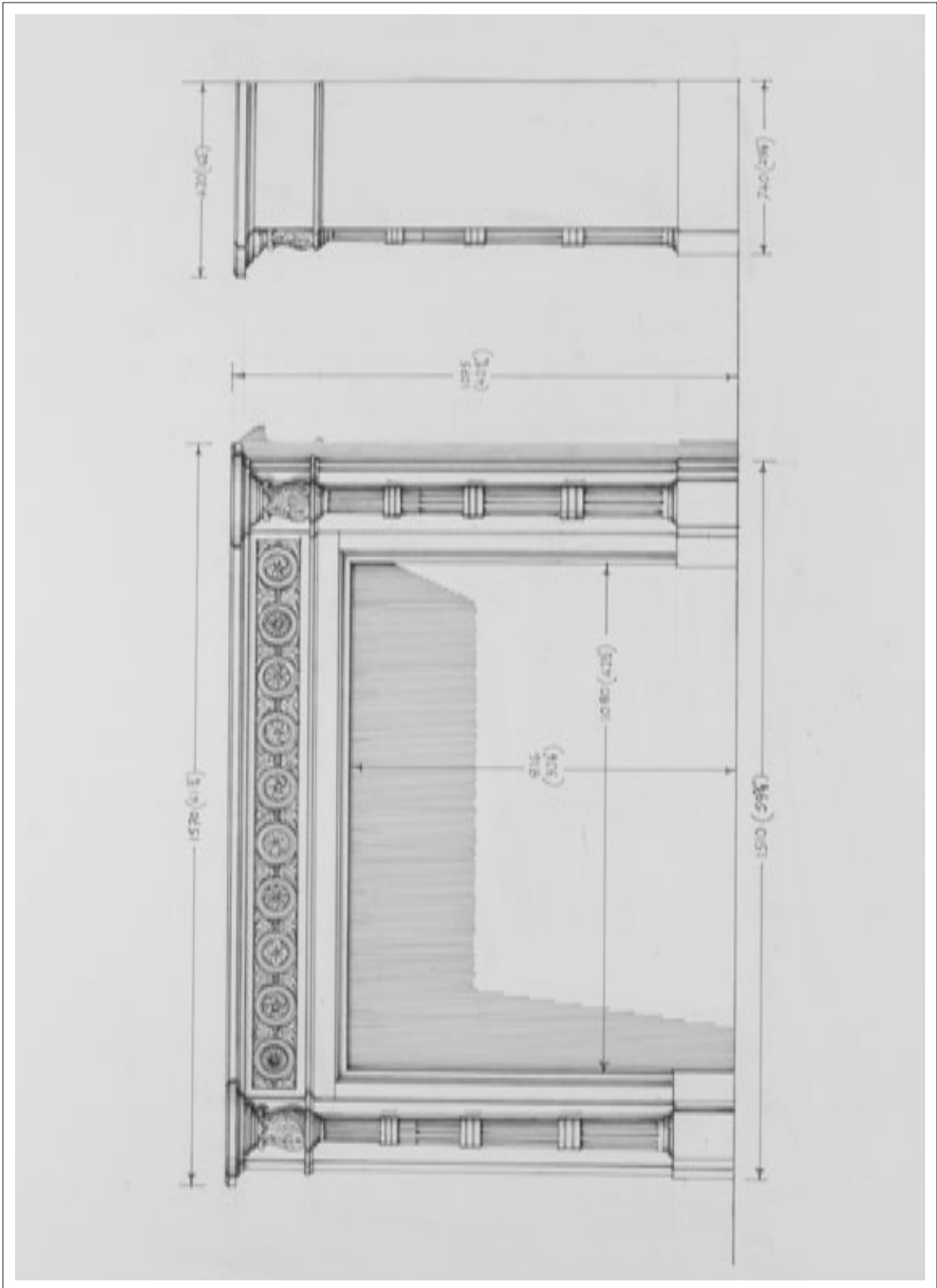


Plate XXX (see page 112 for details)

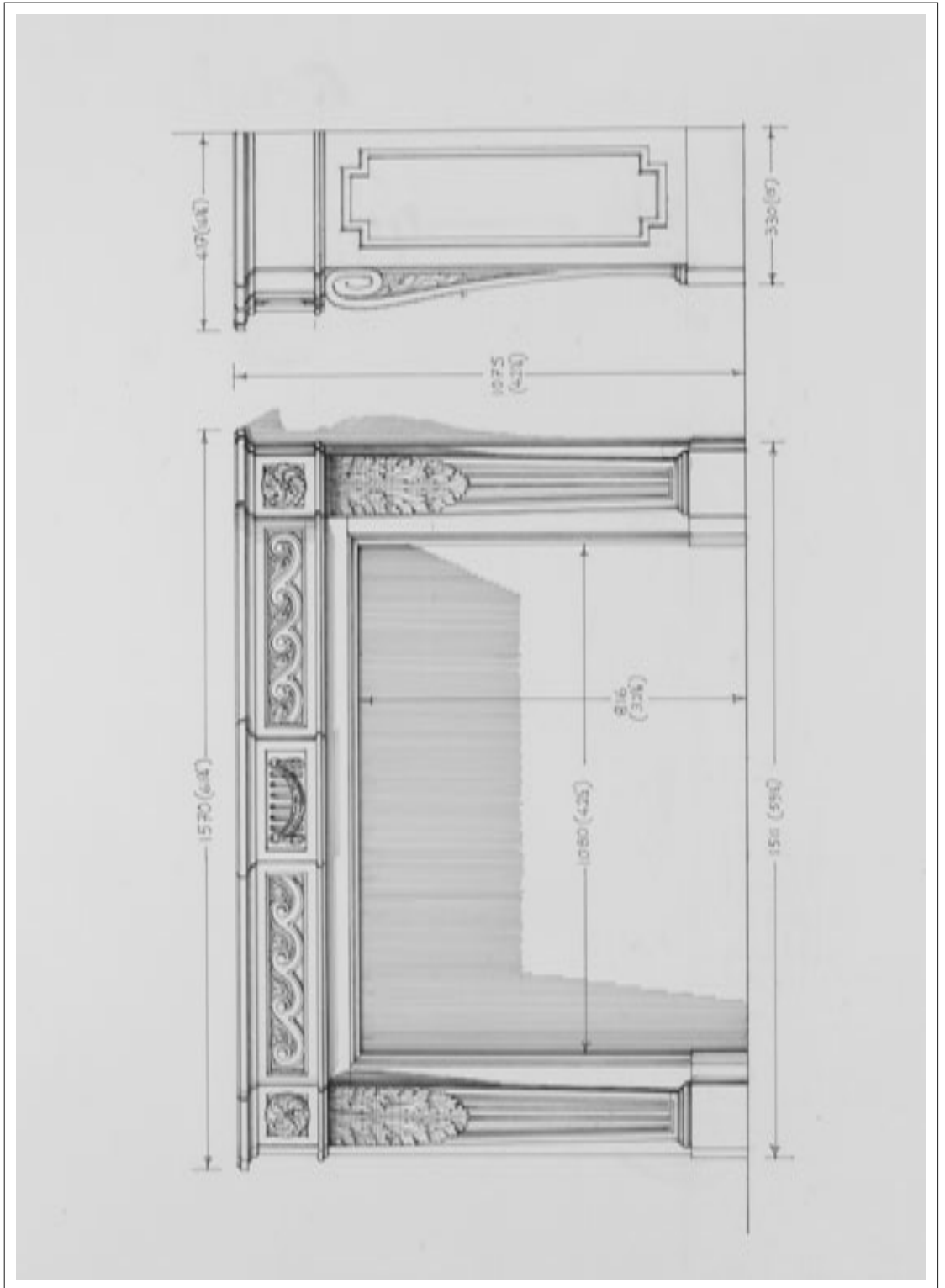


Plate XXXI (see page 113 for details)

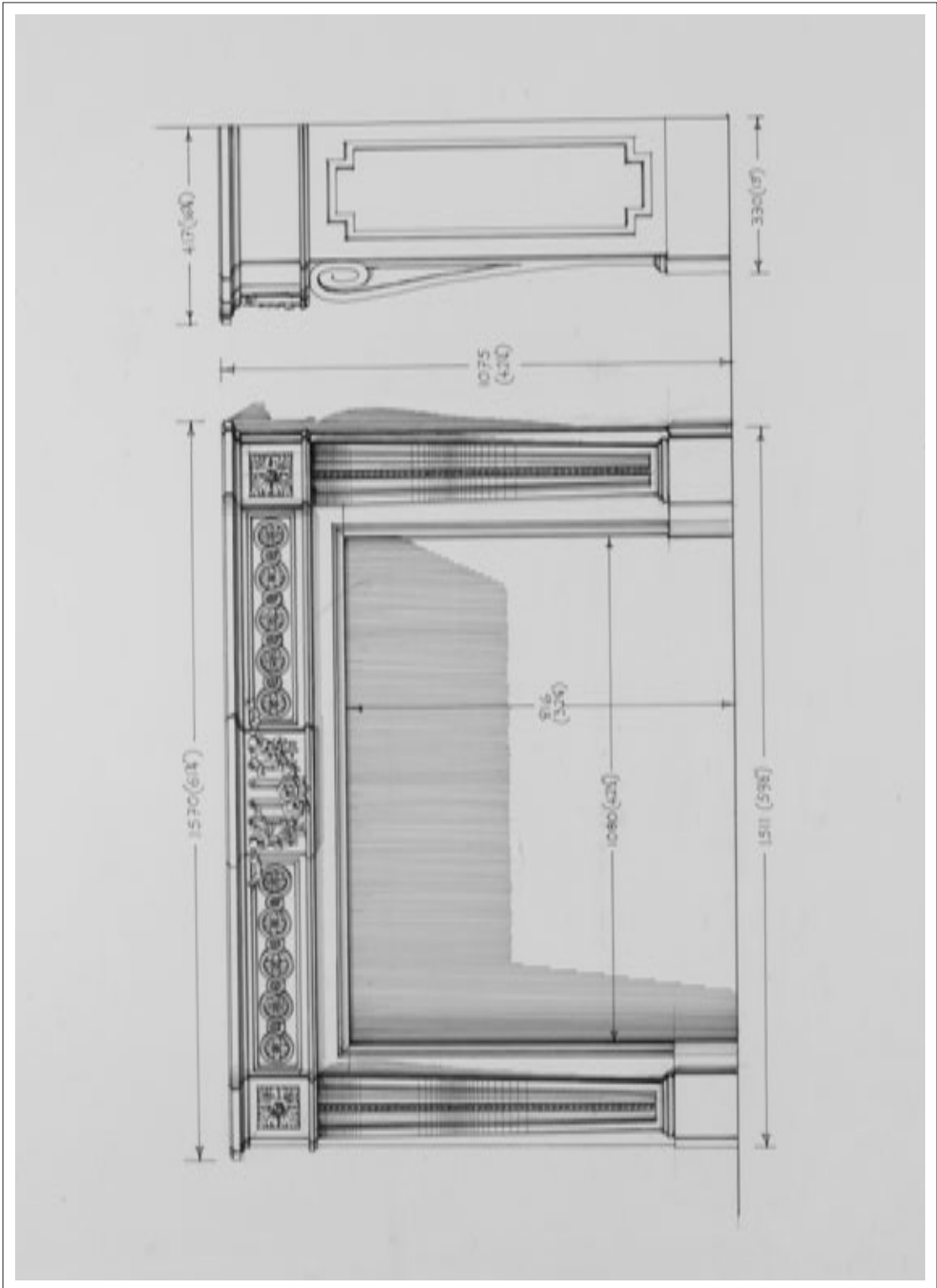
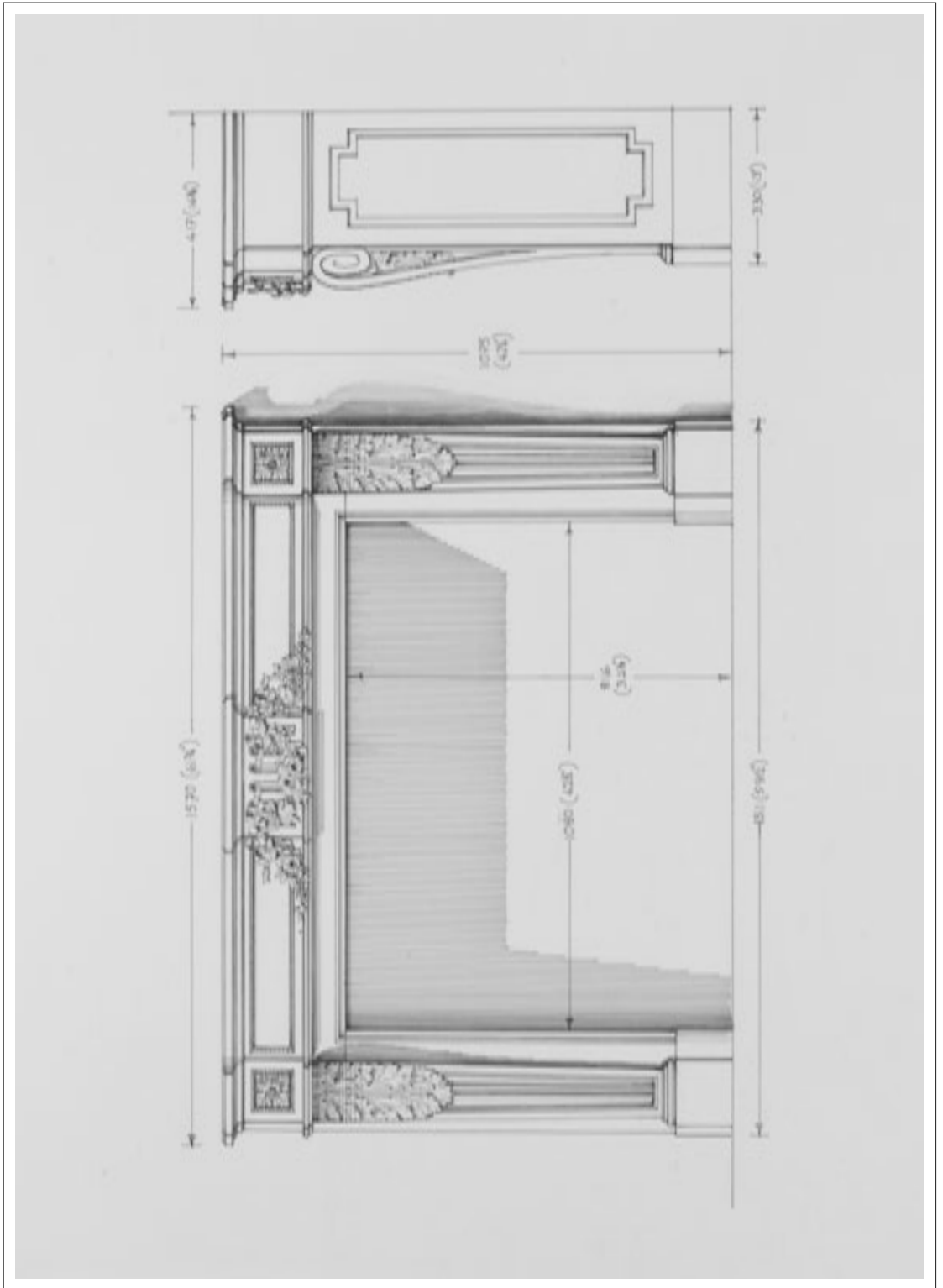


Plate XXXVII (see page 113 for details)

Plate XXXIII (see page 113 for details)



FRENCH PATTERN NO. 4

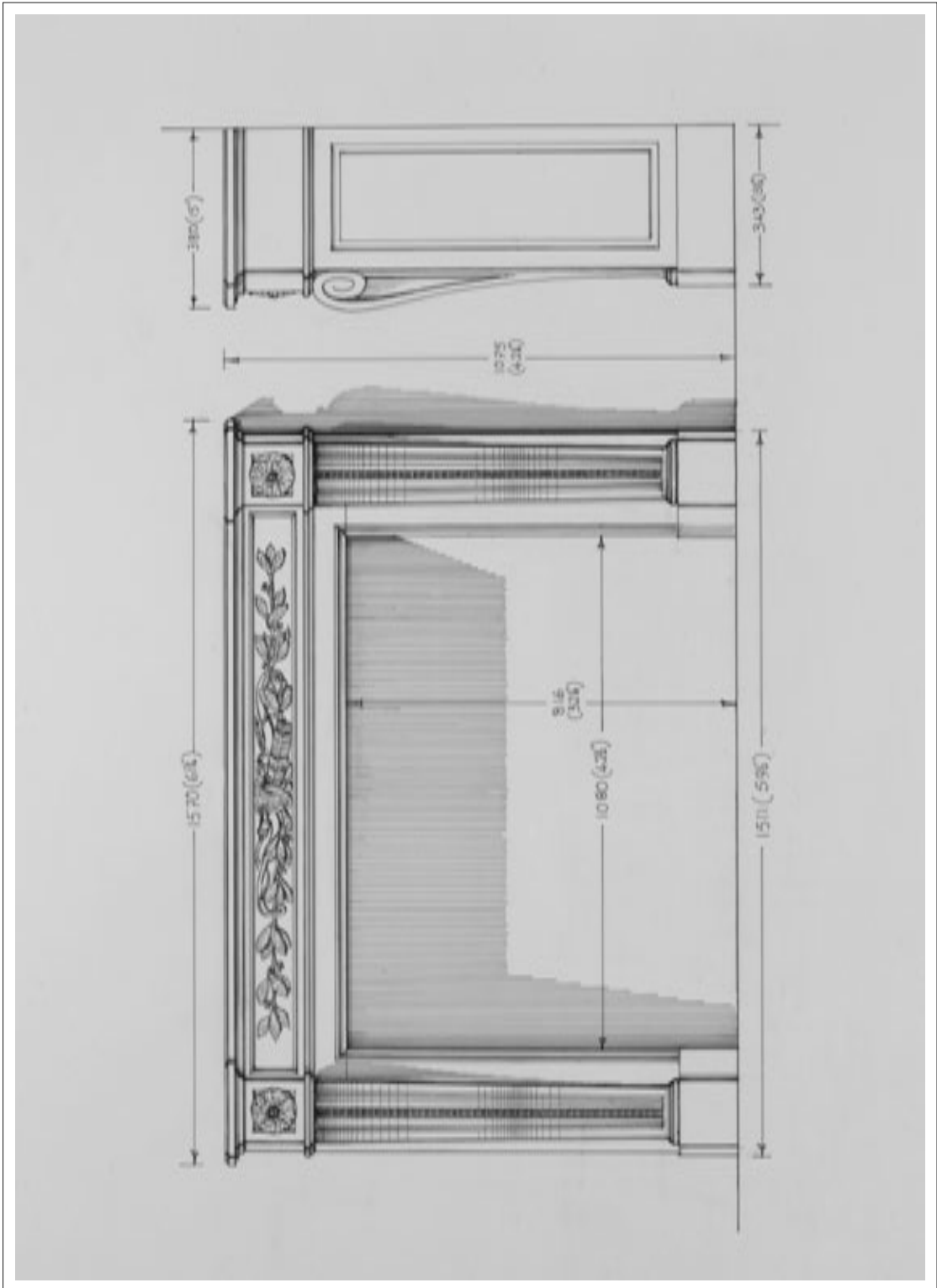
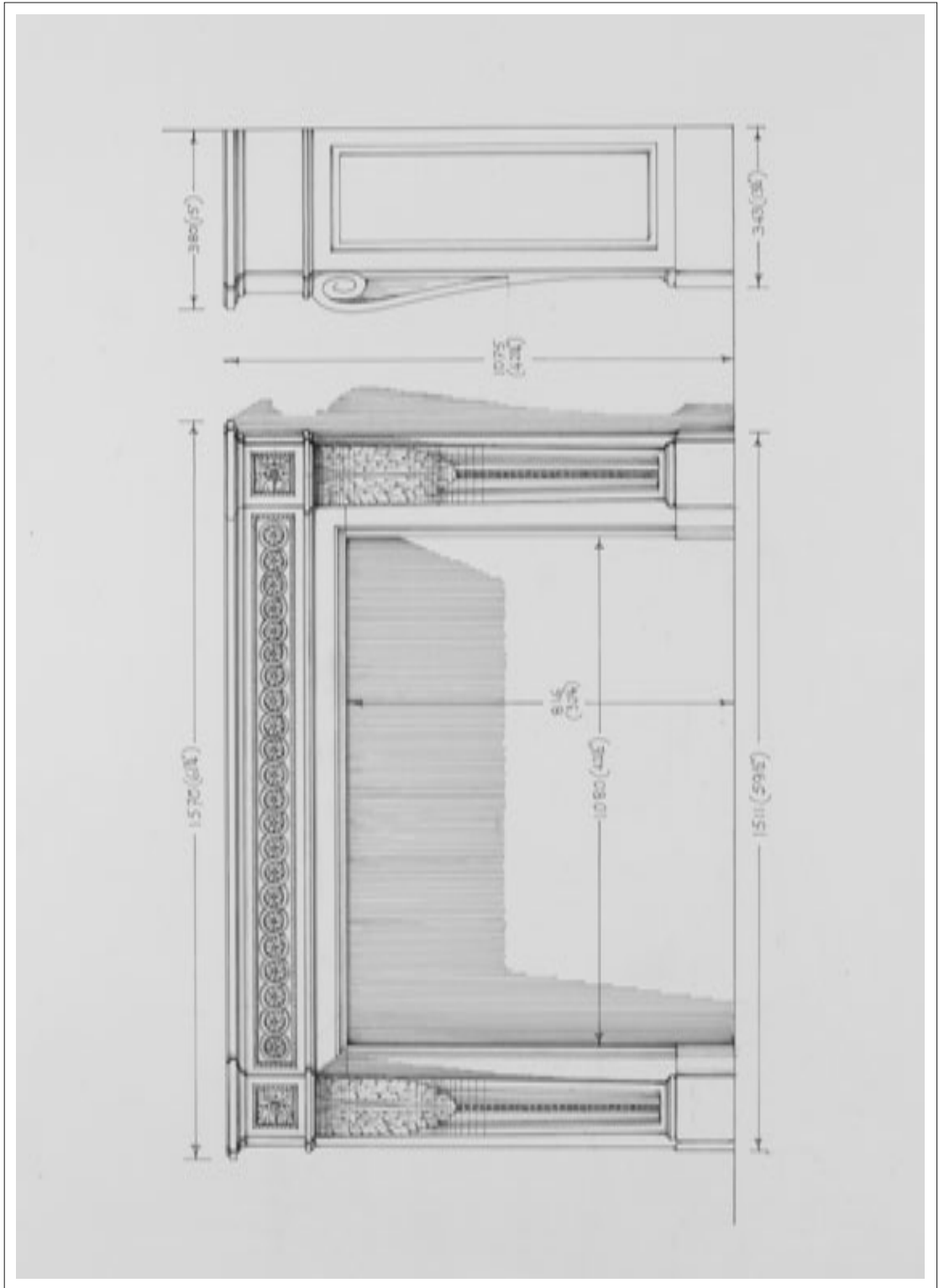


Plate XXXIV (see page 113 for details)

Plate XXXV (see page 113 for details)



FRENCH PATTERN NO. 4

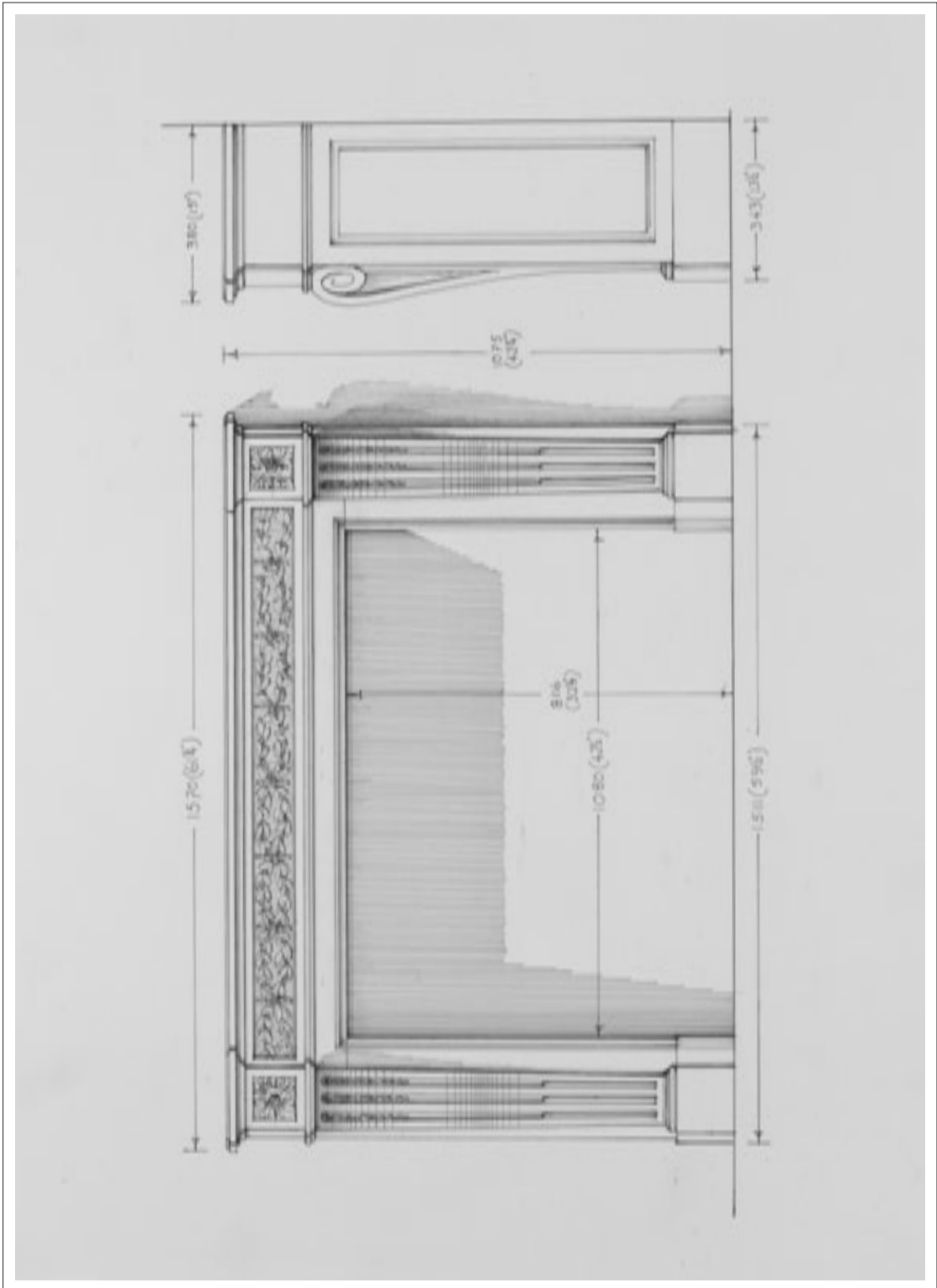


Plate XXXVI (see page 113 for details)

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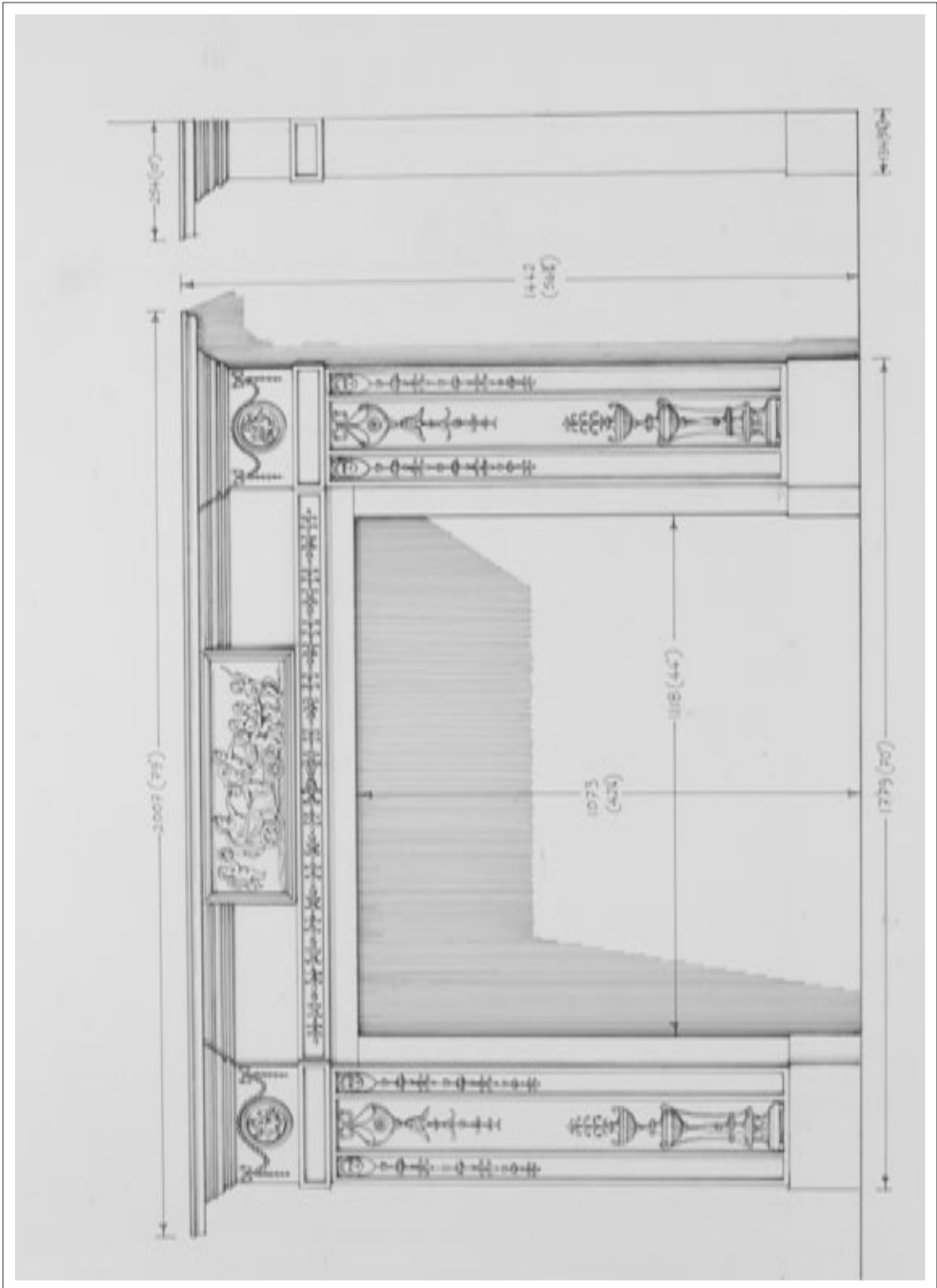
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Chesney's also offer an entirely bespoke or custom service. By harnessing the same skills that underpin our Directory, we are able to undertake bespoke manufacture of a chimneypiece or architectural item of any description, irrespective of its complexity or scale. This can be a facsimile of a period piece or a fire surround in the most contemporary style. Using the specialist skills and experience of our long established bespoke department we can produce a fireplace in any material, working from photographs, magazine cuttings, sketches or drawings.

The following pages contain illustrations of a selection of the commissions we have successfully completed and demonstrate the range and breadth of work that we can undertake.



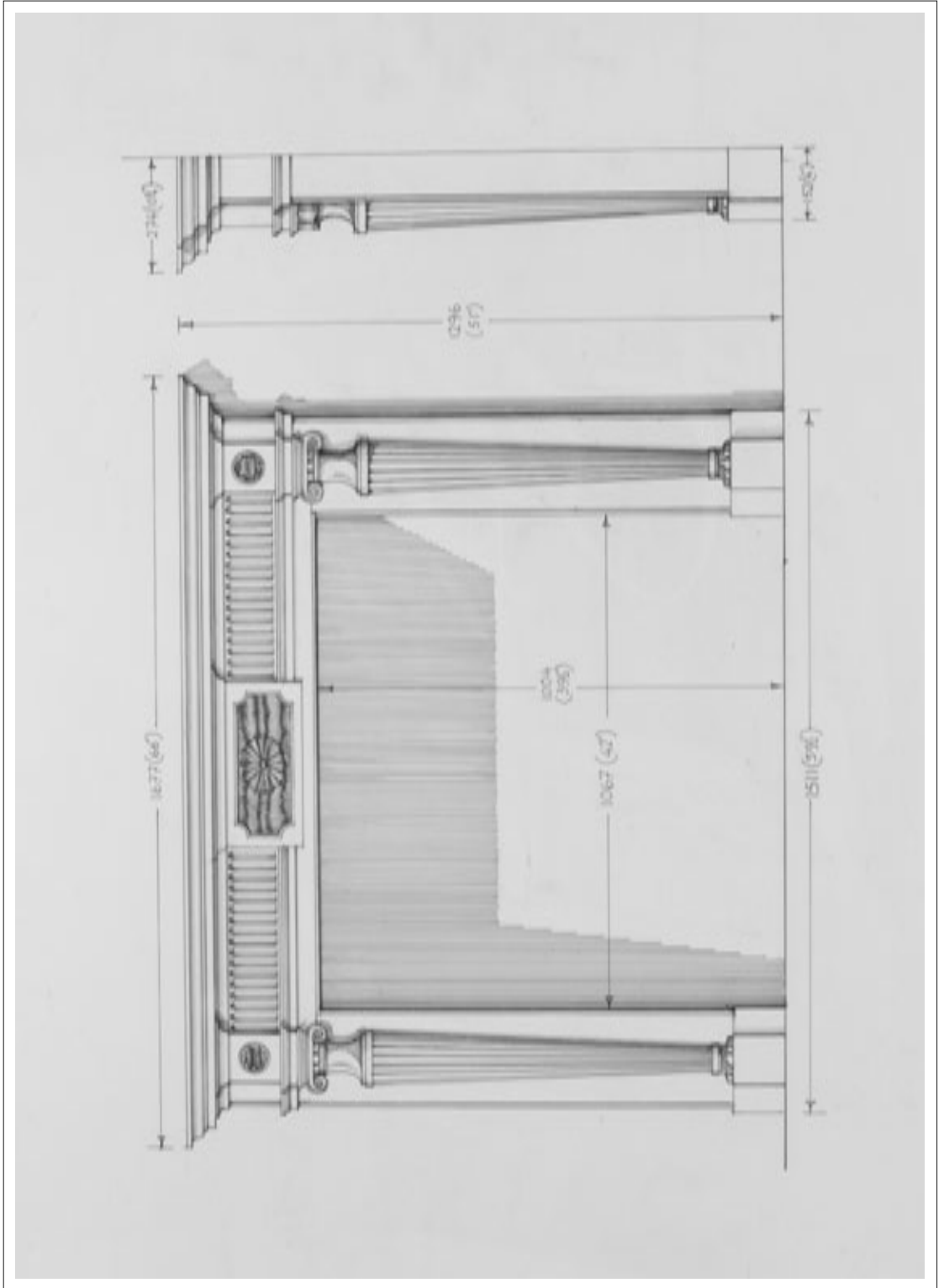


Plate XXXVIII

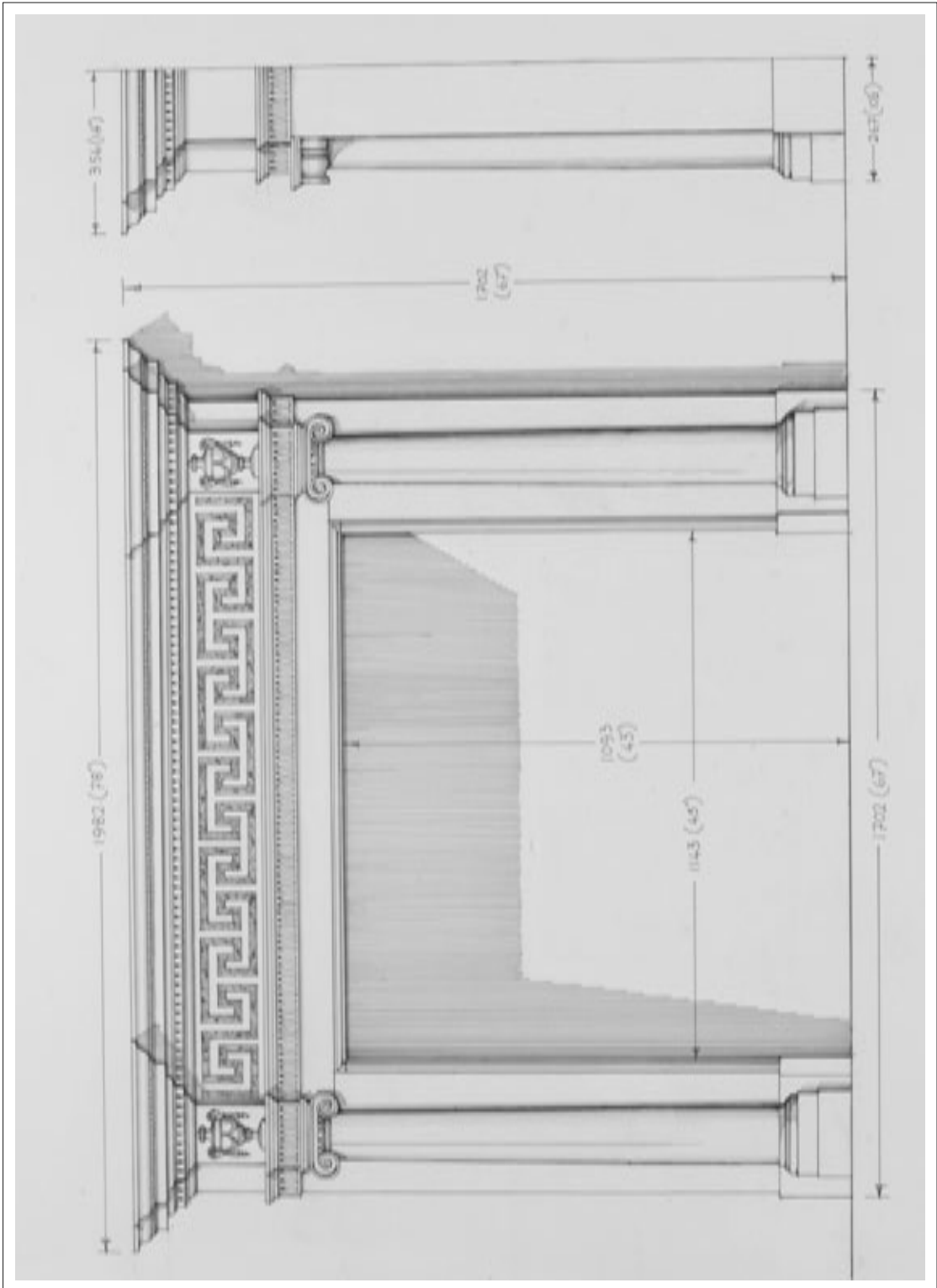


Plate XXXIX

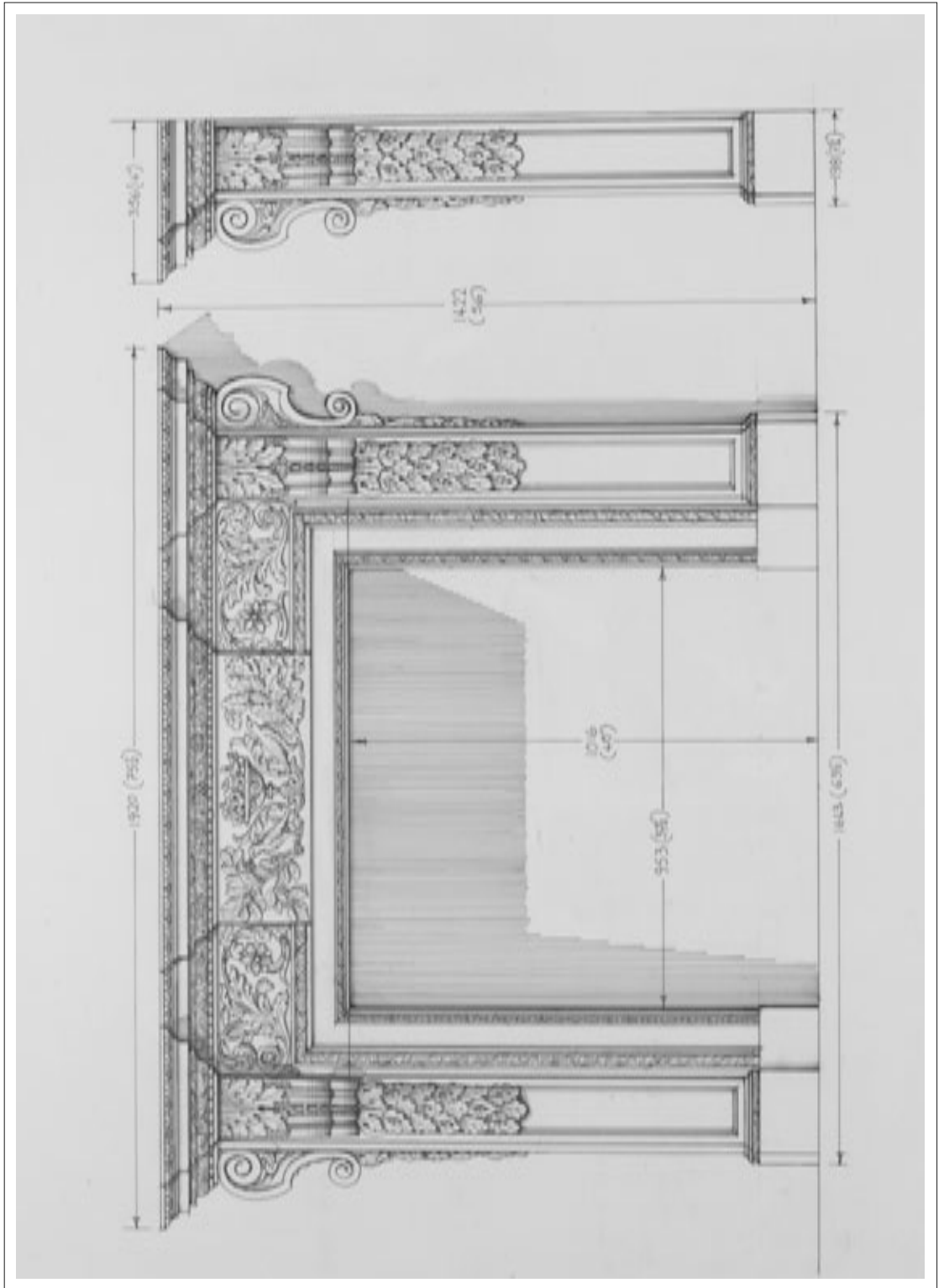
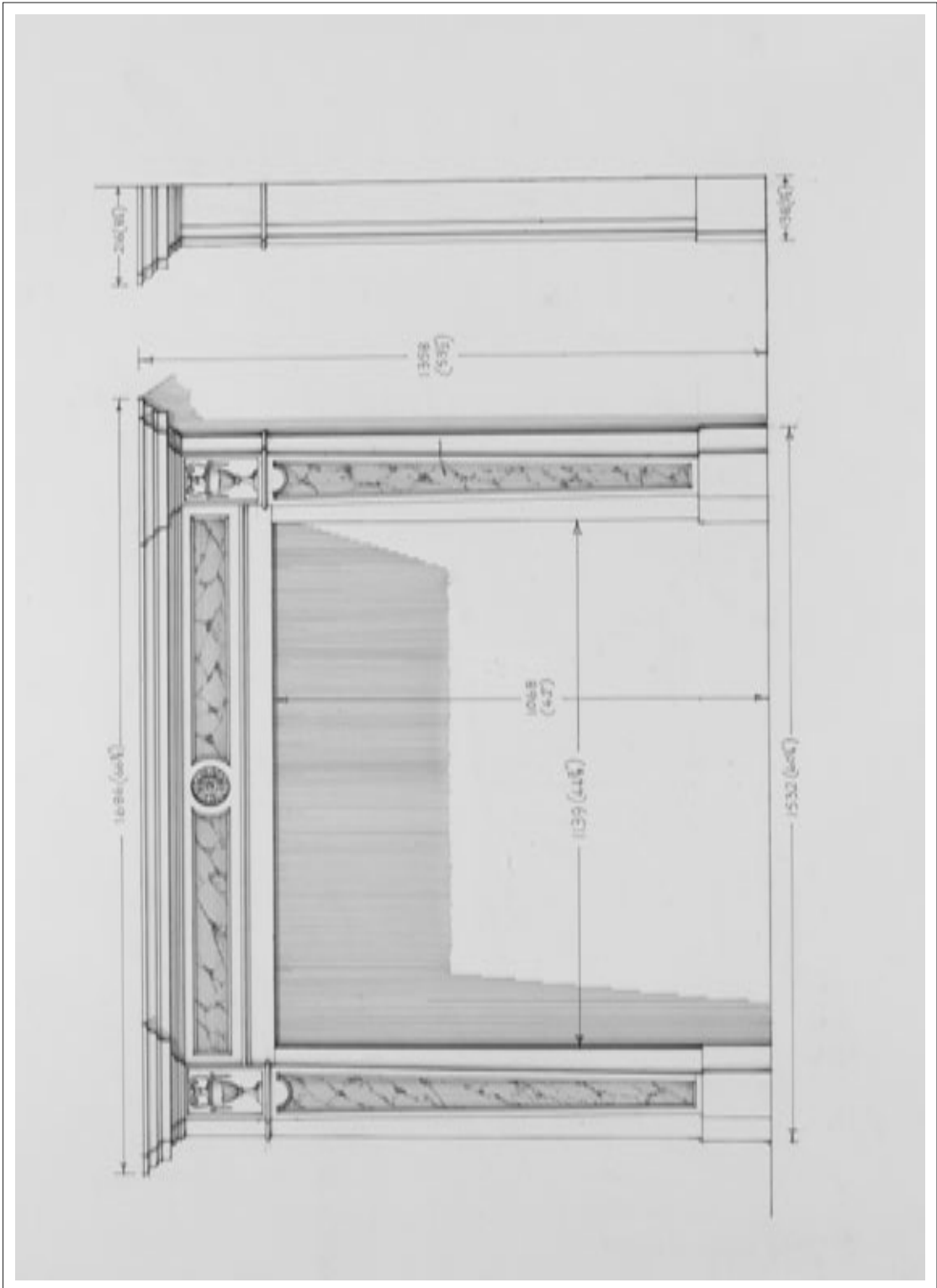


Plate XL



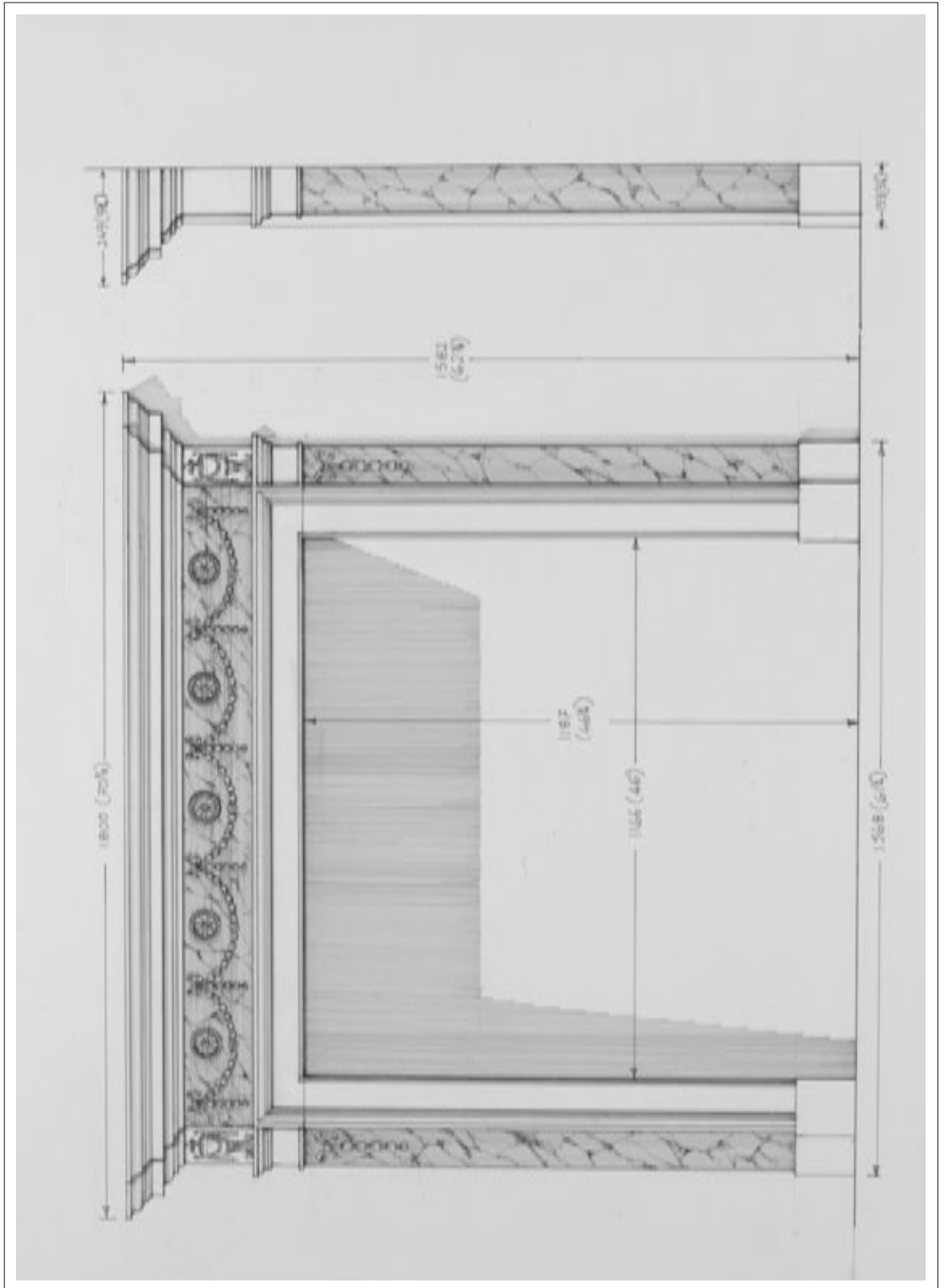
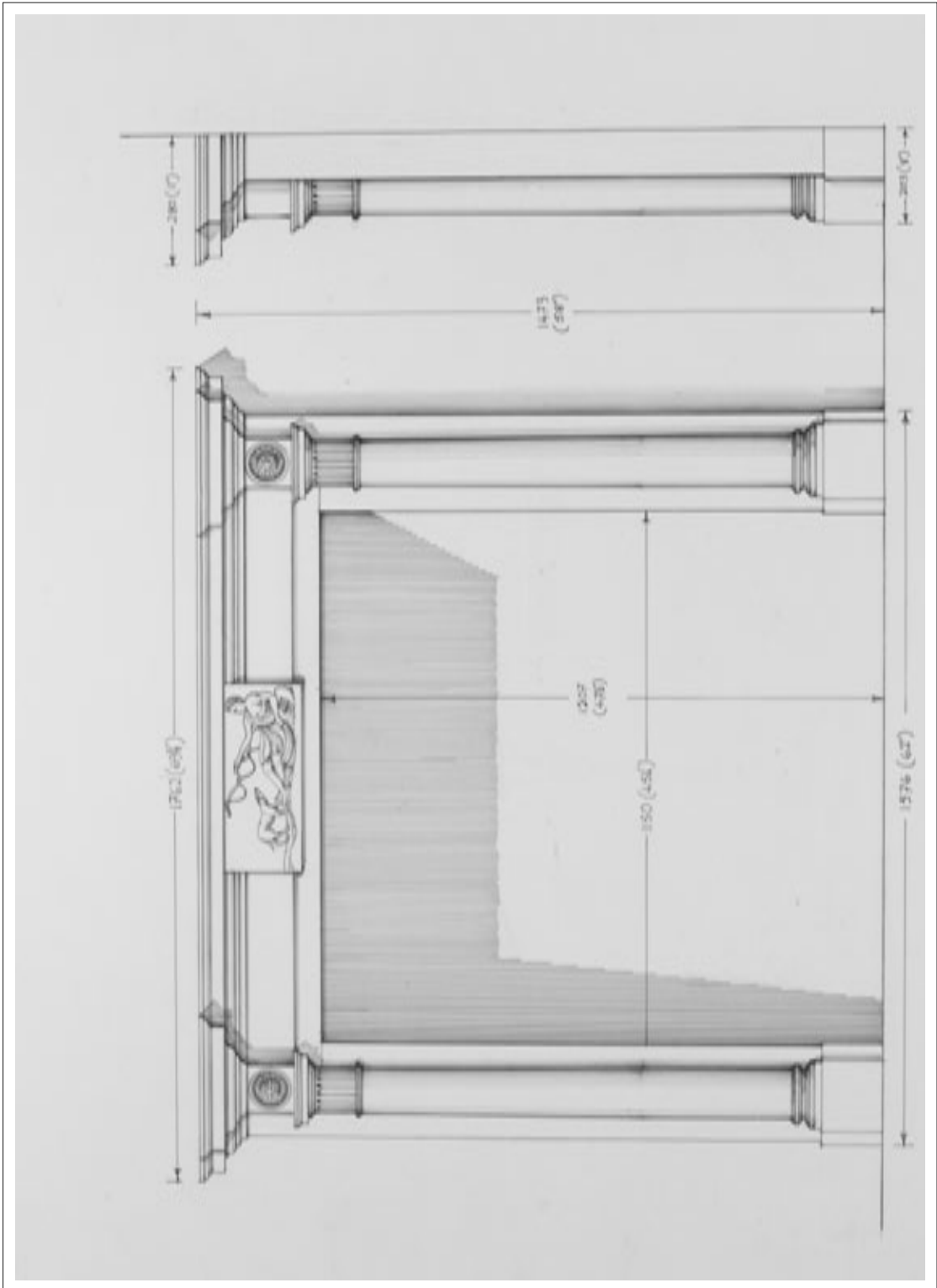


Plate XLII



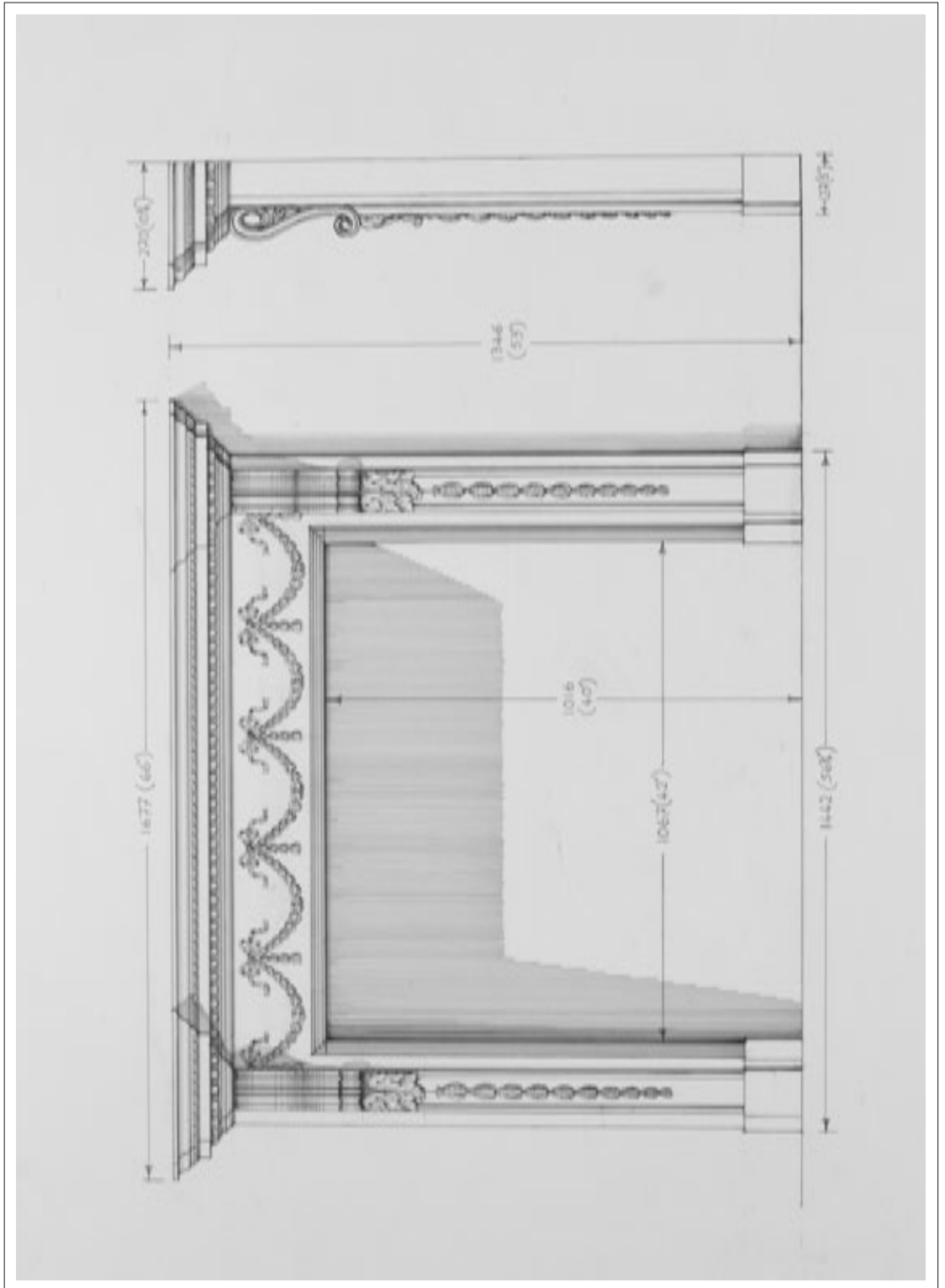


Plate XLIV

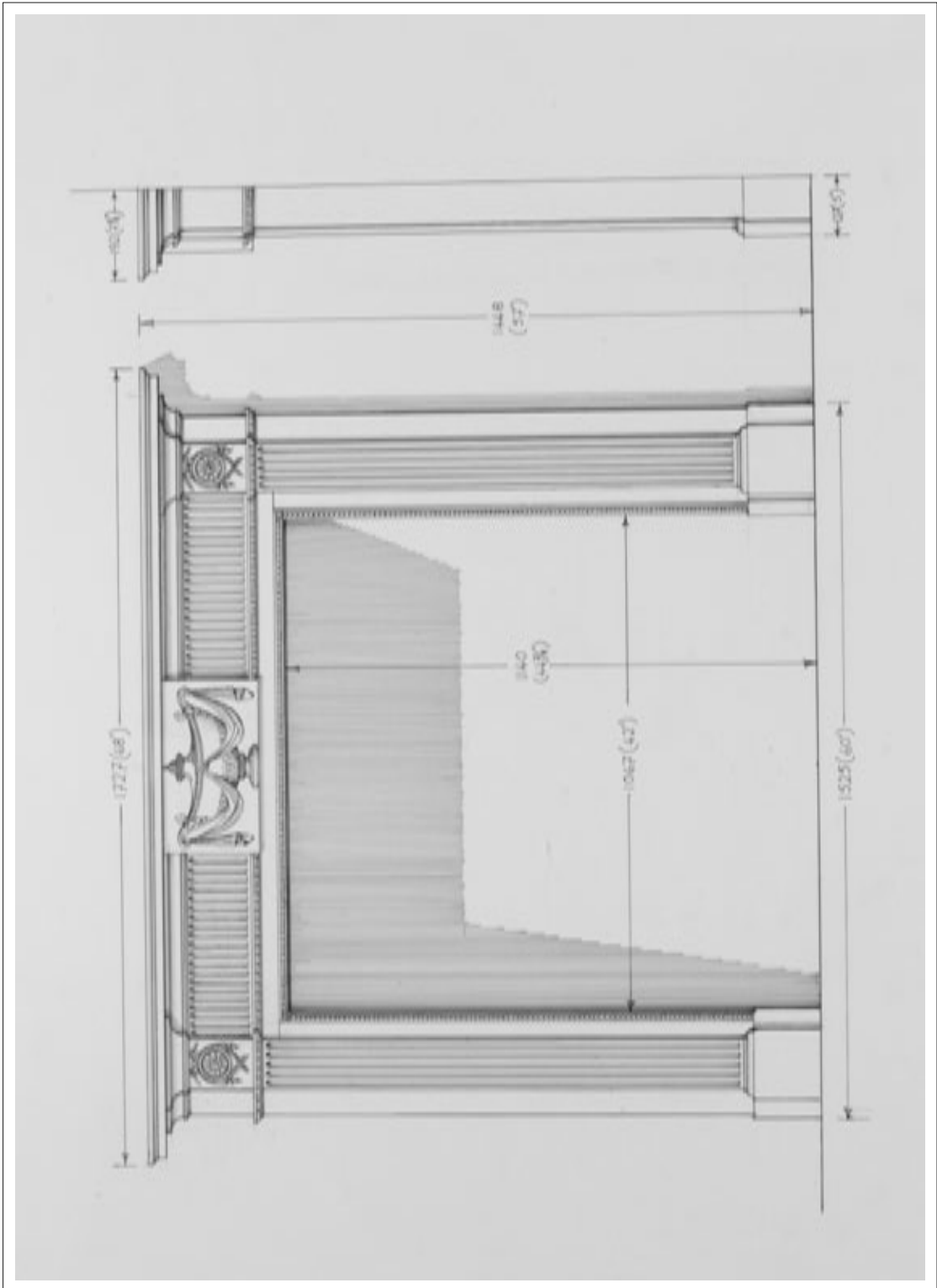


Plate XLV

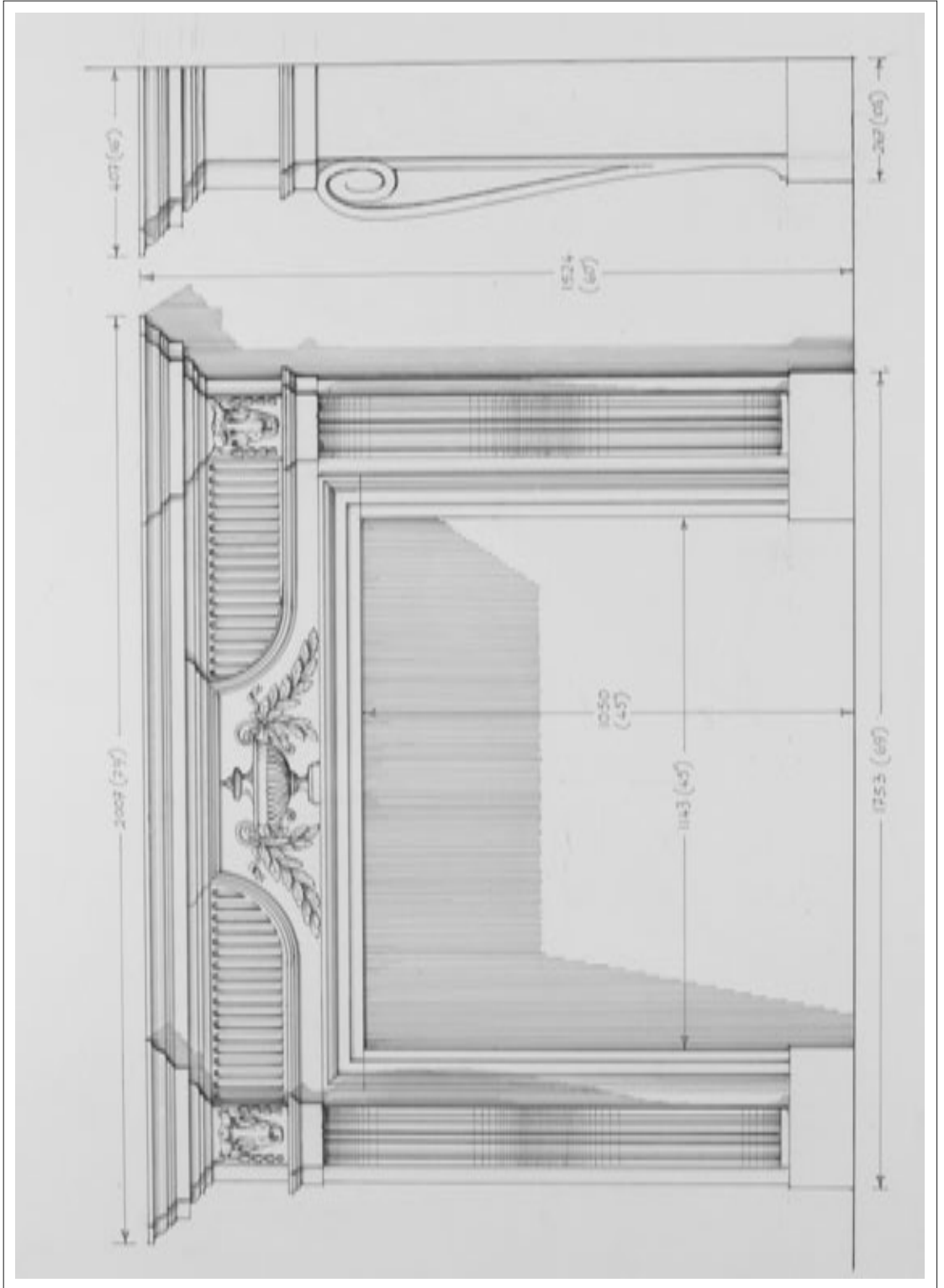


Plate XLVI

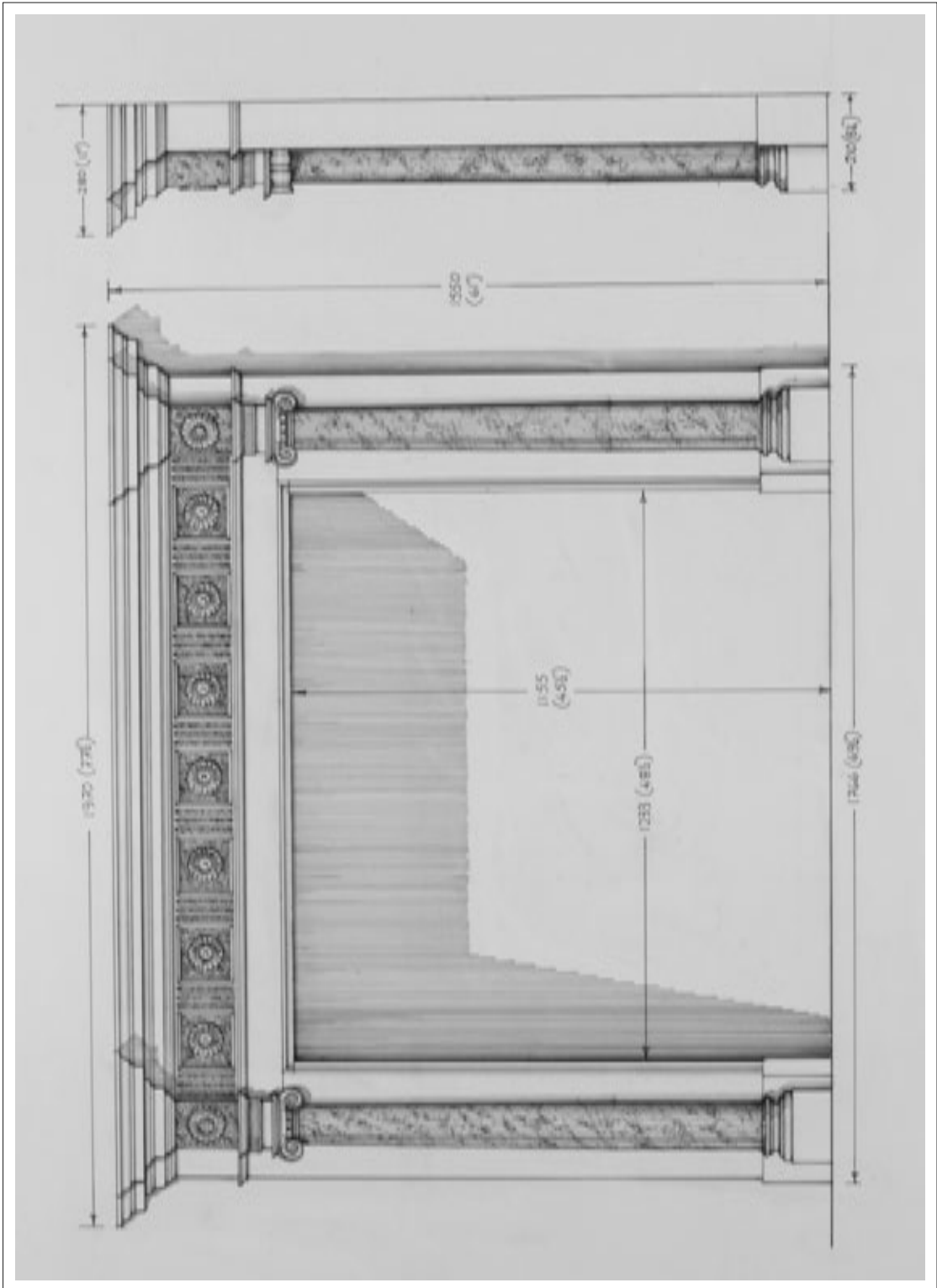


Plate XLVII

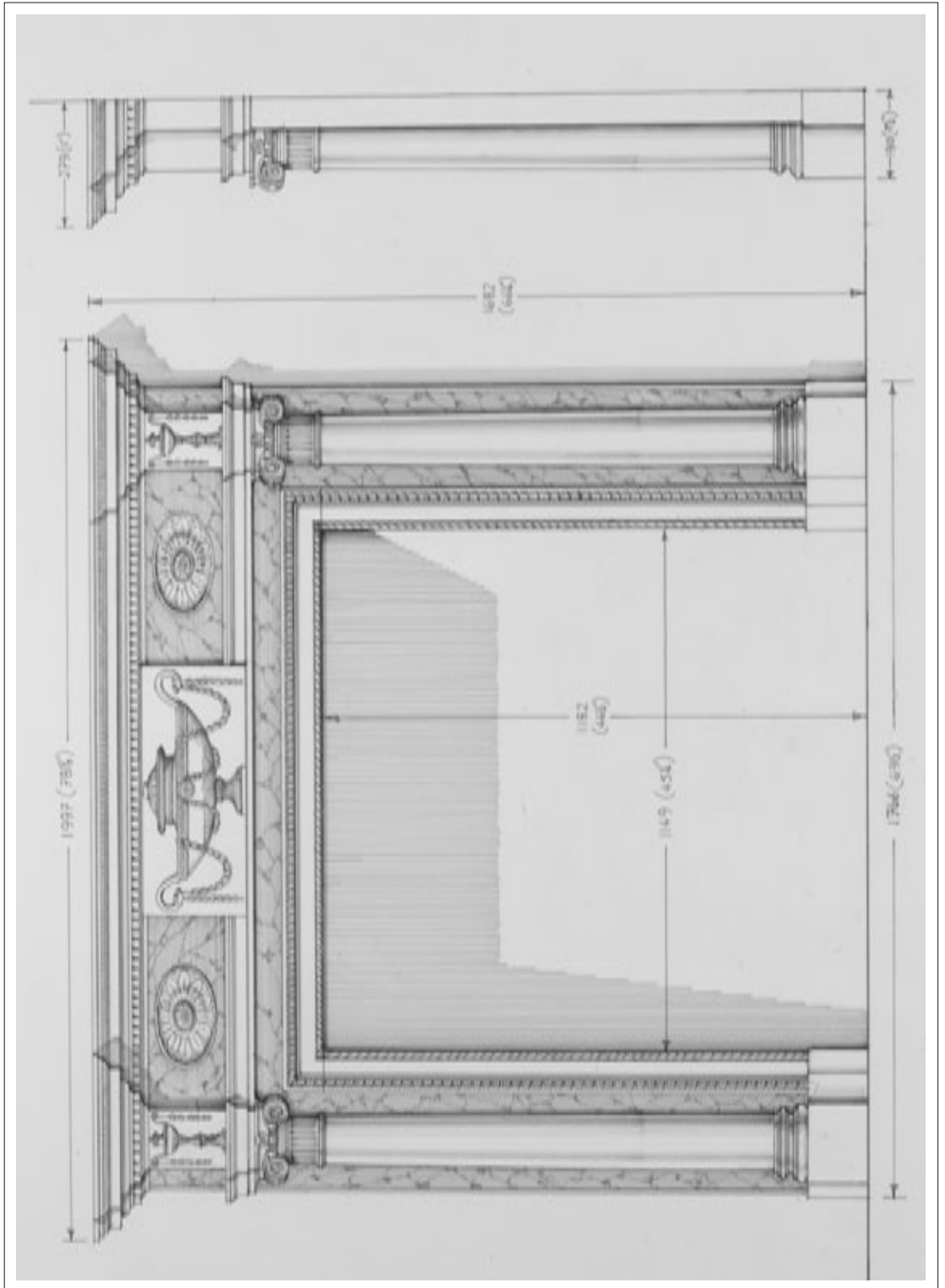
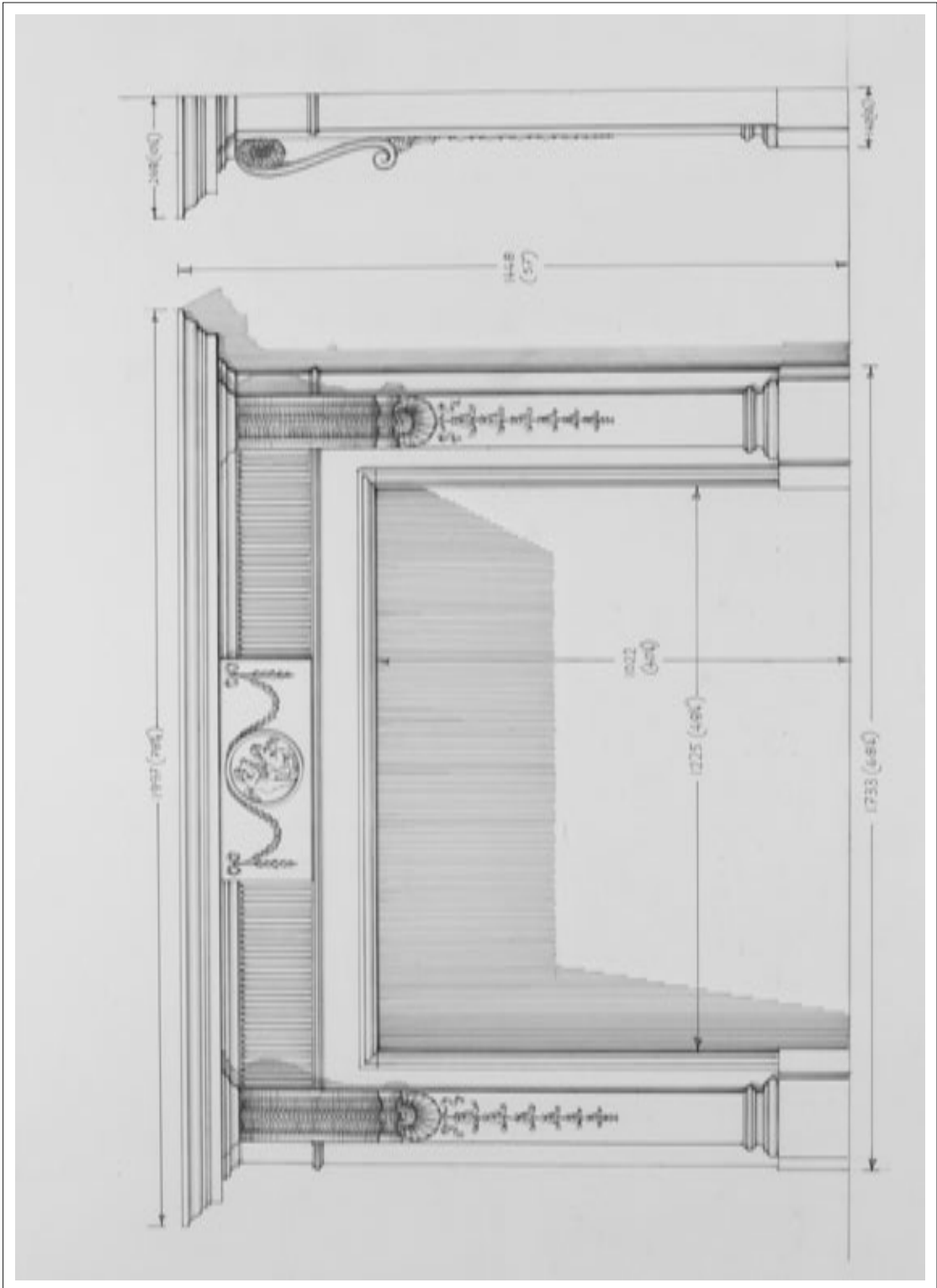


Plate XLVIII



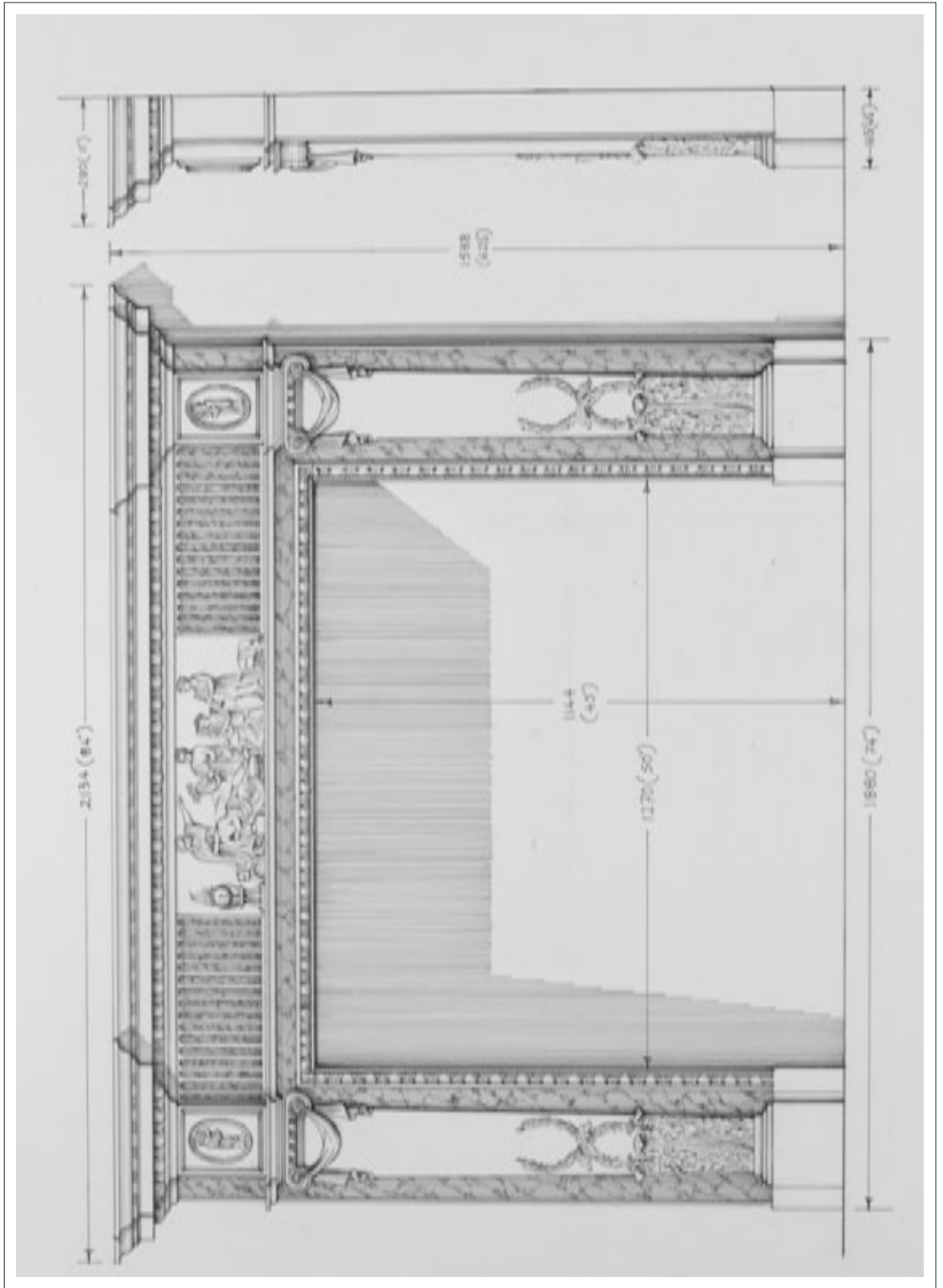


Plate L

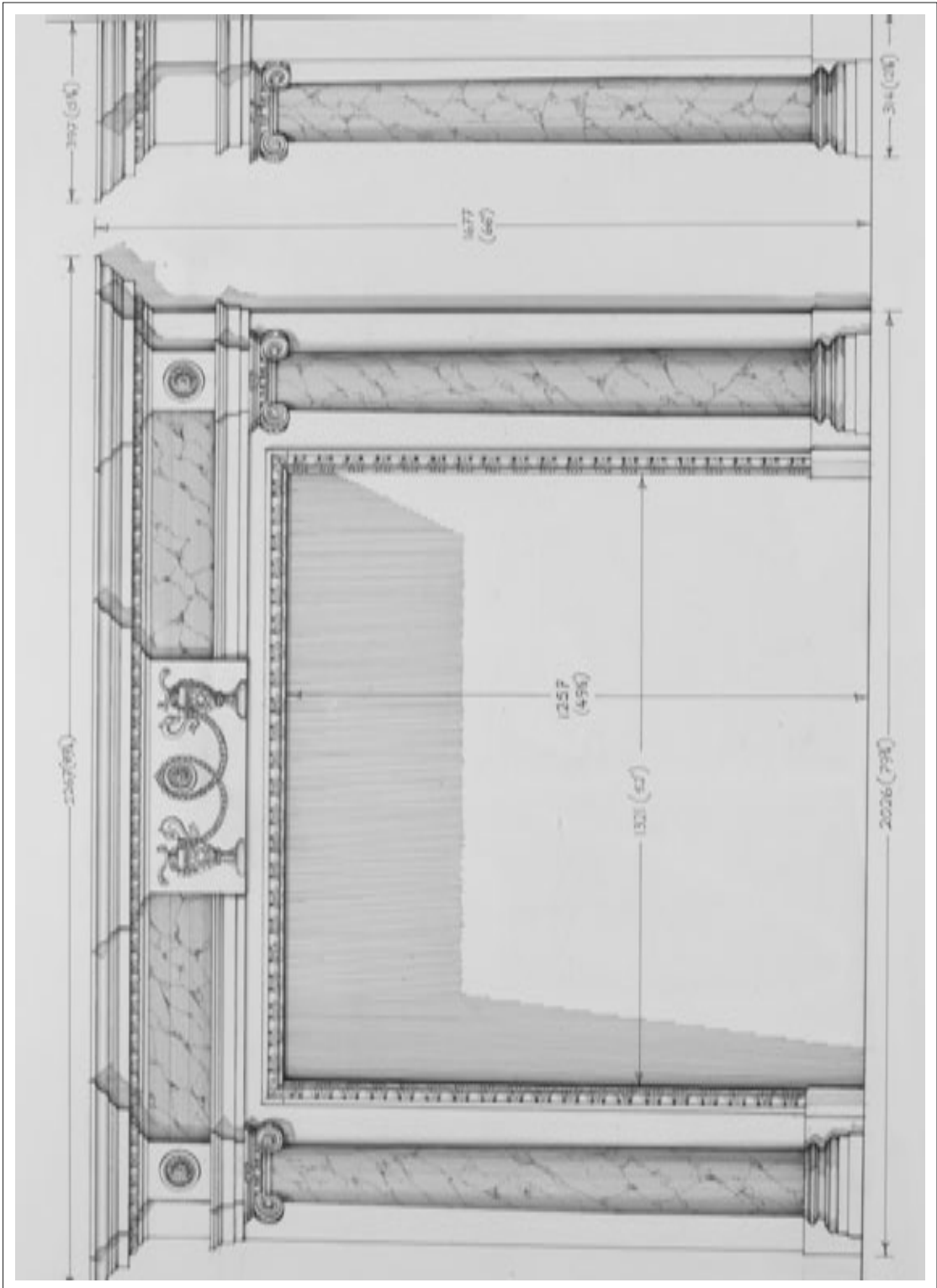


Plate LI

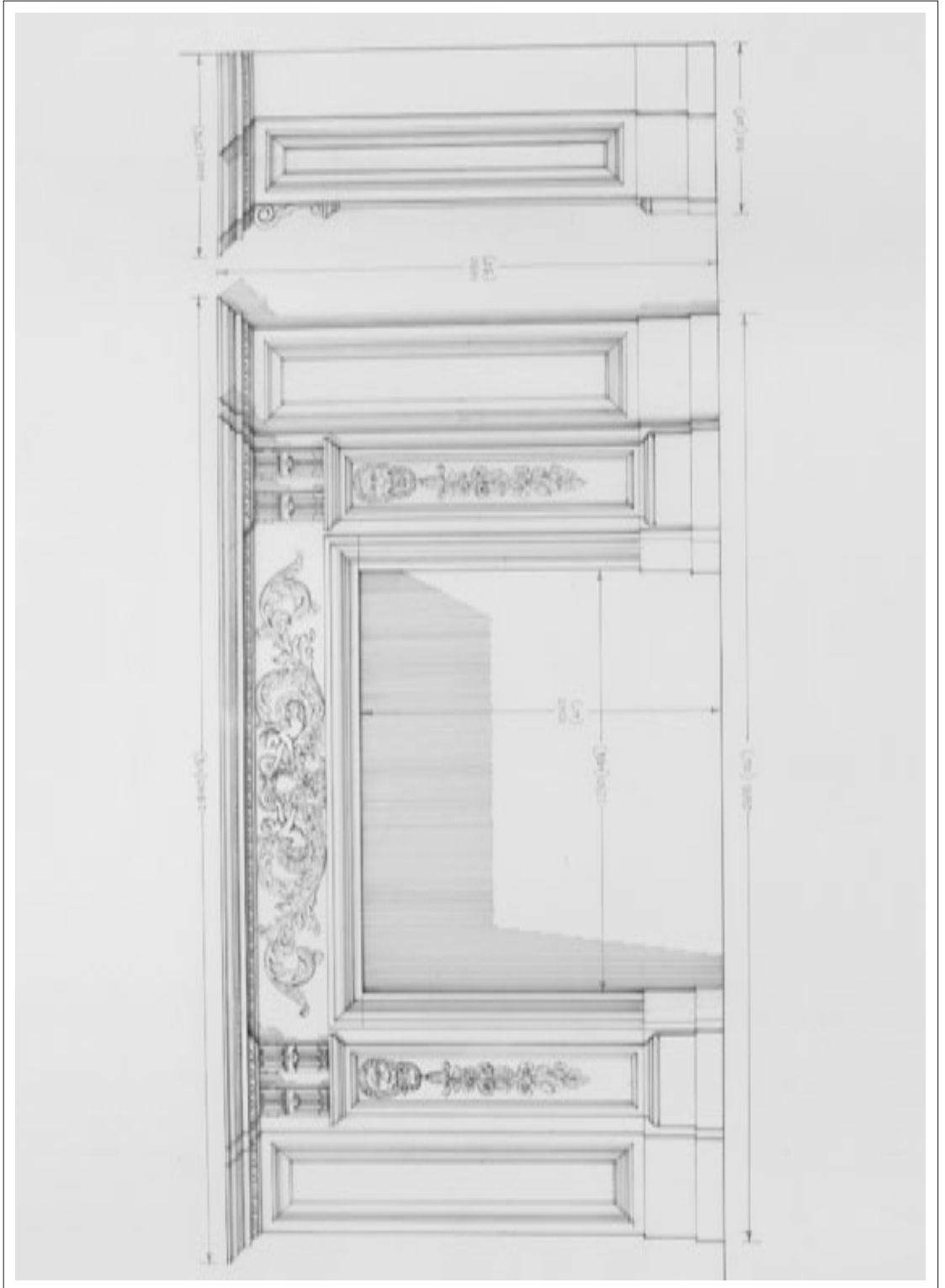


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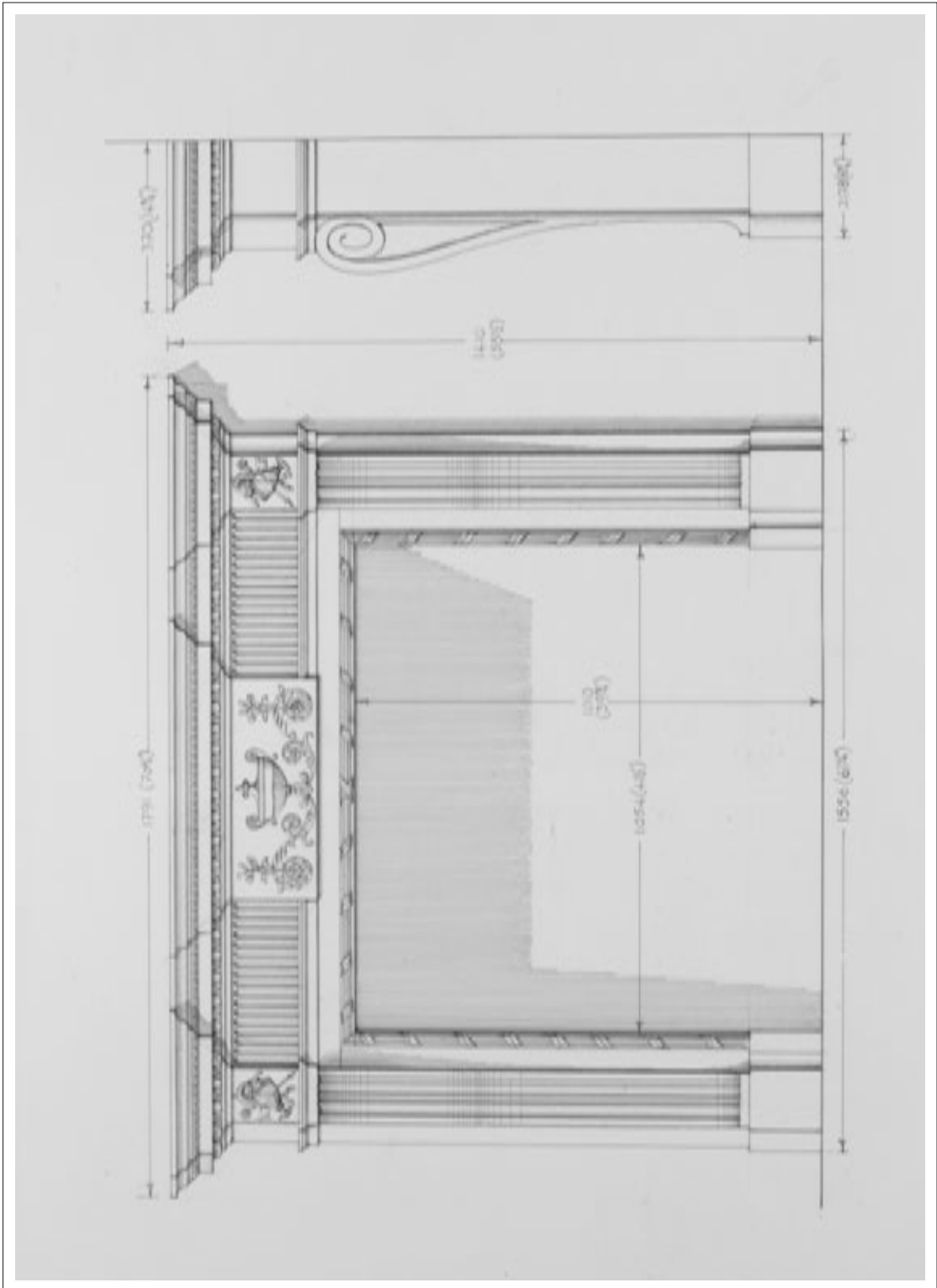


Plate LIII

NOTES

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GLOSSARY OF TERMS

ABACUS	THE UPPER MEMBER OF THE CAPITAL OF A COLUMN
ARABESQUE	DECORATIVE SCROLL WORK AND OTHER ORNAMENT LOOSELY DERIVED FROM BRANCHES, LEAVES AND TENDRILS
ACTOMA	THE TYMPANUM OF A PEDIMENT
ANTHEMION	CLASSICAL GREEK ENRICHMENT RESEMBLING A HONEYSUCKLE FLOWER
ANNULET	HORIZONTAL BAND OR FILLET ENCIRCLING A COLUMN
APERTURE	AN OPENING IN A WALL OR CHIMNEYBREAST
ARRIS	THE EDGE ON WHICH TWO SURFACES MEET, FORMING AN EXTERNAL ANGLE WITH AN EASED EDGE
ASTRAGAL	A SEMI-CIRCULAR OR CONVEX MOULDING ON COLUMN
BEAD & REEL	AN ORNAMENT IN GREEK MOULDINGS SHOWING CONTINUOUS ROW OF BEAD-LIKE AND SPOOL OR REEL-LIKE ELEMENTS
BEDMOULD OF CORNICE	THE LOWER AND SUPPORTING PORTION OF THE CORNICE
BOLECTION	A RAISED AND REBATED MOULDING WHICH PROJECTS BEYOND THE FACE OF THE FRAME
BROKEN PEDIMENT	IN WHICH THE CORNICE OF THE PEDIMENT DOES NOT ENTIRELY ENCLOSE THE TYMPANUM
BULLNOSE	BOLD PROJECTING CONVEX MOULDING OF SEMICIRCULAR SECTION ALSO KNOWN AS A TORUS
CAPITAL	THE UPPER PORTION OF A COLUMN OR PILASTER
CARTOUCHE	A TABLET IN THE FORM OF SCROLL OF PAPER FOR THE RECEPTION OF AN INSCRIPTION
CARYATIDE	CARVED, DRAPED, STRAIGHT, STANDING FEMALE FIGURE SUPPORTING ON ITS HEAD AN ASTRAGAL AND SQUARE ABACAS USED AS A SUBSTITUTE FOR A COLUMN AND SUPPORTING AN ENTABLATURE
CAVETTO	A HOLLOW MOULDING, THE SECTION OF WHICH IS A QUADRANT OF A CIRCLE, OR A QUARTER OF AN ELLIPSE
CHIMNEYPiece	AN ORNAMENTAL FINISHING OF FRAMEWORK FOR A FIREPLACE

CINTURE	A FILLET THAT DIVIDES SHAFT OF COLUMN FROM THE CAPITAL AND BASE
CONSOLE	CLASSICAL BRACKET WITH PARALLEL SIDES, USUALLY AN OGEE CURVE TERMINATING IN A VOLUTE WITH GREATER PROJECTION AT THE TOP
CORONA	PART OF A CLASSICAL CORNICE WITH A BROAD VERTICAL FACE ABOVE THE BEDMOULD. THE UNDERSIDE IS USUALLY RECESSED TO FORM A DRIP WHICH PROTECTS THE FRIEZE BELOW
CORBEL	ARCHITECTURAL PROJECTION OR BRACKET LIKE SUPPORT STEPPING OUT FROM CHIMNEYPiece TO HOLD SHELF OR OTHER WEIGHT ALTHOUGH CAN BE PURELY DECORATIVE
CROCKET	PROJECTING LEAVES, FLOWERS OR BUNCHES OF FOLIAGE USED IN GOTHIC ARCHITECTURE TO DECORATE VERTICAL MOULDINGS
CYMA RECTA	AN UNDULATING MOULDING WHICH IS HOLLOW IN THE UPPER PART AND ROUND IN THE LOWER
CYMA REVERSA	AS ABOVE BUT HOLLOW IN THE LOWER PART AND ROUND IN THE UPPER ALSO KNOWN AS A REVERSE OGEE
DEMI-LUNE	IS THE PORTION OF THE SURFACE OF A SPHERE LYING BETWEEN TWO PLANES WHICH CONTAIN THE AXIS OF A SPHERE
DORIC CAPITAL	A SIMPLE CAPITAL FROM THE OLDEST AND SIMPLEST OF THE THREE MAIN ORDERS OF CLASSICAL GREEK ARCHITECTURE ORIGINATING FROM THE DORIAN GREEKS
EGG & DART	AN ORNAMENT FORMED FROM THE OVOLO MOULDING
ENTABLATURE	THE PART OF AN ORDER ABOVE THE COLUMNS INCLUDING THE FRIEZE, ARCHITRAVE AND CORNICE
ENTASIS	THE SUBTLE CONVEX CURVED SWELLING OF A COLUMN OR PILASTER IN CLASSICAL ARCHITECTURE SHOWING GREATER DIAMETER AT BOTTOM THAN TOP
FACETTE	THE FILLET BETWEEN THE FLUTES OF A COLUMN
FASCIA	A BAND OR FILLET; USED TO DESCRIBE A PLAIN HORIZONTAL COURSE

FRIEZE	HORIZONTAL CENTRAL BAND OF ENTABLATURE BETWEEN THE ARCHITRAVE AND CORNICE. IF CURVED IN SECTION, IT IS SAID TO BE CUSHIONED OR PULVINATED
FILLET	NARROW FLAT BAND, USED FOR THE SEPARATION OF ONE MOULDING FROM ANOTHER
FOOTBLOCK	LOWER SECTION OR BASE OF THE COLUMN OR PILASTER THAT SITS DIRECTLY ON THE HEARTH
GUILLOCHE	FRENCH TERM FOR AN ORNAMENT USED IN CLASSICAL ARCHITECTURE FORMED BY TWO OR MORE INTERTWINING BANDS
GUTTAE	PENDANT ORNAMENT RESEMBLING TRUNCATED PYRAMIDS, CAN ALSO BE CYLINDRICAL – GREEK DORIC ORDER. ALSO REFERRED TO AS DROPS, NAILS OR TRUNNELS
HAWKSBEAK/ HAWKSBILL	A MOULDING WITH A CONVEX TOP AND A CONCAVE UNDERSIDE MEETING AT A POINT RESEMBLING THE BEAK OF A BIRD OF PREY
HAWKSBELL	BALLFLOWER ORNAMENT
HIPPOCAMP	SEA HORSE WITH THE UPPER BODY OF A HORSE AND LOWER OF A FISH LIKE CREATURE OFTEN USED IN CLASSICAL DECORATIONS
HUSK	CLASSICAL ORNAMENT IN THE FORM OF A STYLIZED BELL FLOWER, NUT SHELL OR WHEAT EAR USUALLY LINKED TOGETHER IN DROPS, FESTOONS, GARLANDS OR STRINGS
IONIC CAPITAL	THE ROLLED UP CUSHION LIKE FORM ON EITHER SIDE CREATING DISTINCTIVE VOLUTES AT THE TOP OF A JAMB
KEYSTONE	WEDGE SHAPED KEY BLOCK AT THE CROWN OF AN ARCH TO CONSOLIDATE A STRUCTURE
JAMB	THE VERTICAL SIDE OF AN APERTURE OR THE “LEGS” OF A CHIMNEYPIECE
LINTEL	THE STONE WHICH SPANS IN ONE PIECE THE TOP OF AN APERTURE
LIST	VERTICAL COLUMN BETWEEN COLUMN FLUTES
MARGENT	ORNAMENT OF VERTICAL FLOWERS AND LEAVES SUSPENDED FROM A BOW, MASK, PATERA, RING OR ROSETTE

MODILLION	PROJECTING BRACKET FIXED UNDER THE SOFFIT OF CORNICE REGULARLY SPACED
NAIL-HEAD	LATE ROMANESQUE MOULDING FEATURING SERIES OF SMALL CONTIGIOUS PROJECTING PYRAMIDS LIKE MEDIEVAL NAIL-HEADS
OGEE	UPRIGHT DOUBLE CURVE, CONCAVE AT THE TOP AND CONVEX AT THE BOTTOM AS IN THE CYMA RECTA, THE CYMA REVERSA IS KNOWN AS A REVERSE OGEE
PILASTER	TYPE OF JAMB OF ROMAN ORIGIN. ATTACHED TO FRIEZE FROM WHICH IT PROJECTS ONLY SLIGHTLY AT THE FRONT
PEDIMENT	LOW PITCHED TRIANGULAR GABLE IN CLASSICAL ARCHITECTURE
RETURN	ANY PART OF A CHIMNEYPiece THAT TURNS AT AN ANGLE USUALLY 90 DEGREES FROM IT'S MAIN FACE, SUCH AS A PILASTER OR JAMB PANEL. ALSO CALLED A REVEAL
SCOTIA	HOLLOW CONCAVE MOULDING
SOFFIT	VISIBLE UNDERSIDE OF AN ARCH, CORONA OR CORNICE
TERM	CLASSICAL HEAD AND BUST OFTEN WITH TORSO MERGING WITH THE TOP OF A DOWNWARD TAPERING PEDESTAL RESEMBLING AN INVERTED OBELISK
TELAMON	STRAIGHT UNBOWED MALE WHOLE FIGURE ACTING AS A COLUMN SUPPORT ON HIS HEAD
URN	LIDDED OVALOID VASE USED ESPECIALLY IN NEO CLASSICAL EXAMPLES
VITRUVIAN SCROLL	REPEATED PATTERN RESEMBLING A SERIES OF SCROLLS JOINED TOGETHER BY A WAVE-LIKE FORM, ALSO KNOWN AS WAVE-SCROLL OR RUNNING DOG
VOLUTE	SPIRAL SCROLL ON IONIC CAPITAL ALSO KNOWN AS HELIX, RESEMBLES A ROLLED UP MATTRESS
ZOCCO, ZOCLÉ	SOCLE, PLINTH OR ANY SQUARE SUPPORT, LESS IN HEIGHT THAN BREADTH, UNDER THE MOULDINGS OF THE BASES OF PEDESTALS ETC

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