

CHESNEY'S

The Lutyens Collection



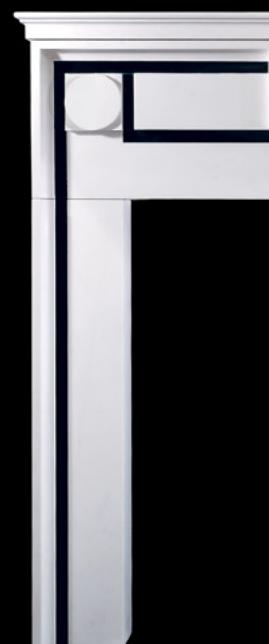
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Pattern No. 3

Pattern No. 1



Pattern No. 2



The Lutyens Collection

These chimneypieces by Sir Edwin Lutyens have been carefully chosen to show his unique ability to translate the traditional architectural vocabulary into new forms that successfully combine classicism and modernity.

Pattern No. 1

A re-working of the bolection with the raised moulding framing the aperture, in statuary marble.

DETAILS

Opening 40"(1016)W x 40"(1016)H
Shelf 59½"(1511)L x 3⁵/₈"(92)D
Overall size 60¹/₄"(1530)W x 49³/₄"(1264)H
Depth of rebate 1"(25)
Depth of jamb 4⁷/₈"(124)
Height of footblock 6"(152)

Pattern No. 2

Lutyens re-imagined the bolection in many different forms. This is a robust example with deep mouldings carved in statuary marble.

DETAILS

Opening 40"(1016)W x 40"(1016)H
Shelf 60"(1524)L x 4¹/₈"(105)D
Overall size 60¹/₂"(1537)W x 50"(1270)H
Depth of rebate 1"(25)
Depth of jamb 6⁷/₈"(175)
Height of footblock 5⁷/₈"(149)



Pattern No. 5

Pattern No. 4



Pattern No. 3

One of Lutyens most unusual designs shown in statuary marble with inlaid Bruxelles Noir marble framing a central tablet and raised discs at the head of the jambs.

DETAILS

Opening 40"(1016)W x 40"(1016)H
Shelf 58 $\frac{1}{4}$ "(1480)L x 8 $\frac{5}{16}$ "(211)D
Overall size 55 $\frac{7}{8}$ "(1419)W x 56 $\frac{3}{8}$ "(1432)H
Depth of rebate 1"(25)
Depth of jamb 7 $\frac{1}{16}$ "(180)
Height of footblock N/A



Pattern No. 4

A simple architectural frame fabricated in statuary marble with a border of inlaid Verde Tinos marble.

DETAILS

Opening 40"(1016)W x 40"(1016)H
Shelf 56"(1422)L x 3 $\frac{7}{8}$ "(98)D
Overall size 56 $\frac{1}{2}$ "(1435)W x 48"(1219)H
Depth of rebate 1"(25)
Depth of jamb 4 $\frac{1}{8}$ "(105)
Height of footblock 7"(178)



Pattern No. 5

A chimneypiece of classical form with detached columns terminating in Ionic capitals shown in statuary marble with Dark Emperador columns and frieze.

DETAILS

Opening 40"(1016)W x 40"(1016)H
Shelf 73"(1854)L x 12 $\frac{1}{2}$ "(318)D
Overall size 65"(1651)W x 54 $\frac{1}{2}$ "(1384)H
Depth of rebate 1"(25)
Depth of jamb 10"(254)
Height of footblock 5"(127)





- 1 The Mercantile Marine Monument, London 1928. Before the end of World War I, Lutyens was involved with the creation of many monuments to commemorate the dead, including the Cenotaph.
- 2 Middleton Park was Lutyens' last house, built for the 9th Earl of Jersey and completed in 1938.

‘...tradition to me consists in our inherited sense of structural fitness, the evolution of rhythmic form by a synthesis of needs and materials...’



Sir Edwin Lutyens

Sir Edwin Lutyens (1869-1944) is widely regarded as one of the greatest British architects. The scope of his work was enormous, encompassing a wide variety of styles and including private residences, garden landscapes, commercial buildings and war memorials.

After a brief period at the South Kensington School of Art, (now the Royal College of Art) Lutyens launched his career at the precociously early age of 19 with his first country house, built in his native county of Surrey. Starting with designs strongly influenced by the Arts and Crafts movement, he moved on seamlessly to his own version of High Classicism, described by Lutyens himself as his “Wrenaissance”.

Lutyens' style was never derivative and always bore the mark of his own unique touch. His genius lay in his ability imaginatively to adapt traditional architectural styles. Throughout his career he had the confidence continually to change direction and consequently the body of his work reveals a unique and fascinating degree of eclecticism.

He was a perfectionist and obsessed with detail. Never was any element of one of his buildings left to a colleague. He would find time to design the minutiae of every interior from the fittings and furnishings to the child's clock on a nursery mantelpiece. This same degree of attention was given to his chimneypieces and the legacy of his designs for these, as varied in scale and design as his buildings themselves, represents an important body of work in its own right.

Lutyens' chimneypiece designs have a timeless quality deriving from their robust, unfussy detailing and well proportioned architectural form and it is this quality that renders them so suitable for both period and contemporary interiors.

Chesney's is proud to reproduce a collection of some of Lutyens' finest designs for chimneypieces with the blessing of the Lutyens family and of the Lutyens Trust in a co-operative endeavour that is the first of its type.



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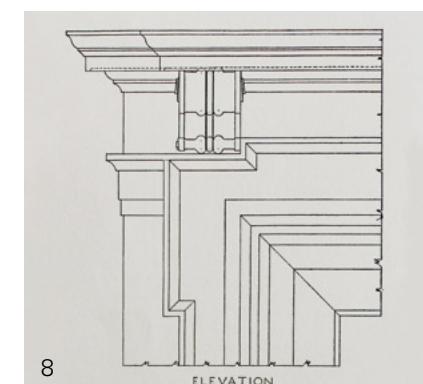
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3 Members of staff cleaning one of the lamps designed by Lutyens in the Viceroy's House, New Delhi.

4 Staircase in No. 42, Cheyne Walk, London.

5 Plumpton Place, East Sussex. A celebration of traditional English domestic architecture and associated gardens.



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6 Lindisfarne Castle, refurbished by Lutyens.

7 The drawing room in Abbey House, Barrow-in-Furness.

8 Original drawing of a Lutyens' chimneypiece.

9 The Ionic entrance portico on the north aspect of Gledstone Hall.

Portrait of Sir Edwin Lutyens
© estate of Sir William Rothenstein / National Portrait Gallery, London

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10 The Thakeham seat, designed for the garden at Little Thakeham. Lutyens' furniture designs were produced in small quantities and for a specific effect that was always a complement to the whole.



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