

Queen Anne Furniture in Miniature



David Whitworth

The Gek Contemporary

www.gekart.net

gekminiature@gmail.com

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Cover Photograph

Fine Dining

Queen Anne Model House

Miniaturists

Mike Sparrow at <https://mikesparrowsilver.co.uk/> for the cutlery.

Dmitry Shevchenko at <https://shew-jewelry-house.ru/> for the silver goblet.

Gill Rawling at Petite Fleur for the flower arrangements.

Karen and Peter Armstrong at <http://www.stokesayware.com/> for the crockery.

Phil Grenyer at <http://www.glasscraftuk.com/> for the glassware.

Lim Gek Kheng at <http://www.gekart.net/> for the embroidery.

Danny Shotton for the carving set.

Mike Tripp at <http://www.ironworksminiatures.co.uk/> for the drawer pulls.

Flower Space Clay Work Miniatures, Hualien, Taiwan for the potted plants

Queen Anne Furniture

The Queen Anne style began to evolve during the reign of England's William III (1689-1702) but the term predominantly describes decorative styles from the mid-1720s to around 1760, although Queen Anne reigned earlier (1702-1714). And to add to the confusion, the name 'Queen Anne' was only first applied to the style more than a century after it was fashionable.

The use of Queen Anne styles in America, beginning in the 1720s and 1730s, coincided with the new colonial prosperity and increased migration of skilled British craftsmen to the colonies. Some elements of the style remain popular in modern furniture production.

Why the style was given the name of Anne in the US and not George, which it was in the UK, is up for debate but may have something to do with the rather dim view Americans had of the King Georges of the era - the Boston Tea Party and all that followed.



Photo of original - Brian Gulick

Boston Side Chair

Boston Side Chair (Boston, c. 1730-1760).

This classic Queen Anne fully developed side chair has all the definitive features of seating furniture of the period: sculpted cabriole legs, a vase shaped back splat, curved rear legs posts, a gently carved crest rail and a compass-shaped seat.

“Completely lacking in gratuitous ornament, the beauty of the chair relies solely on its form. Each component is shaped to conform to the animated nature of the design.” – Norman Vandal



Photo of original - Brian Gulick

Highboy

Highboy (Connecticut, c. 1740-1780).

The word “highboy”, which is commonly applied to William and Mary Furniture high chests, was not in use in the 18th century. The term was first published in Scribners’ Magazine in September 1891. But it did not come into popular use until the early part of the 20th century.

With the growing currency of scrolled pediments in architecture, cabinetmakers began to incorporate them into their highboy after about 1740.



Photo of original - Brian Gulick

Lowboy

Lowboy (Connecticut Valley, c. 1740-1760).

Dressing tables, or lowboys, were developed also in the William and Mary period, but they became more popular in the Queen Anne era. The first use of the term “lowboy” occurred in the August 1899 issue of *House Beautiful*.

It is not only attractive, but capable of serving many functions – as a dressing table, a side table, a serving table or a basic work table.

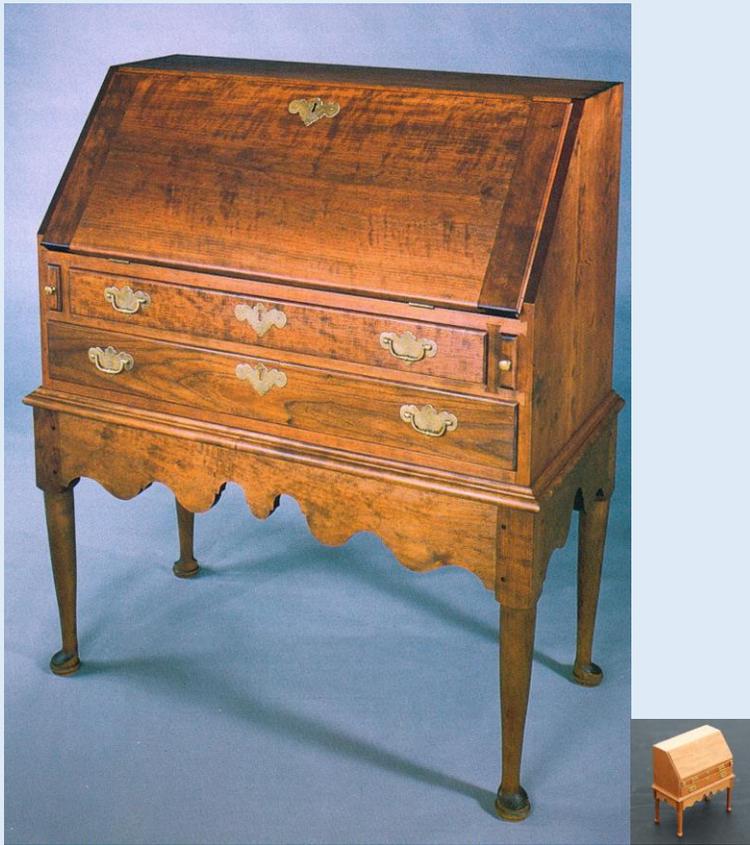


Photo of original - Brian Gulick

Desk

Desk (From various examples, c. 1740-1780)

In the 17th century, the first American desks were simple boxes with slanting lids. These were placed at a convenient height atop a table or low chest and were necessarily portable.

During the Queen Anne period, the desk box developed into a more stationary piece of furniture, and it became better suited for both writing and storage.



Photo of original - Brian Gulick

Candle Table

Candle Table (Philadelphia, c. 1750)

There are many designs of tilting candle tables from the 18th and 19th century. Examples such as this one - with slipper feet, a simple dished top and vase-shaped turned pedestal – are generally considered to be the earliest type and fall into the Queen Anne period.



Photo of original – The Metropolitan Museum of Art

Rhode Island Easy Chair

Rhode Island Easy Chair (Rhode Island, c. 1758)

The photograph is of the original chair, which was accurately dated by an inscription,

Gardner Junr/Newport May/1758/W

, found during a renovation work on the needlework panel on the back of the chair:

This is one of only two easy chairs known to have their original stuffing and finish fabric in place and intact.

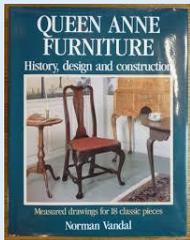
It is known that from Tax and Probate records that one Caleb Gardner, who died in 1761, had a son of the same name who became an upholsterer. And since a father's trade was often passed on to his son, it is reasonable to assume that Caleb Sr was also an upholsterer and perhaps covered this chair.

Acknowledgements

Mahogany from Wood Supplies at <https://www.wood-supplies.com/>

Proxxon Precision Machine Tools at <https://www.proxxon.com/en/>

References



Norman Vandal for his book, “**Queen Anne Furniture – History, design and construction**” without which none of this exhibition would have been possible.

Wikipedia for the background research on the individual furniture pieces.

Thank you for visitina the Gek Contemporary. Hope to see you aaain soon.