



**REGENCY ELEGANCE:**  
ENGLISH SILVER-GILT AT SUNNYLANDS

With an essay by Timothy Schroder



THE ANNENBERG FOUNDATION TRUST  
AT SUNNYLANDS

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## The Annenberg Retreat at Sunnylands

For more than forty years, Sunnylands served as an oasis for presidents of the United States, other heads of state, and leaders from government, business, education, science, and the arts – a place for reflection, relaxation, and conversation.

Walter and Leonore Annenberg directed that Sunnylands continue to be used to advance world peace and to facilitate international agreements by convening small, high-level retreats to discuss how to resolve problems, overcome obstacles, and create solutions. They also wanted the public to have access to Sunnylands to experience its beauty, art, and history.

After a thorough renovation, the 200-acre estate re-opened in early 2012 as a spectacular venue for private meetings and public education. To fulfill the Annenberg vision, Sunnylands now serves a new generation of interested citizens and global leaders.

By presenting the Annenberg collection of silver-gilt and explaining its history and importance, this volume is designed to introduce some of Sunnylands' artistic treasures to a wider audience.

### Geoffrey Cowan

*President, The Annenberg Foundation Trust at Sunnylands*

## Sunnylands Historic Estate

Sunnylands was the winter home of Walter and Leonore Annenberg.

**Walter Annenberg** (1908-2002) was a communications expert, diplomat, and philanthropist. His company, Triangle Publications, published the *Philadelphia Inquirer*, *Seventeen*, *TV Guide* and broadcasted *American Bandstand*. Under President Nixon he served as Ambassador to the Court of St. James's (United Kingdom) from 1969 to 1974.

**Leonore Annenberg** (1918-2009) served as Chief of Protocol under President Reagan from 1981 to 1982. The consummate hostess, she welcomed world leaders and entertainment icons to Sunnylands for four decades.

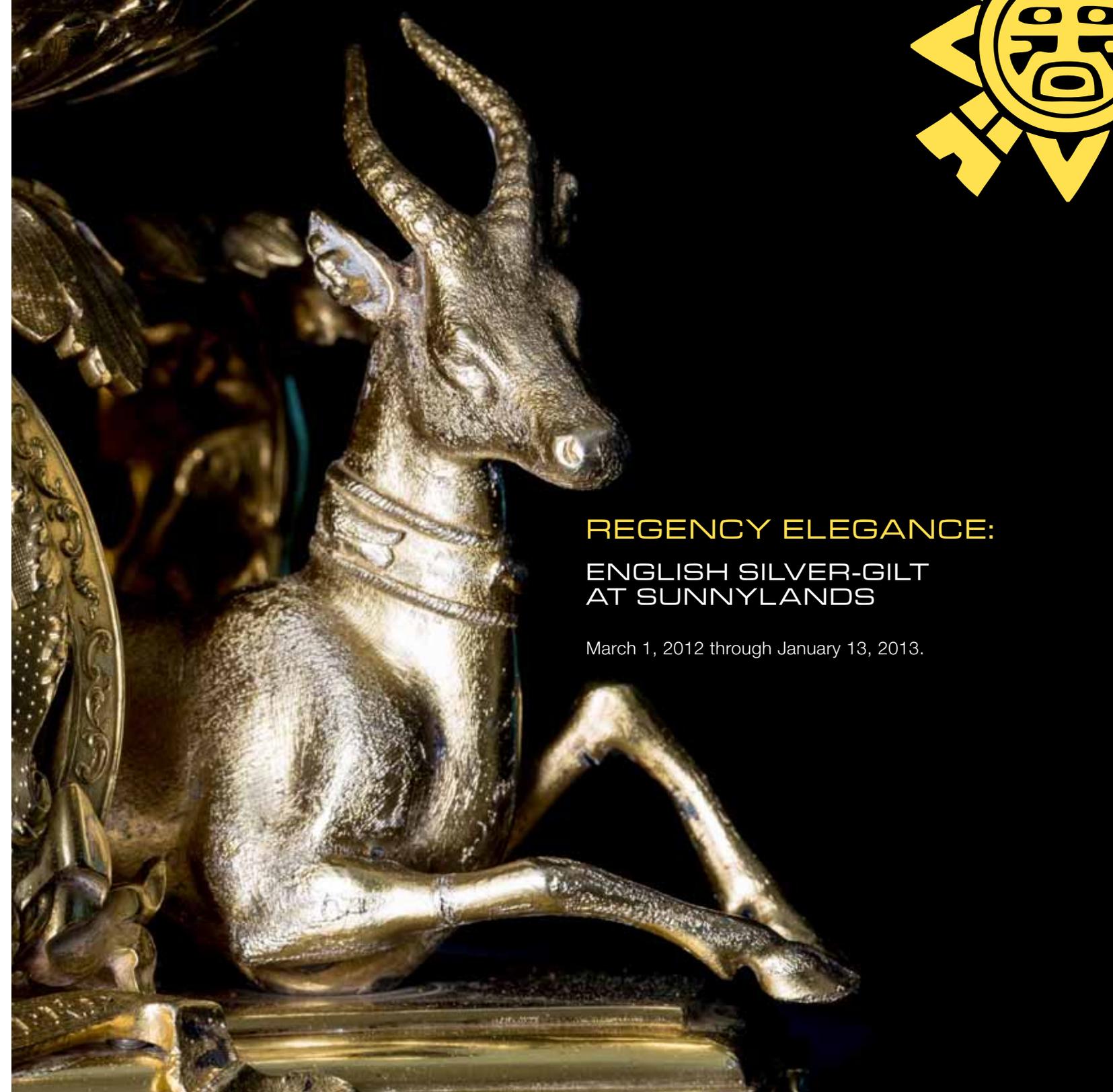
During more than fifty years of marriage, the Annenbergs were among the world's most generous philanthropists, funding a wide variety of cultural and educational organizations.

A love of art resulted in a renowned art collection. Their Impressionist and Post-Impressionist paintings were donated to the Metropolitan Museum of Art in New York City where they are on permanent exhibition. In addition, the Annenbergs were passionate collectors of many other fine art and antique objects, including this outstanding collection of silver-gilt.

It was their wish that the public have access to Sunnylands to experience the unique home they created.

### Janice Lyle, Ph.D.

*Director, Sunnylands Center & Gardens*



## REGENCY ELEGANCE: ENGLISH SILVER-GILT AT SUNNYLANDS

March 1, 2012 through January 13, 2013.

## Introduction



Walter and Leonore Annenberg first acquired English silver-gilt in 1959 while shopping in an antique store in Dublin, Ireland. They purchased an extraordinary pair of Victorian-era wine coolers created in 1843 by Crown Jeweler, Garrard. Over the next thirty years the Annenbergs pursued earlier examples of the finest in English silver-gilt. Through thoughtful selection they created an impressive collection of more than fifty resplendent silver works of art.

The collection provides examples from the Georgian, Regency, and Victorian eras spanning the years 1726 to 1872. Royal and aristocratic patronage supporting silver-gilt production during that time produced some of the most exuberant and exciting silverwork ever made. The Annenbergs approached the acquisition of silver-gilt with the same discipline that they applied to all of their collecting interests. They became well versed on the subject; they carefully and patiently sought out only best-in-class examples; they were critically selective and shared a keen eye for quality; and they tended to delight in, and gravitate toward, artworks with a strong narrative.

The range of artistic styles presented in the collection reflects popular trends in design, as well as political and social changes in successive monarchies. The silversmiths include William Pitts, Joseph Preedy, Benjamin Smith II, Thomas Pitts, George Wickes (the founder of Garrard), and Paul Storr. Storr is arguably the most celebrated English silversmith of the late 18th and early 19th centuries and is well represented in the collection.

In October 1970, during Walter's tenure as the Ambassador to the Court of Saint James's, Sotheby's announced an upcoming London auction: *Highly Important English Silver; the property of Mrs. Fay Plohn, of New York City (Part II)*. This auction reintroduced important English silver into the market. Silver scholars reference the Plohn collection to this day. When the last hammer fell, the Annenbergs were the proud owners of twelve important silver-gilt works, eleven of which were Paul Storr pieces including a large basket and a suite of eight matching candlesticks. These magnificent works adorned the dining and side tables

Left The dining room at Sunnylands where pieces of the silver-gilt collection were used on special occasions

Photograph by Ken Hayden.

in Winfield House, the ambassadorial residence in London. Upon the completion of Walter Annenberg's term of service in 1974, the silver-gilt was shipped to the United States for use in the Annenberg residences in Pennsylvania and California.

As is true for all of the Sunnylands collections, the Annenbergs did not collect their silver-gilt objects only to store or display them at a distance. Rather, they truly enjoyed and utilized these fine objects. The silver-gilt was often used in the formal dining room at Sunnylands. The Queen Charlotte baskets were carefully lined with discreet foil paper and flowers spilled over their sides. The Storr candlesticks were used on the dining tables and flowers were displayed in the hanging baskets of the Rococo-style epergne. When the Annenbergs travelled between Sunnylands and their home in Pennsylvania, selections from their silver-gilt collection travelled with them on their private airplane for use in formal dining and entertaining in both homes.

Twenty-six selections from the collection of English silver-gilt were chosen as the inaugural Sunnylands Collection exhibition at Sunnylands Center & Gardens. The silver-gilt exhibition coincided with the grand opening of The Annenberg Retreat at Sunnylands and the Center & Gardens on March 1, 2012 and remained on view through January 13, 2013. The Center hosted more than 46,000 visitors during that time. The reemergence of the silver-gilt collection was well received by both the public and scholars alike.

The silver-gilt collection was an important highlight in the Sunnylands dining room for many years. Thanks to the generosity of Walter and Leonore Annenberg in preserving Sunnylands and its collections in a public trust, the silver-gilt collection will be enjoyed by generations of visitors.

**Anne Rowe**

*Director of Collections and Exhibitions*

Below The iconic A. Quincy Jones-designed residence at Sunnylands

Photograph by Sybille Allgeier.



## THE SUNNYLANDS COLLECTION OF ENGLISH SILVER-GILT

Timothy Schroder

The focus of this book is one of the most extraordinary phenomena in English decorative arts. The Regency period, named after King George IV (1762-1830), who was Prince Regent from 1810 to 1820, was famous for its grand architecture and furniture. But the magnificence of the period is nowhere better seen than in the imposing silver-gilt plate supplied by the leading silver retailers to the prince and the aristocracy.

Silver-gilt is the term for silver with a thin layer of gold applied to the surface. It is a process that was invented in ancient times and was a way of enriching an object so that it looked like gold. In the early nineteenth century, partly led by the taste of the prince himself, it became very popular and contributed to the unique sense of grandeur that characterizes English Regency plate.

Before the invention of electro-plate in the 1840s, gilding on silver was known as “fire gilding”. It involved grinding gold to a powder and mixing it with mercury. The resulting paste was applied to the surface of the object, which was then put into the fire. This drove off the mercury and left the gold bonded to the surface. But the resulting beauty came at a cost. Ventilation was imperfect and the mercury vapor was inevitably inhaled by the workers, leading eventually to fatal mercury poisoning.

The silver-gilt pieces in the Sunnylands Collection were mostly acquired by Walter and Leonore Annenberg when he was United States ambassador to London during the 1970s. Collectively they show a strong, if slanted, view of English silver during the Georgian and early Victorian periods. Strong, because the pieces are of excellent quality and in the highest styles of their day, and focused because they represent only one aspect of silver, namely objects made primarily for display. Of the vast range of practical wares that dominated the market in the late eighteenth and early nineteenth centuries, the Sunnylands Collection gives no hint.

The style that is most strongly represented by the collection is Neoclassicism, the disciplined evocation of ancient Greek and Roman ornament that flourished from the third quarter of the eighteenth century until the reign of George IV. But the chronology of the collection starts a little earlier than that, with a small group of objects from the period of the Rococo style.



The asymmetry that is the watchword of this inventive style is shown in a small group of pieces from a grand toilet service of 1755, made by the London silversmith Aymé Videau. That a set of silverware made for personal use in a lady's bedroom might also have been for display calls for a word of explanation. The toilet service was a seventeenth-century French innovation and was known as such because of the costly piece of fabric called *la toile* that covered it up when it was not in use. These services evolved around the *levée*, the lady's carefully orchestrated preparation for the day, which, in the grandest of houses, became a social event at which she would receive friends and advisors. The Annenberg service is not complete and would have included other components: a mirror, bottles, candlesticks, and perhaps a small ewer and basin. Its original owner, denoted by the engraved coat of arms, was Jane, wife of Sir John Fleming of Brompton Park in Middlesex, and one assumes that the service was a gift from her husband.

Also in the Rococo style, but a quite different manifestation of it, is the extraordinary epergne of 1761, which has the mark of the silversmith Thomas Pitts. Such a strange object also needs explaining. Evolved from another French innovation called the *surtout de table*, it is a centerpiece that would have been used at the dessert table, enabling diners to help themselves to fruit, candies, or nuts without the constant attendance of servants. It was an infinitely adaptable object. The little dishes and baskets could be taken off and passed around, or the entire thing could be reduced in scale, depending on the occasion, by removing the branches and even the elaborate Chinese pagoda that covers the central basket.



But the Rococo style, even in the comparatively muted form of the toilet service and even at the height of its fashion, was not universally popular and some patrons were never entirely comfortable with it. One such was the Earl of Scarborough, treasurer to Frederick, Prince of Wales (1707-51), who deliberately chose a very conservative design for the set of dishes he commissioned from George Wickes in 1738. Wickes was goldsmith to the Prince of Wales, so Scarborough's choice of supplier was no accident. But the dishes are engraved, not with Lord Scarborough's arms, but with the prince's.



It might seem strange – presumptuous, even – that a servant of the prince should display his royal master's arms for his own silver, but this seems to have been an accepted practice in the prince's household, perhaps in the same way that more humble servants would have worn his livery. Holding a senior appointment in the Prince of Wales's household provided many opportunities for personal enrichment and was a connection that their holders had reason to celebrate. And we know that at least two other members of his household commissioned plate with similar princely allusions: two solid gold cups with finials formed as the Prince of Wales's feathers, one made for Colonel Pelham, his private secretary, and the other made for Sidney Godolphin, who was his receiver general in Wales.

It so happens that George Wickes's business ledgers still survive and from these we know that Scarborough ordered eleven dishes in all (seven of which the Annenbergs acquired between 1973 and 1988) and that he was charged £176 10s 6d for the set, plus a pound each for the engraving and a further £87 1s for the gilding. This shows that, far from a frivolous embellishment, gilding was a major factor of the total cost of plate, adding in this case about fifty per cent to the cost of the dishes.

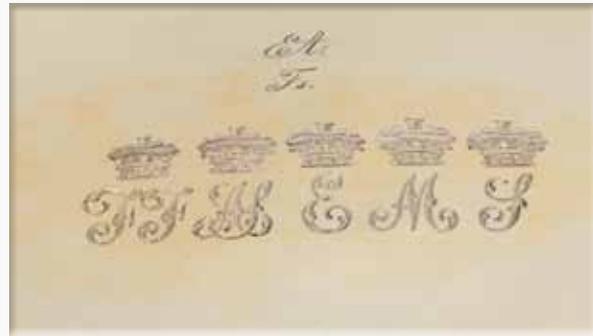
Similarly oblivious to contemporary high style is the magnificent basket made for William Beckford (1760-1844) in 1797. Beckford's source of wealth was inheritance rather than patronage and the Jamaican sugar plantations he inherited from his father at the age of ten. These and other assets led him to being considered the richest commoner in England. But artistically Beckford was his own man. He had a famously eccentric but refined taste that, coupled with the financial resources at his disposal, enabled him to build an extraordinary house and fill it with works of art, many of which he commissioned himself. Fonthill Abbey in Wiltshire was a Gothic palace on a prodigious scale, but the works of art that he commissioned, including exquisite and jewel-like pieces of goldsmiths' work, many designed by the patron himself, were in a range of different styles: Gothic, but also Renaissance, Mogul, and Islamic, as well as mainstream contemporary Neoclassical.



Beckford was a man of obsessions, one of which was heraldry. The interiors of Fonthill Abbey, as well as many of the objects he commissioned, were smothered with decoration based on his coat of arms. The basket, one of a pair (the other in the Gilbert Collection at the Victoria and Albert Museum in London), is an exception to this and its heraldic ornament is restricted to his crest, discretely and almost invisibly engraved underneath the base. It is an exception also in being, in a way, in no style at all. Yet its apparent simplicity and naturalism are deceptive. At first sight it is nothing more than a charming and literal evocation of wicker basketwork edged with wheatears. But closer inspection reveals an intriguing and cerebral design. For the stalks of the wheat don't just rise in parallel; they cross over each other in a carefully contrived pattern that seems to form pointed arches like the tracery of a Gothic window. This is typical of Beckford's quirky and original approach to design. And, although the basket bears the mark of the goldsmith Paul Storr, we can be fairly sure that Beckford himself was responsible for its concept.

Baskets are one of the themes of the Sunnylands Collection. A group of seven, made between 1793 and 1802, are associated with an even grander patron than Beckford: Queen Charlotte (1744-1818), consort of George III. Even more than the Beckford basket, these have a naturalism that hardly amounts to a style at all and the silversmiths, Thomas Pitts and Joseph Preedy, have gone to great lengths to mimic perfectly the appearance of ordinary rustic basketwork.

The baskets are each engraved in the center with initials CR (for Charlotte Regina) and a royal crown. But there are two other strands to their story, hinted at by the further initials and coronets engraved underneath their bases. These are FF, AS, E, M, and S. The last



four must be for the queen's daughters, Augusta Sophia, Elizabeth, Mary, and Sophia, but who the FF stands for is not clear, unless it is for her second son, Frederick, Duke of York and his wife Frederica of Prussia. Even then, the mystery is not entirely dispelled: for this is only a part of George III's large family. If most of the daughters, why not all of

them (Charlotte, the Princess Royal, and Amelia are missing)? And why is just one son – the second of seven – included? The most likely explanation is that the baskets were a gift from these children to their mother, but we cannot be sure.

The second strand to the story is denoted by a further set of engraved initials, EAFs. This refers to a later chapter in their history, when Queen Victoria came to the throne in 1837. Ever since the accession of George I in 1715, the thrones of Hanover and Great Britain had been united but, under the Hanoverian constitution, the throne of Hanover had to be passed to a man. So when Victoria succeeded William IV in Great Britain, the throne of Hanover went to the next best claimant who was her uncle, Ernest Augustus, Duke of Cumberland (1771-1851), the oldest surviving son of George III. As a result, Ernest immediately laid claim to the contents of the royal palaces in Hanover, which included a good deal of silver. Queen Victoria fought for their possession in the courts but lost the case and Ernest had all the plate engraved with these initials, standing for 'Ernest Augustus Fideikommiss' (entailed to the estate of Ernest Augustus).

It is soon after the time of the 1802 basket that the Regency style makes its first appearance. This was a phase of Neoclassicism that favoured heavy, luxurious plate on a grand scale. Unlike the Rococo style, Neoclassicism was serious and academic. It has its roots in the ancient world and was disseminated through archaeological publications. Its first phase, known in England as the Adam style, after the architect Robert Adam, was characterized by clean and simple profiles, embellished with precisely modelled relief ornament. The most influential text in the evolution of this style in silver was Charles Heathcote Tatham's *Designs for Ornamental Plate*, published in 1806. Tatham accused Adam and his followers of promoting insubstantial forms and the wrong sort of ornament. In the rather pompous language of the time, he wrote that "it has been much lamented by Persons high in Rank, and eminent for taste, that modern plate has much fallen off, both in design and execution, from that formerly produced in this Country. Indeed, the truth of this remark is obvious, for instead of *Massiveness*, the principle characteristic of good Plate, light and insignificant forms have prevailed, to the utter exclusion of all Ornament whatever."

In a way Tatham had a point. Although Adam had turned to Classical architecture for his ornament, his forms came more from the Renaissance than ancient Rome. Tatham advocated a much more archaeological approach and championed designs that follow the engravings of Piranesi, which were based on real ancient buildings and marbles.

The Regency style is not known as such just because it flourished at the time of the Regency; the Prince Regent himself was its leading and most extravagant patron. Running up enormous debts that put the royal finances under huge strain, the prince's purchases were largely responsible for the character of the present Royal Collection. He assembled, for example, arguably the greatest collection of Sèvres porcelain in the world and some of the world's finest French furniture. In the field of silver, he formed an enormous collection known as the Grand Service. Acquired between 1806 and 1810, this cost the staggering amount of £70,000.

One of the defining features of this style is its cohesiveness, made possible by the fact that a single firm, the royal jewellers Rundell, Bridge and Rundell, dominated the market for display silver at this time. The partners, Philip Rundell and John Gawler Bridge, were brilliant salesmen and created an expectation of grandeur which was eagerly taken up by the great land-owning families in emulation of the trend set by the royal commissions.

The key to their success was absolute control over quality and design. They did not run their own workshop and all the manufacturing was out-sourced, but they did maintain their own design studio. The main manufacturers were Paul Storr on the one hand, and Benjamin Smith on the other. By the end of the first decade of the nineteenth century they were employing around 1,000 people. Although their marks appear on many of the pieces in this exhibition, they were required to work to the exact specifications of Rundell, Bridge and Rundell. As a result, the work of the two workshops is quite indistinguishable. The significance of the retailer in the creation of these objects is underscored by Rundell's Latin signature which was stamped on almost all of these grand objects: *Rundell Bridge et Rundell, Aurifices Regis et Principae Walliae Fecerunt* (Rundell Bridge and Rundell, goldsmiths to the King and the Prince of Wales, made this).



The tray of 1807 by Benjamin Smith, one of two in the collection, epitomizes the quality of these royal pieces and is perhaps the single most magnificent object in the collection. Close examination gives a telling idea of the rigor of Rundell's quality control: the border is designed as vine leaves and bunches of grapes, each of which has been separately die-struck and then soldered onto an armature of tendrils. The handles and even the faun feet, practically invisible when the tray is displayed standing up, have been separately cast, finely finished and soldered on.

The most impressive feature of the tray, however, is its heraldic engraving. This shows the full royal arms of King George III, with crown, supporters, motto, and the attributes of the Order of the Garter. In this case, most unusually, these include the chain of the order and the "George" itself, a pendant figure of St. George and the dragon. Like all the other aspects of their production, Rundell, Bridge and Rundell ensured that their heraldic engraving was invariably of a high standard, but it is never better than this. An output as great as theirs required many engravers, but this one is so good that it should almost certainly be attributed to their chief engraver, Walter Jackson.



We do not know who originally owned the tray but it may have been part of a service issued to an ambassador or senior officer of state. Not long after it was made, however, it came into the possession of one William Arundell Harris Arundell, who had his own arms engraved on the reverse of the tray. Arundell served as High Sheriff of Cornwall in 1817, which was a crown appointment and it was perhaps to celebrate the royal connection that he acquired the tray with its royal arms.



The engraving on the second vine pattern tray (also made by Benjamin Smith in the same year) is only slightly less magnificent. This shows the arms of Charles Pelham and his wife Henrietta Simpson. They were married in 1806 and the tray was probably commissioned to set them up in married life. It was part of a large service, which included the eight candlesticks and two butter dishes also in the Sunnylands Collection. Interestingly, the baron's coronet shown above the arms and alluding to his title of 2nd Baron Yarborough must have been a later alteration, since Pelham did not inherit the title until his father's death in 1823.



The design studio at Rundell, Bridge and Rundell cost the firm £1,000 a year. They sought out and bought ornament prints and they employed talented artists and draughtsmen. Some of their lines were exact copies of engravings by Piranesi, while others were more loosely Classical. Some of their best Classical designs were the work of a French artist named Jean Jacques Boileau, who was employed by the firm from about 1802 and produced drawings that brilliantly combined motifs of ancient Greek, Roman, and Egyptian origin. The set of Pelham candlesticks marked by Paul Storr, 1807, were probably designed by Boileau and have all the features of clean lines and well-judged Classical details that one associates with his work. So too does the 1805 soup tureen which was one of its most successful lines. Unlike most of the other pieces in the collection, the origins of the tureen are not clear: it has the royal lion and badge on the top, surrounded by the Garter motto, but the arms engraved on the body, for an unknown member of the Beachcroft family, are probably later, since they seem to cut through the gilding. Normally, such engraving would be carried out before the gilding was applied.



Rundell's greatest contribution to plate manufacture, however, and the area in which their legacy was greatest, was in the manufacture of monumental sculptural plate. For these designs they employed some of the leading sculptors of the day, such as William Theed, Thomas Stothard, and, most notably, John Flaxman. None of these artists are represented in the Sunnylands Collection, although one of Flaxman's most famous plate designs can be seen not far from Rancho Mirage, in the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California. Flaxman worked

on the *Shield of Achilles* for about twelve years from 1810. He made large numbers of drawings and then worked up the models for the relief scenes. Inspired by Homer's *Iliad*, it shows Apollo riding his chariot, surrounded by a series of Homeric battle scenes and processions, worked in extremely subtle low relief. Unusual for Rundell, Bridge and Rundell, the shield was made as a speculation and only four versions in silver-gilt were made, the first of which was sold to George IV and remains in the Royal Collection.

Powerful though the firm was in the Regency period, it was not without its competitors. Two of the most interesting were the retailers Green, Ward and Green, who were patronized by the Duke of Wellington, and Kensington Lewis, whose most important customer was George IV's brother, Frederick, Duke of York.



Neither of these firms is represented in the collection and both struggled to survive after the passing of their great patrons. The third principal London retailer of the period, Garrard, continues to flourish even today. It did not have quite the same profile as Rundell, Bridge and Rundell but it was a great force to be reckoned with in the years after Rundell's demise and, by the 1840s, was one of the two or three leading retailers in London. The pair of wine coolers in the Sunnylands Collection dates from 1843 and are fascinating objects. Like much of Rundell's plate, they look back to ancient prototypes and are in fact derived from Piranesi's engraving of the Warwick vase. But, whereas Rundell's Warwick

vases replicated the print exactly, Garrard morphed it into something different. The profile and the distinctive handles remain the same, but the lions' pelts and masks have gone, metamorphosed into vines, and the base is completely different. This has been ingeniously modelled as a sculptural rendering of a coat of arms.

The arms on the coolers are those of the Vane and Russell families, for William Vane, 1st Duke of Cleveland and his wife, Elizabeth Russell. Coats of arms sometimes convey something of family history: Vane had been made a duke in 1833 and the arms are surmounted by a ducal coronet as well as being flanked by the heraldic supporters that he was entitled to as a member of the nobility. But the duke was descended from an illegitimate son of Charles II and the second and third quarters of the arms are formed as a version of the royal arms, celebrating that fact. Finally, the duke was a Knight of the Garter, the premier order of chivalry in England, and his shield is surrounded by the garter itself with its motto "*Honi soit qui mal y pense*", together with his family motto beneath, "*Nec timere nec timide*" (neither rashly nor timidly). Far too calculated to be considered rash, there is certainly nothing timid in this confident and imposing heraldic display.



It is with these wine coolers that this brief introduction to the Sunnylands Collection comes full circle, for the firm of Garrard traces its origins to 1722, when the young George Wickes, maker of the Earl of Scarborough's dishes, registered his mark and opened for business. After Wickes's retirement the business was run first by his former partner, Edward Wakelin, then by John Parker before being taken over by Robert Garrard I, father of Robert Garrard II, proprietor of the firm when the Duke of Cleveland's wine coolers were made.

Even though some of the objects in the Sunnylands Collection, like the epergne, the toilet service, and the wine coolers, had a practical function as well, their main role was to create a magnificent spectacle. This had always been an important role of plate and was a measure of its owner's taste, wealth, and position. The slanted nature of the Sunnylands Collection is due to the fact that it focuses almost entirely on objects of this kind. We find here none of the tea wares or dinner wares, the endless variety of lighting silver, drinking vessels, and pouring vessels or of the knives, forks, and spoons that formed such a staple of the English silversmith during this period. Such a focus, on display plate in general and on gilded silver in particular, creates a wonderfully cohesive effect and gives an unusually strong sense of the silversmith's contribution to the splendid interiors of late Georgian aristocratic England.

Epergne

1761, ENGLAND

Thomas Pitts I (active from 1744)

Silver-gilt

Height: 26.5"; Width: 29.5"; Length: 29.75"

Annenberg purchase: 1976, London  
Sunnylands Collection 2009.1.1





**Cake basket**

1797, ENGLAND

Paul Storr (1771-1844)

Silver-gilt

Height: 5.5"; Width: 16.0"; Length: 20.75"

This basket, originally commissioned by William Beckford, was filled with flowers and placed on the silver-gilt royal arms tray at Winfield House in London and later at Sunnylands.

Annenberg purchase: 1970, London  
Sunnylands Collection 2009.1.2



## Tray

1807, ENGLAND

Benjamin Smith II (1764-1823)

Silver-gilt

Height: 4.75"; Width: 21.75"; Length: 29.75"

The engraved arms of Charles Pelham, 2nd Baron Yarborough, and his wife Henrietta Simpson appear on this tray. The same arms appear on the Paul Storr butter dishes and candlesticks in this collection and were all made within the same time period. This suggests that these components were part of the same grand service for this then-newlywed couple.

Annenberg purchase: 1970, London  
Sunnylands Collection 2009.1.3





Tray with royal arms

1807, ENGLAND

Benjamin Smith II (1764-1823)

Silver-gilt

Height: 4.25"; Width: 21.5"; Length: 30.25"

Annenberg purchase: 1973, London

Sunnylands Collection 2009.1.4





Butter dish, cover, and stand (one of a pair)

1808 & 1809, ENGLAND

Paul Storr (1771-1844)

Silver-gilt

Height: 5.75"; Width: 5.625"; Length: 9.875"

Annenberg purchase: 1970, London

Sunnylands Collection 2009.1.5





**Soup tureen with cover**

1805, ENGLAND

Paul Storr (1771-1844)

Silver-gilt

Height: 13.0"; Width: 10.5"; Length: 17.25"

Annenberg purchase: 1971, London  
Sunnylands Collection 2009.1.7

Wine cooler (one of a pair)  
1843, ENGLAND  
Robert Garrard II (1793-1881)  
Silver-gilt  
Height: 10.25"; Width: 9.25"; Length: 12.33"  
Annenberg purchase: 1959, Dublin  
Sunnylands Collection 2009.1.8

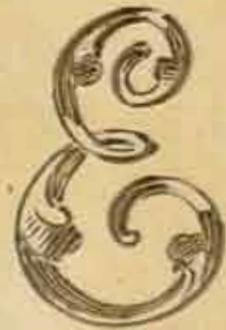
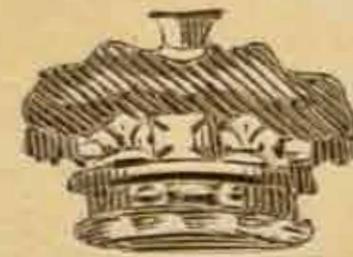
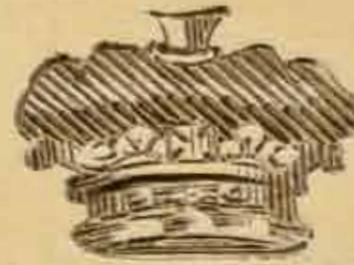


EA.

Fs.

**Queen Charlotte baskets**  
*(in a suite of seven related baskets)*

Originally created for Queen Charlotte, consort of King George III, this suite of baskets was purchased from Partridge Fine Arts Ltd. on New Bond Street in London in 1976. Partridge wrote: "...the baskets will very shortly be flown out to California together with some modern liners, which you did not see, but they will be very useful if Mrs. Annenberg decides to use the baskets for flowers."



Tall basket (in a suite of seven related baskets)

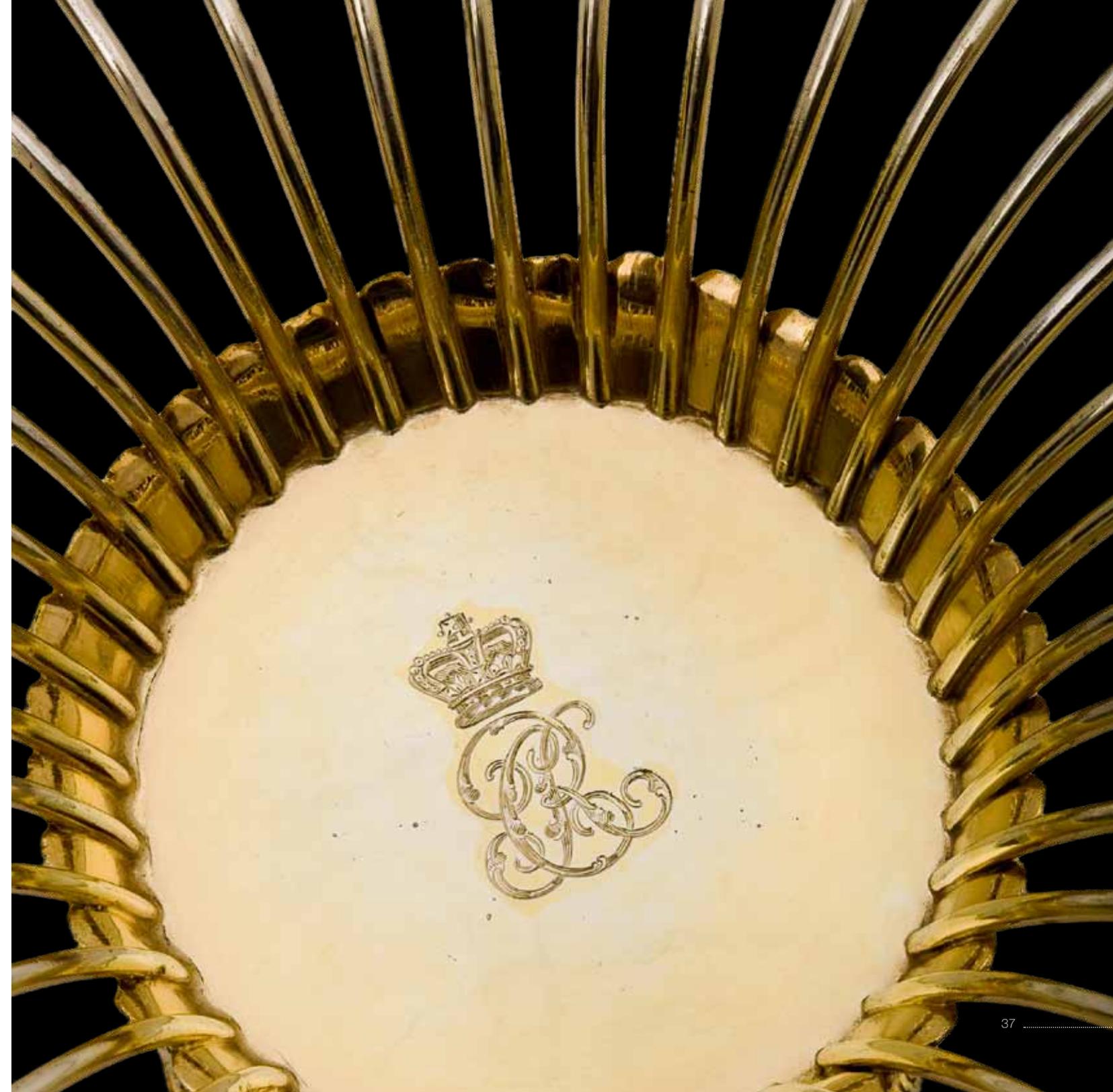
1802, ENGLAND

Joseph Preedy (active from 1777)

Silver-gilt

Height: 6.625"; Width: 10.875"; Base width: 4.875"

Annenberg purchase: 1976, London  
Sunnylands Collection 2009.1.10



Pair of oval baskets (in a suite of seven related baskets)

1793, ENGLAND

William Pitts and Joseph Preedy (in partnership from 1791-1799)

Silver-gilt

Height: 3.5"; Width: 8.75"; Length: 11.875"

Annenberg purchase: 1976, London

Sunnylands Collection 2009.1.11 & 2009.1.12



Four round baskets (in a suite of seven related baskets)

1793, ENGLAND

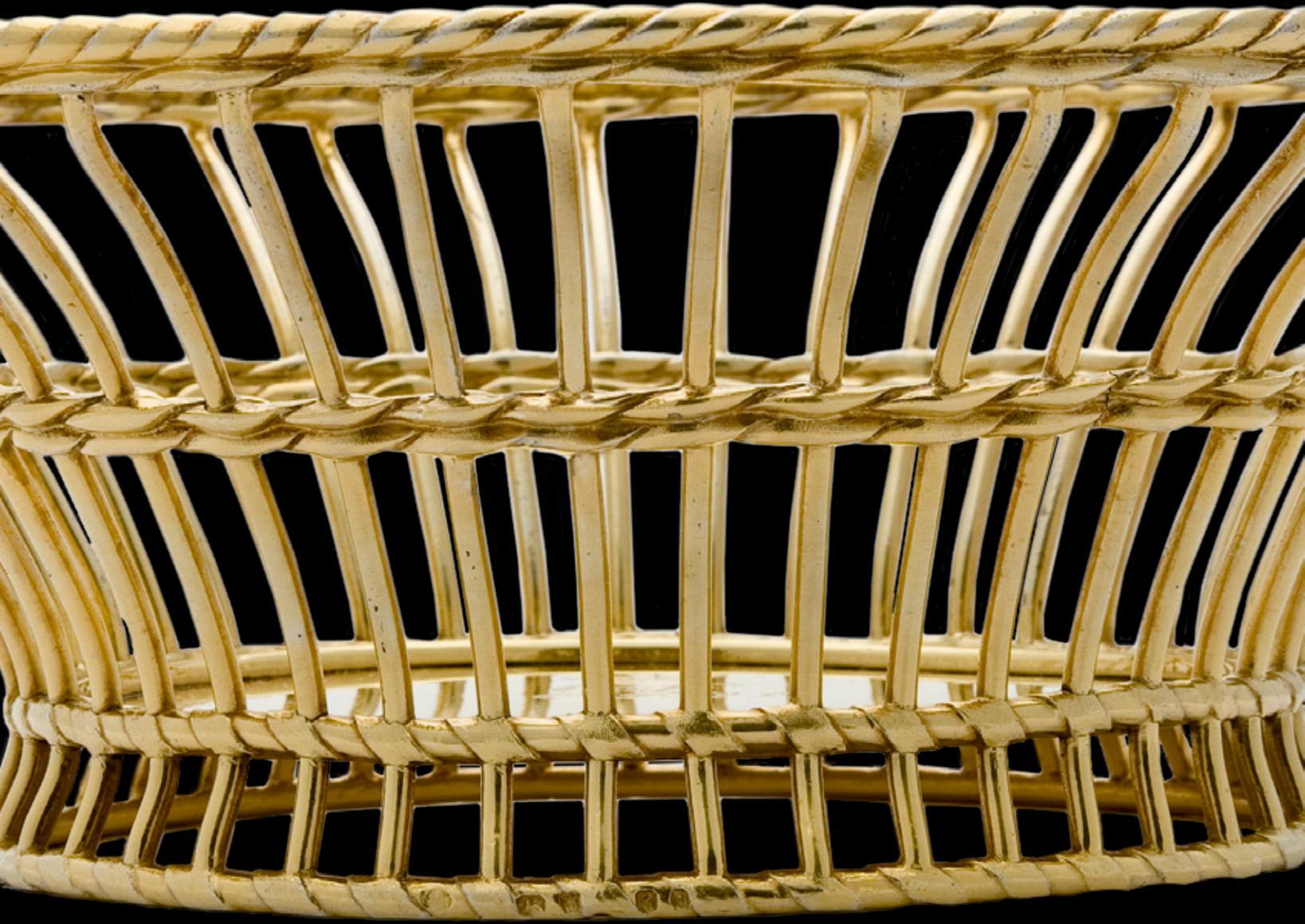
William Pitts and Joseph Preedy (in partnership from 1791-1799)

Silver-gilt

Height: 3.5"; Width: 8.75"

Annenberg purchase: 1976, London

Sunnylands Collection 2009.1.13, 2009.1.14, 2009.1.15 & 2009.1.16



Pair of candlesticks (in a suite of eight)

1807/1808, ENGLAND

Paul Storr (1771-1844)

Silver-gilt

Height: 13.5"; Width: 6.25"

Annenberg purchase: 1970, London

Sunnylands Collection 2009.1.17 & 2009.1.18





**Boxes and bowls**  
*(in a suite of a seven-piece part-toilet set)*

A silver-gilt toilet set would have graced the dressing table of a woman of means. Often presented as a wedding present from a husband to a new bride, the seven-piece part-toilet set in the Sunnylands Collection represents a portion of a larger service and was originally owned by Jane, wife of Sir John Fleming of Brompton Park in Middlesex, England.



Pair of rectangular boxes (in a suite of a seven-piece part-toilet set)

1755, ENGLAND

Aymé Videau (active from 1723)

Silver-gilt

Height: 3.75"; Width: 6.75"; Length: 8.5"

Annenberg purchase: 1973, London

Sunnylands Collection 2009.1.27 & 2009.1.28



Pair of square boxes (in a suite of a seven-piece part-toilet set)

1755, ENGLAND

Aymé Videau (active from 1723)

Silver-gilt

Height: 3.25"; Width: 4.5"

Annenberg purchase: 1973, London

Sunnylands Collection 2009.1.29 & 2009.1.30





Square box (in a suite of a seven-piece part-toilet set)

1755, ENGLAND

Aymé Videau (active from 1723)

Silver-gilt

Height: 2.0"; Width: 3.0"

Annenberg purchase: 1973, London

Sunnylands Collection 2009.1.31



12/1755

179/36

Pair of two-handled bowls and covers  
(in a suite of a seven-piece part-toilet set)

1755, ENGLAND

Aymé Videau (active from 1723)

Silver-gilt

Height: 6.0"; Width: 4.75"; Length: 6.5"

Annenberg purchase: 1973, London  
Sunnylands Collection 2009.1.32 & 2009.1.33



35 JJ

**Plates** *(in a suite of one large plate and six small plates)*

Over three separate purchases between 1973 and 1988, the Annenbergs pursued these related plates engraved with the royal arms of Frederick, Prince of Wales, to form a collection of seven.





**Large plate** (in a suite of one large plate and six related smaller plates)

1739, ENGLAND

George Wickes (1698-1761)

Silver-gilt

Diameter: 12.25"

Annenberg purchase: 1988, London  
Sunnylands Collection 2009.1.34



**Small plate** (in a suite of one large plate and six related smaller plates)

1739, ENGLAND

George Wickes (1698-1761)

Silver-gilt

Diameter: 10"

Annenberg purchase: 1973, London (in two purchases)  
Sunnylands Collection 2009.1.35 & 2009.1.36

Sunnylands Silver-gilt Not Included in Exhibition



**Pair of baskets**

*1825, ENGLAND*

*Robert Garrard II (1793-1881)*

*Silver-gilt*

*Height: 6.125; Width: 10*

Annenberg purchase: 1992, London  
Sunnylands Collection 2009.1.25 & 2009.1.26

**Set of four dishes**

*1807, ENGLAND*

*Benjamin Smith II (1764-1823)*

*Silver-gilt*

*Diameter: 10"*

Annenberg purchase: 1989, New York  
Sunnylands Collection 2009.1.48,  
2009.1.49, 2009.1.50, 2009.1.51



**Pair of candlesticks**

1727, ENGLAND

Simon Pantin (1680-1728)

Silver-gilt

Height: 6.375"; Width: 4"

Annenberg purchase: 1976, London  
Sunnylands Collection 2009.1.46 & 2009.1.47



**Pair of shell-shaped dishes**

1838, ENGLAND

Paul Storr (1771-1844)

Silver-gilt and glass

Height: 3.25"; Width: 6"; Length: 9"

Annenberg purchase: 1989, New York  
Sunnylands Collection 2009.1.43 & 2009.1.44



**Four candlesticks**

1726, ENGLAND

Augustine Courtauld (1685-1751)

Silver-gilt

Height: 6.5"; Width: 4.125"

Annenberg purchase: 1976, London  
Sunnylands Collection 2009.1.54, 2009.1.55, 2009.1.56, 2009.1.57





**Flatware set**  
(in the King's pattern, engraved "K")

1827-1832, ENGLAND

12 dessert knives (8.563"), R. Peppin, 1832;  
12 dessert forks (6.75"), Mary Chawner, 1835;  
12 dessert spoons (7"), Wm. Eley, 1827;  
6 tablespoons (9.063"), Wm. Chawner, 1831

Silver-gilt

Annenberg purchase: unknown  
Sunnylands Collection 2009.1.229

## Acknowledgments

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The exhibition was the result of a collaborative effort among many professionals. The curatorial committee at Sunnylands included Janice Lyle, Ph.D., Center Director; Anne Rowe, Director of Collections and Exhibitions; Kathy Carr, Tour Manager & Programs Coordinator; Michaelleen Gallagher, Director of Education and Environmental Programs; Mary Perry, Deputy Director of Communications & Public Affairs; and consulting educator, Vas Prabhu. The collections and exhibitions department's efforts included those of Mary Velez, Senior Art Handler; Irma Alonzo, Art Handler; Daniel Modlin, Photo Archivist; and Frank Lopez, Librarian and Archivist. Other contributors to the project were Howard Litwak, consultant to the Trust, and Michael Comerford, consulting historian, and Carla Howard, copy editor.

The Toronto-based firm of Reich and Petch designed the exhibition. Their contributing staff included Tony Reich, Vivien Chow, Edmund Li, Ron Flood, and Linda McNamara. Kamil Beski and Jay Raveling of the Los Angeles firm Associated Mountmaking installed the exhibition. Mark Davidson of Mark Davidson Photography photographed the collection. This catalog and other collateral materials supporting the exhibition were designed by John Crummay and Robin Rout of JCRR Design.

The curatorial committee at Sunnylands extends special thanks to silver scholar, Timothy Schroder who expanded information on the provenance of the many important and narrative-rich pieces in the Sunnylands Collection. Deepening the understanding of the silver-gilt objects has heightened the visitor experience at Sunnylands. Additionally, Mr. Schroder's knowledge about the silversmiths' and patrons' lives has facilitated an understanding of the social organization surrounding the aristocratic patronage of material culture at the time of the silver-gilt's creation.

