

## THE ADAM ROOM FACTSHEET



Robert Adam  
Portrait by George Willison, c. 1773  
By courtesy of the National Portrait Gallery, London

### The Adam Room

The room used by the Council of Lloyd's is an adaptation of the original dining room of Bowood House in Wiltshire. Designed in 1763 for the first Earl of Shelbourne, this is considered to be an important early work by Robert Adam. The famous Scottish architect had just returned from Rome and was full of enthusiasm for re-establishing the architecture of classical antiquity.

Bowood faced massive repair costs in 1956 and it was decided to demolish a sizeable part, including the Adam Great Room. This coincided with the building of the new Lloyd's premises in Lime Street. So the architect, Terence Heysham, conceived the idea of recreating the Great Room in its entirety in the new building.

Having been purchased at auction, the room was moved from Wiltshire and installed in Lime Street under the direction of George Jackson and Sons. This was the same company that had installed the room at Bowood almost two centuries earlier.

Plaster work which could not be incorporated in the committee room in the Lloyd's 1958 building was preserved in an adjoining vestibule. So in 1986, when it was moved to the present Lloyd's building, it was possible for the room to be restored to its original proportions.

Today the room provides a striking contrast between the classical interior design of Adam and the post-modern architecture of Lord Rogers, who designed the present Lloyd's building.

### Furniture and fittings

#### **Willem van der Velde, the Younger (Dutch, 1633 - 1707) 'HMS 'Royal Sovereign' with a Royal Yacht in a Light Air' Oil on canvas**

(On temporary loan from the National Maritime Museum)

This is one of Willem van der Velde's best-known works and has been often reproduced. "It has been described as 'a late masterpiece and the inspiration for many similar paintings by later artists'" (E H H Archibald, *The Dictionary of Sea Painters of Europe and America*).

The Royal Sovereign, the third Royal Navy ship of that name, was a hundred-gun three-decker first rate ship of the line. In her construction she reused some of the timbers from her predecessor which had originally been launched as 'The Sovereign of the Seas' in 1637. This ship is considered the first true three-decker and was severely damaged by fire in 1696.

The Royal Sovereign of 1701 was particularly notable for her stern, as shown in van der Velde's painting, which reached new heights of elaboration.

She was launched on 25 July 1701 and was in service until 1759, when she was reclassified as a 90 gun second rate and used as a guard ship in the Downs. She was broken up in 1766.



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**Nicolas Matthew Condy the Younger (British, 1816 - 1851)**  
**'HMP Brig 'Sheldrake', Lt Passingham Entering Falmouth Harbour'**  
**Oil on canvas**

(On temporary loan from the National Maritime Museum)



**Thomas Lyde Hornbrook (British, 1780 - 1850)**  
**'A Frigate and other vessels in Barn Pool, off Plymouth'**  
**Oil on canvas**

(On temporary loan from the National Maritime Museum)



**Willem Schellincks (Dutch, 1627 - 1678)**  
**'HMS 'Tiger' Taking the 'Schakerloo' in the Harbour of Cadiz'**  
**Oil on canvas**

(On temporary loan from the National Maritime Museum)

This records the two-hour battle on 23 February 1674 between the Tiger (46 guns) on convoy escort duty and commanded by Captain Thomas Harmon, and the Schakerloo (28 guns), commanded by Captain P DeWitte.

The battle took place off Cadiz, seen with its fortifications in the foreground, and it was to this city that Harmon took his prize.



**Thomas Whitcombe (British, 1760 - c. 1824)**  
**'East Indiaman off the Downs'**  
**Oil on canvas**

(Presented to Lloyd's by R Rokeby-Johnson Esq in 1988)

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**Thomas Whitcombe (British, 1760 - c. 1824)**

**'East Indiaman off Portsmouth'**

**Oil on canvas**

(Presented to Lloyd's by R Rokeby-Johnson Esq in 1988)



**Peter Monamy (British, 1689 - 1749)**

**'The Battle of Porto Bello, 1739'**

**Oil on canvas**

(Presented to Lloyd's by Marsh MacLennan Inc in 1986)

In 1739, England declared war on Spain and France. Porto Bello, in the Gulf of Mexico was captured from the Spanish by Admiral 'Grog' Vernon during the War of Jenkin's Ear.

It was one of the most notable naval victories of the time, initially giving its name to a farm in Notting Hill, near London, and more recently to a world famous market in the same area.



**A set of four late 20th century giltwood Pier Glasses.**

The tall rectangular glass plates have beaded egg and dart borders flanking anthemion and scrolling foliate carving of a pierced design with glazed backing. The tops and bases have bold scrolling foliage and flowerhead roundels.

(Presented to Lloyd's to mark the opening of the 1986 building by Messrs LeBoeuf Lamb Leiby & MacRae, New York, Lloyd's General Counsel in the United States.)

**Five pairs of lined and interlined Curtains of ruched design.**

They are all hand-woven in silk, with an all-over grey floral pattern on a light green ground. There are also five pelmets gilt-carved with scrolling foliage.



**A large Carpet that has been woven in one piece.**

The field has an overall design of flowerheads in a latticed design on a greeny grey ground. The corner spandrels have curved lines and anthemions in the neo-classical style. The main border guard has a continuous scrolling foliate design on a dark green ground, and is approximately 13m 40cm x 7m 10cm. The underside of one corner has an embroidered panel.

This Carpet was woven in 1957, for Charles Hammond Limited of London by James Templeton and Company Limited of Glasgow. Hammond's design uses characteristic Adam motifs such as husks, honeysuckle and Vitruvian scrolls.

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**A George III mahogany and ebony strung Serving Table of bowed breakfront outline, c.1770.**

The table has a fluted edge carved at intervals with seven oval foliate motifs above a finely figured plain frieze edged with ebony lines of Greek Key design. It contains a single oak-lined long central frieze drawer and stands on six square fluted and tapered legs headed by conforming oval foliate motifs and ending in block feet.



**A George III mahogany Serving Table, c. 1770.**

The table has a bowed breakfront outline with boxwood and satinwood strung lines. The figured mahogany top is of a deep reddish brown colour and is edged in sandalwood. The central mahogany-lined frieze drawer is applied with ribbon-tied swags and ribbon-tied laurel leaves, flanked by a finely figured frieze. The table stands on six square tapered and moulded legs headed by foliate paterae.

It comes from Woodhall Park, Hertfordshire, originally the home of the Abel Smith family but rebuilt in 1774. Woodhall Park is the most complete 'country house' expression of architect Thomas Leverton's Classical Greek style to survive.



**A Regency mahogany double-sided Gentleman's Writing Table of rectangular form with rounded ends.**

The top inset has four later green leather gilt-edged panels and the two central panels form reading slopes with round holes to hold book rests. There is a reeded edge over two mahogany-lined frieze drawers on each side, which are flanked by moulded panels. The desk has dual-end angular supports joined by a plain stretcher and stands on moulded downswept legs with brass lion paw cappings and castors.



**A set of four late 20th century giltwood Pier Tables in the mid 18th century style.**

They have red brassy marble tops of rectangular form over friezes applied with scroll and flowerhead carved motifs, and hung with pierced scrolling foliate carving. They stand on four curved front legs with conforming carving and two square section back legs.

(Presented to Lloyd's to mark the opening of the 1986 building by Messrs LeBoeuf Lamb Leiby & MacRae, New York, Lloyd's General Counsel in the United States.)

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### **A burr walnut and crossbanded Ballot Box.**

With enamelled Lloyd's crest on top and two small drawers below. The circular voting aperture is divided inside and is painted with the words YES and NO on the outside. It has shell moulded handles and short ball feet.

(Presented to Lloyd's in 1933 by A W Street to mark over 100 years of continuous association of his family with Lloyd's)



### **A mahogany Ballot Box.**

The rectangular moulded top has a small bowl and a slot for Lloyd's Coat of Arms above a dentil moulded frieze. Two small drawers painted YES and NO are below the circular voting aperture, and the box stands on short turned feet.

(Presented to Lloyd's in 1933 by A W Street to mark over 100 years of continuous association of his family with Lloyd's)



### **A pair of silver helmet-shaped Ewers in the early 18th century style.**

The bold scrolled handles have maskhead terminals, and strapwork is applied to the bodies. The waisted circular bases have stylised foliage and gadrooned bands, and are engraved with the Lloyd's Coat of Arms and the mark of RC for Richard Comyns, London 1928.

(Presented to Lloyd's in 1928)



### **A pair of large circular Chargers en suite with the Ewers.**

They have gadrooned borders, and shell, scroll and foliate rims on matted grounds. They are centrally mounted with the Lloyd's Coat of Arms, and the mark of RC for Richard Comyns, London 1928. They both have mahogany stands.



### **A George III silver Èpergne in the neo-classical style of Robert Adam.**

The stand has an oval pierced and waisted form embossed with swags over a reeded body. The base has ribbon-tied laurel swags hung with oval medallions cast with urns. They stand on pierced and scrolled feet, holding one larger central and eight further pierced baskets, five of oval and four of circular form, all with beaded rims. They are embossed with swags and engraved with crests and the mark of JR for John Robins, London 1778.

(Presented to Lloyd's by Messrs Lord Bissell & Brook, Lloyd's Attorney-in-Fact in Illinois to commemorate the opening of the 1986 building)

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**One of a pair of 19th century glass 16 light two-tier Chandeliers in the George III style, attributed to Perry & Co.**

Reputedly once the property of HM Queen Elizabeth the Queen Mother, and hung at White Lodge, Richmond Park. Both tiers have curved arms hung with prismatic cut beaded swags, issuing from a central corona below a column of knopped and inverted cup form, and further hung with beaded cascades.



**Central to the room, a 19th century glass 24 light two-tier Chandelier in the George III style.**

Reputedly once the property of HM Queen Elizabeth the Queen Mother, and hung at White Lodge, in Richmond Park. Both tiers have curved arms hung with prismatic cut beaded swags, issuing from a central corona below a column of knopped form, and further hung with beaded cascades.



**A George III Carrara white marble Mantelpiece made for the Great Room at Bowood House to the design of Robert Adam.**

Attributed to Thomas Carter the Younger, the entablature is formed with a cyma recta moulded cornice carved with stylised foliate and beaded bands above a plain section. The frieze has a central tablet carved with a female maskhead, an urn and shields within foliate swags hung from flowerhead roundels. These are flanked by flowerhead roundels, encircled by foliate carving, all below a dentil moulding. The fireplace surround has a fluted band with anthemion carved corners, enclosed by a ribbon and flowerhead half-round moulding, and an egg and dart moulding. The fireplace has semi-circular fluted Corinthian columns headed by urns, and on torus moulded bases and square section plinths, with a grey-veined marble hearth.



**A late 19th Century Adam Revival polished steel Fire Grate in the George III style.**

It has a serpentine outline with beaded rims and urn finials at the four front corners. The frieze has alternating pierced flutes and oval paterae, on block feet.

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**A George III mahogany and brass strung quarter striking Bracket Clock, by Joseph Williamson of Clements Lane, London.**

The clock has an arched triple pad top design, with a brass carrying handle. The white enamel circular dial has pierced blued steel hands, Arabic and Roman numerals, and subsidiary dials for regulation and strike / silent, and three winding holes, with pierced brass spandrels. It is signed Williamson, London, and the sides have silk-lined brass grilles. The clock stands on brass bracket feet and the triple fusee movement has verge escapement, scroll-engraved back plate and chiming on eight bells.

(Presented by National Westminster Bank in 1988 to mark Lloyd's Tercentenary)



**A William and Mary ebonised pearwood eight-day Bracket Clock.**

The caddy top has an elaborate brass carrying handle above glazed side panels. The 7in square brass dial has a silvered chapter ring, winged cherubs' head spandrels, and date and mock pendulum apertures. The latter is signed Peter Garon, London. The clock has a strike / silent lever above XII, and a six-ringed pillared movement, with verge escapement striking on a bell. There is a scroll-engraved backplate and wheatsheaf border, and the back door is carved with pierced foliate fretwork.

(Presented by the Governor and Directors of the Bank of England in 1957)



**A late Regency mahogany and brass strung Bracket Timepiece, with a domed top.**

The sides have brass grilles and the watch stands on a rectangular plinth base with turned brass feet. The circular enamelled dial has Roman numerals and is signed John Cording, London. The fusee movement has arched plates and anchor escapement.

(Presented to Lloyd's in 1977 by Mr and Mrs W A Raggett)

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### **A Regency mahogany four-pedestal Dining Table by Gillows c.1800.**

The rectangular top has rounded ends and thirteen leaves, all with plain edges. The four pedestals have stocky turned supports ring-turned towards the base, each with four plain downswept legs ending in plain brass cappings and castors. There are two additional supports, each with two square tapered legs on conforming cappings with castors. These can be used when more than three leaves are extended.

The top of the table measures 167cm (5ft 6in) wide and 441cm (14ft 6in) long when three leaves are used and approximately 10m 95cm (36ft) long when fully extended. The table extends on a Gillows patent telescopic system of slides and is stamped 'Gillows patent No.1' on a brass plaque.

The table originally extended to 24ft. In 1962, six additional leaves, using old timber and allowing the table to extend to 36ft, were made and supplied by Charles Hammond Ltd.



### **A set of 40 mahogany Open Armchairs upholstered in a chequered weave.**

They have fluted edges and oval backs, and the padded arm rests have foliate carved terminals and fluted curved supports. The rounded seats are on fluted square tapered legs, which are headed by flowerheads and have waisted feet.



### **A set of twelve early 20th century shield-back Open Armchairs upholstered in a chequered weave.**

The padded arm rests have curved moulded supports and the bowfront seats are on square tapered legs headed by moulded ovals and with spade feet.

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### **Four George III mahogany Doors, made for the Great Room at Bowood House to the design of Robert Adam.**

Each door has six panels to each side, and the sides facing into the Adam Room have bead and acanthus leaf borders to each panel. The sides facing away have egg and dart borders to each panel and there are gilt metal door plates, handles and key hole plates on both sides of each door. The door plates have central ribbon-tied oval foliate paterae within pierced foliage and ribbons surmounted by a pagoda roof, with bead rims and ribbon at the top. The door handles are of an oval form with bead and foliate decoration and the key hole plates have beaded edges.



### **A larger pair of George III mahogany Doors made for the Great Room at Bowood House to the design of Robert Adam.**

Each door has six panels to each side and the sides facing into the Adam Room have bead and acanthus leaf borders to each panel. The sides facing away have egg and dart borders to each panel and there are gilt metal door plates, handles and key hole plates on both sides of each door. The door plates have central ribbon-tied oval foliate paterae within pierced foliage and ribbons surmounted by a pagoda roof, with bead rims and ribbon at the top. The door handles are of an oval form with bead and foliate decoration, and the key hole plates have foliate surmounts.



### **A glass footed Bowl.**

Engraved on one side with the words Lower Class Corvette Association, World War II 1939 - 1945, and on the reverse, with a battleship on the high seas. The bowl stands on a mahogany plinth base.



### **A Waterford cut-glass Bowl and cover of ovoid form with a waisted circular base.**

The bowl is all-over cut with lozenges, and engraved on one side with the words 'The Irish Members 1986', and on the reverse with a Coat of Arms. The other two sides are engraved with boats. The bowl stands on a lacquered plinth.

(Presented by the Irish Members of Lloyd's in 1986)

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### **A pair of George III giltwood Torchères in the Adam style.**

These are surmounted by a three-branch candelabra with acanthus leaf scrolled branches supported by three griffin heads and curved foliage. The Torchères have trailing beads and balls below the circular tops and a pendant foliate boss. The slender triform supports have trailing harebells and urns with beaded rims. They stand on splayed legs with triform beaded stretchers and ball feet.

(Presented by Citicorp International Bank in 1988 to commemorate Lloyd's Tercentenary.)



### **A pair of 19th century giltwood Torchères in the George III style.**

They have circular Rosso marble inset tops above carved ram's heads hung with ball swags. They stand on three delicate curved and moulded legs with ball feet.