



15th March 2024

Heritage Statement: Cathodic protection to external facades of the Grade II* listed Hotel Gotham, 100 King Street, Manchester.

1. Introduction

Stephen Levrant Heritage Architecture (SLHA) have been commissioned by Marshalls to prepare a Heritage Statement to accompany a Listed Building Consent application for the installation of cathodic protection and façade repair/cleaning of the external elevations of the Grade II* listed Hotel Gotham, 100 King Street, Manchester. Reference should be made to the design information prepared by Corrosion Engineering Solutions Ltd.



Figure 2: A view looking south-west towards 100 King Street from Spring Gardens (Source: SLHA)

100 King Street was originally designed by the eminent architect Sir Edwin Lutyens for the Midland Bank in 1928 (design amended in 1933) and was completed in 1935. It is considered to be a fine example of his work. The building was constructed with a steel frame overlaid with Portland Stone. Internally the Bank occupied the two basement levels, the ground floor and the mezzanine. The upper six floors were let as offices, with a caretaker's apartment being on the seventh floor.

In 2010-2015 the building was converted for F&B use at basement, ground and mezzanine floors and hotel use to the upper floors.

2. Purpose of Report

The building is a steel framed structure with the external facing beams clad in Portland stone masonry and the voids filled with concrete/cement. The internal steel members are cast in concrete casings. Recent surveys have discovered that a number of external stone blocks to all of the facades have cracked, indicating the expansion of the original steel frame beneath.

Consequently, this Heritage Statement aims to assess the impact of the required installation of a cathodic protection system and the necessary associated repair work.

This Statement, and the preceding conservation advice to the project team, has been prepared in the context of relevant national and local heritage planning policy.

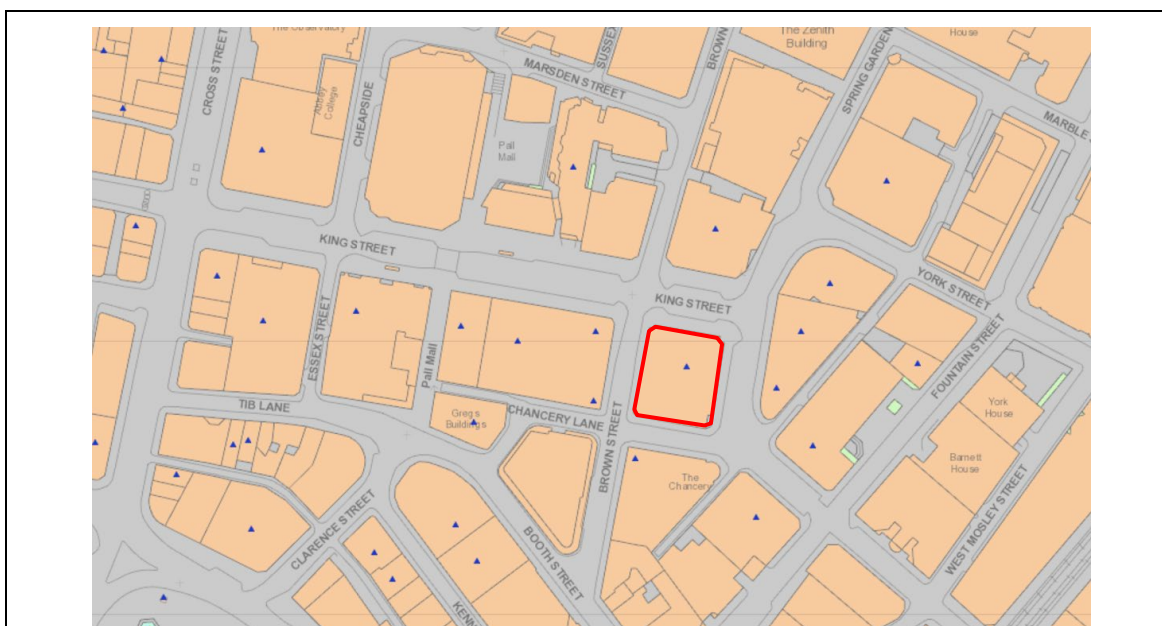


Figure 2: Map showing the location of the Site outlined in red. (Source: Historic England)

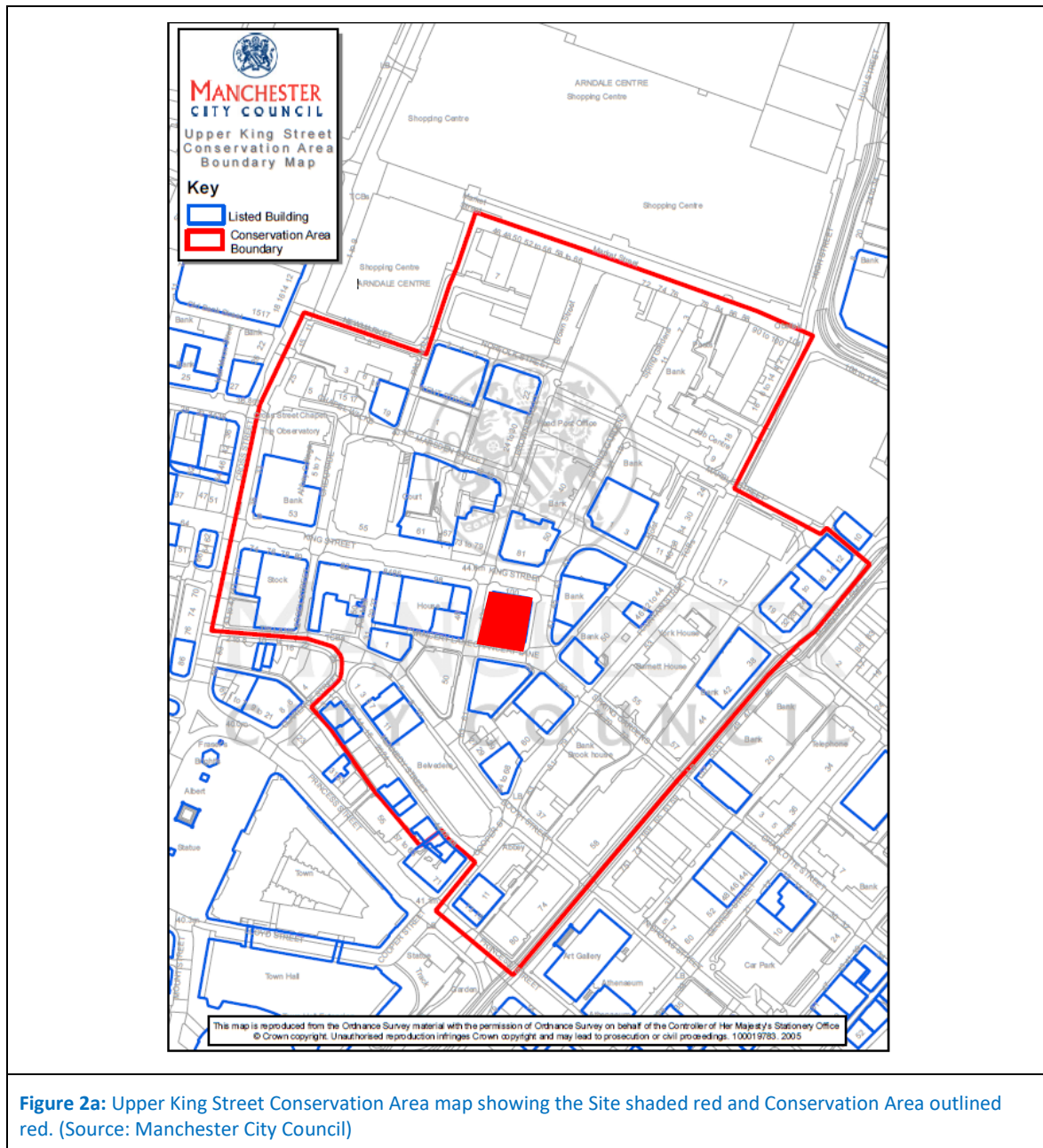
3. Statutory Designations

Listed Buildings

100 King Street is a Grade II* Listed Building and is, therefore, within the top c.8% of all the listed buildings within England. Its high listed status is primarily due to its architectural interest, being a fine example of the work eminent British architect Sir Edwin Lutyens (see Appendix II for the list description).

Conservation Areas

The building is located within the Upper King Street Conservation Area (Figure 2a), which was designated by Manchester City Council in 1970 and extended in 1985. The designation is in recognition of the concentration of buildings of high architectural interest within the area, that emerged from the commercial growth of this part of the city during the mid-18th century to the early 20th century.



4. Planning Legislation and Guidance

The Planning (Listed Buildings and Conservation Areas) Act 1990 is of relevance to the proposals as it provides specific protection for buildings and areas of special architectural or historic interest, over and above that provided by development management. **Section 66** of the Act must also be recognised in line with the proposals, as it requires the LPA to “*have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses,*” when considering whether to grant planning permission.

The policies in the **National Planning Policy Framework - 2023 (NPPF)** constitute the Government’s view of what sustainable development in England means in practice. In these terms, development proposals which fail to give due weight to the conservation of heritage assets are deemed not to be sustainable development,

and consequently should not be supported. This is because one of the key dimensions of sustainability is to protect and enhance our natural, built and historic environment (**NPPF paragraph 8, point c**).

The focus of the Government's planning policy guidance is to ensure that account is always taken of the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses, consistent with their conservation (**NPPF paragraph 196, point a**).

The NPPF stresses that "great weight" should be given to the conservation of designated heritage assets (**NPPF paragraph 205**), emphasising the need to avoid substantial harm in terms of: demolition, alteration, or the compromise of its setting. Substantial harm is broadly defined within the NPPF as having a fundamental impact on the significance of the heritage asset by means of its total loss, profound physical harm to its fabric, or the complete compromise of its setting (para.201). As stipulated by the PPG, substantial harm is a high test, and will not arise in many cases.

Less than substantial harm is a sliding scale, defined within **para.208 of the NPPF** as follows: *"Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use."*

5. Historic Development

The area surrounding King Street has traditionally been home to Manchester's financial district. Up until the 17th century the area had been open fields to the south of the medieval town of Manchester which centred around the Cathedral. Natural springs in the area provided a water supply to the town and gave rise to the names of Fountain Street and Spring Gardens.

By the 18th century development of the town had spread and King Street was named in 1735, in support of the exiled Stuart King, and developed into a prestigious residential area. The affluent upper classes patronised various cultural institutions in the area including the first Theatre Royal which was built on the site to the north of 100 King Street (now the site of the former National Westminster Bank building, currently Browns restaurant). However, by the 1830s the increase in industry and ensuing rise in development and land values saw the resident population replaced with buildings for commercial use.

The transition from residential to commercial use started with the construction of Manchester's first Town Hall, built in 1825 to the designs of Francis Goodwin which was located at the bottom of King Street on the corner with Cross Street. Alongside this, in 1829 the Bank of Manchester, was established on the corner of Brown Street and Market Street giving rise to the concentration of financial institutions and offices in the area, eventually culminating in the Midland Bank building at 100 King Street, designed by Sir Edwin Lutyens.

In 1845 the Bank of England opened a branch at No. 82 King Street soon to be followed by other large, grand buildings along the street and up to Spring Gardens and Fountain Street. Mosley Street, which was another elegant 18th century residential street, marked the boundary between the financial institutions to the west and the palazzo styled warehouses to the east.

The OS map from 1848 illustrates the principal thoroughfares of King Street (the site of 100 King Street is highlighted), Mosley Street (to the south) and Market Street (to the north) which are surrounded by dense urban development (Figure 3).

The layout of the larger, regular street grids to the south-east of King Street converge with the smaller scale property boundaries and irregular street pattern to the south-west in the area at the top of King Street. This

contrast between the wide, openness of King Street and the irregular, narrower streets such as Brown Street and Chancery Lane can still be experienced today.



Figure 3: 1848 OS – this early map illustrates the dense urban development surrounding the site of 100 King Street at this time. (Source: Manchester University Archives)



Figure 4: Site of 100 King Street in 1924 showing the earlier building upon the street. (Source: Manchester Archives)

Residential buildings continued to be replaced by prestigious office buildings for banks and insurance companies well into the 1920s. Figure 4 above shows the site of 100 King Street in 1924 illustrating the commercial buildings that had replaced the former residential properties on the site.



Figure 5: 1922 OS map. The site of 100 King Street is outlined red. The extent of large commercial buildings surrounding the site can clearly be seen. (Source: Manchester University Archives)

The Midland Bank had occupied No.79 King Street since 1892. Following the amalgamation of the Manchester Joint Stock Bank, the Midland Bank commissioned Sir Edwin Lutyens, working with Whinney, Son & Austin Hall to design a purpose-built, new building at the east end of King Street.

Lutyens' friendship with the Midland Bank's Chairman, Rt. Hon. Reginald McKenna, had resulted in a series of commissions for the Bank. In 1922 Lutyens designed the Bank's Piccadilly, London, building which was followed in 1924 by the commission for the head office building in Poultry, London, and in 1928 by the commission for the Leadenhall Street, London, building. Lutyens worked in collaboration with two other firms of architects on all of the Midland bank buildings. For the Manchester building the London based firm Whinney, Son and Austen Hall were responsible for the detailed plans and project administration.

Lutyens was only commissioned to design the internal spaces used by the Midland Bank, these were essentially the ground floor Banking Hall, mezzanine, and basement level. Lutyens worked in collaboration with architects Whinney, Son & Austen Hall who took care of the practical side of the commission, including the speculative office space to the upper floors.

As a consequence, the design and the quality of the internal spaces to the former banking hall is considered to be of much higher significance than the interiors of the upper floors, which reflect the design of the speculative office space by Whinney, Son & Austen Hall, rather than Sir Edwin Lutyens.

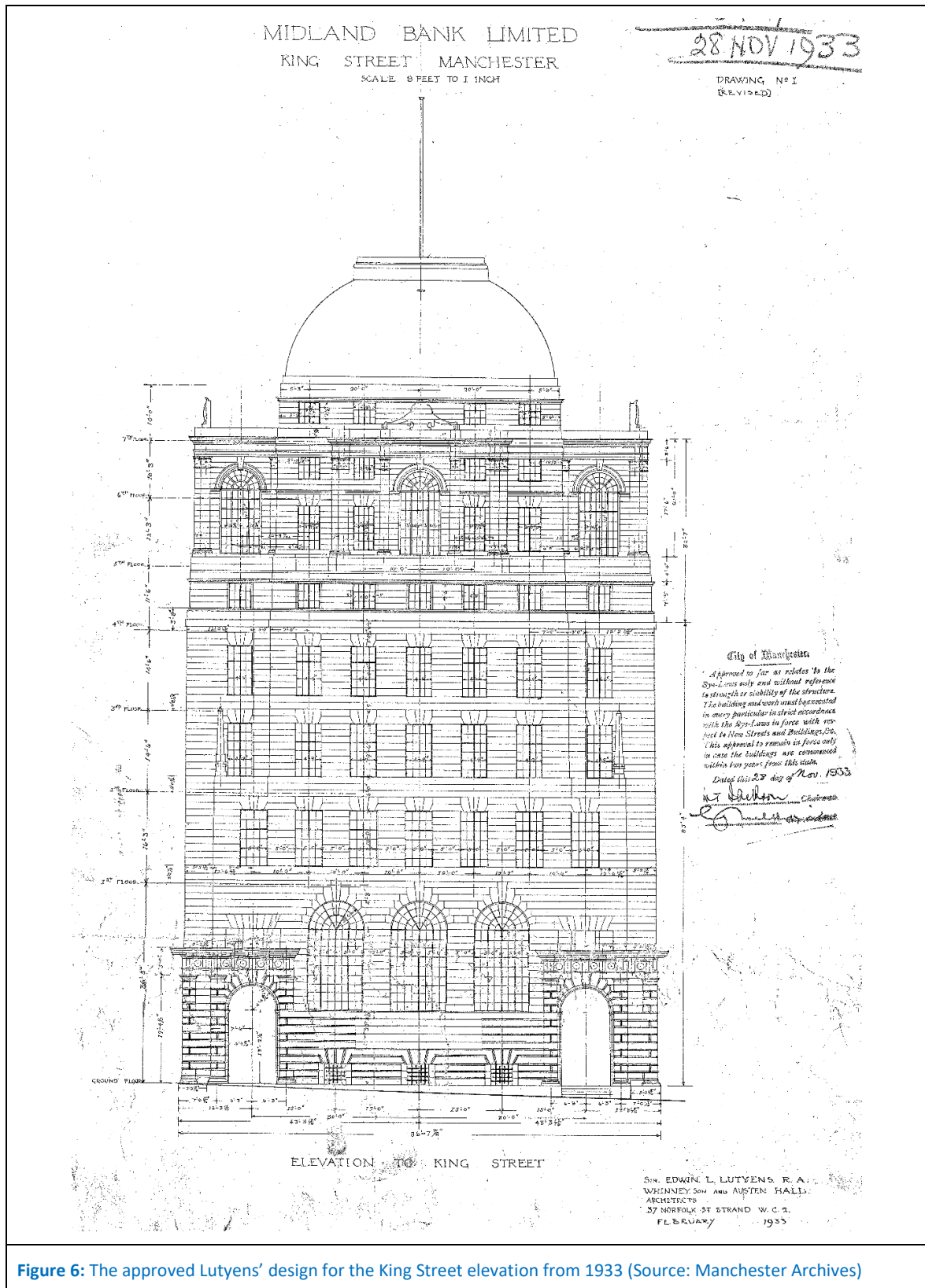


Figure 6: The approved Lutyens' design for the King Street elevation from 1933 (Source: Manchester Archives)

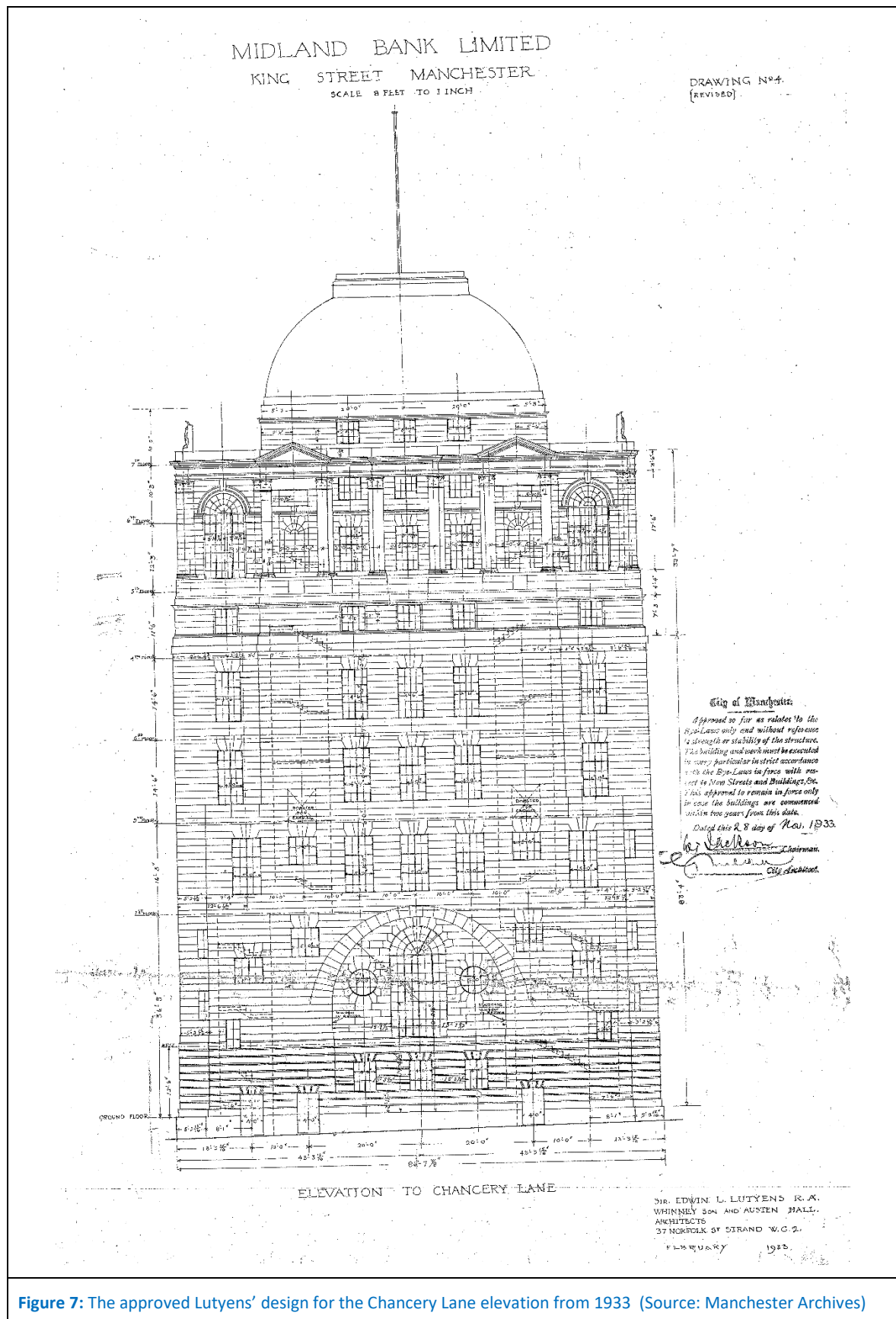


Figure 7: The approved Lutyens' design for the Chancery Lane elevation from 1933 (Source: Manchester Archives)

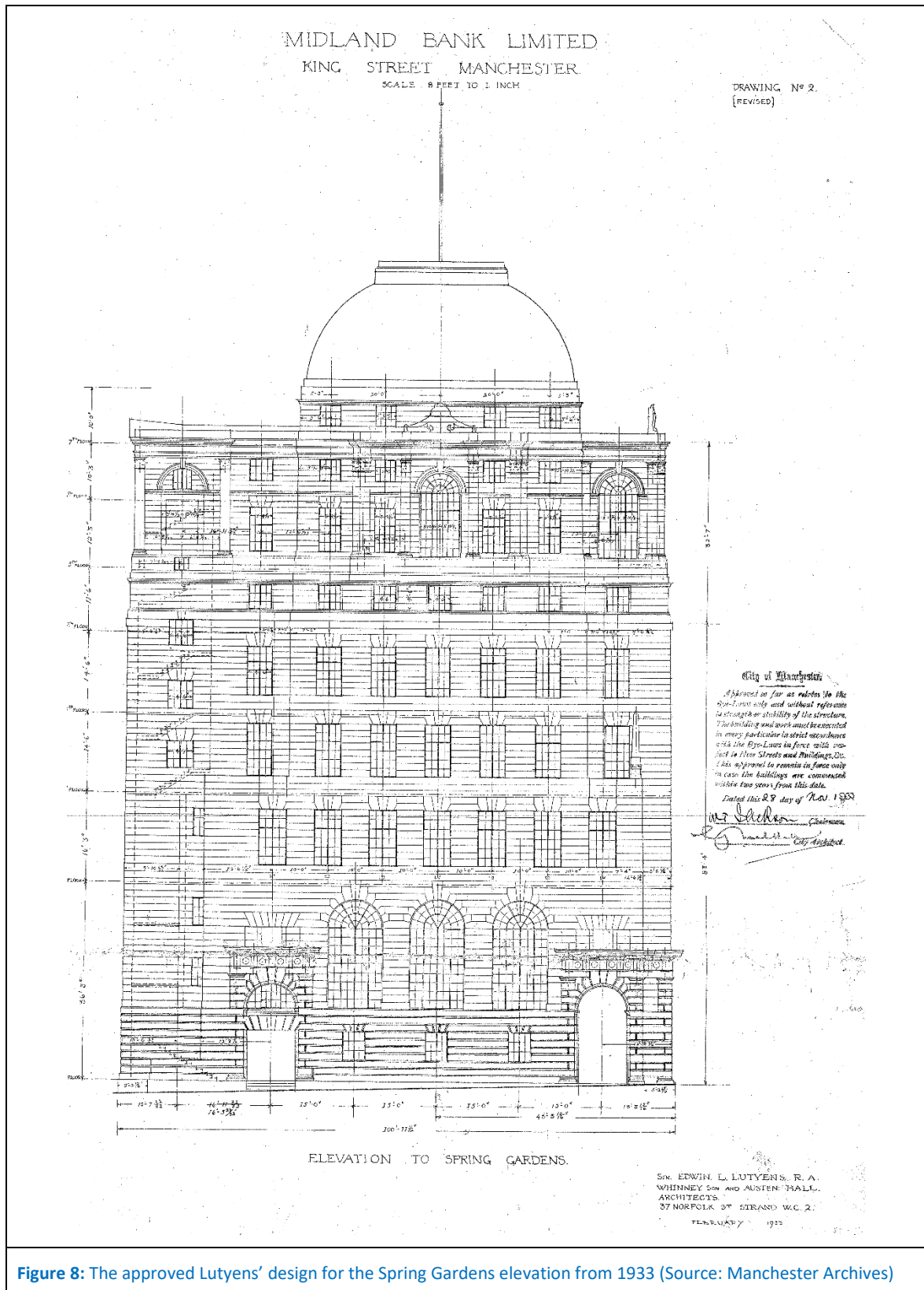


Figure 8: The approved Lutyens' design for the Spring Gardens elevation from 1933 (Source: Manchester Archives)

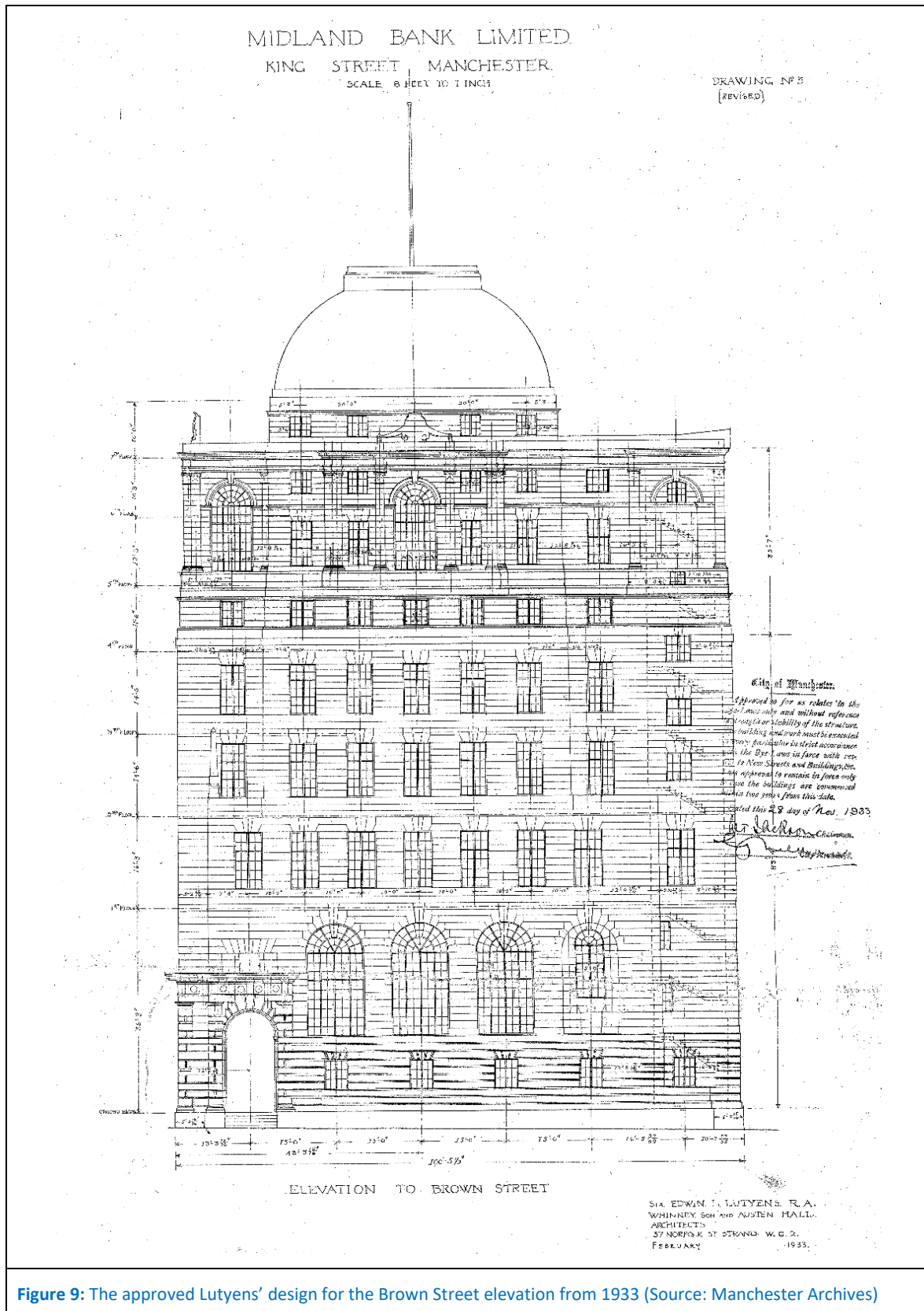


Figure 9: The approved Lutyens' design for the Brown Street elevation from 1933 (Source: Manchester Archives)



Figure 10: Cyril Farey's perspective drawing of 1931 illustrating the tower-like form of Lutyens' design (Source: Manchester Archives)



Figure 11: View of 100 King Street c1937 (Source: Manchester Archives)



Figure 12: View of 100 King Street illustrating the prominence of the building from surrounding streets. (Source: SLHA)



Figure 13: 1948 OS map. Note the changes in the footprints of the buildings in this area as the commercial district continues to expand. (Source: Manchester University Archives)

100 King Street was in use as a bank and offices from 1935 until its closure in 2008. The basement, ground and mezzanine floors were subsequently converted to restaurant use in 2010 (Jamie's Italian restaurant). The upper floor levels remained unoccupied until 2013 when approval was given for change of use of floors 1 - 8 and part of ground floor to form the current Hotel Gotham, which opened in 2015.

Following the closure of Jamie Oliver's Italian restaurant in 2019, the ground floor, mezzanine and basement level were refurbished to form the current Gordon Ramsay Lucky Cat restaurant in 2023.

6. Current Building Condition & Proposals

The condition of the stonework of 100 King Street was surveyed by ARP in 2022, the findings of which concluded that there were a great number of cracked stone ashlar blocks across the facades, which are believed be the result of expansive corrosion of the steel frame (also known as Regent Street Disease [RSD]). In September 2023, a further survey was undertaken by CES, which concluded with the discovery of further cracking to stone blocks.

The recent surveying has concluded that the building will become unsafe if the stonework is not repaired within five years. The introduction of a CP system is thus recommended to prevent recurrent damage and to prevent damage to the currently undamaged areas.

The urgency of the proposed works arises from the potential of masonry failing and becoming dangerous/falling. Although many examples of cracked stone blocks are located on the flat planes of the facades, a number of cracked stone blocks form part of the soffits of window openings and overhanging eaves etc, which presents a greater danger of falling masonry. It must be noted that 100 King Street is surrounded on all four elevations by public footpaths and active streets, as well as the hotel and ground floor restaurant entrances.

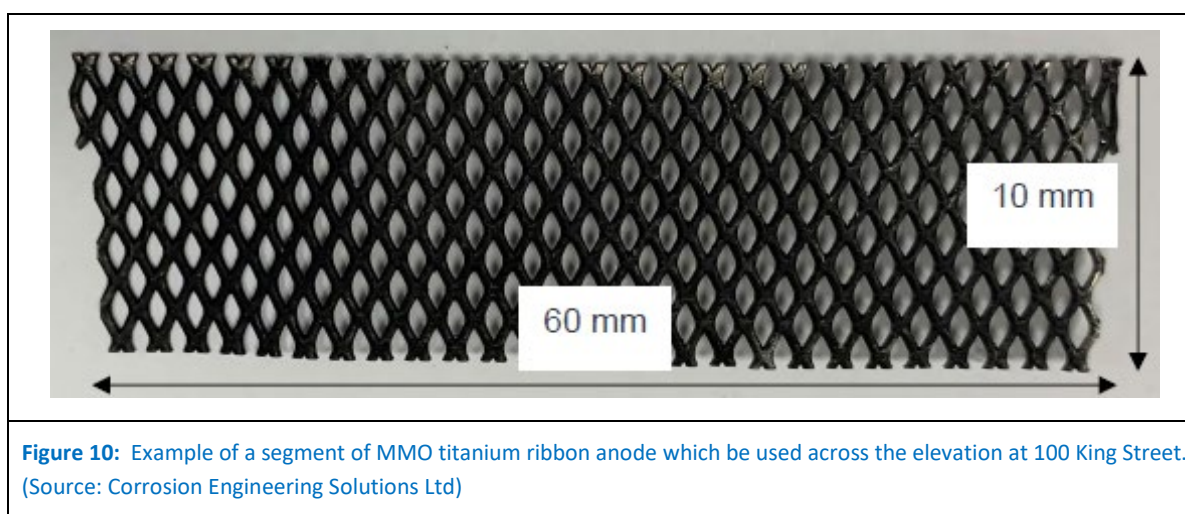
Proposals

The repair proposals largely focus on the introduction of a cathodic protection scheme across each of the four elevations, which will also include a scheme of associated necessary stone repair, repointing, and stone

cleaning, in order to repair or replace deteriorated stonework and assist with the concealment of the cathodic protection system.

The cathodic protection system will arrest on-going corrosion of the steelwork embedded in the stone clad facades and will protect all embedded steel beams and columns in the external perimeter facades. The system to be used at 100 King Street will be a Current Cathodic Protection System [ICCP], which will use titanium mesh ribbon anodes of approx 10/20 mm wide and 1 mm in thickness. The ribbon will then be coated in mixed metal oxide [MMO].

The benefits of using an ICCP system is that it is flexible and narrow enough to fit into the narrow masonry joints between the ashlar stone blocks and mouldings with only a slight increase to the existing joints, and with ongoing maintenance, the system has a design life of up to 100 years.



The original historic drawings of the elevations of the building have been utilised to detail the locations of the column and beam positions and dimensions, however, these will need to be confirmed via local and discrete mortar joint drilling and will be limited to those localised locations which require substantial repair/replacement.

Due to the existing width of the mortar joints to the ashlar stone being between approximately 5mm to 12mm, the masonry joints will need to be discreetly widened in a number of locations to allow for the anodes to be chased into the masonry joints, which require widths of between 8mm to 12mm.

Due to the necessity of accurately widening the localised mortar joints to a slightly increased width, angle grinders will be needed to be used to perform the intervention with procession. The anodes will then be embedded into the open mortar joint and new lime mortar (mixed to original composition) will be applied. An assessment will then be able to be made to understand how many stone blocks will require repair or total replacement like-for-like.

The associated cabling to the CP system will be installed within risers and the internal soffits and walls in discreet locations.

The CP system requires a transformer rectifier [TR] housed within a cabinet (approx. 1400 × 1000 × 400 mm) which is to be located within the building in order to enable continual monitoring and control of the system. The location for the cabinet will be within a back of house space within Hotel Gotham, and will not be fixed to any high significance finishes or features.

Necessary cabling will not be visible externally, with all external cables being chased into existing masonry joints of the elevations. A system of stone cleaning will then be undertaken to assist with the concealment and blending of the interventions across the facades to allow for the building's appearance to be consistent.

7. **Assessment of Significance**

The purpose of this significance appraisal is to use recognised criteria to assess the relative heritage significance of designated heritage assets which have the potential to be impacted by the proposals. This will provide a baseline for the relative 'magnitude of change' and 'scale of impact' which is to be assessed within the subsequent Heritage Impact Assessment (HIA).

This in turn allows, in a planning policy context, for the extent of "harm" upon any heritage asset incurred by the Proposals to be established within the terms defined by the NPPF.

Methodology

Criteria have been established to appraise a building's significance. Statutory criteria, as set out in the 'Principles of Selection for Listing Buildings', DCMS, 2018, provides a list of principles for assessing significance based on architectural and historic interest, age and rarity, aesthetic merits, selectivity and national interest.

The assessment of significance accords with the requirements of the NPPF and uses Historic England's methodology outlined in its 2019 document, "*Statements of Heritage Significance*". Historic England's "*Conservation Principles Policies and Guidance*" 2008 and the revised guidance on "*Setting of Heritage Assets*" (as reissued in Dec. 2017) have also been acknowledged as part of the following assessment.

Consequently, the significance of a designated heritage asset is determined by an analysis of the relevant aspects of the following:

➤ Archaeological interest There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.
➤ Architectural and artistic interest These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.
➤ Historic Interest An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

The analysis of the significance allows for an assessment of the current significance of The Site. The focus is on providing necessary and proportionate amount of information based on the perceived level of heritage significance (refer to **Table 1, below** for full definitions of heritage significance as defined in this present report).

Table 1: Definition of significance terms used in this Heritage Statement
High heritage significance relates to those components deemed to be of special interest. They are important to the understanding of The Site's design concept and play a considerable role in reflecting their archaeological, architectural, artistic or historic interest.
Medium heritage significance relates to those components deemed to be of some interest. They will make a modest contribution to the understanding of subject Site's design concept and play a minor role in reflecting their archaeological, architectural, artistic or historic interest.
Low heritage significance relates to those components deemed to be of more modest interest. They make a relatively insignificant contribution to the understanding of the architectural design concept and retain a slight role in revealing the building's evidential historic aesthetic or communal values.
No significance /Detrimental features and elements that do not contain any special interest. These can <i>detract from the significance</i> of the building and maybe evidence of poor craftsmanship or ad-hoc refurbishments.
Unknown heritage significance features or components where the relative importance or interest requires determination by further investigation.

Statement of Significance

The special architectural and historic interest of 100 King Street is recognised by its Grade II* Listed designation. The building is located within the Upper King Street Conservation Area and forms a positive contributor to that conservation area. The setting of the hotel is also of high significance.

Sir Edwin Lutyens was responsible for designing the elaborate interiors used by the Midland Bank, and the exterior of the building.

Historic Interest

The historic interest of 100 King Street relates to it being one of a series of commercial banking commissions undertaken by Sir Edwin Lutyens for the Chairman of the bank, and former Chancellor of the Exchequer, Sir Reginald McKenna. The building consequently has important associations with the notable liberal politician and the "greatest British Architect", according to contemporary architectural commentator Gavin Stamp.

The interior of the former banking hall (ground floor and mezzanine), as well as the basement, are the only parts of the interior that Lutyens designed.

The landmark building yields **high historic interest** as one of the finest surviving achievements of Sir Edwin Lutyens, an architect of international status, and despite his limited work in the city, of great importance to the architectural heritage of Manchester.

Architectural and artistic interest

100 King Street is a high significance example of Sir Edwin Lutyens' architectural style, achieved in an innovative manner. The resultant building's architectural and artistic qualities are consequently generated by his particular manipulation of classical architectural details as well as the subtle qualities of the detailing and the craftsmanship of its execution.

The emphasis of Lutyens' design was clearly on the external expression of the former bank's solidity, security and prominence. The external architectural expression and townscape value of the building is also recognised as a key component of the character and appearance of the Upper King Street Conservation Area. The overall design and architectural value of 100 King Street is of **high architectural and artistic interest**.

8. Heritage Impact Assessment

The Site forms a Grade II* listed building, which forms a highly prominent, landmark building within the Upper King Street Conservation Area. It will be clear, therefore, that there is the potential for the proposals to incur direct heritage impact, i.e. physical impact on historic fabric of the listed building, and indirect impact (visual) upon the character and appearance of the building and indeed conservation area. The significance of effect of the change may broadly be **adverse, beneficial or neutral (see Table 2 for full criteria)**.

These terms, and the processes for their use and implementation, follow the recommendations set out in the technical guidance document published by ICOMOS, Guidance on Heritage Impact Assessments for Cultural World Heritage Properties (2011).

The sensitively considered proposals focus entirely on the minimum repairs necessary of the external facades of the building in order to arrest the advanced stages of Regent Street Disease to the original 1930s steel framework before the cracking and movement of stone blocks advances.

The proposals ensure that care will be taken when marginally increasing the widths of mortar joints so that the increase in size will not be visually obvious. Only stone blocks that have cracked and are not able to be repaired will be replaced. The original lime mortar used across the elevations will be matched in terms of composition and colour, whilst light cleaning of the stonework will allow for the appearance of the building to remain consistent.

9. Conclusion

Due to the urgent nature of the proposals, **it is considered that they will result in a neutral impact overall**. The minor nature of the repair proposals will not adversely impact on the character and appearance of the Upper King Street Conservation Area.

The overall significance of effect has been assessed in line with recognised ICOMOS criteria for assessing heritage impact.

The Heritage Impact Assessment has demonstrated the proposals will not give rise to any instances of harm and so, it is considered the proposals comply with local and national planning policy, with particular regard to para.200 and 205 of the NPPF (2023).

Appendix I – Impact terms used within this Heritage Statement

Table 2 below defines the terms used to describe the impact of the proposals on the character and fabric components of the Grade II listed building and the degree of heritage impact which would result from the Proposals.

Table 2: Criteria for defining the effect and degree of direct and indirect heritage impact		
Definition of magnitude and nature of heritage impact.	Direct heritage impacts (physical alteration or change to the site's character)	Indirect heritage impact (visual change to the experience or setting of the site and its context).
Major adverse Impact. <i>Substantial harm of this nature, which results in total loss of significance or fundamentally affects the significance of defined heritage assets, should normally be avoided.</i>	Development resulting in demolition of a significant historic fabric component which results in total loss of significance, or fundamental compromises the setting of a designated heritage asset.	Substantially harmful change to the fabric and character of a designated heritage asset, or the setting of the identified designated heritage assets. Where the development severely erodes the heritage interest of the identified heritage assets in the view, or the ability to appreciate those values and thus results in total loss of significance.
Moderate Adverse Impact. <i>Less-than-substantial harm will need to be demonstrably mitigated and justified by clear public benefits.</i>	Development resulting in extensive harmful alterations (but not total demolition) of a designated heritage asset or its setting.	Less than substantial harm to the fabric and character of a designated heritage asset, or the setting of the identified designated heritage assets. Where the development erodes to a clearly discernible extent the heritage interest of the heritage assets in the view, or the ability to appreciate those values.
Minor Adverse Impact. <i>The negative impact on the setting or overall character will need to be clearly balanced by appropriate mitigation.</i>	Development resulting in alterations to a designated heritage asset which result in minor compromise of its fabric or erosion of its character.	Minor compromise to the fabric and character of a designated heritage asset, or the setting of the identified designated heritage assets. Where the development erodes to a minor extent the heritage interest of the assets in the view, or the ability to appreciate those values.
Negligible adverse impact. <i>This does not mean that there will be no physical or visual change, rather that the resultant difference would not diminish the value of the heritage assets'</i>	Development resulting in negligible direct impact on a designated heritage asset which results in the removal of a minor, original fabric component, but avoids diminishing its character	Negligible perceptible change to the character of a designated heritage asset, or the experience and understanding of its special interest. The degree of change would alter, but not diminish, the intrinsic values of the identified heritage assets, or the

<i>significant physical fabric, their settings or significance to any appreciable degree.</i>	and its special architectural or historic interest.	experience and appreciation of the buildings or the designated area to any appreciable degree.
Neutral Impact. <i>This does not necessarily mean that there will be no physical or visual change, rather that the resultant difference will be imperceptible or appropriately balanced.</i>	Development which comprises an imperceptible physical impact resulting in no apparent change or achieved by removing a component of no heritage value which detracts from the special interest of the building fabric.	Imperceptible change to the fabric and character of a designated heritage asset, or the setting of the identified designated heritage assets. A neutral impact occurs when the development does not affect the values of the heritage assets in the view, or the ability to appreciate its significance.
Negligible beneficial impact. <i>The resultant difference will be imperceptible but have a positive impact on the understanding or appreciation of the heritage asset.</i>	Development resulting in a negligible beneficial direct impact on a designated heritage asset which results in the removal of a minor non-original fabric component which detracts from the character and its special architectural or historic interest.	Negligible perceptible change to the character of a designated heritage asset, or the experience and understanding of its special interest. The degree of change would imperceptibly enhance the intrinsic values of the identified heritage assets, or the experience and appreciation of the buildings or the designated area.
Minor Beneficial Impact. <i>The proposed change would result in a demonstrable improvement to the overall character or setting of a heritage asset.</i>	Development resulting in alterations to a built heritage asset which deliver a minor beneficial physical impact or enhancement of the site's special interest.	Minor enhancement to the fabric and character of a designated heritage asset, or the setting of the identified designated heritage assets. Where the development enhances to a minor extent the values of the heritage assets in the view, or the ability to appreciate its significance.
Moderate Beneficial Impact. <i>The proposed change would result in a considerable improvement to the overall character and appreciation of a heritage asset with clear beneficial enhancement of its heritage interest.</i>	Development resulting in alterations to a built heritage asset resulting in moderate beneficial physical impact, or an enhancement of the site's character.	Evident improvement of the fabric and character of a designated heritage asset (or the setting of the identified designated heritage assets) resulting in an enhancement of its cultural heritage interest. Moderate enhancement to the setting of the built heritage asset. Where the development will enhance to a clearly discernible extent the heritage interest of the heritage assets in the view, or the ability to appreciate its significance.
Major beneficial Impact. <i>The proposed change would result in substantial improvement to the overall</i>	Development resulting in restoration or alterations to a designated heritage asset which comprises substantial restoration of its fabric and historic character	Substantial improvement of the fabric and character of a designated heritage asset (or the setting of the identified designated heritage assets) resulting in

<i>character and appreciation of a heritage asset, revealing and/or enhancing important characteristics of its heritage interest.</i>	and an enhancement of its cultural heritage interest.	a significant enhancement of its cultural heritage interest. Substantial restoration or enhancement of the setting of the built heritage asset where the development will enhance to a fundamental extent the heritage interest of the heritage assets in the view, or the ability to appreciate its significance.
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Appendix II – List Description

MANCHESTER, KING STREET (South side), No. 100, Former Midland Bank

(Formerly listed as: Midland Bank)

03/10/74

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*II**

Includes: No. 56 former Midland Bank, SPRING GARDENS. Bank. 1929, by Sir Edwin Lutyens, with Whinney, Son and Austen Hall. Portland stone (roof not visible). Rectangular plan. Modernist classical style. A tall building with a slight batter, 10 storeys including basement and attic, arranged in diminishing stages of 4, 3, 2 and 1 storeys, with matching north, east and west facades and right-angled re-entrant corners; with 7 windows to the 1st stage, 1:5:1 windows to the 2nd stage (the sides set back, with obelisks in the re-entrant angles), the 3rd stage further reduced to a 2-storey 3-bay pavilion in the centre of a 3-storey 4-bay attic.

The ground floor has channelled rustication, 3 small windows in the plinth, 3 very large round-headed windows to the banking hall with small panes and radiating glazing bars, and at each end a tall round-headed doorway with rusticated architrave, triglyph frieze, and prominent mutuled cornice, and over this an unusual deeply-splayed horizontal embrasure to a small square window (each doorway opening into a corner porch). Most windows have plain reveals and small-pane glazing, those to the 4th floor square, but the attic pavilion (which resembles an C18 orangery) has Corinthian semi-columns distyle in antis, a large round-headed window in the centre (and in each return wall), storeyed rectangular windows in the outer bays, and cresting over the centre. The rear (to Chancery Lane) differs in having a giant semi-circular arch in the centre and a smaller number of windows (some at the lower levels square), and a 5-bay attic pavilion with pedimented outer bays and a 3-bay colonnade in the centre. Interior: banking hall with circular colonnade.

Listing NGR: SJ8401098192