



# CHARTERED ACCOUNTANTS' HALL

BALANCING HISTORY WITH SHAPING THE FUTURE



AN ICAEW PUBLICATION



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Endpaper design inspired by the ceiling pattern in the Entrance Hall.

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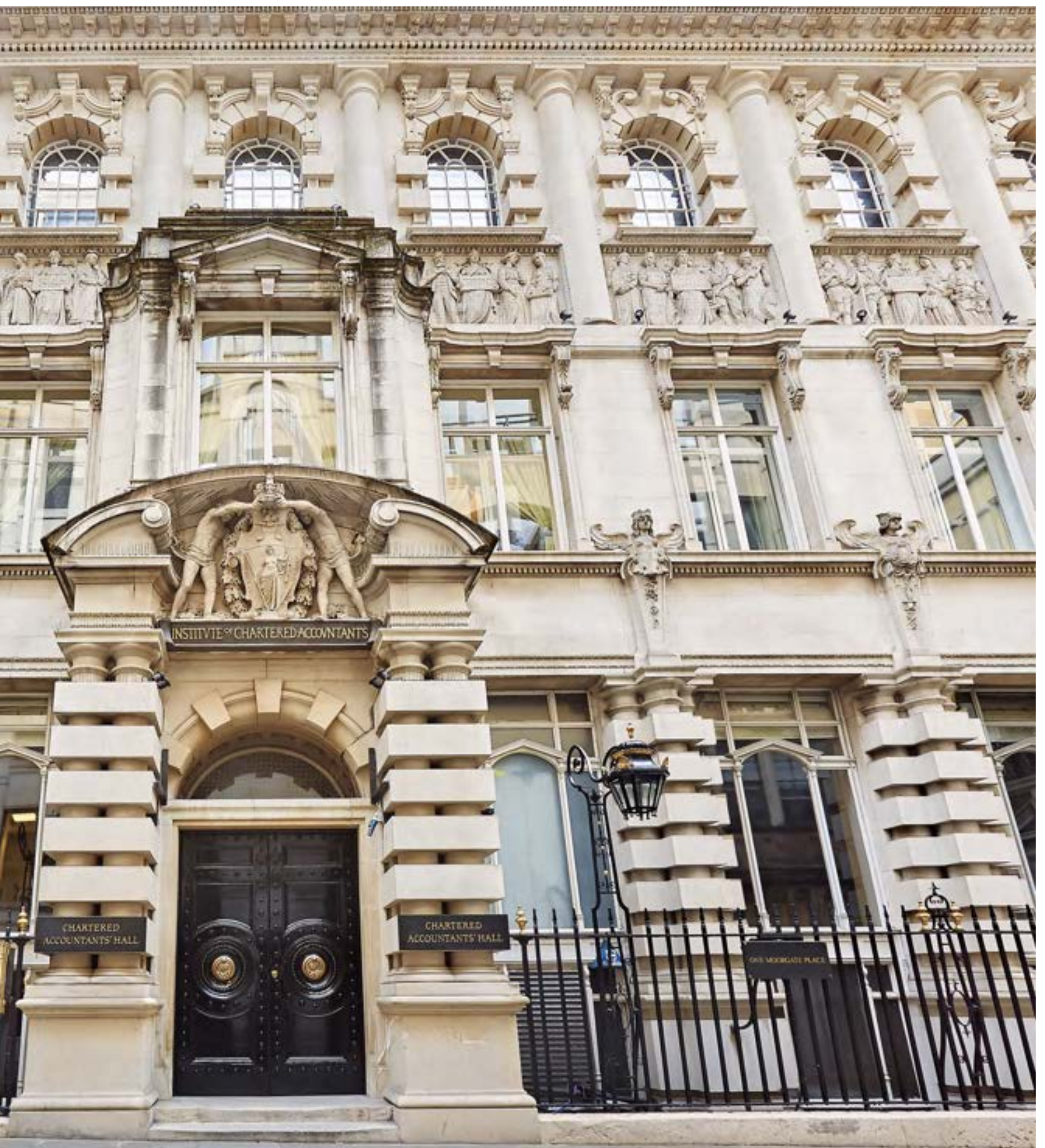
# CHARTERED ACCOUNTANTS' HALL

Balancing history with shaping the future

Chartered Accountants' Hall sits in the City of London, a classical building nestled among many modern, taller structures. It's much more than your average city headquarters; with feature rooms soaked in history, there is a lot to see and admire. It's very different to what many would expect of the home of the chartered accountancy profession.

Much has been written about the building over the years but, having recently installed new stained-glass panels, the time is right to revisit this architectural masterpiece and highlight some of the main features of interest to our members and students.





INSTITUTE OF CHARTERED ACCOUNTANTS

CHARTERED ACCOUNTANTS' HALL

CHARTERED ACCOUNTANTS' HALL

ONE MOORGATE PLACE

Economia carved  
in stone above the  
Queen Victoria bust.





# ABOUT ICAEW

The Institute of Chartered Accountants in England & Wales (ICAEW) was created by a Royal Charter from Queen Victoria on 11 May 1880, to ensure that chartered accountants act responsibly and in the best interests of the general public. Chartered accountants needed to provide reliable information to markets that, in turn, gave people trust in the businesses they were investing in. This is still true today: reliability, responsibility, trust and serving the wider public good are all values that are as important now as the day ICAEW was founded.

To fulfil the requirements of the Charter, we also need to work in the best interests of our members and stakeholders. So, we train, develop and support our members and students, we share our insight with governments, regulators and business leaders worldwide, and we regulate individuals and firms to ensure they maintain the highest professional standards.

Our coat of arms and our logo feature *Economia*, who represents our profession and the work that accountants do. She has three symbolic tools: the rod signifies command; the rudder represents guidance; and the red dividers represent unique powers of measurement and assessment. These virtues are reflected inside and outside the building, and *Economia* herself features in many places.



*Economia*,  
ICAEW's logo.



*Economia* in the  
stained-glass  
windows.

Economia in our coat of arms above the main entrance, carved by Harry Bates.



ICAEW was created by an amalgamation of five founding societies of accountants from four cities in the UK – Liverpool, London, Manchester and Sheffield – and at that time, there were fewer than 600 members in total. This had grown to almost 1,700 in 1890 when the construction of Chartered Accountants’ Hall began.

Today, ICAEW is a global professional organisation with around 170,000 members and 40,000 students. We have offices in Belgium, China, Hong Kong SAR, Indonesia, Malaysia, Singapore, the UAE and Vietnam.

We also have three offices in the UK – in Milton Keynes, Preston and our headquarters, Chartered Accountants’ Hall, in the City of London.

Queen Victoria, carved  
by E. Onslow Ford, 1898.



# ABOUT OUR BUILDING

Chartered Accountants' Hall (affectionately shortened by employees to "CAH") was designed by British architect John Belcher, who competed with five other architects for the work. It took three years to build and opened in 1893. The total cost of the finished building listed in our accounts for the year ended 31 December 1894 was £41,561 3s 0d. The president of the day, Edwin Waterhouse, opened the new building in May 1893, on the day of the institute's 12<sup>th</sup> Annual General Meeting.

CAH is widely regarded as one of the finest examples of Victorian Baroque architecture – drawing its inspiration from the Italian Renaissance, which at the time was quite a controversial move away from the traditional Victorian style of the area and period. Belcher was living in Venice while designing the building, and the Italian influence is clear to see. It is a Grade II\* listed building, which means that it is recognised for its architectural and sculptural interest, interior quality and survival, constructional innovation and contextual architecture. It is also unusual in that it is the first time that an architect worked with a sculptor on the design of a building.

Hamo Thornycroft is the sculptor who worked with Belcher, creating the outstanding frieze around the outside of the building. He started work in 1889 and it was completed in time for the building's official opening in 1893, for a total cost of £3,000.

The design of building and frieze was admired by architectural historians as a fine example of the Victorian Baroque style perfected by John Belcher.

## KEY PEOPLE

John Belcher RA  
1841–1913



John trained at his father's architectural practice, also studying for two years in France. He won an open competition to design CAH, one of the first Victorian Baroque buildings in the City of London.

Other major UK buildings which Belcher designed include London Metropolitan University (also in the City of London), Colchester Town Hall and the Ashton Memorial in Lancaster. These are also in the Baroque style, typical of the lavish creations of the era.

John was president of the Royal Institute of British Architects 1904–1906, many believe this was due to his work on CAH. He was awarded the Royal Gold Medal for Architecture in 1907.

He was elected a Royal Academician (RA) in 1909, one of 100 practising artists who steer the vision and activities of the Royal Academy.

John was also an accomplished bass singer, cellist and conductor.

**Sir William Hamo Thornycroft RA**  
1850–1925



The son of sculptors, Hamo developed his love of sculpture at his parents' studio. A trip to Italy in 1871 had an enormous influence on his own style. He was a leading figure in the establishment of the New Sculpture movement, which provided a transition between the neoclassical styles of the 19<sup>th</sup> century and later modernist developments. He was one of the youngest artists to be elected to the Royal Academy (RA).

Other UK works by Thornycroft include: an effigy of Harvey Goodwin, Bishop of Carlisle (Carlisle Cathedral), statues of Oliver Cromwell (Westminster) and Alfred the Great (Winchester) and the Gladstone Memorial (the Strand, London).

He also created statues of Queen Victoria in South Africa and Pakistan.

Thornycroft included an image of himself in the CAH frieze, it's the seventh figure in the sequence.

Harry Bates, another British sculptor who was elected to the Royal Academy, created the sculpture over the main entrance which shows ICAEW's coat of arms surrounded by two classical figures holding a crown which represents the Royal Charter.

ICAEW owns the original 1888 Belcher designs for the front and side elevations of the building, having bought them from the Fine Arts Society in 1988.

Membership of ICAEW increased rapidly after World War One, so more space was needed in CAH. John James Joass who trained, and later became a partner, at Belcher's practice, was appointed to design the first extension which was completed in 1931. It was in a similar architectural style to the original building and provided meeting rooms for members, office accommodation and a lift. The cost of this extension totalled £35,976 9s.

The building was extended a second time in the 1960s by William Whitfield in a more contemporary, Brutalist design. This contrasts with Belcher's original ornate work, but also follows his original style down the side of the building along Great Swan Alley.

The total cost of this extension was £2.5m and it more than tripled the available accommodation. The main feature is the Great Hall, which created enough space to host large meetings, dinners, ceremonies and other events, along with a new library, a restaurant, a bookshop (which closed a few years ago) and office space.

The Great Hall is a remarkable architectural achievement. To maximise the space inside, there are no internal pillars. Instead, the five floors of offices above are suspended on massive beams, which are in turn supported by four columns built on the outside of the building.

**Sir William Whitfield CBE**  
1920–2019

William came from a coal-owning family in Stockton-on-Tees in the north of England. Due to his extensive architectural knowledge, he was admitted by special dispensation to Newcastle School of Architecture when he was only 15.

His other projects around the UK include: buildings at Glasgow, Newcastle and Durham universities; buildings at St Albans, Canterbury and Hereford cathedrals; and the redevelopment in London of Paternoster Square and of Richmond House, a government building.

William was a commissioner of both English Heritage and the Royal Fine Art Commission and a trustee of the British Museum.



The classical and modern designs side by side on Copthall Avenue.



William Whitfield  
1960s extension on  
Cophthall Avenue.







The extension was awarded a Certificate of Commendation by The Concrete Society in 1971. It was opened by Her Majesty Queen Elizabeth The Queen Mother on 6 May 1970.

In adding this extension, changes were made to the original building. The old library became the Members' Room, and the Oak Hall became the Council Chamber. Whitfield also added a mezzanine floor above the old Oak Hall which was invisible from the outside. Known as "level 6½" for many years, this quirky feature added to the many talking points about the building, although the floors were renumbered in 2018.

After this extension was completed, the frieze on the outside was continued by David McFall, with three new panels to continue the story of the foundation of accounting.

In 2001, CAH was voted 24<sup>th</sup> in *the Independent's* list of the most beautiful buildings in Britain and it was also featured in a UK TV programme as "one of the best kept secrets in London".

# EXTERIOR FEATURES

Thornycroft's frieze along the front of the building depicts activities associated with accountants: arts, science, crafts, education, commerce, manufacture, agriculture and mining. Interestingly, there were 13 designs for the frieze, but two were not used – accounting and exchange! On the corner of the building, behind the flagpole, the frieze features a student with their examiner and an auditor with their client.

Around the corner, along Great Swan Alley, the frieze continues with three more panels featuring railways, shipping and colonies. It then changes to a large panel running along the building highlighting individuals related to the building trade. The figure of the architect is based on John Belcher, and the sculptor on Thornycroft himself, while the figure of the solicitor is H. Markby of Markby, Stewart & Co, who acted for ICAEW in its early years.

When the building was extended in the 1930s, James Alexander Stevenson continued the frieze along the new exterior showing the history of building from prehistoric man to the present day, depicting himself and John James Joass. Finally, during the Whitfield extension in the 1960s, the frieze was continued further by David McFall. These figures represent the history of the profession, including Luca Pacioli, the Italian monk credited with documenting the double-entry system.

Belcher had strong religious faith and included angels in the buildings that he designed. CAH is no exception; sculpted angels feature along the front and side of the building.



The full frieze along  
Great Swan Alley.





Photo from 1893 showing the frieze. Belcher is second from the left and Thornycroft is seventh from the left.



Close-up of the frieze, just below the flagpole on the corner of the building.



Close-up of some of the angels in the frieze outside the building.



Plaque outside the main entrance.

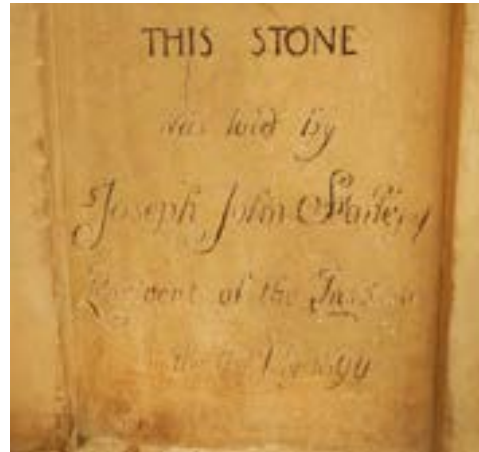
# FEATURE ROOMS

## ENTRANCE HALL

The foundation stone, laid on 8 July 1890, has a time capsule beneath it containing copies of *The Times*, *The Accountant* magazine, the Royal Charter and bye-laws, a list of members and a selection of silver and copper coins of the day. Another time capsule was created to celebrate ICAEW's 125<sup>th</sup> anniversary, although this is not on public display.

The ornate ceiling was originally white but has been decorated over the years to include the letters ICA (Institute of Chartered Accountants) in gold. There are plaques on the wall dedicated to members and articulated clerks who lost their lives in World War One. There are also marble plaques listing the names of presidents and chief executives.

Some of our early presidents were the founding fathers of the profession we know today: Edwin Waterhouse, Arthur Cooper, William Welch Deloitte, William Barclay Peat.



The foundation stone, laid by Joseph John Saffery on 8 July 1890.

World War One memorial plaque.



The ornate ceiling of the entrance hall.







## MEMBERS' ROOM

This was the original library and is said to be Belcher's favourite room. The first thing you notice is the balustraded bridge that crosses from one side to the other, with a pair of Venetian style Gondola lanterns marked with the initials ICA. This is reminiscent of the Rialto bridge in Venice, where Belcher spent much of his time while working on the design. The bridge did serve a purpose, giving access to high bookshelves on both sides of the room.

There's an open book inside the entrance to this room which lists all the names of members who sadly lost their lives in World War Two. The pages are turned regularly so that we can honour all those who died at least once each year.

The room used to house gifts given by other bodies to celebrate ICAEW's centenary. They included a pot from Cyprus dated 2000 BC; a tiger's eye gemstone from South Africa and an opal from Australia to name but a few. Today, they are stored safely in our vault.

When the building was redeveloped in the 1960s, the windows at the back of the library were blocked up. To replace the lost light, mirrors were added to the back wall in the 1980s. Now, these mirrors have been replaced with vibrant new stained-glass panels.



1936 photo showing the Members' Room when it was the library.



Looking towards the fireplace in the Members' Room, with the bust of John Belcher on the mantelpiece.



Members' Room today.  
Note the new stained-  
glass panels.

During recent restoration work in our heritage rooms in the original part of the building, we decided to add new stained-glass artwork to the back of the Members' Room to make it lighter. Award-winning British artist Alexander Beleschenko was chosen to undertake this work for us, and the completed panels were installed in August 2022. The project was a collaboration between ICAEW, the artist and the architect, with Alexander using Belcher's original plans as a framework for the panels.

The artwork is in three glass panels, each around 3.5m by 1.7m. They hang on what was an external window wall when the building was first constructed in the 1890s.

The design for the new panels features elements of the decoration elsewhere in the building, so old and new are brought together as one. The panels feature blue, purple, orange, green and yellow squares and triangles, set on a grid pattern that mirrors the floor in the existing corridor. The ribbons and artefacts are inspired by design elements in the other stained-glass windows in the building.

Each panel has three layers of glass which are backlit by LED lights. The back layer is coated with white enamel paint with different grades of opacity to vary the amount of light that comes through. The middle layer also has white paint which is more textured, and painted on this surface is the window fenestration motif and the grid outlines of the design.

The top layer contains over 1,000 pieces of glass which make up the final design. Some of the colours were applied specially, others were cut from pre-coloured glass sheets.



The new stained-glass panels in all their glory.



The creation of the glass panels involved several stages and took seven months. After visiting the building to appreciate and absorb its features and qualities, Alexander then created his design using photos he had taken and Belcher's original elevation drawings.

The whole process was made more efficient with the use of technology. Computers were used to create outlines, to specify dimensions for glass cutting and to cut the vinyl used for stencils.

The stencils ensured that, after hand cutting the shape, each piece could be ground accurately to its final size. Stencils were also used for the actual painting which was done with a combination of brush and spray painting. Some pieces of glass had three stencils at different stages for the different colours required. Each stencil had to be sticky enough to prevent paint running under the edges but easy to remove without leaving any residue.

Once the glass pieces were painted, they were placed in a kiln at 605°C – this temperature makes paint melt and bond with the glass. Then they were cooled slowly to prevent stress on the glass.

Throughout the process of producing the glass pieces, they were often placed on top of the original painted design to check that they would still fit together correctly.

Once the background paintwork was complete, each glass panel was toughened and then attached to backing sheets using a laminating technique. Then each glass piece was painted with transparent enamel, cleaned and bonded to the backing panel.

The panels were carefully transported and installed into CAH in August 2022.

KEY PEOPLE

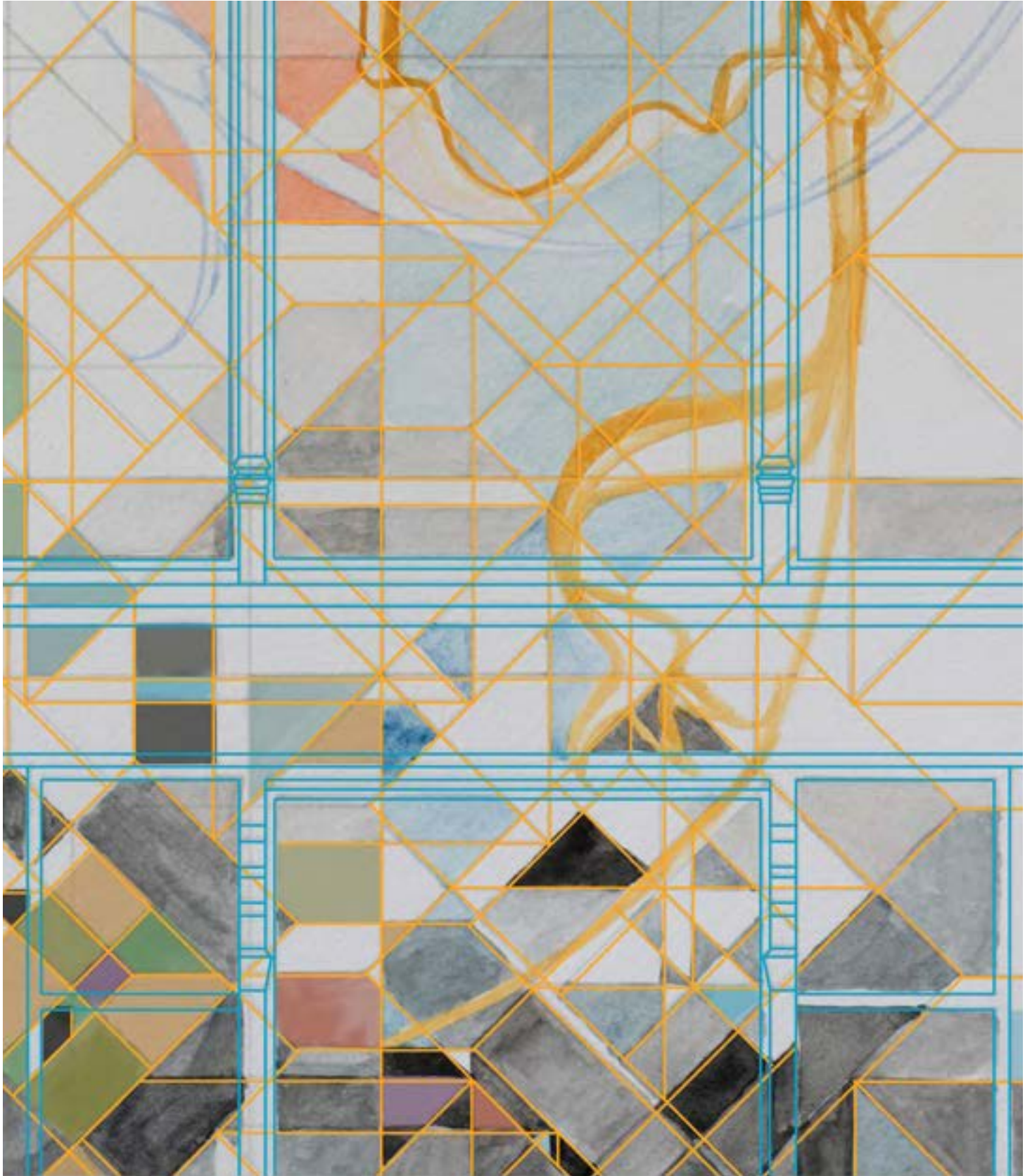
**Alexander Beleschenko**  
1951–



Alexander was born in Northamptonshire and studied at Northampton, Winchester and Norwich Schools of Art, as well as the Slade School of Fine Art in London. He spent time living in Florence, Italy, before studying Architectural Stained Glass at Swansea School of Art in Wales.

He has twice been awarded the Art and Architecture Award from the Royal Society of Arts. He is a Fellow of the Royal Society of Arts, an Honorary Fellow of the Royal Institute of British Architects, a Fellow of Swansea Metropolitan University (Wales) and an Honorary Doctor of the University of Exeter.

Some of his other works include the link glass walls at Canary Wharf in the City of London, a glass floor piece at the Welsh Assembly in Cardiff, Wales and glazed entrances at the Royal Liverpool University Hospital. He has worked all over the world, in countries such as Germany, the UAE and the US.



Screenshot showing the different levels of information to be set in the computer software.







Glass with stencils,  
ready for paint  
application.



Stencils and glass  
pieces outlining the  
panel design.

## MAIN RECEPTION ROOM

Undoubtedly one of the building's most impressive rooms, this was designed like a Renaissance church with a domed ceiling, stained-glass windows and allegorical paintings. It was the original Council Chamber, with mahogany seating, pew-like benches for members of council and elaborate chairs for the president, vice-president and secretary. This made it feel even more church-like.

Today the room can be used for meetings, events, receptions – and even weddings!

The windows in this room are of stained glass incorporating classical heads, stylised figures and scroll designs. The windows on the west wall contain the coats of arms of six UK cities: Birmingham, Newcastle, Leeds, Bristol, Leicester and Nottingham. The ICAEW crest featuring *Economia* is in the three semicircular windows above these.



LEFT: Main Reception Room when it was the Council Chamber, 1936.

RIGHT: Original stained-glass windows in the Main Reception Room.





Mural on the North Wall.



The two murals in this room were created by Scottish painter George Murray in 1913/14. The background of both murals features the room itself, a deliberate feature to emphasise the grandeur of the room and to reflect the importance and gravitas of the discussions that were held here when council members met to decide the policy and direction of ICAEW and the profession.

The mural on the north wall (opposite the clock) shows Science at the head of the stairs bringing order with scales and rule to Commerce, shown as numerous merchants selling their wares on the staircase.

The mural on the south wall (above the clock) shows Time with a scythe and seated on a winged globe, crowning Justice supported by an attendant holding the Tables of Law, and Truth with a shield and sword. In the bottom right-hand corner, Justice is slaying Anarchy with a burning sword, and on the left Peace is secured by Justice.

The room was refurbished and redecorated in 1988 by restorers from the National Gallery who cleaned and repaired the murals which had suffered from years of cigar and cigarette smoking.

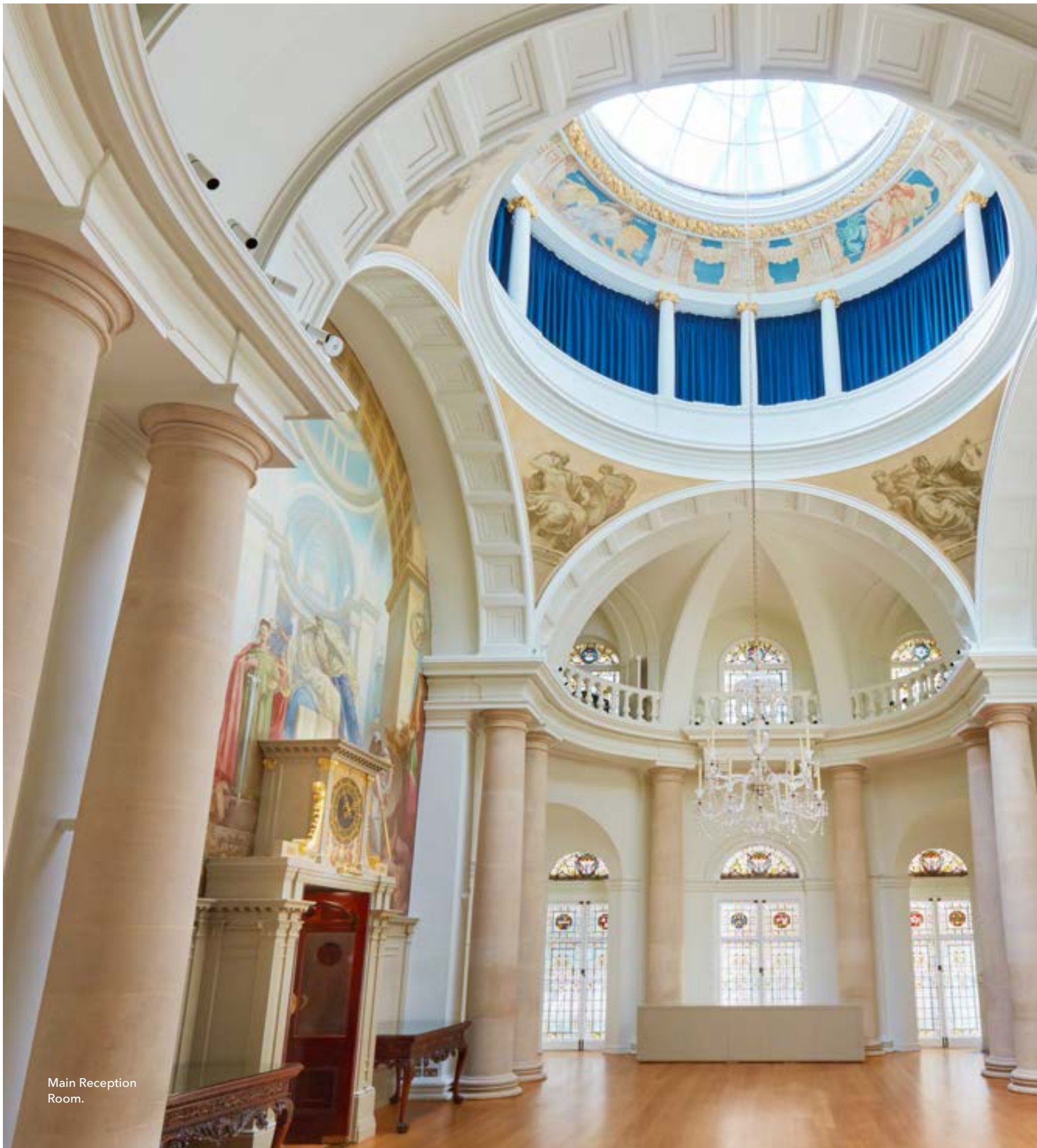


Close-up showing the detail around the clock.

The domed ceiling in the Main Reception Room, taken directly below the chandelier.







Main Reception Room.





The spherical triangles below the dome stand for Wisdom (sapientia), Truth (veritas), Prudence (prudentia) and Justice (justitia), which are all qualities expected of our members. In these triangles you can also see the coats of arms for Liverpool, London, Manchester and Sheffield – the four cities whose associations of accountants formed ICAEW in 1880.

Further up towards the dome, there is a circular frieze which contains the signs of the zodiac.

## SMALL RECEPTION ROOM

Originally a committee room, this is now used for smaller meetings, dinners or receptions.

This room has played host to various political meetings of both the UK Conservative and Labour parties, with prime ministers and senior politicians including Gordon Brown, Tony Blair, David Cameron and George Osborne.

The main feature in this room is the bronze-effect fireplace by British sculptor Alfred Stevens, who also designed the Wellington monument in St Paul's Cathedral, London.



Small Reception Room as a committee room in 1936.

Small Reception Room showing the bronze-effect fireplace.





## GREAT HALL

Added by Whitfield in the late 1960s, the Hall gives us the space to host functions for up to 400 people.

The Hall has been used for many events over the years, including ICAEW's annual dinner, president's dinner, AGM, prizegiving and new members' ceremonies. It is also used for non-ICAEW events. In 2015, both the Conservative and Labour party leaders hosted events during the UK General Election. And in 2022, one of the first events after the Covid lockdowns was a business dinner hosted by the Labour party.

As you approach the Great Hall from the stairs there are three arched doorways which, when looked at from the Hall, highlight the connection between the original building and the newer additions.



Great Hall set up for a conference.

Great Hall set up for a dinner.



**Henry Holiday**  
1839–1927



Henry was an artist who worked in oils and watercolours. In 1863 he became a stained-glass window designer for James Powell's & Sons in London where he completed over 300 commissions before setting up his own glassworks in 1890.

His original paper designs for the windows at CAH are stored in the Word and Image Department of the Victoria & Albert Museum in London.

Some of Holiday's other works are in the chapel of Worcester College at Oxford University, and Westminster Abbey (the Isambard Kingdom Brunel memorial window). He also illustrated Lewis Carroll's poem *The Hunting of the Snark*.

At the entrance to the Great Hall are four stained-glass windows. Designed and created by renowned stained-glass artist Henry Holiday, they were originally installed in 1898 at the top of the main staircase, on what was an external wall of the original building.

The windows, which you can see on the next two pages, represent law, enterprise, commerce and finance; all different aspects of the accountancy profession. The official titles are: Finance guided by accuracy and probity; Enterprise guided by knowledge and prudence; Britannia establishing organization, supported by law; and Manufacture and commerce directed by experience.

They were removed and sold when the Great Hall was added to the building, and were reacquired and reinstated in 2017. The last owner was Peter Grant, manager of rock group Led Zeppelin, who collected objects of 20<sup>th</sup> century design. After his death the windows were found by his family, stored in a barn, and put up for auction as a set. We are grateful to the ICAEW Foundation for their help in reuniting these windows with the building, and they now, once again, sit outside the Great Hall.



Great Hall





Entrance to the Great Hall, showing the original stained-glass windows.

Finance guided  
by accuracy  
and probity.



Enterprise guided  
by knowledge  
and prudence.



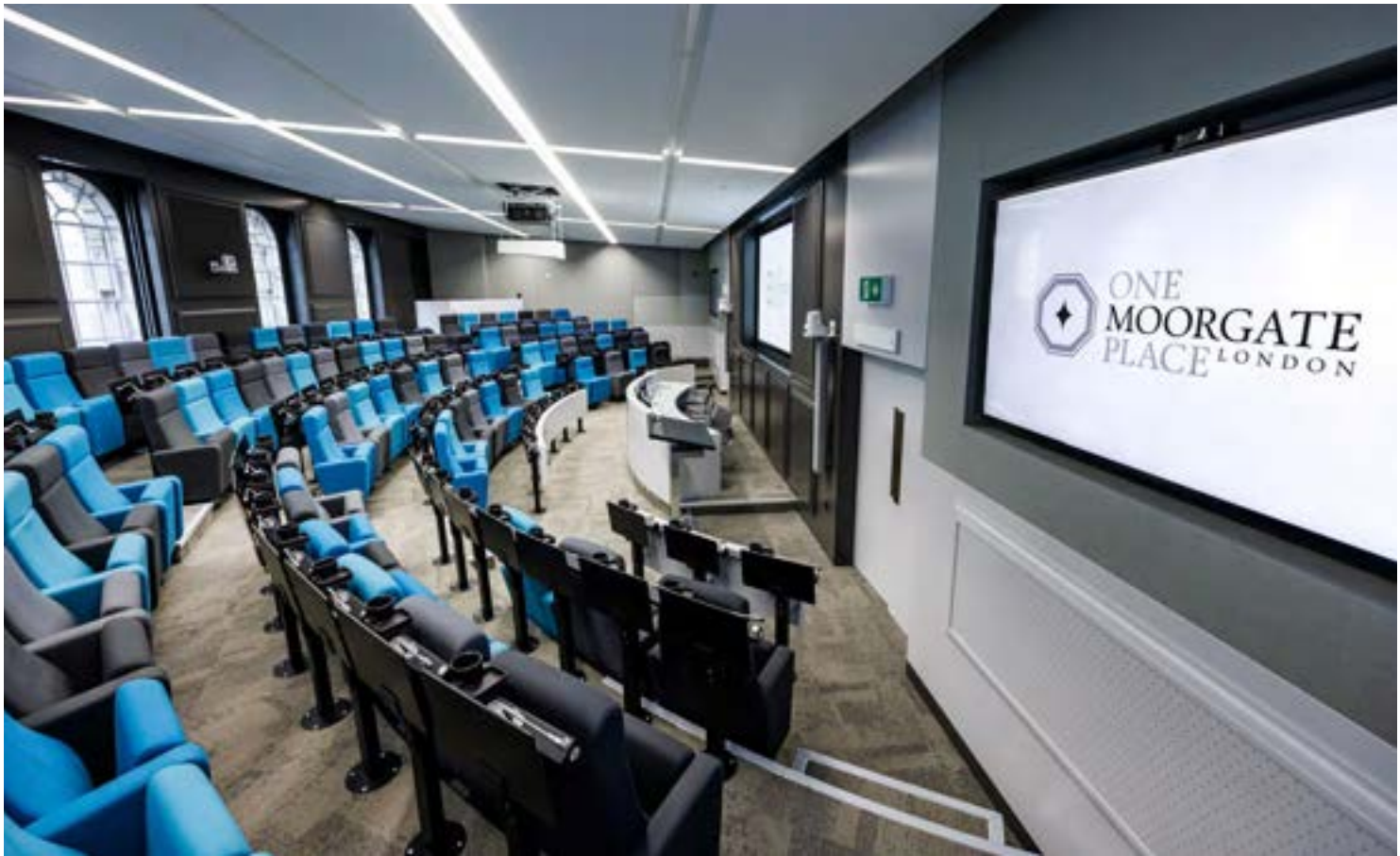


Britannia  
establishing  
organization,  
supported  
by law.



Manufacture  
and commerce  
directed by  
experience.





Current design of the Auditorium.

## AUDITORIUM

This room has seen the most change over the years. It was originally used as the exam hall, where all ICAEW students had to sit their exams. The first sitting was held here in December 1892, before the building officially opened.

The room was originally created with a vaulted ceiling and domed skylights. By the 1930s it was no longer big enough to accommodate the growing number of students sitting our exams, so we stopped using it as our exam hall. During the redevelopment in the 1930s the room was panelled in oak and became known as the Oak Hall, used for official functions.

During the later modifications by Whitfield, this room became the Council Chamber with its amphitheatre style. Today it is still in the same style, though the décor has been updated and top-of-the-range technology installed to support a whole range of events, both virtual and face to face.



Auditorium when it was the Examination Hall, 1893.

## BUSINESS CENTRE

This was the original Members' Room when the building was first opened, then it was later renamed the Members' and Guests' Room. In 2008, after internal remodelling of the building, the room was joined with the library to create the Business Centre. This now runs the length of the building, blending the original structure with the 1930s and 1960s extensions.

The centre was developed for members and students to use – it is their workspace when away from the office and incorporates the Library and Information Service, study space, meeting rooms and a café.



The café in the Business Centre.



Seating areas in the Business Centre.

## ONE MOORGATE PLACE CLUB

Added as a restaurant during the Whitfield extension, the basement of CAH is now our members' club. It's an informal space for members, students and their guests to enjoy, offering lunch and drinks throughout the day.



Bar area in the members' club.



Dining area in the members' club.



Informal, relaxed  
seating area of the  
members' club.





# FEATURE ITEMS OF NOTE

As well as the amazing features and decorations in our historical rooms, we have a considerable collection of artwork and antiquities, some of which are worth looking out for when you visit CAH.



Silverware from the collection.



## SILVER COLLECTION

To commemorate the opening of the extended building in 1970, silversmith Gerald Benney was commissioned to design and produce a silver collection to be used at functions in CAH. With over 600 pieces, the collection includes candlesticks, coffee pots, jugs and wine coasters and it is still used today for formal events such as the president's dinner. The texturing of the design on each of the silver pieces mirrors the lines in the concrete design of the new extension. If you ever attend an ICAEW dinner, this silver set will be in use.

## ARTWORK

The renowned English artist, John Piper was commissioned to paint three pictures for display in CAH, which were originally hung at the back of the Great Hall. They show Buckden Abbey in Cambridgeshire, Conisbrough Castle in Yorkshire and St David's Cathedral in Dyfed. They now hang in our boardroom.

There are also several pictures, drawings and prints of the hall dating from the first pen and ink drawing by John Belcher in 1888 through to a pencil drawing by Richard Bramble in 1993.

We also have portraits of some of our early presidents around the building, many of whom contributed to the development of the profession and the accountancy firms we recognise today.



## TAPESTRY

Scottish artist Sir Eduardo Paolozzi designed a tryptich tapestry that originally hung in the Great Hall. Entitled *A Perspective on Innovation* (1981), it portrays images and items from the modern world as well as providing a warning of some of the destructive powers of the time. Paolozzi is widely considered to be one of the pioneers of pop art and used a bold pictorial style similar to the Bayeux Tapestry, "to record the images of our time for future years". After recent redecoration of the Great Hall, this tapestry now hangs in our Cophall Avenue entrance lobby.

## SCULPTURE

As well as the frieze around the outside of the building, there are sculpted items within CAH too.

A marble bust of Queen Victoria by E. Onslow Ford 1898, set in an ornate marble framework with the ICAEW crest at the top, reflecting that she was the monarch who granted our Royal Charter. This bust originally sat in the Main Reception Room when it was used as the Council Chamber. You can see it on page 11.

Portrait-bust of John Belcher, created by Hamo Thornycroft in 1881. This is on display above the fireplace in the Members' Room.



Detail of the Paolozzi tapestry in the Cophall Avenue entrance lobby.



John Belcher by Hamo Thornycroft.



The entrance to the Library and Information Service.

## BOOKS

ICAEW's Library and Information Service holds the largest collection of UK accountancy, auditing and taxation resources in the world, with over 100,000 items spanning 20 languages.

In 1913, ICAEW librarian Cosmo Gordon purchased some of the oldest and rarest accountancy texts ever published. Among them were two editions of Luca Pacioli's 1494 *Summa de Arithmetica*, the earliest surviving publication on double-entry bookkeeping. Pacioli was an Italian monk, credited with being the first person to document the system of double-entry bookkeeping. One of the books that ICAEW owns is an annotated copy.

Despite being published 59 years later than Pacioli's work, James Peele's *Maner and Fourme* is considerably rarer and ICAEW owns the only known complete copy still in existence. It is the earliest existing original work on accounting in the English language.



A preliminary page from one of ICAEW's two copies of *Summa de Arithmetica*.

## ARTEFACTS

The clock in the Main Reception Room was commissioned from John Walker in 1893, at a total cost of 14 guineas. The intricate carved case was painted by George Murray. This clock still works today.

An English cut-glass 12-light chandelier hangs from the centre of the dome in the Main Reception Room, which dates back to around 1800. You can also see this in the photographs on pages 36 and 40.

The chandelier  
in the Main  
Reception Room.



The antique clock in the Main Reception Room.



# LOOKING TO THE FUTURE

**CAH is an historical building that tells the story of the chartered accountancy profession since it began in 1880. Like the profession itself, the building has evolved over the years to ensure it remains up to date and fit for purpose.**

It's not just ICAEW employees who are proud of the building and its heritage; members and students who have visited are also proud to call it their professional home. And rightly so. It is their building, with rooms they can use for their own events, meetings or just to work on their own.

We will ensure that CAH continues to meet the needs of our members and students and their guests. We review the rooms and refurbish them when necessary. Some of this work is to preserve the older rooms and their contents, other elements are to improve the facilities, ensuring that the technology is in place to carry out our work and for guests hiring rooms for events.

CAH is a building that is here to stay and we are conscious of our responsibility of conserving and protecting the building for future generations. Reflecting the fact that ICAEW is a carbon neutral organisation, we have invested in CAH to ensure that it runs as sustainably as possible.

- All the lighting is LED with motion sensors, which has reduced our power consumption by over 60%.
- The kitchens use electric induction appliances rather than gas.
- Our paper use has reduced significantly and we recycle whatever paper is used in the office.
- None of the waste from CAH goes to landfill, and food waste is anaerobically digested.

But we won't stop there. We have been measuring our greenhouse gas emissions since 2015 and will continue to do so, to ensure that we can reduce our carbon footprint.

The world has changed a lot since CAH was built and it will continue to change in the future, but our members and students will still benefit from their professional headquarters standing solid in the background. The profession and the building are inextricably linked and, with so much of the building reflecting the values of the profession, our members and students will always be inspired and reminded of their professional heritage.

Close-up of the decoration on an antique table inside CAH.



This publication has been produced to mark the installation of new stained-glass panels in the building, and to highlight some of the main features of interest to members and students of ICAEW. Not every design feature and historical reference has been included in this publication as much of it has been covered in books already written.

If you want to read more, visit [icaew.com/cah](https://www.icaew.com/cah)

Other publications about CAH, which are held in our Library and Information Service:

Peter Boys. *Chartered Accountants' Hall, The First Hundred Years*. ICAEW, 1990

ICAEW. *Chartered Accountants' Hall, The Building and its Treasures*. ICAEW, 1989

If you would like to book any of our rooms please visit [One Moorgate Place – Historic Venue for Hire in Central London](#)

Or to see a 3D virtual tour, visit [One Moorgate Place – Virtual Tour](#)



Chartered accountants are talented, ethical and committed professionals. ICAEW represents more than 202,450 members and students around the world. All of the top 100 global brands employ ICAEW Chartered Accountants.\*

Founded in 1880, ICAEW has a long history of serving the public interest and we continue to work with governments, regulators and business leaders globally. And, as a world-leading improvement regulator, we supervise and monitor around 12,000 firms, holding them, and all ICAEW members and students, to the highest standards of professional competency and conduct.

We promote inclusivity, diversity and fairness and we give talented professionals the skills and values they need to build resilient businesses, economies and societies, while ensuring our planet's resources are managed sustainably.

ICAEW is the first major professional body to be carbon neutral, demonstrating our commitment to tackle climate change and supporting UN Sustainable Development Goal 13.

ICAEW is a founding member of Chartered Accountants Worldwide (CAW), a global family that connects over 1.8m chartered accountants and students in more than 190 countries. Together, we support, develop and promote the role of chartered accountants as trusted business leaders, difference makers and advisers.

We believe that chartered accountancy can be a force for positive change. By sharing our insight, expertise and understanding we can help to create sustainable economies and a better future for all.

[charteredaccountantsworldwide.com](https://www.charteredaccountantsworldwide.com)  
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\* includes parent companies. Source: ICAEW member data  
March 2023, Interbrand, Best Global Brands 2022

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carbon neutral