

Section 8

**Conclusion.**

### Conclusion

- 8.1 This HTVIA has been produced by Icen Projects on behalf of Macar Developments in support of the application at City House.
- 8.2 This HTVIA has considered the policy guiding development in Sutton; the historic development of the Site; the existing townscape character of the Site and its surroundings; and, provides an assessment of the impact of the proposed development on the heritage, townscape and visual receptors.
- 8.3 Throughout the design process, the team have taken the scheme to pre-application meetings with the Council and Historic England as well as attending DRP twice. The scheme has received acceptance in its principal form from Sutton Council, Historic England (HE) and DRP.
- 8.4 The evolution of the architecture of the proposed building has been informed by the comments from DRP and HE as well as the Council. The design solution, which centres Sutton Baptist Church's presence in the streetscape, successfully enhances the street presence of the church and draws on its architectural merits whilst avoiding pastiche. The ground level of the church is improved by the high-quality architecture of the proposals, the façade set back of the proposed building from the current building line of City House and proposed landscaping improves the immediate setting of the church.
- 8.5 The Sutton Baptist Church has been a key guiding design principle throughout the process. The street presence of the church is quiet and restrained, typical of many of Cachemaille-Day's churches and is different in form and appearance to churches such as the nearby Trinity Church with its tall, ornate spire. Indeed, as it is now, it's a somewhat forgotten part of this area of Sutton, overlooked by those moving through the area.
- 8.6 The heritage assessment of this report identifies a low level of less than substantial harm to Sutton Baptist Church as a result of the proposed development. This less than substantial harm is considered to be at the low end of the spectrum due to core significance of the asset remaining unaltered, limited impact on key views (shown in the Visual Impact Assessment in Section 8), and the proposals would not lead to a loss of historic fabric, nor diminish the church's contribution to Sutton's ecclesiastical quarter, nor impact its form and hierarchy within the streetscape.
- 8.7 The Site is allocated for redevelopment in the Local Plan (STC32), it is located in the small part of the designated Tall Building Zone which is not also covered by the Town Centre Conservation Area and also falls within the Area of Intensification. It forms part of the Station Gateway portion of the Sutton Town Centre Masterplan (Allies and Morrison; 2016). The Site in its current form is a poor use of a prominent corner plot at the edge of Sutton Town Centre and offers great potential for redevelopment of this nature.
- 8.8 Therefore, the proposals presented here are a result of, and a response to, direct engagement with the Baptist Church, driven by policy and engagement with Sutton Council, HE and the DRP. The proposals offer a genuine enhancement to the existing scenario and would enhance the street presence of the church. Indeed, the base principles of height, scale and massing have been established and accepted in local policy as well as by HE and DRP through the pre-application process, in line with Section 12 of the NPPF on good design.

# Appendix 1

## **References.**

## Appendix 1 | References

### Primary and Secondary Sources

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The London Plan, 2021.

Town Centre Conservation Area Character Appraisal & Management Plan, 2018.

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Appendix 2

**Technical Assessment  
Methodology.**

## Heritage Methodology

This report provides an assessment of the significance of identified heritage assets and the potential effects of the proposed development. It has been informed by:

- Relevant legislation, and national and local planning policy (see Section 2);
- Local guidance documents, such as Conservation Area Appraisals and Local Lists; and
- Best practice guidance set out in:
  - Principles of Cultural Heritage Impact Assessment in the UK (IEMA/IHBC/CiFA, 2021)
  - Conservation Principles, Policies and Guidance (Historic England, 2008)
  - Good Practice Advice in Planning Notes (Historic England, various).

Heritage Assets are defined in Annex 2 of the National Planning Policy Framework (NPPF) as:

‘A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing).’

The scope of this assessment is considered to be proportionate to the significance of identified heritage assets and the nature of change proposed, in line with National Planning Policy Framework (NPPF) paragraph 200.

The baseline was prepared using ongoing desk-based research and fieldwork undertaken in throughout 2023.

While IEMA’s Principles identifies that there is no ‘one-size fits all’ methodology for assessing impacts on cultural heritage, it provides guidance on heritage impact assessment. It identifies the need to understand cultural heritage assets by:

- Describing the asset;
- Ascribing cultural significance; and
- Attributing importance.

And evaluate the consequences of change by:

- Understanding change;
- Assessing impact (on significance or contribution of setting to significance); and
- Weighting the effect.

The methodology used here for ascribing the significance of the identified heritage assets draws from the approach set out in Historic England’s Conservation Principles and NPPF Annex 2 by identifying significance based on heritage value or interest. As defined in the Planning Practice Guidance (Historic Environment, para 06), the heritage interest may be:

- Archaeological;
- Architectural and artistic; and/or
- Historic.

The methodology for attributing importance is set out in Table H1 in Appendix 2. IEMA’s Principles identifies that unlike significance, importance is scaled and ‘*It is therefore appropriate to refer to ‘high’, ‘medium’ or ‘low’ importance or any other simple scale that offers a form of gradation.*’ As such, designation is an obvious way of attributing importance.

IEMA’s Principles clarifies that: ‘*in relative terms, impacts on the cultural significance of assets of higher importance will be given greater weight than those of lower importance*’ (para. B.12). This aligns with NPPF para. 199 on the weighting of impacts.

The setting of a heritage asset is defined as:

*‘the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral’* (NPPF)

Historic England’s GPA 3: The Setting of Heritage Assets (2nd Edition, December 2017) gives general advice and follows the staged approach set out in this guidance to making decisions on the level of the contribution which setting and related views make to the significance of heritage assets.

Heritage Importance	Designation of Receptor
Very High	Site acknowledged of international importance World Heritage Site
High	Grade I or Grade II* Listed Asset Scheduled Ancient Monument
Medium	Grade II Listed Asset Conservation Area
Low	Locally Listed Asset Designated Heritage Assets compromised by poor preservation
Very Low	Non-Designated Heritage Asset (not recognised as locally listed) Locally Listed Asset with little or no surviving interest

Table H1: Heritage Importance

## Townscape & Visual Methodology

The purpose of the townscape and visual appraisals is to determine the likely townscape and visual effects of the proposal by considering a combination of the townscape or viewer's sensitivity, and the magnitude of change that will be experienced.

The methodology used by Icen Projects to assess the likely townscape and visual effects of the proposal is based on best practice guidance set out by the Landscape Institute in:

- Guidelines for Landscape and Visual Impact Assessment (GLVIA, Third Edition, 2013);
- Townscape Character Assessment Technical Information Note (TIN 05/17, 2018); and
- Visual Representation of Development Proposals, Technical Guidance Note (TGN 06/19, 2019).

GLVIA states in para. 1.1 that when identifying landscape/townscape and visual effects there is a *'need for an approach that is in proportion to the scale of the project that is being assessed and the nature of the likely effects. Judgement needs to be exercised at all stages in terms of the scale of investigation that is appropriate and proportional.'*

GLVIA recognises within para. 2.23 that professional judgement is at the core of LVIA/TVIA, and that while some change can be quantified, *'much of the assessment must rely on qualitative judgements'*. The Landscape Institute's Technical Committee has advised that the 2013 revision of GLVIA *'places greater emphasis on professional judgement and less emphasis on a formulaic approach'*.

### Townscape Character

Townscape is defined in GLVIA at para.2.7 as *'the landscape within the built-up area, including the buildings, the relationship between them, the different types of urban open spaces, including green spaces, and the relationship between buildings and open spaces.'*

The assessment of townscape character provides an understanding of the distinctive qualities and characteristics that make up an area of townscape, including an understanding of how a place has evolved over time. Character analysis is supported by materials such as maps, illustrations and photographs.

### Townscape Sensitivity

Establishing townscape sensitivity involves combining judgments about: (i) the value of the townscape character; and (ii) the susceptibility of the townscape to the change caused by the proposal.

The value of a townscape character area is defined in TIN 05/17 as its *'relative importance'* to *'different stakeholders'*. Value can be influenced by a range of factors including its intactness/condition, scenic quality, rarity, representativeness, conservation interests (i.e. heritage or environmental designations), recreational value, perceptual qualities or communal associations.

The susceptibility of townscape character areas to change is the ability of the townscape receptor to accommodate change without undue consequences for the maintenance of the aspects of the baseline condition that are of townscape value.

Value and susceptibility to change will be described in line with Tables T1 and T2 at Appendix 2 (above). Overall sensitivity will be calculated by combining the two resulting judgements.

### Visual Sensitivity

Assessments of visual effects focuses on the likely effects to visual receptors, i.e. people experiencing townscape views, and considers changes in visual amenity as a result of the proposal.

Establishing visual sensitivity involves combining judgments about: (i) the value of the view; and (ii) the susceptibility of the visual receptor to the change caused by the proposal.

The value attached to views relates to planning designations or their identification in tourist guidebooks, literature, art etc.

For visual receptors (i.e. people), susceptibility to change depends on their circumstances (location, time of day, season, length of exposure to view) and reason for being at this viewpoint (i.e. passing through while commuting or using the area for recreation).

Value and susceptibility to change will be described in line with Tables V1 and V2 at Appendix 2. Overall sensitivity will be calculated by combining the two resulting judgements.

### Magnitude of Change

The magnitude of change is considered to be a combination of (i) the size and scale of the potential change; (ii) the geographical extent of the area affected; and (iii) the duration of the change of the proposal in operation and its reversibility.

Magnitude of change will be described in line with Table M1 in Appendix 2 (above).

### Overall Effect

Establishing the overall effect combines judgements about sensitivity and magnitude of change. This will first be undertaken as a qualitative assessment describing the anticipated effects using professional judgement on whether the proposal would enhance or harm the key qualities that contribute to townscape character or visual amenity.

This will then be summarised in a technical assessment. Judgements about sensitivity and magnitude of change will be graded as major, moderate, minor, negligible or none. Effects will then be classified as either beneficial, adverse or neutral. Where a fine balance occurs between both beneficial and adverse effects arising from the proposal, it may result in a 'neutral' effect.

The approach to consolidating overall effects is tabulated in Table E1 in Appendix 2 (above).

### Visualisation

The visualisations within this report have been prepared in general conformance with the Landscape Institute's TGN 06/19. This guidance identifies the following types of visualisation:

- Type 1 - annotated viewpoint photographs;
- Type 2 - 3D wireline/model;
- Type 3 - photomontage/photowire;
- Type 4 - photomontage/photowire (survey/scale verifiable).

TGN 06/19 advocates a proportionate and reasonable approach, which includes professional judgement, in order to aid informed decision making.

In this case, Type 4 visualisations are provided:

- The Type 4 visualisations (AVRs) were prepared by Rock Hunter. Their methodology is included at Appendix 6.

Views are generally taken from street level (i.e. 1.65m above ground), from the public realm, and aim to represent a variety of distances and directions in relation to the Site, in line with best practice guidance.

The baseline photographs within this report include a combination of context photographs (showing the character of the Site and surroundings) and reference photographs to accompany the Type 2 visualisations. The reference photographs have endeavoured to match the location of the visualisations where possible to support the understanding the existing baseline position and potential visual effects.

Views are generally taken from street level (i.e. 1.65m)

### Cumulative Effect

The cumulative effect scenario assessed in this report is in line with GLVIA (2013). We have taken the following approach as set out in GVLIA: *"the additional changes caused by a proposed development in conjunction with other similar developments"* (paragraph 7.3). This *"additional"* approach focuses on the additional effects of the project being assessed, on top of the cumulative baseline (as per paragraph 7.18) and has been selected to ensure that the scope of the assessment is reasonable and proportionate to the nature of the project (as per paragraph 7.5 and paragraph 7.18)

## Appendix 2 | Technical Assessment Methodology

Visual Value	Typical Criteria
High	Designated or protected viewpoint, vista or panorama. Views related to highly graded heritage designations (i.e. World Heritage Sites, Grade I or II* listed buildings or registered parks and gardens, or of high importance to a conservation area), identified tourist spots or with well-known cultural associations.
Medium	Locally identified viewpoint, vista or panorama. Views related to heritage designations (i.e. conservation areas, Grade II listed buildings, locally listed buildings) or from within designated green/amenity spaces.
Low	General townscape view without designation, although may have some amenity value for local residents.
Negligible	General townscape view without designation, and likely of no amenity value for local residents.

Table V1: Visual Value

Visual Susceptibility to Change	Typical Criteria
High	Users of public rights of way, open spaces or outdoor recreational facilities where the purpose of the recreation is the enjoyment of visual amenity, such as visitors to heritage assets (such as National Trust properties, Conservation Areas), tourist spots or parks with generally open or unspoilt views.
Medium	Users of public rights of way, open spaces or outdoor recreational facilities where visual amenity is secondary to activity (e.g. sports pitches, golf courses, shopping). Open views but from less sensitive areas. Residents of an area more likely to notice change in their surroundings when travelling to or from home.
Low	Users of public rights of way, open spaces or outdoor recreational facilities where the view is restricted or incidental to the activity. People in transit (pedestrians, cyclists, motorists, public transport) or undertaking activities (i.e. commuting, working) where any views are incidental to the activity or capacity to take in views is restricted.

Table V2: Visual Susceptibility to Change

Magnitude of Change	Typical Criteria
High	Total loss, major alteration or distinct change to key characteristics or features of the baseline.
Medium	Partial loss, alteration or visible but contextual change to key characteristics or features of the baseline.
Low	Minor loss, alteration or small but contextual change to key characteristics or features of the baseline.
Negligible	Discernible but very limited change from baseline conditions.

Table M1: Magnitude of Change

Townscape Value	Typical Criteria
High	Often featuring or contributing positively to national heritage designations (i.e. conservation areas, listed buildings), protected view corridors/skylines, designated green spaces or award-winning design. Generally of high quality urban design or amenity value and in good condition, with very few detracting features (if any). A rare example of, or representative of, a particular characteristic townscape element or feature.
Medium	Often featuring or contributing positively to local heritage designations (i.e. locally listed buildings, areas of townscape value), locally identified view corridors, or locally designated green spaces. In relatively good condition, with areas of high quality urban design or amenity value, or containing some particularly characteristic features. Generally few detracting features overall.
Low	Generally without designations, of low quality and in poor condition with scope for enhancement in terms of appearance and amenity. May contain some positive features, but these do not characterise the whole.
Negligible	Of very low quality and in very poor condition with notable scope for enhancement in terms of appearance and amenity.

Table T1: Townscape Value

Townscape Susceptibility to Change	Typical Criteria
High	Townscapes with a little ability capacity to accommodate the type of change proposed, owing to the interaction of the proposed development with the prevailing character, built form, topography etc, and the limited presence of screening effects (if applicable)..
Medium	Townscapes with a good capacity to accommodate the type of change proposed as it might be reflective of the scale and character of parts of the surrounding townscape. There are opportunities for enhancement that proposals may address and/or some existing screening effects (vegetation, density of development, orientation of streets etc.).
Low	Townscapes with a very good capacity to accommodate the type of change proposed, as the proposed development may comprise only a small part of the wider townscape, or being in-keeping with the overarching character of the surroundings. There may be distinct opportunities for enhancement and/or a high level of existing screening effects (vegetation, density of development, orientation of streets etc.).

Table T2: Townscape Susceptibility to Change

Overall Effect	Magnitude of Change				
	Sensitivity of Receptor	High	Medium	Low	Negligible
High	Major	Major/Moderate	Moderate	Minor	
Medium	Major/Moderate	Moderate	Minor	Negligible	
Low	Moderate	Minor	Minor/Negligible	Negligible	
Negligible	Minor	Negligible	Negligible	Negligible	

Table E1: Overall Effect

Appendix 3

**Detailed Study: Cachemaille-Day  
and Sutton Baptist Church.**



## Nugent Francis Cachemaille Day

Cachemaille-Day was an active designer and restorer of churches from the 1920's to the late 1950's, working in a variety of styles, from traditional designs to expressionism to post war.

Cachemaille-Day initially worked under Louis de Soissons after studying at Westminster and the Architectural Association. Soissons was involved with the masterplan of Welwyn Garden City, making him a highly influential architect in urban town planning of the early 20th Century. Cachemaille-Day worked with Soissons on this project, developing his early professional career, and it was here that he met Herbert Welch and Felix Lander with whom he would set up a short partnership in the 1930s.

The trio worked prolifically on buildings in suburban London and around the Southeast, designing houses, shops, hotels and churches. The designs of churches were largely handled by Cachemaille-Day, and so, in 1935, he set up his own practice to pursue this line of work. Over the next twenty years, Cachemaille-Day would design around fifty new churches and restore many more, especially after the bomb damage of World War Two.

Stylistically, Cachemaille-Day's work sits firmly within the Modernist movements of the 1930s. He had been influenced by H.S. Goodhart-Rendel with whom he had also worked as Chief Assistant. Goodhart-Rendel's work involved a pared back approach to Gothic Architecture, an example of which is Bermondsey's Holy Trinity Church, but Cachemaille-Day was also heavily influenced by the monumental brick structure of Albi Cathedral (figure 4.3) which is evoked in his church of St Saviour (figure 4.1). There is an element of Scandinavian influence (such as Peder Vilhelm Jensen-Klint's Grundtvig's Church constructed 1920s but not completed until 1940) and German Expressionism (Josef Bachem's St. Martin Church, Berlin) in his work.

Cachemaille-Day's emphasis on perpendicular style celebrates the distinctive elements of Gothic architecture. In St Saviour, Eltham (figure 4.1), we see characteristic buttresses which discretely protrude from the brick and elongated windows that emphasise verticality. The uniformity of the brick gives a sense of mass and bulk.

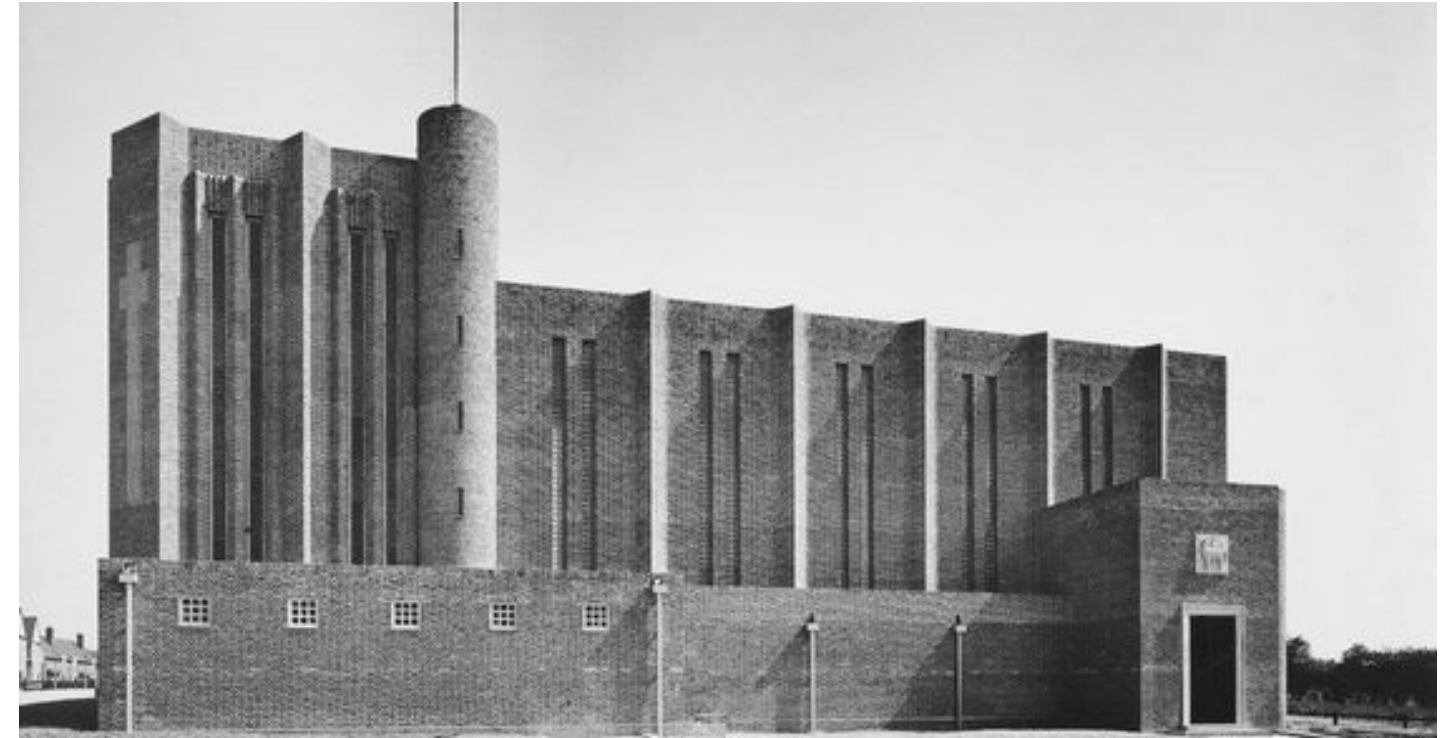
His churches of St Mary and St Michael & All Angels further reflect this approach to style. The former takes a more traditional approach to the aisle windows with their tracery but shows the unusual curved buttress style typical of his work. The latter, in a star-shaped plan, incorporates large interlinked windows which form arches reminiscent of Norman architecture. The white banding contrasts the uniformity of the brickwork which draws the eye to the flanking wing.

N.F. Cachemaille-Day exhibited a unique approach to monumentality, emphasising largeness of scale, dignity, durability, emotional impact, and solidity. Notably, Cachemaille-Day unconsciously prioritised 'dignity' in his church designs, as evidenced by his writings<sup>1</sup>. Despite deviating from the typical attributes associated with monumental architecture - such as stone construction, classical influences, and city centre locations - Cachemaille-Day's work, often brick-built with European/Gothic influences in suburban settings, still exuded a powerful sense of monumentality. His desire for churches to be "strongly built and permanent" underscored his commitment to longevity and permanence.

Cachemaille-Day's churches featured varied exteriors that, while not towering, were large-scale and solid. Designed to be the heart of suburban areas, both old and new, these structures aimed to establish a quiet but lasting presence in their communities. Cachemaille-Day's unconventional use of 'arrow-slit' windows contributed to the defensive, castle-like appearance of some of his churches, complemented by apparent castellation and broad, often window-less façades.

Overall, N.F. Cachemaille-Day's architectural legacy is characterised by an innovative and context-centric approach to church design. His emphasis on monumentality, adaptability to local needs, and unconventional style made him a distinctive figure in English church architecture. Despite his straightforward language, Cachemaille-Day's work carried emotional impact, expressed through efficient design choices and subtle, often Gothic-inspired, decorative elements.

<sup>1</sup> 'Cachemaille Day and Unconscious Monumentality in the Suburbs', 20th Century Society Autumn Lecture Series, (02/11/23).



Church of St Saviour, Eltham  
RIBA



Sutton Baptist Church exterior  
Architect's Journal October 4, 1934

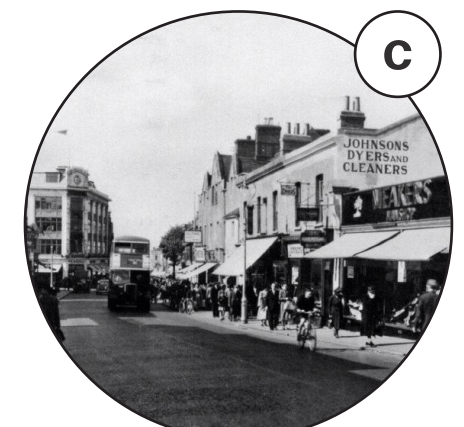
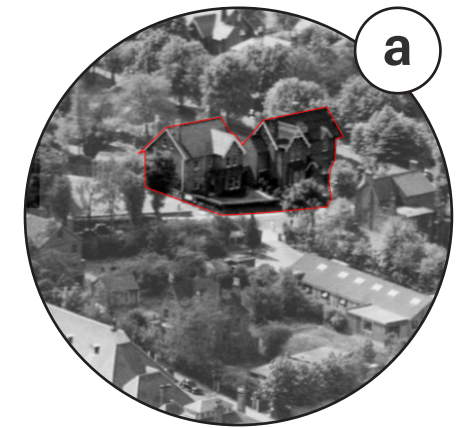
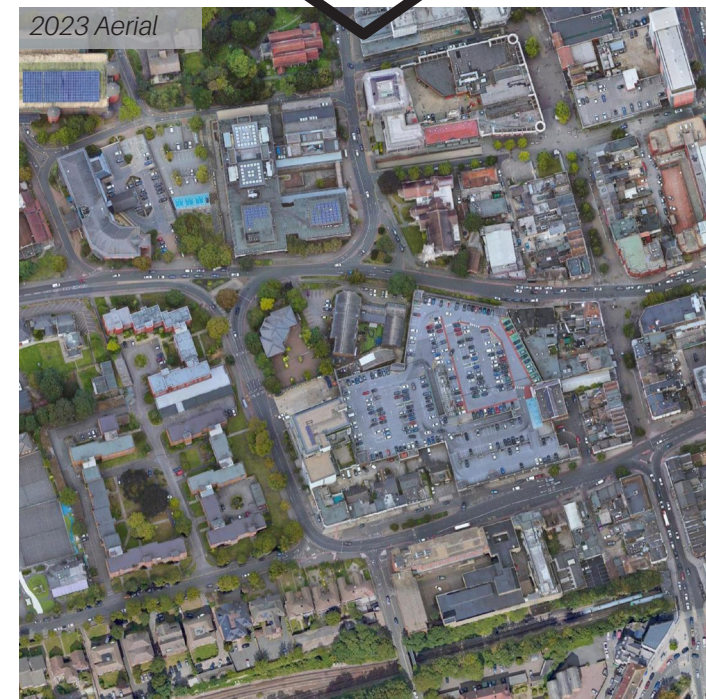


Albi Cathedral, France  
RIBA



# Appendix 3 | Detailed Study: Cachemaille Day and Sutton Baptist Church

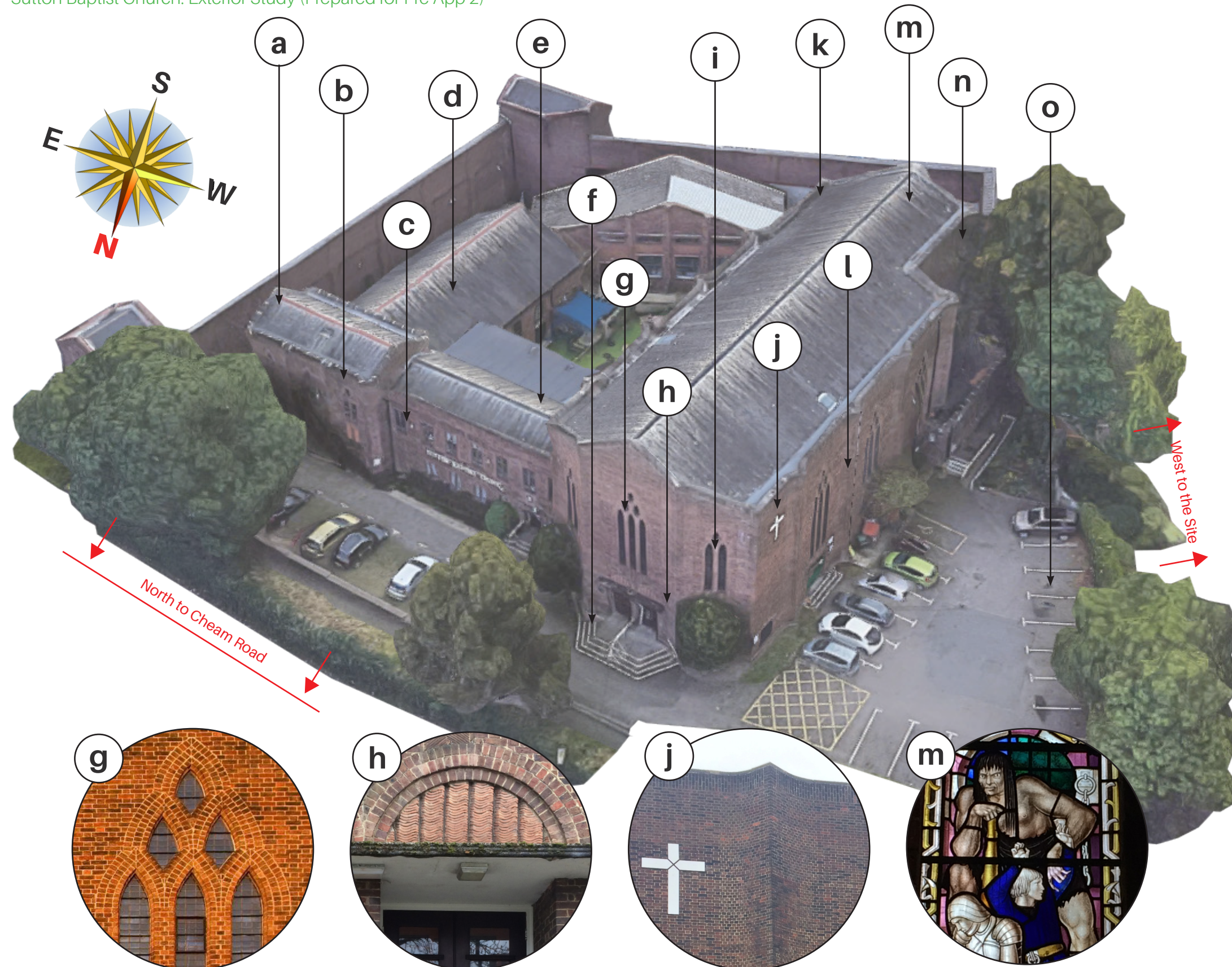
Sutton Baptist Church: Setting Study (Prepared for DRP 2)





# Appendix 3 | Detailed Study: Cachemaille Day and Sutton Baptist Church

## Sutton Baptist Church: Exterior Study (Prepared for Pre App 2)

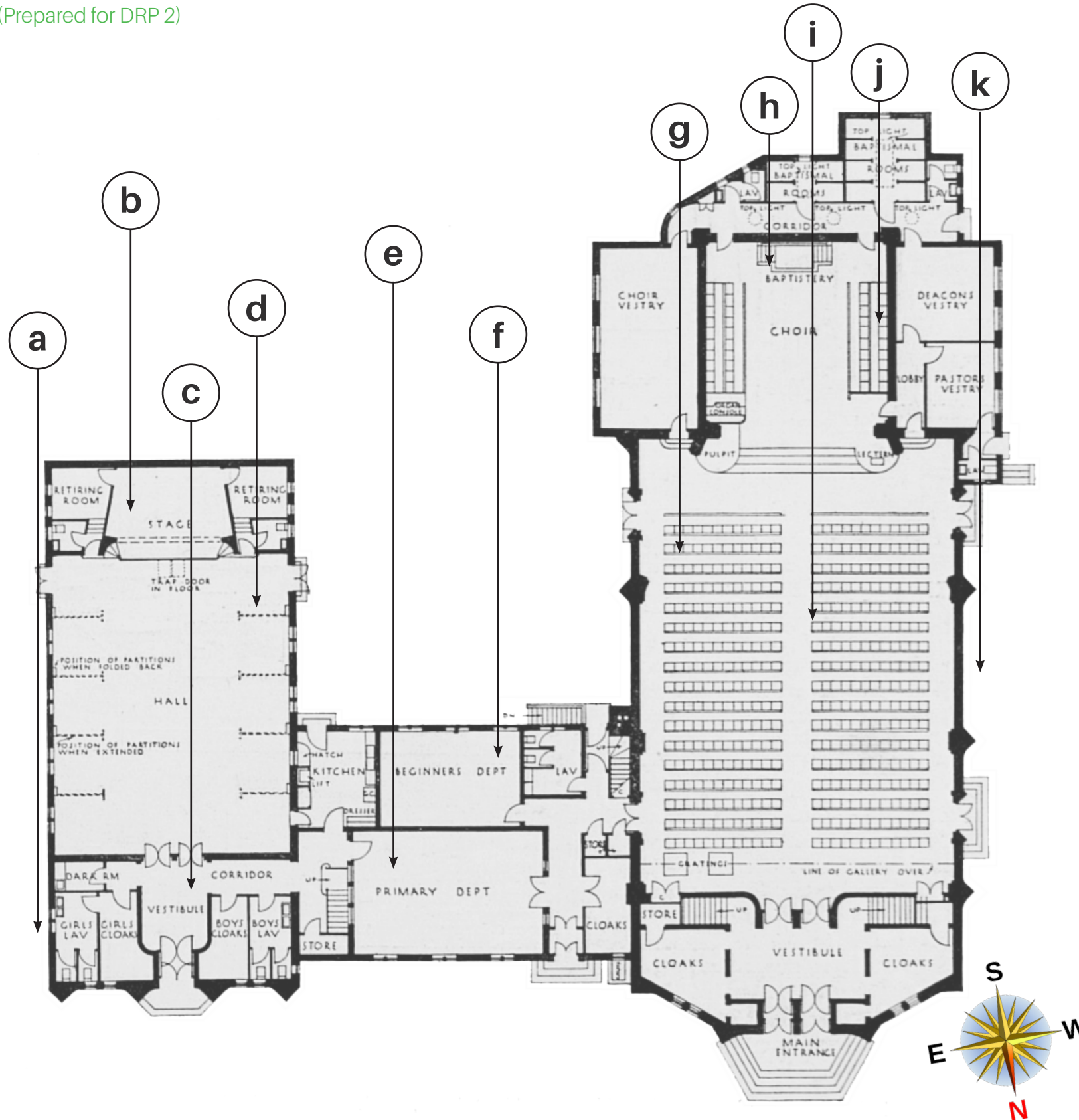
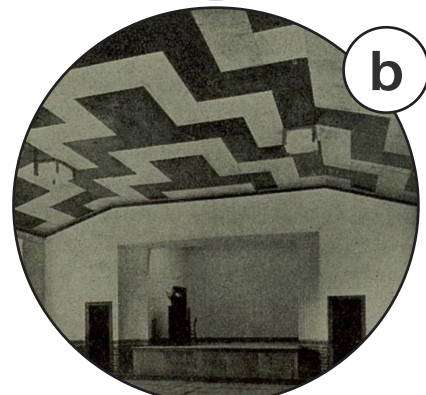
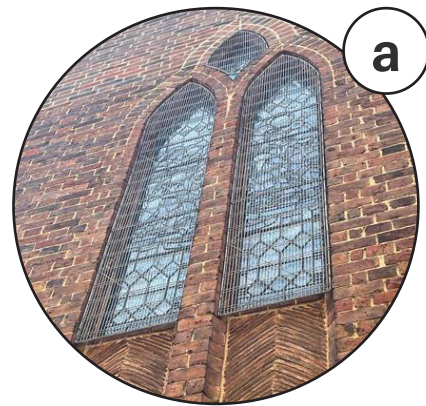


### Key Features of the Exterior

- a. Stained glass window, installed 1955
- b. Pantiled and plain tile dressings (internal and external)
- c. Use of brick and tile to create a form, texture and movement to reflect the symbolism and ornament
- d. Slate roof
- e. Steel truss roof
- f. Steps guiding to the main entrance of the church
- g. Three-light window with a curvilinear head and tracery executed in brick
- h. Tympanum in a moulded brick architrave in-filled with pantiles creating a wave pattern
- i. Brick window mullions
- j. Articulated flaring buttress-like shafts, rising the full height of the building obscuring the roof
- k. Massing reminiscent of continental European tradition of brick built churches
- l. Reddish-grey brick in Flemish bond
- m. 'East' stained glass window (south-facing), designed by Christopher Webb. Subject: 'Pilgrims Progress'
- n. 'South' stained glass window (west-facing), designed by Miss D. Marion Grant. Subject: 'Apocalypse'
- o. Land separating the Church building and Site, currently used as a car park to serve the Church.



Sutton Baptist Church: Interior Study (Prepared for DRP 2)



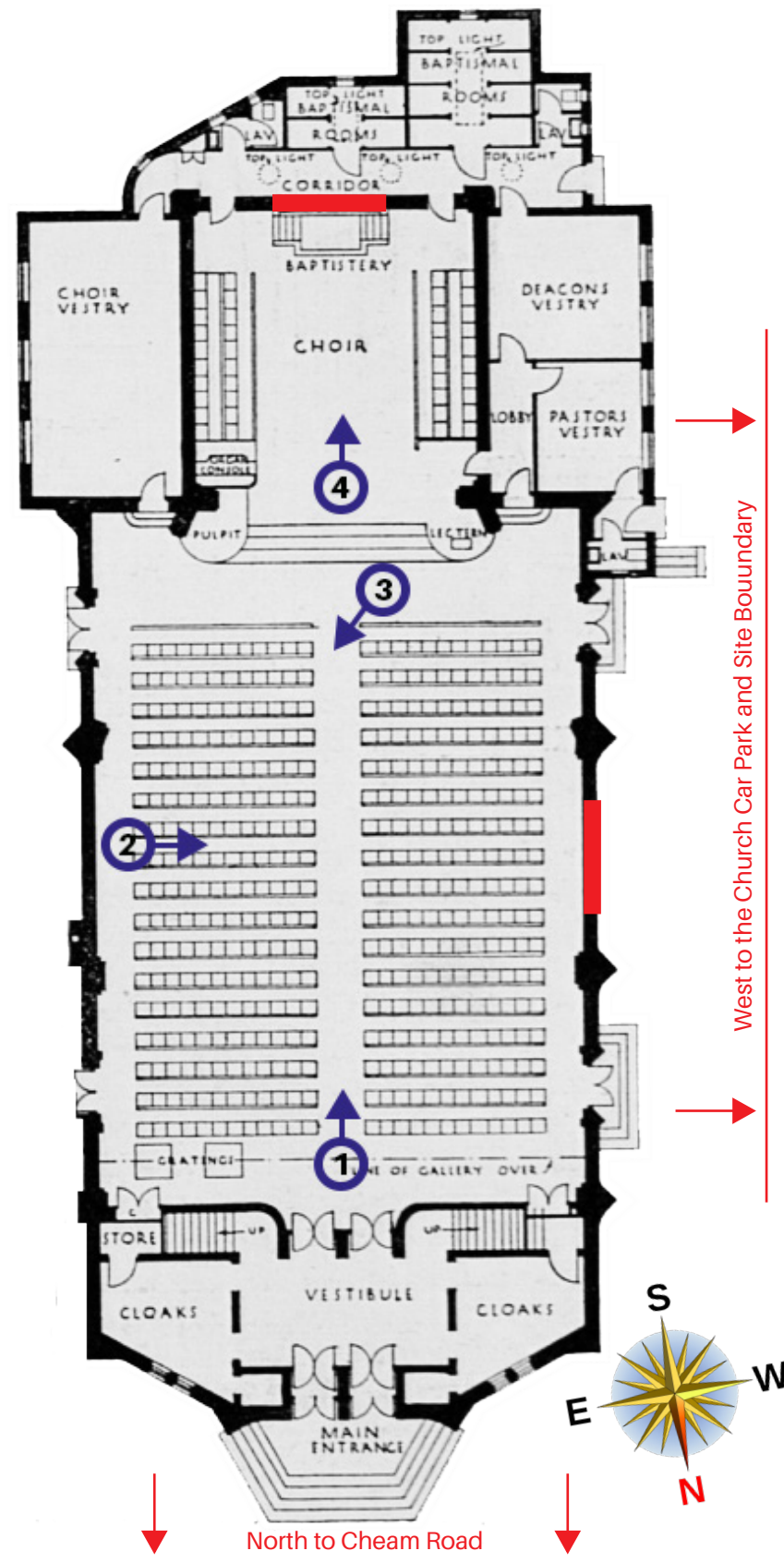
Key Features of the Interior

- a. Stained Glass window, installed in 1955, representing Jesus' compassion towards children and in thanksgiving for 21 years' work of the children's church (unknown artist). Due to use of the church hall as a nursery a full view of this window is inaccessible.
- b. Inter-war proscenium arch and stage, with steps on the curve to each side, against a brick dado with fluted plaster panelling above, a moulded canopy and panelled ceiling.
- c. Foundation stone inscribed by the superintendent of the Sunday School, E S Gibson Esq. laid in 1934.
- d. The hall ceiling is in wax-polished plaster with panels in a yellow-brown and chestnut colour, arranged in a geometric pattern.
- e. Reinforced concrete floors.
- f. Lined with lime plaster over red-greyish bricks laid in a Flemish bond.
- g. Fumed oak fixtures and fittings.
- h. 'East' stained glass window (south-facing), designed by Christopher Webb. Subject: 'Pilgrims Progress' located above the baptistry.
- i. Quadripartite vaulted roof with painted wood ribs.
- j. Separate chancel which is noted as unusual in a Free Church in the AJ (2005).
- k. 'South' stained glass window (west-facing), designed by Miss D. Marion Grant. Subject: 'Apocalypse'



# Appendix 3 | Detailed Study: Cachemaille Day and Sutton Baptist Church

Sutton Baptist Church: Stained Glass Window Study (Prepared for DRP 2)



1 South view from the gallery towards the altar



3 North-east view towards the east wall



4 South view of the baptistry & Webb's window



2 View looking west towards the war memorial stained glass window



### Key Features of Sutton Baptist Church's Orientation

- Most churches are orientated east - this means the point of main interest in the church is to the east (Latin: oriens).
- The east is where the altar is placed and the main façade / main entrance are accordingly at the west.
- Hence, even in the churches where the altar end is not actually to the east, terms such as "east end" are commonly used as if the church were oriented, treating the altar end as the liturgical east.
- Thus, Sutton Baptist Church has a south-facing 'east' stained glass window depicting scenes from Pilgrim's Progress; and
- A west-facing 'south' stained glass window depicting the Apocalypse.



# Appendix 3 | Detailed Study: Cachemaille Day and Sutton Baptist Church

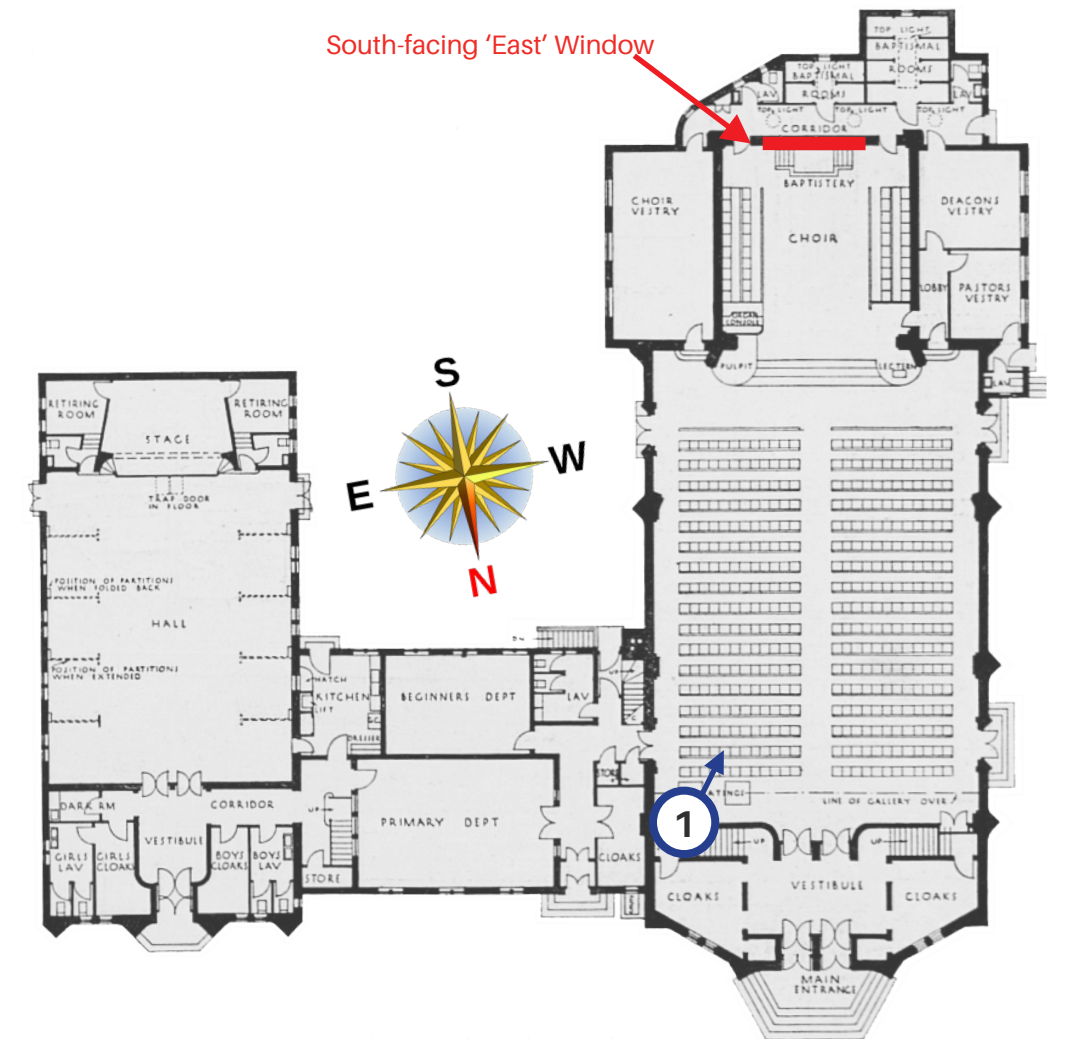
## Sutton Baptist Church: Stained Glass Window Study (Prepared for DRP 2)

### 'East' Window (South-Facing): Scenes from The Pilgrim's Progress

- Located above the alter at the liturgical 'east' end of the Church.
- Actually oriented towards the south.
- Created in 1934 by Christopher Webb, who regularly collaborated with Cachemaille-Day, providing stained glass, murals and other fittings from the 1930s - 1960s.
- The window was commissioned by Cachemaille-Day as an important part of his design intentions for the church.
- Webb's makers mark is an image of St Christopher, the Patron Saint of Travellers, with his initials nearby.
- Unusual for a Baptist Church in that the stained glass is highly decorative and tells a story.
- The stained glass window depicts several scenes from The Pilgrim's Progress, starting at the bottom of the window in 'this world', the Pilgrim travels upwards toward 'that world which is yet to come'.
- The Pilgrim's Progress is a Christian allegorical quest narrative written by English author and preacher John Bunyan in 1678.
- The works are symbolic of a good Christian man's pilgrimage through life on Earth.
- A characteristic of Webb's work is the presence of clear glass, which here is expertly interwoven with bright glass in shades of blue, gold, and red.
- The stained glass is set in tall brick mullioned windows with a three-light window above that have curvilinear heads and tracery.
- Cachemaille-Day was an Anglican, this is one of his only Baptist Churches.

### Significance:

- The 'east' window contributes to the significance of the Church as a place of worship as it depicts a key biblical narrative, and is located to the liturgical east, which is the primary focus of the orientation and of key importance.
- Further significance is derived from the association with Webb and the building of the Church in 1934. Webb's work is a contemporary and colourful style that compliments the modern influences of Cachemaille-Day's vision.





## Appendix 3 | Detailed Study: Cachemaille Day and Sutton Baptist Church

### Sutton Baptist Church: Stained Glass Window Study (Prepared for DRP 2)

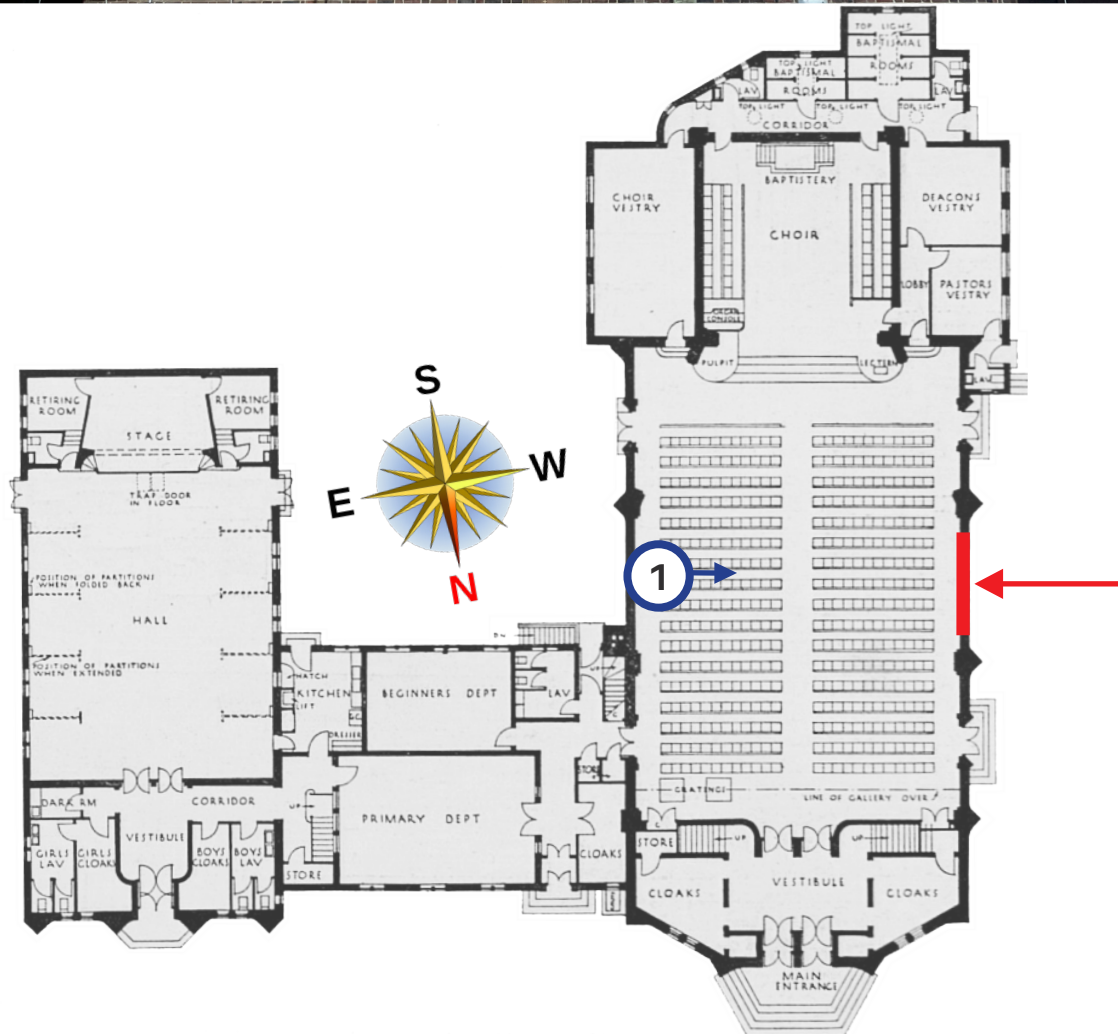


#### 'South' Window (West-Facing): Apocalypse

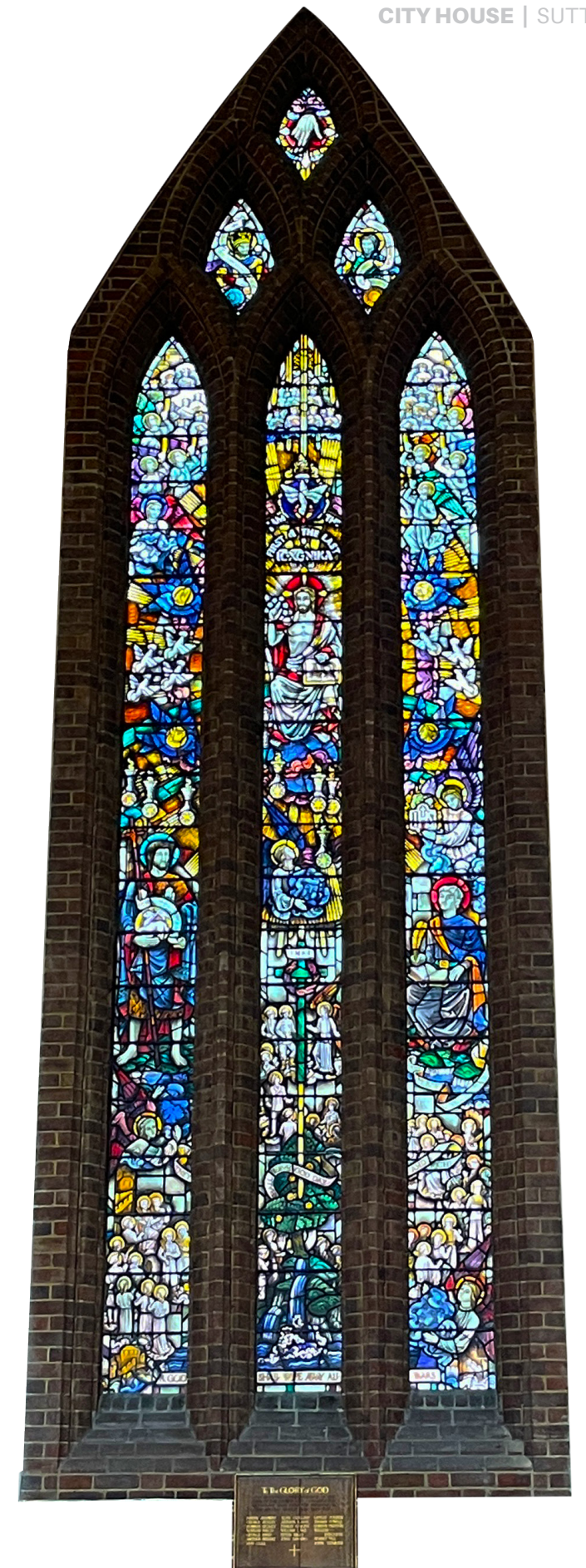
- The stained glass is set in tall brick mullioned windows with a three-light window above that have curvilinear heads and tracery.
- Located on the western wall of the Church, the liturgical 'south'.
- Created in 1949 by Miss D. Marion Grant, London-based stained glass artist (1912-1988).
- Designed as a war memorial window for those from the congregation that fought in WWII.
- Depicts the apocalypse, a fairly common bible story to be represented in stained glass. Apocalypse windows can be found at York Minster, and churches across Europe.
- Grant utilised the bright colours of yellow and blue, though this window is positioned away from direct sunlight to create the darkness described in the sombre narrative of the apocalypse story.
- As shown in the adjacent photo, the church is suffering from severe damp as a result of Cachemaille-Day's design. Downpipes are hidden in the flaring buttress-like shafts on the exterior, which has caused excess water to escape through the internal lime-plaster walls and pool around the brick mullioned windows.

#### Significance:

- The south window is of less significance than the east window, designed by Webb. This south window is a later addition to the church, reflected in the disconnect between the contemporary style of Webb and Cachemaille-Day's work (designed together) with this traditional style retelling of a biblical scene.
- Furthermore, this window is not linked directly with the use of the Church for worship, is located outside of the primary liturgical east-west axis, and was a later addition to the Church by a lesser-known artist.



West-facing 'South' Window





Appendix 4

**Statutory List Entries.**

## Church of St Nicholas

### Official list entry

Heritage Category: Listed Building

Grade: II\*

List Entry Number: 1065629

Date first listed: 01-Mar-1974

Date of most recent amendment: 28-Sep-2017

Statutory Address 1: Church of St Nicholas, St Nicholas Road, Sutton

### Location

Statutory Address: Church of St Nicholas, St Nicholas Road, Sutton

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Sutton (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ2577164158

### Summary

Parish church. Rebuilt 1862-4 in Gothic style by Edwin Nash, incorporating monuments from the earlier church on the site. The north chapel was converted into an organ chamber in 1899.

### Reasons for Designation

The Church of St. Nicholas, a flint and stone church in Gothic style of 1862-4 designed by Edwin Nash, replacing a medieval parish church, is listed at Grade II\* for the following principal reasons:

#### Architectural interest:

\* As one of the architect's most impressive and complete churches;

\* The church contains an unusually high number of monuments, from the early C17 onwards, many transferred from the earlier parish church on the site, some of which are of more than special interest; also charity boards and a medieval piscina from the earlier church;

\* The Brownlowe Monument is a major work by the sculptor William Stanton.

### Group value:

\* The church is part of a related group including the Gibson Mausoleum and a number of churchyard monuments.

### History

The manor of Sutton belonged to Chertsey Abbey from before the Norman conquest to the Dissolution when it passed to a succession of mostly non-resident owners. In the C18 the village became a coaching stop on the route to the races in Epsom and then Brighton and by 1800 it was a small village sprawling up the hill from the common (now the Green) to the Cock Cross Roads. The arrival of the Sutton to Epsom railway in 1847, the Epsom Downs line (1865) and the more direct line to London via Mitcham Junction (1868) led to rapid change. Middle class development took place at Benhill and in the area the area around the railway station, while Newtown, east of the High Street, was more working class. The High Street shops developed quite rapidly, probably largely in the 1870s and 1880s, and by 1900 Sutton was a small commuter town in the countryside beyond London. In the 1920s and 1930s whole area was engulfed by suburban development.

The present Church of St Nicholas is an 1862-4 rebuilding of earlier churches. The first was probably a Saxon church built by the Abbot and monks of Chertsey Abbey, who were granted the manor of Sutton from an early date. This church was partly re-constructed at the end of the C13 by the Abbot of Chertsey, John de Rutherwyck; the list of Rectors dates from 1291. These included Joseph Glover who resigned in 1636 to emigrate to America and brought the first printing press to New England. The tower was rebuilt circa 1790 and an extension was added on the north side of the nave by 1825.

However in 1862, as a result of increasing population in Sutton, it was resolved that additional church accommodation was necessary and the architect Edwin Nash's plans for a complete rebuilding of the existing church in Gothic style were approved. The new church was built by 1864 and monuments from the old church were transferred to the new building.

The north chapel was converted into an organ chamber in 1899. In the 1920s a medieval piscina was discovered in the churchyard and placed in the south Lady Chapel.

### Details

Parish church. Rebuilt 1862-4 in Gothic style by Edwin Nash, incorporating monuments from the earlier church on the site. The north chapel was converted into an organ chamber in 1899.

**MATERIALS:** dressed flint with stone dressings. Red tiled roofs with several courses of alternate curved and pointed tiles, except for the spire which is shingled.

**PLAN:** a four bay nave, two bay chancel, north and south aisles, a south aisle chapel, a north aisle chapel converted to organ chamber in 1899 and a north-east vestry.

**EXTERIOR:** the west tower is of four stages with a shingled broached spire and angled buttresses to the three lower stages. The top or bell stage has triple louvred openings with drip moulds and corbels. The third stage has clock faces, also with drip moulds and corbels. The south and west sides of the second stage have an arched window, on the west side with trefoil heads and an oculus. The west side also has an arched doorcase with corbel heads and colonnettes. The north side has two trefoil-headed lancets to the second stage and a narrow arched entrance.

The south aisle is of four bays with triple arched windows, buttresses and a gabled south porch with pierced wooden barge boards inscribed 'How amiable are thy dwellings thou Lord of Hosts'. The lower south chapel of two bays has paired lancet windows divided by buttresses and triple arched east window.

The taller chancel has a five-light arched window with trefoil heads.

The north aisle is of four bays with triple arched windows with trefoil heads and a gabled porch with an arched doorway with stone corbel heads. The north chapel, converted to an organ chamber, has a five-light triple bay. The north-east vestry has a stone chimney, two stone mullioned windows and a narrow entrance on the north side and a triple window on the east side.

**INTERIOR:** the west tower has a wood and glazed screen. The nave has a pointed arched arcade on circular columns with stiff-leaf capitals. The walls have been whitewashed. Both nave and aisles have boarded wooden roofs supported on stone brackets; they retain original pews. The west wall of the aisles have C18 wooden charity boards. The south aisle west end has an 1860s square stone font on a circular base with engaged corner columns. The south chapel contains a medieval pillar piscina from the earlier church. An elaborate cast iron screen separating the nave and chancel incorporates a hexagonal cast iron pulpit with wooden floor and handrail. The chancel retains choir stalls, wooden altar rails and an alabaster carved reredos.

**STAINED GLASS:** the chancel east window has New Testament scenes from the Annunciation to Christ appearing at the empty tomb.

The south chapel's east window, a memorial to Laura Frances Still of circa 1863, depicts the Crucifixion and other scenes. The south chapel has a pair of memorial stained glass windows at the south-east end to Albert Price Still (d 1864) of Christ stilling the waves and the Raising of Lazarus. A pair of memorial stained glass windows at the south-west to John Ruck (d 1859) include the Good Samaritan. The south aisle's eastern window is a memorial window to John and Maria Sarah Ruck of 1898, depicting the Madonna and Child flanked by the three Kings. Further west is a Chambers memorial window of circa 1887, Christ the Healer flanked by St Nicholas and St Cuthbert. Furthest west is the memorial stained glass window to Arthur Reed Jackson (d 1904), of St George flanked by Angels.

The north aisle retains only small fragments of stained glass following Second World War bomb damage.

**MONUMENTS:** the west tower contains a marble wall monument to Sarah Glover (d 1629) with kneeling figures of a son and three daughters, obelisks, side panels and skulls. Her husband, the rector, Joseph Glover resigned as Rector in 1636 to emigrate to America and brought the first printing press to New England.

The south aisle's west wall has the marble wall monument to William 1st Earl Talbot (d 1782) with a coat of arms above a carved sarcophagus, and a wall monument to Isaac Littlebury (d 1710) with an urn, drapery, putti and winged skull. The south wall has a wall monument to Sir James William Morrison Knight (d 1856) depicting a tomb, grieving female and angel. There is a floor slab to Henry Wych, Rector (d 1678) and one to Catherine Holmes (d 1766) and Robert Holmes (d 1782).

The south chapel has a wall monument to the Rev James Sanxay (d 1766) and members of his family, erected in 1830.

The chancel has wall tablets to Francis Gosling Esq (d 1856), Robert William Turner, Rector 1922-1955 and Charles Cotton King (d 1841)

The former north chapel, now the organ chamber, has an elaborate marble monument to Dame Dorothy Brownlowe (d 1699) by William Stanton. It comprises a full length lady leaning on her left arm with three children, two weeping, one pointing to a Glory surrounded by cherubim on a curtain, the tassels gilded. On the top are two cupids with gilded coronets and urns. It is mounted on a gadrooned and panelled plinth with an inscription on an oval tablet.

The north aisle has a marble wall monument to Maria Addington (d 1764), a wall memorial to Laurence Turner Blades killed at Ypres in 1915, a war memorial in three colours of marble to the Old Boys of Sutton High School who fell in the two World Wars, a wall monument in black and white marble to William Payne (d 1816) and his wife Ann (d 1852), a wall monument to Thomas Newte Esq (d 1806) and a wall monument to the Rev Giles Hatch (d 1800).

### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 206795

Legacy System: LBS

## Sutton Baptist Church

### Official list entry

Heritage Category: Listed Building

Grade: II\*

List Entry Number: 1357638

Date first listed: 31-Mar-1980

Date of most recent amendment: 18-Apr-2018

Statutory Address 1: 21 Cheam Road, Sutton, SM1 1SN

### Location

Statutory Address: 21 Cheam Road, Sutton, SM1 1SN

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Sutton (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ2582364000

### Summary

Baptist church, Sunday School and church hall, 1934 by N F Cachemaille-Day of Welch, Cachemaille-Day and Lander.

### Reasons for Designation

Sutton Baptist church, attached Sunday School and church hall of 1934 by N F Cachemaille-Day of Welch, Cachemaille-Day and Lander are listed at Grade II\* for the following principal reasons:

\* its powerful external form and massing in the continental European tradition of brick-built churches, a genre exemplified in Britain by Cachemaille-Day;

\* use of a palette of high quality materials and finishes to create texture, form, symbolism and ornament;

\* spatially striking and unusually laid out interior for a Baptist church, where architectural form and detail are expressed in contrasting materials;

\* inclusion of a complete set of built-in church furniture and fittings, most designed by the architect, a prominent aedicular baptistery and reredos enriched with a sculpted panel, and unusual stained glass windows;

\* very little altered externally and internally, the architectural hierarchy and relationship of the church, school and hall are highly visible.

### Historic interest:

\* a major work and rare Nonconformist commission by a highly accomplished specialist in church architecture at the height of his career.

### Group value:

\* with the 1860s parish Church of St Nicholas (listed at Grade II\*) and Holy Trinity Methodist church of 1903 (listed at Grade II), it forms an unusually prominent group of churches and succession of church architecture.

### History

The manor of Sutton belonged to Chertsey Abbey from before the Norman conquest to the Dissolution when it passed to a succession of mostly non-resident owners. In the C18 the village became a coaching stop on the route to the races in Epsom and then Brighton and by 1800 it was a small village sprawling up the hill from the common (now the Green) to the Cock Cross Roads. The arrival of the Sutton to Epsom railway in 1847, the Epsom Downs line (1865) and the more direct line to London via Mitcham Junction (1868) led to rapid change. Middle class development took place at Benhill and in the area around the railway station, while Newtown, east of the High Street, was more working class. The High Street shops developed quite rapidly, probably largely in the 1870s and 1880s and by 1900 Sutton was a small commuter town in the countryside beyond London. In the 1920s and 1930s the whole area was engulfed by suburban development.

The Baptist church was built in 1934 to designs by the architect N F Cachemaille Day, and is thought to be his only Nonconformist church. The Baptists' first meeting room in Sutton was established in Carshalton Road in 1869, with a Lecture Hall following in 1873. The current church is the third to be built in the town, replacing its predecessor, built in 1883, which stood at the corner of the High Street and Hill Road until it was demolished to make way for Shinner's enlarged department store. N F Cachemaille-Day (1896 -1976) was a prolific and highly regarded architect who specialised in ecclesiastical buildings and had a keen interest in the inter-war programme to extend the church's mission within the community and establish the church in the new suburbs. He trained at the Architectural Association and became a Fellow of the RIBA in 1935. He worked with Louis de Soissons, and as chief assistant to Goodhart-Rendel, before forming a partnership with Felix Lander and Herbert Welch. He set up independently in 1935, having established a reputation as a church architect. He produced some notable and forward thinking churches during the 1930s, including St Nicholas, Burnage, Manchester, 1931-33, for which he designed an extension in 1963 (listed Grade II\*, National Heritage List for England 1219254), church of St Saviour, Eltham, 1932-3 (listed Grade II, NHLE 1212904), the church of the Epiphany, Leeds of 1936-8 (listed Grade I, NHLE 1255904) and St Michael and All Angels, Wythenshawe built in 1937 (listed Grade II\*, NHLE 1271360) and its associated vicarage (listed Grade II, NHL:E 1246281). Parish buildings also included St Michael's House, 2 Elizabeth Street, City of Westminster of 1938 (listed Grade II, NHLE 1433500), built as a clubhouse for the nearby church of St Michael, Chester Square. His work at that time was influenced by northern European architectural trends, particularly here by the Gothic-expressionist churches of architects such as Dominikus Böhm, evident in the form and massing of his buildings and use of brick.



Born Eva Dorothy Allen, Julian Phelps Allan (1892-1996) changed her name from Eva to Julian when she started sculpting professionally, as she felt her work would be taken more seriously if attributed to a man. She studied at the Royal Academy Schools in the 1920s, receiving the Gold Medal in 1925, and served in the army in both World Wars, leaving with the rank of colonel. As a sculptor she made a number of works for monasteries and convents, including a monumental crucifix in Paisley, Scotland and a Madonna and Child at the Carmelite Monastery, Wetherby, North Yorkshire. In 1932 she was commissioned by Downe House School, near Newbury, West Berkshire, to create an altar relief. She also worked as a portraitist and designed Mrs Pankhurst's tombstone in Brompton Cemetery, London. She worked from studios in both London and Edinburgh and from about 1933-38 was at 3 Pembroke Studios, LB Kensington and Chelsea (listed Grade II, NHLE 1442898).

### Details

Baptist church, Sunday School and church hall, 1934 by N F Cachemaille-Day of Welch, Cachemaille-Day and Lander in Free Gothic style.

Externally the sheer brick walls and high windows reflect Cachemaille-Day's admiration for Albi Cathedral, interpreted (with cusp-like buttresses and herringbone tile-work) through an Arts and Crafts sensibility. Internally the debt to German expressionism is more explicit, and gives the church the edge over the architects' better known Anglican churches. (Wakeling, 2017, p 226).

**MATERIALS:** structurally it has brick walls, reinforced concrete floors and steel truss roofs. Inside and out it is faced in greyish-red brick, laid in Flemish bond, with pantile and plain tile dressings, and has slate roofs, while internally the church is also lined in lime plaster where the brickwork is not exposed. External details, such as the canopies above the entrances, are in reinforced concrete, while window mullions are in brick. Internal fixtures and fittings in the church are in fumed oak. Ceilings in the church are lined in acoustic panels, and in the school, parlour and hall in wax-polished plaster.

External and internal features include the use of brick and tile to create form, texture and movement, as well as ornament and symbolism, particularly noticeable in the window tracery and panels below.

**PLAN:** the church, at the western end of the group, has a rectangular plan, and is aligned roughly north-south with the choir and baptistery at the southern end and its main entrance in the north-facing principal elevation. To the east of it is an attached two-storey school wing, with a ground-floor hall (Clifford Hall) and above it a former parlour, closing the group to the east. While it is a unified design, there is a clear architectural hierarchy, from the sheer, almost austere church exterior to the more domestic scale of the school and hall.

The church has a broad entrance lobby beneath a gallery across the northern end of the building. A wide nave defined by full-height outer arches narrows at the choir which is flanked by vestries and the organ loft. At the head of the choir, beneath the 'east' window is the baptistery.

Set back from the church, the school is reached by a secondary entrance adjacent to the church, while the hall opens off an entrance and vestibule to the east.

**EXTERIOR:** the church is articulated by flaring buttress-like shafts that rise the full height of the building, the parapet obscuring the roof, and reminiscent of the soaring facades of medieval European brick churches and cathedrals.

The north, entrance front is in three canted bays, with flared shafts at the angles. The centrepiece is a pair of entrances between brick piers, beneath a moulded concrete canopy and reached by steps. Above each is a tympanum in a moulded brick architrave infilled with pantiles creating a wave pattern. Each has a pair of glazed doors in oak frames, with moulded transoms, the symbol of the Trinity perhaps echoed in the tripartite mouldings. Above is a single, three-light window with a curvilinear head and tracery, flush with the wall, as if piercing the skin, and all executed in brick. The base of the window is blind, infilled with pantiles laid in a chevron pattern, that forms an apron to the upper lights and dies away into the tympanum. The flanking bays have tall two-light windows, with curvilinear heads to the upper lights and square-headed ground floor casements, linked

by blind tiled panels. Except where they have stained glass, windows throughout the church are metal-framed casements, with rectangular leaded lights with a horizontal emphasis, and are slightly recessed in concave reveals with a flat outer face flush with the surface of the wall.

The towering nave has three window bays, with a blind bay for the vestibule and gallery to the north and a single-bay choir of the same height to the south. The nave and choir windows are of three lights with curvilinear heads and tracery, flush with the wall, as on the front elevation. As elsewhere in the building, entrances to the church on the north elevation have flat, concrete canopies, here on angled brick piers, and have paired doors with horizontal sunk panels with tripartite moulded transoms. Above them are blind vertical panels in brick.

Single-storey vestries and offices wrap round the southern end of the building, and have a part-glazed panelled entrance door beneath a flat arch and paired metal-framed casements with transom lights, set back slightly in similar concave chamfered reveals beneath flat arches.

The **SCHOOL** is of two storeys and in six and a half bays, with the entrance in the western bay. It has a flush brick facade with a plain parapet. It has a pair of part-glazed doors with triple moulded transoms beneath a similar flat concrete canopy. Windows, as in the church are two-light metal-framed casements with rectangular leaded lights, with top-hung transom lights, recessed in chamfered reveals beneath flat brick arches.

The taller **HALL** and **PARLOUR** range has a pitched roof aligned east-west over the vestibule and parlour and lower pitched roofed hall extending to the south. The principal north elevation, that closed the ensemble, is in three symmetrical bays articulated by full-height splayed buttress shafts as on the church. The central entrance has a pair of part-glazed doors, as elsewhere, beneath a flat tripartite moulded concrete canopy, with a glazed fanlight above it, fitted with leaded glazed lights. Windows are metal-framed, of two lights with curvilinear heads and tracery to the upper sections as on the church, and square headed casements in ground floor windows. Each has a blind panel of herringbone bone pattern tile, that forms an apron to the upper lights, and in the central window dies away into the fanlight.

The eastern side elevation and rear elevations are consistently treated in the same way retaining their original fenestration and doors. **INTERIOR:** The interior of the **CHURCH** is an impressive space by comparison with any of Cachemaille-Day's inter-war churches, and certainly for a Nonconformist church of this period. The nave is a wide inclusive space where sculptural form is modulated by the setting of the windows within the arches and the modelled window tracery, and shafts supporting the uprighters. It culminates in the dramatic baptistery and its aedicular reredos and east window. Also unusual, features associated with the Anglican church, such as the design and position of the pulpit, are applied to a Nonconformist church, which with its range of high quality fixtures and fittings give it added resonance and rarity.

The lofty interior is defined by full-height pointed arches in moulded brick which frame the door and window bays, and, offset on each side, frame the arch at the entrance to the choir. Nave windows are recessed in splayed reveals and are also in brick with brick tracery; between each bay is an angular moulded brick shaft, mounted on the wall, carrying a plaster niche containing an uplighter. The nave has a brick dado in Flemish bond, to cill height, above which walls are lined in plaster, with a timber cornice picked out in a chevron pattern, originally painted green blue and black. The ceiling has a shallow pitched profile, rising to a peak in the centre, and is lined in individual lozenge-shaped acoustic panels, painted grey, with a narrow fillet, originally painted pink, between each panel. The gallery has a plain, painted masonry front panel, supported on the curved walls below. It has raked timber seating, some with individual bible boxes. It is reached by masonry stairs with windows with wide brick reveals; some original light fittings remain in place. In the choir, ribs, picked out in colour, spring between the arches and meet at the apex of the roof, which is also lined in wall-board panels. The church interior, vestries and offices have single and paired doors, either with solid panels, such as those leading to the vestries, or in the public areas with glazed panels, arranged horizontally with moulded transoms as on the external doors.



The choir is approached by shallow stone or polished concrete steps, and lined with oak seats with solid front panels, arranged collegiately. These frame further steps which lead to the baptistery. Lined in Hopton Wood stone, it has steps at either side, with a shallow pool on a platform behind each for the minister's assistants, and a chrome balustrade. To each side is a door opening on to the rear corridor. The reredos is in brick with twisted outer columns and a tiled canopy, and encloses a Hopton Wood stone panel with a sculpted medallion by Julian Phelps Allan, depicting the Baptism of the Ethiopian Official (Acts, 8). Below it is inscribed GO YE THEREFORE AND TEACH/ALL NATIONS BAPTIZING THEM /IN THE NAME OF THE FATHER/AND OF THE SON AND OF THE/HOLY GHOST. MATT 25.19

Above it the south-facing 'east' window has stained glass of 1934 by Christopher Webb, who regularly collaborated with Cachemaille-Day, providing stained glass, murals and other fittings from the mid-1930s to the early 1960s. It depicts scenes from Pilgrim's Progress, unusually for a Baptist church telling a story. The west-facing 'south' nave window of 1949, by Miss D Marion Grant and designed as a war memorial window, depicts the Apocalypse.

The church has a complete set of oak fixtures and fittings, predominantly designed by Cachemaille-Day. Set into the base of the eastern pier, and therefore off the central axis of the church, the pulpit has a faceted brick base echoing the external treatment of the church, supporting an oak superstructure with splayed panels; above it is a separate circular canopy with a fluted edge. In the centre of the church is a freestanding Deacons' bench, arranged in an arc, and the freestanding table, both by Albert Cole, Master Carpenter. To the right is a freestanding lectern, also in oak. In the nave, oak bench pews are arranged to each side of a central aisle; a few of the rear seats have been removed. The nave has parquet floors.

Two stone plaques in the vestibule record the laying of foundation stones on 3rd March 1934, by the President of the London Baptist Association, Seymour J Price Esq and on behalf of the church and congregation, by the Minister, the Rev H V Larcombe BA BD.

THE SCHOOL: the same palette of forms and materials is used, in simplified form, in the school and hall. Windows have brick reveals and mullions and those in the former parlour are recessed in plain pointed rear arches. Metal-framed leaded casements have brass handles and furniture. Original doors are panelled and glazed, as in the church and in stepped, moulded architraves. The former parlour has a flat panelled ceiling. The eastern window has stained glass, installed in 1955, representing Jesus' compassion towards children and in thanksgiving for 21 years' work of the children's church.

THE HALL has full height windows to each side beneath a moulded cornice and paired panelled doors to each side and at the northern end, in stepped architraves. It has an inter-war proscenium arch and stage, with steps on the curve to each side, against a brick dado with fluted plaster panelling above, a moulded canopy and panelled ceiling. The hall ceiling is in wax-polished plaster with panels in a yellow-brown and chestnut colour, arranged in a geometric pattern. Inserted in it are circular ceiling lights, thought to be original. In the vestibule is an inscribed stone panel laid by the superintendent of the Sunday School, E S Gibson Esq, on 3rd March 1934.

### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 206839

Legacy System: LBS

## 26 and 28 High Street

### Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1183524

Date first listed: 01-Mar-1974

Statutory Address 1: 26 AND 28, HIGH STREET

### Location

Statutory Address: 26 AND 28, HIGH STREET

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Sutton (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ 25996 63944

### Details

HIGH STREET 1. 4430 (East Side) Nos 26 and 28 TQ 2563 31/85 TQ 2663 32/85 II 2. Building acquired by the London and County Bank in 1901. 4-storey corner building with 3 fronts including a splayed corner bay. No 26 stuccoed; No 28 red brick. Slate hipped roof. Cornice and parapet. Upper storeys have segmental headed windows except the 1st floor which has windows set in round-headed arches. Listed on account of ground floor only. Stone bank front and doorway on ground floor designed by [? Frederick] Wheeler; Art Nouveau decoration; segmental-headed windows with deep battered sills; doorway on corner with rounded edges and above it an oriel window with delicate carved leaf ornament to the corbelling. From the base of door and window architraves rise bulbous shapes [onions?] merging upwards into tapering shafts which rise as high as door and window heads and above them, traversing an undulating horizontal band until they find their conclusion in inverted onion forms at the base of the ground floor cornice. Carving of fine detail. Still in use as a bank front; now occupied by National Westminster Bank.

Listing NGR: TQ2599663944

### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 206734

Legacy System: LBS

## The Cock Sign on Sutton High Street

### Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1450261

Date first listed: 18-Apr-2018

Location Description: Located at the junction of Sutton High Street and Carshalton Rd at the approximate NGR: TQ2597164007

Statutory Address 1: Junction of Sutton High Street and Carshalton Road, Sutton, SM1 1DJ

### Location

Statutory Address: Junction of Sutton High Street and Carshalton Road, Sutton, SM1 1DJ

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Sutton (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ2596864007

### Summary

An early-C20 lamp post and pub sign, relocated and converted to road sign around 1915.

### Reasons for Designation

The Cock sign, dated to around 1907, on Sutton High Street is listed at Grade II for the following principal reasons:

#### Architectural interest:

- \* The combined lamp-post, pub sign, and road-marker is an impressive example of decoration and craftsmanship;

- \* An increasingly rare example of a large-scale, early, and complete set of finger posts.

#### Historic interest:

- \* For its ability to help illustrate the late C19 and early C20 history of Sutton;

- \* Lamp-post designed by the eminent company of Hart, Son, Peard and Co;

- \* The sign originates from The Cock public house, which was owned by the famous pugilist Gentleman Jackson.

#### History

The Cock sign's history originates in a public house called The Cock, which was located at a junction known as The Cock Cross Roads, and owned by Gentleman Jackson (1769-1845). Jackson was a famous pugilist who was champion of England and taught Lord Byron and other aristocrats to box at his London academy. The Cock pub sported a sign which hung from a timber goal-post straddling Sutton High Street.

Historically, the manor of Sutton belonged to Chertsey Abbey from before the Norman conquest to the Dissolution, when it passed to a succession of mostly non-resident owners. In the C18 the village became a coaching stop on the route to the races in Epsom and then Brighton, and by 1800 it was a small village sprawling up the hill from the common (now the Green) to The Cock Cross Roads. The arrival of the Sutton to Epsom railway in 1847, the Epsom Downs line (1865), and the more direct line to London via Mitcham Junction (1868), led to rapid change. Middle class development took place at Benhill and in the area around the railway station, while Newtown, east of the High Street, was more working class. The High Street shops developed quite rapidly, probably largely in the 1870s and 1880s, and by 1900 Sutton was a small commuter town in the countryside beyond London. In the 1920s and 1930s the wider area was subject to more suburban development.

In 1898 The Cock pub was partially demolished in order to widen the street, and the back range was absorbed into a new purpose-built Cock Hotel. In 1902 electricity arrived in the High Street, and by 1907 a gold-painted cock figurine and square pub sign were located outside the hotel, atop a decorative gas-lit lamp post, with two large lanterns.

By 1914, the original Cock pub had been completely demolished, and the sign and supporting structure were moved a few metres to the junction of the High Street with Carshalton Road. Some experimentation with electric lighting occurred, but by around 1915 the lanterns had been removed and replaced with a sign post, carrying multiple finger posts identifying local destinations. The Cock Hotel lettering on the sign was also replaced with an image of a cockerel. In the later C20 the road layout was altered but the sign remained in position.

The lamp post was manufactured and erected by Hart, Son, Peard and Co, who were architectural metal workers based in London and Birmingham, and mostly associated with ecclesiastical works. They were founded in 1842 in Wych Street, off The Strand, by ironmonger Joseph Hart, and later merged with the Birmingham-based business, Peard & Jackson, in 1866. The firm constructed designs by the architects John Seddon, Bruce Talbert and Alfred Waterhouse, and also silver-work for William Burges, and for William Butterfield. The company had an agent, Henri Collet, in Paris and was represented at all the major exhibitions, winning many medals, including London (1851, 1862), Paris (1855, 1867, 1878), Dublin (1855, 1865) and Philadelphia (1876). The firm was closed shortly before the First World War, in 1913.

#### Details

An early-C20 lamp post and pub sign, relocated and converted to a road sign around 1915.

Materials: steel, cast and wrought iron.

Description: the structure stands just south of the intersection of the pedestrian Sutton High Street and the vehicular Carshalton Road. The supporting cast iron lamp post has a tall, square base which is around 5m high and has panelled sides and a moulded cornice. The makers mark 'Hart.Son.Peard & Company' is embossed on a plaque attached to the south face.

The base of the column is faceted, with chamfered corners, and has four bulls-eye circular mouldings facing north, east, south and west. It is surmounted by a decorative fluted column of around 3m in height, which rises to the supports for the four finger post road signs, identifying the destinations: Cheam,

Worcester Park, Carshalton, Croydon, Banstead, Reigate, Mitcham, and London. The metal signs are rectangular with triangular ends indicating the direction of travel. They have embossed letters painted black on a white background. Above the roads signs a rectangular pub sign swings within a hinged metal frame, which has metal filigree to the sides, and scroll-work to the top. On both faces the pub sign has the image of a cockerel painted on a white background above which is painted the word 'The'. Above the scroll-work, there is a centrally-mounted black-painted figurine of a cockerel.

## Trinity United Reformed/Methodist Church & Hall

### Official list entry

Heritage Category: Listed Building  
 Grade: II  
 List Entry Number: 1200708  
 Date first listed: 01-Mar-1974  
 Date of most recent amendment: 18-Apr-2018  
 Statutory Address 1: Cheam Road, Sutton, SM1 1DZ

### Location

Statutory Address: Cheam Road, Sutton, SM1 1DZ  
 The building or site itself may lie within the boundary of more than one authority.  
 County: Greater London Authority  
 District: Sutton (London Borough)  
 Parish: Non Civil Parish  
 National Grid Reference: TQ2585664058

### Summary

Methodist church complex, in Gothic style, 1906-7, by Gordon and Gunton.

### Reasons for Designation

Trinity United Reformed/Methodist Church and Hall of 1906-7 by Gordon and Gunton is listed at Grade II for the following principal reasons:

#### Architectural interest:

- \* As an impressive Gothic style church and halls, vestries and rooms for other functions, with well-articulated Kentish ragstone elevations, including a landmark tower unusually crowned by a lantern;
- \* The church retains a complete set of interior fittings of the period in carved wood and stone, iron and stained glass.

#### Group value:

- \* One of a group of three adjoining listed ecclesiastical buildings of different denominations in the centre of Sutton.

### History

The manor of Sutton belonged to Chertsey Abbey from before the Norman conquest to the Dissolution when it passed to a succession of mostly non-resident owners. In the C18 the village became a coaching stop on the route to the races in Epsom and then Brighton and by 1800 it was a small village sprawling up the hill from the common (now the Green) to the Cock Cross Roads. The arrival of the Sutton to Epsom railway in 1847, the Epsom Downs line (1865) and the more direct line to London via Mitcham Junction (1868) led to rapid change. Middle class development took place at Benhill and in the area around the railway station, while Newtown, east of the High Street, was more working class. The High Street shops developed quite rapidly, probably largely in the 1870s and 1880s and by 1900 Sutton was a small commuter town in the countryside beyond London. In the 1920s and 1930s the whole area was engulfed by suburban development.

The first Congregational chapel in Sutton was established in Marshall's Road, just off the High Street, in 1799. It was succeeded by another Congregational church in Benhill Avenue which opened in 1859 and was used through to 1947, although the main church moved in 1883 to a 'temporary' iron building in Sutton Court Road which stood until demolished in 1982. Their main building was constructed facing Carshalton Road, the foundation stone was laid in 1889 and the building opened in 1890. The church became a United Reformed Church in 1972 and continued to use the Carshalton Road building until they joined with the Methodist congregation in the Cheam Road building in 1973.

Sutton's first Wesleyan church opened in 1867 in Benhill Avenue (now demolished) and was replaced in 1884 by a new church in Carshalton Road - at first a temporary iron building, and then in 1888-90 a stone church. The growth of Methodism in the area - as well as nationally - continued, and in 1901 a committee was formed to find a new site, with the decision to build in Cheam Road being approved in 1902. Resolve was strengthened when in 1906 the church in Carshalton Road was damaged by fire, and its school building destroyed, though the church did continue in use, becoming the United Reformed Church in 1972, and closing in 1973.

In 1906 the foundation stone was laid in Cheam Road, and the church opened as Trinity Wesleyan Church on 2 October the following year. The architects chosen were Messrs Gordon and Gunton, and the builder was W C Brightman of Watford. The cost of the building was £18,743. The Church was renamed Trinity Methodist Church in 1933, following the union of several of the larger Methodist denominations - Wesleyan, Primitive and United Methodists - in 1932. In 1973, when the Carshalton Road church closed, Trinity merged with the Sutton United Reformed Church, becoming Trinity United Reformed/Methodist Church.

Henry Thomas Gordon began practice in London in 1870, joining with Edward J Lowther five years later; Josiah Gunton was articulated to the firm and taken into practice in 1885. After Lowther's death in 1900, the practice continued as Gordon and Gunton; the firm is notable for its facility in a variety of historical styles. Josiah Gunton particularly specialised in nonconformist churches; those for which the firm was responsible include Richmond Methodist Chapel, Penzance (also 1907), the Methodist Church at Coulsdon (1911) and the Wesleyan Methodist Church in Cambridge (1913), all listed at Grade II. Following the First World War, the firm largely worked on commercial buildings.

The tower of Trinity Church has a distinctive lantern or corona, a rare form in English architecture, recalling C15 examples at St Nicholas, Newcastle (now the cathedral) and St Giles' Cathedral, Edinburgh, as well as Sir Christopher Wren's 1695-1701 tower for St Dunstan-in-the-East. The church complex, which includes two halls, has remained largely unchanged since the time of construction, one significant modification being the covering of the internal courtyard or passageway in 1991.

### Details

Methodist church complex, in Gothic style, 1906-7, by Gordon and Gunton.

MATERIALS: Kentish ragstone with Bath stone dressings, and plain tile roofs.

PLAN: the extensive complex is constructed on a sloping site, rising towards the south. The Church is at the south end, oriented north/south, with the tower to the south-west, a polygonal apse at the north end, and with side aisles and transepts. Attached to the north-west end of the church is the polygonal North-West Wing, containing the vestries. The North Wing is set on a west/east axis to the north of the church, containing the two halls and other rooms; this ancillary wing is separated from the southern buildings by a hallway, with linking passages, re-roofed in 1991. The East Range, between the North Wing and the eastern transept, is occupied by offices, including kitchens, on the ground floor, with a passageway between the North Wing and the Church above. To the east of the site stands the Caretaker's House.

### EXTERIOR

The CHURCH has a tall square south-west tower which is the most striking architectural feature of the building and serves as a landmark. The tower has an elongated two-light opening with Decorated tracery to each side, a pierced parapet and angle buttresses with pinnacles. The short spire is supported by a lantern of curved buttresses with ball flower ornament. The main entrance is on the west face of the tower, with a pointed-arched doorway below an ogival moulding, reached by a flight of steps. The nave has a clerestory of single-light cusped-headed windows with quatrefoils; the aisle windows below are of two lights with curvilinear tracery. The west transept has a large window, three lights high and three lights deep. The tall apse is pierced by two-light windows, set below the eaves. The large three-light west window has Perpendicular ogival tracery. On the east side of the church, the tower is balanced by a south-east porch, now used as a servery. A single-storey stone shed, dating from the later C20, has been built between the porch and the transept, obscuring the lower part of the elevation.



The polygonal NORTH-WEST WING projecting from the north-west end of the church has a pyramidal roof; each facet of the west end is framed by buttresses and in each facet are two tiers of fenestration, each window being of two lights. The wing is approached by a wide external stair with a wrought-iron balustrade, leading to a flat-roofed entrance block. To the north of the North-West Wing is a screen with stone door and window openings, giving access to the hallway between the North Wing and the Church.

Within the NORTH WING to the west is the five-bay Main Hall, each bay to the north elevation having a four-light window with Perpendicular ogival tracery set within a pointed segmental arch with battered reveals, the bays flanked by buttresses. Against the west gable wall is a polygonal apse. At the east end of the wing is a two-storey section; on the ground floor the Minor Hall is lit by three-light cusped square-headed windows below hoodmoulds on the north elevation, and the Parlour above by four linked paired windows of similar form. On the gabled east elevation there is a square-headed window of five ogival lights to the Minor Hall, and a pointed-arched window with Perpendicular tracery to the Parlour. Between the two halls is a projecting gabled entrance bay, with a wide arched doorway, and a mullioned and transomed window above. In both parts of the North Wing the roof is set back behind a parapet; there is a bellcote on the ridge.

The EAST RANGE is relatively plain, with mullioned and transomed windows, and two small doorways, one reached by an external stair.

### INTERIOR

The CHURCH has a wide nave, separated from the aisles and transepts by arcades of pointed arches on clustered columns. The narrow aisles are semi-barrel-vaulted, with radiators housed within segmental-arched recesses beneath the windows. The church has a hammerbeam timber roof, supported by corbels on shafts which rise from between the arches. The tall pointed chancel arch has an internal order rising from corbelled shafts; to the east of the chancel arch are two pointed openings to the organ chamber. Within the apse, the roof braces rest on shafts at each angle, rising from ball-flower stops. The apse windows are defined by a continuous hood-moulding; the stained glass in

the apse is contemporary, or near contemporary, with the church. The church's west window has its original diamond-paned glass, with painted motifs depicting fig, lily, and rose; smaller panes have fleur-de-lys and Tudor rose motifs, repeated in the aisle windows. The church retains an almost complete set of contemporary fittings, largely of carved timber. These include the altar, enriched with blind tracery in Perpendicular style, together with a reredos bearing the text 'I am the Bread of Life'. In front is the wrought-iron altar rail, with a timber rail. The choir stalls with panelled ends are connected to the low chancel screen, with its blind quatrefoils. New handrails have been added to the chancel steps. The pews, also with panelled ends, and fittings for sticks, largely remain, though a section to the rear of the church has been removed. To the west of the chancel arch is the polygonal pulpit, its stone base richly carved with roses, passion flower, and vines; the upper part is of timber with blind tracery, and is approached by a stair with a wrought-iron handrail. There is a plainer reading desk to the east of the chancel arch. The organ, in a chamber to the east of the chancel, was installed in 1922, but had been built by Harrison and Harrison for a mansion in Northamptonshire, and was reconstructed to harmonise with the woodwork of the church by Messrs Henry Willis and Sons. The organ was renovated in 1946 and in 1993; the console now stands in the north-west part of the nave. The church's internal glazed doors are original. At the south end of the church is the war memorial, taking the form of a timber altar with simple blind tracery, with a large brass plaque above commemorating the fallen of the First World War, and a smaller plaque below commemorating those of the Second World War. Additional stone plaques are placed to the west and the east. The original wrought-iron Art Nouveau electric lighting, with floral stems above curled leaves, survives throughout the church.

The NORTH-WEST WING is entered at first-floor level from the west - which is level with the church, owing to the slope - preceded by a square entrance block which gives access to the west transept of the church. To the north, the Minister's Vestry is entered via an inserted lobby. The room, with its polygonal west end, has a coved ceiling above a moulded cornice. A passage leads to a small WC, and then to the Deacon's Vestry, which has direct access to the west aisle of the church via a narrow pointed-arched

doorway. The room is divided by a wide segmental pointed arch. On the ground floor is the former Sunday School, now the Terrace Room café; this has a new raised area to the east, presumably replacing a similar earlier arrangement.

Within the NORTH WING, the Main Hall has a timber roof of four trusses with arched braces on moulded corbels, the upper part of the trusses, above the tie beams, now being hidden by a false ceiling. There is a woodblock floor. At the west end is a stage; the east entrance is surrounded by later cupboards. The Minor Hall has a plain cornice and skirting, and a woodblock floor. Between the two halls is a wide passage with a terrazzo floor. Above the Minor Hall, accessed by an open-well stair beneath a lantern, is the Parlour, with elaborate leaded glazing to the door. The Parlour has an open timber roof and a fire-surround with a Tudor-arched opening, a two-tier overmantel, and tiled cheeks and hearth. The window's glass is highlighted with ivy motifs in stained glass. Also on the first floor is the Choir Vestry, which has a simple wooden fire-surround and fitted cupboards. A passage to the south leads to the Church.

The hallway which separates the North Wing from the Church, enclosing the lower part of the apse, has a terrazzo floor, and a 1991 roof with a central lantern and areas of glazing.

The hallway, passages and stairwell all have a high plastered dado with bare red brickwork above. Each of the glazed segmental-arched doors has a room name painted on it.

### SUBSIDIARY FEATURES

To the east of the site stands the CARETAKER'S HOUSE. This of the same materials as the other buildings, with stone lintels to the windows; the windows have all been replaced. A tall stone stack rises to the south-east. The house is rectangular on plan, with gable ends to the north and south, and is entered from the west.

A low ragstone BOUNDARY WALL with a chamfered stone capping encloses the site to the west, north and south, being stepped downwards from the north along the western boundary. There are openings in the western section to the south and north, respecting the entrances, and in the northern section

in front of the entrance to the North Wing. At the east end of the North wing the wall stops, allowing for the driveway running to the east of the church buildings; to the east of the opening is a pier with a moulded stone cap decorated with quatrefoils.

### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 206687

Legacy System: LBS

## Walls Set Against Party Wall Of Numbers 101-103

### Official list entry

Heritage Category: Listed Building  
 Grade: II  
 List Entry Number: 1357639  
 Date first listed: 27-Jul-1989  
 Statutory Address 1: WALLS SET AGAINST PARTY WALL OF NUMBERS 101-103, HIGH STREET

### Location

Statutory Address: WALLS SET AGAINST PARTY WALL OF NUMBERS 101-103, HIGH STREET  
 The building or site itself may lie within the boundary of more than one authority.  
 County: Greater London Authority  
 District: Sutton (London Borough)  
 Parish: Non Civil Parish  
 National Grid Reference: TQ 25877 64227

### Details

1, HIGH STREET 4430 (West Side) TQ 2564 16/251  
 Walls set against party wall of Nos 101 - 103 II 3  
 Sections of walling, set on continuous foundations. Probably later C15 or early C16. Wall of chalk block alternating with knapped flint. Inset basal line of later brickwork. All set on chalk block and Reigate stone block foundations. Three sections of 1.68m 1.49m and 4.21m in length, rising to maximum of 2.10m above street level. Set into party wall of present plots. Function not known, but proximity to Medieval Church of note. Relates to other foundations excavated on No 101 High Street.

Listing NGR: TQ2587764227

### Legacy

The contents of this record have been generated from a legacy data system.  
 Legacy System number: 206843  
 Legacy System: LBS

## Sutton Police Station, Gate Piers and Police Lamps

### Official list entry

Heritage Category: Listed Building  
 Grade: II  
 List Entry Number: 1244322  
 Date first listed: 11-Oct-1994  
 Date of most recent amendment: 18-Apr-2018  
 Statutory Address 1: Carshalton Road, Sutton

### Location

Statutory Address: Carshalton Road, Sutton  
 The building or site itself may lie within the boundary of more than one authority.  
 County: Greater London Authority  
 District: Sutton (London Borough)  
 Parish: Non Civil Parish  
 National Grid Reference: TQ2603664015

### Summary

Metropolitan police station, 1908, by John Dixon Butler, refurbished in 1936, and extended in 1998.

### Reasons for Designation

Sutton police station including its gate piers and police lamps, 1908, by John Dixon Butler, is listed at Grade II, for the following principal reasons:

### Architectural interest:

- \* an unusually elaborate design for a combined suburban police station and magistrates court by John Dixon Butler, one of the most accomplished of the Metropolitan police surveyors;
- \* the stately façade, ebullient stone dressings, and the quality of the craftsmanship distinguish this building from many contemporary suburban police stations;
- \* a legible plan form; which included accommodation for officers, consideration for those in custody, safety of the public, and a courtroom;
- \* survival of the entrance gate piers and their iconic blue police lamps.

### Historic interest:

- \* an early C20 suburban police station providing improved, designated facilities for police, public and prisoners.

### History

Sutton police station is located in Carshalton Road in the centre of Sutton. Historically the former manor of Sutton belonged to Chertsey Abbey from before the Norman conquest to the Dissolution, when it passed to a succession of mostly non-resident owners. In the C18 the village became a coaching stop on the route to the races in Epsom and then Brighton, and by 1800 it was a small village sprawling up the hill from the common (now the Green) to the Cock Cross Roads. The arrival of the Sutton to Epsom railway in 1847, the Epsom Downs line (1865), and the more direct line to London via Mitcham Junction (1868), led to rapid change. Middle class development took place at Benhill and in the area around the railway station, while Newtown, east of the High Street, was more working class. The High Street shops developed quite rapidly, probably largely in the 1870s and 1880s, and by 1900 Sutton was a small commuter town in the countryside beyond London. In the 1920s and 1930s the wider area was subject to more suburban development.

Sutton was brought within the Metropolitan Police District in 1840, and a small lock-up building was provided for the Sutton police officers at the bottom of the High Street (demolished around 1927). The first police station was built in 1854 at 84 Sutton High Street, and the operational compliment was two sergeants, eleven constables, and one horse.

The new station was designed by John Dixon Butler (1861–1920), Surveyor and Architect to the Metropolitan Police, who during his prolific career, designed over 200 public buildings. By the late C19 a formula had been established for police station design based on a mixture of police accommodation and cells, with separate access for the police, prisoners, and the public. For the first time, thought was also given to the comfort of prisoners. Sutton police station provided operational accommodation for the Sutton police officers, two married-quarters, and rooms for 10 unmarried men, who were charged one shilling per week. The western wing of the new

station was originally laid out as a court room, but was later converted to a writing-up room for the police officers. The station was refurbished in 1936, and by 1963 it was designated as a sub-divisional station of Z-Division. In 1998 the police station housed 180 staff and it was extended to the south-east to relieve overcrowding. An earlier yard was covered over and subsidiary outbuildings to the south-east were demolished and replaced with an extension providing dog-kennels, canteen, office space, and a billiards room.

In 2003 a private finance initiative (PFI) was utilised to deliver a new police building to the east of the site, which provided a 26-cell custody suite, interview rooms, and a headquarters for the South London Serious Crime Group. This building is not part of the listed building, but is connected to the listed building at its south-eastern corner via a 1998 extension which is part of the listed building.

In the later C20, replacement metal casement windows were added to the rear of the courtroom section, which was also extended to the east. Store rooms were created from the former cells, along with an extension and a new double-door opening to the rear. The original charge desk is now a reception for the stores department (2017), and a late-C20 glazed partition has been added to the main reception. The cellar level has been closed to access. Outside the courtroom to the south, the original brick boundary wall and entrance gate have been removed. Here, the railings and hand-rails are late-C20 replacements.

### Details

Metropolitan police station, 1908, by John Dixon Butler, refurbished in 1936, and extended in 1998. It is an unusually elaborate example of a Metropolitan police station built in a suburban area where a more domestic composition could be adopted.

MATERIALS: red-brick with Portland stone dressings, timber windows, and a slate roof.

PLAN: the police station faces north on to Carshalton Road and is broadly E-shaped in plan. Centrally there is a public entrance which leads to the victim interview room and late-C20 reception desk. Behind this to the south there is a central rear wing which houses the former charging desk and cell block. To the west end there is the former court room, which forms the western wing. To the east end there is an office section, and behind this to the south, there is a 1998 extension. Two sets of stairs located to the west and east ends give access to the first and second floors where there are offices, some of which were formerly domestic accommodation.

### EXTERIOR:

The principal elevation of the building consists of five symmetrical bays over two storeys with attics, and an asymmetrical single-storey section to the west. All bays are constructed of red brick with Portland stone dressings and detailing. The main elevations have Ionic pilasters at the corners, and have a deep modillion eaves cornice. The hipped slate roof carries three central dormers, two with segmental roofs, and a central pedimented example. The ground-floor has two canted bays at each end, with narrow paired sash windows in between. All the ground-floor windows have stone cornices, with dentils above each sash. All sashes on the principal elevations are horned and multi-paned; the bays have six over six panes, and the paired examples are four over four. The central stone entrance has a moulded stone door-case which employs free-flowing curves and triangular scallops to enliven its classical form; the freedom of the curves are typical of Butler's best work. Above there is a stepped cornice inscribed with the word 'POLICE'. This entrance has a pair of timber panelled doors, with small glazed panes at the top, which are approached via three steps with side piers. The piers are stone with inset panels, and mounted on them are ornate iron filigree bases supporting traditional dark blue police lanterns, which have circular metal caps.

The single-storey western section (former courthouse) is made up of three bays, and has a timber door to the main entrance (now disused), set in a moulded stone doorcase in a simplified classical style, and attached to a stone bow window, with four over four sashes. Towards the western end there is a tall pedimented gable with a high-set oculus

window in a stone surround which has pronounced keystones. On the western return of the former courthouse, the fenestration at ground-floor level includes oversized square sashes and a double-height sash window. The upper section of the western elevation of the main building above, is surmounted by a pair of tall brick chimney stacks. Fenestration to the rear of the building consists of an irregular pattern of sashes, with some replacement metal casements.

The eastern elevation of the station is formed of tall and narrow sash windows, with four over four sashes. To the ground floor there is a short projecting brick chimney stack, surmounted with a decorative chamfered moulding. Above, there are three tall chimney stacks set into the hipped roof.

The rear central wing is more plain and of three-storeys, and four bays in length. The fenestration consists predominantly of paired sashes, but at ground floor level the former cells are lit by rectangular windows which have stone cills, and multi-paned glazing separated by iron bars. There are three external chimney stacks, with two being paired, and the one to the rear elevation being stepped and originating at first-floor level. There are two bays to the rear elevation, with one set of paired-sashes to the third-floor.

The single-storey south-eastern extension of 1998 is functional in design and appearance. It abuts the original station via a connecting corridor.

### INTERIOR:

All rooms are functional, with cornices where fitted, now hidden under false ceilings. There are no visible chimneypieces or fireplaces. There is a timber panelled vestibule (victim interview room) off the main entrance which has high-level multi-paned glazed lights, designed to borrow light from the main reception area. The former cells retain vestigial fittings including bell-pushes, door hinges, a toilet stall, and a timber bench. The stairs are both open-well. To the east, the domestic staircase is made of timber, and has a closed string, painted stick balusters, and a varnished square-section hand-rail. The operational stairs to the west have concrete treads, and a geometrical wrought-iron handrail set into a low snaking concrete wall. The former court room is double-height (although now fitted with a

suspended ceiling). Within this area there is a former door opening (now sealed) with an eared timber architrave. At the south-eastern corner of the building, two former external multi-paned oculus windows in flush brick surrounds, and a round-headed timber door (also with an oculus window), now face into a connecting corridor to the 1998 extension.

### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 449361

Legacy System: LBS

## Sutton War Memorial

### Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1440302

Date first listed: 05-Dec-2016

Statutory Address 1: Manor Park, Carshalton Road, Sutton, London

### Location

Statutory Address: Manor Park, Carshalton Road, Sutton, London

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Sutton (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ2610664105

### Summary

First World War memorial, designed by J S W Burmester and unveiled 26 June 1921, with Second World War additions.

### Reasons for Designation

Sutton War Memorial is listed at Grade II for the following principal reasons: \* Historic interest: as an eloquent witness to the tragic impact of world events on this community, and the sacrifices it has made in the conflicts of the C20; \* Architectural interest: a most striking design with an impressive composition of fine carved angels and other carved decorative details; \* Design: an elegant stepped base surround with four sets of two stone steps which facilitate access; \* Designer: by Sutton architect J S W Burmester.



### History

Four acres of land were bought by the War Memorial Committee of Sutton Urban District Council and two houses demolished along the Carshalton Road frontage to make Memorial Gardens which adjoined Manor Park, already the property of the town. The pathway in Carshalton Road was widened and new park fencing erected so that the memorial would stand in seven acres of garden providing a picturesque resting place, cool and shady, for every resident (according to the Sutton Advertiser).

On 7 January 1921 Sir Ralph Forster offered the memorial and grounds in trust to the Council to undertake and care for the memorial and the land. Forster of The Grange in Sutton and High Sheriff of Surrey from 1906, was a great benefactor and gave land and money for a hospital as well as raising funds for the memorial. His son Major Hugh Murray Forster was killed in the war at the Battle of Loos in 1915.

J S W Burmester FRIBA was the memorial's designer who lived in Grange Road, Sutton and he also designed the layout of the Memorial Gardens. The designs were exhibited in the Council Chamber on 28 November 1919.

The memorial was unveiled 26 June 1921 by Forster with the dedication by the Bishop of Southwark. It carries the names of 518 men who fell in the war. In addition, the memorial is also dedicated to one woman, Eliza Bailey, aged 22, from Sutton who lost her life during the war. She was killed in an accident at the munitions factory based at Brocks firework factory in Gander Green Lane.

The surrounding paths originally had a cross-pattern but were subsequently changed to a Y-design after 1935. Following the Second World War, an inscription dedicated to those who lost their lives in that war was added.

### Details

MATERIALS: Portland stone.

DESCRIPTION: the memorial is sited in Manor Park facing the main Carshalton Road. It comprises a Latin cross with octagonal cross arms embellished with carved details in the corners of the cross arms and surmounting an octagonal tapering shaft with carved collar and base. It is set upon a plinth with projections or spurs at each corner.

At the base of the shaft facing the front (Carshalton Road) is an inscription on a bronze panel which reads: THIS SIGN/ OF THE GREAT SACRIFICE/ IS RAISED IN HONOUR OF/ OUR HEROIC DEAD/ WHO GAVE THEIR LIVES FOR ENGLAND/ IN THE GREAT WAR/ THEIR NAME LIVETH FOR EVERMORE. At the base of the shaft on each corner spur of the plinth is a carved angel and in between are the carved emblems of the Army, Navy and the Air Force.

The sides of the plinth have recessed stone panels carved with arched surrounds and twelve bronze panels, three facing each way, bear the names of the fallen.

On a panel just above the steps on the front face is an inscription which reads: AND IN MEMORY OF THOSE MEN AND WOMEN OF/ SUTTON WHO GAVE THEIR LIVES IN DEFENCE OF/ FREEDOM IN THE WORLD WAR 1939 - 1945.

Another panel below reads: THE PEOPLE OF SUTTON/ ERECTED THIS MONUMENT AND DEDICATED/ THE FOUR ACRES OF GROUND SURROUNDING IT/ TO THE USE OF THE PUBLIC FOR EVER. JUNE 1921.

The plinth is set upon an octagonal four-stepped base with the longer side facing the road frontage. It is surrounded by four sets of two stone steps which facilitates access to the memorial.

This List entry has been amended to add the source for War Memorials Online. This source was not used in the compilation of this List entry but is added here as a guide for further reading, 20 February 2017.

### Headstone with a relief carving of the Good Samaritan, in the churchyard of St Nicholas

#### Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1449875

Date first listed: 18-Apr-2018

Location Description: In the churchyard, to the north-west of the Church of St Nicholas, Sutton.

Statutory Address 1: St Nicholas Church, St Nicholas Way, Sutton, SM1 1ST

#### Location

Statutory Address: St Nicholas Church, St Nicholas Way, Sutton, SM1 1ST

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Sutton (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ2575164181

#### Summary

Headstone commemorating an unknown woman, late C18, situated to the north-west of the Church of St Nicholas, Sutton.

#### Reasons for Designation

The headstone commemorating an unknown woman, with relief carving depicting the parable of the Good Samaritan, in the churchyard of St Nicholas, Sutton, is listed at Grade II for the following principal reasons:

Architectural interest: \* As a late-C18 headstone, with relief carving of a Biblical scene, unusual in a churchyard memorial of this date;

Group value: \* The Church of St Nicholas is listed at Grade II\*, and a number of other tombs within the churchyard are listed at Grade II.

### History

The present Church of St Nicholas is a rebuilding of earlier churches on the site; the earliest was a Saxon church built by the Abbot and monks of Chertsey Abbey who had been granted the manor of Sutton in AD 675. This church was partly re-constructed at the end of the C13 by the Abbot of Chertsey, John de Rutherwyck, and the list of Rectors dates from 1291.

The headstone with a relief carving of the Good Samaritan is situated to the north-west of the church. The inscription is largely illegible, and the name of the subject is not known; however, enough can be read to discover that she was a married woman, and that she had a number of children who died in infancy. As a churchyard memorial, this headstone is unusual for its date in being enriched by a Biblical relief sculpture; though worn, it is clear that this is an illustration of the Parable of the Good Samaritan (Luke 10:25-37), in which a man, robbed and beaten on the road from Jerusalem to Jericho, is tended to by a Samaritan, a priest and a Levite having passed him by. The Samaritan bandages his wounds, pouring on oil and wine, and then carries him on his donkey to an inn.

### Details

Headstone commemorating an unknown woman, late C18, situated to the north-west of the church.

MATERIALS: stone.

DESCRIPTION: headstone, facing west. The top of the headstone is an eared segmental arch, the ears supported on vertically elongated scrolls, which frame relief carving depicting the parable of the Good Samaritan. Here, the victim is seen lying to the left, with the Samaritan kneeling beside him at the centre; to the right, the head of the donkey is seen tethered to a tree. The relief is worn but legible. Very little of the inscription below, in a variety of scripts, is legible, though the words 'Wife of [...]' can be read below the area which held the subject's name, and the words '[...] Children / [Who] all died in their infancy' can be read at the bottom. The sides of the headstone have narrow horizontal reeding, known as corduroy work.

## Tomb of Cecil Talbot in the churchyard of St Nicholas

### Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1449867

Date first listed: 18-Apr-2018

Statutory Address 1: St Nicholas Church, St Nicholas Way, Sutton, SM1 1ST

### Location

Statutory Address:

St Nicholas Church, St Nicholas Way, Sutton, SM1 1ST

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Sutton (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ2574064166

### Summary

Tomb of Cecil Talbot, 1720, situated a short distance to the north-west of the Church of St Nicholas, Sutton.

### Reasons for Designation

The tomb of Cecil Talbot in the churchyard of St Nicholas, Sutton, is listed at Grade II for the following principal reasons:

### Architectural interest:

\* As a chest tomb of 1720, its bold design taking the form of a sarcophagus, with coved ends and a pyramidal lid;

\* The carving – both the arms on the ends of the tomb, and the lettering of the inscriptions – is well-executed.

### Historic interest:

\* The tomb commemorates Cecil Talbot, daughter and heir of a prominent Welsh landowner, and wife of a future Lord Chancellor; she is the subject of a powerful eulogy inscribed on the tomb.

### Group value:

\* The Church of St Nicholas, which contains a memorial to Cecil Talbot's son, William Talbot, first Earl Talbot, is listed at Grade II\*, and a number of other tombs within the churchyard are listed at Grade II.

### History

The manor of Sutton belonged to Chertsey Abbey from before the Norman conquest to the Dissolution when it passed to a succession of mostly non-resident owners. In the C18 the village became a coaching stop on the route to the races in Epsom and then Brighton and by 1800 it was a small village sprawling up the hill from the common (now the Green) to the Cock Cross Roads. The arrival of the Sutton to Epsom railway in 1847, the Epsom Downs line (1865) and the more direct line to London via Mitcham Junction (1868) led to rapid change. Middle class development took place at Benhill and in the area around the railway station, while Newtown, east of the High Street, was more working class. The High Street shops developed quite rapidly, probably largely in the 1870s and 1880s and by 1900 Sutton was a small commuter town in the countryside beyond London. In the 1920s and 1930s the whole area was engulfed by suburban development.

The present Church of St Nicholas is a rebuilding of earlier churches on the site; the earliest was a Saxon church built by the Abbot and monks of Chertsey Abbey who had been granted the manor of Sutton in AD 675. This church was partly re-constructed at the end of the C13 by the Abbot of Chertsey, John de Rutherwyck, and the list of Rectors dates from 1291.

Following an increase in the population of Sutton it was decided in 1862 that additional church accommodation was necessary, and the architect Edwin Nash was employed to rebuild the earlier church; the earlier monuments were re-sited in the new church.

The churchyard has retained its form since that time.

The tomb of Cecil Talbot is situated a short distance to the north-west of the church. Cecil Talbot (1692/3-1720) was the daughter and heir of Charles Matthews of Castell-y-Mynach, Glamorgan, and also heir presumptive of her uncle Richard Jenkins of Hensol, in the same county. In 1708 she married Charles Talbot (1685-1737), a lawyer, and the son of William Talbot, successively bishop of Oxford, Salisbury and Durham. The couple had five sons. The second of these, William (1710-1782), became first Earl Talbot and Lord Steward in 1761; his monument is in the south aisle of the church. The Talbots' connection with Sutton is not currently known; one account (A History and Description of Sutton, 1869) states that Cecil having died here, William chose to be buried with her.

Charles Talbot would become Lord Chancellor in 1733. His name is remembered in the 1729 Yorke-Talbot slavery opinion, in which Sir Philip Yorke as Attorney General and Talbot as Lord Privy Seal opined that slavery was legal in England; this was widely referred to as authoritative before being superseded by the celebrated Somerset case of 1772. Following Cecil's death he inherited her Glamorgan properties, and is credited with re-building Hensol Castle; he was made first Baron Talbot of Hensol in 1733. Cecil and Charles's descendants inherited the earldom of Shrewsbury in 1858; thanks to Talbot's efforts in mobilising support for a private bill for the resettlement of the estates of a distant cousin, Charles Talbot, Duke of Shrewsbury, in 1720, they also inherited the estates.

A tomb of the same model dating from 1719 commemorates Lady Sarah Cowper in the churchyard of St Mary, Hertingfordbury, Hertfordshire.

### Details

Tomb of Cecil Talbot, 1720, situated a short distance to the north-west of the church.

MATERIALS: grey stone, or possibly weathered marble.

DESCRIPTION: the tomb takes the form of a sarcophagus with pedestal feet on a panelled base. The west and east ends are coved, with projecting sloping panels to the north and east, and there is a cornice with a bold oversailing torus moulding below a shallow pyramidal lid. The west and east ends are carved with Talbot and Matthews arms in cartouches; the projecting north and south faces carry inscriptions. There are two repairs to the stonework, one to the north and one to the south face; on the south face an inserted section of stone has been carved with lettering. On the north face: 'In memory of M[...] CECIL TALBOT / Only daughter & heir of CHARLES MATTHEW / Of Castle y. Menich in ye County of Glamorgan Esqr; And wife of CHARLES TALBOT Barrister at Law / To whom She bore five sons, and left four surviving; / She died in this parish on the 13th of June 1720, / And chose this place for her grave / in the 28 year of her Age.' On the south face: 'She had a quick apprehension ready wit and solid judgement / Improved by usefull [...] knowledge. / With a sweetness of temper scarce ever to be ruffled / How mild beneficent she was to her domesticks / How anxiously tender of her children and rationally instructive / How invariably zealous in her just concerne / for the honour & interests of her Country, / of her Family, and of her Friends, / How dear, how reciprocally affectionate & faithfull / to her (alas! now lonely) Spouse, / All her acquaintance know, these lines are meant / to witness to posterity: / After a short life, led under a constant and deep sence / Of the excellence of Virtue, She is gone to God in peace. / Go Thou, and beg of him to give Thee grace, / in what Thou may'st to imitate the bright example.'



## Tomb of Elizabeth Beacham, in the churchyard of St Nicholas

### Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1449874

Date first listed: 18-Apr-2018

Location Description: Located in the churchyard, to the west of the Church of St Nicholas, Sutton.

Statutory Address 1: St Nicholas Church, St Nicholas Way, Sutton, SM1 1ST

### Location

Statutory Address: St Nicholas Church, St Nicholas Way, Sutton, SM1 1ST

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Sutton (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ2574764168

### Summary

Tomb of Elizabeth Beacham, dated ?1716, and situated a short distance to the west of the Church of St Nicholas, Sutton.

#### Reasons for Designation

The tomb of Elizabeth Beacham in the churchyard of St Nicholas, Sutton, is listed at Grade II for the following principal reasons:

Architectural interest: \* As a headstone of probably 1716, with a bold silhouette, and well-executed relief carving and lettering;

Historic interest: \* Though the inscription is partly illegible, enough survives to tell us the name, age and date of death of the subject, and the occupation of her husband;

Group value: \* The church of St Nicholas is listed at Grade II\*, and a number of other tombs within the churchyard are listed at Grade II.

### History

The manor of Sutton belonged to Chertsey Abbey from before the Norman conquest to the Dissolution when it passed to a succession of mostly non-resident owners. In the C18 the village became a coaching stop on the route to the races in Epsom and then Brighton and by 1800 it was a small village sprawling up the hill from the common (now the Green) to the Cock Cross Roads. The arrival of the Sutton to Epsom railway in 1847, the Epsom Downs line (1865) and the more direct line to London via Mitcham Junction (1868) led to rapid change. Middle class development took place at Benhill and in the area around the railway station, while Newtown, east of the High Street, was more working class. The High Street shops developed quite rapidly, probably largely in the 1870s and 1880s and by 1900 Sutton was a small commuter town in the countryside beyond London. In the 1920s and 1930s the whole area was engulfed by suburban development.

The present Church of St Nicholas is a rebuilding of earlier churches on the site; the earliest was a Saxon church built by the Abbot and monks of Chertsey Abbey who had been granted the manor of Sutton in AD 675. This church was partly re-constructed at the end of the C13 by the Abbot of Chertsey, John de Rutherwyck, and the list of Rectors dates from 1291.

Following an increase in the population of Sutton it was decided in 1862 that additional church accommodation was necessary, and the architect Edwin Nash was employed to rebuild the earlier church; the earlier monuments were re-sited in the new church.

The churchyard has retained its form since that time.

The tomb of Elizabeth Beacham is situated a short distance to west of the church. The inscription is only partly legible, but the date of death appears to be 1716, which would be consistent with the style of the headstone. The inscription tells us that Elizabeth was the wife of John Beacham, a citizen and vintner of London.

### Details

Tomb of Elizabeth Beacham, dated ?1716, and situated a short distance to the west of the church.

MATERIALS: stone.

DESCRIPTION: headstone, facing west. The top of the headstone takes the form of a bold cartouche, carved in relief, with volutes to the sides, framing a skull and crossbones, turned to the left. The main body of the stone is shouldered, with notional capitals supporting the volutes, and a round-arched panel bearing the inscription. The upper part of the inscription reads: 'In Memory of / ELIZBETH BEACHAM / Wife of JOHN BEACHAM / CITIZEN & VINTNER OF LONDON / Who died January [1716 In the] 32 year of her age.' The text below is largely illegible, though the lettering is well crafted. The reverse of the headstone is more roughly hewn.

## Tomb of the Hall family in the churchyard of St Nicholas

### Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1449841

Date first listed: 18-Apr-2018

Location Description: In the churchyard to the south-west of the west door of the Church of St Nicholas, Sutton.

Statutory Address 1: St Nicholas Church, St Nicholas Way, Sutton, SM1 1ST

### Location

Statutory Address: St Nicholas Church, St Nicholas Way, Sutton, SM1 1ST

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Sutton (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ2575064151

### Summary

Tomb of the Hall family, dated 1812, in the churchyard of St Nicholas, Sutton.

#### Reasons for Designation

The Hall family tomb in the churchyard of St Nicholas, Sutton, is listed at Grade II for the following principal reasons:

Architectural interest: \* As a good chest tomb of 1812, with a neoclassical reeded lid, and well-executed inscriptions set within panels; \* For the original paint, highlighting the panels and inscriptions, which is a rare survival;

Historic interest: \* The tomb commemorates the Halls, a prominent local merchant family; the position of the tomb by the west door emphasises their status;

Group value: \* The Church of St Nicholas is listed at Grade II\*, and a number of other tombs within the churchyard, as well as the Gibson Mausoleum, are listed at Grade II.

### History

The manor of Sutton belonged to Chertsey Abbey from before the Norman conquest to the Dissolution when it passed to a succession of mostly non-resident owners. In the C18 the village became a coaching stop on the route to the races in Epsom and then Brighton and by 1800 it was a small village sprawling up the hill from the common (now the Green) to the Cock Cross Roads. The arrival of the Sutton to Epsom railway in 1847, the Epsom Downs line (1865) and the more direct line to London via Mitcham Junction (1868) led to rapid change. Middle class development took place at Benhill and in the area around the railway station, while Newtown, east of the High Street, was more working class. The High Street shops developed quite rapidly, probably largely in the 1870s and 1880s and by 1900 Sutton was a small commuter town in the countryside beyond London. In the 1920s and 1930s the whole area was engulfed by suburban development.

The present Church of St Nicholas is a rebuilding of earlier churches on the site; the earliest was a Saxon church built by the Abbot and monks of Chertsey Abbey who had been granted the manor of Sutton in AD 675. This church was partly re-constructed at the end of the C13 by the Abbot of Chertsey, John de Rutherwyck, and the list of Rectors dates from 1291.

Following an increase in the population of Sutton it was decided in 1862 that additional church accommodation was necessary, and the architect Edwin Nash was employed to rebuild the earlier church; the earlier monuments were re-sited in the new church.

The churchyard has retained its form since that time.

The tomb of the Hall family is situated immediately to the south of the church's west door. The date of the tomb is 1812, when Ann Hall (née Powell), wife of Ambrose Hall, died and was buried. The Halls appear in Burke's Genealogical and Heraldic History of the Landed Gentry (1875), where it is noted that the family had a long history connected with the trade

and commerce of London, being first recorded in the mid-C16; the family were members of the Drapers' Company. The family were for many years based in Hertfordshire. Ambrose Hall (1739-1815), described as being a merchant of London and of Sutton, was the son of Thomas Hall and his wife Mary, was the daughter of Sir Ambrose Crowley, who traced his lineage back to King Edward I. Ambrose and Ann Hall were married in 1762, and lived at The Hermitage, Walton-on-the-Hill, as well as in London. They are buried with their son, Humphrey (1763-1848) and his wife Maria Jane (née Nordaby, d 1865), and his son, Ambrose William Hall (d 1897), who was vicar of Longcross in Surrey, before moving to Debden in Essex, and his wife Anne (d 1867).

### Details

Tomb of the Hall family, 1812.

MATERIALS: Portland stone.

DESCRIPTION: a chest tomb of simple form, with a moulded base and reeded top. The inscriptions are engraved, and original paint, used to highlight these, survives, particularly to the north and east faces. The inscriptions are set within engraved panels, and remain consistent in style, with Roman lettering, over the 85 years during which they were made. The tomb is set on a raised base, and was originally surrounded by railings; the holes for the railings remain in the base.

The inscription on the north face reads: 'FAMILY VAULT / In affectionate Remembrance of / MRS ANN HALL / Wife of AMBROSE HALL ESQ / of Walton on the Hill in this County / and of Albion Street Surrey Road / Blest with a fine Understanding / and a Heart replete with / every Christian Virtue / She ended a truly valuable / and / exemplary Life / in this Parish / on the 27th of January 1812 / Aged 77 Years'. The inscription on the south face reads: 'This Tomb was erected by / AMBROSE HALL ESQ / of Walton on the Hill and / Albion Street, Surrey Road / both in this County / He departed this life in the 31st Day of December 1815 / Aged 77 Years / His Remains are here deposited / and his Memory will be long held in dutiful / and affectionate Remembrance.' The inscription on the east face reads: 'SACRED / to the Memory of / HUMPHREY HALL ESQre / of the Hermitage / Walton on the Hill, Surrey / who departed this life / on the

24 of August 1848 / in the [...] of his Age. / [...] MARIA JANE [...]' The inscription on the west face reads: 'ANNE HALL HALL / wife of the REV.D AMBROSE / WILLIAM HALL M.A. / Rector of Debden in / The County of Essex / Died April 17TH 1867 / Aged 51 Years / Also the Rev.D AMBROSE / WILLIAM HALL M.A. / sometime Vicar of Longcross / in this County / and Rector of Debden / in the County of Essex / Died April 2ND 1897 / Aged 83 Years'.

## Gibson Mausoleum in the churchyard of St Nicholas, Sutton

### Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1065630

Date first listed: 01-Mar-1974

Date of most recent amendment: 28-Sep-2017

Statutory Address 1: Gibson Mausoleum in the churchyard of St Nicholas, St Nicholas Road, Sutton, Surrey

### Location

Statutory Address: Gibson Mausoleum in the churchyard of St Nicholas, St Nicholas Road, Sutton, Surrey

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Sutton (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ2572964135

### Summary

Mausoleum. Erected 1777 in neoclassical style to contain the remains of James Gibson, London wine merchant, and his family. It is probably the work of a mason rather than architect. The mausoleum was erected at the expense of the eldest daughter, Mary Gibson.

### Reasons for Designation

The Gibson Mausoleum, a mausoleum of 1777, is listed at Grade II for the following principal reasons:

#### Architectural interest :

\* As a good quality C18 neoclassical-style mausoleum which is unaltered apart from the loss of its railings;

\* Mausoleums are a relatively rare building type nationally and this is particularly so for Georgian examples as here.

#### Group value:

\* part of a related group with the Church of St Nicholas and a number of historic tombstones in the churchyard.

### History

The manor of Sutton belonged to Chertsey Abbey from before the Norman conquest to the Dissolution when it passed to a succession of mostly non-resident owners. In the C18 the village became a coaching stop on the route to the races in Epsom and then Brighton and by 1800 it was a small village sprawling up the hill from the common (now the Green) to the Cock Cross Roads. The arrival of the Sutton to Epsom railway in 1847, the Epsom Downs line (1865) and the more direct line to London via Mitcham Junction (1868) led to rapid change. Middle class development took place at Benhill and in the area the area around the railway station, while Newtown, east of the High Street, was more working class. The High Street shops developed quite rapidly, probably largely in the 1870s and 1880s and by 1900 Sutton was a small commuter town in the countryside beyond London. In the 1920s and 1930s whole area was engulfed by suburban development.

The Gibson Mausoleum was erected in 1777 for James Gibson (c1706-1776), London wine merchant and Master of the Worshipful Company of Ironmongers, and members of his family by his eldest daughter, Mary Gibson (1730-1793). Her parents had both died in 1776 and had been buried in St Nicholas churchyard but Mary used some of her inheritance to erect the mausoleum and re-inter her parents within it.

The stone coffins without inscriptions along the north and south sides of the mausoleum contain the remains of James Gibson on the north side and his wife Martha on the south side. The five lead-lined oak coffins all have lead coffin plates. No 1 on the floor adjoining the north stone coffin contains Jane Martin (d 1764), a presumed sister of Mary Gibson, and Jane Leach (d 1769) probably a cousin, both re-interred when the Mausoleum was built. No 2 on the floor nearer the south stone coffin contains Matthew

Gibson, brother, business partner and executor to James Gibson (d 1773). No 3, a large coffin on top of no 2, contains the remains of Martha Wood (d 1793) also a daughter of James Gibson. No 4 on top of the south stone coffin contains the remains of Elizabeth Gibson (d 1787) another daughter, who left a legacy of £50 for the upkeep of the tomb. No 5, on top of the north stone coffin, contains the remains of Mary Gibson (d 1793) the last of the family to be interred here, who left a legacy of £5,000 on trust to the Governors of Christ Hospital, the interest to be used for the upkeep and an annual inspection of the mausoleum. The Governors and Guardians of Christ's Hospital were made responsible for any repairs.

The two bequests are set out on painted boards in St Nicholas Church.

The mausoleum was described in 'A Topographical History of Surrey' by EW Brayley (1844) as being 'inclosed by iron railings' but these are no longer present.

In the 1920s small ventilation grilles were inserted on three sides of the mausoleum.

### Details

Mausoleum. Erected in 1777 in neoclassical style to contain the remains of James Gibson, London wine merchant, and his family. It is probably the work of a mason rather than architect. The mausoleum was erected at the expense of the eldest daughter, Mary Gibson.

MATERIALS: built of Portland stone, painted.

PLAN: a square, single-storey 12 foot cube with a central entrance in the east side leading into a single burial chamber.

EXTERIOR: all sides have vermiculated angle quoins, a projecting moulded plinth, a moulded cornice rail and a moulded eaves cornice with narrow fluted band.

The east side has a central round-headed entrance with a 'Gibbs' surround' and a 1920s or 1930s wooden door with a probably original small semi-circular ventilation grille with metal comes filled with coloured glass. Above is a tablet bearing the inscription: 'Within this tomb lyes the Remains of /

James Gibson Esq. and family / Late Merchant and Citizen of London / To whose Memory this Tomb was erected / 1777.

The south side has a C20 oval metal 'Heritage in Sutton' plaque, giving James Gibson's birth and death dates and stating 'In accordance with the wish of the last of the Gibson family, Miss Mary Gibson (c1730-1793), the tomb is subject to an annual inspection on August 12th.'

The pyramidal roof is surmounted by a central neoclassical urn.

INTERIOR: there is a plain domical vaulted roof and a York stone flagged floor. Along the north and south sides are hexagonal Portland stone sarcophagi on raised Portland stone feet and there are also five hexagonal-shaped wooden coffins with metal plaques.

### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 206796

Legacy System: LBS

Appendix 5

# **Winter Baseline Photography.**



Appendix 5 | Winter Baseline Photography







View 5



View 6



View 7



View 8



Appendix 6

**AVR Methodology Statement  
(Rockhunter).**

# 2225 - CITY HOUSE SUTTON AVR IMAGES METHOD STATEMENT

PREPARED FOR 02.02.2024



## Method Statement

### 1 STANDARDS

- 1.1 The AVR images contained in this document have been produced in accordance with the best practices and advice taken from the following documents:
- a) Revised Supplementary Planning Guidance, London View Management Framework, March 2012, henceforth LVMF
  - b) 2015 Erratum to the LVMF 2012 SPG
  - c) Landscape Institute: "Visual Representation of Development Proposals, Technical Guidance Note 06/19", henceforth TGN06/19
  - d) Landscape Institute/IEMA: Guidelines for Landscape and Visual Impact Assessment (GLVIA3)", henceforth GLVIA3.
  - e) Scottish Natural Heritage: "Visual Representation of Wind Farms v2.2 February 2017", henceforth SNH 2017

### 2 SCOPE OF WORK

- 2.1 Rock Hunter Ltd. were appointed as imaging consultant, producers of AVRs and computer generated view study images on behalf of Macar Living (City House) Limited. The architects are Wimshurst Pelleriti. Rock Hunter Ltd. are an architectural visualisation company with over 20 years of experience in creation of 3D computer models, rendering and digital imaging.

### 3 AFFILIATION AND PLACE OF WORK

- 3.1 Rock Hunter Ltd. is not affiliated with any party involved in the planning, consultation or design of the City House Sutton project and is acting as an independent consultant on the project. Photography, survey and camera matching has been carried out by ArcMinute Ltd. Survey data, camera matches and proof have been supplied to Rock Hunter Ltd.

### 4 COMPUTER MODEL

- 4.1 Rock Hunter received a 3d computer model of the proposed development from Wimshurst Pelleriti as well as selected architectural drawings and a site survey. The computer model was adapted to work with Rock Hunter's 3d modelling software and design changes were undertaken on instruction from Wimshurst Pelleriti on the basis of supplied architectural drawings to reflect the latest design. All AVRs in this document are based on this computer model.

### 5 PHOTOGRAPHY

- 5.1 The Photography was carried out by ArcMinute Ltd. A digital 35mm format mirrorless Camera, mounted on a tripod, was used throughout the project. The details of each photo (Camera, Lens, Date, Time, as well the position are listed in the **Technical Methodology**). Unless otherwise specified, the camera is positioned 1.65m above ground level, and the positions permanently marked on the ground. Alternatively, where marking of the ground is impractical or not permanent, an existing, distinct feature on the ground was chosen, or the point marked with temporary markings and surveyed within a few days of the photograph taken.

### 6 SURVEY

- 6.1 A professional surveyor was commissioned to survey the marked camera location and survey a set of camera control points for each viewpoint. This is used to determine the location of the camera position and for camera control points, a set of survey points within each photograph that are used to demonstrate the accuracy of the camera match. The survey is carried out using a mix of GNSS and laser total station and are tied into OS coordinates.

### 7 TYPE OF AVR SHOWN

- 7.1 Based on the above mentioned information and our computer model, Rock Hunter then generated a set of AVRs for each viewpoint. The set includes the baseline photograph, one montage showing baseline + proposed development, and a "baseline + proposed development + cumulative schemes". Depending on what type of visualisation has been agreed with the local authority, the proposed development will be shown as AVR1 or AVR3 (LVMF) / Visualisation Types 3 or 4 (TGN 06/19).

### 8 VERIFICATION

- 8.1 Rock Hunter publishes in the **Technical Methodology** located within this document, all relevant details of the recorded photographs, the source information of all computer models as well as the working methods used in the creation of the AVRs to which will allow independent verification of the AVRs.

### 9 METHOD STATEMENT

- 9.1 This document was created by Rock Hunter Ltd., and shows visual representations of the proposed development in accordance with LVMF "Accurate Visual Representation" standards and TGN06/19 "Survey-verified" standards.



a) The LVMF defines an AVR as: “An AVR is a static or moving image which shows the location of a proposed development as accurately as possible; it may also illustrate the degree to which the development will be visible, its detailed form or the proposed use of materials. An AVR must be prepared following a well-defined and verifiable procedure so that it can be relied upon by assessors to represent fairly the selected visual properties of a proposed development. AVRs are produced by accurately combining images of the proposed building (typically created from a three-dimensional computer model) with a representation of its context; this usually being a photograph, a video sequence, or an image created from a second computer model built from survey data. AVRs can be presented in a number of different ways, as either still or moving images, in a variety of digital or printed formats.”

b) The TGN06/19 defines Survey-verified as: “ Survey-verified photography involves using a surveyor, or survey equipment, to capture camera locations and relevant target points within the scene, which are then recreated in the 3D-model and used to match the camera image with a high degree of precision. Surveying equipment allows the camera location and fixed target points in the view to be calculated down to centimetre accuracy. Highly accurate visualisations may be produced by correctly matching the 3D model camera position and geometry of the view to the original photograph, using pixel level data, resulting in a survey-verified photomontage.”

## 10 CHOICE OF VIEWS

10.1 Rock Hunter was provided with location maps for photography for each view by Icen. ArcMinute Ltd took the photographs from supplied positions and with knowledge of the proposed development to frame views aesthetically and in line with best practices as set out in TGN06/19.

## 11 FIELD OF VIEW

11.1 The TGN06/19 (p5, para 2.2) states that “Baseline Photography should:

- include the extent of the site and sufficient context;”

and that (p21, para 4.5.3) “Baseline photography should be carried out with a Full Frame Sensor (FFS) camera and 50mm Focal Length prime lens, unless there are exceptional conditions where wider-angle lenses are required to fully capture the scene (e.g. tall tower blocks - see below). In such cases, any departures from FFS +50mm FL should be explained and agreed with the competent authority.”,

and that (p.28, para 1.1.7) “If a 50mm FL lens cannot capture the view in landscape or portrait orientation (for example, if the highest point of the development is approaching 18° above horizontal) the use of wider-angled prime lenses should be considered, working through the following sequence of fixed lenses in this order: 35mm FL > 28mm FL > 24mm FL > 24mm FL Tilt-Shift.”

and that (p.35, para 4.1.5) “Views should include the full extent of the site / development and show the effect it has upon the receptor location. Additional photographs may illustrate relevant characteristics, such as the degree and nature of intervening cover along a highway or footpath, without showing the site / proposal.”

and that (p.36, para 4.2.1.) “The proposal under consideration and its relevant landscape context will determine the FoV (horizontal and vertical) required for photography and photomontage from any given viewpoint.”,

and that (p.54, para 13.1.1) “The 24mm tilt shift is typically used for visualisation work where viewpoints are located close to a development and the normal range of prime lenses will not capture the proposed site”

11.2 The preference for a 50mm prime lens, or to use a prime lens in portrait mode often does not satisfy the para 1.17, para 4.1.5 or para 4.21 for confined urban contexts, and as such a compromise has to be found that produces a wide enough HFoV, as well as including the full height of the proposed development. The reason for each choice of lens that deviates from the “FFS +50mm FL” approach has been noted in **Table “Viewpoint figure notes”**.

## 12 SCALE VERIFIABLE

12.1 The images are shown 325mm wide if the document is printed at it’s correct size of A3. Using the viewing distance reference (TGN06/19 p.14 para 3.8.4 of 542mm) this results in a viewing scale of 90% for 50mm FL landscape views, and 41% for 24mm FL landscape views. To view them between 100-150% as per TGN06/19, prints of 50mm FL views can either be viewed at a slightly reduced viewing distance, or if printed at A2 at 118%, in the middle of the recommended range. 24mm FL views have to be printed at A0 for a 117% scale representation.

12.2 To allow views to be assessed when viewed on screens, which can have a wide variety of sizes and thus unpredictable scale, a graticule overlay has been created for each view. This shows an angle grid for the HfoV and acts as a comparative ruler for the image assessors. The graticule also shows the centre of the view on the top and bottom bars, as well as an indicator for the calculated horizon level on the left and right bars. This helps to assess the amount of vertical shift that has been used in a photograph that was captured with a Tilt and Shift Lens.

## 13 EYE LEVEL, OPTICAL DISTORTION AND LEVEL

13.1 The camera was mounted on a tripod, centred over the surveyed camera locations, so that the camera is vertically positioned 1.65m above ground level (measured to the centre of the lens). This can reasonably be considered eye level, and is an accepted common practice for creating AVRs.

13.2 The RAW image is converted into a tiff image and remapped to remove all lens distortion using a sophisticated lens calibration and rectification system. The image is then placed into a background template and single frame images are further positioned so that the calculated position of the image’s optical axis is aligned with the centre of the background. In both single frame and panoramic images the resultant image is a geometrically accurate 2d reproduction of the scene.

13.3 The camera is levelled horizontally with an accuracy <0.02deg in any direction.

## 14 CAMERA MATCH

14.1 Camera Control Points provided by the surveyor are used to establish a camera match. The survey points are easily identifiable, static objects in the view such as corners of windows, roofs, bases of street lights, chimney tops or road-markings. ArcMinute Ltd calculates the camera match independent of 3d Software packages and uses the result to script the creation of the virtual cameras. A two stage verification system is in place for quality assurance.

14.2 For distances of more than 2000m ArcMinute Ltd. use a combined formula for compensating the curvature of the earth and atmospheric refraction to produce the correct Z offset for camera survey points. The results are confirmed by capturing local reference coordinates near the site.

14.3 For views over 5km from a scheme compensation theoretically has to be made for the deviation of the local survey grid (Cartesian) from the (ellipsoidal) OS grid i.e.. curvature of the earth and refraction through the atmosphere. The practical reason however is to ensure that any small angular error resulting from a camera survey alignment is not multiplied out over a long distance to create a large error at the scheme so it is our standard operating procedure to always capture local reference coordinates near to the site with which this error can be accurately corrected.

## 15 FRAMING VIEWS/ PANORAMAS

15.1 No photographs were cropped in this document. Where indicated for the inclusion of vertical extents of the proposed development a shift lens was used to capture more context above the horizon line than below.

15.2 The TGN06/19 makes a case for panoramas (p.36, para 4.2.1-4.2.5) for a variety of reasons. In Appendix 8 (pp.45-47)(para 8.4.1) it confirms the SNH 2017 approach to re-projecting rectangular projections from panoramas. (p.25, para 113).  
Where panoramic images are required the individual frames are stitched together to create a seamless image to the specified horizontal field of view in an equirectangular projection having a 38-54 degree vertical FOV. The image is then placed into a background template. The resultant image is a geometrically accurate 2d reproduction of the scene.

## 16 COMPOSITING

16.1 Compositing aims to blend the computer generated content with the source photograph into a consistent montage. The proposed scheme will often be partially occluded by urban context. In long and medium distance views this will typically be buildings and terrain topography, for close views it may also include street lighting, signs, vegetation and movable objects like vehicles. The visualiser will determine the degree to which the proposed development will be visible by identifying its urban context in the photograph from site visits and notes as well as combining information from maps, camera survey data, a 3D context model, aerial and ground level photographs of the site and its surroundings. For close distance views the visualiser will determine the local context from general observations.

16.2 The proposed scheme may in places reveal context in the photograph that is hidden from the "existing" view when the existing buildings have a different massing to the proposed building. Where necessary, the revealed context was visually reconstructed from additional photography.

## 17 LIGHT AND MATERIALS

17.1 For fully rendered views the 3D software package uses a simulation of the sun which is set to the same date, time and geographic coordinates as the photograph. With these settings the software simulates angle and lighting of the sun and the 3D model is rendered in a virtual environment that presents a close match to the conditions in the photograph. Some differences may remain, due to haze, clouds and other atmospheric conditions at the time of the photograph, which the visualisation artist will correct using his/her experience and observations from the photograph.

17.2 The computer model itself is augmented with simulations of materials as specified by the architect. Using his/her experience and libraries of materials the visualiser will closely match these virtual materials to colour, reflectivity, refraction and light behaviour to their real-world behaviour. Such approximations are generally satisfactory in their appearance, however where directed by the design team or based on the visualiser's experience and judgement the appearance of materials may be adjusted when the AVR montage is assembled. Such alterations are generally holistic

across the material and can include addition of environmental reflections. The final appearance of materials will be adjusted as directed and is at the discretion of the architect.

## 18 COMPUTER MODEL

18.1 Rock Hunter combines the computer model as well as the camera survey data and maps into a common, **unified coordinate system**. This unified system allows schemes and cameras to appear correctly in relation to each other and is based on OS mapping information with datum point defined near the proposed site. Choosing a local datum alleviates inherent numerical tolerances that occur in 3D software packages.

## 19 CUMULATIVE SCHEMES

19.1 Computer models for cumulative schemes were produced by Rock Hunter Ltd. based on electronic or paper planning application drawings publicly available from respective local authorities, come from our library of 3D models, or were provided by the project architect. Table **List of cumulative schemes** lists the sources for each scheme. The computer models were placed in the **unified coordinate system**, using any information contained in the original planning application documents. Some planning documents contain obvious errors or no relevant OS map information. In these cases the respective architects were contacted for more information (and where made available, used) or models were placed using a "best fit" by cross referencing information from other documents, maps and available sources.

19.2 Cumulative schemes are shown using a constant thickness wire outline. The line is generated from computer renderings of each scheme and represents an "inside stroke". This means that the outer edge of the line touches the massing of cumulative schemes from the inside.

19.3 Where schemes are not directly visible in a view, the outline is represented with a dotted line that also uses the "inside stroke" principle. Visibility of a development is determined by permanent visual boundaries such as buildings, infrastructure, terrain and street furniture that obscure the development and by temporary visual borders such as vegetation, people, vehicles or temporary hoardings. We treat the visibility of the proposed development based on a best judgement. A single tree in leaf does not obstruct the development as seasonal or maintenance measures affect the opacity over time, a number of trees behind each other can obscure a development even without leaves. Where the visibility changes across a small section of image, we aim for clarity of the diagram.

## 20 LIMITATIONS

20.1 Rock Hunter strives to work accurately and fairly throughout the creation of AVR images and employs a selection of advanced

software packages and working methods. Despite all advances in computer simulations, rendering techniques and care taken in the process, no simulation is currently able to take into account all physical properties of camera equipment and all lighting effects inside the software package. The purpose of these AVRs is to allow a fair representation of the proposed scheme in its photographic context as described in the LVMF and LI documents. Adjustments to the proposed scheme's appearance are done to the judgement and experience of the visualisation artist to allow for lighting and atmospheric conditions of the photograph, they are not however a scientific simulation.

## 21 OS INFORMATION AND LIMITING FACTORS

21.1 The basis of the 3D computer model and survey information are Ordnance Survey Sitemap® digital maps, at a 1:1250 survey scale. OS define their tolerances as follows:

Survey Scale	Absolute accuracy compared with the National Grid. Absolute error – root mean square error (RMSE)	Absolute accuracy 99% confidence level	Relative accuracy Distance between points taken from the map. Relative error	Relative accuracy 99% confidence level
1:1250 (urban)	0.5 metres	<0.9 metres	+/- 0.5 metres (60 metres)	<+/- 1.1 metres (60 metres)

Source: Ordnance Survey "os-sitemap-user-guide.pdf"

21.2 Camera locations which are positioned on bridges are typically subject to greater tolerances than camera locations which are positioned on stable ground. Bridges are flexible structures and can be subject to movement caused by vibration, loading and wind. This is especially noticeable on suspension bridges.

21.3 Camera locations reshot for winter and summer views can contain obstacles such as new vehicles or roadworks, making the view impossible to replicate. These views are looked at and adjusted using best practice and knowledge to achieve a similar view despite a slightly altered location, this is fairly common when doing winter and summer views on areas under constant development. The TGN-06-19 (p.52, para 11.5.2) "Regarding positional accuracy, the LI takes the view that a proportionate approach is required." and also TGN-06-19 (p.36, para 4.2.1) "Views may appear different in winter compared to summer, which may affect the exact location selected"  
Camera locations revisited months later, despite using a surveyor can lead to slight deviation in location or image, these are within tolerances specified above and in the GLVIA3, and a proportionate approach has been taken as stated above to achieve a position/shot as close to the original as possible. Furthermore, as part of the verification process a table in the Technical Methodology section of this document displays the camera locations and data pertinent to the views.



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## Technical Methodology

### 22 VIEWPOINT FIGURE NOTES

Job ID	Description	Easting/ Northing	Date/Time	Bearing	Distance	Camera	Lens	HFov	Accuracy	Chosen Lens Justification
VP01	2250_010_Cheam Road	52695.1 , 164028.4	09.08.2023, 16:05	125.8°	91.7m	Sony A7rII	24mm TS/E	73°	Better than 1m	Inclusion of local context
VP02	2250_020_Cheam Road at junction with St James Road	52458.5 , 163973.5	20.07.2023, 16:16	88.1°	313m	Sony A7rII	24mm TS/E	73°	Better than 1m	Inclusion of local context
VP03	2250_030_St Nicholas Church Community Hall	52680.5 , 164116.9	20.07.2023, 14:32	143.8°	166.5m	Sony A7rII	24mm TS/E	73°	Better than 1m	Inclusion of local context
VP04	2250_040_St Nicholas Way	52825.7 , 164065.5	09.08.2023, 09:09	204.3°	103.3m	Sony A7rII	24mm TS/E	73°	Better than 1m	Inclusion of local context
VP05	2250_050_High Street	52938.2 , 164117.1	20.07.2023, 10:06	226.9°	217.4m	Sony A7rII	24mm TS/E	73°	Better than 1m	Inclusion of local context
VP05	2250_050_High Street- Winter	52938.2 , 164117.1	31.01.2024, 12:38	226.9°	217.4m	Sony A7rII	24mm TS/E	73°	Better than 1m	Inclusion of local context
VP06	2250_060_Manor Park	53115.5 , 164075.9	20.07.2023, 10:31	255.1°	357.8m	Sony A7rII	24mm TS/E	73°	Better than 1m	Inclusion of local context
VP07	2250_070_Sutton Park Road	52768.2 , 163900.2	20.07.2023, 14:56	358.6°	77.4m	Sony A7rII	24mm TS/E	73°	Better than 1m	Inclusion of local context
VP08	2250_080_Junction with the High Street and the A232	52968.6 , 164022.7	20.07.2023, 10:31	252.6°	202.2m	Sony A7rII	24mm TS/E	73°	Better than 1m	Inclusion of local context



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## 23 CAMERA LOCATIONS

### 24 Top row:

- VP01 Cheam Road
- VP02 Cheam Road at junction with St James Road
- VP03 St Nicholas Church Community Hall



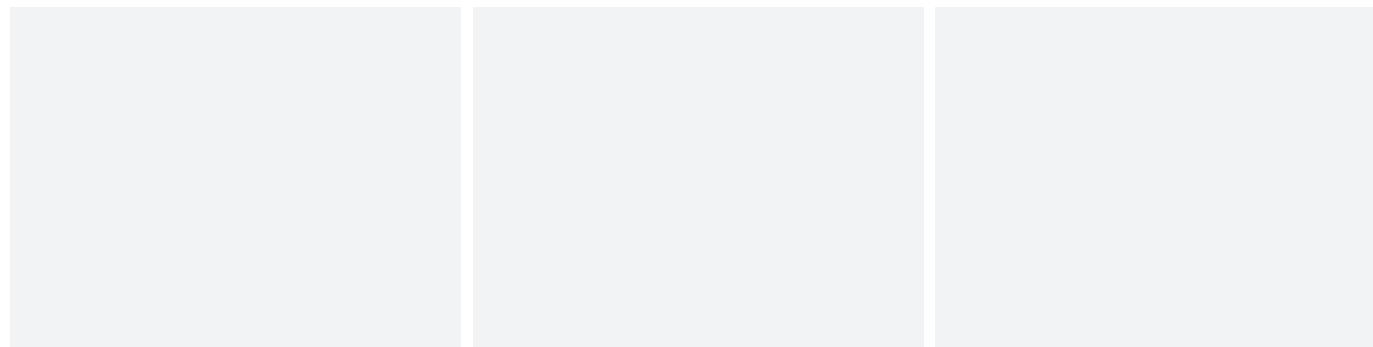
### 24.1 Second row:

- VP04 St Nicholas Way
- VP05 High Street
- VP05 High Street- Winter



### 24.2 Third row:

- VP06 Manor Park
- VP07 Sutton Park Road
- VP08 Junction with the High Street and the A232



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