

# The Canons, Mitcham

## Buildings and structures

Conservation plan - September 2016  
Final issue



Simpson & Brown

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Architecture   Heritage Consultancy   Archaeology

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## 1.0 EXECUTIVE SUMMARY

### 1.1 The methodology, findings and recommendations of the conservation plan

The Canons is a group of designated and non-designated heritage assets in a small designed-landscape setting, in the London Borough of Merton. The built heritage assets include the mansion with its extensions, a dovecote, an obelisk, the estate walls and a lodge house.

This conservation plan provides an overview of the historical development, a gazetteer of all built assets, not only those that are designated, and a summary of the condition of the assets. The condition summary includes a structural assessment of the mansion itself, the attached Madeira Hall and dovecote.

This information is evaluated in an assessment of cultural-heritage significance, following international best-practice methodology, recognised by Historic England. Overall, the estate and buildings have been assessed to be of **considerable cultural-heritage significance overall**. This categorisation of significance is the second level on a scale of five levels used in this conservation plan. It means that the site overall and elements within it are of national and local importance (London and the South East), and the individual elements contribute substantially to the importance of the buildings or site overall. The built elements which make up the site are categorised at various levels of significance (considerable, moderate, neutral and negative); see **Table 1** below. Where elements are categorised as negative, there is an imperative for change.

There follows a discussion of the issues that threaten cultural-heritage significance. The final section provides recommendations and principles to guide future use, alterations and management, referred to as the policies of the conservation plan. These are designed to sustain reveal and enhance cultural-heritage significance.

It is important to maintain the buildings and landscape, and carefully consider changes, based on the recommendations and policies in this document. There is a significant burden of conservation works needed to sustain, reveal and enhance the significance of this group of heritage assets.

### 1.2 The Canons summary

There is evidence of pre-historic activity in the vicinity of the site of The Canons, though the earliest material relating to the site itself is from the medieval period, when the estate was owned by the Priory of St Mary Overy, Southwark. It is possible that the dovecote, listed at Grade II by Historic England was built for the Priory, or incorporates re-used masonry from another building of that period.

After the Dissolution of the Monasteries in the 1530s, the land became the property of the Cranmer family, who let the estate to tenants. In around 1680, John Odway, was granted a lease to rebuild the predecessor mansion house, and built the mansion that remains today. It is listed at Grade II\*. Extensions and multiple alterations to the interior of the building were made by tenants and by the Cranmer family, which took the lease back between the 1760s and the 1840s.

In this period three monuments were erected, all of them emphasising the Cranmer ownership. There are two stone plaques, set in boundary walls, and the obelisk, listed at Grade II, the latter built to mark the successful sinking of a new well in a time of drought in 1822. The landscape setting of the house was also updated around

1800, with a drive constructed from Madeira Road, though the lodge was not built until after the 1870s. Between the 1840s and 1939, the estate was let again, with the family residing at the adjacent Park Place estate, listed at Grade II.

The estate was sold to the Local Authority in 1939, who purchased it for community use and for sporting facilities. This was possibly following the example of the News of the World newspaper, who had purchased Park Place in 1922 and turned it into a sporting ground. The house was used by the Air Raid Precautions and the Home Guard in the Second World War.

In the late 1950s, the Local Authority invested heavily, and made estate-wide changes in the 1960s. The house was altered internally, extended to the north, with the WCs and Madeira Hall, as a sports hall. There were many associated changes to the landscape. The final stage was the opening of The Canons leisure centre in the mid-1980s.

Many of the buildings and structures are protected by statute: the mansion house, obelisk, and dovecote are all listed by Historic England. The landscape is not on the Register of Historic Parks and Gardens and there are no Scheduled Monuments. However, at a local level, the site is in the Mitcham Archaeological Priority Zone.

**Table 1** Summary table of buildings and structures (below), showing statutory and non-statutory designation and cultural-heritage assessment.

<i>Building, structure, or other element being assessed</i>		<i>Designation if applicable</i>	<i>Cultural-heritage significance grading</i>
S1	Canons house	Listed Grade II* (1358036)	Considerable
S2	Dovecote	Listed Grade II (1080904)	Considerable
S3	Lodge	Locally listed	Moderate
S4	Park Place	Listed Grade II (1358020)	Moderate
S5	Walled garden	N/A	Considerable
S6	Well	N/A	Moderate
S7	Obelisk	Listed Grade II (1193483)	Considerable
S8	South boundary wall (east part)	N/A	Moderate
S9	South boundary wall: between car park entrance and obelisk	N/A	Moderate

<i>Building, structure, or other element being assessed</i>		<i>Designation if applicable</i>	<i>Cultural-heritage significance grading</i>
S10	North-south brick walls	N/A	Moderate
S11	East-west brick wall	N/A	Considerable
S12	Canons house WC north extension	Listed Grade II* (1358036) (curtilage of Canons house)	Negative
S13	Madeira Hall	Listed Grade II* (1358036) (curtilage of Canons house)	Neutral
S14	Bowling green structures	N/A	Neutral
S15	The Canons leisure centre	N/A	Negative
S16	Electricity sub-station	N/A	Negative
S17	Pavilion	N/A	Neutral
S18	Mid 20th century House	N/A	Negative
S19	Folly bridge on pond	N/A	Neutral
S20	Walls around obelisk	N/A	Negative
S21	Madeira Road (Canons) Entrance Walls	N/A	Negative
S22	Western boundary to Cricket Green	N/A	Neutral
S23	Service yard structures	N/A	Negative

## 2.0 INTRODUCTION

### 2.1 Objectives of the Conservation Plan

This conservation plan has been commissioned by Merton Council to inform the conservation, repair, use, management and possible alteration of The Canons.

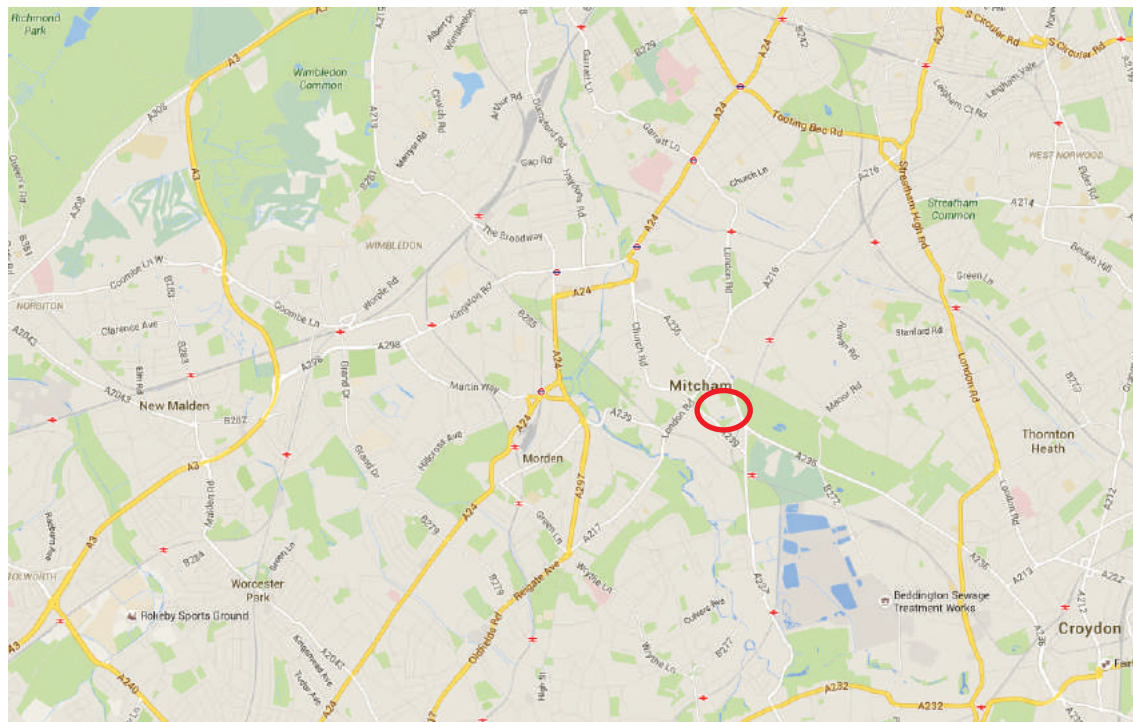
This report includes an appraisal of the heritage value of the building, an examination of main conservation-related issues and guidelines for the site.

A conservation plan assesses and sets out in summary what is important about a building and its significance based upon readily available information. The information gathered is then considered in an assessment of cultural significance, for the site as a whole and for its various parts, to be summarised in this report with a statement of significance.

The purpose of establishing the importance of the site is to identify and assess the attributes which make a place of value to our society. Once the heritage significance of the building is understood, informed policy decisions can be made which will enable that significance to be retained, revealed, enhanced or, at least, impaired as little as possible in any future decisions for the site. A clear understanding of the nature and degree of the significance of the building will not simply suggest constraints on future action. It will introduce flexibility by identifying the areas which can be adapted or developed with greater freedom.

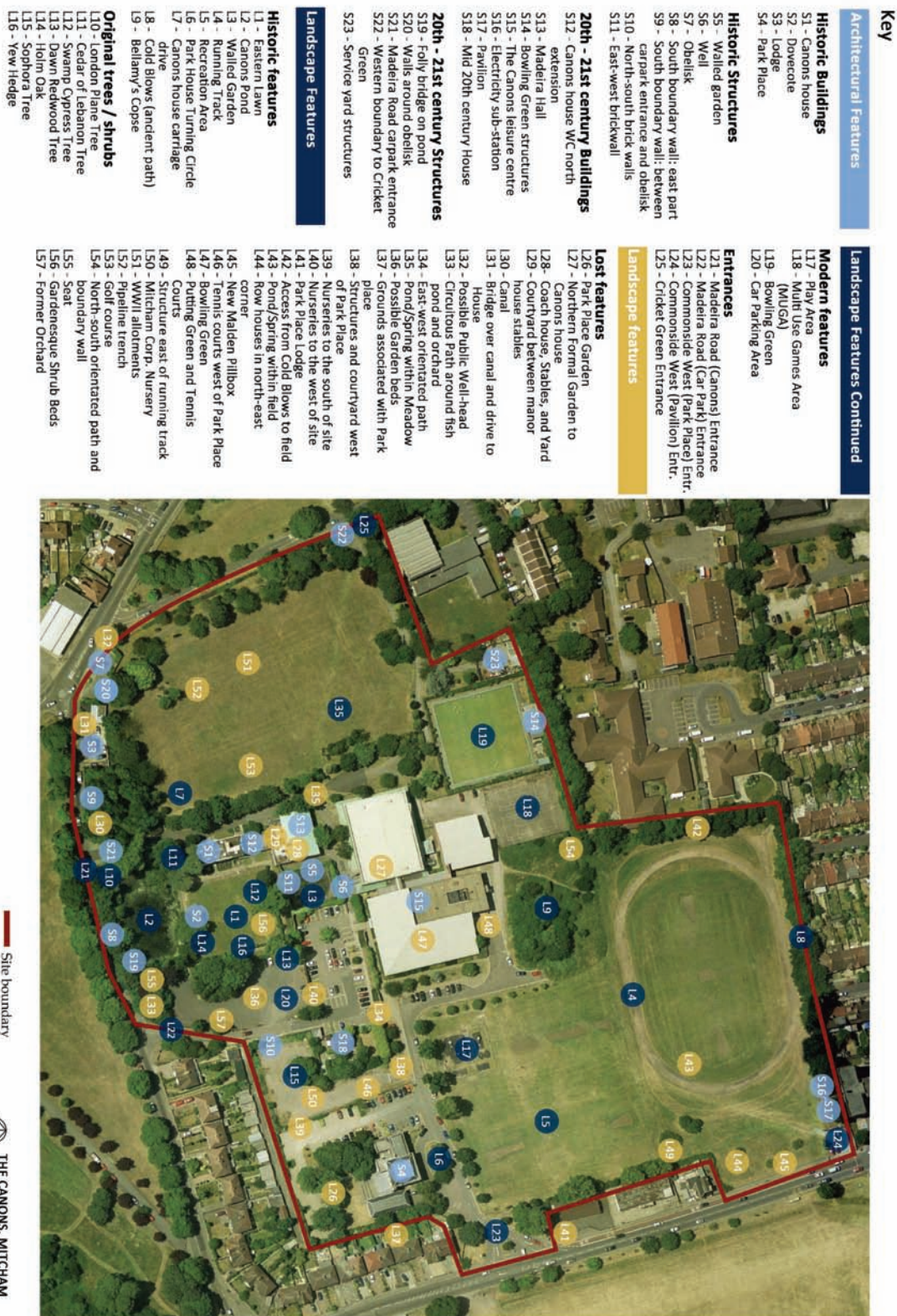
Based on all of this information and opinion, a set of policies, or guidelines, have been established that will inform the conservation, repair, management and use of the building according to best conservation practice.

### 2.2 Study Area



**Figure 1** Study area location. Richmond Park is on the top left, and the centre of Croydon in the bottom right. © 2016 Google





**Figure 2** Aerial photo showing position of gazetteer sites. Reproduced at A3 in appendix. © Google 2013

The Canons is located in Mitcham, London Borough of Merton (**Figure 1** and **Figure 2**).

## 2.3 Heritage Designations

### 2.3.1 Listed Buildings

Canons house is listed at Grade II\* and the obelisk and dovecote at Grade II. Park Place is listed at Grade II. None of the other buildings or structures on the site are listed.

Historic England states the following regarding buildings and structures listed at these grades:

- *Grade II\* buildings are particularly important buildings of more than special interest; 5.5% of listed buildings are Grade II\**
- *Grade II buildings are of special interest; 92% of all listed buildings are in this class and it is the most likely grade of listing<sup>1</sup>*

The Grade II\*-listing of Canons house goes some way to showing how important it is considered in statute.

**Table 2** Summary table of buildings and structures (below), showing statutory and non-statutory designations.

<i>Building, structure, or other element</i>		<i>Designation if applicable</i>
S1	Canons house	Listed Grade II* (1358036)
S2	Canons house north extension with WCs	
S3	Madeira Hall	
S4	Dovecote	Listed Grade II (1080904)
S8	Obelisk	Listed Grade II (1193483)
S10	Former gate lodge	Locally listed
S20	Park Place	Listed Grade II (1358020)

### 2.3.2 Scheduled Monuments

There are no Scheduled Monument within the site boundary.

### 2.3.3 Conservation Area

The Canons is in 'Character area 3: Cranmer Green', of the Mitcham Cricket Green Conservation Area.

### 2.3.4 Locally-listed buildings

The former entrance lodge to The Canons was designated by London Borough of Merton as a locally-listed building in December 1992. There is a short description in the local list (p.140). This is not a statutory listing, but it is considered to make a

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<sup>1</sup> <http://historicengland.org.uk/listing/what-is-designation/listed-buildings/> accessed January 2016

positive contribution to character of the local area and enrich the sense of place because of its heritage values.

### **2.3.5 Historic Environment Record**

The site is located within the Mitcham Archaeological Priority Zone.

## **2.4 Guidance documents followed in this conservation plan**

This conservation plan follows the guidelines set out in the following documents:

- Historic England's *Conservation principles, policies and guidance...* (2008)
- Historic England's *The setting of heritage assets: historic environment good practice advice in planning* 3 (2015)
- Historic England's *Seeing History in the View* (2011)
- *The Conservation management plan* 7<sup>th</sup> ed. (The National Trust of Australia, 2013) by James Semple Kerr
- *The Illustrated Burra Charter: good practice for heritage places* (Australia ICOMOS, 2004) by M Walker and P Marquis-Kyle
- Heritage Lottery Fund's *Conservation Management Planning* (April 2008)<sup>2</sup>
- Historic Environment Scotland's *Conservation management plans: A Guide to the Preparation of Conservation management plans* (2000)
- Terms are used from the *British Standard BS7913: 1998 – Guide to the principles of the conservation of historic buildings* (1998) and *British Standard BS7913: 2013 – Guide to the conservation of historic buildings* (2013)

## **2.5 Adoption & Review**

This conservation plan is to be adopted by the owner, stakeholders, consultants and by any future users of the site to aid in the sensitive and appropriate management and use of the heritage assets.

## **2.6 Other Studies**

Though there has been some research published on The Canons, no previous study specifically focused on the heritage assets of the buildings and structures exists.

## **2.7 Limitations**

Site visits were in October and November 2015. Survey was visual only and there was no opening up.

It is possible that further information will become available after the completion of this report. Any new information should be acknowledged by the stakeholders and incorporated into future revisions of the conservation management plan.

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<sup>2</sup> Supersedes the Heritage Lottery Fund *Conservation Management Plans Checklist, Conservation Management Plans Model Brief and Conservation Management Plans: Helping your application* (2004)

## 2.8 Orientation

For the purposes of this report Canons house is assumed to be on a north-south axis, with the front elevation facing west.

## 2.9 Project Team

John Sanders	Partner, Simpson & Brown
Nicholas Uglow	Heritage Consultant, Simpson & Brown
Tom Addyman	Archaeologist and partner, Simpson & Brown (advisor)
Tom Van Hoffelen	Architect, Simpson & Brown
Michael Beare	Conservation specialist structural engineer

## 2.10 Acknowledgements

Staff of the London Borough of Merton Council including Ganesh Gnanamoorthy, Jil Hall, Jill Tyndale, and Sarah Gould.

## 2.11 Abbreviations

A number of abbreviations have been used throughout this report and are identified as follows:

<i>NLS</i>	National Library of Scotland
<i>OS</i>	Ordnance Survey
<i>RCHME</i>	Royal Commission on the Historical Monuments of England
<i>SG</i>	Southern Green Landscape Architects
<i>S&amp;B</i>	Simpson & Brown Architects



### 3.0 UNDERSTANDING THE CANONS

#### 3.1 Introduction

An understanding of how the buildings have reached their present form will help determine the importance of various elements of the site, which will then inform policies, or guidelines for management and alterations. Research was undertaken during the time available for the completion of this report.

This account has been developed largely from the significant research undertaken over many years by E. N. Montague and published by the Merton Historical Society, first in a pamphlet in 1967 (revised and reprinted several times until 1999) and most recently in 2011. It is largely well-referenced and generally seems a reliable account. Regarding The Canons, it is largely focused on the history of the Cranmer dynasty rather than the fabric of the heritage assets and provides vital information on this aspect of the history and significance of the place. It appears to be the only secondary source on this heritage asset group, and the Historic England national heritage list description and probably the entry in Pevsner are based upon it.

#### 3.2 Sixteenth century: the dovecote

Of the standing structures within the site boundary, the oldest seems to be the dovecote. Montague states that there is date of 1511 'cut in Roman numerals MDXI in a chalk block in the west wall, about four feet from the ground.' He carefully avoids calling this a date stone, but it is a stone with that appears to be a date inscribed. He includes a photograph of the numerals; the lettering in the image appears to be graffiti.<sup>3</sup> This date is also noted in the National Heritage List Entry, but this may have been derived from Montague's research; the Buildings of England entry notes a general construction date of the sixteenth century.<sup>4</sup> The 1511 date would mean that the building was constructed for the priory of St Mary Overy at Southwark. The priory surrendered its property to the Crown during the Dissolution in 1538.<sup>5</sup> By 1589, the building is recorded as being the property of Richard Burton.<sup>6</sup>

Nonetheless, there does not seem to be conclusive evidence that the dovecote really does date from the sixteenth century, and it is possible that it was built re-using stone from other buildings, one of which may have been the stone with the apparent 1511 date inscribed. Following this theory, it would be possible that the building was built any time from between 1511 and perhaps the early-eighteenth century.

#### 3.3 Seventeenth century and onwards: Canons house

Montague notes that there are repeated references to a 'Parsonage House', built in the time of the priory ownership, in deeds recording changes in estate ownership in the sixteenth and seventeenth centuries, the latest mention seemingly in a deed of 1657. He suggests that this was the predecessor structure demolished to make way for the present building.<sup>7</sup> He notes a building lease of 50 years granted in November

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<sup>3</sup> Montague, E. N. *The Cranmers, the Canons and Park Place*, Mitcham Histories vol. 11 (Merton Historical Society, 2011) . p.76

<sup>4</sup> Cherry, B. & Pevsner N. et al. *The buildings of England: London 2, South* (Harmondsworth: Penguin, 1994). p. 442

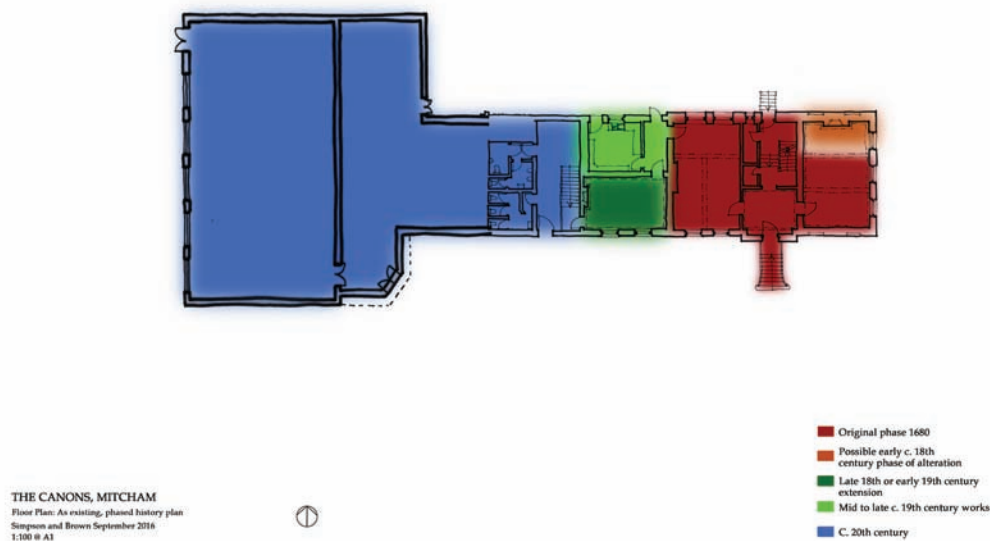
<sup>5</sup> Montague *The Cranmers, the Canons and Park Place*. p.75

<sup>6</sup> Montague *The Cranmers, the Canons and Park Place*. p.78

<sup>7</sup> Montague *The Cranmers, the Canons and Park Place*. p.80



value of more than half the annual rent, £24 7s 0d.<sup>10</sup> As the house was extended at some point in the eighteenth century, it is possible that Manship had the work done c.1742. The whole building has a dentilled cornice in timber, typical of late seventeenth and early eighteenth-century buildings. The 1823 watercolours are the earliest depictions of the building and any changes to its exterior in the 1740s would be recorded in these images (see **Figure 7**). Manship died in 1749, but his widow continued living at The Canons in the 1750s.<sup>11</sup>



**Figure 4** Plan of Canons house showing simplified indicative historical phasing of fabric at ground-floor level. Reproduced at A3 in appendix.

James Cranmer IInd (1719-1801) took back the lease of The Canons in the mid-eighteenth century, certainly from 1761, the date of the plaque with his name in the walled garden.<sup>12</sup> This plaque originally faced east (not west as today) and was on the other side of the wall; it was moved in the 1960s works (see section 3.7.1, page 28).

The Canons estate is shown on Rocque's 'A map of Surrey' 1768. The Canons is not labeled, though it is identifiable; there may be an indication of a western approach or axial view from the west to the principal façade, though the level of detail that the map is able to show is not reliable.

<sup>10</sup> Montague *The Cranmers, the Canons and Park Place*. p.88

<sup>11</sup> Montague *The Cranmers, the Canons and Park Place*. p.88

<sup>12</sup> Montague *The Cranmers, the Canons and Park Place*. p.88

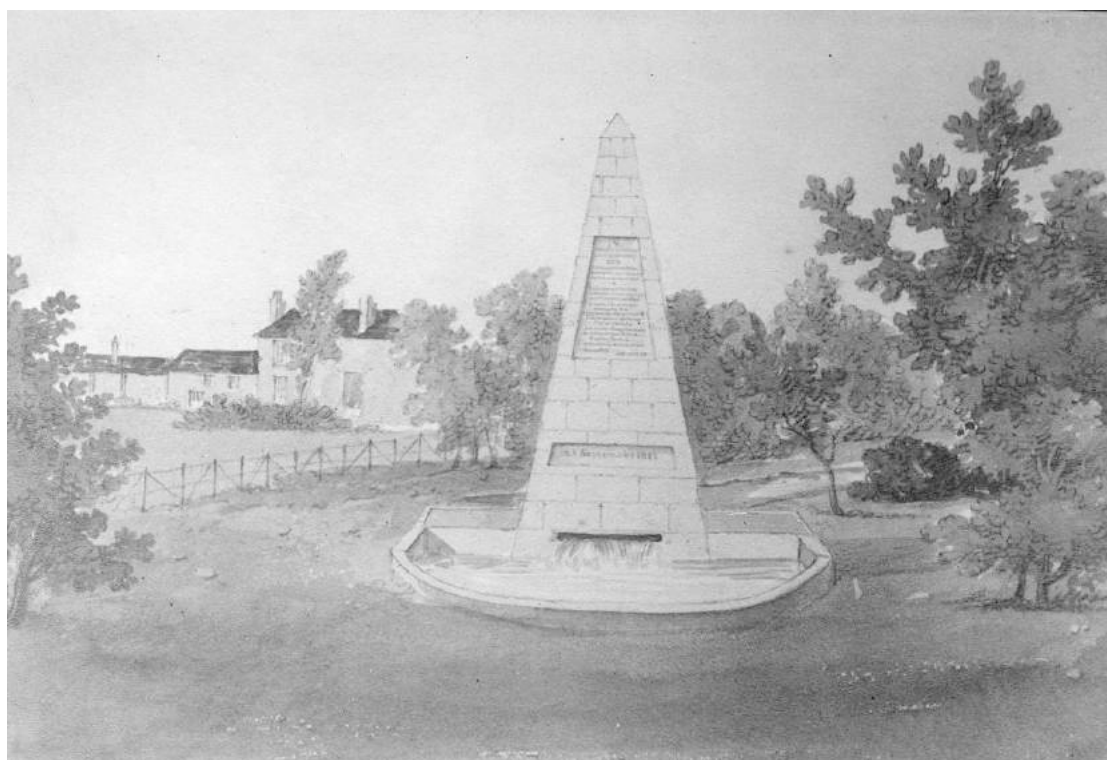


**Figure 5** Plans of Canons house showing indicative historical phasing of fabric. Reproduced at A3 in appendix.



James Cranmer IInd's daughter, Esther Maria (1760-1819), inherited the estate and she and her husband took the name Cranmer in 1805.<sup>13</sup> Her name is inscribed on the second plaque, dated 1816, noting the erection of the boundary wall to Park Place. It is possible that this denotes the date that land of The Canons, between the common and what is now Cricket Green, was divided into two parts, that for Park Place in the east. It seems likely that this plaque, as with the earlier plaque, originally faced east towards Park Place on the other side of the wall; it was probably moved in the 1960s (see section 3.7.1, page 28).

The probate inventory of Rebecca Cranmer taken in 1815 is reproduced in Montague as appendix 4 and provide a list not only of objects in the house and outbuildings, but a list of rooms and names as well. These included a china closet on the entrance storey.<sup>14</sup> Her son, Revd Richard Cranmer (born 1785) inherited the estate in 1819, but had lived in the house since 1812.<sup>15</sup> It was this man who erected the obelisk in 1822. In summary, The Canons was leased until the 1750s, but returned to being a Cranmer residence thereafter. There is an interesting reference noted by Montague from *Edwards's tabulae distantiarum... Companion from London to Brighthelmston* which notes that 'Mr Cranmer has a genteel white house' suggesting that at least the front elevation was harled or limewashed at this time.<sup>16</sup>



**Figure 6** Watercolour c.1823 of the obelisk looking east, by Hassell. Canons house is in the background, though its depiction is unreliable. The water seems to be indicated flowing away from the obelisk towards the east, confirmed by the plan (**Figure 8**). *London Borough of Merton*

<sup>13</sup> Montague *The Cranmers, the Canons and Park Place*. p.91

<sup>14</sup> Montague *The Cranmers, the Canons and Park Place*. p.191

<sup>15</sup> Montague *The Cranmers, the Canons and Park Place*. p.91

<sup>16</sup> Montague *The Cranmers, the Canons and Park Place*. p.90 quoting from Edwards, J. *Tabulae Distantiæ; or, Two Tables of Lineal Distances...*

*A companion from London to Brighthelmston...* (Dorking: 1789 [1801])

### 3.4 Nineteenth century: the obelisk

Montague notes that the summers of 1821 and 1822 had remarkably low rainfall and that many local wells dried up. 'Local tradition holds' that a spring miraculously appeared at the location of the obelisk.<sup>17</sup> Nonetheless, Merton Memories photographic archive data with a watercolour which shows the obelisk c.1823, states that the obelisk commemorates the sinking of an artesian well (**Figure 6**).<sup>18</sup> It is possible that the so-called local tradition may have arisen from the first biblical quotation on the Portland stone plaque: 'God opened the rock and the waters gushed out' from Psalm 105, referring to the Prophet Moses striking the rock in the Wilderness.<sup>19</sup> It is also possible that it was a naturally-occurring artesian spring. It is alleged in Walford *Greater London: a narrative of its history...* that the supply failed soon after the obelisk was built.<sup>20</sup> The full inscription, also quoted in Montague, reads (original capitalisation and spelling retained):

*In grateful recollection of the goodness of GOD through whose favour water has been provided For this neighbourhood.*

*GOD opened the rock and the waters gushed out; they ran in dry places like a river. Psalm CV. V.41*

*He turneth dry Ground into water springs. Psalm CL.V.35*

*Let everything that hath breath praise the Lord. Psalm CL V.6*

*A Fountain shall water the valley. Joel III. v.18*

The watercolour itself shows some interesting details. It clearly shows that the obelisk had inscribed plaques set into its structure which appears to be masonry. The obelisk today is a brick structure with an early cement-rendered finish, with lines struck into the render to make it resemble ashlar stone. There would be no way to differentiate render from ashlar in the watercolour, and there is no reason to suspect that the obelisk has been rebuilt, though it has clearly been re-rendered. The plaques are a Portland limestone, set in the same arrangement as shown on the watercolour.<sup>21</sup>

The watercolour also shows that the obelisk appears to have been over the wellhead, and that the water flowed out of an opening in the obelisk base itself into a basin. The water then seems to flow away from the viewer in a channel. There is an undated estate plan which corroborates the arrangement which shows that the channel of water emptied into the pond to the west (**Figure 6**). The plan dates from between 1823, when the obelisk was erected, and the first edition of the OS in 1867, but may be from the second quarter of the nineteenth century as it may have been used for the purposes of the lease begun at that time (see section 3.5 below).

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<sup>17</sup> Montague *The Cranmers, the Canons and Park Place*. p.93

<sup>18</sup> <http://photoarchive.merton.gov.uk/collections/buildings/49469#prettyPhoto> accessed December 2015

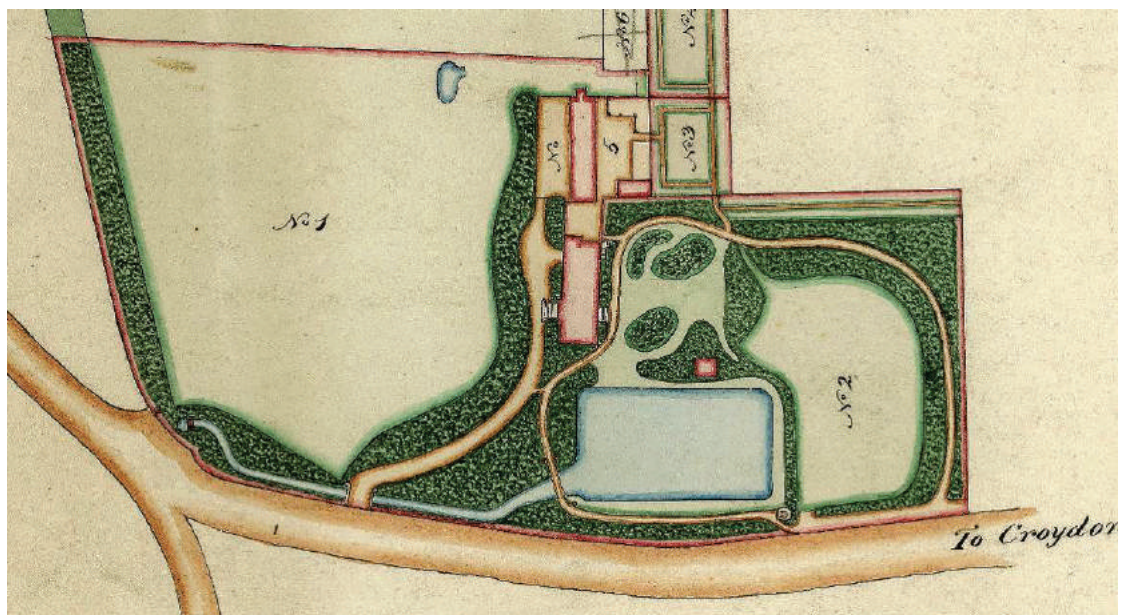
<sup>19</sup> See *Holy Bible*, 'Numbers', chapter 20

<sup>20</sup> Walford, E *Greater London: a narrative of its history...* (London: 1885). Noted in Montague *The Cranmers* ... p.94

<sup>21</sup> Historic England, National Heritage List for the obelisk entry number 1193483

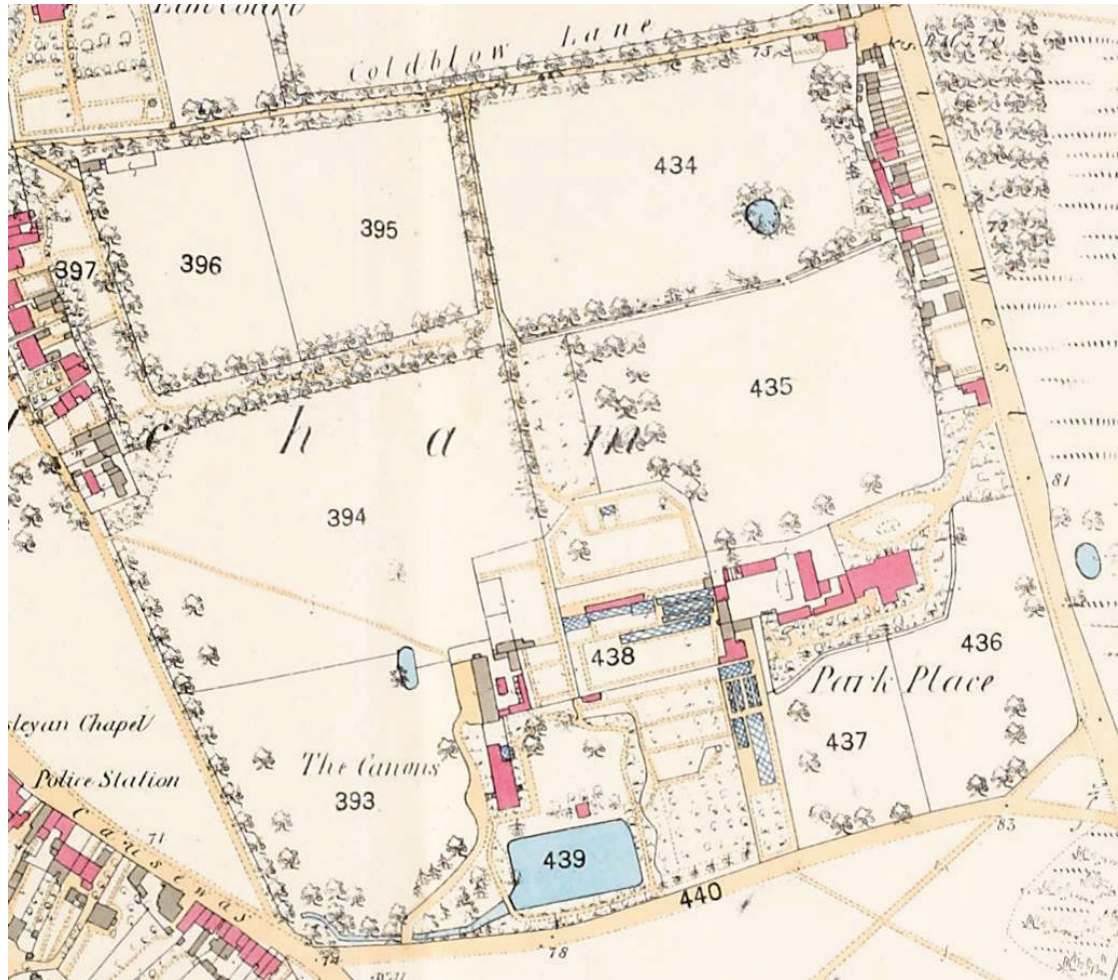


**Figure 7** Watercolour of The Canons from the south east, 1823. It shows that the full height north extension on the west elevation had not yet been constructed. The roofs beyond are stables and other service buildings shown on the undated estate plan (possibly 1840s). *London Borough of Merton*



**Figure 8** Undated estate plan, dating to between 1823-1867. It should be noted that the red line may not be showing a boundary feature built of stone. © *Surrey History Centre*





**Figure 9** Ordnance Survey surveyed 1867 at 25 inch to one mile scale showing the full extent of the study area. *The Bodleian Libraries, The University of Oxford*

The map also shows a further unknown structure to the west of the obelisk, possibly concerned with the well (**Figure 8**). This plan is also of paramount importance in understanding the building as it shows that the house had been extended to the north in outline, the arrangement of its outbuildings and the grounds.

### 3.5 Nineteenth and early twentieth century: Canons house, lodge and walls

The house appears in the background in the 1823 watercolour of the obelisk (**Figure 6**), but it is sketchy, partly obscured and therefore unreliable. Nonetheless, it does show that there were single-storey service buildings to the north.

Another 1823 watercolour in the same hand as **Figure 6**, shows the house rather more reliably from the south east after the alterations made in the 1740s. There is an extension to the north, shown as being a single storey only (corroborated by the other watercolour from the west **Figure 6**). At some point after this watercolour, this single-storey extension was demolished or built up to a full-height extension over vaulted basement rooms, with a dentilled cornice to match the rest of the earlier house. The footprint of this extension appears on the undated coloured estate plan, but this may be depicting the earlier single-storey buildings, not the extensions.



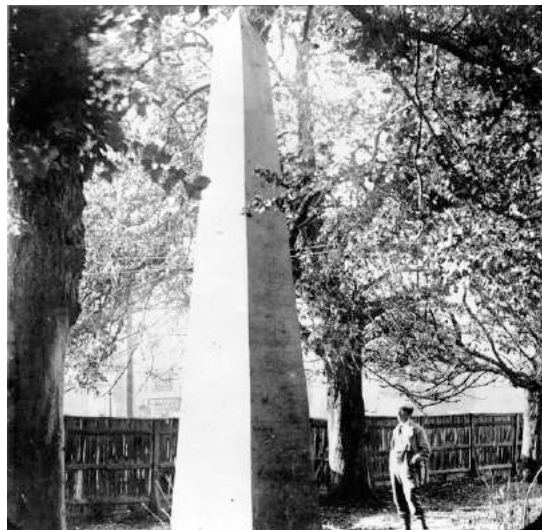


Undated plan 1867 OS. Bodleian 1910 OS. NLS 1932 OS. NLS  
(1840s?) © Surrey Libraries  
History Centre

**Figure 10** Comparison of estate plan and series of OS maps at 25 inch to one mile scale. There is a drafting error in the 1932 OS.

The character of the interiors in the rooms on the west elevation is early, and no later than the two middle quarters of the nineteenth century. By the date of the first edition of the Ordnance Survey of 1867 (**Figure 10**), a conservatory is depicted in the north east angle, establishing that this corner was not incorporated into the rest of the house until after that date, though it may have had a full basement. It is shown on the 1913 OS map as fully incorporated, though it never had the matching timber dentilled cornice.

Montague states that Canons was leased to a succession of tenants from the mid 1840s up to 1939, but remained the property of the descendants of the Cranmer family, the Simpsons, who variously lived at the adjacent Park Place.<sup>22</sup>



**Figure 11** Undated photograph c.1910 showing the obelisk. A timber fence separates it from the road. *London Borough of Merton*



**Figure 12** Ordnance Survey surveyed 1910 at 25 inch to one mile scale; this is the first detailed map to show the lodge. It first appears on the 1894 OS at 6 inch scale. NLS

### 3.5.1 Park walls

The park wall, or at least a portion of it, had been built by the 1820s, as it is depicted in the 1823 watercolour shown in **Figure 7**. Montague states that the wall was built

<sup>22</sup> Montague *The Cranmers, the Canons and Park Place*. pp.97-9

later, during the tenancy of Charles Hoare, from 1851 to the early 1860s,<sup>23</sup> and that this cut the obelisk off from the public road.<sup>24</sup> However, an undated photograph from c.1910 shows that there was a timber fence on the boundary and therefore no wall at this point of the boundary (see **Figure 11**). One of the aerial photos from 1937 however shows a wall, and it must therefore have been constructed between these two dates.

### 3.5.2 Lodge

Montague suggests that the lodge at the entrance to the drive on Madeira Road was also built by Hoare by the early 1860s. However it does not appear on the 1871 Ordnance Survey, and is first shown on the 1897 map.

It is an architecturally unambitious design, perhaps of the 1870s, with faint Tudor-gothic details on the elevation to the drive, including chamfers on the window jambs and timber transom and mullion window frames.



**Figure 13** Undated photograph c.1900 showing the house from the entrance drive, looking north east. The awning boxes over the windows and the front door to shade the interiors from the sun are particularly noticeable. The roof and a chimney which can just be made out on the far left in a gap between the foliage and the house are of the predecessor buildings to the so-called billiards room, demolished post 1962 (compare to **Figure 23**). *London Borough of Merton*

<sup>23</sup> Montague *The Cranmers, the Canons and Park Place*. p.98

<sup>24</sup> Montague *The Cranmers, the Canons and Park Place*. p.95



**Figure 14** Photograph erroneously dated on the back in ink 1936.<sup>25</sup> It is pre c.1914 as the so-called billiards room extension is not built. It shows that this elevation was bare brick, and not painted or harled. There is also no dormer window in the north extension. The weather-boarded gable of timber in the sunlight is the end of an adjacent outbuilding. *London Borough of Merton*

### 3.5.3 Extensions to Canons house

Montague notes that there was demolition of building to the north of the house 'During the 19<sup>th</sup> century' to make way for a new extension of a billiards room; he states that this was demolished in the 1960s.<sup>26</sup> He provides no reference for this information, and the reference to multiple demolitions may be overstated. It seems that that there were extensions or outbuildings of one storey which may be shown on the 1840s (?) plan. These were demolished after the 1910 Ordnance Survey, and a new building over a basement built. This extension is shown in photographs before demolition after 1962: it has gable ends at the east and west and a pitched-roof, and might have been the right size for a billiards table and has the character of a brick building of the early twentieth century (**Figure 13**, **Figure 15** and see **Figure 23**).

It appears for the first time on the 1932 OS; there seems to be a slight drafting error in the maps, which is obvious when they are overlain, where the space between the

<sup>25</sup> The photograph is from the Tom Francis collection of photography pre 1930. Montague (1999) also notes that the photo is from the 'early twentieth century' (*The Canons, Mitcham* pamphlet. Merton Historical Society: 1999.). p.29

<sup>26</sup> Montague *The Cranmers, the Canons and Park Place*. p.101



various buildings does not match correctly. This makes it hard to spot exactly when the supposed billiards room appears (see **Figure 10**).

The photos also show that the west and south elevations visible from the drive were harled and struck, to imitate masonry, while the east and presumably north elevations were left as bare brick. This is typical of buildings in the south-London area where from the eighteenth to the early twentieth century, the predominant building material was brick, and public elevations were often made to look like stone. A pale shade of paint is shown on the exterior joinery, with the exception of the doorcase, behind the awning box on the west elevation. It is also clear on the east elevation that several windows and doors have been blocked or altered since.

The house and its outbuildings appear on aerial photos of summer 1937 (**Figure 16**).



**Figure 15** Undated photograph c.1910 (postcard with divided back, thus post 1902), showing the garden elevation of the house from the east lawn. It shows the gable-ended north extension with timber verandah and stairs, demolished post 1962. A dormer window in the north roof of the main house has appeared, and there are several window openings now blocked or turned into doors. It is interesting to note that the shrubbery boarder against the elevation of the house seems to have been replanted from **Figure 14**. *London Borough of Merton*

### 3.6 Twentieth century: sale and Council alterations

The Canons was leased and occupied in the early part of the twentieth century, but following the death of the Simpson's tenant in 1938,<sup>27</sup> the Simpson family sold the estate to the Corporation of Mitcham for £25,093 in 1939. Montague does not state a reason for the family selling, but in that period, increasing taxation on the wealthy made many give up large houses and estates. He notes that the Corporation's intention 'was to use the house as a community centre, developing the grounds for sport and athletic purposes'.<sup>28</sup>

<sup>27</sup> Wade Brice *pers. comm.*

<sup>28</sup> Montague *The Cranmers, the Canons and Park Place*. p.100

With the advent of the Second World War from 1939, The Canons was made an air raid warden's control centre and a Home Guard post. The floor structures of the house were strengthened, and the grounds largely turned to growing wartime food.<sup>29</sup>



**Figure 16** 1937 Aerial photo looking west. *Reproduced by permission and copyright of Historic England*

The dovecote, notes Montague, was repaired in 1942 after 'a section of the [west] wall' collapsed. It was at this time that the date of 1511 was discovered.<sup>30</sup> In 1948, the borough engineer surveyed the condition of the building and reported to the council, as noted in the Minutes of the Allotments Committee.<sup>31</sup> The general 'dilapidated state' of the building is noted, with damage caused by wartime use; there were defects in the roof and windows and doors were not fully weatherproof. Works estimated at £1000 were estimated and the Council resolved to carry out the works.

In 1954, the house, the dovecote and the obelisk were listed by the Secretary of State in Grade II.<sup>32</sup> By this date, the Council was increasingly stretched to maintain the grounds. A photo from the 1940s or 50s shows the pond fenced off and the rear entrance practically overgrown by vegetation (**Figure 19**). It is interesting to note that by this time, the rear elevation had been painted.

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<sup>29</sup> Montague *The Cranmers, the Canons and Park Place*. p.100

<sup>30</sup> Montague *The Cranmers, the Canons and Park Place*. p.76

<sup>31</sup> Mitcham Borough Council, *Proceedings of the Council and committees*, vol. 14, 8<sup>th</sup> July 1848, p.723. Transcribed by and courtesy of Wade Brice

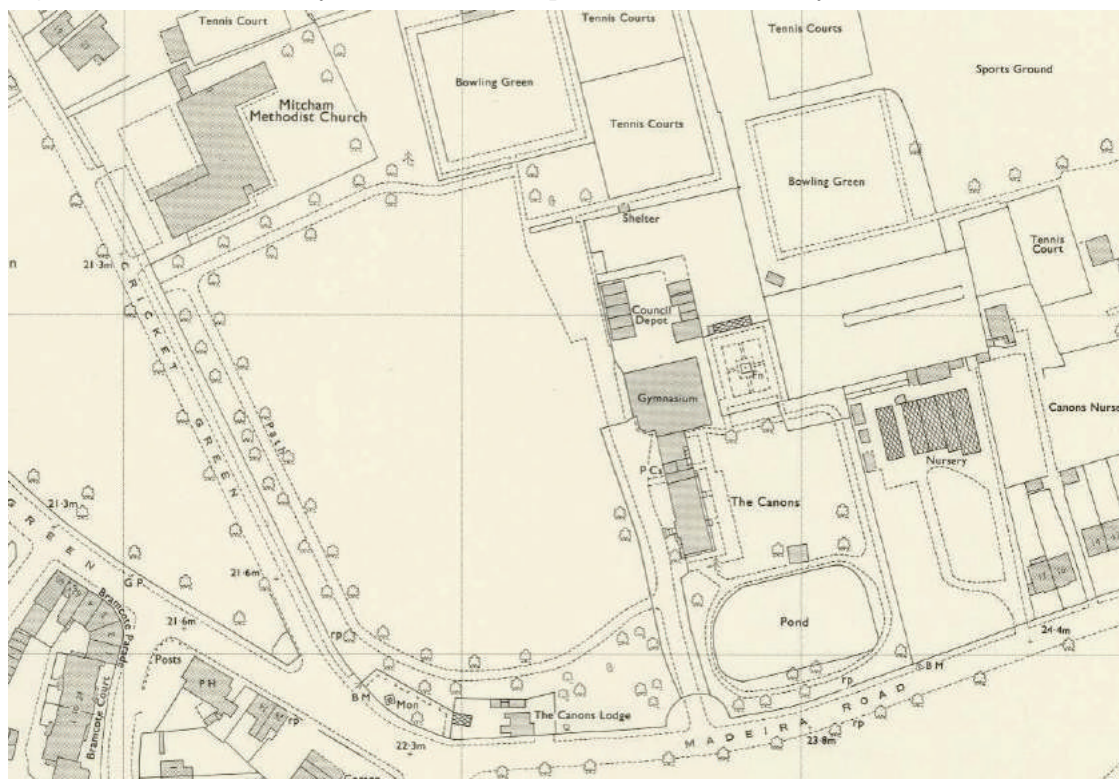
<sup>32</sup> Historic England, National Heritage List entries



The 1953 Ordnance Survey National Grid map shows that the stables or carriage house had been demolished since the 1937 aerial photos and that there had been no other changes to the buildings (**Figure 17**).



**Figure 17** Ordnance Survey National Grid map at 1:1250 scale, surveyed 1953. NLS



**Figure 18** Ordnance Survey National Grid map at 1:1250 scale, 1971. NLS



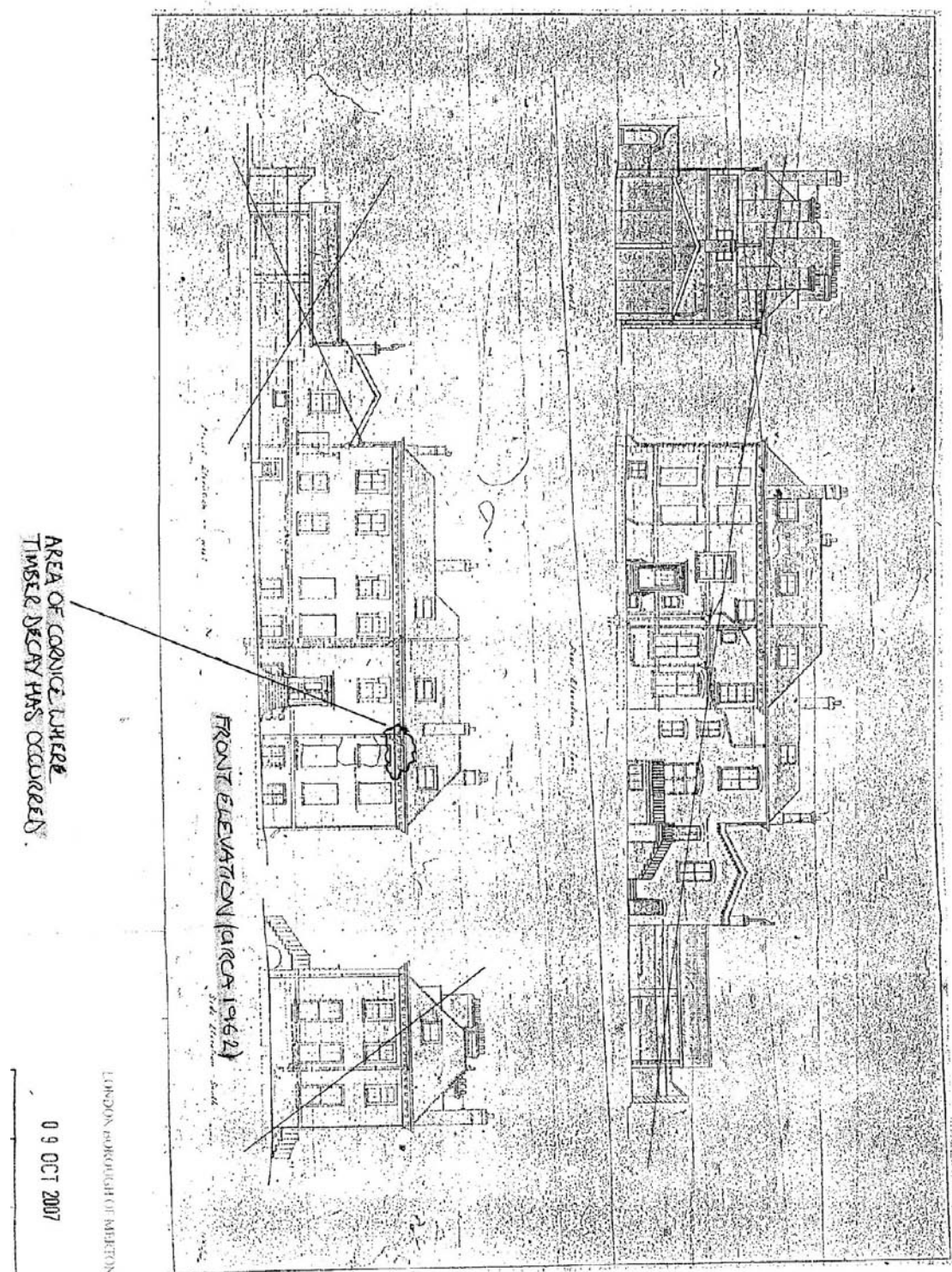
**Figure 19** Undated photograph c.1940s or 1950s showing the south and east elevations from over the pond. It shows that this elevation had been painted; it also shows the gable end of the north extension demolished post 1962. *London Borough of Merton*

### **3.7 1960s: major refurbishments and landscape changes**

Montague states that there was major investment by the Corporation of Mitcham in the early 1960s in upgrading the Canons and building new buildings to provide catering facilities, a gym in the Madeira Hall, changing rooms, WCs, and rooms for voluntary organisation to use. Drawings dated 1962 are reproduced in a 2007 'Condition and repair statement' for dry and wet-rot remedial work by Acanthus Lawrence & Wrightson Architects which show the building as existing in elevations. The plans are only partially and poorly reproduced, but show both existing and proposed (**Figure 20** and **Figure 21**).<sup>33</sup>

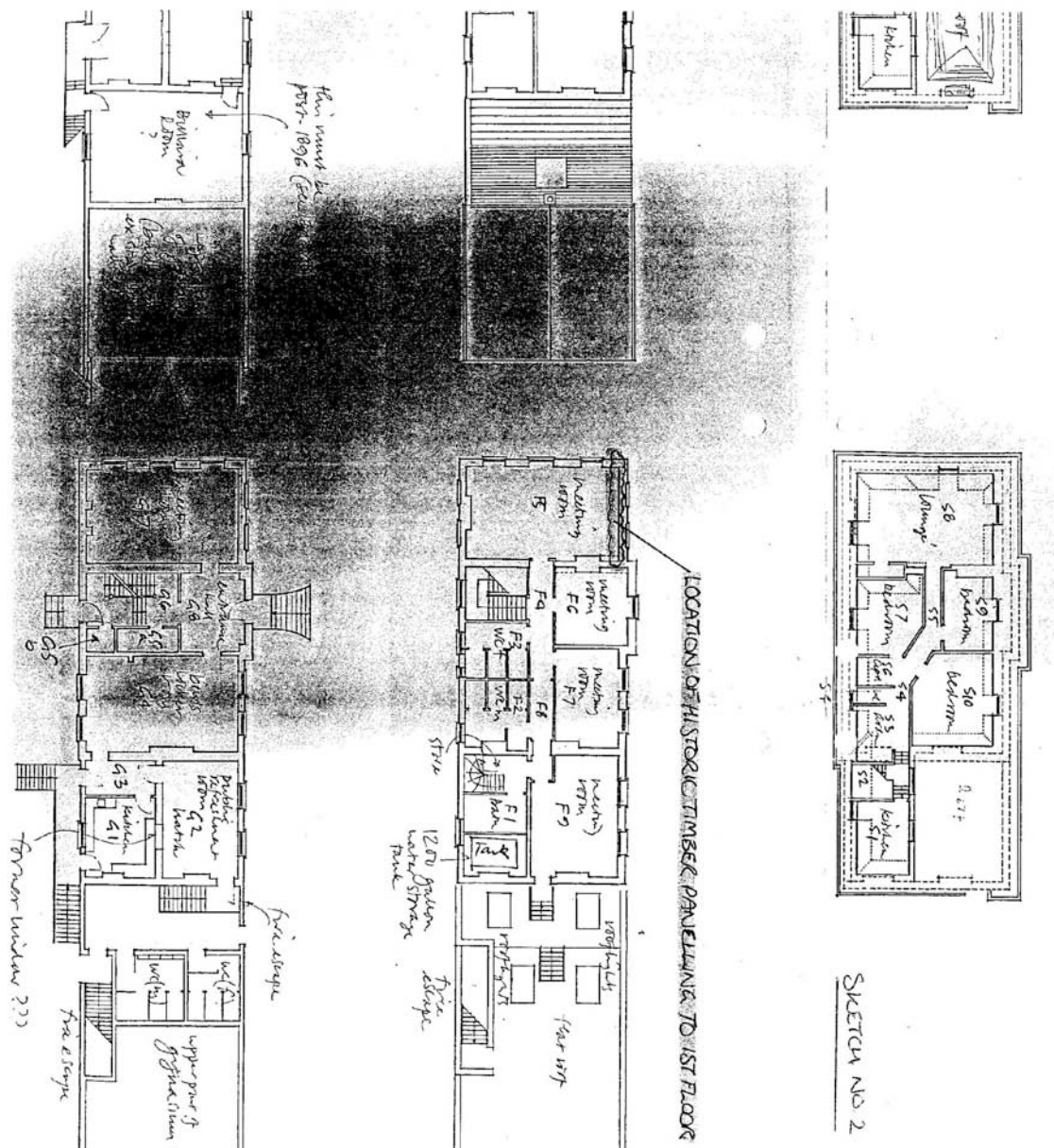
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<sup>33</sup> The originals of these drawings may be in the Local Authority planning archive, but they were not provided within the timescale of this conservation plan.



**Figure 20** Drawings showing The Canons elevations, dated 1962 included in 2007 'Condition and repair statement' by Acanthus Lawrence & Wrightson Architects (ALW). They show the early twentieth-century 'billiards room' extension and an adjacent further extension of a garage the full width of the building. The drawing also has ALW's markup of the location of defective cornice capping and timber decay (see section 3.8.2, page 32).





**Figure 21** Drawings showing plans of The Canons, dated 1962 included in 2007 'Condition and repair statement' by Acanthus Lawrence & Wrightson Architects (ALW). They show a fragment of the as existing plans above with first, second and attic floors; the same floors as proposed in 1962 appear below, with ALW's markup of the location of historic timber panelling affected by water ingress (see section 3.8.2, page 32).



kwg01\_ar286

SOURCE: Historic England Archive

**Figure 22** RCHME photo of 1961 of the front door on the west elevation. It shows the iron handrails, swept away to the outer edge of the bottom step, and the stone bollards. The bottles of milk on the top step, and the direction of the shadows suggest that the photo was taken in the afternoon. *Reproduced by permission of Historic England*

The Royal Commission (RCHME) took some photographs in 1961, in advance of the major works, including the demolition of the gable-ended north extension, which may have been the billiards room (**Figure 23**). The photos show that the driveway was re-routed to the east, and was being prepared for relaying with a hard road surface at the time of the photograph. There is another photo not by the RCHME looking south (**Figure 24**). The front entrance steps are shown with probably mid nineteenth-century iron handrails, terminated in cast newels with ball finials (**Figure 22**). The handrails follow the swept plan of the stone stair, and there is a pair of low stone bollards flanking the bottom step, to deflect carriage wheels away from the step and prevent damage.

At the same time, the corner of the brick wall round the south west corner of the estate was taken down and rebuilt to create a public garden and a setting for the obelisk. The change is not shown on the 1954 National Grid OS map, but the Royal Commission photograph from 1961 shows the work newly completed. It is possible that the obelisk was cement harled at the same time (**Figure 26**).

Many of these changes are shown on the 1971 National Grid, with additional buildings shown to the north of the house, including, what Montague refers to as a service yard for the Corporation, north of the Madeira Hall (**Figure 18**).<sup>34</sup>

### 3.7.1 1960s changes to the landscape

Montague goes on that this major programme of works was completed shortly before the Municipal Borough of Mitcham was abolished, and absorbed into the London Borough of Merton following the Local Government Act of 1963, in 1965. He states that the landscape works were carried out under the aegis of the new Local Authority, including the creation of the quasi seventeenth-century east garden with its yew walk and widening of the east terrace. There were improvements to the pond, which was dredged, the edges lined in brick and a new circular path laid around it with a small brick bridge built over the south east corner.

<sup>34</sup> Montague *The Cranmers, the Canons and Park Place*. p.101





kwg01\_ar283

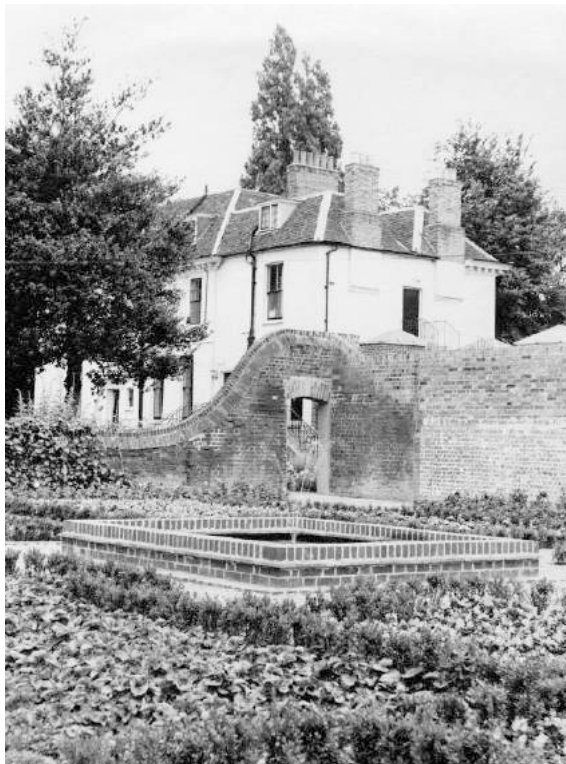
SOURCE: Historic England Archive

**Figure 23** RCHME photo of 1961 of the south and west elevations looking north east. The drive is being prepared for hard-surfacing and re-routing to the south. At this point, the north gable-ended extension remains, on the left of the house. *Reproduced by permission of Historic England*



**Figure 24** Undated photograph c.1961 a view looking south from just to the south of the house on the drive. The original path of the drive sweeps to the west (right) but the new route is being prepared in the centre of the photo. A lorry is parked or passing on Madeira Road. *London Borough of Merton*





**Figure 25** Undated photograph, taken between c.1969 and 1993. It shows the altered walled garden, with the dropped wall creating a *claire voie* onto the east lawn, and a pond and fountain in the centre. The pond was filled in 1993. *London Borough of Merton*



**Figure 26** RCHME photo of 1961 looking south east at the obelisk and its newly-created garden setting. The lodge roof is beyond. *Reproduced by permission of Historic England*

In 1969, the walled garden was renovated;<sup>35</sup> Montague states that at his suggestion the walled garden was 'turned round' to face into the east lawn, and James Cranmer's 1761 incised stone reset in the west wall from the east.<sup>36</sup> An undated historic photo from the second half of the twentieth century shows different brickwork surrounding the plaque, and thus shows the plaque before it was moved and re-set. It seems likely that the 1816 plaque in the north south boundary wall to Park Place was also re-set at the same time; there is an undated historic photo from the second half of the twentieth which shows it set in different masonry from today. It is possible that it too was moved, perhaps from facing east, towards Park Place, to its present orientation, facing west.

It is clear from the fabric of the south wall that the present *claire voie* was retrospectively made by dropping the height of the pre-existing wall, and it seems likely that it was done at this time (**Figure 25**). The basin and fountain are marked on the 1971 Ordnance Survey (see **Figure 18**), but Montague notes they were filled in in 1993.<sup>37</sup>

The Planning department card index notes an application for Listed Building Consent 'for demolition of garden wall & rebuilding to a reduced height' in 1983; it is

<sup>35</sup> Montague *The Cranmers, the Canons and Park Place*. p.90

<sup>36</sup> Montague *The Cranmers, the Canons and Park Place*. p.101

<sup>37</sup> Montague *The Cranmers, the Canons and Park Place*. p.102

not entirely clear for what this application was for. There is an application 'to demolish 40m length of garden wall & replace with yew tree hedge' in 1985; this was clearly the demolition of a part of the east-west wall now to the south of the leisure centre. In 1991, Listed Building Consent was granted for a Council application for insertion of doors to openings in the walled garden (91/PO548). Anecdotally, it is thought that this was for the replacement of doors that had previously been vandalised.<sup>38</sup>

There were multiple planning applications in 2002 including those for changes to walls for vehicular openings and some demolitions, possibly of historic walls, and re-siting the maintenance yard.

### 3.8 Canons house after the 1960s

From the 1960s alterations onwards, The Canons was used by clubs and local groups as accommodation for meetings, and there are a few photos in the Merton Heritage and Local Studies collection that show these activities. In more recent decades, these included use by the Merton Heritage Centre (see 3.8 below), masonic meetings, local history talks, dance classes, exhibitions, a local radio station, and day trips for people with special needs being cared for by the nearby Jan Malinowski Centre.<sup>39</sup> It is likely that many of these types of activities were being held in the house from perhaps after the wartime use onwards.

The basement of The Canons was fitted up as a 'Nature interpretation centre' and opened in 1973; Montague states that the centre was 'short-lived'<sup>40</sup>, closing in the early 1980s.<sup>41</sup> The 1970s work apparently removed all features of interest in the basement which included old doors with 'hand-forged hinges', a cooking range, dresser and flagged floors.

It was not until 1994 that the basement was again re-fitted and occupied as a Heritage Centre. It was designed by the Richard Daynes Design Partnership.<sup>42</sup> Additional steel bracing was provided for a major timber beam in the former kitchen, supporting the floor above, which meant that it was boxed in.<sup>43</sup> A new concrete floor was laid on a waterproof membrane and wall plaster was removed to combat rising damp. This exposed the early red brick walls and a 'course of roughly-squared blocks of... Reigate stone incorporated in the west wall', possibly from a pre-1680s building. It is noted that the repairs provided an 'opportunity for photography' but it is not clear whether the opportunity was embraced.<sup>44</sup>

The Heritage Centre used rooms in the rest of the house occasionally for talks, lectures, and exhibitions. It closed in 2009 and moved to Morden Library. The house was used for adult education classes from c.2010<sup>45</sup> until July 2013.

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<sup>38</sup> John Davis, Friends of The Canons, *pers. comm.*

<sup>39</sup> Gould, S, Merton Heritage & Local Studies. *Pers. comm.*

<sup>40</sup> Montague *The Cranmers, the Canons and Park Place*. p.103

<sup>41</sup> Montague *The Cranmers, the Canons and Park Place*. p.105

<sup>42</sup> Gould, S, Merton Heritage & Local Studies. *Pers. comm.*

<sup>43</sup> Gould, S, Merton Heritage & Local Studies. *Pers. comm.*

<sup>44</sup> Montague *The Cranmers, the Canons and Park Place*. p.177

<sup>45</sup> Montague *The Cranmers, the Canons and Park Place*. p.105

### 3.8.1 Arson in 1996

Montague notes that The Canons was set on fire in 1996. There was damage 'to the entrance hall and room above', and it took 'over 12 months' before the damage was made good.<sup>46</sup> Two applications noted on the Planning department index card in 1997 for a CCTV camera system may have been in response to the arson.

### 3.8.2 2007 repairs

Listed Building Consent was granted in February 2008 for works to structural timbers and finishes (07/P3077). Acanthus Lawrence & Wrightson Architects (ALW) were commissioned to address water ingress issues which had compromised the timbers and internal finishes on the first floor. They prepared a 'Condition and repair statement for external and internal joinery repairs' with a specification for works, received by the Council on 9<sup>th</sup> October 2007. Importantly, this statement included the 1962 drawings of The Canons as existing and proposed. The statement comments that there was water ingress behind the wall head cornice to the south of the principal entrance, which was causing wet and possibly dry rot to the roof timbers in the area and had reached the inner face of the wall on the first floor. This room is noted to contain the only surviving example of early timber paneling in the building, some of which had blistering paint and had lost hardness.

It was proposed to repair the failed asphalt on the cornice, dismantle the panelling, allowing the wall to dry, apply treatment to damaged timbers and replace those that had disintegrated. It is commented that it was intended to re-erect the panelling, but that some areas found to be beyond repair might need to be replaced. The process was to be recorded in 'text and photograph', and this was made a condition of planning. This recording should be with the Merton Archaeology team.

## 3.9 The Canons sports and leisure centre

The history of sport and leisure on the site as a whole seems to have gone back to 1922 when the *News of the World* newspaper purchased the adjacent Park Place from William Simpson. The newspaper used the ground primarily for the recreation of its employees, but it seems to have been the catalyst behind other sporting events, like the marathons and women's road running.<sup>47</sup> The eighteenth-century house was converted to provide clubrooms, a steward's flat and four other self-contained flats; hedges and fences were taken down on the estate, and a bowling green, tennis courts, a putting green, running track, football and cricket pitches laid out (all show on the 1935 OS map).<sup>48</sup> It should be noted that the Corporation purchased The Canons in 1939 for community, sport and athletics and there may have been grander plans to develop the historic estates as a single sports site.

A new-build sports centre at The Canons was mooted in the early 1970s, but beset by funding and prioritizing problems. It seems that there was a temporary building housing the Council's Environmental Services department on the site of what is now

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<sup>46</sup> Montague *The Cranmers, the Canons and Park Place*. p.105

<sup>47</sup> See

[http://www.europeana.eu/portal/record/2024904/photography\\_ProvidedCHO\\_TopFoto\\_co\\_uk\\_EU037941.html](http://www.europeana.eu/portal/record/2024904/photography_ProvidedCHO_TopFoto_co_uk_EU037941.html) accessed August 2016. The authors are grateful to Tony Burton, Mitcham Cricket Green Community & Heritage, for identifying this source.

<sup>48</sup> Montague *The Cranmers, the Canons and Park Place*. p.132

the leisure centre between c.1975 and 1983.<sup>49</sup> The Planning department index card for the site includes the entry dated 11/12/1975:

*[bowling] rink adapted for use for L.A. office purposes*



**Figure 27** Photograph of north elevation before repairs in 2011. *Courtesy of Jill Tyndale London Borough of Merton*

In 1965, the Council purchased the Park Place estate.<sup>50</sup> The house was listed in the mid-1970s; however no firm use was found for the building and it was resolved to sell it in 1989. In the same year, it was severely damaged by fire, and eventually purchased in 1995 and converted to its present use as a restaurant.<sup>51</sup> It was not until that early 1980s that the leisure centre that remains today was constructed, in two phases.

### **3.10 The dovecote and the lodge from the 1990s**

Montague notes that the dovecote was repaired again in 1993 after vandalism. He comments that the initial temporary work by Merton Borough Council parks staff was 'poorly executed', but that a 'specialist firm recommended by English Heritage' undertook permanent repairs including stone indents, using stone derived from Tottenhoe quarry, Bedfordshire.<sup>52</sup> He goes on that 'Regrettably, the decision was taken to tool back the surface of the original blockwork to remove an encrustation of soot and lime wash'. However, there seems to be no record of this work in the Council's planning archive, though Listed Building Consent should have been required for these actions. There is no mention of works to the dovecote in the planning archive card index at all (the last entry on the cards is 1997). An application

<sup>49</sup> Montague *The Cranmers, the Canons and Park Place*. p.105

<sup>50</sup> Montague *The Cranmers, the Canons and Park Place*. p.137

<sup>51</sup> Montague *The Cranmers, the Canons and Park Place*. p.139

<sup>52</sup> Montague *The Cranmers, the Canons and Park Place*. p.76

was however granted in 2002 for repairs to and maintenance of the stonework, lantern, roof, timbers and weather vane (02/PO957).

In 2011, there were works to the dovecote building to repair vandalism damage and other previous poor-quality repairs.<sup>53</sup> Photographs show there had been a patch made in the north elevation stonework in concrete blocks, and that there was graffiti (**Figure 27**). The blockwork repair was temporary, after vandals loosened blocks of stone and began pulling others out of the wall.<sup>54</sup> Other photographs show this temporary repair being reversed, at least one of the roof pitches being stripped and re-hung, and possible repairs to the louvered lantern. The interior is noted as being cleared of debris at this time.

The lodge had a light-weight timber porch around the front door in the last quarter of the twentieth century; it is shown on a photograph of 1992, but has been removed.<sup>55</sup>

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<sup>53</sup> Jill Tynedale, London Borough of Merton Conservation Officer, *pers. comm.*

<sup>54</sup> Dave Lofthouse, London Borough of Merton, *pers. comm.*

<sup>55</sup> See Merton Heritage Service, image Mit\_9\_1-4



## 4.0 UNDERSTANDING - DESCRIPTION AND ANALYSIS

### 4.1 Canons house historical development analysis

The development of the building is complex and some of the evidence is confusing. This is partly because the building is a moderate sized house that has been altered in a piecemeal fashion many times. There have been comprehensive alterations in the 20<sup>th</sup> century which has tended to remove or obscure earlier evidence. There are distinct groups of work which suggest phases in the construction history.

The window sashes of the house have been renewed at various dates throughout the 20<sup>th</sup> century. It is not clear if care has been taken to replicate the mouldings. Many of the mouldings look like stock moulding types and so it is more likely that the ad hoc replacements of windows have not been particularly accurate in their replication of glazing bar sections.

#### 4.1.1 Phase 1: Late 17<sup>th</sup> Century

It is possible that there were pre-existing buildings but the first tangible building comprised the extent of the entrance hall, stair hall, with the cupboard and toilets to the north of it, and the western two thirds of the dining room and drawing room. The building was its current height and the well detailing projecting timber cornice is from this date. The building had a five-bay frontage facing west. The door was set in its existing position in a slightly projecting central block. On this western side the arrangement of fenestration seems quite close to the original. The windows on the first floor to the south of the central block appear always to have been blind and this is possibly also the case with the drawing room windows on the ground floor. This window arrangement, together with the roof design and detailing, was an elegant, tall, symmetrical composition. The chimney was off-centre and seems not to have had a matching chimney on the line of the north wall of the entrance hall. The position of the fireplaces in the southern rooms is not obvious but it seems likely that they were centred on the east wall with a wallhead chimney similar to the arrangement which survives now but set on a different line.

The colour and finish of the exterior walls in this first phase is not known. It is possible that the brick would not have been left exposed and so a render finish might have been used. The roofing material is also not known but its relationship to the dormers suggest that the roof was of similar thickness to the current roof and so ceramic tiles are a possible original roof finish. The steps rising to the western door survive from this period.

Archaeological opening up and investigation in August 2016 showed that originally the building was an L-plan, the stair having two external walls (see **Figure 4** on p. 13). This was discovered by the evidence of surviving fabric in the stair and in the roof structure. The west side was the entrance side, designed to make an impression, with the east side being the back of the building. This may suggest that, in the late 17<sup>th</sup> century, the landscape to the west would have been grander than the more practical landscape to the east. It is possible that the drive up to the house from the public road in this period was along an axial drive, at right-angles with the west elevation. This arrangement survives in Eagle House (London Road, Mitcham) of around 1705.<sup>56</sup>

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<sup>56</sup> Historic England National Heritage List for Eagle House, 224, London Road, entry 1358013, and Pevsner & Cherry *The buildings of England: London 2, South*. p. 443

Internally the only part on the ground floor which appears to survive from this first period is the stair. A stair of this width would have been more impressive in the view from the entrance hall. However, a grand stair was intended to rise to grand rooms and it is possible that the first floor rooms were originally grander than those on the ground floor. It is possible also that the stair was intended to give the impression to the visitor of a grander, larger house.

In the the archaeological opening up, behind modern panelling on the northern side of the stair, there was discovered an intact balustrade and wall framing below, all of which proved to be in their original positions. Panelling behind the balustrade itself demonstrated there had been a boxed-in area at the north-east angle of the stairwell at the upper level; this must have contained a steep attic stair, now lost and within the area of the ladies' toilets.

There is other joinery surviving in the first floor from this initial phase in both the room at the head of the stairs and the south room. In the latter this includes the panelling and chimney breast (but not the chimney piece); it is possible that the chimney piece was replaced in remedial works in 2007, when much of the panelling on the west wall was dismantled and re-assembled (see section 3.8.2, page 32). The room to the north of the central room on the first floor also has the first period of architrave joinery around the two windows. There is some significant 17<sup>th</sup> century joinery in the attic including some doors.

It seems possible that the frames for sliding sashes in the attic windows are some of the earliest joinery in the building.

It is clear from the joinery in the attic that the attic was used as accommodation in the 17<sup>th</sup> century house.

#### **4.1.2 Phase 2: 18<sup>th</sup> Century**

The second phase work appears to have been carried out in the mid-18<sup>th</sup> century.

At this time the dining room and drawing room were extended eastwards to make them in line with the central part of the east side, and the plan became a rectangle. The drawing room came to have three windows facing the landscape to the south. Some of the shutters seem to be from the mid-18<sup>th</sup> century period. It seems likely that the work was carried out soon enough after the first phase of work for its details to be respected, for instance, in the external detailing of the dormers. The fact that detailing of the shutters appears to date them from this period suggests that this might have been a time when the windows changed to sliding sash windows, replacing earlier more characteristically 17<sup>th</sup> century type windows. The joinery to the north of the ground floor stair hall also has characteristically 18<sup>th</sup> century pattern so it is possible that the stair was altered fairly early in its life.

There were probably many minor changes throughout the 18<sup>th</sup> century. However, there is a discernible phase of alterations which is in an early 19<sup>th</sup> century Regency style. This would be the date for the characteristic reeded cornice profiles in some rooms, for the chimney piece in the south-west room on the first floor, and possibly the south-east room as well, judging by the surviving marble mantelshelf. The drawing room ceiling plasterwork appears to date from this period. It is possible the Adam-style embossed wallpaper on the ceiling is contemporary with the Regency plasterwork around it, but it may be later, from perhaps the early 20<sup>th</sup> century.

In both the dining room east side and the drawing room, the window sills were lowered to give much taller windows; it is not clear whether this alteration was made

in this phase or slightly later. It is an odd economy to have salvaged the earlier shutters and reset them at a lower level, leaving a gap at the top when closed.

The windows on the west side of the dining room were not extended downwards. This shows that the symmetry and even distribution of windows (including dummy windows) remained important in the early 19<sup>th</sup> century. It suggests that the west front remained the principal front and the symmetry was more important on this side than on the east side. It also suggests that the blind windows in the southern part of both east and west elevations were still painted with dummy windows at this stage.

#### **4.1.3 *Extension and alterations – mid 19<sup>th</sup> century***

The north extension block has different joinery profiles, and therefore appears to be later than the Regency phase. A fireplace in the ground floor room at the west side of the additional block is much bolder than the Regency style and it seems to be associated with some Neo-Greek profile window and door architrave profiles added throughout the house. This evidence is a little confused because some of the more recent alterations have been made with purchased stock or propriety joinery profiles which are of a similar profile. This type of moulding dates the 19<sup>th</sup> century extension to the second quarter of the 19<sup>th</sup> century.

The arch between the entrance hall and the stair hall seems to be from this date. But it is possible that this is also the date of the reduction in size of the stair and that the arch was an attempt to reduce the status of this stair in views from the entrance hall.

In this phase, the house received a second stair. In the early to mid-19<sup>th</sup> century the division between the owners of houses and their servants became more obvious on plans. Even in a relatively small house such as Canons, it would not have been appropriate for servants to use the main stair. The secondary stair survives between the first floor and the second floor/attic but it is clear that it originally extended up from the ground floor to the first floor in a similar position. It seems not to have continued down to the basement.

Within this extension or possibly its predecessor, is a brick vault at basement level which is probably intended as a cool room for storing food or wine.

#### **4.1.4 *Early 20<sup>th</sup> century***

There is little evidence of significant alteration work in the second half of the 19<sup>th</sup> century but there does appear to have been considerable alteration in the early part of the 20<sup>th</sup> century. Houses were often upgraded around this period as new services became available. Some houses had toilets and associated plumbing installed for the first time during the Edwardian period. However, there were also changes made associated with changes in taste.

The alterations from this period appear to be a fairly light touch and not particularly sophisticated. The introduction of moulded timber to create the impression of panels in the dining room is particularly clumsy and fails to be symmetrically arranged around the fireplace. The embossed Adam-style wallpaper on the ceiling in the drawing room might reflect the Adam revival fashion in this period.

#### **4.1.5 *Later 20<sup>th</sup> century alterations***

The building was bought by Mitcham Council in 1939. The alterations by the council at that time and since, affected almost every part of the building, with the possible exception of the attic.

They are also the first alterations to be not domestic in character. Some alterations were made to meet council requirements, including the insertion of beams in some rooms. These may have been inserted in the 1940s, but many council buildings in the 1950s and 1960s had beams inserted to provide improved floor loading capacity. There seems to have been a requirement for councils to meet the required floor loadings for office use and these could be quite onerous because of the possibility of heavily laden filing cabinets. The beams were cut crudely through the early 20<sup>th</sup> century panelling applied to the dining room walls. This did not matter as much as the damage done by the insertion of beams in the ceiling of the drawing room.

Possibly as part of a number of alterations which occurred since, the fireplaces were removed from most of the rooms, leaving only two extant. Work of the 1960s also included the construction of a substantial toilet block against the north face of the 19<sup>th</sup> century extension to the original house with a sports and leisure facility – the Madeira Hall – further north. A heritage centre was created in the basement in the late twentieth century; oddly, this did not exploit the few remaining heritage elements of the interior on the ground or first floors.

## **4.2 S1 - Canons house: exteriors**

### **4.2.1 Roof**

The roof surrounds a central valley gutter. The 19<sup>th</sup> century block also has a central valley gutter so that the water could be received from the main roof and conducted northwards.

The roof is covered with red tiles. It looks in fair condition although some work to replace tiles is needed. There is one missing tile below the southern of the three dormers. The felt bitumen cover to the cornice is in poor condition and should be replaced with new lead. This might be formed into a cornice gutter which could distribute water to a different position for instance to the north, without the need for a downpipe on this elevation. Ridge tiles should be lifted and rebedded.

The chimney looks in fair condition. It has two flues which should be checked.

The dormers also look in fair condition. Their roofs should be re-covered. This includes the roof of the dormer to the north. The flashings around the dormer look to be bitumen and felt and should be replaced with lead. A vent pipe should be removed from the roof surface.

### **4.2.2 East Wall**

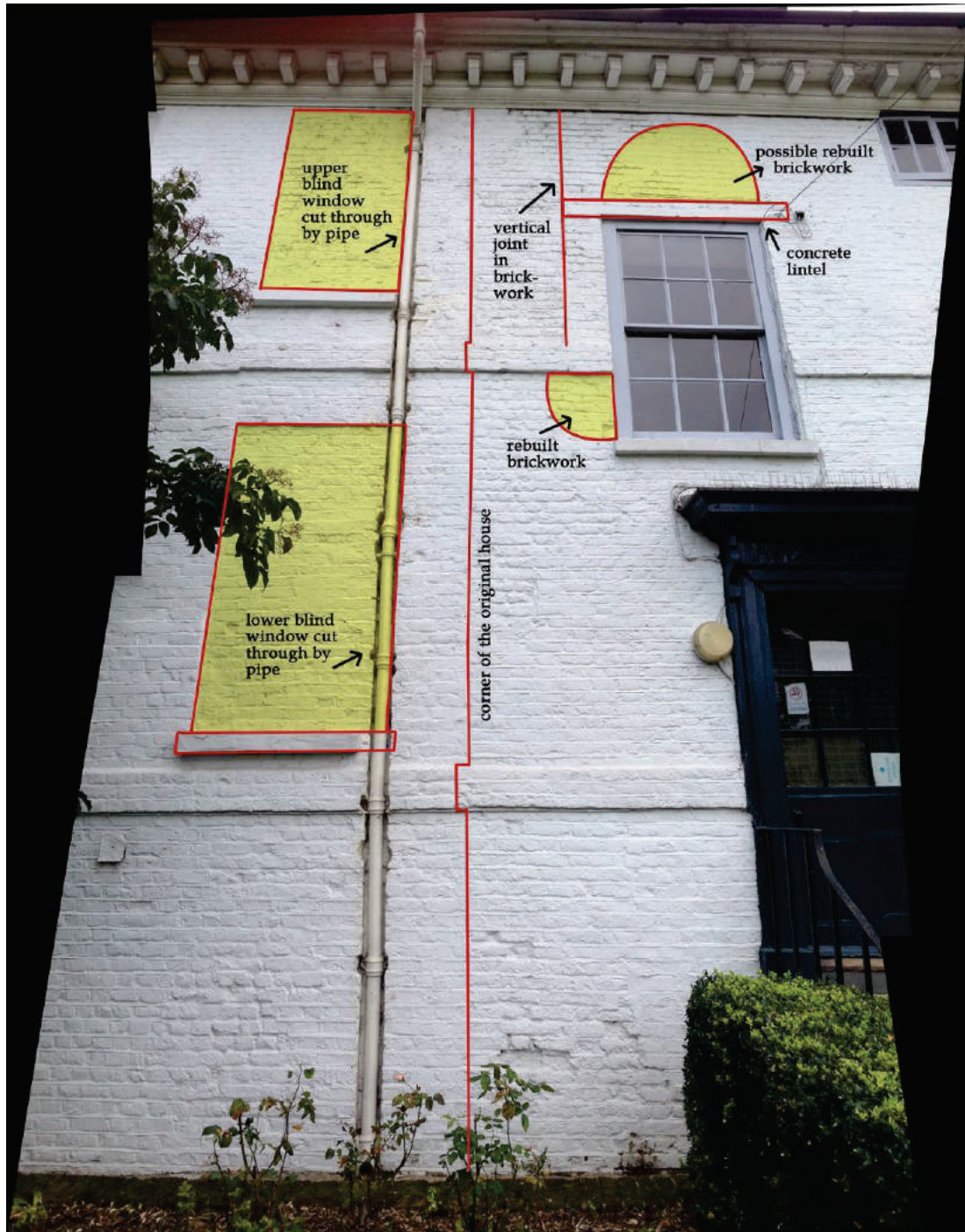
There have clearly been many alterations on the east face. In the southern part are four blind windows. The brickwork looks to be similar to the brickwork around so any *trompe l'oeil* must have been by plaster and by painting on mock windows rather than by fitting blind timber windows. There is clearly a lot of alteration at the northern part of these four windows. A slot has been cut for a rainwater pipe. The rainwater pipe that is in it at the moment is not the original one and it is possible that the original was a rectangular section lead pipe. There are positions for the bands at the joints between six foot lengths of pipe. The current pipe might have had a cover flush with the wall. This seems to correspond with an area of damp on the inside. Slightly to the north of this height is a vertical band which appears to pass up the full height of the building. The string courses project showing that this was originally a corner.

Key	
Architectural Features	
<b>Historic Buildings</b>	
S1 - Canons house	
S2 - Dovecote	
S3 - Lodge	
S4 - Park Place	
<b>Historic Structures</b>	
S5 - Walled garden	
S6 - Well	
S7 - Obelisk	
S8 - South boundary wall: east part	
S9 - South boundary wall: between carpark entrance and obelisk	
S10 - North-south brick walls	
S11 - East-west brickwall	
<b>20th - 21st century Buildings</b>	
S12 - Canons house WC north extension	
S13 - Madeira Hall	
S14 - Bowling Green structures	
S15 - The Canons leisure centre	
S16 - Electricity sub-station	
S17 - Pavilion	
S18 - Mid 20th century House	
<b>20th - 21st century Structures</b>	
S19 - Folly bridge on pond	
S20 - Walls around obelisk	
S21 - Madeira Road carpark entrance	
S22 - Western boundary to Cricket Green	
S23 - Service yard structures	
Landscape Features	
<b>Historic Features</b>	
L1 - Eastern Lawn	
L2 - Canons Pond	
L3 - Walled Garden	
L4 - Running Track	
L5 - Recreation Area	
L6 - Park House Turning Circle	
L7 - Canons house carriage drive	
L8 - Cold Blows (ancient path)	
L9 - Bellamy's Copse	
<b>Original trees / shrubs</b>	
L10 - London Plane Tree	
L11 - Cedar of Lebanon Tree	
L12 - Swamp Cypress Tree	
L13 - Dawn Redwood Tree	
L14 - Holm Oak	
L15 - Sophora Tree	
L16 - Yew Hedge	
Landscape Features Continued	
<b>Modern Features</b>	
L17 - Play Area	
L18 - Multi Use Games Area (MUGA)	
L19 - Bowling Green	
L20 - Car Parking Area	
<b>Entrances</b>	
L21 - Madeira Road (Canons) Entrance	
L22 - Madeira Road (Car Park) Entrance	
L23 - Commonside West (Park Place) Entr.	
L24 - Commonside West (Pavilion) Entr.	
L25 - Cricket Green Entrance	
Landscape Features	
<b>Lost features</b>	
L26 - Park Place Garden	
L27 - Northern Formal Garden to Canons house	
L28 - Coach house, Stables, and Yard	
L29 - Courtyard between manor house stables	
L30 - Canal	
L31 - Bridge over canal and drive to House	
L32 - Possible Public Well-head	
L33 - Circular Path around fish pond and orchard	
L34 - East-west orientated path	
L35 - Pond/Spring within Meadow	
L36 - Possible Garden beds	
L37 - Grounds associated with Park place	
L38 - Structures and courtyard west of Park Place	
L39 - Nurseries to the south of site	
L40 - Nurseries to the west of site	
L41 - Park Place Lodge	
L42 - Access from Cold Blows to field	
L43 - Pond/Spring within field	
L44 - Row houses in north-east corner	
L45 - New Maiden Pillbox	
L46 - Tennis courts west of Park Place	
L47 - Bowling Green	
L48 - Putting Green and Tennis Courts	
L49 - Structure east of running track	
L50 - Mitcham Corp. Nursery	
L51 - WWII allotments	
L52 - Pipeline trench	
L53 - Golf course	
L54 - North-south orientated path and boundary wall	
L55 - Seat	
L56 - Gardenscapse Shrub Beds	
L57 - Former Orchard	



**Figure 28** Aerial photo showing position of gazetteer sites. Reproduced at A3 in appendix. © Google 2013



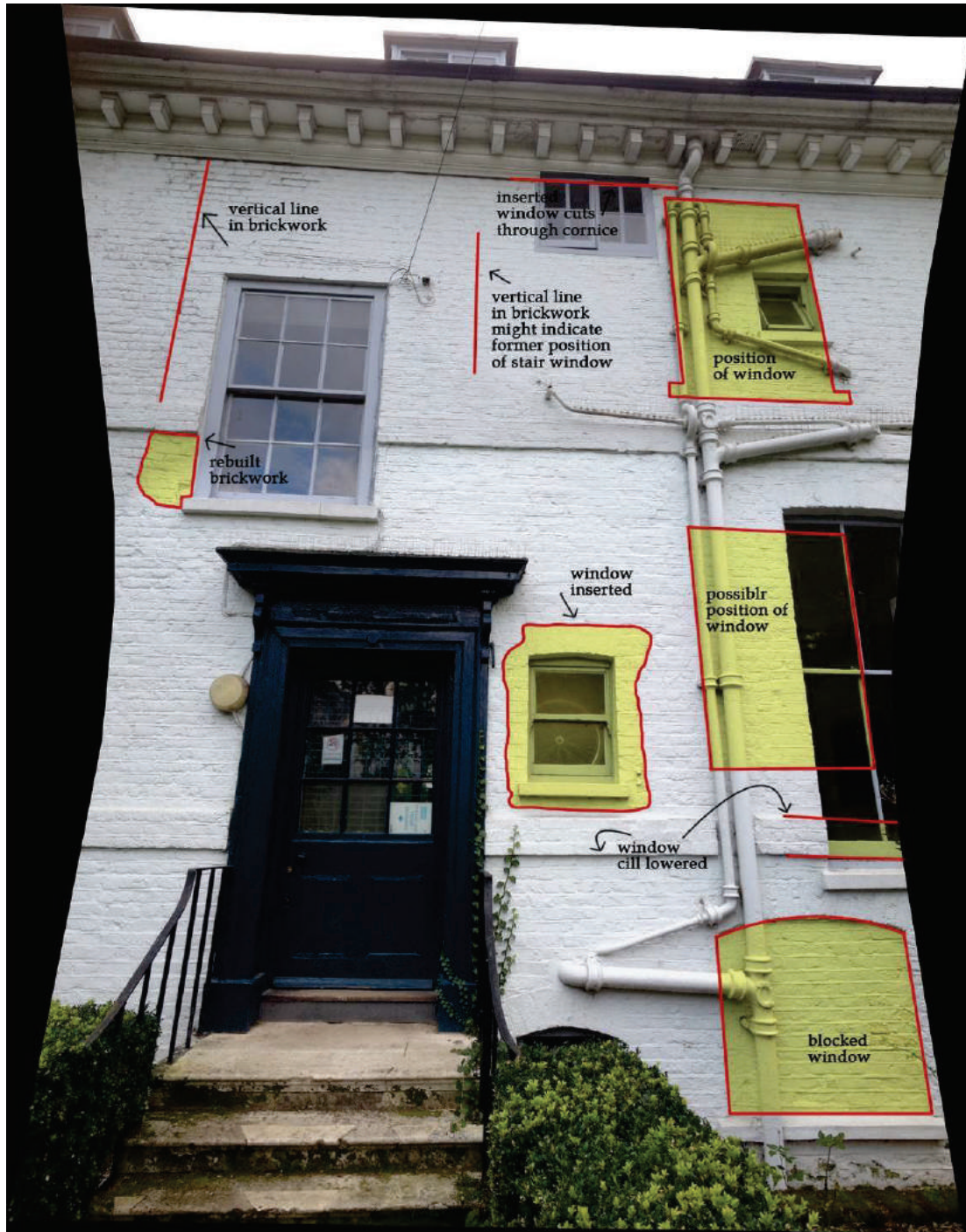


**Figure 29** Composite image of west elevation (south part) annotated.

Above this point, and slightly to the south, is a joint in the cornice but this possibly does not have any particular meaning because there are many joints in the cornice. This joint is about 450mm north of the pipe position.

A further 600mm north is another vertical risband joint but this time only from the upper string course up to the cornice.

The main east doorcase is on axis with the west door. This is an attractive feature, painted blue. The joinery is rather more 18<sup>th</sup> century in character than 17<sup>th</sup> but it has a restrained English Baroque character.



**Figure 30** Composite image of west elevation (north part) annotated.

The window above the doorway is not centred on it. This window would have been moved if the staircase has been changed. Above this window is what appears to be a concrete lintel but a concrete lintel in this position would post-date the assumed date of the change of the stair by 100 years or so. Above the lintel is an area of masonry which appears to have had some rebuilding in the past. This is the roughest area of brickwork on the whole building. It is possible that the concrete lintel is a response to a brick arch or a timber lintel which has failed in the past.

Again, above the string course, and roughly in line with the inner line of the architrave of the north side of the door is a further vertical risband joint. This one does not extend full height and comes to about 500mm above the string course and 700mm down from the cornice. This might be the original window position. If this



is the case, the window was set higher than the current window which responds to the height of the landing. The three windows to the north of the door, one at ground floor level and two at upper level, are clearly insertions. However, the ground floor window has a brick arch above it which seems to indicate 19<sup>th</sup> century work. The upper window has a pair of casements, unlike most of the rest of the building. These outward opening casements cut through the cornice in a way which is unlikely to be original. If it had been a sash window or horizontal sash window like the dormers above, the cornice could have been left uncut.

There is an unsightly group of pipes to the north of this. At basement level there is a fairly large window similar to the window towards the south-east corner which has been filled in with brickwork. There is another of these where there is a door with a similar brick arch above it further north.

In the north half of the elevation of the original house the upper floor north window is in its original position. This is the one window in this entire front that appears to be in its original location and be close to its original detail. The window frame does not have horns. It is a six over six pane sash. To the south of it near to the pipes is an area with a small window passing into the toilets. This was a wider window in the past, similar to the window to the north which survives intact. However, the lintel of this window is a bit lower than either the dummies on the southern part of this elevation or the original window to the north. They might have been rebuilt.

At ground floor level there is evidence in the brickwork around both windows to the dining room that these two windows have been substantially rebuilt. They are certainly deeper than one would expect but there is little evidence of them having been extended downwards in the brickwork. The use of brick arches above both windows and the character of the brickwork around the opening suggests that they have been moved to new positions.

#### **4.2.3 North wing, east wall**

On the upper level is one window with a characteristic 19<sup>th</sup> century brick arch. The lower level window also had a brick arch above it but a new lintel has been inserted at a lower level. The doorway to the kitchen to the north of it also looks like an insertion. Above the door to the lobby there is also a concrete lintel. Above it the position and brick arch over a former half level window to the stair can be seen. This was obviously no longer needed when the stair was floored over and removed between ground floor and first floor. Again, pipes disfigure this elevation. There is a structural plate and tie towards the north-east corner.

Other disfiguring fixings include inappropriate light fittings, vents, pipes, anti-pigeon spikes, and telephone wires. The best position for a pipe on this elevation would be between the original building and its extension.

#### **4.2.4 South Wall**

The original south elevation was two bays wide starting from the south-west corner. The original south-east corner was at the vertical line about the position of the eastern of the three window bays, the west edge of this. The extension in the cornice to cover the additional width of the building is clear in a diagonal line on the cornice.

There is little difference on the detailing around the windows so this suggests that they were changed at the same time as the wall was extended eastwards. The lower windows have been extended to near ground level in the drawing room in the later date. It is clear that this was extended down after the render was put on because at

the lowest part of the render below the sills, the render changes without the line scored across fully.

The condition of this side of the building is fair. The wall is covered by render. There are some cracks in the render which need repair. There are cracked areas around the ground floor lintels and this might suggest a need for repair in these three lintels. The roof is in fair condition although inspection was restricted. The dormer is set centrally in the original roof position before the wall was extended. At the foot of the wall is a wall which seems to cover a drainage duct. There is stone paving surrounding the building. On the south side of the east front this has been covered in cement so that the outfall from the rainwater pipe can pass through a drain which has been set at a height which is higher than the basement floor level inside.

#### **4.2.5 West Front**

This was the original main front of the building. The central section breaks forward and includes the main door at the head of a flight of stairs. The main chimney is off-center.

The head of the cornice is in very poor condition and needs to be replaced. A better place for a downpipe would be on the line between the original building and its extension. This would help to define the original extent of the building. The repair required to the dormers is similar to the east side. The chimney above this elevation is five flues wide.

To the south of the projecting central bay are four blind windows. Render has been applied within these opening and finished with lines. This is odd considering that the original intention must have been to imitate windows in these blind openings. It is possible that the render is a later alteration from the original finish. There are some cracks in this render particularly between the ground floor lintels and the first floor sills.

There is a further crack between the basement southern lintel and the sill of the first floor blind window above. The basement has windows which are aligned with the windows above but the casement frames look recent.

The central block is in fair condition. There is a timber awning box over the first floor window. This helps to distract from the idea of a symmetrical elevation. These awning box are 19<sup>th</sup> century changes and are not particularly attractive.

Passing across the cornice are UPVC pipes to a gutter at the head of the cornice. It is not the original detail and it would be better to put the pipes set towards the back of the cornice, passing through the underside of the cornice to hoppers below. The position of the dentils on either side of the part of this wall that is brought forward is not consistent. This might indicate that there was a downpipe on the northern side of the part which is brought forward. This would make sense if the large hopper in this position is an original one.

This wall is in fair condition, though it is disfigured by inappropriate light fittings, signage, wiring, anti-bird spikes etc.

The lead flashing above the door case is in poor condition and should be renewed. The bird spikes in this position look unsightly and would be better replaced with tensioned wires.

The steps have had several alterations which negatively affect their significance. The two ends have been painted black and this paint should be removed. The ten steps in the flight up to the front door have had their nosings cut off the front but these nosings do appear at the sides. Some of the nosings that have survived on the edge are indents. It is probable that the nosings had become damaged and so cutting off the nosings was seen as being a reasonable way to achieve a neat appearance to the stair. Some further indents are needed to these steps, about 16 in total. It also appears that these steps will have to be rebbed for at least the lowest four courses with better pointing in between. The sides of the steps have been rendered over but this does not appear to be the original detail.

The bottom step was curved at both ends. This curve has been retained at the southern end but not the north which has been cut off. The position of railing holes is evident at the south end steps but less obvious to the north where indents have passed over the position of sockets for the decorative rail. The current rail looks poor and a new rail in an appropriate style, which curved outwards in the same shape as the stair, should be reinstated.

The area of wall to the north of the main door has six windows in fair condition but requiring overhaul. These windows have horns at the ground floor and so they cannot be particularly old. At first floor the windows do not have horns. The condition of the render is fair.

The position of the joint between the original building and extension is obvious. It is not quite so obvious in the cornice which appears not to have been extended with the mitred junction seen on the south wall but cut back with the new cornice brought across to meet it.

The wall of the extension gives the impression of having been a single storey extension at some stage. The render above to the first floor is of a different character. In addition, the two windows at ground floor level have lower lintel heights. This would be appropriate for a secondary extension to a building of status. However, the first floor is now level with the first floor of the rest of the house. Again this suggests the first floor is an addition and this would explain the smaller windows at ground floor level.

At the basement there is a door which looks like an insertion. There is also a cast iron tie-plate which suggests a structural deflection and two bolt ends close to the corner which might correspond with tie-plates on the east elevation. The finish on the render is poorer and has been patched in many places.

#### **4.2.6     *North Wall***

The north wall is part of the 19<sup>th</sup> century extension. It has two hipped gables with a chimney placed centrally on each one. The door between the chimneys is an insertion. The clarity of these two hipped gables has been reduced by a tile hung extension to include what is now the kitchen of the second floor flat. The condition is fair.

### **4.3     *S1 - Canons house: interiors***

#### **4.3.1     *Ground Floor: entrance hall***

The ceiling is covered with an embossed paper on it which has been damaged by modern services. This is a nominal Jacobean pattern centred on roses. This embossed paper is not of sufficient significance to warrant conservation. Around

this room is a simple reeded Regency cornice. It is simpler than the other main rooms. The walls have been covered with hardboard with lines in it. There have been ducts introduced at cornice level on the north wall.

There is an odd arrangement at the front door. One might expect outer and inner doors in a building of this date. The position of the cornice, set about 300mm – 350mm in from the outside wall suggests that there has been a deliberate thickening of this wall possibly to include an internal porch. If this was the case there would have been a sufficient space for the outer doors to fold back into the door reveal and for the existing door or similar to be set on the line of the inner face of the wall.

Architraves are of the 19<sup>th</sup> century type but of a different moulding, less new than some Greek 19<sup>th</sup> century architraves elsewhere in the building except for the architrave around the front door which has a different design. This might point to it being an alteration. The high skirting is likely to be the original one. It has been altered for ducts etc.

The underside of the newel post on the main stair is a large version of the underside of the newel post on the back stair.

#### **4.3.2 *The Main Stair***

The stair is asymmetrically aligned on the front elevation. There are some signs of alteration, particularly on the ground floor. There is panelling with a simple 18<sup>th</sup> century style moulding to the north. The main east door is exactly in line with the main door on the west front.

The shutters probably date from early to mid-18<sup>th</sup> century. There are three fielded panels on each shutter. It is possible that they are earlier and are of a similar date to the stair. The architraves are much more recent and have a 19<sup>th</sup> century Greek Revival profile but are possibly probably early to mid-20<sup>th</sup> century. Most of the covering on the walls of the stair is hardboard with irregular v-jointed grooved cut into it. It would be advisable to remove this hardboard at an early stage before many decisions have been taken regarding design of the interiors, so that further investigation and analysis can be carried out.

#### **4.3.3 *Drawing room***

This is the southern room in the ground floor. It has three large windows to the south which have been extended downwards nearly to floor level. The shutters have also been moved down to the new sill level leaving a non-functioning panel at the upper part.

The ceiling is covered with Adam-style embossed paper with a Regency beaded cornice. In the south-west corner the cornice has been remade to pass around a duct. This would be better reinstated to the original detail. Two beams have been inserted. This is unfortunate and the ceiling would look better without them.

The fireplace for this room was on the east wall. In the eastern part of the ceiling the paper is lost. This might suggest that the ceiling here had to be renewed when the beams were put in. There is water staining on the northern part of the east wall in the cornice and on the wall. This is probably associated with the downpipe on the outside of the wall at this location.

The west wall has been renewed in plasterboard, possibly in response to the same dry rot outbreak as in the west wall of the room above.

On the north wall is an area where the skirting board has been renewed.



The floor bends up strongly. The high point in the floor seems to be in line with the wall between the two compartments of the basement.

#### **4.3.4 Dining room**

This room has had profiled mouldings applied to the walls to imitate panelling, perhaps in the early 20<sup>th</sup> century. It does not work well architecturally. The panelling also goes across the position of the fireplace so at least the lower line of the panelling on the chimney breast must be more recent. The panel to the west of the chimney breast passes around the corner and on to the side of the chimney breast but the equivalent panel to the east does not. This also suggests 20<sup>th</sup> century décor rather than 18<sup>th</sup> century detail. The panelling is also quite clumsy in relation to the door at the east part of the north wall. There is no cornice in this room.

It is possible that the cornice was removed at the time that the beams were put in. There is a T-shape arrangement of beams which also includes a nib passing down two thirds from the west end of the south wall. It is clear that this nib has been put in after the panelling and picture rail which also indicates that the panelling on the walls pre-dates the insertion of beams. The room is disfigured by modern services and ducts etc.

Both east and west walls have two windows. In the east wall the window sills have been reduced in height with two large two over two pane sashes. As with the drawing room, the original shutters have been moved down to the new sill level, leaving fixed panels above.

The west wall is thinner in depth than the east wall. The plaster feels solid. In these thin walls it is difficult to understand how shutters could have fitted but it is clear that the wall has been altered extensively. By contrast most of the 19<sup>th</sup> century skirting appears to have survived. The section of replacement skirting where the fireplace has been removed is evident and this gives an indication of the width of the fireplace. This is also evident from the quality and character of the plaster in the lower part of the chimney breast.

There is water staining on the ceiling, particularly near to the north/south beam on both sides but worst immediately to the west. This is in the southern of the two western compartments. There is further staining in an area due east of this. The position and pattern of staining suggests a leak from the bathroom above rather than a roof leak.

On the east wall to the south of the south window, there is a small area of damp immediately above the skirting.

Otherwise, this room is in fairly poor decorative condition. Although the room has significant elements, it is clearly not as significant as other rooms within the building.

#### **4.3.5 North-west room**

This room has a typical 19<sup>th</sup> century cornice. It is complete. The Classical style fireplace is of the same date. There is a small cupboard to the east of the fireplace which has been introduced fairly early on because it has 19<sup>th</sup> century mouldings. To the west of the fireplace is a door which has been cut through the wall. This door would be better if it were removed. At the north-west corner there is a pipe duct which would be better removed.

On the west wall are two windows, both with shutters. These windows do not have horns and so are probably original to this 19<sup>th</sup> century extension although the

window frames look to be relatively modern with few paint layers. Since the 19<sup>th</sup> century windows of the floor level above are a 19<sup>th</sup> century pattern, it is also possible that these windows did not follow the earlier pattern. 19<sup>th</sup> century shutters survive.

The wall finish on the east wall is hardboard with line cut in it. The other wall finishes appear to be the original 19<sup>th</sup> century plaster.

There are minor cracks in the ceiling and the cornice. There is some evidence of water damage, particularly around the chimney breast and to the south of the chimney breast. There is a crack through the cornice on the south wall, running down the wall.

#### **4.3.6 *Ground floor kitchen***

The kitchen has entirely modern finishes. The floor is covered with lino. There is some decay in finishes towards the east end of the north wall.

#### **4.3.7 *Lobby***

This is the probable position of the lower part of the back stair. It has a plaster ceiling with some cracking in it. There is quite a lot of surface cabling and conduit which should be removed. There is a typical early 20<sup>th</sup> century half cove but this could be more recent. The joinery around the doors is consistent and appears to be the early 19<sup>th</sup> century type. The lintels of the three doors are of different levels. The floor is covered in lino and it is evident that there is some damage to the floor where the lino has broken due to part of the floor slumping. The east/west line might coincide with the position of the back stair before it was removed.

#### **4.3.8 *First Floor, south room***

This single room was clearly at least two rooms originally. The room to the south has some survival of the first period of decoration and this makes it special within the context of this house. The original fabric survives on the north and south walls. Sadly, the west wall is a poorly matched reinstatement in modern timber using different moulding profiles. This is a pity because it implies that the original joinery survived until relatively recently and has possibly been replaced due to timber decay. On the north wall, the chimney breast survives. The panelling survives on the west side of the chimney breast but not to the east of it. The panelling is of the earliest 17<sup>th</sup> century period, but a Regency fireplace replaced the original one. The infill should be removed from the fireplace to see if there is a grate, although this infill contains asbestos (see 2013/2014 asbestos report, Frontline Data Ltd, by Lucion Environmental). The panelling survives to the west of the chimney breast although it has been cut into by 20<sup>th</sup> century timbers to form a cupboard. On the main north wall to the west of the fireplace is a further section of original panelling. This room could be restored based on the surviving evidence but the fireplace should be retained.

The cornice looks to be an appropriate 17<sup>th</sup> century profile but it is quite fresh looking suggesting that it is a replacement, possibly carried out at the same time that the west wall was renewed. No original skirting is visible. There is one section of relatively high 19<sup>th</sup> century skirting to the east of the fireplace.

On the south wall a beautiful moulding survives around the window. Along with the stair this is the most authentic surviving 17<sup>th</sup> century style detail. It is not a pattern book correct moulding and this suggests a kind of crudity which would be both charming and typical of the character of a house of the status of Canons. The shutters to the window do not look to be 17<sup>th</sup> century but have an 18<sup>th</sup> century character, as does the panelling below the windows and below the shutters. There is

no panel to this window opening. The window frame itself is from the mid to late 18<sup>th</sup> century and it is possible that the shutters were renewed at the same time.

The joinery in the east part is 19<sup>th</sup> century but with the shutters surviving. The fireplace is missing but the grey marble mantelshelf remains. This indicates that it was a room of status. On the north wall is the six panelled door which is a 19<sup>th</sup> century detail but around it is probably 18<sup>th</sup> century moulded panelling which indicates the extent of the north side of the lobby.

Two beams have been introduced to the ceiling. It is less important to the design that these are removed than the beams in the drawing room below.

The picture rail around the eastern room survives. The skirting detail also appears to date from the 19<sup>th</sup> century one. This room was clearly remade in the 19<sup>th</sup> century. Towards the northern part of the east wall there has been water damage to the plaster and this has been made good with a plaster patch.

The room to the east became the larger of the two rooms when the east wall was taken down and rebuilt further east. The position of the partition allowed the fireplace in the south room to be centred. It was not exactly central. The panel to the east of the window on the south side is wider to the east than it is to the west. There is no indication of change in this panel so it suggests that the partition was close to the central window. The fireplace was on the north wall. It is now missing, but the chimney breast remains. To the west of this a modern cupboard of no significance.

#### **4.3.9 First Floor, male toilets**

Marbled hardboard finishes throughout which obscure analysis of walls. There is a lowered ceiling with polystyrene tiles that prevents inspection of the ceiling. The only historic joinery visible within this room is the shutters. The window itself appears to be mid-20<sup>th</sup> century but the shutters could be late 18<sup>th</sup> century or early 19<sup>th</sup> century. The shutters have interesting paint colours on them including a China blue. This might be an appropriate position for paint analysis. The shutters do not reach the head of the window. The floor has been raised, presumably to allow space for drainage pipes.

#### **4.3.10 First Floor, central room at head of stair**

The interior of this room has been fire damaged by an arson attack that started at the main entrance on the floor below and most of the walls have been covered with boarding. Removal of the boarding during archaeological opening-up investigations in August 2016 revealed that the room had been fully timber-panelled and that the panelling, though fire-damaged, remained almost completely intact.

On the south wall was revealed a well preserved early fireplace and two semi-circular-headed press cupboards, with all their ironwork, shelving, etc. remaining. The fire had blistered the paintwork to reveal earlier decorative schemes below the upper layers, including a layer of patterned wall paper. The fireplace opening has a basket arch, typical of this period. The cast-iron register grate and chimneypiece are nineteenth-century additions; originally, the fire would have been laid on fire dogs, or a free-standing grate.

The architrave moulding on the window appears not to be an early one, like the 17<sup>th</sup> century moulded joinery in the rooms on either side. It has a characteristic early 19<sup>th</sup> century profile and so must be a replacement.

The general finishing in the rooms of the 17<sup>th</sup> and 18<sup>th</sup> centuries would generally have been panelling rather than plaster, on the evidence of this room and the south room.

#### ***4.3.11 First Floor, north-west room of the original house***

The cornice is lost in this room but it still survives in the corridor which has been partitioned off to the east. The ceiling looks to be late 20<sup>th</sup> century. On the north wall is the chimney breast for the fireplace. The remainder of the finishes in this room are of little interest except for the architrave around the windows which are the original 17<sup>th</sup> century style bolection moulding. They are earlier than the skirting. The shutters follow the same pattern as other shutters in that they are later than the joinery of the 17<sup>th</sup> century architraves.

#### ***4.3.12 First Floor: ladies toilets***

The walls are the same as the gents with polystyrene tile suspended ceiling. There is some decay along the north wall. Tiles have been replaced here suggesting water damage. Modern finishes prevent inspection of earlier works. The door is modern. The floor has been lifted to accommodate pipework in the same way as in the gents.

#### ***4.3.13 First Floor: north west room***

The ceiling has some cracks in it. There is a cornice, apparently all plaster, with a picture rail below. The picture rail looks to be from a later date, fitted in between architrave around windows and the cornice. The cornice is 19<sup>th</sup> century which is the date of construction of this part of the building. The windows look to be replacements. They have horns which suggest mid-19<sup>th</sup> century or later. The external awning hood boxes are mid to late 19<sup>th</sup> century, and may be of the same date as this part of the building. The internal architraves are a neo-Greek moulding from the mid-19<sup>th</sup> century.

The skirting survives – it also has a neo-Greek mid-19<sup>th</sup> century moulding but the piece across the chimney breast must have been recycled.

There are cracks in the south wall, possibly on the line of the flue on the other side of the wall. A lobby has been introduced into the south-east corner to provide access to the flat.

The way that the picture rail carries round the lobby suggests that the construction of the lobby might have been at the same time as the introduction of the picture rail. There is damp staining in the cornice on the south wall, around the chimney breast and on the wall to the west of it.

The floor was not inspected. It is covered by lino.

The door to the service stair is now finished entirely in 20<sup>th</sup> century joinery and the door itself is 20<sup>th</sup> century. It is not clear whether a door existed in this position in the past.

#### ***4.3.14 Attic Stair***

The stair up to the attic is 19<sup>th</sup> century in character with square wood balusters. Underneath the stair is a cupboard. The underside of the newel is visible within the cupboard. There is a carved newel base. This is clearly not intended for a cupboard originally and it is clear that the stair continued down a further storey to the ground



floor. This stair was the secondary or service stair. The window at half-height on the north elevation which is now blocked would have lit the stair as it passed from ground floor to first floor.

#### **4.3.15 Attic rooms**

There have been alterations at the head of the stair in the attic. The character of the joinery to the dormer window on the east side of the kitchen to the north of this service stair suggests that there was always habitable accommodation in the eastern of the two roof voids over the 19<sup>th</sup> century block but the west pitch of this eastern block has been altered to form a long dormer which is tile hung and is now big enough to include the kitchen for the flat.

The attic contains the most consistently 17<sup>th</sup> century joinery throughout the building. More structural joinery is visible than on the floors below but in general, the roof structure appears to be the one related to the original build in the 17<sup>th</sup> century. The position of valley rafters confirms the evidence of the south external wall that the south-eastern part is an extension. Other early joinery at this level includes some two panel doors and also some shelving in the central eastern room. The dormer detail appears to predate the south-eastern extension – this is suggested by the different boarding detail on the inner face of the dormers to the original block and the extension. This indicates that the attic was fitted out as habitable rooms in the 17<sup>th</sup> century phase. There is a roof hatch in the corridor to the north of the central eastern room. It gives access to a relatively small roof space running north-south.

#### **4.3.16 Basement**

Most of the basement rooms have been altered considerably. The room under the entrance hall has some cracking on modern plaster on the south wall and also water damage under the southern of the two windows on the west wall. There is also some water damage at the north and east corner.

In the room under the stair there is a beam which now runs underneath the partition to the north of the upper flight. This beam could be pre-19<sup>th</sup> century but the rest of the interior is modern. There is water damage along the full length of the junction between the north wall and the ceiling. It is possibly from an internal leak.

The room under the dining room also has new finishes throughout but in the lowered section, between two inserted beams, there is an area of original ceiling which has some historic paint finishes visible through a hatch. This room was clearly the kitchen and has a cooking range in the north wall.

The room under the eastern part of the extension was an entrance hall for the heritage centre. All finishes appear to be 20<sup>th</sup> century.

There is a vault which has been sub-divided to make it into an audio-visual room. This vault is presumably built of brick and has been rendered over. Consideration should be given to revealing the brick vault again. The floors in these rooms are concrete.

## 5.0 ANALYSIS OF OTHER STRUCTURES

### 5.1 S2 - Dovecote

On the north side of the roof some repairs to the tiles are needed but not stripping and retiling. New lead flashings are needed to corners although it might be possible to fit ceramic copes to these ridges or to make mitred hips. There are some broken tiles next to the north-east hip.



**Figure 31** View looking north east towards dovecote.



**Figure 32** View of east elevation entrance with flint knapping on right, looking south west.

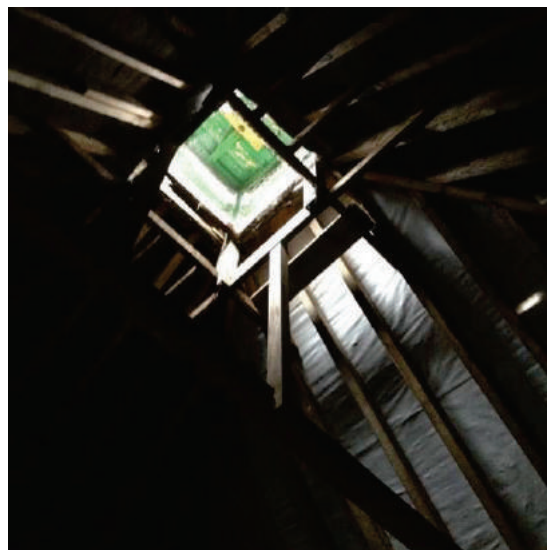
The condition of the north wall is fair. There have been repairs with some bull-nose stone evident. It is possible that the masonry at the lower level is the earliest. Above this level the masonry becomes clearly coursed. Some courses higher up are about twice the minimum course height.

The corners have been replaced by a brick repair throughout.

On the east side there is a small area of flint knapping to the north of the door and also a flint course on both sides. The stone door surround has a Tudor or pseudo four-centred arched head. It could have been rescued from another building or it could be a survival from an earlier building. There is a change in the quality of the masonry both above the knapped area and above an area of quite squared stone. The roof is difficult to inspect on the east side due to the proximity of a tree.



**Figure 33** View of interior showing window and nesting holes.



**Figure 34** View of late 20<sup>th</sup> century roof structure.

On the south side there is some evidence of alterations particularly at the upper level above the window and near the top of the wall at the south-west corner. There is a band of flint below the ceramic brick off-set course at the foot of the wall.

There is little evidence of the cracking seen inside on the outside so it is possible that the internal cracking is historic and has since been resolved.

On the west side there is an area of brick repair near the base of the wall. The wall changes in character with the same bands of broader stone at about two thirds up the wall with smaller, rougher stones below and more carefully coursed stones above. It is on this elevation that Montague states that there is date of 1511 'cut in Roman numerals MDXI in a chalk block in the west wall, about four feet from the ground'.<sup>57</sup> However, as discussed in section 3.2 above, this is unlikely to be conclusive evidence of the date of the building.

The interior of the dovecote is remarkable, partly for its consistency. It comprises 16 rows of nesting holes. The design of the nesting holes is neat and elegant. Each floor is made of three rows of red ceramic tiles. The holes themselves are an L-shape, made out of two small blocks of limestone. The interior walling is remarkably consistent and contains nesting holes from very low level, particularly on the north wall.

There is no fixed timber ladder or ladder pole structure in evidence, though this may have disappeared when the roof was replaced.

In the course that runs around above the door, some thin metal sheeting has been fixed for the width of the course. It is not clear what the purpose of this metal was.

The condition of the building is remarkably good. There are points, particularly at the corners where there has been some structural stretching. This is notable at the south-west corner where some further packing and pointing is possibly needed.

On the south wall there is a window opening. This has a different quality of masonry and the inner face has been limewashed. Some limewash coating does remain on all of the stones on the interior. The stones are not consistent with the rest

<sup>57</sup> Montague *The Cranmers, the Canons and Park Place*. p.76

of the wall which suggests that this opening is from an earlier building and has been rebuilt into the wall. It has timber lintels inside the stone lintel that is on the outside face of the wall. The timber lintels have fixing points for laths on them. These appear to have been associated with a window soffit because the laths radiate to respond to the splay of the opening. The timbers look to be of similar dates. It is possible that the laths have been re-used because a dovecote would not necessarily have lath and plaster. The middle timber is more worm-infested than the outer one.

The roof structure looks to be 20<sup>th</sup> century, and is probably quite recent. It has underslating felt throughout. The felt on the north side is newer but the rafters look to be of the same date. This suggests that the north side has been retiled more recently than the other sides. This roof structure is not significant.

What can be seen of the louvered ventilator structure at the head, also looks fairly recent. There are v-jointed timbers to the ceiling and the structure is painted a light green. This suggests that the vent structure is 20<sup>th</sup> century. The louvers are missing or broken on the south side. The structure will require some repair and full repainting. Light is visible through the cracks of the boards on the roof of the ventilator. The roof covering has failed and needs to be replaced.

The main roof structure below it looks sound. The timbers at the base of each rafter could not be inspected and it is possible that there is some decay at the wallhead.

The inner part of the door has a three-centred brick arch. Some of the bricks on the underside of the arch are loose. Above this is a stone lintel which looks to be more medieval in character. It has been re-used from an earlier building.

The floor has recently had bird droppings removed. It seems that this is an earth floor. It has considerable archaeological potential. It could be excavated.

## **5.2 S3 - Lodge**

This is a brick-built building and in nominally Tudor Revival taste although its designer probably thought of it simply as being an appropriate style for a lodge. The building has lost some of its meaning as a lodge because a fence has been built around it. The gates are Regency in style and may relate to an early 19<sup>th</sup> century campaign of alterations to the house and its grounds. The gate piers have plates with circles incised centrally at the top. These plates might indicate that a further metal finial was intended for the top of each gate pier. It has also been suggested that they were fitted for gas but this seems unlikely.

There are traces of the porch that has been removed. The building has its main faces to the east, towards the gateway, and to the south, towards Madeira Road.

The tiled roof is likely to be a replacement. The bargeboards might also be replacements for more decorative bargeboards. It is also possible that the thinner boards which have been placed across the eaves might cover the original decorative rafter ends.





**Figure 35** View looking north in walled garden.

Some windows at the back have been replaced with UPVC. There has been an extension using similar bricks with an oddly asymmetrical pitched roof. Another extension for an outside toilet has been removed within the last twelve years.

The original window arrangement should be repaired and restored with the windows being made to function properly. To the west, the wall which is next to Cricket Green has some structural deflection and should be buttressed. Part of this wall has been rebuilt following collision by a lorry.

### **5.3 S4 - Park Place**

Park Place is an elegant late 18th century brick villa. It is in fair condition and is in productive use as a restaurant with rooms.

The villa has had some repairs and some obvious changes in brickwork, particularly in the lower block to the west. In the parapet, an early 20th century Art Deco style cornice suggests substantial alterations at the head of this building. The appearance of this building is attractive and it is clearly in an appropriate use.

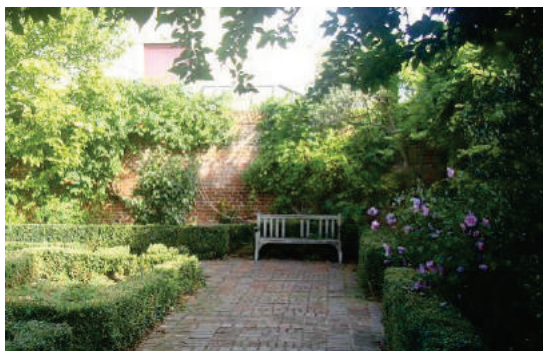


**Figure 36** View of Park Place looking south east.

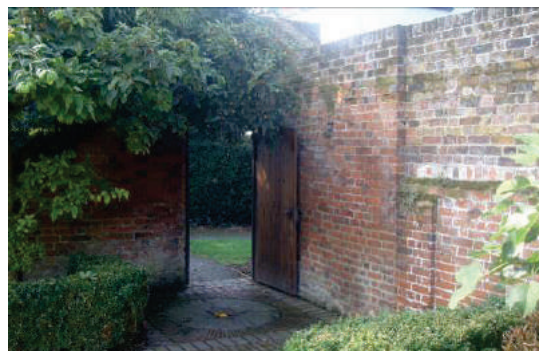
#### **5.4 S5 - Walled garden**

The walled garden has a character distinctive from the other areas of the grounds. It is a small area formed by four brick walls, about 2.7m high. There is a dip or *claire voie* in the wall on its south side which would give views towards the east side of the Canons house if there were not so much hedge, vegetation and trees in the way. There are two door openings on the south side. The door to the west appears to have been rebuilt with rendered sides to repair the brickwork. The door to the east has narrow buttresses on either side and has had less alteration. The dip in the wall appears to be an alteration and it is not consistent with the position of small buttresses that project out of the face of the wall. It is, however an attractive alteration which helps to integrate the walled garden with the rest of the landscape.

There is a panel built into the wall with the inscription, "Built by James Cranmer Esquire, anno 1761". An undated historic photo from the second half of the twentieth century shows that there was different brickwork surrounding the plaque, and shows that it has been entirely re-set.



**Figure 37** View looking north in walled garden.



**Figure 38** View looking south west in corner of walled garden.





**Figure 39** Limestone plaque of James Cranmer IInd, 1761, *ex situ* from other side of the wall.



**Figure 40** View of well to north of walled garden

There is evidence of some alterations, possibly a door in the north-east corner. The brickwork walls are in fair condition. There is some pointing required to the upper courses of all of the walls. The brick on-edge copes should be lifted throughout, a damp proof membrane fitted and the brick copes rebbed on top of it. There is some evidence of structures, possibly greenhouses etc, built against the inner face of the west wall. This is suggested by the amount of paint on brickwork particularly in the joints. The walled garden has attractive, mid-20<sup>th</sup> century paving. The doors of the walled garden are modern but of good quality.

## 5.5 S6 - Well

To the south of the western block of the Canons Leisure Centre is a circular brick structure which is a well. There is a metal cover fixed shut. The brickwork is fair but requires about 60% repointing.

It may be constructed of re-used historic bricks. There is an anecdotal suggestion that the well previously stood on the site of the leisure centre and was rebuilt in this location.<sup>58</sup>

## 5.6 S7 - Obelisk

The obelisk is built of brick with a lined out render finish. There are two limestone panels within it bearing a text. The date of construction is on a separate panel: "25<sup>th</sup> September 1822".

The base of the obelisk appears to be lower than originally intended with the lining out of the masonry not continued down to the ground and some rough patching which suggests that it was originally under the ground. It is surrounded by some quite poor looking granite wall about 300mm high.

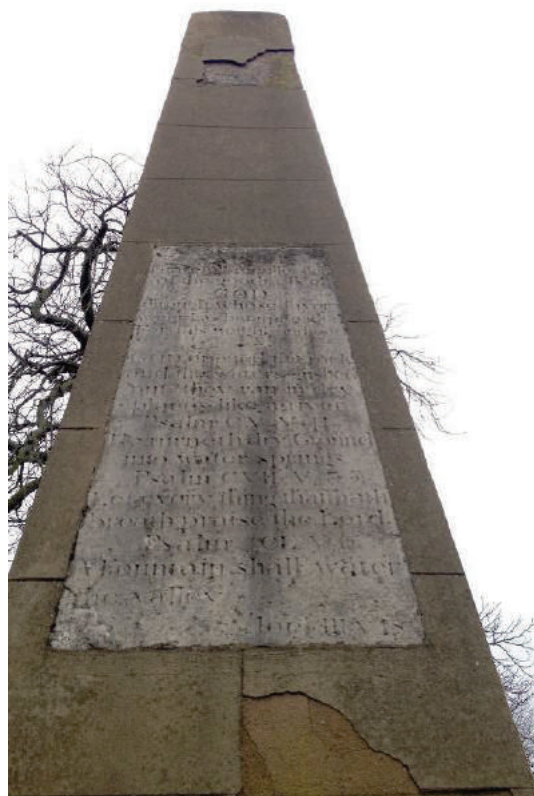
<sup>58</sup> Joyce Bellamy *pers. comm.*



**Figure 41** View looking east at obelisk.



**Figure 42** View of foot of obelisk showing damage to render.



**Figure 43** View of principal plaque-face of obelisk showing areas of failing render.

The obelisk has an outer skin of render which appears to be a cement render. It was re-rendered or there were repairs to the render in the 1990s.<sup>59</sup> There are parts where this is broken away and a more cracked, possibly softer, render is visible. It is possible that the render on the obelisk was intended originally be self-coloured. The obelisk could be made to look much better by a coat of Keim paint or limewash. This might actually be more productive in its appearance than replacing the render although the most obvious areas of repair, where the surface has fallen away, should be made good.

The context for the obelisk is now paving with clipped hedges. This space is clearly not used and the way that the view towards the Canons is blocked is frustrating. Its context is strongly affected by busy and noisy traffic immediately next to it. The obelisk feels as if it should be the centre of a group of buildings including the lodge, the church of SS Peter & Paul, and the more urban buildings beyond the Queen's Head to the north-west. It might be better to try to bring the obelisk into the park.

## 5.7 S8 - South boundary wall (east part)

This is probably a nineteenth-century brick wall. There is cement capping to the brick copes.

At the east end is gateway blocked with later brickwork. It has two brick piers in fairly poor condition, requiring rebedding of the cope, removal of cement pointing

<sup>59</sup> Dave Lofthouse *pers. comm.*



and about 2sqm of repointing. This gateway is likely that depicted in the 1823 watercolour (**Figure 7**). However, it is clear that the eastern pier has been moved, as the western pier is tied in to the adjacent wall and sits on a stone base. Archaeological investigation would determine its original position.



**Figure 44** South wall (east part) looking west showing pedestrian gate.



**Figure 45** View of same gate looking south, with buttress on right.

Further south there are other buttresses. These buttresses have a curving profile and appear all to have been built at a similar time. The wall is in generally good condition but does require repointing and some rebedding of copes. Possibly around 20sqm of repointing and about 5 linear metres of cope rebedding between the north end of the wall and the south gates.

#### **5.8 S9 - South boundary wall: between car park entrance and obelisk**

The wall between the gate and the lodge has similar curving buttresses to the wall to the east. It is in fair condition, requiring about 5sqm of repointing.

#### **5.9 S10 - North-south brick walls (with plaque)**

The wall is about 2.3m high. There is quite a lot of ivy on it but it is in fair condition. It needs about 5sqm of repointing.

On the wall to the south of the house there is a panel in limestone set in a brick wall with the words, "This wall is places at the boundary & built by Mrs. E. M. Cranmer in the year 1816". An undated historic photo from the second half of the twentieth century shows that there was different brickwork surrounding the plaque, and shows that it has been entirely re-set.



**Figure 46** The 1816 plaque of Esther Maria Cranmer, marking the boundary wall with Park Place. The plaque was re-set in the twentieth century. It is illustrated in considerably better condition in the mid twentieth century, on p.92.

#### **5.10 S11 – East-west brick wall**

To the east of the walled garden, the wall continues along the southern line. There are some indications of alterations to this wall. In one position the wall head curves down to an opening for a footway both the curving down and the opening are from the late twentieth century and may be contemporary 1960s with the dip or *claire voie* in the walled-garden wall, to the west.

These walls surround the car park for the Canons Leisure Centre. The Canons Leisure Centre on the south side works quite well architecturally, by including the pre-existing walls. At the point at the south end of the main corridor, passing through, there is an attractive quality. This does not, unfortunately, cover the main entrance which is slightly further east.

These existing walls are again in fair condition with previous repairs requiring some repointing. The positions of previous structures that were adjacent to the wall can be seen in joist holes, differential weathering lines and traces of limewash. There has been substantial rebuilding, some areas of pointing are needed.

#### **5.11 S12 – Canons house WC north extension**

This is a blind brick wall apart from one arched opening which led to toilets, now closed. This brick wall extended the whole distance to the Madeira Hall but has been covered by a porch. The wall is in good condition. As a foil to a building of quality



it is a reasonably creditable response. It has a characteristic mid-20<sup>th</sup> century municipal park quality.

Around the back, to the east, the appearance of this extension is less attractive with a stair rising up to the roof covered by brick screen wall. On this side a building associated with Madeira Hall has been constructed. This block has been painted green. It is a simple construction with brick walls and a concrete cope.



**Figure 47** View towards WC extension and Madeira Hall looking north east.



**Figure 48** Composite image looking north west at rear of WC/Madeira Hall.



**Figure 49** View looking north from first floor exit of Canons house onto roof of WC extension and Madeira Hall. Skylights have been blocked and covered in bituminous felt.

## 5.12 S13 - Madeira Hall

The roof of the Madeira Hall has been copper but has been coated with a bituminous felt. The walls are brick and in fair condition although there is some cracking. This cracking appears most serious in the east gable but with some cracks having deserved tell tales on the west wall. The building is a framed structure with large Crittal-style metal windows.

The design has a simple mid-20<sup>th</sup> century character. This applies particularly to the chimney which is a simple form with a square opening at the head under the cope on each side. The appearance of the building has been damaged by alterations particularly on its south side and by painting over the brickwork. There is some graffiti on the south side of the main wall.



**Figure 50** View towards Madeira Hall entrance looking north east.



**Figure 51** View looking south west at Madeira Hall north elevation.

### **5.13 S14 - Bowling Green structures**

The bowling green is an attractive space. It includes a timber framed, monopitch bowling club pavilion along the north side of the bowling green.

### **5.14 S15 - The Canons Leisure Centre**

This is a large building with few windows to the west. It is not attractive and its character is made worse by very obvious alterations to services. Some obsolete services have been left in place. Anecdotal evidence is that some of these elements were supposed to be temporary.<sup>60</sup> There are prominent expanses of brick walls and profiled metal sheeting. Screening will be more appropriate than physical alterations.

The east-west wall to the south of the building is in fair condition but has had quite a lot of mortar repair and many bricks have been indented. The pointing is generally intact as far as the wall could be inspected. It is covered in creeper for about 30% of its surface. Towards the western end, next to a gate, there is an area where the wall has been rebuilt in more modern bricks and has some graffiti on it. The older wall has many patches. The upper few courses are undamaged but probably need to be taken down and rebuilt.

### **5.15 S16 - Sub-station**

There is an electricity sub-station of utilitarian appearance, flat roofed, painted red and with prominent graffiti. 1960s building: it first appears on the 1970s OS map with the pavilion.

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<sup>60</sup> Tony Burton *pers. comm.* Mitcham Cricket Green Community & Heritage



### 5.16 S17 - Pavilion

To the east is a hipped roof pavilion building built of brick which has been vandalised. On the east and north sides the gutters are damaged. There is a plaque on the building marked, "In loving remembrance of our dear David Nunoo 21<sup>st</sup> August 1979 – 30<sup>th</sup> June 2008". 1960s building: it first appears on the 1970s OS map with the sub-station.



**Figure 52** Electricity substation, looking north.



**Figure 53** View looking north east at sports pavilion, with substation on left.

### 5.17 S18 – Mid 20<sup>th</sup> century house

A mid-20th century house to the east of the carpark, brick built with metal framed windows, brick chimney and red concrete interlocking tile roof. There is an intriguing cornice detail made of cast stone with a surprisingly large projection, now largely hidden by ivy. It is surrounded by brick garden walls. This building has a potential to look much better and could also form part of a group of buildings.

### 5.18 S19 - Folly Bridge on pond

This mock three-arch brick bridge has been positioned to be seen from the drawing room in the house. It is late twentieth century and was probably built in the late 1960s changes to the landscape.

The parapet is quite low. There are horizontal stone abutments to either side of the arches. The character of the structure is of a tiny boathouse or grotto but evidently could not be used for this. There is a concrete upper side to the brick vault which is the central of the three spaces. To either side of the central vault is a smaller vault. Since the parapet is so low, and made of modern brick, it may be desirable to change it.

One brick has been brought forward as a kind of keystone at the central arch. The appearance of the structure would be considerably improved if the water passed into it so that it could reflect into the water fully.

The western edge of the pond is a semi-circular wall, built of brick with a stone cope. It is a well-built structure. This seems to be the structure all around the pond. It looks in fair condition. It might need to be repointed full height and some rebedding of stones where there are trees growing through the copes.



**Figure 54** View of mid-20<sup>th</sup> century house. The wall on the right contains the 1816 plaque.



**Figure 55** View looking north east along west pond edge.



**Figure 56** View of three-arch bridge folly, looking east.



### **5.19 S20 - Walls around obelisk**

The wall behind the obelisk is mid-20<sup>th</sup> century. It is in fair condition but with some opening up at expansion joints. One brick is missing at the pier to the north-east. There is a further flanking wall to the north. This has been repaired in the past. It has cracks and an odd lack of expansion joints. There is some vertical cracking. This wall is in quite poor condition, even if it were 100% repointed and the ivy removed it would still have some underlying structural problems.

The wall to the north has a diagonal crack through it and a substantial separation at the expansion joint. It looks as if the western part of this wall will need to be rebuilt and this might be an opportunity to change the context of the obelisk.

### **5.20 S21 - Madeira Road (Canons) entrance walls**

The gates have flanking quarter circle quadrant brick walls with piers. They have a mid-late 20<sup>th</sup> century character. The gate piers themselves have been rebuilt relatively recently. The gates are nominally Regency with possibly a hint of Art Deco but are made to look a bit amateur by the use of fleur-de-lis. They look like a blacksmith design, loosely based on the gates at the lodge. They are not particularly high quality but are in fair condition.

In the west quadrant wall there is some opening up with loose bricks at the upper edge which needs structural repair. A pier to the north-west also appears to be leaning to some extent. It is a very odd design to build a pier and then not have it tied to the rest of the wall on either side.

Just inside the gates is a three part brick wall around a tree root. This is in poor condition and has been tipped over by the action of the tree root.

### **5.21 S22 - Western Boundary to Cricket Green**

The western boundary is marked by a pleasant iron fence covered with a hedge, possibly 1960s. It is in fair condition. At the north-west corner are gate piers with a gate similar to the south entrance gates. They are in fair condition and should be overhauled and repainted. The piers are also in fair condition.

### **5.22 S23 - Service yard structures**

To the east of Mitcham Methodist Church is a service yard. This has bins for sand etc and is surrounded by railway sleepers, garages and some storage sheds. The appearance of this area is fairly poor. There is little than can be done to improve its appearance but it might be better screened by trees than the brown painted timber fence to the south of it.

## 6.0 ASSESSMENT OF CULTURAL-HERITAGE SIGNIFICANCE

### 6.1 Introduction

Significance is a specific heritage term defined in the National Planning Policy Framework:

*The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.*<sup>61</sup>

Historic England defines significance as:

*The sum of the cultural and natural heritage values of a place.*<sup>62</sup>

This assessment evaluates The Canons as a place that embodies cultural-heritage significance. The assessment is based on the information contained in the previous sections of this conservation plan, and evaluates it following the guidance laid out by Historic England in Conservation principles.<sup>63</sup> This states that the value of different aspects of cultural heritage should be considered from different points of view, to reach as objective a conclusion of significance as possible.

### 6.2 Evidential Value

*Evidential value derives from the potential of the site to yield evidence about past human activity. Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them... Their evidential value is proportionate to their potential to contribute to people's understanding of the past... The ability to understand and interpret the evidence tends to be diminished in proportion to the extent of its removal or replacement.*<sup>64</sup>

There is evidential value in The Canons in the complex standing fabric of the buildings, especially Canons house and the dovecote, and below the surface of the ground.

Evidential value is perhaps concentrated in the unknown below-ground deposits, which is likely to shed light on the predecessor structures on the site, which documentary evidence shows dates back in occupation to the medieval period. However there are sites in the surrounding area that are far older, representing most periods of human activity, and there is therefore potential in the ground at The Canons to yield similar evidence.

There is also evidential value concentrated in the standing fabric of Canons house, the dovecote, the obelisk and Park Place house. This conservation plan has reviewed the documentary sources relating to the development of the buildings, but this is fairly sparse and no historical plans and few accounts of changes have emerged. The fabric of the multiple buildings and structures as they stand shows that multiple changes have occurred; using the techniques of buildings archaeology, this standing

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<sup>61</sup> National Planning Policy Framework, Annex 2: Glossary (Department of Communities and Local Government, 2012)

<sup>62</sup> English Heritage Conservation principles: policies and guidance for the sustainable management of the historic environment (2008). p.72

<sup>63</sup> EH Conservation principles. p.72

<sup>64</sup> EH Conservation principles. p. 28



fabric will be the primary source for improving understanding of The Canons and Park Place in the future. This is particularly the case in the interiors of Canons house and probably Park Place, which have both been altered many times and are not properly understood.

There is less value in all of the other structures, but there is some in the estate walls and in the lodge.

### 6.3 Historical Value

*Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative...*

*Illustration depends on visibility in a way that evidential value (for example, of buried remains) does not...*

*The illustrative value of places tends to be greater if they incorporate the first, or only surviving, example of an innovation of consequence, whether related to design, technology or social organisation...*

*Association with a notable family, person, event, or movement gives historical value a particular resonance. Being at the place where something momentous happened can increase and intensify understanding through linking historical accounts of events with the place where they happened – provided, of course, that the place still retains some semblance of its appearance at the time.<sup>65</sup>*

#### 6.3.1 Illustrative

There is historical illustrative value at The Canons, derived from both the historic buildings and their connection to the landscape.

Canons house itself illustrates some elements of architectural taste prevailing in the late seventeenth century. For example the need for symmetry, the use of a cornice derived from Classical Antiquity and the overall proportions of the building, all elements which can be seen in other great buildings of the same period. Park Place also shows some of the elements of architectural taste of c.1800, though it is much more modest in scale and design ambition.

Both Park Place and The Canons show the typical small houses which were built on what, in the seventeenth and eighteenth centuries, was the edge of London. These houses, often known as villas, varied in their practical uses from being the primary residences of their owners, as The Canons was for some of its history, to weekend houses for those otherwise domiciled in London itself, the country, or both.

Eagle House (London Road, Mitcham) is another example, where its early eighteenth-century approach from the road has survived. Park Place has lost the structure of its setting in private grounds, but Canons house has retained it, with a high potential to reveal and enhance the historical setting.

The Canons also shows how small estates sometimes had their roots in property confiscated from the church during the English Reformation. It is well documented that the land of the Canons estate was in the possession of the canons of St Mary Overie, Southwark, confiscated in the 1530s. This point is illustrated in the dovecote,

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<sup>65</sup> EH *Conservation principles*. p. 28

which may be a surviving structure from the priory property or re-uses some architectural elements.

Other buildings and structures are typical of their date and type, but have very limited illustrative value.

There is historical illustrative value in the overall relationship of the historic buildings and structures within the designed landscape to each other. There is value in the way that the buildings and structures have largely survived as an intact group, excepting the demolitions of the service buildings in the 1960s.

However this value has been negatively affected by numerous insensitive design decisions over the years, including the isolating of the lodge from Canons house, the re-routing of the drive causing approach to the house from an angle not intended in the past, the building of the wall around the obelisk, cutting it off from The Canons estate. The incursions into the estate of new buildings have been on the whole relatively carefully executed in respect of Canons house itself and its setting.

### 6.3.2 *Associative*

Pevsner notes that Eagle House and Canons house are two of the earliest surviving houses in the area,<sup>66</sup> and in this resides much of The Canons value. There is associative historical value derived from the history of ownership and occupation. There is value in the site's long ownership by the Cranmer family and their descendants the Simpsons from the 1660s until sale in 1939. There is also value derived from the long list of tenants who rented The Canons. However neither the Cranmer family nor any of their tenants were very important characters in the history of Great Britain, though many were important in regional and local affairs and business. This is excepting the unproven ancestry of the dynasty from Thomas Cranmer (1489-1556), executed Archbishop of Canterbury under Mary 1<sup>st</sup>.

Because the house as it stands is similar to when it was first completed in the 1680s, it could be argued that the house resonates more strongly with the tenancy of John Odway, the tenant who seems to have built Canons house, rather than with the Cranmer dynasty. Nonetheless, the family was resident in the house during the second half of the eighteenth and first half of the nineteenth century.

The wider site, its buildings and structures, is more strongly associated with the Cranmers. One of the strongest resonances is with Rev'd Richard Cranmer in the early nineteenth century as his obelisk, a monument to a successful water supply, is also a monument to him. Similarly, the plaques of James Cranmer II<sup>nd</sup> and Esther Maria Cranmer, dated 1761 and 1816 respectively, create a locus for historical associative value to these two Cranmers, as, unwittingly, the plaques have become their monuments on the site.

The dovecote has historical associative value as it incorporates early fabric, possibly of a medieval or early modern structure on the lands of St Mary Overy, and creates a tangible association to the priory.

There are limited other resources of historical associative value concerning The Canons: it had a role during the Second World War, but the evidence of this is slender and there are no tangible elements of this period remaining; there is limited value in its ownership and use by the Council since 1939; there are limited archival sources directly relating to the estate and its buildings.

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<sup>66</sup> Pevsner & Cherry *The buildings of England: London 2, South*. p. 435

## 6.4 Aesthetic Value

*Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place.*

*Aesthetic values can be the result of the conscious design of a place, including artistic endeavour. Equally, they can be the seemingly fortuitous outcome of the way in which a place has evolved and been used over time. Many places combine these two aspects...*

*Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole. It embraces composition (form, proportions, massing, silhouette, views and vistas, circulation and usually materials or planting, decoration or detailing, and craftsmanship...)... Strong indicators of importance are quality of design and execution, and innovation, particularly if influential...*

*Some aesthetic values are not substantially the product of formal design, but develop more or less fortuitously over time, as the result of a succession of responses within a particular cultural framework...*

*Aesthetic value resulting from the action of nature on human works, particularly the enhancement of the appearance of a place by the passage of time ("the patina of age"), may overlie the values of a conscious design.<sup>67</sup>*

### 6.4.1 Design value

Aesthetic design value at The Canons is derived from both the buildings and structures, and the designed landscape.

Aesthetic design value is highest in Canons house as it was designed to conform to prevailing late-seventeenth century styles and retains many of the key elements today. For example this includes many details like the dentilled cornice, front door case, stair balusters, and some internal fitted joinery; it also includes the M-form roof, the original overall symmetry, architectonic elevations and silhouette.

There is aesthetic design value in Park Place, which arguably has more value in its exterior than Canons house, because it has retained a good appearance similar to when it was first completed. However, it was designed in a simple manner with fewer details and therefore has lower value in general.

There is aesthetic design value in the obelisk as a designed monument following patterns established in the revivals of Greek and Egyptian forms in the late eighteenth and early nineteenth century. The design value derived from the dovecote is limited, as it seems to be a relic or survivor building from a previous complex of buildings or incorporates re-used elements.

There is limited value design in the other buildings and structures.

### 6.4.2 Fortuitous value

This heritage value is limited at The Canons. There is some value in the way that the stone of the dovecote has aged, and some of the maturing of the elements of the designed landscape.

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<sup>67</sup> EH *Conservation principles*. pp. 30-31

However, there is a general sense of neglect and lack of care in both the buildings and landscape which could not be understood as fortuitous aesthetic value.

## **6.5 Communal Value**

*Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory...*

*Commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it, or have emotional links to it. ...Such values tend to change over time, and are not always affirmative...*

*Social value is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence...*

*They may relate to an activity that is associated with the place, rather than with its physical fabric...*

*Compared with other heritage values, social values tend to be less dependent on the survival of historic fabric.*

*Spiritual value [sic. emphasis] ... includes the sense of inspiration and wonder that can arise from personal contact with places long revered, or newly revealed.*

*Spiritual value is often associated with places sanctified by longstanding veneration or worship, or wild places with few obvious signs of modern life.<sup>68</sup>*

### **6.5.1 Commemorative, symbolic and social value**

There is strong social value associated with The Canons, primarily derived from its ongoing public use from 1939 onwards. The Canons has been a place of meeting and business for the Second World War Air-Raid Protection service and Home Guard; voluntary groups have used it for conducting their business and meetings; it has been a place for outdoor games and sporting activity, formally since the 1920s when the News of the World purchased Park Place, and latterly the swimming pool; Canons house has been used more recently for adult education. Many of the organisers and participants in all of these groups are alive today and The Canons remains in their collective experience. It is likely that many of the memories will be positive as The Canons has been largely a place for recreation, but there will also be less positive memories in addition.

In addition, there has been local public interest in the efforts to find a sustainable use for the mansion. A range of community-led activity, includes an audio trail, guided walks, and the Cricket Green Charter. This in many ways provided the stimulus for the Heritage Lottery Fund bid that led to the commissioning of this conservation plan.

### **6.5.2 Spiritual value**

There is no social spiritual value associated with The Canons.

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<sup>68</sup> EH Conservation principles. p.31



## 6.6 Grading of significance of individual elements

Based on the assessment of heritage values above, the cultural heritage significance of the buildings and structures is indicated on the table and figures that follow. The following definitions are those used in this conservation plan only, but are based on best practice, outlined by Historic England and Historic Environment Scotland.<sup>69</sup>

**Table 3** (below) Table of cultural-heritage significance system used in this conservation plan.

<b>Outstanding significance</b>
A building or element of international or national importance, or a fine, intact or little-altered example of a particular period, style or type that embodies the importance of the buildings or site overall or the element to which it is a part.
<b>Considerable significance</b>
A building or element of national or regional importance (London and the south east of England), or a good example of a particular period, style or type with a high degree of intact original fabric that contributes substantially to the importance of the buildings or site overall, or the element to which it is a part, that may have been altered.
<b>Moderate significance</b>
A building or element of local importance (London Borough of Merton), or an element that contributes to, but is not a key element to the importance of the buildings or site overall, or the element to which it is a part, that may have been altered.
<b>Neutral significance</b>
An element which neither contributes, nor detracts from the importance of the buildings or site overall.
<b>Negative significance</b>
A building or element which detracts from the overall significance of the buildings or site overall.

**Table 4** (below) Table of elements and assessed levels of cultural-heritage significance

<i>Building, structure, or other element being assessed</i>		<i>Designation if applicable</i>	<i>Cultural-heritage significance grading</i>
S1	Canons house	Listed Grade II* (1358036)	Considerable

<sup>69</sup> The wording of the definitions is adapted from that used in DCMS 'Principles of selection for listing buildings' (2010) and that in the 'Planning (listed buildings and conservation areas) (Scotland) Act 1997'.

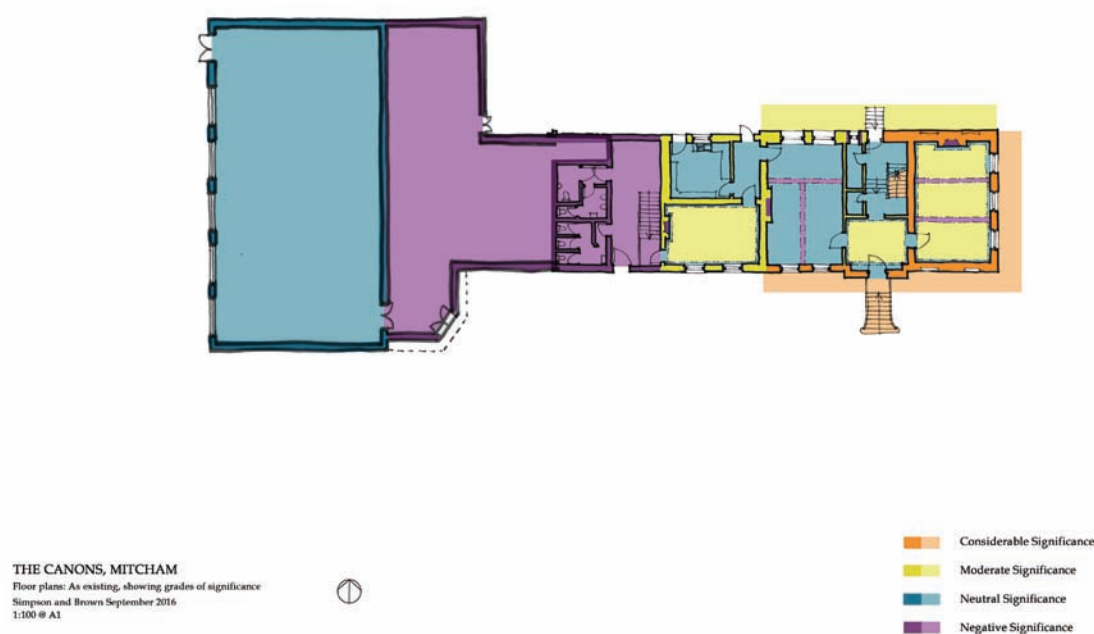
<i>Building, structure, or other element being assessed</i>		<i>Designation if applicable</i>	<i>Cultural-heritage significance grading</i>
S2	Dovecote	Listed Grade II (1080904)	Considerable
S3	Lodge	Locally listed	Moderate
S4	Park Place	Listed Grade II (1358020)	Moderate
S5	Walled garden	N/A	Considerable
S6	Well	N/A	Moderate
S7	Obelisk	Listed Grade II (1193483)	Considerable
S8	South boundary wall (east part)	N/A	Moderate
S9	South boundary wall: between car park entrance and obelisk	N/A	Moderate
S10	North-south brick walls	N/A	Moderate
S11	East-west brick wall	N/A	Considerable
S12	Canons house WC north extension	Listed Grade II* (1358036) (curtilage of Canons house)	Negative
S13	Madeira Hall	Listed Grade II* (1358036) (curtilage of Canons house)	Neutral
S14	Bowling green structures	N/A	Neutral
S15	The Canons leisure centre	N/A	Negative
S16	Electricity sub-station	N/A	Negative
S17	Pavilion	N/A	Neutral
S18	Mid 20th century House	N/A	Negative
S19	Folly bridge on pond	N/A	Neutral

<i>Building, structure, or other element being assessed</i>		<i>Designation if applicable</i>	<i>Cultural-heritage significance grading</i>
S20	Walls around obelisk	N/A	Negative
S21	Madeira Road (Canons) Entrance Walls	N/A	Negative
S22	Western boundary to Cricket Green	N/A	Neutral
S23	Service yard structures	N/A	Negative



**Figure 57** Plans of Canons house showing cultural-heritage significance grading.





**Figure 58** Plans of Canons house with north extensions showing cultural-heritage significance grading.

## 6.7 Summary statement of significance

Significance is a specific heritage term defined in the National Planning Policy Framework:

*The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.<sup>70</sup>*

Historic England defines significance as:

*The sum of the cultural and natural heritage values of a place.<sup>71</sup>*

In this summary statement, the sections above are evaluated and compared, and a conclusion drawn on the overall cultural heritage significance of The Canons in national and international terms as a heritage asset.

The Canons embodies important cultural heritage values for society today. It has evidential, historical, aesthetic and communal heritage values (as defined by Historic England). All the values have the potential to be sustained, revealed and enhanced if change is carefully considered, planned and managed.

There is strong evidential value in the fabric of Canons house and the dovecote, both of which are listed at Grade II\* and Grade II respectively. As designated and important heritage assets, they have potential to yield evidence of past human activity which would enhance understanding.

<sup>70</sup> National Planning Policy Framework, Annex 2: Glossary (Department of Communities and Local Government, 2012)

<sup>71</sup> EH Conservation principles. p.72

There is strong historical value in illustrating a once-typical suburban estate type of the seventeenth and eighteenth centuries, and the way that as a group the heritage assets have survived in relation to each other to make a coherent small estate. There is also strong associative historical value in the derivation of the estate from ecclesiastical property confiscated at the Reformation, the long history of the Cranmer dynasty, including strong resonances from the various inscribed plaques on the site.

There is some aesthetic value derived from the design of the exteriors of Canons house, its surviving historic interior panelling, and the obelisk. However aesthetic fortuitous value is limited.

There is strong social value derived from The Canons being in public hands from 1939 onwards; The Canons will remain in the collective experience of many of the people who organised events, meetings, clubs, societies and etc. in the house. There is also value derived from the public interest generated from the efforts to find a sustainable new use. Commemorative, symbolic and spiritual value are not present.

Though it can be problematic to attempt to place a structure in a category of significance relative to other sites and buildings, it is important to give these buildings structures a context, to allow its significance to be compared to others in the region, and the United Kingdom.

Overall, based on the above assessment of heritage value, this conservation plan assesses the historic buildings and structures at The Canons to be collectively of **considerable cultural-heritage significance**. This categorisation of significance is the second level of the five levels of cultural significance used in this conservation plan.

## 7.0 ISSUES AND THREATS TO SIGNIFICANCE

### 7.1 Introduction

This section outlines the particular issues and risks to the significance of the buildings and built structures at The Canons detailed in the previous sections of this CMP, now and in the future. It also identifies opportunities to sustain, reveal or enhance that significance.

### 7.2 Active issues and threats

<b>HIGHEST RISK</b>
Canons house: lack of comprehensive understanding of development of fabric
Canons house: poor-fair condition of exterior fabric, including cracked render, roof and dormer defects
Canons house: lack of sustainable use
Canons house: possible cement render on west and south elevations causing trapping of moisture in masonry
Canons house: elements of negative significance, including many structural beams, blockings up, boxing in etc, the first-floor WCs
Dovecote: condition of roof and interior
Obelisk: condition and cement render
Inscribed masonry plaques: condition because of being partly encased in cement mortar
<b>MEDIUM RISK</b>
Canons house, obelisk, dovecote: use of inappropriate materials in some repairs and replacement of fixtures, for example UPVC downpipes, hardboard timber linings and plasterboard
Canons house: numerous pipes, cables, light fittings, signage, boxes, anti-pigeon spikes and other fixtures on the elevations, many redundant
Canons house: extensive loss of interior fixtures and fittings, and much early timber panelling, in perhaps two rooms due to 1996 arson
Canons house: colours painted on to all internal and external masonry and joinery
Canons house: unsympathetic and largely unused WC extension to north
Canons house: partial of loss of seventeenth-century masonry and early ironmongery on front and rear steps

Canons house: lack of public access and interpretation of the building
Obelisk: isolation of obelisk from The Canons landscape context by 1960s brick walls
Dovecote: cupola incomplete, lacking flight holes and alighting ledges
Early estate walls: poor quality repairs and some alterations
Madeira Hall: cracking to brickwork
Lodge: poor external appearance and setting of building
Lodge: inappropriate materials in repairs etc for example UPVC windows
Lodge: loss of function of lodge as an entrance to the estate
Lodge: loss of connection between the lodge and the house
<b>LOWEST RISK</b>
Dovecote: lack of public access and interpretation of the building
Madeira Hall: roof appearance and possible change of original copper to bituminous felt
Inscribed masonry plaques: understanding of both plaques not interpreted
Dovecote: lack of evidence of age of the dovecote
Obelisk: lack of understanding concerning whether the obelisk marked a wellhead or artesian spring, and related structure to west shown on 1840s (?) plan (see <b>Figure 8</b> )
Canons house: loss of some historic relationship of rooms
Sports pavilion in north east of site: poor external appearance
Mid-twentieth century house by car park: poor external appearance
Walled garden: alterations not interpreted



## 8.0 RECOMMENDATIONS AND POLICIES

### 8.1 Introduction

The historic buildings and structures of The Canons have been assessed as being overall of considerable cultural-heritage significance in this conservation plan. There are also elements of moderate, neutral and negative significance. These levels of significance should be sustained, revealed and enhanced<sup>72</sup> for future generations through the implementation of appropriate conservation policies based on recognised good practice.

Conservation is a specific heritage term. It is defined in the National Planning Policy Framework (2012):

*The process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance.*<sup>73</sup>

The previous section of the conservation plan identified specific issues and threats to significance, and this section will make detailed recommendations and general strategic policies to mitigate against them.

### 8.2 Fundamental guiding policies

The conservation of The Canons will depend ultimately on good, creative management. A resolution to act in a conservation-led way should be taken from the beginning to ensure that the principles of informed conservation are key elements of its future. This base policy should encourage the protection and enhancement of the significance of the site and the reduction of risk to fabric, character and setting.

#### ***Policy 1 – Strategy***

**Establish a clear strategy for use, conservation and management of the buildings and structures. Appropriate balances must be considered as a framework for making individual decisions.**

#### ***Policy 2 – Resolution***

**Resolve that a conservation-led approach to future repair, conservation and management is adopted by all parties, based on a sound understanding of the significance of the buildings and structures.**

#### ***Policy 3 – Vision***

**Develop a vision that through active and informed conservation, The Canons should continue to be a valued part of the cultural-heritage of Great Britain.**

Adopting the conservation plan will allow policies within the plan to be actively used to help protect, sustain, reveal and enhance what is important. It places an onus on the owner, staff, and people responsible for the management of the site to use the conservation plan as a basis for decision making.

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<sup>72</sup> National Planning Policy Framework (Department of Communities and Local Government, 2012). pp 32-33

<sup>73</sup> National Planning Policy Framework, Annex 2: Glossary p. 51

#### ***Policy 4 – Adoption and use of the conservation plan***

**All relevant parties should adopt this conservation plan and use it to help guide the future use and development of The Canons.**

It is not expected that the conservation plan could ever be sufficient in detail to provide for every eventuality or answer every question that may arise. It should not be used as a substitute for professional conservation advice. Any professional conservation advice sought should use the conservation plan as a guide.

A conservation plan is also a dynamic document that should be adapted and updated as required as further information is located. This conservation plan should be updated appropriately following significant conservation and repair work to the estate, and it may be necessary to re-write the whole document in the future to reflect changes in conservation priorities. It is normally expected that conservation plans are updated every ten years or so.

#### ***Policy 5 – Archiving & Dissemination***

**Maintain copies of this conservation plan for the managers and users of The Canons in the archive of the Merton Council department that owns the building. A copy should also be lodged in a suitable public archive, such as the Heritage & Local Studies Centre and the Historic England archive. A digital copy will be maintained by the author, Simpson & Brown.**

### **8.3 Significance**

This section should be read in conjunction with section 6.0 in this conservation plan concerning cultural-heritage significance, which includes definitions of the five significance categories.

The overall significance of The Canons as considerable does not mean that changes cannot be made in the buildings or landscape for good reason. However, changes must be based on sound understanding and balancing of the different areas of cultural-heritage significance as expressed in section 6.0 this conservation plan. Conservation is said to be the management of change, and changes must be made with proper consideration and care, which may include mitigation of the effects of certain decisions to retain significance.

On the five-tier scale adopted in this conservation plan (see 6.6), there are no elements which are categorised as being of outstanding significance, which is ‘A building or element of national or international importance’ etc.

Changes to elements of historic structures of all levels of significance, should be recorded in words and images, for example minutes, narrative descriptions, photographs or drawings.

#### ***Policy 6 – Elements of considerable significance***

**Elements of the house or site identified as being of considerable significance should be retained and respected. These parts of the building may be changed, with care and in an appropriate manner, to make them suitable for a new use, providing this takes place without affecting their significance.**

These elements include, for example, the 1680s fabric of Canons house and the dovecote.

***Policy 7 – Elements of moderate significance***

**Elements of the building or site identified as being of moderate significance should be retained as evidence of original or early fabric where possible, but changes may be acceptable.**

These elements include, for example, many interiors of Canons house and the lodge.

***Policy 8 – Elements of neutral significance***

**Elements of the building or site identified as being of neutral significance may be removed, altered or retained as required.**

These elements include many interiors of Canons house and the lodge, and the Madeira Hall.

Some elements or previous alterations to the building are considered to have an intrusive, or negative, effect on its appearance, appreciation or integrity.

***Policy 9 – Elements of negative significance***

**Negative elements should be removed from the site as part of any future works where the opportunity arises to restore original fabric or design, or to enhance elements of higher significance.**

These include for example many interior elements in Canons house and the WC north extension. Where elements are categorised as negative, there is an imperative that changes should be made in order to sustain, reveal and enhance significance.

While the above policies, based on the assessment of significance, help to identify where change may be appropriate, there should nonetheless be a presumption against undue change and alteration. A careful balance needs to be struck between either making changes or maintaining the status quo. The impact of all changes should be considered carefully (in heritage-impact assessments), and these should include discussion of the element intended to change, using the cultural heritage significance headings used in the assessment of significance, section 6.0, of this conservation plan.

## **8.4 Conservation theory and practice**

Buildings conservation theory is well established in Britain with a history of its own extending back over 200 years. There is great experience about the application of conservation theory and practice within the relevant statutory bodies.

***Policy 10 – Conservation theory and practice***

**All work to buildings and structures should follow well-established conservation best practice without exception.**

There is a wide variety of structures, and a corresponding wide variety of issues, but the same basic conservation principles are applicable to all of the structures within the site area. The following best-practice conservation guidelines should be adhered to when considering any change to fabric:

- In general, all work should be carried out in accordance with the British Standard Guide *BS 7913:2013 Guide to the conservation of historic buildings*. The terms used in this conservation plan are those set out in BS 7913.

- Minimum intervention – remove or change as little as possible of what is there, introduce or change only where necessary to protect the significant values of the site or to enhance its physical and financial sustainability.
- Reversible change – wherever possible, any work carried out should be capable of subsequently being undone without lasting damage.
- Priority should be given to repairing what is there rather than replacing it with new fabric, and there should be a presumption against removing material from the site, unless the fabric of an element with intrusive or negative impact on significance.
- Repair should use like-for-like techniques and materials. Materials should be salvaged and re-used where possible. New, traditional materials should be used rather than materials salvaged from other sites.
- New work should not be intrusive, and should be of simple, high quality, contemporary or complimentary design; facsimile work should only be used where there is indisputable evidence of an appropriate and accurate earlier design.
- Adequate historical research, investigative opening-up, recording and sampling should be carried out before and during work to inform the best design and technical solutions.
- New work should not be ‘aged’ – new and old should be clearly distinguishable without being visually intrusive.
- Particular attention should be paid to matters of detail to help preserve and enhance significance including the fabric and character including, for example, specific choice of materials, detailed location of services and methods of fixing.
- Fabric or spaces to be replaced, altered or removed should be adequately recorded following relevant guidelines and the record lodged in the public archive.
- Detailed design development should precede implementation of all on-site works.
- Any compromises proposed to the above principles should be examined in an options analysis, including an assessment of impact on significance.
- Harm could result from differing approaches or standards at different parts of the estate, such as changes in appearance or character. As the site is large and comprises many different parts and structures, a holistic approach will be crucial to prevent acting against the interests of any one part.
- The Canons and its setting including the gardens, walls and buildings within the designed landscape, should be considered as a whole, including all building components and the context of the building (or structure). This will ensure that component elements, buildings and spaces, and the relationships between them are protected and enhanced where possible.

This is a comprehensive policy which is intended to protect the cultural-heritage significance of The Canons from risk associated with a non-conservation-led approach. It sets out the theory to be followed when considering changes and can broadly be applied to decisions such as management as well as repair and



conservation. The policy contains recognised conservation principles and is the basis for works to historic fabric and spaces, but it should be sufficiently flexible to achieve the necessary balance between protecting the significance of the buildings and structures, and the desire to secure a viable use in the future.

## 8.5 Staffing & professional advice

The Canons is owned and managed by the London Borough of Merton. There are potential risks for the historic buildings and structures if management priorities are not always for their conservation. Other priorities, such as maximising profitability or minimising outlay, are not compatible with managing heritage assets.

### *Policy 11 – Conservation-led decision making*

**Clear management processes must be in place to ensure that a conservation approach to The Canons is always prioritised.**

Where in-house management staff are not historic-environment specialists, it is essential that they seek advice from other professionals who are. This may include conservation architects, structural engineers, and archaeologists.

### *Policy 12 – Professional advice*

**Suitably qualified and experienced professional conservation advice should always be sought in making changes at The Canons.**

Inexperienced workmanship can cause irreversible damage to historic fabric, no matter how well intentioned.

### *Policy 13 – Skilled Workmanship*

**It is essential that all work to the buildings and structures is carried out by professional contractors with suitable historic-buildings or craft-skills knowledge and experience. This includes all aspects of inspection, maintenance and repairs.**

## 8.6 Statutory and non-statutory constraints

### *8.6.1 National Planning Policy Framework (2012)*

The National Planning Policy Framework sets out the Government's planning policies for England and how these are expected to be applied. It was published in March 2012, and supersedes the previous Planning Policy Statements.

It sets out the Government's requirements for the planning system only to the extent that it is relevant, proportionate and necessary to do so. It provides a framework within which local people and their accountable councils can produce their own distinctive local and neighbourhood plans, which reflect the needs and priorities of their communities.

This document (NPPF) emphasises the concept of 'presumption in favour of sustainable development'. Historic England has produced a very good summary and explanation of the how the NPPF impacts the management of heritage assets on their website.

Section 12, 'Conserving and enhancing the historic environment' (para's 126-141) are relevant to the conservation aspirations of The Canons.

Planning Practice Guidance is an online resource with the NPPF and guidance for its application.<sup>74</sup> All actions concerning the conservation at The Canons should comply with NPPF policy and guidance.

### 8.6.2 Listed Building Consent

As noted in the introduction of this conservation plan, Canons house is listed at Grade II\* and the obelisk and dovecote at Grade II. Park Place is also listed at Grade II.

Listing gives a building or structure statutory protection against unauthorised alteration, extension and demolition. Section 22, Design - Policy 14, in the *Local Development Framework Core Planning Strategy* (adopted July 2011), contains general objectives and policy for listed buildings in London Borough of Merton.

Listed Building Consent from Merton Council will normally be required prior to any programme of repair, conservation and alteration works. Proactive consultation with the local authority should be undertaken early, to determine any specific requirements of the council as part of attaining Listed Building Consent. Although it may not answer specific questions raised as part of Listed Building Consent applications, the conservation plan should be used as a tool to assist in this process.

Although the lodge is London Borough of Merton's non-statutory local list as it is part of the wider heritage-asset group of buildings and structures at The Canons. It is likely to be considered in the curtilage of Canons house, listed at Grade II\*, and may also need Listed Building Consent before alterations.

### 8.6.3 Locally listed buildings and structures

The lodge is locally listed by London Borough of Merton. Local listing provides no additional statutory planning controls, though the LPA would seek appropriate re-use of the building if it were derelict.<sup>75</sup>

*The fact that a building or site is on a local list means that its conservation as a heritage asset is an objective of the NPPF and a material consideration when determining the outcome of a planning application.*<sup>76</sup>

### 8.6.4 Conservation Area

The Canons is within the Mitcham Cricket Green conservation area, in character area 3: Cranmer Green. There are a variety of restrictions on changes to buildings and landscape features. Many actions require separate consent and the LPA should be consulted in advance of any proposed works.

#### ***Policy 14 - Statutory Authorities***

**Maintain an open dialogue with London Borough of Merton Council and Historic England in managing the process of change at The Canons. It is important to prevent misunderstanding and to maintain a good relationship so that change can be managed appropriately and efficiently. Appropriate notifications and statutory consents must be sought at every stage of works.**

<sup>74</sup> <http://planningguidance.planningportal.gov.uk/>

<sup>75</sup> [http://www.merton.gov.uk/environment/designandconservation/listed\\_buildings.htm](http://www.merton.gov.uk/environment/designandconservation/listed_buildings.htm) accessed January 2016

<sup>76</sup> <https://historicengland.org.uk/advice/hpg/has/locallylistedhas/> accessed January 2016

### 8.6.5 *Applying for unlisted structures to be listed*

The boundary walls of the Canons are all un-listed. It would be possible to apply to Historic England for them to be listed, using the pro-forma on the Historic England website.<sup>77</sup> If the application were successful, the walls would be entered onto the National Heritage List for England (NHLE) and would be protected within the legislative framework of the planning system.

As noted in the Planning (Listed Buildings and Conservation Areas) Act 1990, the walls would need to meet criteria under special architectural interest and historic interest.<sup>78</sup> Components considered in these criteria are age and rarity, aesthetic merit, selectivity and national interest. The condition of a structure is not a consideration.<sup>79</sup> However, the walls seem unlikely to meet these criteria. It is possible that group value of being part of the heritage asset of the mansion house might be applicable. In fact, if tested today, it is possible that the walls would be considered as curtilage.

The walls are within the Cricket Green Conservation Area; demolition of structures within a conservation area requires planning consent, and demolition without consent is criminal offence. This conservation plan is not of the opinion that an application to list the walls would offer significant additional protection.

### 8.6.6 *Non-statutory organisations*

There are many non-statutory organisations who are considered part of the wider stakeholders in the site. These include local groups like the Merton Historical Society, and national bodies like Georgian Group and The Gardens Trust (formerly the Garden History Society), which are also statutory consultees in local authority planning processes. However other groups should also be given the opportunity to comment on proposals for change at an early stage.

#### ***Policy 15 – Non-Statutory Organisations***

**It is important to maintain a working relationship with non-statutory bodies as required, to assist in the management of future change within the estate.**

## 8.7 **Interpretation and presentation**

### 8.7.1 *Interpretation*

The Canons has an interesting story of coming to be as it is today which contributes to its cultural-heritage significance. Through interpretation, significance can be conveyed and explained to the public.

Much of the history of The Canons is known and has been published. More research concerning the buildings and structures had been completed for this conservation plan, and more research concerning the landscape has been completed in the simultaneous conservation planning for the site as a whole.

It is important that this knowledge is communicated to users of the site in the future. It could be in the form of a printed pamphlet, on a website, a physical interpretation panel on the site etc.

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<sup>77</sup> See <https://historicengland.org.uk/listing/apply-for-listing/>

<sup>78</sup> Department for Culture, Media and Sport *Principles of Selection for Listing Buildings* (DCMS: March 2010). p.4

<sup>79</sup> DCMS *Principles of Selection for Listing Buildings*. p.5

### ***Policy 16 – Interpretation***

**Interpret the significance of the buildings and structures at The Canons to site users and members of the public.**

#### ***8.7.2 Sustaining and enhancing historical relationships in the house***

The house was originally designed with a clear delineation between the servants' and the family areas of the house. Family rooms were on the principal storey entered from the front door and the floor above; service rooms, for servants making the house function, and their places of rest, were in the basement and attics, the latter possibly including bedrooms or a nursery for the children of the employer. Later alterations, by practical necessity, have largely destroyed these relationships, but it is important that they and the historical process of change are understood in any proposed alterations. In design terms, this might be interpreted to using different fixtures, fittings or finishes in the two different areas, to restore the distinction.

### ***Policy 17 – Historical Relationships***

**Sustain and enhance the relationships between family/public and service areas of the building, to preserve an understanding of the operation of the building as a home.**

## **8.8 Archaeological policies and practice**

### ***8.8.1 General***

Archaeological potential exists both in the fabric of Canons house and the dovecote and their immediate landscape setting, both below the ground surface and above it. This potential takes a very wide variety of forms, from traditionally recognised archaeological sites, including deposits, earthworks and built structures, through the embedded deposits within the walls of the buildings themselves, to resources such as surviving tree and shrub plantings. These resources reflect (or have the potential to reflect) significance from all periods of human activity, as is noted throughout this conservation plan.

The landscape has been assessed simultaneously to this conservation plan, in a Desk-Based Assessment (DBA) by Addyman Archaeology. This DBA will have flagged up areas in the landscape which may have particular potential for yielding evidence concerning the past.

The same assessment is required of the buildings and structures as well. Systematic assessment of the archaeological potential of all areas of Canons house and the dovecote is an essential element of the on-going management of the site. Careful assessment should be made well in advance of developing proposals, and the results of the assessment, should inform changes in the mansion and landscape.

### ***Policy 18 – Archaeology***

**Maintain an open dialogue with the London Borough of Merton Council (as advised by the Greater London Archaeology Advisory Service) in proposing change at The Canons. It is important to prevent misunderstanding and to maintain a good relationship so that change can be managed appropriately and efficiently.**

Archaeological involvement concerning the buildings and structures may be required by the London Borough of Merton at a number of stages:



- Prior investigation in advance of any works: investment in assessments at an early stage will minimise costs and delays later. A Desk-Based Assessment may be required by the London Borough of Merton, though investigation in relation to a proposed scheme may be best set in the broader framework of a Heritage Impact Assessment.
- Opening up: especially where investigating the built structure of the house, a pause for archaeological works may be required after initial opening up, but before building works proper commence. This needs to be recognised and planned for. Opening up may need to be done by archaeological means to optimise the recovery of materials and information.
- Watching Briefs: works may progress subject to a watching brief, with the potential to suspend works for archaeological investigation where necessary
- Post-event analysis: important findings are often made after the conclusion of fieldwork, when findings can be fully analysed. Investment in this phase is crucial, especially for refining resource mapping.

Works to built structures have considerably greater potential to reveal archaeological information than is commonly appreciated. Buildings archaeology is a specialist skill, often requiring more complex responses than works in the broader landscape.

Many investigative archaeological techniques are destructive, and should only be contemplated when non-destructive ones have been tried or are considered irrelevant to the works in hand.

#### ***Policy 19 – Commissioning archaeological work***

**All archaeological works should be commissioned from suitably experienced professionals following current excavation or survey guidance detailed by the Chartered Institute of Field Archaeologists (CIfA).**

## **8.9 Canons house fire protection & security**

It is important that the interior of Canons house has fire protection and fire safety measures, as a building of considerable overall cultural-heritage significance. The historic fabric of the building is one of the most important resources concerning this heritage asset, and its protection from accidental or intentional damage or destruction by fire, or other vandalism is important.

### ***8.9.1 Current measures***

It is not known whether the house is currently protected by a fire-safety system, intruder alarms or CCTV. However the current systems should be reviewed in the light of the significance assessment of this conservation plan.

### ***8.9.2 Fire risk***

The greatest period of fire risk to the building is during a programme of major alteration works. This is largely because of the use of equipment by contractors likely to pose a fire risk; this includes risk from electrical tools that could develop faults and catch fire, and from hot-working with tools that need to generate heat to work, including plumbing and paint-stripping tools. Working with these tools needs to be carefully planned, including method statements, and fire extinguishers maintained on hand.

### 8.9.3 *Design of new fire-detection systems*

If the interiors of Canons house are to be substantially redesigned and re-fitted, there is a good opportunity to redesign and update the fire and security systems, and integrate them into the design of the building as a whole. There are a variety of options for detection that need to be considered by an interdisciplinary design-team of conservation specialists and fire engineers at design stage. There will be many opportunities to improve the design of the building, for example designing out voids which reduce fire compartmentation, and installing intumescent strips in doors to improve seals. It is important that all systems are designed bearing in mind the cultural-heritage significance of the building, and designed to have minimal visual impact.

The least visually-intrusive system for smoke detection would be an air-aspirating system, which would require quite significant interventions to building fabric during installation. By understanding the significance of the building fabric however, and the likelihood of many interiors being replaced and improved, it is likely that this system would be considered an excessively unobtrusive and expensive system. It is more likely that battery-operated smoke/heat detectors, wireless connected to a central board will be more appropriate.

It is of course important that portable fire-fighting equipment, including extinguishers and blankets, are kept at suitable points in the building, are maintained, and that staff have training in basic fire-fighting measures.

### 8.9.4 *Lightning protection system*

Canons house, its fabric, fixtures, fittings and contents should be protected from damage by a potential lightning strike. There is no system currently in place.

Lightning conductor systems should be discrete and should be the minimum necessary to safely conduct lightning to the ground. This might involve several conductor tapes which should be positioned in discrete positions on elevations, possibly attached to rainwater downpipes. It is not standard conservation practice to attempt to meet the full British Standard for lightning conductor provision on historic buildings, as it is considered to be excessive.

#### ***Policy 20 – Fire protection and security***

**Protect Canons house from damage by fire or vandalism. If new systems are to be designed, they should be devised by an interdisciplinary team of conservation specialists and appropriate engineers (fire, security, lightning etc), and integrated into the fabric of the building with minimal visual intrusion and adverse negative impact on historic fabric.**

### 8.10 **Restoration**

Restoration in general can be justified in conservation terms where putting back a lost element would contribute strongly to enhancing the significance of an original aspect of a design. In a conservation project, restoration should have a purpose which goes beyond simply a desire to redecorate. Evaluating the impact on the different areas of cultural-heritage significance, using the system used in section 6.0 of this conservation plan, is a useful way to test a proposal for restoration.

Restoration of lost architectural features is a recommendation of the conservation area design guide.<sup>80</sup>

### **8.10.1 Restoration of Canons house**

Exteriors:

- Appearance of historic pre-1950s elevations by removing moisture impervious paint to brickwork and render, removing cabling, fittings, anti-bird spikes, signage, unnecessary pipework etc, and repainting the lost trompe l'oeil windows on south part of west elevation
- Front and rear entrance steps and handrails
- Joinery of pre-1950s parts of the house (colours and design)

Interiors:

- Areas of considerable significance, and many of moderate significance (including ground floor former hall, drawing room and dining room, and the north west room on ground and first floor, and the staircase)
- General removing of all services ducts and conduits, hardboard over-panelling, twentieth-century visible structural beams, poor-quality twentieth-century decorative additions including mouldings, false floors/ceilings
- Negative subdivisions of larger historical rooms

Restoration would be dependent on physical investigation into fabric for evidence of original or early arrangement. For example, some of these elements have the potential to yield evidence of their historic colours in layers of paint, in both interiors and exteriors. For example, most joinery has been repainted, some in a fairly bright white, much external joinery a dark blue. Neither is likely to be a genuine historic colour. The colours for external joinery should be established by paint-section analysis before repainting. It is not good conservation practice to strip historic paint unless it becomes a necessity.

### **8.10.2 Restoration of possible original window patterns**

The original arrangement and design of windows in the 1680 building is not known. 1680 happens to be the time when sash windows were first becoming popular in London. One of the first major houses to receive new sash windows was Ham House in 1673. The speed with which sash windows became normal was surprisingly fast. But we cannot be sure that a relatively modest villa near London would have been fitted with sash windows seven years or so after their appearance at Ham House.

Before the 1670s the window style would have been double hung casement windows. They are likely to have been glazed for their full height but the proportion of window opening for double hung casement is less standard than it is for sash. Fairly quickly in the development of sash windows, probably after 1680, the openings for sash windows became standard to a six over six sash window with each of the twelve panes being designed to the golden section proportion. This means that the window opening itself is of golden section proportions. The way that the windows in The Canons are slightly taller than the golden section proportion might be one suggestion that there were originally casement windows and not sashes. Another factor which may suggest casement windows is that they are used in the

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<sup>80</sup> London Borough of Merton *Mitcham Cricket Green conservation area design guide* (Environmental Services: 1996). p.26

basement of the windows facing west and in the dormer windows to the attic which we know to be the least altered part of the house.

The history of sash windows at The Canons needs further research. This research should include paint sample analysis to establish the age of each of the sashes and also a detailed comparison of moulding profiles. Of the initial inspection for this conservation plan, there seems to be a considerable variety of moulding profiles and thicknesses of paint on timber. However there is an impression that many of the windows have been replaced possibly to the original profile during the 20<sup>th</sup> century. The appearance of horns on windows with 18<sup>th</sup> century profiles suggests a replacement after the mid-19<sup>th</sup> century. For this reason, it would not be appropriate to replace sash windows with casements. The possibility that The Canons had casement windows is only speculative and casement windows would not perform as well as the current sash windows.

The dummy windows on the east and west elevations do present an opportunity for some interpretation. The most important aspect of the house is that it looks good from a distance, particularly from the west. On this side the awning boxes were put in place over the windows in the 19<sup>th</sup> century when the appearance of symmetry no longer mattered to the owners. But when the house was built, symmetry was very important. It is quite possible that the dummy windows on both the ground and first floors to the south of the centre piece on the west side were always dummy. The windows in the drawing room would have looked south but it might have not been considered appropriate for a drawing room to have a view towards the entrance front. On the first floor, there is modern panelling which imitates historic panelling across this wall and this suggests that there have never been windows, lighting rooms from the south, either.

The reason for the dummy windows was to give the impression of a symmetrically arranged house from the west. This means that there will be a considerable benefit in terms of enhancing significance if the dummies were made to look like windows from a distance as must have been originally intended. The pattern for the painting of a *trompe-l'oeil* or dummy window could either be a sash to match the windows to the north of the centre piece or they could be casement windows. The difference in the patterns would not make a difference from a distance particularly if the joinery was not painted white.

### **8.10.3 Restoration of interiors**

There are some important interiors, though all of the rooms inside the Canons have been altered. The stair has been altered, possibly fairly early on in the history of the building in a way that made it less grand but provided more useable space on the first floor. Other rooms such as the dining room and drawing room have been altered more recently during the 20<sup>th</sup> century. The remaining rooms have some significance. They have fireplaces, cornices and moulded joinery.

The stair and first floor south room retain some remnants of 17<sup>th</sup> century character. The stair has a significant amount of late 17<sup>th</sup> century interior visible in the handrails, balustrades and some of the joinery.

There is some 17<sup>th</sup> century fabric remaining on the south room of the first floor with panelling and a chimney piece. To a lesser extent, there are architrave mouldings and possibly some panelling in the central western first floor room above the hall and in the north western room in the original part of the house. Elsewhere, 18<sup>th</sup> and 19<sup>th</sup> century finishes survive but none have particular significance.



In the high significance rooms, restoration might involve putting back paint colours guided by physical evidence. Where finishes on joinery have been altered, microscope paint analysis can reveal the history of decoration and suggest more appropriate colours. The current decorative scheme relates to the late 20th century use of the house which is not a significant phase of the work.

It might be possible to let the evidence of the 17th and 18th century influence the redecoration, furnishing and fittings of the interiors in a way which does not reduce the significance of the interior. Decorative proposals are optional because paint finishes are reversible. It is important to retain the previous evidence of paint schemes under new coats of paint. Painted timber should not be stripped.

#### **8.10.4 Restoration of Dovecote**

- Interior
- Ventilator with flight holes and landing ledges
- Roof hip and cap details
- Weather vane

#### **8.10.5 Restoration of Obelisk**

- Landscape setting, re-establishing the Obelisk in the context of The Canons (this recommendation is also made in enhancement proposals for the conservation area<sup>81</sup>)
- Render coat

#### **8.10.6 Restoration of Lodge**

- External appearance, including UPVC window replacements and paint colours on joinery
- Landscape setting, re-establishing the lodge in the context of The Canons

#### **8.10.7 Restoration of estate walls**

- Mortar, pointing, copes
- Foot gate to south east of pond
- The condition of the inscribed masonry plaques would be improved by replacing cement mortar in lime mortar

### ***Policy 21 – Restoration***

**Restoration of elements may be appropriate where there is sufficient evidence for their early or original appearance or design, or where the design of the restoration reflects historic principles.**

## **8.11 Interventions and alterations**

The work recommended in this conservation plan is primarily concerned with the conservation, restoration and repair of the existing buildings and structures. However, alterations and interventions will be necessary in certain places and this section provides guidance. This section is in line with the broad aims of London of

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<sup>81</sup> London Borough of Merton *Conservation area design guide*. p.24

Borough of Merton Core Strategy Plan on high quality urban design, in section 22 Design – Policy 14.

In general terms, the design of elements, where justifiable, should achieve the following objectives.

- Design must be based on thorough physical and historical understanding of the buildings and structures including a full understanding of their significance.
- Design should follow detailed examination of the relevant parts of the existing buildings and structures or an existing feature, including ecological and buildings archaeological assessments.
- The design of repair works should be undertaken with a thorough knowledge of traditional construction history and practice and with full awareness of their impact on the significance of the historic asset.
- Historic features should be re-used where possible in alterations or recycled.
- The work should be designed so that it can be carried out safely and consideration must be given to safety issues arising from the continued maintenance of the buildings and structures.
- Design should be innately attractive but it should not intrude on aesthetic or historical appreciation.
- The interventions throughout a building should have a common character so that they can be interpreted as being part of a single datable campaign of alteration and records should be kept of all works undertaken.
- Interventions should, be clearly identifiable as such, both physically, by dating, and by documenting the construction and alteration process.
- Alterations should be designed to avoid damage to existing fabric wherever possible. There should be a presumption to retain historic fabric where possible in all alterations.
- The interface between a new element and existing fabric must be carefully considered to avoid damage to existing buildings and structures, for instance by differential erosion or by damage at fixing points.
- Cable runs should be concealed and care should be taken to minimise the appearance of thermostats, security equipment, switches, sockets etc. within interiors. Alterations should be concentrated in the rooms of least significance.
- Fabric should be recorded before the work is carried out.
- It is essential that conservation work is carried out by experienced tradespeople, and designed and inspected by a conservation accredited architect. A large part of the success of any project is in the understanding of the task and sharing of experience between all professionals and all tradespeople involved.
- The specification of materials in building restoration should match the existing in terms of quality, materials, colour, and finishes.

Any intervention to existing fabric should be fully justified in terms of the findings of this conservation plan.

#### ***Policy 22 – Design of interventions and alterations***

**Design should be of high quality following the recommendations of the conservation plan, and the *Conservation area design guide*.**

#### **8.11.1 Building materials**

There is guidance available for almost all circumstances that might be encountered in a building of historic significance. Historic England, SPAB and Historic Environment Scotland produce a number of useful guides. When specifying materials it is important that the designer understands how buildings and structures were intended to function technically when constructed and how changes in design or operation might have changed this system.

#### **Policy 23 – Building materials**

**Respect historic construction materials in buildings and structures. In specifying repairs or replacement of materials, the relevant guidance in this conservation plan should be followed.**

### **8.12 Opportunities**

#### **8.12.1 Design of extensions and new buildings**

The north WC extension is identified as being of negative significance in this conservation plan and should be removed and may be replaced with a new building of higher-quality design. Similarly, if the lodge were to be upgraded for sale as a residential property it is possible that extension might be required in order to secure marketability and therefore its sustainable re-use. There are other areas within the boundary of The Canons estate that could possibly be developed without negatively affecting the heritage assets.

The design of extensions and new buildings in close association with existing work of cultural-heritage significance requires particular architectural knowledge, judgement, skill and care.

The *Conservation area design guide* states that

*Extensions should be subordinate to the main house... Larger extensions that require planning permission will be stringently assessed in terms of whether they preserve or enhance the character or appearance of the conservation area.*<sup>82</sup>

Extensions or new buildings should not damage, mask or dominate the existing historic asset, in fabric or visual terms. They should be of appropriate quality and should complement existing structures. New buildings can be carefully matched, blended or contrasted with the existing buildings but in all cases they should combine to form a composite building or group of buildings of overall architectural and visual integrity. Even when a particular approach is judged to satisfy all the relevant criteria, the success of the building as a whole will depend on the fine detail, and on the skill and aesthetic sensitivity with which it is carried out.

The design of new buildings should not be perceived as an end in itself, to be regarded in isolation. The composite building group should be of appropriate quality throughout and should have architectural integrity as a whole and in its setting. The component parts should be maintainable and should be expected to age, weather and generally to grow together.

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<sup>82</sup> London Borough of Merton *Conservation area design guide*. p.30

The design development of an appropriate scheme should address the following elements of the design: height, scale, material, proportion of solid to wall, and symmetry.

Building materials and construction techniques are likely to be the main difference between the existing buildings and new construction. Natural materials of high quality are preferable to composite materials. Materials should be derived from the significant structures on site.

- Limestone dressings
- London Stock and red brick
- Red ceramic roof tiles with mortar or lead details
- Lead cladding to flat or low pitched roofs
- Painted timber windows and doors
- Glass (high amount of glass historically in the Park Place glasshouses; see **Figure 9** for example)
- Metal gutters and down pipes

A contemporary palette of materials is not excluded but it must be of high quality and is less likely to have an adverse effect on the significance of the buildings around it if it bears some relationship to the materials of existing buildings. For example, timber used for structure and cladding, or areas of render is considered acceptable. However, materials such as cast or reconstituted stone, reconstituted slate, concrete tiles, UPVC gutters or windows are all considered to be of too poor quality to be used on this site.

The detailing of new buildings will depend on the material chosen. If new buildings contain detailing which refers in any way to the mouldings and other architectural form of the existing building, this detail must be handled very carefully. If details are to be repeated as a reference to the existing building, then they should be repeated accurately to avoid the character of pastiche.

Accurate reproduction would include choice of the same bricks and an exact copy of mouldings, joint positions and widths. The relationships between detailed decorative features should also be understood.

It is possible to design successful detail which relates to the original, either in size, position, heights, or by lining through horizontally with the existing building but which is expressed quite differently in a contemporary manner.

The architectural response which is least likely to be acceptable is a design between these two positions which involves an approximation of historic detailing without an understanding of its purpose or construction.

#### ***Policy 24 – Design of extensions and new buildings***

**Extensions and new buildings should be designed to the highest standard by an architect, and the criteria for good design laid out above should be followed. Individual heritage-impact assessments may be required to evaluate the effect of each proposal on significance.**

## 8.13 Inspection, maintenance, prioritising works

### 8.13.1 Existing condition report

There is a condition report by Frontline Data Ltd, surveyed by Complement Consulting. The report was in draft at time of writing. The report inspected the bowls pavilion (S16), garages in the service yard (S15) and Canons house (S1 & S2); it makes detailed recommendations for replacement of fixtures and fittings, upgrading equipment, repairs, redecoration work, removal of redundant fittings etc. It prioritises actions into four categories where priority 1 and priority 2 works are to be completed within a year, with priority 3 and 4 to be actioned in the next decade.

Its primary purpose seems to be to provide estimated costs for bringing these buildings up to standard and into a usable condition. It is not however a report suitable for a heritage asset like Canons house, partly because the authors are not historic-environment specialists. It is also not a complete report on all heritage assets at The Canons. It could be reviewed by a conservation architect and quantity surveyor to make it more suitable; however as conservation and restoration is intended for Canons house, it may prove to be superseded by conservation and new work design.

### 8.13.2 Existing structural appraisal

As part of this conservation plan, a structural appraisal was commissioned from AKS Ward. It is included in appendix section 9.0 of this conservation plan. It contains a short commentary and key recommendations Canons house, the Madeira Hall and the dovecote.

### 8.13.3 Quinquennial inspections

A quinquennial inspection cycle (inspections commissioned at five-year intervals) is recognised conservation best-practice for inspection the condition of heritage assets. Quinquennial inspection reports should be well illustrated, and should cost and prioritise maintenance actions.

#### **Policy 25 – Quinquennial inspection reports**

**Commission condition inspections from a conservation-accredited architect every quinquennium. The reports should include all heritage assets at The Canons.**

### 8.13.4 Maintenance plan

It is essential as part of the ongoing sustaining of heritage significance, that a maintenance plan is developed for the buildings and structures at The Canons. Immediate appropriate repair and ongoing maintenance will arrest and prevent further decay of the building fabric, but a longer-term plan with budget allocation is important for the sustaining of historic fabric in good condition in the future.

#### **Policy 26 – Maintenance & management plan**

**Establish a maintenance schedule and budget to ensure heritage assets are sustained in the future. This should be revised on completion of alterations or improvements projects to ensure that it is accurate for the future care of the building.**

There are a number of actions and issues that should be addressed in the maintenance and management plan. They include the following:



- Thorough condition inspections should be commissioned at five year intervals (quinquennial inspection cycle), and should include all buildings and structures at The Canons.
- Annual inspections for maintenance and basic maintenance tasks such as checking the roofs for slipped slates, checking and clearing flat roofs and guttering, rainwater heads, downpipes, rainwater gullies and gratings.
- Regular inspection of services should be completed by suitably qualified contractors, including electrical, gas, heating, fire and other safety appliances and plumbing.
- Repairs and maintenance should be carried out in the priority order stated in the Quinquennial inspection report, except where more urgent work intervenes
- Maintenance and management of any proposed extensions, external alterations or new buildings should be included and the plan updated accordingly to include them.

## **8.14 Access and visitor management**

### **8.14.1 Vehicle parking**

Visitors and any staff park in the leisure centre car park. The car park does not have a negative impact on the historic buildings and structures, as it is generally well-screened.

This is with the exception of Park Place, which has a car park to the north and west. This does have a negative impact on the setting of the heritage asset. Parking should be kept away from the principal north elevation and should be better screened.

Vehicles are often parked in front of the west elevation of Canons house. This is one of the most significance elevations of the building, views towards it are significant and it is the primary entrance. Vehicle parking should not normally be allowed in this area.

#### ***Policy 27 – Vehicle parking***

**Minimise the parking of vehicles in front of primary elevations of Canons house and Park Place and in other areas of considerable significance.**

### **8.14.2 Access to buildings and structures**

#### ***Canons house***

Canons house is not suitably compliant with the Equality Act (2010), in terms of providing access for all. There is no way for a person with any limitations on their mobility to access Canons house. It is necessary to enable access for all, though in some cases, exemptions can be made for listed buildings where reasonable adjustment cannot be made to historic fabric to enable access.

It may be possible to build a lift for the building. It should have minimal impact in visual terms and on fabric of cultural-heritage significance. A sensitive location within the existing walls could be considered, or outwith them, on the north elevation.

#### ***The dovecote***

The dovecote is a building of considerable cultural-heritage significance. It too does not suitably comply with the Equality Act (2010). At present, this is because of the physical condition of the building. Following conservation works, it should be the intention that this building is made accessible to the public; for example it could be opened several times a year or there could be photos of its interior.

#### *Remote access*

Where physical access is not possible, remote intellectual access should be provided. This should be well illustrated and in the form of interpretation material (see section 8.7 on interpretation).

### ***Policy 28 – Access***

**Enable public access to all buildings and structures at The Canons, either physically or remotely.**

## **8.15 Further research**

There some areas remaining for further research. More research with good interpretation and understanding of the evidence, will enhance the understanding of certain aspects of the history of The Canons. This includes further archival and documentary research, secondary source research and gathering of first-hand accounts.

### ***8.15.1 Documentary evidence***

A more detailed study of The Canons may be possible in the future if further research becomes available in the future. Any new information should be used to inform ongoing management of the building and to update this conservation plan where appropriate.

Much of the documentary evidence concerning the history of The Canons has already been published. An additional appropriate level of archival research and consultation has been carried out for this study.

There are local people who are interested in researching the history of The Canons. One of these researchers has been blogging his findings (<https://mitchamhistorynotes.wordpress.com/>).

The National Archives manorial documents register notes records for the Mitcham Canons Manor; it states that they are papers dating between 1189-1925, but in the top-level descriptions, the dates appear to be limited to between 1272-1547.

	<i>Description</i>	<i>Archive</i>	<i>Reference</i>	
1	1272-1307: custumal, with other manors (with rental)	The National Archives	SC 12/15/38	
2	1318-1322: accounts (7)	Westminster Abbey Library and Muniment Room	27866-27868 and 27872-27875	NRA 41148

3	1322-1324: accounts, with Maundeville, Kent (2)	Westminster Abbey Library and Muniment Room	27876-77
4	1470- 1483: rental, with Ravensbury court rolls (incomplete)	British Library, Manuscript Collections	Add. Ch. 23548
5	1509-1547: valuation, with other manors	The National Archives	SC 12/23/26

These records have not been searched in this conservation plan; though it is unlikely that significant information would emerge that would alter the overall policies and recommendations of the conservation plan, it is important that they should be checked. It is assumed that Montague would have searched these documents, however he notes in his introduction that much of the legacy of early documents remains in archives, but ‘a still substantially untapped resource... I have seen my task as primarily to bring together what is readily available to form a coherent foundation on which others will, I hope, be tempted to build’.<sup>83</sup> It is also possible that new documents have emerged since his research, presumably largely undertaken in the 1960s. In any case, these documents should be looked at again for specific information on the buildings and structures, particularly the dovecote.

#### ***8.15.2 First-hand accounts of The Canons***

One aspect of the significance of The Canons is its communal value, as detailed in section 6.5 of this conservation plan. The Canons has been in public ownership since 1939 and been the venue for many community group activities, including sports. Many of the organisers and participants in all of these groups will be alive today and The Canons remains in their collective experience. These people and their memories represent a significant resource concerning the significance of The Canons, and a research project could be commissioned to gather and interpret this information.

#### ***Policy 29 – Further research***

**Further research should be undertaken for The Canons as opportunities arise. The research should be laid out in a strategic plan, with set objectives. Any new information should be used to inform on-going management of the estate and to update the conservation plan as appropriate.**

<sup>83</sup> Montague *The Cranmers, the Canons and Park Place*. p.vi

## 9.0 APPENDIX – AKS WARD STRUCTURAL APPRAISAL

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H159124

9 December 2015

**Commentary on site visit to The Canons, Mitcham**  
**Michael Beare, Consultant structural engineer**

### **Canons House - External Elevation**

1. The front elevations were rendered with a lined cement render. The render and the paint coating were not breathable. The render has cracked in numerous places. The cracking is likely to be restricted to the render rather than to go through the masonry.
2. If the original building was faced brickwork then it would be very difficult to re-establish the brick face as the render will almost certainly have damaged the brick face.
3. Applying a lime render will improve the breathability of the masonry and improve the building's environment.



**Action** – Remove a section of the render to establish backing and constituents of render.

4. The rear and one flank face of the building was not covered in render. The mortar joints have been struck pointed (presumably in a cement mortar) and coated with a non-breathable paint.



5. Behind the paint there was a build-up of salts which gradually made the paint bubble.

Action – at this stage – none.

### **Chimneys**

6. The chimneys need attention and it is likely that they have suffered from sulphate attack.

**Action** – at this stage we could either assume that they will need rebuilding or could take mortar samples to confirm it.

### **Dormer Windows**

7. The dormers look to be in poor condition and will need remedial work. The details of the remedial work will not be determined until the scaffold is up. At this stage we could cover the costs by preparing some standard details and putting a PC sum in.

### **Internal**

8. The floors were generally level and most rooms had coving around the edge of the ceiling. In these areas the construction was probably original but we do not know what it is or its load capacity.
9. In many of the rooms there were downstand beams which cut through the coving, suggesting that the beams were not original.



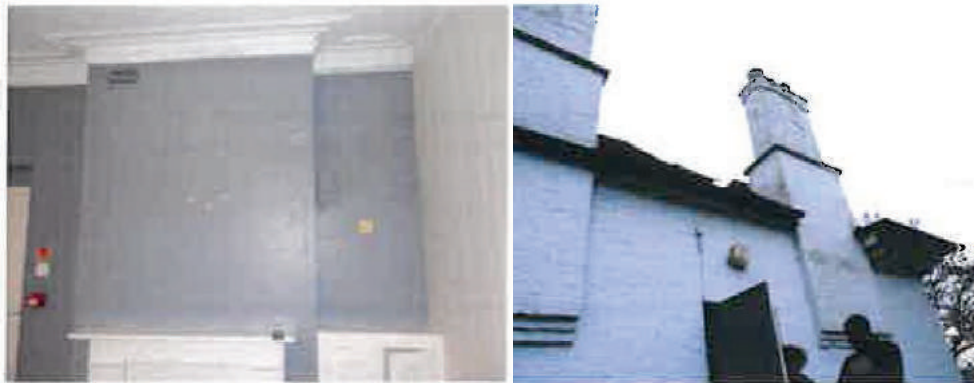


**Action** – open up the ceilings locally to the downstand beams to determine the floor construction and beam sizes. From this we can determine the floor capacity of each area of the building.

10. The loft/top floor construction was complex and a drawing should be produced of the layout of the joists.



11. There was water staining to the west part of the north wall by the chimney. This staining suggested that the wall was not breathing adequately.



### **Staircase**

12. The main staircase and the associated window appear to have been moved. Restoring the staircase and window would be possible.

**Action** – Open up the landing and staircase to determine the layout of the structure.

### **Basement**

13. The basement appeared to be reasonably dry, which suggests that there is asphalt tanking externally which is working.

### **Madeira Hall**

14. There was a row of trees parallel to the west wall. These trees are probably responsible for the diagonal cracking in the west wall and suggest the clay has desiccated.



15. At the east end of the building there were significant diagonal cracks in the brickwork suggesting that the soil beneath has failed. The cause of the failure is almost certainly due to a failure of the drains.



16. Internally the hall appears to be in good condition and there were no signs of cracking. This suggests that the internal masonry leaf is acting separately to the outside leaf. This could indicate that the wall ties have corroded.

**Action** – inspect wall ties using a borescope

17. The single storey low level area was in poor condition and damp. It would be simpler to knock this area down and to build a new entrance.

#### **Dove Cote**

18. The walls of the Dove Cote were made of a mixture of grey clunch, white chalk, knapped flint and brick. These materials appear to have been recently repointed in a mortar which has a reasonable aggregate content but appears to use cement as the binder.

**Action** – before carrying out any work on the Dove Cote the history of the fabric should be determined. This will establish the original stones that have been used. Ideally the hard mortar should be removed and replaced with lime mortar but this could result in damage to the stonework.



## 10.0 APPENDIX - BIBLIOGRAPHY

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Historic England *Conservation principles, policies and guidance for the sustainable management of the historic environment*, English Heritage: 2008

London Borough of Merton *Mitcham Cricket Green conservation area design guide*, Environmental Services: 1996

Marquis-Kyle P. & Walker M. *The illustrated Burra Charter: good practice for heritage places*, Australia ICOMOS: 2004

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## 11.0 APPENDIX – HISTORIC ENGLAND LIST ENTRIES



Historic England

### THE CANONS

#### List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: THE CANONS

List entry Number: 1358036

#### Location

THE CANONS, MADEIRA ROAD

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

County: Greater London Authority

District: Merton

District Type: London Borough

Parish:

National Park: Not applicable to this List entry.

Grade: II\*

Date first listed: 07-May-1954

Date of most recent amendment: Not applicable to this List entry.



## Legacy System Information

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

Legacy System: LBS

UID: 205111

## Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

## List entry Description

### Summary of Building

Legacy Record - This information may be included in the List Entry Details.

### Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

### History

Legacy Record - This information may be included in the List Entry Details.

### Details

LONDON BOROUGH OF MERTON MADEIRA ROAD, Mitcham TQ 2768 (north side) 12/93 The Canons 7.5.54 GV II\*

Substantial manor house. Late C17. Brick with later stucco. Plain tile hipped roof to eaves. 2 storeys plus basement and dormers. West facade of 5 bays with 2-bay extension to left. Central bay to original block projects slightly with square headed architraved corniced entrance, reached by steps. Square headed windows, blind to 2 right bays. Sashes, flush frames, glazing bars.

Listing NGR: TQ2786568345

National Grid Reference: TQ 27865 68345

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([http://mapservices.HistoricEngland.org.uk/printwebservicehle/StatutoryPrint.svc/323584/HLE\\_A4L\\_Grade/HLE\\_A3L\\_Grade.pdf](http://mapservices.HistoricEngland.org.uk/printwebservicehle/StatutoryPrint.svc/323584/HLE_A4L_Grade/HLE_A3L_Grade.pdf))

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End of official listing



Historic England

## DOVECOTE ADJACENT TO POND TO SOUTH EAST OF THE CANONS

### List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

**Name:** DOVECOTE ADJACENT TO POND TO SOUTH EAST OF THE CANONS

**List entry Number:** 1080904

### Location

DOVECOTE ADJACENT TO POND TO SOUTH EAST OF THE CANONS, MADEIRA ROAD

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

**County:** Greater London Authority

**District:** Merton

**District Type:** London Borough

**Parish:**

**National Park:** Not applicable to this List entry.

**Grade:** II

**Date first listed:** 07-May-1954

Date of most recent amendment: Not applicable to this List entry.

## Legacy System Information

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

Legacy System: LBS

UID: 205112

## Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

## List entry Description

### Summary of Building

Legacy Record - This information may be included in the List Entry Details.

### Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

### History

Legacy Record - This information may be included in the List Entry Details.

### Details

LONDON BOROUGH OF MERTON MADEIRA ROAD, Mitcham TQ 2768 (north side) 12/94 Dovecote adjacent to pond to south east of The Canons 7.5.54 GV II

Dovecote. Said to be dated 1511. Limestone, some knapped flint, red brick quoins., Plain tiled hipped roof to eaves. Square single storeyed structure.



Entrance to east side with depressed pointed cambered arch. Some flushwork to east face. Windowless. Timber louvre to roof. Interior not inspected.

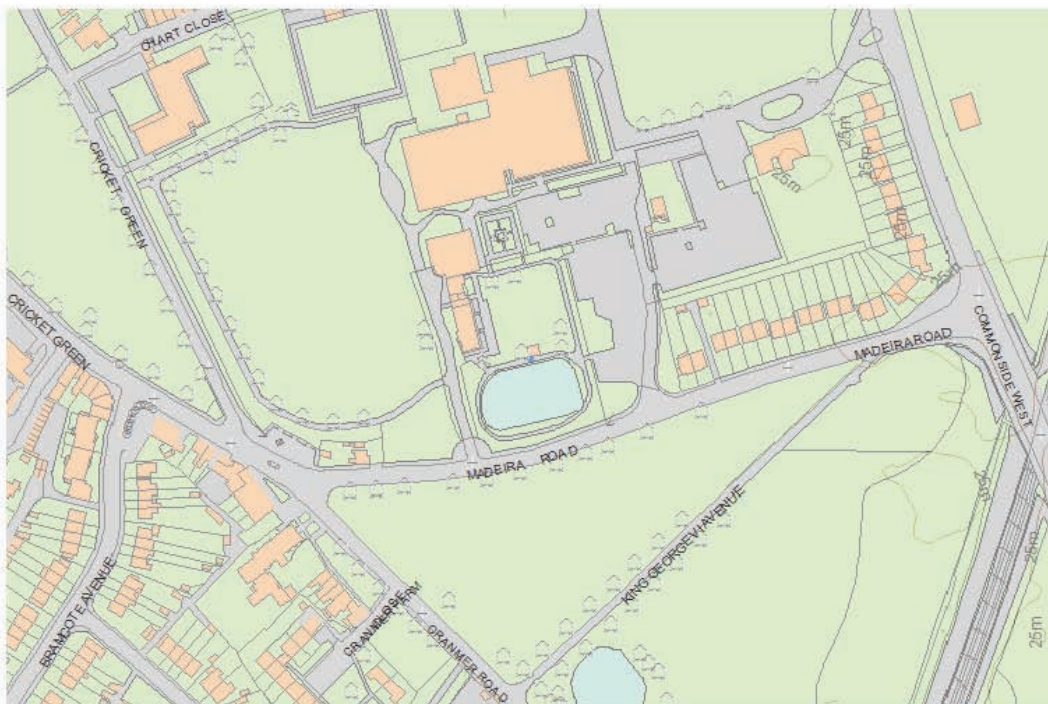
Listing NGR: TQ2789868326

## Selected Sources

Legacy Record - This information may be included in the List Entry Details

National Grid Reference: TQ 27898 68326

## Map



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(<http://mapservices.HistoricEngland.org.uk/printwebservicehle/StatutoryPrin>

[t.svc/81407/HLE\\_A4L\\_Grade|HLE\\_A3L\\_Grade.pdf](t.svc/81407/HLE_A4L_Grade|HLE_A3L_Grade.pdf)

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End of official listing



Historic England

## OBELISK AT JUNCTION WITH CRICKET GREEN FORMERLY WITHIN THE GROUNDS OF THE CANONS OBELISK AT JUNCTION WITH MADEIRA ROAD

### List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

**Name:** OBELISK AT JUNCTION WITH CRICKET GREEN FORMERLY WITHIN THE GROUNDS OF THE CANONS OBELISK AT JUNCTION WITH MADEIRA ROAD

**List entry Number:** 1193483

### Location

OBELISK AT JUNCTION WITH CRICKET GREEN FORMERLY WITHIN THE GROUNDS OF THE CANONS, MADEIRA ROAD

OBELISK AT JUNCTION WITH MADEIRA ROAD, CRICKET GREEN

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

**County:** Greater London Authority

**District:** Merton

**District Type:** London Borough

**Parish:**

National Park: Not applicable to this List entry.

Grade: II

Date first listed: 07-May-1954

Date of most recent amendment: Not applicable to this List entry.

## Legacy System Information

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

Legacy System: LBS

UID: 205113

## Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

## List entry Description

### Summary of Building

Legacy Record - This information may be included in the List Entry Details.

### Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

### History

Legacy Record - This information may be included in the List Entry Details.

## Details

LONDON BOROUGH OF MERTON MADEIRA ROAD, Mitcham TQ 2768 (north side) 12/95 Obelisk at junction with Cricket Green (formerly 7.5.54 within the grounds of The Canons) GV II

Monument. 1822. Rendered. Obelisk. Inset Portland stone tablet inscribed: 'In grateful recollection of the goodness of God through whose favours water has been provided for this neighbourhood/God opened the rock and the waters gushed out, they ran in dry places like a river. Psalm CV v 41/He turneth dry ground into water springs. Psalm CVII V 35 / Let everything that hath breath praise the Lord. Psalm CL v 6 / A fountain shall water the valley. Joel III v 18'. Erected to commemorate relief of a serious drought.

Listing NGR: TQ2777968288

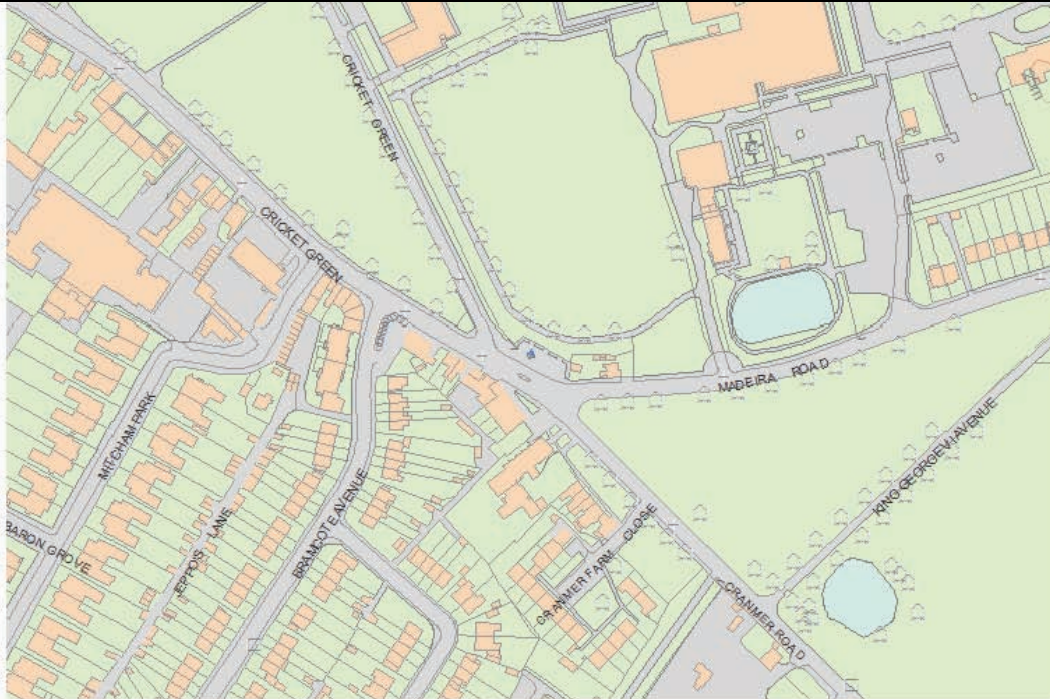
## Selected Sources

Legacy Record - This information may be included in the List Entry Details

National Grid Reference: TQ 27779 68288

## Map





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Historic England

## PARK PLACE

### List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: PARK PLACE

List entry Number: 1358020

### Location

PARK PLACE, 54, COMMONSIDE WEST

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

County: Greater London Authority

District: Merton

District Type: London Borough

Parish: Non Civil Parish

National Park: Not applicable to this List entry.

Grade: II

Date first listed: 21-Nov-1973

Date of most recent amendment: Not applicable to this List entry.

## Legacy System Information

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Legacy System: LBS

UID: 205030

## Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

## List entry Description

### Summary of Building

Legacy Record - This information may be included in the List Entry Details.

### Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

### History

Legacy Record - This information may be included in the List Entry Details.

### Details

LONDON BOROUGH OF MERTON COMMONSIDE WEST, Mitcham TQ 2768 TQ 26  
NE 12/30 4/30 No 54 (Park Place) 21.11.73 - II

Substantial detached house. Circa 1800. Stock brick. Slate double pitched roof to parapet. 2 storeys plus basement. 4 windows wide with lower 4 window, 2 storey wing to right. Entrance to third bay from left. Square headed entrance set in round headed reveal; plain fanlight; Ionic quarter columns. Square headed windows, gauged heads, sashes, glazing bars. Simplified

cornice above first floor. Noted as having groin vaulted Ionic pilastered entrance with marble floor. Other interiors not inspected.

Listing NGR: TQ2801668426

## Selected Sources

Legacy Record - This information may be included in the List Entry Details

National Grid Reference: TQ2801668426

## Map



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## **12.0 APPENDIX - ILLUSTRATIONS AT A3**





## THE CANONS, MITCHAM

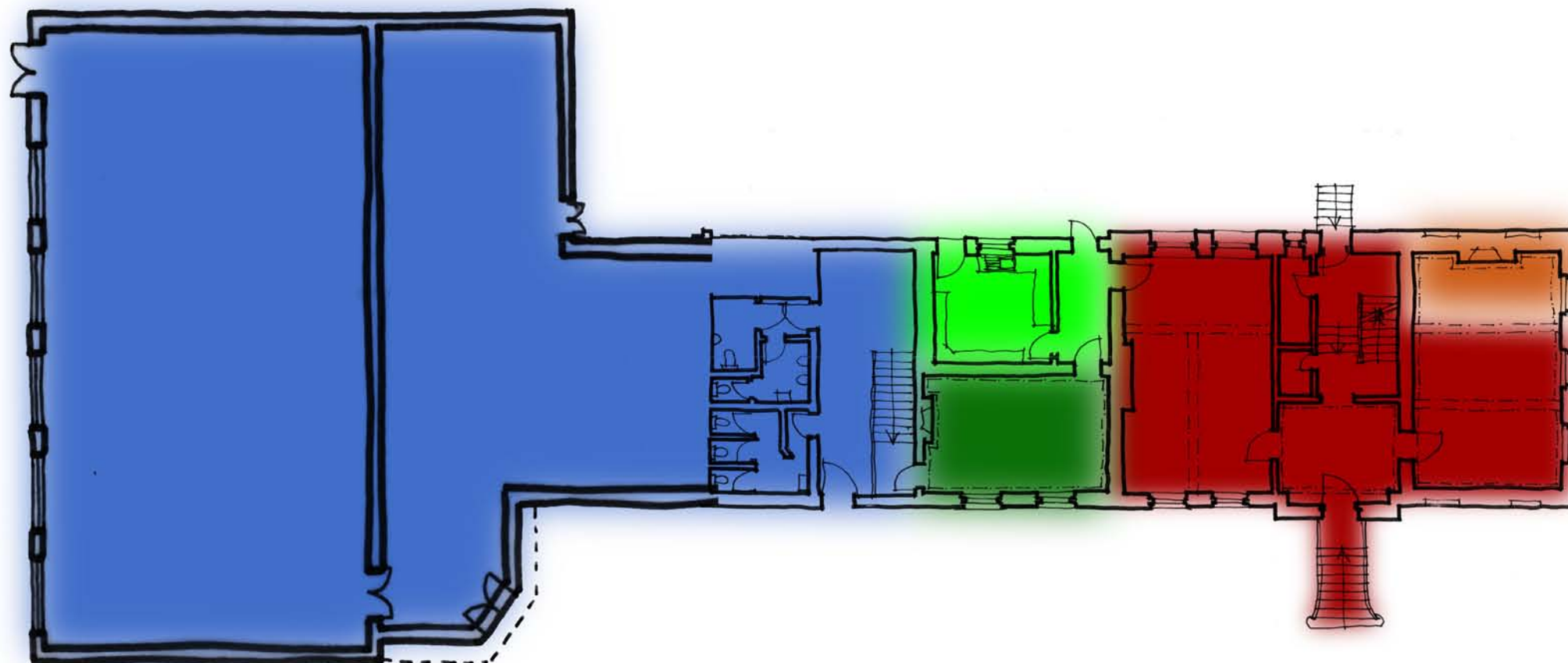
Floor Plan: As existing, phased history plan

Simpson and Brown September 2016

1:100 @ A1



- Original phase 1680
- Possible early c. 18th century phase of alteration
- Other possible c. 18th century alterations
- Late 18th or early 19th century extension
- Mid to late c. 19th century works
- C. 20th century



# THE CANONS, MITCHAM

Floor Plan: As existing, phased history plan

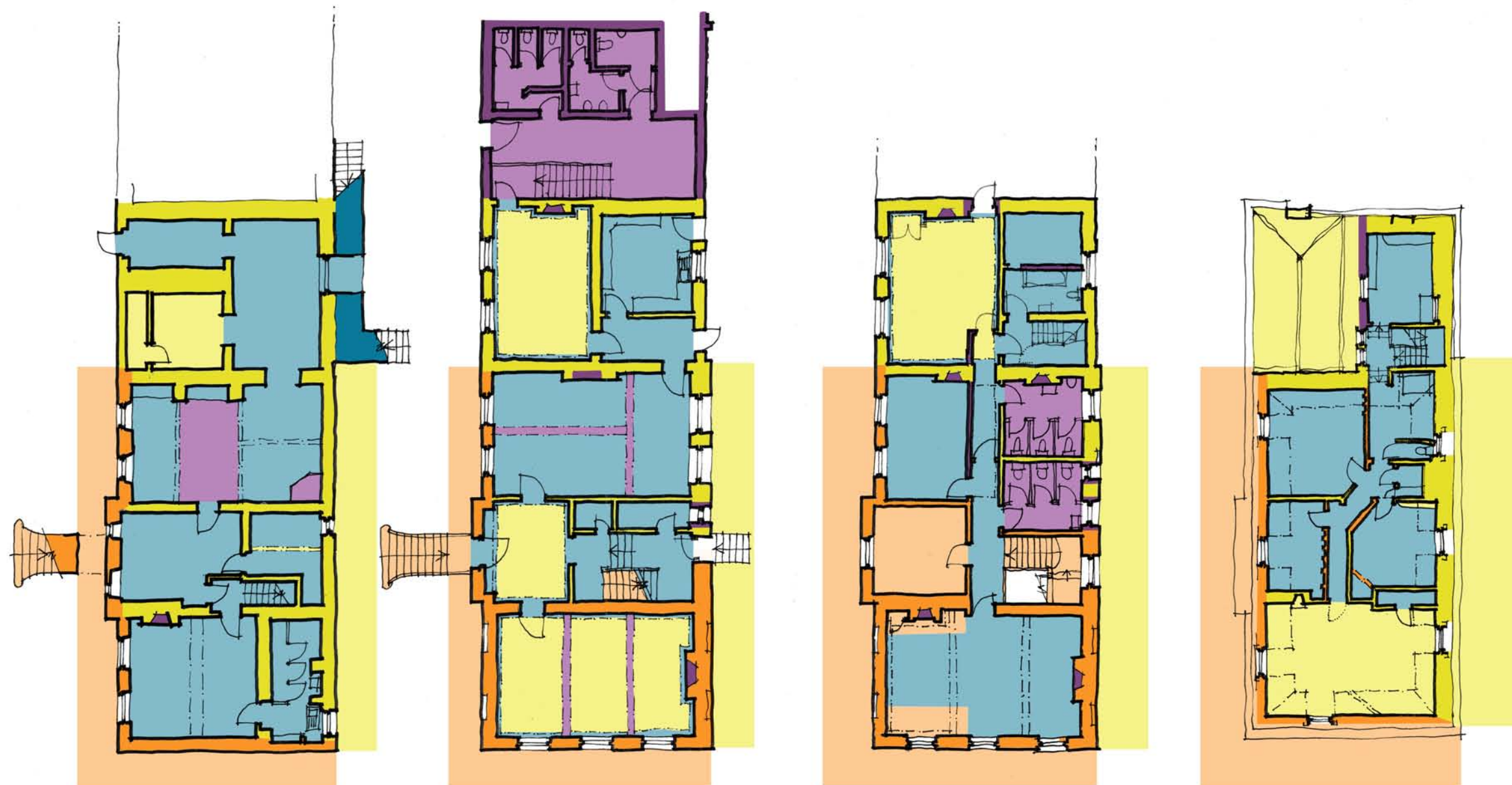
Simpson and Brown September 2016

1:100 @ A1



- Original phase 1680
- Possible early c. 18th century phase of alteration
- Late 18th or early 19th century extension
- Mid to late c. 19th century works
- C. 20th century





# THE CANONS, MITCHAM

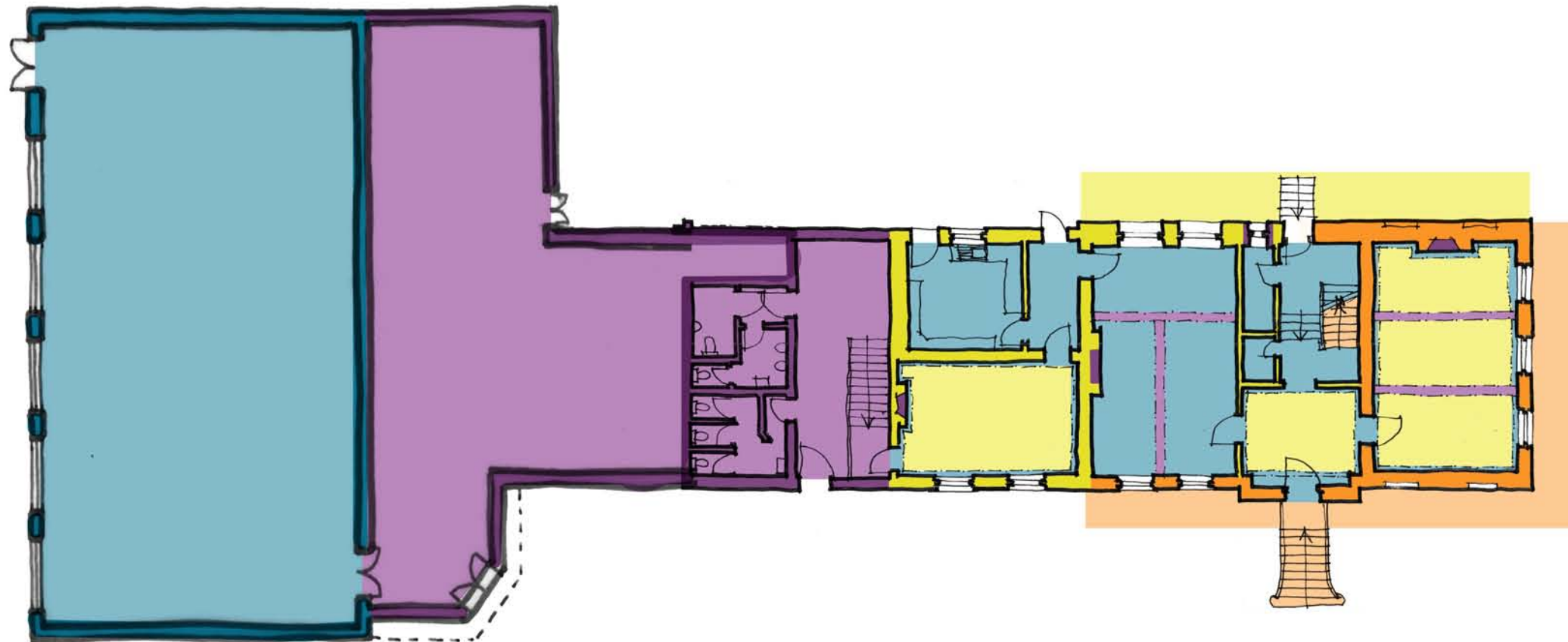
Floor plans: As existing, showing grades of significance

Simpson and Brown September 2016

1:100 @ A1



- Considerable Significance
- Moderate Significance
- Neutral Significance
- Negative Significance



# THE CANONS, MITCHAM

Floor plans: As existing, showing grades of significance

Simpson and Brown September 2016

1:100 @ A1



- Considerable Significance
- Moderate Significance
- Neutral Significance
- Negative Significance