

HAMPSTEAD CEMETERY

Fortune Green Road, NW6, LB Camden

by

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HAMPSTEAD CEMETERY, FORTUNE GREEN ROAD, NW6: LB CAMDEN

We are asked for assistance with the preparation of the Conservation Area Designation Report for this municipal cemetery, opened in 1876. This survey of the cemetery gives an outline history, a broad description of the tombs and planting and provides an overall assessment of this distinguished cemetery.

Outline History

The expansion of mid-Victorian Hampstead, combined with the limited capacity of St John's Churchyard and adjoining burial ground at the end of Church Row, led to the opening of a new municipal burying ground some distance to the west, close to Fortune Green. It was one of a wave of publicly-funded cemeteries that opened following the 1852 Burial Act: there were 49 of these in London alone, and the peak years for their opening were the 1850s. Hampstead Cemetery was thus a relatively late foundation.

The Hampstead Burial Board was set up in 1873 and began to look for affordable ground on which to lay out its cemetery. Despite objections from landowners and developers, who thought the presence of a cemetery would lessen the cachet of the area, twenty acres were duly purchased and made ready for burial use. The sloping site was drained, enclosed, and a competition held to design the chapels and lodge. This was won by the Hampstead-based architect Charles Bell, best known as the designer of the innovative circular ward block at the Hampstead Workhouse in New End of 1884-85. The landscape gardener Joseph Meston (who had worked for the Metropolitan Board of Works on the Thames Embankment scheme) was invited to design the lay-out of the cemetery in October 1875, and work was sufficiently advanced by November 1876 for the Bishop of London to consecrate part of the cemetery: the area to the south of the central avenue was devoted to Anglicans and the remainder was left unconsecrated. Burials were numerous, and the new foundation was soon plentifully furnished with memorials, especially along the consecrated southern side.

Five acres of additional land was subsequently acquired from the Burgess Estate in 1901 and opened for burial in 1906. Subsequent plans to construct a columbarium for the deposit of ashes never progressed.

The layout of the Cemetery

The cemetery occupies a long site running east to west, with the highest ground at the south-west corner. The Gothic lodge, of Kentish ragstone with Bath stone dressings (unlisted) stands immediately to the south of the Portland stone gate piers on Fortune Green Road; the original cast iron gates and railings have all gone.. The layout is dominated by its central avenue, a long and highly formal approach leading to the twin chapels which stand on their own within an island site. Beyond them, to the west, a meandering path leads down to a cedar of Lebanon and divides to form paths running parallel to the north and south boundaries. A footpath cuts diagonally across the centre of the cemetery, its metal railings dividing it in two. Short axial roads run north and south from the chapels. The northern extension, a long triangle in plan, was laid out around two principal paths, forming a loop.

Overall, the cemetery reflects the two principal approaches to Victorian cemetery design: those of formality and regularity, on the one hand, and of picturesque winding paths on the other. At Hampstead, both are combined.

The Buildings

The twin chapels are striking and rightly listed. The Anglican and Non-conformist chapels are linked by a gated archway topped with a spire which dominates the centre of the cemetery; within the archway are pendant corbels carved with the symbols of the Four Evangelists.

The lodge consists of an L-shaped two-storey house clad in Kentish ragstone, with Bath stone dressings. All windows are arched, and several sport quatrefoil-headed tracery. There is a small gable containing a clock over the entrance, which has been hidden by an unsympathetic modern single-storey addition. The interior of the lodge is said to contain an open timber ceiling. The lodge is not listed, but nonetheless contributes significantly to the character of the cemetery by establishing the religious tone of this place. There were originally large greenhouses along the south-east edge of the cemetery, below the lodge, which provided bedding plants for graves and ornamental flowerbeds alike: a reminder of how intensively cultivated cemeteries originally were. These have long since been demolished.

The Planting

Meston's design for the layout of the cemetery was dominated by the central avenue. This was further accentuated by being lined with alternating evergreens and deciduous trees (Dr Colloms's research indicates that they were to be lime and holly). Other planting consisted of shrubberies around the perimeter of the cemetery, at the principal junctions of the paths, and along particularly lengthy stretches of path, and the occasional small specimen tree to alleviate the rows of graves. A Circle of Lebanon (a junior version of the celebrated feature at Highgate Cemetery) was created at the west end of the cemetery where a cedar was planted. The landscaping cost £2,500 and was carried out by a Mr Weston. To judge from the 1894-96 OS map, the planting of trees was confined to the perimeter and the avenue remained open and unencumbered.

There are certain groups of trees which reflect clearly the formality of early planting. The axial roads each side of the chapels, for instance, are lined with unkempt yews and there are several rows of poplars along the southern boundary. Numerous specimen trees have now attained maturity such as the willow to the north-east of the chapels. Individual memorials sometimes are enhanced by The Second World War civilian war graves memorial is set against a screen of yews.

On the more recent approach to natural (or self-seeded) growth, see section Conservation and Management below.

The Monuments

Hampstead Cemetery undoubtedly possesses one of the better collections of memorial art in London, reflecting the cosmopolitan nature of its past inhabitants. Recently re-surveyed as part of the Camden List Review, the cemetery has 18 listed monuments: far more than any of the comparable municipal cemeteries, and more than most of the more famous early Victorian private cemeteries: only West Norwood, Highgate and Kensal Green have more. The Camden History Society are currently involved in a project to make the monuments of distinguished persons buried here better known.

The general character of the monuments is hard to describe, even in broad terms. In general, the most ostentatious monuments are found on the most prominent paths and

junctions: this is particularly the case along the central avenue, where many of the listed tombs are located, and the greatest concentration of listed monuments is at the eastern end of the central avenue and in the easternmost section of the northern extension. Elsewhere, the earlier areas are filled largely with conventional crosses interspersed with obelisks, mainly in granite and Carrara marble. Many of these are becoming engulfed by vegetation, especially along the southern boundary.

The cemetery is particularly rich in early 20th century monuments, many of which are found in the northern extension, alongside quite ordinary tombs. In sculptural terms the Goscombe John monument to the north of the chapels is outstanding (and hence listed Grade II*). There is a sprinkling of Imperial War Graves Commission headstones throughout the cemetery, but particularly in the northern extension and at the west end, as well as the customary Cross of Sacrifice and enclosure. The raised area over the mass graves of civilian victims of World War Two bombing is sensitively landscaped and planted and overall of considerable local interest.

The recent monuments at the north-eastern corner contrast markedly with most of the earlier tombs and reflect the less than entirely happy direction that monumental masonry has taken in recent years. That said, there are a number of recent headstones of quality too.

Because of the nature of the area it serves, the cemetery contains the remains of a high number of distinguished persons, many of whose monuments are not listed.

Conservation and Management

There is now much natural, unchecked growth especially along the southern boundary to the west of the chapels. This area of early consecrated tombs has effectively been given over to an ecology-dominated regime which contrasts markedly with other areas of the cemetery, where a policy either of semi-managed pasture or fully managed lawn is in operation. The result is a cemetery of diversity, a balance which is to be applauded.

Theft of architectural features has been a problem here. The Frankau tomb has lost its snake-entwined bronze urn (sometime between 1991 and 1994), as has that formerly within the Banister Fletcher monument, and the bronze relief by Ernst Barlach upon the monument to Harry Fischer (d.1977) along the north edge of the extension has been stolen too, as has the bronze eagle above the tomb by C.F.A. Voysey to Arnold Stuart of c1921. The presence of the foot-path across the cemetery does not make for easy security. The removal of the railings along the eastern entrance wall has further hindered the prevention of theft.

Cuts in budgets have progressively reduced the amount of maintenance being undertaken. One particularly worrying aspect of this is the number of self-seeded sycamores and other trees that are growing across the cemetery. If the diversity of approach, welcomed above, is to be maintained then action needs to be taken to uphold the managed character of certain parts of the cemetery.

The formation of a Friends' organisation in 1994 has helped draw attention to the state of the cemetery and the successful recent application for HLF grant aid has highlighted the recognition of the cemetery's importance and of the need for steps towards its conservation.

Overall Assessment

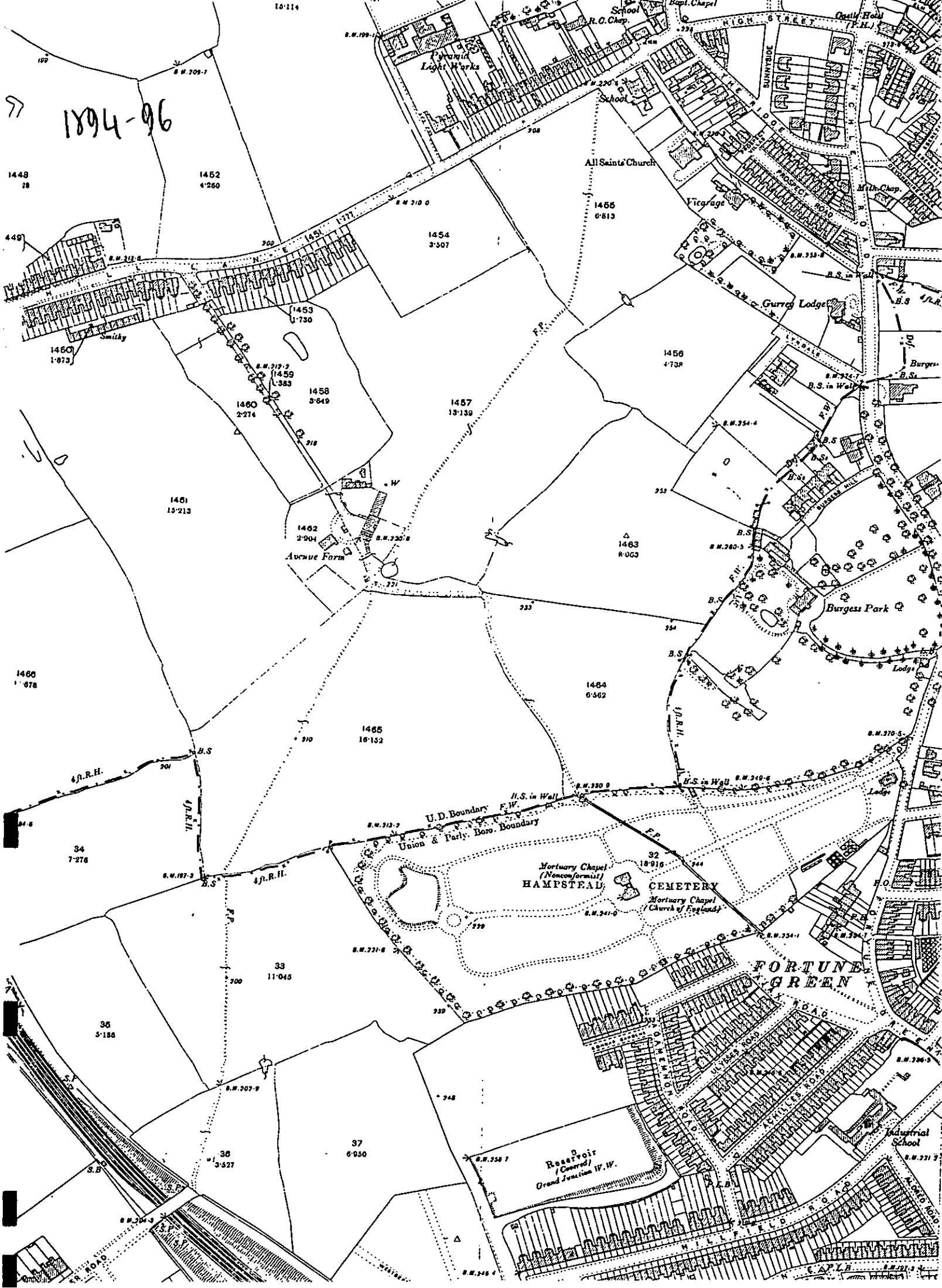
Hampstead Cemetery is an outstanding municipal cemetery and of considerable importance in terms of London burial grounds. It contains an exceptional number of listed monuments

and an even greater number of burials of distinguished persons. Despite regrettable thefts, the majority of the monuments are in relatively satisfactory condition. The balance between closely managed, semi-managed and unmanaged areas creates welcome variety here, and the contribution made by the cemetery to the late Victorian environs of West Hampstead is considerable. Care needs to be taken to ensure that the balance between vegetation and monumental masonry is not upset by permitting the self-seeded saplings to establish themselves.

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1894-96



Pyramid Light Works
 School
 R. O. Chap.
 All Saints Church
 Vicarage
 Gurrey Lodge
 Burgess Park
 Mortuary Chapel (Nonconformist) HAMPSTEAD
 CEMETERY
 Mortuary Chapel (Church of England)
 Fortune Green
 Reservoir (Covered) Grand Junction W.W.
 Industrial School

1448

1452

1454

1456

1457

1461

1462

1463

1464

1465

1466

4 J.R.H.

34

33

36

37

38

Reservoir (Covered) Grand Junction W.W.

FORTUNE GREEN

Industrial School



THE HAMPSTEAD CEMETERY.—MR. CHARLES BELL, ARCHTENT

NEW CEMETERY AT HAMPSTEAD.

This cemetery was consecrated by the Lord Bishop of London on Friday, the 10th inst., and is now open for interments. It consists of about twenty acres of beautifully situated land, in Fortune Green-lane, in the parish of Hampstead, the surface of which is undulating and commands fine views of the surrounding country.

The ground is divided by a central avenue 25 ft. wide, forming the division between the Church and Nonconformist spaces, and is otherwise prettily laid out by paths and tastefully planted with the good kind of trees and shrubs. The chapels are in the centre of the ground, and are connected by a tower and spire, beneath which is a central archway. They are precisely alike in every respect, and are built in the Decorated style, of Kentish rag and Bath stone. There is a four-sided chancel to each, with seats for mourners and the public. The roofs are open timber, the principals resting on carved stone corbels, representing the wild flowers of the neighbourhood. The chancel arches are carried by red Mansfield slabs with devotional figures as bases to them.

The coffin rests are of a special design, and are stained and varnished, with brass mountings, and have none of the usual sombre look of those usually adopted.

Both chapels are warmed by stoves, and handsome brass standards are provided for gas. A small vestry is attached to each chapel. The central tower and spire are 90 ft. high. The roofs of chapels are covered with green slates.

The lodge is also of stone, as shown, and contains a commodious set of rooms for the superintendent, and also a board-room with open timber roof.

The whole of the work has been designed and carried out by Mr. Charles Bell, architect, of Union-court, Old Broad-street; the contractor being Mr. J. D. Hobson, of the Adelphi, whose contract for the chapels, lodge, &c., was £5,551. The drainage of the ground has been executed under the superintendence of Mr. C. H. Lorne, surveyor to the Hampstead Vestry, and the landscape gardening by Mr. Weston, at a cost of 2,500*l*.

The entrance-gates and railings are of cast iron, and evidently produced with much care. All the members are worked in symmetrical form and sharpness, thereby giving the general outline a very pleasing effect. The castings were executed and filed by Messrs. Alexander Macphail & Co., ironfounders, Upper Thames-street, whose very satisfactory work we had occasion to notice on a former occasion in connection with the opening of the Deaf and Dumb Asylum, Margate, by the Prince and Princess of Wales.

The chairman of the Board is Mr. P. H. Le Breton; and the clerk is Mr. A. N. Bapstie.

FALL OF AN IRON AND CONCRETE FLOOR.

Dr. Diplock has brought to a conclusion a prolonged inquiry at the "Wellesley Tavern," Holbert-street, Chelsea, touching the death of George James Clements, aged seventeen, who was in the employ of the London General Omnibus Company. On the 31st of October the flooring in some stable buildings in the course of construction by the company in Church-street, Chelsea, suddenly gave way, and the unfortunate youth being beneath was killed on the spot. The building in question was a two-storied one, and it appeared that a brick pier bearing an iron girder had collapsed.

The Coroner said he had applied to the Home Office for a Government inspector to view the premises, but he had been referred to the Board of Trade, and that without success.

Mr. Coger, of 5, Gloucester-street, Pimlico, said he was an architect and surveyor. He was the surveyor to the police, and, at the request of the Home Office, had surveyed the premises which had fallen. In his opinion the structure could not be deemed a dangerous one.

Mr. Sancton Wood, the district surveyor, was then called, and he deposed to having seen the plans prior to the commencement of the building operations, and he had seen nothing whatever to object to. He considered the building a safe one, and all the materials used were of the best quality.

The jury returned a verdict of "Accidental death."

It is to be regretted that something more

precise could not be learnt. We saw the place after the fall. The weight of the floor must have been very great, judging from the thickness of the concrete on the parts left. It should be remembered that every cubic foot of concrete means more than a hundredweight. Another thing should also be remembered. A brick pier, or end of a wall, so long as it remains upright and whole, will carry a great weight,—a weight to be calculated,—provided the weight is carried down to the bottom. But if by accident the bonding is such as to permit a triangular piece of the pier or wall to be forced off, a comparatively small weight may be sufficient to bring about a catastrophe. For which reason not merely one good stone temple under the end of a weighted girder is necessary, but two, and even three at times, one under another, at small intervals, and covering as large an area as is practicable, may be desirable.

Dr. Diplock deserves great credit for the pains he took to arrive at a clear understanding as to the cause of the accident in Church-street.

PHILADELPHIA EXHIBITION AWARDS.

SIR.—As Englishmen connected with the Centennial Exhibition, it has given us great pleasure, now that the awards are published, to find that Great Britain has secured so many, and in a country where pulling the wires to obtain a certain object is always practised. With one exception, and that is only a supposition, in which a New York firm was agent, has there been the slightest charge of foul play. The case alluded to is that of a prominent London manufacturer of umbrellas, and one who has obtained a medal at every Exhibition in which he has before exhibited. His case was opened, and the articles exhibited inspected and handled by the jury of the group. His rival competitor's case was never unlocked, nor the goods inspected, yet the medal was awarded to him. Is this fair play?

Shortly after the opening of the Centennial, difficulties arose from a breach of confidence of the American Commissioners. On our Commissioners being appealed to they declared their inability to do anything to help us. A public meeting was held at which the various foreign exhibitors were represented, and a deputation was sent to the Treasury department at Washington, where, after a considerable amount of red-tape work, certain concessions were obtained. Owing to the financial state of the country at the present time, the expectations which were held out to foreign exhibitors by the projectors of the Exhibition have never been realised, and all the valuable articles exhibited here will have to go back to the place whence they came. The attendance, taking the whole time, will, we suppose, exceed that of any other Exhibition, as many as 200,000 being registered in one day, and the sum total will in all probability reach the respectable figure of 7,000,000. The principal exhibitors of artistic metal work are Elkington & Co., of Birmingham. Their display is truly magnificent in metal, gold and silver, and electrotype; the Helicon vase and the Milton shield being the principal objects in the collection. A number of fac-similes of original art-treasures in the South Kensington Museum, purchased in England from this firm some time ago by the Pennsylvania Museum and School of Art, are exhibited here. This firm takes four medals.

Messrs. Barnard, Bishop, & Barnard, of Norwich, make a large display of artistic iron work in the shape of a summer pavilion in design very like a Chinese temple. The ornamental railing that surrounds it consists of an oblong panel formed by a sun-flower and six drooping leaves. The castings and workmanship show great skill in the working of iron, and the design has certainly the merit of being original. In the useful as well as the artistic combined in iron work, Messrs. Feetham & Co., of 9, Clifford-street, Bond-street, London, take pre-eminence. Their display of stoves and grates is the finest in the Exhibition, and they richly merit the two medals awarded them.

Steel & Garland, of Sheffield, make a very creditable display in the same line.

In household furniture several London firms compete, amongst them being Shoolbred & Co., Cooper & Holt, Collinson & Look, and Wright & Mansfield. The latter firm takes the post of honour, and their display of inlaid furniture in satin and mahogany wood is, from an artistic point of view, perfect, and has raised both admiration and envy in the breasts of their American competitors. This firm takes two medals; the others before mentioned one each.

In church decoration, Class 217, it is universally admitted that Mr. Harry Hems, of Exeter, carries the palm for genuine art work. The oak chest he exhibits is altogether unique in the Exhibition, for, elaborate and profuse as it is, every item of carved work upon it is a study. It well deserves the laudatory terms in which the *American Art Journal* and the *American press* generally have referred to it. Mr. Hems also exhibits a large figure in alabaster of Our Lord with a child in his arms, entitled "Safe in the Arms of Jesus." This figure goes far to sustain the reputation England bears or thinks she bears for her sculptors. His exhibits have attracted considerable attention, and it is amusing to see the difficulty his representative in charge—a Mr. Charles Pickard, the very beau ideal of a jolly Englishman,—has to keep the crowd off at times; for such is the natural curiosity of the American people that anything that attracts their notice must either be handled or tapped with a stick (a necessary companion to every Yankee) in spite of the cards which are everywhere stuck up, "Hands Off, Please." A medal is awarded to Mr. Hems.

Singer & Son, of Frome, make a small but interesting display of ornamental brass-work, artistic metal-work, alms-dishes, and mural brass plates for churches. In terra-cotta work, for originality of idea and beauty of finish the Watcombe Terra-cotta Works, Torquay, take the first place. Exquisitely modelled little figures, suitable for the parlour, form the principal feature of their exhibit.

The largest exhibitors in this line are Denton & Watts, of the Lambeth Pottery Works. Taking the whole of the exhibits of this firm in the different branches, they make a very fair display; and when we take into consideration that the commonest kinds of clay are used in their construction, it seems marvellous how such a high degree of excellence could be obtained.

As manufacturers in the finest kind of pottery, Brown, Westhead, & Moore have the largest and (excepting their next-door neighbour, in the Exhibition, Messrs. Daniells, of London, who do not manufacture) finest display. The drawing and painting on the objects exhibited are executed in the highest style of art.

In tile work, Minton, Hollins, & Co. make a charming display, and it is amusing to watch the faces of the people when they are informed that the beautiful colours and designs shown them are made out of clay and burnt by fire. All that are in this country are importations from England, so that before this Exhibition the great majority of the people had never seen anything like it, and the price, owing to the high tariff of everything imported, practically exclude it from the reach of the people. Anything that is got up in a showy, cheap manner will sell, while real art may go begging for a customer.

In glass work, Messrs. Green & Nephew, of Queen Victoria-street, London, carry all before them, and their magnificent chandelier has attracted considerable attention. In the smaller ware exhibited by this firm the artistic taste shown, both in design and finish, are unequalled by any other competitor, either from our own country or any other country represented here. But, although living in this our adopted country, we are not so lost to judgment, nor blinded by conceit, not to look fairly at the whole matter. There is no doubt the awards cannot be rated very highly, their value is purposely spoiled, deliberately depreciated, by the awards being all alike, given as they are to wondrously different degrees of merit. The jealousy of America as a country has made its judgments and its prizes almost valueless as awards. G. H.

DOMESTIC ECONOMY, AND A MUSICAL EXPERIMENT.

At the annual meeting of the Watford Public Library, lately held, Sir Henry Cole, who presided, said in the course of his address,—I am not going to preach to you the great importance of biology, physiology, or any otherology; but I am going to ask the attention of Watford to a subject which I think involves a knowledge of all the sciences which are important for working people to know, and that is domestic economy. The Education Department in its wisdom has inserted domestic economy in the Code. I want to induce you to take an interest in domestic economy. Young ladies will never be married if they do not study it, and those who are married will never make their husbands comfortable and happy if they do not encourage it. Lord Sandon, the Vice-President of the Com-